

ANDREW LOVETT

LONELY SITS THE CITY

music-theatre piece for soprano and electroacoustic music

2009

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Music-theatre piece for solo soprano and electroacoustic music

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Duration: 30 minutes

Commissioned by The Electric Voice Theatre with financial support from The Arts Council of England (Grants for the Arts), The Britten-Pears Foundation and the European Association for Jewish Culture.

Samples and recordings for the pre-composed music by Frances M Lynch, David Sheppard, Tim Palmer, Judith Levi and Judith Mitchell. Samples from the "Golden Lyre of Ur" are used with kind permission from Andy Lowings.

The first production and performance took place at the Junction Theatre, Cambridge, May 19th, 2009, with Frances M Lynch, soprano and Alan Burgess, sound-projection. The project was funded by The Arts Council of England (Grants for the Arts), The European Association for Jewish Culture and The Holst Foundation with further support from The Centre for Music and Computing, Cambridge University and The Junction Theatre.

Special thanks:

Diana Lipton and Melissa Lane

For Frances

Performance Instructions

Solo voice:

The solo voice is amplified. A special, close-miked, sound is desirable in section 4.

The main vocal quality is very nasal and with minimal vibrato. Mvtr = Monteverdi trill. Sections based on the Hebrew letters can be quite free (as if the woman is counting to herself).

Pre-recorded Music:

The pre-recorded music is supplied in an eight-track format with minimal reverberation or EQ:

- Channels 1 and 2 contain the main (stereo) pre-recorded computer-generated music.
- Channel three carries a click track for rehearsal purposes.
- Channel four contains a pre-recorded vocal track - "the Prophet".
- Channels five to eight contain four individual pre-recorded vocal parts (the four women) with extra computer-generated sounds.

The pre-recorded music can be mixed through to any combination of monitor speakers. Ideally, there are three components: a main stereo output; a high monitor above the audience and four individual satellite monitors surrounding the performer and audience:

- Channels one and two are fed to the main output monitors (front stereo with rear stereo if necessary).
- Channel four (the Prophet) is fed to the high speaker above the audience.
- Channels five to eight are sent - individually - to each of the satellite surround speakers.

Signal-processing:

Processing for the pre-recorded music should be added (and automated) as part of the rehearsal process. I would encourage as creative and imaginative an approach as possible.

No reverberation should be added to the four women during the first four sections of the piece. These should sound like four individual singers from the corners of the space. However, in the final part, some reverberation may be added to blend the voices with each other and with the voice of the Prophet.

By contrast, the Prophet should always sound distant, with reverberation and eq. At times his voice may be covered by the four women

Processing may be required for the solo voice: sufficient reverberation to help the soloist without compromising clarity (this varies over the course of the piece).

Production:

This piece is intended to be presented theatrically. Each section is a stage on an emotional journey by the central character, with identifiable people around her: the Prophet (counter-tenor), heard from above, the Prisoner (baritone) mixed up in section 3 and four women who comment from the corners of the theatre. The protagonist is aware of these voices and interacts with them.

The first and last section are sung out directly to the audience. The three middle sections are - in some sense - a re-playing of the traumatic experiences that she has undergone. There is a turning point at the end of section 4, when she makes a conscious decision to continue living.

Text

I:

Echah.

*Echah ya-sh'vah ba-dad ha-ir v'bati am
Ba-choh tiv-cheh balailah...*

May it not befall you - all who pass by this road.
Behold and see, if there is any pain like my pain
which befell me.

Fire in my bones. Crushed. Desolate.

Over these things I weep.
And my heart is sick.

II:

Echah.

Burnt. Fire. Razed. Consumed. Destroyed. Devoured.
Houses burnt. Gates sunken. Bars shattered.

*Ya-iv be-a-po Adonai el bat Zion
Ishlich mi shamayim eretz Yisrael
V'lo zacker hadom raglav beyom apo.*

No vision. No guidance.

They sit on the ground in silence. Ashes and sackcloth.
Heads bowed to the ground, like a dying man in the streets of the town.

O daughter of Jerusalem! O daughter of Zion!
And your enemies: they clap, they hiss, they jeer and gnash. They rejoice.

Arise. Arise! Pour out your heart.

On the ground. In the streets: young and old, fallen by the sword.
Slaughtered without mercy. Wiped out.

Arise. Arise! Pour out your heart.
Echah!

III:

*I am the man driven into darkness.
My flesh flailed. My bones broken.
In darkness like the eternally dead,
imprisoned, chained -
though I cry out and plead.
Remember my afflictions and my sorrow.
I call out from the depths.
Do not shut your ear when I cry out.*

IV:

Echah.

My children thirst, beg for food.
Skin shrivelled on their bones.
Famine is worse than the sword.
Our eyes strained for deliverance.
Remember. Echah.

V:

*Ze-chor Adonai mehayah lanu,
Habeyt oorey et herpatenu.
Remember. Look and see.
Scorched. Ravaged.
Gone is the joy of our hearts. Our dancing
has turned to Mourning.
Hadesh Yamenu, Kechedem.*

Programme Note:

The Book of Lamentations is a sequence of five poems from the Hebrew Bible, reflecting an ancient tradition of mourning poems after the destruction of a city. In this case, the city is Jerusalem invaded and destroyed in 586 BC.

This piece is emphatically not a traditional setting of the text. I've chosen small extracts from each section to make an emotional journey through this very bleak landscape. It is theatrical rather than liturgical; angry rather than comforting.

In the middle of the opening poem, the narrative switches to an urgent first-person voice ("May it not befall you, all who pass by this road"). This voice is clearly female, representing the city itself. But the thoughts and feelings reflected in the text are so graphic and immediate that they suggest a real woman: someone who has survived the onslaught, now surveying the physical, psychological and emotional destruction of her life. Giving some sense to the emotional experience of this woman is the main purpose of this piece.

In the pre-recorded music there are snatches of whispered and sung Hebrew. In most instances these are verses from the beginning of each of the five poems. I've also used the Hebrew letters, partly as a reflection of the acrostic nature of the poems, but also as a nod to the many beautiful settings of these words by sixteenth and seventeenth century composers, which often include the letters in an ornamental style before a more austere setting of the verses that follow. The phrase "Echah" which begins three of the poems and is used extensively in the piece, is usually translated as "Alas".

LONELY SITS THE CITY

Andrew Lovett

I: May it not befall you

In darkness. The Woman (soloist) is off-stage or barely visible.

♩ = 112

ff Very nasal, no vibrato

SOLO VOICE

E - - - - - chah - - - - - E - - - - -

COMPUTER SOUNDFILES

THE PROPHET

Virtual voices
from off-stage

FOUR WOMEN

8

solo

6

5

5

MvTr

3

chah

E

16

solo

5

3

E

computer soundfiles

START

4 women

E

chah

E chah

chah

E

A

23 *fff* howling

Solo

computer soundfiles

4 women

chah

chah E chah

34

computer soundfiles

whispered hebrew text

39

♩ = 96

computer soundfiles

the Prophet

A - lef - - . Bet - - - . E - chah - . Ya - - - sh' vah - - - .

The prophet sounds from a great distance - from above the auditorium. The effective dynamic level is "mp".

B

Lights up gradually, reveal a scene of devastation and destruction

51

ff

the Prophet

Ba - - - - - dad - - - . Ha - ir - - - ha -

4 women

E---chah! Yash - vah - ba - dad -

The chorus sound close and intimate (no reverb)

60

computer
soundfiles

the Prophet

4 women

C

66

computer
soundfiles

the Prophet

4 women

74

computer soundfiles

the Prophet

4 women

tiv - keh - - - - - . ba - lai - - - - -

Ba - choh Ba - choh Ba - choh

tiv-keh tiv-keh

Ba - choh Ba - choh

Slowly, painfully, the woman enters the space.

80

computer soundfiles

the Prophet

4 women

lah.

p Tiv - keh *p*

p Ba - choh

p Ba - lai - lah - - -

Ba - choh

D Aria. The woman addresses the audience directly.

89 *pp* Solo *p*

May it not - - - - - befall - - - - - you - - - - - all who pass - - -

computer soundfiles

96 *ff* Solo *mf* *p* *ff*

- by this road. Be-hold - - - - - and - see - . if there is a - ny pain-

computer soundfiles

4 women

Ba-choh - - - - - Bachoh - - - - -
 Tiv-keh - - - - - Tiv-keh - - - - -
 Ba-choh - - - - - Bachoh - - - - -
 Ba-lai - - - - - lah - - - - - Ba - lai - - lah - - - - -

E

119

mf

ff

Solo

O - - - ver these things - - - I weep - - - I weep - - - I weep - - - I weep -

computer soundfiles

4 women

Tiv - - - keh ba lai - - - lah - .

127

pp

Solo

And my heart is sick - .

computer soundfiles

PAUSE

[pause if necessary for lighting / production]

II: Burnt. Fire. Razed.

♩ = 96

132 *f* (reacting to noise)

Solo

E - - - - - chah. E - - - - - chah - - - .

computer soundfiles

(sfz vlc scrub)

START

♩ = 148 accelerating

140 *f* muttering to herself (to gain composure). Not precise timing

Solo

A-lef bet gim-mel da-led hei. Vav - zayin khet tet yod kaf la-med mem nun.

computer soundfiles

(sfz vlc scrub)

(♩ = 220)

145 repeat over and over, getting faster and more panicky

Solo

sa-mekh ayin pey tsadi kuf. resh. shin. taf.

computer soundfiles

the Prophet

F

♩ = 144

151 Sudden cut-off (reacting to sound-cue)

Solo

computer soundfiles

the Prophet

ff

Gi - - - - - mmel. Da - led - - - - - Hei - . Vav - - - - - Za - yin -

161

f

Solo

E - chah - - - - . E - chah - - - - . E - chah - - - - . E - - -

computer soundfiles

the Prophet

ket - - - - . tet - - - - .

* Wavering waling decoration around E - not necessarily precise in timing.

G

Stronger, focused, with renewed purpose.

170

f

Solo

chah - - - - . Burnt. Fire - . Razed - . Con - sumed - - - - . De-

computer soundfiles

the Prophet

Yod - - - - .

179

Solo

stroyed - Devoured - - - - - E-chah - - - - - E -

computer soundfiles

188

Solo

- - - - - chah - - - - - Burnt. Fire - . Razed -

computer soundfiles

196

Solo

Con-sumed - des-royed Devoured - - - - - E - - - - -

computer soundfiles

H

216

Solo

5

MvTr

E - - - chah - - - - - E - - - - - chah -

computer soundfiles

4 women

Burnt.

Fire

Razed

Burnt.

Fire.

Burnt.

Fire.

Burnt.

Fire.

Burnt.

Fire.

Burnt.

Fire.

Burnt.

Fire.

225

Solo

computer soundfiles

4 women

The musical score consists of three systems. The first system, 'Solo', features a single melodic line in treble clef with lyrics 'E - - - Chah - - -'. The second system, 'computer soundfiles', shows two staves (treble and bass clef) with block chords and rests. The third system, '4 women', has four staves in treble clef with lyrics: 'Razed', 'Fire.', 'Fire.', 'Consumed', 'Burnt.', 'Burnt.', 'Burnt.', 'Consumed', 'Razed.', 'Burnt.', 'Fire.', 'des-troyed', 'des'. The score includes various musical notations such as notes, rests, and dynamic markings.

E - - - Chah - - -

Fire. Fire. burnt. Razed. Consumed - - - des

Razed - - - Burnt. Consumed - - - Razed. Burnt. Fire - - - des-troyed -

Razed - - - Burnt. Burnt. Burnt. Consumed - - - Burnt. Burnt. . - troyed - - -

I

233 *MvTr*

solo

E - - - chah - - - E - - - chah - - - E -

computer
soundfiles

4 women

troyed - - - Devoured - voured - E - - 3 - - chah - - - E - - - chah -

De-voured - - - E - - 3 - - chah - - - E - - - chah -

De-voured - - - E - - 3 - - chah - - - E - - - chah -

De-voured - - - E - - - chah - - - E - - - chah -

241

solo

computer soundfiles

4 women

chah - - - - E - chah - - - -

E - chah - - - - E - chah - - - -

E - chah - - - - chah - - - -

E - - - - chah - - - -

MvTr

(shouted)

248

solo

Houses burnt. Gates sun - ken. Bars - - -

computer soundfiles

4 women

E - chah - - - E - chah - - - E - chah - - - E - chah - - - E - chah - - - E - chah - - - E - chah - - -

E - chah - - - chah - - - E - chah - - - e - chah - - - E - chah - - -

J

♩ = 96

3 Panicky counting (Hebrew alphabet):
aleph bet gimel duded hey vav zayin khet tet yod kaf lamed mem nun samekh ayin pey tsadi kuf resh shin taf.

256
solo

shattered.

computer
soundfiles

the Prophet

4 women

chah. E - chah - - - - - E - - - - - chah - - - - -

E - chah - - - - - chah - - - - - E - chah - - - - - E - chah - - - - -

E - chah - E - chah - - - - - E - - - - - chah - - - - -

Echah - - - - - E - chah - - - - - e - - - - - chah - - - - -

269

computer soundfiles

the Prophet

4 women

f

E - chah - - , Ya - - - iv, be'a - - - po, A - do nai - - - el bat - Si-on - - .

K

280

solo

computer soundfiles

the Prophet

4 women

pp

No vi-sion - . No - - - gui - dance - . They

Ish-lich - - - mi sha ma - yim e-retz - - - ti-fe-ret - - - Yis - ra - el. v' - lo - - -

chah - - - E - - - chah - - -

$\text{♩} = 76$

288

solo

computer soundfiles

the Prophet

4 women

3 3 3 3

sit on the ground in si-lence. A - shes and sack-cloth. Heads - - -

Za-cker. Ha - dom - , ra - glav be yom - - - a-po - - -

E - - - chah -

L

294
solo

Musical staff for solo voice, starting at measure 294. It features a treble clef and a 2/4 time signature. The melody includes a triplet of eighth notes (G4, A4, B4), a quarter rest, and another triplet of eighth notes (C5, B4, A4). The piece concludes with a final note on G4. Dynamics include *ppp* and hairpins. A box with the letter 'L' is positioned above the staff.

- bowed to the ground, like a dy - ing man - - - - in the streets of the town - .

computer
soundfiles

Musical staff for computer soundfiles, consisting of two staves (treble and bass clef). It contains rests for most of the piece, with a section of [lyre - echoes] in the final measures, indicated by a bracket above the treble staff.

the Prophet

Musical staff for the Prophet, featuring a treble clef and a 2/4 time signature. It contains rests throughout the piece.

4 women

Musical staff for 4 women, consisting of three staves (treble, middle, and bass clef). The top staff has a treble clef and a 2/4 time signature. It contains rests for most of the piece, with the word 'E - chah -' appearing in the final measures. Dynamics include *pp* and hairpins.

E - chah -

E -

302 *mp*

solo

O daughters of Jeru-salem - - - ! O daugh-ters - of Zi-on - ! And -

computer soundfiles

f

4 women

chah - E - chah - E - chah - E - chah -

E - chah - E - chah -

The musical score is arranged in three systems. The top system is for a soloist, starting at measure 302 with a mezzo-piano (*mp*) dynamic. The lyrics are "O daughters of Jeru-salem - - - ! O daugh-ters - of Zi-on - ! And -". The middle system is for "computer soundfiles", consisting of a grand staff with treble and bass clefs. The bottom system is for "4 women", with four vocal staves. The lyrics "chah - E - chah - E - chah - E - chah -" are distributed across the staves. A forte (*f*) dynamic marking is placed above the right side of the women's staves. The score uses a key signature of one flat and a common time signature.

314

solo

computer soundfiles

the Prophet

4 women

- - your e-ne-mies - : they clap - , they hiss - , they jeer and gnash - - - . They rejoice - - - .

of - Zi - - on. Je - Ru - Sa - Lem - .

Detailed description of the musical score: The score is for page 29, starting at measure 314. It consists of five staves. The top staff is a solo line in treble clef with lyrics: '- - your e-ne-mies - : they clap - , they hiss - , they jeer and gnash - - - . They rejoice - - - .' The second staff is for 'computer soundfiles' and contains piano accompaniment for the solo line. The third staff is for 'the Prophet' and is empty. The fourth and fifth staves are for '4 women' and contain vocal lines with lyrics: 'of - Zi - - on. Je - Ru - Sa - Lem - .' The music is in a key with one flat (B-flat) and a 4/4 time signature. The solo line features a triplet of eighth notes in the final measure.

M

♩ = 156

324

solo

A - rise - - - - , A - rise - - - - ! Pour out your heart - - - . A - rise - , a -

computer soundfiles

(trumpets....)

4 women

A - rise - - - - .

337

solo

rise - - , a - rise - - , a-rise - - a - rise - , a - rise - , a-rise - , a-rise - , a - rise - - , a -

computer soundfiles

4 women

N

urgent...

mp

350

solo

rise - - - - , pour out your heart - - - - - . On the ground - .

computer soundfiles

4 women

362

solo

In the streets - : young and old - - - - - , fa-llen by the sword - - - - - . Slaugh-tered

computer soundfiles

O

372

solo

without mer-cy. Wiped - - - - out - . A - rise - - - - , a - rise - - - - , pour out your

computer soundfiles

4 women

The musical score is divided into three systems. The first system, labeled 'solo', shows a vocal line starting at measure 372. The lyrics are: 'without mer-cy. Wiped - - - - out - . A - rise - - - - , a - rise - - - - , pour out your'. The second system, labeled 'computer soundfiles', consists of two staves (treble and bass clef) with complex rhythmic patterns and chords. The third system, labeled '4 women', consists of four staves (treble clef) with vocal lines that enter in the final measures of the piece.

384

solo

heart - , A-rise - , a - rise - , a - rise - - - , a - rise - - - ! A - rise - - - , a-rise -

computer
soundfiles

4 women

The musical score is arranged in three systems. The first system is for the solo voice, starting at measure 384. The second system is for computer soundfiles, consisting of two staves. The third system is for four women's voices, consisting of four staves. The solo voice part has a melodic line with lyrics: 'heart - , A-rise - , a - rise - , a - rise - - - , a - rise - - - ! A - rise - - - , a-rise -'. The computer soundfiles part consists of two staves with rests and some notes. The four women's voices part consists of four staves with various musical notations including notes, rests, and slurs.

397

solo

, a-rise - , a - rise - - - , a - rise - - - , a-rise - - - - - - - - - , Pour out your

computer
soundfiles

4 women

408

solo

heart - - - - - ! E - - - chah - - - - -

computer
soundfiles

sentinels

The musical score is divided into three systems. The first system, labeled 'solo', features a single treble clef staff with a melodic line starting at measure 408. The lyrics 'heart - - - - - ! E - - - chah - - - - -' are written below the staff. The second system, labeled 'computer soundfiles', consists of two staves (treble and bass clefs) with a long, thin, horizontal line that spans across the measures, indicating a sustained sound or effect. The third system, labeled 'sentinels', consists of three staves (two treble and one bass clef). The top staff has lyrics 'E - chah - - - - -' and contains several notes with long horizontal lines above them, suggesting sustained notes. The bottom two staves contain notes with long horizontal lines above them, mirroring the sustained notes in the top staff.

III: I am the man driven into darkness

413 $\text{♩} = 56$

solo

computer soundfiles

whispered hebrew text

P

426 $\text{♩} = 96$

computer soundfiles

the Prophet

Kaf - - - - - La - - - - - med - . Mem - . Nun - . Sa - mekh - - -

Q

437

computer soundfiles

Ahhh!

[bowed vibe]

[sobbing]

Ahhh - !

[lyre - echoes]

Ahhh - !

the Prophet

[natural horn fundamental]

448

computer soundfiles

[bowed crotale]

[sobbing]

I AM THE MAN

Ahh!

[sobbing]

R

459

computer soundfiles

[bowed cymbal]

Ahh!

DRIVEN INTO DARKNESS

[sobbing]

MY BONES..BROKEN MY FLESH FLAILED

computer soundfiles

471

[trumpets]

IN DARKNESS LIKE THE ETERNALLY DEAD IMPRISONED

computer soundfiles

477

[bowed crotale]

CHAINED AND PLEAD THOUGH I CRY OUT

[natural horn fundamental]

REMEMBER REMEMBER MY AFFLICTIONS AND MY SORROWS DO NOT

computer soundfiles

486

SHUT YOUR EARS WHEN I CRY OUT

IV: My children thirst

In free time - reacting (delayed reaction to section 3) and gradually regaining self-control...

♩ = 56

489 *ff* *gasp* (inbreath) *mp* (breathy - regaining control) *gasp* (inbreath) *breathing* in out

(ch)ah! - ! Alef. - Bet. - gimel-Dalet.-Hey. Vav. (ch)ah! - E-ah... E-ah... Eah...E-ah... E-ah... E-ah... E-ah... E - chah.

[distant cries]

whispered hebrew text

[deep tamtam scrape]

Very close microphone on soloist - through to end of section 4

S

Very still - impassive, inward, no projection

503 *ppp* *f*

E - chah - E - chah - - - - - E-chah - - - - -

computer soundfiles

514 *pp* *ppp*

solo My chil-dren thirst, beg for food - Skin shri-velled on their bones - Famine is worse -

computer soundfiles [bowed crotale] [treated vocal cries]

523 breathing gasping in out Panicky - quite breathy - but re-gaining composure again... *f* *ppp* *p*

solo - - than the sword. E - - - chah. Zayn. Khet. Tet. Yod. Kaf. La-med. Aah.. Ah - . Our eyes strained-

computer soundfiles strangled "harmonic" cry half-pitched cry regaining control

533 *pppp*

solo - - - - - for de li - - - - - v'rance - - - - -

computer soundfiles

T

(very free time)

breathing in *sfz* panic-breathing... *p* breathing *sfz*

536

solo

(chuh) Mem. Nun, Sa-mekh. Ayin. (chah) Pey. Tsa-di. Kuf.

[tamtam scrape]

computer soundfiles

FADE TAPE TO NOTHING ----- **PAUSE**

544 *mp* *p* *pp* *p* *subito pppp*

solo

(chah) Resh. Shin. (chah) Taf. E-chah - . E - chah - . E - chah - - -

This pause may be very uncomfortable.
Eventually she makes a conscious decision to find the strength to continue.

V: Remember

♩ = 60

555

♩ = 96

solo

computer soundfiles

[tinkling sound]

whispered hebrew text

START

565

computer soundfiles

the Prophet

A - - - lef - - - - . Bet - - - - . Gi - mel - . Dalet - . Hey -

Ze - chor - a-do-nai - - - Me - ha - yah - la - nu . Ha - beyt - - -

4 women

Reverberation on 4 women with Prophet

U

578

p

solo

Musical staff for solo. The melody begins with a series of sixteenth notes, followed by a sixteenth-note triplet, and then a series of eighth notes. The lyrics are "E - - - - - chah - - - - - E - - - - -". There are fingerings "6", "5", and "5" above the notes, and a "6" above the final note.

computer soundfiles

Computer soundfiles staff. It consists of two staves (treble and bass clef) with a series of horizontal lines and some notes, likely representing a digital accompaniment or sound effect.

the Prophet

Musical staff for the Prophet. It features a series of notes with lyrics "Vav. Zayin. Khet. Tet." below them.

4 women

Musical staff for 4 women. It consists of four staves (treble clef) with lyrics "oo-rey et he-pa-te nu - - - . Ze - - - - - chor - - - Ze-chor - - - - -" below them.

587

solo

computer soundfiles

the Prophet

4 women

chah - - - - - E - - - - -

Yod. Kaf. La-med. Mem. Nun. - - -

E-chah - - - - - E - - - - - chah - - - E - - -

595

solo

computer soundfiles

the Prophet

4 women

E - - - - - chah - . Re-mem-ber, re-mem-ber - . Re - mem - - - - ber -

Sa-mekh - - - . Ayin - . Pey - - . Tsa - - - - - di. kuf - , resh -

chah

E-chah

(Ch)ah

V

605

solo

Remem - - - ber - . Re - mem - ber - - - - .

computer soundfiles

ff

the Prophet

shin - - - taf - - - - .

4 women

614

solo

Look and see. Scorched. Ravaged. Gone - - - is the joy of our hearts - . Our dan-

computer soundfiles

the Prophet

W

624

solo

- - cing - has turned to mour - ning - . Re-mem - ber - . Re-mem - ber - . Remem - - - - ber.

computer soundfiles

the Prophet

Ha - - - - - desh - - -

4 women

Ze-chor - - - Ze-chor - - - Ze

Ze-chor - - - Ze-chor - - -

635

solo

Remem - ber - . Re-mem - ber - - - . Re-member. Re-member. Re-member. - Re - mem - ber.

computer soundfiles

the Prophet

Ya - - - me - - - nu. Ha - - - desh - - - - Ha-

4 women

chr - - - Zechor - - - Ha-desh - - - Hadesh - - - Ha-

Ze-chor - - - Ze-chor - - - Ha-desh - - - Ha-desh - - -

644

solo

Re-mem-ber - . Re - mem-ber - Re - mem-ber. Re-member - . Remem-ber. Re-mem-ber - .

computer soundfiles

the Prophet

desh - - - - - Ya-me - - - - nu - . Ke-che - - - - - dem - - - - -

4 women

desh - - - - - Ya - - - - me - - - - - nu, ke - - - - che -

X

652

solo

Re - mem - ber - . E - - - - - chah - . E - chah - - - - -

f *ff*

computer soundfiles

the Prophet

4 women

dem.

Y

660 *fff*

solo

computer soundfiles

the Prophet

f *mf* *mp*

Ha-desh - - - Ha-desh - - - Ha - desh - - - Ya

ff *p*

4 women

Ha - desh - - - Ya - me - nu - Ke - che - - - dem - - - Ha - desh - - -

Detailed description: This musical score is for a piece titled 'Y'. It features four main parts: a solo part, computer soundfiles, a soloist labeled 'the Prophet', and a group of four women. The solo part begins at measure 660 with a fortissimo (*fff*) dynamic. The computer soundfiles provide accompaniment. The Prophet's part includes lyrics: 'Ha-desh - - - Ha-desh - - - Ha - desh - - - Ya', with dynamics *f*, *mf*, and *mp*. The four women's part includes lyrics: 'Ha - desh - - - Ya - me - nu - Ke - che - - - dem - - - Ha - desh - - -', with dynamics *ff* and *p*. The score is written in a key with one flat and a 4/4 time signature.

Z

673

solo

computer soundfiles

the Prophet

4 women

A-lef. bet. gimel. dalet. hey

Ah!

[tamtam scrape]

[harmonic cluster]

me - - - nu - . Keche - - - - - dem - .

Ya-me - - - nu - ke-ke - - - - - dem - .

685

solo

vav za-yin. khet tet. Yod. Kaf. la-med. Mem. Nun. Samekh. Ayin. Pey. Tsa-di. Kuf. Resh. Shin. Taf.

computer soundfiles

[lyre]

Ah!

REMEMBER

695

solo

Re - mem - ber. Re - mem - ber. Re-mem - - - ber. Re - mem -

computer soundfiles

4 women

ha-desh Ya - me - nu -

706

solo

ber - . Re - mem - ber - Re - mem - ber - . Re - mem - ber -

computer soundfiles

4 women

pp Ke - - - - - che - dem. *ppp* Ke - che - - - - dem - - - - - .

Lights fade very gradually to black -----

repeat the final phrase - freely (8 or 9 times)

713

solo

Re - mem - ber -

computer soundfiles