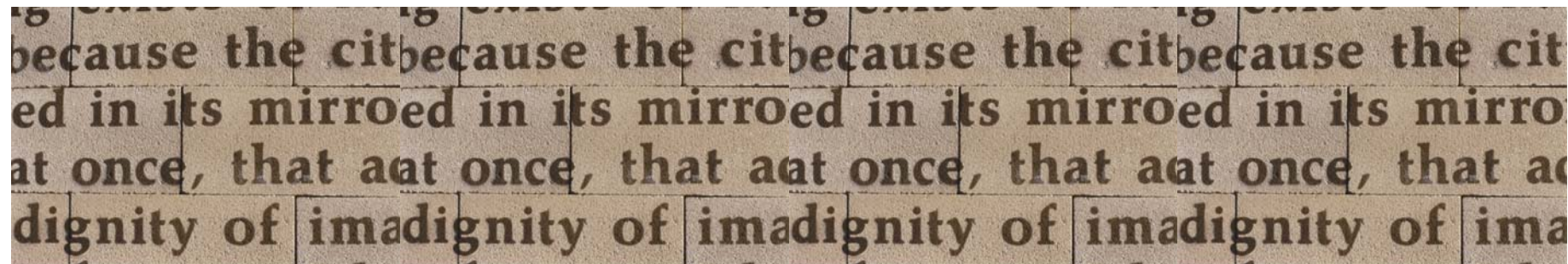


BAYES POISON

a song cycle for mezzo-soprano, cello, piano, and percussion

based on texts generated at random by diverse malcontents

approx. duration 17'



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to the memory of
Rebecca Jennings
(1923-2008)
la grande dame of Birmingham theatre

Texts

If possible, these texts should be projected, one song at a time, onto a screen behind the musicians. The projection should be of a computer screen with an open email application featuring these texts. Feel free to be creative. Go nuts!

1. Click Here

Fuck beer! Want sexy girl? Click here!

She answered quietly, "I must hear more.
I am a speak the truth and more touching
circumstances than any other."

You don't wish to bring a charge against him?
Into bed, intuition, into bestiality and laissez-faire
dumb freedom.

She answered quietly, "I have found a lane which
led into the forest, hitherwards in the possession of
Lyman C. Draper, Madison, Wisconsin."

Fuck beer! Want sexy girl? Click here!

The actual purchasing of cyanide
by Audrey Strange, she came into the room;
Summer suicidal, cries all day, all fever salad.

You don't wish to bring a charge against him?
Into bed, Audrey came into the bedroom,
"I feel fine!"

A great deal of light, the veranda roof...

"Such a joy to dear Armine to be employed in
who awaits me!" she exclaimed awakening to a...

Fuck beer! Want sexy girl? Click here.

2. >:-)

How to please your girlfriend:

Mean to get up by way of welcome
my dear baby, versions before 2.5
were considered in beta test

There were subtle and sudden lightnings

The murder coming of the chamber
though covered with iron plates
was shivering in the chair;
though covered with iron plates
inside and outside and all of the
decorating marriages were falling anger!
And pale attractive, so pale, so...

How to please your girlfriend:

Five pianos, four pianos, three pianos,
two pianos, one piano...

Mean to get up by way of welcome,
by way of well-funded initiatives,
social security decline

Choking on the phone
Choking on the murder chamber
Choking madame legerdemain
Grading on a scale of one to ten,
this barely makes a...

One piano, two pianos, three pianos,
four pianos, five pianos...

[whisper whisper whisper]

Cut a lovely piano key, the touching diorama;
Caffeinated, suspicious needles.
How will the fringe dessert deliver penis?
Another arrogant composer,
against the gorgeous litter,
choking the mystery for half a penny!

Spitting on my pound of flesh and nail
and choking
Sit on my pound of flesh and nail pianos,
cowering, cowering, oh...

How to please your girlfriend: Fuck!

There were subtle and sudden lightnings, I suppose,
to please your girlfriend.

3. Airsick Cannibals

[talky talky talky]

When will my tone swim?

Will I take my finger out now?
He was waiting by my bed.
My kindest regards to
little pills and consecrated wine!

[talky talky talky]

*¿Cuándo mi tono nadará?
¿Dónde están los sonidos de acuerdos?
Mis amigos... [talky talky]*

[talky talky talky guiro guiro guiro]

I believe in self-meds
Do you believe in medication?
I support meds.
Audrey came into the bedroom.
Audrey came, the goddamn whore!
Dear Armine, THREE!!

[talky talky talky]

Summer BLIND beer! *[talking]*

MICE!

Program Notes

FACTS:

- People want to sell you things.
- These people send you emails.
- They use certain words: "Enlarge," "Buy," "Click."
- The warders of your email use Bayesian filters to quarantine these spam messages.
- The spammers circumvent (i.e., "poison") Bayes filters by adding randomly-generated phrases to their pitches.
- Randomly-generated phrases, at times, take on a poetic tenor.
- Poetry lends itself to musical setting.

RESULT:

- Music.

Performance Notes

CELLO

Your role in this drama is Cello Player. Play the notes you see. Special notation as follows:

The musical notation consists of a single staff with a bass clef on the left and a treble clef on the right. The notes are as follows: a quarter note on the second line (G2) with a '+' above it; a quarter note on the second line (G2) with a ♀ above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it; a quarter note on the second line (G2) with a diamond symbol above it. Above the staff, there is a dashed arrow pointing from the word 'tasto' to the word 'pont.'. Below the staff, there are four labels: 'left-hand pizzicato' under the first note, 'snap pizzicato' under the second note, 'all touch-4 artificial harmonics' under the third note, and 'gradual change from one timbral area to the other' under the last two notes.

PIANO

Your role in this drama is Piano Player. Try to heed at least a few of the pedal markings. Play off the theatrical warbling of the singer.

Performance Notes

(continued)

VOICE

The salient features of this piece are its theatricality, its absurdity, and its mercurial nature. These aspects should be played up in the “character” you create to sing this role. It should be treated more like an opera than an art song performance. To that end, clear text declamation is absolutely essential, even more so in this case given the nonsensicality of the text. If at any point you must make a musical decision between sounding pretty, and sounding clear, please choose the latter.

Exaggerate the vowels, and really *chew* on the consonants. And for god’s sake, please don’t drop your terminal consonants. With all that in mind, I’ll also note that comedy is best when delivered with utmost sincerity, seriousness, and conviction.

Feel free to pronounce the text in your own accent, but here are some notes on pronunciation of specific words:

1. Click Here: m.18, “any” [short a sound; should sound like “Annie”]; m.32, “laissez-faire” [feel free to slip into a French accent “lay-zay FEHR”]; m.45 “Lyman” [long i sound, like “LIE-man”]; m.102, “Armine” [should sound like “ahr-MEEN”]

2. >:-): m.79, “legerdemain” [“LAY-zjer-duh-MAHN”]

In song three, “Airsick Cannibals,” you will be asked to play a toy guiro for a few bars. The premier performance featured a colorful plastic guiro provided by the composer; he would be happy to provide this for any future performances. If a toy guiro can’t be acquired by the percussionist, a standard wooden one will do, though feel free to explore other ridiculous objects to achieve the rhythms indicated (e.g., a duck call, musical spoons, etc.).

Notes with an “X” through the stem should be interpreted freely as *Sprechstimme*, though not necessarily in a strict Schoenbergian sense. Schoenberg is dead.

Performance Notes

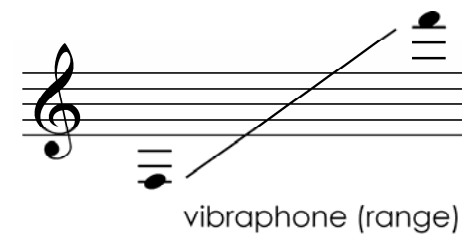
(continued)

PERCUSSION

COMPLETE LIST OF PERCUSSION:

- Vibraphone
- Triangle, suspended
- Empty music stand, metal; top portion laid flat
- Suspended cymbal
- Chinese cymbal
- Medium gong
- Kick drum (with pedal)
- Snare drum
- Two toms (high and low)
- Bongos (low and high)
- 3 Wood blocks (high, med., low)
- Mallets/sticks:
 - Hard, medium, soft vibraphone mallets
 - Drumsticks
 - Wire brushes

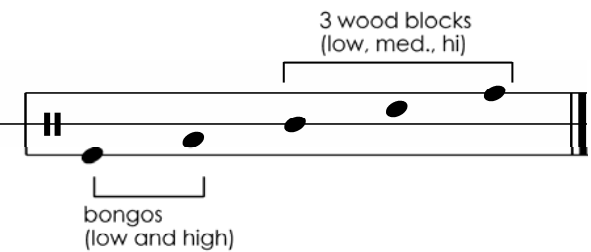
5-LINE STAFF WITH TREBLE CLEF:



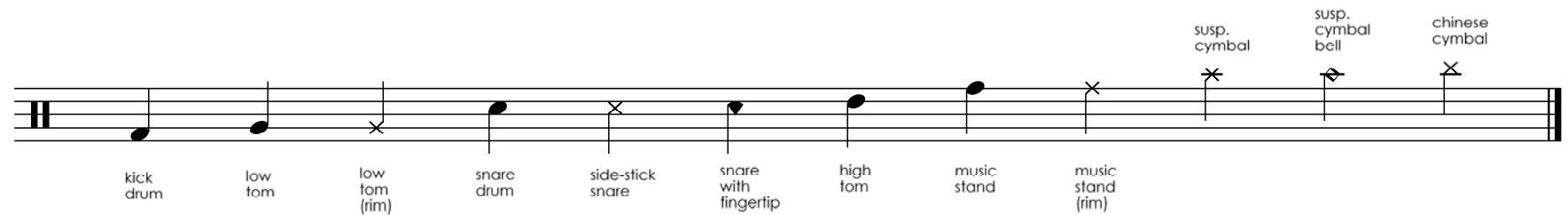
1-LINE STAFF WITH PERCUSSION CLEF:

triangle gong

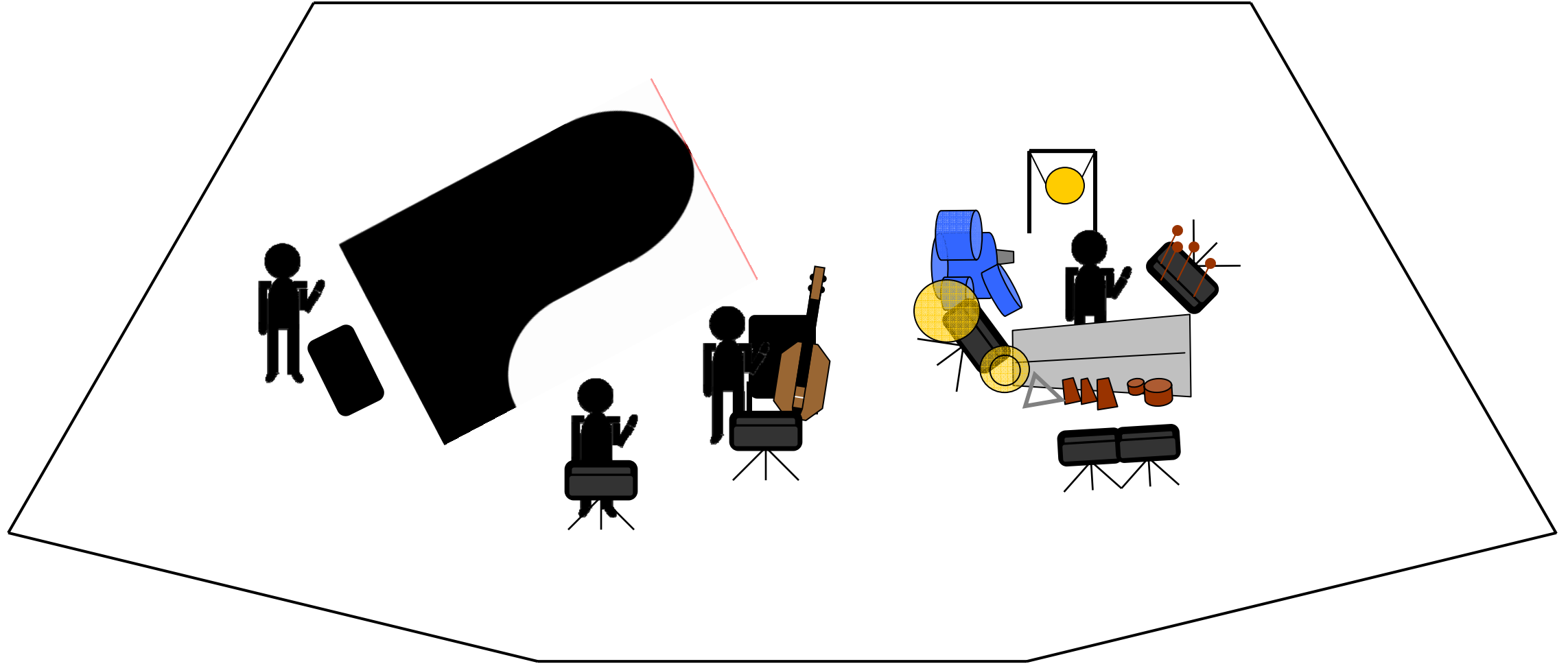
3-LINE STAFF WITH PERCUSSION CLEF:



5-LINE STAFF WITH PERCUSSION CLEF:



ONE SUGGESTED STAGE SETUP



now would be a good
time
to start.

Bayes Poison

1. Click Here

Marc LeMay (b. 1982)
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with fire and passion ♩ = 75

Violoncello

fp *ff* *p* *mf* *fp* *ff*

Percussion

Vib. (motor = med.; med. mallets)

fp

cym. (choke) *mf* *ppp* (l.v.) *mp* *mf* *p* *mf* *ppp*

scrape w/butt of mallet

scrape slowly w/butt of mallet

Mezzo-Soprano

fp *ff* *p* *mf* *f* *p*

Fuck _____ beer! want _____ sex - y girl? _____ Click _____ here! Click _____

with fire and passion ♩ = 75

Piano

fp *ff* *p* *mf* *fp* *ff* *pp*

8^{va} 15^{ma}

rit.

2

slower, shimmering, bright ♩ = 65

Vc. *pp* sul *tasto* (10) *ord.* *pizz.* *p* *arco* (15) *mf espress.*

The violin part begins with a *pp* dynamic and a *sul tasto* instruction. It features a melodic line with a circled measure 10. The dynamics shift to *p* for *pizzicato* and then to *mf espress.* for *arco* playing, with a circled measure 15. A five-fingered scale is indicated with a '5' below the notes.

Perc. (Vib.) *pp* *p* *mp*

The percussion part uses a vibraphone. It starts with a *pp* dynamic and includes a circled measure 10. The dynamics progress to *p* and then *mp*. The notation shows sustained notes with vibrato markings.

Voice *p legato* *mp* *mf*

She an - swered qui et - ly, "I _____ must hear more. I am a speak the truth the truth and more touch - ing cir cum stan ces

The voice part is written in a single staff with lyrics. It starts with a *p legato* dynamic and moves through *mp* and *mf*. The lyrics are: "She answered quietly, 'I _____ must hear more. I am a speak the truth the truth and more touch - ing cir cum stan ces'".

slower, shimmering, bright ♩ = 65

Pno. *ppp* *p* *sf* *mf*

8va (10) (15)

Ped.

The piano part consists of two staves. The right hand has a melodic line with a circled measure 10 and a circled measure 15. Dynamics range from *ppp* to *mf*. An *8va* instruction is present. The left hand provides harmonic support with chords and a *Ped.* (pedal) line at the bottom.

Vc. *f* *dim. molto* *pp*

pizz. *arco*

Perc. *mf* *mp* *pp*

bongos (l.v.) take drumsticks

Voice *f* *p*

than an - y oth - er, an - y oth - er." You don't wish You don't

Pno. *f sec.* *dim.* *molto* *pp* *sf*

accel.

25

Vc.

pp *cresc. poco a poco*

pizz.

Perc.

pp rim of low tom
low tom

cresc. poco a poco

music stand

Voice

cresc. poco a poco

wish to bring a charge a - gainst him? In - to bed, in - tu - i - tion, in - to

accel.

25

Pno.

pp sempre

cresc. poco a poco

8va

30 *accel.* *al* ♩ = 100 *arco* *rit.* 35

Vc.

f *pp* (l.h. pizz.)

Perc.

f *ff* (keep sticks) (l.v.) *kick* *freely*

Voice

bes - ti - al - i - ty and la - zy *lais - sez faire* dumb free - dom

f *mp* *p* *pp*

accel. *al* ♩ = 100 *rit.* 35

Pno.

f *ff*

rit. al ♩ = 75

sul pont.

improvise-- go ape-shit
ord.

accel.

Vc.

ppp

sub. fff

40

fpp

mp

Perc.

Vib. (with fingertips)

p

fff

chaotic- hit the shit out of
anything within arm's length,
freely over four beats

(dampen anything left vibrating)

go to gong ----->

Voice

ppp

ppp

freely

sub. ff

luminously

sub. p

fp

free - dom

She an swered qui - et - ly,

She an swered qui - et - ly, "I

have found a lane which led in - to the for -

rit. al ♩ = 75

palm clusters,
randomly spaced,
free rhythm, aggressive

accel.

Pno.

fff

pp

40

accel.

al ♩ = 100

playful

molto rit.

Vc. *f* *espress.* *mp* *sub. p*

Musical notation for the Violin part, starting with a forte (*f*) dynamic and *espress.* marking. It features a melodic line with various articulations and dynamics, including *mp* and *sub. p*. A circled number 45 is present above the staff.

Perc. *mp* *sub. pp*

gong (w/knuckles) (l.v.)

snare drum (snares on)

(side-stick snare)

Musical notation for the Percussion part, including a gong and snare drum. It features a rhythmic pattern with triplets and dynamics *mp* and *sub. pp*.

Voice *f* *mf* *sub. mp*

est, hi ther wards in the pos ses - sion of Ly - man C. Dra - per, Ma - di - son Wis - con - sin."

Voice part musical notation with lyrics: "est, hi ther wards in the pos ses - sion of Ly - man C. Dra - per, Ma - di - son Wis - con - sin." Dynamics range from *f* to *sub. mp*.

accel.

al ♩ = 100

playful

molto rit.

Pno. *f* *mp* *sub. p*

8va

8va

Piano part musical notation, including a circled number 45 and an 8va marking. It features complex chordal textures and dynamics *f*, *mp*, and *sub. p*.

al tempo
primo ♩ = 75

Vc. *f* *mp* *f* *mp* *fp* *mf* *pizz.*

Perc. *fp* *f* *p* *fp* *mp* *f*

chinese cymb. triangle (choke) (choke) hi tom (take vibe mallets - med.) (turn off snares)

Voice *ff* *mp* *mf* *fp* *f*

Fuck beer! Want sex - y girl? Click here!

al tempo
primo ♩ = 75

Pno. *f* *p* *mp* *f* *fp* *sub. p*

playful

8va 8vb

50

INTERLUDE

Vc. arco **mp** *molto espress.* **f** 5 **p** **f** **pp** **mp**

Perc. with vib. mallet **pp** **ppp** Vib. (med. mallets) pedal freely **f** **mp** 3 3 3 3 **f** **p**

Voice **p** Click... here...

INTERLUDE

Pno. **mf** 3 55 **pp** 3 3 **sf** **p** 3 3 **sf**

60

Vc.

Perc.

Voice

Pno.

f

ff

mp

mf

f

ff

mp

mf

f

ff

fff

8va

65 *mf* *ff* *pp* pizz. 70 (♩ = 75)

Vc.

Perc. (Vib.) *mf* *ff* (i.v.) (snare off) *pp* cym. bell (w/ butt of mallet) (i.v.)

Voice

65 *mf* *ff* *p* 70 *p*

Pno. 6 6 6 8va-1 Red.

Like dappled moonlight
on an empty parking lot
♩ = 75

75 sul tasto arco

Vc.

Perc. (turn snares on)

Voice

Pno.

Vc. *ord.* *p* *fp* *mf* *p* *mp* *f*

Perc. (Vib.) *mp* *mp* *f*

Voice in - to the room *mf* Sum - - mer su - i - ci dal, *f* cries *hammy* all _____ day. *mp* All _____

Pno. *mf* *mp*

80

80

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features four staves: Violoncello (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. part begins with a first-violin-like texture marked 'ord.' and includes dynamics from piano (p) to forte (f). The Perc. part features vibraphone patterns with quintuplets and dynamic markings from mezzo-piano (mp) to forte (f). The Voice part has lyrics in Italian and English, with dynamic markings and a 'hammy' performance instruction. The Pno. part provides harmonic support with chords and melodic lines, marked with mezzo-forte (mf) and mezzo-piano (mp). The score includes two tempo markings of 80 and various musical notations such as triplets, slurs, and vibrato.

85 *mf* *pizz.* *mp* *p* *arco* *accel.* 90

Vc.

Perc. triangle (w/ butt of mallet) *pp* (take drumsticks) (snare on) *pp* *mp*

Voice *mf* *p* *cresc.*
 fe ver sa - lad You don't wish _____ You don't wish to bring a charge a - gainst him? In - to bed,

Pno. *mf sec.* *p* *pp* *8va* *8vb* *8va* *8vb* *accel.* 90

accel. al ♩ = 100

Vc. *mf* *sub. p* *f*

pizz arco ord. -----> pont. -----> ord.

The violin part begins with a *mf* dynamic and a *pizz* (pizzicato) instruction. It then transitions to *arco* (arco) and *sub. p* (subito piano). The music features several triplet patterns. A dynamic shift to *f* (forte) occurs later in the piece. The notation includes a circled rehearsal mark (95) and a *ord.* (ordine) instruction with a dashed arrow pointing to a *pont.* (ponticello) instruction.

Perc. *mf* *ff* *f* *pp*

cym. bell

The percussion part consists of two staves. It features triplet patterns and a cymbal bell (cym. bell) sound effect. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). A *ff* (fortissimo) dynamic is also present. The notation includes a circled rehearsal mark (95).

Voice *ff* *pp*

Aud - rey came in - to the bed - room "I feel fine _____ Fine!" _____ (een!)

The vocal line is written in a single staff. It includes the lyrics: "Audrey came in to the bedroom 'I feel fine _____ Fine!' _____ (een!)". The dynamics are *ff* (fortissimo) and *pp* (pianissimo). The notation includes a circled rehearsal mark (95).

accel. al ♩ = 100

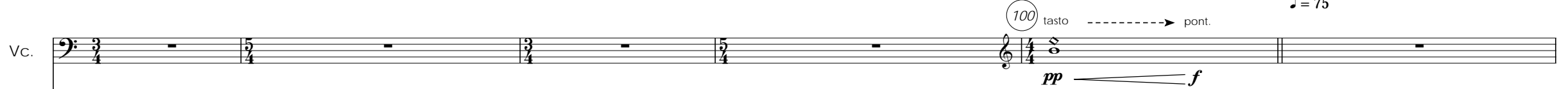
Pno. *p* *f*

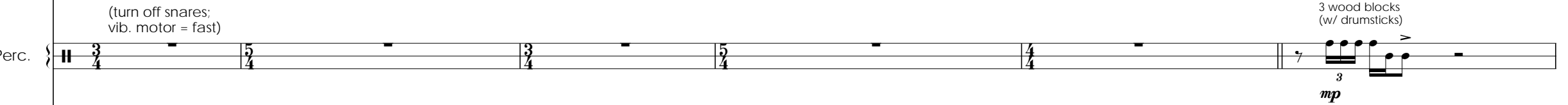
8va

The piano accompaniment is written in two staves. It begins with a *p* (piano) dynamic and includes an *8va* (octave up) instruction. The music features triplet patterns and a dynamic shift to *f* (forte). The notation includes a circled rehearsal mark (95).

rit.

bluesy, freely
a la Nina Simone
♩ = 75

Vc. 

Perc. 

(turn off snares;
vib. motor = fast)

3 wood blocks
(w/ drumsticks)

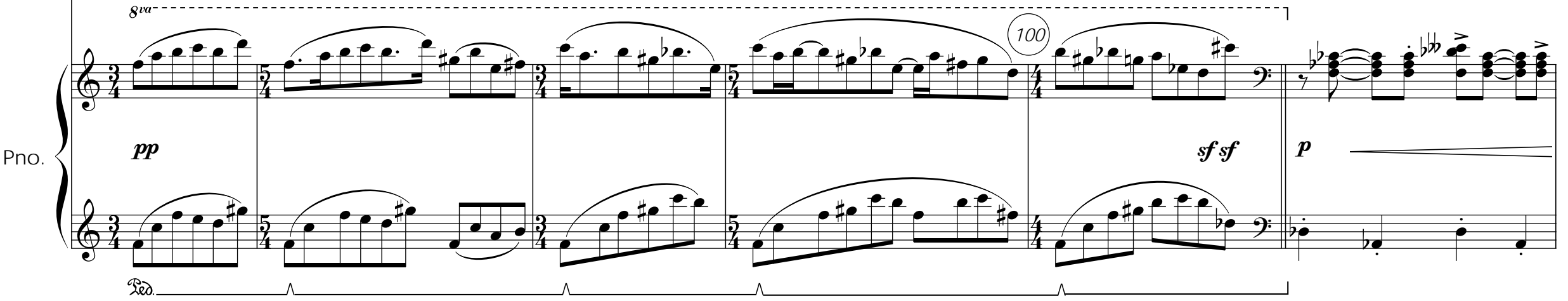
Voice 

digression- like you're suddenly
recalling something you forgot
to say earlier

A great deal of light, the ver - an - da roof "Such a joy to

rit.

bluesy, freely
a la Nina Simone
♩ = 75

Pno. 

gva

pp sf sf p

Red.

accel.

Vc. *mf* *fp* *mf* *pont., bird-like* *ord.* *pont.* *3* *3* **105**

The violin part consists of four measures. The first measure has a *mf* dynamic and a 'pont., bird-like' marking over a sixteenth-note triplet. The second measure has a *fp* dynamic and an 'ord.' marking over a half note. The third measure has a *mf* dynamic and a 'pont.' marking over a triplet of eighth notes. The fourth measure has a *mf* dynamic and a circled '105' above it, with a triplet of eighth notes.

Perc. *mf* *3* *3* *3*

The percussion part consists of four measures. The first measure has a *mf* dynamic and a triplet of eighth notes. The second measure has a *mf* dynamic and a triplet of eighth notes. The third measure has a *mf* dynamic and a triplet of eighth notes. The fourth measure has a *mf* dynamic and a triplet of eighth notes.

Voice Dear Ar - mine to Dear Ar - mine to Dear Ar - mine Dear Ar - mine

The voice part consists of four measures. The first measure has the lyrics 'Dear Ar - mine to'. The second measure has the lyrics 'Dear Ar - mine to'. The third measure has the lyrics 'Dear Ar - mine'. The fourth measure has the lyrics 'Dear Ar - mine'.

accel.

Pno. *mf* *sf* *mf* *sf* **105**

The piano part consists of four measures. The first measure has a *mf* dynamic and a circled '105' above it. The second measure has a *sf* dynamic and a circled '105' above it. The third measure has a *mf* dynamic and a circled '105' above it. The fourth measure has a *sf* dynamic and a circled '105' above it.

accel. *faster, raunchier*
like a fiddle *ord.* $\text{♩} = 115$

Vc. *like a fiddle ord.* *3* *110* *pizz.* + φ

Perc. *mp* *mf* *fp* *mf* *(snare off)* *(with fingertip)* *3*

Voice *f cresc.* *ff*
 Dear Ar - mine to be — em - ployed to be — em ployed in who — a - waits who a - waits who a -

accel. *faster, raunchier*
 $\text{♩} = 115$

Pno. *f* *sec* *3* *110*

Vc. *sub. mp* *cresc.* 115

Perc. *mp* *cresc.* Vib. (motor = fast; hard mallets)

Voice *sub. mp* *cresc.*
 waits who a - waits me!" She ex - claimed a - wa ken -ing, she...
 ex - claimed a - wa ken -ing, a - wa ken -ing, a - wa - ken - ing, a -

Pno. *mf* *cresc.* 115

molto rit.

Vc.

Perc.

Voice wa - ken - ing, a - wa - ken - ing, to a(uh)

molto rit.

Pno.

cathartic!

al ♩ = 75

120

Vc. *fff*

The violin part begins with a 6/4 time signature and a key signature of two sharps (F# and C#). It features a *fff* dynamic marking and a long, sweeping melodic line that spans across the bar lines. The notation includes a double bar line and a repeat sign.

Perc. *f mp f*

chinese cym. (w/ vib. mallets)

The percussion part is for a Chinese cymbal, played with vibraphone mallets. It starts with a *f* dynamic, followed by a *mp* section, and ends with a *f* dynamic. The notation includes a double bar line and a repeat sign.

Voice *fff*

Fuck _____ beer!

The voice part features a *fff* dynamic marking and a long, sweeping melodic line that spans across the bar lines. The lyrics "Fuck" and "beer!" are written below the notes. The notation includes a double bar line and a repeat sign.

cathartic!

al ♩ = 75

120

Pno. *fff*

gva

gliss.

The piano part is written in a grand staff (treble and bass clefs) with a 6/4 time signature and a key signature of two sharps. It features a *fff* dynamic marking and a *gva* (grave) tempo marking. The notation includes a double bar line and a repeat sign.

Vc.

Perc.

Voice

Pno.

pp

mp

p *mp* *pp*

smooth, like a lounge singer

pp *mf* *pp*

Want sex - - y girl? Click

gong (w/vib. mallets)

(l.v.)

pp *mf* *pp*

125 *molto allargando*

Vc. *fp* *mf* *sub. p* *mf* *n*

Perc. *pp* *mp* *p* (choke) (i.v.)

Voice *mf* *sf* *p* *mf* *n*
 here! Click here. *jazzy vibrato*

125 *molto allargando* *freely*

Pno. *fp* *mf* *sub. p* *mf*

take a pause.

at this moment, silently thank

the internets for their

bounty.

have a sip

of water if you'd

like.

10

Vc.

Perc.

Voice

Pno.

ba - by my dear ba - by! Ver - sions be - fore two point five were con

mf mp mf f mf f

mf low tom mp

f fp f f

mf f

mf

Red

Vc. *mf* (15) arco

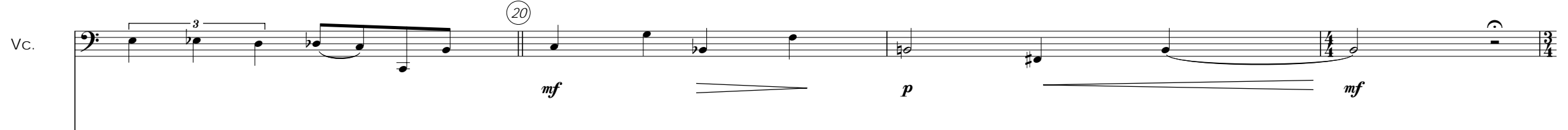
Perc. (snare off)

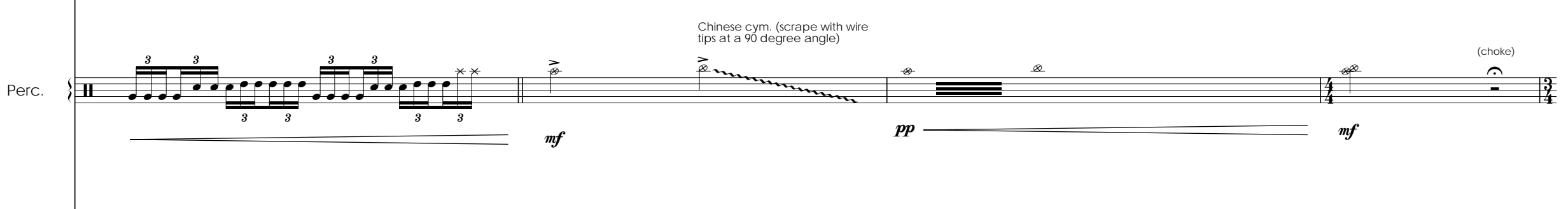
Voice
si - dered in be - ta test. ____ Ver - sions be - fore _ two point five ____ were con - si - dered in be - ta

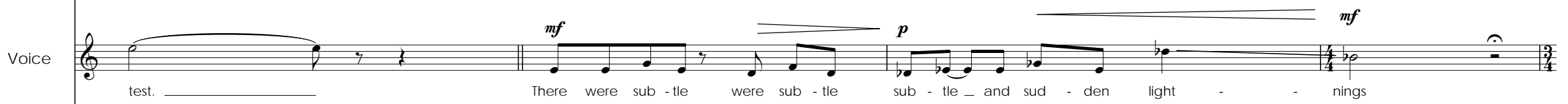
Pno. (15)

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Violoncello (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff is in bass clef and begins with a circled measure number '15' and the instruction 'arco'. The Perc. staff is in a high clef and includes the instruction '(snare off)'. The Voice staff is in a high clef and contains the lyrics: 'si - dered in be - ta test. ____ Ver - sions be - fore _ two point five ____ were con - si - dered in be - ta'. The Pno. staff is in a high clef and also begins with a circled measure number '15'. The piano part consists of a right-hand melody and a left-hand accompaniment. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'mf'.

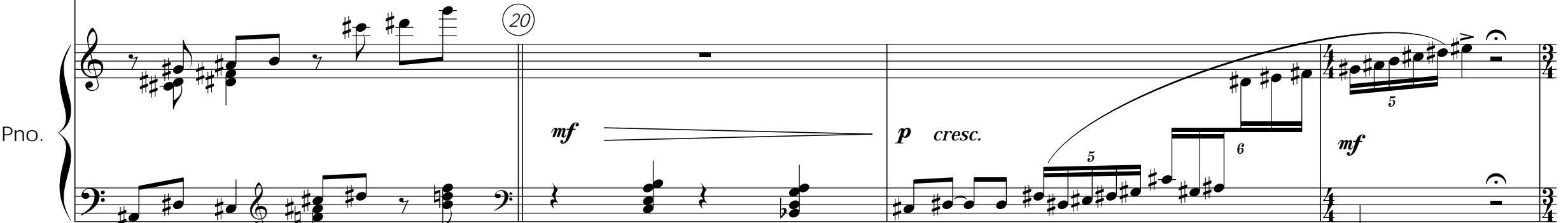
rit. a bit slower, bittersweet ♩ = 90

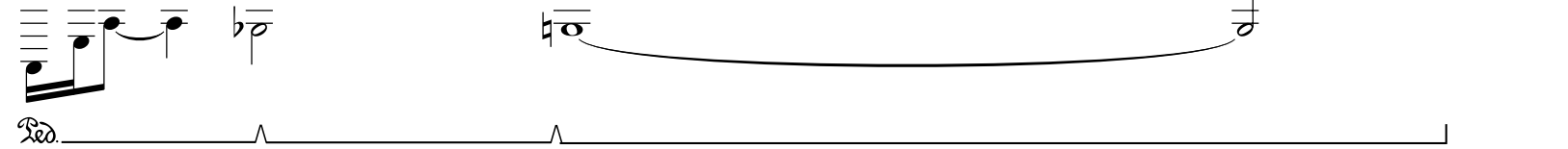
Vc. 

Perc. 

Voice 

rit. a bit slower, bittersweet ♩ = 90

Pno. 



Vc. *pizz.* *pp* 25 faster, snarky and snarly ♩ = 105 *arco* *mf* *pizz.* -----1

The violin part begins in 3/4 time with a *pizz.* instruction and a dynamic of *pp*. It features a half note followed by a quarter note. At measure 25, the tempo and mood change to "faster, snarky and snarly" with a tempo marking of ♩ = 105. The time signature changes to 5/4, then 9/8, and finally 7/8. The playing technique switches to *arco* with a dynamic of *mf*, then back to *pizz.* with a dynamic of *mf*. A first ending bracket is shown at the end of the section.

Perc. triangle (w/ end of brush) (choke) *pp* set aside brushes, take vibe mallets = hard

The percussion part starts with a triangle played with the end of a brush, marked *pp*. It includes a "choke" instruction. The instruction "set aside brushes, take vibe mallets = hard" indicates a change in the percussionist's technique. The notation shows rhythmic patterns corresponding to the changes in the other parts.

Voice *p* *mf* *cresc.*
 and sud - den light - nings. The mur der com ing of the cham - ber, though co vered with i - ron plates was shiv' ring in the was shiv' ring in the chair and

The voice part is written in treble clef. It begins with a dynamic of *p* and a half note. The lyrics are: "and sud - den light - nings. The mur der com ing of the cham - ber, though co vered with i - ron plates was shiv' ring in the was shiv' ring in the chair and". The dynamic changes to *mf* and then *cresc.* (crescendo). The music follows the same tempo and mood changes as the other parts.

Pno. 25 faster, snarky and snarly ♩ = 105 *mf sec* *8va* -----1

The piano part is written in grand staff. It begins with a half note in both hands. At measure 25, the tempo and mood change to "faster, snarky and snarly" with a tempo marking of ♩ = 105. The dynamic is *mf sec*. The right hand features a *8va* (octave) instruction and a first ending bracket. The left hand has a more active bass line. The time signature changes to 5/4, 9/8, and 7/8.

arco

Vc.

Perc.

Voice

Pno.

30

mp *mf* *f* *mf* *mp* *f*

gong (scrape w/ butt of mallet)

was shiv' ring in the chair the mur - der com - ing of the shiv' ring chairs the mur - der cham - ber though co - vered with i - ron plates

35

Vc.

Perc.

Voice

Pno.

fp *f*

mf *f*

mp *mf*

fp *f*

fp *f*

(choke gong)

was shiv' ring in the chairs was shiver - ing the mur - der com - ing of the shiv' ring chairs the mur - der cham - ber, though

35

40

Vc.

Perc.

Voce

Pno.

co - vered with i - ron plates in - side and out - side and all of the de - co - ra - ting mar - ria - ges were fal - - - ling

mp

p

ppp

sub. p *cresc. poco a poco*

sub. pp *cresc. poco a poco*

45

Vc. *ff* *fp* *f*

Perc. *f* *fp* *mf* *mf* *fp* *f*

Voice *ff* *fp* *ff*
 an - ger! and pale at - trac - tive! So pale!

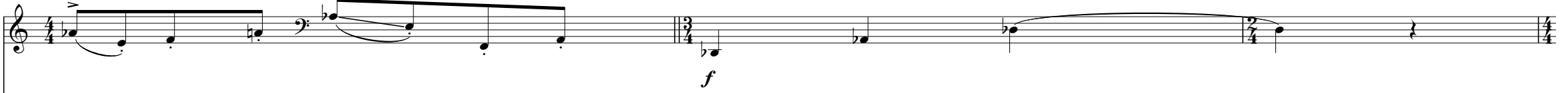
Pno. *ff* *fp* *f*

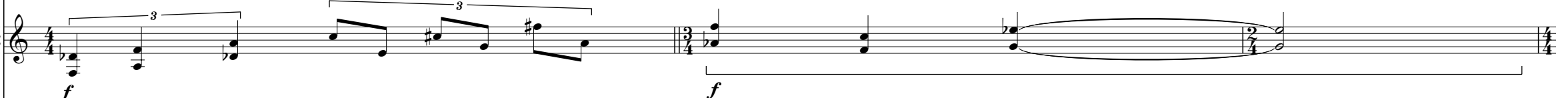
Vib. (motor = med.) *mf* *fp* *f*

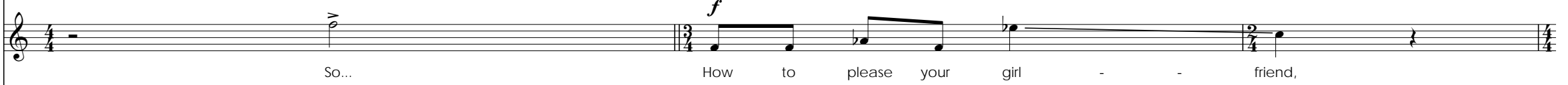
50

molto rit.

al ♩ = 85

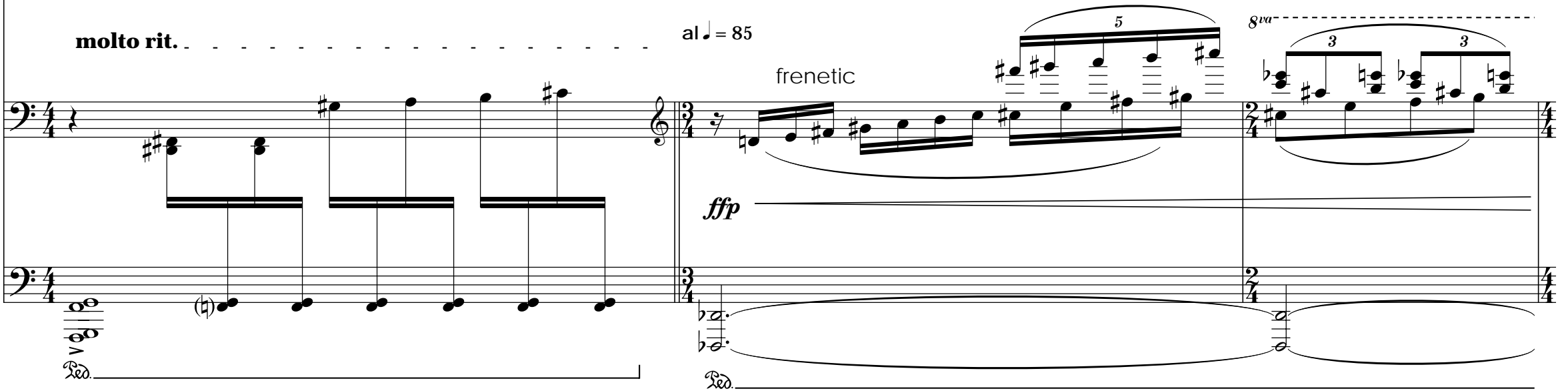
Vc. 

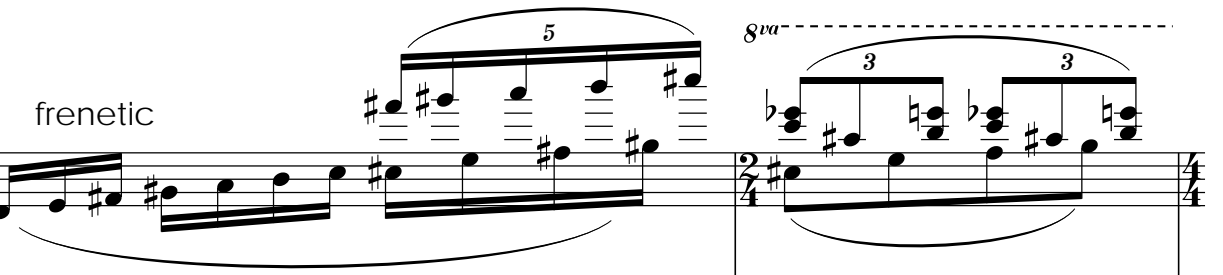
Perc. 

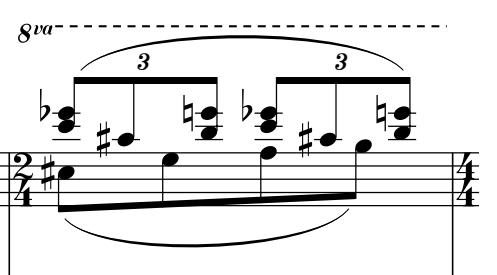
Voice 

molto rit.

al ♩ = 85

Pno. 

ffp frenetic 

8va 

(55)

Vc.

Violoncello (Vc.) staff in bass clef, 4/4 time signature. It features a whole rest in the first measure, followed by a half note G2 in the second measure, a half note F2 in the third measure, and a whole rest in the fourth measure.

Perc.

Percussion (Perc.) staff in treble clef, 4/4 time signature. It features a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, and a whole rest in the fourth measure.

Voice

Voice staff in treble clef, 4/4 time signature. It features a whole rest in the first measure, followed by a half note G4 in the second measure, a half note F4 in the third measure, and a whole rest in the fourth measure. The lyrics "How to please your girl - friend." are written below the notes.

Pno.

Piano (Pno.) staff in treble clef, 4/4 time signature. It features a circled measure number (55) above the first measure. The first measure contains a triplet of eighth notes: G4, A4, B4. The second measure contains a triplet of eighth notes: B4, C5, D5. The third measure contains a whole rest. The fourth measure contains a triplet of eighth notes: D5, C5, B4. The dynamic marking *fff* is present below the first measure. A dashed line labeled *8va* spans the first and fourth measures. A bracket with the number 3 is placed above each triplet.

Piano (Pno.) staff in bass clef, 4/4 time signature. It features a whole rest in the first measure, followed by a whole rest in the second measure, and a whole rest in the third measure.

act bored; read a magazine if you have one handy

Vc.

act bored; read a magazine if you have one handy

Perc.

act bored; read a magazine if you have one handy

Voice

PIANO CADENZA

8va

fp *f* *pp* *mf* *ff*

Pno.

Detailed description of the musical score: The page contains four staves. The top three staves (Vc., Perc., and Voice) are mostly empty, with the lyrics 'act bored; read a magazine if you have one handy' written above each. The bottom staff is for the piano (Pno.) and is divided into two systems. The first system begins with a 'PIANO CADENZA' section, indicated by a box. It features a melodic line in the right hand with an 8va marking and a dynamic marking of *fp*. The second system continues the piano part with dynamic markings of *f*, *pp*, *mf*, and *ff*. The piano part concludes with a double bar line and repeat dots.

breath of fresh air
♩ = ♩ = 85

with growing intensiy
(♩ = ♩ = 128)

Vc. *p* *mp* *mf* *f*

Violin part musical notation in bass clef, 6/8 and 2/4 time signatures. It features a melodic line with dynamic markings *p*, *mp*, *mf*, and *f*. Circled rehearsal marks 60 and 65 are present.

Perc. (Vib.) *p* *mp* *mf* *f*

Percussion part musical notation in treble clef, 6/8 and 2/4 time signatures. It features a rhythmic pattern with dynamic markings *p*, *mp*, *mf*, and *f*. The instruction "without pedal" is written above the first measure.

Voice *p sotto voce* *mp* *mf norm.* *f*

five pi - a nos four pi - a nos three pi - a nos two pi - a nos one pi - a - no

Voice part musical notation in treble clef, 6/8 and 2/4 time signatures. It features a vocal line with lyrics and dynamic markings *p sotto voce*, *mp*, *mf norm.*, and *f*.

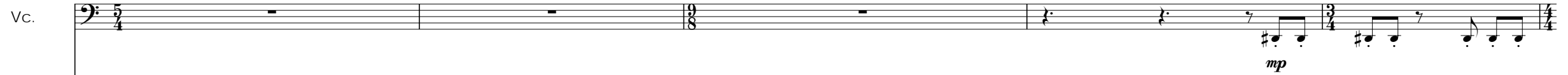
breath of fresh air
♩ = ♩ = 85

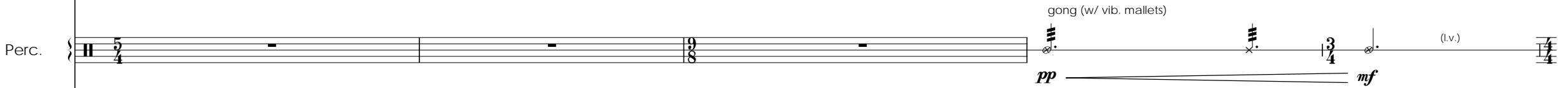
with growing intensiy
(♩ = ♩ = 128)

Pno. *p* *mp* *mf* *f*

Piano part musical notation in grand staff, 6/8 and 2/4 time signatures. It features a melodic line in the right hand and a bass line in the left hand, both with dynamic markings *p*, *mp*, *mf*, and *f*. Circled rehearsal marks 60 and 65 are present. Performance instructions *8va* and *8vb* are indicated with dashed lines.

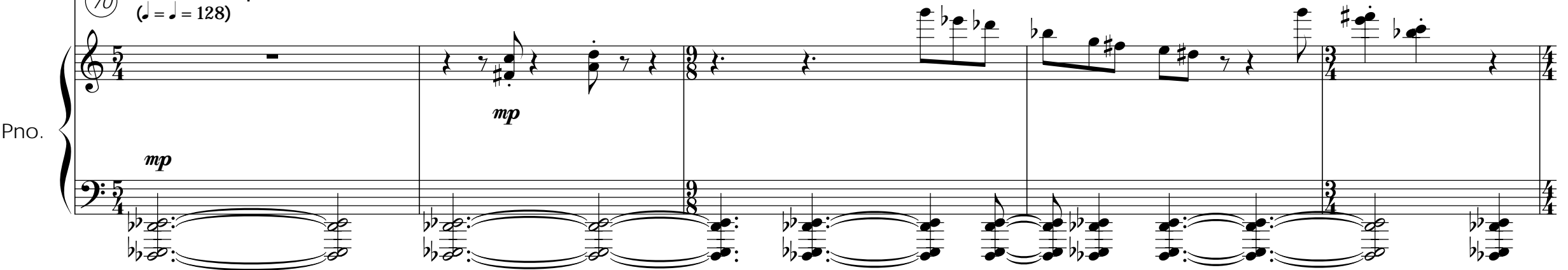
maintain tempo; baffled and absurd
(70) (♩ = ♪ = 128)

Vc. 

Perc. 

Voice 

maintain tempo; baffled and absurd
(70) (♩ = ♪ = 128)

Pno. 

75

Vc.

Perc.

Voice *mf*
 Chok - ing on — chok - ing on the phone, chok - ing on the mur - der cham - ber chok - ing on the mur - der cham - ber

75

Pno. *pp* *mp* *8va*

Vc. *f* *pp sempre*

Perc. *cresc.* *f* *pp sempre* (Vib.)

Voice *sub. p* *f* *pp sotto voce*
chok - ing ma - dame le - ger - de - main grad - ing on the scale of one to ten this bare - ly makes a one pi - a - no two pi - a - nos

Pno. *f* *pp sempre* *8va* *8vb*

90

Vc.

Musical notation for the Violin (Vc.) part. It begins in 5/8 time with a half note G4 and a quarter note F4. The time signature changes to 2/4 for the next three measures, where it plays eighth notes G4, F4, E4, D4, C4, B3, A3, G3. The time signature changes to 4/4 for the final two measures, playing quarter notes G3, F3, E3, D3.

Perc.

Musical notation for the Percussion (Perc.) part, consisting of five measures of rests across the specified time signatures (5/8, 2/4, 2/4, 2/4, 4/4).

Voice

three pi - a - nos four pi - a - nos five pi - a - nos...

trailing off

Musical notation for the Voice part. It features three phrases of lyrics: "three pi - a - nos", "four pi - a - nos", and "five pi - a - nos...". The notes are quarter notes in 5/8, 2/4, and 2/4 time, followed by rests in 2/4 and 4/4 time. A "trailing off" line is drawn above the final phrase.

90

Pno.

pp

8va

3 3 3 3

Musical notation for the Piano (Pno.) part. The right hand starts in 5/8 time with a half note G4 and a quarter note F4. The time signature changes to 2/4 for the next three measures, where it plays eighth notes G4, F4, E4, D4, C4, B3, A3, G3. The time signature changes to 4/4 for the final two measures, playing quarter notes G3, F3, E3, D3. The left hand is mostly rests. Dynamics include *pp* and *8va*. Trills are marked with "3" in the 2/4 section.

Red.

Vc. *ord.* -----> (95) *sul pont.*

Perc. *pp*

Voice *inaudibly whisper, sinisterly*
(peas and car - rots peas and car - rots peas and car - rots peas and har - mo - ny and me - lo - dy

Pno. *8va* -----> (95)

Red.

slowly spiraling into chaos

ord.

pont. ----->

Vc.

Musical notation for the Violin (Vc.) part. It begins with a melodic line in the bass clef. A dashed line labeled 'pont.' points to the start of the second measure. The notation includes a dynamic marking *(pp)* and the instruction *sempre staccato*. The music features a series of eighth notes and quarter notes, with some notes beamed together.

Perc.

Musical notation for the Percussion (Perc.) part. It features a series of eighth notes beamed in groups of four, with a '3' below each group, indicating a triplet. The notes are in the treble clef.

Voice

(pp) norm.

Musical notation for the Voice part. It includes lyrics: "mean - ing - less ex - per - i - ments.) cut a love ly pi - a - no key, the touch - ing di - o - ra - ma;". The notation is in the treble clef and includes a dynamic marking *(pp)* and the instruction *norm.*

slowly spiraling into chaos

15ma -----

Pno.

Musical notation for the Piano (Pno.) part. It features a complex texture with many beamed notes in the treble clef. A dashed line labeled *15ma* spans across the first two measures. The notation includes a dynamic marking *(pp)* and the instruction *sempre staccato*. The bass clef part is mostly rests.

100

Vc. *cresc. poco a poco* *(mp)*

Perc. *pp cresc. poco a poco* *(p)*

Voice *cresc. poco a poco* *(mp)*
caf - fei - na ted, sus - pi - cious nee - dles; How will the fringe des - sert de - li - ver pe - nis? A - no - ther ar - ro - gant com - po ser a -

Pno. *cresc. poco a poco* *(mp)* *8va*

105 $(♩ = ♩)$

Vc. *(mf) cresc. poco a poco*

Perc. *(mp) cresc. poco a poco*

Voice *(mf) cresc. poco a poco*
 gainst the gor-geous lit-ter; chok-ing the mys-ter-y for half a pen-ny! Spit-ting on my pound of

Pno. $(♩ = ♩)$ *(mf) cresc. poco a poco*

110

Vc.

115

Perc.

gong

(mf)

2

Voice

f) sobby

flesh and nail and chok -ing sit on my pound of flesh and nail pi - a -nos cow - er -ing cow - er ing

110

115

Pno.

f)

Detailed description: This is a page of a musical score for a piece in 3/4 time. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The score is divided into two systems, each starting at measure 110 and ending at measure 115. The Vc. staff has a treble clef and a dynamic marking of *f* at measure 115. The Perc. staff includes a gong part with a dynamic marking of *(mf)* and a snare drum part with a double bar line and the number '2' above it. The Voice staff has lyrics: "flesh and nail and chok -ing sit on my pound of flesh and nail pi - a -nos cow - er -ing cow - er ing". A dynamic marking of *f) sobby* is placed above the voice line at measure 115. The Pno. staff has a bass clef and a dynamic marking of *f)* at measure 115. The piano accompaniment consists of a moving bass line and chords in the right hand.

acclerando a G.P.

Vc.

ff

Detailed description: Violin part in 3/4 time, starting with a melodic line. A dynamic marking of *ff* is present. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a 6/4 time signature.

Perc.

(gong) *f*

(l.v.)

Detailed description: Percussion part in 3/4 time. It features a gong strike at the beginning, followed by a rhythmic pattern of eighth notes. A triplet of eighth notes is marked with a '3' above it. A dynamic marking of *f* is present. The piece concludes with a 6/4 time signature.

Voice

gliss. up from lowest note possible

ff like the beginning, but with more desperation

Oh _____ How to please your girl - friend...

Detailed description: Voice part in 3/4 time. It begins with a glissando marked 'gliss. up from lowest note possible'. The lyrics are 'Oh _____ How to please your girl - friend...'. A dynamic marking of *ff* is present with the instruction 'like the beginning, but with more desperation'. The piece concludes with a 6/4 time signature.

accelerando a G.P.

Pno.

please observe pedal marking!!

ff

Detailed description: Piano part in 3/4 time. It features a complex accompaniment with many beamed notes. A dynamic marking of *ff* is present. The instruction 'please observe pedal marking!!' is written below the staff. The piece concludes with a 6/4 time signature.

120

Vc. *fff*

Perc. (gong) *p* triangle (l.v.) *f*

kick drum *f*

Voice *fff*
Fuck! _____ (ck!)

gliss. up to highest double-stop possible

G.P.

(choke everything)
take soft mallets

120

Pno. *fff*

very slow, ethereal, timeless
♩ = 50

125

130

Vc.

p molto espress. *pp* *sf* *mp* *p* *mp* *mf*

Perc.

Vib. (motor = mod.;
soft mallets)

pp *mp* *pp*

Voice

p *pp* *p* *mf* *pp* *p* *mp* *sf* *p* *mf*

There were sub - tle light - nings, light - nings There — were sub tle and sud den light - nings I

very slow, ethereal, timeless
♩ = 50

125

130

Pno.

yes, my friend; take a rest.
but don't distract; I like this part

135

Vc. *f* *mp* *f* *p* *senza vib.*

Perc. *mf* *mf* *p*

Voice sup - - - pose | *fp* *f* | *p* *senza vib.* sup - - - pose,

Pno.

140 *con vib.* *molto allargando* 145 *pizz.*

Vc. *mf* *fp* *f* *p*

Perc. *mf* *ff* *p* *f* *p*

Voice *mf* *ff* *p*

to please your girl - friend.

140 *molto allargando* 145

Pno. *p* *f* *sub.p* *pp*

pause for

reflection.

things

are not as bad as they

seem.

it will be

over

soon.

Bayes Poison

3. Airsick Cannibals

Marc LeMay (b. 1982)
Copyright © 2009

manic, with gritted teeth
and dancing shoes
♩ = 200

Violoncello

Musical staff for Violoncello. It begins with a dynamic marking of *f*. The staff contains a series of eighth notes in a descending sequence, with a circled '5' above the fifth measure. The piece concludes with a double bar line.

use hard vib. mallets throughout
vib. motor off

Vib. (no pedal; mallets = hard; motor = off)

Percussion

Musical staff for Percussion. It starts with a rest for the first four measures, followed by a dynamic marking of *mf*. The staff contains a series of eighth notes in a descending sequence, with a circled '5' above the fifth measure. The piece concludes with a double bar line.

Mezzo-Soprano

Musical staff for Mezzo-Soprano. The staff contains a whole rest for the entire duration of the piece.

manic, with gritted teeth
and dancing shoes
♩ = 200

Piano

Musical staff for Piano. It begins with a dynamic marking of *f*. The staff contains a series of eighth notes in a descending sequence, with a circled '5' above the fifth measure. The piece concludes with a double bar line.

This musical score is for page 54 and features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The music is in 3/2 time and consists of 10 measures. The first measure of each staff includes a dynamic marking of *v* (piano). The key signature changes from one sharp (F#) to two sharps (F# and C#) at the beginning of the second measure. The Percussion part features a consistent rhythmic pattern of eighth notes. The Voice part is silent throughout. The Piano part has a circled '10' above the first measure of the second system, indicating a rehearsal mark. The score concludes with a double bar line and repeat dots at the end of the 10th measure.

15

Vc.

Perc.

Voice

Pno.

sub. p

The musical score consists of four staves. The top staff is for Violoncello (Vc.), the second for Percussion (Perc.), the third for Voice, and the bottom two staves are for Piano (Pno.). The key signature is one sharp (F#). The time signature starts as 2/2, changes to 3/8 at measure 15, then to 3/2 at measure 16, back to 2/2 at measure 17, and finally to 4/4 at measure 18. The piano part has a melodic line in the right hand and a bass line in the left hand. The percussion part has a rhythmic pattern with accents. The voice part is silent. A dynamic marking of 'sub. p' is present in the Vc., Perc., and Pno. parts. A circled '15' is placed above the first measure of each part.

20

Vc. *ff* *mp* *p*

pizz. arco

Perc. *f* *p* *pp*

Voice

mp

spoken, with an ironic lilt, like a British grandfather telling a story about The War

This is how it begins: A helicopter leans in the envelope, while the frequent rave pumps the post metric. When can a razor interfere?

25

Pno. *ff* *sub. p* *p*

Vc.

Perc.

Voice

Pno.

30

30

pp

p

low tom

His wife was ravaged by a Hottentott! And the concert strays. The prisoner dampened the humorous wine below the room, his small pillow abolishing a defeated fellow.

Detailed description: This is a page of a musical score for a chamber ensemble. It features four staves: Violoncello (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff is in bass clef with a 3/2 time signature. The Perc. staff has two staves, one in treble clef and one in bass clef, with various percussion markings like 'v' and 'pp'. The Voice staff is in treble clef with lyrics. The Pno. staff has two staves, one in bass clef and one in treble clef. There are two circled '30' markers, one above the Vc. staff and one above the Pno. staff. Performance markings include 'pp' and 'p' for dynamics, and 'low tom' for a specific percussion sound.

Vc.

Perc.

Voice

Pno.

mf | | | |

How did such a rat tame the ideal wealth? Her liver received the incompetence. Its discharge waited beneath the plastered drip.

(35)

The musical score consists of four staves. The Violin (Vc.) staff is in bass clef, the Percussion (Perc.) staff is in treble clef, the Voice staff is in treble clef, and the Piano (Pno.) staff is in grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and changes time signatures from 2/2 to 7/8 to 3/8. A circled measure number '35' is placed above the Vc. staff at the beginning of the fourth measure and above the Pno. staff at the beginning of the fourth measure. The lyrics are written below the Voice staff, with dynamic markings and time signature changes indicated above it.

40

Vc.

Musical notation for the Violin (Vc.) part. It begins in the bass clef with a dynamic marking of *p*. The melody consists of eighth and quarter notes. At measure 40, there is a circled number '40'. The piece then changes to a 2/2 time signature. The dynamic markings change to *fff* and *fp*, with a crescendo hairpin leading to *fff* at the end of the section.

Perc.

Musical notation for the Percussion (Perc.) part. It starts in the treble clef with a dynamic marking of *pp*. The notation includes a snare drum line with 'x' marks indicating hits. At measure 40, there is a circled number '40'. The piece then changes to a 2/2 time signature. The dynamic markings change to *ff* and *mf*.

Voice

And the concert strays, the concert strays, the concert strays...

Musical notation for the Voice part. It begins with a dynamic marking of *ff*. The lyrics are: "When will my tone _____ swim?". The notation includes a long note with a slur, indicating a sustained tone.

Pno.

Musical notation for the Piano (Pno.) part. It is written in grand staff notation. It begins with a dynamic marking of *p*. At measure 40, there is a circled number '40'. The piece then changes to a 2/2 time signature. The dynamic markings change to *fff*. The piano part features a steady accompaniment of eighth notes in both hands.

45

Vc. *pizz.* *p* (II.)

Perc. *toms* *p*

Voice

lightly, airily; pedal at will

45

Pno. *pp*

Detailed description of the musical score: The score is for measures 45-48. It is in 3/2 time. The Violoncello (Vc.) part starts with a rest in measure 45, then plays a single note on the first beat of measure 46, marked *pizz.* and *p*. This note is repeated on the first beat of measure 47, marked (II.). The Percussion (Perc.) part has rests in measures 45 and 46, then plays a tom drum on the first beat of measure 47, marked *toms* and *p*. The Voice part has rests in all four measures. The Piano (Pno.) part starts with a rest in measure 45, then plays a light, airy texture in measures 46-48, marked *pp* and "lightly, airily; pedal at will". The texture consists of a series of eighth notes with sharp signs, creating a shimmering effect. The score is in 3/2 time and includes dynamic markings like *p*, *pp*, and performance instructions like "lightly, airily; pedal at will" and "(II.)".

50

Vc. *arco*
f

Perc. *hi block*
f

Voice *pp*
 Will I take my finger out now?

Pno. *sub. f*
sub. p
8vb

lush, romantic (55)

Vc.

Perc.

Vib.

pp mp f

Voice

p

He was wait - - ting by my bed.

lush, romantic (55)

Pno.

p *mp* *fp* *sf*

8va

Vc. arco **mf** (60) **pp** (65) detached from the voice and piano

Perc. gong **ppp** **mp** **p** **mf** **mp** **f** **pp** wood blocks **p**

Voice **mf** **p**
My kind - - est re - gards to lit - tle pills and

Pno. **mf** (60) **p** (65)

The musical score is arranged in four staves. The Violin (Vc.) staff is in treble clef, starting with a **mf** dynamic and a circled rehearsal mark (60). It features a melodic line with some chromaticism. The Percussion (Perc.) staff includes a gong part with a dynamic range from **ppp** to **f**, and wood blocks starting at **p**. The Voice staff is in treble clef, with lyrics: "My kind - - est re - gards to lit - tle pills and". The Piano (Pno.) staff is in grand staff (treble and bass clefs), starting with a **mf** dynamic and a circled rehearsal mark (60), and transitioning to **p** at rehearsal mark (65).

Vc. *mp* *f*

Perc. *p* *mp*

Voice con - - - se - - - cra - - - ted wine!

Pno. *f* *gva*

Detailed description: This page of a musical score contains four staves. The Violin (Vc.) staff is in bass clef, starting with a triplet of eighth notes, followed by a half note, and then a series of eighth notes leading to a half note. Dynamics range from mezzo-piano (mp) to forte (f). The Percussion (Perc.) staff has two staves; the upper one features a triplet of eighth notes with a crescendo hairpin, followed by eighth notes and a triplet of eighth notes. The lower staff has a few notes with an asterisk. The Voice staff is in treble clef with a key signature of one sharp (F#), showing the lyrics 'con - - - se - - - cra - - - ted wine!' with a long note for 'wine!' marked with a forte (f) dynamic. The Piano (Pno.) staff is in treble and bass clefs, featuring a complex melodic line in the right hand with many sharps and a forte (f) dynamic, and a bass line in the left hand with a few notes and a triplet.

Vc. (Violin): Treble clef. Measures 69-72. Measure 70 is circled. Dynamics: *ff*. Includes a vibrato marking (*Vib.*) over the final measure.

Perc. (Percussion): Three staves. Measure 69: *fp*. Measure 70: *f*, includes a marking *X (l.v.)*. Measure 71: *ff*. Measure 72: *ff*. Includes a vibrato marking (*Vib.*) over the final measure.

Voice: Treble clef. Measures 69-72. Rested throughout.

Pno. (Piano): Grand staff. Measure 69: *f*, includes a circled *(8)* above the staff and six triplets. Measure 70: *ff*. Measure 71: *f*. Measure 72: *f*. Includes vibrato markings (*V*) over the right hand in measures 71 and 72.

Vc. *p* *f* *p* pizz.

Perc. low tom *mf* *mp* *spoken; intone like a mantra*

Voice *mf* *spoken, disapprovingly, like a scolding schoolmarm*

Pno. *p* *f* *p*

The gnome fingers the elitist. The gnome fingers the elitist. The gnome fingers the elitist. The gnome fingers the elitist.

The public frowns! A hypocrisy quibbles after the apparatus! Another librarian, flagging the inhabitant in the sock,

80 arco pizz. arco 85

Vc. *f* *sub. p* *ff*

Perc. $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ | | $\frac{11}{8}$ | $\frac{3}{2}$
 The gnome fingers the elitist. The gnome fingers the elitist. The gnome fingers the elitist. The gnome fingers the elitist. The gnome fingers the elitist.

Voice $\frac{4}{4}$ $\frac{7}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ | | $\frac{11}{8}$ | $\frac{3}{2}$
 comprehends the reprehensible. Then a diet bay consented below our professor. His campaign was reacting under the crisp! The busy harmony pokes an arrogance underneath the hollow farce.

Pno. 80 85 *f* *sub. p* *ff*

Detailed description of the musical score: The score is for measures 80-85. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.).
 - **Violin (Vc.):** Starts at measure 80 with an *arco* marking. Measure 81 has a *pizz.* marking. Measure 82 has a fermata. Measure 83 has an *arco* marking. Measure 84 has a dynamic marking of *f*. Measure 85 has a dynamic marking of *sub. p*. The piece ends at measure 85 with a dynamic marking of *ff*.
 - **Percussion (Perc.):** Shows time signatures: 4/4, 7/8, 3/4, 7/8, | | 11/8, | 3/2.
 - **Voice:** Lyrics are: "comprehends the reprehensible. Then a diet bay consented below our professor. His campaign was reacting under the crisp! The busy harmony pokes an arrogance underneath the hollow farce."
 - **Piano (Pno.):** Starts at measure 80. Measure 84 has a dynamic marking of *f*. Measure 85 has a dynamic marking of *sub. p*. The piece ends at measure 85 with a dynamic marking of *ff*.

Arnold S. and Johann S. have a wee babe

Vc. *sub. p* (90) *fff* (95) *fffp* *mf*

Perc. *mf* gong (l.v.)

Voice *mf*
¿Cuán - - do mi to - no

Arnold S. and Johann S. have a wee babe

Pno. *sub. p* (90) *fff* (95) *p*

Detailed description of the musical score: The score is for a piece titled "Arnold S. and Johann S. have a wee babe". It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. part starts in 3/2 time, then changes to 3/4, 4/4, and back to 3/4. It includes dynamic markings *sub. p*, *fff*, *fffp*, and *mf*, with circled measure numbers 90 and 95. The Perc. part includes a gong and a (l.v.) marking. The Voice part has the lyrics "¿Cuán - - do mi to - no" and a dynamic marking of *mf*. The Pno. part is in 3/2 time, then changes to 3/4, 4/4, and back to 3/4. It includes dynamic markings *sub. p*, *fff*, and *p*, with circled measure numbers 90 and 95.

Vc. Perc. Voice Pno.

na - da - rá? ¿Dón - de es - tán los so - ni - dos, de a - cuer - dos,

100 105

mf *p* *ff* *f*

stand (top)

Detailed description: This is a page of a musical score for page 69. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff is in bass clef and contains measures 100 and 105, with a dynamic marking of *f* and a crescendo hairpin. The Perc. staff has two staves; the top one has a dynamic marking of *mf* and the instruction "stand (top)", while the bottom one has a dynamic marking of *p* and a crescendo hairpin. The Voice staff is in treble clef and contains the lyrics: "na - da - rá? ¿Dón - de es - tán los so - ni - dos, de a - cuer - dos," with a dynamic marking of *ff*. The Pno. staff is in treble and bass clefs and contains measures 100 and 105, with a dynamic marking of *f* and a crescendo hairpin.

110

Vc.

115

pizz.

arco

Perc.

stand (rim)

3

3

f

mp

Voice

spoken

mis a - mi - gos did you fill out the requisite forms? What does this toaster say about me?
I suppose we'll taste the colors when we swallow the spectrum...

110

115

Pno.

Detailed description: This is a page of a musical score for page 70. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff is in bass clef and contains measures 110-115, with performance markings for *pizz.* and *arco*. The Perc. staff includes a 'stand (rim)' and a triplet of eighth notes. The Voice staff has lyrics: 'mis a - mi - gos did you fill out the requisite forms? What does this toaster say about me? I suppose we'll taste the colors when we swallow the spectrum...'. The Pno. staff is in treble and bass clefs, with measures 110-115. Dynamics include *f* and *mp*. Measure numbers 110 and 115 are circled in the original image.

Vc. 3/2 11/8 3/2 11/8
An uneasy panel despaired over the outcome of the concert. Should every conceivable rainbow prevail against a sea of sorrows? Why does the hierarchy need an enemy?

Perc. 3/2 11/8 3/2 11/8
absent of an increase in mathematics. The descending engine aborts. Behind it, your bone turns into a decayed departure. Why does hierarchy need a sea of sorrows?

Voice 3/2 11/8 3/2 11/8
fp

He's not so much a *composer*, as a lover of numbers. The music tempers a melody around the continuing successor. When will my tone swim?

[rush back to the piano, start next section hurriedly]

The musical score is arranged in four staves. The Violin (Vc.) staff is in bass clef with a 3/2 time signature. The Percussion (Perc.) staff is in a drum set notation with a 3/2 time signature. The Voice staff is in a single-line notation with a 3/2 time signature. The Piano part consists of two staves, both in bass clef with a 3/2 time signature. The lyrics are placed below the corresponding staves. The score includes various time signature changes (3/2, 11/8) and a dynamic marking of *fp* (fortissimo piano) for the voice part. The piano part ends with a bracketed instruction: "[rush back to the piano, start next section hurriedly]".

130

Vc. *pp* *mp* *p cresc. poco a poco*

Perc. Vib. *p cresc. poco a poco*

Voice *ff* *p cresc. poco a poco*
 I be lieve in... I be -lieve in self... I be -lieve in

Pno. *pp cresc. poco a poco*

130

135

Vc.

Perc.

Voice

self - meds. Do you be - lieve in med - i - ca - tion? I sup - port self - meds. Aud - rey came in - to... to the bed,

135

Pno.

140

Vc.

Perc.

Voice

in - to the bed - room Aud - rey came, the god - damn whore! Dear Ar - mine! Dear Ar - mine! _____

140

Pno.

145

Detailed description: This is a page of a musical score for a vocal and instrumental ensemble. It features four staves: Violoncello (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The music is in 4/4 time. The vocal line includes lyrics: "in - to the bed - room Aud - rey came, the god - damn whore! Dear Ar - mine! Dear Ar - mine! _____". Measure numbers 140 and 145 are circled at the beginning of the first and third systems, respectively. The piano part has a complex accompaniment with many beamed notes and dynamic markings like 'v'.

150

Vc. *ff* *fp* *ff* *ov*

Perc. Vib. *ff*

Voice *ff* Three

Pno. *fff*

wait for singer to clear her throat

wait for singer to clear her throat

clear your throat loudly and with exasperation

wait for singer to clear her throat

Detailed description: This page of a musical score, numbered 76, contains measures 149-154. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff begins with a forte (*ff*) dynamic, followed by a piano (*fp*) section and another forte (*ff*) section, ending with a *ov* (overblow) instruction. The Perc. staff includes a vibraphone (Vib.) part with a forte (*ff*) dynamic. The Voice staff starts with a forte (*ff*) dynamic and includes the instruction 'Three' with a horizontal line. The Pno. staff features a fortissimo (*fff*) dynamic. Performance instructions are placed throughout: 'wait for singer to clear her throat' appears three times, and 'clear your throat loudly and with exasperation' appears once. A circled measure number '150' is located above the Vc. staff and below the Pno. staff.

155

Vc. *mp* *ff* *mp* *ff* *mf*

Perc. *ff*

Voice

Three! *mf* *spoken; desperately pleading*

Why won't the censorship bundle the jazz? I told them our heritage unites the gateway under one curry. *f* The cruel packet rots within the spare!

Pno. *sub. p* *mf*

160

165

Vc.

Perc.

Vib.

mp

Voice

United or not, the stroke of twelve arrives with a "quack." This isn't music! It was written on the back of a parking ticket. The concert strays against the symmetry!

ff

170

Pno.

165

170

Detailed description: This is a page of a musical score for page 78. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. and Pno. staves are in bass and treble clefs respectively, with a key signature of one sharp (F#). The Perc. staff is in treble clef. The Voice staff is in treble clef and contains the lyrics: "United or not, the stroke of twelve arrives with a 'quack.'" This isn't music! It was written on the back of a parking ticket. The concert strays against the symmetry!". Above the lyrics, there are vertical bar lines and time signature changes: 2/2, 7/8, 11/8, 2/2, 7/8, and 3/2. A dynamic marking of *mp* is placed below the Perc. staff, and *ff* is placed above the Voice staff. Circled measure numbers 165 and 170 are present at the top and bottom of the page.

Vc. *f* *p* (175)

Perc. *mf* *pp*

Voice
I indulged the virgins long enough, with their mechanical lungs panting out verses.
f
Sum - mer

Pno. *f* *p* (175)

Detailed description: This is a page of a musical score for page 79. It features four staves: Violin (Vc.), Percussion (Perc.), Voice, and Piano (Pno.). The Vc. staff is in bass clef with a 3/4 time signature, showing a melodic line with dynamics *f* and *p*, and a circled measure number 175. The Perc. staff is in treble clef with a 3/4 time signature, showing a rhythmic accompaniment with dynamics *mf* and *pp*. The Voice staff is in treble clef with a 3/4 time signature, containing the lyrics "I indulged the virgins long enough, with their mechanical lungs panting out verses." and a musical phrase for "Sum - mer" with a dynamic *f*. The Pno. staff is in grand staff (treble and bass clefs) with a 3/4 time signature, showing a complex accompaniment with dynamics *f* and *p*, and a circled measure number 175. Various musical notations such as slurs, accents, and breath marks are present throughout the score.

Vc. *fff* *p* *ff* *mf* *fff* *f* *cresc. molto* *molto accelerando*

Perc. *ff* *mf* *cresc. molto*

Voice *ff* *declared with passionate desperation* *toy guiro*
 Blind _____ beer! She led me to a party full of unwashed, airsick cannibals, sucking on... *f* *cresc. molto*

Pno. *fff* *f* *cresc. molto* *molto accelerando*

185

freely

Vc.

Musical notation for the Violin (Vc.) part, featuring a series of triplet eighth notes with slurs and accents.

Perc.

Musical notation for the Percussion (Perc.) part, including a dynamic marking *f* and a section labeled "gong" with a "(l.v.)" marking.

Voice

Musical notation for the Voice part, including a dynamic marking *freely, furiously*.

(8)

185

freely add clusters with your palm and extra fingers

Pno.

Musical notation for the Piano (Pno.) part, including a dynamic marking *freely add clusters with your palm and extra fingers*.

Vc. *a tempo* ♩ = 200

Perc. *freely, furiously*
ff

Voice *ff*
with confidence!
Micel!

Pno. *ff* freely cluster up and down!
a tempo ♩ = 200 *gva*

The musical score is arranged in four staves. The Violin (Vc.) staff is in bass clef and features a series of triplet eighth notes, some with slurs, and a dynamic marking of *fff*. The Percussion (Perc.) staff is in treble clef and shows a series of slanted lines representing rhythmic patterns, with a dynamic marking of *ff*. The Voice staff is in treble clef and contains a few notes, with a dynamic marking of *ff* and the instruction *with confidence!*, followed by the word "Micel!". The Piano (Pno.) staff is in treble and bass clefs, showing a sequence of chords and notes, with a dynamic marking of *ff* and the instruction *freely cluster up and down!*. The score concludes with a double bar line.

now would be a good time

to bow.

reflect

on your day.

don't forget to

smile.

bye.

Completed January 11, 2009
Ann Arbor, Michigan