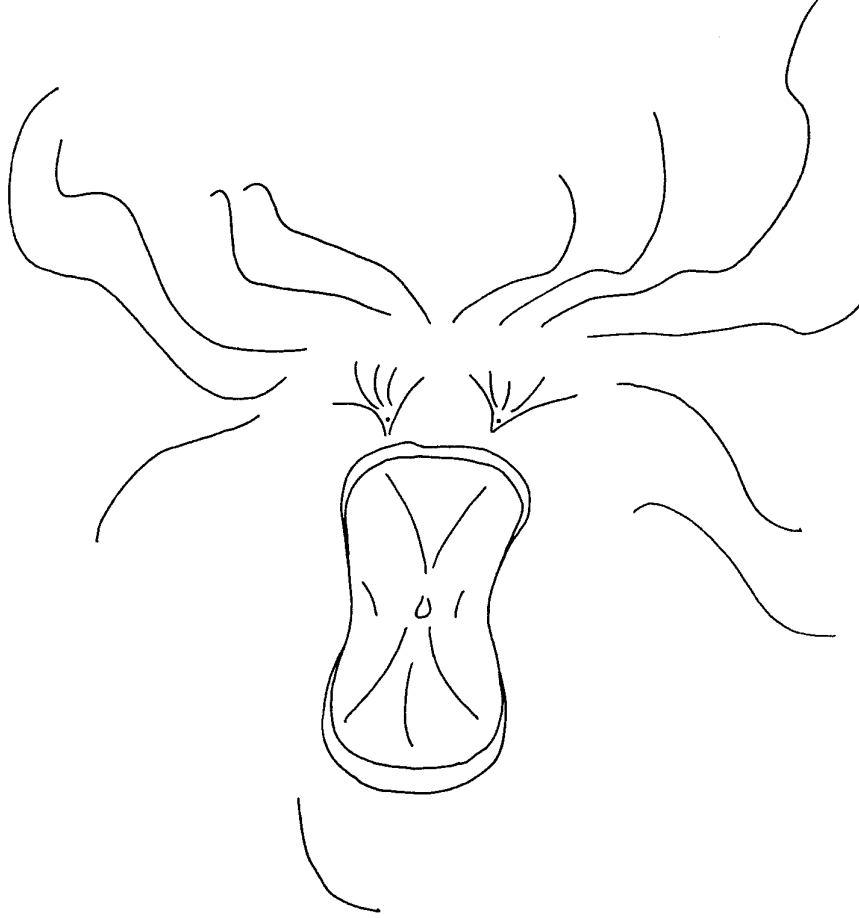


INNER VOICES



FRANK STEMPER

...

- NOTES -

INNER VOICES can be sung by any singer - male or female. The extreme written tessitura

is:



but the majority of music falls between:



The singer may transpose the piece to the pitch level that is most comfortable.

TEXT:

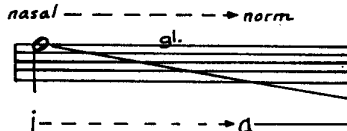
Most vocal sounds are written according to the International Phonetic Alphabet (see page 5)

A few words and short phrases are in English.

For pitches of longer duration, horizontal lines from a vowel indicate that the vocal sound should be continued unchanged for the duration, or until a new sound is introduced:

wa—————di

In the same regard, a broken line ending with an arrowhead indicates a gradual change between two vowels. This broken line and arrowhead is also used above the staff for the same purpose:



Regarding syllables that end in consonants; the final consonant should be pronounced near the end of the duration of the sound, as in normal speech, unless otherwise indicated.





The appearance of a smaller character in parenthesis, as the "(p)" in the following example:

di—se—ya—(n)ba—(p)ba—(p)


indicates that the character in parenthesis should be formed to silence the previous sound (here "a") only, and should not be sounded itself.

BREATHING:

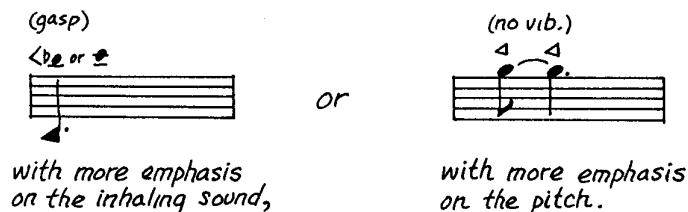
In this piece, audible inhaling and exhaling is often part of the music. When breathing is not notated it should be functional, and therefore not audible.

Breathing is notated by:  or  = INHALE •  or  = EXHALE

It is often embellished with certain lip effects that alter the sound of the air flowing in or out. These embellishments are described in the music:

(with air and pursed lips:
...  like a jet)

On a few occasions, "inhaling" a pitch is desired and notated as follows:



Successive pitches that are not divided by rests, commas, or inhaling symbols, should be performed on one breath. Phrase markings will not be used. If additional breaths are needed, they should be inaudible and should not upset the flow of the music.

Commas - (,) - indicate a very short pause in the rhythm, and, if needed, a quick inaudible breath.

OTHER VOCAL SOUNDS:

RRR..., indicates fluttertonguing on the given pitch.

SSS..., indicates a "hissing" sound with no pitch.

BBB..., indicates to vibrate lips on the given pitch.

Pitches written abnormally above or below the staff, without leger lines, indicate very high or very low, nonspecific pitches, respectively.

A small circle above a pitch indicates breathy singing: Note that the effect of this technique is very different when the pitch is high or low, and the dynamic is loud or soft.

M - indicates to hum.

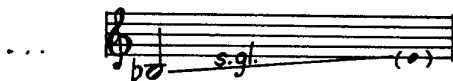
x or - indicates whispering or speech as indicated with the symbol, in the music. The dynamic differences between whispering and singing, as well as humming, speech and other vocal embellishments, have been accounted for; i.e., it is understood that a whisper at *mf* will be much quieter, by nature, than a sung *mf*.

ADDITIONAL EFFECTS:

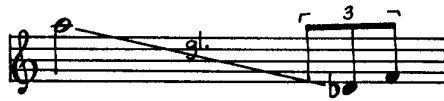
Glissandi are indicated by diagonal lines extending from the noteheads. The speed of each glissando will be indicated on the diagonal line by:

f.gl. (fast glissando), s.gl. (slow glissando) and gl. (average glissando).

Occasionally, a glissando leads to a certain pitch:



... This glissando should reach the "e" at the very end of its duration. The "e" should have only a split-second duration. It should not be sustained or accented in any way.

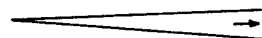


The duration of this glissando is $2\frac{1}{3}$ beats,

- concluding on the "Db", which has a written duration of $\frac{1}{3}$ beat.
- ♩ - this symbol is used to indicate nonvocal sounds. The meaning of each is described with the symbol in the music.

GENERAL NOTES:

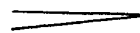
n - this will be used as an abbreviation for "niente".

An arrow at the end of a crescendo:  indicates that the performer should increase the rate of crescendo, overtly, at the very end of the duration, leading with extra excitement and anticipation to the next event, whether that next event is sound or silence.

At certain places in the music, approximate real time is used to allow the performer rhythmic freedom: specifically, tempo.

 c6"

This example indicates that the music within the bracket should take approximately 6 seconds.

Except in the more intricately written rhythmic sections, the performer should always feel free to adjust rhythms and durations. For example, in performance it may take longer or shorter to realize a  niente than is written.

When adjusting, however, the flow of the music must be the first priority.

The performer should carefully note all notes made in parenthesis and out. These directions give more specific information about vocal inflections, timbre changes, rhythm, effects, etc.

Theatrical gestures will be made in brackets []. Additional gestures may be used by the performer, but these should not be overdone.

This piece will, of course, be most effective if it is memorized and appears to be spontaneous. This work is a dramatic narrative, not unlike a one act play. If the score is used, do so in a discreet manner, and especially avoid turning pages at crucial points in the music or drama.

INTERNATIONAL PHONETIC ALPHABET:

æ	-	pat	ɪr	-	pie <u>r</u>	s	-	s <u>i</u> t
e	-	pa <u>y</u>	dʒ	-	ju <u>d</u> ge	ʃ	-	di <u>sh</u>
ɛr	-	ca <u>r</u> e	k	-	ki <u>ck</u>	t	-	ti <u>gh</u> t
a	-	fa <u>th</u> er	l	-	li <u>d</u>	θ	-	th <u>i</u> n
b	-	bi <u>b</u>	m	-	mu <u>m</u>	ð	-	th <u>i</u> s
tʃ	-	ch <u>ur</u> ch	n	-	no	ʌ	-	cu <u>t</u>
d	-	de <u>ed</u>	ŋ	-	thi <u>ng</u>	ʒr	-	ur <u>g</u> e
ɛ	-	pe <u>t</u>	o	-	to <u>e</u>	v	-	va <u>l</u> ve
i	-	be <u>e</u>	ɔ	-	pa <u>w</u>	w	-	wi <u>th</u>
f	-	fi <u>f</u> e	ɔɪ	-	no <u>i</u> se	j	-	ye <u>s</u>
g	-	ga <u>g</u> e	u	-	to <u>o</u> k	z	-	ze <u>b</u> ra
h	-	ha <u>t</u>	u	-	bo <u>o</u> t	ʒ	-	vi <u>s</u> ion
hw	-	wh <u>i</u> ch	au	-	ou <u>t</u>			
ɪ	-	pi <u>t</u>	p	-	po <u>p</u>			
aɪ	-	by	r	-	roa <u>r</u>	y	-	ü <u>b</u> er (German)

INNER VOICES

♩=66 Schizophrenia

CLIMAXIO intense, frenzied

(full voice)

musical notation for the first line of the song, featuring a treble clef, key signature of one flat, and a 4/4 time signature. The melody is written on a single staff. Dynamics include *sfz*, *mp*, *f*, and *mf*. There are triplets and a glissando marked 'gl.'. The lyrics are: a ————— u — wa be-ta a-na si—ja—

musical notation for the second line of the song. Dynamics include *f*, *(f)*, *mf*, and *f*. There are triplets and a glissando marked 'gl.'. The lyrics are: a — bn-ta-wa ————— di se-ja (p)ba (p)ba (p) pi-nja-pa —

musical notation for the third line of the song. Dynamics include *mf*, *mf*, *mf*, *ff*, and *mf*. There are triplets and a glissando marked 'gl.'. The lyrics are: bn-dn-(m)bu(m)pa — RRR... ————— wa —

musical notation for the fourth line of the song. Dynamics include *mf* and *f*. There are triplets and a glissando marked 'gl.'. The lyrics are: a — fi — sa — rin — ai — æ — m — BBB... — ra —

musical notation for the fifth line of the song. Dynamics include *f*, *mf*, *ff*, and *f*. There are triplets and a glissando marked 'gl.'. The lyrics are: di — ni — a — le — saen-so —

musical notation for the sixth line of the song. Dynamics include *p*, *mf*, *f*, *p*, *mf*, and *mf*. There are triplets and a glissando marked 'gl.'. The lyrics are: ven — do — ni — træn — sen — t(jen) — la — dn — (m)la —

* the French, throaty, "r" sound.



3

mf fmp

(nasal) -----> norm. (norm.)

rush tempo (no vibrato)

retard tempo slightly (piercing, like an alarm)

f

i -----> a ----- fræn-sen-do ----- bi-(k)bi-(k)bi-(k)

à tempo (♩=60)

(gasp: no gliss)

(very high)

clap

f

mp (no pitch)

BBB... RRR... SSS...

whisper

sfz p

ff

sfz p

f

n

sa ----- do ----- a ----- pa ----- u -----

♩=♩ TEMPO RUBATO (silence and no movement or audible breathing during rests unless otherwise notated)

c6"

n -----> ff -----> n

a -----> di -----> n

(like a jet, no gliss.) (norm.)

c2"

3

M

3

n -----> f -----> mf -----> mf -----> f -----> mf -----> Sub p -----> RPP

wa ----- da ----- ba-do-di-ha ----- M -----

(ending more quickly than it wants to)

Musical score for "The Song of the Lark" (No. 10). The score is written on a single staff with a treble clef. The tempo is marked "Allegretto" and the time signature is 3/4. The key signature has one sharp (F#). The score begins with a fermata over a whole note, followed by a series of eighth and sixteenth notes. The lyrics are: "a — mau — snit — næ — ri —". The score includes dynamic markings: *n* (piano), *ff* (fortissimo), *sub. mp* (subito mezzo-piano), and *ff* (fortissimo). There are also crescendo and decrescendo hairpins. The score ends with a fermata over a whole note.

M

sub. pp

M

(norm.)

6''

n

n

ff


Musical score for "Gloria in excelsis Deo" by J. S. Bach, Part 1. The score is in G major (one sharp) and 3/4 time. It features a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro". The score includes a piano introduction with a "f" dynamic and a "p" dynamic. The vocal line begins with the lyrics "dæ-er-i-do ba-di-dau-n-bu-di-bu-da". The score includes various musical notations such as notes, rests, and dynamics.

(high-falsetto-thin) (J) (yell) (panting) c2"

mf p mf > mf > ff mf

di — ja-pau — ja-di — fræ — (n)ki —

Detailed description: This is a musical score for a vocal line. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody starts with a half note 'di' (D4), followed by a quarter note 'ja' (A4) and an eighth note 'pau' (G4) beamed together. This is followed by a quarter rest, then a quarter note 'ja' (A4) and an eighth note 'di' (D5) beamed together. After another quarter rest, there is a half note 'fræ' (F5) and a quarter note '(n)ki' (D5) beamed together. The melody ends with a half note 'ki' (D5). Dynamics are indicated by 'mf p' (mezzo-forte piano) under 'di', 'mf' (mezzo-forte) under 'ja-pau', 'mf' (mezzo-forte) under 'ja-di', 'ff' (fortissimo) under 'fræ', and 'mf' (mezzo-forte) under '(n)ki'. Performance instructions in parentheses are placed above the staff: '(high-falsetto-thin)' above 'di', '(J)' above 'ja-pau', '(yell)' above 'ja-di', and '(panting)' above 'fræ'. A 'c2'' (crescendo 2 measures) marking is placed above the final two notes. The lyrics 'di — ja-pau — ja-di — fræ — (n)ki —' are written below the staff, aligned with the notes.

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[still, with eye movement only]

whispering $c1.5''$ $c4''$ [a little upset] $c2''$ (brief)

"should always be singing by now"

"in trance con film we — know

$c3''$ à tempo M (incidentally) * p (very soft)

see once come to catch you, isn't this na tit na" M

(M) no vib. (norm.) p sub. pp

(M) — (M) — — — — a-di-do-ha — — — — a-la-da —

(no audible breath) * (hold breath—big inhale) (no exhale) $c2''$ $c4''$

pp p mf n n p n

do— a — bo — — — — — (fast, incomprehensible whispering with broken bits of slightly audible speech.)

$c2''$ $c4''$ speech normal voice (j) (j)

mp mf f

(fast, frenzied, incomprehensible whispering only) a-mi—snæ — RRR... — by —

(consonant sound only) speech (like a far away wave) (very breathy) whispering $c1.5''$

sf mf pp pp mp pp p n mp

k-o — — — m — — — — — ðæ — — — — — r — — — — — a-ba—fwi—no —

* from "incidentally" to "hold breath" should be, or appear to be, in two breaths (quick breath between 'A' and 'B' at the beginning of 3rd line). the final 'D' (3rd pitch, 4th line) should be with empty, exasperated lungs to "niente", then, a gasp for air, followed by silence and no audible exhale.

* jazzy gliss., with slightly quivering vibrato.

(full norm. voice) *c* *gl.* (norm.) *3* normal breath

pp *f* *mf* *f*

a — ba — (m)ba — (m)ba(m) — RRR... — ra — do — di — dam — bu — la — 4 —

sf *f* *sf* *sf* (f) *sf*

k om — ba — t — n — du — wi — a — ba — lo — sne —

Whispering (freely, rhythm here only as suggestion) full voice (à tempo) whispering (freely...)

sf *mf* *n* *sf* *mf* *sf*

ka — mi — tfe — a — mi — tfe — a — mi — tfe — a — mi — tfe — a — mi — a — sim — pwant — f — tu —

norm. (à tempo) whisper (freely...) slower — rubato (dolce) à tempo *3* (nasal)

mf *sf* *sub* *mf* *sf* *f*

wa — no — la — di — a — ba — fwi — no — ka — en — di — ba — k — aun —

(nasal) whisper (freely...) *c3"* (norm.)

mf *n* *p*

di — na — pau — fti — va — di — a —

whisper *c2"* *c3"* speech *c 1/2"* *c3"*

p *mf* *mf* *n*

swi — no — in — træn — s — can — film — ais — en — film — (fast, incomprehensible whispering)

whispering $c2''$ $c5-6''$

n mp mf f

a (fast, incomprehensible,...)

$\text{♩} = 62$ (norm.)

f mp p

a à tempo $la-do-di-wa-da-la-di-ba-da-dæ-ra-na$

laughter* $c2''$ $c3+''$ like an echo chamber. (whispers) $c4''$ gliss. (norm)

$c2''$ $c3+''$ $c4''$

mp mf

a he-he-he... ka-ka-ka... like an echo chamber. (whispers) $c4''$

$c4''$ $c3''$ $c5''$

mf f

a ti-ti-ti... ka-ka-ka-kr-kr-kr... like an echo chamber. (whispers) $c4''$ $c5''$

$c4''$ $c2''$ (jet) $c2.5''$

n f mf

a ti-ti-ti... wi-(t) di-ka di-ka di-ka... like an echo chamber. (whispers) $c4''$ $c2''$ (jet) $c2.5''$

(à tempo) $c4''$ $c5''$

mf p n

(à tempo) a ta-ta-ta-ta-ti-ti-ti... ti-ti-ti-tu-tu-tu... kae-kae-kae like an echo chamber. (whispers) $c4''$ $c5''$

* the 16th notes in this "echo" texture should be equal and constant. the number of them may vary, depending on the rate of decrescendo, and for this the approximate duration in seconds (e.g. $c4''$) is given.

* this laughter transforms directly from the previous D#. the "he" syllable should be mostly air, with one articulation of speechlike pitch beginning each syllable (this pitch descends with each successive syllable). this laughter can begin naturally, but must finish more artificially, in perfect 16th notes - preparing the next "echo" section - as the sound of the laughter dies away.

c3" *dolce (norm.)* *c4"*

p *f* *n*

sin— d3en— wa-br-di-bi-di-bi...

whisper c3" *à tempo (like a jet - no gloss)*

mp *n* *f* *pp* *f* *p*

ti-ti-ti... ba-na-na-na-na-na-na-tji-di-di-di-

mf *pp* *f (sempré)* *whisper*

*tfff** (i-----u) *nij-nij-nij...* *tji-wi-wi-wi...* *pr-pr-pr...*

c1.5" *c2"* *c5"* *almost speaking (norm)*

mf *n* *f*

pa-pa-pa... (random single syllables: a, pa, ki, tji, to, etc.) baryu

c3" *c2"* *c3"* *c3"*

mf *n* *mf* *n*

wa-br-ti-ti-ti... ka-sa-sa-sa-sa-sa...

speech-whisper (echo) speech-whisper (echo)

c5" (slightly nasal) *c5"* *c3"* *slower, espress. - rubato*

mf *n* *mp* *f*

pi-nja-pa-? wa-pu-la-de-i

* continue the "j" sound while shaping mouth to form the vowels in parenthesis.

* inflect voice as if asking a question: the 3rd (pi-nja-pa) should be with the strongest articulation.

c4" *à tempo (♩=62)* *c4"*

sfz *mf*

bRRR... *do-do-do...*

(like a passing train) *c7"*

mf *mf* *sf* *pp* *f*

ba-na-na-na-do-no-no-din-din-din...

c5+

mf *mf*

din(x)din(x)din(x)... *don(x)don(x)don(x)...*

mf *mf* *pp* *mf* *mf* *pp*

bo-na-te-bo-na-te-bo-na... *di=di=di=di=di=* *bo-bo-de-de-de-de-de*

mf *mf*

næ-næ-næ... *be-ta-a-na-be-ta-a-na-be...*

mfpp *f* *pp* *pp* *f*

di-se-ja-ba-pa-pa-pa-o

* this glissando should take place within one 16th duration.

mf mfP mfP mf 2p 2p f mf
ba-da-bum-ba wa ganogoganogoganok-la bo

3 (stuttering) f mf sempre sub. mp
fæ-ni-sin dzen a-a-a-a-a-a a-wa-du-di-ba-la-di

4 (nasal) (norm.) gl. gl.
hæ hæ pi-nja-sno RRR...

* (pouting, slightly) (girl speech) c1.5" J=60
mp pau stin-da a

c2" (like a jet) f mf mfP
di n wa-da ba-do-di

6 (gasp) f
sub 2 hæ wa-da-ba-da-du-wa

*random pitches.

Tempo ♩=66

(no vib.) (static-nogliss) (norm.)

sfz *mf*

a ——— au ——— ha ——— ni — won-tu —

suddenly majestic

f *sub. 2* *mf* *f*

di — bōu — hn ——— a — ba — da — di — la — bo — hn ——— a —

accel. ——— à tempo

f *mf* *f* *mf* *mf* *f*

wa — ba — lo — ta — bu ——— I — ba ——— u — sin — dze —

SLOWER ♩=58

(stuttering) *f* *sub. 2* *mp* *f* *sub. 2* *f* *marc.* *(f)*

— a — a — a — a — a — a — wa — du — di — du — da — di — hn ——— a — ha — da — du —

(no vib.) (no vib.) (norm.)

mf *f* *ff*

ba — la — di — hn ——— a —

dolce

sub. 2 *mf* *mf* *f* *mf*

wi — ba — du — na — bu — wa — ba — i — au — ben — ten —

*exaggerate these diphthongs, pronounce them over the entire duration of their pitch.

(gasp)

mf ff mf sf sub mf

b-di-la ai-dont-wa-nen-ba-di

TEMPO I (♩=66) RUSH
CLIMAXIO - Schizophasia, etc.
(full voice)

(norm.)

mp f mf f

a u-wa-be-ta-a-na-si-ja

poco rit à tempo
(suddenly very nasal)

f mf f mf

a-ba-ta-wa-di-se-ja-phi-ba-phi-pi-nja-pa

(norm.) [euphorically] (like a jet) (norm.)

mf mf ff mf

ba-da-mbu-mpa-RRR...wa

(like a chant slightly nasal) (breathy and thin with no vibrato)

mf f

a-fi-sa-rin-ai-æ-m-BBB-ra

SLIGHTLY SLOWER ♩=60 (full voice) (dolce)

f mf ff f

di-ni-a-le-sen-so

* over-pronounce these syllables
★ French "r"

(sighing gasp) (dolce)

ven-do-ni træn-sen-tsen la-da-ma

(over-pronounce these syllables)

di du mba wa di ba di du wa tu

(nasal) -----> (norm.)

rush tempo (no vibrato) retard tempo slightly (piercing...)

i-a-fraen-sen-do-bi-ki-bi-ki

à tempo (♩=60) (gasp: no gliss.) (very high) clap

BBB... RRR... SSS... (no pitch)

c2" sigh

fa-do-a

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