

A Charm Against Rats

for Stef Conner and Cambridge Timeline Choir

Cambridge, Gonville and Caius MS 457/395

Charlotte Baskerville

Lento (♩=60)
with a sense of freedom and mystery

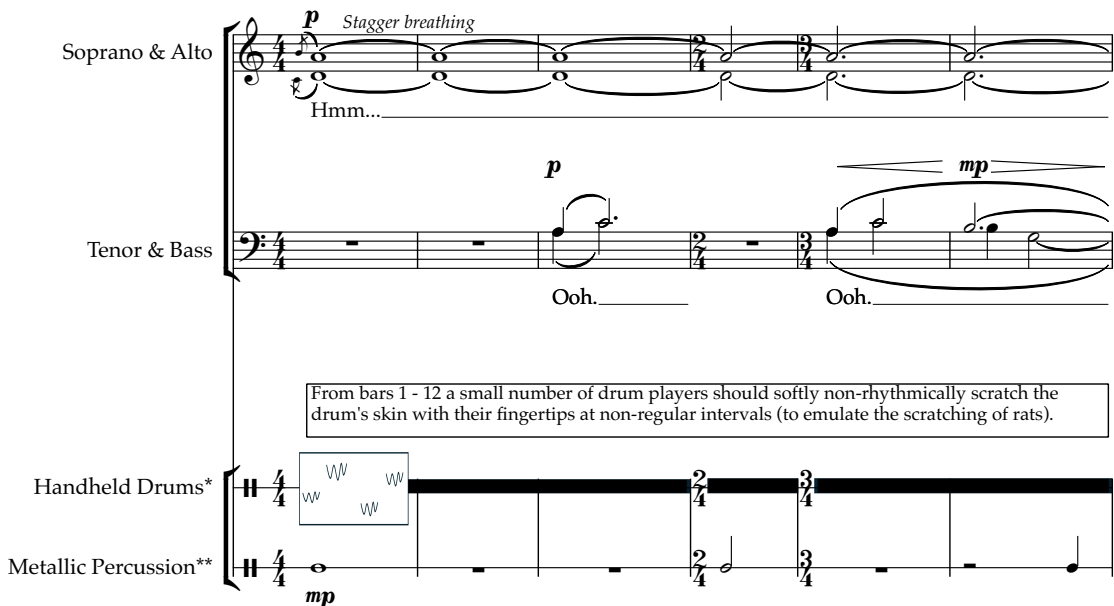
Soprano & Alto *p* *Stagger breathing*
Hmm...

Tenor & Bass *p* Ooh... *mp* Ooh...

From bars 1 - 12 a small number of drum players should softly non-rhythmically scratch the drum's skin with their fingertips at non-regular intervals (to emulate the scratching of rats).

Handheld Drums* *mp*

Metallic Percussion** *mp*



* Handheld drums should be small but resonant. They can be any style/genre - indeed a mix is ideal rather than just one sound. Only a small group of drummers is needed (no more than four), they can also be singers. This piece could also be performed with only one drummer.

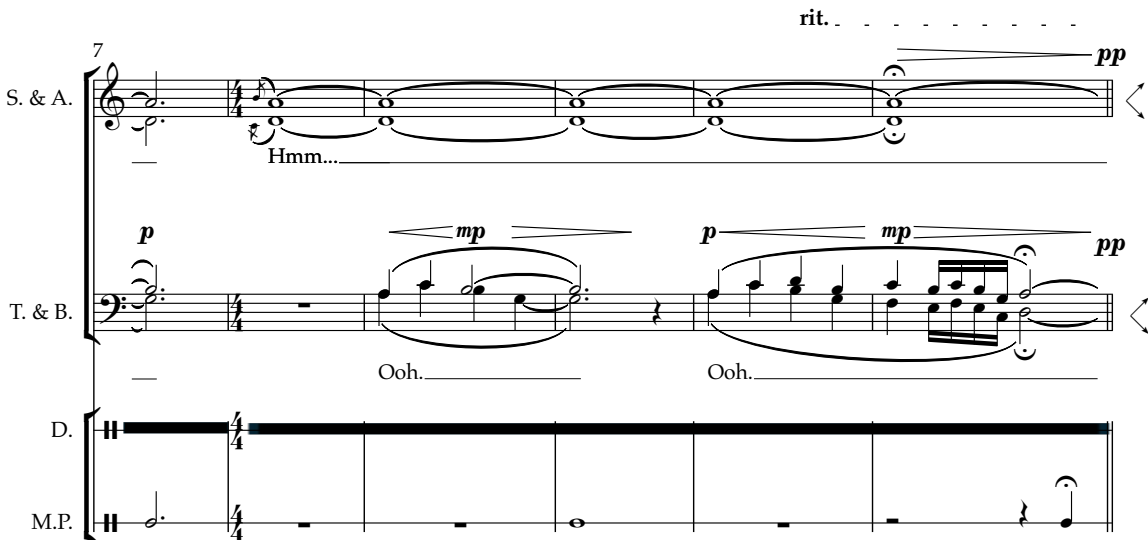
** Metallic percussion can be a range of objects e.g. triangle, finger cymbals etc. It could even include household objects e.g. metal cups/goblets, metal bowls, keys. A wide range of sounds is desired. Ideally every singer should have a metallic object.

S. & A. *rit.* ... *pp*
Hmm...

T. & B. *p* *mp* *p* *mp* *pp*
Ooh... Ooh...

D.

M.P.



13 **Tempo primo**

S. *mp*
A charm a-against rats. Rats. Rats. Rats..

A. *mp*
A charm a-against rats. Rats. Hmm.

T. *Stagger breathing*
Ooh

B. *Stagger breathing*
Ooh

D. *mf*

M.P.

From bars 13 - 24 all singers with metallic percussion should play short non-rhythmic tinterjections at non-regular intervals. The frequency of interjections should gradually increase e.g. bar 13 should be sparse with only a couple of players, whereas bar 24 should include everyone playing a wider variety of rhythms. Each player should aim to play something different from those near them. Over the course of these 11 bars, the dynamic of the metallic percussion should increase from piano to fortissimo.

Don't worry too much about the accuracy of singing in this section. If it ends up a little wild, that adds to the atmosphere!

17

S. *gliss.*
Hmm. Rats. Rats.

A. Rats.

T. *mf*
A charm a-against rats. Rats. Rats.

B. *mp*
A charm a-against rats.

D.

M.P.

Hold bar 24 for as long as you want. You should aim to create a great cacophony of loud singing and metallic percussion. Everyone should be playing at this point and a wall of sound should be produced - don't aim for it to be pleasant!

Musical score for measures 21-24. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Drums (D.), and M.P. (Metallic Percussion). The lyrics are: "A charm a-gainst rats. Rats. Ra - - -". The M.P. part is a solid black block. Dynamics include *gliss.* and *f*. Arrows on the right indicate performance directions.

Allegro (♩=100)

Musical score for measures 25-28. The score includes parts for Soprano & Alto (S. & A.), Tenor & Bass (T. & B.), Drums (D.), and M.P. (Metallic Percussion). The lyrics are: "ts!". Dynamics include *ff* and *mf*.

29

S. & A. *p* Hmm.....

T. & B. *p* Hmm..... *attacca*

D. *mf*

M.P. *mp*

This section should lead immediately on from the previous bars, there should be no gap in the music.

Each singer starts at motif A and works through the motifs in order. Each singer decides how many times they wish to sing each motif before they move onto the next e.g. one singer may decide to sing motif A only once before moving onto motif B, which they sing 5 times and then motif C 3 times. The singer next to them may choose to do something completely different - indeed that should be encouraged, try not to move onto the next motif at exactly the same time as your neighbour!

A clear sense of pulse should be maintained throughout this section. It should feel like individual singers are all chanting their own spells. There will be a certain sense of chaos as this section progresses, especially towards letter Q as the dynamic rises and all the spells/motifs overlap.

A single drum player should maintain a steady beat throughout (1 beat per bar).

33 **A** *p* Hmm

B *p* I com - mand all the rats that are in this place.

37 **C** *p* With - in or with - out. *mp* With - in or with - out. *p*

40 **D** *mp* By the vir - tue

E *p* mm.....

44 **F** *mp* Of our dear La - dy.

47 **G** *mp* I command all the rats that are in this place. *mf*

H *mf* By the vir - tue

52 **I** *p* mm.....

J *mf* Of Saint Ger - trude.

56 **K** *mf*

Voice

I com - mand all the rats that are in this place.

59 **L** *mf* **M** *mp*

Voice

By the vir - tue mm...

63 **N** *mf*

Voice

Of Saint Ni - ca - sius.

65 **O** *mf* *f* **P** *f*

Voice

I command all the rats that are in this place. That you flee this place

70 **Q** *f* *mf*

Voice

So that no rats dwell in this place

72 **R** *mp*

Voice

mm...

74 **S** *mp*

Voice

In the name of the Fa - ther and the Son.

Once a singer has finished repeating motif U they should continuously quietly hum the note D until the conductor indicates the choir is ready to move on to the next section

77 **T** *mp* *p* **U** *p*

Voice

Ho - ly Spi - rit. A - men.

Tempo primo

81 *pp*

S. & A. Hmm....

From bars 81 - 90 altos should very slowly repeat the word Amen on the note D. Any slow moving rhythm is suitable, but you should aim to sing something different from those around you. The note D should be constant and legato, no breaks.

p *mp* *p*

T. & B. Ooh. Ooh.

M.P. *mp*

molto rit.

subito tempo primo

89 *al niente*

S. & A. *p*

A charm a-gainst rats.

pp

T. & B. Ooh. Ooh.

D. *f*

M.P. *p*