

SENSATIONAL REVOLUTION  
IN MEDICINE

for soprano and speaking pianist

AARON GERVAIS



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for soprano and speaking pianist

## AARON GERVAIS

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Duration: 12'00

*for Zohreh and Steve*

**Première performance:**

Xin Wang and Gregory Oh

SHIFT Festival

The Music Gallery

Toronto, Canada

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# Sensational Revolution in Medicine

## 1. Sensational Revolution in Medicine

Aaron Gervais

Moderate ♩ = 88

*ff* outgoing, explosive

Sen - sa - tion-a - | sen - sa - tion-a - | sen - sa - tion-a - |

Pianist: shout text *ff* Se-se | se-se | se-se |

*ff* outgoing, explosive

( always at performer's discretion, except where indicated.)

Faster ♩ = 132

sen - sa - tion-a - | re - vo-lu - tion re - vo-lu - tion re - vo-lu - tion re - vo-lu - tion

se-se | in | in | in | in |

\* Glissando to highest note practical, so that top note is a yelp or squeak.

9 **molto accel.** . . . . .

re - vo - lu - tion re - vo - lu - tion re - vo - lu - tion me - di - cine!me - di - cine!me - di - cine!

in in in me - di - cine!

13 (allow syllables to slur together as speed increases)

me - di - cine! me - di - cine! me - di - cine! me - di - cine! me - di - cine! me - di - cine! me - di - cine! me - di - cine!

15  $\text{♩}^* = 116$

It's herb<sup>3</sup>-al so - lu-tion It's herb<sup>3</sup>-al so - lu-tion It's herb<sup>3</sup>-al so - lu-tion

herb-al so lu-tion

\* Accel. to  $\text{♩} = 116$ . The  $\text{♩}$  of m.14 becomes the  $\text{♩}$  of m.15.

18

It's herb<sup>3</sup>-al so - lu-tion It's herb<sup>3</sup>-al so - lu-tion It's herb<sup>3</sup>-al so - lu-tion

herb-al so lu-tion herb-al

21

It's herb<sup>3</sup>-al so - lu-tion what has - n't side ef - fect what has - n't side ef - fect

so-lu-tion what has - n't side ef - fect what has - n't side

24

accel. . . . .

what has - n't side ef - fect what has - n't side ef - fect what has - n't side ef - fect

ef - fect what has - n't side ef - fect what has - n't side ef - fect

27 *fff*

what has - n't side ef-fect

*ff*

hun-dred per-cen - t

hun-dred per-cen - t

fect what has n't side ef - fect *fff* *ff*

but have but have

30

hun-dred per-cen - t

hun-dred per-cen - t

hun-dred per-cen - t

but have but have but have

33

Slower ♩ = 116

hun-dred per-cen - t

hun-dred per-cen - t

guar-an-tee'd re - sults!

but have but have guar-an-tee'd!

36

guar-an-teed re - sults! guar-an-teed re - sults! guar-an-teed re - sults!

guar-an- teed! guar-an- teed! guar-an- teed!

39

guar-an-teed re - sults! guar-an-teed re - sults! guar-an-teed re - sult -

guar-an- teed! guar-an- teed!

42

- s!

## 2. The Most Important Work of Your Career

Sing with a gritty, harsh tone; almost shouting.  
Focus on speed over diction and pitch.

Fast ♩ = 132

*aggressive, percussive*

**fff**

Pre-

*fff*  
driving,  
very intense

51

- pare for the most im-por-tant work of your ca-reer: land - ing the role. I think it is im - pos - si - ble to meas-

*fff* chaotic, tumbling, frantic

53

- ure it as a de-part - ment of the mi-ni-stry. not-ed Pro-fes - sor E-

Pianist: shout *fff*

"On-ly small a - mounts of these min-er-als are found in oth - er foods,"

55

liz - a - beth Whi - sker, a nu - tri - tion - al sci - en - tist at Ger - ma - ny's U - ni - ver - si - ty of Kiel.

8<sup>va</sup>

(maintain harsh tone)

Tone less harsh but still intense.

**ff**

57

Pre-

(8).....]

60

-pare for the most im - por - tant work of your ca - reer: land - ing the role. I think it is im - pos - si - ble to meas -

**ff** less frantic

62

- ure it as a de-part-ment of the mi-ni-stry. not-ed Pro - fes -sor E -

"On-ly small a-mounts of these min-er-als are found in oth-er foods,"

64

- liz-a - beth Whi - sker, a nu - tri-tion-al sci - en - tist at Ger - ma - ny's U-ni-ver-si-ty of Kiel.

*mp*

8<sup>va</sup>...

66

Kiel.

normal singing tone

69 *f*

Kie - - - e - e - e - e - e - e - e - el Pre -

(8).....

72 *flowing, calmer*

-pare for the most im-por-tant work of your ca-reer: land - ing the role. I think it is im-pos - si - ble to meas -

*f flowing, calmer*

74

-ure it as a de-part-ment of the mi-ni-stry. not-ed Pro-fes - sor E -

"On-ly small a-mounts of these min-er-als are found in oth-er foods,"

76

- liz - a - beth Whi - sker, a nu - tri - tion al sci - en - tist at Ger - ma - ny's U - ni - ver - si - ty of Kiel.

*p*

8va

78

*ppp*  
gentle, calm

(8).....

81

Slower ♩ = 100

8va

84

Slower ♩ = 80  
rit. . . . .

86

*rubato, flowing* ♩ = 60

88

Pre - pare for the most im - por - tant work of your ca - reer:

top line: knuckle on wood of piano  
bottom line: flat of hand (fingers) on wood of piano

90

mak - ing not-a-ble con - tri - bu - tions to the arts and hu - man - i - ties, the en - vi - ron - ment,

*rubato*  
*p*

92

the hu - man...

*ppp*

Faster ♩ = 66

rit. . . . .

Very slow ♩ = 50

*espress., pleading*

← ♩ = ♩ → *mf* *f*

Hel - lo dear frien - d!

*distant*

*p*

*p*

*mf suddenly more present*

*p*

8<sup>vb</sup>

8<sup>vb</sup>

a tempo ♩ = 50

*p mysterious, legato*

96

Do not think tha - t it is du - st, and

*mysterious, legato*

(8)

99

do not has - ten to pre - ss a ma - gic key

(8)

Faster ♩ = 60

*rubato, espress.*

102 *pp*

— "de - le - - - te"! I not the lone-ly girl... At me was a lot of friends,

*ppp rubato colla voce*

*molto rit.*

a tempo ♩ = 60

*p dramatic, impassioned*

106 *mf*

— but I do not have friend\_\_\_\_\_ to men.\_\_\_\_\_ To me, twen-ty-eight years

*mf p suspenseful*

110

*mp*

old and I am sin-gle wo - man! To me, twen-ty-eight years

*legato*

*ppp con ped. pp*

114

*mf*

old and I am sin-gle wo - man! To me, \_\_\_\_\_ twen-ty-eight years

*p*

*increasingly rhythmic*

117

*f*

old. My name, Na - ta - sha, my height, hun - dred

*mp*

*f*

*dramatic, impassioned*

*molto rit.*

120

sev - en - ty - three cen - ti - me - tre. My name, Na - ta - sha,

*p*

*f*

122

my height, hun - - dred sev - en - ty -

123

- three cen - ti - me - tre and my

$\text{♩} = \text{♩} = 76$   
*ff espress.*

124

weight fif-ty-three ki-lo-gram, my weight fif-ty-three ki-lo-gram, my

\* Regular rhythm, out of tempo, stems indicate approximate number of notes per measure.

126 *f*

weight fif-ty - three ki-lo- gram, my weight fif-ty-three ki-lo- gram, my weight fif-ty -

128

-three ki - lo - gram, my\_ weight fif - ty - three ki - lo - gram.

131 *pp legato, gentle*

If to you, from thir - ty to fi - fty years\_ old and you search

*pp legato, gentle*

senza ped.  
u.c.

133

*legato, strange*

for the girl - friend, \_\_\_\_\_ then \_\_\_\_\_ you \_\_\_\_\_

*legato, strange*

ped. as needed 3

U.C. \_\_\_\_\_

135

\_\_\_\_\_ should \_\_\_\_\_ to \_\_\_\_\_ has - ten; \_\_\_\_\_ write on my e - mail:

U.C. \_\_\_\_\_

137

*mf playful*

wild le - mon \_\_\_\_\_ ze - ro ze - ro eight \_\_\_\_\_ at \_\_\_\_\_ 3 ram -

*playful pp*

Faster ♩ = 100

139

*f*

*ppp mysterious*

- bler\_\_\_\_\_ dot <sup>3</sup>R U. Pro-ba-bly it is a chance! Pro-ba-bly it

*ppp*

P - p - p - pro

P - p - p - pro

*f*

*ppp mysterious*

141

is a chance! Pro-ba-bly it is a chance! Pro-ba-bly it is a chance! Pro-ba-bly it is a chance! Pro-ba-bly it

P - p - p - pro

P - p - p - pro

P - p - p - pro

P - p - p - pro

Suddenly slower ♩ = 60

143

is a chance! Pro-ba-bly it is a chance! Pro-ba-bly it is a chance! Pro-ba-bly!

P - p - p - pro

P - p - p - pro

P - p - p - pro

# 4. Dear User. Why Don't You...

20 **Quickly** ♩ = 126

Scream: short, high-pitched, as if exasperated, do not drown out pianist

*f* <sup>^</sup> <sub>x</sub> *annoyed, irritable*

Ah! Ah! Ah! Ah! Ah!

*f* Pianist: speak loudly, same volume as piano and soprano, keep syllables detached and short

Dear Us - er. Why don't you tell your girl, why don't you tell your, your

*f* *energetic, cheerful, détaché*

148 <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub>

Ah! Ah! Ah! Ah! Ah! Ah!

girl, your girl, you're not a-mong all these short - last - ing los - ers? All

*8<sup>va</sup>*

*8<sup>vb</sup>*

151 <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub> <sup>^</sup> <sub>x</sub>

Ah! Ah! Ah! Ah! Ah! Ah!

these short - last - ing, short - last - ing, a - mong all these short - last - ing los - ers?

(8)

(8)

154

Ah! Ah! Ah! Ah! Ah! Ah!

"Ex - tra Time": "Ex - tra Time": "Ex - tra Time": "Ex - tra Time": the name says it, says,

157

Ah! Ah! Ah! Ah!

the name says it all. It gives you ex - tra time of plea -

160

Ah! Ah! Ah! Ah! Ah! Ah

- sure and ex - tra con - fi - dence.

Much slower ♩ = 69  
gentle, sweet **p**

**p** gentle, sweet

163

Ah

166

Ah Ah

169

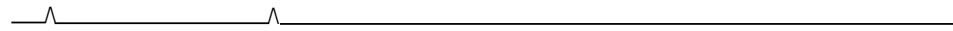
Ah Ah

172

a tempo ♩ = 126

Ah Ah Pro - ba - bly

*f* energetic, cheerful



*f* scream, as before

175

Ah! Ah! Ah! Ah! Ah! Ah! Ah! Ah!

you dreamed a-bout de - lay - ing your bed fin-ish hun-dreds

8va

178

Ah! Ah! Ah! Ah! Ah! Ah! Ah!

hun-dreds of times.

8va

181 *ff*

Ah! Ah! Ah! Ah! Ah! Ah!

En - ter: *ff* H T T P co-lon slash slash o-li-me-ni

8<sup>va</sup> 8<sup>va</sup> 15<sup>ma</sup>

8<sup>vb</sup> 8<sup>vb</sup>

184

Ah! Ah! Ah! Ah! Ah! Ah!

dot com dot com. You won't hear

(15)

(8)

186

Ah! Ah! Ah! Ah! Ah! Ah!

an - oth-er word of re - proach from her!

(15)

(8)

# 5. A Time of Resource

Slow ♩ = 60

*flowing, lyrical, as if improvised*

*p mp*

We are liv-ing in a

time of re-source, and those

and those

\* Play out-of-tempo rhythms approximately where noteheads are placed in the measure. Both hands play in unison rhythm throughout (block chords).

195 *mf*

197 *ppp sub.*

199 *f* *tr* *long 5-10"*

with the na-tu-ral re-sour - ces \_\_\_\_\_

*8va* *long 5-10"*

202 *p*

are those

204 *mp* \*

are those

(regular, rhythmic singing: avoid rubato)

206

\* Attempt to sing long phrases in one breath. If this is not possible, take dramatic and obvious gasps at irregular intervals and resume singing as quickly as possible.

208

Musical score for measures 208-209. The vocal line features a melodic phrase with a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

210 *mf*

are those

Musical score for measures 210-211. The vocal line includes the lyrics "are those" and a melodic phrase with a slur. The piano accompaniment includes chord markings (V, VI) and a dynamic marking (*mf*).

212

Musical score for measures 212-213. The vocal line features a melodic phrase with a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

214

Musical score for measures 214-215. The system includes a vocal line and a piano accompaniment. The vocal line features a long melisma in measure 214, followed by the lyrics "are those" in measure 215. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and accents (*>*) in measure 215.

216

Musical score for measures 216-217. The system includes a vocal line and a piano accompaniment. The vocal line features a long melisma across both measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

accel. . . . .

218

Musical score for measures 218-219. The system includes a vocal line and a piano accompaniment. The vocal line features a long melisma across both measures. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Faster ♩ = 80

*impassioned, rubato* (quasi-trills)

*f possibile*

with the pow-er and

*f impassioned, rubato colla voce*

220

222

mon - ey. Gold, oil, be - long ings; all at re-cord highs.

Slower ♩ = 60

*ppp distant*

It's where you need - d to be.

224

15ma

*f*

a tempo ♩ = 80

*distant, legato, rubato*

228

*pp* (quasi-trills)

Our next fea- ture, \_  
\*  
our next fea- ture, \_

*pp distant, legato*

231

*p*

233

*p*

our next fea- ture \_ has, \_  
has, \_  
our next

\* This section is similar in character to the free-rhythm section that comes earlier. However, emphasize the more regular rhythmic patterns and stressed (tenuto) notes. Cue soprano if necessary for vocal entrances.

235

fea ture\_ has\_\_\_ at-tained, has,\_\_\_ has,\_\_\_ at-tained, our next

237

*mp*

fea- ture\_ has\_\_\_ at-tained, our next fea ture\_ has\_\_\_ at tained, our next fea- ture\_ has\_\_\_ at-tained

*mp*

*mf*

239

that\_\_\_ that\_\_\_ that\_\_\_ that\_\_\_ that\_po-si-tion, that\_\_\_ that\_\_\_

*mf*

8<sup>vb</sup>

rit.

241 *f*

that po-si-tion that po-si-tion that po si-tion that po si-tion po - si-tion that po

*f*

(8)

243

- si-tion that po - si - tion and will be backed up with a

(8)

$\text{♩} = \text{♩} = 96$

*ff grandioso*

244

smash-ing pub-li-ci-ty, smash-ing pub-li-ci ty, smash-ing pub-li-ci ty,

*ff grandioso*

247

smash - ing pub - li - ci ty, \_\_\_ smash - ing pub - li - ci ty, \_\_\_ smash - ing pub - li - ci ty, \_\_\_

Faster ♩ = 120  
*pp* incessant, delicate  
 \*

250

smash - ing pub - li - ci ty, \_\_\_ blitz blitz blitz blitz blitz blitz blitz blitz blitz blitz blitz blitz *sim.*

*pp* delicate

253

\* Speak text as quickly as possible, in free rhythm. Breathe inconspicuously as needed.

257

Musical score for measures 257-260. The score is written for piano in treble and bass clefs. The right hand plays a melodic line with eighth notes and triplets, while the left hand plays a bass line with eighth notes and triplets. The time signature changes from 7/8 to 4/4 and back to 7/8.

261

Musical score for measures 261-264. The score is written for piano in treble and bass clefs. The right hand plays a melodic line with eighth notes and triplets, while the left hand plays a bass line with eighth notes and triplets. The time signature changes from 7/8 to 4/4 and back to 7/8.

265

Musical score for measures 265-268. The score is written for piano in treble and bass clefs. The right hand plays a melodic line with eighth notes and triplets, while the left hand plays a bass line with eighth notes and triplets. The time signature changes from 7/8 to 4/4 and back to 7/8.