

i blame you (l.b.)

performance notes:

Parts one and two may be played or sung. Originally, they were played by two saws.

The jug part can be played on any jug or bottle or even just the headjoint of a flute. The bottom space is the fundamental, the second space is the second partial of whatever jug/bottle you're using. The top space is a high pitch, in a P5 relationship to the fundamental, that hopefully resonates nicely in the jug/bottle, sung with an 'a' as in father. The articulation markings are as follows:

p^o = p as in poke, with an aspirated 'o.'

ch^a = ch as in chocolate, a as in father

t^I = t as in tip, with an aspirated i, as in tip.

s = start from nothing and crescendo with a loud, sharp release on the last sixteenth

ϕ^I = unvoiced bilabial fricative = blow out a candle, with an aspirated i, as in tip.

The melodies should be transposed so that Eb becomes the fundamental of the jug/bottle you're using. Or fill the jug/bottle with water until fundamental is Eb (this may cause difficulty in producing other partials).

Dynamics and phrasing should be as players see fit. Melody parts should not cover up the jug.

Amplification may be used at your discretion.

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tutti: sparse
quiet sounds,
ad libitum

♩ = 40

one

two

jug

whistle tones for length of breath whistle tones for length of breath 3 4 for length of breath

one

two

jug

one

two

jug

one

two

jug

♩ = 80

4 4

p° p° s ch^a p° ch^a ch^a p° ch^a s ch^a φ^I

22

one

two

jug

ch a ϕ^I p^o ϕ^I ch a ϕ^I ϕ^I ch a ϕ^I p^o ϕ^I ch a ϕ^I s ϕ^I ch a ϕ^I s ϕ^I tⁱ ch a s ϕ^I tⁱ p^o s ϕ^I tⁱ ch a s

26

one

two

jug

ϕ^I tⁱ s ϕ^I tⁱ ch a s ϕ^I tⁱ p^o s ϕ^I tⁱ ch a s ϕ^I tⁱ s s ϕ^I tⁱ ch a s ϕ^I tⁱ a

30

one

two

jug

s ϕ^I tⁱ ch a s ϕ^I a ϕ^I tⁱ p^o s ϕ^I ch a s a ϕ^I tⁱ s s ϕ^I tⁱ ch a a s ϕ^I tⁱ

34

one

two

jug

p^o s ϕ^I tⁱ a ch a s ϕ^I tⁱ s s ϕ^I a tⁱ ch a s ϕ^I tⁱ p^o

38

one

two

jug

p° s *a* *s* ϕ *t ch a s* ϕ *a* *t* *p° s* ϕ *ch a*

42

one

two

jug

p° *p° s* *a* ϕ *t* *s* ϕ *t ch a* *a* *accel.* ϕ *t* *p° s*

46

one

two

jug

ϕ *t* *p°* *p° s* *a* *ch a s* ϕ *t* *s* *s* ϕ *a*

50

$\text{♩} = 120$

one

two

jug

t ch a s *4* ϕ *t* *p°* *ch a s* ϕ *t* *p°* *ch a s* ϕ *t* *p°* *ch a s* ϕ *t*

55

one

two

jug

$p^{\circ} ch^a t^l ch^a s \phi^l t^l p^{\circ} ch^a s \phi^l t^l p^{\circ} ch^a s \phi^l t^l p^{\circ} ch^a s \phi^l t^l p^{\circ} ch^a s \phi^l t^l p^{\circ} ch^a s$

61

one

two

jug

$t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} p^{\circ} t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} s t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} p^{\circ}$

66

one

two

jug

$t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} p^{\circ} s t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} p^{\circ} s t^l ch^a t^l p^{\circ} t^l ch^a t^l p^{\circ} t^l$

71

one

two

jug

$ch^a t^l p^{\circ} \square\square ch^a \square\square ch^a \square\square ch^a p^{\circ} a$

improvisation: begin with long jug fundamental (one solo note), then improvise freely, using pitch materials given; jug may use any pitched and unpitched sounds.

♩ = 80

76

one

two

jug

3

4

a

81

one

two

jug

a

86

one

two

jug

hand pop