

Tim Evans

# *Temptations*

A Melodic Reimagination

## Program Notes

*Temptations* is a piece written for SSAATTBB choir originally for submission in the 2022 Compose Aotearoa! Choral Composition Competition.

The piece explores aspects of canon/polyphony, approximated pitches and unpitched materials through the reimagination of the following melodic fragment.



Throughout this piece, erotic references are made which relate to the temptations of physical desire. The intimate nature of these feelings is often shamefully kept to oneself despite the fact that often it is with another person that these temptations are fulfilled.

In the same way as singing for audiences can be confronting for the singer, sharing desires with another can be quite daunting. Both of these highly personal actions require vulnerability to express. However, when one has the courage to indulge themselves, the most beautiful experiences can be had.

## Performance Notes

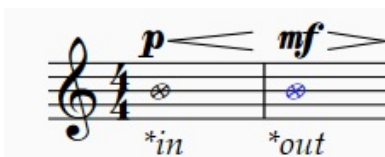
This piece uses a combination of pitched and unpitched vocal sounds.

**Pitched vocal material** uses standard notation, with standard round note heads. Lyrics are located underneath the staff. A pitch should be given to the performers prior to beginning performance

**Unpitched vocal material** is notated using non-standard note heads. Unpitched vocal materials should always be considered an accompaniment to the pitched material and should always be performed at a lower volume than pitched materials.

### Crossed note heads

Music notated with crossed note heads indicates an audible breath. The direction of the breath is indicated below the note, either *\*in* or *\*out*. Breaths should naturally crescendo through inhales and diminuendo through exhales.



### Diamond note heads

Music notated with diamond note heads indicates an unvoiced/whispered syllable. These are breathy and harsh sounds.



### Headless stems with sloped line

Music notated like this should be performed as a grunt or moan, descending in pitch and volume through the note. Every singer should pitch these sounds wherever comfortable for them individually. The number of stems is the number of crotchet beats in the continuous sound.



# Temptations

MUS111

Tim Evans

SOPRANO

ALTO

TENOR

BASS

$\text{♩} = 72$

*p* *mm* *p* *mp* *in* *out*

*p* *mm* *p* *mp* *in* *out*

*p* *mm* *p* *mf* *in* *out*

*mf* *mm* *out*

8

S.

A.

T.

B.

*p* *mf* *mf* *in* *out* Mmm mm

*p* *mf* *mf* *in* *out* Mmm mm

*p* *mf* *p* *mf* *kah* *mm* *kah* *mm*

*p* *mf* *p* *mf* *kah* *mm* *kah* *mm*

14

S. *f*  
mm ah ah mm - ah ah.

A. *f*  
mm ah mm - ah ah.

T. *sim.*

B. *sim.*

19

S. *p* Ah Mm

A. *p* Ah Mm

T. *sim.*

B. *sim.*

To Perc.

25

S. *p* *f* *p* *mf*  
*\*mm* *\*kah* *\*mm*  
 Mm ah

A. *p* *f* *p* *mf*  
*\*mm* *\*kah* *\*mm*  
 mm ah

T. *f* *niente* *p*  
*\*mm* Ah Mm

B. *f* *niente*  
*\*mm* Ah

31

Perc. *p* *mf*  
*\*kah* *\*mm* *sim.*

Perc. *p* *mf*  
*\*kah* *\*mm* *sim.*

T. *p*  
 mm mm - - ah

B. *p*  
 Mm mm mm mm - ah

36

Perc.

Perc.

T.

B.

*f* *p* *mf*

mm ah \*kah \*mm

mm ah \*kah \*mm

42

Perc.

Perc.

Perc.

Perc.

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

Beau-ti - ful stra-nger

Beau - ti -

\*kah \*mm

\*kah \*mm

47

S. *p* Mm Beau - ti - ful stran-ger

A. *p* ful stran - ger Beau - ti - ful stran ger

Perc. *p* *mf* *p* Beau - ti -  
\*kah \*mm Beau - ti -

Perc. *p* *mf* *p* Beau - ti -  
\*kah \*mm Beau - ti -

52

S. *f* *rit.* *pp* stran - ger Come with me. Come.

A. *f* *pp* stran - ger Come with me. Come.

T. *mf* *pp* - ful stran - ger Come with me. Come.

B. *mf* *pp* - - ful stran - ger Come with me. Come.



A tempo

58

S. *mf* *p*  
Come with me and love me sweet - ly *\*kah*

A. *mf* *p*  
Come with me and love me sweet - ly *\*kah*

Perc. *p* *mf* *p* *mf*  
*\*kah* *\*mm* *\*kah* *\*mm*

Perc. *p* *mf* *p*  
*\*kah* *\*mm* *\*kah*

63

Perc. *mf* *p* *mf* *p*  
*\*mm* *\*kah* *\*mm* *\*kah*

Perc. *mf* *p* *mf*  
*\*mm* *\*kah* *\*mm*

Perc. *mp* *mf*  
Touch. Feel Show me what you want.

Perc. *f* *mp* *mf*  
*\*mm* Touch. Feel Show me what you want.

68

Perc. *mf* *\*mm* Beau - ti - ful stran-ger\_

Perc. *p* *mf* *\*kah* *\*mm* Beau - ti - ful stran-ger\_

T. Beau - ti - ful stran ger mm

B. Beau - ti - ful stran ger mm

73

S. Stran - ger Stran - ger

A. Stran - ger Stran - ger

T. Stran - ger Beau - - - *f*

B. Stran - ger Beau - - - *f*

76

*f*

S.

Strang - ger

Stran - ger

*f*

A.

Stran - ger

Stran - ger

T.

ti - - ful

stran - ger

B.

ti - - ful

stran - ger