
On Memory

For Soprano, Two Spoken Voices, and Strings

J Harry Whalley, Alexander McCall Smith, Adam Zeman

- 2023 -

- 1. Time Before** (c.2:00)
Violin1, Violin 2, Viola, Cello, Double Bass
- 2. Remembering Memory** (c. 5:40)
Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 3. A Crucial Capacity** (c. 2:10)
Narrator 1, Violin1, Violin 2, Viola, Cello
- 4. Childhood Memories** (c.1:45)
Narrator 2, Soprano, Viola, Cello, Double Bass
- 5. Synapses** (c. 2:20)
Narrator 1, Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 6. Memory And Association** (c. 1:50)
Narrator 2, Soprano, Violin1, Violin 2, Cello
- 7. A Great Vivacity** (c. 2:00)
Narrator 1, Violin1, Violin 2, Viola, Cello, Double Bass
- 8. When to Remember** (c. 3:25)
Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 9. The White Queen To Alice** (c. 1:50)
Narrator 1, Soprano, Violin1, Violin 2, Viola, Cello
- 10. Think Of It That Way** (c. 5:20)
Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 11. Networks Of Memory** (c. 2:30)
Narrator 1, Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 12. The Past As Puzzle** (c. 1:45)
Narrator 2, Soprano, Violin1, Violin 2, Viola
- 13. Reliving Memory** (c. 4:20)
Soprano, Violin1, Violin 2, Viola, Cello, Double Bass
- 14. Time After** (c.3:00)
Violin1, Violin 2, Viola, Cello, Double Bass

- c.55min

On Memory

ALEXANDER McCALL SMITH | ADAM ZEMAN

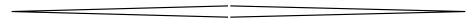
J HARRY WHALLEY

1. Time Before

Musical score for '1. Time Before' featuring six staves: Soprano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The Soprano part begins with a whole rest. The Violin I part starts with a whole rest followed by a half note G4 with a flat, then a half note A4, and a half note B4, all beamed together. The Violin II part starts with a whole rest followed by a half note A4 with a sharp, then a half note B4, and a half note C5, all beamed together. The Viola part starts with a whole rest followed by a half note G3, then a half note A3, and a half note B3, all beamed together. The Violoncello part starts with a whole rest followed by a half note G2, then a half note A2, and a half note B2, all beamed together. The Contrabass part starts with a whole rest followed by a half note G1, then a half note A1, and a half note B1, all beamed together. All string parts are marked *pp* (pianissimo). A fermata is placed over the final notes of all parts.

The conductor introduces each player one at a time, controlling dynamics with gestures. The intro and outro are the time before and after life. Allow the musicians to feel this sense of timelessness.

Minial vib. poco sul pont
c. 1min 30 - until stillness sets



2. Remembering Memory

1 $\text{♩} = 80$

Soprano
Violin I
Violin II
Viola
Violoncello
Contrabass

pp *mp* *p*
mp *p*
p *mp* *poco* *mp* *p*
mp *p*
mp *p* *(p) poco*

A

12 **poco accel.**..... $\text{♩} = 100$

S.
Vln I
Vln II
Vla
Vc.
Cb.

mp *mp* *mp*

22

S.
Vln I
Vln II
Vla
Vc.
Cb.

mf *mf* *mf* *fp* *mf* *f* *p* *f*
mf *mf* *fp* *mf*
mf *mf* *fp* *mf*
pizz. arco

30 B *mp*

S. She has been with us a long time, this god

Vln I *ff mp mp ff*

Vln II *mp mp*

Vla *p < f mf fp mp*

Vc. *f mp ff mf <*

Cb. *mp < fp mp*

38 *f mp mf mp*

S. - dess, Moth - er of the Mus - es, Mem - o - ry; A - the - na was wise,

Vln I *mp mf p*

Vln II *mp mf p*

Vla *fp mp mf p*

Vc. *fp p*

Cb. *p*

47 *mf*

S. Di - o - ny - sus good com - pa - ny, But Mem - o - ry re - calls it all in de - tail,

Vln I *mp*

Vln II *mf mp*

Vla *mp*

Vc. *pizz. mp pizz.*

Cb. *mp*

C

54

S. *mf*
Makes sense of the whole sto - - - ry.

Vln I *mf* *pp* *f* *p* *mf* *mp*

Vln II *mf* *pp* *f* *p* *mp*

Vla *mf* *pp* *f* *p* *mp*

Vc. *pp* *f*

Cb.

61

S. *mf*
A riv - er bore her name, com - pan - ion stream To Le - the, which was the

Vln I *mf* *mf*

Vln II *p* *mp* *f* *p* *mp*

Vla *p* *mp* *f* *p* *mp*

Vc. *pp* *f* *pp* *mp*

Cb. *mp* *arco*

D

67

S. *f*
dark a - gent Of for - get - ful - ness its draught > Of - fered to those

Vln I *sfz* *mp*

Vln II *f* *sfz* *mp*

Vla *f* *sfz* *mp*

Vc. *mf* *sfz* *mp*

Cb. *mf* *sfz* *mp*

73

S. prom - ised E - ly - si - um, And its vir - tu - ous, flow - ered fields.

Vln I *mp* *détaché*

Vln II *mp* *détaché*

Vla *détaché*

Vc. *détaché*

Cb. *détaché*

78

S. Some be - lieved there could be choice, You might

Vln I *p* *legato* *mf* *p*

Vln II *mp* *legato* *mp*

Vla *legato*

Vc. *legato*

Cb. *legato* *mp*

83

S. drink from the ri - ver That bore Mem - o - ry's name, Or from Le - the, an

Vln I *be* *be* *be* *be* *sul pont* *ord.*

Vln II *f* *p* *p* *f* *f*

Vla

Vc. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

Cb. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

89 *f* E *mf*

S. e - lec - tion To re - mem - ber or to for - get. I'm not_ sure which one I should

Vln I *f* *fp* *mp*

Vln II *fp* *fp* *mp*

Vla *fp* *fp* *mf* pizz.

Vc. *fp* *fp* *fp* *fp* *f* *fp* *mf* pizz.

Cb. *fp* *fp* *fp* *fp* *f* *fp* *mf*

95

S. choose: Mem - o - ry al - lowed the per - sis - tence of what has gone

Vln I *mf* *mp*

Vln II *mp* arco

Vla *mp* arco

Vc. *mp* arco

Cb. pizz. *mp*

101 *mp*

S. be - fore A warm blan - ket, In which to wrap the soul.

Vln I *mf* *mp* *mp*

Vln II *mf* *mp* arco *mp* arco

Vla *mf* *mp* *mp*

Vc. *mf* flautando *p* *mp*

Cb. *mf*

108 *poco rall.* G.P. **F** *mp*

S. *mp* But should Le - the be

Vln I *p*

Vln II *p* *mp*

Vla *p* (*p*)

Vc. *pp* *poco.* *poco.*

Cb. *mp* (*p*)

116 *mf*

S. *mf* the cho - sen one, Then in an act of can - cel - la - tion, Like burn - ing a pass -

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mp* *fp* *fp*

Cb. *fp* *fp*

119 *f*

S. *f* - port or tear - ing Up a tick - et: no way back Could be ne - go - ti - a - ted.____

Vln I *f* *sfz* *sfz* *sfz*

Vln II *f* *p* *f* *p* *f* *p*

Vla *f* *p* *f* *p* *f* *p*

Vc. *fp* *fp* *fp* *sfz* *solo* *f*

Cb. *fp* *fp* *fp* *sfz* *sfz* *f*

123

S. *ff* And that would be—

Vln I *sfz* *f* *sfz* *f* *p* *ff* *f* *p*

Vln II *f* *p* *f* *p* *f* *p* *ff* *f* *p*

Vla *f* *p* *f* *p* *f* *p* *ff* *f* *p*

Vc. *3* *3* *3* *3* *ff* *sfz*

Cb. *sfz* *f* *sfz* *sfz* *sfz*

128

S. — the end of you, — All your pref - er - enc - es and

Vln I *f*

Vln II *mf* *3* *3* *3*

Vla *f* *mp* *f* *mp*

Vc. *f* *mf* *f* *mf*

Cb. *mf* *f* *mf*

132

S. — dis - likes, — All the paths tak - en, — for - got - - ten —

Vln I *f* *mf* *f* *mf*

Vln II *f* *mf* *f* *mf*

Vla *f* *mf* *f* *mf*

Vc. *f* *mf* *f* *mf*

Cb. *f* *mf* *f* *mf*

137

S. Might you not miss the fee - - - ling _____ Of be - - - ing _____ your -

Vln I *mf* *f*

Vln II *f* *f*

Vla

Vc. *f* *mf* *f*

Cb. *fp* *fp* *fp*

141

G.P. \square G $\text{♩} = 60$ *p*

S. - self? I would. _____

Vln I

Vln II *f* *p* *pp*

Vla *p* *pp*

Vc. *p* *pp*

Cb. *fp* *fp* *p* *pp*

A Crucial Capacity (Adam Zeman)

Memory is that crucial capacity that allows experience and behaviour to change over time in relation to what we have experienced, and how we have behaved, in the past. Every age has found its own metaphor for memory. For Plato it was a block of wax, softer or harder according to our individual nature.

It has been likened to a library, a filing system, a spool of film, a hard drive. But self-evidently we aren't built from wax, or paper, or film or silicon circuits: we are living flesh and blood: memory is ubiquitous in our bodies. Our bones gain strength when we exercise – they lose it if we float in space and we rely on the keen memory of our immune systems. But no other organ matches the plasticity of the brain.

Current estimates suggest that the human version contains about 86 thousand million neurons or nerve cells; each of these makes on average around 1,000 connections with other cells: there are therefore around a hundred million million of these points of encounter or 'synapses' in the brain.

Given the right encouragement, synapses visibly proliferate. Over the years, our experience and behaviour create a network of living paths within the brain, a set of vibrant highways, that codes every one of our skills and our habits, every hard won fact, every fond recollection.

3. A Crucial Capacity

$\text{♩} = 64$ *[Memory is that crucial ...* **G.P.** *[It has been likened to a library, a filing system,*

Violin I
Violin II
Viola
Violoncello

13 *[Current estimates suggest..*

Vln I
Vln II
Vla
Vc.

22 *[Given the right encouragement ...*

Vln I
Vln II
Vla
Vc.

28 *every hard won fact, every fond recollection.]* **rit.**.....

Vln I
Vln II
Vla
Vc.

4. Childhood Memories

♩ = 75

Soprano

Viola

Violoncello

Contrabass

pizz.

p

p

pp

pp

7

S.

Vla.

Vc.

Cb.

mp

mp

p

A

[The psychologist asks: When does memory start?]

13

S.

Vla.

Vc.

Cb.

mp

p

pizz.

p

p

21

S.

Vla.

Vc.

Cb.

p

B

As unaware of what is going on, As we are of what went on before.

28

S. *pp*

Vla. *mm*

Vc. *p* *mp* *mp*

Cb. *mp*

C

But cherish that which we have got]

34

S. *mp*

Vla. *mm*

Vc. *mp*

Cb. *n*

42

S. Ah Oh Ah Ah

Vla.

Vc.

Cb. *arco* *mp*

D

50

S. *pp*

Vla. *arco* *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p* *ppp poco*

57

S.

mm

mm

Vla.

Vc.

mp

Cb.

Childhood Memories (Alexander McCall Smith)

The psychologist asks: When does memory start?
 And looks, for an answer, in the small years
 Of childhood, four or five, perhaps,
 From which we all may retrieve the odd scrap,
 Like a sequence of black and white film,
 Flickering across an ill-lit screen;
 A place, a face, some little thing
 We did or was done to us;
 At that age we have yet to learn
 The lines that will be assigned to us;
 We are the untutored extras on the floor,
 As unaware of what is going on
 As we are of what went on before.

Earlier than that, some now believe,
 We start to remember; it is from
 The beginning we start to take it in,
 And by the beginning they mean
 Our uterine existence, when not yet
 Gifted with oxygen we breathe
 And hear another's breath;
 Respond to music, pick up
 Mother's stress, remember it,
 So even then we do not
 Have nothing to remember,
 But cherish that which we have got.

5. Synapses

Rubato ♩ = 72

[Synapses are everywhere in the brain – and so, therefore ...

Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

Follow conductor (swell in the gaps left by the voice)

pp

p

pp

p

p

p

p

11

S.

Vln I

Vln II

Vla

Vc.

Cb.

pp

pp

pp

22

S.

Vln I

Vln II

Vla

Vc.

Cb.

p

Ahh

p

p

p

p

33

S.

Vln I

Vln II

Vla

Vc.

Cb.

p

pp

pp

pp

pp

pp

Synapses (Adam Zeman)

Synapses are everywhere in the brain – and so, therefore, is memory. It comes in many flavours. As you rise from your chair to greet a friend you rely on the procedural memory that programmes your movements – you once learned to walk, after all; your perceptual memory allows you to process appearance – for you have also learned to see; with luck, your semantic memory will fill you in on her identity, deliver a name and a greeting; your emotional memory supplies an undertone of affection, or ambivalence, as the case may be. The skill that we most colloquially call ‘memory’, the ability that allows us to retrieve, and even sometimes to relive, individual past episodes of our lives is a highly specialised variety, a recent arrival on the evolutionary scene. Indeed, this form of imaginative time travel, that conveys us at will to last night’s dinner or our first kiss, our episodic autobiographical memory – may well be uniquely human. Each of these kinds of memory relies on a somewhat separate network of neurons in the brain.

In those first few, forgotten, years of life, we have everything to learn: where we end and where the world begins; how to make a fist and take a step; the properties of things; the properties of people; how to speak. This unwitting learning is, literally, the making of us – shaping our likes and dislikes, our habits, our foibles - our very selves. Before we can be, we must become. While all this learning is deeply inscribed in the brain, we remember nothing of the process of inscription. Why? Because the process is precisely what makes it possible, later, for us to build such memories – and because our brains are so impressionable in those first two or three years that the record of the recent past is constantly overwritten.

The paradox is clear: our conscious memory contains no record of our most formative lessons.

Memory And Association (Alexander McCall Smith)

Everyone knows how it is
That memory relies upon association –
Everyone, at least, who has read their Proust
And his account of the madeleine cakes
Dipped in tea, the first salvo

We may have no personal epiphany,
But all of us will know through experience
How one thing reminds us of another:
The scent of gorse, strong in summer,
Reminds me of a Hebridean island,

Which reminds me in turn of the machair,
And the cold green sea against the sand,
And the waves, and the coldness of the water,
And one hundred things about the past
I miss and regret: words unspoken,
Moments at which I may have expressed myself
Differently, in charity or in love.
Of such associations does memory
Build a past for each of us,
A scrapbook, a catalogue of life,
An autobiography of our days.

6. Memory And Association

♩ = 105
mp *[Every knows of how it is... .. the first salvo]*

Soprano
E - very - one knows_ how it is_____

Violin I
Violin II
Violoncello

mp *pp*

10 **A** *[We may have no personal epiphany,* *mp*

S. We may have no per - son - al e - piph - a - ny, The scent of the gorse, strong in

Vln I *mp*

Vln II

Vc. *mp* *pp* *mp*

B *[The scent of gorse, strong in summer ...* *pp*

S. sum - mer ah_____ ah_____ ah_____

poco sul pont -> textural variations (the sea)

Vln I *pp* *poco* *sim.*

Vln II *pp* *sim.*

Vc. *pp* *poco* *sim.*

poco sul pont -> textural variations (the sea)

32 **C** *... An autobiography of our days]*

S. does mem - o - ry Build a past for each of us,_____

Vln I *ord.* *mp* *ord.* *p*

Vln II *ord.* *mp* *port.* *p*

Vc. *ord.* *mp* *p*

mp *p*

41

S. A scrap - book, _ a cat - a - logue of life, ___

Vln I *mp* *p*

Vln II *mp* *p*

Vc. *mp* *p*

7. A Great Vivacity

$\text{♩} = 115$ *on repeat [Memory sometimes lets us retrieve the past ...]*

Violin I *mp* *p mp*

Violin II *mp* *p mp*

Viola *mp* *p mp*

Violoncello *mp* *p mp*

Contrabass *mp* *p mp*

11

Vln I *p mp p*

Vln II *p mp p*

Vla *p mp p*

Vc. *mp p*

Cb. *p mp p*

21 **A**

Vln I *mp p mp*

Vln II *mp p mp*

Vla *mp p mp*

Vc. *mp p mp*

Cb. *mp p mp*

The musical score consists of two systems. The first system covers measures 30 to 37. It features five staves: Violin I, Violin II, Viola, Violoncello, and Double Bass. Dynamics are marked as *p* (piano) from measure 30 to 34, and *mp* (mezzo-piano) from measure 35 to 37. The second system covers measures 38 to 45. It features the same five staves. Dynamics are marked as *mf* (mezzo-forte) from measure 38 to 41, and *p* (piano) from measure 42 to 45. A *poco rall.* (poco rallentando) marking is present above measure 38. The score includes various musical notations such as slurs, ties, and accidentals.

A Great Vivacity (Adam Zeman)

Memory sometimes lets us retrieve the past with great vivacity. It allows us also, as we shall see, to gaze into the future. But we are not entirely at its mercy. Memory can be cultivated and directed.

First, you will never remember what you never perceived. So pay attention! Worries, ruminations, the sheer press of life distract us from the here and now: memory herself is often blamed unfairly for failures to concentrate.

Second, and strangely, it is often easier to remember more than to remember less. This is the basis of the method of loci, the 'memory palace': Cicero recommended that an orator who wished to recall the argument of a speech should link each main point to a familiar location in a well-known house. The links are the key to the method – Interweaving what we need to remember with what we already know, can facilitate memory.

Next, bear in mind that mere passive repetition won't accomplish much – but regular retrieval will: learning a poem, it is more effective to declaim it, repeatedly, from memory, than simply to gaze at the page. This process of 'spaced retrieval' gradually builds the living twin of the poem within you, together with the links needed to revisit it.

Finally, gestating this twin demands some rest and air: connections between neurons must – literally - adjust themselves, strengthen, weaken, grow, retract to create a new mental model. The brain 'replays' recently learned material, unconsciously as well as consciously, to drive this botanical process. Replay consumes energy and takes time. Give your brain some mental space, some inner peace to achieve it – resting for a few minutes after learning strengthens later recall.

8. When To Remember

Con fuoco ♩ = 160 *mf*

Soprano: The wise have al - ways been — war - y Of the

Violin I: *sfz* *mf*

Violin II: *sfz* *mf* *p*

Viola: *sfz* *mf* *p* pizz.

Violoncello: *sfz* *mf* *p* pizz. arco *mf*

Contrabass: *p*

7

S. short mem - o - ry Of those who make The most fre - quent mis - takes;

Vln I: *mf*

Vln II: *mf*

Vla: *mf*

Vc: *mf* pizz. arco

Cb.: *mf*

12

S. Re - mem - ber the things That need to be re - mem - bered,

Vln I: pizz. arco *mf* *p*

Vln II: *f* *p* *mf* *p*

Vla: *f* *p* *mf*

Vc: pizz. arco *f* *p* *mf* *sfz* solo *mf*

Cb.: *f* *p* *mf* *sfz*

18

S. *mf* *f* They say, lest the mis - take

Vln I *f*

Vln II *f* *mf*

Vla *mf* *f*

Vc. *f* *ff*

Cb. *mf* *f*

24 A *mp*

S. Be re - peat - ed a - gain and a - gain Like a nee - dle that sticks In the

Vln I *gliss.* *mp* *5*

Vln II *mf* *mp* *5*

Vla *mf* *mp* *p* *port.*

Vc. *port.* *mp* *pizz.* *arco*

Cb. *mp*

30

S. fau - lty groove of a re - cord And plays the same ha - bit - ual bars A - gain and a - gain, un -

Vln I *f* *mp* *mf* *mp* *f* *mp* *5*

Vln II *f* *mp* *mf* *mp* *f* *mp* *5*

Vla *port.*

Vc. *f*

Cb. *f*

36 f B

S. - til the end, Which ne - ver comes;

Vln I *f mp f ff f mf*

Vln II *f mp f ff f mf*

Vla *mp mp ff f mf*

Vc. *mp f mp ff f mf*

Cb. *mp f mp ff f mf*

43

S. Short mem - o - ries go o -

Vln I *p mf*

Vln II *p mf*

Vla *p mf*

Vc. *p mf*

Cb. *p mf*

50

S. - ver old ground Fall in - to traps

Vln I *p mf*

Vln II *p mf*

Vla *p mf*

Vc. *p mf*

Cb. *p mf*

C

58 *fp fp fp fp fp fp fp fp*

S. — set by the past

Vln I *fp fp fp fp fp fp fp fp*

Vln II *fp fp fp fp fp fp fp fp*

Vla *fp fp fp fp fp fp fp fp*

Vc. *mf* pizz.(with attitude)

Cb. *fp fp fp fp fp fp fp fp*

64 *f*

S. Con - demn us to re - pe - ti - tion

Vln I *fp fp fp fp fp fp fp fp*

Vln II *fp fp fp fp fp fp fp fp*

Vla *fp fp fp fp fp fp fp fp*

Vc. *f*

Cb. *fp fff fp*

70

S. On - ly be - cause they fail To

Vln I *fp fp fp fp fp fp fp fp*

Vln II *fp fp fp fp fp fp fp fp*

Vla *fp fp fp fp fp fp fp fp*

Vc. *f*

Cb. *fff fp fp fp fp fp fp ff*

76

S. say clear ly e -

Vln I *mf*

Vln II *mf*

Vla *mf* arco

Vc. *mf*

Cb. *f* pizz. >

f

82

S. - nough: Here you failed, here You did ex -

Vln I *mf* sul pont. *mp*

Vln II *mp* *p*

Vla *mf* sul pont. ord. *p*

Vc. *mp* *p*

Cb. arco *p* *mp* *p* *mp*

p *mp* *p* *mp*

D

89

S. - act - ly the wrong thing; Here you for - - got

Vln I *mf* sul pont. 3

Vln II *p*

Vla *p*

Vc. sul pont. *mf* 3 *p*

Cb. *p* *mp* *p* *mp*

p *mp* *p* *mp*

96

S. when You should have re - mem - bered

Vln I sul pont.

Vln II *mp* *p*

Vla *mp* *p*

Vc. *mp* *p*

Cb. sul pont.

103

S. Or here you re - mem - bered When the

Vln I sul pont.

Vln II *mp* *mf* *p*

Vla *mp* *mf* *p*

Vc. *mp* *mf* *p*

Cb. sul pont. *mf* *p*

E

111

S. char - i - ty and need For an un - clut - tered fu - ture Would have pre - ferred you

Vln I *mp* *mf*

Vln II *mp* *mf*

Vla *mp* *mf*

Vc. *mp* *mf*

Cb. *mf*

118

S. to for - - get Mem - o - - ry - - comes in - -

Vln I

Vln II

Vla

Vc.

Cb.

n

125

S. three - - siz - es: - - Too - -

Vln I

Vln II

Vla

Vc.

Cb.

p

130

S. short, too - - long, - - just - - right. - -

Vln I

Vln II

Vla

Vc.

Cb.

pp

9. The White Queen To Alice

♩ = 80

A

Soprano

Violin I
subtle gliss
p

Violin II
sul pont.
pp poss.

Viola
subtle gliss
p

Violoncello
sul pont.
pp poss.

G.P.

"It's a poor sort of memory that only works backwards", says the.....

7

S.

Vln I
p

Vln II
sul pont.
pp poss.

Vla
p

Vc.
p

G.P.

14

S.

Vln I
p

Vln II
(p)

Vla
(p)

Vc.
(p)

19 G.P. *[What if the only prediction we can sensibly make is of pain?* G.P. G.P. *what use to us, then, is memory?]* G.P.

S.

Vln I

Vln II

Vla

Vc.

The White Queen to Alise (Adam Zeman)

“It’s a poor sort of memory that only works backwards”, says the White Queen to Alice – she is right up to date with current thinking. What is memory for? Not, surely, to allow us to live in the past, but to help us to navigate the future.

The brain was designed for prediction: what’s happening next? How can we make the best of our opportunities and fend off any lurking threats? The brain’s predictions operate constantly:—in high politics – we have learned to predict that when a meretricious politician makes an assertion, the opposite is likely to be true; in low cunning – this chat-up line has worked before, surely it stands a better than even chance now .Our memory of the past serves future purposes: fleshing out our sense of self, sustaining our close relationships, informing our plans and predictions.

But what if the past has failed us? What if its lessons have been We are vulnerable; others malign; the future uncontrollable? What if the only prediction we can sensibly make is of pain – what use to us, then, is memory?

10. Think Of It That Way

A full sound ♩ = 96

Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

mp

p

mp

mp

mp

mp

mp

A
mp

10

S.

Think of it as a rear-view mirror, Re-cord-ing

Vln I

Vln II

Vla

Vc.

Cb.

p

p

p

p

18

S.

a rec-tan-gu-lar re-flec-tion Of what has hap-pened e-vents That get stead-i-ly

Vln I

Vln II

Vla

Vc.

Cb.

tr

mp

mp

tr

mp

tr

mp

mp

p

25 B ♩ = 112

S. small - er, and fade _____ As the road rolls out in

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mf*

Cb. *mf*

32

S. re - verse _____ think of it that way _____

Vln I *mf* *p* *mf*

Vln II *mf* *p* *mf*

Vla *mf* *p* *mf*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

40

S.

Vln I *mp* *p* *mp*

Vln II *mp* *p* *mp*

Vla *mp* *p* *mf* *mp*

Vc. *mp* *p* *mp*

Cb. *mp*

C Allegretto ♩ = 118
p

48

S. Think of it as a land - scape, Fields, hous - es, hills,

Vln I

Vln II

Vla

Vc.

Cb.

55

S. — O - ver which a mist de - scends, Gauze like at first

Vln I

Vln II

Vla

Vc.

Cb.

63

S. Then as thi - ck as a flur - ry Of snow, ob - scur - ing all — But

Vln I

Vln II

Vla

Vc.

Cb.

D Moderato ♩ = 108

70

S. the near - est shapes — think of it that way —

Vln I *mf* *mf* *p* *mf*

Vln II *mf* *p* *mf*

Vla *p* *mf*

Vc. *mf* *p* *mf*

Cb. *p* *mf*

solo

78

S.

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb.

E Allegretto ♩ = 118

86

S. Think of it as the con - ver - sa - tion —

Vln I *mf* *f*

Vln II *mf* *f*

Vla *mf* *f*

Vc. *mf* *f*

Cb. *mf*

gliss.

92

S. Of a hun - dred peo - ple In a room, all talk - ing At one and the same time, So

Vln I *f* *p* *sfz* *fp*

Vln II *p* *f* *p* *f* *fp*

Vla *p* *f* *p* *f* *fp*

Vc. *p* *f* *p* *f* *fp*

Cb. *p*

96

S. that the in - di - vid - u - al words, The sep - a - rate_ o - pin - ions, Are lost in the nois - y hub -

Vln I *mf* *fp* *mf* *fp*

Vln II *mf* *fp* *mf* *fp*

Vla *mf* *fp* *mf* *fp*

Vc. *mf* *fp* *mf* *fp*

Cb. *mf* *p* *mf*

101

S. - bub, As at Ba - bel when words No long - er_ made_ sense_ Think of it

Vln I *mf* *fp* *fp* *fp* *f* (sul pont)

Vln II *mf* *fp* *fp* *f* (sul pont)

Vla *mf* *fp* *f* (sul pont)

Vc. *mf* *f* (sul pont)

Cb. *f*

108 **F** Moderato ♩ = 108

S. that way Think of for - get - ting As an act that

Vln I ord. *p* *mf* *mp*

Vln II ord. *p* *mf* *mp*

Vla ord. *p* *mf* *mp*

Vc. ord. *mf* *mp*

Cb. *p* *mf* *mp*

116 *poco rall.*

S. hap - pens In spite of our best in - ten tions But that some - times,

Vln I

Vln II

Vla

Vc.

Cb.

123 **G** ♩ = 102

S. Or if we wish to start a - gain, We must choose to do As

Vln I *p*

Vln II *p*

Vla *p*

Vc. *p*

Cb. *mp*

131

S. de - lib - er - ate - ly as an - y In - ten - tion - al act Think of it that way.

Vln I

Vln II

Vla

Vc.

Cb.

The musical score is written for six parts: Soprano (S.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one flat (B-flat). The vocal line begins at measure 131 with the lyrics: "de - lib - er - ate - ly as an - y In - ten - tion - al act Think of it that way." The instrumental parts consist of various notes and rests, with a glissando effect in the Cb. part.

11. Networks Of Memory

Pulsating and strange ♩ = 60
p

Soprano
Violin I
Violin II
Viola
Violoncello
Contrabass

6 *[The networks of memory can be teased apart...]*

S.
Vln I
Vln II
Vla
Vc.
Cb.

13

Vln I
Vln II
Vla
Vc.
Cb.

18

S. *mm* *mm*

Vln I

Vln II

Vla

Vc.

Cb.

p *pizz.* *arco* *pp*

white noise pulse ad lib.

Detailed description: This system covers measures 18 to 24. The vocal line (S.) features a melodic line with rests, marked *mm*. Vln I plays a rhythmic pattern of eighth notes. Vln II has a melodic line with rests. Vla plays a series of chords, marked *p*. Vc. has a melodic line with rests, marked *pizz.* and *arco*. Cb. plays a bass line with rests, marked *p*. A white noise pulse is indicated for Vln II and Vla.

25

S. *mm* *mm* *mm*

Vln I

Vln II

Vla

Vc.

Cb.

pp *pp* *mp* *pp*

sul pont.

white noise pulse ad lib.

Detailed description: This system covers measures 25 to 31. The vocal line (S.) features a melodic line with rests, marked *mm*. Vln I plays a rhythmic pattern of eighth notes, marked *pp*. Vln II has a melodic line with rests, marked *pp*. Vla plays a series of chords, marked *pp*. Vc. has a melodic line with rests, marked *mp*. Cb. plays a bass line with rests, marked *pp*. A white noise pulse is indicated for Vln II and Vla. A sul pont. instruction is present for Vln II.

32

S. *mm*

Vln I

Vln II

Vla

Vc.

Cb.

mp *n*

sul pont.

white noise pulse ad lib.

Detailed description: This system covers measures 32 to 38. The vocal line (S.) features a melodic line with rests, marked *mm*. Vln I plays a rhythmic pattern of eighth notes, marked *mp*. Vln II has a melodic line with rests, marked *n*. Vla plays a series of chords, marked *n*. Vc. has a melodic line with rests, marked *n*. Cb. plays a bass line with rests, marked *n*. A white noise pulse is indicated for Vln II and Vla. A sul pont. instruction is present for Vln I.

Networks of Memory (Adam Zeman)

The networks of memory can be teased apart, and eroded individually, by our disorders. Take semantic memory – when it begins to desert us, fine distinctions become problematic. Gradually the great library of knowledge through which we interpret the world is ransacked and emptied, as the left temporal lobe, the hub of our semantic system, relentlessly wastes away.

A different network underlies our recollection for times past. It proves to be just as vital in our anticipation of the future. It is highly active in the resting brain, which is prone, as all day-dreamers know to their cost, to meander amongst past excitements and future possibilities. This ‘default mode network’, so named because its activity increases as other calls on our attention fall quiet, proves to be the first affected in most cases of Alzheimer’s disease, leading to the corresponding inability to recall what happened just a few minutes ago. These conditions reverse the various processes of growth that build our human minds: they gradually strip away our stores of synaptic wisdom.

Memories fade – very few of us remember distant events, even the most important, with the wealth of detail that we could once have summoned. And forgetting may be valuable. We need to remember what matters.

Losing memories that plague us is positively merciful – we want to forget those images that haunt us pointlessly. Shedding memories that fuel resentment can be redemptive.

The Past As Puzzle (Alexander McCall Smith)

The past, our individual
Foreign country, is set about
With border guards and fences,
With gates that may never open
At the request of the present;

The past, our half-remembered dream,
Is a place of strange experiences
And unfamiliar fauna,
Reminders all of things
We saw but did not see;

The past is an unfamiliar landscape
In which weathered signs
Point to places we are not certain
We’ve heard of, to which
We may not wish to go;

The past is a painting portraying
The face of a disquieted present,
In a light that comes
From somewhere altogether other
Than the place we are currently in.

12. The Past As Puzzle

♩ = 72
pp

[The past, our individual foreign landscape

Soprano
Mem - - o - - - ry

Violin I
pp

Violin II
pp

Viola
pp

8

S.

Vln I
non l.v.

Vln II
non l.v.

Vla
non l.v.

mem - - -

14

S.
pp *mp* *pp*

Vln I
pp *mp* *pp*

Vln II
pp *mp* *pp*

Vla
pp *mp* *pp*

- o - - - ry

mem - - - o - - -

non l.v. sul pont ord.

20

S.
- ry

Vln I

Vln II
sul pont

Vla
sul pont

mem - - - o - - - ry

13. Reliving Memory

Warm $\text{♩} = 90$
p

Soprano
A - lone a - gain, but heart-warmed at once hav - ing been in com - pa -

Violin I
p

Violin II
p

Viola
p

Violoncello
p

Contrabass

7 *mf* *mp* *mf*

S.
- ny With friend or lov - er mem or y Per-

Vln I
mp *mf* *f* *p* *mp*

Vln II
mp *mf* *f* *p* *mp*

Vla
mp *mf* *f* *p* *mp*

Vc.
mp *mf* *f* *p* *mp*

Cb.

16

S.
- mits the least of us, the small - er ones, To ex - per - i - ence the hap - pi - ness Of the

Vln I
mf *mf*

Vln II
mf *mf*

Vla
mf *mf*

Vc.
mf *p* *mf*

Cb.

20 A ♩ = ♩

S. ver - y great - est, The star - turns for whom The ap - plause nev - er stopped,

Vln I

Vln II

Vla

Vc.

Cb.

26

S. In that play in which we Are the on - ly ac - tors on the stage. Al - lows, then,

Vln I

Vln II

Vla

Vc.

Cb.

34

S. the re - hears - al Of hap - pi - ness, the

Vln I

Vln II

Vla

Vc.

Cb.

42 B

S. re - liv - ing Of mo - ments we were Per - haps

Vln I *p* *f* *mp*

Vln II *ff* *p* *mp*

Vla *ff* *p* *mp*

Vc. *p* *f* *mp*

Cb.

50

S. too hap - py at the time To i - ma - gine

Vln I *p* *f* *mp*

Vln II *p* *f* *mp*

Vla *p* *f* *mp*

Vc. *p* *f* *mp*

Cb.

58 C

S. we'd re - mem - ber; A - vail - a - ble, like a

Vln I *mf* *fp*

Vln II *mf* *fp*

Vla *mf* *fp*

Vc. *mf* *fp*

Cb.

65 *mp*

S. well - loved book We may o - pen at will, —

Vln I *mp* *mf* *p*

Vln II *mf* *p* *mf* *p* *p* *fp* *ff*

Vla *mf* *p* *mf* *p* *mf* *p* *p* *fp* *ff*

Vc. *mf* *p* *mf* *p* *mf* *p* *p* *fp* *ff*

Cb. *mf* *p* *mf* *p* *mf* *p* *p* *fp* *ff*

74

S. Or the lines of an old song — We have — al - ways

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Cb. *mp*

82 **D**

S. — been al - lowed — to — sing, —

Vln I *mf* *p* *mf* *p*

Vln II *mf* *p* *mf* *p*

Vla *mf* *p* *mf* *p*

Vc. *mf* *p* *mf* *p*

Cb. *mf* *p* *mf* *p*

90

S. There for us at our dis -

Vln I *mf*

Vln II *mf* *mp* *f*

Vla *mf* *mp* *f*

Vc. *mf* *mp* *f*

Cb. *arco*

97

S. - pos - al, A play on which the cur - tain Will rise at our sole dis - cre - tion

Vln I *mf* *mp* *poco*

Vln II *p* *mf* *mp* *poco*

Vla *p³* *mf* *mp* *poco*

Vc. *p³* *mf* *mp* *poco*

Cb. *mf* *mp* *poco* *sul pont.*

poco rit. $\text{♩} = 80$

105

S. And on - ly when we want it; My dear I go to sleep

Vln I *p* *pp* *p*

Vln II *p* *pp* *p*

Vla *p* *pp* *p*

Vc. *p* *pp* *p*

Cb. *p* *pp* *p*

E $\text{♩} = 60$

114

S. With thoughts of you, — I close my eyes To the light, — To the

Vln I

Vln II

Vla

Vc.

Cb.

122

S. glow — Of your con - tin - u - ing pres - - - - - ence.

rit.

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

sul pont.

14. Time After

Soprano

Violin I

Violin II

Viola

Violoncello

Contrabass

pp

pp

pp

pp

pp

pp

As 'before time'

circa 2.5min

on final fade - musicians to close eyes

lights: fade to black