

Joseph Klein

Zwei Parabeln nach Franz Kafka

for narrator, mixed choir, and computer music

(2006)


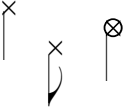
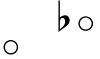

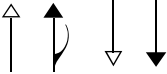
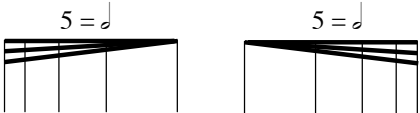


I. Die Brücke

II. Der Geier

— for Henry Gibbons and Canticum novum —

duration: c. 12'

Performance Notes

,	Brief pause/break in sound		Sprechstimme
∅	Senza misura		Spoken, whispered, or otherwise indefinitely-pitched vocal sounds (follow approximate pitch contours when applicable)
△	Beat groupings (2, 3)		
→ → →	Gradual change from one performance mode to another		Move mouths silently (mime) along with computer music
[ə] [u]	IPA phonemes		Glissando
△ 3	Computer music cue		Highest/lowest pitch possible
	Ritardando/Accelerando (within given duration, if indicated)		
	Durational continuum within senza misura section: values arranged from shortest to longest (precise durations <i>ad libitum</i>).		
	Repeat music within brackets for the duration of the solid line; continuation indicated by arrow; sudden release indicated by vertical line; staggered release or mimed passages (as specified in score) indicated by broken line.		

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- Accidentals apply only to the notes they immediately precede, with the exception of repeated pitches.
- Where precise alignment of parts in spatially-notated sections of the score is critical, broken vertical lines are used to indicate relationships between parts.
- The computer music may be played from a CD player or as audio files from a computer. In either case, it is imperative that there is absolutely no delay when each track is cued.

Performance Notes (cont.)

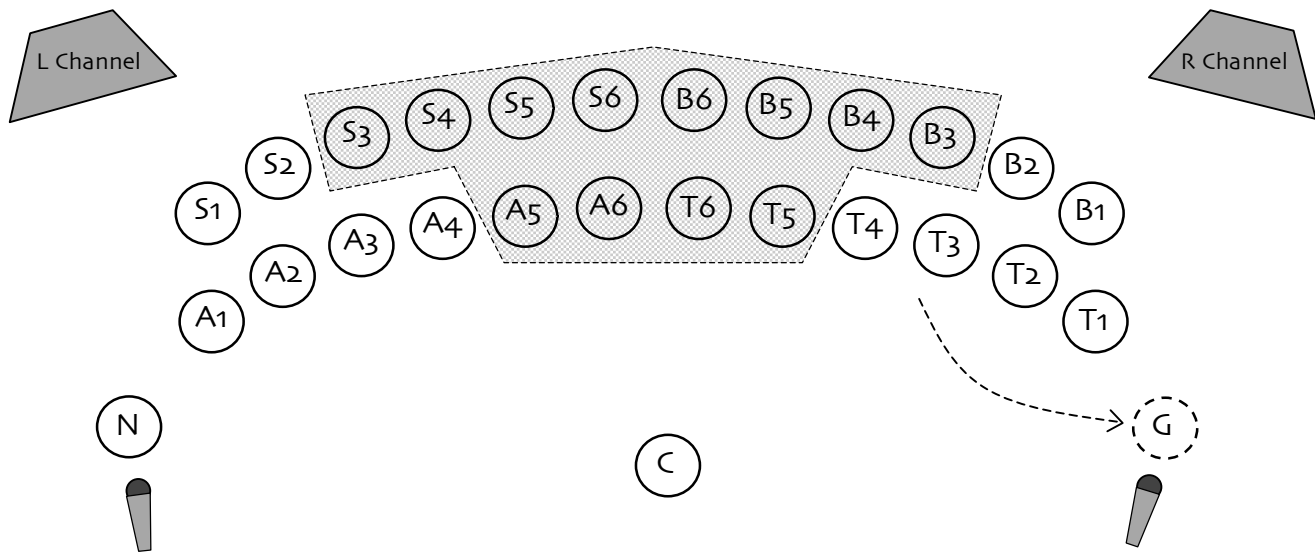
• **Secondary conductors:** At several points in the score, it will be necessary for a secondary conductor to be drawn from the choir. Before Rehearsal B in *Die Brücke*, one of the altos will be required to conduct the alto section (maintaining the established tempo) while the main conductor conducts the sopranos in a gradual *ritardando*. The main conductor will then cue singers in the divisi soprano and alto sections as they begin singing the material in the mobiles. Before Rehearsal G in *Die Brücke*, one of the singers in the “sub-choir” (indicated by the shaded area in the setup diagram below) will be required to conduct that portion of the ensemble while the main conductor conducts the remainder of the ensemble. It is preferable for the sub-choir conductor to be drawn from the singers in the front row so that he/she may be clearly seen. Although not indicated in the score, it may be desirable to have one of the altos conduct the alto section between Rehearsal I and Rehearsal L, in order to allow the main conductor to conduct the basses and cue the tenor solo and Narrator independently. Just before Rehearsal B in *Der Geier*, one of the female choir members will be required to conduct the soprano/alto section while the main conductor leads the tenors/basses.

• **Gentleman:** In *Der Geier*, one of the male choir members will be required to read the part of “The Gentleman” (G). This person will remain in place within the choir until indicated in the score (just before Rehearsal D), at which point he will casually walk to the microphone at stage left and begin a dialogue with the Narrator (N). (It is important that the speaking voice of the Gentleman is clearly distinguishable from that of the Narrator.) Once the dialogue ends (just before Rehearsal G), the Gentleman will somewhat more urgently return to his place in the choir and resume singing at Rehearsal G.

• **Narrator:** The Narrator part is to be performed by a male vocalist—not necessarily a singer, but preferably somebody with a full, resonant voice. In interpreting the part, the narrator should make a clear distinction between the rhythmically notated text (e.g., *Die Brücke* at Rehearsal A and L; *Der Geier* at Rehearsal B) and the freely spoken text. The text should be read at comfortable, deliberate pace throughout; pauses between phrases should be exaggerated—though not unnaturally so—as the flow of the music dictates. The pacing of the Narrator (and Gentleman) lines in relationship to the choir is particularly critical in *Die Brücke* at Rehearsal H and in *Der Geier* at Rehearsal D, F, and G.

• **Balance, Amplification, and Mixing:** The Narrator and Gentleman parts must be amplified in order to be clearly audible at all times; if possible, these amplified voices should be projected from a source separate from the monitors used to project the computer music. While the Narrator and Gentleman parts must be distinct from the choir and computer music throughout, it is absolutely essential that the choir and computer music are balanced so that they sound as one; it should be difficult to distinguish between these two sound sources throughout the piece. To achieve this effect, the monitors for the computer music should be placed just behind and to the immediate left and right sides of the choir (as indicated in the diagram below) and elevated to the same general level as the singers. It may be necessary to adjust output levels throughout the performance in order to ensure a proper balance between the choir, Narrator/Gentleman, and computer music. So as not to overpower the Narrator part during the louder sections (resulting in an unnatural text delivery, or possible distortion or feedback in the amplified sound), it may be necessary for the choir to hold back somewhat just before Rehearsal I and Rehearsal M in *Die Brücke*, and just before Rehearsal H in *Der Geier*.

Stage Setup



S = Soprano; A = Alto; T = Tenor; B = Bass; N = Narrator; G = Gentleman; C = Conductor.

If possible, only the computer music should be projected from the speakers indicated in the diagram above; the Narrator and Gentleman parts should be projected from a separate sound source (e.g., a floor monitor in front of the ensemble, a PA system above the choir, or speakers installed in the house) in order to enhance separation between the forces.

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Program Note

Zwei Parabeln nach Franz Kafka is a setting of two of Kafka's parables—"Die Brücke" ("The Bridge") and "Der Geier" ("The Vulture")—for narrator, mixed choir, and pre-recorded computer music. The choir part is comprised of fragments from Kafka's texts in the original German, while the narrator reads the complete texts in translation. The computer music is derived entirely from the choral music, which has been manipulated in order to extend the timbral and textural range of the ensemble.

Zwei Parabeln nach Franz Kafka was composed between January and May of 2006 for Henry Gibbons and Canticum novum, who first performed the complete work on 20 November 2006 at the University of North Texas.

Texts*

Die Brücke

Ich war steif und kalt, ich war eine Brücke, über einem Abgrund lag ich, diesseits waren die Fußspitzen, jenseits die Hände eingebohrt, in bröckelndem Lehm hatte ich mich festgebissen. Die Schöbe meines Rockes wehten zu meinen Seiten. In der Tiefe lärmte der eisige Forellenbach. Kein Tourist verirrte sich zu dieser unwegsamen Höhe, die Brücke war in den Karten noch nicht eingezeichnet. **So lag ich** und wartete; ich mußte **warten; ohne abzustürzen kann keine einmal errichtete Brücke aufhören Brücke zu sein**. Einmal gegen Abend, war es der erste, war es der tausendste, ich weiß nicht, meine Gedanken giengen immer in einem Wirrwarr, und **immer immer in der Runde** - gegen **Abend im Sommer**, dunkler rauschte der Bach, hörte ich einen Mannesschritt. **Zu mir, zu mir. Strecke Dich Brücke, setze Dich in Stand, geländloser Balken, halte den Dir Anvertrauten**, die Unsicherheiten seines Schrittes gleiche unmerklich aus, schwankt er aber, dann gib Dich zu erkennen und **wie ein Berggott schleudere ihn ans Land. Er kam**, mit der Eisenspitze seines Stockes **beklopfte er mich**, dann hob er mit ihr meine Rockschoße und ordnete sie auf mir, in mein buschiges Haar fuhr er mit der Spitze und ließ sie, wahrscheinlich **weit umherblickend**, lange drin liegen. Dann aber - **gerade träumte ich ihm über Berg und Tal** - sprang er mit beiden Füßen mir mitten auf den Leib. Ich erschauerte in wildem Schmerz, gänzlich unwissend. **Wer war es? Ein Kind? Ein Turner? Ein Waghalsiger? Ein Selbstmörder? Ein Versucher? Ein Vernichter?** Und ich drehte mich um, ihn zu sehen. Brücke dreht sich um! Ich war noch nicht umgedreht, da stürzte ich schon, **ich stürzte und war schon zerrissen und aufgespießt von den zugespitzten Kiesel**n, die mich so friedlich immer angestarrt hatten aus dem rasenden Wasser.

— Franz Kafka

✦

✦

✦

The Bridge

I was stiff and cold, I was a bridge. I lay over a ravine. My toes on one side, my fingers clutching the other, I had clamped myself fast to the crumbling clay. The tails of my coat fluttered at my sides. Far below brawled the icy trout stream. No tourist strayed to this impassable height, the bridge was not yet traced on any map. **So I lay** and waited; I could only **wait. Without falling, no bridge, once spanned, can cease to be a bridge.** It was toward evening one day — was it the first, was it the thousandth? I cannot tell — my thoughts were always in confusion and **perpetually moving in a circle.** It was toward **evening in summer**, the roar of the stream had grown deeper, when I heard the sound of a human step! **To me, to me. Straighten yourself, bridge, make ready, railless beams,** to hold up the passenger entrusted to you. If his steps are uncertain, steady them unobtrusively, but if he stumbles, show what you are made of and **like a mountain god hurl him across to land. He came, he tapped me** with the iron point of his stick, then he lifted my coattails and put them in order upon me. He plunged the point of his stick into my bushy hair and let it lie there for a long time, forgetting me no doubt while **he wildly gazed around him.** But then — **I was just following him in thought over mountain and valley**—he jumped with both feet on the middle of my body. I shuddered with wild pain, not knowing what was happening. **Who was it? A child? A dream? A wayfarer? A suicide? A tempter? A destroyer?** And I turned around so as to see him. A bridge to turn around! I had not yet turned quite around when I already began to fall, **I fell and in a moment I was torn and transpierced by the sharp rocks** which had always gazed up at me so peacefully from the rushing water.

— translated by Willa & Edwin Muir

* Note: The German text indicated in **bold** type is used in the choral part of this work; English translations are also indicated in **bold** type. The English text (with some alterations in *Der Geier*) is used in its entirety in the Narrator and Gentleman parts of this work.

Der Geier

Es war ein Geier, der hackte in meine Füße. Stiefel und Strümpfe hatte er schon aufgerissen, nun hackte er schon in die Füße selbst. Immer schlug er zu, flog dann unruhig mehrmals um mich und setzte dann die Arbeit fort. **Es kam ein Herr vorüber, sah ein Weilchen zu und fragte dann, warum ich den Geier dulde.** »Ich bin ja wehrlos«, sagte ich, »er kam und fing zu hacken an, da wollte ich ihn natürlich wegtreiben, versuchte ihn sogar zu würgen, aber ein solches Tier hat große Kräfte, auch wollte er mir schon ins Gesicht springen, da opferte ich lieber die Füße. Nun sind sie schon fast zerrissen.« »Daß Sie sich so quälen lassen«, sagte der Herr, »ein Schuß und der Geier ist erledigt.« »Ist das so?« fragte ich, »und wollen Sie das besorgen?« »Gern«, sagte der Herr, »ich muß nur nach Hause gehn und mein Gewehr holen. Können Sie noch eine halbe Stunde warten?« »Das weiß ich nicht«, sagte ich und stand eine Weile starr vor Schmerz, dann sagte ich: »Bitte, versuchen Sie es für jeden Fall.« »Gut«, sagte der Herr, »ich werde mich beeilen.« **Der Geier hatte während des Gespräches ruhig zugehört** und die Blicke zwischen mir und dem Herrn wandern lassen. Jetzt sah ich, daß **er alles verstanden hatte**, er flog auf, weit beugte er sich zurück, um genug Schwung zu bekommen und stieß dann wie ein Speerwerfer den Schnabel durch meinen Mund tief in mich. Zurückfallend fühlte ich befreit, wie er in meinem **alle Tiefen füllenden, alle Ufer überfließenden** Blut unrettbar ertrank.

—Franz Kafka



The Vulture

A vulture was hacking at my feet. It had already torn my boots and stockings to shreds, now it was hacking at the feet themselves. Again and again it struck at them, then circled several times restlessly round me, then returned to continue its work. **A gentleman passed by, looked on for a while, then asked me why I suffered the vulture.** "I'm helpless," I said. "When it came and began to attack me, I of course tried to drive it away, even to strangle it, but these animals are very strong, it was about to spring at my face, but I preferred to sacrifice my feet. Now they are almost torn to bits." "Fancy letting yourself be tortured like this!" said the gentleman. "One shot and that's the end of the vulture." "Really?" I said. "And would you do that?" "With pleasure," said the gentleman, "I've only got to go home and get my gun. Could you wait another half hour?" "I'm not sure about that," said I, and stood for a moment rigid with pain. Then I said: "Do try it in any case, please." "Very well," said the gentleman, "I'll be as quick as I can." **During this conversation the vulture had been calmly listening,** letting its eye rove between me and the gentleman. Now I realized that **it had understood everything;** it took wing, leaned far back to gain impetus, and then, like a javelin thrower, thrust its beak through my mouth, deep into me. Falling back, I was relieved to feel him drowning irretrievably in my blood, which was **filling every depth, flooding every shore.**

—translated by Tania & James Stern



Franz Kafka (1883-1924)

Zwei Parabeln nach Franz Kafka

text: Franz Kafka

I. Die Brücke

Joseph Klein
(2006)

NARRATOR

SOPRANO

ALTO 1-3

ALTO 4-6

TENOR

BASS

COMPUTER

mp
I (solo)

Ø

n *p*

[m] →

Ich war steif und kalt. Ü-ber ein-em Ab-grund lag

A

(♩ = 100)
spoken (deliberately)

3

N

S

A 1-3

A 4-6

C

poco ♩ = 76 *mp*

(1 solo) (1-3) (4-6)

ich ei-ne Brü-cke ei-ne

3/4

[m] Ich war Ich war

n *mp*

[m] Ich war Ich war

N

stiff and cold, I was a bridge, I lay o-ver a ra-vine

S

A

C



N

spoken (more freely)

My toes on one side, my fingers clutching the other,

poco rit. [sopranos only: separate from altos] $\text{♩} = 60$ (sopranos)

S

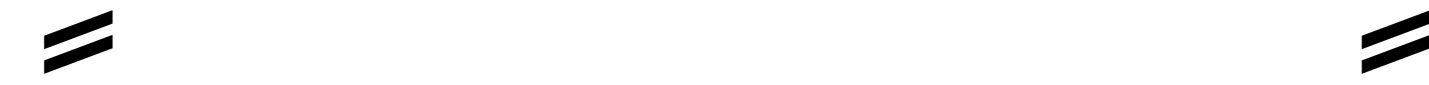
Brü - cke ei - ne

(l'istesso, ♩ = 76) [Conducted by choir member.]

A

(war) Ich war

C



B

N

I had clamped myself fast to the crumbling clay.

S

(sing independently, but blend with others)

A 1-3

[i] [ɔ] [i] [ɔ]

A 4-6

(sim.)

C

N

The tails of my coat fluttered at my sides. Far below brawled the icy trout stream.

S 1-3 *(sim.)*

S 4-6 *(sing independently, but blend with others)*

[ai] [ə] [y] [ə]

A 1-3

A 4-6 *(sing independently, but blend with others)*

[i] [ə] [i] [ə]

C

N

No tourist strayed to this impassable height,

S 1-3 *(sing independently, but blend with others)*

[ai] [ə] [y] [ə]

S 4-6

A 1-3


A 4-6

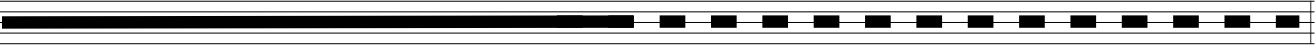
C

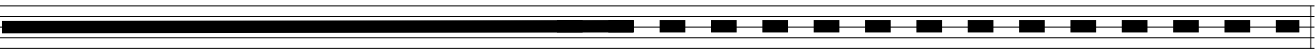
C


c. 30"


N || the bridge was not yet traced on any map.

S 1-3 

S 4-6 

A 1-3 

A 4-6 

C ||  [Processed Sounds: S/A "Ich war / eine Brücke."] [Processed sounds: T/B "lag ich warten" (begins fading in at c.18").]

n [Continue moving mouths, miming along with computer music ("eine Brücke").]


n [Continue moving mouths, miming along with computer music ("Ich war").]

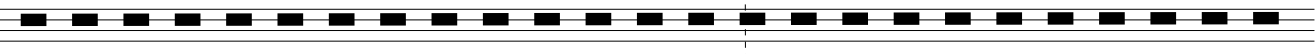



D


c.10"


N || So I lay and waited; I could only wait.

S 

A 

T  [T/B: Align with computer music after third recorded iteration.]
♩ = 66
pp *mp*
lag ich lag ich

B  *p* *mp*
war - ten war - ten

C 

[S/A: Discontinue miming as computer sounds fade out.]

N

T

B

C

lag ich 5 lag ich 4 oh - - ne 2

(ten) war - ten war - ten oh - ne ab - zu - stür - zen

poco, *mf*

poco, *mf*

N

T

B

C

(ne) 5 er - rich - te - te 3 Brü - - cke 4

kann kei - ne ein - mal Brü - cke auf hör - en 4

N

S

A

T

B

C

Without falling, no bridge, once spanned, can cease to be a bridge.

$\text{♩} = 76$

mp 3 4

Ich

Brü - cke zu \emptyset sein

Brü - - cke zu sein zu sein

[Processed Sounds: T/B "zu sein."]

2

N

S
mp
 ei - ne Brü - cke
lunga (c.6")
n

A
 war
 Ø

T
 (sein)
n

B
 (sein)
n

C
 [Processed sounds: S/A mobiles fade in.] [Processed sounds: granulated "Abend/sommer" (begins after c.5").]

3/4

c.25"

N

S 3-6
 som - mer som - mer
mp
lunga (c.5")
n

A 5,6
 A - bend som - mer A - bend som - mer
 3/4 4/4 3/4

T 5,6
 A - bend som - mer A - bend som - mer
 4/4 4/4

B 3-6
 A - bend A - bend
mp

C
 [Processed sounds: T/B "immer, immer" fades in.]

♩ = 112

F

It was toward evening one day — was it

G

N the first, was it the thousandth?

I cannot tell —

$\text{♩} = 40$

S 1,2

A 1,2

A 3,4

T 1,2

T 3,4

B 1,2

3
2

mp (*poco vib.*)

im [m] - im [m] - - mer

mp (*poco vib.*)

im - mer im [m] -

mp (*poco vib.*)

im [m] - - mer

[This section of the choir to be conducted by a member of the ensemble.]

$\text{♩} = 112$

1, 3, 5,...

2, 4, 6,...

S 3-6

som - mer

som - mer

A 5,6

3
4

A - bend

4
4

som - mer

3
4

A - bend som - mer

3
4

5
4

T 5,6

A - bend

som - mer

A - bend som - mer

B 3-6

A - bend

A - bend

C

N || my thoughts were always in confusion and perpetually moving in a circle.

S 1,2 *mp (poco vib.)* de ————— de —

A 1,2 *mp (poco vib.)* der in [n] Run [n] —

A 3,4 *mp (poco vib.)* in [n] Run [n] ————— der

T 1,2 im [m] - - mer ————— im [m] -

T 3,4 - mer im [m] - - mer

B 1,2 im [m] - - mer im [m] -

S 3-6

A 5,6

T 5,6

B 3-6

C ||

N ||

S 1,2 *mp* de

A 1,2 *mp* der in [n] in [n] Run [n]

A 3,4 *mp* in [n] Run [n] der

T 1,2 *mp* im [m] - mer im [m] - mer im [m] -

T 3,4 *mp* im [m] - mer im [m] - mer

B 1,2 *mp* - mer im [m] - mer im [m] -

S 3-6

A 5,6

T 5,6

B 3-6

C ||

3 [Processed sounds: T/B "immer, immer" fades in.]

N

It was toward evening in summer,

S 1,2

de de de

A 1,2

der in [n] Run [n] der in [n] Run [n]

A 3,4

in [n] Run [n] der in [n] Run [n] der de

T 1,2

T 3,4

B 1,2

S 3-6

A 5,6

T 5,6

B 3-6

C

[Processed sounds: S/A "in der Runde" fades in.]

c.7"

N ||

the roar of the stream had grown deeper, when I heard the

S 1,2

A 1,2 \emptyset

A 3,4

T 1,2

T 3,4

B 1,2

S 3-6

A 5,6

T 5,6

B 3-6

[Complete repeated group then suddenly stop; pause until next cue.]

(non dim.)

C ||

[Processed sounds: granulated "Abend/sommer" crossfaded with granulated "Zu mir" chord.]

H

more urgent

N sound of a human step! To me, to me. Straighten yourself, bridge,

S $\text{♩} = 96$
f (vib. ord.)
 Zu mir, zu mir,

A *f (vib. ord.)*
 Zu mir, wie

T *f (vib. ord.)*
 zu mir. set - - ze

B *f (vib. ord.)*
 Zu mir, zu mir.

C

N make ready, railless beams, to hold up the passenger entrusted to you. If his steps are uncertain, steady them unobtrusively,

S *TUTTI: poco cresc.*
 zu mir. Stre-cke

A ein Berg-gott schleu - - - de - re

T Dich in Stand, ge - länd - -

B hal - te den Dir An - - - ver -

C

N ||

with the iron point of his stick, then he lifted my coattails and put them in order upon me.

S

A

T

B

C

Er kam,

1 (solo) *mp*

3/4

be -

N ||

He plunged the point of his stick into my bushy hair and

S

A

T 1

B

C

He plunged the point of his stick into my bushy hair and

[Altos: continue *simile*, conducted by a member of the section.]

Er kam, Er kam, Er kam,

5 = d.

klopf - te er mich

J

N || let it lie there for a long time, forgetting me no doubt while he wildly gazed around him.

S

A

T 1

3/4

♩ = 72

B 1,2

ge - ra - de träum - te ich ihm

B 3,4

ge - ra - de träum - te ich ihm

B 5,6

ge - ra - de träum - te ich ihm

9
8

[Processed sounds: Resonance of bass gesture.]

C

K

N

But then — I was just

S

A

(*l'istesso*, ♩ = 90)

Er kam, Er kam, Er kam, Er kam, Er kam,

T 1

(solo) *mp*

be - - - - - klopf - te er mich

B 1,2

♩ = 72

mp < *mf*

ü - ber Berg und Tal

B 3,4

4/4

mp < *mf*

ü - ber Berg und Tal

B 5,6

mp < *mf*

ü - ber Berg und Tal

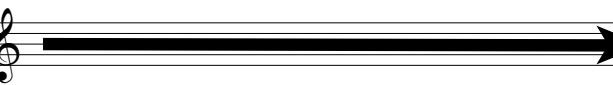
C


6

[Processed sounds: Resonance of bass gesture.]


N || following him in thought over mountain and valley —


S


A  Er kam, Er kam, Er kam,


T 1  weit um-er-blick-end

$\text{♩} = 72$

B 1,2  ge - ra - de träum - te ich ihm

B 3,4  ge - ra - de träum - te ich ihm

B 5,6  ge - ra - de träum - te ich ihm

C  [Processed sounds: Resonance of bass gesture, crossfaded with alto "Er kam" pitches.]

N he jumped with both feet on the middle of my body. I shuddered with wild pain, not knowing

S

A Er kam, *n*

T

B

C [Processed sounds: Upward vocal glissando fades in.]

2-3"

N what was happening. Who was it? A child? A dream? A

S Kind Kind

A Kind Kind

T Tur-ner Tur-ner

B Tur-ner Tur-ner

C [Processed sounds: crossfade with granulated "Kind/Turner" pitches.]

L ♩ = 96

3 4 4 4

f *f* *f* *f*

N

Way-far-er? A su-i-cide? A temp-ter? A de-

S 1-3 Wag-hal-si-ger Ver-such-er

S 4-6 $\frac{4}{4}$ Wag-hal-si-ger $\frac{3}{4}$ Ver-such-er $\frac{4}{4}$

A Wag-hal-si-ger Ver-such-er

T 1-3 Selbst-mör-der

T 4-6 $\frac{4}{4}$ Selbst-mör-der $\frac{3}{4}$ Ver-such-er $\frac{4}{4}$

B Selbst-mör-der

C

N *stroy-er?* *And I turned around so as to see him.* *A bridge to turn around!* *I had*

becoming urgent

S 1-3 *Ver-nich-ter* *Wer* *war* *es?*

S 4-6 *Wer* *war* *es?*

A *es?* *Wer*

T 1-3 *Ver-nich-ter* *war* *es?*

T 4-6 *war* *es?*

B *Ver-nich-ter* *Wer* *war*

C

♩ = 60 accel.

3/4

3/4

M

N || not yet turned quite around when I already began to fall,

♩ = 120

(♩ = ♩; ♩. = 80)

→ → → → → *molto vib.*

S

sturz _____ [ts] _____

5
4

9
8

→ → → → → *molto vib.*

A

war _____ stur _____ sturz _____

→ → → → → *molto vib.*

T

Wer _____ stur _____ sturz _____

5
4

9
8

→ → → → → *molto vib.*

B

es? _____ [s] _____ sturz _____

C ||

[Processed sounds: Downward vocal glissando.]

c.7"

N
I fell and in a moment I was torn and transpierced by the sharp rocks which had always gazed up at me so peacefully

S
[s] n

A
mp n Ø

T
mp n ' Ø [ts]

B
mp n ' [ts]

C

2-5"

N
from the rushing water.

S

A

T

B
p (chanting slowly but freely)

C

ich stürt-ze und war schon ze-ris-sen und auf-ges-pießt von den zu-ge-spitz-en Kie-seln.

II. Der Geier

♩ = 60

NARRATOR

[Tutti: Mime along with computer music until otherwise indicated.]

SOPRANO

ALTO

TENOR

BASS

COMPUTER



A

N

[Tutti: Sing independently in free rhythm, *quasi andante*.
Avoid any sense of rhythmic regularity or periodicity.]

S

A

T

B

C

c.20"

N

S

A

T

B

C

∅ [Tutti: Crossfade with computer music.]

[Processed sounds: Vulture/hacking gestures
(CUE for Narrator entrance).]

B (♩ = 100)
spoken (deliberately)

N

S

A

T

B

C

A vul - ture was hack - ing at my feet.

[u]

[u]

[u]

[u]

[u]

♩ = 80

mp *mf*

5 3

8 4

∅

Es war ein Gei - er

Es war ein Gei - er

(spoken more freely)

It had already torn my boots and stockings to shreds,

(♩ = 80) [Conducted by choir member.]

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Conductor (C). The Soprano and Alto parts begin with a rest (Ø) and then sing "Es war ein Geier". The Tenor and Bass parts sing "der hack-te in mei-ne Fü-ße der". The conductor part includes a triangle with the number 10 and the instruction "[Processed sounds: Vulture/hacking gestures.]".

Tempo: ♩ = 80. Dynamics: *p*, *mp*, *mf*, *p*, *mp*. Time signatures: 5/8 and 3/4.



C

Score for Soprano (S), Alto (A), Tenor (T), Bass (B), and Conductor (C). The Soprano and Alto parts are silent, indicated by a large black arrow. The Tenor and Bass parts sing "hack-te in mei-ne Fü-ße der". The conductor part includes a triangle with the number 11 and the instruction "[Processed sounds: Vulture/hacking gestures.]".

Tempo: ♩ = 60. Dynamics: *mf*, *mp*. Time signature: 15/8.

N

then circled several times restlessly round me, then returned to continue its work.

S

A

T

B

C

12

[Processed sounds: Vulture/hacking gestures.]

N

S

A

T

B

C

[S/A: Complete final repeated group then pause until next cue.]

[T/B: At this point, one of the male choir members stops singing and walks to the front of the stage opposite the narrator, acting the part of "the gentleman."]

mf *mp* *mf* *mp*

hack-te in mei - ne Fü - ße Es kam Es kam Es

hack-te in mei - ne Fü - ße Es kam Es kam Es

4x (before Narrator entrance)

6

8

[Processed sounds: Granulated "Es kam" line with pitch cue for S/A entrance at Rehearsal D.]

13

D

c. 6"

N A gentleman passed by, looked on for a while, then asked me:

G "Why do you suffer the vulture?"

S (♩ = 60) *mp* Es

A *mp* Es kam ein

T 2-3x more (before Rehearsal D) kam Es kam Es kam ein Herr

B kam Es kam ein Herr

C

N "I'm helpless," I said, "When it came and began to attack me, I of course tried to drive it away, even to strangle it, but these

G

S kam ein Herr ein Weil-chen zu vor - ü - ber

A Herr vor - ü - ber, sah ein Weil-chen zu ein Herr vor - ü - ber, -

T vor - ü - ber, sah Es kam ein Herr vor - ü - ber, sah

B vor - ü - ber, sah Es kam ein Herr

C

N || animals are very strong, it was about to spring at my face, but I preferred to sacrifice my feet. Now they are almost torn to bits."

G ||

S vor - - ü - ber *mf* Wa -

A — sah — ein Weil-chen zu *mf* Wa -

T ein Weil-chen — zu — und — frag - - te — und frag - te

B und frag - te dann frag - te dann

C ||



E

N ||

G ||

S ($\leftarrow \text{♪} = \text{♪} \rightarrow$)
- rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er

A - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er

T *mf* — Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa -

B *mf* Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa -

C ||

F

N

G

S
dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de sah — ein

A
dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de sah — ein

T
- rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de

B
- rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de Wa - rum ich der Gei-er dul-de

C

N

G

S
Weil-chen zu ein Herr vor - ü - ber, —

A
12 vor - ü - ber, 9 12

T
8 und frag - te dann frag - te dann 8

B
mp ein Weil-chen — zu — und — frag - te — und frag-te dann


C


"Really? And you would do that?"


"Fancy letting yourself be tortured like this! One shot and that's the end of the vulture."


N || "I'm not sure about that," said I

G || "With pleasure. I've only got to go home and get my gun. Could you wait another half hour?"

S  sah ein Weil-chen zu vor - ü - ber, sah

A  vor - - ü - ber vor - ü - ber, sah ein Weil-chen zu

T  Es kam ein Herr ein Weil-chen zu und


B  Es kam ein Herr und frag - te


C ||

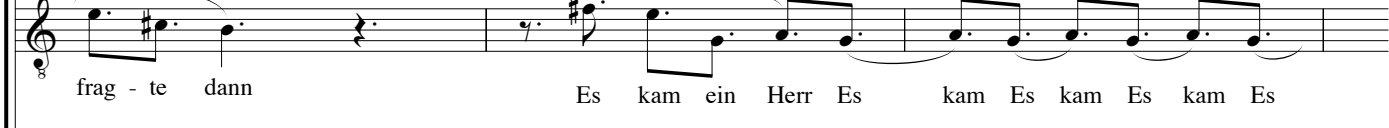



N || and stood for a moment rigid with pain. "Do try it in any case, please."

G || "Very well, I'll be as quick as I can."

S  Es kam ein Herr

A  Es kam ein Herr Es kam ein Herr

T  frag - te dann Es kam ein Herr Es kam Es kam Es kam Es

B  dann Es kam ein Herr Es kam Es kam Es

C ||

c.20" c. 5"

N

G [Return to choir and resume singing at next cue.]

S

A

T \emptyset [T/B: Continue as before, subtly altering tempi and gradually separating from one another (staggered release).]

B kam Es kam *n*

C $\triangle 14$ [Processed sounds: Granulated "Es kam"; pitch cue for Rehearsal G (C#) fades in.] *ff*

G

N During this conversation, the vulture had been calmly listening,

S Pesante $\text{♩} = 60$
p , *cresc.* - - , -
Der Gei - er Der Gei - er Der Gei - er Der

A *p* , *cresc.* - - , -
Der **4** Gei - er Der Gei - er Der Gei - er Der

T *p* , *cresc.* - - , -
Der Gei - er Der Gei - er Der Gei - er Der

B *p* , *cresc.* - - , -
Der Gei - er Der Gei - er Der Gei - er Der

C

N || letting its eye rove between me and the gentleman. Now I realized that it had understood everything;

S Gei - er Der Gei - er hat - te währ - end des Ge-
(*mp*) , - , - , (*mf*) -

A Gei - er Der Gei - er hat - te währ - end des Ge-
(*mp*) , - , - , (*mf*) -

T Gei - er Der Gei - er hat - te währ - end des Ge-
(*mp*) , - , - , (*mf*) -

B Gei - er Der Gei - er hat - te währ - end des Ge-

C ||



N || it took wing, leaned far back to gain impetus, and then, like a javelin thrower, thrust its beak through my mouth

S -sprach - es ru - hig zu - ge - hört er all - es ver - ständ - en
(*cresc.*) , - , (*f*) -

A -sprach - es ru - hig zu - ge - hört er all - es ver - ständ - en
(*cresc.*) , - , (*f*) -

T -sprach - es ru - hig zu - ge - hört er all - es ver - ständ - en
(*cresc.*) , - , (*f*) -

B -sprach - es ru - hig zu - ge - hört er all - es ver - ständ - en
(*cresc.*) , - , (*f*) -

C ||

[H] c.7"

N
deep into me.

S
hat - te Der Gei - er *ff* *n*

A
hat - te Der Gei - er *ff* *n* [Tutti: Crossfade with computer music.]

T
hat - te Der Gei - er *ff* *n*

B
hat - te Der Gei - er *ff* *n*

C
15 [Processed sounds: Distorted "Geier" chord.]

c. 5"

N

S/A
7 8 *mp* *mp* 6-7x
al - le U - fer ü - ber - fließ - en - den

T/B
8 9 *mp*
al - le Tief - en Fül - len - den

C
sf | *pp*

N

Falling back, I was relieved to feel him drowning irretrievably in my blood,

S/A *dim.*

T/B

C

c. 2"

[Processed sounds: Distorted S/A gesture (from Rehearsal E).]

N

which was filling every depth, flooding every shore.

S/A *(dim.)*

T/B

C

[Processed sounds: Distorted T/B gesture (from Rehearsal E).]

N

5"+

S/A

stage whisper

7

8

stage whisper

9

al - le U - fer ü - ber - fließ - en - den

Ø

T/B

al - le Tief - en Fül - len - den

C