

to Beth Griffith

Dark Colors

for soprano

Composed for *Fifteen Minutes of Fame: written for Beth Griffith*

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Performance Notes

The score consists of a list of sound sequences and a staff with rhythms. The performer chooses any sound sequence they desire, then picks any 13 consecutive bars of rhythms and matches the sounds to the durations indicated. For example, a list that begins with “growl – blowing – held note, A or C-sharp” would match to a pattern of three half notes as: a short growling sound (at the attack point of the first half note), then a full half note of blowing, and then a sung half note, either an A or a C-sharp, choice left to the performer. To determine which sounds should be held for full duration, and which shouldn't be, refer to the explanation of sounds. If a slur is in the way (e.g. extends into a bar beyond what the performer chose), simply ignore it. For performers' convenience, performances and recordings may change the title to indicate bars and sequence used, e.g. *Dark Colors seq. 2, mm. 1–16*.

An alternative method of performance is to select the desired bars first and count the number of sounds required (X), then select a sequence and perform the last X sounds from it – starting, as it were, in the middle of the sequence.

Assume uniform dynamics throughout the entire duration of the piece, except for noise and blowing sounds, which may vary from *pp* to *f*. Vocal sounds should always have smooth attacks unless the score specifies otherwise (using accent marks). They're invariably variations of the sound /a/, as in *far*, or *luck* (*là* in French, etc.) with the exception of held notes, which may also use a soft version of /i/, as in *see*, or *pin* (*livre* in French, etc.). Any performance should be calm and smooth, a neutral transmission of sounds from a source.

Large diamond shaped notes indicate places where the performer stops following the sound sequence for a moment, and simply reads a small sentence aloud, in their normal speaking voice, not too loud. They don't have a duration, so just read the text in a neutral tone of voice while keeping time and waiting for the next sound. The texts may be translated into any language. **Notes with tremolo indications** show places where the corresponding sound should be changed in a tremolo-related way, e.g. by introducing tiny pauses between bits of the sound itself. **Notes with cross-head noteheads**, written on separate staves, indicate foot stomping. It doesn't have to be too loud and/or clearly audible. **Notes with crossed noteheads** indicate obligatory clicks. Insert them between the sounds of the chosen sequence. **Notes without stems** are free in duration and pitch (except that the relationships between them, as indicated in the score, should be observed), and if necessary, one may prolong any of them, canceling some of the sounds that follow in the next bars. In the score, anything in **brackets** is optional. In sequences, anything in **square brackets** is optional.

Articulation is left to the performer unless an articulation mark is present. If a string of short notes is too fast, the way to perform it is to only voice the beginnings of sounds, thus expanding the vocabulary of the piece (as intake of air may do in other places, so that sound may be articulated as well). The alternative, if one is required, is to start the passage early and perform it slower than notated, but the next long note must be performed on time. **Grace notes** are fast, but free, e.g. two eighth notes may be interpreted as a dotted eighth note and a normal one. **Held noises** may segue smoothly, e.g. a hissing sound may gradually become a blowing sound, and so on.

Any aspects of performance not notated or explained here may be freely determined by the performer.

Explanation of Sounds

Vocal sounds:

- **held note**
- **short note**: an eighth or, at best, a quarter note.
- **staccato note**: louder than held and short notes, and preferably very high.
- **glissando**: starts immediately; do not hold the starting note. Consecutive glissandi in the same direction are performed as one continuous glissando from wherever it started.

Noise bursts:

- **click (dent.)**: a dental click, made by sucking on the front teeth, as in *tsk!*
- **click (alv.)**: an alveolar (palato-alveolar) click, made by pulling the tongue down from the roof of the mouth, but not dropping it down all the way. Similar to one of the sounds in the common imitation of a horse trotting.
- **click (lat.)**: a lateral click, made by sucking on the molars, as in the sound made to urge a horse to move (frequently written as *tchick!*)
- **gasp**: a gasping sound that includes a pitch component, preferably one that is very audible. Like a high pitch produced by inhaling rather than exhaling. In fast passages, no pitch component is required.

Noises:

- **blowing**: a blowing noise made by exhaling air while the lips are rounded, as if blowing into a wind instrument.
- **shhh**: any variation of the sound indicated by *sh* in English (*ch* in French, etc.). A given performance may have any number of variations involved.
- **hiss**: a thin hissing sound made by exhaling air through clenched front teeth. Somewhat similar to the first sound in *secret* (first sound in *si* in French, etc.).

Animal sounds:

- **growl**: a single growling sound, as one of a medium-sized animal. If the acoustics of the venue permit, do not use your vocal cords and produce a similar noise using only your oral cavity. The best possible variation is an imitation of the sounds made by the alien in *Predator*.
- **cat**: a single meowing or purring sound, may last for as long as an eighth or, at best, a quarter note.
- **bird**: imitation of birdsong by whistling OR a collection of rapid clicking sounds of all kinds interspersed with short pauses (as in a language that consists of clicks only).

Noises, glissandi, held notes, and bird sounds are the only sounds that may be held for the indicated duration; all others appear at the attack point and are short. Growling is no longer than a quarter note. In all cases where the pitch is not determined in the sound sequence, the performer chooses any pitch they desire.

Sequence 1

- | | | | | | |
|----|-------------------------------|----|---------------------------|----|---------------------------|
| 1 | click (dent.) | 17 | (silence) | 33 | bird |
| 2 | click (lat.) | 18 | click (dent.) [pp] | 34 | click (any click) |
| 3 | click (dent.) | 19 | shhh | 35 | click (dent.) |
| 4 | click (dent.) | 20 | glissando ↓ | 36 | bird |
| 5 | hiss | 21 | staccato | 37 | bird OR staccato |
| 6 | held note, E or B-flat | 22 | click (alv.) | 38 | click (dent.) |
| 7 | (silence) | 23 | staccato | 39 | click (dent.) |
| 8 | (silence) | 24 | held note | 40 | bird |
| 9 | blowing | 25 | held note, lower than #24 | 41 | held note |
| 10 | gasp | 26 | held note | 42 | hiss |
| 11 | shhh | 27 | short note | 43 | bird |
| 12 | click (dent.) | 28 | blowing | 44 | (silence) |
| 13 | click (dent.) OR click (lat.) | 29 | bird OR (silence) | 45 | (silence) OR click (alv.) |
| 14 | click (dent.) | 30 | gasp | 46 | blowing |
| 15 | blowing | 31 | click (alv.) | 47 | blowing |
| 16 | short note [G-sharp] | 32 | staccato | 48 | bird |

Sequence 2

- | | | | | | |
|----|------------------------------|----|--------------------------|----|--------------|
| 1 | glissando ↓ | 17 | hiss | 33 | glissando ↓ |
| 2 | click (lat.) | 18 | short note | 34 | cat [f] |
| 3 | held note | 19 | cat | 35 | click (alv.) |
| 4 | blowing | 20 | bird | 36 | short note |
| 5 | glissando ↑ from a high note | 21 | (silence) | 37 | blowing |
| 6 | short note [with tremolo] | 22 | bird | 38 | blowing |
| 7 | hiss | 23 | click (alv.) | 39 | (silence) |
| 8 | cat | 24 | silence | 40 | hiss |
| 9 | click (dent.) | 25 | held note | 41 | (silence) |
| 10 | click (dent.) | 26 | held note, D | 42 | bird |
| 11 | held note | 27 | held note, C or A | 43 | bird |
| 12 | click (lat.) | 28 | shhh | 44 | blowing |
| 13 | blowing | 29 | gasp | 45 | glissando ↓ |
| 14 | glissando ↑ | 30 | gasp, identical to #29 | 46 | glissando ↓ |
| 15 | staccato | 31 | bird | 47 | hiss [p] |
| 16 | (silence) | 32 | (silence) OR glissando ↓ | 48 | hiss |

Sequence 3

- | | | | | | |
|----|---------------------------------|----|---|----|--------------------------|
| 1 | blowing | 17 | short note | 33 | (silence) |
| 2 | blowing | 18 | click (alv.) | 34 | (silence) |
| 3 | gasp | 19 | click (alv.) | 35 | glissando ↑ |
| 4 | held note, C-sharp | 20 | held note, any pitch, but like an echo of #17 | 36 | shhh |
| 5 | staccato, same C-sharp as in #4 | 21 | glissando ↓ from an A | 37 | staccato |
| 6 | hiss | 22 | growl | 38 | gasp |
| 7 | (silence) | 23 | blowing | 39 | blowing |
| 8 | blowing | 24 | hiss | 40 | blowing |
| 9 | click (dent.) | 25 | click | 41 | held note |
| 10 | short note | 26 | click | 42 | growl [<i>p</i>] |
| 11 | held note, G or A-sharp | 27 | gasp | 43 | held note |
| 12 | bird | 28 | shhh | 44 | hiss |
| 13 | bird | 29 | blowing | 45 | click (dent.) |
| 14 | click (alv.) | 30 | bird | 46 | hiss |
| 15 | held note | 31 | held note, E | 47 | hiss |
| 16 | held note | 32 | hiss | 48 | short note [<i>pp</i>] |

Sequence 4

- | | | | | | |
|----|------------------------|----|------------------------|----|---|
| 1 | hiss | 17 | staccato | 33 | held note, F |
| 2 | blowing | 18 | bird OR click (dent.) | 34 | scream [shorter, a bit less intense than #21] |
| 3 | gasp | 19 | blowing | 35 | staccato |
| 4 | blowing | 20 | hiss | 36 | (silence) |
| 5 | staccato | 21 | scream | 37 | hiss |
| 6 | bird | 22 | hiss | 38 | blowing |
| 7 | (silence) | 23 | short note | 39 | click (alv.) |
| 8 | gasp | 24 | hiss | 40 | click (lat.) |
| 9 | click (alv.) | 25 | hiss | 41 | held note |
| 10 | hiss | 26 | (silence) | 42 | click (lat.) |
| 11 | staccato | 27 | (silence) | 43 | hiss |
| 12 | (silence) | 28 | click (dent.) | 44 | bird |
| 13 | click (dent.) | 29 | staccato OR short note | 45 | (click lat.) |
| 14 | click (alv.) | 30 | glissando [<i>p</i>] | 46 | growl [<i>f</i>] |
| 15 | glissando [<i>p</i>] | 31 | blowing | 47 | short note |
| 16 | hiss | 32 | (silence) | 48 | held note |

Sequence 5

- | | | | | | |
|----|-------------------------------|----|----------------------------------|----|---|
| 1 | held note | 17 | (spoken word) “there isn’t one.” | 33 | (silence) OR click (dent.) [<i>pp</i>] |
| 2 | staccato [<i>p</i>] | 18 | blowing [<i>ff</i>] | 34 | a series of accelerating clicks (dent.) |
| 3 | held note | 19 | blowing | 35 | gasp |
| 4 | (silence) | 20 | held note | 36 | (silence) |
| 5 | click (lat.) [<i>ff</i>] | 21 | click (dent.) | 37 | shhh [<i>fff</i>] |
| 6 | held note | 22 | click (dent.) | 38 | held note, high |
| 7 | held note | 23 | hiss | 39 | held note, lower than #39 |
| 8 | gasp | 24 | blowing | 40 | held note |
| 9 | growl, short and intense | 25 | (silence) | 41 | held note, as high as possible |
| 10 | glissando, short [<i>p</i>] | 26 | held note, B | 42 | held note OR (silence) |
| 11 | blowing | 27 | gasp [<i>p</i>] | 43 | blowing [<i>p</i>] |
| 12 | bird | 28 | held note, F or F-sharp | 44 | held note, any pitch from #38–42 [<i>p</i>] |
| 13 | hiss | 29 | held note, E (fermata) | 45 | (silence) |
| 14 | hiss | 30 | (silence) | 46 | hiss |
| 15 | bird OR short note, C-sharp | 31 | glissando | 47 | bird |
| 16 | blowing | 32 | glissando | 48 | glissando (fermata) |

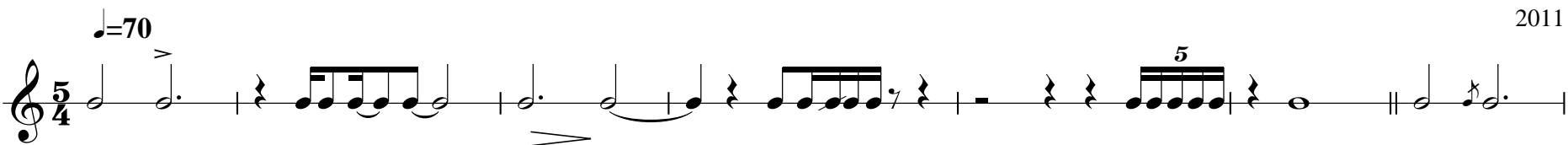
Sequence 6

- | | | | | | |
|----|---------------|----|-----------------------------------|----|---------------|
| 1 | blowing | 17 | held note, as low as possible [p] | 33 | (silence) |
| 2 | hiss | 18 | click (any type) | 34 | blowing |
| 3 | bird | 19 | short note, G | 35 | short note |
| 4 | (silence) | 20 | gasp | 36 | hiss |
| 5 | blowing | 21 | (silence) | 37 | gasp |
| 6 | hiss | 22 | growl | 38 | bird |
| 7 | bird | 23 | hiss | 39 | growl |
| 8 | (silence) | 24 | held note, same G as #19 | 40 | hiss |
| 9 | held note | 25 | gasp | 41 | hiss |
| 10 | click (alv.) | 26 | growl | 42 | blowing |
| 11 | (silence) | 27 | (spoken word) “october.” | 43 | (silence) |
| 12 | short note, G | 28 | blowing | 44 | blowing |
| 13 | gasp | 29 | held note | 45 | scream |
| 14 | growl | 30 | hiss | 46 | blowing |
| 15 | hiss | 31 | click (alv.) | 47 | click (dent.) |
| 16 | (silence) | 32 | bird | 48 | click (alv.) |

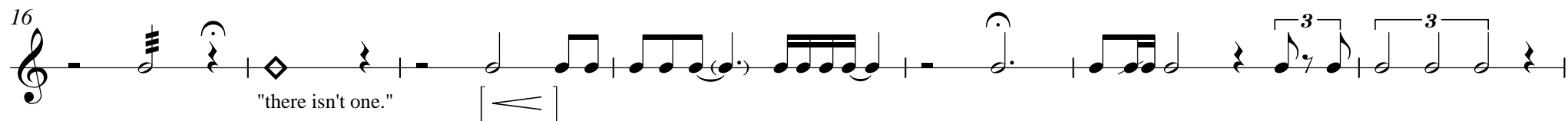
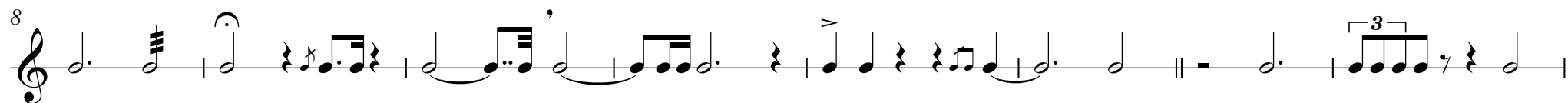
to Beth Griffith
Dark Colors
(score)

Jashiin
2011

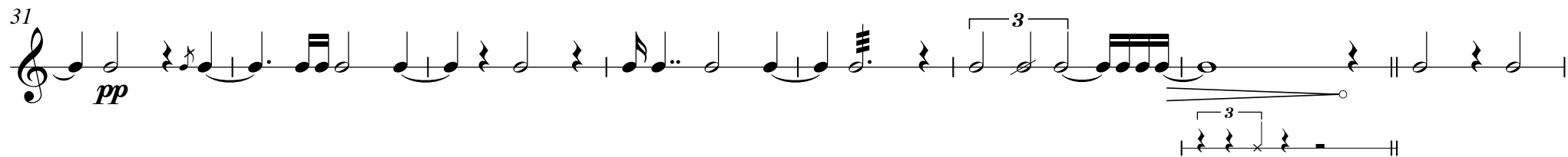
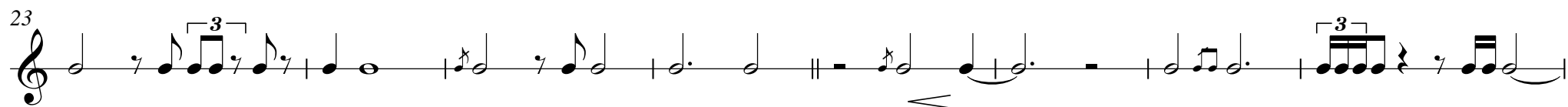
Soprano Solo



$\text{♩} = 70$



"there isn't one."



pp

2

39

Musical staff 39-47. Treble clef, key signature of one sharp (F#). Starts with a whole note F#4, followed by a whole note G4 with an accent (*f*). The staff contains various rhythmic patterns including eighth and sixteenth notes, rests, and a fermata over a whole note G4 at the end. A hairpin crescendo is shown at the end of the staff.

48

"already the colors are turning dark."

Musical staff 48-56. Treble clef. Starts with a diamond-shaped symbol. Contains a triplet of eighth notes (G4, A4, B4) and a fermata over a whole note G4. Includes dynamic markings like accents and hairpins.

57

"four... or five."

Musical staff 57-65. Treble clef. Starts with a diamond-shaped symbol. Contains a triplet of eighth notes (G4, A4, B4) and a fermata over a whole note G4. Includes dynamic markings like accents and hairpins.

66

Musical staff 66-72. Treble clef. Starts with a quintuplet of eighth notes (G4, A4, B4, C5, D5). Includes a triplet of eighth notes (G4, A4, B4) and a fermata over a whole note G4. A dynamic marking *f* is present. The staff ends with a double bar line and a continuation line with a triplet of eighth notes (G4, A4, B4).

73

Musical staff 73-81. Treble clef. Starts with a diamond-shaped symbol. Contains a triplet of eighth notes (G4, A4, B4) and a fermata over a whole note G4. Includes dynamic markings like accents and hairpins. The staff ends with a double bar line and a continuation line with a triplet of eighth notes (G4, A4, B4).

81

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90

99

[]

108

3 3 []

116

3 []

124

3

