

# Seven Somniloquies

*for singing flutist*

[Sleep Cycle – Part 1]

David Reminick  
(2016)

# Seven Somniloquies

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1. No Hat In There
2. I'm Tired
3. Face Cake
4. Pink Gum
5. Gadgets
6. A Different Kind
7. Walking People

## **Program Note**

Some of us say weird things in our sleep. I certainly don't, but I am fortunate enough to be married to someone who does: a passionate and prolific somniloquist (sleep-talker) who, time and again over the past eleven years, has vigorously awoken me in the middle of the night to tell me bizarre and disjointed things that confuse and disturb me. I have kept a meticulous diary of these somniloquies (at least the ones that I have been conscious enough to record), and seven of these sleep-addled sermons form the text and the subject matter for this piece.

## **Seven Somniloquies: texts** by a sleeping Gabriela Zapata-Alma

### **1. No Hat In There**

No hat in there. Mud will take care of me.

### **2. I'm Tired**

I'm tired. I'm 14. I'm tired, you know? I can't be 3. I can't be the number 3. Because the book is for 3. I can't be... The book is either for 1 to 4 or 3 to 3. I'm not gonna try it, I can't be 3 to 3 so the book has to be 1 to 4. I can't explain it to you if you don't get it, honey.

### **3. Face Cake**

I don't want a face cake in my face. If they aren't able to get any pictures, I don't want any of their baby pictures.

### **4. Pink Gum**

There is pink pink pink gum on my shoes, someone said. And just to focus on keeping my focus rights focus like ready to focus... pink. I don't know, something like that. Pinch something. I'm gonna pinch you in the face!

### **5. Gadgets**

Don't give me gadgets and tell me it's food.

### **6. A Different Kind**

You got a different kind than what you were gonna before. Should've been using your riot gear you sold before. Your uniforms before. She had to use them in your study groups. There are study questions. Everyone there also went to your conference. Everyone who was in this sound byte.

### **7. Walking People**

Walking people becoming slices that go into someone's house.

# Performance Notes

The flutist is asked to sing throughout the piece. Classical vocal training is not required, and the flutist should feel free to sing in whatever manner feels most comfortable, regardless of their level of training.

This piece was written for Tim Munro, with his individual vocal range in mind.\* To avoid having to use the bass clef for the voice, I have notated much of the piece using the treble-down 8va clef. This indication should be understood to refer only to the voice, and not the flute; the flute should treat this as a standard treble clef. Clef changes (between treble-down 8va and standard treble clefs) are indicated with a surrounding box.



Sung



Flute tone produced by a vocal plosive, fricative, or sibilant



Tongue-ram (top note indicates fingering, bottom note indicates sounding pitch)



Overblow , adding partials as arrow moves upwards, subtracting them as it moves downwards



bisbigliando



lip pizzicato

\*With the exception of “No Hat in There,” vocal passages may be displaced (by an octave) into whatever register is most comfortable. If “No Hat in There” does not work for your individual vocal range, please contact me via email at [davereminick@gmail.com](mailto:davereminick@gmail.com) - I will be happy to come up with a solution that works for you!

## Special Notation for “No Hat In There”

Certain sections of “No Hat In There” are notated in two staves. In such instances, the upper staff indicates fingerings and the lower staff indicates sung pitches, mouth position, and the flute’s sounding pitches. Note that much of the time the fingerings in the top staff will not result in the same sounding pitch.



Cover tone-hole with mouth (i.e. sing into flute)



Uncover tone-hole with mouth. Be careful with your teeth - this will take some practice to do up to tempo.

## Multiphonics for “Face Cake”

## Special Notation for “Gadgets”

The flute part for “Gadgets” consists, with one exception, entirely of key-clicks; only the final note is produced using air. The keys should always be pressed with sufficient force to elicit a click. Because of the nature of the flute, only pressing (as opposed to lifting) a key will produce an audible sound. Notes in parentheses indicate the necessary “passing” fingerings whereby a key is lifted to facilitate a louder click in the succeeding note. These fingerings will not themselves result in an audible click.

There are two types of key-clicks in Gadgets:



tone-hole uncovered (sounds as notated)



tone-hole covered (sounds a M7 lower)

To Gabriela - the love of my life.  
Even when you're asleep, you find a way make me laugh.

commissioned by Tim Munro

# Seven Somniloquies

for singing flutist

Text by a sleeping Gabriela Zapata-Alma

David Reminick

## 1. No Hat In There

**Mysterious, very slowly, with rubato**

**rit. . . . . A tempo**

No hat, no hat in there, no hat in there.  
*p* *mp* *p*

Mud will take care No hat in there, no  
*pp mp p mf*

hat, no hat in there.  
*p mp p*

Mud will take care,  
*mp p*

mud will take care,  
*mf p*

mud will take care of  
*mp*

me [i][a] [o] [i][a] [o] [i][a] [o] [i] of me [a] [o] [i][a] [o] [i]  
*p mp p mp p mp p*

[a] [o] [i][a] [o] [i][a] [o] [i][a] of me [i] [a] [o]  
*mp p mp p mp p mp p*



19

(D, D#) (D, D#) (D, D#) (D, D#)

[ε] [a] [o] [i] [a] [o] [i] [a] [o] [o] [i] [a] [o] [ε] [o]

*mf* *mp* *mf* *mp* *mf*

24

3X (D, D#)

[a] [o] [a] [o] [i] [a] [o]

*p* *mf* *p* *mf*

29

(D, D#)

[i] [a] [o] [u] [i] [u] [-] [u] [o] [u] [a] [-] [u]

*mf* *pp* *mf* *f* *p*

31

(D, D#) (D, D#) (D, D#) (D, D#)

[a] [-] [a][u] [-] [a] [-] [o] [-] [u] [a]

*f* *mp* *f* *mf* *p* *mp*

33

(D, D#)

*p* *f* *mp* *f* *mf* *f* *mp*

*f* *p* *f* *f* *p* *mf*

39

*mf* *p* *f* *ff* *p* *p*

45

*f* *mp* *f* *mf* *mp* *p* *f* *p*

51

*f* *mp* *ff* *mf* *pp* *f* *p*

slowly mov  
flute into  
position

(D, D#)

*pp* *f* *p* *pp* *f* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

[i][a] - [o] [i] - [a] - [o] [i] - [a] - [o]