En un vergier sotz fuella d'albespi

an Occitane alba

or Alto and Bass Throat-singing Duet

Edward Caine

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Occitane alba for Alto and Bass Throat-singing Duet

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Commissioned by Robin Bier as part of a "Lost Songs" project.
Dedicated to Bright Cecilia.
First performance: 12/6/09

En un vergier sotz fuella d'albespi

alba – anonymous, date unknown[1]

In an orchard under leaves of hawthorn
I. **En un vergier sotz fuella d'albespi** a10*
[en yn ver$'dʒjɛr$ sots 'fɥeʌa dalbe'spi]

holds the lady her lover beside her
tenc la dompna son amic costa si a10
[tenk la 'domna sun a'mik 'kɔsta si]

until the watchman cries that the dawn comes,
tro la gayta crida que l'alba vi, a10
[tr$u la 'gajta 'kr$ida ke 'lalba vi]

O / alas God ! O / alas God ! [how] the dawn very soon comes.
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve. b10
[oj djɛws oj djɛws de 'lalba tan tɔst ve]

"[may it] Please to God already the night not ending
II. **«Plagues a Dieu ia la nueitz non falhis**
[pla'gɥes a djɛw ja la nɥɛjts nun fa'ʌis]

nor my lovers alongside from me not parting
ni.l mieus amicx lonc de mi no.s partis
[nil mjɛws a'miks lonk de mi nus par$'tis]

nor the watchman day nor dawn didn't see,
ni la gayta iorn ni alba no vis,
[ni la 'gajta dʒor$n ni 'alba nu vis]

O / alas God ! O / alas God ! [how] the dawn very soon comes.
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve.
[oj djɛws oj djɛws de 'lalba tan tɔst ve]

Fair sweet friends, kiss we I and you
III. **Bels dous amicx, baizem nos yeu e vos**
[bɛls dɔws a'miks baj'zem nos jɛw e vos]

down in the hay field where sing [the] birds
aval e.ls pratz on chanto.ls auzellos
[a'val els pr$ats un 'tʃantuls awze'ʌos]

all this we do in spite of [the] jealous [man]
tot o fassam en despieg de gilos,
[tot u fa'sam en de'spjɛtʃ de dʒi'los]

O / alas God ! O / alas God ! [how] the dawn very soon comes.
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve.
[oj djɛws oj djɛws de 'lalba tan tɔst ve]

[1] Wilhelm, *Lyrics of the Middle Ages,* 47 claims this alba to be the oldest complete dawn song in a european language. I have interpreted the pronunciation accordingly.

Fair sweet friends, [let us] make a game new
IV. **Bels dous amicx, fassam un ioc novel**
[bɛls dɔws a'miks fa'sam yn dʒɔk nu'vɛl]

in the garden where sing the birds
yns el iardi on chanton li auzel
[ins el dʒar$'di un 'tʃantu li aw'zɛl]

until the watchman plays his shawm,
tro la gaita toque son caramelh,
[tr$u la 'gajta tu'kɥe sun kar$a'mɛl]

O / alas God ! O / alas God ! [how] the dawn very soon comes.
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve.
[oj djɛws oj djɛws de 'lalba tan tɔst ve]

For the gentle wind which [is] come from there
V. **Per la doss'aura qu'es venguda de lay**
[per la du'sawr$a kes ven'gyda de laj]

of my lover fair and courteous and gay
del mieu amic belh e cortes e gay
[del miɛw a'mik bɛl e kur$'tes e gaj]

of his breath have I drunk a sweet ray [of sunlight]
del sieu alen ai begut un dous ray,
[del sjɛw a'len aj be'gyt yn dɔws rraj]

O / alas God ! O / alas God ! [how] the dawn very soon comes."
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve. »
[oj djɛws oj djɛws de 'lalba tan tɔst ve]

The lady is charming and pleasing
VI. **La dompna es agradans e plazens**
[la 'domna es agr$a'dans e pla'zens]

for her beauty her watch many people
per sa beutat la gardon mantas gens
[per sa bew'tat la gar$'do 'mantas dʒens]

and to her heart in love truly,
et a son cor en amar leyalmens,
[ez a sun kɔr$ en a'mar$ lejal'mens]

O / alas God ! O / alas God ! [how] the dawn very soon comes.[2]
Oy Dieus ! Oy Dieus ! de l'alba tan tost ve.[3]
[oj djɛws oj djɛws de 'lalba tan tɔst ve][4]

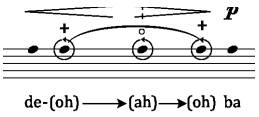
*Like Reis glorios, meter is decasyllables with a caesura after the fourth syllable.[5]

[2] Word for word translation by Robin Bier.
[3] Original text taken from Bruckner, Shepard and White, *Songs of the Women Troubadours*, 134.
[4] IPA transcription by Robin Bier.
[5] Bruckner, Shepard and White, *Songs of the Women Troubadours*, 189-190.

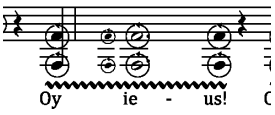
Performance Notes

Vocal Multiphonics

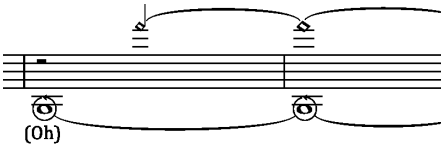
This was written early on in my exploration of overtone- and throat- singing. It is best performed using "western" style overtones (use the tongue to bring out overtones from a pure sung note rather than an *Isakere* voice).



= vowel-influenced overtones:
If you are using "western" style overtones, push the tongue to the back of the throat to bring out the overtones that naturally occur. If using "Mongolian" style, sing with an *Isakere* voice.

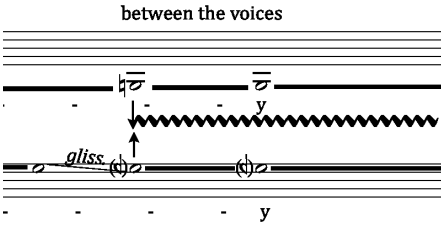


= Subharmonics. This are produced by vibrating the vestibular fold an octave below the sung note.
Subharmonics are indicated by notation of the lower sub-tone as well as a wavy line to indicate the naturally occurring beating in the voice.



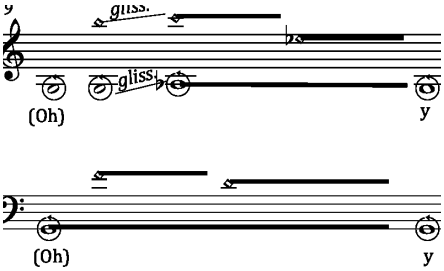
Diamond headed notes indicate when actual pitches should be brought out in over-tones. These can be in different octaves - whichever you are able to bring out.

Other Effects



Wavy lines between the parts indicate "beating" resulting from voices being very close in pitch. This is an instruction to explicitly bring out that beating.

Time-space notation



During the refrains of the piece it is notated in time-space notation to indicate complete freedom on the performer's part to determine the length of the notes indicated. Only proportions are indicated and the general tempo mark should be "freely, slowly and expressively". Notes that are vertically aligned should be performed together and especially where made explicit by the use of a dashed line.

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moderately fast,
dance-like

Solo Alto

p *mf*

En un ver - - gier sotz fu - e - lla d'al- be - spi

mp

overtone gliss
up and down

(eh)

Solo Bass

p *mf*

En un ver - - gier sotz fu - e - lla d'al- be - spi tenc la domp-na son

mf

7

A.

tro la gay - ta cri - da que l'al - ba vi,

find most
resonant
overtone
(prob. Vth)

(Oh)

p

Oy

B.

— a - mic cos - ta si tro ah iy ee

find most
resonant
overtone
(prob. Vth)

gliss.

p

Oy -

freely

11

A.

sfz p *sfz p* *p*

Die - us Oy - ie us de l'al - ba tan tost ve

A tempo

Pla - gu - es a

B.

sfz p *sfz p* *p*

ie - us Oy Die - us de-(oh) (ah) (oh) ba tan tost ve Pla - u - e a

13

A.

mf

Di - e - u ia la nu - eitz non fal - his ni.l mie - us a - micx lonc de mi no.s par -

B.

mf

Di - e - u ia la nu - eitz non fal - his ni.l mie - us a - micx lonc de mi no.s par -

16

A. tis ni la gay-ta iorn ni al - ba no vis, Oy Die - us Oy ie - us de l'al - ba tan tost

B. tis ni la gay-ta iorn ni al-ba no vis, Oy ie - us Oy Die - us de-(oh) (ah)→(oh) ba tan tost

freely, expressively

20

romantic, expressive

A. ve. Bels dous a - micx, bai-zem nos yeu e vos

B. ve. Bels dous a - micx bai-zem nos yeu e vos

quick, detached
(O. Messiaen)

A. a - val e.ls pratz on chan-to.ls au - ze - llos tot o fa -

B. a - val e.ls pratz on chan-to.ls au - ze - llos tot o fa -

romantic, expressive

25

freely, expressively

A. ssam en des-pi - eg de gi-los Oy Die - us! Oy Die - us! de l'al - ba tan tost ve.

B. ssam eh eh ee eh eh ee oh Oy ie - us! Oy ie - us de (oh)→(ah) (oh) wa wa woh we.

29

joyous, dance-like

A. Bels dous a micx, fa-ssam un ioc no - vel yns el iar-di on chan-ton li au-zel tro la gai - ta to-que son ca ra-melh (Oh)

B. Bels dous a - micx yns el iar-di on chan-ton li au-zel tro - ee - - ah - eh (Oh)

34

freely, expressively

A. y Die - us! Oy Die - us! de l'al - ba tan tost ve. Per la doss' au

B. y Die - us! Oy Die - us! de l'al - ba tan tost ve.

37

A. ra qu'es ven-gu - da de lay de mieu a - mic belh e cor-tes e gay del sieu a - len ai be-gut un dous ray,

B.

take as much time as needed

42

A. gliss. gliss. (Oh) y Die - us! Oy Die - us! de l'al - ba tan tost ve.

B. (Oh) y Die - us! Oy Die - us! de l'al ba tan tost ve. La

49

A. (Oh) (Eh) (Oh)

B. domp-na es a-gra-dans e pla-zens per sa beu-tat la gar-don man-tas gens et a son cor en a- mar ley-al mens,

as much time as you need.

discernable beating between the voices

54

A. *face each other* O - - - - - y Di - - - e - -

B. *gliss.* O - - - - - y Di - - - e - -

A. us! Oy Di - - - e - us! de l'al - ba tan tost ve.

B. us! Oy Di - - - e - us! de ah wah wa woh weh