

Memo 7

for Female Voice

Bernard Rands

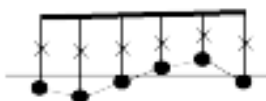
5. b.c. = bocca chiusa (closed mouth)

Also:  = closed /  = open

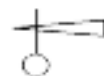
6.  = unvoiced

7.  = voiced

8.  = spoken (including muttering)

8.  or  = suggested contour

9.  = voiced exhaling

  = unvoiced inhaling and exhaling

10.  = cough

11.  = unvoiced sound but articulating a "t" sound against the teeth, with a slight sucking action

12.  = clap hands together on the beat indicated

13. s and s apply ONLY to the note they immediately precede and ONLY in the octave in which the
There are NO exceptions.

14. Except where provided for by rests, there should be no breaks between the passages notated in sect
(   etc.) and the music on either side of them. A fluid continuity should be aimed for.

15. The many indications of mood – resigned, defiant, apprehensive, hopeful, etc. – are NOT to be acted
overtly. They are provided as a model **solely** to focus and condition vocal behavior and color.

Duration: 8'00" approx.

MEMO 7
for Female Voice

To Sydney Picasso in affection

Bernard Rands

A 20" **B** $\text{♩} = 60$

p (humming: dreamily) *f* (forceful)

(m) → Bind me

Bind me Bind Bind me

mp 5:4 *p* 3

O me Bind me

C 15" **D** $\text{♩} = 84$

p *mf* *pp* (resigned)

O I

f (defiant) *p* (apprehensive) *mf* (forceful)

Bind me I still I me

5:4 , *mp* (hopeful) (unsure)

Bind me I still can I I

3 3:2 *mf*

me Bind me I still can

(confused) *p* *f* *p* *mf* (stuttering) 5 3 3:2 (anxious)

S t m I B B B B Bind me I ca ca

f (confident) , *f* *p* (unsure) 5

I still can sing s s s s s s s s s still

p 5:4 *f* (muttering: confused) 3:2

s s s s s sin g [I ca me me ca B B Bi st g]

p 9 *f* *mp* (assertive) 3 3:2

Bin d me I still can

ff 5:4 *mp* 10" b.c. (humming: calmly)

sing (m)

F *f* (strident) *mp* (chuckle) b.c.

Ban ish I me Ban ish m e

f (angry) 3 *ff* *mp* (chuckle) b.c. *mf* 3 (giggle)

Ban i sh hi hi hi

f (determined) *mf* 3 (like laughter) 5 *f* *p* 3:2

ca n I still ca a a a can sin g still I

can sing — Ban ish Bind — Ban ish Bind me ha a a a ha a a a ha a a a a a

mp (childish mocking) *f* (laughter) *mp* *p* 7:2

(m) — my m — an — do lin strikes —

G *mf* 5" b.c. (humming: like an echo) **H** *pp* (introverted) 3 3 3 $\text{♩} = 84$

true with in true — with in — Strikes true

mf 3:2 *f* (assertive)

Strikes — me true — I — still can sing —

più f (aggressive) 3:2 *p* (sweetly) 3:2

my — man — do lin — and I still can sing —

mp (confident) 3 3:2 *f* 3:2 *ff*

t t t t t hi hi hi

f (relieved sigh) (cough) (gasp) (disapproving) 5 *mp* (embarrassed giggle)

my man can sing — my man — strikes —

$\text{♩} = 72$ *f* *p* (secretive) 3 3

(frightened)

mp (tenderly) *p*

me _____ strikes me with in _____ strikes me strikes

(distressed)

ff *f* (crying) 7 5 (gasp)

me strikes me strikes me with with I _____ my _____

(muttering through tears) *mp* 6 (gasp) (sob) *mp* (1/2 singing – 1/2 crying)

[my mandolin strikes true] [I still can sing] O _____

$\text{♩} = 72$ *p* (wearily) 3:2 *f* (sob) $\text{♩} = 60$ *mp* senza vibrato (plaintive) 5

O _____ I _____ can _____ still

mf 3 5:4

sing _____ sing _____ true with my man _____ so true _____

(sob) (reflective) 3 3:2

O _____ my man _____ my man? true?

(laughter) *f* 5 (sarcastic laughter) *mf* 7:2 *mp* vibrato normale (relieved) 3:2

ha a a a a ha a a a my man _____ ha a a a a a a my man do

lin strikes true with in_____

f (muttering: angry) *p* 5"

[Banish my man Bind my man]
I can still sing

O_____

J $\text{♩} = 84$
f (frantic)

Slay _____

[Still true with
my man]

Slay _____

[Banish my mandolin
and I still can]

my man

still true? lay O_____ can sing

(excited) *accel.*

[Strikes true
within]

$\text{♩} = 96$ **K** *mp* 10"
(humming: cheerfully)

Slay [My mandolin still
strikes me true] true with me (m)_____

L $\text{♩} = 72$ *mp* *mf* *f*

and my soul shall rise chant_____ ing to par_____ a dise_____

f (sob) *mp* (contemplative) *p* (wistful)

Bind me Ban_____ ish me_____ O my soul_____

mf (sob) *pp* *p* (sweetly)

still can sing_____ S sing_____

mp 5:4 3
 my man do lin strikes

3 *mf* 3:2 *pp*
 true with in Slay and my soul shall rise

pp (like an echo) 3:2 *p* 3:2 5:4
 and my soul shall rise chant ing to par a

f 3:2
 dise chant ing chant ing Bind me still me

p 3 *f* (animated)
 and my soul sing me can me ban me

mp 3 *f*
 and my soul shall rise man me strike me

3 *mp* 3 *f*
 slay me lay me and my soul shall rise

(ecstatic) 3 *ff* 3:2 3:2
 soul me rise me chant me I shall rise chant ing to

p sempre
(introverted)

par a dise and my soul

shall rise O

(N) $\text{♩} = 72$
p (relieved) *f* (*f*) (whispering) *mp* *f*

still thine [and my soul within still shall sing] still thine

(*f*) *mf* *ff*

[I shall rise and sing true within] and my soul shall rise

(*mf*) (*f*) (joyous) *ff*

[banish my man and I can still sing] chant ing to par a dise

(*mp*) *ff* (*p*)

[my chanting soul strikes true within] still thine [I can rise chanting to paradise still thine]

(O) *f* 20" *ppp*
(humming: prayerfully)

(m) →