(untitled)

fifteen short songs for five male vocalists

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Performance Notes

Presentation:

The songs contained in this collection are modular, and may be performed in whole or in part, and in any order. They may be performed consecutively or non-consecutively, and they may be performed live, or pre-recorded. Audio processing can be an option if any of the songs are pre-recorded. The songs may also may be performed within a theatrical context, such as a musical, in which the following songs act as "musical numbers" inside a larger story. The five vocalists need not feel obligated to always perform the same numbered voice part if performing multiple songs. For instance, John may sing Voice1 for the first three songs, and then Voice 3 and Voice 4 for the last two songs, respectively. The spacing of vocalists is open as well, as long as the logistical constraints of auditory and visual cuing are kept in mind. Although each of the fifteen pieces has a title, there is no title to the overall collection. The performers are free to invent a title for their presentation of any of these songs.

General singing:

-Sing without vibrato.

-For any held syllable, the vowel should be sustained as long as possible, placing any end-consonant at the very end of the note.

General prosody:

-Speaking should not be performed theatrically (unless indicated). The spoken text should just be read and delivered with clear articulation and projection.

-Rates of speech should be coordinated between the vocalists to more or less match. The rates should be moderate.

-The general pitch of speech should be treated contextually. A vocalist may want to adjust their normal speaking pitch depending on the surrounding vocalization. Generally, if there is more than one spoken part at a time, the pitch of speech of those vocalists should generally match.

-Treat commas and periods as a short pauses and slightly longer pauses, respectively.

-Bar lines do not ever affect continuous speech. Only fermatas, commas and periods affect continuous speech.

Noteheads:

-Diamond noteheads indicate to sing the note with falsetto.

-X-shaped noteheads are to be spoken. Changes in pitch height refer to a general pitch-prosody contour.

-A stemless half note with a fermata and a tie indicates to sustain that pitch until the next notated event within that vocal part.

-A stemless quarter note with a line extending from it indicates to sing the text under the line on that pitch in a natural speaking rhythm.

Fermatas:

-The number above fermatas indicates how long to pause or to sustain something approximately in seconds.

-Fermatas above stemless half notes with ties indicate to sustain that pitch until the next notated event within that vocal part.

-The written numbers over fermatas (e.g. "one") refer to the numbered voice parts. Such a fermata appearing at the end of a measure indicates to wait until the specified vocal part has finished his material in the measure before moving on to the next bar.

-If a fermata without a duration appears in the beginning of a measure, it means to treat the following spoken text as an anacrusis to the next measure, and thus should sound like continuous speech.

Clefs:

-No clef – This is only used during spoken text.

-Double line – This is used in three ways. The first and most prominent way is when the noteheads are an "x." This is for rhythmically notated spoken text. The staff is three lines and should be interpreted as a guide for general contour in a performer's prosody. However, a string of "x" noteheads on the middle line do not mean to monotonize the prosody either; in such passages the vocalist is free to improvise the contour. The second way is for any unvoiced phonemes such as "s" or "h." The contour here refers to the shape of the lips when producing the phoneme. The bottom line means to form an "oo" (as in "food) shape with the lips, the top line means to form an "ee" (as in "beet") shape with the lips. The third way in which the clef is used is if the noteheads are traditional (circular). This indicates singing, but the pitches only have a relative contour, and consistent intervals are not important. The lowest line represents the lowest pitches a performer can comfortably sing, and the highest line represents the highest pitches the performer can comfortably sing.

Double Treble (or bass clef) – This is used for sung pitched passages that may be transposed. The starting pitch should be estimated, and therefore the passage may be transposed (within reason). This clef reads like a traditional tenor voice treble clef, in which the passages should be sung an octave lower. Subsequent double treble clefs within a vocal part (except at the start of systems unless otherwise marked) "refresh" the pitch estimation. Bass clefs work the same way but are not interpreted an octave lower.

Treble – A treble clef is only used when pitch must be matched between voices. If a pitch must be matched in the middle of a song, it is indicated by an arrow pointing to the pitch it must match to. *marginal margarine*, *bethany*, *letter* and *we were wrong* only employ treble clefs; thus, a relative pitch (which can also be estimated) must be established so everyone can match to it prior to the performance of the song.

Miscellaneous:

-All tempi are approximate. Local tempi end when a new tempo begins, or when spoken text commences.

-Accidentals only refer to the note they precede.

-Glissandi should start at the rhythmic onset of the notehead preceding the line. Any stems during the course of the line are there for rhythmic convenience, and do not indicate re-articulations during the glissando.

-A slash before a dynamic marking indicates a sudden shift to that dynamic.

-Boxed figures without fermatas are to be repeated temporally strictly until the next event. Boxed figures with fermatas are to be repeated, but the time taken in between the iterations can vary. If the boxed figure intersects more than one vocal part, they are to always coordinate their iterations. Sometimes the number of iterations is specified above the box.

-If a vocal part contains numbers, or a combination of letters and numbers, they refer to musical fragments that are written out at the start of the score to the song (as in *letter*, *michael moon* and *we were wrong*). If there are multiple numbers or letter-numbers, then the vocalist is at liberty to perform any of the listed fragments.

-A tremolo on a sung pitch indicates to perform a rapid series of glottal stops on that pitch.

-Bar lines merely serve as a point of orientation and coordination. A barline exists to orient entrances of spoken or sung material. Occasionally, a vocal part will move on to the next measure before another vocal part has finished performing their musical material. In such cases, there will be a note above the measure explaining the circumstances.

-The scores do not always accurately visually represent what the sonic result should be.

-Any parenthetical italicized text serves as performative instruction or notes explaining any further non-traditional notation in the scores.

Word clarifications:
in *burgess/juicer*: burgess (bʌrdʒɨs), bra (brɑː), jurgens (dʒʌrgənz), Proust (pruːst) *marginal margarine*: ma (mɑː) *pieces of time*: ta (tɑː), ah (ɑː), ooh (uː), n'duh (ndə) *not anemic*: nemic (niːmɪk)
michael moon: badi-ah (bɑɾiːjɑ), ha (hɑː) *chock*: stah (stɑː) *variation on burgess/juicer*: timson (rhymes with "crimson"), ra/na/ma (r/n/mɑː), stippen (stɪpən), stip (rhymes with "rip")
mother/father: wind(s) (as in "He will wind up coming"), content (as in "He is content with his job")
flying/sexing: steak-ments(as in "statements"), doan (rhymes with "loan"), ah (ɑː), ramanuhan (rɑmɑnuːhɑn), naranjo (ɑnɑrɑnhɔ), naramansett (nærəmænsɛt), tiberius (as in "Siberia"), o-hran (ohrɑːn)

Index of Songs

burgess/juicer

Proust! Proust! Proust! Proust! like you used to | like you used to juice Proust juice Proust

Proust! Proust! Proust! Proust! or bur-gess | juice Proust juice Proust

Proust! Proust! Proust! Proust! or jui-cer | juice Proust juice Proust

Proust! or prove to me you juice Proust! like you used to Proust! Proust! | or prove to me you juice Proust like you used to juice Proust juice Proust

Proust! Proust! Proust! like you used to Proust! | like you used to | or bur-gess

Proust! or pur-chase bra! bra-bra- bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! or or or or

Proust! bra! or sear-gent bra-bra- bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! bra! bra bra

Proust! bra! or or or or or or or

Proust! bra! bra-bra- bra bra bra

Proust! bra! bra-bra- bra bra

sophie

marginal margarine

♩=69

Voice 1

mf — *mp* — *mf* — *mf* — *mf* — *mp* —

mar-gi-nal mar ga-rine it's so mar-gi-nal you can't e-ven taste it but if you did it would-n't be___ so mar-gi-nal mar-gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it but if you

Voice 2

mf — *mf* —

be___ ma_____

Voice 3

p — *pp* — *p* — *p* — *mf* — *pp*

it's so if you ma ma taste but

Voice 4

pp

but if

Voice 5

mf

mar - gi-nal mar ga-rine it's so mar-gi-nal you can't e-ven taste it

Voice 1 (system 2)

mf — *mf* — *mp* — *mf* —

did it would-n't be___ so mar - gi-nal mar-gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it but if you did it would-n't be___ so mar - gi-nal

Voice 2

mp — *mf* — *mp* — *mf* — *mp* — *mf*

be so mar - gi-nal mar - gi-nal mar-ga-rine but if you did___ but if you did

Voice 3

mf — *mf* — *mp* — *mf*

mar - gi-nal mar-ga-rine it's so can't e-ven taste it but if you did it would-n't be___ so

Voice 4

pp — *mf* — *mp* — *mf*

did___ mar_____ but if you did

Voice 5

mp — *mf* — *mf* — *mp* —

but if you___ mar - gi-nal mar-ga-rine it's so mar-gi-nal you can't e-ven taste it but if you

letter

Fragments A1–A6, B1–B6, C1–C6 (8-beat vocal fragments):

- **A1** — we're in- for - mants
- **A2** — we are in- for - mants
- **A3** — we're in- for - mants
- **A4** — we are in- for - mants
- **A5** — we're in- for - mants___
- **A6** — we are in- for - mants___
- **B1** — we're in for - mants
- **B2** — we are in for - mants
- **B3** — we're in for - mants
- **B4** — we are in for - mants
- **B5** — we're in for - mants
- **B6** — we are in for - mants___
- **C1** — we're in for - mants
- **C2** — we are in- for - mants
- **C3** — we're in- for_____ mants
- **C4** — we are in- for - mants__
- **C5** — we're in- for - mants
- **C6** — we are in- for - mants

*(after the spoken introduction by Voice 1, there are 11 iterations of different combinations of the 8 beat fragments above. All five voices should be synchronized in tempo and pitch. If more than one fragment appears in a measure, then the vocalist may choose which fragment to sing. The fragments should be sung **mf** and at ♩=120)*

Voice 1	Dear Grandmother, I am writing you this in response to the email you sent me regarding my behavior at the dinner party last night:	A2	A2/A4	A4/A6	A2/A6	A3/A4	A1 A3/A5	A1/A3	A6	A1 A2/A4	A2 A4/A6	A6 ‖
Voice 2		A2/A4	A4/A6	A2/A6	A1/A6	A1/A6	A2 A4/A6	A1/A3	A1/A5	C3/C4	C1/C2	A3/A4 ‖
Voice 3		B2	B2 B4/B6	B1/B6	C1/C2	C2/C4	C1 C3/C6	C5/C6	C3/C4	A1/A3	A5/A6	A2/A4 ‖
Voice 4		B2/B4	B4/B6	B1/B6	B1/B3	B3/B4	B1 B3/B5	C3/C4	C3 C4/C5	C5/C6	C1/C2	C1/C2 ‖
Voice 5		B2	B2/B4	B4/B6	B1/B6	B1	B3/B5	B1/B5	B3/B6	B1/B2	B1 B4/B6	B2 ‖

not anemic

michael moon

*(Voices 2-5 need not synchronize the onsets of the above fragments together. They are to stop singing even
if they have not gotten through all six phrases when Voice 1 finishes speaking "...lonely utterance")*

| Voice 1 | michael moon only comes out at night | michael moon only comes out at night. because only the owls will listen to his only lonely utterance |

like robots do

Voice 1 *mf* sometimes, we | can't even begin to think | like robots, like robots, like robots | do ‖

Voice 2 *mf* sometimes, we can't even begin to think like robots, like robots, like robots | do ‖

Voice 3 *mf* sometimes, we | can't even begin to think like robots, like robots, like robots ‖

Voice 4 *mf* sometimes, we | can't even begin to think like robots, like robots, like robots ‖

Voice 5 *mf* sometimes, we | can't even begin to think | *ff* **0.7"** like robots | ‖

(all speak in rhythmic unison except for Voice 5 in the third measure)

chock

dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock dock
chock chock
3 3 3 3 3 3 3 3
dock dock dock dock dock dock chock chock chock chock chock chock chock chock chock chock chock chock chock chock chock
3 3 3 3 3 3 3 3 3
chock chock chock chock chock chock chock chock dock dock dock dock dock dock dock dock dock dock dock dock dock dock

variation on burgess/juicer

mother/father

Voice 1 — *mp* i saw two things. | 1" i saw me pretending at the edge of a small jar in the | hall | 1" i imagine that's where sacrifice is kept, but i don't know. carrying the opaque | jar to bathe in the | dark sky-river was the only thing that kept me afloat in its chrome current, where guilt | chameleons into the anchor | 2" and | *pp* i, no longer visible. drown.

Voice 2 — *mf* ... m ... 1" h ... m ... h ... *p* i

Voice 3 — *mf* ... m ... 1" h ... m ... (♩=66) m m m ... h ... m

Voice 4 — *mf* ... m ... 1" h ... m ... artifact m ... h ... m

Voice 5 — *mf* ... m ... 1" h ... m ... h ... m

(Voices 2-5 may employ subtle glottal scraping (vocal frying) until the end of page 22)

♩=64 *mf* breathe the met - al - lic | 4" | 6" | *mp* i saw them, | in the garden of one reason | ♩=100 and theirs was | sadly searching for a spot to see the undershadow | of a flora flower. | 4" | but, they never found it,

♩=64 *mf* breathe the met - al - lic ♩=84 m | *mp* i saw them in the garden of one reason, | ♩=100 and theirs was ♩=84 m *(coordinate entrance with Voices 3-5)* m

4" ♩=84 m m ... m ♩. m ♩.

4" ♩=84 m m ... m ♩. m ♩.

4" ♩=84 m m

(boxed iterations are in unison)

(Voices 3&4 may approximate this change in relation to Voice 1. The established pulse should be maintainted and iterations should continue to be coordinated)

since the sky-river runs right over, and | kills even sun | echoes. **4.5"** ⌢ | and so they wait there **2.5"** ⌢ and they die there ‖

♩=84
mf

mp *p*

m *m*

♩=84
mf

mp *p*

♩=84
mf

mp *p*

(Voices 1&2 independent from Voices 3-5 for three measures)

and i've built voids to pretend our ghost maths don't count one | **3.5"** ⌢ | and i've built voids to | pretend our ghost maths don't count one | **2.5"** ⌢ | and i've built voids to pretend our ghost maths don't count one, since i wind down guilt-paths to mostly and to finely avoid you | **1.5"** ⌢ since i wind | down guilt-paths to mostly and to finely avoid you | since i wind down guilt-paths to mostly and to finely avoid you | **4.5"** ⌢

i, you've stowed most pretense stoag hours on one count road | ⌢ | most pretense. on one road ⌢ | | | down-strapped and ghostly ⌢ | convinced, winds around down strapped and ghostly through wine | **4.5"** ⌢

p */mf* > *p* 3

p

m m m m *m m m m m* *m m m m* **4.5"** ⌢

p */mf* > *p* 3

p

m̄ m m m m *m m m m m* *m m m m*

p */mf* > *p* 3

p

m̄ m m m̄ m *m m m m m* *m m m m*

(Voices 1-3 incant the following text on the matched pitch)

(Whomever arrives at the hummed pitch first, wait for others to arrive.
When all have arrived, wait 2 seconds and move to the next measure.
Voices 2 and 3 should coordinate entrance with Voices 4 and 5)

this is the pretense for desperate content stealing desperate content stealing this is the pretense this is the pretense for desperate content stealing desperate content stealing this is the pretense for desperate pretense for desperate pretense for desperate pretense for desperate content stealing this is the pretense for desperate content stealing

5.5"

because there never was any drop after the hour of fact   3"   because i want to go home. a flash and my knees go   5"

desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate for desperate for desperate for desperate content stealing for desperate content stealing for desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense

♩=84

stealing this is the pretense this is the pretense this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense for desperate content stealing this is the pretense this is the pretense this is the pretense for desperate content stealing content stealing content stealing for desperate content stealing

♩=84

(yell)   **f**   because the crowned tongue, singing, drowns too!   **p**   because i let you down   because i've tried dying

♩=90   **ff**

ma-ma

f

ma - ma   i've died four - fold   for you

bethany

flying/sexing

Voice 1

i find i

i find i find a bit snide to
remind me everytime. the caveat's

the caveat and calf veal are

in the hole in the hole in the hole in the hole the hole in the hole in the hole the hole in the hole

Voice 2

mf
the jury is outside sighing and biting unsightly bread
a rogue jury dices the drab bread into tight sizes

a bite size table, a jury,
and a lite rogue timers

Voice 3

mf
a rogue jury dices the drab bread into tight sizes
a bite size table, a jury, and a lite rogue timers

smiting bait to finely upsize the
bard won't make juries hike

Voice 4

mf
a bite size table, a jury, and a lite rogue timers smiting
bait to finely upsize the bard won't make juries hike

the jury is outside sighing
and biting unsightly bread

Voice 5

mf
smiting bait to finely upsize the bard won't make juries hike
the jury is outside sighing and biting unsightly bread

a rogue jury dices the drab
bread into tight sizes

---

mf *mp*
the calf veal is in the hole on fire,
where you persist in walking into fire

in the hole

(Voices 1&2 rhythmic unison)

mf *mp* */mf* *p* *2"* *mp*
e - v'ry night
everynight or so, you persist on - ly to flat____ mm_____

-5X-

a fi - re fly-ing side-ways can-not buy your time so smile

mp
everynight or so, you persist only to

flatter yourself
in the fire, to

smatter a flight fire
as good flying

duction

p *2"* *mp*
mm a fi - re fly-ing side-ways can-not buy your time so smile

a tireless introduction
could be good

an indication of time
and times to do

a duct passageway
through which one flies

♩.=116

3"

♩.=116
p

smile

why | don't i why

why don't i why don't i why don't i
make two spiked and paid statements?

1"

♩.=116
mp

the cave and the

3"

mf
smile if you think it will save your kitchen distance
my lays and pink vacations take a kitty stance

a smile in a waylaid
cave ruins four chickens

3"

mf
my lays and pink vacations take a kitty stance
a smile in a waylaid cave ruins four chickens

a mayfield of flowers? or
a roof vacated by chickens?

3"

mf
a smile in a waylaid cave ruins four chickens
a mayfield of flowers? or a roof vacated by chickens?

smile if you think it will
save your kitchen distance

3"

mf
a mayfield of flowers? or a roof vacated by chickens?
smile if you think it will save your kitchen distance

my lays and pink vacations
take a kitty stance

(do not wait for Voices 4 and 5 to complete)

man have come

♩=60
mf — **f** /**mp**
3
mf

back back back back back back back why don't i come back

to make two bank note steak-ments? 1" you've failed my

p 3.5" 1"

mm vibrato

♩.=116
pp

man and the cave and the man and the cave and the man

♩.=116
pp

man and the cave and the man and the man and the cave

28

history and anything i've ever known of cavemen.

♩=63
f
of wo - men

0.5" i've come back to the cave to

♩.=106
/*mf*
blow my mis-tress-es his-to-ry

2.5"

fleeting as a wish is,

p 2"
mm

♩.=138
mp
strip down or doan down or doan down or doan

♩=76
in a sack in a sack in a sack in a sack in a sack in a sack in a sack in a sack in a sack

or you'll wind up and down
like a caveman wishes

mf

p 2"
mm

p 2"
mm
...mm

p 2"
mm

p 2"
mm

(Voices 4&5 enter only when Voices 1&2
have both started humming the same pitch as Voice 3)

♩.=116
f
-4X-
i wish to nev - er mind your flying if you don't want to mind mine
3-4"

♩.=116
f
i wish to nev - er mind your flying if you don't want to mind mine

(start during Voice 1&2's fourth iteration) 3"
f
3.5"
♩=100
p
ah bits bits bits

4"
...mm...

♩.=116
...m

pp
-3X-
i wish to nev - er mind your flying if you don't want to mind mine
3-4"

4"
...mm...

♩.=116
...m

pp
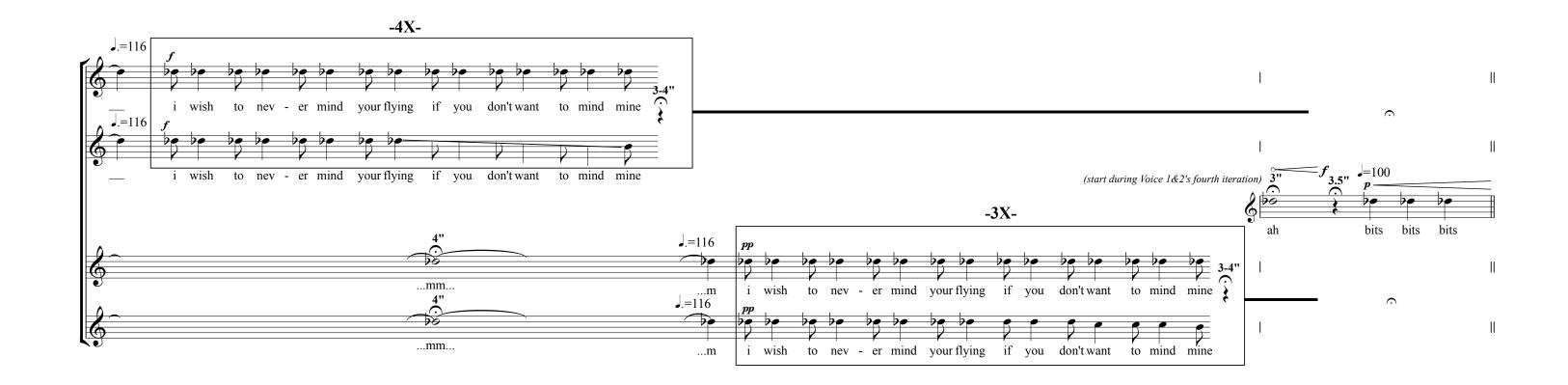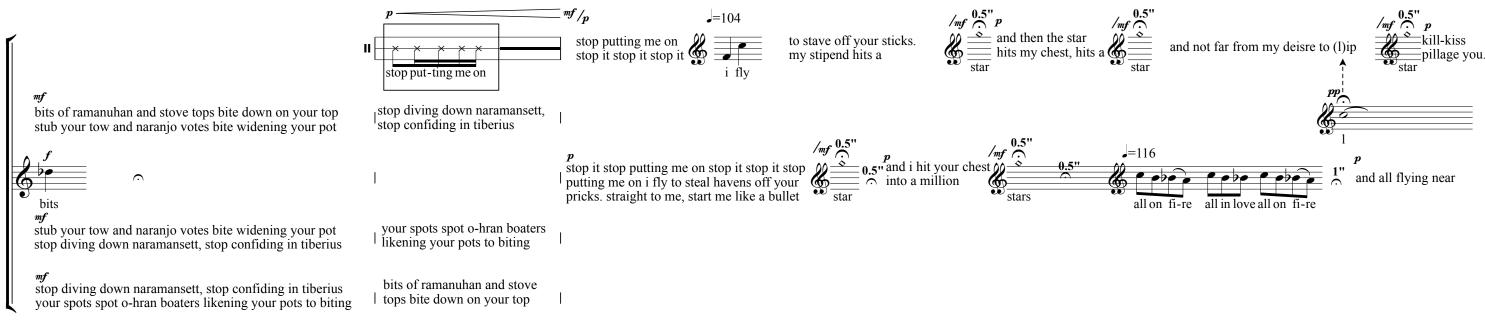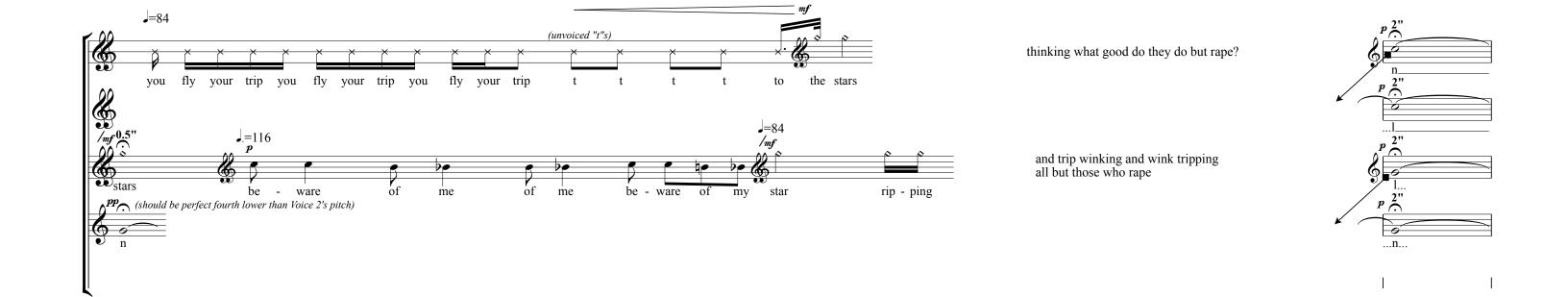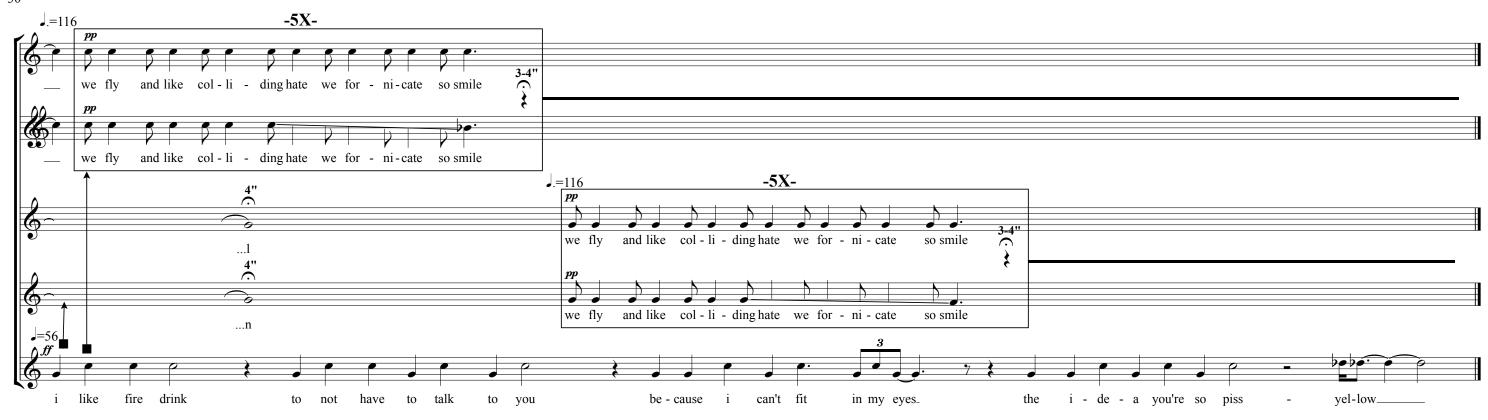i wish to nev - er mind your flying if you don't want to mind mine

(Voices 1 and 3 should not coordinate their events until the last measure of this page. Whomever arrives first on the matched pitch waits for the other)

stop putting me on
stop it stop it stop it

to stave off your sticks.
my stipend hits a

and then the star
hits my chest, hits a

and not far from my deisre to (l)ip

kill-kiss
pillage you.

i fly

star

star

star

bits of ramanuhan and stove tops bite down on your top
stub your tow and naranjo votes bite widening your pot

stop diving down naramansett,
stop confiding in tiberius

stop put-ting me on

bits

stop it stop putting me on stop it stop it stop
putting me on i fly to steal havens off your
pricks. straight to me, start me like a bullet

and i hit your chest
into a million

and all flying near

star

stars

all on fi-re all in love all on fi-re

stub your tow and naranjo votes bite widening your pot
stop diving down naramansett, stop confiding in tiberius

your spots spot o-hran boaters
likening your pots to biting

stop diving down naramansett, stop confiding in tiberius
your spots spot o-hran boaters likening your pots to biting

bits of ramanuhan and stove
tops bite down on your top

(unvoiced "t"s)

you fly your trip you fly your trip you fly your trip t t t t to the stars

thinking what good do they do but rape?

n

stars

(should be perfect fourth lower than Voice 2's pitch)

be - ware of me of me be - ware of my star rip - ping

and trip winking and wink tripping
all but those who rape

...l

l...

n

...n...

(Voices 1 through 4 should keep repeating the boxed figures until Voice 5 has finished singing. They should repeat the figure at least five times)

-5X-

we fly and like col - li - ding hate we for - ni - cate so smile

we fly and like col - li - ding hate we for - ni - cate so smile

...l

...n

-5X-

we fly and like col - li - ding hate we for - ni - cate so smile

we fly and like col - li - ding hate we for - ni - cate so smile

i like fire drink to not have to talk to you be - cause i can't fit in my eyes the i - de - a you're so piss - yel-low

we were wrong

*(there are 24 iterations of different combinations of the 8 beat fragments above. All five voices should be synchronized in tempo and pitch. If more than one fragment appears in a measure, then the vocalist may choose which fragment to sing. The fragments should be sung **mf** and at ♩=120)*