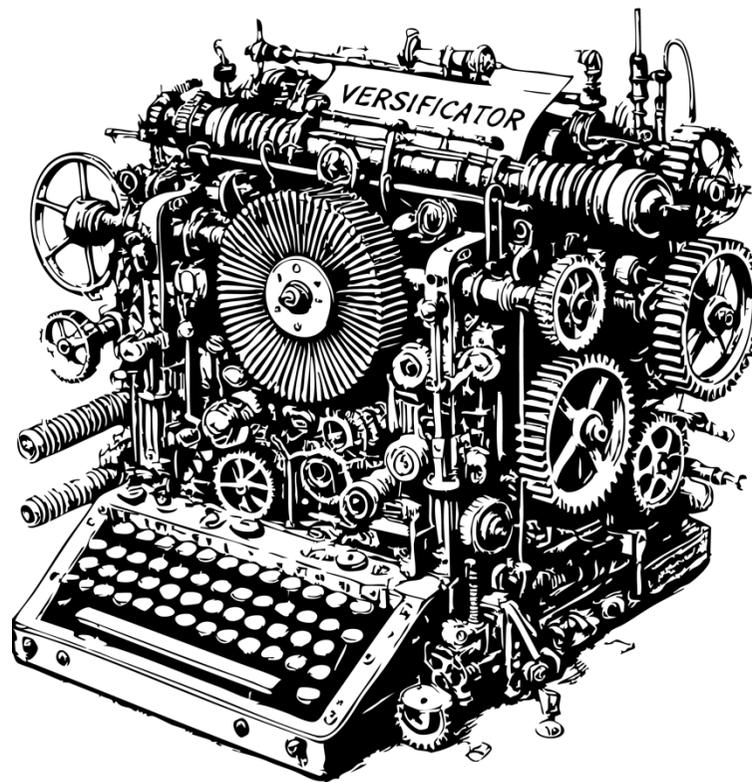


VERSIFICATOR

VOCAL QUINTET



JUAN S. VASSALLO

2021-2024

Performance notes

Three types of musical material are used in this piece: (1) vowels, (2) consonants and (3) words.

(1) Vowels: A total of 11 vocalic sounds notated in IPA symbols:

/i/ as heed
/ɪ/ as hid
/e/ as made
/ɛ/ as head

/æ/ as cat
/ɑ/ as spa
/ɔ/ as dog
/o/ as hope

/u/ as prune
/ʊ/ as put
/ʌ/ as love

(2) Consonants: 25 consonant sounds notated in IPA symbols:

/p/ as pay (voiceless bilabial plosive)
/b/ as bay (voiced bilabial plosive)
/m/ as may (voiced bilabial nasal)
/t/ as tie (voiceless alveolar plosive)
/d/ as die (voiced alveolar plosive)
/n/ as no (voiced alveolar nasal)
/k/ as cake (voiceless velar plosive)
/g/ as go (voiced velar plosive)
/ŋ/ as sing (voiced velar nasal)

/f/ as fee (voiceless labiodental fricative)
/v/ as vow (voiced labiodental fricative)
/s/ as so (voiceless alveolar fricative)
/z/ as zoo (voiced alveolar fricative)
/θ/ as thigh (voiceless dental fricative)
/ð/ as they (voiced dental fricative)
/ʃ/ as show (voiceless postalveolar fricative)
/ʒ/ as jacques (voiced postalveolar fricative)

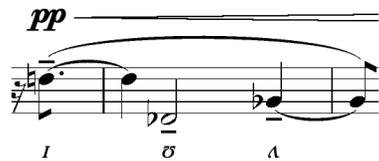
/tʃ/ as church (voiceless palatoalveolar affricate)
/dʒ/ as judge (voiced postalveolar affricate)
/l/ as lie (voiced alveolar lateral)
/ɹ/ as rye (voiced alveolar approximant)
/j/ as yes (voiced palatal approximant)
/w/ as weigh (voiced labialvelar approximant)
/h/ as hay (voiceless glottal fricative)
/r/ as rápido (Spanish) (voiced alveolar trill)

(3) Stochastic imaginary words: non-lexical vocables. E.G.:

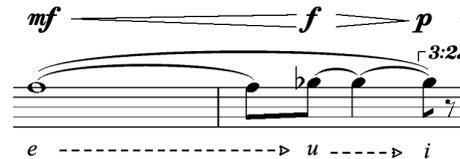
pedobor tetrasupraious telepalaeor preteredious,
 idiostentomy extraminand hyperprostomy unioctavand.

Vowels¹ should be clearly articulated on the indicated pitch and sustained for the complete duration of the note. Subtle differences between similar phonemes -e.g., /a/ and /ʌ/ or /ɔ/ and /o/ should be emphasized. A dashed arrow indicates a transition between two, otherwise, they should be sustained for the duration of the note.

(sustained)



(transition to one another)



According to the type of voicing -voiced or voiceless- and manner of articulation -plosives or other-, **consonants** can be sung pitched or not. When pitched, they are to be sung in the notated pitch for the corresponding duration, sustaining its articulatory configuration.

In some cases, a figure has been added above that should give a reference for the shape of lips when pronouncing that consonant and subsequents, until a different figure indicates a different shape. A dashed line between two figures indicates a transition between lip shapes, but the consonant sound remains the same. When indicated, a consonant with non-notated lip shape vowel above should use the lip shape of a neutral vowel /ə/ (schwa):

¹ In case of doubt on the pronunciation of any sound -consonant or vowel-, please refer to www.internationalphoneticalphabet.org.

 = simil /ə/

 = simil /u/

 = closed mouth, simil /m/

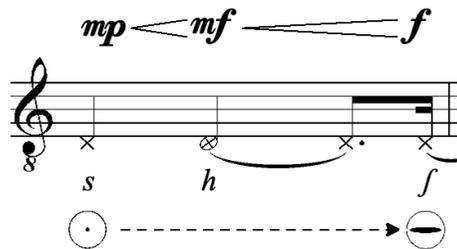
 = wide open simil /a/

 = simil /i/

 = simil /v/ or /f/

Unvoiced fricative sustained sounds are notated with an 'x' (s's, f's, h's), etc.- and are to be sung with no pitch, sustaining the correspondent articulatory configuration. An accent on the sounds /tʃ/ and /dʒ/ indicates that the t and d in each case should be clearly articulated.

E.G., fricative sounds, with indication of transitive lip shape:



The image shows a musical staff with a treble clef and a key signature of one flat. Above the staff, dynamics are indicated: *mp* (mezzo-piano) with a wedge pointing left, *mf* (mezzo-forte) with a wedge pointing right, and *f* (forte) with a wedge pointing right. The staff contains four notes, each marked with an 'x' above it. The notes are labeled *s*, *h*, and *f* below them. A slur connects the *h* and *f* notes. Below the staff, two lip shape diagrams are shown: a circle with a small dot in the center (representing /ə/ or /u/) on the left, and a circle with a horizontal line through the center (representing /m/) on the right. A dashed arrow points from the first diagram to the second, indicating a transition in lip shape.

Plosives (voiced and unvoiced) are sung as percussive staccatos with 'x' noteheads -b's, g's, p's, k's, t's and d's. In order to create some degree of difference between voiced and unvoiced sounds, it is recommended to add some air to voiced sounds (b, g and d), and articulate unvoiced sounds (p, k and t) almost as clicks. Other strategies for differentiating them are also possible, although it's understood that they will sound very similar.

E.G., plosives, with indication of transitive lip shape:

The image shows a musical staff with a 3:2 time signature. The first measure contains two eighth notes, and the second measure contains two eighth notes. Above the staff, the dynamic marking *pp* is placed over the first measure, and *p* is placed over the second measure. Below the staff, the letters *p*, *k*, and *g* are written, each with a dot above it. A dashed arrow points from the first two notes to a lip shape symbol, which is a circle with a horizontal line through the center.

Other consonants such as nasals, lateral, approximants and trills should be sung on its notated pitch, sometimes, the lip shape symbols is provided, otherwise they should be sung using a neutral lip shape.

E.G., nasals, lateral, approximants and trills, with indication of transitive lip shape:

The image shows a musical staff with a key signature of one flat. The first measure contains a half note, and the second measure contains two quarter notes. Above the staff, the dynamic marking *mf* is written. Below the staff, the letters *l* and *n* are written. A dashed arrow points from the first note to a lip shape symbol, which is a circle with a horizontal line through the center.

General character marks: For each section, some indication of character has been added. These are somewhat evocative but not totally descriptive, thus are generally open to interpretation for each ensemble.

Whispers: Should be uttered as stage whispers, a slightly voiced sound halfway between whispering and speech. Rhythm is not exact.

Spoken: Should be uttered with theatrical voice, the rhythm is approximate. Two types of spoken voice are required: In the first one, three staff lines indicate an overall prosody or intonation contour. In the second one, a type of monotonic or robotic spoken is required. An indetermined middle-register pitch should be chosen and sustained over the whole passage.

spoken with three lines indicating overall prosody contour (low, middle, high)

"bi agrless em ta en ment e u ro stagn less be si bil ment"

mf *p*

monotonic spoken

"bi o qu o ta ble" "sy cam pest"

f

Sprechgesang: Halfway between spoken and sung. Pitch and rhythm are only approximate.

ff

"therm he te ro to my"

θerm he tɛ ro to mai

Vocal fry: The pitch is relative and should be around the lowest reachable part of the register. In some cases, a dashed arrow indicates a gradual transition into it.

to vocal fry -----> vocal fry

Glottal trill: A type of glottal vibrato over an indicated note.

æ -----> o -----

VERSIFICATOR

Dedicated to the Vocal Ensemble "Tabula Rasa"

Juan S. Vassallo

♩ = ca. 85
mechanical (as a typewriter)

The musical score is written for five vocal parts: Soprano, Mezzo, Tenor 1, Tenor 2, and Bass. The key signature is 2/4. The tempo is marked as ca. 85 and the performance style is mechanical, like a typewriter. The score includes various dynamics such as *pp* (pianissimo), *p* (piano), *g* (forte), *mf* (mezzo-forte), *sf* (sforzando), and *tf* (tutti-forte). It also features articulation marks like accents and slurs, and specific rhythmic patterns such as 3:2. There are also lip shape diagrams: a circle with a horizontal line through it, and a circle with a horizontal line through it and a dashed arrow pointing to another circle with a horizontal line through it.

*: lip shapes should be sustained until a new one is indicated or until a dashed arrow starts a transition from one to another

2

8

$\text{♩} = \text{ca. } 105$

S.

M.S.

T1.

T2.

B.

p *k* *d* *p* *d* *p* *mf* *pp*

g *d* *k* *g* *d* *mf* *pp* *f*

k *g* *p* *k* *g* *k* *mf* *sf* *pp*

g *b* *d* *p* *tf* *tf* *tf* *pp* *k* *g*

d *b* *d* *b* *b* *mf* *sf* *pp* *d* *g*

Diagram illustrating the dynamic progression of the Bass part:

⊖ -----> ⊕ -----> ⊖

14

S. *mf sf* *mf p* *mf f* *pp f sff*
g t s p g p s tf tf

M.S. *p* *pp mp pp* *p mf* *mf f mp*
p d₃ 3 p d f b g t p

T1. *pp mp* *mp > pp* *p* *mf ff > mf < f*
f d 3 f t k θ v d₃

T2. *mf* *p mp p* *p f pp mf sf > pp*
s tf (f) p v f d₃ h d₃

B. *mf* *f mp pp mf* *p f p mf sf pp mf*
k d t ø t ø d₃ f tf s

poco accel.

♩ = ca. 125

rall.

19

S. *p* *sf* *p* *mf* *f* *mp* *ff* *pp* *f*

t t k f p h tf θ t f f k p k

M.S. *mf* *sf* *mf* *f* *mf* *ff* *mf* *ff*

f p θ t h tf s h p θ f h

T1. *mf* *ff* *f* *mf* *f* *mf* *ff* *mf* *mf* *ff*

tf s t p f f f h s t h k f

T2. *mp* *mf* *f* *mf* *ff* *p* *f* *mf* *ff*

s h f s f t f s k θ s θ s

B. *f* *ff* *f* *mp* *ff* *mf* *ff* *sf* *pp*

t p k tf t f f t tf h k tf

Detailed description of the musical score: The score is for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). It begins at measure 19. The Soprano part starts with a piano (*p*) dynamic, followed by a sforzando (*sf*) dynamic, then a piano (*p*) dynamic, a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, a mezzo-piano (*mp*) dynamic, a fortissimo (*ff*) dynamic, a pianissimo (*pp*) dynamic, and finally a forte (*f*) dynamic. The Mezzo-Soprano part starts with a mezzo-forte (*mf*) dynamic, followed by a sforzando (*sf*) dynamic, a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a fortissimo (*ff*) dynamic. The Tenor 1 part starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*ff*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, and a fortissimo (*ff*) dynamic. The Tenor 2 part starts with a mezzo-piano (*mp*) dynamic, followed by a mezzo-forte (*mf*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, a fortissimo (*ff*) dynamic, a piano (*p*) dynamic, a forte (*f*) dynamic, a mezzo-forte (*mf*) dynamic, and a fortissimo (*ff*) dynamic. The Bass part starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, a forte (*f*) dynamic, a mezzo-piano (*mp*) dynamic, a fortissimo (*ff*) dynamic, a mezzo-forte (*mf*) dynamic, a fortissimo (*ff*) dynamic, a sforzando (*sf*) dynamic, and a pianissimo (*pp*) dynamic. The score includes various articulation symbols such as accents, slurs, and breath marks. There are also dynamic hairpins and crescendo/decrescendo markings. The tempo markings are 'poco accel.' at the beginning and 'rall.' later in the piece. The tempo is indicated as approximately 125 beats per minute. The score is written in a common time signature (C) and features several triplets marked with a '3:2' ratio.

♩ = ca. 85 *slightly more human*

poco accel.

25

S. *mf* *f* *mf* *f* *p* *mf* *ff* *p*

M.S. *mf* *f* *mf* *p* *f* *mf* *ff* *p*

T1. *mf* *f* *mf* *p* *f* *ff* *mf* *f*

T2. *mf* *f* *ff* *mf* *f* *ff*

B. *mf* *f* *mf* *p* *mp* *mf* *p*

6 ♩ = ca. 95

S. accel.

30 *f* *mf* *f* *ff* *mp* *p* *mf* *p* *sf* *f* *mp*

n *l* *v* *v* *v* *d* *w* *m* *g* *g* *ð* *r*

M.S. *f* *ff* *mf* *f* *ff* *f* *mf* *p* *sf* *mf*

n *m* *l* *m* *ŋ* *m* *l* *d* *d* *r* *d* *z* *ð*

T1. *ff* *mf* *ff* *f* *f* *mf* *mp* *mf* *sf* *mf*

r *r* *m* *dʒ* *d* *ʒ* *ð* *l* *g* *b* *dʒ* *r* *n* *b* *dʒ* *z*

T2. *mf* *ff* *f* *ff* *mf* *f* *sf*

r *l* *m* *r* *ð* *dʒ* *n* *l* *z* *dʒ* *d*

B. *ff* *mf* *pp* *ff* *f* *ff* *mf* *p* *f*

vocal fry

ŋ *m* *z* *ð* *ð* *m* *r* *n* *b* *z* *w*

Detailed description: This is a page of a musical score for five voices. The page is numbered '6' in the top left. At the top right, the tempo is marked '♩ = ca. 95'. The score is divided into five staves, labeled S. (Soprano), M.S. (Mezzo-Soprano), T1. (Tenor 1), T2. (Tenor 2), and B. (Bass). Each staff contains a melodic line with lyrics underneath. Dynamic markings such as *f*, *mf*, *ff*, *p*, *mp*, *sf*, and *pp* are placed above the notes. Performance instructions like 'vocal fry' and 'accel.' are also present. The music features various rhythmic patterns, including triplets and slurs. Below the lyrics, there are symbols for breath marks (circles with a horizontal line) and phrasing slurs (dashed lines with arrows).

♩ = ca. 115

S. *sf* *mf* *f* *f* *ff* *f*

g b η z η z n θ l s v d dʒ j l t ø s

Detailed description: This staff contains the vocal line for the Soprano. It begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with several triplet markings (3:2) over groups of notes. Dynamic markings include *sf*, *mf*, *f*, *ff*, and *f*. The lyrics are written below the notes.

M.S. *ff* *sf* *ff* *f* *f* *ff*

m b r z η θ s d tʃ tʃ t g b g d g d f f l

Detailed description: This staff contains the vocal line for the Mezzo-Soprano. It starts with a treble clef and common time. The melody consists of eighth and sixteenth notes, with triplet markings (3:2). Dynamics range from *ff* to *f*. The lyrics are positioned below the staff.

T1. *f* *ff* *f* *ff* *f*

η ø dʒ z η s j g tʃ z h p p p d b b n

Detailed description: This staff contains the vocal line for Tenor 1. It uses a treble clef and common time. The music includes eighth and sixteenth notes with triplet markings (3:2). Dynamics are marked as *f*, *ff*, and *f*. The lyrics are written below the staff.

T2. *mf* *ff* *mf* *f* *ff* *mf* *f*

v v v dʒ d z r d f m tʃ m p η s i

Detailed description: This staff contains the vocal line for Tenor 2. It begins with a treble clef and common time. The melody features eighth and sixteenth notes with triplet markings (3:2). Dynamics include *mf*, *ff*, *mf*, *f*, *ff*, *mf*, and *f*. The lyrics are placed below the staff.

B. *mf* *f* *sf* *sf* *ff* *f* *ff*

z m d g l η b θ p dʒ d η s v

Detailed description: This staff contains the vocal line for the Bass. It starts with a bass clef and common time. The music consists of eighth and sixteenth notes with triplet markings (3:2). Dynamics are marked as *mf*, *f*, *sf*, *sf*, *ff*, *f*, and *ff*. The lyrics are written below the staff.

S. *ff* *mf*

39 *ff* *mf*

d j k d p f

Musical notation for Soprano (S.) in treble clef, 4/4 time signature. It starts with a half note 'd', followed by a quarter note 'j', then a triplet of eighth notes 'k d p'. The dynamics are *ff* and *mf*. The piece ends with a whole note 'f'.

M.S. *ff* *mf*

f d3 f p

Musical notation for Mezzo-Soprano (M.S.) in treble clef, 4/4 time signature. It starts with a half note 'f', followed by a quarter note 'd3', then a quarter note 'f' and a half note 'p'. The dynamics are *ff* and *mf*.

T1. *ff* *mf* *pp* *p* *pp*

θ d d3 θ f k b

tf tf tf tf tf

Musical notation for Tenor 1 (T1.) in treble clef, 4/4 time signature. It starts with a half note 'θ', followed by quarter notes 'd', 'd3', 'θ', 'f', 'k', and 'b'. The dynamics are *ff*, *mf*, *pp*, *p*, and *pp*. There are also five *tf* markings below the notes. The piece ends with a treble clef change to 4/4 time.

T2. *mf* *pp* *p* *pp*

g tf j h p

tf tf tf tf tf tf

Musical notation for Tenor 2 (T2.) in treble clef, 4/4 time signature. It starts with a half note 'g', followed by quarter notes 'tf', 'j', 'h', and a half note 'p'. The dynamics are *mf*, *pp*, *p*, and *pp*. There are also six *tf* markings below the notes. The piece ends with a treble clef change to 4/4 time.

B. *mf* *f*

g tf z h p tf

"tran srhyn chly sis"

mysteriously (spoken ad lib.)

Musical notation for Bass (B.) in bass clef, 4/4 time signature. It starts with a half note 'g', followed by quarter notes 'tf', 'z', 'h', 'p', and a half note 'tf'. The dynamics are *mf* and *f*. The piece ends with a treble clef change to 4/4 time.

this section should sound as scattered words

44

S. *ppp < pp pp p pp p mp p mp < mf p < mf*

M.S. *ppp pp p mp sf pp < p mf mp p < mf > p*

T1. *p pp < p > pp p < mf pp mp pp < mp p < f*

T2. *pp < p pp p < mf p pp < mp pp pp > ppp*

B.

* Every consonant in this section should be articulated with a neutral lips shape except when indicated by a specific shape symbol

61

S. *pp* *pp* *mf* *f*

-----> e d e n l o a

Detailed description: This staff contains the vocal line for the Soprano. It begins with a measure of rest, followed by a melodic line starting on a half note 'e' (indicated by a dashed arrow), moving to a quarter note 'd', then a quarter note 'e', a quarter note 'n', a quarter note 'l', a quarter note 'o', and a quarter note 'a'. The dynamics are marked as *pp* for the first two notes, *mf* for the next two, and *f* for the final two. There are three triplet markings (3:2) over the notes 'l', 'o', and 'a'.

M.S. *pp* *pp* *p* *f*

m w "pro sen sal" r n

Detailed description: This staff contains the vocal line for the Mezzo-Soprano. It starts with a half note 'm' and a quarter note 'w'. This is followed by a melodic line for the words "pro sen sal" and a final quarter note 'n'. The dynamics are *pp* for 'm', *pp* for 'w', *p* for "pro", *f* for "sen", and *f* for "sal". There are three triplet markings (3:2) over the notes 's', 'e', and 'n'.

T1. *pp* *p mp* *pp* *f* *p* *f* *p* *p* *mf* *pp*

i p o r s a s p e s s l x y

Detailed description: This staff contains the vocal line for Tenor 1. It begins with a half note 'i', followed by a quarter note 'p', a quarter note 'o', a quarter note 'r', a quarter note 's', a quarter note 'a', a quarter note 's', a quarter note 'p', a quarter note 'e', a quarter note 's', a quarter note 's', and a quarter note 'l'. The dynamics are *pp* for 'i', *p mp* for 'p', *pp* for 'o', *f* for 'r', *p* for 's', *f* for 'a', *p* for 's', *f* for 'p', *p* for 'e', *p* for 's', *mf* for 's', and *pp* for 'l'. There are three triplet markings (3:2) over the notes 's', 'e', and 's'. The staff concludes with a quarter note 'x' and a quarter note 'y'.

T2. *mf* *pp*

b i ----->e ---->i ----->a l p

Detailed description: This staff contains the vocal line for Tenor 2. It has several measures of rest before a melodic line starting on a half note 'b', followed by a quarter note 'i', a quarter note 'e', a quarter note 'i', a quarter note 'a', and a quarter note 'p'. The dynamics are *mf* for 'b' and *pp* for 'i'. There are four triplet markings (3:2) over the notes 'i', 'e', 'i', and 'a'. A dashed arrow points to the 'e' note.

B. *sf* *pp* *mf*

r "bi xyl pe

Detailed description: This staff contains the vocal line for the Bass. It starts with a half note 'r', followed by a quarter note 'b', a quarter note 'i', a quarter note 'x', and a quarter note 'p'. The dynamics are *sf* for 'r', *pp* for 'b', and *mf* for 'i'. There are three triplet markings (3:2) over the notes 'i', 'x', and 'p'.

70

S. *solemn*
mp *f* *mf* *f* *p* *mp* *mf*
"dif po ni e a nce" i f n k

M.S. *cyborgish*
mp *mf* *p* *mf* *p* *p* *pp* >
o i e k e-----o o-----

T1. *cyborgish*
sf *mp* *f* *mp* *mf* *mp*
d i p n a d p i----

T2. *p* *p* *f* *sf* *pp*
n b i x y ----- a p tf

B. *pp* *p* *f* *glottal trill* *p* *pp*
ni a" e li a n

79

S. *mp* *pp* *p* *solemn* *f* *mf* *f* *mf* *p*

a -----> o "po dpo i e i o us" i -----> o

M.S. *mp* *p* *mf* *mp* *p* *pp* *p* *f* *pp* *f* *p* *>* *pp* *p* *sf* *mf*

-----> a e p d k p s o-----> u p p i s d p p i-

T1. *pp* *pp* *mf* *mf* *pp* *mf* *sf* *p*

-> e -----> a i e i o d o -----> u d p n o -----

T2. *mf* *f* *p* *mf* *f* *sf* *p* *ff*

e u -----> i i p e -----> i -----

B. *solemn*
(but pessimistic)
p

"i di o po

molto rit.

14

87

S.

pp p pp f p sf pp

p s o -----> i -----> o x

○ -----> ○

M.S.

ff p pp f p sf pp

o -----> i -----> o s d

○ -----> ○

T1.

ff mf f p p f pp

i e -----> i -----> a i -----> u -----> i i -----> e -> o

T2.

p sf f p f p f mp ppp

d i i n i -----> u u -----> i i -----> u -----> i s

○ -----> ○

B.

ff p ff mf ppp

i e pe ni a'' "i di o po i e i o u s''

○ -----> ○

♩ = ca. 70 all this section must sound psychedelic (60's ish)

poco accel. t5

95

S. *pp* < *mp* *pp* *pp* *pp* *p* *pp* *pp* *p*

o -----> e

Λ -----> σ -----> (o) -----> ε ----->

M.S. *pppp* *mp* *pp* *pp* *p* *pp* *pp* *mf*

o -----> e

u -----> i -----> i

Λ -----> σ -----> i -----> ε

T1. glottal trill *mf* > *ppp* *mp* *pp* *pp* *p* > *pp* *pp* *mf*

o -----> e

e -----> i -----> u

σ -----> ε -----> i i -----> ε -----> Λ

T2. *pppp* *ppp* *mp* *pp* *p* *pp*

o o -----> e

e -----> σ -----> a

B. *ppp* *p* *pp* *p* *pp* *fpp* *p*

o -----> e -----> Λ

u -----> o

e -----> u -----> a a -----> o

♩ = ca. 85

rit.

♩ = ca. 65

104 *pp* *ppp* *pp* *mp* *ppp* *pp* *pp*

S. *ppp* *pp* *p* *ppp*

M.S. *ppp* *ppp* *mf* *ppp* *ppp* *mp*

T1. *pp* *mf* *ppp* *ppp* *mp*

T2. *ppp* *mp*

B. *ppp* *ppp* *mp*

l *l* *æ* → *u* → *e* *e* → *ɔ* → *a* *Λ* *ε* *u* (transition)

ɔ → *Λ* → *ε* → *l*

ɔ → *o* → *i* *i* → *æ* → *u* *ɔ* → *o* → *ɔ* *ɔ*

ε → *u* → *e* *ɔ* → *o* *Λ* → *ε* → *i* → *æ* *æ*

Λ → *ε* → *i* → *æ* *æ*

(no transition between vowels)

Detailed description: This is a musical score for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). The score is written in treble clef for S., M.S., T1., and T2., and bass clef for B. It features dynamic markings such as *pp*, *ppp*, *mp*, *p*, *mf*, and *pp*. There are also performance instructions like 'rit.' and tempo markings '♩ = ca. 85' and '♩ = ca. 65'. The lyrics consist of vowel sounds with arrows indicating transitions between them. For example, the Soprano part has 'l l æ → u → e e → ɔ → a', and the Bass part has 'Λ ε u (transition)'. There are also notes about 'no transition between vowels' in some parts. The score includes various musical notations like slurs, accents, and dynamic hairpins.

poco accel.

S. *mf* *p* *pp* *f* *pp*

-----> a -----> i i o a e u a

M.S. *pp* *mf* *p* *pp* *mf*

i -----> i -----> a -----> u -----> o o -----> e o -----> u -----> o -----> a a

T1. *pp* *p* *ppp* *p* *mf* *p* *pp* *pp*

-----> e -----> i u -----> a -----> o i -----> e -----> a u -----> o -----> o

T2. *ppp* *p*

-----> u -----> e -----> a -----> o o

(no transition between vowels)

B. *ppp* *mf*

-----> u -----> u -----> o o

118

S.

M.S.

T1.

T2.

glottal trill vocal fry

B.

124

S. *ppp* *p* *ppp*

M.S. *ppp* *p* *ppp* *p*

*sung pseudowords
should sound very choral-like*

T1. *ppp* *mp* *ppp* *p*

"su bse xor" r æ

T2. *ppp* *mp* *pp* *p*

f p æ o o e

B. *ppp* *p* *p* *mp* *mf*

d3 b "e qui i chro me

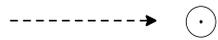
129

S. *pp* *mf* *p* *ppp*

σ ----- λ ----- ε ε

M.S. *ppp* *pp* *mf* *ppp*

σ ----- λ ----- ε ε



T1. *mp* *ppp* *p* *mf* *ppp*

3:2 *3:2* *3:2*

----- e d₃ δ v

T2. *ppp* *mp* *p* *mf* *p* *mf* *f* *p*

to spoken ----- spoken

"e pto pa thy" i "an___ me la ni fy"

B. *pp* *mp* *mf* *ppp*

n'' δ η l

to spoken -----> spoken

Palestrina-like

134

S. *mf* *pp* *mp* *mf* *p* *pp*

ε -----> α "a bste rnish" "ho mo

as from radio news

Palestrina-like

M.S. *mf* *pp* *mp* *mf* *pp* *pp*

"bi agrless em ta en ment e u ro stagn less be si bil ment" "a bste rni" sh" "ho mo

Palestrina-like

T1. *pp* *f* *mf* *f* *pp* *f*

o -----> e -----> æ æ -----> u -----> i "ho mo

T2. *pp* *f* *pp* *p* *mf* *pp* *pp* *mf* *p*

ε -----> α -----> æ α t u -----> i ε i σ-

B. *pp* *f* *sf* *pp* *mf* *pp* *pp* *f*

f t "a bste rni" f(sh)" dz 3 z

141

S. *mf* *pp* *mp* *f*
 vi ri sh" "a bo mi ni

M.S. *mf* *pp* *mf* *f*
 vi ri sh" "di a da

T1. *mf* *pp* *f* *f*
 vi ri" sh" "di ----- a da

T2. *mf* *pp* *mf* *p* *f*
 ----- u ----- l sh" k j a w z

B. *p* *mf* *sf* *ppp* *pp* *mf* *f*
 b *tf* "a bo mi sh"

146

S. *mf* *p* *pp* *p* *pp* *p* *pp*

sh'' *t* *a* *i* *æ* *Λ* *o* *σ* *ɔ* *ε*

M.S. *pp* *mp* *ff* *f* *pp*

i *η* *g* *i* *i* *Λ* *u* *σ* *ɔ* *ε*

T1. *pp* *mf* *f* *pp*

i *η* *g* *a* *i* *æ* *Λ* *o* *σ* *ɔ* *ε*

T2. *p* *sf* *mf* *p* *pp*

dʒ *d* *h* *f* *h* *f* *ʒ* *b*

B. *mp* *p* *f* *p* *mf* *mp* *pp* *sf* *pp* (g.t.)

t *η* *dʒ* *f* *r*

this section should be very theatrical
♩ = ca. 85

monotonic spoken
(pitch indeterminate but sustained,
approximate rhythm)

150

S. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
f
 "bi o qu o ta ble" "sy cam pest" "col mi ta ble" "mid flest"

M.S. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
f
 o æ e u o a i ε σ λ ι

T1. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
f
 "bi o qu o ta ble" "sy cam pest" "col mi ta ble" mid flest"

T2. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
pp whispered *f*
 a æ o o e i u ε σ λ ι o æ e u o a i ε σ λ ι

B. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$
pp whispered *f*
 r f s a w b z m g l d r k d f s b d z f b g

Detailed description of the musical score: The score is for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1), Tenor 2 (T2), and Bass (B.). It begins at measure 150. The Soprano part starts with a rest in 5/4 time, then enters in 4/4 time with a forte (f) dynamic, singing "bi o qu o ta ble" in 4/4, "sy cam pest" in 3/4, and "col mi ta ble" and "mid flest" in 4/4. The Mezzo-Soprano part has a rest in 5/4, then enters in 4/4 with a forte (f) dynamic, singing "o æ e" in 4/4, "u o" in 3/4, "a i ε" in 4/4, and "σ λ ι" in 4/4. The Tenor 1 part has a rest in 5/4, then enters in 4/4 with a forte (f) dynamic, singing "bi o qu o ta ble" in 4/4, "sy cam pest" in 3/4, and "col mi ta ble" and "mid flest" in 4/4. The Tenor 2 part starts in 5/4 with a piano-piano (pp) whispered dynamic, singing "a æ o o e i u ε σ λ ι" in 5/4, then rests in 4/4, then enters in 4/4 with a forte (f) dynamic, singing "o æ e u o a i ε σ λ ι" in 4/4. The Bass part starts in 5/4 with a piano-piano (pp) whispered dynamic, singing "r f s a w b z m g l d" in 5/4, then rests in 4/4, then enters in 4/4 with a forte (f) dynamic, singing "r k d f s b d z f b g" in 4/4. The score includes various time signatures (5/4, 4/4, 3/4) and performance instructions like "monotonic spoken", "pitch indeterminate but sustained, approximate rhythm", and dynamics like "f" and "pp".

♩ = ca. 95 *sprechgesang (approximate rhythm and pitch)*

S. *ff* *p*

"therm he te ro to my a fro stan pa thy" "mi cro the o ri o to my" "o ve squ a rro spa thy"

M.S. *ff* *p*

"therm he te ro to my" "a fro stan pa thy" "mi cro the o ri o to my" "o ver squ a rro spa thy"

T1. *operistic mf* *f* *mf* *p*

ð w η p k b f k θ g

T2. *ff* *p*

"therm he te ro to my a fro stan pa thy mi cro the o ri o to my o ver squ a rro spa thy"

B. *ff* *p*

"therm he te ro to my" "a fro stan pa thy" "mi cro the o ri o to my" "o ver squ a rro spa thy"

♩ = ca. 70 *Mixed feelings
(recapitulation of
previous characters)*

161 *ff* *mf* *ppp* *pp* *rit.* *mf* *pp* *f*

S. *f* m η δ n d₃ f f f m ₃ f "im glo ri as" "pre do

very expressionistic *mf* *f* *p* *p*

M.S. o o e i ε σ i o e u æ a o ε-----> λ----->

very expressionistic *f* *mf* *f* *p* *p*

T1. h i ε σ i o e u æ a o ε-----> λ----->

*diabolic
whisper*

mf *p* *pp* *f* *ff*

T2. i æ u o "im glo ri as" "pre do de

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

B. o e u æ a o "im glo ri as" "pre do de cish"

166

S. *mf* *p* *mf* whisper *pp* *mf* *pp*

de cish" "tran sco ra s" tʃ ʒ f w dʒ dʒ z d g n k tʃ ð r j

Musical notation for Soprano (S.) in treble clef, 3/4 time. It features several triplet markings (3:2) and dynamic markings: *mf*, *p*, *mf*, whisper *pp*, *mf*, and *pp*. The lyrics are: "de cish" "tran sco ra s" tʃ ʒ f w dʒ dʒ z d g n k tʃ ð r j. There are two circular symbols with arrows below the staff, one pointing left and one pointing right, connected by a dashed line.

M.S. *pp* *p* *mf* *p* *mf* *p*

σ i s t p "e mtri ly" b ʒ d ŋ z r θ k

Musical notation for Mezzo-Soprano (M.S.) in treble clef, 3/4 time. It features dynamic markings: *pp*, *p*, *mf*, *p*, *mf*, and *p*. The lyrics are: σ i s t p "e mtri ly" b ʒ d ŋ z r θ k. There are two circular symbols with arrows below the staff, one pointing left and one pointing right, connected by a dashed line.

T1. *pp* *p* *mf* *p* *pp*

σ i s b θ "ef scen dly" "em tri ly"

Musical notation for Tenor 1 (T1.) in treble clef, 3/4 time. It features dynamic markings: *pp*, *p*, *mf*, *p*, and *pp*. The lyrics are: σ i s b θ "ef scen dly" "em tri ly". There are two circular symbols with arrows below the staff, one pointing left and one pointing right, connected by a dashed line.

T2. *mf* *p* *mf* *f* *ff* *mf* *mf* *pp*

cish" "tran sco ra s a ε i u æ i ɔ "e fscen dly"

Musical notation for Tenor 2 (T2.) in treble clef, 3/4 time. It features dynamic markings: *mf*, *p*, *mf*, *f*, *ff*, *mf*, *mf*, and *pp*. The lyrics are: cish" "tran sco ra s a ε i u æ i ɔ "e fscen dly".

B. *mf* *p* *p* *mf* *pp* *p* *mf*

"tran sco ra s" a → ε → i → u → æ → i → ɔ → e θ p dʒ l g d l

Musical notation for Bass (B.) in bass clef, 3/4 time. It features dynamic markings: *mf*, *p*, *p*, *mf*, *pp*, *p*, and *mf*. The lyrics are: "tran sco ra s" a → ε → i → u → æ → i → ɔ → e θ p dʒ l g d l. There are two circular symbols with arrows below the staff, one pointing left and one pointing right, connected by a dashed line.

171 *p* *mf* *p* *pp* *rit.* *f* *p*

S. *m d p m h p r* *o* *u* *ε* *α* *i* *σ*

Detailed description: This staff is for the Soprano part. It begins with a treble clef and a common time signature. The music features a series of eighth and sixteenth notes, with some triplets indicated by a '3:2' bracket. Dynamic markings include piano (p), mezzo-forte (mf), piano (p), pianissimo (pp), a ritardando (rit.) section, fortissimo (f), and piano (p). The lyrics are 'm d p m h p r' followed by a vowel glide 'o → u → ε → α → i → σ'.

mf *pp* *pp* *mf* *f* *p*

M.S. *z m b d f θ f s t* *o* *u* *α* *ε* *α* *i* *σ*

Detailed description: This staff is for the Mezzo-Soprano part. It starts with a treble clef and common time. The melody consists of eighth and sixteenth notes, with triplets marked '3:2'. Dynamics range from mezzo-forte (mf) to pianissimo (pp), mezzo-forte (mf), fortissimo (f), and piano (p). The lyrics are 'z m b d f θ f s t' followed by a vowel glide 'o → u → α → ε → α → i → σ'.

p *mf* *p* *pp* *pp* *mf* *p* *mf* *> p*

T1. *σ* *α* *ε* *z* *l* *θ* *f* *η* *w* *k*

Detailed description: This staff is for Tenor 1. It uses a treble clef with an octave 8 below the staff. The music features eighth and sixteenth notes with triplets. Dynamics include piano (p), mezzo-forte (mf), piano (p), pianissimo (pp), pianissimo (pp), mezzo-forte (mf), piano (p), mezzo-forte (mf), and piano (p) with an accent (>). The lyrics are 'σ α ε z l θ f η w k'.

p *mf* *pp* *pp* *mf* *pp*

T2. *σ* *α* *ε* *o* *u* *α* *ε* *α* *i* *σ*

Detailed description: This staff is for Tenor 2. It uses a treble clef with an octave 8 below the staff. The melody is primarily sustained notes with some eighth-note movement. Dynamics range from piano (p) to mezzo-forte (mf), pianissimo (pp), and piano (p). The lyrics are 'σ α ε o u α ε α i σ'.

p *mf* *pp* *pp* *p* *pp* *f* *pp*

B. *δ η dʒ* *σ* *α* *α* *d* *f* *s* *z* *m* *θ* *z* *σ*

Detailed description: This staff is for the Bass part. It uses a bass clef. The music features eighth and sixteenth notes with triplets. Dynamics include piano (p), mezzo-forte (mf), pianissimo (pp), pianissimo (pp), piano (p), pianissimo (pp), fortissimo (f), and pianissimo (pp). The lyrics are 'δ η dʒ σ α α d f s z m θ z σ'.

♩ = ca. 90

30

177

S. *mf* *mf* *pp* whisper *mf*

"ne o co a s" "i go pis ther" "af sa tal"

M.S. *mf* *f* *mp* whisper *mf*

a ò ε i ò e u "fo to flo e o us" "mac fro mpa thy"

T1. *mf* *p* whisper *mf*

"he xfos war" ð s "an glo ma nish" "con hir su ter" "u na

T2. *mf* *p* *pp* *mf* *pp* *p* *pp*

"pan ter nan d" o ò I -----> u -----> ò -----> o o -----> ò -----> I I -

B. *mf* *pp* *mf* *p* *mp* *p*

i -----> ò -----> u -----> ε -----> æ -----> ò -----> e "en do pun cty" "pe ri gra mo sis"

184

S. *"im ma lal"* *p* *ppp*
d3 m θ

Musical staff for Soprano (S.) in treble clef. It begins with a rest followed by a quarter note. The lyrics are "im ma lal". There are three triplet markings over the notes. The staff continues with a melodic line in 7/8 time, marked *p* and *ppp*. The lyrics are *d3 m θ*. There are two circled notes below the staff.

M.S. *"con ge ro us"* *pp* *mp* *pp* *ppp*
"el top do (m)"

Musical staff for Mezzo-Soprano (M.S.) in treble clef. It begins with a rest followed by a quarter note. The lyrics are "con ge ro us". There are three triplet markings over the notes. The staff continues with a melodic line in 7/8 time, marked *pp* and *mp*. The lyrics are "el top do (m)". There are two circled notes below the staff.

T1. *gri ful"* *pp* *mp* *pp* *mp* *pp* *p* *ppp*
"vi ce ot ful" "cor fis do (m)"

Musical staff for Tenor 1 (T1.) in treble clef. It begins with a rest followed by a quarter note. The lyrics are "gri ful". There are three triplet markings over the notes. The staff continues with a melodic line in 7/8 time, marked *pp*, *mp*, *pp*, *mp*, *pp*, *p*, and *ppp*. The lyrics are "vi ce ot ful" and "cor fis do (m)". There are two circled notes below the staff.

T2. *ppp* *pp* *p* *sf* *mp* *p* *mf* *pp*
u σ *g f "tran spu bant" (nt)*

Musical staff for Tenor 2 (T2.) in treble clef. It begins with a rest followed by a quarter note. The lyrics are "u σ". There are three triplet markings over the notes. The staff continues with a melodic line in 7/8 time, marked *ppp*, *pp*, *p*, *sf*, *mp*, *p*, *mf*, and *pp*. The lyrics are "g f" and "tran spu bant" (nt). There are two circled notes below the staff.

B. *mp* *ppp* *pp* *ppp* *pp* *pp* *pp* *pp*
"fran co tor qu y" θ b s k "qu a si py"

Musical staff for Bass (B.) in bass clef. It begins with a rest followed by a quarter note. The lyrics are "fran co tor qu y". There are three triplet markings over the notes. The staff continues with a melodic line in 7/8 time, marked *mp*, *ppp*, *pp*, *ppp*, *pp*, *pp*, *pp*, and *pp*. The lyrics are "θ b s k" and "qu a si py". There are two circled notes below the staff.

until the end should sound
fleshy and vulnerable
♩ = 55

rit.

The musical score is written for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). The music is in 4/4 time and features various dynamic markings and articulations.

- Soprano (S.):** Starts at measure 195. Dynamics include *pp*, *ppp*, and *pp*. Articulations include slurs and accents. Lyrics: *a*, *d*, *η*, *g*, *a*, *t*, *d*.
- Mezzo-Soprano (M.S.):** Enters in measure 195 with a *ppp* dynamic and a "vocal fry" marking. Lyrics: *"sur*, *pro*, *tle*.
- Tenor 1 (T1.):** Enters in measure 195 with a *ppp* dynamic and a "vocal fry" marking. Lyrics: *æ*, *σ*, *o*, *o*, *α*, *α*, *α*. A *tf* dynamic marking is present at the end of the line.
- Tenor 2 (T2.):** Enters in measure 195 with a *pp* dynamic. Dynamics include *p*, *ppp*, and *pp*. Lyrics: *s*, *z*, *a*, *v*, *f*, *f*, *t*, *d*, *"sur*, *pro*, *tle*.
- Bass (B.):** Enters in measure 195 with a *pp* dynamic. Dynamics include *mp* and *ppp*. Lyrics: *o*, *i*, *"sur*, *pro*.

Articulations such as slurs and accents are used throughout the score to shape the vocal lines. The *ppp* (pianississimo) dynamic is used for the most delicate passages, while *pp* (pianissimo) and *p* (piano) are used for softer, more intimate moments. The *tf* (tutti forte) marking indicates a moment of increased intensity.

The image shows a musical score for five staves, labeled S., M.S., T1., T2., and B. at the beginning of each staff. The score includes various musical notations and performance instructions:

- S. Staff:** Features a single note with an accent and a dynamic marking of *tf*. Below the staff is a circle with a minus sign.
- M.S. Staff:** Starts with a *pppp* dynamic marking. It contains a long slur over two notes, with a dynamic marking of *s''* below the first note. A dashed arrow points from the first note to a circle with a minus sign. Other notes have accents and *tf* dynamics.
- T1. Staff:** Contains two notes with accents and *tf* dynamics.
- T2. Staff:** Starts with a *pppp* dynamic marking. It features a long slur over two notes with a dynamic marking of *s''* below the first note. A dashed arrow points from the first note to a circle with a minus sign. Other notes have accents and *tf* dynamics.
- B. Staff:** Starts with a *pppp* dynamic marking. It includes a triplet of notes marked *3:2* and a dynamic marking of *tle* below the first note. A long slur covers several notes, with a dynamic marking of *s''* below the first note. A dashed arrow points from the first note to a circle with a minus sign. Other notes have accents and *tf* dynamics.