

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 Ecorthés 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"

$\text{♩} = 72$  Schwanengesang

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

(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, si - gne, si - 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* ***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, si - gne, si - gne, Un

A. ***p***  
 Un si - gne qui s'é -

T. ***p***  
 Un

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

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

(10)

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

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

A. tait é - va - dé de sa cage.

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

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

Bs. s'é - tait é - va - dé de sa cage.

duration: ~1'

*N. 2 Wörtlich I*

$\text{♪} = 240$  Colder / calder-esque

Baritone

h r θ p i ! o φ x k a φ l t̄ i f f t̄ s a l t̄ i f t̄ s a

Bass

h r ! o φ x k a φ l o h f θ p i φ l o s t̄ l t̄ i

Note: Accidentals only modify the note they immediately precede

Br.

h f θ p i φ l t̄ i l o s f , t s s l t̄ i t a , a

Bs.

t s s l t̄ i t a t a a f f θ p i l t̄ i f χ q a f t̄ s a

\*Audible ingressive breath

Br.      Bs.

s f θ p i — t ī f χ q a f ī ts a s , t s t ī ī i — a  
**p** **mf**  
 s l ī ī f f ī ts a l ī ī f ī ts a t s l ī ī i — t a a 0 p i —

Br.      Bs.

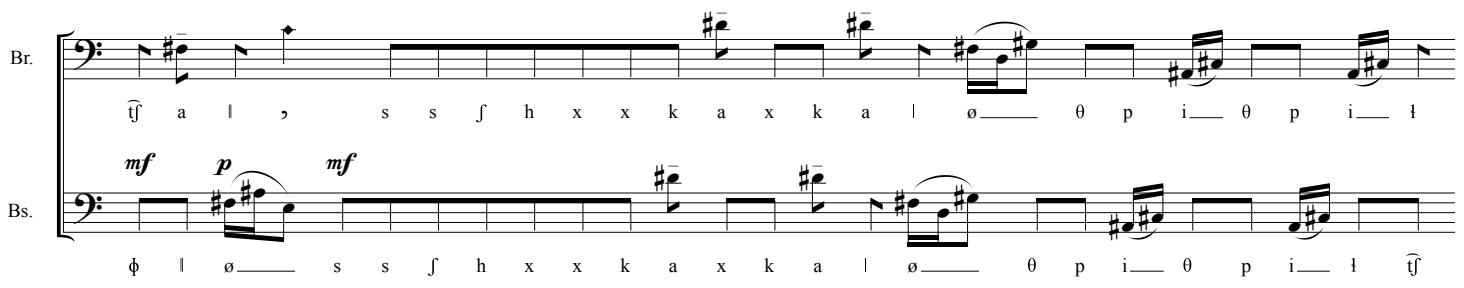
, l o — b o — s x k a — t s s t a — a l o —  
**p** **mf**  
 o — b o — s x k a — t ī ī f f ī ts a l ī ī i — f ī ts a t s

Br.      Bs.

r x k a ! o — φ 0 p i — φ l ī ī i — l o — s , t s t ī —  
**p** **mf** **p** **mf** **p** **mf** **p** **mf** **p** **mf**  
 s t a t a a l o — l x k a ! o — φ 0 p i — φ l o — s t ī

Br.      Bs.

i — f f ī ts a l ī ī i — f ī ts a t χ l ī ī i — q a , a φ l ī ī i — f  
**p**  
 ī ī i — t s t ī ī i — f f ī ts a l ī ī i — f ī ts a t χ l ī ī i — q a a

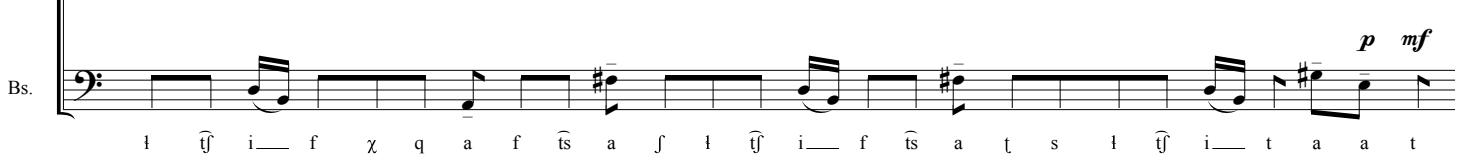
Br.      

Bs.      

Br.      

Bs.      

Br.      

Bs.      

Br.      

Bs.      

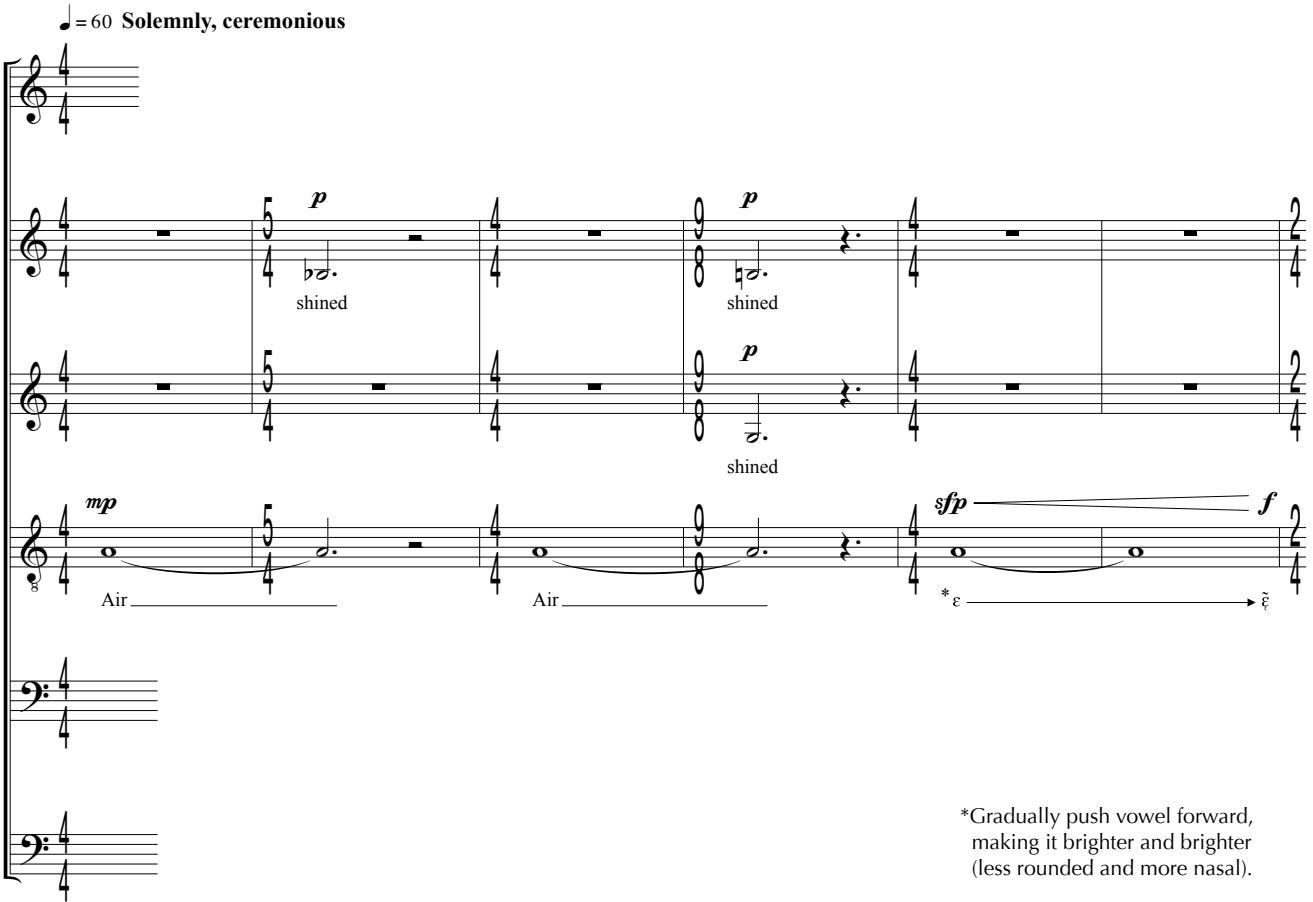
**Br.** *p* *mf*  
  
 i f ts a t χ h θ p i l tʃ i f f ts a l tʃ i f ts a l o  
  
**Bs.** *p* *mf*  
  
 tʃ i f ts a t χ h θ p i l tʃ i f f ts a l tʃ i f ts a l o

**Br.** *mf*  
  
 θ p i l tʃ i f f ts a l tʃ i f χ q a f ts a q a , a  
  
**Bs.** *mf*  
  
 — θ p i l tʃ i f f ts a l tʃ i f χ q a f ts a q a a

duration: ~1:20

*N. 3 Elf-gobble*

$\text{♩} = 60$  Solemnly, ceremonious



Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

**shined**

**p**

**p**

**f**

**shined**

**p**

**shined**

**Air**

**Air**

**\*ε**

**sf**

**f**

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

7 *(whimsically) Devious*

S.

Ms.

A.

T.

Br.

Bs.

*gob - bled*

*gob - bled*

*gob - bled*

The elf *gob - bled*

*gob - bled*

*gob - bled*

*gob - bled*

II

S.

Ms.

A.

T.

Br.

Bs.

*gob - bled*

*The elf gob - bled*

*gob - bled*

*gob - bled*

(15)

S. 

Ms. 

gob - bled gob - bled gob - bled gob - bled gob - bled

A. 

gob - bled gob - bled gob - bled gob - bled gob - bled

T. 

Br. 

Bs. 

the Su - per - set Su - per - set, sir

*f*

Su - per - set Su - per - set, sir

Su - per - set Su - per - set, sir

*f*

Su - per - set Su - per - set, sir

*mf*

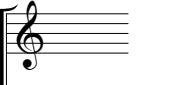
*f*

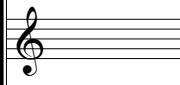
the Su - per - set Su - per - set, sir

*f*

Su - per - set Su - per - set, sir

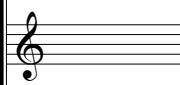
(18)

S. 

Ms. 

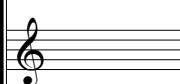
licked sewed roan

*mf*

A. 

gob - bled gob - bled gob - bled gob - bled

*mp*

T. 

gob - bled gob - bled gob - bled gob - bled

*mp*

Br. 

Sin saw him licked sewed roan.

*mf*

The va - grant ear, —

*mf*

(21)

S. 

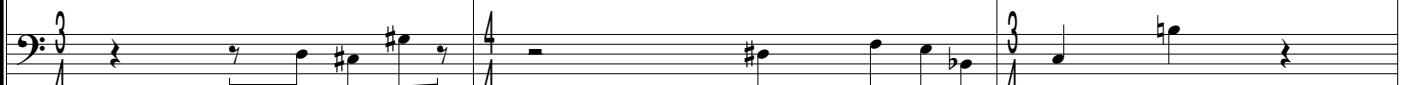
Ms. 

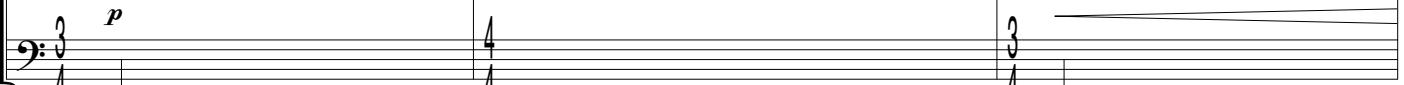
\*Gradually open and brighten vowel,  
final "i" should be very bright

\*\* "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

A. 

T. 

Br. 

Bs. 

gob-bled gob-bled gob-bled gob-bled gob-bled gob-bled gob-bled  
gob-bled gob-bled gob-bled gob-bled gob-bled gob-bled gob-bled  
a low song sick un - to a dark drink

(24)

S. 

le ka - zoo Yawn!

Ms. 

for Finn's turn Yawn!

A. 

i \*\* spoken emphatically (almost shouted) f These are elf gob - bles!

T. 

i \*\* Yawn!

Br. 

i \*\* Yawn!

Bs. 

i \*\* Yawn!

**mf** **sub. ff** **sub. ff** **sub. ff** **sub. ff** **sub. ff**

**26** ♩ = 108 suddenly faster

S. gob - ble      gob - ble

Ms. gob - ble

A.

T. gob - ble      gob - ble

Br. gob - ble      gob - ble      in their rub - ber - set      song dens

Bs. gob - ble      gob - ble

**30** ♩ = 84 Slower

S.

Ms. men.

A. men.

T. A \*      m

Br. men.

Bs.

duration: ~1:10

\*Gradually close mouth to "m" sound

*N. 4 un-Trotsky riding vague sins*

$\text{♩} = 72$  Questioning (predatory)

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

**pp**  
er

**pp**  
er

**mf**  
per?

(4) **Rapido: Auctioneering / Electioneering**

S.

Ms. *mf*

A.

T.

Br.

Bs.

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

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

(9) *consistent, unyielding*

Ms.

A.

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

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

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

(13)

Ms.

A.

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

Then how's an un Trot - sky rid - ing vague sins on

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

(16)

Ms.      A.

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

(20)

Ms.      A.

how's an un Trot-sky rid-ing vague sins on first-hand liq-uor?  
 Too few rend him Then

(24)

Ms.      A.

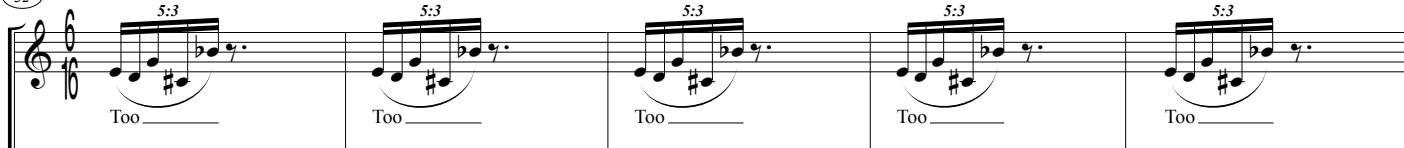
Too few rend him  
 how's an un Trot-sky rid-ing vague sins on first-hand liq-uor?

(28)

Ms.      A.

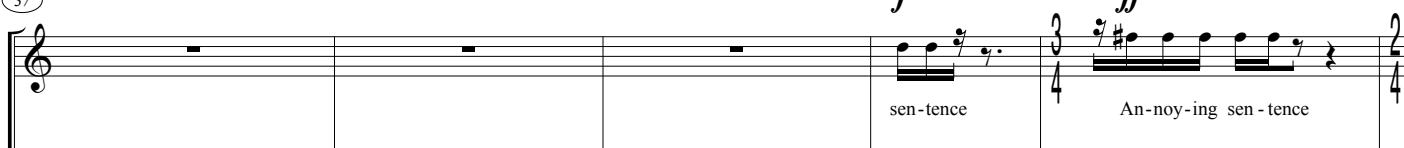
Then how's an un Trot-sky rid-ing vague sins on first-hand liq-uor?  
 Too few rend him Too few rend him

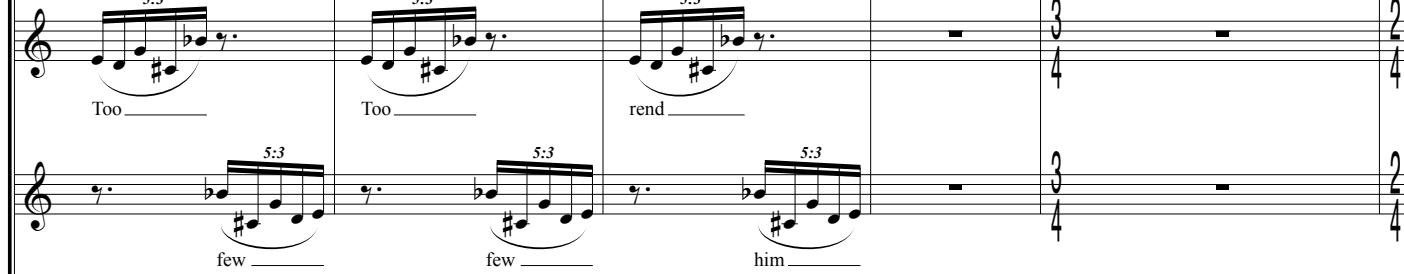
(32)

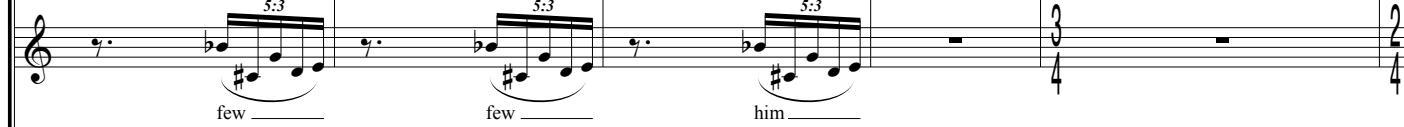
Ms. 

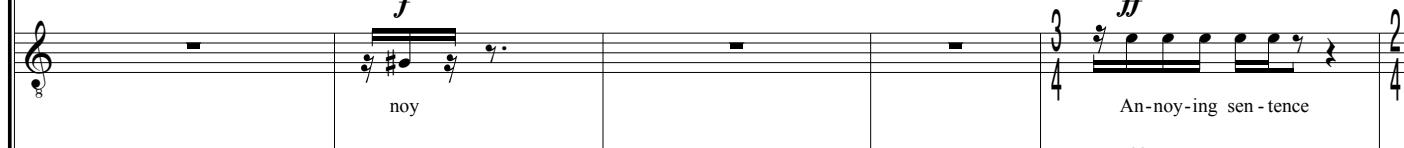
A. 

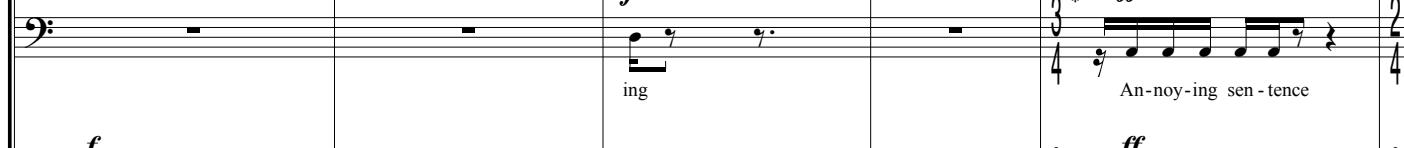
(37)

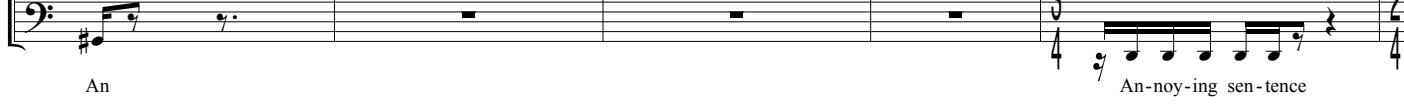
S. 

Ms. 

A. 

T. 

Br. 

Bs. 

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

*J=72 Proclamatory (downcast)*

(42)

S. *mf* Your hunt Our stand - ing hole

Ms. *pp* hunt stand

A. *pp* hunt stand

T. *mf* hunt stand *mf*

Br. *mf* stand

Bs.

(46)

S. *mf* their land *sa\** ff

Ms. *pp* land *o\** k

A. *pp* land *o\** k

T. *mf* land *sa\** ff

Br. *mf* land *sa\** ff

Bs.

\*the composite word sung here is "Suffolk" (sʌfək)

duration: ~1'



# II

**N. 5 "Des Ecorthés et des Squelettes"**

**Soprano**      ♩ = 120   **Pale, colorless**

**Mezzo-Soprano**

**Alto**

**Tenor**

**Baritone**

**Bass**

♩ = 120   **Pale, colorless**

**pp**

[ʃe] (non dim.)

[e]

(non dim.)

[de] [kɔs]

**f**

[ʃe]

[e]

[de] [kɔs]

(sneak breath if necessary during attack in other voices)

S. 

Ms. 

A. 

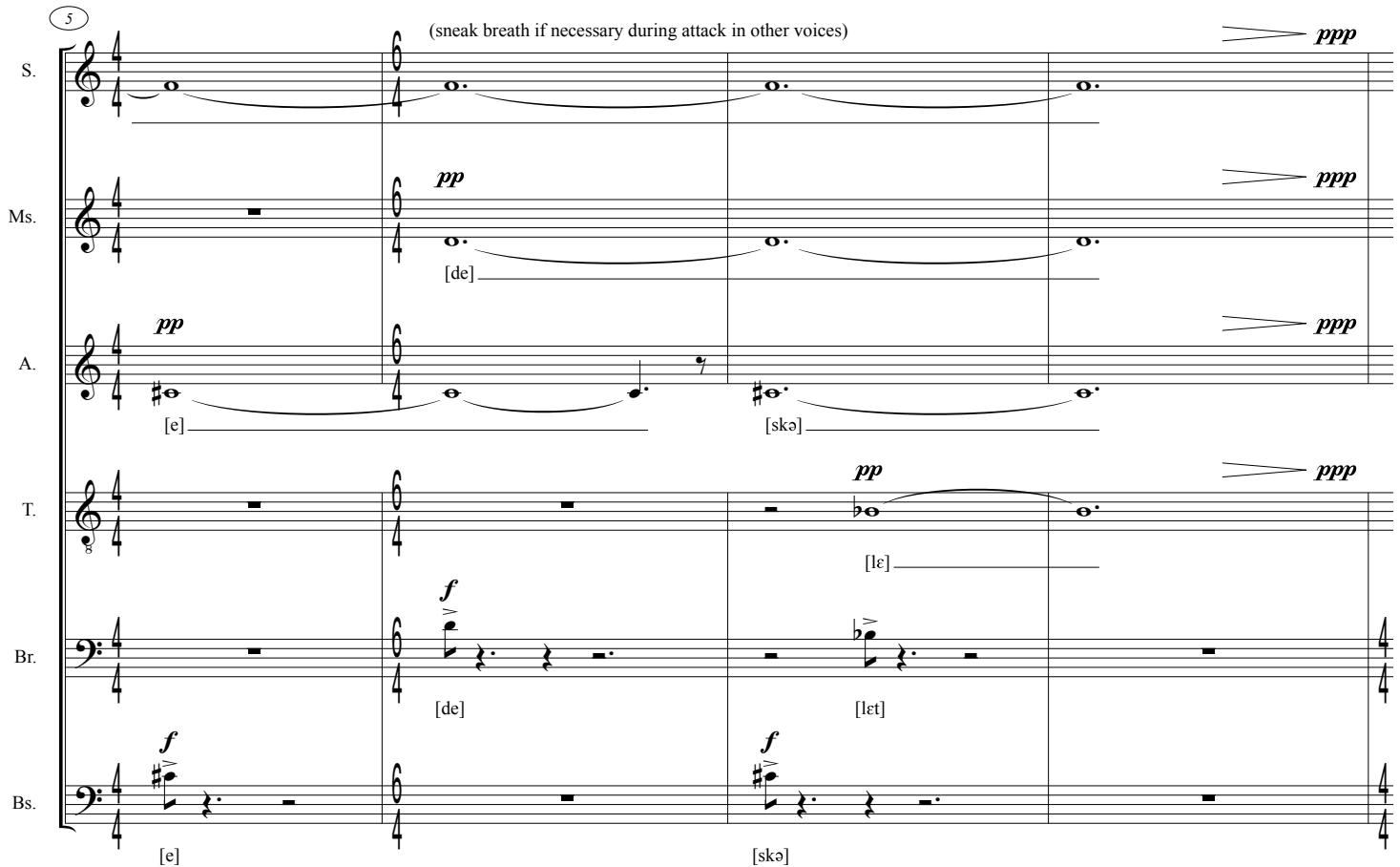
T. 

Br. 

Bs. 

*[de]* *[skɑ]* *[lɛ]* *[let]*

*[e]* *[de]* *[skɑ]*



Br. 

de vos

Br. 

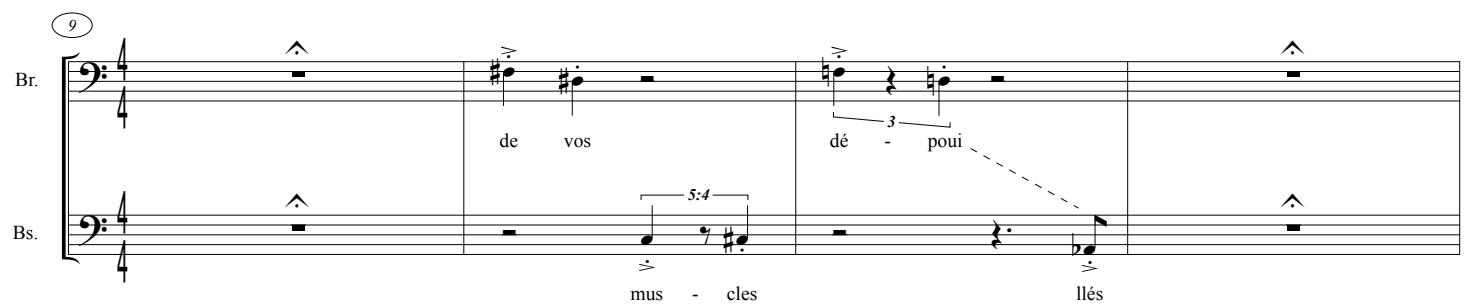
mus - cles

Bs. 

de - poui

llés

*5:4*



(13)  $\text{♩} = 60$

S. *mp*  
des vis - age sans

Ms. *mp*  
des vis - age sans lèv - re \_\_\_\_\_ de lèv - re sans cou -

A. *mp*  
des vis - age sans lèv - re \_\_\_\_\_ de lèv - re sans cou -

T. *mp*  
des vis - age sans lèv - re \_\_\_\_\_ de lèv - re sans cou -

(17)

S.

Ms. leur \_\_\_\_\_

A.

T. *pp*  
leur \_\_\_\_\_ de mâ - choires sans dent \_\_\_\_\_

duration: ~1'

*N. 6 Wörtlich II*

$\text{♩} = 120$  Pure, inaccessible

Soprano

Mezzo-Soprano

Alto

(4)

S.

Ms.

A.

(7)

S.

*pp*

v — v — v —

Ms.

*pp*

v — v — a —

A.

*pp*

v — a — a —

(10)

S.

*mp*

a — a —

Ms.

a — a — a —

A.

a — a — a —

(14)

S.

a — a —

Ms.

a — a — a —

A.

a — a — a —

(17) *mp*

S.

Ms.

A.

(20)

S.

Ms.

A.

(23)

S.

Ms.

A.

(26)

S.

Ms.

A.

*mp*

*pp*

v —

a —

a —

a —

a —

v —

(29)

S.

Ms.

A.

*pp*

*mp*

*pp*

v —

v —

a —

v —

a —

v —

a —

v —

a —

(32)

S.

Ms.

A.

*pp*

*mp*

*pp*

a —

a —

v — → a —

a —

a —

a —

a —

a —

*pp*

35

S.

Ms.

A.

*mp*

*pp*

*mf*

*mp*

*pp*

*mf*

*mp*

*pp*

*mf*

a — a — v — a —  
a — a — v — a —  
— → a — v — a — a —

38

S.

Ms.

A.

*mp*

*mp*

*mp*

a — a — a — a —  
a — a — a — a —  
a — a — a — a —

41

S.

Ms.

A.

*pp*

*pp*      *mp*

*pp*      *mp*

a — v — a —  
a — a — v — a —  
a — a — v — a —

44

*mp*

S.

Ms.

A.

*mp*

*mp*

a — a — a —

47

*pp*

*mp*

S.

Ms.

A.

a — a — a —

v — a — a —

*pp*

*mp*

v — a — a —

v — a — a —

50

*pp*

S.

Ms.

A.

a — v — v —

*pp*

*mp*

v — a —

*pp*

v —

a — a — a —

(53)

S.

Ms.

A.

*pp* <*mp*  
v → a  
a  
a

(56)

S.

Ms.

A.

a  
a  
a  
a  
*pp*  
*mp*

(59)

S.

Ms.

A.

a  
a  
a  
a  
*pp*

(62)

S.

Ms.

A.

*mp*

*mp*

*pp*

*mp*

*pp*

*mp*

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

v \_\_\_\_\_

a \_\_\_\_\_

(65)

S.

Ms.

A.

a \_\_\_\_\_

*mp*

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

(68)

S.

Ms.

A.

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

*pp*

*mp*

a \_\_\_\_\_

a \_\_\_\_\_

a \_\_\_\_\_

(72)

S.

Ms.

A.

*mp*

*pp*

*mp*

*mp*

*pp*

(75)

S.

Ms.

A.

*pp*

*pp*

*pp*

(78)

S.

Ms.

A.

*mp*

*mp*

*mp*

(81)

S. *mp*  
Ms. *mp*  
A. *mp*

a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_

(84)

S. *p*

a \_\_\_\_\_ a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_

(87)

Ms. *p*  
A. *p*

a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_

*molto rit.* - - - - - ^

(90)

Ms. *p* *pp* ^  
A. *p* *pp* ^

a \_\_\_\_\_ a \_\_\_\_\_  
a \_\_\_\_\_ a \_\_\_\_\_

duration: ~3'

*N. 7 Ten-vase conga rider*

$\text{♩} = 120$  Sprightly / spritely

Soprano:  $p >$       *sempre sim.*  
 Mezzo-Soprano:  $*p >$       *sempre sim.*  
 Alto:  $*p >$       *sempre sim.*  
 Tenor:       $mp$   
 Baritone:      Rest  
 Bass:      Rest

Lyrics: ai      ai      ai      ai  
 a i      a i      a i      a i  
 a i      a i      a i      a i  
 Rest      Rest      Rest      *Leak - er*

\*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.

Ms.

A.

T.

Br.

Bs.

fer - vent

on these a big - ger frus - trates

9

S.

Ms.

A.

T.

Br.

Bs.

av av

a v a v

a v

a v

a v

a v

a nine

a moon

(13)

S.      *mp*      *f*  
av      ai  
Ms.      *mp*      *f*  
a v      a i      a i      Paul  
A.      *mp*      *f*  
a v      a i      a i      Paul  
T.      *mf*      *f*  
out - flows like ants, viz.  
Br.  
Bs.

(17)

S.      *mf*  
av  
Ms.      *mf*  
a v  
A.      *mf*  
a v  
T.  
Br.  
Bs.

(21)

S.

Ms.

A.

T.

Bs.

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

(25)

S.

Ms.

A.

T.

Bs.

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

*o Y o Y o Y o Y o Y o Y o Y o Y o Y o Y*

*ai ai ai ai ai ai ai ai*

\*NB: Mezzo / Alto vowels do not align

(29) *mp*

S. *av* *av*

*mp*

Ms. *a v* *a v*

*mp*

A. *a v* *a v*

T. *a nine* *a moon*

*mf*

*ff*

Br.

Bs.

*ff*

*echo mp*

(33) *p*

S. *ai* *ai* *ai*

*p*

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

*p*

A. *a I* *a I* *a I*

T.

Br.

Bs.

(38)

S. *pp*  
o Y  
Ms. *pp*  
o Y  
A. *pp*  
o Y  
T.  
Br.  
Bs.

*slightly faster*

(43) *ff*  
Ten vase [vaz] Te Ten vase con - ga rid - er *a tempo*  
*sub. pp*  
Ms. *ff*  
Ten vase [vaz] Te Ten vase con - ga rid - er *sub. pp*  
A. *ff*  
Ten vase [vaz] Te Ten vase con - ga rid - er *sub. pp*  
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!

attacca

(48)

S. av

Ms. a v

A. a v

T.

Br.

Bs.

duration: ~1'

**N. 8** Fry height

$\text{♩} = 60$  Gravely / gravelly

The musical score consists of six staves, one for each voice: Soprano, Mezzo-Soprano, Alto, Tenor, Baritone, and Bass. The key signature is common time (indicated by '5'). The vocal fry is indicated by a circle with an upward-pointing arrow. The dynamic marking 'Strohbass mp\*' is placed above the Tenor staff. The vocal fry symbols appear at regular intervals along the staff lines. The bass staff shows a sustained note with a fermata, followed by a vocal fry symbol.

\*Dynamics for Strohbass (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.

$\text{♩} = 90$  with more movement

4

S.

Ms.

A.

T.

Br.

Bs.

Strohbass

*mp* → *p* → *ff*

*mp* → *p* → *ff*

*mp* → *p* → *ff*

*mp* → *ff*

*sub. *mf**

*sub. *mf**

*normale *f*\**

Troy and fry height,

a → i      a → o      a → æ      a → ɔ      a → y

8

S.

Ms.

A.

T.

Br.

Bs.

*p*

*p*

*p*

*p*

*p*

*mp*

*mf*

*mf*

*mf*

*p*

*p*

*mf*

*Hide*

*their sin - gle mace*

*en - vy,*

*their*

\*Bass part may be transposed to any pitch, so long as C $\natural$  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  
gob-ble gob-ble gob-ble

Br. *mp* with as much clarity as possible  
gob-ble gob-ble gob-ble

Bs. > gob-ble

mf

(16)

S. a → i

Ms. a → i

A. a → i

T. gobble gobble gobble gobble  
gobble gobble gobble

Br. gobble gobble gobble gobble  
gobble gobble gobble

Bs.

mp f

mp f

mp f

(20)

S.

Ms.

A.

T. gob-ble gob-ble

Br. gob-ble gob-ble

Bs. *mf*

and in here, \_\_\_\_\_ them deans. \_\_\_\_\_

(23)

S. *mp* o → y

Ms. *mp* o → y

A. *mp* o → y

T. *mp* o → y

Br. *p* gob-ble

Bs.

(27) *↑ ingressive*

S. *ff*  
Ms. *ff*  
A. *ff*  
T. *ff*  
Br. *ff*  
Bs. *ff* *mf*

Troy! Troy! an e -

(30) **Freely (rit.)**  $\text{♩} = 60$

S.  
Ms.  
A.  
T.  
Br.  
Bs.

chid - na's force! -

*normale (egressive)*  
*pp*

*normale (egressive)*  
*pp*



# III

## N. 9 Four book words

$\text{♩} = 108$  **Musty, brittle**

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

mf

f

mp

du

sty

du

sty

d

st

st

st

st

st

4

S. *f*  
st

Ms.

A.

T. *f*  
st

Br. 9:8  
*f*

Bs. *f*  
st

6

S. *pp*  
ss

Ms. *pp*  
ss

A. *pp*  
ss

T.

Br.

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

(9) *f*

S. st st

Ms. stain - - - - -

A. stain - - - - -

T. st st st

Br. st st st

Bs. st st

*mp*

stain - - - - -

soaked (d)

soaked (d)

*mp*

stain - - - - -

soaked (d)

*f*

d

*f*

d

*f*

d

*f*

d

*f*

d

(12) *mf*

S. 5/4 d

Ms. 5/4 pp ss

A. 5/4 pp ss

T. 5/4 d

Br. 5/4 d

Bs. 5/4 d

*mp*

st

*mf*

*mp*

st

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

duration: ~0:30

**N. 10** *Thrifty carrión zoos*

$\text{♩} = 108$  Persistently inquisitive

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

$p$       5      6      6

a\_\_\_\_ i      o\_\_\_\_ i      a\_\_\_\_ i      o\_\_\_\_ i      a\_\_\_\_ i      o\_\_\_\_ i

$mf$

Her note      went:

4

S. *mp*  
Ea - ger

Ms. 5  
a i o i a i o i

A. 6  
a i o i a i o i

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

Br.

Bs.

ad - vise a moose al - so? ad - vise a

6

S. *mf* f  
yea yea

Ms. 5  
o i

A. 6  
o i

T. *f*  
yea

Br.

Bs.

*f* *f* *f*  
yea  
yea

moose al - so?

(9)

S. ye  
Ms. ye ye  
A. ye  
T. ye  
Br. ye ye  
Bs. nay

(13)

S. ye  
Ms. ye ye  
A.  
T. ye  
Br. ye  
Bs. nay

(16) *Suspended* *mp*

S. For there - on  
Ms. For there - on  
A. For there - on  
T.  
Br.  
Bs. nay

(19)

S. on  
Ms. on  
A. on  
T.  
Br.  
Bs. nay

(22) **J = 96 Legal brief**

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

Ms.  
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  
[i] ecked

A. *mp* grittily sustained rhotic  
[i] ecked

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

Br. there - in there - in there - in there - in there - in

Bs.

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

(28)

S. there - in grinds their fur *leaked*

Ms. [gr]

A. [gr]

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

Br. there - in there - in there - in brok-en brok-en brok-en brok-en

Bs.

(31)

S. Leaked

Ms. out Leaked

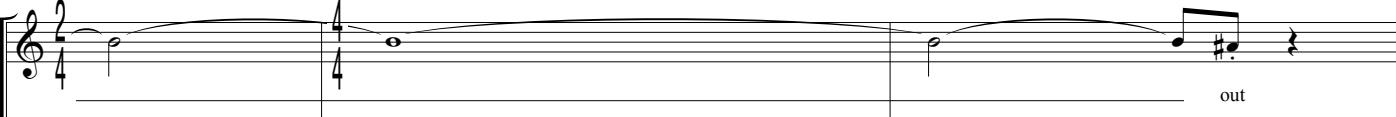
A. *mp*

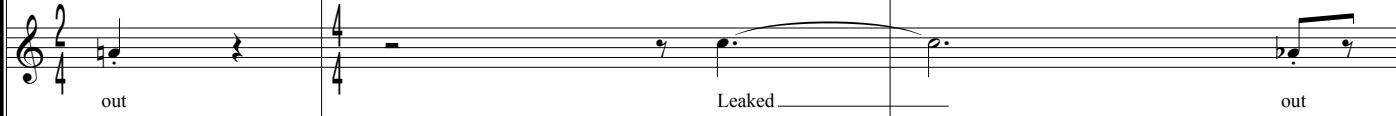
T.

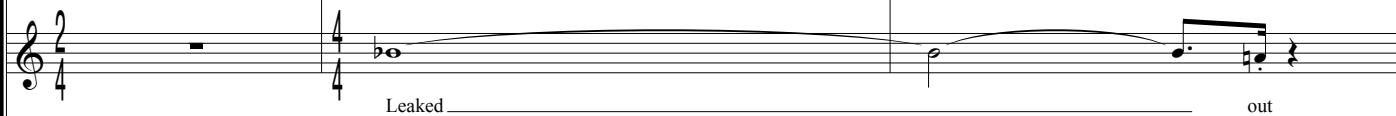
Br. brok-en brok-en brok-en brok-en brok-en brok-en brok-en

Bs.

(34)

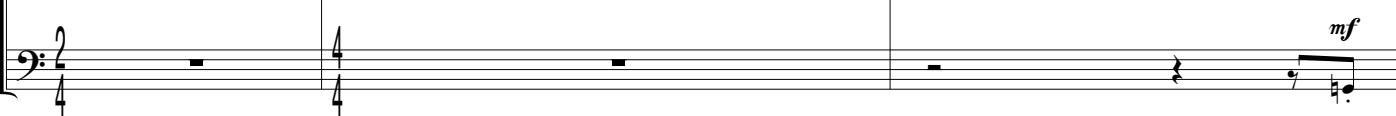
S. 

Ms. 

A. 

T. 

Br. 

Bs. 

(37)  $\text{♩} = 108$

S. 

Ms. 

A. 

T. 

Br. 

Bs. 

*mp*  
brok-en  
*mf*  
nay

40 ***Sun-baked*** ***pp*** (*bocca chiusa*)

***Slower*** ***p***  
 men.

S. ***mp***  
 [u]

Ms. ***pp***  
 A\* → m

A. ***mp***  
 [u]

T. ***mf***  
 3  
 3  
 A\* → m  
 thrift - y car - ri - on zoos

Br.

Bs.

\*Gradually close mouth to "m" sound

duration: ~1:30

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

$\text{♩} = 85$  Pure, expressionless

Soprano

Mezzo-Soprano

Alto

Tenor

Baritone

Bass

mp

pp

a

ə

ɔ

i

y

(6)

S. *mp*  
Ms. *mp*  
a  
A. *mp*  
—  
T.  
Br. *mp*  
i  
Bs. *mp*  
pp  
i

(II)

S. *mp*  
a  
Ms. *mp*  
a  
A. *mp*  
e  
T.  
Br. *mp*  
e  
Bs. *mp*  
*p*  
ç  
i  
e  
pp  
i  
pp  
i  
i

(16)

S. *pp*

Ms. *mp* *p*

A. *p*

T. *pp* *H mf* Le vé - gé - tal ir - ré - gu - - lier *pp*

Br.

Bs. *mp*

i

(21)

S. *pp*

Ms. *p*

A. *pp*

T. *mp*

Br. *pp*

Bs. *pp*

i i

(26)

S. *mp*

Ms.

A. *pp*

T. *mp*

Br. i i

Bs. *mp*

(31) *mp*

S. *p*

Ms. *mp*

A. *mp p mp*

T. *p*

Br. *pp*

Bs. *pp mp*

i i

(36)

S. *mp*

Ms. *pp* *p*

A. *mp*

T. *H mf* *p*

Br. *mp* *pp* *mp*

Bs. *mp*

L'e - ni - vrante mo no - to - nie

i i i i

(41)

S. *mp*

Ms. *mp*

A. *mp*

T. *mp*

Br. *mp*

Bs. *pp* *mp*

a a a a

o o i i

(46)

S. *p*

Ms. *mp*

A. *p*

T.

Br. *pp*

Bs. *mp*

i i

(51)

S. *mp*

Ms. *a*

A.

T. *mp*

Br. *a*

Bs. *mp*

*a* *h* *i* *i*

(56)

S. *pp*

Ms. *mp* *p*

A. *mp* *pp*

T. *mp* *pp*

Br. *mp* *pp* *mp*

Bs. *i* *i* *i*

(61)

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

Ms. *pp* *a* *a*

A. *pp* *e*

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

Br. *pp* *i* *i*

Bs. *mp* *pp* *i*

(66)

S.

Ms.

A.

T.

Br.

Bs.

*a*

*pp*

*mp*

*a*

*i*

*mp*

*a*

*i*

*mp*

*i*

*i*

(71)

S.

Ms.

A.

T.

Br.

Bs.

*a*

*mp*

*p*

*e*

*a*

*mp*

*e*

*a*

*i*

*mp*

*i*

*pp*

*i*

(76)

S.

Ms.

A.

T.

Br.

Bs.

**p**

**pp**

**p**

**pp**

**pp**

**mp**

a

i

e

i

i

(81)

S.

Ms.

A.

T.

Br.

Bs.

**p**

**pp**

**p**

**pp**

**mp**

a

i

e

i

i

**mp**

i

(86)

S.

Ms.

A.

T.

Br.

Bs.

*mp*

*pp*

*a*

*mp*

*pp*

*a*

*pp*

*a*

*mp*

*ə*

*ə*

*ə*

*mp*

*i*

*i*

*mp*

*pp*

*i*

*i*

*mp*

*i*

*i*

(91)

S.

Ms.

A.

T.

Br.

Bs.

*mp*

*a*

*pp*

*a*

*mp*

*ə*

*pp*

*ə*

*mp*

*i*

*pp*

*i*

*mp*

*i*

*i*

*mp*

*i*

*i*

(96)

S. *mp* a h a a  
Ms. *mp* a a a  
A. *pp* a a a  
T. *mp* a a a  
Br. *pp* i i i  
Bs. *mp* *pp* i i

(101)

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

(106)

S. -

Ms. *mp*

A. *pp*

T. *mp*

Br. *mp*

Bs. *pp*

*p*

*pp*

*a*

*a*

*o*

*o*

*i*

*i*

*i*

(III)

S. *mp*

Ms. *pp*

A. -

T. *mp*

Br. *pp*

Bs. *mp*

*a*

*a*

*a*

*o*

*o*

*i*

*i*

*i*

*i*

*i*

(116)

S. *mp*

Ms. *pp*

A. *mp*

T. *mp*

Br. *mp*

Bs. *pp*

i a a a i i i

(121)

S. *mp*

Ms. *mp*

A. *pp*

T. *H mp*

Br. *mp*

Bs. *mp*

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

(126)

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

i \_\_\_\_\_ i \_\_\_\_\_

(131)

S. *p*  
Ms. *x*  
A.  
T. *mf*  
Br.  
Bs.

*x* *θ* *a* *h*  
*pières* *nouïes* *ə*

i \_\_\_\_\_ i \_\_\_\_\_

(136)

S. *p*

Ms. *p*

A. *mp* *pp* *mp*

T. *mp* *pp* *mp*

Br. *mp*

Bs.

i \_\_\_\_\_

(141)

S. *mp*

Ms. *p* *mp*

A.

T. *mp*

Br. *pp* *mp*

Bs.

i \_\_\_\_\_

i \_\_\_\_\_

(146)

S.

Ms.

A.

T.

Br.

Bs.

(151)

S.

Ms.

A.

T.

Br.

Bs.

**(156) Slightly slower** *pp*  
**S.** *a*  
**Ms.** *p* *pp* *pp*  
**A.** *a* *zu er - lö - schen be-stimmt*

**(161)** *pp* *p*  
**S.** *a*  
**Ms.** *mp* *pp* *p*  
**A.** *zu er - lö - schen be-stimmt*

**(166)** *p* *mp* *p* *pp*  
**S.** *θ* *a*  
**Ms.** *mp* *a* *h*  
**A.** *zu er - lö - schen*

**(172)** *p* *mp* *p* *f*  
**S.** *a* *h* *a* *h* *f*  
**Ms.** *mp* *a* *θ*  
*^*

duration: ~8:20'