

LES ORIGINES HUMAINES

by Andrew Hugill

for 36 voices (SATB)
(duration: c. 40')

commissioned by
Matthew Greenall and
The Elysian Singers,
with funds made available by
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Study Score

**PREMIERE: ST. JOHNS, SMITH SQUARE, LONDON
FEBRUARY 24TH, 1996, 7.30 p.m.**

Programme Notes

The work sets texts by Jean-Pierre Brisset, edited by Andrew Hugill. Brisset (1857-1923), ironically dubbed "The Prince of Thinkers" by the Surrealists, was a minor functionary at the Angers-Saint-Serge railway station, Normandy. 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.

In his book, *Les Origines Humaines*, Brisset charts the evolution of Man from Frog, proving this bizarre variant of Darwinist theory by dissecting language. According to Brisset, the first word-formations were spoken by our frog-ancestors as responses to their gradually dawning self-consciousness; thus, "quoi?" and "pourquoi?" become primal questions croaked by beings emerging from a prehistoric soup. Through an incredible network of puns, which completely redefine whole dictionaries according to the *sounds* of words, Brisset creates a totally significant Universe which resoundingly affirms the opening of John's Gospel: "In the Beginning was the Word..."

Hugill's composition opens with a human-frog chorus and proceeds to chart the development of humankind through language and song, organised into a kind of heretical history of music. The text is predominantly in French, although occasional words in other European languages do appear. The music ranges from writing for 36 soloists to conventional SATB composition, and there is a certain amount of speech. The music covers a diverse range of choral and vocal styles, and transformations from one style to another are sometimes rapid.

CONTENTS

I: Au Commencement...

A human frog-chorus develops into a statement of part of the opening of John's Gospel. The choir collectively searches for a pitch.

II: ...Etait La Parole

Puns on: O; Aux; Eau; Haut. Music and frogs begin to develop.

III: Les Ancêtres

4-part organum, Pérotin-style (12th Century, Notre Dame) with plainsong and clausulae. But the modes are unusual and the music gargoily. The text describes the physical development of our ancestors from frogs to early man.

IV: La Nourriture

Folk-ish jig, but with interruptions and unexpected violence, as big frogs start to eat little frogs and men acquire a taste for the legs of other creatures...

V: La Grande Loi

A 36-part motet in Renaissance style (Ockeghem more than Tallis), but with some unexpected moments, in keeping with the meanings of the text.

VI: L'Apparition du Sexe

Brisset imagines early man examining himself and struggling to answer the question that occurs to him: "Qu'est-ce que c'est que ça?" ("What's THAT?"). Highly rhythmical, yet slightly vacuous...

VII: Le Calembour

A punning sequence of chords slowly evolves, whilst the choir quietly explores vocal harmonics. The text comprises "huit/ne huit/nuit" in several languages.

VIII: La Trinité

The choir divides into three. Choir 1 - vigorous fifths: you! you! you pippi! Youpiter! Choir 2 - sweet thirds: Y ai suce, Jésus. Choir 3 - mysterious clusters: l'esprit saint de l'homme sein d'esprit sain de....., etc. etc.

IX: Révélations et Diversités (l'art gothique = l'argotique)

A vast "game-board" of 18x18 squares. Individual members of the choir move around the board at will, within certain constraints. The "text" comprises the basic vowel and consonant sounds of the French language, arranged combinatorially in pairs. Music and words should emerge by chance from this Tower of Babel.

I: Au Commencement...

Preview File Only

LES ORIGINES HUMAINES

Andrew Hugill

I: Au Commencement...

INSTRUCTIONS

1) The choir and conductor should be dressed in varying shades of green, with perhaps an occasional red- or brown-dressed individual. Lighting, if available, should also be predominantly green/white and perhaps a little murky. The dress should, however, be reasonably formal. This is important: the humour of this piece is deliberately ambiguous and the general attitude and demeanour of the performers should be serious, despite the somewhat unusual actions and vocalisations they are asked to make. The wearing of flippers, frog masks, or other "funny" touches is expressly forbidden - let the piece speak for itself!

2) The choir files on to stage in the conventional manner, carrying their scores (green covers would be nice). The conductor enters last, but for the moment does not take his/her position on the podium, but instead stands with the basses.

3) When all are on stage, the conductor gives an unobtrusive signal and the choir all drop *simultaneously* to a squatting position, placing their scores flat on the floor in front of them as they do so. The correct position is with the knees wide apart and the hands fairly close together flat on the floor directly in front of the body. The heels will be raised. This posture should be held for a few seconds whilst the audience registers its surprise.

4) At a further prearranged signal, the choir should (still squatting) simultaneously stick out their tongues at the audience. If possible, the tongues should be green: lime jujubes may be sucked beforehand, or vegetable dye may be used; strong green lighting is an acceptable substitute. It is important that the mouths are opened wide and the tongues protrude as far down the chin as possible: the effect should resemble 37 grotesquely grinning gargoyles! This posture should be held for a further 10 seconds or so, whilst the audience laughs, walks out, sits in bewildered indifference, or whatever...

5) Now the conductor should give a series of 12 cues at irregular intervals of between 8 and 16 seconds, according to whim. These cues are postures taken from J.-P. Brisset's *La Nativité ou l'Art de nager appris seul en moines d'une heure* shown overleaf. Begin with Fig. 5 then run through the sequence twice, in numerical order from the beginning, ending with Fig. 1. Each posture should be adopted crisply and clearly.

6) At each cue, each individual singer (still squatting!) should imitate a frog chosen from the given menu, entering in the following order:

Conductor's Cue:	1	2	3	4	5	6	7	8	9	10	11	12
Sopranos:	-	-	4	1	3	7	8	5	6	2	9	
Altos:	14	18	-	10	11	12	-	17	-	13	15	16
Tenors:	-	-	21	25	26	19	20	23	24	27	22	-
Basses:	-	30	-	34	29	35	-	28	36	32	33	31

7) Once a singer has entered with his or her frog-call*, s/he should repeat it *ad lib.* throughout the opening frog chorus. There should be a general sense of accumulation. Furthermore, as the chorus progresses, each singer should effect a slow, imperceptible transformation of their frog-call into:

8) On a conventional downbeat given by the conductor, the shouted word (in unison): "QUOI?" followed, after a short pause, by the word "POUR-QUOI?". This second word should have its first syllable drawn out somewhat, to resemble a frog-call. The conductor should cue both syllables.

9) Up to this point, the choir (apart from the conductor) has remained in the squatting position. During the following section, everybody should slowly stand, picking up their scores as they do so and singing all the while. Do not synchronise this movement. The conductor should move to the podium when all the choir is in a standing position.

10) Immediately the word "pourquoi?" has been said, each member of the choir should independently sing the following sequence of phrases in the given order:

- i) elle
- ii) sans elle
- iii) fait sans elle
- iv) é fait sans elle
- v) é-té fait sans elle
- vi) n'a é-té fait sans elle
- vii) fait n'a é-té fait sans elle
- viii) é fait n'a é-té fait sans elle
- ix) é-té fait n'a é-té fait sans elle
- x) a é-té fait n'a é-té fait sans elle
- xi) qui a é-té fait n'a é-té fait sans elle
- xii) de ce qui a é-té fait n'a é-té fait sans elle
- xiii) é-té fait n'a é-té fait sans elle
- xiv) rien de ce qui a é-té fait n'a é-té fait sans elle

The way this works is as follows:

Step A: Phrase (i) is sung at any pitch, chosen at random by the individual.

Step B: Phrase (ii) is sung at another pitch, chosen from the collection of pitches being sung by other members of the choir.

Step B is then repeated for each phrase in succession until the last phrase has been sung.

The overall result should be that the choir progresses from singing a random pitch cluster to a single pitch (unison or in octaves).

Each singer works through the text independently and at his/her own speed, but phrase (xiv) should be reached roughly together.

The general dynamic is loud, with no diminuendo. Each entry, however, should begin with a strong attack.

11) When all singers (or the great majority) have completed this process, the conductor (now at the podium) should cue the following phrase, sung in unison or octaves, in loud notes of equal duration for each syllable, at the pitch which has been settled upon:

"Toutes choses ont é-té faites par elle, et rien de ce qui a é-té fait n'a é-té fait sans elle."

* Recordings of the individual frogs listed on the menu are available from the composer for private reference. It is acceptable, however, to refer solely to the given notations, or, indeed, to devise one's own "menu" of frog-calls.

LES MOUVEMENTS NATATOIRES

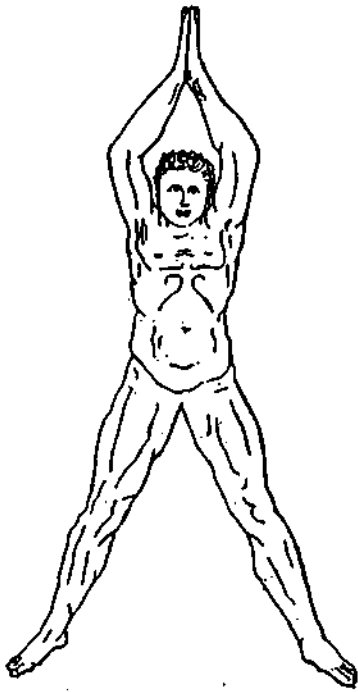


Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5

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SOPRANOS

(1) Laughing Frog

Pronounce the syllable "kw" on the upper palate at the back. Give it a nasal, but also a "laughing" quality.

①

(2) Rhacophonid

Whistle, but make the syllable "tuh" (tongue behind upper teeth and held there) on the first note, and 'push' it through the phrase.

②

(3) Alites obstetricans (Midwife Toad)

A short beep, like a digital alarm clock.

③

(4) Parsley Frog

A throat croak, not too raunchy.

④

(5) South American Tree Frog

A little scream. Slightly scary...

⑤

(6) Arrow Frog

Make the consonant "nn". Bleat the sound through the nose. Fairly aggressive.

⑥

(7) Tree Frog

Not really pitched. A mid-register buzz, with a "bd" sound, sliding downwards slightly, followed by two pips, also on "d".

⑦

(8) Hyperolius marginatus

A "dih" sound, reminiscent of the pre-digital pips of the Greenwich time signal.

⑧

(9) Hyperolius melanolicus

A dental click/ping on the sound "dh". Not in strict time.

⑨

Like a miniature engine trying to start. The sound is a muted "wup", which broadens somewhat in the centre of each burst.

(10) Crinea insignifera

Low but unpitched. Sounds rather like someone slapping the mouth of a bottle. Make the sound "dk" and slap both cheeks simultaneously.

(10) *mf* ($\text{♩} = 100$)
 vary number each time
 poco gliss.

(14) $5''$
mp *f* *p*

(11) Yellow-bellied Toad

A sob on the sound "uh". Regular and plaintive.

(11) $\text{♩} = 60$
mf

(15) Casina culvagensis

An insistent, high-pitched chirrup. Use the syllable "dwi", but shorten the "i".

(15) ($\text{♩} = 76$)
ff vary length of pause

(12) Moor Frog

A bubbling "wup" sound, leading to a full "woop!" Unpitched, but rising from low register.

(12) ($\text{♩} = 76$)
mf *ff* *mf* rit. . . . a tempo

(17) Hyperolius (?)

A little laugh, quiet and smug. Use a "hw" sound.

(17) ($\text{♩} = 63$)
p *mf*

(13) Laughing Frog

A "Donald Duck"-style "kw" sound, made at the back of the mouth.

(13) $5''$
f

(18) Stripeless Tree Frog

Rather like a distant crow. Use a rasping "caw" sound.

(18) ($\text{♩} = 46$)
mf vary length of pause

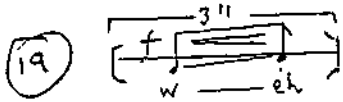
(16) French ranid

An urgent, shrill chirrup on the syllable "duh", but make it as close to a whistle as possible.

(16) ($\text{♩} = 144$)
ff

(19) Pool Frog

A continuous throat rasping. Begin forming the sound "wh", then open to "weh".



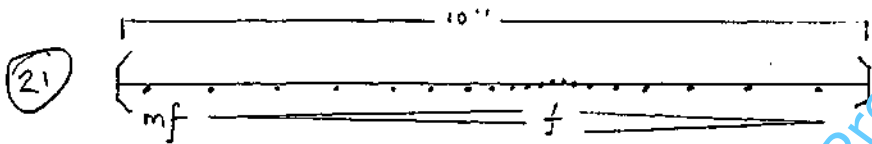
(20) rapid

A full rich throaty cry on the sound "uhh". Maximise overtones, and split the pitch if possible.



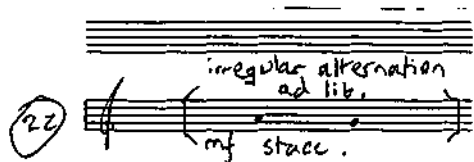
(21) Tyrrhenian painted Frog

Mumbled and throaty grunting, with rapid in and out breaths, starting slower then building to a peak. Keep the mouth closed throughout, articulating the syllable "dyar".



(22) Limnodynastes dorsalis

Throaty and nasal bleating. Mouth half open, articulate the syllable "euh".

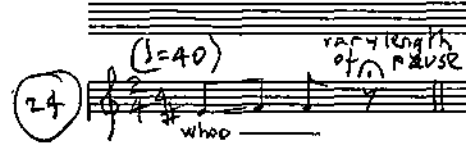


(23) Hyperolius mertensitatis

High-pitched, short chirrup. With teeth clenched together, stab out the syllable "tzi" at irregular intervals.

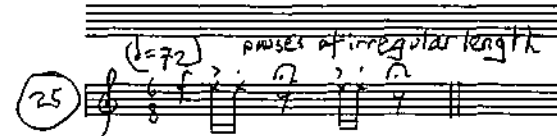
(24) Helioporus australiacus

Very like an owl. Call "whooh", with a breathy half-whistle at the start.



(25) Hyperolius nasutus

A rapid high-pitched chirrup on a dental "chewit" sound, made without moving the teeth.



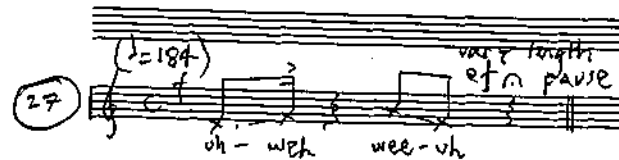
(26) Hyla raniformis

A glottal glissando, like a strangled roar. Keep the teeth together, make the throat flutter and sing the sliding pitch.



(27) Edible frog

Two calls: 1) "uh-weh"; 2) "wee-uh". Both rather throaty and chirruping.



(28) Crinea glaverti/crinea georgiana

A chuckle, on the syllable "wih", produced towards the back of the mouth and through the nose.

Handwritten musical notation for exercise 28. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 184$. The notes are mostly eighth and sixteenth notes, with some rests. There are handwritten annotations above the staff, including a circled '28' and a question mark.

(29) Crinea rosea

A single repeated articulation on the syllable "eh", but using the tongue to force the sound through the nose.

Handwritten musical notation for exercise 29. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 92$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '29', 'vary pulse length', and 'vary no. of reps. per bar'. The syllable 'eh' is written below the notes.

(30) Common Frog

A deep throaty croak, on the syllable "bwob".

Handwritten musical notation for exercise 30. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = c. 44$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '30', 'mp', and 'bwob' written below the notes.

(31) Bufo bufo (Common Toad)

A panic-stricken yelping. Occasional pitched notes interspersed with in-out breaths. Make sounds in the throat.

Handwritten musical notation for exercise 31. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 84$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '31', 'f', 'breath', 'accel.', and '(throat scream)'. The syllables 'oh oh' are written below the notes.

(32) Bullfrog

A regular, rich, loud croak, made in the throat, repeated *ad lib.* More or less as you'd expect a frog to sound...

(33) Laughing Frog (slowed down x15)

Throaty croaking laugh - like the affected laughter of Dickensian character after a little too much port.

Handwritten musical notation for exercise 33. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 144$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '33', 'f', and 'oo-ah ah ah ah ah-oh' written below the notes.

(34) Pool Frog (slowed down x15)

A long slow gargling sound. A throaty croaking with the mouth forming repeated "w"s.

Handwritten musical notation for exercise 34. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 100$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '34', 'sim.', and '(w) (w) (w) (w)' written below the notes.

(35) Edible Frog (slowed down x15)

A chesty and throaty croaking, the mouth forming repeated "w" shapes, but never quite reaching that letter.

Handwritten musical notation for exercise 35. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 184$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '35', 'f', and 'etc. ad lib.' written below the notes.

(36) Spanish Edible Frog (slowed down x15)

Throat croak, almost a laugh (but not comical). The mouth forms shortened syllables "oo", "ah" and "oh" as shown below.

Handwritten musical notation for exercise 36. It features a single staff with a treble clef and a 7/8 time signature. The tempo is marked as $\downarrow = 176$. The notes are mostly eighth notes, with some rests. There are handwritten annotations above the staff, including a circled '36', 'f', and 'oo-ah ah ah ah ah a-oh' written below the notes.

II: ...était la Parole

Preview File Only

Sopranos:

Haut, ce haut, haute heure, ce haut hauteur, haut, sauteur, à ce haut, assaut, sur le saut-le, on sautait sur le sol, haut, au sol, au sol eille haut, au sol eille ici, au soleil haut ici, soleil ici, sociabilité, aussi elle, au ciel, haut c'est eux, aussi eux, les voilà haut eaux c'est eux, aussi eux, eaux ciel, les voilà aux cieux, haut aux cieux, société.

Altos:

Aux, aux berges! auberge! à rive, arrive, à la rivière, à la rive y ai aire, a béant donné, abandonné on chéant j'ai, on changeait, peu l'ai in chéant, plainchant, au séant, in eau séant, innocents, ai séant ce, ai sens ce, essence, le séant queue t'ai eu aire, le sanctuaire, société.

Tenors:

O! Océan, par eau mène-le, promène-le, se par eau mener, se promener, par eau jette, projette, per eau c'est, procès, per eau cession, procession, per eau créé, procréé, per eau grès, progrès, per eau venu, provenu, par eau vient, provient, par eau noncé, prononcé, O! société.

Basses:

Eau ai, eau ai, l'eau j'ai, logé, je suis logé, dans mon l'eau je mange, dans mon l'eau je mans, dans mon logement, eau, eau céans, au séant, O! l'eau séant, eau-ce ai en, ce eau-ce, sauce, sauce y était, sauce il y était, au con mets en ce mets en, au commencement, société.

...was the Word

Sopranos: High, this high, high time, this high height, high, leaper, to this high, jump, on this jump, jump on the ground, high, on the ground, on the ground get high, on the ground get here, to this here high sun, here sun, all abouts, it too, in the sky, they's high, them too, see them's high waters are they, them too, watery skies, see them in the skies, society.

Altos:

To, to the banks! resting-place! to bank, arrive, in the river, on the bank there's an area, given to gaping, abandoned one checks oneself, one changes, little have I changed, plainchant, in the seething, in seething water, innocent, have this seething, have this sense, essence, the seething tail that you have has its place, the sanctuary, society.

Tenors:

O! Ocean, lead it through water, walk it, lead oneself through water, walk, throw through water, project, it's through water, process, through water halting, procession, created through water, procreated, through water sandstone, progress, come through water, result from, came through water, resulted from, enunciated through water, pronounced, O! Society.

Basses:

Water have, water have, the water have I, lodged, I am lodged, in my water I eat, in my water I eat, in my dwelling-place, water, swelling water, seething, O! the seething water, in this water have, this water here, sauce, sauce was, there was sauce, along with this put in, in the beginning, society.

...était la Parole

SATB

Andrew Hugill

Soprano *mf* $\text{♩} = \infty$

Alto *mf* Haut haut haut haut

Tenor *mf* Aux aux aux

Bass *mf*

Eau eau

haut haut haut haut

aux aux

eau

haut haut haut haut

aux aux aux

f (croak!) O! O!

eau eau

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13

S. haut haut haut haut

A.

T. *gliss.* O cé an

B.

17

S. haut cc haut haute heure haut

A. aux aux

T. O!

B. eau eau

21

S. haut haut cc haut haut - eur

A. aux aux div. aux

T. O cé an

B. eau

25

S. haut haut haut haut

A. aux ber ges! au

T. par

B. eau eau

29

S. sau - leur à ce haut haut as

A. au au

T. eau même

B. eau

33

S. saut - aut sur le saut -

A. au au ber

T. le pro - mène le

B. eau eau

37

S. le on saut ait sur le

A. ge! à à

T. se par eau

B. eau

41

S. sol haut au sol au sol cille

A. à à à ri

T. mèn er

B. eau ai

gliss.

45

S. haut au sol cille i ci

A. ve à

T. se pro mèn

B. eau

49

S. au sol - - - cil haut i - ci au

A. ar - ri - - - - - ve à

T. er

B. ai l'eau

53

S. sol au sol au sol - - - -

A. à la - - - - - vi - - - - -

T. par eau jet - - - - - te

B. j'ai

57

S. cil i - ci so - - - - cil - - - -

A. er - - - - à la rive y

T. pro - - - - jet - - - - te per

B. eau ai l'eau j'ai eau ai l'eau j'ai lo - - - -

61

S. lié - - - - - té so - - - - - cil - - - - -

A. ai air - - - - - c a bé -

T. eau c'est pro - - - - - cès

B. gé je suis lo - - - - -

65

S. lié - - - - - té so - - - - - cil - - - - -

A. ant don - né a - ban - don - né

T. per eau

B. gé dans mon l'eau

69

S. lié - - - - - té so - - - - - cil - - - - -

A. on ché - ant j'ai on

T. ces - - - - - sion pro - - - - - ces - - - - -

B. je man - - - - - gé dans mon

73

S. lié - - - - - té aus - - - - - si elle

A. chan - geait on chan - - - - - geait on

T. sion per eau

B. l'eau je mans dans

77

S. au ci - el au ci - - - - - el

A. chan - - - - - geait on chan - - - - - geait

T. cré - - - - - é pro - - - - - cré - - - - -

B. mon lo - - - - - ge - - - - - ment

81 *mf*

S. haut haut c'est eux aus - si eux

A. *mf* peux l'ai in ché - - - - -

T. *mf* é per eau

B. *mf* eau eau cé - ans

85

S. les voi - là haut haut

A. ant peux l'ai

T. grès pro - - - grès per

B.

au

89

S. haut eaux c'est eux

A. in - - - ché - - - ant plain - - -

T. eau ve - - - nu pro - - -

B.

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au sé - - - ant O! l'eau

93

S. aus - - - si eux

A. chant

T. ve - - - nu par

B.

sé - - - ant

87

S. eaux ci - el eaux ci - - el

A. au sé - - ant in eau sé - - ant

T. eau vient pro - -

B. eau - - - ce ai en ce

101 *div.*

S. les voi - là les voi - -

A. in - no - cents ai sé -

T. vient par

B. eau - - - - ce sauce sauce

105

S. là les voi - - - là

A. ant ce ai sens ce es - sen - -

T. eau non - - - cé pro - - -

B. y é - - - tait sauce il y é - - -

109

S. aux cieux haut

A. ce - ces - sen - ce le sé - ant queue

T. non - cé

B. ait au con mets en

113

S. *rit. cresc* aux cieux *rit. cresc* so -

A. r'ai eu air - e le sanc - tu - aire so -

T. *rit. cresc* O!

B. *rit. cresc* so -

ce mets au com - men - ce - ment

117

S. ci - - - - - té *f*

A. cié té *f*

T. cié - - - - - té *f*

B. so - - - - - cié - - - - - té *f*

III: Les Ancêtres

Preview File Only

la gu'euraine ouille
 coaque, coèque, quéquête, que re r'ai haut, cara, cate, couique (ololo, brekekex)
 core, corps, en core, en corps, encore
 r'ai ain, rain/ r'ai aine, reine
 pare-rain, mare-rain
 sue z'ai rein, suzerain
 cou rond, couronne
 cou-de-pied, coude pied, coup de pied
 le pouce pousser, pous-ce
 c'est che veux, c'est ce que je veux
 j'ai barbe ôté, j'ai barbotté
 a peau aie-le, à poil
 laine ai, l'ainé, l'est né
 Aine, diz aines, *die Zaehne*
 des sans dents (sont) descendants

The Ancestors

the water-pisser
coexist, accede again, come and look, reunite, cara, cate, (ololo, brekekex)
core, body, in the core, in the body, yet again
has flow, rain/ has groin, queen
guard-frog, pond-frog
ruling over you, sovereign
round neck, crown
ankle, elbow of the foot, kick
the thumb pushes out, push-it
it's that wish, it's what I want
I wore a beard, I paddled
I had it on my skin, hairy
wool had, the older one, the been-corn
One, ten ones, die Zaehne (teeth)
those without teeth (are) descendants

Les Ancêtres

SATB

Andrew Hugill

♩ = 72

Soprano

Alto

Tenor

Bass

Solo

Slightly slower ad lib.

La gu'eu - - - - - raine ouille - - - - - co - àque, co - èque.

5

Tutti *ff* ♩ = 108

Tutti *ff* ♩ = 108

Tutti *ff* ♩ = 108

Tutti *ff* ♩ = 108

cou - ique, qué - qué - te, que re r'ai haut, ca - ra, ca - te, o - lo - lo, bre - ke - kex

cou - ique, qué - qué - te, que re r'ai haut, ca - ra, ca - te, o - lo - lo, bre - ke - kex corps

Soprano

Alto

Tenor

Bass

(-orps)

(-orps)

(-orps)

(-orps)

18

S. 

A. 

T. 

B. 

21

S. 

A. 

T. 

B. 

27

S. 

A. 

T. 

B. 

33

S. rain
A. rain
T. rain
B. rain

39

S. rai ain rai ain rain rei - ne
A. rai ain rai ain rain rei - ne
T. rai ain rai ain rain rei - ne
B. rai ain rain rei - ne

43

S. pare- rai - ne mare- rei ne su - - -
A. pare- rai - ne mare- rei ne su - - -
T. pare- rai - ne mare- rei ne su - - -
B. pare- rai - ne mare- rei ne su - - -

pare - - - - rain mare - - - - reine su

48

rit. *a tempo* *mp*

S. ze - - - rain cou (-ou) *mp*

A. ze - - - rain cou (-ou) *mp*

T. ze - - - rain cou (-ou) *mp*

B. ze - - - rain cou (-ou) *mp*

ze - - - rain cou - - -

55

S. *mp*

A. *mp*

T. *mp*

B. *mp*

61

S. *mp*

A. *mp*

T. *mp*

B. *mp*

S. 68

A.

T.

B.

S. 72

A.

T.

B.

S. 76

A. *mf*

T. *mf*

B. *mf*

83

S.

A.

T.

B.

88

S.

A.

T.

B.

cou rond cou - ron -

cou rond cou - ron -

cou rond cou - ron - ne

cou rond cou - ron - ne

89

S.

A.

T.

B.

cou de - pied cou de pied coup de pi - ed pous ce pous - ser le

cou de - pied cou de pied coup de pi - ed pous ce pous - ser le

cou - de - pi - ed cou de pied coup de pi - ed pous ce pous - ser le

cou - de - pied cou de pied coup de pied pous - ce pous - ser le

98 $\text{♩} = 72$

S. pou - ce pous - ser

A. pou - ce pous - ser

T. pou - ce pous - ser

B. pou - ce pous - ser

$\text{♩} = 72$

Solo *f* j'ai barbe ô - té

Solo *f* *freely* c'est ce que je veux j'ai barbe ô - té

Tutti

103 *ff* $\text{♩} = 108$ *f*

S. peau (-eau)

A. peau (-eau)

T. j'ai bar - bot - té a peau (-eau)

B. j'ai bar - bot - té a peau (-eau)

ff $\text{♩} = 108$ *f*

ff $\text{♩} = 108$ *f*

ff $\text{♩} = 108$ *f*

109

S.

A.

T.

B.

116

S. aie aie aie aie aie aie aie - le aie aie aie aie aie aie

A. aie aie aie aie aie aie aie - le aie aie aie aie aie aie

T. aie aie - le aie

B. aie - le

121

S. aie aie aie aie - le à poil

A. aie aie aie aie aie - le à poil

T. aie - le à poil

B. aie - le à poil

poil

126

S. laine ai l'ai - - -

A. laine ai l'ai - - -

T. lai - ne ai l'ai - - -

B. laine ai l'ai - - -

132

S. né l'ai - - - né l'est né aine

A. né l'ai - - - né l'est né aine

T. né l'ai - - - né l'est né aine

B. né l'ai - - - né l'est né aine

138

S. N.B. German! *pp* die Zach

A. *pp* die Zach -

T. *pp* die Zach -

B. *pp* die Zach -

diz aines

diz aines

diz aines

diz aines

145

S. ne

A. ne

T. ne

B. ne

Solo *p* = 72

Aine diz - aines die Zach - ne

Tutti

151 *fff* ♩ = 80

S. *fff* des des sans dents sont des - cen - dants des sans dents des sans dents sont des - cen -

A. *fff* des des sans dents sont des - cen - dants des sans dents des sans dents sont des - cen -

T. *fff* des des sans dents sont des - cen - dants des sans dents des sans dents sont des - cen -

B. *fff* des des sans dents sont des - cen - dants des sans dents des sans dents sont des - cen -

des des - cen - dants sont des sans

156

S. dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans

A. dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans

T. dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans

B. dants des sans dents sont des - cen - dants des sans dents sont des - cen - dants des sans

dents sont des cen - dants sont des sans

180

S. dents des - cen - dants sont des sans dents des scen - dants sont des sans dents des -

A. dents des - cen - dants sont des sans dents des scen - dants sont des sans dents des -

T. dents des - cen - dants sont des sans dents des scen - dants sont des sans dents des -

B. dents des - cen - dants sont des sans dents des scen - dants sont des sans dents des -

dents des - cen - dants sont des

183

S. cen-dants sont des sans dents des-cen-dants sont des sans dents des-cen-dants dont des sans dents.

A. cen-dants sont des sans dents des-cen-dants sont des sans dents des-cen-dants dont des sans dents.

T. cen-dants sont des sans dents des-cen-dants sont des sans dents des-cen-dants dont des sans dents.

B. sans dents sont des - - cen - dants sans dents.

Solo (spoken):
 *Mais quand les ancêtres devinrent plus grands,
 ils se mirent à se manger entre eux*.

Solo (spoken):
 *Mais quand les ancêtres devinrent plus grands,
 ils se mirent à se manger entre eux*.

S. sans dents sont des - - cen - dants sans dents.

A. sans dents sont des - - cen - dants sans dents.

T. sans dents sont des - - cen - dants sans dents.

B. sans dents sont des - - cen - dants sans dents.

segue "La Nourriture"

Preview File Only

IV: La Nourriture

Preview File Only

La plus ancienne nourriture est celle de nos grenouilles. Mais, quand les ancêtres devinrent plus grands, ils se mirent à se manger entre eux.
Les gros mangeait les petits, les gens bons les jambons, le porc n'a pas de jambes, le cuisseau, le cuissot, le cuisse-haut, le cuisse os, le gigot, le gigot, le gigue haut, le gigos.
La bouche. Le mot beau désigna la bouche. Dans le ton beau, dans le tombeau.
Les premiers qui furent mis dans le tombeau, le furent dans la bouche des ancêtres, mords, mors, mort.
Il a pris le mors, le mort aux dents, il a mangé la grenouille, manger, macher, mastiquer
mange-le, male, le male, Adam, Adam au repos, homme, uomo, homo, au mot!
EH! VA! EVA!
Ah! j'ai faim, femme, famé, fais moi...

Food

*The most ancient food was that of our frog ancestors. But, as they developed, they descended to eating one another.
The big ones ate the little ones, good ones ate hams, pork's got no legs, thigh, high thigh, thigh bone, haunch, leg, jig.
Mouth. The word beau meant mouth, in a beautiful tone, in the tomb. The first to be placed in the tomb were placed in the mouths of our ancestors, bitten, slain, dead
He took a bite, a bite with his teeth, he ate the frog, ate, chewed, masticated
Eat him, male, the male, Adam, Adam at rest, man! uomo! homo! to the word!
EH! GO! EVE!
Ah! I'm hungry, woman, infamous, make me...*

La Nourriture

Andrew Hugill

♩ = 142 Lively f

Soprano: Les gros man-geait les pet - its Les gros man-geait les pet - its Les

Alto: Les gros man - geait les pet - its Les gros man - geait les pet - its

Tenor: Les gros man-geait les pet - its les gros man-geait les pet -

Bass: Les gros man - geait les pet - its les gros man -

S. gros man-geait les pet - its Les gros man-geait les pet - its Les

A. Les gros man - geait les pet - its Les gros man - geait les pet - its

T. its les gros man - geait les pet - its les gros man-geait les pet -

B. geait les pet - its les gros man geait les pet - its les gros man -

10

S. gens bons les jam - bons les gens bons les jam - bons les

A. les gens bons les jam - bons les gens bons les jam - bons

T. its les gens bons les jam - bons les gens bons les

B. geait les pet - its les gens bons les jam - bons les gens - bons

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14

S. gens bons les jam - bons les gens bons les jam - bons le

A. les gens bons les jam - bons les gens bons les jam - bons

T. jam - bons les gens bons les jam - bons les gens bons jam - les

B. les jam - bons les gens bons les jam - bons les gens bons

18

S. porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de

A. le porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a

T. jam - bons le porc n'a pas de jam - bes le porc n'a pas de jam - bes le

B. les jam - bons la porc n'a pas de jam - bes le porc n'a pas de jam -

23

S. *poco accel.* cuis - seau le cuis - sot

A. *poco accel.* cuis - seau le cuis - sot

T. *poco accel.* cuis - seau le cuis - sot

B. *poco accel.* cuis - seau le cuis - sot

S. jam - bes le porc n'a pas de jam - bes le cuis - seau le cuis - sot

A. pas de jam - bes le porc n'a pas de jam - bes le cuis - seau le cuis - sot

T. porc n'a pas de jam - bes le porc n'a pas de jam - bes le cuis - sot le

B. bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes le cuis - seau le

28 cuis - seau le cuis - sot cuis - seau le cuis - sot

S. cuis - seau le cuis - sot cuis - seau le cuis - sot
cuisse haut cuisse os cuisse haut cuisse os

A. cuisse haut le cuisse os le cuisse haut le cuisse os le

T. cuis - seau le cuis - sot le cuis - seau le cuis - sot le

B. le cuisse os le cuisse haut le cuisse os le cuisse haut

32 cuis - seau le cuis - sot (unison) *accel. e cresc.*

S. cuis - seau le cuis - sot le gi - got le *accel. e cresc.*

A. cuisse haut le cuisse os le gigue haut le *accel. e cresc.*

T. cuis - seau le cuis - sot le gi - got le gigue haut *accel. e cresc.*

B. le cuisse os le cuisse haut le gi gi - gos le

35 *accel. e cresc.*

S. gi - gos le gi - got le gi - gos le *accel. e cresc.*

A. gigue gi - le gigue got gi - le gigue gi - le *accel. e cresc.*

T. gi - got le gi - got le gigue haut le gi - got le gi - got *accel. e cresc.*

B. gi - - - gi - gos le gi - got le gi - got le gi - got le gi - gos le

38

S. gi - got le gi - gos le gi - got le gi - gos la
gigue gigue gigue

A. gi gigue haut le gi gigue haut le gi gigue haut le gi - - - La

T. gi got le gigue haut le gi got le gi - got le gigue haut le gi got le gi - got la
le gi - got la

B. gi - - gi - gos le gi - - gi - gos le gi - - gi - - gi - - gi - gos la

$\text{♩} = 64$ sub. molto piu lento

42

S. bou - - - che le mot beau dé - si - gna la bou - - - che dans le ton beau dans le
bou bou che

A. bou - - - che le mot beau dé - si - gna la bou - - - che dans le ton beau dans le
bou bou che

T. bou - - - che le mot beau dé - si - gna la bou - - - che dans le ton beau dans le
bou bou che

B. (unison) bou - - - che le mot beau dé - si - gna la bou - - - che dans le ton beau dans le
bou bou che

46

mp = 56 *dolce piu lento* *sub.* *ff*

S. tom - beau les pre-mi-ers qui furent mis dans le tom - beau le fu - rent dans la bou - che des an - ce tres. *sub.* Mords, mors,
tom - beau dans le ton beau dans le tom - beau dans le tom - beau mords, mors,

A. tom - beau dans le ton beau dans le tom - beau dans le tom - beau dans le tom - beau mords, mors,
tom - beau dans le ton beau dans le tom - beau dans le tom - beau dans le tom - beau mords, mors,

T. tom - beau dans le ton beau dans le tom - beau dans le tom - beau dans le tom - beau

B. tom - beau dans le ton beau dans le tom - beau dans le tom - beau

$\text{♩} = 64$ *piu mosso*

Il a pris le mors le mort au dents. Il a man-ger la gren-ouil-le. Man-ger ma-cher.

S. *p Solo*
mort mort. *hmm*
man-ger la gren-ouil-le. *hmm*

A. *p*
mort. *hmm*
la gren-ouil-le. *hmm*

T. *p*
mort. *hmm*
gren-ouil-le. *hmm*

B. *p*
hmm
(*mm*)
(gren)-ouil-le *hmm*

Tempo 1 sub.

mas-ti-quer. (*Solo ends*)

S. (*mm*) mas-ti-quer. *ff* Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its

A. (*mm*) mas-ti-quer. *ff* Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its

T. (*mm*) mas-ti-quer. *ff* Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its

B. (*mm*) mas-ti-quer. *ff* Mange-le mange-le mange-le mange-le

S. gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its

A. its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its Les gros man-geait les pet-its

T. mange-le mange-le mange-le mange-le

B. mange-le mange-le mange-le mange-le

S. les jam - bons les jam - bons les jam - bons

A. gens bons les jam - bons les jam - bons les jam - bons

T. ma - le ma - le ma - le ma - le ma - le ma - le

B. ma - le ma - le ma - le ma - le ma - le ma - le

S. 72 les jam - bons les jam - bons les jam - bons

A. jam - bons Les gens bons les jam - bons Les jam - bons Les

T. gens bons le ma - le les gens bons le ma - le les gens bons le ma - le

B. ma - le ma - le ma - le ma - le ma - le ma - le

S. 75 les jam - bons les jam - bons (non div.)

A. gens bons les - jam - bons les jam - bons Le porc n'a pas - de jam - bes le

T. gens bons le ma - le les gens bons le ma - le le porc n'a pas - de

B. ma - le ma - le ma - le ma - le ma - le le ma - le

S. porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes le
 A. jamb - bes le jamb - bes le jamb - bes le jamb - bes le jamb - bes le jamb - bes le
 T. ma - le le ma - le le ma - le le ma - le le ma - le le ma - le le
 B. ma - le le ma - le le ma - le le ma - le le ma - le le ma - le le

85
 S. le cuis - sot le cuis - sot le cuis - sot le cuis - sot
 A. cuis - seau le cuis - seau le cuis - seau le cuis - seau
 jamb - bes le cuisse haut le cuisse haut le cuisse haut le cuisse haut
 T. A - dam le cuisse os A - dam le cuisse os A - dam le cuisse os A - dam le cuisse os
 B. A - dam A - dam A - dam A - dam

86
 S. le cuis - sot le cuis - sot le cuis - sot le cuis - sot
 A. cuis - seau le cuis - seau le cuis - seau le cuis - seau
 cuisse bas le cuisse bas le cuisse bas le cuisse bas
 T. A - dam le cuisse os A - dam le cuisse os A - dam le cuisse os A - dam au re
 B. A - dam A - dam A - dam A - dam au re

le gi - got le gi - gos le gi - got le gi - gos

S. *ff* gigue haut le gi - got le gi - got

A. *ff* gigue haut le gi - got le gi - got le gigue haut

T. *ff* pos! homme! le gigue haut le gi - gos bo - mo! le gigue haut le gi - gos

B. *ff* pos! homme! uo - mo! ho - mo! au mot!

98

S. *p* Rather feebly *dim. e rit.* trailing off to a whisper...
j'ai faim fa - mé fais moi femme

A. *p* Rather feebly *dim. e rit.* trailing off to a whisper...
Shout at women. Some men point and gesticulate
j'ai faim fa - mé fais moi femme

T. Eh! va! E - va! *dim. e rit.*

B. Eh! va! E - va!

V: La Grande Loi

Preview File Only

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!

The Great Law

the teeth, the mouth
the teeth block it (i.e. the entrance to the mouth)
with the help of the mouth
the help in the mouth
ugly in the mouth (i.e. the teeth)
ugliness in the mouth
milk in the mouth (i.e. the teeth's whiteness)
there is damage in the mouth (i.e. decay and aching)
shut your teeth!

Preview File Only

1:30.

La Grande Coi

147

The image shows a handwritten musical score for a string quartet, consisting of four staves labeled I, II, III, and IV. The score is written in a single system with measures 5, 10, 15, and 20 marked at the bottom. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *p* (piano). There are several instances of *dent.* (dentes) markings, indicating a specific performance technique. A large blue watermark "Preview File Only" is overlaid diagonally across the center of the page.

Handwritten musical score for 'La Grande Sol'. The score consists of ten systems, each with two staves. The systems are labeled on the left as I, II, III, IV, V, VI, VII, VIII, and IX. The music is written in a single system with various notes, rests, and dynamic markings. Annotations include 'bou', 'che', 'les dents', 'la', 'p', and '(e)'. A large blue watermark 'Preview File Only' is oriented vertically across the center of the page. At the bottom left, there is a small stamp: 'DUNLOP MUSIC 20'. At the bottom center, the page number '- 50 -' is written. At the bottom right, there is a small copyright notice: '© 1987 DUNLOP MUSIC INC.'.

A

40

45

50

I

II

III

IV

VI

VII

VIII

IX

I
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 II
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 III
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 IV
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 VI
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 VII
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 VIII
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant
 IX
 les dents la bou- chant les dents la bou- chant les dents la bou- chant les dents la bou- chant

A

40

45

50

Handwritten musical score for the piece "LA USMOR LA". The score consists of approximately 18 staves of music, each with lyrics written below the notes. The lyrics are a repetitive phrase: "les dents la bou-cher les dents la bou-cher". The score includes various musical notations such as notes, rests, and dynamic markings like "mp" and "mf". The page is numbered 55 at the top left, 60, 65, and 70 at the top, and 8 in a box at the top right. There are also some handwritten annotations on the left margin, including "I", "II", "VI", and "X". A large, semi-transparent watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page.

TEETH GACKS!

CORE TUNING

C (dod.)
for n-dont (reprise)

(E)

This is a handwritten musical score for ten voices, labeled I through X. Each voice part consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are "TEETH GACKS!" and "THE CHEESE". The score includes dynamic markings like "ff" and "p", and performance instructions like "-dant". There are various musical notations such as clefs, notes, rests, and bar lines. A large blue watermark "Preview File ONLY" is oriented vertically across the center of the page.

La Grande Voix

25

I

II

III

IV

V

VI

VII

VIII

IX

Handwritten musical score for 'La Grande Voix'. The score consists of nine systems of staves, labeled I through IX on the left margin. Each system contains multiple staves for different voices or instruments. The lyrics are written below the staves, including words like 'en', 'de', 'en', 'la', 'bou', 'che', 'l'ai-de', and 'aide dans la bou-che'. There are various musical notations such as notes, rests, and dynamic markings like 'pp' and 'f'. A large blue watermark 'PREVIEW FILE ONLY' is oriented diagonally across the center of the page.

3

105

Preview File Only

I
II
III
IV
V
VI
VII
VIII
IX

The musical score consists of nine staves, labeled I through IX. Each staff contains a vocal line with lyrics written below the notes. The lyrics are repetitive and consist of syllables like 'lai', 'den', and 'den den den den'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

Handwritten musical score on 22 staves. The score includes vocal lines with lyrics and instrumental lines. The lyrics are repetitive syllables such as 'bou bou', 'bou bou bou', and 'la la la la'. There are various musical notations including notes, rests, and dynamic markings. A large blue watermark 'Preview File Only' is oriented diagonally across the middle of the page. On the right side of the page, there are vertical markings resembling a musical staff with notes and stems, possibly indicating a different view or a specific section of the score.

mp

mp

120

I

II

III

IV

V

VI

VII

VIII

IX

Handwritten musical score for ten parts (I-IX and X). The score includes vocal lines with lyrics and piano accompaniment. The lyrics are repetitive and consist of syllables like 'che', 'che', 'che', 'che', 'che', 'che', 'che', 'che', 'che', 'che'. The score features various musical notations including notes, rests, and dynamics. A large blue watermark 'PREVIEW FILE ONLY' is oriented vertically across the center of the page.

F

Notes: (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

Notes: insert parentheses around ad lib. They should be audible and remake the word each time. Do not glide!
Tenors: breathe breaks ad lib. but independently and surprisingly (no constraints!)

I

II

III

IV

V

VI

VII

VIII

IX

Handwritten musical score for tenors, consisting of ten systems (I to X). Each system contains two staves of music. The lyrics are: "dans" and "bou". The score includes various musical notations such as notes, rests, and dynamics (e.g., *dim*, *rit*, *pp*, *mp*, *f*). There are also performance instructions like "slightly slower" and "breathe breaks ad lib. but independently and surprisingly (no constraints!)". A large blue watermark "PREVIEW FILE ONLY" is oriented vertically across the center of the page.

G. Fauré (1846)
Robust and vigorous
140

145

I

II

III

IV

V

VI

VII

VIII

IX

The image displays a musical score for a vocal ensemble, consisting of 18 staves. Each staff is numbered on the left side (I through IX, with some numbers repeated). The score includes vocal lines with lyrics written below the notes. The lyrics are in Latin and include phrases such as "Ite est est", "est est est", "dam an an", "an an le", "a a a", "bou ou ou", "ou ou ou", and "che rit". The musical notation includes notes, rests, and bar lines. A large, semi-transparent watermark "Preview File Only" is oriented vertically across the center of the page. The page number "145" is located at the top right, and the number "140" is at the top left. At the bottom center, there is a small handwritten mark that appears to be "59".

154

155

PREVIEW FILE ONLY

160

165

dim.

pp

I

II

III

IV

V

VI

VII

VIII

IX

Preview File Only

The image displays a page of a musical score for strings, numbered 160 to 165. The score is organized into nine systems, labeled I through IX on the left margin. Each system contains multiple staves for different string parts. The notation includes notes, rests, and dynamic markings such as 'dim.' (diminuendo) and 'pp' (pianissimo). The strings are labeled 'Ia' through 'Ia' on the left side of each system. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

VI: L'Apparition du Sexe

Preview File Only

Eh? Sais que? èque-çe? çe-a? Qu'est-ce que c'est que ça?

sexe, sexe, sexe...

ai? ai? ai? ...

eh! eh! eh! ...

ai que? ai que? ai que? ...

eque, eque, eque...

ec, ec, ec...

ai que ce? ai que ce? ai que ce? ...

sais que ce? sais que ce? sais que ce? ...

exe, sais que ce? exe, sais que ce? exe, sais que ce? ...

ce éque ce, ce éque ce, ce éque ce...

ce éque ce, ce ex, ce éque ce, ce ex...

(sexe, sexe, sexe...)

ce éque ce, ce ex est, ce éque ce, ce ex est...

(sexe est, sexe est, sexe est...)

ce exe est, ce exe est, ce exe est...

exe est, exe est, exe est...

sexe est, sexe est, sexe est...

ce ex est, ce ex est, ce ex est...

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

EXCÈS!

Excès, excès, excès...

ce excès sais que...

ce ex est excès...

ce exe est excès!

C'EST LE SEXE!

sexe, sexe, sexe...

je ne sais que c'est...

jeune sexe est...

je ne sais...

jeune ce ai...

tu sais que c'est bien!

TU SEXE EST BIEN!

Oh! Cache ton tu, ton tutu...

tu relues tutu, tu relues tutu, tu reluques ton sexe!

Je me exe a mine ai.

Tu te exe a mine as.

Y le sexe à mine a.

Il s'examinait. Sexe à mine ai. Son examen. Son exe à main. Son sexe à la main.

Que ce à? Que ce à? Que ce à? ...

C'est que ce à? C'est que ce à? C'est que ce à? ...

Que aie ce que c'est que ce à? ...

Exe est que ce à? ...

Que exe est que ça? Que excès que ça? ...

Qu'ai que sexe a? Qu'ai que sexe a? ...

Que exe ai que ca? Que exe ai que ca? ...

Qu'est-ce que c'est que ça? ...

Kékséksa. Kékséksa. Kékséksa. ...

C'est le SEXE!!

THE FORMATION OF SEX

Eh? Know what? this thing? this? What is that?
Sex, sex, sex...
Have, have, have...
Eh! Eh! Eh! ...
Have that, have that, have that...
It, it, it...
Uh, uh, uh...
Have that thing? have that thing? have that thing? ...
Know what it? Know what it? know what it?...
ex*, know what it? ex, know what it? ex, know what it? ... [* "ex" = protuberance!]
this thing? this thing? this thing?...
this thing, this ex, this thing, this ex
(sex, sex, sex) ...
this thing, this ex is, this thing, this ex is ...
(sex is, sex is, sex is...)
this ex is, this ex is, this ex is ...
ex is, ex is, ex is ...
sex is, sex is, sex is ...
this ex is, this ex is, this ex is ...
this ex know what it? this ex know what it is? ...
EXCESS!
Excess, excess, excess ...
this ex know what...
this ex is excess...
this ex is excess!
IT IS SEX!
Sex, sex, 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 gaping 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 have? What's this have? What's this have? ...
It's that this have? It's that this have? It's that this have? ...
What has this that is that which has? ...
Is it ex? ...
What ex is that? What excess is that? ...
What does sex have? What does sex have? ...
What does ex have? What does ex have?
What is that? What is that? ...
Kékséksa?
It is SEX!!

L'apparition du Sexe

Andrew Hugill

♩ = 176 freely

Soprano I
Sais que?

Soprano II
Sais que?

Alto I
é que ce?

Alto II
é que ce?

Tenor I

Tenor II

Bass I
1 ♩ = 176

Bass II
1 ♩ = 176
Eb?

SI
Qu'est-ce que c'est que

SII
Qu'est-ce que c'est que ça?

AI
Qu'est-ce que c'est que ça?

AII
Qu'est-ce que c'est que ça?

TI
ce a? Qu'est-ce que c'est que ça?

TII
ce a? Qu'est-ce que c'est que ça?

BI
Qu'est-ce que c'est que ça?

BII
4 Qu'est-ce que c'est que ça? *pppp* *cresc.*

8c 8d 8e 8f 8g 8h

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7

SI

SII

AI

AII

TI

TII

BI

7 *p* *cresc.*

BI

7

BI

10

SI

SII

AI

AII

TI

10 *mf*

TII

10 *mf* *cresc.*

BI

10 *f*

BI

10 *f*

13

SI

SII

AI

AII

13

13

CTESC.

TI

chl chl chl chl chl chl chl chl chl chl

13

TII

ai? ai? ai? ai? ai? ai? ai? ai?

13

BI

xc xc xc xc xc xc xc xc xc xc

13

BII

xc xc xc xc xc xc xc xc xc xc

16

SI

SII

AI

16

AII

ai que? ai que? ai que? ai que? ai que? ai que? ai que?

16

TI

chl chl chl chl chl chl chl chl chl chl

16

TII

ai? ai? ai? ai? ai? ai? ai? ai?

16

BI

xc xc xc xc xc xc xc xc xc xc

16

BII

xc xc xc xc xc xc xc xc xc xc

SI

SII

AI
 19 *ppp* e - que e - que e - que e - que *cresc.* e - que e - que e - que e - que e - que e - que e - que e - que

AII
 19 ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

TI
 19 ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl

TII
 19 ai? ai? ai? ai? ai? ai? ai? ai? ai? ai? ai? ai?

BI
 19 se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe

BII
 19 se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe

SI

SII
 ec ec ec ec ec ec ec ec ec ec ec ec ec ec ec ec

AI
 22 e - que e - que e - que e - que e - que e - que e - que e - que e - que e - que e - que e - que

AII
 22 ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

TI
 22 ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl ehl

TII
 22 ai? ai? ai? ai? ai? ai? ai? ai? ai? ai? ai? ai?

BI
 22 se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe

BII
 22 se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe se - xe

SI

SII

AI

AII

TI

TII

BI

BII

ec ec ec ec ec ec ec ec

e - que e - que e - que e - que e - que e - que e - que e - que

ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

ebi ebi ebi ebi ebi ebi ebi ebi

ai? ai? ai? ai? ai? ai? ai? ai?

xe xe xe xe xe xe xe xe

xe xe xe xe xe xe xe xe

SI

SII

AI

AII

TI

TII

BI

BII

ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce?

ec ec ec ec ec ec ec ec

e - que e - que e - que e - que e - que e - que e - que e - que

ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

ebi ebi ebi ebi ebi ebi ebi ebi

ai? ai? ai? ai? ai? ai? ai? ai?

xe xe xe xe xe xe xe xe

xe xe xe xe xe xe xe xe

20

SI ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce?

SN ec ec ec ec ec ec ec ec

AJ e - que e - que e - que e - que e - que e - que e - que e - que

AII ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

TI ehl ehl ehl ehl ehl ehl ehl ehl

TII ai? ai? ai? ai? ai? ai? ai? ai?

BI ec xe ec xe ec xe ec xe ec xe ec xe ec xe ec

BII ec xe ec xe ec xe ec xe ec xe ec xe ec xe ec

31

SI ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce? ai que ce?

SN ec ec ec ec ec ec ec ec

AJ e - que e - que e - que e - que e - que e - que e - que e - que

AII ai que? ai que? ai que? ai que? ai que? ai que? ai que? ai que?

TI ehl ehl ehl ehl ehl ehl ehl ehl

TII ai? ai? ai? ai? ai? ai? ai? ai?

BI ec xe ec xe ec xe ec xe ec xe ec xe ec xe ec

BII ec xe ec xe ec xe ec xe ec xe ec xe ec xe ec

33

SI
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

SII
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

AI
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

AII
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

TI
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

TII
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

BI
ce xe ce ce ce ce ce ce ce ce ce

BII
ce ce ce ce ce ce ce ce ce

35

SI
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

SII
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

AI
36
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

AII
36
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

TI
36
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

TII
36
mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce? mais que ce?

BI
36
ce ce ce ce ce ce ce ce ce

BII
36
ce ce ce ce ce ce ce ce ce