

SHIT AROUND THE WORLD

for flute and percussion

AARON GERVAIS

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September 2007

Duration: 11'00

Première performance:

Solomiya Moroz – Flute
Nicholas Jacques – Percussion
Banff Centre for the Arts
Banff, Canada
12 March 2009

ABOUT THE PIECE

This piece is based on the sound of the word *shit* in twelve different languages. It travels from west to east geographically across the world: starting in North America and ending in Japan. The languages were chosen either because I speak them, or because I could find a native speaker of that language to teach me how to say *shit*. I did, however, attempt to keep a somewhat even spacing between geographical areas, although a completely even distribution would have been, of course, impossible to realize.

INSTRUMENTATION

- Flute and Piccolo
- Orchestral Crash Cymbals: use the largest cymbals that the performer can handle.
- Sandpaper Blocks
- Woodblock, medium
- Shakers: two distinct pitches. Avoid coarse-grained shakers like maracas. Must be able to hold both in one hand.
- Claves
- Bamboo Wind Chimes
- Triangle, small
- Suspended Cymbal, medium
- Glockenspiel
- Temple Blocks, set of five

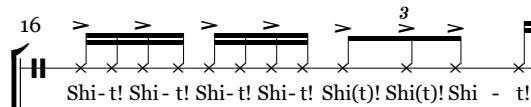
HOW TO SPEAK THE TEXT

A one-line staff is given to each performer, on which the spoken rhythm of the text is shown. Durations for these rhythms apply to all sounds that can be prolonged—evidently, a “t” or “d” sound cannot be sustained, so it has no duration.

It would be counterproductive to try to describe the proper pronunciations of all twelve languages; the performers should try to find native speakers who can coach them in the proper pronunciation whenever possible. Roman characters have been used to notate all languages, and the name of the language being used is also given in the score.

Clear diction is, of course, beneficial to the proper realization of the piece, but it is unavoidable that certain performers will be able to speak certain languages more clearly than others.

Rapid pronunciation at fast speeds also diminishes the ability to enunciate. There are sections in the piece where the music has been composed expressly to take advantage of this difficulty. At such places—for example, mm.16–19—the end of the word may have to be omitted in order to stay in tempo. The sounds to be omitted are placed in parentheses. In this example, “Shit!” spoken rapidly becomes “Shi(t)! Shi(t)! Shit!”, to show that it may not be possible to fit in the “t” sound.

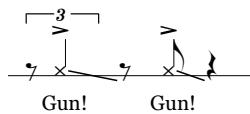


Certain syllables have been divided rhythmically into phonemes in the score. For example, “shit” becomes “shi-t”. This is done to make it easier to enunciate the word. However, this does not imply that the “t” should be emphasized. All words in the piece should be pronounced as naturally as possible for the given tempo and dynamic indications.

Accents and tenutos are used to show stress in multi-syllable words, where appropriate to the language.



Tonal aspects of certain languages are shown by placing the notehead directly above or below the staff, as well as with glissando lines (in the case of Mandarin). These relative pitch indications should fall within the range of normal speech; they should not be exaggerated.



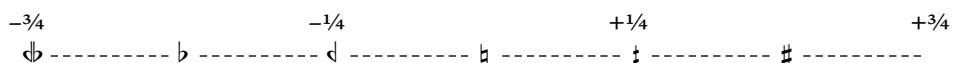
Six general kinds of speech indications are used in the piece. These are as follows:

- whisper – spoken without the use of the vocal chords.
- murmur – very quiet speaking voice with the lips hardly opened.
- low voice – quiet speaking voice.
- speech voice – conversational speaking voice.
- loud voice – speaking voice for a loud environment, but not shouting.
- shout – shouting voice.

NOTATION

Accidentals are used in the conventional manner, although cautionary accidentals are added occasionally.

The following chart demonstrates the quartertone notational system used:



Most other non-standard notation is explained in the score using footnotes. The exceptions are printed below.

FLUTE



Airy breathy sound with as little pitch as possible.



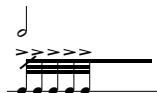
Repeat the given notes in the given order as quickly as possible, for the duration of the small notehead above the staff.



Lip buzzing – Remove the headjoint. Hold the body of the flute facing forward, pressed against the lips, as if it were a brass instrument. The opening left by the removal of the headjoint should be touching the lips, but the instrument should remain outside of the mouth. The lips should completely seal the opening. While maintaining this position, buzz the lips, mimicking the embouchure of a brass instrument. With this technique, the flute should sound like it is some kind of strange trumpet or didgeridoo. NB: The pitch produced with this technique will not match the notated pitch; it only indicates the fingering.

PERCUSSION

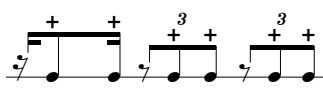
All resonant instruments are to be muted at rests, unless marked with a *laisser vibrer* slur. At certain key points, a mute symbol \oplus has been used for emphasis as well.



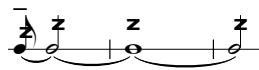
Repeat the given notes in the given order as quickly as possible, for the duration of the small notehead above the staff.



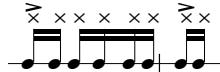
Play the crash cymbals in the usual orchestral manner.



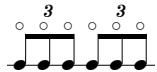
Strike the cymbals together as if they were a hi-hat, so that the cymbals remain against each other after the attack and do not vibrate freely. This should be a dry staccato attack. For quick pianissimo passages, it may be easier to leave the cymbals partially closed and only strike a small portion of the cymbals together.



Place the cymbals together fairly tightly and rub in a circular motion, so that a grinding sound is produced.



Place the cymbals together fairly tightly and rub in a quick horizontal motion, so that a fast scratching sound is produced.



Place the cymbals together loosely and rub in a quick horizontal motion, so that a rhythmic sloshing sound is produced, similar to a partially-open hi-hat.

for Reiko Manabe

Shit Around The World

Part I: English, Spanish, French, German

English

Quickly $\text{♩} = 126$ excited shout

Musical score for Flute and Cymbals. The Flute part consists of six staves of music, each with a dynamic of **fff** and a tempo of $\text{♩} = 126$. The Cymbals part consists of three staves of music, also with **fff** dynamics and $\text{♩} = 126$ tempo. Both parts feature rhythmic patterns involving eighth and sixteenth notes, with accents and slurs. The lyrics "Shi-t!" are repeated throughout the section.

Aaron Gervais

Continuation of the musical score for Flute and Cymbals. The Flute part (top two staves) and Cymbals part (bottom two staves) continue with the same style and dynamics. The lyrics "Shi-t!" are repeated, with some variations like "Shi(t)!" and "Shi - t!". The tempo remains $\text{♩} = 126$.

Final continuation of the musical score for Flute and Cymbals. The Flute part (top two staves) and Cymbals part (bottom two staves) continue with the same style and dynamics. The lyrics "Shi-t!" are repeated, with some variations like "Shi(t)!" and "Shi - t!". The tempo remains $\text{♩} = 126$.

10

Fl.

Cyms.

Shi - t! Shi - t! Shi - t! Shi - t!

Flute part: Measures 10-12 show a rhythmic pattern of eighth-note pairs followed by sixteenth-note pairs. The first two measures have grace notes (x) above the main notes. Measure 12 includes a dynamic '3' below the staff. The vocal line 'Shi - t!' is repeated three times.

Cymbal part: Measures 10-12 show eighth-note pairs. Measure 12 includes a dynamic '5' below the staff. The vocal line 'Shi - t!' is repeated three times.

13

Fl.

Cyms.

t! Shi - t!

Flute part: Measures 13-15 show eighth-note pairs. Measure 15 includes a dynamic '5' below the staff. The vocal line 't! Shi - t!' is repeated three times.

Cymbal part: Measures 13-15 show eighth-note pairs. Measure 15 includes a dynamic '5' below the staff. The vocal line 'Shi - t!' is repeated three times.

16

Fl.

Cyms.

Shi - t! Shi - t! Shi - t! Shi - t! Shi(t)! Shi(t)! Shi - t! Shi(t)! Shi(t)! Shi - t! Shi(t)! Shi(t)! Shi - t!

Flute part: Measures 16-18 show eighth-note pairs. Measures 17-18 include dynamics '5' below the staff. The vocal line 'Shi - t! Shi - t! Shi - t!' is repeated three times.

Cymbal part: Measures 16-18 show eighth-note pairs. Measures 17-18 include dynamics '5' below the staff. The vocal line 'Shi(t)! Shi(t)! Shi - t!' is repeated three times.

18

Fl.

Cyms.

Shi(t)! Shi(t)! Shi - t! Shi(t)! Shi(t)! Shi - t! Shi(t)! Shi(t)! Shi - t! Shi(t)! Shi(t)! Shi - t!

20

Fl.

Cyms.

Shi - t! Shi - t! Shi - t!

23

Slower $\text{♩} = 100$

Spanish

Fl.

Cyms.

Shi - t! Shi - t!

espress.

pp — *mp* — *p* — *still, tense*

low voice *p*

mf *ppp* *still, tense*

Mier - da.

27

Fl.

Cyms.

Mier-da. $\frac{3}{2}$

34

Fl.

Cyms.

Faster (T°i) $\text{♩} = 126$

English/Spanish

40

angry shout $\frac{3}{2}$

Shi-t! $\frac{5}{2}$

f aggressive

angry shout f

Mier - da! $\frac{5}{2}$

f aggressive

Cyms.

44

Shi-t! $\frac{5}{2}$

Shi-t! $\frac{5}{2}$

Shi-t! $\frac{5}{2}$

Shi-t! $\frac{3}{2}$

Shi-t! $\frac{3}{2}$

Fl.

Cyms.

- da! Mier - da!

Mier - da! Mier - da! Mier - da!

47 **Slower (T^oii)** $\text{♩} = 100$

Fl. $\text{♩} = 100$
pp tense
low voice
Mier-da. *Mier-da.* *Mier-da.* *Mier-da.* *Mier-da.* *Mier-da.* *Mier-da.* *Mier-da.*

Cyms. $\text{♩} = 100$
pp tense

51 **Slower** $\text{♩} = 72$ French

Fl. $\text{♩} = 72$
G.P. *G.P.* *G.P.*

Cyms. *Mier-da.* *Mier-da.* *Mier-da.* *G.P.* *G.P.* *G.P.* *loud speaking voice* *ff* *Mer-de! Mer-de!* *Mer-de!* *Mer-de!* *ff heavy, plodding*

56 **Faster** $\text{♩} = 84$

Fl. *heavy, plodding*
f possible
Mer-de! Mer-de! Mer-de! Mer-de! Mer-de! Mer-de! Mer-de!

Cyms. *Mer-de! Mer-de! Mer-de! Mer-de! Mer-de! Mer-de!* *ppp* *ff*

60 *loud speaking voice* *ff* *Mer-de! Mer-de! Mer-de! Mer-de! Mer-de!*

Fl. *Mer-de! Mer-de! Mer-de! Mer-de! Mer-de! Mer-de!*

Cyms. *Mer-de! Mer-de! Mer-de! Mer-de! Mer-de! Mer-de!* *ppp sub.*

63

Fl.

Cyms.

f possibile

de! Mer - de! Mer - de! Mer-de! Mer - de!

Mer-de!

f

67 Faster $\text{♩} = 100$

Fl.

Cyms.

Mer - de! Mer - de!

Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de!

ff

69

Fl.

Cyms.

Mer de! Mer de!

Mer de! Mer de! Mer de! Mer de! Mer de! Mer de! Mer de! Mer de! Mer de!

ff

Mer - de! Mer - de!

Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de! Mer - de!

* Blow as much air as possible, very quickly. When completely out of air, end the fermata and go on to the next note. Each fermata should not be too long; at most 2-3 seconds.

Faster ♩ = 120 accel.

71

Merd(e)! Merd(e)! Merd(e)!

Fl.

(ff)

Merd(e)! Merd(e)! Merd(e)! Merd(e)! Merd(e)! Merd(e)!

Cyms.

ff

Merd(e)! Merd(e)! Merd(e)! Merd(e)!

(♩ = 136)

73

Merd(e)! Merd(e)! Merd(e)! Merd(e)! Merd(e)!

Fl.

Merd(e)! Merd(e)! Merd(e)! Merd(e)!

Mer-de! Mer - de! Merde! Mer - de!

Cyms.

75 Slower ♩ = 96

ff
heavy, blunt

Fl.

ff
heavy, blunt

Cyms.

* While crescendoing, overblow the bottom note so that the octave harmonic gradually appears.

German

whisper

79 **p** 3
Fl. *ppp*
p 3
Schei- ße.
Cyms.

83

Fl. *ff* *ffff ff* *ffff ff* *ffff ff* *ffff ff* *ffff ff* *ffff ff*
Cyms. *ff*

86

Fl. solo 7 *ff* 3 3 3 *fff* 3
whisper 3 Schei- ße?
Cyms. *x x x x x x x* *o o o o o o o* *x x x x x x x* *o o o o o o o*

Hungarian

Moderately $\text{♩} = 80$

ppp — whisper
Szar.
Flute
still *ppp* —
*
whisper *ppp* —
Szar.
Szar.
Szar.
Szar.
Sandpaper Blocks
still *ppp* — *ppp* — *ppp* — *ppp* — *ppp* — *ppp* — *ppp* —

94

Szar.
Sza-r— r r r r r r r r r r r.
Fl.
ppp —
Sza-r— r r r r r r r r r.
Sand.
Blks. *ppp* —

98

Faster $\text{♩} = 92$

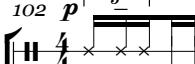
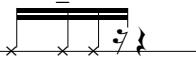
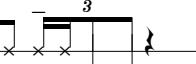
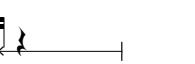
Fl.
Sand.
Blks.
W.B.

$\frac{3}{4}$ — $\frac{4}{4}$
 $\frac{3}{4}$ — $\frac{4}{4}$
 $\frac{3}{4}$ — $\frac{4}{4}$
 $\frac{3}{4}$ — $\frac{4}{4}$
soft rubber mallets
 $\frac{3}{4}$ — $\frac{4}{4}$
p sub.

* Gradually change from a normal attack to a very breathy sound.

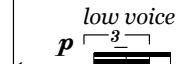
Romanian

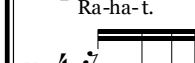
low voice

102 **p**  Ra-ha-t.  Ra - ha - t.  Ra-ha-t.  Ra-ha-t.  Ra-ha-t.

Fl. 

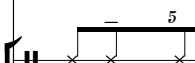
p *low voice*

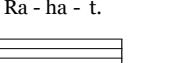
103 **p**  Ra-ha-t.  Ra - ha - t.  Ra-ha - t.  Ra - ha - t.  Ra-ha - t.

W.B. 

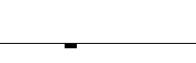
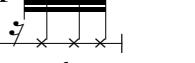
105  Ra-ha-t.  Ra - ha - t. 
ppp

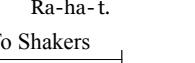
Fl. 

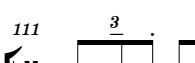
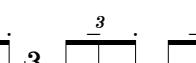
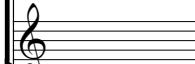
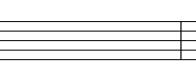
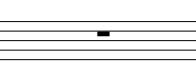
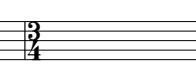
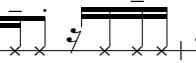
 Ra - ha - t.  Ra-ha-t. 
ppp

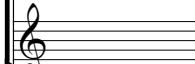
108     *murmur* **ppp**  Ra - ha - t.

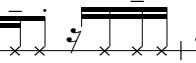
Fl. 

    *murmur* **ppp**  Ra - ha - t.

W.B.     *To Shakers* 

111      Ra - ha - t. Ra - ha - t. Ra-ha-t. Ra-ha - t.      Ra - ha - t. Ra - ha - t. Ra-ha-t. Ra-ha - t.      Ra - ha - t. Ra - ha - t. Ra-ha-t. Ra-ha - t.      Ra - ha - t. Ra - ha - t. Ra-ha-t. Ra-ha - t.

Fl. 

W.B.          

114 **Faster** $\text{♩} = 112$

Fl. *very breathy*
pp
legato, flowing

Shks. *solo*
p playful

117 **Turkish**

Fl. *mf sub.* *driving, energetic*

Shks. *excited speaking voice mf*
mf sub. *driving, energetic*
Bo-k. Bo-k.

120 **accel.**

Fl.

Shks. *Bo - k.* *Bo - k.* *Bo - k.*

123 $\text{♩} = 132$

Fl. *f* *p sub.*

Shks. *p sub.* *Bo - k.* *Bo - k.*
f *p sub.*

126

accel.

Fl.

Shks.

Bo-k. Bo-k. Bo-k. Bo-k. Bo-k. Bo-k.

mp

mp

mp

129

Fl.

Shks.

Bo-k. Bo-k.

To Claves

pp

pp

Arabic

$\text{♩} = \text{♪} = 80$

fff sub.

132 > harsh shout

Khar- ra!

Fl.

fff sub.

heavy, aggressive

fff sub. > harsh shout

Khar- ra!

Khar- ra!

Clv.

fff sub.

heavy, aggressive

Faster ♩ = 92

135

Khar ra! Khar- ra! Khar- ra!

Fl.

Clv.

The score shows two staves. The top staff is for Flute (Fl.) and the bottom for Clarinet (Clv.). Both staves are in common time (♩). The flute part consists of eighth-note patterns with grace notes and slurs. The clarinet part features sixteenth-note patterns. The vocal line "Khar ra!" is repeated three times. Measure numbers 135, 136, and 137 are indicated above the staves.

Faster ♩ = 104

138

Khar- ra! Khar- ra! Khar- ra!

Fl.

Clv.

The score continues with the same instrumentation and time signature. The vocal line "Khar- ra!" is repeated three times. Measure number 138 is indicated above the staves.

Faster ♩ = 120

141

Khar- ra! Khar- ra! Khar- ra!

Fl.

Clv.

The score concludes with the same instrumentation and time signature. The vocal line "Khar- ra!" is repeated three times. Measure number 141 is indicated above the staves.

143

Khar - ra!

Fl.

Clv.

145

Khar - ra!

Fl.

Clv.

148

Farsi

Slower $\text{♩} = 72 / \text{♩} = 144$

$\frac{3}{4}$

$\frac{4}{4}$ *low, gentle voice* $\frac{mp}{\text{Goh.}}$ $\frac{mp}{\text{Goh.}}$ $\frac{mp}{\text{Goh.}}$

$\frac{3}{4}$

$\frac{4}{4}$ *low, gentle voice* $\frac{mp}{\text{Goh.}}$ $\frac{mp}{\text{Goh.}}$ $\frac{mp}{\text{Goh.}}$

$\frac{3}{4}$

$\frac{4}{4}$ *calm* $\frac{mp}{\text{Goh.}}$ $\frac{mf}{\text{Goh.}}$ $\frac{mp}{\text{Goh.}}$

$\frac{3}{4}$

$\frac{4}{4}$ *calm* $\frac{mp}{\text{Shks.}}$ $\frac{mf}{\text{Shks.}}$ $\frac{mp}{\text{Shks.}}$

Fl.

Tri.

Clv.

Bamb.
Chm.

Shks.

152

Goh. Goh. Goh. Goh.

Fl. *mf* *ppp*

mp Goh. Goh. Goh.

Tri. *mf* *ppp* *ppp*

Bamb. Chm. *mf* *ppp*

Shks. *swirl* *ppp*

157

Goh. Goh. Goh. Goh.

Fl. *mf* To Picc.

mf Goh. Goh. Goh.

Tri. *mf* *ppp*

Bamb. Chm. *mp* *p* *ppp*

Shks. *swirl* *p*

* Choke and hold chimes as quietly as possible. Release after the fermata.

Mandarin

Fast ♩ = 144

Part III: Mandarin, Korean, Japanese

ff excited shout
Piccolo
Gun!

ff childlike, grating
Suspended Cymbal
Gun!

ff excited shout
Glockenspiel
Gun!

ff hard mallets
Glockenspiel
Gun!

ff childlike, grating

166
Pic. Gun!
Sus. Cym. Gun!
Glock. Gun!

G.P.

170
Pic. Gun!
Sus. Cym. Gun!
Glock. Gun!

ff
ff
ff

173

Picc.

Sus. Cym.

Glock.

Gun!

G.P.

177

Korean
Slower $\text{♩} = 120$

Picc.

W.B.

Sus. Cym.

Glock.

To Fl.

conversational voice

Ddong!

Ddong.

Ddong.

l.v.

mp

181 *mp*

conversational voice

Flute

Ddong.

Flute

light, absent-minded

W.B.

light, absent-minded

mp

mf

mf

mf

184

low voice *whisper*

Ddong. Ddong.

Fl.

Bamb. Chm.

W.B.

187

Fl.

Bamb. Chm.

W.B.

190

Faster, $T^{\circ} i = 144$

G.P. G.P. G.P.

ff excited shout

Ddong! Ddong!

Fl.

low voice *ppp*

Ddong.

ff childlike, grating

Bamb. Chm.

W.B.

195

Ddong!

Fl.

W.B.

Slower, T°ii ♩ = 120

fff

199

Ddong! Ddong! Ddong!

Dong!

Dong!

Fl.

W.B.

fff annoying

fff annoying

202

Dong!

Fl.

W.B.

205

Fl.

W.B.

f

The flute part consists of a continuous series of eighth-note pairs, each pair starting with an open note and followed by a closed note. The bassoon part consists of eighth-note pairs with various slurs and grace notes, including slurs of five and three notes, and grace notes with stems pointing up or down.

208

Slower $\text{♩} = 92$

Fl.

T. Bl.

remove headjoint

mp pp p

soft rubber mallets

The flute part starts with eighth-note pairs in 5/4 time, then changes to sixteenth-note patterns in 3/4 and 4/4 times. The bassoon part enters with sixteenth-note patterns using soft rubber mallets.

211

Japanese

Fl.

T. Bl.

interrogative speaking voice *mp*

Lip buzzing into instrument*

p rambling

mp

Ku-so.

interrogative speaking voice *p*

mp pp

mp ppp

The flute part features eighth-note pairs with dynamic markings *mp*, *p*, and *mp*. The bassoon part has eighth-note pairs with dynamic markings *fpp*, *rambling*, *mp*, *pp*, and *mp ppp*.

* See note in introduction.

215

Fl.

T. Bl.

p

p sub.

Ku-

p

mf

f ppp

Measure 215: Flute has sixteenth-note patterns with dynamics *p* and *mf*. Trombone Bassoon has eighth-note patterns with dynamic *p sub.* The vocal line continues with *Ku-*.

219

Fl.

T. Bl.

so.

solo

ff

fff

ppp

mf ppp sub.

p

Ku-so.

5

mf

ppp sub.

Measure 219: Flute has a solo section with dynamics *ff*, *fff*, *ppp*, and *mf ppp sub.*. Trombone Bassoon has eighth-note patterns with dynamic *p* and *Ku-so.* The vocal line continues with *5*.

222

Fl.

T. Bl.

loud speaking voice

f sub.

Ku-

loud speaking voice

f sub.

5

Ku-so.

f sub.

Measure 222: Flute has sixteenth-note patterns with dynamic *f sub.* Trombone Bassoon has eighth-note patterns with dynamic *f sub.* The vocal line continues with *loud speaking voice*, *f sub.*, *5*, *Ku-so.*, and *f sub.*

225

Fl.

T. Bl.

so. Ku-so. Ku-so. Ku-so.

f

Ku-so. Ku-so. Ku-so.

ppp

Measure 225 consists of two staves. The top staff features a flute part with sixteenth-note patterns and lyrics "so. Ku-so. Ku-so. Ku-so." above it. The bottom staff features a trombone bassoon part with eighth-note patterns and lyrics "Ku-so. Ku-so. Ku-so." above it. The dynamic for the flute is *f*, and for the trombone bassoon is *ppp*.

228

Fl.

T. Bl.

ppp

Measure 228 consists of two staves. The top staff shows a flute part with eighth-note patterns and dynamics *ppp*. The bottom staff shows a trombone bassoon part with eighth-note patterns.

231

Fl.

T. Bl.

Glock.

p

Measure 231 consists of three staves. The top staff is for the flute, showing eighth-note patterns with dynamics *3*. The middle staff is for the trombone bassoon, showing eighth-note patterns. The bottom staff is for the glockenspiel, showing eighth-note patterns with a dynamic of *p*.