

FORTUNE COOKIE LIEDER

Vocal Part

The vocal part in this version is intended for soprano.

An introduction is performed by the instrumentalist, who plays alone for approximately 15 seconds. During this time, the vocalist remains motionless. Following the introduction, the singer reaches into a bowl filled with fortune cookies (the bowl is placed on a high stool or table) and selects one. The cookie is cracked open, the fortune taken out. The broken cookie pieces are placed into a separate bowl on a matching stool or table on the singer's opposite side.

The fortune is then sung using the music of the circular score. Accidentals apply to any given note and immediate repetitions of that note. The singer may choose to set individual words syllabically or melismatically according to the significance of the word. Pitch repetitions in the score may be elided to form longer note durations. Each subsequent fortune rendering begins on the pitch that concluded the last fortune. Aspects such as rhythm, dynamics and tone quality (including occasional whispers) are left up to performer, who is asked to convey the meaning of each text and provide some variety to the musical elements throughout the performance. A general tempo of 80 = unstemmed noteheads is suggested.

The work concludes when the last fortune cookie is used (at the work's conclusion, the cookie pieces may be dispensed to the audience). The amount of cookies used in a performance may vary, however, a minimum of 20 is suggested.

by
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Instrumental Part

[version for cello, double bass or bassoon]

The instrumental part is located in the center. After the introduction (SEE vocal instructions), aspects such as rhythm, dynamics and tone quality are left to the performer. A performer may include special effects such as harmonics, flutter tonguing, or pizzicati for variety or to “comment” upon the fortune being recited. The octave in which it is played may also be varied, either upon repetition of the entire part, or when beginning a new staff. In general, the performer should strive to create a degree of interaction with the vocal part, perhaps mirroring stylistic inflections made by the vocalist.

The instrumental part is to be played continuously, repeating the material on the inside of the circle until all the fortune cookies have been used. At this point the instrumentalist should conclude by continuing to the end. If the vocalist concludes what the instrumentalist is already on the last line, the instrumentalist should continue to the end, then repeat the ending beginning at the asterick on line 4.