

GOD OURSELVES

~ SONG FOR SOPRANO, PIANO, AND TAPE ~

MUSIC BY:
JORDAN ALEXANDER KEY

TEXT BY:
KAREN GARRY

© 2016

when god was co-opted

by: Karen Garry (2016)

when god was co-opted
re written
war begotten
our spirits
lost a little bit of themselves

that little flirty twinkle
that prancy prissy sprinkle
of colour and jest
life made with quest
for a higher form of earthly pleasure

if I am you and you are me
and dance around us is all that can be

if every scurrying critter
and every flying winged creature
I see
has within it every blade of grass or
trunk of old growth new growth
re growth
tree
then
every drop of water
every rush of wave
every laughing otter
every heron's wade
holds a little of me
inside it
so maybe

before
god was co opted
re written
war begotten
god ourselves
was gay.

Performance Notes

Soprano: (B-flat 3 to B-flat 5)

- Vocal Techniques:
 1. Microtonal Mordent: This is merely a dramatic vocal inflection, adding a brief upper neighbor tone to the given note at one-quarter sharp
 2. Monteverdi Trill: A percussive effect, the singer repeats the same tone very fast with no change in pitch.
 3. Emphasized Shadow Vowel: Notated with a slashed note-head with only consonants below it in quotation marks, the singer over emphasizes the consonant close at the end of a work. For example, the word “sound” would be performed as “soun-duh”. Duration of this effect is negligible as the sound is unable to be clearly elongated.
 4. Sprechstimme: Notated as is traditional and performed as is traditional.
- Percussive Techniques:
 5. Percussive Strike: Strike the metal beams inside the body of the piano. Within most pianos there are at least three beams, if not four or five. The three beams closest to the side of the piano on which the singer performs are the one’s to be used. These beams should be struck on their corner or side (whichever is more resonant) with any manner of dense metallic beater.
 6. Percussive Rumble: Lightly strike the lowest cluster of stings inside the piano with the hand to create a gentle rumble.
 7. String Pluck: The plucking of the string should be executed with a firm pick or a finger nail. The pitch should be sustained by the pianist.

1. Microtonal Mordent 2. Monteverdi Trill 3. Shadow Vowel 4. Sprechstimme

Soprano

(beam length)
long med. short

5. Percussive Strike 6. Percussive Rumble 7. String Pluck

8vb

Pianist:

1. Pluck string at indicated pitch with a pick or finger nail or firm pick
2. Silently depress indicated keys with the right hand and secure with the sostenuto pedal. This technique is used in conjunction with technique 6
3. This technique is a combination of two. First, a random cluster of moderately low strings which are wrapped in copper are scraped with the nails of the left hand. This scrape should be a quick stroke downwards along the strings towards the pianist. Following this, the pianist will strike the lowest cluster of stings with the left hand.
4. Play the harmonics of the indicated string by stopping the string with the right hand and playing the key for the string with the left hand. A variety of mostly indeterminate harmonics will be played by running the finger of the right hand along the string starting one inch above the dampers and smoothly moving to approximately 12 inches above the dampers. This should produce the 5th partial (P8+P8+M3) at 1 inch and the 9th partial (P8+P8+P8+M3) at 12 inches. The indicated rhythms should be played approximately while the finger of the right hand moves smoothly and constantly between nodes.
5. The tape technique first involves the pianist securing two to three feet of magnetic tape (like that found in cassette tapes) to the indicated string. While depressing the sustain pedal, the pianist will hold the tape firmly at the loose end with their right hand. Keeping the tape taught with the right hand, the left hand will grasp the tape firmly between the middle joint of the index finger and the thumb and stroke the tape with a smooth up and down motion. This should sound like a sitar. The lowest D and B-flat string are those which require tape.
6. Strumming Techniques:
 - a. Once the indicated keys have been silently depressed, the first strumming technique should target not only those keys no longer dampened but also the dampened orbiting strings. The strumming should be done gently at a moderately fast rate with the pads of the fingers on the left hand rather than its nails or a pick. If the pianist finds that there is a metal beam that makes this technique problematic to perform, they may re-voice the given pitched to a more reasonable grouping within a range where there is not a beam. This should sound like an autoharp. Randomly add accented hands slaps while strumming, but do not damped strings with slap.
 - b. The singular high glissando is performed with a back stroke of the right hand on the upper strings, which do not have dampeners. Use the nails of the fingers in this back stroke. Only execute strokes from low to high. However, specific pitches do not matter. This is done while the left hand is occupied with technique 6a.

The image shows musical notation for a piano, consisting of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature has two sharps (F# and C#). The notation is divided into six numbered sections:

- 1. String Pizz.**: A single eighth note in the treble clef.
- 2. Silently Depress Keys**: A single eighth note in the treble clef.
- 3. Thunder**: A single eighth note in the bass clef.
- 4. Harmonics**: A single eighth note in the bass clef.
- 5. Magnetic Tape**: A single eighth note in the bass clef.
- 6a. . Autoharp**: A series of notes in the bass clef with a 'gliss.' label and arrows indicating a sliding motion.
- 6b. . High Strum**: A series of notes in the bass clef with a 'gliss.' label and arrows indicating a sliding motion.

Additional annotations include 'on tape' in the treble clef and a double bar line at the end of the piece.

"GOD OURSELVES"

HAZY AND DREAM-LIKE (♩ = 50)

MUSIC: JORDAN ALEXANDER KEY

TEXT: KAREN GARRY

AUDIO "WHEN GOD WAS CO-OPTED, REWRITTEN, WAR BEGOTTEN"

AUDIO "WHEN GOD WAS CO-OPTED" CONT.

SOPRANO

WHEN GOD WAS CO-OPTED... 5" ||: 11" x 2 ||: 5/4

HAZY AND DREAM-LIKE (♩ = 50)

WHEN GOD WAS CO-OPTED... 5" ||: 11" x 2 ||: 5/4

PIANO

WHEN GOD WAS CO-OPTED... 5" ||: 11" x 2 ||: 5/4

WHEN GOD WAS CO-OPTED... 5" ||: 11" x 2 ||: 5/4

PLAY FREELY, BUT WITH A GENERAL RHYTHMIC CONTOUR

3

3

p *mf* *p*

PLAY MOVING BETWEEN 5TH & 9TH PARTIAL
(STOP STRING C. 1IN. INCH ABOVE DAMPERS AND MOVE TO C. 12IN.)
PED.

FRENCH TEXT BEGINS C. 27"

S.

3

5/4

8^{va}.....

pp *mp*

PNO.

5/4

5/4

5/4

PED. AD LIB.

8^{vb}.....

p *mf*

ARABIC TEXT BEGINS
c. 50"

c. 40"

NO VIBRATO, LONTANO

NO VIB. → VIB.

p *pp* *mp* *mf*

5

S

OO

AH

mp LONG BEAM

SHORT BEAM

PLAY WITH METALIC STICK LIGHTLY ON CORNER OF THE METAL BEAMS INSIDE PIANO

(8)

PNO.

mp *p* *p* *pp*

(8)...

8^{vb} *p*

8^{vb} *pp*

c. 0'52"

FREELY, MOLTO ESPRESSIVO

8

f

5

S

WHEN

GOD

MEDIUM BEAM

FREELY AND EXPRESSIVE (PIANO DOES NOT NEED TO BE SYNCED WITH VOICE)

PNO.

sim.

3

3

TO TAPE

*ON TAPE

mf

Ped. UNTIL REHEARSAL 1

*HOLD TAPE FIRMLY AT LOOSE END WITH THE RIGHT HAND AND WITH THE LEFT HAND, GRASP FIRMLY BETWEEN THE MIDDLE JOINT OF THE INDEX FINGER AND THE THUMB. STROKE TAPE USING FINGERS OF THE LEFT HAND. MAINTAIN SMOOTH UP AND DOWN STROKING WITH FINGER ON LOWER HALF OF TAPE NEAR THE PIANO STRING.

c. 1'01"

FREELY, FITTING TIME GIVEN
RATHER THAN PERCISE RHYTHMS

AUDIO: "WAR BEGOTTEN"
c. 1'09"

3

9 *f* WAS CO - OP - TED - - - - -

MONTEVERDI TRILL, FREELY

OVER-EMPHASIZED
SHADOW VOWEL

mf "d"

SPRECHSTIMME
p NO VIB.

WAR BE - GOT - TEN...

FIRMLY PLOCK LOWEST
B STRING INSIDE PIANO

LET RING

STRIKE LOW STRINGS
LIGHTLY WITH PALM

8vb.

AUDIO: "OUR SPIRITS LOST A
LITTLE BIT OF THEMSELVES"
c. 1'19" - 1'23"

(AUDIO SILENCE)
c. 1'26" - 1'33"

c. 1'15"

*HOLD QUIETLY UNTIL THE LAST "WHEN GOD
WAS CO-OPTED" IS HEARD, THEN REST

(MOUTH CLOSED, HUMMING)

12 *mp* OUR SPIR - ITS... - - - - -

"s" -

HMMM...

3" 7" 2"

DAMPEN B STRING GENTLY

8vb.

PP PLAY CELL AT RANDOM FOR SEVEN
SECONDS, THEN REST BRIEFLY

I 1'35"

"IF I AM YOU, AND YOU ARE ME"
c. 1'37" - 2'10"

PIANO ND VOICE NEED
NOT BE HIGHLY SYNCRONIZED

mp PLAYFUL

15 DREAMLIKE (♩ = CA. 72)

THAT

DREAMLIKE (♩ = CA. 72)
(ALL ACCIDENTALS CARRY THROUGH MEASURE)

p

PED. AD LIB.

(XHOSA BEGINS) C. 1'44"

17

S

LIT - TLE FLIR - TY TWI - KLE, THAT PRAN - CY PRIS - SY SPRIN - KLE

PIANO AND VOICE NEED NOT BE HIGHLY SYNCHRONIZED
QUIETLY, AS IF AT A DISTANCE, BACKGROUND

PNO.

c. 1'49"

18

S

OF COLOUR AND JEST, LIFE MADE WITH QUEST

PNO.

AUDIO: (FRENCH)
c. 1'56.5"

20

S

FOR A HIGH ER FORM OF EARTH-LY

PNO.

AUDIO RESONANT (MALE VOICE:
LAST TIME "IF I AM YOU, AND YOU ARE ME"
c. 2'06" - 2'09"

2'10" - 2'12"

22

S. PLEA - - SURE

PNO.

2 2'12"
FERVENT (♩ = CA. 80)

AUDIO: "WHEN GOD WAS..."
c. 2'14"

23

S. *mf*
IF IF

(WITH MALLET)

PNO. *pp* *mp* *pp*
8^{va}
PED.

FERVENT (♩ = CA. 80)

c. 2'19"

25

PERC. I AM YOU AND YOU ARE ME

f 8^{vb} LET RING

PNO. (8) *mf*

27 c. 2'25"

S
AND ALL A-ROUND US IS ALL THAT CAN

PNO.

mp

PED.
UNA CORDA

3 (AUDIO SILENCE)
c. 2'33"

***HOLD REST UNTIL VOICES BEGIN AGAIN, THEN BEGIN SLOWLY c. 2'45"**

HAZY AND DREAM-LIKE

(♩ = 50)

29 c. 2'30"

S
BE IF - "f" IF EV - ERY

PNO.

p

f

LET RING

HAZY AND DREAM-LIKE (♩ = 50)

CRESCENDO "f" SOUND AND RELEASE

NO VIB.

* *mp*

SILENTLY DEPRESS KEYS WITH R.H., HOLD CHORD IN HAND AND CATCH WITH SOSTENUTO AFTER STRUMMING STARTS.

SCRAPE METAL WINDING OF STRINGS USING FINGER NAILS WITH A SINGLE RAPID STROKE DOWNWARDS (4 FINGERS)

STRIKE LOWEST STRINGS WITH PALM AND ALL FINGERS (THUNDER)

SLOWLY LIFT PED. 3

AUDIO: QUIET VOICE NOISE
c. 2'45" - 3'50"

32

S
SCUR - RY - ING CRIT - TER, (mm)

PNO.

GLISS.

GLISS.

FREELY, HUMMING

OCCASSIONALLY ADD A QUICK BACK STROKE WITH THE RIGHT HAND TO THE UPPER STRINGS THAT HAVE NO DAMPERS

WITH FINGER PADS OF R.H. LIGHTLY STRUM UNDAMPENED STRINGS ALONG WITH THE ORBITING DAMPENED STRINGS AT A MODERATELY FAST RATE. RANDOMLY ADD ACCENTED HANDS SLAPS WHILE STRUMMING, BUT DO NOT DAMPEN STRINGS WITH SLAP.
SOSTINUTO SEMPRE

AUDIO: QUIET VOICE NOISE CONT.
c 2'45" - 3'50"

* HOLD UNTIL VOICE
NOISE ENDS ENDS
AT 3'50" 7

DECLAIMING *mf* *3* *p* *3* *3* *3* *mp* *<* *mf* *p*

GENTLE, NO VIB. CLOSING VOWEL... ...

S 33 *mf* *3* *p* *3* *3* *3* *mp* *<* *mf* *p* *10*
AND EV-RY FLY - ING (NG) WING - ED CREA-TURE I SEE

PNO. *p* *10* TO PIANO

3'50"

(AUDIO SILENCE)

34 GRAVE (♩ = 50) FREELY, DOES NOT NEED TO BE IN PERFECT SYNC WITH PIANO

S 10 8 *3*
HAS WITH-IN IT EV-ERY BLADE OF GRASS OR TRUNK OF OLD GROWTH

PNO. 10 8 *pp*

AUDIO: "WHEN GOD..."
c 3'51"

PLUCK STRINGS WITH PICK OR NAILS

GRAVE (♩ = 50)

PNO. 10 8 *pp* LET RING

ON THE KEYS

STRIKE LOWEST STRINGS WITH
PALM AND ALL FINGERS (THUNDER)

ppp

(PED. & UNA CORDA UNTIL REHEARSAL 4)

4'26"

c. 7"

4'40"

36 c. 4'16" (SPOKEN) MOLTO ESPRESS.

S NEW GROWTH RE-GROWTH TREE (OO)

PNO. REPEAT FIGURE FOR C. 13"

FREELY AND EXPRESSIVE, APPROX. RHYTHM

Sim. *3* *3*



BEGIN PLAYING AFTER WHISPERS HAVE BEGUN AT C. 4'42".
WHISPERS CONTINUE THROUGHOUT

38 FERVENT (♩ = CA. 80)

S

mp

EV 'RY, EV 'RY

PNO.

8^{va}

UNA CORDA

41 c 4'56"

S

mf

EV - 'RY, EV - 'RY DROP EV - 'RY, EV - 'RY DROP OF WA - TER

PNO.

(8)

mf

43 c 5'02"

S

f

bo.

EV - 'RY RUSH OF WAVE

PNO.

f

PED. AD LIB.

c 5'08"

45 *mf*

S EV - 'RY LAUGH - ING OT - TER

PNO. *mp*

c 5'13"

47 *mp*

S EV - 'RY HER - ON'S WADE.

PNO.

c 5'18"

POCO RALL.

c 5'26"

49 *p*

S HOLDS A LIT - TLE OF ME

PNO. *p* *PPP* PED OFF

c 5'29"

FERVENT (♩ = CA. 80)

S 53 *f* *b* *a* -

HOLDS A LITTLE OF ME IN - SIDE

PNO. *f*

PED. AD LIB.

VERY SLOWLY (♩ = 50)

c 5'35"

WHISPERS CONTINUE
c. 5'40"

c. 5'50"

S 55 *mp* *o* -

IT SO

PNO. *ff*

(PED OFF) PED. AD LIB. (PED OFF)

VERY SLOWLY (♩ = 50)

5

c 5'55"

c. 6'10"

S 57 NO VIB.

MAY - BE SO MAY - BE (SH)

PNO. *pp*

LET RING TO Bb TAPE

PED. TO END

STRIKE LOWEST STRINGS WITH PALM AND ALL FINGERS (THUNDER) *pppp*

WHISPERS END
C. 6'14" (AUDIO END)

IF TAPE HAS NOT YET ENDED, AS IT SHOULD HAVE IN M. 59, REPEAT THIS AS NECESSARY UNTIL TAPE HAS SILENCED. IF TAPE HAS ENDED REPEAT ONLY TWICE

59

mp FREELY, EXPRESSIVE

(Oo)

3"

3"

pp

pp

B \flat TAPE

15vb.

61

mp FREELY, MOLTO ESPRESSIVO

BE - FORE GOD

5

3

WAS CO - OP - TED RE - WRIT - TEN

63

WAR BE - GOT - TEN

GOD

OUR - SELVES

WAS

GAY.

(SIMPLE)

EMPHASIZE

STRIKE LOW STRINGS LIGHTLY WITH PALM

RELEASE TAPE LET RING

SLOWLY DAMPEN ALL