

THE METHOD SHE EMPLOYS  
AGAINST THAT WHICH  
CANNOT BE SEEN



ERIC SHANFIELD

# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

Eric Shanfield | ENS.2009.5 | 19'

text by Ben Marcus

1. Intercourse with Resuscitated Wife

2. Sky Destroys Dog

3. Leg Songs

4. Where Birds Destroy the Surface

5. Silence Implies the Desire

Soprano

Clarinet in Bb

Horn in F

Piano

Cello

Bass

Score in C.

This is a piece about sex.

*The Method She Employs Against That Which Cannot Be Seen* was written for Mellissa Hughes.

## THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

text by Ben Marcus from *The Age of Wire and String*

### 1. Intercourse with Resuscitated Wife

Intercourse with resuscitated wife for particular number of days, superstitious act designed to insure safe operation of household machinery. Electricity mourns the absence of the energy form (wife) within the household's walls by stalling its flow to the outlets. As such, an improvised friction needs to take the place of electricity, to goad the natural currents back to their proper levels. This is achieved with the dead wife. She must be found, revived, and then penetrated until her heart fills the room, until the toaster is shooting bread onto the floor, until she is smiling beneath you with black teeth and grabbing your bottom. Then the vacuum rides by and no one is pushing it, it is on full steam. Days flip past in chunks of fake light, and the intercourse is placed in the back of the mind. But it is always there, that moving into a static-ridden corpse that once spoke familiar messages in the morning when the sun was new.

### 2. Silence Implies the Desire

### 3. Leg Songs

The singing between the legs occurring at all levels of the body. Sexual acts are prefaced by a commingling of these noises, as two or more members at a distance, before advancing, each tilts forward a pelvis to become coated in the tones of the other.

### 4. Where Birds Destroy the Surface

### 5. Silence Implies the Desire

Garment, in sex, active acquiescence of silent compliance by a person, creature, or cotton object legally capable of wearing clothing. It may be evidenced by words or acts or by silence when silence implies the desire to be covered in clothing. Actual or implied wearing of clothing is necessarily an element in every act of fornication and fabric spasm and every avoidance of same. In animal contracts (see LEGAL BEAST LANGUAGE), or when one or more than one animal has illegally acted in a sexual manner while pursuing the wearing of clothing (gruffed), the

resultant woolen scarf upon or near the body of the WITNESS (animalage, person, cotton object) is a defense for any CREATURE or cloth product produced by the sexual contact of the parties in question, and it shall for all be the official record of sex as it occurred or did not occur at that specific time; it shall neither be looked at, worn, or spoken of, but it may, on the occasion of the Festival of Garments or prison-cloth morning (in the title of a copulated February), be draped over the imprisoned and naked witness if he or she desires to remember, forget, or fictionalize specific aspects of the sex or lack of sex that observed, noticed, or inferred near the woolen scarf on that day, night, or midafter, between zero, one, more than one, or no animal(s).

# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

## 1. INTERCOURSE WITH RESUSCITATED WIFE

Ben Marcus

Eric Shanfield

$\text{♩} = 138$

5

Clarinet in B $\flat$

Horn in F

Piano

Soprano

Violoncello

Contrabass

6

In - ter - course with re - su - sci - ta - ted wife

10 13

*mf* *mf*

for par - ti - cu - lar num - ber of days, \_\_\_\_\_ su - per - sti - tious act.

14

\_\_\_\_\_ de - signed \_\_\_\_\_ to in - sure \_\_\_\_\_ safe o - per - a - tion of

19 23

*mf* *mp* *ben mf* *mf* *ben mf*

house-hold ma - chi - ne - ry.

*mp* *sul tasto*

24

*f* *f* *f* *f*

29

E - lec - tri - ci - ty mourns the ab - sence of the form

*norm.*  
*f*  
 arco off the string  
*f*

34

*mf*  
*f*  
*mf*  
*f*  
 on the string  
*f*

(wife)



40

1. 3 3 3 3

2. 3 3 3 3

44

*mf* *mf* *mp* *f* *mf*

*mf* *mf* *f* *mf*

with-in the house - hold's walls by stall-ing its flow\_ to the

*mf* *mf* *f* *mf*

*>mf*

49

out - lets.

*mf*

54

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

pizz.

arco sul pont.

58 59 61

As such, an im - pro - vised fric - tion

*p* *norm.* *p*

64

needs to take the place of e - lec - tri - ci - ty.

*p*

69 71

*pp* *mp* *mp*

to goad the na - tu - ral cur - rents back to their

73 75 77

*mf* *mf* *mf*

pro - per le - vels.

78 80

*p*

*p*

*p*

*mf*

This is a - chieved with\_ the dead wife.

*mp*

*p*

*ped.*

82

*p*

*mp*

88 92

*mf* *p*

*mf* *p*

*mf*

*mf*

She must be found, re - vived, and then

93 95

*mp*

*mp*

*mp*

*mp*

pe - ne - tra - ted un - til her heart fills the room, un - til the toast - er is shoot - ing bread.

98

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

on - to the floor, un - til she is smi - ling be - neath you

*mf*

101

104

*f*

*f*

*f*

*f*

*f*

with black teeth and grab-bing your bot - tom...

*f*

*f*

*f*

*f*

*f*

sul pont.

norm.

105 **106**

Then the vac - uum rides

109 **112**

by and no one is push - ing it, it is on full steam.



113

Musical score for measures 113-116. The score is in 7/8 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part includes a 'Ped.' (pedal) marking. The melody consists of eighth notes with slurs and accents.

117

Musical score for measures 117-120. The score is in 4/4 time and B-flat major. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano part includes a 'Ped.' (pedal) marking. The melody consists of eighth notes with slurs and accents. The lyrics "Days flip past in chunks of fake" are written below the vocal line.

120

121

1/2 *tremolo*

*mp* *ff* *ff*

light, and the in - ter - course is placed in the back of the

124

*ff*

*Ped.*

mind.

129 133

*mp*

*mp*

*mp*

*u.c.*

*mp*

*pizz.*

*p*

*mp*

*mp*

*p*

135 139

*p*

But it is always there,

*mp*

141

ft. non ft.

*p*

*p*

*p cresc.*

*ped.*

*p*

that mo - ving in - to a sta - tic rid - den corpse that once spoke fa -

arco

arco

*p*

144

*f*

ft. non ft.

*mf* *p* *fp*

*f*

mil - iar mes - sa - ges in the morn - ing when the sun was new.

*f*

*f*

pizz.

*f*

# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

## 2. SKY DESTROYS DOG

Ben Marcus

Eric Shanfield

$\text{♩} = 108$

7

Musical score for measures 7-8. The score includes parts for Clarinet in B $\flat$ , Horn in F, Piano, Soprano, Violoncello, and Contrabass. The Clarinet part features a melodic line with a *p* dynamic. The Piano part has a *p* dynamic in measure 8. The vocal and string parts are marked with [TACET SKY DESTROYS DOG].

9

Musical score for measures 9-12. The score includes parts for Clarinet in B $\flat$ , Horn in F, Piano, Soprano, Violoncello, and Contrabass. The Clarinet part continues with a melodic line. The Piano part has a *p* dynamic in measure 10. The vocal and string parts are marked with [TACET SKY DESTROYS DOG].

18

Musical score for measures 18-22. The score is written for a grand piano with two staves per system. The key signature has one flat (B-flat) and the time signature is 4/4. The first system (measures 18-19) features a melody in the right hand starting in measure 18 with a *mp* dynamic. The second system (measures 20-22) continues the melody in the right hand, with the left hand playing a rhythmic accompaniment of eighth notes, marked *Ped.* (pedal). The third system (measures 21-22) shows the continuation of the melody in the right hand and the accompaniment in the left hand.

23

Musical score for measures 23-27. The score is written for a grand piano with two staves per system. The key signature has one flat (B-flat) and the time signature is 4/4. The first system (measures 23-24) features a melody in the right hand starting in measure 23 with a *mp* dynamic. The second system (measures 25-26) continues the melody in the right hand, with the left hand playing a rhythmic accompaniment of eighth notes, marked *Ped.* (pedal). The third system (measures 27-28) shows the continuation of the melody in the right hand and the accompaniment in the left hand.

28 33

con sord.  
*mp* *mf*  
*p*  
pizz.  
Ped. Ped.

35 37

*p*  
pizz.  
Ped. Ped.

43

49

*mp*  
(con sord.)  
*mp*

3

51

53

*mp*  
via sord.

*mp*  
arco

*mp*

*molto rit.*



# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

## 3. LEG SONGS

Ben Marcus

Eric Shanfield

**♩ = 100**

Clarinet in B $\flat$

Horn in F

Piano

Soprano

Violoncello

Contrabass

*mp*

*Red.*  $\wedge$  *sim.*

*mp*

The sing - ing be - tween the legs oc -

**6**

cur - ing at all le - vels of the bo - dy.

*pizz.*

*mp*

14

Musical score for system 14, measures 1-5. The score is in 4/4 time and consists of five staves. The top two staves are vocal staves. The bottom three staves are piano accompaniment. The piano part features a melodic line in the bass clef with dynamics *p*, *mp*, and *p*. The vocal line in the top staff has a long note in the first measure followed by a melodic phrase in the second measure.

19

Musical score for system 19, measures 1-5. The score is in 4/4 time and consists of five staves. The top two staves are vocal staves. The bottom three staves are piano accompaniment. The piano part features a melodic line in the bass clef with dynamics *p* and *mp*. The vocal line in the top staff has a long note in the first measure followed by a melodic phrase in the second measure. The lyrics "Sex - u - al acts" are written under the vocal line in the fourth measure.

25

Musical score for measures 25-30. The score is in 4/4 time and consists of six staves. The first two staves are empty. The third and fourth staves form a grand staff with a treble and bass clef. The fifth staff is a vocal line with lyrics: "are \_\_\_\_\_ pre - faced \_\_\_\_\_". The sixth staff is a bass line with a *pizz.* marking and a dynamic marking of *p*. The time signature changes from 4/4 to 2/4 and back to 4/4.

31

Musical score for measures 31-36. The score is in 5/4 time and consists of six staves. The first two staves are empty. The third and fourth staves form a grand staff with a treble and bass clef. The fifth staff is a vocal line with lyrics: "by \_\_\_\_\_ a com - ming - ling of \_\_\_\_\_ these noi - ses,". The sixth staff is a bass line. The time signature is 5/4.

35

mp

arco

mp

arco  
no accents

p

39

mf

senza sord.

mf

mf

<mf

1.

43 2. 45

*f*

*f*

*f*

*f*

47

*f*

*f*

as two or more mem - bers at a

52

*mf*

dis - tance,

*mf*

57

*mp*

*mp*

*mp*

*mp*

be-fore ad-van - cing,

*espress.*

*norm.*

*espress.*

*mp*

*mp*

61

Musical score for measures 61-65. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line has lyrics: "each tilts for-ward a pel - vis". Performance markings include *mp*, *Red.*, *sim.*, and *pizz. (non arp.)*. A triplet of eighth notes is marked with a '3' above it.

Musical score for measures 66-70. The score is in 4/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part continues with the eighth-note accompaniment in the left hand and a melodic line in the right hand. The vocal line has lyrics: "each tilts for-ward a pel - vis". Performance markings include *mp*, *2nd x*, *8va 2nd x*, and *2nd x only*. The score ends with repeat signs and a double bar line.

71

Musical score for measures 71-73. The score is in 5/4 time and features a vocal line and piano accompaniment. The piano part includes a *loco* section in measure 71 and a *ped. al fine* instruction. The vocal line includes the lyrics "to be-come coa - ted".

74

Musical score for measures 74-76. The score is in 5/4 time and features a vocal line and piano accompaniment. The piano part includes a triplet in measure 75. The vocal line includes the lyrics "in the tones of the o - ther.".



# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

## 4. WHERE BIRDS DESTROY THE SURFACE

Ben Marcus

Eric Shanfield

♩=132

Clarinet in B $\flat$

Horn in F

Piano

Soprano

Violoncello

Contrabass

[TACET WHERE BIRDS DESTROY THE SURFACE]

arco

*mf*

5

*mf*

*mf*

11

1st x only

W

tr

9

10

11

12

13

14

mf

2nd x only (r. h.)

1st x only (both hands)

W tr

17 (4x)

15

16

17

18

mf

4th x

4th x

4th x

19 23

Musical score for measures 19-23. The score is written for a piano and includes a vocal line. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The piano part features a rhythmic accompaniment in the left hand and chords in the right hand. The vocal line consists of a melodic line with lyrics. Dynamics include *f* (forte) and *ff* (fortissimo). A double bar line with repeat dots is present at measure 23. A "2nd x" marking is present below the piano part in measures 20-22.

24

Musical score for measures 24-28. The score is written for a piano and includes a vocal line. The key signature is one flat (B-flat major/D minor) and the time signature is 2/4. The piano part features a rhythmic accompaniment in the left hand and chords in the right hand. The vocal line consists of a melodic line with lyrics. Dynamics include *ff* (fortissimo). A double bar line with repeat dots is present at measure 28.

29

31 (3x)

3rd x only

*p*

2nd & 3rd xs only

*p*

*p*

*ped.*

*p*

*p*

33

35

*mf*

*mp*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

38

Musical score for measures 38-43. The score is in 7/8 time and consists of five systems. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a bass clef and a key signature of one flat. The fifth system has a bass clef and a key signature of one flat. The score includes dynamics such as *mp* and *Ped.* (pedal). There are repeat signs and first/second endings in the second and fourth systems.

44

Musical score for measures 44-50. The score is in 5/8 time and consists of five systems. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a bass clef and a key signature of one flat. The fifth system has a bass clef and a key signature of one flat. The score includes dynamics such as *mp*. There are repeat signs and first/second endings in the second and fourth systems.

53

*p*

*u.c. al fine*

*p*

*2nd x only  
con sord.*

*p*

60

*pp*

*via sord.*

# THE METHOD SHE EMPLOYS AGAINST THAT WHICH CANNOT BE SEEN

## 5. SILENCE IMPLIES THE DESIRE

Ben Marcus

Eric Shanfield

$\text{♩} = 160$

Clarinet in B $\flat$

Horn in F

Piano

Soprano

Violoncello

Contrabass

5

10

ac - tive\_ ac - qui - es - cence of si - lent com - pli - ance

*1st x only*

12

by a

*f*



16

per - son, crea - ture, or cot - ton ob - ject le - gal - ly ca - pa - ble of wear - ing

19

clo - thing.

23

*f*

*f*

26

28

at the frog

pizz.

norm.

It may be e - vi - denced by

30 32

*f*  
*ff*  
*ff*  
*Sost. Ped.*

words or acts or by si - lence when si - lence im - lies the de -

*ff*  
arco  
*ff*

34

*ff*  
*ff*  
*ff*  
*Sost. Ped.*

si - re to be co - vered in clo - thing.

38

1.

3

3

3

42

2.

44

*f*

pizz.

(pizz.)

*f*

pizz.

(pizz.)

*f*

46

*f*

Ac - tu - al or im - lied wear - ing of clo - thing is ne - ce - ssa - ri -

49

50

ly an e - le - ment in ev - ery\_ act of for - ni - ca - tion and fa - bric spa - sm

arco

arco

53

*p sub.* *f*

*p* *f*

*p sub.* *f*

*p sub.* *f*

*f*

and

*p sub.* *f*

*p sub.* *f*

2nd x only

57

*p* *f*

*p* *f*

*p* *f*

*p* *f*

1st x only

*p* *f*

e - - very a - voi - dance of \_\_\_\_\_ same.

*p* *f*

*p* *f*

61 **63**

ff p p

ff p

ff p

ff p

65 **67**

p p p p p

pizz. pizz. p

In a - ni - mal

69 71

con - tracts (see LE - GAL BEAST LAN - GUAGE) or when one or

arco  
*p*

74

more than one a - ni - mal has il - le - gal - ly act - ed in a sex - u - al man - ner.



81 83

mf

*Ped.*  $\wedge$  *sim.*

mf

87

1. 2.

*mf*

*sim.*

*pizz.*

*mf*

While pur - su - ing the wear - ing of

94

clo - thing (gruffed),

pizz. (non arp.)

arco

*mf*

*mp*

*mf*

102

105

the re - sul - tant wool - en

*mp*

*mp*

*mp*

*mp*

*mfp*

*mfp*

*mfp*

*mp*

pizz.

arco

*mp*

*mfp*



118

*p* *mf*

*p* *mf*

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

(a - ni - mal - age, per - son, cot - ton ob - ject)

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

arco

*p* *mf*

122

*mp*

*mp* *pinched*

is a de-fense for a - ny CREA-TURE or cloth pro-duct pro - duced by the sex - u - al con - tact

norm.-> sul pont.-> norm.->

*mp* *mp*

128

126

(8) *loco* *norm.* *sul pont.* *norm.*

of the par - ties\_ in ques - tion, and it shall for all be the of - fi - cial re - cord of sex as it oc -

133

131

*p* *sul pont.*

curred or did not oc-cur at that spe-ci-fic time;

135

2nd x only  
*p*

it shall nei - ther be looked at, worn, or

pizz. norm.  
*p*

138

1. 2.

140

spo - ken of,

*p*

142

2nd x only *mp*

2nd x only *mp*

*mp*

but it may, on the oc - ca-sion of the

arco

1st x only

146

149

*mf*

*mf*

*mp* *mf*

Fes - ti - val of Gar ments or pri - son cloth morn-ing

*mp*

*mf*

150

*mf*

(in the ti - tle of a co - pu - la - ted Feb - ru -

*mf*

*mf*

153

155

*f*

*f*

*f*

a - ry), be draped o - ver the im - pri - soned

*f*

*f*



157

and na - ked wit - ness if he or she de - si - res to re -

161

163

mem - ber, for - get, or fic - tion - a - lize spe -

165

167

ci - fic as - pects of the sex

168

1.

2.

rit. . .

Detailed description of the musical score: The score is for a vocal and piano piece. Measures 165-167 show a vocal line with lyrics 'ci - fic as - pects of the sex' and a piano accompaniment. The piano part features a complex texture with triplets and sixteenth-note patterns. Dynamics range from *mf* to *ff*. A 'rit.' marking is present at the end of the section. Measure 168 shows a vocal line with two endings, marked '1.' and '2.', and a piano accompaniment. The piano part continues with similar textures and dynamics.

172 **Hold Back** ♩=144

or lack of sex

*ff*

*non trem. - espress.*

Ped.

**180** a tempo ♩=160

*f*

pizz. (non arp.)

pizz.

*f*

182

*f*

2nd x only  
*f*

that ob -

arco

185

served, no - ticed or in - ferred near the wool - en scarf

188

Musical score for measures 188-191. The score is in 5/4 time and consists of five systems. The first system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The second system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The third system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The fourth system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The fifth system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The lyrics are: on that day, night, or mid - af - ter.

192

Musical score for measures 191-194. The score is in 5/4 time and consists of five systems. The first system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The second system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The third system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The fourth system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The fifth system contains two staves: the upper staff has a treble clef and the lower staff has a bass clef. The dynamic marking *ff* is present in the second, third, and fifth systems.

194

Musical score for measures 194-196. The score is in 3/4 time and features a piano accompaniment and a vocal line. The piano part consists of a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. The vocal line is in the soprano register and includes the lyrics "be-tween ze - ro,\_" at the end of measure 196. A fortissimo (*ff*) dynamic marking is placed above the vocal line in measure 196.

197

Musical score for measures 197-199. The score continues with the piano accompaniment and vocal line. The piano part maintains the eighth-note accompaniment. The vocal line includes the lyrics "one,\_" in measure 197 and "more\_ than one," in measure 198. The piano part features a melodic line in the right hand that mirrors the vocal line's phrasing.

200

or no a - ni - mals.

203

*molto rit.*

*mf* *p*

sss. (toneless hiss)