

NOTE - PASSING - NOTE

BY

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0:10 0:20 0:40 1:00 1:30 2:00 2:30

LEFT SPEAKER

LEFT

CENTER

RIGHT

RIGHT SPEAKER

mf *ppp* *f* *mf* *mf* *ppp* *mf*

2:30 3:00 3:30 3:35 4:00 4:30 4:33 4:37 4:41 4:45

L.S.

M. LEFT

M. RIGHT

R.S.

4:45 5:00 5:05 5:10 5:20 5:30 6:00 6:30 7:00

L.S.

M.V.

R.S.

mf *ppp* *mf*

7:00 7:30 8:00 8:15 8:30 8:45 9:30

L.S.

M.V.

L.S.

9:30 10:00 10:30 11:00 11:15 11:30 11:45 12:00

L.S.

M.V.

L.S.

12:00 12:15 12:30 12:45 13:00 13:15 13:45 14:00 14:15

L.S.

M.V.

L.S.

ppp

ppp

Vocal range:



The top and bottom staves are written for two tracks of taped voice (top voice in left channel, bottom voice in right channel). The middle staves are for the third, live, voice, which plays off of and passes notes to the taped voices. Notes in the top staff of live voice correspond to the left channel, middle staff to the center, and bottom to the right channel. Where only two staves appear in the live voice, they correspond to the right and left channels. Straight lines indicate actual physical movement, keeping a steady pitch. Glissando lines also indicate movement, but singing a glissando. All pitch values are relative and notation for the middle voice is flexible - if something interesting starts to happen, go with it (within reason, and general style of this piece), finding beats and other sound phenomena that are interesting. Bar lines mark off clock time.