

only that there's a secret

by Ted Moore

for amplified vocal quartet and video

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shhhh.

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Commissioned by The Walden School

Composed for Quince Contemporary Vocal Ensemble

Summer 2016

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Tech set-up:

- Each of the vocalists will be on stage with a microphone. Each of the microphones will route to one of four speakers in the corners of the room. Vocal part one → front left, vocal part two → front right, vocal part three → back left, vocal part four → back right.
- The amplification scheme is for spatialization, but also to take these quiet sounds of the mouth and amplify them in order to bring them strangely close to the audience. When creating unvoiced sounds, get nice and close to the microphones, when singing voiced tones, pull back enough to avoid overamplification.
- The video should be projected as large as possible on the proscenium stage.

Score Key:

- Timings in score indicate times in the video. None of the sonic events need to be precisely synchronized with the video. Rehearsing to be able to be within 1-2 seconds is precise enough.
- All sounds up until measure 45 are unvoiced. No vocal folds vibrate until measure 45.
- In first section, use fricatives (or unvoiced sounds) indicated. Gradually transition between fricative sounds when indicated.
 - **f**: “f” fricative
 - **sh**: “sh” fricative
 - **ha**: breath out with “ah” vowel
 - **he**: breath out with “ee” vowel
 - **a.wh.**: “airy whistle”: whistle with as much “airiness” as possible by pulling the tongue back in the mouth, but still creating an airy pitch. Use any pitch.
- In the second section (beginning at measure 25), all of the sounds are still unvoiced.
 - Fricatives from section 1 still apply. When connected with an arrow, move gradually between them, otherwise move abruptly with the rhythm.
 - **t**: “t” sound by putting tongue to top of mouth, pulling it off and letting a burst of air through.
 - **p**: popping sound made by pulling lips between teeth and then exploding them outward while opening the jaw.
 - **k**: “k” sound by touching the back of the tongue to the top of the mouth, pulling it down, and letting a burst of air through.
 - **b**: biting down so the teeth make a short click. Form an “ee” vowel with the lips for maximum resonance.
 - **f.f.w.**: “false fast whisper”: out of time and as fast as possible, whisper the faux latin (from “lorem ipsum”) that is typed underneath that “f.f.w.” symbol. Don’t worry about getting through all the text, just use up the full duration indicated. If the text provided doesn’t take enough time, repeat the text until it does.
 - **wh.**: whistle any pitch. If there is a like going up from the notehead make the pitch quickly sweep upward.

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♩ = 60

always a gradual transition between fricatives

Ted Moore

0:00

n \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n*

f \rightarrow sh sh (sim.) ha

n \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n*

sh \rightarrow ha ha (sim.) he

n \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n*

ha \rightarrow he he (sim.) a.wh.

n \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n*

a.wh. \rightarrow f f (sim.) sh

9 *n* \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n* \leftarrow *mf* \rightarrow *n* \leftarrow *mf* \rightarrow *n*

f sh ha he ha he sh

n \leftarrow *mf* \rightarrow *n* *p* \leftarrow *mf* \rightarrow *p* \leftarrow *mf* \rightarrow *p*

sh ha he a.wh. f sh

n \leftarrow *mf* \rightarrow *n* *p* \leftarrow *mf* \rightarrow *p*

a.wh. f sh ha he

n \leftarrow *mf* \rightarrow *n* *n* \leftarrow *mf* \rightarrow *n* \leftarrow *mf* \rightarrow *n*

ha a.wh. f sh a.wh. f

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1:33

18 *mf* *n* *ff* *f mp* *f*

ha he *continue improvising similar swells with fricatives* *gradual increase in register* t f b t k

p *mf* *p* *ff* *f* *mf*

ha he *continue improvising similar swells with fricatives* *gradual increase in register* t p b t k p b

mf *p* *ff* *f* *mp* *f*

a.wh. *continue improvising similar swells with fricatives* *gradual increase in register* t b f

n *mf* *n* *ff* *f* *p*

a.wh. *continue improvising similar swells with fricatives* *gradual increase in register* t k b f

articulation sim. throughout

26 *mf* *f* *p* *mf* *f* *mf* *f* *fp*

p b f.f.w. b b b b f wh. t k t k f.f.w. f.f.w. p s cheek
Integer pretium ligula ut penatibus dis parturient et magnis montes

mf *p* *f* *p* *mf* *f* *mf* *p* *fp*

f.f.w. b f b b b b f s ha wh. cheek t k f.f.w. s he p he
Donec efficitur nunc bibendum sociis natoque

p *mf* *f* *mp* *mf* *mp* *f* *mf* *mp* *f* *fp*

f.f.w. t k b b b b sh wh. s cheek t t k f.f.w. ha s p s cheek
gravida ante a, pretium elit condimentum aliquam *cheek gesture sim.*

f *mf* *f* *fp*

k t b b b b wh. cheek sh k sh ha f.f.w. p s
in faucibus orci luctus

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31 *p* *f* *mf* *mp* *mf* *p* *f*

ha p p p p p f.f.w. t k t k t k t k t k sh → a.wh. p b b
nascetur ridiculus mus

f *mf* *f* *mp*

p p p p p p he → f f.f.w. f.f.w. Etiam imperdiet congue urna eu consequat.
nisi non, Proin est lorem, fringilla sed accumsan vitae
posuere rutrum

f *mf* *f* *mp* *mf*

p p p p p p cheek cheek f vowel: oo → i t k t k t k t k t k t k t k t k f a.wh.

f *mp* *f* *f* *mp* *f*

→ ha p p p p p p he → f f.f.w. sh → a.wh. vowel: oo → ee
et ultrices posuere cubilia Curae t k t k t k t k t k t k t k t k

34 *fp* *f* *mf* *f* *fp* *f* *fp*

f s → ha cheek f.f.w. t p b sh → ha → he →
Integer nunc sapien

vowel: ee → oo

f *mf* *f* *fp* *f* *fp* *f*

t k t k t k t k t k t k t k t k t k t k t k t k t k t k t k t k t k p b b f s → ha cheek f.f.w. f.f.w. f.f.w.
porta vel dui. Ut rhoncus id velit eu suscipit.

f *fp* *f* *f* *p* *f*

p b b f s → ha cheek f.f.w. a pretium lectus auctor molestie hendrerit. Vestibulum ante ipsum primis t p

f *fp* *f* *fp*

f.f.w. Ut sit amet erat ultrices, fermentum augue at, tristique metus. Proin iaculis sed lectus porta cursus. p b b f s → ha cheek t p b sh ha

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2:41 *free and out of time*
19"

37 **ff** *a.wh.* p p p p p p p p *wh. whistle any pitch* *p* *pitch slightly up* **ff** *improvise similar gestures and phrases* **mf** *use both hands to flick both cheeks improvise rhythm improvise with different vowels keep a medium to high density of flicks*

ff *t p b p p p p p p p p* *wh. whistle any pitch* *p* *pitch slightly up* **ff** *improvise similar gestures and phrases* *mp* *cheek gesture sim.* **mf** *use both hands to flick both cheeks improvise rhythm improvise with different vowels keep a medium to high density of flicks*

fp < **ff** *b sh p p p p p p p p* *wh. whistle any pitch* *p* *pitch slightly down* **ff** *improvise similar gestures and phrases* *mp* *cheek gesture sim.* **mf** *use both hands to flick both cheeks improvise rhythm improvise with different vowels keep a medium to high density of flicks*

ff *he p p p p p p p p* *wh. whistle any pitch* *p* *pitch slightly up* *mp* *cheek gesture sim.* **mf** *use both hands to flick both cheeks improvise rhythm improvise with different vowels keep a medium to high density of flicks*

43 **3:00** **3:18** *silence*

take 18 seconds to decrescendo and decrease the frequency of the flicks to silence

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take 18 seconds to decrescendo and decrease the frequency of the flicks to silence

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♩ = 60

4:08

45

n *mf* *n* *n*

(hum) (hum)

n *mf*

(hum)

n *mf* *n* *n* *mf*

(hum) (hum)

n *mf* *n* *n*

(hum) (hum)

54

f *ff* *f*

always a gradual transition between vowels

ah ah → ee ee (*sim.*) oh

f *ff* *f*

ah ee → oh oh (*sim.*) oo

f *ff* *f*

ah ah → oo oo (*sim.*) ah

f *ff* *f*

ah ee → oo ah (*sim.*) ee

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63

mf

oo oo ah ee oh oh oo ah ee oh

mf

ah ah ee oh oo oo ah ee oh oo

mf

ee ee oh oo ah ah ee oh oo ah

mf

oh oh oo ah ee ee oh oo ah ee

increase the number of changes per note, start to get a little wacky with vowel sounds and changes

70

continue improvising with changing these vowels

mp

continue improvising with changing these vowels

mp

continue improvising with changing these vowels

mp

continue improvising with changing these vowels

mp

continue improvising with changing these vowels

increase the number of changes per note, start to get a little wacky with vowel sounds and changes

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increase the number of changes per note, start to get a little wacky with vowel sounds and changes

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79

lots of random changes in vowel per note
use all sorts of weird resonances

return to using specified vowels

ff **f**

oh ee

lots of random changes in vowel per note
use all sorts of weird resonances

return to using specified vowels

ff **f**

oh ee

lots of random changes in vowel per note
use all sorts of weird resonances

return to using specified vowels

ff **f**

oh ee

lots of random changes in vowel per note
use all sorts of weird resonances

return to using specified vowels

ff **f**

oh ee

89

mf **mp**

ah oo

mf **mp**

ah oo

mf **mp**





ah oo

mf **mp**

ah oo

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97

7:35	<i>free and out of time</i>	7:50	8:00
<i>p</i>	<i>breathe calmly and naturally</i>	 <i>coming out of the breathing, suck in and crescendo</i>	<i>ff</i> <i>cut off abruptly</i>
<i>p</i>	<i>breathe calmly and naturally</i>	 <i>coming out of the breathing, suck in and crescendo</i>	<i>ff</i> <i>cut off abruptly</i>
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<i>p</i>	<i>breathe calmly and naturally</i>	 <i>coming out of the breathing, suck in and crescendo</i>	<i>ff</i> <i>cut off abruptly</i>