Score Instructions for Safe Words

Text and Fonts

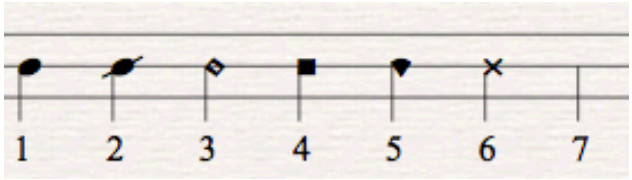
Comic Sans MS is used for texts, words and word fragments. Italics indicate whispering.

Doulus SIL is used for phonemes. Phonemes are written using the International Phonetic Alphabet (IPA), including extended notation of details (using an example /a/ phoneme) such as:

ạ = more rounding of lips
a̬ = voiceless
a̰ = creaky voiced (in most cases this should be interpreted to mean 'vocal fry')
ã = nasal

Times New Roman is used for performance instructions in the score.

Note Heads and Less-Common Techniques



1) Normal Note Head - Voiced phonemes and spoken text

rụ = heavily rounded/muffled warbling trill (combine the /r/ trill with the rounded /ʊ/ vowel shape)

2) Slashed Note Head - Voiced phoneme or text with either vocal fry (note head below the staff or in the bottom half) or a squeaking tight double-falsetto (note head lies above the staff).

3) Diamond Note Head - Whistle

4) Square Note Head - Voiceless phonemes (sustained fricatives as well as breathing) and whispered text

ɕ = Voiceless alveolo-palatal fricative, here formed as a slight retraction of the tip tongue from the usual /s/ position, located between /s/ and /ʃ/.

ḁ, etc = breathing, voiceless vowels

ʙ̥ "motor blow" = voiceless bilabial trial. Puttering air out through lips, like a running motor. Softer dynamics are produced with slight pursing of the lips; for louder dynamics relax the lips and fill cheeks with air, which also allows a deeper rumble

5) Wedge Note Head - Voiceless phonemes with a percussive envelope and "thud" quality. Also used for some infrequent effects.

⊙ = Bilabial click. "pop" the lower lip out against the upper lip.

‖ = Alveolar lateral click (i.e. "Giddy-up")

ɓ̥ = voiceless bilabial implosive = i.e. "kissing" noise

6) X Note Head - Voiceless phonemes with a percussive envelope

| = Dental click. Here, it is not the bright 'Tsk-Tsk' (with /i/ vocal shape) but the duller-sounding version through a neutral vowel position.

7) Empty Note Heads - Spoken text whose natural rhythmic prosody takes precedence over notated rhythms.

Other

The **3-line staff** indicates:
- vocal register for voiced/pitched sounds. Precise pitch is undetermined. Above the top line is falsetto. Notes above the top line may have a slash through them, which would indicate an even higher, tighter squeak. Notes at the bottom of the staff are in the lowest resonant vocal register. Vocal fry is indicated by slashes through note heads (usually below the staff).
- relative 'height' (brightness or darkness) of unvoiced sounds. This dimensions is largely contextual to the given passage. In most cases, the upper line indicates, roughly, a close-front vowel shape; the lower line tends towards the open-back vowels. Rounding the lips in the lower half of the staff can help create a richer range of variation, as is sometimes indicated via IPA notation. (Note: although /t/ and /s/ phonemes are often placed on the upper line, they do not necessarily need an /i/ vowel shape).

Ensemble Coordination and Rhythm
Rhythmic coordination exists on a continuum from strict synchronicity to fluid, individual overlapping of gestures/utterances (up to, that is, around +/- one beat margin-of-error). This depends on the material and the context.

Direction of breath is assumed to be outward, unless noted in the score as 'ingressive', 'breathe in and out', or indicated by 'up' arrows.

Score Instructions for Safe Words

Text and Fonts

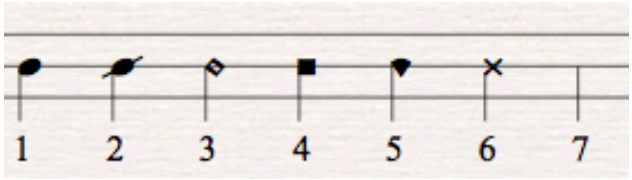
Comic Sans MS is used for texts, words and word fragments. Italics indicate whispering.

Doulus SIL is used for phonemes. Phonemes are written using the International Phonetic Alphabet (IPA), including extended notation of details (using an example /a/ phoneme) such as:

ạ = more rounding of lips
a̬ = voiceless
a̰ = creaky voiced (in most cases this should be interpreted to mean 'vocal fry')
ã = nasal

Times New Roman is used for performance instructions in the score.

Note Heads and Less-Common Techniques



1) Normal Note Head - Voiced phonemes and spoken text

rụ = heavily rounded/muffled warbling trill (combine the /r/ trill with the rounded /ʊ/ vowel shape)

2) Slashed Note Head - Voiced phoneme or text with either vocal fry (note head below the staff or in the bottom half) or a squeaking tight double-falsetto (note head lies above the staff).

3) Diamond Note Head - Whistle

4) Square Note Head - Voiceless phonemes (sustained fricatives as well as breathing) and whispered text

ɕ = Voiceless alveolo-palatal fricative, here formed as a slight retraction of the tip tongue from the usual /s/ position, located between /s/ and /ʃ/.

ḁ, etc = breathing, voiceless vowels

ʙ̥ "motor blow" = voiceless bilabial trial. Puttering air out through lips, like a running motor. Softer dynamics are produced with slight pursing of the lips; for louder dynamics relax the lips and fill cheeks with air, which also allows a deeper rumble

5) Wedge Note Head - Voiceless phonemes with a percussive envelope and "thud" quality. Also used for some infrequent effects.

⊙ = Bilabial click. "pop" the lower lip out against the upper lip.

‖ = Alveolar lateral click (i.e. "Giddy-up")

ɓ̥ = voiceless bilabial implosive = i.e. "kissing" noise

6) X Note Head - Voiceless phonemes with a percussive envelope

| = Dental click. Here, it is not the bright 'Tsk-Tsk' (with /i/ vocal shape) but the duller-sounding version through a neutral vowel position.

7) Empty Note Heads - Spoken text whose natural rhythmic prosody takes precedence over notated rhythms.

Other

The **3-line staff** indicates:
- vocal register for voiced/pitched sounds. Precise pitch is undetermined. Above the top line is falsetto. Notes above the top line may have a slash through them, which would indicate an even higher, tighter squeak. Notes at the bottom of the staff are in the lowest resonant vocal register. Vocal fry is indicated by slashes through note heads (usually below the staff).
- relative 'height' (brightness or darkness) of unvoiced sounds. This dimensions is largely contextual to the given passage. In most cases, the upper line indicates, roughly, a close-front vowel shape; the lower line tends towards the open-back vowels. Rounding the lips in the lower half of the staff can help create a richer range of variation, as is sometimes indicated via IPA notation. (Note: although /t/ and /s/ phonemes are often placed on the upper line, they do not necessarily need an /i/ vowel shape).

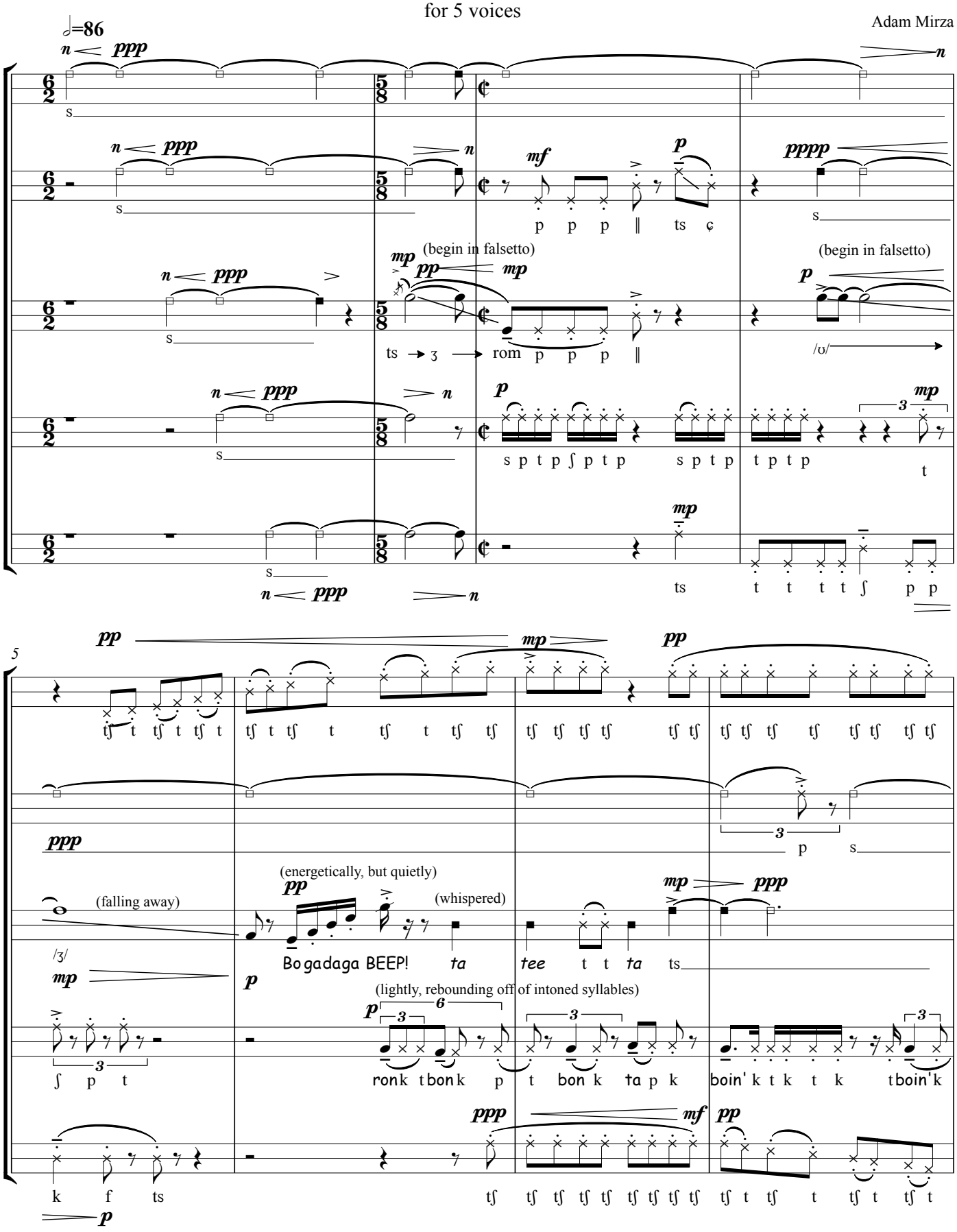
Ensemble Coordination and Rhythm
Rhythmic coordination exists on a continuum from strict synchronicity to fluid, individual overlapping of gestures/utterances (up to, that is, around +/- one beat margin-of-error). This depends on the material and the context.

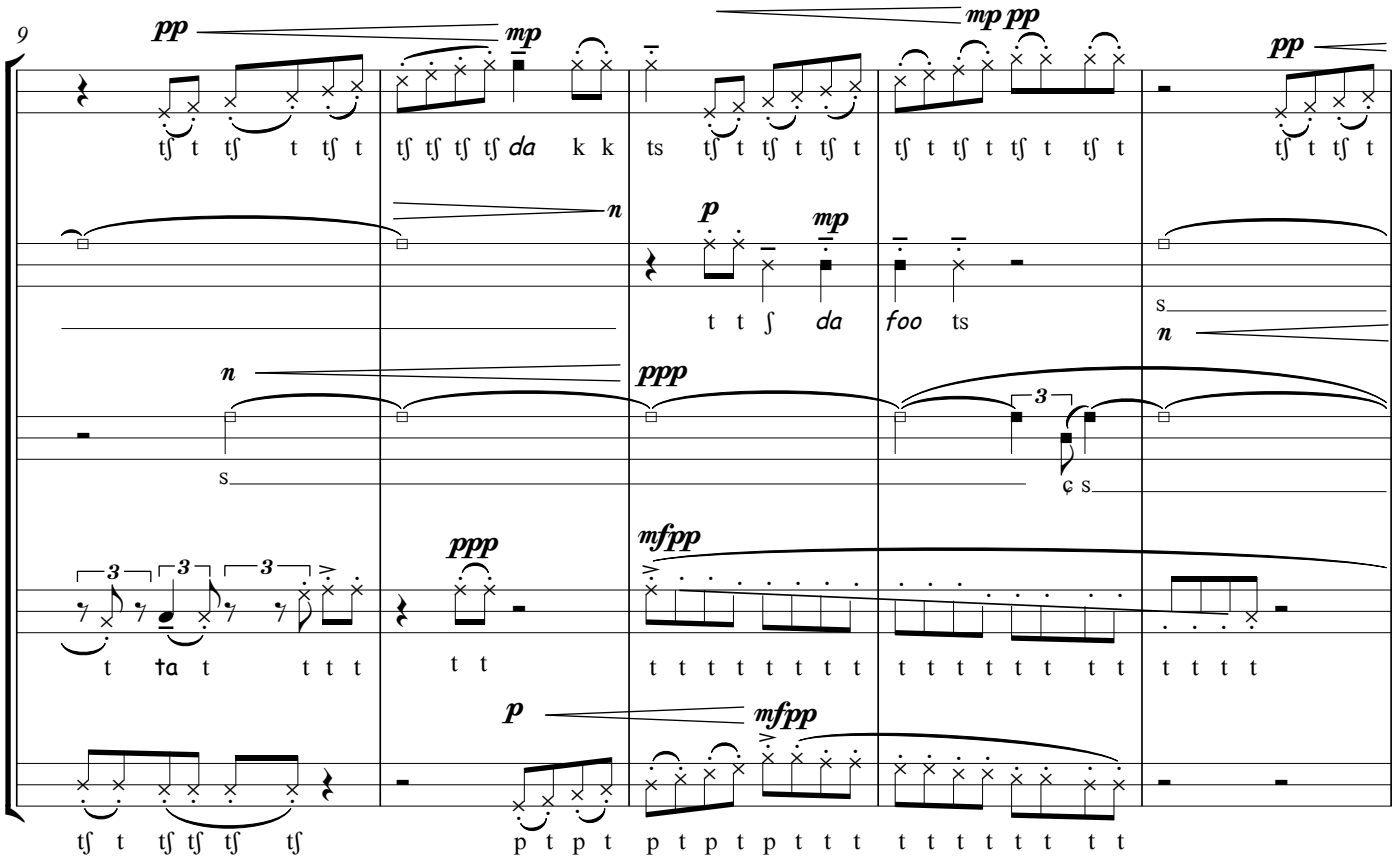
Direction of breath is assumed to be outward, unless noted in the score as 'ingressive', 'breathe in and out', or indicated by 'up' arrows.

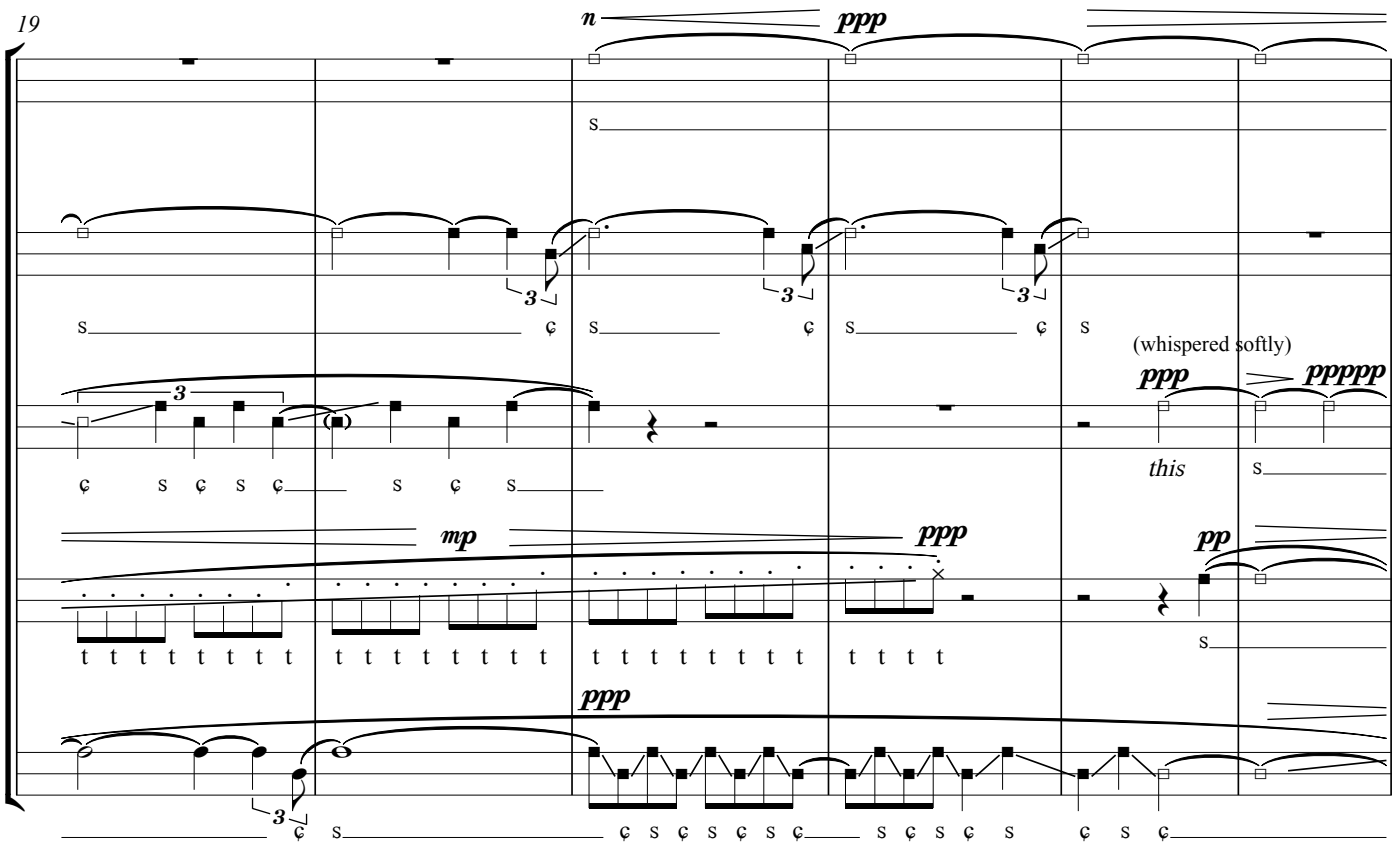
Safe Words

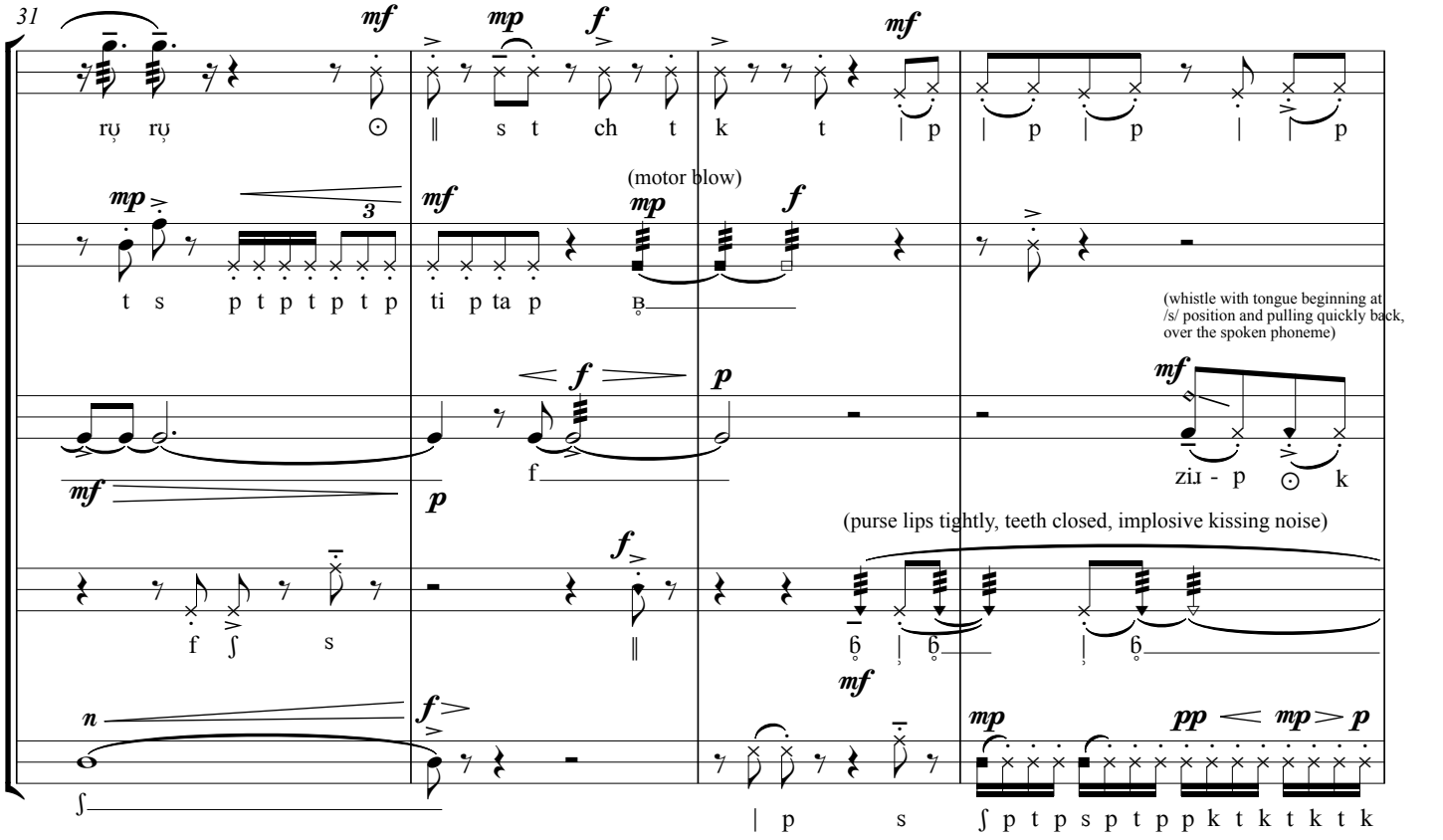
for 5 voices

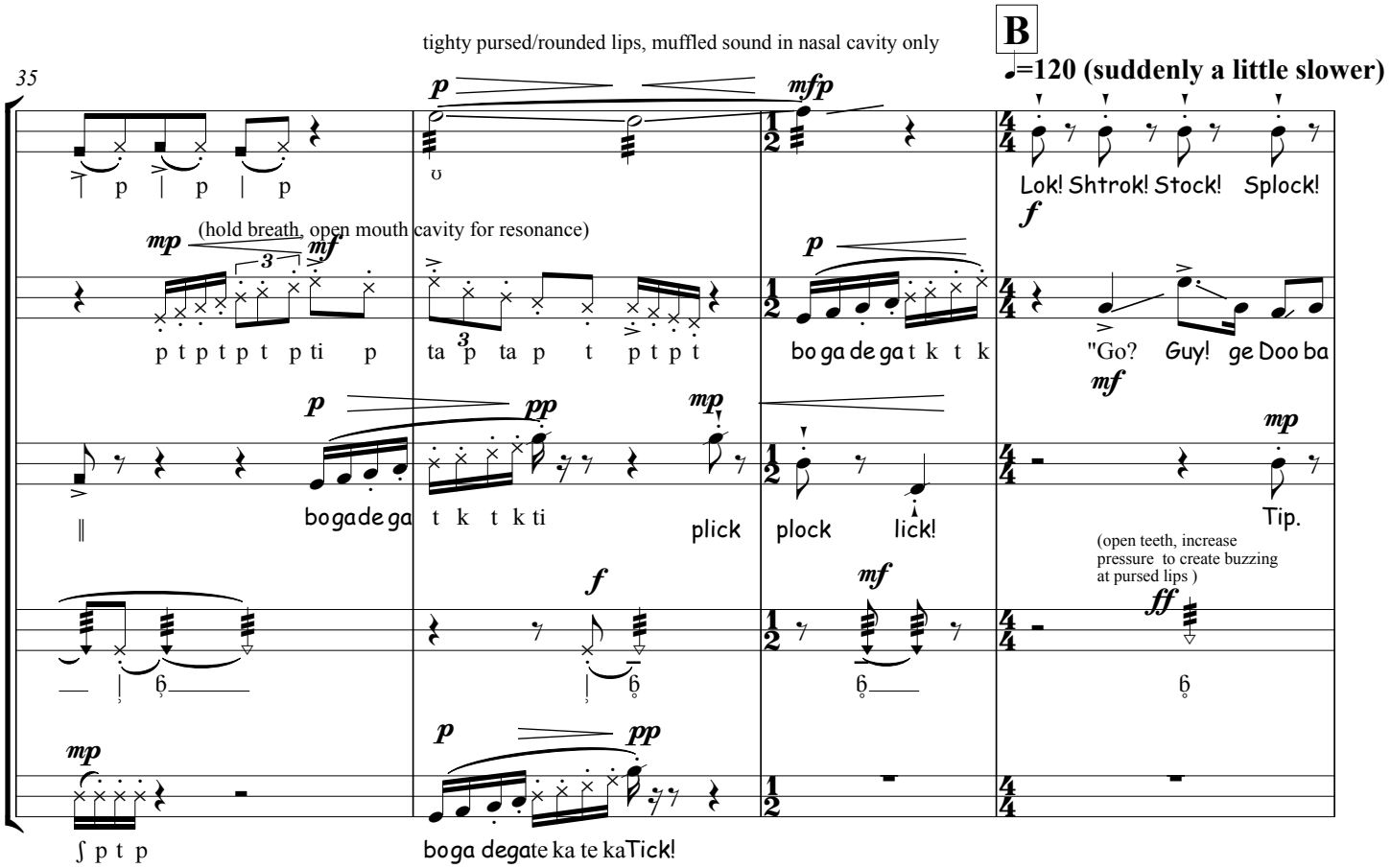
Adam Mirza

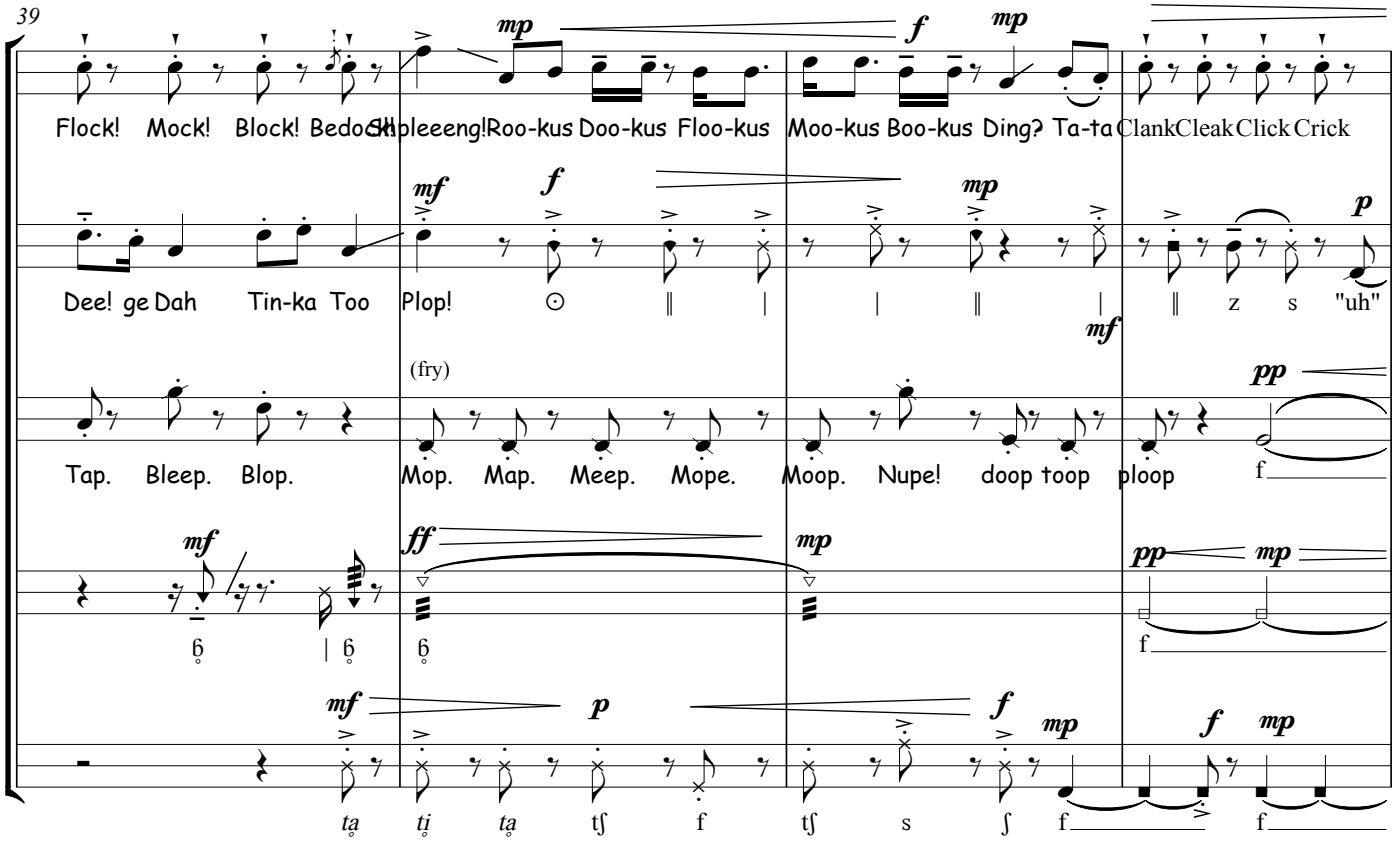


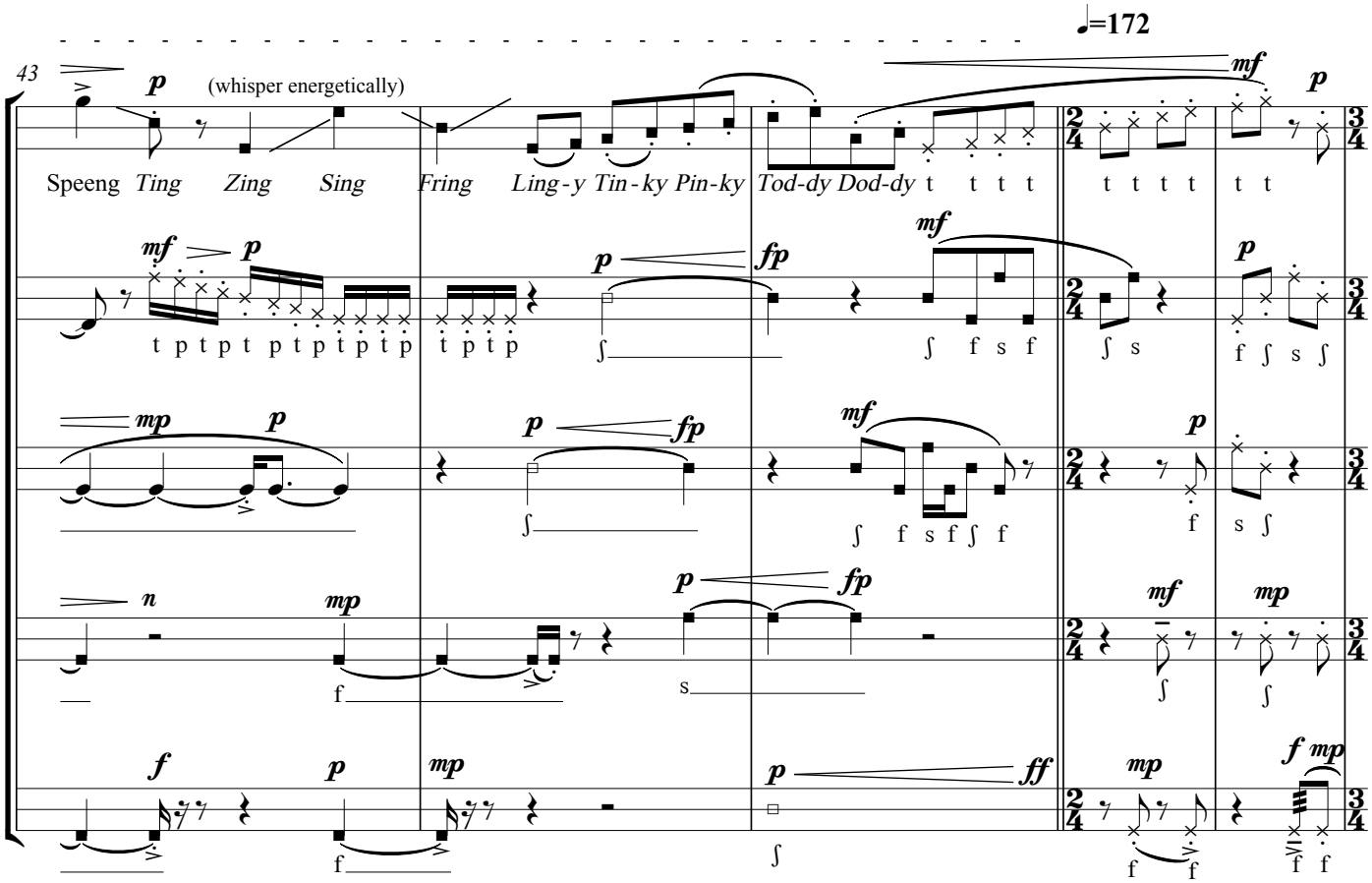

9
pp
mp
mp pp
pp
n
p
mp
ppp
mfpp
p
mfpp
(whisper very softly)
down down now
down
now
down
now
down

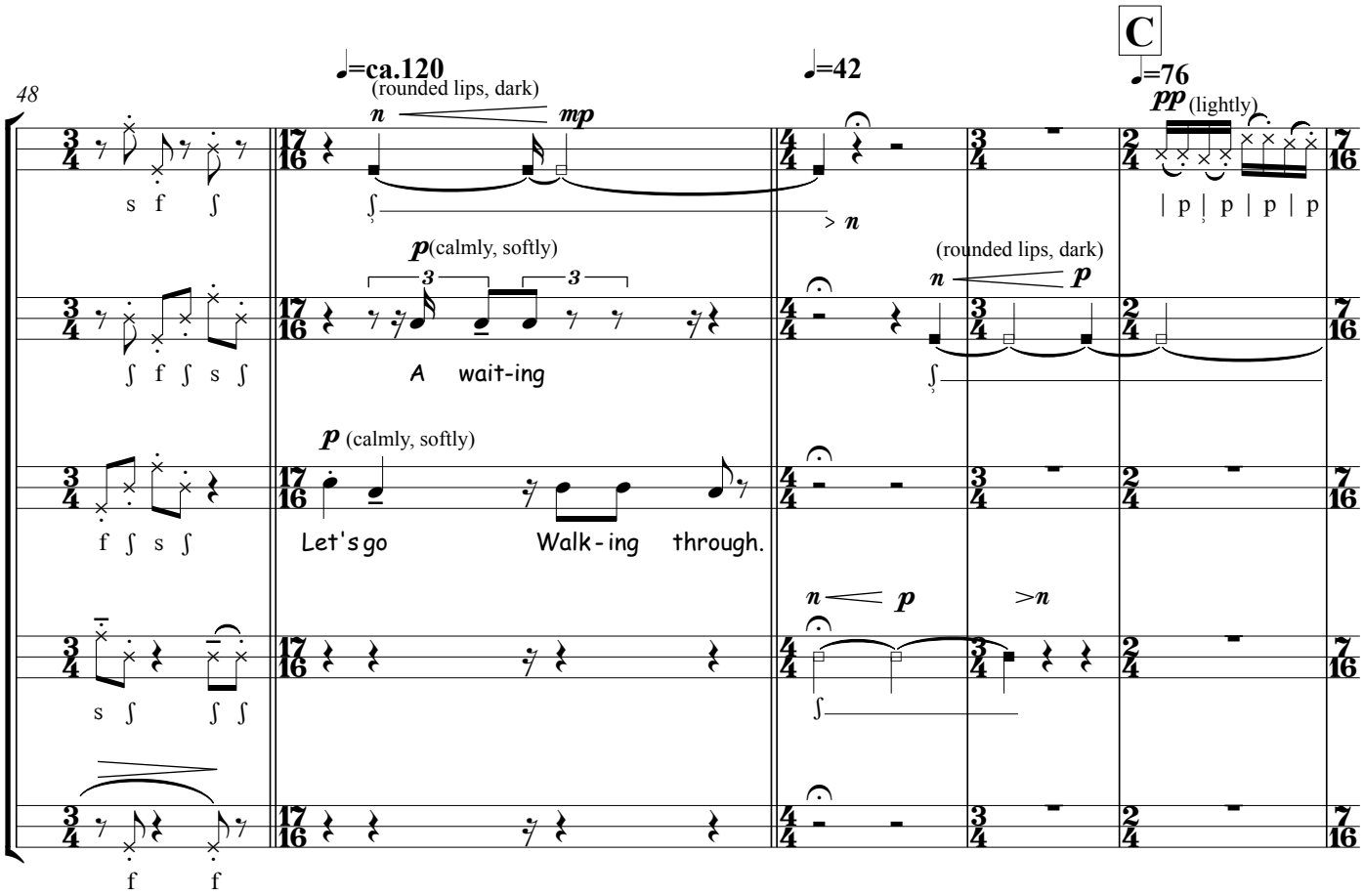

19
(whispered softly)
this
A
(warbling:
hum a trilling /r/ in falsetto,
with rounded lips muffling sound)
25
Say
YEEfoo word z

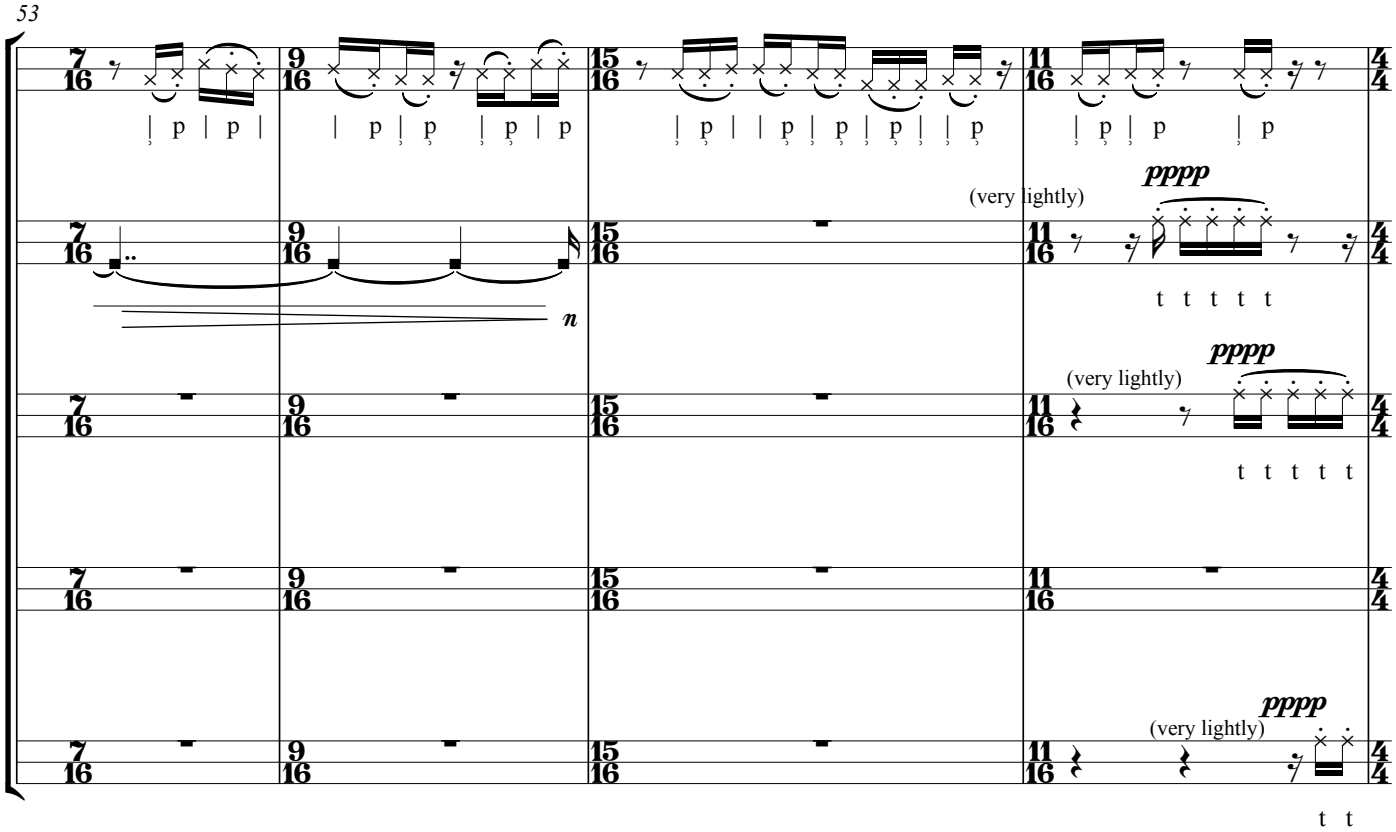

31
(motor blow)
(whistle with tongue beginning at /s/ position and pulling quickly back, over the spoken phoneme)
(purse lips tightly, teeth closed, implosive kissing noise)

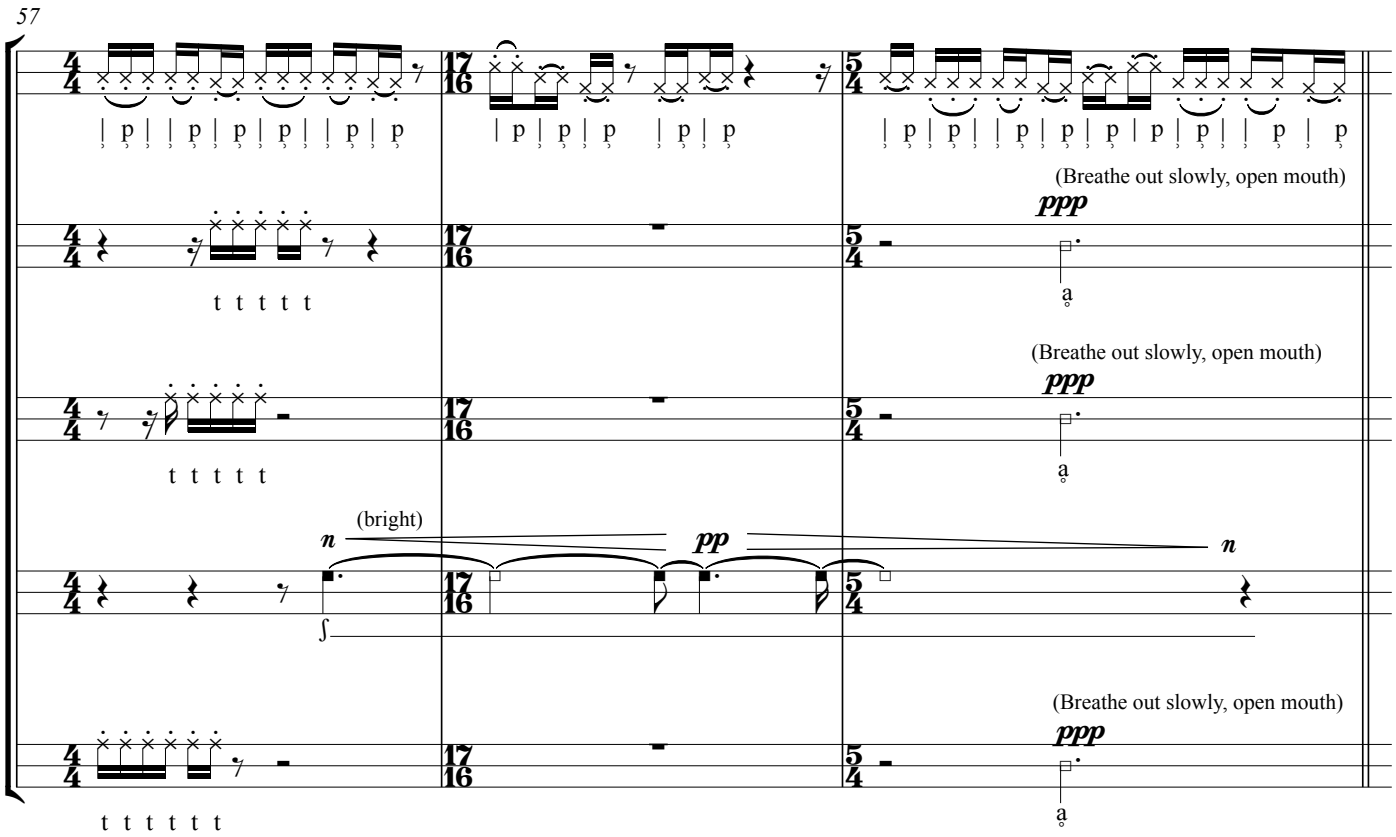

(falsetto)
tighty pursed/rounded lips, muffled sound in nasal cavity only
B
♩=120 (suddenly a little slower)
35
Lok! Shtrok! Stock! Splock!
(hold breath, open mouth cavity for resonance)
"Go? Guy! ge Doo ba
Tip.
(open teeth, increase pressure to create buzzing at pursed lips)
boga dega te ka te ka Tick!

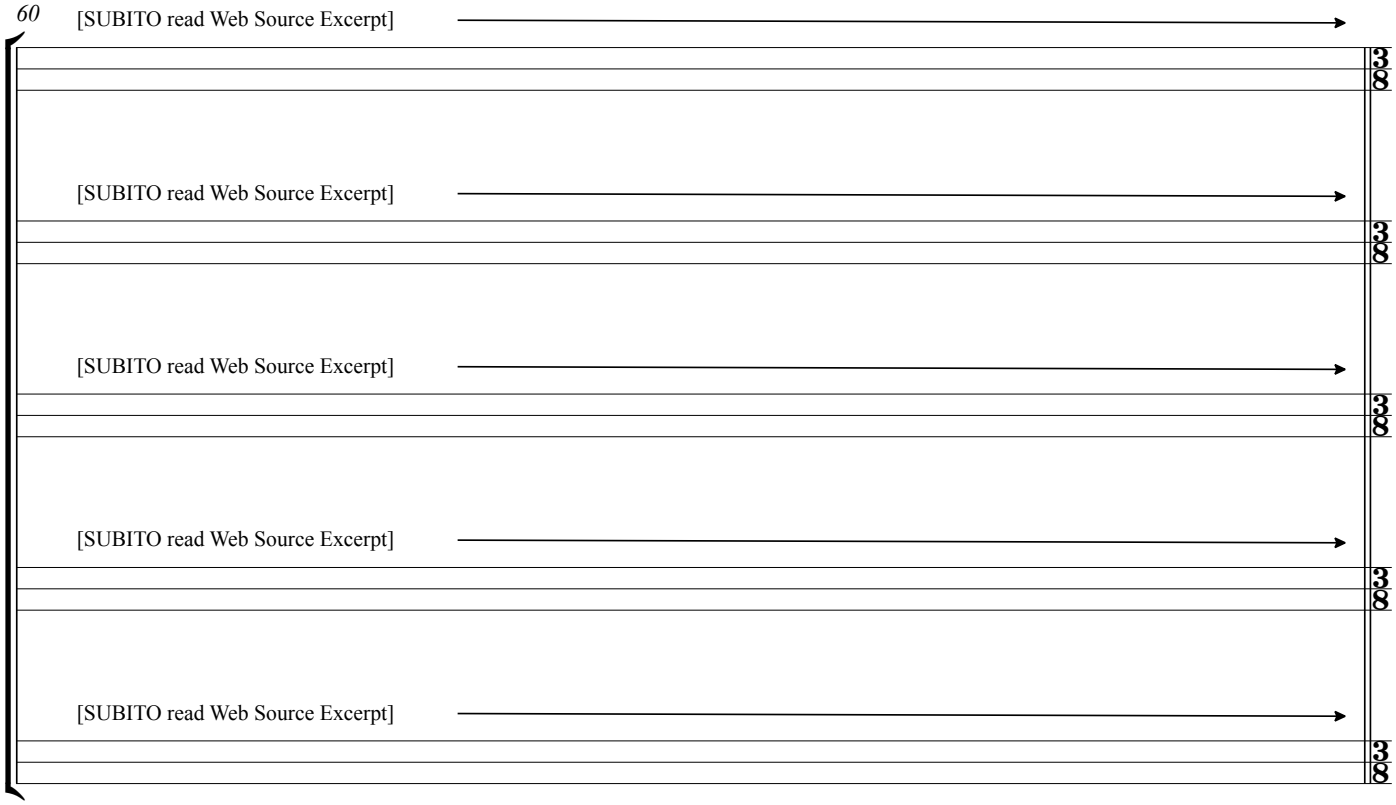

39
Flock! Mock! Block! Bedock! Shpleeeng! Roo-kus Doo-kus Floo-kus Moo-kus Boo-kus Ding? Ta-ta Clank Cleak Click Crick
Dee! ge Dah Tin-ka Too Plop!
"uh"
(fry)
Tap. Bleep. Blop. Mop. Map. Meep. Mope. Moop. Nupe! doop toop ploop


43
♩=172
(whisper energetically)
Speeng Ting Zing Sing Fring Ling-y Tin-ky Pin-ky Tod-dy Dod-dy


48
♩=ca.120
(rounded lips, dark)
n
mp
♩=42
C
♩=76
pp (lightly)
p (calmly, softly)
A wait-ing
(rounded lips, dark)
p (calmly, softly)
Let's go
Walk-ing through.


53
(very lightly)
pppp
(very lightly)
pppp
(very lightly)
pppp


57
(Breathe out slowly, open mouth)
ppp
(Breathe out slowly, open mouth)
ppp
(bright)
pp
(Breathe out slowly, open mouth)
ppp


60
[SUBITO read Web Source Excerpt]
[SUBITO read Web Source Excerpt]
[SUBITO read Web Source Excerpt]
[SUBITO read Web Source Excerpt]
[SUBITO read Web Source Excerpt]

VOICE 1: UbuWeb

Read the following text very softly, "under the breath" and barely comprehensibly, without change in dynamic. Continue until Voice 2 cues the next section. Do not abruptly cut off finish the word or phrase. Repeat material if you conclude your passage before Voice 2.

UbuWeb was founded in November of 1996, initially as a repository for visual, concrete and, later, sound poetry. Over the years, UbuWeb has embraced all forms of the avant-garde and beyond. Its parameters continue to expand in all directions.

We post many things without permission; we also post many with things with permission. We therefore give you permission to take what you like even though in many cases, we have not received permission to post it. We went ahead and did it anyway. You should too.

Nothing is for sale on UbuWeb. It's all free. We know it's a hard idea to get used to, but there's no lush gift shop waiting for you at the end of this museum.

UbuWeb functions as a distribution center for hard-to-find, out-of-print and obscure materials, transferred digitally to the web. Our scanning, say, an historical concrete poem in no way detracts from the physical value of that object in the real world; in fact, it probably enhances it. Either way, we don't care: Ebay is full of wonderful physical artifacts, most of them worth a lot of money.

Should something return to print, we will remove it from our site immediately. Also, should an artist find their material posted on UbuWeb without permission and wants it removed, please let us know. However, most of the time, we find artists are thrilled to find their work cared for and displayed in a sympathetic context. As always, we welcome more work from existing artists on site.

Let's face it,if we had to get permission from everyone on UbuWeb, there would be no UbuWeb. You don't. UbuWeb is completely commercial-free and it will always stay that way.

UbuWeb is an archive, not a blog. It has accumulated slowly and steadily and shall continue to far into the future.

Voice 2: WikiLeaks

Read the following text very softly, "under the breath" and barely comprehensibly, without change in dynamic. Lead the return, attaca*, into the next section, cueing in particular Voice 3.*

WikiLeaks is a not-for-profit media organisation. Our goal is to bring important news and information to the public. We provide an innovative, secure and anonymous way for sources to leak information to our journalists (our electronic drop box). One of our most important activities is to publish original source material alongside our news stories so readers and historians alike can see evidence of the truth. We are a young organisation that has grown very quickly, relying on a network of dedicated volunteers around the globe. Since 2007, when the organisation was officially launched, WikiLeaks has worked to report on and publish important information. We also develop and adapt technologies to support these activities.

The broader principles on which our work is based are the defence of freedom of speech and media publishing, the improvement of our common historical record and the support of the rights of all people to create new history. We derive these principles from the Universal Declaration of Human Rights. In particular, Article 19 inspires the work of our journalists and other volunteers. It states that everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers. We agree, and we seek to uphold this and the other Articles of the Declaration.

Voice 3: Wikipedia

Read the following text very softly, "under the breath" and barely comprehensibly, without change in dynamic. Continue until Voice 2 cues the next section. Repeat material if you conclude your passage before Voice 2.

Wikipedia is a free, web-based, collaborative, multilingual encyclopedia project supported by the non-profit Wikimedia Foundation. Its 20 million articles (over 3.81 million in English) have been written collaboratively by volunteers around the world. Almost all of its articles can be edited by anyone with access to the site, and it has about 100,000 regularly active contributors. As of July 2011, there are editions of Wikipedia in 282 languages. It has become the largest and most popular general reference work on the Internet, ranking sixth globally among all websites on Alexa and having an estimated 365 million readers worldwide. It is estimated that Wikipedia receives 2.7 billion monthly pageviews from the United States alone.

The fundamental principles by which Wikipedia operates are summarized in the form of five “pillars”:

Wikipedia is an online encyclopedia.
Wikipedia is written from a neutral point of view.
Wikipedia is free content that anyone can edit, use, modify, and distribute.
Editors should interact with each other in a respectful and civil manner.
Wikipedia does not have firm rules.

Rules in Wikipedia are not carved in stone, and their wording and interpretation are likely to change over time. The principles and spirit of Wikipedia's rules matter more than their literal wording, and sometimes improving Wikipedia requires making an exception to a rule. Be bold (but not reckless) in updating articles and do not worry about making mistakes. Your efforts do not need to be perfect; prior versions are saved, so no damage is irreparable.

Voice 4: IMSLP

Read the following text very softly, "under the breath" and barely comprehensibly, without change in dynamic. Continue until Voice 2 cues the next section. Do not abruptly cut off finish the word or phrase. Repeat material if you conclude your passage before Voice 2.

IMSLP stands for the International Music Score Library Project and was started in 2006. The logo on the main page is a capital letter A. It was taken from the beginning of the very first printed book of music, the Harmonice Musices Odhecaton. It was published in Venice in 1501 by Ottaviano Petrucci, the library's namesake.

The IMSLP/Petrucci Music Library is currently owned and run by Project Petrucci LLC, a company created with the sole purpose of managing this site.

We at the IMSLP believe that music should be something that is easily accessible for everyone. To this end, we have created the IMSLP in order to provide music scores free of charge to anyone who has internet access. IMSLP will *always* be freely accessible.

The ultimate goal of the IMSLP is to gather all public domain music scores, in addition to the music scores of all contemporary composers (or their estates) who wish to release them to the public free of charge. However, another main goal of IMSLP is to facilitate the exchange of musical ideas outside of compositions: for example, the analysis of a particular piece of music. Therefore, feel free to create/edit a page with your analysis of a particular piece (please use the "Discussion" link on the work page of that particular piece). For general discussions, and IMSLP-related questions, score requests, etc. you can use the forums. We hope to build a growing community of dedicated musicians and music lovers, who can use this site as a platform for enjoying music.

Voice 5: Marxists Internet Archive

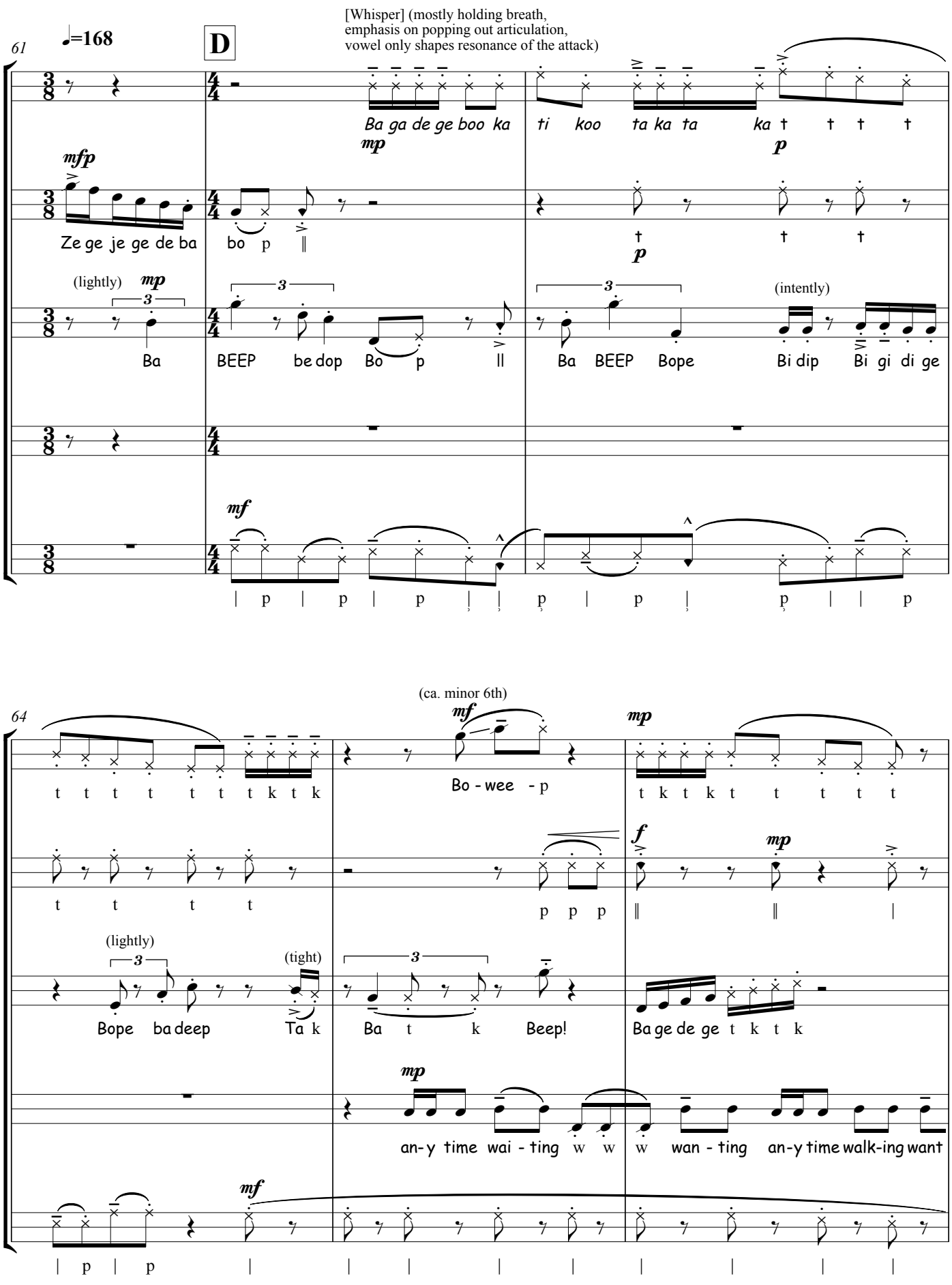
Read the following text very softly, "under the breath" and barely comprehensibly, without change in dynamic. Continue until Voice 2 cues the next section. Do not abruptly cut off finish the word or phrase. Repeat material if you conclude your passage before Voice 2.

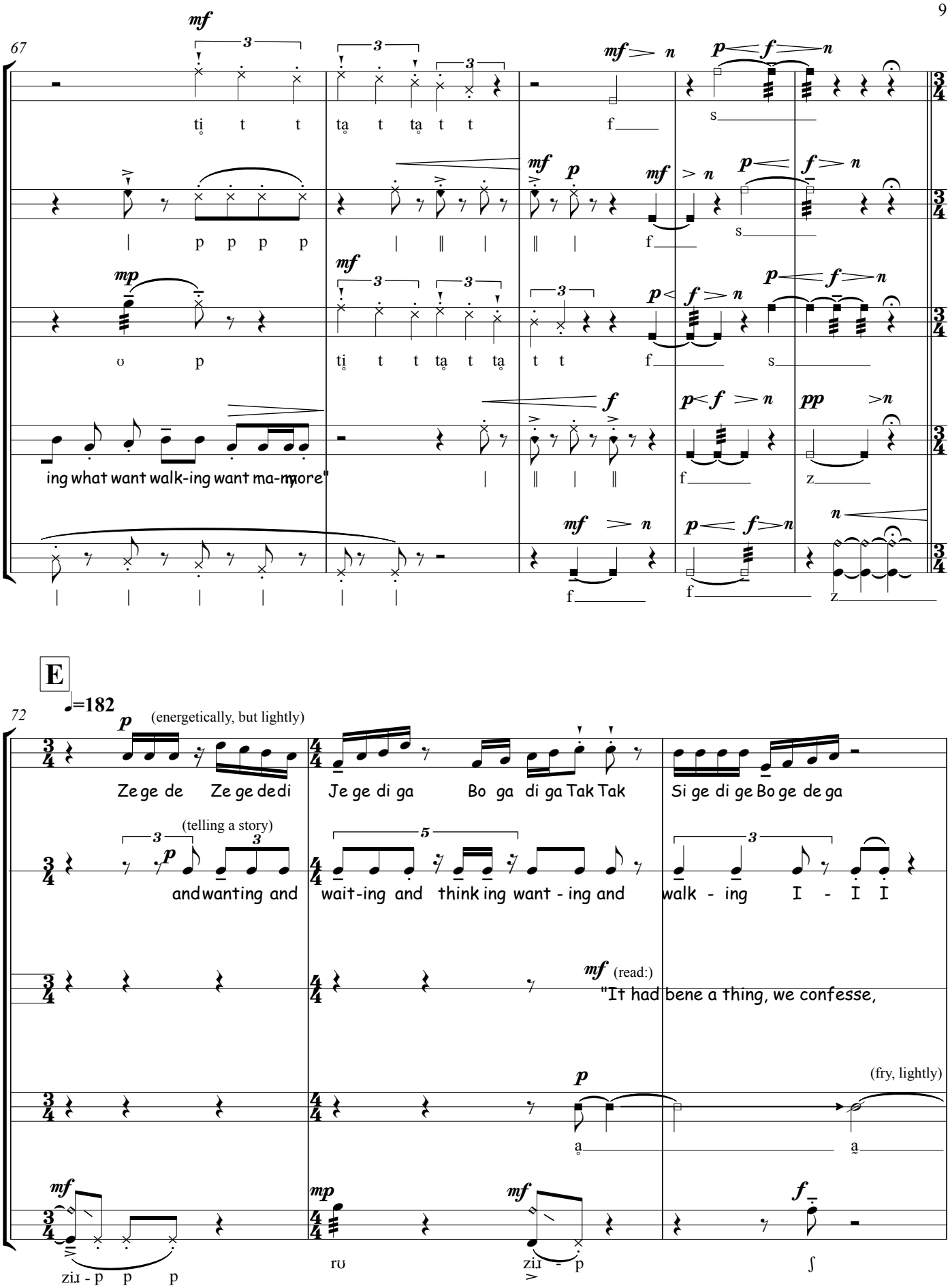
The Marxists Internet Archive is an all-volunteer, non-profit public library, started more than 20 years ago in 1990. In 2006, MIA averaged 1.1 million visitors per month, downloading 15.5 million files per month. This represents a 25% increase in visitors since 2005, and a 380% increase in visitors since 2000.

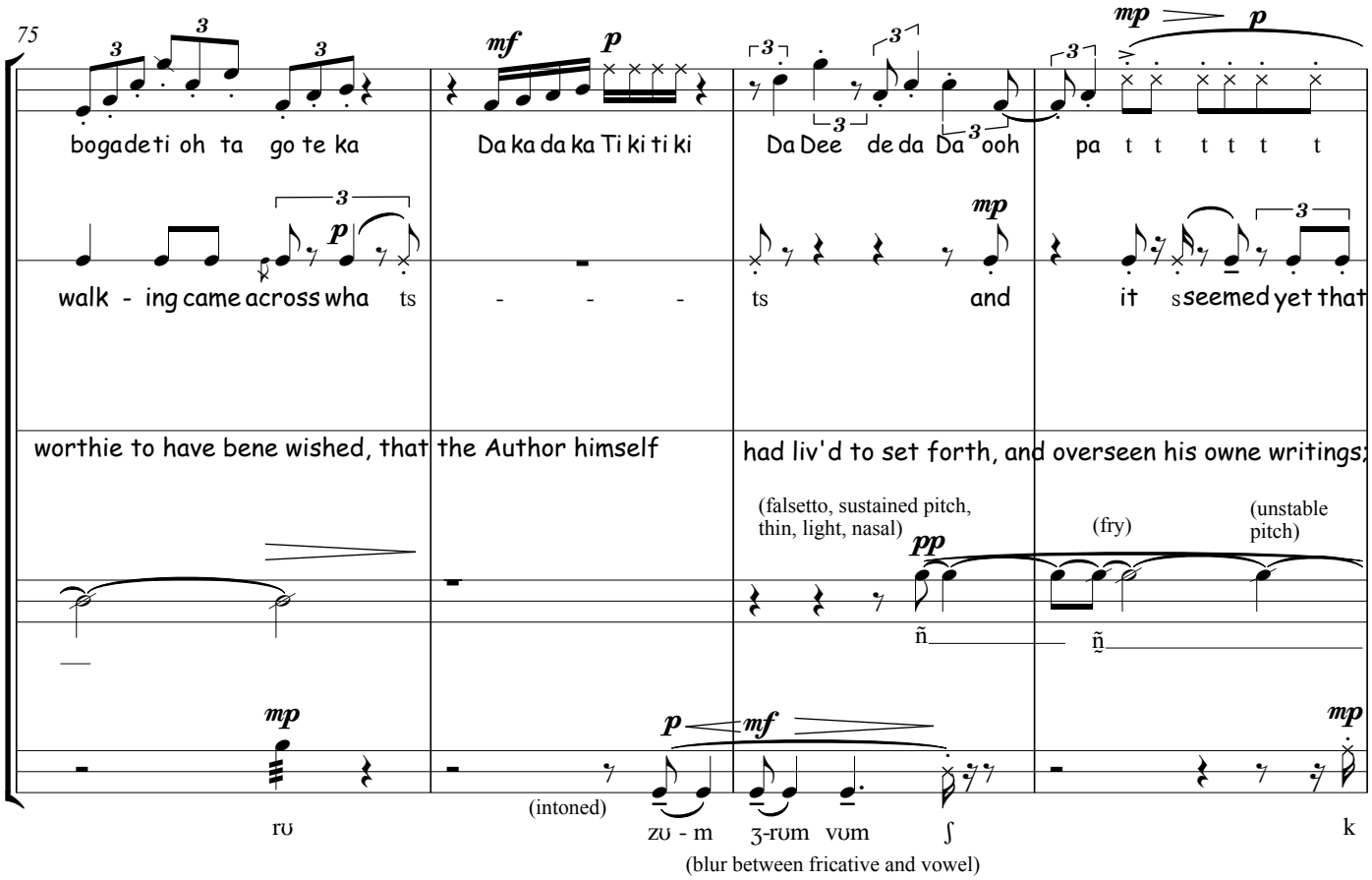
In 2007, MIA has 62 active volunteers from 33 different countries. MIA contains the writings of 592 authors representing a complete spectrum of political, philosophical, and scientific thought, generally spanning the past 200 years. MIA contains these writings in 45 different languages, comprising a total size of over 53,000 documents and 29 GB of data, all created through the work of volunteers around the world.

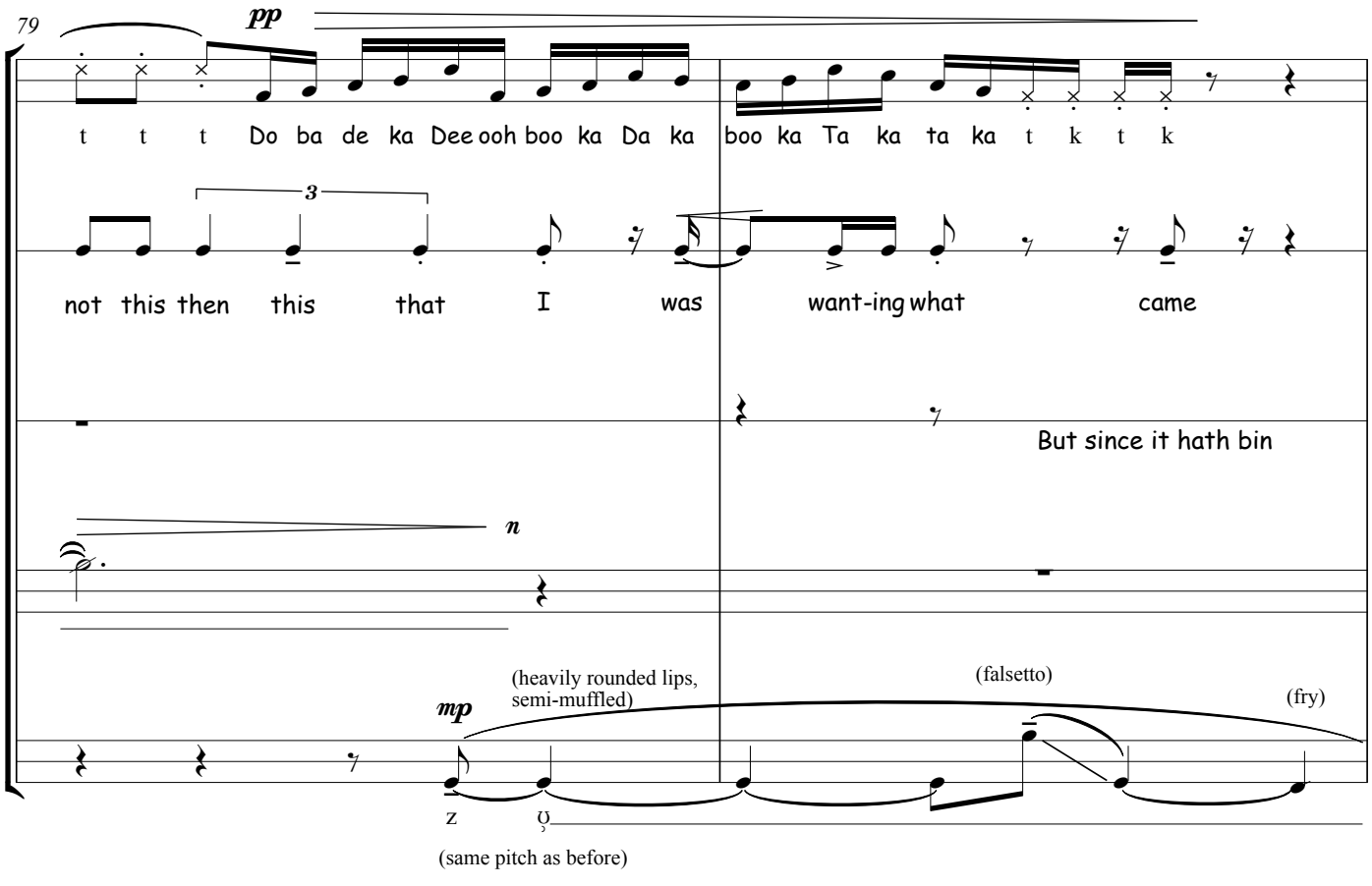
MIA abides by seven fundamental tenets found in our Charter: We will always be 100% Free; We will always be a non-profit organization; We will always be based on democratic decision making; We will always have full disclosure; We will always remain politically independent; Our priority is to provide archival information; We will present content in a way that is easy to access and understand.

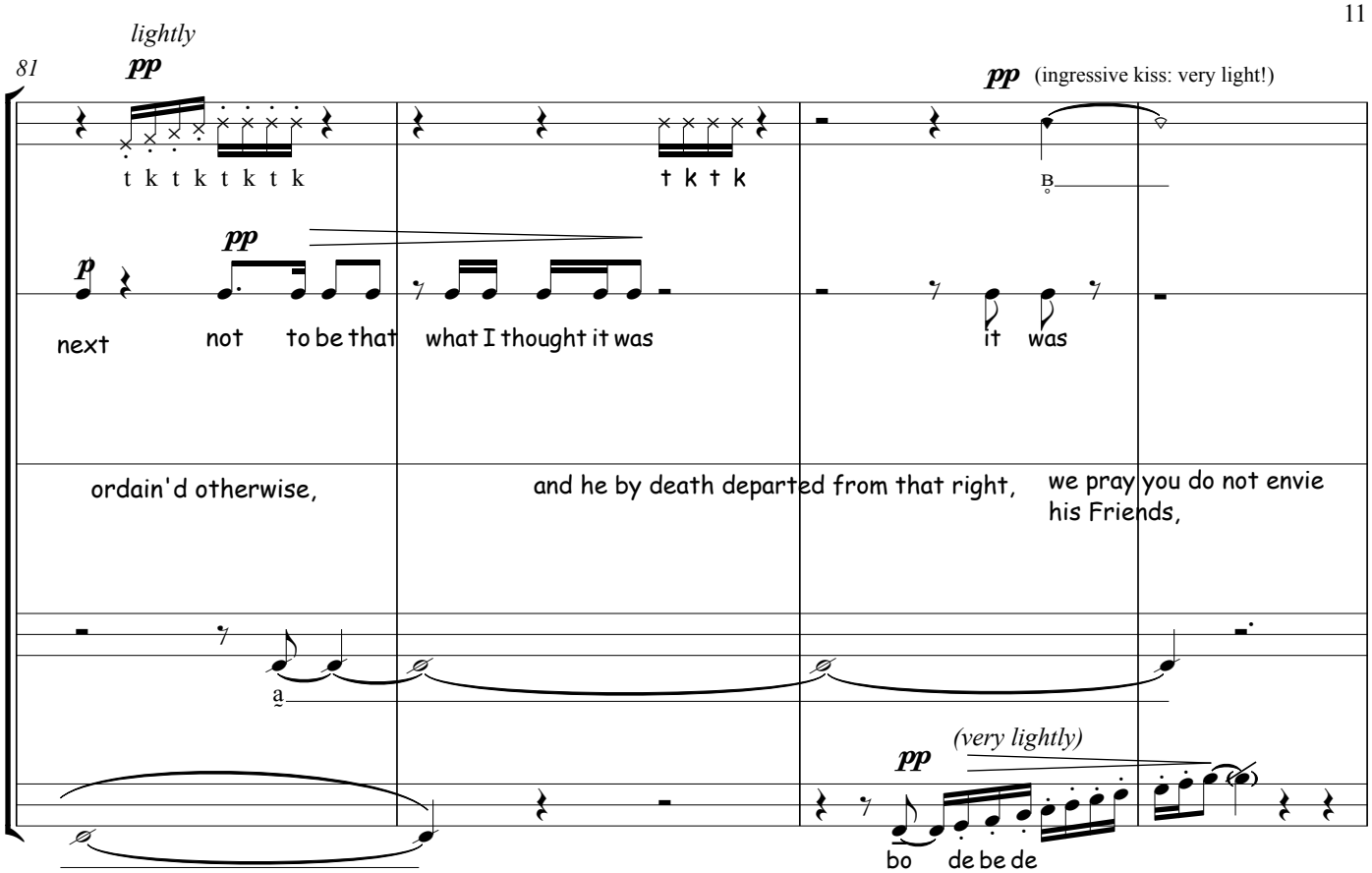
The MIA aims to maintain an archive of any and all writings which are Marxist or relevant to the understanding of Marxism and can be lawfully published. In the past, some writers who have contributed to Marxism have expressed racist, sexist or other distasteful views. The MIA generally does not “filter out” such views; if we are archiving the work of a writer, any and all of that writer’s work may be included, within the limits imposed by the availability of a willing volunteer to transcribe the works and the impact of intellectual property laws. The MIA does not endorse any of the views expressed by any of the writers included here, which are provided solely for the information of the reader.

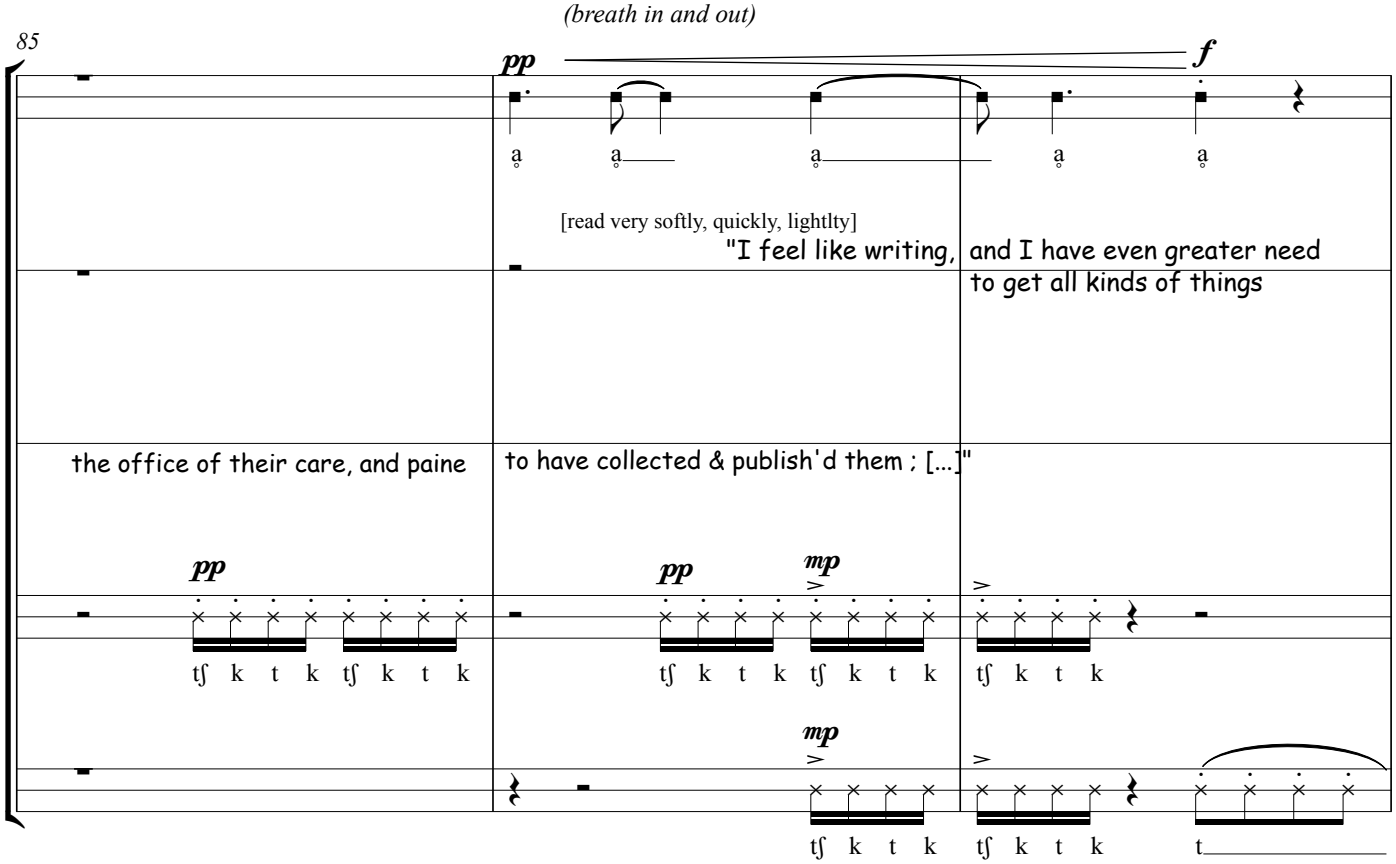

61
♩=168
D
[Whisper] (mostly holding breath,
emphasis on popping out articulation,
vowel only shapes resonance of the attack)
Ba ga de ge boo ka
ti koo ta ka ta ka t t t t
mfp
mp
p
Ze ge je ge de ba
bo p
t t t
p
(lightly)
mp
Ba
BEEP be dop Bo p
Ba BEEP Bope
(intently)
Bi dip Bi gi di ge
mf
64
(ca. minor 6th)
t t t t t t t k t k
Bo - wee - p
mf
mp
t k t k t t t t t
f
mp
t t t t
p p p
(lightly)
(tight)
Bope ba deep
Ta k
Ba t k Beep!
Ba ge de ge t k t k
mp
an-y time wai - ting w w
w wan - ting an-y time walk-ing want
mf

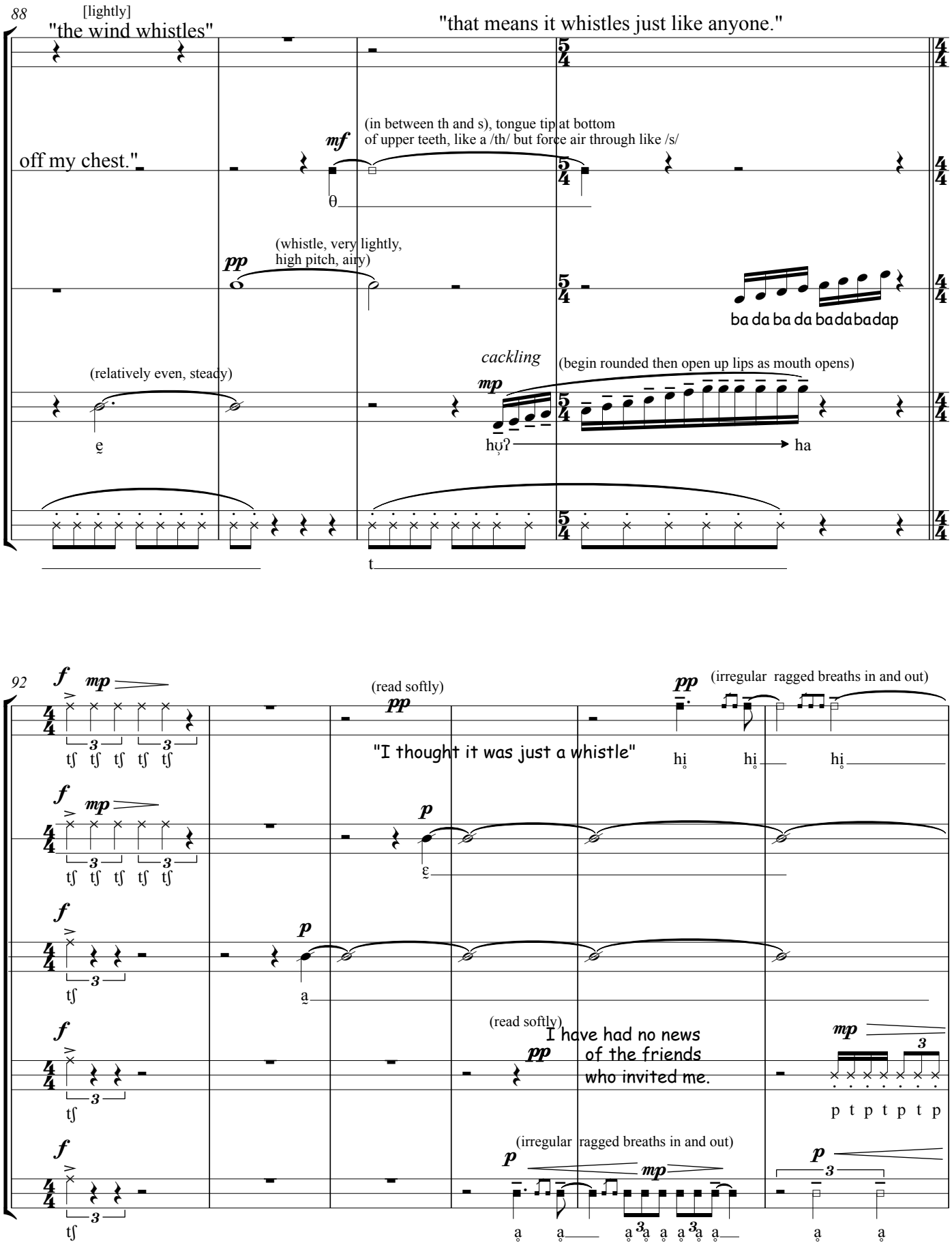

67
ti t t ta t ta t t
p p p p
ʊ p
ti t t ta t ta t t
ing what want walk-ing want ma-more"
E
♩=182
72
(energetically, but lightly)
Ze ge de Ze ge de di Je ge di ga Bo ga di ga Tak Tak Si ge di ge Bo ge de ga
(telling a story)
and wanting and wait-ing and think ing want - ing and walk - ing I - I I
(read:)
"It had bene a thing, we confesse,
(fry, lightly)
ziɹ - p p p
rʊ
ziɹ - p
ʃ

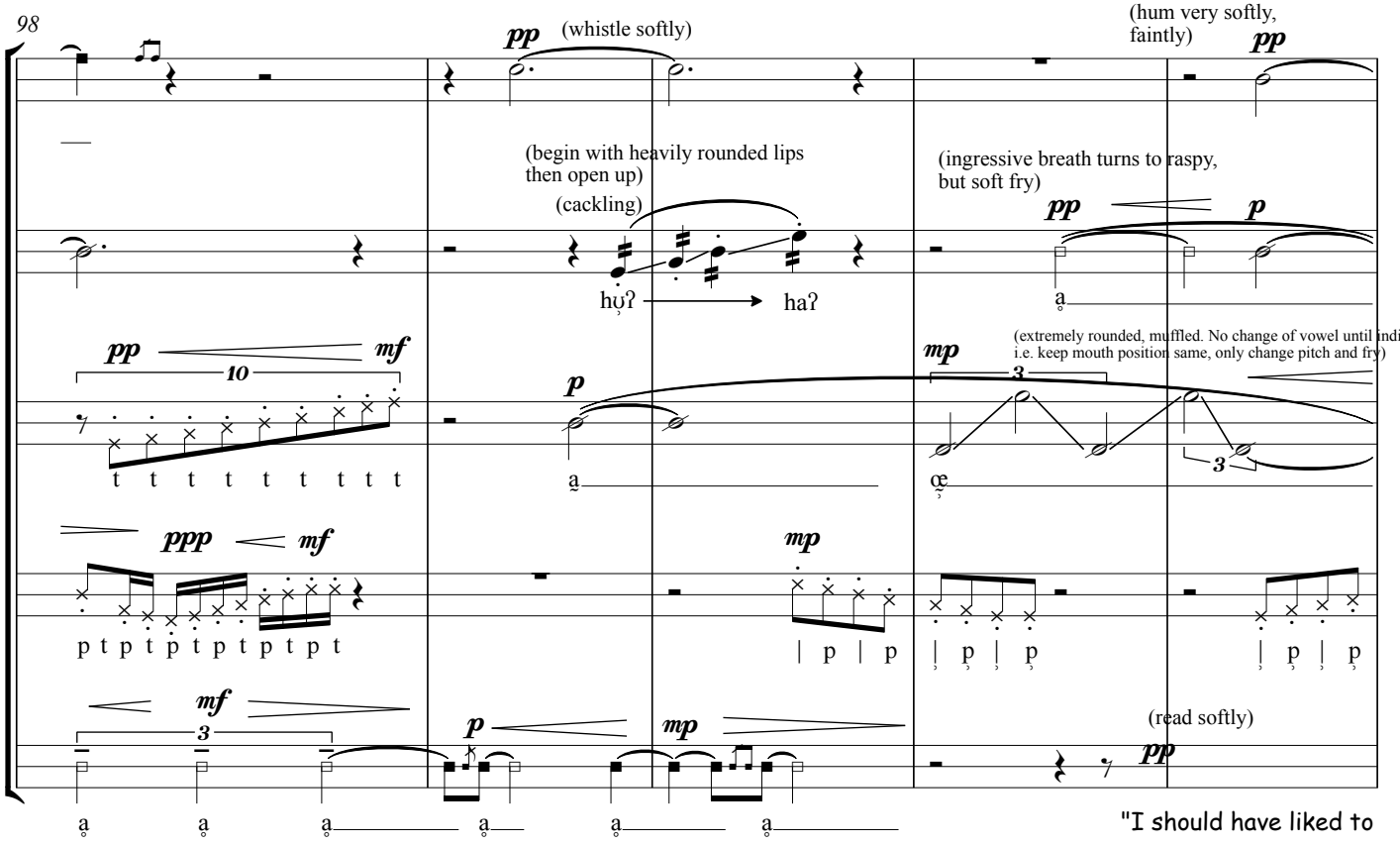

75
mf
p
mp
pp
boga de ti oh ta go te ka
Da ka da ka Ti ki ti ki
Da Dee de da Da ooh
pa t t t t t t
walk - ing came across wha ts
- - -
ts and
it s seemed yet that
worthie to have bene wished, that the Author himself
had liv'd to set forth, and overseen his owne writings;
(falsetto, sustained pitch, thin, light, nasal)
(fry)
(unstable pitch)
ñ
ñ̰
rʊ
(intoned)
zʊ - m ʒ-rʊm vʊm ʃ
k
(blur between fricative and vowel)

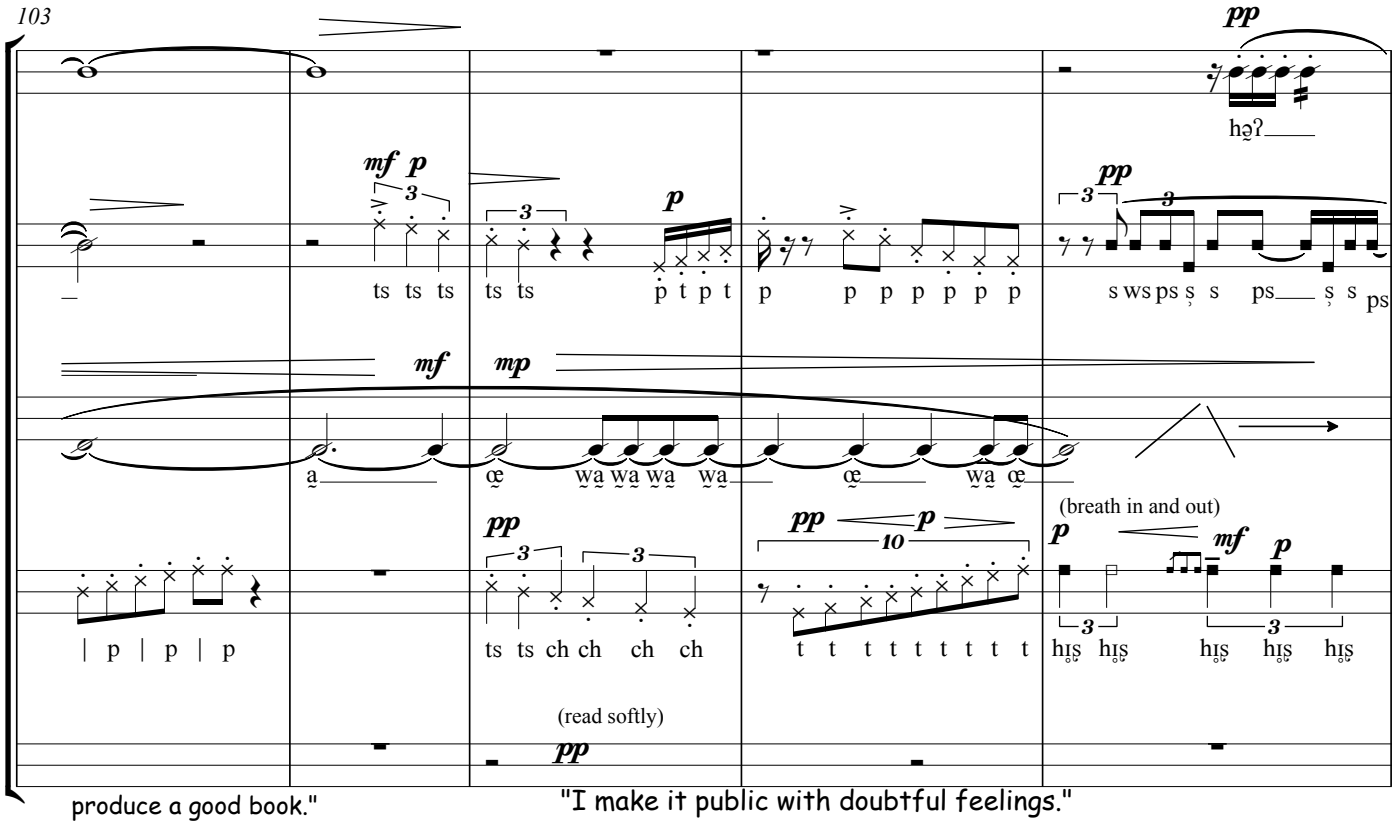

79
pp
t t t Do ba de ka Dee ooh boo ka Da ka
boo ka Ta ka ta ka t k t k
not this then this that I was
want-ing what came
But since it hath bin
n
mp
(heavily rounded lips, semi-muffled)
(falsetto)
(fry)
z
ʊ̯
(same pitch as before)

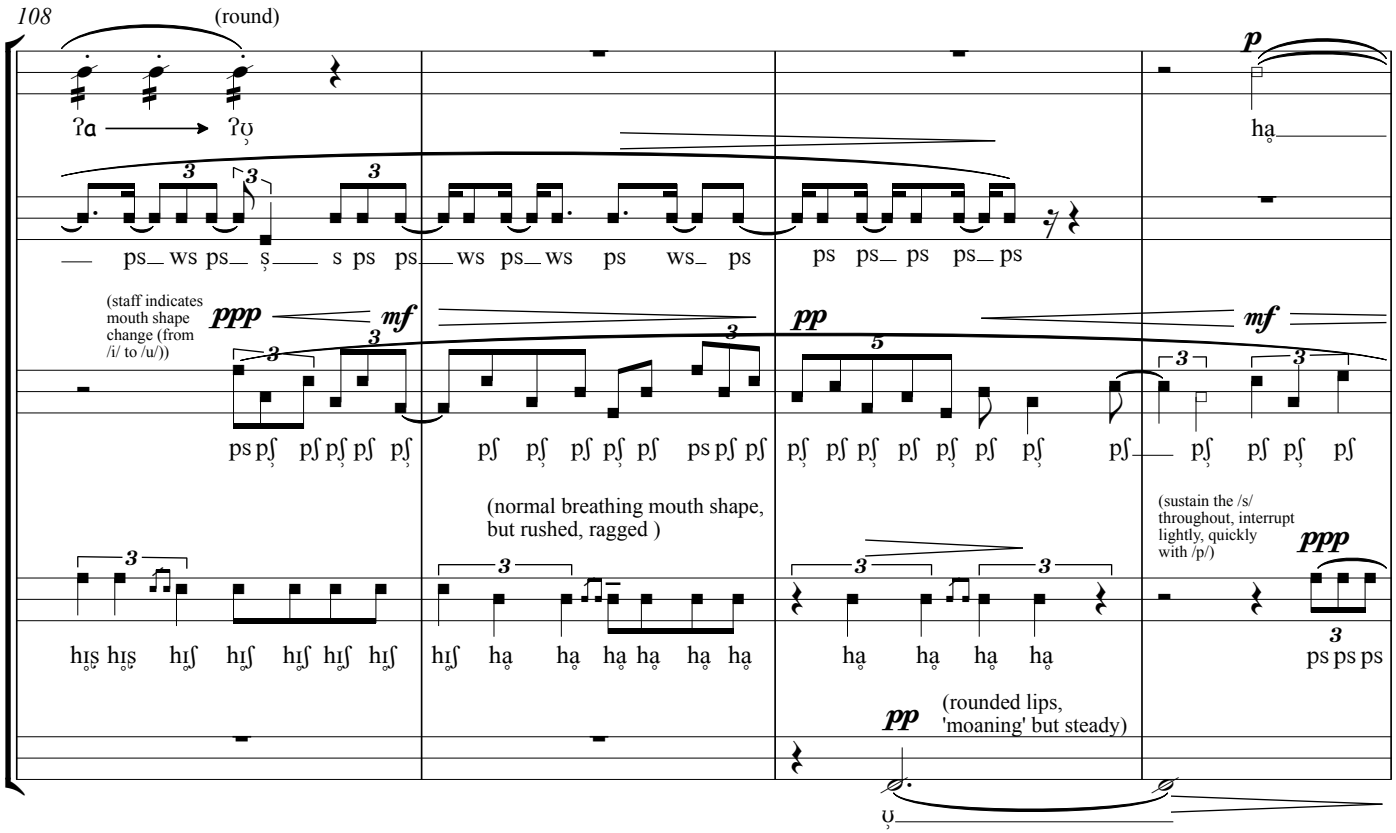

lightly
81
pp
t k t k t k t k
t k t k
pp (ingressive kiss: very light!)
p
pp
next
not
to be that
what I thought it was
it
was
ordain'd otherwise,
and he by death departed from that right,
we pray you do not envie
his Friends,
(very lightly)
pp
bo
de be de

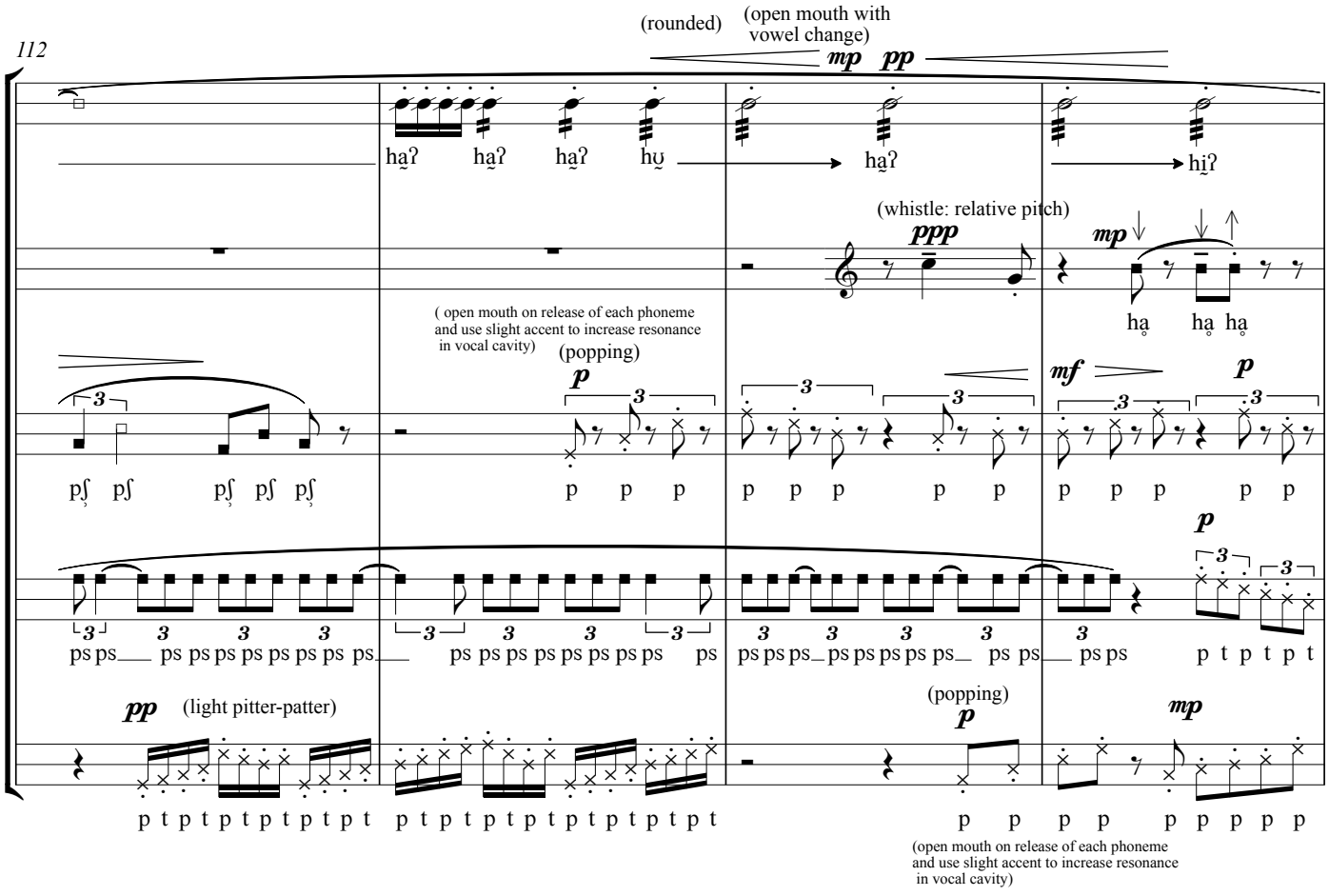

(breath in and out)
85
pp
f
[read very softly, quickly, lightlty]
"I feel like writing,
and I have even greater need
to get all kinds of things
the office of their care, and paine
to have collected & publish'd them ; [...]"
pp
tʃ k t k tʃ k t k
pp
mp
tʃ k t k tʃ k t k
tʃ k t k
mp
tʃ k t k
tʃ k t k
t

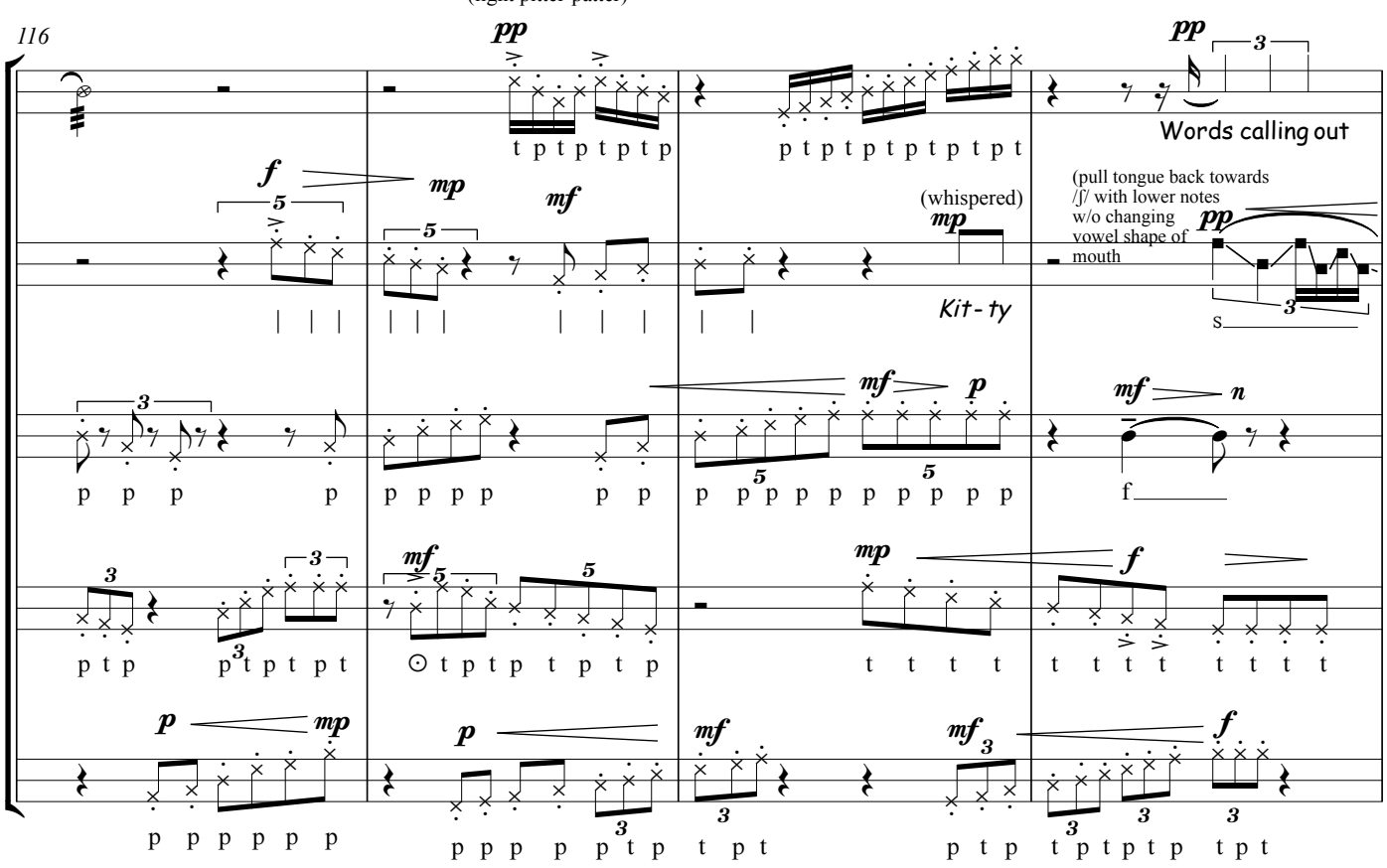

88
[lightly]
"the wind whistles"
"that means it whistles just like anyone."
off my chest."
mf
(in between th and s), tongue tip at bottom
of upper teeth, like a /th/ but force air through like /s/
θ
pp
(whistle, very lightly,
high pitch, airy)
ba da ba da ba da ba dap
(relatively even, steady)
cackling
mp
(begin rounded then open up lips as mouth opens)
ha
t
92
f
mp
(read softly)
pp
"I thought it was just a whistle"
(irregular ragged breaths in and out)
p
(read softly)
I have had no news
of the friends
who invited me.
p t p t p t p

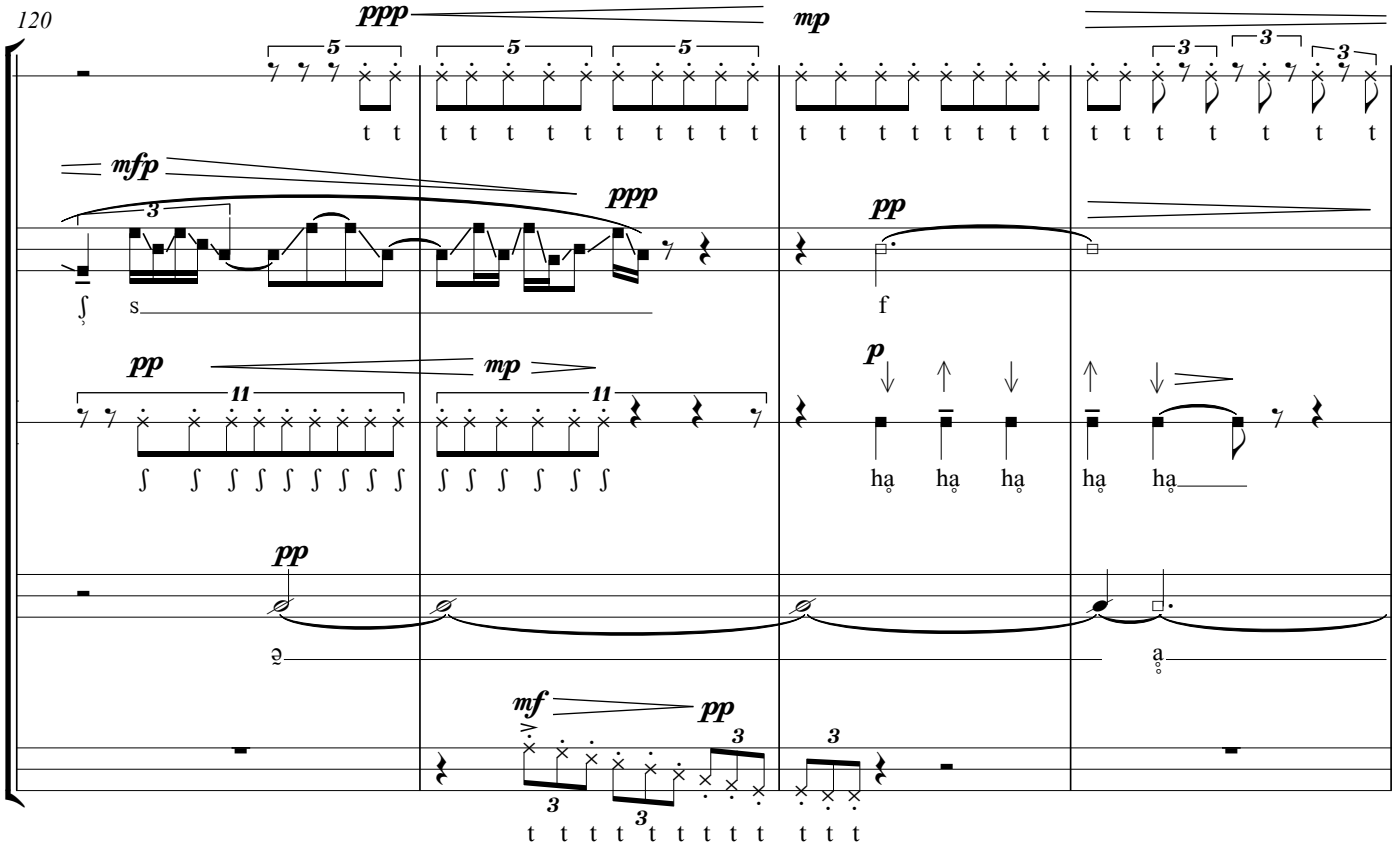

98
(whistle softly)
(hum very softly, faintly)
(begin with heavily rounded lips then open up)
(cackling)
(ingressive breath turns to raspy, but soft fry)
(extremely rounded, muffled. No change of vowel until indicated, i.e. keep mouth position same, only change pitch and fry)
(read softly)
"I should have liked to

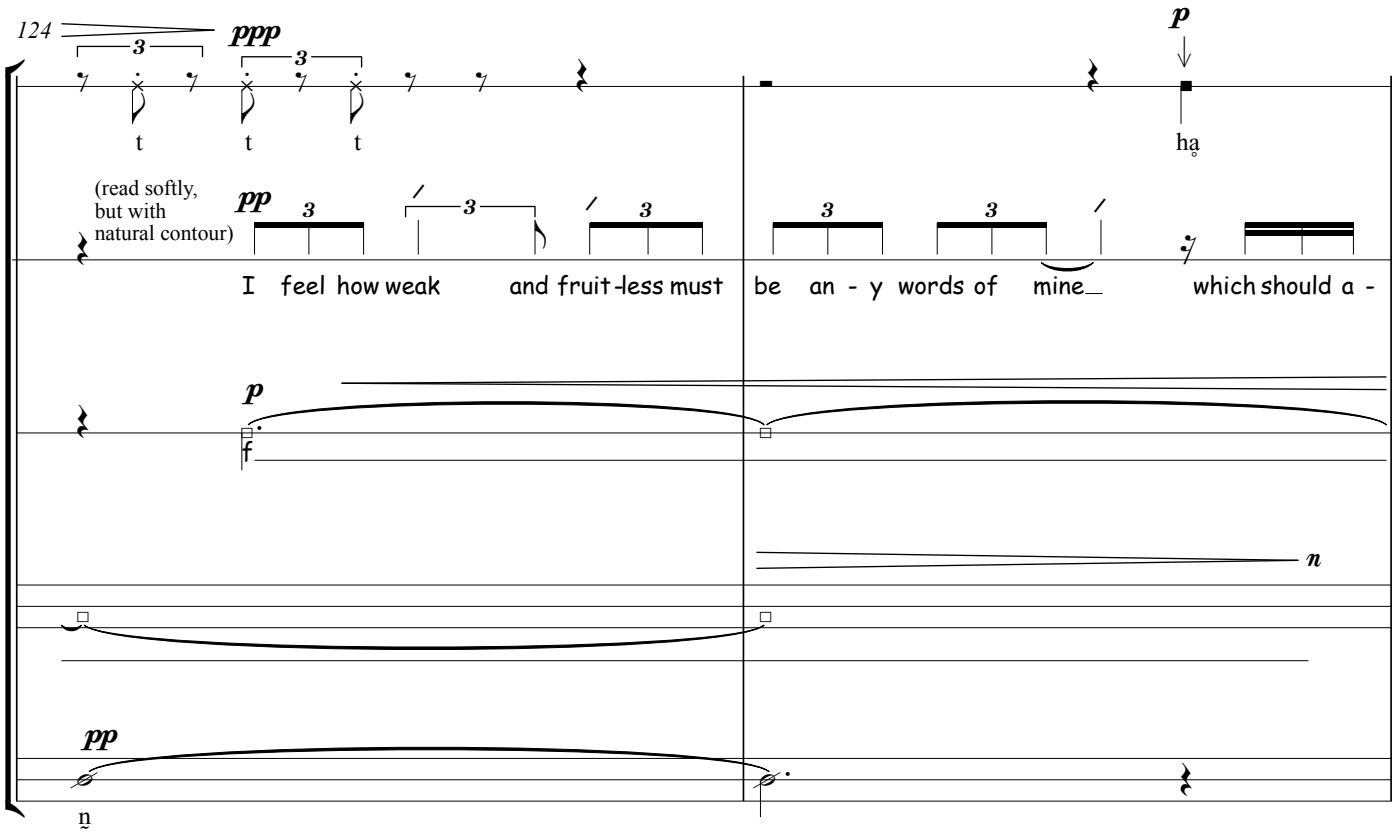

103
(breath in and out)
(read softly)
produce a good book."
"I make it public with doubtful feelings."

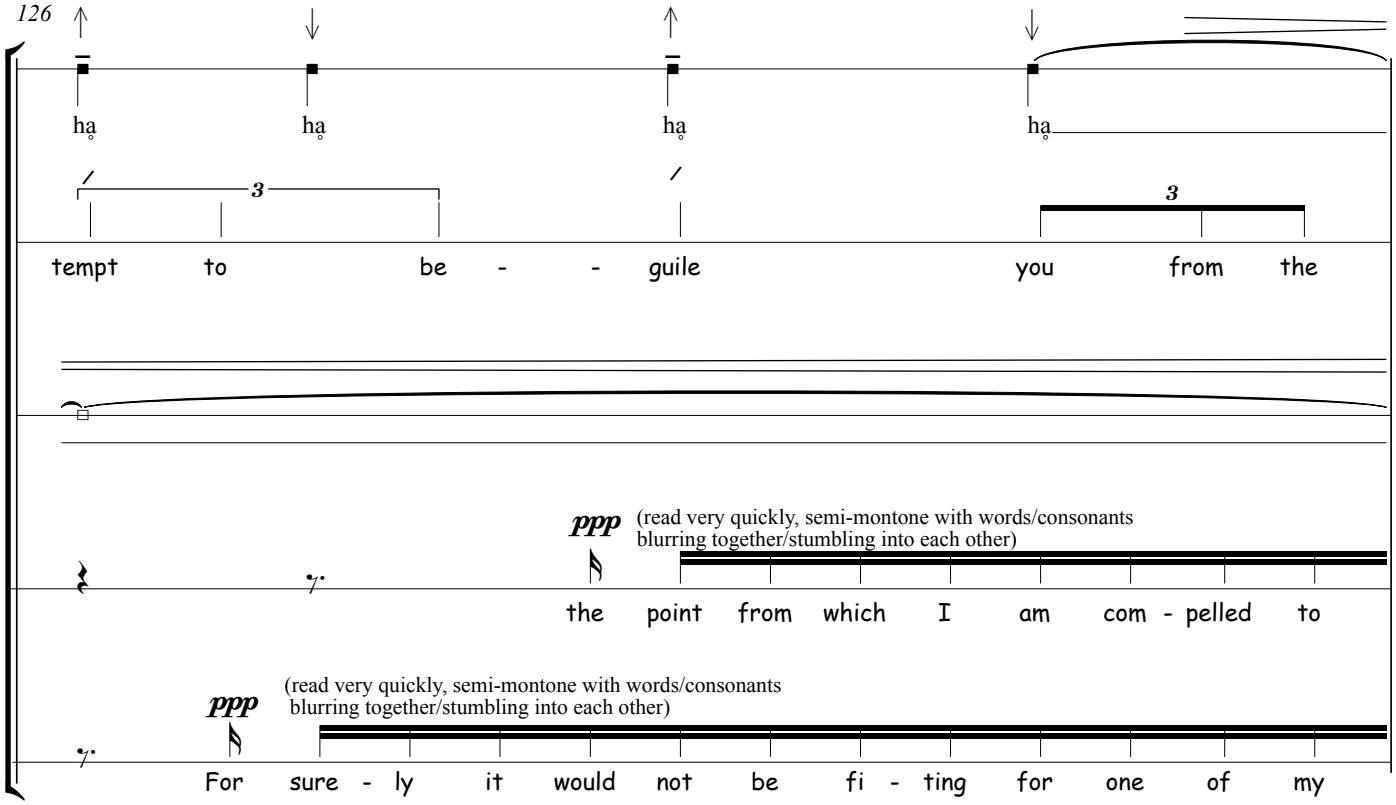

108
(round)
(staff indicates mouth shape change (from /i/ to /u/))
(normal breathing mouth shape, but rushed, ragged)
(sustain the /s/ throughout, interrupt lightly, quickly with /p/)
(rounded lips, 'moaning' but steady)


112
(rounded)
(open mouth with vowel change)
(whistle: relative pitch)
(open mouth on release of each phoneme and use slight accent to increase resonance in vocal cavity)
(popping)
(light pitter-patter)
(popping)
(open mouth on release of each phoneme and use slight accent to increase resonance in vocal cavity)


(light pitter-patter)
spoken faintly,
not in rhythm with beat
116
Words calling out
(pull tongue back towards /ʃ/ with lower notes w/o changing vowel shape of mouth
(whispered)
Kit-ty


120


124
ppp
p
t t t
ha
(read softly, but with natural contour)
pp
I feel how weak and fruit-less must be an - y words of mine which should a -
p
f
n
pp
n


126
ha ha ha ha
tempt to be - - guile you from the
ppp
(read very quickly, semi-montone with words/consonants blurring together/stumbling into each other)
the point from which I am com - pelled to
ppp
(read very quickly, semi-montone with words/consonants blurring together/stumbling into each other)
For sure - ly it would not be fi - ting for one of my

(spoken softly, lightly, simply
but clearly over the other voices) ♩=52

127

pp
like fi - re work s

3
grief of a loss so o ver whel ming

mf

p
ts

read as before:
"read him therefore and again and again"

p
ts

view them is cer tain ly not the most fav or able

ppp
t

age to come be fore you like a young ster mak ing up speech es

(rounded/ semi-pursed lips)

132

ppp
3

n< ppp >n
f

pppp
5 7
tʃ tʃ tʃ tʃ tʃ tʃ tʃ tʃ tʃ tʃ tʃ

pppp
t t t t t t

ppp
3
t

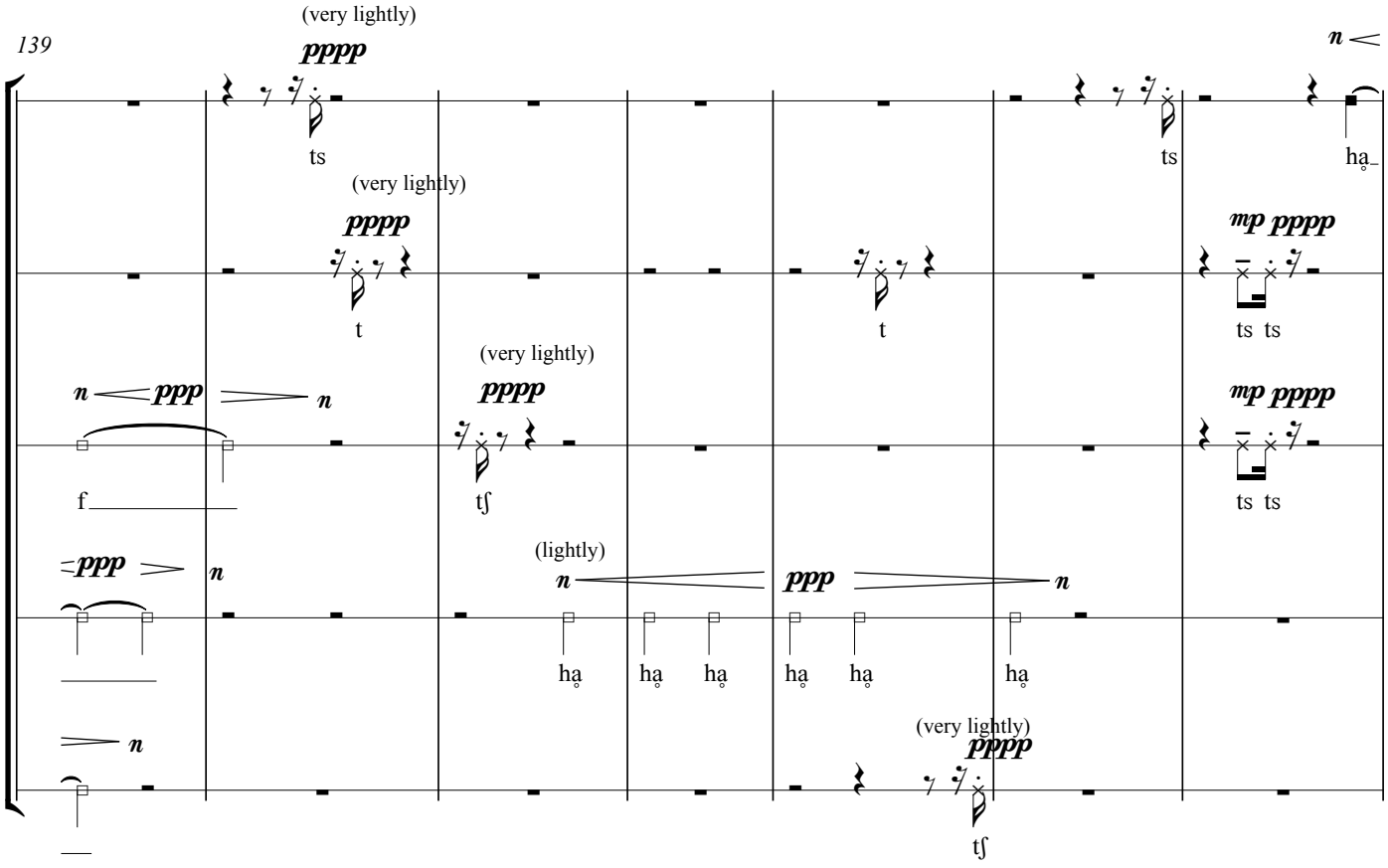
n< ppp >n
3
ha ha

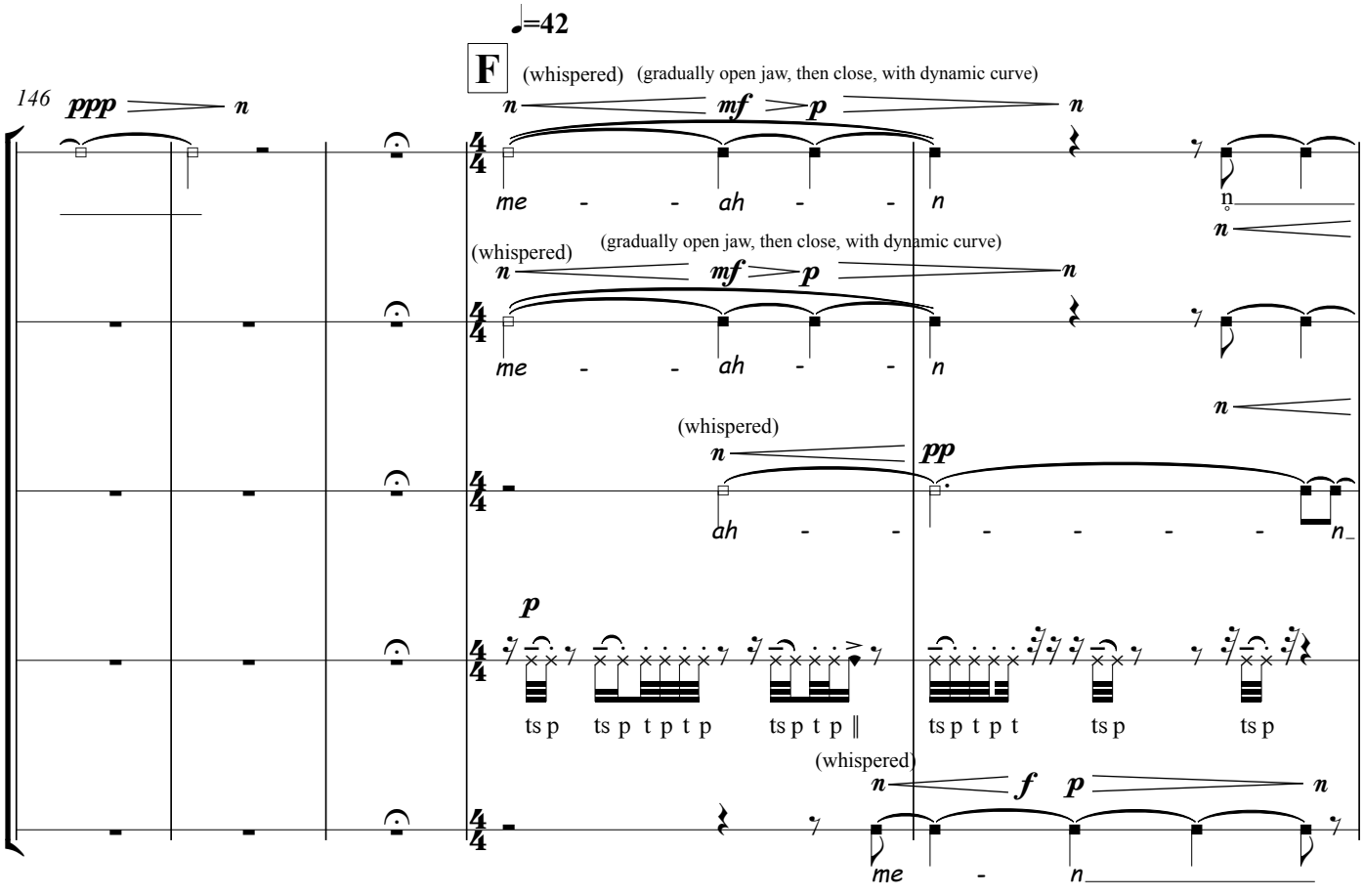
ppp >n
ha ha

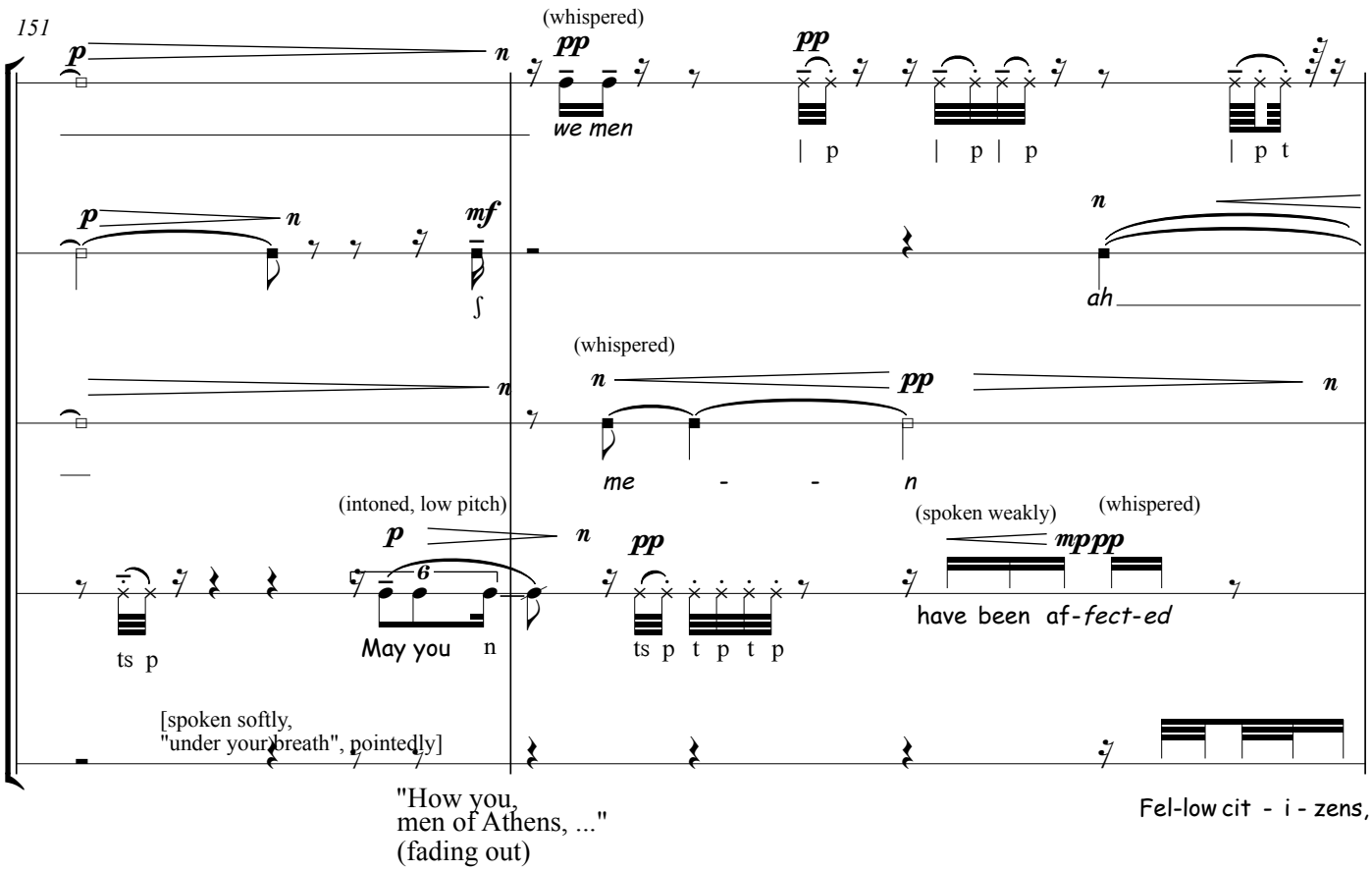
n<
f

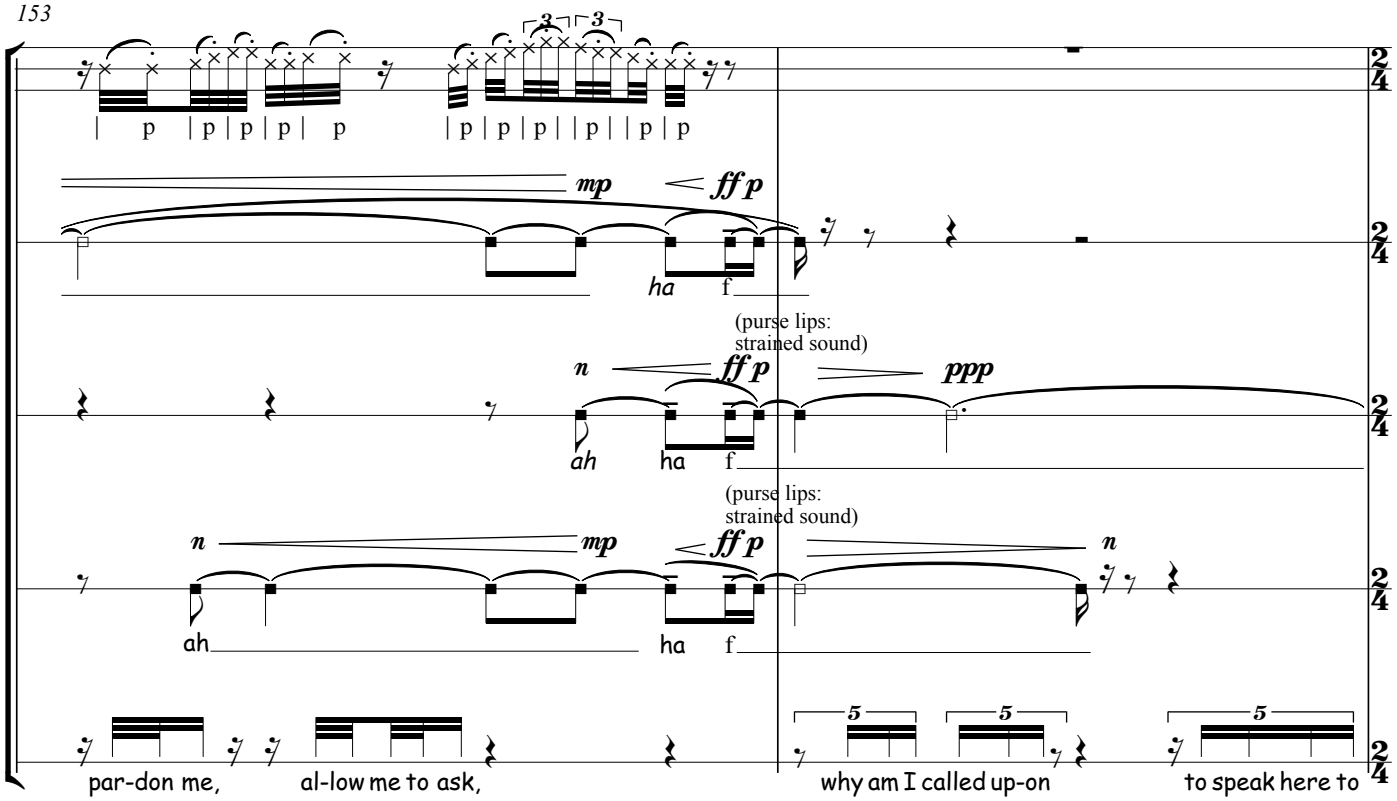
pp
3

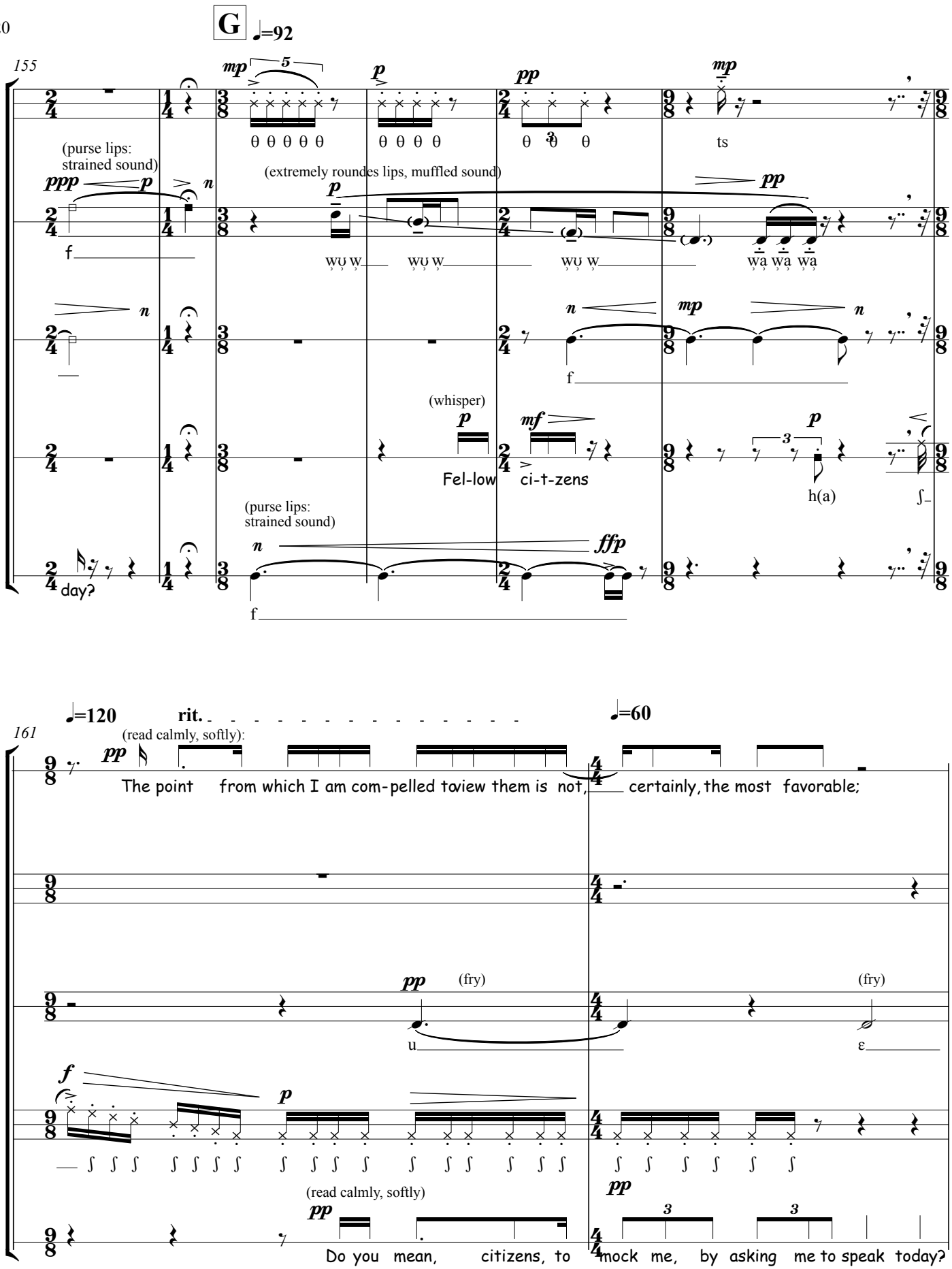
n <ppp
f

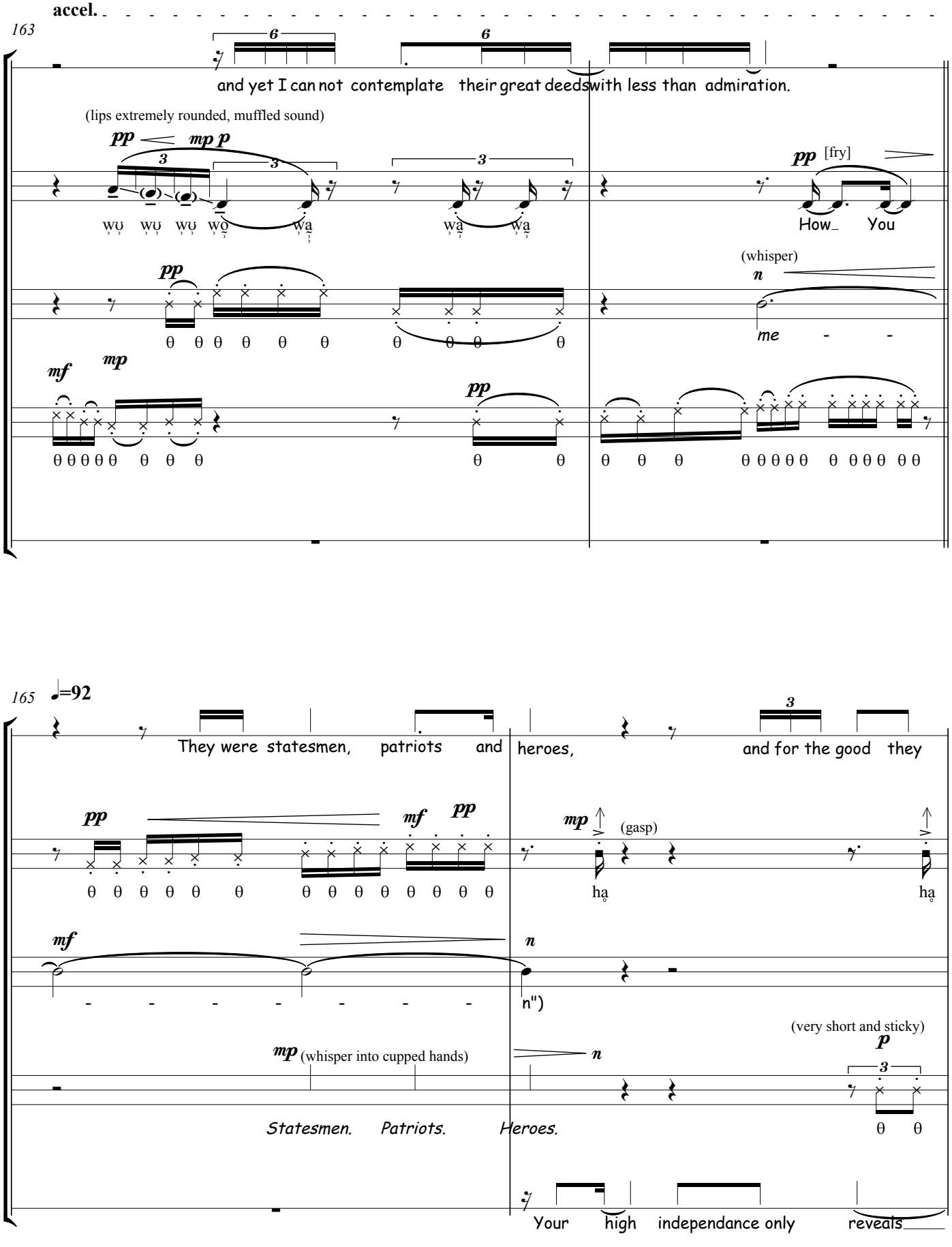

139
(very lightly)
pppp
ts
ts
ha
(very lightly)
pppp
t
t
mp pppp
ts ts
(very lightly)
pppp
tʃ
mp pppp
ts ts
ppp
f
(lightly)
ppp
ha ha ha ha ha ha
(very lightly)
pppp
tʃ

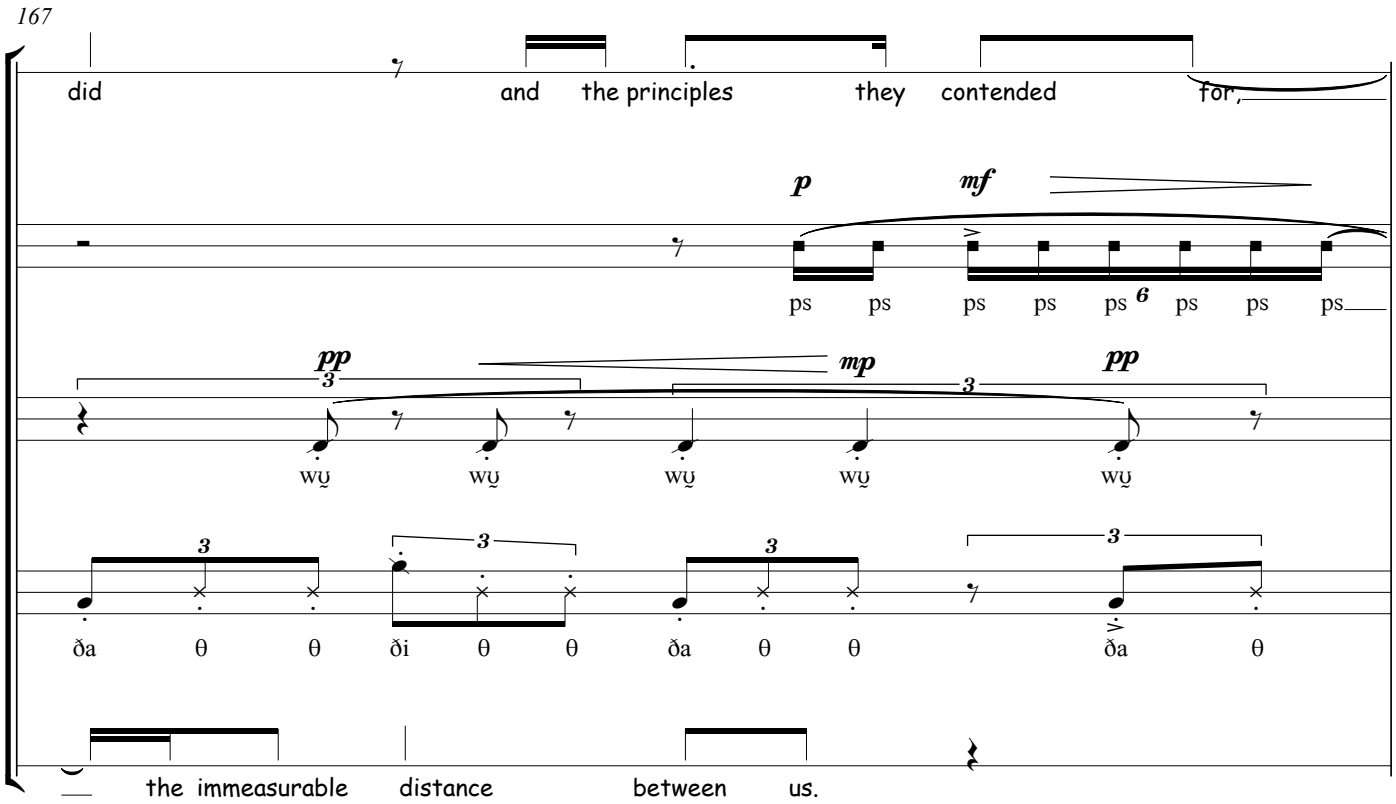

♩=42
F
146
ppp
(whispered)
(gradually open jaw, then close, with dynamic curve)
mf
p
me - - ah - - n
(whispered)
(gradually open jaw, then close, with dynamic curve)
me - - ah - - n
(whispered)
pp
ah - - - - - - n
p
ts p ts p t p t p ts p t p ‖ ts p t p t ts p ts p
(whispered)
f p
me - n

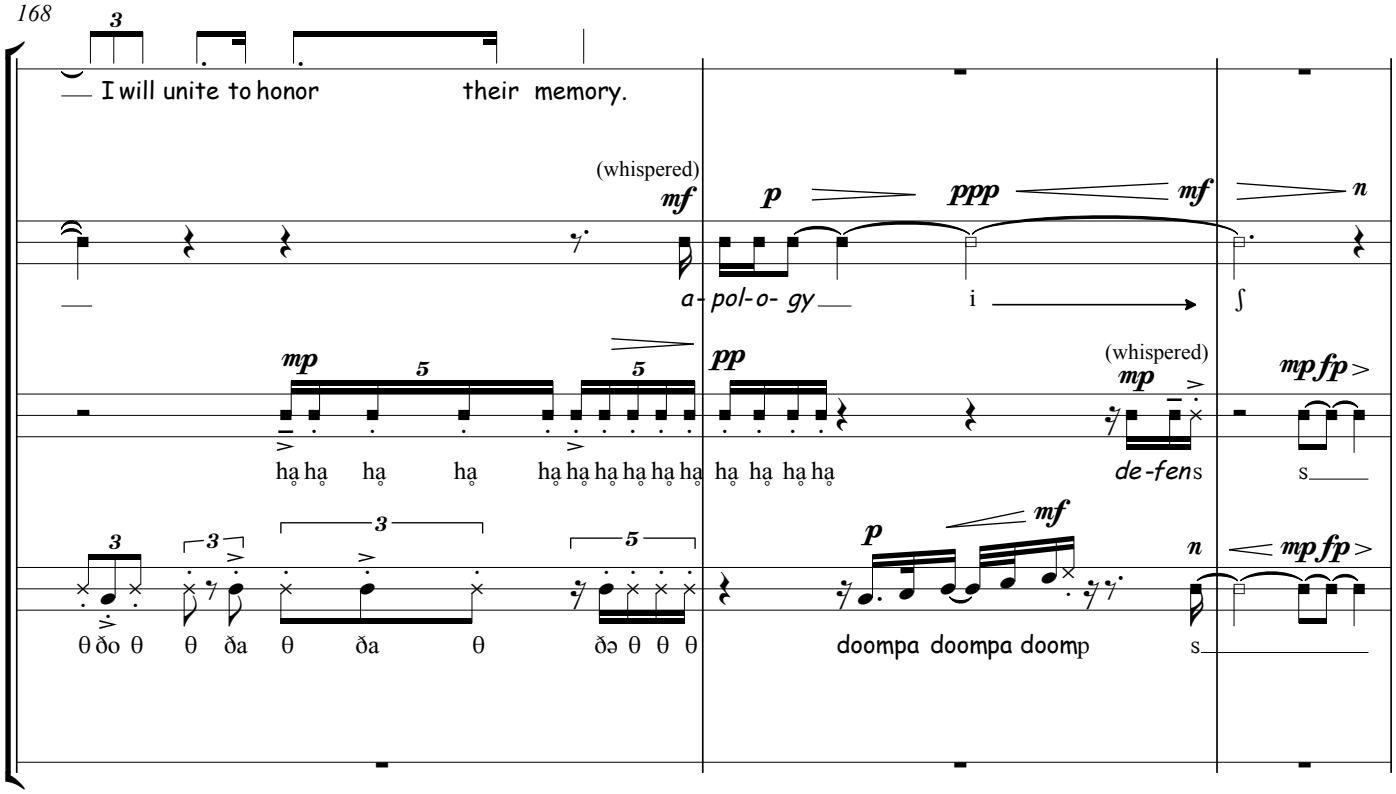

151
(whispered)
we men
(whispered)
me - - n
(intoned, low pitch)
May you n
(spoken weakly)
(whispered)
have been af-fect-ed
[spoken softly,
"under your breath", pointedly]
"How you,
men of Athens, ..."
(fading out)
Fel-low cit - i - zens,

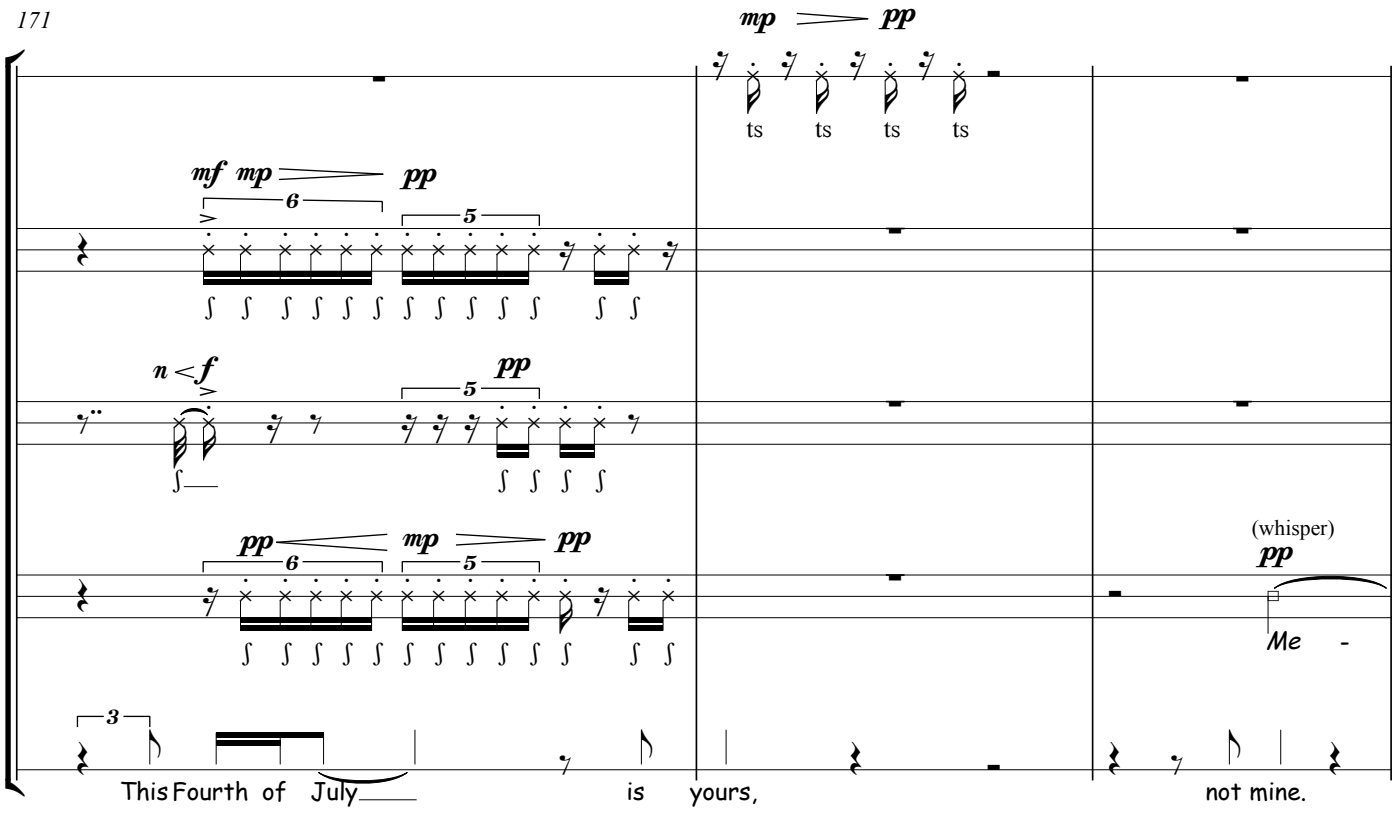

153
(purse lips:
strained sound)
(purse lips:
strained sound)
par-don me,
al-low me to ask,
why am I called up-on
to speak here to

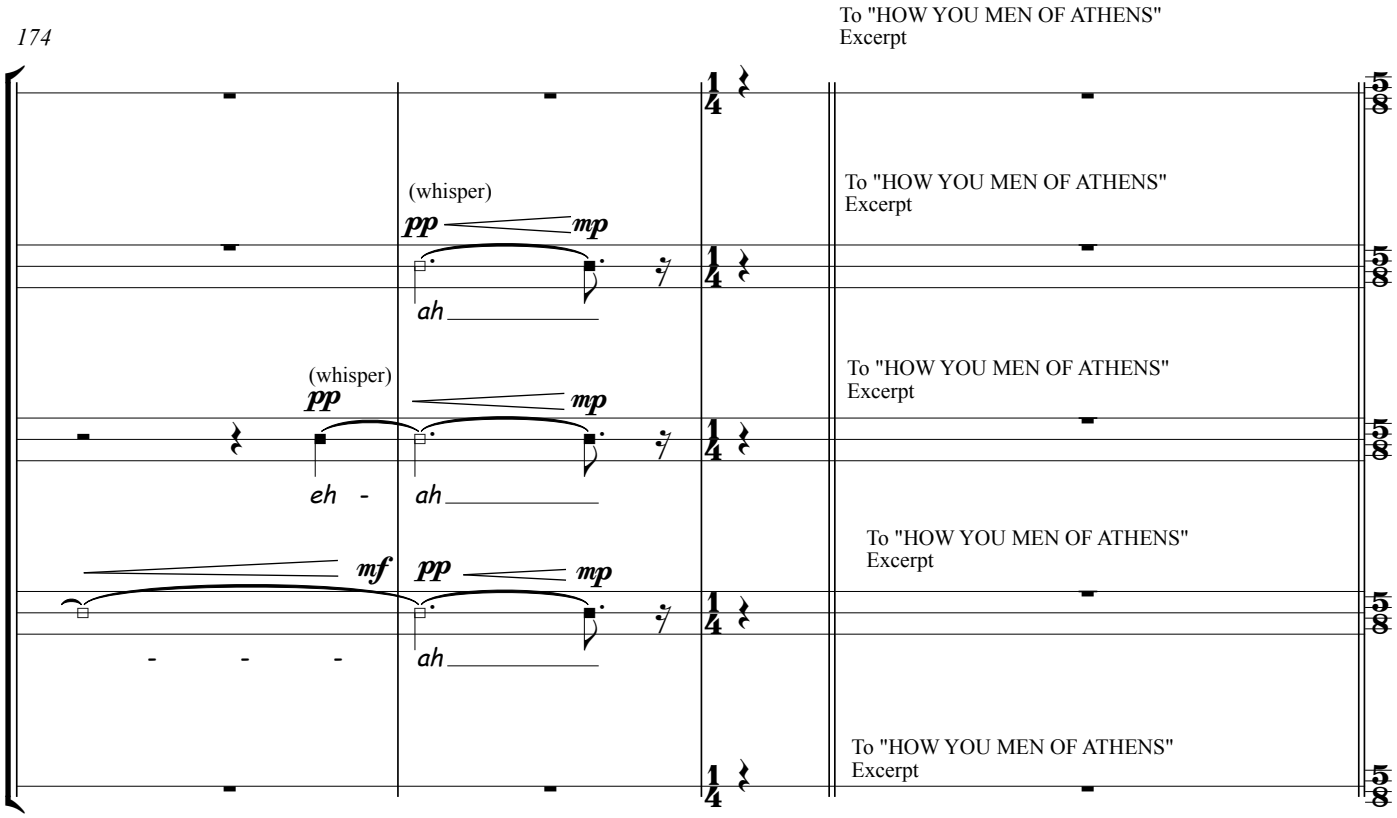

G
♩=92
155
(purse lips: strained sound)
(extremely roundes lips, muffled sound)
(whisper)
Fel-low ci-t-zens
h(a)
(purse lips: strained sound)
day?
ts
♩=120
rit.
♩=60
161
(read calmly, softly):
The point from which I am com-pelled toview them is not, certainly, the most favorable;
(fry)
(fry)
(read calmly, softly)
Do you mean, citizens, to mock me, by asking me to speak today?


accel.
163
and yet I can not contemplate their great deeds with less than admiration.
(lips extremely rounded, muffled sound)
pp
mp p
pp [fry]
How_ You
(whisper)
n
me - -
mf
mp
pp
165
♩=92
They were statesmen, patriots and heroes, and for the good they
pp
mf
pp
mp (gasp)
ha
ha
mf
n
- - - - - - -
n")
(very short and sticky)
p
mp (whisper into cupped hands)
n
Statesmen. Patriots. Heroes.
Your high independance only reveals


167
did
and the principles
they contended
for,
p
mf
ps ps ps ps ps 6 ps ps ps
pp
3
mp
pp
wu̯ wu̯ wu̯ wu̯ wu̯
ða θ θ ði θ θ ða θ θ ða θ
the immeasurable distance
between
us.


168
I will unite to honor
their memory.
(whispered)
mf
p
ppp
mf
n
a- pol-o- gy
i
ʃ
mp
5
pp
(whispered)
mp
mp fp
hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ hạ
de-fens
s
θ ðo θ θ ða θ ða θ ðə θ θ θ
p
mf
n
mp fp
doompa doompa doomp
s


171
mp pp
ts ts ts ts
mf mp pp
6
5
n f
pp
5
pp mp pp
6
5
(whisper)
pp
Me -
3
This Fourth of July
is yours,
not mine.


174
To "HOW YOU MEN OF ATHENS"
Excerpt
(whisper)
pp mp
ah
(whisper)
pp mp
eh - ah
mf pp mp
- - -
ah
To "HOW YOU MEN OF ATHENS"
Excerpt
To "HOW YOU MEN OF ATHENS"
Excerpt
To "HOW YOU MEN OF ATHENS"
Excerpt
To "HOW YOU MEN OF ATHENS"
Excerpt

{Read softly, somewhat slowly, listening to one another}

[V1]: "How you, men of Athen" /s/ *("my accusers, I do not")*

p (> n) pp

{half-whispered}

[V2]: "you, men of Athens, have" huh hu- hu- hu- hu- "I do not know; but"

mp pp {calmly}

{almost accusingly} {quasi stuttuering, slowly, softly} mp

[V3]: "men of Athens, have been" "accusers, I do not know"

mp mp

{smile} {frown}

[V4]: "of Athens, have been affected" "my accusers, I do not"

mp p < mp p

[V5]: "Athens, have been affected by my accusers, I do"

= 168

[V1]:

/s/ /r/

mp p

p

[V2]: "hu- hu- h- hu-"

{breathy puffs, irregular lengths}

[V3]: I, for my part, almost forgot my own identity, so persuasively did they talk; and yet

mp

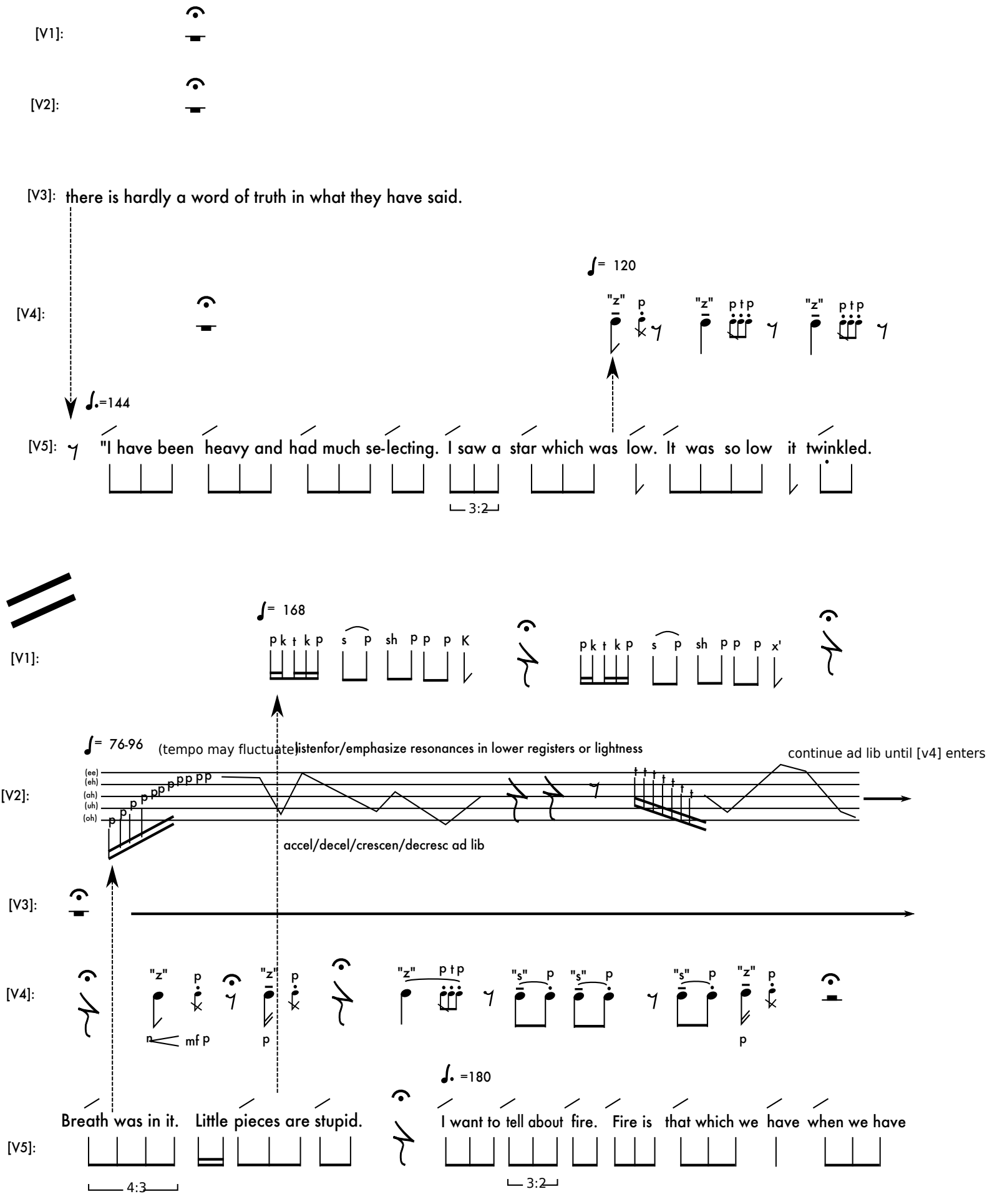
{Read suddenly somewhat faster, more confidently, than before}

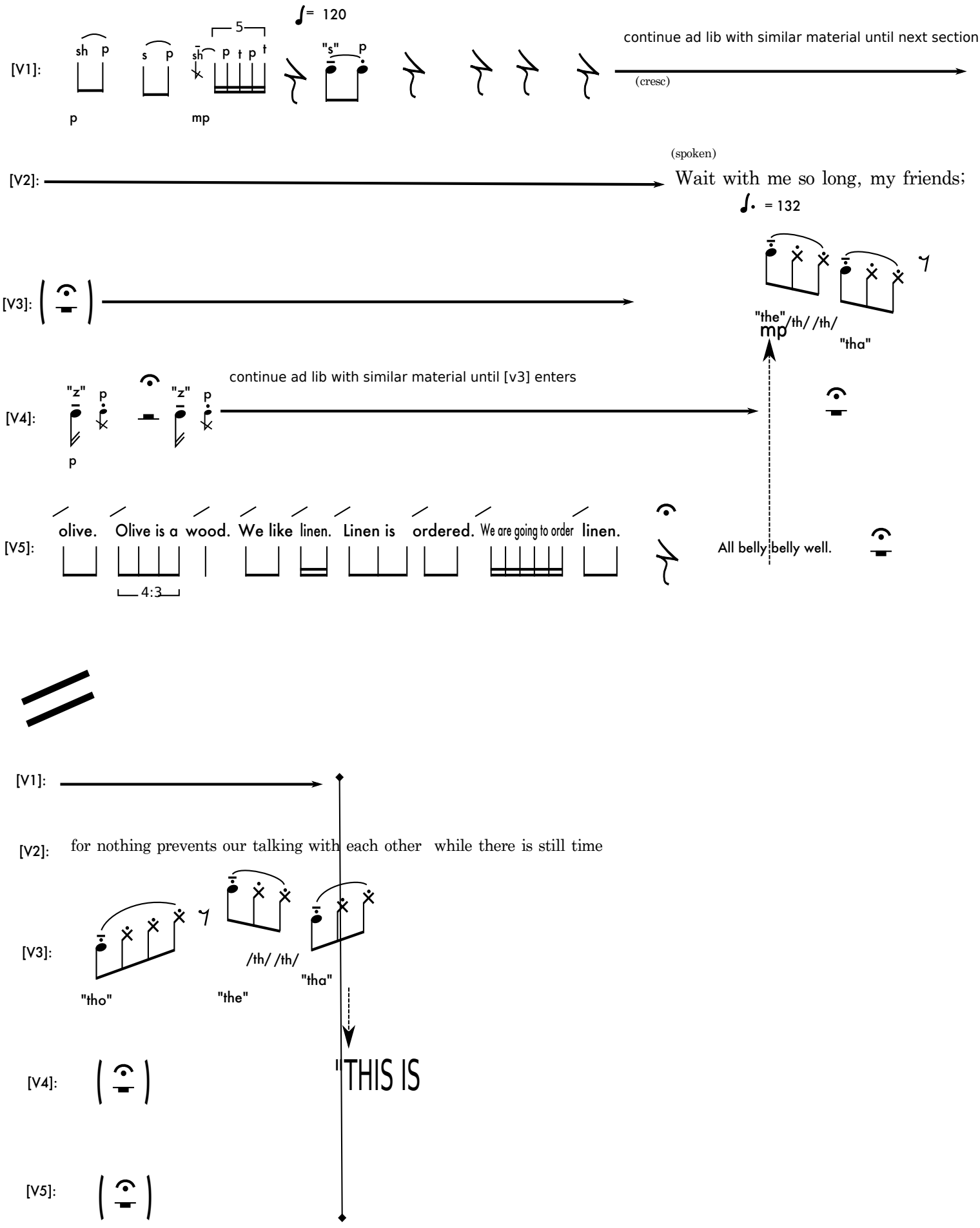
[V4]:

[V5]:

("ha"):

n mp


[V1]:
[V2]:
[V3]: there is hardly a word of truth in what they have said.
[V4]:
♩= 120
"z" p
"z" p t p
"z" p t p
♩.=144
[V5]: "I have been heavy and had much se-lecting. I saw a star which was low. It was so low it twinkled.
3:2
[V1]:
♩= 168
p k t k p s p sh p p p K
p k t k p s p sh p p p x'
[V2]:
♩= 76-96
(tempo may fluctuate)
listenfor/emphasize resonances in lower registers or lightness
continue ad lib until [v4] enters
(ee)
(eh)
(ah)
(uh)
(oh)
accel/decel/crescen/decresc ad lib
[V3]:
[V4]:
"z" p
"z" p
"z" p t p
"s" p
"s" p
"s" p
"z" p
mf p
p
p
[V5]:
♩. =180
Breath was in it. Little pieces are stupid.
I want to tell about fire. Fire is that which we have when we have
4:3
3:2


= 120
[V1]:
sh p
s p
sh p t p t
5
"s" p
p
mp
continue ad lib with similar material until next section
(cresc)
(spoken)
[V2]:
Wait with me so long, my friends;
= 132
[V3]:
"the" /th/ /th/
mp
"tha"
[V4]:
"z" p
"z" p
p
continue ad lib with similar material until [v3] enters
[V5]:
olive. Olive is a wood. We like linen. Linen is ordered. We are going to order linen.
4:3
All belly belly well.
[V1]:
[V2]:
for nothing prevents our talking with each other while there is still time
[V3]:
"tho"
"the"
/th/ /th/
"tha"
[V4]:
"THIS IS
[V5]:

H

♩=172

(Spoken, confidently)

"This is that the-"

(continued from previous)

"...while there is still time"

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

This IS the baji-ga-da-ba that k I k the that THESE are not the that these ARE NOT the k

p (fry)

w w w wa - w w w wa da p w

(spoken, confidently)
(begin where indicated and continue at normal speaking speed)

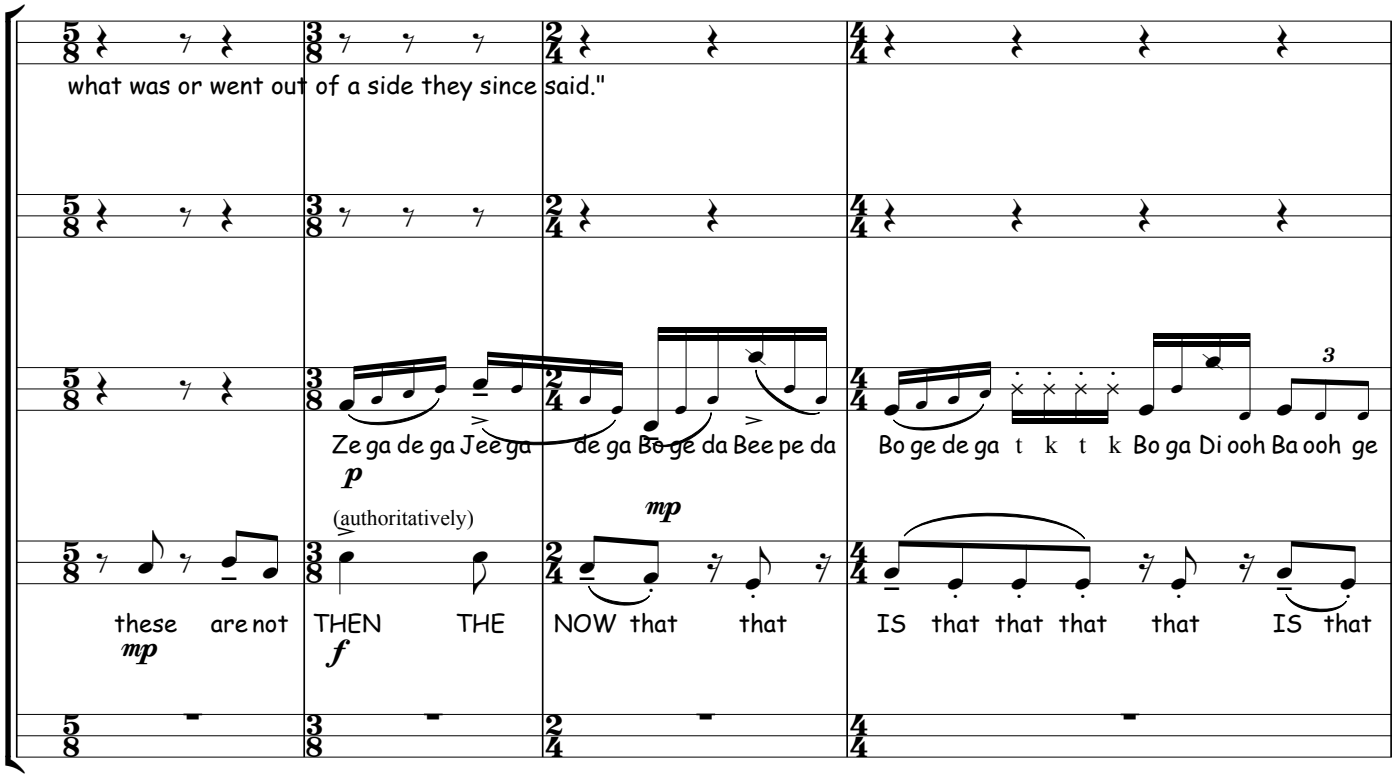
"This is that these are not then the now though thought

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

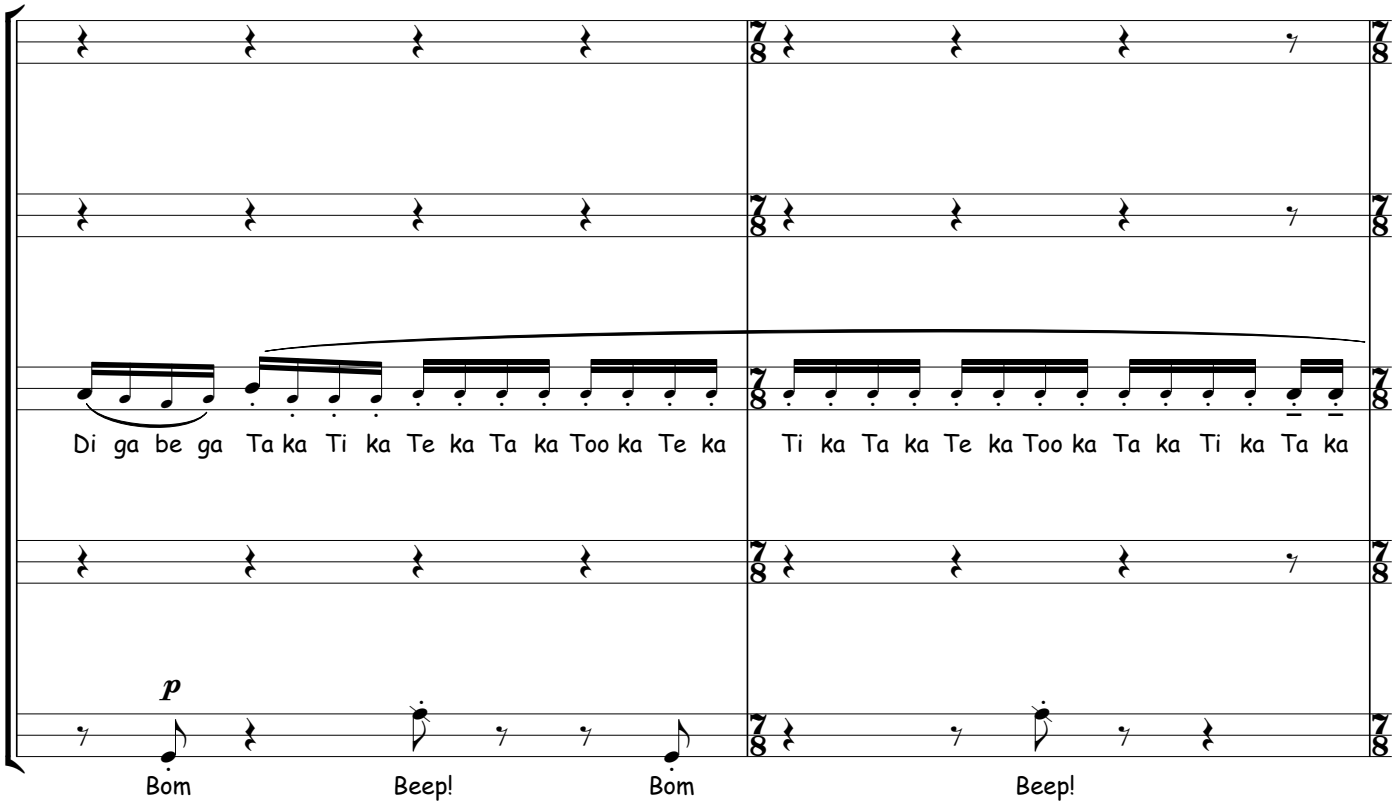
Ah k p Tay b Da wa wa wa I k I k I I k p I I k I k I I can not

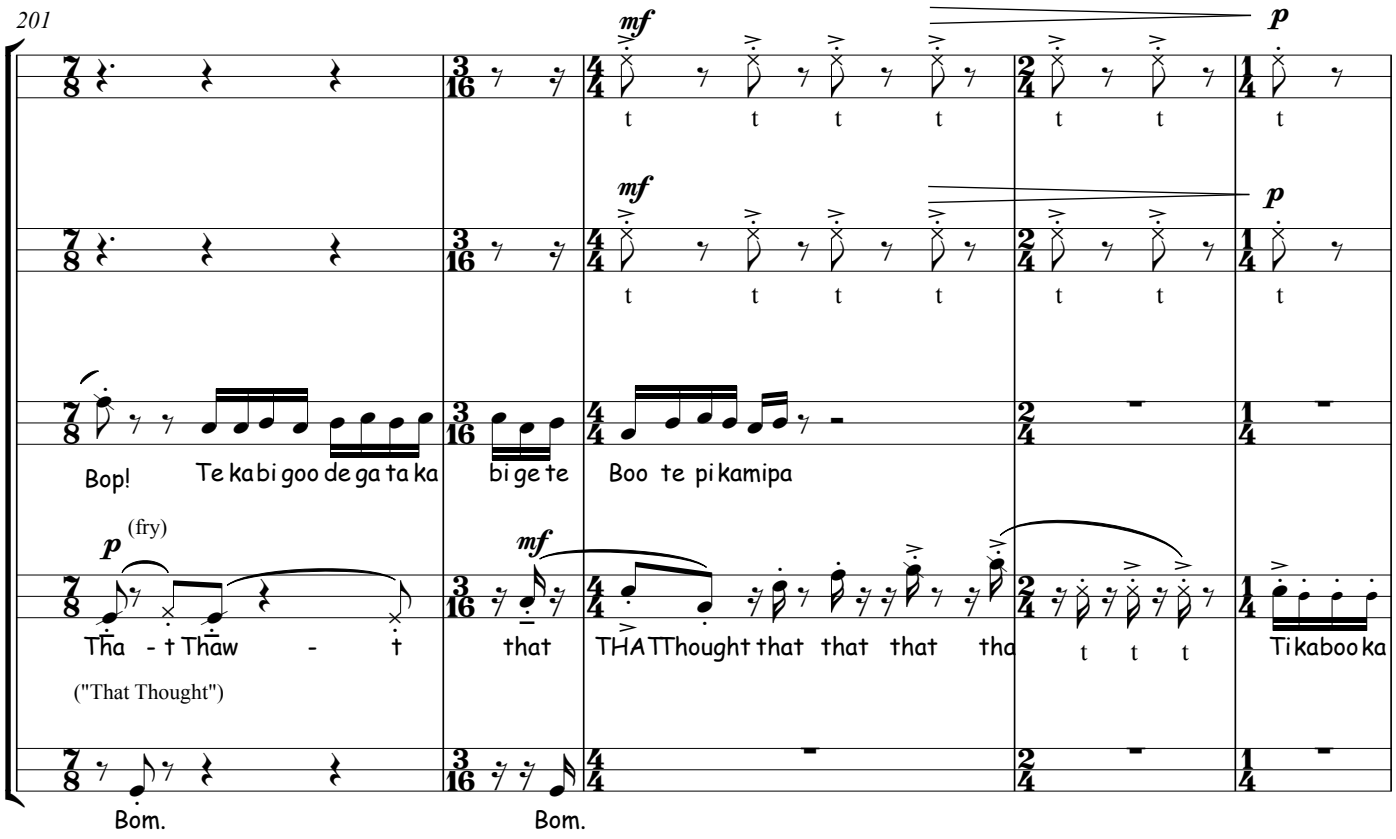
w wa d p wa d p w w w w w

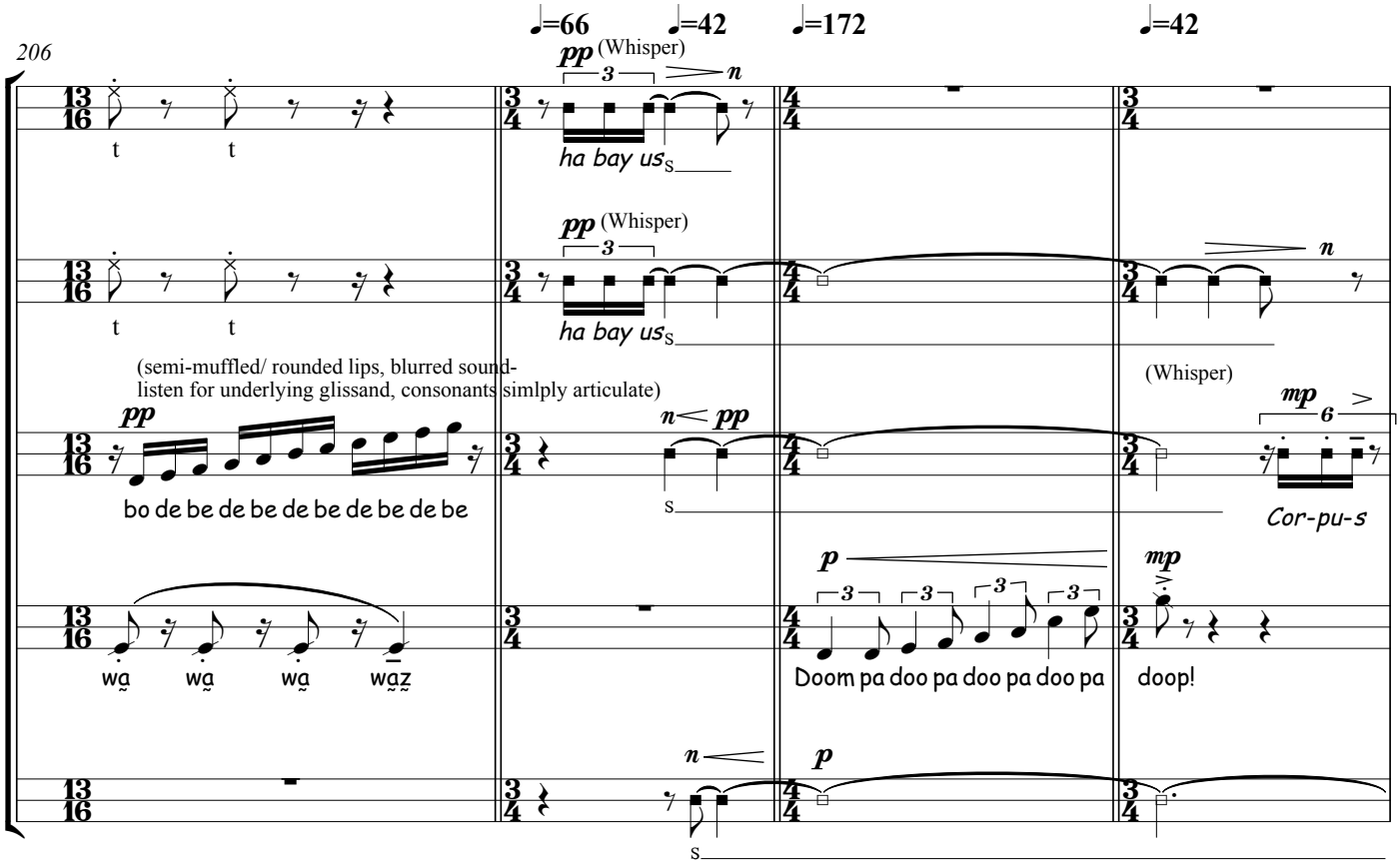
195

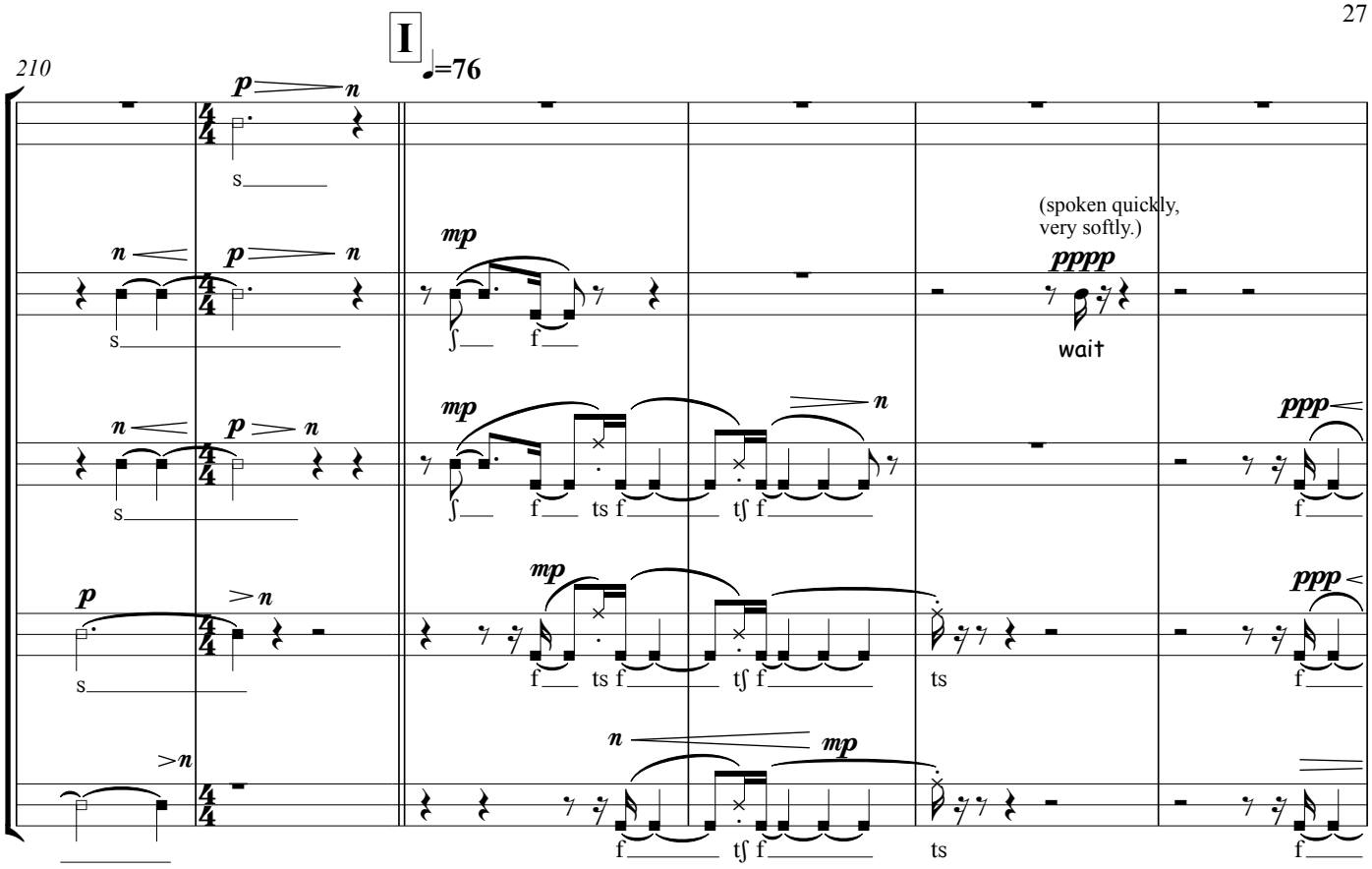

what was or went out of a side they since said."
Ze ga de ga Jee ga de ga Bo ge da Bee pe da
Bo ge de ga t k t k Bo ga Di ooh Ba ooh ge
p
(authoritatively)
mp
these are not
mp
THEN THE
f
NOW that that
IS that that that that IS that

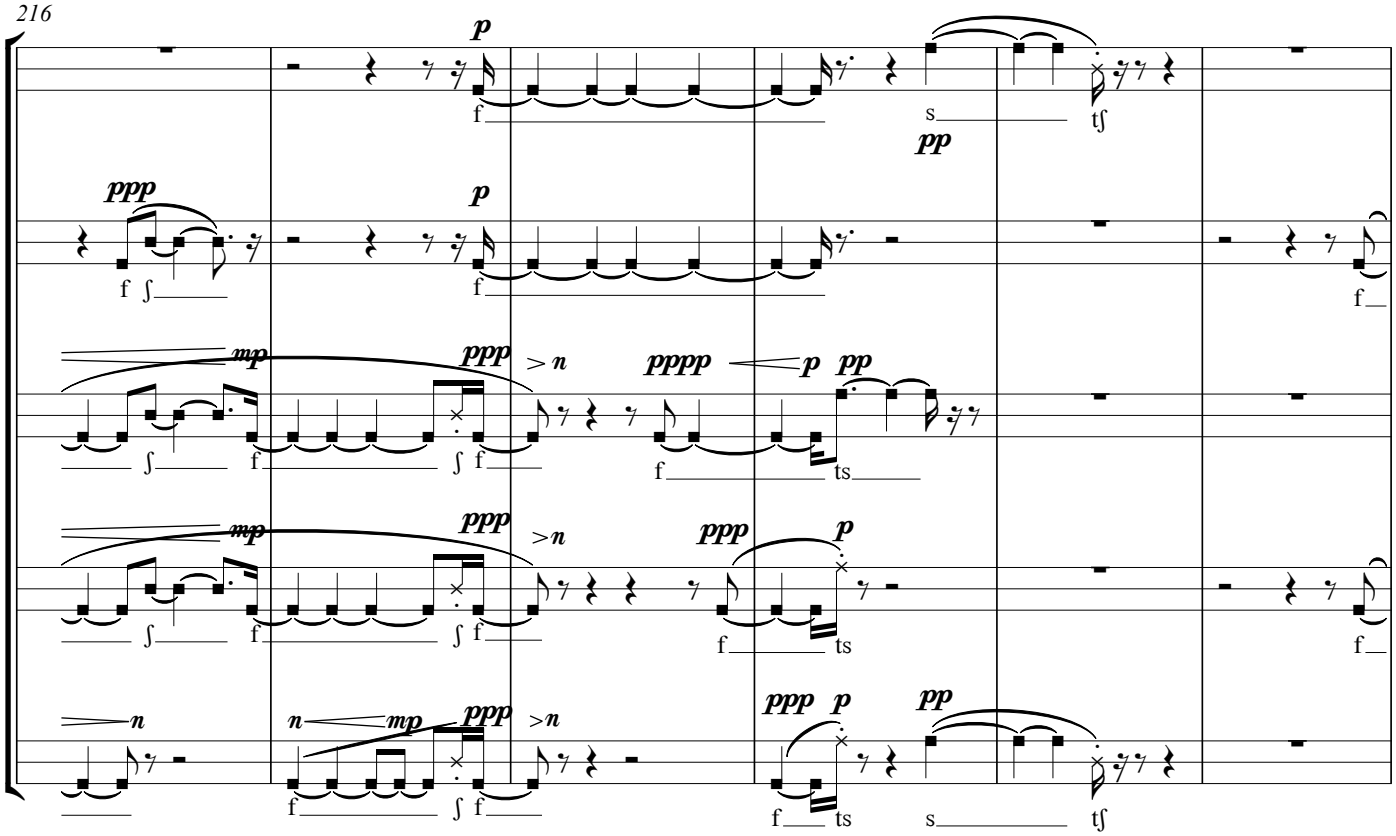
199

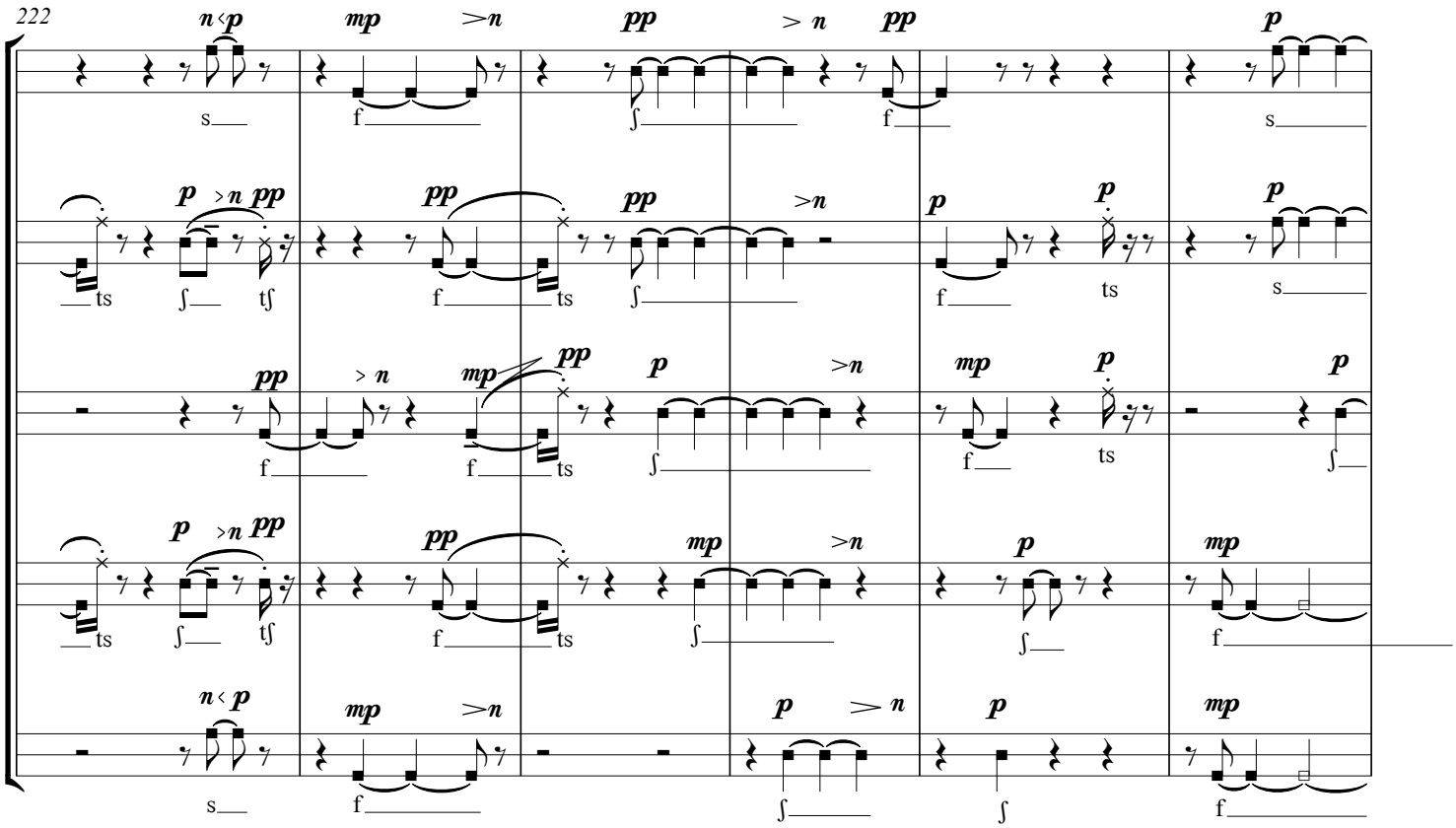

Di ga be ga Ta ka Ti ka Te ka Ta ka Too ka Te ka
Ti ka Ta ka Te ka Too ka Ta ka Ti ka Ta ka
p
Bom
Beep!
Bom
Beep!


201
mf
p
t t t t t t t
Bop!
Te ka bi goo de ga ta ka
bi ge te
Boo te pi kamipa
(fry)
Tha - t Thaw - t
that
THA TThought that that that tha
Ti kaboo ka
("That Thought")
Bom.
Bom.

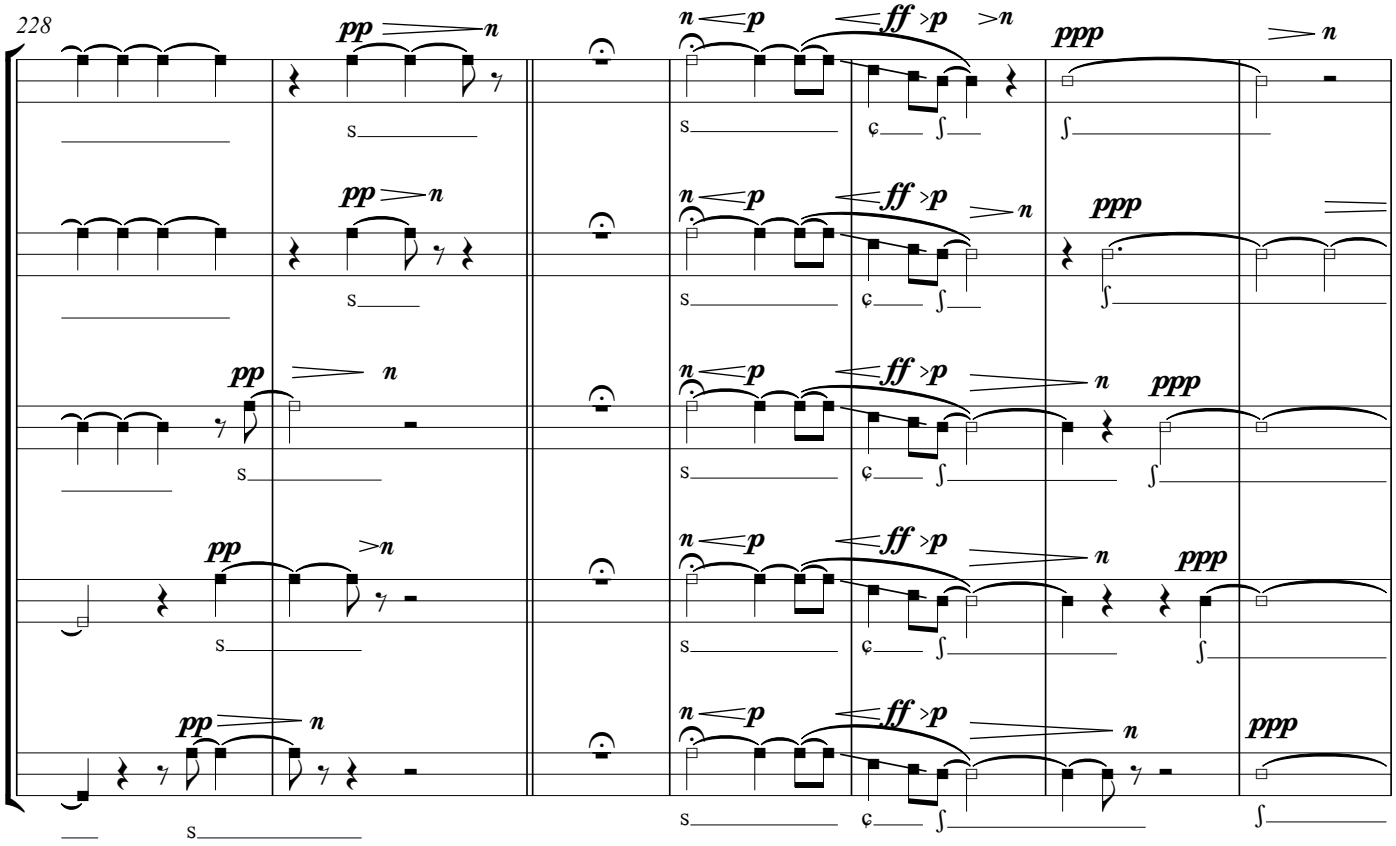

206
♩=66
♩=42
♩=172
♩=42
pp (Whisper)
ha bay us
(semi-muffled/ rounded lips, blurred sound-
listen for underlying glissand, consonants simlply articulate)
(Whisper)
bo de be de be de be de be de be
Cor-pu-s
wa wa wa waz
Doom pa doo pa doo pa doo pa
doop!

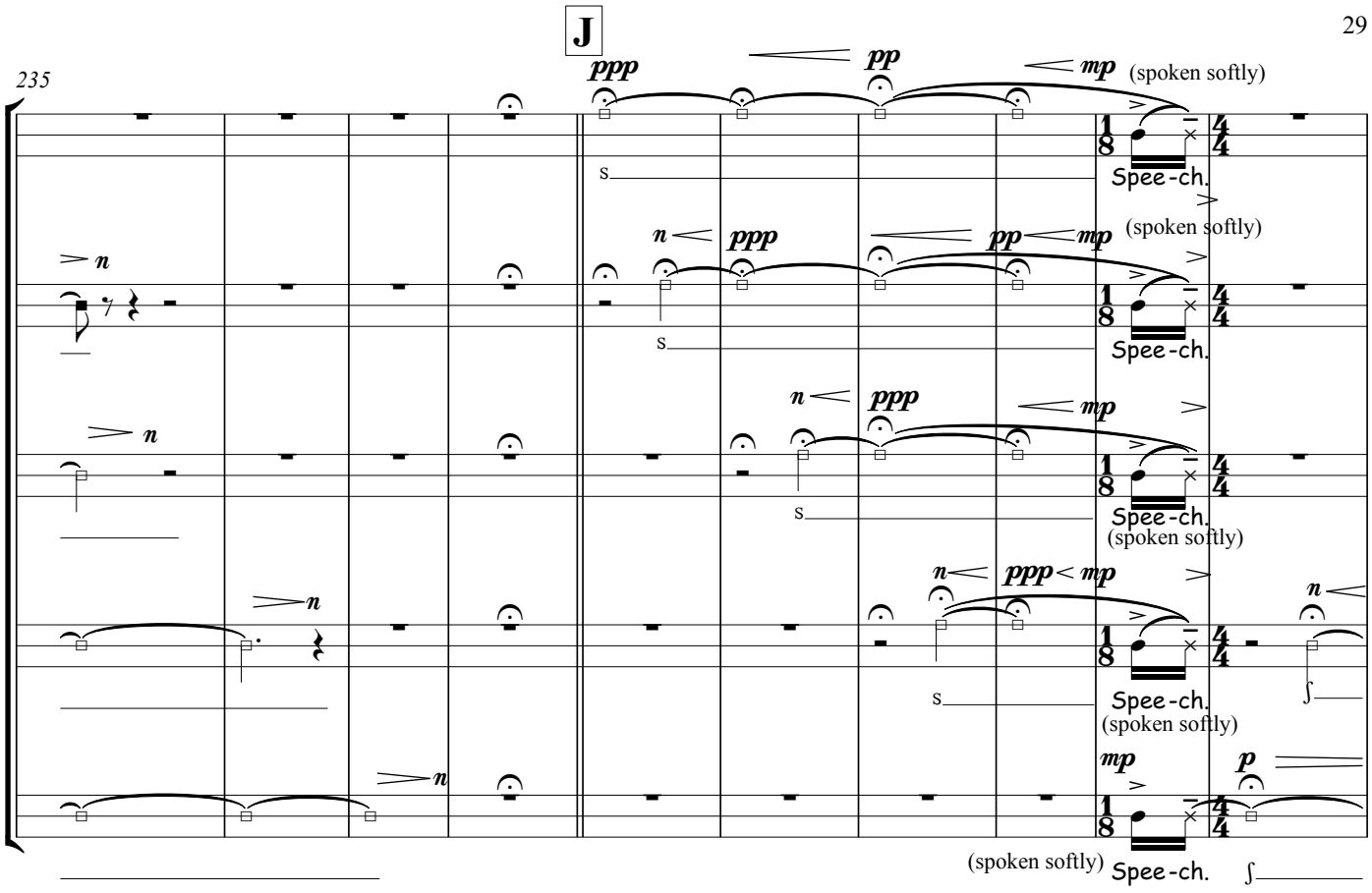

I
♩=76
210
(spoken quickly,
very softly.)
wait

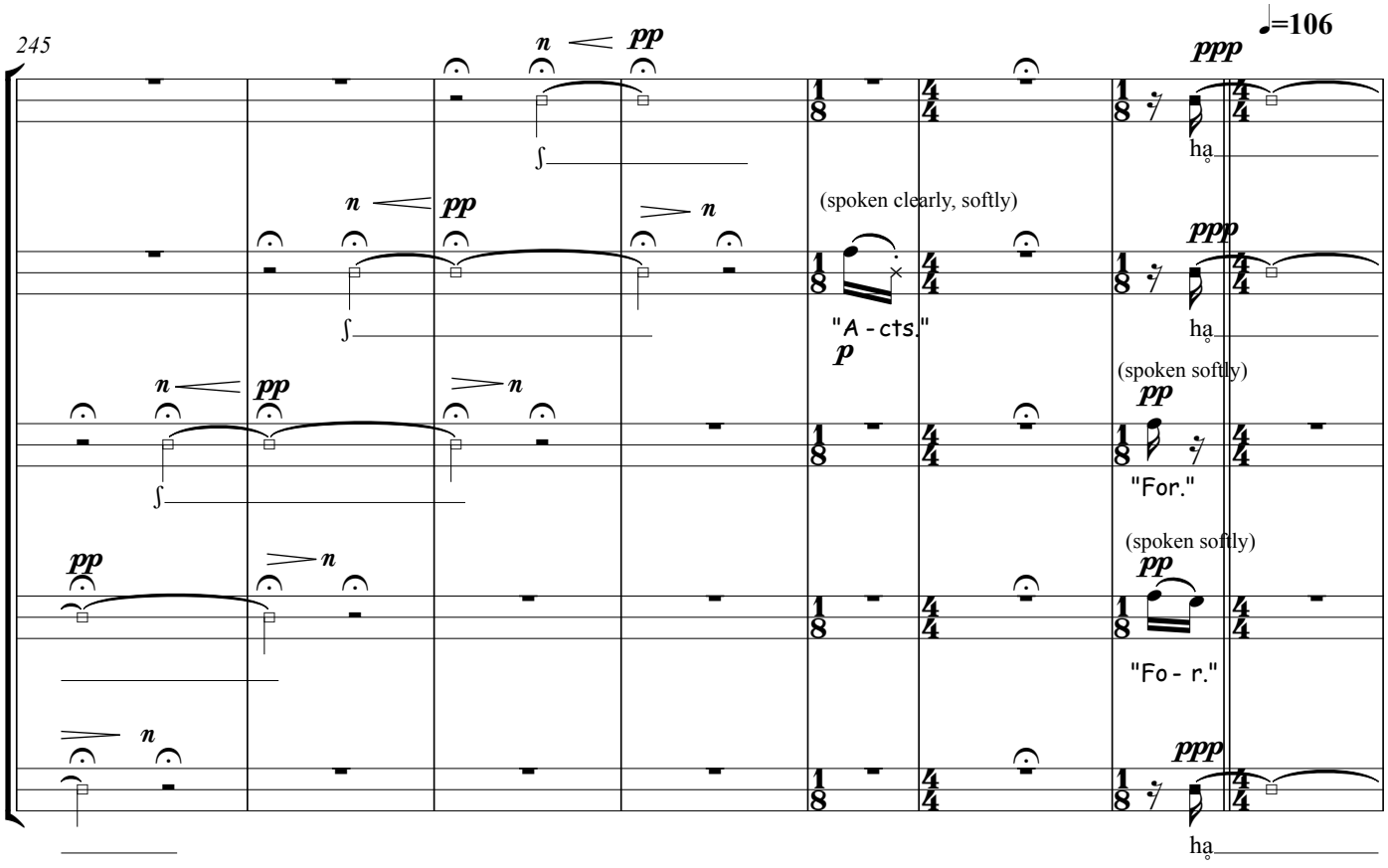

216

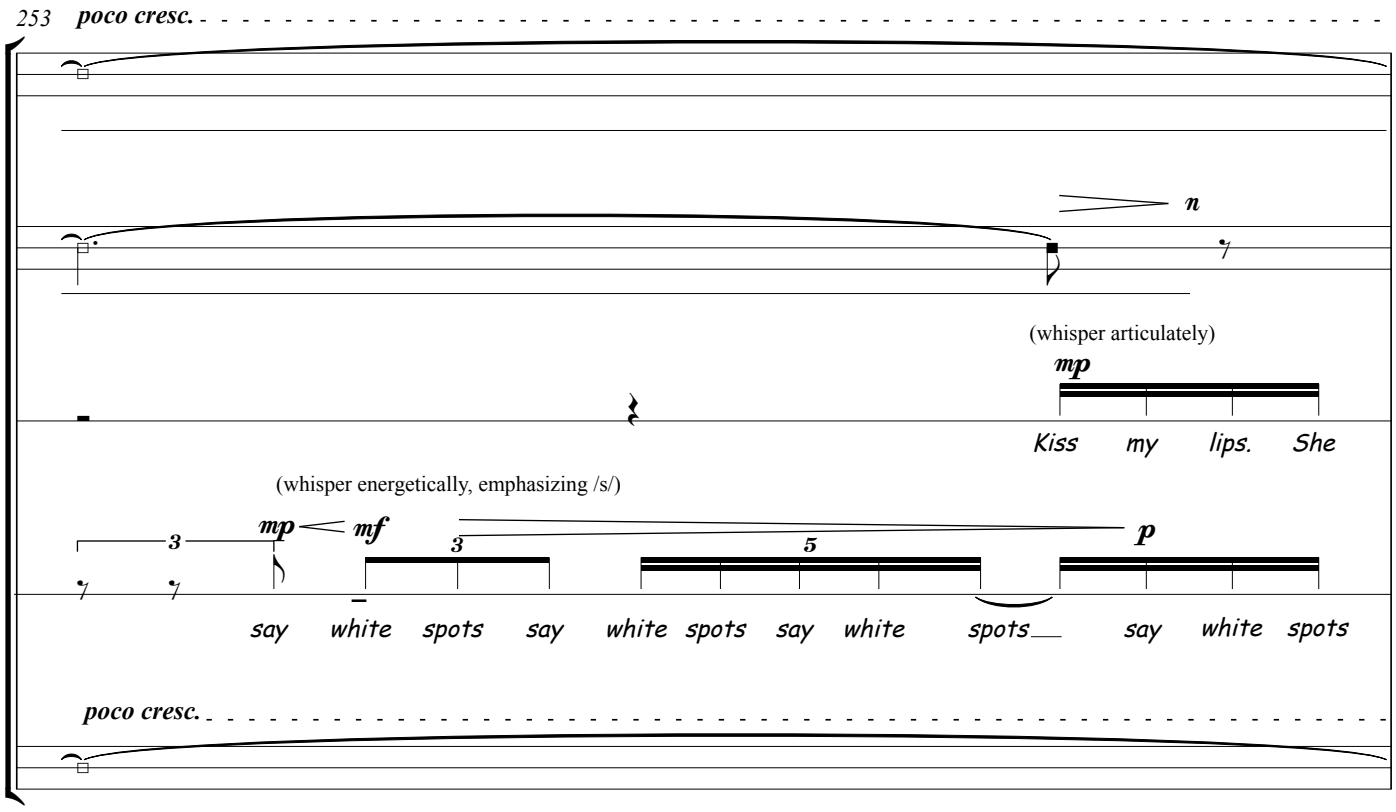


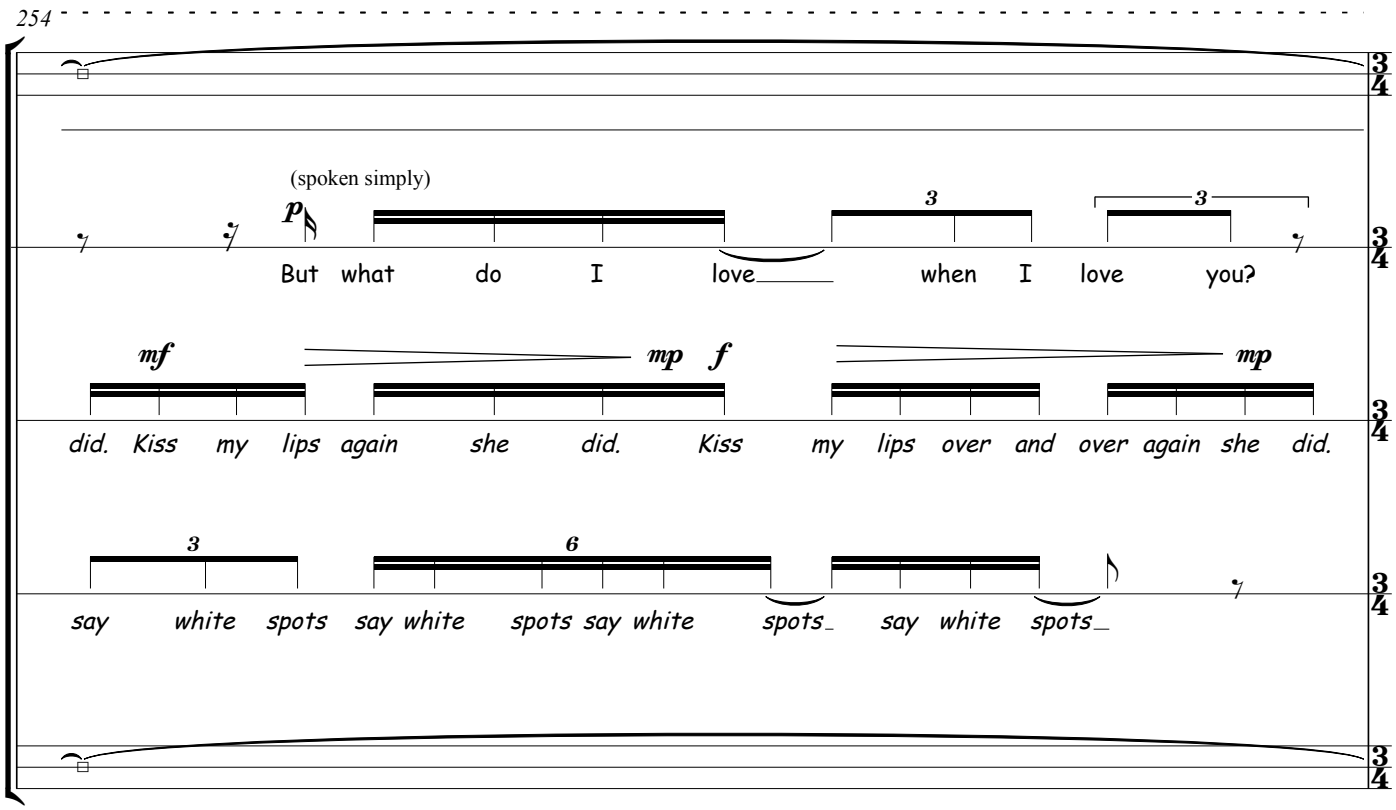
♩=60

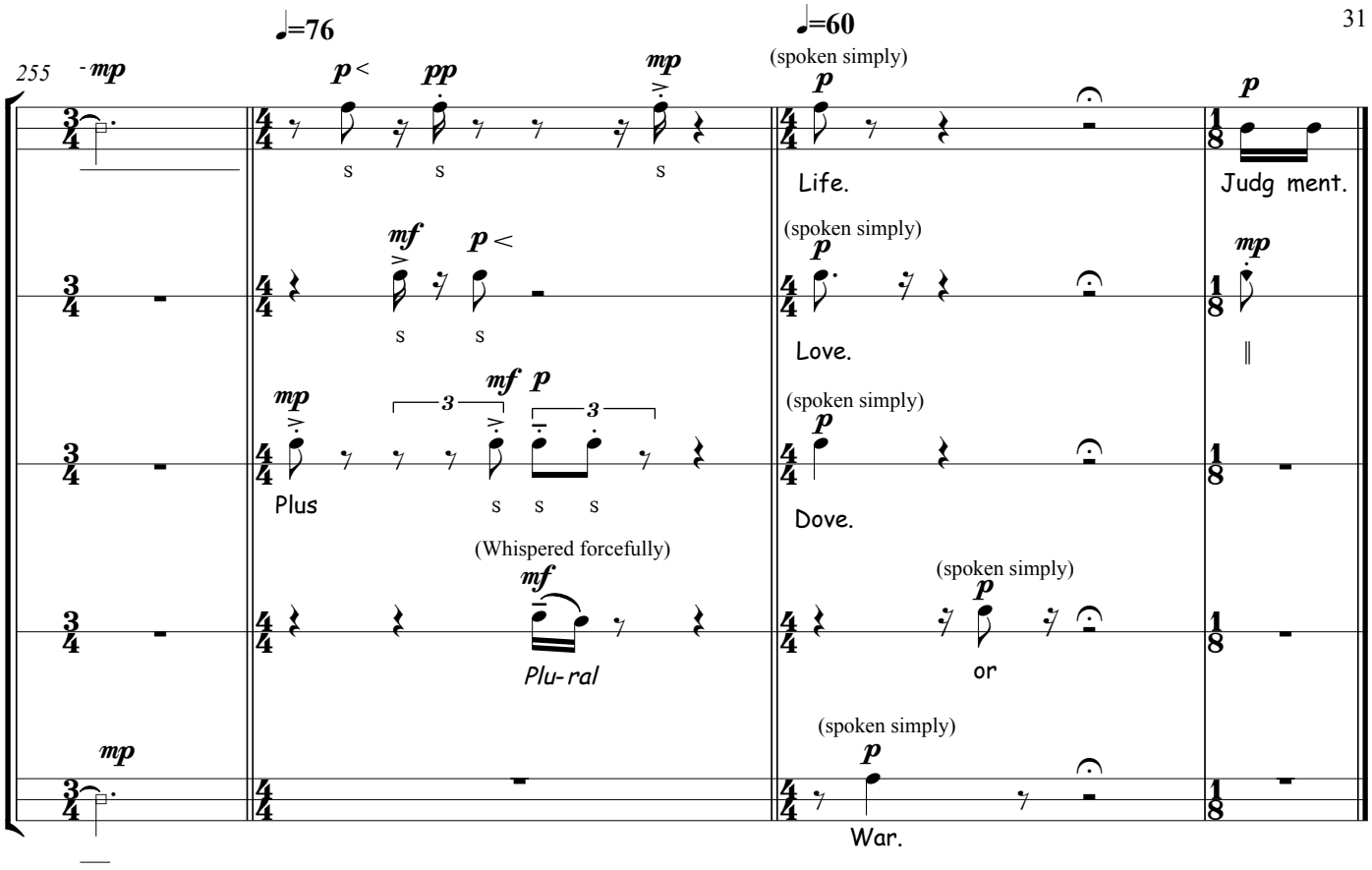



J
235
ppp
pp
mp
(spoken softly)
Spee-ch.
(spoken softly)
Spee-ch.
(spoken softly)
Spee-ch.
(spoken softly)
Spee-ch.
(spoken softly)
mp
p
(spoken softly)
Spee-ch.


245
♩=106
ppp
ha
(spoken clearly, softly)
"A - cts."
p
ppp
ha
(spoken softly)
pp
"For."
(spoken softly)
pp
"Fo - r."
ppp
ha


253
poco cresc.
n
(whisper articulately)
mp
Kiss my lips. She
(whisper energetically, emphasizing /s/)
mp mf p
3 3 5
say white spots say white spots say white spots say white spots
poco cresc.


254
(spoken simply)
p
3 3
But what do I love when I love you?
mf mp f mp
did. Kiss my lips again she did. Kiss my lips over and over again she did.
3 6
say white spots say white spots say white spots say white spots


♩=76
♩=60
255
mp
p
pp
mp
(spoken simply)
Life.
Judg ment.
mf
p
(spoken simply)
Love.
mp
mp
mf p
(spoken simply)
Plus
Dove.
(Whispered forcefully)
mf
(spoken simply)
Plu-ral
or
mp
(spoken simply)
War.