

Rebekah Driscoll

**TO SPEAK
ANYMORE**


for treble voices


TEXT


Waking up this morning
with so much to tell you,
but I cannot—
I cannot, and when I remember
I am stunned.


You do not need me to speak anymore,
but today I do not feel strong.
So in my mind, I will see you,
and pour out all my thoughts to you,
before turning to the work of the day.

PERFORMANCE NOTES

 Unvoiced sound using the specified consonant.
(The staff line on which it appears is arbitrary.)

 Sharp intake of breath (unvoiced).

 Indicates that singers are repeating the preceding material.

 Indicates that one singer may still be completing the preceding material.

This piece was written for 8 voices and may be performed by up to 16.

In non-synchronized sections, rhythms are approximate; singers may speed up and slow down within the designated tempo range, taking care not to align with other voices. If performing with more than 8 voices, these sections will be somewhat longer.

Letters in [brackets] indicate International Phonetic Alphabet phonemes.
Accidentals carry through the bar.

Duration: c. 5 minutes.

To Speak Anymore

Words and Music by
Rebekah Driscoll

$\text{♩} = \text{c. } 60$

S1,2 *pp* Wak - ing_ up this morn - ing_ *p* with so_ much_ *mf* to *p*

S3,4 *pp* Wak - ing_ up this morn - ing_ *p* with so_ much_ *mf* to *p*

A1,2 *pp* Wak - ing_ up this morn - ing_ *p* with so_ much_ *mf* to *p*

A3,4 *pp* Wak - ing_ up this morn - ing_ *p* with so_ much_ *mf* to *p*



7 *poco accel.* $\text{♩} = \text{c. } 80$

S1,2 *ppp* tell you_ *p* but I can - not_ *mp* I can - not_ *mf* and

S3,4 *ppp* tell you_ *p* but I can - not_ *mp* I can - not_ *mf* and

A1,2 *ppp* tell you_ *p* but I can - not_ *mp* I can - not_ *mf* and

A3,4 *ppp* tell you_ *p* but I can - not_ *mp* I can - not_ *mf* and

13 *poco rit.* *pp* *a tempo* (♩ = c. 60) *pp* *f*

S1,2 when I re-mem-ber I am_ stunned. You_ do not_

S3,4 when I re-mem-ber I am_ stunned. You do not_ You_

A1,2 when I re-mem-ber I am_ stunned. You_ do not_

A3,4 when I re-mem-ber I am_ stunned. You_ do not You_



19 *pp* *f* *f* *p* *f*

S1,2 You_ do_ not_ need_ need_

S3,4 do not need_ You do not You do not_ need_

A1,2 You_ do_ not_ need_ need_

A3,4 do not need_ You do not You do not_

24 *p* *f* *mp* *ff* *f* *pp*

S1,2 You do not need me, You do not need me

S3,4 *p* *p* *f* *f* *mp* *f*
You do not need me, need me

A1,2 *p* *f* *p* *f* *p* *f*
You do not need, You do not, do not need me

A3,4 *p* *f* *p* *f* *pp*
need me, need me, need me



A (♩ = 56-72, not conducted)

S2 begins here, not synchronized.
S1 begins 4-6 seconds later.

30 S1 solo *mf* (hold at least until S2 enters) *pp* *mf*
to speak an-y- more to speak speak

S4 begins here, not synchronized with conductor's pulse.
S3 begins 3-5 seconds later.

S3,4 *ppp* *mf* *pp* *mf*
to speak an-y-more to speak

A2 begins here, not synchronized.
A1 begins 4-6 seconds later.

A1,2 *ppp* *mf* *pp*
to speak an-y-more

A4 begins here, not synchronized with conductor's pulse.
A3 begins 2-4 seconds later.

A3,4 *pp* *mf* *p*
[o] to speak an-y - more

S1,2 *p* *mf*
 an - y - more to speak speak an - y - more

S3,4 *p* *mf*
 an - y - more to speak [k] [t] speak.

A1,2 *mf* *p* *mf* *p < f*
 to speak an - y - more to speak speak

A3,4 *mf*
 to speak an - y - more to speak speak



S1,2 *p < f* *f*
 speak [k] to speak speak [s] - [k] speak

S3,4 *f* *p < f* Repeat until C.
 speak [k] to speak speak [s] [k] [k] [t]

A1,2 *f* *p < f* Repeat until C.
 to speak speak [t] speak [t] [k] [s] - [k]

A3,4 *f*
 [k] speak [t] [k]

B ♩ = c. 60
Begin after 5-7 seconds
of unvoiced sound.

Repeat until C.

S1,2 [t] [k] [s] [k]

S3,4

A1,2

A3,4 *p* But to-day



C

42 Finish your phrase and immediately begin this one, nonsynchronized.

S1,2 [k] [s] [k] [t] [k]

S3,4 [s] [k] [k] [t] [s] [k]

A1,2 Finish your phrase, then drop out. *mf* *ff* But to-day I do not

A3 *mp* *mf* *ff* But to-day I do not

A4 *mp* *mf* *ff* But to-day I do not