

-Expect t t

two voices
justin murphy-mancini
2014

Performance notes.

-Duration: ca. 8 minutes.

-Tempo: Quarter = 60 throughout. Maintaining a consistent tempo is relatively important.

-Both players should read from the score together.

-This piece may be sung by any combination of voices. The parts are written in treble clef for convenience, but should not be a cue to use treble voices only; in the same way, issues of range and/or dynamics should not necessarily prohibit any one voice type.

-The lyrics are notated exclusively in IPA. Notes on pronunciation in this piece are collected below. A translation of the texts from which the transcription derives follows the pronunciation notes.

Please note that all continuants should be exaggerated throughout the piece. See below.

-Slurs indicate a melisma.

-Vibrato is permitted throughout, except where indicated. The pitches and intervals are of relative importance, so clarity of pitch production should be prioritized when not superseded by other considerations. If a performer wishes to sing a note or a passage *non vibrato* ornamentally in an area designated "con vibrato," that is perfectly acceptable. See below for guidelines on ornamentation.

-A line connecting two notes indicated a *glissando*. When a *glissando* is indicated at the end of a tied note, the performer may begin to change the pitch at any point according to their discretion and taste.

-After measure 106, the two performers should generally ignore what the other is doing. That being said, a certain coordination should be maintained in order to end the piece together. The last note is marked *poco tenuto* to allow a graceful close to the piece *only if the performers arrive there simultaneously*. If one performer finishes first, then no effort should be made to "correct" the "error."

-The performers should work to experience the music with a sense of continuousness and a limited amount of "formal division" or syntax. That is not to say that those features are not present in the work, but that I wish for the act of performance to resist the dividing impulse in an active way.

-There are no real indications of "phrasing." The fundamental "syntactic unit" is the group of notes separated by rest. The point is that phrasing in the traditional sense is not necessarily a part of the compositional process or the desired performative experience. These phrases act as abstract figures of material, whose procession in time affords more potential expressiveness than any single event.

Rules for graces.

No score delimits the total sonic or hermeneutical being of a musical work. Some parameters are constantly variable from performance to performance, even a performance in a reader's mind. Some rely on clever problem-solving on the part of the performer. Before the rule of *werktreue*, any good performer (and for that matter, any good composer) knew that in performance there were special obligatory opportunities to amplify the notated score. The practice of ornamentation is the main way in which we conceptualize the manifestation of the opportunities, and in each time and place ornaments conferred special “grace” or “beauty” (or whatever word we wish to use) to the music. They also demonstrate the performer's skill in interpretation and technical ability.

In the spirit of adapting ideas from earlier Western repertoires, I offer the following table of ornaments to be used in the performance of *-Expect t.* At least one instance of each ornament will be present in the notated score. Performers are permitted to employ any of these ornaments in isolation or in combination throughout the piece, according to their taste and discretion. The environments in which the “composed” ornaments appear can offer a model for the performer, but no proscriptions are implied. I have found that, in my own experience, some kinds of ornamentation work better in certain musical situations better than others, and it is usually worth the effort to figure out what works best on an individual basis.

con vibrato – indicated by (*o*)

senza vibrato – indicated by (*c*)

A line that connects these two states indicates a gradual transition.

plater – indicated by (*plat...*)

allow the tone to become thinner, less colorful

lever – indicated by (*l*)

brighten and raise the pitch gradually

descender – indicated by (*d*)

darken and lower the pitch gradually

(n.b. There are a limited number of ornaments and that is on purpose.

I don't believe the music wants to be very elaborate.

We know of performances of music in ornamental traditions whose special grace and expressivity was generated in part because of the careful and limited use of ornament.)

On the text.

The two texts used in this piece are verse selections from the extant literature written in Old English. Part I performs a passage from the famous “Dream of the Rood” from the Vercelli Book. Part II performs the complete text of a more “minor” poem now titled “The Grave,” which can be found in Bodleian MS 343. The piece does not treat these texts as parameters to be comprehended linguistically. Rather, they can offer a *very general* affective compass and they provide a rich sonic profile for vocalization.

Guide to pronunciation.

What follows does not purport to be an authoritative phonology for Old English. Notwithstanding the fact that such a thing cannot exist, I do not have a complete knowledge of the contemporary scholarship on the hotly debated topic. Therefore, my transcription engages in simplifications of convenience and ignorance in order to make it possible to work with the texts sonically. The table explains the sounds used in the piece using IPA, with some notes on important priorities for the work's performance. I have taken a few liberties that diverge from consensus opinions in the scholarly community only when a sound cluster would not be communicated easily and effectively to a modern ear.

Consonants.

[p] / [b]	voiceless/voiced bilabial stop	[f] / [v]	voiceless/voiced labio-dental fricative		
[t] / [d]	voiceless/voiced alveolar/dental stop	[s] / [z]	voiceless/voiced alveolar fricative	[ʃ]	voiceless post-alveolar fricative
[k] / [g]	voiceless/voiced velar stop	[x] / [ɣ]	voiceless/voiced velar fricative	[h]	voiceless glottal fricative
[m]	bilabial nasal	[θ] / [ð]	voiceless/voiced interdental fricative	[w]	labiovelar approximant
[n]	alveolar nasal	[tʃ] / [dʒ]	voiceless/voiced alveo-palatal affricate	[l]	lateral approximant
[ŋ]	velar nasal	[r]	alveolar trill	[j]	palatal approximant

Vowels/Diphthongs.

[i]	front close unrounded vowel	[u]	back close rounded vowel
[y]	front close rounded vowel		
[e]	front close-mid unrounded vowel	[o]	back close-mid rounded vowel
[æ]	front near-open unrounded vowel	[ɑ]	back open unrounded vowel

-The diphthongs are represented by the following clusters: [eo] [æɑ]. Both are descending diphthongs and should stress the first vowel.

-It is important that the back open unrounded vowel [ɑ] not become fronted. The darkness and “roughness” of the sounds in their combinations should be exaggerated and amplified. (While this music is not dramatic in the same way, the poetry of Old English is supposed to be realized in song, or at least in expressive recitation)

-In particular, all continuous sounds (nasals, fricatives, etc.) and the alveolar trill [r] should all be exaggerated. In at least 10% of cases, *voiced* continuants and the alveolar trill should constitute half or more of the value of the note, rather than the ordinary prioritization of the vowel. Whenever possible, the voiced continuant should be vocalized on the notated pitch. The performers are encouraged to be relatively extreme when following this instruction. Voiceless consonants may be most effectively lengthened in environments where there is a dynamic indication “dal niente.” One may very beautifully lengthen the consonant to create a more seamless transition from silence into phonation. In the case of melismas, the performer is encouraged to experiment with the distribution of consonants and vowels.

Hƿæt

The Dream of the Rood (trans. James Garnett, adapted)

lines 44-47; 50-61; 65-69

As a cross I was raised; I raised the mighty King,
the lord of Heaven; I dared not bend.

They drove their dark nails through me; the wounds are seen upon me,
they open terrible wounds. I dare to harm none of them. (...)

Many I have endured endured on that hill

Many cruel events. I saw the Lord of Hosts

Severely outstretched; darkness had then

Covered with clouds the corpse of the Lord, the

Brilliant Brightness; the shadow went forth

Wan beneath the sky. There wept all creation,

Lamenting the king's death. Christ was on the cross.

Yet hastening thither they came from afar

To the prince. I beheld all of this.

Sorely with sorrows I was oppressed; yet I bowed beneath the hands of the men,

Lowly, but with great might. There they took God Almighty,

Raised him from the heavy torture. (...)

They began to make a sepulcher,

In the sight of his murderers; they carved it of brightest stone,

And they placed him, the Lord of Victories, therein. To sing him songs of sorrow

The wretched began at eventide; then they would leave,

Mourning the mighty prince. He rested there alone.

The Grave (trans. Henry Wadsworth Longfellow, adapted)

For you a house was built, before you were born.

For you was the Earth your end, even before you came of your mother,

But it is not made ready, nor its depth measure;

Nor is it seen how long it shall be.

Now you are brought to where you must be.

Now you must be measured, and then the earth.

The house will not be finely timbered:

It will be low and level, when you lie therein.

The heel-ways are low; the side-ways also;

The roof is built very close to your breast,

So that you must dwell in the earth, utterly cold,

Dark and dim. That den grows foul around you.

Doorless is that house, and dark it is within.

There you will be detained, and death holds the key.

Loathsome is that house of earth, and grim within to dwell.

There you must dwell, and worms will share you.

Thus you will be laid down and leave your friends.

You have no friend, who will come to see you,

Who will ever see, how that house pleases you,

Who will ever open the door for you

And let the light in ...

For soon you will be loathsome and hateful to see.

For soon your head will have no hair;

From your hair all fairness will be gone;

No one will wish to stroke it gently with their fingers.

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♩ = 60 throughout

Voice

mf rod was itf a ræ red a xof itf ri tʃne ky niŋ heo
pp ðe wes bold je byld er ðu i bo ren

5

mf vo na xla vord hyl dan me ne dor ste ðurx dri van hi me mid deor kan nædʒ lum
f *mp* *c*
pp we re ðe wes mold i mynt er ðu of mo der ko

10

f on me syn don ða doly je zi e ne o pe ne in widx
c *ppp* *p* *pp*
me ak his nes no i dixt ne ðeo deop nes

15

d *p* *f* *quasi ff*

(wid)le mas ne dor ste itf hi ra næ ni yum feθ θan æal litf wæs mid

pp *mf* *p* *mf*

i me ten nes gyt i lo tƿed hu loſ hit

20

f *p* *f*

blo de be ste med be go ten of θæs gu man si dan siθ θan

pp *(pp)* *d* *p* *d* *p*

θe we re nu me θe briſ æθ

25

mf *c* *mf* *f*

he hæv de his gast on sen ded fæa la itf on θam beor ye je bi den hæ

mf *pp* *p* *mf* *d* *pp* *plat* *mp*

θer θu fæalt nu me fæl θe me ten and θa

30

mp *d* *f* *mp* *mf* *f* *mp*

(hæ)be wra ðra wyr da je zæax iŋ we ru da god Ɔæar le Ɔe

c *pp* *p* *d*

(Ɔa) mold de seƆ Ɔa ne biƆ no Ɔin hus

35

f *f full, almost strident* *mf*

nan Ɔys tro hæv don bew ri gen mid wolk num wæal den des xræw fir ne fi

mf *ppp doux*

hæa li tŋe i tin bred hit biƆ un

40

mf *f* *p* *f*

man ƣa du forƆ eo do wan nun der wolk num weop æal je ƣaft kwið don

mp *d* *p*

xex and lax Ɔon ne Ɔu list Ɔe

45

(don)ky niŋ ges fyll krist wæs on rod xwæ ðe re ðær fu ze feo

rin ne ðe he le wa yes

50

ran kwo man to ðam æ ðe liŋ ge itf ðæt æall be heold sa re

beoð la ye sid wa yes un xe

55

itf wæs mid sor gum je dre ved xnay itf

ye ðe rob bið i byld

60

p sub.

xwæ ðre Æan se ðum æað mod el ne myk le je

mf

mp *pp*

Øi re brost te ful nex swa Æu fæalt

65

plat

mp

na mon hi e Æær æl mix tij ne god

mf

pp *mf*

on mol de wu njen ful kal de

70

mp *mf* *f*

a xo von hi ne Æær on si yo ra wæal dend

pp *mf* *pp*

dim me and deor kæ Æet den fu læt

75 *mp* *mf* *f*

(dend) on yun non him Æa sor leox Æ ga lan

(læt) on hon de du re læas is Æet hus and dæark hit is wi ðin nen

mp *mf* *mp*

80 *quasi ff* *mf* *d* *mp*

æar ne on Æa æ ven ti de Æa hi e wol dan

Æar Æu bist fes te bi dit and dæ Æ hef Æ Æa ka ye lad lic is Æet eor Æ hus

p *o* *c* *p* *o*

85 *mf* *not too forte* *d* *mp*

eft si ðan me ðe fram Æan mæ ran

and grim in ne to wu njen Æar Æu fæalt wu njen and wur mes Æe to de le Æ

pp *mf* *p* *pp*

90

Θeod ne res te he Θær mæ

Θus Θu bist i leyd and la dæst Θi ne fron den nefst Θu nen ne freond

95

te weo ro de on γun non him Θa

Θe Θe wyl le fa ren to Θæt ef re wu le lo tʃen nu Θet

100

sor leoxΘ ga lan æar ne on Θa æ

hus Θe li tʃe Θæt æf re un don Θa wu le Θa du re and

105 *mp* *f* *mp* *mf* *mp*

(æ) ven ti de ða hi e wol dan
from here until the end, ignore part 2

p *ppp molto sotto voce - molto legato*

ðe æf ter lix ten for so ne ðu bist lad lic and lad to i
from here until the end, ignore part 1

110 *f* *mp sub* *(mp)* *d* *f* *mp*

eft si ðan me ðe fram ðan mæ ran ðeod ne res
zeo ne for so ne bið ðin hæ vet fa kses bi re ned al bið ðes fa kses feir nes for

116 *f* *mf* *f* *ff* *mp*

te he ðær mæ he te weo ro de
se den næ le hit nan mit fin gres fei re stra tſen