

(Sh)...it(h) happens

(shit happens...)

for 6 voices:

Soprano 1

Soprano 2

Mezzosoprano

Tenor

Baryton

Bass

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(Sh)...it(h) happens - performancenotes

Ida Helene Heidel

Noteheads:

- Normal sounds
- Airy sounds voiceless (aslo whispering)
- Airy sounds voiced
- Voiced sounds "spech song"
- Clicks & smacks with mouth & tongue voiceless
- Clicks & smacks with mouth & tongue voiced
- Repetition of notehead - same sound
- Gradually transforming from voiced to voiceless airy sound Descending pitch
- Highest possible/ lowest possible pitch
- Breathing
- Falsetto
- Figures - and boxes**
 - From as fast as poss. regularly, gradually slower - vice versa - irregularly, grad. slower
 - As fast as possible
 - Fast but nevroitic irregular, choppy
 - Combination of sounds / effects / techniques independantly
 - Duration: - of a rythmical figure - of a sound figure
 - Dynamics in box: Sudden or isolated or with specifications

Sound effects

- Freely switching or jumping back and forth between sounds (timbre, effects, rythmical durations etc.) and their intermediate stages
- Gradually transforming back and forth between sounds Transitivity variation of timbre
- Increasingly switching from one sound to another until last sound prevails
- Gradually transforming from one sound to another Transitivity variation of timbre
- Sound rolling inside mouth Random variation of timbre of neighbouring sounds
- While singing or breathing: Inhaling - distinctly Exhaling - distinctly

Mouth positions

(Natural positions when no sign)

- b.c.** Bocca chiusa (closed)
- ord.** Normal position
- Lips pursed
- Lips tigh and broad
- Wide open: - as open as poss. - also as broad as poss.
- Rounded lips - wide as open as poss - small - as closed as poss. - small and "Trumpetlike"
- Gradually transfer from one position to another timing equivalent to shape
- Circular "gymnastic" movements (defined times or ad lib) - ord. to small rounded lips - to pressing lips far out ("trumpetlike") - to opening up to wide circle - to pulling lips back - to wide and open - to wide and tigh, - to tight and pursed, etc. (NB: any starting position poss.)
- Example: When next to eachother without shape = sudden change

Phonetics - [] - directions for positions and inspiration

Website for listening & more info: <http://web.uvic.ca/ling/resources/ipa/charts/IPALab/IPALab.htm>

Vowels - the righth side of each column shows rounded vowels

	FRONT	(rounded)	CENTRAL	BACK	(rounded)
CLOSED	[i] English <i>fill</i> German <i>ideal</i>	[y] German <i>Büro</i> Norwegian <i>Yngve</i>	[ɨ] English <i>blue</i> French <i>sûr</i> Norwegian <i>ut</i>	[u] ↔ [ɯ] French <i>tout</i> gluttural German <i>Blut</i> groanings	
MID CLOSED	[e] English <i>bed</i> German <i>Tenor</i>	[ø] French <i>deux</i> German <i>schön</i>		[ʊ] English <i>sure</i> ([ʊə]) <i>book</i> German <i>Mutter</i>	[ɔ] ↔ [o] English <i>molest</i> German <i>Moral</i>
CENTRAL			[ə] (unstressed e) English <i>her</i> German <i>Bitte</i>		
MID OPEN	[ɛ] English <i>fair</i> German <i>Geld</i> French <i>mère</i> English <i>acting</i> Norwegian <i>ære</i>	[œ] Wellrounded lips, close to English <i>her</i> (not unstressed) German <i>öffnen</i> French <i>heure</i>		[Δ] (between [œ] and [ɔ]) English <i>cut</i>	[ɔ] English <i>organ</i> long German <i>Ort</i>
OPEN	[a] (closer to [æ]) French <i>atonal</i>	[æ] (somewhere between [œ] and [æ])		[ɑ] English <i>art</i> German <i>Wagen</i> French <i>mature</i> and [ɑ]	[ɒ] (somewhere between [ɑ] and [o])

Diphthongs

[əu] [uə] [au] [ɔy] [ai] [ci] [id] [eə]
English <i>blow pure mouse boy eye hate here there</i>
German <i>Maus heute Mai</i>

Nasal vowels

~ above a symbol

French examples:

[ɛ̃] <i>matin, plein</i>	[ã] <i>sans, vent</i>
[œ̃] <i>lundi, brun</i>	[ɔ̃] <i>bon, ombre</i>

Consonants - the left side of each column shows voiceless consonants, the righth, voiced.

LIPS:	TEETH		PALATE			BACK of PALATE		THROAT		
	Bilabial	Labiodental	Dental	Alveolar *	Postalveolar	Retroflex * Paltal	Velar	Uvular *	Glottal *	Epiglottal *
Plosives:	[p] [b]			[t] [d]		[t̪] [d̪] [c]	[k] [g]	[q] [G]		
Nasals:	[m]			[n]		[ɲ] [ʝ]	[ŋ] <i>long</i> <i>singen</i>	[ŋ]		
Trills:	[P] [B]	[TP] / [TB]		[r]				[R]		[H] [ç]
	(voiceless / voiced)	press lower lip out w. tongue		rolling behind teeth				rolling on uvula		voiceless / voiced
	blow through loose, closed lips	blow so lower lip vibrates		Norwegian "r"				(burr) (German "r")		fricative trills
Taps or Flaps:						[ɾ]				
Fricatives:	[f] [β]	[f] [v]	[θ] [ð]	[s] [z]	[ʃ] [ʒ]	[ʃ] [ʒ]	[ç] * [i] *	[x] [χ]		[h] * [ɦ] *
	"f" only lips "v" only lips no teeth	"f" only lips "v" only lips no teeth	thin this	voiceless voiced	shit measure Schiff Genie	shit measure Schiff Genie	licht	loch (same as x, with uvula)		Loch
Approximants:				[ɹ]			[j]			
				English "r"						

Senza misura / pauses

Relative lengths, going from briefest to longest

- Strong normal tenuto
- Weak lighth staccato
- fast changing between sounds, without attacking

Articulations

- Strong normal tenuto
- Weak lighth staccato
- fast changing between sounds, without attacking

Glissando/ vibrato

- Normal glissando
- Sliding vibrato
- Sliding staccato
- Sliding tremolo sometimes together with throat tremolo symbol
- Trills: always upwards, to next note

NB: In general: **no vibrato** - except when indicated - throughout the piece

An example of vibrato width variations in with and speed according to the graphic

A kind of strong tremolo in throat- push with stomach on voiced exhaling (one stream) on the same note - without attacking

Phonetics - explanations

- [thæ] Succeeding phonetic symbols are put inside the same bracket (= [t][h][æ]) - not to confuse with normal spellings (which are always without brackets)
- [ps:] The 1st symbol starts the note, the last is equivalent to the rest of note value.
- ye:s The ":" shows which syllable to stress. (Contrary to yes: (= yesss))
- [x:e:] n:o: The whole sound is stretched out, equivalent to notevalue
- [:o:] Repetition of sound until end of notevalue (As fast as poss. if no other rythmical indication)
- [ʃ(i)] Symbol with the mouth form specified from the vowel - voiceless - in paranthesis
- [ʃ(i↔o)] Symbol with the mouth form repeatedly switching between vowels - voiceless - until end of notevalue. (As fast as poss. if no other rythmical indication)
- h Aspirated when following a symbol - righth upper corner. Ex: [t]^h, [f]^h, [x]^h etc.
- * [h] Breathing - voiceless - sound. Ex: [h(a)] - with the mouth form of [a]
- * [ɦ] Breathing - voiced - sound. Ex: [ɦ(o)] - with the mouth form of [o]
- * [ç] As in Norwegian kjole, kjøtt
- * [i̯] Pronunciation between [ç] and normal [j]
- * Alvéole = cavity by the border of the jaws where the roots of the teeth are implanted (English *upper gum* - German *Zahnfleisch* - Norwegian *hulrommet bak gummen*) alveolar: "by the tip of the blade of the tongue against the upper gum."
- * Retroflex = between upper gum and palate articulated by curling the tongue. Touching with the lower side of the tip of the blade of the tongue - like in hindi.
- * Uvular = produced by the action of the uvula* vibrating against the back of the tongue Pairs of sounds are similar to the Velar pairs - but further back / closer to throat (*German *Gaumen* - Norwegian *Drøvel*)
- * Glotte = opening of the larynx* used for emission of the voice (* Norwegian *strupehode*)
- * Epiglottle = cartilaginous membrane (German *Knorpel* - Norwegian *bruskaktig hinne*) in the form of a triangle, that covers the glotte and closes the larynx at the moment of swallowing

(Sh)...it(h) happens

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A **Senza misura**
(Voiceless airy sound)

B = 46 **CONFUSIANISM:** Looking at 2nd soprano, on this one note, smilingly (Voiceless breathing)

Resultant sound:
One gesture with indicated transformations of sound
One big glissando with indicated speed modulation - relatively to time used.

Sopran 1
[j(u):] *fp* *f* [j(i):] *p* [t hæh:] *f* [hm:] *p* (sempre) *f*
(Gradually transforming from voiceless to voiced airy sound descending pitch)

Sopran 2
[tʰ(i):] *pp* [j(i ↔ ə):] *fp* [i] [i] [i:] *mp* [j(ə):] *p* pens *sf* [hm:] *p* (sempre) *f*
(Gradually transforming from voiceless to voiced airy sound descending pitch)

Mezzo soprano
[tʰ(i):] *p* *fp* [j(u):] *pp* *p* [j(i):] *mp* [j(i ↔ ə):] *mf* [ps:]^h *p* [h(y):-] *f*
(Voiceless airy sound) (Voiced airy sound) (etc.) Prudishly - emphasizing with your head on the last note Along the musical gesture turning towards the girls, annoyed stretching your neck at the last note: Closing your mouth abruptly looking at the tenor, wondrously with the corner of wide open eyes carelessly, teasingly to tenor Frowning

Tenor
[j]! *f* [tʰ(i):] *mp* *fp* [t(i)] *p* i [th:(ð)] *mp* [(y ↔ i)]! *mf* [nɔ:] *f*
(Voiceless airy sound) (Voiced airy sound) (etc.) Prudishly - emphasizing with your head on the last note Along the musical gesture turning towards the girls, annoyed stretching your neck at the last note: Closing your mouth abruptly looking at the tenor, wondrously with the corner of wide open eyes carelessly, teasingly to tenor Frowning

Baryton
[tʰ(i):] *p* [tʰ(i):] *mp* [tʰ(i):] *mp* [tʰ(i):] *p* [tʰ(ə):] *mf* but nevrotic does [nɔ:] *p* (sempre) *f*
(Gradually transforming from voiced to voiceless airy sound descending pitch) **ATHEISM:**

Bass
i! *f* [tʰ(i):] *p* [j(i):] *pp* *p* [tʰ(ə):] *mf* but nevrotic not *f*
(Gradually transforming from voiced to voiceless airy sound descending pitch)

(Sh)...it(h) happens

Tutti:

E halftone/wholetone scale
Try to obtain the main rytmlical effect or gesture.
Breath if/when you must- without breaking the "drive"

All female voices:

Standing like a ballet dancer, forming a circel with your arms - hands by stomach
From hesitating to eager- gradually as fast as poss. - while "tasting", "discovering" the sound and moovment
From looking down on your hands to slowly raising your face, unfolding and opening your arms
as the musical phrase goes faster and faster - until you are facing the public blissfully with wide open arms.

All male voices:

Childishly take off with your descending phrase - musically fast and regularly - proudly and selfcontent, looking at eachother
Abruptly stop - one by one - when you perceive the opposite idea from the female voices - looking at the girls - slightly offended.

S 1
[f(ɰ):] *mf* [fɰ:] *p* [si:] [ɰs:] *mf*

S 2
[(z(i):~ s(i):)] *mf* [kɰ] [si:] [ɰ:] [s:] [ɰ i:] ~ [βi:] [βi:] *mf*

M
[(i):] *mf* [ɰ:] *p* [ɰ i:] ~ [βi:] [βi:] *mf*

T
[:[dagedi]:] → [:[da ge]:] *mf* [iz(i):] *p* [me:] [ja] [:[me]:] (etc.) *mp*

B.ton
[ua:] [u] [a] [u:] *mf* [iz(i):] *p* [ja] [h(a)] ra tar [h(a):] [e is] Ta ra te ti [h(a)] ja [te is(i):] [me:] [:[mð]:] (etc.) *mp* a [uʰ:] *sf* [ʌ] [hɑ:]! *sf*

B
[ua:] [u:] *mf* [iz(i):] *p* ra [e is] [ja] Ta ra te ti [h(a)] ja [te is(i):] [me:] [:[mø]:] (etc.) *mp* [χŒ:]! *sf* [hɑ:]! *sf*

ord. *gliss* *vibrato* *Groaning* *Grunting*

(Sh)...it(h) happens

D

à tempo

ad lib

ord.

trill like, loosely

S 1

14

[i:] [i:] [i:] (etc.) [i:] [tʰə]

mf *p* *mp*

S 2

14

[i:] [i:] dø ø ø [i:] dø ø dø ø ø:] (etc.) [dðdð] yes does [hæ:] pen] yes: [(æ)hæ:]

mf *p* *sf* *mp*

M

14

[i:] [i:] It does hap - pen It hap - pens This is so it hap - pens yes: This iz so says: Confu-

mf *f* *mf* *f sub.* *p* *sf* *sf* *mp*

All male voices: Notes from: C Major scale

T

14

[i:] does [nɔ:t] hap - pen [nɔ:] [tʰə] [dðdðz] not [i:] It hap - pens not This iz so Oh no it does - nt

fp *mf* *f* *mp* *f sub.* *p* *sf* *mp*

B.ton

14

does [nɔ:t] hap - pen [nɔ:] [tʰə] [dðdðz] not [i:] i - it hap - pens not This iz so no it [dø:] [dø:] [dø:]

mf *f* *mp* *f sub.* *p* *sf* *mp*

B

14

[h(y):] [tʰə] [tʰə] not [nɔ:] [i:] [tʰə] not not This iz so so no it does - nt

f *mf* *mp* *f sub.* *p* *sf* *sf* *mp*

(Sh)...it(h) happens

S 1
hap - pen
mf *f* *mf* *pp* *mp*
[X:æ:] [pe:] [en s:] [p^he:] [nœ:] [n:] [pen:] [p'n:] → [p't:] → [p^h] → [P^h] →

S 2
[p^he:] [pe:] [nœ:] [nœ:] [næ] [hæ:] - - - [p'n:] [pen:] [p'n:] → [p't:] → [p^h] → [P^h] →

M
ci - us
mf *f* *mf* *pp* *mp*
[j(u):] [j(æ)hæ:] [p^he:] [nœ:] [n:] [hæ p'n:] [p'n:] [pen:] [p'n:] → [p't:] → [p^h] → [P^h] →

T
[u:] - - - [uf^h] [nɔ:] [nɔ] [nɔɐ] [nɔ:] [t^hð] [hæ:] [p'n:] → [p't:] → [p^h] → [P^h] →

B.ton
trill like, loosely
[dɔ:] etc. [dɔ:z] [nɔ:] [u f(u):] [nɔ] [nɔɐ] [nɔ:] [t^hð:] → [t^h(ð):] does [nɔ:] [t^hð] [hæ:] [p'n:] → [p't:] → [p^h] → [P^h] →

B
hap - pen does no - ot
mf *f* *mf* *pp* *mp*
[nɔ:] [nɔɐ] [nɔ:] [t^hð:] → [t^h(ð):] [nɔ:] [t^hð] [hæ:] [p'n:] → [p't:] → [p^h] → [P^h] →

(Sh)...it(h) happens

E

ca. 3 minutes

Possibly improvise around the ideas presented - if something interesting is being created worth dwelling on. Important that the total form of this page in it self is done in such a way that it fits with the general form of the whole piece.

Tutti:

Musically

Breathing:

Individual breathing to keep the sound going - except silence specified
The voiceless sounds can be held while inhaling also.
Free choice of exhaling or inhaling when no specifications.

Mouth:

Free mouth form when not specified by vowel or position symbols

Sound:

Individually and slowly follow the changes to the next sound, BUT
Establish each different sound homogenously at some point - with all singers participating
before the transformation to the next sound.
= a sound point meaning silence (all must have stopped before moving to next sound point)

Repetitions:

Improvise freely

Dynamics:

Individually follow the general directions with some variations BUT
Establish each general dynamic point homogenously - including all singers -
before moving towards the next dynamic point.

Scenique

Main points:

At first : Glancing slowly around at each other - mostly only with your eyes.

Then : Free gesture

Then : Around the [z:]

From inner look to - slowly turning your eyes towards the public and fixing them directly, for a while.

Then : Ending by looking away in different directions (down, up etc.)
"absentminded", even more "introvert", like if lost in inner thoughts

Musically

Morendo

With individual variations

Glissando (= slow) [ʒ(i):]

Start simultaneously at
Make a good, vibrating and balanced sound
before starting the gliss.
slowly - individually

Arrive at your last - specified - note independantly
- keep it until all have arrived at their respective notes
- make sure it is really pp
- then move on to next page:

Next page:
à tempo

individually:
gradually add
and remove voice
to the [j] sounds
NB: on the [j],
not on the
mouthforms

NB: Only at the end:

The musical score is written for Soprano 1 (S1), Soprano 2 (S2), Mezzo (M), Tenor (T), Bass (B), and Bassoon (B.ton). It features a series of phonetic notations: [P^h:], [h:], [s:], [s(i~t):], [s:], [f^h:], [f^h:], [j^h:], [j^h:], [t^hδ:], [z:], [s^h:], [j(y):], [ʒ(i):], and [t(i):]. The score includes dynamic markings such as *f*, *pp*, *n mp*, *mf*, *p*, and *mp*. Performance instructions include 'ord.', 'gliss', 'slowly', 'fast', 'very slowly', and 'rest on each vowel'. There are also diagrams showing mouthforms and dynamic changes over time.

General character:
soft and meditative
trying to keep
or returning
occasionally
to the slow
the slow 5/4
groove

(Sh)...it(h) happens

F

S 1
21
[z(i):] [3(y):] [i:~y] [ʃ(ʃ):]
pp mp mp n

S 2
21
[z(i):] [3(y):] [y:] [3i:~y:] [3(i):i:] [3^h(i)]
pp mp mp n
gliss

M
21
[z(i):] [3(y):] [3] [y] [3i:~y:] [ʃ(y):]
pp mp mp n

T
21
[z(i)] [s(i):] [m:] A [x:a] [h(a):] [ʃ(y):]
pp mp mp mp n

B.ton
21
[z(i)] [s(i):] [m:] A - [te] ti - ta - te [hm:] [xa] [h(a):] [ʃ(i):]
pp mp mp mp n

B
21
[z(i)] [s(i):] [m:] [hm:] [x:a] [h(a):] Ta - ra - ti [ʃ(ʃ):]
pp mp mp mp n

(Sh)...it(h) happens

All female voices:

Looking at the public with a twinkle in your eyes stretching your neck - nearly whispering

Sopranos:

Looking at eachother, then at the men wide open mouths and eyes

All female voices:

Simultaneously slowly turn towards the public as "questionmarks"

Cautiously:

S 1

27 *mf* > *mp* *pp* *pp* *pp*

it [t^hœ:] [p^he:] [n s:] [ð:] is so says this hap pens [ð:ʌ]? Says who?

gliss (= [sðʌ]) gliss

Looking at the public with a twinkle in your eyes stretching your neck - nearly whispering

Sopranos:

Looking at eachother, then at the men wide open mouths and eyes

Simultaneously slowly turn towards the public as "questionmarks"

S 2

27 *mf* > *sf mp* > *mp* *fp* *pp* *pp*

[t^hœ:] it [t^hæ:] [p^he:] [s] This iz so-o ye:s [ð:] [is:] says this hap pens [ɔ:]?

gliss

Looking at the public with a twinkle in your eyes stretching your neck - nearly whispering

Looking at the tenor by the corner of your eye leaning a little backwards

Looking at the sopranos wide open mouth and eyes

Simultaneously slowly turn towards the public as "questionmarks"

M

27 *mf* > *mp* *mp* *fp* *p*

[t^hœ:] [(i)] [t^hæ:] [h(æ):] pens it [dð][dð][dðs:] I'm tel-ling you Confu ci us says this hap pens [ɔ:]?

gliss

Looking at the mezzo stepping your feet twice, on does not - sulky Stretching your neck

Looking down shaking slightly your head

All male voices:

Looking at eachother, shaking your heads Then, simultaneously slowly turn towards the public, annoyed

T

27 *mp* *mp* *fp* *pp* *f sub.* *mp* *p* < *f*

ti ta [h(a):] [te] [u] [i:~i:] [es:] [ð (i):] [i: z] does [nɔ:t] [hm^h] [:[nɔ]:~:[nɔu]:]

gliss ord. *tr* (etc.)

front ↔ back of palate slow motion

Baryton & Bass:

After tenor has started his trill; Looking at eachother - nodding your heads

Looking at eachother, shaking your heads Then, simultaneously slowly turn towards the public, annoyed

B.ton

27 *mf* > *p* *fp* *pp* *f sub.* *p* < *f*

ta re A [te:] A [u] [ʌ] [ɜ:] [ð (i):] [dɔ:z] does not [:[nɔ]:~:[nɔu]:]

ord.

front → back ord. of palate slow motion

Looking at the women shaking slightly your head

Baryton & Bass:

After tenor has started his trill; Looking at eachother - nodding your heads

Looking at eachother, shaking your heads Then, simultaneously slowly turn towards the public, annoyed

B

27 *sf mp* *fp* *mp* *f* *p* < *f*

ti rata re te A - the - izm-iz tel-ling you yes: [pœ^h]! [dɔ:z] not [:[nɔ]:~:[nɔu]:]

ord. gliss

(Sh)...it(h) happens

G

Sopranos:

Looking at the tenor by the corner of your eyes leaning a little backwards

Looking at each other, then at the men wide open mouths and eyes

Looking at the men sticking out your tongue making the prescribed trill

All female voices:

Stepping your foot on "[pæ]"

Looking at each other nodding slightly your heads - ironically

Sopranos:

Looking at the men teasingly sticking out your tongue - shaking your head making the prescribed trill while sliding down

S 1 musical staff with lyrics: Oh yeah? Says who? [TB] [pæ^h]! [ʊðr:] [TB]

Looking at the tenor by the corner of your eyes leaning a little backwards

Looking at each other, then at the men wide open mouths and eyes

Looking at the men stretching your neck wide open mouth & eyes

Stepping your foot on "[pæ]"

Looking at each other nodding slightly your heads - ironically

Looking at the men teasingly sticking out your tongue - shaking your head making the prescribed trill while sliding down

S 2 musical staff with lyrics: [nɛ:] Yes who? [pæ:]! [ʊðr:] [TB]

Looking at the tenor - teasingly stretching your neck shaking your head

Looking at the men sticking out your tongue making the prescribed trill

Stepping your foot on "[pæ]"

Looking at each other nodding slightly your heads - ironically

Looking freely around (up/down/back & forth from the public to the other singers) shaking slightly your head - faintly smiling

M musical staff with lyrics: [nɛ:] [TB] [pæ^h]! [ʊðr:] [TB]

Looking at the mezzo - exultant stretching your neck shaking your head

All male voices:

Looking at the women - mocking leaning a little backwards stepping on "Ta"

Looking at each other wide open eyes nodding slightly your heads

Looking at the women stretching out your necks - frowning nodding increasingly energetically

T musical staff with lyrics: It's [tr(ʃ):] Who? A - the - ism true A - the [χ(ɛ)!] It's [tr(ʃ):]

Baryton & Bass:

Looking at each other stepping your feet on the indicated beat

Slowly turn towards the 1st soprano

Looking at the women - mocking leaning a little backwards stepping on "Ta"

Looking at each other wide open eyes nodding slightly your heads

Looking at the women stretching out your necks - frowning nodding increasingly energetically

B.ton musical staff with lyrics: [h(a)]^h [h(o):] Says [a↔e:] [tr(ʃ):] not Con fu [tr(ʃ):]

Looking at each other stepping your feet on the indicated beat

Slowly turn towards the 1st soprano

Looking at the women - mocking leaning a little backwards stepping on "Ta"

Looking at each other wide open eyes nodding slightly your heads

Looking at the women stretching out your necks - frowning nodding increasingly energetically

B musical staff with lyrics: [h(a)]^h [h(o):] [a↔e:] It's [tr(ʃ):] not no [χ(ɛ)!] [ʌ] [tr(ʃ):]

(Sh)...it(h) happens

All female voices:

Tutti

All female voices:

Looking freely around (up/down/back & forth from the public to the other singers)
Shaking slightly your head - faintly smiling
(smacking) (moaning)

Looking down - suddenly raising your sholders & head on the inhaling - while looking at the public
Dropping the shoulders on the 1st. beat next bar

Shaking slightly your head - gradually slower

Looking in different directions on the [P] change simultaneously to another - on the sigh

Looking from eachother to around - determined, "no more fun"

S 1
 Musical notation for Soprano 1. Lyrics: [u] [uf]:[f^h(u):] n [P] (sigh) [j] i - it [dø:]
 Dynamics: *ff* but nevrotic, *mf*, *p*, *f*, *fp*
 Performance instructions: Looking freely around (up/down/back & forth from the public to the other singers) Shaking slightly your head - faintly smiling; Looking down - suddenly raising your sholders & head on the inhaling - while looking at the public Dropping the shoulders on the 1st. beat next bar; Shaking slightly your head - gradually slower; Looking from eachother to around - determined, "no more fun"

S 2
 Musical notation for Soprano 2. Lyrics: [TB] (etc.) (etc.) [u] [uf]:[f^h(u):] n [P] (sigh) It does [uf:] [i:] it [dø:]
 Dynamics: *ff*, *ff* but nevrotic, *mf*, *p*, *fp*
 Performance instructions: Looking down - suddenly raising your sholders & head on the inhaling - while looking at the public Dropping the shoulders on the 1st. beat next bar; Shaking slightly your head - gradually slower; Looking from eachother to around - determined, "no more fun"

M
 Musical notation for Mezzo. Lyrics: [u] [f^hð:] n [P] (sigh) It [dð:] [z(ø):]
 Dynamics: *ff* but nevrotic, *f*, *mf*, *p*, *fp*
 Performance instructions: Looking down - slowly raising your sholders & head - on the inhaling Looking at the public- while dropping them on the 1st beat next bar; Turn towards the tenor and baryton shaking your head slapping your thighs - all gradually slower; Looking from eachother to around - determined, "no more fun"

T
 Musical notation for Tenor. Lyrics: [tr(θ):] [rθ:] [u] [TB] [nɛ:] n [P] (sigh) [fha:]! [j(i):]
 Dynamics: *ff*, *f*, *mf*, *p*, *f*, *fmp*
 Performance instructions: Looking freely around (up/down and back & forth from the public to the other singers) Nodding decreasingly energically; Looking down Slapping your thigh on the grunt; Looking at the women teasingly, sticking out your tongue, making the prescribed trill; Looking at the mezzo shaking your head, slapping your thighs - all gradually slower; Slapping your stomach - all grad. slower; Looking from eachother to around, shrugging shoulders & eyebrows teasingly, faintly smiling, open hands.

B.ton
 Musical notation for Bass. Lyrics: [tr(θ):] [rθ:] [u] [TB] [nɛ:] n [P] (sigh) [fha:]! [ɣ] [hrmf] It does no - [t^hð]
 Dynamics: *ff*, *f*, *mf*, *p*, *f*, *fp*
 Performance instructions: Looking freely around (up/down and back & forth from the public to the other singers) Nodding decreasingly energically; Looking down Slapping your thigh on the grunt; Shaking slightly your head - gradually slower; Looking from eachother to around, shrugging shoulders & eyebrows teasingly, faintly smiling, open hands.

B
 Musical notation for Bass. Lyrics: [tr(θ):] [rθ:] [u] [P] (sigh) [fha:]! [ɣ] [hrmf] It does no - [t^hð]
 Dynamics: *ff*, *f*, *mf*, *p*, *f*, *fp*
 Performance instructions: Looking freely around (up/down and back & forth from the public to the other singers) Nodding decreasingly energically; Looking down Slapping your thigh on the grunt; Shaking slightly your head - gradually slower; Looking from eachother to around, shrugging shoulders & eyebrows teasingly, faintly smiling, open hands.

(Sh)...it(h) happens

H

Looking at the men
clenched fists jumping on "does!"
Then turn slowly towards the public
letting the fist down

S 1

does! hap - pen: (a deep sigh) [uf(u):] n

ff sub. *pp sub.* *mf*

Looking at the men
clenched fists jumping on "does!"
Then turn slowly towards the public
letting the fist down

S 2

does! hap - pen: (a deep sigh) [uf(u):] n

ff sub. *pp sub.* *mf*

Looking at the men
clenched fists jumping on "does!"
Then turn slowly towards the public
letting the fist down

M

does! hap - pen: (a deep sigh) [uf(u):] n

ff sub. *pp sub.* *mf*

Looking at the women
with clenched fists
jumping on "NOT"

Looking at eachother
using clenched fists & stepping
sliding between notes

Looking at the bass
- annoyed

T

NOT! does not hap - pen [Ha] [(y)]! [(y)]!

ff sub. *ff* *f*

Looking at the women
with clenched fists
jumping on "NOT"

Looking at eachother
using clenched fists & stepping
sliding between notes

Looking at the bass
- annoyed

B.ton

NOT! does not hap - pen [Ha] [(y)]! [(Y)]!

ff sub. *ff* *f*

Looking at the women
with clenched fists
jumping on "NOT"

Looking at eachother
using clenched fists & stepping
sliding between notes

CATHOLISISME:

Like a priest - piously
- making descreetly a cross - looking at the women - roguishly

Ceremonial:
Bring clearly out to the public

B

NOT! does not hap - pen [Ha] [i:] [(f)]! If it - hap - pens you - de - se - erve

ff sub. *ff* *mf* *mf* *p*

Tutti

From here on until the end:
Improvise and add gimmicks and where to look.
based on the general spirit of the piece

Pointing at the men

S 1

44

Then you *f* de-serve - it *p* yes: you yeah *p* you *pp*

Pointing at the men

S 2

44

You *f* de serve it *p* yes: you yeah *p*

Pointing at the men

M

44

You *f* de-serve it *p* yes: you yeah *p*

Nodding piously
and roguishly

Pointing at
the women

T

44

[ð:ʌ:]? *mp* Guil - ty *mf* [hɑ:]! *sf* [pœ^h]! *sf* No you [(i):] *fp* But it does not hap - p'n: *p* *f* *p*

Nodding piously
and roguishly

B.ton

44

You deserve it *mf* [hɑ:]! *sf* [pœ^h]! *sf* [(i):] *fp* Does *sf* not *sf* p'n: *p*

B

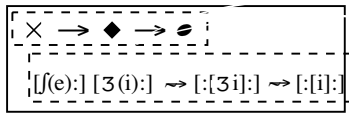
44

it *sf* [hɑ:]! *sf* [pœ^h]! *sf* [(i):] *fp* Does *sf* not *sf* p'n: *p*

(Sh)...it(h) happens

Tutti

CHRISTIAN SCIENCE:



 X → ◆ → ●

 [f(e):] [3(i):] → [:[3i]:] → [:[i]:]

NB: not too long

S 1
 52 If it hap - pens it [wi:l:] go a way by it - self: [f(e):] [s(e):] [j(e)] (etc., as indicated in box above) [i:] [i]
mp *f* *mp* *pp sub.* *pp* *ff*
 Vibrato A tempo Vibrato

S 2
 52 [i] [i] if: [wi:l:] [gɔ:ʌ:] Christian [s:] science [s] [j(e)] (etc., as indicated in box above) [i:] [i]
mp *f* *mp* *pp sub.* *ff*
 Vibrato A tempo Vibrato

M
 52 I:f [wi:l:] [gɔ:ʌ:] [s(ɔʌ):] [j(e)] (etc., as indicated in box above) [i:] [i] [i]
mp *f* *pp sub.* *ff*
 Vibrato A tempo Vibrato Vibrato

T
 52 So Big [di:l:] deal [jɔu] [s(ɔʌ):] [j(e)] (etc., as indicated in box above) [i:] [i]
mp *f* *sf >* *pp* *ff*
 Vibrato A tempo Vibrato

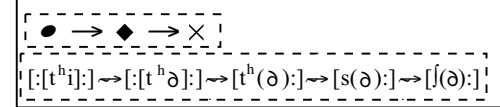
B.ton
 52 So [bi:] [ge dige bige]..(etc..) deal [jɔu] [s(ɔʌ):] [j(e)] (etc., as indicated in box above) [i:] [i]
mp *f* *sf >* *pp* *ff*
 Vibrato A tempo Vibrato

B
 52 So what [(i)] [xæ:] ge dige bi-ge di-ge deal [jɔu] [s(ɔʌ):] [j(e)] (etc., as indicated in box above) [i:] [i]
mp *f* *sf >* *pp* *ff*
 Vibrato A tempo Vibrato

(Sh)...it(h) happens

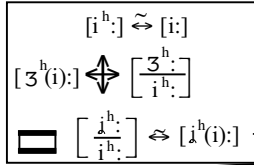
Tutti senza mezzo:

Turn abruptly towards the mezzo - choked (For the first time the "forbidden" word "shit" is pronounced plain)



NB: not too long

A tempo



Sheet music for five parts: S1, S2, M, T, B.ton, and B. Each part includes a vocal line with lyrics and a piano accompaniment line with 'Vibrato' markings. The lyrics are: 'I-it's all part of your Kar-ma Shi-it hap pens Ha re Kri - shna [ha] re Oh shut it'. The score includes dynamic markings (ff, pp, sf, mp), articulation (accents, slurs), and performance instructions like 'etc. Moove freely through sound-progressions as indicated in box above' and 'Turn abruptly towards the mezzo - choked'. A large watermark 'NB noter' is visible across the page.

HARE KRISHNA MOOVEMENT:

Looking at the others - challenging stretching your neck

Turn abruptly towards the mezzo - choked (For the first time the "forbidden" word "shit" is pronounced plain)

Turn abruptly towards the mezzo - choked (For the first time the "forbidden" word "shit" is pronounced plain)

Turn abruptly towards the mezzo - choked (For the first time the "forbidden" word "shit" is pronounced plain)

(Sh)...it(h) happens



Slowly, individually, turn your attention towards the mezzo
- while fading out - and keep looking until end of the phrase of the mezzo: "Listen to the agnostic"

S 1

61

[ʒ(i↔θ):] *f* decrescendo & ritardando but nevrotic

[:[oui]:]

gliss
staccato
gradually slower

individual morendo

n

Slowly, individually, turn your attention towards the mezzo
- while fading out - and keep looking until end of the phrase of the mezzo: "Listen to the agnostic"

S 2

61

[ʃ(θ): [ʒ(i):] → [ʒ(i):] → [i:]

(soundprogression as indicated in box above)

f decrescendo & ritardando but nevrotic

[:[ye:æ:]

[:[ja:]

[:[oui:]

gliss
staccato
gradually slower

gliss
staccato
gradually slower

individual morendo

n

Wait until total silence
and attention

M

61

[hæ:f(θ):] *f* decrescendo & ritardando but nevrotic

[Ha] (clicks & smacks)

gliss

AGNOTISCISM:

Lis - ten, *mf*

Lis - ten to the ag - no - stic:

ad lib within these sounds

[tʰð:] [TB]

[pæʰ]! [χœ]!

(smacking) (moaning) [ha]!

Slowly, individually, turn your attention towards the mezzo
- while fading out - and keep looking until end of the phrase of the mezzo: "Listen to the agnostic"

T

61

(Pick and choose among sound & effects as indicated in box above)

f decrescendo & ritardando but nevrotic

individual morendo

n

ad lib within these sounds

[tʰð:] [TB]

[pæʰ]! [χœ]!

(smacking) (moaning) [ha]!

Slowly, individually, turn your attention towards the mezzo
- while fading out - and keep looking until end of the phrase of the mezzo: "Listen to the agnostic"

B.ton

61

(Pick and choose among sound & effects as indicated in box above)

f decrescendo & ritardando but nevrotic

individual morendo

n

ad lib within these sounds

[tʰð:] [TB]

[pæʰ]! [χœ]!

(smacking) (moaning) [ha]!

Slowly, individually, turn your attention towards the mezzo
- while fading out - and keep looking until end of the phrase of the mezzo: "Listen to the agnostic"

B

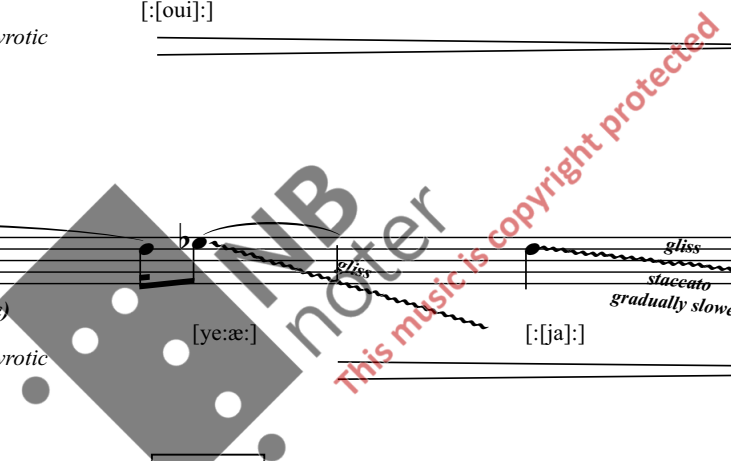
61

(Pick and choose among sound & effects as indicated in box above)

f decrescendo & ritardando but nevrotic

individual morendo

n



(Sh)...it(h) happens

K

Musically & Scenique
Open to improvise around these statements
some "personnages" can argue, interact - some remain in "their own world"
Mainly speaking - also some singing

NB: Sing it on the melodie of
"Sound of music"
from the old film with the same title
w Julia Andrews

64 S 1

JUDAISM:
Why does it always happen to us?

64 S 2

AGNOTISCISM:
[!]

HINDUISM:
[(y)]!

64 M

May be... it happens. May be it doesn't

Karma, remember...
This all happened before

64 T

PROTESTANTISM:
Let it happen..
to someone else

64 B.ton

MONARCHISM:
Let them eat [:] ... it

64 B

ISLAM:
In shalla" (said with arabic accent). "
It will happen if it is the will of Allah

RASTAFARIANISM:
Let's smoke this shit

ZEN
What is the sound of [!] it happening?