

PRISCILLA McLEAN

IN CELEBRATION

***OF THE HISTORIC ALASKAN
WILDERNESS ACT AND OF
ALL CONSCIOUSNESSES OF
OUR BOND WITH NATURE***

for

SATB Chorus, Piano, CD, Solo Percussionist

MTC
publications

***55 Coon Brook Rd.
Petersburgh, NY 12138***

INTRODUCTION

IN CELEBRATION combines many sources: from Alaskan Eskimo (Point Barrow) ancient folk songs and texts and a variety of texts from divergent sources (see score) that share a common philosophy, to bird songs and gestural cries which result in a hymn of exultation. It is a celebration of the unity of all life, in our vast nurturing wilderness, in the ancient (and ever-present) mysteries that are the pedal to our existence, in our voices as spiritual and musical humans. It should be performed in an atmosphere of boldness and exuberance.

SPECIAL MATERIALS FOR PERFORMANCE

CONDUCTOR: Needs stopwatch for timings, and enough small roundish rocks for one half of the alto section. Timings are in seconds and meter (see score).

CHORUS: S.A.T.B. Altos: Every other alto bangs together rhythmically 2 roundish rocks while singing during piece. Alternate altos hold the music.

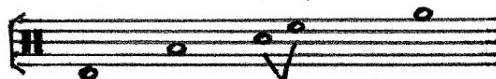
Basses: The singer standing at the end of the row is supplied with a small (8-9" depth, 14" diam.) metal trash can and a hard rubber percussion mallet to strike pan during piece. A microphone (for soprano on p.3) is needed, placed by conductor on stage.

PIANIST: Places aluminum foil underneath the dampers of the (grand) piano

ranging from  to . The sostenuto (2nd) pedal is used.

If it is missing or disabled, the sustaining pedal may be substituted.

PERCUSSIONIST: Uses snare drum (snare removed), tenor drum, 2 tom-toms of different sizes, and bass drum. The scoring is such:



Bass Drum (BD) Tenor Drum (TD) Tom-Toms (T-T) Snare Drum (snare removed) (SD)

SOUND ENGINEER: A CD player or computer with CD input and separate sound system is required.

There are three Sections in the score and CD:

Section One: :00 — 7:50. PAUSE and set for Section Two

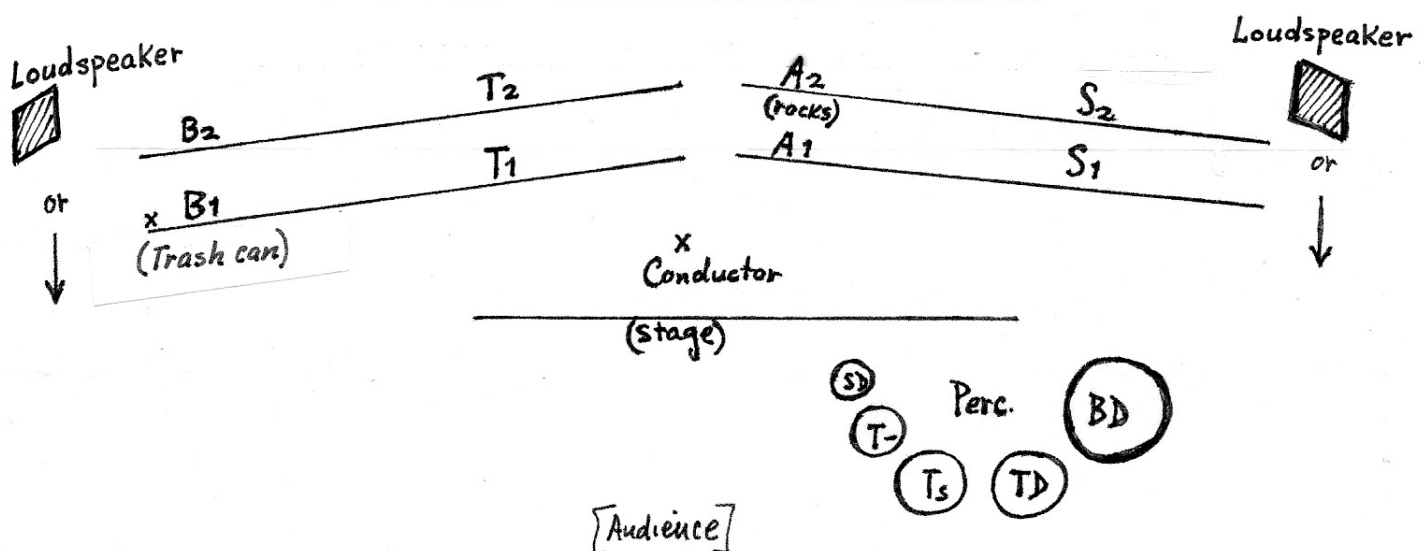
Section Two: :00 — 2:25. PAUSE and set for Section Three

Section Three: :00 — 1:45. STOP

CD DYNAMICS MUST BE BALANCED WITH CHORUS: DO NOT UNDERPLAY TAPE.

TIMINGS: Stopwatch timings indicate cues with ↑. Otherwise they are for reference. ↑s also cue one part off of another for entrances and some exits. Tape timings may vary somewhat from the score, inadvertently.

SUGGESTED PERFORMANCE DIAGRAM



TEXTS

The Eskimo songs are phonetically "translated" (to English pronunciation), with the original text underneath each new phrase.

Pronunciation of Eskimo vowels:

A is spoken "ah".

I is spoken "ee".

G, as connected with NG, is spoken with a soft glottal sound, i.e. as in the English word "young".

G without the N is spoken with a soft glottal brush, like "ghh".

G (no above the letter) is spoken as in "go".

O is spoken "oh".

U is spoken "oo".

Other pronunciations: All below are pronounced with a long I ("eye):

"Aye" is spoken as in English.

"Hye" is spoken "high".

"Nigh" is as in English.

DESCRIPTION OF TEXTS:

Pages 3-4: KING LOON SONG (a very ancient song from King Island):

Eskimo nonsense syllables are used here in place of text (which was unavailable). Eskimos use these syllables for the enjoyment of the sound qualities, as in our "skat" singing.

Pages 5-6: REINDEER HERDER'S SONG: The text, a lamentation of hunger

(not being allowed to hunt, but only to herd reindeer), is typical of the primal struggle for food among the Eskimos. The song is used for its beauty and (unusual) complexity.

Pages 8-10 in Soprano part: PTARMIGAN'S WEATHER SONG: *Sila* is the spirit of air, weather, and the universe, a "power that can be taken possession of by men". Weather power songs were composed by a shaman or someone with unusual powers, and the singing of them could change the weather. Here it would be from too much snow to sun.

Pages 19-20 in Alto, Tenor parts: excerpt from WOMEN'S JUGGLING SONG: "something special"

Page 31: Song on Tape: ROCK WITH A HOLE IN IT, sung by John Dalanna (Eskimo), a very old shaman song from King Island, describing the special charm that brings the shaman his power.

MLC

publications appreciates hearing from artists and receiving programs when this piece is performed.

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IN CELEBRATION

OF THE HISTORIC ALASKAN WILDERNESS ACT AND OF ALL CONSCIOUSNESSES OF OUR BOND WITH NATURE

for

SATB Chorus, Piano, Tape, Solo Percussionist

(In seconds)

TIMING :00

:15

:30

CD: BEGIN.

Swans

Chorus begins

CHORUS:

P cresc. f stops
 Precise whispering: each section (SATB) on different line of poem enclosed in brackets, and continue through poem (resultant sound: a jumble of incoherent words):

BEGIN
 (at :15)

"In the very earliest time,
 when both people and animals lived on earth,
 a person could become an animal if he wanted to
 and an animal could become a human being.

Sometimes they were people and sometimes animals
 and there was no difference.
 All spoke the same language.
 That was a time when words were like magic.
 The human mind had mysterious powers.
 A word spoken by chance might have strange consequences.
 It would suddenly come alive
 and what people wanted to happen could happen -
 all you had to do was say it.
 Nobody can explain this:
 That's the way it was."¹

STOP
 (at :30)

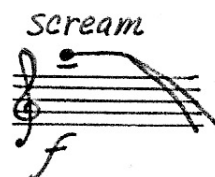
TIMING

:32

:44

CD: Swans

|| silent



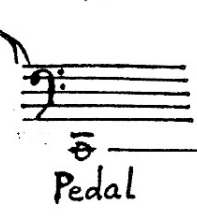
CHORUS:

All together (unison) **LOW WHISPER** (very clear), slowly and distinctly: *mf*

"In the very earliest time,
 when both people and animals lived on earth,
 a person could become an animal if he wanted to
 and an animal could become a HUMAN BEING."

STOP.
 (c.:42)

TIMING :47 :49 :52


CD:  Pedal

SOLO TENOR: *Speak in one-struck tone: f*
 "That was a time when words were like magic!"

CHORUS: 2 sec. → *Continue unison whispering: mp*

"Sometimes they were people and sometimes animals
 and there was no difference.
 All spoke the same language.
 That was a time when words were like magic.
 The human mind had mysterious powers.
 A word spoken by chance might have strange consequences.
 It would suddenly come alive
 and what people wanted to happen could happen -
 all you had to do was say it.
 Nobody can explain this:
 That's the way it was."

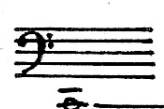
TIMING :56

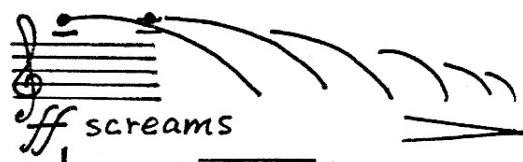
CD:  Pedal cont.

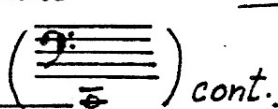
CHORUS *Continue unison whispering of paragraph. (mp)*

SOLO ALTO: *Speak with one-struck tone: f*
 "All spoke the same language!"

TIMING 1:00 1:02

CD:  Pedal cont.

 *ff screams*

 () cont.

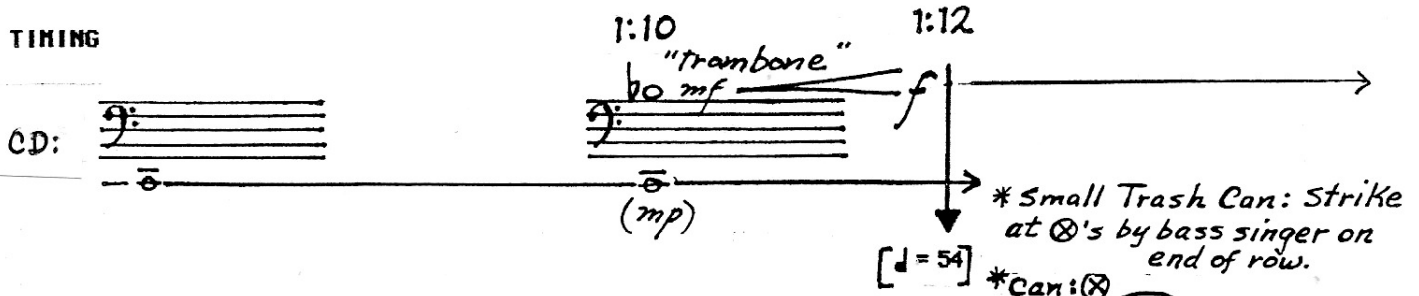
CHORUS *unison whispering*

ALL VOICES OFF

SOLO BASS: *Speak mysteriously:*
 "The human mind had mysterious powers!"

3.

TIMING

CD: 

1:10 "trabone" mf f

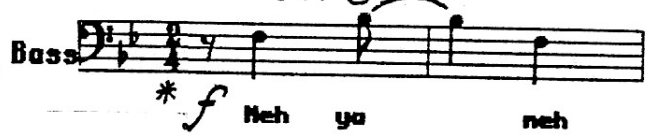
(mp)

* Small Trash Can: Strike at ⊗'s by bass singer on end of row.

[♩ = 54] * Can: ⊗

CHORUS:

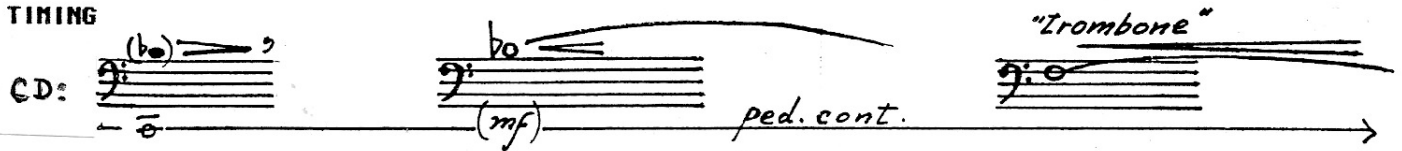
Chorus note: All "a"s pronounced "ah",
all "i"s as ee, all "ng"s as in "ing" (soft),
all "u"s as oo.
One bass holds large enamel roasting pans;
beats with a hard rubber mallet.

Bass: 

* f Neh ya neh

** Conductor: Solo soprano steps to microphone (near conductor) and orates.

TIMING

CD: 


(b) mf ped. cont.

"Trabone"

Solo Soprano: Orating:

"In dark hours, when my futility is brutally apparent, when all musical languages, classic,

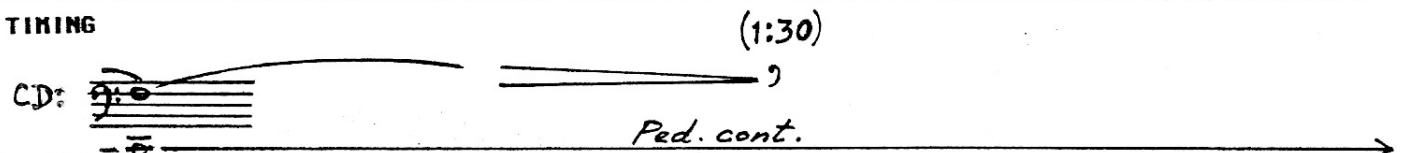
CHORUS:

B: 

Can: ⊗

ya-anğa ya Neh ya neh yeh na

TIMING

CD: 

(1:30) ped. cont.

Solo S. "exotic, ancient, modern and ultramodern -

seem to me to be reduced to patent studies,

CHORUS:

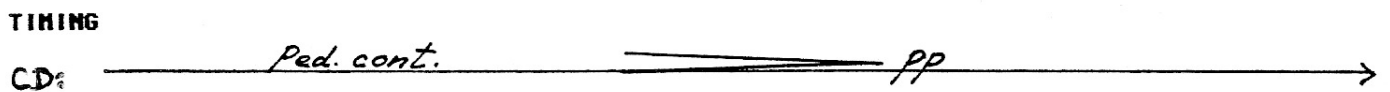
what is there left but to rediscover the true

B: 

Can: ⊗

yanğa yehyeh na ha ya- ng - a ah ya yang - a ya - na -

TIMING

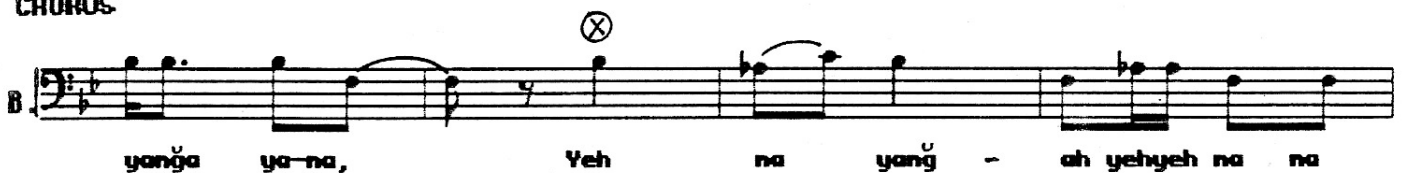
CD: 

Ped. cont. pp

Solo S. "forgotten face of music somewhere in the woods,

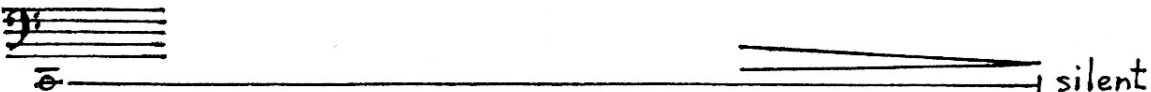
in the fields, in the mountains, by the sea,

CHORUS

B: 

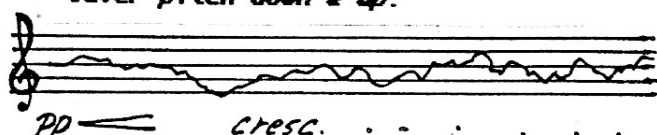
yanğa ya-na, Yeh na yang - ah yehyeh na na

TIMING

CD: 


CHORUS

Solo S.: "among the birds?"^{1.} Soloist returns to group.

ALL S.A.:  Imitate hens on TP: scratchy tone: waver pitch down & up:

* chuckachuckachuckachucka → cont. →

(Trash) Can: ⊗

B.  ya ah ya ah ah ya yang'a ya ah ya —

* Say "chucka" as fast as possible.

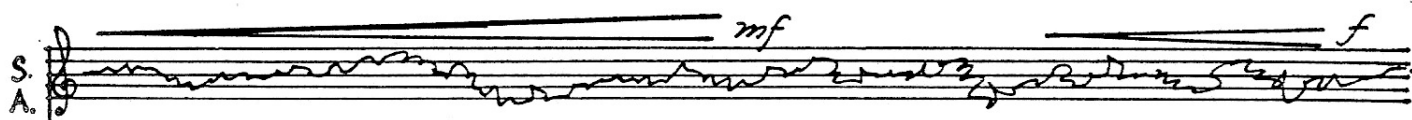
TIMING

1:55


CD:

 Guinea hens

PPP cresc mf


S.  mf f

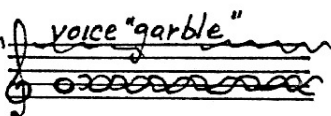
A. chuckachucka chuckachucka → cont. - - - - -

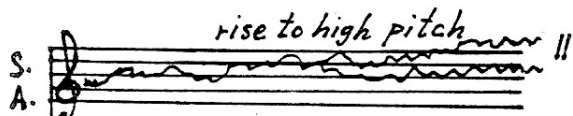
B.  ah ya — ah ya — ah yang-a a ya ah yoy neh hay yoy

TIMING

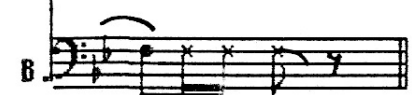
2:16

CD:  Guinea hens, cont.

 voice "garble"

S.  rise to high pitch ||

A. chuckachuckachuckachucka — !

B.  * kaygnu kya (spoken)

Altos: every other one has 2 small, rounded rocks, which should be struck together on the ⊗'s (every other alto holds the music). →

Tenors: See above. Rocks are struck during tenors' singing.

5. TIRING

2:23

*Alaskan Eskimo language

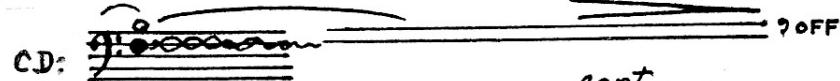
CD: *"Trumpets"*
mf *f* *off*
G Pedal cont. mp
 Pedal
 Rocks: ⊗ ⊗ ⊗ ⊗ ⊗
 CHORUS; Alto *mf* (20f) Ya ŷna ya Oh-neh ka na- ta- neh High-meh pa- cho-keh-
 *(Uvani - qaa - aatoni Naimiq - pa - chukiga)
 CHORUS : Bass

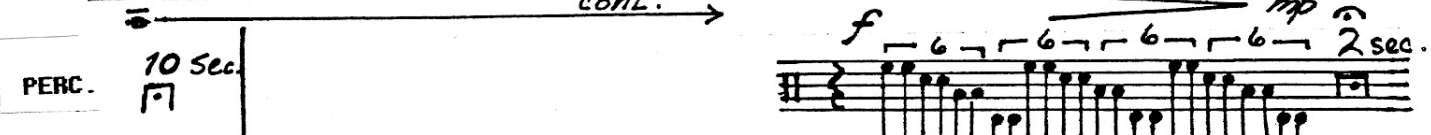
CD: *Pedal cont.*
 Rocks: ⊗ ⊗ ⊗
 A. a yeh-neh- meh -ya ya *mf* Onŷ-a
 (Uvana-
 Bass: Trash can → *f*
 B. Neh ya neh ya anga ya

CD: *Pedal cont.*
 Rocks: ⊗ ⊗ ⊗ ⊗
 A. ha-yehya u-na anga-ya Neeyake-sha ŷgro voh-na na, Eh-neh-kio a-neh-hja
 qaa-aŷyaŷuŷqaa Niŷiksajura manna Iniqtu- aviruag
 B.

CD: *Pedal cont.* *p*
 Soprano: rapidly bang tongue back & forth against upper lip. (everyone move their pitches in opposite directions from their neighbor)
 * Alto:
 Rocks: ⊗ ⊗
 A. oh-onŷa-tseo- kam-neh-ka S. Lalalalala
 Uvana chiugamni-qaa) R. * *p*
 Tenors → *mf* Rocks: ⊗ ⊗ ⊗
 Bass 1 →
 Na ŷa ata-ŷum aye-yum ah geh-na-u-na tak-sho-wam
 (Naaga attagum aiguma Ki-na una tak-su-gaam)

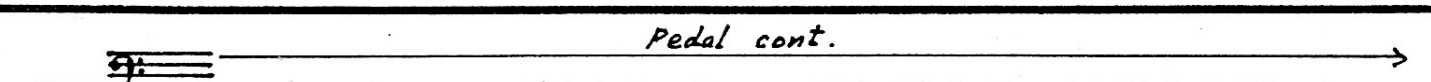
7. TIMING (3:54)


CD: 

PERC. 

Tenor *[♩=56] Slightly Piu Mosso*
 Neh-ya neh ya an-ga ya, Neh ya yeh na -

Bass *Trash can: ⊗*
 Neh-ya neh ya an-ga ya, Neh ya yeh na -

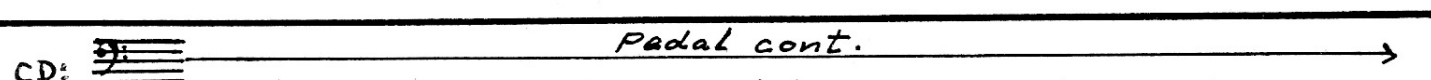
CD: 

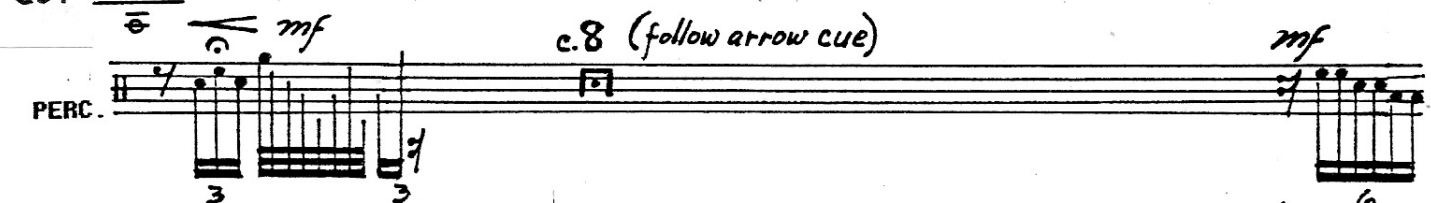
PERC. 

R. *Rocks: ⊗*
 (On-eh)- ka na-ta-
 (Urani-gaa-aato-

T. *Can: ⊗*
 yan-ga yehyeh na-ha ya-n-g-a ah-ya yan-g-a ya na yan-ga ya-na -

B. *Can: ⊗*
 yan-ga yehyeh na-ha ya-n-g-a ah-ya yan-g-a ya na yan-ga ya-na -

CD: 

PERC. 

S. *Can: ⊗*
 1. Yeh na ya yeh -
 2.

R. *Rocks: ⊗*
 neh Nigh-meh pa-cho-keh - a, yeh-neh meh ya on-ga ha-yeyya una an-g-a-ya
 ni Naimiq-pa-chukiga)...

CD: *Pedal cont. (mp)* → 8.

PERC. *f* 2 2 *p* .3- 3

S. *mf*
 ya - na ya — nga yehyeh na na ya - ah

R. *Rocks: ⊗*
 Neeyake-sha-ğro voh-ma-na eh-neh-klo-a-weh hja Oh-on-ğa tseo kam-neh

CD: *f* *mp* (*Ped. cont.*) → 11-12 sec. *mp* (4:53)

PERC. 3 3 *(speak)*

S. *R.P.: ⊗*
 ya - ah ya - ya yang-a, aye yay, ne-hay ky-ğnu-ka

R. *Rocks: ⊗*
 ka nanğa ya, Na-

T. *mf* *Rocks: ⊗*
 -ya a-ta-ğum aye-yum - a geh-na una-tak-sho
(attagum aiguma kina una taksu-

B. *mf*
 -ya a-ta-ğum aye-yum - a geh-na una-tak-sho

CD: *mf* *cont.* *5:01 drum (mp)* → *pp* *M*

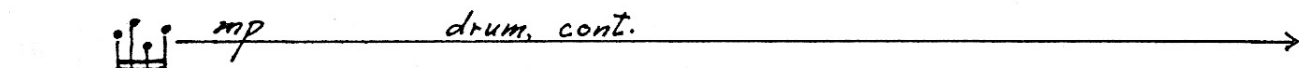
PERC. *f* *Moderato* [*J=60*]

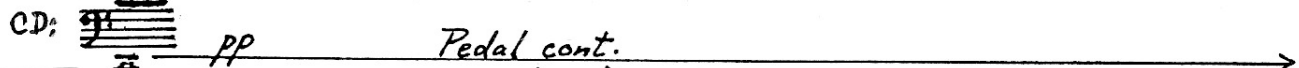
S. *f*
 * Si-la sila sila ha -
 (sila sila sila)

T. *Rocks: ⊗*
 -wan ni-li-pi kli-ok-toh onğ-a tse-o
 -gaam Nigipitugtuug Uvana ciu-)

B. *mf*
 -wan ni-li-pi kli-ok-toh onğ-a tse-o **pronounce: "See-la"*

9.

CD: *mp* drum, cont. 

CD: *pp* Pedal cont. 

(5:11)

PERC. * Listen + play off taped drums.

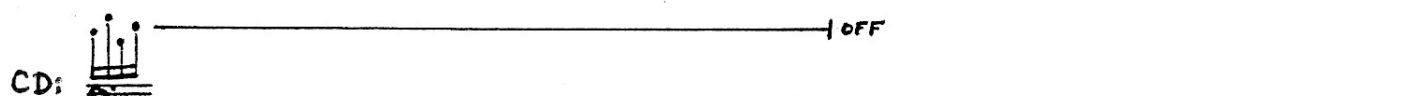


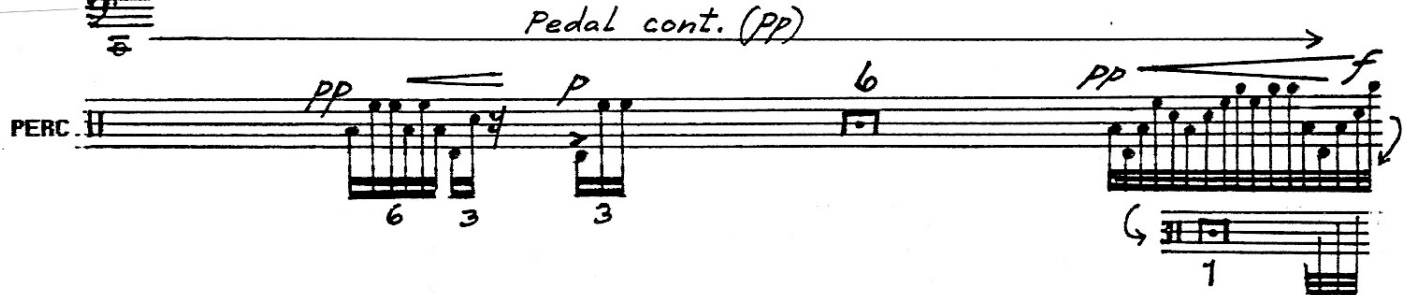
S. *mf* Si-la sila si-la ha - - - - -

A. Rocks: ⊗ *mf* On-eh - ka na-ta - neh High-meh -

T. Rocks: ⊗ *mf* Meh ya

B1. Can: ⊗ *mf* Meh ya

CD: *pp* Pedal cont. (*pp*) 

PERC. *pp* *P* *f* 

S. Si-la sila si-la ha - - - - -

A. Rocks ⊗ pa cho-keh - a yeh-neh meh ya ya

T. Rocks: ⊗ neh ya - anğa ya - - - - - Meh ya-neh

B1. (Can:) ⊗ neh ya - anğa ya - - - - - Meh ya-neh

CD: Drum cont. *mf* Pedal cont. (*pp*)

PERC. *pp* 2-3 short rhythms
2-3 sec. pauses, Listen + play with taped drums.

S.

R. Rocks: ⊗
- a hayeyya una

T. *3*
yeh na - yanga yehyeh naha ya

B1. *3*
- yeh na - yanga yehyeh naha ya

CD: drum, cont. *f* dim.....
Pedal cont. (*pp*)

PERC. (*p*) improvising (short rhythms - same style - pauses) as before

S.

R. Rocks: ⊗ ⊗ ⊗ ⊗
an-ga-ya Meeyake-sha - gro voh-ma - na, Eh-neh-klo - a-neh-hja oh-on-ga-tseo -

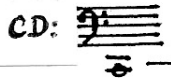
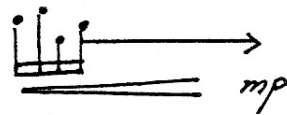
T. Rocks: ⊗
Yeh na yang - ah yehyeh na na

B1. Can: ⊗
Yeh na yang - ah yehyeh na na

11.

drum silent

(6:00)



Pedal cont. (pp)

PERC. *p* *mf* *f* *mp*

S.

R. *Rocks:* ⊗

kam-neh-ka nang-a ya, Naya ata-gum aye-yum-a geh-na u-na -

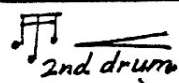
T. *Rocks:* ⊗

ya - ah ya ah ah ya yanga ya

B1. *Can:* ⊗

ya - ah ya ah ah ya yanga ya

CD: drum, cont. (mp)



Pedal cont. (pp)

PERC. *pp*

4

p to f (more p than f)
 Improve against taped drums:
 simile, using mostly short figures
 (some long), many rests, 2-5 sec.

S.

Meh ya neh

R. *Rocks:* ⊗

tak-sho-wan nilipi-kli-ok toh ong-a tse-o kam neh-ka, ehyanga.

T.

B1. *Bass 1+2:* *Can:* ⊗

Meh ya neh

CD: *(mp)* 2 drums, cont. → "Trumpets" → 12.

Pedal cont. (6:20) *f*

PERC. *Continue improvising (simile)*

S. *ya an-ga - - ya - - - - -* Si-la sila

R. *Ya eh-yang - a gna - ya, On-eh - ka na-ta - neh Nigh-meh-*

T. *ya an-ga - - ya - - - - -*

(A) *Can: ⊗*

B. *ya an-ga - - ya - - - - -*

Rocks: ⊗ ⊗ ⊗ ⊗

CD: (6:30) *drums cont. (mp)* OFF

Pedal cont. (*pp*)

PERC. *Continue improvising (simile)*

S. *si-la - - - ha - - - - -* *f* Neh ya neh


R. *- pa cho-keh - a - - - - , yeh-neh meh ya On-ga hayeyya*

T. *Neh ya neh*

B. *Neh ya neh*


Rocks: ⊗ ⊗ ⊗ ⊗

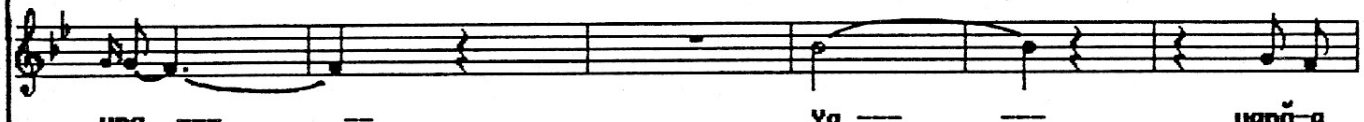
13.


CD:  2 drums cont. *mf-f* →

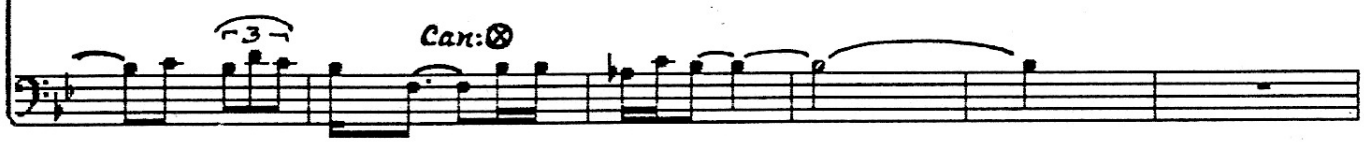
Pedal cont. (*pp*) →

PERC. → Continue improvising (*simile*) →


S.  yeh na - yang-a yehyeh naha ya Si-la si-la sila ha-

A.  una — — — — — Ya — — — — — yang-a,

T.  yeh na - yang-a yehyeh naha ya — — — — —


B.  yeh na - yang-a yehyeh naha ya — — — — —

Can: ⊗

CD:  drums cont. *f* → 3 drums →

Pedal cont. (*pp*) →

PERC. → Continue improvising (*simile*) → *New dynamics: pp-mf*

S.  ha — — — — —

A.  ehyang-a, Neeyakesha gro voh-ma-na eh-neh-klo a-neh-hja oh-onga-tseo

T.  Ya — — — — —

B.  ang-a ah - ya yang-a ya-na yang-a

Rocks: ⊗

Can: ⊗

CD: 3 drums cont. (mf \leftarrow f \rightarrow)

Pedal cont. (pp)

PERC. pp-mf \rightarrow Continue improvising: simile
(mostly short rhythmic figures, some long)
Playing against tape. 2-5 sec. pauses.

S. Si-la si-la sila — ha —

R. Rocks: ⊗
- ka-neh-ka, yanğa, Na-ya a-ta-ğua aye-yua-a geh-na u-na takshoan

T. - ka, yanğa, Na-ya a-ta-ğua aye-yua-a geh-na u-na takshoan

B.1. Can: ⊗ BI: Tenor wds \rightarrow
ya-na —

B.2.

CD: 3 drums cont.

Pedal cont.

PERC. Continue improvising (simile)

S. Oh — wit-toe

R. ⊗
nilipikliok - toh ong-a tse-o-kaa neh-ka, ehyangă.

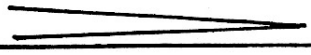
T. nilipikliok - toh ong-a tse-o-kaa neh-ka, ehyangă.


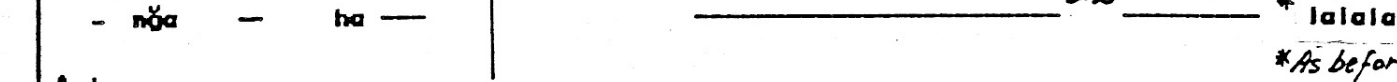
B.1. Can: ⊗ All B.:
Yeh na — ya — ngă ah yehyeh

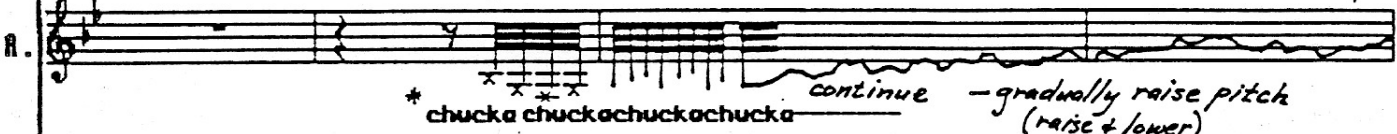
B.2. B.1. }
2. }

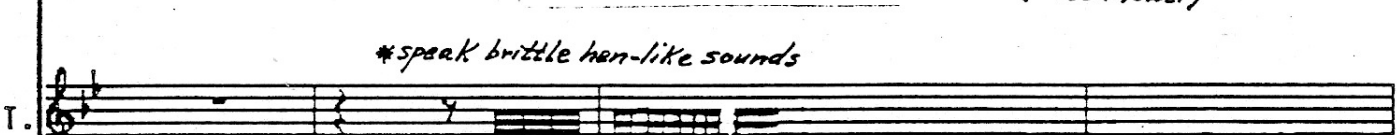
15. (mf-f) 3 drums cont. →

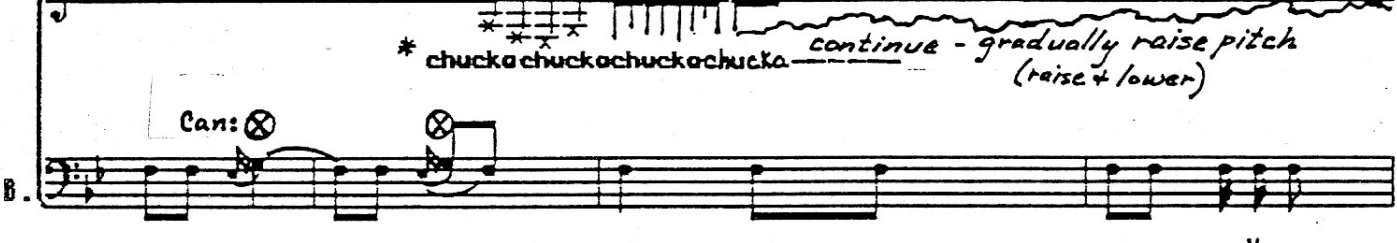
CD: Pedal  off


PERC.  [silent]

S.  S.1.  * lalala
* As before.

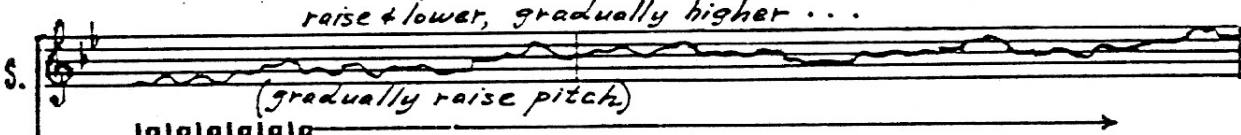
R.  * chuckachuckachucka continue - gradually raise pitch (raise + lower)

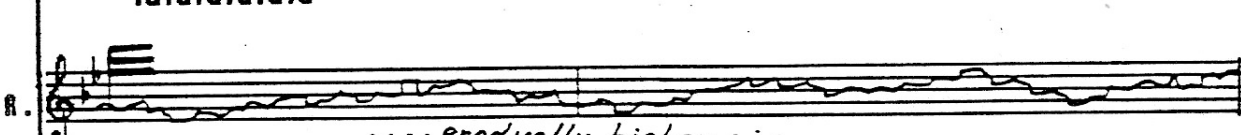
T.  * speak brittle hen-like sounds
* chuckachuckachucka continue - gradually raise pitch (raise + lower)

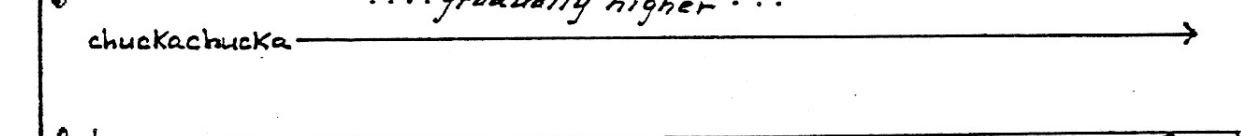
B.  Can: ⊗
na na ya ah ya ah ah - ya ah ya yan ga ya

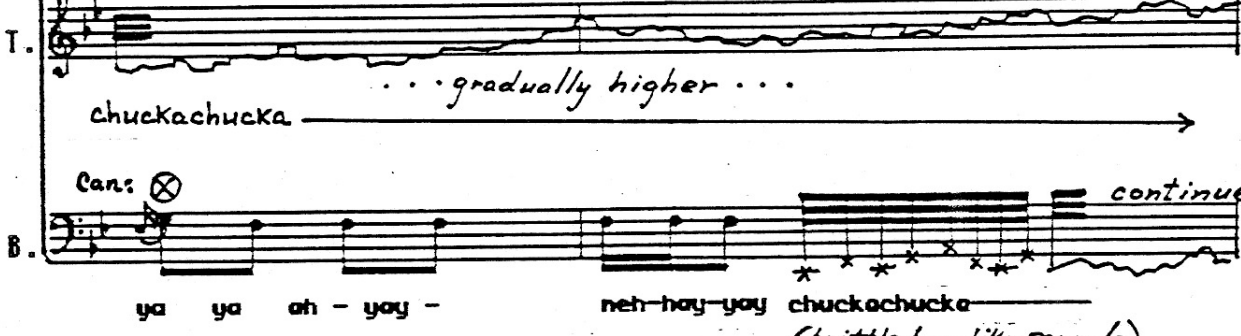
CD:  drums cont. →

PERC. (silent)

S.  raise + lower, gradually higher ...
(gradually raise pitch)
lalalalala

R.  gradually higher ...
chuckachucka

T.  gradually higher ...
chuckachucka

B.  Can: ⊗
ya ya ah - yay - neh-hay-yay chuckachucka
(brittle hen-like sounds) continue

CD:

drums cont.

Sound Engineer: →

PERC. (silent)

— 4 seconds — — 4 seconds —

S1: lalalala → * woo! woo woo woo woo

S2: lalalala →

A: chucka → [laughter: high spirited, high pitched]

T: chucka →

B: chucka →

* S1: whoop with joy: not together

TIMING

Engineer: PAUSE and set CD to 2.

CONDUCTOR: Set stopwatch → Begin

:00
Signal to Engineer

CD: Fade out tp.

OFF

PERC.

freely improvise, dramatically

2 seconds 2 sec. 5 seconds :00

S. woo!

OFF

A.) ALL LAUGH & CLAP RANDOMLY. Taper... OFF.

T.) (Use rocks, if in hand)

B.)

CHORUS: Altos, tenors: rocks not to be used anymore. Give 1 to next person. R.P.: Lay on floor.

TIMING :02

:04

CD: * BEGINS Guinea hens & Pedal cont.

PERC. freely improvising: long figures Vary dynamics, but with a flourish.

CHORUS Silent

Chorus →

17. TIMING : 15

CD: *mf-mp*
Guinea hens, cont.

PERC. *p-mp freely improvise: short + longer figures*

CHORUS

S. *mf* *Lalalalala* OFF

T. 3 sec. *f* *Speak, unison, dramatically:*
 "I believe in the forest, and in the meadow, and the night in

TIMING

(:26)

CD: *p dim.* [silent]

PERC. *G Pedal cont.*
freely improvising: pp to mf (no louder!)

CHORUS

S. *mf* *Lalalalala*
Speak, unison, dramatically:
 S.: *f* "I believe in the FOREST,"

R. *mf* *Lalalalala*

T. *f* "I believe in the FOREST,"
More dramatically:
 T.: *f* "I believe in the FOREST,"

B. *f* "I am one with my environment, mind and body, spirit and matter."²

T. *which the corn grows.*¹
Speak (unison) dramatically: Low-pitched

CD: *G Pedal cont.*

PERC. *freely improvising (pp to mf)*

S. and in the MEADOW, and the NIGHT in which the corn grows!"

R. *OFF*
lalalala
 R.: *Speak: mp*
Slowly: "I am an ear of wheat and the leaf

T. and in the MEADOW, and the NIGHT in which the corn grows!"

TIMING

(:35)

CD: *G Pedal cont.* *Lalala* *mf*

PERC. *freely improvising (pp-mf)*

S. *High-pitched, dramatic:*
f "The most alive is the wildest!"⁴

R. *f* "of the aspen."³
 1 sec. *p* (Brittle) *mf*
 Chuckachucka

B. *mf* *Drating, booming:*
 "Out of the earth I came,"

T. 2 sec.

TIMING

CD: lalala

PERC.: pedal improvising

A.: chuckachuckachucka

T.: "and yet there is one great thing, the only thing, So I would say -"

B.: and into the earth I shall return. - 5

B.2.: Low-pitched: Chuckachuckachucka

(:43)

drums

pp p

(silent)

mf Speak excitedly: So I would say -

p T.1 speaks

mf (T2 off)

CD: drums cont. (p)

PERC. (silent)

S.: f "THE MOST ALIVE IS THE WILDEST!"

A.T1.: ff how near to good is what is wild! -7

T2.B1.: f "To live to see the great day that dawns, and the

B2.: chuckachucka

cresc.

TIMING

CD: drums cont. mp

Trumpets: drums

(:52 1/2)

PERC. (silent)

A.T1.: f "To live to see the great day that dawns"

T2.B1.: light that fills the world!" 8

B2.: chucka chucka

CHORUS: ALL: ff

Shout: "AND THE LIGHT THAT FILLS THE WORLD!"

♩ = 60 →

2 sec.

OFF

1. Henry David Thoreau, "The Wild".
2. Ewan Clarkson, WOLF COUNTRY.
3. Ibid.
4. Thoreau, "The Wild"
5. Clarkson, WOLF COUNTRY
6. Eastern Eskimo
7. Thoreau, "The Wild"
8. Eastern Eskimo

TIMING

(:58)

CD:

drums cont.

PERC. (silent)

[♩=60]

Soprano 1

Si-la sila - si-la ha

Soprano 2

Si-la sila - si-la ha

Alto 1

Hye aye-ya-cha-ma Neh

Alto 2

Hye aye-ya-cha-ma
(rayaa - ya-camaa)

Tenor 1

Si-la sila - si-la ha

Tenor 2

Si-la sila - si-la Hye aye-ya-cha-ma
(rayaa - ya-camaa)

Bass 1

Neh

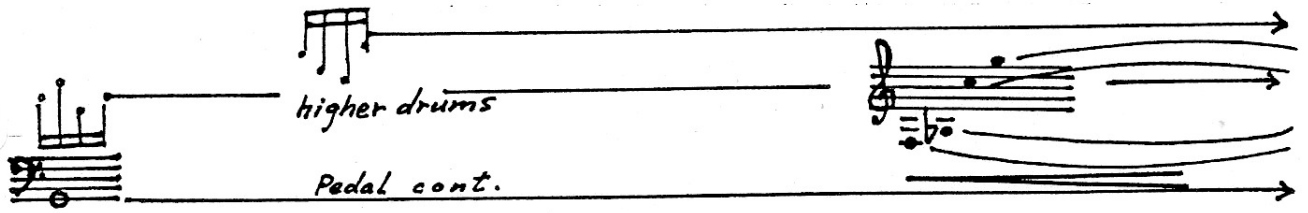
Bass 2

Neh

(1:12)


(1:18)

TIMING

CD:  *higher drums*
Pedal cont.

PERC. (silent)

2 sec.

p-mf  *short rhythms,*
many rests: some 1sec,
2-3 sec.
Interplay with taped drums.

S.1  Si-la - si-la

S.2  Si-la - si-la

R.1  ya ——— neh ya anğa ya ——— ——— ———

R.2  Hye-aye-ya - cha-ma ——— Hye-aye-ya-cha - ma ——— Hye-aye

T.1  Hye-aye-ya - cha-ma ——— Hye-aye-ya-cha - ma Si-la si-la

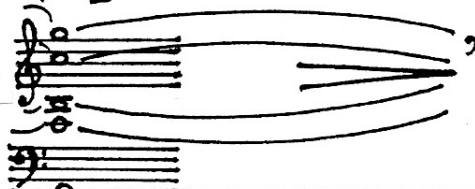
T.2  Hye-aye-ya - cha-ma ——— Hye-aye-ya-cha - ma ——— si-la

B.1  ya neh ya anğa ya ——— ——— Hye-aye

B.2  ya neh ya anğa ya ——— ——— Hye-aye

TIMING

mf drums cont.

CD: 

Pedal cont.

PERC. *Try different timbres (rim, bending pitches, etc.)* *Cont. improvising (p-mf)*

S.1 si-la ha , Si-la sila

S.2 si-la Neh ya neh yeh na yanga yehyeh naha ya Si-la sila

A.1 Ya neh yeh na yanga yehyeh naha ya

A.2 ya-cha-ma

T.1 si-la ha , Si-la sila


T.2 si-la ha , Si-la sila


B.1 ya-cha-ma

B.2 ya-cha-ma



TIMING

C.D.  *drums cont.* →

 *Pedal cont.* →

PERC. *Continue improvising as before
(with taped drums)* →

S.1  *si-la ha*

S.2  *si-la ha*

R.1  *Hye aye ya cha na*

R.2  *Hye aye ya cha Yang-a ah-ya yang-a ya na yang-a ya-na*

T.1  *si-la ha na*

T.2  *si-la ha Yang-a ah-ya yang-a ya na yang-a ya-na,*

B.1  *Hye aye ya cha na Yang-a ah-ya yang-a ya na yang-a ya-na,*

B.2  *Hye aye ya cha na*

(1:51)

TIHING

CD:

PERC.

Improvising (simile)

Meno Mosso

S.1 Si-la ————— ya

S.2 Si-la ————— ya

R.1 Neh ya ————— neh ya - anġa ya -

R.2 Neh ya ————— neh ya - anġa ya -


T.1 Ya ġna ya On-eh, on-eh-ka Si-la ————— ya -

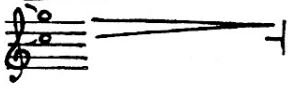
T.2 Ya ġna ya On-eh, on-eh-ka na-ta-neh High-neh pa ———

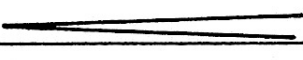
B.1 Ah ————— na-ta-neh High-neh pa ———

B.2 Ah —————

TITING

CD:  *f drums cont.* →



PERC. *Improvising, cont.*  *p to f* →

S. 1 

S. 2 

R. 1  , Neh ya neh yeh na yanga yehyeh naha ya

R. 2  , Neh ya neh yeh na yanga yehyeh naha ya

T. 1 


T. 2  cho-keh a Yeh-neh-neh


B. 1  cho-keh a Yeh-neh-neh


B. 2  Rh

TIMING

CONDUCTOR: Watch OFF.
Reset to :00. →

CD:  drums *dim mf* OFF

PERC. *Improvising (p-f)* *flourish* }  *f*

 *3/4* →

S.1 *Ah* — — — — — *Ah* — — — — — *ff*

S.2 *Ah* — — — — — *Ah* — — — — — *ff*

R.1 — *ang-a* — *ah-ya yang-a* — *ya-na* — — — — — *yang-a* — — — — — *ya-na* — — — — — *ff*

R.2 — *ang-a* — *ah-ya yang-a* — *ya-na* — — — — — *yang-a* — — — — — *ya-na* — — — — — *ff*



T.1 *Ya* — — — — — *ff*

T.2 *ya ya* — — — — — *ah* — — — — — *ff*

B.1 *ya ya* — — — — — *ah* — — — — — *ff*

B.2 *Ah* — — — — — *ff* *3/4* →

piano →

Pianist: Aluminum foil has been placed under dampers  to . (resultant sound: ziny ring)

Sound Engineer: PAUSE and set CD to 3.

CD: OFF.

PERC.

ff

3

Meno Mosso: MAESTOSO

[♩ = 54]

Soprano 1 & 2

ff

Al-le - lu-ia!

Alto 1

(3/4) (2/4) ff

Al-le - lu-ia!

Alto 2

ff

Al-le - lu-ia!

Tenor 1 & 2

ff

Al-le - lu-ia!

Bass 1 & 2

ff

Al-le - lu-ia!

PIANO

fff.

Sost. Ped.

*Set:

*silently

Set:

CD: (silent)

PERC.

(ff) rit. . .

The percussion staff features a series of rhythmic patterns. It begins with a rest, followed by a triplet of eighth notes, another triplet, and then a series of sixteenth notes. The dynamics are marked as *ff* (fortissimo) and *rit.* (ritardando).

S. 1&2

Al-le lu-ia! Al-le lu - - - -

R. 1

Al-le lu-ia! Al-le lu, Al-le-lu

R. 2

Al-le lu-ia! Al-le lu, Al-le-lu

T. 1&2

Al-le lu-ia! Al-le lu, Al-le-lu

B. 1&2

Al-le lu-ia! Al-le lu -

Vocal staves for Soprano (S.), Alto 1 (R. 1), Alto 2 (R. 2), Tenor (T.), and Bass (B.). Each staff includes the lyrics "Al-le lu-ia!" and "Al-le lu, Al-le-lu". The Soprano part has a long dash after "lu".

PIANO

(Sost. Ped.)

The piano accompaniment consists of two staves (treble and bass clef). The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation. A *Sost. Ped.* (Sostenuto Pedal) marking is present at the beginning of the section.

Set:

Set:

A musical notation for a "Set" consisting of a bass clef, a whole note, and a half note.

CD: (Silent)

PERC.

The percussion staff shows a sequence of notes. It begins with a *f* dynamic marking. After a few notes, there is a *vo* (voice) marking. The staff then transitions to a *mp* (mezzo-piano) dynamic marking, featuring a complex rhythmic pattern with many notes.

S. 1&2

R. 1

R. 2

T. 1&2

B. 1&2

ia! Al-le-lu-ia! RI-

ia! Al-le-lu-ia! RI-

ia! Al-le-lu-ia! RI-

ia! Al-le-lu-ia! RI-

ia! Al-le-lu-ia! RI-

ia! Al-le-lu-ia! RI-

The vocal staves for Soprano (S. 1&2), Right Alto (R. 1, R. 2), Tenor (T. 1&2), and Bass (B. 1&2) are arranged vertically. Each staff contains the lyrics "ia! Al-le-lu-ia! RI-". The music is written in 1&2 time. Dynamics include *f* and *mp*. A *f* *Rh* marking is present in the bass staff.

PIANO

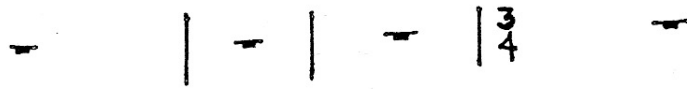
The piano accompaniment staff shows a sequence of notes. It begins with a *f* dynamic marking. After a few notes, there is a *mp* (mezzo-piano) dynamic marking. The staff features a complex rhythmic pattern with many notes.

(Sost. Ped.)

Set:

TIMING

(2/4)



2/4 } :00 SECTION

CD:

BEGIN

x Swans

PERC.

A percussion staff with a double bar line at the beginning. It contains four measures: three measures with rests and one measure with a '3/4' time signature. A 'ff' dynamic marking is placed above the staff, and a 'vo.' marking is below the staff.

S. 1&2
le-lu-ia —————, Al-le-lu-ia —————!

A. 1
le-lu-ia —————, Al-le-lu-ia —————!

A. 2
le-lu-ia —————, Al-le-lu-ia —————!

T. 1&2
le-lu-ia —————, Al-le-lu-ia —————!

B. 1&2
le —————, Al-le-lu-ia —————!

Five vocal staves, each with a treble clef and a key signature of one sharp (F#). The Soprano (S. 1&2) and Tenor (T. 1&2) parts are in 2/4 time. The Alto 1 (A. 1) and Alto 2 (A. 2) parts are in 3/4 time. The Bass (B. 1&2) part is in 4/4 time. Each staff contains musical notation for the lyrics 'le-lu-ia' and 'Al-le-lu-ia'. A 'ff' dynamic marking is present above the vocal staves.

PIANO

A piano accompaniment staff with a grand staff (treble and bass clefs). It contains four measures: the first measure has a complex chordal structure with many notes, followed by three measures with rests. A 'ff' dynamic marking is placed above the staff.

(Sost. Ped.)

Set:

A set of notes on a bass clef staff, consisting of a whole note chord with notes G2, B1, and D2.

(:11)

TIMING

CD: *cresc* *Swans* *mp*

PERC. *ff* *mf* *ff* *mf*

S. 1&2
A. 1
A. 2
T. 1&2
B. 1&2

Al-le- lu-ia! — — — — — ha!
Break into high whoops and laughs

Al-le- lu-ia! — — — — — ha!
Break into high whoops and laughs

Al-le- lu-ia! — — — — — ha!
Break into high whoops and laughs

Al-le- lu-ia! — — — — — ha!
Break into high whoops and laughs

Le — lu-ia! — — — — — B1.
B2. →

PIANO

(Sost. Ped.)

No Ped.

31.
TIMING

(:24)

:34

:36

CD: *swans*
mf f

Pedal cont.

Eskimo: Shaman Hunting Song
→ Song
ppp

PERC. (mf) pp

S. (1)

R.

T.

B. 1 10-12 seconds ppp

B. 2 pp mf

Rh

Pno.

TIMING

(1:10)

1:45

swans

CD: dim mf

Eskimo Shaman Hunting Song

PIANO

to niente →

August 1987
Russell M. L.