

Every Inch Of Many Effigies:
Six Courthouse Songs

Music Theatre piece for Baritone and Chamber Ensemble

Dramatic vocal composition combining lyric singing with extended vocal techniques

Analytical Commentary

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Abstract

The topic of this PhD thesis is dramatic vocal composition combining lyric singing with extended vocal techniques. The aim of the research is to compose a music theatre piece or chamber opera for voice and chamber ensemble that exploits both the lyrical singing voice and extended vocal techniques, in ways that are practical and appealing to the lyric singer.

The main submission is *Every Inch Of Many Effigies: Six Courthouse Songs* (2012/13), a music theatre piece for baritone and chamber ensemble. The composition, twenty-five minutes in duration, is a political satire piece set to a combination of original text by Alan McKendrick and found texts. The work was premiered by Leigh Melrose and Birmingham Contemporary Music Group, conducted by Oliver Knussen in March 2013.

This commentary examines *Every Inch Of Many Effigies* and its level of success in achieving the above aim. It charts the exploration of the topic and the progression to the final piece through the composition of supporting works.

A key area of research is the discovery and exploration of extended vocal techniques: the considerations and effectiveness of their application with regard to the response of singers, notation and balance. Alongside this, considering the singer in terms of the role of extended vocal techniques in theatrical works and how this can justify their use, the pursuit and integration of lyrical singing and the musical difficulties of contemporary music.

This commentary will discuss the application and success of this research by considering the compositions on paper and practically through their performances.

Acknowledgements

To my daughter Isla, who was born as I wrote this thesis, for inspiring me to achieve more. My parents Sylvia and Graham, brother Richard and husband Simon for their endless support throughout my musical pursuits and life. My Grandparents Doris and Robert, who passed away as I wrote this thesis, for always being so proud. And my wonderful friends, musical and non.

To those who have selflessly and generously offered enduring support and guidance, for whom my career is indebted; Jane Manning, Sarah Leonard, Oliver Knussen, Colin Matthews, Richard Causton, Edwin Roxburgh, Joe Cutler, Howard Skempton and Jonathan Reekie.

To additional practitioners who have supported and inspired me along the way; Jonathan Dove, David Sawer, Jackie and Stephen Newbould, Sonya Knussen, Ryan Wigglesworth, Katie Mitchell, Stephen Plaice and all the ensembles, singers, players, artistic directors who have performed my work and shown interest.

A special thank you to Leigh Melrose, Oliver Knussen, Birmingham Contemporary Music Group and Sound and Music for their commitment to commissioning, developing and performing *Every Inch Of Many Effigies*.

To my collaborators and writers Alan McKendrick, Howard Skempton and Rory Mullarkey for their integral and talented contributions to my work.

To those at Birmingham Conservatoire who have facilitated my PhD; Liz Reeve, Steve Halfyard, Peter Johnson and Christopher Dingle.

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Contents of Portfolio

Analytical Commentary

Main Work

Every Inch Of Many Effigies: - 2012/13 - c. 25 minutes

Six Courthouse Songs

Text by Alan McKendrick.

Baritone,

Flute/Piccolo, Oboe, Clarinet in Bb /Bass Clarinet in Bb, Bassoon,

Horn in F, Percussion, Harp, Piano /Toy Piano,

Violin I, Violin II, Viola, Violoncello, Double Bass.

Supporting Works

1) *Mannequin* - 2011 - c. 10 minutes

Text by Hannah Silva.

2 Soprano, 1 Mezzo-soprano.

Clarinet, Cello, Piano, Percussion.

2) *Krazy Kat* - 2010 - c. 40 minutes

Text by Howard Skempton after George Herriman.

Soprano, Mezzo-soprano, Tenor, Baritone,

Piccolo/Flute/Castanets, Clarinet in Bb/Bass Clarinet/Castanets,

Percussion, Harp, Violin, Cello, Double Bass.

3) *The Princess: A Story from the Modern Greek*

- 2008 - c. 15 minutes

Text by Howard Skempton.

Female Voice & Cello.

- 4) *Chansons Innocentes* - 2008 - c. 20 minutes
Text by E.E. Cummings.
Female Voice,
Flute, Oboe, Clarinet in Bb, Bassoon, 2 Horns in F, Trumpet,
Percussion, Harp, Piano,
Violin I & II, Viola, Cello, Double Bass
- 5) *Elephant Woman: a woman's love & life*
- 2007 - c. 14 minutes
Text by Jo Shapcott, Elizabeth Jennings, E.E. Cummings & Anne
Stevenson.
Female Voice,
Flute, Clarinet in Bb, Piano, Viola, Cello.
- 6) *whippoorwill* - 2006 - c.6 mins / flexible
Text by E.E. Cummings
Choir
- 7) *your little voice* - 2001 - c. 4 minutes
Text by E.E. Cummings.
Soprano
- TOTAL DURATION:** - **c. 134 minutes**

CD Recording

1) Every Inch Of Many Effigies – Six Courthouse Songs

March 2013

Leigh Melrose & Birmingham Contemporary Music Group, conducted by Oliver Knussen.

Crossing the Atlantic, CBSO Centre, Birmingham.

2) Chansons Innocentes

February 2008

Jane Manning & Orchestra of the Swan, conducted by David Curtis.

‘American Dreams’, Town Hall, Birmingham.

3) Elephant Woman: a woman's love & life [excerpts]

March 2007

Jessica Walker & Psappha, conducted by Nicholas Kok, staged by Elaine Tyler-Hall.

Martin Harris Centre for Music and Drama, Manchester.

4) whippoorwill

June 2006

CoMA Voices, directed by Sarah Leonard.

CoMA Summer School 2006, Doncaster.

5) your little voice

December 2003

Jane Manning.

SPNM 60th Anniversary concert, Shoreditch Church, London.

CHAPTER 1: CONTEXT

The aim of this project is to compose a music theatre piece or chamber opera for voice and chamber ensemble that exploits both the lyrical singing voice and extended vocal techniques, in ways that are practical and appealing to the lyric singer. To summarise the key issues this project addresses:

The discovery and exploration of extended vocal techniques. The considerations and effectiveness of their application with regard to:

- Response of singers
- Notation
- Balance

Considering the singer:

- The role of extended vocal techniques in theatre and how this can justify their use
- Pursuit and integration of lyrical singing
- Musical difficulties of contemporary classical music

1.1 – History and Background

In this chapter, I will discuss the historical context behind extended vocal techniques and the lyric tradition, and the background of my work and experiences that led me to this research topic.

History

According to Jane Manning's seminal work *New Vocal Repertory: An Introduction*, 'the breaking down of stylistic barriers in vocal music is long overdue' (Manning, 1994, p. 2). She notes the tendency of contemporary composers to write for specialist new music singers, whilst lyrical singers are often unwilling to 'question accepted patterns' (ibid) of their longstanding tradition. This is one cause of the 'stagnation' (Manning, 1998, p. 2) of the lyrical repertoire and technique.

The origin of the lyric tradition stems from the 17th century Bel Canto, or ‘beautiful singing...[which involves] graceful, smoothly flowing phrases’ (Barker, 2004, p. 7). In order to achieve this, the head and chest registers are joined and singing is based on vowels to create smoothness of tone throughout the range. Development of instruments in the 17th century and expansion of concert halls in the 19th century forced singers towards extension of range, agility and volume, which is linked to increased use of vibrato, in order for voice and text to be heard. The lyric tradition and its repertory, characteristics and techniques have continued to form the core of classical vocal music today.

Extended vocal techniques are so named because they require singers to use their voice in ways outside accepted lyric conventions, which includes speaking to gasping, yodelling, a nasal sound or American accent. Their use is associated with the experimental ‘avant garde’ composers of the 1950s-70s, such as Luciano Berio, John Cage, Mauricio Kagel, György Ligeti and Peter Maxwell Davies. Seminal works include *Sequenza III* (1965) by Berio, *Anagrama* (1957-58) by Kagel, *Aventures* (1962) by Ligeti and *Eight Songs for a Mad King* (1969) by Maxwell Davies.

These composers pursued extreme experimentation that affected all aspects of established compositional practice in Western classical music; this included timbre, which led to the development of extended vocal techniques. The creation of new timbres required different notation as standard conventions did not cater for the new sounds composers were exploring. As all aspects of music were pushed to the extreme, extended vocal techniques are often associated with music that is stylistically and technically challenging, requiring performance by specialist new music singers. These demands are heightened in dramatic contexts, where the singer performs from memory and has non-musical factors to consider, e.g. staging. These difficulties, the conservatism of opera and the wish of ‘avant garde’ composers to dissociate from traditional established practices led to the development of music theatre, a dramatic form where experimental approaches to the voice and composition are pursued.

In more recent times, extended vocal techniques have become less prevalent but can be seen in works by Helmut Lachenmann, Georges Aperghis, Roger Marsh and Meredith Monk.

Sporadic application coupled with lyrical singing can be seen in works by David Sawer, Gerald Barry and *Greek* (1986–88) by Mark-Anthony Turnage. However, in the majority of vocal music and larger-scale operas by high-profile composers in the UK, such as Harrison Birtwistle, Thomas Adés and Jonathan Dove, the voice is essentially used in a lyrical manner. Therefore, many of the contextual works I will discuss stem from the 1950-70s era.

Background

My interest in extended vocal techniques arose in 2001 upon hearing *Eight Songs for a Mad King* by Peter Maxwell Davies: the theatricality, virtuosity and vocal techniques were entirely new to my experience. I responded to this work by composing *your little voice* (2001) for soprano. *your little voice* explores a variety of vocal styles and techniques I had experienced during my training as a singer, as seen in Example 1.

Example 1 – Vocal styles and techniques used in *your little voice*

- CH: Child. Sweet, squeaky and childlike.
- JZ: Jazzy. Sexy, velvety, with an American twang.
- ML: Musical theatre. West-end musical style, preferably in chest voice, legato.
- NA: Normal/Arabic. Normal voice but sung through the nose.
- NM: Normal. What would be regarded as the singer's normal voice.
- OP: Operatic. Much warble and resonance.
- SW: Sweet. A gentle and sweet tone, in a Motherly manner (*Mary Poppins*).

It was apparent during my experience as a singer that certain vocal styles and techniques were applied to specific musical genres, which were kept distinct from each other and in some instances, frowned upon by practitioners of other genres. Whilst trying to gain a performance of *your little voice* at music college, I recognised singers pursued a traditional set repertoire centred on opera and they offered a dislike and fear of contemporary music. Any dislike or frustration expressed by singers about composers was matched the other way.

I was dismayed by this segregation between contemporary and traditional music circles, singers and composers, and the different areas and genres of vocal music. Spurred on by this state of affairs and my new zeal for extended vocal techniques, I set about a new phase in my work, centred on the research aim of this PhD, which has endured to this day.

your little voice went on to be shortlisted by the Society for the Promotion of New Music, selected for performance by Jane Manning and Sarah Leonard, recommended in *The Singer* and *Association of Teachers of Singing* magazines, and is in regular use by teachers with their students at music colleges in England. This piece signified a pivotal point as it initiated my desire to focus on vocal composition; it also introduced me to two mentors and collaborators who have been integral to my career, Jane Manning and Sarah Leonard.

Manning and Leonard introduced key repertoire to aid my development, for example Manning's renowned association with *Pierrot Lunaire* (1912) by Arnold Schoenberg, a work that spearheaded the advance of contemporary vocal repertoire. In addition, Leonard's collaboration with Helmut Lachenmann for *Das Mädchen mit den Schwefelhölzern* (1988-96) and György Ligeti for *Aventures*; these composers have been significant in this genre for their extreme use of extended vocal techniques and new methods of notation. Manning and Leonard have generously supported my research by trialling a variety of vocal techniques, providing advice and performance opportunities. I have also worked with other specialist new music singers, including Loré Lixenberg and Omar Ebrahim.

These latter two examples are singers who have a particular skill in contemporary vocal music but are equally engaged in traditional operatic posts; this applies too for Leigh Melrose, the singer for *Every Inch Of Many Effigies*. Contemporary music specialist singers have been vital for my research but it has been essential to work with lyric singers with limited experience of contemporary music. This has occurred through the Britten-Pears Contemporary Composition Course, Jerwood Opera Writing Foundation course (*Mannequin*) and performances for my Psappha (*Elephant Woman*) and Tête à Tête (*Krazy Kat*) opera projects. These presented ideal opportunities to gauge what type and level of extended techniques were plausible and what appeals to lyric singers.

The Jerwood, Psappha and Tête á Tête projects involved staged settings and therefore enabled me to explore the role and purpose of extended vocal techniques within opera and music theatre. The Britten Pears programme, London Symphony Orchestra Panufnik Scheme and my residency with BCMG provided the opportunity to develop my instrumental writing, with BCMG granting my first opportunity to work extensively with a male voice; contemporary music specialist singers are more frequently female. These opportunities also initiated contact with mentors and composers that have particular knowledge in my research area, including Harrison Birtwistle, Jonathan Dove, Oliver Knussen, Roger Marsh and David Sawer, whose opinions and advice on my work has been essential.

The projects I have undertaken during my PhD have provided ideal situations in which to explore my research aim, each time taking what knowledge I can from the singer, player, conductor, composer, performance and experience to enhance the success of my PhD and compositions. This commentary charts the influence of these projects leading to and chiefly focusing on the final work, *Every Inch Of Many Effigies* (2012/13).

1.2 – Extended Vocal Technique

Exploring and discovering extended vocal techniques has been a key area of my research. These techniques were mainly pinpointed at the start of my research but tested and honed in my compositions throughout. Therefore, I shall begin by defining the extended vocal techniques I have been looking at. The source of these techniques can loosely be grouped into being derived from vocal technique, text or theatrical stimuli.

Vocal

Range

The lyric tradition categorizes voices into soprano, mezzo-soprano, alto, tenor, baritone and bass according to a designated range and the voice's timbre. This range indicates what a singer is likely to encounter in the lyric tradition and should sing with ease. Ordinarily, singers can extend beyond the set lyric range, as indicated in Example 2 in reference to what is expected of a soprano voice in lyric conventions and the usable extended range of Sarah Leonard's soprano voice. An example of the extended range in contemporary music is Thomas Adès' opera *The Tempest* (2004), where the role of Ariel sits very high in the soprano range: 'Ds, Es, Fs and a G [above the treble stave] at one point' (Adès, 2012).

Example 2 – Lyric and extended range



Register

A singer's training works with registers, for example chest and head register/voice or falsetto. 'Register refers to a range of pitch [within the voice] having a consistent timbre or quality...a change in voice quality at particular pitches, due to changes in the vocal mechanism' (Kayes, 2004, p. 164). Registers correspond to a particular range, area of resonance and colour. For example, a male singer's falsetto is heard in the upper range and unless a countertenor, ordinarily has a gentle quality in comparison to their full voice; a

female's chest register/voice is low in the range, creates the sense of resonance of vibration in the chest and has a more robust and speech-like colour.

Register can be specified to achieve a certain colouristic, emotional or theatrical effect; for example, asking a male singer to use falsetto creates a gentle or haunting quality in comparison to full voice. A lyric soprano pulls the head voice down into the lower range; a request for 'chest voice' instead will bring a more full-bodied tone or pushing the chest voice upwards, known as belting, will create something characteristic of Pop or Musical Theatre styles.

In the last two bars of Example 3, the range is in the extreme lower register of the soprano voice, necessitating her to apply her chest voice in order to achieve the pitches. Colouristically, this creates a burly sound to depict the hippopotamus portrayed in the text. In bar 43-45, I have requested 'sung tone of sprechsgesang in head voice', which will make the voice float and glide, creating a melancholic sound to parallel with the words.

Example 3 – Register use

'Hippopotamus Dance', *Chansons Innocentes* – Bar 41

Example 3 – Register use

'Hippopotamus Dance', *Chansons Innocentes* – Bar 41

Bar 41: *mf* LOO - [Pə] THE LOO - [Pə] *f* Like a hiccup *mf* hip - po - po - ta - mus *mp* *mf* Sung tone of sprechsgesang in head voice *> mp* gen - tee - ly *mf* lu - gu - bri - ous *mp* aeous

Bar 42: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 43: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 44: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 45: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 46: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 47: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 48: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 49: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

Bar 50: *f* *mp* *Nat.* *p* *mf* *f* *mp* *Like a gulp* *Like a gulp*

There is a break in the voice between registers, called the *passaggio*. If this is transitioned over in quick repetition, it creates yodelling due to perceptible changes in colour and dynamic of the different registers. The *passaggio* is an unstable part of the voice. Transitions between registers are necessary in Example 3 at Bar 42; here, the voice leaps

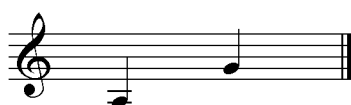
between large intervals, necessitating quick register changes and therefore creating an ungainly quality to depict the lumbering hippopotamus.

Voicing

This is in reference to the type and amount of voicing applied to the tone. It varies from whispering, spoken, sprechgesang (between singing and spoken) and singing. The first, in its pure form, is categorised as unvoiced, and the remaining three are voiced with the degree of sung tone increasing. There is a gradual spectrum between these.

Lachenmann's scores indicate the pitch of a whisper can be altered, although I have found this can only be achieved when voicing or some spoken tone is added or the phonetic is changed. It is difficult to pitch spoken tones precisely and the range is not as wide as sung tones; spoken tones seem to tally with where the chest voice sits so for a soprano, I would chose spoken pitches between the interval shown in Example 4.

Example 4 – Spoken range of soprano



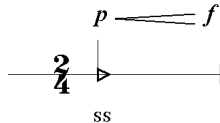
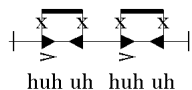

The tessitura, or pitch area where the voice sits most comfortably, of a soprano or mezzo is much higher than their speaking voices, so spoken tones sound contrived in their mid-range as they have to add some sung tone and it is not possible high in the range. The more sung tone added to the sound, the more appropriate it is to add specific pitching and the wider the range, dynamic and colour possibilities become. An example of spoken tones can be found in William Walton's *Façade* (1926 & 1938) and Sprechgesang is associated with Schoenberg's *Pierrot Lunaire*.

Breath

Use of breath can be exploited, be it on an exhale or inhale. Examples of breath-based techniques include whispering, hissing, gasping, panting or simply asking for a 'breathy tone' on sung, sprechgesang or spoken tones; some of these are shown in Example 5. The

use of breathy tones can be heard in ‘Walking Song’ from Meredith Monk’s *Volcano Songs* (1994).

Example 5 – Breath techniques

| | | |
|---|---|--|
| <i>Hiss</i> | <i>Pant</i> | <i>Breathy tone</i> |
|  |  |  |

Colour and Style

The singer can be asked to apply a certain colour to the sound, for example breathy, nasal, screechy or guttural. This can be to one note or for an extended period. As with *your little voice*, specific vocal styles can also be specified as they are associated with certain techniques, for example a request for ‘musical theatre’ may create a more nasal and twang-based sound with an American accent.

Text

Text is another key area that instigates the use of extended vocal techniques, where the sounds and phonetics of the text form the basis of extended vocal techniques; they go hand-in-hand with each other. One method of using text to create extended vocal techniques is to deconstruct the text: analysing its phonetic content and then exploiting the sonic or percussive element of the phonetics.

Vowels versus consonants

The singer can use more intrusive consonants, as employed in Pop music and in contrast to lyric singing, which is chiefly based on applying pure vowel sounds; Manén speaks of ‘the unique power of the voice to produce vocal colourings based on the exclamatory vowels’ (1974, p. 12). ‘Ah’ and ‘oo’ are the most relaxed vowels as they are closest to the larynx at rest, and are therefore the most desirable of the vowels to sing on, with ‘ee’ and ‘ae’ being less comfortable.

Consonants can be over-pronounced to create a more percussive effect. This use can be applied as isolated vocal events interspersed within a lyrical line, as seen in Example 6,

where the consonants are extended out of the word and emphasised. Alternatively, it can be applied in a more continuous form, for example in beatboxing, which I will discuss more in chapter 2. The use of vocal lines based on fragmentary text and phonetic sounds can be found in Ligeti's *Aventures*, Berio's *Sequenza III* and *O King* (1968), and Aperghis' *Recitations* (1977-78).

Example 6 – Over-pronounced consonants

‘Hippopotamus Dance’, *Chansons Innocentes* – Bar 49

Freely, legato

mf f mp

50

Like a gulp Like a gulp

as fa - [tə] hand - [s] ban - [gə] ra - [gə]

aes fae - tuh haend - ss baen - guh rae - guh

Diphthongs

Lyric singers avoid fully pronouncing a diphthong because the transition between the two combined vowels does not correspond to their quest for pure vowel sounds; instead, they prefer to stay on the first vowel for as long as possible and quickly enter the last at the final moment. As an extended technique, the vowel modification of diphthongs, triphthongs or a line of vowels can be elongated, which affects the overtones of the sound. An example of elongation to a vowel is seen in Example 7, where the ‘i’ of ‘knife’ is slowly stretched to ‘ah-ih-ee.’ Examples of works that explore overtone singing or vocal harmonics through vowel modification are *Stimmung* (1968) by Stockhausen and *Sequenza III* by Berio.

Example 7- Diphthong extension

‘The Victory’, *Elephant Woman* – Bar 142

sfz f

nasal

[nai] [i] [f] [ha]

nah - ih - ee

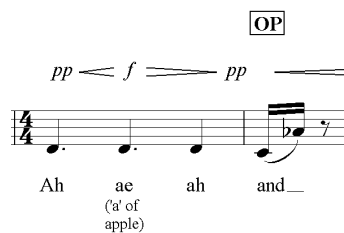
(knife)

Placement

Vowels can be more open or closed, or articulated further to the front or back of the mouth, altering the colour of the sound. Example 8 shows ‘a’ articulated at the back of the mouth as ‘ah’ and the front as ‘ae’; the former gives a more rounded sound, the latter sounding more ‘strangled.’

Example 8 - Change of vowel placement on “a”

your little voice - Bar 6



Mouth open or closed

An ‘ah’ with the mouth open is the same inner mouth shape as an ‘mm’ with the mouth closed. An ‘nn’ (mouth closed) creates a more squeezed and nasal sound than an ‘mm’. Humming and a vocalise (song without words) are stylistic to singing. A combined example of opening and closing the mouth, changing placement of vowels and modifying the vowels can be heard in ‘Old Lava’ from Meredith Monk’s *Volcano Songs*.

Linguistic Accents

The accent of choice in lyric singing is Received Pronunciation, ‘the standard form of British English pronunciation, based on educated speech in southern England, widely accepted as a standard elsewhere’ (----, 2015). Other methods of pronunciation or linguistic accents would be deemed as an extended technique, for example the use of a Cockney accent in Mark-Anthony Turnage’s opera *Greek*. I will discuss this area further in chapter 2.

Theatrical

The lyric tradition leaves the singer to emotionally interpret the score as they wish, hinted at by the text and character of the song or opera. However, adjectives to imply specific moods might be applied. For example, in Berio’s *Sequenza III*, adjectives such as ‘anxious, ‘coy’

and ‘wistful’ are indicated. In turn, this suggests what vocal technique, often several within one piece, should be applied.

Indicating a specific character can suggest much about the type of vocal style and techniques to be used. For example, a witch might lead a singer to adopt a more nasal and shrill tone. This could then be used alongside the extended vocal techniques of cackles, shrieks, fast and wide vibrato and a regional linguistic accent.

Other extended vocal techniques

There is an endless list of possible extended vocal techniques, to name some: giggling, crying, gulping, clicking, extended vibrato, senza vibrato, quarter and microtones, glissandi, trilled glissandi, tremolo, vocal fry (lowest area of the voice characterised by a rattling sound) and a glottal stop (a click in the voice when the airflow is rapidly stopped, as heard when saying ‘uh-oh’). Some of these techniques, for example microtones, do not form part of my compositional style but the area of extended vocal techniques is sufficiently large enough to not be able to cover everything in detail in this project. Therefore, this commentary will discuss those extended vocal techniques that are relevant to my compositional style and are present in *Every Inch Of Many Effigies*.

1.3 – Notation

In this section, I will discuss the notation I have developed and settled upon in my scores in light of the use of extended vocal techniques; this includes noteheads, staves and the text underlay.

Notation

The lyric tradition chiefly entails sung tones and therefore a standard notehead fulfils all purposes. However, this does not cater for extended vocal techniques and therefore, unconventional or new notation is required.

Studying contemporary music scores shows there is ambiguity in the notation of extended vocal techniques. Aperghis' *Recitations* and Maxwell Davies' *Eight Songs for a Mad King* use some elements of established notations, for example sung noteheads, and others new, such as the use of single-line staves in Aperghis. Both scores use an unconventional layout of staves: 'A Lady in Waiting' from *Eight Songs for a Mad King* is inspired by stories of King George III teaching bullfinches to sing and includes the stave drawn in the shape of a birdcage.


















The exploration of the graphic aspect of scores was common in the 1950-70s, for example *Stripsody* (1966) by Cathy Berberian, where the notation is inspired by comic strips. With the exception of a parody to operatic singing for which a short excerpt of conventional notation is used, the score of *Stripsody* solely uses drawings and onomatopoeic words to indicate all aspects of the performance, including extended vocal techniques; relative pitch is implied via a giant three-line stave.

For *Sequenza III*, Berio created a new notation, including noteheads for a variety of vocal techniques and the use of phonetics in the text. For musical aspects, duration in seconds replaces conventional notation for rhythm and time signatures, a variety of staves with a different number of lines are used, and adjectives are placed throughout to imply emotion, colour, attack and dynamic. In *Sequenza V* (1966) for trombone, Berio also introduced a new method of dynamics through numerical gradation.

Ligeti's *Aventures* uses a very detailed score, including an array of noteheads and one hundred and nineteen phonetics to indicate the timbre of extended vocal techniques; the score includes a large key that requires intensive study before the music can be learnt. Lachenmann's *Got Lost* (2008) for soprano and piano uses a two stave system for the soprano, again with many different noteheads to indicate the various extended vocal techniques; these noteheads include round, square, diamond, cross, triangle (upwards and downwards), headless and dashed.

The type and definition of different noteheads varies between composers. In light of this and the general ambiguity of notation between composers, I have developed a notation for my own work. This notation is a result of trials and alterations over my research and it endeavours to use conventions where possible and to be clear and succinct. The notation I propose is seen in Example 9.

Example 9 - Notation

| | | | | | |
|---|---------------------------------|---|---|---|---|
|  | = Sung |  | = Sprechgesang (sung-speech). |  | = Spoken (Relative pitch only. When indicated, this notation also refers to shouting) |
|  | = Inhale (just air) |  | = Voiced inhale (only slightly voiced, mainly air) | | |
|  | = Exhale/ whisper (just air) |  | = Voiced exhale (a breathy spoken tone) |  | = Sung exhale (a breathy sung tone. Where appropriate, the pitch of the sung tone will be indicated by the lower symbol, i.e. the arrowhead) |
|  | = As high as possible |  | = As low as possible |  | = Tremolo (on a sung, spoken or exhaled/whispered tone. [bb] tremolo of lips, [kk] & [EE] tremolo of throat) |
|  | = Falsetto |  | = Technique described in score (Sustain for as long as note specifies). | | |
|  | = Glissando with trill |  | = Glottal onset/stop (click in throat at start of sound, as heard if you cough or when saying 'uh-oh') |  | = Extra vibrato (warble) |
|  | = Graduate to | | | | |

This key appears in the performance notes of the score and a reminder of the notation's meaning is also placed above the staff in its first appearance in the music.

Some of the notation is lifted from established practices, for example sung tone is a standard from the lyric tradition. The use of a small circle above the note is also a standard for falsetto and for example, can be seen in recurrent use through scores of Gerald Barry. The notation above for Sprechsgesang 'is now used universally to define a style between speech and singing and identified with Schoenberg's use of the term Sprechsgesang' (Gould, 2011, p. 458), associated with *Pierrot Lunaire*.

'The crossed notehead has been widely adopted to represent speech' (ibid). However, there is more ambiguity over this, for example Turnage's *Greek* uses headless notes to represent spoken tones. I initially used headless notes to represent whispering: as Gould suggests 'the norm is to choose notehead shapes that graphically reduce the notehead as pitch [tone] is reduced out of the voice' (ibid). However, without a notehead, it was hard distinguish the duration, e.g. a minim and crotchet are differentiated by an empty or filled in notehead and a semi-breve became non-existent because it is all notehead and no stem.

Increasing understanding of extended vocal techniques has caused changes to my notation. Breath-based tones have caused most alterations. Initially, I differentiated between a whisper and unvoiced exhale. However, I recognised these are the same technique and given the confusion of the headless notation used for a whisper, I amalgamated the two. Instead, I use the arrow noteheads that define an inhale and exhale in Ligeti's *Aventures*. To cater for the spectrum of voicing that a breathy sound can be applied to, I added a cross to the stem of an inhale/exhale to represent a voiced inhale/exhale and a sung notehead to the stem of an exhale to indicate a sung exhale (N.B. This was not applied to a sung inhale as I do not use this technique). However, the latter is not clear in indicating pitch. Therefore, if a sung tone has a breathy colour, I tend to write 'breathy tone' above a sung note.

I also initially had a notehead for 'click', which I defined as 'a percussive sound: a short, sharp click created by building up pressure in the mouth before executing the consonant'.

However, I removed this after realising it was easier to notate using the text underlay and a spoken notehead with a loud dynamic and accent.

Aside from using the inhale and exhale notation from *Aventures*, additional examples of notation I drew from other scores includes ‘as high or low as possible’, where an upwards or downwards arrow is used for the notehead. The three dashes of a tremolo are used on the stem as per convention, only altering the notehead according to the voicing.

In instances where no set notation was available, notation is applied by what seems logical. For example, a wide wavy line is used to indicate extra vibrato and a glottal stop is allocated the same symbol used in the International Phonetic Alphabet. A square notepad was added to represent techniques that had not been covered and were unlikely to be used frequently; a descriptive word appears above the note to define the precise technique, e.g. ‘cackle’.

I also experimented with less formal notation in *whippoorwill* (2006). Notation appears in a box and without a stave when the music is improvised and standard notation on a conventional stave is used when the music is fixed. The noteheads I employ for extended vocal techniques, as seen in Example 9, remain and a key is provided in the front of the score to explain these and the boxes. This notation worked in performance as it enabled the desired structural and textural freedom. However, it has limitations in indicating specific pitching and for another work, the lack of structural control would not be appropriate. This style of notation is also less customary for lyric singers; *whippoorwill* was written for a choir of amateur vocalists.

Text underlay

Text and its phonetic content go hand-in-hand with extended vocal techniques. In turn, this necessitates consideration of how the text appears in scores to assist notation of extended vocal techniques. In order to fully understand the relationship between text and extended vocal techniques, I learnt the International Phonetic Alphabet, as seen in Example 10.

Example 10 – International Phonetic Alphabet chart

THE INTERNATIONAL PHONETIC ALPHABET (revised to 2005)

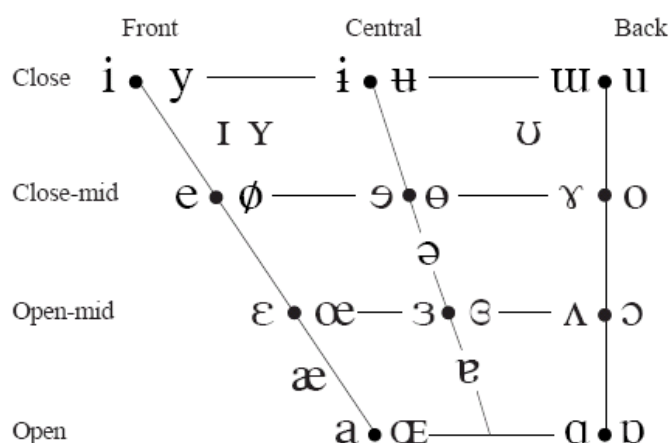
CONSONANTS (PULMONIC)

© 2005 IPA

| | Bilabial | Labiodental | Dental | Alveolar | Postalveolar | Retroflex | Palatal | Velar | Uvular | Pharyngeal | Glottal |
|---------------------|----------|-------------|--------|----------|--------------|-----------|---------|-------|--------|------------|---------|
| Plosive | p b | | t d | | | ʈ ɖ | c ɟ | k ɡ | q ɢ | | ʔ |
| Nasal | m | ɱ | n | | | ɳ | ɲ | ŋ | ɴ | | |
| Trill | ʙ | | r | | | | | | ʀ | | |
| Tap or Flap | | ⱱ | ɾ | | | ɽ | | | | | |
| Fricative | ɸ β | f v | θ ð | s z | ʃ ʒ | ʂ ʐ | ç ʝ | x ɣ | χ ʁ | ħ ʕ | h ɦ |
| Lateral fricative | | | ɬ ɮ | | | | | | | | |
| Approximant | | ʋ | ɹ | | | ɻ | j | ɰ | | | |
| Lateral approximant | | | l | | | ɭ | ʎ | ʟ | | | |

Where symbols appear in pairs, the one to the right represents a voiced consonant. Shaded areas denote articulations judged impossible.

VOWELS



Where symbols appear in pairs, the one to the right represents a rounded vowel.

Learning the IPA chart provided a better understanding of extended vocal techniques and therefore, I would recommend that any composer who wishes to pursue this vocal style become acquainted with the IPA system. I transferred this knowledge to my scores by using phonetic symbols in the text underlay to help define the extended vocal techniques. This also included the use of diacritic symbols, used to indicate how the phonetic should be pronounced, e.g. nasal or to the front of the mouth. This use is seen in Example 11, taken from ‘Jimmie’s got a goil’ in *Chansons Innocentes* (2008). The performance notes include a detailed table containing the phonetic, a respelling into English and an example word that uses the sound, plus a table explaining the diacritics.

Example 11 – Phonetic symbols in notation

‘Jimmie’s got a goil’, *Chansons Innocentes* – Bar 145

Voice

gliss. *mf* *f* *3:2* *mf* *f* *Pant*

[m] [m] when you see her Sal Sal [m] [ʃ] [ʃ] sha - [kæ] [bb] shake it shake it and shim-mie [m] [hə][ə] [hə][ə] [hə][ə]
 m m whehn yoo sihēē hawih Sahl Sahl m sh sh sheh - kae bb sheh kih sheh kih ihuhnd shih-mēē m huh uh huh uh huh uh

1. *Top line.* The text, coupled with phonetic symbols [in square brackets] when the percussive or acoustic effect of the text/phonetic should take precedence over narrative purpose.
2. *Second line.* Respellings appear below the phonetics as a helpful guide.

This method provided a precise indication of the phonetic quality of an extended vocal technique. However, it became apparent that the majority of singers do not know IPA symbols and therefore, their inclusion was unhelpful. Sarah Leonard (personal communication, October 2007) pointed out that Ligeti’s *Aventures*, a work that contains a plethora of phonetic symbols, takes a vast amount of time to learn because of the phonetics, which require painstaking study of the substantial key before you can even start learning the music.

Therefore, as my research as progressed, I have phased out the use of phonetic symbols; they have been helpful for my understanding of extended vocal techniques but they have been little use to singers, instead creating a laborious learning process. In their place, I simply put a ‘respelling’ of the phonetic, so [ʃ] becomes ‘sh’.

General

Minimising the amount of detail in the notation has been beneficial. To begin with my scores were littered with detail, as seen Example 12. The lyric singer for this piece

responded that the level of detail in the score is overwhelming, impossible to achieve and leaves little artistic freedom for the singer (Jessica Walker, personal communication, March 2007). This is a result of: the notation for extended vocal techniques, with much variety of noteheads, symbols and descriptive words; a text that includes phonetic symbols and theatrical indications calling for three different characters; musical considerations that include frequent time signature changes, articulations and dynamics. Such detail risks putting a lyric singer off at the earliest stage.

Following this, I endeavoured to decrease the level of detail in scores. Looking at Example 12, I removed the use of brackets to indicate how long a technique lasts, e.g. Bar 67/68 for ‘Squeaky’, replacing instead with the indication of ‘nat’ or allowing the next technique to take over. I also removed redundant details, for example in the last two bars, the ‘C’ on the note stems indicates chest voice but the singer will automatically do this given the low range. As previously mentioned, I phased out the use of phonetic symbols. In addition, I aim to pace the level of detail, for example if the vocal line is musically difficult, I avoid a plethora of extended vocal techniques.

Overall, I try to be as clear in the notation as possible, whilst being practical about what is achievable and avoiding complexity for the sake of the score looking impressive. I have found this approach to be beneficial as by doing so, time is saved in the performer’s learning process, rehearsals and the amount of clarification needed by the composer, which makes for a more cordial relationship with performers.

Example 12 – Detailed notation

‘may i feel’, *Elephant Woman* - Bar 63

may i feel said he (Text by E. E. Cummings)
♩ = c. 150

Light & playful. [Prim&proper] [Persuasive] *Breathy tone*

63 *mp* *mf* *mp* *f* *mp*

Voi. The husband: may i _____ feel narrator: said he The mistress: ([āiu] (i'll) squeal narrator: said she just (smile)

67 [Zealous] *Nat.* *mp* *mf* *mp* [Lecherous] *mf* *mp*

Voi. once said he [its] (it's) fun said she (may i

71 *f* *mp* *mf* *f* *mp* [Ill-mannered/coarse] [Playfully]

Voi. [tæ] (touch) [t] said he [æv] (how) [māt] (much) said she a -

74 [Oh go on then!] *f* *mf*

Voi. lot said he [wā] [no] (why not) said she

slower *freely* *Nat.* *P* *f* *mf* *mp* *mf* [Prim&proper] [Getting impatient]

77 (let's go said he [no] too [fāə] said she what's not too (not) (far)

slower *f* *mp* *mf* [Telling off] *rit.* [Wimp-like & apologetic] *Breathy tone* *Nat.* *Breathy tone* *p* *mf* *p* *mf* *p*

82 — far said he [we] you [āə] (where) (are) said she) may i

86 *f* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* [Demanding] [Seductive] *Breathy tone*

Voi. stay said he ([wit] (which) [wæɪ] (way) said she like this said he [if] (if) you [ki] (kiss) [s]

1.4 - Text and Theatre

In this section, I will discuss the role of text and theatre in vocal composition, including copyright and collaborating with librettists.

The role of text in vocal composition

Text is a vital consideration when working in vocal music, it is a means to initiate composition. Theatre is also intrinsic to vocal music, be it specific in terms of composing opera or a concert work where the singer is conveying a character, sentiment or story. I have learnt that singers are intrigued by the text: they are keen to research this before learning the music as it helps them understand the work, memorize and immerse themselves in the role. Therefore, I always place the text in the front of the score so the singer can gain a clear insight into the work.

I began my research by composing a vocalise, a song without words, to explore what the role of text is in vocal composition. This is seen in Example 13. Without the consideration of text, I thought more focus could be placed on exploring the colours of the voice and in this instance, the head and chest registers, indicated as ‘C’ and ‘H’ in the score, and yodelling.

When I showed the vocalise to a singer, they were baffled and disappointed by the lack of text and a beneficial element to vocal music was missing; it was as if the skeleton on which the music is woven was missing. By removing the text, variety of vocal colour was lost because it is intrinsic to the vowel sounds and the emotional depth was lessened because there was no story or character to hold onto. This is not to say a vocalise cannot be successful; Rachmaninov’s *Vocalise* is an example of where it has worked.

Example 13 – Vocalise

2

15

warm tone

C C H C H C H C H

(✓)

pp mp p mf

18

port.

pp mf > pp

mf

mf

p mp mf

pp

21

H C

legato, warm tone

gliss.

flick

mf

rit. airy tone, open 'a'

C H C

legato

p mf

p

pp

sostenuto

24

a tempo

C H

tr

pleasurable

p < f > p mf mp f pp < f > pp

mf

p

f

mp

pp

3:2

8va

3:2

3:2

3:2

3:2

Choice of text has been imperative in determining how the voice is used, including extended vocal techniques. Texts that readily lend themselves to extended vocal techniques are those that explore the sounds of words, e.g. poems, sound poems and Dada texts. Taking *Chansons Innocentes* as an example, the text by E.E. Cummings¹ (1994) determines the way in which the voice is applied.

i) 'whistles far & wee: jackanory'

*in Just-
spring when the world is mud-
luscious the little
lame balloonman*

whistles far and wee

*and eddieandbill come
running from marbles and
piracies and it's
spring*

when the world is puddle-wonderful

*the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing*

from hop-scotch and jump-rope and

*it's
spring*

¹ The use of capitals for E.E. Cummings is in reference to his handwritten signature and publications by Norman Friedman (1992), scholar of E.E. Cummings, who contends E.E. Cummings' name should appear with capitalisation.

and

the

goat-footed

balloonMan

whistles

far

and

wee

I interpreted this poem as descriptive, setting an enchanting and serene scene through narration. I decided to create a sense of story telling: the clearest vocal association of this is spoken tones. Alongside speech, areas of lyrical singing are applied to bring a sense of serenity. The poem suggests a sinister element relating to Pan, which is portrayed through less pure vocal tones, such as sprechsgesang, inhaling and exhaling on fricatives and glissandi.

ii) 'Jimmie's got a goil: playground song'

Jimmie's got a goil

goil

goil,

Jimmie

's got a goil and

she coitnly can shimie

when you see her shake

shake

shake,

when

you see her shake a

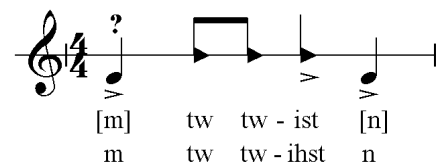
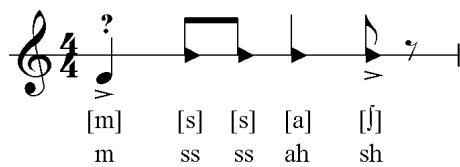
shimmie how you wish that you was Jimmie.

Oh for such a gurl
gurl
gurl,
oh
for such a gurl to
be a fellow's twistandtwirl
talk about your Sal-
Sal-
Sal-,
talk
about your Salo
-mes but gimmie Jimmie's gal.

The playful nature of this poem led to the creation of a light-hearted and fun playground song. The poem expresses a link to dance through its use of rhythm, repetition and dance-related vocabulary. In turn, I related this to popular music and beatboxing, which was made possible through the phonetic content of the text: the abundance of ‘sh, ss, m, t, k, j, g’ could be used to create percussive sounds and the beatboxing patterns shown in Example 14. I will explain these beatboxing patterns further in chapter 2. Cummings suggests the use of accents through his multiple pronunciations of ‘girl’, thereby enabling the use of linguistic accents and also, the portrayal of multiple characters through extended vocal techniques.

Example 14 – Beatboxing patterns

‘Jimmie’s got a goil,’ *Chansons Innocentes*



iii) ‘tapping toe hippopotamus: Granddad’s song’

ta

ppin

g

toe

hip

popot

amus Back

gen

teel-ly

lugu-

bri ous

eyes

LOOPTHELOOP

as

fathandsbangrag

The fragmentary nature and frequent use of stop consonants or plosives ‘t, p, g, d, b, k’, alongside reference to a hippopotamus, conveyed the need for something less refined.

Therefore, the vocal line entails use of the extended lower range, chest voice, isolating and emphasising specific consonants, e.g. ‘g’ to gulp, and swooping glissandi.

iv) ‘Tumbling-hair: lullaby’

Tumbling-hair

picker of buttercups

violets

dandelions

And the big bullying daisies

through the field wonderful

with eyes a little sorry

Another comes

also picking flowers

The quality I took from this poem is one of lyrical beauty. Thereby, with a lullaby in mind, using the voice solely in a lyrical manner seemed the most appropriate setting.

v) ‘hist whist: devil’s dance & witches’ song’

hist whist

little ghostthings

tip-toe

twinkle-toe

little twitchy

witches and tingling

goblins

hob-a-nob hob-a-nob

little hoppy happy

toad in tweeds

tweeds

little itchy mousies

with scuttling

eyes rustle and run and

hidehidehide

whisk

whisk look out for the old woman

with the wart on her nose

what she'll do to yer

nobody knows

for she knows the devil ooch

the devil ouch

the devil

ach the great

green

dancing

devil

devil

devil

devil

wheeEEE

Cummings' vocabulary in 'hist whist' makes reference to witchcraft, which enabled the use of extended vocal techniques for theatrical purposes to convey a witch. The vocal quality of a witch can be associated with a thin, nasal and wobbly sound. Methods of achieving this include the reoccurring quintuplet on 'hist', which is set on a chromatic run over the

unsteady area of the singer's break or *passaggio*, thereby creating an unstable tone. This reference is furthered by trilled glissandi and wide vibrato. Other vocal techniques used to convey the twitchy and coarse nature of a witch include staccato and syllabic settings of words, a colloquial accent, a cackle, and inhaling and exhaling on fricatives. The last word 'wheeEEE' is ideal for creating a nasal sound: of the vowels, 'ee' is the most nasal.

Overall, Cummings' text determined how the voice is used in *Chansons Innocentes*. The extent to which extended vocal techniques are used is also determined by the text. Examples 15 to 18 take two contrasting examples from *Krazy Kat* (2010) and *Mannequin* (2011). The text in Example 15 called for little use of extended vocal techniques as it offers limited phonetic richness; their use is restricted to evocative words like 'shadow'. Therefore, this opera has vocal parts that chiefly consist of lyrical singing, as seen in Example 16. The text for *Mannequin* in Example 17 is a sound poem: experimental, fragmentary and based on phonetics, where sound supersedes meaning, which led to vocal lines filled with extended vocal techniques, as seen in Example 18.

Example 15 – Lyrical text

Krazy Kat – text excerpt

*You have written truth, you friends
of the "shadows", yet be not
harsh with Krazy -
he is but a shadow himself,
caught in the web of
this mortal skein.*

Example 16 – Vocal line based predominantly on lyrical singing

Krazy Kat – Bar 13

13 *p*

Herr.

19 *mp* *p* *mf*

Herr.

24 *>p* *mf*

Herr.

28 *p* *gliss.* *pp*

Herr.

34 *p* *mf* *mp* *mf* *mp* *p*

Herr.

40 *f* *mp*

Herr.

44 *f* *p*

Herr.

Example 17 – Fragmentary, phonetic-based text

Mannequin – text excerpt

| | |
|----------------------|---|
| <i>We sa</i> | <i>sa s say save sell</i> |
| <i>lute win</i> | <i>t in</i> |
| <i>ter's eleg</i> | <i>her</i> |
| <i>ant mili</i> | <i>m</i> |
| <i>tary inspired</i> | <i>inspire expire sp</i> |
| <i>suicide</i> | <i>redd eadp erfectin fectde fectre flect</i> |
| <i>smock</i> | <i>suicideinsidesmockmock</i> |
| | |
| <i>Scoop Neck</i> | <i>sc oooo k</i> |
| <i>V Neck</i> | <i>v n k</i> |
| <i>Halter Neck</i> | <i>Ha ha ha k k k t</i> |
| <i>Bateau Neck</i> | <i>eau eau t t t t k k</i> |
| <i>Boat Neck</i> | <i>b b bow row boat gently.... n k</i> |
| <i>Cowl Neck</i> | <i>l l merrily!</i> |
| <i>Crew Neck</i> | |
| <i>No neck</i> | |
| <i>neck and neck</i> | <i>lace [necklace]</i> |
| <i>necklace</i> | |
| <i>neck</i> | |
| <i>less</i> | <i>breath less neck less</i> |
| <i>Decollette</i> | |

‘winter’, *Mannequin* – Bar 192

Copyright

The process of copyright clearance can be long-winded, adding time and uncertainty to a project so ensuring applications are made in advance is advisable. There is also the consideration of the writer or their publishing house wanting a fee for use or cut of profits and the duration of rights given, for example the license for one text I have set has to be renewed every five years. With staged works, sourcing a text has brought more challenges, as I will now discuss.

Text and Theatre

In staged settings, finding text has been more difficult, the reasons for which I will now discuss. My first approach was to use poetry. *Elephant Woman* (2007) is set to a selection of poems by Jo Shapcott, Elizabeth Jennings, E.E. Cummings and Anne Stevenson. These texts determined the structure of the piece, as seen in Table 1.

The texts provided an inspiring basis to compose and enabled the opportunity to use extended vocal techniques and varied musical atmospheres. Nevertheless, copyright caused delays running into months. It was challenging to create a continuous narrative and dramatic strength from different texts and authors; the composition process mimicked the generation of songs, which were fused together via link sections. As a result, the pacing and dramatic strength of the work is poor: it conveys a stream of snapshots rather than a continuous narrative and the changes in music material are too rapid to be assimilated by the listener.

The structure represents some affiliation with the traditional convention of arias and recitative, which was beneficial as some of the songs subsequently received performances. Nevertheless, it became apparent that to continue working in music theatre and opera, and to create an effective narrative with suitable pacing, a librettist would be essential.

Table 1 – Text selection determining structure
‘Elephant Woman’

| Musical Section | Text | Structural Role | Topic |
|----------------------------------|---|---|--|
| ‘Elephant Woman: Zombie Song’ | Elephant Woman – Jo Shapcott | Introduction | Character’s circumstances. |
| ‘Prayer for Light 1’ | Fragment for the Dark – Elizabeth Jennings | Link | Character’s emotional state. Depression. |
| ‘may i feel said he’ | may i feel said he - E.E. Cummings | Song | Husband’s affair |
| ‘Interlude 2’ | Self-penned | Link | Character’s emotional state. Reaction to husband’s affair and situation. |
| ‘The Mother’ | The Mother - Anne Stevenson | Link | Character’s emotional state. Reaction about children. |
| ‘The Victory’ | The Victory - Anne Stevenson | Song | Motherhood and the sacrifice of this. |
| ‘Prayer for Light 2’ | Fragment for the Dark – Elizabeth Jennings | Link | Character’s emotional state. Depression. |
| ‘i carry your heart with me’ | i carry your heart with me - E.E. Cummings | Song | Unwavering love |
| ‘Prayer for Light 3’ | Fragment for the Dark – Elizabeth Jennings | Link | Character’s emotional state. Depression. |
| ‘Elephant Woman: The Pied Piper’ | Elephant Woman – Jo Shapcott | Outro, recapitulation of intro, cyclical structure. | Character’s circumstances. |

Collaborating and librettists

Finding librettists has entailed a long, frustrating and often disappointing experience. Firstly, where does one meet a librettist? There are many playwrights and poets but few with the title 'librettist' or experience of writing for opera. I have made contact with librettists through suggestions from opera practitioners, usually directors. Alternatively, programmes like the Jerwood Opera Foundation course bring together composers, writers and directors.

The second challenge is to find the right librettist. This choice is vital as the text provides the skeleton on which the music is woven: on a broad level, it defines the structure, pace and dramatic character of a piece, and on a detailed scale, it provides the basis of vocal colour and musical facets like rhythm. I have read many reviews where an opera has been poorly received on the basis of a weak libretto; the best operas are when all facets of libretto, music, direction and performance come together.

Similarly to composers, writers have their own style; finding a writer whose text inspires the composer and aligns stylistically is essential. Early on, I twice made the error of jumping into a collaboration based on being delighted to meet a librettist. In one instance, the writer was unsuitably skilled for the role and the other was a mismatch of style. In both cases, I was uninspired by the text and, therefore, composing was difficult and the outcome ineffective.

The third challenge is to manoeuvre through what can be the difficult process of collaboration. I collaborated with a writer whose aesthetic and interests were a perfect match to my own: we engaged in two productive projects together but ironically, it became apparent our aesthetic was so closely aligned that we began to encroach on each other's role, causing frustration to one another; we were also not compatible personally.

The trials and tribulations of collaboration between composers and librettists seem to be longstanding in the history of opera, one recent example being Thomas Adès' *The Tempest*, where the composer found the initial libretto unworkable and a second librettist, Meredith Oakes, was brought in. One only needs to participate in an opera-writing programme to witness the heated discussions that can arise between collaborators.

There is no set choice on working with librettists. Judith Weir writes her own libretto. David Sawer's *From Morning to Midnight* (1998-2001) is based on Georg Kaiser's play but adapted by the composer. Benjamin Britten and Harrison Birtwistle have used a variety of librettists each, although with repeated collaborations, e.g. Myfanwy Piper and Eric Crozier for Britten and David Harsent for Birtwistle.

George Benjamin has used the same librettist, Martin Crimp, for his operas. Crimp is a playwright with a poetic language. The director for their opera *Written on Skin* (2012), Katie Mitchell, suggested a dramatist like Crimp is essential for an opera to ensure dramatic strength (personal correspondence, April 2013); this would imply a poet is not suitable for opera, even if their language suits a musical setting. However, David Harsent, who wrote the libretto for Birtwistle's hugely successful works *The Minotaur* (2008) and *Gawain* (1990), is a poet.

Therefore, it is possible to conclude that the choice of librettist is a personal matter. A successful collaboration is a wonderful experience: the inspiration and new ideas another artist brings to the table is a catalyst for work to flourish. Writers can provide bespoke texts in order to pursue specific musical or theatrical ideas that are not possible from a text that has already been written. For a composer, whose training and experience has usually been entirely in music, a librettist provides the dramatic framework for an opera.

The role of theatre in vocal composition

Extended vocal techniques in a staged work like opera can add to the theatricality of the piece. With *Mannequin*, the fragmentary, robotic nature of the chosen techniques assists the portrayal of mannequins. Vice versa, the context of mannequins instigates the use of extended vocal techniques and their presence is justified because of this theatrical call. I have found having good reason to use extended vocal techniques is advantageous to how singers respond to them; this is an area I will discuss more in chapter 2.

Extended vocal techniques tend towards more detailed and challenging scores, which in turn makes memorisation and acting, both expectations of staged work, more difficult. The

lyrical lines of *Krazy Kat* were memorised with relative ease but for *Mannequin*, music stands were incorporated into the set as the singers needed the score; the potential for acting was impeded because of this. As mentioned in chapter 1.1, the difficulty of extended vocal techniques was part cause of the creation of music theatre, with extended vocal techniques being uncommon in opera, a genre in which Paul Griffiths (1995, p. 172) suggests the power of tradition is felt particularly strongly.

The desire to hear words often arises when working in staged pieces; the audience expects to follow a story and although staging can express this to an extent, word audibility is integral. ‘The great lesson of the standard repertory is that the story is paramount’ (Griffiths, 1995, p. 172) so lyrical singing techniques were developed in order to clearly project text and voice across large concert halls before the electronic assistance of amplification and surtitles were available. Extended vocal techniques can affect the communication of text, for example because of fragmentation to the text or a technique does not project well. Therefore, balance is an important factor to consider with extended vocal techniques; this is an area I will discuss more in chapter 2.

CHAPTER 2: COMPOSITIONAL COMMENTARY

2.1– Introduction

The main work for this thesis, *Every Inch Of Many Effigies*, was composed as part of an Apprentice Composer in Residence post with Birmingham Contemporary Music Group (BCMG). This scheme involved two workshops, mentorship and close contact with the singer and players, leading onto the final concert performance. Therefore, various research aims could be explored in the piece, feedback gained and alterations made.

As I had not focused on a male voice before, a baritone was chosen alongside the ensemble's sinfonietta line-up. Leigh Melrose, the baritone, is an experienced lyric singer but with a specialism for contemporary vocal music. I decided upon a political satire piece, which would be set to an amalgamation of found texts and ones written specifically for the work by Alan McKendrick. The piece was structured as a trial:

- i) Opening Statement
- ii) Cross-Examination
- iii) Defence
- iv) Summary of Facts
- v) Deliberation
- vi) Verdict

The nature of each of these events conjured up clear and varied musical and vocal ideas, which I will now discuss.

The beginning of the 'Opening Statement' was to set the dark scene of the courtroom. From here, the piece would entail a narrator introducing the audience to the scene. During my residency, I witnessed BCMG's performance of Gerald Barry's opera *The Importance of Being Earnest* (2010). I was hugely inspired by this work, not least the acrobatic vocal writing that involved singers tearing through text at great speed whilst leaping around a jagged pitch field; I wished to attempt something similar in the 'Opening Statement'. I was also eager to explore the role of instrumentalists speaking within a piece.

‘The Cross Examination of George ‘Dubya’ Bush’ was to have a strong theatrical basis, using an array of extended vocal techniques to convey the mannerisms and folly of George W. Bush. I wished to ensure the instrumental writing was as proficient and important as the vocal part throughout the work: a cross-examination would enable the singer and ensemble to be in conversation with each other. One player was to spearhead the ensemble’s cross-examination, almost like a concerto; the versatile nature of a clarinet seemed ideal to depict an inquiring style. Referring back to *The Importance of Being Earnest*, Gerald Barry had used the German anthem in his piece but applied in such a way that it transformed into his own style. I wished to attempt something similar in my own piece; with Bush as the central character for this movement, the American anthem was an obvious equivalent.

‘The Defence of Margaret Thatcher: George Square Death Party’ was to be the most traditional and aria-like of the movements, pertaining to the lyric tradition through legato vocal lines and a piano trio accompaniment. McKendrick was aware of a real-life party planned in George Square, Glasgow to celebrate Thatcher’s death. This topic was chosen for the movement: Thatcher defending her actions as the indignant rallying masses of the Great British Public loom. This duality would be conveyed in the music by the singer and a piano trio undertaking a serene aria, against the increased interruption of a menacing and dark ensemble. Thatcher, with her ambiguous female/male vocal tone, provided the opportunity to explore the use of the extended vocal technique of falsetto.

‘Summary of Facts’ was to be a ‘patter song’ involving widespread fragmentary vocal effects referring to snippets of information. The instrumental ensemble was to parallel the vocal line with extended techniques. ‘Deliberation’ is an instrumental movement. Given my focus on vocal composition, it seemed important to spend time working on my instrumental writing. It would also provide the singer with some respite and add variety of instrumentation to the piece. The ‘Deliberation’ would depict individuals projecting their opinion, which is taken on or argued by others.

The ‘Verdict’ was to draw on the ‘Opening Statement’, to bring the piece round in a loop as a unifying device but with a varied nature influenced by what had come before. Just before composing the piece, I had witnessed ‘The Fourth of July’ from *A Holiday Symphony* (1913)

by Charles Ives' in which two contrasting threads of music are introduced and then combined to create a collage of sound; this was a technique I hoped to explore in this movement.

The texts, both found and by McKendrick, provided ideal material with which to explore the musical ideas I had in mind. However, I would add that using an amalgamation of texts was not ideal in terms of structural unity, which I found myself grappling with on occasion. As one review said: '[the] text, a patchwork of Dubyaisms, famous Thatcher quotes and rambling apologies, is rather uncertain' (Clements, 2013). Furthermore, I went to McKendrick with a long list of my musical desires for the piece, which a text would have to be shaped around; McKendrick stepped up to the challenge but placing such demands on a librettist may be deemed as too restrictive by others.

2.2 – *Extended Vocal Techniques*

In this section, I will discuss the extended vocal techniques I employ in *Every Inch Of Many Effigies*, grouping them according to whether they derive from a vocal, text or theatrical basis. For each technique, I will examine the considerations and effectiveness of their application with regard to how singers respond to them, their notation and balance.

Vocal

Range

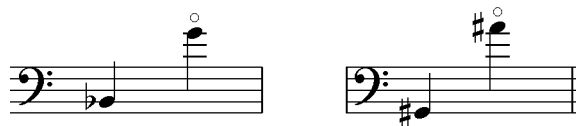
In ‘Opening Statement’, the vocal line initially involved some wide leaps and extremes of range. The octave of some of these had to be re-pitched to a more accessible area of the voice as they were hard to execute in terms of pitch and word audibility, particularly at such a rapid speed.

Singing in the extended range contradicts the lyric tradition’s idea of tessitura: the central point and most commonly used pitch field of a piece, which is studied by singers to ensure it sits comfortably for their voice. A practical option is to sit within the set range for the majority of the time, whilst making occasional excursions outside; this also makes for a more extraordinary moment when the extremes are heard. When using a twelve-tone row in a fast setting, it is beneficial to keep the pitching in close proximity and a comfortable area of the voice to aid execution.

However, Gerald Barry’s *The Importance of Being Earnest* suggests otherwise as within the opening pages, the baritone line includes wide leaps at a rapid pace, as seen in Example 19. How the singer achieves these intervals alongside a shift to falsetto and during a line that is rapid, relentless, syllabic and atonal can only merit admiration.

Example 19 – Wide vocal leaps

The Importance of Being Earnest by Gerald Barry





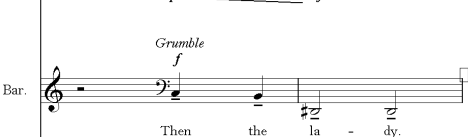













Balance

The extreme lower range of the baritone voice did not carry as well as I imagined both in terms of volume and word audibility; it is also worth noting in regard to extremes that the upper range of the soprano voice is an area where words can be hard to comprehend. In Bar 105 of ‘Opening Statement’, as seen in Example 20, there was initially a fuller ensemble doubling the baritone’s first minim on the D# below the bass clef stave. The singer was inaudible and therefore, the orchestration was reduced to just the bassoon accompanying with the remainder of the instruments joining on the second note. The dynamic of the instruments was also reduced through Bars 104 and 105 p. 21, to *piano* from what was initially *mezzo forte*.

Example 20 – Balancing when the voice is in the extreme lower vocal range
‘Opening Statement’, *Every Inch Of Many Effigies* – Bar 104

22

| | ORIGINAL | FINAL |
|---------|---|--|
| | 104 | 104 |
| Bsn. |  |  |
| Hn. |  |  |
| Bar. |  |  |
| Vln. I |  |  |
| Vln. II |  |  |
| Vla. |  |  |
| Vc. |  |  |
| Db. |  |  |

In Bar 103 of ‘Opening Statement’, the projection of the baritone at the higher extreme of his range, the weakness of which is exacerbated by falsetto, is aided by the instrumentation being placed above the baritone’s B^b so it does not intrude on his pitch field. In addition,

delicate-sounding instruments are used with light articulation and a *pianissimo* dynamic. However, I have often found this high-pitched and fast orchestration causes clutter around the voice, making it hard to hear; therefore, I would amend this section by decreasing the number of instruments and rhythmic rapidity.

Register

Falsetto was an extended technique I had barely explored before *Every Inch of Many Effigies* but was inspired into by Gerald Barry's *The Importance of Being Earnest*. 'Defence' provided the ideal reason to use falsetto; it is such a unique sound that it only felt appropriate to use it where there was good cause. Thatcher is the only female character in this piece so it was important to distinguish her from the other movements, using falsetto would highlight this difference. She was believed to have had vocal training to make her sound more masculine and authoritative, creating a tone that was somewhere between a female and male, pertinent to falsetto. 'Defence' uses two types of material:

- a) **A – Lyrical material.** Beautiful and serene, in a more traditional style. It entails a lighter orchestration based around a piano trio. This represents Thatcher in a more forgiving and forlorn manner and her feminine side. Examples: Bar 1-9, 34-37, 53-59, 91-113.
- b) **B – Contemporary material.** Darker and menacing, in a more contemporary style. It entails denser material played by the full ensemble. This represents the indignant rallying masses of the Great British Public, alongside Thatcher's more obstinate manner and masculine side. Examples: Bar 11-15, 23-32, 38-50, 68 to 87.

Falsetto was pertinent for material A, adding to the serene, forlorn and regretful nature. Therefore, falsetto was initially applied to the vocal line of material A throughout the movement, with material B being in full voice. This initial use of falsetto is seen in Example 21.

Example 21 – Falsetto use

‘The Defence of Margaret Thatcher: George Square Death Party’, *Every Inch Of Many Effigies*

Bar 5

2

5

Perc.

mf

Hp.

pp

mf

Pno.

mf

p

Bar.

MARGARET THATCHER

mf

A

It would seem those I used to work for have a par - ty planned for me,

Vln. I

A

In the workshop, considerable problems were found with falsetto: it sounded very weak against the ensemble, causing balance issues, and the text was incoherent; I realised diction is hard in this register. Good diction is something that is judged as part of a lyric singer's skill set so by creating a situation that does not facilitate this, the composer exposes the singer to criticism. It also makes for a frustrated librettist as they cannot hear their words.

Another skill of lyric singing that was lost with falsetto was purity of tone, it was instead replaced by a rasping quality, and the transition between falsetto and full voice was difficult: 'the great art of the singer consists in acquiring the ability to render imperceptible to the ear the passing from the one register to the other' (Mancini, 1977, p. 59). Lyric singers train for a seamless tone through their range and therefore, differentiation of register may not be customary practice for them.

There was also consideration for the singer as it was strenuous to sing continuous falsetto and it began to detrimentally affect Melrose's voice. Despite Melrose providing a range for

his falsetto, this was unpredictable and evenness of tone, variety of colour and dynamic power were erratic and often lost. Therefore, this movement underwent a re-write: the falsetto was removed, replaced by full voice and pitching was put down an octave to where it now sits, as seen in Example 22.

Example 22 – Re-pitch from falsetto into full voice

‘The Defence of Margaret Thatcher: George Square Death Party’ *Every Inch Of Many Effigies*

Bar 5

56

The musical score for Bar 5 is presented across five staves. The top staff is for Percussion (Perc.) in 4/4 time, featuring a single note on a high pitch marked with a 'p' dynamic. The second staff is for Harp (Hp.) in 4/4 time, with a melodic line starting on a high pitch, marked 'pp' and 'mp', and a 'près de la table' instruction. The third staff is for Piano (Pno.) in 4/4 time, featuring a complex melodic line with a '(p)' dynamic. The fourth staff is for Baritone (Bar.) in 4/4 time, with a melodic line starting on a low pitch, marked 'Forlorn mp', and a 'MARGARET THATCHER' label. The bottom staff is for Violin I (Vln. I) in 4/4 time, featuring a melodic line starting on a low pitch. The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

Taking this experience into account, unless a countertenor is being written for, a baritone is unlikely to have trained or used their falsetto register in comparison to full voice and therefore, it is an unpredictable and limited part of the voice. Thus, prolonged use is best avoided, with fleeting occurrences a more effective application.

The removal of prolonged use of falsetto meant the characters of Bush and Thatcher were not so differentiated vocally; as one review said, the ‘targets are too blurred to be fully effective’ (Clements, 2013). Although the characters are distinguished by musical style, if I

composed the movement again, I would look for other means to define them more clearly, for example by using different tone rows or using a more diverse instrumentation.

A practical option is to sit within full voice for the majority of the time, whilst making fleeting excursions to falsetto; this makes for a more extraordinary moment when a different register is heard. Falsetto can be effective when used appropriately, for example in Bar 34 p. 62, on the high Eb, where Melrose and I agreed to maintain falsetto to create a floating and gentle sound; this creates a different effect to what would be heard in full voice.

Falsetto is also appropriate for humorous purposes, for example, in Bars 96 p. 42 and Bars 104/105 p. 44 of 'Cross Examination', creating a clumsy manner. In the workshop, I realised the register change to and from falsetto is not easy and Melrose expressed concern that an instant manoeuvre between the two registers would sound unclean. Therefore, I endeavoured to allow for this transition by two methods: in Bar 105, I added a glissando to indicate an unclean transition was the desired effect. In Bar 96 and 104, I provided a break beforehand to allow time for the manoeuvre.

Balance

It can be assumed that falsetto is likely to be quiet and therefore, the original setting of 'Defence' with falsetto meant a lighter orchestration was placed at these points with just piano and violin harmonics at a quiet dynamic. Initially, the pitch of the vocal line at Figure A was an octave higher to sit within the falsetto range. In turn, the piano part was purposefully placed where it still sits, wide apart, to enable the falsetto line to lie directly between the hands without interference. I have found this to be beneficial, to leave the singer's pitch field clear of too much instrumental movement so they can be heard.

In 'Cross Examination', the use of falsetto on the words 'Hanukkah' and 'lake' originally fell on the downbeat of Bars 96 p. 42 and Bar 104 p. 44. However, as falsetto is weak, the singer became inaudible on keywords given the ensemble's crescendo to this point. Therefore, these words were shifted over two and one beats accordingly so the ensemble and residual sound could fade and the singer heard. However, the clarity of these words is still not entirely clear and the shift of their timing interrupts the build to the comic punch line.

Notation

I chose not to indicate the use of falsetto in *Every Inch Of Many Effigies*, leaving it to the singer's discretion instead. This seems beneficial for future performances given the unpredictability of falsetto: the tessitura, range and power of each singer's falsetto varies so it is hard to define on a general basis. Setting notes in a certain, higher range is likely to imply or necessitate falsetto anyway. If I were to specify falsetto, close contact with the singer seems essential to ensure it is appropriate to their voice. Gerald Barry, who regularly uses falsetto in *The Importance of being Earnest* does indicate its use, via a small circle or harmonic symbol above the note.

Voicing

Spoken tones and Sprechgesang are techniques I have experienced few problems with during my research. However, there are a few matters to consider when applying them. A singer indicated it is difficult to get an instant onset of a sung tone after speaking due to an adjustment in the vocal cords (Sarah Leonard, personal communication, May 2010). The tone and pitch centre is lost during speaking, so regaining pitch for singing can also be hard. A pitch hint and a rest, even if short, assist this manoeuvre of cords and pitching; this can be seen in Example 23 from 'Opening Statement' at Bars 49-51 p. 10, where there is a two beat rest between the spoken and sung tones, and a 'B' pitch hint is in the oboe, harp, piano and violin I, albeit with an A# colouring.

‘Opening Statement’, *Every Inch Of Many Effigies* – Bar 49

In Bar 84 of ‘Defence’, ‘do your worst’ is spoken with accents and a fortissimo dynamic, which implies a shout. Shouting is ideal here for theatrical purposes and balance, given the dense and loud orchestration, but I am reluctant to stipulate ‘shout’ through concern a singer

will find this too aggressive for the voice. Therefore, I imply it rather than instruct, leaving it to the singer to decide what feels safe for them. At Figure G p. 76, the instrumental ensemble retreats, which gives the singer some respite from the vocal force that has just preceded it.

Balance

Singers sometimes ask if I would like them to add some sung tone to spoken sounds. As a spoken tone can be quite ‘dry’, it does not project well but a hint of sung tone will add warmth and volume. However, too much sung tone can sound contrived and comical, or it becomes close to Sprechgesang.

Spoken tones are effective in highlighting important words amidst a sung line. For example, in Bar 23 p. 5 of ‘Opening Statement’, ‘knackers yard’ is spoken for emphasis and to create a less refined sound to convey the nature of the word. The ensemble is silent when these two words are spoken to counterbalance the lesser dynamic of the technique and to further the word emphasis.

Notation

It is difficult to achieve specific pitching with spoken tones and therefore, I use relative pitch instead. It is beneficial to apply a single-line stave for speech to avoid temptation to pitch; alongside different noteheads, the single-line stave clearly defines when speech should be used instead of the sung tones of a five-line stave.

I try to be specific about which technique I would like in my scores but also prepare for singers to alter sounds to correct balance issues or enhance the tone. This tends to happen in the spoken lines of movements like the ‘Summary of Facts’: I notate it as spoken but singers will add some sung tone to ensure it carries. In ‘Opening Statement’ at Bar 95 p. 19, the word ‘shriek’ is written on a sung tone. However, this may be executed as Sprechgesang or screamed in order to maximise the requested ‘shriek’. This note could have been unpitched but the sung tone keeps the singer in the feel of pitch and avoids unnecessary detail caused by changing notation, especially in light of the rapid tempo. Given the ambiguity of how this tone may be executed, using the descriptive word ‘shriek’ succinctly clarifies matters.

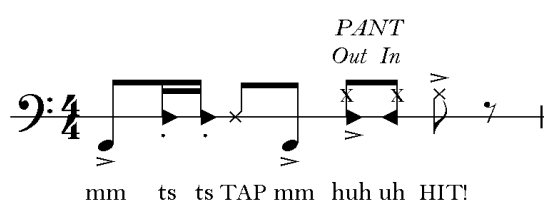
Breath

‘Summary of Facts’ opens with the singer whispering. This technique and breath-based sounds have raised most concerns with singers. Whispering or breathy tones use more air than usual, it causes the vocal cords to dry out as air rasps over them. I have witnessed singers coughing, be it involuntary or not, to clear the cords. Due to this, I tend to not overuse whispering or expect a singer to quickly transition between whispering and full-voiced singing as it is likely to affect the tone detrimentally. Therefore, the whispered opening is a fleeting four bars with an extended rest afterwards for the singer to clear the voice.

Asking a singer to vocalise on an inhale is a technique I have only received negative opinions on and therefore avoid, especially on extended lines. Lyric singers focus on breath control, regulating an exhale to create the tone; it is the source and support of their sound. An inhale removes this. The only instance I have found of an inhale being acceptable is seen in the ‘Summary of Facts’ at Bar 52 p. 92 on beat 3, as seen in Example 24. The quaver couplet ‘huh-uh’ entails a forced exhale and inhale, like a pant. The inhale acts as a reflex gasp following the forced exhale; I think this is why it has not been queried, because it feels instinctive.

Example 24 – Inhale as part of a pant

‘Summary of Facts’, *Every Inch Of Many Effigies* – Bar 52



Balance

Inevitably, whispering has a limited dynamic. Therefore, as with spoken tones, singers will often ask how much voicing I would like on a whisper or instinctively add voicing in order to be heard. In the opening of the ‘Summary of Facts’, the text is purposefully full of ‘s’ sounds, to help the tone carry better, as seen in Example 25. The audibility of whispering

can be enhanced by using fricatives in the text, as they create an audible friction by forcing the breath through a constricted passage in the vocal tract, e.g. ‘s, z, f, v, th, sh, h’.

Example 25 – Whispered tone - use of fricative ‘s’ and level of voicing

‘Summary of Facts’, *Every Inch Of Many Effigies* – Bar 4

The image shows two staves of musical notation. The first staff is in bass clef and contains the lyrics: "These wea-pons of mass, these acts of mass, these acts, the a - xis of e - vil these". Above the staff, there is a box labeled "GEORGE BUSH" and the word "Whisper" above a "p" (piano) dynamic marking. A "mf" (mezzo-forte) dynamic marking is placed above a series of notes. A triplet of notes is marked with a "3". The second staff is also in bass clef and contains the lyrics: "acts of mass mur - der, these wea-pons of mass de - struc - tion have got to be some - where?!". Above this staff, the instruction "Add voicing..." is written. A "f" (forte) dynamic marking is placed above the staff. A triplet of notes is marked with a "3". The time signature at the end of the second staff is 3/4.

The limited dynamic of whispering necessitates careful orchestration, hence the use of a few instruments in the opening of the ‘Summary of Facts’, the timbres and dynamics of which complement those of the whispering, e.g. sandpaper blocks.

Notation

Given the gradation of breath that can be applied to the tone, I developed a notation that differentiates ‘exhale/whispered (just air)’, ‘voiced exhale (breathy spoken tone)’ and ‘sung exhale (breathy sung tone)’, or otherwise, using a spoken or sung notation with the indication of ‘breathy tone’ above the stave. In the opening of the ‘Summary of Facts’, I am specific about the level of voicing to ensure a crescendo happens. I clarify this further with the indication of ‘whisper’ at the start, followed by ‘add voicing’ at Bar 7 p. 82. This is seen in Example 25.






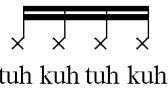
Queries have often been raised as I use a *forte* dynamic for whispering, which is not possible. However, it is as an indication of attack rather than volume, which I clarify in rehearsals but should specify in the score. Lachenmann indicates this approach by placing dynamics within brackets.

Text

Vowels versus consonants - beatboxing

In the ‘Summary of Facts’, beatboxing is introduced from Bar 51 p. 92. The beatboxing sounds are lifted from the art form, which I analysed by phonetic, tone and notation in order to transfer into my compositions, as seen in Table 2.

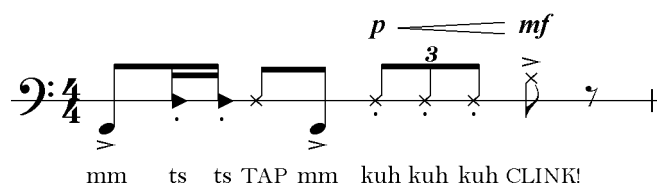
Table 2 – Beatboxing sounds

| Beatboxing Sound | Phonetic | Tone | | Notation |
|---------------------|-----------------------------------|-----------------|---|---|
| | | <i>Specific</i> | <i>Additional</i> | |
| Bass Drum | mm, nn, bm (nasals) | Sung | Sturdy low sung tone with glottal stop & accent |  |
| Hi-hat | ts, ch | Exhale | Short & forced whisper or hiss |  |
| Interference | ss, zz, ff, vv (fricatives) | Exhale | Voiced or unvoiced hiss. Especially effective on a sustained duration with a steep crescendo |  |
| Crash Cymbal | kk | Tremolo | Tremolo on exhale |  |
| Drum Roll | rr (trills) | Sung | Rolled ‘r’ on a sung tone, a stop consonant can be placed before this, e.g. ‘pr’r’, ‘b’rr’ |  |
| Scratching | tktk, pkpk (plosives) | Spoken | Percussive spoken tone, rotating between sound articulated at front & back of the mouth |  |

In addition to these beatboxing sounds, the plosives (p, t, k, d) are effective on spoken tones as they are short and sharp percussive sounds, for example the ‘kuh kuh kuh’ of bar 53 p. 92, as seen in Example 26. The previously mentioned huh-uh’ pant in Example 24 is also included in the patterns: as beatboxing is a continuous stream on an out breath, it provides an opportunity to get breath in, the sound of which would be audible over a microphone.

Example 26 – Plosives within beatboxing

‘Summary of Facts’, *Every Inch Of Many Effigies* – Bar 53



I realised the continuous and percussive nature of this beatboxing vocal style expands breath more readily so after the workshop, I made incisions into the vocal line of the ‘Summary of Facts’ to provide moments to breathe. These sounds go against the grain of lyric singing as they are fragmentary, percussive, consonant-based and quiet. The notation needed to indicate them is detailed and unconventional, and they do not afford emotional depth or narrative. In light of this, I look at ways of making their use as vocal and musical as possible. As follows:

1. *Finding a context in which the use of fragmentary sounds is suitable and justified.*

The ‘Summary of Facts’ is about snippets of information in parallel to the snippets of sound. I also applied this style of vocal line in *Mannequin*, where the stilted nature of mannequins provided justification for their use, and in ‘Jimmie’s got a goil’ where the context of a playground song was the validation.

2. *Finding a text that enables their use.*

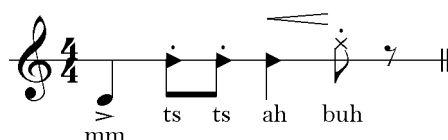
I select a text that offers the phonetic components from the beatboxing chart above and deconstruct the text into sounds. Given this deconstructive nature, if a librettist is involved, I check they are happy with this approach; I recall a writer saying he would not work with me through concern I would chop his text into tiny fragments. I have often created the text for

this type of setting myself, as it is sound and voice based; this is what happened in the ‘Summary of Facts’.

3. *Creating a fluid vocal line.*

There are combinations or units of beatboxing sounds, as seen in Example 27, which can be used exactly or modified. These units place the fragmentary components into a more linear, musical and usable context. Combining sounds that are articulated in opposite parts of the mouth facilitates fluidity, so ‘mm-ts’ (back to front/throat to tongue tip) or ‘tuh-kuh’ (front to back/tongue tip to throat) are easy and possible at speed in comparison to a sequence of fricatives ‘ss-sh-ff’ (all front), which a singer can easily stumble over.

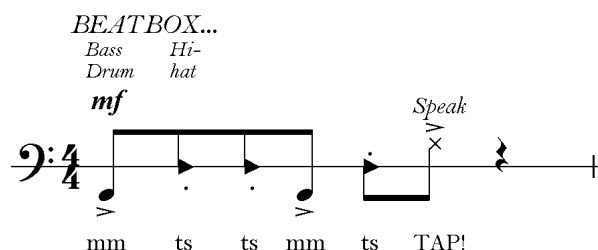
Example 27 – Combining beatboxing sounds



It is beneficial to avoid continuously changing patterns but instead, gradually introduce sounds, establishing a pattern and then adding to or altering it. An example is seen from Bar 51 p. 92 of the ‘Summary of Facts’ where the ‘mm-ts-ts’ pattern forms the basis of material, which is then developed. This gradual approach makes it achievable for the singer, creating the desired virtuosity but without tripping them up. As a mentor advised, it also avoids the listener being overwhelmed by an array of unfamiliar sounds (Judith Weir, personal communication, November 2007). I also add a ‘rap’ part around the beatboxing units: these are fully formed words and sentences, which bring a linear quality to the line, as well as sense and context. Here, alliteration is effective so in Bar 51 p. 92 of the ‘Summary of Facts’, as seen in Example 28, ‘ts’ leads into a word beginning with ‘t’, ‘TAP’.

Example 28 – Alliteration within beatboxing

‘Summary of Facts’, *Every Inch Of Many Effigies* – Bar 51



I endeavour to counterbalance the difficulty of this vocal style by keeping the music simple: this movement entails regular and consistent time signatures, rhythmic simplicity, plentiful repetition and no specific pitching.

Notation

As pitch becomes redundant on these ‘drier’ extended vocal techniques, I remove it altogether and use a single-line stave. The removal of pitch decreases the layers of difficulty, allowing the singer to focus on the sounds, phonetics and rhythm that are integral to this patter style.

When I first began exploring beatboxing, I would use phonetic symbols in the text to indicate the precise phonetic sound I was after. However, the inclusion of these symbols was not helpful as the majority of singers do not know them. Therefore, in the ‘Summary of Facts’, I have simply used a re-spelling of the phonetic sound so for example, the phonetic symbol [ʃ] becomes ‘sh’. Intact words are then written in capital letters. This is beneficial when working with musicians: to be practical and efficient with a score because learning and rehearsal time is limited. After several experiences of singers not fathoming the notation was indicating beatboxing, I now put a clear ‘BEATBOX’ direction.

Balance

Of the movements in *Every Inch Of Many Effigies*, it is the ‘Summary of Facts’ where balance problems prevailed without resolution from workshop through to performance; this also occurred in other pieces using this vocal style. This arises because the techniques are

more percussive, consonant-based and have less sung tone, so the dynamic power and continuity of tones that are found in lyric singing in order to project are lost.

Alongside using a text that facilitates volume, e.g. fricatives for whispering, and the singer adding voicing, I assist balance through instrumental writing. It is effective to ally extended vocal techniques with similarly percussive effects and extended techniques in the ensemble. Some examples of these in the ‘Summary of Facts’:

- *Wind*. Key clicks, flutter tongue, harmonics, breath tones.
- *Piano*. High-pitched, staccato.
- *Strings*. Knocking (on wood), Col Legno Battuto, pizzicato (including with nail, snap/Bartok pizzicato and quasi chitarra/strumming).

Lachenmann’s vocal works, for example *Das Mädchen mit den Schwefelhölzern*, use extended vocal techniques extensively or even solely. He parallels this with extended techniques in the ensemble. However, balance issues seem inevitable with this style of vocal writing.

Linguistic Accents

Received Pronunciation is the sole accent of choice for the lyric repertoire. Therefore, anything beside this may be considered an extended vocal technique. My first thorough exploration of linguistic accents was in *The Princess* (2008), a mini-opera for female voice singing nine roles in seven accents. However, the outcome was ineffective: the level of detail needed in the score to learn the accents was too time-consuming for the performer, and the outcome as a listener was peculiar and incomprehensible.

I realised simplicity is key. Therefore, a light American inflection is used in the movements with George W. Bush in *Every Inch Of Many Effigies*. This is achieved by lifting the key characteristics of the accent, for example rhotasizing (‘r’ colouring) of vowels or in ‘Summary of Facts’ at Bar 20 p. 84, ‘Iraq’ is pronounced ‘aye-rack’. With Bush’s Texan accent, drawling on vowels can add to the character by extending the duration beyond how

they are ordinarily pronounced, e.g. in ‘Cross Examination at Bar 58 p. 35, for ‘you’ve underestimated me there’ has an ‘allargando’ direction.

The accent was executed with ease and added to the theatrical atmosphere. An American accent may be the reason for this outcome, it is the most familiar alongside Received Pronunciation; Melrose experimented with a Northern English accent for the character of Arthur Scargill, which sounded incongruous in contrast. Comparing this piece to *The Princess*, a baritone is more likely to execute an accent effectively than a soprano as their singing range is closer to their speaking voice; linguistic accents are more effective on spoken tones.

Pitch also affects accents, for example in the high soprano range of *The Princess*, vowels have to be modified in order to achieve pitch so the accent is easily lost. The tone affects the success of an accent: the quality of a sung tone is intrinsic to core phonetic sounds of lyric singing, so if the phonetics are altered, the tone quality will be lost or vice versa. This demonstrates why lyric singers might follow Received Pronunciation, as it enables them to achieve the optimal tone. Some singers have an instinct for accents but if they do not, the risk is run of hearing something contrived.

Notation

In *The Princess*, the accents were summarised in the performance notes with an indication of the vocal tone, as seen in Table 3. The accents were then specified in the score through key characteristics including pitch and intonation, plus a respelling of the text under the main text to indicate the desired pronunciation, as seen in Example 29.

Table 3 – Accents used in *The Princess*

| Character | Characteristics | Accent | Vocal tone |
|----------------------|---|---|---|
| Narrator | Enchanting, gallant & wise. | Scottish | Legato, warm & calm. |
| Flecker | Sophisticated & gracious. (Flecker was from a well-heeled background, studying at Oxbridge & then working for the British Consular Service) | RP (Received Pronunciation, standard Southern English). | Lush & lyrical. Lyric soprano. |
| Crew | Unrefined, tough & gritty. | Essex | Coarse & unrefined. Non-operatic, chest voice (optional), & speech and/or twang quality. |
| Princess/ Captain | Girly & lady-like but also feisty, self-willed & tenacious (an independent woman). | RP | Light, lyrical & girly. Soubrette soprano. |
| Quarter-mistress | Butch, a tomboy & stern. A Miss Trunchball type character. | Essex | Robust & burly. Non-operatic, chest voice (optional), & speech and/or twang quality. Like the Crew but more butch-sounding, resonant & sustained. |
| Bos'n | Vivacious, loopy, melodramatic & overly excitable. | Welsh | Breathy, shrieky & high-pitched. With lots of fluctuations of pitch. |
| Carpenter | Laid-back, 'rustic' & lazy. A drunkard. | West Country | Lazy. Sprechgesang, the tuning may be slightly out. |
| Flunkey | Elderly & elfish. Posh, pompous & sycophantic to his Prince. | U-RP (Upper-class Received Pronunciation. Queen's English) | Elderly & witchlike. Nasal & thin sounding. |
| Prince | Poncey, egotistical, & flamboyant. A complete show-off! | Spanish (English with a Spanish accent) | Sturdy, heavy & intense. Operatic & plummy with lots of vibrato. |

Example 29 - Notation of accents in *The Princess*

ACT III - ABOARD THE PRINCE'S FRIGATE
Regal, grand & pompous
(♩ = c. 74)
a tempo

206 *p* *mf* *mp*
Flunkey: Most splen - did Royal High-ne - ss, Narrator: Said one of them, Flunkey: the
(U-RP) meh - - ous spe(r) - leh - - n - dihd rawihl hhhaih nih - ss (Scottish) seid wuhn o(r)yv them (U-RP) theh(r)

207 *mf* *mp* *mf* *mp*
ham - mocks have been pi - pe - d up, the decks swab - bed d - ry, and your____
hhheh - ae - mihks hehaev bihn paih - p - t uhp theh(r) dehks swaaww - b d - raih ehaend yaaww

210 *mf* *f*
— en - tire — c - rew is — mus - tered by the — li - st.
ehh - tah - - - ih ke(r) roooo ihz — muh - stihd baih theh(r) lih - st

213 *mp* *mf*
And near - by, a mile or two to por-t,
ehaend neh - - e(r) - baih ehth maihl aw toooo too paw - t

The musical score is presented in four systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as dynamics (p, mf, mp, f), articulation (accents, slurs), and performance instructions (gliss., 3). The lyrics are written below the vocal line, with phonetic transcriptions in parentheses for non-standard sounds. The systems are numbered 206, 207, 210, and 213.

This level of detail was unnecessary, confusing and time-consuming and therefore, in the *Every Inch Of Many Effigies*, the only indication of an American accent is by implication of Bush's character and the occasional re-spelling of words like 'Iraq/aye-rack'. This implication instead of a specific instruction is also used in Mark-Anthony Turnage's use of

the Cockney accent in *Greek*. Such freedom in the score is beneficial for further performances, for example *The Princess* was programmed in the USA and the American singer did not know the requested British accents. However, I was asked if I would like an American accent to be used for Bush's character in *Every Inch Of Many Effigies*, which implies it could be worth making a note of in the score to clarify the matter.

Theatrical

Applying descriptive words that relate to a theatrical matter in the piece has been beneficial. These might suggest a vocal technique, for example 'shriek', but I also use them to suggest the manner of delivery, e.g. 'delightfully...forlorn', or to indicate the character, e.g. 'George W. Bush'. These descriptive words are a succinct means to suggest vocal technique, character and linguistic accent. As I have moved through my research, I have found it beneficial to use general descriptive terms instead of detailed notation; they give the singer greater freedom to contribute their artistic freedom, which harks back to the lyric tradition.

Specific extended vocal techniques have been applied for a particular theatrical cause. Table 4 summarises extended vocal techniques used for theatrical call in 'Cross Examination'; these are applied to aid the depiction of George W. Bush. The table indicates the theatrical call, the extended vocal technique applied to achieve this and additional considerations, including the response from singers, balance and notation.

Table 4 - Extended vocal techniques derived from theatrical cause

The Cross Examination of George ‘Dubya’ Bush’, *Every Inch Of Many*

Effigies

| Theatrical cause | Bar | Extended Vocal Technique | | | Additional considerations |
|------------------|-----------|--------------------------|-----------------------|----------|---|
| | | Tone | Text | Pitching | |
| Grumble | 11 | Sung | ‘Um’ | Low | Initially, this was notated as ‘low as possible’ but at this extreme of range, the sound was too plain and inaudible; a singer cannot do much on ‘vocal fry’ so it became a blank spot in the piece. Instead, the pitch was placed in an area of Leigh’s voice that achieved the desired ‘grumble’ yet was still controllable. For future performances, I would likely change this to a non-specified pitch on a sung tone, with the descriptive word ‘grumble’ as it is hard to pitch the tone from the previous musical material and a specific pitch is unnecessary. |
| Stuttering | 18/ 19 | Spoken | Multiple exclamations | Erratic | I had initially used sung tones that were notated at specific pitches. However, with the rhythmic nature of the line, irregular intervals and request for “each point with a different expression/ interpretation”, there was simply too much detail for the singer to perform. Thus, removing the pitch provided a resolution and a more effective result. |
| Mutter | 20 | Voice exhale | Nonsense syllables | Static | Using ‘nonsense syllables’ rather than indicating specific words provides a more accessible score, leaving the singer greater freedom. The notation might look intimidating here so a succinct “mutter” assists this. |

| | | | | | |
|----------------------|-----|--------------------------------|---|--|---|
| Monkey impression | 23 | Spoken | Vowel based – ‘oo, ae’ | Oo – low Ae – high Increasing pitch as line progresses | The tones for these are ambiguous – somewhere between spoken and Sprechgesang. Therefore, an indication of ‘Monkey impression’ provides the necessary information with the notation forming a foundation for the singer to build on; the notation is essentially generic. |
| Nervous tick | 33 | Sprechgesang | ‘Tic’ | High | |
| Chicken impression | 34 | Sprechgesang | Stop consonant based – “Buck” | Leaping, up then down | |
| Childish voice | 41 | Sung | Text | Set to 12-tone row but higher octaves | Squeaky/nasal voice, lightly. |
| Throat clearing | 58 | Tremolo | ‘A-hem’ | Rising | I have had resistance to this effect, it causes rasping of the vocal cords. |
| Spitting/ spitting | 74 | Voiced exhale | ‘ts’ | Unpitched | I had one singer refuse to undertake a spitting technique, solely because she found it offensive. |
| Muddling words | 79 | Spoken | Juggle letters from text | Repetitive, as if trying to correct yourself | |
| Chirping like a bird | 79 | Spoken | Plosive articulated at opposite ends of mouth – ‘Tuh-kuh’ | Rising | Borrowed from Maxwell Davies’ <i>Eight Songs for a Mad King</i> |
| Stuttering | 80 | Spoken | ‘Prr’ | Static | Creates a roll/ tremolo on the ‘r’. N.B. It is difficult to achieve the roll on this short duration. |
| Gasping | 108 | Voiced inhale Voiced exhale | ‘Huh-uh’ | Unpitched | The considerations and concerns of the inhale have previously been discussed under ‘breath.’ |
| Stamping foot | 116 | Body | N/a | N/a | |

2.3 – Considering the singer

In this section, I will discuss consideration for the singer in terms of how they respond to extended vocal techniques on a broad level and find justification for their use, notably through theatre. I will also discuss considering the singer in terms of making work more practical and appealing to them through the use of lyrical singing and assisting musical difficulties. Finally, I will discuss the relationship between the singer and the ensemble.

Response

The response has been varied to a vocal style littered with extended vocal techniques, as seen in the ‘Summary of Facts’ for example. With singers who have a specialism for contemporary music, like Melrose, Manning, Leonard and Lixenberg, there have been no queries raised other than suggestions of how to optimise the projection of the sounds. Of my portfolio, it is movements like ‘Jimmie’s got a goil’ and pieces like *Mannequin* that have received the most interest.

Mannequin is the most experimental vocal work I have written, consisting of fragmentary extended vocal techniques throughout its ten-minute entirety. One of the singers who premiered the piece worked predominantly in the lyric tradition and had no experience of this vocal style but took to it well, assisted by a brief session together to go over the techniques. Further approval was found in the composer mentor’s feedback: ‘what was good to see was that the singers clearly enjoyed singing your piece - even though it was difficult - because it was so well written’ (David Sawer, personal communication, August 2011).

I have also used these techniques with amateur singers: in a piece for secondary school children as part of an educational project with BCMG, as well as amateur singers in the choirs of CoMA Voices and Aldeburgh Music Club. An example of such a composition is *whippoorwill*. In these instances, the singers were able to grasp the techniques and notation with relative ease, facilitated by the conductor or I providing vocal demonstrations in rehearsals. I also compose the vocal lines by singing them myself.

The benefit of demonstrations of the techniques implies notation is a barrier. This has usually happened with amateur singers or lyric singers with limited experience of contemporary music; those who do have experience have usually come to rehearsals with the techniques executed. Having no set procedure for notation for extended vocal techniques seems to cause ambiguity; making a score as clear as possible goes some way to rectify this.

There has been some resistance. A few members of Aldeburgh Music Club were puzzled by the ‘radical’ techniques in the score but this opinion may have resulted from their familiarity with traditional repertoire. Also, a highbrow opera fan queried why I did not use the voice in ‘a more natural way’, although arguably, an operatic voice is highly trained and as such is far from natural. I believe the techniques are part of the fundamental palette of vocalisation, they just appear in a more organised fashion in my compositions. One amateur singer, a devotee of the choral tradition, claimed the techniques were damaging to their voice. In these instances, it is overcoming preconceptions and ensuring the singers have the technical facility, e.g. supporting their voice. I have regularly heard Jane Manning say ‘contemporary music does not damage voices, poor technique does’ (Jerwood Opera Writing course masterclass, November 2012).

A continuous application of fragmentary extended vocal techniques requires plenty of vocal energy and concentration. Therefore, the singer needs some respite to rest mind and voice. In light of this, in *Every Inch Of Many Effigies*, extensive use of fragmentary vocal techniques is contained within the ‘Summary of Facts’; it is preceded by a movement of lyrical singing and followed by an instrumental movement as respite for the singer.

One lyric singer pointed out their voices are trained ‘beyond’ extended vocal techniques, they are not accustomed to such ‘simple’ sounds (Sonya Knussen, personal communication, June 2012). Thus, the sounds may end up being over-sung because the voice is too trained. Conversely, the sounds may not be any more proficient than an amateur singer because they have not trained them, for example their singing has never been based on percussive consonants.

From a theatrical and aesthetic stance, a mentor on the Jerwood Opera Foundation course expressed with *Mannequin* that ‘in the theatre, after about 15 minutes the audience wants a narrative, and characters with stories that they can follow’ (David Sawyer, personal communication, August 2011). This would imply in larger scale works, a balance of extended vocal techniques and lyric singing is more suitable.

Theatre & justification

A significant and common query raised by singers when encountering extended vocal techniques in my score has been ‘why?’ I have found if there is justification for their use, singers will usually not question them. However, if they are applied for no apparent reason or in a bid to be experimental or complex, I have experienced more hostility towards them.

I have realised theatre is a vital consideration to singers: telling a story or conveying a character and emotion as suggested by the text; extended vocal techniques can facilitate this. Theatrical cause has been a core reason to warrant the use of extended vocal techniques; this is seen in ‘Cross Examination’ where the theatrical need to convey the character, mannerisms and folly of George W. Bush provided ideal reason to explore extended vocal techniques. ‘Cross Examination’ is littered with extended vocal techniques but no concerns were expressed about this, perhaps because the extended vocal techniques lend themselves to the theatrical output of the movement.

An example of an established work where extended vocal techniques are used for theatrical purposes is Maxwell Davies’ *Eight Songs for a Mad King*, where they are used to depict King George III’s madness. According to Anhalt’s book *Alternative Voices* (1984, p. 199-220), mental instability is a common narrative behind contemporary vocal works that use extended vocal techniques. Anhalt includes a table of ‘categories of victims’: examples include ‘a person persecuted for creed, race or other reason’ for Berio’s *O King*; ‘the mentally ill, who cannot cope with a social role’ for *Sequenza III* and *Eight Songs for a Mad King*; and ‘man himself in an absurd world’ (ibid) for John Cage’s *Song Books* (1970). I personally find this explanation to be restrictive but it poses an interesting idea and a possible perception of how extended vocal techniques come across in performance.

Although I essentially use extended vocal techniques for theatrical purposes, this is not the only reason for their use. The extended vocal techniques of Lachenmann's scores are integral to the timbre of his sound world, the effect of these techniques are as much textural as theatrical in Ligeti's *Aventures*, and they are a key facet of the meditative, earthy flavour of Meredith Monk's compositional style. Thus, the reasons for the use of extended vocal techniques vary between composers but as long as there is a purpose, it decreases the likelihood of resistance from singers.

Lyrical singing

When structuring a piece, alongside variety of musical style between movements, I also aim to balance the vocal approach between extended vocal techniques and lyrical singing. By doing this, I hope to keep a singer stimulated, show the range of their skill, and pace the type and extent of their vocal exertions. A singer once said a flaw of many composers is failing to provide moments for a singer to recover and breathe (Sarah Leonard, personal communication, February 2010). In light of this, an interlude like the one seen at Figure J p. 16 in 'Opening Statement' seems useful in this frantic movement. The instrumental movement 'Deliberation' provides the singer with an extended respite amidst a challenging work, especially having been preceded by the vocal exertions of 'Summary of Facts'.

Offering moments of lyrical singing, be it a phrase or entire movement, presents a chance for the voice to recover from the fragmentary and percussive nature of extended vocal techniques. The text or theatre may call for lyrical singing but I principally apply it for the singer's enjoyment. I have never experienced an instance where a singer has not welcomed the opportunity to sing lyrically so I usually endeavour to include a movement of lyrical writing; *Chansons Innocentes* has 'Tumbling hair', *Elephant Woman* has 'i carry your heart with me' and *The Princess* has a lyrical character in The Prince.

In *Every Inch Of Many Effigies*, 'Defence' is the movement that alludes to the lyric tradition. I refer to this as a 'stilted aria', providing the singer with the chance to showcase their lyrical prowess. The vocal line fundamentally consists of sung tones and legato lines of extended phrasing with minimal detail. In performance, I felt this was the movement where Melrose was free to draw on his emotional depth the most and was most impassioned about.

There are plentiful ‘money notes’, which are high pitches sung at full power where a singer can display vocal prowess; I feel obliged to include these for the singer’s pleasure. With a baritone, money notes also occur in the lower range, for example ‘Defence’ finishes on a low A at the bottom of the bass clef stave. In this movement, the majority of money notes are approached gradually and sustained once reached. I realised the voice needs time to ‘warm’ into money notes, it is hard to approach them by a leap and they afford maximise awe when sustained.

The vocal line of ‘Defence’ entails a twelve-tone row, which is unusual for a lyric-based aria. The use of a twelve-tone row is reflective of the level of compromise I am willing to make regarding the associations of lyrical writing. I do not find composing in an entirely lyrical fashion to be stimulating, as it does not challenge into new areas or exploit all the vocal or compositional options available.

Such writing has also received concerns from some contemporary music practitioners. *Chansons Innocentes* now appears in two versions, one with and one without the lyrical movement ‘Tumbling hair’. I decided to do this after several mentors felt it did not sit well stylistically in context of the rest of the piece, given its more traditional nature and associations to conventional opera. This is perhaps indicative of the abyss that sits between certain fractions of contemporary classical music and opera.

The use of two types of material in ‘Defence’ helps avoid an obvious association to conventional opera by striking a balance between lyrical singing and a contemporary compositional style. The singer is allocated a legato line throughout and material A of the ensemble writing is more traditional with a flowing and repetitive piano accompaniment of fairly tonal harmony. Material B stilts material A by bringing elements of contemporary music, for example more atonal lines and harmony, complex rhythmic detail and irregular time signatures.

I have found this to be an effective solution in balancing lyric singing with contemporary elements: the singer is allocated a lyrical line and the instrumentalists are left to deal with the

complexities of a contemporary musical style. As in ‘Defence’, this can be used when a singer and ensemble are performing at the same time but also, by focusing difficulties in the instrumental interludes, for example Bars 70 to 76 p. 72; the voice is in but it is not at the forefront of the texture and the difficulty of the line is reduced through free rhythm, spoken tones and no pitching. Musical difficulty can also be focused to solely instrumental movements: composing ‘Deliberation’ was liberating as it did not entail compromises in complexity, orchestration or dynamic to assist a singer.

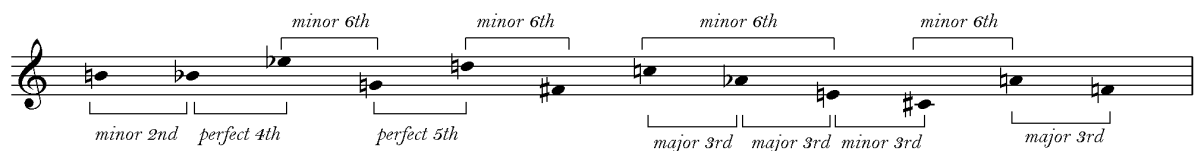
Musical Difficulties

Considering the level of musical difficulty has been a key area of my research in making extended vocal techniques accessible to lyric singers. Singers are exposed as performers: they stand, have no automatic pitch system (assuming they are without perfect pitch) and a solo singer is without timbral or sectional ‘allies’. They have nowhere to hide physically or musically and errors are likely to be heard. Therefore, I have found it beneficial to assist singers with musical difficulty.

Pitching

As previously mentioned, I use a twelve-tone row in my vocal lines. As these are uncommon in lyric repertory, I have looked at ways to make their use more accessible to singers. I try to use familiar intervals in the row and ones that maintain a sense of lyricism. Example 30 shows the row used in *Every Inch Of Many Effigies*. The only difficult interval in the row is the diminished fifth between the F# and C in the centre but otherwise, the intervals are commonly found in lyric music.

Example 30 – Intervals of the twelve-tone row used in *Every Inch Of Many Effigies*



The row is not applied strictly, as seen in Example 31 where:

- repetition of pitches is used between ‘scene’ and ‘the’, and within the words ‘corridors... institute...technologically...marvellous.’

- additional pitches are inserted into the row, for example the Eb on the second syllable of ‘modern’ is an extension on the end of the row before it restarts on the following B.
- pitches are removed from the row, for example the Bb is removed between ‘institute’ and ‘a’.
- pitches are reordered, for example the G and D swap order amid “technologically.”

Example 31 – Alterations within the twelve-tone row

‘Opening Statement’, *Every Inch Of Many Effigies* – Bar 17

The musical score for 'Opening Statement', Bar 17, is written in bass clef with a 4/4 time signature. It features a narrator's line with various dynamics and articulations. Annotations include 'repetition' over a sequence of notes, 'addition' pointing to a note, 'removal' over a note, and 'reorder' over a sequence of notes. The lyrics are: 'SCENE: the late night rain tapped cor-ri-dors of a ve-ry mo-dern in-sti-tute, a tech-no-lo-gi-c'ly mar-vel-lous well kempt knac-ker's yard,'.

Repetition of pitches is especially useful on fast words to assist the rapid flow of text in ‘Opening Statement’. The addition, removal or reordering of pitches aids the direction of the vocal line, for example the addition of an Eb helps the downwards fall of the line, and the removal of the B and reordering of the G and D aids the upwards motion. This is beneficial to the singer as it minimises the movement of the vocal cords at such a pace. Altering pitches within the line can also be for harmonic reasons, to ensure the singer’s pitch aligns with the ensemble’s harmony.

The same tone row is used throughout the piece, including the instrumental parts, without transpositions or transformations so as more practise is undertaken, the row becomes fixed in the singer’s memory. I have found it essential when using twelve-tone rows and a contemporary style to provide clear pitch hints for the singer. Looking at Figure B/Bar 17 p. 4 of ‘Opening Statement’, as seen in Example 32, Violin I and Viola give a ‘B’ for the singer’s entry on the same note. This pitch hint is sustained for two beats before the singer enters because at this pace, time is needed for the pitch to be absorbed. Melrose talked about having ‘a centre of pitch’ (personal communication, June 2012), which can be gained through a tonal focal point in the music. I try to achieve this in ‘Opening Statement’ via a

simple harmonic progression centred on Eb and Bb, and ‘Cross Examination’ has the American anthem to hold.

Example 32 – Pitch hint

‘Opening Statement’, *Every Inch Of Many Effigies* – Bar 15

4

15

Bar. B NARRATOR ff mf

SCENE: _____ the

Vln. I B

Vln. II p ff p

Vla. p ff p

Vc. p

Db. p

Time Signatures, rhythm and tempo

Choice of time signatures has also been important in assisting singers, as their vision is likely to leave the score to project to the audience, making memorisation of changes and divisions difficult. Conductors have advised me to divide irregular time signatures according to the vocal line.

The irregular time signatures of ‘Cross Examination’ proved to be a tripping point. I try to ease this by using regular rhythms within irregular time signatures for the singer, e.g. Bar 32 p. 30 uses straight quavers throughout the 5/8 bar rather than dotted or a variety of rhythms. Instrumental prompts can indicate to the singer when they should move, e.g. Bar 44 p. 33 where the loud ensemble hit on the fourth quaver beat, prompts the singer to finish their held note and move on; this is shown in Example 33.

Example 33 – Assisting the use of irregular time signatures using the ensemble

‘The Cross Examination of George Dubya Bush’, *Every Inch Of Many Effigies* – B.44

The musical score for Example 33 is written for a chamber ensemble. It consists of eight staves: Harp (Hp), Piano (Pno), Baritone (Bar), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla), Violoncello (Vc), and Double Bass (Db). The time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Bar staff includes the lyrics: 'thing a - bout be - ing'. The score features complex, irregular time signatures and dynamic markings such as *p*, *mf*, *mp*, and *f*. The Bar staff also includes a stamping foot symbol (a triangle) and a crotchet rest in measure 7.

In the section starting at Bar 116 p. 46, the timing of the singer’s interjections against the full ensemble’s irregular punctuations is vital. To assist this, the singer’s part includes a stamping foot that aligns with the ensemble, thereby giving the singer clear indication of their timing; the stamping foot initially arose after Melrose was doing this discreetly in the workshop to aid timing. In ‘Defence’ at Bar 70 to 77 p. 72, I try to ease the difficulty of the time signatures by stipulating ‘freely (flexible rhythm)’ so the singer has the option of ignoring specifics, whilst giving them time in Bar 77 through the crotchet rest (lengthy at this tempo) to navigate where they are before re-entering. I also aimed for the rhythm of this line to feel natural to speech patterns.

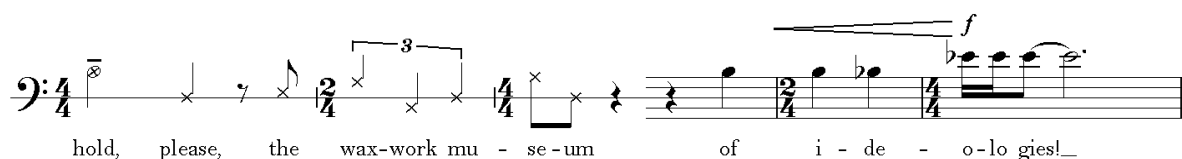
Avoiding irregular time signatures or frequent changes seems the ideal option but this is restrictive musically. As I compose, I consider what takes priority: in ‘Cross Examination’, the nuances of rhythm are integral to the bumbling character of the movement so they cannot

be relinquished even if it is difficult for the singer. ‘Defence’ could have been a consistent 4/4 metre but it is musically richer for the inclusion of varied and irregular time signatures, which better conveys the unsettled rallying masses of the Great British Public

Time signature changes might assist the singer; as seen in Example 34, which could all be in 4/4 but the word emphasis suggests two 2/4 bars are needed amid a 4/4 passage to ensure the keywords of ‘museum’ and ‘ideologies’ fall on the downbeat for the singer. In ‘Cross Examination’, Bar 137 p.51 was extended from a 3/4 bar to 4/4 to provide more time for the singer to transition from speaking to singing and find the pitch and height for ‘I’m confident I have’ in Bar 138.

Example 34 – Changing time signatures assist the singer by aligning to word emphasis

‘Opening Statement’, *Every Inch Of Many Effigies* – Bar 32



In ‘Defence’, the irregular time signatures are more accessible to a lyric singer because of a slow tempo; the conductor can mark the individual quaver beats of 5/8 bars rather than translating 2 + 3 divisions at a fast tempo. The frantic pace of ‘Opening Statement’ was a concern; I thought it would cause the singer to trip up. It became achievable however, perhaps because of a repetitive and close pitch field, regular rhythm and a supportive ensemble providing hints of pitch, entry and exit points, and interludes for the singer to regain their thoughts. A composer expressed concern that a listener is constantly playing catch-up with the words in this movement and ‘Verdict’ (Ryan Wigglesworth, personal communication, May 2013). However, a frenetic opening that bursts with energy takes precedence here so any loss of words is the compromise.

General

Which aspect of the piece takes precedence has often cropped up when working with singers. In ‘Cross Examination’, rhythmic accuracy was compromised in the performance to ensure

theatrical success. This is something I have become accustomed to with singers: as they have several layers of difficulty to consider, arguably more than instrumentalists as they have text and staging too, they may prioritise performance over musical perfection. With *Every Inch Of Many Effigies*, I had no expectation of the singer memorising the piece because it is difficult and would be performed unstaged. In other contexts, notably a staged work, prioritising the musical difficulty would not be appropriate and instead, the score could be simplified to assist the singer and theatricality.

With increasing experience of working with singers, I am inclined to suggest they tend towards a penchant and strength in one or the other: musical difficulty or theatricality. Singers, like Melrose, are an exception as they are strong in both. In light of this, I have found it beneficial to liaise with singers during composing, to gauge which area takes precedence with them.

The benefit of liaising with the singer also extends to establishing their timbre and range as it has become apparent that no two voices are the same despite assumptions that are in place, for example the range of voice types; I have worked with a mezzo-soprano who had a weak lower range below middle C but a high soprano who was strong there. Working closely with singers has enhanced the success of the piece and led to an appreciative singer as the music is more likely to be written well for the voice, especially theirs.

The singer and the ensemble

Who takes precedence, singer or ensemble, is a question that has arisen during my research. Should the singer take a lead role supported by an ensemble? Or should the singer be equal to or immersed in the ensemble? I have heard some contemporary composers support the latter. However, I have witnessed lyric singers bemoan this view as the lyric tradition grants the singer centre stage. I have also experienced singers criticize composers for using the voice like an instrument.

I have predominantly treated the singer independently to the ensemble and as a priority because of the aforementioned exposed nature. They are the chief storyteller and only performer whose instrument is their body, it cannot be replaced if damaged. For these

reasons, I have endeavoured to support the vocal line through instrumental writing and balance to facilitate the voice and text being heard. Balance seems an issue when composing vocal music: it is arguably the most prominent consideration that has arisen in rehearsals from my experience.

It has been tempting to focus chiefly on the voice, with instrumental writing pandering to that. However, a core aim of my BCMG Apprentice Composer in Residence, in which *Every Inch Of Many Effigies* was composed, was to focus on instrumental writing. Therefore, I set about creating a piece that engaged my interest in vocal writing but weighted this equally with instrumental writing in terms of focus, skill and precedence. I will now discuss the approaches I have taken to combining the voice and ensemble in *Every Inch Of Many Effigies* and the considerations these have on balance.

Ensemble supporting the singer

Instrumental writing can support the vocal line, which is an approach that is pertinent to the lyric tradition. I have found the outcome of a piece to be more effective if the orchestration colours and enhances the vocal line and text; Table 5 shows this approach in ‘Opening Statement.’ Through such orchestration, the ensemble writing is effectively supporting and determined by the vocal line and text.

Table 5 – Using orchestration to colour and enhance the vocal line
‘Opening Statement’, *Every Inch Of Many Effigies*

| Bar/Figure | Text | Orchestration |
|-----------------------|--|--|
| Bar 23 | ‘knacker’s yard’ | Vibraslap and Bartok pizzicato create an unrefined sound. |
| Passage from Figure E | Chirpy versus dour descriptive words. | <i>Chirpy</i> - high pitched, leggiero, pianissimo. <i>Dour</i> – low, sustained, louder instruments. |
| Bar 50 | ‘for your delight’ | This line is followed by a bright ‘ping’ in the orchestra. |
| Passage from Figure H | ‘not pretty’ theme | Unclean pitching of woodwind glissandi. Off-kilter timbres, e.g. harp harmonics, toy piano and ocarina. Ensemble speaking. This is uncommon in classical music, giving the impression of chaos and an unrefined performance. |
| Bar 95 | ‘shriek’ | Shrieking ensemble with woodwind playing loudly in the extreme upper range, alongside the high pitches of the crotales. |
| Bar 100 | ‘rogues’ | Coarse and abrasive tones of flutter tongue, scraped washboard and sul ponticello tremolo. |
| Bar 103 - 105 | ‘The gentleman first. Then the lady.’ | An ‘ironic’ orchestration. A dainty accompaniment to mimic the ladylike vocal line of the gentleman. A low and grumbling ensemble to mimic the masculine female character. |

Balance

Looking at the orchestration in Table 5, ensuring any gesture of an instrumental ‘attack’ does not coincide with the voice assists the text being heard. For example, in Bar 100 p. 20 of ‘Opening Statement’ where the loud grating of the ensemble occurs on the third beat after the singer has vocalised ‘rogues’.

The vocal techniques of ‘The gentleman first. Then the lady’ at Bar 103 to 105 p. 20/21, of ‘Opening Statement’ necessitates careful orchestration. To ensure the quiet falsetto register carries, a dainty instrumental part is needed and I had to re-pitch the falsetto into its most powerful area of Melrose’s voice. I was caught out in the workshop by wrongly believing the loud and full tone of ‘Then the lady’ would easily carry. However, the extreme low pitch of D# below the bass clef stave means the voice is not powerful so the instrumental part had to be reduced in texture and dynamic. I was also caught out on balance in Bar 103, assuming the *pianissimo* and high pitch of the instruments sitting clear of the baritone would not cause issue. However, the busy nature of the piccolo caused a tussle in balance.

In ‘Opening Statement’, the balance of the voice and ensemble is applied in a traditional way: the ensemble is in the background with an accompanying nature of reduced texture and dynamic; they are given fuller flight when the voice is out, e.g. the opening of the movement. They increase in dynamic and density when the voice is on money notes, e.g. Bar 36 p. 7, and are silent for key text, e.g. Bar 31 to 34 p. 6/7.

Ensemble and singer take an equal role

In ‘Cross Examination’, the singer and ensemble are in conversation with each other and in doing so, take a more equal role. The players cross-examine the singer through several means. The ensemble speak: this is an extended vocal technique for players, which I had never tried before. I feel it is effective in adding to the comedic and theatrical output of the movement. However, projection and clarity were a focus in rehearsals as instrumentalists are not used to vocalising for a performance. I realised it is best applied en-masse; I experimented with a solo instrumentalist speaking but this fell flat in terms of volume and their enthusiasm.

There is also the implication of the players speaking via their instrumental lines, notably the clarinettist whose parallel to the spoken lines and conversational style from Bar 2 p. 23 continues throughout. In the woodwind, the glissandi in Bar 61 p. 35 conveys an exasperated ‘sigh’ in response to Bush’s ‘misunderestimation’ and in Bars 75 p. 38, their acciaccatura-to-quaver implies an “OK” to Bush’s “thank you”. This approach created rapport between singer and players in rehearsal; as a result, the singer is more immersed in the ensemble. The interaction between the two was musically tricky as precise timing is essential for the effect, for example in the “thank you” mentioned above or interjections from Bar 116 p. 46.

In ‘Defence’, the ensemble take a core role as the instruments that play material B, which is the majority of the ensemble, represent the rallying masses of the Great British Public. Initially, the singer/Thatcher and the instruments of material A are in control and take precedence. However, with every appearance, the simmering masses of material B become increasingly discontented and by Bar 81, are in full barbaric flight and overpower Thatcher. ‘Defence’ was a new voyage in style and demonstrates how instrumental writing enhances the depth of a vocal piece.

Balance

Both ‘Cross Examination’ and ‘Defence’ contain sections where boisterous ensemble writing overpowers the voice, as seen from Figure L p. 49 in ‘Cross Examination’ and Bar 81 p. 74 in ‘Defence’. This effect is integral to the outcome: in ‘Cross Examination’, it is a coming together of several layers of material to convey a shambolic free-for-all. In ‘Defence’, it mimics the rallying masses overcoming Thatcher.

It would have been near impossible and vocally dangerous for a singer to be heard over this ensemble writing. This was seen in another work that was programmed alongside *Every Inch of Many Effigies*. *General William Booth Enters into Heaven* (1914) by Charles Ives conveys Booth marching to the afterlife with a large and raucous army. The booming music is indicated by Vachel Lindsay’s text, which it is set to: ‘Booth led boldly with his big bass drum...Big voiced lassies made their banjos bang, tranced, fanatical they shrieked and sang...Loons with trumpets a blare, blare blare’ (Lindsay, 1913). It is a challenge for the

singer to be heard over this; Melrose was inaudible through much of it and was hoarse afterwards. Therefore, in my piece, I sought to resolve the need for a singer to strain their voice in order to be heard over the boisterous instrumental areas of 'Cross Examination' and 'Defence'. In 'Cross Examination', a megaphone is used, which seems theatrically pertinent to associate with public speaking.

'Defence' necessitated large amendments after the workshop to fix balance issues caused by the raucous instrumental part of material B. A 'de-cluttering' of the instrumental writing was needed, whilst centring on reoccurring items; for example, the lower woodwind and string figure of Bar 14 p. 58 returns in Bars 26, 40, 46. Avoiding the occurrence of climatic instrumental material in-line with the singer, for example in Bar 24 p. 60 where the flourishing gesture occurs while the voice is static and before the singer re-enters in Bar 25.

The text calls for violent punctuations of colour in the ensemble but I amended the score to ensure these instrumental stabs do not coincide with key words in the text. At Bar 16 p. 59, 'wracked' initially fell on the downbeat of Bar 16, as seen in Example 35, but with the coinciding instrumental attack, the singer was lost; thus, the voice was delayed by a beat. This is often a method of resolving balance in this movement, as is seen in Bar 28, Bar 44 and Bar 60. Using the voice in its most powerful part when the ensemble are loud also aids balance, for example in Bar 82 to 83 p. 74.

Example 35 – Moving the beat placement of the voice to assist balance

‘The Defence of Margaret Thatcher: George Square Death Party’ *Every Inch Of Many Effigies* - Bar 16

| | ORIGINAL | FINAL |
|---------|---|---|
| Fl. | 16 pp — mf | 16 pp — mf |
| Ob. | mf | mf |
| B. Cl. | | |
| Bsn. | mf | mf |
| Hn. | | |
| Perc. | mf | mf |
| Hp. | El/Ea Pedal Buzz l.v. f | El/Ea Pedal Buzz l.v. f |
| Pnc. | f | f |
| Bar. | f roils like wracked church bells mf | f roils like wracked church bells mf |
| Vln. I | mf pp | mf pp |
| Vln. II | mf pp | mf pp |
| Vla. | mf pp | mf pp |
| Vc. | pizz. (as much snap & little pitch as poss.) f | pizz. (as much snap & little pitch as poss.) f |
| Db. | pizz. (as much snap & little pitch as poss.) f | pizz. (as much snap & little pitch as poss.) f |

Instrumental writing takes the lead

Given my aim to place equal focus on instrumental writing, a solely instrumental movement was composed in 'Deliberation'. The idea of a jury deliberating provided a means to do this: the instruments represent people talking, offering their opinion, which is taken on or argued by other instruments. As such, this conversational nature represents the linear line that would ordinarily be fulfilled by a singer.

I feel the movement fulfils its purpose within the piece, be it variety of style and instrumentation, the theatre of a deliberation and respite for the singer. I also like to think the movement is compositionally proficient. However, a composer in the audience suggested the movement did not fit entirely into the piece; ironically, this may be because there is no singer.

Otherwise, 'Deliberation' is stylistically different to the other movements: aside from the same tone row and a recapitulation of the opening, the material does not link to the other movements. This is because it was composed first so material from other movements was not available to use. In hindsight, the 'Deliberation' would have lifted recognisable motifs from 'Cross Examination' and 'Defence'; the jury discussing the evidence previously given. This may unite it to the rest of the piece better and resolve any consideration of it not slotting into the work convincingly.

'Verdict' involves some prominent instrumental writing, which is applied through instrumental interludes. This includes the first five pages of the movement, Bars 108 to 122 p. 140-142 and Bar 165 to 182 p. 150-153. Initially, 'Verdict' was very similar to the 'Opening Statement': they were to act as unifying bookends to the piece. However, my mentor pointed out this implied the 'Verdict' had not witnessed what had come before.

In light of this, I amended the movement, so it is now based on the 'Opening Statement' with fleeting references to 'Cross Examination' and 'Defence', but with new layers of material. This new material is introduced at the start of the movement and then merges in and out, distorting the original content as it goes. This collage of material is gradually brought together and builds to a climax from Bars 165 p. 150 to the end, leading into a final and

elongated outing of the piece's opening material at Bar 181 p. 153. By doing this, I hope to convey how information from the piece or trial has accumulated and come to a conclusion.

Balance

It was liberating writing 'Deliberation' in terms of not having to consider balance with the voice; instead, balance considerations were shifted to ensuring the appropriate instruments were at the forefront of the texture at the right time. In 'Verdict', given the brash and collage-based nature of the new material, it was beneficial to allocate these moments to instrumental interludes or to keep them clear of the vocal writing, thereby avoiding inevitable balance issues with the voice.

CHAPTER 3: CONCLUSION

I will begin this conclusion by summarising my research journey by discussing what I have learnt and achieved from the perspective of my music. I will do this by firstly discussing this in terms of the voice and ensemble, followed by my musical aesthetic. I will then discuss how I hope to move forward after this research journey.

3.1 - The voice and ensemble

The voice

I find great pleasure in composing with extended vocal techniques; they enhance a piece in many ways, be it for timbral or theatrical benefit. An array of extended vocal techniques are available, more than I can list in this thesis, and the level of their use can be minimal or extensive.

I have come a long way from the simplistic, overt use of extended vocal techniques in *your little voice*. I am particularly proud of those works with substantial use of extended vocal techniques, notably *Mannequin* and ‘Jimmie’s got a goil’, which challenged me to new areas and aesthetics in my music, and are more akin to *Aventures*, a work I have always aspired to. These works necessitated thorough study and knowledge of the principles of the voice and phonetics, and a keen ear to craft them from scientific components to a convincing musical setting.

The use of extended vocal techniques in *Mannequin* is intrinsic to the theatrical and sound world of the piece, progressing from a more contrived use in my earlier works. Ensuring the use of extended vocal techniques has a deeply-rooted purpose creates stronger work and a more positive response from singers. I also achieved a great deal in *Every Inch Of Many Effigies* for its more accessible use of extended vocal techniques through its combination with lyrical singing, as well as being a better crafted and compositionally sound work, particularly in terms of its instrumental writing, structure and musical materials.

I have learnt the use of extended vocal techniques does bring certain considerations, particularly regarding projection and balance, notation and word audibility, which is especially relevant in staged works. This raises the question of their role in opera, which I will discuss in chapter 3.2. I have learnt that most extended vocal techniques are usable but considering the singer is important, for example continuous use of the extremes of range, shouting or inhaling can be potentially damaging for the voice; techniques such as linguistic accents sound incongruous within the classical music aesthetic. I have learnt how to assist singers in musical difficulties and pacing the type and amount of extended vocal techniques, that no two voices are the same despite designated voice types, and working directly alongside a singer is beneficial.

Throughout my research journey, I have never experienced a lyric singer who does not enjoy singing lyrical lines; Melrose expressed his enjoyment in singing the lyrical lines of 'Defence' (personal communication, March 2013) and Manning conveyed her delight in 'Tumbling hair' from *Chansons Innocentes* (personal communication, February 2008). In light of this, I feel a sense of obligation to compose lyrical lines in my music, although to compose solely in this style would be restrictive in terms of vocal colour and enjoyment in composing, whilst also bringing an association to operatic conventions when originality is sort. It brings forward the question of how far a composer should go in keeping a performer happy or indeed, if they should even consider it at all.

I have found notation is still a barrier in the use of extended techniques in my music, be it vocal or instrumental, as there is no set method for certain techniques. It has been rare to attend a rehearsal without some need to explain the notation. Aside from following conventions where they are established, for example with Sprechgesang, I have endeavoured to ensure the notation is clear, consistent and concise; ambiguity creates more effort, confusion and waste of precious rehearsal time. One hopes with time, extended vocal techniques will be commonplace within the repertoire and their notation standard.

With increased experience of having my work performed, I have realised rehearsal time is precious and often limited, with no guarantee of performers coming prepared. Therefore, practicality has to outweigh idealism and I have replaced detailed notation with something

succinct and realistic. This transition is seen from my earlier work *Elephant Woman* with its plethora of noteheads, phonetic symbols and directions, compared to *Every Inch Of Many Effigies* where one succinct word implies vocal character, e.g. ‘like a bird’, or indicates the technique in its first occurrence, e.g. ‘spoken’. Avoiding excessive detail also gives the performers chance to draw on their own knowledge to achieve the desired result, which I have found to be beneficial.

The voice and ensemble

I came to my research with a reasonable grasp of how to write for the voice, albeit with a lack of knowledge of the male voice and detailed elements of extended vocal techniques and their extensive use. Much of my learning therefore has been in combining the voice with the ensemble, in terms of balance and colour. This progress can be seen on a practical level in that *your little voice* is for solo singer, compared to *Every Inch Of Many Effigies*, which is for singer with thirteen instrumentalists.

When I have composed a vocal line that is based chiefly on extended vocal techniques, I have learnt to be careful in balancing with instruments as the voice can easily be lost. There was a great deal of balance issues with *Mannequin*, the singers were hard to hear despite it being a small ensemble. Resolution was found through such alterations as the instruments decreasing their dynamics, re-pitching the loud higher notes of the clarinet, the piano closing its lid and using the sostenuto pedal, and the percussionist being placed at the back of the ensemble with the singers far in front. This resulted in frustration for the players as they were unable to play at full capacity; it is not a reasonable or skilled solution as a composer.

Despite *Every Inch Of Many Effigies* having just one singer alongside thirteen instruments, compared to three singers to four players in *Mannequin*, the balance in the ‘Summary of Facts’ works better; this is chiefly because the ensemble complements the extended vocal techniques in terms of orchestration, for example quieter effects like pizzicato and harmonics in the strings. I have realised a solution for balance is keeping dense and loud instrumental textures clear of the voice, although this does not necessarily mean numbers of instruments but the colouring of those instruments; this can be seen in Lachenmann’s *Das Mädchen mit den Schwefelhölzern*, where the extended techniques of the singers carry because of the

application Lachenmann has chosen for the instruments, extended techniques, despite it being for large orchestra.

I have also seen balance being assisted by orchestration in the scores of Oliver Knussen via a different approach: a full ensemble is used but the orchestration involves foreground and background colours, the latter involving delicate timbres that do not add to the volume but discreetly enhance the colour. An example is using a *pianissimo* tremolo on a sizzle cymbal with brushes; the sound is not obvious but it discreetly adds a glistening sheen to the overall soundscape. I have endeavoured to use this approach in my work too. Looking at *Every Inch Of Many Effigies* in 'Defence' at Bar 16, a loud attack occurs in the foreground via the tubular bells, harp's pedal buzz, low piano accent and Bartok pizzicato of the lower strings. Subsequently, the delicate harmonics of the upper strings emerge from this, enabling the vocal line of 'wracked church bells through my ears' to carry. *Every Inch Of Many Effigies* also employs the ensemble so the instrumental colours complement the vocal line to assist its projection, as shown in Table 5.

Additional solutions I have found for balance in my music include avoiding rhythmic alignment between instrumental hits and the voice, as seen in 'Defence' in Bar 16 where the voice was delayed a beat so as not to coincide with the instrumental attack, or Bar 81 to 82 where the instrumental hits are in syncopation to the voice. It is possible to see in 'Cross Examination' and 'Defence' how I have progressed in facilitating balance as they contain dense and loud instrumental textures yet the voice can be heard, albeit with some crass solutions like a megaphone. This is in contrast to my earlier works, for example in *Elephant Woman* at Bar 10 to 13, the breath-based tones in Bar 10 to 12, overtone singing created by the diphthong extension in Bar 13 and last emphasised 'w' would all be lost amidst a loud and dense piano part, high flute range, coinciding instrumental attacks and an overall lack of timbral support.

Ensemble

Every Inch Of Many Effigies shows the journey I have made in my instrumental writing. In this piece, the instrumental writing holds its own against the voice rather than being less accomplished or important. The piece offers variety in instrumental writing between the

movements, from the upbeat farce of 'Opening Statement' to the light and whimsical effects of 'Summary of Facts', elegant counterpoint of 'Deliberation' and wild rumpus of 'Verdict'.

I am particularly proud of the movement 'Defence' as this is a departure in style and an exploration into new areas of instrumental writing for me. Looking through the body of my work in this thesis, much of it is whimsical and pacy; this style comes naturally to me. Conversely, 'Defence' involves a darker character and slower pace: this was a challenge whilst composing but the outcome is worthy of that. The success of this movement has spurred me on to continue exploring new areas in my work, which seems vital to sustain my own desire to compose and the interest of listeners, players and commissioning bodies. My achievements in 'Deliberation' have also encouraged me to compose solely instrumental works, using abstract ideas as the starting point of a piece rather than the texts I have become reliant on.

Every Inch Of Many Effigies shows the progression I have made in orchestration. *Elephant Woman* and *Chansons Innocentes* essentially employ the ensemble for rhythmic, melodic and dynamic purpose rather than for colour. As an example, in 'tapping toe hippopotamus' at Figure 41, the woodwind are undertaking melodic lines regardless of their individual colourings. These lines are no different in character to those of 'tumbling hair' or 'hist whist', which is puzzling as the movements are conveying different characters.

In contrast to *Elephant Woman* and *Chansons Innocentes*, the ensemble writing of *Every Inch Of Many Effigies* is applied for its colour. Taking 'Defence' as an example, the timbre has a crystalline, ethereal character in Material A, which is achieved by applying instruments for their specific capability in creating this character, for example the harp using *près de la table*, glockenspiel and upper string harmonics. This timbre is in contrast to the dark and earthy colours of Material B, which again are achieved by the use of specific instruments or techniques for colouristic purposes. There are also isolated effects in the ensemble to colour the vocal line, for example in Bar 16 where the ensemble depicts the sound of wracked church bells.

The use of texture in *Every Inch of Many Effigies* is more sophisticated than my earlier works. The instrumental writing of *Chansons Innocentes* consists of simple homophonic textures of an accompaniment plus melodic figure in all movements aside from 'Jimmie's got a goil'. *Every Inch Of Many Effigies* contains some of the most intricate and dense textures I have written. Rather than uniformity of texture, *Every Inch Of Many Effigies* places instruments to the foreground and background. 'Deliberation' sees instruments merging in and out to take turns in the solo role, weaving around each other in counterpoint and building to a busy amalgamation, only to disperse and blend onto the same pitch at the end. At the beginning of 'Opening Statement', the foreground material, set to a twelve-tone row, sweeps through and down the ensemble. In addition, the opening attack combines similar timbres of instruments to create a collective coloristic attack.

'Verdict' and 'Cross Examination' use dense textures in the form of collages of material. 'Verdict' is an amalgamation of materials developed from the rest of the piece, which involved some compositional challenges in order to seamlessly and convincingly merge them together. It was also a challenge to develop the material so as to vary it from its previous outings and lead to a climatic end to the piece. The delicate endings of 'Defence' and 'Deliberation' are a new venture in my work compared to my tendency to create works that build in texture and end climatically.

The dense texture of 'Cross Examination' appears towards the end of the movement, a culmination of material that is first revealed at the start of the movement in tiny fragments and occurrences, gradually building towards its climax and reveal. I am pleased with this controlled and thorough level of development as my earlier work, for example in *Elephant Woman* and *The Princess*, lacks control of materials and is a barrage of ideas that are presented in quick succession without thorough expansion. Developing ideas thoroughly and creating space in my work is something I have grappled with and still wish to expand further.

In comparison to my earlier works, *Every Inch Of Many Effigies* also applies more sophisticated musical materials, for example, greater stringency in the use of twelve tone rows. It also holds richer harmonies, such as the use of its twelve tone row placed vertically

through the ensemble to create a chord, or harmonies formed by the counterpoint in 'Deliberation'. 'Cross Examination' sees the use of clusters, more colourful chords and less static harmony, as seen in the piano part of 'Cross Examination' at Bars 22 to 25; this is in contrast to the tonal, simple and static harmony of 'whistles far and wee' from *Chansons Innocentes*, where an F minor seventh chord in second inversion carries throughout much of the movement on a basic accompaniment figure.

In comparison, when accompaniment figures are present in *Every Inch of Many Effigies*, they are more sophisticated, for example Bar 70 to 85 of 'Defence' where there are multiple instruments and layers of material forming the backdrop for the voice. This section is also indicative of the more advanced and complex rhythmic base I now use compared to my earlier works, for example *your little voice* is dominated by a 4/4 time signature and a clearly defined pulse of crotchet based and regular rhythms; my work now contains a variety of time signatures and pulses, rhythmic groupings and nuances.

Chansons Innocentes also saw a borrowing of ideas from other composers, for example 'tapping toe hippopotamus' mimics 'Spring Rounds' from Igor Stravinsky's *The Rite of Spring* (1913). Aside from a deliberate take on the American anthem, the musical ideas and materials behind *Every Inch Of Many Effigies* are entirely mine and characteristic of my aesthetic.

3.2 - My Aesthetic

At the beginning of this thesis, I discussed why I began this research journey and composed *your little voice*: it was a reaction to segregation between music styles and genres, specifically between contemporary classical music and opera. As I now come to the end of my research project, I ask myself if I have managed to bridge this gap in anyway. I feel I have contributed to its cause and have successfully balanced extended vocal techniques and a contemporary classical music style with lyric singing and conventions, offering a variety of works from those that use extended vocal techniques extensively, to more lyrical works and others that sit somewhere between.

It has also left me asking where my musical aesthetic sits in terms of style. This became especially relevant during the project that followed *Every Inch Of Many Effigies*: I was commissioned to compose a children's opera for English National Opera (ENO) called *The Way Back Home*, which premiered in December 2014. The project entailed eighteen months of working within a major opera company and composing an opera that sits equally between lyrical singing and extended vocal techniques. I will now discuss what I have learnt about my aesthetic in context of this opera and other works in my research journey.

When the score for *The Way Back Home* was first placed with ENO, I was informed 'extended vocal techniques are not set repertoire for our singers' (John McMurray, personal communication, March 2014). Indeed, typical productions that ENO were undertaking at the time included *Così fan tutte* (1789) and *La bohème* (1896), and despite commissioning new works, their contemporary operas and composers, for example *Theban*s (2014) by Julian Anderson and a forthcoming opera by ENO Composer-in-Residence Ryan Wigglesworth, pursue generally lyrical vocal writing. Therefore, I learnt a factor that is intrinsic to my aesthetic, extended vocal techniques, does not sit conventionally within opera. This was furthered by the reaction of critics, who labelled them as 'vocal' or 'extra sound effects'; one critic assumed the librettist had created them (Nepil, 2014), thereby not even recognising them as a musical facet. I ascertained from this that opera is fixed in its parameters with certain expectations of its style, including its vocal character.

Narrative is also an important element of opera and my use of extended vocal techniques is not necessarily conducive to that; this is particularly the case in a work like *Mannequin* where the use of extended vocal techniques is extensive and creates a cyclical style of music rather than a forward-moving narrative. I have learnt through my research journey that extended vocal techniques can prevent the words, story and narrative from coming over and accordingly, one critic noted ‘there’s no emotional journey’ (Church, 2014). It raises the question of whether extended vocal techniques can express the emotions and profundity expected of opera in comparison to lyrical singing as ‘the artistic expression of human emotion in sound’ (Manén, 1974, p. 11).

I certainly believe pieces like *Eight Songs for a Mad King* and *Aventures* are emotionally profound; it is achieved through a different method and style, and the type of emotion conveyed is dissimilar to traditional opera. Of course, works such as *Eight Songs for a Mad King* and *Aventures* are categorised as music theatre; *Mannequin* lends itself to this more experimental genre but ‘Defence’ is more pertinent to an opera aria. However, the combination of extended vocal techniques and lyrical singing, where my aesthetic sits, is somewhere between the two genres and thereby, I have learnt my style can lend itself to both genres or indeed, neither.

The observation of there being ‘no emotional journey’ (Church 2014) also refers to the librettist, who creates the storyline. I have learnt a great deal about collaboration in my research project: text is intrinsic to the composition as firstly, it determines the idea, inspiration and aesthetic, and on a more detailed level, it establishes structure and rhythms. As a composer, I am reliant on librettists for opera but my experience has been mixed, bringing both positive and negative outcomes; therefore, I have learnt it is essential to be thorough and honest in the choice and process with a writer.

I have also recognised through my research journey that extended vocal techniques can be perceived as comical and frivolous, whether intended as they are in ‘Cross Examination’ or not. This complements my music in the sense of it being inherently whimsical, which has afforded me opportunities such as being commissioned for the children’s opera. However, I have learnt that this is not necessarily deemed as a positive trait if profundity is expected of

serious art; I have experienced audience members apologising for laughing during my piece for this reason as if their reaction is unsuitable, even though my intention has been for wit. In the future, I am eager to explore the potential of extended vocal techniques in works of a more serious, darker nature. Accessibility is something I consider when composing, particularly in a children's opera; extended vocal techniques offer this accessibility as they are sounds everybody can make, not just trained singers.

Despite my use of extended vocal techniques not sitting inherently within the vocal style of opera, this is not to say it was not welcomed. Critics spoke of them being 'brilliant sound effects and vocals' (Gurtler, 2014) and a 'neat idea' (Valencia, 2014). The singers of the opera, the majority of whom had no experience of contemporary music, took to the extended vocal techniques with ease but also, an enjoyment of the playful sounds. This brought great reassurance that despite not being conventional, there is room in opera for my choice of vocal writing and the use of extended vocal techniques, which are achievable by its lyric singers.

More difficulty and concern was found by the singers in *The Way Back Home* in the musical style, for example rhythmic timing and pitching, although this became achievable in rehearsals. Some critics expressed surprise at the music's modern nature: 'this score has serious modernist street cred' (Church, 2014) and 'this must be the first children's opera written almost atonally throughout' (Morrison, 2014). This was a surprise as the opera is not atonal and the harmonic language and density of the score is conventional and light in context of other contemporary operas, for example *Where the Wild Things Are*. Once again, I am reminded of the conservatism of opera-goers but also the disparity between contemporary classical music and opera; the gap between the two being where my music sits.

The Way Back Home uses twelve-tone rows in its vocal lines, which is a continuation of my long held use of the technique to create pitch, present in works since *your little voice*. This project did however lead me to question its use for the first time: an esteemed opera composer who attended the show felt the vocal lines were somewhat characterless. It raises

the question of whether twelve tone rows are always appropriate to the character due to their inherent angularity and inflexible application.

Indeed, some critics concluded the vocal lines of *The Way Back Home* are ‘defiantly uncatchy’ (Valencia, 2014) and ‘un-hummy’ (Hartson, 2014). If there is a method and desire to achieve catchy tunes in opera, lyrical singing must be the way; extended vocal techniques, which often lack pitch, will not provide them. However, I find writing in a solely lyrical manner to be restrictive and I am eager to avoid the cliché of emotional arias and conventional opera. Nevertheless, I hope to further explore lyrical writing in future works as I am yet to pursue its full potential and many contemporary composers use this style to great effect in their operas.

The notation I choose is linked to my desire to communicate precisely what I wish to hear aurally by means of a visual guide. I also feel my position as a composer is to be detailed and meticulous, which can lead to an aesthetic that is complex both aurally and visually. Given the difficulty of some of the extended vocal technique lines in *The Way Back Home*, I assumed the singers might need to read from scores; however the staging directions assisted memorisation, providing a storyline and physical actions to navigate through the music. I have ascertained from this that compromising on the complexity of a score for the sake of practicalities is not necessarily required.

Despite the apparent disparity between opera and contemporary music, I feel proud of my achievements in *The Way Back Home* and how its aesthetic contributes to a style that sits naturally between the two fields, as Coghlan summarises: ‘Lee’s score is all 21st-century... Pitching her music somewhere between a conventional operatic score and a sequence of sound effects, she gets away with some fairly bold harmonic language. It’s the musical equivalent of concealing vegetables in a child’s dinner, and with the aid of zooming aeroplanes, oozing aliens and groaning monsters, it all slips down painlessly, and with a pleasantly onomatopoeic crunch’ (2014).

3.3 – *Moving forward*

My next challenge would be to compose a large-scale, adult opera with a serious subject matter conducive to a more complex and darker compositional style. Looking at how extended vocal techniques can figure within this framework would be a key aim.

Much of my work has been voice and chamber ensemble based. This is to the detriment of my writing for large orchestra; this is a vital area to focus on in order to achieve large-scale opera and will bring new possibilities in supporting the voice timbrally. The combination of voices with a large orchestra raises balance issues for the projection of extended vocal techniques, which already have to be delicately balanced against a chamber ensemble in order to be heard. Looking at Lachenmann's opera *Das Mädchen mit den Schwefelhölzchen* for orchestra and solo voices, the instrumental writing is typical of his style, employing an array of extended techniques that afford a quiet dynamic to complement the extended vocal techniques that pervade his vocal lines.

Notation of extended vocal techniques is an area still to be defined. Several composers have asked me, as they engage extended vocal techniques in their writing, what I might suggest for notation. The publication of Elaine Gould's *Behind the Bars* (2011) has provided a thorough, authoritative and indispensable guide to musical notation for composers, although extended vocal techniques are not covered extensively. One wonders if certain notations will become standard over time via such resources or whether individuals will pursue their own solutions, leading to a plethora of options and keys being a necessity in scores.

Through my contact with ENO, I have been encouraged to move forward by spending time in opera productions, experiencing how music and the voice, including extended vocal techniques, relate to the stage. The majority of composers, myself included, have a background solely based in music; theatre is a new entity and challenge. Opera is inherently collaborative and therefore, fostering current and new relationships with collaborators is important. With every new collaboration, I gain new knowledge; working closely alongside

other artists enables work to broaden and progress. Each new piece also offers new extended vocal techniques to find and explore; the possibilities are limitless.

Regarding extended vocal techniques, I would be keen to see how a singer with a truly weighty operatic voice, entrenched entirely in the repertoire and lyrical lines of composers like Wagner or Puccini, would respond to the style. Would it be too fragmentary and unfamiliar to their voice that it would be neither plausible nor appealing? Indeed, I was not offered ENO's mainstream singers for *The Way Back Home*. In addition, to ascertain the response of an audience who are resolutely accustomed to set repertoire would be interesting.

It would be wonderful to see extended vocal techniques as central and commonplace in opera, a standard occurrence in the repertoire and for opera singers. It is worth mentioning the role of composers here: currently, extended vocal techniques do not seem popular with contemporary composers, from George Benjamin to Jonathan Dove to Harrison Birtwistle, all of whom pursue a lyrical vocal style. Sitting in a talk by Jane Manning, she covered the area of extended vocal techniques through examples from the repertoire of the 1950s-70s 'because nobody does extended vocal techniques as well as the repertoire of 1950s era' (Jerwood Opera Writing course masterclass, November 2012). Whether there will be a resurgence is yet to be seen.

It is worth mentioning a current surge in young classically trained artists who are pursuing a style that takes influence from pop, jazz and folk music. This includes singer-songwriters such as Sasha Siem, Ayanna Witter-Johnson and Laura Mvula, composer Anna Meredith and the vocal ensemble Juice. Siem, for example, uses an instrumentation and orchestration based in a contemporary-classical style, full of instrumental extended techniques and textures akin to Salvatore Sciarrino. The use of her non-classically trained voice alongside this however implies a pop influence, which could be deemed as an extended vocal technique. Siem performed a staged show of her songs at the Linbury Studio, Royal Opera House, pushing the boundaries of what opera is.

Anna Meredith composed *Concerto for Beatboxer and Orchestra* (2010) in a contemporary-classical music style, using a classical orchestra and the beatboxer Shlomo. This piece is inevitably full of extended vocal techniques and requires a notation legible for its beatboxer. Juice Vocal Ensemble performs a broad repertoire, from John Tavener's lyrical choral music to the experimental vocal style of Meredith Monk, and arrangements of songs by rock group Guns N' Roses. Their repertoire includes an array of extended vocal techniques. I have not discussed these artists in my research because they are not lyric opera singers, the target of my research, but their work is noteworthy in the development of extended vocal technique repertoire.

These artists link to Manning's observation of the 'rise in popularity of youthful, 'untrained-sounding' female voices' (Manning, 1994, preface) in contemporary music. Manning is currently compiling a new book, continuing her recommendations of new repertoire for singers. She has particularly requested works for voice types other than soprano, especially male voice, because 'the repertoire is still weighted heavily in that direction.' When thinking of singers who are at the forefront of contemporary music, a name such as Barbara Hannigan immediately springs to mind, with male singers being harder to define. A British male singer who performs such works as *Eight Songs for a Mad King* stipulated he prefers to keep that work abroad as it assists his success in gaining mainstream operatic work in the UK.

With regard to this, I wish to finish with a quotation Manning frequently unleashes when confronted with a hostile reaction to contemporary music, a quotation I have always kept in mind throughout my experiences: 'contemporary music does not damage voices, poor technique does' (Jerwood Opera Writing course masterclass, November 2012).

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Chansons Innocentes

(for female voice &
chamber orchestra)

FULL SCORE

Joanna Lee

Chansons Innocentes

(for female voice &
chamber orchestra)

c. 20 minutes

for Jane Manning OBE
& the Orchestra of the Swan

Text by E.E. Cummings

Joanna Lee

whistles far & wee: *jackanory*

...in Just spring...when the world is mud-luscious...

Jimmie's got a goil: *playground song*

...Jimmie's got a goil and she cointly can shimie...

tapping toe hippopotamus: *Granddad's song*

...tapping toe hippopotamus Back...

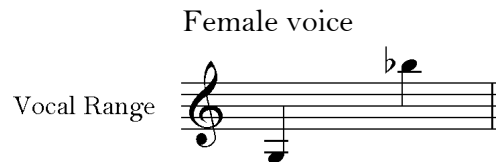
Tumbling-hair: *lullaby*

...Tumbling-hair...picker of buttercups...

hist whist: *devil's dance & witches' song*

...hist whist little ghostthings...

Instrumentation



Flute
Oboe
Clarinet in Bb
Bassoon

2 Horns in F
Trumpet in C

Percussion
(bass drum, glockenspiel, guiro, small tam-tam & temple blocks (5))

Harp

Piano

Violin I
Violin II
Viola
Cello
Double Bass

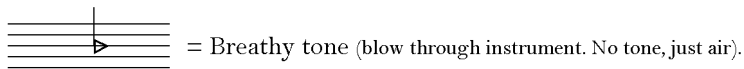
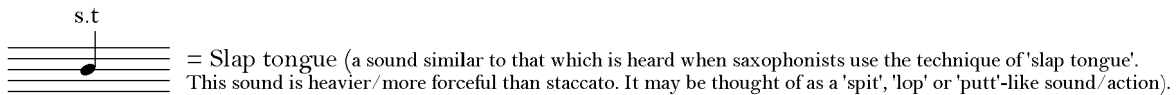
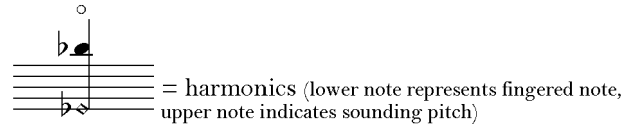
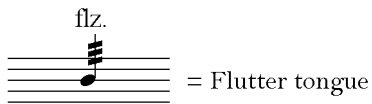
Chansons Innocentes was commissioned by the Orchestra of the Swan for performance by Jane Manning OBE and the Orchestra of the Swan, conducted by David Curtis at Town Hall, Birmingham on the 19th February 2008 and Civil Hall, Stratford-upon Avon on the 20th February 2008.

Performance notes

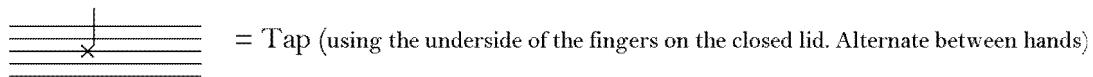
Instrumental

Harp harmonics are notated at fingered pitch and sound an octave higher than written.
The glockenspiel sounds two octaves higher than written.

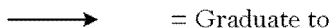
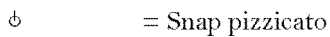
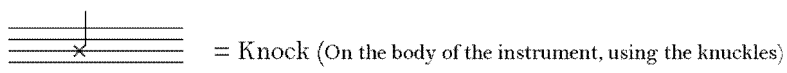
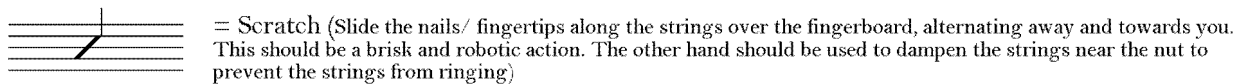
Wind



Piano



Strings



















Vocal

Staves

When a one-line stave is used (most notable in *Jimmie's got a goil*), exact pitch is not specified but relative pitch applies.

When italicized text appears in square brackets above the stave, e.g. [*sinister*], these refer to theatrical elements, such as mood and character, and are specified to try and aid the interpretation of the music. These descriptive words should be maintained until another theatrical element is suggested or a new movement begins.

Notation

| | | |
|---|--|---|
|  = Sung |  = Sprechgesang (sung-speech). N.B. in <i>Jimmie's got a goil</i> , this notation symbolises rapping (which may also be regarded as heightened speech) |  = Spoken (Relative pitch only. When indicated, this notation also refers to shouting) |
|  = Inhale (just air) |  = Voiced inhale (only slightly voiced, mainly air) |  = As low as possible |
|  = Exhale/ whisper (just air) |  = Voiced exhale (a breathy spoken tone) |  = Sung exhale (a breathy sung tone. Where appropriate, the pitch of the sung tone will be indicated by the lower symbol, i.e. the arrowhead) |
|  = Click A percussive sound. A short, sharp click (created by building up pressure in mouth before executing consonant. [m] created by lips. This notation refers to a click sound only). |  = Voiced click (a click with spoken tone. [pə] created with lips, [də], [lə] created with tongue, [gə] created in throat. N.B. The click occurs on the first consonant, the spoken tone sounds on the following vowel) |  = Tremolo (on a sung, spoken or exhaled/whispered tone. [bb] tremolo of lips, [kk] & [EE] tremolo of throat) |
|  = Glissando with trill |  = Glottal onset/stop (click in throat at start of sound, as heard if you cough or when saying 'uh-oh') |  = Extra vibrato (warble) |
|  = Graduate to | | |

Text

Alongside the conventional notation of text, phonetics are also applied (represented as a phonetic symbol in square brackets, e.g. [f]). Phonetics are used when the percussive or acoustic effect of the text/phonetic should take precedence over narrative purpose. Respellings appear below the phonetics as a helpful guide.

Phonetics in the score are taken from the International Phonetic Alphabet, as follows:

| VOWELS | | |
|-----------------|-------------------|---|
| Phonetic symbol | Respelling/ notes | Representative Word (relevant sound in bold) |
| [a] | ‘ah’ | Bath |
| [æ] | ‘ae’ | Apple |
| [ɜ] | ‘er’ | Nurse |
| [ɪ] | ‘ih’ | Kit |
| [o] | ‘aw’ | Cod |
| [ə] | ‘uh’ | Strut |

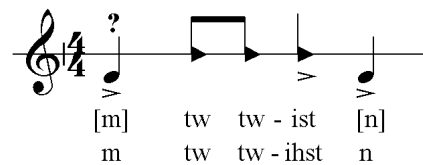
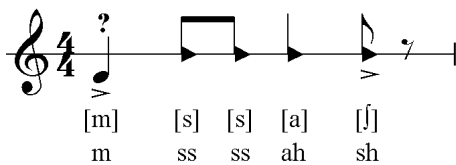
| CONSONANTS | | |
|-----------------|---|--|
| Phonetic symbol | Respelling/ notes | Representative Word (relevant sound in bold) |
| [b] | | Bath |
| [bb] | ‘bbb’ | Lip tremolo on [b] |
| [t] | ‘ch’ | Cheese |
| [d] | | Deep |
| [f] | | Fellow |
| [g] | | Big |
| [h] | | Have |
| [dʒ] | ‘j’ | Jumper |
| [k] | | Kept |
| [l] | | Last |
| [m] | | Marry |
| [n] | | Neither |
| [p] | | Stoop |
| [R] | Rhotacised ‘r’ (the r-colouring of the previous vowel) | Girl (when pronounced with an American accent) |
| [s] | | Sip |
| [ʃ] | ‘sh’ | Shift |
| [t] | | Hat |

| COMBINATIONS | | |
|-----------------|-------------------|---------------------|
| Phonetic symbol | Respelling/ notes | Representative Word |
| [bə] | ‘buh’ | Butter |
| [də] | ‘duh’ | Dud |
| [gə] | ‘guh’ | Longer |
| [ha] | ‘ha’ | Ha |
| [hə] | ‘huh’ | Hubbard |
| [dʒə] | ‘juh’ | Jug |
| [lə] | ‘luh’ | Tequila |
| [pə] | ‘puh’ | Pub |
| [tə] | ‘tuh’ | Tub |
| [hɪ] | ‘hih’ | Hit |
| [kæ] | ‘kae’ | Cat |
| [ko] | ‘kaw’ | Cod |
| [pɜ] | ‘per’ | Persian |
| [to] | ‘taw’ | Toll |

When accents are requested, e.g. New York accent, respellings appear below the standard text as a way of suggesting how this accent may be pronounced. Diacritics are also used in the respelling of accents to aid pronunciation. They are as follows:

| Diacritic | Definition/ notes | Example |
|---------------------------------------|--|---|
| ~ | Nasalised | The ‘mee’ of ‘Jimee’ is nasalised so it is pronounced further into the nose. |
| + (diacritic appears above letter) | Advanced (Sound/phonetic is pronounced further forward in the mouth) | + is applied to [a] so it now becomes a vowel between ‘ah’ and ‘ae’. |
| – (diacritic appears below letter) | Retracted (Sound/phonetic is pronounced further backwards in the mouth) | – is applied to [R] so it now becomes ‘uhr’ instead of ‘ahr’. In the example of [R], the tongue tip is curved further up & backwards. |

Alongside rapping, beat-boxing is also employed in *Jimmie's got a goil*. Therefore, where relevant, the singer should consider the percussive or acoustic effect of the text/phonetic in relation to drum sounds and pop music. For example, in the following phrases, the phonetics [m] & [n] on a low-pitched sung tone with an accent and glottal stop implies a bass sound. [s], [ʃ], [a], 'tw' & 'ist' on an exhaled/whispered tone implies a cymbal-like sound.



Text - by E.E. Cummings

whistles far & wee: *jackanory*

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and the

goat-footed

balloonMan whistles
far
and
wee

Jimmie's got a goil: *playground song*

Jimmie's got a goil
goil
goil,
Jimmie

's got a goil and
she coitnly can shimie

when you see her shake
shake
shake,
when

you see her shake a
shimmie how you wish that you was Jimmie.

Oh for such a gurl
gurl
gurl,
oh

for such a gurl to
be a fellow's twistandtwirl

talk about your Sal-
Sal-
Sal-,
talk

about your Salo
-mes but gimmie Jimmie's gal.

tapping toe hippopotamus: Granddad's song

ta
ppin
g
toe

hip
popot
amus Back

gen
teel-ly
lugu-
bri ous

eyes

LOOPTHELOOP

as

fathandsbangrag

Tumbling-hair: lullaby

Tumbling-hair
picker of buttercups
violets
dandelions
And the big bullying daisies
wonderful
with eyes a little sorry
Another comes
also picking flowers
through the field

hist whist: devil's dance & witches' song

hist whist
little ghostthings
tip-toe
twinkle-toe

little twitchy
witches and tingling
goblins
hob-a-nob hob-a-nob

little hoppy happy
toad in tweeds
tweeds
little itchy mousies

with scuttling
eyes rustle and run and
hidehidehide
whisk

whisk look out for the old woman
with the wart on her nose
what she'll do to yer
nobody knows

for she knows the devil ooch
the devilouch
the devil
ach the great

green
dancing
devil
devil

devil
devil

wheeEEE

The poems 'in Just-', 'hist whist', 'Tumbling-hair', 'ta' and 'Jimmie's got a goil' are from COMPLETE POEMS 1904-1962 by E.E. Cummings, edited by George J. Firmage, by permission of W.W. Norton & Company. Copyright © 1991 by the Trustees for the E.E. Cummings Trust and George James Firmage.

Elephant Woman:
a woman's love and life

for Psappha

(Flute, Clarinet in Bb,
Female voice, Piano,
Viola, Cello)

Full score

Joanna Lee

Elephant Woman: a woman's love and life

for Psappha
(Flute, Clarinet in Bb,
Female voice [soprano or mezzo-soprano],
Piano,
Viola, Cello)



c. 12 minutes

Text by Jo Shapcott, Elizabeth Jennings,
E.E. Cummings & Anne Stevenson

*This work was commissioned by spnm and Psappha
for performance as part of Music for Theatre 2006/7,
supported by the Gulbenkian Foundation.*

*The first performance of this work was given on
Sunday 25th March, conducted by Nicholas Kok*

Joanna Lee

Elephant Woman: a woman's love & life is a response to Schumann's *Frauenliebe und Leben*: Schumann paints a rose-tinted view of a woman's experience of love through life, Elephant Woman portrays the opposite.

To the outside world, 'Elephant Woman' has everything a housewife in her early 50s could wish for: a husband, 2 well-rounded children, financial stability and a beautiful house. Despite this, beneath the veneer and within the confines of her house, a desperate and downtrodden woman is revealed, trapped and frustrated by her monotonous and solitary life. Through the piece we experience the sufferings of Elephant Woman: the sacrifices she has made for her children, the heartache and resentment caused by her husband's affair, and the ensuing depression that the disappointment of love and a so-called perfect life have brought her.

Hidden from the outside world, Elephant Woman drifts between reality and unreality, entering her fantasy world of how she wishes life could be, only to come crashing back down to earth when reality sets back in. Of course, life is about keeping up appearances, the truth of her sorry existence will remain locked within her, as she is to her house and life.

Libretto

Elephant Woman: Zombie Song (Jo Shapcott)
(*'Elephant Woman' reflects on the sorry state of her life*)...

Nothing left except to grow
into my elephant skin,
expand into the great folds,

unfurl my ears across the kitchen,
remove myself into the bathroom
for nine days to celebrate my nose

and with my generous feet
tread gingerly round the house.

Prayer for Light 1 (Elizabeth Jennings)
(*She pleads that her depression will lift*)...

Let it not come near me, let it not
Fold round or over me.
Lantern me, stars, if I look up through wet hands,
Show assurance in blurred shining.

(*Elephant Woman is granted 'light' and enters her fantasy world*)...

may i feel said he (E.E. Cummings)
(*She wishes how her sex-life could be. **The Twist:** Elephant Woman stewes over and imagines what her husband has been up to with his mistress... "but your wife"...and finally marks her territory and who her husband truly belongs to... "you are Mine")...*

may i feel said he
(i'll squeal said she
just once said he)
it's fun said she

(may i touch said he
how much said she
a lot said he)
why not said she

(let's go said he
not too far said she
what's not too far said he
where you are said she)

may i stay said he
(which way said she
like this said he
if you kiss said she

may i move said he
is it love said she)
if you're willing said he
(but you're killing said she

but it's life said he
but your wife said she
now said he)
ow said she

(tiptop said he
don't stop said she
oh no said he)
go slow said she

(cccome? said he
ummm said she)
you're divine! said he
(you are Mine said she),...

Interlude 2

(Elephant Woman crashes back to reality. Her 'grin and bear it' attitude towards her husband's affair has vanished and the wrath of Elephant Woman is exposed)...

your wife, the mother of your children.
How could you, with that whore of a woman.
All this, all this nothingness
has been for you and them. And...

The Mother (Anne Stevenson)

(She speaks of the enormous sacrifice – her life – that she has made for her children)...

Of course I love them, they are my children.
That is my daughter and this is my son.
And this is my life I give to them to please them.
It has never been used. Keep it safe. Pass it on.

The Victory (Anne Stevenson)

(Elephant Woman rages over the physical pain caused by motherhood, despite the supposed fulfilment and happiness that children are meant to bring to a woman's life. Nevertheless, a mother's love is unconditional, she would go to the ends of the earth for her child)...

I thought you were my victory
though you cut me like a knife
when I brought you out of my body
into your life.

Tiny antagonist, gory,
blue as a bruise. The stains
of your cloud of glory
bled from my veins.

How can you dare, blind thing,
blank insect eyes?
You barb the air. You sting
with bladed cries.

Snail! Scary knot of desires!
Hungry snarl! Small son.
Why do I have to love you?
How have you won?

Prayer for Light 2 (Elizabeth Jennings)

(She pleads that her depression will lift)...

Let it not come near me, let it not
Fold round or over me.
Spear through fog I feel in me.
Out of the furthest reach of possible nights,
make thoughts candles to light me.

(Elephant Woman is granted 'light' and enters her fantasy world)...

i carry your heart with me (E.E. Cummings)

*(She wishes how her love-life could be. **The Twist:** Elephant Woman sings of her unwavering love, devotion and need for her husband, despite his infidelities. The sonnet is not completed)...*

i carry your heart with me (i carry it in
my heart) i am never without it (anywhere
i go you go, my dear; and whatever is done
by only me is your doing, my darling)

i fear

no fate (for you are my fate, my sweet) i want
no world (for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

i carry your heart (i carry it in my heart)

Prayer for Light 2 (Elizabeth Jennings)

(Elephant Woman crashes back to reality. She pleads that her depression will lift)...

Let it not come near me, let it not
Fold round or over me. I have
Put every light in the house on.
May their filaments last till true morning.

(This time, 'light' is not granted and she remains in reality)...

Elephant Woman: The Pied Piper (Jo Shapcott)

(Elephant Woman reflects on the sorry state of her life. She is trapped)...

Nothing left except to grow
into my elephant skin.

The poems 'i carry your heart with me' (i carry) and 'may i feel said he' are from COMPLETE POEMS 1904-1962, by E.E. Cummings, edited by George J. Firmage, by permission of W.W. Norton & Company. Copyright © 1991 by the Trustees for the E.E. Cummings Trust and George James Firmage.




"The Victory" and "The Mother" by Anne Stevenson from Reversals (Wesleyan University Press, 1969). © 1969 by Anne Stevenson Elvin and reprinted by permission of Wesleyan University Press.

"Fragment for the Dark" © Estate of Elizabeth Jennings.

Key




, = When a raised comma appears at the end of a bar, it should be considered as a pause (the duration is determined by the conductor as opposed to the composer). It may be thought of as the end of a phrase/sentence or a breath/retake before the next one commences.

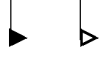
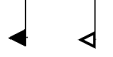



Instrumentalists

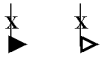
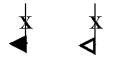

 = Blow through instrument (no tone, just air)  = Flutter tongue  = graduate to/ gradually change


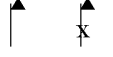

Singer




▪ Notation:



 = Sprechgesang  = Spoken  = Whispered

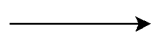
 = Exhale (voiceless)  = Inhale (voiceless)    = Hold breath

 = Exhale (with some tone)  = Inhale (with some tone)  (✓) = Breath/ optional breath

 = Chest Voice  = As high as possible  = Mouth closed (*Bocca Chiusa*)

 = Glissandi following direction of line  = Glissandi with trill  = Glottal onset/ stop

 = increased vibrato (warble)  = begin with no vibrato and gradually increase to a warble

 = graduate to (this also applies to text where the singer should gradually change from one phonetic/ phoneme to the next so changes in the overtones can be heard)

▪ Performance directions (placed above stave):

- *Italics* – refers to musical instructions, also relevant to manner and character of singing.
- [*Italics*] – are generally adjectives implying the necessary mood.

N.B. In *may i feel said he*, where appropriate, the use of adjectives above the stave applies to that particular section of text only and is cancelled by the 'said he/she'.

▪ Staves:

In the following situations, the singer is granted greater artistic freedom (theatrical rather than musical considerations should take priority):

- a single-line stave is shown: choices of pitch, vocal colourings and emotional content/variation are left to the discretion of the singer. Although rhythmic elements are notated, these are suggestions only and may be applied flexibly.
- notes without stems are used (pitch and text are specified only, e.g. *Prayer for Light*): choices of rhythm, dynamics, vocal colourings and emotional content/variation are left to the discretion of the singer. N.B. The setting of the text should fall within the bar that it appears in. The specified pitch should be maintained until a new pitch is shown.

There is some use of ossia within the score. At this point, the singer should choose whichever option they prefer.

▪ **Lyrics/text/ phonetics** (placed under score):

Phonetics are used within the score and are indicated by the phonetic symbol (taken from the International Phonetic Alphabet) being placed in square brackets, e.g. [f]. Phonetics are used when a particular self-contained sound quality or percussive effect is sought.

| VOWELS | | |
|------------------------|-----------------------------------|--|
| <u>Phonetic symbol</u> | <u>Respelling</u> | <u>Representative Word</u> (spoken with Received Pronunciation) (relevant sound in bold) |
| [a] | ‘ah’ | Bath |
| [æ] | ‘ae’ | Apple |
| [ā] | A front vowel between [a] and [æ] | Are |
| [o] | ‘aw’ | Cod |
| [ɜ] | ‘er’ | Nurse |
| [i] | ‘ee’ | Fee |
| [ɪ] | ‘ih’ | Kit |
| [u] | ‘oo’ | Boots |
| [ʊ] | ‘ou’ | Foot |
| [ʌ] | ‘uh’ | Strut |
| [ə] | ‘uh’ (unstressed/weak) | Comma |

| CONSONANTS | | |
|------------------------|-------------------|--|
| <u>Phonetic symbol</u> | <u>Respelling</u> | <u>Representative Word</u> (spoken with Received Pronunciation) (relevant sound in bold) |
| [d] | | Deep |
| [f] | | Fellow |
| [g] | | Big |
| [h] | | Have |
| [k] | | Kept |
| [l] | | Letter |
| [ŋ] | ‘ng’ | Sing |
| [p] | | Stoop |
| [s] | | Sip |
| [t] | | Hat |
| [v] | | Give |
| [w] | | Western |
| [ʃ] | ‘sh’ | Shift |
| [θ] | ‘th’ | Think |

| COMBINATIONS | | | | | |
|------------------------|--------------------------------|---|------------------------|-------------------|----------------------------|
| <u>Phonetic symbol</u> | <u>Respelling</u> | <u>Representative Word</u> | <u>Phonetic symbol</u> | <u>Respelling</u> | <u>Representative Word</u> |
| [ax] | German pronunciation of ‘ach’. | German words & pronunciation of achtung, Bach. | [no] | ‘naw’ | Norwich |
| [bʌ] | ‘buh’ | Bug | [sə] | ‘suh’ | Bouncer |

| | | |
|-------|--------|----------------|
| [ɪf] | ‘eef’ | Beef |
| [hæ] | ‘hae’ | Happen |
| [hʌ] | ‘huh’ | Hut |
| [is] | ‘ees’ | Easter |
| [its] | ‘eets’ | Eats |
| [ki] | ‘kee’ | Key |
| [kɪ] | ‘kih’ | Killing |
| [kə] | ‘kuh’ | Stalker |
| [ko] | ‘kaw’ | Cod |
| [lɪn] | ‘lihn’ | Linen |

| | | |
|--------|---------|----------------|
| [ʃhɜ] | ‘sher’ | Shirt |
| [sl] | ‘sl’ | Slide |
| [tæ] | ‘tae’ | Tap |
| [tə] | ‘tuh’ | Painter |
| [tf] | - | - |
| [tʃ] | ‘ch’ | Chest |
| [we] | ‘weh’ | Where |
| [wə] | ‘wuh’ | Mower |
| [wɪtʃ] | ‘weech’ | - |
| [yɜ] | ‘yer’ | - |

The setting of *may i feel said he* is a portrayal of the ‘activities’ of the husband and his mistress. Therefore to distinguish the mistress from the wife, it is requested the singer adopts an Essex accent to portray ‘her’ (the mistress). N.B. This is not applicable to or requested on higher-pitched notes as it is unlikely to be either possible or audible at this range. The following are suggestions as to how this dialect may be achieved (**summary/ key characteristics in bold**).

| Rule | Notes | Applicable text |
|--|---|--|
| Greater use of front vowels (articulated in the front of the mouth). | [ā] and [æ] replaces [a]: 1) [aɪ] (‘i’ of price) becomes [āɪ] 2) [aə] (‘are’) becomes [āə] 3) [əʊ] (‘oh’ of goat) becomes [āʊ] 4) [eɪ] (‘ey’ of face) becomes [æɪ] 5) [aʊ] (‘ow’ of mouth) becomes [æʊ] [ɪ] (‘ih’ of it) becomes [i] when in a stressed position. | 1) I’ll [āɪo], why [wāɪ], [wāɪf], mine [māɪn^] 2) Are [āə], far [[fāə] 3) Don’t [dāʊnt], go [gāʊ] 4) Way [æɪ] 5) How [hæʊ] It [it], if [ɪf], which [wɪtʃ], kiss [kɪs], is [is]. N.B. Kill is not affected. |
| Alterations to consonants | 1) Final [t] & [g] are not pronounced 2) Initial [h] is not pronounced 3) Final [l] becomes [o] | 1) Not [no], it [ɪ], but [b^] Killing [kɪlɪn] 2) How [æʊ] 3) I’ll [āɪo] |
| Certain diphthongs become monophthongs | 1) Only the first vowel of a diphthong is pronounced. 2) Only the second vowel of the diphthong is pronounced. | 1) Where [we] 2) You’re [yɜr] |

▪ Vocal qualities/ onsets

In addition to the use of an Essex accent, it is requested that the singer portrays and differentiates between the 3 characters in *may i feel said he* by use of varying vocal qualities. This may be achieved by the following suggestion:

- 1) Him/ Husband – lyrical, smoother tone.
- 2) Her/ Mistress – coarse tone (perhaps achieved through a nasal quality).
- 3) Narrator - normal/ 'legit'/ natural voice

N.B. The wife/ Elephant Woman sings again in bar 117, therefore the singer should return to the voice they use through the rest of the piece at this point.

Every Inch Of Many Effigies –
Six Courthouse Songs

FULL SCORE

Joanna Lee

Every Inch Of Many Effigies – *Six Courthouse Songs*

- i) Opening Statement
- ii) The Cross-Examination of George ‘Dubya’ Bush
- iii) The Defence of Margaret Thatcher: George Square Death Party
- iv) Summary of Facts
- v) Deliberation (*instrumental*)
- vi) Verdict

FULL SCORE

Joanna Lee

Instrumentation

Flute/ Piccolo
Oboe/ Alarm Clock
Clarinet in Bb / Bass Clarinet in Bb
Bassoon / Alarm Clock
Horn in F / Sandpaper Blocks

Percussion:

Vibraphone
Glockenspiel

Tubular Bells



Crotales



Ocarina



Bass Drum
Snare Drum
Tom-Toms (4)

Temple Blocks (5)
Vibraslap
Whip
Wood Block

Anvil
Crash Cymbal
Sizzle Cymbal
Tam-tam
Triangle

Reception-Desk Bell
Typewriter
Washboard
Air Canister

Harp
Piano / Toy Piano / Sandpaper Blocks

Baritone + Megaphone

Violin I
Violin II
Viola
Violoncello
Double Bass

Text

i) Opening Statement – by Alan McKendrick

Scene -

the late-night rain-tapped corridors of a very modern institute
A technologically marvellous well-kempt knacker's yard
where creeds, credos and tenets
Get lovingly refurbished into sculptural entertainments
for the select.

Behold, please,
the waxwork museum of ideologies.

The sundry trapped-in-aspic consciousnesses
of the progenitors of history's greatest messes
Shall stand tonight in rigorous trial for your delight
(and dismay)
as each pleads its ardent justification.
Each may plead as much as it likes –
You be the judge.

Enter, please,
the courthouse for suspect ideologies.

Now these exhibits don't look human, I concede;
you'd be correct -
nor scarcely even geometric;
you'd be correct -
most look in fact like something
dropped from out a helicopter,
dragged nine miles very very fast underwater
then forced to run a sack race at the Somme. As the sack.
NOT PRETTY.
I'm not going to tell you you wouldn't enjoy this experience more blindfolded, Your Honours.
YOU WOULD.

But listen to the lilting sounds they make. That's right, they sing.
Various ideologies shriek like kettles at night for your delight.
Let me turn on a pair of rogues that I think you might know.

The gentleman first. Then the lady.
It's how both would have wanted it.
You'll see.

Trial now. Questions after. Let's go.

ii) The Cross Examination of George 'Dubya' Bush – By George W. Bush (selection of Bushisms)
So Mr President, if you're going to win a second term you're going to need to convince us you are steering the country back to prosperity. What do you propose?

"There's time for politics...and I...that's an absurd insinuation."

"I know what I believe. [So] I will continue to articulate what I believe and what I believe -- I believe what I believe is right."

"I'm the commander -- see, I don't need to explain...why I say things. That's the interesting thing about being president."

"You've misunderestimated me there."

"See, in my line of work you got to keep repeating things over and over and over again for the truth to sink in, to kind of catapult the propaganda."

"I couldn't imagine somebody like Osama bin Laden understanding the joy of Hanukkah."

"I would say the best moment of all in my [warmongering] office was when I caught a 7.5 pound largemouth bass in my lake."

"I'll be long gone before some smart person ever figures out what happened inside this Oval Office."

"I will not withdraw, even if Laura and Barney [the dog] are the only ones supporting me."

What was your biggest mistake?

"I wish you'd have given me this question ahead of time so I could plan for it...I'm sure something will pop into my head...with all the pressure of trying to come up with answer, but it hasn't yet...I don't want to sound like I have made no mistakes. I'm confident I have...you just put me under the spot here, and maybe I'm not as quick on my feet as I should be in coming up with one."

"I promise you I'll listen to what has been said here, even though I wasn't [really] here."

iii) The Defence of Margaret Thatcher: George Square Death Party – by Alan McKendrick

It would seem those I used to work for
have a party planned for me
the impulse for which comes from no place generous
nor festive.

Their sputtering indignation
roils like wracked church bells through my ears
It's musical
I'd judge so -
a roundly pleasing sound

My every so-called crime they clamour,
clamour to detail -
supposed 'crimes'
against milk,
against mines
and
Argentine mothers' sons

Each and every
I both acknowledge and submit
As deeds far far far better done than not

These strutting, blunt and thwarted
ambulant complaint machines
each with its sour singe-mark of frustration half-passing for a face -
Ageing and embittered bus-riders all.
Demagogues,
ideologues,
the self-appointed vocalists of the so-called 'national mood'.

It would seem those I used to work for
Have a party planned for me.

In unsunlit George Square, Glasgow
they will gather in their tens of thousands
and revel on occasion of my death;
this bacchanal, hard-planned for years now
may I say you are welcome to it.
When it comes.

Make me your new Guy Fawkes,
battered Judy, Aunt Sally,
Perform your very vilest on every inch of many effigies.
Feed your mean and drunken bonfires this thin inflammatory gruel.
Do your worst.
I require no defence.

For as George Square steams in ritual
you all forget your true position,
for a few hours palsied song-and-dancing
in this granite ice-rink of the soul.

But morning light will redeliver
the real and bigger picture -
that I am possessed of progeny,
who are possessed of all of you.

iv) Summary of Facts

By George W. Bush (quotes)

"These weapons of mass destruction have got to be somewhere!"

"These acts of mass murder..."

"The axis of evil".

"One of the hardest parts of my job is to connect Iraq to the War on Terror."

"For every fatal shooting, there were roughly three non-fatal ones. And, folks, this is unacceptable in America."

"[Katrina]...I didn't anticipate the breach of the levees."

"Goodbye from the world's biggest polluter."

By Margaret Thatcher & Arthur Scargill

Margaret Thatcher quotes:

"The sick man of Europe."

"Strike fever."

"The rule of the law must prevail the rule of the mob."

"To cure the British disease with socialism was like trying to cure leukaemia with leeches."

"We had to fight the enemy without in the Falklands. We always have to be aware of the enemy within, which is much more difficult to fight and more dangerous to liberty."

"The lady's not for turning."

Arthur Scargill quotes:

"You will look back at this struggle - you will look back with pride in your eyes."

"We've had riot shields, we've had riot gear...our people, we've had people hit...and kicked to the ground."

vi) Verdict – by Alan McKendrick

Forth

from charm-free schools they shamble, engaged in fumbling rape
of all decent ideals while blithely trouncing satire at its own game.
Elocutionary lies perch upon their porcelain teeth
Like scented squashed and tippexed turds atop well-fornicated phone wire.

(NOT PRETTY)

Regard, please

The taxpayer's leeching and besuited disease.

Tonight they must answer for their minds made of mustard

And their terrible

woeful deplorable

wretched execrable

egregiously poor example.

Which says

our children shall have lives which make Bacon's screaming popes look affable

Which says

The right way to run a railroad is no hat and all cattle

Which says

that ectoplasmic generality

should form the full extent and breadth of ALL good citizens' vocabularies.

Listen, please.

To this court's solution to incorrigible disease.

This Be The Verdict.

Politics requires energy,

and energy invariably

veers to comedy

When You Don't. Know. What. You Are. Doing.

This is clever of you.

And makes you easy to laugh at.

The verdict is

You should no longer be laughed at.

The verdict is

You should no longer be laughed at.










The verdict is

You should no longer be laughed at.

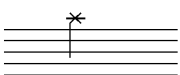

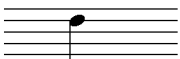






Though the beatings will continue until morale improves

Trial done. Charges answered? Verdict : NO.

VOCAL KEY

| | | | | | |
|---|---------------------------------|---|--|--|---|
|  | = Sung |  | = Sprechgesang (sung-speech). |  | = Spoken (Relative pitch only. When indicated, this notation also refers to shouting) |
|  | = Inhale (just air) |  | = Voiced inhale (only slightly voiced, mainly air) |  | = As low as possible |
|  | = Exhale/ whisper (just air) |  | = Voiced exhale (a breathy spoken tone) |  | = Tremolo (on a sung tone. [rrrr] roll tongue) |

TYPEWRITER KEY

| | |
|---|---|
|  | = Slam paper wire/holder down |
|  | = Twist paper feed (using round knob on side of carriage) |
|  | = Key (hit any letter/number/punctuation key) |
|  | = Space bar |
|  | = Shift button/s |
|  | = Automatic key |
|  | = Shunt key (key with leftwards arrow on, just above red tab key) |
|  | = Slide carriage leftwards (using square button on top right of carriage) |
|  | = Return carriage rightwards (using carriage return lever) |

Krazy Kat

(opera for four voices &
chamber ensemble)

FULL SCORE

Joanna Lee

Krazy Kat

(for four voices &
chamber ensemble)

Prologue, Act 1, Act 2, Act 3
c. 40 minutes

(work in progress)

for Tête á Tête

Text by Howard Skempton
& George Herriman

Joanna Lee

Synopsis

Krazy Kat is based on the comic-strip *Krazy Kat* (1913-1944) and its cartoonist, George Herriman. *Krazy Kat* is a love triangle in which Krazy, a saintly and philosophical cat, is in love with Ignatz, a cynical egotist of a mouse who obsessively seeks to “*bean that Kat’s noodle*” with a brick. Krazy, blind with love and an idealistic naivety, awaits each brick with joy, considering the hurled bricks “*missils of affection*.” Offissa Pupp, unrelenting enforcer of law and order, is in love with Krazy and seeks to protect “*that dear Kat*” from “*sin’s most sinister symbol*”, Ignatz’s brick. *Krazy Kat* is set in Coconino County, a landscape inspired by the Navajo lands of Monument Valley in Arizona with endlessly shifting skies, burnt-orange buttes and mesas, flapjack moons and lunatic cacti.

Instrumentation

| | | | |
|-------------------|---|---------------|--|
| Krazy Kat | – | Soprano | |
| Offissa Bull Pupp | – | Mezzo Soprano | - plus percussion (balloons) |
| Ignatz Mouse | – | Tenor | |
| George Herriman | - | Baritone | - plus percussion (ratchet & football whistle) |

Piccolo / Flute / Percussion (castanets)

Clarinet in Bb / Bass Clarinet in Bb / Percussion (castanets)

Percussion

(crotales, small tam-tam, temple blocks (5), triangle, toy piano, side drum, crash cymbal, reception-desk bell, bass drum, alarm clock, tubular bell (Bb), bell tree, washboard, medium bell, honk-parp horn, metal bars, ratchet, egg shaker, vibraslap, set of keys, small bell)

Harp

Violin

Cello

Double Bass

Krazy Kat received the Stephen Oliver Award and was composed in relation to this for performance as a ‘work in progress’ by Tête á Tête and CHROMA in the Tête á Tête Opera Festival, Riverside Studios, London in August 2010. The project was kindly funded by the Stephen Oliver Award and The Leche Trust.

The cast and crew consisted of:

Singers: Omar Ebrahim, Sarah Leonard, Joe Shovelton, Alison Wells.

Ensemble: CHROMA

Director: Bill Bankes-Jones

Conductor: Tim Murray

Designer: Fabrice Serafino

Stage Manager: Sarah Tryfan.

Text - by Howard Skempton & George Herriman

Prologue

HERRIMAN:

You have written truth, you friends
of the “shadows”, yet be not
harsh with Krazy -
he is but a shadow himself,
caught in the web of
this mortal skein.
We call him “Cat”,
we call him “Crazy”,
yet is he neither.

At some time will he ride away
to you, people of the twilight,
his password will be the echoes of
a vesper bell, his coach, a
zephyr from the west -
forgive him, for you will
understand him no better than we
who linger on this side of
the pale.

KRAZY:

Ah, what wundaful day-drims I’ve had today -
be still my heart, flutta not so -
I wunda is it “love”

HERRIMAN:

Krazy wonders if it’s “love” and we wonder if you do -
and maybe you wonder if we do -
and then again maybe you’re not “wondering” at all -
how should we know
But, first, a little history:

ACT I

HERRIMAN:

There was a day, in ancient Egypt,
when “Kleopatra Kat”, siren of the Nile,
held enslaved the heart
of a noble Roman rodent -
“Marcantonni Maus”.

KRAZY:

I am Krazy,
child of Kleo.
I am a Kat of Egypt;
I dream only of power;
I hold the respect of the world.
I am the cat’s whiskers.
I am the Kat with the cream.

HERRIMAN:

But youth and a warm heart conspire,
And Krazy succumbs to love.

KRAZY:

Here am I, Krazy,
a feline high-flyer,
in love with a mouse:

MOUSE (IGNATZ):
That's me!
I wail,
and strum my lyre.
The sphinxes and pyramids resound
to the melody of an Egyptian ukelelean serenade,
but to no avail.
Who will rescue me from my lovelorn plight?
I know!
That wise old hound,
the Sage of Karnak!

SAGE OF KARNAK (BULL PUP):
They who dwell in the ethereal lanes
bid me say to you,
that you must write to her - telling of your love.

HERRIMAN:
When Mouse explains,

MOUSE (IGNATZ):
I cannot write!

HERRIMAN:
"Ptolemy Hoozis", most erudite
blacksmith of the Nile,
indents in everlasting brick
an ardent note.

MOUSE (IGNATZ):
I see my love aloft,
in reverie,
as on a Katafalque.
I'll send my brick
with all my might.

HERRIMAN:
Zzzzzip! Pow!

KRAZY:
Ow!

BULL PUP:
How wrong our pride and joy to smite!

KRAZY:
Halt! Harm him not.
I love him.

HERRIMAN:
And so,
from then to now,
the brick does crease the lady's bean.
Zzzzzip! Pow!

ACT II

HERRIMAN:
So, here is Krazy Kat!
And here is Ignatz Mouse!

Zzzzzip! Pow!

KRAZY:

My doom is sealed.

IGNATZ:

Krazy, I want you to say,
And say right
Before all these people,
That you deserve every "Pow!"
You get handed to you,
By me.

KRAZY:

Ignatz, I admits it -
Good peoples, I admits it -

IGNATZ:

Thanx.
Zzzzzip! Pow!

HERRIMAN:

And now, in view of all
That the mouse people have suffered
In the past from kats,
Who can say
That Krazy is not getting
What's coming to him?

BULL PUP:

That's OK
For you!
But I'm Officer Pupp,
The arm of the law!
So I won't ignore
That mischievous mouse -
I'll lock him up!

HERRIMAN:

And what's more,
He's one doting dog!
He adores our cat,
So is bent on arresting
Our brick-hurling rodent
Who knocks her flat.
But Krazy loves Ignatz!
And Pupp...?
This Pupp loves Krazy!

BULL PUP:

Oh, would that I were klown
Instead of kop oh,
Would that my forte be komedy
Instead of the konstabulary -
That I might bring a smile
To the wan, wasted, wistful pan
Of that dear Kat.

Act III

HERRIMAN:

But Krazy is smitten

By Ignatz.

Zzzzzip! Pow!

IGNATZ (to Herriman):

Hey, you!

Yes, you!

Help me!

Get me out of here!

(Uncertain about helping Ignatz, Herriman turns to attend to Krazy.)

KRAZY:

L'il ain'jil,

I dreamt he kissed me.

I shall sing of my love:

IGNATZ:

Give me a break!

KRAZY:

"The hours I spend with you,"

IGNATZ:

Oh, puh-lease!!

KRAZY:

"Dear hah-ha-hart -"

IGNATZ:

A-ha!

Some keys!

(Unlocks door.)

Ta-dah!!

I'm going to get me a brick!

KRAZY:

"Is like a string of puh-huh-hearls t'meee -"

IGNATZ:

A brick from the yard!

KRAZY:

"I count them o-va, evereee one uh-part -"

IGNATZ:

I'll let loose ... a real humdinger!

KRAZY:

Mondi, Toozdi, Wensdi, Thursdi, Frydi, Sattiddi.

IGNATZ:

I'll have that Kat ... within my sights!

KRAZY:

"My rosie-ree, my-hy rosie-ree -"

BULL PUP:
That so-and-so!

KRAZY:
“Each hour, a brick -”

BULL PUP:
I’ll put my badge to good use!

IGNATZ:
I’d best be quick!

KRAZY:
“Each brick a puh-rayer -”

BULL PUP:
Now then, mouse,
You stop right there!

KRAZY:
“... a puh-rayer -”

IGNATZ:
I bought this brick,
I’ll hold it tight.

KRAZY and HERRIMAN (duet):
“... a puh-rayer -”

BULL PUP:
Just give me that!

IGNATZ:
It’s mine!

BULL PUP:
But not to throw!

KRAZY and HERRIMAN (duet):
“... a puh-rayer -”

IGNATZ:
This brick is what you call ... exclusive!

BULL PUP:
You’ve had your fling!

IGNATZ:
You’re out of line!
(Herriman moves to intervene.)

BULL PUP:
I’ll see you home!


HERRIMAN:
And Krazy dreams of bricks all night.


Performance notes


Vocal


When a one-line stave is used, exact pitch is not specified but relative pitch applies.


Notation


 = Sung


 = Sprechgesang
(sung-speech).


 = Spoken
(Relative pitch only. When indicated,
this notation also refers to shouting)


 = Whistle


 = Exhale/ whisper
(just air)


 = Voiced exhale
(a breathy spoken tone)


 = As low as
possible (sung)

 = Falsetto

 = Technique/action
specified in score
(undertake technique/action for
specified duration. Rhythmically
free within overall duration.)


 = Quarter Sharp


 = Glissando
with trill

 = Extra vibrato
(warble)

Instrumental


Wind


flz.
 = Flutter tongue


 = Breathy tone (blow through instrument. No tone, just air).

Harp

Thunder

 = Thunder (Smack the lower strings violently with a flat left hand, leaving strings immediately after impact)

 = Pedal Buzz (Hold pedal halfway between two indicated positions to create buzz)

pedal gliss.
 = Pedal slide (Play only the first note, letting the strings vibrate freely. Then move pedal in rhythm and direction indicated producing the desired notes)

Mannequin

(short opera for three female voices
& four instrumentalists)

FULL SCORE

Joanna Lee

Mannequin

(short opera for three female voices
& four instrumentalists)

c. 10 minutes

FULL SCORE

Text by Hannah Silva

Joanna Lee

Instrumentation

| | | |
|-------------|---|---------------|
| Mannequin 1 | – | Soprano |
| Mannequin 2 | – | Soprano |
| Mannequin 3 | – | Mezzo Soprano |

Clarinet in Bb / Percussion (guiro, zip, velcro, camera, castanets)

Percussion

(reception-desk bell, xylophone, coat hangers, hairbrush & comb, wood blocks (4), glockenspiel, bass drum, sandpaper blocks, small handbell)

Piano / Percussion (scissors, hairspray) / Zip

Cello / Percussion (triangle, fabric) / Zip

Synopsis:

“Headless mannequins are the ultimate choice for flexibility”

What’s the next big thing in mannequins? Mannequins transform with the seasons. The mannequin’s job is to announce each season. Mannequins reflect the human world – the constant changing of appearance through clothes and surgery. When plastic surgery is taken to extreme appearing to be *almost* real is preferable to actually being real. Like humans, these mannequins are striving for perfection. Our central mannequin changes her body with the changing seasons. She becomes faceless, and finally headless in this obsessive search for the ultimate state of being.

Text: - by Hannah Silva

Section 1: Summer

This season introduces the world of the mannequins. Their language is made from fragments that they have heard around them in the shop. There is also a sense that they are trying to construct a language. Perhaps an element of the street seller/fashion pages gone wrong. Some fashionista oohs and ahhs in there as well. In this world – it's good to change, to strive for perfection. '1' is the most extreme. The other two are her groupies. '1' is shown using bold..

Su

Mm m mmmm m m er er

er's a br

eeeeeee ea sy breee zy lemon squeeEEEE zy **eeeeeze ease**
pierce burn tease freeze

Stitch it split it nip it zip it perfect fit

Change is: **Good!** Ooooo!

Ease

easy w

ear ward d d d drape dip dye to die for

robe of fl peek pinch it tuck it poke it perfect

Change is GGGGG!

orals and f f f f florals b

right

ly colou

red slick silks

Ultra **fem**

inine

Yes!

pretty

Oh so pretty

Change!

titty titty titty tacky plas nervous **tic plas tic drastic** fantastic **stick** ch ch

Change

Yes

Ange el

Angel

Ohsoohsoohsoohsoohso

Ohsoohsoohsooh

pop pull fry paint scoop

Per fectperf ectperfe ctperfec tperfect perfectdefectinfectreflect

oh so perfect

Section 2 Autum

'I' gets rid of her features. – Plastic surgery gone extreme. The next big thing in mannequins is faceless.

Your g...uide.....our...your guided guide us...

...Your guide to

Autumn's!

fall flaw less sell us!

Sed...

uctive loooks oooo

Sed...

ative

Fa cial lost face save face lift face off face

Change! **Efface!** Bold!

smile s s s split spill

slip lip **tears** [*cry*] tears [*rips*] **ears**
chic cheek **eyes** yes! nose No

face deface erase deface erase

This season's look is

faceless

Section 3: Winter

This Season's look is headless. So in a way it's the suicide scene - 'I' gets rid of her body.

We sa sa s say save sell
lute win t in
ter's eleg her
ant mili m
tary inspired inspire expire sp
suicide redd eadp erfectin fectde fectre flect
smock suicideinsidesmockmock

Scoop Neck sc oooo k
V Neck v n k
Halter Neck Ha ha ha k k k t
Bateau Neck eau eau t t t t k k
Boat Neck b b bow row boat gently.... n k
Cowl Neck l l merrily!
Crew Neck
No neck
neck and neck lace [*necklace*]
necklace
neck
less breath less neck less
Decollette

Section 4: Spring

'I' has got rid of her head and celebrates her arrival at the ultimate state of perfection.

less man I mate quin ult oice oice f f f lex

- Height:
- 1550 millimetres

lexibilequins de d less

- Bust:
- 830 millimetres

less mann e quins are the ult I mate

- Waist:
- 630 millimetres

ch ch ch oice f f or flex ibility

- Hip:
- 880 millimetres

Head less mann equins are the ult i mate choice for flex ibility

- Base diameter
- 1.380 millimetres

choice less the ultimate sni uq enn am sniuqennam mannequins flex less

- Head
- Less

head the ult I mate ch ch ch choice f f lexibil titty t t t t t

- She is a very popular
- Mannequin
- Durable
- Affordable
- Natural
- White matt finish **sh**

Performance notes













Voices

Word emphasis is sometimes purposefully placed incorrectly, to mimic an automated voice system and thereby, assist in conveying the sense of mannequins being pre-programmed entities.

Mannequins 2 & 3 should maintain a chirpy and pre-programmed manner/tone throughout.

When a one-line stave is used, exact pitch is not specified but relative pitch applies.

Notation

| | | | | | |
|---|---------------------------------|---|---|---|---|
|  | = Sung |  | = Sprechgesang (sung-speech). |  | = Spoken (Relative pitch only. When indicated, this notation also refers to shouting) |
|  | = Inhale (just air) |  | = Voiced inhale (only slightly voiced, mainly air) |  | = Technique/action specified in score (undertake technique/action for specified duration. Rhythmically free within overall duration.) |
|  | = Exhale/ whisper (just air) |  | = Voiced exhale (a breathy spoken tone) |  | = Tremolo (on a sung or exhaled/whispered tone. [brr] tremolo/roll tongue, [zz] tremolo/buzz of tongue against lips/teeth, [kk] tremolo of throat, like German ach) |
|  | = Low sung tone |  | = Glottal onset/stop (click in throat at start of sound, as heard if you cough or when saying 'uh-oh') |  | = Low sung tone with glottal onset This mimics the bass drum sound of beatboxing. It should be resonant, meaty and powerful! |

The Princess

(A Story from the Modern Greek)

(for female voice & cello)

Joanna Lee

The Princess

(A Story from the Modern Greek)

c. 15 minutes

(for female voice & cello)

for Sarah Leonard
& Robin Michael

Text by Howard Skempton
& James Elroy Flecker

Joanna Lee

The Princess

(A Story from the Modern Greek)

TEXT - by Howard Skempton and James Elroy Flecker

Intro

Narrator: James Elroy Flecker
Tells a nautical tale,
Which reflects his love
Of the Greek seas,
But is hardly antique.

Act I – The Princess

Flecker: A princess armed a privateer
To sail
The Chersonese.

Narrator: And, as if to tease,
Fails
To mention her name.
So, we'll call her Princess,
As in "Oi, Princess!",
Though she probably came
From the Ukraine.

Flecker: Feisty and fearsome,
Buxom and handsome,
And fancy-free,

Narrator: She gave her boat
A make-over, an overhaul,

Flecker: Fitting it with purple sails
To belly in the breeze.
With golden fixtures,
Boards of oaks,
And a name writ out in pearls,

Narrator: She wrote her own rules,

Flecker: Broke the mould...
For all the jolly mariners
Were gallant little girls.

Interlude

Narrator: This captain was a princess,
Yet
She was no martinet.
Respectful
Through and through,
And generally informal
In her dealings
With the crew.

Act II – Aboard the Princess' Privateer

Crew: Ro-ho-heave-ho,
Catch-as-catch-can,
We sail for our princess,
We're girls to a man.

Ro-ho-heave-ho,
Raise a hue and cry,
Find a sober cooper
To keep our powder dry.

Princess: Quartermistress,
How are we today?

Quartermistress: We're OK, Princess,
And we're set to bear away
As the Bos'n
Checks the rigging.

Princess: So, Bos'n,
Your report?

Bos'n: I thought the main was sagging,
But it's fine.

Princess: And, Carpenter,
Have you fixed those leaky seams?

Carpenter: Aye, Ma'am,
We have a strong hull,
Caulked with oakum fibres,
From bow to stern.

Narrator: At this, the princess gave a shout:

Princess: That's cool!
We have a tight ship!
Let's return
To our labours.

Interlude

Narrator: Little did she know
That the son
Of the King of Spain
Was in pursuit,
Determined to track her down
And win her hand.

His closeness to the crown
Allowed him command
Of three frigates,

Many hundred men,
And the inevitable cohort
Of simpering hangers-on.

Act III – Aboard the Prince's Frigate

Flunkey: Most splendid Royal Highness,

Narrator: Said one of them,

Flunkey: The hammocks have been piped up,
The decks swabbed dry,
And your entire crew
Is mustered by the list.

And nearby,
A mile or two to port,
The elusive maiden,
Waiting to be kissed.

Narrator: The ships drew close.

Prince: O lovely Captain,

Narrator: Called the Prince,

Prince: I would exchange this noble vessel
For a kiss,
A mere osculation,
A smidgen
Of your affection.

Surely you can spare
A single kiss!
Forgive me if I stare:
Such great beauty
Is unfathomable.
Please be kind;
You are forever on my mind.

Interlude

Princess: Who's this poncey prince?

Narrator: Cried Princess,

Princess: And why is he enchanted?
Is it because
I take such things for granted?
I'll make him pay the price,
I'll make him wince,
This prince.

Act IV – The Prince & Princess' Encounter

Narrator: And so,

Prince: Allez!,

Narrator: They fought,

Princess: Take that,

Narrator: From bowsprit to transom,

Prince: Wah HOO!

Princess: And that!

Prince: My sword!

Princess: I'll swat you overboard!

Prince: I'll beat you back!

Princess: A-ha!

Prince: Alas! Alack!

Princess: Fall to! You're flayed!

Prince: Oh woe! Oh my!

Narrator: He wasn't the sort
To beat a maid;
He tripped and fell,

Princess: Surrender!,

Narrator: And became her slave.
She drove him hard,
Although she thought him handsome.

Princess: Pull, pull!
Pull on the oar!
Pull on the oar
Until you're sore!

Prince: Give me a break!

Narrator: Moaned the Prince,

Prince: And let me take
The wheel!

Princess: Are you for real?

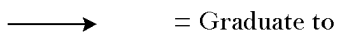
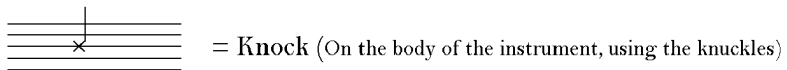
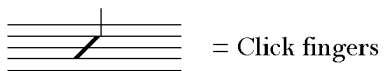
Narrator: She cried

Then, strange to relate,
She took him aside:

Princess: When we reach Istanbul,
And the rest are ashore,
You may have a date!

PERFORMANCE NOTES

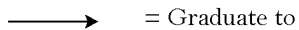
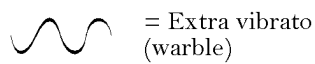
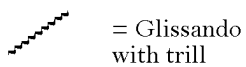
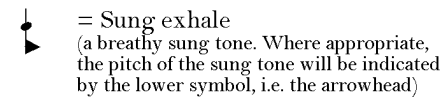
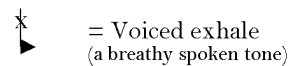
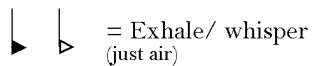
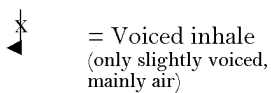
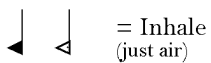
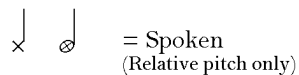
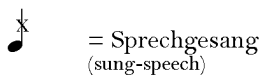
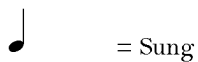
Cello



Vocal Range



Notation



Characters

The singer is asked to convey and distinguish between different characters within this piece and in order to do so, is requested to apply certain characteristics, accents and vocal tones for each role:

| Character | Characteristics | Accent | Vocal tone |
|---|--|---|---|
| Narrator | Enchanting, gallant & wise. | Scottish | Legato, warm & calm. |
| Flecker | Sophisticated & gracious. (Flecker was from a well-heeled background, studying at Oxbridge & then working for the British Consular Service) | RP (Received Pronunciation, standard Southern English). | Lush & lyrical. Lyric soprano. |
| Crew N.B. The Crew implies a group of people | Unrefined, tough & gritty. | Essex | Coarse & unrefined. Non-operatic, chest voice (optional), & speech and/or twang quality. |
| Princess/ Captain | Girly & lady-like but also feisty, self-willed & tenacious (an independent woman). | RP | Light, lyrical & girly. Soubrette soprano. |
| Quartermistress | Butch, a tomboy & stern. A Miss Trunchball type character. | Essex | Robust & burly. Non-operatic, chest voice (optional), & speech and/or twang quality. Like the Crew but more butch-sounding, resonant & sustained. |
| Bos'n | Vivacious, loopy, melodramatic & overly excitable. | Welsh | Breathy, shrieky & high-pitched. With lots of fluctuations of pitch. |
| Carpenter | Laid-back, 'rustic' & lazy. A drunkard. | West Country | Lazy. Sprechsgesang (not quite sung) & the tuning may be slightly out. |
| Flunkey | Elderly & elfish. Posh, pompous & sycophantic to his Prince. | U-RP (Upper-class Received Pronunciation. Queen's English) | Elderly & witchlike. Nasal & thin sounding. |
| Prince | Poncey, egotistical, & flamboyant. A complete show-off! | Spanish (English with a Spanish accent) | Sturdy, heavy & intense. Operatic & plummy with lots of vibrato. |

Text

In order to aid the singer convey the designated accents, a respelling of the text with the relevant accent appears (in *italics*) below the standard line of lyrics in the score.

In the respelling of certain vowels, an 'h' will appear after the vowel, e.g. *ah* & *ih*. This 'h' inflects the sound of the preceding vowel but is silent. This also applies to diphthongs, e.g. *ahih* (neither 'h' should sound). The general rule of thumb is 'h' sounds when at the start of a syllable but otherwise, is silent. When (r) appears in the respelling of a vowel, e.g. *e(r)*, the 'r' does not sound (it merely inflects the sound-quality of the preceding vowel).

When an extended dashed line - - - - appears in the respelling, elongate & augment the gradation between one syllable & the next. This is most notable in U-RP & West Country accents, e.g. me - - - - ūst ('most' in U-RP), stəR - - - - n ('stern' in West Country)

An 'Accent Learning Aid' with a full phonetic/ IPA transcription of the text with the relevant accents is included at the back of this score.

whippoorwill

for CoMA

(2+ vocalists)

Joanna Lee

whippoorwill is an exploration of nine different spaces and places in vocal performance.

Performance notes

Structure


- The piece consists of 9 different verses (labelled 1 to 9) plus a codetta.
- Each verse is split into two sections:
 - the first is in a box, this is improvised (based on the suggestions in the box);
 - the second is the stave aligned to the right of the box, this is set (should be performed exactly as written).
- The verses are an exploration of the title/keyword that appears above each verse (performers should consider the meaning of the word to experiment as much as possible).
- Overall structure:
 - verse 1, followed by verse 2, 3, etc., up to 9, then to the codetta.
 - within each verse: section 1 is directly followed by section 2. A designated leader should prepare for section 2 by conducting a full bar (in relation to the time signature of section 2) whilst still in section 1, therefore enabling the group to enter simultaneously.


N.B. The structure is not fixed and the performers are free to re-structure as they wish.


Additional points


- Choice of tempo is left to the performers/designated leader.
- Pitch in most instances is not exact (except when 5 staves are used) so any pitch may be chosen. Relative pitch is often implied (whether it is high/mid/low, or higher/lower than previous/next note) although this is still flexible, and some verses make suggestions of overall pitch/harmony, e.g. 'Range of pitches'.
- Actions and movements may be considered.
- Although aimed towards vocal performance, the piece can be re-interpreted by instruments.


Interpretation of notation (optional)


 = Sung


 = Sprechgesang
(sung-speech).


 = Spoken
(Relative pitch only. When indicated, this notation also refers to shouting)


 = Inhale
(just air)

 = Whisper

 = As low as possible

 = Exhale/ whisper
(just air)

 = As high as possible

 = Glissando with a rolled 'r'

whippoorwill this

moonday into
(big with unthings)

tosses hello

whirling whose rhyme

(spilling his rings)
threeing alive

pasture and hills

by E. E. Cummings

The poems '(hills chime with thrush)' and 'whippoorwill this' are from COMPLETE POEMS 1904-1962 by E.E. Cummings, edited by George J. Firmage, by permission of W.W. Norton & Company. Copyright © 1991 by the Trustees for the E.E. Cummings Trust and George James Firmage.

your little voice

(for soprano)

Composed 2001

c. 3 minutes 40 seconds

Joanna Lee

Key

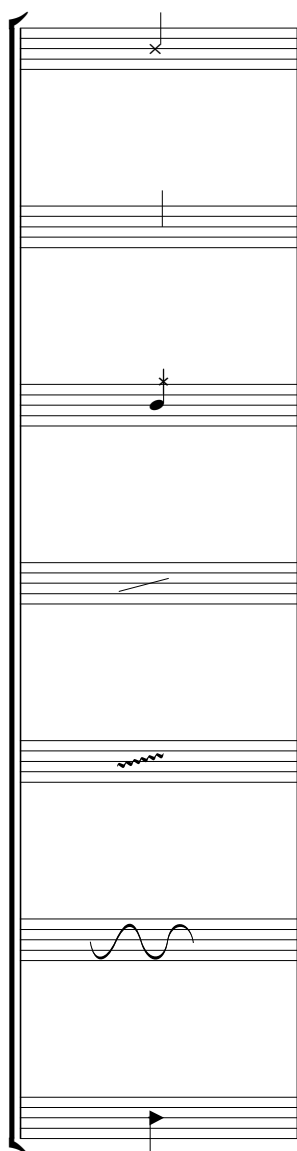
For the success of this piece, it is essential for the performer to conscientiously and sympathetically follow the markings of the music in a melodramatic and exaggerative manner. Don't be shy!

Styles

Each style begins where it is marked and continues until another style is specified.

- **CH: Child.** Sweet, squeaky and childlike.
- **JZ: Jazzy.** Sexy, velvety, with an American twang.
- **ML: Musical theatre.** West-end musical style, preferably in chest voice, legato.
- **NA: Normal/Arabic.** Normal voice but sung through the nose.
- **NM: Normal.** What would be regarded as the singer's normal voice.
- **OP: Operatic.** Much warble and resonance.
- **SW: Sweet.** A gentle and sweet tone, in a Motherly manner (Mary Poppins).

Techniques



spoken, at pitch, following direction relative to that written

whispered (with some tone), following direction relative to that written

sung-speech (Sprechstimme)

glissando

glissando using 'rrr' (rolled 'r')

extra vibrato

exhale, (no tone, just air)

Elephant Woman: a woman's love & life (Transposed score)

Elephant Woman: Zombie Song (Text by Jo Shapcott)

♩ = c. 72

Flute

Clarinet in B \flat

Female Voice

Zombie-like
(as if the life has been sucked out of you)

Drudging

Piano

ppp *mp* *pp*

simile

Ped.

Viola

Violoncello

Attacking/vicious
pizz.
mf

Attacking/vicious
pizz.
mf

arco
sul ponticello
sfzp *mp*

pizz.
mf

pizz.
mf

3

3

[illegible]

9

Fl. $p \leq f$ $p \leq mf > p$ mf mp

Cl. $p \leq f$ $p \leq mf > p$ mf

Voi. $p \leq f$ $mf \leq ff$ $mf \leq ff$ *Relieved to Gasp!*
let breath out
 to [sl] + [sl] [k][h] [a] [h^Λ][a]
 [through teeth] [through teeth]

Pno. $> pp$ mp pp mf mp mf pp
 Ped. Ped. Ped. 8^{vb}

Vla. *sul pont.* *pizz.* $pp < mp > pp$ mp mf mp mf mp

Vc. *sul pont.* *pizz.* $pp < mp > pp$ mp mf mp mf $> mp$

12

Fl.

Cl.

Voi.

Pno

Vla

Vc.

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

p *mf* *p* *mf*

? *legato mp* *f* *p*

[Λ] [Λ][a] *gro* (grow) → [u] [wə] grow, grow

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

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

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

arco sul pont.

8^{vb}

Red.

17

Fl.

mf *f* > *mf* *p* < *f* *mp* *mf* *p* *legato*

Cl.

mf *f* > *mf* *p* < *f* *mp* *mf* > *p* *legato* *leggero*

Voi.

Shout! *ff* *As if spitting*

e - le-phant skin, [ax] [tf]

Pno.

f *mf* *p* *5* *3* *5* *5* *Ped.* *Ped.* *Ped.* *Ped.*

Vla.

f *mf* *f* *pizz.* *mp* *mf*

Vc.

sfzp *f* *pizz.* *mp* *mf*



23

Fl. *p* *mf* *nat.* *p* *mf* *f* *p*

Cl. *mp* *p* *mf* *p* *mf* *f*

Voi. *gliss.* *f* *mp* *f* *mf*

[ma] (my) [l] [i] ear (ears) [s] ac - ross the

Pno. *p* *pp* *mp* *p* *pp* *3*

Vla. *mf* *mp* *mf* *pizz.* *f*

Vc. *pizz.* *f*

26

Fl. *f* *p* *f* *mf*

Cl. *flz.* *mp* *f* *mf*

Voi. *As if choking* *f* *mp* *f* *mf* *f* *[Pretentious]*

[kə] [ko] [sl] *[through teeth]* kit-chen, re-mo - [v] my - self
(remove)

Pno. *mf* *p* *mf* *mp* *mf*

Vla. *arco* *sfzp* *mf* *pizz.* *f*

Vc. *arco* *sfzp* *mf* *f* *mf*

29

Fl.

Cl.

Voi.

Pno.

Vla.

Vc.

mf

mf

mp

p

mf

p

mf

mp

f

mp

f

mf

f

ff

in - to the ba - [θ] - room for nine days to

(bathroom)

mp

mf

f

8va

8vb

arco

pizz.

arco

f

mf

f

mp

f

f

mf

f

mp

f

32

Fl. *mf* *mp* *f* *mp* *mf* *mf* *f* *mf* *p* *f* *flz.*

Cl. *mf* *f* *mf* *p* *legato* *mf* *p* *mp* *f* *flz.* *mf* *mp*

Voi. *[Sarcastic & cynical]* *f* *ff* *mf* *ff*
 ce - le - brate [hΛ] [hæ] my → [ñ] no (nose) [sə]

Pno *> mf* *f* *mf* *f* *mf* *8va* *mf* *8va*

Vla *mf* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

35 Δ

Fl. *mp* \triangleleft *mf* *fff*

Cl. *mp* \triangleleft *mf* \triangleright *mp* *fff*

Voi. *f*
and with my ge - ne - rous

Pno. *mp* *ff* *fff*
(8) *8va*
3 *5* *3* *3*
Ped. *Ped.* *8vb* *Ped.*

Vla. *pizz.* *arco* *mf* \triangleleft *f* *ff* *fff* *ff*
3 *3* *5* *3*

Vc. *pizz.* *arco* *mf* \triangleleft *f* *ff* *fff*
3 *3* *3*

Interlude 1

a tempo

♩ = c. 60

rit. molto accel. . molto rit. .

38

Fl. *Ethereal/ atmospheric*

Cl. *Ethereal/ atmospheric*

Voi. *mp* *pp* *mp* *mf* *mp*

feet tread gin-ger-ly round the [h] [a] [sə]

Pno *Ethereal/ atmospheric*

pp *mp* *p > pp*

rit. molto accel. . molto rit. .

Vla. *mp* *pp*

Vc. *mp* *pp*

Ethereal/ atmospheric
arco
sul tasto

Ethereal/ atmospheric
arco
sul tasto

42

Fl.

Cl.

Voi.

Pno

Vla.

Vc.

house.

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

p *pp* *mp > pp* *< p > pp*

ppp

mp > pp *mp > pp* *mp > pp* *< p* *pp*

mp > pp *p* *pp*

45 $\text{♩} = \text{c. } 90$

Fl. *senza vib.*

Cl. *pp*

Voi.

Pno.

Vla. *nat.* *sul tasto* *nat. senza vib.*

Vc. *nat. senza vib.*

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

50 $\text{♩} = \text{c. } 90$

Fl. *Veiled con vib.*

Cl. *Veiled con vib.*

Voi. *Freely*

Pno.

Vla. *Veiled con vib.*

Vc. *Veiled con vib.*

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

Let it not come near me, let it not fold round or o - ver me. Lan - tern me, stars,

rit. molto accel.

56

Fl. *p* *pp*

Cl. *p* *pp*

Voi. if I look up through wet hands. Show as -su -rance in blurred shi - ning

Pno *pp* *f*

Red.

rit. molto accel.

Vla *pp*

Vc. *pp*

Exuberant & boisterous

♩ = c. 180

60

Fl. *mf* *f* *mf* *p*

Cl. *mp* *f* *mp* *p*

Voi.

Pno

Vla *f* *ff* *p* *f*

Exuberant & boisterous

Vc. *f* *ff* *p* *f*

may i feel said he (Text by E. E. Cummings)

♩ = c. 150

63

Light & playful
→ flz s.t

Fl. *pp* *mp* *p*

Cl. Light & playful
3 *p* 3 *mp* flz. *p*

Voi. Light & playful.
mp *mf* *mp* *f* *mp* *Breathy tone*
The husband: may i feel The narrator: said he The mistress: ([ālu] squeal The narrator: said she just (i'll) (simile)

Vla. Light & playful
pizz. *mp* *mf* 3 *mp* 3 *mf*

Vc. Light & playful
pizz. *mf* 3 *mp* *f* *mf*

67

Fl. *p* *mp* *p*

Cl. *mp* *p*

Voi. [Zealous]
= *mf* *Nat. mp* *Squeaky mf* *mp* *[Lecherous]*
once said_ he) [its] fun said she (may i (it's)

Vla. *mp* *mf* *mp* *mf* 3 *mp* *p*

Vc. *mp* *mf* 3 *mp* *p*

71

Fl.

Cl.

Voi.

Vla.

Vc.

mp *p* *mp* *p*

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

[tæ] (touch) [t] said he [æv] (how) [māt] much said she a -

[Ill-mannered/
coarse] [Playfully]

gliss.

tr

mp *mf* *f* *mp*

74

Fl.

Cl.

Voi.

Vla.

Vc.

accel. a tempo

lot said he) [wāi] [no] said she
(why not)

[Oh go on then!]

accel. a tempo

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

mf *mp* *f*

□ □ △
 slower
 ♩ = c. 70 accel. . . . ♩ = c. 150
 freely

77

Fl.

Cl.

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

gliss

4:3

Voi.

freely
Nat.
p *f* *mf* *mp* *mf*

[Prim&proper] [Getting impatient]

(let's go said he [no] too [fāə] said she what's not too
(not) (far)

slower accel. . . .

Vla.

Vc.

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

82

Fl.

Cl.

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

Voi.

[Telling off]

mp *f* *mp* *p*

— far said he [we] you [āə] said she) may i
(where) (are)

[Wimp-like & apologetic]
Breathy tone Nat. Breathy tone
p < *mf* > *p* < *mf* > *p*

gliss.

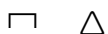
rit. . . . slower

rit. . . . slower

Vla.

Vc.

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



molto rit. **a tempo**

96

Fl.

Cl.

Voi.

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

[Sharp-tongued in response] [A bit dumb] [Light-hearted]

wil-ling said he ([bʌ] [yɜ] [kɪ] [lɪn] said [shɜːi] but it's
(but you're) (kil - ling) (she)

molto rit. **a tempo**

Vla.

Vc.

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

100

Fl.

Cl.

mp *mf* *ff* *mp*

[Strongly reprimand] Bellow/shout (Brian Blessed!) [FREEZE]

f *ff*

li - [f] said he [bʌ] [yɜ] [wā] [f]
(life) (but) (your) (wife)

[Strongly reprimand] [FREEZE]

mf *f* *ff* *mp*

li - [f] said he [bʌ] [yɜ] wife said she
(life) (but) (your)

Vla.

Vc.

mf *f* *ff* *p*



114 ♩ = c. 150

Fl.

Cl.

Voi.

Vla.

Vc.

mp

mp

mf

mp

sfzp

f

mp

p

mp

f

flz.

[With untimpered rage]
Shout!
ff

(you are —)

[Pleasurable]
mp

mf

[Sexy!]
Breathy
tone
f

Nat.
mf

[With untimpered rage]
ff

(come? said he ummm—said she) you're di - vine said he The wife: (you are—
Elephant Woman

mp

mf

f

mf

f

ff

mf

f

mf

f

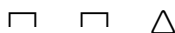
ff

Interlude 2

♩ = c. 90



With rage



118

Fl.

mp \rightarrow f

mp \rightarrow f

Cl.

p \rightarrow mf

Voi.

Shout! (f)

legato mf \rightarrow f \rightarrow mf

(Shout!) (f)

mf

Mine) said she, your wife, the mo-ther____of your chil - dren. How could you with that

Pno

f mp mf \rightarrow mp \leftarrow mf mp

mf \rightarrow mp

f mf f \rightarrow mp

8^{vb} Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vla

mf

f \rightarrow mf

f mf

Vc.

With rage

sfz mf f mf f \rightarrow mf

f mf

122

Fl.

Cl.

Voi.

Pno

Vla

Vc.

whore of a — wo - man. All this, all this no - thing-ness, has been for you

flz.

p *f* *mp*

mp *f*

legato *mf* *f* *mp*

legato *mf* *f* *mp* *ff*

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

mf *f*

f *mf* *f*

8^{vb}

8^{vb}

8^{vb}

8^{vb}

mf *f*

f *mf* *f*

mf

The Mother (Text by Anne Stevenson)

(♩ = c. 90)

□ □ △

△ □ △

126

Fl. *mp* *f* *mp* *mf*

Cl. *p* *mf* *p* *mf*

Voi. *legato f* (Shout!) (*f*)
and them. And of course I love them, they are my chil -

Pno. *mf* *mp* *mf* *mp* *mf* *mp*
8^{vb} *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Vla. *arco mf* *f* *mf* *mf > mp* *f* *mf > mp*

Vc. *arco mf* *f* *mf* *mp* *f* *mf*

131

Fl.

Cl.

Voi.

Pno

Vla.

Vc.

mp \triangleleft *mf* \triangleleft *p*

mp \triangleleft *f*

mp \triangleleft *mf*

f \triangleleft *mf*

legato \triangleleft *f*

(Shout!) (*f*)

dren. That is my daugh-ter and this is my son. And this is my__

mf \triangleleft *mp*

mf \triangleleft *mp*

mf \triangleleft *f* \triangleleft *mp* \triangleleft *mf*

mf \triangleleft *f*

mf

f

mp \triangleleft *f* \triangleleft *mf*

mf \triangleleft *f*

\triangleleft *f* *mf*

f

mp \triangleleft *f* \triangleleft *mf*

\triangleleft *f*

8^{vb}-----

Red.-----

8^{vb}-----

Red.-----

135

Fl.

p $\overset{3}{\text{trill}}$ *mf*

Cl.

flz.

p flz. *mf* *mp* *mf* *mp > p* *mf* *f* $\overset{3}{\text{trill}}$ *mp*

Voi.

f *legato* *mf*

life I give to them to please them. It has ne-ver been used. Keep it safe. Pass_____ it on.

Pno

mp *f* *mf < f* *mp* *mf > mp* *mf > mp*

Ped. *8^{va}* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Vla

mf < f *mf < f* *mf < f* *mf* *< f* *mf* *> mp*

Vc.

mf < f *mf < f* *f* *mf < f* *mf* *< f* *mf* *mp*

The Victory (Text by Anne Stevenson)

(♩ = c. 90)



139

Fl. *mp* < *mf* *mp* < *f*

Cl. flz. *p* < *mf* *mp* *mf* *p* < *mf*

Voi. *f* *mf* *f* *mf* *sfz* *p* *f*
 I thought you were my vic - to - ry though you cut me like a [nai] → [i] [f][ha]
 (knife) *nasal* *nat.*

Pno *mp* *mf* *mp* *mf* *mp* *f* *mp* *mf*
 Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vla.

Vc.

△ □ □ △

143

Fl.

Cl.

Voi.

Pno

Vla

Vc.

mf < *f* *mp* < *mf* > *mp* *mf*

mp < *mf* *p* *mp* < *mf*

mf < *f* *mf* *f* *mf* < *f* *mf*

[a] [f] when I brought you out of my

f *mf* *mp* < *mf* *mp* *f* *mp* *mf*

Ped. *Ped.* *Ped.* *8^{va}* *Ped.* *Ped.* *Ped.* *Ped.*

f *mf* *mp*

f *mf* *mp*

molto rit. a tempo rit.

legato, lyrically

Fl. 147

mf *3* mp *3* p *3* mp *3* f mp *3* f mp *3* < mf

Cl. flz. mp p *3* mf

Voi. *f* mf *f > mf < f* *mf* *f* *ff* *tr*

— bo - dy — in-to your — life. —

Pno. *f* *5* p *f* p *f* p *f* p

Ped. Ped. Ped.

Vla. *pp < mp* *sfzp* *f* *> mp*

Vc. *pp < mp* *sfzp* *f* *> mp*

rit.

156

Fl. mp f mp f mp

Cl. p mf $p < \text{mf}$ flz. $\text{mp} < \text{f}$ mp

Voi. f [With rage] mp f

— brui - - [s]. The stains of your cloud of glo - - ry

(bruise)

Pno. f mp f mf mp mf p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vla. f mp $\text{mf} < \text{f}$ mf f mf $\text{mp} > p$

Vc. f mp $\text{mf} < \text{f}$ mf f mf p

♩ = c.45 ♩ = c. 90 a tempo

molto rit. **molto rit.** **molto rit.**

159

Fl. *mp < mf p < mp pp < p*

Cl.

Voi. *As if gasping for breath f* *p* *Subdued (as if almost lifeless) legato, freely p < mf mp p < f > p*

bled [Λ] [Λ] from [Λ] [Λ] my [Λ] [Λ] veins. How can [Λ] [Λ] you dare_____

Pno. *Delicately mf p > pp*

Ped.

Vla. *molto rit.* *pizz.* *mf* *p* *molto rit.* *Delicately arco pp < p* *molto rit.* *pp < p*

Vc. *pizz.* *mf* *p* *molto rit.* *Delicately arco pp < p* *molto rit.* *pp < p*

a tempo

164

Fl.

Cl.

Voi.

No vib. With vib.

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

blind thing, blan - [kə]— in - sect
(blank)

freely

pp *mp* *pp*

Ped.

a tempo

Vla.

pp *mf* *p*

pizz.

Vc.

pp *mp* *pp* *p*

pizz.



168

Fl.

Cl.

Voi.

Pno

Vla.

Vc.

With rage

eyes? _____ You barb the air. _____ You sti - [ng] _____ with bla - ded _____
(sting)

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

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

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

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

172

Fl. *mp* *mp < f* *mp* *f* *mp*

Cl. *p* *mf < f* *mp* *p < mf* *mp* *f* *mp*

Voi. *ff* *Shout!* *mf* *f*
 cries. Snail! Sca - ry knot of de - sires.

Pno *f* *mf* *ff* *mf* *ff* *mf* *f* *mf* *6*

Vla *ff* *f* *mf* *ff* *f < ff* *f < ff* *mf*

Vc. *ff* *f* *mf* *f* *ff* *f < ff* *mf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



molto rit. a tempo

Fl. *f* *mp*

Cl. *f*

Remorseful & contemplative

Voi. *ff* *[Passionate] fff* *mp* *p*

Hun - gry snarl! Small son.

Pno. *ff* *mf* *ff* *p* *pp*

molto rit. a tempo

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

Vc. *ff* *pizz.* *pp* *mp*

Veiled arco

Veiled arco

179

Fl.

Cl.

Voi.

p *mf* *> p* *f* *p* *f* *> p* *p* *f* *p*

legato

Why do I have to love you? [Λ] How have you [Λ][Λ]

Pno

Vla.

Vc.

pp *mp* *pp* *f*

pp *mp* *pp* *f*

(♩ = c. 90)

rit. _

♩ = c. 60

40

189

Fl. *mp* *p* *pp* *mp* *p* *mp* *p* *pp*

Cl. *mp* *> pp* *< p > pp*

Voi.

Pno

Vla. *mp > pp* *mp > pp* *< p* *pp* *nat.* *mp > pp*

Vc. *mp > pp* *3* *p* *pp* *mp > pp*

192

Fl. *mp* *3* *p* *mf* *3* *p* *mp > p* *mp* *p*

Cl. *pp* *3* *mp > p* *7* *6* *> pp*

Voi.

Pno

Vla. *p* *5* *p* *mp* *> pp* *sul tasto* *p* *mp*

Vc. *mp > p* *7* *> pp* *p* *mp*

♩ = c. 90

senza vib.

194

Fl. *mf* *pp* *3*

Cl. *p* *pp* *3*

Voi.

Pno

Vla. *p* *ppp* *3* *nat. senza vib.* *pp*

Vc. *p* *ppp* *nat. senza vib.* *pp*

Prayer for Light 2 (Text by Elizabeth Jennings)

(♩ = c. 90)

Veiled
con vib.

197

Fl. *pp* *mp* *pp* *mp*

Cl. *pp* *p* *pp* *p* *pp*

Voi. *Freely*

Let it not come near me, let it not fold round or o - ver me.

Pno

Vla. *pp*

Vc. *pp*

201

Fl. *pp* *mp* *pp* *p* *pp*

Cl. *mp* *pp* *p* *pp*

Voi.

Spear through fog I feel in me. Out of the furthest reach of pos-si-ble nights, make thoughts can-dles to

Pno

Vla. *mp* *pp*

Vc. *mp* *pp*

(♩ = c. 90)

206

Voi. *light me.*

Serene & lyrical

Pno. *p mp p mp p mp p*

Vla. *13 4*

Vc. *4*

209

Voi. *molto rit. . .*

Pno. *p mp p mp p mp p > pp*

Vla. *13 4 5 4 2*

Vc. *4 5 4 2*

i carry your heart with me (Text by E. E. Cummings)

$\text{♩} = \text{c. } 54$

Serene & lyrical, with much passion

212

Voi. *mp* *(✓) p*

i car - ry your heart with _____ me (i

Pno. *pp* *mp* *p < mp*

Vla. *p* *mp > p*

Vc. *p* *mp > p*

*Serene & lyrical
sul tasto*

216

Voi. *mp* *p* *mp* *p* *mp* *mf* *p*

car - ry it in my _____ heart) i am ne - ver with - out it

Pno. *pp* *p* *mp* *p* *pp* *p* *mf* *mp* *p*

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

Vc. *p* *pp* *p* *mp* *p*

*Serene & lyrical
sul tasto*

229 p mp p *rit.* mf

Voi. dar - - - ling) i fear_ no, no

Pno. pp p pp p

Vla. pizz. arco pizz. *rit.* arco sul tasto

Vc. pizz. arco pizz. pp

$\text{mp} > \text{pp}$ p mp $\text{pp} < \text{mp} > \text{pp}$ pp mf

a tempo

234 mp (\checkmark) p mp p

Voi. fate (for you are my fate my sweet) i want no

Pno. p mp p $\text{mp} > \text{p}$ p

Vla. pizz. arco *nat.*

Vc. arco sul tasto

mp p mp p p mp pp

238 *mf* *p* *mp* *mf* *mp* *mf* **molto rit.**

Voi. world (for beau - ti - ful you are my world, my

Pno. *mf* *p* *pp* *p* *mp* *p* *pp* *p* *mf* *p*

Vla. *mf* *p* *mp* *pp* *p* *mp* *mf* **molto rit.**

Vc. *mf* *mp* *p* *pp* *pizz.* *arco sul tasto* *mp* *mf*

nat. *sul tasto* *pp* *arco sul tasto*

a tempo

241 *mp* **rit.** *f* *mf*

Voi. true) and it's you are what - e - ver a moon has al - ways meant

Pno. *mp* *p* *mf*

Vla. *pizz.* *mf* *mp* *mf* *p*

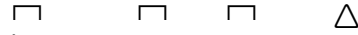
Vc. *nat.* *pizz.* *arco nat.* *pizz.* *p*

> p *mf* *mp* *p* *mf* *mp* *p*

(♩ = c. 90)

Veiled
con vib.

[2+2+2+3]



Elephant Woman: The Pied Piper (Text by Jo Shapcott)

(♩ = c. 72)

Freely, molto rubato

accel.

♩ = c. 72

As if in conversation (with soprano), becoming more insistent

269

Fl.

Cl.

As if in conversation (with flute). Despondent.

Voi.

mor-ning. No-thing

Pno

Ethereal/ atmospheric

arco

sul tasto

accel.

Vla.

Vc.

Ethereal/ atmospheric

arco

sul tasto

pizz

[2+2+3+2+2] \square \triangle \square \square \triangle \square

a tempo rit. a tempo accel. . .

Fl. 272 $\begin{matrix} \text{3} \\ \text{p} \end{matrix}$ $\begin{matrix} \text{3} \\ \text{pp} \end{matrix}$ $\begin{matrix} \text{mf} < \text{sfz} \\ \text{mp} < \text{sfz} \end{matrix}$ $\begin{matrix} \text{tr} \\ \text{3} \\ \text{p} \end{matrix}$ $\begin{matrix} \text{tr} \\ \text{6:5} \\ \text{pp} < \text{mp} > \text{p} \end{matrix}$

Cl. $\begin{matrix} \text{flz} \\ \text{pp} \end{matrix}$ $\begin{matrix} \text{mp} \end{matrix}$ $\begin{matrix} \text{pp} \end{matrix}$

Voi. $\begin{matrix} \text{p} \\ \text{mp} \end{matrix}$ $\begin{matrix} \text{p} \end{matrix}$ $\begin{matrix} \text{p} \\ \text{mp} \end{matrix}$ $\begin{matrix} \text{p} \end{matrix}$ $\begin{matrix} \text{p} \\ \text{mp} \end{matrix}$ $\begin{matrix} \text{p} \end{matrix}$

le - - - [tə] ex - cept

Pno. $\begin{matrix} \text{Ethereal/ atmospheric} \\ \text{pp} \end{matrix}$ $\begin{matrix} \text{mp} \end{matrix}$ $\begin{matrix} \text{pp} \end{matrix}$ $\begin{matrix} \text{5} \end{matrix}$ $\begin{matrix} \text{3} \end{matrix}$ $\begin{matrix} \text{Red.} \end{matrix}$

a tempo rit. a tempo accel. . .

Vla. $\begin{matrix} \text{mf} \end{matrix}$ $\begin{matrix} \text{With nail} \\ \text{pizz. nat.} \end{matrix}$ $\begin{matrix} \text{3} \\ \text{mp} \end{matrix}$ $\begin{matrix} \text{p} \end{matrix}$ $\begin{matrix} \text{arco} \\ \text{sul tasto} \end{matrix}$

Vc. $\begin{matrix} \text{mf} \end{matrix}$ $\begin{matrix} \text{p} \end{matrix}$

rit. a tempo a tempo a tempo
 accel. accel. molto rit.

275
 Fl. *p* < *sfz* *mf* > *pp* *mp* *mf* *f*

Cl. *pp* *mf* *mp*

Voi. *mp* > *p* *mf* *f* *mp*
 to to grow, grow, grow
 [Passionate] [Retract]

Pno

a tempo a tempo a tempo
 rit. accel. accel. molto rit.

Vla. *pizz.* *arco* *sul tasto* *flautando*
mp < *f* *p* < *mf* *p* *mf* *p* *mp* < *f* *mp* < *f* *mf* > *mp*

Vc. *col legno battuto* *pizz.* *col legno battuto* *arco* *sul tasto* *flautando*
jeté *jeté* *jeté*

mf > *p* *mf* *mp* *mf* *f* *mp* < *f* *mf* > *mp*

278

Fl.

Cl.

Voi.

Pno

Vla.

Vc.

molto accel. . . molto rit. . .

pp

mp

pp

pp

p

pp

pp < p

pp

Ped.

pizz

mf > mp

mf

p

col legno battuto jeté

pizz.

mf

mf

mp

mf

mf

p

mf

p

mp

p

With nail

pizz. nat.

a tempo **accel.**

281

Fl. *6* *3* *3* *7*

Cl. *flz* *pp* *mf* *mp* *p* *flz*

Voi. *gliss.* *?* *my,* *[^] [a]* *my*

Pno *mp* *Red.*

a tempo **accel.**

Vla. *arco sul tasto* *p* *mf* *col legno battuto jeté* *p* *arco sul tasto flautando* *p* *mf* *p*

Vc. *mf* *col legno battuto jeté* *p* *arco sul tasto* *mf* *p* *mf*

282

a tempo **freely**

Fl. *ff* *p*

Cl. *pp*

Voi. *f* *p* *gliss.* *mf* *breathily tone* *p*

[j] e - le - phant skin.

Pno *mf* *8^{va}* *Red.*

a tempo **freely**

Vla. *pizz.* *mf*

Vc. *pizz.* *p*

Krazy Kat

(score in C)

PROLOGUE

$\text{♩} = \text{c.45}$

Serene

Flute

Clarinet in B \flat

Percussion

Crotales *l.v.* To T.-t. Small Tam-tam *l.v.*

Harp

près de la table

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

l.v.

3 *5* *7* *3*

B \flat

Herriman & Krazy onstage:
Krazy stood frozen under spotlight

PROLOGUE

$\text{♩} = \text{c.45}$

Serene

Krazy/
Soprano

Bull-Pup/
Mezzo-soprano

Ignatz/
Tenor

Herriman/
Baritone

PROLOGUE

$\text{♩} = \text{c.45}$

Serene

Violin

Violoncello

Double Bass

pizz. *arco* *pizz.*

f *p* *pp* *mp*

3 *3* *3*

arco sul tasto *pizz.* *l.v.*

mp

6 flz. \square \triangle

Fl. *pp* *mf*

Cl. *> pp* *pp* *p* *pp* *mp* flz.

T.-t. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{1}{2}$ $\frac{2}{2}$

Hp. *p* *mp* *p* *mf* 6 3 F#

Herr. \square \triangle

Vln. arco *pp* *p* *pp* *p* *mf* arco sul *pp* arco sul *mp* *mf* *tasto*

Vc. pizz. *p* *pp* *mp*

Db. arco *pp* pizz. *mp* pizz. *p* arco *pp* pizz. *mp* *mf* *l.v.* arco sul *pp* arco sul *mp* *tasto*

11 flz. 1

Fl. *pp*

Cl. *p* *pp*

T.-t. To Crot. *pp* Crotales *l.v.* To T.-t.

Hp. *p* *pp* *mp* *p* *pp*

F# Gb B# G# Bb

Herr. *p*

You have writ - ten truth, _____ you

Vln. *pizz.* *p* 1

Vc. *pizz.* *mf* *mp* *p*

Db. *mp*

16

Fl.

Cl.

Tam-tam

Harp

Horn

Violin

Viola

Double Bass

friends_____

of the_____

pizz.

pizz.

pizz.

24 2

Fl. *f* *mf* *p* flz.

Cl.

Crot. To T.-t.

Hp. *pp* *mp* *f* *p*
G# *Bb/Bb* *(Bb)*
gliss.

Herr. *> p* *mf*
 yet be not harsh, har - sh with

Vln. 2 *p* *f* *pizz.*

Vc. *arco* *p* *f* *pizz.* *arco sul tasto* *pp*

Db. *pizz.* *p* *f* *arco sul tasto* *pp*

28

Fl.

Cl.

Crot.

Tam-tam

l.v.

To Crot.

Crotales

p

l.v.

Hp.

mf

gliss.

p

pp

bisbig.

Bb

G#

B#

C#

Herr.

p

gliss.

pp

Kra - - - - - zy:_____

Vln.

arco

sul tasto

pp

mp

6

mf

p

nat.

pizz.

5

mf

p

Vc.

pp

pizz.

mp

p

arco

pizz.

3

mp

3

p

Db.

pizz.

mp

arco

sul tasto

pp

pizz.

mp

pizz.

p

33

3

Fl.

Cl.

Crot.

Hp.

F# A♭
B♭ C#

Herr.

p

mf

mp

he _____ is but a sha - dow a

3

Vln.

Vc.

pp

Db.

pizz.

pp

37 4

Fl. *f*

Cl.

Crot. *mp* *p* *l.v.* To T.-t.

Hp. *mp* *pp* *mp* *pp* *f* *gliss.* *gliss.* *F#* *A#* *(A#)*

Herr. *mf* *mp* *p* *f*
 sha - - - dow - - - him - self, - - - caught in the

Vln. *arco* *sul tasto* *pp* *3* *p* *pizz.* *mp* *arco* *3* *p* 4 *pizz.* *arco* *sul tasto* *mp* *pp*

Vc. *pizz.* *p* *3* *mp* *arco* *3* *p* *f* *pizz.* *arco* *sul tasto* *mp* *pp*

Db. *arco* *sul tasto* *p* *pp* *pizz.* *3* *mp* *p* *gliss.* *f* *pizz.* *arco* *sul tasto* *mp* *pp*

41

Fl. *flz.*
pp

Cl.

Crot.

Hp.
p *mf*

Herr.
web_ of this mor - tal, mor - - tal, mor - tal

Vln.
pp *p* *mp* *pizz.* *arco sul tasto* *mf* *3* *pizz.*

Vc.
p *pizz.* *arco sul tasto* *mp* *pizz.* *arco sul tasto* *pp* *mp* *mf* *3* *pizz.*

Db.
p *pizz.* *3* *mf*

45 flz.

Fl.

Cl.

Tam-tam *l.v.* To Crot. Crotales *l.v.* To T.-t.

T.-t. *mp* *pp*

Hp. *pp* *p* *E#* *G# A#* *(E#)* *pedal gliss.* *F# Bb*

Herr. *p* skein._____

Vln. *mp* *p* *nat.* *3*

Vc. *arco sul tasto* *mp* *p* *pp* *pizz.* *mp* *p* *arco*

Db. *arco sul tasto* *p* *mp* *3* *p* *pizz.*

50 5

Fl. *flz.* *p* *pp*

Cl.

Crot.

Hp. *G \sharp A \flat* *D \sharp* *p* *mf* *(A \natural)* *(D \flat) G \sharp* *p* *pp*
pedal gliss. 3 *pedal gliss. 3*

Herr. *mf* *f* *Coarse tone* *mp nat.* *p*
 We call him "Ca - t", we call him "Cra, Cra - zy",

Vln. *pizz.* *p* *arco sul tasto* *mp* *p* *pp* *nat.*

Vc. *pizz.* *p* *arco sul tasto* *mp* *p* *pp*

Db. *pizz.* *mf*

54

Fl. *f* *p* flz.

Cl. *pp* *mp* solo 3 3 3 5 3

Crot. Tam-tam *p* l.v.

Hp. *mf* *mp* *p* *mf* 5 6 3 3 B \flat G \sharp A \flat D \sharp 8 \flat

Herr. *mf* *mp* *p* yet is he nei - ther.

Vln. pizz. *mf* arco sul tasto *pp* 3 *mp* 3 *p* nat. 3 *mp*

Vc. pizz. *mf* arco sul tasto *p* 3 pizz. *mp* arco sul tasto *p*

Db. arco sul tasto *p* pizz. *mp* 3 arco sul pont. 3 3 *mf*

58

6

Fl.

Cl.

T.-t.

Hp.

Herr.

Vln.

Vc.

Db.

f

p

pp

l.v.

To Crot.

pp

p

pp

3

B#

8vb

At___

some time___ will he

3

3

6

p

p

pp

3

pp

3

pp

63

Fl.

Cl.

Crot.

Hp.

Herr.

Vln.

Vc.

Db.

E♭

p

pp

l.v.

p

pp

mp

p

pp

l.v.

B♭

D♯

bisbig.

mp

3

mp

p

mf

ride a - way to you, peo - ple of the twi -

arco

p

3

nat.

p

3

68

Fl. flz. $\square \triangle$

Cl. $E\sharp$ *tr* *pp* *mp* *p* *3*

Crot.

Hp. *> p* *mp* *5* *mf* *3* *p* *bisbig. wavy* *pp* *bisbig. wavy* *F#* *B#* *Bb* *F#*

Herr. ligh - t,

Vln. *arco sul tasto* *pizz.* *pp* *mp* $\square \triangle$ *arco sul tasto* *p* *mp* *p*

Vc. *pizz.* *mf* *5* *p*

Db. *pizz.* *mp* *arco sul tasto* *pizz.*

73

7

Fl.

Cl.

Crot.

Hp.

Herr.

Vln.

Vc.

Db.

mf

mp

l.v.

pp

mp

mf

pp

arco

sul tasto

pizz.

pp

mf

mp

p

pp

pizz.

pp

p

mp

his pass - word_ will be the e - choes_ of a_

nat.

sul tasto

pp

pp

mp

p

pp

mp

p

pp

p

mp

81

8

Fl. *f* *flz.* *f* *p* *pp* *flz.*

Cl. *p* *mf*

Crot. *Tam-tam* *mf* *bisbig.*

Hp. *f* *E♭*

Herr. *f* *ze-phyr* *from the west:* *for -*

Vln. *arco sul tasto* *mf* *f* *pizz.* *arco sul tasto* *nat.* *p* *pp*

Vc. *sul tasto* *pp* *pizz.* *f* *arco sul tasto* *mp* *f* *pizz.* *p*

Db. *pp* *sul pont.* *f* *sul tasto* *p*

9

85

Fl.

Cl.

To Crot.

T.-t.

Hp.

pp

E♭

p

mp

Herr.

give him, for you will un - der - stand him no

3

3

9

Vln.

sul tasto

pp

Vc.

pp

Db.

90

Fl.

Cl.

Crot.

Hp.

Herr.

Vln.

Vc.

Db.

Crotales

mp *p* *l.v.* *pp* *l.v.*

p *mp* *pp*

mf *p*

bet - ter than we _____ who lin - ger on _____ this side _____

p *pp*

pizz. *arco sul tasto* *pizz.* *arco sul tasto* *pizz.* *arco sul tasto*

mp *pp* *mp* *pp*

gliss.

94 flz. 3 flz. To Picc.

Fl. *f* *p*

Cl. *f* 5 3 *mf* 3 5

Crot. 3 *f* *l.v.* To T. Bl.

Hp. *f* 3 5 3 *mf* *gliss.* D# 3 8^{va}

Herr. *ff* of the

Vln. arco *f* *mf* 3 *pizz.* 3 arco *mp* *sul tasto*

Vc. *f* *mf* 3 *pizz.* arco *mp* *sul tasto*

Db. *f* 3 *pizz.* arco *mf* *sul tasto* 3 *pizz.* *mp*

116 *As if in competition with the voice*

Picc. *mf* *pp* *p* *pp* *mp* *nat.*

Krazy *f* *As if in competition with the piccolo* *nat.* *f* Ah___

Vln. *mf* *mp* *p* *gliss.* *p* *pizz.* *mf*

Vc. *mf* *mp* *p* *mp* *p* *pizz.* *mf*

Db. *mf* *mp* *p* *mf* *p* *pizz.* *mf*



120

Picc. *p* *pp* *p* *mf* *p* *pp* **12** *Bb* *tr*

Krazy *mp* *f* *mp* *f* ah ah ah ah ah ah 3 wha - t [tuh]

Vln. *p* *mf* *f* **12** *mf* *mp*

Vc. *p* *mf* *f* **12** *mf* *mp*

Db. *p* *mf* *f* **12** *mf*

124

Picc. *tr* *mp* *5* *pp* *mp* *pp*

Krazy *mf* *3* *mp* *mf* *f* *mf*

wun-da-fil day - drims I've had to - day:

Vln. *3* *mf* *f* *mf* *mp* *sul G/D*

Vc. *p* *gliss.* *3* *mp* *mf* *f* *3* *mp* *gliss.*

Db. *p* *3* *mp* *gliss.* *mf* *f* *3* *mp* *gliss.*



129

Picc. *tr* *mp* *> p* *mf* *5* *p* *6* *mf* *p*

Krazy *mp* *p* *f*

be still, be still my heart,

Vln. *p* *pp* *3* *p* *gliss.* *mf*

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

Db. *p* *3* *mf*

134

Picc. *f* *mp*

Krazy *Al tr* *gliss.* hear - *t*, [tuh]

Vln. *f* *ff* *quasi chitarra* *nat.* *quasi chitarra* *p* *mf* *p* *mf* *p* *simile*

Vc. *f* *mf* *p* *mf* *p*

Db. *f* *mf* *mp* *mf* *mp*

13

139

Picc. *pp*

Temple Blocks

T. Bl. *mf* *mp*

Krazy *mf* flut-ta flut-ta

Vln. *mf* *p* *nat.* *f* *quasi chitarra* *mf* *p* *mf*

Vc. *mf* *p* *f* *mf* *p* *mf* *mp*

Db. *mf* *mp* *mf* *mp* *mf*

14

144

Picc. *p* *mp* *p* *pp*

T. Bl. *p* *mp* *f* *mp* *p*

Hp.

Krazy *mp* *mf* *f* *mf* *mp*

flut-ta flut-ta flut-ta flut-ta flut-ta flut-ta flut-ta flut - ta flut-ta flut-ta flut-ta flut-ta

Vln. *nat.* *quasi chitarra* *nat.* *quasi chitarra*

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

Vc. *f* *p* *f* *mf* *p*

Db. *p* *mf* *f* *mf* *p*

149

Picc. *p* *mp* *p* *mf* 5

T. Bl. *mp* *f* *p* *f*

Hp. *D₄*

Krazy *mf* *f* *mp* *f*
 flut-ta flut-ta flut-ta flut-ta flut-ta flut - ta flut-ta flut-ta flut-ta flut - ta flut-ta

Vln. *nat.* *f* *quasi chitarra* *mp* *nat.* *f* *quasi chitarra* *p* *nat.* *f*

Vc. *f* *mf* *f* *p* *f*

Db. *mf* *f* *p* *f*

153

Picc. *pp* *mp* *mf* *p* *pp* *7*

Tri. Triangle *p* l.v. To T. Bl. Temple Blocks *p*

Hp. *pp* *nat.* *bibig.* *mp*

Krazy *p* my heart

Vln. *pp* *f* *3* *mp* *quasi chitarra*

Vc. *pp* *nat.* *f* *3* *3* *3* *mp*

Db. *pp* *nat.* *f* *3* *3* *3* *gliss.* *mp*

15

156

Picc. *mf* *p* *f* *mp*

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

Hp. *f*

Krazy *f* *mf* *f* *ff* *mf*

flut-ta flut-ta flut-ta flut-ta flut -ta flut ta flut -ta flut-ta flut-ta flu-ta flut-taflut-ta flut-ta flut-ta

15

Vln. *mf* *mp* *nat.* *p* *f* *mp*

Vc. *mf* *mp* *p* *f* *mp*

Db. *mf* *p* *f* *mp*

159

Picc. *mp* *f* *ff* *f*

T. Bl. *f* *ff* *f*

Hp.

Krazy flut-ta flut-ta flut-ta my heart, not so:

Vln. *mf* *ff* *quasi chitarra* *nat.* *quasi chitarra* *nat.*

Vc. *mf* *ff*

Db. *mf* *ff*

Δ Δ rit. slower $\text{♩} = c.75$

162

Picc. $\text{F}\sharp$ tr p pp p mp 5 3 pp

T. Bl. $4:3$ 3 p To Crot.

Hp. $B\sharp$

Krazy rit. Δ Δ slower $\text{♩} = c.75$ mp mf I wun- da

Vln. Δ Δ slower $\text{♩} = c.75$ mp f mp mf p

Vc. $4:3$ $4:3$ mp f 3 mp mf p

Db. 3 3 mp f 3 mp mf p

166 **16**

Picc. *mf*

T. Bl. *Crotales* *p* *pp* *l.v.*

Hp. *près de la table* *p* *pp* *l.v. G♯* *l.v.* *E♭ F♭ G♯*

Krazy *p* *3* *mf*
I wun - da is it_

16

Vln. *arco* *3* *mp* *pp* *pizz.* *f*

Vc. *arco* *3* *mp* *pp* *pizz.* *f*

Db. *arco sul tasto* *pp* *pizz.* *f*

accel.

Picc. *171* *p* *mf* *p* 6 6 6 7

Crot.

Hp. *Bb Cb* *nat.* *gliss.* *p* *nat.* *gliss.*

Krazy *accel.* *f* is it

Vln. *accel.* *p* *mf* *p* *quasi chitarra*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

17 $\text{♩} = \text{c.90}$

174

Picc. f p

Cl. Castanets mf Flick once (3 notes are heard)

Crot. Temple Blocks mp

Hp. f mf secco ϕ $G\sharp$

Krazy $\text{♩} = \text{c.90}$ "love"?

Herr.

17 $\text{♩} = \text{c.90}$

Vln. f p f p f mp f p $nat.$ $quasi chitarra$ $nat.$ $quasi chitarra$

Vc. f p f p f mp p f p

Db. f mp f mp

180

Picc. *(p)* *pp* *Ab tr*

Cl. *p*

T. Bl. *p*

Hp.

Krazy *mp*
flut-ta flut-ta

Herr. *mf* *3*
Kra - zy won - ders if it's "love" -

18

Vln. *nat.* *f* *mp* *p* *mp*

Vc. *mp* *p* *f* *mp* *p* *mp* *p*

Db. *p* *mp*

185

Picc. *mf*

Cl. *mf*

T. Bl. *pp* *f*

Hp.

Krazy
flut-ta flut - ta _____ not _____ so

Herr. *(mf)*
and we won-der if you _____ do,

Vln. *nat.* *p* *f* *quasi chitarra* *p* *f* *nat.* *p* *f* *quasi chitarra* *mp*

Vc. *f* *p* *f* *p* *f* *mp* *p*

Db. *p* *f* *mp*

[illegible]

194

Picc. *mf* 6 3 *pp* *f* *pp*

Cl. *f* *p* *Continuously shake*

T. Bl. 5 *pp* *ff* *pp*

Hp. *pp* *ff* *gliss.*

Herr. may be may - be then a - gain_ may - be

Vln. *p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

197 **20**

Picc. *mf*

Cl. *mf* Flick once (3 notes are heard)

T. Bl. *mf*

Hp. *f* *secco* $F\flat C\sharp$

Herr. *f*
 may-be you're not "won-de-ring" at all, how should we know!

20

Vln. *mf* *f* *mp* *f* *mp* *nat. f* *quasi chitarra* *simile*

Vc. *mf* *f* *mp* *f* *mp* *f*

Db. *f* *mf* *f* *mf*

202

Picc. *To Fl.*

Cl. *To Cl.*

T. Bl. *To Toy Pno.*

Hp. *B#* *8^{va}-----*

Herr.

Vln. *quasi chitarra* *nat.*

Vc. *3*

Db. *f* *ff* *fff*

ff *fff* *fff* *fff*

E_b F_b G_b B_b C_b D_#

SILENT MOVIE MOMENT 1

♩ = c.100

Playfully

21

206

Picc.

Clarinet in B♭

tr *solo*

pp *mf*

mp *f*

Toy Piano

B♭

tr

f

Hp.

f *gliss.* mp *ff*

SILENT MOVIE MOMENT 1

♩ = c.100

Playfully

Ignatz & Pupp enter stage & along with Krazy, they frantically prepare stage for historical play

Krazy

Pupp

Ignatz

Herr.

mf

3

But, first, a lit-tle his-to-ry:

SILENT MOVIE MOMENT 1

♩ = c.100

Playfully

21

Vln.

arco *very lightly*

p

pp *f*

p

Vc.

arco *very lightly*

p

pp *f*

p

coarse tone *senza vib.*

ff

coarse tone *senza vib.*

Db.

p

pp *f*

p

ff

211

accel. rit. a tempo
 □ △ ♩ = c.100

Picc.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Herr.

accel. rit. a tempo
 □ △ ♩ = c.100

Vln.

Vc.

Db.

221 accel. a tempo
♩ = c.100

Picc. Flute

Cl. ff

Pno. To Side Drum Side Drum Crash Cymbal f l.v.

Hp. p D₄ gliss. ff

Krazy a tempo ♩ = c.100 ff TA - DAH!

Pupp ff TA - DAH!

Ignatz ff TA - DAH!

Herr.

Vln. a tempo ♩ = c.100 ff

Vc. ff

Db. ff

Stage is set ("Ta-Dah!")

22

ACT I

♩ = c.100

Playfully, with much character

[illegible]

ACT I

♩ = c.100

Playfully, with much character

Krazy
 Pupp
 Ignatz
 Herr.

mf
mp

22

ACT I

♩ = c.100

Playfully, with much character

Violin (Vln.), Viola (Vcl.), and Double Bass (Db.) staves. The score is divided into measures with time signatures 2/4 and 4/4. The Violin staff uses a treble clef, while the Viola and Double Bass staves use bass clefs. The music consists of whole notes and rests.

△ □

231 (tr)

Fl. *pp*

Cl. *pp* 3

Cym. *f* Toy Piano

Hp. *pp* *ff* *pp* 3

Krazy

Pupp

Ignatz

Herr. *mf* 3

when "Kle - o - pa - tra - Kat",

Vln. *pp* 3

Vc. *pp*

Db. *coarse tone senza vib.* *ff*

240 23

Fl. *> p* *f* *mp* *5:3* *pp*

Cl.

Pno. To T. Bl.

Hp. *> pp* Eb Fb Ab

Krazy *f* *mp* *Wail* *pp*
En - slaved!_____

Pupp *f* *mp* *Wail* *pp*
En - slaved!_____

Ignatz *f* *mp* *Wail* *pp*
En - slaved!_____

Herr. *mp* *f*
she held_____ en - slaved_____ the

23

Vln. *pp* *mf* *pp*

Vc. *pp* *mf* *pp*

Db. *pp* *mf*

244

Fl.

Cl.

T. Bl.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln.

Vc.

Db.

Temple Blocks

To R-D Bell

R-D Bell

Toy Piano

mp *pp* *mf* *pp* *f* *5*

mp *f* *l.v.* *f*

mp *E♭ F♯ D♯* *pp* *ff*

mf *p*

Flut-ta flut-ta flut-ta flut - ta!

> mf *mp* *f* *mf* *f*

heart, the hear -t of a no - ble Ro-man

[tuh]

pizz. *quasi chitarra* *nat.* *mf* *f* *arco* *pp*

pizz. *mp* *mf* *f* *arco* *pp* *coarse tone senza vib.* *ff*

pizz. *mp* *f* *arco* *coarse tone senza vib.* *ff*

249

Fl. *>mf* *p* *pp* *f*

Cl.

Pno. R-D Bell

Hp. *Ab* *mf*

Krazy *Witch-like* *f*
Ro - dent

Pupp *Witch-like* *f*
Ro - dent

Ignatz *mp* *mf*
"Marc - an - ton - ni" "Marc - an - ton - ni" Mau - s"
[sah]

Herr. *ff* *mp* *f*
ro - dent: "Marc - an - ton - ni" Maus."

Vln. *mf* *p* *pizz.* *mf* *quasi chitarra* *mp* *f* *nat.*

Vc. *nat.* *mf* *p* *pizz.* *mf* *mp* *f*

Db. *nat.* *mf* *p* *pizz.* *mp* *f*

24

Fl.

Cl.

mf *mp* *mf* *f*

Pno.

Toy Piano To S.D.

Side Drum Crash Cymbal

f

Hp.

mp *ff* *f*

Ah

Krazy

Pupp

Ignatz

nat. *f* TA-DAH!

nat. *f* TA-DAH!

nat. *f* TA-DAH!

24

Vln.

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

arco very lightly

Vc.

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

arco very lightly

coarse tone senza vib.

Db.

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

arco very lightly

coarse tone senza vib.

264 **26**

Fl. *G♭ tr* *pp* *3* *mp* *> pp* *p* *mf* *5:3*

Cl. *pp* *mf* *pp* *mp* *> pp* *3* *3* *G♭ tr*

R-D Bell *l.v.*

Hp. *p* *mf* *5* *6*

Krazy *f* *mf* *3*
I am a Kat of E - - gypt;

Pupp *mp* *f* *mp* *3* *mf*
A Kat of E - - gypt!

Ignatz *mp* *f* *mp* *3* *mf*
A Kat of E - - gypt!

26

Vln. *pizz.* *f*

Vc. *f*

Db. *f*

268

Fl. *f* 5 *mp* *p* *pp* *p* *mf* *E♭ tr*

Cl. *pp* *p* *mf* *E♭ tr*

R-D Bell *l.v.* To B. D.

Hp.

Krazy *(mf)* I dream on - ly of po - wer;

Pupp

Ignatz

Vln. *arco* *pp* *pizz.* *f*

Vc. *arco* *mp* *pp* *pizz.* *mp*

Db. *arco* *pp* *pizz.* *mp*

28

Fl. *ff* *pp* *mp* *p*

Cl. *ff*

B. D. *f*

Hp. *ff* E \sharp G \sharp B \sharp

Krazy *f* *mf* *p*

I _____ hold the re-spect of the _____ world. _____

28

Vln. *arco* *ff*

Vc. *ff*

Db. *ff*



Fl. *mf* *pp* *mf*

Krazy *mp*

I am _____ the cat's _____ whis - kers.

rit.

286

Fl. *mp* *p* *Bb tr*

Krazy *mf* *rit.* *p*

I am the Ka- t with the cream.

[tuh]

29

$\text{♩} = \text{c.75}$

Serene

291

Fl.

Crot. *p* *pp* *l.v.*

Hp. *p* *pp* *mp* *pp* *l.v.* *5* *G♯* *F♯* *B♭*

Krazy

Herr. *mp* *gliss.*

But youth and a warm heart con -

29

$\text{♩} = \text{c.75}$

Serene

Vln. *pizz.* *p* *arco* *mp* *pp* *pizz.* *mp* *arco*

Vc. *pizz.* *p* *arco* *mp* *pp*

Db. *pizz.* *p* *arco sul tasto* *pp*

295

Fl. *flz.*

Crot.

Hp.

Krazy

Herr.

Vln.

Vc.

Db.

mp

pp

p

l.v.

3

5

mp

pp

p

mp

p

mf

mp

pizz.

p

3

mp

arco sul tasto

pp

nat.

mp

pizz.

mp

pizz.

l.v.

mp

3

pizz.

arco sul tasto

pp

mp

3

mp

spire, _____

and _____

Kra - zy _____

To Toy Pno.

molto accel.

300

Fl.

Cl.

Crot.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln.

Vc.

Db.

pp *mp* *pp*

pp *mp* *pp*

l.v.

pp

nat.

mp *pp*

gliss.

gliss.

molto accel.

mf *p*

— suc-cumbs to — love. —

molto accel.

pizz. *p* *mf* *p*

arco *mp* *pizz.* *p* *mf* *p*

mp *mf* *p*

30

♩ = c.100

Playfully, with much character

Fl. 303 *C♯ tr* *f*

Cl. *C♯ tr* 6 *f*

Pno. *F♯ tr* *f*

Hp. *f* *gliss.* *p* *f* *p* *mf*

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

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

Ignatz *mf* *f* *p* *mf* *p* *f* *mf*

Herr.

Love! Here am I, Kra- zy, a fe-line high - fl- yer,

Love! He's_Kra- zy, a fe-line high - fl- yer,

Love! He's_Kra- zy, a fe-line high - fl- yer,

30

♩ = c.100

Playfully, with much character

Vln. *arco* *very lightly* *p* *pp* *f* *p* *pp* *f*

Vc. *arco* *very lightly* *p* *pp* *f* *p* *mf* *pp* *f*

Db. *arco* *very lightly* *p* *pp* *f* *p* *mf* *f*

[illegible]

65

315

Fl. *ff* *p*

Cl. *ff* *pp*

B. D. *f* *pp*

Bass Drum *f* To S. D. Side Drum *pp*

Hp. *ff* *G♭ A♭ C♯*

Krazy with a mouse!

Pupp

Ignatz *f* *mf* *Wail*

That's me! I

Vln. *pizz.* *ff* *arco* *pp*

Vc. *pizz.* *ff* *mp* *arco* *pp*

Db. *pizz.* *ff* *mp* *f* *arco* *pp*

32

319

Fl.

mp

p

Cl.

p

pp

S. D.

f

Hp.

f > mp

Wail

Krazy

He wails!_____

f > mp

Wail

Pupp

He wails!_____

f

Ignatz

wail,_____

Boldly nat. 3

and strum_____

32

Vln.

mf > pp

ff

Vc.

mf > pp

ff

Db.

mf > pp

f

323

rit.

Fl.

Cl.

To Cym.

S. D.

Hp.

Krazy

Pupp

Ignatz

and strum my

pizz. quasi chitarra nat. mp

quasi chitarra p

rit.

Vln.

f

pizz. nat. mp

quasi chitarra p

Vc.

f

pizz. nat. mp

quasi chitarra p

Db.

f

pizz. nat. mp

quasi chitarra p

33

♩ = c.90

327 ♩ = c.90

Fl.

Cl.

S. D.

Cymbal

Toy Piano

Hp.

près de la table

p

ff

G# A#

D#

Krazy

♩ = c.90

f

mp

The sphin - xes

Pupp

f

mp

The sphin - xes

Ignatz

>mp

p

ff

mp

lyre.

The sphin - xes

33

♩ = c.90

Violin (Vln.) and Viola (Vc.) parts are in treble and bass clefs respectively, both in 2/4 time. The Double Bass (Db.) part is in bass clef. The score is divided into three measures. In the first measure, Vln. and Vc. play a half note chord (F#2, C#3) marked *mp* with an accent. In the second measure, all three instruments play a half note chord (F#2, C#3, F#1) marked *ff* with an accent. In the third measure, Vln. and Vc. play a half note chord (F#2, C#3) marked *p* with an accent, and the Db. part is a whole rest. The Vln. and Vc. parts are marked *arco* in the third measure.

331

rit. Lyrally

♩ = c.76

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Vln.

Vc.

Db.

mp

pp

nat.

pp

ff

f

p

G#

Bb

6

l.v.

7

6

l.v.

rit. Lyrally

♩ = c.76

f

p

Lyrally

mp

and py-ra-mids re - - - sound to

pp

coarse tone senza vib.

pp

ff

arco coarse tone senza vib.

ff

p

335

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Vln.

Vc.

Db.

\square \triangle

$F\sharp$ tr p

$C\sharp$ tr p

$F\sharp$ tr f *bisbig.*

$F\sharp$ $D\sharp$

5 $5:3$ 6 5 6 5

$2:3$

f p

3 a

pp mf pp

nat. pp mf pp

nat. pp mf pp

3

73

347

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Vln.

Vc.

Db.

accel. . .

pp *p* *pp* *f*

pp *p* *pp* *f*

To S-D ,

p *mf* *f* accel. . .

Ah!

p *mf* *f*

Ah!

mf *f*

ah, 5

arco *mf* *f* *mf* *f* *mf* *f* accel. . .

arco *mf* *f* *mf* *f* *mf* *f*

356

Fl. *>pp* *ff* *p* 7

Cl. *>pp* *ff* To B. Cl.

S. D.

Hp. *ff*

Pupp

Ignatz *>p* *f*
 plight? _____ I know! _____

Vln. arco *pp* pizz. *ff* arco *p* *mf* 3

Vc. arco *pp* pizz. *ff* arco *p* *mf* 3

Db. pizz. *ff* arco *mp* *mf* 3

(♩ = c. 90)

Bass Clarinet
in B \flat
Laboriously

(♩ = c. 90)

coarse ton
senza vib.

37

Laboriously
(♩ = c. 90)

367

Fl.

B. Cl.

mf *p* *mf*

Cym.

Krazy & Ignatz to yawn, become drowsy & fall asleep at will, induced by Pupp's tediousness.
'Alarm bell' (percussion part) at end of each phrase awakens them (and Pupp) each time.

Dignified yet laborious, inducing widespread boredom
(running out of breath and gasping at end of long phrases is permitted and encouraged!)

Pupp

f

They who dwell in the e - the - re - al

37

Laboriously
(♩ = c. 90)

Vln.

Vc.

Db.

372

Fl.

B. Cl.

Cym.

Pupp

Vln.

Vc.

Db.

Castanets
Flick once
(3 notes are heard)
ff

Temple Blocks
mf

Alarm Clock
f

p *mp* *p* *f*

mp *f*

lanes bid

sul tasto senza vib.

pp

sul tasto senza vib.

pp

pizz. *ff*

pizz. *ff*

pizz. *ff*

378 **38**

Cast.

B. Cl.

Bell

Pupp

38

Vln.

Vc.

Db.

384

39

Cast.

B. Cl.

Bell

Pupp

Vln.

Vc.

Db.

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

Temple Blocks Alarm Clock To Tub. B.

mf *f*

that you must write to her: _____

39

pizz. *ff*

arco sul tasto senza vib. *pp*

pizz. *ff*

pizz. *ff*

arco sul tasto senza vib. *pp*

pizz. *ff*

390 40 To Fl.

Cast. 2/4

B. Cl. 2/4

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

senza vib.

Bell 2/4

Tubular Bell

f

Krazy & Ignatz comatose!

Pupp 2/4

mp *ff*

tel- ling of your love.

40

Vln. 2/4

Vc. 2/4

Db. 2/4

arco
senza vib.

pp *f*

41

♩ = c.100

398 Playfully, with much character

Cast.

B. Cl.

B. D.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln.

Vc.

Db.

Flute

Clarinet in B♭

Bass Drum

To Bell Tree

Thunder

Krazy & Ignatz abruptly awoken

♩ = c.100

Playfully, with much character

Drop heavy item

mf

f

gliss.

3

I _____ can-not wri - te!

When Mouse ex - plain - s, [sah]

arco

pp

pp

pp

42

Fl. 402 *f*

Cl. 6 *f*

B. D.

Hp. *f pp* *gliss.* *f pp* *mp pp*

Krazy

Pupp

Ignatz

Herr. "P - to-le-my Hoo- zis", most e-ru-dite black-smith of the Nile,

42

Vln. *very lightly* *f pp* *mp* *pp* *mp*

Vc. *very lightly* *f pp* *mp* *pp* *mp pp mp*

Db. *arco* *very lightly* *f pp* *mp* *pp* *mp*

85

(tr) 

411

Fl.  *ff* $\text{♩} = \text{c.90}$ Lyrically $\text{A}\sharp$  *pp*

Cl.  *ff*

B.tree ϕ To Crot.  *f* $\text{♩} = \text{c.90}$ Lyrically

Hp.  *ff* $\text{F}\sharp \text{ G}\sharp \text{ A}\sharp$
 $\text{B}\flat \text{ C}\sharp \text{ D}\flat$

Krazy ff $\text{♩} = \text{c.90}$ Lyrically

Pupp ff

Ignatz ff Pupp indents brick 

Herr. ff f  in - dents in e-ver-las-ting brick an ar-dent note.

Vln.  *ff* pizz. $\text{♩} = \text{c.90}$ Lyrically *f*

Vc.  *ff* pizz. *f*

Db.  pizz. *ff* *f*

43

417

Fl.

Cl.

Crot.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln.

Vc.

Db.

To BD

p *mp* *pp* *f*

bisbig.

mf *f*

Pick up Ratchet

arco

arco

43

I see my love a - loft in

88

4/4

423

Fl.

Cl.

Bass Drum

Crot.

Hp.

Krazy

Pupp

Voice

Balloon

Ignatz

Herr.

Ratchet
(swing continuously)

Voice

4/4

Vln.

Vc.

Db.

89

426

Fl. *ff* 6 *Repeat until signalled* *p*

Cl. *ff* 5 *Repeat until signalled* *p*

B. D. *Acme Siren* *ff* *Repeat until signalled* *Bass Drum* *To S. D.*

Hp. *ff* *bisbig.* *Repeat until signalled* *Thunder*

Krazy *Voice* *ff* *Ow!* *f* *nat.* *Halt!*

Pupp *ff* *Pow!* *f* *3* *How wrong our pride and joy to smite!*

Ignatz *Inflight Brick* *ff* *Pow!*

Herr. *ff* *Pow!*

Vln. *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled* *p*

Vc. *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled*

Db.

431

45

Fl.

mf

fff

f

5:3 mp

Cl.

mf

fff

Side Drum

Bass Drum

To Crot.

S. D.

pp

fff

Hp.

F#

A# B#

Krazy

Harm him not.

I love

Pupp

Ignatz

f

Halt!

Herr.

f

Halt!

Vln. I

mf

fff

45

Vc.

mf

fff

pizz.

Db.

mf

fff

pizz.

437

Fl.

> p

mp

3

Cl.

B. D.

Crotales

mp

pp

3

Hp.

Krazy

p

him.

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

46

Serene

(♩ = c.90)

4-42

Fl.

Cl.

Crot.

Hp.

Krazy

Pupp

Ignatz

Herr.

And so, from then to

mp

gliss.

46

Serene

(♩ = c.90)

Vln. I

Vc.

Db.

pizz.

p

arco

pp

pizz.

p

arco

pp

pizz.

p

arco sul tasto

pp

mp

arco

447

Fl.

Cl.

Crot.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

To S-D

p

l.v.

mp

pp

p

mp

p

p

The brick!_

p

The brick!_

p

The brick!_

p

The brick!_

p

mf

now, _____ the _____ brick,

pizz.

p

arco sul tasto

pp

pizz.

l.v.

pp

arco sul tasto

accel. $\text{♩} = c.100$
 Playfully, with much character

452
 Fl. *pp* *ff* *pp*
 Cl. *pp* *ff* *pp*
 Crot. Side Drum *pp* *f* To Toy Pno. Toy Piano *f*
 Hp. *mp* *ff* *mf* *gliss.*
 Krazy *ff* *p* *Bean!* *mp*
 Pupp *ff* *Bean!* *mp*
 Ignatz *ff* *Bean!* *mp*
 Herr. *ff* *f* *Bean!*
 brick, does crease the la - dy's bean, bean!
 accel. $\text{♩} = c.100$
 Playfully, with much character
 Vln. I *ff* *pizz.*
 Vc. *ff* *pizz.*
 Db. *ff* *pizz.*

47

457

Fl. *f*

Cl. *f* *p* solo

Pno.

Hp. *f* *mp* *f* *p* *mf*

Krazy *f* *mf* *f* *mp*

Pupp *f* *mf* *f* *mp*

Ignatz *f* *mf* *f* *mp*

Herr.

From then to____ now,____ the brick does crease the la - dy's

47

Vln. I *arco* *very lightly* *p* *pp* *f* *p* *pp* *f*

Vc. *f* *p* *pp* *f* *p* *mf* *pp* *f*

Db. *f* *p* *pp* *f* *p* *mf* *f*

48

To Picc.

461

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Herr.

f *p* *gliss.* *f* *mp*

>mf *f* *p* *f*

bean. Zzzzip! Pow! Zzzzip!___ Pow!

>mf *f* *p* *f*

bean. Zzzzip! Pow! Zzzzip!___ Pow!

>mf *f* *p* *f*

bean. Zzzzip! Pow! Zzzzip!___ Pow!

Items from historical play are put away

48

Vln. I

Vc.

Db.

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

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

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

465

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

mf *p* *f* *5:3*

ff *f* *p* *f* *pp* *f*

coarse tone senza vib. *nat.* *coarse tone senza vib.* *nat.*

p *ff* *f* *p* *pp* *f*

p *ff* *f* *p* *pp* *f*

tr *tr* *tr* *tr* *tr* *tr*

gliss.

3 *3* *3* *3* *3* *3*

5

Δ

470

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

> p *mf* *mp* *3* *mp*

gliss. *mp* *pp* *mp* *f* *p*

p *pp* *f* *p* *> p* *pp* *f* *p* *> p* *fp* *f* *p*

474 49 \triangle \square \triangle \square

Fl.

Cl.

Pno.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

f *p* *5:3* *5:3* *mf* *3*

ff *p* *mp*

p *mf* *p* *f*

Zzzzip! Pow! Zzzzip! Pow!

p *mf* *p* *f*

Zzzzip! Pow! Zzzzip! Pow!

p *mf* *p* *f*

Zzzzip! Pow! Zzzzip! Pow!

pp *mp* *pp*

coarse tone *nat.* *ff* *f* *p* *pp* *mp*

coarse tone *nat.* *ff* *f* *p* *pp* *mp*

pp *mp* *pp*

[illegible]

ACT II

♩ = c.90

Freely

Lightly, with a less intense manner

482 **50**

Picc.

Cl.

Cym. Side Drum R-D Bell

mf f l.v.

Hp.

F# G# A#
Bb C#

ACT II
♩ = c.90
Freely
Lightly, with a less intense manner

Krazy

Pupp

Ignatz

Herr.

mf

3

3

So, here is Kra-zy Ka - t!
[tuh]

ACT II
50 ♩ = c.90
Freely
Lightly, with a less intense manner

Vln. I

Vc.

Db.

486

Picc.

Cl.

Tri.

Side Drum

R-D Bell

Washboard
(as coarse sound & scraped
as rapidly as possible)

mf

f

l.v.

f

Hp.

Krazy

Pupp

To Balloon

Ignatz

Evil Cackle!

f

Herr.

To Rt.

And here i - s! Ig-natz Mou - se!

[zzuh]

[ss]

Vln. I

arco
sul pont.

3

gliss.

p

f

Vc.

arco
sul pont.

3

gliss.

p

f

Db.

arco
sul pont.

3

gliss.

p

f

491 **51**

Picc. *p* *ff* *Repeat until signalled* *> p*

Cl. *pp* *ff* *Repeat until signalled* *> p*

Bass Drum *pp* *ff* *Repeat until signalled* *ff* *l.v.*

Acme Siren *bisbig.* *Repeat until signalled*

Hp. *pp* *ff* *bisbig.* *Thunder* *l.v.*

Krazy *mf*

Pupp *Balloon (pop balloon)* *My*

Ignatz *mf* *ff* *Inflight Brick* *ff* *Pow!*

Ratchet *p* *ff*

Herr. *ff*

51

Vln. I *nat.* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled* *pizz.* *mf*

Vc. *nat.* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled* *pizz.* *mf*

Db. *nat.* *pp* *ff*

Ignatz hurls a brick at Krazy

Brick hits Krazy

494

Picc. *mp* *p* *pp*

Cl.

B. D.

Hp. *E♭ F♭*

Krazy doom is sealed. *p*

Pupp

Ignatz

Herr.

Vln. I *sul G* *p* *mf* *p* *mf*

Vc. *sul G* *p* *mf* *p* *mf*

Db. pizz. *mf*

52

498

Picc. 

Cl. 

B. D.  Temple Blocks
mp

Hp.  *mp*

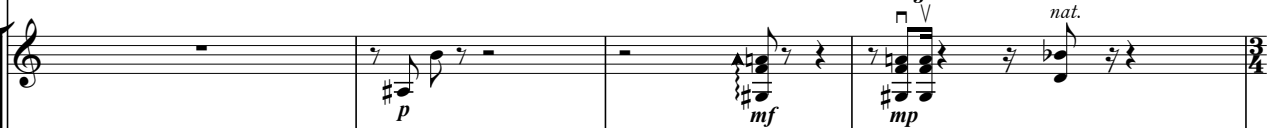
Krazy  *mf*
Uh- huh? To say, say. Yes Ig- natz? *mf* Right! Right left right left right left.
Like a teacher's pet, diligently following Ignatz's instructions


Pupp 

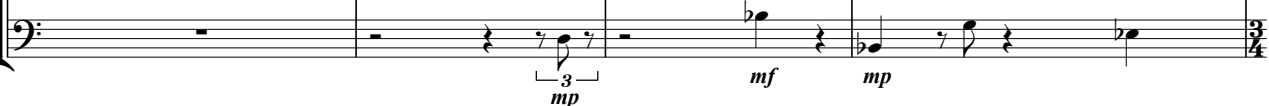
Ignatz  *mf*
Kra- zy, I want you to say, to say, say, to say, and say right,
3

Herr. 

52

Vln. I  *p* *mf* *mp* *quasi chitarra* *3* *nat.*

Vc.  *p* *mf* *mp*

Db.  *mp* *mf* *mp* *3*

502

Piccolo

53

502

Piccolo

p *mf*

503

ff

504

f *mf*

right! Uh- huh? Right!

505

f *mf* *p* *ff* *pizz.* *p*

WRONG! I want you to say, and say right be - fore

506

Picc. *pp* *mp* *p*

Cl. *pp* *mp* *pp* *p*

T. Bl. *mf*

Side Drum

Crash Cymbal

Hp. *mf*

All characters to the audience

Krazy *f* *mp* *p* *f* *mf*
all these peo-ple, (ve-ry, ve-ry, ve-ry) goo - d peo-ple!
[duh]

Pupp *mf* *f* *mf*
(Ve-ry) goo - d peo-ple!
[duh]

Ignatz *mp* *f* *mf*
all these peo-ple, (ve-ry, ve-ry) goo - d peo-ple!
[duh]

Herr. *mf* *f* *mf*
(Ve-ry) goo - d peo-ple!
[duh]

Vln. I *mp* *p* *mf*

Vc. *mp* *p* *mf*

Db. *mf*

54

510

Picc.

Cl.

Cym.

Hp.

Krazy

Pupp

Ignatz

Herr.

To B. D.

Bass Drum

pp

pp

3

3

3

3

I want you to say be-fore all these peo-ple that you de-serve e-ve-ry, ev' - ry

54

Vln. I

Vc.

Db.

p

arco marcato

ppp

arco marcato

ppp

3

3

3

514

Picc. *p* *pp* *mf*

Cl. *p* *pp* *mf*

B. D. *mf* *f* *bisbig.*

Hp. *f* *pp* *mf* *Cluster, any note* *gliss.* *bisbig.*

Krazy

Pupp

Ignatz *f* *mf* *f* *"Pow!"* *you get han-ded to you, by*

Herr.

Vln. I *arco marcato* *pp* *f*

Vc. *f*

Db. *f*

Bell tree

517

55

Picc.

Cl.

B. tree

R-D Bell

f l.v.

To T. Bl.

Hp.

p

3

3

f

Krazy

Ohhh_____ Ig-natz, I ad

Pupp

Ignatz

me._____ ME)!!!_____

Herr.

55

Vln. I

pizz.

f

Vc.

pizz.

f

Db.

f

523

Picc. *p* *mf* *9:8* *mp* *f* *p*

Cl. *p*

T. Bl. Temple Blocks *mf* *f* Side Drum *mf* Crash Cymbal *l.v.*

Hp. *mp* *mf* $F\sharp C\sharp$

Krazy mits it: _____ good _____ peo-ples _____

Pupp

Ignatz 8

Herr.

Vln. I *quasi chitarra* *mf* *nat.* *f* *mp* *quasi chitarra* *mf* *nat.* *f* *quasi chitarra* *mf* *nat.*

Vc. *mf* *f* *mp* *mf* *f*

Db. *mf* *mf* *f*

527

Picc. *mp* *mf* *f* 9:8

Cl.

Cym. R-D Bell *l.v.* Temple Blocks *mf* Bass Drum *f* 5

Hp. *mp* *ff* F \flat A \sharp E \flat F \sharp

Krazy *p* *f* I ad - mits it. _____

Pupp To Balloon

Ignatz *f* Thanx.

Herr. To Rt.

Vln. I *quasi chitarra* *mf* *nat.* *f* *quasi chitarra* *mf*

Vc. *mf* *f* *mf* *f* *ff*

Db. *mf* *f* *mf* *f* *ff*

532

Picc. *p* *ff* *Repeat until signalled* *p*

Cl. *pp* *ff* *Repeat until signalled* *p*

B. D. *pp* *ff* *Acme Siren* *Repeat until signalled* *l.v.* *ff*

Hp. *pp* *ff* *bisbig.* *Repeat until signalled* *Thunder* *l.v.*

Pupp *mf* *ff* *Inflight Brick* *ff* *Balloon (pop balloon)* *Brick hits Krazy*

Ignatz *Zzzzzip!* *p* *ff* *Pow!*

Herr. *Ratchet*

Vln. I *arco* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled*

Vc. *arco* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled*

Db. *arco* *pp* *ff*

56

Picc. *pp* *p* *pp*

Cl. *pp* *p* *pp*

B. D. To R-D Bell

Hp. *F# A#* *mf* *Eb Bb*

Pupp

Ignatz *f* *mp* *f* *Wail*
all _____ (Ve-ry nice mouse peo-ple) We've suf-fered!

Herr. *mf* *f* *mp* *mf*
And now, in view of all _____ that the mouse peo-ple have suf-fered

Vln. I *pizz.* *p* *mp* *p* *nat.* *quasi chitarra*
3 *3* *3*

Vc. *pizz.* *p* *mp* *p* *mp*

Db. *pizz.* *p* *mp*

57

Picc. *f* *pp*

Cl. *p* *f*

B. D. *f* *l.v.* *p* *mf*

Hp. *f* *mf* Φ Φ $F\# G\flat$

Pupp

Ignatz *f*
8 Hear hear!

Herr. in the past from kats, Who can say that

Vln. I *nat.* *p* *quasi chitarra* *nat.* *f* *57* *pizz.* *quasi chitarra* *3* *nat.* *p* *mf*

Vc. *p* *3* *f* *p* *3* *mf*

Db. *p* *mp* *f* *pizz.* *p* *mf*

This musical score is for the piece "Kra-zy" by John Williams. It is a full orchestral score with a vocal line. The instruments and parts included are:

- Picc.** (Piccolo): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Cl.** (Clarinet): Features a melodic line with triplets and a forte (*ff*) dynamic.
- T. Bl.** (Trumpet B1): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Hp.** (Harp): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Pupp** (Pup): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Herr.** (Horn): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Vln. I** (Violin I): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Vc.** (Violoncello): Features a melodic line with triplets and a forte (*ff*) dynamic.
- Db.** (Double Bass): Features a melodic line with triplets and a forte (*ff*) dynamic.

The vocal line is performed by a male voice (Herr.) and includes the lyrics: "Kra-zy, that Kra - zy is not get-ting what's". The score is written in 3/4 time and includes various musical notations such as triplets, dynamics (*p*, *f*, *ff*), and articulation marks.

Picc.

Cl.

Bass Clarinet in B \flat

pp \longrightarrow *mp*

T. Bl.

f *ff* Φ To S-D

Hp.

f *ff* *l.v.* Φ

Pupp

f *ff* *l.v.* Φ

Herr.

f *ff* *l.v.* Φ

co-ming to him?

quasi chitarra *f* *ff* *nat.* Φ

Vln. I

f *ff* *nat.* Φ

Vc.

f *ff* *nat.* Φ

Db.

f *ff* *nat.* Φ

58

That's o-k for you!

Flute

Picc.

B. Cl.

B. D.

Hp.

Pupp

Vln. I

Vc.

Db.

p

f

mp

pp

pp

f

f

p

f

p

f

p

f

quasi chitarra

nat.

But I'm Of-fi-cer____

Pupp,

the arm____

119

120

The musical score is arranged in a system with the following parts and staves:

- Fl.** (Flute): Treble clef, mostly rests, with a final measure marked *f* and *arco* (arco).
- To Cl.** (To Clarinet): Bass clef, mostly rests.
- S. D.** (To Toy Piano): Percussion line, mostly rests, with a final measure marked *f* and *Toy Piano*.
- Hp.** (Harp): Two staves, bass clef, mostly rests.
- Pupp** (Pupp): Treble clef, vocal line with lyrics: "So I won't ig - nore that mis-chie-vous mou - se: [sah] I'll lock him". Dynamics include *mf*, *mp*, and *f*.
- Vln. I** (Violin I): Treble clef, starts with *ff*, then *mf*, and *f*. Includes a triplet and a natural sign.
- Vc.** (Violoncello): Bass clef, starts with *ff*, then *mf*, and *f*. Includes a triplet and a natural sign.
- Db.** (Double Bass): Bass clef, starts with *ff*, then *mf*, and *f*. Includes a triplet and a natural sign.

59

SILENT MOVIE MOMENT 2

♩ = c.140

With urgency & vigour

Fl.

B. Cl.

Pno.

Medium Bell

Honk-Parp Horn

Hp.

F \sharp G \sharp C \sharp

SILENT MOVIE MOMENT 2

♩ = c.140

With urgency & vigour

A chase ensues, Pupp after Ignatz. Pupp tries to get Ignatz into jail.

Pupp

up!

59

SILENT MOVIE MOMENT 2

♩ = c.140

With urgency & vigour

arco

Vln. I

Vc.

Db.

pp

poco a poco cresc.

arco

pp

poco a poco cresc.

Clarinet in B \flat

Cl.

pp

mf

p

3

tr

solo

B \flat

To Toy Pno.

Bell

f

Toy Piano

Hp.

mp

ϕ B \flat

Vln. I

Vc.

arco

Db.

p

3

124

Cl.

Bell

Hp.

Vln. I

Vc.

Db.

Honk-Parp Horn

To Toy Pno.

Toy Piano

60

60

f

mp

ff

f

E♭ A♯

f

mf

f

126

Cl.   *ff* 5 5 5 5 *fff* 7

Pno. *ff* Medium Bell *f*

Hp. *f* *ff* *Fb* *Cluster, any note* *gliss.* *gliss.*

Vln. I  *ff* *fp* 6

Vc. *ff* *fp* 6

Db. *ff* *fp* 6



61 ACT II (ctd)

$\text{♩} = \text{c.75}$

Lyrically

Fl.

Cl.

B. D. *Bass Drum* *To Toy Pno.*

Hp. *Thunder* *l.v.* *E \flat F \sharp G \flat A \flat B \sharp C \flat*

Krazy

Pupp

Ignatz

Herr. *p* *mp*

And _____ what's more, _____ he's one _____ do- ting _____

61 ACT II (ctd)

$\text{♩} = \text{c.75}$

Lyrically

Vln. I *ff* *mp* *pp* *B \sharp tr*

Vc. *ff*

Db. *ff*

Fl.

Cl.

B. D.

Crotales

p *pp*

près de la table

p *pp*

l.v.

Krazy

Pupp

Herr.

— dog! — He — a - dores our cat, so is

Vln. I

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

tr

Vc.

pizz. *p* *arco*

Db.

pizz. *p*

accel. To Picc.

Fl.

Cl.

Crot.

To S.D.

Snare Drum

Toy Piano

Hp.

nat.

f

B \flat D \sharp

accel.

Krazy

Pupp

Witch-like

f

Ro - dent

Witch-like

f

Ro - dent

Herr.

mf

bent on ar - res-ting

f

our_ brick_ hur-ling_

ff

ro - dent who

mf

accel.

Vln. I

pizz.

f

arco

coarse tone senza vib.

pp

ff

mf

p

nat.

Vc.

arco

coarse tone senza vib.

pp

ff

mf

p

nat.

Db.

f

ff

mf

p

nat.

a tempo

♩ = c.75

62

Fl.

Cl.

Pno.

Bass Drum

To S-D

ff

Hp.

Thunder
l.v.

E♭ G#
C# D#

a tempo

♩ = c.75

Krazy

Pupp

Herr.

knocks_ her flat. but Kra-zy_ loves

mp

p

3

a tempo

♩ = c.75

62

Vln. I

pp *mp* *pp* *fff* *pp*

3 5:3

pizz. arco

Vc.

mf *fff*

3 pizz.

Db.

mf *fff*

3 pizz.

Hp.

Pupp

Herr.

mf *p* *mp* *p*

Ig - natz! _____ And Pupp...? This Pupp loves _____ Kra - zy _____

Vln. I

mp *pp*

Vc.

Db.



63

Expressively, with passion

$\text{♩} = c.75$

Hp.

p *mp* *p* *mf*

Expressively, with passion

$\text{♩} = c.75$

p *mf* *p* *mp*

Pupp

Oh, _____ would that I _____ were _____ clown

Herr.

63

Expressively, with passion

$\text{♩} = c.75$

Vln. I

mf *p*

arco

Vc.

mf *pizz.*

arco

Db.

p

Hp. *> p* *mp* *p* *mf* *p*

Pupp in - stead of kop oh, would that my

Vln. I

Vc. *p* 3 3 3

Db.



64

Hp. *mp* *mf* *p*

Pupp *mp* *mf* *p*

for - te be ko-me-dy in - stead of the kon

Vln. I

Vc. *p* 3 *mp*

Db. *(p)*

Hp.

mf *p* *mf*

6 *l.v.* 6 7 6 *l.v.* *E♭* 6 *l.v.* 6

Pupp

mf *p* *mf*

sta - bu - la - ry. Would that I were klown

3

Vln. I

mp *p*

Vc.

mp *p*

Db.

mf



Hp.

p *mf* *p*

6 *l.v.* 6

C♯ *D♭* 6

5:3 2:3

Pupp

p *mf* *f*

in - stead of kop

3 3

Vln. I

mp

Vc.

mp

Db.

Hp. *f* 6 *p* *mf* *f* 6 *l.v.* 6 *l.v.* 7 6 *l.v.*

Pupp *mf* *f* 5 oh, would that my

Vln. I

Vc.

Db. *f*

Hp. 6 *F \flat* 7 *E \flat* 7 6 *p* *F \sharp D \flat* (p) *C \sharp*

Pupp 3 5 5 in - stead of the kon - sta - bu - la - ry.

Vln. I *mf* 3 *p*

Vc. *mf* 3 *p*

Db. *p*

65

$\text{♩} = \text{c.76}$

Hp.

pp 5 *mp* 6 *pp* 5 6 *f* *p* *bisbig.* ϕ

2:3 5 6 *bisbig.* $\text{A}\sharp \text{B}\flat$

$\text{♩} = \text{c.76}$

Pupp

p 3 *p* 3 *f* *p*

That I might bring _____ a



rit.

Hp.

6 5 6 *f* *pp*

$\text{G}\sharp$ 6 3 *gliss.*

rit.

Pupp

f *p*

smile, _____ a smile _____

66

Freely, slower
(♩ = c.66)

Hp.

l.v.

E♭ F♯ G♯ A♯
B♭ D♭

66

Freely, slower
(♩ = c.66)

Pupp

mf *p* *mf* *p*

That I might bring — a smile to the wan, was-ted, wist-ful — pan

rit.

Hp.

p

6 F♯ 7 7 6

rit.

Pupp

of that dear — Kat. —

ACT III

♩ = c.76

Sprightly

67 Piccolo

Picc. *f* *p* *mf* *pp* *mp* *pp* *mp* *pp*

Cl.

S. D. Side Drum *f* *mf* *mp* To B-D

Hp. *E♭ F♯ A♯* *B♭*

ACT III

♩ = c.76

Sprightly

67

Krazy

Pupp To Balloon

Ignatz

Herr. *mf* But Kra- zy is

ACT III

♩ = c.76

Sprightly

67

Vln. I *pizz.* *ff* *arco* *pp*

Vc. *pizz.* *ff* *arco* *pp*

Db. *pizz.* *ff* *mp*

Picc. *flz.* *mp* *pp* *mf* *mp* *pp*

Cl.

S. D.

Hp. *f*

Krazy

Pupp

Ignatz

Herr. *pp*
smit-ten by _____ Ig - natz. _____

Vln. I *f*

Vc. *pizz.* *f* *arco* *pp* *f* *pp*

Db. *f* *mp* *f* *pp*

Detailed description: This is a page of a musical score, page 139. It contains staves for Piccolo (Picc.), Clarinet (Cl.), Snare Drum (S. D.), Harp (Hp.), Krazy, Pupp, Ignatz, Herr., Violin I (Vln. I), Violoncello (Vc.), and Double Bass (Db.). The Piccolo part is highly active, featuring triplets, quintuplets, and dynamic changes from mezzo-piano (mp) to pianissimo (pp) to mezzo-forte (mf) and back to mp and pp. The Harp part has a forte (f) chord. The Herr. part has lyrics: "smit-ten by _____ Ig - natz. _____". The Vc. and Db. parts have performance instructions like "pizz." (pizzicato) and "arco" (arco), along with dynamic markings. The Vln. I part has a forte (f) dynamic. The S. D. part has a single drum hit. The Cl., Krazy, Pupp, and Ignatz parts are mostly silent.

Picc. *p* *ff* *Repeat until signalled* *p*
 Cl. *pp* *ff* *Repeat until signalled* *p*
 Bass Drum *pp* *ff* *Repeat until signalled* *l.v.* To T. Bl.
 Acme Siren *ff* *bisbig.* *Repeat until signalled*
 Hp. *pp* *ff* *bisbig.* *Thunder* *l.v.*
 Krazy *ff*
 Pupp *Balloon (pop balloon)*
 Ignatz *Ignatz hurls a brick at Krazy (from within jail)* *Inflight Brick* *Brick hits Krazy*
 Herr. *p* *ff* *ff*
 Ratchet *Zzzzzip!* *Pow!*
 Vln. I *nat.* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled*
 Vc. *nat.* *p* *ff* *Freely Gliss. in proximity to original pitch* *Repeat until signalled*
 Db. *nat.* *ff*

68

Picc.

Cl.

B. D.

Hp.

Temple Blocks

pp *mf* *pp* *p*

l.v. *f* *l.v.*

6

68

Krazy in own world, unaware
of surroundings/ others
throughout entire Act

Krazy

Pupp

Ignatz

Herr.

Blissfully *p* *mf* *Sigh!* *p*

tr

L'il ain - jil, hah!, I dreamt he

3

68

Vln. I

Vc.

Db.

pizz. *arco* *p* *f* *mf*

pizz. *arco* *p* *f* *mf*

pizz. *mp* *f*

Picc. *> pp* *mf* *5* *pp* *mp* *5* *pp* *5* *7*

Cl.

T. Bl. *mf* *f* *R-D Bell* *pp* *Temple Blocks*

Hp.

Krazy *mf* *Kiss! f* *mp* *3* *3* *3*
 kissed me. Mmm - wah! I shall sing of my

Vln. I *arco* *p* *f* *ff* *pizz.*

Vc. *arco* *p* *f* *ff* *pizz.*

Db. *mp* *f* *ff*

Picc. \triangle \square mf pp f 5 3 mf 3 pp To Fl.

Cl.

T. Bl. mf ff To R-D Bell

Hp. f l.v. l.v.

Krazy \triangle \square f Al tr gliss. love, love:

Vln. I \triangle \square arco p f solo Bb tr

Vc. arco p f pizz. ff

Db. mp 3 ff

69
 ♩ = c.90
 Casually

Picc. Flute $A^{\sharp}4$ *tr*~~~~~

Cl. $G^{\sharp}4$ *tr*~~~~~

R-D Bell Metal Bars
(Rattle them)

Hp. *bisbig.*~~~~~

69
 ♩ = c.90
 Casually

Krazy

Ignatz

69
 ♩ = c.90
 Casually

Vln. I $D^{\sharp}4$ *tr*~~~~~

Vc. $F^{\sharp}4$ *tr*~~~~~

Db.

Picc. $A^{\sharp}4$ *tr*~~~~~
 Cl. $G^{\sharp}4$ *tr*~~~~~
 R-D Bell *f* *l.v.*
 Hp. $F^{\sharp}4$ $A^{\sharp}4$ $B^{\flat}4$ *bisbig.*~~~~~
 Krazy
 Ignatz
 Vln. I $D^{\sharp}4$ *tr*~~~~~
 Vc. $F^{\sharp}4$ *tr*~~~~~
 Db.

70

Fl. *mf*

Cl. *mf*

B. D. Bass Drum *mf* *l.v.* ϕ

Hp. *f*

Krazy 70 *mf* *p* *mf*

I shall sing _____ of my _____ love: _____ The

Ignatz

Vln. I 70 *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

147

Fl.

Cl.

Metal Bars

Bass Drum

Hp.

Krazy

Ignatz

Vln. I

Vc.

Db.

mp *pp*

mp *pp*

mf

mf

mp *pp* *mp* *f*

mp *p* *mf* *mp*

gliss.

3 3

dear hah - ha - hah - ha - hah - har - - - t is

[tuh]

Ignatz rattles jail bars

pizz.

mf *f*

pp *mf* *f*

f

f

71

Fl.

Cl.

B. D. *To Rt.*

Ratchet
(*swing continuously*)

p *f*

Hp.

71

Krazy

f *p*

li - ke a strin - g of

[kuh] [guh]

Ignatz spots/grabs fishing rod or long piece of string

Ignatz throws out rod/string (attempting to lasso an item to help him escape)

Ignatz

71

Vln. I

arco

p *f* 3 3 5 3 *mp*

Vc.

Db.

Fl.

Cl.

Rt.

Bass Drum

Hp.

Krazy

Ignatz

Vln. I

Vc.

Db.

pp *mp* *f*

pp *mp* *f*

p *f*

pp *mp* *f*

pp *mp* *f*

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

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

pp *f* *p*

8va

gliss

puh-huh-huh-puh-huh-huh-hearls

[to]

meee.

Ignatz winches back rod/ string

Ignatz's attempt fails

pizz.

arco

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

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

pp *f* *p*

[illegible]

Fl. *mf* *pp* *ff* *D# tr* *G# tr*

Cl. *mf* *pp* *ff* *D# tr*

B. D. *mf* *To Toy Pho.*

Hp. *f* *pp* *ff* *bisbig.*

Krazy *f* *3* *lg - natz!*

Ignatz *p* *mf* *3* *3* *3* *Hey, you! Yes, you! Help me! Get me out of here!*

Herr. *mp* *3* *To Krazy* *Kra - zy....*

Vln. I *p* *F# tr* *pp* *ff* *F# tr* *Bb tr*

Vc.

Db.

73

Fl. *f* *p* *F#*

Cl.

B. D. *l.v.* *f*

Hp. *l.v.* *l.v.*

73

Krazy *mf*

Wail (in frustration) *f* *p* *gliss.*

Ignatz AARGH!

Herr.

I count them o - va e - ve - ree one uh - part.

73

Vln. I

Vc. *ff*

Db. *ff*

Fl. *pp* *f*

Cl. *pp* *f*

(As little resonance as possible) Egg Shaker Bass Drum Egg Shaker Bass Drum Egg Shaker Vibra-slap *l.v.*

B. D. *pp* *f* *f*

Hp. *pp* *f*

Krazy *f* I'll

Ignatz *8* Ignatz tries to dig himself out of jail Ignatz's spade jams

Vln. I *pp* *f*

Vc. *arco* *pp* *ff*

Db. *arco* *pp* *ff*

74

Fl.

Cl.

V.S.

R-D Bell

Bass Drum

Hp.

74

Krazy

sing of my love:

mf

p

3

Ignatz

8

Ignatz throws stone at jail bars

mf

Give me a

74

Vln. I

> p

mp

pp

3

3

pizz.

p

mf

p

pizz.

p

mf

p

Fl. *tr* *pp* *p* *mf* *3*

Cl. *tr* *pp* *p* *mf* *3*

B. D. *mf* *f* *f*

Hp. *bisbig.* *mp* *pp* *f*

Krazy *mf* *f* *mp*

The hours I spend with you, dear

Ignatz *mf* *f* *mp*

Ignatz rattles jail bars Ignatz saws jail bars

brea- k! [kuh] Oh, puh-lea - se!! [suh]

Vln. I *solo* *mf* *f* *5* *mp* *pizz.*

Vc. *mf* *p* *mf* *f*

Db. *mf* *p* *mf* *f*

flz.

Fl. *mf*

Cl. *f*

Keys

Hp. *p* *f* *Thunder* *pp* *mf*

Krazy *mp* *p* *mf*

hah - ha-hah-ha - hah - ha, _____

hah - ha-hah-ha - hah-ha-hah-ha-hah-ha-ha - ha

Ignatz rummages for Key 2 Ignatz tries Key 2 Key 2 fails Ignatz rummages for Key 3

Cackle evilly *f* Whine (with disappointment) *p* Oh.

Vln. I *pizz.* *arco* *f* *p* *pizz.* *pp* *mf*

Vc. *pizz.* *arco* *f* *p* *pizz.* *pp* *mf*

Db. *arco* *f* *p*

Fl. *pp* *f*

Cl. *pp* *f*

Bass Drum *p*

Hp. *pp* *f*

Krazy

Ignatz *p* *ff*

Vln. I *arco* *pp*

Vc. *arco* *pp*

Db. *arco* *pp*

Ignatz tries Key 3
Cackle evilly

The musical score is arranged in a system with ten staves. The first staff is for Flute (Fl.), followed by Clarinet (Cl.), Bass Drum, Harp (Hp.), Krazy, Ignatz, Violin I (Vln. I), Viola (Vc.), and Double Bass (Db.). The Flute and Clarinet parts feature complex melodic lines with triplets, quintuplets, and sextuplets, starting at a pianissimo (pp) dynamic and building to a forte (f) dynamic. The Bass Drum part has a single note marked p. The Harp part has a complex arpeggiated figure starting at pp and reaching f. The Krazy part is a whole rest. The Ignatz part has a single note marked p, with a text box above it stating 'Ignatz tries Key 3' and 'Cackle evilly', followed by a long rest and then a fortissimo (ff) dynamic. The Violin I, Viola, and Double Bass parts are marked arco and pp, with various melodic and harmonic figures including triplets and sextuplets.

77

Fl.

Cl.

Bell

Bass Drum *l.v.*
f

Hp.

F# A# Bb

ff *l.v.*

77

Krazy

mf

The hours I spend with, _____

Ignatz

77

Vln. I

solo *3* *mp* *f* *pizz.* *ff*

Vc.

pp *pizz.* *p* *3* *mf* *3* *ff*

Db.

pp *pizz.* *p* *3* *mf* *3* *ff*

Fl.

Cl.

B. D.

Hp.

Krazy

Ignatz

Vln. I

Vc.

Db.

Toy Piano

R-D Bell

p *f* *pp* *6* *mp* *pp* *3*

p *f* *pp* *6* *mp* *pp* *3*

pp *f* *ff* *pp* *8va*

> p *mf* *p* with you,

mf *f* *3* *3* *3* I'm go-ing to get me a brick!

arco *pp* *f* *solo* *p* *mf* *3* *3* *3*

arco *pp* *f* *pizz.* *ff* *p* *mf* *p* *mf*

arco *pp* *f* *pizz.* *ff* *p* *mf* *p* *mf*

78

Fl. *B \flat tr* *mp* *pp* *mp* *pp* *mf*

Cl. *C \sharp tr* *mp* *pp* *mp* *pp* *mf*

R-D Bell *Toy Piano* *Small Bell* *Bass Drum* *mf* *f* *l.v.*

Hp. *8va* *(pp)* *bisbig.* *mp* *pp* *ff* *l.v.*

Krazy 78 *mp* *mf*
 is like a _____ string of puh-huh-hearls t' _____ meee!
 [to]

Ignatz *f*
 I'm

Vln. I 78 *pizz.* *arco* *pp* *mf* *3* *3*

Vc. *> p* *pp* *mp* *p* *mf* *ff* *3*

Db. *> p* *pp* *mp* *p* *mf* *ff* *3*

79

Fl. *flz.* *p* *f* *pp* *3* *3*

Cl. *p* *f* *pp* *3* *3*

B. D. *f* *Toy Piano* *f*

Hp. *pp* *ff* *pp* *8va*

Krazy *mf* *p* *I count them*

Ignatz *p* *f* *3* *3* *3* *go-ing to get me a brick from the yard!*

Vln. I *pp* *f* *arco* *p* *pizz.* *pp*

Vc. *arco* *pp* *f* *pizz.* *ff* *p* *pp*

Db. *arco* *pp* *f* *pizz.* *ff*

166

Fl. *f* *p* *f* *p*

Cl. *f* *p* *f* *p*

B. D. *f*

Hp. *f* *p* *f*

Krazy

Ignatz *f*

I'll let loose_ a real hum - din - ger! _____

Vln. I *f* solo *f*

Vc. *f* *p* *f* *p*

Db. *f* *p* *f* *p*

80

Fl. *> pp* *6* *mp* *p* *f* *5*

Cl. *p* *f* *5*

B. D.

Hp.

80

Krazy *f* *3* I'll count them o - va,

Ignatz

Herr.

80

Vln. I *3* *p* *mf* *3* *3* *3* *3* *3* *p* *f* *D \sharp tr*

Vc. *pizz.* *mf* *3* *mp* *p* *f* *arco*

Db. *pizz.* *mf* *3* *mp* *p* *f* *arco*

This musical score is for the song "The Little Toy Piano" (Das kleine Toy-Piano) by Franz Schubert. It is a vocal and orchestral work in G major, 2/4 time, with a key signature of one sharp (F#) and a common time signature of 2/4. The score is arranged for a full orchestra and two vocal soloists.

Vocal Parts:

- Krazy (Soprano):** The first vocal part, featuring a melody with triplets and a dynamic range from *mp* to *f*. The lyrics are: "o - va, o - va on Mon - di, Tooz - di,".
- Ignatz (Bass):** The second vocal part, featuring a melody with triplets and a dynamic range from *mp* to *f*. The lyrics are: "O - va, o - va on Mon - di, Tooz - di,".

Orchestral Parts:

- Fl. (Flute):** Features a trill in the first measure and a dynamic of *pp*.
- Cl. (Clarinet):** Features a trill in the first measure and a dynamic of *pp*.
- B. D. (Bass Drum):** Features a strong *f* dynamic in the first measure.
- Hp. (Harp):** Features a trill in the first measure and a dynamic of *pp*.
- Vln. I (Violin I):** Features a melody with triplets and a dynamic range from *p* to *f*.
- Vc. (Violoncello):** Features a melody with triplets and a dynamic range from *p* to *mf*.
- Db. (Double Bass):** Features a melody with triplets and a dynamic range from *mp* to *mf*.

Other Details:

- Tempo:** The tempo is marked "Toy Piano" (Allegretto).
- Key Signature:** G major (one sharp).
- Time Signature:** 2/4.
- Dynamic Range:** The score includes a wide range of dynamics, from *pp* (pianissimo) to *f* (forte).
- Articulation:** The score includes various articulation marks, including trills, triplets, and slurs.

Fl.

Cl.

B. D.

Hp.

Krazy

Ignatz

Herr.

Vln. I

Vc.

Db.

Bass Drum

Toy Piano

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

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

f *f* *pp* *ff* *pp*

p *mf*

f *mf* *f*

p *mf*

pizz. *arco* *pizz.*

ff *mf* *p* *ff*

pizz. *arco* *pizz.*

ff *mp* *p* *3* *mf* *p* *ff*

pizz. *arco* *pizz.*

ff *mp* *p* *3* *mf* *p* *ff*

Wens-di, Thurs - di,

I'll have that Kat... that ka - t... [tuh] wi - thin my sights!

81

Fl. *pp* 5 5 6 *f* *pp* 6

Cl. *pp* 5 5 6 *f*

Pno. Bass Drum *mf* Cymbal *f*

Hp. *pp* 5 6 *f*

81

Krazy *f* *mp*
Fry- di, oh

Ignatz *f*
Oh puh-lease!!

Herr. *f* *mp*
Fry - di oh

81

Vln. I *arco* *pp* 3 6 6 *f* *p* 3

Vc. *arco* *pp* *f* *pizz.* *p*

Db. *arco* *pp* *f* *pizz.* *p*

Fl. *mp*

Cl. *pp* *f*

Cym. *f*

Hp. *pp* *ff*

Krazy *f* *Bemused (by Ignatz's singing)* *f*

Ignatz *mf* *f*

Herr. *f* *Bemused (by Ignatz's singing)*

Vln. I *mf* *pp* *ff* *p* *f*

Vc. *mf* *pp* *ff* *p* *f*

Db. *mf* *ff* *p* *f*

Ton Piano

8va

Sarcastically, out of tune

Fry - di, Sat-tid- di. What?! My

Fah-lah lah-lah-lah-lah-lah-lah-lah!

pizz.

arco

arco

arco

173

82

Fl. *To Piccolo*

p $\xrightarrow{5}$ *f*

Bass Clarinet
in B \flat
solo

f $\xrightarrow{\hspace{10em}}$ *mp*

B. D. *Bass Drum*

f ϕ *mf* *l.v.* ϕ

Hp. *ff* ϕ

82

Krazy

Pupp *f*

That, _____ so - and - so! _____

Ignatz *f*

I'll have that Kat... wi-thin my sights!

82

Vln. I *pizz.* *arco sul pont.* *p* $\xrightarrow{5}$ *f* *pizz.*

Vc. *pizz.* *ff*

Db. *pizz.* *ff*

Piccolo

Fl.

B. Cl.

Toy Piano

B. D.

Hp.

Krazy

Pupp

Ignatz

Vln. I

Vc.

Db.

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

pp

f

pp

mp

mf *p*

p

Each hour, a brick.

pizz.

pp *mp* *f*

pp *mp* *f*

pp *mf* *f*

83

Picc.

B. Cl.

Pno.

Hp.

Bass Drum

p *f* *mp* *f*

mf

ff

83

Krazy

Pupp

Ignatz

f *mp* *p*

I'll put _____ my _____ badge,

f

I'll have that Kat... wi-thin my _____ sights!

83

Vln. I

Vc.

Db.

arco

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

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

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

84

Picc. *mp* *> pp* *p* *mp* *pp* (5) (3)

B. Cl. *mp* *pp*

B. D. Toy Piano *f* Bass Drum *mf* Toy Piano *f*

Hp. *p* *ff* *p* *8va*

84

Krazy *mp*
Each brick a puh - rayer.

Pupp *f* *p*
my badge,

Ignatz *p* *mf*
that kat

84

Vln. I *pizz.* *pp* *arco* *mf > p* *pizz.* *pp*

Vc. *pizz.* *pp* *arco* *mf > p* *pizz.* *pp*

Db. *pizz.* *pp* *arco* *mf > p*

85

Picc. *ff*

B. Cl. *ff* *f*

Pno. Bass Drum *f*

Hp. *ff*

85

Krazy

Pupp *f*

Ignatz *mf*

I'll put my badge to good use!

I best be quick!

85

Vln. I *ff*

Vc. *ff*

Db. *ff*

86

♩ = c.80

With vigour & urgency

Picc. *pp* *f*

B. Cl. *pp* *f* *mp* *pp* *mp*

B. D. *mf* *f* *mf*

Hp. *pp* *f* *gliss.*

Medium Bell

Cymbal

Honk-Parp Horn

86

A chase/scuffle develops between Ignatz & Pupp

♩ = c.80

With vigour & urgency

Krazy

Pupp *f*
Now _____

Ignatz

86

♩ = c.80

With vigour & urgency

Vln. I *pp* *f* *arco* *mp*

Vc. *pp* *f* *arco* *mp*

Db. *f* *mp* *pp*

Vln. II *pp* *f* *arco* *mp*

Vc. II *pp* *f* *arco* *mp*

Picc. *pp mp p* *f* *p mp* *pp*

B. Cl. *>pp* *f mp* *pp* *pp* *6*

Triangle *mp* Temple Blocks *p*

Hp. *pp* *f*

Krazy

Pupp *mp* *f* *mp*
then, mouse, stop right

Ignatz

Vln. I *arco mp*

Vc. *pizz. pp* *arco mp*

Db. *pizz.* *f mp* *pp*

Picc. *mp* *f* *pp* *tr* *tr*

B. Cl. *f* *mp* *f* *pp*

T. Bl. *f* *mf*

Hp. *pp* *gliss.*

Krazy

Pupp *f* there!

Ignatz *mf* *f* *mp*
 I'd best be quick! I bought this brick, I'll hold it

Vln. I *f* *pp* *f* *tr* *tr*

Vc. *f* *pp* *f* *tr* *tr*

Db. *f* *mp* *f*

87

Picc. *f* *mf* *mp* *pp* 6

B. Cl. *f* *mp* 3

B. D. Honk-Parp Horn *mf* Temple Blocks *f* 3 *pp*

Hp. *f*

87

Krazy

Pupp *mf* *p* 3
Now then, mouse, you stop right there!

Ignatz *f* tight.

87

Vln. I *mp* arco *pp* solo

Vc. *mp*

Db. *f* *mp* 3 *p*

□ △

Picc. *mp* *pp* *p*

B. Cl. *mp* *pp*

T. Bl. R-D Bell *f* Small Bell *mf* Triangle *mp*

Hp. *mp* *pp* *bisbig. l.v.*

Krazy *mf* *p*
Each brick a puh - rayer, a puh - rayer...

Pupp *pp*

Ignatz

Vln. I *mf* *pp* *D^b tr*

Vc. *pizz.* *p* *mf*

Db. *pizz.* *mp* *mf*

88

Picc. *pp* *f* *mf* *p*

B. Cl. *f* *f* *p* *pp*

Tri. *mf* *f* *mf*

Medium Bell Cymbal Honk-Parp Horn

Hp. *mf* *f* *mf*

sliss.

88

Krazy

Pupp

Ignatz *mp*

I bought this brick,

88

Vln. I *mf* *p*

Vc. *arco* *mf* *p*

Db. *arco* *f* *mf* *p* *f* *p* *pp*

Picc.

B. Cl.

Bass Drum

B. D.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

pp

mf

mp

f

gliss.

p

f

pp

f

f

Now then, mouse you stop right there!

I'll hold it, _____

I'll hold it _____

Picc. *f* *pp* *ff*

B. Cl. *f* *mp* *f* *pp* *ff*

B. D. *p* *f*

Hp. *f* *pp* *ff*

Krazy *mf* *f*

Pupp *mf* *f* *mp*

Ignatz *>mf* *f*

Herr. *mf* *f*

a puh-rayer...

Now then mouse! Just give me tha-

tight!

A puh-rayer...

Vln. I *p* *f* *pp* *ff*

Vc. *p* *f* *pp* *ff*

Db. *f* *mp* *f* *pp* *ff*

90

Picc. *pp* *f*

B. Cl. *pp* *f* *mp* *p* 3

B. D. **Toy Piano** *f* **Temple Blocks** *p* *f*

Hp. *pp* *mp* *f* *Blis.*

90

Krazy *mp*
a puh - rayer...

Pupp *p* *f*
[tuh] just give me that!

Ignatz *mp* *f*
I'll hold it tight! It's mine!

Herr. *mp*
a puh- rayer...

90

Vln. I *pizz.* *pp* *mf* *ff* *arco* *mp*

Vc. *pizz.* *pp* *mf* *ff* *arco* *mp*

Db. *pizz.* *pp* *mf* *ff* *arco* *f* *mp* *p* 3

91

Picc. *mf* *f* *p*

B. Cl.

Bass Drum *mf* R-D Bell *f*

Hp.

Krazy *mp* *f* *mp* *p*
a — puh-rayer....

Pupp *mp* *f*
But not to — throw!

Ignatz *f* *p*
It's mine! —

Herr. *mp* *p*
a — puh-rayer....

Vln. I *pp* *f* *mf* *f* *mp* *p*
solo

Vc. *pp* *f* *mf* *fp* *f* *mp*
pizz.

Db. *f* *mf* *fp* *f* *mp*
pizz.

Picc. *tr* $E\sharp$ *tr* $C\sharp$ *tr* *pp* *ff* *Freely* *a tempo*

B. Cl. *p* *ff* *Bb* *tr* *f*

R-D Bell *mf* *Medium Bell* *f* *Bass Drum*

Hp. *tr* $F\sharp$ *tr* *pp* *ff* *bisbig.* *l.v.* *bisbig.* *l.v.*

Krazy *ff* *Freely* *a tempo* *His brick!*

Pupp *p* *ff* *f* *His brick!_____* *You've*

Ignatz *ff* *Freely* *mf* *This brick_____* *is what you call... ex - clu-sive!*

Herr. *ff* *His brick!_____*

Vln. I *tr* $F\sharp$ *tr* $A\sharp$ *tr* *pp* *ff* *Freely* *pizz.* *a tempo*

Vc. *arco* *tr* $G\sharp$ *tr* $E\sharp$ *tr* *pp* *ff* *pizz.* *f* *arco*

Db. *pizz.* *f* *arco*

Picc. *pp* *mp* *p* *mf* *p* *mf* *p*
 B. Cl. *pp* *mp* *p* *mf* *p*
 B. D. Triangle *mp* Medium Bell *mf*
 Hp. *pp* *p* *gliss*
 Krazy
 Pupp *mp*
 Ignatz
 Herr.
 Vln. I
 Vc. *p* *f*
 Db. *p*

The musical score is for page 191. It features a variety of instruments and vocal parts. The Piccolo part starts with a series of notes, including a sixteenth-note run, and ends with a glissando. The Bass Clarinet part has a similar pattern. The Bass Drum part has a Triangle and a Medium Bell. The Harp part has a glissando. The Krazy part has a long note. The Pupp part has a long note. The Ignatz part has a long note. The Herr. part has a long note. The Violin I part has a long note. The Viola part has a long note. The Double Bass part has a long note.

92

Picc. *f* *mf* *p* 3

B. Cl. *f* *mf* *p* 3 *f*

Cym. Cymbal Honk-Parp Horn Bass Drum R-D Bell Bass Drum *f*

Hp. *f* *ff* C#

92

Krazy *mp* *p* 3 a puh - rayer...

Pupp *f* fling! *mf* Stop there!...

Ignatz *mf* 3 You're out of line!... *mp* *mf* 3 Oh puh - lease!!

Herr. *mp* *p* 3 a puh - rayer...

92

Vln. I arco *mf* *mp* *p* *pp* 3

Vc. *mf* pizz. *mp* *pp* arco 3

Db. *f* *mf* *p* *mp* *pp* pizz. arco 3

Picc.

B. Cl.

B. D.

Hp.

Krazy

Pupp

Ignatz

Herr.

Vln. I

Vc.

Db.

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

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

mp *f* *p*

mf *f* *f*

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

mp *f* *p* *f*

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

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

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

a puh - rayer.....

I'll see you home! Stop right there!.....

This brick is ex-clu-sive!..... You're out of line!.....

a puh - rayer..... a puh -

Picc. *mp* *ff* *pp* *fff*

B. Cl. *mp* *ff* *pp* *fff*

B. D. *pp* *fff*

Hp. *pp* *fff*

Krazy
a puh rayer... ah!

Pupp
I'll see you home!

Ignatz
You're out of line!

Herr.
rayer... ah!

Vln. I *p* *ff* *pp* *fff*

Vc. *p* *ff* *pp* *fff*

Db. *mp* *ff* *pp* *fff*

Herriman moves to intervene

To Whistle

Whistle *ff*

Herriman puts an end to the furore

93

Picc.

B. Cl.

B. D.

Hp.

Medium Bell

l.v. To Crot.

93

Ignatz & Pupp frantically run around and leave the stage

Krazy frozen under spotlight

93

Violin I (Vln. I) part: Measures 93-96. The staff shows a melodic line with trills and ties. Chords F# and A# are indicated above the first measure. Dynamics range from *pp* to *fff*.

Viola (Vc.) part: Measures 93-96. The staff shows a melodic line with trills and ties. Chords G# and E# are indicated above the first measure. Dynamics range from *pp* to *fff*.

Double Bass (Db.) part: Measures 93-96. The staff shows a melodic line with trills and ties. Chords C#, Eb, Bb, and Eb are indicated above the first measure. Dynamics range from *pp* to *fff*.

94

Serene
(♩ = c.80)

Picc.

B. Cl.

Bell

Crotales

p *pp* *l.v.*

près de la table

Hp.

p *pp* *l.v.* *G♯* *C♯*

To R-D Bell

94

Serene
(♩ = c.80)

Krazy

Herr.

p *mp* *p*

And_____ Kra - zy _____ dreams of

Krazy gradually falls asleep...

94

Serene
(♩ = c.80)

Vln. I

Vc.

Db.

pizz. *arco* *p* *mp* *pp*

95

Lightly
(♩ = c.80)

Picc.

B. Cl.

Crot.

R-D Bell

pp *ff* *pp* *ff*

3 6 3

95

Lightly
(♩ = c.80)

Hp.

Krazy

Herr.

mp *pp*

bricks all night.

nat. *pp* *ff*

95

Lightly
(♩ = c.80)

Vln. I

Vc.

Db.

pp *ff* *pp* *ff*

3

pizz. *p* *ff*

Text by Hannah Silva

SUMMER

Lights out

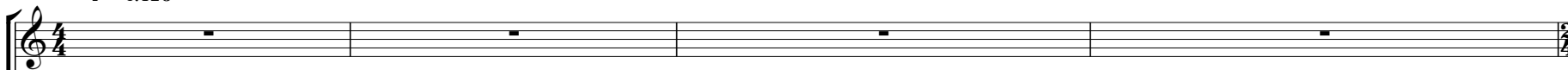
Mannequin

(Score in C)

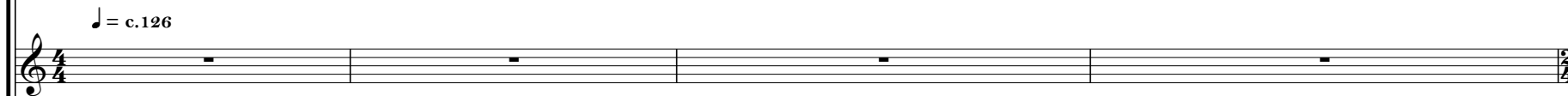
Joanna Lee
(2011)

♩ = c.126

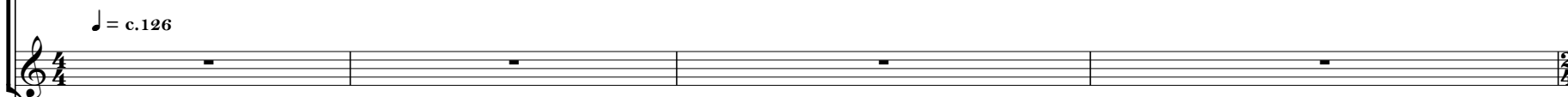
Mannequin 1
(Soprano - Anna)



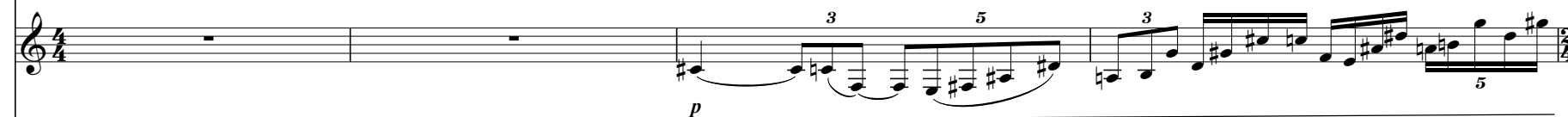
Mannequin 2
(Soprano - Amy)



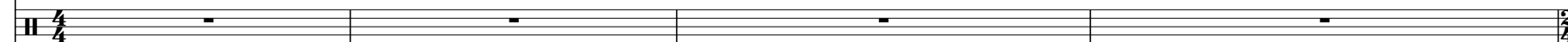
Mannequin 3



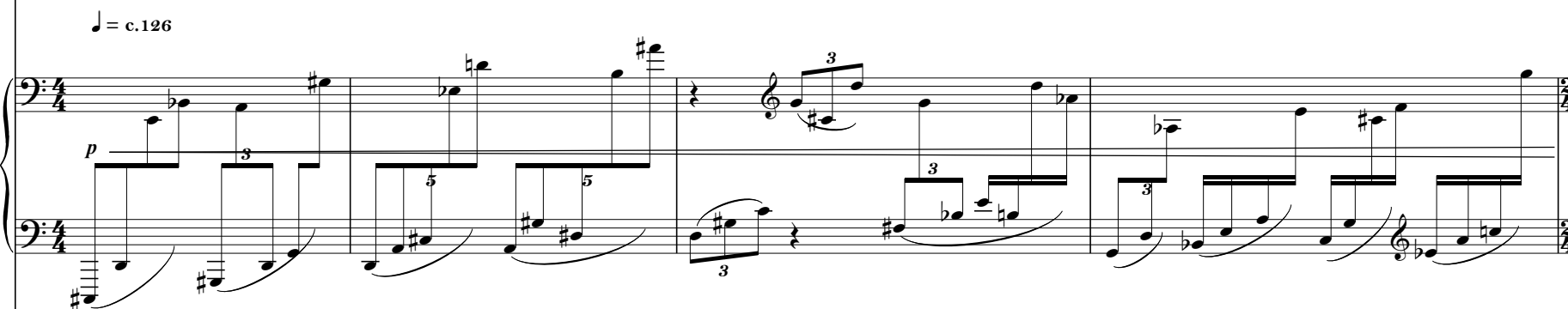
Clarinet in Bb



Percussion



Piano



Violoncello



Lights up

A Perky & Precise
♩ = c.126

M1

M2

M3

Cl.

ff

Cash Register

Grey Number Key

Blue Number Key

(use different grey numbers)

Perc.

Perky & Precise
♩ = c.126

Grey 'Cl' Key

Pno.

ff

mf

p

f

Cluster (any pitches)

mp

Vc.

ff

pizz.

mf

p

f

arco sul tasto

mp

[illegible]

B

p > *mf*

f

p > *mf*

p > *mf*

f

M1

M2

M3

Cl.

Perc.

Pno.

Vc.

Knock on wood
(alternate hands at will)

4

22

M1 *p* *mf* *f* (*Gasp*) *p* *mf* *f*
 ? *m* mm muh muh muh ss *m* er er mm brr buh buh buh ss

M2 *p* *mf* *p* *mf*
 mm mm buh buh buh

M3 *p* *mf* *p* *mf*
 mm mm buh buh buh

Cl. *p* *p*
 p p

Perc.

Pno.

Vc. *mp* *p* *mp* *p* *mp*
p *p* *p* *p* *p*

28 **C**

M1 *mf* *f* *mf* *f*

er er, Sum-mer's a a brr ee er er, Sum-mer's a a brr ee er er,

M2 *mp* *f* *mf* *mp* *f* *mf* *mp* *f*

ee er er ah buh buh buh ee er er ah buh buh buh ee er er

M3 *mp* *f* *mf* *mp* *f* *mf* *mp* *f*

ee er er ah buh buh buh ee er er ah buh buh buh ee er er

Cl. *pp* *mp* *pp* *pp* *mp* *pp* *mp*

Perc. **4/4**

Pno. *mf*

Vc. *mf* *mf*

39

M1 *mp nat.* *3* *f* *f*
 brr - ee - zy pierce burn tease freeze sq sq sq sq sq sq sq ease. ss

M2 *f* *pp* *3* *f* *f*
 ee - zy le - mon le - mon sq sq sq sq sq sq sq sq sq sq sq sq squee - zy. ss

M3 *f* *3* *pp* *3* *f* *f*
 ee - zy luh luh luh er er luh luh luh er er sq sq sq sq sq sq sq sq sq sq sq sq squee - zy. ss

Cl. *pp* *3* *3* *mf* *p* *f* *mp* flz.

Perc.

Pno. *Cluster (any pitches)* *f*

Vc. *f*

40 **E**

M1 *mp* *f* *p* *mf* *f* *Beatbox* *nat. f*

m mm er er mm brr_ buh buh buh ss *m* ss ah buh *m* ss ah buh Sum-mer's a

M2 *mp* *f* *p* *mf* *f* *Beatbox* *mf*

m mm er er mm brr_ buh buh buh ss *m* ss ah buh *m* ss ah buh Stitch spit *m* ss ah buh *m* ss ah buh

M3 *mp* *f* *p* *mf* *f* *Beatbox* *mf*

m mm er er mm brr_ buh buh buh ss *m* ss ah buh *m* ss ah buh split nip *m* ss ah buh *m* ss ah buh

Cl. *mf* *mp* *pp* *mp* *pp* *mf* *p* *mp*

Perc. *leggiero*

Pno. *mp* *mf* *mp* *pp* *mf*

Vc. *mf* *f*

52

M1

a brr-ee - ze Sum-mer's a buh-reeze Sum-mer's a brrr, Sum-mer's a brrr,

[zz]

accel.

F

mp

M2

Stitch spit ss ah buh ss ah buh Stitch spit ss ah buh

mp

accel.

M3

split nip ss ah buh ss ah buh split nip

mp

Cl.

p

pp

Perc.

accel.

Pno.

pp

mf

pp

Vc.

p

G

64

M1 *nat. mf*
Ea - - sy - - wear - - war - d - - drobe

M2 *nat. f mf f mp*
zz zz zip it we - ar we - ar duh duh duh duh duh

M3 *nat. f mf f mp*
zz zz zip it we - ar we - ar duh duh duh duh duh

Cl.

Xylophone

Perc. *p mf p mf p mf*
3 3 3 3

Pno. *mf p nat. p mf*

Vc. *f*
Knock (on wood)

69

M1
war-drobe war - robe of f - lo-rals to die for *f* Like a bimbo!

M2
duh duh duh duh duh drape dip duh duh duh duh drape dip dye drape dip dye drape dip dye to die for *f* Like a bimbo!

M3
duh duh duh duh duh drape dip duh duh duh duh drape dip dye drape dip dye drape dip dye to die for *f* Like a bimbo!

Cl.
Clarinet in Bb *pp* *mf*

Perc.
p *mp* *mf*

Pno.
p *mp* *pp* *mf*

Vc.
arco *pp* *ff*

H

74

nat. **mp** *f*

M1 war - drobe flo - rals ff ff ff ff ea - sy wear war - d - drobe

nat. **mp** *f* *Beatbox*

M2 duh duh duh ff ff ff duh duh we - ar duh duh duh duh duh zz zip it duh duh we - ar

nat. **mp** *f* *Beatbox*

M3 duh duh duh ff ff ff duh duh we - ar duh duh duh duh duh zz zip it duh duh we - ar

Cl. *mf* **Guiro**

Perc. *pp* *mf* *p* *mp*

Pno. *mf* *p* *mp*

Vc. *pizz.* *p* *mf*

78

f

M1 Ea - - sy wear _____ war - d war - d - d - d - robe of f - lo - ral - s and [zz]

mf

M2 Peek tuck zz zip it duh duh we - ar Peek tuck zz zip it duh duh we - ar Peek tuck

mf

M3 pinch poke zz zip it duh duh we - ar pinch poke zz zip it duh duh we - ar pinch poke

Cl.

Perc.

p

mf

Pno.

p

mf

Vc.

mp

mf

Musical Score for "The Bimbo"

Section I: Becoming increasingly angry

Tempo: $\text{♩} = c.126$

Instrumentation: M1 (Trumpet), M2 (Trumpet), M3 (Trumpet), Clarinet in B \flat , Perc., Pno., Vc.

Lyrics:

M1: ff ff ff peek ff ff ff pinch ff ff ff tuck ff ff ff poke Poke it per - fect

M2: mf zip it peek mf zip it pinch mf tuck zz poke Tuck it per - fect Change i - s [ih] [zz]

M3: mf zip it peek mf zip it pinch mf tuck zz poke Pinch it per - fect Change i - s [ih] [zz]

Clarinet in B \flat : pp mp pp mp pp f To Zip

Perc.: pp mp p mf pp mp pp mf f To Zip

Pno.: pp mp p mf pp f Cluster (any pitches) To Zip

Vc.: pp quasi chitarra f

89 **J**

nat.
f
gliss.

M1: Goo - d B - righ - t co-loured

M2: GUH GUH GUH GUH BUH BUH BUH BUH BUH BUH BUH co - lour s - lic - k

M3: GUH GUH GUH GUH BUH BUH BUH BUH BUH BUH BUH ly [lee] red

Cl.: Zip To Velcro

Perc.: R-D Bell *l.v.* *f* To Coat Hangers Coat hangers (*push together on rail*) To Hairbrush & Comb

Pno.: Zip Scissors

Vc.: Zip To Vc.

K

mf

94

M1
silks
fe - mi - nine fe - mi - nine
Celebratory! YES!____
Like a bimbo! Oh so pret - ty
nat. Change! Tit tit tit tit

M2
ul - tra
Celebratory! YES!____
Like a bimbo! Oh so pret - ty
nat. Change!

M3
ul - tra
Celebratory! YES!____
Like a bimbo! Oh so pret - ty
nat. Change!

Cl.
Velcro
To Camera
Camera
Set camera up
(turn on, focus, zoom)
Take photo
To Cl.

Perc.
Hairbrush & Comb
(scrub comb against hairbrush bristles)
R-D Bell **Wood Blocks**
f *mf*

Pno.
To hairspray
Hairspray
(spray it for duration)
To Pno.

Cl.

100

M1

tit tit tit tit fe - mi - nine fe - mi - nine pret - ty tic tic

f Like a bimbo! *nat. p*

M2

tit-ty tit-ty tit-ty tit-ty ta - cky

mf Unrefined! *mf* *p*

M3

pret-ty pret-ty pret-ty pret-ty ta - cky

mf Unrefined! *mf* *p*

Cl.

Clarinet in B \flat *leggiero* *pp*

Perc.

pp *pp*

Pno.

Piano *leggiero* *pp* *f* *pp*

Cl.

leggiero *pizz.* *pp* *f* *mp* *p*

cluster (any pitch)

104

M1 *mf* *f* *mf* *Like a bimbo!*
 tic tic tic tic pla - s tic tic tic tic ooo, fan - tas - tic *gliss.*

M2 *Sinister mf f mf Like a bimbo!*
 ner - vous pla dra - ss ooo, fan - tas - tic *gliss.*

M3 *Sinister mf f mf Like a bimbo!*
 ner - vous pla dra - ss ooo, fan - tas - tic *gliss.*

Cl. *pp p mf pp*
C *B \flat*

Perc. *mp f p*

Pno. *p mp mf pp*

Vc. *mp mf p*

L 108

nat. *Beatbox* *p*

M1: tic tic tic m ss tic kuh m ss tic kuh m ss tic kuh ch ch ch ch ch ch ch

nat. *Beatbox* *p*

M2: ss ss ss ss kuh m ss tic kuh m ss tic kuh tic-kle tic-kle tic-kle tic-kle ch ch ch ch ch ch ch -

nat. *Beatbox* *Giggle! (freely over duration)* *p* *f*

M3: ss ss ss ss kuh m ss tic kuh m ss tic kuh ch ch ch ch ch ch ch ch

Cl.

Perc. *p*

Pno.

Vc. *mp* *p* *mp* *p* *mp* *p*

f

112

M1 *mf* *Like a bimbo!* **M** Oh so pret - ty

M2 *f* *Like a bimbo!* *mf* Yes! Oh so pret - ty

M3 *mf* *Like a bimbo!* *nat. p* *poco a poco cresc.* Yes! Oh so pret - ty oh so oh so oh so oh so

Cl. *mp*

Perc. R-D Bell *l.v.* To Xyl.

Pno. *leggiere* *cluster (any pitch)* *f*

Vc. *mf* *f* *pp*

117

nat.
p *poco a poco cresc.* *Falling over words & out of rhythm & breath encouraged!*

M1
per - **fect** perf - - - **ect** per - fe - - - **c** - t per - fe - **c** - t per - fe - **c** - t
[k] [k] [k]

nat.
p *poco a poco cresc.* *Falling over words & out of rhythm & breath encouraged!*

M2
pop pull fry paint scoop pop **pull** fry **paint** scoop pop pull **fry** paint **scoop** pop pull fry **paint** scoop **pop** pull fry paint **scoop** pop

M3
oh so oh so oh so oh so **oh** so oh so oh so oh so oh so oh so oh so **oh** so oh so **oh** so oh so oh so oh so oh so

Cl.
pp *poco a poco cresc.*

Perc.
Xylophone
pp poco a poco cresc.

Pno.
pp *poco a poco cresc.*

Vc.
quasi chitarra
poco a poco cresc.

121

M1

per - fe - c - t per - fe - c - t per - fe - c - t

[k] [k]

M2

pull fry paint scoop pop pull fry paint scoop pop pull fry paint scoop pop pull fry

M3

oh so oh so oh so oh so oh so oh so oh so oh so

Cl.

Perc.

Pno.

Vc.

arco

accél.
FREE RHYTHM. Repeat syllables getting faster.
Randomly place accent on syllables.

Free-for-all!

ff

N

Lights out

a tempo
♩ = c.126

Sinister

Like a bimbo!
mf

f

M1 re - flect Oh so per - fect

M2 in - fect Oh so per - fect

M3 de - fect Oh so per - fect

Cl. *pp* 3 *fff*

Perc. *ff* *f* *pp* *fff* R-D Bell To Glock.

Pno. *ff* *f* *pp* *fff* cluster (any pitch)

Vc. *ff* *f* *pp* *fff*

pizz.

130

M1

M2

M3

Cl.

Perc.

Pno.

Vc.

4/4

4/4

4/4

4/4

4/4

4/4

4/4

Lights out

♩ = c.70

131

♩ = c.70

M1

M2

M3

Cl.

Perc.

Pno.

Vc.

p

 γ

F

O

Begin dreamily, serene & delicately, becoming increasingly insistent & troubled □ △

Breathy tone (continue until 'nat')

136

M1

a - cial lost face save — face lift face o - ff face — de-face e - rase face facts face it F -

M2

M3

Cl.

Perc.

Pno.

Vc.

P $\text{♩} = \text{c.80}$
nat.
mp

141

M1
a - cial lost face save_____ face lift face o - ff face_____ de-face e - rase face facts F -

M2
 $\text{♩} = \text{c.80}$ *p*
Your g guide_____ your_____ guide

M3
 $\text{♩} = \text{c.80}$ *p*
Your g guide_____ your_____ guide

Cl.

Perc.
p *mp*

Pno.
 $\text{♩} = \text{c.80}$ *p*

Vc.

146 $\text{♩} = \text{c.90}$ **mf**

M1 a - cial lo - st face save face li - ft face o - ff face de - face e - rase

M2 $\text{♩} = \text{c.90}$ **mp**
Your gu [guh] guide our, our guide your guide

M3 $\text{♩} = \text{c.90}$ **mp**
Your gu [guh] guide our, our guide your guide

Cl.

Perc.

Pno. $\text{♩} = \text{c.90}$ **mp**

Vc. arco
sul tasto
mp

R $\text{♩} = \text{c.100}$

M1 $\text{♩} = \text{c.100}$ *f* *ff*

Fa - cial lo - st fa - ce save____ fa - ce li - ft face o - ff face____ de - face____

M2 $\text{♩} = \text{c.100}$ *f* *mp*

our____ gui - ded your gu gui - ded____ guide us____ your guide to

M3 $\text{♩} = \text{c.100}$ *f* *mp*

our gu gu guide____ our gu gui - ded guide us____ your guide to

Cl.

Perc. *mf* *ff*

Pno. $\text{♩} = \text{c.100}$ *mf* *ff* *pp* $\text{D}\sharp$ *tr*

Vc. *nat.* *mf* *ff*

Lights up

S Serene & seductive
♩ = c.70

156

M1 *mp* Au- tumn' - s! mm _____ ss _____ duc _____ duc _____ duc

M2 *Serene & seductive*
♩ = c.70
Breathy tone mp fall flaw_ less_ *nat. mp* sell u - s ss _____ tive_ tive_ tive_

M3 *Serene & seductive*
♩ = c.70
Breathy tone mp fall flaw_ less_ *nat. mp* sell u - s ss se _____ se _____ se _____
[ser]

Cl. _____

Perc. *p* _____ *mp* _____

Pno. *Serene & seductive*
♩ = c.70
p _____ *pp* _____ *p* _____ *pp* _____

Vc. *sul tasto*
F₄ tr _____ 3 _____ E_b _____ C₄ _____
pp _____ *mp* _____ *pp* _____ *p* _____ *pp* _____ *p* _____ *pp* _____

162

M1 *mf* *p* *f* *p* Sigh (in self-admiration) *pp*
 duc - tive se-duc-tive looks oooo ah mm

M2 *mf* *p* *f* *p* Sigh (in self-admiration) *pp*
 se se-duc-tive oooo ah mm

M3 *mf* *p* *f* *p* Sigh (in self-admiration) *pp*
 se se-duc-tive oooo ah mm

Cl.

Perc. *f* *mp*

Pno. *p* *mf* *p* *f* *pp*
D \sharp tr *F \flat tr* *A \flat tr* *B \sharp tr*

Vc. *mp* *p* *mf* *p* *f* *pp*
B \flat *3* *nat.* *C \flat* *A \sharp*

T

167

mf *p* *mf* *p*

M1 ah duc - - tive look - s se-da-tive (Fa - cial lo - st save ff ff face

M2 ah Se - - duc - tive look - s duc- tive__ se - da-tive__ look
[ser]

M3 ah tive se-duc - tive look - s seh look se-duc - tive
[tiv] [ser]

Cl.

Perc. *p*

Pno. *pp* *p*

Vc. *sul tasto* *p* *D \sharp* *F \sharp*

U

172

M1 *f* *mp* *mf* *f* *mf* *mp* *p*

li - ft save ff ff face) ef - face smile s - mi - le ss ss spli - t spil - 1 1 1 li - p
[luh] [luh]

M2 *f* *mf* *Breathy tone mp* *nat.* *p*

looks se-da-tive Change! Bold! flaw - le - ss ss ss ss sli - - - p

M3 *f* *mf* *Breathy tone mp* *nat.* *p*

se-duc-tive looks Change! Bold! flaw - le - ss ss ss ss sli - - - p

Cl.

Perc. *f* *p* *mf* *mp*

Pno. *f* *p* *mf* *p*

Vc. *sul pont.* *f* *p* *sul tasto* *sul pont.* *sul tasto* *B \flat tr* *mp* *p*

177

M1 *mp* *mf* *mp* *mf* *mp* *mf*

(save ff ff ff face e - ra - se) [ss] tear - - - s tear - s (face i - t) ear - s (face fact- s [ss])
(to cry) (to rip) [ih]

M2 *mp* *p* *mp* *p*

ff ff ff flaw - le - ss tear - - - s chi - c [kuh]
(to rip)

M3 *mp* *p* *mp* *p*

ff ff ff flaw - le - ss tear - - - s chi - c [kuh]
(to rip)

Cl.

Perc. *mp*

Pno. *p* *mp* *p* *mp* *p*

Vc. *sul tasto* *sul pont.* *sul tasto* *sul pont.*

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

181 *f* *mp* *mf* *p* *Becoming increasingly coarse & desperate* *mf* *mp*

M1 fa- ce face o -ff) eye - s ss ss (sa - ve) smile ss ss ss spli-t li - p spill ear - s tear - s ch ch ch chee-k
[ss] (to cry)

M2 *mp* *p* *Enthusied* *p* *mf* *mp* *mf*
ye - s Bold! Yes! Se-duc-tive! Flaw - less Sh Chic!

M3 *mp* *p* *Enthusied* *p* *mf* *mp* *mf*
ye - s Bold! Yes! Se-duc-tive! Flaw - less Sh Chic!

Cl.

Perc. *p*

Pno. *mp* *p* *pp*

Vc. *p* *mf* *p* *nat. 3* *3*

sul tasto *sul pont.*

185 *f* *ff* **Freely** Lights out *Shout!*

M1
 tear - s eye - s ye - s! no - se no! *ff* ff ff fa - cial lo - st fa - ce save fa - ce lift face off face - less!!
 (to rip) [ss] [ss]

M2
mp *f* *ff* *Shout!*
 Se - duc - tive looks!_ Ooo This sea - son's loo - k is

M3
mp *f* *ff* *Shout!*
 Se - duc - tive looks! Ooo This sea - son's loo - k is

Cl.

Perc.
f *ff* **Bass Drum** *l.v.* To Sandpaper Blocks

Pno.
f *fff* *l.v.*
 Hold pedal on

Vc.
f *fff* *l.v.*

191

M1

M2

M3

Cl.

Perc.

Pno.

Vc.

Musical score for measures 191-192. The score includes staves for M1, M2, M3, Cl., Perc., Pno., and Vc. Measures 191 and 192 contain a single half note for each instrument. Measure 192 ends with a double bar line. The Pno. staff has a treble and bass clef, while the others have a treble clef. Perc. has a single line with a double bar line at the start and end.

WINTER
Lights out

M1
Sternly
♩ = c.56

*Freely throughout.
Disturbed & volatile.*

p *f* *p*
Like deep breath

Mutter
s sh v f.....
[nonsense syllables]

f

p *mf*
Pant *Gasp*
huh uh huh uh sell uh

M2
Sternly
♩ = c.56

M3
Sternly
♩ = c.56

Cl.
Blow through instrument
(no tone, just air)

p *f* *p*

Perc.
Sandpaper Blocks

Stroke/rub
(in a manner that corresponds to the sound of human breath)

p *f* *p*

Pno.
Sternly
♩ = c.56
pp
simile throughout

p

Play in a manner that creates a scuffing
sound without any pitch)

Vc.

p *f* *p*

196

Lights up

W

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

Gasp *Sigh*

in-side in-spire ex-pire in-side ex-pire t t t t tuh uh ah huh uh huh uh her - s ts ss say t s

mf *pp* *mf* *f* *pp* *mp*

We sa-lu - te win-ter' - - s win-ter yes!

mf *pp* *mf* *f* *pp* *mp*

We sa-lu - te win-ter' - - s win-ter yes!

p *f* *p*

p *f* *p*

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

p *f* *p*

200

p \triangleleft *mf* *p* \triangleleft *f* *p* \triangleleft *f* *mf* \triangleleft *f* *p*

M1 ss save ts ss uh ss uh sell mi-li-ta-ry mi-li-ta-ry in- spire__ ex-pire-d d d d dea- d huh uh huh uh huh uh

f *Like a bimbo!* *mp* *mf* \triangleleft *f* *pp*

M2 ss uh ss uh e- le-gan- t mi- li- ta- ry in- spire__ ex-pire-d d d d ex- pire -

f *Like a bimbo!* *mp* *mf* \triangleleft *f* *pp*

M3 ss uh ss uh e- le-gan- t mi- li- ta- ry in- spire__ ex-pire-d d d d in- spire - -

Cl. *p* \triangleleft *f* *p* \triangleleft *f* *p*

Perc. *p* \triangleleft *f* *p* \triangleleft *f* *p*

Pno. *mf* *pp* *mp* *pp*

Vc. *p* \triangleleft *f* *p* \triangleleft *f* *p*

204 *f* *Bimbo!* *p* *Mutter* *f* *ff*

M1
huh in - fec - t de - fect re-flect per - fec - t yes! *s sh v f.....* [nonsense syllables] smock mock su-i-cide su-i-cide su-i-cide in smock mo - ck

M2
d uh d ex - pire - d dead in-spire-d yes! *mf* *Like a bimbo!* *fp* *f*
win - ter e - le - gan - t mi-li-ta-ry in - spired su - i cide smo - ck

M3
d in-spire-d uh d dead in-spire-d yes! *mf* *Like a bimbo!* *fp* *f*
We sa-lu - te e - le - gan - t mi-li-ta-ry in - spired su - i cide smo - ck

Cl. *p* *f* To Toy Piano

Perc. *p* *f* To Glockenspiel

Pno. *f* *mf* *f* *8^{vb}*

Vc. *p* *f* To Triangle

X

208

M1

p *f* *p* *f* *p* *f*

Like deep breath

ts ss sc foooo k v n k

(through teeth) (through teeth)

M2

p

Chirpy!

Scoop Neck V Neck Hal-ter Neck Ba-teau Neck Boat Ne-ck Cowl Ne-ck Crew Neck No Neck Neck & Neck

M3

mf

De-col-lette

Cl.

Toy Piano

f

Perc.

Glockenspiel

pp

Pno.

pp

simile throughout

una corda

Vc.

A little faster (♩ = c.61)

M1 (gasp)
uh t s su-i-cide su-i-cide kk (tremolo in throat, like throat clearing!) t t t k t k t..... Hae ye- s! huh uh ha ha ha ha ha ha.....

A little faster (♩ = c.61)

M2 Scoop Neck V Neck Hal-ter Neck Ba-teau Neck Boat Ne-ck Cow! Ne-ck Crew Neck No Neck Neck & Neck Scoop huh uh V huh uh Neck & Neck Neck lace huh uh

A little faster (♩ = c.61)
'Snap' at the word 'neck'
mp

M3 Neck Neck Neck Neck Ne-ck Ne-ck Neck Neck Neck & Neck De-col-lette V huh uh Neck & Neck Neck lace huh uh

A little faster (♩ = c.66)
Chirpy!

Cl.

Perc. Sandpaper Blocks
Short, sharp swipes
p f

A little faster (♩ = c.61)
(8)-----

Pno. p mp

A little faster (♩ = c.66)

senza una corda

Vc. Triangle l.v. p Fabric Rip it f

Y

214

M1

Bimbo!

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

eau — yes! neck & neck & neck & neck & neck & neck & neck & n huh uh huh uh eau — uh bow — boa —

[oh]

M2

mf *f* *Bimbo!*

Lightly, becoming increasingly insistent & forceful through to end...

p *poco cresc.*

No Ne - ck yes! Neck Boat Neck Cow! Neck Crew Neck & Neck huh uh huh uh Neck & Neck Neck-lace

M3

mf *f* *Bimbo!*

No Ne - ck yes!

Cl.

Perc.

Pno.

mf *mp* *p* *poco cresc.*

Vc.

217

Breathy tone (dreamily)
mp

nat. **f** **p** **poco cresc.**

t t t juh g - ent - - ly n k mer-ri - ly mer-ri - ly mer-ri - ly mer-ri - ly mer-ri - ly

M2

mf **poco cresc.**

Neck & Neck Neck - lace Neck & Neck & Neck & Neck & De-col-lette huh uh De-col-lette huh uh

Any pitch, keeping 'Neck' to the same, lower pitch
mp **poco cresc.** **mf** **poco cresc.**

Scoop Neck V Neck Hal-ter Neck Ba-teau Neck Neck Boat Neck Cowl Neck Crew Neck No Neck & Neck Neck - lace Neck & Neck & Neck & Neck & De-col-lette huh uh De-col-lette huh uh

Cl.

To Wood Block (high-pitched) & Bass Drum

Perc.

Pno.

mp **poco cresc.** **mf** **poco cresc.**

Vc.

Breathy tone Lights out

219

M1 *nat.* *fff* *Tell (in gratification)* *gliss.*

breath-less breath-less breath-less breath-less breath-less breath-less breath-less breath-less Neck-less huh uh Neck-less huh uh Neck-less huh uh Neck-less huh uh OOO!!!

M2 *f* *poco cresc.* *fff*

Neck-less huh uh Neck-less huh uh Neck-less huh uh Neck-less huh uh Yes! huh uh Yes! huh uh Yes! huh uh Yes! huh uh

M3 *f* *poco cresc.* *fff*

Neck-less huh uh Neck-less huh uh Neck-less huh uh Neck-less huh uh Yes! huh uh Yes! huh uh Yes! huh uh Yes! huh uh

To Castanets

Cl. *fff* *To Cl.*

Wood Block (high-pitched)

Perc. *mp* *ff* *To R-D Bell & Cash Register*

Pno. *f* *fff* *Slam lid shut* *(Do not hold pedal down from previous bar)*

Triangle

Vc. *f* *fff* *To Vc.*

223

M1

M2

M3

Cl.

Perc.

Pno.

Vc.

The image shows a musical score for measures 223 and 224. The staves are arranged vertically: M1, M2, M3, Cl., Perc., Pno., and Vc. Measures 223 and 224 are indicated by a bracket at the top. In measure 223, all instruments have a whole rest. In measure 224, each instrument has a whole note. The notes are: M1 (G4), M2 (G4), M3 (G4), Cl. (G4), Perc. (G4), Pno. (G4), and Vc. (G4). The Pno. staff is a grand staff with a treble and bass clef. The Vc. staff has a bass clef. The Perc. staff has a single line with a double bar line at the end.

With a full & declamatory tone & celebratory manner

229

M1

f

less man I mate quin ult oice oice *ff* *ff* *ff* flex

[aye]

M2

mf

Heigh-t one five five ze-ro mil-li -

M3

Cl.

Perc.

Small Handbell

R-D Bell

mf

l.v.

f

Cash Register

Grey No. Key

Grey 'Cl' Key

Pno.

f

(8)---|

Vc.

φ

With a full & declamatory tone & celebratory manner

'Robotic' - as if pre-programmed, mimicking an automated voice system

Vocal tone - binbo!

AA

236

M1

le - xi - bi - le-kins de ³de d less
[deh] [der]

M2

me-tres

M3

'Robotic' - as if pre-programmed, mimicking an automated voice system
Vocal tone - binbo!
mf

Bu - st eight three naught m - il - li - me-tres

Cl.

Perc.

Blue No. Key H-Bell R-D Bell C-Reg

l.v. **mf** *l.v.* **f**

Pno.

ff **f**

Vc.

pizz. **f**

BB

242

M1

less mann - e - quins are the ult - I mate
[aye]

M2

legato *French accent*
Wai - st see - suh trois nil mil - li - me - tres
(French - six)

M3

Cl.

f

Perc.

Hand Bell

R-D Bell

C-Reg

Pno.

ff *f*

Vc.

ff

8^{vb}

CC

248

M1

ch ch ch - oice ff f - or flex - i - bi - li - ty

M2

mf

Hip eight eight nee-yet mil - li - me - t - t - t - ters

(Russian)

M3

Gruffly *f*

Voi-syem Voi-syem nee-yet mil - li - me - t - t - t - ters

(Russian)

Bimbo! *mf*

Cl.

mf

Perc.

H-Bell R-D Bell C-Reg

l.v. *mf* *l.v.* *f*

Blue Arrow Key

Pno.

ff

Vc.

f

DD

254

M1 *f*
Head - less mann - e - quins are the ult - i - mate choice for flex - i - bi - li - ty
[ih]

M2 *f*
Head - less mann - e - quins are the ult - i - mate choice for flex - i - bi - li - ty
[ih]

M3 *f*
Head - less mann - e - quins are the ult - i - mate choice for flex - i - bi - li - ty
[ih]

Cl. *ff* 5 *f*

Perc. Hand Bell R-D Bell
l.v. *f* *l.v.*

Pno. *ff* *f*

Vc. *ff* *f*

EE

259 *p*

M1 choice less the ult - I - mate *f* 3 sni uq enn am sni - uq-en - nam man-ne-quin flex - less Ye - s
[aye]

M2 *mp* Base di - - di - a - me - ter *mf* one de-ci-mal point three eight oh mil-li-me - tres *f* Head - less Ye - s

M3 *mp* Base di - - di - a - me - ter *mf* one de-ci-mal point three eight oh mil-li-me - tres *f* Head - less Ye - s

Cl. *pp* *mf* *f*

Perc. C-Reg R-D Bell

Pno. *p* *mf* *f*

Vc. *p* *mf* *f*

FF

265

M1 *p* head the ult - I - mate *3* ch ch ch-oice *f* ff f - lex - i - bil tit - ty t t

M2 *p* *mf* sh sh sh sh She is a ve - ry po - pu - lar ma - - man-ne - quin juh juh juh

M3 *p* *mf* sh sh sh sh She is a ve - ry po - pu - lar ma - - man-ne - quin

Cl. *pp* *ff*

Perc. C-Reg

Pno. *pp* *ff*

Vc. *pp* *ff*

270

M1

p

ff

t t t t t t t t t t t t t t sh

M2

mf

f

ff

Du-ra-ble A - f - for - da-ble Ye - s Na - tu - ral Whi - te Mat - t Fi - ni - sh

M3

mf

f

ff

Du-ra-ble A - f - for - da-ble Ye - s Na - tu - ral Whi - te Mat - t Fi - ni - sh

Cl.

pp

fff

Perc.

R-D Bell C-Reg R-D Bell *simile* R-D Bell

C-Reg Green Key (*opens draw*) *l.v.*

Pno.

pp

fff

8^{vb}...

Vc.

pp

fff

17 *mp* *mf* *mp*

to men - tion her name. So, we'll call her
 tew mein - shuhn hhhuhrr neeuhm so(r) hweeuhl kol huhrr

gliss. *gliss.*

mf *mp*

20 *mf* *f* *mf* *mf*

Prin - cess, as in "Oi, prin - cess!", though she pro - ba - bly came from the U -
 prrehn - sehs as ehn o(r) - - ee preen - sihs (Cockney) (Scottish) tho(r) she prro(r) - buhb - leh keeuhm frrawm thuh yew

Bellow!
 Uncouth

Nat.
 Casually

mf *f* *mf* *p*

24 *mf* *f* *mf* *mp*

kraine... Flecker: Fei - sty and fear - some, bu - xom and hand - some,
 krreeuhn (RP)

gliss. *mf* *f* *mf* *mp*

27 *mp* *mf*

and fan - cy - free, Narrator: she gave her boat a make - o - ver, an
 (Scottish) she geeuhv huhrr bo(r)t eh meh - ko(r) - vuhrr an

gliss.

mf *mp*

30 *f* *gliss.* *5* *mp* *f*

o - ver - haul, Flecker: fit - ting it with pur - ple sails to bel - ly in the
o(r) - vuhrr - hhhhol (RP)

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

♩ = c. 80
(slightly faster)

33 *mp* *f*

breeze. With gol - den fix - tures, boards of oaks, and a

sul pont. *f*

35 *mf*

name writ out in pearls,

nat. *saltando* *sul pont.* *nat.* *sul pont.* *nat.* *sul pont.*

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

rit. ♩ = c. 76

38 *mf* *3* *gliss.* *3* *mp*

Narrator: she wrote her own rules, Flecker: broke the mould, for
(Scottish) she rro(r)t huhrr o(r)n rrewls (RP)

mp *mf* *mp* *mf* *mp*

rit. (slightly slower) accel.

42 $\text{♩} = \text{c. } 68$

mf *p*

all the jol-ly ma-ri-ners were gal-lant, gal-lant lit-tle

mf *p*

sul pont.

45 $\text{♩} = \text{c. } 76$
(a tempo)

ff

gir - - - - - ls.

nat.

ff *mf* *ff*

gliss.

INTERLUDE

Lyrically

$\text{♩} = \text{c. } 60$

49 *mp* *p* *mf* *mp*

gliss. *gliss.*

Narrator: This cap-tain was a prin-cess, yet she was no mar-ti-net. Re-

(Scottish) Thehs ka'-pn wawz eh prrehn-sehs yeit she wawz no(r) marr-teh-neit rruh-

sul tasto *p* *mf* *mp*

nat.

52 *mf* *p* *mf*

-spect-ful through and through and gene-ral-ly in-for-mal in her dea-lings with the

speikt-fuhl threw and threw and jein-ruh-lee ehn-forr-mull ehn huhrr dee-lehngs hwith thuh

sul tasto *pp* *p* *mf* *p* *pp*

nat. *sul tasto*

Playful, energetic & rhythmic

 $\rightrightarrows p$

* Or a percussive/wooden-sounding effect that maintains some sound of the conveyed pitches

$$> mf$$

(click fingers)

(col legno
sempre)

girls to a man.
ge(r)ws te(r)oo e(r) mehn

71 *mf* *p*

we sail for our _____ prin - cess, we're _____ girls to a _____ man.

f *ff* (knock) *mf*

* Crew = (brackets) Princess = *italics* (and stems facing upwards) Quartermistress = standard (and stems facing downwards)

76 *pp* *mp* *mf*

* (Ro - ho - heave)

Princess: *Quar-ter-mis - tress, _____ how_ are we to- day?*
(*RP*)

Quartermistress: We're O - K, Prin-cess, and we're set to _____
(*Essex*) wee(r) uhoh - kaeih preen - sihs ehnd wee(r)_siht te(r)oo

pizz. (pizz. sempre) *f* *mp* *mf* *mp* *mf* *f*

80 *mp* *pp* *mp* *mf* *mp* *mf*

_____ bear a - way... (Ro - ho) *Quar-ter-mis-tress* O - K Prin - cess, how_ are we to - day? _____
beh - ruh - waeih

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

85 *pp* *mf* *mp*

_____ (Ro - ho) We're O - K, Prin - cess, and we're set to _____ bear a - way... _____

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

90 *pp* *mp* *mf* *f*

(Ro - ho - heave) Mi-stress of the Quar-ter, we're set Prin - cess, ah oui! —
(French accent)

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

96 *pp* *mf* *mp* *mf* *(mf)* *mp* *(mp)*

(Ro - ho) O - K!? We're set, are we?, (English accent) Mis-tress, to - day... Prin

mf *mp* *mf* *p* *mp* *mf* *quasi chitarra* *mp* *mf* *3*

101 *f* *rit.* *a tempo* *pp* *mf*

Oui? (French accent) WE ARE! (English accent) (Ro - ho) We're a-way! We're —

nat. *p* *f* *mf* *p*

106 *f* *rit.* *f*

we are?, Mis-tress! bear, bear bear!, We're set to — (Quartermistress)

quasi chitarra *l.v.* *mp* *f* *3* *3* *3*

a tempo

110

— bear a - way — as the Bo - s'n checks the rig - ging —
 ehs the(r) buhou - se(r)n chihks the(r) rih - gihn

col legno battuto

f *3* *3* *3* *mp* *f* *3* *mp* *ff* *3*

114

mf *mp* *mf* *mp* *mf* *3* *3* *mp*
 Crew: Ro - ho - heave - ho, catch - as - catch can, we sail for our prin - cess, we're
 (Essex)

mf *3* *3* *3* *mp* *mf* *3* *mp*

118

mf *3* *mp* *mf* *mp* *mf* *mp* *mf* *3* *f*
 girls to a man. Ro - ho - heave - ho, raise a hue and cry,
 raeih e(r) hje(r)oo ehnd krahik

mf *3* *mp* *3* *f* *mf* *3* *3* *3* *f*

121

mf *3* *p*
 find a so - ber coo - per to keep our pow - der dry —
 fahihnd e(r) suhou - be(r) ke(r)oo - pe(r) te(r)oo kiheep ah paeou - de(r) drahik

mf *3* *f* *3* *mp* *pizz.* *quasi chitarra* *3* *nat.*

125

mf *3* *3* *mf*
 Princess: So, Bo - s'n, your re - port?
 (RP)

quasi chitarra *3* *nat.* *q.c.* *3* *nat.* *l.v.*

mf *f* *mf*

* Bos'n = one-line stave, spoken tones (stems facing upwards)

128 *(mf)*

Bos'n: I thought the main was sag - ging_ but it's fine!
 (Welsh) aeih thhhawt the(r) mein wawz sah - gihn be(r) tehts faeihn

f

q.c 3 *nat.* *q.c* 3 *nat.*

f

131 *mp* *mf* *mp*

Bo- s'n? I thought, your re - port Bo s'n?

> mf *mp* *mf* *mp*

q.c 3 *nat.* *q.c* 3 *nat.*

135 *mf* *f* *mp* *rit.*

the main was sag - ging_ but it's fine! Bo - s'n?, IT'S FINE, so your but was sag - ging.

q.c 3 *nat.* *q.c* 3 *f* 3 *mp*

139 *a tempo* *f* *mf*

I thought it's FINE! Princess: And, Car-pen - ter, have you plugged those

nat. *nat.* *f* *mf*

143 *f* *rit.* *mp*

lea - ky seams?

ff *mf* *f* *mp*

q.c 3 *nat.*

* Carpenter = Sprechsgesang (stems facing downwards).

a tempo

146 *f*

Carpenter: Aye, Ma'am, we have a strong hull, caulked with oak - um fi - bres, from bow to —
 (West-Country) awih maem we av e(r) strahng uhl kahkd wehf awou-ke(r)m vuhih-be(r)uhr - - - s frahm baeou e(r)

151 *f* *mf* *f*

— stern. Aye, Ma'am, Car-pen-ter, we have a strong hull, —
 ste(r)uhr - - - - n (Princess)

156 *mf* *f*

— have you plugged those?, caulked with oak - um fi - bres, from bow to —

160 *molto rit.* *a tempo* *f* *mf* *f* *mf* *f*

— stern. Aye, Ma'am, Car-pen-ter, the main was sag - ging, so Bo' - s'n, we're
 ste(r)uhr - - - - n awih maem (Bos'n) the(r) mein wawz sah - gihn (Q'mistress) wee(r)

166 *mf* *f* *mp*

Quar-ter - mis - tress! —

set to bear a - way
 siht te(r)oo beh - ruh - waeih

10

$\text{♩} = \text{c. } 90$
f *ff* $\text{♩} = \text{c. } 108$

170 *mp*

(Princess) We have a tight ship! _____

Narrator: At
 (Scottish) At

q.c. *nat.* *l.v.*

ff 3 3 *fff*

> p *mf* *rit.* - - - - -

174

this, the Prin - cess gave a shout: Princess: That's cool! We have a tight ship! Let's re -
 thehs thuh prrehn - sehs geeuhv uhrr - shoot (RP)

col legno battuto

mf 3 3 3 *f* 3 *mf*

INTERLUDE

Lyrically

$\text{♩} = \text{c. } 56$

a tempo

mp

178

- turn to our la - bours! _____

Freely arco

sul tasto *nat.*

mp 3 3 3 *p* 3 *mp* 3 *p*

$\text{♩} = \text{c. } 74$
mp

182

Narrator: Lit-tle did she
 (Scottish) leh-tuhl deh shee

mp 3 *p*

mp 3 *mf* 3 *p* 3 *mf* 3 *p*

mf 3 *f* 3 *mf* 3 *mp* 3 *mf* 3 *mp*

187 *gliss.*

know that the son of the King of Spain was in pur - sui - t, de - ter-mined to track her down and
 no(r) that thuh suhn o(r)v thuh kehng o(r)v speeuhn wawz ehn perr - sew - t deh - terr-mehnd tew trrak huhrr doon and

Regal & grand

191 *mf* *gliss.* *mp* *3*

win her hand. His close - ness to the
wehn hhhuhrr hhhand hhhhez klo(r) - snuhs tew thuh

Regal & grand (like a fanfare)

nat. *saltando* *nat.* *saltando* *nat.* *saltando*

pp *mf* *3* *p* *mf* *p* *mp* *3*

195 *mf* *mp* *gliss.* *3*

crown al - lowed him com - mand of three fri - gates,
kroon ah - lood hehm kuh - mand o(r)v three frreh - guhts

simile *nat.* *mf* *p* *mf* *p*

198 *f* *mf* *f* *mf* *gliss.* *3*

ma - ny hun - dred men, and the in - e - vi - ta - ble co - hort of
mei - nee hhhuhn - drrehd mein and thuh eh - nei - veh - tuh - buhl ko(r) - hhhorrt o(r)v

mf *mp* *p* *3*

rit.

201 *mp* *f* *p* *gliss.* *3*

sim - pe - ring han - gers - - - on.
sehm - puh - rrehngs hhhan - guhrrs - - - o(r)n

Flunkey: Most
(U-RP) meh - - - ous

mf *f* *mp* *3* *5* *3* *3* *3*

ACT III - ABOARD THE PRINCE'S FRIGATE

Regal, grand & pompous

(♩ = c. 74)

a tempo

204 *mf*

splen - did Royal High - ne - ss, **Narrator:** Said one of them, **Flunkey:** the
spe(r) - leh - - n - dihd rawihl hhhaih - nih - ss *(Scottish) seid wuhn o(r)v theim* *(U-RP) theh(r)*

mf *mp* *mf* *p*

207 *mf* *mp* *mf* *mp*

ham - mocks have been pi - pe - d up, the decks swab - bed d - ry, and your —
hhheh - ae - mihks hehaev bihn paith - p - t uhph *theh(r) dehks swaaww - b d - raih* *ehaend yaaww*

mf *mp* *mf* *p*

210 *mf* *f*

— en - tire — c - rew is — mus - tered by the — li - st.
ehn - tah - - - - ih ke(r) roooo *ihz — muh - stihd baih theh(r) lih - st*

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

213 *mp* *mf*

And near - by, a mile or two to por - t,
ehaend neh - - e(r) - baih *ehih maihl aw toooo* *too paw - t*

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

216 *mp* *f* *mp* *f*

gliss. *gliss.* *gliss.*

the e - lu - sive mai - - den, wai - ting to be kis - sed.
 theh(r) eh - loooo - sihv meh - - - ih - dihn wehnh - tihng tooo beeeee kih - st

mf *p* *mp* *f*

The Prince's Aria
 Lyrically & dreamily (as if consumed with love!)
 ♩ = c. 96

219 *mf* *With anticipation*

Narrator: The ships drew close.
 (Scottish) thuh shehps drrew klo(r)s

flautando
 B \flat *tr*

* Match vibrato of harmonics to non-harmonics
nat.

pp *mf*

224 *(nat.)* *p* *mp* *p* *mf* *p*

Prince: O love, love - ly Cap - tain,
 (Spanish) o(r)ou luhv luhv - lih xahp - tehn

flautando
 B \flat *tr*

nat. *flautando*

mp *pp* *mp* *p*

Sigh!

230 *f* *mp* *rit.* *mp*

ha, **Narrator:** called the Prince,
 (Scottish) kold thuh prehns

Prince: I would ex -
 (Spanish) aeih woot eh -

nat. *flautando*
 B \flat *tr* *nat.* *flautando*
 B \flat *tr* *nat.*

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

a tempo

mf *mp* *p* *f*

236

- change this no - - - ble ves - sel for a kiss, mp
 - cheh - ih - je(r) dees no(r)ou - - - behl veh - sehl forr eh xees

(nat.)

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

Kiss hand

Blow kiss away

242

foo, a mere os - - - cu -
 uh meeuh o - - - soo -

mf *mp*

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

tr *tr*

p *mp* *p* *mf* *p* *rit.*

248

Flutter

la - tion, a smid - gen of your af - fec - tion.
 lehih - shuhn eh smee - jehn off yorr eh - fehk - shon

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

tr *flautando* *tr* *nat.*

a tempo

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

254

Sure - - - ly, aw aw aw ah ee
 sho - - - lee

flautando *tr* *tr* *nat.*

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

259

p *f*

Sure-ly you can spare a sin-gle kiss, kiss! For
 sho-lee yoo xahn spehrr uh sihn-gel xees kees forr

flautando *nat.*

pp *f* *mp*

5:3

265

mf *mp* *f* *mf*

give me if I stare: such great beau-ty
 geef me eev ahih stehrr suhch ge(r)-rreit buh-yoo-tee

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

271

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

is un-f-f-f-fa-tho-ma-ble. Please be
 ees uhn-f-f-f-fah-thuh-meh-behl plees bee

mf *mp* *f*

277

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

kind; you are for-e-ver, for-e-ver, for-e-ver, 'o'
 kahihnd yoo ahrr forr-eh-vuhrr (Italian 'o')

flautando *nat.* *flautando* *nat.*

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

Cadenza
Freely

282

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

'o' on mah ee ee mi-nd yo-u oo
mah-ihnd yoo-oo

287

mf

are ah 'o' on my mind, you are for -
mahih

290

mp *ff* *f* *a tempo* *p*

- e - ver on my mind. Hah....

f *mf* *f* *ff*

INTERLUDE
With anger & vexation
♩ = c. 108

296

f *mf* *f* *mf*

Princess: Who's this pon- cey prince? Narrator: Cried Prin - cess, Princess: And why is he en -
(RP) (Scottish) krraheed prrehn - sehs (RP)

pizz. *q.c* *nat.*

f *mf*

300

mp *mf* *mp*

- chan - ted? Is it be-cause I take such things for gran - ted?

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

306 *mf* *f* *mf* *mp* *f*

I'll make him pay the price, ha, I'll make him_____ wince_____

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

310 *mf* *mp* *f* *rit.* *mp* *mf*

a - har this prince._____

mp *ff* *q.c* *mf* *f* *mp* *nat.*

Narrator: And
(Scottish) and

ACT IV - THE PRINCE & PRINCESS' ENCOUNTER

Playfully

(♩ = c. 108)

a tempo

* Narrator = single-line stave only, stems facing upwards

Princess = *italics*, stems facing upwards (5-line stave only)

Prince = stems facing downwards (single or 5-line stave)

314 *(mf)* *f* *mf*

so, Prince: Al - - - lez!, they fought, Take that, from bow - sprit to_
so(r) (Spanish) theeuh fot frrawm boo - sprreht tew

mf *mp*

318 *f* *mp* *nat. mf* *rit.* *mp*

— tran - som. Wah - HOO!_____ Take that, and that! My _____ sword!_____
trrahn - suhm (Prince) (P'cess) (Prince) mahih swod

gliss. *gliss.* *q.c* *3* *nat.* *3* *nat.*

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

a tempo

322 *mf* *f* *mp* *mf*

I'll swat you o - ver-board! A - har — I'll beat you back! Fall
(P'cess) (Prince) (P'cess)
aeihl beet hjoo bahk

mf *mp* *mf*

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

to! You're flayed! A - las! Fall to! — You are flayed!
(Prince) ah - lah

q.c. *3* *nat.* *l.v.* *3*

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

332 *(mf)* *f* *gliss.* *mf*

Al - lez! Wah - HOO! — I'll swat you o - ver-board!

3 *3* *q.c.* *3*

f *mf*

335 *f* *mf* *f*

I'll beat you back! A - har! Fall too! You're Flayed!

nat. *3* *q.c.* *nat.*

f *mf* *f* *mf*

Becoming increasingly petrified!

339 *mp* *mf* *f*

Prince: A - las! A - lack! Oh - woe! Oh - my!
(Spanish) ah - lahk o(r)ou wo(r)ou o(r)ou mahih

q.c. *3* *nat.* *l.v.*

mp *cresc.* *ff*

343 *nat. mf* *3* *gliss.* *3* *3gliss.* *3* *mp* *mf*

Narrator: He was-n't the sort to beat a maid; He tripped, and
 (Scottish) he waw-suhnt thuh sot tew beet uh meeuhd he trehpt and

p *mf* *p* *f*

347 *f* *mp* *5:6*

fell, Sur - ren - der!, and be-came her—
 feil (P'cess) (N'tor)
 and be-keeuuh huhrr

mf *f* *3* *nat. mf* *4:3* *q.c* *3* *nat. f* *3* *l.v. ff* *arco sul pont. pp*

Menacing
 ♩ = c. 76 → Menacing
f

352 *gliss.* *mf* *Casually* *7*

slave. She drove him hard, although she thought him
 sleeuh - vuh she drrro(r)v hehm hhharrd o(r)-tho(r) she thot hehm

nat. f *3* *3* *3* *6* *mf* *3*

355 *mp* *gliss.* *3* *Menacing f* *5*

hand - some. Princess: Pull, pull! Pull on the—
 hhhhand - suhm (RP)

> mp *3* *mf* *6* *mp* *mf* *3* *3*

358

mp *f* *mf* *f*

oar! Pull on the oar un-til you're sore!

f *mp* *mf* *f*

Lyrally

♩ = c. 68

(slightly slower)

362

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

Pull, Pull!

Prince: Give me, m - wah
(Spanish) geef me

C# tr *A: tr*

mf *mp* *p* *mf*

Kiss (lip smack on 'w')

366

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

Give me a, give me, a brea - k!, e(r) moaned the
geef me ah geef me ah be(r)-rrehih - xuhr e(r) (Narrator)
mo(r)nd thuh

F# tr *F# tr* *F# tr* *D: tr*

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

Gasp!

a tempo

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

370

Prince, and let me, ah ah ah ah ee take the wheel, ah!
(Prince) prrehns ahnd leht me tehihx dee xwheel

D: tr *D: tr*

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

Menacing

♩ = c. 76

375 *f* *mp* *f* *mf* *gliss.*

Princess: Are you for real? Narrator: she cried. Then
(RP) (Scottish) she krraheed thein

pizz. *q.c.* *arco* *ff* *f* *(f)* *mf* *f* *mf*

rit.

378 *f* *mf* *mp* *gliss.* *gliss.* *gliss.*

— strange to re - late, she took him a - side.
strreeuhnsh tew reh - leeht she took hehm uh - saheed

mp *mf* *mp* *p*

♩ = c. 68

(slightly slower)

381 *p* *mp* *gliss.*

Princess: When we reach Is - tan - bul, And the rest are a - shore,
(RP)

sul pont.

poco accel.

384 *mf* *pp* *cresc.*

— you may have

Flowing

♩ = c. 76

(a tempo)

387 *f* *ff* *Sigh!* *Hah!*

— a date!

nat. *3* *3* *3* *3* *pizz.* *l.v.* *fff* *f* *fff* *sfz*

whippoorwillJoanna Lee
(2006)1) Presence

pp $\xrightarrow{\text{sparse}}$ *ff*
frantic

FOREGROUND - random declamatory outbursts

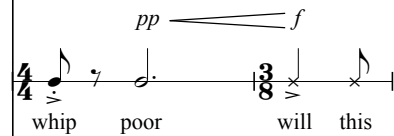
TEXT - whip/poor/will/this

BACKGROUND - constant muttering/murmuring. Occasional loud outburst.

Whisper or speak

TEXT - nonsense syllables

etc. [ambiguous rhythm]

2) Application

pp $\xrightarrow{\text{gradual/smooth dynamic changes}}$ *mf* $\xrightarrow{\text{gradual/smooth dynamic changes}}$ *pp*

ooo [mouth open]

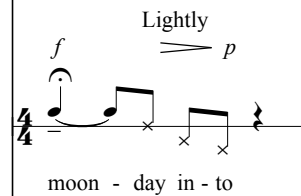
oo → ah → r → oo [west country 'r']

mmm [mouth closed]

moon

n → ng → n [sung through nose]

'Moon-like' - static, smooth, calm; gradual/smooth transitions of pitch

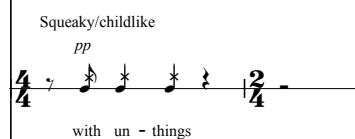
3) Size

fff

O

BIG!

Warble! With much resonance; like a Wagnerian opera singer!
Range of pitches. Only one held note, move straight on.



4) Placement

mp

mi-ni mi-ni

ff thh shh

pa-ti-ka-tick

Airy tone

3 3

bi-ga der-bi-ga-der ber

fleur flare fleur fleur

Percussive [lots of movement of lips, tongue and mouth]; stagger entrances [gradually add motifs]

Grunt/growl [with tremolo of throat]

f

ee

5) Texture

PITCH (relative)
[or transposed equivalent. At any octave]

(hel)

(hel - lo)

mf

tos-ses

(hel - lo)

(lo)

Echo; bouncing; with an established pulse; set up a rhythmic 'conversation'; emphasis on consonants

Relative pitch
[Or transposed equivalent. At any octave]

p

f

hel-lo hel-lo

tos-ses

f

p

tos-ses

tos-ses

Any pitch
[As many different pitches as possible]
Stern & aggressive

ff

tos-ses hel-lo

6) Style

mf

3

whir - ling whose

3

whir - ling whose rhyme

rhyme

whir - ling

Lots of different accents [USA, Scots, Queen's English, Aussie, Brummy etc]; take it in turns to speak, gradually overlap

molto rit.

Robotic

f

whir - ling

whose

rhyme

7) Contour

INTRO

a tempo

p

f

3

spil-ling his rr - ings

MAIN

f

rr

[roll 'r']

rr - ings

gliss.

ings

3

spil-ling his

rr ha ha ha

[laughter!]

Jovial & frantic

Moan

mp

er

8) Direction

mp

TEXT - three/ing/a/live

Voiced or unvoiced; Long breaths

As if winded or like Maori rugby player's 'huh'

f

three - ing a - live

9) Compass

ff

pa

etc.

pa

pa

Grandly; range of pitches; only one entrance per person

As if telling a story
[end of story]

f

sture

mp

and hills

CODETTA

mf

whip poor will

f

this

mp

[tock of moon - day tongue]

p

in - - to

mp

hel - lo

p

(big with un-things)

mf

tos - ses

f [shout]

whir - ling whose rhyme

Lightly *mf*

(spil - ling his rr - ings)

f

Grand/proud *mf*

three - ing a - live

rit.

mp

pas - ture and

[smile] (*mp*)

hills

your little voice

♩ = c. 66

[SW] **[NM]**

mp *mf* *p* *f* *leggiere* *p* *poco accel.* *f* *mp*

Soprano

your lit-tle voice O-ver the wires came lea - - - - - ping

[OP]

a tempo *f* *mf* *mp* *p* *pp* *f* *pp* *f*

lea - ping lea - ping Ah ae ah and i felt
(‘a’ of apple)

[NM] *rit.*

f *mf* *mp* *pp*

sud - den - ly sud - den - ly sud - den - ly diz - - - zy diz - zy diz - zy

a tempo *leggiere* **[OP]**

mf *f* *ff* shout

10 With the jost - ling rr and shou - ting: ah

♩. = c. 63

[CH] **[OP]** **[CH]** **[OP]**

mp *mf* *mp*

14 wee skip - ping wee skip - ping wee skip - ping high skip - ping skip - ping wee skip - ping high,

♩ = c. 63

ML rubato, animated

dramatic →

18 *f* *sfz* *mp* *p*

high heeled flames courte-sied be-fore my eyes or twin-ling o-ver to my side

♩ = c. 76

OP frantic

accel. → a tempo

23 *mp* *f* *ff* *sfz* *mf*

sounding increasingly chicken-like → Queen's english

Looked up, looked up, looked up, looked up, looked up, looked up, looked up, looked up, looked up with im

NA still (ornaments to be sung freely)

25 *pp* *< mp > pp*

per - tinen - tly ex - qui - site fa - ces floa - ting floa -

30 *mp >* *pp < mp >* *pp < mp >* *pp < mf >* *p < mp >* *p* *pp*

- - - - - ting

♩ = c. 88 con rubato

NM vicious (pronounce words fully) →

JZ

34 *mf* *mf* *p* *mf* *p* *mf*

hands were laid u - pon me I was whirled and tossed oh i was whirled (oh i was whirled) and

39 *p* *mp* *rit.* *f* *a tempo* *mp* *molto rit.* *a tempo*

- tossed yes i was whirled and tossed and whirled and tossed and whirled and tossed and whirled oh um

♩ = c. 88

NM

rhythmic

43 *f* *p* *mf* < *f* *mf* *f*

in - to de - li - cious dan - cing dan - cing dan - cing dan - cing in eye toe ooo toe ooo de dare lee lee lee lie

46 *mp* (or as low as possible) **OP** *p* *ff* scream!

ci - ous dan - cing in - to dan - cing up up up UP

♩ = c. 66

con rubato

NM

legato

49 *mf* *ff* *mp* *p*

with the pale im - por - tant stars and the hu - mou - rous rrha rrha oh moon dear

54 (con rubato) 3

girl How i was cra - zy how i cried when i heard o - ver time and

57

tide and death lea - ping Sweet - ly your voice.