

# McLibel

for alto saxophone, violin, viola and double bass  
with video or audio playback

Robert Davidson

# Program Note

The longest trial in English history, concluded in 1997, pitted a gardener and a postman against the world's largest fast-food business. Helen Morris and Dave Steel were part of a campaign accusing McDonald's of a wide range of evils from exploiting children to harming animals. After hiring seven private eyes to infiltrate the group, the company decided to deal with the problem by taking advantage of Britain's libel laws, in which the burden of proof lies with the accused. When served libel writs in 1990, Dave Morris and Helen Steel (unlike anyone McDonald's had ever sued for libel before) decided to take them on.

Thus began a David and Goliath story I found irresistible. So, from Franny Armstrong's *McLibel* documentary, I took the voices of some chief participants - the two defendants, McDonald's UK President Paul Preston, British Labour MP Jeremy Corbyn - and made music out of them.

Speech-generated melody has a long history, notably with Harry Partch and the operas of Janacek. Scott Johnson's 1986 album *John Somebody* introduced the idea of instrumental melody, harmony and rhythm accompanying recorded speech melodies. Steve Reich was quick to pick up on the potential of Johnson's technique, and has used it in the majority of his works since 1987.

In *McLibel*, one aim is to extend this technique to create sustained melodies, using functional triadic harmony to support their direction. These are miniature voice portraits - each person has their own characteristic speech patterns, from Helen's rather shy intoning on a few notes, to Dave's emphatic leaping intervals, to Paul Preston's appropriately upbeat Eisenhower-era rock'n'roll intonation.

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## Performance directions

*McLibel* requires the performers to be synchronised with the audio or video playback (available from the same source as this score). This is accomplished through in-ear monitoring of a click track, heard only by the performers and appearing on the left channel of the recording.

Only the right channel of the recording is heard through front-of-house speakers (high quality concert loudspeakers (eg. Meyer CQ-2 or similar) are recommended). The performers must also be amplified and their sound mixed with the playback audio. Care must be taken that the speech is always clearly audible, with the words clearly understood, but not so loud as to detract from the performers - the instruments should never have the effect of simple underscoring.

The left channel is sent to the performers headphones only. Each performer should have individually controlled volume to optimise the level of click required.

When playing speech-melody passages, the performers should mimic the voice's rhythm and articulation as closely as possible, blending their sound with the voice sound.

# McLibel

Robert Davidson (2000)

♩ = 89

Dave Morris: (speech heard first time only)

Voice: The Mc-Do-nalds cam - paign The Mc-Do-nalds cam - paign has

Alto Sax.

Violin: *legato*

Viola: *mp legato*

Contrabass: *mp*

*fp fp fp fp fp fp*

7

Voice: picked on a compa-ny so much in the pub-lic eye— The Mc Don-ald's cam - paign has picked on a

A. Sax.

Vln.

Vla.

Cb.

*fp fp fp fp fp fp fp*

13

Voice: compa-ny that's so much in the pub-lic eye— that seems to sym-bo-lise a whole sys-tem a whole way of life, a whole—

A. Sax.

Vln.

Vla.

Cb.

*fp fp fp fp fp fp*

you know, ah, mass pro-duc-tion, mass so-cie - ty um, e-very - same um, you know, junk food,

A. Sx.

Vln.

Vla.

Cb.

*fp fp fp fp fp mf fp mf*

crap jobs, and to have a leaf - let - ing, an ed - u - ca - tional cam - paign a - gainst Mc - Donalds is

A. Sx.

Vln.

Vla.

Cb.

*fp fp fp*

put - ting the al - ter - na - tive point of view —

A. Sx.

Vln.

Vla.

Cb.

*fp fp*

But of course I just had no idea what it would lead to - that later it would just completely take over my life.

**50s rock n roll** ♩ = 128

Mike Love:

We have

35

A

o - ver a mil - lion cus - to - mers a day in the U. K. who en - joy com - ing to Mc - Don - alds and trust us; \_\_\_

A. Sx.

Vln.

Vla.

Cb.

*f*

38

We be - lieve \_\_\_ that to re - pay that trust we have to es - ta - blish that these al - leg - a - tions are un - true.

A. Sx.

Vln.

Vla.

Cb.

41

1. 2.

3. Helen Steel:

B

♩ = 107

We have For me, it just sort of real - ly stuck in the cantabile, legato

A. Sx.

Vln.

Vla.

Cb.

*p*

*pp* *mp*

*p* *mp*

*p*

*p*

*p*

throat to a-po-lo-gise to Mc Do-nalds I did-n'tthink that we'd done a - ny thing that de -

A. Sx. *mp* *pp* *mp*

Vln. *mp* *pp*

Vla. *mp* *mp*

Cb. *sim.*

served an a-po-lo-gy. I thought it was them that should be a-po-lo-gi-sing to us; well,

A. Sx. *pp* *mp*

Vln. *mp* *mp*

Vla. *mp* *mp*

Cb. *mp* *p*

not us spe-ci-fi-cally, but to so-ci-e-ty, for the da-mage that they do to so-cie-ty and the en-

A. Sx. *mp* *pp* *mp* *pp*

Vln. *pp* *mp* *pp* *mp*

Vla. *mp* *mp*

Cb.

50

vi - ron - ment. E - ven though — you know, we were be - ing told it was, like, a

A. Sx. *mp* *pp* *mp*

Vln. *mp*

Vla. *mp*

Cb. *mp* *p*

52

vir - tually im - pos - si - ble bat - tle, me and Dave de - ci - ded to stick a - round and fight it a - ny - way, come what

A. Sx. *pp* *mp*

Vln. *mp* *mp*

Vla. *mp* *mp* *pp*

Cb. *mp* *p* *pp*

55

may. For me, it just sort of real - ly stuck in the throat to a - po - lo - gise to Mc Do - nalds

A. Sx. *p* *p* *mp*

Vln. *p* *mf* esp. *sostenuto*

Vla. *mp* *pp* pizz. *mp* *mp*

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

I did-n't think that we'd done a - ny - thing that de - served an a-po-lo-gy. I thought it was

A. Sx.

Vln.

Vla.

Cb.

*mp* *pp* *mp* *pp* *mp*

them that should be a - po - lo - gi - sing to us; well, not us spe - ci - fi - cally, but to so - ci - e - ty,

A. Sx.

Vln.

Vla.

Cb.

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

for the da-mage that they do to so-cie - ty and the en - vi - ron - ment. E - ven though —

A. Sx.

Vln.

Vla.

Cb.

*pp* *mp* *pp* *mp* *pp* *mp* *p*



71

1.

2.

Helen Steel:

fective-ly meant

be-ing told you've got no chance. —

chance. —

We just had

A. Sx.

Vln.

Vla.

Cb.

74 D

no i - de-a of, of the pro-ce- dure or what we had to say or when we had to say it - um, — you know, who spoke in what

A. Sx.

Vln.

Vla.

Cb.

marcato e tenuto

*mf*

marcato e tenuto

*mf*

77

or-der. jobs" are be - no i - de-a of, of the pro-ce- dure or what we had to say or when we had to say it -

A. Sx.

Vln.

Vla.

Cb.

*mf*

*p*

*mf*

*p*

80

- um, you know, who spoke in what or-der. jobs" are be - no i - de-a of, of the pro-ce - dure or

A. Sx.

Vln.

Vla.

Cb.

83

what we had to say or when we had to say it - um, you know, who spoke in what or-der. jobs" are be -

A. Sx.

Vln.

Vla.

Cb.

86

no i - de-a of, of the pro-ce - dure or what we had to say or when we had to say it - um, you know, who spoke in what

A. Sx.

Vln.

Vla.

Cb.

or- der. jobs" are be - no i - de-a of, of the pro-ce - dure or what we had to say or when we had to say it -

A. Sx. *p* *mf* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

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

Cb.

- - um, you know, who spoke in what or - der.

A. Sx. *mf* *p*

Vln. *mf* *p*

Vla. *mf* *p*

Cb. *mf* *p*

**E**   
 Dave Morris:

We were just trea - ted like, you know, what are thes peo - ple doing in my court - room

A. Sx. *f* *p* *f* *mf* *f* *f* *p*

Vln. *f* *p* *f* *mf* *f* *f* *p*

Vla. *f* *p* *f* *mf* *f* *f* *p*

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

96

We were just treated like, you know, what are these people doing in my courtroom that's the attitude we got I mean the first hearing

A. Sx.

Vln.

Vla.

Cb.

*f p f mf f f p fp*

99

um, we asked the judge to explain the procedures and he said "if you don't know the procedures you should be represented

A. Sx.

Vln.

Vla.

Cb.

*mp fp fp fp mf fp fp fp*

102

and we said "well there's no legal aid; what're we meant to do?" what're we meant to do?" We just had

A. Sx.

Vln.

Vla.

Cb.

*mp mf mf*

legato (non-legato) (non-legato)

F

no i - de-a of of the pro-ce-dure, or what we had to say, or when we had to say it um, — you know who spoke in what or-der. We just had

A. Sx. *p* *mf* *p* *mf* *p* *mf*

Vln. *p* *mf* *p* *mf* *p* *mf*

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

Cb. *mf* marcato e tenuto *mf* marcato e tenuto

no i - de-a of of the pro-ce-dure, or what we had to say, or when we had to say it um, — you know who spoke in what or-der.

A. Sx. *p* *mf* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p*

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

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

G

Paul Preston:

Hard work doe-sn't frigh - ten youth to - day, not at all; they want to be part of some-thing that's vic - tori-ous.

A. Sx. *mf*

Vln. *f*

Vla. *f*

Cb. *f*

117

Hard work doe- sn't frigh - ten youth to - day, not at all; they

A. Sx.

Vln.

Vla.

Cb.

119

want to be part of some - thing that's vic - to - ri - ous.

A. Sx.

Vln.

Vla.

Cb.

121

Some-thing they can see as as the shi ning light — Some-thing they can see as as the shi ning

A. Sx.

Vln.

Vla.

Cb.

124

light — Hard work doe - sn't frigh - ten youth to - day, not at all; they

A. Sx.

Vln.

Vla.

Cb.

127

want to be part of some - thing that's vic - to - ri - ous. to - ri - ous. The

1. Dave Morris:

2.

A. Sx.

Vln.

Vla.

Cb.

Meno mosso ♩ = 101

130

kind of conditions that McDonalds ah, \_\_\_\_\_ have helped to pi - o - neer, um, "Mc jobs" are becoming more and more normal. The

A. Sx.

Vln.

Vla.

Cb.

133

kind of conditions that McDonalds ah, \_\_\_\_\_ have helped to pi-o - neer, \_\_\_\_\_ um, "Mc jobs" are becoming more and more normal. The

A. Sx.

Vln.

Vla.

Cb.

Detailed description: This block contains the musical score for measures 133-135. It features a bass line with a 3-measure triplet and a 5-measure quintuplet. The vocal line (A. Sx.) has a long note with a slur over it. The string parts (Vln., Vla., Cb.) provide harmonic support with various rhythmic patterns.

136

kind of conditions that McDonalds ah, \_\_\_\_\_ have helped to pi-o - neer, \_\_\_\_\_ um, "Mc jobs" are becoming more and more normal. The

A. Sx.

Vln.

Vla.

Cb.

Detailed description: This block contains the musical score for measures 136-138. The vocal line (A. Sx.) has a long note with a slur and an accent. The string parts (Vln., Vla., Cb.) continue with their respective parts, including a 3-measure triplet and a 5-measure quintuplet in the bass line.

139

kind of conditions that McDonalds ah, \_\_\_\_\_ have helped to pi-o - neer, \_\_\_\_\_ um, "Mc jobs" are becoming more and more normal.

A. Sx.

Vln.

Vla.

Cb.

Detailed description: This block contains the musical score for measures 139-141. The vocal line (A. Sx.) has a long note with a slur and an accent. The string parts (Vln., Vla., Cb.) continue with their respective parts, including a 3-measure triplet and a 5-measure quintuplet in the bass line.

Hard work does- n't frigh - ten youth to - day, not at all; they want to be part of some-thing that's vic-

A. Sx.

Vln.

Vla.

Cb.

1. to - ri - ous to - ri - ous The kind of con - di - tions that Mc Do - nalds ah, —

2. —

3. —

A. Sx.

Vln.

Vla.

Cb.

— has helped to pi - o - neer, — um, Mc Jobs are becoming more and more normal. The kind of conditions that Mc Donalds, ah,

A. Sx.

Vln.

Vla.

Cb.

151

\_\_\_\_\_ have helped to pi-o-neer, \_\_\_\_\_ um, Mc Jobs \_\_\_\_\_ are be-coming more and more nor-mal Hard work does-n't frigh - ten youth to-

A. Sx.

Vln.

Vla.

Cb.

154

day, not at all. They want to be part of some - thing that's vic - to - ri-ous!

A. Sx.

Vln.

Vla.

Cb.

157

Some-thing they can see as as the shi-ning light! \_\_\_\_\_ Some-thing they can see as, as the Shi-ning

A. Sx.

Vln.

Vla.

Cb.

Audio process for 35"

Dave Morris:

McLibel



Light! — It's not a per-so-nal bat-tle be-tween me and He-len and Mc-Do-nalds.

*legato*

*p* *fp*

*p* *fp*

*fp* *fp* *fp* *fp* *fp*

*fp* *fp* *fp* *fp* *fp*

This is um, a-bout the pu-blic's right to know — what the most — er-ful or-ga-ni-sa-tions in the world —

*fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

1.

2.

Jeremy Corbyn:



are real-ly do-ing. It's are real-ly do-ing. we have this e-nor-mous cor-pora-tion, Mc-Do-nalds,

*mf* *p*

*mf* *p*

*mf* *p*

*mf* *stacc.*

*fp* *fp* *mf*

171

which is glo-bal, in e-very sense of the word, and to me are ac-ting in a sort of ap-

A. Sx. *mf p mf p mf p mf p*

Vln. *mf p mf p mf p mf p*

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

Cb. *mf p*

*fp < > mf*

178

pal - ling man - ner a-gainst peo - ple who've raised per-fect-ly le - gi - ti - mate ques - tions. And I'm just con -

A. Sx. *mf p mf p mf p mf p mf p*

Vln. *mf p mf p mf p mf p mf p*

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

Cb. *mf p*

183

cerned — that we have this sort of massive corporation that no-bo-dy dares speak out a - gainst.

A. Sx. *mf p mf p mf p mf p mf p*

Vln. *mf p mf p mf p mf p mf p*

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

Cb. *mf p*

*fp < > >*



190

Fund-a-men - taHy, they e-xist for that one purpose: making profits for their share-hol-ders. Fund - men - they e-xist

A. Sx.

Vln. *p*

Vla. *pizz. p* *mp*

Cb. *mp* *p*

194

for that one purpose: making profits for their share-holders. Fund - men - they exist for that one purpose: making profits for their

A. Sx. *mp*

Vln.

Vla. *p*

Cb.

198

shareholders. Fund - men - they exist for that one purpose: making profits for their share-holders.

A. Sx. *pp*

Vln. *pizz. f*

Vla. *pp*

Cb. *pp*

202

Fund - men - - they e-xist for that one pur-pose: ma-king pro-fits for their share-hol-ders. They're

A. Sx.

Vln.

Vla.

Cb.

*mp*

205

K  $\bullet = \bullet$

all, um, real-ly im-por-tant is -sues: the way wor-kers are trea-ted in the work-place, the way the en-

A. Sx.

Vln. dolce, legato

Vla. dolce, legato

Cb. arco (non-legato)

*mp*

209

vi - ron-ment is trea -ted, the way ani-mals are ex -ploi-ted the kind of food that's be -ing pro-mo - ted to,

A. Sx.

Vln.

Vla.

Cb.

um, more and more peo - ple, um, and I think it's vi - tal that peo - ple

A. Sx.

Vln.

Vla.

Cb.

feel a - ble to talk a - bout all these is - sues with - out the fear of some mul - ti - na - tional com - pany

A. Sx.

Vln.

Vla.

Cb.

brea - thing down their necks — threa - ten - ing a li - bel case — They told us ba - sic - ally you're

A. Sx.

Vln.

Vla.

Cb.

**L** Dave Morris:

*p* *ff* *f*

sul pont. *f*

boldly aggressive

221

bash - ing your head a - gainst a brick wall. — Well, when - e - ver we come up a - gainst brick walls, we like to

A. Sx.

Vln.

Vla.

Cb.

*fp*

*fp*

*fp*

*fp*

225

knock them down. — They told us ba - sic - ally you're bash - ing your head a - gainst a brick wall. — Well, when -

A. Sx.

Vln.

Vla.

Cb.

*fp*

*fp*

*fp*

*fp*

229

e - ver we come up a - gainst brick walls, we like to knock them down. — Ob - vious - ly, we're ex - haus - ted and

legato

A. Sx.

*mp*

legato

Vln.

*mp*

legato

Vla.

*mp*

Cb.

*fp*

*fp*

*fp*

*fp*

*fp*

234

stressed, we face bank-rupt - cy, you know, but that is not going to de - ter us be-cause that's so

A. Sx.

Vln.

Vla.

Cb.

*fp* *fp* *fp* *fp* *fp* *fp*

240

tri - vi - al com - pared to the need to stand up to the peo - ple that are do - mi - na - ting our pla - net

A. Sx.

Vln.

Vla.

Cb.

*f* *mf* *f* *mf* *fp* *fp* *fp*

246

the peo - ple that are do - mi - na - ting our pla - net

A. Sx.

Vln.

Vla.

Cb.