

Ryan Vigil  
4/8/08  
Waterville, ME

*for*

**Paul Machlin and the Colby College Chorale**

**Score Explanation**

Each page of the score represents one minute. Each page is divided into two systems read from left to right: the top system proceeds from 0-30 seconds (or 1:00-1:30, etc.); the bottom system proceeds from 30-60 seconds (or 1:30-2:00, etc.).

Each system is divided into four parts (soprano, alto, tenor, bass), labeled down the left-hand side. The term “**divisi**” indicates that a given part is divided into half-sections. The term “**unisoni**” (abbr. “unis.”) marks a return to the full section.

Each part presents two parallel streams of information: on top, the sound requested; below this, the dynamic at which this sound should be performed (“o” indicates silence). All sounds are clearly indicated; they are either short, or meant to be extended for the length of the horizontal line following from the sound. If no dynamic is indicated it means there is no change from the dynamic level of the previous sound.

**General Note:** Vocal effects are often requested to extend over an extended period of time, staggered breathing should be used throughout.

**Vocal Sounds**

“**K**” ; “**P**” ; “**T**” : Produce the given consonant in a short, percussive manner

“**Sh**” ; “**S**” : Sustain the given vocal sound for the duration of the horizontal line

**H** ; **M** ; **L** : Humm a random pitch within the high, middle, and low registers, respectively - do not be swayed by the people around you

**H** ; **M** ; **L** : Sing “ah” on a random pitch as above

(slide) : Indicates that the singer should gradually slide the pitch up or down as indicated - the exact extent of the slide is up to the individual

**TEXT** : Each singer should randomly choose a paragraph from any source whatsoever, which should be read rapidly, over and over, for the duration indicated

**Non-Vocal Sounds**

**STOMP** : (occurs once), Firmly stomp with one foot

**RUB** : Each singer rubs the fabric on her/his thigh with one hand, creating a soft “hissing” sound

**SHAKE** : Allowing the music to remain secured to its binding or folder, etc., each singer shakes a single page of music (probably the one she/he is looking at) producing a significant “rattle” - should be aggressive but not violent

**Note:** This piece is untitled

[0:00]

0 2 4 6 8 10 12 14 20 24 28

0 : 5 : : 10 : : 15 : 20 : 25 : 30

**S**

divisi

1 "Sh" *P*

2 "Sh" *P*

**A**

divisi

1 "Sh" *P*

2 "Sh" *P*

**T**

divisi

1 "Sh" *p*

2 "Sh" *P* "S"

**B**

divisi

1 "Sh" *P* "S"

2 "Sh" *P* "S"

[1:00]

30 32 36 40 44 48 54 56 59

30 : 35 : 40 : 45 : 50 : 55 : 59 : 0

**S**

"S" *sfz* unisoni "Sh" *pp*

**A**

"S" *sfz* unisoni "Sh" *pp*

**T**

"S" *sfz* unisoni "Sh" *pp*

**B**

"S" *sfz* unisoni "Sh" *pp*

[1:00]

0 5 10 15 20 25 30

**S** "S" "Sh" "K" "P" "T"  
*f* *f* *f*

**A** "S" "Sh" **M** **H** **L**  
*P*

**T** "S" "Sh" "K" **M** **L**  
*f* *P*

**B** "S" "Sh" "K" "P" **M**  
*f* *f* *P*

[2:00]

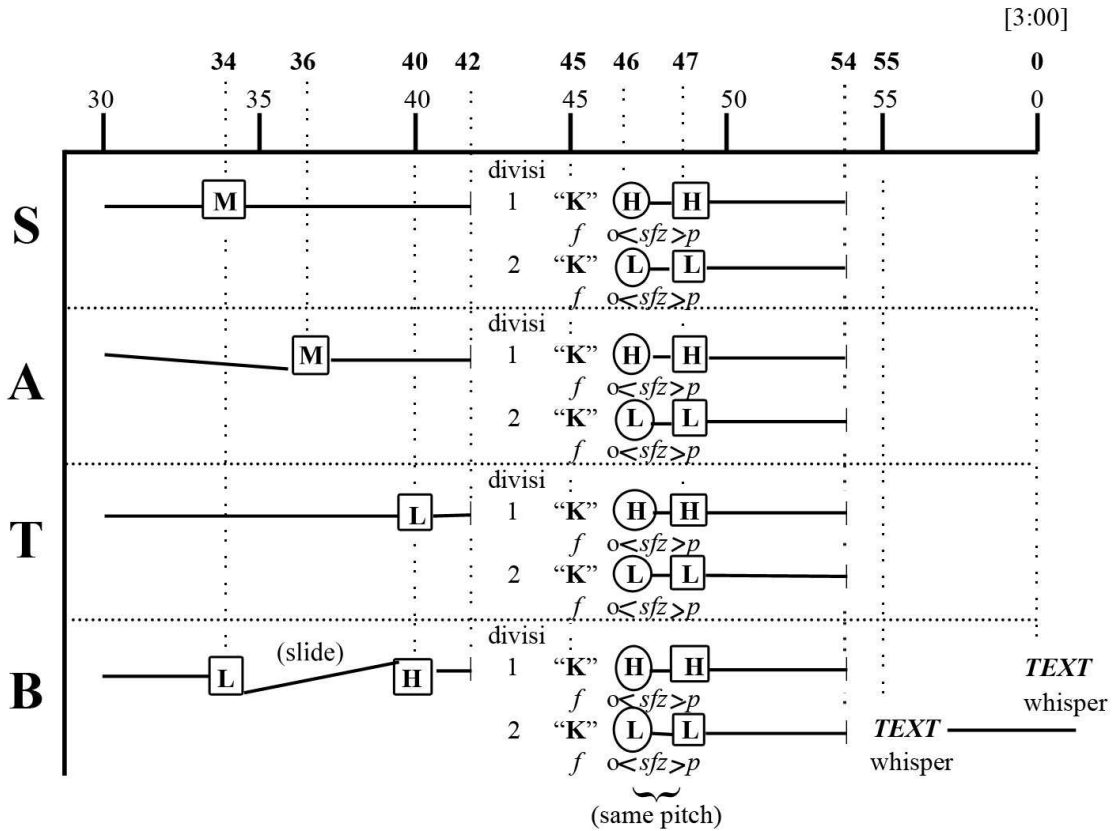
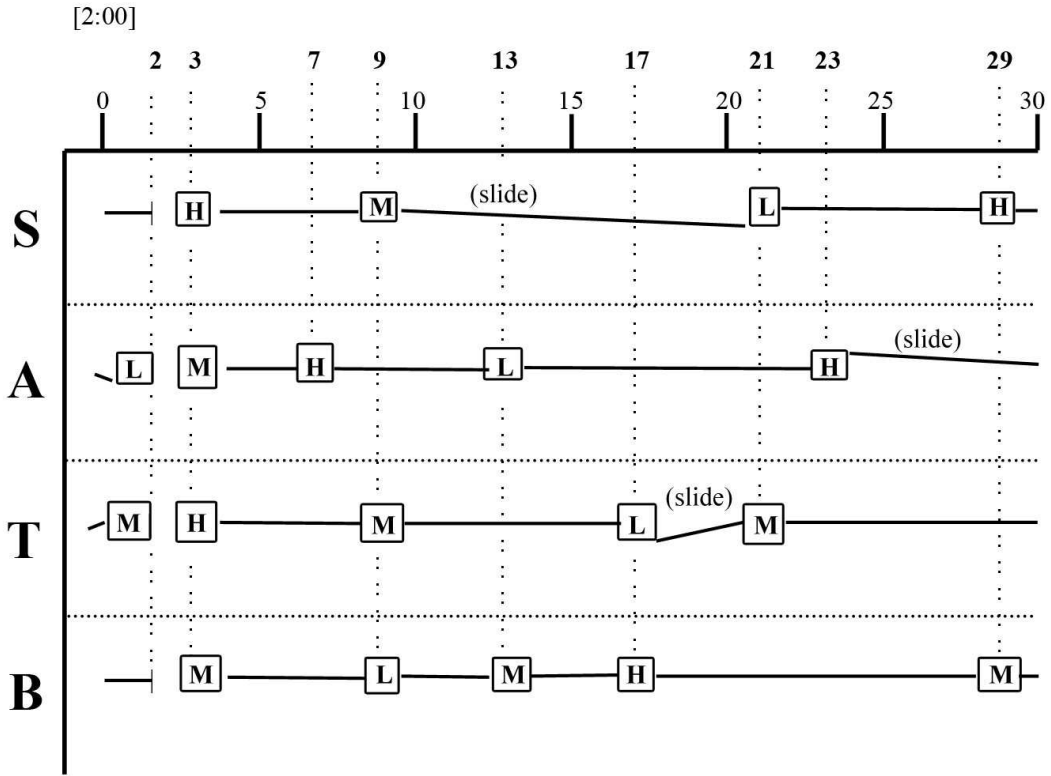
30 35 40 45 50 55 60

**S** (tutti:) **H** **L** **M** **M**  
*P*  
**Stomp** (loud)

**A** (tutti:) **M** **H** **L** **H** (slide)

**T** (tutti:) **H** **M** **H** **L** (slide)

**B** (tutti:) **L** **H** **M** **L**  
**Stomp** (loud)



[3:00]

	0	5	10	12	15	21	25	26		
	0	5	10	⋮	15	20	⋮	25	⋮	30
<b>S</b>			unis.	“K” <i>f</i>	“P” <i>f</i>	“K” <i>f</i>	“P” <i>f</i>	“P” <i>f</i>		
<b>A</b>			unis.	“K” <i>f</i>	“P” <i>f</i>	“K” <i>f</i>				
<b>T</b>				<i>TEXT</i> ————— whisper						
<b>B</b>				<i>TEXT</i> ————— whisper						

[4:00]

	30	33	35	38	39	44	46	48	51	53	55	0	
	30	⋮	35	⋮	⋮	40	⋮	45	⋮	50	⋮	55	0
<b>S</b>		“Sh” o < <i>sfz</i>	—	“T” <i>f</i>	“K” <i>f</i>	“T” <i>f</i>	“P” <i>f</i>	“P” <i>mf</i>	“K” <i>mp</i>	“P” <i>p</i>	“T” <i>pp</i>		
<b>A</b>		“Sh” o < <i>sfz</i>	—	“T” <i>f</i>	“K” <i>f</i>	“T” <i>f</i>	“P” <i>f</i>	“P” <i>mf</i>	“K” <i>mp</i>	“P” <i>p</i>	“T” <i>pp</i>	divisi 2 <i>TEXT</i> whisper	
<b>T</b>		—————											
<b>B</b>		—————											

[4:00]

0 4 8 12

0 5 10 15 20 25 30

**S**

*TEXT*  
whisper

*TEXT*  
whisper

**A**

*TEXT*  
whisper

*TEXT*  
whisper

**T**

**B**

[5:00]

30 33 34 35 40 45 50 55 0

30 40 50 60

**S**

(unis.)  $< ff$

**A**

(unis.)  $< ff$

alto solo:  $\textcircled{M}$   
*p*

**T**

(unis.)  $< ff$

**B**

(unis.)  $< ff$

Allow note to *gradually* spread throughout  
choir: when someone next to, in front of,  
or behind you is singing, start singing  
the *same pitch* (on "ah") in  
the *most comfortable*.....  
octave - always  
soft

[5:00]

0 2 6 10 14 18 22 26 30

0 : 5 : 10 : 15 : 20 : 25 : 30

**S**  
 divisi (no slide)  $\text{> } \circ p$  "S"  
 (M)  
 p

**A**  
 divisi "S"  
 (M)  
 p  $\text{> } \circ p$  (no slide) "S"  
 (M)  
 p  $\text{> } \circ p$

**T**  
 divisi "S"  
 (M)  
 p (no slide)  $\text{> } \circ p$  "S"  
 (M)  
 p  $\text{> } \circ p$

**B**  
 divisi (no slide)  $\text{> } \circ p$  "S"  
 (M)  
 p "S"  
 (M)  
 p  $\text{> } \circ p$

(unison - "single note" resulting from the spreading on the previous page;  
 notated divisi here to facilitate continuation in half-sections)

[6:00]

30 34 38 42 46 50 54 58

30 : 35 : 40 : 45 : 50 : 55 : 0

**S**  
 "Sh" p  
 "Sh" p

**A**  
 "Sh" p  
 "Sh" p

**T**  
 "Sh" p  
 "Sh" p

**B**  
 "S" p  
 "Sh" p

[6:00]

0 2 4 5 7 10 12 13 15 17 18 20 25 29 30

**S** (unis.) *< sfz* "S" *pp* "Sh" RUB "S"

**A** (unis.) *< sfz* "S" *pp* "Sh" RUB "S"

**T** (unis.) *< sfz* "S" *pp* "Sh" RUB "S"

**B** *unis.* "Sh" *p < sfz* "S" *pp* "Sh" RUB "S"

[7:00]

30 31 33 35 36 40 41 42 45 47 49 50 51 55 0

**S** "Sh" RUB "Sh" SHAKE

**A** "Sh" RUB "Sh" SHAKE

**T** "Sh" RUB "Sh" SHAKE

**B** "Sh" RUB "Sh" SHAKE

Shaking stops gradually, starting with the outside of the choir, working towards the center

