

The Chambers of the Sea

For Electronics, Harmonica, and Voice

Music by
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Text by
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Instrumentation

Voice: Bass singer with range from F2 to E4

Harmonica: 16 hole C Chromatic Harmonica

Pitched Noise: To be played live with a MIDI Controller. There are five distinct sound that need to be switched through, and they each should have the ability to be transposed up a quarter tone. The five sounds are: a siren, a church organ like sound, the same siren with a more harmonic tone underneath, a swell not unlike the sound of waves, and an electric organ like sound. Each of the sounds should be created before the performance electronically using feedback through different effects to generate the desired sounds, and then pitched to be able to be used harmonically.

Percussive Noise: Either pre-recorded or to be played live with a MIDI controller. There are three general sounds to be created, a low rumble (similar to a bass drum), a medium hit (similar to a snare drum), and a high hit (similar to a shaker). These sounds should be created electronically by using feedback with effects in the middle to control the sounds.

Drone: To be played by mixer with at least 2 inputs (which can be toggled on or off) and 3 outputs. The first two outputs should be routed into the 2 inputs, to create a tone from the feedback. Those tones should then be tuned to C2 and G2.

An Excerpt from The Love Song Of J. Alfred Prufrock (1917)

by T.S. Eliot

I grow old... I grow old...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

The Chambers of the Sea

Words by T.S. Eliot

Music by Dylan Needleman

Methodical and Intense (♩ = 80)

Score for the first system, measures 1-5. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked as 80 beats per minute (♩ = 80).

Instrumentation:

- Bass:** Sustained low notes, mostly whole notes.
- Harmonica:** Sustained notes, with a dynamic marking of *mp* (mezzo-piano) starting in measure 4. A performance instruction reads: *A little breathy, especially on the draws*.
- Pitched Noise:** Sustained notes, with a dynamic marking of *p* (piano) starting in measure 2. A performance instruction *Siren* is written above the staff in measure 2.
- Percussive Noise:** Sustained notes, with a dynamic marking of *ppp* (pianissimo) starting in measure 2.
- Drone:** Sustained low notes, with a dynamic marking of *mp* (mezzo-piano) starting in measure 2.

Measures 1-5 show the initial setup of the instruments, with measures 4 and 5 featuring more active harmonic and pitched noise parts.

6

Score for the second system, measures 6-9. The score continues in 4/4 time with a key signature of three flats.

Instrumentation:

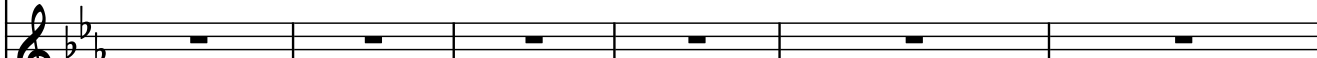
- B. (Bass):** Sustained low notes, mostly whole notes.
- Harm. (Harmonica):** Sustained notes, with a dynamic marking of *mf* (mezzo-forte) starting in measure 8.
- Pit. (Pitched Noise):** Sustained notes, with a dynamic marking of *f* (forte) starting in measure 8.
- Per. (Percussive Noise):** Sustained notes, with a dynamic marking of *f* (forte) starting in measure 8.
- Dr. (Drone):** Sustained low notes, with a dynamic marking of *mp* (mezzo-piano) starting in measure 2.

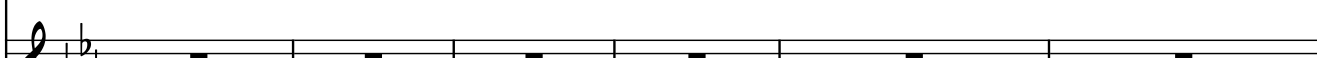
Measures 6-9 show the continuation of the instruments, with measures 8 and 9 featuring more active harmonic and pitched noise parts.


10 *mp*

B. 


I grow old

Harm. 

Pit. 

Per. 

f

Dr. 

16

B. I grow old


Harm.

Pit.

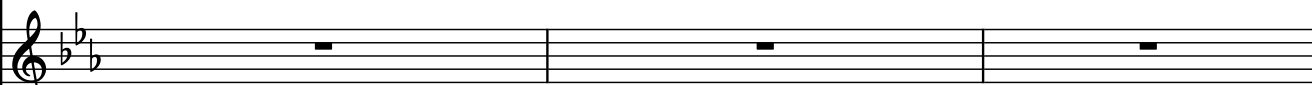
Per.

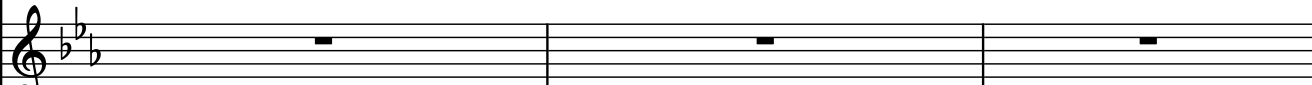
Dr.

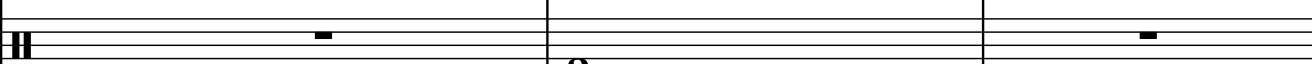
20 *mf*


B. 

I shall wear the bot - toms of my trou - sers

Harm. 

Pit. 

Per. 

Dr. 

23

B. 

rolled

Harm. 

f

Pit. 

ff

Per. 

Dr. 

27 *mf*

B. *Shall I part my hair be - hind*

Harm.

Pit. *Church Organ like*
f

Per. *p*

Dr.

31

B. *Do I dare to eat a peach*

Harm. *p*

Pit.

Per.

Dr.

35

B. I shall wear white flannel trousers and

Harm.

Pit.

Per.

Dr.

39

B. walk upon the beach

Harm. *mp*

Pit.

Per.

Dr.

43 *f*

B.

I have heard the mer - maids sing - ing

Harm.

Pit.

Per.

Dr.

47

B.

each to each

Harm.

Pit.

Per.

Dr.

51

mf

B. *I do not think that they will sing to me*

Harm. *Lyricaly*

Pit. *mp* *Siren with lower clean tone* *mf*

Per. *ff*

Dr.

55

mp

B. *I have seen them ri-ding sea-ward on the waves*

Harm.

Pit. *Swells, like waves* *mp* *< >* *sim.*

Per. %

Dr.

61

B.

Comb-ing the white hair of the waves blown back

Harm.

Pit.

Per.

Dr.

65

B.

When the wind blows the wa - ter white and black We have

Harm.

Pit.

Per.

Dr.

69

69

B. *f*

ling - ered in the cham - bers of the sea By

Harm.

Electric Organ like

Pit. *mf*

Per. *mf*

Dr.

72

72

B. sea - girls wreathed with sea - weed red and brown Till

Harm.

Pit.

Per.

Dr.

75

B. hu - man voi - ces wake us

Harm. *f* *ff*

Pit.

Per.

Dr.

Detailed description: This block contains the musical score for measures 75 and 76. The vocal line (B.) is in bass clef with a key signature of two flats. The lyrics are 'hu - man voi - ces wake us'. The harmonic line (Harm.) is in treble clef with a key signature of two flats, featuring a forte (f) dynamic and a fortissimo (ff) dynamic. The pit (Pit.), percussion (Per.), and drums (Dr.) lines are also shown.

77 *pp*

B. and we drown

Harm.

Pit.

Per.

Dr.

Detailed description: This block contains the musical score for measures 77 through 80. The vocal line (B.) is in bass clef with a key signature of two flats. The lyrics are 'and we drown'. The harmonic line (Harm.) is in treble clef with a key signature of two flats, featuring a pianissimo (pp) dynamic. The pit (Pit.), percussion (Per.), and drums (Dr.) lines are also shown.