AGORA electroacoustic sound theatre
Natasha Barrett 2000-2003

Music: Natasha Barrett

Text: Sound Poety created from selected Old Norse, Old English, Norwegian and English extracts. Compiled by Natasha Barrett

Installation design: Natasha Barrett, Birger Sevaldson, Ocean North, Øyvind Hammer

Technical design: Natasha Barrett

Addition programming and electronics:
Øyvind Hammer

Preliminary piolot project commissioned by BEK with funds from the Norsk Kulturråd.
Installation design and construction funded by the Fond for Lyd, Bilde and the Norsk Kulturråd and Mésen.

AGORA: a one hour electroacoustic work involving live soprano, sound-making installation and dynamically spatialised electroacoustic sound.

"Agora" in classical Greece: a political, economic and social meeting place. The AGORA-project, a meeting place on three levels: a theatrical study of simultaneous psychological states; an electroacoustic score; a convergence in time and place of three elements - theatre, installation and electroacoustic sound- originally presented independently. Despite the immense differences between each of these elements, they are united in the AGORA premises.

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The technology: cohesion through a common computer model
A computer "collision avoidance algorithm" was designed and the time developing process and pattern visualised. In this model, virtual "agents" or virtual people are each given goals and personalities that determine how they can move through the virtual space filled with obstacles. The resulting time-developing trace was used as a template for second-order ambisonics sound spatialisation, sound transformation and for physical installation design. The virtual model therefore became a real manifiestation in the performance space.

The installation and electromechanics
The installation is constructed from aluminium, fabric and plastic membranes. The elements are modular and allow for adjustments to suit each space.

Two types of computer controlled acoustic sound sources are integrated into the electroacoustic composition and the installation:
(a) Small electronic actuators receive voltage inputs from audio amplifiers. These devices input sound making vibrations into eight membranes that serve to amplify and colour the audio input.
(b) Computer controlled electromagnets are used to hit long aluminium bars (3 to 6 meters long) suspended above the audience. The audio result is a series of strongly resonant bar-chimes.

The electroacoustic music
The electroacoustic work is projected over 11 to 14 loudspeakers. Over a central hexagon of loudspeakers sound spatialisation is pre-encoded / pre-composed with ambisonics technology. Over the remaining loudspeakers, traditional sound diffusion from a stereo source is performed in the space. A computer plays the electroacoustic material, controls the electromechanics, distributes the soprano's amplified voice and provides the soprano with a synchronised guide-track.

For images, technical descriptions and detail on the three AGORA elements:
http://folk.uio.no/natashab
http://www.notam02.no/~natashab

AGORA – performance instructions

Technical requirements:

1. G4 Macintosh computer
2. MAX/MSP patch and audio materials (contact composer).
3. 2 GB hard disk space
4. 16-channel sound card
5. MIDI interface
6. At least 10 loudspeakers (6 matching)
7. Radio microphone and headphone

The performance score contains the soprano vocal line and information on timing and synchronisation in relation to the tape part. If the directions are followed, the parts should easily fit together.

The soprano is provided with a headphone guide track containing tempo, rhythmic, pitch information and cue points as necessary. All information in sent from the main computer.

For computer materials and further technical information contact: natashab@notam02.no

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The foundation
An electroacoustic work where spatial information is the structural driving force.

A physical construction emphasises the sonic space and guides the solo performer.

Acoustic resonating objects articulate the spatial electroacoustic score and sonically unite human and computer sound.

To consider sound production, spatial delineation and theatre as interdependent elements.

The music and the drama
Different psychological and physical conditions are developed, each of which embody a different spatial character in electroacoustic sound activity and physical presence of the performer:

- Forced: fettered, trying to break free but continuously blocked.
- Fear: surrounded by evil. In this state the performer attempts to aurally 'confide' the fears with parts of the installation. This sound is later replaced in the space through use of electromechanics.
- Play: delight and mischief. Playing like a strange creature rather than as a child. Simultaneously describing and embodying the concept of play.
- Socially restrained and refined: a calm interaction with the sound-space, telling an unknown story and explaining how unknown things were.
- Longing: a direct expression of longing containing anguish and sadness.
- Anger: a direct expression of rage integrating performer and electroacoustic sound-theatre.

In AGORA the spatial sound-world is the driving force for a psychological progression meeting outer and inner resistance: from confusion and fear, to play, explanations and understanding, to longing and anger, and finally a synthesis of these elements. The soprano articulates the vocal and spatial 'tip of the ice-berg'. The electroacoustic part expresses a multiplicity within which the soprano is a singularity.

Text
Fragments of text from Norwegian (Ibsen, Obstfelder, Wergeland); English (Poe, Lewis Carroll, Wordsworth); Old English (extracts from the Exeter Book and other Old English texts from the 9th Century); and Old Norse (extracts from the Gamle Edda) are the only libretto elements. These fragments have been selected in their sparsity to embody the six character conditions and to emphasise the timelessness of AGORA through a composed sound poetry.

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Text extracts used in AGORA and their contexts:

ENGLISH

Extract: The fetters of a dream, opposed to love.

Context: WORDSWORTH - LAODAMIA
That self might be annulled: her bondage prove
The fetters of a dream, opposed to love."----

Extract: And evil Spirits 'may' our walk attend

Context: WORDSWORTH - ECCLESIASTICAL SONNETS, 1821-22.
XVIII. APOLOGY
NOR scorn the aid which Fancy oft doth lend
The Soul's eternal interests to promote:
Death, darkness, danger, are our natural lot;
And evil Spirits 'may' our walk attend
For aught the wisest know or comprehend;
Then be 'good' Spirits free to breathe a note
Of elevation; let their odours float

Extract: 'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe

Context: Lewis Carol, Alice in Wonderland

Extract: And what is to gyre and gimble?
To gyre is to go round and round like a gyroscope.

Context: Lewis Carol

Extract: On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,

Context: EDGAR ALLAN POE (1809-1849) - TO HELEN
On desperate seas long wont to roam,
Thy hyacinth hair, thy classic face,
Thy Naiad airs have brought me home
To the glory that was Greece,
And the grandeur that was Rome.

Extract: Get thee back into the tempest and the Night's Plutonian shore

Context: EDGAR ALLAN POE (1809-1849) - THE RAVEN
"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting--
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!--quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven "Nevermore."

NORWEGIAN

Extract: Tusende Gange har du kuget og tvunget os.

Context: IBSEN- PEER GYNT
Vi er Sange;
du skulde sunget os!
Tusende Gange
har du kuget og tvunget os.
I din Hjertegrube
har vi ligget og ventet;
vi blev aldrig hentet.
Gift i din Strube!

Extract: Tro ei, hvert et Skratt er Latter.
Satan kun og Sorgen skratter.

Context: HENRIK WERGELAND - SORGENS SKRATT
Tro ei, hvert et Skratt er Latter.
Satan kun og Sorgen skratter.
Englen smiler, Glæden leer.
Ak, men Latterklangen er
Glædens Flugt paa lette Fjer
ifra Adamshjertet atter.
Fly, Secund! og Himlens Datter
flaggrer ei om Læben meer.

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Extract: Hei! Se mine hvide arme! Mit hÅr flyver, hei! Leg med mit hÅr, orkan!

Context: Sigbjørn Obstfelder - ORKAN
Blæst, storm, orkan!
Nøgen vil jeg bade mig i din susen!
Hei! Se mine hvide arme!
Mit hÅr flyver, hei!
Leg med mit hÅr, orkan!

Extract: Lidt efter hvert kom også vi to til at samtale for os selv, vi gled bort fra de andre ved samme bord.

Context: Sigbjørn Obstfelder: KORSET. EN KJÆRLIGHEDSHISTORIE

Extract: Hans Længselsuk forfulgte den Sky,
som fløi mod Vestenegnen.

Context: HENRIK WERGELAND - SAMLEDE SKRIFTER, 1833-1841
1DEN FANGNE BONDE PAA AGERSHUUS
Der sad en Fange fra Morgnens Gry
til Aftenrødens Blegnen.
Hans Længselsuk forfulgte den Sky,
som fløi mod Vestenegnen.

Extract: Når tordenen ruller,
og stormene brøler om hevn, om had,

Context: Sigbjørn Obstfelder: Skovviser, nr. 2
Når tordenen ruller,
og stormene brøler om hevn, om had,
når mørket sniger sig rundt vor hytte,
da må du være hos mig.
When the thunder rolls,
and the storms roar for revenge, about hatred,
when the darkness sneaks around our cabin,
then you must be with me.

OLD NORSE

Original: vissi sér á höndum
höfgar nau›ir,
en á fótum
fjötur of spenntan.

Translation:
he felt on his hands pressing, heavy bonds, and on his feet fetters clasped

Original:
flví a› óvíst er a› vita
hvar óvinir
sitja á fleti fyrir.

Translation:
He can never tell
what foes may sit
Awaiting him in the hall.

Original:
- mærr of lék
á mars baki -:

Translation:
Mock spake the prince
As he sat on his steed:

Original:
Ma›ur af manni
ver›ur a› máli kunnur
en til dælskur af dul.

Translation:
One man from another
is known by his speech
The simpleton by his silence.

Original:
"Mik veit ek á moldu
munarlausasta;

Translation:
"I know that I must be
the most miserable on earth"

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Original:
festur mun slitna
en freki renna.

Translation:
Bursting his fetters,
the wolf runs

OLD ENGLISH

Original:
siflflan hine Ni›had on nede legde,
swoncre seonobende on syllan monn.

Translation:
Once Nithad laid restraints on him,
supple sinew-bonds on the better man.

Original:
æten fla egsan. Wæs se atola beforan,
se inc bam forgeaf balewe geflohtas.

Translation:
The foul fiend stood beside you,
and gave you evil thoughts.

Original:
middelnihtum, ma›mæhta wlonc

Translation:
at midnight, making its merriment seen,

Original:
mægenagendra, mine gefræge,

Translation:
though sturdy and strong, as stories tell me,

Original:
Wit flæt gecwædon cnihtwesende
ond gebeotedon wæron begen fla git

Translation:
We twain had talked, in time of youth,
and made our boast, -- we were merely boys,

Original:
Sæt secg monig sorgum gebunden,
wean on wenan, wyscte geneahhe

Translation:
Many a man sat surrounded by sorrows,

Original:
Ac her forfl bera›; fugelas singa›,
gylle› græghama, gu›wudu hlynne›,
scyld scefte oncwy›. Nu scyne› fles mona
wa›ol under wolcnum. Nu arisa› weadæda

Translation:
but men are making an attack. Birds of battle screech, the gray wolf howls,
(spears rattle, shield answers shaft.)

Original:
›a wæs on healle wælslihta gehlyn;
sceolde cellod bord cenum on handa,
banhelm berstan (buruh›elu dynede),

Translation:
the hollow shield called for men's hands,
helmets burst; the hall floor boomed.

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Installation

Electroacoustic and click / guide track

Click track, one bar lead in. 0'34.4

BAR LEAD

♪=146 noisey texture CLICK TRACK COUNTS BEATS / FIRST + OTHER

1'02.34

1

mf

f

Soprano

[fff] d_rrrr ee m o_p p z d l v fff] f etters sz [fff] ku get og [fff] tvun get

Spatial instructions

Feeling through the space as if blindfolded (eyes closed). Move randomly and react with a 'flinch' if touch any objects.Slow, but constant speed.

Lighting requirements

Lighting: State-1. fade to state--2 over 2'25.

cont.

1'25.7

1 BAR CUE

TEXT

Exact text is less important than clear rhythm and articulation. Keep voice in low speaking range, (note dynamics result in a raised voice). Articulated and accented.

7

f

[op] ku get og [fff] tvung [g] [v] ku get og [fff] tvung [g] [op] ku get og [fff] tvung

[Ø tu s d g n ha d Ø k n g og t v n g Ø fffff tu s d g n Ø fffff g og t v n g

of a drea mmm

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END TEXT

1'53.7

noisey texture

1 BAR CUE

13

(Give full duration on longer notes. Maintain some pitch suggestion on main system notes but not quite sprechstimme. Be free with ornamentation.)

Ø fffffff g n ha d Ø fffffff og t v n g Ø fffffff n ha d Ø fffffff t v n g]

oppo se d

Ø ku get og Ø tvun [g] Ø ku get og Ø tvun get Ø ku get og Ø tvun get

cont. texture

FIRST METAL ATTACK IN TAPE.

19

(sustain downward gliss as long a possible)

(approx.)

Ø os ku get Ø tvun get

the fetters of a dream, opposed to lo ve

(Lighting: slow fade to state-2 should be complete.)

1 BAR LEAD → METRO FIRST BEAT+OTHER BEATS

3'44.6

30

On the breath

On the breath

Open eyes with first note. Stationary, turn to face audience.

SLOW TEXT (BROKEN TEXT) SLOW TEXT → NORMAL TEXT

36

swaying, with microtones

be annulled be annulled her bo dage

prove

mm

Slowly leave front to exit rear right. Allow vocal timing to influence body motion.

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tape emts.

METRO STOPS

42

gasp!

Vocal section 1 ends 5'06

har

Off stage (rear right)

5'41: full installation metal attack.

7'04 "WIND" SOUND-TYPE

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♩=120

Click track:
one bar lead in.

TEXTURE WITH ARTICULATIONS →

Section begins 8'03

NO METRO, CUES ONLY

4/4 WARNING INTRO

1 {clear text in tense spoken voice}

mf

BEEP LEAD 1500ms

Tro ei

BEAT LEAD 1500ms

hvert et

Motion to layers in figure 1, where each layer corresponds to low, mid, or high note on the upper staff.

Lighting: state 3

8'27.1
(ha ha ha)

11 1500ms

Skratt

1500ms

The Soul's

1500ms

er

1500ms SINGLE BEAT

Latter eternal interests

21 1500

to promote

1500

Satan kun

1500

Death

1500 SINGLE BEAT

og sorgen darkness

1500 SINGLE BEAT

[ffff] danger

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31

1500 SINGLE SINGLE SINGLE 1500 SINGLE 1500 1500 SINGLE SINGLE 1500 SINGLE

skratter [ffff] our [ffff] Englen smiler [ffff] natural lot [ffff] and evil [ffff] [ffff] [ffff]

41

1500 SINGLE METRO COUNT 4/4 9'27·6 NOTE: CHANGE TO 500MS CUES 500 500 500

Glæden leer Spirits [ffff] [sk] vi l [spi] i_ri t [spi] i_ri t [sk]

Click track indicates start and provides pitch reference

Motion to layers as marked, as is possible with vocal material.
Concentrate on speaking into the sound making membranes.

49

NO CUE NO CUE NO CUE 500 500 500 500

l [sp] i_ri t [sk] vi l l [sp] i_ri t vi l l [sk] l [skr]

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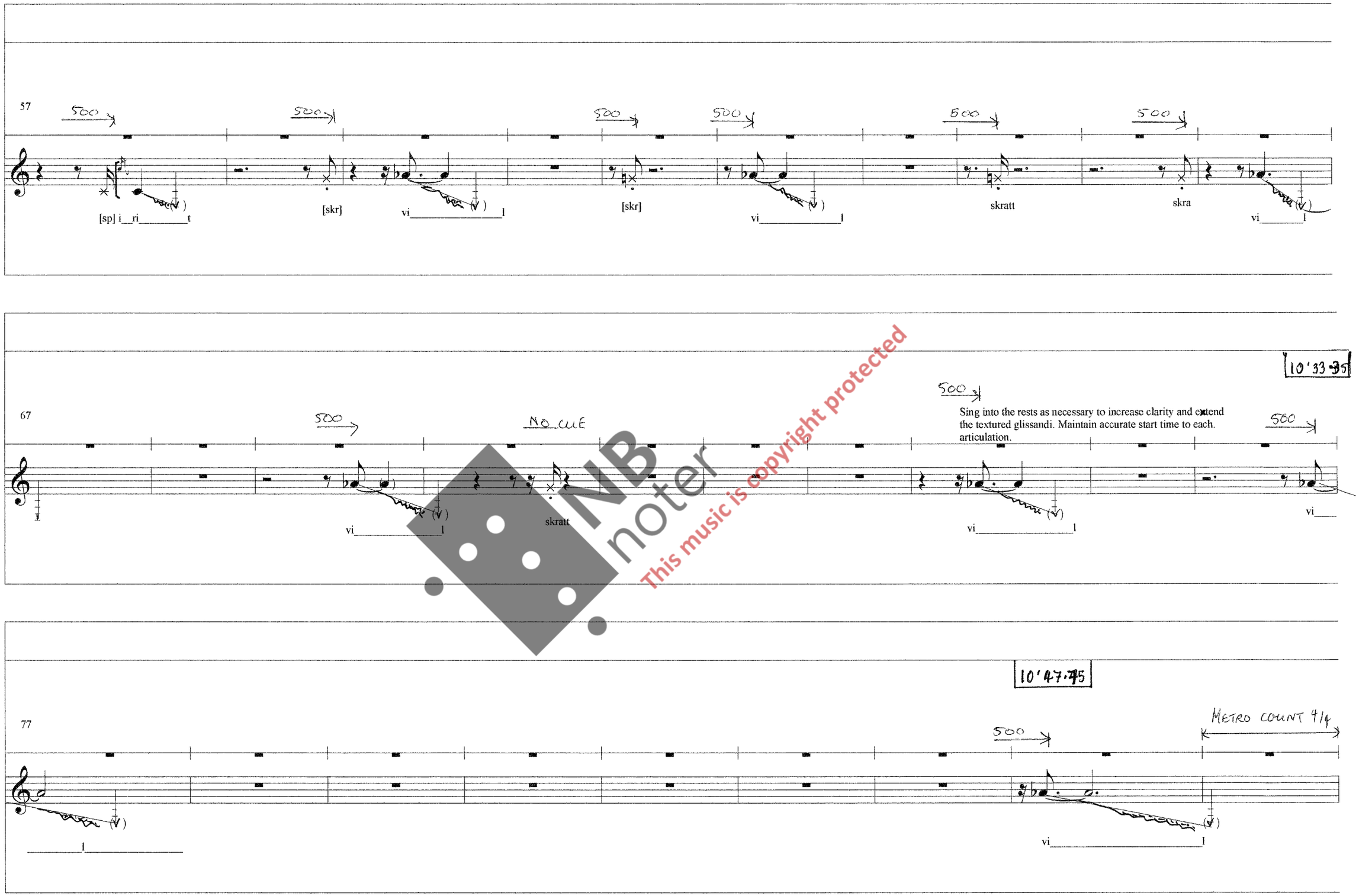

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10'52·15

PITCH DRONE WEAVE

(END TEXTUR)

METRO 4/4 →

86

ha

mf

inhale sharply

audible end of breath

don't rush the text (extend to full written duration)

I

Sor gen skra a tter

may y

Death, darkness,

Stop at current location, turn to face audience.

Lighting: fade to state-1.

(quiet cries) cont. →

11'19·14

(vocal quality in tape)

97

METRO COUNT (E)

Articulated, fragmented, contrast to next

inhale sharply

freely swaying

audible end of breath

danger, evil Spirits, walk attend

[f] ku get og [f] tvun g [op] ku get og [f] tv sh d d d ay sh d d da y

Head turn away from audience (brief change of character)

11'29·6

105

500ms CUE

METRO LEAD (GP)

Tro ei hvert et Skratt er latter saten kun og

Resume head position

NB notes
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11'56 · 6

115

mp

s____or_____ ge_____n Spi_____ri_____ts

mf

[s] Ø O

[g] Ø O

[sp] Ø_O Ø_O Ø_O Ø_O

Turn head away

12'13 · 6

122

METRO

LEAD

Improvise broken texture, changing voiced-unvoiced timbre with tape.
Do not work with pitched material.

p

mp

then be_____ good spi_rits___ free_____ to____ breath__ he__eath____ ath_____

[fff]_____

Resume head position

Begin slow walk, any direction.

130

CUE

CUE

CUE

to gim___ble__[l]_____ [m]_____ [fff]_____ [l]_____

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cont.

138

METRO LEAD (4/4)

(slower, broken texture)

[m̃] [l] [fff]

Cont.

rise to 'C'

METRO END

146

Vocal section 2 ends ~13'05.5

[m̃]

Move off stage

Solo installation: membranes with vocal source actuation and pre-prepared inputs. From 13'13 to ~15'22

154

tape ends 13'41

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Section begins 15'26

Natural wind recorded with footsteps.

15'46·5 rapid vocal play 15'55·7 16'06 16'10 16'16 16'20

METRO 1 BAR LEAD IN TO NEXT

Lighting: state-3

Vocal section 3 begins 16'29.6

'environmental' material with small vocal gestures.

Click track with articulations corresponding to vocal sync.

9 ♩=180 *mp*

twas wabe / twas wabe twas, Hei! / flyver hei / twas, hei / twas brillig / twas, flYver / METRO LEAD / SINGLE BEEP CUE / flyver hei / brillig, mit hår / in the wabe

Text spoken as fast as possible in a playful voice, using natural spoken contour.
See further information in performance instructions.

Spatial motion as indicated in table 1 (a specified change of direction and speed with each new articulation).

cont. →

18

brillig, leg / leg med mit hår! / twas brillig wabe, mit hår flyver / brillig in the wabe / METRO LEAD

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16'53.5

SINGLE BEEP CUE

27

With a more' breathy' sound

mf

wabe twas

mit hår flyver

twas brillig

hår flyver Hei

wabe in the wabe

3

mit hår flyver Hei

METRO LEAD

SINGLE BEEP CUE

gimble in the wabe

17'10.5

male voice: twas brillig and the slithy toves did gyre and gimble

(vocal texture-gesture cont.→)

36

Leg med mit hår

Twas brillig, and the

Hei! Se miNe

METRO LEAD

SINGLE CUE

Always clear

mp

Twas slithy gimble gimble,
Leg med mit hår

slithy toves,
hvide arme

45

did, Mit

gyre, hår flyver

gimble, hei

in the, leg med

in the wabe,
mit hår

twas brillig, orkan hei!

METRO LEAD

SINGLE CUE

and the, se mine

and the, se mine

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55

17'33.

Sung vocal in tape

cue

METRO LEAD

slithy toves, hvide arme!

did gyre, Mit hÅr

(excited)

cue

METRO LEAD

and gimble, flyver, hei!

LEAD

66

cue

mp (calmer)

in the, leg

in the, LEg med

the wabe, mit

the wabe, mit hår

LEAD

cue

Twas, Hei!

brillig, Se

and, mine

the, hvide

slithy, arme

75

toves, Mit

toves, Mit

LEAD

18'09.4

cue

Twas brillig

Hei!

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(lyrical pause in drone)

18'26.7

86

LEAD

cue

and the slithy toves

LEAD

cue

3

Se mine hvide arme!

99

did gyre and gimble

LEAD

cue

Mit hår flyver, hei!

in the wabe.

109

LEAD

cue

Leg med mit hår, orkan!

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(climax) (18'58.6) (tape to 18'59) (silent tape)

(METRO RUNS BUT YOU CAN TURN IT OFF!)

STOP PLAY OF TAPE IF RUNNING BELOW SPEED

119 Intonation as required for speed.

mp LEAD

Twas slithy gimble twas gimble gimble, hår flyver leg flyver leg

Twas wabe, flyver

Hår flyver se

Wabe, flyver

And the, flyver

Wabe, hei

And the wabe, hei

In the wabe

In the wabe

Twas and the, flyver hei

sfz [tch]

-hår flyver leg flyver leg

Twas wabe, flyver

Solo centre front, with score.

128

Hår flyver se

Wabe, flyver

And the, flyver

sfz [shta]

And the wabe, hei

In the wabe

sfz [tsh]

Twas and the, flyver hei

- slithy gimble twas gimble gimble, hår flyver leg flyver leg

sfz [sh]

Hår flyver se

sfz [tcka]

Wabe, hei

And the wabe, hei

In the wabe

137

In the wabe

sfz [fk]

mf Twas slithy gimble gimble, hår flyver leg

sfz [ku]

f

Twas wabe, flyver

(flyver)

Wabe, flyver

sfz [ffu]

Wabe, hei

sfz [ka]

In the wabe

Twas and the, flyver hei

Twas slithy gimble gimble, hår flyver leg

Twas wabe, flyver

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146

Hår flyver se [tch] And the, flyver

And the wabe, hei In the wabe

Twas and the, flyver hei

Twas slithy [shta]

Twas wabe, flyver [tsh]

START TAPE AT MARKER 1

Wabe, flyver And the, flyver

Wabe, hei [sh]

careful tape sync. 19'52.3 (Tape start)

155

In the wabe Twas and (and)

[tcka] Twas slithy gimble twas gimble gimble, hår flyver leg flyver leg (as fast as possible)

Twas wabe, flyver [fk] Hår flyver se

And the, flyver [ku]

In the wabe

LIVE CUT OFF BY TAPE

19'53.8

163

In the wabe [ffu]

'Muttering' with hand cupped over mouth?
Use eyes and body to mime scared-playfulness without moving feet.

SPILL OVER INTO RESTS, BUT MAINTAIN ACCURATE START TIMES.

LEAD

20'02.3 CUE

Hår flyver se [tch] And the, flyver

ARTICULATIONS

muttering

Lighting: very slow change to state 5.

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173

20'10.5

LEAD

cue

f

In the wabe

Twas and

(and)

[tcka]

Twas slithy gimble,
hår flyver leg

L

muttering

LEAD

183

20'21.2

cue

f

[ticka]

Twas slithy gimble,
hår flyver leg

L

muttering

TEXTURES – GESTURE

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191

20'38.9

LEAD

And the
wabe, hei

In the
wabe

In the
wabe

[fik]

Twas slithy gimble gimble,
hår flyver leg

[ku]

LEAD

Dynamic texture → cent.

202

cue

mf *f* *mp* *mf*

[tsh]

→ cent.

211

21'07.5

(more repetition)

LEAD

cue

Surging with gliss.

ff

Fast, articulated, with anticipation.

3

knuget, tvunget, the fetters

Take care of sync.

cue

Fast with fear, but clear! In each comma take a new breath.
Emotion getting more playful towards the 'hei'

LARGE VOCAL CRESC.

221

LEAD

The fetters, darkness, skratt, tro ei, the slithy toves, the fetters,the slithy toves did gyre and gimble, mit hår flyver hei

Clear exhalation

BROKEN

And the hei-------

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23
23
'HEAVY' SOUNDS. REPETITION ⟶
232
23
23
23
Use eyes. Slowly walk backwards away
from the audience into the shadows.

21'59
DYNAMIC MATERIAL ⟶
256
release hand suddenly
1 BAR LEAD
Se mine hvide arme [tcka]
{broken laugh}

cont. ⟶
22'10.9
22'13.7
264
LEAD
{as before}
{slow on 'tro ei'}
The fetters, the slithy toves, skratt
Darkness, gyre and gimble, -tro- -ei-
The fetters, the slithy toves did gyre and gimble, mit hår flyver
LEAD
hei
g

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273

22'21.7

cue

{textured glissandi}

ff

22'24.7

TAKE NEW BREATH AS NECESSARY

(MALE VOICE! "SE MINE VIDE ARME →)

281

22'31.7

fff

{take breath as necessary. keep strong throughout}

Gliss up to a 'shriek' and hold for as long as possible, then hold mouth open in mime.

287

APPROX 1'51 rest

♩= 60

24'29

LEAD

Whispered
{note duration of text}

The fetters of a dream,
opposed to love.

LEAD

24'39

Whispered

Death, darkness, danger, are
our natural lot;

And evil Spirits 'may' our walk attend

Only just on stage

NB noter
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295

LEAD

25'22.5

Whispered

'Twas brillig, and

303

the slithy toves Did gyre and gimble in the wabe

And what is to gyre and gimble?

9

9

9

9

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Normal voice, little intense. Duration of material as wrtten.

315

1 BAR LEAD

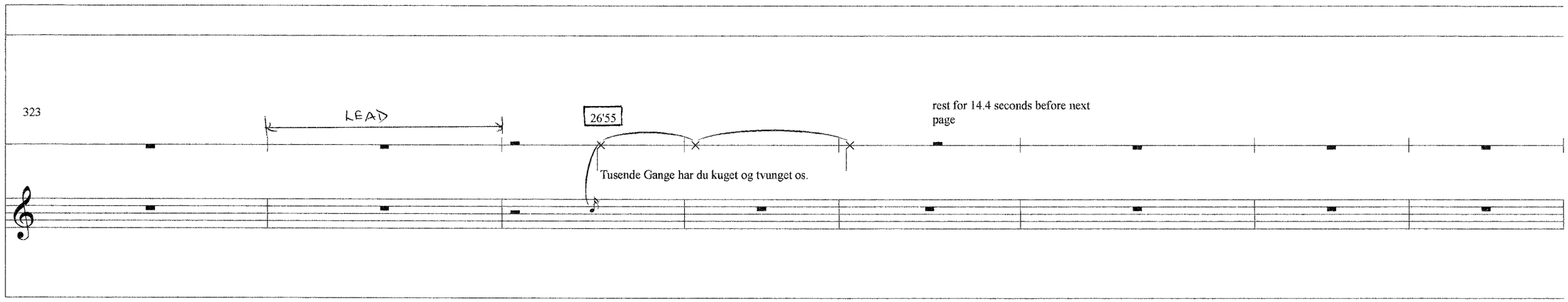
26'15

Tro ei, hvert et Skratt er Latter. Satan kun og Sorgen skratter.

LEAD

26'35

Hei! Se mine hvide arme! Mit hÅr flyver, hei!



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GENTLE ARTICULATIONS, CLEAR SYNC. WITH LIVE

27'17.4

♩=60 METRO LEAD

mf {don't rush this text}

non vibrato

lidt efter hvert, kom også vi to til at samtale for os selv

[tch-ka_____] [sh-ta_____][t-sh_____] [sh__h_____] [tc___ka_____] [f_ka_____] [ku_____] [ka_____

enter?

All stage directions are to be carried out slow and controlled.

sit at location 1

stand and begin walk

27'57.6

(sim. follow click track to maintain sync.)

28'18.2

p *vibrato*

3

læng n_____ for__fulgte [l_ l_____] rrr o m_____

non vibrato

[sh__h_____] [t__ka_____] [f__k_____] [ku_____

walk slowly to location 2

sit at location 2

cont. (more passive)

28'44.2

vibrato *p*

[ka_____] want to roam m_____ m__a_____ læng__sel_____su____k [sh__ta_____] [t_sh_____

non vibrato

{sustain all long notes to full value}

stand and begin walk

walk to location 3

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cont.

non vibrato

long_____ want_____ [sh__h] to____ rrr____oa_____m____ [tch-ka_____] [f__k_____] k___u_____ k___a_____

sit at location 3

stand and begin walk

30'04·6

cont.

Articulated and molto vibrato to stand out from the tape

mf

Der sad en fange fra___ morg_nens gry til af_____ en_rodens___ blegnen n_____

30'23·2

mp

[sh_ta_____] [t___sh_____

walk to location 4

sit at location 4

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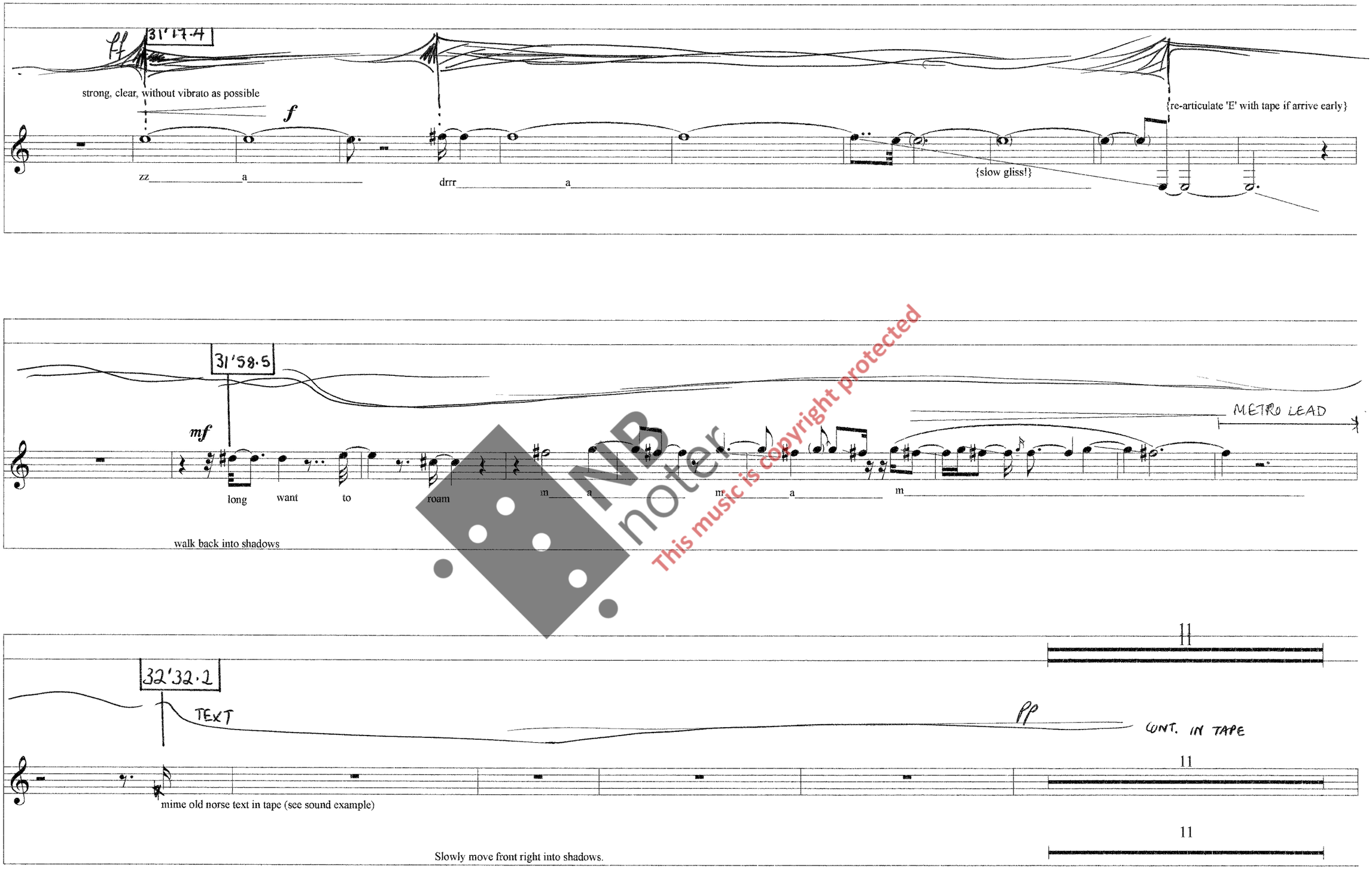
cont.

(SONG FADING IN)

_____] [sh__h_____] [tch_ka_____] [f__k_____] [ku_____]

stand



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33'37·3

Vocal song texture

♩=74

METRO LEAD

NOTE ON TEXT: listen to sound example 1 (Old English extract) and cycle through the text placing one syllable on each note.

Slowly move front to back to front to back, wondering unrestrained by installation.

increasing 'environmental' material

move into shadows and off stage

Lighting: slow fade to state 6.

TAPE SOLO TO NEXT ENTRY

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NB noter

43'32.8

loud metal and angry vocal repetition →

♩ = ~ 64

1 BAR METRO

LEAD

ff

Lighting: state 6.

→ cont.

44'15.7

INB noter
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44'35.9

→ cont.

'NO'

(CUT)

'NO'

LONG TAPE SOLO TO NEXT.

47'13·9

♩=120

SWAYING. LOOSE SYNC. WITH TAPE.

{NOTE: ensure material on the 'text' line is spoken in a speaking register and not sung.
Contrast the material sung wthout text wth that using text}

1 BAR LEAD

se__elf mi__i__ ight be a__nnul_____led sor_gen

Small and tight mixed motions from 'forced' 'evil' 'play' 'anger' 'social'

gasp

10

e_vil som flø_____øi de___sperate sea_____s___s

i n-ay mnn n-ay m n ay

19

den sky_____ Leg med and gimble sor_gen

INB noter
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→ cont.

28

mp p mp

e_vil had {Norwegian} I shrieked brøler bi̇rd or fiend {fast}

3

→ cont.

37

3 3 3

ligg_____ et og ve__ve__vent__et__

fff__ee_____ tt__ers_____ fff_____

METRO BEAT 3/4

(attacca to next.)

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48'37·5

REPEATING NOISE / ENVIRONMENT MIX →

FOLLOW CLICK TRACK.

f

[ff___ dr__errr ee__mm] opposed [ss_d] lo____ve [v____ fff____ v____ fff___ f___etters

→ cont.

{On main staff articulate crossed note heads as semi-pitched spoken.
Other notes sung as normal. On upper staff be more free with articulation type.}

18

[ff] ku__ get og [fff] tvun___ get op ku___ [ee__mm] opposed [fff] drrr__ eam opposed

→ cont.

19

{less strained and calmer / clearer}

drea_____m ku_____get [tch-ka___] og tvun_____ get os_____ [sh_ta_____] ee_____ vil_____ [t__sh] spi_____ rits_____

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cont.

28

[sh] a_____ ttend_____ hvert er_____ [tch__ka_____] skratt er [f__k___] la_____ tter___ [ku] and_____ the_____ sli_____ thy_____

49'52

AIR

50'01.5

cont.

37

LEAD

cut off by tape

{extend fully}

{spoken quickly}

KEEP TEXT LOUD AND CLEAR

to_____ ves opp__ose_____d to_____ to_____ ve_____ and what

NB noter
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cont.

46

kom også desparate længselsuk is it vi to seas

50'26.4

→ cont.

55

shout
sfz

shout
sfz

forfulgte to gyre samtale HEVN long want den sky and gimble GET

→ cont.

64

LEAD

sfz sfz sfz

for os selv to roam som fløi HAD hyacinth hair mod BACK face vestene

51'03.3 51'06.2

(whistle)

73

LEAD

approx 51'17.9

CUT OFF BY TAPE

f

{normal speed, calm normal spoken voice}

Der sad en Fange fra Morgnens Gry

NB noter
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→ slow accumulation

82

51'22.4 {hear tape sync}

LEAD

51'36.4

{*little* more dramatically

On desperate seas long wont to roa n

Leave no blacl

→ cont.

91

51'41.4

{faster so as to fit in text in 6 beats}

CUT TO NEXT PAGE

~ 2.5 sec to next cue

plume as a token of that lie thy soul hath spoken'

når mørket sniger sig rundt vor hytte,
da må du være hos mig

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51'53

"PRETTY BUBBLES IN THE AIR"

LONG ACCUMULATION

1 BAR LEAD

fffff long wan-t to roa_____m And evil spirits may our walk attend sp_i__ri_____ts sk sk tch-ka_____ sh-ta t-sh_____

Lighting state 7

→ thick texture — cont.

Ø sh__h___h__h__ Tro ei hvert et skratt er latter vil_____l on desparate seas long want skratt vil_____l

52'17

52'35

(Tape cont. to 1'00'12)

{don't rus ı the long laugh glissandi}

LEAD

(SHOUT)

hold until out of breath

Hans Længselsuk forfulgte den Sky gyre and gimble the slithy toves_____ om hevn_____ om had_____ Get thee back into the tempest

Extremely dynamic and ferociously excited

Leave space via path C

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