Being Beauteous 1

Patrick Harrex

VOCAL PRODUCTION for soprano



spoken/ unpitched (but position relative to line indicates whether high or low)



sung - approx. intervals



sung - precise intervals but pitch not absolute



as high as possible

PIANO EFFECTS for soprano

- strike wood (inside case) with snare drum stick
- ▼ strike metal (strut) with snare drum stick
- strike soundboard with timpani stick
- strike soundboard with snare drum stick

slide snare drum stick along string (between 2 strings)

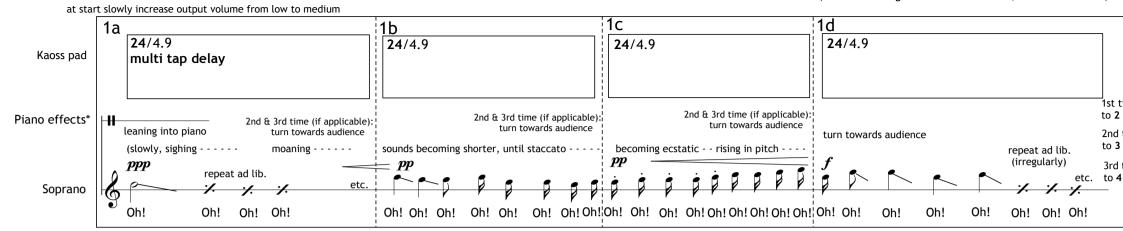


gliss across lower strings with wire or nylon brush

the above effects are always to be played pp and with respect for the instrument

each box (1 to 19) may last as long as the soprano wishes - in some cases determined by how long a single breath is held. Generally, all boxes should be unhurried. No rests are indicated, but the length of notes is implied. The gaps between notes should be treated as rests, the duration to be determined by the soprano. There should be no gaps/ rests between boxes - move directly from one to the next. Unless otherwise directed continue sequentially, e.g. normally 4-5-6-7, but 1-2-1-3, etc.

KAOSS PAD: 24 = program setting; 6.5 = pad coordinates - held unless indicated otherwise. Input and FX depth should be no more than approx.50%. Output and natural sound of the soprano should be balanced, i.e. regarded as a duo; in a large auditorium it may be necessary to amplify the natural voice of the soprano, but avoid this if possible.



^{*} wedge or hold down sustaining pedal throughout

