

Do it yourself ii

(solo for voice-overs)



leigh landy

Do it yourself (ii)
for solo voice-overs
- live voice and stereo tape -
Leigh Landy - 1987

- dedicated to Christiane
ten Hoopen

A few remarks to start:

Do it yourself (ii.) is a work for solo voice (any register) and stereo tape on which recordings are made of that same voice. Every performer makes his or her own personal version. As the score calls for a foreground (fg) mode and a background (bg: accompanying) mode per channel, the best way to prepare the tape is to start on a four-channel machine and to record the two times two voices (left and right x foreground and background) separately and mix them down to stereo later. The stage positions of the singer and loudspeakers creates a triangle. The singer being in the front-center and loudspeakers rear right and left or the speakers in front and the singer slightly to the rear-center.

The materials for the piece are presented below. This is followed by a diagram of the form of the entire work which shows exactly where the 'Do it yourself' segments can be found (in italics). Finally a not-completely filled-in score of the piece is included. (Empty areas between open- and close-arrows are to be filled in by the performer.) The notation is locally described on the score. The given time segments on the form page are approximate. Once the tape has been made, the exact time segments may be filled-in on the full score and a stop-watch used for cues. Diagonal lines between different parts on the form page call for texts to be overlapped. Text elements between parentheses on the form page are optional, less important than the non-parenthesized elements.

There are varying degrees of freedom in the preparation and performance of the work. Some texts, spoken or sung, have been strictly notated. When variation is called for, one might speak of a first step toward greater freedom. The filling in of the entire background mode is the level of greatest freedom. Do keep in mind that the five parts form three voices and one final unity.

A few final remarks: A maximum differentiation of rhythm and timbre (though there is to be no word-painting in the traditional sense) is to be sought. A distinct variety of density, especially in the background mode, is of great importance. Rhythmic heterophony should take place (unison or using parallel or inverted intervals) where possible.

This score also provides a programme text (see following page), which, like the text of the work, consists exclusively of existant quotations. Thanks to: Breton, Butor, Cage, Chuang Tzu, Duchamp, Eluard, Ferrari, Goldman, Hanson, Heidsieck, Ionesco, Jaffrennou, myself, Lao Tzu, Müller, Paik, Pinter, Pythagoras, Raaijmakers, Satie, Schwitters & Stein.

(Amsterdam, 5-6/87)

Que préférez vous? La musique ou la charcuterie?

wrong notes all over the place Physics of poetry and/or Red light
elements that are ... truly harmonious, if only placed in proper environment
(to be a living man)

That's not important ...

Music as discourse doesn't work

C'est très beau, la logique

Vous avez les dons, il suffisait de les mettre en valeur

enfin I don't know

"poème = partitions"

etc.

Imitation of nature in her manner of operation hear a sound before
one's thinking has a chance to turn it into something logical...

Ce sont les rhinocéros qui sont anarchiques puis qu'ils sont en minorité

Ils ne t'écouteront pas il faut suivre son temps coexistence of varying contexts

In fact, it might certainly concern taking things the way they are / remark / and if the things are not
the way they are... / reply / for example one could do the same thing or something else.

pourquoi pas?

men are men and sounds are sounds

Yellow light

to achieve without doing

They say

totally determined music and indeterminate music sound

the same

The largest square has no corners / Great music has the faintest

notes / The great form is without shape als ob er ein Bild nicht vergeßen kann

und/oder ein andres nicht sehen will

compulsory audience

enfin

nous avons nos raisons.

The cows in India,

not understanding traffic lights, cross intersections whenever they

, reach them

Mobile means: if that element is tossed, it acts, but disappears.

The sound of the water says what I think

de methode

They had recognized the power of silence to do without achieving like a bit

of sun

in cold water

Do it yourself,

like anything.

is certainly nothing but a manner of getting seated.

Das utopische Moment liegt in der Form

I did not create an original work.

I'll return to this subject

de methode

Before taking (that) trip I bought dozens of books on the Western and Eastern conceptions of
time. Upon my return I discovered that I had had no time to read them

und/oder

de methode Inspiré de 10h23 à 11h47

The greatest carver does the least cutting

a combination of numbers

and drama

the sounds sit, the audience attacks them

Green light

I'm

doing nothing.

Input-time and output-time

Standing

between the musician

and music

is notation

What does a single wave signify when there is not a second or third one?

violin with string

The 'inverted' violin

A vacant lot,

a piece of string

and a sunset.

full of subtlety, if you want to believe me

Interesting phenomena always generate a new order

I see no other way.

A - Phonetic (more spoken than sung)

Materials: (mainly) background mode

moderato
 A1: $\frac{2}{4}$ | \dot{x} | \dot{z} | | \dot{x} | \dot{z} | || (= breathe in, - out.) (A1-A7 French pron.)
 hhweui whuou

mod-fast rit... $\text{♩} \approx 72$
 A2: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | || A3: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | | \dot{x} \dot{z} | \dot{x} \dot{z} | | (= heartbeat!)
 'ouf 'ouf 'ouf 'ouf 'ou 'ou hm hm hm

not too fast (alternate/combine freely.)
 A4a: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A4b: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A4c: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 ni nul non nul ou ni non et nul nul ni

pretty fast ('whisper')
 A5: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 face à face

moderato (highly accented)
 A6a: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A6b: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 tendues bandées ban ban

A6c: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A6d = A6a + A6b + A6c
 bandées ban trac

mod-fast
 A7a: $\frac{2}{4}$ | \dot{x} | \dot{z} | || A7b: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 cli-quettent glissent et cli-quettent

A7c = A7a + A7b: $\frac{2}{4}$ | \dot{x} | \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 cli-quettent glissent et cli-quettent (cli-)

moderato (A8-A11 - German pron.)
 A8a: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A8b: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A8c = A8a + A8b
 rakete bee bee? rakete bee zee

mod-fast slow a: b:
 A9: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || A10c: $\frac{2}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | || (A10a & b also separately.)
 Zii-uu enn-ze Züü-ka Rrrnf

Pretty fast a: b: c = a:
 A11: $\frac{4}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 loola loola loola loola Tilla luula loola luula loola loola loola loola

d: e: (All a - All e can all occur separately.)
 $\frac{4}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | || $\frac{4}{4}$ | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | \dot{x} \dot{z} | ||
 loola luula loola loola luula loola luula loola

B - Non-phonetic (spoken)

Materials: (mainly)
background mode

- B1:** voilà / voilà (*absent-mindedly*)
B2: enfin (*like a conclusion*)
B3a: Donc **B3b:** Thus (*s & b alternately; like a conclusion*)
B4: ...the movements recommence (*like saying 'anyway'*)
B5: why not? (*normal*)
B6a: und/oder **B6b:** and/or (*s & b alternately*)
B7: oder alles ist anders (*quasi-whisper*)
B8a: Wait **B8b:** Wait (twice) (*s & b alternately; normal*)

C - Iterations (spoken)

background mode

C1: Radio stations (*rhythmic; cresc./decresc. at will; low density [therefore rather empty feeling]; choose fragments from the following list/add your own variations if you so choose; timbre - blasé/uninterested/mechanical*)

- | | |
|-----------------------------|------------------------------------|
| WABC, Turkish broadcasts | WBYN, Ukrainian broadcasts |
| WBNX, Irish broadcasts | WBNX, German broadcasts |
| WBNX, Greek broadcasts | WBNX, Hungarian broadcasts |
| WBNX, Swedish broadcasts | WEYD, Armenian broadcasts |
| WEYD, German broadcasts | WEYD, Greek broadcasts |
| WEYD, Irish broadcasts | WEYD, Lithuanian broadcasts |
| WEYD, Spanish broadcasts | WEYD, Ukrainian broadcasts |
| WFUY-FM, French broadcasts | WFUY-FM, Italian broadcasts |
| WFUY-FM, Russian broadcasts | WFUY-FM, Spanish broadcasts |
| WLIB, Greek broadcasts | WLIB-Hungarian broadcasts |
| WOY, Italian broadcasts | WHOM, Polish broadcasts |
| WHOM, Russian broadcasts | WHOM, Spanish broadcasts |
| WHOM, Ukrainian broadcasts | WWRC, Greek broadcasts <i>etc.</i> |

C2: Place names (*meditative character; employ stereo potential; irregular interval of repetition; somewhat greater density than C1; choose from following list/add your own variations if you so choose; repetition of the same city names is to be sought*)

- | | |
|-----------------------------------|--------------------------------------|
| Boston, Tennessee, The South | Boston, Louisiana, the Deep South |
| Corning | Corning, Iowa |
| Corning, Pacific time | Concord, Eastern time |
| Concord, Georgia | Concord, Florida |
| Derby, near the Rocky mountains | Derby, on the Arkansas river, Kansas |
| Berlin, Connecticut, New England | Berlin |
| Berlin, New Hampshire | Berlin, Central time |
| Berlin Worcester County, Mass. | Berlin, Pennsylvania |
| Berlin, Camden County | Buffalo, North Dakota |
| Buffalo, Minnesota | Buffalo, Montana |
| Buffalo, South Dakota | Buffalo, Illinois |
| Buffalo, Oklahoma | Buffalo, Scott County, Iowa |
| Buffalo, Lewis County | Buffalo, Drewe County |
| Buffalo, White County | Monticello, Green County |
| Monticello, Minnesota | Monticello, Missouri |
| Monticello, Wood Violet State | Hanover, Zinnia State |
| Hanover, Grant County, New Mexico | Hanover, Scarlet-Carnation State |

Materials:

C2: (continued)

Hanover, Jackson County, Michigan, Middle West
Hanover, Plymouth County
Hanover, York County, Pennsylvania
Hanover, Essex County
Manchester, Adams County, Ohio
Manchester, Grant County
Manchester, New York
Manchester, Washington County
Manchester, Connecticut
New England
New Brunswick
New Holland
New Orleans
New Jersey
New London

Hanover, on the Connecticut River
Hanover, New Jersey
Manchester, Kennebec County, Maine
Manchester, New Hampshire
Manchester, Virginia
Manchester, Carroll County, Maryland
Manchester, Essex County, Mass.
+ New France
Nova Scotia
New York
New Sweden
New Hampshire
New Amsterdam
New Thames *etc.*

C3: Times (*radio voice intonation, but not overly expressive nor loud; greatest use of stereo potential; dynamic exchange with solo voice = more background/foreground dynamic exchange; staccato; choose times between 7:45 and 8:50AM choosing from the following typical radio time announcements: xxx = the time to be filled in; / implies choice within the line*)

It's xxx to/after xxx
It'll soon be 8 o'clock
Finally it's xxx
Attention, it's now xxx
Yeah, yeah it's xxx
in two minutes it'll be xxx
in xxx minutes it'll be xxx o'clock
it's almost xxx
Now it's 8:29, 8:30 if you prefer
It's, uh, just about xxx

It's xxx:xxx
You know that it's xxx
8 o'clock AM/in the morning
Quarter to/after xxx
it's exactly xxx
it's xxx because we're moving, moving
half past 8
It's xxx and xxx seconds
xxx, pardon me, yes it's xxx
etc.

C4: Addresses/Theatres/Hotels (*all to be found in a given city; timbrally similar to C2: Place names, though with greater density; mechanical, but not necessarily employing rhythmical regularity; typical expressions - with at most one repetition - for addresses: similar to taxi radio calls [with or without street numbers], theatres: [The] xxx [Theatre] and hotels: [The/Hotel] xxx [Hotel]*)

D - Commentary (spoken)

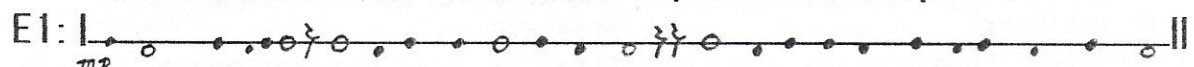
Materials:
foreground and
background mode

- D1: wrong turn
D2: wrong notes all over the place
D3: this text is mediocre / that's for sure
D4: They won't listen to you
D5a: Erratum number 1 D5b: Erratum number 2
D6: I prefer to close the parenthesis here...
D7a: full of subtlety if you want to believe me... D7b: no noise, believe me once again
D8: ...straight lines seem crooked
D9: The utopian moment lies in the form
D10: No, no, it's simply the word that's so odd
D11: compulsory audience
D12: the sounds sit, the audience attacks them
D13: A vacant lot, a piece of string and a sunset
D14: Use a Rembrandt as an ironing-board (*ironic*)
D15: C'est très beau, la logique
D16: The method
D17: There never was a mistake in addition
D18: I only eat white food
D19: What do you prefer? Music or cold-cuts?
D20: etc.


E - Animals (sung)

foreground mode

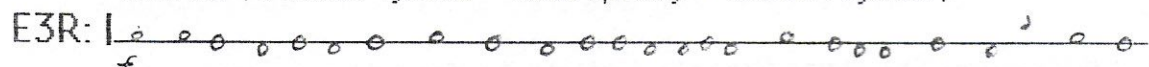
slow (2 notes: relative time notation - legato - rel. low register.)

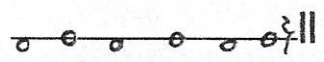
E1: 
The cows of India not understanding traffic lights cross intersections whenever they reach them


pretty fast (2 notes: mechanical - light staccato - middle register.)

E2: 
It's the rhi-noceroses who are anarchistic as they are in the minority.


moderato (3 notes: lyrical - heterophony - middle register.)

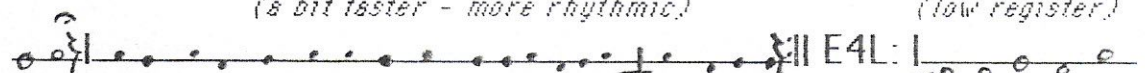
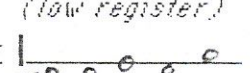
E3R: 
The larger one on the left could have been a rubber animal from an amusement park, which had

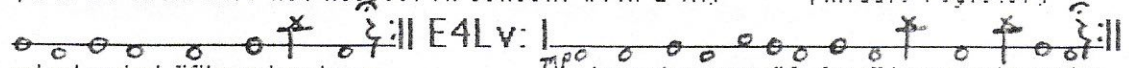
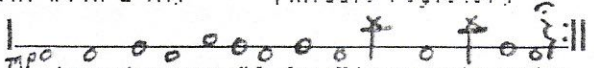
 E3L: (*same score beginning with 'one' - high register.*)
broken loose from its leash. (*low register.*)

E3LV: 
The larger one on the left could have been a rubber animal from an amusement park,

moderato (3 notes: lyrical: x-notes spoken; relative pitch - high register.)

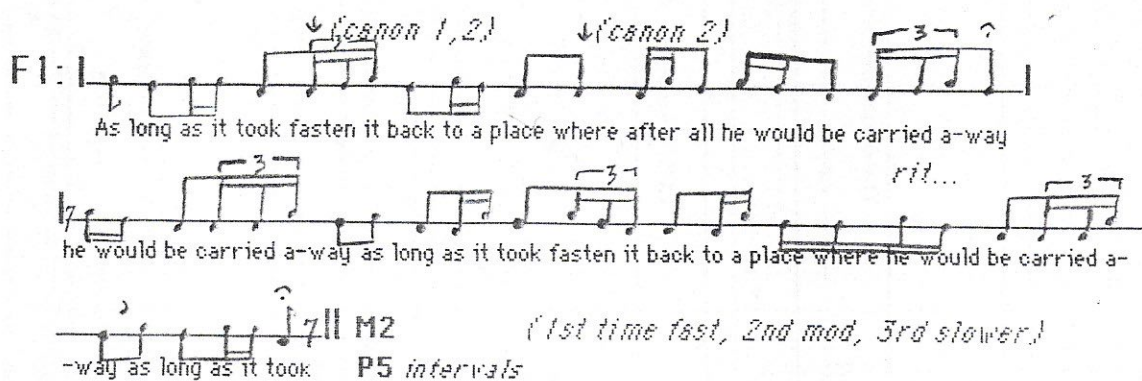
E4R: 
Our pieces are guaranteed against fifths and oc-taves the house is re-sponsible for all har-mon-ic
(a bit faster - more rhythmic.) (*low register.*)

 E4L: 
repairs spiders enjoy this music as much as a majority of composers do. Our pieces are guar-
(L & Lv intervals not necess. in conson. with E4R.) (*middle register.*)

 E4LV: 
anteed against fifths and oc-taves the house is responsible for all har-mon-ic repairs

F - Repetitive (sung)

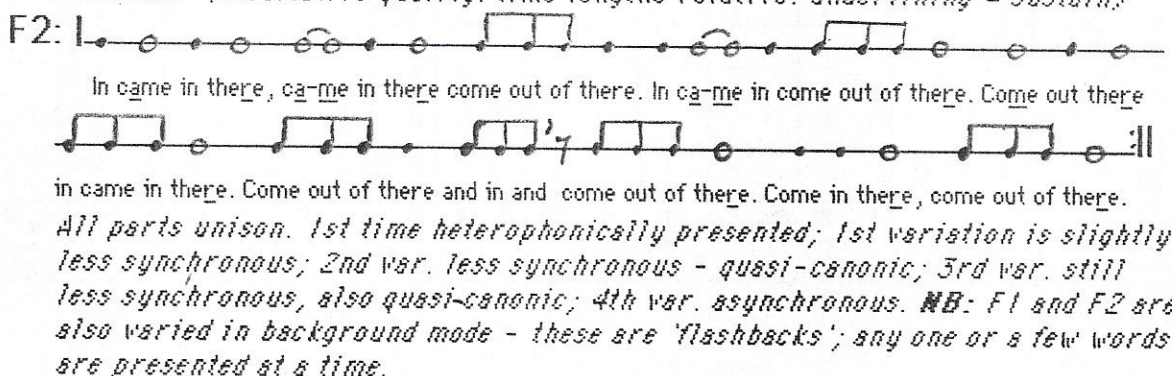
Materials:
foreground mode

F1: 

As long as it took faster it back to a place where after all he would be carried a-way
he would be carried a-way as long as it took faster it back to a place where he would be carried a-

(1st time fast, 2nd mod, 3rd slower.)
-way as long as it took P5 intervals

rel. slow (meditative quality: time lengths relative: underlining = sustain.)

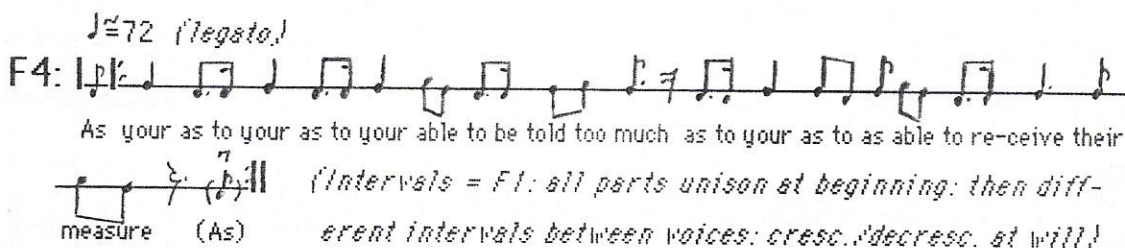
F2: 

In came in there, ca-me in there come out of there. In ca-me in come out of there. Come out there
in came in there. Come out of there and in and come out of there. Come in there, come out of there.

All parts unison. 1st time heterophonically presented; 1st variation is slightly less synchronous; 2nd var. less synchronous - quasi-canonic; 3rd var. still less synchronous, also quasi-canonic; 4th var. asynchronous. NB: F1 and F2 are also varied in background mode - these are 'flashbacks'; any one or a few words are presented at a time.

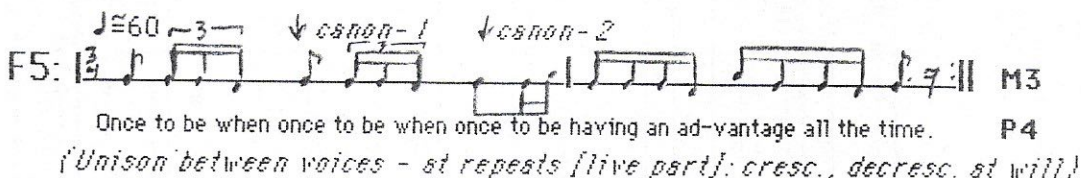
F3: 'For before let it before ... for before to for to before.' *is to be found fully notated in the score. To be sung as fast as possible: parlando except where longer notes prohibit this [relative length notation]. Intervals form a major triad, but the lowest and highest notes may differ, become 'aleatoric' from time to time - the middle note remains constant.*

$\text{♩} \approx 72$ (*legato*)

F4: 

As your as to your as to your able to be told too much as to your as to as able to re-ceive their
measure (As) *(Intervals = F1: all parts unison at beginning: then different intervals between voices: cresc./decresc. at will!)*

$\text{♩} \approx 60$ ~ 3 \downarrow canon-1 \downarrow canon-2

F5: 

Once to be when once to be when once to be having an ad-vantage all the time. P4
(Unison between voices - at repeats [live part]: cresc., decresc. at will!)

Do It Yourself (11): Form

ca. 11" 24"

fg | D14 | D13 | F1 (mod) |
 L | | | |
 bg | | | |

fg | (start | B6a | D13 | || A (C, C1) -> vrase. |
 R | (tape) | | | |
 bg | | | |

fg | D16 | D13 -> F1 (fast) | || C1 (A) -> vrase. |
 R | | | |
 bg | | | |

Live | D16 | | | F1 (canon) |

35" 30" 30"

fg | F1 (slower) | B2 | D9 |
 L | | | |
 bg | | | |

fg | F1 (canon) | D19 | D2 | D8 |
 R | | | |
 bg | | | |

Live | | | | E1 | D10 |

25" 15" 5" 11" 8"

fg | F2 (heterophony) | +F2 (1st var) | ... less synchronous -> | ... still |
 L | | | |
 bg | | | |

fg | F2 | || B (C2, F1 - var) | | | |
 R | | | |

fg | | +F2 (1st var) | | | |
 R | | | |

fg | | || C2 (B, F1 - var) | | | |
 R | | | |

Live | F2 | | | +F2 (1st var) | | | |

9" 11" 8" 13" 10"

fg | less synchron. | | | | D17 | D5a |
 L | | | | | |
 bg | | | | | |

fg | | | | | | | | (D6) |
 R | | | | | | | |
 bg | | | | | | | |

Live | | | | | | | | E2 | | | | D5b |

3

fg | | | |
 L | | | |
 bg | | | |

fg | D6 |
 R | | | |
 bg | | | |

Live | F3 |

|| D (at least B4, F4, 7b, 11, 12, 18) (C3, F1 - var) |
 || C3 (B, F1 - var) |

1'55" 16" 22" 2"

fg | | | | E3 (heterophony) | || D3 |
 L | | | | | |
 bg | | | | | | (->) |

fg | | | | E3 | | | |
 R | | | | | |
 bg | | | | | | (->) |

Live | | | | E5 (2/3 -> park) | D1 | (F4) |

22" 22"

fg | F4 | F4 | F5 |
 L | | | | | |
 bg | | | | | |

fg | F4 (can./heteroph.) | | | | F5 |
 R | | | | | |

fg | | | | | | | | F5 |
 R | | | | | | | |
 bg | | | | | | | |

Live | F4 | F4 | F5 | F5 |

-> +B -> +F2 - var -> +D - increase density |
 -> +B -> +F2 - var -> +D - increase density |

15" 55" 11" Total ca. 8'45"

fg | F5 | E4a | | | | D20 |
 L | | | | | | | |
 bg | | | | | | | |

fg | | | | | | | | | | D20 |
 R | | | | | | | | | |
 bg | | | | | | | | | |

Live | F5 | | | | E4b -> F5 (fast) - (rpt...) | | | | D20 |

-> +C2 -> decrease. sim. density |
 -> +C2 -> decrease. sim. density |
 -> +F2 -> decrease. sim. density |

Do It Yourself (ii): The Score

1 *ironic*

fg
{
{
L Use a Rembrandt as an ironing-board
{
bg

T
A
P
E

fg
{
R (start tape here) und/oder A vacant lot, a piece of string and a
{
{
bg

Live

The method

A vacant lot, a piece

=====
=====

fg
{
{
L |> A (,C1) - - - - cresc... - - - -
{
bg ||

T
A
P
E

fg
{
R sunset
{
{
bg

— = Time (fill in here)

fast (intervals = P5, M2 rising)

Live

of string and a sunset -> As long as it took fasten it back to a place where after all

/ fg
 {
 {
 L
 {
 bg
 T
 R
 P
 E
 fg
 {
 R
 {
 {
 \ bg

Live

he would be carried a-way he would be carried a-way as long as it took fasten it

=====
 =====

/ fg
 {
 {
 L
 {
 bg
 T
 R
 P
 E
 fg
 {
 R
 {
 {
 \ bg

→ C1 (A) ---

Live

back to a place where he would be carried a-way as long as it took

moderato

fg { }
 { } As long as it took it back to a place where after all he would be carried a-way he would

L { }
 { }
 bg|

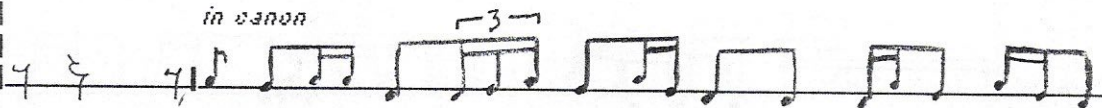
T
 R
 P
 E

fg|

R { }
 { } -- *cresc...*

bg|

in canon

Live 4 4 4 | 

As long as it took fasten it back to a place where after all he would be

=====
=====

fg { }
 { } be carried as long as it took it back to a place he would be carried

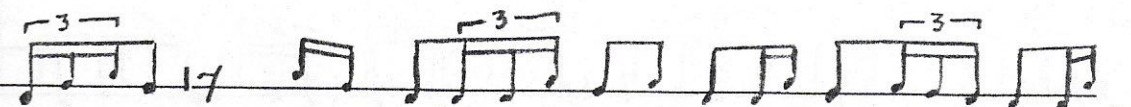
L { }
 { }
 bg|

T
 R
 P
 E

fg|

R { }
 { }
 { }

bg|

Live 

carried a-way he would be carried a-way as long as it took fasten it back to a

fg
 {
 { -way as long as it took
 L
 {
 bgf

T
 R
 P
 E

fg
 {
 R
 {
 {
 \ bgf

Live

place where he would be carried a-way as long as it took

=====
 =====

stomper

fg
 {
 { As long as it took fasten it back to a place where after all he would be carried a-way he would
 L
 {
 bgf

T
 R
 P
 E

fg
 {
 R
 {
 {
 \ bgf

Live

As long as it took fasten it back to a place where

fg { be carried a-way as long as it took fasten it back to a place where he would be carried a-

R carried a-way he would be carried a-way as long as it took fasten it back to a

Live after all he would be carried a-way he would be carried a-way as long as it

=====

=====

fg { -way as long as it took enfin

like a conclusion

R place where he would be carried a-way as long as it took

Live took fasten it back to a place where he would be carried a-way as long as it took

fg
{
{
L
{
bgf

T
A
P
E

fg
{
R
{
{
bgf

What do you prefer?
Music or cold-outs?

slow (any 2 notes: rel. time not. i'legato i' rel. low reg.)

Live

mp

The cows of India not understanding traffic lights cross

=====
=====

fg
{
{
L
{
bgf

mp
The utopian moment
lies in the form

T
A
P
E

fg
{
R
{
bgf

mp wrong notes all
over the place

mp ...straight lines
seem crooked

Live

intersections whenever they reach them

mp
No, no it's simply
the word that's so odd

heterophonio/unison

2

fg {
 { In came in there, ca-me in there come out of there. In ca-me in come out of there.
 L {
 { }
 bg|-----||

heterophonio/unison

fg {
 { In came in there, ca-me in there come out of there. In ca-me in come out of there.
 R {
 { }
 \ bg|-----||

rel. slow: heterophony (unison with tape - medit. quality - time lengths rel.: underl. = sust. letter)

Live |-----||
 In came in there, ca-me in there come out of there. In ca-me in come out of there.

=====
 =====

fg {
 { Come out there in came in there. Come out of there and in and come out of there.
 L {
 { }
 bg|-----||

fg {
 { Come out there in came in there. Come out of there and in and come out of there.
 R {
 { }
 \ bg|-----||

Live |-----||
 Come out there in came in there. Come out of there and in and come out of there.

1st var.

fg
(
{
L Come in there, come out of there. In came in there, ca-me in there, come out of

bg|

T
R
A
P
E

1st var.

fg
(
{
R Come in there, come out of there. In came in there, ca-me in there, come out of

bg|

1st var. - slightly less synchronous

Live|

Come in there, come out of there. In came in there, ca-me in there, come out of

=====

=====

fg
(
{
L there. In ca-me in come out of there. Come out there in came in there.

bg|

T
R
A
P
E

fg
(
{
R there. In ca-me in come out of there. Come out there in came in there.

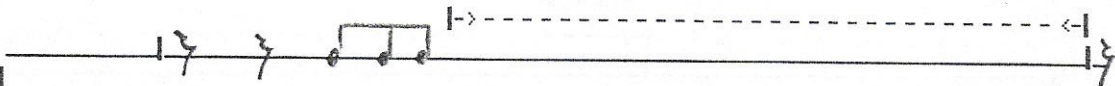
bg|

Live|

there. In ca-me in come out of there. Come out there in came in there.

2nd var.


fg
{
{
L
{
bg|



Come out of

2nd var.

fg
{
R
{
{
bg|

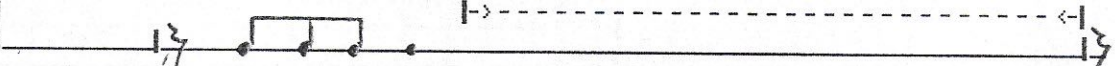


Come out of there and in and come out of there. Come in there, come out of there.

↓

2nd var. - less synchronous/quasi-canonio: fill in Lv, R parts

Live



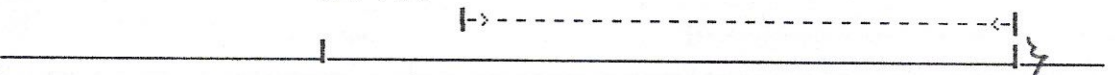
Come out of there

=====

=====


3rd var.

fg
{
{
L
{
bg|



3rd var.

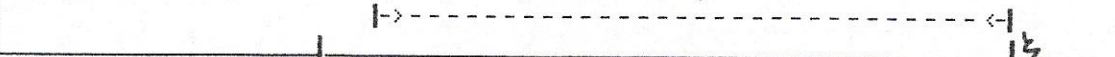
fg
{
R
{
{
bg|



In came in there, ca-me in there come out of there. In ca-me in

3rd var. still less synchronous:
texts Lv, R begin where they broke off

Live



4th var.

fg

4th var.

fg

come out of there. Come out there in came in there. Come out of

4th var. - asynchronous

Live

=====
=====

fg

mp

There never was a mistake
in addition

fg

there and in and come out of

C'est très beau,
la logique

fg

pretty fast
2 notes: mechanical-
Lf. staccato-mid. reg.

mf-f

It's the rhi-noceroses

/ fg
 {
 {
 L {
 {
 bg|

Erratum number 1

T
 A
 P
 E

fg
 {
 R {
 {
 \ bg|

Live

who are anarchistic as they are in the minority.

Erratum number 2

=====
 =====

3

/ fg
 {
 {
 L {
 {
 bg|

T
 A
 P
 E


fg
 {
 R I prefer to close
 { the parenthesis here...
 {
 \ bg|

as fast as possible: parlando (rel. lengths) except where longer notes prohibit this. Major triad (lowest & highest notes may sometimes change 'aleatorically') to be sung without timbre

Live

For before let it before to be before spell to be before to be before

/ fg
 {
 {
 L | -> D3 (,D, F1-var) - - - - -
 {
 bg | ||
 T
 R
 P
 E
 fg
 {
 R | -> D [at least D4, 7a, 7b, 11, 12, 19] (,D3, F1-var) - - - - -
 {
 {
 \ bg | ||

Live | 

to have to be to be for before to be tell to be to having held to be to be for before


=====
 =====

/ fg
 {
 {
 L | - - - - -
 {
 bg |
 T
 R
 P
 E
 fg
 {
 R | - - - - -
 {
 {
 \ bg |

Live | 

to call to be for to be before to till until to be till before to be for before to be until

/ fg
 {
 {
 L {
 | bg|
 T
 A
 P
 E
 fg
 {
 R {
 {
 \ bg|

Live | 

to be for before to for to be for before will for before to be shall to be to be for

=====
 =====

/ fg
 {
 {
 L {
 | bg|
 T
 A
 P
 E
 fg
 {
 R {
 {
 \ bg|

Live | 

to be for to be before still to be will before to be before for to be to be for before

/ fg
 (|
 (|
 L - - - - -
 (|
 bg |
 T |
 R |
 P |
 E |
 fg |
 (|
 R |
 (|
 (|
 \ bg |

Live 

to be before such to be for to be much before to be for before will be for to be for

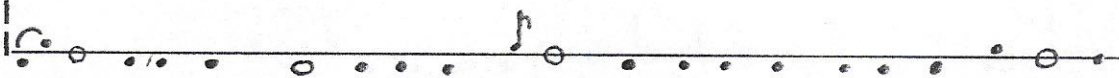
=====
=====

/ fg
 (|
 (|
 L - - - - -
 (|
 bg |
 T |
 R |
 P |
 E |
 fg |
 (|
 R |
 (|
 (|
 \ bg |

Live 

before to be well to be well before to be before for before might while to be might

/ fg
 {
 {
 L
 {
 bgf
 T
 R
 P
 E
 fg
 {
 R
 {
 {
 \ bgf

Live 

be-fore to be might while to be might before while to be might to be while before for

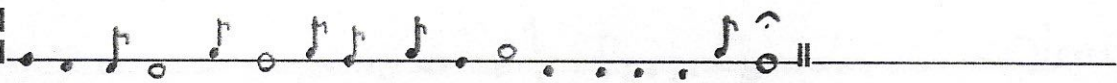
=====
 =====

/ fg
 {
 {
 L
 {
 bgf
 T
 R
 P
 E
 fg
 {
 R
 {
 {
 \ bgf

Live 

might to be for before to for while to be while for before while before to for which

/ fg
 {
 {
 L -----
 {
 bg|
 T
 A
 P
 E
 fg|
 {
 R
 {
 {
 \ bg|

Live | 

as for before had for before had for before to for to before.

=====
 =====

/ fg
 {
 {
 L ----- <-|-> C# only -----
 {
 bg|
 T
 A
 P
 E
 fg|
 {
 R
 { --->|-> C# only -----
 {
 \ bg|

Live |

heterophony (high reg.)

fg { }
 { }
 L { }
 { }
 bgf

mf

...one on the left could have been a rubber animal from an amusement park,

+A

T
A
P
E

moderato (any 3 notes: mechanical, Lt. staccato - mid. reg.)

fg { }
 { }
 R { }
 { }
 bgf

f

The larger one on the left could have been a rubber animal from an amusement park,

+A

moderato (low reg.)

Live { }
 { }
 { }
 { }

mf

The larger one on the left could have been a rubber

=====
 =====

fg { }
 { }
 L { }
 { }
 bgf

mp

which had broken loose from its leash

This text is mediocre / that's for sure

T
A
P
E

fg { }
 { }
 R { }
 { }
 bgf

which had broken loose from its leash

Live { }
 { }
 { }
 { }

animal from an amusement park, -> wrong turn

4

(can. heteroph.) |-> -----

fg { |
 { |
 L | |-> - *(the same)* - - - - +B - - - - - +F2-var. - - - -

bg | |-----

T |
 R |
 P |
 E |

(can. heteroph.) |-> -----

fg { |
 { |
 R | |-> - *(the same)* - - - - +B - - - - - +F2-var. - - - -

bg | |-----

♩ = 72 (legato: intervals = P5, M2 rising: crescendo, decrescendo, at will: all vos. unison)

Live | *As your as to your as to your able to be told too much as to your as to as able*

=====

=====

----- *(rpt.)* -----

fg { |
 { |
 L | ----- +B -----

bg | |-----

T |
 R |
 P |
 E |

fg { |
 { |
 R | ----- *(rpt.)* -----

bg | |-----

(rpt: different intervals between vos. possible)

Live | *to re-ceive their measure -> As your as to your as to your able to be told too much*

fg
(
(
L
(
bgf

----- increase density -----

T
R
P
E

fg
(
R
(
(
bgf

----- increase density -----

Live

≈ 60 (intervals P4, M3 rising; unison btwn. voices)

as to your as to as able to re-ceive their measure -> Once to be when once to be when

=====
=====

fg
(
(
L
(
bgf

T
R
P
E

fg
(
R
(
(
bgf

Live

(briso., decesso. at will)

once to be having an ad-vantage all the time. Once to be when

fg

{ once to be having an ad - vantage all the time. Once to be when once to be when

L { }
 bgf _____

T
 A
 P
 E

fg

R Once to be when once to be when once to be having an ad - vantage all the time.

L { }
 bgf _____

Live

once to be when once to be having an ad-vantage all the time. -> Once to be when

===== -
 =====

fg

{ once to be having an ad - vantage all the time.

L -- +C2 - - - -
 { }
 bgf _____

T
 A
 P
 E *moderato (any 3 notes: lyrical; x-notes spoken: rel. pitch - high reg.)*

fg

R *mp* Our pieces are guaranteed against fifths and oc-taves the house is re-sponsible for all

L -- +C2 - - - -
 { }
 bgf _____

Live

once to be when once to be having an ad-vantage all the time.

fg
(
(
L
(
bgf

T
R
P
E

(a bit faster / more rhythmic)

fg
(
R har-mon-ic repairs spiders enjoy this music as much as a majority of composers do. Our pieces
(
(
bgf

Live

=====
=====

(low reg.)

fg
(
(
L
(
bgf

mp
Our pieces are guaranteed against fifths and oc-taves -> Our pieces are ...
-- decrease / dim. density --
↓

T
R
P
E

(rpt...) |-> -----

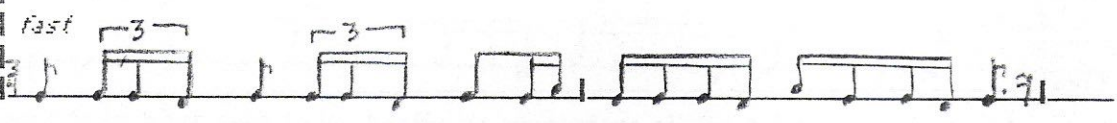
fg
(
R are guaranteed ...
(-- decrease / dim. density --
(
bgf

(middle reg.)

Live

mp
...the house is re-sponsible for all har-mon-ic repairs->

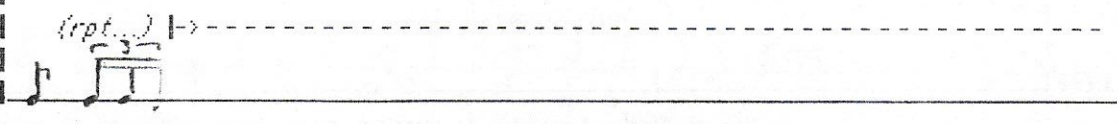
fg
L
bg
T
A
P
E
fg
R
bg

Live *fast* 

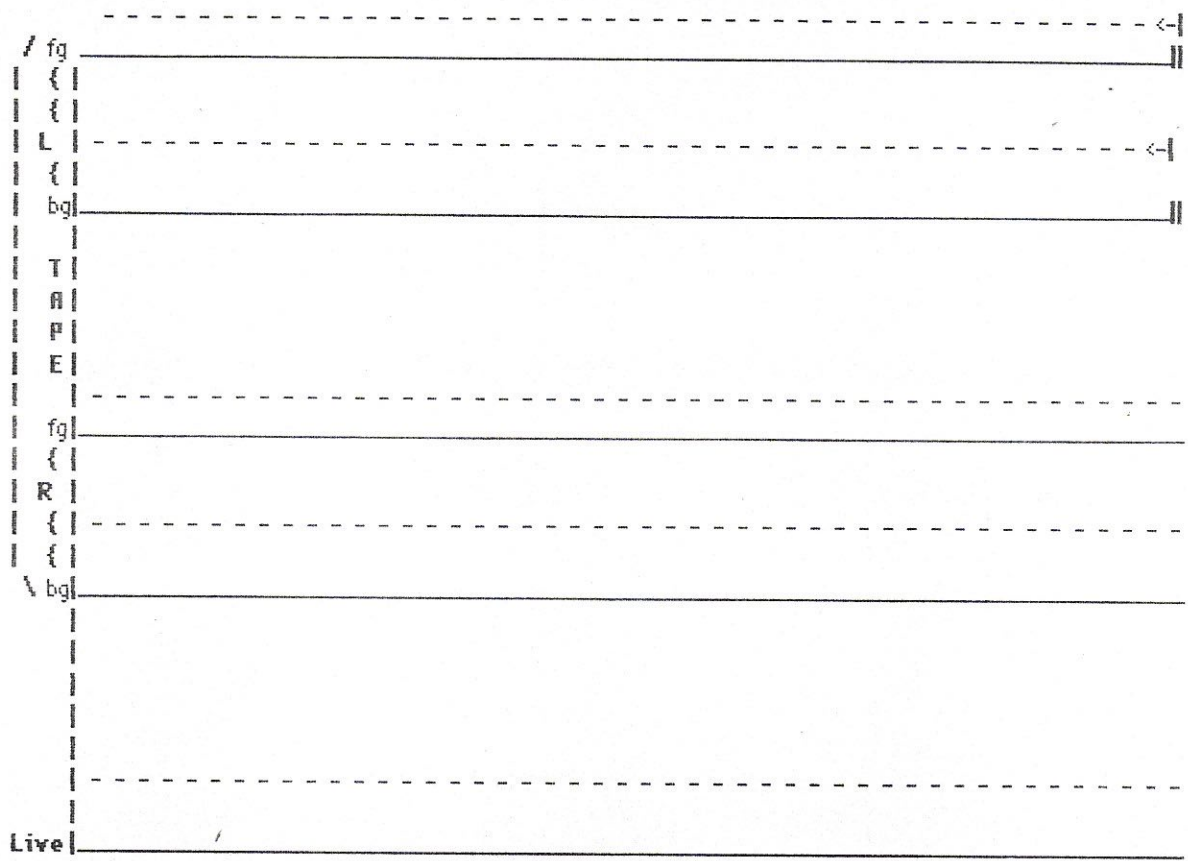
Once to be when once to be when once to be having an ad-vantage all the time ->

=====
=====

fg
L
bg
T
A
P
E
fg
R
bg

Live *(rpt...)* 

Once to be ...



=====
 =====

