

1. The Rolling Stones/I Hate Paris in Springtime

This movement is not conducted in the traditional fashion; instead, the conductor cues different singers to come in using hand signals of their choosing. There are ten cues in total – with 1 the conductor cues A4 to press play on the CD player and begins their own stopwatch. With 2 the conductor cues the next group of singers to come in, etc. Between cues, the conductor should shape the overall texture, drawing different elements very gently above the surface and then letting them recede.

T3 should put on headphones prior to the beginning of the movement. At cue 1, the performer presses play on track 1 on their iPod, then places their hand over their eyes. The performer should keep their hand there until cue 10 – once they hear the rest of the performers cut out, they slowly remove their hand from their eyes. Once the movement ends, the performer should stop the track on the iPod, and place their headphones around their neck.

1 0:00 **2** 0:10

S1

S2

S3

S4

A1

A2

A3+4

T1

T2

T3

T4

B1

B2

B3+4

Sung, on oo as in look. Lift the tongue and purse/tighten lips for ss in mission, creating overlay of white noise, modulating airflow to creating a slowly-changing sound. Ex. 1.S4 gives an example of the sound.

mf

oo/ss

WITH RECORDER: play and sing through the recorder simultaneously. Play a C, while singing the D a major second above it. Sing the D on oo as in look. Stagger the breathing to create a continuous sound. Ex. 1.A3+4 gives an example of the sound.

mf

oo

A4: PLAY TRACK 1

T3: PLAY TRACK 1 ON IPOD, PLACE YOUR HAND OVER YOUR EYES

IPOD TRACK

Listen to the track on your iPod; copy what it sung there exactly.

mf/f

Sung, on s as in vision. Modulate lips to vary sound, focusing on an overlay of white noise to create a slowly-changing sound. Ex. 1.B3+4 gives an example of the sound.

mf

ss

Sample page only

3 0:38

♩ = 80

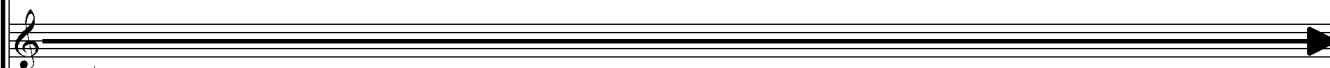
Sung without vibrato, on vowel sound o as in hot. Speed up and slow down from quavers to brief bursts of demi-semi-quavers and back to quavers again at 80 bpm approximately. Ex. 1.S1 gives an example of the sound

mf/f

S1 

S2 

S3 

S4 

♩ = 96ca.

Sung without vibrato, on vowel sound a as in lamb. Over one long breath, speed up and slow down from quavers to semi-quavers and back to quavers at 96 bpm approximately. Move gradually from E♭ up to E♮ and back down to E♭ again. Ex. 1.A1 gives an example of the sound.

mf/f

A1 

A2 


A3+4 

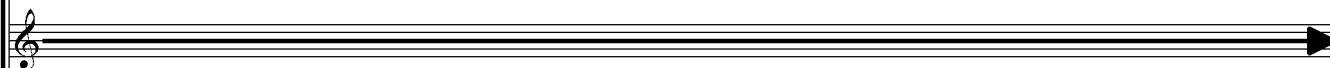
♩ = 110

Sung without vibrato, switching registers between a cold empty sound on the top B and a warmer, muddier sound on the bottom F#. B sung on vowel sound ee as in seed. F# with mouth closed for "m." B sung falsetto if necessary.

mf/f

T1 

T2 

T3 


T4 

♩ = 94

Sung without vibrato, warm in tone, relentlessly sounding out the pitch, on vowel sound ee as in seed.

mf/f

B1 

B2 

B3+4 

S1 *ho* *ho*
 S2
 S3
 S4
 A1
 A2
 A3+4
 T1 *hm hee hm hm hm hm hm hee hm hm hm hee hm hm hee*
 T2
 T3
 T4
 B1 *hee hee hee hee hee hee hee hee hee hee hee hee hee hee hee hee hee hee hee*
 B2
 B3+4

Sample page only

The musical score is arranged in 14 staves, each with a vocal line and an instrumental line. The parts are labeled as follows:

- S1: Soprano 1
- S2: Soprano 2
- S3: Soprano 3
- S4: Soprano 4
- A1: Alto 1
- A2: Alto 2
- A3+4: Alto 3 and 4
- T1: Tenor 1
- T2: Tenor 2
- T3: Tenor 3
- T4: Tenor 4
- B1: Bass 1
- B2: Bass 2
- B3+4: Bass 3 and 4

The lyrics for the vocal parts are as follows:

T1: hm hm hm hm hm hm hee hm hm hm hm hm

B1: hee hee hee hee hee hee hee hee hee