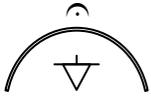


What we swallow turns around
for timpano

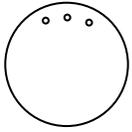


1.

top hidden in bowl, flutter as long as possible, knocking against bowl. remove (hidden). ☺

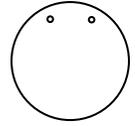
2.

hum A1 to self (does not need to carry). single mallet hit, pedal A2.



3.

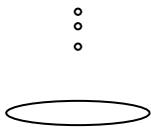
place couscous. roll to slide pedal through A1. very slow (~30) pause. reset 2. roll through A1. faster (~40) ☺



4.

trickle a few (A1 first note).

drop in rhythm (♩~100) ||: ♩ ♩ ♩ ♩ ♩ || begin A1 slowly

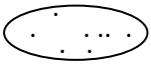


dropping accel. messily into rain, pedal A3 4x (~80, molto accel.) fall in continuous stream, A1 faster, whole. settle. ☺

5.

hum to excite – slow sweep to resonant frequency, A (~20")

mallet roll continue line to A2 (~66)



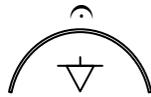
6.

long flutter.

trailing fall inside, spin 2nd top ▽ in rim, clicking. rest. spin in rim again.

if it falls, replace with 3rd as soon as it comes to a rest on the ground. rest.

respin ▽ adjacent to bowl, pushing bowl to meet it. remove together.



7.

long coin spins – 1 phrase per spin – A1 – rest – A2, B1 continuous.

tune accelerates into end of spin, as coin accelerates into fall.



8.

coin settling – tosses/turnings overlap, gradually accelerate into B3-B2. clear. ☺



9.

mallet roll first note B1, apply bowl edge with pressure on, off

slide to center, long fundamental, modulate, ornament with pressure, jangling of bowl against head. remove bowl. ☺

mp single hit, pedal rest of melody B1.



10.

BBs trickle into bowl alone – tentative few, let circle around, bowl ringing. ☺

turn over, set bowl on head. slide in short, sharp pushes to knock contents

break up phrase B1 – pedaling 1 note, 2 notes

push-twirl to rim and back, finishing B1

on last note allow internal swirl to sustain longer. small breath,

B2 whole *attacca*



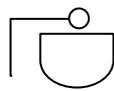
11.

rain couscous

hum to sweep clear

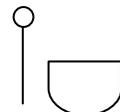
bend over hum A1

release bowl, let contents run



head up, hum A2

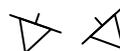
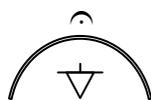
sotto voce pp connect to A3



12.

long flutter. rest (few wobbles). uncover.

wobble dialogue: enter 2nd top in conversation.



compressed for instrument with range of P5	original hymn tune, with range of M6
A1	A1
A2	A2
B1	B1
B2	B2
B3 for both ranges	

Materials

- timpano, mallets
- bowl – porcelain, small enough to maximize knocking of top, light enough to jangle against head during mallet roll
- several handfuls Israeli couscous (Ptitim) – greater diameter and rolling time than regular couscous
- handful of coins
- handful of BBs
- 3 tops (scratching up the bottoms of light plastic tops makes for more friction, louder sound)

Performance notes

What We Swallow Turns Around is a setting of the hymn “O Lord, Look Down from Heaven, Behold” for everyday objects that are given a stage on the surface of the timpano. Objects that spin and roll take on their own lives after our hands have left them – the things we set in motion return to us.

Hymn tune may be transposed, stretched, or compressed for available means.

Human movement de-emphasized in relation to object movement.

A wedge might be used adjust the angle of the head, balancing ease of rolling with maximal hidden knocking.

Sometimes things fall. This is okay.

Program notes

The Lutheran hymn “O Lord, Look Down from Heaven, Behold” has been set by Heinrich Schutz, J.S. Bach, J.P. Sweelinck, Johann Pachelbel, and W.A. Mozart in *The Magic Flute*.

“Couscous” is derived from the Berber *seksu*, meaning *well-rolled, well-formed, rounded*.

A passing huntsman hears a great snoring and snips the wolf’s stomach. Girl and grandmother fast emerge unharmed, and replace their bodies with stones. Waking, the thirsty wolf falls into the well.

Objects swallowed return; covered sounds are uncovered.

Written for and with Dustin Donahue and Brian Archinal.