

Caroline Mallonée

Search

for SATB choir

FOR PERUSAL USE ONLY

Ink to Paper
2014

Caroline Mallonée

Search

Three Google Searches for SATB Choir

- I. **Curiosity (Why are...?)**
- II. **Desperation (How do I? How do you?)**
- III. **Contemplation (I Wonder Why)**

PROGRAM NOTE

Search was commissioned by the Young People's Chorus of New York City for Radio Radiance. The text was assembled by the composer from the suggestions Google makes when one types a question word into a search bar. In the piece, various characters emerge, at times curious, desperate and contemplative. Someone wonders why certain things are the way they are ("Why are barns red?"); someone is frustrated with technology ("How do I unlock my iPhone?"); someone asks how to eat different kinds of food ("How do I open a coconut?"); there is a hypochondriac (How do I get jaundice?); and there is someone asking about love ("How do you know if you love someone?")... The questions are layered contrapuntally in the first movement (**Curiosity**). Three different kinds of music are layered on top of one another in the second movement (**Desperation**), creating a polytonal effect. In this movement, the choir may be divided physically and may be panned on the radio into two different speakers. The close harmonies in this movement are meant to evoke music that might have been heard on the radio in the 1930's. The third movement (**Contemplation**) is homophonic.

I am grateful to Francisco Nuñez for the opportunity to write for The Young People's Chorus of New York City, and this piece is dedicated to him and the members of the chorus.

-Caroline Mallonée

APPROXIMATE DURATION

4.5 minutes

TEXT

I. Curiosity (Why are...?)

Why?
Why are...?
Why?
Why are barns red?
Why are manhole covers round?
Why are bugs attracted to light?
Why are flamingoes pink?
Why are some people left-handed?
Why are yawns contagious?
Why are people so mean?
Why are polar molecules asymmetrical?

II. Desperation (How do I? How do you?)

How do I get a passport?
How do I unlock my iPhone?
How do I register to vote?
How do I write a book?
How do I start a blog?
How do I renew my passport?

How do you get freckles?
How do you get dimples?
How do you get dreadlocks?
How do you get lice?
How do you get jaundice?
How do you get hepatitis?
How do you get gout?
How do you get mono?
How do you get shingles?
How do you get ulcers?

How do I improve my credit?
How do I sign up for Netflix?
How do I vote absentee?
How do I tie a tie?
How do I open a coconut?
How do you get knighted?

How do you get scabies?
How do you get ringworm?
How do you get thrush?
How do you get pinkeye?
How do you get warts?

How do you get into the CIA?
How do I multiply fractions?
How do I enable cookies?
How do I reset my iPhone?
How do I take a screenshot?
How do I make French toast?
How do you eat a kumquat?
How do you get rid of hiccups?
How do you get rid of fruitflies?
How do you get rid of bedbugs?
How do you?
How?
How do you get skintags?
How?
How do you know if you love someone?
How do you get hiccups?
How do you get lupus?
How do I live without you?
How do you get zits?
How do you get scurvy?
How do I love thee?
How do you get TB?
How do you get cold sores?
How do I love thee?
How do you?
How?

III. Contemplation (I Wonder Why)

Why do cats purr?
Why do dogs howl?
Why do we yawn?
Why do we dream?
Why do people blush?
I wonder why,
I wonder why,
I wonder why.
Why does hair turn grey?
Why is the sky blue?
Why is the ocean salty?
Why is a sunflower yellow?
I wonder why,
I wonder why,
I wonder why.

SEARCH

written for the Young People's Chorus of New York City

I. Curiosity (Why Are?)

Caroline Mallonée

Misterioso ♩ = 96
pp

Soprano
Why? Why? Why? Why? Why? Why? Why? Why?

Alto
Why? Why? Why? Why? Why? Why? Why? Why are? Why?

Tenor
Why? Why? Why? Why? Why?

Bass
Why? Why? Why? Why are? Why? Why? Why are?

6

Soprano
pp Why? Why are? Why? *p* Why are barns red? *pp* Why? Why are? Why?

Alto
pp Why? Why are? Why? *p* Why are barns red?

Tenor
pp Why? Why are? Why? *p* Why are

Bass
pp Why? *p* Why? Why are? Why? *p* Why are

I. Curiosity (Why Are?)

2

9

Musical score for measures 9-11. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Why are man-hole cov-ers round? ___". Dynamics include *mp* (mezzo-piano) and *p* (piano). A large watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the page.

12

Musical score for measures 12-15. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "Why? Why are? Why? Why are bugs at - tract-ed to", "Why? Why are? Why? Why are bugs a - tract-ed to", "Why? Why are? Why are barns red? Why? Why are? Why?", and "— Why are barns red? Why? Why are? Why? Why? Why are?". Dynamics include *p* (piano) and *mp* (mezzo-piano). A large watermark "FOR PERUSAL USE ONLY" is overlaid diagonally across the page.

15

S *mp* *f*
light? Why are bugs at - tract - ed to light? Why are fla - min - goes

A *mp* *f*
light? Why are bugs at - tract - ed to light? Why are fla - min - goes

T *mp* *f*
Why are bugs at - tract - ed to light? Why are fla - min - goes

B *mp* *f*
Why? Why are bugs at - tract - ed to light? Why? Why are? Why? Why are fla - min - goes

18

S *mp dolce* *mf* *mp* *mp* *mf*
pink? Why — are some peo - ple left - hand - ed? Why — are some peo - ple left -

A *mp dolce* *mf* *mp* *mp* *mf*
pink? Why — are some peo - ple left - hand - ed? Why — are some peo - ple left -

T *mp dolce* *mf* *mp* *mp*
pink? Why — are some peo - ple left - hand - ed? Why — are

B *mp dolce* *mf* *mp* *mp*
pink? Why — are some peo - ple left - hand - ed? Why — are

I. Curiosity (Why Are?)

4

24

S *mp* *p* *mf*
 hand-ed? Why? Why are? Why? Why? Why are? Why? Why are pri-mar-y sour-c-es im-

A *mp* *p* *mf*
 hand-ed? Why? Why are? Why? Why? Why are? Why? Why are pri-mar-y sour-c-es im-

T *mf* *mp* *p* *mf*
 8 some peo-ple left - hand-ed? Why? Why are? Why? Pri-mar-y sour-c-es im-

B *mf* *mp* *mp* *mf*
 8 some peo-ple left - hand-ed? Why? Why are pri-mar-y sour-c-es im-

28

Faster (♩ = 108)

S *p* *mp* *mf* *f*
 port-ant? Why are yawns con-ta-gious? Why are yawns con-tag-ious? Why are yawns con-ta-gious? **Why are

A *mp* *mf* *f*
 port-ant? Why are yawns con-tag-ious? Why are yawns con-ta-gious? Why are

T *mf*
 8 port-ant? Yawns con-ta-gious?

B
 port-ant?

**Alternate Lyric: Why are the Kardashians famous?

32

Adagio (♩ = 72)

Tempo I (♩ = 96)

S *legato*
 yawns con-ta-gious? Why are peo-ple so — mean, so — mean?

A *legato* *mp*
 yawns con-ta-gious? Why are peo - ple so — mean, so — mean, so mean? Why? Why are?

T *f* *legato* *legato* *mp*
 Yawns con-ta-gious? Why are peo-ple so — mean, so mean? Why? Why are? Why?

B *f* *legato*
 Yawns con-ta-gious? Why are peo-ple so — mean, so mean, so — mean.

37

S *f leggiero*
 Why are pol - ar mol - e - cules a - sym -

A *f leggiero*
 Why? Why are pol - ar mol - e - cules a - sym -

T *mp* *f leggiero*
 Why? Why are? Why? Why are pol - ar mol - e - cules

B *mp*
 Why? Why are? Why?

I. Curiosity (Why Are?)

6

39

Musical score for measures 39-40, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings: *mp* (mezzo-piano) and *f* (forte). The lyrics are: S: met-ric - al? A - sym-met - ric - al? Why are pol - ar; A: met-ric - al? A - sym-met - ric - al? Why are pol - ar mol - e - cules a - sym-; T: a - sym-met - ric - al? A - sym - met-ric - al?; B: a - sym-met - ric - al? A - sym-met - ric - al? Why are pol - ar mol - e - cules.

41

Musical score for measures 41-42, featuring four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings: *p* (piano). The lyrics are: S: mol - e - cules a - sym-met - ric - al? Why? Why are? Why?; A: met - ric - al? A - sym-met - ric - al? A - sym - met - ric - al?; T: Why are pol - ar mol - e - cules a - sym-met - ric - al?; B: a - sym-met - ric - al? Why? Why are?

43

S *mp* Why are barns red? *mf* Why are fla-min-goes pink? Why are bugs at-tract-ed to

A *p* Why? Why are? Why? *mf* Why are fla-min-goes pink? Why? Why are? Why are

T *p* Why? Why are? Why? Why are man-hole cov-ers round, *mf* fla-min-goes, Why are some ³ peo ple left-

B *mf* Why? Why are man-hole cov-ers round, *mf* fla-min-goes, Why are some ³ peo ple left-

46

S light? Why are pol-ar mol-e-cules a-sym-met-ric-al?

A bugs at-tract-ed to light? *mp* Po-lar mol-e-cules? Why are yawns con-

T *mp* hand-ed? Why are yawns con-ta-gious?

B *mp* hand-ed? Why? Why are? Why? Why are yawns con-

54

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature has two sharps (F# and C#). The lyrics are "Why? Why are? Why?". The score is divided into two measures. The first measure has a dynamic marking of *p* (piano) and the second measure has a dynamic marking of *pp* (pianissimo). The Soprano part starts with a quarter rest in the first measure. The Alto part starts with a quarter rest in the first measure. The Tenor part starts with a quarter note in the first measure. The Bass part starts with a quarter rest in the first measure. The lyrics are: "Why? Why are? Why?" for the first measure and "Why? Why are? Why? ___" for the second measure.

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II. Desperation (How do I? How do you?)

Caroline Mallonée

Fluidly, with motion ($\text{♩} = 60$)

molto legato

CHOIR I

Soprano
 How do I get a pass-port? How do I un-lock my

Tenor
 How do I get a pass-port? How do I un-lock my

Bass
 How do I get a pass-port? How do I un-lock my

CHOIR II

Alto

Tenor
 Bass

7

CHOIR I

S
 i-Phone? How do I reg-is-ter to vote? How do I write a book? How do I

T
 i-Phone? How do I reg-is-ter to vote? How do I write a book? How do I

B
 i-Phone? How do I reg-is-ter to vote? How do I write a book? How do I

CHOIR II

A

T
 B

II. Desperation (How do I? How do you?)

14

11

CHOIR I

p *mp* *Un poco più mosso* (♩ = 128)

S start a blog? How do I re - new my pass - port?

T start a blog? How do I re - new my pass - port?

B start a blog? How do I re - new my pass - port?

CHOIR II

mf marcato

A How do you get freck - les?

T *mf marcato* How do you get freck - les?

B How do you get freck - les?

21

CHOIR I

S

T

B

CHOIR II

p

A How do you get dimp - les? How do you get dread - locks? How do you get lice? How do you get

T How do you get dimp - les? How do you get dread - locks? How do you get lice? How do you get

B How do you get dimp - les? How do you get dread - locks? How do you get lice? How do you get

II. Desperation (How do I? How do you?)

40 13

CHOIR I

S *p* *mp* *mp*
 How do I sign up for Net-flix? How do I _____

T *p* *mp* *mp*
 How do I sign up for Net-flix? How do I _____

B *p* *mp* *mp*
 How do I sign up for Net-flix? How do I _____

CHOIR II

A *mf* *mf*
 How do you get sca-bies? How do you get ring-worm?

T *mf* *mf*
 How do you get sca-bies? How fo you get ring-worm?

B *mf* *mf*
 How do you get sca-bies? How fo you get ring-worm?

49

CHOIR I

S *mf* *mp*
 vote ab-sent - ee? How do I tie a tie? How do I

T *mf* *mp*
 vote ab-sent - ee? How do I tie a tie? How do I

B *mf* *mp*
 vote ab-sent - ee? How do I tie a tie? How do I

CHOIR II

A *mp* *mf*
 How do you get thrush? How do you get pink-eye?

T *mp* *mf*
 How do you get thrush? How do you get pink-eye?

B *mp* *mf*
 How do you get thrush? How do you get pink-eye?

CHOIR I

S *mf*
o - pen a co - co - nut? How do you get knight - ed?

T *mf*
o - pen a co - co - nut? How do you get knight - ed?

B *mf*
o - pen a co - co - nut? How do you get knight - ed?

CHOIR II

A *mp* *mf* *mf*
How do you _____ get warts? How do you _____ get skin-tags? How?

T *mp* *mf* *mf*
How do you _____ get warts? How do you _____ get skin-tags? How?

B *mp* *mf* *mf*
How do you _____ get warts? How do you _____ get skin-tags? How?

ritard.

a tempo

mp dolce

CHOIR I

S *f* *mp* *mf*
How do you get in - to the C - I - A? How do I mult - i - ply

T *f* *mp* *mf*
How do you get in - to the C - I - A? How do I mult - i - ply

B *f* *mp* *mf*
How do you get in - to the C - I - A? How do I mult - i - ply

CHOIR II

A *f*
How?

T *f*
How?

B *f*
How?

15 *mf*

S if you love some - one? How _____

CHOIR I *mp* *mf* *mp*

S frac - tions? How do I en - a - ble cook - ies? How do I re -

T frac - tions? How do I en - a - ble cook - ies? How do

B frac - tions? How do I en - a - ble cook - ies? How do

CHOIR II *mp* *mp*

A How do you get hic-cups? How do you get lu-pus?

TB How do you get hic-cups? How do you get lu-pus?

71

S _____ do I live with - out _____ you?

CHOIR I *mf* *mp* *p*

S set my i - Phone? How do I take a screen-shot? How do I

T I re - set my i - Phone? How do I take a screen-shot? How do I

B I re - set my i - Phone? How do I take a screen-shot? How do I

CHOIR II *mf* *mf*

A How do you get zits? How do you get scur-vy?

TB How do you get zits? How do you get scur-vy?

II. Desperation (How do I? How do you?)

76

S *f* How _____ do I love _____ thee?

CHOIR I
S *f* make French toast? How do you eat a kum-quat?
T *f* make French toast? How do you eat a kum-quat?
B *f* make French toast? How do you eat a kum-quat?

CHOIR II
A *f* How do you get T B? *f* How do you get cold sores? *mf* How do
T *f* How do you get T B? *f* How do you get cold-sores? *mf* How do
B How do you get T B? How do you get cold-sores? How do

80

S *mp* How _____

CHOIR I
S *mf* How do you? _____ *mp* How do you? _____
T *mf* How do you? _____ *mp* How do you? _____
B *mf* How do you? _____ *mp* How do you? _____

CHOIR II
A *mp* you get rid of hic-cups? How do you get rid of fruit-flies? *mp* How do
T *mp* you get rid of hic-cups? How do you get rid of fruit-flies? *mp* How do
B you get rid of hic-cups? How do you get rid of fruit-flies? How do

II. Desperation (How do I? How do you?)

17

84

S do I love thee?

CHOIR I S *p* How do you? *pp* How

T *p* How do you? *pp* How

B *p* How do you? *pp* How

CHOIR II A *p* you get rid of bed - bugs? How do you? How

T *p* you get rid of bed - bugs? How do you? How

B *p* you get rid of bed - bugs? How do you? How

88

S *p* How do I love thee? *ritard.* *pp*

CHOIR I S do you?

T do you?

B do you?

CHOIR II A *pp* do you? How? mmm

T *pp* do you? How? mmm

B *pp* do you? How? mmm

III. Contemplation (I Wonder Why)

Caroline Mallonée

Wistfully, with motion (♩ = 92)

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). Dynamics include *p* (piano), *mp* (mezzo-piano), and *f* (forte). The lyrics are: "Why do cats purr? Why do dogs howl?"

6

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B), measures 7-10. The score is in 4/4 time with a key signature of two sharps (F# and C#). Dynamics include *mp* (mezzo-piano) and *f* (forte). The lyrics are: "Why do we yawn? Why do we dream?"

10

p

S Why do peo-ple blush? I won-der why, I won-der why, I won-der

p

A I won-der why, I won-der why, I won-der

p

T Why do peo-ple blush? Why? Why? _____

p

B Why do peo-ple blush? Why? _____ Why? _____

14

mp *mf*

S why. _____ Why does hair turn grey? Why is the sky blue? Why is the

mp *mp* *p* *mp*

A why. _____ hair turn grey? Why? _____

mp *mp* *mp*

T Why? _____ hair turn grey? sky blue?

mp *mp* *mp*

B Why? _____ hair turn grey? sky blue?

III. Contemplation (I Wonder Why)

19

S *f* o - cean salt - y? Why is a sun - flow - er yel - low? *p*

A *mp* Oh, *mf* Why? *mp* Why? *p* Why? _____

T *mp* Oh, *f* Why is a sun - flow - er yel - low? *p* I won - der why, *mp* _____

B *mp* Oh, *f* Why is a sun - flow - er yel - low? *p* Why? *mp* _____

23

S *p* Why? *p* I won - der why. *ritard.*

A *mp* I won - der why, *p* why, why. _____

T *p* I won - der why. _____

B *mp* Why? *p* Why? _____