

# Carlin Letters

*for baritone, viola, and snared cajon*

**Anthony Caulkins**

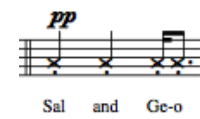
## Approximate Duration: 10''

### Performance Notes:

- All tremoli are un-measured

#### **Baritone:**

- The style of the piece should be very understated throughout without lots of stylization and vibrato.
- Noteheads in the shape of an “x” are to be spoken approximately on the written pitch but held to the proper durations.



- Parlato is an indication of style, referring to an understated sung chant. The pitches are absolute, however, there should not be much vibrato or stylization added.

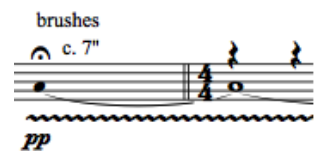


#### **Snared Cajon:**

- The player should feel free to inflect and lightly improvise on any of the written beats in the first and third movements.
- The division of high and low notes on the staff refer to striking the middle of the cajon versus the rim.
- Noteheads in the shape of an “x” are stomps of the foot on the ground.



- A wavy line under a half note indicates a constant swishing of the brush on the head of the cajon without a definite pulse.



- A diagonal line extending from a note indicates a running of the hand over the surface of the cajon, following the attack of the note.



**Viola:**

- When a note with tremolo is tied to a note without tremolo, the tremolo should stop at the arrival of the un-tremoloed note.



- Where notes are slurred together over long durations, feel free to change bows at any point within an extended note, except at the arrival of a new notes.



## Carlin Letters: Texts

1.

Doctor Einstein attempts to quantify the love that flows back and forth between the two great Jupiterian lovers, Sal and Geo. I've got a clue for him – His fingers will not do! Nor will those equations on the blackboard behind him. What he must do is to start to count electrons, protons, neutrons, and the many sub-atomic particles such as muons, gluons, quarks, mesons, bosons, - All the sub-atomic particles he can conceive of that ever existed in all time – and multiply that by the number of raisins in california – then you have a start.

2.

I'm only trying to be a small voice of dissent among the man-worshiping among us. I swing a heavy blade that doesn't allow for exceptions and disclaimers. That's why I even the scores for all the horrible shit visited on all of us by the dominant, western, mechanized culture of male superiority and cruelty. I don't give a fuck that some men are “sensitive” and some women are “real cunts.” The point is, this heap of shit we call civilization is male-bred and sustained by male violence. I will never apologize for my perceptions and passionate thought. And yes, I will have a good show and a nice life. I will, however apologize for misjudging your feelings on this subject.

3.

To those who care a lot, (Jupiter Account of G & S behavior)  
The crazy couple has zoomed around town since Jan. 26th  
coming and going like two mad geese  
riding from restaurant to restaurant  
and studio to studio  
in their special 24-cylinder, brushed-stainless-steel taxi cab.  
Kissing like prom kids in the back seat with condoms and pot.  
It's love. It's Love. It's Love

# Carlin Letters

## I. Doctor Einstein

Anthony Caulkins  
Words: George Carlin

Moderately ♩ = 88

Baritone

Viola

espress. *p* *mf* *p* *sub.* *mp* *p* *sub.* *mp* *f*

with hands *p* *5:4* *5:4* *mp* *5:4* *f*



5

Rall. ----- Lively ♩ = 126

Btn.

Vla.

*mf* *sfz* *mp* *pp* *f*

Cjn

*pp* *f* *3* *6* *3* *5*

9

Btn. *mp* *f*

Vla. *mp* *f*

Cjn. *mp* *f*

Detailed description: This system contains three staves. The Trombone staff (Btn.) is mostly silent with rests. The Viola staff (Vla.) features a melodic line starting in 5/4 time, moving to 4/4, then 6/4, and ending in 5/4. It includes dynamic markings *mp* and *f*. The Cymbal staff (Cjn.) has a rhythmic pattern of eighth notes with accents and slurs, including triplets and quintuplets. Dynamic markings *mp* and *f* are present.



13

Btn. *f*

Vla. *mp* *f*

Cjn. *mp* *f*

Doc - tor Ein - - - stein at - tempts to

Detailed description: This system contains three staves. The Trombone staff (Btn.) has a melodic line with lyrics: "Doc - tor Ein - - - stein at - tempts to". It includes a triplet and dynamic marking *f*. The Viola staff (Vla.) has a melodic line with lyrics, including a 3:2 ratio marking and dynamic markings *mp* and *f*. The Cymbal staff (Cjn.) has a rhythmic pattern with accents and slurs, including triplets and quintuplets. Dynamic markings *mp* and *f* are present.

17

Btn. *fp* *f*  
 quan - ti - - - fy the love that flows back and forth back \_\_\_\_\_ and forth

Vla. *fp* *sfz* *mf*

Cjn *fp* *sfz* *f*



21

Molto Rall. -----

Btn. *p* *pp*  
 be - tween the two great

Vla. *f* *mf* *f* *p* *ppp*

Cjn stomp foot

25 *p* **Deliberate** ♩ = c.60 **Lively** ♩ = 126 *f*

Btn. *p* *pp* *f*

Vla. *pp* *ppp* *f*

Cjn. *f*

Ju - pi - ter - i - an lo - vers. Sal and Ge - o. I've got a clue for him.

29

Btn. *mf* *f* *p* *pizz.*

Vla. *mf* *f* *p*

Cjn. *p sub.*

His fin gers will not do



33

*p*

Btn. *Nor will those e - - - qua - - tions on the black board be - hind him*

Vla.

Cjn



37

Deliberate ♩ = c.60

*p*

Btn. *What he must do is count e -*

Vla. *arco*  
*f* *sfz* *pp*

Cjn. *f* *sfz* *pp*

41

Btn. *mp*  
 -lec - trons, pro - tons, neu - trons, and the ma - ny sub a - tom - ic par - ti - cles

Vla. *mp*

Cjn. *mp*

45

Btn. *f* *sfz*  
 such as mu ons, glu - ons, quarks, me - sons, bo - sons. All the

Vla. *f*

Cjn. *f*

49

Btn. *mf* *dim.*

Vla. *mf* *dim.*

Cjn. *p* *mf* *mp*

sub a - tom - ic par - ti - cles he can con - ceive of, that have e - ver ex - is - ted,

53

*Lively* ♩ = 126

Btn. *(dim.)* *p* *mf*

Vla. *(dim.)* *ppp* *mf* *pizz.* *arco*

Cjn. *p* *mf*

in all time. And mul - ti - ply that

57

Rall.

Btn. *p*

Vla. *p* <

Cjn *p*

by the number of rains in California.



61

A Tempo

Deliberate ♩ = c.60

Btn. *f*

Vla. *f* *p* < *ff*

Cjn *f* *p* < *ff*

Then you have a start.

## II. A Small Voice of Dissent

64 (Unmetered) Slowly and Purposefully; ♩ = c.46

Baritone

Viola

brushes  
c. 7"

*pp* *mp* *pp* *mf* *pp*

69 (Unmetered)

Btn.

Vla.

Cjn

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

74 Slowly and Purposefully; ♩ = c.46

Btn.

Vla.

Cjn.



79

Btn.

Vla.

Cjn.

84

Btn. *p* *mf* *p* *mp*

a small voice of dis - - sent a - mong the man-wor-ship - ping a - mong us. I swing a hea - vy blade that doe - sn't a - llow for ex - cep - tions and dis -

Vla. (ord.) *sul pont.* *modo ord.* *modo ord.* *sul pont.*

Cjn *f* *p* *mf* *pp* *mp*

89

Btn. *p* *f*

- clai - mers. That's why I e - ven the scores \_\_\_\_ for all the hor - ri - ble shit

Vla. *senza sordino* *sul tasto* (tasto) *modo ord.* *f* *mf*

Cjn. *f* *pp* *f* *p* *f*

94

Btn. *mf* *ff*  
 vi - si - ted u - pon us by the dom - i - nant wes - tern me - chan - ized cul - ture of male su - pe - ri - or - i - ty and  
 Vla. *ff* *sul pont.*  
 Cjn *mf* *ff*



99

Btn. *p* *mf*  
 cru - el - ty. I don't give a fuck that some men are sen - si - tive and some wo - men are real cunts.  
 Vla. *p* *mp* *p* *pizz. modo ord.* *sfz* *sfz* *sfz*  
 Cjn *ff* *mp* *p* *sfz* *mf*



104

Btn.

Vla.

Cjn.



107

Btn.

Vla.

Cjn.

The point is, this heap of shit we call ci-vi-li-za-tion is male-bred and sus-tained by male-vi-o-lence I will ne-ver a-pol-o-gize for my per-

112

*(cresc.)* ----- *f*

Btn. *f* *ff* *f < ff*

- cep - tions and pass - io - nate thought. And yes, I will have a nice show and a nice life

Vla. *modo ord.* *sul tasto* *modo ord.*

*f* *pp* *sfz* *mp* *f* *pp*

Cjn *pp* *mp* *f* *pp*



117

Btn.

Vla. *sul pont.* *modo ord.* *sul tasto* *sul pont.*

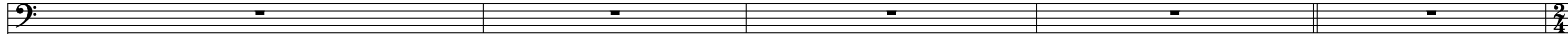
*pp* *mp* *pp* *pp* *mf* *pp*

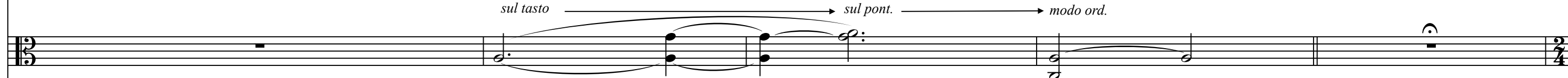
Cjn. *f*

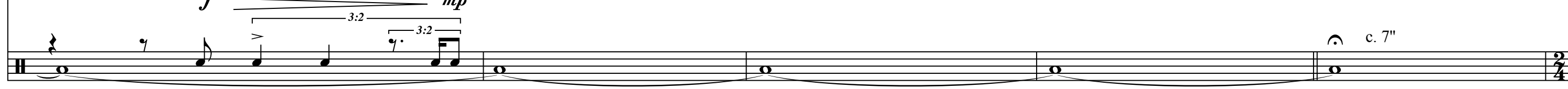
*pp* *mp* *pp* *mf*

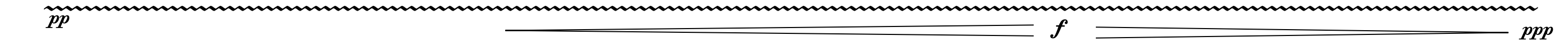
122

(Unmetered)

Btn. 

Vla. 

Cjn. 





127

Slowly and Purposefully; ♩ = c.46

Btn. 

I will how-e - ver a - pol - o - gize for mis - jud - ging your fee - lings on this sub - ject

Vla. 

Cjn. 

# III. To Those Who Care a Lot

132

*pp* < *mf* *p*

Baritone

To those who care a lot Jupiter account of G and S behavior

Viola

Snared Cajon



136

Btn.

Vla.

Cjn

*p* grooving

*mf*

140

Btn.

Vla.

Cjn.



144

Btn.

Vla.

Cjn.

The cra - - zy cou - ple

148

Btn. *p* *p* *mf*

Vla. *p* *sfz* *sfz* *p* *mf* *mp*

Cjn. *p* *mf*

has zoomed a - round town since Jan - u - a - ry twen - ty sixth.

152

Btn. *mp* *f*

Vla. *f* *mp* *f* *mp*

Cjn. *f* *mp* *f*

Com - ing and go - ing like two mad geese.

(stomp foot)

156

*mf*  *f*

Btn. *mf*  *f*

Ride - ing from res - tau - rant to res - tau - rant and stu - di - o to stu - di - o in their

Vla. *p espress.*

Cjn



159

*p espress.*

Btn. *mp* *p*

spe - - - cial twen - ty four cyl - in - der brushed stain - less steel tax - i cab

Vla. *p*

Cjn *p*

163 *mf*

Btn. *pp*

Vla. *mf* *pp*

Cjn

Kiss - ing like prom kids in the back seat with con - doms and pot.



166

Btn. *p* *pp* *ppp*

Vla. *p* *pp* *ppp*

Cjn

It's love. It's love. It's love.