

# TTC #12

for Treble Choir

a realization in sound of Tao Te Ching poem 12

by

John Howell Morrison

# Performance notes and instructions

## General notes:

Groups A, B, and C each comprise one-sixth the total number of singers, while Group D comprises half.

All vowel sounds come from the words in which they appear.

Solid lines extending from letter groups indicate a continuation of their vowel or consonant sound.

Dashed lines indicate transitions from one sound to another.

A letter in parentheses hardly gets a full pronunciation: it is more a flavor of the preceding sound than a sound to be emphasized on its own.

A letter in brackets is not to be sounded at all. It is present simply to give the letters which follow their context in a word (see *[s]ounds*, mm. 13-16.)

Specific instructions for the spoken parts described below, master copies of which are provided at the end of the score, should be photocopied, cut out and distributed to singers, who may tape them into the upper margin of their score.

## About the spoken parts:

### Tastes

The “x” represents that little tasting / smacking sound we all make. Each person should do the sound in the pacing suggested by the placement of the x series in the box. (Closer together means faster.) One should go at one’s own pace, at a natural speed, with no attempt to move together with others doing the same part.

When one has completed the rhythm as indicated above the box containing it in each part, take a breath and move on to the “mm” sound. Dashed lines are used to extend the smacking sound when a gradual transfer from it to the “mm” sound will occur in the ensemble.

The “mm” sound is the good taste / satisfied sound, however one does it naturally, at a comfortable volume for each individual. Make the sound during the time represented by a solid line extension, settling by the end to a lower voice range (more a hum by then than the “good taste” sound.)

### Thoughts

From measure 25 through 31, the groups of statements will be separately cued. In each case, there is a leader, whose statement will be the first in his/her group. Others have specific instructions on the paper carrying the statement itself about when to start, how many times to execute the statement, and how long to pause between statements. The general instruction to all followers is to calmly finish the “mm” sound, take a breath, and begin. Therefore a dashed line shows the gradual end of the “mm” sound in each part after the statement cue in that part. The total duration consumed by each statement has been figured to allow most statements to complete before the next event in their part, with some intended to overlap slightly with that next event. Where overlap occurs, singers should join in the next event by enunciating the word sung from its beginning. Staggered starts to those words is much desired.

### Desires

In measures 31 through 33, only certain members of each group participate in these more melodies statements. Each person has specific directions to follow. There is always one leader, whose delivery of the text the others listen for and respond to. These groups should generally be complete in time to sing the next item, but overlapping with the singing which follows should not be considered a problem. Those joining in to sing words already underway should start from the beginning of a word at its notated beginning. Rests in parts clearly indicate the location of cues for each text group.

for the Newton All-City Honors Chorus Treble Singers

# TTC #12

John Howell Morrison

*♩* = 60

Group A *p* R — e — — — — — d *p* re — — — — —

Group B *p* Ye — — — — — ll — — — — — o — — — — — (w)

Group C *p* O — — — — — r — — — — — a — — — — —

Group D

Piano *8va* (l.v.) *f* *f*

*And. sempre* →

Bass Drum

8

13

A  
— d r — e — d

B  
ye — ll — o — — — — — (w)

C  
long, gradual change to "nge" *ppp* *mp*  
— — — — — (n) nge blue — — — — —

D  
*p* *mp* gradual change to "nd" *mp sempre*  
Co — l — o — r — s bl — i — — — — — (n) d Sou —

8

13

Pno. *mp* (l.v.) *mf* *mf*

B. Dr. ||

14

A *p* *ff*  
[s]ou\* nds

B *pp* *f*  
[s]ou\* nds

C *pp* *mf* *fff*  
[s]ou\* nds

D *mp*  
nds dea - fe n

Pno. *ff* *f sempre*  
8va-  
Ped.

B. Dr. *p mp mf mp p pp p mf ff fff*

\* Don't sing the "s", it's provided in brackets so that one knows how to pronounce the "ou" in "sounds".

21

solo, exclaimed

Hot!

one time\*

mm

25

"I" group ~

B

two times\*

mm

C

solo, exclaimed

Wow!

three times\*

mm

D

*mf*

*mp*

Tastes

du

Il

mm†

21

(8va)

15<sup>ma</sup>

(l.v.)

25

Pno.

*p*

*mp*

(Ped.) →

\* The X represents that little smacking / tasting sound we all make. Do it in the pacing suggested by the placement of the X series in the box. (Closer together means faster.) One should go at one's own pace, at a natural speed, with no attempt to move together with others doing the same part. When you have completed the rhythm as indicated above the box containing it in your part, take a breath and move on to the "mm" sound. The "mm" sound is the good taste / satisfied sound, however one does it naturally, at a comfortable volume for each individual. Make the sound during the time represented by a solid line extension, settling by the end to a lower voice range (more a hum by then than the "good taste" sound.) The dashed line shows that you may finish earlier or later than others doing the same part.

† When you stop to take a breath and reenter, reenter with the "mm" sound.

29

A *mp* "want" group

B "me/mine" group *pp*

C "he/she/they" group

D *mf* Thoughts drive you ma ——— d

Pno. *mf* *f* *f* *mf* *mp*

(*Lead.*) → *mf*

29

\* A leader will be cued to start each group. All others should calmly finish the “mm” sound (not all together!), take a breath, and begin following the instructions on the paper carrying the statement itself. Most repetitions will end before the note to be sung afterwards. Some will not, and this is very good: in that case, take a calm breath and join by singing your part from the very beginning of the word. (The duration of the note you sing will be shorter than notated if this is the case.) Dashed lines show where this is likely to happen.

B. Dr. *pp*

31 37 slightly faster

A Oh, Mom.\* *mp* *mf*

B Please!\* *p* *mp* *mf*

C *p* Why not, Daddy?\* *mp* *mf*

D Why not?\* *mf* *p* *mf*

De - sire shrinks the heart ——— Pay ——— at - ten-tion. ———

31 37 slightly faster

Pno. *mf* *f* *mf mp* *mf sempre*

B. Dr. *mf* *p* *mf* *p* *p*

\* A leader begins each group. Not everyone will participate in this technique. Imitate the leader according to instructions provided.

47

A *> n mp* closed "e"  
 in - side. Se - cure l - o - ve. Re - lea

B *> n mp* closed "e"  
 in - side wa - r - m - th, kind-ness, lo - ve. Re - lea

C *> n mp*  
 in - side sup - port, food, shel-ter, kind-ness, lo - ve. Re - lea se

D *> n mp* things\* - - - closed "e"  
 Trust in - side. Se - cure l - o - ve. Re - lea

Pno. *mp*

B. Dr. (Ped.)

\* Half of Group D sings, half one-by-one begin muttering and whispering "things".  
 Please see instruction sheet for more details.

54

A *very slowly open "e"*  
 se Open hea ——— r—t †

B *slowly open "e"*  
 se things go *n* Open hea ——— r—t †

C things come Open hea ——— r—t †

D *very slowly open "e"* X  
 se\* Open hea ——— r—t †

54

Pno. *8va*  
 48 *dim.* *poco* *a* *poco* *a* *pppp* *mp* *p* *ppp*

(Ped.) → (Ped.) ^

B. Dr. (l.v.)  
*p*

\* Gently release "s" to breath sound.  
 † Gently release "t" into light, airy sound.