

VOCALISM

Vocalism, measure, concentration, determination, and the divine power to speak words;

Are you full - lung'd and limber-lipp'd from long trial? from vigorous practice? from physique?
Do you move in these broad lands as broad as they?
Come duly to the divine power to speak words?
For only at last after many years; after chastity, friendship, procreation, prudence, and nakedness,
After treading ground and breasting river and lake,
After a loosen'd throat, after absorbing eras, temperaments, races,
 after knowledge, freedom, crimes,
After complete faith, after clarifyings, elevations and removing obstructions,
After these and more, it is just possible there comes to a man,
 a woman, the divine power to speak words;
Then toward that man or that woman swiftly hasten all- none refuse, all attend,
Armies, ships, antiquities, libraries, paintings, machines, cities, hate, despair, amity, pain, theft,
 murder, aspiration, form in close ranks,
They debouch as they are wanted to march obediently through the mouth of that man or that
 woman.

2.
O what is it in me that makes me tremble so at voices?
Surely whoever speaks to me in the right voice, him or her I shall follow,
As the water follows the moon, silently, with fluid steps, anywhere around the globe.

All waits for the right voices;
Where is the practis'd and perfect organ? where is the develop'd soul?
For I see every word utter'd thence has deeper, sweeter, new sounds, impossible on less terms.

I see brains and lips closed, tympan and temples unstruck,
Until that comes which has the quality to strike and to unclose,
Until that comes which has the quality to bring forth what lies slumbering forever ready in all
words.

by Walt Whitman, *Autumn Rivulets*, 1869 / 1881

Music by Julia Usher

julia usher

vocalism * operatic scena on words of walt whitman. Soprano, cello, piano, sibelius 7.**

Whitman's poem unleashes the power and potentiality of the human voice; a poem on an epic scale, like the "broad lands" of the America he invokes. His terrifying vision of the modern world spewing from the mouth of anyone who has discovered the power of "vocalism", reflects his career as a newspaperman; and has hardly diminished in relevance to the influences of media management today. However the poem finally expresses a longing for the "right voice" in which to speak, which will only be found after "long trial" and "development of soul".

This music drama has evolved in several complex ways. I first explored some of the meaning of the poem in improvisation sessions with students in music therapy training, for whom the idea of the closed brains and lips that await the "unclosing" power of the right music has a particular resonance.

Rosemary Monaghan and I then experimented with vocal techniques in improvisation, to invent a routine of "rigorous practice and physique" to illustrate the first section of the piece: a very extended warm-up for the soprano. Some of the ideas we had improvised found their way into the composed work.

The central section of the work introduces the artificial machinery of the computer music. Like Martin Read's piece above, the human voice and the cello oppose the crushing rigidity of the machine. At times this liberates the soprano, whose voice floats over the driving rhythms. At the climax, there is a chaotic pouring out of images in the poem, paralleled by a watery floodtide of notes, which only the computer can play. I heard this music lying in bed on a boat in a spring tide at night. In the long coda that follows, the soprano, cello and piano reflect on the search which everyone experiences in life, to discover their own true voice.

Preview File Only

PLAYING WITH SIBELIUS

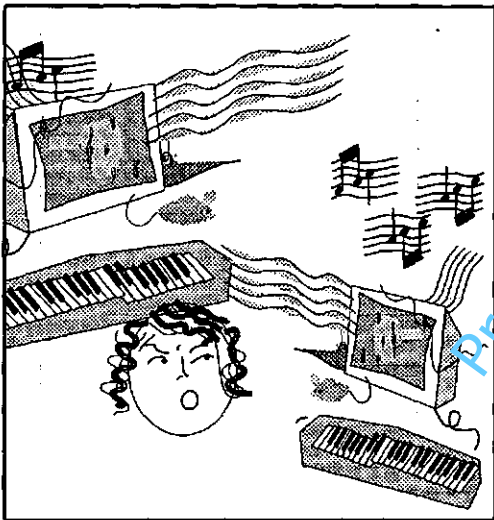
Primavera Digital Opera Concert, Nov 5th , 1998,
British Music Information Centre

Sibelius 7 has 'performed' in concert on some notable occasions, but rarely with live musicians; and never using the normally silent Acorn computer of the BMIC in Stratford Place, London.

So an idea dawned for an unusual concert. Enid Luff and Martin Read and I decided to write new pieces combining live instrumentalists with a Sibelius 7 soundscore. Sibelius Software generously donated a midi interface and an upgrade to version 3.5 for the Centre's Acorn computer.

We were free to explore the unlimited desktop orchestra of the mind.

I began setting a boisterous poem by Walt Whitman, *Vocalism*, which probes the power of the human voice. It was exhilarating to imagine whatever impossibly strange and difficult sounds I liked, and know the computer could play them: via a Roland 1080 sound module. I then pitted the computer against Rosemary Monaghan, a soprano skilled in contemporary techniques, with cello and piano support. The live performers were asked to explore the kind of music that the machine finds most difficult; playing very emotional and delicate dialogues, and at other times extravagantly free, almost improvisatory rhythms.

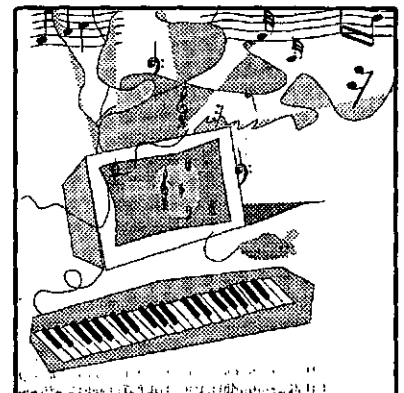


Sudden difficulties erupted. Martin and I both encountered the disorder that results when you first try to play with a complex computer sequence. A computer does not breathe before an entry. It makes no allowances for spontaneously expressive moments; it does not nod, wink or lift a shoulder, as musicians do when making music with each other. It seemed impossible to make any comfortable connection with its timeworld. Catastrophe threatened, and the players looked distinctly alarmed. We found two solutions. First, a great deal of meticulous practice. Whitman's poem says:

"are you full-lung'd and limber-lipp'd from long trial? From vigorous practice? from physique?"

By the concert, we certainly were. My second salvation was inserting unmissable "timing" signals in the soundscore, to cue the performers' entries and timekeeping. I rather resented this: the computer seemed to have won, since I had to bend the music to its demands, particularly the remorseless time-keeping beat. You can disguise, even float the beat in Sibelius, with a great deal of subtle trickery, and now, arhythmic notes. But it still likes strong accents, and in the end trickery just makes it even harder to count with

All of us were haunted by the same theme; it is hard to avoid! - the computer representing the non-human environment, challenging the feeling, human being. Martin's "Dance Music for the End of Time" described the "storm called progress that propels us into the future." The tempestuous computer music evoked the relentless sweep of progressing time, presided over by the angelic voice of an oboe d'amore.



Martin revelled in making Sibelius play faster, lower, and higher than real instruments can. His oboist Sylvia Harper found the same difficulties in playing in synch with the computer score. Martin also had another common computer problem: compatibility. He created his score on Sibelius Student, using a Roland Soundcanvas SC88. But when he tried to convert the files to Sibelius 3.5 very near the concert, he found that the Roland played quite different percussion sounds; and that there was no time for the necessary re-programming of the drum keys. So we arrived at the concert with two performing computers.

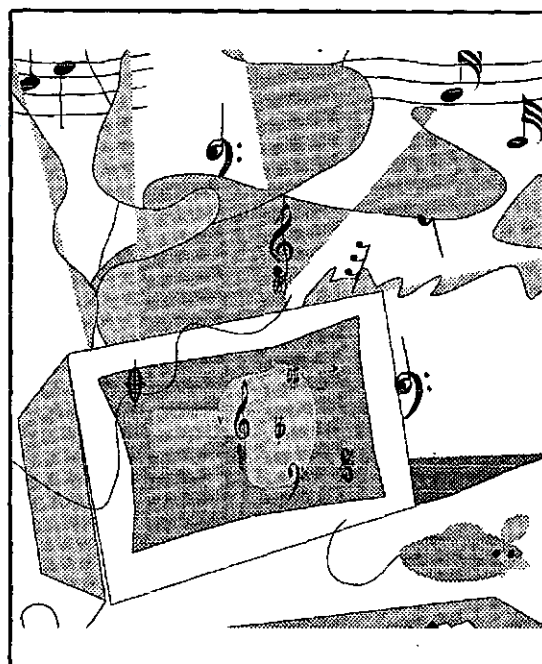
Enid Luff created an ominous and eerie backdrop to her piece from Welsh Legend, *Raven*. Here the soloist was the cellist Helen Edgar, whose golden tone in the lyrical melody lines stood out against a backdrop of incantation - like refrains.

Enid described choosing just the right sounds like using cooking ingredients; they had to be just right to create the sound world she imagined; any small detail wrong and the final taste would be lost. Enid faded up and then down each of ten evocative scenes, which did not need to be so closely synchronised- a much safer solution!

Each of us had our own separate method of accessing files for split-second performance.

- Martin worked from floppy disk.
- Enid worked from a column of icons, exploiting 3-second load times.
- I risked using one long file with enough bar - rests in between entries to allow me to press escape after a piano passage, but still leave the next section *visible* on the screen to re-press play! Luckily there were no crashes, with a snakes and ladder slide back to the start. The faster alternative of clicking play on the desktop open file window wasn't reliable - it doesn't *always* play from the cursor!

In spite of being novices in the art of computer / acoustic music, the concert ran *without a single technical hitch*. It was a stretching and challenging experience for us all - Sibelius enabling us to bring our wildest imaginings to a tiny concert room; the universe in a plastic box.



Perhaps we all came to the conclusion that music - making with all the non-verbal gestures and exchanged feelings human performers bring is an exquisite experience that no computer at present comes near to matching; although we eagerly embraced the widened aural landscape that it opened up. We all preferred traditional expressive beat counting to the microsecond accuracy of the digital R2D2 mind.

The concert also became a wake for the Acorn Computer, much loved by many of us who admire its simplicity and speed. Since our concert, the BMIC Acorn can now produce sounds (bring your own sound module) . The new PC's with the next generation of Sibelius installed as yet stand silent. Who will be next to make them spill out their sound potential in concert?

Primavera Digital Opera

Julia Usher

Enid Luff

Martin Read

VOCALISM

Words by Walt Whitman

for Rosemary Monaghan

Music by Julia Usher

♩=100

Keyboard



♩=93

Keyb



Keyb



A

da niente
closed

break open

Voice

Keyb

Keyb

Legato $\text{♩} = 60$

poco f

sfz

p

Voice

$\text{♩} = 80$ *loud, intense sigh - gliss*

f ahrrr

Keyb

mf

mp

$\text{♩} = 55$

ah

$\text{♩} = 85$

Voice

pp Oh ay ah oo.

Keyb

mp

p

pp

B **Timeless**
Beginning, exercising,
very inward, focussed on self.

Voice

pp Oh ay ah oo.

p

Keyb

p

pp

Free

Voice

pp ah oo

Keyb

p

pp

mp

C closed v sound + da niente

20+

closed v sound

♩=80

3

Voice

pppp (vvv) pp (vvv) (vvvv)

Keyb

ppp

senza pedale

Ped.

Ped.

♩=80

closed v sound

Voice

(vvv) (vvvv w) (aw)

Keyb

ppp

D with vibrato changes

♩=85

Voice

pppp

Keyb

pp

bee-like, buzzy

♩=90

Voice

(vvv)

Keyb

25

Voice

Keyb

♩=100
Faster

Voice

Keyb

Faster

E closed open: "trying it out"

Voice

Keyb

poco f

sfz *mf*

sfz

(vo) vo vo vo

Subdued but intense

making it real ♩=60

F

Voice

Keyb

vo vo vo vo vo

mp (fewer) *mf*

3

(free) obstructed in throat, unvoiced

until:

etc, free

Voice

Keyb

f *vo-* c(u)- c(u)- c- c- ka-ka-ka-ka etc

mp *mp* *mf* *f*

G

breaking free, Spanish...

operatic warm-up

Voice *sfz* o-la! *ff* la - - la- la la la la la la

Keyb *ff* *ff*

getting carried away, eyes uplifted, shaking head

Voice la la la la la la la la

Keyb *f* *mf* *mp*

Ped.

slightly mad:(follow shape); ignore piano

Voice ³⁵ la la la la la la la la

Keyb *ff* *ff*

H

Voice la ka ka ka ka ka ka ka ka ka ka ka

Keyb free

I $\text{♩} = 80$ chicken!

Voice: ka ka ka ka ka ka ka ka ka ka ka ka ka ka ka la!

Keyb: *mp*, *p*

Detailed description: This section is marked 'I' with a tempo of quarter note = 80. The voice part consists of a rhythmic pattern of 'ka' syllables followed by 'la!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics ranging from piano (*p*) to mezzo-piano (*mp*).

still a little wild, but realising, "is.."-

Voice: ll-li(s) is.... zzzz ZZZzzzz *molto* *f* is

Keyb: *mf*, *mp*

Detailed description: This section is marked 'II' and features a tempo change to 3/4 time. The voice part includes the syllables 'll-li(s)', 'is....', 'zzzz ZZZzzzz', and 'is'. The piano accompaniment includes triplets and a dynamic range from mezzo-forte (*mf*) to forte (*f*). The tempo is marked 'molto'.

J $\text{♩} = 75$ attacca

Voice: VO CA LIS M..! appreciative tasting.. which builds up into overdose... MMM...

Keyb: *mp*, *p*

Detailed description: This section is marked 'J' with a tempo of quarter note = 75 and 'attacca'. The voice part includes 'VO CA LIS M..!' and 'MMM...'. The piano accompaniment features a steady eighth-note bass line and a melody in the right hand. Dynamics include mezzo-piano (*mp*) and piano (*p*). A tempo change to quarter note = 85 is indicated later in the section.

K presto recit

Voice: desperately trying to get a grip.... me a sure! me a sure... me a - sure.... me a - sure,

Keyb: *f*, *mf*, *f*, *mp*

Detailed description: This section is marked 'K' with a tempo of quarter note = 73 and 'presto recit'. The voice part includes the phrase 'desperately trying to get a grip....' and the repeated syllable 'me a sure!'. The piano accompaniment features a driving eighth-note bass line and a melody in the right hand. Dynamics range from forte (*f*) to mezzo-piano (*mp*). The section concludes with the marking 'Rall'.

L

♩=90 ♩=75

45

Con cen tra tion(mn) de-ter - mi - na - tion(nnn)

mf *pp*

p

Preview File Only

Very powerful and inward

M ♩.=50 ♩.=55 ♩.=75

Voice *f* and the di - - vine power to speak words...

Keyboard *mf* *ff* *f*

N

Energetico

♩.=115

Perc. *f*

Cym.ETC

Keyb *p* *p*

Pan. *f*

elect. *mf* *mf*

Energetico

N ♩.=115

Str.

Perc. *P* *fff* *sfz*

Cym.ETC

Voice ha! ha! ha! ha! ha! ha!

Keyb *mf*

Pan.

elect. *sfz* *mf* *f*

Str.

Preview File Only

Perc. $\text{♩} = 125$ *f* *gliss*

Voice ha! *LIVE* are you full

Keyb *f* *p*

elect. *mf* *f*

♩=110

Perc.

Bass

Voice

Keyb

Pan.

elect.

Review File Only

♩=120

♩=100

P

Cym.ETC

Musical notation for Cym.ETC, featuring rests and notes with a mezzo-piano (*mp*) dynamic.

Hp

Musical notation for Harp (Hp), including notes and a mezzo-forte (*mf*) dynamic.

Voice

Voice staff with lyrics: full *SIB* lung'd and.

Keyb

Musical notation for Keyboard (Keyb), including notes and a fortissimo (*ff*) dynamic.

Pan.

Musical notation for Piano (Pan.), including notes and dynamics.

Preview File Only

Cym.ETC

Hp

Voice

Keyb

elect.

Cym.ETC

Voice

Keyb

lim ber lipp'd

lim - a - lim - a - lim - a - lim

soprano exercises freely

mp

mf

staccatissimo

soprano, free exercises on these svllables. in this manner

b - b - b - b - - -

brrr - up! bu - bu - bu-bu - bu-

FREE

stacc

p

Detailed description of the musical score: The score is for page 12 and includes parts for Cym.ETC, Hp (Harp), Voice, Keyb (Keyboard), and elect. (Electric). The first system shows the Cym.ETC part with a series of notes. The Hp part consists of two staves with complex chordal textures and dynamics like *f* and *sfz*. The Voice part has lyrics 'lim ber lipp'd' and 'lim - a - lim - a - lim - a - lim', with a box indicating 'soprano exercises freely'. The Keyb part has dynamics *mp* and *mf*. The elect. part is mostly silent. The second system starts with a double bar line. The Cym.ETC part has a rhythmic pattern. The Voice part has lyrics 'b - b - b - b - - -' and 'brrr - up! bu - bu - bu-bu - bu-', with a box indicating 'soprano, free exercises on these svllables. in this manner'. The Keyb part has dynamics *FREE*, *stacc*, and *p*. The elect. part continues with rhythmic patterns.

Q

♩=115 free

Voice: - bu - bu_ brr - up!

Keyb:

elect.:

from long

pp



Preview File Only

Cym.ETC:

Bass:

Voice: gliss trial? trrrr!

elect.:

mf

R

Bass $\text{♩} = 130$
jazzy

Voice
with vi gorous prac tice!

Keyb
ff

elect.



Cym.ETC $\frac{8}{4}$

Bass
f

Voice
FIRE ENGINE
ZZZ

Keyb
(clusters)
p mp f mf mp p

elect.
f

Preview File Only

Bass

Voice

Keyb

f *mp*

AH!

(clusters)

mf *f* *ff*

Bass

Voice

Keyb

elect.

ff

mp *fff*

ff

oo

wah!

Preview File Only

$\text{♩} = 110$

Bass

Voice

Keyb

mf

pp

LIKE A QUIET ENGINE

P-P-P-P-P-P-P-P-P-P-P-P-P-P

Prac tice!

mp *stacc*

Bass *f*

Voice *mp* with vi gor ous

Keyb *mp*

elect. *mf* *p*



Voice *jazzy* = 100
prac tice! and phy sique?

Keyb *f*

elect. *f* *mp*

LIVE

Keyb

elect.

Voice

Keyb

elect.

Broader
♩=105

Do you move in these broad lands as broad as they?

Preview File Only

The musical score is written for piano, electric guitar, and voice. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The piano part consists of two staves, with the right hand playing chords and the left hand providing a bass line. The electric guitar part also consists of two staves, with the right hand playing chords and the left hand playing a bass line. The vocal line is written on a single staff with lyrics. The score includes dynamic markings such as *pp*, *p*, *mf*, and *f*. A tempo marking of "Broader ♩=105" is present. The page number "17" is in the top right corner. A watermark "Preview File Only" is overlaid on the score.

Voice

as broad as they?

Keyb

elect.

ff

mf

mf

mp

Preview File Only

Keyb

elect.

f

f

mf

mf

mp

S

Preview File Only

Keyb

elect.

f

ff



♩=100
Maestros

Powerfully

Voice

Keyb

elect.

f

Come du ly.



♩=55

Voice

Keyb

to the di vine pow'r to speak words.

V

Very tenderly

Very tenderly

♩=45

Vc. *p* *p* *p* *p*

Keyb *p* *p* *Red.* *p*

W

dolcissimo

3

Voice *pp* for on ly at the last, af ter ma ny years;

Vc. *pp*

Keyb *pp*

X

♩=55

Voice af ter chas ti ty; poco *f* friend ship

Vc. *mf* *f* *mf*

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

Db. *mf*

Red. ♩=55

Voice pro cre a tion(nnn) arco

Vc.

Keyb

Voice *- pru dence, -*

Vc. arco *p*

Keyb *pp* *p*

poco rit



Vc. *♩=55* *più.*

Keyb *pp* *float*

elect.



Voice *and na ked ness;*

Vc. *ppp*

Keyb *pp* *pp* *ped.*

Y Pesante, full of effort

$\text{♩} = 60$

Voice

f Af ter trea ding

Keyb

ff *f*

elect.

Db.

ff



Voice

p ground, af ter trea ding ground, —

Keyb

elect.

Str.

mf

Db.

Preview File Only

♩=65

Voice

Keyb

elect.

Db.

LIVE

and brea sting,

pp mp p p

♩=65

Voice

Keyb

elect.

brea sting, - brea sting

mp mp

Z

Voice

Keyb

elect.

ri ver ri ver and

tr sfz p mf

AA

Voice

lake

Keyb

elect.

Str.

p

p

mp

mp

Voice

la la la la la la la la la la

Keyb

elect.

Str.

p

p

f

Keyb

Musical score for Keyboard (Keyb) featuring a treble and bass clef. The treble clef part contains a melodic line with various accidentals (sharps, flats, naturals) and rests. The bass clef part contains a lower melodic line with similar accidentals and rests.



Voice

la la la la la la la la la la la LIVE

Keyb

elect.

Str.

mp

p *mf*

Musical score for Voice, Keyboard (Keyb), Electric (elect.), and String (Str.). The Voice part has lyrics "la la la la la la la la la la la LIVE". The Keyboard part is split into two systems, each with treble and bass clefs, with dynamics *p* and *mf*. The Electric part consists of three staves with various rhythmic patterns and accidentals. The String part is a single staff with a dynamic marking of *mp*. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

From here, the computer pursues its own course; the piano and strings remaining together, the score therefore does not reflect

From here, the computer pursues its own course; the piano and soprano remaining together. the score therefore does not reflect vertical coincidences between the live and the Sibelius part.

BB ♩=110

free,
+ + + + +
(nn ——— nah ———

Voice: *f* af ter a loo sen'd throat;

Keyb: *f* *mp* *staccato*

elect. *b₂*

Db. **BB** ♩=110

Voice: hah!

Db.

CC **CC**

loud, chatty, amazed, sprech

Voice: *fz* af ter ab sor bing e ras,

Keyb: *f* *mf*

Str. *b₂*

Db.

'hopeless' shrug of complicity

Voice: tem pera ments, ra ces, know

Keyb

elect.

Str.

Db.



serious, aggressive joy
challenge

Voice: ledge know ledge, free dom,

Keyb: sfz, p

elect.: p, mf

Str.

Db.: f

DD

Bass

Voice

Keyb

elect.

Piano Free Section

fear (breath intake)

free dom! ((uhh)) crimes

mf *f*



EE

Cym.ETC

Voice

Keyb

elect.

ff

af ter com plete faith;

mp *mf*

Voice

af ter clar i fy ings;

Keyb

elect.

Keyb

elect.

pp

mp

cuepoint

Voice

Free, expanding

e le va tions,

Keyb

elect.

Voice

Keyb

elect.

and re mo ving, re mov ing re

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

Voice

Keyb

elect.

mo ving ob struc tions

mp *sfz*

Keyb

elect.

p *f* *p*

Keyb

Musical notation for Keyb part 1, featuring a bass clef and a dynamic marking of *pp*. The staff contains several chords and melodic fragments.

elect.

Musical notation for elect. part 1, featuring a bass clef and a dynamic marking of *pp*. The staff contains a dense, rhythmic pattern of notes.



Keyb

Musical notation for Keyb part 2, featuring a bass clef and a dynamic marking of *mp*. The staff contains a few notes and rests.

elect.

Musical notation for elect. part 2, featuring a bass clef and a dynamic marking of *mp*. The staff contains a dense, rhythmic pattern of notes.



Keyb

Musical notation for Keyb part 3, featuring a bass clef and a dynamic marking of *pp*. The staff contains a few notes and rests.

elect.

Musical notation for elect. part 3, featuring a bass clef and a dynamic marking of *pp*. The staff contains a dense, rhythmic pattern of notes.



Keyb

Musical notation for Keyb part 4, featuring a bass clef and a dynamic marking of *ppp*. The staff contains a few notes and rests.

elect.

Musical notation for elect. part 4, featuring a bass clef and a dynamic marking of *ppp*. The staff contains a dense, rhythmic pattern of notes.



Exhausted

FF Free recit

♩=73 weary

Voice: *af ter these and more,*

Keyb: *af ter these and more,*

elect.:

♩=60

Voice: *it is just pos si ble*

Keyb: *it is just pos si ble*

elect.:

p < mp < mf

mp Red. mf

♩=60 warmer

Voice: *there comes to a man, a wo man,*

Keyb: *there comes to a man, a wo man,*

elect.:

mf mf mp pp

mf mp Red.

Timeless

Voice: *the di - vine pow'r to speak words;*

Keyb: *the di - vine pow'r to speak words;*

elect.:

△

GG P

elect. *pp* P

pp

f

Keyb

Pan.

elect.

p

f

PREVIEW FILE ONLY

Cym.ETC

Keyb

Pan.

B. Rec.

mf

ff

ACCEL

♩=80

HH LIVE PIANO SEPARATES FROM SIBELIUS

Keyb

B. Rec.

p

mf

pp

Ped.

3

5

Keyb

Ped.

II Very urgent

Voice

Then to wards that man or that wo - man swift - ly has - ten,

Keyb

p

p

Rapid Recitative

Voice

has - ten all; then toward shanan or that

Keyb

Pan.

f

mf

Rapid Recitative

Voice *wo - man — swift - ly has - ten — has - ten all;*

Keyb

Pan. *ff*



Voice *none re fuse, all at -*

Pan. *mp* *3*

elect.



Voice *tend;*

elect. *P* *ped.*

vo *P* *3*

Voice

none refuse, all at

p

p

elect.

f

ff

pp

Preview File Only

Voice

tend,

pp

pp

elect.

P

Voice *ff* ar - - mies, ships, an - -

ff Keyb *f*

(MAY NOT BE IN SYNC)

elect. *p*
pp

Voice *ti - - qui - ties, (shh) Illi - - - bra - ries,*

Keyb

elect. *pp*
p

Cym.ETC

appreciative

3

Voice

Keyb

pain - - - tings ssss

mf

mf

P

mp



Preview File Only

Cym.ETC

Perc.

Voice

gliding via the sibilants!

sss)

ma - (shh)- chines - - (sssssss)

pp

pp

P

from now on, becoming much more voiced: though pitches can still be "found"

Perc. *f* 3

Voice *ss* Ci - ties, hate, des -

elect. *ff*

loud inhale

Voice pair, a - mi - ty, pain -

Keyb *p* *mp*

B. Rec.

elect. *f* *p*

Cym.ETC *p* *p*

Voice

Keyb theft, *f* mur - der

elect.

Cym.ETC

Keyb

elect.

p

f

f

Accelerando, wheeling out of control

Repeat the words faster and faster, in jumbled order, in growing dismay and confusion, hints of horror, or delight, transient: pitched freely as the words suggest.

paintings, antiquities, machines,
cities, armies, ships, amity, hate, despair, amity, theft, murder, etc.....

Voice

Keyb

Keyb

elect.

mp

P

3

5

ff

Loud inhale, then breathy exhale on "aspiration"

Voice

Keyb

Voice

Keyb

elect.

mp

P

(truh)

Loud inhale, then breathy exhale
on "aspiration".....

Voice

ra - - - tion - - - form in clos'd

elect.

mp

p

mp

Str.

Voice

ranks, _____ form in clos'd

elect.

mp

Str.

Voice

ranks

elect.

Str.

Tumbling, Stringendo

$\text{♩} = 160$

Perc. 

Keyb 

elect. 



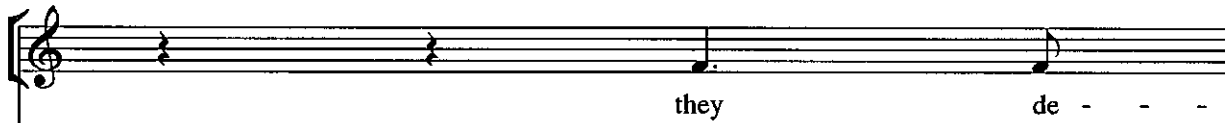
Perc. 

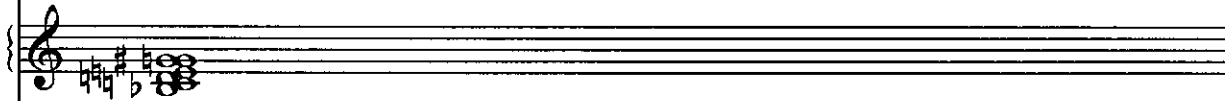
Keyb 

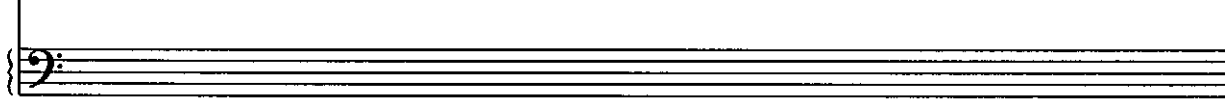
elect. 

Db. 



Voice 

Keyb 

elect. 

Voice

mp
bouch

elect.

P 3 5

Voice

as they are

elect.

ff *f*

Perc.

Voice

wan - ted,

elect.

Perc.

Voice to march o - be dient - ly to march -

elect.

Voice be-dient ly; through the mouth of that man, through the mouth of

elect.

Narrowed eyes,

Voice that wo - - man. through the mouth

Voice

Free, senza misura: Adagio

Vc. $\text{♩} = 57$ no vib

Keyb *pp*

Vc. *sfz*

Keyb *pp*

Vc. *pp*

Keyb free, irregular 8 *pp*

Vc.

Keyb

KK

Voice $\text{♩} = 70$ or gliss up...

Vc. *mp* trem *sfz* trem

Keyb *mf* *mp* *pp* *Ped.*

* cadenza/melisma (as high as is manageable only)

Voice *what is it— in*

Vc. *mp*

Keyb *mf*

Voice *me — that makes me —*

Vc. *irrec, irregular*

Keyb *pp*

Voice *ble so at*

Vc. *trem*

Keyb *attacca sfz mf*

Voice *vuv* trem voi ces?

Vc. *f*

Keyb

|| $\text{♩} = 75$

Voice *mp* sure ly who e ver speaks to me in the right voice,

Vc. *pp*

Keyb

|| $\text{♩} = 90$ $\text{♩} = 60$

Vc. *f*

Keyb **FREELY** *pp* *mf* *f*

|| $\text{♩} = 55$ $\text{♩} = 50$ A Tempo Incantation-like drift, gliss

Voice *pp* him or her I shall (ff) fol low fol low; fol

Vc.

Keyb *molto legato* *pp*

Ped.

♩=90
Andantino

Voice: low

Keyb: pp

Ped. 8

Voice: subdued yet strong undercurrent

Keyb: pp, mf

Ped. mf

Voice: the wa ter p oo -

Keyb: mf

elect.: pp, mp

Voice: oo fol lows

Keyb: mp

elect.: ppp

very breathy, no voice
hiss, eyes closed

Timeless

Music score for the first system, measures 1-4. It includes staves for Voice, Keyboard (Keyb), and Electric (elect.).

Lyrics: fol lows, pure - thenoon; sssi lent ly.

Performance markings: *pp*, *ppp*, *pp*.

Music score for the second system, measures 5-8. It includes staves for Voice, Keyboard (Keyb), and Double Bass (Db.).

Tempo: $\text{♩} = 70$

Lyrics: with flu id steps,

Performance markings: *luminous*, *pp*, *ppp*.

Music score for the third system, measures 9-12. It includes staves for Voice, Violoncello (Vc.), Keyboard (Keyb), and Double Bass (Db.).

Tempo: $\text{♩} = 65$

Section: Free Recit

Lyrics: an y where a round the globe.

Performance markings: *p*, *pp*, *mp*, *arco*, *pizz*.

MM Free Recit

♩=85

Voice

♩=60 3 ten

all_ waits for_ the right voice.

Vc.

mp

NN

♩=70 A tempo, calm

Voice

♩=75 3 **OO**

where_ is the prac_ tis'd_ and per_ fect or gan?

Keyb

pp rall

POSSIBLY CUT BAR

Voice

♩=70

the per_ fect or gan?

Keyb

pp rall

pp *ppp*

♩=90

Voice

♩=95 PIU MOSSO

where_ is the de_ velop'd soul? for I

Keyb

mp

PP \triangle

Voice *see ev'ry word*

Keyb *mp*



Voice *ut ter'd thence has*

Keyb



Voice *dee per swee ter*

Keyb *mf*

elect. *ppp*



Voice *new sounds new*

Keyb *mf sfz mp*

piano cadenza

Voice

sounds

Keyb

misterioso, blurred

mp *f* *f* *f* *im*

Ped.

Voice

pos sible on less terms

impos si ble on less

ringing

Keyb

Voice

terms.

Keyb

RR

Very heavy, slow

$\text{♩} = 50$

Voice

con sord. I see brains and lips clos'd

Vc.

Keyb

pp *p* *ppp*

elect.

SS ♩=105

pitched, but
Tym pans and tem ples un struck

ppp

pppp

p

p

pp

ppp

♩=70 ♩=60

f un til that comes poco f which has the qual - i - ty;

mp

mp

mf

f

mp

pppp

p

pp

mp

p

Powerful // // //

Voice *ff* to strike

Vc. *ff* trem

Keyb *ff*

9 **TT**

Voice and to un- close un-til that comes.

Vc. *f* *p*

Keyb *mp* *mp* *pp*

♩ = 63

Voice which has the qua li ty to bring forth

Vc. *ff*

Keyb *p* *mo* *mf* *f*

molto

Voice

Vc.

Keyb

to bring forth

ten

mf

mp



Descending calmly

Voice

Vc.

Keyb

mp what lies slum ber. ing

mp what lies

p

pp

p

pp

♩=55

♩=63



Voice

Keyb

slum ber ing



Voice

Keyb

mp for e ver rea dy in all words....