

Kelvin Thomson

The Arrival of the Beat Box

for soprano and speaking body-percussionist

2011

Kelvin Thomson

The Arrival of the Beat Box

for soprano and speaking body-percussionist

2011

© 2010 by Kelvin Thomson, for music and text compilation
70 Potters Lane
Barnet
Herts
EN5 5BQ
UK

+44 (0) 7949 069 270
kelvin_thomson@yahoo.com

© 2010 by Danae Eleni, for performance interpretation, Greek translation and IPA transliteration.
© 2010 by Enrico Bertelli, for performance interpretation, and Italian translation.

The Arrival of the Beat Box emerged from a collaborative challenge to explore a new musical way to express Sylvia Plath's curious poem, 'The Arrival of the Bee Box'.

The first performance was given by
Danae Eleni (soprano and Enrico Bertelli (speaking body-percussionist) at
The Second Athens Performer / Composer Conference
on 15th October, 2011.

Duration: c. 12 minutes

Performance materials available from the composer.

Performance notes

The Arrival of the Beat Box is a theatrical musical dialogue containing alternating 'improvised' and 'set' elements. Performers are encouraged to express their own unique personalities and musical background through their interpretation of the score and guidance notes.

The Speaking Body-Percussionist follows the structure of the *nomos*, an Ancient Greek symposium song.

1. *eparcha* : statement of rules
- 2: *metarcha*: basic tuning and rhythm to be employed
- 3: *katatropa*: first development
- 4: *metakatatropa*: second development
- 5: *omphalos*: central point
- 6: *sphragis*: conclusion in which poet refers to himself
- 7: *epilogus*: coda

The texts in the seven *nomos* sections are drawn from Socrates, Pindar and Timotheus (reputedly the master of the *nomos*) and are examples of Ancient Greek 'bee' metaphors.

The Soprano follows the narrative of Sylvia Plath's poem *The Arrival of the Bee Box*. The original words of the poem have been transformed by various methods.

- Vs. 1/6 Reversed lyrics
- Vs. 2/5 Soprano sings vowels, Percussionist Beatboxes consonants
- Vs. 3/4 Greek translation
- Vs. 7 Original English

Performance materials

Prop: a small box. This should be placed on a stand, centrally between the two performers as a 'silent presence'. It should be at a convenient height for the performers to make gestures towards.

A tuning fork or other method of generating pitch A-440, preferably a bell-like 'ping' sound.

A stopwatch.

Timing and tuning

The performers are encouraged to create a time-keeping method and allocate time-keeping responsibilities according to convenience. The cumulative time-line is noted in square brackets, next to the rehearsal letter at the beginning of each section. The duration of improvised sections is marked in seconds centrally, at the top of relevant pages.

The Soprano is encouraged to use a tuning fork and to incorporate this theatrically.

It is also possible to create a buzzing sound by allowing the struck tuning fork to vibrate against a sheet of paper. This can be used where appropriate.

The score

The score contains alternating hybrid traditional/experimental and traditional notation.

The following abbreviations are used throughout:

[ST] - Spoken text; [BB] – Beatbox; [BP] - Body percussion; [G] – Gestures; [SV] - Stylised vocalisation

Sections A, C, E, G, I, K, M are in the hybrid form. These sections contain 'scripts' with lines to be spoken by each performer.

Sections B, D, F, H, J, L, N are in traditional notation.

Further specific information for each performer is to be found below.

Soprano

Sections A, C, E, G, I, K, M:

Stylised Vocalisation [SV]

Script lines are to be spoken using the stylised vocalisation approaches of e.g. Cathy Berberian and Martine Viard. It is intended to be an improvised form of *Sprechgesang*. This has not been notated as the Soprano is encouraged to formulate a unique personal response to the texts. The 'Table of Twelve Emotions' below may be used as a source of expression. The table is compiled from expression markings in sections B, D, F, H, J, L, N. The Soprano may attach her choice of dynamics, pitch registers and tempo to each emotion. The Soprano is encouraged to interact with the Percussionist by responding, repeating, interrupting and so on.

TABLE OF TWELVE EMOTIONS

calmly	jokingly	lovingly	annoyed
fearfully	lullaby	curiously	ominously
vindictively	frantically	deluded	finally accepting

Sections B, D, F, H, J, L, N:

These sections follow the narrative trajectory of *The Arrival of the Bee Box*, by Sylvia Plath. The Soprano is encouraged to express her interpretation of the narrative throughout. A slightly 'breathy' sound is preferred in quiet sections.

Pitch organisation is based on the following 12 tone row with the usual retrograde and inversion permutations:



Notation of transformed words:

Sections B and L: The required sounds to be sung are shown in IPA (International Phonetic Alphabet) symbols. The sounds are formed from reversed words that are shown in English italics below the IPA symbols.

Sections C and J: The required sounds to be sung are vowels only and are shown in IPA symbols.

Sections F and H: The lyrics to be sung are in Greek symbols above italicized English transliteration

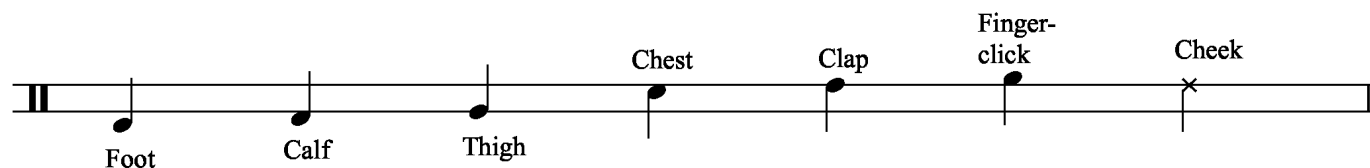
Percussion

1. **Spoken Text [ST]** – normal speech delivery and/or ‘rapping’

2. **Beatbox [BB]** – e.g. Shlomo.

3. **Body Percussion [BP]** – e.g. Keith Terry and Enrico Bertelli.

Notated as follows:



4. **Combined Spoken Text and Body Percussion [ST+BP]** – Speaking and playing simultaneously. Bertelli’s interpretation of Francois Sarhan’s *Homework II* is an example. Vingko Globokar’s *Toucher* is another example, although it incorporates real percussion instruments.

5. **Gestures [G]** – expressive hand gestures used to underscore spoken text or to emulate the playing of ‘air’ percussion/other instruments.

The following list is intended as an example, rather than prescriptive:

LIST OF 12 GESTURES

<ol style="list-style-type: none"> 1. Copyright Gesture (left hand –stop-sign, right hand – ‘Royal’ Wave) 2. Dumbbell (forearm vertical lift, palm down) <p>Percussion instruments:</p> <ol style="list-style-type: none"> 3. Bells (index, middle finger) 4. Guiro (scrape to right) 5. Finger Cymbals (two hands, ‘tea-party’ little fingers) 6. Drum-Kit 7. Tuning Fork 	<p>Techniques:</p> <ol style="list-style-type: none"> 8. Percussion Rolls 9. Choked Cymbal 10. Elbow Gliss. (Left elbow on drum, Right hand plays on head) <p>Other instruments:</p> <ol style="list-style-type: none"> 11. ‘Air’ Guitar 12. Piano sideways, (two octave ascending scale ending with ‘chucking in the bin’ motion)
--	---

Sections C, E, G, I, K:

The Percussionist is encouraged to utilise the following rhythm grid of 11 x 11-stroke beats as a starting point for rhythmic approaches. These should be selected, developed and used as a unifying thread to improvisational approaches throughout.

Emphasise the first beat of each grouping: e.g. 2 + 2 + 7 = 12 / 12 / 1234567

These sections contain three suggested grooves. These can be played in full, or used as a source of ideas for a fragmented approach.

11x11 RHYTHM GRID

2 + 2 + 7	2 + 2 + 5 + 2	2 + 2 + 3 + 2 + 2
2 + 7 + 2	2 + 5 + 2 + 2	
3 + 3 + 5	2 + 3 + 3 + 3	
3 + 5 + 3	3 + 2 + 2 + 2	
5 + 3 + 3		
7 + 2 + 2		

In these sections, the Percussionist may repeat, 'loop' or 'stutter' sections of the scripts.

For example, in section C, the phrase: 'certain gardens and groves' could become: 'cer - t ain gardens, certain - gar - dens, gar - dens - and - - groves, and groves'

Sections B, D, F, H, J, L, N:

See note to Soprano above. The Percussionist is to 'underscore' the moods of the narrative trajectory. The Percussionist may also refer to the 'Table of Twelve Emotions'.

General performance note

Sections D and J

Although each section has a separate part for each performer, the parts are to be performed simultaneously. The parts do not need to be synchronized. The Soprano may direct the Percussionist to stop at the end of these sections.

Section M This section contains a short 'script' for the Percussionist. This is followed by a silent mime section, during which each performer makes a series of gestures drawn from the 'List of Twelve Gestures'.

Texts, referred to as 'scripts' in the score

The untransformed words from *The Arrival of the Bee Box* are reproduced here for the purposes of non-commercial research. Other texts are in the public domain.

A

PERC: 1. Eparcha: statement of rules. Copyright is a *property* right that subsists in a number of works.

It is not necessary to register copyright it arises automatically.

The copyright work must be in a material form, however, in order to be protected - copyright is not a right in ideas, it protects the *expression* of an idea.

SOP: Sylvia Plath (11th Feb, 1932 – 27th Oct, 1963)

PERC: Copyright in original musical, literary, dramatic and artistic works lasts until 70 years after the death of the author.

The Copyright, Designs and Patents Act 1988 allows a number of uses of copyright works without the permission of the copyright owner in certain specific circumstances. There are two distinct types of permitted acts, fair dealing and exceptions.

SOP: 'The Box is only temporary.' Sylvia Plath - from *The Arrival of the Bee Box* (1962).

PERC: Fair Dealing. The fair dealing exceptions are fairly limited and exist for the purposes of:

- Non-commercial research and private study

SOP: 'If neurotic is wanting two mutually exclusive things at one and the same time, then I'm neurotic as hell.

I'll be flying back and forth between one mutually exclusive thing and another for the rest of my days.' Sylvia Plath - from *The Bell Jar* (pub.1963).

B

I ordered this, clean wood box

Square as a chair and almost too heavy to lift.

I would say it was the coffin of a midget

Or a square baby

Were there not such a din in it.

C2: Metarcha: basic tuning and rhythm to be employed. SOCRATES: 'For surely the poets tell us that they bring us songs culled from springs flowing with honey in certain gardens and groves of the Muses, just like bees, flying about like they do.' TIMOTHEUS: 'and now Timotheus opens the Muse's chambered treasury of many hymns and gives kithara-playing new life with eleven-stroke metres and rhythms

D

The box is locked, it is dangerous.
I have to live with it overnight
And I can't keep away from it.
There are no windows, so I can't see what is in there.
There is only a little grid, no exit.

E

3: Katatropa: first development. '[Pindar]...was eclectic, like the bee, and culled beauty from every quarter, putting it together again in a unique symbolic fusion, so that, while not ceasing to be what it was, it became in addition something new.'

F

I put my eye to the grid.
It is dark, dark,
With the swarmy feeling of African hands
Minute and shrunk for export,
Black on black, angrily clambering.

G

4: Metakatropa: second development. In Plato's Ion a poet is like a bee, "a light and winged thing and holy, and never able to compose until he has become inspired, and is beside himself, and reason is no longer in him.""

H

How can I let them out?
It is the noise that appalls me most of all,
The unintelligible syllables.
It is like a Roman mob,
Small, taken one by one, but my god, together!

I

5: Omphalos: central point. PINDAR: 'The choicest hymn of praise flits from theme to theme, like a bee.'

i volui tibi suaviloquenti carmine Pierio rationem exponere nostram et quasi musaeo dulci contingere melle	Gold-mouthed would I have for you Pierio song to explain the nature of our Musaeus happen and as a sweet honey
--	--

J

I lay my ear to furious Latin.
 I am not a Caesar.
 I have simply ordered a box of maniacs.
 They can be sent back.
 They can die, I need feed them nothing, I am the owner.

K

6: Sphragis: conclusion in which poet refers to himself. TIMOTHEUS: 'tis the debauchers of the ancient music, them I keep off, the tune torturers who shriek as long, and shrill as loud, as any common crier. 'TIMOTHEUS: 'and now Timotheus opens the Muse's chambered treasury of many hymns and gives kithara-playing new life with eleven-stroke metres and rhythms.'

L

I wonder how hungry they are.
 I wonder if they would forget me
 If I just undid the locks and stood back and turned into a tree.
 There is the laburnum, its blond colonnades,
 And the petticoats of the cherry.

M

7: Epilogus: coda. PINDAR: 'But by the will of heaven there came to nourish him, with gentle care, the sweet and harmless venom of the bees.'

N

They might ignore me immediately

In my moon suit and funeral veil.

I am no source of honey

So why should they turn on me?

Tomorrow I will be sweet God, I will set them free. The box is only temporary.

for Joy
The Arrival of the Beat Box

Kelvin Thomson
Danae Eleni
Enrico Bertelli

[0:00] **A**

c. 40"

[SCRIPT 1.]*

PERCUSSIONIST: [ST*+G*] 1. EPARCHA : (statement of rules): Copyright is a *property* right that subsists in a number of works. It is not necessary to register copyright it arises automatically. The copyright work must be in a material form, however, in order to be protected - copyright is not a right in ideas, it protects the *expression* of an idea.

SOPRANO: [SV*] Sylvia Plath

PERCUSSIONIST: Lullaby.

SOPRANO: (11th February, 1932...

PERCUSSIONIST: Vindictively.

SOPRANO: ...to the 27th October, 1963).

PERCUSSIONIST: Copyright in original music, literary, dramatic and artistic works lasts until 70 years after the death of the author. The Copyright, Designs and Patents Act 1988 allows a number of uses of copyright works without the permission of the copyright owner in certain specific circumstances. There are two distinct types of permitted acts, fair dealing and exceptions.

SOPRANO: 'The Box is only temporary.'

PERCUSSIONIST: Jokingly.

SOPRANO: Sylvia Plath...

PERCUSSIONIST: Calmly.

SOPRANO: from *The Arrival of the Bee Box* (1962).

PERCUSSIONIST: Fair Dealing
The fair dealing exceptions are fairly limited and exist for the purposes of:

SOPRANO: Non-commercial research and private...

BOTH: study.

SOPRANO: 'If neurotic is wanting two mutually exclusive things at one and the same time, then I'm as neurotic as hell. I'll be flying back and forth between one mutually exclusive thing and another for the rest of my days.' Sylvia Plath - from *The Bell Jar* (pub. 1963).

* See performance guidelines

[0:40] **B** Calmly ♩ = c. 80 **Meno mosso** **accel.**

pp

Sop.

/ɑɪ də dɔ sɪð/ /sɪð nɪ:l k dɔw skɒb/ /eəwks zæ ə eəf/ /dnæ tsəʊm lɔ:u:t ɪ: veh u:t tʃɪl/
 (I dered - ro sith. sith naelc doow xob erauqS sa a riahc dna tsom - la oot y-vaeh ot tʃɪl.)

Perc. Spk./Gest. **4/4** [G] **6/4** **4/4**

Ad lib. 'Air' Percussion

a tempo primo [*Jokingly*] **Meno mosso** [*Lovingly*]

Sop.

/ɑɪ dɔw ɛɪs / /tɪ zɔw əð nɪ-fɒk/ /vɒ ə tɪj-dɪm/ /ɔ: ə eəwks
 (I dluow yas ti saw eth niff-oc fo a teg-dim rO a erauqs)

Perc. Spk./Gest. **4/4** [G] **3/4** **4/4**

(half-sung more spoken) (sung)

Piu mosso ♩ = c. 108 (long and slow)

f [*Annoyed!*] *sfz*

Sop.

ɪ: - beɪb/ /z:w eəð tɒn tʃʌs ə nɪd / nɪ ti/
 (yb - ab ereW ereht ton hcus a nid ni ti.)

Perc. Spk./Gest. **7/8** **4/4** Cymbals (choked)

[1:25] C

Sop.

[SV]

[SCRIPT 2A]

PERCUSSIONIST: 2. METARCHA
(basic tuning and rhythm to be employed).

SOPRANO: Socrates said:

PERCUSSIONIST: 'For surely the poets tell us
that they bring us songs culled from
springs flowing with honey
in certain gardens and groves...

SOPRANO: Grooves!

PERCUSSIONIST: ... of the Muses,

SOPRANO: Music!

PERCUSSIONIST: ...just like bees, ...

SOPRANO: Beats!

PERCUSSIONIST: ... flying about like they do.

[SCRIPT 2B]

→ SOPRANO: Timotheus said:

PERCUSSIONIST: 'and now Timotheus opens
the Muse's...

SOPRANO: Music's!

PERCUSSIONIST: ...chambered treasury of
many hymns...

SOPRANO: Hers!

PERCUSSIONIST: and gives kithara-playing
new life with eleven-stroke metres and

BOTH: rhythms.'

Perc.
Spk./Gest.

[ST+BP*]

Ad lib. Accompany speaking with body percussion. Choose from Grooves 1/2/3.

Body Perc.

Groove 1

Groove 2

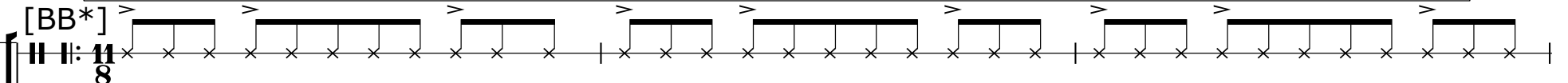
Groove 3

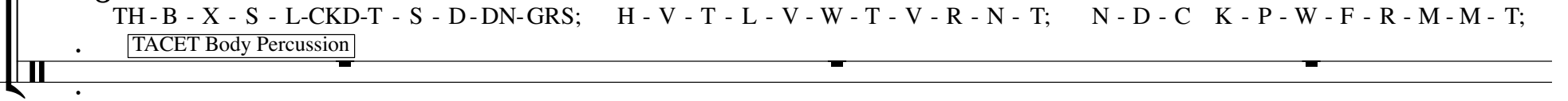
[2:25] **D (Perc.)**

D (Perc.) and D (Sop) are performed simultaneously. Timing of each part is independent.

♩ = 90

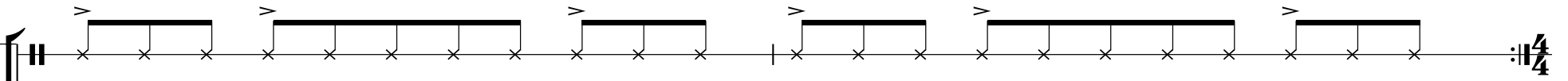
Ad lib. vocal accompaniment to D2. Tempo to be regular, unrelated to Soprano and in a Beatboxing style. Repeat as required until direct cue by Soprano to stop.

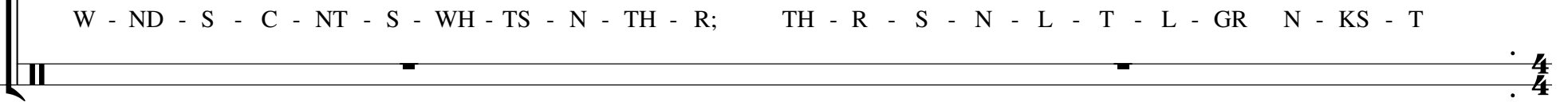
Perc. Spk./Gest. [BB*] 

Body Perc. 

TH - B - X - S - L-CKD-T - S - D-DN-GRS; H - V - T - L - V - W - T - V - R - N - T; N - D - C K - P - W - F - R - M - M - T;

TACET Body Percussion

Perc. Spk./Gest. 

Body Perc. 

W - ND - S - C - NT - S - WH - TS - N - TH - R; TH - R - S - N - L - T - L - GR N - KS - T

[2:25] **D (Sop.)**

Agitato ♩ = 138 [*Fearfully*]

pp *f* *p* *mf* *sf* (growl) *p*

♩ = 66 [*Lullaby*]

poco accel. *pp* *mf* *f* *pp* ♩ = 100 [*Curiously*]

Q Perc. to stop

Sop. /ə ɒ ɪ ɒ ɪ ɪ e e ə ʒ/ /aɪ

Sop. æ ɪ ɪ ɪ ɒ ə aɪ/ æ aɪ/ /a i v/a i v/a i v e/ /ə e vɪ/ /ɛ v

Sop. ɒ ɪ ɒ ɒ aɪ a i ɒ ɪ ɛ /ɛ ɪ ɒ i v ɪ ə ɪ ɒ ɛ ɪ/

The musical score consists of three staves for the Soprano part. The first staff begins with a tempo of 138 (Agitato) and a performance instruction of 'Fearfully'. It features a series of time signature changes: 4/4, 5/8, 2/4, 4/4, and 6/8. Dynamics range from pianissimo (pp) to fortissimo (f), with a 'growl' effect indicated for a sforzando (sf) passage. The second staff starts with a tempo of 66 (Lullaby) and includes a 'poco accel.' (poco accelerando) marking. It contains more time signature changes: 4/4, 3/4, and 4/4. Dynamics include pp, mf, and f. The third staff continues the piece with dynamics of f, p, mf, and pp, and includes a triplet of eighth notes. A 'Q Perc. to stop' instruction is placed at the end of the third staff.

[3:25] **E**

Sop.

[SV]

[SCRIPT 3]

PERCUSSIONIST: 3. KATATROPA
(first development).

SOPRANO: Pindar:

PERCUSSIONIST: 'was eclectic,
like the bee...

SOPRANO: Beat!

PERCUSSIONIST: and culled beauty from every quarter,
putting it together again in a unique symbolic ...

SOPRANO: Cymbalic!

PERCUSSIONIST: ... fusion, so that, while not ceasing to be what it was,
it became in addition something new.' *[Looks at Soprano, both freeze]*

Perc.
Spk./Gest.

[ST+BP]

Ad lib. Accompany speaking with body percussion. Choose from Grooves 1/2/3.

Body Perc.

Groove 1

R L R L R L L R R L L R R L R L L L

Groove 2

Groove 3

R L L L

[4:05] **F** ♩ = c. 70 [Calmly]

Sop. *ppp* *p*

Ε - βα - λα το μά - τι μου στή σχά - ρα. Εί - ναι σκο - τά - δι, σκο - τά - δι,
 (Eh - val - a to mat - tee moo - stee scha ra. Ee - neh sko - ta - dee, sko - ta - dee,)

Perc. Spk./Gest. [Air] Percussion Guiro Bell

[G]

Sop. *p* *mf* *Meno mosso* *p*

Με την αίσ - θηση σμή - νους α - πό Α - φρι - καν - ι - κά χέ - ρι - α πο -
 (Me - teen ehs - ti - sees meen - oos a - po af - ri - kan - i - ka hhe - ri - a Po -

Perc. Spk./Gest. [G]

Sop.

λύ μκ - ρά και συ - ροι - κνω μέ - να για εξ - α - γω - γή,
 lee mee - kra keh si - ri - kno (men - a - yia ex - a - go - gee)

Perc. Spk./Gest. Hi tongue click Lo tongue click

[G]

Sop. *mp* *ff subito* [*Annoyed*] *mp*

Μα - ύρο σε μα - ύρο, να σκαρ-φα λώ - νει___ θυ - μω - μέ - να. ___
 Ma - vro se ma - vro na - skar - fa lon - ee___ thi - mo - men - a.) ___

Perc.
 Spk./Gest. **5** **4** [G] **4** **4**

[4:35] **G**

Sop.

[SV]

[SCRIPT 4]

PERCUSSIONIST: 4. METAKATATROPA
(second development).
In Plato's Ion a poet is like a bee...

SOPRANO: Beat!

PERCUSSIONIST: "a light and winged thing and holy,
and never able to compose until he has be-..."

SOPRANO: Beat!

PERCUSSIONIST: become inspired,
and is beside himself...

SOPRANO: Herself!

PERCUSSIONIST: and reason is no longer in him."

SOPRANO: Her!

11/4

Perc.
Spk./Gest.

[ST+BP]

Ad lib. Accompany speaking with body percussion. Choose from Grooves 1/2/3.

11/4

Body Perc.

Groove 1

Groove 2

Groove 3

[5:00] **H (Perc.)** D (Perc.) and D (Sop) are performed simultaneously. Timing of each part is independent.

Sop.

Perc.
Spk./Gest.

Ad lib. Body Perc. accompaniment to H(Sop). with choice of groove(s). Tempo to be regular, unrelated to Soprano.
Repeat as required until direct cue by Soprano to stop.

[BP]

Body Perc.

Groove 1

R L R L R L L R R L R L L L


Groove 2

Groove 3

R L LL

[5:00] **H (Sop.)**

mf $\text{♩} = \text{c. } 108$ [Frantically]

Sop. 

Πως μπο-ρώ να τα βγά-λω έξ - ω; _____ Εί-ναι ο θό-ρυ-βος που α-πεχ-θά-νο-μαι πά-νω α-πό - λα, The
(Pos bo - ro na ta vga - lo ex - o? _____ Eeh - neh o tho - ri - vos pou a - pech than - o - meh pa - no a - po - la,)

Sop. 

un - in - tell - i - gi - ble syl - la - bles. Εί - ναι σαν έ - να ρω - μαϊ - κό όχ - λο, Μι - κρά, αν - τα δεις, κα -
(Eeh - neh san ena - ro - mai - ko och - lo, Mi - kra, an - ta thees,) (ka -

f 

θέ - να χω - ρι - στά, αλ - λά Θε - έ - έ μου, ό - ταν τα δεις, μα - ζί!
thena hhor - is - ta, al - la theh - eh - eh mou, aw - tun ta thees, ma - zee!)

ff 

Q Perc. to stop

[5:25] I

c. 30"

Sop.

[SV]

[SCRIPT 5]

PERCUSSIONIST: 5. OMPHALOS
(central point).

SOPRANO: Pindar said:

PERCUSSIONIST: 'The choicest hymn of praise flits
from theme to theme, like a bee.'

SOPRANO: Latin!

PERCUSSIONIST: *i volui tibi suaviloquentiarum
Pierio rationem exponere nostramet
quasi musaeo dulci contingere melle*

SOPRANO: [whispering during Latin]
*Gold-Mouthed would I have for you
Pierio song to explain the nature
of our Musaeus happen and as a sweet honey ...*

Perc.
Spk/Gest.

[ST+BP]

Ad lib. Accompany speaking with body percussion

Body Perc.

Groove 1

R L R L R L L R R L L R R L R L L L

Groove 2

Groove 3

R L L L

THIS PAGE IS INTENTIONALLY BLANK

J (Perc.) and J (Sop) are performed simultaneously. Timing of each part is independent.

[5:55] **J (Perc.)**

Ad lib. vocal/body percussion accompaniment to J(sop). Tempo to be regular, unrelated to Soprano and in a beatboxing style. Repeat as required until direct cue by Soprano to stop.

[BB+BP] ♩ = c. 96

Perc. Spk. **11 11:8**

L - M - R T - F - R - S - S - L - T - N M - N - T S - S - S - S - S - R - R - R H - V - S M - P - L - R - D B - K - S

Perc. Spk. **11 11:4**

F - M - N - KS - TH - C - B - S - S - N - T - B - K - TH - C - N D - N - D - F - TH M - N - TH - NG - M - TH - N - R

If possible, accompany Beatboxing with a choice of Body Percussion groove(s)

1. **11 11/4**

R L R L R L L R R L R L L L

2. **11 11/4**

R L R L R L L R R L R L L L

3. **11 11/4**

R L LL

[5:55] J (Sop.)

f *mp* *f* *mp* *f* *mp*

mf *ff* [Shriek] *p* [Ominously]

pp

J = c. 96

J = c. 72

Sop. /aɪ eɪ aɪ ɪæ u ru ɪ ə æ ɪ /aɪ æ v i æ /aɪ æ ɪ i ə æ ə

Sop. v v_ eɪ i æ_ (tongue click) eɪ æ_ i ε æ/ /eɪ æ_

Sop. aɪ/ /aɪ i i ε ə ɪ /aɪ æ_ i_ ʊ æ/

[6:55] **K**

c. 60"

Sop.

[SV]

[SCRIPT 6] ITALIAN

PERCUSSIONIST: 6. SPHRAGIS

(conclusion in which poet refers to himself).

Timoteo: 'sono la corruzione della musica antica, i tengo lontani, I torturatori della melodia che gridano così a lungo, stridono così forte, come ogni comune urlatore.'

SOPRANO: *[screams operatically]*

PERCUSSIONIST: 'ed ora Timoteo apre il tesoro remoto dei molti inni delle Musee dona nuova vita al suono della kithara con metri e ritmi dagli undici colpi.'

CHOOSE ONE SCRIPT

[SCRIPT 6] ENGLISH

PERCUSSIONIST: 6. SPHRAGIS

(conclusion in which poet refers to himself).

TIMOTHEUS said: 'tis the debauchers of the ancient music, them I keep off, the tune torturers who shriek as long, and shrill as loud, as any common crier.'

SOPRANO: *[screams operatically]*

PERCUSSIONIST '...and now Timotheus opens the Muse's chambered treasury of many hymns and gives kithara-playing new life with eleven-stroke metres and rhythms'

Perc.
Spk.

[ST+BP]

Ad lib. Accompany speaking with body percussion

Body Perc.

Groove 1

Groove 2

Groove 3

[7:55] **L**

♩. = c. 80

Sop. *p* *mp* *mf*

/ɑɪ ʒ:d-nɔw ʊh ɪr-ŋɔh eɪð ə / /ɑɪ ʒ:d-nɔw ɪf eɪð dʊw teg ɔ:f ɪ:m/ /ɪf ɑɪ tsɔdʒ dɪd-nɔ əð skɔl/

(I red-now woh yrg-nuh yeth era. I red-now fi yeht dlouw teg rof em fl I tsuj did-nu eth skcol)

Perc. Gestures **6** [G] **7** **3**

Sop. *pp* *f* *fp* *f* *ppp*

/dnæ dɔts kæb/ /dnæ dn:ʒt ut - nɪ/ /ɜ ɪ:rt/

(dna doots kcab dna denrut ot - ni a eert.)

Perc. Gestures **2** **5** **4** **4**

[G]

♩. = c. 50

mf [Vindictively]

Sop. *mf* [Vindictively]

/eəð/ /zɪ əð mʊn - ʒb - æl/ /stɪ dnɔlb zdem-ɔl- ɔk/ /dnæ əð stəʊk-ɪ:t-ep vɔ əð ɪ - reɪf/

(erehT si eth mun - rub - al sti dnolb sedann-ol - oc, Dna eth staoc-itt-ep fo eth yr-rehc.)

Perc. Gestures **6** **2**

(completed pose)

[8:35] **M (Mime Sequence)**

c.40"

Sop.



[G]

[SCRIPT 7]

PERCUSSIONIST: 7.EPILOGUS

(coda).

PINDAR said: 'But by the will of heaven
there came to nourish him,
with gentle care, the sweet and harmless
venom of the bees.'



PERCUSSIONIST AND SOPRANO

List of 12 Gestures for 24" Mime Sequence:

1. Copyright Gesture (left hand –stop-sign, right hand – 'Royal' Wave)
2. Dumbbell (forearm vertical lift, palm down)

Percussion instruments:

3. Bells (index, middle finger)
4. Guiro (scrape to right)
5. Finger Cymbals (two hands, 'tea-party' little fingers)
6. Drum-Kit
7. Tuning Fork

Techniques:

8. Percussion Rolls
9. Choked Cymbal
10. Elbow Gliss. (Left elbow on drum, Right hand plays on head)

Other instruments:

11. 'Air' Guitar
12. Piano sideways, (two octave ascending scale ending with 'chucking in the bin' motion)

Perc.
Spk./Gest.

[ST+G]

[9:15] **N** $\text{♩} = c. 72$ (Half-sung)

Sop. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{7}{4}$

Perc. Gest. $\frac{3}{4}$ $\frac{6}{4}$ $\frac{4}{4}$ $\frac{7}{4}$

[G]

They might ignore me completely In my moon suit and funeral veil. I am

(Half-whisper sung) (Half-sung)

Sop. $\frac{7}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. Gest. $\frac{7}{4}$ $\frac{4}{4}$

[G]

no source of honey So why should they turn on me? To morrow I will be sweet God,

[Deluded] *p* *ff* *molto rall.* *pp* "con sord". *niente*

Hold full value and collapse into short crazy 'Hee-hee' laugh!

$\text{♩} = c. 60$

Sop. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Perc. Gest. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

[G]

I will set them free. The box is on-ly tem-po-ra-ry. Close hand