

dayton hare

whereof
one
cannot
speak

for unaccompanied SATB choir

* * *

commissioned by the Norfolk Chamber Music Festival – Yale School of Music.

language disguises thought.
the limits of my language
mean
the limits of my world —
whereof one cannot speak,
thereof one must be silent.

— after Ludwig Wittgenstein's
Tractatus Logico-Philosophicus

Notes for Performance

In general, only minimal vibrato should be used.

Glissandi should start part way through the rhythmic value of the note, rather than at the beginning.

The outer sections of the piece use aleatory. The conductor is responsible for the timing and cuing of these sections.

During the first large section, approximately $\frac{1}{3}$ of the choir should be assigned to the “unvoiced” choir, which is tasked with articulating consonants. This group is then evenly split into two subgroups. Members of this group should remain standing with their normal sections rather than separately as a block, and should be drawn equally from different voice types. After the end of the first aleatoric section, these singers should return to singing their regular voice part.

During the first aleatoric section, singers are provided with IPA for vowels and consonants. All the phonetic sounds in this section are sourced from the complete text.

Words are often broken down into their smallest constituent sounds. Excluding the aleatoric opening section, when singers are asked to produce these sounds their source word will be provided in brackets underneath the lyrics, with the sound bolded, to clarify pronunciation.

If asked to sing a consonant sound on a pitch, use a schwa (ə) shadow vowel.

Program Note

When I was a kid I had an impossibly difficult time understanding lyrics in music. Whether it was the Top 40 Hits on the car radio or hymns in church, my brain always wanted to classify the voices I heard solely as instruments, as timbres and nothing more. It took a deliberate effort on my part to be able to hear the voices as actually saying something, as meaning something, adding an additional layer of communication to the message of the music.

“whereof one cannot speak” in some ways tries to dramatize this experiential movement. It starts with the text — a little poem about language I cobbled together from fragments of Wittgenstein — broken into their smallest constituent phonemes, signifying nothing, functioning as sound alone. Over the course of the piece these sounds are pulled together into larger and larger chunks of the text, laboriously moved out of the realm of abstraction and, bit by bit, into recognizable language with meaning to convey. Only by the final sections of the piece can one actually hear what the words are trying to say.

duration c. 5 minutes

whereof one cannot speak

after Ludwig Wittgenstein

Commissioned by the Norfolk Chamber Music Festival – Yale School of Music.

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cued, out of time, but slowly, emerging from nothing

1 5" 10" 2 5" 3 5"

Unvoiced 1

Unvoiced 2

do not coordinate between singers, a rustling of consonants

$n < f$ $pp-n$ f ppp

s t k t k t k [etc.] s p t p t p t [etc.]

cued, out of time, but slowly, emerging from nothing

1 5" 10" 2 5" 3 5"

Soprano

Alto

Tenor

Bass

ppp tremulous, shimmering

do not coordinate between singers, each at a slightly different pace

choose a random line of vowels each repeat

æ i a ɔ ɪ ɔ ε æ i a ɔ
ε ɔ i ɪ ɔ a i æ ε ɔ i ɪ
a ɔ i æ ɔ ε i ɪ a ɔ i æ

4 5 6 5" 7 15"

U. 1

U. 2

t k t k t k [etc.]

θ

f ppp

s p s p s p [etc.]

θ

4 5 6 5' 7 15"

soprano solo

p f

a → æ

different fermata lengths each repetition 3x

p f

a → æ

1 S. 2

A.

T.

B.

ppp tremulous, shimmering

do not coordinate between singers, each at a slightly different pace

choose a random line of vowels each repeat

æ i a ɔ ɪ ɔ ε æ i a ɔ
ε ɔ i ɪ ɔ a i æ ε ɔ i ɪ
a ɔ i æ ɔ ε i ɪ a ɔ i æ

Unvoiced

8 9 10 11 12
5" 3" 5" 10"

U. 1
n *f* *pp*
θ p s p s p s [etc.] s

U. 2
n *f* *pp*
θ t k t k t k [etc.] s

1
do not coordinate, each at a slightly different pace
choose random line of vowels each repeat
sometimes sing parenthesized note, sometimes omit,
but let it become more frequent as time goes on
p
a æ
ɪ i
ə ai

2
[sim.]

A.
[sim.]

T.
ppp tremulous, shimmering
do not coordinate between singers, each at a slightly different pace
choose a random line of vowels each repeat
æ i a ə ai ɪ ə æ i a ə
ɛ ɔ i ai ə a i æ ɛ ɔ i ai
a ə i æ ɔ ɛ i ai a ə i æ

B.
do not coordinate between singers,
each at a slightly different pace
p with tiny swells
ai a æ i

Voiced

13 14 15
10" 15"

U. 1
p *mp* *p*
k s k s k s [etc.]
join with the voiced choir

U. 2
p *mp* *p*
t s t s t s [etc.]
join with the voiced choir

soprano solo
quasi canon w/ ten. solo, overlap and interrupt
with greater frequency over time
mp sighing, expressive 3x
i → æ
sometimes sing parenthesized note, sometimes omit end solo
i → æ ai i → æ

1
gradually begin to coalesce into an eighth-note rhythm in the coming tempo; in effect, slow down

S.
gradually begin to coalesce into a sixteenth-note rhythm in the coming tempo; in effect, slow down somewhat

2

A.
quasi canon w/ sop. solo, overlap and interrupt
with greater frequency over time
mp sighing, expressive 3x
tenor solo
i → æ
sometimes sing parenthesized note, sometimes omit end solo
i → æ ai i → æ

T.
gradually begin to coalesce into an eighth-note triplet rhythm in the coming tempo; in effect, slow down

B.
slow down the pattern gradually

The image displays a musical score for the piece 'The Disguises' by John Rutter. The score is arranged for four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with a piano accompaniment (B.). The music is written in 3/4 time, with key signatures of one flat (B-flat) and two flats (B-flat and E-flat). The lyrics are written below the vocal staves, and the piano part is written in the bass clef. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf* (mezzo-forte). The lyrics are: 'i [disguises] ui [disguises] i [disguises] ui [disguises] e [the] e [thought]'. The piano part provides a harmonic foundation for the vocal lines.

17

rit. a tempo

1. *mp* *pp* *f*

S. m m m m my— w w world world world world

[my] [world]

2. *mp* *pp* *f*

m m m m m y y w w w w w world world world

[my] [my] [world]

A. *mp* *pp*

m m m m m y y w w w w w world

[my] [my] [world]

T. *p* *f* *p*

w w w w w w w w w where

[whereof]

B. *p* *f* *p*

w w w w w w w w w where

[whereof]

15 *pp* *pp*

S. one can

2. *pp* *pp*

one can

A. *pp* *pp*

one can

T. *f* *p* *p* *mf* *pp*

w w w w w where where of of of c c ca ca ca can can can can no no not

[whereof] [cannot] [cannot] [cannot] [cannot] [cannot]

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

w w w w w where where of of of c c ca ca ca can can can can no no not

[whereof] [cannot] [cannot] [cannot] [cannot] [cannot]

Voiced -

Voiced -

39

S. *pp* ethereal where - - of _____

A. *pp* ethereal where - - of _____

T. *mp* li - mits of my lang - uage mean the li - mits of my world

B. *mp* li - mits of my lang - uage mean the li - mits of my world

41

S. *ppp* one _____ can - not speak can - not speak can - not _____ speak

A. *ppp* murmuring one _____ there -

T. *ppp* murmuring there - of one must be si - lent there - of

B. *ppp* murmuring there - of one must be si - lent there - of one must be

44

S. *pp* \rightarrow *mf* there - of one must be si - - lent

A. *pp* \rightarrow *mf* - *p* sub. - of one must be si - lent one must be si - lent be _____ si - - lent

T. one must be si - lent of one must be si - lent one must be si - lent be si - lent si - lent si - lent si - lent si - lent

B. si - lent of one must be si - lent one must be si - lent must be si - lent si - lent si - lent

out of time, cued, as at the beginning

21 5" 22 10" 23 10"

pppp hum

S. 1

mm

different emphasis with each repetition; in general, speed up then slow down through the figure, but feel free to alter the rhythm for different stresses you may repeat either line, or both, as you like

ppp murmuring

alto solo

the li - mits of my lan - guage

mean the li - mits of my world

pppp hum

A.

mm

pppp hum

T.

mm

different emphasis with each repetition; in general, accelerate through the figure, but feel free to alter the rhythm for different stresses

ppp murmuring

bass solo

lan - guage dis - guis - es the thought

pppp hum

B.

mm

24 10" 25 15"

repeat with a somewhat steady rhythm, but occasionally elongating syllables at random slower than the other soloists

ppp murmuring

soprano solo

must be si - lent

S. 1

alto solo

A.

different emphasis with each repetition; in general, speed up then slow down through the figure, but feel free to alter the rhythm for different stresses you may repeat either line, or both, as you like

ppp murmuring

tenor solo

there - of one must be

T.

bass solo

B.