

Priscilla Taylor

McLean

M E S S A G E S

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MTC

publications

*55 Coon Brook Rd.
Petersburgh, NY 12138*

INSTRUMENTATION

Chorus (S.S.A.A.T.T.B.B.)

Soloists (S.A.T.B.)

Recorders : Six players

1. Soprano, soprano
2. Soprano, alto
3. Alto
4. Alto, tenor
5. Tenor
6. Bass

one performer { Autoharp (using contact microphone)
Small Synthesizer (modifying autoharp)

one performer — Large aluminum pan lid, bass bow

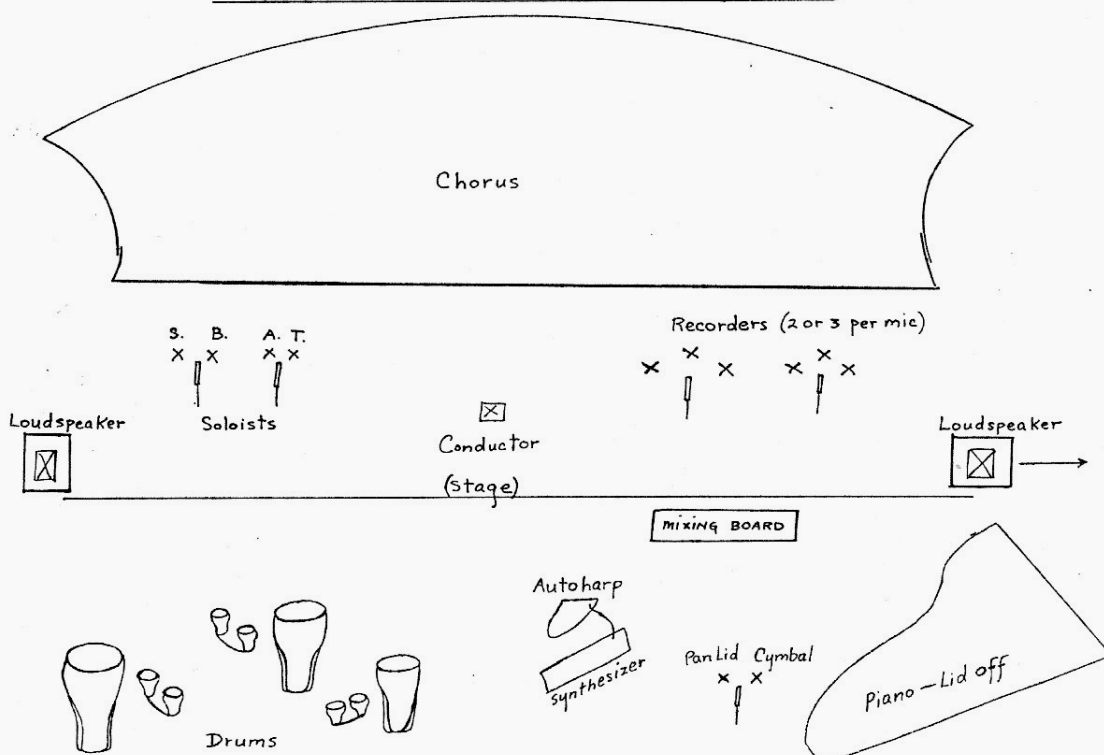
" " — Large suspended cymbal

three performers { 3 Conga drums (low, medium, high)
6 Bongo drums (low, high)

Piano : 2 Performers

Additional Equipment Needed: { Microphones, amplifiers
2 Speakers (loudspeakers)
Mixer (5 In 2 out) — Set up beforehand to accept 4 mike and 1 line inputs.


PLACEMENT DIAGRAM





* Autoharp should project from the right speaker; the aluminum pan lid and cymbal from the left speaker.

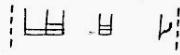
PROPORTIONAL NOTATION: General Instructions


- Notes without stems are to be played proportionally in the measure, according to the notes' placement.

Thus:  would be two rapid notes played approximately 1/3 of the way through the measure.

- Notes with thin stems and beams that resemble eighth notes (p. 16 of drum player #2's part):  are to be played with equal durations for the length of time notated, usually approximating eighth note value.

-  is a proportional accelerando.

-  Perform notes proportionally in the measure (or span of time indicated; i.e. seconds). The stems indicate the approximate durations of each sound.

-  ← Dotted lines indicate that the sounds are aligned vertically (sounding simultaneously). A dotted line always indicates alignment of one part with another (or several).

SOLOISTS: Special Materials Needed

- Microphones: 2 Soloists per microphone (see diagram).
- Pitchpipes (places where needed are indicated in the score).
- Tenor soloist will need an empty 2 lb. coffee can.

PIANO: 2 Performers

{ 1 on keys: pl. ① (to play unless pl. ② is indicated.)
1 for inside, standing near high strings: pl. ②
(also to turn pages and assist with aluminum foil.)

PIANO: Special Materials Needed and Notation Explanations

Piano — The lid should be removed, if possible.

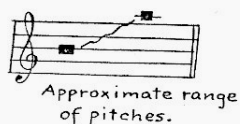
Materials: 1. Aluminum foil — 3 pieces.

They should be large enough to extend from one bar to another inside the piano (on top of the strings).

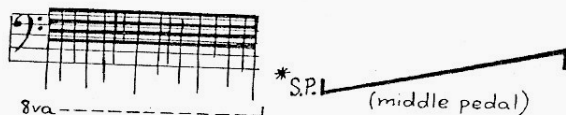
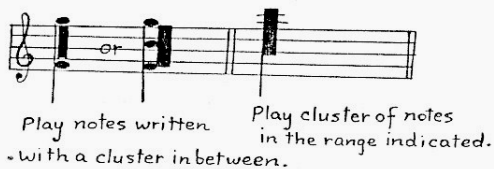
- Guitar picks: plastic.
- Wire brush (steel file brush).
- Fingernails (if pl. ① has none, pl. ② must pluck all necessary notes.).
- Hard yarn mallets (2).
- Wooden mallets (2).
- Wooden pencils with erasers (2).

Most of the instructions for performance are written on the part.

A few symbols are given below, however, for added clarity.



Ⓟ plastic guitar picks



Drum very rapidly on lowest strings up to first crossbar. Cover range in a random fashion.

(A.H.) If no autoharp is available, the two performers on the piano are to play all cues with (A.H.) → Otherwise, do not.

Preparation for Page One:

Aluminum foil under hammers. Place between each cross bar.



CHORUS AND SOLOISTS : General Performance Instructions

1. speaking symbol defines boundaries of section
line indicates there are no pitches
speaking random sounds, simulating very fast speech.
Symbols for whispering, sotto voce
"Sonida de..."
whispering rapid random sounds (clearly); going from random sounds to clearly whispered words with no break. (Wds. are said more slowly-)

x → + (changing gradually from one sound - speaking - to another (sotto voce).)
x → o (Sudden change)

2. or Speaking
 or half speech, half whisper (sotto voce)
 or whispering

3. voiceless sounds (no note heads) as glottal attacks, consonants, etc.

4. Hiss, with a crescendo.

5. Rapid random spasmodic glottal attacks - voiceless.

6. Pant rapidly - very intensely - with teeth almost together. (p = inhaling, p̄ = exhaling)

7. A "singing" sound, using approximate (not exact) pitches. Rhythm indicated here is exact.
ba ba ba

8. A "speech" sound (voicing the consonant) in the voice range of the pitch indicated.
buh! t!

9. Line = middle range of voice. Using a sound similar to speech, place voice in different areas as indicated.
ba ba ba ba

10. Vocal sounds under notes:

- a) llllll or lalalalala — Slap lips (generally upper lip) rapidly with tongue.
- b) dickadickadicka... — repeat "dicka" over and over, as fast as possible.
- c) fbfbfbf... — Flub lips rapidly with finger.

(Note: There are many variations of these symbols of #10. Explanations are provided in the score and parts.)

11. — Roll tongue
rrrr

12. — "champagne cork" pop done by pulling cheek out with thumb.

Soloists: Sing closer to the microphone for un-projecting sounds (whispers, glottal attacks, etc.)

* See Proportional Notation page for explanation of untraditional rhythms.

*** Autoharp Tunings : Use contact microphone**

(These tunings remain the same throughout the piece, except for a few changes.)
Arrows are not part of the notational symbol.

Notes: \downarrow slightly lower than f, \downarrow G, \downarrow almost $\frac{1}{2}$ step lower (G), C#, \downarrow $\frac{2}{3}$ lower than E to D#, slightly lower, half-way between F and F#, $\frac{1}{3}$ to G from F#, $\frac{1}{3}$ to A from G#, Bb, slightly lower

Notes: very slightly above, very slightly above last tuned Pitch, very slightly lower, E, D#, $\frac{1}{3}$ from E to F, F#, $\frac{1}{3}$ from F# to G, G#, $\frac{1}{2}$ way from G# to A, slightly lower, $\frac{1}{2}$ way from A# to B.

Notes: slightly lower, $\frac{2}{3}$ way from C to C#, D, $\frac{1}{2}$ way from D to D#, E, slightly higher than D#, $\frac{2}{3}$ way from F to F#, G, $\frac{1}{2}$ way from G to G#, A, very slightly lower, $\frac{1}{2}$ from A# to B.

Notes: $\frac{1}{3}$ way from C to C#, C#, Other necessary equipment: Pitch pipe, Small synthesizer and amplifier, mixer, paper clip, fingernails (very important), guitar pick, rubber eraser

* Autoharp is preamplified into a small synthesizer with: a ring modulator, a mixer, a low pass filter, an amplifier, a reverberation unit, and a sine wave voltage-controlled oscillator with a switch from A.F. to L.F. (or two voltage-controlled oscillators - sine - one L.F. and one A.F.; that can very rapidly be connected to the ring modulator, so that one channel of the ring mod. is the autoharp, and the other alternates between a VCO L.F., and a VCO A.F. If no such synthesizer is available, one may be used that has the V.C.O. on A.F. only (then all directions on pages 17-17 will not be used for L.F.), but that can be dialed to L.F. for the rest of the piece. (L.F. is sub-audio, or low frequency; A.F. is audio frequency.)

All unusual notation is explained in the part (and score). See instructions for proportional notation. All notes are plucked by fingernail unless otherwise indicated.

Prepare: Autohp. \rightarrow Pre-amp \rightarrow Amp (with Reverb) Without stopping reverb.
 Autohp. \rightarrow Pre-amp \rightarrow Ring Mod. Devisa means of alternating rapidly between
 VCO (sine) \rightarrow R. Mod. R. Mod. \rightarrow Reverb \rightarrow Amp. Audio and L.F. of the VCO(s) \rightarrow 1 chan. of
 Mix: R. Mod. sound with direct Autohp. sound (as prepared above) R. Mod. (Autohp. in other chan.) There is an automatic switch on the Arp 2600 for this.
A.F. and L.F. settings are in the part and score.]

Recorders : Special Performance Instructions

- Cover bottom hole and hole furthest toward bell.
"Flutter" the other holes by rapidly moving the fingers up and down on them, and creating different octaves with the mouth. Try for a great variety of pitches.
- Trill rapidly, with the lower note being E, but gradually expand the upper note to the approximate pitches notated by X.

Since recorders are using a microphone, it is important that the balance of the recorders versus the balance of the other performers be reached, in accordance with the dynamics in the score. It is up to the discretion of the recorder players and the conductor to find the levels of pp and ff, using (or at times, moving away from) the microphone. use at least 1 mic. for every 2 performers. For dynamic range: lean into mic. for louder, away for softer. This technique should be rehearsed several times.

TRILLS are to be executed in the smoothest manner, either finger or lip.

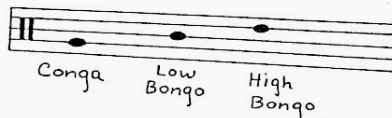
ALL RECORDER PARTS ARE WRITTEN AS SOUNDED.

* Autoharp is optional.

DRUMS: Arrangement and Timbral Notations



Placement of notes on staff:



Timbral Symbols - explanations

- 1) Hand slap (closed): No sign, because it is most commonly used.
- 2) Heel of hand: u or n
- 3) Split hand (fingers slap): Σ (roll slap with separated fingers)
- 4) Slap wood: Δ (Example:)
- 5) Fist: m or w
- 6) Elbow on drum head: Λ
- 7) Elbow causing glissando:
- 8) Finger(s) Tremolo: ~ Ex:
- 9) Fingernail(s) Tremolo: ~ Ex:
- 10) Play on center of drum: x
- 11) Play on edge of drum: (ordinary notation)
- 12) Make pitch higher by muting with other hand: + → (gradually higher)
- 13) Lift drum off floor with Knee (congas only): o (Example: or)
- 14)

Improvisational, using rapid uneven rhythms, wide variety of dynamics (keeping generally within ones indicated), timbres, and pitches. Continue for length of box.

* Much of the drum parts are written in proportional notation. See instruction page on proportional not.

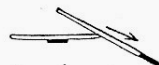
- 15) See vocal symbol page.
ba ba da badaba
Drum players speak, and if a note is written in, they simultaneously hit drum indicated.
(See footnote 4 meas. after [N].)

SPECIAL PERCUSSION: Materials Needed

Player 1 (PanLid)

1. Bass bow
2. Aluminum foil large enough to fit smoothly around the inside of the lid.
3. Wire brush (steel file brush)
4. Wooden mallet

To play:



Bow in a downward motion against lip of lid. Different angles and pressure yield varied pitches.

Player 2 (Cymbal)

1. Suspended large cymbal
2. Brushes
3. Snare drum sticks
- * 4. Piece of heavy link chain (8-12" long)
- * 5. Piece of lighter link chain (8-12" long)
6. Hard yarn mallet
7. Sand paper: three pieces (each cut in two) (light, medium, heavy).
8. Wooden mallet



* Rapidly scrape link chain downwards (from bottom to top of chain) against cymbal. Use whichever weight chain gives the best dynamic effect.

MESSAGES: AN INTRODUCTION

* "I think I will do nothing for a long time but listen,
And accrue what I hear into myself... and let sounds
contribute toward me.
.... I hear the sound of the human voice... a sound I love,
I hear all sounds as they are tuned to their uses... "

There are many messages-- some never understood by us; some that are only half-understood for a long time, until gradually they become clearer. This piece unfolds ideas at first hidden in the melée of sounds, but becoming more perceived as the work goes on. (As the words become clearer, so does the structure). This work sings of sounds, because it loves the pure combination of them; it sings of messages from different languages that tell of this same love: "The breath of life is in the sounds of the world".

There is a message that speaks to us, to our once-new nation that became the palette for a blending of cultures... * "the nation of clusters of equal nations". It sings of the people, the strength of this country filled with the seed of multitudes of ideas, of hopes, of confrontations, of angry seeking of truth, of individualism. It sings of the universal truth that in all countries, the people are the breath of life. And in this is one of the main ideas of the work.

If these messages are sounded in a voice of density, of almost hysterical outbursts and complex interweavings of different groups of timbres and rhythms, this also is a message: it speaks to us of our times and people. But the sounds are positive (if one listens closely enough). They say (as in the last section of music):

Listen to the people who sound out truth.
The people are the message, the promise,
The breath of life.

* Walt Whitman: Leaves of Grass.

(Phrases in quotation marks in the piece are taken from Whitman's Leaves of Grass).

MESSAGES

Soprano Soloist
The!

Alto Soloist
The!

Tenor Soloist
The!

Bass Soloist
The!

Mix: Preamp → Reverb → Amp
and
A.H. → Pre-Amp → R. Mod. → R. Mod. → Reverb → Amp.
VCO (sine) → R. Mod.
VCO Freq.: 8 Hz

*Autobarp (through synthesizer)
Guitar pick FFF
Let Ring
[Use fingernails for plucking, unless otherwise instructed.]

* See autobarp part for (pictorial) Arp 2600 settings.

very loosely
(Aluminum foil inside lid)
Aluminum Pan Lid
one rapid stroke with bass bow then Let Ring

Large Cymbal
SCRAPPE
Let Ring

* All choral sounds to be very fast and clear.
Chorus: Random speech, very rapid.

Chorus:
S1 (scream) Ah
S2 (scream) Ah
A1 (slap upper lip with tongue rapidly) La la la la la la (cont.)
A2 (slap upper lip with tongue rapidly) La la la la la la (cont.)
T1 Dicka dicka dicka
T2 (Very low voice) FFF
B1 (Very low voice) FFF
B2 (Very low voice) FFF

Piano
Aluminum foil under hammers: see preface
plastic guitar pick over str.
Autobarp substitute: (A.H.)
mute strings

Soloists:

S. (Glottal attack - voiceless) *p* *mf* *f* *p*
uh uh uh uhuhuh uhuh

A. (Glottal attack - voiceless) *pp* *mf* *p* *f* *p*
uh uhuhuh uh uhuhuh

T. (Glottal attack - voiceless) *p* *mf* *f* *pp*
uh uhuh uh uh uhuh

B. (Glottal attack - voiceless) *pp* *f*
uh uh uh uhuh

Recorders:

1.
2.
3.
4.
5.
6.
A.H.

Recorders:

P.L. *accel* *Tempo*

Cym. *p* *mf*
S.D. strk: between cone and edge

Conga/Bongos 1. *mp* *p* *pp* *mf* *p*

Conga/Bongos 2. *mp* *sub pp* *mf* *p*

Conga/Bongos 3. *mp* *mf* *p* *pp* *mf* *p* *pp*

* Drums: Strive for wide variety of rhythms, dynamics (within ones indicated), pitches and timbres, using bongos only very rapidly generally.

Chorus: [Pitches need not be exactly in tune.]

S1. (Glottal, voiceless - spasmodic attacks) *mf* *ppp*
(towards breathy sound) uh-uh-uh-uh-uh

S2. (Glottal, voiceless - spasmodic attacks) *mf* *ppp*
(towards breathy sound) uh-uh-uh-uh-uh

A1. (Glottal, voiceless - spasmodic attacks) *mf* *ppp*
(towards breathy sound) uh-uh-uh-uh-uh

A2. (Glottal, voiceless - spasmodic attacks) *mf* *ppp*
(towards breathy sound) uh-uh-uh-uh-uh

T1. [All trill at different speeds.] *mp* *mf* *ppp*
uh-uh-uh-uh-uh

T2. (towards breathy sound) [All trill at different speeds.] *mp* *mf* *ppp*
uh-uh-uh-uh-uh

B1. *mf* *ppp*
uh-uh-uh-uh-uh

B2. (towards breathy sound) (Glottal, voiceless - spasmodic attacks) *mf* *ppp*
uh-uh-uh-uh-uh

Piano

(al. foil)

⊕ Accelerando is only for cymbal.

B

(whisper rapid random sounds) *p*

ssssSS "Sonido de (SawNEEdoh day)" *mf*

(whisper rapid random sounds) *p*

mf *sub* *p*

Recs

1. (Sop) *mp* *f* *pp*

2. (Sop) *mp* *f* *pp*

3. (alto) *mp* *f* *pp*

4. (Ten) *mp* *f* *pp*

5. (ten) *mp* *f* *pp*

6. (bass) *mp* *f* *pp*

⊗ Proportional notation: parts 2-5. NOTE: A "free" rhythmic flow is important, rather than exact rhythmic accuracy.

P.L. *p* < *mp* *p* *f* (release-let ring)

Cym. scrape *mp* < *f* (release-let ring)

S1 Ha sow na lie *ppp*

S2 Ha sow na lie *ppp*

S3 Ha sow na lie *ppp*

A1 Ha sow na lie *ppp*

A2 Ha sow na lie *ppp*

A3 Ha sow na lie *ppp*

T1 Ha sow na lie *ppp*

T2 Ha sow na lie *ppp*

T3 Ha sow na lie *ppp*

⊗ = 1/4 tone higher (approximately)

* Conductor: "sow" as in "sound."

* Soloists: Phonetic approximations of pronunciations of the different languages are in parenthesis underneath the words.

Soloists:

S. *mf* *sub.*
 la vida [i-vi-da] ssssssss [si-vee-duh...] ssssssss "Sonidos vel mundos" [i-vi-va-ku-uh...]
 (la-vee-duh) (saw-NEE-dose vell MUN-dose)

A.
 "Ar eletnekaleveqöje [i-vi-ve-ku-uh...] "Alevaqöje bentvan [i-vi-va-ku-uh...]
 (A-eh-LEH-neh-KAH-LE-veh-guh) (ah-LE-veh-guh BENT-vuh-n)

T.
 (Line indicates middle range of voice)
 Cen-t - t! t! t-t-t-t-t t!

B.
 * Leave no discernible break between nonsense syllables and phrases.
 Huh Huh Huh Huh Huh Huh Huh Huh huh

Recorders:

1.
2.
3.
4.
5.
6.

Autoharp

Par Lid.

Cym. (brushes on edge) *p* *mf*

Bongo/ Congos:

1.
2.
3.

Chorus:

S. (solo) (cup hands over mouth) *mf* Ha sow na lie (slow) *pp*

A. (solo) (cup hands over mouth) *p* Ha sow na lie *pp*

A. (solo) (cup hands over mouth) *p* Ha sow na lie *pp*

T. (solo) (cup hands over mouth) *p* Ha sow na lie *pp*

T. (solo) (cup hands over mouth) *p* Ha sow na lie (slow) *pp*

Ⓢ Open hands, but keep around mouth (circular)

Piano

Soloists: *mf* *p* *rit.* **D** ♩ = 60

S. de la vida! [A-MAA ...]
day lah VEEduh

A. (sotto voce) Beh (slow gliss) *mp* *rit.* *f*
r-r-r-r-r!
(roll tongue)

T. (Line indicates middle range of voice.) *rit.* *mf* *f*
Cen — t! t-t!

B. buh buh buh buh buh buh buh buh buh buh buh (etc....) buh buh buh!

mf *rit.* [1 heavy sandpaper against 1 medium] *mf* (very smoothly)
Rub-in circular motion

Autoharp All settings: same (Play **D#** to get **E**) **D#** *rit.* Let ring **D** ♩ = 60

Chorus: Soli (2 on a part)

S. Ha suh! *p* *f* *rit.*

A. Ha suh! *p* *f* *rit.*

A. Ha suh! *p* *f* *rit.*

T. Ha suh! *p* *f* *rit.*

T. Ha suh! *p* *f* *rit.*

Soloists: (Use pitch pipe, if necessary) *mf*

S. Sa-ha

A. (sotto voce) Beh *p* *slow gliss.*

T. t-t-t-t t-t-t-t (accel.) *f* *sfz* *p* [Change color of vowel by face positions.]
Tuh! Eee — aw — er

B.

Pan Lid Remove foil (always noiselessly) *pp*

Sandpaper 2 Pieces (light sandpaper)

Autoharp (L.F.) *p*
Pizz: fml. (al. foil) *f* *p* (partially mute)

Piano *f* *mf* *f* *f*

Soloists:

S. *mf* Sa ha — Sa ha — Sa ha —

A. *mf* (slow gliss.) *f* Towards x
rrrr-aa — th!

T. *mf* (normal lip position) aah-eee — aw — oah — oo — oo
[Flub upper lip with tongue.] *gliss.*
[Keep same mouth position while flubbing lips.]
(cup hands around mouth, while flubbing lips.)

B. *f* x *p* Buh huh huh huh huh huh
(Al. foil in.)

Pan Lid *p* (Let ring) release bow. wave p.l. back + forth for vibrato.

(Cym.) Sandpaper

(Full) Chorus: *ppp*

S1. Ha sow — nof lie, Ha sow — nof lie

S2. Ha sow — nof lie, Ha sow — nof lie

A1. Ha sow — nof lie, Ha Sow — nof lie

A2. Ha sow — nof lie, Ha Sow — nof lie

T1. Ha sow — nof lie, Ha sow — nof lie

T2. Ha sow — nof lie; Ha sow — nof lie

B. Ha sow — nof lie; Ha sow — nof lie
(Lowest tones in grunts) Sow nof lie nof lie! Sow nof lie nof lie!

Piano *mp* (al. foil)

* "oo" position of lips (nasal tone)

Soloists:

S. *p* Sa-ha — *mf* s-s-s Sa ha — *mf* Ss Sa

A. *p* Beh — rrrr-eh-th! *mf* Be-hre-th!
very slow gliss. slow gliss. fast gliss. gliss. gliss.

T. [remove hands: nasal sound] *mf* Eeeelllll — awlllllll eeelllll — aah * [oh] waah [oh] waahllllll [oo] (nasal)

B. *mf* (ha) *pp* hhhhh

Sandpaper *mp* [Heavy against medium; circular motion] *pp*

* [] — cup hands over mouth; let apart for next note; cup for next (wah-wah mute effect).
 * Tenor: Bang tongue against lips, while cupping hands over mouth.

S. *ha Sss-sa ha — ts-ts-ts-ts Ts-ts-ts-ts-ts s-s-s-s Sa-ha*

A. *accel A Tempo rit. A Tempo*

T. *wee [oo] wee [oo]*

B. *Ha*

mp > p accel. A Tempo f > pp F rit. A Tempo

Recorders:

1. *accel. A Tempo rit. A Tempo*

2. *accel. A Tempo rit. A Tempo*

3. *accel. A Tempo rit. A Tempo*

4. *accel. A Tempo rit. A Tempo*

5. *accel. A Tempo rit. A Tempo*

6. *accel. A Tempo rit. A Tempo*

Autoharp

*change VCO: 9HZ. (L.F) (other settings: the same) * Use only R. Mod → Amp (with Reverb)*

gliss. (mute) Change VCO: 3 HZ. (L.F) (gliss. here can be a bit longer)

Use flesh side of finger on right side str.

*Mix equally: R. Mod → Amp (reverb) * AH → Amp (with Reverb) (* AH → Amp "presumes" AH → Preamp → Amp)*

USA fingnl. ff

Pan Lid

accel. A Tempo rit. A Tempo

Cymbal

accel. A Tempo Hit with brushes (edge) P → F

Conga/Bongos 1

accel. A Tempo rit. A Tempo

Conga/Bongos 2

accel. A Tempo rit. A Tempo

Conga/Bongos 3

accel. A Tempo rit. A Tempo

Piano

A.H. gliss. f.nl. p > pp

until sound dies

pl. ②

** pl. ② must execute pedals. (throughout piece)*

(slight) accel. . . . 9.

S. *oh*

A. (slight) accel. . . .

T. (slight) accel. . . .

B. (slight) accel. . . .

Recorders:

Sop. 1. *f* *ff* *ff* *ff* (slight) accel. . . .

Sop. 2. *f* *ff* *ff* *ff* (slight) accel. . . .

Alto 3. *f* *ff* *ff* *ff* (slight) accel. . . .

Ten. 4. *f* *ff* *ff* *ff* (slight) accel. . . .

Ten. 5. *f* *ff* *ff* *ff* (slight) accel. . . .

Bass 6. *f* *ff* *ff* *ff* (slight) accel. . . .

Autohp. [Increase gradually VCO to 8-9B (L.F.) while ringing] Let Ring (Use Pick.) Let ring (slight) accel. . . .

C.P.L. (Place al. foil in pan lid.) Let ring Let ring (Vibrato) (slight) accel. . . .

Cym. *p* < *ff* *p* < *ff* (center) *p* (slight) accel. . . .

Bonga/Bongos

1. *mp* *mf* *p* *f* *p* < *f* *p* < *f* *mf* *f* *ff* (slight) accel. . . .

2. *mp* *mf* *p* *f* *p* < *f* *p* < *f* *mf* *f* *ff* (slight) accel. . . .

3. *mp* *mf* *p* *f* *p* < *f* *p* < *f* *mf* *f* *ff* (slight) accel. . . .

* Drums: \circ = raise drum off floor with knee.

Chorus:

S. 1+2 *fff* *fff* *fff* *fff* The sound of

A. *fff* *fff* *fff* *fff* The sound of

T. *fff* *fff* *fff* *fff* The sound of

B. *fff* *fff* *fff* *fff* The sound of

Piano *ff* *ff* *ff* *ff* (slight) accel. . . .

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S. *gliss (smooth)* Rit. Tempo [♩=54] *pp* <P >PP

A. Rit. *pp* <P >PP

T. Rit. (Moan pitifully into 2 lb. coffee can - falsetto) #* *pp* oo - wa - oo - wa - oo - waoo

B. Rit.

5 8 5 8 2 4 2 4

Recorders:

Sop. 1 Rit.

Sop. 2 Rit.

Alto 3 Rit.

Ten. 4 Rit.

Ten. 5 Rit.

Bass 6 Rit.

5 8 5 8 2 4 2 4

Autohp. Rit. Change VCO: (Freq.) [12 HZ] (L.F.)

G.P. (other settings: same) paper clip:

5 8 2 4

Pan Lid Rit.

Cym. (damp) Rit. Light sandpaper: rub together smoothly - in circular motion

<ff >PP

5 8 2 4

Conga/Bongos

1. Rit.

2. Rit.

3. Rit.

5 8 2 4

Tempo [♩=54] * Chorus: words must be very clear.

Chorus: S1 S2 Rit. Prepare for: (a)

A. life! Rit. The sound of life Prepare for: (a)

T. life! Rit. The sound of life Prepare: same (#)

B. life! Rit. The sound of life Prepare: same (#)

5 8 2 4

Piano *always noiseless!* (Remove at foil) [Pluck strings]

Rit.

G.P. P

5 8 2 4

Ped. I * Tenor: jagged line indicates contour of pitches - to be done smoothly.

G

5. _____

A. _____

T. _____

B. _____

Recorders:

(S) 1. *fff* *8va* _____

(S) 2. *fff* *8va* _____

(A) 3. *fff* _____

(T) 4. *fff* _____

(T) 5. *fff* _____

(B) 6. *fff* _____

Autoharp:

ffff *paperclip: scrape viciously* *Let ring* *9 Hz (No foil)* *Guitar Pick (very rapidly)* *Gliss. (very rapidly)* *partially damp all strings* *R. Mod → Amp only (reverse)* *[Very rapid gliss.]* *(Fingernails)* *gliss* *mf*

* Approximate pitch

G

P.L. *ffff* *Aluminum foil inside lid* *Let ring* *Remove foil* *(Strive for medium pitch)* *up bow* *down* *Let ring* *(vibrato)* *P* *sfz*

S. paper _____

Conqa/Bongos *fff*

1. _____

2. _____

3. _____

Chorus:

S1. *fff* *3* *f* *3 sfz* *P*

S2. *fff* *Ha sownof* *La* *3* *sfz* *f* *Ah* *P* *f sub. P*

A1. *fff* *Ha sownof* *La* *3* *sfz* *f* *Ah* *wah* *P* *oo*

A2. *fff* *Ha sownof* *La* *3* *sfz* *f* *The* *3 sfz* *P* *oo*

T1. *fff* *Ha sownof* *La* *3* *sfz* *f* *Na* *3 sfz* *P* *oo*

T2. *fff* *Ha sownof* *La* *3* *sfz* *f* *Ah* *mf* *3 sfz* *P* *oo*

B. *fff* *Ha sownof* *La* *3* *sfz* *f* *La* *3* *sfz* *P* *oo*

Piano *pp* *Al. Foil IN* *sfz* *A.H.* *mf gliss* *Use back of fingernails*

S.

A.

T.

B.

Recorders:

(S.) 1.

(S.) 2.

(A.) 3.

(T.) 4.

(T.) 5.

(B.) 6.

Autohp.

P.L. *Get steel brush ready*

Cym.

Conga/B.s.

1.

2.

3.

Chorus:

S1.

S2.

A1.

A2.

T1.

T2.

B.

Piano

⊗ The vowel used by each part during the crescendos, and the transitional sound to the next vowel should reach *f*. The next vowel becomes immediately *p*. Ex.: Ah *f* (y)ee.

H

S.

A.

T.

B.

Recorders:

(S) 1.

(S) 2.

(A) 3.

(T) 4.

(T) 5.

(B) 6.

Autoharp.

VCO: 11 Hz. (L.F.)
 Mix: R.M. → Amp (reverb)
 AH. → Amp

(fagnls) ff

Let Ring

change VCO gradually: [5 Hz.]

P.L.

Cym.

Conga/Bongos

1.

2.

3.

Wire brush (around rim)

Wire brush around back of pan.

Let ring

Circle: metal of brush on 2nd circle.

towards center

H

Chorus:

S1.

S2.

A1.

A2.

T1.

T2.

B.

Piano

f sub.

ee

ah

oo

ee

eh

ee

ah

oo

oo

La.

(Partially damp)

PI (1) OR PL (2)

2 pencils - "Drum-roll" on str.; Eraser + metal end:

(pedal cont.) * fast, even alternate strokes

S. (Soprano): *(sempre accented staccato)* mf, f, mf, 3, 3, 3

A. (Alto): *(sempre accented staccato)* mf, p, mf, 3, 3, p

T. (Tenor): *(sempre accented staccato)* mf, p, mf, 3, 3, 3

B. (Bass): *(sempre accented staccato)* mf, p, mf, 3, 3, 3

Lyrics: Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba

Recorders:

(S) 1. 5 2

(S) 2. 5 2

(A) 3. 8 4

(T) 4. 8 4

(T) 5. 5 2

(B) 6. 8 4

pp < ff

Autoharp: 5 2 4

Volume: ↓

Next Section: VCO: A.F. 1650 Hz, L.F. 8 Hz

Mix: Performer is to "improvise" on the amount of mixing the R. Mod → Amp (verb) and AH → Amp (with Reverb), changing the balance frequently for varied timbres. (Cym.) Hd. yn. mals: (Center) ppp

Conga/Bongos:

1. center... p mf

2. (Fist) mf p f p mf

3. p < mf > p mf

Chorus: *Chorus: Cont. same pitches*

S1. f sub. ee

S2. ah ee ah ee

A1. ah oo ah oo

A2. eh ee eh ee

T1. eh oo eh oo

T2. eh oo eh oo

B. ee ah (ee-ah) oo ee ah

Piano: f pp f p f p

* Soloists: This entire section (to [M]) uses approximate pitches. They should not be exact.