

WOMIN

for

chorus, dancer and interactive video

music / videographics by Burton BEERMAN

text by Brent BEERMAN

for

the MASTERWORKS CHORALE

Terry Eder / conductor

WOMIN

for chorus, dancer, keyboard and interactive video
burton beerman

Hardware: Amiga computer with at least 2 meg of ram
LIVE! real-time color digitizer.
Mandala interactive video software by Very Vivid.
SuperGen genlock for the Amiga.
Color video camera with line output.
Black backdrop for dancer (at least 8' by 8').
Projection system-preferred is a large screen rear projection system.
Korg SQD-8 hardware sequencer
Kawai K-5 additive synthesis keyboard with TX81Z
Proteus 1 and Proteus 2 sample players by EMU.
Mixer to handle all of the audio devices mentioned above.
Multiple effects unit to provide warmth for the final output of the mixer.

The video camera is placed on a tripod and aimed at the dancer who is dancing in front of the black backdrop. The video output of the camera is placed into the video in of the genlock. The Overlay out of the genlock is sent to the NTSC video input of the projection system.

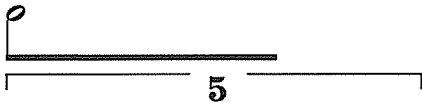
The MIDI out of the Amiga computer is placed into a MIDI expander. One output of the expander is placed into the MIDI in of the hardware sequencer. The MIDI out of the sequencer is placed into the MIDI in of the Proteus 2. Another output of the expander is placed into the MIDI in of the Proteus 1.

The output of all audio sound devices are placed into the system mixer.

Sequences for the Korg sequencer are available in Quick Disk format. Sounds for the K5 keyboard and TX81Z are available in Dr.T's editor/librarian format.

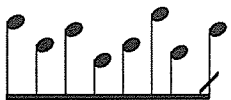
The materials for the Mandala software are available on floppy disk and patches for the Proteus 1 and 2 are available as hard copy.

The materials for Mandala involve several scenes composed of pictures which fill the screen and smaller brushes (or icons) which are placed on the picture. When something other than black is perceived by the video camera as crossing these icons, pre-programmed MIDI or video functions will occur (these icons are occasionally animated). It is the task of the dancer to learn the functions of these icons in order to manipulate them in performance.



Sustain the given note or notes for the spatial length of the line.

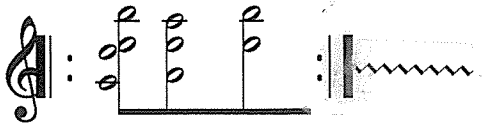
Time of a block expressed in seconds.



As fast as can be clearly articulated.



Continue the given fragment for the spatial length of the wavy line. If the part indicates "continue ad-lib in a similar manner" then vary the fragment upon repetition, using the given material as a source.



The rhythm for the open-headed notes is slow and without any real sense of pacing. It should not be overly steady or periodic, and at the same time it should not be overly disjunct.

PERFORMANCE NOTES

SECTION ONE:

The dancer moves into position when the conductor indicates that the chorus is ready. The dancer begins the work by grabbing and holding the left icon (as viewed by the audience on the projection screen. As long as the dancer holds the icon the "D" will sound. The dancer releases the icon several seconds into the choral entrance and the "D" stops sounding.

On page 8, score two the chorus cuts off with the entrance of the keyboard. The dancer enters with the same left icon as before then grabs the right icon (as seen from the audience). As long as the dancer holds the icon, the hardware sequencer will play. It will stop when she releases the icon.

On page 10, the chorus cuts off with the entrance of the dancer, who then grabs and holds the icon for the sequencer, as before. The dancer holds the icon into the choral sounds of page 10.

On page 21, the last page of the section, the chorus again cuts off with the entrance of the dancer; but this time the dancer initially grabs the sequencer icon and holds it for 30 seconds.

The dancer waits to change to the next scene and the next section, because the icon change itself will start the sound.

SECTION TWO:

The section begins when the dancer changes scenes and MIDI sound material will automatically play throughout the movement.

On page 25, bottom score, the dancer establishes a slow, repeated cadence by grabbing and holding the specific icon which accomplishes (practice will determine which icon this is). The conductor picks up the dancer's tempo. Be sure that the solo quartet is the dominant ensemble. On page 27, top score, the dancer holds the icon alone for several seconds, then stops.

On page 27, the material is from the first movement, but at a slower and more melancholy tempo.

SECTION THREE:

The keyboard establishes the tempo for the chorus. The dancer is primarily controlling visual icons.

SECTION FOUR:

The dancer begins the movement by turning towards the audience and speaks the given text. Three female singers answer the text in canon (sounding like an echo). The part for the girl is to be sung by a young girl, hopefully between the age of 8 and 12. It might be necessary to put a microphone on the young girl's voice.

Womin	Power	II	III
Text by Brent Beerman	She has the power		
I	Laced liquid frothing sunlight	He chains Eyes for the one who dare to open her eyes	Sunlight Flashing In the garden Skipping and dancing
Power	Bubbling life	Cauldron of colors	Sin
In the beginning	Curdling breath	Blood be damned	Naked
God created	And God saw that she was male	Watch the butterfly	
From thy soul the scriptures	And she said that is was good	It was he who lied	Thunder with lightning
Power	And the Lord God formed	The butterfly	Stamp your feet
In the Beginning	Womin	The wind is its guide	Raise your head
God provided thee with life	And breathed into her nostrils	Blood is your sin	World
From thy soul	From the dust of the ground	Sorrow	Sinful nature
Power	The breath of Life	Cauldron of colors	The garden is full
From thy soul a fire rages	And Womin Became a living being	Guilt is your shroud	Adam is your tool
Let earth bring forth	From the soul	Pain is Power	IV
According to its mind	Thy scripture	In the beginning	There is nothing
The living creative	Provided thee with life	Pain	in the world
Power	And it was good	Ashamed of who you are	worth believing
So God created thee in her image	Power	Guilty by the serpents law	There is nothing in this world
In the image of God	Love stroke	Multiply your sorrow	that has to be loved
She created thee female	a sore will heal with thy touch	In pain bring forth child	before I love myself
Power	And it was good	Your desire shall be for your husband	This is my Power
Created thee female and the male		And he shall rule over you	
She created them			

SECTION ONE

$\text{♩} = 105$ With energy and a bit jazzy

f Po - wer in be gin - the ning in the be gin - ning

f Po - wer *mp* in be gin - the ning

f Po - wer

f Po - wer

DANCER

f

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "Po - wer in be gin - the ning in the be gin - ning". It starts with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic. The second staff is another vocal line with lyrics: "Po - wer in be gin - the ning". It starts with *f* and then *mp*. The third, fourth, and fifth staves are piano accompaniment for treble, alto, and bass clefs respectively. The fifth staff is labeled "DANCER" and has a forte (*f*) dynamic. The music is in 2/4 time and features a jazzy feel with eighth-note patterns.

God cre a ted cre - a - ted in be - gin - ning God cre a ted

in be gin - the ning God cre a - ted cre - a - ted

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics: "God cre a ted cre - a - ted in be - gin - ning God cre a ted". The second staff is another vocal line with lyrics: "in be gin - the ning God cre a - ted cre - a - ted". The third and fourth staves are piano accompaniment for treble and bass clefs respectively. The music continues with the same jazzy eighth-note patterns.

$\text{♩} = 105$

from thy soul script-ures
Po-wer in the begin-ning
Po-wer
Po-wer
Po-wer

keyboard
bank A patch 1

f

mp

Detailed description: This musical system includes five staves. The top staff is a vocal line with lyrics 'Po-wer in the begin-ning'. The second staff is another vocal line with lyrics 'from thy soul script-ures' and 'Po-wer'. The third and fourth staves are piano accompaniment for the vocal lines, with dynamics *f* and *mp*. The fifth staff is a keyboard part labeled 'keyboard' and 'bank A patch 1', with a dynamic *f*. A tempo marking $\text{♩} = 105$ is at the top right.

God cre-a ted God cre-a ted cre- a ted in be- the
in the begin ning in the begin ning God cre a ted
in the begin- ning God cre-

mp

Detailed description: This musical system includes five staves. The top staff is a vocal line with lyrics 'God cre-a ted God cre-a ted cre- a ted in be- the'. The second staff is another vocal line with lyrics 'in the begin ning in the begin ning God cre a ted'. The third and fourth staves are piano accompaniment for the vocal lines, with a dynamic *mp*. The fifth staff is a keyboard part. Dynamics *mp* are indicated.

gin-ning God creat ed provid ed thee with life Po- wer
from thy soul Po- wer
- ated from thy soul from thy soul Po- wer
Po- wer
patch 1 keyboard
s *f* dim poco a poco

$\text{♩} = 105$

from thy soul a fire ra- ges
from thy soul from thy soul a fire ra- ges
from thy soul pro-vid ed thee with life
from thy soul pro-vid ed thee with life

in the beginning God created

in the beginning God created

in the beginning Let earth forth bring

8

according to its mind

- ed

in the beginning Let earth forth bring

keyboard patch 2

mp

the living cre ative

in the begin- ning in the begin ning from soul a fire rages

God creat ed creat ed creat ed

(p)

(p)

(p)

(p)

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "the living cre ative". The second staff is empty. The third staff is a vocal line with lyrics: "in the begin- ning in the begin ning from soul a fire rages". The fourth staff is a piano accompaniment line with lyrics: "God creat ed creat ed creat ed". The fifth staff is empty. There are dynamic markings (p) on the fifth and sixth staves.

according to its mind Let earth bring forth

according to its according to its ac- cording to its mind

ac cording to its mind Let earth bring forth

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics: "according to its mind Let earth bring forth". The second staff is empty. The third staff is a vocal line with lyrics: "according to its according to its ac- cording to its mind". The fourth staff is a piano accompaniment line with lyrics: "ac cording to its mind Let earth bring forth". The fifth staff is empty.

$\text{♩} = 105$

f Po- wer
f Po- wer
f Po- wer
f Po- wer
mp so God cre a ted thee in her image
mp so God cre at ed thee in her image
mp in the i- mage of God

mp in the image of God
mp in the image of God
mf so God cre a ted thee in her i mage
mf so God cre a ted thee
mf so God cre a ted thee

mf in the i mage of God *p* she thee female
cre a ted
mf in the i- mage of God *p* she created
in her i mage so cre a ted thee in her i mage
in her i mage so cre a ted thee in her i mage

mp she thee female *mf* she thee female *f* Po- wer
cre a ted fe male cre a ted fe male cre a ted fe male
mp thee female she created *mf* thee female she created *f* Po- wer
so cre a ted thee in her image *f* Po- wer
so cre a ted thee in her i mage *f* Po- wer

Keep the new tempo

she creat-ed thee fe male and the male she cre a ted them

she created thee fe male and the male she cre a ted them

fe male and the male she cre a ted them

fe male and the male she cre a ted them

approximately 10"

CHORUS OVERLAPS THE DANCER'S MUSICAL

Pow-er

Pow-er

she has the

she has the

DA NCER

Keyboard

let the keyboard sound hold over into the chorus.

$\text{♩} = 105$
p

she the has po wer she the has po wer she the has po wer she the has

she the has po wer she the has po wer she the has po wer she the has

8 po wer she the has po wer she the has po wer she the has po wer

po wer she the po wer she the po wer she the po wer

approximately in the tempo of the chorus

patch 3
Keyboard

p cresc poco a poco

ad-lib in a similar manner.
vary and extend the pattern
within the given pitch frame.

ALL
cresc poco a poco

po wer she the has laced liquid she the has

po wer she the has po wer she the has po wer she the has liq- uid

8 she the has po wer she the has po wer she the has po wer she the has po wer

she the po wer she the po wer she the po wer she the po wer

Keyboard

po wer frothing frothing frothing sun light frothing frothing
frothing fro thing frothing fro thing fro thing sun light
she the po wer has she the po wer has she the po wer has she the po wer has
she the po wer has she the po wer has she the po wer has she the po wer has

f Pow- *s f-p* er
f Pow- *s f-p* er stay loud
bubbling curdling breath
life stay loud
bubbling curdling breath

Keyboard

DANCER

patch 4

s f

$\text{♩} = 65$ Enter before the dancer's sounds are finished

p a breathy tone normal tone

and God saw that she has male that she has

p a breathy tone normal tone

and God saw that she has male that she has male

p a breathy tone normal tone

and God saw that she has male that she has

p a breathy tone

and God saw that she has male

Dancer

p a breathy tone *ff* normal tone

male and she said that It was good

p a breathy tone normal tone

and she said that It was good

p a breathy tone *ff* normal tone

male and she said that It was good

p a breathy tone *ff* normal tone

that she has male and she said that It was good

patch 5 Keyboard

mp

$\text{♩} = 105$

and the Lord God formed
and the Lord God formed
in begin- ning in the begin- ning God cre-
the the the the the the
in the begin- ning in the begin- ning in the begin- ning

Keyboard
patch 6

mp

Lord God formed wo min
Lo rd God formed wo min
in begin- ning in the begin- ning God cre-
-ated in the begin- ning in the begin- ning in the be gin-

mp

in the begin- ning in the begin- ning God cre a ted
-ated from the dust of the ground
ning from dust the

in the begin- ning in the begin- ning God cre- a ted
in the begin- ning in the begin- ning
and breathed into her nos trils
of the ground and breathed into her

from the dust of the ground the of life breath
and breathed in to her nos trils
in begin-ning in the begin-ning in begin
the the the
nostrils in the begin-ning in the begin

the of life the of life
breath breath
and breathed into her nos trils
- ning in the begin-ning in begin-ning
ning in the begin-ning in the begin-ning

and wo min and wo min
and wo min and wo min
in the begin- ning became a living being became a
in the begin- ning in the begin- ning

became a living being became a living being became a living being
became a living being became a living being
living being became a living being
living being

became a living being from the soul

became a living being from the soul

became a living being from the soul

in the beginning in the beginning from the soul

patch 7 Keyboard

mp

Detailed description: This musical system contains four vocal staves and a keyboard staff. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: 'became a living being from the soul' for the first three parts, and 'in the beginning in the beginning from the soul' for the fourth. The music is in a key with one flat and a 4/4 time signature. The keyboard part is labeled 'patch 7 Keyboard' and 'mp' (mezzo-piano). There are dynamic markings 'p' (piano) and 'mp' (mezzo-piano) throughout the system.

the soul thy scripture from the soul thy scripture

the soul thy scripture from the soul thy scripture

the soul thy scripture from the soul thy scripture thy scripture

the soul thy scripture from the soul thy scripture thy scripture

Keyboard

Detailed description: This musical system contains four vocal staves and a keyboard staff. The lyrics are: 'the soul thy scripture from the soul thy scripture' for the first two parts, and 'the soul thy scripture from the soul thy scripture thy scripture' for the last two parts. The music is in a key with one flat and a 4/4 time signature. The keyboard part is labeled 'Keyboard'. There are dynamic markings 'p' (piano) and 'mp' (mezzo-piano) throughout the system.

from the soul provided thee with life

from the soul provided thee with life

from the soul thy scripture thy scripture thy scripture thy scripture thy scripture thy scripture

from the soul thy scripture thy scripture thy scripture thy scripture thy scripture thy scripture

POCO RIT

and it was good it was good and it was good

and it was good it was good and it was good

and it was good and it was good it was good

and it was good and it was good it was good

♩ = 105

mp

and it was good and it was good and it was good and it was good

mp

and it was good and it was good and it was good and it was good

mp

and it was good and it was good and it was good and it was good

mp

and it was good and it was good and it was good and it was good

patch 7 Keyboard

continue ad-lib in a similar manner, overlapping the chords in different ways.

p cresc poco a poco

cresc poco a poco

and it was good and it was good and it was good and it was good and it was good

cresc poco a poco

and it was good and it was good and it was good and it was good and it was good

cresc poco a poco

good and it was good and it was good and it was good and it was good and it was

cresc poco a poco

good and it was good and it was good and it was good and it was good and it was

Keyboard

POCO RIT — — A TEMPO

and it was good pow-er pow - er
and it was good love stroke love stroke
and it was good pow-er pow - er
good it was good love stroke love stroke

Keyboard

poco *f*

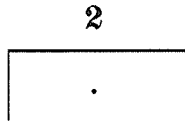
still *f*

pow - er pow - er pow -
love stroke a sore will heal a sore will
pow - er a sore will heal
love stroke still *f* pow-er pow -

er pow- er pow- er
heal a sore will heal with thy
a sore will heal a sore will heal with thy
er pow- er pow- er

POCO RIT

with thy touch
touch with thy touch
touch with thy touch
with thy touch



$\text{♩} = 65$

and and it was
and sub p
and p it 3
and it was
and sub p
and it was
sub p
f

patch 8
Keyboard

LONG

good

good

good

good

Dancer

All singers hold their last note into the dancer's first sound.

30

The dancer holds the one icon that will play the hardware sequencer.

Keyboard

SECTION TWO

CHANT-LIKE AND ALMOST MYSTICAL

SOLO QRT

5

15

Conductor conducts this group

(sopranos use two duos only)
Upon repetition also include the text from the second line.

mp = 65

for the one

S

5

Chains her

A

5

one duo

for the one

T

B

The dancer starts musical figures that will continue to sound throughout the movement.

dancer

mf

Keyb.

Bank B

10

patch 1

8 va

who dares to open her eyes

her eyes

one tenor
one bass

her eyes

Keyboard
continue ad-lib in a similar manner

17

cresc/dim ad-lib
Only two voices
per part.

Conductor
conducts the
quartet

Slower and more deliberately

cauldron of colors blood damned

5 watch the butterfly it was he who lied

10 watch watch

15 the butterfly the wind is its guide

DANCER continues

Kb. patch 2
mp (The keyboard can enter a bit early to establish pitch)

7

10

is your sin for the one

chains

p

chor

Chorus individually starts to drop out and dim poco a poco. The sopranos will be the last voices remaining.

soprano, alto
overlap entrances

Qrt

who dares
to o pen her eyes

chor

chorus
all
together

patch 2

mp

conductor
conducts
qrt

7

a bit faster
than choir

p

caul dron of

LIKE A DEATH MARCH

sor row sor row

sor row sor row sorrow

QRT

col ors

the wind is your guide

the wind

the wind

5

5

the wind

the wind

the

p cresc poco
a poco

CHR

sor row

(continue alone so that conductor can cue chorus)

QRT

the wind the wind the wind the wind the wind

the wind the wind the wind the wind the wind is your

wind the wind the wind the wind the wind the wind

CHR

sor- row sor-

sor- row sor-

KEEP TEMPO

Q
guide

7

chains for the one for the one

chains chains chains for the one

C
-row

conductor conducts chorus

A BIT SLOWER
mp
sor row

sor row sorrow

K
patch 3

mp

cut off the quartet

sor row sor- row sor row sor- row

sor- row sor- row

sor- row

Dancer enters with slow, repeated tone. Adjust to the tempo of the dancer

Keyboard

Conductor

Pain (text unless otherwise indicated)

10

Keep in tempo of dancer.

p

caul dron of col- ors guilt is your shroud

simile

soloists *cresc poco a poco*

DANCER keeps playing through silence.

Detailed description: This system contains three staves. The top staff is for the Conductor, showing a 10-measure rest. The middle staff is for the Piano (Pain), with lyrics 'caul dron of col- ors guilt is your shroud'. The bottom staff is for the Chorus, with lyrics 'caul dron of col- ors guilt is your shroud'. Performance instructions include 'Keep in tempo of dancer.', 'simile', and 'soloists cresc poco a poco'. A 'DANCER' instruction states 'DANCER keeps playing through silence.'.

is po wer

is power

f *dim poco a poco*

cut-off chorus

Detailed description: This system contains two staves. The top staff is for the Piano (Pain), with lyrics 'is po wer' and 'is power'. The bottom staff is for the Chorus, with lyrics 'is po wer' and 'is power'. Performance instructions include '*f* dim poco a poco' and 'cut-off chorus'.

(text is still) Pain

is po wer

chords goes on to last fragment when cued.

chains for the one

chains for the one

Keyboard

Kb. patch 4

mp

Detailed description: This system contains three staves. The top staff is for the Piano (Pain), with lyrics 'is po wer'. The middle staff is for the Chorus, with lyrics 'chains for the one' and 'chains for the one'. The bottom staff is for the Keyboard (Kb.), with 'patch 4' and '*mp*'. A note says 'chords goes on to last fragment when cued.'.

full chorus

Dancer
Dancer continues alone for a short while then stops.

2

patch 5
Keyboard

$\text{♩} = 75$ GENTLY BUT MOVING

mp

in the begin ning

in the

DANCER remains still throughout this fragment

mp

the in begin ning in the begin ning

be-gin- ning (tenor) in the begin- ning in the be gin-

keyboard in begin-ning in the begin- ning in the be gin-

(2) p

in the begin- ning who dares

-ning in the begin- ning in the beginning

standing na ked in the garden

-ning p in begin- ing in begin- ning who dares

to open eyes poco rit

in the begin ning in the begin- ning

to open eyes

$\text{♩} = 52$ FRAGILE

sopranos pp a shamed who you are

altos

tenor

bass

pain pain pain pain pain pain

patch 6
Keyboard

mp

A TEMPO

two soprano soloists

pp guilty guilty guilty guilty by the serpents law

pp guilty guilty guilty guilty the by serpents law

poco rit

is po wer pain pain pain pain pain pain pain

mp

Kb

ALL
A TEMPO

poco rit

pain pain pain mul- ti- ply your sor row

p

3

20 seconds

ALL sopranos

Each performs independently and enters at any point initially and upon repetition. Begin with 1 sop, then 2, etc and reverse the process at the end.

$\text{♩} = 65$

in pain in pain in pain forth bring child

mf

dim poco a poco

Keyboard patch 7

DANCER finishes playing in next 25 seconds and remains quiet and still. (Fade out the sound of the dancer at the mixer or the repeated sounds will continue).

ALL (subdued) = 52

pp

sopranos

only soloists hold the note dim poco a poco

2

your de- sire shall be for your husband

your de- sire shall be for your husband

Keyboard patch 8

mp (The keyboard can sound just before the chorus to give pitch, if necessary).

each stops independently over next 20 seconds

3

TEMPO: Start = 75 and gradually slow.

(ONLY THREE VOICES TO A PART)
As before, perform independently, begin at any point with one, then two voices and end with reverse order.

p

and he shall rule over you

3 p as sopranos

in the be gin ning

6

sor- row

is power

(soloists)

SECTION THREE

$\text{♩} = 100$

chorus

match tempo of keyboard

poco *f* sunlight sunlight sunlight sunlight sunlight sunlight sunlight

10 (TWICE ONLY)

dancer

dancer plays four video icons, overlapping them ad-lib.

Bank C patch 1 Keyboard

f

Continue to the middle score of page 31.

sunlight sun light flash ing sunlight sun light sunlight

flash ing sunlight sun light flash ing

sunlight sunlight sunlight sun light sun light sunlight sun light sunlight

sunlight sunlight sun light sunlight

flash ing sunlight sunlight sunlight sun-light flash-

sunlight sunlight sunlight sun sunlight flash ing

sunlight sunlight sunlight flash ing

-ing

flash ing sun sunlight sunlight sun-light flashing sun-light

sunlight sunlight sunlight sun sunlight flash ing sunlight

p *sf-p*

p *cresc poco a poco*

sun-light flash ing sun-light flash ing

flash ing sun-light flash ing sun-light flash ing

sun-light flash ing sun-light flash ing

p *cresc poco a poco* *poco rit*

A TEMPO

sun-light flash ing sun light sunlight sun light sun light flash ing sun li ght

sun light sunlight sun light sun light flash ing sun light sunlight sunlight sun light flash ing sun light flash ing

f

patch 2
Keyboard

sun light flash ing sun light flash ing

f

sun light flash ing
flash- ing
sun light sun light sun light sun light sun light sun light sun light
sun light sun light sun light sun light sun light sun light
sun light sun light sun light sun light sun light sun light
sun- light flash ing sun light sun light sunlight sun light sun light sunlight

KB
continue ad-lib in a similar manner

sun light sun light sun light flash ing sun light
sun sunlight flash ing sunlight sunlight sunlight

3 | in the
chorus in the
p skip-

(Keyboard)

skip- ing and danc ing
ping and danc ing
3
p in the gar- den

(Keyboard)

MOCKINGLY TO THE DANCER

fp fp fp fp fp fp fp fp fp fp fp fp fp fp

5

sin sin sin sin sin sin sin sin sin sin sin sin sin sin sin

Keyboard slowly stops and ends on first choral chord

CONDUCTOR conducts each chord with a downbeat. There is 1/2 to 2 seconds between chords. If a note is tied over then that part sustains the syllable and doesn't re-attack the note. If a note isn't tied over then it is re-attacked as the others.

♩ = 46

3 in the gar den 3 in the gar den 1

Keyboard patch 3

mp

continue ad-lib in a similar manner

25

♩ = 60

nak-ed

nak-ed

8 nak-ed

nak-always p

Each section performs together and all use the same tempo.

(keyboard)

patch 4

(As opening of movement)

(Only two per part)
 * poco *f*

skip ping and dan cing and skip ping and dan cing and (same text)

4 * poco *f*
 skip ping and dan cing and (same text)

5 *
 sin sin balance against the other voices

* Each singer performs independently, changing between the two notes ad-libitum. Each singer rests so that the texture doesn't get too thick and re-enters as it gets too thin.

(keyboard)

soprano, alto, tenor

ALL BASSES TOGETHER
 p cresc poco a poco

in the gar den nak ed

(gradually fade out the keyboard part)

ALL SOPRANOS TOGETHER

p cresc poco a poco
 as bass part above

20

in the gar den nak ed

alto, tenor, bass
 (still two per part)

S
A
T
B

ALL
twice (together)

(keyboard is out by now)

thund er with lightning stamp your feet raise your head

stamp your feet raise your head

Each voice type performs together

8

stamp your feet raise your head

4

stamp your feet raise your head > stamp your feet raise your head

1 2

sin sin

15

sin sin

*(alternate notes ad-lib)

skip ping and dan cing and

*Perform individually.
First one voice then gradually all voices enter.

cresc poco a poco
p * Alternate notes ad-lib

15

world world

cresc poco a poco
p * Alternate notes ad-lib

world world

*(alternate notes ad-lib)

thunder with lightning with

*Perform individually.
 First one voice then gradually
 all voices enter.

together

sin ful na- ture

together

the garden is full

together

Adam is your tool

together

Adam is your tool

(Keyboard enters with sustained
 first note of each section
 ad-lib)

ONLY THREE PER PART
perform individually

ALL DIM POCO A POCO
all gradually cut down to one
performer per section

The musical score consists of five staves. The first staff is a vocal line with the lyrics "a-dam". The second staff is another vocal line with the lyrics "a-dam" and an asterisk above it. The third and fourth staves are keyboard parts, both with the lyrics "world world". The fifth staff is a keyboard part with the instruction "continue ad-lib in a similar manner".

5
GRAND
PAUSE

SECTION FOUR

(speaks)

Dancer | There There is T here is nothing in the world

3 female singers | _____
 (each of the three singers speaks in
 canonic response to the dancer)

Dancer speaks | There is nothing in the world worth believing

tape | _____

girl $\text{♩} = 65$
 mp there there is noth ing there is noth ing in this

sop solo mp
 there in this

keyboard/patch D1
 mp keyboard can sound early to provide pitch, if necessary

Dancer and female soloists
 repeat the text as needed
 and continue

girl world

sop solo world

chorus p There There is There is nothing

Men also participate
 (speak in canon.
 texture get too thick) Do not let the

Dancer and three soloists continue into
 the chorus entrance, then stop

There There is There is nothing

girl

sop

chor

there is nothing in this world

there is nothing in this world that has to be loved.

there is nothing in this world

there is nothing in this world that has to be loved before I love myself.

DO NOT RUSH

girl

GRAND PAUSE

sop solo

2

kb

bank-D patch 1

there is nothing in this world worth be lie ving

there

p mp

girl

soprano soli

sop

2

kb

there is nothing in this world worth be lie ving

there

oh

p mp

girl *p*
there is nothing in this world worth be lieving

sop *p*
there oh oh *p* oh

ph
oh oh oh oh oh oh

kb *p* *mp*

(ALL SOPRANOS) start with 1 soprano, then 2
until all are in then reverse the process to 1

p
that I can't feel within my- self

all female voices
there is nothing in this world that has to be loved
to be loved

(one per part female voices)
before I love my- self
before I love my self

girl
this is my pow er

keyboard *p*
patch 2

girl
this is my pow er

sop
keyboard
poco *f*

girl
this is my pow er

4 per part*

in the begin ning

mp

*First one soprano voice enters, then the second voice enters, followed by the third and fourth voices.

girl
a bit slower
p
this is my pow er

2
that I've discover ed

sopranos

in the begin ning

patch 4
mp

kb
patch 3
mf

mp

* 3 sopranos only but as before and in the tempo of the opening section.

girl
p
I love my self

sop
1
P as before
in the beginning

two sopranos

kb
mf

mp

mp

girl *p* love my- self

sop one soprano

kb patch 5 *p*

2

mp *p*

Detailed description: This system contains the first two measures of the piece. The girl's part is a simple melody starting on a G4 note, moving to A4, B4, and C5. The soprano part is a wavy line representing a vocal line. The keyboard part features a five-finger arpeggiated pattern in the right hand, starting on a G4 chord. Dynamics include piano (*p*) and mezzo-piano (*mp*).

girl *p* love my- self

kb *mp* *p*

3

a bit slower

girl *pp* love my- self

kb patch 5 *pp*

5

Detailed description: This system contains measures 3 and 4. Measure 3 continues the girl's melody and the keyboard's arpeggiated pattern. Measure 4 is marked 'a bit slower' and features a piano-piano (*pp*) dynamic for both the girl and keyboard. The girl's melody is sustained, and the keyboard continues with the arpeggiated pattern. A measure rest of 5 is indicated at the end of the system.

girl still slower *ppp* love my- self

kb *pp*

Detailed description: This system contains measures 5 and 6. Measure 5 is marked 'still slower' and features a pianissimo (*ppp*) dynamic for the girl's part. The girl's melody is sustained. The keyboard part continues with the arpeggiated pattern. Measure 6 shows the girl's part ending with a final note on C5. The keyboard part also ends with a final note on G4.