

# Hannah

(Based on *Symphonie Pour une Homme Seul*)

- NOTES:
1. ANY PRE-RECORDED NOISE OR LIVE PROCESSING THAT THE PERFORMERS SEE FIT CAN BE USED AS BACKGROUND. AREAS OF SPACE FOR THESE SOUNDS ALONE ARE INDICATED BY THE ONE BAR WITHOUT MUSIC.
  2. ALTERNATIVELY, NO NOISE NEED BE USED AT ALL AND THE PIECE CAN BE PERFORMED ACAPELLA, IN WHICH CASE EXCLUDE THE BARS INDICATED FOR NOISE/SOUND.
  3. RHYTHMS ARE ONLY A SUGGESTION. NO NEED TO STICK TO DESIGNATED PATTERNS.
  4. FEEL FREE TO TRANPOSE THE PIECE INTO ANY KEY.

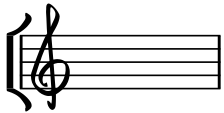
IN FREE TIME

IN FREE TIME, PLAINCHANT FEEL

Words & Music by Sorana Santos

(1. PROSOPOPEE 1)

(2. PARTITA)



(NOISE OF INANIMATE THINGS)



ME TO LIVE IN THE DUST TO WI-THER AND DIE IN THE DE - SERT OF MY LUST

TO TEMPO ♩ = c. 80

(3. VALSE)



I PRAY FOR THE DEAD AND THE LI - VING



AND I PRAY TO JOIN EI - THER E - NOUGH



AND I PRAY TO JOIN EI - THER E - NOUGH



AND I PRAY TO JOIN EI - THER E - NOUGH

♩ = c. 90

(4. EROTICA)

*sp*

'COS LI - VING AND DY - ING BE - TWEEN THOSE

'COS LI - VING AND DY - ING BE - TWEEN THOSE

'COS LI - VING AND DY - ING BE - TWEEN THOSE

*mf* *f*

WORLDS STILL I PRAISE YOU I PRAISE YOU I PRAISE

WORLDS STILL I PRAISE YOU I PRAISE YOU I PRAISE

WORLDS STILL I PRAISE YOU I PRAISE YOU I PRAISE

YOUR DE - NIAL

YOUR DE - NIAL

YOUR DE - NIAL

WITH A SENSE OF URGENCY/PANIC - MUCH RUBATO ♩ = c. 110

(5. SCHERZO)

*sp* 3 - 3 3 3

I PRAISED YOU FOR DAY'S I PRAISED YOU FOR NIGHT'S I GAVE YOU MY

*sp* 3 - 3 3 3

I PRAISED YOU FOR DAY'S I PRAISED YOU FOR NIGHT'S I GAVE YOU MY

*sp* 3 - 3 3 3

I PRAISED YOU FOR DAY'S I PRAISED YOU FOR NIGHT'S I GAVE YOU MY

SOLID. TO TEMPO ♩ = c. 90

(6. COLLECTIF)

*mp* 3 3

BO - DY AND I GAVE YOU MY LIFE

*mp* 3 3

BO - DY AND I GAVE YOU MY LIFE

*mp* 3 3

BO - DY AND I GAVE YOU MY LIFE

*sf* 3 3

SCRA - TCHING THE EARTH

*sf* 3 3

SCRA - TCHING THE EARTH

*sf* 3 3

SCRA - TCHING THE EARTH

*mf* 3 *mp* 3 *p*

WITH MY DE - SIRE I TEND TO

*mf* 3 *mp* 3 *p*

WITH MY DE - SIRE I TEND TO

*mf* 3 *mp* 3 *p*

WITH MY DE - SIRE I TEND TO

*p*  
TEND TO THE MIRE

*p*  
TEND TO THE MIRE

*p*  
TEND TO THE MIRE

IN FREE TIME  
(7. PROSOPPEE 2)

SOLID. TO TEMPO ♩ = c. 100  
(8 & 9. ERDICA)

*mf*  
GIVE ME A SON A LIGHT TO THIS

*mf*  
GIVE ME A SON A LIGHT TO THIS

*mf*  
GIVE ME A SON A LIGHT TO THIS

*f* *ff*  
WORLD A STAR TO THE NIGHT AH

*f* *ff*  
WORLD A STAR TO THE NIGHT AH

*f* *ff*  
WORLD A STAR TO THE NIGHT AH

IN FREE TIME  
(10. INTERMEZZO)

(11. CADENCE)

Musical notation for the beginning of the Intermezzo, featuring three staves in 5/4 time. The top two staves have a melodic line with a fermata, and the bottom staff has a bass line with a fermata.

Musical notation for the Intermezzo section, featuring three empty staves.

Musical notation for the Cadence section, featuring three empty staves with a 4/4 time signature.

WITH A SENSE OF URGENCY/PANIC - MUCH RUBATO ♩ = c. 100  
(12. STRETTO)

Musical notation for the Stretto section with lyrics and dynamic markings. The lyrics are: "AND I WILL KEEP MY WORD AND I WILL KEEP MY WORD AND". The dynamics are *mp* and *mf*. There are triplets of eighth notes.

SLOWING DOWN...

REALLY SLOWING DOWN...

Musical notation for the final section with lyrics and dynamic markings. The lyrics are: "I WILL KEEP MY WORD AND I WILL KEEP MY WORD". The dynamics are *f*, *mf*, and *pp*. There are triplets of eighth notes.