

Ethan Hayden

DIE AUFGABE DES ÜBERSETZERS

- for six voices -

(S Ms A T Br Bs)

2015-16

DIE AUFGABE DES ÜBERSETZERS is a setting of the Walter Benjamin essay of the same title. Rather than setting the text directly, a variety of techniques have been utilized to set Benjamin's words while also realizing the philosopher's approach to translation theory.

One aspect of this is realized in the piece's "nonsense" settings: One paragraph of Benjamin's essay has undergone a homophonic translation by the composer, and it is this translation (which renders the sounds of Benjamin's German into a near-homophonic English equivalent) that has been set rather than the original German or a semantic translation thereof.

Another aspect is realized in the "Wörtlich" movements, in which the literal syntactic structure of specific sentences from the original text are translated into musical structures whose complexity mirrors that of the original text's syntax.

The 22-minute piece consists of eleven movements in three suites:

I.

- N. 1 "Un cygne qui s'était évadé de sa cage"
- N. 2 Wörtlich I
- N. 3 Elf-gobble
- N. 4 un-Trotsky riding vague sins

II.

- N. 5 "Des Escorchés et des Squelettes"
- N. 6 Wörtlich II
- N. 7 Ten-vase conga rider
- N. 8 Fry height

III.

- N. 9 Four book words
- N. 10 Thrifty carrion zoos
- N. 11 Wörtlich III / "Babel d'escaliers et d'arcades"

Special thanks to Zach Wellstood & Tianyi Xie for their assistance in the transcription and translation of Benjamin's syntax.

N. 1 "Un cygne qui s'était évadé de sa cage"

"Un [signe] qui s'était évadé de sa cage" ^

N. 2 *Wörtlich I*

[untexted]

N. 3 *Elf-gobble*

Air shined,
The elf gobbled the Superset, sir.
Sin saw him licked, sewed, roan.
The vagrant ear, a low song
sick unto a dark drink,
 "le kazoo," for Finn's turn—
Yawn! These are elf-gobbles!
 in their rubber-set song dens.
 Amen.

N. 4 *un-Trotsky riding vague sins*

Super?
Then how's an un-Trotsky riding vague sins on first-hand liquor?
Too few rend him [annoying sentence]
Your hunt,
 our standing hole,
 their land: Suffolk.

N. 5 "Des Escorchés et des Squelettes"

"Des Ecorchés et des Squelettes [...] de vos muscles dépouillés"

"des visages sans lèvre,
Des lèvres sans couleur, des mâchoires sans dent" ^

N. 6 *Wörtlich II*

[untexted]

N. 7 *Ten-vase conga rider*

Leaker, fervent
on these a bigger frustrates
 a nine
 a moon
outflows like ants
 (viz., Paul).
Ten-vase conga rider destroy a forty!

N. 8 *Fry height*

Troy and fry height, fry
hide their single mace envy—
 their gobble—
 and in here, them deans.
Troy: an echidna's force!

N. 9 *Four book words*

Four book words:
 dusty,
 gross,
 stain-soaked.

N. 10 *Thrifty carrion zoos*

Her note went:
"Eager, advise a moose also?
 yea / nay?
For thereon—
 therein wrecked off their hand
 therein grinds their fur
 broken, leaked out
thrifty carrion zoos."
 Amen.

N. 11 *Wörtlich III / "Babel d'escaliers et d'arcades"*

Le végétal irrégulier [...]
L'enivrante monotonie [...]
Babel d'escaliers et d'arcades [...]
pierres inouïes ^

zu erlöschen be-stimmt *

All texts from Ethan Hayden, *The Elf Gobbled the Superset, sir* (2015-16),
except:

^ Charles Baudelaire, *Tableaux Parisiens* (1861)

* Walter Benjamin, 'Die Aufgabe des Übersetzers,' (1923)

"[...] And then there are translations that hurl one language against another [...] taking the original text for a projectile and treating the translating language like a target. Their task is not to lead a meaning back to itself or anywhere else; but to use the translated language to derail the translating language."

—Michel Foucault

Ethan Hayden

DIE AUFGABE DES ÜBERSETZERS

I

N. 1 "Un cygne qui s'était évadé de sa cage"

♩=72 Schwanengesang

The musical score is for a vocal ensemble and piano. It consists of six staves: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The key signature is one sharp (F#) and the time signature is 6/4. The tempo is marked as ♩=72. The piece is titled "Schwanengesang". The lyrics are in French: "Un si - gne", "Si - - - gne, Un si - gne", "Un si - gne", "Si - gne", "Un si - gne", "Un si - gne, Un si -". The score includes dynamic markings such as *mp*, *p*, *mf*, and *p*. The Soprano part begins with a half rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. The Mezzo-Soprano part begins with a half rest followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Alto part begins with a half rest followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Tenor part begins with a half rest followed by a quarter note G3, a quarter note A3, and a quarter note B3. The Baritone part begins with a half rest followed by a quarter note G2, a quarter note A2, and a quarter note B2. The Bass part begins with a half rest followed by a quarter note G1, a quarter note A1, and a quarter note B1.

4

S. *mp* *mf* *mp* *p secco*
 Un si - gne si - gne, Un si - gne

Ms. *p* *mp* *p* *pp*
 Si - - - gne, Un si - gne, si³ - gne,

A. *mf* *mp* *mf* *mp*
 Un si - gne, si - gne, un si - gne, Un si - gne, si - gne, si - gne, si - gne

T. *p* *mp* *mf* *mf* *p*
 Un si - gne, Un si - gne, Si - gne

Br. *mp*
 Un

Bs. *p* *pp* *mp*
 gne Si -

7

S. *mp* *p* *pp* *p*
 Un si - gne, Un si - gne Un

Ms. *p* *mp* *p* *p*
 Si - - - gne, Un si - gne, si³ - gne, Un

A. *p*
 Un si - gne qui s'é -

T. *p*
 Un

Br. *mf* *p* *mp* *p*
 si - gne, si - gne, Un si - gne Un si - gne, Un si - gne

Bs. *p* *pp* *p*
 gne Un si - gne qui

S. si - gne qui s'é - tait é - va - dé de sa cage. *ppp*

Ms. si - gne qui s'é - tait é - va - dé de sa cage. *ppp*

A. - - tait _____ é - va - dé de _____ sa cage. *ppp*

T. si - gne qui s'é - tait é - va - dé de sa cage. *ppp*

Br. qui s'é - - tait _____ é - va - dé de sa cage. *ppp*

Bs. s'é - tait _____ é - va - dé, é - va - dé de sa cage. *ppp*

duration: ~1'

N. 2 Wörtlich I

♩ = 240 Colder / calder-esque

Baritone

mf *p* *mf* *p* *mf*

h ɾ θ p i_ ! ø_ φ x k a φ l̄ t̄ i_ f f t̄s a l̄ t̄ i_ f t̄s a

Bass

mf *p* *mf* *p* *mf* *p* *mf*

h ɾ ! ø_ φ x k a φ l̄ ø_ h f θ p i_ φ l̄ ø_ f l̄ t̄ i_

Note: Accidentals only modify the note they immediately precede

Br.

p *mf* *

h f θ p i_ φ l̄ t̄ i_ l̄ ø_ f > t̄ s s l̄ t̄ i_ t̄ a > a

Bs.

p *mf*

t̄ s s l̄ t̄ i_ t̄ a t̄ a a f f θ p i_ l̄ t̄ i_ f χ q a f t̄s a

*Audible ingressive breath

Br. *f* f θ p i — ḷ ṭ i — f χ q a f ts a f > t s ḷ ṭ i — , a

Bs. *p mf* *p mf*

f ḷ ṭ i — f f ts a ḷ ṭ i — f ts a t s ḷ ṭ i — t a a θ p i — ḷ

Br. > ḷ ø — ø — f x k a f > t s s t a > a ḷ ø — *p*

Bs. ø — ø — ø — f x k a f ḷ ṭ i — f f ts a ḷ ṭ i — f ts a t s *p mf*

Br. *mf* — ṛ x k a ! ø — φ θ p i — φ ḷ ṭ i — ḷ ø — f > t s ḷ ṭ *p mf*

Bs. s t a t a a ḷ ø — ṛ x k a ! ø — φ θ p i — φ ḷ ø — f ḷ *p mf p mf p mf p mf*

Br. i — f f ts a ḷ ṭ i — f ts a t χ ḷ ṭ i — q a > a φ ḷ ṭ i — f

Bs. ṭ i — t s ḷ ṭ i — f f ts a ḷ ṭ i — f ts a t χ ḷ ṭ i — q a a a *p*

Br. *mf* *p* *mf*
 ŧ̂ a l , s s f h x x k a x k a l ø — θ p i — θ p i — l

Bs.
 φ l ø — s s f h x x k a x k a l ø — θ p i — θ p i — l ŧ̂

Br.
 ŧ̂ i — f f f ts a θ p i — l ŧ̂ i — f f ts a l ŧ̂ i — f ts a f θ p

Bs.
 i — f f f ts a θ p i — l ŧ̂ i — f f ts a l ŧ̂ i — f ts a f θ p i —

Br.
 i — l ŧ̂ i — f χ q a f ts a f , t s l ŧ̂ i — , a , θ p

Bs. *p* *mf*
 l ŧ̂ i — f χ q a f ts a f l ŧ̂ i — f ts a t s l ŧ̂ i — t a a t

Br. *ppp* *mf*
 i — φ x k a φ l ŧ̂ i — l ø — f , t s l l ŧ̂ i — θ p i — l ŧ̂

Bs. *ppp* *mf*
 a θ p i — φ x k a φ l ø — f l ŧ̂ i — t s l l ŧ̂ i — θ p i — l

Br. *p* *mf* *p* *mf* *p*

i f ts a t χ h θ p i l ũ i f f ts a l ũ i f ts a l ø

Bs. *p* *mf* *p* *mf* *p*

ũ i f ts a t χ h θ p i l ũ i f f ts a l ũ i f ts a l ø

Br. *mf* *p* *mf* *pp*

θ p i l ũ i f f ts a l ũ i f χ q a f ts a q a , a

Bs. *mf* *p* *mf* *pp*

— θ p i l ũ i f f ts a l ũ i f χ q a f ts a q a a a

duration: ~1:20

N. 3 Elf-gobble

♩ = 60 Solemnly, ceremonious

The musical score is for a vocal ensemble. It consists of six staves: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The tempo is marked as 'Solemnly, ceremonious' with a quarter note equal to 60 beats per minute. The lyrics 'shined' are shared by the Mezzo-Soprano and Alto parts. The Tenor part includes the word 'Air' and a dynamic marking of *mp*. The Tenor part also features a crescendo from *sfp* to *f* over the final two measures, with a vowel glide from **ε* to *ε̃*. The Baritone and Bass parts are currently blank.

*Gradually push vowel forward, making it brighter and brighter (less rounded and more nasal).

7 ♩ = 84 (whimsically) Devious

S.

Ms.

A.

T.

Br.

Bs.

11

S.

Ms.

A.

T.

Br.

Bs.

15

S. *f* Su - per - set _____ Su - per - set, sir

Ms. *f* gob - bled
f Su - per - set _____ Su - per - set, sir

A. *f* gob - bled
f Su - per - set _____ Su - per - set, sir

T. *f* Su - per - set _____ Su - per - set, sir

Br. *f* Su - per - set _____ Su - per - set, sir

Bs. *mf* the *f* Su - per - set _____ Su - per - set, sir

18

S.

Ms. *mf* licked sewed roan

A. *mp* gob - bled gob - bled gob - bled gob - bled

T. *mp* gob - bled gob - bled gob - bled gob - bled

Br. *mf* Sin saw him licked sewed roan. *mf* The va - grant ear, —

Bs.

21

** "Kazoo" effect: place top teeth to bottom lip (as if saying "v")
pronounce "i" vowel inside mouth, lightly press two fingers
to lips (as if holding cigarette) to enhance buzz

S.

Ms. *Gradually open and brighten vowel,
final "i" should be very bright

A. gob - bled gob - bled

T. gob - bled gob - bled

Br. a low song sick un - to a dark drink

Bs. *p*

24

S. *mf* le ka - zoo *sub. ff* Yawn!

Ms. *mf* for Finn's turn *sub. ff* Yawn!

A. *mf* i ** *sub. ff* Yawn! *f* These are elf gob - bles! *spoken emphatically (almost shouted)*

T. *mf* i ** *sub. ff* Yawn!

Br. *mf* i ** *sub. ff* Yawn!

Bs. *mf* i ** *sub. ff* Yawn!

♩ = 108 **suddenly faster**

(26)

S. *mp* gob - ble *f* gob - ble

Ms. *mp* gob - ble *kazoo mf* i

A. *kazoo mf* i

T. *mp* gob - ble *mf* gob - ble *p* gob - ble gob - ble *f* gob - ble gob - ble

Br. *mp* gob - ble *mf* gob - ble *H f* in their rub - ber - set song dens

Bs. *mf* gob - ble *p* gob - ble gob - ble *f* gob - ble gob - ble gob - ble

(30) ♩ = 84 **Slower**

S.

Ms. *p* men.

A. *p* men.

T. *mp* A* → m

Br. *p* men.

Bs.

*Gradually close mouth to "m" sound

N. 4 un-Trotsky riding vague sins

♩ = 72 Questioning (predatory)

The musical score is for a vocal ensemble in 2/4 time. It consists of six staves: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The tempo is marked as ♩ = 72 and the mood is 'Questioning (predatory)'. The Soprano, Mezzo-Soprano, and Alto parts have rests in the first two measures, followed by a half note in the third measure. The Mezzo-Soprano and Alto parts are marked *pp* and have the syllable 'er' written below the notes. The Tenor and Baritone parts have rests throughout. The Bass part starts with a half note marked *mf* in the first measure, followed by a half note in the second measure, and a half note in the third measure. The lyrics 'Su - - - - per?' are written below the Bass staff. The score ends with a double bar line and a first ending bracket.

4 ♩ = 192 **Rapido: Auctioneering / Electioneering**

S.

Ms. *mf*
Then how's an un-Trot-sky rid-ing vague sins on first-hand liq-uor? Then

A. *mf*
Then how's an un-Trot-sky rid - ing vague sins on first-hand liq-uor?

T.

Br.

Bs.

9 *consistent, unyielding*

Ms. how's an un first-hand liq - uor? how's Trot rid vague first li Then

A. Trot-sky rid - ing vague sins on Then an un sky ing sins on hand quor?

* $\frac{3+2+3}{16}$

13

Ms. *5:3* how's an un - Trot - sky rid - ing vague sins on first - hand liq - uor? Then how's an un

A. *5:3* Then how's an un Trot - sky rid - ing vague sins on

* $\frac{3+2+4}{16}$

16

Ms. Trot - sky rid - ing vague sins on hand quor?

A. first - hand liq - uor? first li how's an un - Trot - sky rid - ing vague sins on first - hand liq - uor?

20

Ms. how's an un Trot - sky rid - ing vague sins on first - hand liq - uor?

A. Too few rend him_ Then

24

Ms. Too few rend him

A. how's an un Trot - sky rid - ing vague sins on first - hand liq - uor?

28

Ms. Then how's an un Trot - sky rid - ing vague sins on first - hand liq - uor?

A. Too few rend him Too few rend him

32

Ms. *5:3* Too _____

A. *5:3* few rend him

37

S. *f* sen-tence *ff* An-noy-ing sen-tence

Ms. *5:3* Too _____

A. *5:3* few _____

T. *f* noy *ff* An-noy-ing sen-tence

Br. *f* ing *ff* An-noy-ing sen-tence

Bs. *f* An *ff* An-noy-ing sen-tence

*Bass may optionally sing 8va in m41,
but if so, Baritone should also sing 8va

♩ = 72 Proclamatory (downcast)

42

mf Your hunt Our stand - ing hole

pp hunt stand

pp hunt stand

mf hunt stand

mf hunt stand

Bs.

46

mf their land *mp* SA* - - - ff

pp land *ppp* ə* - - - k

pp land *ppp* ə* - - - k

mf land *mp* SA* - - - ff

mf land *mp* SA* - - - ff

Bs.

duration: ~1'

*the composite word sung here is "Suffolk" (sʌfəlk)

II

N. 5 "Des Ecorchés et des Squelettes"

♩ = 120 Pale, colorless

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

pp

pp

f

f

[je]

[e]

[de]

[kə]

[e]

[e]

[de]

[kə]

(non dim.)

(non dim.)

5 (sneak breath if necessary during attack in other voices)

S. *ppp*

Ms. *pp* *ppp*

A. *pp* *ppp*

T. *pp* *ppp*

Br. *f* [de] [lɛ]

Bs. *f* [e] [skə]

9

Br. de vos dé - poui

Bs. mus - cles llés

13 ♩ = 60 *mp*

S. des vis - age sans

Ms. *mp* des vis - age sans *p* lè - re de lè - re sans cou -

A. *mp* des vis - age sans *p* lè - re de lè - re sans cou

T. *mp* des vis - age sans *p* lè - re de lè - re sans cou -

17

S.

Ms. leur _____

A.

T. *pp* leur _____ de mâ - choires sans dent _____

duration: ~1'

N. 6 Wörtlich II

♩ = 120 Pure, inaccessible

Soprano

Mezzo-Soprano

Alto

mp

mp

mp

a

a

a

a

a

a

4

S.

Ms.

A.

pp

pp

a

a

a

a

v

v

v

7

S. *pp*
v _____ v _____ v _____

Ms. *pp* *mp*
v _____ a _____

A. *pp* *mp*
v _____ a _____ a _____

10

S. *mp*
a _____ a _____

Ms. *mp*
a _____ a _____ a _____

A. *mp*
a _____ a _____

14

S. *mp*
a _____ a _____

Ms. *mp*
a _____ a _____ a _____

A. *mp*
a _____ a _____ a _____

17 *mp*

S. *a* *a* *a*

Ms. *mp* *a* *a* *a*

A. *mp* *a* *a* *a* *a*

20

S. *a* *a*

Ms. *a* *a* *a* *a*

A. *a* *a* *a*

23

S. *pp* *mp*

Ms. *a* *a* *pp*

A. *a* *a* *pp* *mp*

26

S. *pp*
v

Ms. *mp*
a

A. *mp*
a *pp*
v

29

S. *mp*
a

Ms. *pp*
v *mp*
a *pp*
v

A. *mp*
v a

32

S. *pp* *mp*
a a v → a

Ms. *mp*
a a a

A. *pp*
a a a v →

35

S. *mp* *pp* *mf*

Ms. *mp* *pp* *mf*

A. *mp* *pp* *mf*

--- a

v ----- a

v

a

38

S. *mp*

Ms. *mp*

A. *mp*

a

a

a

a

41

S. *pp*

Ms. *pp* *mp*

A. *pp* *mp*

a

a

a

a

v

v

a

a

44

S. *mp*
a

Ms. *mp*
a

A. *mp*
a

47

S. a

Ms. *pp* *mp*
v a

A. *pp* *mp*
v a a a

50

S. *pp*
a v v

Ms. *pp* *mp* *pp*
v a v

A. a a a

53

S. *pp* < *mp*
 v → a

Ms. *pp* *mp*
 v a a a

A. *mp*
 a a

56

S. a a a

Ms. a a a

A. *pp* *mp*
 v v a

59

S. *pp*
 a v

Ms. a a a a

A. a a a a

62

S. *mp*
a _____

Ms. *mp* *pp*
a _____ a _____ v _____

A. *mp* *pp* *mp*
a _____ a _____ v _____ a _____

65

S. _____
a _____

Ms. *mp*
a _____ a _____ a _____

A. _____
a _____ a _____

68

S. _____
a _____ a _____ a _____

Ms. _____ *pp* *mp*
a _____ v _____ a _____

A. _____
a _____ a _____ a _____

72

S. *mp*
a _____ a _____ a _____

Ms. *pp*
v _____ a _____

A. *mp*
a _____ a _____ a _____

75

S. _____ a _____ a a a _____ *pp*
v _____

Ms. _____ a _____ a _____ a

A. _____ *pp*
v _____

78

S. _____ *mp*
v _____ v ----- a _____

Ms. _____ a

A. _____ *mp*
v _____ v ----- a _____ a _____

81

S. *mp*

Ms. *mp*

A. *mp*

84

S. *p*

Ms.

A.

87

Ms.

A.

90

Ms. *p* *pp*

A. *p* *pp*

molto rit.

duration: ~3'

N. 7 Ten-vase conga rider

♩ = 120 Sprightly / spritely

Soprano *p* *sempre sim.*
ai ai ai ai

Mezzo-Soprano **p* *sempre sim.*
a i a i a i a i

Alto **p* *sempre sim.*
a i a i a i a i

Tenor *mp*
Leak - er

Baritone

Bass

*Gestures like these in the Mezzo and Alto should be sung in a connected fashion, like a single-syllable diphthong (as opposed to two separate syllables).

5

S. *oY* *oY oY* *oY* *oY*

Ms. *o Y* *o Y o Y* *o Y* *o Y*

A. *o Y* *o Y o Y* *o Y* *o Y*

T. *fer - vent* *on these a big - ger frus - trates*

Br.

Bs.

mf *mp*

9

S. *pp* *aʊ aʊ* *aʊ* *aʊ* *p* *aʊ*

Ms. *pp* *a ʊ a ʊ* *a ʊ* *a ʊ* *p* *a ʊ*

A. *pp* *a ʊ a ʊ* *a ʊ* *a ʊ* *p* *a ʊ*

T. *p* *a nine* *a moon* *mp*

Br.

Bs.

13

S. *mp* *f*
 aʊ aʊ aɪ aɪ a ʊ a ʊ a ʊ a ʊ a ʊ a ʊ

Ms. *mp* *f*
 a ʊ a ʊ a ɪ Paul

A. *mp* *f*
 a ʊ a ʊ a ɪ Paul

T. *mf* *f*
 out - flows like ants, viz. Paul

Br. *f* *sempre sim.*
 a ʊ a ʊ a ʊ

Bs. *f* *sempre sim.*
 a ʊ a ʊ a ʊ

17

S. *mf* *mp*
 aʊ aʊ aɪ

Ms. *mf* *mp*
 a ʊ a ʊ a ɪ

A. *mf* *mp*
 a ʊ a ʊ a ɪ

T. *mp*
 ɔʏ

Br. *mf* *mp*
 a ʊ a ʊ a ʊ ɔ ʏ

Bs. *mf* *mp*
 a ʊ a ʊ a ʊ ɔ ʏ

21

S. *mp* *f*
o y o y a i

Ms. *mf* *f*
a i a i a i a i a i a i a i a i a i a i a i a i a i

A. *mp* *f*
o y o y a i

T. *mp* *f*
o y o y o y a i

Br. *mp* *f*
o y o y a i

Bs. *mp* *f*
o y a i

25

S. *f*
o y o y o y

Ms. *mf* *f*
*y o y o y o y o y o y o y o y o y o y o y o y o y

A. *mf* *f*
o y o y o y o y o y o y o y o y o y o y o y o y o y

T. *f*
a i a i a i

Br. *f*
a i a i a i

Bs. *f*
a i a i a i

*NB: Mezzo / Alto vowels do not align

38

pp

S. *o y* *a u* *a u* *a u* *a u*

Ms. *o y* *a u* *a u* *a u* *a u*

A. *o y* *a u* *a u* *a u* *a u*

T.

Br.

Bs.

43

slightly faster *ff* *a tempo* *sub. pp*

S. *Ten vase [vaz]* *Te* *Ten vase con - ga rid - er* *a u* *a u*

Ms. *Ten vase [vaz]* *Te* *Ten vase con - ga rid - er* *a u* *a u*

A. *Ten vase [vaz]* *Te* *Ten vase con - ga rid - er* *a u* *a u*

T. *ff* *Ten vase [vaz]* *de - stroy a for - ty!*

Br. *ff* *Ten vase [vaz]* *de - stroy a for - ty!*

Bs. *ff* *Ten vase [vaz]* *de - stroy a for - ty!*

48

ppp

pppp

attacca

S. *aυ* *aυ* *aυ* *aυ* *aυ* *aυ*

Ms. *a υ* *a υ* *a υ* *a υ* *a υ* *a υ*

A. *a υ* *a υ* *a υ* *a υ* *a υ* *a υ*

T.

Br.

Bs.

duration: ~1'

N. 8 Fry height

♩ = 60 Gravelly / gravelly

The musical score is for six vocal parts: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The time signature is 5/4. The tempo is marked as ♩ = 60, and the quality is 'Gravelly / gravelly'. The Soprano, Mezzo-Soprano, and Alto parts are represented by empty staves. The Tenor, Baritone, and Bass parts are marked with 'Stroh bass mp*'. Each of these parts has three measures of music. The first two measures for each part consist of a half note followed by a quarter note, with a slur over the two notes. The vowel markings 'o' and 'y' are placed below the notes. The third measure for each part consists of a half note followed by a quarter note, with a slur over the two notes. The vowel markings 'a' and 'i' are placed below the notes. The Tenor and Baritone parts have a fermata over the second measure. The Bass part has a fermata over the third measure.

*Dynamics for Stroh bass (vocal fry) are relative and denote the amount of air support behind the sound, they do not refer the actual volume of the resulting sound.

♩ = 90 with more movement

4

S. *Stroh bass* *mp* *ff*
a → æ

Ms. *Stroh bass* *mp* *p* *ff*
a → o → æ

A. *Stroh bass* *mp* *p* *ff*
a → o → æ

T. *mp* *ff* *sub. mf*
a → i a → æ o → y

Br. *mp* *ff* *sub. mf*
a → i a → æ o → y

Bs. *f** *normale*
Troy and fry height,

8

S. *mf*
a → i a → i

Ms. *p* *mf*
a → i a → i a → i

A. *p* *mf*
a → i a → i a → i

T. *p* *p*
a → i a → i

Br. *p* *p*
a → i a → i

Bs. *mp* *mf*
fry Hide their sin - gle mace en - vy, their

*Bass part may be transposed to any pitch, so long as C4 in m31 is the lowest note singer can sing effectively in modal register.

13

S. 

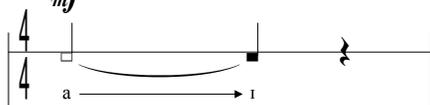
Ms. 

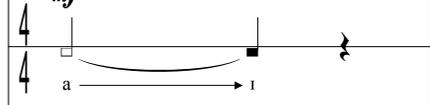
A. 

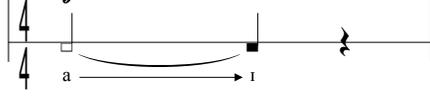
T. *mp with as much clarity as possible*


Br. *mp with as much clarity as possible*

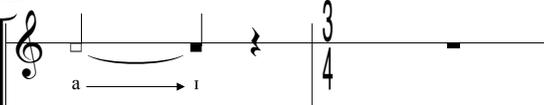

Bs. 

mf


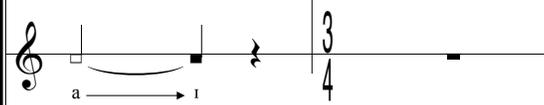
mf


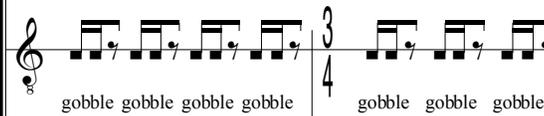
mf


16

S. 

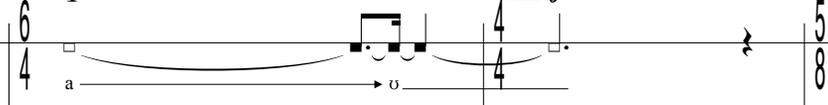
Ms. 

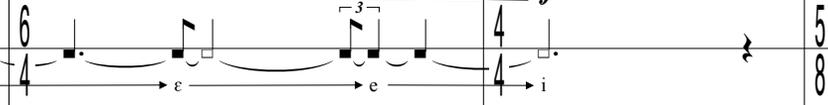
A. 

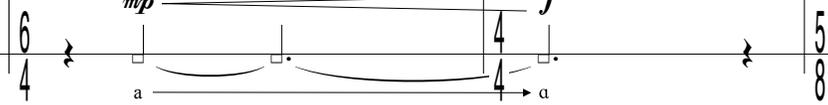
T. 

Br. 

Bs. 

mp *f*


mp *f*


mp *f*


20

S.

Ms.

A.

T.

Br.

Bs.

23

S.

Ms.

A.

T.

Br.

Bs.

27 *↑ ingressive*
ff

S. *↑ ingressive*
ff

Ms. *↑ ingressive*
ff

A. *↑ ingressive*
ff

T. *↑ ingressive*
ff

Br. *↑ ingressive*
ff

Bs. ***ff*** *mf*

Troy! Troy! an e -

30 **Freely (rit.)** ----- ♩ = 60

S.

Ms.

A.

T.

Br.

Bs. *mp*

normale (egressive)
pp

normale (egressive)
pp

chid - - - - na's force!

III

N. 9 Four book words

♩ = 108 **Musty, brittle**

The musical score is for a six-part vocal ensemble. It begins with a tempo and mood marking of **Musty, brittle** at 108 beats per minute. The first part of the score (measures 1-4) is marked *mf* and features the Soprano part with the lyrics "Four book words:". The second part (measures 5-8) is marked *f* and features the Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass parts with the lyrics "d", "du - - - - sty", "du - - - - sty", "d", "d", and "d" respectively. The Soprano part continues with "st" in measure 8. The Mezzo-Soprano and Alto parts have a rest in measure 5 and then enter in measure 6. The Tenor, Baritone, and Bass parts have rests in measure 5 and enter in measure 6. The Tenor part has "st" in measure 8. The Baritone part has "st" in measure 8. The Bass part has "st" in measure 8. The score is written in 4/4 time and includes dynamic markings (*mf*, *f*, *mp*) and articulation marks (accents, slurs).

Soprano
Mezzo-Soprano
Alto
Tenor
Baritone
Bass

mf *f* *mp* *f* *f* *f*

Four book words: d du - - - - sty du - - - - sty d st st d st st

4 *f*

S. *st*

Ms.

A.

T. *f* *st* *st* *st* *st*

Br. *f* *st* *st*

Bs. *f* *st* *st* *st*

6 *pp* *pp* *pp*

S. *ss*

Ms. *ss*

A. *ss*

T. *st* *st* *st* *st*

Br. *st* *st* *st*

Bs. *mp* *pinched, with molto vib.* *gross* *st* *st* *st*

9

f

S. st st d

mp

Ms. stain - - - soaked (d)

mp

A. stain - - - soaked (d)

f 9:8 *mp* *f*

T. st st st d

f *mp* *f*

Br. st st st d

f *f*

Bs. st d

5/4 5/4 5/4 5/4 5/4

12

mf *mp* *mf*

S. d st d

pp

Ms. ss

pp

A. ss

mf *mp* *mf*

T. d st st d

mf *mp* *mf*

Br. d st st st d

mf *mp* *mf*

Bs. d st st d

5/4 5/4 5/4 5/4 5/4

duration: ~0:30

N. 10 Thrifty carrion zoos

♩ = 108 Persistently inquisitive

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

p

p

mf

a i o i a i o i a i o i a i o i a i o i

Her note went:

4 *mp*

S. Ea - ger

Ms. a i o i a i o i

A. a i o i a i o i

T. *mf* ad - vise a moose al - so?

Br. *mf* ad - vise a moose al - so?

Bs. *mf* ad - vise a

6 *mf* *f*

S. yea yea

Ms. o i yea

A. o i yea

T. *f* yea

Br. *f* yea

Bs. moose al - so? *f*

9

S. yea yea

Ms. yea yea yea

A. yea yea

T. yea yea

Br. yea yea yea

Bs. *f* nay

Measures 9-12. The score is in 4/4 time with a key signature of one sharp (F#). It features six vocal parts: Soprano (S), Mezzo-soprano (Ms), Alto (A), Tenor (T), Baritone (Br), and Bass (Bs). The lyrics are 'yea' and 'nay'. A dynamic marking of *f* (forte) is present in the Bass part at measure 11.

13

S. yea yea

Ms. yea yea yea

A. yea

T. yea yea

Br. yea yea

Bs. nay nay

Measures 13-16. The score continues in 4/4 time with a key signature of one sharp. It features the same six vocal parts. The lyrics are 'yea' and 'nay'. A time signature change to 5:4 is indicated in the Tenor part at measure 14.

16

♩ = 84 **Suspended**

mp

S. For there - on For there -

Ms. *mp* For there - on For there -

A. *mp* For there - on For there -

T.

Br.

Bs. *mf* nay

19

S. on For there - on

Ms. *p* on For there - on

A. *p* on For there - on

T.

Br.

Bs. *mf* nay

22

♩ = 96 Legal brief

S. *mf*
there - in wrecked off their hand

Ms. *p*
a i

A. *p*
a i

T. *mp*
there - in there - in

Br. *mp*
there - in there - in

Bs.

25

S. *mf*
there - in wrecked off their han - d *

Ms. *mp* *grittily sustained rhotic*
[ɪ] - - - ecked

A. *mp* *grittily sustained rhotic*
[ɪ] - - - ecked

T. *mp*
there - in there - in

Br. *mp*
there - in there - in

Bs. *mf*
nay

*Attack 'd' consonant in unison with Mezzo & Alto

28

S. there - in grinds their fur leaked *mp*

Ms. [gr]

A. [gr]

T. there - in there - in there - in there - in

Br. there - in there - in there - in *mf* brok-en brok-en brok-en brok-en brok-en

Bs.

31

S. *mp* Leaked

Ms. *mp* Leaked

A. *mp* Leaked out

T.

Br. brok-en brok-en brok-en brok-en brok-en brok-en *mp* brok-en

Bs.

34

S. out

Ms. out Leaked out

A. Leaked out

T.

Br. brok-en brok-en brok - en brok-en brok-en

Bs. *mf* nay

37 $\text{♩} = 108$

S.

Ms. *p* a i o i a i o i a i *pp*

A. *p* a i o i a i o i a i *pp*

T.

Br. *mp* brok-en

Bs. *mf* nay

♩ = 84 **Sun-baked** ♩ = 72 **Slower**

40 *pp* (*bocca chiusa*) *p*

S. *men.*

Ms. *mp* *pp* *p*

A. *mp* *pp* *p*

T. *mf* *pp*

Br.

Bs.

[u] A* → m

thrif - y car - ri - on zoos A* → m

*Gradually close mouth to "m" sound

duration: ~1:30

6

S. *mp*
a

Ms. *mp*
a

A. *mp*
a

T.

Br. *mp* *pp*
i i

Bs. *mp* *pp*
i i

11

S. *mp* *p*
a a ç

Ms. *mp*
a

A. *mp* *pp*
a a

T. *mp*
a

Br. *pp*
i

Bs. *mp*
i i

16

S. *pp* *p* *p*
 Ms. *mp* *p* *pp*
 A. *p*
 T. *pp* *mf* *pp*
 Br. *mp* *pp*
 Bs. *mp*

a
 a
 i
 a
 Le vé - gé - tal ir - ré - gu - lier
 i
 i
 i

21

S. *pp*
 Ms. *p* *pp*
 A. *mp*
 T. *mp* *pp*
 Br. *pp* *mp*
 Bs. *pp*

a
 i
 a
 a
 a
 i
 i

26

S. *mp*
a

Ms.

A. *pp*
ə

T. *mp*
ə

Br. *mp*
i

Bs. *mp*
i

31

S. *mp*
a

Ms. *mp*
a

A. *mp* *p* *mp*
ə h ə

T. *mp* *pp*
ə

Br. *pp* *mp*
i

Bs. *mp*
i

36

S. *mp*
 Ms. *pp* *p*
 A. *mp*
 T. *f* *mf* *p*
 Br. *mp* *pp* *mp*
 Bs. *mp*

a a
 a h
 a a
 L'e - ni - vrante mo - no - to - nie
 i i i
 i i

41

S. *mp*
 Ms. *mp*
 A. *mp*
 T. *mp*
 Br. *mp*
 Bs. *pp* *mp*

a a
 a a
 a a
 a a
 i i
 i i

46

S. *p*
 Ms. *mp* *p*
 A. *mp*
 T.
 Br. *pp*
 Bs. *mp*

51

S. *mp*
 Ms. *mp*
 A.
 T. *mp*
 Br. *mp* *pp*
 Bs. *mp*

56

pp

S. *pp*
a

Ms. *mp*
a *p*
a

A. *mp*
a *pp*
a

T. *mp* *pp*
a a a a

Br. *mp*
i i i

Bs. *mp* *pp* *mp*
i i i

61

S. *mp*
a a a

Ms. *mp*
a a

A. *pp*
a

T. *mp* *pp*
a a a a

Br. *mp*
i i

Bs. *mp* *pp*
i i

66

S. *mp* a

Ms. *mp* a

A. *pp* a

T. *mp* a

Br. *mp* i i

Bs. *mp* i i

71

S. *mp* a *p* *pp* a

Ms. *mp* a *p* a

A. *mp* a a

T.

Br. *mp* i i

Bs. *mp* *pp* i

76

76

S. *p* *pp*

Ms. *pp* *p*

A. *pp* *mp* *pp*

T. *mp*

Br. *pp*

Bs. *pp* *mp*

81

81

S. *p*

Ms. *pp* *p*

A. *pp*

T. *mp*

Br.

Bs. *mp*

86

86

S. *mp* *pp*

Ms. *pp* *mp*

A. *pp*

T. *mp*

Br. *mp* *pp*

Bs. *mp* *pp*

a

a

a

a

i

i

i

i

91

91

S. *mp*

Ms. *mp* *pp*

A. *mp*

T. *pp*

Br. *mp*

Bs. *mp*

a

a

a

a

i

i

i

i

96

mp *p* *mp* *pp*

S. *a* *h* *a* *a*

Ms. *mp* *pp*

A. *pp* *mp*

T. *mp*

Br. *pp* *mp*

Bs. *mp* *pp*

i *i*

101

mp *pp* *mp* *pp*

S. *v* *a*

Ms. *pp* *mp*

A. *mp*

T. *mp* *pp*

Br. *mp*

Bs. *pp* *mp*

i *i* *i*

106

S. *pp* a

Ms. *mp* a

A. *pp* a *p* i

T. *mp* a a

Br. *mp* i i

Bs. *pp* i i

111

S. *mp* a a a *pp* a

Ms. *pp* a a *mp* a

A.

T. *mp* a

Br. *mp* i i *pp* i *mp* i

Bs. *mp* i i

116

S. *pp* *mp*
 Ms. *mp* *pp*
 A. *mp*
 T. *mp*
 Br. *mp* *pp*
 Bs. *mp* *pp* *mp*

121

S. *mp*
 Ms. *mp*
 A. *pp*
 T. *H mp*
 Br. *mp*
 Bs. *mp*

Ba - bel d'es - ca - liers et d'ar - cades
 i

126

S. *pp* *mp*
 Ms. *mp* *pp* *mp*
 A. *mp* *pp* *mp* *pp*
 T. *p* *mp*
 Br. *mp*
 Bs. *mp*

131

S. *p*
 Ms. *mp* *p*
 A. *mp* *pp* *mp* *p*
 T. *mf* *mp*
 Br. *pp*
 Bs. *pp*

x θ
 a x
 a h
 pierres i nouÿes
 i i

136

p
 S. *p*
 Ms. *p*
 A. *mp* *pp* *mp*
 T. *mp* *pp* *mp*
 Br. *mp* *pp*
 Bs. *mp*
 i _____
 i _____

141

mp
 S. *mp*
 Ms. *p* *mp*
 A. *mp*
 T. *mp* *pp*
 Br. *mp*
 Bs. *mp*
 i _____
 i _____

146

S. *mp*
a

Ms. *mp*
a

A.

T. *mp* *pp* *mp*
a a a a

Br. *mp* *pp*
i i

Bs. *mp*
i i i i

151

S. *mp* *p*
a ç

Ms. *mp*
a a

A.

T. *mp* *pp*
a a e a

Br. *mp*
i i

Bs. *mp* *pp* *mp* *pp*
i i i i

156 Slightly slower *pp* *mp*

S. *pp* *mp*

Ms. *p* *pp*

A. *pp*

zu er - lö - schen be-stimmt

161 *pp* *p*

S. *pp* *p*

Ms. *mp* *pp* *p*

A. *pp*

zu er - lö - schen be-stimmt

166 *p* *mp*

S. *p* *mp*

Ms. *mp* *p*

A. *pp*

zu er - lö - schen

172 *p* *mp* *p*

S. *p* *mp* *p*

Ms. *mp* *p*

a h a h f

duration: ~8:20'