

Barnacle at the Thunder Hole

by Steven D. Moreno

Barnacle at the Thunder Hole Performance and Program Notes

Instrumentation

- Amplified Cello/Voice
- Piano or Keyboard/Voice
- Percussion/Voice

Duration

16 minutes

Note

- All dynamic markings are to be taken literally regardless of how extreme they may seem.
- If the voice part written is not in the performer's range, simply sing it in the most comfortable tessitura.

For the Percussionist

- The specific instrumentation is 3 **Roto-Toms** and **Floor Tom** (with a **tambourine** mounted on the side)

For the Cellist

- It is preferable that you use a **distortion** pedal that is more crunchy than hairy. By this I mean that the distortion is not the focus of the timbre and that there is only a slight additional timbre added to your instrument.
- The **harmonizer** pedal should merely double the octave below the fundamental pitch.

For the Keyboard Player

- It is important that you make the piece theatrical in a sense where it feels almost meaningless. The reason I say this is that the programmatic aspect of the piece is (almost) meaningless.

Program Notes

Barnacle at the Thunder Hole is about the life cycle of one, single barnacle stuck to a rock near the Thunder Hole in Acadia, Maine. Without looking and/or understanding the anatomy of a barnacle, my dearest, innocent, and best friend stomped on top of this said barnacle. The force of her boot sadly destroyed the exterior shell of this single barnacle, revealing a weird smushy metropolis of interior necessities for consciousness, ultimately ending its misunderstood little life. This piece is my recollection of this traumatizing event and is an homage to all strange creatures large and small.

IN

Tambourine is mounted on the side of the floor tom for the entire piece

Steven D. Moreno

Musical score for the first system of 'IN'. The score is written for four parts: Roto-toms, Floor Tom, Baritone Solo, and Amplified Violoncello. The tempo is marked as ♩ = 80. The Roto-toms part is in treble clef and features a *ff* dynamic. The Floor Tom part is in bass clef and also features a *ff* dynamic. The Baritone Solo part is in bass clef and features a *f* dynamic with the instruction 'loudly mumbled'. The Amplified Violoncello part is in bass clef and features a *ff* dynamic. The score is divided into measures with various time signatures: 3/4, 4/4, 3/8, and 3/4. The Baritone Solo part includes the lyrics 'In' and 'In' with horizontal lines indicating the vocal line.



Musical score for the second system of 'IN'. The score is written for four parts: Roto-t., F.T., Bar. Solo, and Vc. The tempo is marked as ♩ = 80. The Roto-t. part is in treble clef and features a *pp* dynamic that transitions to *ff*. The F.T. part is in bass clef. The Bar. Solo part is in bass clef and features a *f* dynamic with the instruction 'loudly mumbled'. The Vc. part is in bass clef and features a *ff* dynamic. The score is divided into measures with various time signatures: 3/4, 2/4, 3/4, and 4/4. The Bar. Solo part includes the lyrics 'In' and 'In' with horizontal lines indicating the vocal line.

16

Roto-t.

F.T.

Bar. Solo
In _____ In _____ In _____

Vc.

24

Roto-t.

F.T.

Bar. Solo
In _____ In _____

Vc.

32

Roto-t. $\text{♩} = 170$

F.T.

Bar. Solo
In _____ $\text{♩} = 170$ In _____

Vc.
with octave harmonizer on
crunchy distortion

38

Roto-t.

F.T.

Bar. Solo

Vc.

ff *ppp*

your hands

44

Roto-t.

F.T.

Bar. Solo

Vc.

ff

In your hands In your hands

49

Roto-t.

F.T.

Bar. Solo

Vc.

I live In your hands

54

Roto-t.

F.T.

Bar. Solo

Vc.

I live In your hands. I live



60 $\text{♩} = 80$

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

In In your hands

In your hands In your hands

$\text{♩} = 80$

65

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.



71

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

77 ♩=170

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.



84

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

90

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

ff

In your hands



95

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

In your hands I live In your hands

99

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

I live In your hands



105

♩=80

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

I live In In

In your hands In

♩=80

110

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.



115

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

120

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

In _____ In _____ In _____ your hands I

In _____ In _____ In _____ your palms I

Detailed description: This is a musical score for page 11, starting at measure 120. It features five staves: Roto-t. (Trumpet), F.T. (Fingered Drum), Bar. Solo (Baritone Solo), S. Solo (Soprano Solo), and Vc. (Violoncello). The Roto-t. staff uses a treble clef and contains melodic lines with accents and slurs. The F.T. staff uses a drum clef and contains rhythmic patterns. The Bar. Solo and S. Solo staves use bass and treble clefs respectively and contain vocal lines with lyrics. The Vc. staff uses a bass clef and contains a bass line. The score is divided into measures with changing time signatures: 4/4, 3/8, 3/4, and 2/4. The lyrics are: 'In _____ In _____ In _____ your hands I' for the Baritone Solo and 'In _____ In _____ In _____ your palms I' for the Soprano Solo.

134

ord on rim ord. on rim

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

live. grow.

grow. live.

141

ord on rim ord.

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

live. grow.

grow. live.

148 on rim ord on rim

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

live.

grow.



154 ord. on rim ord on rim

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

grow.

live.

live.

grow.

161

ord. on rim ord

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

grow. live.

live. grow.



168

on rim ord. on rim ord

Roto-t.

F.T.

Bar. Solo

S. Solo

Vc.

grow.

live.

175 *on rim* *sf pp* *sf pp* *sf pp* *attaca* *attaca* *attaca* *attaca* *(♩=♩)*

Roto-t. *sf pp* *sf pp* *sf pp*

F.T. *sf pp* *sf pp* *sf pp*

Bar. Solo

S. Solo

Vc.

Your Boots Off of Me

179 ♩=80

Roto-t.

F.T.

Pno.

Vc.

ff

ff

f

ff

pp

pizz
clean

arco

3



185

Roto-t.

F.T.

Pno.

Vc.

ff

pp

ff

pp

f

f

f

on rim

3

with distortion

189 ord

Roto-t. *ff*

F.T.

Pno. *p*

Vc. distortion off
pizz arco *ff*



193

Roto-t.

F.T.

Pno. *p*

Vc.

196

Roto-t.

F.T.

Pno.

Vc.



198

Roto-t.

F.T.

Pno.

Vc.

200

Roto-t. *pp*

F.T. *f*

Pno. *p* 6 6

Vc.



203

Roto-t. *fff*

F.T. *fff*

Pno. *fff* *f* 3 3 3 3

Vc. *p* *ff* 3 3 3 3

207 rit. ♩=75 accel. ♩=80

Roto-t.

F.T.

Pno.

Vc. rit. ♩=75 accel. ♩=80



212 rit. ♩=75 accel. ♩=80

Roto-t.

F.T.

Pno.

Vc. rit. ♩=75 accel. ♩=80

218 rit. . . ♩=75 ord

Roto-t.

F.T.

Pno.

Vc.

ff

ff

ff

pizz

arco



224

Roto-t.

F.T.

Pno.

Vc.

p

6

6

227

Roto-t.

F.T.

Pno.

Vc.

p *f* *p* 6 6



230

Roto-t.

F.T.

Pno.

Vc.

p 6 6

241 $\text{♩} = 75$ **accel.** $\text{♩} = 80$

Roto-t. $\frac{3}{4}$

F.T. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Vc. $\frac{3}{4}$ **accel.** $\text{♩} = 80$



244 **rit.** $\text{♩} = 75$

Roto-t. $\frac{3}{4}$

F.T. $\frac{3}{4}$

Pno. $\frac{3}{4}$

Vc. $\frac{3}{4}$ **rit.** $\text{♩} = 75$

248 **accel.** . . . ♩=80

Roto-t.

F.T.

Pno.

Vc.

6

6

6

6

6

3

accel. . . . ♩=80



252 **rit.** . . . ♩=80

Roto-t.

F.T.

Pno.

Vc.

ff

6

6

6

rit. . . . ♩=80
pizz
clean

ff

arco

256

Roto-t.

F.T.

Pno.

Vc.

ff

pp

ff

f

ff

f



260

T. Solo

Roto-t.

F.T.

Pno.

Vc.

pp

262

T. Solo

Roto-t. *ff* on rim *pp* ord *ff*

F.T.

Pno. 3 3

Vc. 3 with distortion distortion off pizz *ff*

Detailed description: This musical score page contains five staves for measures 262, 263, and 264. The top staff, T. Solo, is a treble clef with a whole rest in measure 262 and 263, and a whole note in measure 264. The Roto-t. staff uses a treble clef and features a sequence of notes with dynamic markings: *ff* (forte), *pp* (pianissimo), and *ff* (forte). Performance instructions include 'on rim' and 'ord'. The F.T. (Floor Tom) staff uses a drum clef and shows a sequence of notes with rests. The Pno. (Piano) staff is in grand staff notation, featuring triplet markings (3) in measures 262 and 263. The Vc. (Electric Guitar) staff is in bass clef, also featuring triplet markings (3) and performance instructions: 'with distortion', 'distortion off', and 'pizz' (pizzicato), ending with a *ff* (forte) dynamic marking. The piece is in 4/4 time, with a key signature of one sharp (F#).

eyes

Lyrics by Kevin Madison

264 ♩=60

T. Solo

Roto-t. *with soft mallets*
p

F.T.

Bar. Solo *f*
I have been speak-ing to a ceil-ing

Pno. *mf*

S. Solo

Vc. ♩=60
p sul pont s.p. → sul tasto s.t.

(either put something on the cello to make it sound fuzzy or make the distortion sound like fuzz)

269

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

semi-spoken
in a trance

This big

since I was on-ly six feet tall This big

semi-spoken
in a trance

This big

s.p. s.p. s.t.

Detailed description of the musical score: The score is for page 30, measures 269-272. It features seven staves: T. Solo (Tenor Solo), Roto-t. (Rototom), F.T. (Finger Tom), Bar. Solo (Baritone Solo), Pno. (Piano), S. Solo (Soprano Solo), and Vc. (Violoncello). The T. Solo part has lyrics 'semi-spoken in a trance' and 'This big'. The Bar. Solo part has lyrics 'since I was on-ly six feet tall This big'. The S. Solo part has lyrics 'semi-spoken in a trance' and 'This big'. The Vc. part has performance instructions 's.p.' (sotto piano) and 's.t.' (sotto voce) above the notes. The Roto-t. and F.T. parts have 'cv' (cymbal) markings. The Pno. part has a complex rhythmic accompaniment. The Bar. Solo part has a melodic line with lyrics. The T. Solo part has a melodic line with lyrics. The S. Solo part has a melodic line with lyrics. The Vc. part has a bass line with lyrics.

273

T. Solo

Roto-t. *ov*

F.T.

Bar. Solo

Can't ev-en tell the differ ence____

Pno.

p

pp < *ff* > *pp*

S. Solo

Vc. *s.t.* *s.p.*

276

T. Solo
8 This big This big

Roto-t.
C.V. C.V. C.V.

F.T.

Bar. Solo
be - tween boys and ceil - ing an - y - more an - y - more

Pno.

S. Solo
This big This big

Vc.
s.t. s.p.

279

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

This big

A - bol-ish me Who's gon-na

pp *mf* *mp*

pp *ff* *pp*

s.p. s.t.

282

T. Solo

Roto-t.

F.T.

Bar. Solo

run this kit-chen sink if I'm not a-round

Pno.

pp-ff *pp-ff*

S. Solo

Vc.

s.t. s.p.

288

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

ff *p* *f* *ff* *mf* *ff* *mf*

l.h.pizz

arco

8^{va}

8^{va}

290

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

mf *ff*

8va

Detailed description of the musical score: The score is for measures 290 and 291. The T. Solo and Bar. Solo staves are empty. The Roto-t. staff has a treble clef and contains rhythmic patterns with eighth and sixteenth notes. The F.T. staff has a bass clef and contains rhythmic patterns with eighth and sixteenth notes, including triplet markings. The Pno. part consists of two staves: the upper staff has a treble clef and contains octaves (8va) and triplet markings; the lower staff has a bass clef and contains rhythmic patterns with eighth and sixteenth notes, including a circled 8va marking. The S. Solo staff is empty. The Vc. staff has a bass clef and contains a melodic line starting with a dynamic marking of *mf* that changes to *ff* later in the measure.

294

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

ff *mf* *mf-ff*

8^{va} 8^{va}

Detailed description of the musical score: The page contains seven staves. The T. Solo staff is empty. The Roto-t. staff has a treble clef and contains rhythmic patterns with triplets. The F.T. staff has a percussion clef and contains rhythmic patterns with triplets. The Bar. Solo staff is empty. The Pno. part consists of two staves: the upper staff has a treble clef and contains rhythmic patterns with triplets and octaves (8^{va}); the lower staff has a bass clef and contains rhythmic patterns with triplets. The S. Solo staff is empty. The Vc. staff has a bass clef and contains a melodic line with dynamic markings *ff*, *mf*, and *mf-ff*.

296

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

The musical score for page 40, measures 296-297, is arranged in a system with seven staves. The top staff is for T. Solo (Trumpet Solo), which is mostly silent with a few rests. The second staff is for Roto-t. (Rotary Trombone), featuring eighth-note patterns and triplets. The third staff is for F.T. (Flugelhorn), also featuring eighth-note patterns and triplets. The fourth staff is for Bar. Solo (Baritone Solo), which is mostly silent. The fifth staff is for Pno. (Piano), with a treble clef staff containing eighth-note patterns and triplets, and a bass clef staff containing eighth-note patterns and triplets. The sixth staff is for S. Solo (Saxophone Solo), which is mostly silent. The seventh staff is for Vc. (Violoncello), featuring eighth-note patterns and triplets. The score includes various musical notations such as rests, eighth notes, triplets, and octave markings (8va).

298

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

8^{va}

8^{va}-----1

3

3

3

3

3

3

8

1.h.pizz

arco

p < f ff

mf

ff

mf

300

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

mf - ff

Detailed description of the musical score: The page contains seven staves. The top staff is for T. Solo (Trumpet Solo), which is mostly silent with a few notes. The Roto-t. (Rotary Trombone) and F.T. (Flugelhorn) parts play a rhythmic pattern of eighth notes and triplets. The Bar. Solo (Baritone Solo) staff is also mostly silent. The Pno. (Piano) part is the most active, featuring a complex rhythmic accompaniment with triplets and sixteenth-note runs. It includes dynamic markings such as *8va* and *8va-7*. The S. Solo (Saxophone Solo) staff is silent. The Vc. (Violoncello) part plays a melodic line with a dynamic marking of *mf - ff*.

302

T. Solo

Roto-t.

F.T.

Bar. Solo

Pno.

S. Solo

Vc.

The musical score for measures 302-304 consists of seven staves. The top staff, T. Solo, contains a whole rest. The Roto-t. and F.T. staves feature eighth-note triplets and eighth notes. The Bar. Solo staff has a whole rest. The Pno. part is split into two staves: the upper staff has eighth-note triplets and eighth notes, with an *8va* marking above the second measure and a dashed line above the final triplet; the lower staff has a whole rest and a triplet of eighth notes. The S. Solo staff has a whole rest. The Vc. staff has a half note, a quarter rest, a quarter note, and a sixteenth-note triplet.

Stationary Being: Night

lazily hit the drum
it's okay to miss

303 *Slow and Somber*

Roto-t.

Pno.

Vc.

circle bowing unless written as ord.

pp < *ff* *pp* < *ff* *pp* < *ff* *pp* < *ff*

Red.

The musical score is set in 3/4 time. The Roto-t. part consists of seven measures of eighth notes with rests. The Pno. part has a treble clef with whole rests and a bass clef with half notes. The Vc. part features a series of eighth notes with accents and dynamic markings, including a final measure marked 'ord.'.

310 slightly staggered

Roto-t.

F.T.

Pno.

fff

fff

Red.



316

Roto-t.

F.T.

Pno.

pp < ff

pp < ff

pp < ff

Red.

ord.

pp < ff

pp < ff

pp < ff

322

Roto-t.

F.T.

Pno.

Vc.

pp < *ff* *pp* < *ff* *pp* < *ff* *pp*

ord.

Red.



328

Roto-t.

Pno.

Vc.

ff *pp* < *ff* *pp* < *ff* *pp* < *ff*

ord

335

Roto-t.

F.T.

Pno.

Vc.

pp < *ff* *pp* < *ff* *pp* < *ff*



341

Roto-t.

F.T.

Pno.

Vc.

ord

pp < *ff* *pp* < *ff*

p *mf*

344

Roto-t.

Pno.

Vc.

f *ff* *fff*

arms

4/4

4/4

4/4

4/4

Detailed description: This musical score block covers measures 344, 345, and 346. The Roto-t. and Vc. parts are silent throughout. The Pno. part features a bass line with three measures of chords. The first measure has a dynamic of *f*, the second *ff*, and the third *fff*. The third measure is marked with an accent (^) and the word 'arms'. The fourth measure also has an accent (^). The score concludes with a double bar line and a 4/4 time signature.

The Barnacle

Lyrics by Steven D. Moreno

347 ♩=60

Bar. Solo

Pno.

mp

mf

fff Ped.

350

Bar. Solo

mp really tortured

rit.

♩=55

mp < *f*

What a day _____ I've had. What a day _____ I've

Pno.

Ped.

353 A tempo

Bar. Solo

mp

had. I've spent the whole day eat-ing the air still

Pno.

mf

mp Ped.

356 accel.

Bar. Solo

wonder-ing why I can't hear__

Pno.

mf

mp Ped.

359 ♩=80 ♩=60 *mp* 3

Bar. Solo

What a day_____ I've

Pno.

ff *p* *mf*

ff *mp* Ped.

362 *mp* < *f* 3 *mp*

Bar. Solo

had. What a day_____ I've had.

Pno.

Ped.

365

Bar. Solo

I've spent the whole day at thun - der hole still

Pno.

Ped.

367

Bar. Solo

wonder-ing why I can't smell

Pno.

mf *ff* *p*

mp *ff*

Ped.

$\text{♩} = 80$

370

Bar. Solo

What a day I've had.

Pno.

mp

mf

Ped.

$\text{♩} = 60$

373 *mp* < *f*

Bar. Solo *mp*

What a day _____ I've had. I've spent the whole day

Pno.

Red.

376

Bar. Solo

list-ening to waves still wonder ing why I can't taste _____ But

Pno.

Red.

379

Bar. Solo

touch I can't touch_ on - ly rust_ on - ly rust

Pno.

Red.

382

Bar. Solo

on - ly rust _____

Pno.

Red.

384

Bar. Solo

Pno.

Ped. Ped. Ped.

OUT

387 ♩=80

Roto-t. *ff*

F.T. *mf*

Pno. *ff* *espress.*

Vc. *ff*

The musical score is arranged in four staves. The Roto-t. staff (top) has a treble clef and a *ff* dynamic. The F.T. staff (second) has a percussion clef and a *mf* dynamic, featuring four groups of five eighth notes with accents and a '5' above each group. The Pno. staff (third) has a grand staff with a *ff* dynamic and an *espress.* marking; the right hand has a five-note pattern with a '5' above it, and the left hand has a few notes followed by a long sustain. The Vc. staff (bottom) has a bass clef and a *ff* dynamic, featuring four groups of three notes with a '3' above each group, all under a long slur.

388

Roto-t.

F.T.

Pno.

Vc.



390

Roto-t.

F.T.

Pno.

Vc.

392

Roto-t.

F.T.

Pno.

Vc.

Measures 392-393. Roto-t. plays a steady eighth-note melody. F.T. plays a rhythmic pattern of eighth notes with accents and fingerings (5). Pno. has a complex melodic line with a large interval and a fermata. Vc. plays a triplet-based bass line with accents and fingerings (3).



394

Roto-t.

F.T.

Pno.

Vc.

Measures 394-395. Roto-t. plays a steady eighth-note melody. F.T. plays a rhythmic pattern of eighth notes with accents and fingerings (5). Pno. has a simple bass line with a fermata. Vc. plays a triplet-based bass line with accents and fingerings (3).

396

Roto-t.

F.T.

Pno.

Vc.



399

Roto-t.

F.T.

Pno.

Vc.

403

Roto-t.

F.T.

Pno.

Vc.



407

Roto-t.

F.T.

Pno.

Vc.

411

Roto-t.

F.T.

Pno.

Vc.

The musical score consists of four staves. The Roto-t. staff (top) uses a treble clef and contains a rhythmic pattern of eighth notes. The F.T. staff (second) uses a percussion clef and contains a rhythmic pattern of eighth notes. The Pno. section (third and fourth staves) uses bass clefs and contains a complex accompaniment with chords and melodic lines. The Vc. staff (bottom) uses a bass clef and contains a rhythmic pattern of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score ends with a double bar line at the end of measure 414.