

# Endangered Banana #4:

*Waywards*

a musical drama for mezzo-soprano, tenor and computer operator

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## Performance Notes for *Endangered Banana #4: Waywards*

### Personnel/Staging-

There is a female vocal role which should be sung by a mezzo-soprano, and a male vocal role which should be sung by a tenor. An electronics operator also has performative instructions. The only prop requirements are a bed and a hill. The male singer is to be hidden from view the entire time. His voice is electronically processed from backstage.

### Electronics-

Stereo speakers and sub woofer are required for the performance. One vocal microphone for the backstage male vocalist, and a lapel microphone for the female vocalist on stage are also required. A computer installed with SuperCollider3 running the file waywards.rtf is required. SuperCollider3 can be downloaded from <http://supercollider.sourceforge.net/downloads>, and the file can be downloaded from <http://mayortacoghost.com/music/EB4>.

### Synopsis-

*Waywards* is a musical drama in three parts. There are two characters: the girl, and the voice she hears and talks with. The voice tries to make her understand and remember that it was her fault that her world does not exist anymore, and that she is holding on to a mere thread of existence which is about to vanish. It is about 24-25 minutes long.

### Notes for computer operator-

Open the file, "waywards.rtf" with **Supercollider 3** and follow the written instructions at the top of the file. A GUI window should appear. The performance starts when the operator presses the "Texture" button in the window. All "T"s in the score refer to press the "texture" button in the window. All "V"s in the score refer to press the "Vocal" button in the window.

### Notes for the vocalists-

All spoken or sung material comes in phrases demarcated by barlines. Barlines are merely a point of coordination or to represent the time in between phrases.

#### Fermate-

Fermate with a specified duration above them (in seconds) either appear within a measure, or over a barline to show the amount of time to rest in between measures. All durations are approximate.

Fermate without a specified duration appear at ends of measures to indicate to the vocalist to wait for the completion of the other vocalist's music in that measure before going on.

Commas over barlines are short pauses in between two phrases. They should be no longer than one second. All commas appearing within phrases should be treated in the same manner.

#### Tempo-

All tempi are approximate.

When a tempo is indicated, assume the tempo continues until the staff type has changed or with the appearance of stemless noteheads.

#### Staves-

No line staves are reserved for spoken text in natural speaking rhythms. The vocalists are free to interpret their dramatic delivery keeping in mind that they do not exist.

Three line staves are reserved for spoken text to be delivered in notated rhythms.

Five line staves can be traditionally interpreted, depending on the clef.

## Clefs-

A double treble clef indicates that the notated line may be sung transposed. It is, however, to be estimated by the vocalist so that the tessitura remains nearly consistent with what is notated.

A traditional treble clef should be interpreted as *8vb* for the tenor. A treble clef signifies to match pitch with either some pitch cue from the electronics, or from the pitch of the other vocalist, whether or not their pitch is accurate. This is indicated with a double arrow.

A double line clef indicates either notated rhythmic speaking. All noteheads are placed on the middle line, but should not be interpreted as vocal pitch monotony. The vocalist is free to inflect within these phrases.

No clef at all is reserved for the no line staves when naturally rhythmic speaking takes place.

## Noteheads-

Any “x” shaped notehead indicates to speak the words in the notated rhythm.

Stemless black noteheads are to be sung in a natural speaking rhythm.

Any line extending from a black unstemmed notehead indicates to sing all following words under the length of the line on the same pitch as the notehead in a natural speaking rhythm.

Any stemless white notehead is to be held until the next barline or event.

Any stemmed half note with a tremolo marking in a phrase in which no tempo is specified should be treated as a stemless white notehead, but with the appropriate vocal technique (see under next category).

## Verbal or Symbolic Performative Instructions-

*(all instructional text appears parenthetically above or below a staff in italics)*

*/p = p subito*

Vocalists should assume singing without vibrato. When vibrato is indicated with a *v.* above the staff, it means to oscillate a semi-tone above and below the given pitch 4-6 times a second.

A horizontal arrow above a staff means to gradually change a parameter over the course of the arrow's length.

The phrase *ord. voice* above a staff cancels any vocal effect, including vocal fry.

Any beamed group of notes with a slash through the beam indicates to perform the group of notes as quickly as possible.

An accidental only refers to the pitch it immediately precedes (and any pitches to which the original note might be tied). Any natural sign is a courtesy.

All tremolo markings on notes indicate to perform a series of glottal stops on the same pitch as fast as possible. This can be thought of as a trill on one pitch.

V

= to sing while inhaling

∩

= sing while exhaling

Any glissando in a tempo specified phrase should begin at the rhythmic onset of the notehead preceding the glissando.

# Part 1

Female

*(vocal fry)*  $\text{mp}$   $\text{♩} = 104$   $5.5''$   $4''$  *(vocal ord.)*  
 knock i'm awake.  $3''$  i'm awake now.  $5.5''$  awake |now.  $7''$  | you can't.  $1.5''$  can not.

Male

$30''$  *P*  $6''$   $5''$   $\text{♩} = 104$   $2.5''$   $4''$   $5.5''$   $\text{♩} = 104$  *mp*  
 knock knock knock knock knock knock knock knock knock knock knock knock knock  
**T1**  
**P1**

*P*  $3.5''$   $\text{♩} = 104$   
 knock knock up.

*mp* knock up in.  $3''$  you've seen  
 knock in on. the pre-dict?

*(vocal fry)* *P*  $2.5''$   $3''$   $2.5''$   $2.5''$   $4''$   $\text{♩} = 72$  *(vocal ord.)*  
 hol - low. can - not. can not.

*(vocal fry)* *mf*  $2.5''$   $9''$  *(vocal ord.)* *mp*  $4.5''$   
 can not. i don't know that.

$\text{♩} = 72$  *mp* *mf* *mp*  
 not to-day knock to-day in at once out at once in can-not knock can-not knock can out not to-day knock to-day not to - day for all now.

you've seen  
 the pre-dict?

$\text{♩} = 60$  *mp*  $1/8$   
 rain. to the will of all rain.

**P2** **T2**

$3.5''$   $3.5''$   
 | my eyes hurt | | way. | | way. | | wayward. | | why all this? |

$3.5''$   
 | why? | | why? | | why? | | why? |

$\text{♩} = 72$   $3$   $6$   $6$   
 with the will of small rain. small rain a-side still you will a-way a chance for a-no-ther pre-dict glance.

$2''$  *(vocal fry)*  
 why?

**P3**

*(transform during 10-12 iterations)* *P* *mf*  $7''$   $\text{♩} = 108$  *P* *mp* *mf*  
 a - way with all this a - way with all this a way-ward with all, or this. why my eyes? eyes?

*(vocal ord.)*  $\text{♩} = 108$  *mp*  
 why your ah ah ah ah eyes eyes eyes eyes eyes? your eyes will hurt. why your will- eyes?

**T3** **P4**

when eyes look hill-wise i can. 4" 2" (low voice) knock knock around hills. 5.5" (ord. voice) mine heals my eyes. i must wake. wake. wake. wayward. to know the predict, and a wayward away from, doesn't mean.

you cannot watch and hurt. 3" not now. 1.5" not now-wise. a hill's insignificance. a hill. one hill can't mean. 3.5" can. 2" not. why? why? why?

i can rise. 6" 4" wake. 1.5" wake up. 5" know?

(transform during 8-10 iterations, accenting syllables randomly)

eve-ry will eve-ry will eve-ry will

you can fall. knock a wayward down. downward. do you know what will-happened? what will?

(interrupting)

no. \_\_\_\_\_

T4

P5

still i will up - ward wake the drops will downward. i can see the pre-dict.

the way-hill. my wayward hill home. i wake up and rain sleeps down. the rain, too small, and it will seep. small will through the willward. bring through and through a wayward to a hill to hear. to pre-dict a wayhill in the weather.

you own this hill. you can-not own wills. hills will not tell you.. hills will not tell you.

2.5" | no. can not. |

Part 2

Female

4.5" *p* now? 3" further is a way as well. 3" 3"

*pp*  $\text{♩} = 96$  3" *p*  $\text{♩} = 96$  3" *pp*  $\text{♩} = 96$  2.5"

or i? when? when?

Male

16" *p* come downward. 2.5" i will to speak. to ask you ways of waking in on. | can not? | as will.

*pp*  $\text{♩} = 82$  -5X- *p* all. *p*  $\text{♩} = 82$  -3X-

sum. sum. sum. sum. sum. sum. sum. sum. sum. sum.

(place quarter-length "sum" randomly on any of the five beats once per measure)

T6

T5 P6

*mp* some reach all-wards. 5" i summed and willed here. 4" upwards.

*mp*  $\text{♩} = 82$  2" 3.5" 1.5" 3.5" 6" *pp*  $\text{♩} = 78$  4"

(vocal fry) (ord. voice) all reach reach na reach na reach na

*mp* without any mean at all. ways wise or other ways. | all reach now-wards. summing at once.

*p*  $\text{♩} = 82$  -2X- -3X- *mp*  $\text{♩} = 82$  5.5"  $\text{♩} = 88$

(vocal fry) (ord. voice) *mf* all reach na - na - oo na - oo - na - oo - wa

(place quarter-length "sum" randomly on any of the four beats once per measure)

P7

T7 (in tempo)

P8

P9

P10

$\text{♩} = 94$  3"  $\text{♩} = 100$  3.5"  $\text{♩} = 86$  7.5"  $\text{♩} = 82$  *p* (over the next 30" improvise asynchronously sustaining D and C# and occasionally performing a rapid glottal stop trill on the pitch) *f*  $\text{♩} = 108$  *pp*

oo - na oo - na - oo - wa wards oo - ah - oo all reach now - wards ah ah ah ah ah reach wards (crescendo over 5 iterations) all on hills (transition into speaking over 12-13 iterations)

oo - wa - oo - wa - oo wards oo na - oo ah ah ah ah ah all now

P11

T8 P12\*

\*(T8 should be hit just prior to P12. P12 should line up exactly this should happen exactly on the downbeat of the /pp)

4" *p* some miss ways-wise. | i will only since i miss. and when..? | i... | can not. | now will not... |

summing. 3" all on hills willing. 2" to let now mean. willing a pre-dict. to let now mean. |

(interrupting) 2.5" you willed alone. | (interrupting) willing on the hill. your own pre-dict. without. | stopping time. | (interrupting) stopping time. ||

all on hills all on hills all on hills all on hills

(may take breath here) 4" (ord. voice) *f* 2" *v.* 2.5" *n.v.* 1.5" 1.5" *p* i've held since my fingers budded. 1.5" flowered outward. | why? | why? | why all the space? why does all the space will upward? 3" look how many is more-ward. 3.5"

no! \_\_\_\_\_

stopping time. you let go by willing alone. | you let go when you wilted to kill. 2" killer. | will. | will. | space?

**T9** **T10**  
(in tempo)

*mp* 1.5" 2" 2.5" 2" *pp* why? | 8" (utter disbelief) *pp* can not. | why does the downward rain come? ||

turns me all ways. turns me all ways. all ways. all ways way-ward home.

*p* can not. can not. can not.

no space left. they were space. 2.5" white space. | *ff* (angrily) white! | they will space. a space can only time-pass if the will from all within will pre-dict at once. | can not. 3" you are not awake. ||

**P13** **P14**

Part 3

Female *mp* why do i will one mean? *3"* | one. my one will. *4"* | my own one can't. can not. *2.5"* | i am not one. not one now, can not. *3.5"* | another will to lead to one, another can not to not let means. *2"* | to not let seems. to not even allow none-even pre-dicts. none now. none now. none-wise ways. *2"* | waywards. waywards to homes are only toward. are only back-wise. why? *2.5"* | an overlook hill will wise away. *3.5"* | why? why not? | *4.5"* | willing from all will pre-dict. will sum. *2"* | willing from one will not allow mean. *4"* | i can not. i can not. *3"* | i am not. *7"* |

**T11** \*(wait for at least two heavily reverberated 'clicks' to happen, then wait another 8" and press **T12**)  
**P15** Wait 5 seconds and press **T13**

Vocalist then enters after 10"

*70*  
*3* *3*

why my hill steep in back- wise ways  
*(speak each line with the notated rhythm as a guideline for delivery)*

*-5X-*  
 why my wills sleep in untamed means, *||:*  
 why my eyes scream in un-named beasts,  
 why my hill sleeps in untamed seems,  
 why my only eyes scream in un-named beasts,  
 why my only eyes sleep in backwise seems,  
 why my only hill seems untamed in means,

*132*  
*pp* *f*

ma - ma ma - ma ma - ma ma - ma ma - ma ma - ma ma - ma ma - ma ma - ma

*p - mf*  
 why my only eyes scream in un-named beasts,  
 while my only still sleeps in unframed dreams,  
 while my only still sleeps in untamed means,  
 why i only find sleep in one named dream,  
 while i only find my hill willing to weep,  
 why my only sleep i find in un-named beasts,  
 while my only sleep screams in un-named dreams,  
 why i only find my sleeping mean in name,

*132*  
*pp* *f* *p - mf*

ma ma ma ma ma ma ma ma ma ma ma ma ma ma ma ma ma

*-3X-*  
 why my wills sleep in un-tamed whites,  
 why i cannot find a main will for sleep, *||:*  
 why i only find sleep in one name, *||:*

without mean, without screams,  
 without eyes, without my backwise  
 seems in night on maned beasts,  
 why i only find seeping in one still,  
 why i fly by a maned beast asleep  
 on my un-named hill,  
 and he flies without mean  
 without eyes still willing sleep,  
 while i only dream in untamed whites,

*100*  
*pp* *mp/f* */v.* */n.v.* */mp*

ma - ma

why i feel nothing but the reach for still,  
 while i steal noways but the scream for untamed hills,  
 why my wills weep in untamed whites,  
 while my still-screaming eyes behind the dream  
 see wayswise the un-maned beast stealing my mean.

*108*  
*mp*

i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss i miss

**P17**

*(just so the "s" is slightly audible)*

*ppp* *-17X-* *mp* *f* *mp*

miss miss miss miss miss miss miss miss miss miss miss miss miss miss miss miss miss miss i miss i miss the feel of this place

*pp* *p* *(cresc.)* *-5X-* *mf* *f* *p* *p*

place place place place i miss the feel of this space space space

*p* *ppp* *4.5"* *mf* *3.5"* *mp* *2.5"* *3.5"* *f* *4"* *1.5"*

why my why my eyes why my eyes my eyes eyes eyes eyes eyes eyes scream scream for sleep ma ma



