

NOTATION - PERFORMANCE INSTRUCTIONSCOMPOSER'S NOTE

The piece deals with the mental disorder of multiple personalities. The various personalities use different voices and languages, performed by the singer as distinctly as possible. The 'role' of the recorder is of both a supporting and 'co-suffering' one with the main character. The electronics (tape) is mainly a 'mirror' character.

GENERAL

1. Box mobiles: repeat the sounds and techniques inside the box, in random order
2. Accidentals apply to a note for the whole bar; for different octaves, there is the use of both 'natural' signs and accidentals
3. Dynamics in brackets indicate intensity of gesture than actual volume

VOICE

1. There are six (6) types of voice, ways of singing and characters that the male singer is required to do as distinctly as possible in this piece:
 - i. spoken (SP - high, middle and low), counter-tenor (CT), mixed voice (MV), tenor (T), baritone (B) and stroh bass (SB)
 - ii. WT: whisper tone, NORM: normal voice (either spoken or sang)
2. The text is a mixture of syllables in five (5) European languages, where the singer is required to perform the appropriate pronunciation for each of these syllables. Each language is assigned to different voice types, as shown below:
 - i. Greek:
 - a. non-sensical continuous speaking, as shown in the box mobiles, and isolated vocal sounds in capital italics:
CH/ch (as in **ch**alk - UK), G (as in **g**oal - UK), K/k, ks (as in **ex**tra - UK), l, m, n, P, T/t, TS/ts (as in **pi**zza - UK), S, SH (as in **sh**oe - UK), Z (as in **z**one - UK), ZH (as in **je**ux - FR)
 - b. articulated Sprechgesang from the phrase below, which appears in bars 27-28, 77-78, 147-148 and 238-239:

'(μα) είστε πραγματικά σοβαροί...?'

The phrase means '(but) are you (plural) really serious?' OR '(well,) you (plural) are *really* serious' and it is the only phrase that sounds complete in the piece.
With the exception of the letter Γ (as in Spanish jota, but J is voiced), it is shown with Latin capital letters and pronounced as in Italian, but with the accents:
MA ÍS-TE PRAΓ-MA-TI-KÁ SO-VA-RÍ
 - c. in bars 226-237 there is the word PLIZ, which is taken from Greek TV slang and actually means and sounds as the English 'please'
 - ii. German: spoken
 - iii. English: baritone & stroh bass
 - iv. French: tenor & mixed voice
 - v. Italian: counter-tenor

The text for the above 4 languages is mono-syllables derived from the same EU Lex document 52012PC0738:

E: Recommendation for a COUNCIL DECISION amending Decision 2011/734/EU addressed to Greece with a view to reinforcing and deepening fiscal surveillance and giving notice to Greece to take measures for the deficit reduction judged necessary to remedy the situation of excessive deficit /* COM/2012/0738 final */

G: Empfehlung für einen BESCHLUSS DES RATES zur Änderung des Beschlusses 2011/734/EU gerichtet an Griechenland zwecks Ausweitung und Intensivierung der haushaltspolitischen Überwachung und zur Inverzugsetzung Griechenlands mit der Maßgabe, die zur Beendigung des übermäßigen Defizits als notwendig erachteten Maßnahmen zu treffen

FR: Recommandation de DÉCISION DU CONSEIL modifiant la décision 2011/734/UE adressée à la Grèce en vue de renforcer et d'approfondir la surveillance budgétaire, et mettant la Grèce en demeure de prendre des mesures pour procéder à la réduction du déficit jugée nécessaire pour remédier à la situation de déficit excessif

I: Raccomandazione di DECISIONE DEL CONSIGLIO che modifica la decisione 2011/734/UE indirizzata alla Grecia allo scopo di rafforzare e approfondire la sorveglianza della disciplina di bilancio e che intima alla Grecia di adottare misure per la riduzione del disavanzo ritenute necessarie a correggere la situazione di disavanzo eccessivo

RECORDER

1. There are four (4) different recorders that the player is required to use in this piece: Soprano in C, Tenor in C, Great Bass in C, Bass in F
2. Trills (for major and minor 2nds) and tremolos (intervals larger than 2nds) are always as fast as possible
3. Special notation, headnotes and extended techniques are explained in the score

Hectic was composed for UMS 'n JIP, commissioned as part of the Greece Project, premiered in 23.02.2013 at the State Orchestra Hall, Thessaloniki

HECTIC for male voice and recorder, with electronics

Haris Kittos 2012-13
text: Harry Ross

♩ = 60 **Sp** 3" etc.

V *freely but fast and VERY articulated - take short breaths*
a / i / o / ou
k / t / ks / ts / ch
bass in C
tktk / slap / Flz

R *freely but fast - take short breaths*

no voice when pp
Auf der ure dla

Sp WT "sfz" pp
sim. "sfz" pp
T NORM. mf pp
Sp WT "sfz" pp

7 ge von bu ti el ein

NORM. sfz pp
WT mf "sfz" mp
B NORM. sfz mp
CT mf pp
Sp WT "sfz" pp
p < mf pp
sim. mf pp

13 hun dert sex in to zig Ab

air blow (pitchless)
tr

NORM. sfz pp
WT "sfz" pp
"sffz" pp
SB NORM. f > p
CT mf pp
Sp WT "sffz" pp
NORM. p < mf pp
mf mp
mf pp
"sffz" pp
mf pp
mf "sffz" pp
mf pp

19 satz neun od Art sci el

WT "sfz" pp
NORM. sfz mp
B f pp
Sp WT "sffz" f
MV NORM. mf f subito
Sp sfz p

mf pp f mf pp "sffz" pp mf pp "sffz" f subito pp f

75 **T** *f* *mp* *ff* *mf* *f* *ff* **MV** *f* *ff* **Sp** *fff* as before $\text{♩} = 46$ $\text{♩} = 60$ **B** *ff* etc.

seil gliss. no gliss. sur

IS TE PRAI MA TI KA SO VA RI MA IS TE SO VA RI? rung din

to tenor in C

f *mp* *ff* *f* *mf* *ff* *fff*

81 **T** **B** **Sp** *f* **CT** *mf* *ff* **Sp** *f* **T**

de wach in der

1 rove 2 Lab.Fr. Flz slap Lab.Fr. norm. L'art

ppp *fff* *fff* *ppp* *ff*

88 **SB** *f* **T** **MV** *ff* **B** *ppp* *f* **WT Sp** *fff*

schalt in cle cent at Grie T K the la K

Lab.Fr. norm. gliss. MF Flz MF

ppp *f* *mf* *ff* *pp* *f*

as rhythmically as possible

96 **T** *f* *ff* **Sp** *f* **WT** *f* **NORM.** *pp* **WT NORM.** *f* *pp* **B** *p* **Sp** *f* **T** *p* **Sp** *f*

chen lands com zur Form ul ler ung ba Leit mes en

to great bass in C

Tape $\frac{2}{4}$ *pp* slap toneless air Flz key click slap+clicks

f *f* *p*

key clicks: sound is more important than pitch, "f" so fingerings are left to the performer's discretion

102

NORM. **T** **CT** **Sp** **WT** **B** **Sp** **T** **Sp** **WT** **B** **Sp** **T** **Sp** 5

p *mp* *f* *p* *f* *NORM.* *p* *mp*

für die cor se che ver schaft spo li tion fest ge li Grie cess land

slap slap slap

"ffl" "f" "ff" "ff" *pp* *mp* *pp* *mp* "ff" *pp* *mp* "ff" *pp*

108

Sp **MV** **Sp** **B** **Sp** **T** **Sp** **SB** **Sp** **CT**

f *NORM.* *mf* *f* *f* *NORM.* *p* *mf* *f* *NORM.* *p* *mf* *f* *NORM.* *f*

wur de emp foh len plus emp foh lid Maß nah mé zu erg go fe um trat

Flz Flz Flz norm.

mf "ffll" *mf* "ff" *ff* *ff* *pp* *mf* *pp* *mf* *mf* *pp* *mf* "ff"

114

B **Sp** **WT** **T** **Sp** **WT** **B** **CT** **Sp** **T**

mf *f* *NORM.* *mf* *mf* *f* *NORM.* *mf* *f* *NORM.* *ffl*

stim üb er ßiges son ni zit bis spät er ter ta to di swei tausend s'im

slap slap

ff *pp* *f* "ff" *pp* *f* "ff" *pp* *mf* "ff" *pp*

204

211

217

222

WT tktk... WT Flz norm. subito s

gliss. gliss. gliss. gliss.

ppp p f ppp

227

WT tktk / slap

no 's'

sim. sim.

ppp pp mf f pp mp f pp

233

Bisb.

7 7

IS TE PRAΓ MA KIE MA TI KASO VARI repeat the same phrase

ppp pp ppp f ppp pp

♩=46 repeat this bar as many times as possible, until running out of breath (and show this!)