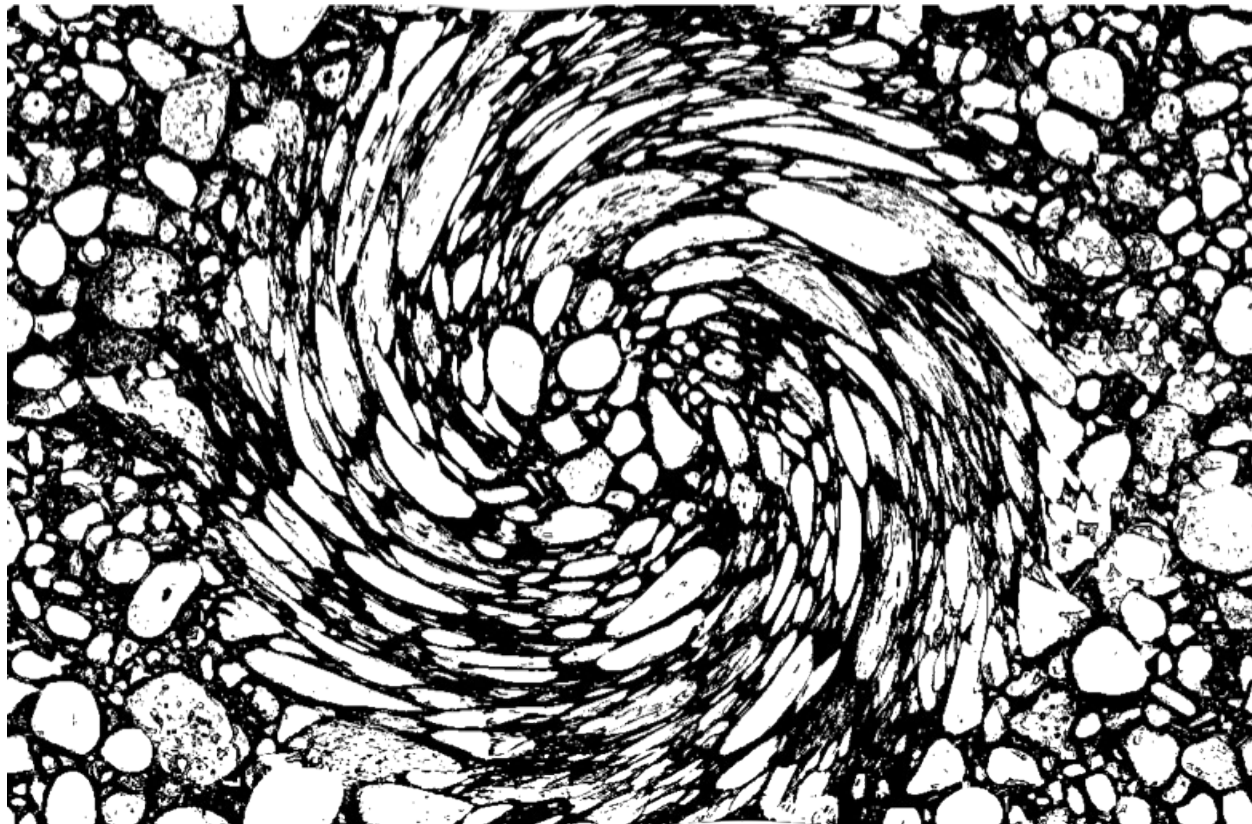


T A I N T   S Y S I A



for female voice (low) and stone chimes

Andrew S. Allen



“Once” by Lia Purpura

There was the sky.  
And there was the earth.  
It pains me to give you so little.  
No key, no cup, no wooden shelf  
to set the key or cup upon.  
Stubbornly, if I am no longer  
your hunger, I have made myself  
sated. I am full of gravel.  
I am fattened on stone, as much as  
any goose.

The entire piece is to be played very softly and slowly.

Each page should last roughly between 15 and 20 seconds.

On each page, the performers' staves are shown with arrows on either side, indicating that the measures can slide around within the page and can begin anywhere between the beginning of the page and as far enough to end that the performer's measure ends at or before 20" on the page.

The position of the measures on each page is a suggested realization of how one may perform the pages; it is not intended to reflect how the players should enter on each page. The performers should plan ahead their entrances for each page.

The fermata in the bottom-right-hand corner of the page begins only after both players have stopped playing.

This piece was commissioned by the Warren Benson Forum on Creativity and premiered on April 6, 2009.

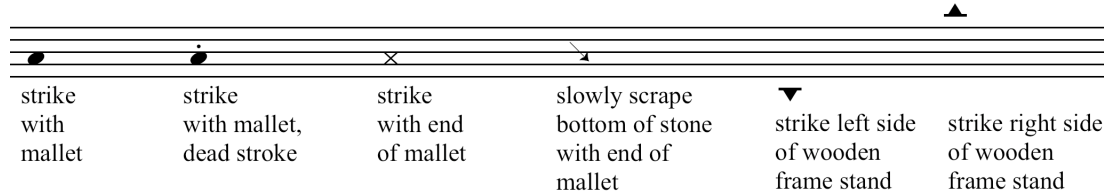
for more information, please visit <http://www.AndrewStewartAllen.com/>

## Percussion Part

The stone chimes part is notated with two separated staves, coinciding with the right hand (top staff) and the left hand (bottom staff). These staves should be as independent from each other as possible and the performer may choose to use two types of mallets in each hand to help distinguish the parts.

Both staves are in tablature notation, where each of the 6 spaces on the staff represents one stone on the 6-note stone chime set. The lowest/largest stone should be on the performer's left, the highest/smallest stone on the right.

The performer must play his part with much discipline and refinery. The performer may choose to invent his own dramatic choreography while playing the chimes.



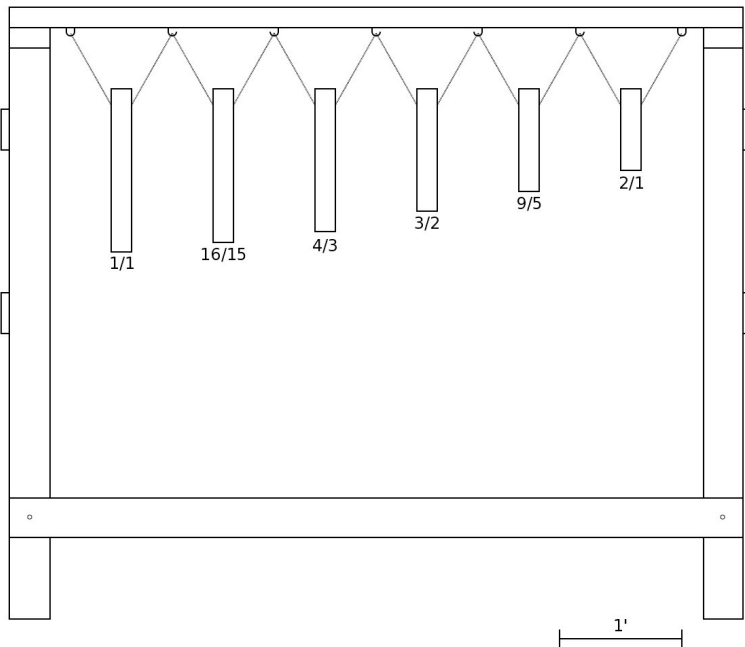
## The Stone Chimes

The stones should be of decent resonance and tuning ability. Limestone, Slate and Jade are all very feasible for such a purpose, but limestone is probably the most easily adaptable because of its soft and porous composition. The stones can be cut to size using a metal-cutting hacksaw or a masonry chisel.

There should be six stones of equal starting density and pitch, preferably with a fundamental on “F#4” before carving and the ratios of pitch above the fundamental should be approximately: 16/15, 4/3, 3/2, 9/5, and 2/1. (For a more in-depth look at tuning theory, please consult *Genesis of a Music* by Harry Partch.) These ratios can be realized with a large grace of approximation, as stone density and accuracy of cutting will vary. The pitches of the six stones should attempt be as close as possible to the following:



The stones should be supported by a wooden-frame stand of at least 6x6x4 and the stones should be strung on hooks by a single rope sectioned with single knots. Every other hook should be turned 180 degrees to ensure the rope cannot accidentally fall off. A 3/8” hole should be drilled at the corner node of each stone (Be sure to test all possible nodes before drilling, it may change much after carving). The stone should hang with a slight angle, with the bottom of the stone hanging out towards the performer and the performer should attempt to strike either the middle-bottom or middle-center of the stones with a hard yarn mallet for the most resonance.



## Vocal Part

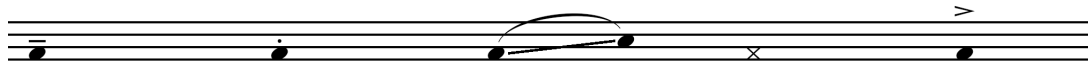
The vocalist has two staves and reads from the bottom staff. The bottom staff uses tablature notation, where each space on the staff constitutes a pitch in a predetermined 6-note scale created by the performer. The top staff is a suggested realization that is provided by the composer as an example, but the performer should design her own scales.

For each page, the performer can choose a 6-note scale of any pitch-class and register, provided that:

- 1) The scale is in ascending pitch order, where the lowest note on the tablature part coincides with the lowest note of the performer's scale.
- 2) The interval between each note in the scale is between a minor second and a major third.
- 3) The same interval is not used more than twice consecutively. (No augmented/diminished/whole-tone scales).
- 4) The performer may choose to use microtonal intervals, provided they are still larger than a minor second and smaller than a major third.
- 5) The performer should use at least 2 different scales throughout the piece, and use only one scale per page.
- 6) Some suggested scales to get you started can be found on the last page of instructions.

For each page, the vocalist should feel free to expand and contract syllables and emphasize natural speech accent, but should avoid the temptation to move on to the next page before enough time has gone by. It is advised to practice the part with a timer or stopwatch.

The sounds of stone chimes are very soft, so the vocalist does not need to project very loudly in order to be heard, and by adding too much vibrato or fullness to their sound will literally overpower the stone chimes.



accented,  
slightly separated

very short

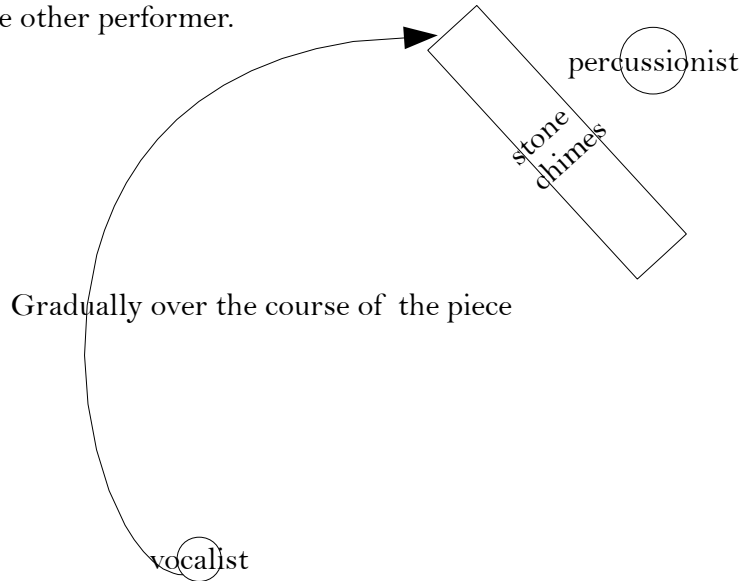
smoothly slide  
between  
indicated pitches

"sprechstimme"/  
sing-song style

accented,  
not separated

## Staging Instructions

The vocalist should begin the piece far away from the stone chimes but gradually orbit towards them. The focus of her words should gradually shift from the other performer to the stone chimes themselves. By the last page, the vocalist should arrive at the stone chimes and may choose to either grasp or cling to the wooden frame, diverting her attention completely from the other performer.



Some suggested example scales for the vocal part:





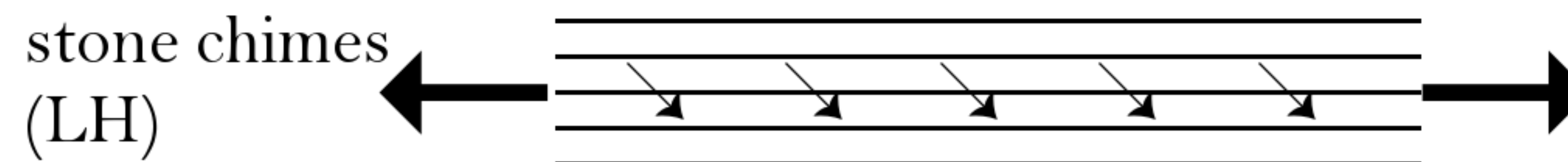
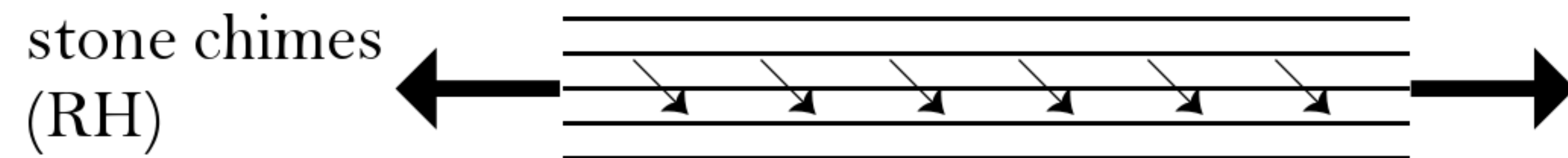
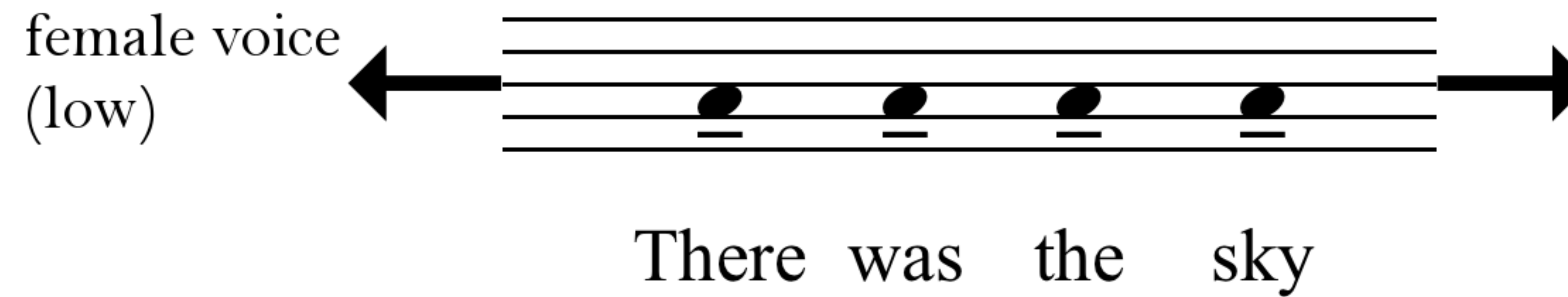
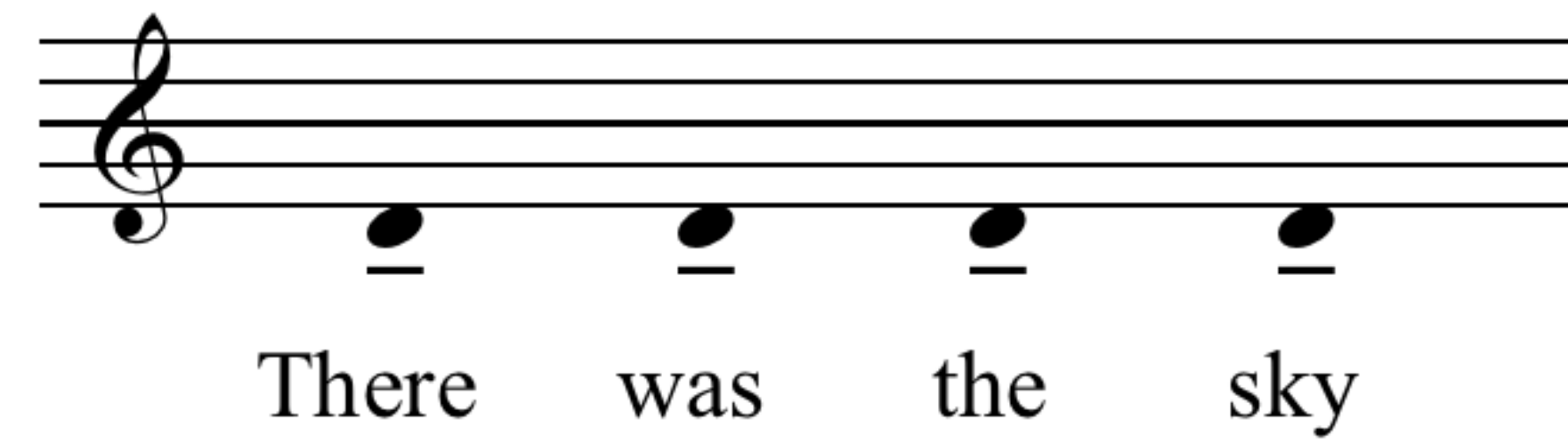
# T A I N T      S Y S I A

for female voice (low) and stone chimes

text: "Once" by Lia Purpura

always very slowly and softly...  
1 page = ca.15"-20"

Andrew S. Allen (ASCAP)



And there was the earth

A musical staff with five lines. It contains five notes: a half note on the first line (G4), a half note on the second line (A4), a half note on the second space (Bb4), a half note on the second line (A4), and a half note on the second space (Bb4). Each note has a short horizontal line underneath it. The lyrics 'And there was the earth' are centered below the notes.

female voice  
(low)

And there was the earth

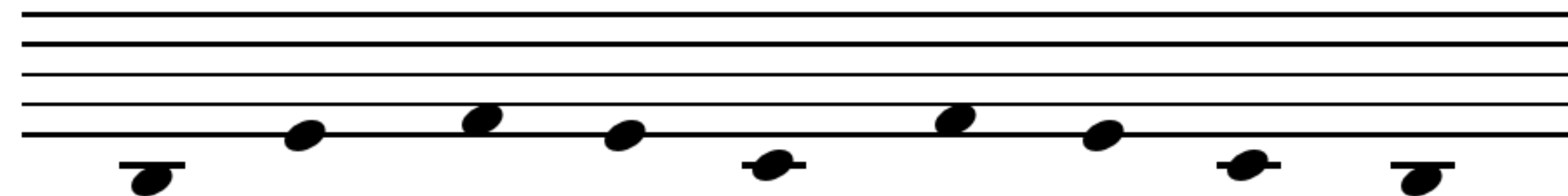
A musical staff with five lines. It contains five notes: a half note on the first line (G4), a half note on the second line (A4), a half note on the second space (Bb4), a half note on the second line (A4), and a half note on the second space (Bb4). Each note has a short horizontal line above it. The lyrics 'And there was the earth' are centered below the notes. Large arrows point left and right from the staff.

stone chimes  
(RH)

A musical staff with five lines. It contains ten 'x' marks: five on the top line and five on the second space. Large arrows point left and right from the staff.

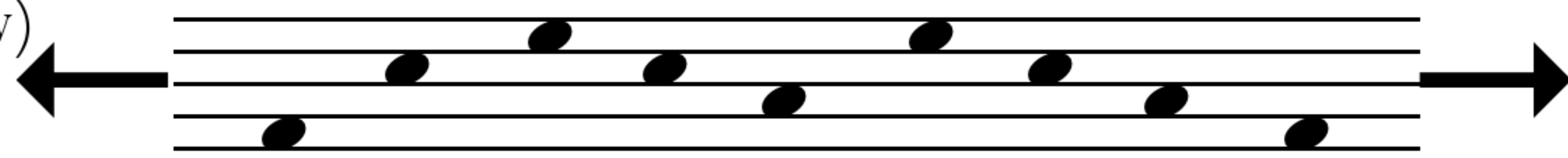
stone chimes  
(LH)

A musical staff with five lines. It contains ten notes: five on the top line and five on the second space. Large arrows point left and right from the staff.



It pains me to give you so lit - tle...

female voice  
(low)



It pains me to give you so lit - tle...

stone chimes  
(RH)



stone chimes  
(LH)



Musical staff for female voice (high). It consists of two systems of five-line staves. The first system has a treble clef and a key signature of one sharp (F#). The notes are: No (quarter note, F#4), key, (quarter note, F#4), no (quarter note, F#5), and cup... (quarter note, F#5). The second system has a bass clef and the notes: No (quarter note, F#3), key, (quarter note, F#3), no (quarter note, F#4), and cup... (quarter note, F#4).

female voice  
(low)

Musical staff for female voice (low). It consists of two systems of five-line staves. The first system has a treble clef and the notes: No (quarter note, F#4), key, (quarter note, F#4), no (quarter note, F#5), and cup... (quarter note, F#5). The second system has a bass clef and the notes: No (quarter note, F#3), key, (quarter note, F#3), no (quarter note, F#4), and cup... (quarter note, F#4).

stone chimes  
(RH)

Musical staff for stone chimes (RH). It consists of two systems of five-line staves. The first system has a treble clef and contains four quarter notes on the same pitch (F#4). The second system has a bass clef and contains four quarter notes on the same pitch (F#3).

stone chimes  
(LH)

Musical staff for stone chimes (LH). It consists of two systems of five-line staves. The first system has a treble clef and contains eight 'x' marks on the same pitch (F#4). The second system has a bass clef and contains eight 'x' marks on the same pitch (F#3).

*attaca*





Stub - born - ly, if I am no lon - ger your hun - ger,

female voice  
(low)

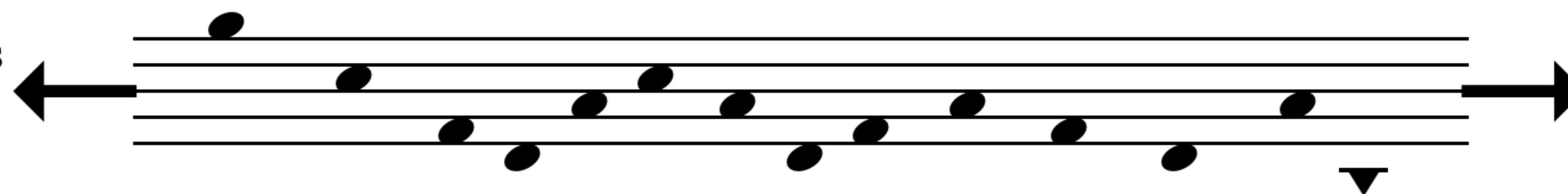


Stub-born-ly, if I am no lon-ger your hun-ger,

stone chimes  
(RH)



stone chimes  
(LH)



*attaca*

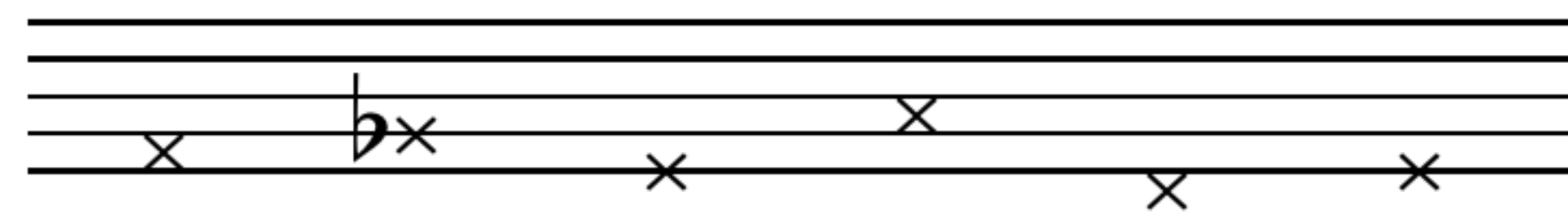
I have made my - self sat - ed

female voice  
(low)

I have made my - self sat - ed

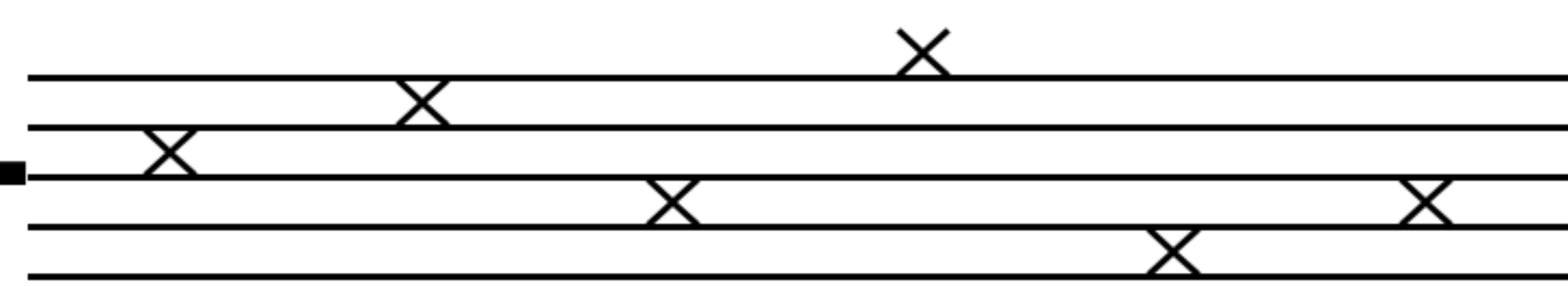
stone chimes  
(RH)

stone chimes  
(LH)



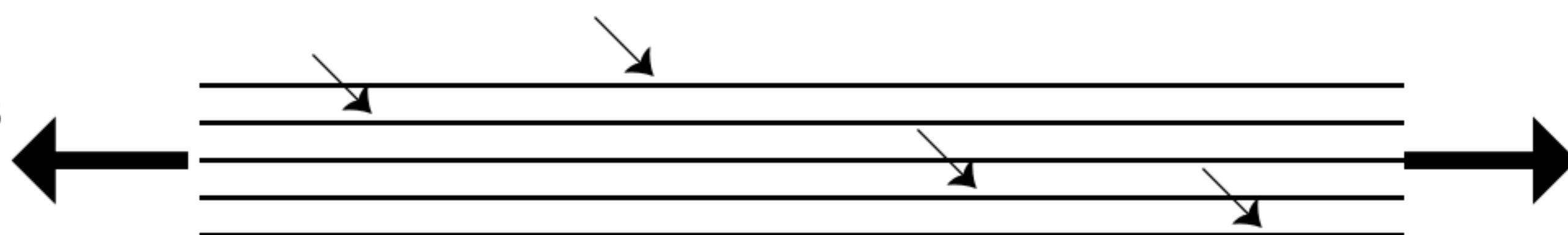
I am full of grav - el

female voice  
(low)

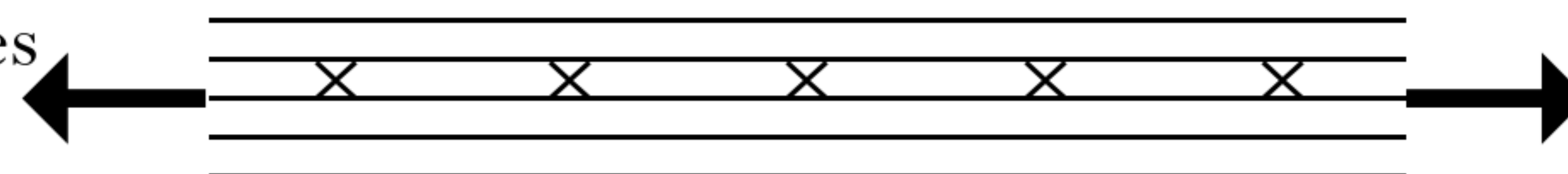


I am full of grav - el

stone chimes  
(RH)



stone chimes  
(LH)





I am fat - tend on stone

female voice  
(low)

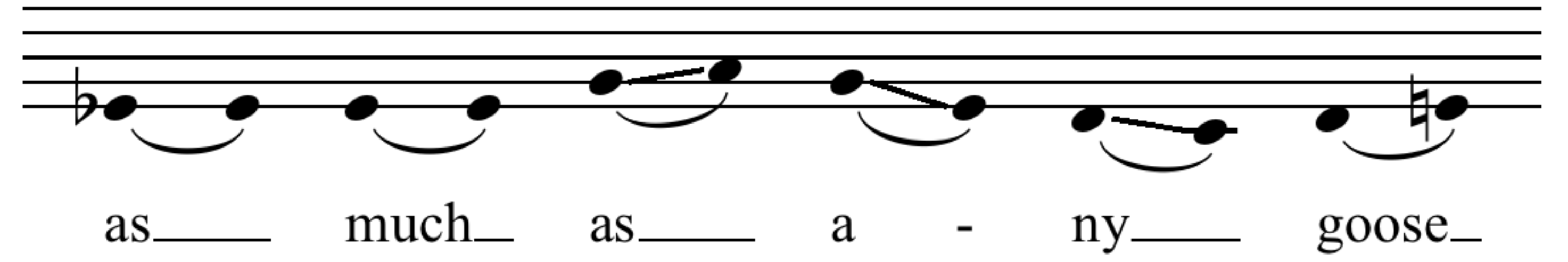
I am fat - tend on stone

stone chimes  
(RH)

stone chimes (RH)

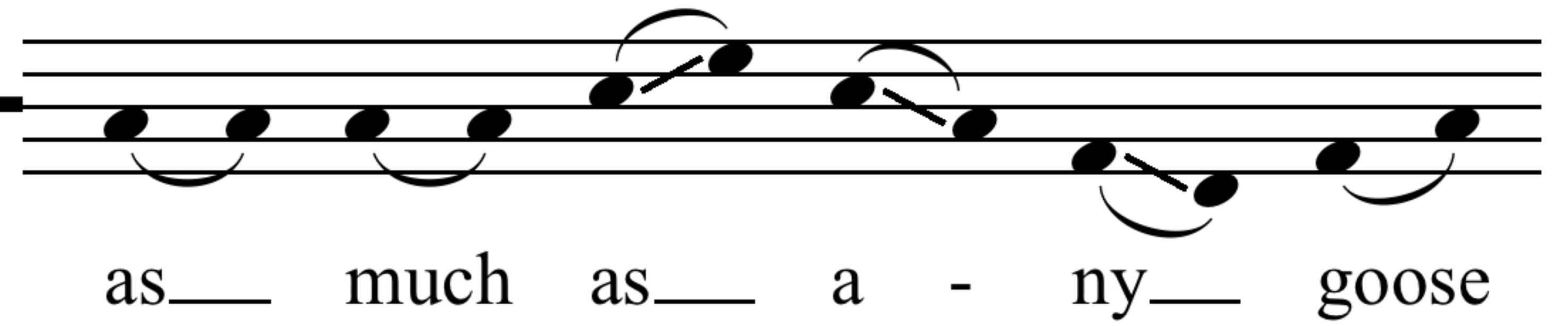
stone chimes  
(LH)

stone chimes (LH)



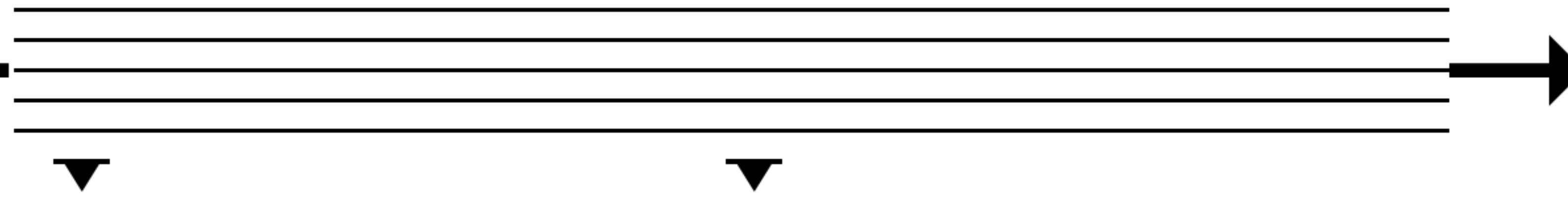
as\_\_\_ much\_ as\_\_\_ a - ny\_\_\_ goose\_

female voice  
(low)



as\_\_\_ much as\_\_\_ a - ny\_\_\_ goose

stone chimes  
(RH)



stone chimes  
(LH)

