

Rooney's Centre for mild, medium-lasting, artificial happiness

Written especially for the Prism Quartet on the occasion of their 20th birthday

- * Concerning the rhythm, it is clear that there are some strange kinks at the ends of bars, particularly in the opening section. Basically, the action throughout is a kind of varied or wonky unison, and so these kinks should be easier because they are being done by all or nearly all. In particular, the 3/16 seems counter-intuitive. It is. When it has a full value you should think of it as a slightly lengthened or lazy eighth note, and when it comes in the garb of a sixteenth note rest followed by an eighth note you should think of the rest as a kind of collective breath (or gasp for air) which delays the flow of the music. This wonky staggering quality is very important. While, of course, precision would be lovely, it is not all-important. What is more important than metronomic accuracy is that whatever happens is done by all, that it works collectively.

Unhinged, but until e bound down and inhibited at the same time. After e it should be given full vent.

Perhaps muted with cloths to produce a strange, slightly suffocated type of sound

Soprano

Alto

Tenor

Baritone

p

Endeavour as much as possible to do this in this extreme high register. If absolutely necessary, you may bring it down the octave.

6

Sop.

Alto

Tenor

Baritone

(8^{va})

a

11

Sop.

Alto

Tenor

Baritone