



Doot

for soprano, mezzo-soprano, and 10 instruments










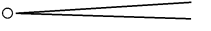
Ryan Carter

(2007)



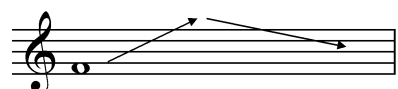







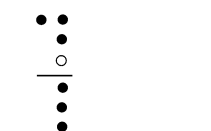
This work was commissioned by Carnegie Hall through The Weill Music Institute. The world premiere was given by The Osvaldo Golijov/Dawn Upshaw Professional Training Workshop Ensemble in Weill Recital Hall, Carnegie Hall, New York City on April 15, 2007.

www.ryancarter.org

Performance notes:

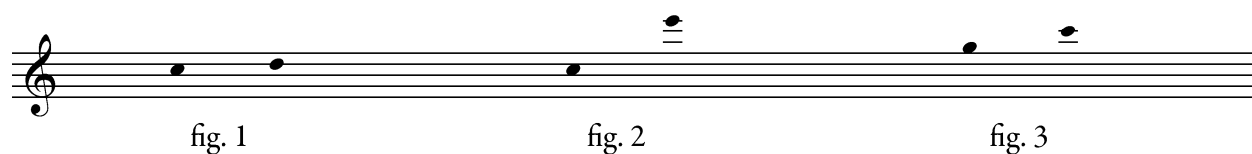
-  = one quarter-tone sharp
-  = one quarter-tone flat
-  = conventional glissandi are notated with a slur and a line (slur is omitted in the vocal parts)
-  = noteheads are excluded from glissandi that continue through tied durations
-  = smooth glissando while rearticulating (indicated by the absence of a slur and the presence of articulation markings)
-  = glissando to indeterminate pitch
-  = glissando following contour of the line
-  = glissando to highest note possible
-  = interpret rhythm proportionately
-  = crescendo from niente

Performance notes for winds:

-  = (flute only) gradually shift from normal tone to breathy tone
-  = (flute only) gradual fluttertongue (begin without any fluttertongue)
-  = (trumpet only) vocalize while sustaining pitch
-  = (trumpet only) add distortion
-  = fluttertongue
-  = closed or stopped (applies only to notes under brackets)
-  = open
-  = gradually shift from stopped to open
-  = add mute
-  = remove mute
-  = (bass clarinet only) fingering for multiphonic

Performance notes for piano:

The piano part uses the following preparation:



- Fig. 1: In this range, lay two rubber erasers on the strings near the dampers.
- Fig. 2: In this range, lay a plastic bag full of coins on the strings.
- Fig. 3: In this range, insert a portion of a standard business envelope (with plastic window) between the strings and dampers.

Performance notes for percussion:

The following instruments are needed:

large bass drum, large gong, medium bass drum (operated by pedal), three tom toms, tambourine, woodblock, hi hat, medium circular saw blade, small gliss gong, medium metal pipe, ceramic tile, small triangle, crotales (higher octave), small splash cymbal, several paper clips, two congas

Key to percussion notation:

fig. 1:

- 1) large bass drum
- 2) large gong
- 3) medium bass drum (with pedal) muted to sound very dry
- 4) low tom tom (muted to sound dry)
- 5) medium tom tom
- 6) high tom tom
- 7) tambourine
- 8) woodblock
- 9) hi hat (may be struck or operated by pedal)
- 10) medium circular saw blade (muted to sound dry)
- 11) gliss gong (muted to sound moderately dry)
- 12) medium metal pipe (muted to sound moderately dry)
- 13) ceramic tile
- 14) small triangle

fig. 2:

- 1) crotale (may be bowed or struck)
- 2) "splash" crotale: affix several paper clips to a small splash cymbal, then mount the cymbal underneath this crotale so that the edge of the cymbal is touching the crotale

fig. 3 (congas):

- 1) bass tone (low conga)
- 2) muted tone (low conga)
- 3) open tone (low conga)
- 4) slap (low conga)
- 5) bass tone (high conga)
- 6) muted tone (high conga)
- 7) open tone (high conga)
- 8) slap (high conga)

The notation in fig.1 is used throughout the piece with two exceptions: 1) a treble clef always indicates notes to be played on the crotales, 2) the passage from mm. 54 - 73 is played on the congas and uses the notation in fig. 3. With the exception of this passage, standard noteheads are used for skins (including tambourine) and crotales, "x" noteheads are used for cymbals and gongs (including "splash" crotale), diamond noteheads are used for metals, and square noteheads are used for wood and ceramic. Stems pointing down refer to instruments played by pedal. Stems pointing up refer to instruments played by hand, mallet, stick, or bow.


Performance notes for voice:

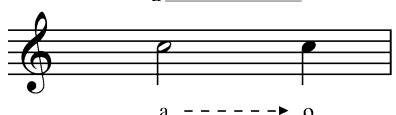
a, o, oo, ee = the vocal parts only use these four pure vowels


pra = the letter R should be flipped, but not rolled

mm = hum (in syllables such as "beemm," the vowel should immediately close to a hum)

brr = buzz lips

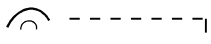
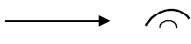

 = hold pure vowel sound

 = gradually shift from one vowel to the next

 = bend pitch slightly

 = indeterminate pitch

Performance notes for strings:

SV	=	senza vibrato
s.t.	=	sul tasto
ord.	=	ordinario
s.p.	=	sul ponticello (play closer to the bridge than normal, but with no added bow pressure)
m.s.p.	=	molto sul ponticello (play very close to the bridge, but with no added bow pressure)
	=	excessive bow pressure (causing a scraping sound)
	=	gradually increase bow pressure
	=	resume normal bow pressure
ord. → s.p.	=	gradually shift from ordinario to sul ponticello
c.l.t.	=	col legno tratto (bow with the wood and a small amount of hair)
arco. → c.l.t.	=	gradually shift from arco to col legno tratto by turning the bow
+	=	left hand pizzicato

Program notes:

I did not write *Doot*. It was written by my alter ego, Professor Monkeypants, who snuck into my studio one night and commandeered a stack of manuscript paper.

Professor Monkeypants was not always a producer of upbeat electronica. Early in his life, Professor Monkeypants was an intergalactic ethnomusicologist; he specialized in the music of planet Doot (pronounced as a sudden, high-pitched beep).

The "people" of planet Doot are a gentle, patient, sanguine folk by nature, but their world is changing. The young people no longer have time for traditional song and dance and merriment.

This saddens Professor Monkeypants, so he wrote a song about it.

Written for soprano, mezzo-soprano, and 10 instruments, *Doot* is about a world in crisis; it is about inexorable change. The text is drawn from old Doot, an ancient and untranslatable language. Though a handful of scholars still speak old Doot, its secrets may soon be lost ... perhaps forever.

Instrumentation:

Flute (doubling Piccolo)

Bass Clarinet (doubling Clarinet in B_♭)

Horn in F

Trumpet in B_♭ (doubling Piccolo Trumpet in B_♭)

Percussion (see performance notes for instrument list)

Piano

Soprano

Mezzo-soprano

Violin

Viola

Cello

Double Bass

Doot

dedicated to Julie Miller and Maghan Stewart

Ryan Carter (ASCAP)

The score is NOT in C.

Slowly and quite freely ♩ = c. 80

Piccolo

Bass Clarinet

Horn in F

Trumpet in B_b

Percussion

Piano

Soprano

Mezzo-Soprano

Violin

Viola

Cello

Bass

Circular breathe on this pedal.

mp

bowed

f

Play these grace notes on the beat.

Hold until all sound decays.

Note that the bottom staff is played one octave lower than written throughout the entire piece.

mf

bend slightly upwards

a _____ a _____ a _____ a _____ a _____ a _____

s.t.

s.t. → m.s.p. → s.t.

arco → c.l.t. → arco

s.t. → m.s.p. →

p

f

p

mf

p

f

poco accel. ----- ♩ = c. 88

Picc.

B. Cl.

Hn.

B_b Tpt.

Perc.

Pno.

Sop.

Mezzo

Vln.

Vla.

Vlc.

Cb.

A

17 Fast and mad ♩ = 192

Picc. *f*

B. Cl. *f*

Hn. *f*

B_b Tpt. *f*

Perc. *f*
Start with closed hi hat (it is not played by pedal until m. 54).

Pno. *f*

Sop. *f*
a a a a a a a a ta ka pa a a a pa a a ta ka pa a a a a

Mezzo *f*
pra pra pra pra pra pra pra pra pra pra ko ko pra pra pra ko pra pa ta ko pra pa

Vln. *f*
ord.

Vla. *f*

Vlc. *f*

Cb. *f*