

for Walter and Liz Sinnott-Armstrong

Litany

RSA 161:2 V

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x means sing "around" the pitch, softly, in no particular intonation.
As the "x"s turn to noteheads, focus in on exact pitches.

The di-vi-sion of Chil-dren and Youth Ser - vi - ces is pro - hi - bi - ted by R S A one hun - dred and

(pitches) I.

1 & 2
pp (crescendo gradually to measure 6)

3 & 4
pp (crescendo gradually to measure 6)

5 & 6
pp (crescendo gradually to measure 6)

7 & 8
pp (crescendo gradually to measure 6)

9 & 10
pp (crescendo gradually to measure 6)

11 & 12
pp (crescendo gradually to measure 6)

13 - 16
pp (crescendo gradually to measure 6)

N.B Small hairpins apply to the individual voice changes from rough to accurate pitches.

six-ty one co-lon two Ro-man nu-mer-al IV from gran-ting a li-ense to a-ny Fo - ster Fa-mi-ly Home in which one

The musical score consists of seven staves, each representing a guitar string (1-6, 3-4, 5-6, 7-8, 9-10, 11-12, and 13-16). The music is written in a key with one sharp (F#) and a common time signature. The first staff (1 & 2) contains the vocal line with lyrics. The other six staves contain guitar accompaniment. The score includes various musical notations such as chords, triplets, and dynamic markings. The dynamic marking *mp* (mezzo-piano) is present at the beginning of each staff. The guitar parts feature a mix of chords and melodic lines, with some strings marked with 'x' to indicate muted notes. The lyrics are positioned above the first staff, and the guitar parts are positioned below the other staves.

slight rit. -----

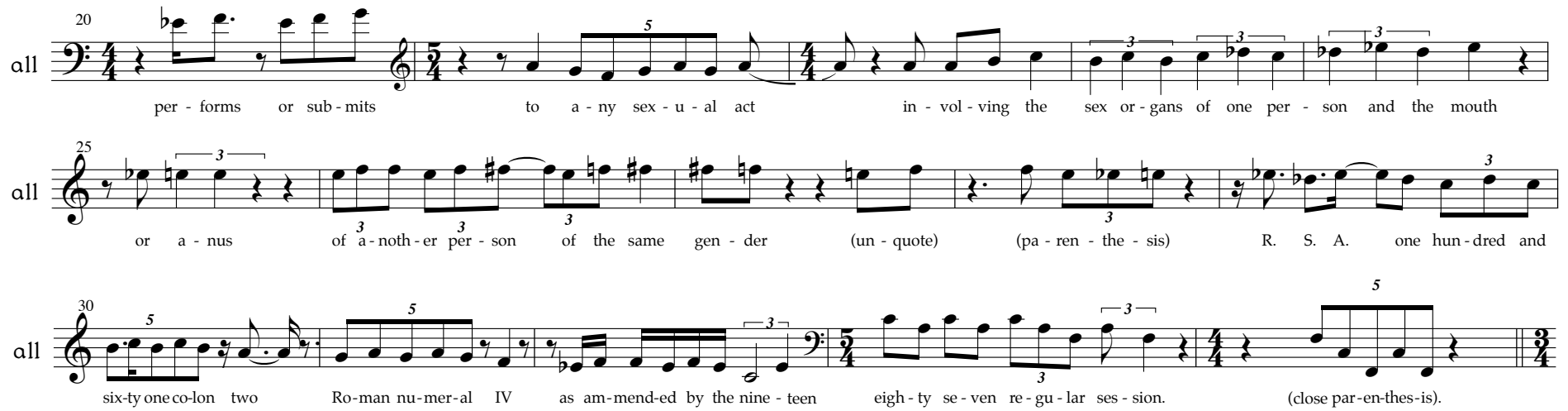

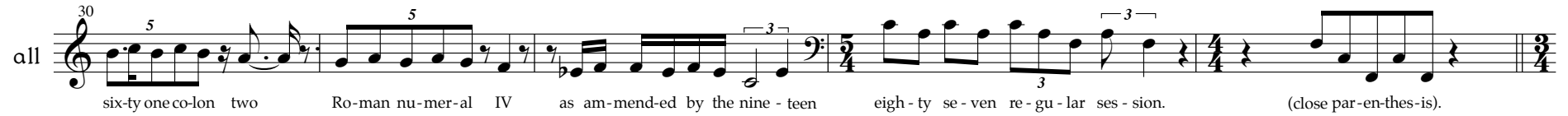
or more of the a-dults is ho-mo-sex-u-al. Ho-mo-sex-u-als are al-so pro-hi-bi-ted from a - dop - ting.

Musical score for six voices (1-6, 7-8, 9-10, 11-12, 13-16) with lyrics: "or more of the a-dults is ho-mo-sex-u-al. Ho-mo-sex-u-als are al-so pro-hi-bi-ted from a - dop - ting." The score includes various musical notations such as rests, notes, and ornaments (5 and 3).

Sing parts of the melody when pitches enter your range. By alternating voices, sometimes hold those pitches for several beats, overlapping with the next few notes. Like a sustain pedal. Let pitches die out gradually over the course of 2-4 beats, or even a whole measure. There should always be at least 2-3 notes sounding, with the current melody note the loudest. The effect should be like a moving filter. The melody and words should be clear and continuous.





II.

Musical score for all voices (all) with lyrics: "Ho - mo - sex - u - al as de - fined - by the sta - tute means (quote) a - ny per - son who know - ing - ly and vo - lun - tar - i - ly". The score includes musical notations such as rests, notes, and ornaments (5 and 3).

all  20 per - forms or sub - mits to a - ny sex - u - al act in - vol - ving the sex or - gans of one per - son and the mouth
 all  25 or a - nus of a - noth - er per - son of the same gen - der (un - quote) (pa - ren - the - sis) R. S. A. one hun - dred and
 all  30 six - ty one - col - on two Ro - man nu - mer - al IV as am - mend - ed by the nine - teen eigh - ty se - ven re - gu - lar ses - sion. (close par - en - thes - is).

III. free tempo, a little louder, strong

Yes. No. Sig - na - ture(s).

Women  35
 Women  35
 Men  35
 Men  35

Speak your name,
 free rhythm, on your pitch.
mp

pause, then

In unison, on your pitch, say the date,
 in some simple, agreed upon way.

pp

let chords ring, die out gently