

BRISSET RHYMES

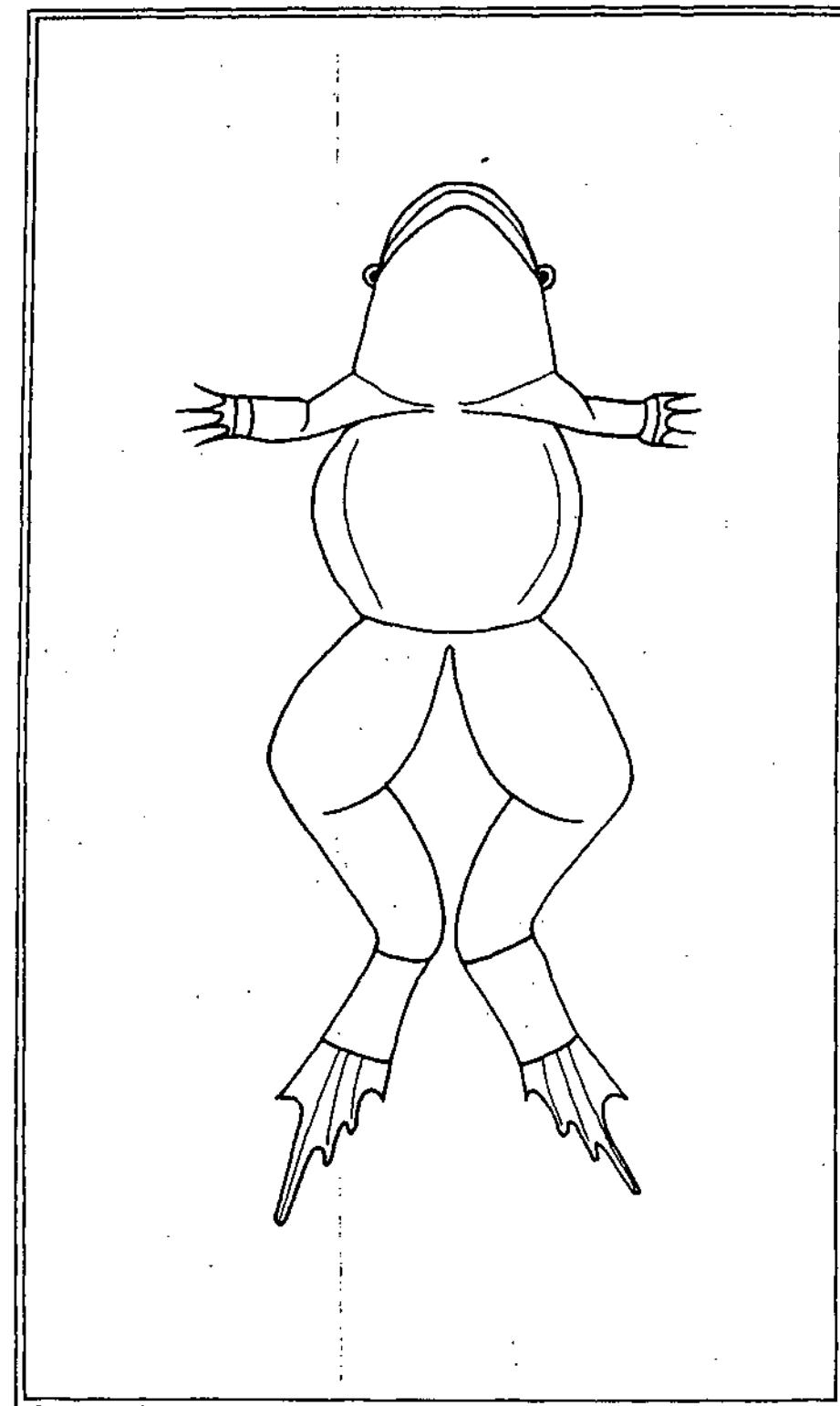
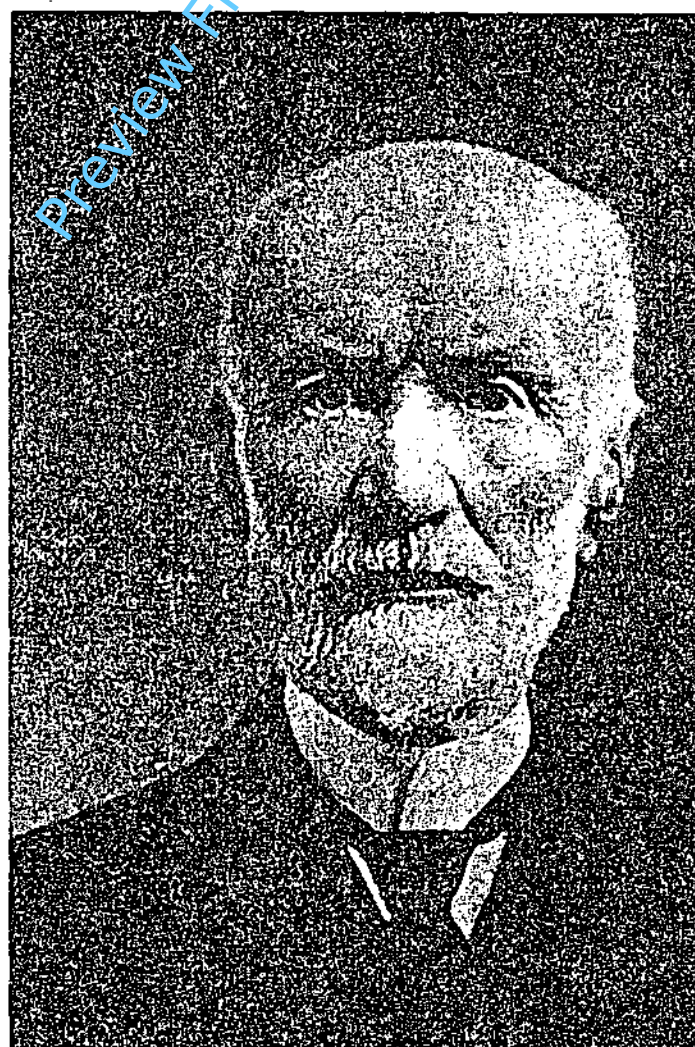
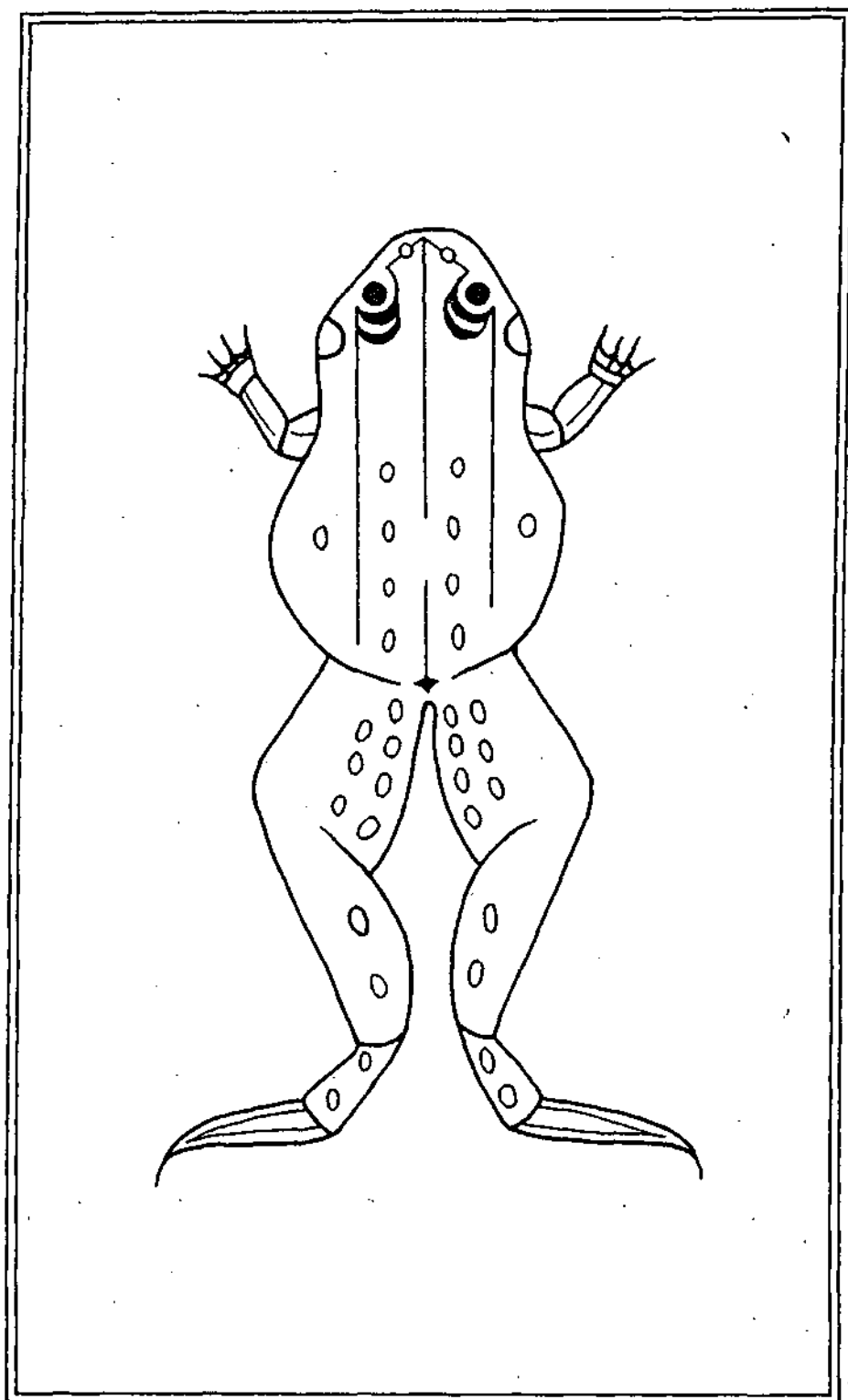
by Andrew Hugill

Commissioned by Sara Stowe and Matthew Spring

with funds made available by

East Midlands Arts

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BRISSET RHYMES

Hugill

Programme Notes

Jean-Pierre Brisset (1857-1923), ironically dubbed "The Prince of Thinkers" by the Surrealists, was a minor functionary at the Angers-Saint-Serge railway station. His contribution to philology stops at nothing short of a complete explanation of the Universe, incorporating God, Mankind and Nature in a linguistic theory which affirms the belief that similar sounds have the same meaning, in any language, regardless of apparent differences in their dictionary definitions.

Rigorous logic leads Brisset to the conclusion that Man is descended from the frog, not just because spermatozoa resemble tadpoles but, more importantly, because the frog's interrogative croaks make a small, formative language which resembles our own, in particular the sound "quoi?" ("what?") which is Brisset's first and fundamental question.

Although Brisset's works (e.g. *La Science de Dieu*, *Les Origines Humaines*, *La Grammaire Logique*) are written in French, he does consider other languages and devotes a section of his thought to an examination of the reasons for the Englishman's derogative description of the Frenchman: FROG!

1) INTRODUCTION

Announcement of intention.

Dissection of the opening of the Gospel According to St. John ("In the beginning was the Word and the Word was with God and the Word was God.")

2) PAROLE PERPETUELLE (Perpetual Word)

Hurdy-Gurdy solo

3) OU VIVAIENT LES ANCESTRES (Where the Ancestors Lived)

Beginning with water (*eau*), Brisset speculates on mankind's first dwelling (*logement*) which was the Ocean, a kind of primal Sauce, from which emerged Society.

Evocation of the human Gods.

4) LA GRENOUILLE (The Frog)

The recordings of frog calls used in this song were made in the field by Dr. Rob Oldham of Leicester Polytechnic. The percussion accompaniment is a pattern of frog calls from Samuel Beckett's *Watt*.

5) LES DENTS LA BOUCHE - Ouliporhythmic Motet

Text, with literal translation:

Les Dents, La Bouche - the teeth, the mouth
 Les Dents la bouchent - the teeth stop it up (i.e. the mouth)
 L'aidant la bouche - helping the mouth
 Laide en la bouche - the help in the mouth
 Laides en la bouche - ugly (the teeth) in the mouth
 Laid en la bouche - ugliness in the mouth
 Lait dans la bouche - milk (i.e. whiteness) in the mouth
 L'est dam le a bouche - there is damage (i.e. tooth decay) in the mouth
 Les Dents-la bouche - shut your teeth

6) L'APPARITION DU SEXE (The Formation of Sex) - neo-primitivist ballade

Brisset imagines a primitive man examining himself quizzically and struggling to formulate words to express the question he is forced to ask:

"What is THAT?!"

7) LE COEUR (The Heart) - mad wriggle in the Mannerist style

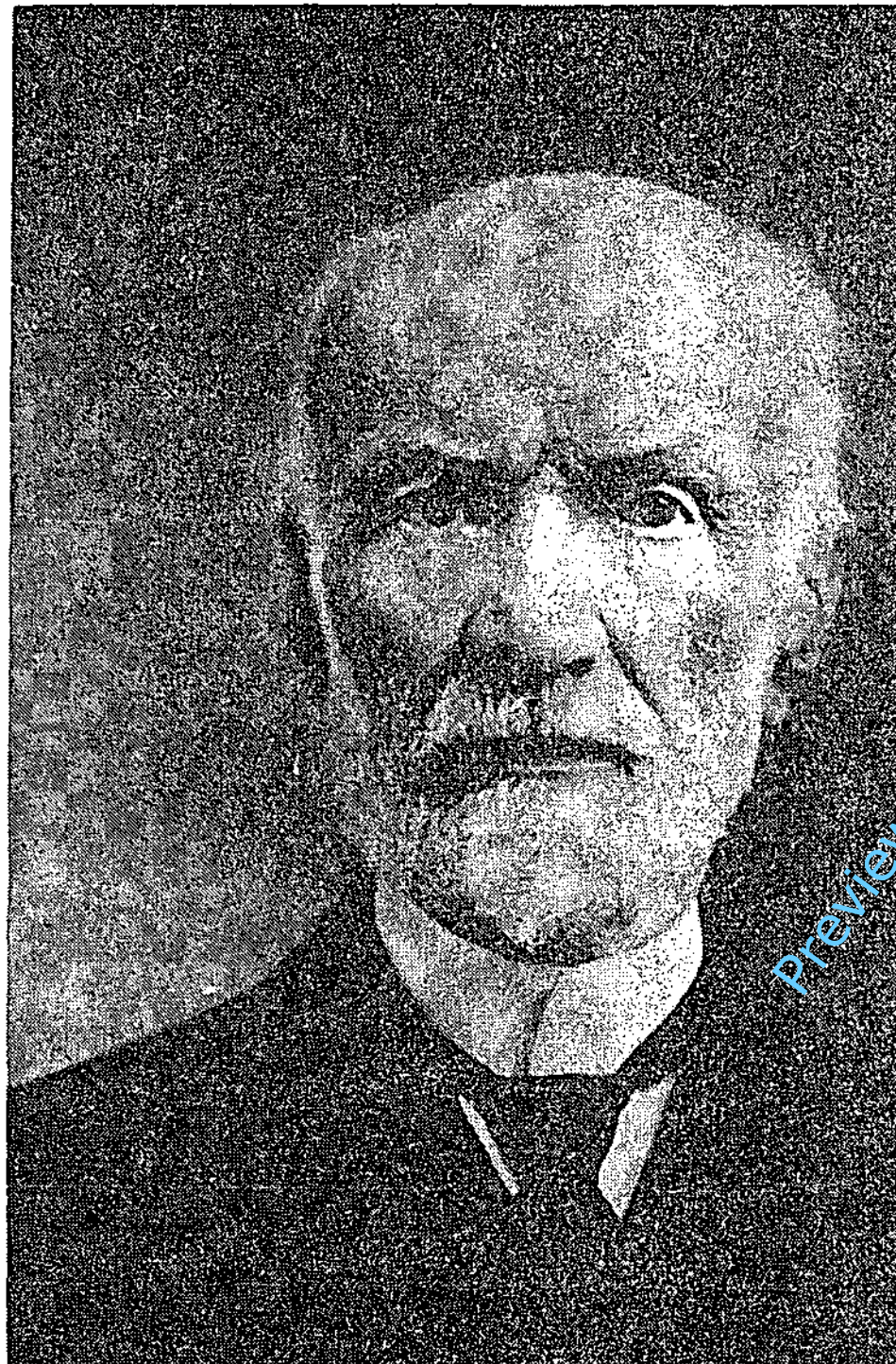
Instructions

- 1) The song has three verses.
- 2) The tempo is slow.
- 3) The time is 3/4.
- 4) The players should attempt to perform each line each and only once per verse (this is impossible).
- 5) The verse ends when it is no longer possible to play with it.
- 6) Each segment of the 'wriggle' is a separate piece of music.
- 7) In the 'wriggle' the Mannerist should imitate a Mannerist style and write a Mannerist 'wriggle' through the 'wriggle'.
- 8) The 'wriggle' is the next slow line part.

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8) LA PAROLE (The Word) - Finale hop-erratique

WORD! What are you?
 I am Perpetual Motion in all directions.
 Those who resist me die, full of woe and remorse.
 The gods have long since passed away.
 See, they have all become men!



INTRODUCTION

(spoken) Mesdames et Messieurs, nous allons te faire connaître quelques calembours de Jean-Pierre Brisset, "Prince des Penseurs", mises en musique par Hugill.

Au commencement était la Parole, et la Parole était auprès de Dieu, et Dieu était la Parole. Elle était au commencement auprès de Dieu.

PAROLE PERPETUELLE

hurdy-gurdy solo, followed by:

(sung) Toutes choses ont été faites par elle, et rien de ce qui a été fait n'a été fait sans elle.
(built backwards from final syllable) C'est elle qui éclaire tout homme venant au monde.

(spoken) Maintenant que l'esprit a bien voulu nous donner la clef des mystères de la Parole, nous allons parcourir la création de l'homme, dès la fondation du monde.

OU VIVAIENT LES ANCETRES

(sung) Eau ai! Eau ai! l'eau j'ai!

Ohé! Ohé! Ohé! Ohé!

Loge ai, je suis logé.

Dans mon l'Eau je mange

Dans mon lot je mans

Dans mon logement

Aux berges! Aux berges!

Eau-ce ai en

Au séant

eau cé-ans

Océan

ce eau-ce, ce eau-ce

sauce

sauce il y'était

socillité

Société!

(spoken) Allons, tous les Dieux, debout! je vous évoque. Je vous ai par eau voqués, vous êtes provoqués. Sortez de vos eaux profondes. Moi, l'Eternel, qui vous ai créés, je vous rescuscite et vous appelle en jugement.

LA GRENOUILLE

(spoken, onomatopoeiac frog calls)

coèque, coaque, cate, cate, cara, cara, quéquête, que re r'ai haut, ololo, couique, brekekex
ran, rane, rènes, ran, rang, rends, frends, France, reine, quoine, grenouille

LES DENTS. LA BOUCHE

(sung)

Les dents, la bouche

Les dents la bouchent

L'aidant la bouche

L'aide en la bouche

Laides en la bouche

Laid dans la bouche

Lait dans la bouche

L'est dam le à bouche

Les dents-là bouche

L'APPARITION DU SEXE

Ai? Ai? Ai?
 Eh! è!
 Ai que? Ai que? Ai que?
 eque, eque, eque, eque, ec, ec, ec
 Ai que ce? Ai que ce? est que ce?
 Exe, sais que ce?
 ce éque-ce, ce éque-ce, ce éque-ce
 ce èque-ce, ce èque-ce
 ce-exe, ce-exe, ce-exe, ce-exe, ce-exe
 SEXE?

ce exe, sais que ce?
 sais, que c'est?
 ce ex est
 sexe est
 exe est
 EXCES!

C'est le SEXE!

ce exe, sais que ce? sais que ce? sais que c'est?
 ce ex est, ce ex est, ce ex est, ce ex est, ce ex est, exe est, exe est, excès!

C'est le SEXE!

Je ne sais que c'est
 jeune sexe est
 je ne sais, je ne sais, je ne sais, je ne sais,
 jeune ce ai, jeune ce ai,
 tu sais que c'est.....BIEN!

Tu sexe est bien!
 Oh!
 Cache ton tut! ton tut! ton tutu! ton tutu!
 Tu relues tutu, tu relues tutu
 turlututu, turlututu
 tu reluques ton SEXE!

Je me exe à mine ai. Tu te exe à mine as. Y ce exe à mine a.
 Y le sexe à mine a. Y sexe à mine a.
 Il s'examinait. Sexe à mine ai.
 Son examen. Son exe à main. Son sexe à la main.

Que aie ce que c'est que ce a? que ce a?
 Que exe est que ce a?
 Quel sexe est que j'ai?
 Que excès que ca!
 Qu'ai que sexe a?
 Que exe est que ca?
 Qu'est-ce que sexe a?
 Qu'est-ce que c'est que ce a?
 Qu'est-ce que sait que ca?
 Qu'est-ce que c'est que ca?
 Kékséksa?
 (German) WAS IST DAS?

LE COEUR

Que heure! Que heurt! Leurre-leur l'heure, l'heuré le heurt.
 Heureux, heureux?
 Le queue re, le queue relève, le coeur élève sans coeur!
 Le sexe est mal au coeur que haute côte.
 Ce a coeur ai, ce a creux ai.
 Ce a creux ai coeur.
 Sacré Coeur, à Dieu!

LA PAROLE

Parole, Parole, Parole, qu'est-tu donc?
 Je suis P la puissance, ar qui revient en arrière, ole qui marche en avant.
 Je suis le mouvement perpétuel, et dans tous les sens.
 Je suis l'image des soleils, des sphères et des astres de toute nature qui se meuvent dans
 l'immensité, revenant en arrière tout en marchant en avant.
 C'est moi la reine et la mère des hommes qui habitent les globes.
 C'est par moi que l'Univers connaît l'Univers.
 Quand je me révèle a un monde, c'est l'aurore d'un age qui rappelle tous les hommes à l'amour,
 à la paix, à la fraternité.
 Ceux qui me résistent, meurent, pleins d'épouvante et de remords.
 C'est que les lois vont devenir humaines, c'est la fin des lois divines.
 Les dieux sont passés depuis longtemps.
 Voici, ils sont tous devenus des hommes!

Text in English

(N.B. Many of Brisset's words are in a formative state and their meaning is only fully clear when surrounding text in the original book is consulted. The programme notes given earlier attempt to summarize the main concerns of the texts. What follows is literal translation.)

INTRODUCTION

Ladies and Gentlemen, we are about to acquaint you with a number of plays-on-words by Jean-Pierre Brisset, "Prince of Thinkers", set to music by Hugill.

In the beginning was the Word and the Word was with God and the Word was God. In the beginning she (*in French, "word" is feminine, whereas "God", of course, is masculine*) was with God.

PERPETUAL WORD

hurdy-gurdy solo, followed by:

(sung) All things were made by her and without her was not anything made. (*built backwards from final syllable*)

(spoken) She illuminates all mankind. Since the Spirit has seen fit to deliver to us the key to the mysteries of the Word, we are going to trace the creation of mankind, from the beginning of the world.

WHERE THE ANCESTORS LIVED

(sung) Water have! Water have! Water have!
 Oay! Oay! Oay! Oay!
 Lodge have, I am lodged.
 In my Water I eat.
 In my lot I eat
 In my lodging
 To the banks! To the banks!
 In this water I have my being
 To the flopping-down

Water indoors
Ocean
this water, this water
sauce
there was sauce
the crowd
Society!

(spoken) Come forth all ye Gods! I evoke you. You are called from the water, you are provoked.
Arise from the watery depths. I, the Eternal, your creator, awaken you and call you to judgement.

THE FROG

(spoken, onomatopoeiac frog calls - even these have meanings in Brisset's text!)
accede again, coexist, cate, cate, cara, cara, come and look, reunite, ololo, from behind,

brekekex

frog, frog, rennes, frog, rank, tear, cling, France ("perfect Frogs" is the Brissetian etymology!)
queen, queen, queen, frog

THE TEETH, THE MOUTH

(sung)
The teeth, the mouth
The teeth stop it up
helping the mouth
The help in the mouth
ugly in the mouth
Ugliness in the mouth
Milk in the mouth
There is damage in the mouth
Shut your teeth

THE FORMATION OF SEX

Have? Have? Have?
Eh! eh!
Have that? Have that? Have that?
ek, ek, ek, ek, ec, ec, ec
Have it? Have it? Is it?
Know what it is, this ex? (used in the sense of "protuberance")
this ex, this ex, this ex,
this ex, this ex
this ex, this ex, this ex, this ex
SEX?

this ex, know what it is?
know what it is?
this ex is
sex is
ex is
EXCESS!

It is SEX!

this ex, know what it is? know what it is? know what it's?
this ex is, this ex is, this ex is, this ex is, ex is, ex is, excess!

It is SEX!

I don't know what it is
it's a young sex
I don't know, I don't know, I don't know
have this young, have this young
you know that it's.....GOOD!

Sex, you are good!
Oh!
Hide your willie! your willie! your wee-willie! your wee-willie!
You expose your willie, you expose your willie
wee-willie-wee, wee-willie-wee
you're gazing at your SEX!

I've got my ex in hand. You've got your ex in hand. The ex is in hand.
The sex is in hand. Sex in hand.
He examines himself. Sex in hand.
His examination. His ex in hand. His sex in his hand.

What's this that he has? that he has?
What ex does he have?
What's this sex I have?
What excess!
Do I have sex?
What ex is that?
What does sex have?
What is that?
What does it know, that?
What is it?
Kékséksa?
(German) WAS IST DAS?

THE HEART

What hour! What hurt! Lure them hour, the hour hurts.
Happy, happy?
The end again, the end lifts again, the heart lifts up impotently!
Sex is sick at heart.
What has heart, what has cross
The union of heart and cross
Sacred Heart, à Dieu!

THE WORD

Word, Word, Word, what are you?
I am P for power, ar which retreats, ole which advances.
I am perpetual motion in all directions.
I am the image of Nature's suns, spheres and stars which move in immensity, retreating and
advancing, coming and going.
I am the queen and mother of men who live upon the globes.
Through me the Universe knows the Universe.
When I am revealed to a world, it's the aurora of an era which calls men to love, to peace, to
fraternity.
Those who resist me die, full of woe and remorse.
The laws have all become human, it's the end of divine laws.
The gods have long since passed away.
See, they have all become men!

Preview File Only

Scored for: solo female voice + regal or portative organ
small bell, tuned: \sharp
double-headed drum



medieval instruments: 'ud
hurdy-gurdy
lute or theorbo
percussion (three related instruments)

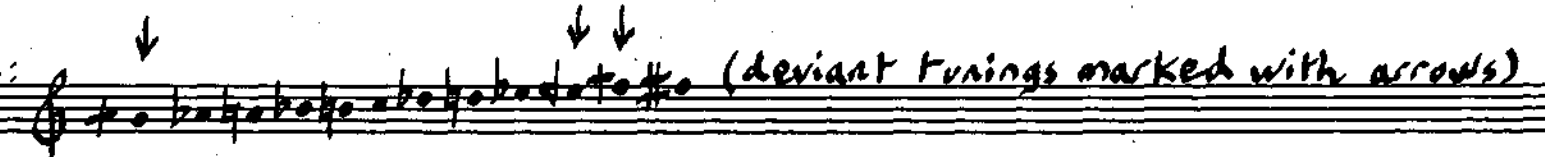
Also required: cassette loop of frog calls (available from composer) + "ghetto-blaster" playback

stool
table
glass of milk
toothbrush

Costume: green, please, preferably skin-tight (i.e. like a frog)

Suggestions for theatrical presentation are made throughout.
These may be ignored or expanded upon, as you wish.

\sharp = $\frac{1}{4}$ tone sharp
 \flat = $\frac{1}{4}$ tone flat

Hurdy-gurdy chanters should be tuned as follows:
drones C + G

across full range, all octaves

BRISSET RHYMES

Andrew Hugill

for Sara Stowe and Matthew Spring
commissioned with funds made available by East Midlands Arts

Introduction

Darkness

Free Time

Partial lights up, on singer only

voice

Bell *f* longa longa

chanters
hurdy-gurdy
trones

bourdon + trompette
mouche
bourdon

ff turn very vigorously,
producing irregular buzzing

declaim: Mesdames et Messieurs, nous allons te faire connaître quelques calembours de Jean-Pierre Brisset, "Prince des penseurs", mises en musique par Hugill.

slowly take out light on singer and fade up on hurdy-gurdy

spoken, reverentially: "Au commencement était la Parole, et la Parole était auprès de Dieu, et Dieu était la Parole. Elle était au commencement auprès de Dieu."

trumpette *mp* turn steadily

attaca

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Parole Perpetuelle

Hurdy-Gurdy

Allegro (♩ = c. 132) SOLO (drones C+G throughout)

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Allegro (♩ = c. 132)' and the performance instruction is 'SOLO (drones C+G throughout)'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is heavily accented with triplets and slurs. A dynamic marking 'f' is present at the beginning. A large, diagonal watermark 'Preview file only' is overlaid across the middle of the page. At the end of the piece, there are three performance instructions: 'Lights up quickly on singer' in a box, 'Free Time' written below it, and 'sustain throughout next section' written to the right of the final staff.

urgently, breathless, almost spoken

← | → slower, quieter, more deliberate

Voice

elle
 sans elle
 fait sans elle
 é fait sans elle
 été fait sans elle
 n'a été fait sans elle
 fait n'a été fait sans elle
 é fait n'a été fait sans elle
 été fait n'a été fait sans elle
 a été fait n'a été fait sans elle
 qui a été fait n'a été fait sans elle
 ce qui a été fait n'a été fait sans elle
 de ce qui a été fait n'a été fait sans elle
 rien de ce qui a été fait n'a été fait sans elle

Toutes choses ont été faites par elle, et rien de ce qui
 a été fait n'a été fait sans elle c'est

Bell *f* *polo rit.*
 elle qui é-claire tout homme ven-ant au monde. declamé
 (rose chaster)

maintenant que l'esprit a bien voulu nous donner la clef
 des mystères de la parole, nous allons parcourir la création
 de l'homme, dès la fondation du monde.

segue

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Ou vivaient les Ancêtres

TAPE | ON

Free Time ♩ = c.60

bluish light, gloomy, gradually brightening throughout *marcato*

slower

Voice *Bell* *f*
 Eau ai! Eau ai! l'eau j'ai oh-é! oh-é! oh-é! oh-é! loge ai je suis lo-gé *f* Dans mon

Murdy-Gordy *f*
 FROG TAPE - START SOFTLY & GRADUALLY INCREASE VOLUME *f*

f
 l'Eau je mange, Dans mon lot je m'ars, dans mon lo-ge-ment, Aux ber-ges! *f* Arr

f
 ber-ges! Eau - ce ai en Au sé-ant, eau cé-ars, O-cé-an *f*

(♩ = 120) *cresc.*

ce eau-ce, ce eau-ce, saoce sauce il y'et-ait, so-cill-ie-re, so-cie-

Free Time

gesture towards audience

-re! declaim: Allons, vous les Dieux, debout! je vous évoque. Je vous ai par eau voqués, vous êtes provoqués. Sortez de vos eaux profondes. Moi, l'Éternel, qui vous ai créés, je vous ressuscite et vous appelle en jugement.

+ Trompette, as introduction.

Hop onto stool and squat in "frog" pose for "la Grenouille"

Preview File Only

La Grenouille

Order of events

- a) Cassette loop is switched on
- after approx. one revolution of loop:
- b) percussionist begins pattern given below
- c) singer imitates frogs, as each call occurs, using given French words
- d) loop fades out after one tour of this, but singer continues, retaining order and pace of the loop
- e) after a further tour of the calls, singer speaks words given
- f) percussionist completes current tour. Stop.

Percussion

3 moderate tempo, not too loud
(8)

High
Middle
Low

Information

The cassette playback should be a "ghetto-blaster", set at maximum volume. There are nine frog-calls on the tape, each associated with an onomatopoeic French word, as follows:

- 1) regular, mid-range croak - "coaque"
- 2) low, single grunts - "coaque"
- 3) rich croak - "cote, cote"
- 4) long, sustained rich croaks - "cara, cara"
- 5) irregular croaks at two pitches - "wequete"
- 6) sustained overlapping growls - "que re r'ai haut"
- 7) fast high notes - "ololo"
- 8) staccato high sounds - "couique"
- 9) tapping sounds, like a bottle - "brekekex"

TAPE STOPS AFTER SINGER HAS IMITATED ABOUT 5 FROGS.

(in time with percussion) "rar, rare, rernes, rar, rang, rends, fronds, France, reine, quoine, guoine, grenouille"



Charléno (L'Humour)

Les Dents, La Bouche
oulipo (rhythmic) meter

♩ = 2.50

'Ud

Actions

sing through closed teeth, open lips i.e. fangs bared at audience, a benevolent snarl

suddenly place hand over mouth (maintain snarl)

mp

Voice

Les — Dents — La — Bou — — — — — che

Regal (portative organ)

1

Les — Dents — La — Bou — — — — —

2

drone

rap body of instrument

Drop hand from mouth. sing normally

x = clack teeth together as loudly as possible

chest — L'aid — ant — La — Bou — — — — — (ou) — —

3

Handwritten musical score for system 3. It consists of a vocal line and a piano accompaniment line. The vocal line includes lyrics: "-che", "L'aide dans la", "bou - - - - che", and "Lai ai". The piano accompaniment includes performance instructions: "+ drone", "drone", "Take toothbrush", and "brush teeth". There are also some handwritten notes like "(1. = 1)" and "from".

4

Handwritten musical score for system 4. It consists of a vocal line and a piano accompaniment line. The vocal line includes lyrics: "ai ai ai ai - des en en", "la a", "bou- ou ou ou - che", and "Laid, laid, laid, laid, laid, laid". The piano accompaniment includes performance instructions: "put down brush" and "wide-eyed, like a child".

5

Handwritten musical score for system 5. It consists of a vocal line and a piano accompaniment line. The vocal line includes lyrics: "laid, laid, laid, laid, laid", "dans, dans, dans, dans, dans", "la, la, la, la, la, la", "bou, bou, bou, bou, bou, bou", and "che!". The piano accompaniment includes performance instructions: "stop abruptly. Drink milk".

6

drone D/A — G/D — Bb/F — A/E

normal singing

lait, lait, lait, dans, dans, dans, la bou - - - (che!)

becomes scream

clasp hands to cheeks - rootache

7

L'est est est est est dan an an an an le à à à à bou ou ou ou ou ou ou ou

much slower, freely, general dir. to end

8

drone D/A — G/D — Bb/F — A/E — C/C

hands still to cheeks, but lose agonized expression. shut mouth firmly in rests

-che Les dents la bou che

shut mouth

L'Apparition du sexe.
neo-primitivist ballade

All material to be spoken, but three-line staff indicates approximate register. Drum should be double-headed, or use two drums - one high, one low.

Lights: red.

standing, head down, drum beater (phallic) clutched to crotch.

slowly raise head and beater. stare in questioning amazement at beater all the while

Free time, approx 1 minute to 1 *cresc.*

Voile

Drum

pp Ai? Ai? Ai? Eh! e *ff* Ai que ce? est que ce? *p* Exe, sais que ce?

ff Ai que? Ai que? Ai que? eque, eque, eque, eque, ec, ec, ec Ai que ce?

Head up. Beater down.

mp *accel. e cresc.* *fff* (♩ = 192) *p* *gradual verbal transformation*

ce eque-ce, ce eque-ce, ce eque-ce, ce eque-ce, ce eque-ce, ce-exe, ce-exe, ce-exe, ce-exe, ce-exe, SEXE? ce exe, sais que ce? ce

Head and beater to position one

pp *fff* *molto* *pp* *fff* (♩ = 108)

sais que c'est? ex est ce sexe est exe est, exe est Ex-cès c'est le sexe!

2 Hold beater up before eyes

pp *accel.* *fff* *cresc.*

ce exe, sais que ce? sais que ce? sais que c'est? ce ex est ce ex est ce ex est ce

(♩ = 130) *f* *fff* *p* *fff*

ex est exe est ex- cès c'est le sexe!

Head and beater to position one

lift second beater

3 (♩ = 156) *meno mosso* *mf* *più f*

vinga je ne sais que cest je ne sexe est je ne sais, je ne

LE COEUR - a mad wriggle in the Mannerist style

Hugill, 1990

Musical score for 'Le Cœur' featuring voice and lute parts. The score is arranged in a circular fashion with four main sections. Each section includes a voice line with lyrics and a lute line with chord diagrams. The lyrics are: 'sac - re', 'le sacre est mal au coeur que hav', 'sac - re', 'ce a creux ai coeur', 'Hear - eux, heur', 'ce a creux ai coeur', 'Hear - eux, heur', 'ce a creux ai coeur'. Chord diagrams are provided for various chords, including D min, E maj, and D min.

Detailed musical score for 'Le Cœur' with multiple staves for voice and lute. The score is arranged in a circular fashion with four main sections. Each section includes a voice line with lyrics and a lute line with chord diagrams. The lyrics are: 'sac - re', 'le sacre est mal au coeur que hav', 'sac - re', 'ce a creux ai coeur', 'Hear - eux, heur', 'ce a creux ai coeur', 'Hear - eux, heur', 'ce a creux ai coeur'. Chord diagrams are provided for various chords, including D min, E maj, and D min.

Instructions

- 1.) The song has three verses.
- 2.) The tempo is slow.
- 3.) The time sign is C.
- 4.) The players should attempt to perform each line once and only once per verse. (This is impossible).
- 5.) The verse ends when it is no longer possible to obey rule 4.
- 6.) Each segment of the 'values' lasts one bar.
- 7.) In the 'values' the lutenist should improvise in Mannerist style and effect a harmonic transition, through the keys indicated, to the next departure point.

8.) The starting point for each verse should be agreed in advance. In fact it may become necessary to agree all the routes before commencing.

LE COEUR - a mad wriggle in the Mannerist style

Hugill, 1990

The score consists of two systems of music. Each system includes a voice line and a lute line. The music is characterized by frequent chromaticism and complex harmonic structures. A central chord diagram is a circle divided into four quadrants, labeled with chords: D min, E maj, G dim, and A min. Arrows indicate the flow of the music between these chords and through various key signatures (F major, C major, G major, D major, A major, E major, B major, F# major, C# major, G# major, D# major, A# major, E# major, B# major).

This section provides a more detailed view of the musical score. It features multiple staves for both voice and lute. The lyrics are written below the voice staves. A central chord diagram is identical to the one in the previous section, showing the complex harmonic relationships between D min, E maj, G dim, and A min. The score is highly chromatic and includes various key signatures and accidentals.

Instructions

- 1.) The song has three verses.
- 2.) The tempo is slow.
- 3.) The time sign is C.
- 4.) The players should attempt to perform each line once and only once per verse (this is impossible).
- 5.) The verse ends when it is no longer possible to obey rule 4.
- 6.) Each segment of the 'values' lasts one bar.
- 7.) In the 'values' the lutenist should improvise in Mannerist style and effect a harmonic transition, through the keys indicated, to the next departure point.

8.) The starting point for each verse should be agreed in advance so that it may become necessary to agree all the routes before wandering.

bell (♩=69)

mp

mf

ff

ad lib.

bell

bell

Voice

Par-ole, Par-ole, Par-ole

qu'est

tu donc?

Je suis

chantos

Hurdy-

Gurdy

drones

mouche

mf

p

mf

p

f

mf

mf

f

mf

f

Pi

la puis-sance, ar

qui re-vient en ar-ri-ère

ole

qui marche en av-ant.

Je suis le mou-ve-ment per-pe-tu-

p

f

ff

el, et dans tous les sens. Je suis l'im - age des sol-eils des sphères et des astres de toute nat-ure qui se meuvent dans l'im-

p cresc. $\text{♩} = \text{♩}$

-mer-si-té re-ven-ant en ar-ri-ère tout en marchant en av-ant. c'est moi la reine et la mère des

hommes qui ha-bit-ent les globes. C'est par moi que l'Un-iv-ers con-nait l'Un-iv-ers d'au-d

je me re-vèle à un monde, c'est l'aur-ore d'un age qui ap-pelle tous les hommes à l'a-mour, à la paix, à la fra-ter-ni-té

Recitative, urgent

Bell *ff* **Bell**

Ceux qui ne ré-sistent, meurent, pleins d'é-pou-van-te et de re-mords c'est que les lois vont de-ven-ir hu-maines,

+ trompette, as opening

c'est la fin des lois di-vi-nes, les dieux sont pas-sés de-puis long-temps, Voi-ci, ils sont tous de-ve-nus des hommes!

ad lib.

slow down

Auberton / Leicester 1989/90