

THE DRAMA

The singers come on stage and sit down in front of their music pages which have been placed there (according to the drawing below) in advance (In the version for more than 6 singers only the soloists sit down, the others form a background "wall"). The musical pages designate symbolic working-instructions after which the performers are supposed to manufacture a "product". They work very concentrated (A), look there and then into the audience and finally fall out of their working rhythm (B). The third singer discovers a snake on the ground (C), everybody is getting nervous caused by this interruption. The first singer tries to charm or drive away the snake by means of his flute-playing, but the fourth singer takes the instrument brutally from him, because he knows how to handle such a situation scientifically. Snake-charming, after all, is a matter only for a boss!(D). The rest of the singers start to describe the snake's anatomy and its actions. Their "creeping" little motives coloured by non-conventional soundproducers are like different versions of a story in a newspaper (E)>(T). The sixth singer (obviously a foreign worker) with speech disorder, tries to handle the problem by imitating the fourth singer (U)>(W). The first singer tries again to involve musical forces, this time with a lyrical flute melody, while the others are charming the snake in their domestic dialects. The fifth singer acts in a strongly academic way (W)>(Y). The third and first singer try with religion: "Bite on wood but not into a christian's flesh"(Y). The leader (fourth singer) orders everybody to go back to work (Z)>(CC). The snake has certainly left the scene long time ago frightened by all this noise(!). Finally, all performers fall back into their working rhythm, so if nothing would have happened (DD).

THE TEXT

The text is drawn from snake charms in different dialects of the finnish language area as well as from an ancient finnish charm. The onomatopoetic part of the text is built from combinations of voves and consonants as they often appear in people's speech disorder. The double vowels are pronounced long. The "h" is always slightly aspirated. Underlined letters are always stressed or prolonged.

TRANSLATIONS

all these words mean SNAKE: KÄÄRME (finnish) - ORM [CC](swedish) - ULTE UEXUM (latin) - SERPENT (french) - SCHLANGE (german)

RANTAKÄÄRME - water snake, KYRKÄÄRME - viper

MINA KÆERMEN JØLETT ODAJA NARRI GUTTAN HAMBOT SÅM GIDASIN [U>V] (ancient finnish-swedish) - freely: "Snake, if you don't disappear, I hit your teeth into your backest throat".

MINA GUTKEN SAN HAN BAS KIDASIN [W] - (another version of the previous phrase)

MAD'A MOSTA MAÑALANÉN [W] - freely: "black worm from hell"

PUR PUUT [X] - Bite on wood

MUT EI KRISTITYIHMISE LIHHA![Y] - "but not into a christian's flesh"

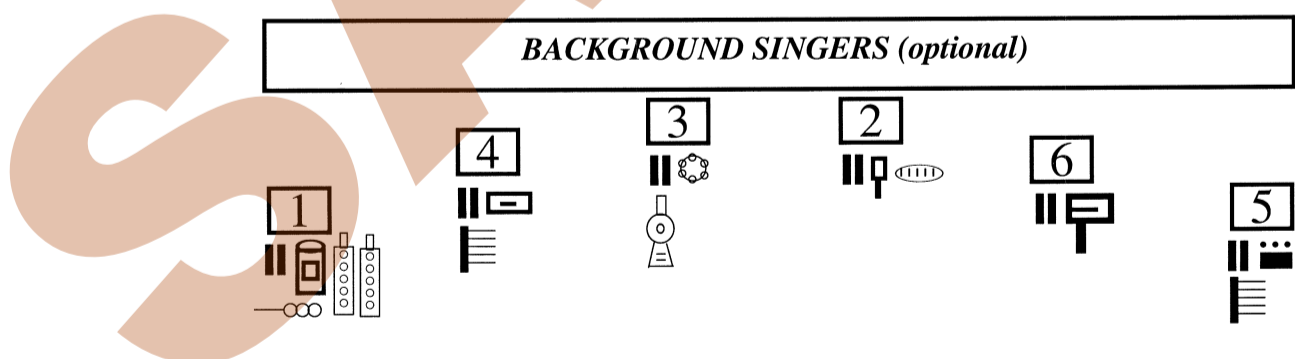
SUITSET SUUHU, KAPULA KÄTTEE, PYHÄ HENKI, PERKELE - "Take the bridle into the mouth, take the stick into your hand, by God and the devil"

and finally the grand solo:

MATO MOSAMAN KARWALLINEN, COHI KOPELISA KOTIS. LAHO KANOSA KARTANOSI. MUI ON MULLAN KARWASET IA KAICKEN MALIMANI KARWASET. BAION KARWA BANNAINEN, MATO MUSTA MAANALAINEN. PUUN JUURI KAN ALAINEN, ALAINEN. LÄPI METTÄHÄN MENIJÄ - freely translated: "Black worm under the earth, you hairy worm and all other creeping creatures in the world, may your eval house rotten. Worm, you who lives under the roots, you who hurries through the forest!"

THE STAGE

The respective part for each singer (In versions with more than six singers, the rest may sing directly from the score) and the sound producers have to be placed in advance on the floor as shown:



SOUND PRODUCERS AND INSTRUMENTS

- | | |
|------------|---|
| 1st singer | 1 pair of claves, 2 soprano recorders (because one will be taken from him), an empty beer can (to produce crackling sounds), sleighbells |
| 2nd singer | 1 pair of claves, a woodwind reed (preferably bassoon or oboe), a little güiro |
| 3rd singer | 1 pair of claves, a little tambourine, a bellow |
| 4th singer | 1 pair of claves, a plucked instrument with five strings (e.g. finnish kantele, guitar or mandolin laying on the floor, tuned very loose, a woodblock |
| 5th singer | 1 pair of claves, a plucked instrument with five strings (e.g. finnish kantele, guitar or mandolin laying on the floor, tuned very loose, a sandblock |
| 6th singer | 1 pair of claves, a ratchet |

PRONUNCIATION

a (like u in but) - b (but) - c (like curse) - d (dime) - e (end) - f (fall) - g (gold) - h (have) - i (it) - j (you) - k (kit) - l (life) - m (mind) - n (no) - o (on) - p (pull) - q (like k) - r (a rolling r, like English with a Russian accent) - s (side) - t (top) - u (short, like the o in "to") - v (veil) - w (as v) - x (except) - y and ü (u umlaut like in German "für" - z (like ts) - ä and æ (and) - ö and œ (like u in turn). Diphthongs: ia (yard) - ai (fine) - ui (u and i close together) - ei (ake) - oi (o and i close together) - sh (shine). The double vowels are pronounced long. Also double consonants are pronounced long (eg. double LL like in italian "bella"). Underlined letters are emphasized and stressed. M designates always humming. Letters with a tilde are sung through the nose (eg. ã õ), ñ (like in "new") ß (soft b, bilabial, try to imitate a waterdrop)

OTHER SIGNS

▲▲	as high as possible
▼	as low as possible
	The sung pitch is stabil, only the air stream is modified by means of tongue and lip movement
	The sung pitch is stabil, only the simultaneously whistled tone changes
	tongue click (also simultaneously with the singing: sing on "ng" and perform click)
	"chevroter" - throat vibrato
	falsetto
	inhaling - exhaling or vocal action on in- or exhaling
K	glottal stop
	creaking in the larynx
	sputato "spitted tone"
	toneless
A B C	synchronization letters
: action :	repeat until next action
	fastest possible

INTERVALS

	natural		
	1/4 up		half step down
	half step up		3/4 down
	3/4 up		slightly sharp
	1/4 down		slightly flat

the alterations are only valid for single notes

Pulse = 120

1 **A** slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together) black notes accentuated
M O U Ã Ö

2 **A** slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together) black notes accentuated
M U Ã Ö Ë

3 **A** slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together) black notes accentuated
M Ã Ë Ö Û U
pluck strings violently (wobbling effect) & let ring for 5 claves beats

4 **A** *fff* slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together)
M Ü Ä
pluck strings violently & (wobbling effect) let ring for 4 claves beats

5 **A** slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together)
M Ö U

6 **A** slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf synchronous tempo (play together)
M Ã Ë Ö
turn ratchet for 3 claves beats & rest for one beat (2 beats at the end of the phrase)

This piece can also be performed by a larger number of singers (12, 18, 24, 30, 36 etc.). In this case, the instrumental parts are always played only by 6 performers

1 **ritardando poco a poco** **5x**

B slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from pp to mf

M O U Ã Ö

2 **accelerando poco a poco** **5x**

B slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from mp to f

M U Ã Ö Ë

3 **keep previous tempo** **5x**

B slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from mp to f

M Ã Ë Ö Û U

4 **freely** **5x**

B *fff* slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from mp to f

M Ü Ä

5 **keep previous tempo** **5x**

B slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from mp to f

M Ö U

6 **freely** **5x**

B slow gliss. ad lib. up & down using the indicated alterations dynamics in free waves from mp to f

M Ã Ë Ö