

CONCERTO FOR SINGING CHICKENS AND PIANO

PERFORMANCE NOTES

The effective performance of this composition, like that of any major work for singing chickens, is dependent not only upon the artistic sensitivity of the performers, but also the conductor's careful attention to the performance notes. Indeed, if the performance notes cited below are carried out with exacting detail, you can be assured that this selection will lay an egg at your every performance.

VOCAL RANGE: This piece is suitable for any age, size, or grouping of chicken singers. Female and unchanged male voices do chicken singing best in their regular, untransposed chicken voices. The matured male chicken singing range, according to a nationally renowned chickenologist, is done in falsetto in untransposed treble clef. Have them practice on the range at home until they feel at "home on the range."

ATTIRE AND PROPS: Performers, accompanist and (optionally) conductor should wear chicken beaks fashioned from triangles of orange construction paper and some string. The chicken soloist (who can be either male or female) should wear a bonnet and be seated in a chair. A wide skirt or facsimile conceals a giant egg which is on the chair directly behind or underneath the soloist. The giant egg is a basketball completely covered with white adhesive tape. (Surprisingly enough, this egg will be revealed to the audience at the stirring climax of the piece.)

STYLISTIC CONSIDERATIONS: Singers should always perform in an authentic chicken vocal style. Most chicken artists agree that the authenticity of performance is enhanced if singers periodically "gawk" their necks, scratch their feet on the ground and flop their "wings" by tucking their hands under their arms. The chicken soloist (who is seated during the song) sings only during the solo passages and the tutti sections. All singers should execute grace notes before the beat. It would be wise to rehearse this concerto with text (or on a neutral syllable) with proper breath support, relaxed throat and good tone production. Save your chicken voices for the performance!

STAGING THE PERFORMANCE: For small groups (under 24) the chorus members should stand on both sides of the soloist who is seated conspicuously on the stage. For large groups (25 - 10,000 people) a few select chorus members with high chicken-potential should be placed on either side of the soloist. Before the piece begins, the singers turn away from the audience and put on their chicken beaks. A few singers should huddle around the soloist so he/she may get prepared without being seen by the audience. When ready, the singers should act like chickens until the chicken conductor taps the baton on the music stand. Follow the footnotes in the music for additional staging instructions.

ABOUT THE COMPOSER: At the present time, not much is known about the composer.

To Mom

CONCERTO FOR SINGING CHICKENS AND PIANO

(Two-Part, Three-Part, or SATB, any combination of voices, accompanied)

Words and Music by STEPHEN L. LAWRENCE
(with apologies to Beethoven and Tschaiakowsky)

*Allegro Chickenello (♩ = 108-120)

Piano introduction musical notation in 2/4 time, starting with a forte (f) dynamic and a pedaling instruction (Ped.).

Piano accompaniment musical notation with multiple measures and pedaling instructions (Ped.).

Dramatically

[8] (soloist tacit to meas. 25)

ff *a tempo*

Part I (ST) and soloist
Buck, buck, buck, ba-gawk!

Part II (AB)
Buck, buck, buck, ba-gawk!

[8] **Dramatically**

ff *a tempo*

Piano accompaniment musical notation for the second vocal entry, including a pedaling instruction (Ped.).

[12] **Dramatically**

a tempo

Piano accompaniment musical notation for the third vocal entry, including a pedaling instruction (Ped.).

[12] **Dramatically**

a tempo

Piano accompaniment musical notation for the fourth vocal entry, including a pedaling instruction (Ped.).

*Conductor taps baton on stand to get attention of Chicken Chorus before piece begins.

*

[16] *a tempo*

Buck, buck, buck, bawk.

div. *p* Buck, buck, buck, bawk. _____

p Buck, buck, buck, bawk. _____

a tempo

Ped.

Buck, buck, buck, bawk.

Buck buck, buck, bawk. _____

Buck, buck, buck, bawk _____

Ped.

mf Buck, buck, buck, bawk. [25]

mf Solo: Buck, buck, buck, bawk! Solo: Buck, buck, buck,

cresc. Buck, buck, buck, bawk.

cresc. Buck, buck, buck, bawk.

[25] *mf*

cresc.

* Ped. * Ped. *

Buck, buck, buck, *f* bawk, bawk, ba - gawk!

bawk! *Solo ad lib.

Buck, buck, buck, *f* bawk, bawk, ba - gawk!

Dramatically [32] Buck, buck, buck, ba - gawk! *a tempo* Buck, buck, buck, bawk.

ff *p*

Buck, buck, buck, ba - gawk! Buck, buck, buck,

[32] **Dramatically** *ff* *a tempo*

Ped. ad lib.

Buck, buck, buck, bawk Buck, buck, buck, bawk.

p *subito ff*

Solo: Buck, buck, buck, bawk!

p

bawk. Buck, buck, buck,

subito ff *subito p*

*Chicken soloist bawks excitedly for an extended period of time. Chorus members become impatient and glare at soloist. Soloist becomes embarrassed; bawks softer and slower, then finally stops.

Buck, buck, buck, bawk.

mf Buck buck, buck, *cresc.* bawk, _____

[43]

subito ff

Solo: Buck, buck, buck bawk!

mf *cresc.*

bawk.

Buck, buck, buck, bawk, _____

[43]

subito ff

mf *cresc.*

f cresc. Buck, buck, buck, bawk, _____

ff Buck, buck, buck, bawk! Bawk!

cresc.

Buck, buck, buck, bawk, _____ Buck, buck, buck, bawk! Bawk!

Ba-gawk!

Freely

a tempo
[52]

Solo: Buck, buck-ee, ee buck, buck, ba-gawk!

Ba-gawk!

[52] *Affectionato non col sangers*

f a tempo

*Soloist holds high note a remarkably long time in one breath. Chorus members again become impatient and glare at soloist. While the soloist is still sustaining the note, one brave chicken chorus member chicken-walks over to soloist and taps soloist on the shoulder. The soloist responds by bawking quietly in disgust.

[56]

[56]

mf *ff*

molto rall.

molto rall.

molto rall.

[62] Poco Chickenetto (♩ = 108-120)

p *f*

*Solo: Buck, buck, buck, bawk, bawk, bawk, bawk, bawk, bawk, ba-gawk!

[62] Poco Chickenetto (♩ = 108-120)

pp *mf*

*The plot, like chicken soup, now thickens to a stirring climax. The soloist, sensing that he/she will soon become a proud parent, sings in controlled, but "eggcited" manner while flapping wings.

*
Solo (with greater intensity): Buck, ³bück, buck, bawk, bawk, bawk, bawk,

**
bawk, bawk, ba-gawk!

[71] *Maestoso di Chickenoso* (♩ = 132)
ff > (second time, only)
Bawk, bawk, bawk,

ff (Both times)
Buck, buck, buck, buck, buck, buck, buck, buck, bawk, ba-gawk!

[71] *Maestoso di Chickenoso* (♩ = 132)
ff

The musical score consists of four systems. The first system shows a vocal line with a solo instruction and lyrics, and a piano accompaniment. The second system continues the vocal line with lyrics and piano accompaniment. The third system features a vocal line with lyrics and piano accompaniment. The fourth system includes a section marked [71] *Maestoso di Chickenoso* with a tempo of 132, featuring vocal lines with lyrics and piano accompaniment.

*Chicken chorus members, noticing the "eggcited" soloist, bawk quietly to each other in hushed anticipation.

**Chicken chorus members bawk as before, but not quite as hushed.

bawk, bawk, ba-gawk!

Buck, buck, buck, buck, buck, buck, buck, buck, bawk, ba-gawk!

Bawk, bawk, bawk,

Buck, buck, buck, buck, buck, buck, buck, buck, buck, buck, bawk!

ba-gawk! ba-gawk!

Buck, buck, buck, buck, buck, buck, buck, buck, bawk, ba-gawk!

[81] Molto Chickenissimo (♩ = 144)

Bawk! Ba-gawk! Bawk! Bawk! Buck, buck, buck, buck,

Bawk! Ba-gawk! Bawk! Bawk! Buck, buck, buck, buck,

[81] Molto Chickenissimo (♩ = 144)

buck, buck, buck, buck, buck, buck, buck bawk!

buck, buck, buck, buck, buck, buck, buck bawk!

Solo: Buck, buck, buck, ba - wk, buck, buck,

ba - wk, buck, buck, ba - wk, buck, buck, bawk!

Bawk! Ba-gawk!

Bawk! Ba-gawk!

gua... J

*Soloist stands up proudly, revealing the egg to elated chicken chorus and audience.

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