

# 1. not the autumn i expected - marlene mountain



1. cymbal enters quietly with rain
2. bass plays A or B, can alternate
3. sax plays occasional A or B, can alternate
3. singer sings A repeatedly, broken up
4. singer intersperses B's and C's into A's
5. singer sings D - think of as pairs of intervals
6. singer chooses between A, B, C and D
7. there should be some quiet waiting at the end

**A**

Crescendo with rain

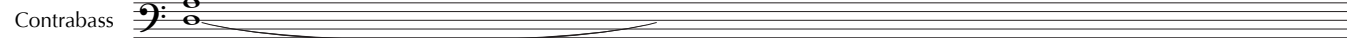


**A**

this is an approximation - bounce bow off of D string as a gesture



**B**

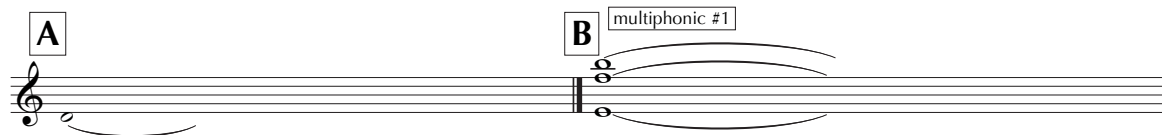


**A**

**B**

multiphonic #1

Tenor Saxophone



**A**

Sing a line of 'na na na na nah's' on one of these notes

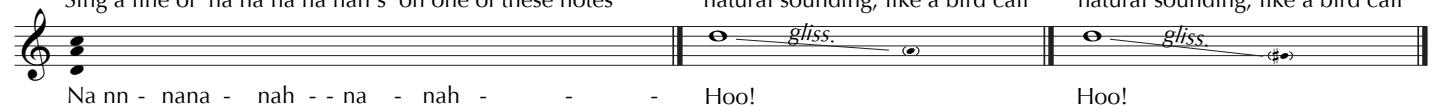
**B**

natural sounding, like a bird call

**C**

natural sounding, like a bird call

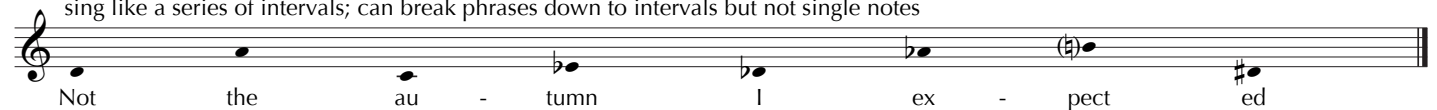
Voice



**D**

sing like a series of intervals; can break phrases down to intervals but not single notes

Voice



# 2.

## abandon cabin gone abandon cabin gone

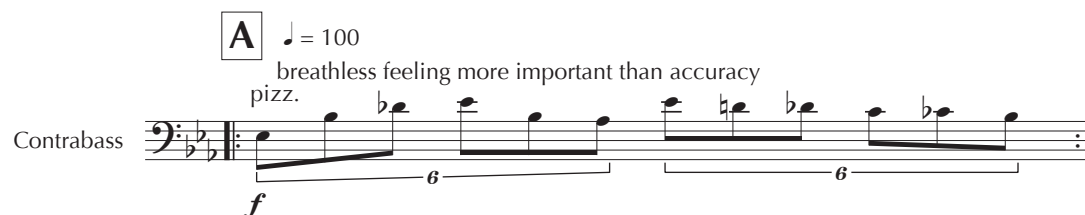
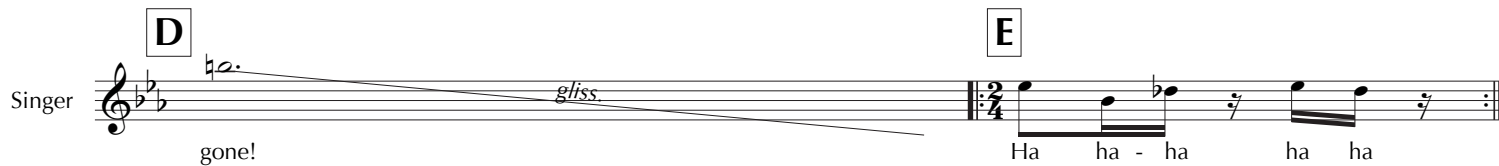
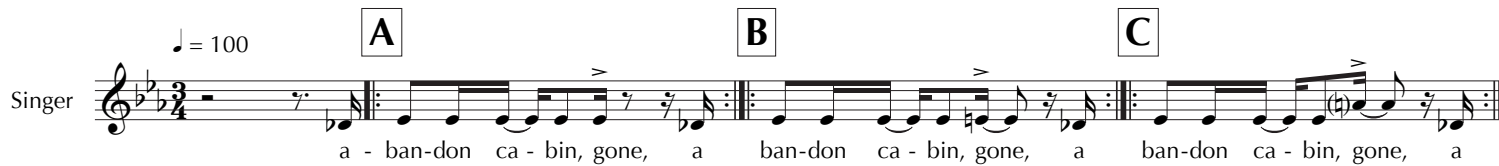
- marlene mountain

1. piece begins with loud bells on soundtrack
2. marimba comes in, as regular as possible
3. singer sings A,B,and C somewhat desperately, breathlessly, can be a little off-tune
4. sax and bass come in, one at a time
5. singer can intersperse long D's and short E's at any time
6. any instrument may drop out for a time; singer should sing enough to be breathless
7. towards end, bass and marimba drop out, and singer stays on D and E
8. percussion and bass prepares for next cue - when trees appear on video



**A** ♩ = 100

Fast and breathless. Play as ostinato, but stop short and start again sometimes.



# 3. no one can find me i am lost - michael rehling

1. begins with quiet cymbal roll
2. bass comes in quietly, very loose
3. voice and sax improvise, trading glisses
4. think dark, confusing, scary and exhilarating freakout
5. every once in a while, sax plays loud multiphonic
6. towards the end (before the house), sax drops out and singer sings melody alone, out of time with bass
7. piece ends with bass playing D as house pulls into view on video



**A** Crescendo with woods sounds

Sizzle Cymbal

**A** ♩ = 100  
pizz. shuffling

**B** **C**

**D** play section D when you see the white house on the video

Contrabass

**A** swooping glisses, lost, can be longer **B** sing this towards end, out of time with bass

Voice

no caa lah No one can find me I am

**A** swooping glisses, lost, can be longer **B** play honking or mysterious multiphonics, crescendoing

Tenor Saxophone



# 4. in the temple a heartbeat - bob boldman

## notes:

- this piece starts with the sound of water.
- it should sound and feel like a ritual.
- cracks of thunder demarcate the sections.
- after each crack of thunder, the singer rings a small bell.
- when specified, the melody is hocketed with careful deliberation by players indicated below.
- whether sung or played, bracketed notes should be played or sung by the same instrument (words, not syllables)
- more than one player may play a single note (or pair of notes, in the case of 2-syllable words)
- the piece ends after thunder #6, when C is sung three times.
- the order is as follows:

thunder #1: one bell

thunder #2: three bells and instruments hocket B

thunder #3(long): two bells and all hocket B

thunder #4: one bell

thunder #5: two bells and all hocket B

thunder #6: one bell and voice sings C alone

Score for Voice, Marimba, Tenor Saxophone, and Contrabass. The score is divided into four staves, each with sections A, B, and C. Section A is marked 'Listen to thunder and play bells'. Section B contains the lyrics 'In the temple a heart-beat'. Section C is marked 'Listen to singer'.

**Voice:** Section A: Listen to thunder and play bells. Section B: In the temple a heart-beat. Section C: a heart-beat.

**Marimba:** Section A: Listen to thunder and bells. Section B: In the temple a heart-beat. Section C: Listen to singer.

**Tenor Saxophone:** Section A: Listen to thunder and bells. Section B: In the temple a heart-beat. Section C: Listen to singer.

**Contrabass:** Section A: Listen to thunder and bells. Section B: In the temple a heart-beat. Section C: Listen to singer.

# 5.

## deep inside you no more war - dietmar tauchner

### notes:

- singer begins with A, sung once, alone
- singer, bass and marimba sing/play the 2 B phrases 2-3 times, carefully on cue
- after 2-3 repetitions, sax plays quiet multiphonic chord
- this continues throughout the piece
- piece ends on "no more/no more/no more" with sax silent afterwards.



Choose any of these notes, although last three pairs should be on low D-C  
No more/no war is harmonized by contrabass and marimba  
After 2-3 repetitions of no more/no war (can go back & forth),  
wait for quiet sax multiphonic before singing again

Voice

**A** Sung alone *mf* Deep in - side

**B** *mf* No more No war

Contrabass

**A** Voice sings "Deep inside" alone

**B** As voice sings no more/no war, you may play any of these pitches in any register, just so, with her on cue. Soft harmonics above these pitches are highly encouraged. (Pitches are D-E-G-A-B-C-D.) After 2 or 3 of these, wait for quiet sax multiphonics.

(No more) (No war)

*pp*

Contrabass

Marimba

**A** Voice sings "Deep inside" alone

**B** As voice sings no more/no war, roll quiet chords made from these pitches, just so, with her on cue. (Pitches are D-E-G-A-B-C.) After 2 or 3 of these, wait for quiet sax multiphonics.

(No more) (No war)

Tenor Saxophone

**A** Voice sings "Deep inside" alone

**B** Wait for 2 or 3 no war/no more sequences, then play quiet, deliberate, beautiful multiphonics, accepting all that comes. Try out #1-11, 13, 17 but choose the quietest multiphonics you can play. Piece ends with no more/no war, so towards end just let it go.