

JOSEPH BOURDEAU
DROOLING

FOR SYMPTOMATIC NARRATOR
AND
CHAMBER ENSEMBLE

Performance Notes

General Notes -

Metronomes may be amplified if necessary, though ideally they will be loud enough on their own.

At the end of the piece the narrator should be helped off the stage by the ensemble members. Narrator should remain in character, and stumble off as if nearing catatonia.

Voice -

The narrator may be amplified at the performer's discretion. This is discouraged, but may be a viable option in some spaces.

All rhythms are approximate, and should be performed very naturally, as if speaking conversationally.

Text within boxes should be spoken totally freely, and should be completed within the timeframe indicated, although exact starting and ending points are up to the performer.

All singing should be free of vibrato or classical vocal techniques. Sing like you would in your car or something.

Diamond noteheads represent "sour" notes, to be sung slightly flat.

m. 47 - Gagging should be performed as if fighting involuntary contractions of the throat. One symptom of the disease is a violent spasming of the swallowing muscles whenever the action is attempted. Consequently even the sight of water or thought of swallowing can bring on painful spasms. A slightly milder version of these spasms should be imitated here.

m. 60 - From this point to the end, the performer should lie on the stage, eyes wide as if seeing something terrifying. Twitch occasionally, in small, sudden movements, as if wishing to move, but unable to do so. The performer should drool profusely, but not too theatrically. Just don't swallow your spit, and consciously produce a little more.

Clarinet -

Triangle noteheads indicate the highest pitch possible at the indicated dynamic.

Square note heads indicate that the notated pitch should be fingered, and then overblown, causing a loud, harsh squeaking.

An **o** above a note indicates that the notated pitch should be fingered, and air should be blown audibly through the instrument without perceivable pitch.

A **+** sign over a rest indicates that any reverberant percussion instruments should be dampened.

The following fingering is used for all multiphonics.



Violin -

A triangle notehead indicates the performer should stop the notated string at the very end of the fingerboard. When a triangle notehead is approached by a *glissando* it may appear outside the staff for the sake of visual clarity.

A square notehead indicates that the performer should bow behind the bridge on the notated string.

A diamond notehead indicates a natural harmonic performed by lightly touching the indicated pitch.

All alternate noteheads carry through ties unless specifically cancelled.

A note with a **+** above or below it indicates that the general area of the notated pitch should be stopped very lightly with the first four fingers. This is distinct from a natural harmonic, and should create a dry, hissing sound when bowed, or a non-pitched plucking sound when played *pizzicato*.

A wavy gliss. indicates a *glissando* with wide vibrato.

A **+** sign over a rest indicates that any reverberant percussion instruments should be dampened.

One finger cymbal should be suspended from a cymbal stand, and struck with another.

Balloon use in mm.61-67 should be pre-inflated, and kept on table w/ a clothespin holding air in. For m.61 remove clothespin and noisily release air.

Tuba -

An **o** over a pitch denotes unhitched air blown into the instrument. No fingers should be depressed.

Empty diamond noteheads indicate that the notated pitch should be sung into the instrument while playing.

When speaking nonsense syllables into instrument speak quickly, and in a high-pitched voice, like a television playing on fast-forward.

Contrabass -

A triangle notehead indicates the performer should stop the notated string at the very end of the fingerboard. When a triangle notehead is approached by a *glissando* it may appear outside the staff.

A Square notehead indicates that the performer should bow behind the bridge on the notated string.

A diamond notehead indicates a natural harmonic performed by lightly stopping the indicated pitch.

A note with a **+** above it indicates that the notated pitch should be stopped very lightly. This is distinct from a natural harmonic, and should create a dry, hissing sound when bowed, or a non-pitched plucking sound when played *pizzicato*.

A note with an **o** above or below it indicates that the notated pitch should be stopped very lightly. This is distinct from a natural harmonic, and should create a dry, hissing sound when bowed, or a non-pitched plucking sound when played *pizzicato*.

A wavy *gliss.* indicates wide vibrato.

A **+** sign over a rest indicates that any reverberant percussion instruments should be dampened.

Performance Notes

Piano -

A triangle notehead indicates the performance of a random pitch higher than the one notated. Where multiple notes appear in succession the contour of the pitches should be followed.

A straight line connecting any two notes indicates a glissando between the two notes.

When played on keys these pitches should be observed exactly, while on strings pitches are approximate.

A wavy line connecting two pitches indicates that a string should be scraped down its length with the implement requested.

Percussion -

A horizontal arrow over a note indicates a scrape. The scrape should last the duration of the notes they appear over.

Mallet indications appear over the passage they affect. Mallet suggestions are assumed to continue unchanged unless specifically cancelled by another.

mm.58-64 should be performed as an asynchronous, rhythmically indeterminate *ritardando* by both players.

Required Instruments/Implements -

Clarinet -

- Pink Balloon
- Large Clear Jar (glass or plastic)
- Small, Sharp Object (for popping balloon)
- Electronic Metronome (must have volume control)
- Metal Wind Chimes

Violin -

- Maracas
- Finger Cymbals
- Sleigh Bells
- Inflated Balloon (held shut w/ clothespin)

Bass -

- Small Gong

Tuba -

- Electronic Metronome (must have volume control, and be able to subdivide 8th notes)
- Metal Wind Chimes

Piano -

- Electronic Metronome (must have volume control, and be able to subdivide 8th notes)
- Kazoo
- Slapstick
- Vibraslap
- Hard Cord Mallets

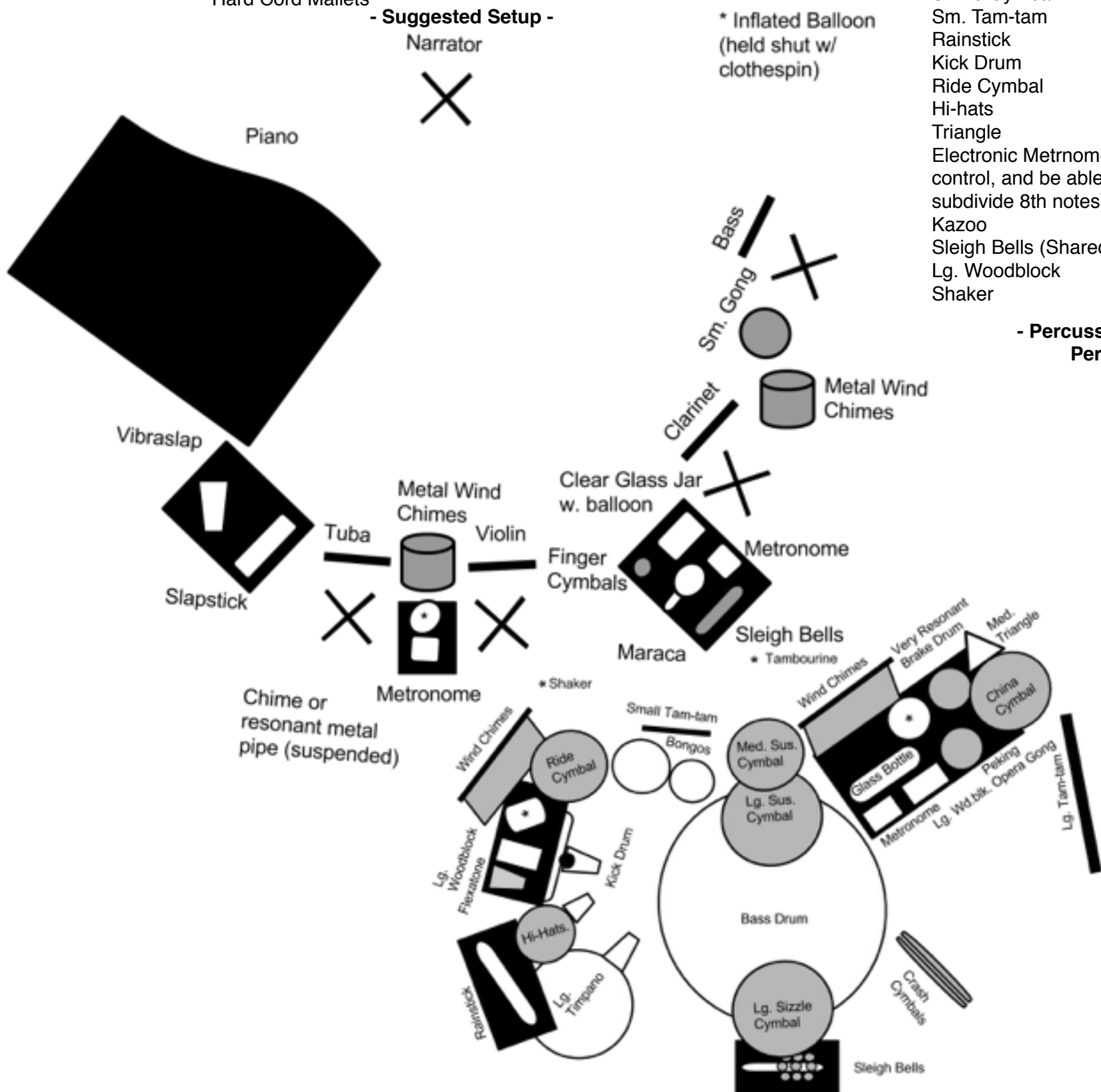
Percussion 1 -

- Bass Drum (shared w/ perc.2)
- Mark Tree
- Med. Sus. Cymbal (shared w/ perc.2)
- Lg. Sus. Cymbal (shared w/ perc.2)
- China Cymbal
- Peking Opera Gong
- Lg. Tam-tam
- Glass Bottle
- Electronic Metronome (must have volume control and be able to subdivide 8th notes)
- Kazoo
- Tambourine
- Sleigh Bells (shared w/ perc.2)
- Sizzle Cymbal (shared w/ perc.2)
- Lg. Woodblock
- Brake Drum (very resonant)
- Crash Cymbals

Percussion 2 -

- Bass Drum (shared w/ perc.1)
- Bongos
- Med. Sus. Cymbal
- Sizzle Cymbal
- Sm. Tam-tam
- Rainstick
- Kick Drum
- Ride Cymbal
- Hi-hats
- Triangle
- Electronic Metronome (must have volume control, and be able to subdivide 8th notes)
- Kazoo
- Sleigh Bells (Shared w/ perc.1)
- Lg. Woodblock
- Shaker

- Suggested Setup -



- Percussion Implements -

Percussion 1 -

- 2 triangle beaters
- brushes
- bow
- 2 hard felt
- tam-tam beater
- 1 soft yarn
- 1 medium yarn
- 2 hard rubber

Percussion 2 -

- 2 hard felt
- 1 triangle beater
- super ball on stick
- drum sticks
- 2 hard rubber
- 2 soft yarn
- 2 medium yarn

Drooling

J. Bourdeau
Text by J. Bourdeau
with material from
CDC.gov

Transposed Score

for symptomatic narrator and chamber ensemble

Adagietto ♩ = 70

calmly, like a lecture

Narrator: Ra-bies is a vi-ral dis-ease which caus-es a-cute in-fla-ma-tion of the brain in hu-mans and a o-ther warm blood-a-ni-mals.

Clarinet in B \flat : holding balloon inside jar inflate until jar is filled; kink off balloon; twist balloon inside jar making harsh, squealing sound

Violin: dampen strings lightly near end of fingerboard and bow with heavy pressure, imitating the sound of friction against a balloon

Tuba: Metal Wind Chimes slap together; unpitched air sound

Bass: bow randomly behind bridge on G string with heavy pressure imitating the sound of friction against a balloon

Piano: fingernails on strings; pizz.; fingernails on strings; slap lowest strings forcefully w/ open palm do not let hand rest on strings; drum on string with fingertips of first three fingers alternating hands like a bongo roll

Percussion 1: Mark Tree; China Cymbal w/ t. beater; Glass Bottle w/ t. beater; Lg. Tam-tam on face

Percussion 2: Bass Drum w/ hard yarn; Bongos; Med. Sus. Cymbal; Sm. Tam-tam w/ brushes; Bass Drum stirring w/ brush

Nar.: once symp-toms app-ear Ra-bies, al-most al-ways re-sults in death.

B \flat Cl.: pop balloon; unpitched air sound; Metronome ♩ = 56

Vln.: pp

Tuba: pp; f; p; f

Cb.: pp; f

Pno.: Vibraslap; lightly touch string at about 1/4 of length measuring from hammers, sounding an E; slam lid closed allowing strings to resonate freely

Perc.1: take bow; China Cymbal arco; Triangle w/ t. beater; Lg. Sus. Cymbal w/ t. beater

Perc.2: Bass Drum w/ hard yarn; stirring w/ brush; Sm. Tam-tam w/ hard yarn

10 Poco meno mosso ♩ = 65

Nar. The period between infection and first symptoms is usually two to twelve weeks in humans. The first symp-toms of ra - bies

B♭ Cl. Metronome *n.*

Vln.

Tuba

Cb. pizz. *p*

Pno. fingernails on strings 15^{ma} - *p*
knock on internal struts with knuckles *p* — *mf* — *p*

Perc.1 Metronome ♩ = 94 (as eighth notes) *pp* — *mf* — *n.*
take kazoo in mouth take shaker in one hand and rainstick in other

Perc.2 Metronome ♩ = 70 c. 7 clicks *pp* — *mf* — *n.*

Nar. may be si-mi-lar to those of the flu. in - clu - ding ge - ne - ral weak - ness or dis - com - fort fe - ver and head - ache.

B♭ Cl. blow unpitched air, while gargling w/ soft palate in imitation of a snake's rattle *n.* — *f* — *n.* *ord.* — *sul pont.*

Vln. *mp* *ord.* — *pp* — *f*

Tuba *p* — *pp* — *f* — *pp* — *f*

Cb. gliss. w/ wide vibrato *f* — *p* — *ff*

Pno. take kazoo in mouth *pp* — *mf* — *pp* — *ff*
improvise an annoying, childlike melody, growing steadily louder and increasingly chaotic

Perc.1 take kazoo in mouth *pp* — *ff*
Lg. Tam-tam w/ tam beater *p* — *mp* — *f* — *pp* — *ff*
Bass Drum w/ hard felt
Peking Opera Gong w/ hard felt take bow and triangle beater
Shaker
Kazoo improvise an annoying, childlike melody, growing steadily louder and increasingly chaotic
take superball

Perc.2 Rainstick *p* — *mf* — *pp* — *ff*
Kick Drum *p* — *pp* — *f* — *pp*

Drooling

4

Piu mosso ♩ = 70

18

sadistically

sharp, mean, like a taunt

Nar. 16 These symp-toms may last for days. || 5/4 There may al-so be dis-com-fort or a prick-ling itch-ing sen-sa-tion at the site of the bite.

B♭ Cl. 16 any overblown pitch or multiphonic which matches cymbal overtones *p* *f* aggressively obnoxious but not too loud take bow *mf* w/ teeth on reed *f*

Vln. 16 dampen strings with palm pluck rapidly and randomly w/ all fingers *pp* *mf*

Tuba 16 *pp* *f*

Cb. 16 pluck rapidly and randomly w/ all fingers *mf* *pp* *p*

Pno. 16 scratch strings w/ nails like you would scratch a dog *p* *mf* *n.* Slapstick *mf*

Perc.1 16 China Cymbal *arco* *pp* *mf* Med. Sus. Cymbal w/ t. beater *f* take tambourine

Perc.2 16 L.g. Timpano rub slowly w/ super ball creating a "smooth" moaning sound *f* Bass Drum w/ hard felt *f* take sleigh bells keep 1 hard felt *f* Sleigh Bells *p* *f* *mf* distant, ominous *f* *mp* *f* *mf*

accel.

♩ = 118

Nar. 21 ...pro-gress-ing with-in days to sym-toms of ce-re-bral dys-fu-f-func-tion, an-xi-e-ty, con-fu-sion, a-gi-ta-tion!

B♭ Cl. 21 finger notated pitch and overblow, causing a high pitched squealing noise *mp* twitchy, nervous *pp* *mf* *n.* repeatedly mumble "confusion" barely audibly

Vln. 21 fully depress strings and bow w/ heavy pressure *p* *f* *mp* behind bridge twitchy, nervous *pp* *mf* *n.* repeatedly mumble "confusion" conversationally

Tuba 21 *n.* *mf* *n.* *p*

Cb. 21 *f* *mp* *pp* *mp* *pp* mumble "confusion" audibly, but unintelligibly

Pno. 21 *n.* *mf* *n.* *pp* *ord.*

Perc.1 21 *mp* *pp* *mp* *pp* *f* repeatedly whisper "It's coming" audibly, but unintelligibly

Perc.2 21 take flexatone *mp* *pp* *mf* *p* repeatedly mumble "confusion" conversationally *pp* *mf* *f*