LES ORIGINES HUMAINES

by Andrew Hugill

for 36 voices (SATB)
(duration: c. 40')

commissioned in 1996 by
Matthew Greenall and The Elysian Singers,
with funds made available by The Holst Foundation

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Programme Notes

Les Origines humaines sets texts by Jean-Pierre Brisset, edited by Andrew Hugill.

Brisset (1857-1923), ironically dubbed "The Prince of Thinkers" by the Surrealists,
was a minor functionary at the Angers-Saint-Serge railway station.
His contribution to philology stops at nothing short of a complete explanation of the Universe,
incorporating God, Mankind and Nature in a linguistic theory which affirms the belief that
similar sounds have the same meaning, in any language, regardless of apparent differences in their dictionary definitions.

In his book, Les Origines Humaines, Brisset charts the evolution of Man from Frog,
proving this bizarre variant of Darwinist theory by dissecting language.
According to Brisset, the first word-formations were spoken by our frog-ancestors as responses
to their gradually dawning self-consciousness; thus, "quoi?" and "pourquoi?" become primal questions
croaked by beings emerging from a prehistoric soup. Through an incredible network of puns,
which completely redefine whole dictionaries according to the sounds of words,
Brisset creates a totally significant Universe which resoundingly affirms the opening of John's Gospel: "In the Beginning was the Word..."

Hugill's composition opens with a human-frog chorus and proceeds to chart the development of humankind
through language and song, organised into a kind of heretical history of music. The text is predominantly in French,
although occasional words in other European languages do appear. The music ranges from writing for 36 soloists
to conventional SATB composition, and there is a certain amount of speech. The music covers a diverse range of choral
and vocal styles, and transformations from one style to another are sometimes rapid.

Contents

I: Au Commencement...
A human frog-chorus develops into a statement of part of the opening of John's Gospel. The choir collectively searches for a pitch.

II: ...Etait La Parole
Puns on: O; Aux; Eau; Haut. Music and frogs begin to develop.

III: Les Ancêtres
4-part organum, Pérotin-style (12th Century, Notre Dame) with plainsong and clausulae.
The text describes the physical development of our ancestors from frogs to early man.

IV: La Nourriture
Folk-ish jig, but with interruptions and unexpected violence, as big frogs start to eat little frogs
and men acquire a taste for the legs of other creatures...

V: La Grande Loi
A 36-part motet in Renaissance style (Ockeghem more than Tallis), but with some unexpected moments,
in keeping with the meanings of the text.

VI: L'Apparition du Sexe
Brisset imagines early man examining himself and struggling to answer the question that occurs to him:
"Qu'est-ce que c'est que ça?" ("What's THAT?"). Highly rhythmical, yet slightly vacuous...

VII: La Trinité
The Mystery of God. The chorale setting owes something to Satie's Rosicrucian music. The texts pun on the names of God the
Father (Jupiter, père), God the Son (Jésus, y ai suce), and God the Holy Spirit (Saint Esprit).

VIII: Le Calembour
A punning sequence of chords slowly evolves, whilst the choir quietly explores vocal harmonics.
The text comprises "huit/ne huit/nuit" in several languages.

IX: Révélations et Diversités (l'art gothique = l'argotique)
A "game-board" of 18x18 squares. Individual members of the choir move around the board at will, within certain constraints.
The "text" comprises the basic vowel and consonant sounds of the French language, arranged combinatorially in pairs.
Music and words should emerge by chance from this Tower of Babel.

Texts

I: Au Commencement...

QUOI?
POURQUOI?

elle
sans elle
fait sans elle
é fait sans elle
é-té fait sans elle
n'a é-té fait sans elle
fait n'a é-té fait sans elle
é fait n'a é-té fait sans elle
é-té fait n'a é-té fait sans elle
a é-té fait n'a é-té fait sans elle
qui a é-té fait n'a é-té fait sans elle
ce qui a é-té fait n'a é-té fait sans elle
de ce qui a é-té fait n'a é-té fait sans elle
rien de ce qui a é-té fait n'a é-té fait sans elle

Toutes choses ont é-té faites par elle, et rien de ce qui a é-té fait n'a é-té fait sans elle.

In the Beginning...

WHAT?
WHY?
.
..
... (etc.)

By it were all things made and without it was not anything made.

II: ...était La Parole

Sopranos:
Haut, ce haut, haute heure, ce haut hauteur, haut, sauteur, à ce haut, assaut, sur le saut-le, on sautait sur le sol, haut, au sol, au sol eille haut, au sol eille ici, au soleil haut ici, soleil ici, socilliété, aussi elle, au ciel, haut c'ist eux, aussi eux, les voilà haut eaux c'ist eux, aussi eux, eaux ciel, les voilà aux cieux, haut aux cieux, société.

Altos:
Aux, aux berges! auberge! à rive, arrive, à la rivière, à la rive y ai aire, a béant donné, abandonné on chéant j'ai, on changeait, peu l'ai in chéant, plainchant, au séant, in eau séant, innocents, ai séant ce, ai sens ce, essence, le séant queue t'ai eu aire, le sanctuaire, société.

Tenors:
O! Océan, par eau mène-le, promène-le, se par eau mèner, se promener, par eau jette, projette, per eau c'est, procès, per eau cession, procession, per eau créé, procréé, per eau grès, progrès, per eau venu, provenu, par eau vient, provient, par eau noncé, prononcé, O! société.

Basses:
Eau ai, eau ai, l'eau j'ai, logé, je suis logé, dans mon l'eau je mange, dans mon l'eau je mans, dans mon logement, eau, eau céans, au séant, O! l'eau séant, eau-ce ai en, ce eau-ce, sauce, sauce y était, sauce il y était, au con mets en ce mets en, au commencement, société.

...was the Word

Sopranos: High, this high, high time, this high height, high, leaper, to this high, jump, on this jump, jump on the ground, high, on the ground, on the ground get high, on the ground get here, to this here high sun, here sun, all abouts, it too, in the sky, they's high, them too, see them's high waters are they, them too, watery skies, see them in the skies, society.

Altos:
To, to the banks! resting-place! to bank, arrive, in the river, on the bank there's an area, given to gaping, abandoned one checks oneself, one changes, little have I changed, plainchant, in the seething, in seething water, innocent, have this seething, have this sense, essence, the seething tail that you have has its place, the sanctuary, society.

Tenors:
O! Ocean, lead it through water, walk it, lead oneself through water, walk, throw through water, project, it's through water, process, through water halting, procession, created through water, procreated, through water sandstone, progress, come through water, result from, came through water, resulted from, enunciated through water, pronounced, O! Society.

Basses:
Water have, water have, the water have I, lodged, I am lodged, in my water I eat, in my water I eat, in my dwelling-place, water, swelling water, seething, O! the seething water, in this water have, this water here, sauce, sauce was, there was sauce, along with this put in, in the beginning, society.

III: Les Ancetres
la gu'euraine ouille
coaque, coèque, quéquête, que re r'ai haut, cara, cate, couique (ololo, brekekex)
core, corps, en core, en corps, encore
r'ai ain, rain/ r'ai aine, reine
pare-rain, mare-rain
sue z'ai rein, suzerain
cou rond, couronne
cou-de-pied, coude pied, coup de pied
le pouce pousser, pous-ce
c'est che veux, c'est ce que je veux
j'ai barbe ôté, j'ai barbotté
a peau aie-le, à poil
laine ai, l'aîné, l'est né
Aine, diz aines, die Zaehne
des sans dents (sont) descendants

The Ancestors
the water-pisser
coexist, accede again, come and look, reunite, cara, cate, (ololo, brekekex)
core, body, in the core, in the body, yet again
has flow, rain/ has groin, queen
guard-frog, pond-frog
ruling over you, sovereign
round neck, crown
ankle, elbow of the foot, kick
the thumb pushes out, push-it
it's that wish, it's what I want
I wore a beard, I paddled
I had it on my skin, hairy
wool had, the older one, the been-born
One, ten ones, die Zaehne (teeth)
those without teeth (are) descendants

IV: **La Norriture**
La plus ancienne nourriture est celle de nos grenouilles. Mais, quand les ancetres devinrent plus grands, ils se mirent à se manger entre eux.
Les gros mangeait les petits, les gens bons les jambons, le porc n'a pas de jambes, le cuisseau, le cuissot, le cuisse-haut, le cuisse os,
le gigot, le gigot, le gigue haut, le gigos.
La bouche. Le mot beau désigna la bouche. Dans le ton beau, dans le tombeau.
Les premiers qui furent mis dans le tombeau, le furent dans la bouche des ancetres, mords, mors, mort.
Il a pris le mors, le mort aux dents, il a mangé la grenouille, manger, macher, mastiquer
mange-le, male, le male, Adam, Adam au repos, homme, uomo, homo, au mot!
EH! VA! EVA!
Ah! j'ai faim, femme, famé, fais moi...

Food
The most ancient food was that of our frog ancestors. But, as they developed, they descended to eating one another.
The big ones ate the little ones, good ones ate hams, pork's got no legs, thigh, high thigh, thigh bone, haunch, leg, jig.
Mouth. The word beau meant mouth, in a beautiful tone, in the tomb. The first to be placed in the tomb were placed in the mouths of our ancestors,
 bitten, slain, dead
He took a bite, a bite with his teeth, he ate the frog, ate, chewed, masticated
Eat him, male, the male, Adam, Adam at rest, man! uomo! homo! to the word!
EH! GO! EVE!
Ah! I'm hungry, woman, infamous, make me...

V: **La Grande Loi**
Les dents, la bouche
les dents la bouchent
l'aidant la bouche
l'aide en la bouche
laides en la bouche
laid dans la bouche
lait dans la bouche
l'est dam le à bouche
les dents-là bouche!

The Great Law
the teeth, the mouth
the teeth block it (i.e. the entrance to the mouth)
with the help of the mouth
the help in the mouth
ugly in the mouth (i.e. the teeth)
ugliness in the mouth
milk in the mouth (i.e. the teeth's whiteness)
there is damage in the mouth (i.e. decay and aching)
shut your teeth!

VI: L'Apparition du Sexe

Eh?Sais que? èque-çe? çe-a? Qu'est-ce que c'est que ça?

sexe, sexe, sexe...
ai? ai? ai? ...
eh! eh! eh! ...
ai que? ai que? ai que? ...
eque, eque, eque...
ec, ec, ec...
ai que ce? ai que ce? ai que ce? ...

sais que ce? sais que ce? sais que ce? ...
exe, sais que ce? exe, sais que ce? exe, sais que ce? ...
ce éque ce, ce éque ce, ce éque ce...
ce éque ce, ce ex, ce éque ce, ce ex...
(sexe, sexe, sexe...)
ce éque ce, ce ex est, ce éque ce, ce ex est...
(sexe est, sexe est, sexe est...)
ce exe est, ce exe est, ce exe est...
exe est, exe est, exe est...
sexe est, sexe est, sexe est...
ce ex est, ce ex est, ce ex est...
ce exe, sais que ce? ce exe sais que c'est? ...
EXCÈS!
Excès, excès, excès...
ce excès sais que...
ce ex est excès...
ce exe est excès!
C'EST LE SEXE!
sexe, sexe, sexe...
je ne sais que c'est...
jeune sexe est...
je ne sais...
jeune ce ai...
tu sais que c'est bien!
TU SEXE EST BIEN!

Oh! Cache ton tu, ton tutu...
tu relues tutu, tu relues tutu, tu reluques ton sexe!
Je me exe a mine ai.
Tu te exe a mine as.
Y le sexe à mine a.
Il s'examinait. Sexe à mine ai. Son examen.
Son exe à main. Son sexe à la main.

Que ce à? Que ce à? Que ce à? ...
C'est que ce à? C'est que ce à? C'est que ce à? ...
Que aie ce que c'est que ce à? ...
Exe est que ce à? ...
Que exe est que ça? Que excès que ça? ...
Qu'ai que sexe a? Qu'ai que sexe a? ...
Que exe ai que ca? Que exe ai que ca? ...
Qu'est-ce que c'est que ça? ...

Kékséksa. Kékséksa. Kékséksa. ...
C'est le SEXE!!

The formation of Sex

Eh? Know what? this thing? this? What is that?

Sex, sex, sex...
Have, have, have...
Eh! Eh! Eh! ...
Have that, have that, have that...
It, it, it...
Uh, uh, uh...
Have that thing? have that thing? have that thing? ...

Know what it? Know what it? know what it?...
ex*, know what it? ex, know what it? ex, know what it? ...
this thing? this thing? this thing?...
this thing, this ex, this thing, this ex ....
(sex, sex, sex) ...
this thing, this ex is, this thing, this ex is ...
(sex is, sex is, sex is...)
this ex is, this ex is, this ex is ...
ex is, ex is, ex is ...
sex is, sex is, sex is ...
this ex is, this ex is, this ex is ...
this ex know what it? this ex know what it is? ...
EXCESS!
Excess, excess, excess ...
this ex know what...
this ex is excess...
this ex is excess!
IT IS SEX!
Sex, sex, sex ...
I don’t know what it is...
it’s a young sex...
I don’t know, I don’t know, I don’t know...
have this young, have this young...
you know that it’s good!
Sex, you are good!

Oh! Hide your willie! your willie! your wee-willie! your wee-willie!
You expose your willie, you expose your willie
wee-willie-wee, wee-willie-wee you’re gaping at your SEX!
I’ve got my ex in hand.
You’ve got your ex in hand. The ex is in hand.
The sex is in hand. Sex in hand.
He examines himself. Sex in hand.
His examination. His ex in hand. His sex in his hand.

What’s this have? What’s this have?What’s this have? ...
It's that this have? It's that this have? It's that this have? ...
What has this that is that which has? ...
Is it ex? ...
What ex is that? What excess is that? ...
What does sex have? What does sex have? ...
What does ex have? What does ex have? ....
What is that? What is that? ...

Kékséksa?
It is SEX!!

VII: La Trinité

Saint Esprit l'esprit de l'homme au sein d'esprit
Jésus, y ai suce
Dire you d'ai i dada dieu youpiter père
Je suis cri: cri sto
Exe Marie a virge ist né
Parole, Pi-ar-ole
É t'ai air noeud aie-le: éternel
Dieu dit: l'homme au sein d'esprit a sain d'esprit

The Trinity

Holy Spirit, the spirit of man in the bosom of the spirit
Jesus, there have suck
Say, ju, from here, dada, god, jupiter, father
I am cry: cri sto
From Marie came someone of doubtful parentage
A cry to unite us: eternal
God said: the man in the bosom of the Spirit has a healthy spirit

VIII: Le Calembour (The Pun)

French....	huit	ne huit	= nuit
Italian....	otto	ne otto	= notte
Spanish....	ocho	ne ocho	= noche
German....	acht	ne acht	= nacht
English....	eight	ne eight	= night
Swedish....	aetta	ne aetta	= natta

I: Au Commencement...

INSTRUCTIONS

1) The choir and conductor should be dressed in varying shades of green, with perhaps an occasional red- or brown-dressed individual.
Lighting, if available, should also be predominantly green/white and perhaps a little murky. The dress should, however, be reasonably formal.
This is important: the humour of this piece is deliberately ambiguous and the general attitude and demeanour of the performers should be serious, despite the somewhat unusual actions and vocalisations they are asked to make. The wearing of flippers, frog masks, or other "funny" touches is expressly forbidden - let the piece speak for itself!

2) The choir files on to stage in the conventional manner, carrying their scores (green covers would be nice).
The conductor enters last, but for the moment does not take his/her position on the podium, but instead stands with the basses.

3) When all are on stage, the conductor gives an unobtrusive signal and the choir all drop simultaneously to a squatting position, placing their scores flat on the floor in front of them as they do so. The correct position is with the knees wide apart and the hands fairly close together flat on the floor directly in front of the body. The heels will be raised.
This posture should be held for a few seconds whilst the audience registers its surprise.

4) At a further prearranged signal, the choir should (still squatting) simultaneously stick out their tongues at the audience.
If possible, the tongues should be green: lime jujubes may be sucked beforehand, or vegetable dye may be used;
strong green lighting is an acceptable substitute. It is important that the mouths are opened wide and the tongues protrude as far down the chin as possible: the effect should resemble 37 grotesquely grimacing gargoyles!
This posture should be held for a further 10 seconds or so, whilst the audience laughs, walks out, sits in bewildered indifference, or whatever...

5) Now the conductor should give a series of 12 cues at irregular intervals of between 8 and 16 seconds, according to whim.
These cues are postures taken from J.-P. Brisset's *La Natation ou l'Art de nager appris seul en moines d'une heure* shown overleaf.
Begin with Fig. 5 then run through the sequence twice, in numerical order from the beginning, ending with Fig. 1.
Each posture should be adopted crisply and clearly.

6) At each cue, each individual singer (still squatting!) should imitate a frog chosen from the given menu, entering in the following order:

Conductor's Cue:	1	2	3	4	5	6	7	8	9	10	11	12
Sopranos:	-	-	-	4	1	3	7	8	5	6	2	9
Altos:	14	18	-	10	11	12	-	17	-	13	15	16
Tenors:	-	-	21	25	26	19	20	23	24	27	22	-
Basses:	-	30	-	34	29	35	-	28	36	32	33	31

7) Once a singer has entered with his or her frog-call, s/he should repeat it ad lib. throughout the opening frog chorus.
There should be a general sense of accumulation. Furthermore, as the chorus progresses, each singer should effect a slow, imperceptible transformation of their frog-call into:

8) On a conventional downbeat given by the conductor, the shouted word (in unison): "QUOI?", followed, after a short pause, by the word "POUR-QUOI?". This second word should have its first syllable drawn out somewhat, to resemble a frog-call.
The conductor should cue both syllables.

9) Up to this point, the choir (apart from the conductor) has remained in the squatting position.
During the following section, everybody should slowly stand, picking up their scores as they do so and singing all the while.
Do not synchronise this movement. The conductor should move to the podium when all the choir is in a standing position.

10) Immediately the word "pourquoi?" has been said, each member of the choir should independently sing the following sequence of phrases in the given order:

i) elle
ii) sans elle
iii) fait sans elle
iv) é fait sans elle
v) é-té fait sans elle
vi) n'a é-té fait sans elle
vii) fait n'a é-té fait sans elle
viii) é fait n'a é-té fait sans elle
ix) é-té fait n'a é-té fait sans elle
x) a é-té fait n'a é-té fait sans elle
xi) qui a é-té fait n'a é-té fait sans elle
xii) ce qui a é-té fait n'a é-té fait sans elle
xiii) de ce qui a é-té fait n'a é-té fait sans elle
xiv) rien de ce qui a é-té fait n'a é-té fait sans elle

The way this works is as follows:
Step A: Phrase (i) is sung at any pitch, chosen at random by the individual.
Step B: Phrase (ii) is sung at another pitch, chosen from the collection of pitches being sung by other members of the choir.
Step B is then repeated for each phrase in succession until the last phrase has been sung.

The overall result should be that the choir progresses from singing a random pitch cluster to a single pitch (unison or in octaves).
Each singer works through the text independently and at his/her own speed, but phrase (xiv) should be reached roughly together.
The general dynamic is loud, with no diminuendo. Each entry, however, should begin with a strong attack.

N.B. Recordings of the individual frogs listed on the menu are available from the composer for private reference.
It is acceptable, however, to refer solely to the given notations, or, indeed, to devise one's own "menu" of frog-calls.

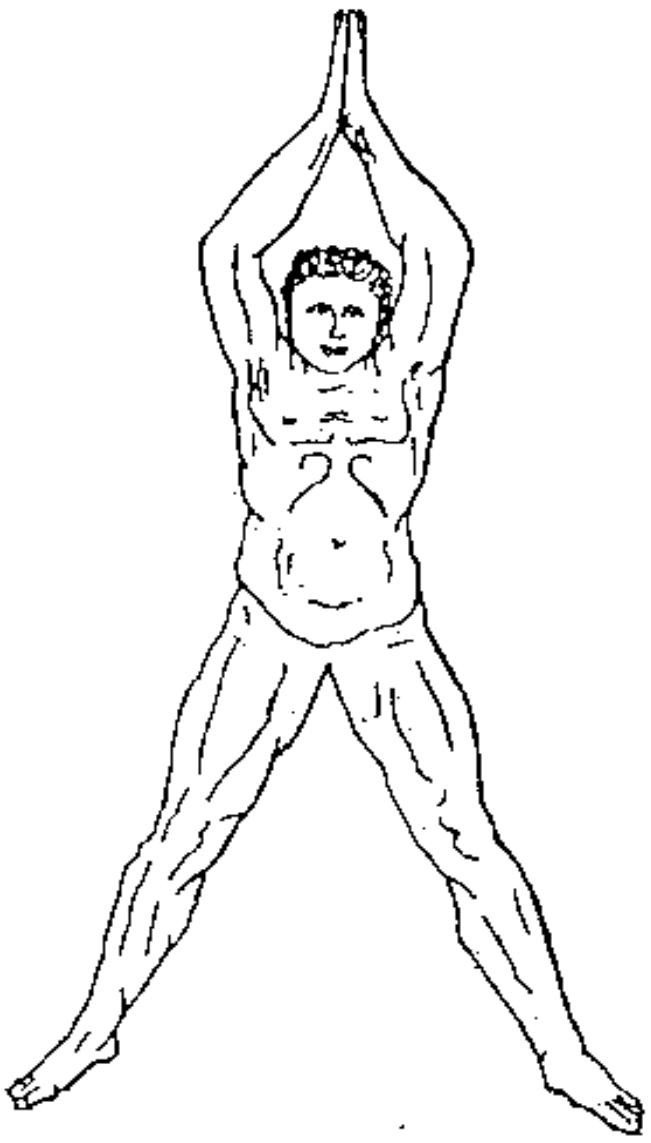


Fig. 1

Fig. 2

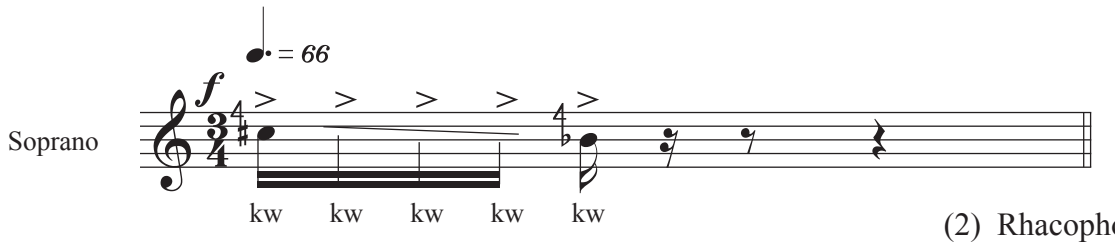
Fig. 3

Fig. 4

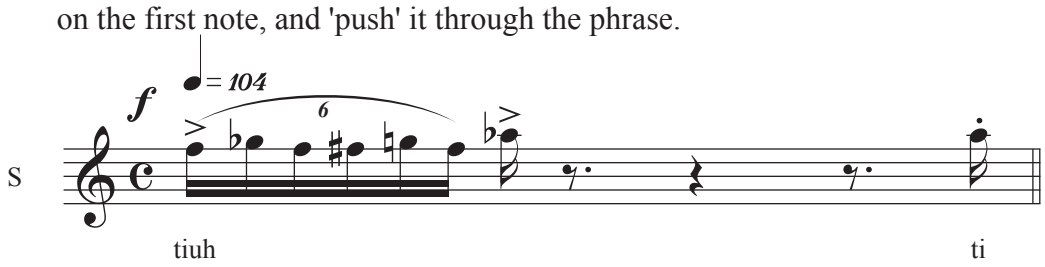
Fig. 5

SOPRANOS

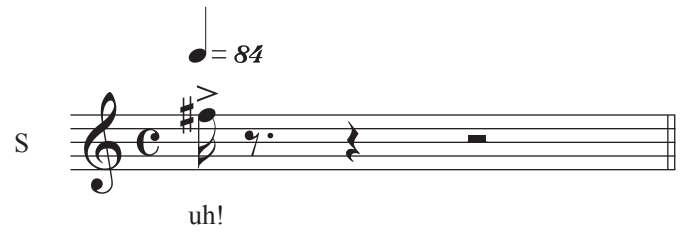
(1) Laughing Frog
Pronounce the syllable "kw" on the upper palate at the back. Give it a nasal, but also a "laughing" quality.



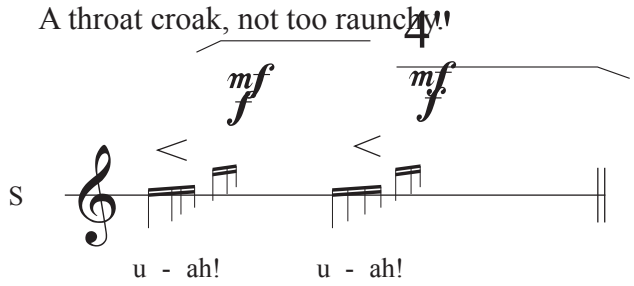
(2) Rhacophonid
Whistle, but make the syllable "tiuh" (tongue behind upper teeth and held there)
on the first note, and 'push' it through the phrase.



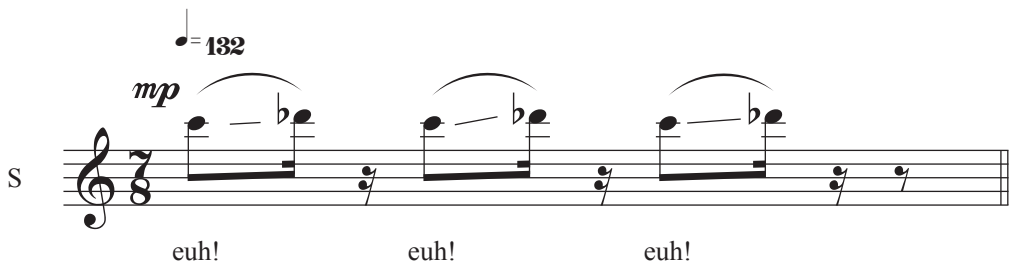
(3) Alites obstetricans (Midwife Toad)
A short beep, like a digital alarm clock.



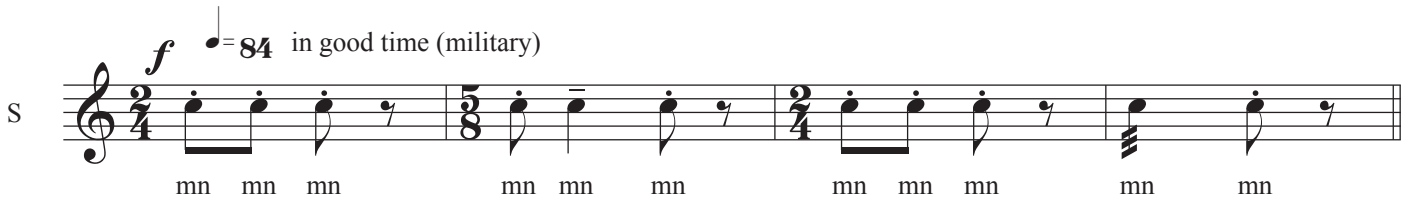
(4) Parsley Frog
A throat croak, not too raunchy!



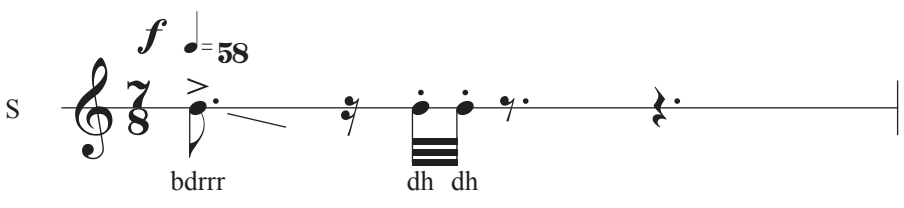
(5) South American Tree Frog
A little scream. Slightly scary...



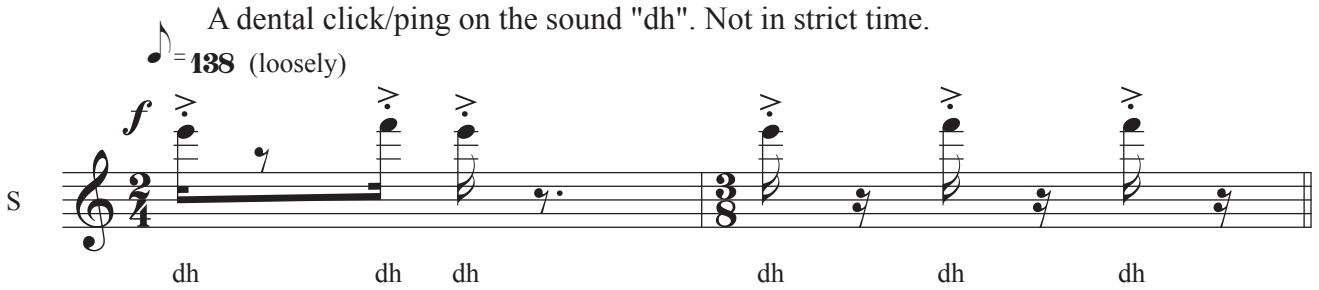
(6) Arrow Frog
Make the consonant "mn". Bleat the sound through the nose. Fairly aggressive.



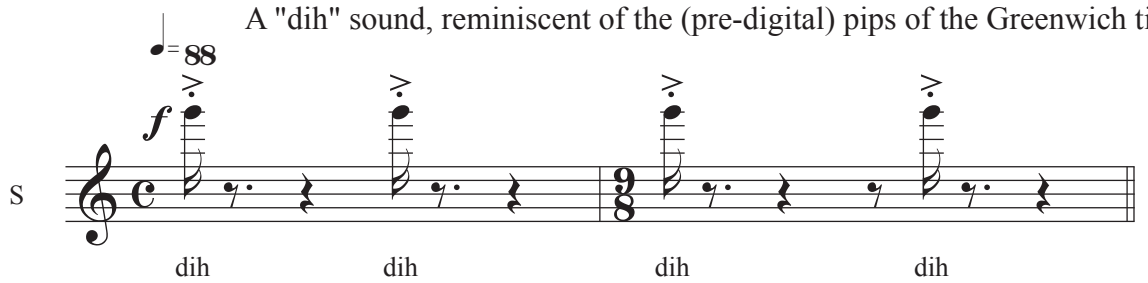
(7) Tree Frog
Not really pitched. A mid-register buzz, with a "bd" sound,
sliding downwards slightly, followed by two pips, also on "d".



(8) Hyperolius melanolucus
A dental click/ping on the sound "dh". Not in strict time.

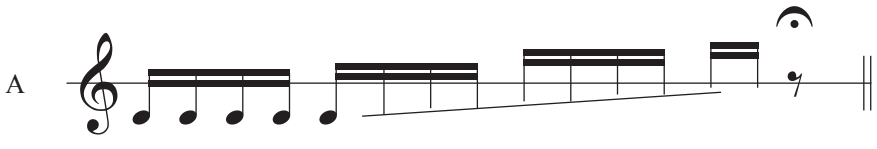


(9) Hyperolius marginatus
A "dih" sound, reminiscent of the (pre-digital) pips of the Greenwich time signal.

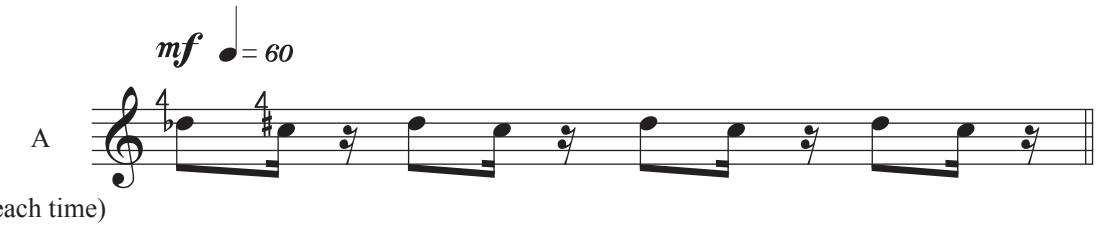


ALTOS

(10) Crinea insignifera
Low but unpitched. Sounds rather like someone slapping the mouth of a bottle.
Make the sound "dk" and slap both cheeks simultaneously.

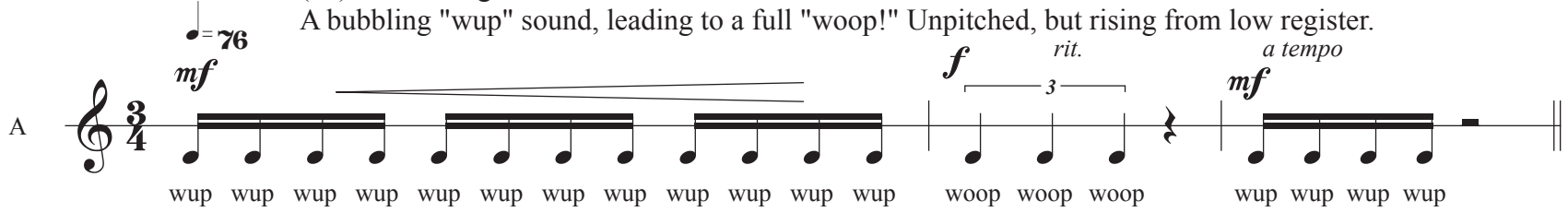


(11) Yellow-bellied Toad
A sob on the sound "uh". Regular and plaintive.

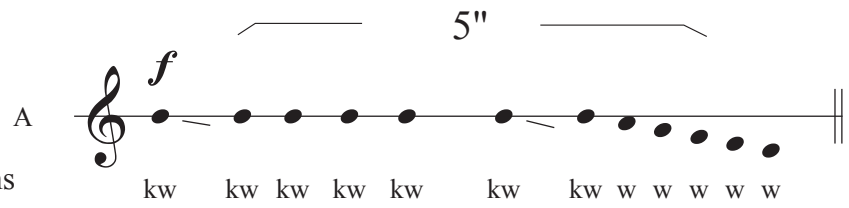


(vary no. each time)

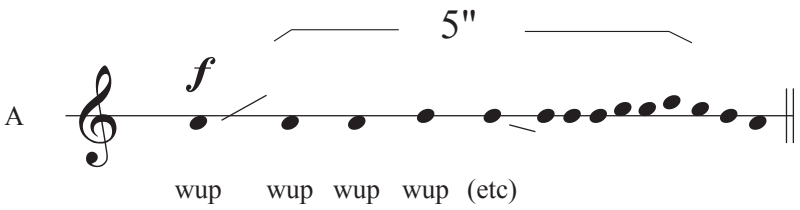
(12) Moor Frog
A bubbling "wup" sound, leading to a full "woop!" Unpitched, but rising from low register.



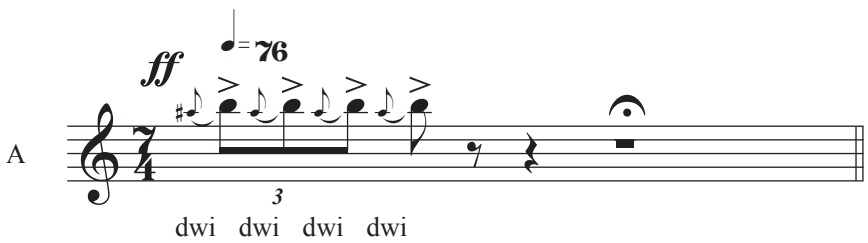
(13) Laughing Frog
A "Donald Duck"-style "kw" sound, made at the back of the mouth.



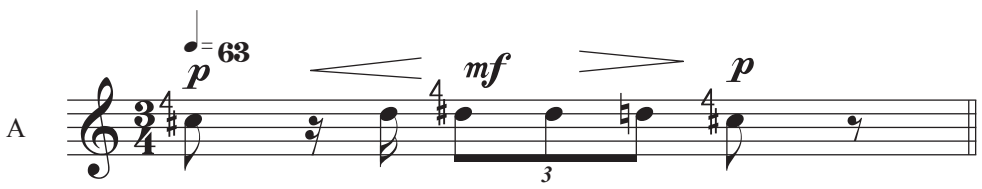
(14) Agile Frog
Like a miniature engine trying to start.
The sound is a muted "wup", which broadens somewhat in the centre of each burst.



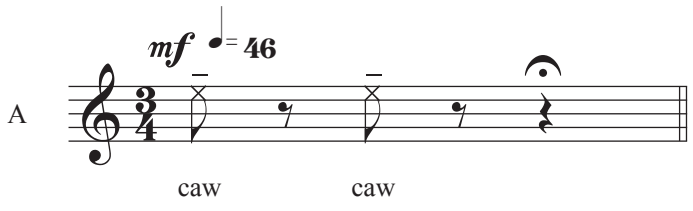
(15) Casina culvangensis
An insistent, high-pitched chirrup.
Use the syllable "dwi", but shorten the "-i".



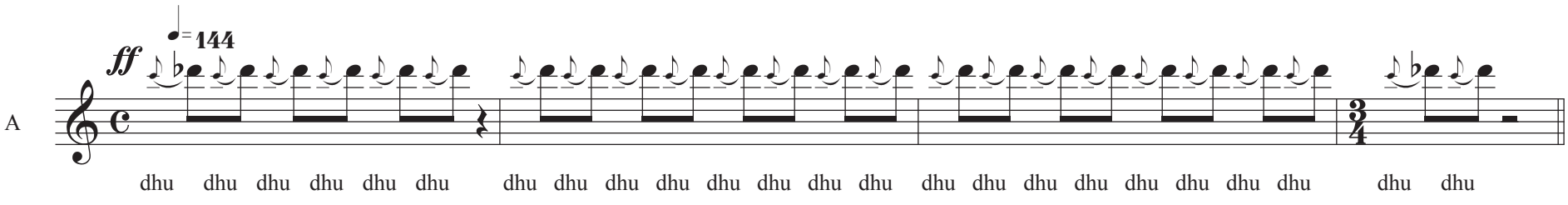
(17) Hyperolius (?)
A little laugh, quiet and smug. Use a "hw" sound.



(18) Stripeless Tree Frog
Rather like a distant crow. Use a rasping "caw" sound.

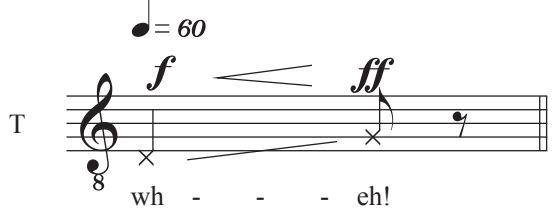


(16) French ranid (unidentified)
An urgent, shrill chirrup on the syllable "duh",
but make it as close to a whistle as possible.

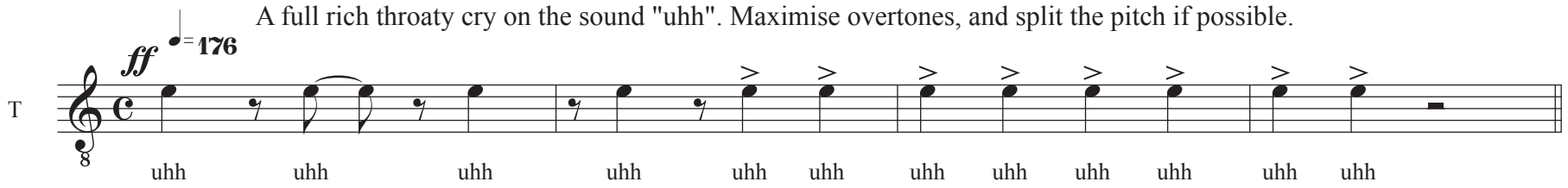


TENORS

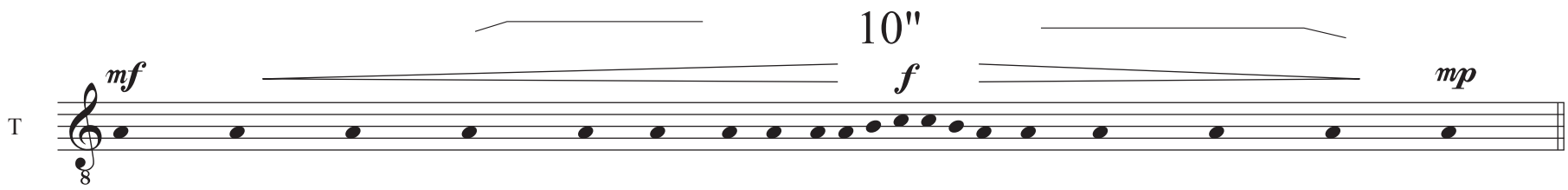
(19) Pool Frog
A continuous throat rasping. Begin forming the sound "wh", then open to "weh".



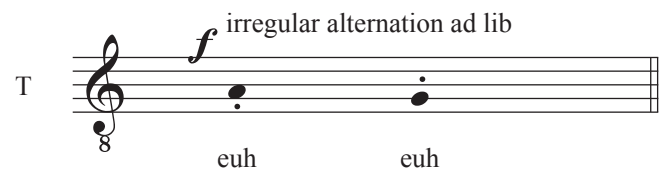
(20) ranid
A full rich throaty cry on the sound "uhh". Maximise overtones, and split the pitch if possible.



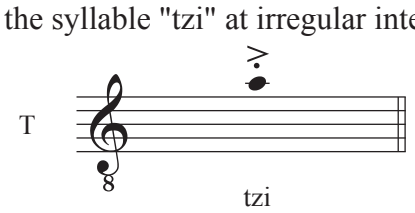
(21) Tyrrhenian painted Frog
Mumbled and throaty grunting, with rapid in and out breaths, starting slower then building to a peak.
Keep the mouth closed throughout, articulating the syllable "dyar".



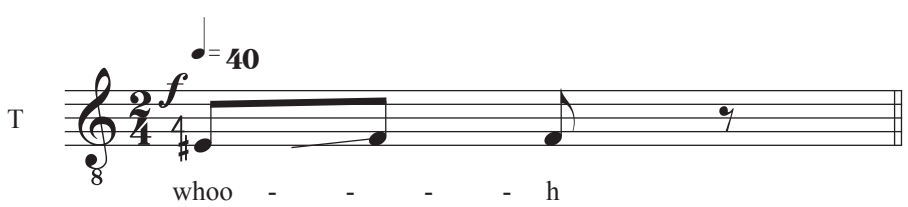
(22) Limnodynastes dorsalis
Throaty and nasal bleating. Mouth half open, articulate the syllable "euh".



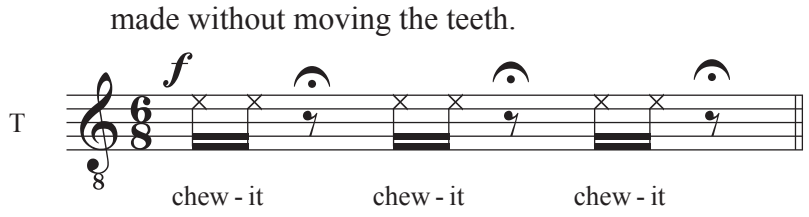
(23) Hyperolius mertensitatis
High-pitched, short chirrup. With teeth clenched together, stab out the syllable "tzi" at irregular intervals.



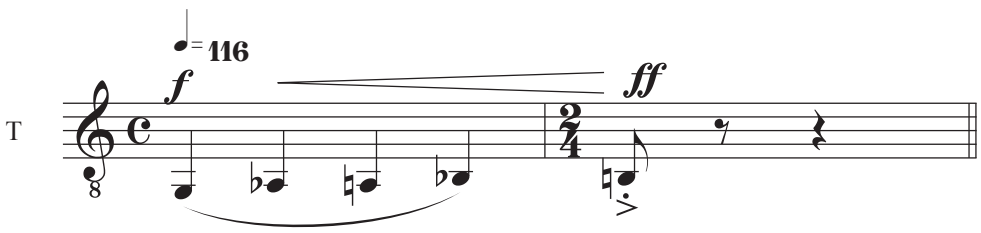
(24) Helioporus australaicus
Very like an owl. Call "whoo", with a breathy half-whistle at the start.



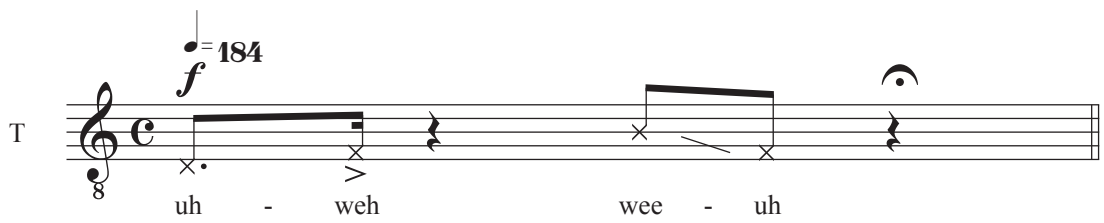
(25) Hyperolius nasutus
A rapid high-pitched chirrup on a dental "chewit" sound, made without moving the teeth.



(26) Hyla raniformis
A glottal glissando, like a strangulated roar. Keep the teeth together, make the throat flutter and sing the sliding pitch.

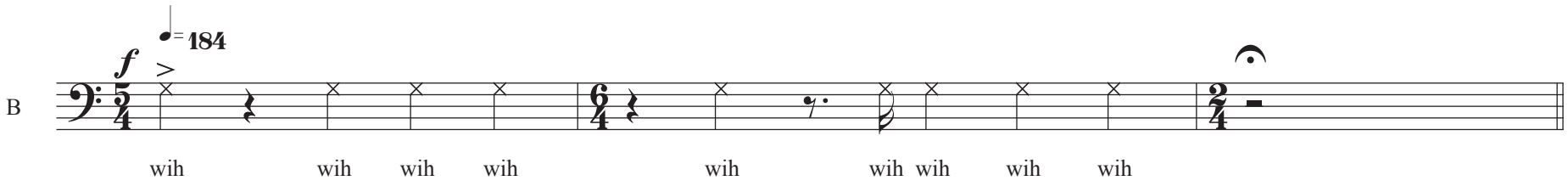


(27) Edible frog
Two calls: 1) "uh-weh"; 2) "wee-uh". Both rather throaty and chirruping.

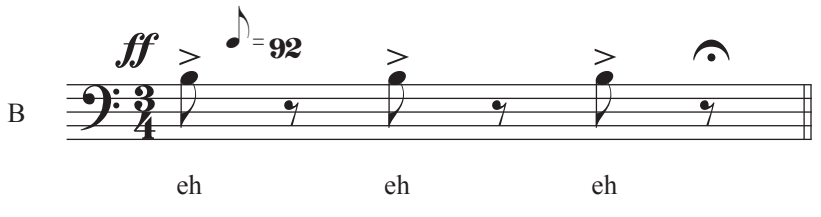


BASSES

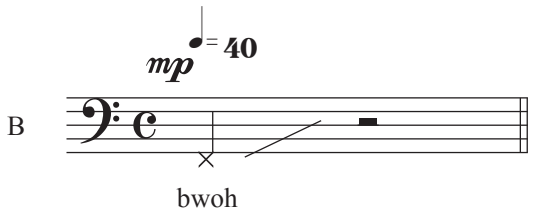
(28) Crinea glaverti/crinea georgiana
A chuckle, on the syllable "wih", produced towards the back of the mouth and through the nose.



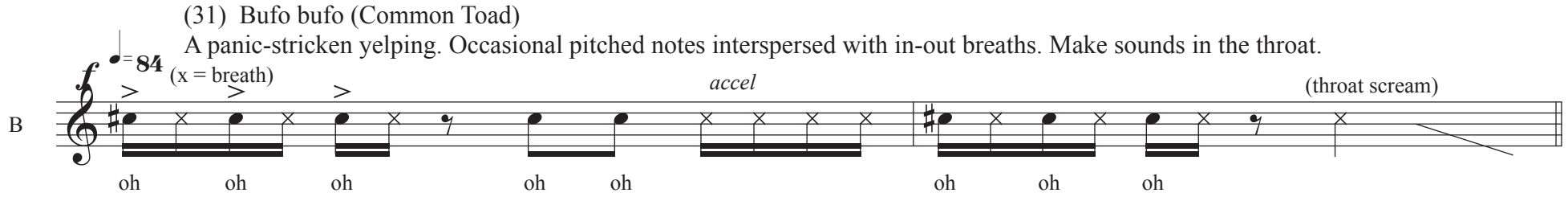
(29) Crinea rosea
A single repeated articulation on the syllable "eh",
but using the tongue to force the sound through the nose.



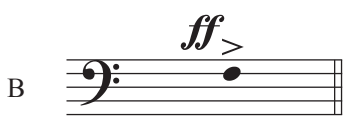
(30) Common Frog
A deep throaty croak, on the syllable "bwoh".



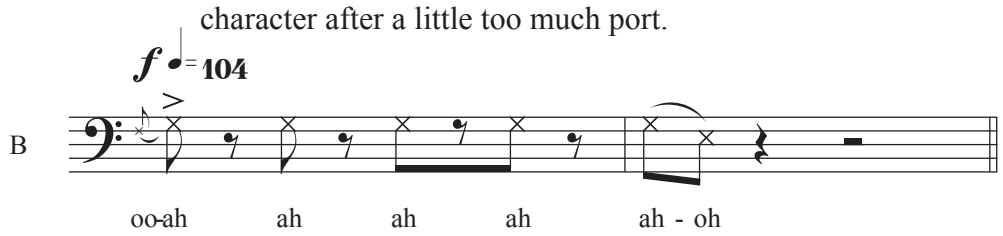
(31) Bufo bufo (Common Toad)
A panic-stricken yelping. Occasional pitched notes interspersed with in-out breaths. Make sounds in the throat.



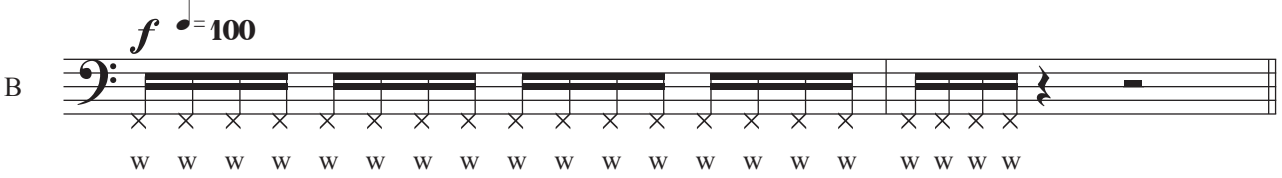
(32) Bullfrog
A regular, rich, loud croak, made in the throat, repeated ad lib. More or less as you'd expect a frog to sound...



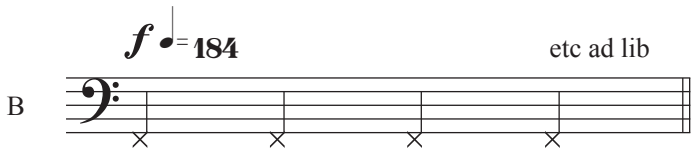
(33) Laughing Frog (slowed down x15)
Throaty croaking laugh - like the affected laughter of Dickensian character after a little too much port.



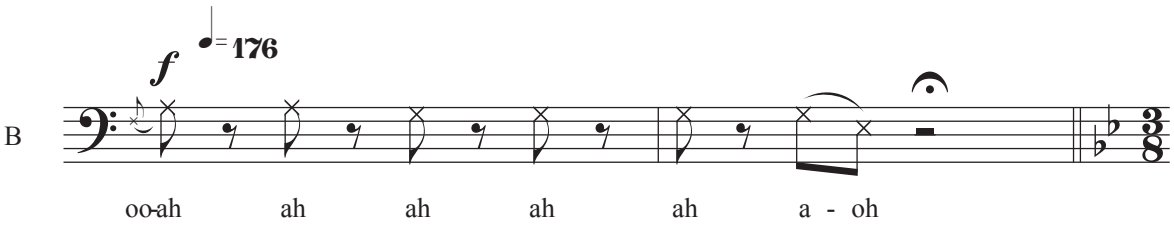
(34) Pool Frog (slowed down x15)
A long slow gargling sound. A throaty croaking with the mouth forming repeated "w"'s.



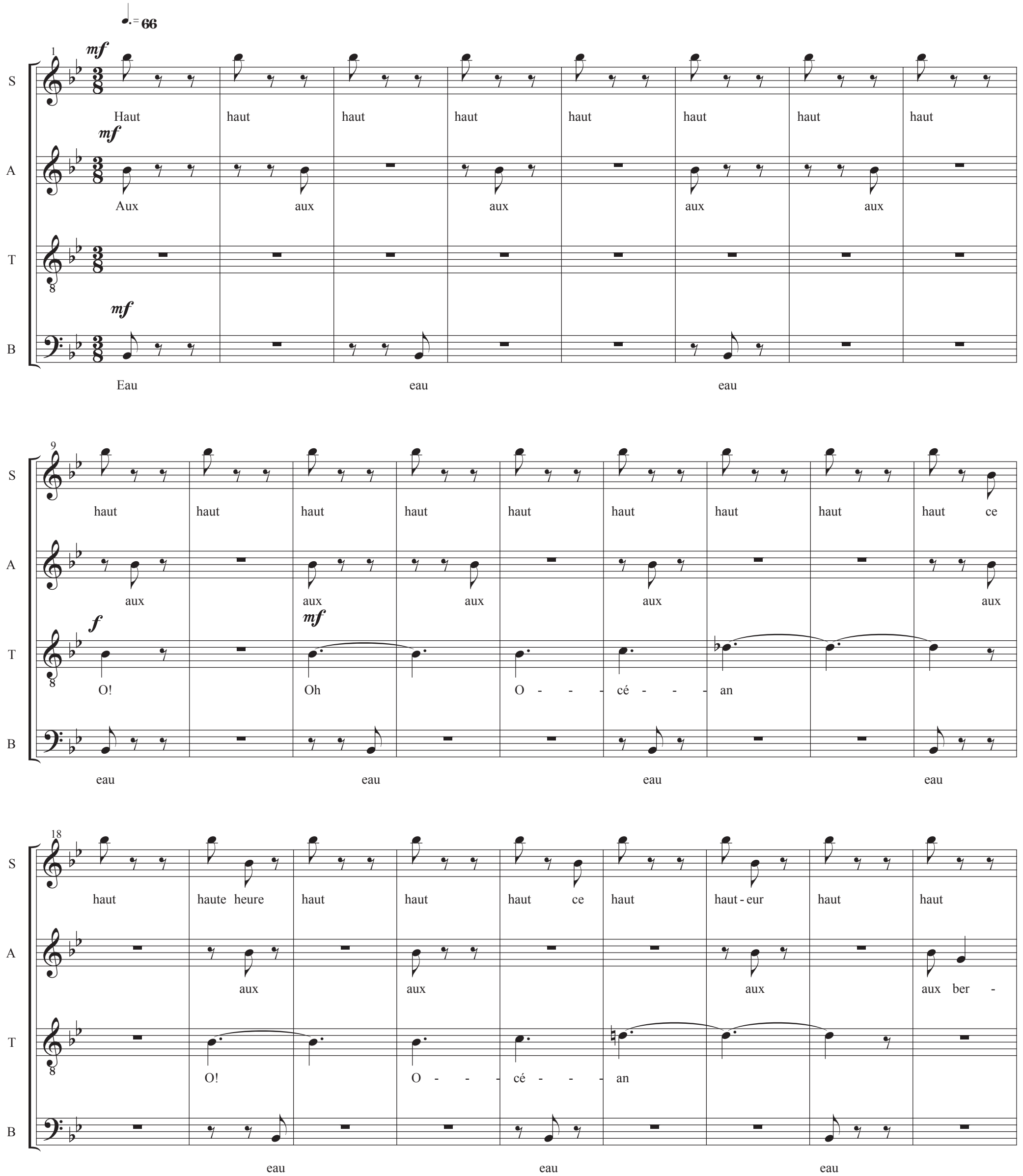
(35) Edible Frog (slowed down x15)
A chesty and throaty croaking, the mouth forming repeated "w" shapes, but never quite reaching that letter.



(36) Spanish Edible Frog (slowed down x15)
Throat croak, almost a laugh (but not comical).
The mouth forms shortened syllables "oo", "ah" and "oh" as shown below.



II: ...était la Parole



27

S: haut haut sau - teur à ce haut haut as - saut aut sur le

A: ges! au au au au au

T: par eau mène - - - - le pro - - mène -

B: eau eau eau eau

36

S: saut - - le on saut - ait sur le sol haut au sol au sol eille

A: au ber - ge! à à à à à ri -

T: le se par eau mèn - er

B: eau eau ai

45

S: haut au sol eille i - ci au sol - eil haut i - ci au sol

A: ve à ar - ri - - - - ve à

T: se pro - mèn - - er par

B: eau ai l'eau

54

S: au sol au sol eil i - ci so - - cil - - lié - - - té

A: à la ri - - - vi - - - èr - e à la rive y ai air - e

T: eau jet - - te pro - - jet - - - te per eau c'est

B: j'ai eau ai l'eau j'ai eau ai l'eau j'ai lo - - - gé je suis lo -

63

S: so - - - cil - - lié - - té so - - - cil - - lié - - - té so -

A: a bé - ant don - né a - ban - don - né on ché ant j'ai

T: pro - - cès per eau ces - - sion pro -

B: gé dans mon l'eau je man - ge

72

S: cil - - - lié - té aus - si elle au ci - el au ci - el

A: on chan - geait on chan - geait on chan - geait on chan - geait

T: ces - sion per eau cré - - - é pro - - cré -

B: dans mon l'eau je mans dans mon lo - - ge - ment

81

S: haut haut c'ist eux aus - si eux les voi - là haut haut haut

A: peux l'ai in ché ant peux l'ai in ché -

T: é per eau grès pro - grès per eau

B: eau eau cé - ans au

90

S: haut c'ist eux aus - - si eux eaux ci - el

A: ant plain - - - - - - - - - - chant au sé - ant

T: ve - - - nu pro - - - ve - - - nu par eau

B: au sé - ant O! l'eau sé - - - ant eau - ce

99

S: eaux ci - el les voi - là les voi - là les voi -

A: in eau sé - ant in - no - cents ai sé - ant se ai sens ce es -

T: vient pro vient par eau non - - - cé

B: ai en ce eau - ce sau - ce sauce y é - tait sauce

108

S: là aux cieux haut aux

A: sen - - - - ce es - sen - - - - ce le sé - ant queue r'ai eu ai - re le

T: pro - - - - non - - - - cé O!

B: il y'é - tait au con mets en ce mets en

rit.

115

S: cieux so - - - - - ci - - - - - é - - - - - té!

rit.

A: sanc - tu - aire so - - - - - - - cié - - - - - - - té!

rit.

T: O! So - - - - - cié - - - - - té!

rit.

B: au com - men - ce - ment so - - - - cié - - - - té!

f

III: Les Ancêtres

♩= 72

Slightly slower ad lib.

1

S

A

T

B

f Solo

co - àque co - èque cou - ique qué - quê - te que re r'ai haut ca - ra ca - te

f Solo

La gu'eu - - - - - - raine oille

♩. = 108

8

ff

corps

(orps)

ff Tutti

o - lo - lo bre - ke - kex.

corps

(orps)

16

24

S

A

T

B

33

S

rain r'ai ain r'ai ain

A

rain r'ai ain r'ai

T

rain r'ai ain r'ai

B

rain

41

S

rain rei - ne pare - - - rai - ne mare - - - rei - ne su - - - ze -

A

rain rei - ne pare - - - rai - ne mare - - - rei - ne su - - - ze -

T

ain rain rei - ne pare - - - rai - ne mare - - - rei - ne su - - - ze -

B

pare - - - rain mare - - - rain su - - - ze -

49

rit.

a tempo

mp

S

rain cou (–ou)

A

mp

rain cou (–ou)

T

mp

rain cou (–ou)

B

mp

rain cou

57

S

A

T

8

B

66

S

A

T

8

B

75

mf

S

mf

A

f

T

8

mf

B

84

S

cou rond

A

cou rond

mf

T

8

cou rond

B

cou rond

92

S: cou - ron | cou de pied | cou de pied | coup de pi - ed | pous ce | pous - ser le | pou - ce pous - ser

A: cou - ron | cou de pied | cou de pied | coup de pi - ed | pous ce | pous - ser le | pou - ce pous - ser

T: cou - ron - ne | cou de pi - ed | cou de pied | coup de pi - ed | pous - ce | pous - ser le | pou - ce pous - ser

B: cou - ronne | cou de pied | cou de pied | coup de pied | pous - ce | pous - ser le | pou - ce pous - ser

100

♩= 72

S: *ff* ♩. = 108 — peau

A: *ff* — peau

T: *f* Solo — j'ai barbe ô - té | j'ai bar - bot - té a | *ff* Tutti — peau - - - - -

B: *f* Solo — c'est che veux | c'est ce que je veux | j'ai barbe ô - té | j'ai bar - bot - té a | *ff* Tutti — peau

106

S: *f* (–eau)

A: *f* (–eau)

T: *f* (–eau)

B: *f*

114

S: aie aie aie | aie aie aie | aie aie aie | aie - le | aie aie aie | aie aie aie

A: aie aie aie | aie aie aie | aie aie aie | aie - le | aie aie aie | aie aie aie

T: aie | aie - le | aie

B: aie

121

S: aie aie aie aie - le à poil

A: aie aie aie aie aie - le à poil

T: aie - le à poil

B: poil

129

S: laine ai l'aî - - - né l'aî - - - né l'est né

A: laine ai l'aî - né l'aî - né ai né l'est né

T: lai - ne ai l'aî - - - né l'aî - - - né l'est né

B: laine ai l'aî - - - né l'aî - - - né l'est né

137

S: aine diz aines *pp* [German!] die Zaeh -

A: aine diz aines *pp* [German!] die Zaeh -

T: aine diz aines *pp* [German!] die Zaeh -

B: aine diz aines *pp* [German!] die Zaeh -

145 ♩ = 72 ♩. = 80

S: ne *ff* des

A: ne *ff* des

T: ne *ff* des

B: ne Solo *p* Aine diz - aines die Zaeh - ne *ff* Tutti des

153

S: des sans dents sont des - cen - dants des sand dents | des sans dents sont des - cen - dants des sans dents sont des -

A: des sans dents sont des - cen - dants des sans dents | des sans dents sont des - cen - dants des sans dents sont des -

T: des sans dents sont des - cen - dants des sans dents | des sans dents sont des - cen - dants des sans dents sont des -

B: des - - - cen - - - dants sont | des sans dents sont

157

S: cen - dants des sans dents sont | des - cen - dants des sans dents | sont des - cen - dants des sans | dents des - cen - dants

A: cen - dants des sans dents sont | des - cen - dants des sans dents | sont des - cen - dants des sans | dents des - cen - dants

T: cen - dants des sans dents sont | des - cen - dants des sans dents | sont des - cen - dants des sans | dents des - cen - dants

B: des - - - cen - - - dants | sont des sans dents des - - -

161

S: sont des sans desnt des - scen - | dants sont des sans dents des - | cen - dants sont des sans dents

A: sont des sans dents des - cen - | dants sont des sans dents des | cen - dants sont des sans dents

T: sont des sans dents des - cen - | dants sont des sans dents des - | cen - dants sont des sans dents

B: cen - - - dants | sont des sans dents

164

S: des - cen - dants sont des sans | dents des - cen - dants dont des | sans dents.

A: des - cen - dants sont des sans | dents des - cen - dants dont des | sans dents.

T: des - cen - dants sont des sans | dents des - cen - dants dont des | sans dents.

B: sont dea - - - cen - - - dants | sans dents.

IV: La Nourriture

lively ♩. = 142

1

f

S: Les gros man-geait les pet - its les gros mangeaitlespet - its les gros mangeaitlespet - its les gros mangeaitlespet-

f

A: Les gros man - geaitlespet - its - - - les gros man-geaitlespet - its les gros man-geaitlespet - its les gros man-

f

T: Les gros mangeaitlespet - its les gros mangeaitlespet - its les gros mangeaitlespet - its les

f

B: Les gros man-geaitlespet - its - - - les gros man-geaitlespet - its les gros man-geaitlespet - its

9

S: its les gens bons les jam - bons les gens bons les jam - bons les gens bons les

A: geait les pet - its les gens bons les jam - bons les gens bons les jam - bons les gens bons

T: gros man - geait les pet - its les gens bons les jam - bons les gens bons les jam - bons les

B: les gros man - geait les pet - its les gens bons les jam - bons les gens bons les jam - bons

S: jam - bons les gens bons les jam - bons le porc n'a pas de jam - bes le porc n'a pas de

A: les jam - bons les gens bons les jam - bons le porc n'a pas jam - bes le porc n'a

T: gens bons les jam - bons les gens bons les jam - bons le porc n'a pas de jam - bes le

B: les gens bons les jam - bons les gens bons les jam - bons le porc n'a pas de jam -

poco accel

21

S: jam - bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes le cuis - seau le

S 2: *div.* le cuis - seau

A: pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes cuisse haut

A 2: *div.* cuisse haut le

T: porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes le

B: bes le porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de jam -

27

S: cuis - sot cuis - seau le cuis - sot cuis - seau le cuis - sot

S 2: cuis - sot cuis - seau cuis - sot cuis - seau cuis - sot

A: cuisse os le cuisse haut cuisse os le cuisse haut cuisse os le

A 2: cuisse os cuisse haut le cuisse os cuisse haut le cuisse os

T: cuis - sot le cuis - seau le cuis - sot le cuis - sot le cuis - seau le

B: bes le cuisse haut le cuisse os le suisse haut le cuisse os le cuisse haut

accel e cresc.

32

S: cuis - seau le cuis - sot le gi - got le gi - gos le gi - got le

S 2: cuis - seau cuis - sot le *tutti*

A: cuisse haut cuisse os gigue haut le gigue gigue haut le gigue gigue haut le

A 2: cuisse haut le cuisse os gigue haut le gigue gigue haut le gigue

T: cuis - sot le cuis - seau le gi - got le gigue haut le gi - got le gigue haut

B: le cuisse os le cuisse haut le gi - got le gigue gi - got le gigue gi - got le gigue

B 2: *div.* gigue gi - gos le gigue gi - gos le gigue gi - gos le

37

S: gi - gos le gi - got le gi - gos le gi - got le gi - gos la

A: gigue gigue haut le gigue gigue haut le gigue gigue haut le gigue gigue haut le gigue la

A 2: gigue haut le gigue gigue haut le gigue gigue haut le gigue gigue haut le gigue gigue haut le gigue haut

T: le gi - got le gigue haut le gi - got le gigue haut le gi - got la

B: gi - got le gigue gi - got le gigue gi - got le gigue gi - got le gigue gi - got le gigue

B 2: gigue gi - gos le gigue gi - gos le gigue gi - gos le gigue gi - gos le gigue gi - gos la -

♩= 54

subito molto piu lento

42

S: bou - - - che le mot beau dé - sig - na la bou - - - che dans le ton beau dans le tom - beau les

A: bou - - - che bou - - - che beau tom - beau

A 2: bou - - - che bou - - - che beau tom - beau

T: bou - - - che bou - - - che beau tom - beau

B: bou - - - che *tutti* bou - - - che beau tom - beau

B 2: bou - - - che

50

S: pre - miers qui furent mis dans le tom - beau le fu - rent dans la bou - che des an - ce - tres Mords, mors, mort.

A: dans le ton beau dans le tom - beau Mords, mors, mort.

A 2: dans le ton beau dans le tom - beau Mords, mors, mort.

T: dans le ton beau dans le tom beau mort.

B: dans le ton beau dans le tom - beau

♩= 63 *più mosso*

rit.

56

mp Solo

S: Il a pris le mors le mort au dents. Il a man - gé la gren - ouil - le. Man - ger mâ - cher mas - ti - quer.

mp Section

S 2: hmm mm man - gé la gren - ouil - le. hmm mas - ti - quer. Les

mp

A: hmm mm la gren - ouil - le hmm mas - ti - quer

mp

A 2: hmm mm la gren - ouil - le hmm mas - ti - quer

mp

T: hmm mm gren - ouil - le hmm mas - ti - quer. Les

mp

B: hmm mm gren - ouil - le hmm mas - ti - quer Les

mp

B 2: hmm mm gren - ouil - le hmm mas - ti - quer. Les

Tempo I subito

61

ff (Solo ends)

S: Gros man - geait les pet - its gros man - geait les pet - its gros man - geait les pet -

div. **ff**

S 2: gros man - geait les pet - its les gros man - geait les pet - tis les gros man - geait les pet -

ff

A: Les gros man - geait les pet - its les gros man - geait les pet - its les

ff

A 2: Les gros man - geait les pet - its les gros man - geait les pet - its les

ff

T: mange - le mange - le mange - le mange - le mange - le

ff

B: mange - le mange - le mange - le mange - le mange - le

ff

B 2: mange - le mange - le mange - le mange - le mange - le

66

S: its gros man - geait les pet - its les jam - bons les jam - bons

S 2: its les gros man - geait les pet - its Les gens bons les gens bons les

A: gros man - geait les pet - its les gros man - geait les pet - its les jam - bons les jam - bons

A 2: gros man - geait les pet - its les gros man - geait les les gens bons les gens bons les

T: mange - le mange - le mange - le ma - le ma - le ma - le ma - le

T 2: ma - le ma - le ma - le ma - le

B: mange - le mange - le mange - le ma - le ma - le ma - le ma - le

B 2: mange - le mange - le mange - le ma - le ma - le ma - le ma - le

71

S: les jam - bons les jam - bons les jam - bons les jam - bons les jam - bons

S 2: gens bons les gens bons les gens bons les jam - bons les gens bons les

A: les jam - bons les jam - bons les jam - bons les jam - bons les jam - bons

A 2: gens bons les gens bons les gens bons les jam - bons les gens bons les

T: ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le

T 2: ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le

B: ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le

B 2: ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le ma - le

76

S: les jam - bons porc n'a pas de jam - bes le porc n'a pas - de jam - bes le porc n'a pas de jam - bes le

tutti

S 2: jam - bons les

A: les jam - bons gens bons le porc n'a pas de jam - bes le porc n'a pas de jam - bes le porc n'a pas de

tutti

A 2: jam - bons les gens bons le

T: ma - le ma - le ma - le le ma - le ma - le le ma - le ma - le le ma - le

T 2: ma - le ma - le ma - le le ma - le ma - le le ma - le ma - le le ma - le

B: ma - le ma - le ma - le le ma - le ma - le le ma - le ma - le le ma - le

B 2: ma - le ma - le ma - le le ma - le ma - le le ma - le ma - le le ma - le

83

S: porc n'a pas de jam - bes *div.* le cuis - sot le cuis - sot le cuis - sot

S 2: le cuis - seau le cuis - seau le cuis - seau le

A: jam - bes le porc n'a pas de jam - bes le cuisse haut le cuisse haut le

div.

A 2: le cuisse os le cuisse os le cuisse os

T: ma - le le ma - le A - dam A - dam A - dam

T 2: ma - le le ma - le A - dam A - dam A - dam

B: ma - le le ma - le A - dam A - dam A - dam

B 2: ma - le le ma - le A - dam A - dam A - dam

88

S: le cuis - sot | le cuis - sot | le cuis - sot | le cuis - sot | le cuis - sot

S 2: cuis - seau le | cuis - seau le | cuis seau le | cuis - seau le | cuis - seau le

A: cuisse haut le | cuisse haut le | cuisse haut le | cuisse haut le | cuisse haut le

A 2: le cuisse os | le cuisse os | le cuisse os | le cuisse os | le cuisse os

T: A - dam | A - dam | A - dam | A - dam | A - dam au re -

T 2: A - dam | A - dam | A - dam | A - dam | A - dam au re -

B: A - dam | A - dam | A - dam | A - dam | A - dam au re -

B 2: A - dam | A - dam | A - dam | A - dam | A - dam au re -

93

S: le gi - gos le gi - got | le gi - gos le gi - got

S 2: gigue haut le gi - got | le gigue haut le gi - got | le gigue haut

A: gigue haut le gi - got le | gigue haut | le gi - gos le | gigue haut

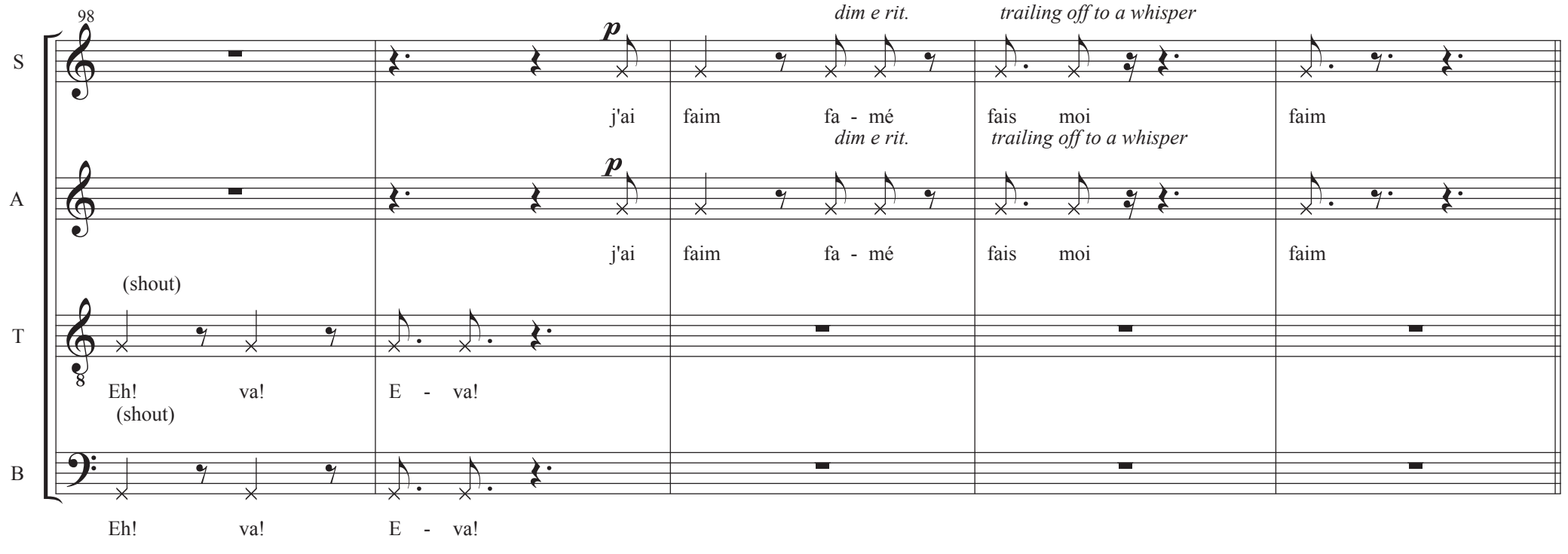
A 2: le gigue haut le | gi - got | le gigue haut le | gi - got

T: pos | homme! | uo - mo | ho - mo | au | mot!

T 2: pos | homme! | uo - mo | ho - mo | au | mot!

B: pos | homme! | uo - mo | ho - mo | au | mot!

B 2: pos | homme! | uo - mo | ho - mo | au | mot!


98
S
A
T
B
p
p
dim e rit.
trailing off to a whisper
dim e rit.
trailing off to a whisper
j'ai faim fa - mé fais moi faim
j'ai faim fa - mé fais moi faim
(shout)
Eh! va! E - va!
(shout)
Eh! va! E - va!