

This Heart Within Me Burns

for soprano trio (or women's ensemble)
sign language, and single-use plastic orchestra

Set to excerpts from "The Rime Of The Ancient Mariner"
by Samuel Taylor Coleridge

David Harris and Laurel Irene

2018

“This Heart Within Me Burns” utilizes single-use plastics as a comment on the profound problem human plastics usage has caused for the environment. The problem is more significant than most people are willing to admit, and getting worse, and single-use plastic use continues to rise. The poetic references from “Rime Of The Ancient Mariner” reflect a theme of the poem that cruelty to the earth diminishes humanity, and translates into eventual human suffering. All people will have to join in the rejection of single-use, petroleum-based plastics, or the earth and all creatures therein will continue to suffer by greater degrees.

To create the orchestra, find single-use plastic bottles (pre-used ideally), and other single-use plastics.

Pitched bottles: bottles that work best for pitching have harder walls and narrower openings. Each note represented in the plastics orchestra part needs a dedicated bottle. For smaller groups, individuals can play two bottles, and larger groups can have multiple players on each note. Change the pitch by adding water. The pitches should be tuned to the lowest occurrence of that note in the C overtone series. For example, the Bb will be 31 cents low.

The image shows a musical score for a plastics orchestra. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notes are arranged in a sequence of 16 partials. The notes are: 1 (C), 2 (C), 3 (C), 4 (C), 5 (C), 6 (C), 7 (C), 8 (C), 9 (C), 10 (C), 11 (C), 12 (C), 13 (C), 14 (C), 15 (C), 16 (C). The notes are represented by circles on the staff lines. The pitch adjustments in cents are: 1 (+0¢), 2 (+0¢), 3 (+2¢), 4 (-14¢), 5 (+2¢), 6 (-31¢), 7 (+0¢), 8 (+0¢), 9 (+4¢), 10 (-14¢), 11 (-49¢), 12 (+2¢), 13 (+41¢), 14 (-31¢), 15 (-12¢), 16 (+0¢). The notes are: 1 (C), 2 (C), 3 (C), 4 (C), 5 (C), 6 (C), 7 (C), 8 (C), 9 (C), 10 (C), 11 (C), 12 (C), 13 (C), 14 (C), 15 (C), 16 (C).

Plastic percussion: each player will have one or more other plastics that they will use for percussion on page 6.

Reed instruments: use plastic bassoon and/or oboe reeds, straws, and larger plastic bottles (e.g. milk jugs) to create the reed instruments. Attach the reed to the straw (larger straws are better), and cut the length of the straw to create the pitch. Pitch them to the bass notes of the chords. Bore a hole in the lid of the jug, and another in the side wall, and work the straw into the hole.

For one of them, create a flute from the straw using a punch to poke holes in it. Tune it to C, E, F# and A.

During the piece, a signer will sign the following phrases, responding to the intensity in the score. Repeat them as needed. On the final page, repeat the first phrase over and again to the end. The words should be printed in the concert program, but not spoken, as an homage to the intensity of information facing humanity that few people seem willing or able to acknowledge.

Do we have the courage to face the realities of our time? And allow ourselves to feel deeply enough that it transforms us, and our future? -Chris Jordan

by 2050 the ocean will contain more plastic by weight than fish

91% of all plastic is not recycled

people who regularly eat seafood ingest up to 11,000 tiny pieces of plastic each year

there are 5.25 trillion pieces of plastic debris in the ocean

It costs \$4,000 to recycle 1 ton of plastic bags
World wide, 13,000-15,000 pieces of plastic are dumped into the ocean every day
For every 12 ounces of water bottled, 36 ounces of water are consumed
40% of all bottled water comes from the tap
each year 17 million barrels of oil are used to produce bottled water or 340 million gallons of gas
50 percent of the plastic we use, we use just once and throw away
humans buy a million plastic bottles per minute
One million sea birds and 100,000 marine mammals are killed annually from plastic in our oceans
93 percent of Americans age six or older test positive for BPA (a plastic chemical)
In the Los Angeles area alone, 10 metric tons of plastic fragments are carried into the Pacific Ocean *every day*
only 1 in 5 bottles are recycled, the other 4 contribute to the 3 billion pounds of plastic water bottles added to landfills each year.

What can you do to help?

- Choose to reuse when it comes to shopping bags and bottled water. Cloth bags and metal or glass reusable bottles are available locally at great prices.
- Refuse single-serving packaging, excess packaging, straws and other "disposable" plastics. Carry reusable utensils in your purse, backpack or car to use at bbq's, potlucks or take-out restaurants.
- Reduce everyday plastics such as sandwich bags and juice cartons by replacing them with a reusable lunch bag/box that includes a thermos.
- Bring your to-go mug with you to the coffee shop, smoothie shop or restaurants that let you use them, which is a great way to reduce lids, plastic cups and/or plastic-lined cups.
- Go digital! No need for plastic cds, dvds and jewel cases when you can buy your music and videos online.
- Seek out alternatives to the plastic items that you rely on.
- Recycle. If you must use plastic, try to choose #1 (PETE) or #2 (HDPE), which are the most commonly recycled plastics. Avoid plastic bags and polystyrene foam as both typically have very low recycling rates.
- Volunteer at a beach cleanup. [Surfrider Foundation Chapters](#) often hold cleanups monthly or more frequently.
- Support plastic bag bans, polystyrene foam bans and bottle recycling bills.
- Spread the word. Talk to your family and friends about why it is important to reduce plastic in our lives and the nasty impacts of plastic pollution.

This Heart Within Me Burns

Text from "The Rime of the Ancient Mariner"
by Samuel Taylor Coleridge

David Harris and Laurel Irene

declamatory, but soft and connected **mp**

♩ = 96

Soprano 1

Soprano 2

Soprano 3

Plastics Orchestra

Section 1: three clusters, each player plays two tones with randomized entrances, each sustained for the length of a breath, then moves to the next cluster. C3 begins. The change in notes won't match the written music, which is ok. The conductor can help by showing the start of every three measure group as a reentry point.

8

S 1

pray - eth well who lo - - - veth

mp

S 2

They _____ pray - eth well _____ who lo -

mp

S 3

They _____ pray - eth well _____

8

PO

This Heart Within Me Burns

Musical score for voices S1, S2, S3 and piano accompaniment PO, measures 14-18. The score includes vocal lines with lyrics and piano accompaniment with chordal textures.

S 1
we - e - e - e - ell all peo - ple all peo - ple all peo - ple,

S 2
- - eth we - e - e - e - ell all peo - ple all peo -

S 3
who lo - - - veth we - e - e - e - ell all peo -

PO

Musical score for voices S1, S2, S3 and piano accompaniment PO, measures 19-23. The score includes vocal lines with lyrics and piano accompaniment with chordal textures. An *improvised straw flute* part is indicated for S1.

S 1
bird and beast, bird and beast great and small

S 2
ple all things great and small great and small

S 3
ple beast and ple bird great and small

PO

improvised straw flute

This Heart Within Me Burns

improvise rhythm using selected words below and the notes designated in any order. 2-3 repeats total.

last note end here, straw flute end in mm 26

24

S 1

"great and small, bird and beast"

S 2

"great and small, bird and beast" *mf* I looked u - pon I

S 3

"great and small, bird and beast"

PO

"great and small, bird and beast"
Those not playing in these measures
whisper the above text into their bottles.

30

S 1

mf I looked u - pon the rot - ting

S 2

looked u - pon the rot - ting rot - ting rot - ting sea, and drew

S 3

f I looked u - pon the rot - ting, rot - ting rot - ting sea

PO

This Heart Within Me Burns

35

S 1
sea and drew my eyes _____ a - way u - pon the rot -

S 2
_____ my eyes a - way and drew _____ my eyes a - way, the rot - ting rot - ting rot -

S 3
_____ and drew my eyes a - way drew my eyes a way rot - ting, the rot - ting,

PO

40

S 1
- - ting sea and drew my eyes _____ a -

S 2
- tig rot - ting sea, and drew _____ my eyes a - way and drew _____ my eyes a -

S 3
rot - ting rot - ting sea _____ and drew my eyes a - way drew my eyes a

PO

This Heart Within Me Burns

54

S 1

hath laid low the harm - - - less Al - ba - tross."

S 2

hath laid low the harm - - - less Al - ba - tross."

S 3

hath laid low the harm - - - less Al - ba - tross."

PO

*all whispering except
for the bass notes*

*all whispering at 4/4, and getting softer,
about 10 seconds. Cease all percussion
at 10 seconds, but continue whispering
until solo enters, decreasing to nothing
prior to entrance.*

60

Like the opening

S 1

As soft as hon - ey dew:

S 2

Quoth she, "The

S 3

The o - ther was a soft - er voice,

PO

Like the beginning: three clusters, but each player plays only one tone with randomized entrances, sustained for the length of a breath, then moves to the next cluster. C3 begins.

The change in notes won't match the written music, which is ok.

The conductor can help by showing the start of every two measure group as a reentry point.

66 *ff*

S 1
And pen - ance more will do." a

S 2
man hath pen - ance done, And pen - ance more will do."

S 3
And pen - ance more will do."

PO

71

S 1
wo - - - - ful a - go - ny,

S 2
ff a wo - - - - ful a - go - ny,

S 3
ff a wo - - - - ful a - go - ny,

PO

77 *speech-like* *mf*

S 1
foced me to be-gin my tale; That a - go - ny re - turns. And

S 2
forced me to be-gin my tale; *mf* That a - go - ny re - turns. And

S 3
forced me to be-gin my tale; *mf* That a - go - ny re - turns. And

PO

82 *sweetly, but impassioned* *improvise rhythm and ad lib notes around this pattern to the end*

S 1
till my ghas - ly tale is told, This heart _____ with - in me burns.

S 2
till my ghas - ly tale is told, This heart _____ with - in me burns.

S 3
till my ghas - ly tale is told, This heart _____ with - in me

PO

Do we have the courage to face the realities of our time?
And allow ourselves to feel deeply enough that it transforms us, and our future? -Chris Jordan

87

S 1

This heart _____ with - in me burns.

S 2

This heart _____ with - in me burns.

S 3

burns. This heart _____ with - in me burns.

87

PO