

# The WANT for samples & singers

Music: Ethan Braun

Text: Adam Linder

## "Homo Economicus"

Any voice

\* Soundings move from guttural → Front of mouth → middle of mouth (having approached front of stage)

[eh], [sh], [tsk] "kes" tongue on roof of mouth [K], [t]

Elec: 009

\* Soundings always accented

These banks are made for walking  
 once on stage in formation, begin, around when pines enter:  
 Deliver text: "If you are not walking ... at this hour and in this place..."

Offeror

signature mp

Improvise [e a b a +]

using last line of text fragments

Offeror

match dynamic [u] little by little cycling through English vowels [a], [e], [i], [o], [u]

pitch may bend, but only a 1/4 tone

Different voices need not align

[us]

Samples

Synths enter, gradually string & piano samples, C minor mode with alterations

Offeror

"you are looking for something..." "Whether it's a need or a want, I can help..." "The only thing between us"

... continue...

Offeror

... continue... breathe as needed, fading "out" and "into" the sound, gradually begin mimicking text

Offeror

"is currency, and that currency is unchangeable..." "I will be here long after you're gone... so if you ever try, I can find it over..."

... continue...

Offeror

... continue...

Offeror

\*\*\*) "This something is the result of..."

Improvise with text fragments, adding some chromaticism

... continue...

Deliver text: "Approaching you like duck creeps up on a lemp, I lean in with respect,"

Offeror

... continue... becoming, gradually, like an echo of "Homo Economicus" limited...

\*\*\*) Trade off of improv to text always

...continue... always chant-like

Offeror

perhaps even affection... "These hands are open, palms are up and I keep some space between us,

Offeree

... continue ...

Offeror

... continue ...

Deliver text:

"We need not give it a name

so not to construct the chance you will buy... "And I know you will take something... [end] Improv →

Offeree

... continue ...

Offeror

yet... "And finding out will take its own while..." can understand what is a mechanical thing, consciously hid her face

... continue ...

Offeree

... continue ...

Offeror

wrapped gift... Improv as before →

"you will

... continue ... Deliver text: "I can wait..." "Just know, whenever you ask me for, I can answer to..." Improv as before

Offeree

... continue ...

Offeror

get the trunk off, the tipping of seats, a shot in the back I'm willing to wait... Improv as before \*)

rv6'08

... continue ...

... continue ...

Offeree

... continue ...

\*) when "arachnid" strings, all pizz, rise up, Metatext 1 is used



Elec: ~6'06

# "Metatext 1"

Officer

Offeree

Officer: "Ever we choose to a void our number we still walk the same line tread the same ground"

Offeree: "Ever we choose to a void our number we still walk the same line tread the same ground"

Elec: 7'03

Officer

Offeree

Elec.

Officer: [k] [ts] [sh] [ch]

Offeree: [k] [ts] [sh] [ch]

Offeree: "I'm not out walking at this particular place at this particular hour. I'm out walking and only walking. From here to there and nothing in between."

Offeree: "I had not planned on any such encounters, and this what you talk of is not an array of needs."

Elec.: Drone with clicks, Uoets of sine modulation

\*) general accents, all F possible, should be spaced out via actions (striking motions help guide time)

Officer

Offeree

Offeree

Officer: ... continue... always space, mimicking samples

Offeree: ... continue... always space, mimicking samples

Offeree: [k] [ts] [sh] [ch]

Offeree: "Deliver: "But the confusion of this place and this hour, instead leaves no memory of ever wanting anything."

Offeree: "Deliver: "Perhaps had the darkness been thicker, obscuring all the signs, I might believe your claims."

Elec: 8'58

# "Metatext 2"

Officer

Offeree

Offeree

Elec.

Officer: ... continue...

Offeree: ... continue...

Offeree: [k] [ts] [sh] [ch]

Offeree: "Wanderling our might be lone lost but in entirety we know at every moment where they"

Offeree: "Wanderling our might be lone lost but in entirety we know at every moment where they"

Offeree: "So how dark would it have to be to make you appear less dark than the darkness it self?"

Elec.: Drives & clicks...

Elec: "Face off continued"

Offeror: "Whether you agree or not, the line you were walking did bend off" and so  
 "Apparently I became that vague something in between. I don't do As to Bs, am fine to wait, long moments for thinking, almost without moving at all, like someone who's not on their way somewhere but banks on the world coming to them. You veered, and you can insist that you didn't but I will double down: a flutter of instinct compromised the straight line you thought you were on."

Offeror: "Face in relation to a mother"

Elec: [k] [ts] [sh] [ch]

\* Offeror text here alternates between both sides, each interrupting the other ad lib.

Offeror: [k] [ts] [sh] [ch]

Offeror: [k] [ts] [sh] [ch]

Offeror: "you're wishing for my destination, target me upper-hand so much that you imagine eliminate existence."

Elec: [k] [ts] [sh] [ch]

Offeror: "I reset this eye to eye that you weaver but in business have not bothered to even. It's the same eye that raise a clover in a glass of clear water."

Elec: [k] [ts] [sh] [ch]

Offeror: "what you include back your duties into crates of space, I might puff but I won't inhale"

Elec: [k] [ts] [sh] [ch]

Offeror: "in continue on"

Offeror: "... creative ..."

Elec: [k] [ts] [sh] [ch]

Offeror: "Say I was just drifting along and say, you were when you christen - I'm held up, unconventional and I want others to mystic, and yours is a shadowy kind of offer I will not stand for."

Elec: "Anagram" "D-E-A-L-E-R" "C-L-I-E-N-T"

Elec: "Rope Pull" "20"

Elec: "in your shoes"

Elec: "STOP Electronics ~ 12'40" "Continue Elec w/Light Cue"

Elec: "cloud of pizz. rises up" "cellos in 5ths ..."

\* If text is completed with time before "anagram", return to click sounds

Offeror: "in your shoes ... (hum pitch) ... de jure at death ... less dark ... dark was it self ..."

Elec: "there is no degree of dark" "dark would appear less electric" "then the darkness is not"

Offeror: "as in # boots scene, in and out, with movement (humming)"

Offertory

10/4 (A) (humming)

TACT

Offeree

"Show your self" "Are you a crowd picking them in the gutter?" "Or are you my little CounterPart?"

MP # o o o o # o o o o sim. # #

... Show your self... ... Kie King a can ... my Counter Part

Offertory

# o o o # o o o # o o

... time being in ... ob as side ... the tent...

Offeree

"For the time being" "give up that old obsession" "With what lies at the bottom of darkness"

Offeree

TACT

10/4 (A) (humming)

Offertory

10/4 (A) (humming)

TACT

Offeree

"I was merely walking" "yet you maintain this face" "I've started offering" "because my eyes sought the surroundings" "What makes you so unyielding at these times?"

# o o o o # o o o o # o o o # o o o o

... mere by walking... ... maintain this face... ... with offering... ... the soul remains... ...

Offertory

# o o o o # o o o o # o o o o

... class: of sm... ... in the name of... ... co our less...

Offeree

"the limits of a cult - Phased education" "Repeating a like dumbness" "halls emptiness and reassurance"

Offeree

TACT

# o # # (A) # o

... these eyes... (humming)

Elc

Piano, forte in duobus...

Offeror  
Offeror  
Offeror  
Offeror

30"

TACET  
TACET

*ff* *mf*  
with out marked prices is it worth it [+] [e] [e] [e] [e] clear terms of exchange let me work it

Elec.  
Pianos build  
E<sup>7</sup> minor in multiple  
Tunings  
subito silensio

Offeror  
Offeror

[e] [e] [e] [e] Busi ness, in regular hours I put my thing down [n] [n] [n] [n] consider a terrific light fly

Offeror  
Offeror  
Offeror

TACET  
TACET

33"  
it sell it and it verse it | yet this is not any thing [gggg] other than the usual rehearsals

Elec.  
Pianos enter c. 17'52 out @ 18'25

Offeror  
Offeror  
Offeror

TACET  
TACET

27"  
of high level animals in foreign places! excuse me for believing in these calls Paid invoices

Elec.  
~ 18'45 18'55



Elec: ~ 19'10

Text follows choreographic score

matching pitch & tempo with strings ad lib

Offeror

TACET

"What would you rather I talk about then ..."

"because I know you don't get a sense for it..."

Melodic, as though shifting gears

Offersee

and prout de la vie mes

Melodic, as though shifting gears

\* using [t], [s], [Lih], pick up pitch and tempo from strings, fading into and out of texture ad lib.

Offeror

"figure it out ..."

"make it stable ..."

"to understand ..."

"and then feel like you know all about it ..."

Offersee

Offeror

Elec: ~ 20'05

Matching pitch & tempo with strings ad lib.

"you'll then think of me as some kind of gutter snipe ..."

"but what if I was an original ..."

"Will I live in your ghetto forever after ..."

"what you manufacture the ghetto blast ..."

Offersee

Offeror

Elec: 21'35

20"

continue through choice to offersee entry

"now I'm feeling a little bolder ..."

"no need to carry your music on my shoulders ..."

continue through choice to offersee entry

Offersee

continue through choice to offersee entry

continue through choice to offersee entry

Offeror

TACET

TACET

d = ~ 108

Out of time, somewhat pulsing, operatic voice, speeding up and slowing down ad lib.

"why do you still hide your goods ..."

"show them all to me ..."

"hit illicit whatever named at least ..."

"open to evaluation I know how to buy ..."

Offersee

TACET

Offeror  
TACET

Offeror  
TACET

Offeror  
"I can dazzle you with all the ways I have of saying no or making you see just how many ways there are of saying no..." "No..."  
(silent to "scissors")

Elec.  
Wild strings, rising constantly over "honey tone" pieces

Offeror  
TACET

Offeror  
TACET

Offeror (Female)  
"Thank you very much but no..." "No, not today... not now... no, not ever, not like this, not with you, not here"

Offeror  
out of time, follow orch. ↗  
(~ 6/8) the glory of being

Offeror (Female)  
no, I don't want to... no how dare you No No No what I want is for you to TACET

Elec.  
Elec: ~22'45"

Offeror  
The one who provides is that you never endure a re-fu-sal!

Elec.  
Thus I have never learned to say

Offeror (Male)  
No and I don't in the least wish to learn how to say no Yes of course yes every kind of way to say yes, those I know well

Offeror (Male)  
yes wait a moment yes wait a while yes wait here with me for all eternity yes I do have it yes I did

Offeror  
Elec: 23:13 Out of time  
"I confess..." "I acknowledge..."

Offeror  
Repeat until "Shoulder's moment (chorus)"  
I have it and I'll have it again soon no I never had it but yes I will get it for you

Elec.  
\*) Repeating strings

\*) "John Adams gone wrong" strings music



"Lenny Bat the Cheese Majal"

Officer: "I recognize ..." "I confirm and sign or countersign" "I do..." "A sentence... is extraordinary..."  
 ... continue... more quietly slipping in the background

Officer: \* w/scissors Repeat and lib.

Elec. *glissando gradually* Elec: 23'15 *glissando continues, detuning, building up*

\* Reinterpreting Steve Reich's "Clapping Music"

Officer: *Says ever louder* spoken: "as a 'yes'" "The economy and brevity of the response..." "as simple and as bare as possible..."  
 ... continue as possible with movement

Officer: *continue scissors* *very sparse, picking up rhythms from work*  
 no no no no  
*mp cresc poco a poco to "APEX"*  
 ... continue...

Elec. *gliss cont.*

Officer: *Says* spoken: *Says* \* *lib*  
 "the utterance implies not only an 'I'" "but no" "who does it say while saying it" "the I who has heard..."  
 ... continue ...

Officer: *continue scissors and vocalizations*  
 ... continue ...

Elec. Elec: 24'33 *scissors enter, 8x to "APEX"*

Repeat if needed until sample singers out  
be

"APEX" \* Dir: Facing each other, waiting  
hold as long as possible 1'40"

Officer

"and the I who utters 'yes'"

...continue til shoulders... TACET

Officer

...continue scissors til shoulders...

...continue... til "shoulders" then TACET

Elec.

scissors, glass, Pines

Elec: 24'49

Suddenly silent Piano solo

Officer (Fem.)

"Finger Licking"

"I see what you want collecting like saliva at the corner of your mouth... I'll wait for it to run down your chin..."

Officer (Fem.)

TACET

Elec.

Elec: 26'29

Elec: 26'34

Fast Glass

Officer (Fem.)

Direction: turn slowly to face audience, gradually moving to front of stage, soundly present

Officer (Fem.)

Side Pitch (hand?)

Officer (Fem.)

Swophone music, Jazz, Psychedelic

Elec.

Elec: ~30'05

\* begin "eating" hand, this modulates the vowels, begin always on "A" or "OH"

Elec: 30'05

"Flower Field"

Officer

TACET

Dir: Lying down

Officer

TACET

Dir: Lying down

Officer

TACET

Dir: Lying down

Officer

TACET

Dir: Lying down

Peaks = Pianos and Cellos

Suxophone -> Throughout

Elec.

Playback timings

30'25 30'45 31'05 31'30 32'20 32'45 33'45 34'10 35'01 36'30 37'38

32'00 39'01 38'03

C. 36'16 arise, Follow choreo

C. 37'15 arise, Follow choreo

C. 36'45 arise, Follow choreo

C. 38'00 arise, Follow choreo

ACT II: 'Exhuming'

C 2-3"

Offeror

Offerce

Elec.

2-3x

"A want so hot it vaporizes..."

mf-f

2-3x

"A want so hot it vaporizes..."

mf-f

2-3x

"A want so hot it vaporizes..."

mf-f

2-3x

"A want so hot it vaporizes..."

mf-f

Playback stopped, switch to File "Act II"

Playback starts after 2nd "A want so hot it vaporizes..."

(♩ = 128)

\* As per choreography - beginning in squat and rising to stance, "with things" the sound vaporize - pitch elect can be sustained through the movement. Repetitions should provide different pieces and be separated by much space

"Jewy XII"

Offeror

Offerce

Elec.

TACET

... walking...

TACET

... walking...

TACET

... walking...

TACET

... walking

Elec: 0'00

(see sample score)

Elec: 1'11-1'30

Drums

... Continue to scaffold...

... Continue to scaffold...

... Continue to "scaffold" ...

Spoken after drum roll, coyly, high society

"You're a strange sort of queer..." "A thief who doesn't bo-

\* The Cantor choir section involves chaotic repetitions of vocal ornaments, sparse but persisted from around the heart, pitch and fragments are chosen at lib, the notable materials of the example: [cheerily] [vibrato], [cut away as though ornaments]

Text may be replaced by [na], [i], [na], [la], [wen]

Offeror

Offerce

"Or perhaps you're just creating..."

"I'm not filtering anything - most eccentric..."

"I hope it's not just you, you can't..."

"I'm not filtering anything - most eccentric..."

Offeror

Offerce

Elec: 2:30

"You think I had grand designs for you..."

"I only put my hand on your arm out of curiosity..."

"To know whether flesh has the appearance of a chicken, feels as warm like a live chicken or cold like a dead one..."

"And how I know..."

"That's why I handed you my jacket..."







"Metatext 3"

Rubato, but together, c. 50"

Officer

Officer

Elec.

Roll, wait

TACT

TACT

TACT

TACT

So there is on by one an *intercommunication*? the ex change of *bits* through *value* *code* of *symbols*

Solo entry ~ Elec: 13'00

# Somewhat *SEM*

Officer

Officer

Elec.

12'14'00

14'11

Elec: 15'15

Elec: 15'25

"Amor" by Monteverdi, performed by the composer, begins "Phone drop" noise sample or destination

STIFF!

\*) *o o o o o o o o o o*  
Passionately

\*) *o o o o o o o o o o*  
Passionately, with text

\*) *o o o o o o o o o o*  
Passionately, on "Ah"

\*) *o o o o o o o o o o*  
Passionately, on "Ah"

\*) Pitches to use, except where otherwise notated, text is sung at each stage, own part, always, from highest to lowest

Officer

Officer

Officer

Elec.

Free, intense, outer

Free, intense, outer

on "Ah", Free, intense

on "Ah", Free, intense

Elec: 16'10

16'18

subtly melting

there were de



Offertor

Offeree

Elec.

Now Freely through pitch & text  
 Pulling apart from one another  
 now freely through pitch and text

-si- res they fill all around us and have been kicked to the ground...

Elec: 17'00

Offertor

Offeree

Elec.

... voices being swallowed by orchestra...

TACET at first

TACET to "Double Trouble"

TACET to "Double Trouble"

TACET at end

Elec: 18:01 suddenly stops ...

18:05

19:16-20:06

Orchestral pitonello ... disappears, ...

\*) "Double Trouble"

Offertor (Male)

Offertor (Female)

Elec.

spoken:

"my dear"

"first there was an earth..."

then there were instruments...

50"

50"

TACET

Elec: 20:06-20:36

20:56 Electronic appoggiato

21:50 piano tripping

Offertor

Elec.

"The objects... and at last mere symbols  
 representing these objects,"

"And finally the relations be-  
 tween things and their de-  
 sires of these symbols."

"An insistence on these  
 desires being needs"

\*) Rests & pauses between text entries should be quite broadly spaced, from 20-30" in general, begin a same time as trio

~24'00

Offeror: "It's too late now, this has to be settled!"

Offeror: "Every promise to sell infers the promise to buy..."

Offeror: "And there's a cost to pay, a pound of flesh, a sum of money."

Offeree: "You want compensation for the empty space between us?"

Elec.: Piano trio building *mf* *ff*, most dense

~25'30

Offeror: "If you will run, I will chase..."

Offeror: "If you take the worth of my fist, I'll be by your side..."

Offeror: "In your unconscious to be exact"

Offeree: "Now you're accomplishing your designs... for me."

Elec.: Piano trio begins disassembling

~26'45

Offeror: "Even the one language we might share, that of money, whilst representing and monetizing that which exists, is only a signifier for that which does not exist: for Fantasy."

Offeree: "I only fear unfamiliar rules."

Offeree: "Well then, what's required?"

Elec.: dwindles to *p* *mf* *trio* *trio* *trio*

~27'00

Berlin, December 2018

Total timing: ~ 75'00