



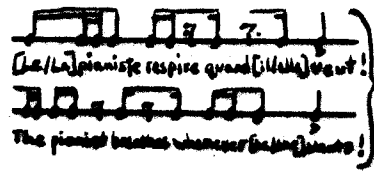
Performance notes

For everyone

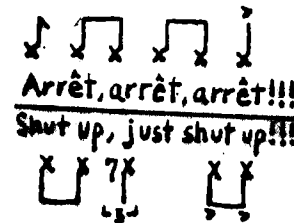
Regarding text recitation

This piece may be performed in English or French. The English text is preceded by  , and the French,  . The gender of the words ("le" vs. "la", "il" vs. "elle", "he" vs. "she") will be chosen based on the gender of the pianist.

On two occasions, the delivery of the text is specified with notated rhythms. These two occasions are on the 1st system of the 1st page (part V),





, and the last system of the 6th page (the pianist),

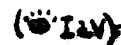


General gestural directions

 = turn head quickly



 = look to whatever the eye is followed with (examples follow).

 = look at pianist

 = look at the wind instrumentalists

 = look at the ground directly in front of your feet

 or  = any arrow in parentheses is to remind the performer of an action that has already begun, and to continue it.


 or  = any X is to indicate the end of an action that has been previously employed.


↑, ↓ = Throughout the score, arrows up and down refer to breathing. As a general principle, inhales are arrows pointing up, and exhales arrows pointing down.


↑ = short inhale

↓ = short exhale


↱ = also short inhale, but should be contextualized with its exhale counterpart.

 = awkward fluctuation of inhales and exhales, ended with a longer, fuller exhale.

(AAAT) = similar to , but with sharper shifts between inhales and exhales.

 = longer inhale (duration is always specified in score).

 = long exhale

 = notates an inhale / exhale (depending on direction of the arrow), with redrawn arrows within the line functioning as a struggle, an unnaturally forced extension of what would have otherwise been a normal inhale/exhale.

(PVRAP) = "plus vite que possible", or "faster than possible." To not actually breathe in and out as fast as possible, but to give the impression that you are being instructed to breathe faster than your physical capability. (Don't pass out!)

Other details / clarifications



= One occasion where arrows upward and downward do NOT refer to breathing. It appears on pages 2 and 6 in the piano part, and refers the changing orientation the staff lines.



= The other occasion where an arrow does NOT refer to breathing.



= Put both hands on forehead.



= Turn page quickly!/turn page slowly. The page turn is meant as a theatrical action in itself. When marked "vitemento," the page is to be turned in distress; When marked "lento," as aurally and visually imperceptible as possible.



= On certain occasions, a timer will indicate that a section is to be coordinated in seconds. A stopwatch is not required in live Performance however.



, etc. - These letters do NOT indicate rehearsal numbers, but rather the patterns in the piano part that are repeated.

Please consult the "For wind instrumentalists" or "For pianist" sections, for instrument-specific symbols.

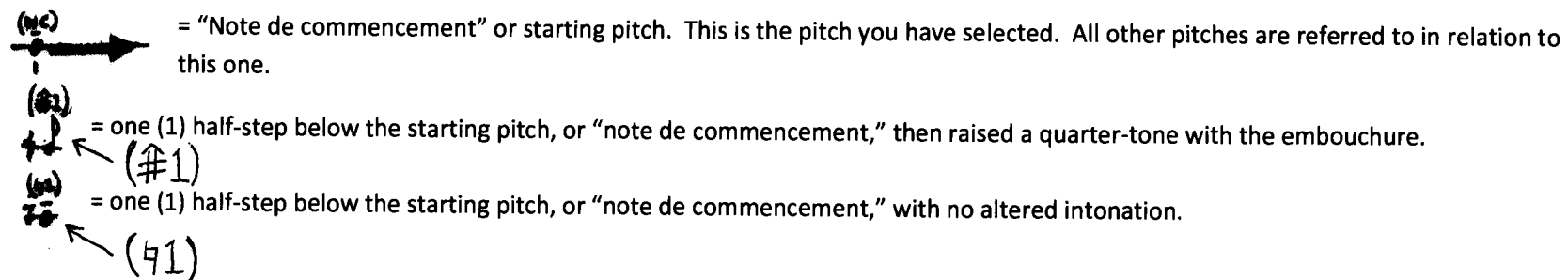
For wind instrumentalists

Selecting pitches

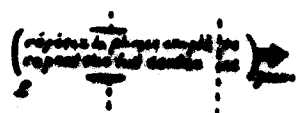
You are responsible, as an ensemble, for choosing your starting pitches (notated in the score as "NC"). Here are the rules/guidelines for selecting your collective five-note chord.

- All pitches must be in the upper register of the instrument (or seemingly upper register to a lay-listener), and must be sufficiently high to theatrically convey a struggle of endurance of the embouchure and breath support.
- There must be a Perfect 4th interval between part I and III.
- There must be a Perfect 4th interval somewhere between parts II, III and V.
- There must be at least two (2) minor 2nd/minor 9th intervals between any of the five parts.
- There may NOT be any octaves between any of the five parts.
- The smaller the distance between the highest and lowest pitches, the better.
- The general "feeling" from the chord can be one of the three: *intense*, *mysterious*, or *sparkly*.

Notation for pitches



Other details



= to repeat in unison, the sentence "the pianist breathes whenever he/she wants." (Or for la version française, "le/la pianiste respire quand il/elle veut.") The crescendo should break immediately after full statement of the sentence.



= Appears once, in 1st system of page 5 (part III). Player III is to circular breath, playing the given note. If Player III cannot circular breath, substitute with a long sustained note, with an occasionally fluctuating embouchure.

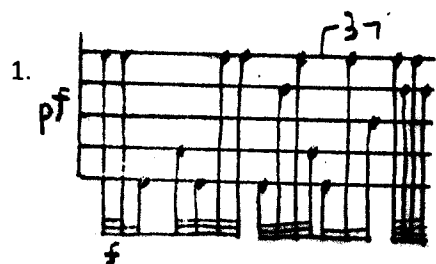


= close eyes. Appears only in last system of 6th page.

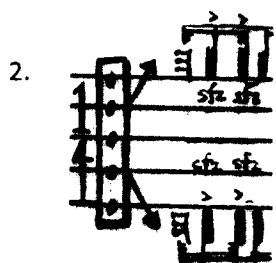
For pianist

Interpretation of staves

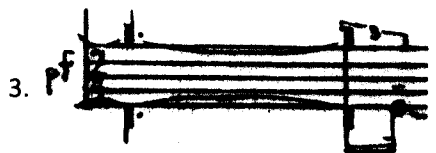
For the piano part, that is, notes written to be played on the piano itself, there are six (6) different orientations that appear.



1. - First appears on 2nd system of 1st page. The lines represents the starting pitches (or "note de commencement", or "NC" for short) of each of the five wind parts. The top line is the NC of part I, and it progresses in numerical order down to the bottom line, which is the NC of part V. The pitches you play depends entirely on what the wind players choose as starting pitches.

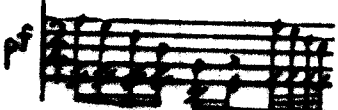


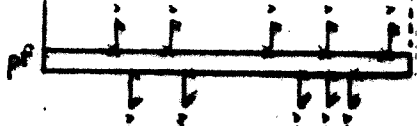
2. - First appears on 3rd system of 2nd page. All five pitches are to be played by both hands, at the extreme high and extreme low registers of the piano. The 5 pitches should be arranged to fit within the range of an octave (even if the range of the chord in the winds is not within an octave). The arrangements may be different between the two hands.

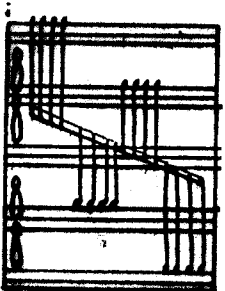



3. - Appears on 1st system of 3rd page. Represents the same layout as No. 2 (the previously listed

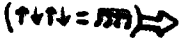

configuration), transitioning back to the initial layout of No. 1.

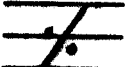
4.  - First appears on 3rd system of 3rd page. Similar to No. 3, but with adding one semitone below each NC on the space below each line. (a key is provided at the passage to clearly label each pitch).

5.  - First appears on 2nd system of 6th page. Indicates slaps of the keyboard lid. The placement of the slaps changes depending on the language. (top line = French, bottom line = English)

6.  - First appears on 2nd system of 6th page. Represents the same pitches of all five wind parts used from mm. 16 to 53. The boxed-in pitches are to be gradually added to the texture. (e.g. )

Other details

 = Found on 1st system of Page 1. To repeat given breathing pattern, as fast as possible, as a sixteenth-note figure, until reaching . When this figuration appears again in the 2nd system of page 1, it is to be in meter with [quarter note] = ca. 40.

 = to repeat the previous passage

Ⓐ, Ⓑ, etc. = labeling system for each passage.