

2009

# Unspell

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Voice and electronics, 2 channels [15'00] Premiered by Jessica Aszodi at CPMC Recital Hall, University of California San Diego, on May 6, 2011. This work is licensed under a [Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License](#).

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Bruno Ruviaro

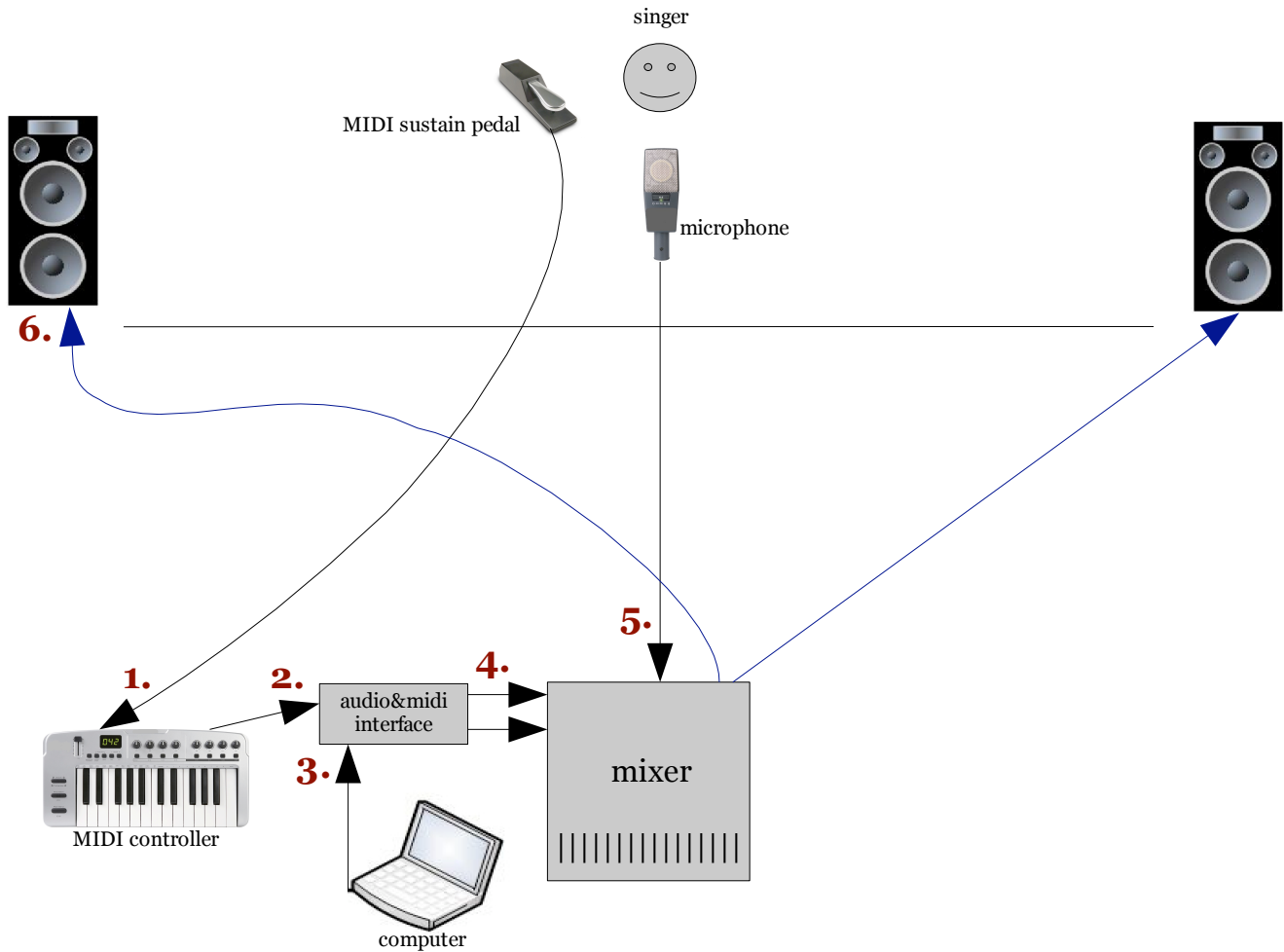
# **Unspell**

for voice and electroacoustic sounds

(2009)

*to Sylvie Robert*

## Technical set-up



1. MIDI sustain pedal connected to a MIDI controller (not necessarily a keyboard)
2. MIDI controller connected to an Audio/MIDI interface (MIDI Out to MIDI In)
3. Computer connected to Firewire Audio/MIDI interface
4. Audio interface sends 2 channels of audio (left & right) to mixing board
5. Microphone connected to mixer to amplify singer's voice
6. Stereo signal (amplified singer + electronics) is sent out from the mixer to the loudspeakers

The singer triggers the electronic sounds on the computer using the MIDI pedal. A computer musician must be following the score to make sure that all events are properly triggered, as well as to take care of the volume of diffusion for the electronic sounds.

Example of brands and models for some of the equipment, as of October 2009:

Pedal: M-Audio SP-2 Sustain Pedal, or equivalent;

MIDI Controller: Behringer BCF-2000, Edirol PCR-M30 MIDI Keyboard Controller, or equivalent;

Audio/MIDI Interface: Edirol Firewire FA-101, MOTU 828 or Ultralite, or equivalent;

Computer: MacBook or MacBook Pro, running MaxMSP

For more info, please visit <http://www.brunoruviaro.com/music/unspell/>

## General Instructions

- \* A computer musician is needed to rehearse the piece with the singer and take care of the computer at all times during the concert. The computer musician may also make slight adjustments of the volume of the electronic sounds on the mixer during the performance of the piece. The singer will trigger electronic events by using a pedal on stage. The exact points of triggering are indicated on the score as P1, P2, P3, etc.
- \* *Musically composed speech* is the core material of this piece. Its notation utilizes a staff with three lines only. The middle line represents a relative pitch situated in a comfortable register of speech; the singer should consider this line as her baseline, around which all intonation will develop. Steps above and below this medium line are likewise relative. The upper line represents the singer's highest tone used for intonation accent in normal speech within a comfortable register. Similarly, the lower line represents the singer's lowest tone within a comfortable register. More extreme intonation points may occasionally appear beyond the upper or lower lines; these steps move outside the comfort zone of speech of the singer, thus carrying some extra degree of physical and emotional effort.
- \* The electronic part will often provide a base note that corresponds to the middle line of the three-line staff (the medium tone of speech). The singer must find the appropriate medium pitch that best fits her personal voice, based on the register of her natural speech. After experimenting with a few different base notes and finally deciding on one specific pitch, the singer should always sing the piece using that same fundamental note. This is accomplished by "tuning" the MaxMSP patch to the chosen note at the beginning of every rehearsal (and before the concert). The computer musician is responsible for tuning the patch to the appropriate pitch (see step 4 on the graphical interface of the program).
- \* Pages 1 and 2 contain rhythmically precise speech with unspecified intonation contours, left open to creation by the performer. Pages 3-8 contain precise specification of intonation contours, with speech rhythm left open to creation by the performer.
- \* Although this piece has a natural theatrical component, this aspect of the performance should not be gratuitously exaggerated.
- \* Other relevant instructions not discussed here will appear directly on the score next to the corresponding passage.

IPA	Français	English	Português
[i]	l <u>i</u> t, stylo, î <u>l</u> e	h <u>ee</u> d, h <u>e</u> , b <u>ea</u> d, h <u>ea</u> t, k <u>ey</u>	ap <u>i</u> to, abacax <u>i</u>
[y]	l <u>u</u> ne	-	-
[ɪ]	-	h <u>i</u> d, b <u>i</u> d, h <u>i</u> t, k <u>i</u> d	ab <u>re</u> , sa <u>q</u> ue
[e]	t <u>é</u> lé, par <u>l</u> ez, l <u>e</u> s	-	m <u>e</u> sa, b <u>e</u> leza (**)
[ə]	c <u>e</u>	-	-
[ɛ]	r <u>è</u> gle, tr <u>ei</u> ze, ê <u>t</u> re, m <u>a</u> is, e <u>s</u> t, l <u>a</u> it	h <u>ea</u> d, b <u>ed</u>	b <u>e</u> lo, r <u>es</u> to, caf <u>é</u>
[ø]	f <u>eu</u>	-	-
[œ]	f <u>l</u> eur, c <u>oe</u> ur, l <u>eu</u> r	-	-
[æ]	-	h <u>a</u> d, b <u>a</u> d, h <u>a</u> t, m <u>a</u> p, c <u>a</u> tch	-
[a]	s <u>a</u> c, l <u>a</u>	-	v <u>a</u> ca, pap <u>e</u> l
[ɐ]	-	-	p <u>i</u> sta, v <u>a</u> ca
[ɑ]	p <u>â</u> te	h <u>ar</u> d, b <u>ar</u> d, h <u>ea</u> rt, c <u>ar</u> d	-
[ɒ]	-	h <u>o</u> d, b <u>o</u> dy, h <u>o</u> t, c <u>o</u> d	-
[ʌ]	-	b <u>u</u> d, h <u>u</u> t, c <u>u</u> d	-
[ɔ]	p <u>o</u> mm <u>e</u> , l' <u>o</u> r	h <u>aw</u> , s <u>a</u> w, <u>al</u> l, c <u>au</u> ght	n <u>ó</u> , m <u>or</u> te, h <u>o</u> ra
[o]	v <u>é</u> lo, dr <u>ô</u> le, b <u>a</u> teau, l <u>a</u> nd <u>a</u> u, l' <u>e</u> au	b <u>o</u> de [b <u>o</u> ud], c <u>o</u> de [c <u>o</u> ud] (*)	m <u>o</u> sca, <u>o</u> vo
[u]	p <u>ou</u> le, l <u>ou</u> p	wh <u>o</u> , b <u>oo</u> , h <u>oo</u> t, c <u>oo</u>	g <u>u</u> ru, ú <u>n</u> ico
[ʊ]	-	h <u>oo</u> d, c <u>ou</u> ld	gal <u>o</u> , car <u>ro</u> , car <u>o</u>
[j]	f <u>i</u> lle, sol <u>e</u> il, cray <u>o</u> n, l <u>i</u> on	h <u>ue</u> , n <u>u</u> de, n <u>u</u> clear	T <u>â</u> n <u>ja</u> , Sc <u>a</u> n <u>ja</u>
[ɥ]	n <u>u</u> it [nɥi], s <u>u</u> eur [sɥœr], s <u>u</u> ave [sɥav]	-	-
[w]	p <u>oi</u> sson [pwasɔ̃], <u>ou</u> ate, <u>ou</u> i, l <u>o</u> in	<u>w</u> e, <u>a</u> way, <u>w</u> hy, ch <u>oi</u> r [kwaɪə]	qualid <u>a</u> de, frequ <u>e</u> nte
[œ̃]	<u>u</u> n, parf <u>u</u> m	-	-
[ɛ̃]	p <u>a</u> in, c <u>i</u> ng, p <u>ei</u> nture, d <u>a</u> im, imp <u>a</u> r <u>f</u> ait, l <u>i</u> n	-	-
[ɑ̃]	g <u>a</u> nt, j <u>a</u> m <u>b</u> e, d <u>e</u> nt, l <u>e</u> nt, emp <u>e</u> reur	-	-
[ɔ̃]	ball <u>o</u> n, <u>o</u> mb <u>r</u> e	-	-
[ĩ <sup>n</sup> ]	-	-	s <u>i</u> nto, m <u>i</u> nto
[ẽ <sup>n</sup> ]	-	-	s <u>e</u> nto, m <u>e</u> nta
[ã <sup>n</sup> ]	-	-	s <u>a</u> nto, m <u>a</u> nto
[õ <sup>n</sup> ]	-	-	s <u>o</u> ndo, m <u>o</u> nto
[ũ <sup>n</sup> ]	-	-	ass <u>u</u> nto, m <u>u</u> ndo
[ẽũ]	-	-	camin <u>h</u> ão
[õĩ]	-	-	[kamĩ'ɲẽũ], caminh <u>õ</u> es [kamĩ'ɲõis]

(\*) English [o] as in bone, know, beau: "Especially in positions of emphasis, such as when it occurs at the end of a word or has primary stress, [o] tends to become diphthongal, moving from [o] toward a second element [ɪ]." [Merriam-Webster Pronunciation Guide]

(\*\*) Portuguese [e] becomes centralized [ɛ̃] in unstressed positions such as número ['nũmẽɾu], ópera ['ɔpẽɾɐ].

IPA	Français	English	Português
[p]	pile, appartement, poisson	pie, pea, spy	pato, ponte, capa
[t]	table, datte, thé	tie, tea, boat, la <sup>t</sup> er	ta <sup>t</sup> o, a <sup>t</sup> aque, to <sup>n</sup> to
[k]	cadeau, képi, orchestre	kye, key, acre	cara, quebra, oco
[b]	bol, abbaye	by, bee, bumble	bolo, abóbora
[d]	dé, addition	die, deed	dado, ca <sup>d</sup> uco
[g]	gâteau, guitare	guy, Guinness	gato, agonia
[m]	mur, flamme	my, me, mom, ram	mato, amor
[n]	noeud, anniversaire	nigh, knee, nun, ran	nata, anel
[ŋ]	parking	parking, ring, hang	-
[ɲ]	ligne, manière	-	caminho, ganho, pinha, lasanha, nhoque
[l]	lampe, elle	lie, lee, melon	lata, vale, leite
[ʎ]	-	-	galho, velho, ilha, abelha
[ʀ]	roue, arracher	-	carro, rato, arraso (*****)
[ɹ]	-	rye, reed, arrest (***)	-
[r]	-	la <sup>t</sup> er, matter, ladder, li <sup>t</sup> er, leader (****)	caro, pirapora, puro, ouro
[f]	flûte, phare	fine, fee	fato, foto, a <sup>f</sup> ago
[v]	valise	vie, vee	vaso, veja, avó
[s]	citron, poisson, garçon, démocratie, penser	sigh, sea, listen	sapo, cinto, assado, força
[z]	maison, zoo	Zion, zee, misery	zíper, casa, azeite
[ʃ]	chat	shy, she, mission	chave, chato, deixar
[ʒ]	jupe, girafe, manger	Asian, vision, azure	jato, gesto, agente, ajeitar
[θ]	-	thigh, thanks, think	-
[ð]	-	thy, thee, there	-
[h]	-	high, he	-
[ʧ]	-	chime, cheap, artichoke	tchau, tinta, pa <sup>t</sup> ins, este, a <sup>t</sup> irar
[dʒ]	-	gentle, jive, joke, gee, adjourn	dizer, a <sup>d</sup> ição, jade

(\*\*\*) English rhotic consonant [ɹ], as in red [ɹɛd]. For simplicity, I use this same symbol for rhoticized vowels such as in hair [hɛɹ = hɛə], bared [bɛɹd = bɛəd], care [kɛɹ = kɛə], hire [hɪɹ = hɪə]

(\*\*\*\*) In some contexts, the sound represented by t, tt, d or dd is pronounced in most American speech as a voiced flap produced by the tongue tip tapping the teethridge (IPA [ɾ]). Thus, the pairs ladder and latter, leader and liter, parody and parity are often homophones.

(\*\*\*\*\*) Technically, the sound of this r in Portuguese should be transcribed as [ɻ] according to Barbosa & Albano. For the sake of simplicity, I use [ʀ] instead. Example: carro [karʀ = karɻ].


# Unspell

(2009)

for voice and electronics

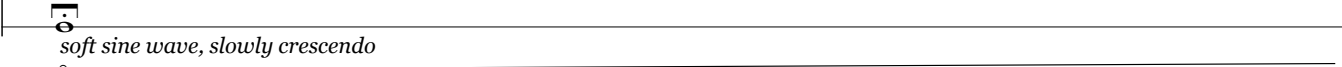
Music by Bruno Ruviano  
Text by Roland Barthes

Speak in a moderately loud voice,  
discreetly trigger the pedal, and then wait

Voice 


L'attente!  
*f*  
**P1**

rest: ca. 1'20" *attacca subito*  
(upon entrance  
of electronic  
percussive sounds)


Electronics 

soft sine wave, slowly crescendo

The phonetic material used in this section comes from the first paragraph of Barthes' *L'Attente* in three languages: French (F), English (E) and Portuguese (P). The letters F, E and P that appear below the phonetic symbols refer to the original linguistic context of a syllable. This is especially useful in the more phonetically fragmented passages, in which syllables or fractions of syllables from the three different languages are juxtaposed: the indication of the original language should help the performer to situate each syllable within the sound world of that language. Hybrid syllables (combinations of phonemes from different languages) sometimes occur: these are indicated by F+E, P+F, etc. Later on, when whole words or sentences begin to emerge, the original words are provided whenever possible. When only a portion of a word is pronounced, the unused portion of it is shown between brackets. In any case, the singer should always be primarily following the IPA phonetic transcription. All the other indications just explained are of subordinate importance.




Slightly taken by surprise;  
Soft voice, free intonation;  
As if telling a story to yourself.

*mp* 


3ais tã em pe zyn wei ru tiŋ ma ri fɔɪ ʃe ve ən ga dœ da Rə ɹai ũ<sup>m</sup> vəl œ to Rə nu tɹɪ nũ<sup>m</sup> mi si pɹɔ nau  
F+E+P F E P F E E E P+F F E P F E P P+F P F E P E F P F P E P F P E P

- soft, attack & resonance electronic sounds with underlying drone;
- rhythm of electronic sounds is partly aleatory (not synchronized with singer's meter);
- drawings are merely illustrative.



mis pro sa me tʃi 3a tã nai em is pe zy na wei tiŋ ru ma ri ve fɔɪ ʃe ga dœ Rə da ũ tu Rœ vəl re tor siŋ  
E P E P P F F F+E E P P F F E E P P+F F F E P P F F E P P F

simile → (...)



mi ɛ tɹɪ nũ pɹɔ msi nau misd sam pro me tʃi du 3a tã zy nai em wei spe rua  
F E+P E P E E+P P E E P P P P F F F F+E E E P P+F

ve ən ə ɪaɪ ʃe ga da RƏ tur œ vəl ɪə tʌɪn RE tor nu œ sɪŋ ei  
*an ar - ri[ʋal] che - ga - da re - tour un [arri]ʋal re - turn re - tor - no un signe a*  
 F E P F E P F

♩ = 120

pɪə mɪsd sɑm si nɑʋ pɾo mɛ tʃi ʒtɑ zy na Ri ve tɑrn ũ si nɑʋ ai ũ tur œ RE tor si nɛ RƏ  
*pro - mised sign si - nal pro - me - ti j'attends une ar - ri - vé [re]turn un si - nal I un [re]tour un re - torn[no] si na[] re -*  
 E P F E P E P F P F

tur dœ nə p.ɪ ve, sɑɪ nis tur, ru niŋ pɾo vi. ma ʃe ga dɛ fy til nœ sɔR pɾo mɑ pa te tik: dɑ ɛR var tɪŋ (ga tɑ),  
*tour d'un sign [u]ma che - ga - da fu - tile n'un pa - thé - tique dans Er - war [waɪtɪŋ] gat - tends*  
 F E F E E+P F+P P E F P F E E+F F

fam tɑR<sup>n</sup> si na mɑ, tor nɪi, sɑ la flo RE. mwa, ʒə nɑɪ ɛm kœ pe zy te lei  
*femme n'ai - mant, nuit, sans la flo[resta] [ʃə]rest Moi, je n'I am q'un [es]pe[ro]*  
 F P+F F P F F+E E F P F

**P2**

→ (... ongoing electronics ...)

electronic sounds begin to fade out

fɔn, ma sɛ lav me mɑ gvas. tu tɛ sɔl nɑʋ: ʒə nɛ pa lə sɑ de pɾɔ pɔR sjɔ  
*phone, ma[s] c'est lav mē - me an - gvasse tout est sol[emel] [si]nal je n'ai pas le sens de pro - por - tions.*  
 F P F F P P F

**P3**

Flurry of high-pitched attacks; wait for their conclusion before starting next page.

Flurry of high-pitched attacks; wait for their conclusion before starting next page.



Give a few seconds for electronic drone to settle in.  
Electronic drone provides fundamental note around which  
speech will occur; This tone is represented by the middle line of the staff.

**Speech tempo (with a tendency to be slightly slower and more paused than usual)**

il y a une scé-no-gra-phie de l'a-tten-te:

je l'or-ga-ni-se,

je la ma-ni-pu-le,

je dé-cou-pe un mor-ceau de temps

où je vais mi-mer la per-te de l'o-bjet ai-mé

et pro-vo-quer tous les e-ffets d'un pe-tit deuil.

Ce-la se joue donc comme une pièce de thé-â-tre.

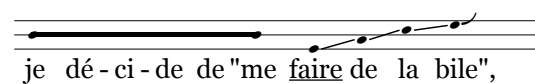
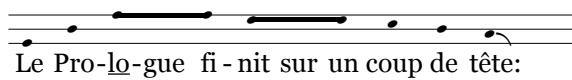
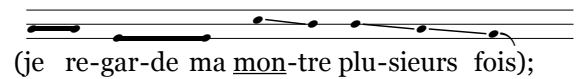
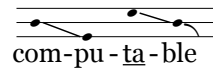
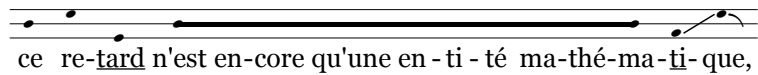
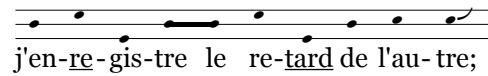
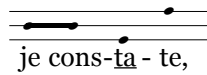
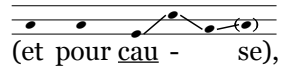
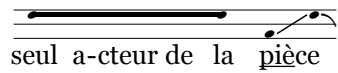
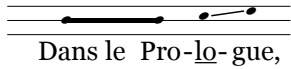
Le dé-cor re-pré-sen-te l'in-té-rieur d'un ca-fé;

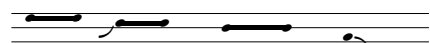
nous a-vons ren-dez-vous,

j'a-ttends.

**P4**

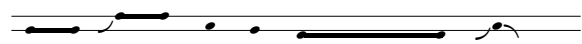
New flurry of high-pitched electronic sounds.  
Wait until this is finished before starting next page.



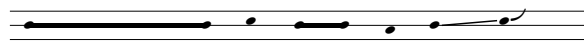


L'ac-te I com-men-ce a-lors;

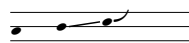
**P5** → Electronics: sequence of high-pitched attacks go along with singer on this page.



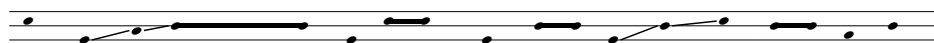
il est o-ccu-pé par des su-ppu-ta-tions:



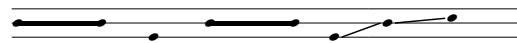
s'il y a-vait un mal-en-ten-du sur l'heure,



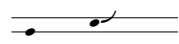
sur le lieu?



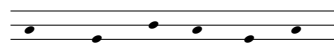
j'e-ssaye de me re-mé-mo-rer le mo-ment où le ren-dez-vous a é-té pris,



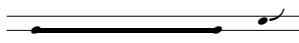
les pré-ci-sions qui ont é-té do-nnées.



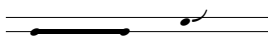
Que faire?



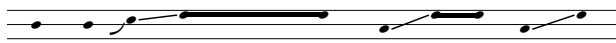
(an-goisse de con-dui-te)



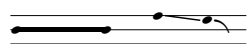
Chan-ger de ca-fé?



Té-lé-pho-ner?

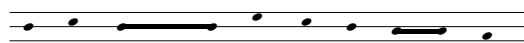


Mais s'il au-tre a-rri-ve pen-dant ces ab-sen-ces?

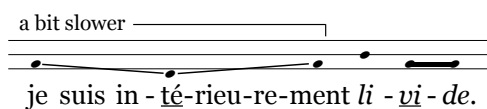
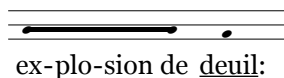
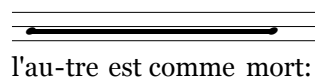
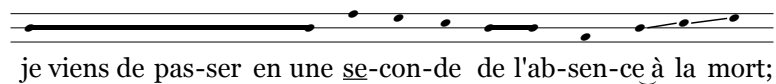
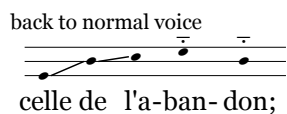
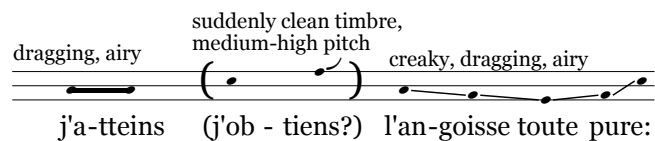
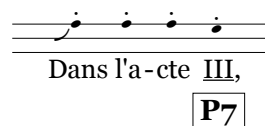
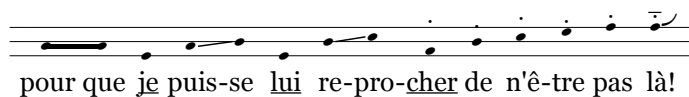
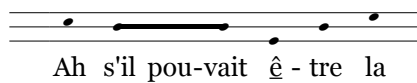
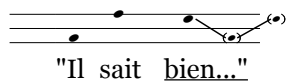
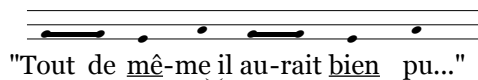
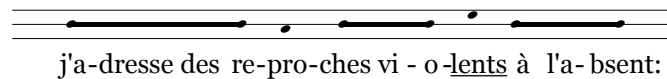
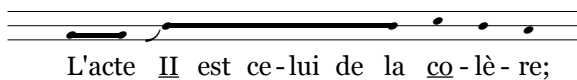


Ne me voy-ant pas,

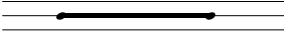
**P6** → Percussive attacks slowly fade out; Spectrum gets gradually richer.



il ris-que de re-par-tir, et - ce - te - ra.

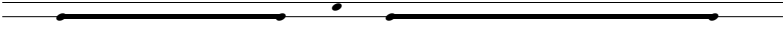


**Descriptive, almost bureaucratic**



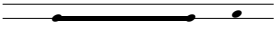
Telle est la pièce;

**P8** → Low note attack with high-pitch ornaments

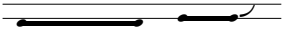


Elle peut être é - cour-tée par l'a - rri - vée de l'au - tre;

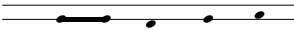
**Still descriptive, but gradually more expressive until the end of this page**




s'il a - rri - ve en I,



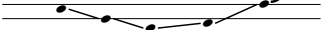
l'a - ccueil est cal - me;




s'il a - rri - ve en II,



il y a "scè - ne";




s'il a - rri - ve en III,



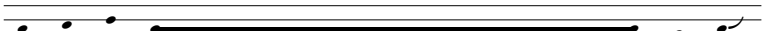
c'est la re - con - nai - ssan - ce,



l'a - ction de grâ - ce:



je res - pi - re lar - ge - ment,



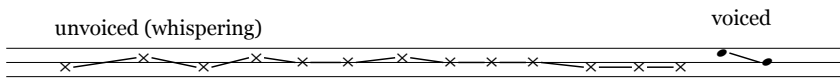
tel Pel - lé - as sor - tant du sou - te - rain et re - trou - vant la vie,



l'o - deur des ro - ses.

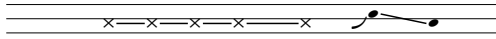
**P9**

Event P9 triggered at very end of last page: subtle sequence resembling the crackling noise of vinyl discs, plus soft whispers.

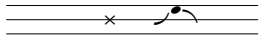


(L'an - goisse d'a-tten-te n'est pas con-ti-nû-ment vi - o - len - te;

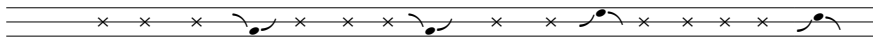
*(simile)*



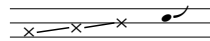
elle a ses mo-ments mor- nes;



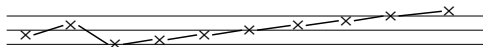
j'a- ttends,



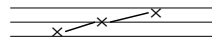
et tout l'en-tour de mon a-tten-te est fra-ppé d'i-rre-a -li - té:



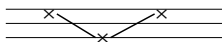
dans ce ca - fé,



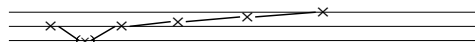
je re-gar-de les au-tres qui en-trent,



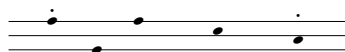
pa - po - tent,



plai-sen - tent,



li - sent tran- quille - ment



eux, ils n'a - ttendent pas.



Wait for the complete fade-out of electronic part.

⚠ Notes are *not* isochronous, even though they may be evenly spaced on the page; the singer should derive speech rhythm from the underlying English text. Only sounds in IPA notation are to be produced, not the actual English words from which these sounds were derived. Roughly, it is the text being spoken *without its consonants*. Syllables with staccato marks should have short audible gaps (silence) between them (The glottal plosive [ʔ] becomes the *de facto* consonant preceding each one of these vowels). Syllables under a legato slur should be pronounced without interruption (no gaps in between).

**Suddenly**

εə ɪ ei i ɔ a i ɔ wei iŋ ai ɔə ə ai ɪ, æ i yə ei ɪ, ai ʌ au ə ɔə ən ɔ ai i wi ai æ<sup>1</sup>

[There is a see no gra phy of wai ting: I or ga nize it, ma ni pu late it, I cut out a por tion of time in which I shall

**P10**

noisy electronic texture: rhythmic and staccatto

(...)

ai ə ɔ ɔ ə ɔ ɔ ε ε<sup>n</sup> o o ɔ l ɪ e ε ɔ ei ai ə ɔ iŋ

mimic the loss of the loved ob ject and pro voke all the e ffects of a mi nor mour ning.]

(simile electronics)

(...)

A few consonants start to appear, as indicated in IPA notation. Note that they may not exactly correspond to the original consonant sounds in the underlying English text, which is given solely as a semantic and prosodic reference.

ɪ zi zε<sup>n</sup> æ au æ zə lei ə ε iŋ ɹə ɹə zε<sup>n</sup> ðə ɪ ni ɹə oə ɔ ə ka e wi ε a ã de u ai εmwei iŋ.

[This is then acted out as a play. The set ting re pre sents the in te ri or of a ca fé; we have a ren dez vous, I am wai ting.]

(simile)

(...)

**Speech tempo**

In the Pro - logue,

**P11**

variation of previous electronic sequence: slightly more legato

**Rapidly; Hurried; Mostly monotonic**

ol æ ɔ və lei ε wi ɹi aɪnou ai ɹə ði ɔs lei ðɪs lei æ zyε ɔn li ei meɪ me o myurəbou ε ni ni ai

[sole actor of the play, and with reason, I notice, I register the other's delay; this delay is as yet on - ly a mathematical, computable entity. (I

(simile)

(...)

wu kə mai wɔ ε ʋə əl ai<sup>m</sup>s o lɔ gends wi ɹə ɹeɪm sɔɹ<sup>m</sup> ai ai t<sup>s</sup>ə ei kə ʔæ dlɪ ai ɹi iz ɹæn gzai ɔvwei

look at my watch se - ve - ral times); Pro - logue ends with a brain - storm: I decide to take it badly, I re - lease the anxiety of waiting.]

(simile)

(...)

## Speech tempo

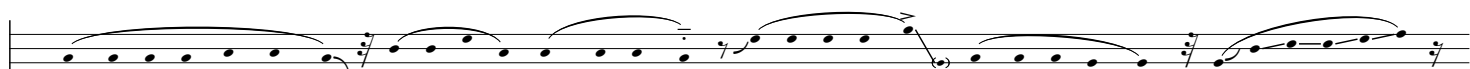
Act one now be-gins;  
(sudden change of attitude  
in relation to previous page)

**P12**


electronic texture: less rhythmic,  
gradually increasing harshness



ɪ ɪ ɔ yə aɪ aɪ ə ə ɪ ʃəns wɔ ɛə ə ɪ zən ə ɛ niŋ ɛ u ə aɪ ə eɪ aɪ .aɪ ʊ ɪ ɔl ə ɔ mənt  
[it is o ccu pied by sup po si tions: was there a mis un der stan ding as to the time, the place? I try to re call the mo ment  
(simile) (...)



wɛ nə ã ni vu wɔ mei ðə ɪ eɪ əl wɪʃ wə sə aɪ<sup>d</sup> wɔ rɪs du bi dən æ naɪ ɔ heɪ yə .aɪ a nɔ ə a fe  
when the ren dez vous was made, the de tails\_ which were su pplied. What is to be done? (an xiety of beha vior) Try a no ther ca fé?  
(simile) (...)




ɛ lə ʊ<sup>n</sup> ʌ hwɔ rɪf ɪ ɔ ə əms yu .ɪŋ ni æ sən səs ɔt i:ŋ mi ɪ ɔ ə aɪ i: e ɛ ə ɹə  
Te le phone? But what if the o ther comes du ring these ab sen ces? Not seeing me, the o ther might leave, et ce te ra.]  
(simile) (...)

## Speech tempo

Act two is the act of an-ger;

(simile, but increasingly noisier and more continuous)



aɪ a .ɹɛs aɪ .ɹə pɪʊ u ɪ a ã wən ɔl ðə eɪ mi u ev ɪ nous ə ktli wel o ɪ u ɪ hi o aɪ ku .ɪ pɹʊv (ʃəm fɔɪ nɔ tɪŋ iə  
[I address violent reproaches to the absent one: "All the same, he could have..." "He knows perfectly well..." "Oh if he could be here so I could reproach him for not being here!]  
(simile) (...)

## Speech tempo

In act three [i]

(simile)

"Freeze" on high tone reached by glissando on the word "three";  
Go on to the next page without interruption.



**♩ = 70 Loud and insistent; Almost singing, but harsh and occasionally cracking voice**

ai a ei<sup>n</sup> du ai o ei gzai in ə y<sup>u</sup> s<sup>d</sup>ei gzai ɔ va bɛ on tai  
 [I attain to (I obtain?) anxiety in the pure state anxiety of abandonment I

hæ dʒə if ti na se gon fɪ<sup>m</sup> ma bsɑ̃ du de  
 have just shifted in a second from absence to death

(simile) (...)

ɔ ðə i zɛ zde plou ʒən nɔ̃ i ai ɛm in ə næl lɪ lɪ vid  
 other is as dead explosion of grief I am in - ter - nal - ly li - vid.]

(simile) (...)

speaking  
 (self-conscious, conclusive)

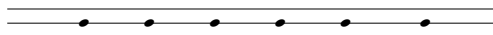
– "That is the play."

**P13** harsh continuous sound decreases in intensity and is suddenly cut off

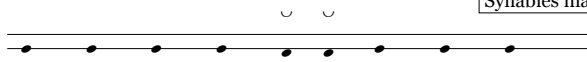


drone slowly fading in

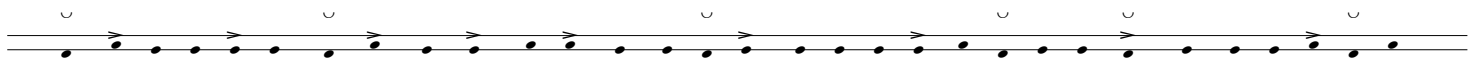
**Speech tempo**



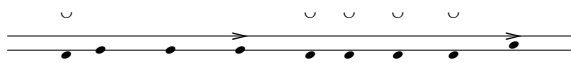
Wait - ing is en - chant - ment:



I have re - ceived orders not to move.



Wait - ing for a tel - e - phone call is there - by wo - ven out of ti - ny un - a vow - a - ble in - ter - dic - tions to in - fi - ni - ty:



I for - bid my - self to leave the room,

Electronic drone provides base note for speech (same as pp. 3-8)

⚠ One line, one breath (unless otherwise noted with slurs)

Unmarked syllables represent a more natural flow speech, against which the following modulations will operate:  
 Syllables marked with the symbol ∪ should be very short, causing noticeable disruptions in an otherwise natural flow of speech.  
 On the other hand, syllables marked with the tenuto sign – should be longer than unmarked syllables, also causing a noticeable disruption.  
 Syllables marked with an accent > should be slightly louder than the others.



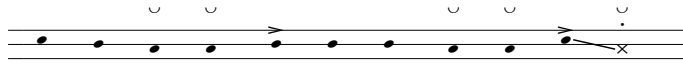
to go to the toi - let,



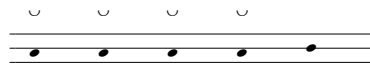
e - ven to tel - e - phone



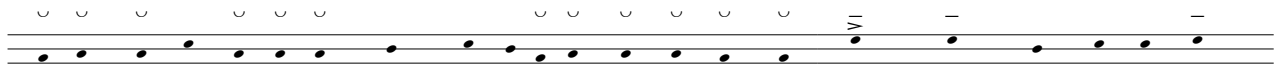
(to keep the line from be - ing bus - y);



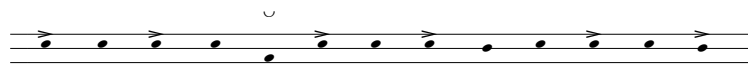
I suf - fer tor - ments if some - one else calls me



(for the same rea - son);



I mad - den my - self by the thought that at a cer - tain (im - mi - nent) hour I shall have to leave,



there - by run - ning the risk of mis - sing the heal - ing call,



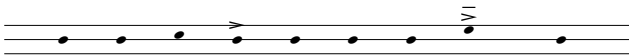
the re - turn of the Moth - er.



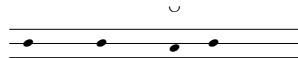
All these di-ver-sions that so-lic-it me are so man-y wast-ed mo-ments for wait - ing,



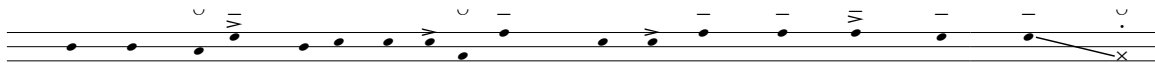
so man-y im-pu - ri - ties of anx - i - e - ty.



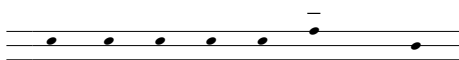
For the anx - i - e - ty of wait - ing,



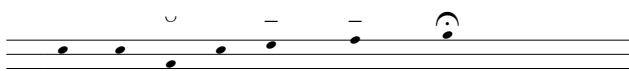
in its pure state,



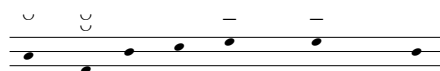
re-quires that I be sit-ting in a chair with-in reach of the tel - e - phone,



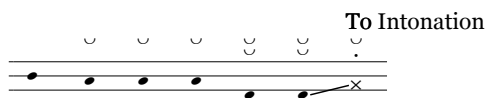
with-out do-ing an - y - thing.



with-out do-ing an - y - thing.



with-out do-ing an - y - thing.



with-out do-ing an - y - thing.

To Intonation

**P14**

Beginning an interlude of electronic sounds only.  
Duration: 3'00"

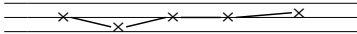
**P15**

Trigger P15 when the electronic sounds begin to fade out [approx. 2'30" after P14]  
Proceed to following section while electronic sounds are still present.

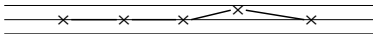
Electronic sounds only. Duration: 3'00"

**Very quiet**

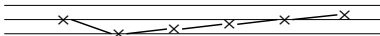
**PPP** Very soft whispering, to sound mostly in the background of the electronics



"Suis-je a-mou-reux?"

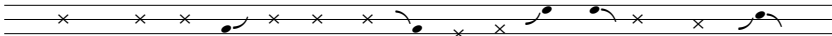


Yes, since I'm wait-ing."

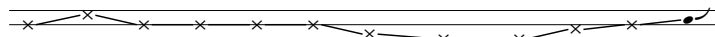


The o-ther ne-ver waits.

Black notes very weakly voiced throughout this page



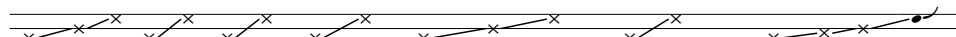
Some-times I want to play the part of the one qui n'a-ttend pas;



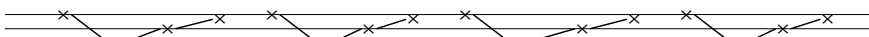
J'es-saye de m'oc-cu-per else-where, to ar-rive late,



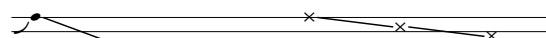
but I al-ways loose at this game.



What e-ver I do I find my-self there-soeu-vré, ex-act, voire en a-vance



L'i-den-ti-té fa-ta-le de l'a-mou-reux is pre-ci-se-ly:



I am the one who waits.

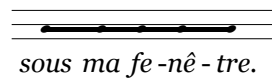
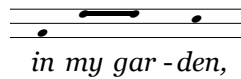
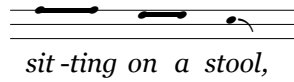
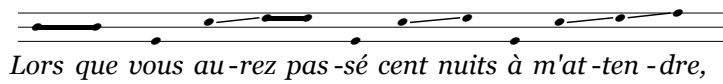
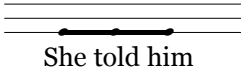
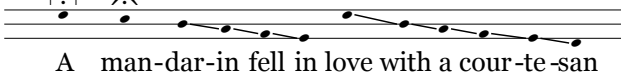


A soft electronic drone will remain after the noisy electronic sounds from previous section have completely disappeared. Occasional synthetic bells also appear until the end of the piece.

**Speech tempo, somewhat intriguing in expression**

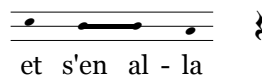
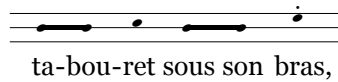
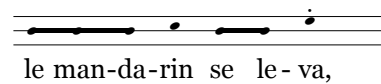
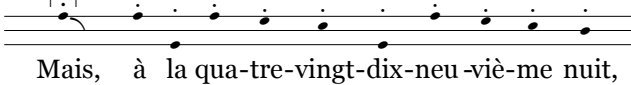
almost singing

spoken



almost singing

spoken



short, whispered

(a-way)

**P16**

**END**

for H.

There is no speech  
without your spell

There is no spell  
without your speech.

*May, 2004*