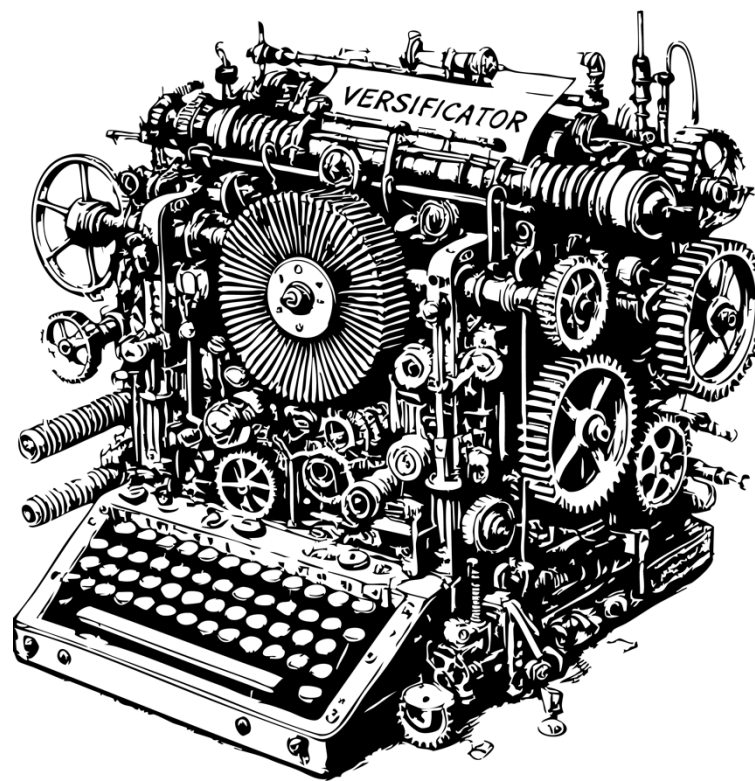


VERSIFICATOR

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)

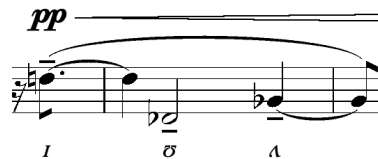
/tʃ/ as church (voiceless palatoalveolar affricate)
/dʒ/ as judge (voiced postalveolar affricate)
/l/ as lie (voiced alveolar lateral)
/ɹ/ as rye (voiced alveolar approximant)
/j/ as yes (voiced palatal approximant)
/w/ as weigh (voiced labialvelar approximant)
/h/ as hay (voiceless glottal fricative)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

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

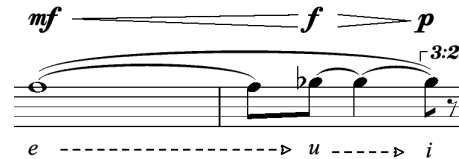
pedobor tetrasupraious telepalaeor preteredious,
idiostentomy extraminand hyperprostomy uniocavand.

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/

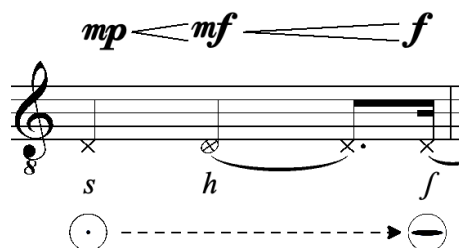
 = wide open simil /a/

 = simil /i/

 = simil /v/ or /f/

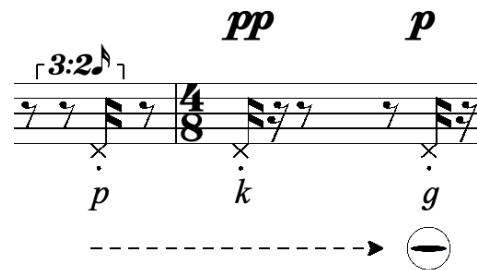
Unvoiced fricative sustained sounds are notated with an 'x' (s's, f's, h's), etc.- and are to be sung with no pitch, sustaining the correspondent articulatory configuration. An accent on the sounds /tʃ/ and /dʒ/ indicates that the t and d in each case should be clearly articulated.

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



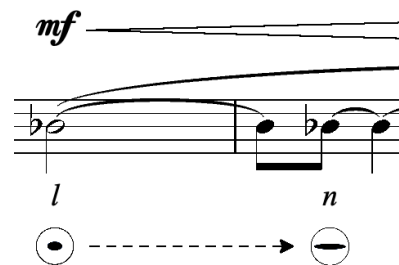
Plosives (voiced and unvoiced) are sung as percussive staccatos with 'x' noteheads -b's, g's, p's, k's, t's and d's. In order to create some degree of difference between voiced and unvoiced sounds, it is recommended to add some air to voiced sounds (b, g and d), and articulate unvoiced sounds (p, k and 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:



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:



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 agr less 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"

therm he te 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

o (A) (A)

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)

Score for Soprano, Mezzo, Tenor 1, Tenor 2, and Bass, featuring rhythmic notation and dynamic markings.

Key markings and dynamics:

- Soprano:** *pp* (pianissimo), *p* (piano)
- Mezzo:** *pp* (pianissimo), *g* (forte), *p* (piano)
- Tenor 1:** *pp* (pianissimo), *p* (piano)
- Tenor 2:** *pp* (pianissimo), *mf* (mezzo-forte), *pp* (pianissimo), *tf* (tutti-forte)
- Bass:** *pp* (pianissimo), *tf* (tutti-forte), *mf* (mezzo-forte), *sf* (sforzando), *pp* (pianissimo), *k* (forte), *g* (forte), *tf* (tutti-forte)

Performance instructions:

- Lip shapes:** Indicated by circles with a horizontal line (⊖) for sustained shapes and dashed arrows (--->) for transitions.
- Articulation:** Markings like *tf* (tutti-forte) and *sf* (sforzando) indicate specific articulation points.
- Phrasing:** Slurs and breath marks (⌣) indicate phrasing and breath control.

*: 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

mf *pp* $\text{♩} = \text{ca. } 105$

S.

p *k* *d* *p* *d* *p* *f*

M.S.

g *d* *k* *g* *d* *f*

T1.

k *g* *p* *k* *g* *k* *tf*

T2.

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

B.

d *b* *d* *b* *b* *tf* *sf* *pp* *d* *g*

The musical score is written for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). The tempo is marked as $\text{♩} = \text{ca. } 105$. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano), *k* (forte), *d* (deciso), *g* (grave), *b* (basso), *mf* (mezzo-forte), *sf* (sforzando), and *pp* (pianissimo). Performance instructions include slurs, accents, and breath marks. The key signature has one flat (B-flat). The time signature changes from 4/4 to 5/4 and back to 4/4. The score is numbered 2 and 8.

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.

p

mp

p

p

f

pp

mf

sf

pp

s

tf

(f)

p

v

f

d3

h

d3

B.

f

mp

pp

mf

p

f

p

mf

sf

pp

mf

k

d

t

δ

t

δ

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* *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

The musical score is written for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1), Tenor 2 (T2), and Bass (B.). The tempo is marked 'poco accel.' and 'rall.' with a tempo indication of ♩ = ca. 125. The score includes various dynamic markings (p, sf, mf, f, mp, ff, pp) and articulation symbols (accents, slurs, and breath marks). The lyrics are represented by letters: t, k, f, p, h, tf, θ, s, and θ. The score is divided into measures by vertical bar lines, and the voices enter at different points. The Soprano part starts at measure 19. The Mezzo-Soprano, Tenor 1, and Tenor 2 parts enter later. The Bass part enters at the bottom. The score ends with a final measure for each voice part.

♩ = ca. 85 *slightly more human*

25 *mf* *f* *mf* *f* *p* *mf* *ff* *p* 5

poco accel.

S. *m* *r* *n* *m* *r* *n* *η* *l*

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

l *l* *r* *η* *η* *η* *r* *l* *η* *n* *l*

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

l *n* *η* *(u)* *m* *l* *η* *l* *n* *l* *n* *η*

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

η *n* *(b)* *l* *r* *η* *r* *m* *l* *η* *m* *r* *η* *η*

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

m *l* *r* *n* *η* *m* *η* *m* *r* *m* *n*

6 $\text{♩} = \text{ca. } 95$

S. *30* *f* *mf* *f* *ff* *mp* *p* *mf* *p* *accel.* *sf* *f* *mp*

m *n* *a* *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*

η *m* *vocal fry* *z* *ð* *ð* *m* *r* *n* *b* *z* *w*

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., and T1., and bass clef for B. The key signature has one sharp (F#) and the time signature changes from 2/4 to 4/4. The lyrics are written below the notes. Dynamic markings (f, mf, ff, p, pp, accel.) are placed above the notes. There are also some performance instructions like 'vocal fry' and '3:2' (triplets). The lyrics are: S. m n a v v v d w m g g ð r; M.S. n m l m ŋ m l d d r d z ð; T1. r r m dʒ d ʒ ð l g b dʒ r n b dʒ z; T2. r l m r ð dʒ n l z dʒ d; B. η m vocal fry z ð ð m r n b z w.

35 $\text{♩} = \text{ca. } 115$

S. *sf* *mf* \triangleleft *f* *f* *ff* *f* 7

M.S. *ff* *sf* *ff* \triangleleft *f* *f* *ff*

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

T2. *mf* \triangleleft *ff* \triangleleft *mf* *f* *ff* *mf* *f*

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

g b *η z η z* *n θ l* *s v d* *dʒ* *j* *l t θ s*

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

η *δ* *dʒ* *z* *η s* *j g* *tf z* *h p p* *p d b b* *n*

v v v *dʒ* *d* *z r* *d f m* *tf* *m p* *η s i*

z *m d* *g l η* *b* *θ* *p dʒ d* *η s v*

Detailed description: This is a musical score for five voices, labeled S. (Soprano), M.S. (Mezzo-Soprano), T1. (Tenor 1), T2. (Tenor 2), and B. (Bass). The score is written in treble clef for S., M.S., and T2., and bass clef for T1. and B. The tempo is marked as quarter note = ca. 115. The lyrics are phonetic, using symbols like g, b, η, z, n, θ, l, s, v, d, dʒ, j, l, t, θ, s, m, r, z, θ, s, d, tf, t, g, b, g, d, g, d, f, f, l, η, δ, dʒ, z, η, s, j, g, tf, z, h, p, p, p, d, b, b, n, v, v, v, dʒ, d, z, r, d, f, m, tf, m, p, η, s, i, z, m, d, g, l, η, b, θ, p, dʒ, d, η, s, v. Dynamic markings include sf (sforzando), mf (mezzo-forte), f (forte), ff (fortissimo), and crescendo/decrescendo hairpins. Rhythmic markings include 3:2 and 3:2♭. There are also some circled symbols with arrows and dots, possibly indicating breath marks or specific articulation points.

39 *ff* *mf*

S. *d j* *k d p f*

M.S. *ff* *mf*

f d₃ f p

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

θ d d₃ θ f k b *tf* *tf* *tf* *tf* *tf*

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

g tf j h p *tf* *tf* *tf* *tf* *tf* *tf* *tf* *tf*

B. *mf* *f*

g tf z h p *tf* *"tran srhyn chly sis"*

misteriously
(spoken ad lib.)

The musical score is written for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1), Tenor 2 (T2), and Bass (B.). The score begins at measure 39. The Soprano part starts with a forte (ff) dynamic, followed by a mezzo-forte (mf) section. The Mezzo-Soprano part also starts with ff, then mf. The Tenor 1 part starts with ff, then mf, and later has a piano (pp) section. The Tenor 2 part starts with mf, then pp, then p, and finally pp. The Bass part starts with mf, then f. The lyrics are written below the notes, and dynamic markings (ff, mf, pp, p, tf) are placed above or below the notes. The score includes various musical notations such as slurs, ties, and rests. The key signature is one flat (B-flat), and the time signature changes from 4/4 to 2/4 and then to 3/4.

♩ = ca. 115

9

this section should sound as scattered words

44

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

i n h s n h y s y n*

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

a r s h k s a r k l "su prhin chy"

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

n l y s y s u r

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

t r y t r n h s u p h

B.

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

52

S.

f 3:2 1 *pp* *f* 3:2 1 *mp* *mf* 3:2 1 *p* *mf*

r h i y a m a

M.S.

p *f* *mf* 3:2 1 *f* *p* 3:2 1 *mf* *p* 3:2 1 *mf*

p k y a t z r d n a

T1.

mp 3:2 1 *pp* *mf* *f* 3:2 1 *p* *mf* 3:2 1 *pp* *mp* 3:2 1 *mf*

h u y h a -----> æ ----->

T2.

mp 3:2 1 *p* 3:2 1 *pp* *mf* *f* *pp* *f* 3:2 1 *p* *sf*

k y s n "an ti zym ward" t

B.

mf *p* *f*

n w z y

61 *pp* *pp* *mf* *f*

S. *e d e n l o a*

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

m w "pro sen sal" r 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

T2. *mf* *pp*

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

B. *sf* *pp* *mf*

r "bi xyl pe

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 l i a n

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. The key signature has one flat (B-flat). The time signature changes from 3/4 to 4/4. The lyrics are: "dif po ni e a nce" i f n k (S), o i e k e -----> o o ----- (M.S.), d i p n a d p i----- (T1), n b i x y -----> a p tf (T2), ni a" e l i a n (B). Dynamic markings include *mp* (mezzo-piano), *f* (forte), *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *glottal trill*. There are also crescendo and decrescendo hairpins. The score includes various musical notations such as slurs, ties, and breath marks.

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. *cyborgish* *mf* *f* *p* *mf* *f* *sf* *p* *ff*

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

B. *solemn*
(but pessimistic) *p* *ff*

"i di o po

87

S.

pp *p* *pp* *f* *p* *sf* *pp*

p *s* *o* ----- *i* ----- *o* *x* ----- *o*

M.S.

ff *p* *pp* *f* *p* *sf* *pp*

----- *o* *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* ----- *o*

B.

ff *p* *ff* *mf* *ppp*

i *e* *pe* *ni* *a*" *"i* *di* *o* *po* *i* *e* *i* *o* *u* *s*" ----- *o*

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

poco accel. t5

95

S.

pp *mp* *pp*

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

M.S.

pppp *mp* *pp* *pp* *p* *pp* *pp* *mf*

T1.

glottal trill
mf *pppp* *mp* *pp* *pp* *p* *pp* *pp* *mf*

T2.

pppp *ppp* *mp* *pp* *p* *pp*

B.

ppp *p* *pp* *p* *pp* *fpp* *p*

o -----> æ

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

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

o -----> ε -----> i i -----> ε -----> Λ

o -----> æ

æ -----> σ -----> a

u -----> o

æ -----> u -----> a a -----> o

♩ = ca. 85 rit. ♩ = ca. 65

S. 104 *pp* *ppp* *pp* *mp* *ppp* *pp* *pp*

I I *æ* *u* *e* *e* *ɔ* *a* *Λ* *ε* *u* (no transition between vowels) (transition)

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

ɔ *Λ* *ε* *I*

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

ɔ *o* *i* *i* *æ* *u* *ɔ* *o* *ɔ* *ɔ*

T2. *pp* *mf* *ppp* *ppp* *mp*

ε *u* *e* *ɔ* *o* *Λ* *ε* *i* *æ* *æ*

B. *ppp* *ppp* *mp*

Λ *ε* *i* *æ* *æ*

118

S.

M.S.

T1.

T2.

B.

(no transition between vowels)

mf *f* *pp* *mf* *f* *ppp*

mf *pp* *mf* *f* *mf* *ppp*

f *pp* *mf* *f* *mf* *ppp* *f* *mf* *ppp*

ε ε Λ σ σ → ɔ → o → ε ε i u æ

u → ɔ → σ o → σ → Λ → u → æ æ → ε → i

ε Λ σ σ → ɔ → o → ε → i → u u → æ Λ

glottal trill vocal fry

Detailed description: The musical score is for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). The Soprano part is mostly rests with a final note. The Mezzo-Soprano part starts with a melodic line and then rests. The Tenor 1 part has a complex melodic line with many slurs and dynamic markings. The Tenor 2 part also has a complex melodic line with slurs and dynamic markings. The Bass part has a complex melodic line with slurs and dynamic markings. The lyrics are written below the staves, often with arrows indicating the timing of the vocalizations. There are also some special markings like 'glottal trill' and 'vocal fry'.

124

S.

ppp *p* *ppp*

f *f* θ

M.S.

ppp *p* *ppp* *p*

\bar{o} ε \bar{o} *t* *r* \bar{o}

T1.

ppp *mp* *ppp* *p*

8 "su bse xor" r α

sung pseudowords
should sound very choral-like

T2.

ppp *mp* *pp* *p*

f *p* α \bar{o} \bar{o} e

B.

ppp *p* *p* *mp* *mf*

d_3 *b* "e qui i chro me

129

S.

pp *mf* *p* *ppp*

σ \rightarrow λ \rightarrow ε ε

M.S.

ppp *pp* *mf* *ppp*

σ \rightarrow λ \rightarrow ε ε

----- \rightarrow \odot

T1.

mp *ppp* *p* *mf* *ppp*

$\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{3:2}{8}$

d_3 δ v

T2.

ppp *mp* *p* *mf* *p* *mf* *f* *p*

to spoken ----- spoken

$\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{3:2}{8}$ $\frac{3:2}{8}$

"e pto pa thy" ι "an___ me la ni fy"

B.

pp *mp* *mf* *ppp*

n'' δ η l

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 includes various musical notations such as notes, rests, slurs, and dynamic markings (pp, mf, p, ppp, mp, f). There are also phonetic annotations below the notes, including Greek letters like sigma, lambda, epsilon, delta, and eta, as well as Latin letters and symbols like n'', d3, and v. A specific instruction 'to spoken' is written above a dashed line in the T2 part. The page number 129 is at the top left.

134

S. *mf* *pp* *mp* *mf* *p* *pp* *Palestrina-like* 21

ε -----> A "a" bste rnish" "ho mo

as from radio news

M.S. *mf* *pp* *mp* *mf* *pp* *Palestrina-like*

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

T1. *pp* *f* *mf* *f* *pp* *f* *Palestrina-like*

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

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

ε -----> A -----> æ A 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"

The musical score is written for five voices: Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.). The lyrics are in Italian. The score includes dynamic markings (mf, pp, mp, f, p, sf, ppp, tf) and articulation marks (accents, slurs, ties). The Soprano part starts with a 141 measure mark. The Bass part includes a *tf* (fortissimo) marking. The lyrics are: S. vi ri sh" "a bo mi ni; M.S. vi ri sh" "di a da; T1. vi ri" sh" "di a da; T2. u l sh" k j a w z; B. b *tf* "a bo mi sh".

146

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

sh" t a -----> i -----> æ -----> ʌ -----> o ɔ ɔ -----> ε

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

g i -----> i -----> ʌ -----> u -----> ɔ ɔ -----> ε

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

I -----> η g a i æ ʌ o ɔ ɔ -----> ε

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

d₃ d h f h f 3 b

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

t η d₃ f r

this section should be
very theatrical

♩ = ca. 85

monotonic spoken
(pitch indeterminate but sustained,
approximate rhythm)

f

150

S. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

"bi o qu o ta ble" "sy cam pest" "col mi ta ble" "mid flest"

M.S. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

o æ e u o a i ε σ λ ι

T1. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

"bi o qu o ta ble" "sy cam pest" "col mi ta ble" mid flest"

T2. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp whispered a æ o o e i u ε σ λ ι **f** o æ e u o a i ε σ λ ι

B. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

pp whispered r f s a w b ʒ m g l d **f** r k d f s b d z f b g

Detailed description: The score is for a theatrical piece. It features five vocal parts. The Soprano (S.) part starts with a rest, then enters with a series of eighth notes in 4/4 time, with lyrics "bi o qu o ta ble" and "sy cam pest". The Mezzo-Soprano (M.S.) part also starts with a rest, then enters with eighth notes in 4/4 time, with phonetic lyrics. The Tenor 1 (T1.) part follows a similar pattern. The Tenor 2 (T2.) part begins with a whispered section in 5/4 time, then continues in 4/4 time with a forte section. The Bass (B.) part also begins with a whispered section in 5/4 time, then continues in 4/4 time with a forte section. The score includes various musical notations such as rests, eighth notes, and dynamic markings.

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

154 ***ff*** ***p*** 25

S. *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 ŋ 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"*

26

expressionistic
mf *p* *f* *p*
157
S. *mf* *p* *mf* *p*
e u æ ɔ a o i ɐ ʌ ε ɪ "di a crur ty" "he mi cro sty" ɒ w
M.S. *mf* *p* *pp* *p*
e u æ ɔ a o i ɐ ʌ ε ɪ d z l ʒ m n b f b r g ɪ ε ɐ i æ u
T1. expressionistic *mf* *f* *p* diabolic whisper "p"
8 r l dʒ ʌ ʒ ʒ z l ʌ d b ɒ d d w dʒ f ŋ l ʒ m z t
T2. *mf* *pp* *sf* *p* *sf* *mf* *p* *f* *p* spoken *mf*
8 j v l d l tʃ t b k h f tʃ "di a crur ty" "he mi cros sty" ɪ ε ɐ
B. *mf* *pp* *mf* *p* *mf*
e u æ ɔ o i ɐ ʌ ε ɪ n ʌ dʒ ʌ p v l s k ɪ ε ɐ i

161 *ff* *mf* *ppp* *pp* *rit.* *mf* *pp* *f* *Mixed feelings (recapitulation of previous characters)* 27

$\text{♩} = \text{ca. } 70$

S. *f* *m* *η* *δ* *n* *dʒ* *f* *f* *f* *m* *ʒ* *f* "im glo ri as" "pre do

M.S. *very expressionistic* *mf* *f* *p* *p* *ε* ----- *Λ* -----

T1. *very expressionistic* *f* *mf* *f* *p* *p* *ε* ----- *Λ* -----

diabolic whisper

T2. *mf* *p* *pp* *f* *ff* "im glo ri as" "pre do de

B. *f* *mf* *pp* *f* *ff* "im glo ri as" "pre do de cish"

166

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

de cish" "tran sco ra s" *tf* 3 *f* w d₃ d₃ z d g n k *tf* ð r j

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

σ -----> I s t p "e mtri ly" b 3 d η z r θ k

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

σ -----> I s b θ "ef scen dly" "em tri ly"

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

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 -----> E -----> I -----> u -----> æ æ -----> i -----> ɔ -----> e θ p d₃ l g d l

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

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

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

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

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

T1. *σ* *Λ* *ε* *z l θ f η w k*

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

T2. *σ* *Λ* *ε* *o* *ɔ* *u* *Λ* *ε* *æ* *i* *l* *σ*

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

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

♩ = ca. 90

30

177

S. *mf* *mf* *pp* *mf* *pp*
"ne o co a s" "i go pis ther" "af sa tal"

M.S. *mf* *f* *mp* *mf* *pp*
a ē ε i ō e u "fo to flo e o us" "mac fro mpa thy"

T1. *mf* *p* *mf* *pp* *mf* *pp*
"he xfos war" δ s "an glo ma nish" "con hir su ter" "u na"

T2. *mf* *p* *pp* *mf* *pp* *p* *pp*
"pan ter nan d" o ɔ I -----> u -----> ō -----> o o -----> ɔ -----> I I -

B. *mf* *pp* *mf* *p* *mp* *p*
i -----> ō -----> u -----> ε -----> œ -----> ɔ -----> e "en do pun cty" "pe ri gra mo sis"

184

S. "im ma la!" *p* *ppp* *d* *m* *θ*

M.S. "con ge ro us" *pp* *mp* "el top do (m)" *pp* *ppp* 6:4

T1. gri ful" *pp* *mp* *p* "vi ce ot ful" *pp* *mp* *pp* "cor fis do (m)" *p* *ppp* 3:2 3:2

T2. *ppp* *pp* *p* *sf* *mp* *p* *mf* *pp* 3:2 "tran spu bant" (nt) *u* *σ* *g* *f*

B. *mp* *ppp* *pp* *ppp* 3:2 "qu a si py" *θ* *b* *s* *k* 6:4 3:2

32 *languid (the end is near)*
 190 ♩ = ca. 75

S.

M.S.

T1.

T2.

B.

until the end should sound
fleshy and vulnerable
♩ = 55

33

rit.

195

S. *pp* *ppp* *pp*

M.S. *ppp* vocal fry

T1. *ppp* *pp* *pppp* vocal fry

T2. *pp* *p* *pp* *p* *ppp* *pp* vocal fry

B. *pp* *mp* *ppp* *ppp* vocal fry

tf

Score for Soprano (S.), Mezzo-Soprano (M.S.), Tenor 1 (T1.), Tenor 2 (T2.), and Bass (B.).

S. Soprano part. Includes a *tf* (forte) dynamic marking and a \ominus symbol.

M.S. Mezzo-Soprano part. Includes a *pppp* (pianissimo) dynamic marking, a *s''* (soprano) marking, and *tf* (forte) dynamic markings. A dashed arrow points to a \ominus symbol.

T1. Tenor 1 part. Includes *tf* (forte) dynamic markings.

T2. Tenor 2 part. Includes a *pppp* (pianissimo) dynamic marking, a *s''* (soprano) marking, and *tf* (forte) dynamic markings. A dashed arrow points to a \ominus symbol.

B. Bass part. Includes a *pppp* (pianissimo) dynamic marking, a *tle* (tutti) marking, a *s''* (soprano) marking, and *tf* (forte) dynamic markings. A dashed arrow points to a \ominus symbol.