

# The Dictionary of Obscure Sorrows: exulansis

*for solo portable percussion and optional amplification*

Annika K. Socolofsky

*Commissioned by the New Works Project and Consortium Members*

*Aaron Butler, Adam Groh, Alex Alfaro, Alexandros Fragiskatos, Brianna Trainor, Chris Sies, Christian Kuhlman, Daniel Pate, Danielle Moreau, Dave Hall, Esteban Ganem, Filament Duo: DeLane Doyle and Aaron Gochberg, Jamey Kollar, Joe Millea, JR Alberto, Left Edge Percussion: Terry Longshore, McKayla Phillips, Nicholas Hall, Prism Percussion: Divesh Karamchandani and Elizabeth Hall, Scott Farkas, and Joseph Van Hassel*

Copyright © Annika K. Socolofsky 2020. ASCAP. All rights reserved.

# Performance Notes

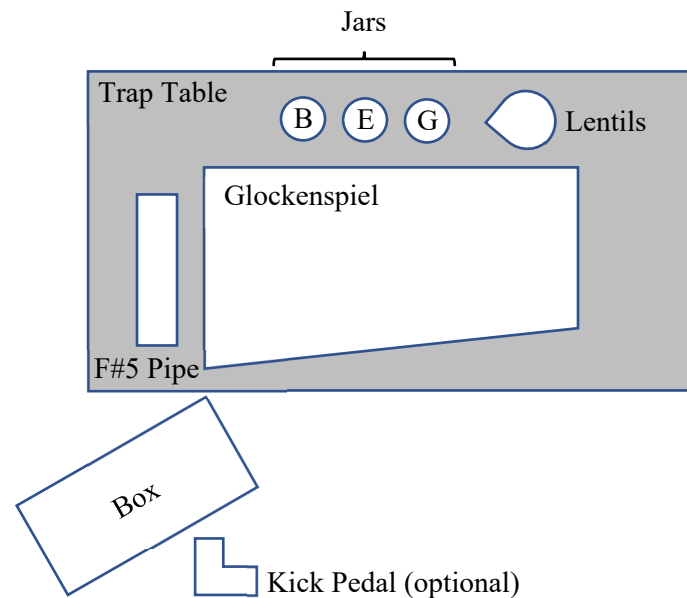
This piece is inspired by the sonic space of the physiological phenomenon ASMR (autonomous sensory meridian response), which relishes the nuance of delicate, everyday sounds. Similarly, this piece often hovers on the edge of audibility, embracing the border between gesture and music. It is a playground of timbre, inflection, and silence.

Amplification is optional; for unamplified performances, the percussionist should “mark” the dynamics up several levels in order to best communicate with their audience.

Percussion list: glockenspiel; one metal pipe tuned to sound at F#5; 3 crystal glasses (or jars/mugs/glasses) sounding approximately (preferably exactly) at the pitches B, E, and G; 1 cup of lentils in a container that you can easily pour out of; one box (shoebox, briefcase, small suitcase, you name it) with optional kick pedal (can be tied to a shoebox with some string); 2 dimes (or light coins) set on second octave C & D.

Implements: 3 or 4 warm, gentle mallets; 1 thin, wooden dowel; 5 plastic finger picks (worn backwards so finger pad is covered by plastic).

Percussion setup:



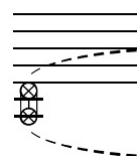
# Notation Key



Triangular notehead – play metal F#5 bar



Cents symbol – note is prepared with light coin (only second octave C & D)



X-filled notehead – pour lentils onto glock bars

# Program Note

The concept for this piece comes from *The Dictionary of Obscure Sorrows*, a collection of words invented by John Koenig that “aims to fill a hole in the [English] language—to give a name to emotions we all might experience but don’t yet have a word for.” The title for this piece comes from Koenig’s blog definition for “exulansis.”

Thank you to the New Works Project and commissioners Aaron Butler, Adam Groh, Alex Alfaro, Alexandros Fragiskatos, Brianna Trainor, Chris Sies, Christian Kuhlman, Daniel Pate, Danielle Moreau, Dave Hall, Esteban Ganem, Filament Duo: DeLane Doyle and Aaron Gochberg, Jamey Kollar, Joe Millea, JR Alberto, Left Edge Percussion: Terry Longshore, McKayla Phillips, Nicholas Hall, Prism Percussion: Divesh Karamchandani and Elizabeth Hall, Scott Farkas, Joseph Van Hassel. for making this piece possible, accessible, and portable. And of course, I owe a huge thank you to Joseph Van Hassel for the idea to create an ASMR-themed work for the solo percussion repertoire.

- Annika K. Socolofsky, July 2020

## exulansis

*n.* the tendency to give up trying to talk about an experience because people are unable to relate to it—whether through envy or pity or simple foreignness—which allows it to drift away from the rest of your life story, until the memory itself feels out of place, almost mythical, wandering restlessly in the fog, no longer even looking for a place to land.

# The Dictionary of Obscure Sorrows: exulansis

*for solo portable percussion & optional amplification*

*Commissioned by the New Works Project and Consortium Members*

*Aaron Butler, Adam Groh, Alex Alfaro, Alexandros Fragiskatos, Brianna Trainor, Chris Sies, Christian Kuhlman, Daniel Pate, Danielle Moreau, Dave Hall, Esteban Ganem, Filament Duo: DeLane Doyle and Aaron Gochberg, Jamey Kollar, Joe Millea, JR Alberto, Left Edge Percussion: Terry Longshore, McKayla Phillips, Nicholas Hall, Prism Percussion: Divesh Karamchandani and Elizabeth Hall, Scott Farkas, and Joseph Van Hassel*

## completely out of time

pour lentils into E & G jars  
from considerable height  
very long fermata, approx. 10"

sim. (pitch will be less resonant)  
approx. 15"

Annika K. Socolofsky

Glasses

(do not empty glasses)

Glasses

2 with thin wooden dowel  
(split roll, one hand)

slow roll to standstill,  
religiously linger on edge of audibility

Glock.

with gentle, warm mallets

*p* *ppp*

♩=48, freely

Glasses

3 pour 1/2 of lentils  
from G glass → B glass

(do not empty B glass)

pour other 1/2 of lentils  
from G glass → B glass

Glock.

*pp* (*pp*)

**♩=108, strictly in time**

28 with finger picks on two fingers (with finger pick)

Glock. *p* with finger picks on three fingers *f* *p* (*p*)

(both hands of glockenspiel same dynamics)

31

Voice sing in any octave [Hum] fade into dynamic that is barely audible above the instruments *p*

Glock. *f* *p*

Box with pedal, or tap lightly with toe of shoe *p*

35

Voice

Glock.

Box

88 **♩=42, freely (slower than opening)**  
 gentle, warm mallets fade into roll ord. (ord.) fade into roll fade into roll  
 Glock. *pp* *ppp*<> <*pp ppp* *pp* *p* *pp*

96 **just a bit slower still...**  
 pour E → G pour G → E pour E → B very long fermata (freeze in position)  
 Glasses *p* *pp*  
 Glock. *ppp*

Duration approx. 6'00"