

Marc Sabat

is land a part

for contrabass and computer

PLAIN SOUND MUSIC EDITION

is land a part (2014)

for contrabass and computer

commissioned by Frank Reinecke and the Bayerischer Rundfunk for Musica Viva, München

is land a part (2014)

These nine poems for contrabass and computer are the first part of a trilogy written for Frank Reinecke and Helge Slaatto, which continues in a second set for violin and computer and a final section with all three instruments. The form is a cycle of reflections, propositions in miniature, freely following along Uljana Wolf's poems "Falsche Freunde" (kookbooks, Berlin, 2009) and Susan Bernofsky's English translations of these poems, published as "False Friends" (Ugly Duckling Presse, Brooklyn, 2011). Each lyric is based around one letter of the alphabet, meandering in sound and sense to open an associative space across two languages.

Wolf's work, drawing on the idea of translation, suggested to me another perspective of exploring "harmony" as perceived in music. Imagine individual streams of sound flowing along beside each other. These might at certain moments seem, to us listening, to reveal common sources, or to pool together like islands, before once again branching off to follow their own courses. I began by composing a text counterpoint joining the two sets of poems: adding pauses to bring them together in mutual annotation, meeting on shared phonemes, words, sounds, meanings. Based on this score, I directed, recorded and edited Uljana's own spoken readings to form a first layer of harmony. Her rhythmic intonations are precisely transcribed in changing meters, creating a time structure for the instrumental and electronic sounds.

The shared letters, producing different contexts across two languages, have their analogy in the contrabass natural harmonics and their nodes. Because of their progressive thickness, each of the four strings has a different point at which bowing the microtonal high partials splinters into multiphonic chords. After mapping out neighborhoods around each occurrence of the various higher partials, I settled after some trials on the limits 19, 15, 11 and 9 for each of the respectively descending strings G, D, A, E. These harmonic nodes divide each string into unique melodies, which along with the multiphonics comprise a second recurring layer in the piece. Mirroring high in low, the bass register of the open strings poses another limit. Harmonic intervals, even the simplest – for example, the 4/3 perfect fourth between adjacent strings – become rougher, their periodic signatures dissolving into subaudio beating frequencies. This boundary between interval and pulsation limits the possibility of directly tuning the harmonic ratio by ear. Such sounds, and the occasional singing of their common partials, form a third layer of the piece.

A structural grouping of the textures is found in the space between live playing and sounds from the three loudspeakers. The contrabass is echoed in prerecorded doubles (harmonic pizzicati) and live sostenuto transformations of the contrabass bowing, captured in static spectral friezes, which at times decay to feature their strongest sinewave components. These are met, occasionally, by one to four lines of computer-generated sinewaves, emerging from the interferences and resonances between contrabass and voice to form their own pure gliding and roving lines apart.

is land a part was written in 2015 at the request of Frank Reinecke and is commissioned by Musica Viva of the Bayerischen Rundfunk.

Berlin, 12. January 2015

ACCIDENTALS

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

for Just Intonation

designed by Marc Sabat and Wolfgang von Schweinitz

The exact intonation of each pitch may be written out by means of the following harmonically-defined signs:

$\flat\flat$ \flat \natural \sharp \times Pythagorean series of fifths – the open strings
(... c g d a e ...)

$\flat\flat \natural \sharp \times$ $\flat\flat \uparrow \flat \sharp \uparrow$ lowers / raises by a syntonic comma
 $81:80 = \text{circa } 21.5 \text{ cents}$

$\flat \natural \sharp \times$ $\flat\flat \uparrow \flat \sharp \uparrow$ lowers / raises by two syntonic commas
 $\text{circa } 43 \text{ cents}$

\downarrow \uparrow lowers / raises by a septimal comma
 $64:63 = \text{circa } 27.3 \text{ cents}$

\downarrow \uparrow lowers / raises by two septimal commas
 $\text{circa } 54.5 \text{ cents}$

\downarrow \uparrow raises / lowers by an 11-limit undecimal quarter-tone
 $33:32 = \text{circa } 53.3 \text{ cents}$

\downarrow \uparrow lowers / raises by a 13-limit tridecimal third-tone
 $27:26 = \text{circa } 65.3 \text{ cents}$

\approx \approx lowers / raises by a 17-limit schisma
 $256:255 = \text{circa } 6.8 \text{ cents}$

\swarrow \searrow raises / lowers by a 19-limit schisma
 $513:512 = \text{circa } 3.4 \text{ cents}$

\uparrow \downarrow raises / lowers by a 23-limit comma
 $736:729 = \text{circa } 16.5 \text{ cents}$

In addition to the harmonic definition of a pitch by means of its accidentals, it is also possible to indicate its absolute pitch-height as a cents-deviation from the respectively indicated chromatic pitch in the 12-tone system of Equal Temperament.

The attached arrows for alteration by a syntonic comma are transcriptions of the notation that Hermann von Helmholtz used in his book "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863).

The annotated English translation "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) is by Alexander J. Ellis, who refined the definition of pitch within the 12-tone system of Equal Temperament by introducing a division of the octave into 1200 cents.

The sign for a septimal comma was devised by Giuseppe Tartini (1692-1770) – the composer, violinist and researcher who first studied the production of difference tones by means of double stops.

VORZEICHEN

EXTENDED HELMHOLTZ-ELLIS JI PITCH NOTATION

für die natürliche Stimmung

konzipiert von Marc Sabat und Wolfgang von Schweinitz

Die Stimmung jedes Tons ist mit folgenden harmonisch definierten Vorzeichen ausnotiert:

\flat \flat \natural \sharp \times Pythagoreische Quintenreihe der leeren Streicher-Saiten
(... c g d a e ...)

$\flat \natural \sharp \times$ $\flat \flat \sharp \sharp$ Erniedrigung / Erhöhung um ein Syntonisches Terzkomma
 $81 : 80 = \text{circa } 21.5 \text{ cents}$

$\flat \natural \sharp \times$ $\flat \flat \sharp \sharp \sharp$ Erniedrigung / Erhöhung um zwei Syntonische Terzkommas
 $\text{circa } 43 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um ein Septimenkomma
 $64 : 63 = \text{circa } 27.3 \text{ cents}$

\flat \natural Erniedrigung / Erhöhung um zwei Septimenkommas
 $\text{circa } 54.5 \text{ cents}$

\flat \flat Erhöhung / Erniedrigung um den undezimalen Viertelton der 11er-Relation $33 : 32 = \text{circa } 53.3 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um den tridezimalen Drittelson der 13er-Relation $27 : 26 = \text{circa } 65.3 \text{ cents}$

\flat \sharp Erniedrigung / Erhöhung um ein Siebzehner-Schisma
 $256 : 255 = \text{circa } 6.8 \text{ cents}$

\flat \flat Erhöhung / Erniedrigung um ein Neunzehner-Schisma
 $513 : 512 = \text{circa } 3.4 \text{ cents}$

\uparrow \downarrow Erhöhung / Erniedrigung um ein Dreißigstanziger-Komma
 $736 : 729 = \text{circa } 16.5 \text{ cents}$

Zusätzlich zu der harmonischen Definition der Tonhöhe durch das Vorzeichen für jeden Ton ist auch der Cents-Wert der Abweichung der gewünschten Stimmung von der Tonhöhe des jeweils bezeichneten chromatischen Tons der gleichstufig temperierten Zwölfton-Skala angegeben.

Die attachierten Pfeile für die Alteration um ein Syntonisches Terzkomma sind eine bloße Transkription der Notation, die Hermann von Helmholtz in seinem Buch "Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik" (1863) verwendet hat. Die kommentierte englische Übersetzung "On the Sensations of Tone as a Physiological Basis for the Theory of Music" (1875/1885) stammt von Alexander J. Ellis, der auch eine enorme Verfeinerung der Tonhöhendefinition innerhalb des Zwölftonsystems der gleichstufig temperierten Stimmung durch die Unterteilung der Oktave in 1200 Cents eingeführt hat. – Das Vorzeichen für die Alteration um ein Septimenkomma wurde von Giuseppe Tartini (1692-1770) erfunden, der als Komponist, Geiger und Wissenschaftler die durch Doppelgriffe erzeugten Differenztöne untersucht hat.

An informal introduction to the Helmholtz-Ellis Accidentals

by Marc Sabat

Berlin, April 2009

In learning to read HE accidentals, without having to rely on an electronic tuning device, it is important to be familiar with three things:

First, to keep in mind the natural tuning of intervals in a harmonic series, which deviate from the tempered system.

Second, to get to know how the accidentals refer to these overtone relationships.

Third, to observe that each written pitch may be related to many other pitches by natural intervals, and to tune it accordingly.

In most cases, this approach will allow the player to quickly and intuitively play just intonation (JI) pitches quite accurately. Any remaining adjustments can be made by ear, based on the specific sound of JI intervals.

Just intervals are readily learned because they are built up from simple, tuneable harmonic relationships. These are generally based on eliminating beating between common partials, finding common fundamentals and audible combination tones, and establishing a resonant, stable sonority which maximizes clarity: both of consonance and of dissonance.

A well-focussed JI sound is completely distinct from the irregular, fuzzy beating of tempered sounds. Just consonances, when marginally out of tune, beat slowly and sweetly and may be corrected with the most subtle adjustments of bowing or breath. Just dissonances produce a sharply pulsing regular rhythm and have very clear, distinct colors.

To become familiar with the notation and sounds of JI, the fundamental building blocks are prime number overtones 3, 5, 7, 11 and 13, each of which is associated with a specific pair of accidentals and a basic musical interval.

3 is associated with the signs flat, natural, sharp and refers to the series of untempered perfect fifths (Pythagorean intonation). Generally, A is taken as the tuning reference, and the central pitches C-G-D-A-E can be imagined as the normal tuning of the orchestral string instruments. The just C is rather lower than tempered tuning because of the pure fifths. The further this series is extended, the greater the deviation from tempered tuning: the flats are lower, the sharps higher.

5 is associated with arrows attached to the flat, natural, sharp signs and refers to the pure major third. These arrows correct the Pythagorean intervals by a Syntonic Comma, which is approximately 1/9 of a wholenote or 22 cents. So, for example, the note E-flat arrow-up is a just major third below G, and the note F-sharp arrow-down is a major third above D. In most music, flats are often raised by a comma and sharps are lowered. Because of the open string tuning, it is common to sometimes raise F and C (to match A and E) and to sometimes lower A and E (to match F and C). Corrections by one Syntonic Comma have been used throughout Western music history and are relatively familiar to the ear. However, traditionally these corrections have been hidden by players, for example in Meantone Temperament where fifths are mistuned narrow by ! comma so that the third C-E ends up sounding pure. More recently, the currently prevailing Equal Temperament has made us accustomed to beating thirds, so at first the pure intervals may seem unfamiliar. To play the arrows accurately, one must carefully learn the sound of the consonant major and minor thirds and sixths, and learn to articulate comma differences clearly.

7 is associated with a Tartini sign resembling the numeral. It corrects the Pythagorean intervals by a Septimal Comma, which is approximately 1/7 of a wholenote or 27 cents. When the Pythagorean minor third is lowered by this amount, it becomes a noticeably low third often heard in Blues music.

11 is associated with the quartertone signs (cross and backwards flat). The accidental is used to raise the perfect fourth by 53 cents, producing the exact tuning of the 11th partial in a harmonic series. The sound is most easily learned by playing one octave plus one fourth and raising it by a quartertone.

13 is associated with the thridtone signs (cross and backwards flat, each with 2 verticals). The accidental is used to lower the Pythagorean major sixth by 65 cents, producing the exact tuning of the 13th partial in a harmonic series. The sound is most easily learned as a neutral-sounding sixth, one-third of the way between the just minor and just major sixths (closer to minor than to major).

The following table presents the accidentals together with their associated ratios and cents deviations. To calculate the cents deviation from Equal Temperament of a specific written pitch (if desired) the following shortcut may be used:

1.) Find the cents deviation of the Pythagorean pitch, by calculating how many fifths it is away from A, multiplying by 2, and using a plus sign if it is on the sharp side and a minus if it is on the flat side.

2.) For each microtonal accidental, add or subtract its approximate cents value (as given above), keeping in mind whether the accidental is raising or lowering the pitch.

The resulting value should be a cents deviation within 1 or 2 cents accuracy, which is an acceptable starting point for fine-tuning by ear.

THE HARMONIC SERIES 1 - 64 above "A0" (overtone row)

notated using the Extended Helmholtz-Ellis JI Pitch Notation
 microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004

The score consists of nine staves, each representing an overtone from 1 to 64. The first staff (overtone 1) is in bass clef and has a tempo marking of 8vb. The subsequent staves (overtones 2 through 64) are in treble clef. Each staff has eight horizontal lines representing pitch levels. Notes are represented by small circles with stems, and microtonal accidentals (sharps, flats, naturals, and naturals with a sharp) are placed above or below the notes. Numerical values are provided for each note, indicating its position relative to the fundamental frequency. The values range from -31 to +30. The score shows a variety of intervals and patterns across the different overtones.

23-LIMIT TUNEABLE INTERVALS below "A4"

tested and notated in three gradations of difficulty (large open notehead = easiest; small black notehead = most difficult)
by Marc Sabat (violin/viola) with assistance from Wolfgang von Schweinitz (cello), Beltane Ruiz (bass), Anaës Chen (violin)—Berlin, 2005

The musical score consists of ten staves, each representing a different interval or ratio. The ratios are listed in boxes above the staves. The intervals are ordered by increasing complexity, with larger open noteheads representing easier intervals and smaller black noteheads representing more difficult ones. The notes are placed on a bass clef staff, and the intervals are indicated by the position of the noteheads relative to the staff lines.

- Staff 1:** 1/8, 3/23, 2/15, 3/22, 1/7, 4/27, 3/20, 2/13, 3/19, 4/25
- Staff 2:** 1/6, 4/23, 3/17, 5/28, 2/11, 3/16, 4/21, 5/26, 1/5, 5/24
- Staff 3:** 4/19, 3/14, 5/23, 2/9, 5/22, 3/13, 4/17, 5/21, 6/25
- Staff 4:** 1/4, 7/27, 6/23, 5/19, 4/15, 3/11, 5/18, 2/7, 7/24
- Staff 5:** 5/17, 8/27, 3/10, 4/13, 5/16, 6/19, 7/22, 8/25, 9/28
- Staff 6:** 1/3, 8/23, 7/20, 6/17, 5/14, 4/11, 3/8, 5/13, 7/18
- Staff 7:** 2/5, 7/17, 5/12, 8/19, 3/7, 4/9, 5/11, 6/13, 1/2
- Staff 8:** 12/23, 8/15, 7/13, 6/11, 5/9, 4/7, 7/12, 3/5, 8/13
- Staff 9:** 5/8, 7/11, 9/14, 2/3, 11/16, 9/13, 7/10, 5/7, 8/11
- Staff 10:** 3/4, 10/13, 7/9, 4/5, 9/11, 5/6, 6/7, 7/8, 1/1

23-LIMIT TUNEABLE INTERVALS above "A3"

notated using the Extended Helmholtz-Ellis JI Pitch Notation with cents deviations from 12-tone equal temperament based on $A = 0$ cents
 microtonal accidentals designed by Marc Sabat and Wolfgang von Schweinitz, 2004



is land a part

for contrabass and computer

*for Frank Reinecke
commissioned by Frank Reinecke and the Bayerischer Rundfunk for Musica Viva, München*

A

music by Marc Sabat
poems by Uljana Wolf

poems by Djuna Barnes
English translations by Susan Bernofsky

Tempo Libero
♩ ca. 108

Voice (Deutsch)

Voice (English)

(the upper stave sounds in the written octave)

* gentle, even split-tone multiphonic, possible ad lib. (slow bow, not aggressive)

Contrabass

all harmonics and stopped notes are written as they sound in the indicated clefs

◆ = finger positions on the indicated strings
smaller noteheads show sounding pitches
6/III means 6th partial over IIIrd string

Sustain Pedal : “spectral freeze” from FFT: samples and sustains after one eighth-note, a quick step stops the sustaining sound(s)

Contrabass live sustain

Electronic Sounds

(most recently pedalled sound sustains, without decay)

Tempo Giusto

J = 108

D 9 A art a - par - t am an-fang war, o-der zu be - ginn,
E 9 A in the be - gin - ning, though, or

D 6 -
E 6 -

A1 start track with prerecorded voices

A1

Cb

6/I 6/III

s _____ s _____

f * (clear sustain)

(Cb. live sust.)

S

(Cb. live sust.)

11

D wel-che art laut, o - der lei - se,
E at the start, what art, what sort of sound, of si-lence:

Cb *p*

S

Tempo Libero

* SP and ST are given as occasional suggestions to the bow position and color, which may be adapted to the playing situation and the phrasing ad lib.

* SP and ST are given as occasional suggestions to the bow position and color, which may be adapted to the playing situation and the phrasing ad lib.

Tempo Giusto

18

D lis - ten, when they be - gin the be - guine, und wann ist das? und muss wer a sagt
 E lis - ten, when they be - gin the be - guine, when's that? and must-n't a

A2

Cb *f* *p* *s* *poco* *f* *s* *poco* *p*

S

Giusto

30

D $\frac{9}{8}$ | $\frac{11}{4}$ | $\frac{12}{8}$ | $\frac{5}{8}$ und $\frac{2}{4}$

E $\frac{9}{8}$ | $\frac{11}{4}$ | $\frac{12}{8}$ | $\frac{5}{8}$ to $\frac{2}{4}$

rebow as needed

Cb $\frac{9}{8}$ | $\frac{11}{4}$ | $\frac{12}{8}$ | $\frac{5}{8}$ | $\frac{2}{4}$

S $\frac{9}{8}$ | $\frac{11}{4}$ | $\frac{12}{8}$ | $\frac{5}{8}$ | $\frac{2}{4}$

A3

12/I **11/II** **preciso** **poco f** **p** **poco f** **p** **f**

7/IV **M** **9/III** **ST** **II** **ord.** **ST**

s **s** **s** **s** **s** **s** **s** **s**

Libero

34

D $\frac{2}{4}$ sei sprech-en $\frac{6}{8}$ dann the art $\frac{2}{4}$ of fal-ling $\frac{3}{8}$ aus-ein-an-der, $\frac{5}{8}$ $\frac{6}{4}$ $\frac{9}{4}$

E ut-ter the shall, and then the art of fal-ling a-par-t, $\frac{5}{8}$ $\frac{6}{4}$ $\frac{9}{4}$

Cb $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{6}{4}$ $\frac{9}{4}$

8/III **II** **poco f** ***** **M** **M** **M**

S $\frac{2}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{6}{4}$ $\frac{9}{4}$

Giusto

41

D $\frac{9}{4}$ | $\frac{4}{4}$ | $\frac{6}{8}$ der stil-le, $\frac{6}{8}$ $\frac{4}{4}$ dem rah-men, $\frac{6}{16}$

E $\frac{9}{4}$ | $\frac{4}{4}$ | $\frac{6}{8}$ fal-ling on the par-t of si-lence, $\frac{6}{8}$ $\frac{4}{4}$ of sense $\frac{6}{16}$

A4

Cb $\frac{9}{4}$ **M** $\frac{9}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{16}$

9/III **f** **poco f** **p** ***** **s**

S $\frac{9}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{6}{16}$

48

D im - mer a - part, so aus - ge - fal - len wie nur e - ben ein.
 E ne - ver not s - tri - king - ly, st - ruck in twain just as it s - trikes you.

Cb

S

Molto Libero

53

Cb

S

61

Cb

S

67

Cb

S

72

Cb

S

B

Tempo Giusto
♩ = 108

Voice (Deutsch)
Voice (English)
Contrabass

B1

Libero

D bald am en de wie - der: un - se - re
E bald at the end once more: in be - tween, this

Giusto

D haa-re, und da - zwischen sind
E hair is

Cb

B2

Libero

D sie nicht zu fass - en,
E hard to gras - p,

Giusto

D nicht in sich und nicht in
E tri-cky to pin

Cb

B3

Libero

D griff zu krie - gen,
E it u - p or down,

Giusto

D we - der im gu - ten noch im bad.
E for bet - ter or f - or bed.

Libero

Cb

B4

27

Cb

Giusto

D 30 statt - des-sen mor-gens zu berg (take a bet?) und nachts out of h -
E standing on end instead (fake a bet?) and at night out of h -

B5

Cb

B6

sostenuto e lirico al fine

Sinewaves

S Contrabass live sustain, slowly fading out

sustains until end of b. 56,
slowly fading

36 bed (sie-he ad). am besten hältst du sie als i - gel, der hat noch je-den
- and (see the ad). perhaps best to crop it hedge - hog close: he always gets his

Cb III → 7/II 9/III II

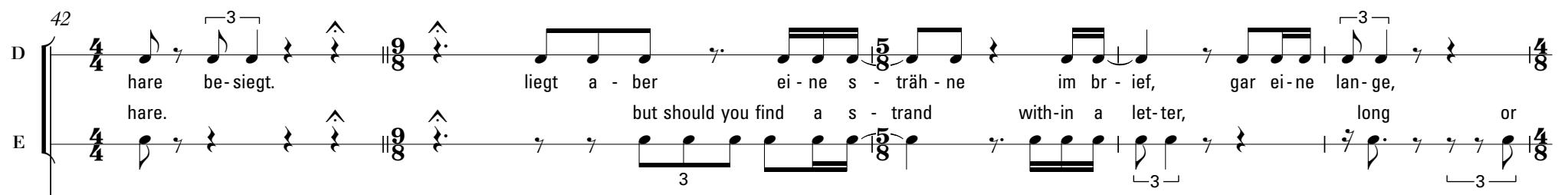
S (Sinewaves)

42

D hare be-siegt. E hare.

liegt a - ber ei - ne s - träh - ne im br - ief, gar ei-ne lange,

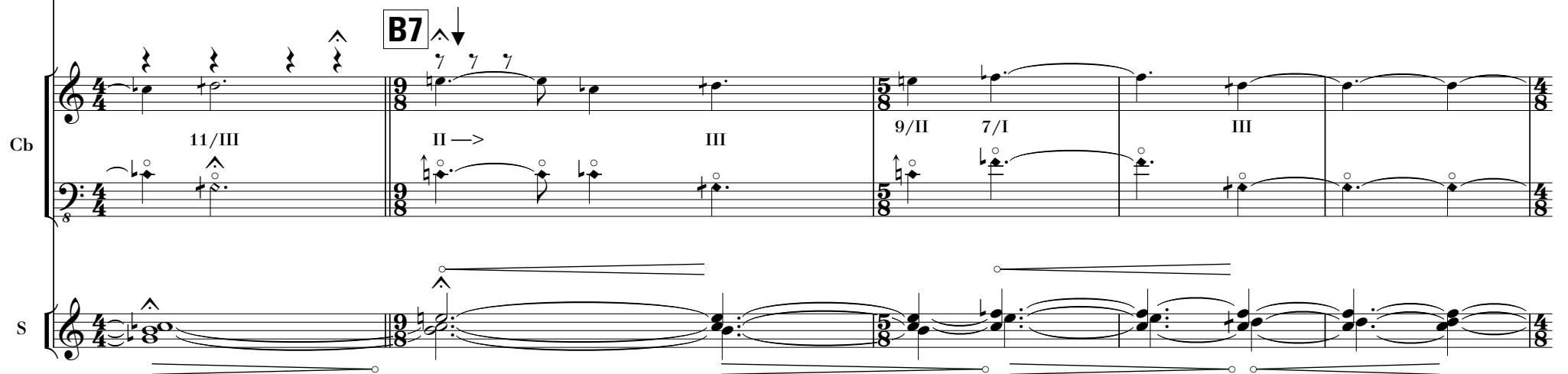
but should you find a s - strand with-in a let-ter, long or



B7

Cb 11/III II -> III 9/II 7/I III

S

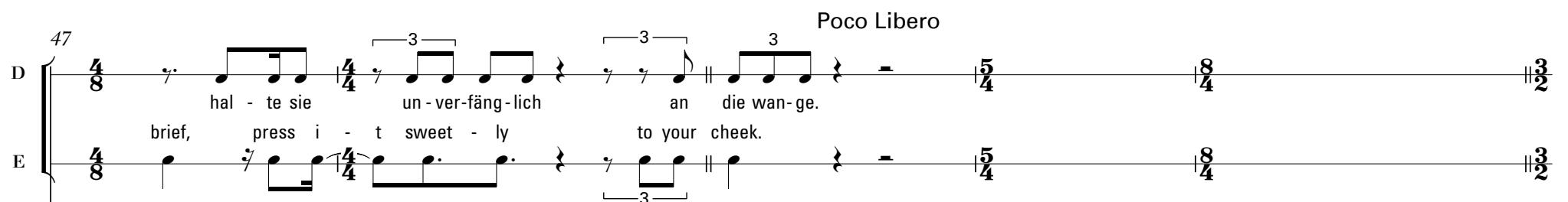


47

Poco Libero

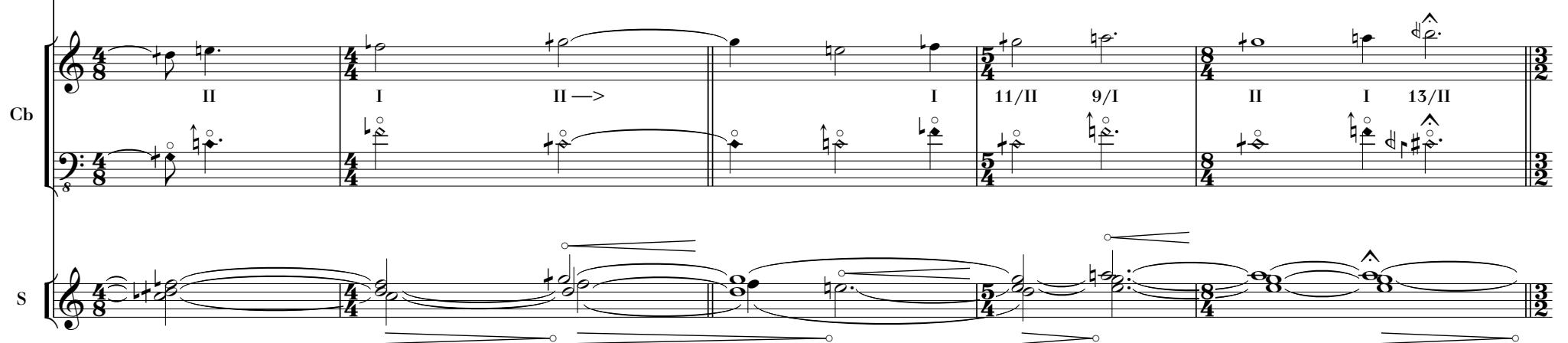
D hal - te sie un - ver-fäng - lich an die wan - ge.

E brief, press i - t sweet - ly to your cheek.



Cb II I II -> I 11/II 9/I II I 13/II

S



52

A Tempo

D $\frac{3}{2}$ $\frac{2}{3}$ $\frac{3}{2}$ $\frac{2}{3}$ $\frac{9}{2}$

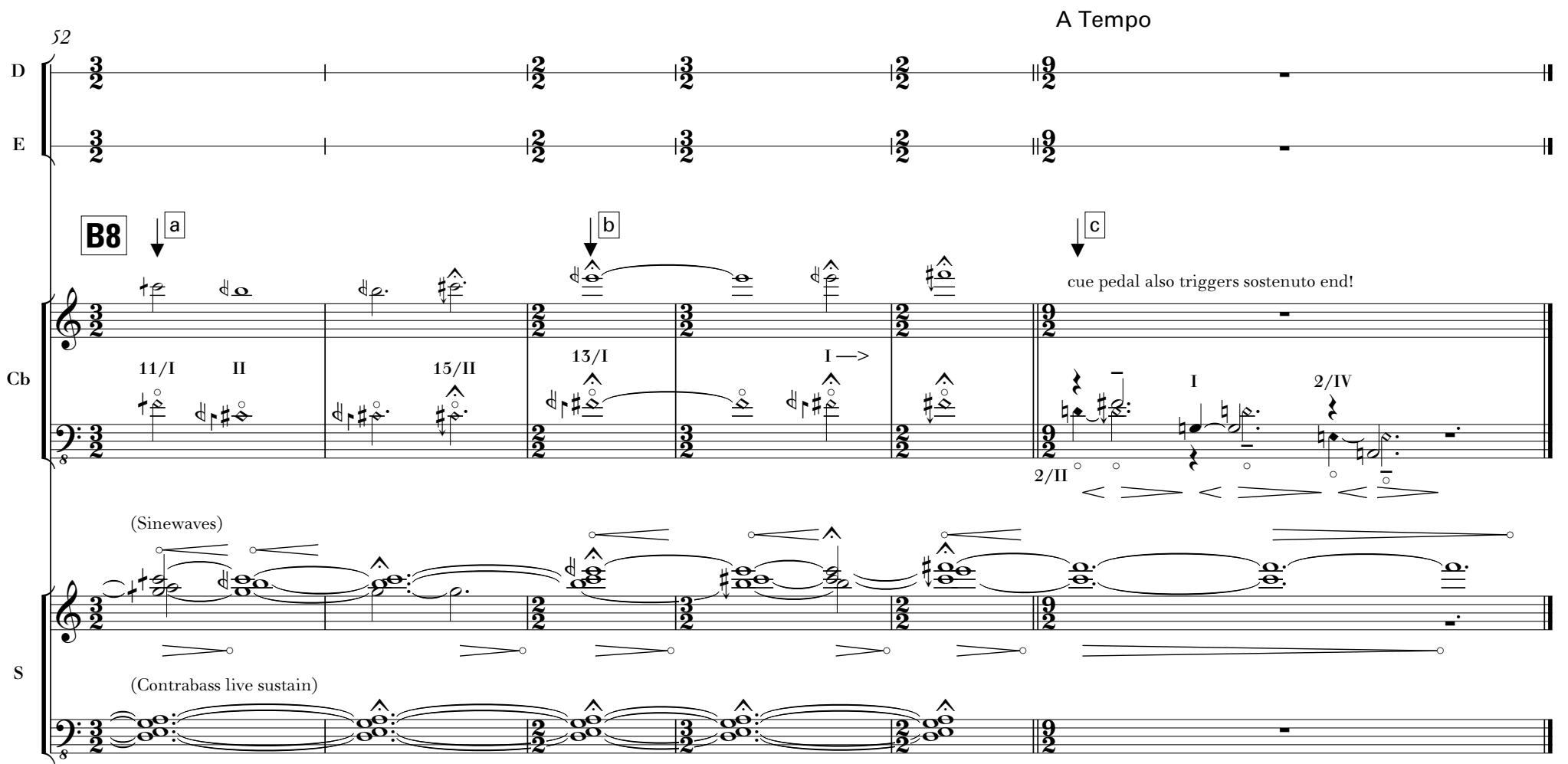
E $\frac{3}{2}$ $\frac{2}{3}$ $\frac{3}{2}$ $\frac{2}{3}$ $\frac{9}{2}$

B8 a b c cue pedal also triggers sostenuto end!

Cb 11/I II 15/II 13/I I -> I 2/II I 2/IV

S (Sinewaves)

(Contrabass live sustain)



C

Tempo Giusto

 $\text{♩} = 108$

D $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$
E $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{6}{4}$ $\frac{6}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

C - lam C - lam che - f als boss ein
che - f what a

both hands play one-handed pizz. (ossia : ord. pizz. ad lib.)
○ marks the plucking position,
with stem down = thumb
◆ marks the harmonic node

RH $\frac{4}{I}$ + $\frac{4}{III}$ + $\frac{3}{II}$ +
Cb $\frac{2}{II}$ +
LH $\frac{2}{I}$ +
S Sampled Contrabass pizz. sempre $\frac{2}{III}$ +
S $\frac{6}{I}$ + $\frac{5}{IV}$ + $\frac{6}{III}$ + $\frac{6}{IV}$ + $\frac{4}{III}$ +

C1 l.v. sempre

D $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
E $\frac{5}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{2}{4}$ $\frac{3}{4}$
Cb $\frac{7}{III}$ +
S $\frac{7}{IV}$ + $\frac{3}{IV}$ + $\frac{7}{III}$ + $\frac{7}{III}$ + $\frac{5}{IV}$ + $\frac{5}{II}$ +

falscher freund, als kit-ch'en man in bes-sies tross:
false friend, this chef, this boss, this kit-ch'en man or bes-sie's beau:
i'll gobble you, love,

D $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
E $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$
Cb $\frac{3}{4}$ $\frac{5}{II}$ + $\frac{5}{I}$ + $\frac{3}{IV}$ + $\frac{5}{IV}$ + $\frac{2}{IV}$ + $\frac{5}{II}$ + $\frac{5}{I}$ +
S $\frac{7}{III}$ + $\frac{1}{III}$ + $\frac{5}{IV}$ + $\frac{5}{III}$ + $\frac{4}{I}$ + $\frac{6}{II}$ + $\frac{7}{III}$ + $\frac{5}{IV}$ + $\frac{3}{II}$ + $\frac{5}{IV}$ + $\frac{5}{II}$ + $\frac{6}{I}$ +

ein loch, love, ist al - les, was blieb. lie - be hier ge-meint als do - nut,
and leave the hole. love love was blieb. lie - be hier ge-meint als do - nut,
is a do - nut, by which

18

D al - so known as: du not go. or i'll go nuts. or so it goes. die lie - der, durch mä - gen, th - rough
E i mean: do nut go, or or so the song goes

Cb

S

25

D kü - chen. ki-tchens and guts. we ha - ven't yet sung klam - me hän - de ka-men da-rin nicht vor. die mä - the m -
E

Cb RH: pizz. ord.
LH: fingering

S

31

D nner hie-Ben sam, and lord, how they could o - pen clam. von ih-ren an - de-ren koo - ky küns-ten
E en were all called sam, and lord, how they could o - pen clam. their o-ther koo - ky crafts

Cb

S

36

D wol - len wir lie - ber schwei - gen, o - der su - mm - en, mit zu - ck - rig v - o - lem mund.
E we'll leave un - men - tioned — or else just hum them, plump - ly sat - ed, su - gar - mouthed.

Cb

S

D

Tempo Giusto

• = 108

D D da - mit dick drum ein
E D dam-mit dick rum this

D1

Cb arco ord. II 4/III ST 3/I SP 7/I 3/III 7/III M
S Sampled Contrabass pizz. 6/I 2/I 6/II 6/III Sinewaves

poco port. sempre

Libero

D fluch, gar ein ge - such: wer hat o-wen tay-lor um-ge-bracht, und wo-mit.
 curse is like a ri-ver n-one can dam. who killed o-wen tay-lor and by what means?
 E

Cb ST 5/III
 6 4 4 2 3
 4 4 2 2 3
 S I

Giusto

10

D $\frac{3}{2}$ $\hat{\wedge}$ $\frac{5}{4}$ da-mit. a-ha. wir ru - fen $\overbrace{\text{3}}$
E $\frac{3}{2}$ $\hat{\wedge}$ $\frac{5}{4}$ $\hat{\wedge}$ $\hat{\wedge}$ by which i mean: call up ha-rry, dick, and tom:
Cb $\frac{3}{2}$ $\hat{\wedge}$ $\frac{5}{4}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\frac{5}{4}$
S $\frac{3}{2}$ $\hat{\wedge}$ $\frac{5}{4}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\hat{\wedge}$ $\frac{5}{4}$

D2 \downarrow

5/I 6/I 2/I

15

D die for - schen g - ern in gür - tel - wei - ten, grün-dlich im di - ck-icht da-run - ter,
E they like to nose a-bout the belt-way, in- ves - ti - ga - ting the thi - ck-ets be - low,

D3

Cb

S

6/I 5/I

Libero

18

D 9/4 5 9/8

E 9/4 5 9/8

Cb tune to sustain
39 : 40 = 44¢ 17 : 18 = 99¢
f s —————— s —————— s —————— s —————— * ——————

S 5/III Contrabass live sustain
(without decay)

Giusto

22 blei - ben dann, wie al - le det - ekt - i - ve, lan - ge dran.
E and like all gum - shoes they leave no stone un - turned,

Libero

D4

Cb 63 : 64 = 27¢ 104 : 105 = 17¢ 51 : 52 = 34¢ 152 : 153 = 11¢ 1215 : 1216 = 1¢ 80 : 81 = 22¢ 99 : 100 = 17¢
p poco marcato 80 : 81 = 22¢

Sampled Cb.
pizz.

5/III 6/I 5/III 5/I 6/III 4/I 4/III 6/III 6/I Cb. live sust.

S (Sinewaves)

Giusto

27

D zu-wei - l - en auch drum rum. der löst bei man - chen zun-gen,
E nor rocks un-po - lished. rum lads like these make some folks sing

D5

Cb 65:66 = 26¢ 90:91 = 19¢
S (Cb. live sust.) Sampled Cb. 6/I 4/I 7/I 5/III 5/I 4/III 6/III
S (Sinewaves) + Cb. live sust.

34

D bei an-de-ren gro-ßen schlaf aus, sel - ten je-doch das fr - a - gli-che rä - tsel. trom-mel - wir - bel,
E while put - ting o - thers to big sleep. the ri - ddle at hand, though, re - mains un re - solved. drum roll.
3 3

Cb p f
S (Sinewaves)

39

D end-lich mis-ter chand-lers te - le - gramm: i did - n't know it ei - ther. (damn.)
E at last, chand-ler's te - le - gram a-rrives: i did - n't know ei - ther. (damn!)
3 3

Cb p f
S

E

Tempo Giusto
♩ = 108

Voice (Deutsch)

E elf en-kel ich ha-be, wenn ich ehr-lich bin, ei-nen elf-ten
E elf an-kle in all ho-nes-ty i pos-sess el-even

Voice (English)

E1 6/III E2 11/III M M

Contrabass

p II IV f poco f p s Cb. live sust.

Electronic Sounds

p

D

fin-ger, und wenn ich lü-ge auch. es ist ei - n knu-bbel - fin-ger, der
fin-gers, outside of ho-ne-sty too. it's a clump-clo-ddy fin-ger, the

E

11/II 3/I M 4/III

Cb

p f p

S

(filtered gradually to sinewave)

D

el - fte, mit knar - zen - den k - nö-cheln, so sä - he das wort ko-bold aus,
e - le-venth, with clod - ho-pper knu-ckles, it's what the word churl would look like if it

E

M 5/II poco f p poco f f III

Cb

S

D

kä - me es als f - in-ger auf die er - de, o-der un - ter. an den z -
came to earth or scu-dded be-neath it in fin-ger form. elves dan-gle and

E

5/III M 9/III

Cb

3/IV II IV f 3/IV

S

Libero

24

D - äh - en ge - len - ken häg - en sonn - tags mei - ne en - kel und schau - keln.

E twirl from the gnar - ly joints on the sa - bbath. such a much - ness,

Cb $\frac{9}{8}$ $\frac{12}{8}$ $\frac{3}{II}$ $\frac{4}{4}$ $\frac{3}{I}$ $\frac{4}{II}$ $\frac{9}{8}$ $\frac{5}{II}$

S $\frac{9}{8}$ $\frac{12}{8}$ $\frac{4}{4}$ $\frac{9}{8}$ $\frac{2}{4}$

28

Cb

S

Giusto

37

D 5 all das kommt plötz - lich, aber wahr, wenn wind geht, kann mans in den an-geln quie - tschen hö - ren.

E 5 but tru - ly, when a wind kicks up you can hear the hin-ges crea - king.

Cb 5 **E3** 6/III 11/II sostenuto al fine

S 5

F

Tempo Giusto

J = 108

Voice (Deutsch)

Voice (English)

Contrabass

F1 sounding harmonics are approximate, multiphonics and higher octaves may sound

I ord. harm. simile 6x every repetition is lower by a very small amount (ca. 10¢) as before

p sostenuto **f pesante**

Libero

Giusto

Cb

4

11/I **9/I**

p poco sost. e cantabile

ff molto pesante

as before, on each string, play every repetition slightly lower

D 8

E

Cb

Giusto

flog to f - log a

flog to f - log a

F2

M

p sostenuto e cantabile ma sempre p

11

D $\frac{6}{8}$ dead horse: $\frac{2}{4}$ ver - ge - bli - cher s - port. $\frac{3}{4}$ wir wol-lens $\frac{3}{4}$ lie - ber wie - der f - lie - gen sehn, $\frac{3}{4}$ oh - ne s -

E $\frac{6}{8}$ dead horse: what foo - li - sh s - port. $\frac{2}{4}$ we'd ra ther s - ee it $\frac{3}{4}$ f - ly a - gain,

approximate sounds

Cb. M M M

11

D
 $\frac{9}{8}$ tri - men stehn im s - tall, im herbst, in je-dem f - all be - fore it fell: well & le - ben - dig.
 $\frac{9}{8}$ see it stand un - whipped with - in its stall, or f - ai - ling th - at, be - fore it falls: well & a - live.

E
 $\frac{9}{8}$
 $\frac{3}{8}$
 $\frac{2}{4}$
 $\frac{4}{4}$
 $\frac{3}{4}$
 $\frac{5}{8}$
 $\frac{9}{8}$

(here upper stave transposes:
sounding one octave lower)

3/II

Cb.
 $\frac{9}{8}$
 $\frac{3}{8}$
 $\frac{5}{8}$
 $\frac{9}{8}$
 $\frac{10}{4}$

11/I
2/II

f
I

Libero

D $\frac{10}{4}$ E $\frac{10}{4}$ Cb $\frac{10}{4}$

Molto Libero

D $\frac{3}{2}$ E $\frac{7}{8}$ Cb $\frac{9}{8}$

E $\frac{3}{2}$ E $\frac{7}{8}$ Cb $\frac{9}{8}$

slow gliss. down *gl.*

* position bow so all 3 notes sound at once

pp

III I II III 2/III ST * 14/II 11/II

poco sost.
e cantabile

Giusto

20

D 9 und falls 15 w - en-dig, fast wie wass-er: schil - lernd - es fell, 3 wir

E 9 and i - f it's lithe, let it be fast as wa - ter, a shi-mmer-ing coat, we

F3

Cb 9 M 15 5/III M 14/II 6 3 14/II 11/II 7

Molto Libero

Giusto

D
stri - gelt-en f - ast - er,
cu - rried it cu-nning-ly,
das kei-ner

E

Cb

as before II ^
8/II f sonore III 2/III I SP III

F4

31

D 5 3 ei-nen rie - gel schö-be | 9 vor den quell, | 3 ei-ne r - e-gel, | o der rie-men, | o-der was sich

E door be barred | be-fore the font, | no r - ule | or str - ap | to halt us

Cb 8/II | 13/II SP | 3/4 | 2/4 → ord. | 5/I **p dolce**

35 Libero

D 4 3 sonst h - ier | 3 schin - dend | p-flog. | 7 | 9

E in our la - bors | till we make the hoof - beats scan. | 7 | 9

Cb 4/4 | 3/2 | 7/8 | 12/II | 9/8

2/III sostenuto

39

D 9/8 | | | | | | | | | |

E 9/8 | | | | | | | | | |

Cb 9/8 | | | | | | | | | |

sonore

2/IV 7/II 2/III 7/III 2/IV 4/I 19/8 19/2

b bow under strings,
raise G string by the
tiniest amount to
tune as 19°/E

4/IV

G

Molto Libero, Sostenuto

Poco Libero

Voice (Deutsch) 3 2 G
Voice (English) 3 2 G

Contrabass 3/II 5/III f *preciso* p f p s 8/III 11/III lontano s 11/III 3/II M 11/II 3/III poco f

Electronic Sounds 3 2 Cb. live sust.
(overlapping, slowly decaying, like a piano sustain pedal)

18

D lie - be sei nichts als jul - klapp. v -
E love was one big jul - klapp. not to say th -

G2

20

D - er - le - gen - hei - ten gab es, hül - le und ful - le, ver - bren - nen konn - te man sich,
E - ere were no dis - il - lu - sions, un - vei - lings you could burn your fin - gers on,

G2

21

D 6:5:6 - er - le - gen - hei - ten gab es, hül - le und ful - le, ver - bren - nen konn - te man sich,
E 6:5:6 - ere were no dis - il - lu - sions, un - vei - lings you could burn your fin - gers on,

Cb 7/IV 12/8 2/II 9/II 7/III 5/IV ST 2/III

S 6:5:6 12/8 2/II 9/II 7/III 5/IV ST 2/III

24

D den weg ein-schla - gen, der die schlei - fe macht, das buch, das bild,
E the path you choose a loop-de-loop, whe-ther i-mage or book,

G3

Molto Libero

28

Cb 7/I 12/I 132:133 = +13¢ 49:48 = -36¢ 19/I 76.77 = +23¢ port. 15/8

S 12/8 15/8

Giusto

D 15/8 kaum hei-Be w - a - re, 12/8
E 15/8 not such hot co - mmo-di-ties, 12/8

Libero

Cb 5/I 12/I II 12/II 5/I 8/I 96:95 = -18¢
S 9/8 6/8 3/8 12/8

G4

Cb 15/8 2/8 6/8 9/8 12/8
S 15/8 2/8 6/8 9/8 12/8

Cb 19/I 133:132 11/I 3/I 8/I SP M 19/I ord. 57:56 14/I 12/8
S 12/8 2/8 6/8 3/8 12/8

f s **s** **f** = **p** **s**

Cb 12/8 3/8 6/8 5/8 3/8 12/8
S 12/8 3/8 6/8 5/8 3/8 12/8

Giusto

D 12/8 doch viel rauch. bis ei-ne ge - le - gen - heit kam, die uns wahr - nahm. wir wur - den die - be.
E 12/8 though where there's s - moke... then we knocked an o - por - tun - i - ty and be - came thieves.

G5

Cb 12/8 3/8 6/8 5/8 3/8 12/8
S 12/8 3/8 6/8 5/8 3/8 12/8

Libero

Cb 3/2 12/8 3/8 5/8 19/I 16/I 13/I 10/I 7/I 6/8
S 3/2 12/8 3/8 5/8 19/I 16/I 13/I 10/I 7/I 6/8

play fermata only long enough to obtain a clear tone
7/II 39:38 19/I 209:208 16/I 144:143 13/I 91:90 10/I 50:49 7/I
= -45¢ = -8¢ = -12¢ = -19¢ = -35¢

f sost. **p** **s** **s** **mezza voce, molto preciso** **s** **s** **s** **s**

S 3/2 12/8 3/8 5/8 19/I 16/I 13/I 10/I 7/I 6/8

54

Cb

mezza voce, molto preciso

S

Giusto Libero

D E

wir nah-men ein her - z, und das
we took hear - t, took

G6

Cb

*mezza voce,
preciso*

S

Molto Libero

D E

ge-gen-herz ein:
a coun-ter-heart:

mög - lich wärs,
 could that be us here

wir sind uns jetzt
in the pres - ent?

G7

take time as needed to make
the small melodic steps
clearly perceptible

Cb

SP I

3/II

S

76

Cb

12/II * * double-node harmonic

p, preciso

4/I

I II

bend up ord.

9/I 99:98 = -18¢

210:209 = -8¢

76:75 = -23¢

p sost.

* trigger fade out

S

H

Tempo Giusto

108

Voice (Deutsch)

Voice (English)

Contrabass

Electronic Sounds

8

D - ut E hut wer hat, der was? ich fr - a - ge dich.

Cb 9/I 4/II 14/I 4/II 98:99 = +18¢ II 4/III I II 4/III I

S Sinewaves

14

D brei - te krem - pe, dach ü-berm kopf, eck - ig, fleck - ig,
 broad - brimmed, you say, a roof a-bove one's head, cor- nered,

E

Cb

S

20

D meis - tens aus felt— fühlt sich be-hü-tet
E crushed, and most like-ly of felt— so you'll feel shel-tered till
Cb **H3**
S
S

26

D - ütte wä-re wohl ver läss - li - cher.
E - ut might be trus-tier,
Cb 9/II
S (Cb. live sust.)

30

D in der hel - le haus - en, sä - Ben wir zu-sam-men im dunk-len n - est.
E how co - zi - ly we'd hud - dle in a heap of h -
Cb
S

33

D sag - test du
- ides.
E

Libero

Giusto

Cb 26:25 = -68c
* **P**

S (Sinewaves)

H5

I + II III
l.v.
f RH pizz.

Poco Libero

37

D $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{15}{8}$ | $\frac{4}{4}$

E be it not so! $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{15}{8}$ | $\frac{4}{4}$

Cb $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{15}{8}$ | $\frac{4}{4}$

S (Cb. live sust.) $\frac{2}{4}$ | $\frac{3}{4}$ | $\frac{15}{8}$ | $\frac{4}{4}$

Measure details: Cb has grace notes and dynamic markings (p , s , f). S has sustained notes.

Giusto

42

D $\frac{4}{4}$ | $\frac{9}{8}$ | nie will ich fah - ren | $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

E no home wi-thout you could be ha-ven or hea-ven. | $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

Cb 9/IV ord. $\frac{9}{8}$ | $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

S $\frac{4}{4}$ | $\frac{9}{8}$ | $\frac{2}{4}$ | $\frac{4}{4}$ | $\frac{2}{4}$

Measure details: Cb has dynamic markings (p , s , p , ST , $poco f$). S has sustained notes. A box labeled "H6" is above the Cb staff.

Poco Libero

47

D aus dei - ner haut, $\frac{3}{4}$ | $\frac{12}{8}$ | $\frac{9}{4}$

E ne - ver shall i $\frac{3}{4}$ | be - take my - s - elf out, $\frac{12}{8}$ | $\frac{9}{4}$

Cb 4/IV III $\frac{12}{8}$ | $\frac{9}{4}$

S $\frac{3}{4}$ | $\frac{12}{8}$ | $\frac{9}{4}$

Measure details: Cb has dynamic markings (p , s , $poco f$, $piu f$, s). S has sustained notes. A box labeled "H7" is above the Cb staff.

51

D $\frac{9}{4}$ ab, aus,
E $\frac{9}{4}$ a-way or off. $\frac{12}{8}$

H8

Cb $\frac{9}{4}$ 5/III 9/III 4/III 11/III $\frac{12}{8}$ M 4/IV $\frac{12}{8}$

S $\frac{9}{4}$ $\frac{12}{8}$

53

Molto Libero Giusto
D $\frac{12}{8}$ von dan-nen, $\frac{3}{2}$ zu-rück, o-der, zum
E $\frac{12}{8}$ nor will i, $\frac{3}{2}$

H9

Cb $\frac{12}{8}$ M 11/II 4/II $\frac{3}{2}$ 176 : 175
S $\frac{12}{8}$ poco **f** meno **f** $\frac{p}{port.}$ preciso $\frac{4}{4}$

H10

58

Molto Libero Giusto
D $\frac{2}{4}$ ab-schied, $\frac{3}{4}$ den hut.
E $\frac{2}{4}$ par - ting, $\frac{3}{4}$ doff.

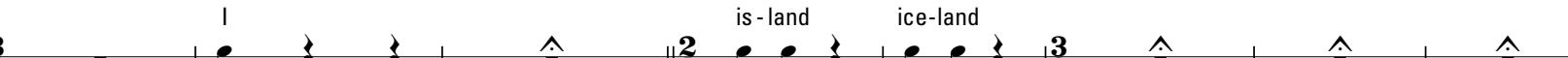
H11

Cb $\frac{2}{4}$ 7/II $\frac{3}{4}$ 65 : 64 = -27¢ 40 : 39 = -44¢ $\frac{4}{4}$ 7/III 4/I 7/IV 4/II $\frac{3}{4}$

S cue pedal stops sustain!

Tempo Poco Libero

ca. 108

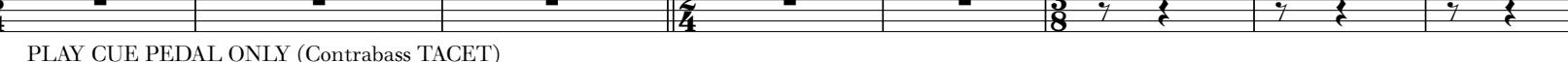
Voice (Deutsch) 

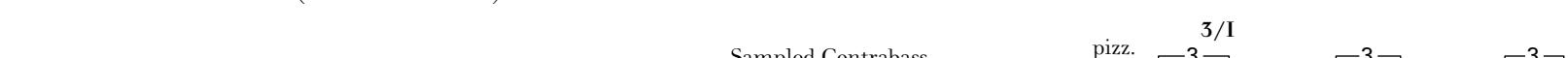
Voice (English) 

Contrabass 

Electronic Sounds 

PLAY CUE PEDAL ONLY (Contrabass TACET)

Sampled Contrabass 

Sinewaves 

Giusto

10

D in - stanz i - gel bei al - ler I -

E in - stance ea - gle lea - ving a - side

Cb f 13 a b 14 a

S 3/I 2/I 3/II

S port.

Glissando

sempre port., as before

sempre port., as before

17

D - ie - be, auch auf rei - sen, f - ühr - en wir uns zu - wei - len in die

E love, in f - light or on the road, we some - times go as -

Cb $\text{H} \frac{3}{4}$

S 4/III 6/III

S port.

(voices cross)

21

D ir - re. for in-stan-
ce is - land: i say gey- sers,
-tray. for in-stan-
ce, to ice - land. i say gey- sers,

E

Cb

S (loco) (voices cross)

15

b **a** **b** **c**

6/III

27

D you say eyes; they're watch-ing us, you say, nay, i say,
you say eyes; they're watch-ing us, you say, nay, i say,

E

Cb

S

d **e** **f** **g**

5/II **4/I**

33

D they're blin - ded like a hedge-hog in the fog.

E they're blin - ded like hedge - hogs in the fog.

Cb

S

16 **a** **b**

3/I **4/III** **2/I** **5/IV**

52

D in letz - ter in-stanz
E then

Cb

S 3/I 2/II III I

S port.

59

D kommt ein ea - gle ge-flo - gen
E an ea - gle f - lies up and

I10 a

Cb

S 5/II 5/III

S

64

D und stiehlt uns, irg-end-wie un-ver-fro-ren, die show.
E cold - blood - ed - ly steals the show.

I11 a

Cb

S IV 6/III 5/IV 2/I II

S

Falsche Freunde (2011)
German poems by Uljana Wolf

False Friends (2011)
English translations by Susan Bernofsky

text counterpoint by Marc Sabat
reading by Uljana Wolf

A art apart

A

am anfang war, oder zu beginn,
in the beginning, though, or at the start,

welche art laut, oder leise,
what art, what sort of sound, of silence:

listen, when they begin the beguine, und wann ist das?
listen, when they begin the beguine, when's that?

und muss wer a sagt gar nichts, wer b sagt sich der
and mustn't a lead to b, to being sure

lippen gewiss (gebiss erst etwas später),
of one's lips (teeth soon to follow)

und sein: sei sprechen dann the art of falling
to utter the shall, and then the art of falling

auseinander, der stille, dem rahmen,
apart, falling on the part of silence, of sense

immer apart, so ausgefallen wie
but never not strikingly, struck in twain

nur eben ein.
just as it strikes you.

B bad bett brief

B bald

am anfang bald, und bald am ende wieder:

in the beginning bald, bald at the end once more:

unsere haare, und dazwischen sind sie nicht
in between, this hair is hard

zu fassen, nicht in sich und nicht in griff zu kriegen,
to grasp, tricky to pin it up or down,

weder im guten noch im bad. stattdessen
for better or for bed. standing on end instead

morgens zu berg (take a bet?) und nachts out of bed
(fake a bet?) and at night out of hand

(siehe ad). am besten hältst du sie als igel,
(see the ad). perhaps best to crop it hedgehog close:

der hat noch jeden hare besiegt. liegt aber
he always gets his hare. but should you

eine strähne im brief, gar eine lange,
find a strand within a letter, long or brief,

halte sie unverfänglich an die wange.
press it sweetly to your cheek.

C clam chef
C clam chef

als boss ein falscher freund, als
what a false friend, this chef, this boss,

kitchen man in bessies tross:
this kitchen man or bessie's beau: i'll gobble you, love,

ein loch, love, ist alles, was blieb. liebe hier
and leave the hole. love

gemeint als donut, also known as: du not go. or
is a donut, by which i mean: do nut go, or

i'll go nuts. or so it goes. die lieder, durch mägen,
i'll go nuts. or so the song goes through

küchen. klamme hände
kitchens and guts. we haven't yet sung of clammy hands.

kamen darin nicht vor. die männer hießen sam, and lord,
the men were all called sam, and lord,

how they could open clam. von ihren anderen kooky künsten
how they could open clam. their other kooky crafts

wollen wir lieber schweigen, oder summen,
we'll leave unmentioned - or else just hum them,

mit zuckrig vollem mund.
plumply sated, sugar-mouthed.

D damit dick drum rum
D dammit dick

ein fluch, gar ein gesuch: wer hat
this curse is like a river none can dam. who killed

owen taylor umgebracht, und womit. damit. aha.
owen taylor and by what means?

wir rufen harry, dick, and tom: die
by which i mean: call up harry, tom and dick: they like

forschen gern in gürtelweiten, gründlich
to nose about the beltway, investigating

im dickicht darunter, bleiben dann, wie alle
the thickets below, and like all gumshoes

detektive, lange dran. zuweilen auch drum
they leave no stone unturned, nor rocks unpolished.

rum. der löst bei manchen zungen, bei
rum lads like these make some folks sing while putting

anderen großen schlaf aus, selten jedoch das
others to big sleep. the riddle at hand, though,

fragliche rätsel. trommelwirbel, endlich mister
remains unresolved. drum roll. at last,

chandlers telegramm: i didn't know it either. (damn.)
chandler's telegram arrives: i didn't know either. (damn!)

E elf enkel
E elf ankle

ich habe, wenn ich ehrlich bin, einen elften
in all honesty i possess eleven

finger, und wenn ich lüge auch. es ist
fingers, outside of honesty too. it's

ein knubbelfinger, der elfte, mit knarzenden
a clumpcloddy finger, the eleventh, with clophopper

knöcheln, so sähe das wort
knuckles, it's what the word churl would look

kobold aus, käme es als
like if it came to earth or scudded beneath it

finger auf die erde, oder unter. an den zähen
in finger form. elves dangle and

gelenken hängen sonntags meine enkel und
twirl from the gnarly joints on the sabbath. such

schaukeln. all das kommt plötzlich, aber wahr, wenn
a muchness, but truly, when a

wind geht, kann mans in den angeln quietschen hören.
wind kicks up you can hear the hinges creaking.

F fall falls fast fall flog
F fall falls fast fell flog

to flog a dead horse: vergeblicher sport. wir wollens
to flog a dead horse: what foolish sport. we'd rather

lieber wieder fliegen sehn, ohne striemen stehn
see it fly again, see it stand unwhipped

im stall, im herbst, in jedem fall before it
within its stall, or failing that, before it

fell: well & lebendig. und falls wendig,
falls: well & alive. and if it's lithe, let it be

fast wie wasser: schillerndes fell, wir striegelten faster,
fast as water, a shimmering coat, we curried it cunningly,

das keiner einen riegel schöbe vor den quell, eine regel,
that no door be barred before the font, no rule

oder riemen, oder was sich sonst hier schindend
or strap to halt us in our labors

pflog.
till we make the hoofbeats scan.

G gift glut
G gift glut

julkapp, wir dachten ja, liebe sei nichts als julklapp.
naturally we thought love was one big *julkapp*.

verlegenheiten gab es, hülle und fülle,
not to say there were no disillusions, unveilings

verbrennen konnte man sich, den weg
you could burn your fingers on, the path

einschlagen, der die schleife macht, das buch,
you choose a loop-de-loop, whether image or book,

das bild, kaum heiße ware, doch viel rauch.
not such hot commodities, though where

bis eine gelegenheit kam, die uns wahrnahm.
there's smoke... then we knocked an

wir wurden diebe. wir nahmen ein herz,
opportunity and became thieves. we took heart,

und das gegenherz ein: möglich wärs, wir sind
took a counterheart: could that be us here

uns jetzt präsent.
in the present?

H hat hell hut
H hat hell hut

wer hat, der was? ich frage dich. breite krempe,
he who has a hat has what? i ask. broad- brimmed,

dach überm kopf, eckig, fleckig,
you say, a roof above one's head, cornered, crushed, and

meistens aus felt – fühlt sich behütet bis zur
most likely of felt – so you'll feel sheltered till a

nächsten bö. hütte wäre wohl
gust comes blustering by. a hut might

verlässlicher. während andere
be trustier, though some might say i've hidden you under

bekanntlich in der helle hausen, säßen wir zusammen
my skin. how cozily we'd huddle in a

im dunklen nest. aber sagtest du verlassen? alas!
heap of hides. and then part ways?

nie will ich fahren
be it not so! no home without you could be haven or heaven.

aus deiner haut, nie ziehen, ab, aus, von
never shall i betake myself out, away or off.

dannen, zurück, oder, zum abschied, den hut.
nor will i, parting, doff.

I island instanz igel
I island iceland instance eagle

bei aller liebe, auch auf reisen, führen wir uns
leaving aside love, in flight or on the road,

zuweilen in die irre. for instance island:
we sometimes go astray. for instance, to iceland.

i say geysers, you say eyes; they're watching us, you say,
i say geysers, you say eyes; they're watching us, you say,

nay, i say, they're blinded like a hedgehog in the fog.
nay, i say, they're blinded like hedgehogs in the fog.

zuhause das gleiche spiel. ich will die igel
at home, the same old story. i want

auf dem feld gewinnen lassen,
the hedgehog to win its race, while you hate

dich dagegen plagen hasen, die das nachsehen haben.
to see hares left empty-handed.

in letzter instanz kommt ein eagle geflogen
then an eagle flies up and

und stiehlt uns, irgendwie unverfroren, die show.
coldbloodedly steals the show.