

REFERENCE SCORE ONLY

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# PARTITA

for 8 voices  
by Caroline Shaw

for Roomful of Teeth



I. Allemande

II. Sarabande

III. Courante

IV. Passacaglia

duration 26'



*Partita* is a simple piece. Born of a love of surface and structure, of the human voice, of dancing and tired ligaments, of music, and of our basic desire to draw a line from one point to another.



### ***notes on the score***

Most of *Partita* is wordless, but a careful consideration of vowel color has been indicated in standard IPA. The occasional spoken and sung text pulls from wall drawing directions of Sol Lewitt, square dance calls, found phrases from an urban environment, and original writing by the composer.

The indications xöömei, kargyraa, and sygyt, which appear throughout the score, refer to traditional Tuvan vocal practice.

The familiar tune in the middle of the third movement, *Courante*, is from the 1856 hymn “Shining Shore” by Mr. George F. Root.

Vocals are indicated 1 through 8 — essentially SSAATTBB. In the original Roomful of Teeth configuration, 1-4 were women and 5-8 were men. The top two and bottom two voices are specialists in the extreme upper and lower ranges. The middle four tend to be wide-ranging and flexible — or in soccer terms, sweepers.

**The 2012 recording by Roomful of Teeth can be considered an essential part of the score. Many sounds and gestures cannot be notated in a conventional way, and the composer encourages drawing on a variety of sources available with today's technology to realize this piece with other ensembles in the future. However, no single document should ever be treated as ultimately prescriptive. Be free, and live life fully.**



## *A few notes on the less-usual notes . . .*

e.y.s.

“eat your sound”

a multi-step tongue filter developed by Roomful of Teeth



This is one example of a yodel break. The diamond notehead indicates the use of head voice. The comma stroke just confirms the differentiation from the chest voice that precedes it.



*These are textured breaths, related to the Inuit throat singing tradition. They are featured primarily in Courante.*

Audible exhale. Typically on “ah”

Audible inhale. Typically higher in pitch, and on “oh”



An inhale-exhale gesture, as in Inuit throat games. These can be more or less “noisy” depending on the dynamic context.



A gentle, natural close-mouthed sigh, glissing up to the pitch that follows. It is an abstraction of a P’ansori articulation.



stretch pitch slightly in either direction,  
drawing from the intonation of Georgian singing



an expressive P’ansori gesture,  
involving diaphragm accentuation and pitch inflection



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## I. Allemande

♩ = 130

1

2

3

4

and a-round

5 to the side through the mid-dle and to the

6 to the side

7 to the side

8

Music score for 8 voices in 4/4 time. The score consists of 8 staves, each with a clef (F), a key signature of one sharp, and a 4/4 time signature. The music is divided into measures by vertical bar lines. The vocal parts are labeled with numbers 1 through 8 from top to bottom. The lyrics "and a-round" appear in measure 3, "to the side through the mid-dle and to the" appear in measure 4, "to the side" appears in measures 5, 6, and 7, and "to the side" appears again in measure 8.



1

2

3 and a-round and a -

4 side through the mid-dle and to the side and a-round

5 to the side to the side

6 to the side

7

8

Music score continuation for 8 voices. The score begins with a double bar line with repeat dots. The lyrics "and a-round and a -" appear in measure 3, "side through the mid-dle and to the side and a-round" appear in measure 4, "to the side to the side" appear in measures 5 and 6, and "to the side" appears again in measure 8.

I. Allemande

—2—

A

Musical score for I. Allemande, page 2, section A. The score consists of eight staves, each with a vertical bar line at the beginning. The lyrics are placed between the staves. The lyrics are:

1 and a cross left side  
2 and a-round  
3 round and a-round and a-round through the mid-dle  
4 and a-round and a-round six seven eight  
5 six of the line drawn from the  
6 through the mid-point  
7 five left side  
8 to the side of the  
two three four two three four

*ALL CRESCENDO...*

Musical score for I. Allemande, page 2, section B. The score consists of eight staves, each with a vertical bar line at the beginning. The lyrics are placed between the staves. The lyrics are:

1 al - le-mande left and a-round and a-round al -  
2 to the mid - point of the line drawn al - le-mande left and a-round and a-round  
3 al - le-mande left and a-round and a-round al - le-mande left and a-round and a -  
4 al - le-mande left and a-round  
5 five six al - le-mande left and a - round and a-round al - le-mande left and a -  
6 al - le-mande left  
7 line drawn from the right al - le-mande  
8 five six seven eight al - le -

### *I. Allemande*

B 3—

I. Allemande

1 mande al-le-mande al-le-mande al-le-mande

2 al-le-mande al-le-mande

3 round

4 and a-round al-le-mande al-le-mande al-le-mande

5 round and a-round al-le-mande

6 and a-round al-le-mande al-le-mande al-le-mande

7 left and a-round al-le-mande al-le-mande

8 mand al-le-mande al-le-mande al-le-mande

2

1

stretch pitch slightly  
in either direction

C

Follow your neighbor  
grand swing thru

2

3

4

5

6

7

8

Cut the diamond  
allemande left

mm

p mm

p mm

The wall is bordered and  
divided into four equal parts

A square divided horizontally and vertically into four equal  
parts, one gray, one yellow, one red, and one blue

I. Allemande

**D**

1 Sides forward and back

2 Allemande left

3

4 A black outlined square with a red horizontal line from the midpoint

5 with a line centered on the axis between the midpoint of the left side and the midpoint

6 a red diagonal line from the lower left corner toward the upper right corner

7

8

p m f a

**E**

1

2

3

4

5 twelve lines from the midpoint of each of the sides

6 Fourth wall: twenty-four lines from the center, twelve lines from the midpoint of each of the sides

7

8 mm a mm a

F

2

G

*(slide loosely between pitches )*

1

2

3

4

5

6

7

8

(slide loosely between pitches)

(slide loosely between pitches)

#the detail of the pattern is movement

#the detail of the pattern is movement

I. Allemande

Musical score for I. Allemande, 8 staves. The score consists of 8 staves, each with a different clef (Treble, Bass, etc.) and key signature. The music is mostly rests, with occasional notes and dynamics like *pp* and *m*. There are also lyrics and hashtags placed above the staff lines.

Staff 1: *#*  
Staff 2: *#*  
Staff 3: *#*  
Staff 4: *#* #the detail of the pattern is movement  
Staff 5: *#* #the detail of the pattern is movement  
Staff 6: *#* #the detail of the pattern is movement  
Staff 7: *#*  
Staff 8: *#* *pp* *m*

=

Musical score for section H, 8 staves. The score consists of 8 staves, each with a different clef (Treble, Bass, etc.) and key signature. The music includes notes, dynamics like *pp*, *m*, and *mp*, and lyrics. A box labeled "H" is positioned above the first staff.

Staff 1: *H* *#* *pp* *m*  
Staff 2: *#* *pp* *m*  
Staff 3: *#* #the detail of the pattern is movement  
Staff 4: *#* three four  
Staff 5: *#* five six  
Staff 6: *#* #the detail of the pattern is movement  
Staff 7: *#* four five six seven eight  
Staff 8: *#*

Below the staff lines:

*mp* Find a way back home Find a way back home Find a way

*I. Allemande*

1 Fall a - way  
Fall a - way  
Fall a - way

2 Fall a - way  
Fall a - way  
Fall a - way

3 six

4 #the detail of the patternism movement

5 seven eight  
#the detail of the patternism movement  
#the detail of the patternism movement  
#the detail of the patternism movement

6 two three four five six seven eight  
#the detail of the patternism movement  
#the detail of the patternism movement

7 Time and time a-gain

8 back home Find a way back home Find a way back home

≡

1 Fall a - way  
Fall a - way  
Fall a - way

2 Fall a - way  
Fall a - way  
Fall a - way

3

4 #the detail

5 #the detail of the patternism movement

6

7 Time and time a-gain  
Time and time a-gain  
Time and time

8 Find a way back home Find a way back home Find a way

Dynamics: *ppp*, *m*, *C*

I. Allemande

J

1 *p* — *f* and a round and a-round and thru  
2 *p* — *f* **a**  
3 *p* — *f* **a** and thru al-le-mande and thru al-le -mande  
4 *p* — *f* **a**  
5 *p* — *f* **a** alle-mande and a-round alle -mande  
6 *p* — *f* **a**  
7 *p* — *f* **a** to the side and a-round and thru to the right  
8 *p* — *f* **a**

≡

1 alle-mande and a-cross **a**  
2 **a**  
3 to the side and and a-cross and a-round **a**  
4 **a**  
5 a-cross to the side and thru the mid-dle and alle-mande **a**  
6 **a**  
7 and a-round and round alle-mand **a**

**K**

**mf** [O]      **mf** [a]      **mf** [O]      **p** [O]      **mf** [O]

**L**

**p** **mm**

*quivery vibrato, sometimes with ornamental neighbor tones*

**p** **mm**

*quivery vibrato, sometimes with ornamental neighbor tones*

**p** **mm**

*quivery vibrato, sometimes with ornamental neighbor tones*

**p** **mm**

*quivery vibrato, sometimes with ornamental neighbor tones*

**p** **mm**

*quivery vibrato, sometimes with ornamental neighbor tones*

**p** **mm**

I. Allemande

Musical score for I. Allemande, featuring 8 voices (1 through 8) in G clef, B-flat key signature, and common time. The vocal parts are arranged in two groups: voices 1-4 on the top four staves and voices 5-8 on the bottom four staves. The lyrics "xöömei" are written in boxes on the 5th, 6th, 7th, and 8th staves. The score includes horizontal lines and small square dashes above the staves.

=

Musical score for section M, featuring 8 voices (1 through 8) in G clef, B-flat key signature, and common time. The vocal parts are arranged in two groups: voices 1-4 on the top four staves and voices 5-8 on the bottom four staves. The lyrics "Far and near are all a-round" are written below the staves. The score includes dynamic markings (p, m), slurs, and horizontal lines. A large diagonal watermark reading "not for performance" is overlaid across the page.

1 Far and near are all a round  
2 Far and near are all a round  
3  
4 Far and near are all a round  
5  
6  
7  
8



1 Far and near are all a round  
2 Far and near are all a round  
3  
4 Far and near are all a round  
5  
6  
7  
8

### *I. Allemande*

১

1 round\_and\_a\_round

2 round\_and\_a\_round\_and\_thru

3 round\_and\_a\_round\_and\_thru

4 round\_and\_a\_round\_and\_thru

5 a

6 a

7 a

8 a

The sheet music consists of eight staves, each with a treble clef and a key signature of seven sharps. The first four staves contain musical notation with various note heads and stems. The fifth staff begins with a single note head followed by a square dynamic marking. The sixth staff begins with a single note head followed by a square dynamic marking containing the letter 'a'. The seventh staff begins with a single note head followed by a square dynamic marking containing the letter 'a'. The eighth staff begins with a single note head followed by a square dynamic marking containing the letter 'a'. A large, faint watermark reading "Performance" is visible across the bottom of the page.

2

1 and thru round

2 round and a round and thru

3 round and a round

4 round and a round and thru

5

6

7

8

Musical score for the first section of the Allemande. The score consists of eight staves, numbered 1 through 8 from top to bottom. The key signature is A major (three sharps). The music features eighth-note patterns with grace notes and slurs. The lyrics are: "and a round \_\_\_\_\_ and thru", "round \_\_\_\_\_ and a round \_\_\_\_\_ and thru", "and thru", "round \_\_\_\_\_ and a round \_\_\_\_\_ and thru", and a final measure ending with a comma. The bass staff (stave 8) has a bass clef and a tempo marking of 8.



Musical score for the second section of the Allemande. The score continues on the same eight staves. The key signature changes to D major (one sharp). The lyrics are: "to - ward you", and "to - ward you". The bass staff (stave 8) has a bass clef and a tempo marking of 8. There are small boxes containing letters O, a, and a above the staves.

I. Allemande

Musical score for 8 voices (1 through 8) in G major (3 sharps). The vocal parts 1 through 4 sing the lyrics "to - ward" in a descending melodic line. The vocal parts 5 through 8 provide harmonic support with sustained notes or simple harmonic patterns.

1                          to - ward  
2                          to - ward  
3                          to - ward  
4                          to - ward  
5  
6  
7  
8

=

Musical score for 8 voices (1 through 8) continuing from measure 14. The vocal parts 1 through 4 sing melodic lines with grace notes and slurs. The vocal parts 5 through 8 provide harmonic support with sustained notes or simple harmonic patterns.

1  
2  
3  
4  
5  
6  
7  
8

A large diagonal watermark reading "not for performance" is visible across the middle of the page.

Musical score for 8 voices (1-8) in G major (3 sharps). The score consists of 8 staves. Measures 1-5 show notes on the 5th, 4th, and 3rd strings. Measures 6-8 show notes on the 6th, 5th, and 4th strings. Horizontal double-headed arrows above the staves indicate specific performance techniques: a pair of arrows between measures 1-2, another between 2-3, one between 3-4, one between 4-5, one between 5-6, one between 6-7, one between 7-8, and a final one between 8-9.

## II. Sarabande

• = 54

1

*p* { hmm ah }

2

*p* { hmm ah }

3

*p* { hmm ah }

4

*p* { hmm ah }

audible  
inhale

A

audible  
inhale

v

mf

v

mf

v

mf

v

mf

A

audible  
inhale

1

2

3

4

**B**

II. Sarabande

1 2 3 4 5-8

≡ C

1 2 3 4

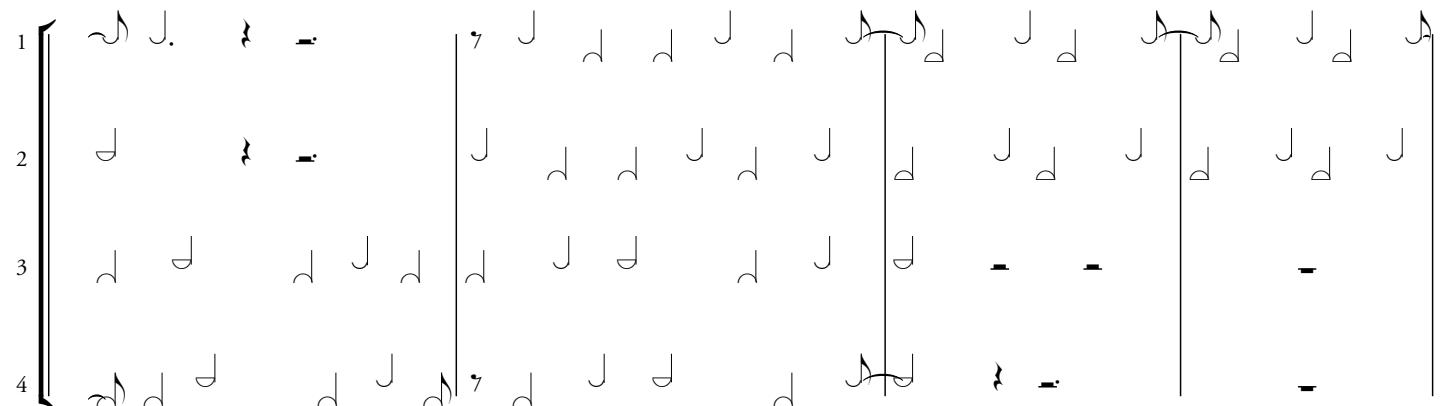
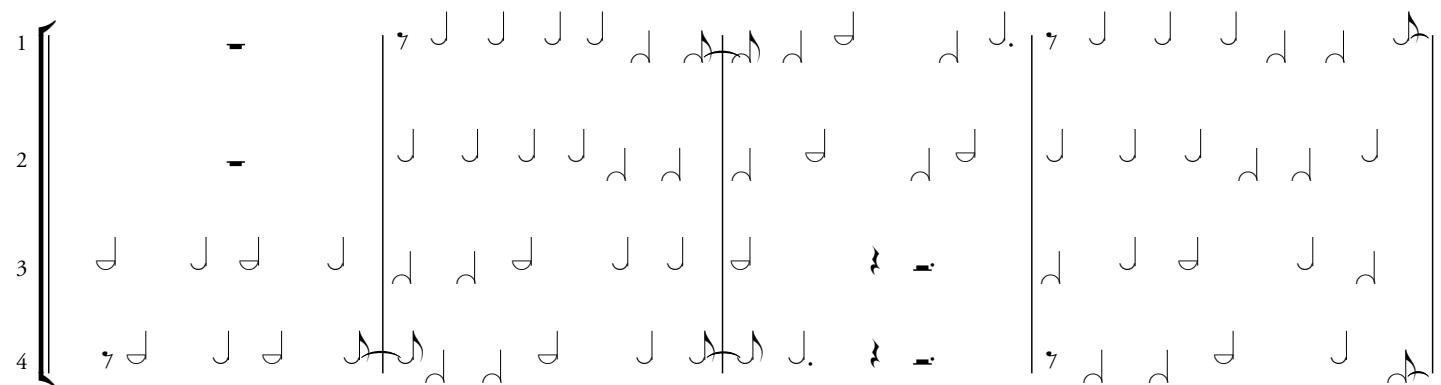
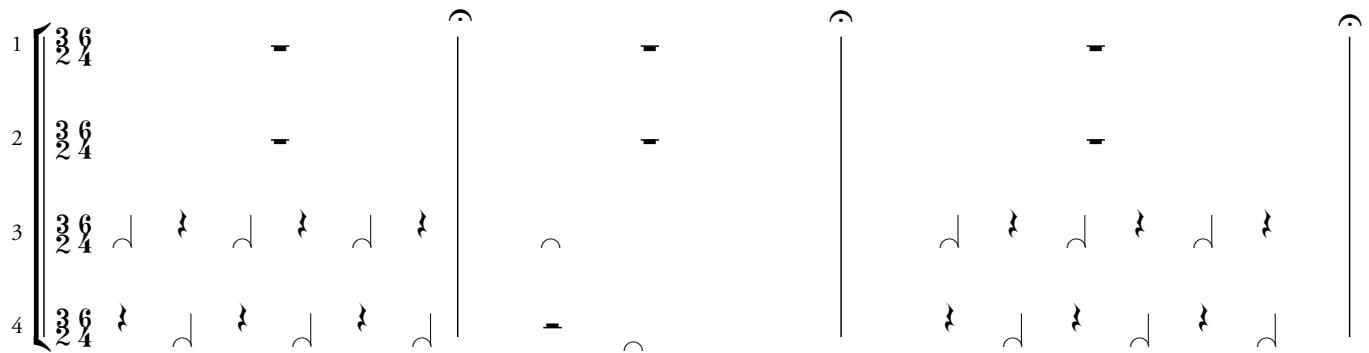
≡

*all fade out ad libitum*

1 2 3 4 5 6 7 8

### III. Courante

$\text{♩} = 146$  *silk shoes gliding over marble mosaic*



**A**

The musical score consists of four staves, numbered 1 through 4. The first two staves (1 and 2) feature vertical stems for all notes. The last two staves (3 and 4) feature horizontal stems. The music is divided into two sections, labeled A and B, by vertical bar lines.

**Section A:**

- Staff 1:** Contains mostly eighth notes, with some sixteenth-note pairs and grace notes.
- Staff 2:** Contains mostly eighth notes, with some sixteenth-note pairs and grace notes.
- Staff 3:** Contains mostly eighth notes, with some sixteenth-note pairs and grace notes.
- Staff 4:** Contains mostly eighth notes, with some sixteenth-note pairs and grace notes.

**Section B:**

- Staff 1:** Contains eighth notes, sixteenth-note pairs, and grace notes.
- Staff 2:** Contains eighth notes, sixteenth-note pairs, and grace notes.
- Staff 3:** Contains eighth notes, sixteenth-note pairs, and grace notes.
- Staff 4:** Contains eighth notes, sixteenth-note pairs, and grace notes.

A large, diagonal watermark reading "not for performance" is overlaid across the middle of the page.

A musical score for four staves (1, 2, 3, 4) in G major (one sharp). The music consists of four measures. Staff 1: eighth-note pairs. Staff 2: eighth-note pairs in measures 1-3; sixteenth-note pairs in measure 4. Staff 3: rest in measure 1; quarter note in measure 2; sixteenth-note pattern in measure 3; rest in measure 4. Staff 4: rest in measure 1; quarter note in measure 2; sixteenth-note pattern in measure 3; rest in measure 4.

二

二

1

2

3

4

5

6

7

8

B

C

C

C

C

C

C

C

Musical score for eight staves, measures 1-4. The score consists of eight staves, each with a treble or bass clef and a key signature of one sharp. Measures 1-3 show eighth-note patterns primarily in the upper voices. Measure 4 begins with rests for most voices, followed by sustained notes on the downbeat of measure 5.

=

Musical score for eight staves, measures 5-8. The score continues with eighth-note patterns. Measure 5 features sustained notes with grace marks. Measure 6 introduces dynamic markings: *mm* (mezzo-forte) over sustained notes in measures 5 and 6, and *mf* (mezzo-forte) over sustained notes in measures 7 and 8. Measure 8 concludes with sustained notes and a final *mf* dynamic.

1

2

3

4

5

6

7

8

f

mp

mp

mp

mp

f



1

2

3

4

5

6

7

8

mm

p

mf

p

p

mf

p

p

Not for performance

Not for performance

C

Not for performance

Musical score for four voices (1, 2, 3, 4) and piano. The vocal parts are mostly eighth-note patterns. The piano part at the bottom provides harmonic support.



Musical score continuation. Voice 1 starts with a sustained note. Voices 2, 3, and 4 enter with sustained notes. The piano part features dynamic markings (mf, pp, mm) and performance instructions (re-articulate with glottal). The bass line is prominent in measures 5-8.

**Performance Instructions:**

- A:** *mf*
- B:** *pp mm* [re-articulate with glottal]
- C:** *p* with crisp glottal and quick decay
- sim.:** *sim.*

Musical score for 8 staves, measures 1-3. The score consists of 8 staves, each with a treble or bass clef and a key signature of one sharp. Measure 1: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P; Staff 5: P, P, P; Staff 6: P, P, P; Staff 7: P, P, P; Staff 8: P, P, P. Measure 2: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P; Staff 5: P, P, P; Staff 6: P, P, P; Staff 7: P, P, P; Staff 8: P, P, P. Measure 3: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P; Staff 5: P, P, P; Staff 6: P, P, P; Staff 7: P, P, P; Staff 8: P, P, P. Various dynamics (e.g., o, mm) are indicated in the upper staves.

==

not for performance

Musical score for 4 staves, measures 1-4. The score consists of 4 staves, each with a treble clef and a key signature of one sharp. Measure 1: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P. Measure 2: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P. Measure 3: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P. Measure 4: Staff 1: P, P, P; Staff 2: P, P, P; Staff 3: P, P, P; Staff 4: P, P, P. Various dynamics (e.g., mm, D, a) are indicated in the upper staves.

Musical score for the first section of the Courante, featuring eight staves. The key signature is one sharp. The music consists of eighth-note patterns. Measure 5 contains a fermata over the eighth note. Measure 6 contains dynamic markings *mp* and *mm*. Measure 7 contains dynamic markings *mp* and *mm*. Measures 8 through 12 are blank.

≡

Musical score for the second section of the Courante, featuring eight staves. The key signature is one sharp. The music consists of eighth-note patterns. Measure 5 contains a dynamic marking *mm* and a crescendo. Measure 6 contains a dynamic marking *mm* and a crescendo. Measures 7 through 12 contain dynamic markings *cresc.* and a series of eighth-note patterns marked with a square bracket labeled 'a'.

E

1 2 3 4 5 6 7 8

=

1 2 3 4 5 6 7 8

1      mm ah mm ah      ah ah  
 2      mm ah mm ah      mm ah mm ah  
 3      mm ah mm ah      mm ah mm ah  
 4      mm ah mm ah      ah ah ah mm ah



1      ah ah      mm ah mm ah      ah ah  
 2      ah mm ah mm ah mm ah mm ah  
 3      ah mm ah mm ah ah mm ah mm ah  
 4      ah ah mm ah mm ah ah mm ah ah



1      mm ah mm ah      ah ah      mm ah mm ah  
 2      mm ah mm ah mm ah mm ah mm ah  
 3      mm ah mm ah ah mm ah mm ah  
 4      mm ah mm ah ah ah mm ah  
 5      mm ah mm ah  
 6      - - - f   
 7      - - - f   
 8      - - - f 

A musical score for eight voices (Soprano 1 through Bass 2) in G major, 2/4 time. The vocal parts are arranged in two staves of four voices each. The vocal parts are: Soprano 1 (Treble clef), Soprano 2 (Treble clef), Alto (Treble clef), Tenor (Bass clef), Bass 1 (Bass clef), Bass 2 (Bass clef). The vocal parts sing "ah" or "mm" on specific beats, often with grace notes or slurs. The bass parts provide harmonic support with sustained notes.

2

1 mm ah mm ah ah mm ah mm ah ah  
2 mm ah mm ah mm ah mm ah mm ah mm ah  
3 mm ah mm ah mm ah mm ah mm ah mm ah  
4 mm ah mm ah ah ah mm ah mm ah ah  
5 . . .  
6 . . .  
7 . . .  
8 . . .

**F***maybe slightly slower*

Musical score for staves 5 through 8, marked F and maybe slightly slower. The music consists of eighth-note patterns.

**==**

*begin accel back up to tempo*

Musical score for staves 5 through 8, continuing from the previous section. It includes dynamic markings *mp mmb* and a section of sixteenth-note patterns.

**==**

*and maybe slightly faster now...  $\text{♩} = 80$*

Musical score for staves 1 through 8, marked with treble clefs and a key signature of one sharp. It features eighth-note patterns and dynamic markings *mf*, *mp*, and a section of sixteenth-note patterns.

Musical score for eight staves, measures 1-4. The score consists of eight staves, each with a treble or bass clef and a key signature of one sharp. The music is in common time. Measures 1-4 show a variety of rhythmic patterns, including eighth-note pairs, sixteenth-note groups, and eighth-note chords.

=

Musical score for eight staves, measures 5-8. The score continues with the same eight staves and key signature. Measure 5 begins with a forte dynamic. Measure 6 features a melodic line in staff 3 with a grace note and a fermata over the eighth note. Measure 7 includes a dynamic marking "xöömei" in a box. Measure 8 concludes with a sustained note in staff 3. A large "G" is placed above staff 3 in measure 6, and a small box labeled "xöömei" is placed above staff 4 in measure 7.

1 2 3 4 5 6 7 8

3

=

1 2 3 4 5 6 7 8

mmmb ah      mmb ah mmb ah [sim.]

1 2 3 4 5 6 7 8

(ah)

kargyraa

1 2 3 4 5 6

mmb ah mmb ah

mmb ah mmb ah

**H**

1

2

3

4 [sim.]

5

6

7

8



1

2

3

4

5

6

7

8

dim.

p

dim.

p

p

p

**I** let the tempo move a little bit, naturally. gradual accelerando to **J**

1 2 3 4



1 2 3 4

p mm mm oh mm oh



1 2 3 4

mm oh mm oh mm oh

**J**  $\text{d} = 100$

1 2 3 4

sub. p sub. p sub. p sub. p

p cresc cresc cresc cresc

**"akinisie rumble"**

**p cresc**

1

2

3

4

5

6

7

8

*molto accel...*

*ff*

*ff*

*ff*



(  $\text{d}=160$  )  $\text{d}=\bullet$  (  $\text{d}=80$  ) *still more accel...*

1

2

3

4

5

6

7

8

*sub. p*

*sub. p*

*sub. p*

*sub. p*

*III. Courante*

— 38 —

**K**  $\text{d}=106$  (*tempo steady to the end*)

Musical score for eight staves, measures 1-38. The score consists of eight staves, each with a treble or bass clef and a key signature of one sharp. Measure 1 starts with a rest. Measures 2-3 show rhythmic patterns of eighth and sixteenth notes. From measure 4 onwards, the music becomes more complex with various note heads and dynamics like *ff*. Measure 7 contains the text "xöömei". Measures 1-38 conclude with a final dynamic *p.*

=

Continuation of the musical score for eight staves, measures 39-70. The staves remain the same, with treble and bass clefs and one sharp key signature. The music continues with eighth and sixteenth-note patterns. Measure 60 contains the text "kargyraa". Measures 39-70 conclude with a final dynamic *p.*

1  
2  
3  
4  
5  
6  
7  
8

xöömei



1  
2  
3  
4  
5  
6  
7  
8

#### IV. Passacaglia

*d=48*

1-2      3-4      5-6      7-8

*p* [C]      *p* [C]      *p* [C]      *p* [C]

**A**      *chest*      *head*      *sim.*      *p* [C]      *p* [C]      *p* [C]      *p* [C]

*mf* [a]      *mf* [a]      *mf* [a]      *mf* [a]

**B**      *all:* *belt*      *semi-pitched exhale if possible*      *sim.*      *p* [E]      *p* [C]      *p* [C]      *p* [C]

*ff* [æ]      *ff* [æ]      *ff* [æ]      *ff* [æ]

— 41 —

*poco piu mosso*

**C**

plainchantish improv  
on these two pitches

**a**

**D**

floaty head voice

dim ...

pp

dim ...

dim ...

floaty head voice

dim ...

pp

floaty head voice

dim ...

pp

e.y.s.

dim ...

e.y.s.

dim ...

## IV. Passacaglia

— 42 —

E

Musical score for section E, consisting of 8 staves. The key signature is A major (no sharps or flats). Measure 1: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs with grace notes. Measure 2: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs with grace notes. Measures 3-4: Staff 1 has eighth-note pairs. Staff 2 has eighth-note pairs with grace notes. Staff 3 has eighth-note pairs. Staff 4 has eighth-note pairs. Staff 5 has eighth-note pairs. Staff 6 has eighth-note pairs with grace notes. Staff 7 has eighth-note pairs. Staff 8 has eighth-note pairs. Measure 5: Staff 4 has a grace note labeled "sygyt". Staff 5 has a grace note labeled "(pp)". Measures 6-7: Staff 4 has eighth-note pairs. Staff 5 has eighth-note pairs with grace notes. Staff 6 has eighth-note pairs. Staff 7 has eighth-note pairs with grace notes. Staff 8 has eighth-note pairs. Measure 8: Staff 4 has a grace note labeled "sygyt". Staff 5 has a grace note labeled "(pp)". Staff 6 has a grace note labeled "sygyt". Staff 7 has a grace note labeled "(pp)". Staff 8 has a grace note labeled "(pp)".

The eighty-sixth, eighty-seventh and the eighty-eighth points are located

F

Musical score for section F, consisting of 8 staves. The key signature is A major (no sharps or flats). Measure 1: Staff 1 has a dynamic "p". Staff 2 has a dynamic "pp". Staff 3 has a dynamic "pp". Staff 4 has a dynamic "pp". Staff 5 has a dynamic "pp". Staff 6 has a dynamic "mf". Measures 2-3: Staff 1 has a dynamic "mf". Staff 2 has a dynamic "pp". Staff 3 has a dynamic "pp". Staff 4 has a dynamic "pp". Staff 5 has a dynamic "pp". Staff 6 has a dynamic "mf". Staff 7 has a dynamic "p". Staff 8 has a dynamic "p". Measures 4-5: Staff 1 has a dynamic "mixy". Staff 2 has a dynamic "mixy". Staff 3 has a dynamic "mixy". Staff 4 has a dynamic "mixy". Staff 5 has a dynamic "mixy". Staff 6 has a dynamic "e.y.s.". Staff 7 has a dynamic "mf". Staff 8 has a dynamic "mf". Measures 6-7: Staff 1 has a dynamic "head". Staff 2 has a dynamic "head". Staff 3 has a dynamic "head". Staff 4 has a dynamic "head". Staff 5 has a dynamic "head". Staff 6 has a dynamic "e.y.s.". Staff 7 has a dynamic "pp". Staff 8 has a dynamic "pp". Measures 8: Staff 1 has a dynamic "pp". Staff 2 has a dynamic "pp". Staff 3 has a dynamic "pp". Staff 4 has a dynamic "pp". Staff 5 has a dynamic "pp". Staff 6 has a dynamic "mf". Staff 7 has a dynamic "mf". Staff 8 has a dynamic "mf".

symmetrically across the central vertical axis of the wall, from the forty-fifth, the twenty-eighth and the sixty-fifth points, in that order.

1

2

3

4

5

6

7

8

mix

//: The sixty-fifth point is located where two lines would cross if one were drawn from the sixty-fourth point to the lower

//: The fifty-ninth point is located

//: The eighty-ninth point is located halfway between the midpoint of the left side and a point halfway between a point halfway between the

*bumming to yourself*

*mp*

*p*

*p*

*p*

*mf dim.*

*mf dim.*



1

2

3

4

5

6

7

8

*bright nasal mix*

//: The forty-first point is located halfway between the fortieth point and the midpoint of the bottom side. //

//: The sixty-sixth point is located at a distance from the twenty-seventh point toward the middle sprinkler pipe equal to the distance between the ninth and the forty-fourth points. //

right corner and a second line were drawn from the twenty-eighth point to a point halfway between the midpoint of the right side and the lower right corner //

halfway between the eighth point and a point halfway between a point halfway between a point halfway between the midpoint of the bottom side and the lower right corner and the lower right corner and the midpoint of the right side and the midpoint of the right side //

center of the wall and the midpoint of the left side and the lower left corner, and the lower left corner. //

eighth-seventh and the eighty-eighth points are located symmetrically across the central vertical axis of the wall from the forty-fifth, the twenty-eighth, and the sixty-fifth points, in that order. //

//: The forty-fourth point is located where a line drawn from the thirty-fourth point through the first point would cross a line from the thirty-fifth point to a point halfway between the midpoint of the right side and the lower right corner //

"The eighty-fourth point is located above the fifth and the twenty-sixth points by a distance equal to the distance between the fifth and the twenty-sixth points and the twenty-sixth points //

(*p*)

(*p*)

## IV. Passacaglia

— 44 —

**G**1  
2  
3  
4  
5  
6  
7  
8

(All speaking)

**Note for all:**

*At cue, restart your text from the beginning and ramp on it through this next section.*

*Speak clearly and naturally.*

*Each bar should last around four seconds and can be cued either by a conductor or just by ear among the singers themselves. (The harmony changes on each bar; it is the same harmonic progression stated at the beginning.)*

*The spacing of pitches throughout the bar, for each part, is approximate. Don't feel too tethered to it, but maybe use it as a guideline.*


**Note for all:**

*All speaking descends to vocal fry. Big fat crescendo. Try to maintain the fry crackle as much as possible, without an overdramatic gliss.. (Microphones will help.)*

**H**

3

1      2      3      4      5      6      7      8

f      f      f      f      f      f      f      f

æ      æ      æ      æ      æ      æ      æ      æ

p      p      p      p      p      p      p      p

=

**I**

3

1      2      3      4      5      6      7      8

p      p      p      p      p      p      p      p

æ      æ      æ      æ      æ      æ      æ      æ

fff      fff      fff      fff      fff      fff      fff      fff

pp      pp      pp      pp      pp      pp      pp      pp

æ      æ      æ      æ      æ      æ      æ      æ

e.y.s.      e.y.s.      e.y.s.      e.y.s.      e.y.s.      e.y.s.      e.y.s.      e.y.s.