

recurrence (2020)

6x6 modules for voice, viola and piano

recurrence

for voice, viola and piano (2020)

with texts by Maryam Meetra (1992 –), Emma Kann (1914 – 2009) and Hannah Arendt (1906 – 1975)

Squared brackets (e.g. [a]) indicate the usage of the International Phonetic Alphabet (IPA) without referencing to a text.

Pronunciation of Persian transcription (IPA):**Consonants**

b	Brother
p	Post
t	Toast
d	Door
k	Camel
g	Gum
?	a glottal stop before a vowel
tʃ	CHair
ðʒ	Jack
f	Find
v	Vowel
s	Start
z	Zebra
ʃ	Shoe
ʒ	Jean (French)
χ	BaCH (German)
g	a voiced uvular (back of the tongue) plosive sound
h	Home
m	Mother
n	Now
l	Light
r	a voiced (light) trill alveolar
j	Yes

Vowels

æ	very bright a (between a and German ä)
ɒ	very dark a
e	
i = ɪ	
o	
u	
-	short
.	middle long
:	long
ː	very long

UNDERLINE The emphasized syllables are underlined.

categories 1 & 4

Mariam Meetra

Erinnere dich an mich [weiterschreiben.jetzt, Übers.: Susanne Baghestani]

	[...]	
1	hænu <u>zz</u> / mi:tæ:rsæm	Noch immer fürchte ich
2	æz hod <u>ʒu:me</u> / b <u>p::d</u> / bær mu:h <u>p:jæm</u>	den Ansturm des Windes auf mein Haar,
3	æz sp <u>:je?i ke</u> / b <u>p:</u> mæn / r <u>p:h mi:rævæd</u> dær p: <u>ftp::b</u>	den Schatten, meinen Begleiter im Sonnenlicht,
4	æz b <u>p::rɒnhp::je bi:væGfe</u> bær s <u>p::nehp:jæm</u>	den rastlosen Regen auf meinen Schultern.
5	d <u>ʒp::ji· ke i:stp:de?æm</u>	Der Ort, an dem ich stehe,
6	sæbi <u>:he hi:tʃ xp:tere?i· ni:st</u>	gleicht keiner Erinnerung,
7	sæbi <u>:he hi:tʃ ro:jp:?i· ni:st</u>	keinem Traum,
8	hp <u>:fezeje gæmgi:ni· dp:ræm</u>	ich habe ein trübes Gedächtnis,
9	ke ro:jp:hp:jæm r <u>p:</u>	das meine Träume
10	æz jp <u>::d mi:bæræd</u>	vergehen lässt.
11	eng <u>p::r / æz du:rtærin dʒp::hp:je dʒæhɒn</u> mi: <u>?p:jæm</u>	Als käme ich vom fernsten Punkt der Erde,
12	væ xp <u>:terehp:jæm</u>	als würden meine Erinnerungen
13	du <u>::ro dæ:stnæjp::ftæni:</u>	weitab, unerreichbar
14	dær d <u>ʒp::je di:gæri·</u>	anderswo vergessen.
15	æz jp <u>::d mi:rævæ:nd ...</u>	
16	hp <u>:fezeje dʒæhɒn tæ:rsnp:ktær mi:sævæd</u>	Das Gedächtnis der Welt wird bedrohlicher,
17	mi <u>:tærsæm ...</u>	es ängstigt mich ...
18	fær <u>p::mu:sije gæri:bi::</u>	Eine seltsame Vergesslichkeit
19	d <u>ʒæhp::ne mp: r<u>p:</u> dær bær gerefte æ:st</u>	hat unsere Welt erfasst.
20	mær <u>p: be jp::d bijp::vær</u>	Erinnre dich an mich,
21	gæbl æz ?inke	bevor ich mich
22	be zæne gæmgi:no n <u>p::fend:si· bædæl</u> s <u>ævæm</u>	in eine traurige unbekannte Frau verwandle,
23	pi:tʃi <u>::de dær l<u>p::jehp:je gonge færp::mu:sij:</u></u>	eingehüllt in stumme Schichten des Vergessens.
24	mær <u>p: be hp::feze?æt besp<u>::r!</u></u>	Behalt mich im Gedächtnis!
	[...]	

categories 2 & 5Emma Kann*Der Fremde (1945) [aus: MNEMOSYNE, ZEIT-Schrift für jüdische Kultur, Heft Nr. 24]*

Überall, wohin ich gehe,
Sehe ich nur mich.
Ich habe mich herausgelöst
Aus allem,
das mich einst gewiegt
Im Wogen seiner Flut.
Nun sehe ich allein
Im eignen Weg
Und wo ich münden will
Wehrt sich der Strom und sagt:
»Du bist mein Wasser nicht,
Entströmst nicht meinem Quell,
Kennst nicht mein Ziel.«

categories 3 & 6Hannah Arendt*We Refugees (1943) [aus: South as a State of Mind #6, documenta 14 #1, Kassel 2015]*

General Instructions:

Montage

Modules can be used in any order.

Modules may be repeated.

Not all modules must be used.

After a module:

- play another module immediately or
- let the piano resonate (with pedal) for a long time until the resonance is gone completely or
- make a long or middle-long rest or
- do something else which you find musically “meaningful”
- make extreme decisions

Accidentals are valid only for one note and its immediate repetitions.

(‘) A very short break only if needed and as short as possible.

 Make a short rest at the end of an action to make a calm transition to the next one possible.

Voice

Dynamics: always relative to the register. *piano* in the high range is louder than *piano* in the middle and low range but nevertheless not as loud as *forte*.

 speak / sing with amplification (optional)

 without amplification

If possible use a pedal to turn the microphone on and off. Alternatively, one can move the microphone back and forth.

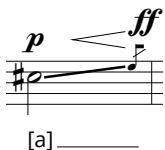
  Gradual transition between two states of amplification (move the microphone gradually)

category 3:

Text inside a box

Begin to read the text at the same time as piano and viola start to play and end reading at the end of the module. (The possible piano resonance after the ending of the module does not count.)

category 4:



Explosive crescendo at the end as if you would throw something upwards after an initial elastic resistance.

2



Very short and sharp accent on the consonant. A short diminuendo may round up the sound at the end.



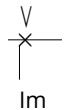
Small notes in between are only to be adumbrated. Not all the chromatic notes must be heard. Important is to form the upward movement and the dynamic changes as organic as possible. A mixture of distinctive pitches and soft glissandi can be used to achieve this character.

category 5:



Speak the words in a monotone and objective manner. Each word may have a little different emphasis.

mein



Inhale and speak.

category 6:

text expressions:

- 1 *one syllable* Speak out one syllable very clear, calm and pensive. Look into the distance.
- 2 *stutter* Stutter.
- 3 *slow* Slowly but with a relatively constant speed, a little distracted, pensive and doubtful.
- 4 *confident* With confidence, objective, a little self-opinionated but benevolently and cordially.
- 5 *mutter* Mutter and murmur softly, absentminded.
- 6 *fast* Very fast but communicative.

Viola

Bow positions: ***m.s.t.***: molto sul tasto; ***s.t.***: sul tasto; ***ord.***: ordinario; ***p.s.p.***: poco sul ponticello; ***s.p.***: sul ponticello; ***m.s.p.***: molto sul ponticello



Very dense tremolo



Use extreme bow pressure to make discrete and loud crack noises.



Play very soft tremolo (m.s.p.) on string III and loud left hand pizz. on open strings IV, II or I as given.

+CORPUS

Damp the string with all fingers. Play the damped string and the frame of the instrument simultaneously.

Piano



* Release the pedal gradually.



Let a light metal can fall on the strings in the second section inside the piano from left. Divide this section mentally in four parts and change the fall position as given.

mp

Damp the strings with the left hand.



Cluster with white and black keys.



“Stamping”: Play a very short and accentuated five tone cluster before holding the middle note.

recurrence 1_1

$\text{♩} = 132$

duration: 3.2"

mariam meetra

recurrence 1_2

duration: 5.9"

mariam meetra

voice $\text{♩} = 132$
 mf
 $\frac{3}{4}$

miː - æ:r - səm əz ho - dʒuː-me

viola m.s.t. fff

piano $\frac{3}{4}$ fff $\frac{3}{4}$

v. mf
 $\frac{4}{4}$

az ho - dʒuː-me bpːd ho - dʒuː - me bpːd bær

→ s.t. pp

pno. pp

recurrence 1_3

duration: 9.1"

mariam meetra

3

v.

ff

dʒɒpɪl

→(s.t.) → ord.

vla.

ff

pp

pno.

ff

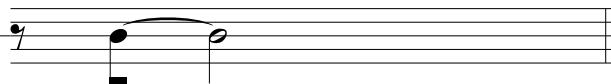
pp

5


pp

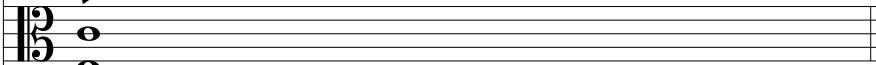
v.

ke

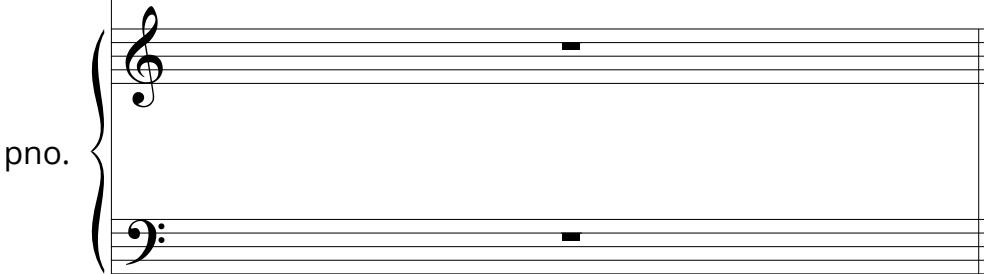


ji.

vla.



pno.



recurrence 1_4

duration: 11.8"

mariam meetra

$\text{♩} = 132$

voice

viola

piano

v.

vla.

pno.

v.

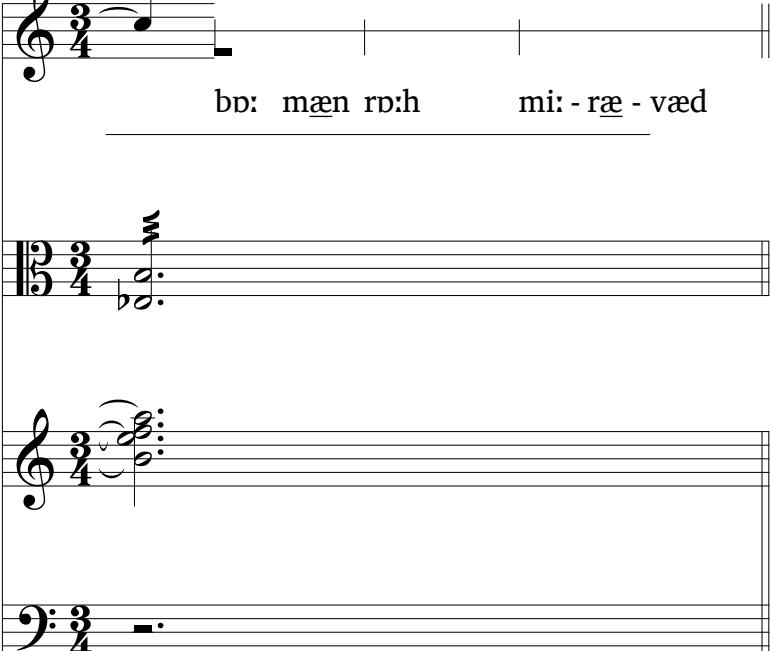
7

 ***mf***

bø: mæn rø:h mi: - ræ - væd

vla.

pno.



recurrence 1_5

duration: 15"

mariam meetra

voice

$\text{♩} = 132$

ff

bo 3 o . h o

jæ - - - - - bi: - he _____

viola

m.s.t. $\rightarrow (\text{s.t.})$

piano

ff

ff

pp

pp

pp

v.

mf

rø:h mi: - ræ - væd $\text{mi: - ræ - væd dær}$ v:f - tp:ib hi:tj

$\rightarrow (\text{ord.})$

vla.

pno.

recurrence 1_5

6

v.  *mf*

vla.  *f* → (p.s.p.)  *fff*

pno.  *f*  *fff*

dær v:f-tp:b æz

8

v.  *fff*  *mf*  *ff*

vla.  *#p.* → s.p.  *fff*

pno.  *fff*

te - re v:f - tp:b æz bp:b - rpn - hn:b - je ?i.

recurrence 1_6

duration: 18.2"

mariam meetra

voice $\text{♩} = 132$  ***ff***

viola

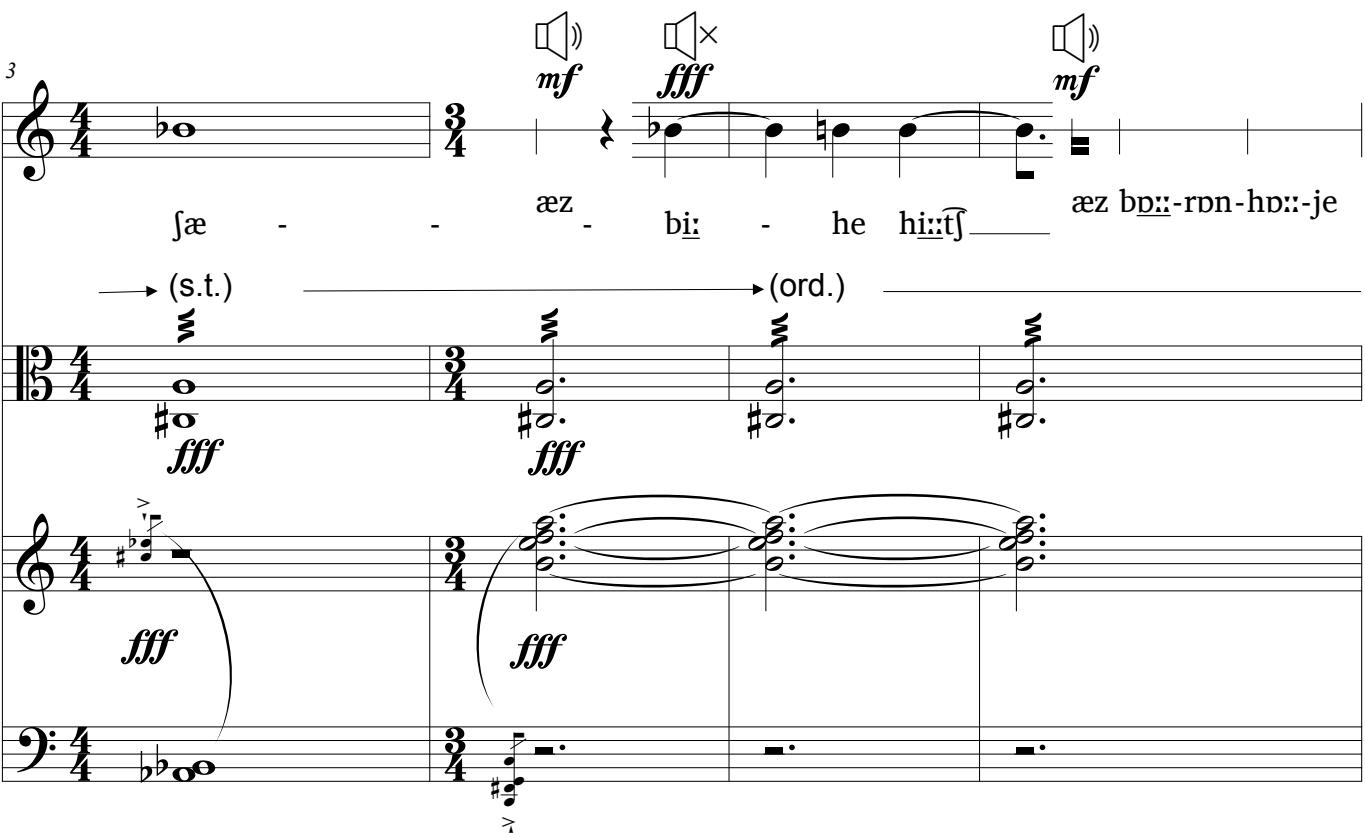
piano



v.

vla.

pno.



recurrence 1_6

7

v.  ff hi:tj → (p.s.p.) hi:tj → (s.p.) bi: - væg-fe bær

vla.  ff → (p.s.p.)  ff → (s.p.) pp

pno. {  ff → (p.s.p.)  pp

10

v.  pp  mf ro: - jp: bær  ne - hp: - jæm  pp  ni:st

vla. → m.s.p.    ff

pno. {    ff

recurrence 2_1

duration: 5.8"

$\text{♩} = 114$

emma kann

voice ***ff***

viola *vibr.*

piano

ff

mp *Re.* *simile*

v. 3

ber all,

vla.

pno.

recurrence 2_1

v.

vla.

pno.

3

5

5

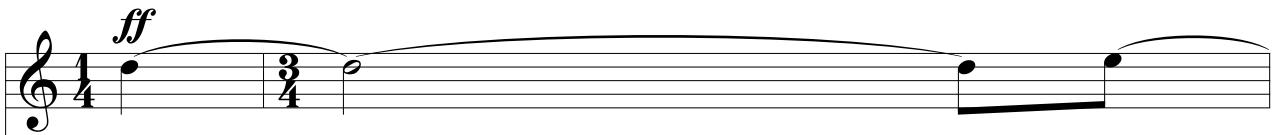
recurrence 2_2

duration: 12.1"

emma kann

J=114

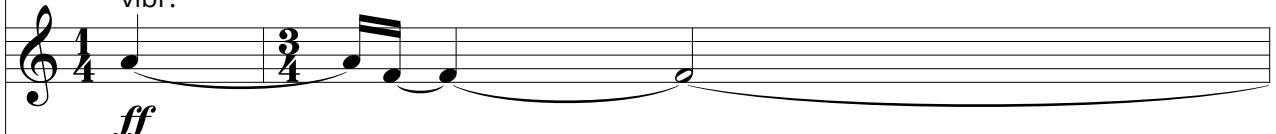
voice



wo

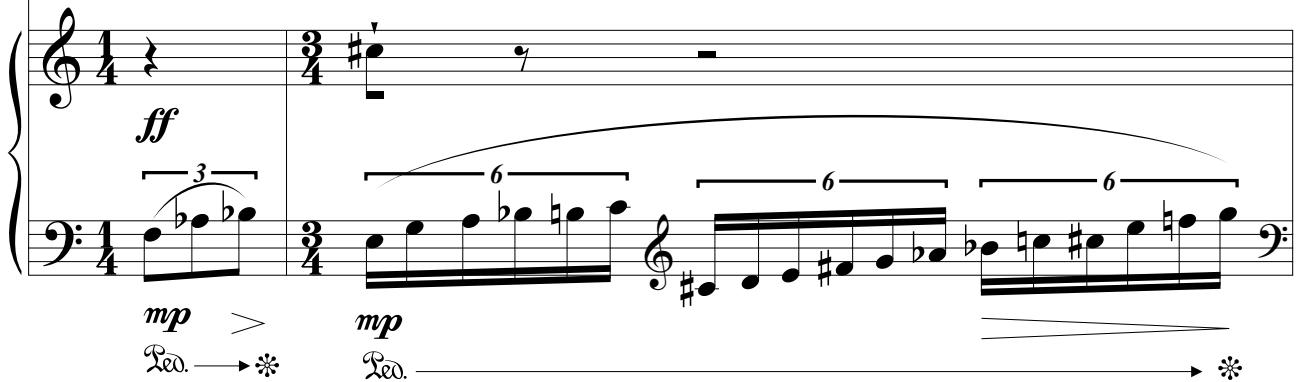
vibr.

viola



ff

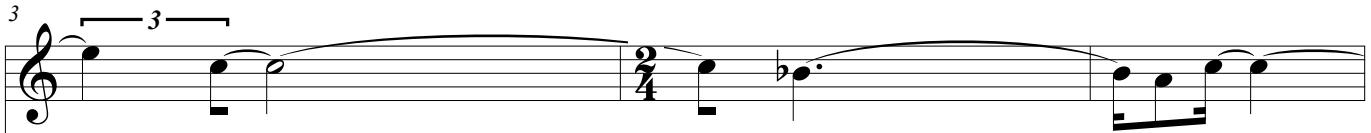
piano



mp >

mp

V



vla.



pno.



simile

recurrence 2_2

6

v.

vla.

pno.

10

v.

vla.

pno.

recurrence 2_3

duration: 17.9"

♩ = 114

emma kann

voice

ff

ich __

viola

vibr.

piano

ff

mp

simile

V.

3

la.

ge

pno.

1

recurrence 2_3

v.

vla.

pno.

v.

vla.

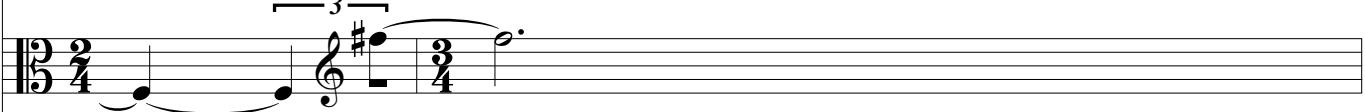
pno.

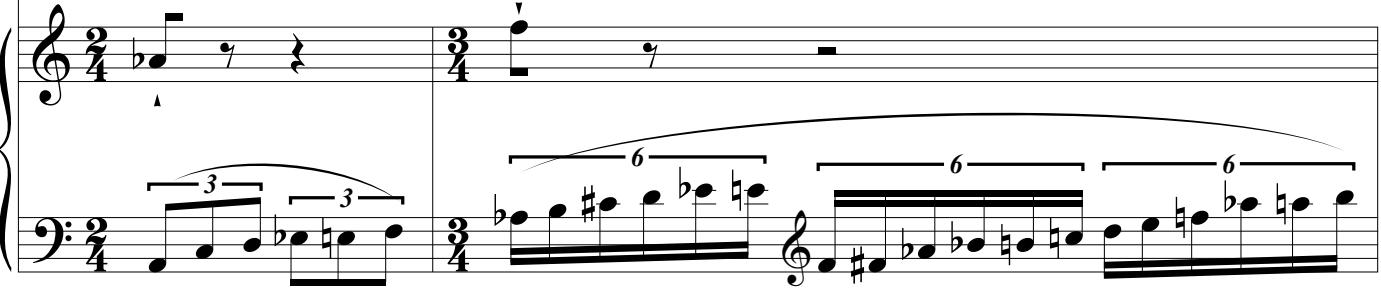
recurrence 2_3

3

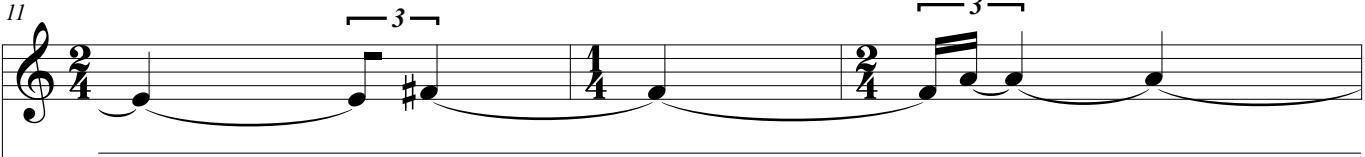
9

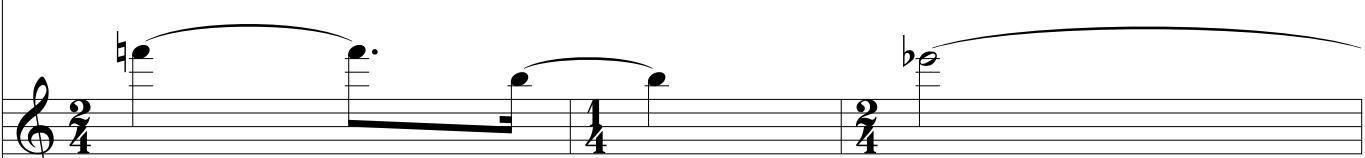
v. 

vla. 

pno. 

11

v. 

vla. 

pno. 

recurrence 2_3

Musical score for strings and piano, measure 14. The score consists of three staves. The top staff is for the Violin (v.), the middle for the Cello/Violoncello (vla.), and the bottom for the Piano (pno.). The time signature is 3/4 throughout.

- Violin (v.):** Starts with a eighth note followed by a sixteenth note. A bracket above the notes indicates a duration of "3".
- Cello/Violoncello (vla.):** Starts with a sixteenth note followed by a eighth note. A bracket above the notes indicates a duration of "3".
- Piano (pno.):** The left hand plays a sustained eighth note. The right hand plays a sixteenth-note pattern. Brackets above the right-hand notes indicate durations of "5" for each group of five notes.

recurrence 2_4

duration: 24.2"

$\text{♩} = 114$

emma kann

voice *ff*

viola *Se vibr.*

piano *ff*

v. *simile*

vla.

pno.

The musical score consists of four staves. The top staff is for 'voice' in treble clef, 3/4 time, with a dynamic of *ff*. The second staff is for 'viola' in treble clef, 3/4 time, with a dynamic of *ff* and a performance instruction 'Se vibr.'. The third staff is for 'piano' in treble clef, 3/4 time, with a dynamic of *ff*. The bottom staff is for 'pno.' (piano basso) in bass clef, 4/4 time, with dynamics *mp* and *ff*, and a performance instruction 'Rwd.' followed by an asterisk. Measures show various rhythmic patterns and harmonic changes, including time signature changes (3/4 to 2/4) and key changes. Measure 3 includes a 'simile' instruction. Measure 5 includes a 'Rwd.' instruction followed by an asterisk.

recurrence 2_4

4

v.

vla.

pno.

3

3

6

6

6

3

6

v.

vla.

pno.

3

3

5

5

5

3

he

recurrence 2_4

3

8

v.

vla.

pno.

10

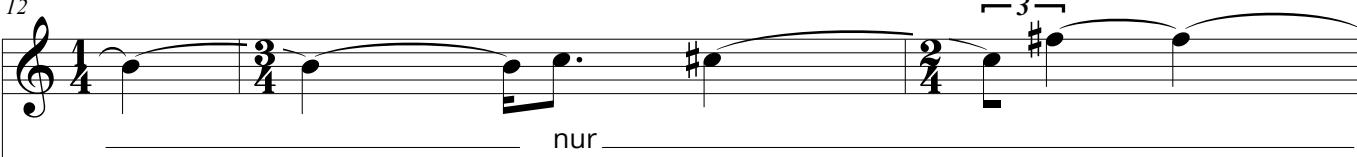
v.

vla.

pno.

recurrence 2_4

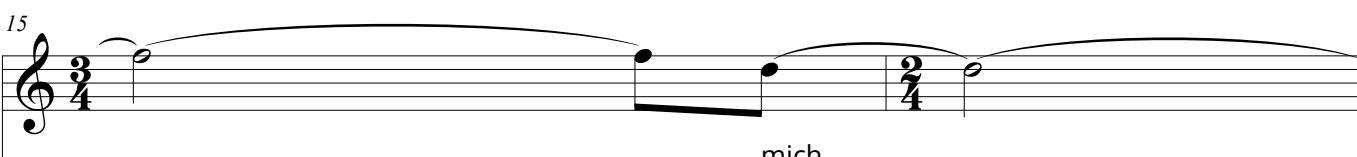
12

v. 

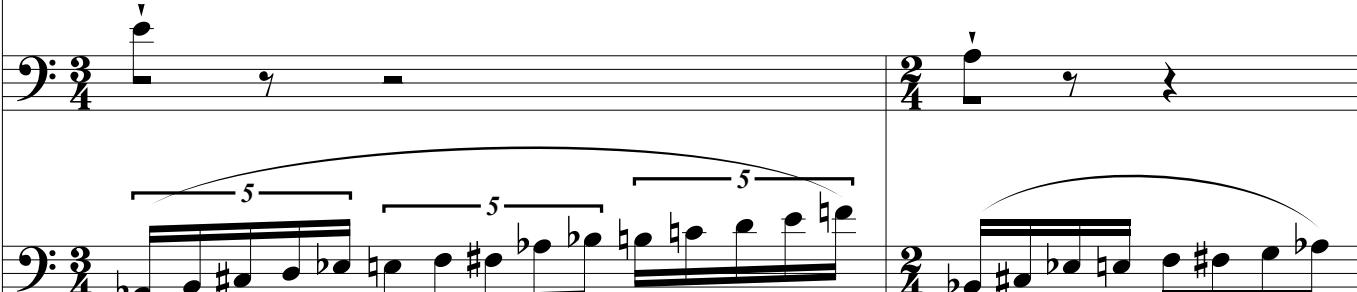
vla. 

pno. 

15

v. 

vla. 

pno. 

17

v.

vla.

pno.

18

v.

vla.

pno.

recurrence 2_5

duration: 30"

emma kann

emma kann

voice

viola

piano

recurrence 2_5

v.

vla.

pno.

This section shows measures 3 and 4. The violin and viola play eighth-note patterns with grace notes. The piano part consists of two staves; the top staff has a single note with a fermata, and the bottom staff has eighth-note chords. Measure 4 begins with a repeat sign.

v.

vla.

pno.

This section shows measures 5 and 6. The violin and viola continue their eighth-note patterns. The piano part in measure 5 features a sustained note followed by eighth-note chords. In measure 6, the piano part consists of eighth-note chords. The viola has a melodic line with grace notes in measure 6.

recurrence 2_5

3

Musical score for strings (Violin, Cello) and piano, page 3, measures 6-9.

The score consists of three systems:

- Top System (Measures 6-9):** Violin (v.) and Cello (vla.) play eighth-note patterns. Measure 6: Violin has a sixteenth-note grace note followed by an eighth note, Cello has an eighth note. Measure 7: Violin has an eighth note, Cello has a sixteenth-note grace note followed by an eighth note. Measure 8: Violin has an eighth note, Cello has an eighth note. Measure 9: Violin has an eighth note, Cello has an eighth note.
- Middle System (Measures 6-9):** Piano (pno.) plays eighth-note patterns. Measure 6: Treble staff has an eighth note, Bass staff has a sixteenth-note grace note followed by an eighth note. Measure 7: Treble staff has an eighth note, Bass staff has an eighth note. Measure 8: Treble staff has an eighth note, Bass staff has a sixteenth-note grace note followed by an eighth note. Measure 9: Treble staff has an eighth note, Bass staff has an eighth note.
- Bottom System (Measures 9-10):** Violin (v.) and Cello (vla.) play eighth-note patterns. Measure 9: Violin has an eighth note, Cello has an eighth note. Measure 10: Violin has an eighth note, Cello has an eighth note.

Measure numbers 6, 7, 8, and 9 are indicated above the staves. Measure 10 begins in the bottom system.

recurrence 2_5

10

v.

vla.

pno.

12

v.

vla.

pno.

recurrence 2_5

5

13

v.

vla.

pno.

be

14

v.

vla.

pno.

recurrence 2_5

17

v.

vla.

pno.

mich

3

3

5

5

5

5

18

v.

vla.

pno.

3

3

5

5

5

5

recurrence 2_5

7

19

v.

vla.

pno.

20

v.

vla.

pno.

recurrence 2_6

duration: 35.8"

$\text{♩} = 114$

emma kann

voice ***ff***

viola ***vibr.*** ***ff***

piano ***ff***

mp ***Reo.*** $\xrightarrow{*}$

her - - - - - - - - - -

aus - - - - - - - - - -

v. ***ff***

vla. ***ff***

pno. ***ff***

simile

aus - - - - - - - - - -

recurrence 2_6

Musical score for strings (Violin, Cello) and piano, page 2, featuring two systems of music.

Measure 3:

- V.** Violin: Starts with a eighth note followed by a sixteenth-note grace, then a quarter note. The measure ends with a change to $\frac{3}{4}$ time.
- vla.** Cello: A sustained eighth note.
- pno.** Piano: The left hand plays eighth notes in $\frac{2}{4}$ time, transitioning to $\frac{3}{4}$ time. The right hand plays sixteenth-note patterns.

Measure 5:

- V.** Violin: A sustained eighth note.
- vla.** Cello: A sustained eighth note.
- pno.** Piano: The left hand plays eighth notes in $\frac{2}{4}$ time, transitioning to $\frac{3}{4}$ time. The right hand plays sixteenth-note patterns.

Both systems include performance markings such as slurs, grace notes, and dynamic changes.

6

v.

vla.

pno.

7

ge

v.

vla.

pno.

recurrence 2_6

II

v.

vla.

pno.

12

v.

Aus

vla.

pno.

recurrence 2_6

5

13

v.

vla.

pno.

14

v.

vla.

pno.

recurrence 2_6

16

v.

vla.

pno.

17

v.

vla.

pno.

recurrence 2_6

7

19

v.

vla.

pno.

20

v.

vla.

pno.

This musical score consists of two systems of music, each containing three staves: Violin (v.), Cello/Bassoon (vla.), and Piano (pno.).

Measure 19: The Violin and Cello/Bassoon play sustained notes with long horizontal stems. The Piano part features a sixteenth-note pattern in 4/4 time, with measure lines indicating groups of six notes. The piano part ends with a dynamic instruction "lem," followed by a short melodic line.

Measure 20: The Violin and Cello/Bassoon continue their sustained notes. The Piano part changes to 3/4 time and maintains its sixteenth-note pattern. Measure lines indicate groups of six notes.

recurrence 2_6

21

A musical score for three instruments: violin (v.), viola (vla.), and piano (pno.). The score consists of four staves. The violin and viola staves are empty, showing only a treble clef and a dynamic marking. The piano staff is divided into two systems by a brace. The first system starts with a forte dynamic (f) and a sixteenth-note pattern. The second system begins with a piano dynamic (p) and a eighth-note pattern. The third system begins with a forte dynamic (f) and a eighth-note pattern. Measure lines are present above the piano staff, indicating the start of each system.

recurrence 3_1

duration: 8.8"

hannah arendt

In the first place, we don't like to be called "refugees." We ourselves call each other "newcomers" or "immigrants." Our newspapers are papers for "Americans of German ..."

voice

voice: $\text{♩} = 95$

viola

viola: s.p.

piano

piano: p , mp

recurrence 3_2

duration: 18.3"

hannah arendt

Well, it is true we have had to seek refuge; but we committed no acts and most of us never dreamt of having any radical political opinion. With us the meaning of the term "refugee" has changed. Now "refugees" are those of us who have been so unfortunate as to arrive in a new country without means and have to be helped by ...

voice

$\text{II } \frac{3}{4}$

$\text{f} = 95$

"frozen", non vibr.

s.p. — 7 —

viola

$\text{Bass } \frac{3}{4}$

\sharp

p "frozen"

piano

$\text{G } \frac{3}{4}$

mp

$\text{Bass } \frac{3}{4}$

— 5 —

6

V.

Cello

Double Bass

recurrence 3_3

duration: 27.2"

hannah arendt

We wanted to rebuild our lives, that was all. In order to rebuild one's life one has to be strong and an optimist. So we are very optimistic.

Our optimism, indeed, is admirable, even if we say so ourselves. The story of our struggle has finally become known. We lost our home, which means the familiarity of daily life. We lost our occupation, which means the confidence that we are of some use in this world. We lost our language, which means the naturalness of reactions, the simplici ...

A musical score for three instruments: voice, viola, and piano. The score is divided into three systems by vertical bar lines. The top system features a single melodic line for the voice. The middle system features a melodic line for the viola. The bottom system features two melodic lines for the piano. The score includes dynamic markings, performance instructions, and a tempo marking.

voice

$\text{♩} = 95$

"frozen", non vibr.

viola

s.p.

p

"frozen"

piano

mp

recurrence 3_3

Musical score for strings and piano, page 4. The score consists of three staves. The top staff is for violins (v.), the middle for viola (vla.), and the bottom for piano (pno.). The piano staff has a brace under it. The key signature is one sharp. Measure 1 starts with a 5/4 time signature, indicated by a 5 above a 4. The violins play eighth-note pairs connected by a curved line. The viola and piano follow with eighth-note pairs. Measure 2 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 3 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 4 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 5 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 6 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 7 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 8 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 9 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 10 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 11 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 12 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 13 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 14 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 15 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 16 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 17 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 18 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 19 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs. Measure 20 begins with a 4/4 time signature. The violins play eighth-note pairs. The viola and piano play eighth-note pairs.

Musical score for orchestra and piano, page 7. The score consists of three staves. The top staff is for the Violin (v.), the middle for the Violin (vla.), and the bottom for the Piano (pno.). The score begins with a dynamic instruction 'p' followed by a fermata over the first note. The key signature changes between 2/4 and 5/4. The piano part features a sustained bass note with eighth-note patterns above it. The violin parts consist of eighth-note patterns with grace notes and slurs. The piano part includes a treble clef, a bass clef, and a dynamic instruction 'p'.

10

v.

vla.

pno.

A musical score page featuring three staves. The top staff is for 'v.' (voice), starting with a forte dynamic (two vertical bars) followed by a quarter note with a fermata. An arrow points from this note to a speaker icon with a 'X' inside, indicating a vocal sustained note. The middle staff is for 'vla.' (viola), showing a melodic line in 2/4 time with a sharp sign. The bottom staff is for 'pno.' (piano), divided into two systems by a brace. The first system shows a single note in 2/4 time. The second system shows a single note in 4/4 time.

recurrence 3_4

duration: 36"

hannah arendt

had been passed in a kind of unconscious exile and only their new country now taught them what a home really looks like. It is true we sometimes raise objections when we are told to forget about our former work; and our former ideals are usually hard to throw over if our social standard is at stake. With the language, however, we find no difficulties: after a single year optimists are convinced they speak English as well as their mother tongue; and after two years they swear solemnly that they speak English better than any other language -their German is a language they hardly remember.

In order to forget more efficiently we rather avoid any allu ...

Musical score for three instruments: voice, viola, and piano. The score is in common time (indicated by a '4'). The key signature is one sharp (F#). The vocal line consists of sustained notes with fermatas, some marked as "frozen", non vibr. s.p. (sforzando piano). The viola part features eighth-note patterns with grace notes. The piano part has sustained bass notes and a treble line with a dynamic marking of **p** (piano) and a instruction "frozen". The piano part concludes with a dynamic marking of **mp** (mezzo-forte) and a measure ending with a bass note and a treble note. There are also markings for a three-measure rest and a dynamic of **3**.

recurrence 3_4

5

v.

vla.

pno.

9

v.

vla.

pno.

Musical score for strings and piano, page 13. The score consists of three staves. The top staff is for the violin (v.), the middle for the cello/violoncello (vla.), and the bottom for the piano (pno.). The score begins with a dynamic instruction 'ff' followed by a fermata over a note. The key signature changes from no sharps or flats to one sharp (F#) at the start of the first measure. The time signature is 5/4 throughout. The violin part features sustained notes with grace notes and slurs. The cello part includes eighth-note patterns with grace notes. The piano part has sustained bass notes with slurs. Measure numbers 1 through 7 are indicated above the staves. The score concludes with a dynamic instruction 'x' followed by a fermata over a note.

recurrence 3_5

duration: 44.8"

hannah arendt

will be defeated and when we shall become American citizens. We think the stars more reliable advisers than all our friends; we learn from the stars when we should have lunch with our benefactors and on what day we have the best chances of filling out one of these countless questionnaires which accompany our present lives. Sometimes we don't rely even on the stars but rather on the lines of our hand or the signs of our handwriting. Thus we learn less about political events but more about our own dear selves, even though somehow psychoanalysis has gone out of fashion. Those happier times are past when bored ladies and gentlemen of high society conversed about the genial misdemeanors of their early childhood. They don't want ghost stories any more; it is real experiences that make their flesh creep. There is no longer any need of ...

A musical score for three instruments: voice, viola, and piano. The score consists of four staves. The top staff is for the voice, with a tempo of $\text{♩} = 95$. It features a mix of eighth and sixteenth-note patterns, some with grace marks and slurs. The second staff is for the viola, showing a continuous line of eighth notes with various dynamics like *s.p.* and *p*, and articulations such as dashes and dots. The third staff is for the piano, with two systems. The first system shows bass and treble clefs with a dynamic of *mp* and a marking "frozen". The second system shows a bass clef with a dynamic of *p* and a marking "frozen". The bottom staff is also for the piano, continuing the bass line with a dynamic of *p* and a marking "frozen". The score includes various time signatures (4/4, 3/4) and key changes throughout the piece.

recurrence 3_5

5

v.

vla.

pno.

II

v.

vla.

pno.

18

A musical score for three instruments: Violin (v.), Cello (vla.), and Piano (pno.). The score consists of three staves. The Violin staff has a treble clef, the Cello staff has a bass clef, and the Piano staff has two bass clefs. Measure 18 begins with a common time signature. A vertical bar line indicates a key change to 5/4. The Violin and Cello play eighth-note patterns with grace notes. The Piano plays sustained notes. Measure 19 begins with a common time signature. The Violin and Cello play sixteenth-note patterns with grace notes. The Piano plays sustained notes. Measure 20 begins with a common time signature. The Violin and Cello play eighth-note patterns with grace notes. The Piano plays sustained notes. Measure 21 begins with a common time signature. The Violin and Cello play sixteenth-note patterns with grace notes. The Piano plays sustained notes. Measure 22 begins with a common time signature. The Violin and Cello play eighth-note patterns with grace notes. The Piano plays sustained notes. Measure 23 begins with a common time signature. The Violin and Cello play sixteenth-note patterns with grace notes. The Piano plays sustained notes.

recurrence 3_6

duration: 53.7"

hannah arendt

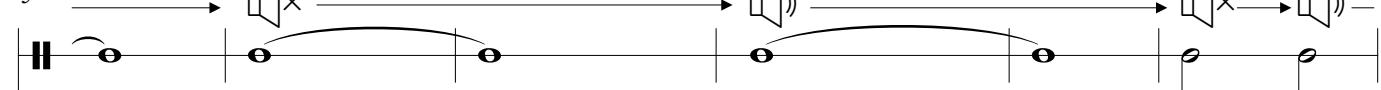
we became witnesses and victims of worse terrors than death -without having been able to discover a higher ideal than life. Thus, although death lost its horror for us, we became neither willing nor able to risk our lives for a cause. Instead of fighting -or thinking about how to become able to fight back -refugees have got used to wishing death to friends or relatives; if somebody dies, we cheerfully imagine all the trouble he has been saved. Finally many of us end by wishing that we, too, could be saved some trouble, and act accordingly.

Since nineteen thirty-eight -since Hitler's invasion of Austria -we have seen how quickly eloquent optimism could change to speechless pessimism. As time went on, we got worse -even more optimistic and even more inclined to suicide. Austrian Jews under Schuschnigg were such a cheerful people -all impartial observers admired them. It was quite wonderful how deeply convinced they were that nothing could happen to them. But when German ...

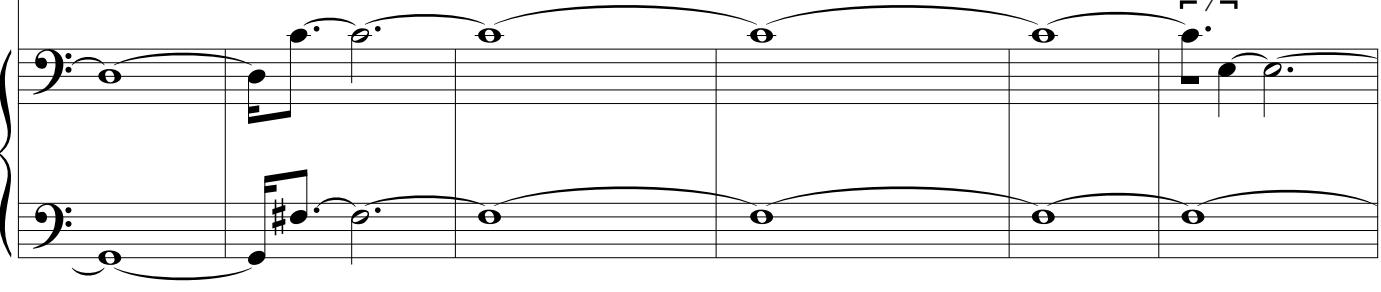
A musical score for three instruments: voice, viola, and piano. The score consists of four staves. The top staff is for the voice, indicated by a vocal range bracket. The second staff is for the viola. The bottom two staves are for the piano, indicated by a brace. The tempo is marked $\text{♩} = 95$. The voice part starts with a single note followed by a long休止符 (rest). The viola part features eighth-note patterns. The piano part includes sustained notes and a dynamic marking **p**. The score is annotated with text: "'frozen', non vibr. s.p." above the voice staff, "'frozen'" above the piano staff, and "r 71" at the end of the piano staff. There are also speaker icons above the first and second piano staves.

recurrence 3_6

5 →  →  →  → 

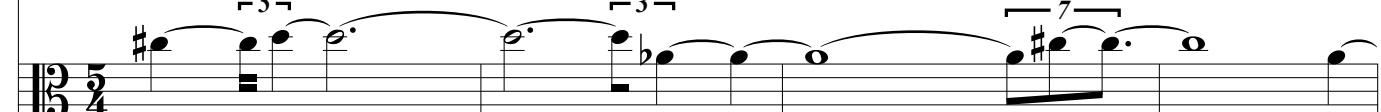
v. | 

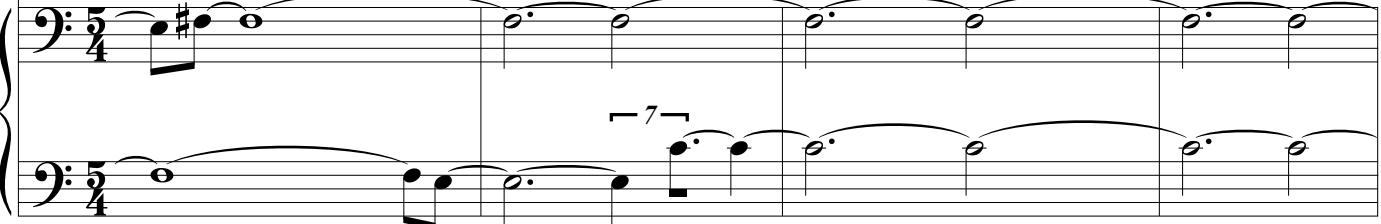
vla. | 

pno. | 

II →  → 

v. | 

vla. | 

pno. | 

recurrence 3_6

3

15

This musical score page contains three staves. The top staff is for the violin (v.), the middle for the cello/viola (vla.), and the bottom for the piano (pno.). The score is divided into measures by vertical bar lines. Measure 15 starts with a double bar line followed by a single note on a fermata. This is followed by a measure in common time (indicated by a '4') with a single note. Measures 16-17 show a sequence of notes with fermatas and dynamic markings: a forte dynamic (f) with a cross over a speaker icon, a piano dynamic (p) with a circle over a speaker icon, another forte dynamic (f) with a cross over a speaker icon, and finally a piano dynamic (p) with a circle over a speaker icon. Measures 18-19 continue this pattern. Measure 20 begins with a double bar line and a single note on a fermata, followed by a forte dynamic (f) with a cross over a speaker icon.

v.

vla.

pno.

20

v.

vla.

pno.

recurrence 4_1

duration: 11.7"

mariam meetra

p *ff* *mf*

[a] [nø] [be]

voice

viola

piano

mf *f* *p*

v.

vla.

pno.

[ku] a

5

v.

mf *f* *p*

[po - - - a]

vla.

pno.

7

7

recurrence 4_2

duration: 24.2"

mariam meetra

$\text{♩} = 77$

voice

viola

piano

v.

vla.

pno.

recurrence 4_2

6

v.

mf

vla.

pno.

9

v.

[dø]

vla.

pno.

recurrence 4_3

duration: 35.8"

mariam meetra

voice

viola

piano

lge - - - - [a] [po]

pp

v.

vla.

pno.

[te] *[ku]*

recurrence 4_3

5

v. *mf* [de] a]

vla.

pno.

7

v. *mp* 3 3 (') 2 *p* *ff* 3 3

hp:: fe-ze-je gæm-gi: - ni: dp: [a] ræm ke ro:-jb:

vla.

pno.

recurrence 4_3

3

10

v.

[a] _____

vla.

pno.

8

13

v.

vla.

pno.

mf

[nu] _____

5 5

5 5

5 5

recurrence 4_4

duration: 48.3"

$\text{♩} = 77$

mariam meetra

voice

viola

piano

v.

vla.

pno.

recurrence 4_4

4

v.

vla.

pno.

6 *mp*

-hp: - jæm rp: ____ æz jp:d mi: - bær-aed en - gp:r æz du:r - tæ rin

vla.

pno.

recurrence 4_4

3

9

v. *p* ff *mp* — 3 — ()

[a] — *χdⁱⁱ-te-re-hp^j-jæm duⁱⁱ* - ro dæⁱⁱst-

vla.

pno.

recurrence 4_4

12

v. *p.* < *ff*

vla. *mf*

[a] _____ [ty]

pno. {

15

v. *mf* [bu] a] [a] _____

vla. *f*

pno. {

recurrence 4_5

duration: 1':0"

$\text{♩} = 77$

mariam meetra

voice $\text{G} \frac{5}{4}$ *mp* ——3— ——3— ——3— | $\frac{4}{4}$ —
 -næ-jɒ:f- tæ-ni: dær ðʒɒ:x- je di: - gæ-ri· æz jɒ:d

viola $\text{B} \frac{5}{4}$ ——————
 piano $\text{G} \frac{5}{4}$ *pp* ——————
 piano $\text{B} \frac{5}{4}$ *pp* ——————

v. $\text{G} \frac{3}{4}$ *p* —————— *ff* —————— $\frac{3}{4}$ *mf* ——————
 [a] _____ [ny] _____

vla. $\text{B} \frac{3}{4}$ ——————
 pno. $\text{G} \frac{8}{4}$ —————— $\frac{3}{4}$ ——7— ——7— ——7—
 pno. $\text{B} \frac{8}{4}$ —————— $\frac{3}{4}$ ——7— ——7— ——7—

recurrence 4_5

6

v. *mf*
[ko]

vla.

pno.

8

v. *mp*
3
mi:-ræ-væ:nd hɒ::fe-ze-je dʒæ-hɒn [a] [de] -

vla.

pno.

13 *f* *p* *mp* 3 3 3
 v. tæ:rs - np:k - tær mi: - sæ-væd mi: - tær-sæm
 vla.
 pno.
 15 *mp* 3 3 *mf*
 v. fæ-rp: - mu: - ji-je gæ-ri: - bi: dʒæ-hp: - ne mø:
 vla.
 pno.

recurrence 4_5

17

v.

a]

vla.

pno.

19

v.

[ga]

a]

vla.

pno.

recurrence 4_5

5

21

v.

p

[a] _____

vla.

pno.

ff

recurrence 4_6

duration: 1':11.7"

mariam meetra

$\text{♩} = 77$

voice

viola

piano

3 mp

v.

-rp:-dær bær ge-ref-te æ:st mæ-rp:
[bø] _____

vla.

pno.

recurrence 4_6

6

v. *mf*

[te]

vla.

pno.

9

v.

mp

be jp:d bi-jp:vær gæbl æz ?in-ke be zæ-ne

vla.

pno.

recurrence 4_6

3

II

v.
 vla.
 pno.
 {

14

v.
 vla.
 pno.
 {

recurrence 4_6

17

v.

vla.

pno.

8

20

v.

vla.

pno.

[ke - - - - - a]

recurrence 4_6

5

22 *mp*

v.

vla.

pno.

8

v.

vla.

pno.

24 *p* *ff* *mp*

[a]

-rdu: - mu: - si: mæ-ru: be hu: - fe-ze-?æt bes - pu:r!

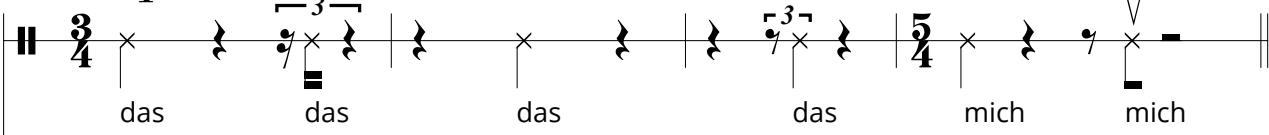
recurrence 5_1

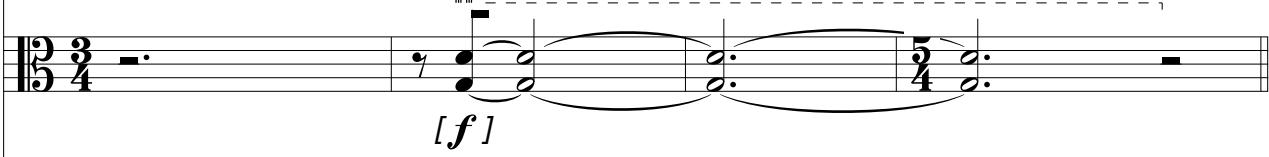
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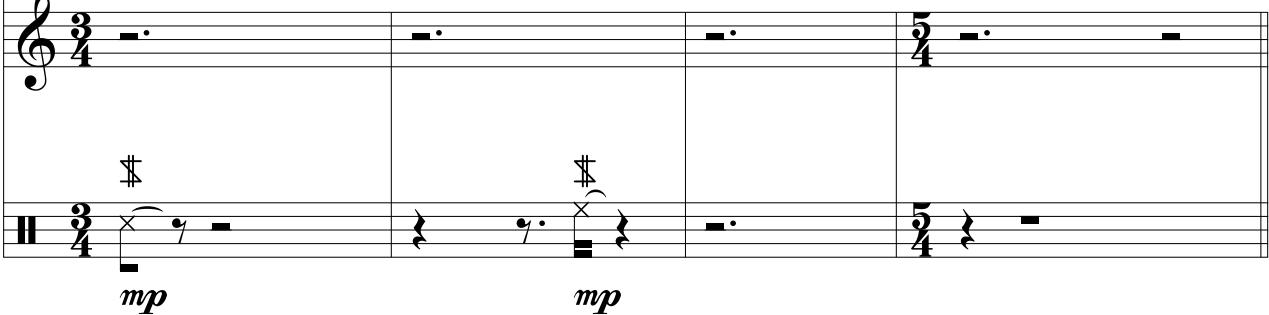
$\text{♩} = 58$

mp

emma kann

voice 

viola 

piano 

recurrence 5_2

duration: 30"

emma kann

voice

$\text{♩} = 58$

mp

einst einst einst einst ge

viola

Bass clef 2/4 time

[f]

piano

mp

mp

v.

wiegt wiegt wiegt lm lm lm lm lm Wo Wo

vla.

[f]

pno.

mp

mp

recurrence 5_3

duration: 45.5"

emma kann

voice

viola

piano

v.

6 **p innig**

vla.

pno.

recurrence 5_3

10

v.

vla.

pno.

pp m.s.p.

f

Nun Nun Nun se se he he

mp

mp

recurrence 5_4

duration: 1':0"

voice

$\text{♩} = 58$

mp

ich ich al al al al

viola

Bass clef $4/4$ $3/4$ $[f]$

piano

G clef $4/4$ $3/4$ \sharp $4/4$ $3/4$ \sharp
mp **mp**

v. 6 lein lein m **p innig** $3/4$ 6 3 3

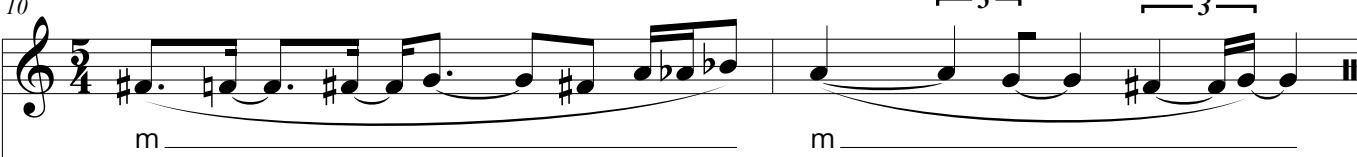
vla. Bass clef $3/4$ $4/4$ $3/4$ $3/4$ f
pp **m.s.p**

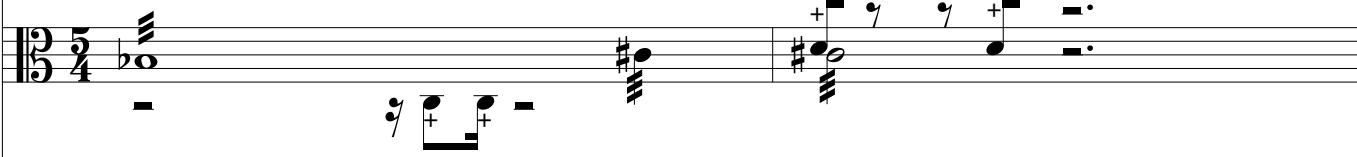
pno. G clef $4/4$ $3/4$ $4/4$ $3/4$ $3/4$ 8
mp **mp**

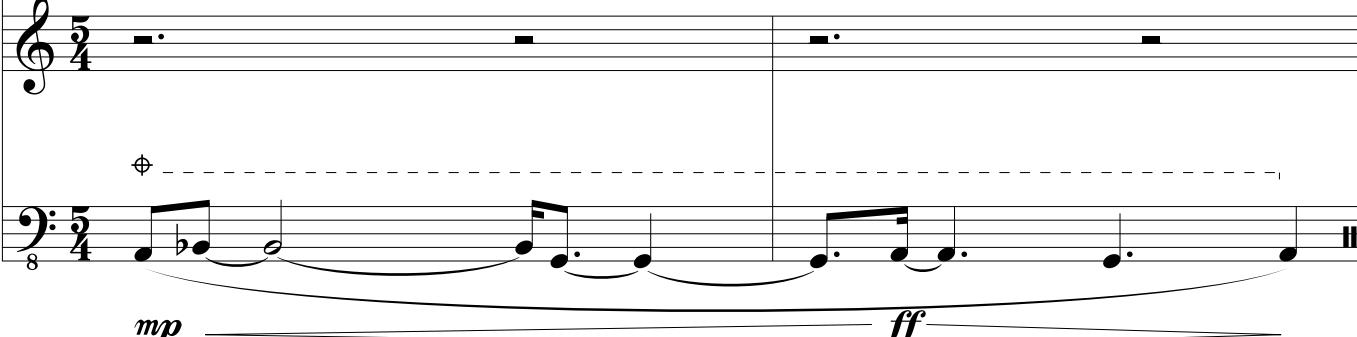
emma kann

recurrence 5_4

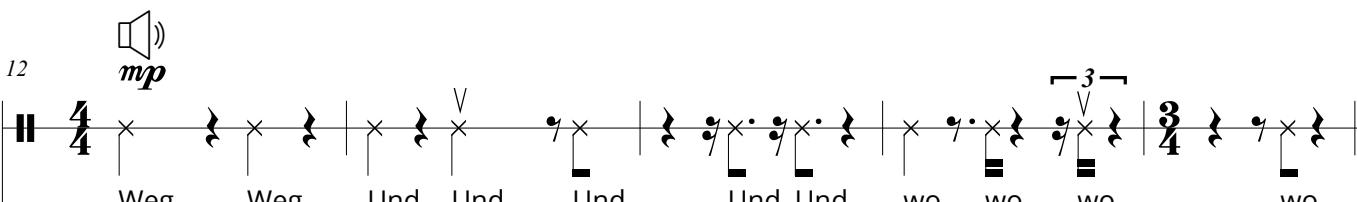
10

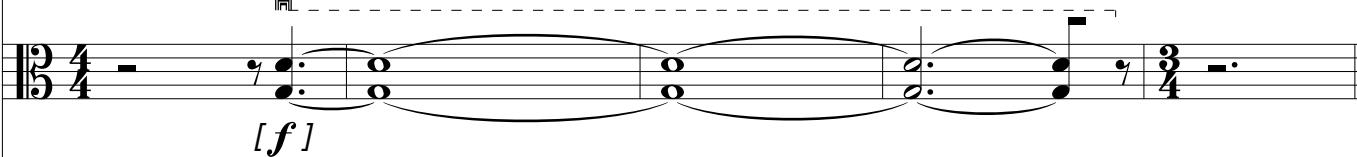
v. 

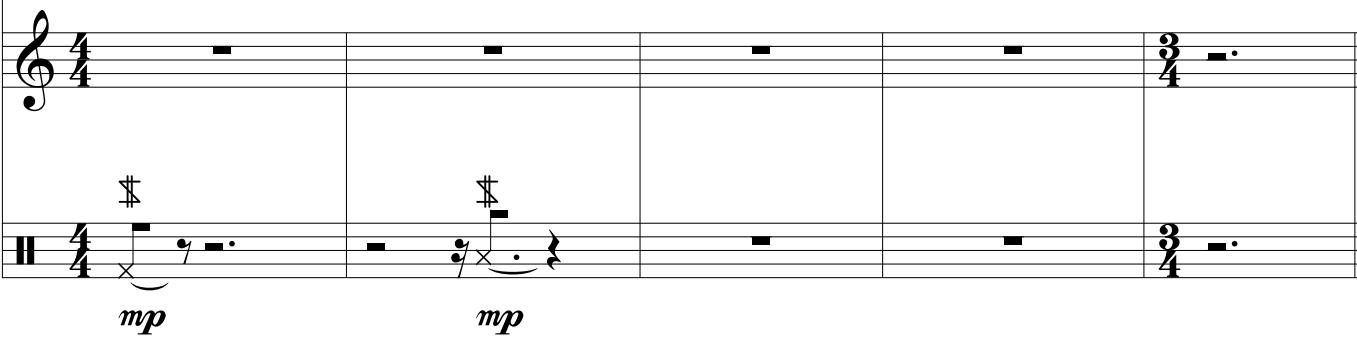
vla. 

pno. 

12

v. 

vla. 

pno. 

recurrence 5_5

duration: 1':14.5"

emma kann

voice

$\text{♩} = 58$

 **mp**

ich ich mün mün den den

viola

Bass clef $3/4$ **m.s.p.** **pp** **f** **[f]**

piano

Treble clef $3/4$ Bass clef $3/4$ Bass clef $4/4$ **mp** **ff**

v.

Treble clef $3/4$ will will will will **p innig** **3**

vla.

Bass clef $3/4$ $5/4$ $4/4$ $4/4$

pno.

Treble clef $3/4$ $5/4$ $4/4$ Bass clef $3/4$ $4/4$ **mp**



recurrence 5_5

8

v.

vla.

pno.

m.s.p.

f

mp

mp

11

v.

vla.

pno.

m

[f]

mp

14

v.  *mp* —— und und und und und und sagt:

vla.  *f* —— *m.s.p.* *pp*

pno. {  *mp* —— *mp* ——

18

v. *V* *—3—* »Du »Du bist bist bist

vla. *f*

pno. {  *ff*

recurrence 5_6

duration: 1':30"

emma kann

voice

$\text{♩} = 58$

mp

viola

$\text{m.s.p. } f$
pp [f]

piano

$mp < ff >$

v.

6

nicht, nicht, nicht, nicht, Ent

vla.

f
m.s.p. f
pp

pno.

mp
mp

recurrence 5_6

II

v.

p innig

Ent m

vla.

pno.

ff

14

v.

mp

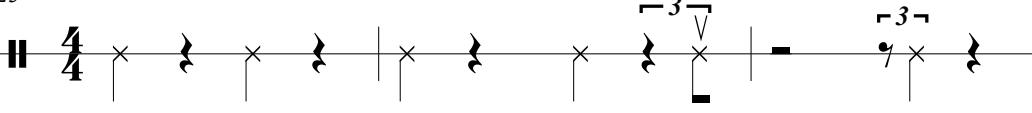
mei mei

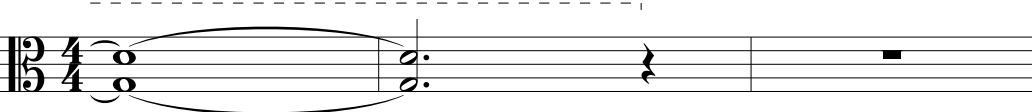
vla.

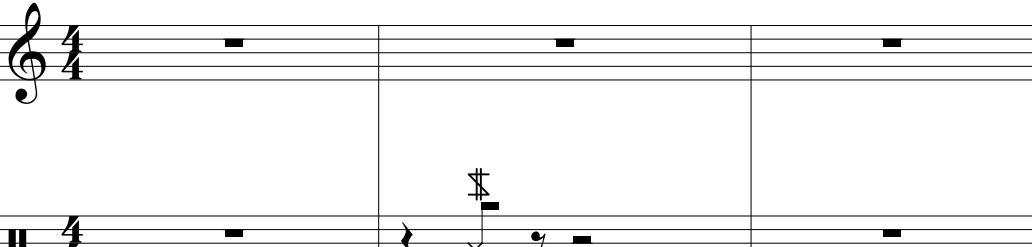
pno.

mp ff

23

v. | 
mein mein Ziel Ziel Ziel Ziel.«

vla. | 

pno. | 
mp

recurrence 6_1

duration: 18"

hannah arendt

voice $\text{♩} = 40$

and Vienna, in Bucha  **6** fast

- rest or  **2** stutter

Paris, but in  **6** fast

viola Bass clef $\frac{3}{4}$ Bass clef $\frac{2}{4}$ Bass clef $\frac{1}{8}$

pp

piano Treble clef $\frac{1}{4}$ pp $\frac{2}{4}$ fff $\frac{7}{4}$ $\frac{1}{8}$ pp

v. Bass clef $\frac{7}{8}$  **4** confident

New York and Los Angeles, in Buenos- 

vla. Bass clef $\frac{7}{8}$

pno. Treble clef $\frac{7}{8}$ Bass clef $\frac{7}{8}$ 

recurrence 6_1

v. 5 **2** *stutter* | **4** *confident*
Aires _____ and Montevideo. On the other _____

vla. s.p. **2** *pp* | **3** *ff*

pno. { **2** *fff* | **3** *fff*

recurrence 6_2

duration: 36"

hannah arendt

voice

$\text{♩} = 40$



6 fast

3

2 stutter

viola

pp

piano

pp

pp

pp

v.

6 fast

gious Jews persecuted and

2 stutter

we are the first

vla.

s.p.

pp

pp

pp

pp

recurrence 6 2

v. 5

v. 6 fast

v. 18 fast

ones who, not only in extremis, answer with sui - cide. Perhaps the

vla.

pno.

Musical score page 7:

- v.**: Treble clef, key signature of two sharps, time signature 5/8. The vocal line consists of sustained notes with a 'stutter' articulation at the beginning. The word "philos" is written below the staff.
- vla.**: Bass clef, key signature of one sharp, time signature 5/8. The viola part features eighth-note patterns with grace notes.
- pno.**: Treble and bass staves. The piano part includes a dynamic marking *fff* with a crescendo arrow. The bass staff has a continuous eighth-note pattern.

8

v. **3**  **4** *confident*

ophers are right who teach that sui - - - - -

vla. **3** 4

pno. **3** 

3 

9

v. **2**  **2** *stutter*

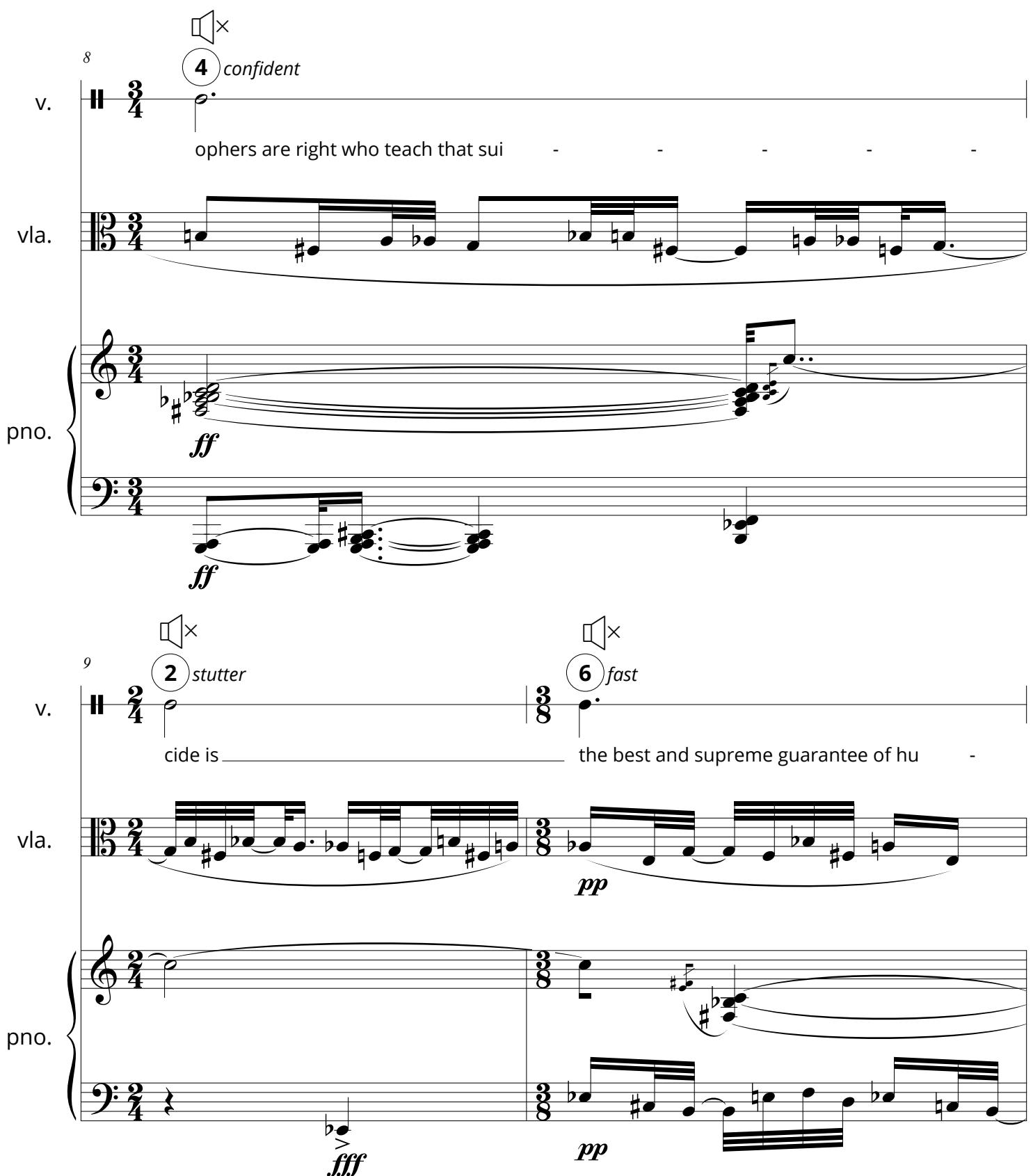
cide is - - - - -

v. **3**  **6** *fast*

the best and supreme guarantee of hu - - - - -

vla. **2** 4 

pno. **2** 4  **3** 8 



recurrence 6_2

II

v.

4 *confident*

man freedom: not being free to create

vla.

pno.

recurrence 6_3

duration: 54"

hannah arendt

voice

$\text{♩} = 40$



6 fast

♩

Sometimes this lack of comprehension has been strongly sup - - -

viola

pp

piano

pp

pp

v.



2

stutter

ported by our

vla.

recurrence 6_3

3

v.  **6** fast

protectors. Thus, I remember a director of a great charity _____

vla.  **pp**

pno.  **fff**

4

v.  **6** fast

concern in Paris who, when - - - ever he _____

vla.  **s.p.** **pp**

pno.  **fff**

recurrence 6_3

3

6

v.  **4** *confident*

vla.

pno.

received the card of a German-Jewish intel - - - lectual

fff *s.p.* *pp*

7

pno.

ff

5

v.  **2** *stutter*

vla.

pno.

with the inevitable "Doctor" on it, used to exclaim at

s.p.

8

v.  **2** *stutter*

vla.

pno.

pp

3

v.  **6** *fast*

vla.

pno.

fff *pp*

8

v.  **6** *fast*

vla.

pno.

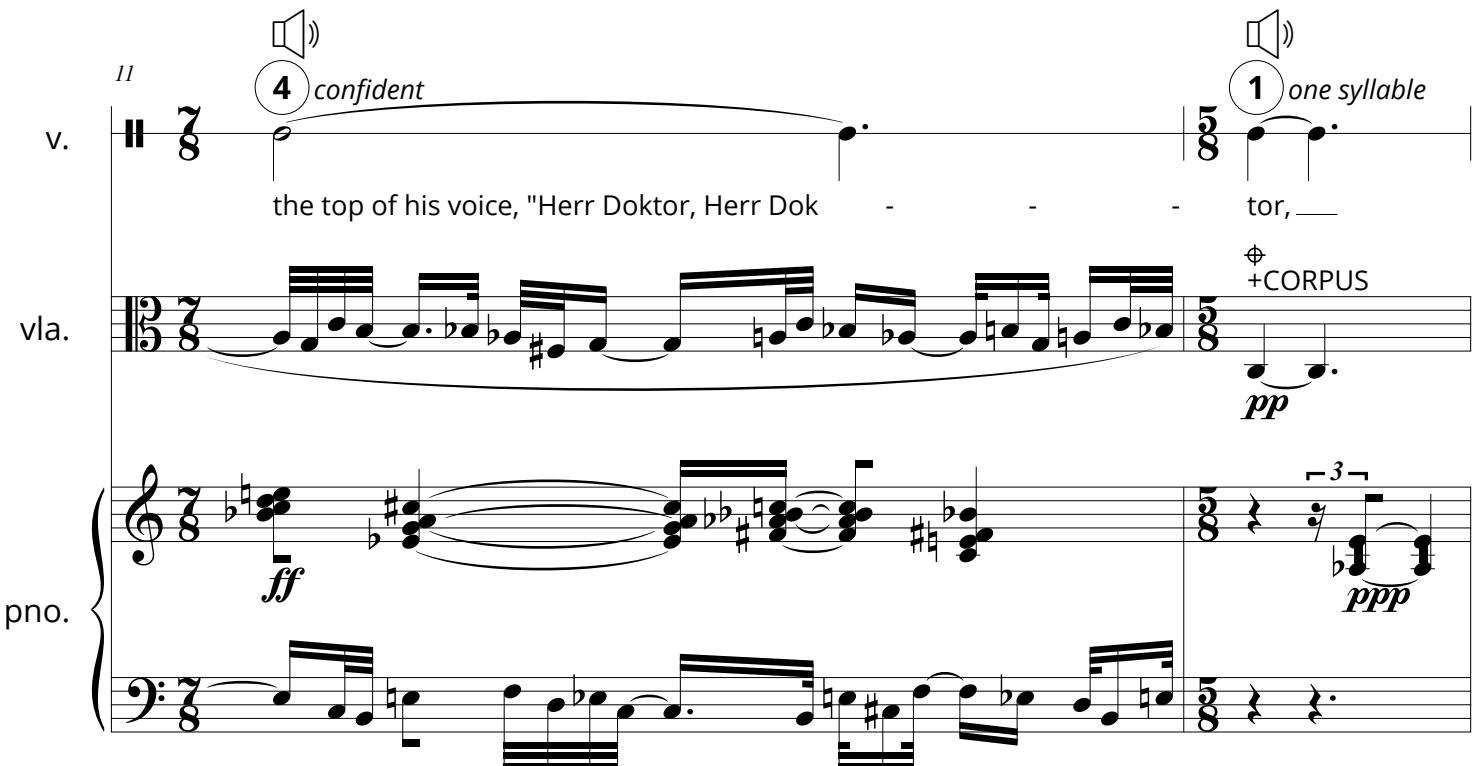
recurrence 6_3

v. II 7  **4** *confident*

vla.  **1** *one syllable*

pno.  **1** *one syllable* +CORPUS *pp*

the top of his voice, "Herr Doktor, Herr Dok
tor, —



This section shows two staves. The top staff (v.) has a vocal line with eighth-note patterns. The bottom staff (pno.) has a piano line with sustained notes and chords. Measure 11 ends with a fermata over the piano part. Measure 12 begins with a dynamic ff and ends with a dynamic ppp.

v. 13  **5** *mutter*

vla.  **1** *one syllable*

pno.  **1** *one syllable* +CORPUS *pp*

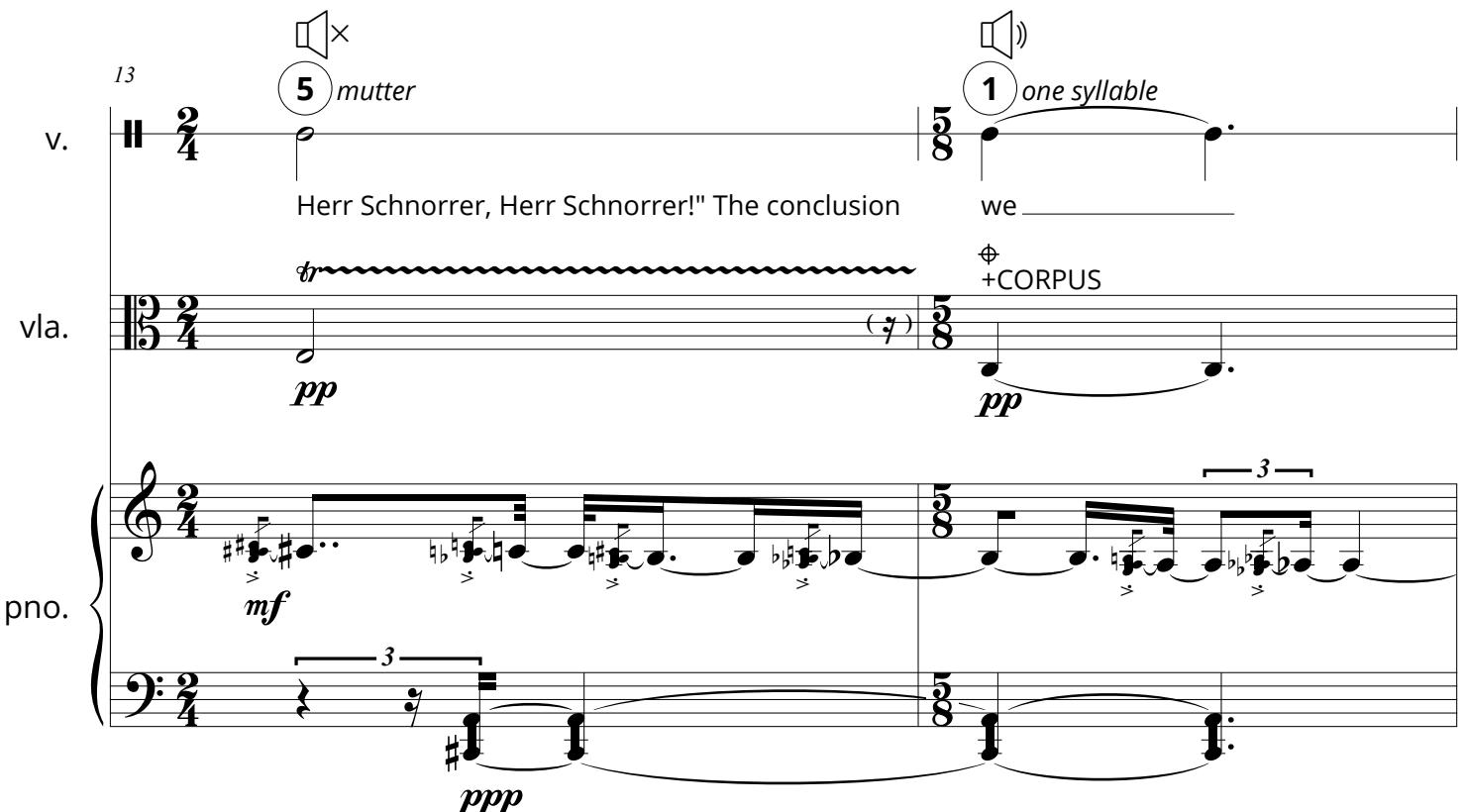
Herr Schnorrer, Herr Schnorrer!" The conclusion we —

v.  **1** *one syllable*

vla.  **1** *one syllable* +CORPUS *pp*

pno.  **1** *one syllable* +CORPUS *pp*

we —



This section shows three staves. The top staff (v.) has a vocal line with eighth-note patterns. The middle staff (vla.) has a piano line with sustained notes and chords. The bottom staff (pno.) has a piano line with eighth-note patterns. Measures 13 and 14 are identical, ending with a dynamic ppp.

recurrence 6_3

5

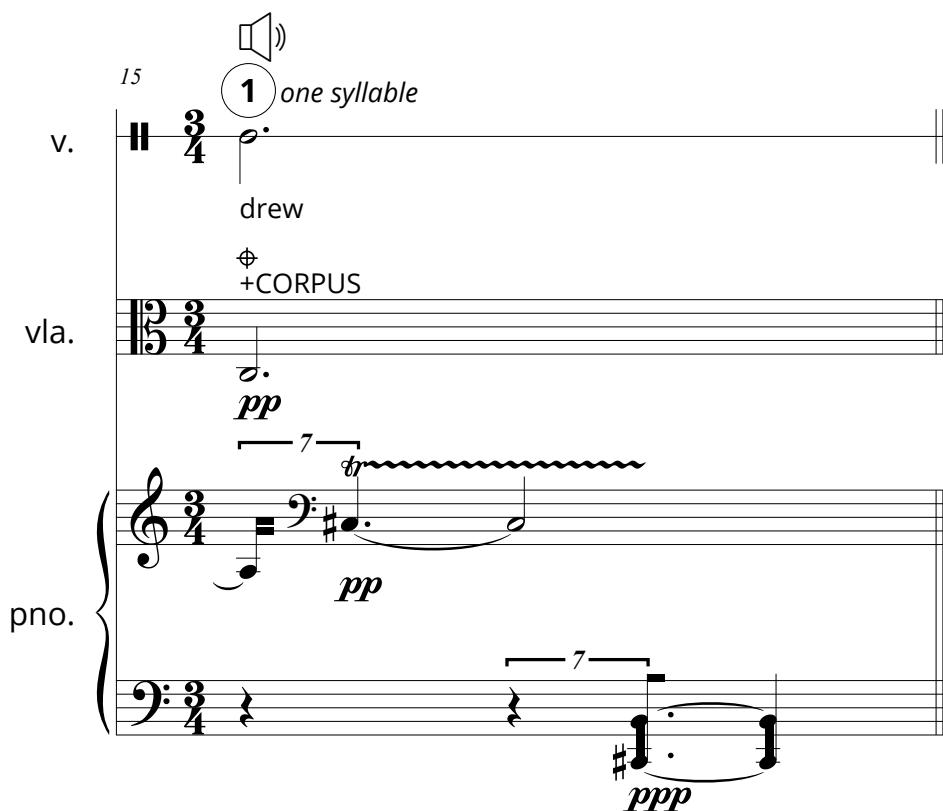
v. 15  **1** one syllable

drew

+CORPUS

vla.

pno.



recurrence 6_4

duration: 1':12"

hannah arendt

$\text{J}=40$



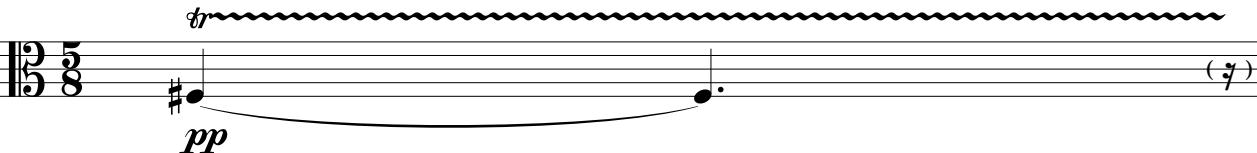
5 *mutter*

voice

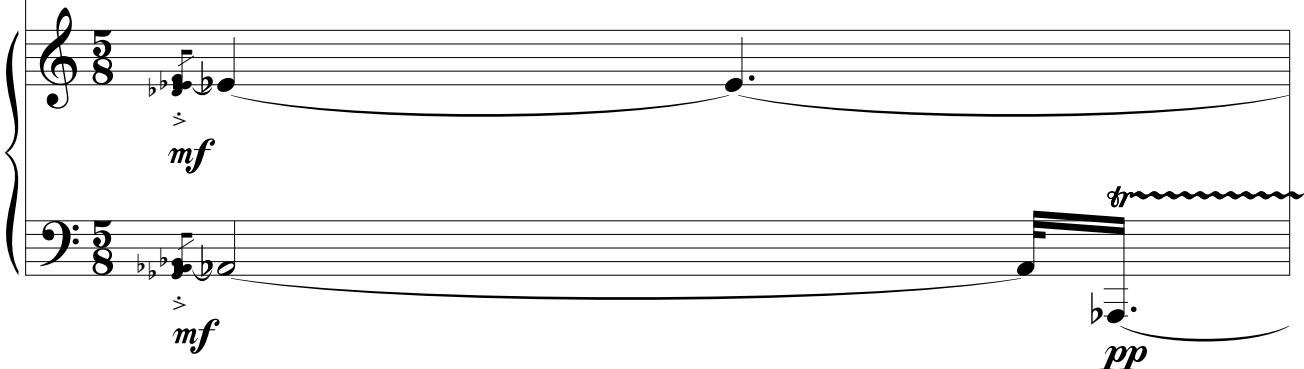


Brazil we have to pay thirty percent of our _____

viola

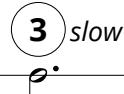


piano



v.

2
||: 3 |



wealth, like the most loyal _____

vla.



pno.



recurrence 6_4

3

v.

3 one syllable

member of the Bund der Aus

vla.

pno.

4

v.

6 fast

landsdeutschen. In Paris we could not leave our homes after _____

vla.

pno.

recurrence 6_4

3

5

v.

6 fast

8

eight o'clock: because we were Jews; but in Los Angel

vla.

pno.

7

v.

2 stutter

4

es we are re

vla.

pno.

recurrence 6_4

8

v.  **6** fast

stricted because we are "enemy aliens." Our identity is _____

vla.  **2**

pno.  **2** stutter

changed so _____ frequently _____

s.p.

v.  **2**

vla.  **3**

pno.  **3**

pp

fff

fff



II
 v.  **4** *confident*

that nobody can find out who we ac

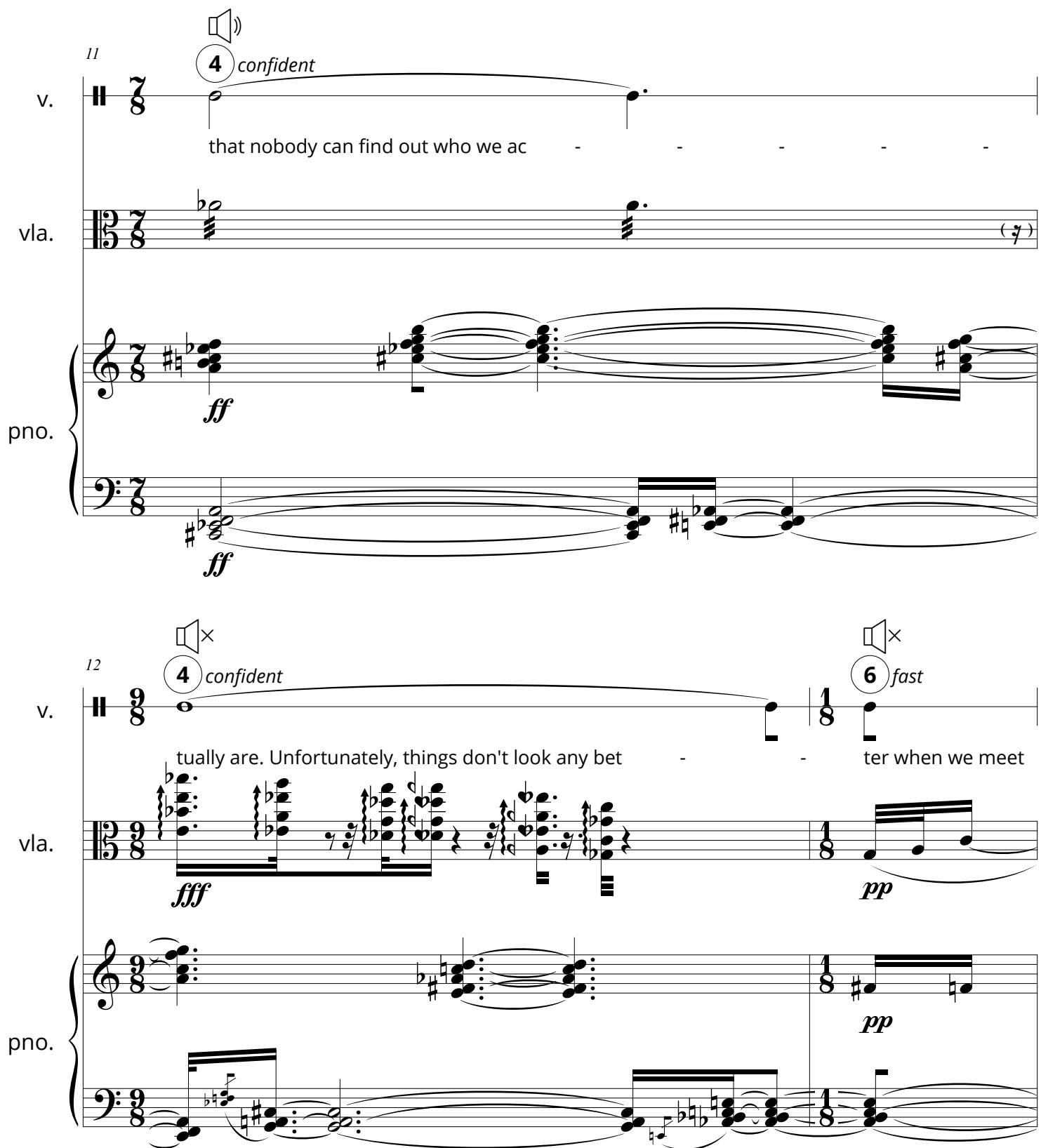
vla.  **4** *confident*

tually are. Unfortunately, things don't look any bet

v.  **6** *fast*

ter when we meet

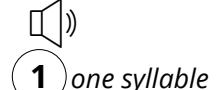
pno.



recurrence 6_4

14

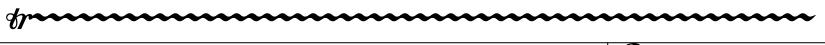
v.  6 fast
with Jews. French Jewry was absolutely _____

vla.  1 one syllable
con
+CORPUS


pno. 


16

v.  5 mutter
vinced that all Jews coming from beyond the _____ Rhine _____ were _____

vla. 

+CORPUS


pno. 


recurrence 6_5

duration: 1':30"

hannah arendt

voice

$\text{J} = 40$

2 *stutter*

6 *fast*

$\text{II } \frac{5}{8}$ | $\frac{4}{4}$

-tude _____ became quite clear to me once
s.p.

viola

$\text{Bass } \frac{5}{8}$ | $\frac{4}{4}$

pp **pp**

piano

$\text{G } \frac{5}{8}$ | $\frac{4}{4}$

$\text{Bass } \frac{5}{8}$ | $\frac{4}{4}$

fff

v.

3 $\text{II } \frac{5}{4}$ | $\frac{7}{8}$

4 *confident* by the words of one of my compatriots who, apparently, knew how to ex -

vla.

fff

pno.

$\text{G } \frac{5}{4}$ | $\frac{7}{8}$

fff

$\text{Bass } \frac{5}{4}$ | $\frac{7}{8}$

ff **fff**

recurrence 6 5

5

v. **II** 9 press his feelings. Having just arrived in France, he founded one of these societies of adjust-

4 confident

vla. **fff**

pno. **ff** **pp**

7

v. **II** 3 mutter

vla. **pp**

pno. **pp**

pp **mf**

8

v.  **5** *mutter*

were already Frenchmen. In his first speech he said: "We have been _____

vla.  **pp**

pno.  **pp**

v.  **1** *one syllable*

good _____

vla.  **1** *one syllable*

Ger -

pno.  **1** *one syllable*

mans _____

+CORPUS

v.  **pp**

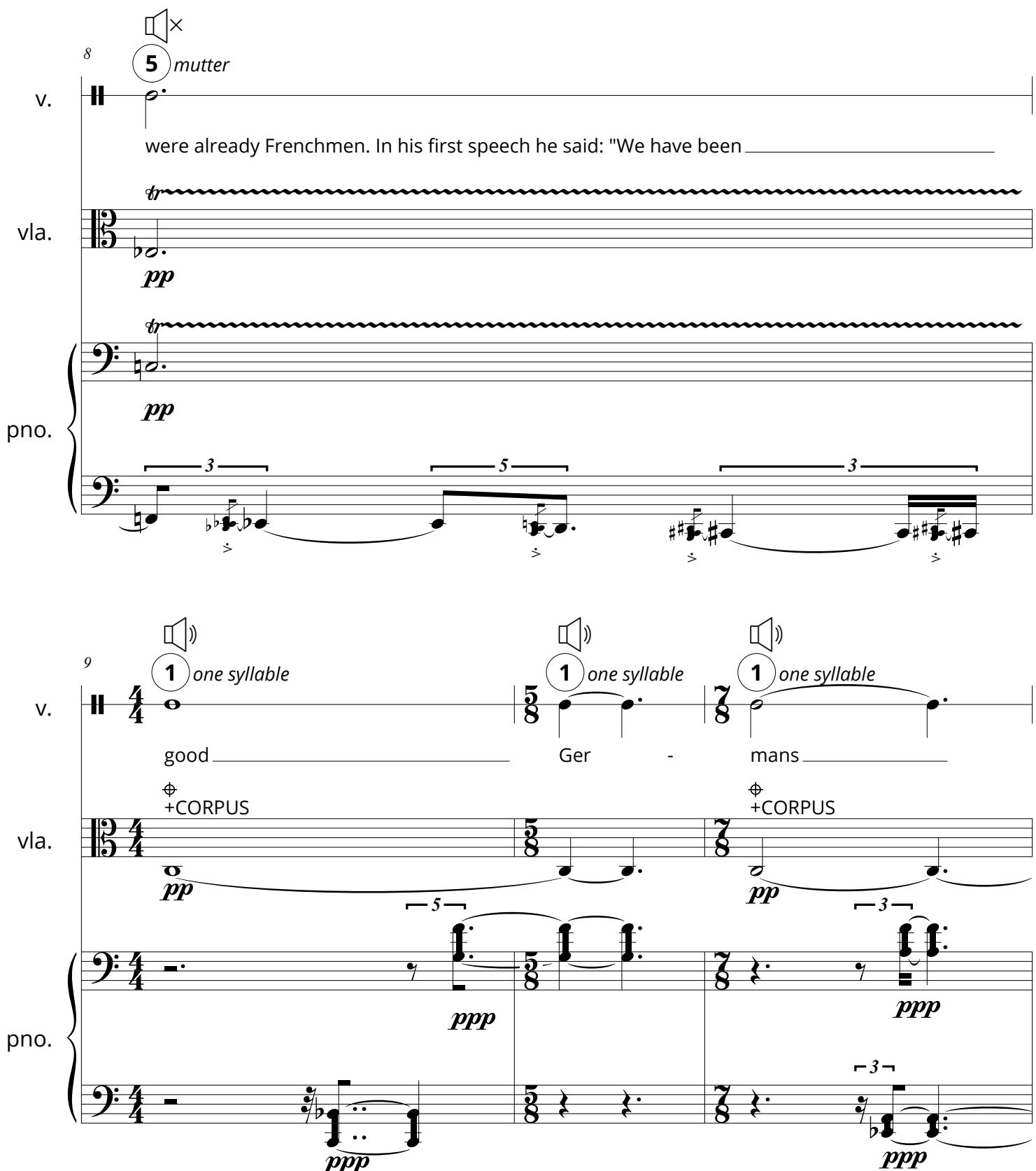
vla.  **pp**

pno.  **pp**

v.  **ppp**

vla.  **ppp**

pno.  **ppp**



recurrence 6_5

12

v.  5 *mutter*

vla.  3 *slow*

in Germany and therefore we shall be good Frenchmen in France." The _____



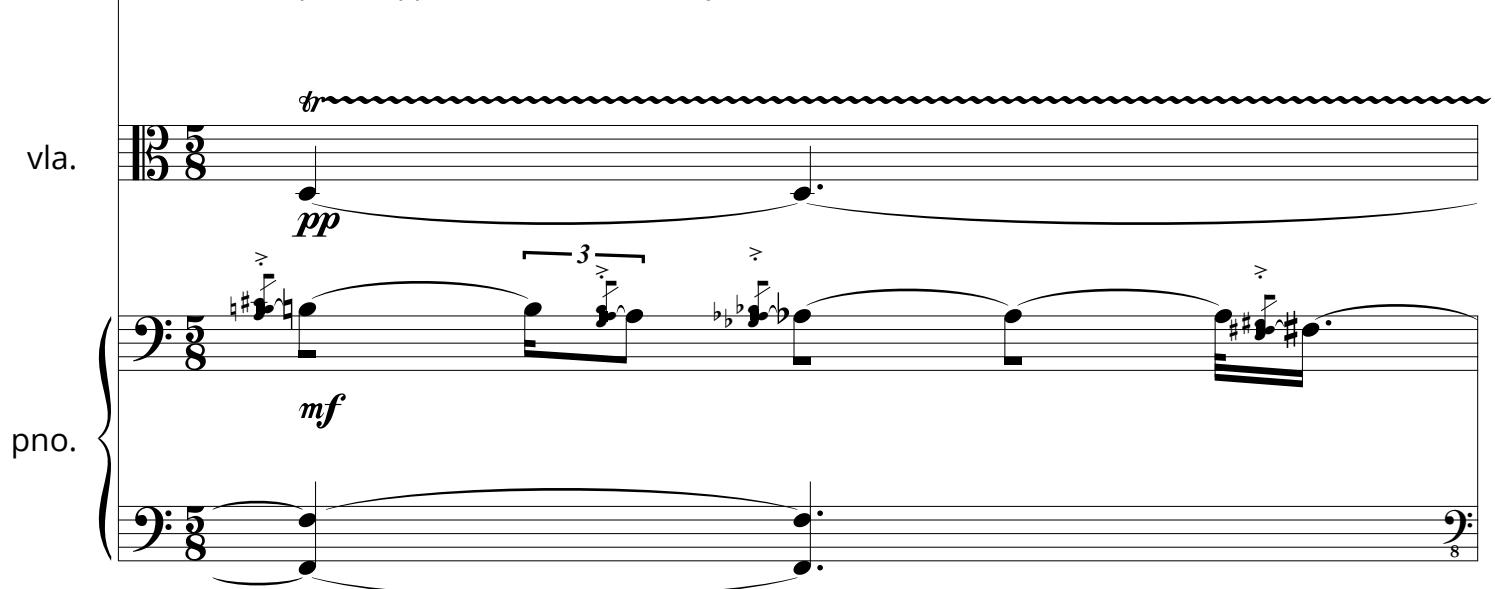
14

v.  5 *mutter*

public applauded enthusiastically and no - - - - -

vla.  5 *pp*

pno.  5 *mf*



15

v.  

slow *fast*

body laughed; we were happy to have learned how to prove our loyalty.

vla.  

pno.  

17

v. 

fast

If patriotism were a matter of routine or practice, we should be the most

vla. 

pno. 

recurrence 6_5

18

v.

6 fast

patriotic people in the world. Let us go back to our Mister Co - - -

vla. Bass_8

pno. Treble_8 Bass_8 *pp*

19

v.

2 stutter

lin; he certain - - -

s.p.

vla. Bass_8 *pp*

pno. Treble_8 Bass_8 *fff*

recurrence 6_5

7

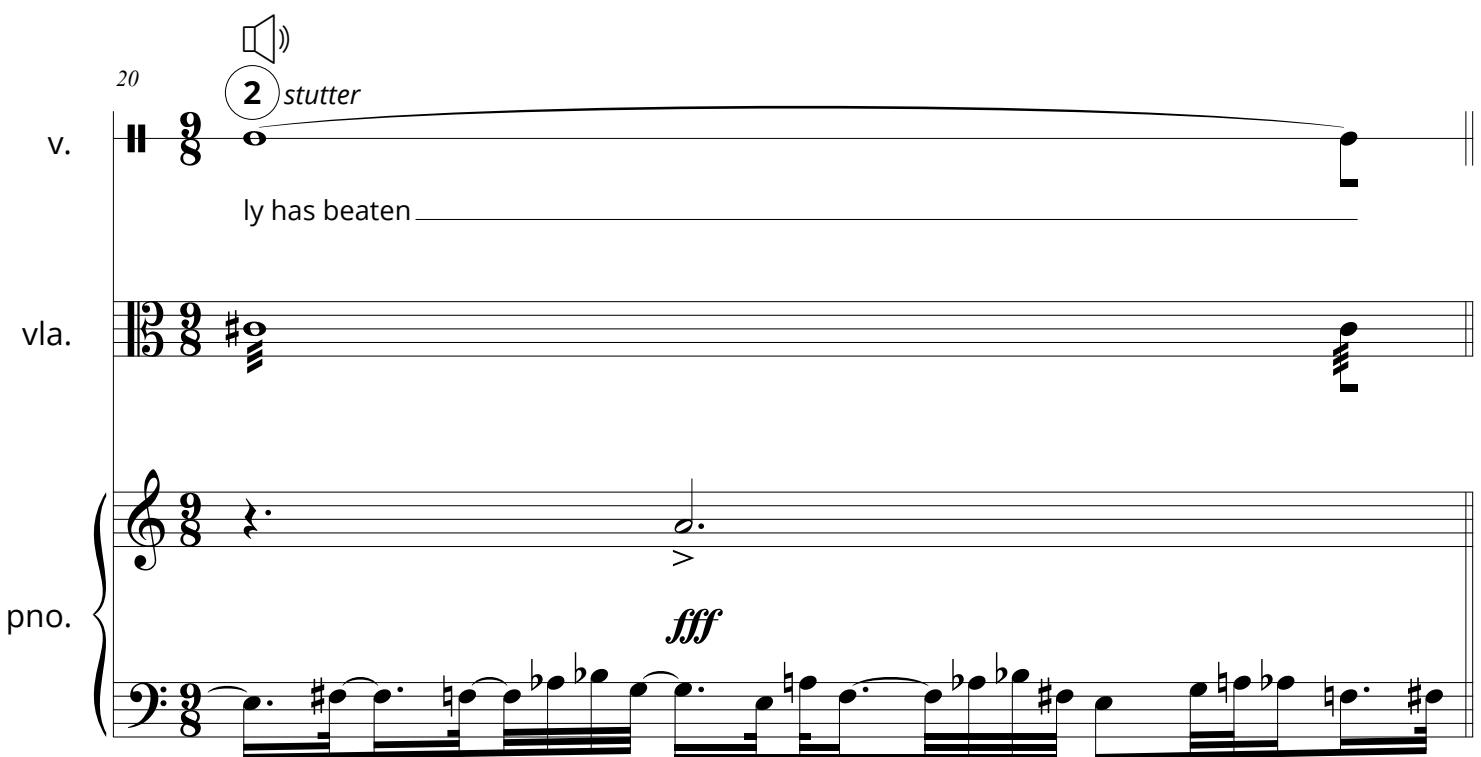
v. 20

v.  2 *stutter*

ly has beaten _____

vla.

pno.



recurrence 6_6

duration: 1':48"

hannah arendt

voice

$\text{♩} = 40$



5 *mutter*

7

8

derstand the wild dreams of the former and feel humiliated in sharing

viola

♩

pp

piano

♩

pp

♩

pp

$\overbrace{\quad\quad\quad}^3$

$\overbrace{\quad\quad\quad}^3$

mf

v.

♩

5

mutter

their fate. Those few refugees who insist upon telling the truth, even _____

vla.

♩

(?)

pno.

mf

$\overbrace{\quad\quad\quad}^3$

pp

$\overbrace{\quad\quad\quad}^3$

mf

recurrence 6_6

v. **3**  **4** *confident*

v. **3**  **1** *one syllable*

vla. **3**  **4** *to the point of "indecency," get*

vla. **3**  **+CORPUS**

pno. **3**  **1** *one syllable*

v. **5**  **5** *mutter*

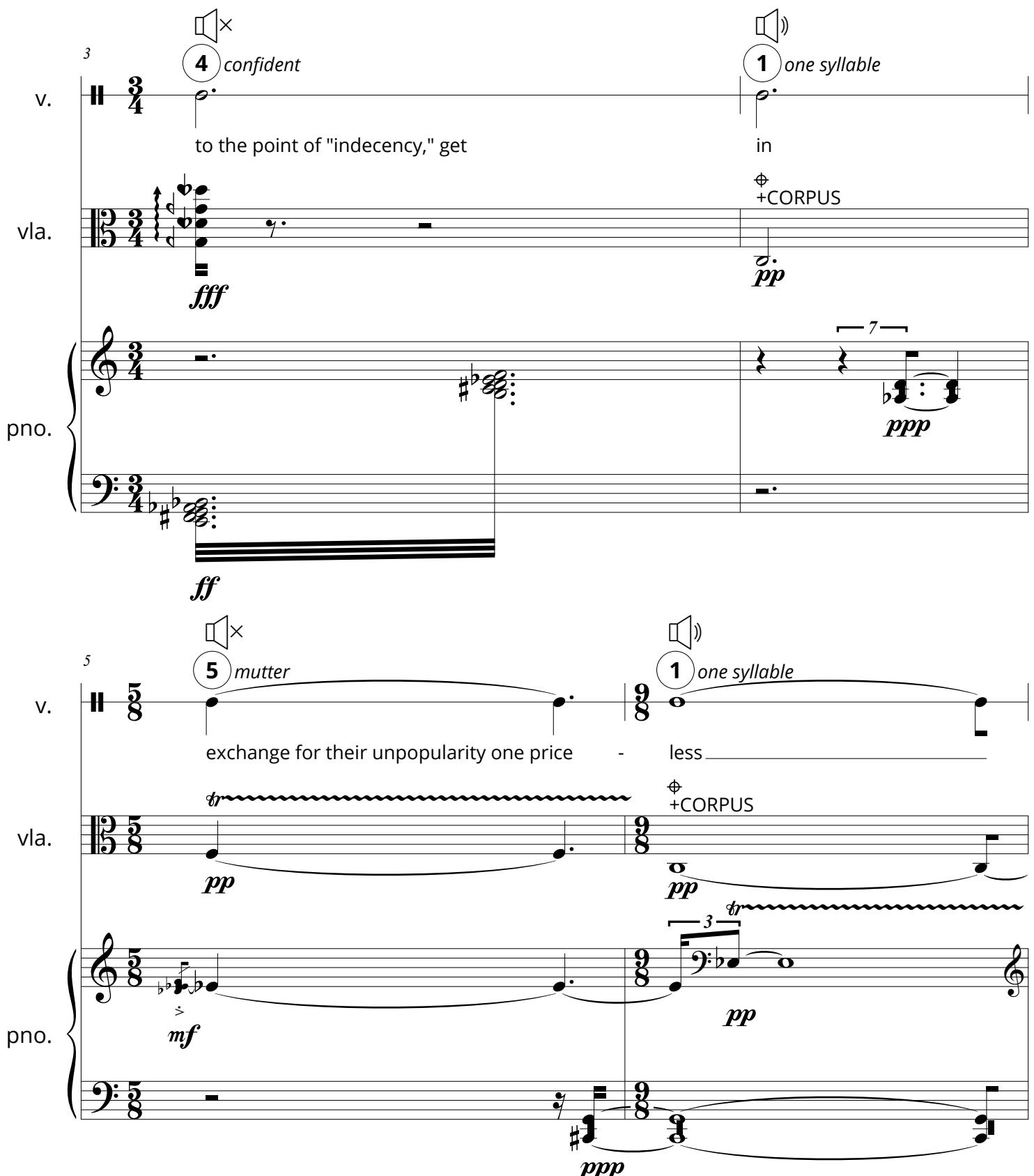
v. **5**  **+CORPUS**

vla. **5**  **1** *exchange for their unpopularity one price*

vla. **5**  **+CORPUS**

pno. **5**  **1** *less*

pno. **5**  **+CORPUS**



recurrence 6_6

3

7

v. **1** one syllable

vla.

pno. {

8

v. **3** slow

vantage: history is no long

vla.

pno. {

recurrence 6_6

9  **3** slow

v. **3** 

er a closed book to them _____

vla. **3** 

pno. **3**  **5** mutter

and politics is no longer the privilege of gentiles. _____

vla. **3** 

pno. **3** 

recurrence 6_6

5

II

v.



6 *fast*

They know that the outlawing of the Jewish people in Europe has been

vla.

pno.

5 *pp*

5 *pp*

5 *pp*



6 *fast*

I2

v.



2 *pp*

followed closely by the outlawing of most Europe - - - - -

vla.

pno.

2 *pp*

2

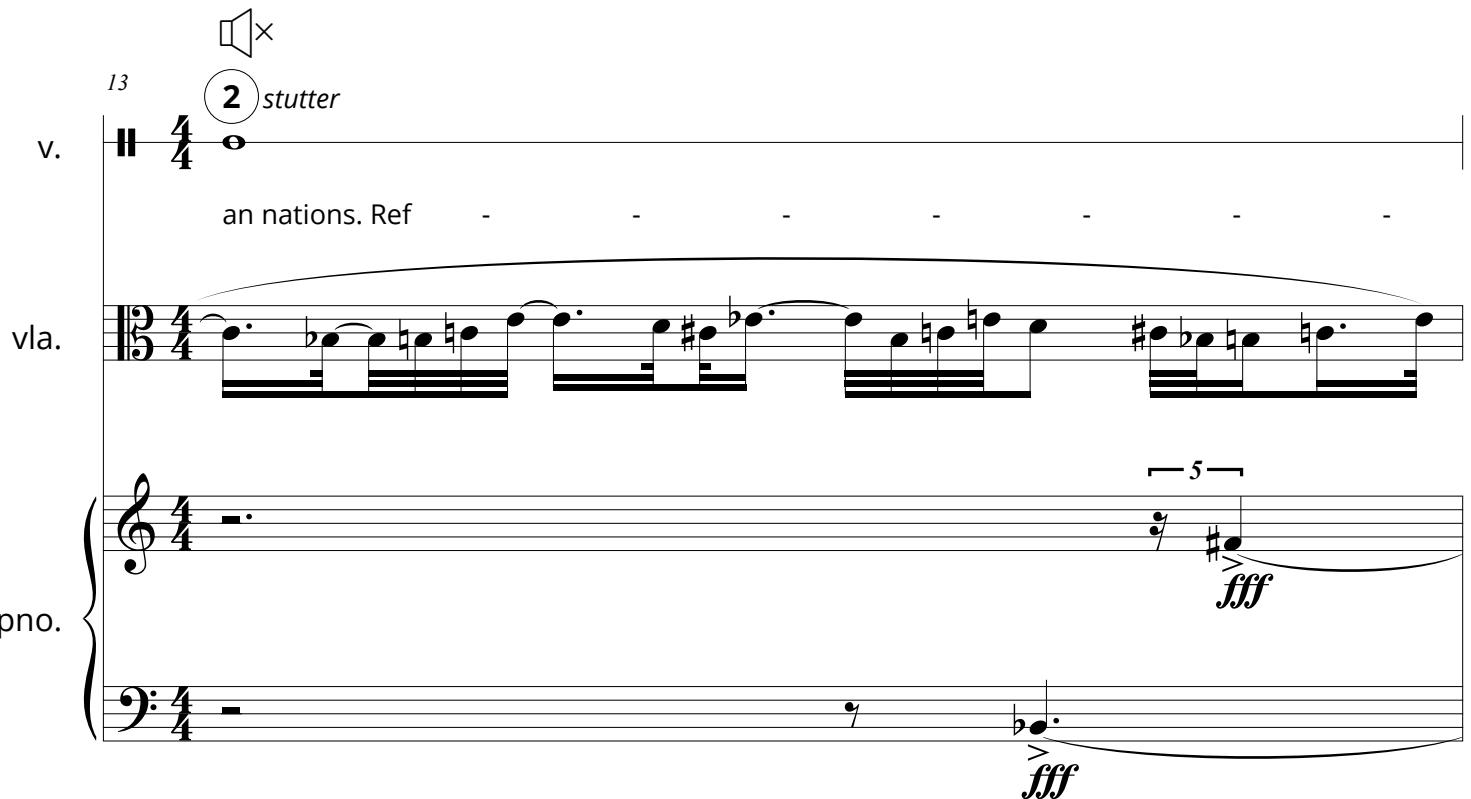
2

recurrence 6_6

13

v.  2 *stutter*

vla.



an nations. Ref

pno.

— 5 —

14

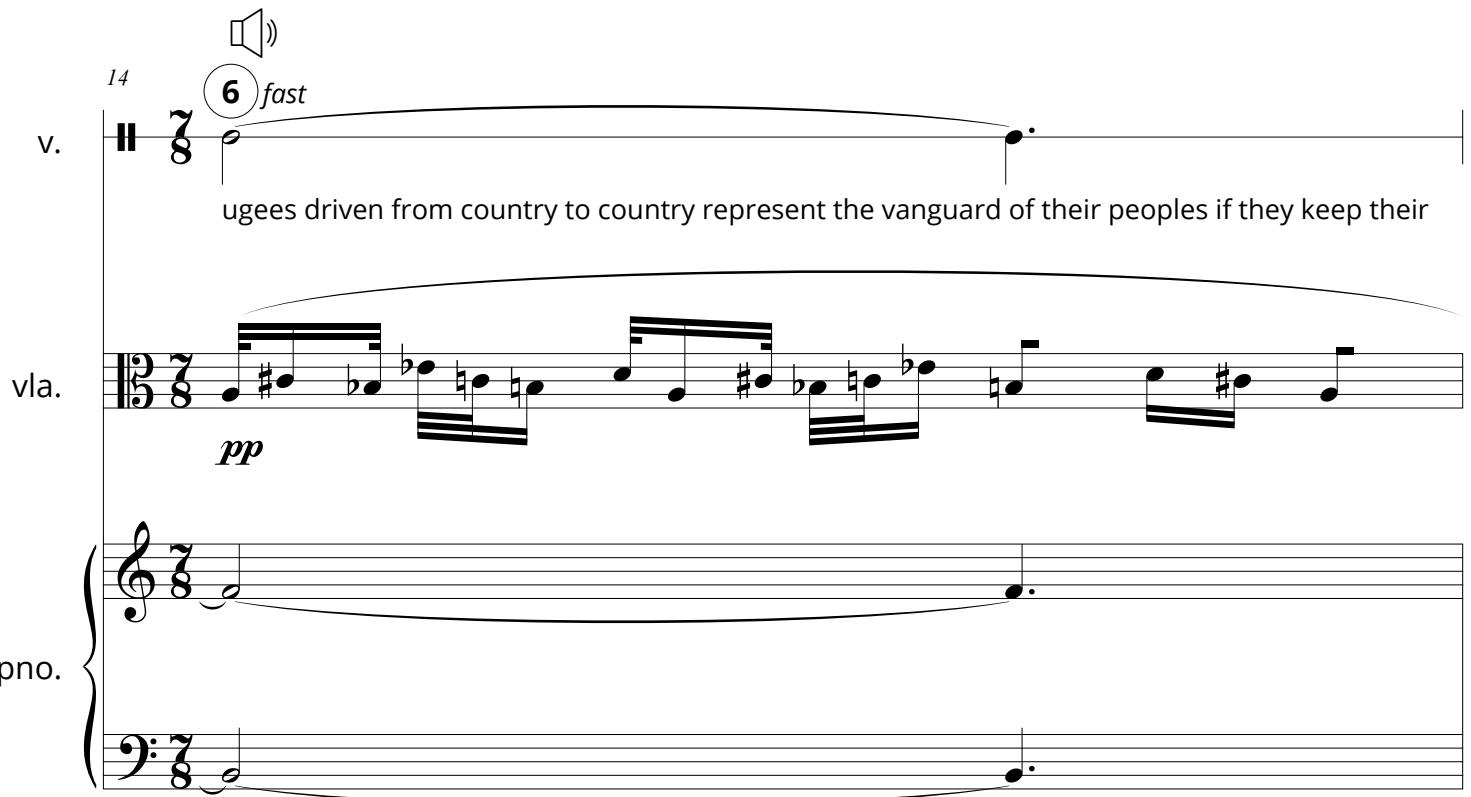
v.  6 *fast*

vla.

pp

pno.

ugees driven from country to country represent the vanguard of their peoples if they keep their



recurrence 6_6

7

15

v. **2** *stutter*

identity. For _____

vla. **5** *fff*

pno. **5** *fff*

16

v. **2** *fast*

the first time Jewish history is not separate but _____

vla. **2** *pp*

pno. **2** *pp*

1 *fast*

tied up with that of all oth -

recurrence 6_6

18  **2** *stutter*

v.  **2** *stutter*

er nations. The _____ comity _____

vla.  **3** *s.p.*
pp

pno.  **3** *fff*
 **3** *fff*

20  **4** *confident*

v.  **4** *confident*

of European peoples went to pieces when, and because, _____

vla.  **5** *fff*

pno.  **5**
 **5** *ff*

21

v. **3**

vla. **3**

pno.

4 *confident*

it allowed its weakest member to be excluded and persecuted.

22