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# Spazi parte V

per voci e elettronica

(Saint-John Perse)

2005

**Music Finland**



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# ***Spazi***

per voci e elettronica

parte V



Ha! Très grand arbre du langage peuplé d'oracles, de maximes et murmurant murmure  
d'aveugle-né dans les quinconces du savoir...

« Et vous avez si peu de temps pour naître à cet instant! »

Ô fraîcheur dans la nuit où fille d'aile se fit l'aube ; (...) "Enchante-moi, promesse, jusqu'à  
l'oubli du songe d'être né..."

favorisée du songe favorable

Parole brève comme éclat d'os.

- un cent d'épées nouvelles s'avive au fil de l'heure. (...)  
l'acte, à la naissance, comme l'éclat de quartz ou d'obsidienne à la pointe des flèches.

"(...) comme aux bouges de la vie le germe même sous sa crosse, et comme aux antres du  
Voyant le timbre même sous l'éclair, nous cherchons, dans l'amande et l'ovule et le noyau  
d'espèces nouvelles, au foyer de la force l'étincelle même de son cri!..."

Ah ! very great tree of language, peopled with oracles and maxims, and murmuring the  
murmur of one born blind among the quincunxes of knowledge...

« And you have so little time to be born to this instant ! »

O freshness in the night when dawn transformed herself into a winged girl ; (...) "Promise,  
enchant me unto forgetfulness of the dream of being born..."

favoured with the favourable dream

Word as brief as the splintering of bones.

- a hundred new swords are sharpened on the edge of the hour. (...)  
the act, at its inception, like the splinter of quartz or obsidian at the point of arrows.

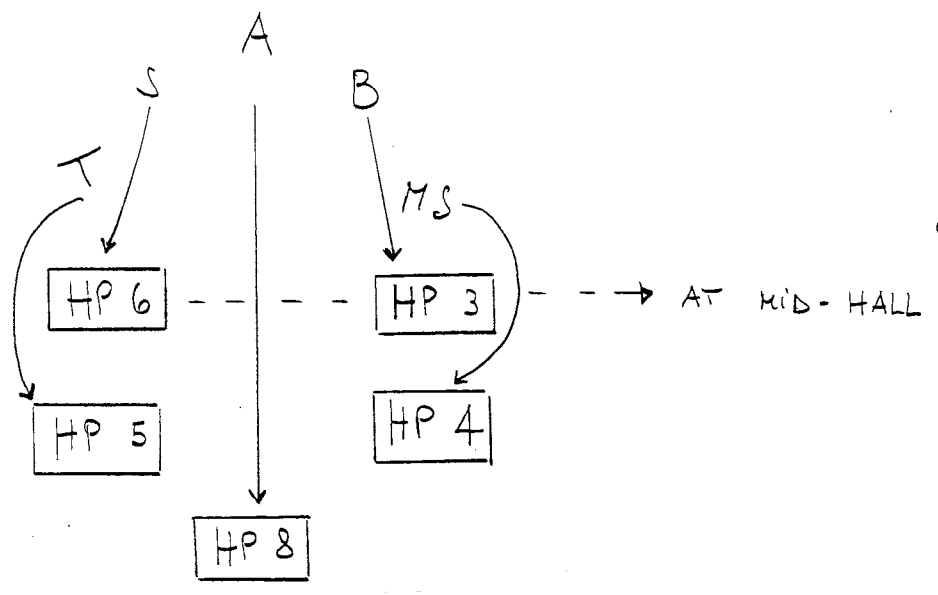
"(...) like the germ itself beneath its arch in the apses of life, and like the blast itself beneath  
the lightning in the caverns of the Seer, we seek, in the kernel and the ovule and the core of  
new species, at the hearth of the force, the very spark of its cry !..."

Saint-John PERSE, *Vents*, Paris, nrf Gallimard, 1960  
Saint-John PERSE, *Winds*, transl. by Hugh Chrisholm, Pantheon Book, The Bollingen Series, New  
York, 1952.



Y

DISPOSITION:



SOUNDS:

- CH 1 → HP 6
- CH 2 → HP 3
- CH 3 → HP 5
- CH 4 → HP 4
- CH 5 → HP 8



[e → ah] [e a e ə eaeə]

32"

, with SHORTER DECAY)

♩ = 60

to the baring ones  
ai nascitur

6  
4

Handwritten musical score with five staves. The notation includes notes, rests, and various performance markings such as *pp*, *mp*, *NV sempre*, and *o*. Phonetic transcriptions are provided below the notes, including [ã], [a], [e], [d], [oe], [g], [pl], [gr], [tr], [p], and [b].

Staff 1: *pp* *NV sempre* *o* " [ã] [a] [d] [d.] [d]

Staff 2: *pp* *NV sempre* *o* " [a] [pl][pl][pl][pl] [e] [oe] [oe]

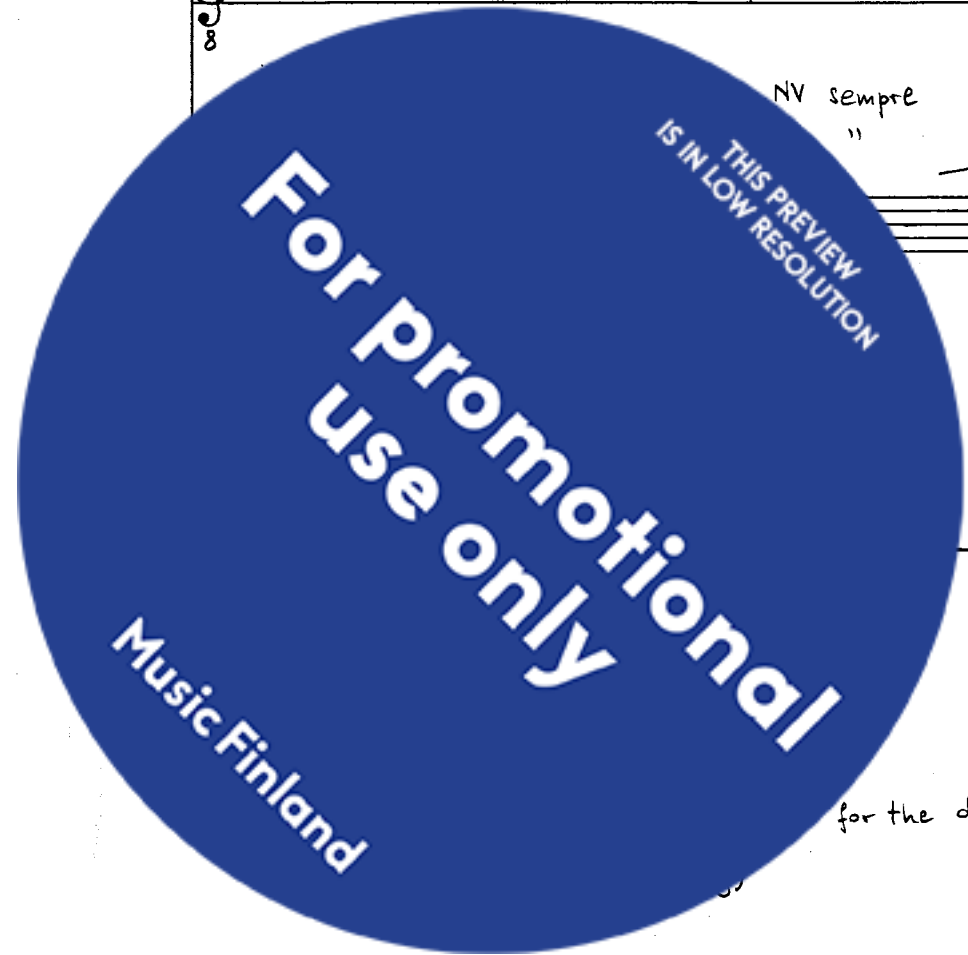
Staff 3: *pp* *NV sempre* *o* " [a] [gr][gr][gr][gr] [d] [ã] [e]

Staff 4: *mp* [d] [d] *NV sempre* *o* " [a] [a] [oe]

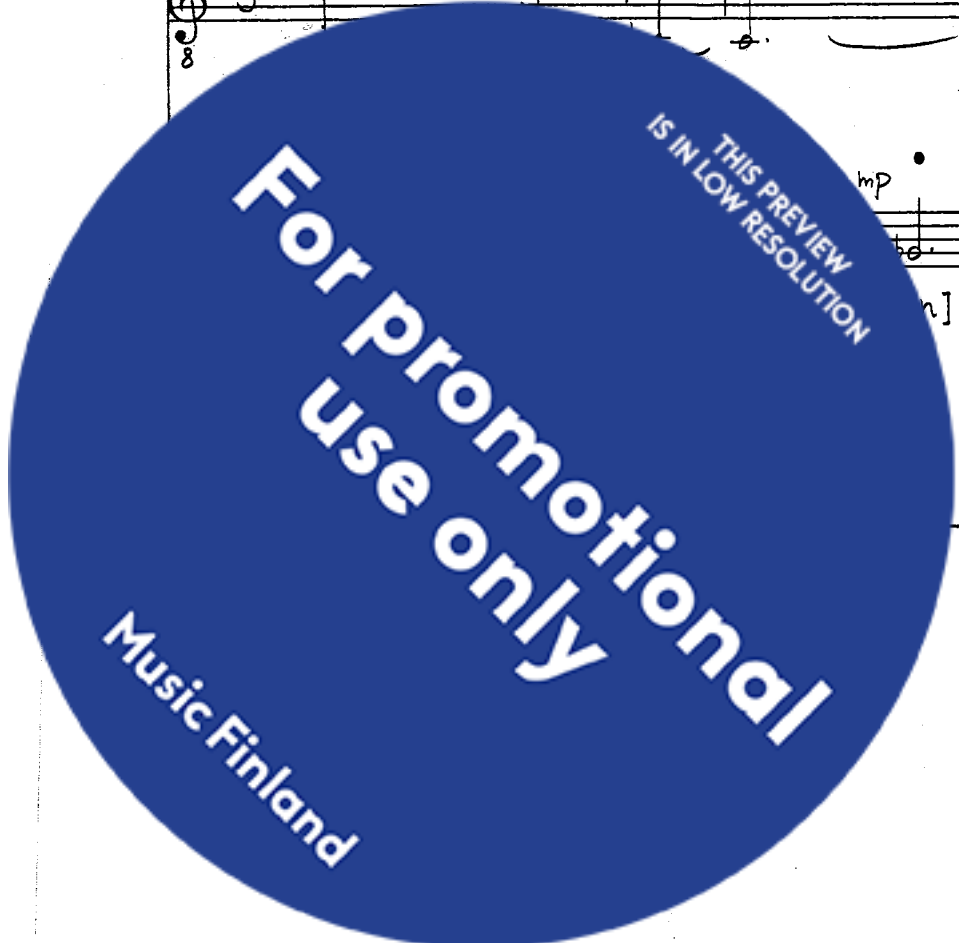
Staff 5: *NV sempre* " [d] [d.] [d.] [p] [p] [p] [p] [b] [b] [b] [b]

1'3"

for the duration indicated above (unvoiced always)



Handwritten musical score with five staves. The notation includes notes, rests, and various dynamic markings such as *pp*, *mp*, *p*, and *mf*. There are also performance instructions like *mp poco vibr.* and *1'35"* at the end of the piece. The score is annotated with phonetic symbols in brackets, including [d], [e], [n], [o], [u], [gl], [tr], [fr], [pr], [a], [oe], [moR], [w], [E], [v], and [o].







6  
4  
15

*mp* *poco vibr.* → *NV*

*p* *pp* *NV, pp*

*mp poco vibr.*

*p* *pp* *mf* *pp*

*p* *pp, NV* *pp* *mp*

6  
4

[o] → [oe] [n] → [ε] [kl][kl][kl][kl] — [a]

[br][br][kl][kl][kl][kl] — [a]

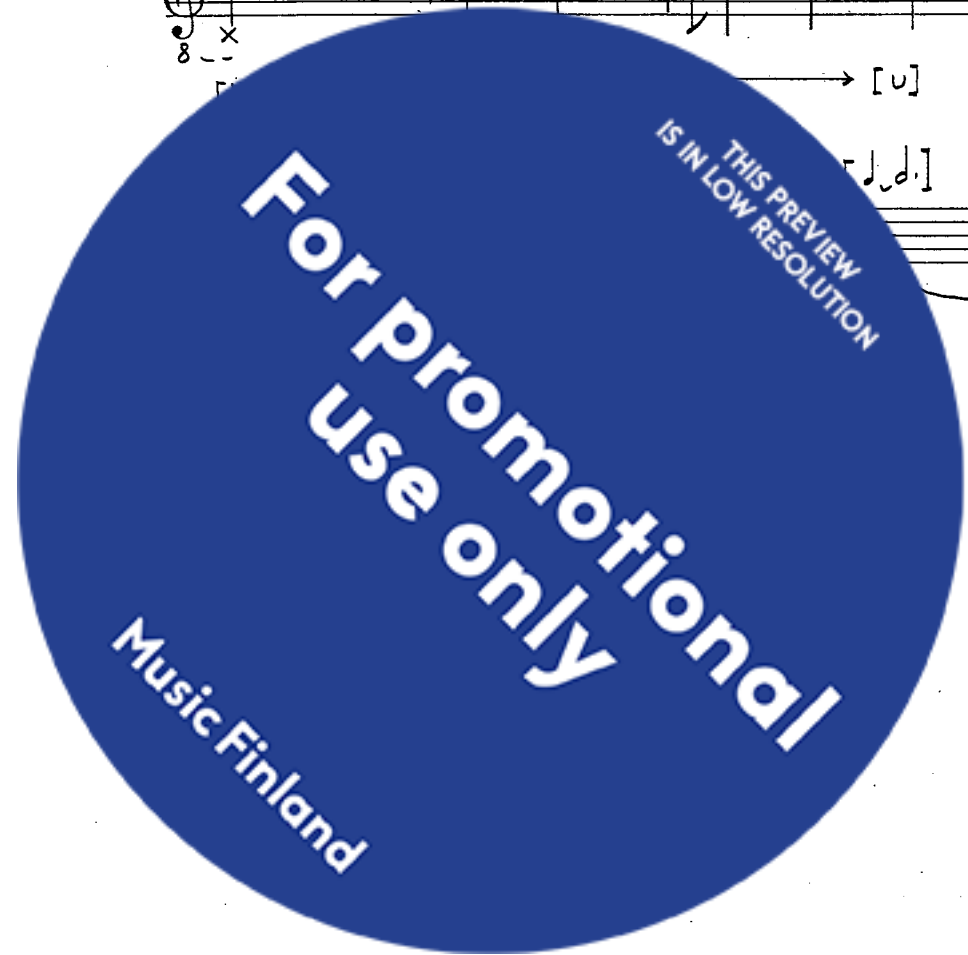
[e] → [ä] [kt][kt][kt][kt] — [kl][kl] — [n] → [ε] [o]

[u] [e] [kt][kt] — [oe] → [e]

[d] [d] [d] [d] [d]

[a] [kt][kt][kt][kt] — [kl][kl][kl][kl] — [n] → [oe]

Detailed description: This image shows a musical score for a vocal line, consisting of five staves. Each staff begins with a treble clef and a 4/4 time signature. The score is annotated with various performance instructions such as *mp* (mezzo-piano), *poco vibr.* (poco vibrato), *NV* (no vibrato), *p* (piano), *pp* (pianissimo), and *mf* (mezzo-forte). Below the notes, phonetic transcriptions in square brackets are provided, often with arrows indicating the transition between sounds. For example, the first staff shows [o] transitioning to [oe], [n] to [ε], and a sequence of [kl] sounds leading to [a]. The second staff includes [br][br][kl][kl][kl][kl] and [a]. The third staff shows [e] to [ä], [kt][kt][kt][kt] to [kl][kl], and [n] to [ε]. The fourth staff has [u], [e], [kt][kt], [oe], and [e]. The fifth staff features [d] notes, [a], [kt][kt][kt][kt] to [kl][kl][kl][kl], and [n] to [oe]. The notation includes various note values, rests, and slurs, with some notes marked with 'x' to indicate specific articulation or breath marks.





7 4 mp 5 4 p 6 4 7 4 ten. as long as possible (do not end together)

25 [a] [o] [y] [ε]

25 [d] [d.] pp mp pp ten. as long as possible

[tR]-[bR][bR] [œ] [o] [i] [o]

25 mp pp p ten. as long as possible

[œ] [o] [sp][sp][sp][sp] [n] [u]

25 pp p 7 4

[u] [a] [i]

mp [a]

Palmer 11.5.2005

