

O FACCIA DI UNA LUNA

For S-S-A-A-T-T-B-B Chorus

LEIGH LANDY

This piece is dedicated to Anne Malagueo & Ray Malone without whom...

Buffalo - Fall, 1975

O FACCIA D'UNA LUNA was written for any chorus of at least eight members. It is not necessary, however, that there be an equal number of people singing each part. The chorus is divided in half during performance: the First Sopranos, Altos, Tenors, and Basses stand stage right, the Seconds stage left. The work is to be conducted; however, a member of the chorus may act as conductor. In Part III of the piece, a second conductor is necessary. (S)he may also be one of the performers.

I. Why not sneeze, Rows Sail-a-vis?

Text - Marcel Duchamp (a.k.a. Rrose C'est la Vie).

Tempo for each "measure" is to be decided at performance by conductor and/or soloists. The same is true for dynamics and entrances in each "measure".

Diagonal line - glissando.

X notes - $\begin{matrix} \diagdown \\ \diagup \end{matrix}$ - high, low relative pitch.

Accidentals precede only the note they refer to.

II. Hommage à Doppler

Melody - From a Bulgarian folk tune.

Text - From my phonetic transcription of the Bulgarian words sung with this tune. This is not a translation but is instead a sound transformation.

Notation - conventional.

Note - at Rehearsal #10 - Tenor G# should not be pushed, but must be audible.

III. To Morton Feldman: Soft and Low

Two conductors are needed for Part III. Conductor I directs the First S-A-T-B' Conductor II directs the Seconds. They should conduct the first simultaneity (chord) together. After that they should proceed independently conducting each entry throughout the remainder of the two pages. At the end the group that arrives first will hold their last note until out of breath - the second group should be formally cut-off.

As in Part I accidentals refer only to one note.

S-A-T-B-I sing a nasalized "n" quietly throughout Part III.

S-A-T-B-II sing a nasalized "m" quietly throughout Part III.

The pace of Part III is extremely slow. A black note, \bullet , or a quarter rest is to be considered as one unit lasting about four seconds.

A white or whole note and half rest should be considered as having about twice the length of the black note. A white note with a fermata or a half rest with a fermata should be considered to have about three times the length of the black note. Breathing should never occur in the middle of one note. Staccato black notes should not last the full time and are followed by silence.

IV. To Holland: East does not meet West

Music - From a Balinese Gamelan ceremony.

Notation - conventional.

Tempo and dynamics should be strictly adhered to. If $\downarrow = 160$ is impossible, sing at fastest tempo possible where the performers are at ease with their parts. At Rehearsal #B the F natural in the First Soprano part may seem odd. The note that would be authentic is a microtone below the F, so that particular note should never be accented. On pp. 2 - 9 - Sop. I, Ten. I, and Ten. II-Bas. parts: there are no changes in dynamics.

Part IV, like Part II, suggests a light atmosphere - an occasional garbled syllable by a singer is acceptable.

This piece is dedicated to Anne Madugno &
Ray Malone without whom....



Buffalo - Fall, 1975

Why not sneeze, Rows Sail-a- vis?

Sop. II Solo
in which the in-di-ri-du-al

Bas.
(breathy)
has to pay for the air he breathes

Bas. Solo
(spoken)
Establish a so-cie-ty-

Alt.
(air meters; -
im-pris-on-ment-

Ten.
simple-

Bas.
and ra-re-fied air,
as-phyxi-

Bas. Solo
in case of non-pay-ment
-a-tion

Sop.
(cut off the air)

Alt.
(cut off the air)

Ten.
(cut off the air)

Bas.
(cut off the air)

Bas. Solo
if neces-sary
on con-di-tion that (?)

Sop.
sa-ti-a-tes knot.

Alt.
Or-di-nary brick
knot, **Solo** (fades away)

Ten.
the knot. to be tired of

Bas.
brick sa-ti-a-tes
knot.

HOMMAGE A DOPPLER

HOMMAGE A DOPPLER

① *J=76*
mp
Sopr. II SOLO
Gladly speaks he of his wealth—Oh loo loo loo— loo loo loo dinga dinga dinga ga—

② *J=80*
mp
Sopr. II SOLO
Back, oh jailgate o—pen for us loo loo loo— loo loo loo dinga dinga dinga—ga—
Alt. II SOLO
Back, oh jailgate o—pen for us loo loo loo— loo loo loo dinga dinga dinga—ga—

③
mp
Sopr. II SOLOS
Tell me that I have a daughter *pp subito* loo loo loo— loo loo loo dinga dinga dinga—ga—
Alt. II SOLOS
Tell me that I have a daughter *pp subito* loo loo loo— loo loo loo dinga dinga dinga—ga—

④ *accel. cresc. poco a poco...*
p
Sopr.
Nora bought a map of Cu—ba loo loo loo— loo loo loo dinga dinga dinga—ga—
Alt.
Nora bought a map of Cu—ba loo loo loo— loo loo loo dinga dinga dinga—ga—

⑤ *J=120*
mf
Sopr.
No one takes me to my school, now; Go to school now Christian, Johann loo loo loo— loo loo loo dinga dinga dinga—ga—
Alt.
No one takes me to my school, now; Go to school now Christian, Johann loo loo loo— loo loo loo dinga dinga dinga—ga—

⑥ J=160

OP. *f*
 No one left me at the jailgate How can I go, Christian Johanna? Mind you - that it does move me Now she bought a map of Cuba
 H. *f*
 No one left me at the jailgate How can I go, Christian Johanna? Mind you - that it does move me Now she bought a map of Cuba

f
 See me make up this new serum Here's the cure that lets us sing of loo loo loo - loo loo loo dinga dinga dinga-ga-
 See me make up this new serum Here's the cure that lets us sing of loo loo loo - loo loo loo dinga dinga dinga-ga-

⑦ J=180

May I now provide you with it? Speak in ordinary voices Daylight in the dynasty and let's obey in piety's city
 May I now provide you with it? Speak in ordinary voices Daylight in the dynasty and let's obey in piety's city

dim...
 let's obey in piety's city Then we all can dance the hour loo loo loo - loo loo loo dinga dinga dinga-ga-
 let's obey in piety's city Then we all can dance the hour loo loo loo - loo loo loo dinga dinga dinga-ga-
mf

⑧ J=180

f
 Now the blame is on the heroes loo loo loo - loo loo loo dinga dinga dinga-ga-
 Now the blame is on the heroes loo loo loo - loo loo loo dinga dinga dinga-ga-

9

SOP. *cresc.* *ff*
 SATURDAY WE CAN GO FISHING loo loo loo- loo loo loo dinga dinga dinga-ga

ALT. *cresc.* *ff*
 SATURDAY WE CAN GO FISHING loo loo loo- loo loo loo dinga dinga dinga-ga

10

SOP. *mf*
 ALT. *mf*

Ten. I SOLO *f*
 Solo *f*
 ♩ = 60 *accel...* ♩ = 180 *cresc...*
 Gladly speaks of his wealth, oh loo loo loo- loo loo loo dinga dinga dinga-ga

11

Ten. I SOLO *ff*
 Solo *ff*
 Bass I SOLO *f*
 Solo *f*
 Back, oh jailgate o-ponfer us loo loo loo- loo loo loo dinga dinga dinga-ga

12

Ten. I SOLO *ff*
 Solo *ff*
 Bass I SOLO *ff*
 Solo *ff*

Ten. *mf subito*
 Tell me that I have a daughter loo loo loo- loo loo loo dinga dinga dinga-ga

Bass. *mf subito*
 Tell me that I have a daughter loo loo loo- loo loo loo dinga dinga dinga-ga

13

Ten. *rit. e dim. poco a poco*
 Nova bought a map of Lu-ba loo loo loo- loo loo loo dinga dinga dinga-ga

Bass. *rit. e dim. poco a poco*
 Nova bought a map of Lu-ba loo loo loo- loo loo loo dinga dinga dinga-ga

(14) $J=76$
 Ten. *mf*
 No one takes me to my school now, Go to school now, Christian Johann loo loo loo - loo loo loo Dinga dinga dinga-ga-
 Bas. *mf*

(15) *mf*
 No one takes me to my school now, Go to school now, Christian Johann loo loo loo - loo loo loo Dinga dinga dinga-ga-
 No one left me at the jailgate How can I go, Christian Johann? Mind you - that it does make me Now she bought a map of Cuba

No one left me at the jailgate How can I go, Christian Johann? Mind you - that it does make me Now she bought a map of Cuba
 See me wake up this new serum Here's the cure that lets us sing of loo loo loo - loo loo loo Dinga dinga dinga-ga-

(16) $J=80$ *p*
 See me wake up this new serum Here's the cure that lets us sing of loo loo loo - loo loo loo Dinga dinga dinga-ga-
 May I now go - days with the Spirit in or-di-nary voices Daylight in the dy-nasty and let's o-bey in pi-ty's city

May I now provide you with the Spirit in or-di-nary voices Daylight in the dy-nasty and let's o-bey in pi-ty's city
 Let's o-bey in pi-ty's city Then we will dance the hour *cresc...* loo loo loo - loo loo loo Dinga dinga dinga-ga- *mf*

(17) $J=76$ *p*
 Let's o-bey in pi-ty's city Then we will dance the hour loo loo loo - loo loo loo Dinga dinga dinga-ga-
 Now the blue is on the horses loo loo loo - loo loo loo Dinga dinga dinga-ga-

(18) *pp dim...*
 Now the blue is on the horses loo loo loo - loo loo loo Dinga dinga dinga-ga-
 Satur-day we cargo fishing loo loo loo - loo loo loo Dinga dinga dinga-ga- *pppp*
 Satur-day we cargo fishing loo loo loo - loo loo loo Dinga dinga dinga-ga- *pppp*

• = ca. 4 sec. etc. - Very, very quietly

III: To Morton Feldman: "Soft and Low"

Handwritten musical score for the first system, consisting of eight staves. The staves are labeled on the left as Sop I, Alt I, Ten I, Bass I, Sop II, Alt II, Ten II, and Bass II. The notation includes notes, rests, and dynamic markings such as *pp* and *ppp*. The music is written in a common time signature.

Handwritten musical score for the second system, consisting of eight staves. The notation continues from the first system, featuring notes, rests, and dynamic markings. The staves are not explicitly labeled but correspond to the same parts as the first system.

This image shows a handwritten musical score consisting of 16 staves, arranged in two systems of eight staves each. The notation is a form of musical shorthand, likely a type of tablature or simplified notation, using various symbols such as dots, lines, and clefs. The first system (staves 1-8) begins with a treble clef on the first staff and a bass clef on the fourth staff. The second system (staves 9-16) also begins with a treble clef on the first staff and a bass clef on the eighth staff. The notation includes various rhythmic and pitch indicators, such as vertical stems, horizontal lines, and small circles, which are interpreted as notes and rests. The score concludes with a double bar line at the end of the 16th staff.

IV: To Holland: East Does Not Meet West

J = 160

SOP. II,
ALT.

p
doo doo...

TUM. I,
BAS

mf
b⁷m
b⁷m...

rit...

J = 100

J = 160

mf

(5/4)

$\text{♩} = 160$

Sop. I *mf*
cho cho...

**Sop. II
ALT.** *mf*
doo doo...

TENI *mf*
ta ta...

**TEKII
BAS.** *mf*
 \flat^m

$\flat^m...$

B

Sop. I
 Sop. II
 ALT.
 TENOR
 BASS

cha cha...
 du du...
 ta ta...
 b m...

□

Sop. I
cho cho ...

Sop. II
ALT.
du du ...

TENOR
ta ta ...

BAS.
b^m

cresc.

775

b^m...

D

Sop. I
do do...

Sop. II
ALT.
do do...

TENE
ta ta...

TENE
BAS.
b^m

f

b^m...

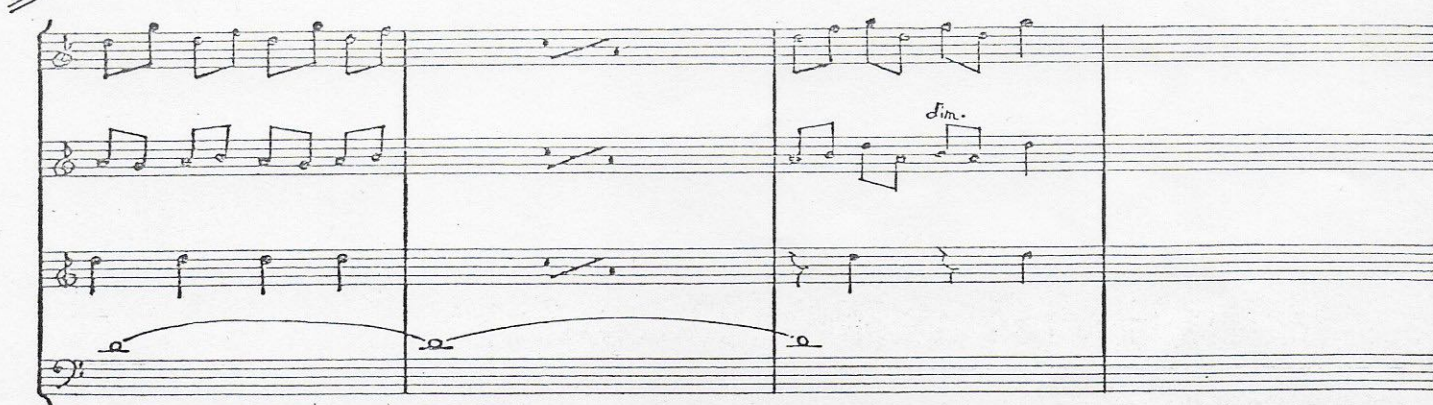
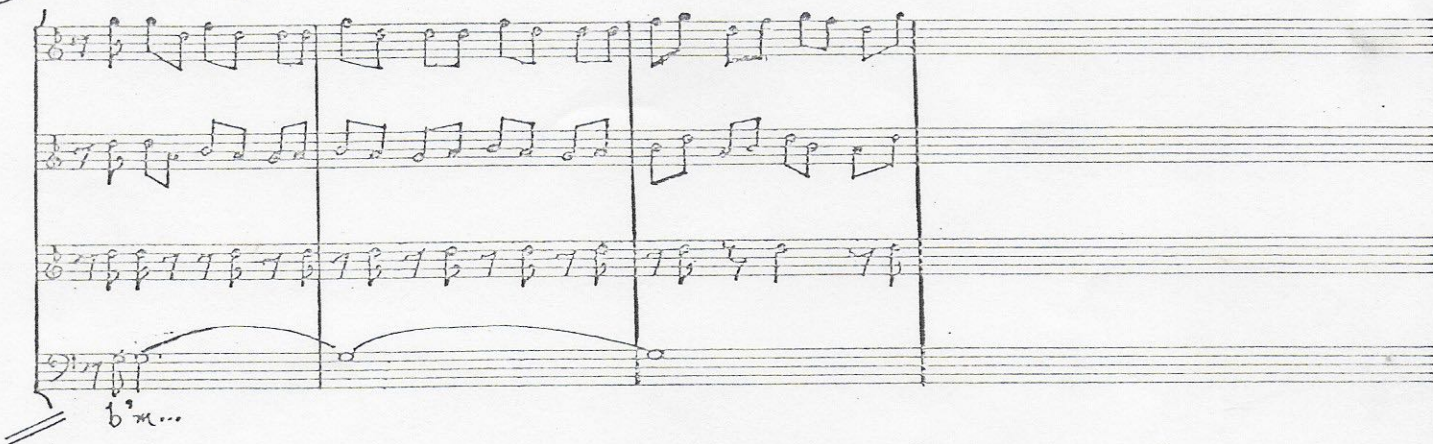
[E]

Sop. I
do do...

Sop. II
ALT.
f
do do...

TENI
ta ta...

TENI
BAS.
b^m...



F

Sop. I

Sop. II & ALT.

TEN. I

TRUMPETS & BAR. I

cha cha...

do do...

ta ta...

p

cresc.

b^m

mf

b^m

cresc.

f

G

Sop. I
cha cha...

Sop. II
ALT.
mf
do do...

TENI
ta ta...

TENI
BAS.
b'm

f

b'm...

dim.

p

[H]

Sop. I *cho cho...*

Sop. II ALT. *mf* *cresc...*
loo loo...

TENI *ta ta...*

TEXTE BAS. *b^bm*

This system contains the first four staves of the score. The Soprano I part has a melodic line with the lyrics "cho cho...". The Soprano II Alto part has a similar melodic line with lyrics "loo loo..." and dynamic markings "mf" and "cresc...". The Tenor I part has a rhythmic accompaniment with lyrics "ta ta...". The Bass part has a single note on a low staff with the dynamic marking "b^bm".

ff

b^bm...

(silence)

This system contains the next four staves. The piano accompaniment is shown in the upper three staves, with a forte dynamic marking "ff". The bass line is on the bottom staff, with a dynamic marking "b^bm...". A "silence" marking is present above the piano part in the third measure.

sfz cresc. *ff*

This system contains the next four staves. The piano accompaniment continues in the upper three staves, with dynamic markings "sfz cresc." and "ff". The bass line is on the bottom staff.

This system contains the final four staves of the score. It continues the piano accompaniment and bass line from the previous systems.

CODA

♩ = 120 accel... ♩ = 160

Sop. I
Sop. II
Ten. I
Ten. II
Bass

do do...
ta ta...
b^bm

check...
f
mf
mf
b^bm ...

p forever
shh
forever
do
p forever
ta
forever
b^bm