

Leave me alone
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A choir piece for a solo singer and an improvised call and response from a choir.

Instructions:

The first circle (inner circle) belongs to the soloist

The melody for this circle is the traditional notation (fig. 2)

The soloist will loop the melody and text throughout the piece

The second circle

A drone sung by the choir

The vertical line will indicate when in the loop to start

Start the drone with the word "Leave" with the pitch of the word "alone"

The third circle

Improvisation begins.

Anyone who wants can start harmonizing with the full text

The others stay on the drone

The rest of the circles

Intensify the harmonizations gradually

Intensify the energy in all the singing

The circles can be a guide to where to start (fig. 3)

Dissonant tones can be added

Notes to the soloist

You decide the rhythm and the key : sing in a range that fits you

You cue the circles : you can loop the first circle as long as you like
and signal the choir to begin the second circle as you like

You will direct the dynamics and silence the choir as shown in the dynamic scheme

Dynamics and song structure

Begin with the first circle - add gradually the other circles

When you reach a climax - the soloist will cue the choir to silence while continuing to sing

On cue the choir continues in full intensity - gradually work your way back to the first circle

Fig. 1

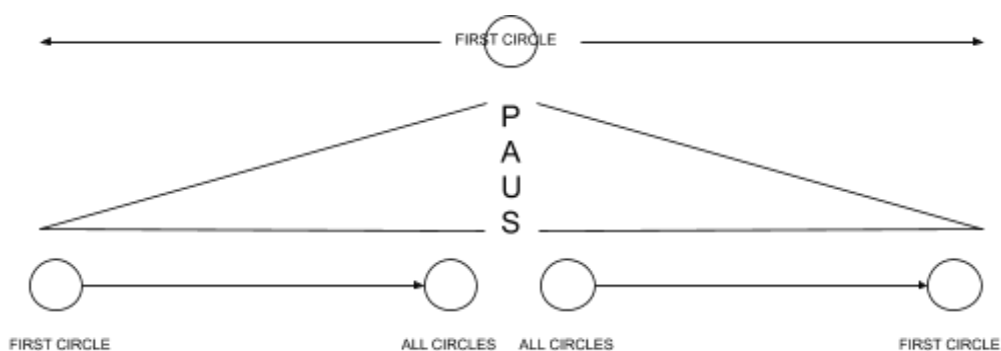


Fig. 2

$\text{♩} = 60$ Tempo Freely

Leave me a-lone Lea-ve me a-lone and don't come
ba - ack and don't come ba - ack

This musical score is written in 4/4 time with a tempo of 60 beats per minute, marked 'Tempo Freely'. The key signature has one flat (Bb). The melody is written on a single treble clef staff. The lyrics are: 'Leave me a-lone Lea-ve me a-lone and don't come ba - ack and don't come ba - ack'. The score consists of two lines of music. The first line contains the first two phrases, and the second line starts with a measure rest (marked with a '5' above the staff) followed by the remaining lyrics. The melody features various note values including quarter, eighth, and half notes, as well as rests and fermatas.

Fig. 3

