

Tryptych

for four voices

Alexander Kolassa (2011/2014)

Note on the text

The first two movements draw their words from the placeholder text, *lorem ipsum*. This text is typically used to fill up, and draw attention to, the design of a document without necessarily distracting the eye with its own verbal content. It is derived from Cicero's *De finibus bonorum et malorum*, though bears little resemblance to it in the end. The third movement, which uses bits of *lorem ipsum* in the outer parts, sets the first verse of the 12th century Occitanian troubadour Arnaut Daniel's *Anc ieu non l'aic mas elha m'a*, in the middle voices. It is a characteristically melancholic text about the impossibility of love.

Composer's Foreword/Playing Instructions

I 1 1/2 - 2 minutes homophony

The first movement is scored and notated in a semi-aleatoric manner; the physical length between notes indicates the approximate durational length the note is to be held: the performer is the final arbiter. Note, durations are relative to the suggested time, in seconds, placed above each beamed group of notes. Commas indicate not only a breath mark, but structurally serve to designate the limits of lines and phrases, as though in the style of speech; they also serve to highlight particular harmonic and melodic contours. Dynamics have been mostly excluded or are incomplete. Except in instances where a specific *hauptstimme* symbol is present, no one voice should stand out. A closely coordinated ensemble should operate as one in this movement. Note, accidentals affect only the note they precede, if a note is without an accidental it is always natural.

II 1 1/2 - 2 minutes polyphony

This movement is properly metric and the tempo is approximately 90bpm, however, this tempo should be approached flexibly by the singers; generally speaking, moments of denser texture (with all four voices present) should give way to a greater sense of movement and rhythmic propulsion. As indicated by the dynamics, care should be taken to allow individual voices to emerge from the larger gestalt. Time signatures have been excluded (*à la* Messiaen); bar lines in this case serve to impose a certain rhythmic framework without necessarily conforming to the specific requirements implied by particular time signatures. The sometimes irregular note-groupings reflect a horizontal (as opposed to vertical) way of thinking about rhythm in an ongoing way. In this movement, the members of the ensemble, who stood close and in a line in the previous movement, should begin further apart.

III 1 1/2 - 2 minutes chanson

The desired result of this movement is of an altogether 'sweeter' and more mellifluous nature. In the manner of a secular polyphonic piece of the pre-modern period, it emerges unthreateningly, at points threatens to fall apart, and ultimately fades away. The counter-melody in the alto and baritone serve to drastically rhythmicise and 'drive' the other two voices. A certain 'push and pull' (serving as the movement's dramatic impetus) should be felt between the sweet free-flowing melody of the tenors and the rather more insistent counter-melody in the other two voices. Alto and baritone should be facing away from the audience when the movement begins. Between rehearsal marks B and C, alto and baritone turn slowly, facing frontwards for the final 3 bars. The two tenors are welcome to walk around the stage between marks A and B but must be stood together and front-facing in time for their entry at mark B.

I

Alto

lo - rem ip - sum do - lor [s] [i:] [a:] [e]

Tenor

lo - rem ip - sum do - lor [s] it [a:] met

Tenor

[v] [e] ip - sum do - lor sit a - - - met

Baritone

lo - rem ip - sum do - lor [s] it [a:] met

con - - - sec-te-tur ad - ip - is - ci el - - - it sed do

con - - - sec-te-tur ad - is - ci [i:] [i:] sed do

con - - - sec-te-tur ad - is - ci el - - - it sed do

con - - - sec-te-tur ad - ip - is - ci el - - - it sed do

8 5" 11" 4"

ei - us - mod tem - po in - - ci - [d] unt

ei - us - mod tem - po in - - ci - [d] [o] (h) (#)

ei - us - mod tem - po in - - ci - [d] unt ut

ei - us - mod tem - po in - - cid - [d] unt ut

12 5" 20" 12"

la - bo - re et do - lo - - - re mag - na al - - iq - - - ua

la - bo - re et do - lo - - - re mag - na al - - iq - - - ua

lab - bo - re et do - lo - - - re mag - na al - - iq - - - ua

la - bo - re et do - lo - - - re mag - na al - - iq - - - ua

II

Alto *mp* ut en - im a - [d d d d d d] *mf* mi-nim ve - ni-am *mp* nos - trud ex - *mf* er - ci - ta - ti - on

Tenor *mf* ut en - nim *f* ad *mp* mi nim ve - ni - am *mf* ex - er - ci - ta - ti - on *mp* ul - lam - co la - bor - is ni - si

Tenor *mf* ut en - im *p* ad *mp* mi-nim ve - ni - am quis - nos - trud ex - *mf* er - ci - ta - ti - on *mp* ul - lam - co - la - bor - is ni - si ut

Baritone *mf* ut en - im *p* ad *mf* mi - nim - ve - ni - am *mf* ex - er - ci - ta - ti - on

[oo] *mf* co - mo-do con-se-quat *f* dui au - te ir - u - re do - lor in rep - re - hen - der - hit *f* in vol - u -

a - li - quip *mf* ex *p* ea com - mo - do con - se - quat *f* dui au - te iru - re do - lor rep - re - hen - der - hit *f*

a - li quip *mf* ex *p* ae com - mo - do con - se - quat *f* dui au - te iru - re do - lor rep - re - hen - der - hit *f*

[oo] *mf* mo - do - con - se dui au - te ir - u - re do - lor in rep - re - hen - der - hit *f* in vol - u -

17

pp *f*

pe - tat vel - it [e] [i:] fu - gi - at nul - la pa - pa - ri

f *mp* *f*

cil-lum dol - or e eu fu - gi - at nul - la pa - ri

f *mp* *f*

cil-lum dol - or e eu fu - gi - at nul - la pa - ri

mf *p* *f*

pe - ta - es 3 se - [e] [i:] fu - gi - at nu - la pa - ri

f *p* *mp* *mf* *mp* *mf*

a - tur ut en - im a - [d d d d d d] mi-nim ve - ni - am nos - - trud e - xer - ci - ta - ti - on

f *p* *mf* *f* *mp* *mf* *mf*

a tur ut en - im ad mi nim ve - ni - am ex - er - ci - ta - ti - on

f *p* *mf* *p* *mp* *mf*

a tur ut en - im ad mi - nim ve - ni - am quis - nos - trud ex - er - ci - ta - ti - on

f *p* *mf* *p* *mf* *mf*

a tur ut e - nim ad mi - nim ve - ni - am ex - er - ci - ta - ti - on

III

A [Λ] [a:] [e] [i:]

Alto *distant, freely* [e:]

Tenor *expressive* *mf* *mp* *take a breath*

Tenor *lyrical* *mp* *mf* *mp* *take a breath*

Baritone *distant, freely* [i:]

quicker *slower*

6/4

B

6/4 *Sweetly, flowing* (c. ♩ = 69)

4/4 *f* *p* 3/4 4/4 6/4 *mp* 2/4

ne - que por - ro quis-quam est qua do - lor - em ip - sum qui - a dol - or sit a - met

mf anc ieu l'aic mas el - ha m'a totz temps en son po - der am -

mf anc ieu l'aic mas el - ha m'a totz temps en son po - der am -

f *p* ne - que por - ro quis-quam est qua do - lor - em ip - sum qui - a dol - or sit a - met

C

mf *p* *mp*

2/4 6/4 4/4 3/4 4/4 6/4

con - sec - te - tur ad - ip - is - ci vel - it ne - que

ors e fai'm ir - at let sa - vi fol cum sel -

ors e fai'm ir - at let sa - vi fol cum sel -

mf *p* *mp*

con - sec - te - tur ad - ip - is - ci vel - it ne - que

f *p*

6/4 2/4 6/4 4/4 3/4

por ro quis - quam est qua

hui qu - 'en re nos tor - na c'om no's de - fend qui ben a - - ma

hui qu - 'en re nos tor - na c'om no's de - fend qui ben a - - ma

f *p*

por ro quis - quam est qua

fade to a whisper, molto rall

7

do - lor - em ip - sum qui a do - lor sit a -

qu - 'a - mors co - man - da qu - 'om la serv - 'e la blan -

qu - a - mors co - man - da qu - 'om la serv - 'e la blan -

do - lor em ip - sum qui a do - lor sit a -

molto rubato

D

met - con - sec - te - tur ad - ip - is - ci vel - it [m] [a:]

da per qu - 'ieu n'a - ten suf - fren bon - a par - ti - da

da per qu - 'ieu n'a - ten suf - fren bona - a par - ti - da

met - con sec - te - tur ad - ip - is - ci vel - it [m] [a:]

