

Lacks One Lacks Both

For lots of singers and eight conductors

David Harris

Text by Whitman

2012 for C4

The choir is subdivided into four subgroups designated initially by staff grouping distinctions. Each group has a designated conductor. A single conductor stands furthest in front without a group and beats time without expression. This Time Keeper conductor (TK) begins the piece in silence and ends where designated. Their only cue is to start the first conductor.

The other conductors (C1-C8) have marked points where they are to begin conducting. Some are encouraged to conduct without the use of a beat pattern, others have suggestions as to the type of expression to use. Conductors are singing members of the groups that they conduct.

There are times when the conductor faces the ensemble and times when they face the audience. If facing forward, the conductor should sing with their group. If facing the ensemble, they should not sing. When facing the audience, minimal gesture is needed, and noted whether the conductor should give entrance cues or general energy information.

Half way through the piece, there is some movement and restructuring of the groups, but the same basic premise holds. A few singers will have to move during the song. Their movement should be as unobtrusive as possible.

The standing arrangement should begin as follows:

Gp 4 Gp 3 Gp 1 Gp 2
TB BT AS AS

TK

audience

Whitman's belief in democracy as a boisterous outgrowth of diverse society rings in "Song of Myself" as a tribute to his internal sense of self-worth and the power of community derived of centered people. The choice to set a choral piece with multiple conductors stems from this theme. The Time Keeping conductor reflects Whitman's conflict with the measured and controlling aspects of culture. The visual impact of a conductor's gesture is at play in this piece as well. By including several conductors, the audience and ensemble alike receive more visual impact from silent gestures. In this poem as in many of his others, Whitman describes an angering juxtaposition between people and events that fulfill him in life (e.g. "as the hugging and loving bedfellow. . .") and those that chafe against existence ("Shall I postpone my acceptance and realization. . .Exactly the value of one. . ."). The music reinterprets this juxtaposition in several ways throughout the setting. Whitman's text with its tripping meter and sometimes long-winded explanations doesn't often set easily to music's need for continuity. Though some parts do well in lyrical context, I've found that others need the bare thrust of American music's most roughly rhythmic forms to bring it to life. When performing the spoken parts of this piece, a forceful, confident, determined approach should be taken.

Conductor Plot

Beginning: TK in silence, all others in ensemble. TK cue C1, who moves in front of Gp1 & Gp3 and begins. C2 and C4 stay in front line of ensemble and lead with cue gestures only.

Mm 14: C1 join ensemble, C2 and C4 move in front of ensemble and begin conducting with a beat pattern. C3 move in front and conduct improv and in mm 17, entry gestures only.

Mm 36: Beat 4, C2 and C4 turn in place to face the audience. C3 conduct all to mm 40. C7 stop singing move in front of Gp1 in mm 38, begin conducting in mm 39.

Mm 40: C7, C2 and C4 conduct in front of the ensemble, C2 without beat pattern. C2 and C4 move in measure 40 and begin in mm 41.

Mm 51: C8 trade with C4, make the switch noticeable.

Mm 56: C5 trade with C2, C7 stay and lead Gp1, C8 show distinct energy shift into spoken part.

Mm 67: C2 step out and lead Gp2 for a few bars.

Mm 71: C2 back in the choir. C5 also join the choir and move with A1 and T2 across the room to stand behind B1 and B2. Mm 71-84 T1 and A2 perform without a conductor.

Mm 76: C7 back into the choir, Gp1 follow C8.

Mm 78: C1 move in front of ensemble and conduct Gp1, which is joined by S2

Mm 81: C1 lead Gp1, C5 lead T1, A2 and T2 all of which move forward as B2 moves to stand by B1, leaving room for TnA to move forward. C6 leads B1 and B2 either singing (facing the audience) or conducting (facing the singers).

Mm 91: C1, C5 and C6 face the audience on beat 4, turn around in place. C3 directs the entire ensemble, having moved next to TK a measure before.

Mm 110: C2 moves in front of the ensemble, begins conducting Gp 2 on beat 4 (can use prep beats)

Mm 112: C3 move into ensemble, C1, C5 and C6 move into position in front of their groups slowly as the ensemble starts improvising ad lib.

Mm 115: C1 start conducting the half note triplet

Mm 118: C6 begin conducting in half time and soloist move in front of TK

Mm 131: TK freeze on beat 1, C1 stop with TK, S1 hold last note until out of breath, C2, C5 and C6 cut off their groups and freeze. Whistle quartet begin in mm 130, all others rock along. Whistle quartet end when desired, between 15" and 1'

Lack One Lacks Both

Walt Whitman
from "Song of Myself"

David Harris

Time Keeper (TK) begin in silence, bring in first conductor

C1 lead Gp1 and GP3 without a beat pattern
C2 lead Gp2, and C4 lead Gp4 facing audience/singing with entry gesutres only

The musical score is written in 4/4 time with a key signature of one flat (Bb). It features the following parts:

- Sop 1:** Melody line with lyrics: "Clear and sweet is my soul, and".
- Gp1:** Guitar part for Soprano 1, marked *mp* and *sustained text-focused* with a tempo of 80ish.
- Alto 1:** Melody line with lyrics: "Clear and sweet is my soul, and".
- Sop 2:** Melody line, mostly silent.
- Gp2:** Guitar part for Soprano 2, mostly silent.
- Alto 2:** Melody line, mostly silent.
- Tenor 1:** Melody line with lyrics: "Clear and sweet is my soul, and".
- Gp3:** Guitar part for Tenor 1, marked *mp*.
- Bass 1:** Melody line with lyrics: "Clear and sweet is my soul, and".
- Tenor 2:** Melody line, mostly silent.
- Gp4:** Guitar part for Tenor 2, marked *pp* almost inaudible.
- Bass 2:** Melody line, mostly silent.

At the beginning of the score, there are performance instructions: "Time Keeper (TK) begin in silence, bring in first conductor" and "C1 lead Gp1 and GP3 without a beat pattern C2 lead Gp2, and C4 lead Gp4 facing audience/singing with entry gesutres only".

The lyrics for the first system are: "Clear and sweet is my soul, and".

The lyrics for the second system (starting at measure 5) are: "clear and sweet is all that is not my soul.".

Dynamic markings include *mp* (mezzo-piano), *pp* (pianissimo), and *mm* (mezzo-mo). Performance instructions include "sustained text-focused", "almost inaudible", and "facing audience/singing".

9

S1
Lack one lacks both, and the un - seen is prov -

A1
Lack one lacks both, and the un - seen is prov -

S2
pp ee

A2
vv eh

T1
Lack one lacks both and the un - seem is prov -

B1
Lack one lacks both and the un - seen is prov -

T2
pp Ll

B2
pp

vv

13

S1
ed by the seen dm n nm n nm n n nm n n nm n nm n nm n
two voices on dm

A1
ed by the seen

S2
mm

A2
nn

T1
ed by the seen. stage whisper, improv timing, at conductor discretion (point or cue)
"talkers were talking" "CHk" "Cheen*"--e.g. mm 15-16

B1
ed by the seen. gesture: rt hand "talker", lft "CHk" "Cheen*"
both palms open=singer choice
fist=stop

T2
pp ooo

B2

15 *others join*

S1 *mf* dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1 *mf* dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2

A2

T1 8 (* chK * chK *) cheen*) *lightly pitched, choose pitch*

B1 (* * * *)

talk - ers were talk - ing

T2 8

B2

17

S1 dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1 dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2 *mf* I have heard what the talk - ers were talk - ing the talk, I

A2

T1 *mp* nn *mp*

B1 *basses continue ad lib until entrance*

stage whisper, improv timing, at conductor discretion (point or cue)
"talkers were talking" "CHk" "Cheen*"--e.g. mm 15-16

T2 8 *gesture: rt hand "talker", lft "CHk" "Cheen*" both palms open=singer choice fist=stop*

B2 oo

19

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
have heard what the talk-ers were talk-ing the talk I have heard that the talk-ers were talk-ing the talk, I

A2
- - - - - *mf* I have heard what the

T1
8 ww

B1
- - - - - *mf* I have heard what the

T2
- - - - -

B2
- - - - - vv

21

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
have heard what the talk-ers were talk-ing the talk I have heard what the talk-ers were talk-ing the talk, I

A2
talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk I have heard that the

T1
8 nn

B1
- - - - - nn

T2
8 *mf* I have heard what the talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-

B2
- - - - - *mf*

basses continue ad lib until entrance

I have

23

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
have heard what the talk-ers were talk-ing the talk I have heard that the talk-ers were talk-ing the talk, I

A2
talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk of the be-gin-ning and the end

T1
ww

B1
ooo vv

T2
ing the talk I have heard that the talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-

B2
heard what the talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk I have

25

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
have heard what the talk-ers were talk-ing the talk of the be-gin-ning and the end I have heard what the

A2
I have heard what the talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk I

T1
nn nn

B1

T2
ing the talk of the be-gin-ning and the end. I have heard what the talk-ers were talk-ing the talk, I have

B2
heard that the talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk of the be-gin-ning

27

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk I have heard that the

A2
have heard that the talk-ers were talk-ing the talk, of the be-gin-ning and the end but I do not talk

T1
mf

B1
mf nn

T2
ooo heard what the talk-ers were talk-ing the talk I have heard that the talk-ers were talk-ing the talk, of the be-gin-ning

B2
marked and the end but I do not talk of the be-gin-ning I *cresc.* have heard what the talk-ers were talk-

29

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
talk-ers were talk-ing the talk, I have heard what the talk-ers were talk-ing the talk of the be-gin-ning and the end

A2
cresc. of the be-gin-ning I have heard what the talk-ers were talk-ing the talk, I have heard what the

T1
nn

B1

T2
marked and the end but I do not talk of the be-gin-ning I *cresc.* have heard what the talk-ers were talk-

B2
ing the talk, I have heard what the talk-ers were talk-ing the talk I have heard that the talk-ers were talk-

31 *cresc.*

S1 *cresc.*
dm n nm n nm n n nm n n nm n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1 *cresc.*
dm n nm n nm n n nm n n nm n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2 *marked*
but I do not talk of the be-gin-ning and the end have heard what the talk-ers were talk-ing the talk

A2
talk-ers were talk-ing the talk of the be-gin-ning and the end but I do not talk of the be-gin-ning I

T1

B1 *ww*

T2 *ooo*
ing the talk I have heard what the talk-ers were talk ing the talk, I have heard what the talk-ers were talk-

B2
ing the talk, of the be-gin-ning and the end but I do not talk of the be-gin-ning or the end I

33

S1
dm n nm n nm n n nm n n nm n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
but I do not talk of the be-gin-ning and the end have heard what the but I do not talk

A2
have heard what the talk-ers were talk-ing the talk, but I do not talk of the be-gin-ning or the

T1
nah vvooh ah

B1

T2 *oh* *noh*
ing the talk of the be-gin-ning and the end but I do not talk of the be-gin-ning or the end

B2
have but I do not talk of the be-gin-ning or the end I have but I do

35

S1
dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n

S2
of the be - gin-ning and the end but I do not talk of the be - gin-ning and the

A2
but I do not talk of the be - gin-ning or the but I do not talk of the be - gin-ning

T1
eh

B1

T2
but I do not talk of the be gin-ning but I do not talk of

B2
not talk of the be - gin-ning or the end I have but I do not talk of

37

ff S1
but I do not talk of the be - gin - ning or the end

ff A1
but I do not talk of the be - gin - ning or the end

ff S2
but I do not talk of the be - gin - ning or the end

ff A2
but I do not talk of the be - gin - ning or the end

ff T1
but I do not talk of the be - gin - ning or the end

ff B1
but I do not talk of the be - gin - ning or the end

ff T2
but I do not talk of the be - gin - ning or the end

ff B2
but I do not talk of the be - gin - ning or the end

C7 move to conduct

Lack One Lacks Both

C7 lead Gp1 plus T1, focus on bell pattern
C2 lead Gp2 plus T2 without beat pattern
C4 lead B1 and B2

39 C7 bring in A1 and T1 C3 go back to choir after cutoff *p*

S1 *mp* *mp* nn T1/A1: bell tone "noo" unless slurred "now"

A1 now noo noo now

S2 *mf* S2/A2/T2: sustained, text focused

A2 There was ne - ver

T1 *mp* *mp* There was nev - er

B1 now noo noo now

B1/B2 speak "Talkers" and "chk cheen*" gesture: rt hand "talker", lft "chk cheen*"
at C4 choice, e.g. mm 16 both palms open=singer choice fist=stop

T2 *mf* There was ne - ver

B2

42

S1 ah oo

A1 noo noo noo noo now

S2 an - y more in - cep - tion than there is now

A2 an - y more in - cep - tion than there is now,

T1 noo noo noo now

B1

T2 an - y more in - cep - tion than there is now

B2

45

S1
ww
nn

A1
noo now noo now now now

S2
Nor an - y more youth or age than there is

A2
Nor an - y more youth or age than there is

T1
8
now now noo noo

B1

T2
8
Nor an - y more youth or age than there is

B2

48

S1
ah
oo
ww

A1
now noo noo noo noo now

S2
now, ne - ver be an - y more per - - fec - tion

A2
now, nev - er be an - y more per - - fec - tion

T1
8
noo now noo noo noo noo now

B1

T2
8
now, And will ne - ver be an - y more per - - fec - tion

B2

C8 take over from C4
show change clearly

Lack One Lacks Both

51

S1 nn ah

A1 now now now now now noo noo now

S2 than there is now, Nor an - y more

A2 than there is now, Nor an - y more

T1 now now now now noo noo now

B1 *one or two continue whispering ad lib until mm 56*

T2 than there is now Nor an - y - more

B2 *p* zzz zzz

54

S1 oo

A1 noo noo noo now

S2 hea - - - ven or hell than there is

A2 hea - - - ven or hell than there is

T1 noo noo noo now

B1 *p* marked but I do not talk *mf* but I do not talk of the be - gin - ing

T2 heav - - - en or hell than there is

B2 *cresc.*

Lack One Lacks Both

C7 lead Gp1, focus on bell tones

C5 lead Gp2 and Gp3 w dry beat pattern

C2 back into the choir

C8 lead Gp4, can use animated beat and may face the audience (and sing) or ensemble (and not sing)

56

S1

A1

w w

S2

A2

now.

now.

now.

T1

B1

8

f

but I do not talk of the be - gin - ing or the end

percussive mp

chK chK

chK chK

chK

T2

B2

now.

now

now

urge urge urge and urge and urge

urge urge urge and urge and urge

now

urge urge urge and urge and urge

f spoken: follow general tone contour, unabashedly confident

58

S1

A1

bell tone "noo" unless slurred "now"

mp

noo noo now noo noo

noo noo now noo noo

S2

A2

lightly pitched, choose pitch

mp

cheen* chK chK

cheen* chK chK

stage whisper, percussive

talk - ers were talk - ing talk - ers were talk - ing etc. were talk - ing

T1

B1

lightly pitched, choose pitch

8

mp

cheen* chK chK chK

cheen* chK chK chK

stage whisper, percussive

talk - ers were talk - ing talk - ers were talk - ing etc.

T2

B2

8

al - ways the pro - cre - ant urge of the world

pro pro pro - cre - ant pro - cre - ant urge pro - cre - ant

al - ways the pro - cre - ant urge of the world pro pro pro - cre - ant pro - cre - ant urge pro - cre - ant

60

S1
noo now

A1
noo noo now

S2
cheen* chK chK cheen* chK chK

A2
cheen* chK chK cheen* chK chK

T1
talk - ers were talk - ing were talk - ing talk - ers were talk - ing were talk - ing

B1
cheen* chK chK chK cheen* chK chK ch - k - P pa - um - pa chK uh

T2
talk - ers were talk - ing talk - ers were al - ways al - ways al - ways

B2
out of the dim - ness ss - op - po - site - e equals ad - vance al - ways al - ways al - ways

out of the dim - ness ss - op - po - site - e - equals ad - vance al - ways al - ways al - ways

62

S1
now now

A1
noo now noo

S2
cheen* chK chK cheen* chK chK

A2
cheen* chK chK cheen* chK chK

T1
talk talk - ers were talk - ing were talk - ing talk talk - ers were talk - ing were talk - ing

B1
cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh

B1
al - ways al - ways al - ways al - ways al - ways dtm d

T2
sub - stance al - ways al - ways al - ways in - crease al - ways al - ways sex

B2
sub - stance al - ways al - ways al - ways in - crease al - ways al - ways sex

marked but warm, like 30-year-old bass strings

64

S1
noo noo noo noo noo noo

A1
now now now noo noo noo

S2
cheen* chK chK cheen* chK chK

A2
cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh

T1
talk talk - ers were talk - ing were talk - ing talk talk - ers were talk - ing were talk - ing
cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh

B1
d - dm dm dm dtm d d - dm dm dtm d

T2
al - ways sex al - ways a knit of i - den - ti - ty al - ways al - ways dis - tinc - tion al - ways

B2
al - ways sex al - ways a knit of i - den - ti - ty al - ways al - ways dis - tinc - tion al - ways

66 *C2 step out and lead Gp2, no beat pattern*

S1
noo noo noo noo now

A1
noo noo noo noo now

S2
mf Nor an - y more

A2
cheen* *mf* Nor an - y more

T1
talk talk - ers were talk - ing *mf* Nor an - y more
cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh

B1
d - dm dtm dtm dtm dtm dtm dtm dtm d

T2
a breed of life

B2
a breed of life

68

mp

nn

mp

nn

hea - - - - - ven , or hell than there is

hea - - - - - ven or hell than there is

cheen - dah Pfff

d - dm

f dm dm

T2

B2

*C2 back in the choir.
C5 back into the choir, move with T1/A2 but don't cond. again until mm 84
T1 and A2 move to stand behind Gp4*

70

now now now now

now now now now now

now.

now.

chK chK ch - k - P pa - um - pa chK uh cheen - dah

dtm d d - dm dm dm dtm d d - dm dm

now lis - ten to e - la - bo - rate is no a - vail, learn'd and un -

now lis - ten to e - la - bo - rate is no a - vail, learn'd and un -

72

S1
noo noo now noo noo

A1
noo noo now noo noo

S2
cheen* chK chK cheen* chK chK

A2

T1
talk talk-ers were talk-ing were talk-ing talk talk-ers were talk-ing were talk-ing

8
chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah

B1
dtm d d - dm dm dm dtm dtm dtm dtm

T2
learn'd feel that it is so. here here we stand sure

8
learn'd feel that it is so. here here we stand sure

74

S1
noo now

A1
noo now

S2
cheen* chK chK cheen* chK chK

A2

T1
talk talk-ers were talk-ing were talk-ing talk talk-ers were talk-ing were talk - ing

8
chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah

B1
dtm d d - dm d d - dm dtm d d - dm dm dm

T2
as the most cer - tain sure, plumb in the up rights, well en - tre - tied, braced in the beams,

8
as the most cer - tain sure, plumb in the up rights, well en - tre - tied, braced in the beams,

C7 back into choir
Gp1 follow C8/Gp4

f

76

S1 *f* af-fec-tion-ate, I and this my - ster - y

A1 af-fec-tion-ate, I and this my - ster - y

S2 cheen* chK chK cheen* chK chK

A2

T1 talk talk-ers were talk-ing were talk-ing talk talk-ers were talk-ing were talk-ing

B1 chK chK ch - k - P pa - um - pa chK uh cheen - dah chK chK ch - k - P pa - um - pa chK uh cheen - dah

B2 dtm d d - dm dm dtm d d - dm dm dm

T2 stout as a horse, af-fec-tion-ate, hau - ty, el - ec-tri-cal I and this my - ster - y

B2 stout as a horse, af-fec-tion-ate, hau - ty, el - ec-tri-cal I and this my - ster - y

C1 lead Gp1 (no beat pattern) **mf** sustained

78

S1 here we stand **mf** Lack one lacks

A1 here we stand **mf** lacks S2 join Gp1

S2 cheen* chK chK cheen* lacks

A2

T1 talk talk-ers were talk-ing were talk-ing talk talk-ers were talk-ing were talk-ing

B1 Pfff pa chK uh cheen - dah Pfff pa chK uh cheen - dah

B2 dtm dm dm dtm dtm dm dm

T2 here we stand here we stand I and this my - ster - y

B2 here we stand here we stand I and this my - ster - y

C1 leads Gp1
C5 leads T1, A2, T2
C6 leads B1 and B2 in front (don't sing)
or with the group (sing)

B2 move forward to stand by B1
T1 and A2 move to stand by T2

80

S1 both, and the un - - - seen

A1 both and the un - - - seen

S2 both, and the un - - - seen

A2

T1 Pffff

B1 dtm dtm dtm dtm dtm dtm d -

T2 here we stand.

B2 here we stand. dtm d -

82

S1 is prov - - - ed by the

A1 is prov - - - ed by the

S2 is prov - - - ed by the

A2

T1

B1 dtm dtm dtm dtm did - um dtm dt dtm dtm

T2

B2 dtm dtm dtm dtm did - um dtm dt dtm dtm

84 *mp* C1 can use beat pattern

S1
seen, Till that be - comes un - - - seen

A1
seen Till that be - comes un - seen

S2
seen, Till that be - comes un - - - seen

A2
f Show - ing the best and di - vi - ding it from the worst age vex - es age,

T1
f Show - ing the best and di - vi - ding it from the worst age vex - es age,

B1
dtm dtm dtm dtm dtm dtm dip did - um dtm did dm dtm did - um dt

T2
f Show - ing the best and di - vi - ding it from the worst age vex - es age,

B2
dtm dtm dtm dtm dtm dtm dip did - um dtm did dm dtm did - um dt

86

S1
and re - ceives proof in its

A1
and re - ceives proof in its

S2
and re - ceives proof in its

A2
know - ing the per - fect fit - ness and equ - a - ni - mi - ty of things while they

T1
know - ing the per - fect fit - ness and equ - a - ni - mi ty of things while they

B1
dtm dtm dtm dtm dtm dtm dip thmb thmb thmb thmb

T2
know - ing the per - fect fit - ness and equ - a - ni - mi ty of things while they

B2
dtm dtm dtm dtm dtm dtm dip thmb thmb thmb thmb

f rhythmic, accented, somewhat chirpy

88

S1
turn

A1
turn

S2
turn

A2
turn

T1
dis - cuss I am si - lent while they

B1
thmb thmb thmb thmb did - um dtm did dm dtm did - um dt

T2
dis - cuss I am si - lent while they

B2
thmb thmb thmb thmb did - um dtm did dm dtm did - um dt

C1, C5 and C6 face audience on beat 4 of mm 91
C3 be next to TK on same beat, C3 reflects the energy and growth of the next section with or without beat*

90

S1
go bathe and ad - mi - re my - self *

A1
go bathe and ad - mi - re my - self

S2
go bathe and ad - mi - re my - self *

A2
dis - cuss I am si - lent

T1
dis - cuss I am si - lent

B1
thmb thmb thmb thmb thmb thmb thmb huh *

T2
dis - cuss I am si - lent

B2
thmb thmb thmb thmb thmb thmb thmb huh

92 *mf* *crispity* keep strong and steady to mm III, growing even a touch but don't rush

S1 *mf*
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1 *mf*
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

A2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T1
Wel-come is ev - 'ry or - gan and att - ri - bute of me

B1
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

B2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

Wel-come is ev - 'ry or - gan and att - ri - bute of me

94

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
Not an inch is vi - le and none shall be less fa - mi - liar

A2
Not an inch is vi - le and none shall be less fa - mi - liar

T1
Not an inch is vi - le and none shall be less fa - mi - liar

B1
Not an inch is vi - le and none shall be less fa - mi - liar

T2
Not an inch is vi - le and none shall be less fa - mi - liar

B2
Not an inch is vi - le and none shall be less fa - mi - liar

Not an inch is vi - le and none shall be less fa - mi - liar

96

S1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

A2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T1
Wel-come is ev - 'ry or - gan and att - ri - bute of me

B1
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T2
I see I dance

B2
I see I dance

I see I dance

98

S1
dm n nm n nm n n nm n n nm n nm n nm n I

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n nm n

S2
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

A2
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

T1
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

B1
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

T2
I laugh I sing I dance I

B2
I laugh I sing I dance I

I laugh I sing I dance I

mp

100

S1
sing I

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm n n nm n n nm n nm n

S2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

A2
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T1
8
Wel-come is ev - 'ry or - gan and att - ri - bute of me

B1
8
Wel-come is ev - 'ry or - gan and att - ri - bute of me

T2
8
see I see I dance

B2
8
see I see I dance

102

S1
sing I am

A1
dm n nm n nm n n nm n n nm n nm n nm n dm n nm n nm I am

S2
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

A2
Not an inch is vi - le and none shall be less fa - mi - liar than the rest

T1
8
Not an inch is vi - le and none shall be less I am

B1
8
Not an inch is vi - le and none shall be less I am

T2
8
I laugh I sing I dance I

B2
8
I laugh I sing I dance I

104

S1 sa - - - - - tis - - - fied I

A1 sa - - - - - tis - - - fied I

S2 Wel-come is ev - 'ry or - gan and att - ri - bute of me

A2 Wel-come is ev - 'ry or - gan and att - ri - bute of me

T1 sa - - - - - tis - - - fied I

B1 sa - - - - - tis - - - fied I

T2 see I see I dance

B2 see I see I dance

***choose from the given notes at random, don't predetermine your choice, every note need not be present*

106

S1 see, I dance, I laugh, I

A1 see, I dance, I laugh, I

S2 Not an inch is vi - le and none shall be less I am

A2 Not an inch is vi - le and none shall be less I am

T1 see, I dance, I laugh, I

B1 see, I dance, I laugh, I

T2 I laugh I am

B2 I laugh I am

108

S1 *sing.* and att - ri - bute of me

A1 Wel - come is ev - 'ry or - gan and att - ri - bute of me

S2 sa - - - - - tis - - - - - fied I

A2 sa - - - - - tis - - - - - fied I

T1 *sing.* I see I dance

B1 *sing.* I see I dance

T2 sa - - - - - tis - - - - - fied I

B2 sa - - - - - tis - - - - - fied I

110 *cresc.* *C2 move in front of A1/S2 (use beat starting beat 4)*

S1 Not an inch is vi - le and none shall be less

A1 *cresc.* Not an inch is vi - le and none shall be less *mf* as the

S2 **** see *cresc.* I dance I laugh as the

A2 **** see *cresc.* I dance I laugh

T1 I laugh

B1 I laugh

T2 **** see, *cresc.* I dance, I laugh

B2 **** see, *cresc.* I dance, I laugh

singers begin without cond.
C1 on S1, C2 on S2 and A1
C5 on A2, T1 and T2
C6 on B1 and B2

Lack One Lacks Both

112 *pp* *poss. solo--total head float*

S1 *pp* Ah

A1 hug-ging and lov-ing bed-fel-low sleeps at my side through the night and with-draws at the peep of the day with

S2 hug-ging and lov-ing bed-fel-low sleeps at my side through the night and with-draws at the peep of the day with

A2 *pp*

T1 *pp* varied entries, improvise on "I sing" very very quietly *Improv conductors encourage lines:*
-pointing to a person means continue what they are doing,
-fist to a person is stop

B1 *pp* varied entries, improvise on "I sing" very very quietly -point to a person then to another means the first should follow the second
-palm in face means quieter

T2 *pp* varied entries, improvise on "I sing" very very quietly -come hither motion means louder
-finger down, sing lower, finger up sing higher
-palms down in hovering side to side motion is sustain chords

B2 *pp* varied entries, improvise on "I sing" very very quietly -flashy fingers means pointilistic
-etc.

varied entries, improvise on "I sing" very very quietly

C1 begin to conduct the half note, in 2/3 time as prep for next section

114

S1 steal - thy tread, Leav-ing me bask-ets cov - er'd with white tow - els swel - ling the house

A1 steal - thy tread, Leav-ing me bask-ets cov - er'd with white tow - els swel - ling the house

S2 steal - thy tread, Leav-ing me bask-ets cov - er'd with white tow - els swel - ling the house

A2

T1

B1

T2

B2

116

S1
A1
S2
A2
T1
B1
T2
B2

with their plen - ty swel - ling the house with their plen - ty swel - ling the house

C2 on A1 and S2 C1 on S1: 2/3 time: trip ♩ becomes ♩ (=56) use beat pattern
 C5 on A2 and T2/B2 C6 on Gp3 half time (♩=42) use beat pattern
 soloist alone

118

S1
A1
S2
A2
T1
B1
T2
B2

talk - ers were talk - ing Shall I post - pone my ac - cep - ta - tion and re - a - li -

oo

cheen*

full whisper, no pitch

solo: speech/singing in equal parts
 Move between audience and TK
 B2 with T2, 8VB

120

S1

A1

S2

A2

T1

B1

T2

B2

cheen* chK chK chK cheen* chK chK chK

talk - ers were talk - ing talk - ers were talk - ing

za - tion and scream at my eyes that they turn from gaz - ing

122

S1

A1

S2

A2

T1

B1

T2

B2

cheen* chK chK chK cheen* chK chK chK

talk - ers were talk - ing talk - ers were talk - ing

from gaz - ing af - ter and down the road, and forth - with cy - pher and

124

S1

A1

S2

A2

T1

B1

cheen* chK chK chK

talk - ers were talk - ing

T2

B2

hold up hand as if holding a penny

show me a cent, Ex -

S1 in canon at the quarter note getting softer until TK is finished, then sustain last note until out of air

126

S1

A1

S2

A2

T1

B1

T2

B2

open left palm upward

act - ly the val - ue of one and ex -

mm 130 one of each SATB is an improv quartet based around T2
those singers move together in mm 127 Lack One Lacks Both
all others rock slowly to the beat, look happy/content
possibly join in with subtle background sounds

TK freeze on beat 1
C2, C5 and C6 cut off their Gps
at slightly different times and freeze

128

S1

A1

S2

A2

T1

B1

T2

B2

act - ly the val - ue of two and which is a - head?

whistle, swing

open right palm upward

3

131

S1

A1

S2

A2

T1

B1

T2

B2

etc.