




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.* 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.

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(text from *Being Beauteous - Rimbaud, Les Illuminations*)

at start slowly increase output volume from low to medium

	1a 24/4.9 multi tap delay	1b 24/4.9	1c 24/4.9	1d 24/4.9	
Kaoss pad					
Piano effects*	leaning into piano (slowly, sighing - - - - -	2nd & 3rd time (if applicable): turn towards audience moaning - - - - -	2nd & 3rd time (if applicable): turn towards audience sounds becoming shorter, until staccato - - - - -	2nd & 3rd time (if applicable): turn towards audience becoming ecstatic - - rising in pitch - - - - -	turn towards audience repeat ad lib. (irregularly)
Soprano	<i>ppp</i> Oh! repeat ad lib. Oh! Oh! Oh!	<i>pp</i> Oh! Oh! Oh! etc.	<i>pp</i> Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!	<i>f</i> Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh! Oh!	

* wedge or hold down sustaining pedal throughout

2
43
5.6/7.6
dual pitch shift

turn towards piano
1st time lean into piano

3
24
multi tap delay
1.1
9.9

p cresc.
slowly turn towards piano - - - - -
gliss.
ff
back to any of 1a, 1b, 1c, 1d

4
30/9.9
hall reverb

sfp
sfz
s o(nt)

5
29/6.5
dub echo

P. fx.

turn towards piano

repeat ad lib. (irregularly)

mf gliss. f gliss. gliss. gliss. continue gliss. up and down as fast as possible (one breath)

mp continue/ repeat ad lib.

6
29/9.9
dub echo

(low string(s))

lean into piano

p slow (single breath)

gliss.

7
29
dub echo

P. fx.

gliss.

leaning into piano turn towards audience

p slow (single breath) f

gliss.

1st time to 8

2nd time to 13

8
29/9.9
dub echo

turn towards piano

f gliss.

9
24/6.6
multi tap delay

repeat freely/ irregularly

mp

t t t t

10
30/9.9
hall reverb

leaning into piano

p

u(s)

11
40/9.8
reverse delay

repeat ad lib. accel. to as fast & loud as possible

p cresc. molto

turn towards audience

back to 2

d(un) d d d d d d d

12
14/9.9
pitch shifter

very slowly (one breath)

pp

turn towards piano

back to 7

ou