

Sonata - I. (multiple takes, a mirror image)

soprano & classical guitar

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Performance Instructions

Sonata - I. (multiple takes)

Miraculously, the clitoris
does not go silver and dead

like a dead machine
when abandoned.

Every morning, eggs, tea,
sausage, on the lace tablecloth.

Every morning the body
is buried in the snow.

Even so it is not totally clear
how it resurfaces. Even so

it is completely like an organ
through salt water.

The aisles of pickles
at Kroegers’.

The bakery full of colors.
The soups, the ice creams, the seals.

Like a water organ
playing salt and air

at once familiar and unwelcome,
this sensational interlude.

Soprano

↑ sing as high as possible.
should sound thin, and
squeaky. be sure that
words are still intelligible.

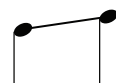
↓ sing as low as possible.
should sound rumbly.
be sure that words are
still intelligible.

⌵ used for consonants. no pitch.
also used to give directions such as
“caught” or “sniff.”

↑ half note

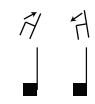
Classical Guitar- amplified


In beginning section, lightly tap the string with the metal slide. Both the notated pitch and the bi-tone should resonate. Be sure to mute the string after the initial attack to ensure the sustain lasts for as long as what is notated. When these pitches are accented, the metal slide should strike the wood of neck as well as the notated pitch.

 glissandi with metal
slide.

⌵ used to give directions such as
“caught,” “sniff,” “clear throat,” etc.

①
②
③
④
⑤
⑥
x
x
x
x
x
x
with hand, tap indicated
strings.

 rock back and forth in chair.
when accented, chair should
land back down on ground.

 tap the body of the guitar.

↓ detune string as low as possible
so that the string is still able to be
plucked, but slightly rattles against
the neck.

Ending Section

Where the voice mumbles in a low voice, things are no longer metered. This section should be very free and the musicians should cue each other. Both guitar and soprano should make use of accelerandos and ritardandos. To ensure that the soprano and guitarist are in time with each other, the guitarist may have add or subtract notes to what is notated.

Sonata - I. (multiple takes, a mirror image)

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$\text{♩} = 72$ exaggerate consonants
mp

Soprano Solo

mir - a - cu - lou - s - ly the cli - t - or-is

① 8va
lightly tap with metal slide
mp

4

Sop.

does not go sil - ver and d - ea - d li - ke a dead ma - ch

(8)

7

Breath

- ine when a-ban-doned e - ver - y

(8)

* mute string so that the duration of resonance pertains to the notated rhythm.

11

Sop. mor - nin - g egg - s tea sau - sage on la - ce t -

Gtr. (8)

14

Sop. a - ble c - loth e - ver - y mor - nin - g

Gtr. (8)

17

Sop. the bo - dy is b - ur - ie - d in

Gtr.

20

Sop. s - now e - ven so it is

Gtr. (8) ③

mp

23

Sop.

no - t t - o - t - a - ly clear now

Gtr.

25

Sop.

i - t re - s - ur - f - a - ces it

Gtr.

27

S. Solo

is com - ple - te - ly like an or -

Gtr.

29

S.

ga - n th - rough s - al - t wa - ter

Gtr.

32 *mp*

Sop.

th - e ais - le - s o - f p - i - ck - le - s _

Gtr.

①
②
③ 8va

35

Sop.

— a - t kroe-gers th - e b - a - k - er - y f -

Gtr.

(8)

38

Sop.

- ull o - f c - o - lor - s th - e s -

Gtr.

(8)

41

Sop.

ou - ps th - e i - ce c - re - ms th - e

Gtr.

(8)

* lay metal slide on its side and tap strings 1, 2, and 3 simultaneously.

44

Sop.

s - eal - s _____ li - ke a _____ wa -

Gtr.

(8)

p

49

Sop.

ter or - gan play - ing sal - t and air a - t on -

54

Sop.

- ce fa - mi - li - ar and un - wel - come thi - s

59

Sop.

sen - sa - tion - al in - ter - lude

Gtr.

sniff

mp

64 clear throat

metal slide ① ② ③

metal slide ① ② ③

sniff sniff caught

Gtr. *mf*

sul pont. ① ② ③ ④ ⑤ ⑥

69 *mp*

sniff *f*

sniff *mp*

ord. ① ② ③ ④ ⑤ ⑥ *mf*

gasp *f*

Gtr. *mp* *f* *mp* *f*

74

sniff *mf*

sigh *p*

Gtr. *p*

Gtr. *mf*

77

metal slide ④ *mf*

metal slide ④

Gtr. *mf*

Gtr. *f*

80

Sop. *mf* sniff

Gtr. *f* inhale exhale

Gtr. ① metal slide ② 8^{va} ③ *mf* *mp* *f* tune string ④

84

Sop. *p* pitch bend
dee_____

Gtr. clear throat ③ tune string *mf* *p*

87


Gtr. ① ② ③ ④ ⑤ ⑥ sul pont *f* sul pont 5 metal slide 8^{va} ⑤ tune string

91

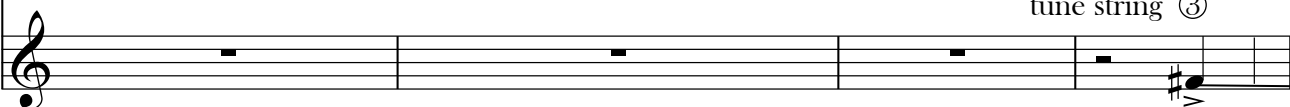
Sop. *mf* alter speed
in deep mumbly voice
it is completely like an organ through salt water
like a water organ the aisles of pickles familiar

Gtr. sigh shift stand *mp* 13" (mute with other hand) ③ ④ ① ② ⑤ ⑥ ord. *mp*

96 *pp*

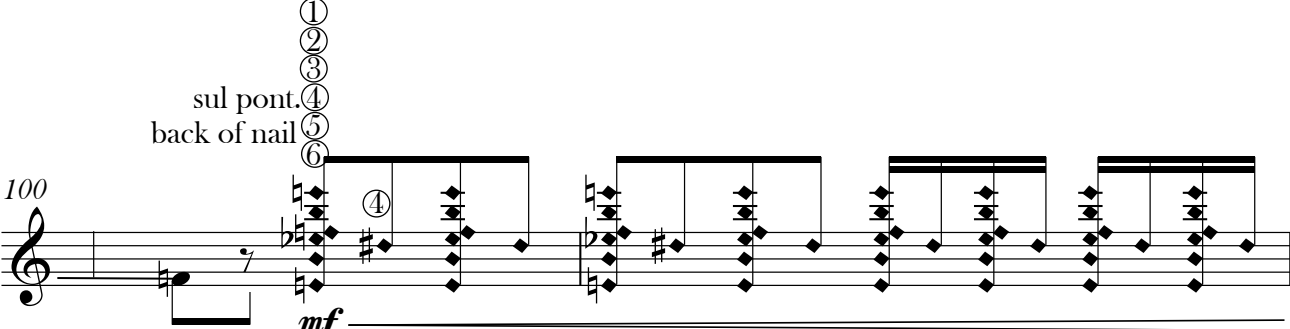
Sop. 

e - ver - y mor - nin - g the bo - dy

Gtr. 

tune string ③

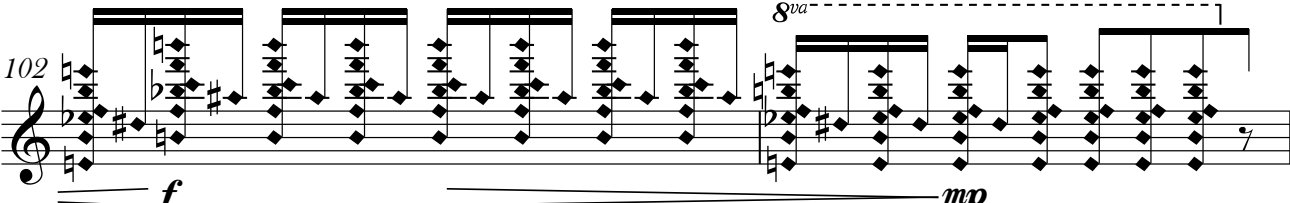
100

Gtr. 

①
②
③
④ sul pont.
⑤ back of nail
⑥

mf

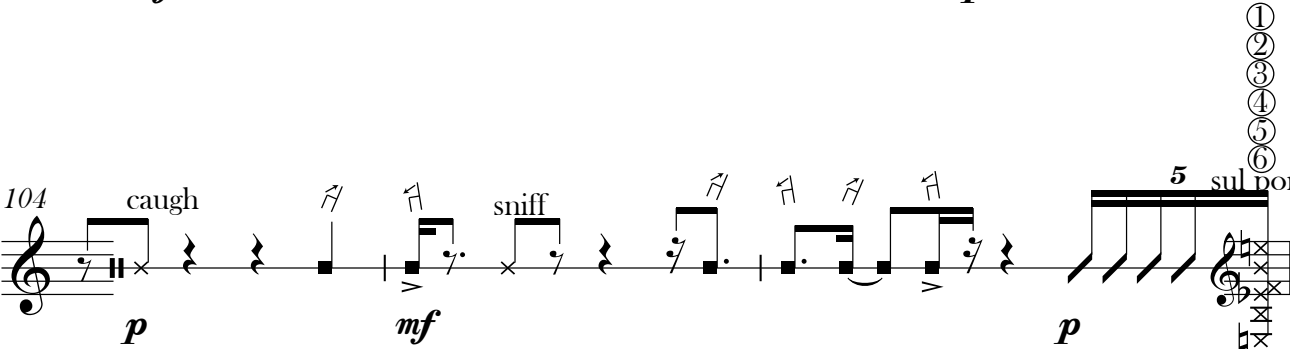
102

Gtr. 

f *mp*

8va


104

Gtr. 

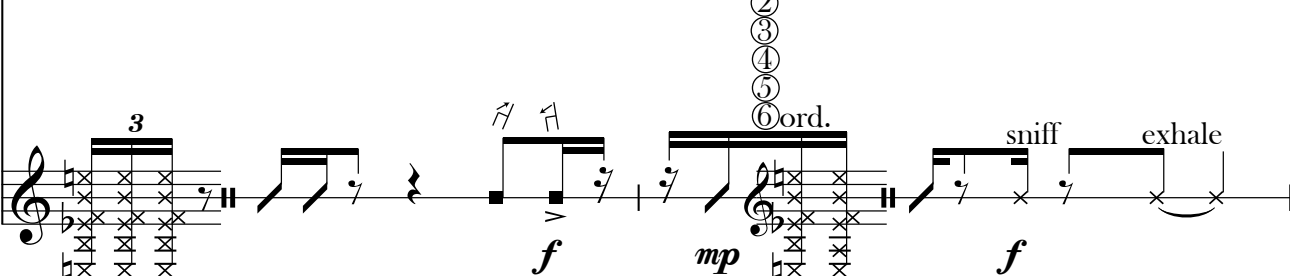
caught *p* *mf* sniff *p* 5 sul pont.

①
②
③
④
⑤
⑥

107

Sop. 

mf caught

Gtr. 

3 *f* *mp* *f*

①
②
③
④
⑤
⑥ Ord.

sniff exhale

109 *pp*

Sop. how i - t re - s - ur - f - a

Gtr. *f* *mp* clear throat tune string

111 *mf* in deep mumbly voice alter speed

Sop. like a dead machine when abandoned the clitoris resurfaces like a a a a water organ at once familiar and unwelcome

Gtr. *p* 3" silence tune string *add lib. (with tip of nail)

Gtr.

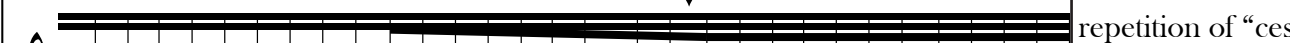
Sop. *f* silver and dead [x6]

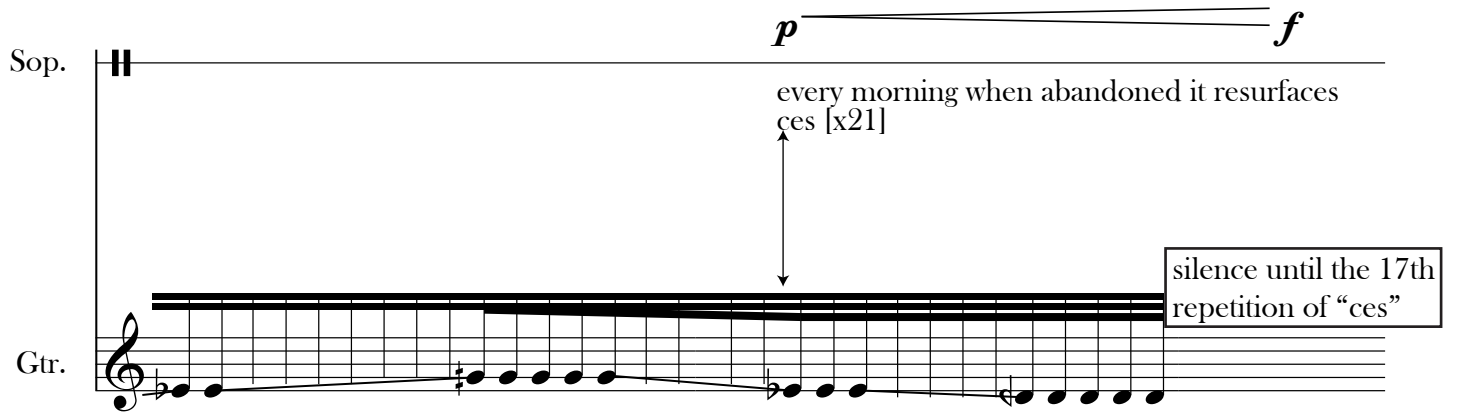
Gtr. *f* 2 3

cue guitar on 17th repetition

Sop. **||** *p* ————— *f*

every morning when abandoned it resurfaces
ces [x21]

Gtr.  silence until the 17th repetition of "ces"



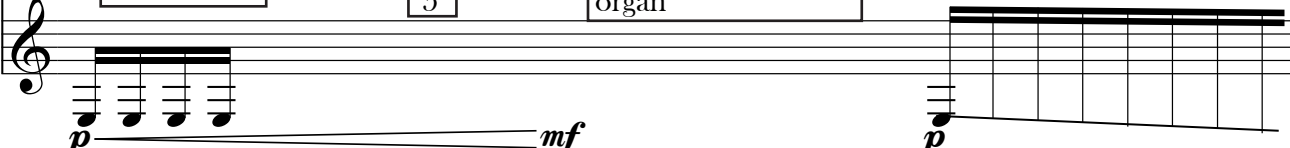
cue guitar on 30th repetition

Sop. **||** *mf* ————— *p* ————— *f*

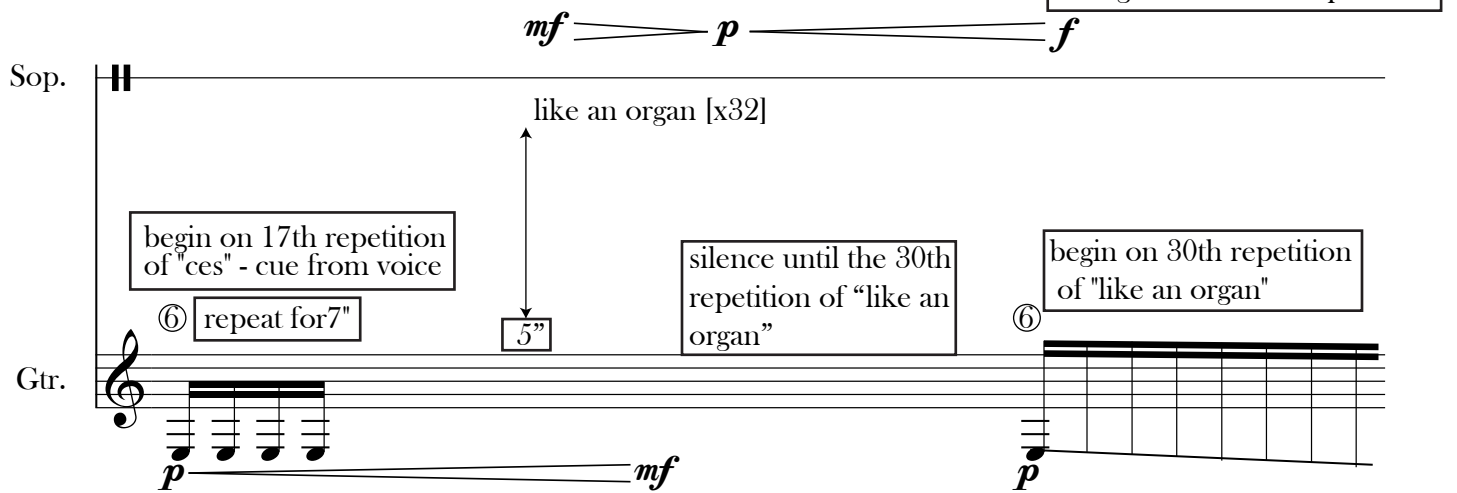
like an organ [x32]

begin on 17th repetition of "ces" - cue from voice

begin on 30th repetition of "like an organ"

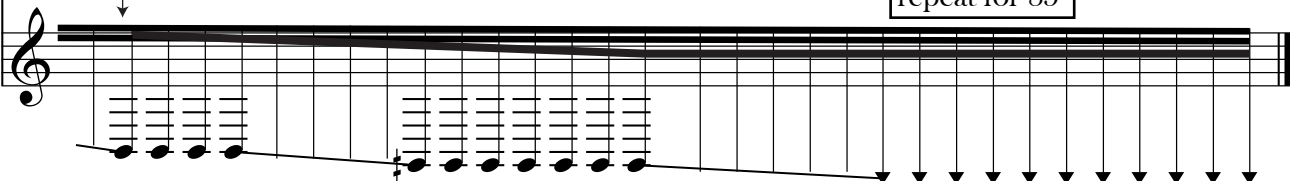
Gtr.  *p* ————— *mf* ————— *p*

⑥ repeat for 7" 5" ⑥



Sop. *mf* ————— *p* **||**

sensational interlude lude [x7]
sensational lude [x9]
interlude lude [x19]

Gtr.  repeat for 35"

