

S. *f* *p* *f* *mf* *p* *f* *mf* *mf* (Rise and fall naturally) 15.
mf *p* *f* *mf* *p* *f* *mf* *mf*
 Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba * x x *slow gliss*
 The breath of

A. *mf* *p* *f* *mf* *p* *f* *mf* *mf*
 Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba

T. *f* *p* *f* *mf* *p* *f* *mf* *mf*
 Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba

B. *mf* *p* *f* *mf* *p* *f* *mf* *mf*
 Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba Ba

Speak intimately into microphone; very breathy tone (Low voice)

Recorders:

(S.) 1.
 (S.) 2.
 (A.) 3.
 (T.) 4.
 (T.) 5.
 (B.) 6.

[Pluck strings with fingernail. Let all tones ring.] *f* *p* *mf* *gliss.* *f* *mp* *f* *mp* *mf* *mp* *mf*
 * Autoharp has proportional notation. It should not correspond rhythmically with any of the other parts, if possible.

P.L. (bowed) *pp* *f* release bow: Let ring

Cym. *p* (Edge) *pp* *f* *mute*

Congas/Bongos:
 1. *f* *p* *mf* *damp*
 2. *f* *p* *mf* *damp*
 3. *f* *p* *mf* *damp*

Chorus:
 S1. *fp* *p* *mf* *p*
 ah ee Eh ee
 S2. *fp* *p* *mf* *p*
 ah ee Eh ee
 A1. *fp* *p* *mf* *p*
 ah ee wah *pp* *fp*
 A2. *fp* *p* *mf* *p*
 ah ee wah *pp* *fp*
 T1. *f* *p* *mf* *p*
 Na! *mf* *p* Ha
 T2. *f* *p* *mf* *p*
 oo eh-oo eh
 B. *f* *p* *mf* *p*
 ah La! *p* *mf* *p*
 oo ee-ah oo eh-oo

Piano
f *pp* *f* *sfz* *mfz*
 Al. foil under hammers: *pl* *sfz* *mfz*
 Pluck strings - they must strike against foil with force. *sfz* *mfz*
 Ped. [Remove foil.]

S. *very slow gliss.*
Life

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

T. *p* *mf* *mf* *f* *mf* *f*

B. *p* *mf* *mf* *f* *p* *mf*

Recorders:

(S.) 1.
(S.) 2.
(A.) 3.
(T.) 4.
(T.) 5.
(B.) 6.

AH.

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

LF *AF* *gliss.* *gliss.* *gliss.*

P.L.
Cym.

Congas/Bongos:

1.
2.
3.

mf *p* *mf* *p*

Chorus:

S1. *fp* *fp* *fp* *fp*
yay ee

S2.

A1. *fp* *fp*
ah oo ah oo

A2. *fp* *fp*
Lee ah Lee

T1. *fp* *fp* *pp* *fp*
oo eh oo

T2. *fp* *fp*
Doo ow(oo)

B. *f* *pp* *f* *pp*
oh Lee oh

Piano

(No al. foil)

mf *p* *pp* *f* *p* *f* *mf*

Pl(2) *Pl*(1)

(very rapidly) *(Lif fingers)*

S.PI

J

S. *p* *mf* *f* Ba Ba Ba Ba Ba Ba Ba Ba

A. *mf* *mf* *p* *f* Ba Ba Ba Ba Ba Ba Ba Ba

T. *pp* *mf* *p* *pp* *f* Ba Ba Ba Ba Ba Ba Ba Ba

B. *p* *p* *mf* *pp* *f* *p* Ba Ba Ba Ba Ba Ba Ba Ba

17.

Recorders:

1. *pp* *f* *pp* *ff* *pp* *f*

2. *pp* *f* *pp* *ff* *pp* *f*

3. *pp* *f* *pp* *ff* *pp* *f*

4. *pp* *f* *pp* *ff* *pp* *f*

5. *pp* *f* *pp* *ff* *pp* *f*

6. *f* *pp* *f* *pp*

AH. *mf* *p* *mf* *f* LF AF Let ring (until died out)

P.L.

Cym. Soft yn mal. # (edge)

Conga/Bongos:

1. *mf* *p* *mf* *pp* * (Fingernail tremolo) * *pp*

2. *mf* *p* *mf* *pp* *pp*

3. *mf* *p* *mf* *pp* *pp*

J *sub.* *mf*

Chorus:

S1. *fp* *pp* *ffmp* yay ee oo ow(oo)

S2. *pp* *mf* *pp* oo ow(oo) ow(oo) oo ow(oo)

A1. *pp* *mf* *pp* oo ow(oo) ow(oo)

A2. *pp* *ffmp* *pp* oh eh oh eh

T1. *pp* *ffmp* *fmp* oh eh oh eh

T2. *pp* *ffmp* *fmp* oh eh oh eh

B. *pp* oo ow(oo) *pp* oh

-- Lee

Piano

mf *p* *sfz* *f* *p* *f* *pp* *f*

Pl(2) Pl(1) [cont.] Pl(1)

S. Ba Ba Ba Pa!

A. Ba Ba Pa! Pa! Pa! Pa!

T. Ba Pa! Ba Ba Ba Pa! Pa!

B. Ba Ba Ba Ba Pa!

* Soloists should whisper, making attempts at different pitches. Line indicates middle range of voice.

"champagne cork" pop: pull cheek out with thumb.

"champagne cork" make popping sound. Pull cheek out with thumb.

Recorders: 1. 2. 3. 4. 5. 6.

1. p < ff

2. p < ff

3. p < ff

4. p < ff

5. p < ff

6. p < ff

AH.

P.L. (Try for high pitch) pp f > p

mute gradually

Cym.

Conga/Bongos: 1. 2. 3.

1. p mf mf

2. p mf mf

3. p mf mf

sub (become finger trill)

Chorus: S1. S2. A1. A2. T1. T2. B.

oo-ow(oo) oo-ow(oo) oo-wa! Ah

oo-ow(oo) oo-ow(oo) oo-ow(oo) (oo) wa!

oo-ow(oo) oo-ow(oo) oo-ow(oo) wa!

eh oo (oo) wa!

oo-ow(oo) (oo) wa-oo

Piano

S. Pa Puh Ba Ba

A. Pa Ruh Ba Buh Buh Ba

T. Pa Ruh Ba Buh

B. Pa Puh Ba Buh Buh

Make Champagne cork pop! pull cheek out with thumb.

mf, p, mp, f, ff, sub pp, fff

3, 3, 3, 3, 3, 3, 3, 3

short slips.

Recorders:

1.

2.

3.

4.

5.

6.

2: Use ALTO Recorder →

A.H. AF f mf p

Steel file brush-around rim.

PL. Letting p mf

Cym.

C/B's:

1. P f p towards center becomes* mf pp

2. P pp (2 closed fingers) p f

3. * towards center becomes* p mf pp

*Drums: W = finger(s) tremolo

Chorus:

S1. ff sub pp fff

S2. ah ee oo (w)a!

A1. ah ee oo (w)a!

A2. ah ee oo (w)a!

T1. ah ee oo (w)a!

T2. ah ee oo (w)a!

B. ah ee oo (w)a!

Piano

f, mf, p, mp, fff

3, 3, 3, 3

S.
A.
T.
B.

Recorders:
Sop. 1.
ALto 2.
Alto 3.
Ten. 4.
Ten. 5.
Bass 6.

AH.

P.L.

Cym.

C/B's:
1.
2.
3.

Chorus:
S1.
S2.
A1.
A2.
T1.
T2.
B. 1.
B. 2.

The breath of life, the breath of life, the breath of life, the breath of life

Piano

S. *f* *aliss* *p* *pp* 21.

A. *ff* *p* *ff*

T. *mf* *p* *mp* *p* *ff*

B. *mf* *f* *mf* *pp*

Boy Boy Boy Boy Boy

Recorders:

1. *pp*

2. *pp*

3. *pp*

4. *pp*

5. *pp*

6. *pp*

* Recorders: See instruction page.

VC0: 8 Hz. (L.F.)

Mix: R.M. and AH. equally. (reverb)

Scrape strings with thick eraser. (long side of strings.)

Mix: All R. Mod. Use thumb

P.L.

Cym.

C/B's:

1. *p* *f* *ff* (slap wood) *pp* *mf* *p*

2. *p* *f* *ff* (slap wood) *pp* *mf* *pp*

3. *p* *f* *ff* (slap wood) *pp* *mf* *p*

* Not exactly in unison.

Chorus:

S1. The seed of Life, Life, blos-sems in the free sounds,

S2. The seed of Life, Life, blos-sems in the free sounds,

A1. The seed of Life, Life, blos-sems in the free sounds,

A2. The seed of Life, Life, blos-sems in the free sounds,

T1. The seed of Life, Life, blos-sems in the free sounds,

T2. The seed of Life, Life, blos-sems in the free sounds,

B. The seed of Life, Life, blos-sems in the free sounds,

Piano

mp *f*

No ped.

S. *ff* Ba! Ba! Ba! Ba! Ba! Ba! Ba! Ba (hoarse whisper) *mp*

A. Ba! Ba! Ba! Ba! Ba! Ba! Ba! Ba *gliss.* *f* *mp* *mp*

T. Ba! Ba Ba! Ba! Ba! Ba! Ba *mp* *gliss.* *mp* *mp*

B. Ba! Ba! Ba! Ba Ba! Ba! Ba Ba Ba *ff* *mf* *gliss.* *mp* *mp*

* Soloists: the rhythm changes.

Recorders:
 1. *f*
 2. *f*
 3. *f*
 4. *f*
 5. *f*
 6. *f*

AH. *gliss.* (Eraser) Let ring *gliss.* *p*

P.L.
 Cym.
 C/B's:
 1.
 2.
 3.

Chorus:
 S1. *ff* L-tru *f* *p*
 S2. *ff* u *f* *p*
 A1. *ff* ver-sah *f* *p*
 A2. *ff* u ver-sah *f* *p*
 T1. *ff* ver *f* *p*
 T2. *ff* ver *f* *p*
 B1. *ff* -ni (nee) *f* *p*

Piano *ff* *accel.* *mp* *mp* *mp*

Conga/Bongos:

1 →

2 →

3 →

⊗ [Chorus: All] make "th" sound at end to complete the word "truth."

Chorus:

S1. [Retain memory of pitch.]

S2. [Retain memory of pitch.]

A1. [Retain memory of pitch.]

A2. [Retain memory of pitch.]

T1. [Retain memory of pitch.]

T2. [Retain memory of pitch.]

B. [Retain memory of pitch.]

*Conductor: Cue drums →

Piano

accel. A Tempo (♩=52)

⊗ Piano part should be played very freely, using the notated rhythms mainly as guidelines in the unbarred section.

Conga/Bongos:

1 (accel.) [♩=54]

2

3

⊗ Drums: Player #2 has approx. [3] rhythms, continuously. Keep within rhythm span of piano.

Chorus:

S1. [Chorus: Enter as softly as possible.] Ah

S2. Ah

A1. Ah

A2. Ah

T1. Ah

T2. Ah

B. Ah

Piano

Gradual accel. accel. [♩=54] A Tempo

(No ped) S.P. accel.

Cym. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Conga/Bongos:
 1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 3. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Chorus:
 S1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 S2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 A1. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 A2. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$
 T1. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 T2. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
 B. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Piano $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

acc. - A Tempo

S.P.L.

No barlines in this section. Watch piano part for alignment of rhythms.

Cym. $\frac{2}{4}$ $\frac{4}{4}$

S.D. stks.: Center $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Conga/B.'s:
 1. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 2. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$
 3. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Piano $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Ba da! da ba da ba da ba!
 x-ba!
 da ba da ba da ba!

Rit. $\frac{2}{4}$ $\frac{4}{4}$

S.P.L.

* Drum players speak, and if a note is written in, they simultaneously hit drum indicated.
 x's by words = words are to be spoken; also x
 +s " " = words " " " half speech, half-whisper
 o's by words = " " " " " whispered (audibly).

Conductor: Cue Soloists at places that are marked \diamond .

[S.A.T. in unison here] (becoming speech)

* Soloists: Very short, intense "bursts" into microphone. Excitedly.

Soloists:

S.

(see note to conductor) \diamond *mf* *f* *mf* *p* *mf* *f* *p* \diamond *f* \diamond *mf* *p* \diamond *mf*

ba ba daba da babada ba bum! bum! ba da ba da! da! ba da ba ba da ba

A.

(see note to conductor) \diamond *mf* *f* *mf* *pp* *mf* *p* *f* *mf* *p* *f* *mf* *p* \diamond *mf* *p* \diamond *mf*

da ba dabadaba babada! bum bah-pa! da ba da! ba da ba ba da ba

T.

(see note to conductor) \diamond *p* *mf* *f* *p* *mf* *p* *f* *mf* *p* *f* *mf* *p* \diamond *f* \diamond *mf*

ba da da! bada da dumdadum! da ba da ba! da! ba da ba

B.

(see note to conductor) \diamond *mf* *p* *f* *p* *mf* *mf* *p* *f* *mf* *p* *f* *mf* \diamond *f* \diamond *mp* *f* *sub*

ba da ba pa! da ba bada bada da ba da ba! da bada bada bada (very low voice: intensely)

A.H.

Pre-amp directly into amplifier. No reverb. \diamond *p* *mf* *acc.*

Cym.

hd. yn. mal.: edge \diamond *p* *f* *d* damp

Congas/B's:

* Congas: continue tremolo before and after attacks. Speak (or yell) all words here.

1.

mf *p* *mf* *p* *mf* *p* *mf* *p* *ff* *mf* *p*

ba ba da da! da! ba! bum! ba ba

2.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

bada bada! (whisper) da ba! \diamond (No trem) *p* *p* *f* *f* *mf* *p*

ba! ba!

3.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

ba! ba!

Piano

mp *f* *ff* *f* *Rit. slower* *stretch*

(S.P.)

Piano: Rhythms are quite free in this section. They are notated in approximations. \odot Piano: Each hand in this accel. proceeds independently of the other, both ending approximately at the same time, the left hand part ending first.

* Piano: The \blacksquare indicates a cluster of notes. See piano notation page.

* Autoharp: This is an improvisational section, which has a gradual accelerando. It does not conform vertically to any other parts, but must end at the cutoff. Begin approx. ♪ , building to as fast as possible. Watch piano part. The pitches are approximate.

Soloists: This section is to be as close to a unison as possible. Conductor will cue beginning and ending. The number of notes is flexible.

0 [♩=54]

S. *f* *mf* *mf* *fff*
 da ba! ba t! ti-ba-ti t! da ba da ba da ba-etc.

A. *f* *mf* *mf* *fff*
 da ba! ti ba! t ti-b! t! da ba da ba da ba-etc.

T. *f* *mf* *mf* *fff*
 da ba! ba ti-ba-ti da ba da ba da ba-etc.

B. *mf* *mp* *mf* *fff*
 ba da ba! t-b-t-b-t-b-t-b da ba da ba da ba da ba-etc.

accel. (cued by conductor)

A.H. *fff* *off* *off*
 (AH: improvise in same style, getting very fast and spreading the range) *off*
fff *off* *off*
 Damp all strings (cued by conductor)

Cym. S.D. stks: edge *p* *fff* *damp*

Conductor Cues Drums

Congas/B.s.: *fff* (very fast) *fff* (use all drums) *pp* (fingernails)
 1. ba da ba da bum! ba da bum! ba da bum!
 2. ba da ba da bum! ba da bum! ba da bum!
 3. ba da ba da bum! ba da bum! ba da bum!
 (very fast) *pp* (fingernails) *pp* (fingernails) *pp* (fingernails)

Drums: [Are cued with soloists.] **0** [♩=54]

Piano *fff* *sva.* *ff* *ff*
 (freely, unevenly) *ff* *ff*

Conductor: Cue entrances; otherwise indicate only the downbeats, if necessary. This section should feel free of any meter.

* Also cue the cut-off 1 meas. before **0**.

* Soloists: All soloists use normal speaking range here (when † or X are used)

Soprano: Speak as if telling a story—smoothly, but try to pace the voice so that each measure contains approximately the words written in it.

Speaking: X

S. The breath of life moves through a deathless valley of mysterious motherhood which

A. (whispering) P (b) ba (P) (b) ba

T. (whispering) P (b) ba

B. (whispering) P (b) ba mf (b) ba!

Recorders:

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

AH.

PL. Cym.

Conga/B's:

1. 2. 3.

Congas: Interrupt tremolo for short bursts, as before, unless indicated otherwise. (Low voice → buh

Chorus:

S. (whisper) pp * See instructions below. Reading: Choral Insert—poetic paragraphs 1+2.

A. (whisper) pp * See instructions below. Reading: Choral Insert—poetic paragraphs 1+2.

T. (whisper) pp * See instructions below. Reading: Choral Insert—poetic paragraphs 1+2.

B. (whisper) pp * See instructions below. Reading: Choral Insert—poetic paragraphs 1+2.

(Piano is silent).

Choral Insert Instructions: Starting with the sections numbered 1-8, each choral member reads his section of the paragraph, and then continues to read the rest of that paragraph, possibly repeating it, until the conductor signals him to begin the third choral poetic fragment (instructions for that are on the next page). All are to read in whispers, as fast and clear as possible, at pp. From left to right (from the conductor's view,) — each person should be assigned to begin at a different section, so that no two people near each other will be in unison. The effect created will be timbral (no words will be heard).

P

Soloists:

S. (Soprano) *(Louder and louder, over other parts)*
 conceives and bears the universal seed, the seeming of a world never to end, breath for men to draw from as they will, And the more they take of it, the more re-

A. (Alto) *(high voice)* *P* *gliss.* *P* *slow gliss.* *gliss.* *(slightly higher)*
 Poi! Le sou-ffle da la vie-
(Loeh) *(soo-floeh)* *(day-la-vee)*

T. (Tenor) *mf*
 ba

B. (Bass) *mf* *(whisper close to mike)* *P*
 boy! Le sou-ffle de la
(Non-stop "chatter") *(see alto for Pronunciation)*

Recorders:

(S) 1. *PPP*
 (A) 2. *PPP*
 (A) 3. *PPP*
 (T) 4. *PPP*
 (T) 5. *PPP*
 (B) 6. *PPP*

As quietly as possible

AH.
 P.L.
 Cym.

Conga/B.'s:

1. *(harsh voice)* *(very fast)* *(becoming hand Slaps)*
 Baa! ba bada bada!
mf *f*

2. *mp* *whisper*
 ba ba ba

3. *mp* *P* *gliss.*
 ba Poi! *gliss.*

Chorus:

S. *No break* *P* *(See instructions below.) (paragraph 3)*

A. *No break* *P* *(See instructions below.) (paragraph 5)*

T. *No break* *P* *(See instructions below.) (par 3)*

B. *No break* *P* *(See instructions below.) (Par. 3)*

[Arrows indicate different starting points.]

(Piano is silent)

Choral Instructions — third poetic paragraph: Each person will recite rapidly, whispering, from the beginning of the paragraph; starting when the conductor's hand reaches him (the conductor moves his hand across the choir slowly, starting from left to right). All will recite the whole poem, and when the first person to begin reaches the end of the sheet, he raises his hand. The conductor then signals the few who are done (on the left side) to begin chanting the last line over and over, at medium speed, *sotto voce* (half speech-half whisper) and *mf*. Each subsequent person who finishes the paragraph will enter in the unison chant until the whole chorus is chanting the one line: very clearly and together. Continue the chant until the conductor (and the score) indicate to chant "the soul of the people!" three times. Follow the dynamics in the score.

⊗ Alto: *Sotto voce*, very close to microphone, very intimately and passionately. See French pronunciation — the italics are only a simulation.

Soloists:

S. *pp* + recitation *mp* (Project over the other voices)

- mains! The raising of the voices, many tongued of voices, giving breath to the land. The seed is mingled, it grows in the free air. Undying, changing; *mp* The breath of life

A. *mp* (sl. higher) *mf* (passionately)

est dans les bruits du monde, le souffle de la vie les mur- (Muehrr)

(ay-dah-lah-brree) (doeh-MON doeh)

T. *mf* *mf* (emphatically - moderate tempo)

Der Lebensatem! Der Lebens, Lebensatem! die Töne, Lebens, der Klang! Der Welt Atem!

(Whisper excitedly) (Dare Laybins Ahtum) (Dare Laybins) (very fast) (Dare Tahnknenn dess Laybins) (Dare CLAHNG-dare Velt Ahtum)

(Italics are only a simulation of the pronunciation.)

B. *mf* *mp*

vie - Est dans la bruits du monde, les murmur de la vie - el Sonido de la vida, el sonido, (loud breathing) El aliento de la vida esta

(el-sah-NEE-doh-day-la-VEE-duh) (ah-lee-EN-toe) esta

Recorders:

1. *pp* *mf*

2. *pp* *mf*

3. *pp* *mf*

4. *pp* *mf*

5. *pp* *mf*

6. *pp* *mf*

AH.

P.L. Cym.

* Congas: Change range and timbre of voice, and strive for a variety of different pitches during the glissandi. Congas All-speak

Congas/B's: *mp* *f* *mf* *f* *mf* *f*

1. *mf* *mf* *f* *f* *mf* *f*

2. *mf* *mf* *f* *f* *mf* *f*

3. *mf* *mf* *f* *f* *mf* *f*

(hoarse whisper) *mf* ba da bum (yell!) ba da bum! *mf* ba! *f* ba! ba! ba! *f* ba ba da! *f* ba da! *f* ba da *f* ba da! *f* ba da! *f* Dum!

* Drums: *mf* = Use elbow in a glissando across head. (Around this spot, people will start chanting.)

Chorus:

S. (Around this spot, people will start chanting.)

A. (Around this spot, people will start chanting.)

T. (Around this spot, people will start chanting.)

B. (Around this spot, people will start chanting.)

Piano

Hd. yam mal. on strings: drum very rapidly. *pp*

Lowest strings up to first 8va cross bars: cover range, randomly. (Ped.) [start putting in a few accents]

Soloists:

S. is here in the soul of the people, Free people!
in the truth of

A. mur! de la vie les bruits de la vie
(muehrr) (trembling voice)

T. At eletnek alevogje, — Lebensatem! (pause)
Der Lebens, — wohnt in den Gerauschen der Welt, eletnek alevogje bentvan avilag
(Are-eh-let-neck-ah-LEK-ah-guh) (ge-ARROISCHEN) (BENT-vuhr ah-VEE-lahg)

B. en el sonidos del mundo. La voce della vita, il suono de la vita. El sonido de la vida esta en el sonidos!
(en-ell-saw-NEE-dose-veel-muhndo-La-vaehay-della-VEETuh, ill-swook-no-day-la-VEETuh) (exaggerate NETS)

Recorders:

1. sub.p slow, steady crescendo

2. sub.p slow, steady crescendo

3. sub.p slow, steady crescendo

4. sub.p slow, steady crescendo

5. sub.p slow, steady crescendo

6. sub.p slow, steady crescendo

AH.

(with Reverb)
AH → Pra-Amp → Amp
(No R. Mod. used)

Bass Bow: long continuous scrape on highest strings
(Try for shrill sound.)

P.L. Cym.

(Empty staff)

Congas/B's:

1. ba! ba! buh! buh boy!

2. dumba! buh! buh! bee! boy! boyo!

3. ba! ba! ba ba da bada ba!

Chorus:

S. (mf) ————— f ————— ff unis. →

A. (mf) [All chanting in unison] → f ————— ff unis. →

T. (mf) [All chanting in unison] → f ————— ff unis. →

B. (mf) [All chanting in unison] → f ————— ff unis. →

[All chanting in unison] →

Piano

mf

(accents sporadically)

Soloists: Using the score as an approximation, make spastic "grunts" and "sobs." Vary dynamics to get wide variety and intensity. 15" * Use more "sobs" after 7."

S. uh-h-- h-- uhuh uh-uh! hh-uh! uh hhh uh! hh-- uh-uh uh! h!

A. h-h-- uh! uh h-h---h H-- h-h uh uh! h-h H-hh

T. hangjaba! (hung-jak-buh) uh uh uh! uh! uh-uh uh! h--uh! uh uh! H-h uh-uh-uh-h--

B. uhuhuh-hh uhuh-uh uh! uh! h uh-h-h-- uh! h-h-uh! uh!

* Dynamics here are the average - Use wide variety.

Recorders:

1. *ff*

2. *ff*

3. *ff*

4. *ff*

5. *ff*

6. *ff*

AH. *fff* try for highest sound. //damp all str.

Pan Lid Cym.

Congas/B.'s:

1.

2.

3.

Chorus: Chant: (yell) fff

S. The soul of the people! The soul of the people! The soul of the people!

A. The soul of the people! The soul of the people! The soul of the people!

T. The soul of the people! The soul of the people! The soul of the people!

B. The soul of the people! The soul of the people! The soul of the people!

Piano (8vo)

(Ped.) [Pedal is held until all sound has completely disappeared.]

Conductor: Use fingers extended to indicate the number of seconds in each short segment.

(15" cont.)

5"

32.

Soloists:

S. *3"* *(mp to mf)* *3"* *(p)* *3"* *pp rit...*

h--- uh uh--uh h--- h-h-h-h h-h-h-h uh uh h-- h--- h h-- h-h h---uh h---

A. *p* *mf* *(mp to mf)* *(p)*

h-h h-h----uh! uh! h-h---- h--uh! uh h-h-h h-- h-h--

T. *(mp to mf)* *mp* *ppp* *p* *pp*

uh! h-h h-h---h Uh! h---uh uh-h-- h-h-h----- h-h-h uh h---

B. *(mp to mf)* *p* *mp*

uh! h-h uh! h-h-h---- h-h-h-h uh! h-h-h h----

AH.

(Chorus)

S.

A.

T.

B.

Piano

(Pedal)

11"

16"

Soloists:

S. *3"* *3"* *5"*

A. *p* *mp accel.*

h-h-h-h H! h-h-h

T. *pp* *ppp*

h--- h---

B.

Piano

(Pedal)

R

Bass Soloist:

Say slowly and quietly, in an attitude of deep thought.

I think I shall do nothing for a long time but listen and accrue what I hear into myself . .

Piano: (Piano Pedal: Hold down until sound is completely gone.)

Soloists:

S. **All parts follow the bass solo speaking line for the timing.** (Whisper rapidly but distinctly. Pauses should be short. If you finish before the end sign, reread last sentence.)

A. **Great is language... it is the mightiest of the sciences, it is the fulness and color and form**

T. **Great is language... it is the mightiest of the sciences, it is the fulness and color and form**

Bass: and let sounds contribute toward me. I hear the sound of the human

A.H. VCO: A.F.: 1650 HZ. L.F.: 8 HZ. Mix: Equal - R. Mod. -> Amp. (Reverb) and A.H. -> Amp. (no reverb) [This is an improvisation section, plucking medium-fast as an average, but varying the durations. Try for a wide variety of pitches. Keep sounds soft and muted, but clear.]

Piano: Pl. ② (A.H.) -> Read above instructions for autotarp player (in brackets).

Ped.

Soloists:

S. and diversity of the earth... and of men and women... and of all qualities and processes; It is greater than wealth... it is greater than buildings or ships or religions or paintings or music. Great is the

A. h-h h-h-h-h h-h h-h

T. h-h h-h-h h-h-h h-h-h h-h-h (become sotto voce) (whisper)

Bass: voice a sound I love, I hear all sounds as they are tuned to their uses . .

A.H. (improvisation) (move L.F. to 8 1/2 HZ) some gliss. here also.

Piano: Pl. ②: cont. (A.H.) -> Pl. ① Drum flesh of fingers rapidly on strings: make sure it is audible. Pl. ②: some gliss. (see above) PP Lowest strings -> first crossbar

(Ped.)

Soloists:

S. English speech... What Speech is so great as the English? " 3" (Say very slowly) p Sounds of the day... and night."

A. mp Sounds of the city and sounds out of the city... 3"

T. mp Sounds of the city and sounds out of the city... 3"

B. mp Sounds of the city and sounds out of the city... 3"

A.H. (improvisation) and a little gliss. pp (more gliss.)

Piano pl. ② (see above)

(8va)

(Ped)

Recorders:

Sopra-1. 5" 5" 2

Sop. 2. 5" 5" 2

Alto. 3. 5" 5" 2

Ten. 4. 5" 5" 2

Ten. 5. 5" 5" 2

A.H. (Less gliss.) 2 4 Mix: (S.D. strgs) Center towards edge

Cym. 5" 5" 2 4 pp (accel. . . .)

Piano (A.H.) → mute (gently) PPP 1/2" 4 1/2" pl. ① 2* 4 gliss. gliss. gliss. gliss.

* Piano: Run steel file brush slowly from high note to lower (notes should be contained in one area between cross bars), beginning again immediately each time, for a very smooth, continuous effect.

piano: pl. ② (A.H.) → read for p. 35.

* Autoharp: Very smoothly, gliss. up strings with fingernails of one hand and down strgs. with fing. nls. of other hand, continuously crossing, reaching the notes indicated, top and bottom, not simultaneously. Gliss. very slowly (use the part as guide).

(Use pitchpipe) Blend as much with recorders as possible.

(Solo) S. Ah Ah

(Solo) A.

(Solo) T.

1. Sopr. Rec. [Trill-gradually making top note higher]

2. Sop. Rec. (Alto Rec.) [Trill, gradually making top note higher]

3. Alto Rec. [Trill-gradually making top note higher]

4. Tenor Rec. [Trill-gradually making bottom note lower]

5. Tenor Rec. [trill-gradually making bottom note lower]

Mix: Add a few plucks (L.F.) (fewer plucks) Mix: R.M. → amp. (no reverb) L.F.

A.H.

Cym. (damp)

Piano gliss. gliss.

PL (2) (A.H.) → Read A.H. directions: p34

CHORUS divides into two choirs in next section.

S. sa ha

A. *mp* *f* *ff*

T. *mp* *f* *ff*

B. *mp* *f* *ff*

Recorders:
1. Sopr.
2. Sop.
3. Alto
4. Tenor
5. Tenor
6. Bass.

P.L. Cym. Al. foil in lid P.L.: bowed

A.H. (No plucks) Equally Mix: R.M. → Amp. Cym.: accel. using hd. yn. (gliss.)
A.H. → Amp (reverb) mal. - center
VCO Freq: 8 HZ. (L.F.) (Guitar pick)

Piano continuous gliss. PL (2) (A.H.)

* Soloists say wds. as fast as possible (whispering).