

# L'enfant des glaces

commissioned by Chants Libres

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ElectrOpera by Zack Settel 9/2000

# Section A

2

**A1 (0:00) Musique de l'Enfant (duration: 4:00)**

PB

128

(Femme et Homme silent during A1)

2

(3:33)

tape: fadeout

**A2 (4:00) Emergence (duration: 5:46)**

(Homme silent during A2, both singers silent during flashes)

Notes on A2: The Femme's vocal material for the Femme evolves during A2 as follows:

- dynamic level: from ppp to mf
- vocal content: from sparse to rich
- rhythm/pacing: from regular to irregular
- the vocal material must not include any sung or "voiced" material

3



tape: fadedout

*ppp make slow irregular sounds using respiration*

dsp: femme solo feedback patch

f.

4

(5:00) *pp becoming more active, louder*

(5:29)  (3) (2)

*becoming slightly less regular with interruptions*

Homme Flash 1 (6")

f.

5

(6:00) *p becoming louder, more ample and regular again*

(6:47)  (3) (2)

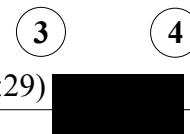
Homme Flash 2 (5")

f.

6

*mp*

(7:29)



*introduce moans, sighs (pas trop d'emotion), and other sounds generally more vocal and less noisy*

Homme Flash 3 (4")

f.

7

(8:00) *becoming louder, labored and more intense*

(8:43)  (3) (4)

Homme Flash 4 (5")

f. 8 (9:00) **3** [REDACTED] **4** "PASSER LE COL" climaxing and then becoming calm, light, easy and regular again (9:40) **3** [REDACTED] **4**

Homme Flash 5 (7") Homme Flash 6 (6")

**5** A3 (9:46) le monde de l'Homme (femme: tacit for entire section: 10')  
 PB (9:46) (femme: tacit for entire section: 10')  
 (during the "flashes" both Femme and Homme are silent)  
 (40") (10:26)

tape: clock tick  
dsp: major distortion

B. during 40": read text below in the style of a field reportage, discontinuously, \_\_\_\_\_ and somewhat in rhythm with tape music

Femme Flash 1 (10")

"Excavating and then transporting the remains and artifacts proved to be more difficult than in past years. Heavy snowfall and lightning storms hindered excavation. Compounding the problem was the return route to base camp. "This is the first time we've ever had to carry a mummy up to 20,000 feet (6,094 meters) just to get it back down," Reinhard said. He was referring to the treacherous climb up to the summit camp and then the descent down the opposite side of Ampato to base camp. Using ropes and climbing irons, team members took turns carrying the 90-pound (41-kilogram) ice block containing the mummy."

**6** (10:36) le poët

PB 10  $\frac{1}{4} = 120$   
 tape:musique de l'Homme continué.....  
 dsp: scramble text

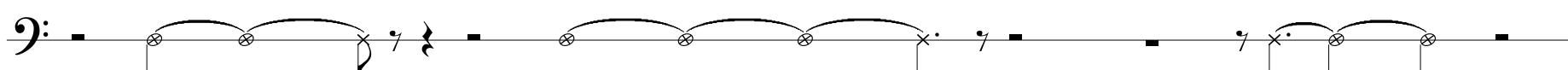
spoken lyrically, animated, almost sung at times

B. 

Ampéri midjiov vor kaminé vogsoum,- yes téssa  
 zanasan loussinègevogeanstnoumein-chat arague.

Luulin,- että maa poistui kiertoradalta ja vaelti - taivaassa kuin mastoton  
 laiva, tavan takaa keskellä tähtiä - jotka kasvoivat tai vähetivät.

21

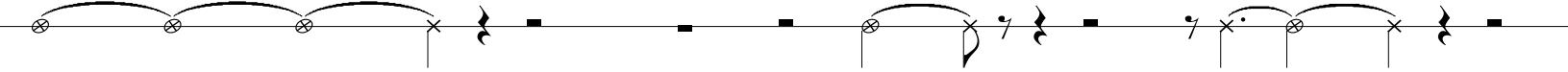
B. 

Tuulin puhaltamien pilvien läpi. Thérez ablaka gagnimouillé viétram, - ya vidziel loun  
 Va sagardâne dar âsémân

4

31

B.



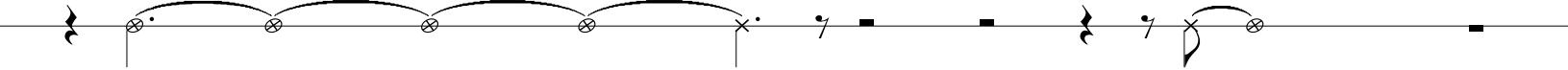
Kazales chtow zimlia sachla s'arbité - i bloudjdayet po niébosvodov karablombizz  
matchi stritchaias - i prachiaias sozvieudami ovelitchivaya ir ioumingchaya.

Métatsomeign yes

mettatsomeign yes vorg  
yerkirné itchel

41

B.



Métatsomeign yes vorg yerkirné itchel - irg ouretsrits yèv mi navé dartselarants kaymi - arants

kaimi vorg taparoumé astrérov motélanov - nerantsyevherranalov vorounk mézanomein yév pokranoum.

naïn monet kuut

50

B.



Engâr ké zamin az madârach gardide

Ké bé sétârégÂne

dour va nazdik michode

(7)  
(12:06)

128

(12:26) l'Homme 3

(both singers tacit for 40")

57  
PB

tape:musique de l'Homme continues.....

Femme Flash 2 (20")

(7)  
(13:07)

8 (13:15) l'Homme 4

♩ = 125

58

tape:musique de l'Homme continu\$.....

DSP: hand microphone: voice percussion etc.

Femme Flash 3 (8")

*increasingly sung (not spoken) and animated, less hurried, less verbal*

B.

(w/ hand mic.)



baad a lân\_ hastam Khas\_té tchiè loe viek

Khas té

ba - ad

Has t am

64

Yi - ev      k' yie - vñniè tul e vai      suus      vie rähää ka      pé chinka mir az

68

da gniè      I gni gnè schni gniè ouma litz raz bieg yaya yést péchinka      ve mir az dagniè      ba - ad al ân

72

has tam      kha-sté      khasté      ha- stam      vourrka      ka li ni      yiev vorr ka

78

li ni      kaou stav chi tchi lo - e      viek mniè      e - i      ol - e vi - è lä

84

ma - n - e gha ble baad      alânl      eil ta- i nen      läh ti      pysäh ty mä ta

88

ei ol e vie\_ la i gnignè schni gniè ou mal itz

93

vourr kal vorg yé ré lé derr tchi bast vats Yé ré ka ka

97

ka ants nou mé aill so ra ol enmen nei syys olen tu - le vai suus nykhet ki mel\_ ko ra u ke a

100

Vtchièra ouchlow a zafra niè nastâloe Vtchièra ouchlow a zafra niè nastâloe ra ou chlow a zaf

105

tra niè nas âl\_ oe Yiev vorr - ka li ni ant\_ snou mé a - li sora yé ré\_ la tche

110

ka va - re derr tchi mennei sy ys ol en me ne sy ys tu le va i su us nyk het ki mel ko ra u ke a

114

Em rouz be zou\_ di mi goza ré\_ baad baad I im ya mniè has\_tam ba - ad ka

(7) (15:44) (128) (15:50) l'Homme 5  
(l'homme moves on stage, both singers tacit for 40")

PB [redacted] tape:musique de l'Homme continues.....

Femme Flash 4 (6")

(7) (16:30) Femme Flash 5 (5")

(9) (16:35) l'Homme 6 (l'homme in the machine)

121  $\text{♩} = 120$   
tape:musique: playback fades out

PB DSP: voice percussion / delay harmonizer etc.

*mostly sung (some speaking), slower, more focused, maintaining energy*

Kou dè dou lè Ka Kam bou djin - - - dou dè

129

kal fè kal fè bha do to ka ka diandhoudhé

137

ka kam bou wa si ta wi ko kal fé bhado to ka ko dé

143

(dé) ko dé ti na ti na ff fff shhhh!

152

si kou shhhh! djin dou dé ka kambou wa si ta wi ko

158

(ko) shhh! ka kambou wa si ta wi di an dhou dé di an dhou dhè di - an dhou shhh!

162

**7** (18:09)      **10** (18:14) *l'Homme 7 "manuscrit"*

171

PB

Femme Flash 6 (5")

tape: music de l'homme cojt.  
dsp: major distortion

(1'30")

128 (19:54)

during 1'30": read text below , highly captivated by it...ponderous, consumed and somewhat incredulous

"Human sacrifices are very rare, and this is one of only about a half dozen ever to be excavated scientifically," said National Geographic Explorer-in-Residence Johan Reinhard, following last week's discovery of a 500-year-old human sacrifice atop Peru's Mount Ampato -the volcano where Reinhard discovered the frozen ice maiden in 1995. Only six weeks ago, I was hacking at frozen earth while on an expedition to the volcano Pichu Pichu in southern Peru. Our team, led by Reinhard and his Peruvian colleague José Antonio Chávez of the archaeology department at Catholic University in Arequipa, Peru, was searching for Inca burial remains on the summit. But as our expedition was ending, Johan and José were already thinking ahead to the Ampato excavation. This most recent discovery brings the number of sacrifices found on Ampato to four. "No other mountain has yielded four such victims," Reinhard said. The new find—a skeleton wrapped in an Inca textile—was found close to where two other sacrifices were excavated two years ago. The flesh of this sacrifice may have burned away in a lightning strike or decomposed when the surrounding soil thawed. Although encamped on an icy ledge at 20,400 feet (6,216 meters), the team actually performed their excavation of the burial site at 19,300 feet (5,881 meters). Reinhard believes the Inca may have chosen this site because it was more accessible than the summit or because the children were less important "companions" to the ice maiden, who was originally entombed on the summit. A buried ceremonial jug alerted the team to the possibility of a significant find. They began picking at and shoveling the frozen earth to remove it. "Soon after that the child's cranium was visible," Reinhard said. The six team members unearthed the skeleton along with a figurine made from spondylus shell. Lying in a small stone box, the figurine represents a female and leads the archaeologists to believe the human victim may also have been female. Along with the skeleton and the figurine, the team discovered four plates and two jugs. These artifacts are similar in design to those found with the other sacrifices on Ampato.

# L'enfant des glaces Section B1

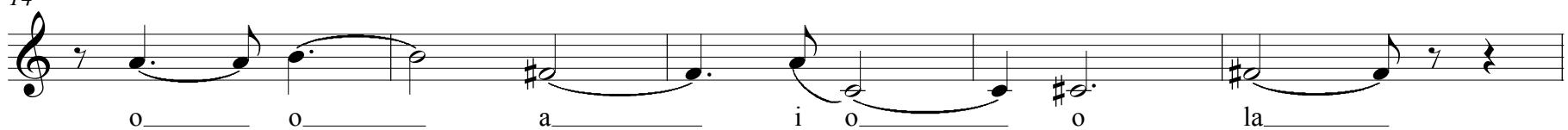
$\text{♩} = 60$

tape: interlude femme

**30 " interlude (no singing), femme movement**

1 B1.1 (20:14) femme songA  
*pure tone, no vibrato*

8 f. 

14 f. 

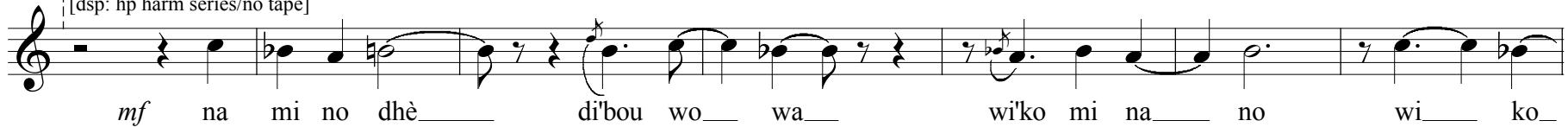
19 | (20:14) Fantom 1

128

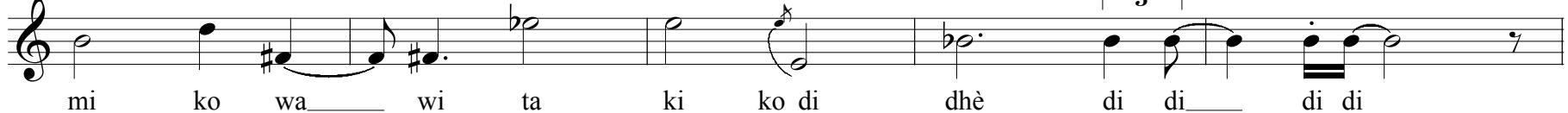
tape: interlude homme

**20" interlude: (no singing:homme movement)**

2 (21:14) femme song B  
 23 [dsp: hp harm series/no tape]

f. 

30 f. 

35 f. 

40 B1.2 (22:12) Fantom2

128

[tape: mirror discovery ambience]

**b1.2 dur= 1' : homme et femme discover the mirror (ambient musique, no singing)**

41 (3) B1.3 (23:14) Metronome

[playback is cued after this cue to b1.3bis]

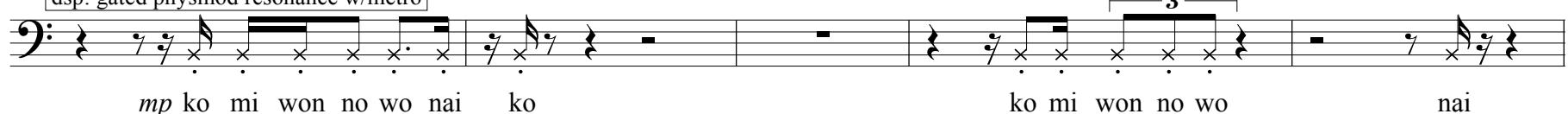
dsp metro starts / no tape

**dur= 2' homme continues to explore the mirror**

pause for 11 seconds / metronome sounds

*plutôt calme*

42 [dsp: gated physmod resonance w/metro]

h. 

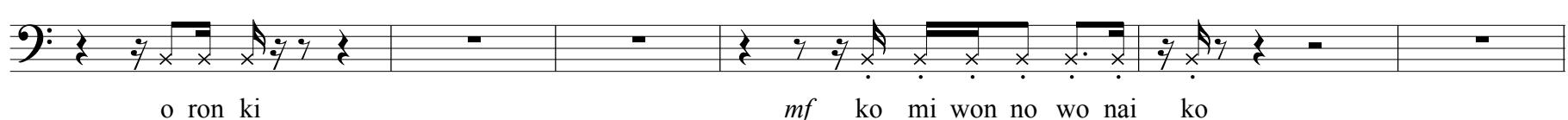
ko mi won no wo nai

47 

ko mi won no wo \_\_\_\_\_ ko mi won no wo nau

53 

ko mi won no wo nai ko ko o ron \_\_\_\_\_ ki

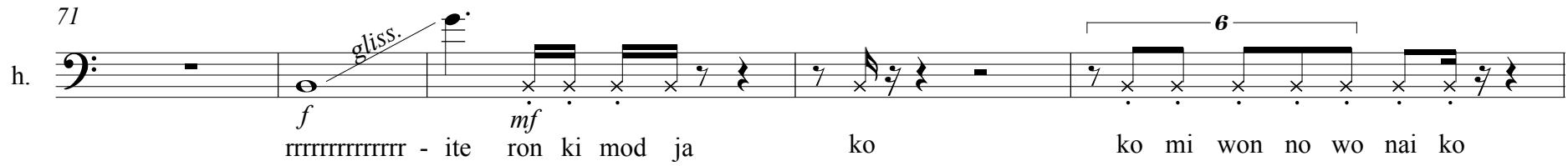
58 

o ron ki *mf* ko mi won no wo nai ko

64 

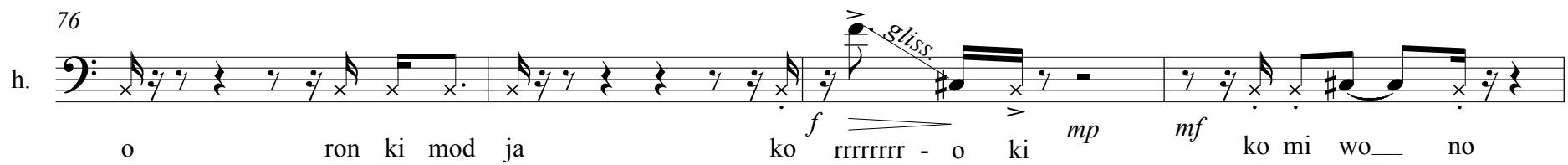
ko mi won no wo nai ko mi won no wo \_\_\_\_\_

71

h. 

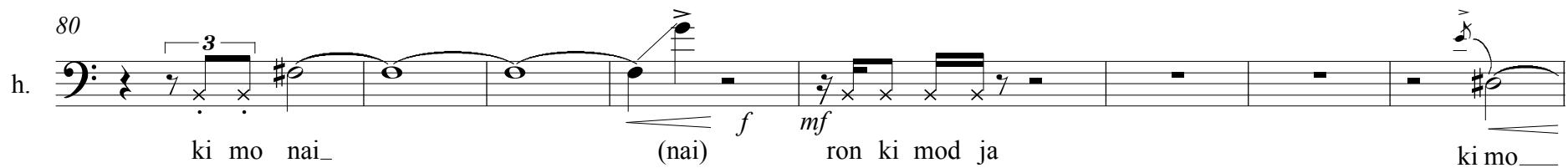
rrrrrrrrrrrr - ite      ron ki mod ja      ko      ko mi won no wo nai ko

76

h. 

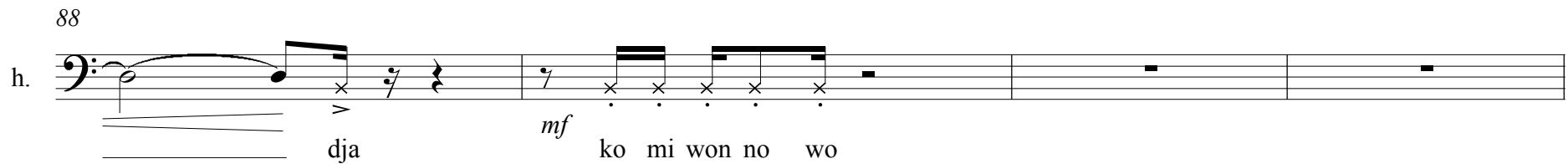
o      ron ki mod ja      ko      rrrrrrrr - o      ki      mp      mf      ko mi wo\_\_ no

80

h. 

ki mo nai\_\_      (nai)      ron ki mod ja      ki mo\_\_

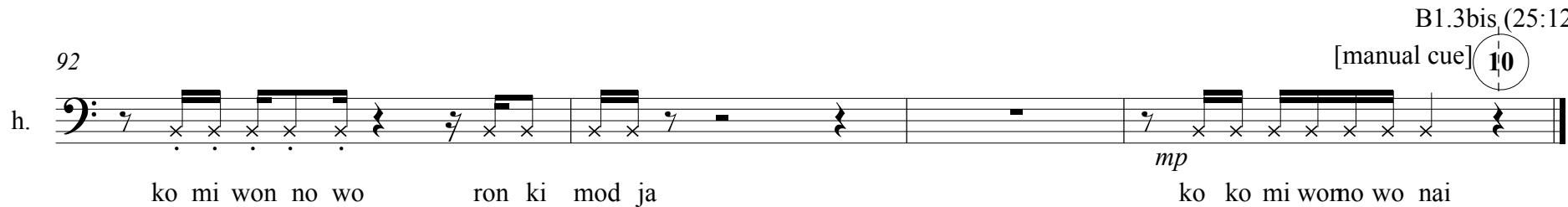
88

h. 

dja      ko mi won no wo

B1.3bis (25:12)

92 [manual cue] 

h. 

ko mi won no wo      ron ki mod ja      ko ko mi womo wo nai

# L'enfant des glaces Section B2

$\text{♩} = 100$

## (4) B2.1 (25:16) Premiere Duo

tape continues

repeat 5X (30") until interrupted by explosion

f. 

[DSP: triggered gong on attacks]

do do d' doe

repeat 5X (30") until interrupted by explosion

*spoken softly, becoming louder and more intense each time*

h. 

wa ta shiwa ka ko ni no ko sa re mi rai o machi gen zai ni ta ta zu un za ri su ru ko to da

128

4 B2.2 (25:50) Explosion

12 (26:14) Sonar

2 minutes Quazi SILENCE

5 [manual cue] B2.2bis (27:40)

f. h. 

5 whispered, but very intense

pp wa ta shiwa ka ko ni no ko sa re mi rai o machi gen zai ni ta ta zu un za ri su ru ko to da

h. 

$\text{♩} = 80$  [manual cue]

## (6) B2.3 (28:52) Femme Chant A

sans vibrato

8 f. 

mp wa o ni wa o nai o ni no no wa

17 f. 

o ni wa o nai ni no wa wa o no

3

2

26

f.

o nai ni no wa o mo nai wa

34

f.

ni o ni wa ta shi

crescendo

*ff*

7 B3.1 (27:48) Femme Chant B

repeat mm.42-45 during 1'15", while making a gradual transition (spoken-->sung) towards the material in mm. 46-49

f.

*f* ki nou wa sa ri a shita wa ma da konai kyou to i e base wa shi na ku su gi teshi mau

8

(30:05)

f.

*mf* ki nou wasa ri a shita wa ma da konai kyouto i e basewa shi na ku su gi teshi mau

B3.2 (30:07) Deuxieme Duo

f.

kinouwasari ashitawa ma da konai kyouto i e basewa shi na ku sugi teshimau wa

*mf* ki nou wa sa ri a shi ta wa ma da ko nai kyou

h.

55

f. - & #p - & #p - | & #p - & #p - | - & p - | & p - | - & p - | & p - | - & p - | & #p -

ta shi wa ka koni no ko sa re mi rai

h & #p - & p - | - & p - & #p - | & p - & p - | & #p - & p - | & p - & p - | & #p - & p - | & #p - & p - |

to i e ba se wa shi na ku su gi te shi mau wa ta shi wa

62

f. & #p - & p - | & p - & p - | - & p - & p - | & p - & p - | & p - & p - | - & p - | & #p -

o ma chi gen zai ni ta ta zu mu un za ri su

h & #p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - |

ka ko ni no ko sa re mi rai o ma chi gen zai ni ta ta zu mu

69

f. & #p - & p - | & p - & p - | - & p - & p - | & p - & p - | & p - & p - | - & p - | & #p - & p - |

ru ko ro da ki nou wa sa ri shi ta wa ma da ko

h & #p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - |

un za ri su ru ko to da ki nou wa sa ri shi ta wa ma da ko nai kyou

76 ( 31:37)

f. & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - |

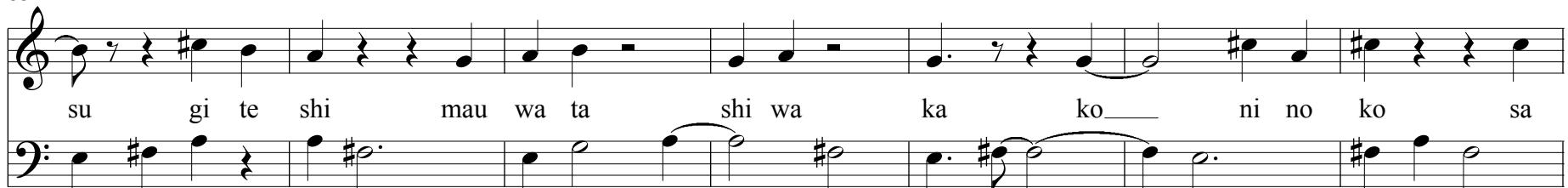
ma da ko nai kyou to i e ba se wa shi na ku

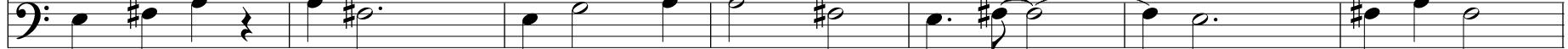
h & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - | & p - & p - |

to i e ba se wa shi na ku su gi te shi

4

83

f.   
 su gi te shi mau wa ta shi wa ka ko ni no ko sa

h.   
 mau wa ta shi wa ka ko ni no ko sa re mi rai o

90

f.   
 re mi rai o ma chi gen zai ni ta ta zu mu un za ri su

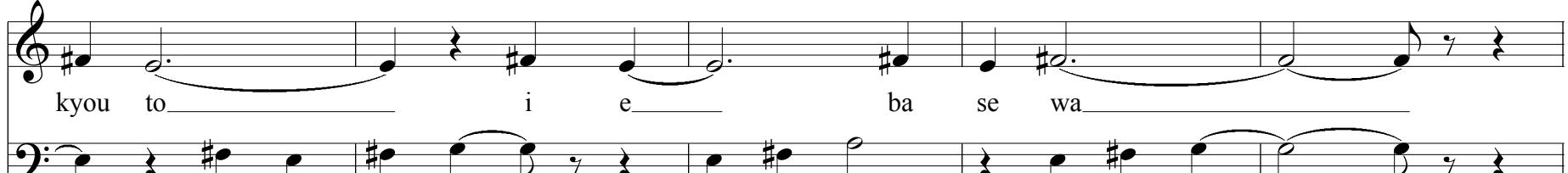
h.   
 ma chi gen zai ni ta ta zu mu un za ri su ru ko to

97

f.   
 ru ko to da ki nou wa sa ri a shi ta wa ma da ko nai

h.   
 da ki nou wa sa ri a shi ta wa ma da ko nai kyou to

104

f.   
 kyou to i e ba se wa ba se wa

h.   
 i e ba se wa shi na ku su gi

109

f. 
  
shi wa ka ko ni ko sa re

Rit - - - - -

h. 
  
shi wa ka ko ni ko sa re

Rit - - - - -

B3.3 (33:09) Dance homme et femme

114

h. 
  
tape: dance music

3 minute dance interlude

(33:17)

# L'enfant des glaces Section C

## C1.1 Soft machine Interlude

128

Playback

tape: motor hum

(motor hum sound for 36", no singing)

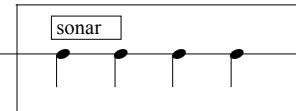
4

## C1.1bis (36:55) Groove Tune

15

$\text{♩} = 96$

PB



23

[crash only]

[sonar]

1

PB

[preLaunch]

A series of eighth-note patterns: a pair of eighth notes followed by a sixteenth note, then a pair of eighth notes followed by a sixteenth note, and so on. The first two pairs are labeled 'preLaunch'.

PB

32

2

crash

1

sonar

B.

*flottante, flexible, emballée*

*very excited to show la femme his world*

*ei li nen läh - ti huo mi nen*

Musical notation for the vocal line 'ei li nen läh - ti huo mi nen'. It features a soprano vocal line with grace notes and a basso continuo line below it. The vocal line includes lyrics: 'o n fff', 'ei li nen läh - ti huo mi nen', and 'f'. The basso continuo line includes lyrics: 'o n fff', 'mi go za ré', 'migoza ré', 'migoza ré', 'bé zou di'.

38 (2) crash (37:55)  
 PB (1) sonar sonar only coocoo  

ki dou ma ta      kidouma ta      kidouma ta      ho ba shi      yé      ré

ré      ka      nen läh - ti hu - o mi      nen läh ti      va      re      tche      ka

ré      ka      tää mä pä i - vä vi - er äh tää      yé      ré      ré      ka

54

PB      [coocoo only]      speedB      (2) crash (38:40)      3

PB  
B.

yé ré ho kis sé  
ma ta too za ka za ka ta too

59

PB      [crash only]      (1) sonar 3 3      vi - er äh -

PB  
B.

ma ta too za ka    ta ta too    ma ta too za ka    ka ta too    ma ta too za ka    za ka ri

63

PB      (2) crash      crash only      (1) sonar 3 3 3 3      speedC

PB  
B.

tää li nen läh - ti    bé zou di    en rouz    bészou di    di mi go za ré    tä mä ei - o - le    ei o-le

69

PB      washer

B.

en - gar ké za mine a ze ma dâ ra sar gar dâne

74 (39:21) ③ slow crash only

PB      animé, rap swing un peu

B.

ki nou wa sa ri a shi ta wa wa ma da ko nai a shi ta wa na kusu gi te  
dar â sé mân sé gâne

77 ① coocoo      washer      coocoo

PB

B.

vourrka vourr ka vourr ho kis sé e ï né - yek ti - é bi da kal vourrka vourr ka ho kis sé ka

83 (4) (39:42)  
slow crash only

PB

3 3

speedB

1 coocoo

B.

sugite sugite di mi go za ri bé zou di  
ho kis sé ka

ho kis sé ka

90

PB

speed

51 crash

crash only

3 3

yé ré ka yé ré lé su gi te bé zou bé zou di mi mi go za ré dour va naz dik

B.

yé ré ka yé ré lé dourva naz

96

PB

crash

3

dour va naz dik mi mi go za ré su gi te mi mi go za ré za ré zou

B.

dik bé zou di mi mi go za ré su gi te mi mi go za ré za ré zou

99 PB (slow crash only) (tune collapses)

*Spoken with rap swing* (40:27) (final crash)

*dour va naz dik mi chode d' dour va naz dik mi chode*

B. *Spoken with rap swing*

*dour va naz dik mi chode d' dour va naz dik mi chode mi chode....ma biche*

104 PB (128) (tape continues: machine sound (bateau) fade in) (singers tacit for 30") (41:05) (6)

**C2.1 (40:37) Machine2 Interlude**

117 PB (tape: machine2 sound enters) (continuing) (tape continues buildup)

*crescendo poco a poco pendant 2'*

*mf ti ka ti kati ka tika ti ka tika tchi ol en me ne ti ka ti kati ka voor*

122

*tika tika tika tika tika tika tika ti ka do rrrrrrrr - a dikam nou di*

128

ka do de ge de ge de gedege de ge de ge da rrrrrr-o dé yé ko di rrrr-a do

133

(*crecendo poco a poco*)

*ff (parlé)*

toka to ko wiko ki ta ka re tikatikatikatika tikatika mi go za ré de gede ge ki do

7 (42:07)

*ff (whispered)*

— ka do ki do ti ka ti ka ti ka go za ré rrrrrrrrr - ou di ga de gedege

144

*f (crié)*

ti ka ti ka ti ka ti ka do rrrrr-é do ro ni ko to ti bou ti bou ron ki

149

PB

[tape cue: noise (4'')]

B.

C2.3 (42:32) Duo  
(tape continues)

[dsp: patch for femme solo + homme]

ta wi ko wi tayé      dege de ge      ti ka ti ka      rrrrrr on - ki      degedegedege      tika tika tikatika      di  
hurried, agitated, alarmed, exclamations becoming shoutea  
Ya yést péchinka!

153

B.

(crecendo poco a poco)

breaths becoming louder and more dramatic

ge de ge de ge de ge      dou dou dou dou dou dou      tic tic  
Ya yést péchinka!

8 (42:07)

B.

156

crié  
dou dou dou dou dou dou dou dou dou      ya      yést pé chin ka      degedegedege      dé  
I imya      mnièoustavchi tchièlœvieck

160

PB

**C3.1 (43:02) Breakdown** (continues for 1' 15")

tape continues, sons de panne techniques etc.

[DSP: femme: rev. gate runaway DSP]

crié

B.

dé dé \_\_\_\_\_ dé

Péchinka! Péchinka! Ya yést péchinka! *mf*

Tchérez ablaka gagnimouillè viétram, ya vidziel loun  
beskagnéetchnest pralitayouchir mima vagnavieniè oka.

167

B.

gliss.

f > gliss. ff      f > gliss. ff      f > gliss. ff      fff      pp

ké \_\_\_\_\_ yé      ké \_\_\_\_\_ yé      ké \_\_\_\_\_ yé      continue

Kazales chtow zimlia sachla se orbité i bloujdayet po nièbosvodov karablon bizz matchti  
vestichiaias i prachiaias so zviedudami ovelitchivaya ir i oumingchaya.

174 (Femme tacit, now too exhausted to sing)

PB

tape continues: general chabs

**9 C3.1bis (43:40) Homme en panne**

l'Homme continuing with text for another 20 seconds

PB

(43:49)  
tape cue: noise  
(2") (2")

(44:04)  
tape cue: noise (1")

(128) (44:14)  
tape cue: noise  
(3") (1")

**C3.2 (44:19) Stasis**

tape continues: static material over next 23"  
(no more singing until C4)

PB

202 **C3.3 (44:42) Descent**  
tape continues: static, begin slow down over next 2'30"

(10) (44:57)

**C3.3bis (~46:00) femme glissdown**  
tape continues: becoming slow and heavy

[DSP: Femme: descending fb transpositions]

(128)

PB

269 **C4.1 (46:27) Homme Solo**  
tape cue: voix de l'enfant  
[DSP: homme feedbk patch]

(11) (46:27)

(12) (49:30.)  
(48:18.) tape cue: voix de l'enfant  
(tape becoming still slower and heavy)

*plutôt calme et paisible sans trop d'emotion (bien, quoi)*

B. make quiet non-verbal sounds: respiration, sighs, moans, soft utterances, murmures, minute percussive sounds, soft whistle tones etc.

PB

318 **C5.1 (49:35) musique de femme interlude**  
tape: soft techno (duration of intro: 12")

(13) (49:35)

**C5.2 (49:47) Femme Solo**  
(solo duration: 2:20)

$\text{♩} = 60$

etc.....

ko - mi wo no nai ko

PB

330

etc.....

ko mi wo no wo nai ko - mi wo no wo ko mi

337

PB      [tape cue: bell]      etc.....

wон      но      во      най      ко      ми      во      -      -      но      най

344

PB      etc.....      etc.....      etc.....

ко      ми      wo      no      wo      mi      go      za      ré      ron      ki      mod      ja      bé

351

PB

зou      ко      е      ї      нé      ва      са      га      р      дхан      ен

356

PB      etc.....      etc.....

гár      кé      ен      гár      кé      за      ми      ен      гár      кé      за      ми

(52:07) tape cue, singers tacit for 12" (3 measures)

360 PB

A single staff for piano (PB) in common time. The tempo is 360 BPM. The music consists of a continuous eighth-note pattern starting with a sharp sign. The dynamic is indicated by a greater than symbol (>).

14 C5.3 (52:29) Chant (continues for 1:50)

363 PB etc.....

*molto rubato, sans vibratto*

A single staff for piano (PB) in common time. The tempo is 363 BPM. The dynamic is *molto rubato, sans vibratto*. The lyrics are: en gâr ké zamine aze ma dâ rache\_, va sar gar dâne dar â sémân, en gâr ké za mine aze ma dâ rache\_. The vocal line begins with a single note followed by a sustained note.

367 PB etc.....

15 C5.4 (52:39) Final Duo

*(sans vibratto aux notes tenues)*

A two-staff musical score. The top staff is for piano (PB) in common time, and the bottom staff is for bass (B.) in common time. The tempo is 367 BPM. The dynamic is *(sans vibratto aux notes tenues)*. The lyrics are: va sar gar dâne dar â sé mân\_ ra, - - che, va sar gardâne dar â sé mân\_ en. The vocal line consists of sustained notes. The bottom staff (B.) has a dynamic marking *moitié sur le souffle, sans vibratto*. The bass line consists of sustained notes. The piano part includes a dynamic marking *mp*.

371

PB

gâr kékâza mine aze ma dâ rache\_ en en gâr kékâzamine azemadâ rache\_ va sar gardâne dar â sé mân va\_

B.

0 - - - - a 0 - - - - a - - - -

16 C5.5 (53:11) Whispered Chant

375 [sonar beep]

PB

chuchoté, en temps libre, flexible

1.[va sar gardâne azemadâ rache em rouz aze madâ rache]  
(mp) 2.[aze ma dâ rache aze ma dâ rache aze ma dâ rache aze ma dâ rache]

B.

continue to repeat for aprox. 1' making smooth transition to lyric 2.]

chanté sans vibrato, emphasizing harmonics

o 1.[a - - - o]  
(mp) 2.[o - - - i]  
3.[i - - - a]

continue to repeat for aprox. 1' while cycling lyrics: 1[], 2[], 3[], 1[], 2 etc.

p  
pp

17 C5.6 (54:07) Final Fade

390 tape: fadeout over 40"

PB

(54:37)

tape: only Sonar Beeps

END (55:15)  
(final sonar beep)