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	**B**rother
p	**P**ost
t	**T**oast
d	**D**oor
k	**C**amel
g	**G**um
ʔ	a glottal stop before a vowel
t͡ʃ	**CH**air
d͡ʒ	**J**ack
f	**F**ind
v	**V**owel
s	**S**tart
z	**Z**ebra
ʃ	**S**hoe
ʒ	**J**ean (French)
χ	Ba**CH** (German)
ɢ	a voiced unvular (back of the tongue) plosive sound
h	**H**ome
m	**M**other
n	**N**ow
l	**L**ight
r	a voiced (light) trill alveolar
j	**Y**es

Vowels

æ	very bright a (between a and German ä)
ɒ	very dark a
e	
i= ɪ	
o	
u	
˗	short
ˑ	middle long
ː	long
ːː	very long

UNDERLINE The emphasized syllables are underlined.

categories 1 & 4

Mariam Meetra

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

	[…]	
1	hænuːːz / miːtæːrsæm	Noch immer fürchte ich
2	æz hod͡ʒuːme / bɒːːd / bær muˈhɒːjæm	den Ansturm des Windes auf mein Haar,
3	æz sɒːjeʔi ke / bɒː mæn / rɒːh miːræværd dær ɒːftɒːːb	den Schatten, meinen Begleiter im Sonnenlicht,
4	æz bɒːːrɒnhɒːːje biːvæɢfe bær ʃɒːːnehɒːjæm	den rastlosen Regen auf meinen Schultern.
5	d͡ʒɒːːjiˑ ke iːstɒːdeʔæm	Der Ort, an dem ich stehe,
6	ʃæbiːhe hiːːt͡ʃ χɒːtereʔiˑ niːst	gleicht keiner Erinnerung,
7	ʃæbiːhe hiːːt͡ʃ roːjɒːʔiˑ niːst	keinem Traum,
8	hɒːːfezeje ɢæmgiːniˑ dɒːræm	ich habe ein trübes Gedächtnis,
9	ke roːjɒːhɒːjæm rɒː	das meine Träume
10	æz jɒːːd miːbæræd	vergehen lässt.
11	engɒːːr / æz duːːrtærin d͡ʒɒːːhɒːje d͡ʒæhɒn miːʔɒːjæm	Als käme ich vom fernsten Punkt der Erde,
12	væ χɒːːterehɒːjæm	als würden meine Erinnerungen
13	duːːro dæːːstnæjɒːːftæniː	weitab, unerreichbar
14	dær d͡ʒɒːːje diːgæriˑ	anderswo vergessen.
15	æz jɒːːd miːrævæːnd …	
16	hɒːːfezeje d͡ʒæhɒn tæːːrsnɒːktær miːʃævæd	Das Gedächtnis der Welt wird bedrohlicher,
17	miːtærsæm …	es ängstigt mich …
18	færɒːːmuːʃije ɢæriːbiːː	Eine seltsame Vergesslichkeit
19	d͡ʒæhɒːːne mɒː rɒː dær bær gerefte æːst	hat unsere Welt erfasst.
20	mærɒː be jɒːːd bijɒːːvær	Erinnre dich an mich,
21	ɢæbl æz ʔinke	bevor ich mich
22	be zæne ɢæmgiːno nɒːːʃenɒːsiˑ bædæl ʃævæm	in eine traurige unbekannte Frau verwandle,
23	piːt͡ʃiːːde dær lɒːːjehɒːje gonge færɒːːmuːʃiː	eingehüllt in stumme Schichten des Vergessens.
24	mærɒː be hɒːːfezeʔæt bespɒːːr!	Behalt mich im Gedächtnis!
	[…]	

categories 2 & 5
Emma 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 & 6

Hannah 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.

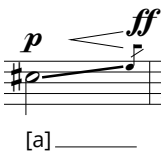
Gradual transition between to states of amplification (move the microphone gradually)

category 3:

Text inside a box

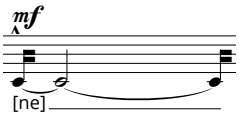
Begin to read the text at the same time as piano and viola start to play and end reading at the end of the module. (The possible piano resonance after the ending of the module does not count.)

category 4:

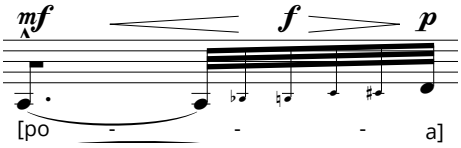


Explosive crescendo at the end as if you would throw something upwards after an initial elastic resistance.

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.

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.

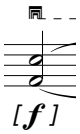
5 *mutter* Mutter and murmur softly, absentminded.

6 *fast* Very fast but communicative.

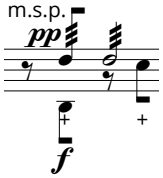
Viola

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.

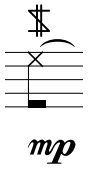


Play very soft tremolo (m.s.p.) on string III and loud left hand pizz. on open strings IV, II or I as given.

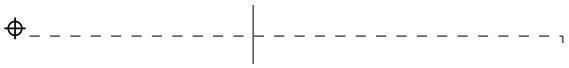
Damp the string with all fingers. Play the damped string and the frame of the instrument simultaneously.

Piano

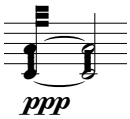
Release the pedal gradually.



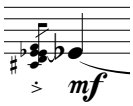
Let a light metal can fall on the strings in the second section inside the piano from left. Divide this section mentally in four parts and change the fall position as given.



Damp the strings with the left hand.



Cluster with white and black keys.

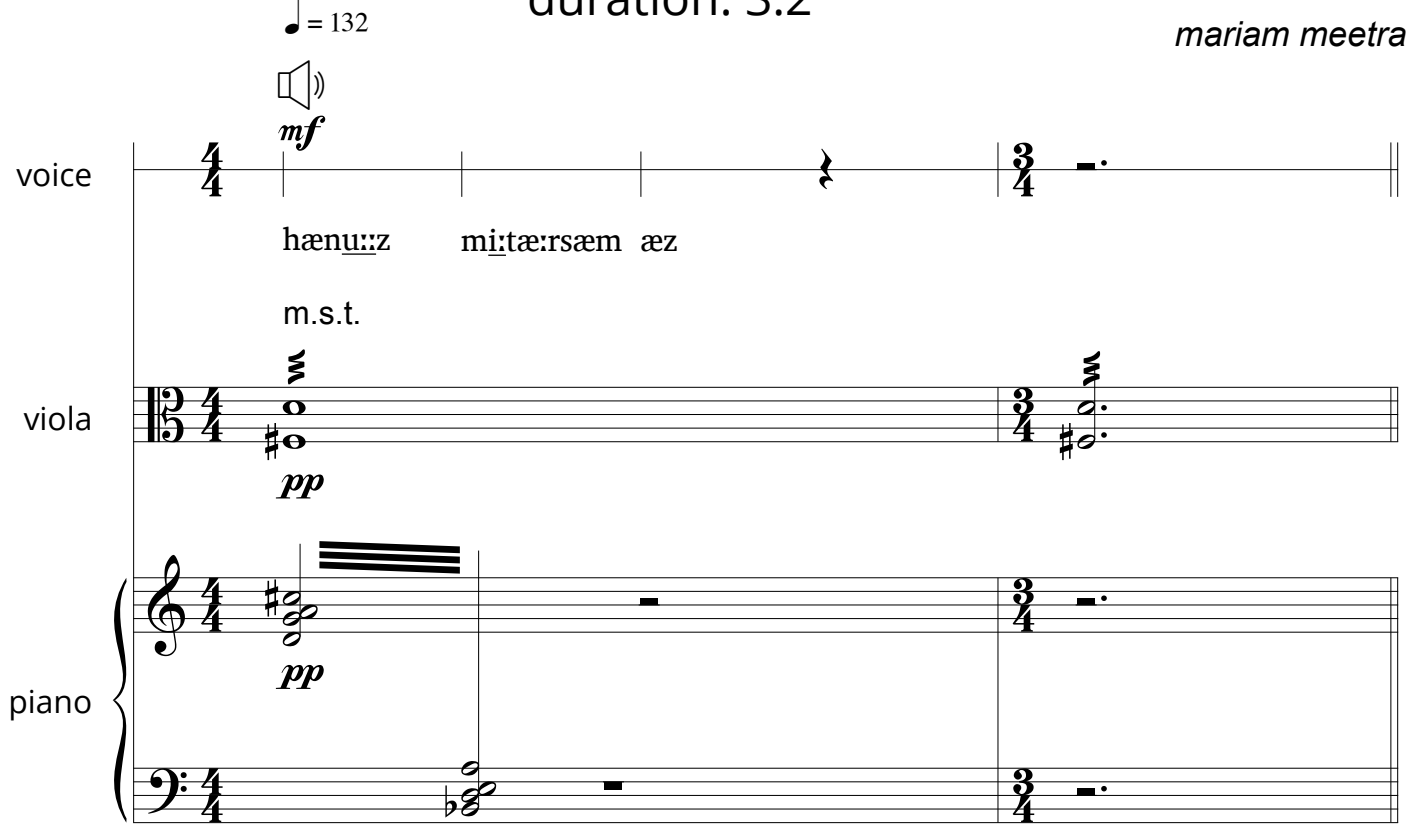


“Stamping”: Play a very short and accentuated five tone cluster before holding the middle note.

recurrence 1_1

duration: 3.2"

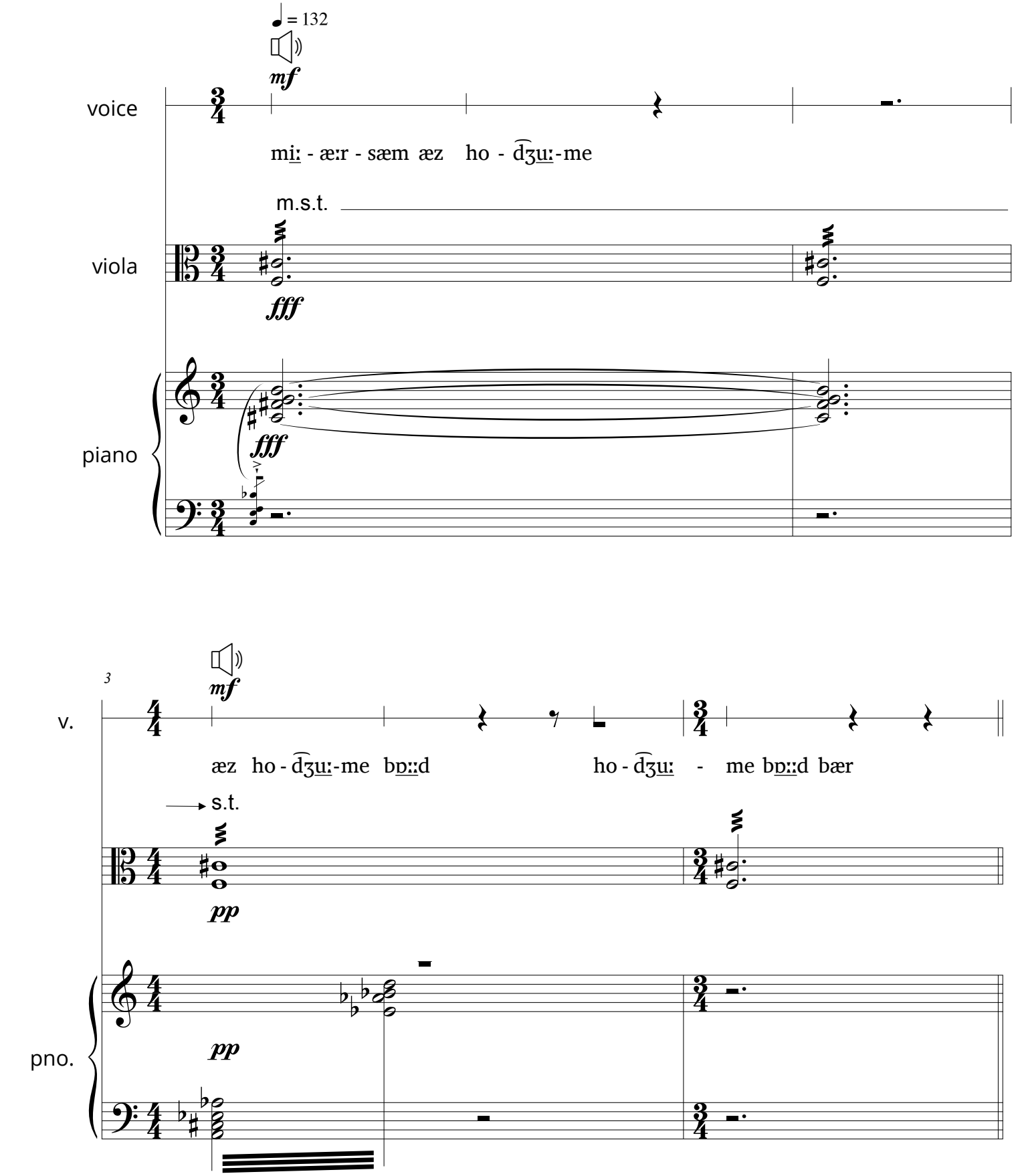
mariam meetra



recurrence 1_2

duration: 5.9"

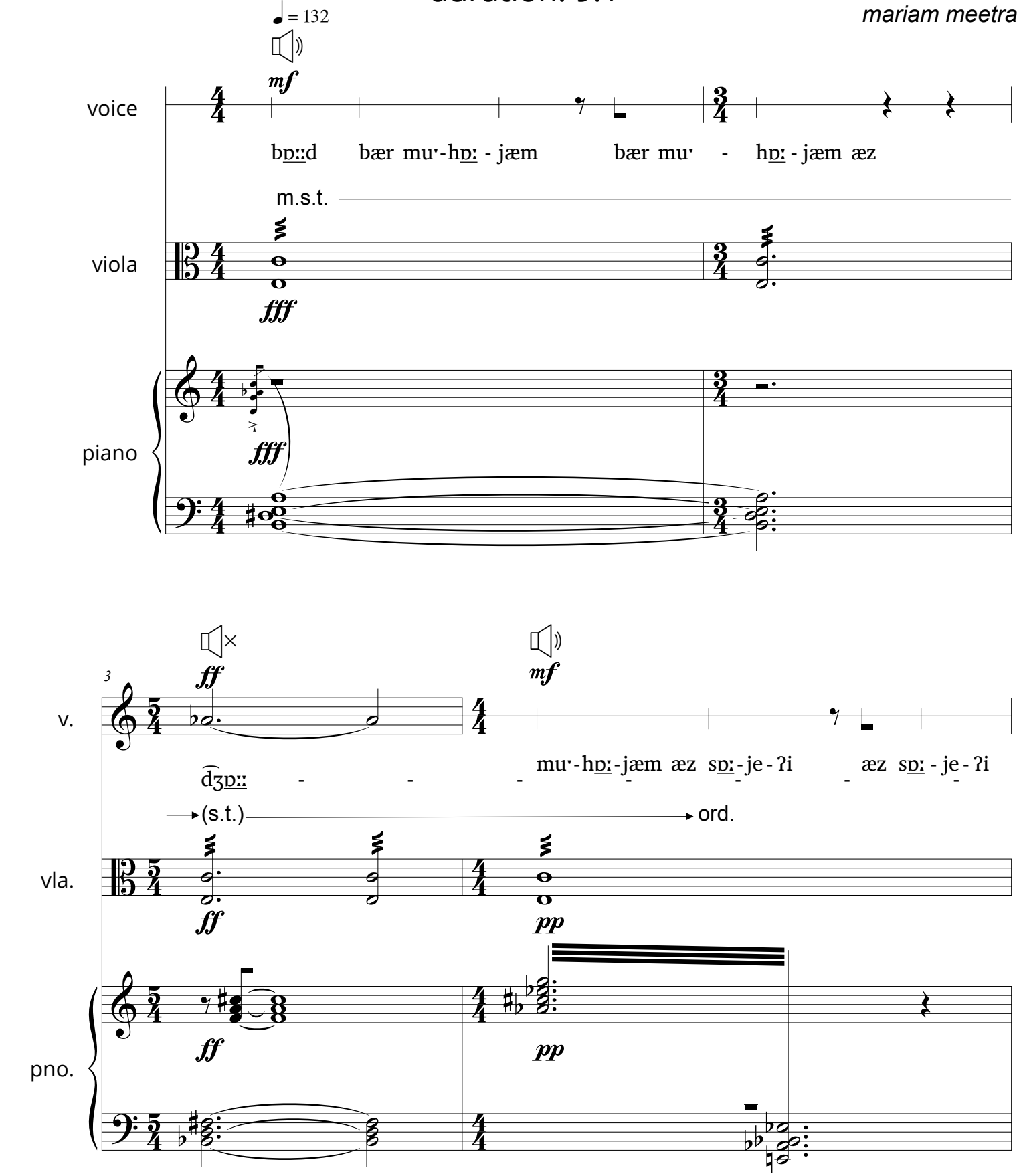
mariam meetra

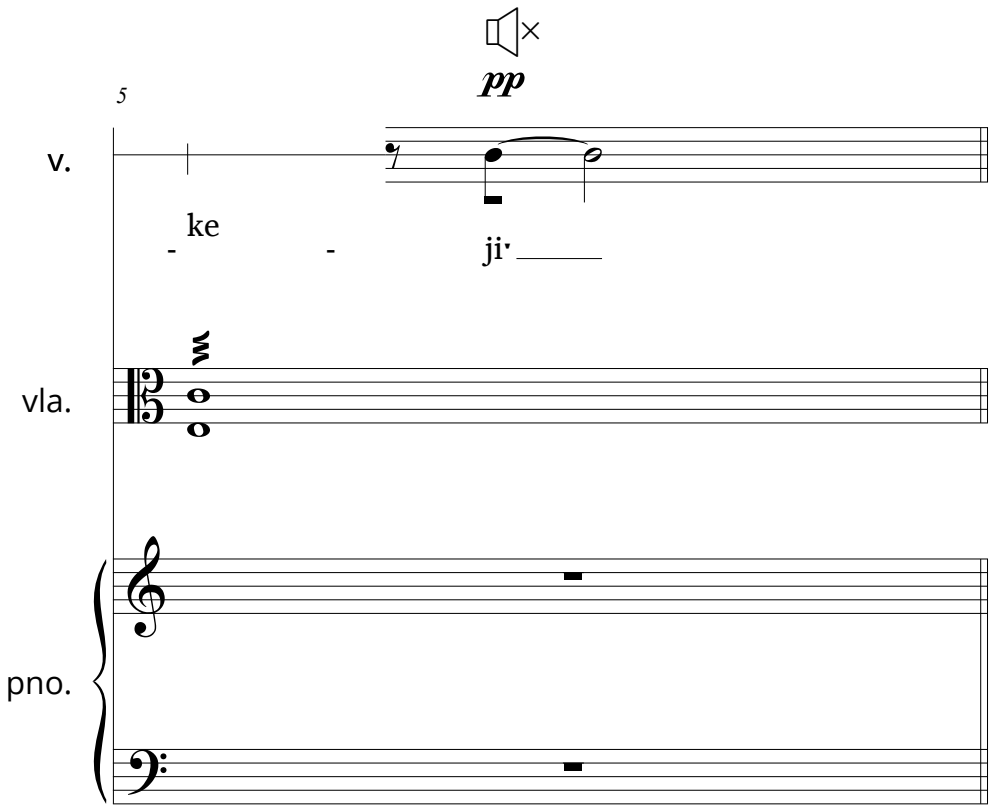


recurrence 1_3

duration: 9.1"

mariam meetra

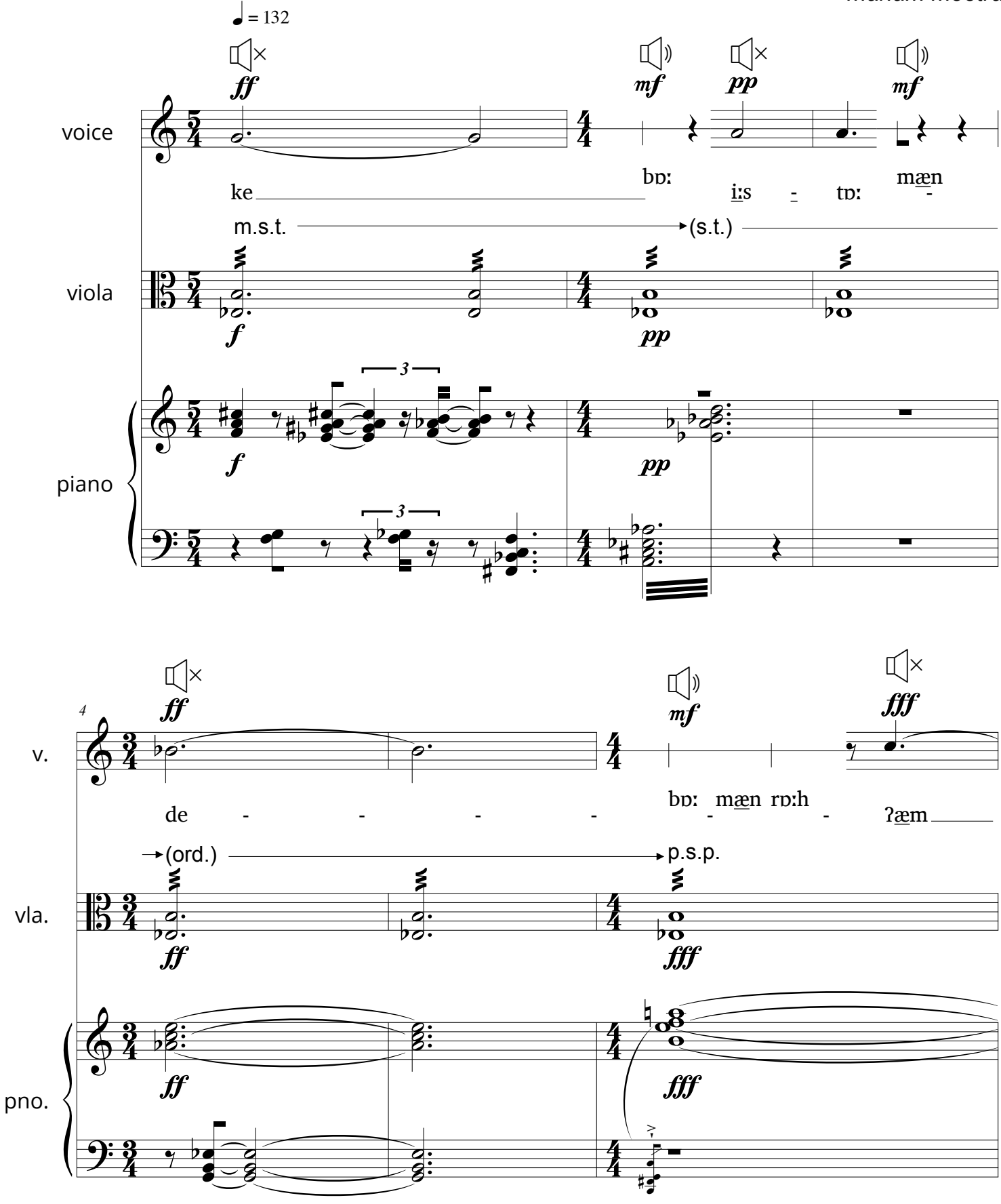


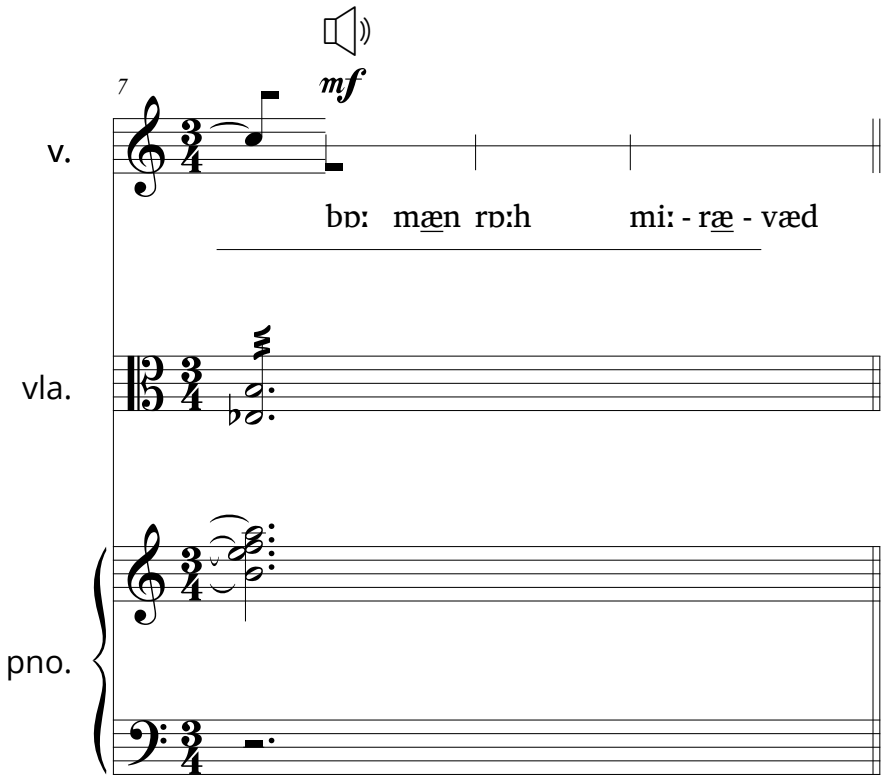

5
pp
v.
ke
-
-
ji'
vla.
pno.

recurrence 1_4

duration: 11.8"

mariam meetra

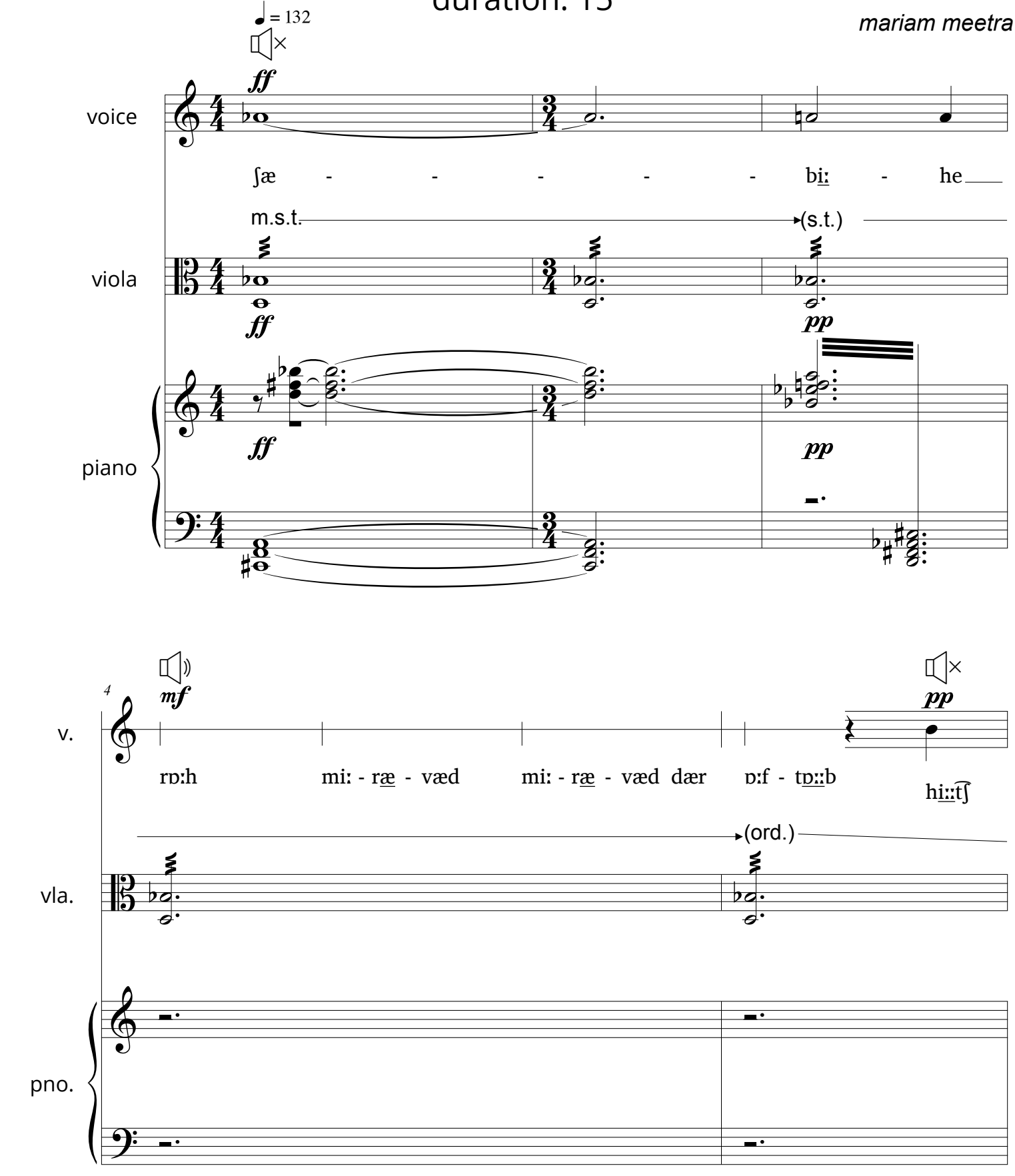


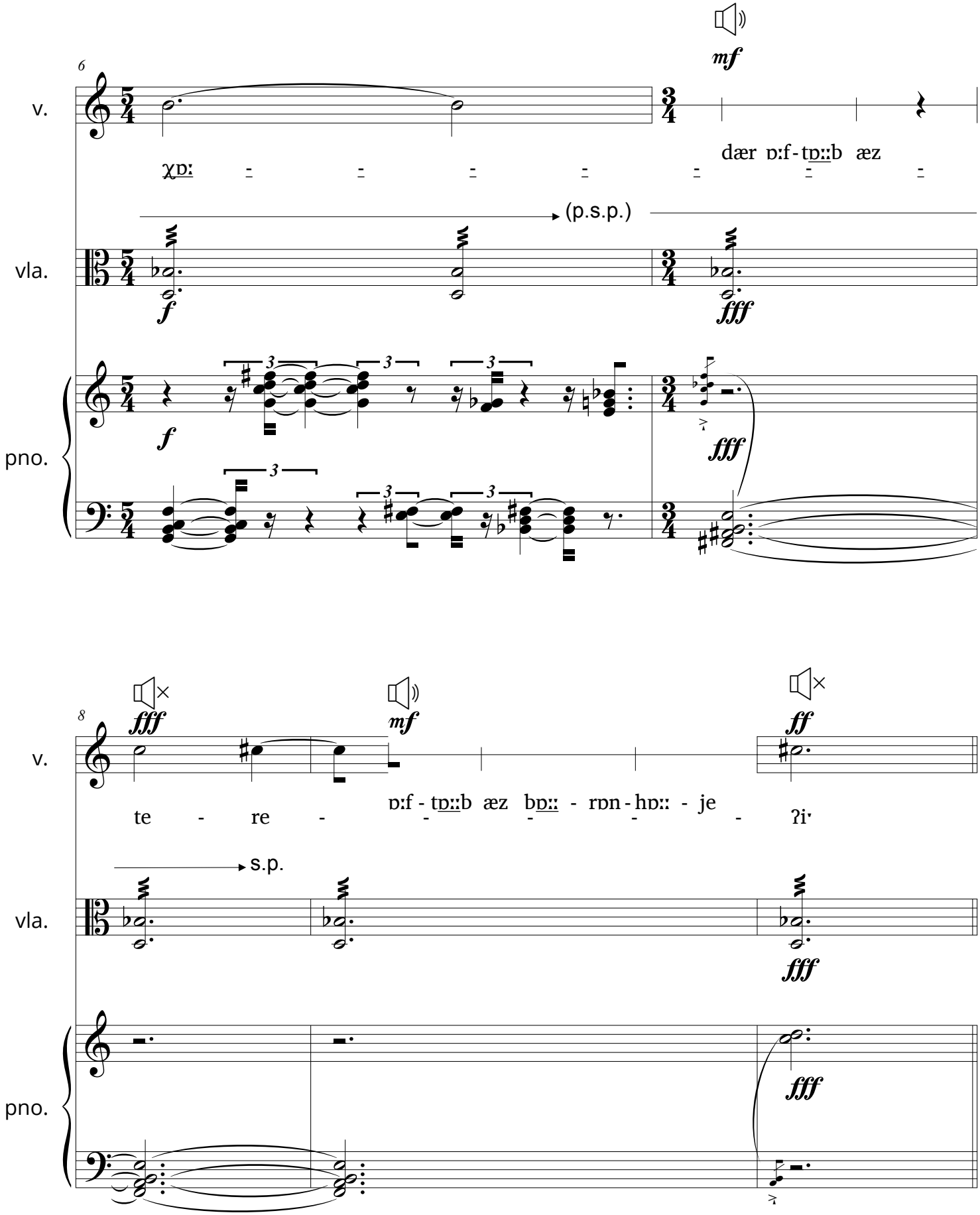

7
mf
v.
bɒː mæn rɒːh mi: - ræ - væd
vla.
pno.

recurrence 1_5

duration: 15"

mariam meetra

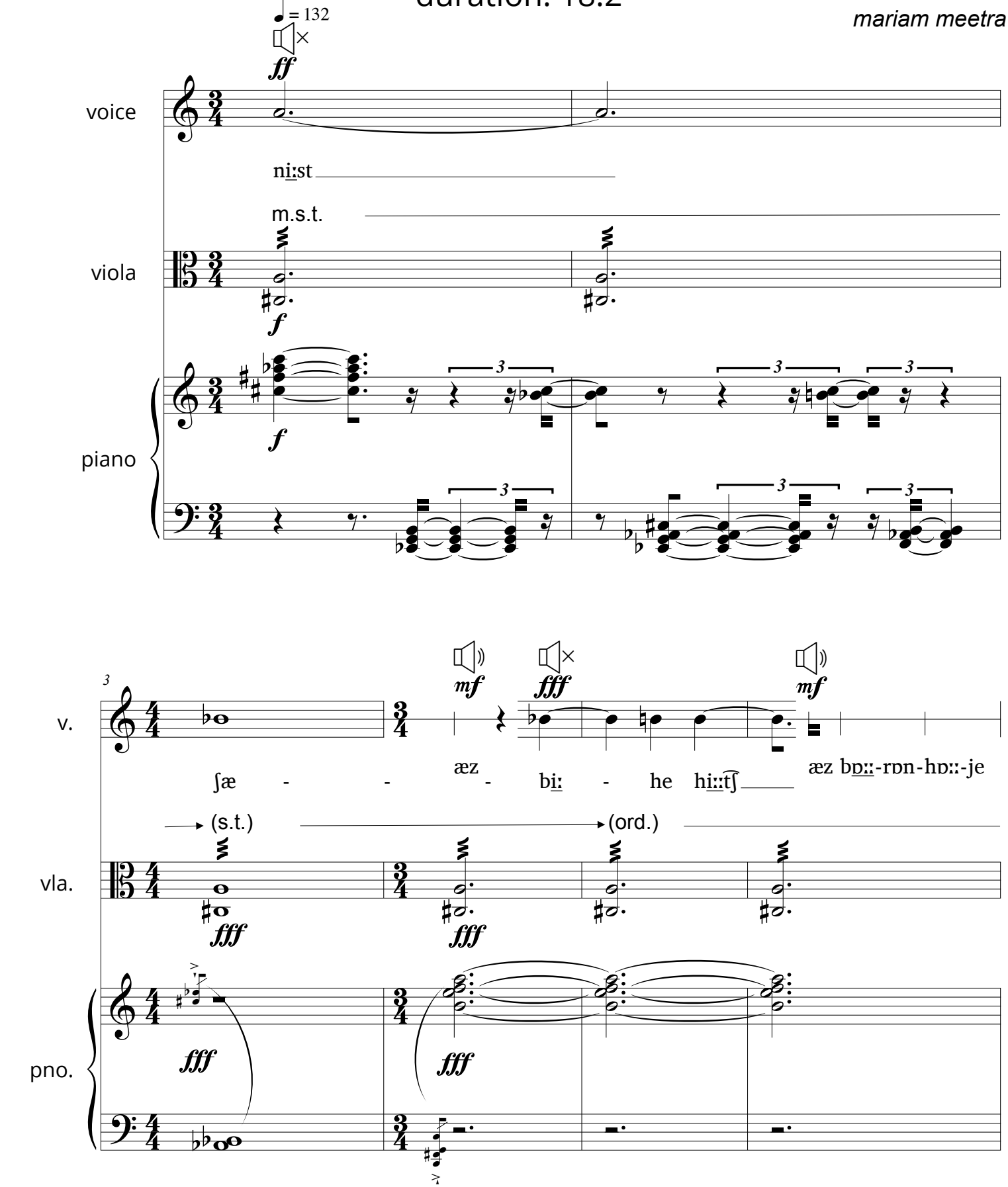


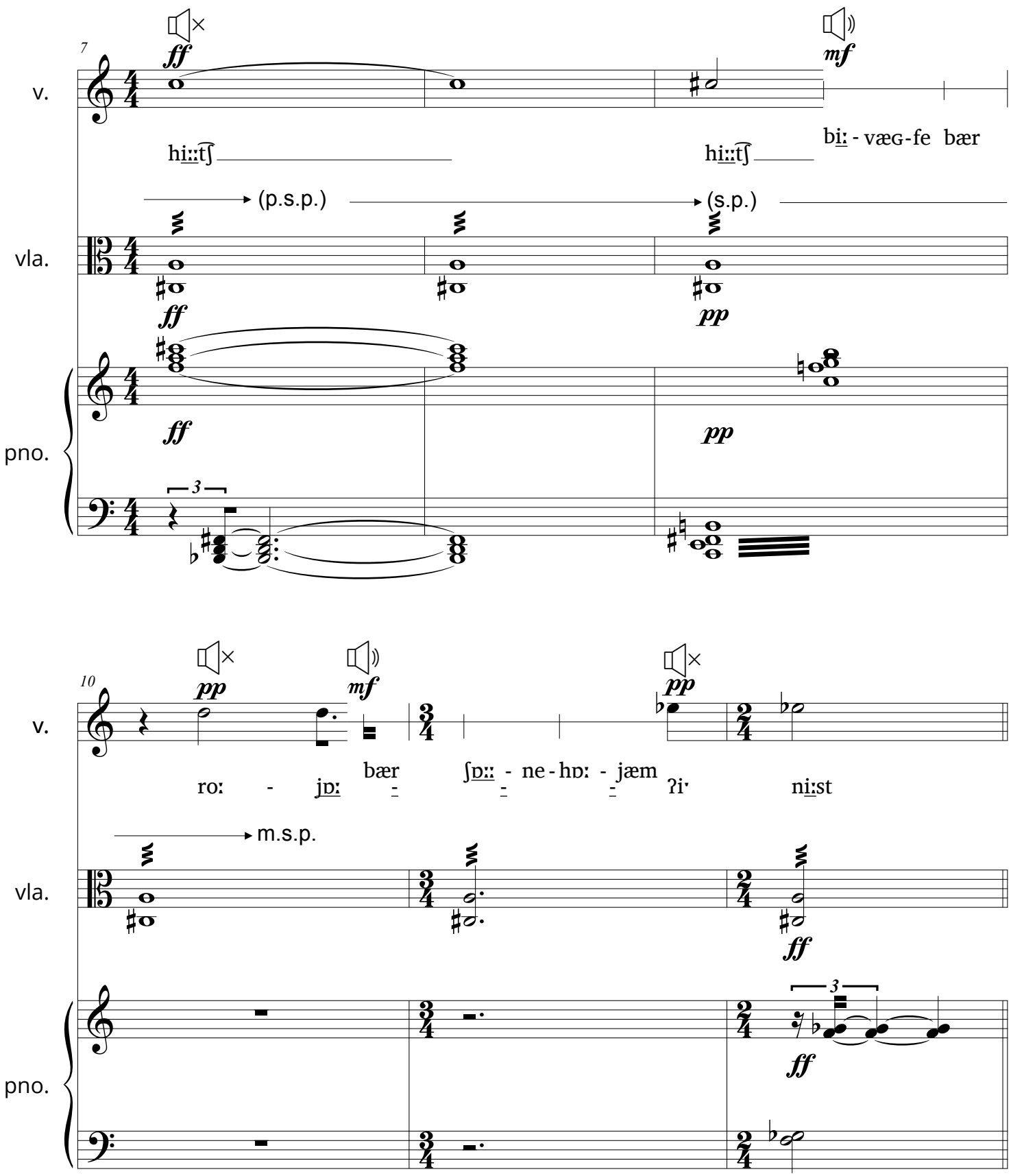

6
v.
mf
χɒː
dær ɒːf - tɒːːb æz
(p.s.p.)
vla.
f
fff
pno.
f
fff
8
fff
mf
ff
v.
te - re -
ɒːf - tɒːːb æz bɒːː - rɒn - hɒːː - je
ʔiˑ
s.p.
vla.
fff
pno.
fff

recurrence 1_6

duration: 18.2"

mariam meetra

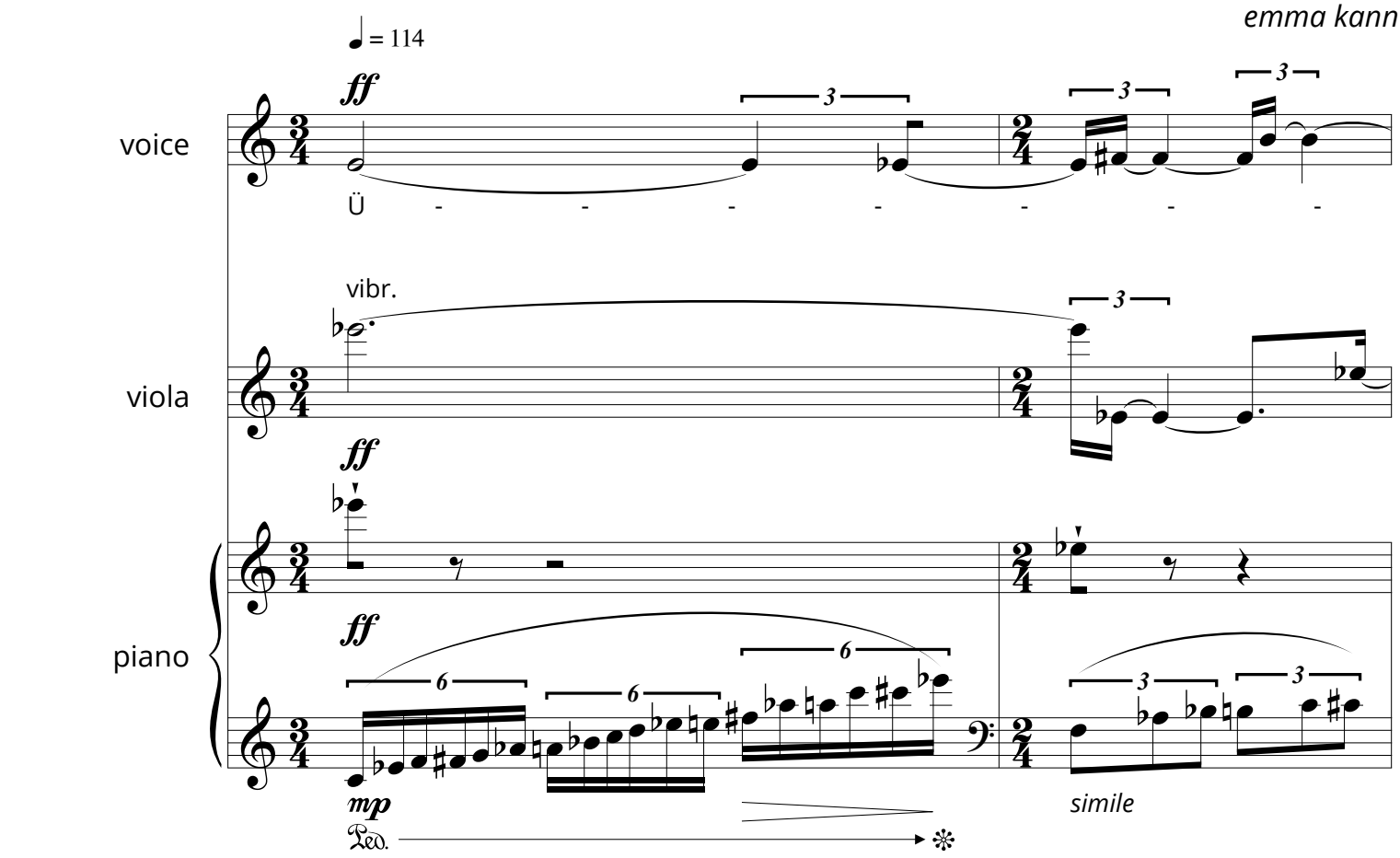


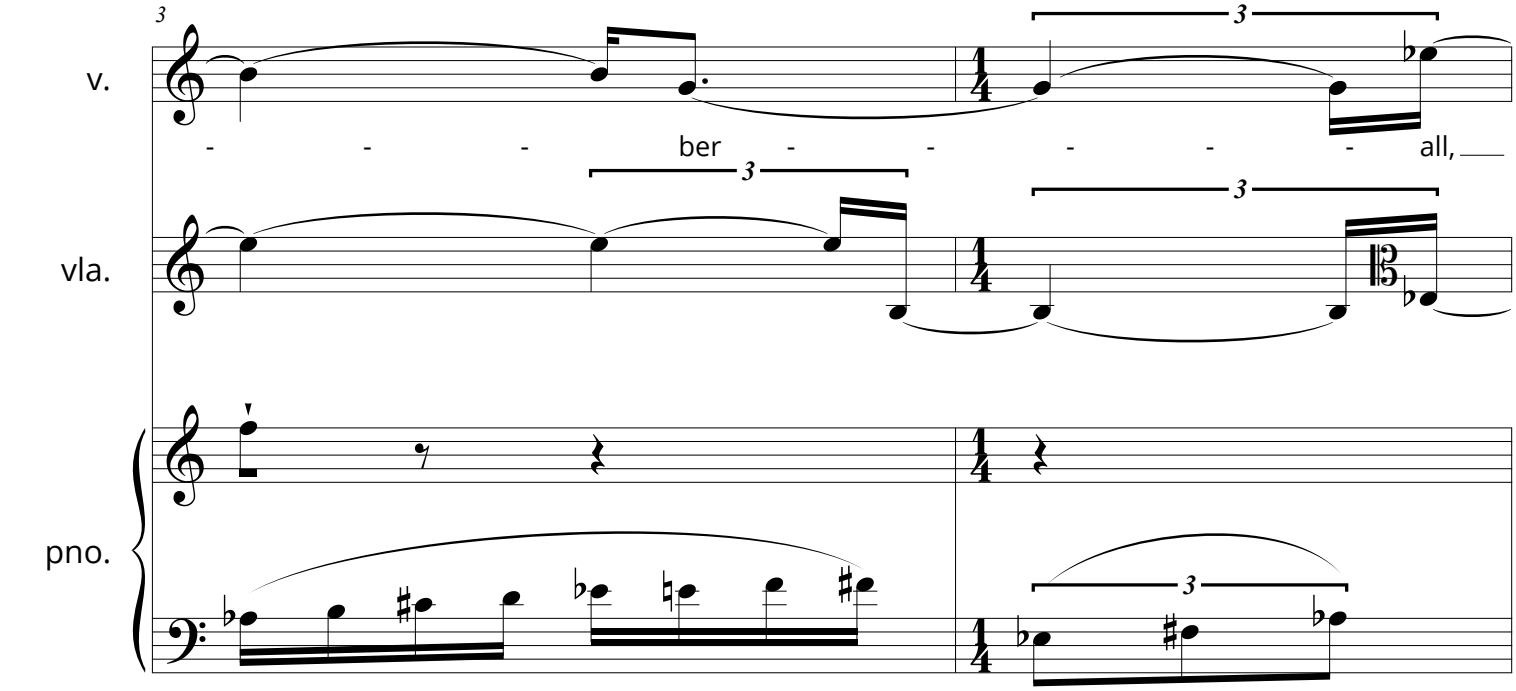

7
v.
ff
mf
hiːːʧ
biː - væɢ-fe bær
hiːːʧ
(p.s.p.)
(s.p.)
vla.
ff
pp
pno.
ff
pp
3
10
v.
pp
mf
pp
bær
roː - jɒː
ʃɒːː - ne - hɒː - jæm
ʔiˑ
niːst
m.s.p.
vla.
ff
pno.
3
ff

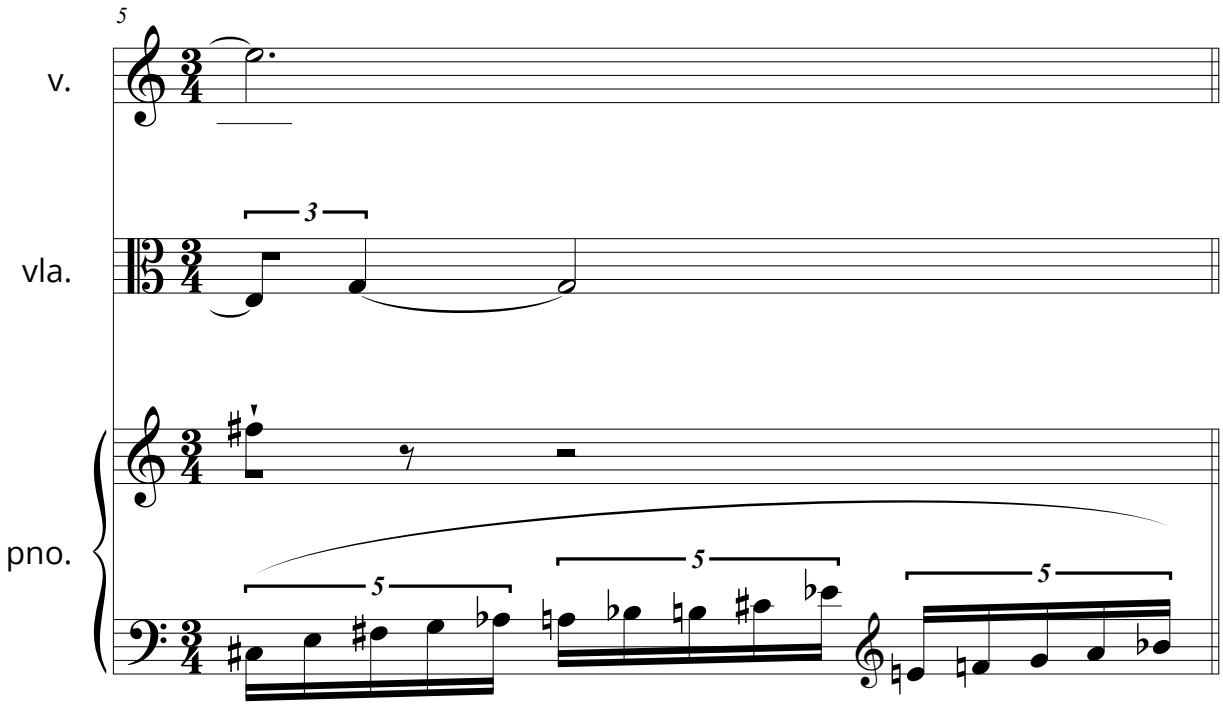
recurrence 2_1

duration: 5.8"

emma kann



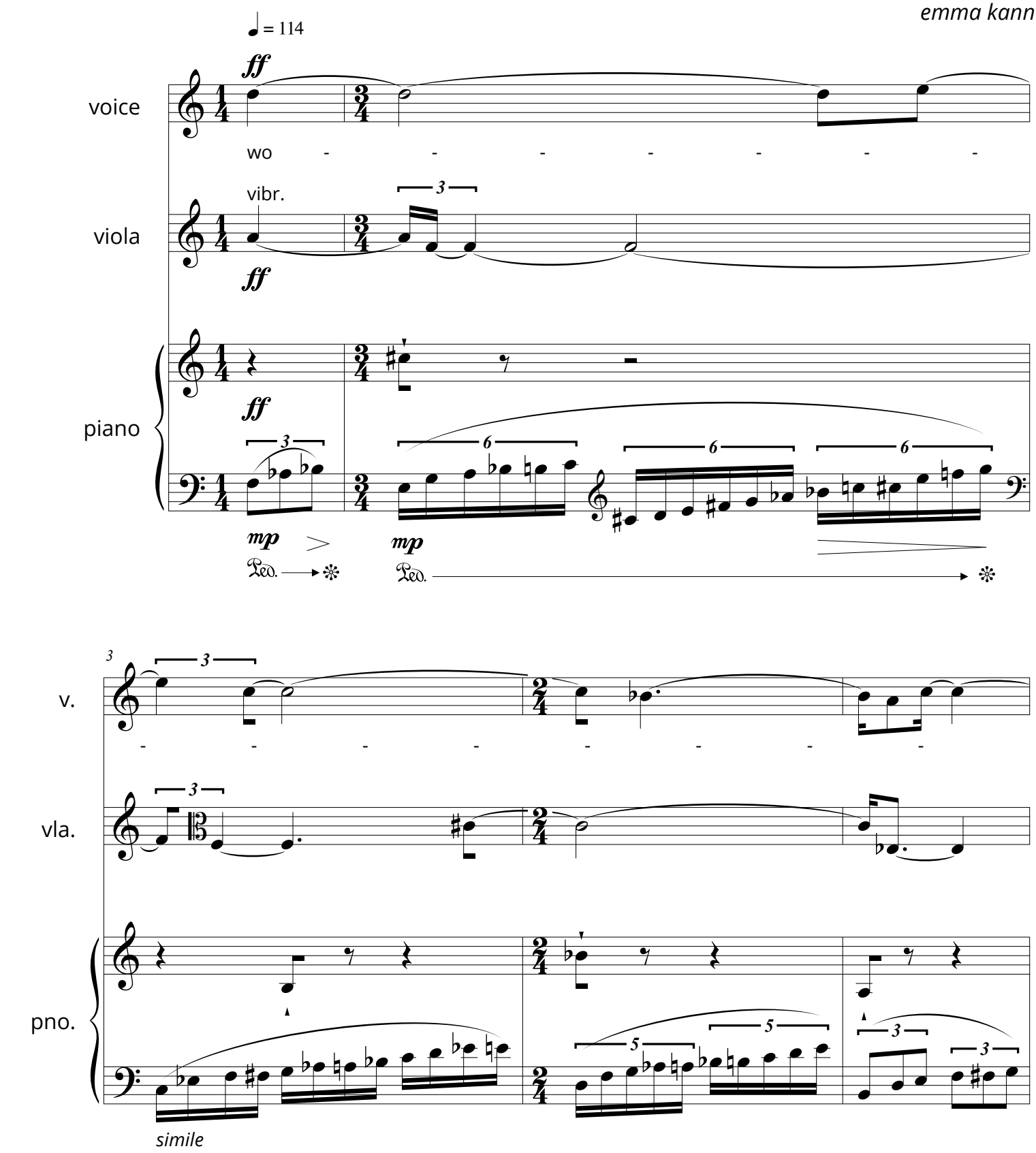


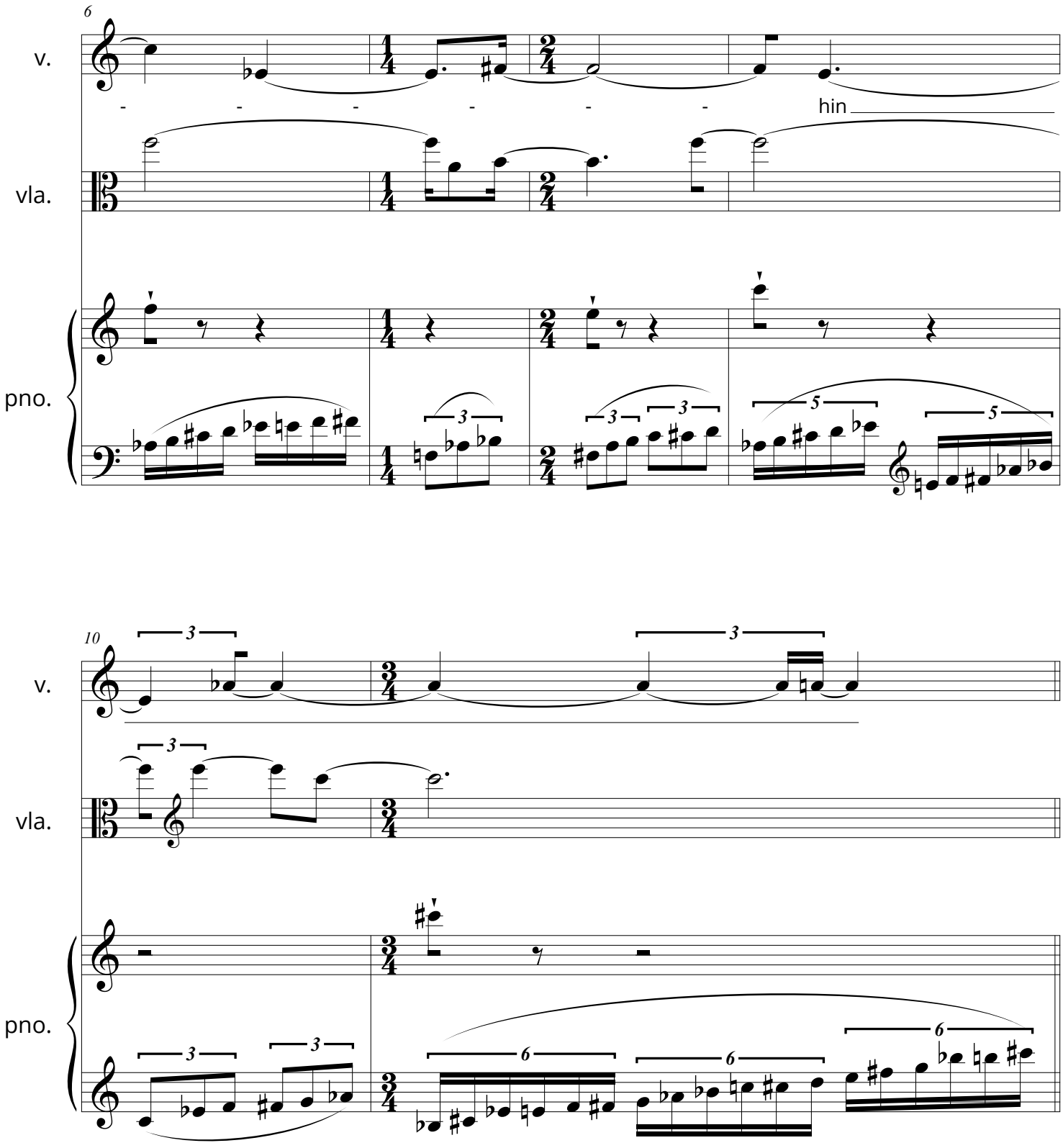

5
v.
3
vla.
pno.
5
5
5

recurrence 2_2

duration: 12.1"

emma kann

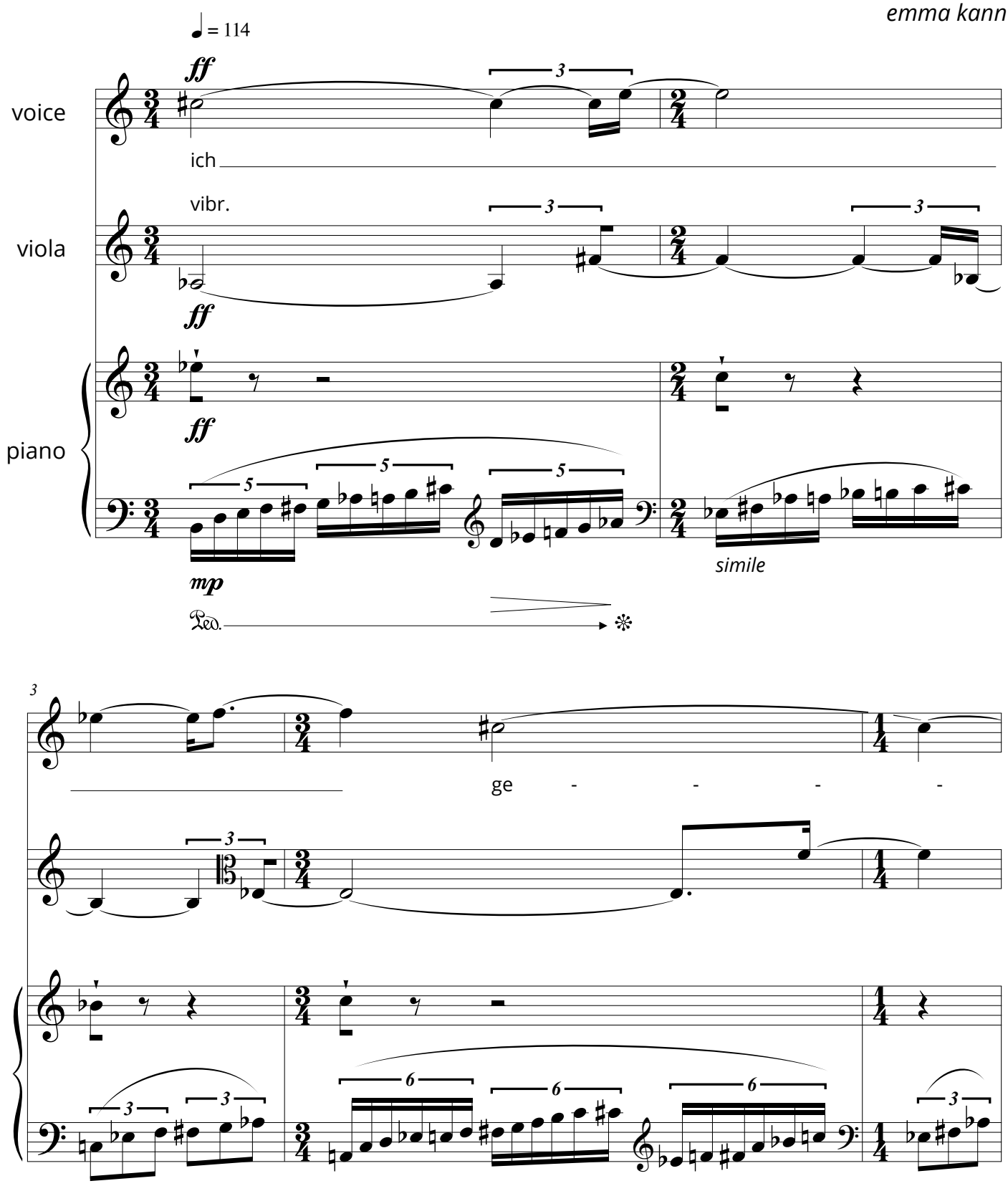


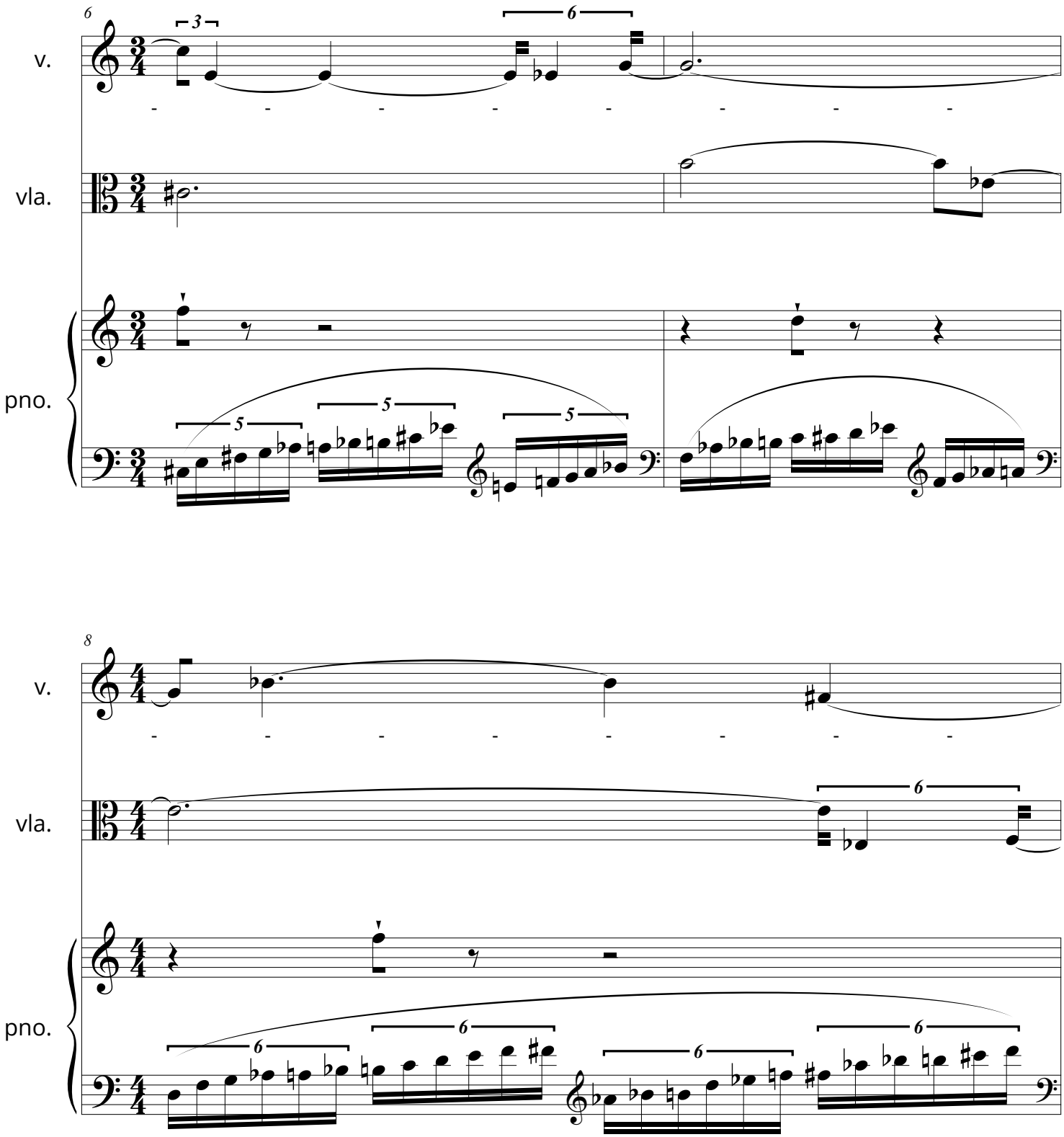

6
v.
vla.
pno.
hin
10
v.
vla.
pno.

recurrence 2_3

duration: 17.9"

emma kann

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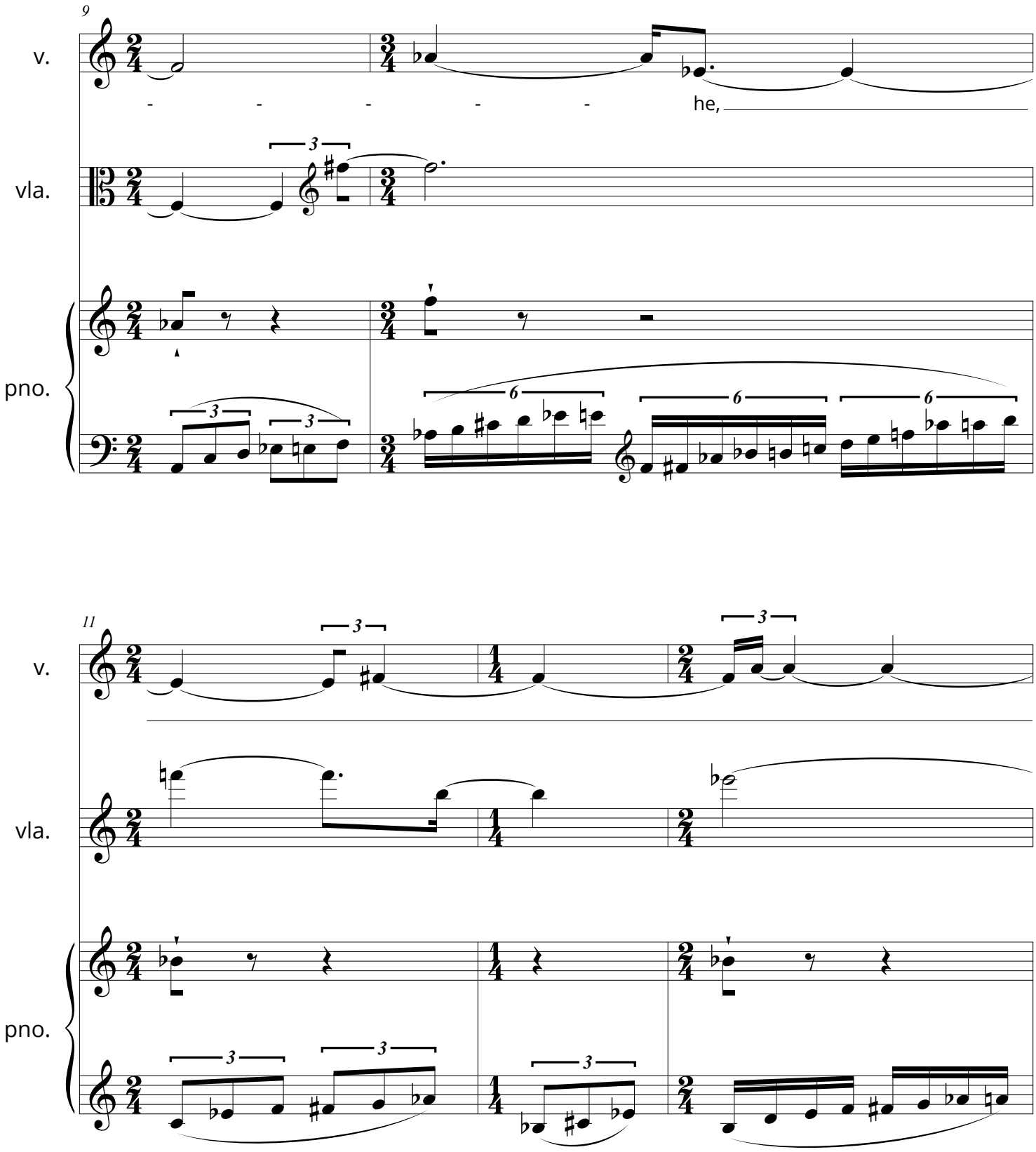
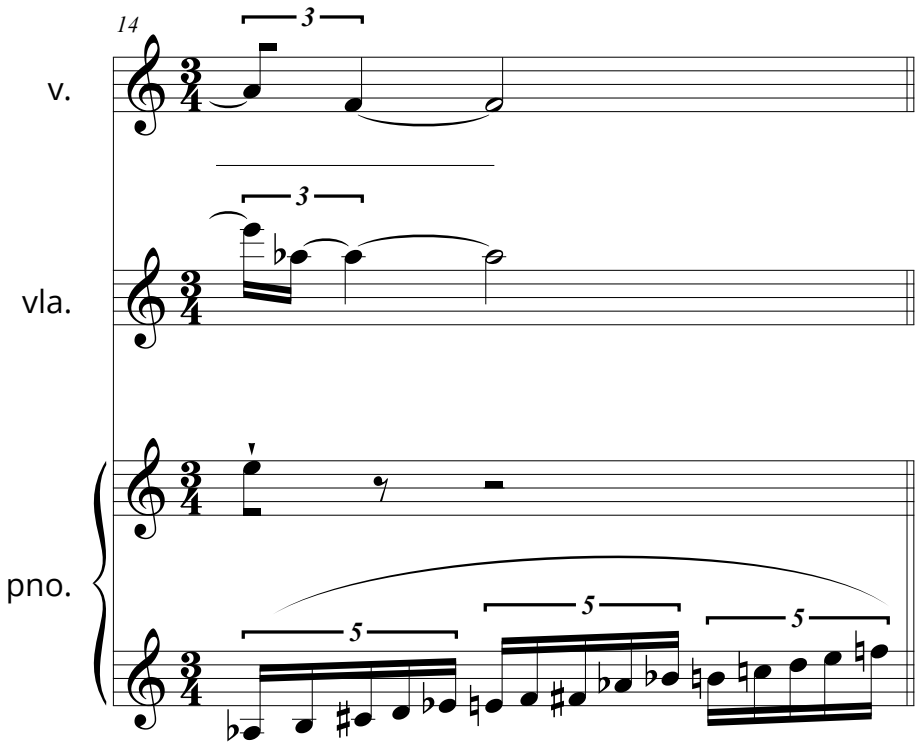
v.
vla.
pno.
8
v.
vla.
pno.

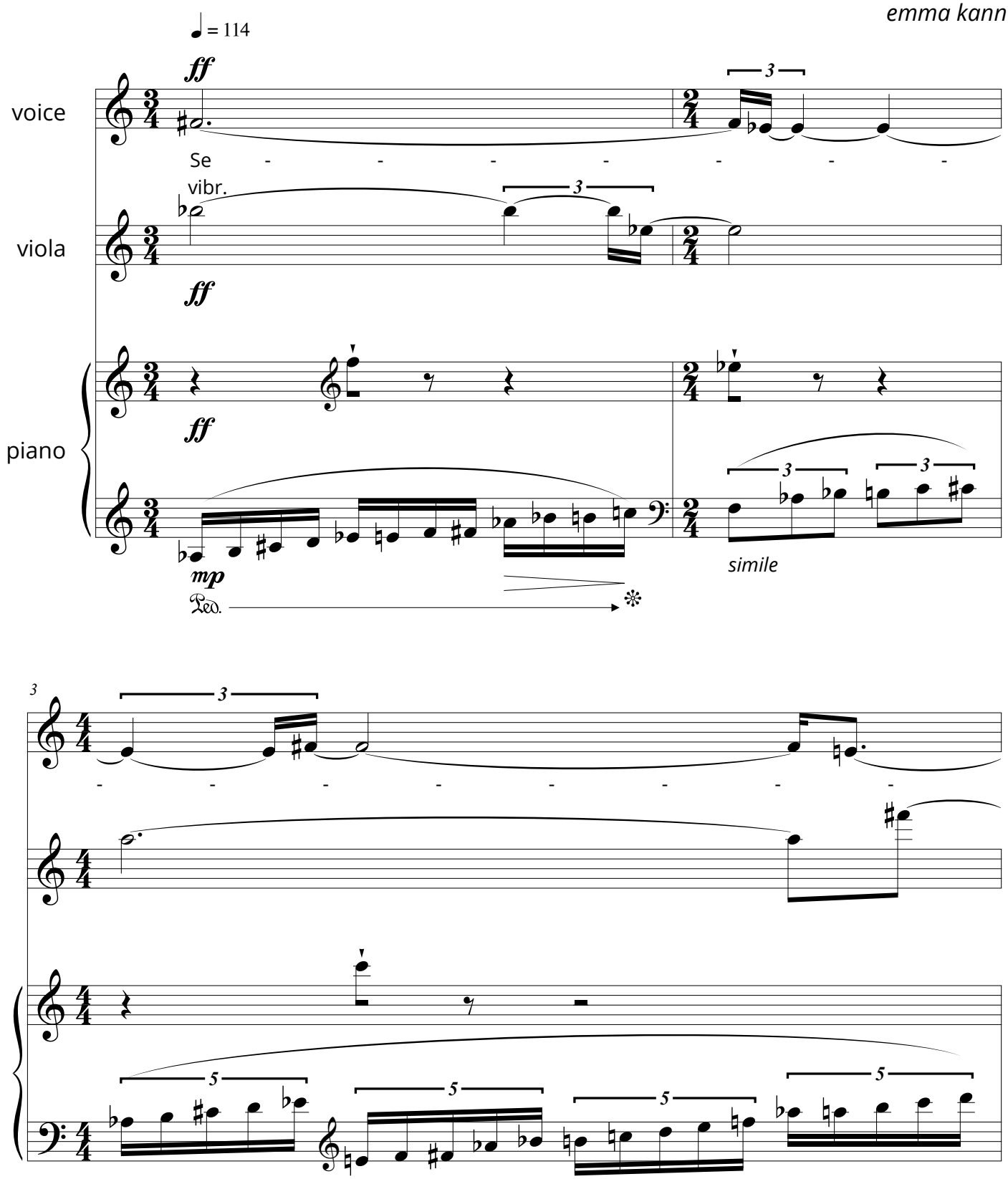

9
v.
- - - - - he,
vla.
pno.
11
v.
vla.
pno.

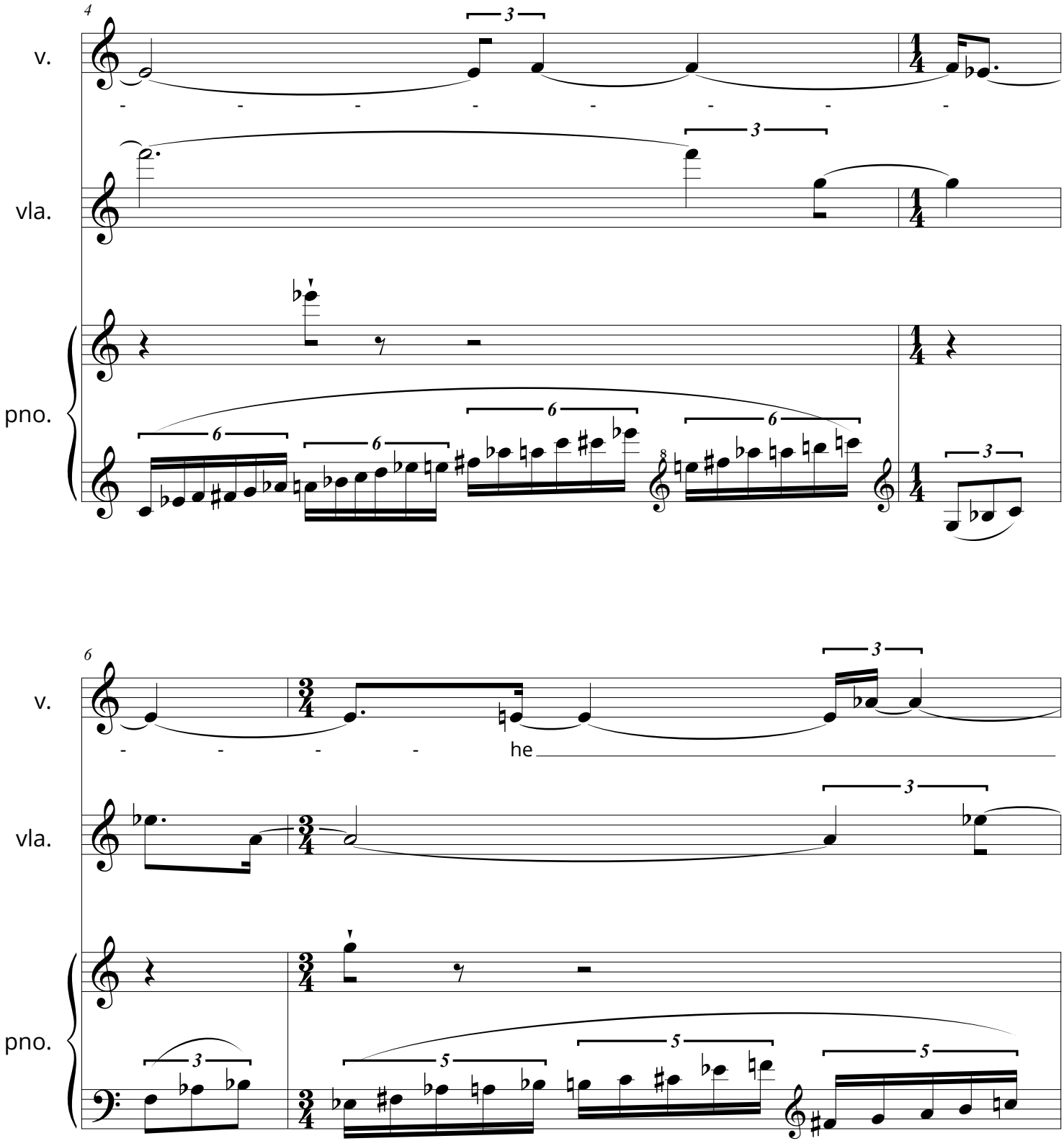

14
v.
vla.
pno.
3
3
5
5
5

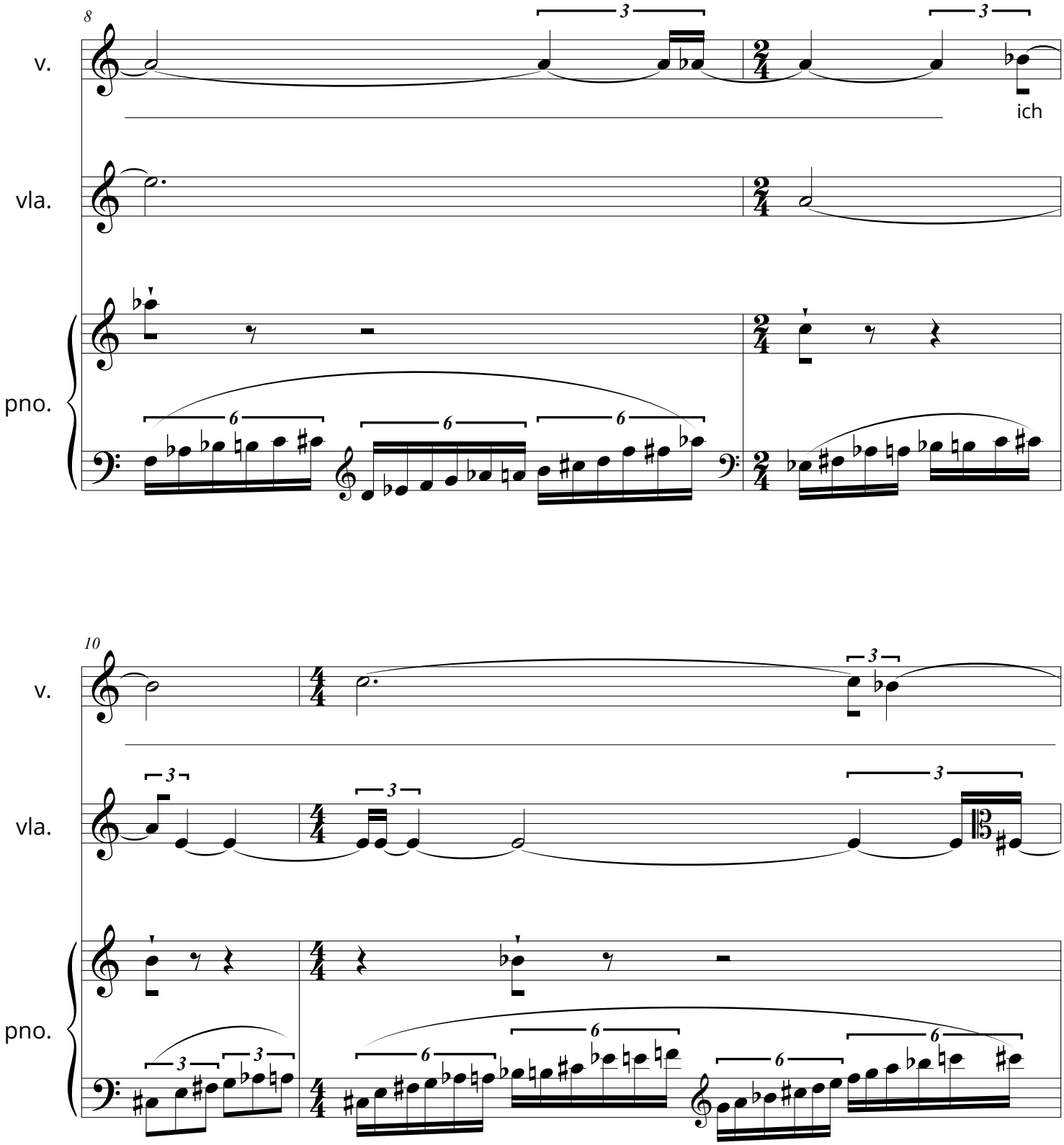
recurrence 2_4

duration: 24.2"

emma kann




4
v.
vla.
pno.
6
v.
he
vla.
pno.


8
v.
vla.
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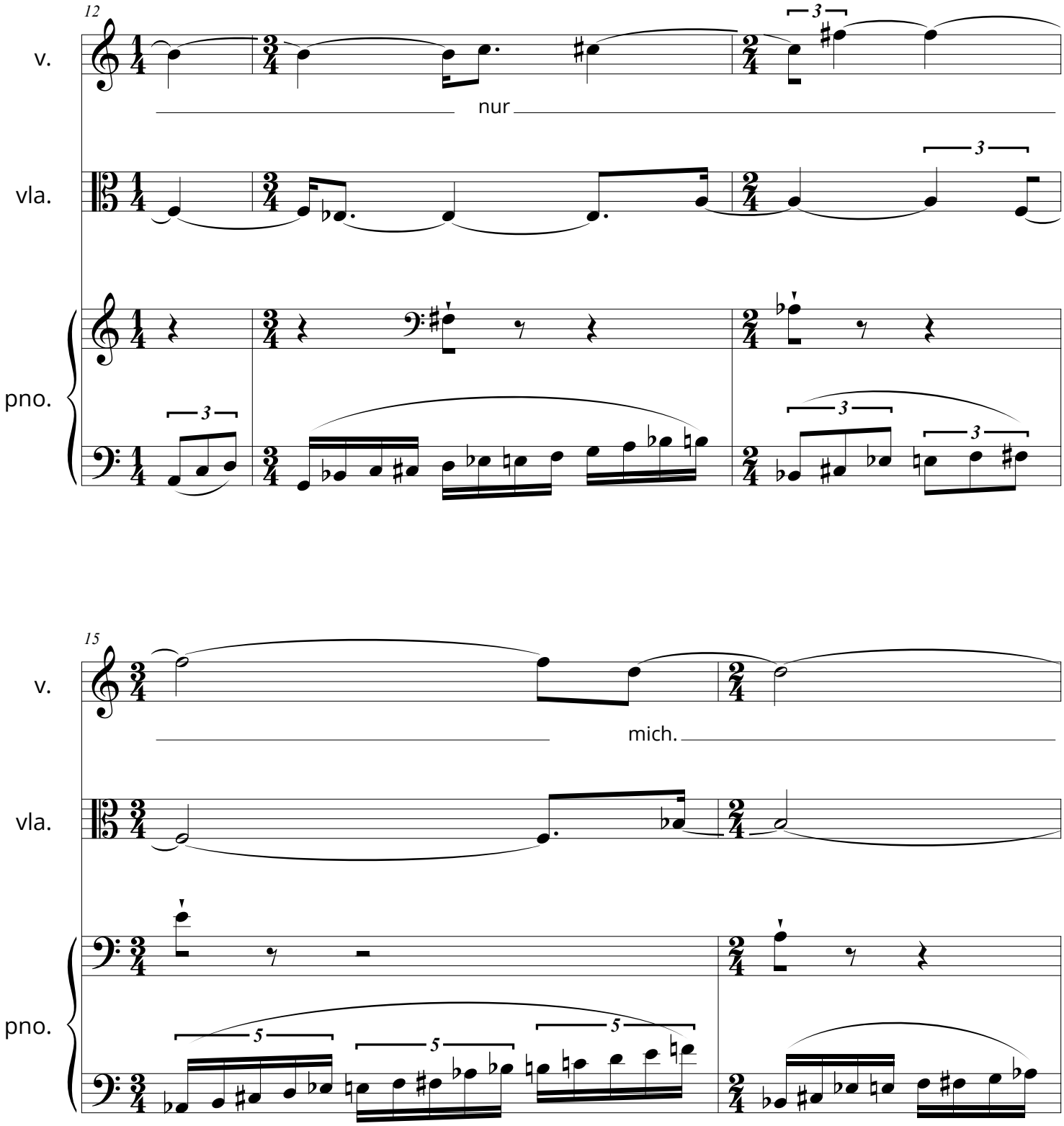
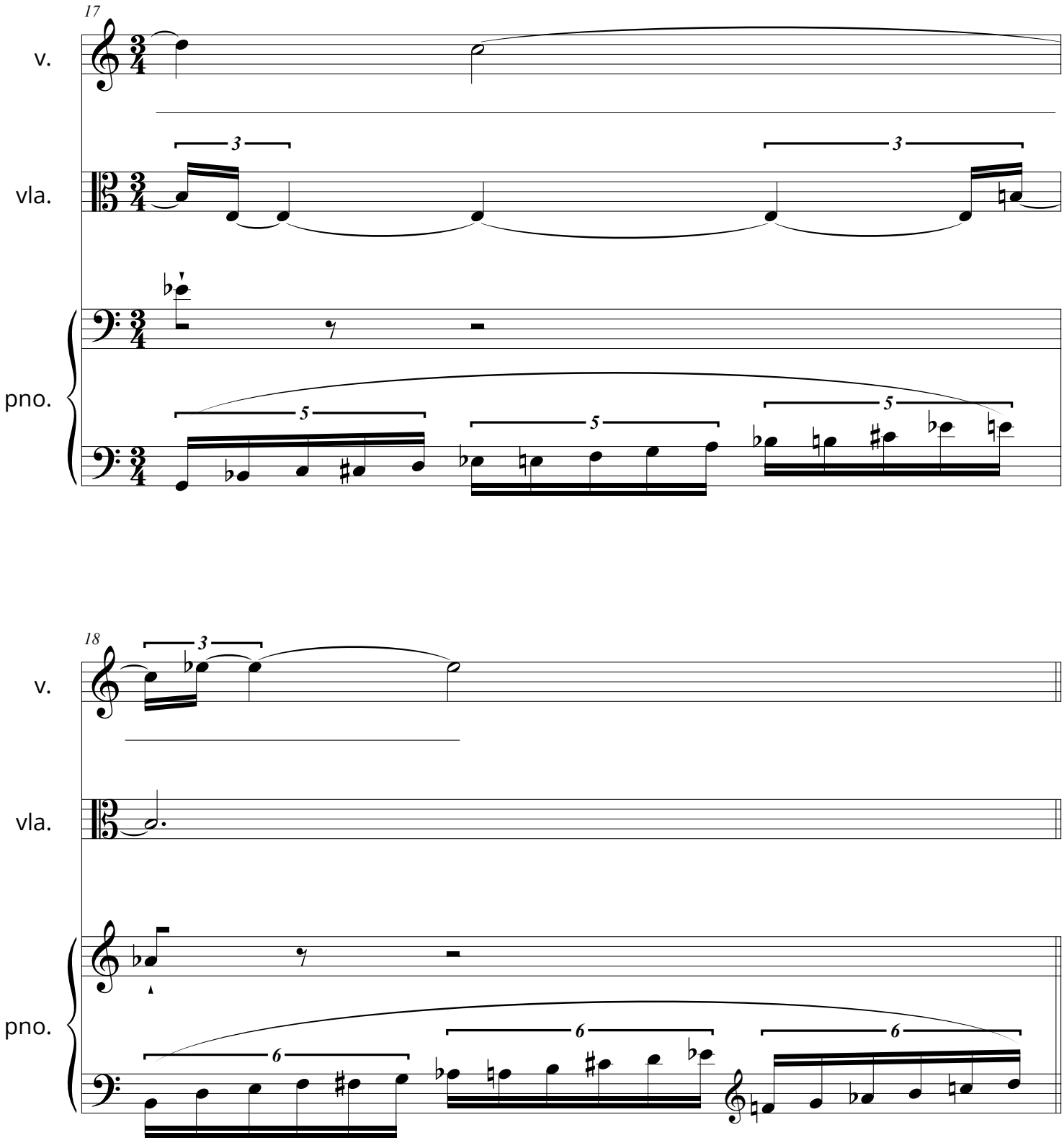
ich
10
v.
vla.
pno.


12
v.
nur
vla.
pno.
15
v.
mich.
vla.
pno.


17
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18
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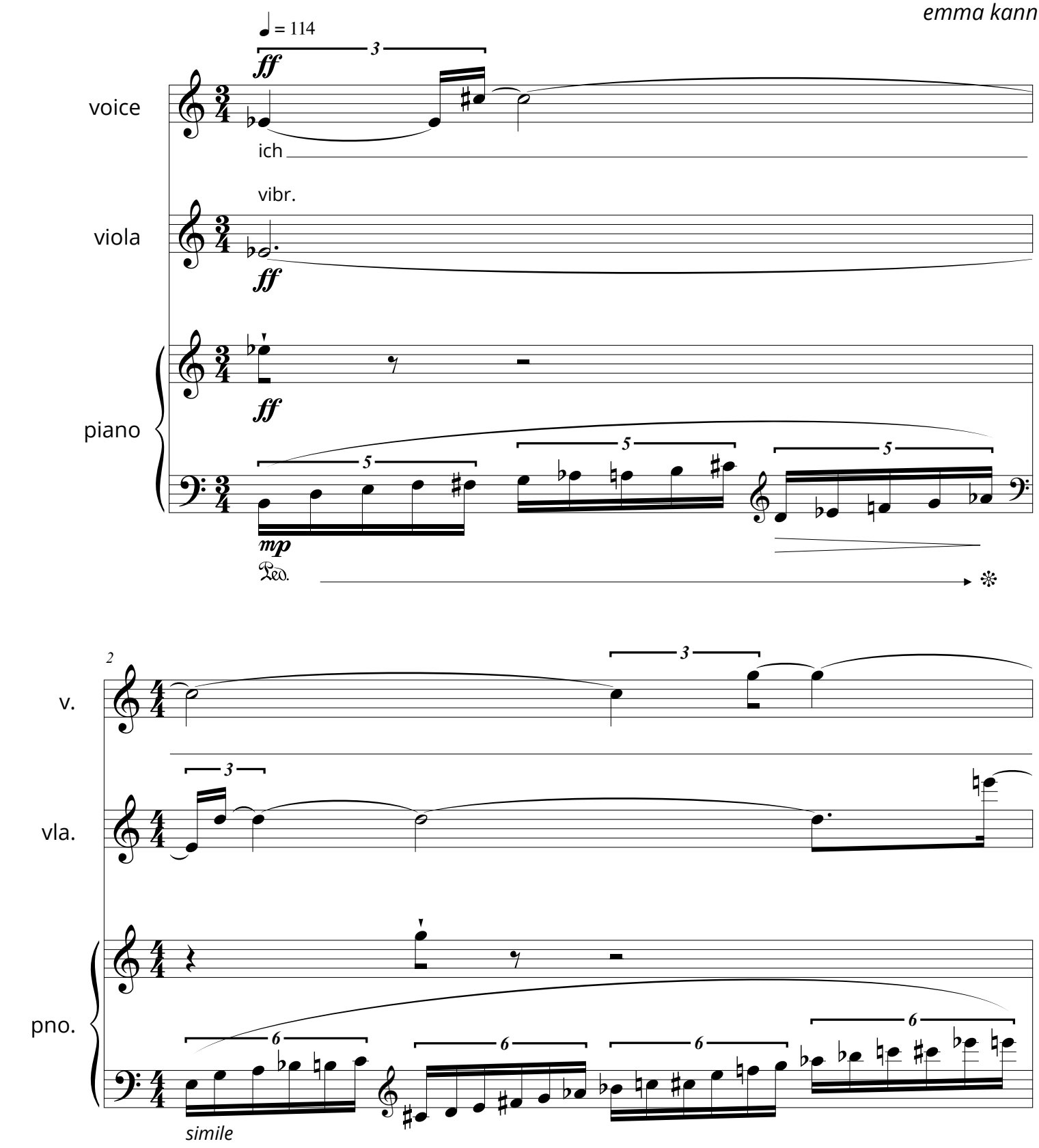
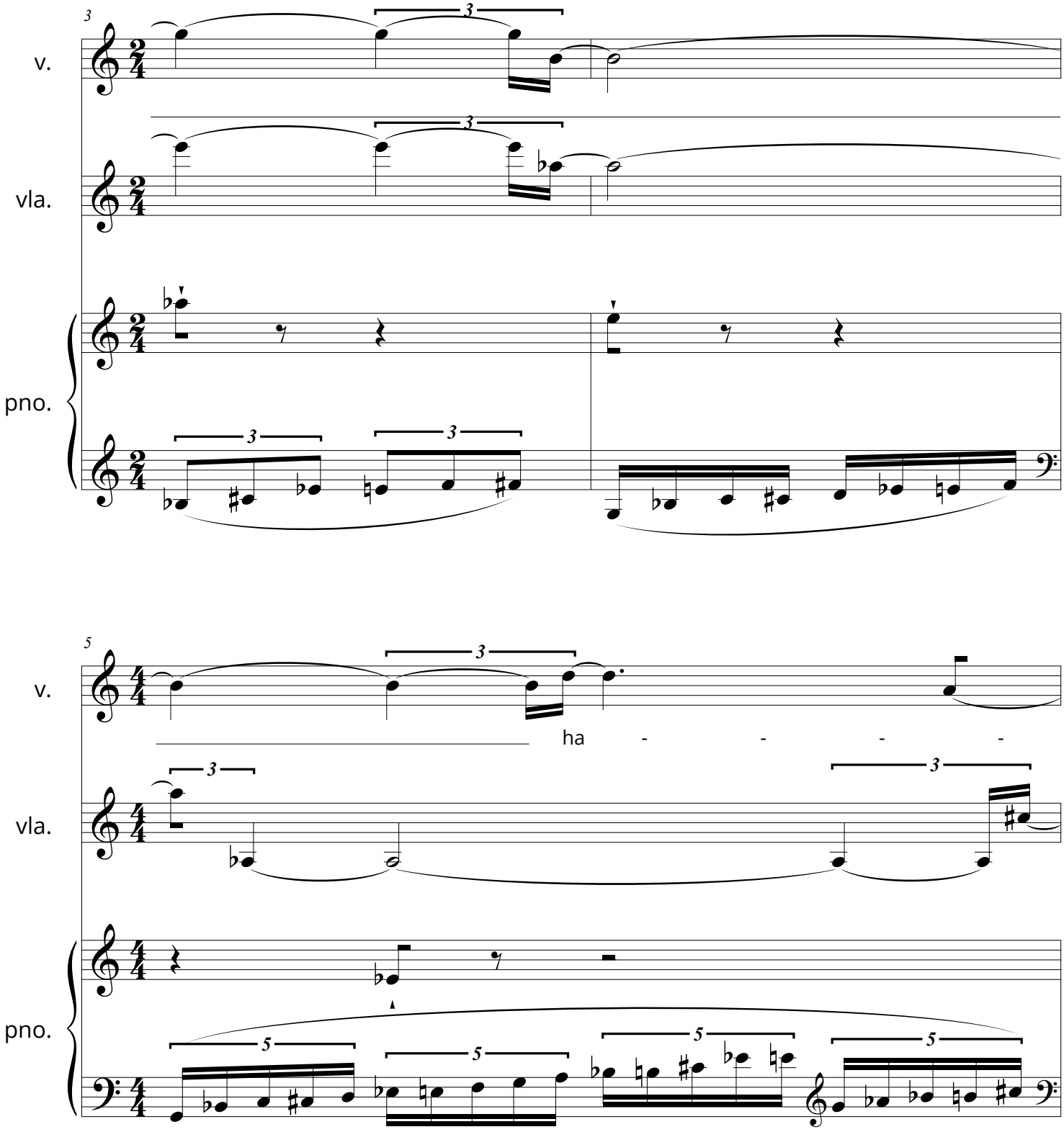
recurrence 2_5

duration: 30"

emma kann

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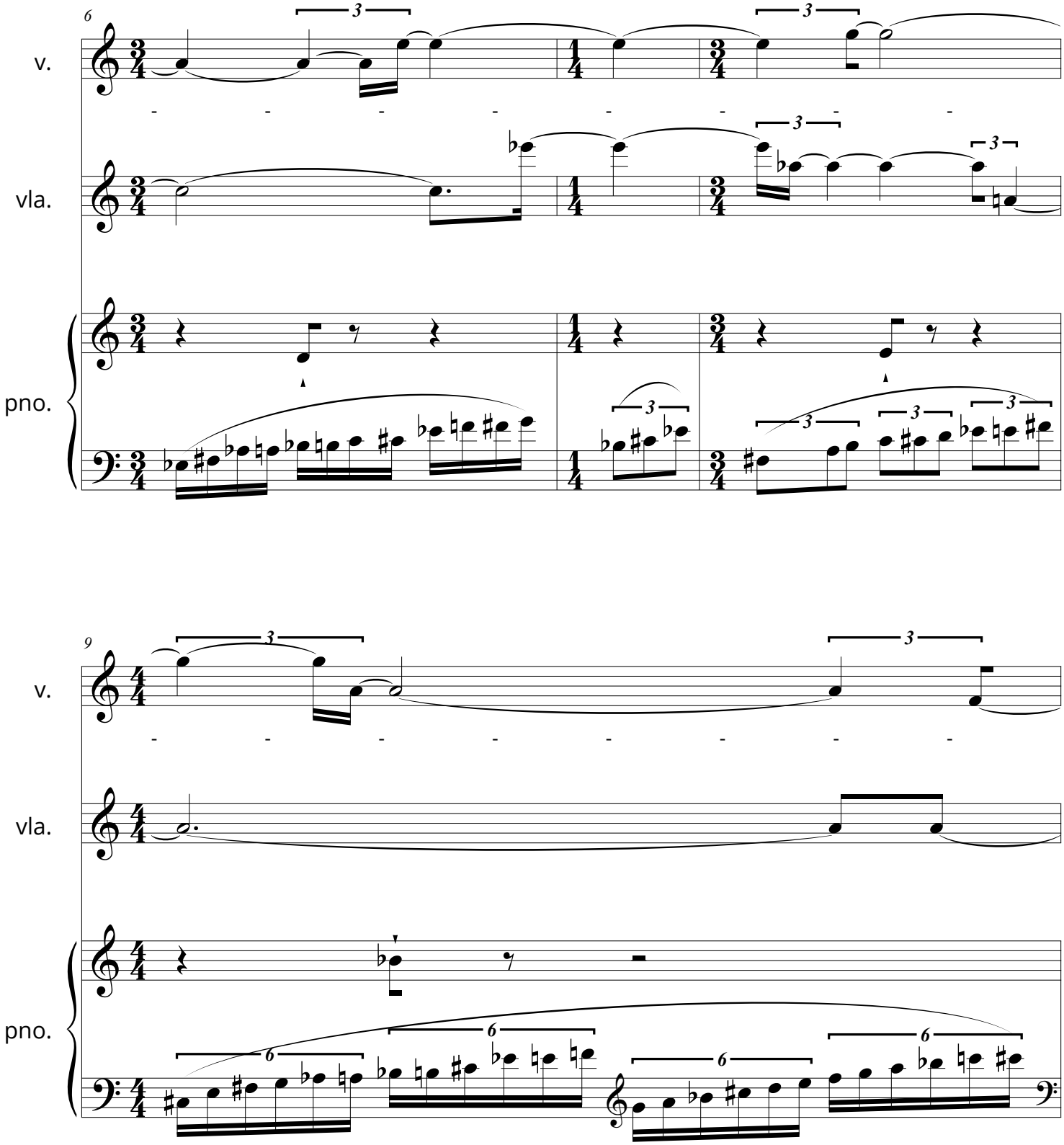
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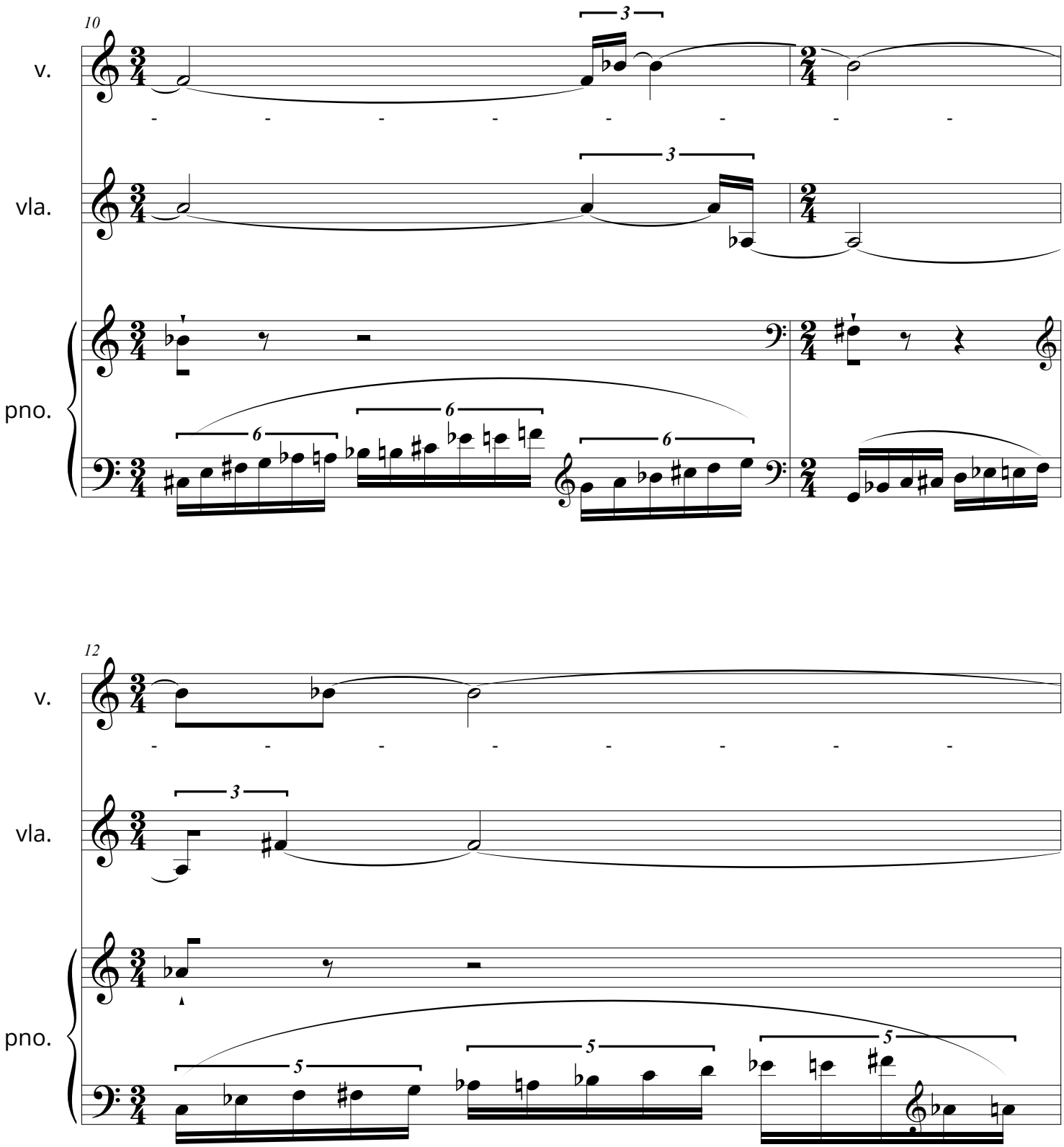
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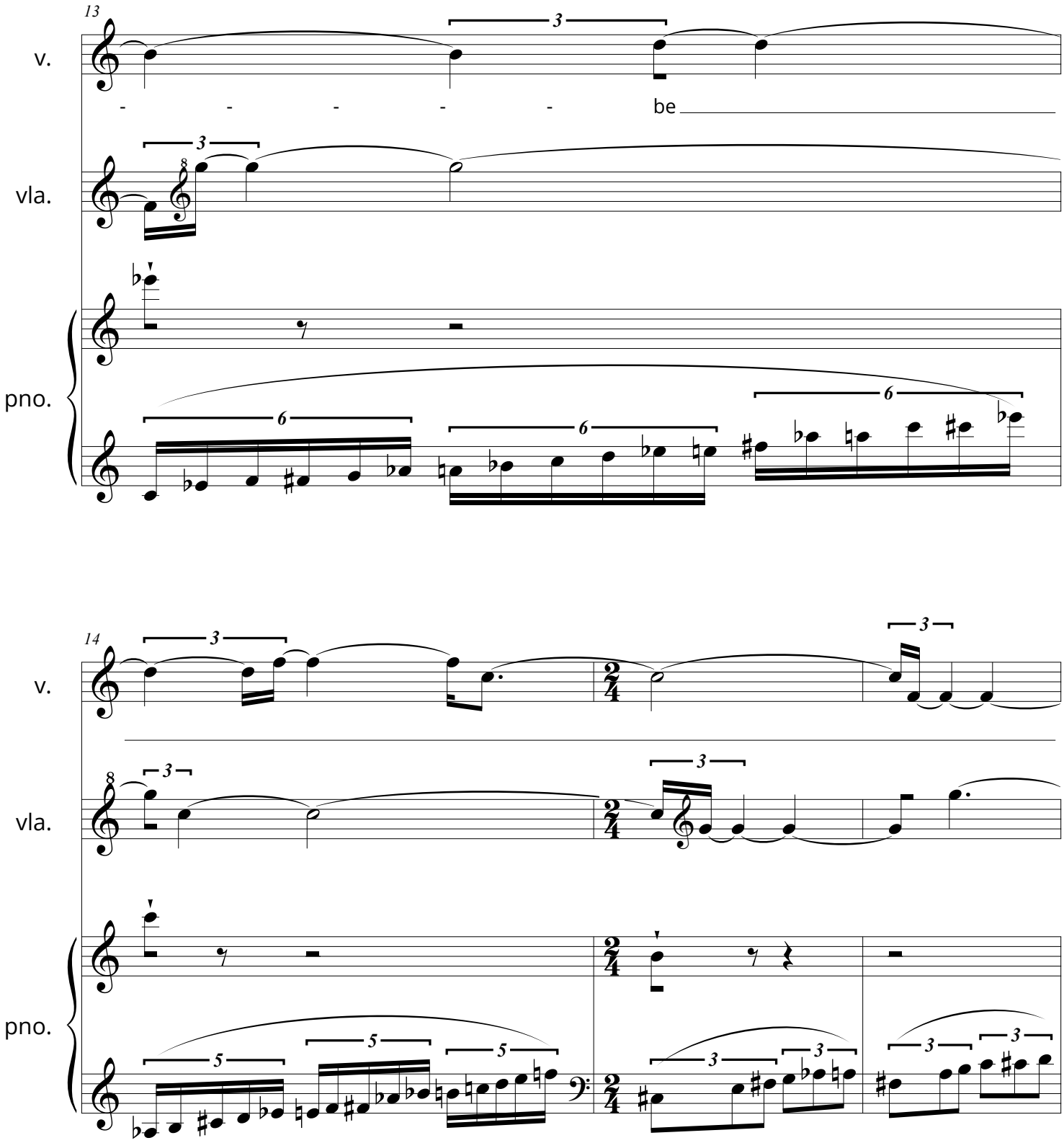
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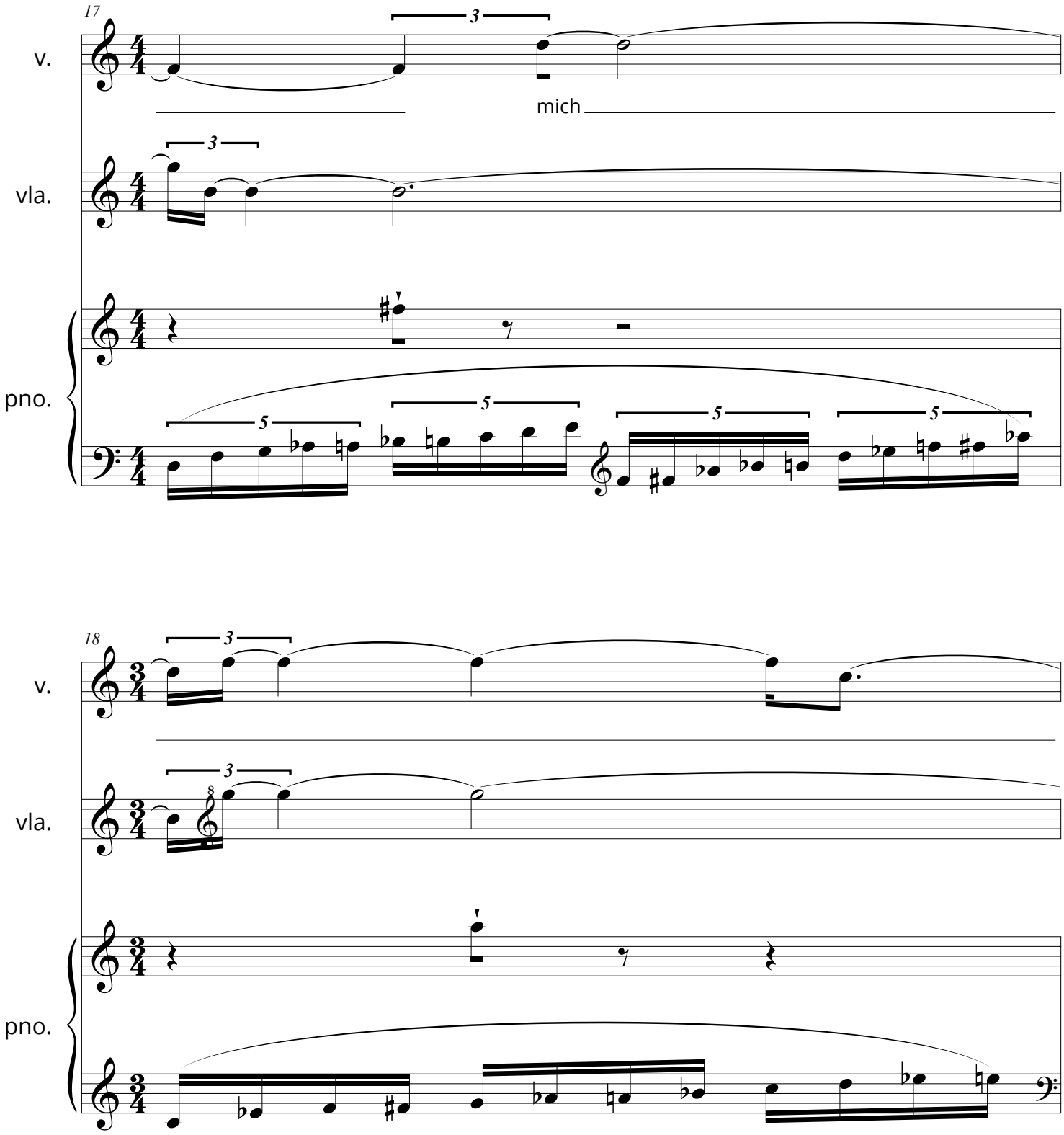
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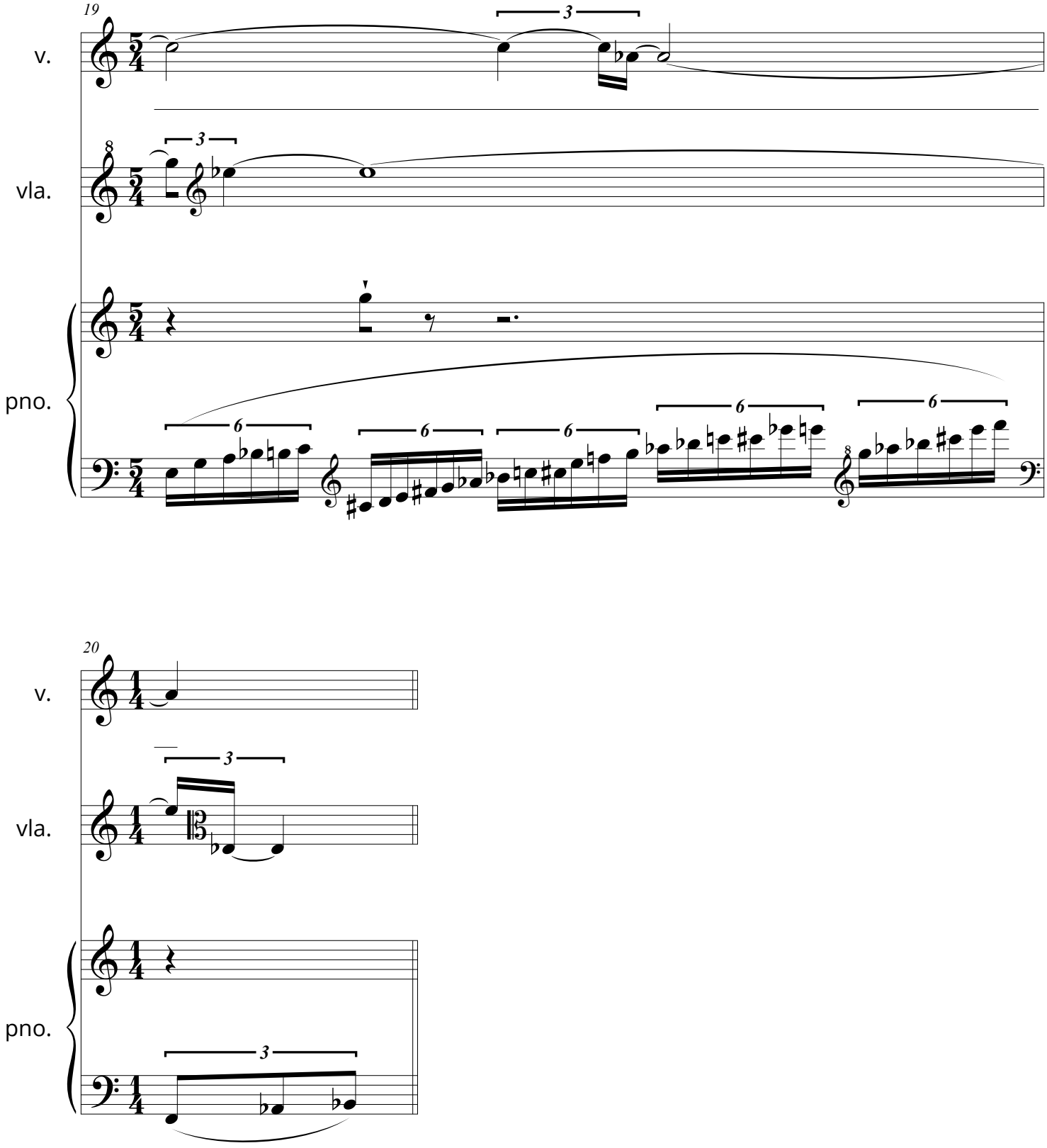
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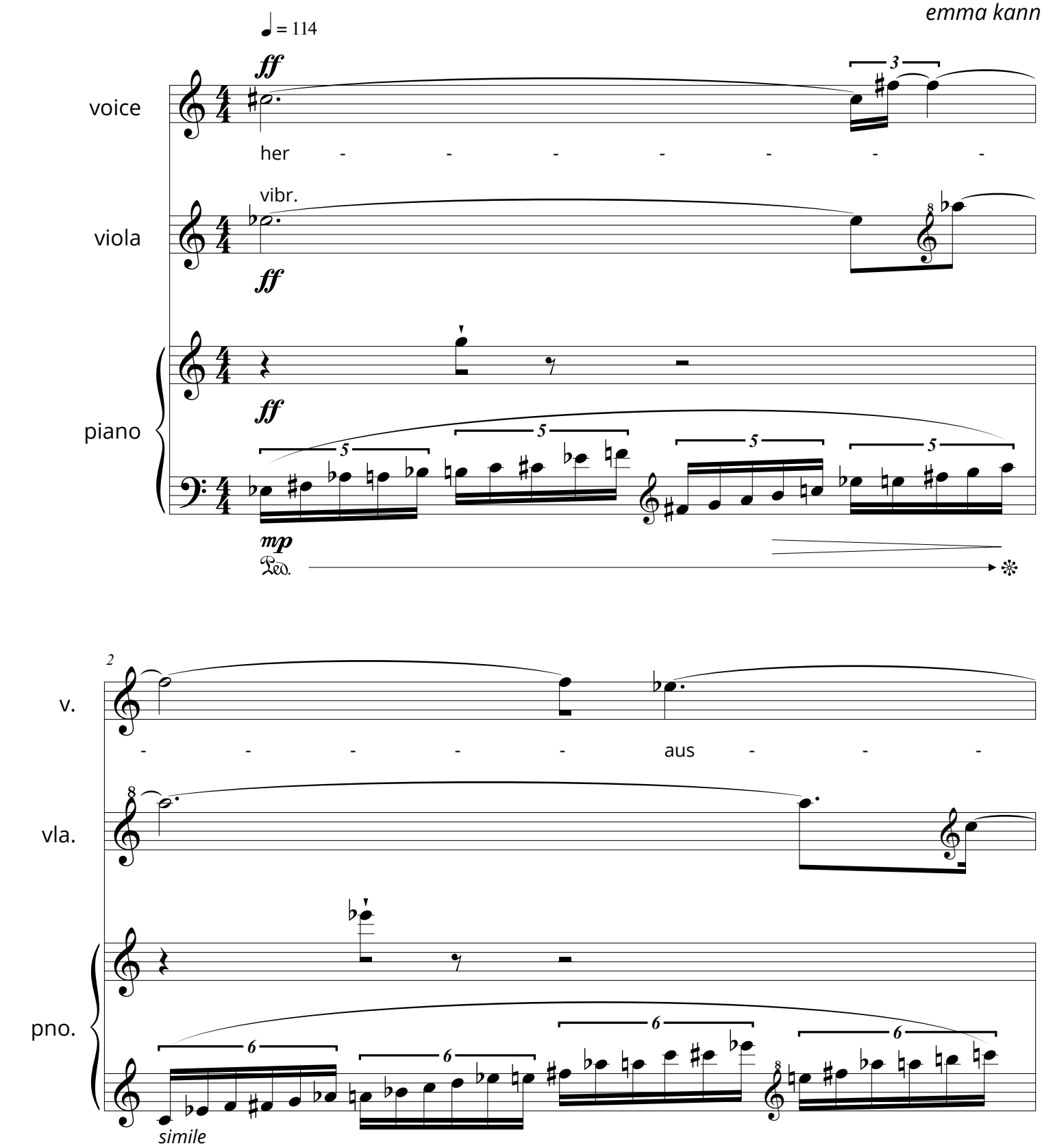
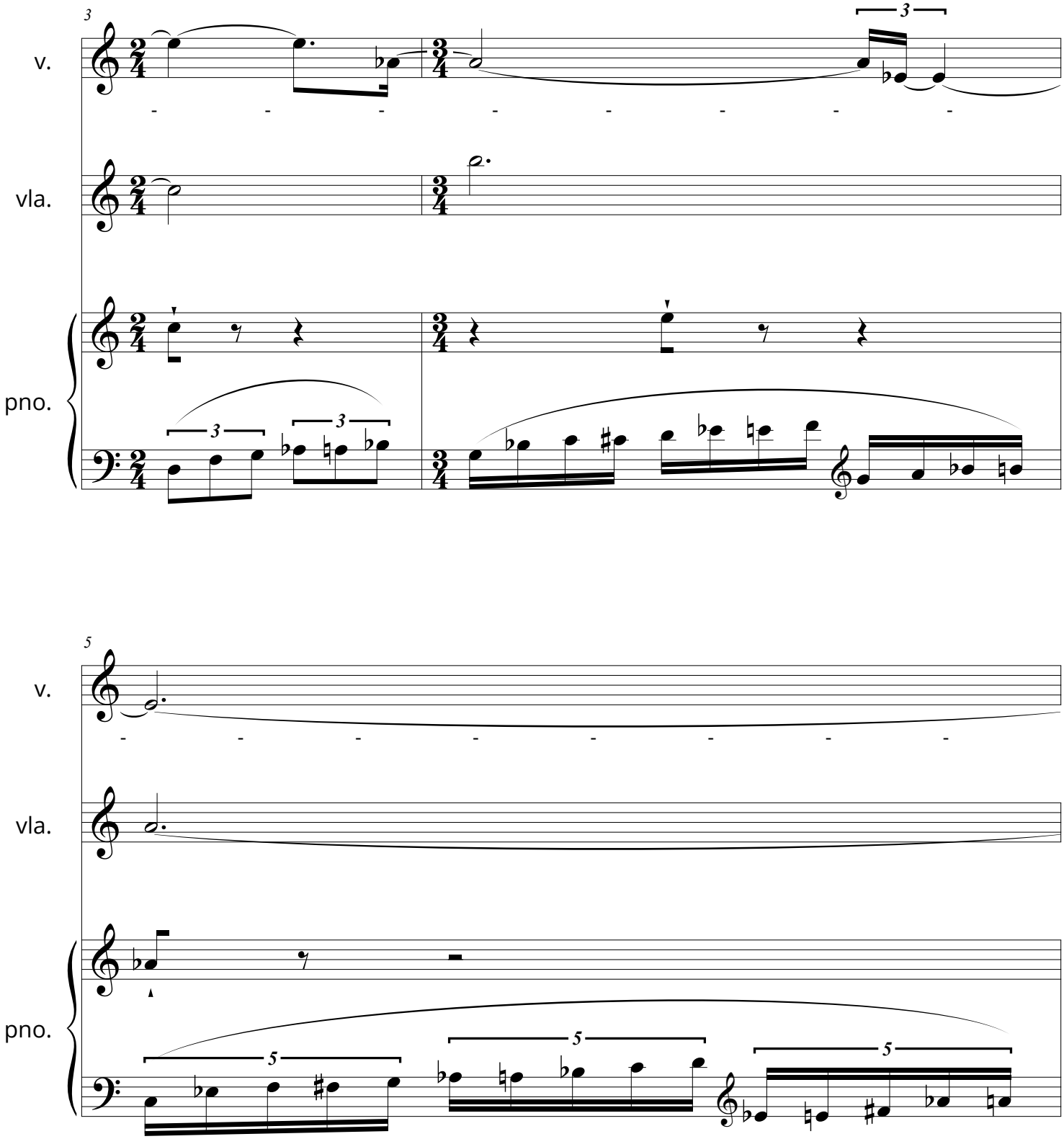
recurrence 2_6

duration: 35.8"

emma kann

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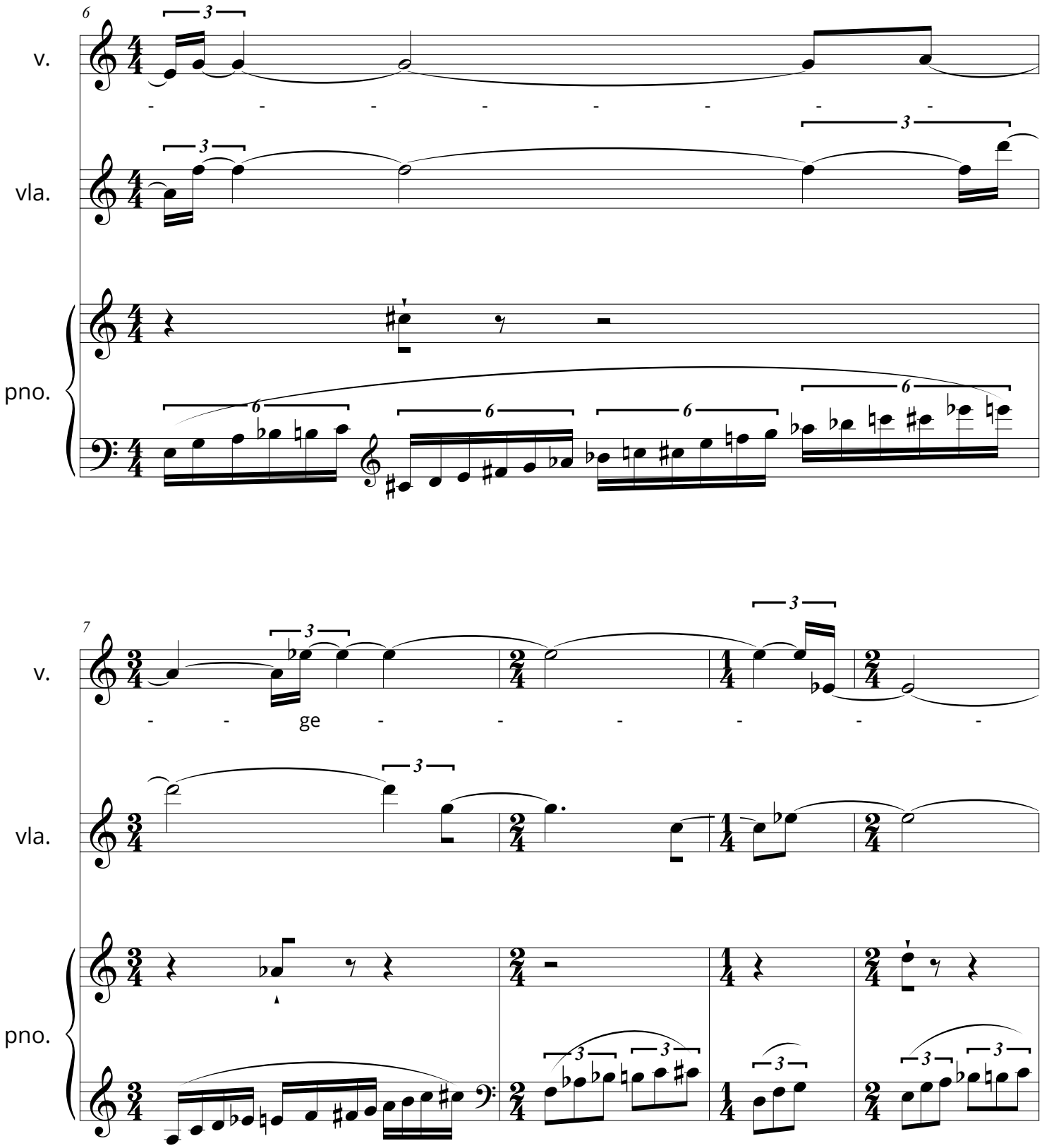
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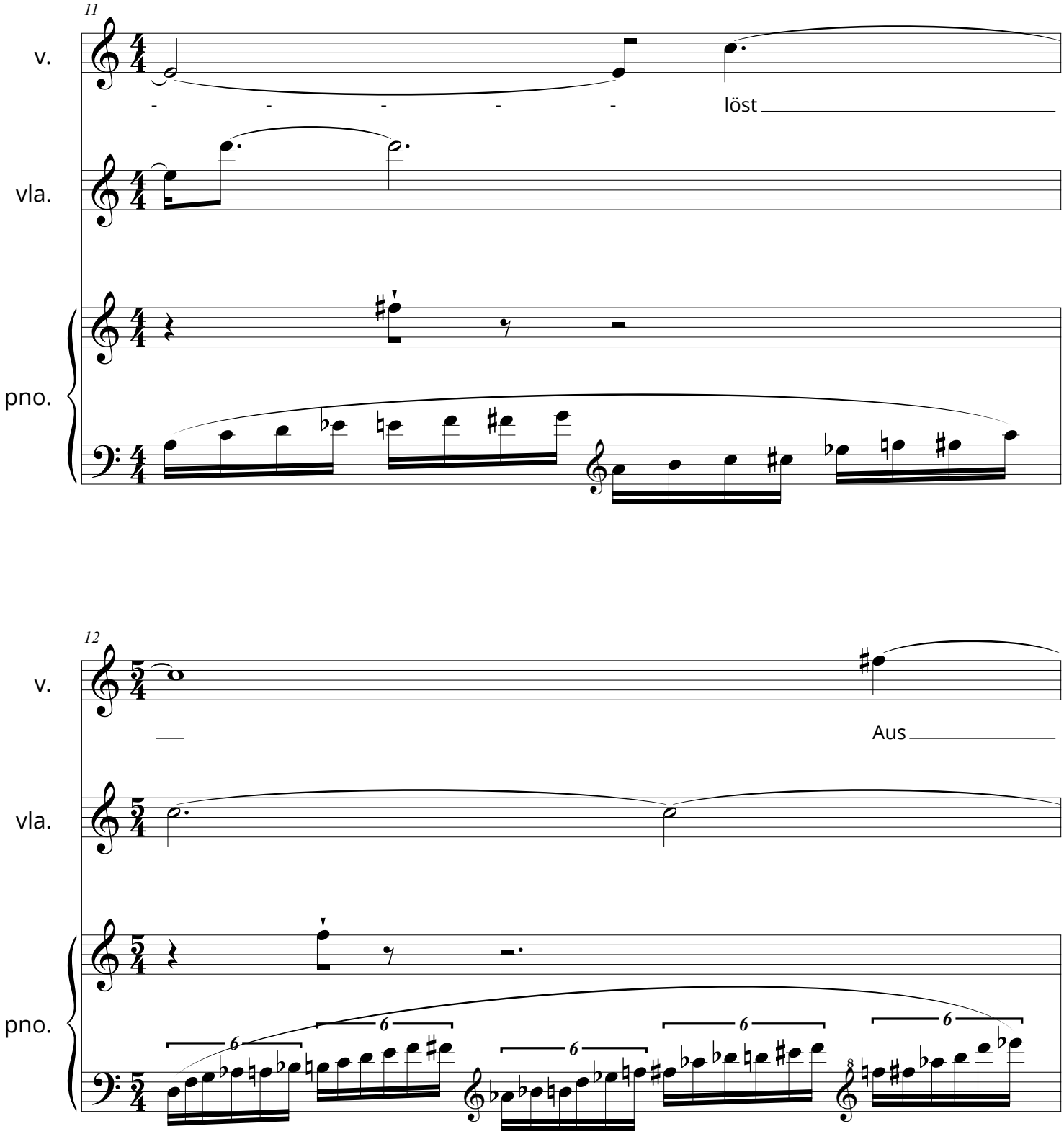
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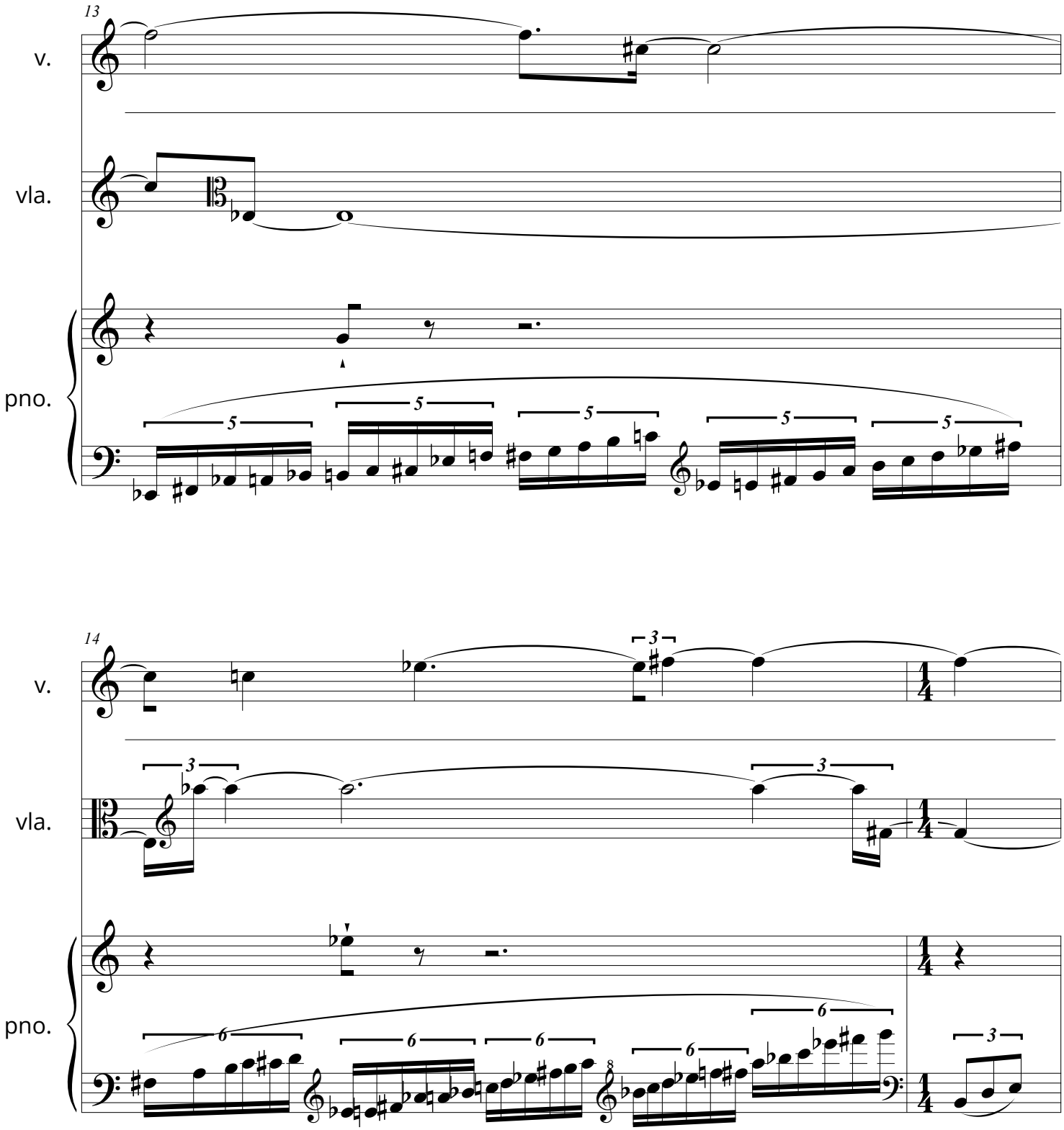
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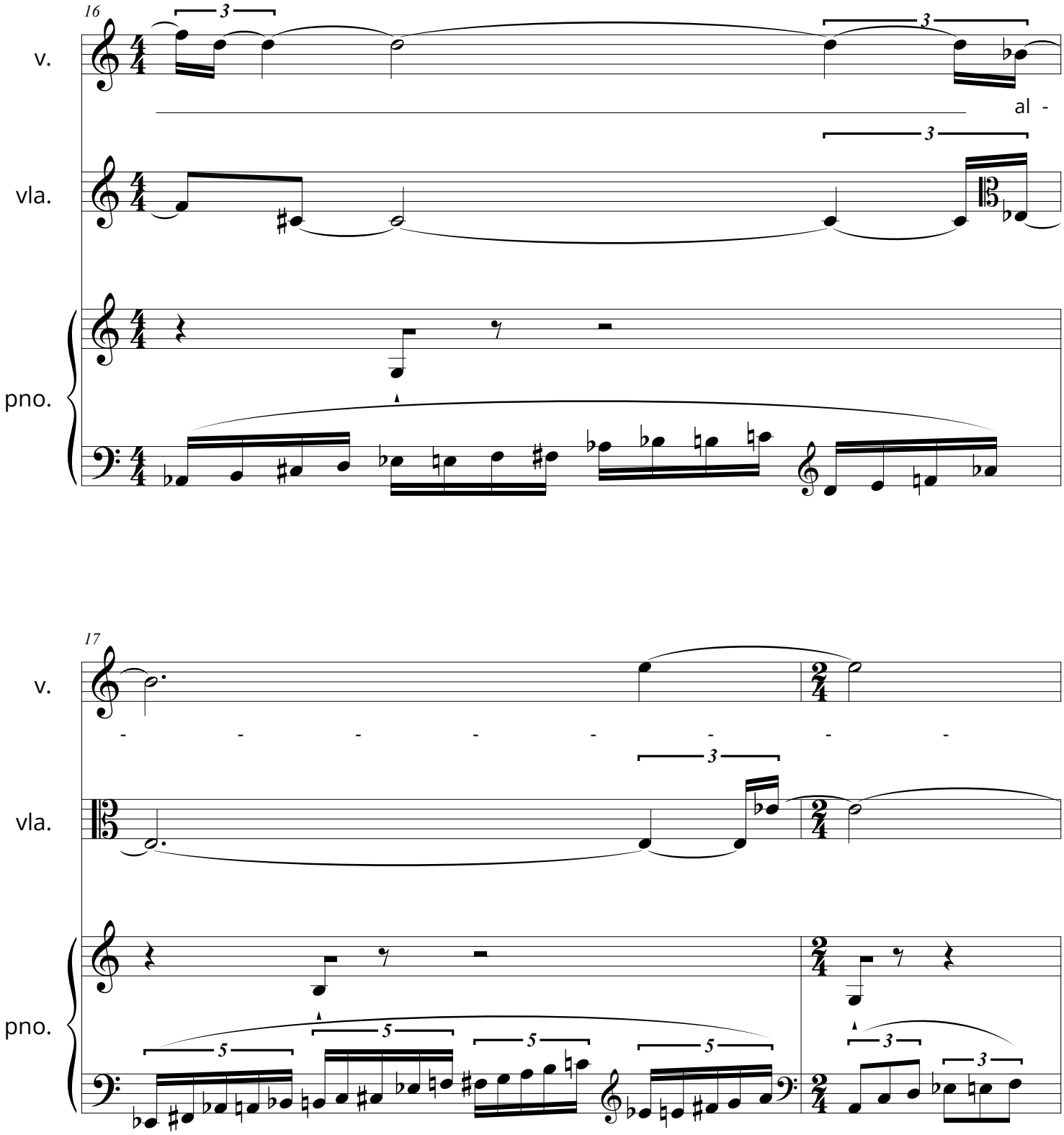
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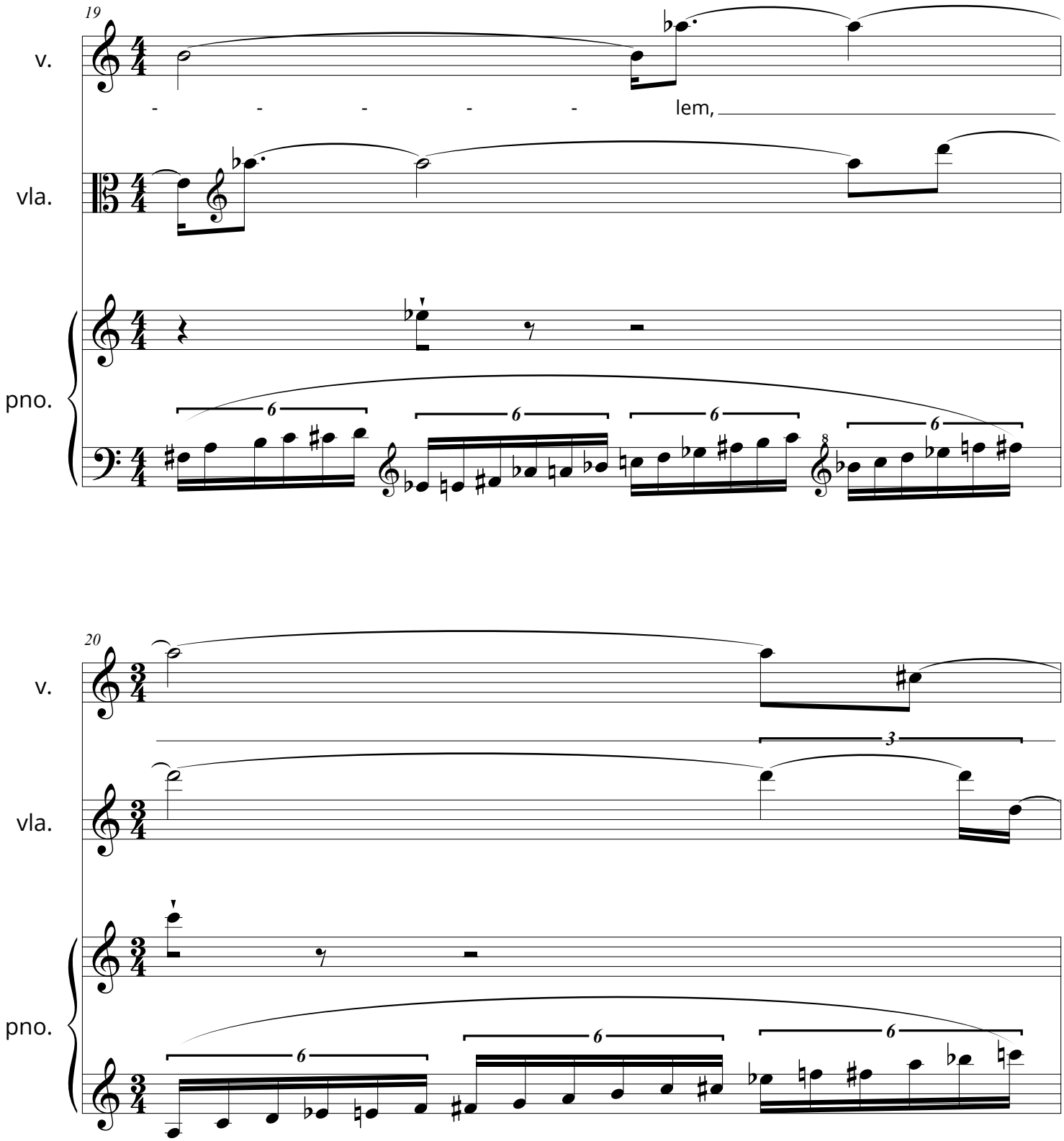
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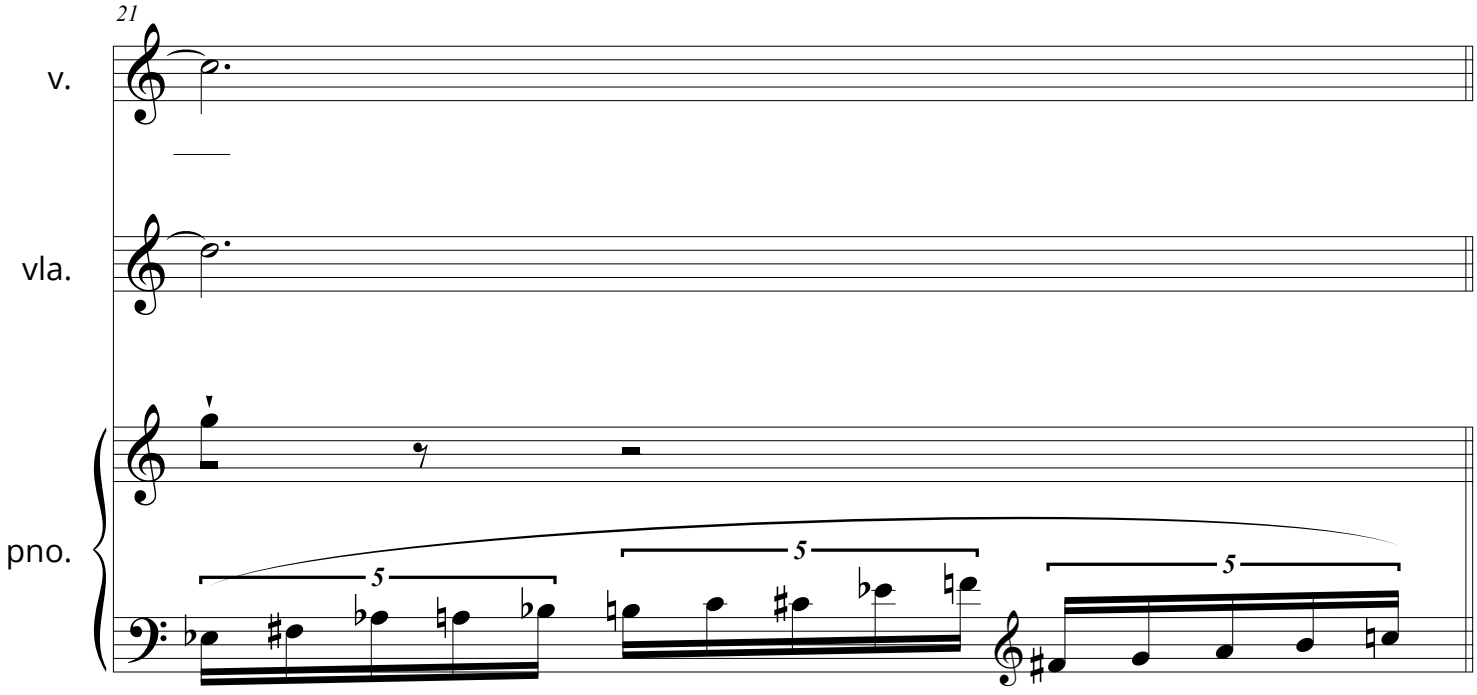
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recurrence 3_1

duration: 8.8"

hannah arendt

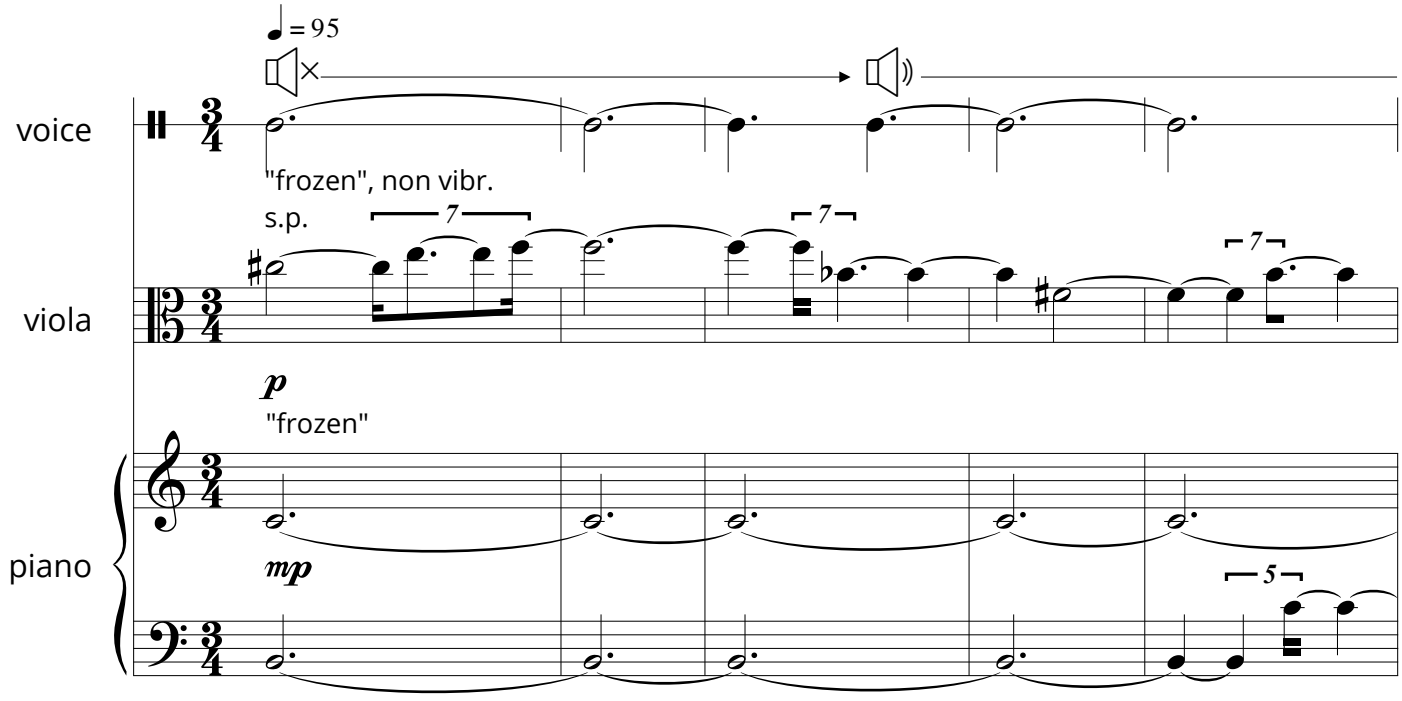
In the first place, we don't like to be called "refugees." We ourselves call each other "newcomers" or "immigrants." Our newspapers are papers for "Americans of German ...

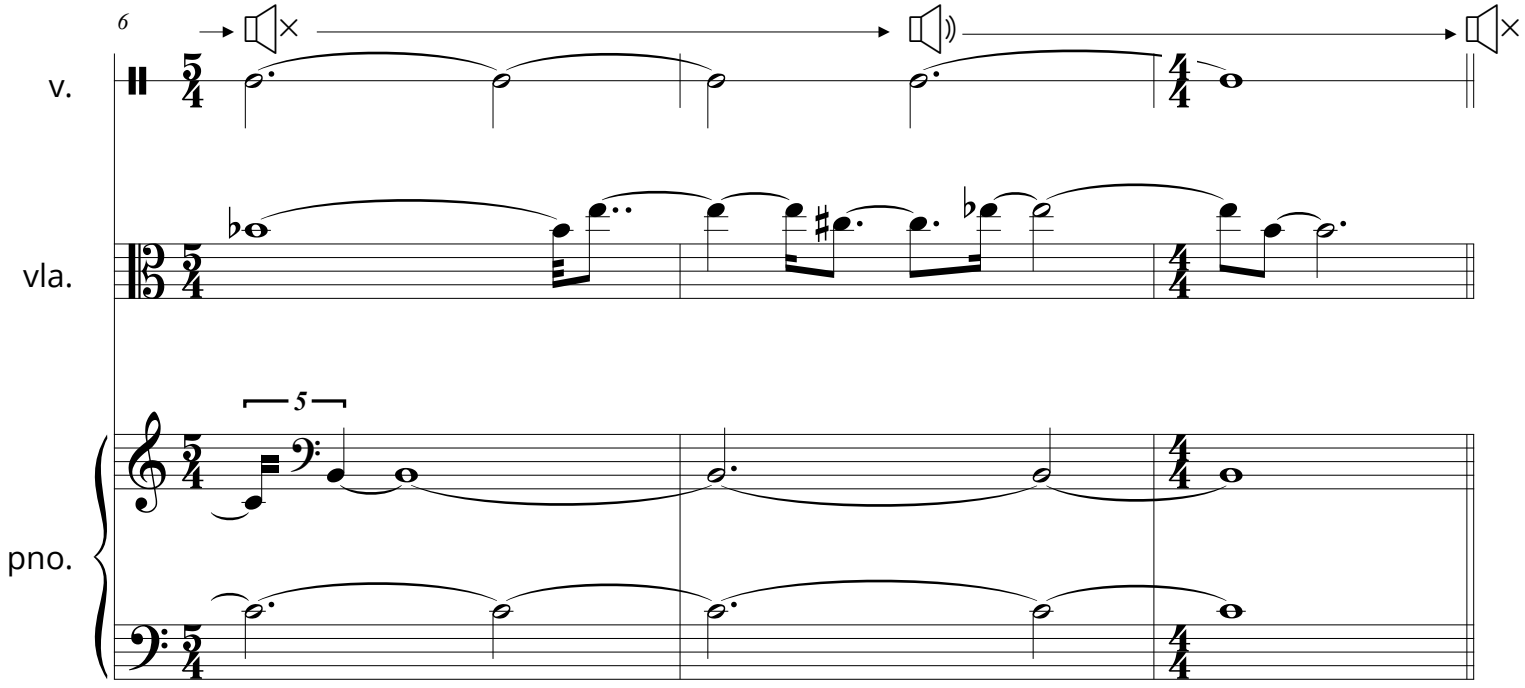
recurrence 3_2

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 ...



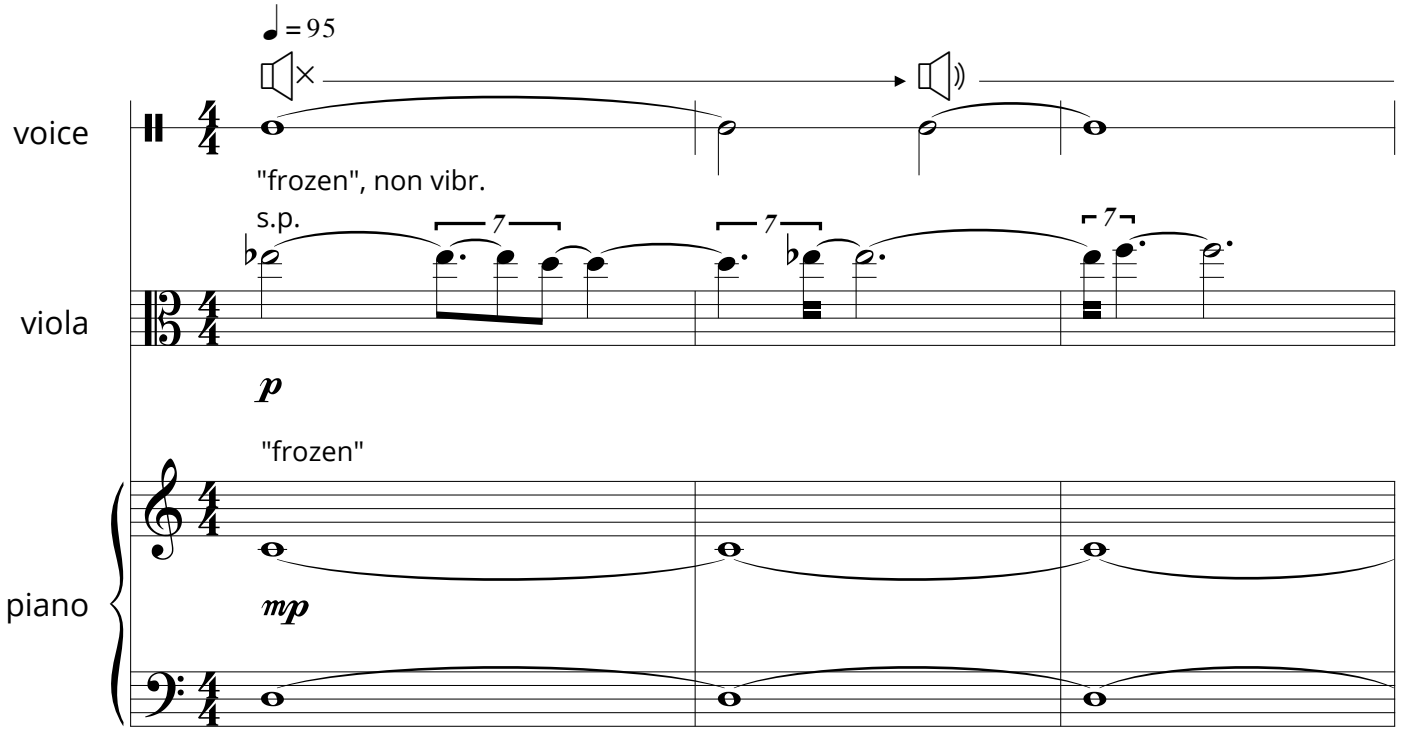


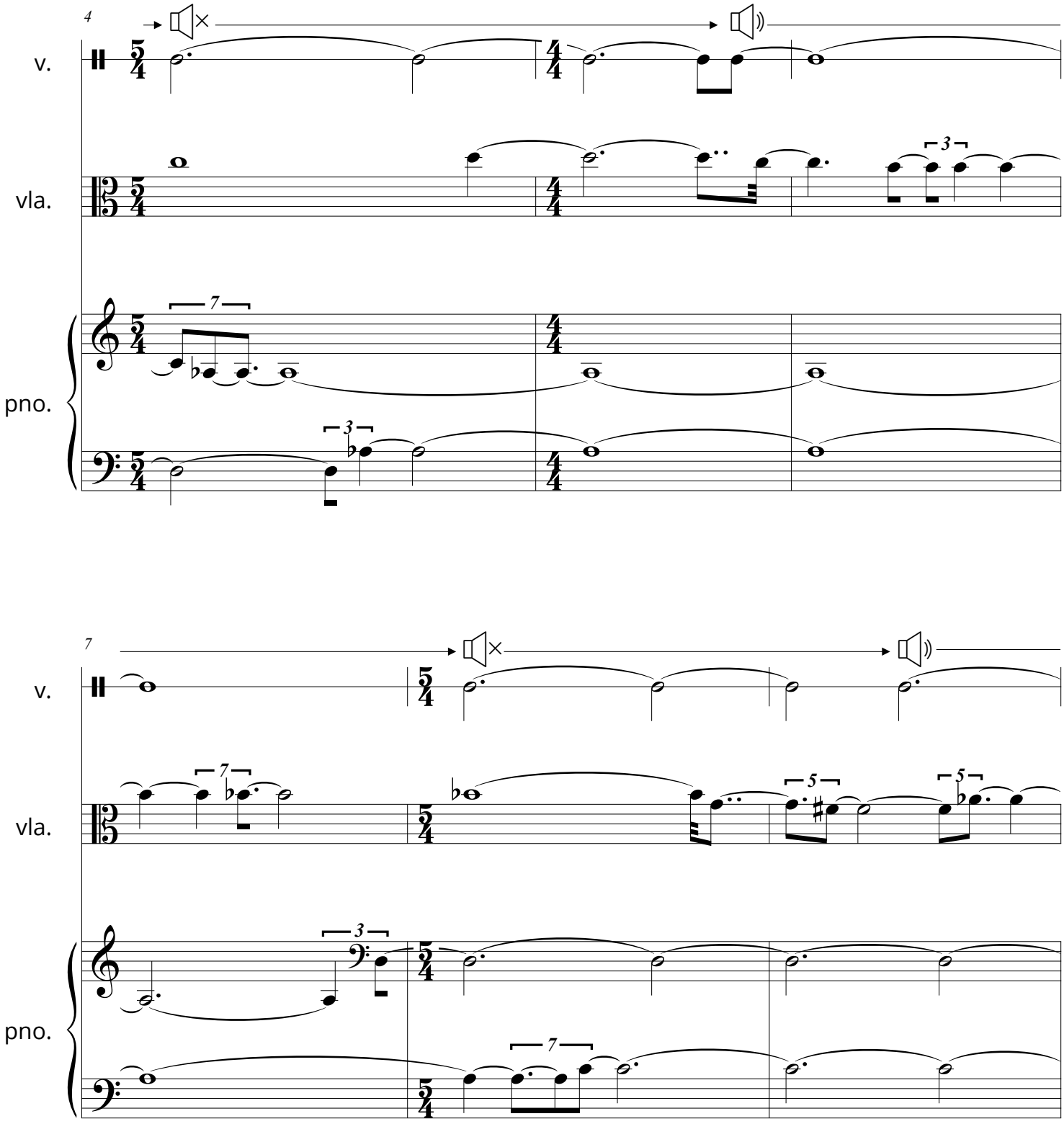
recurrence 3_3

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 ...

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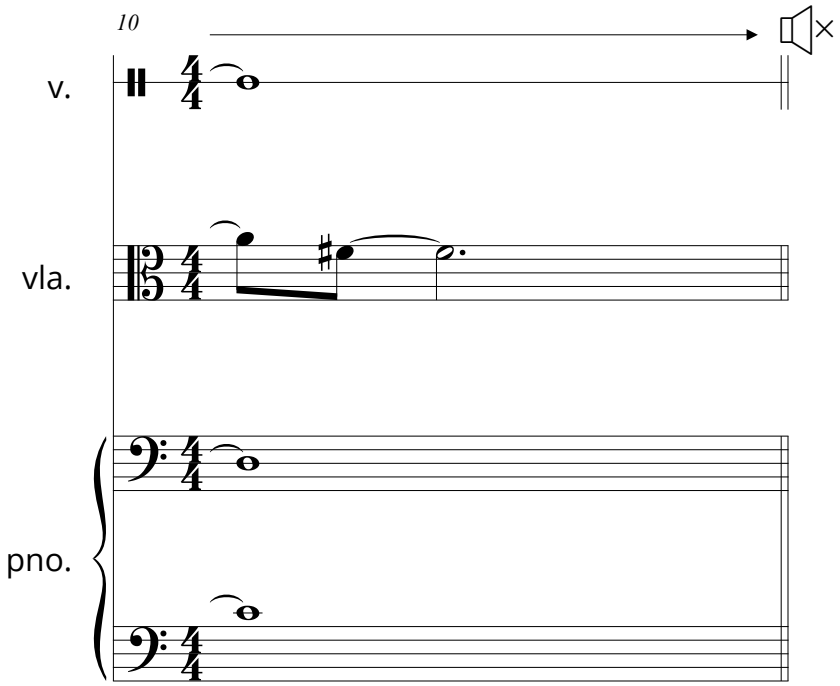
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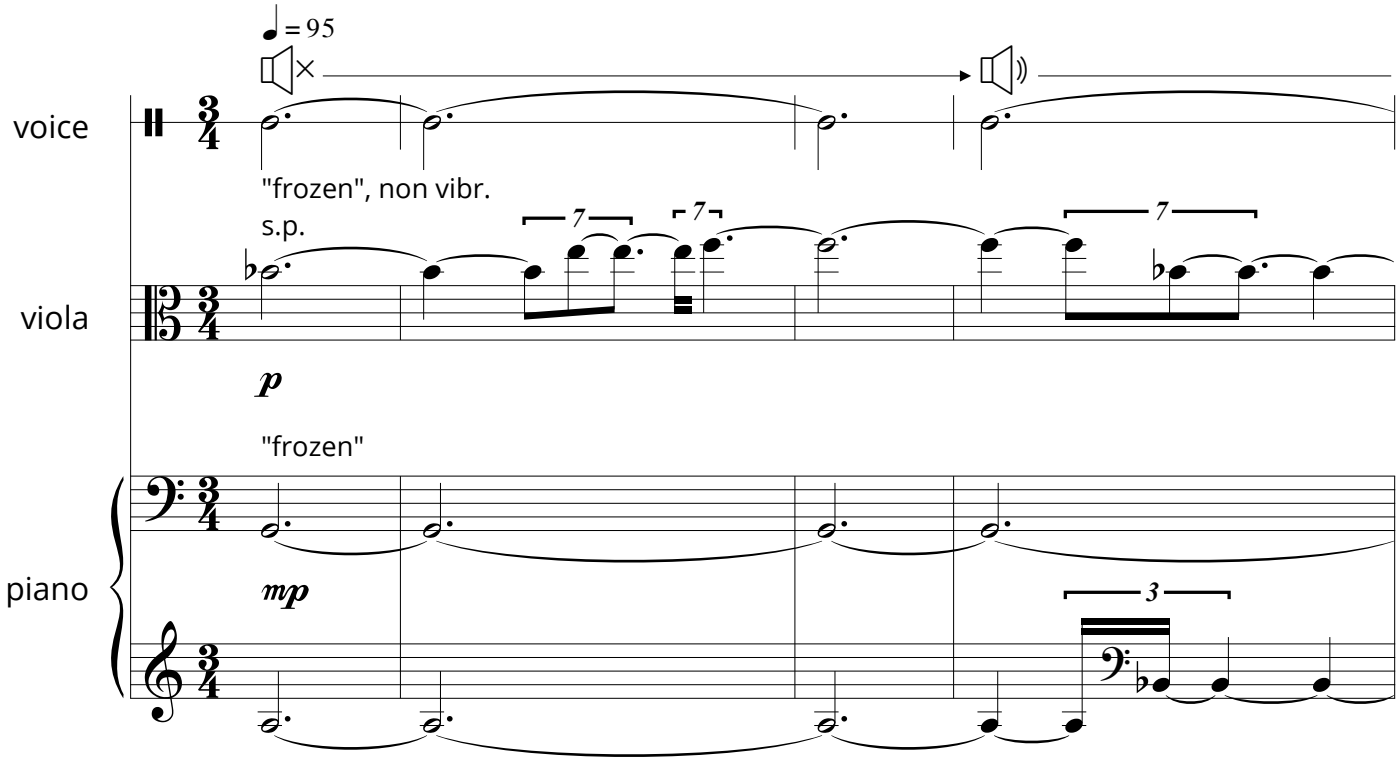
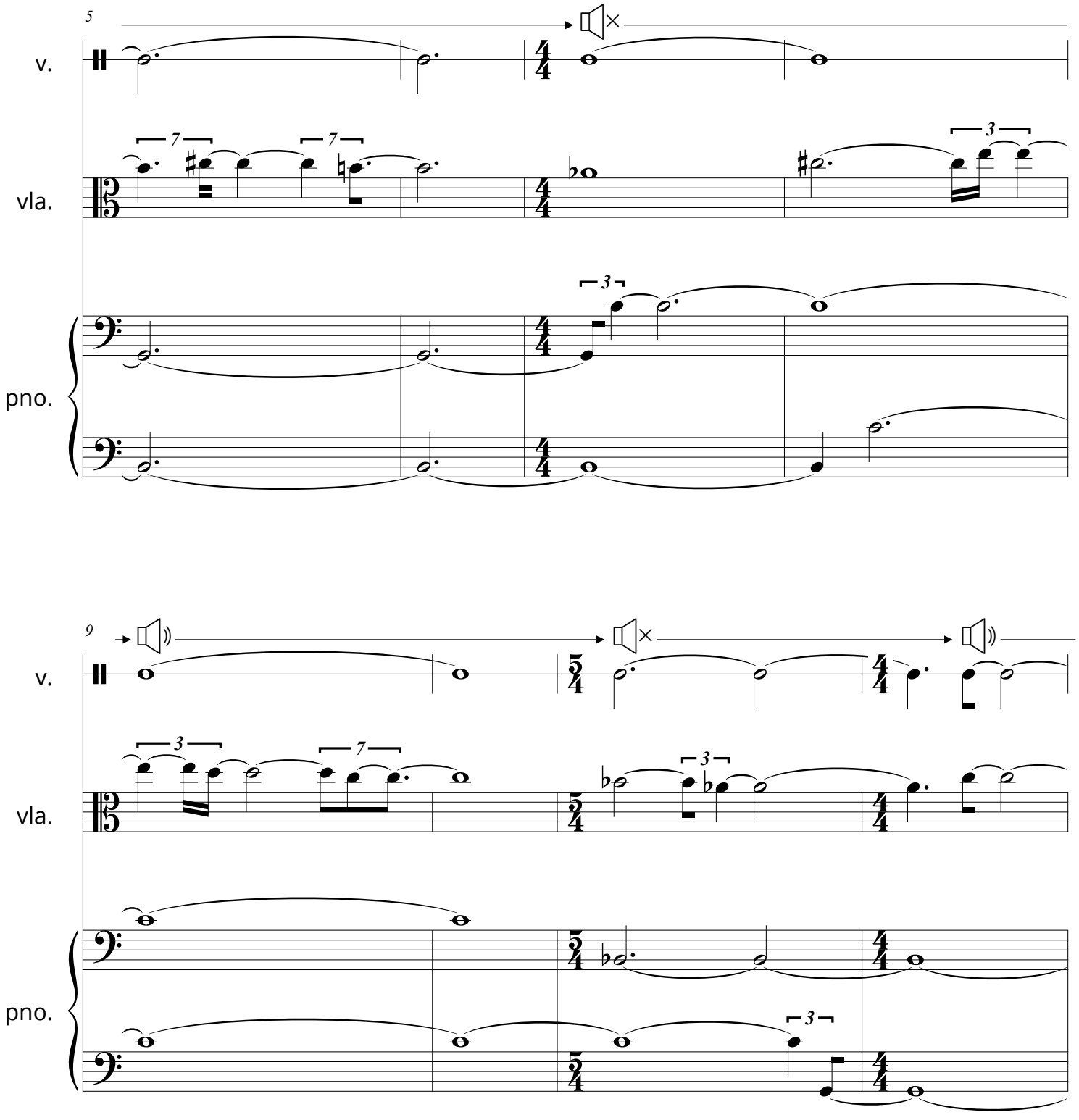
recurrence 3_4

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 ...

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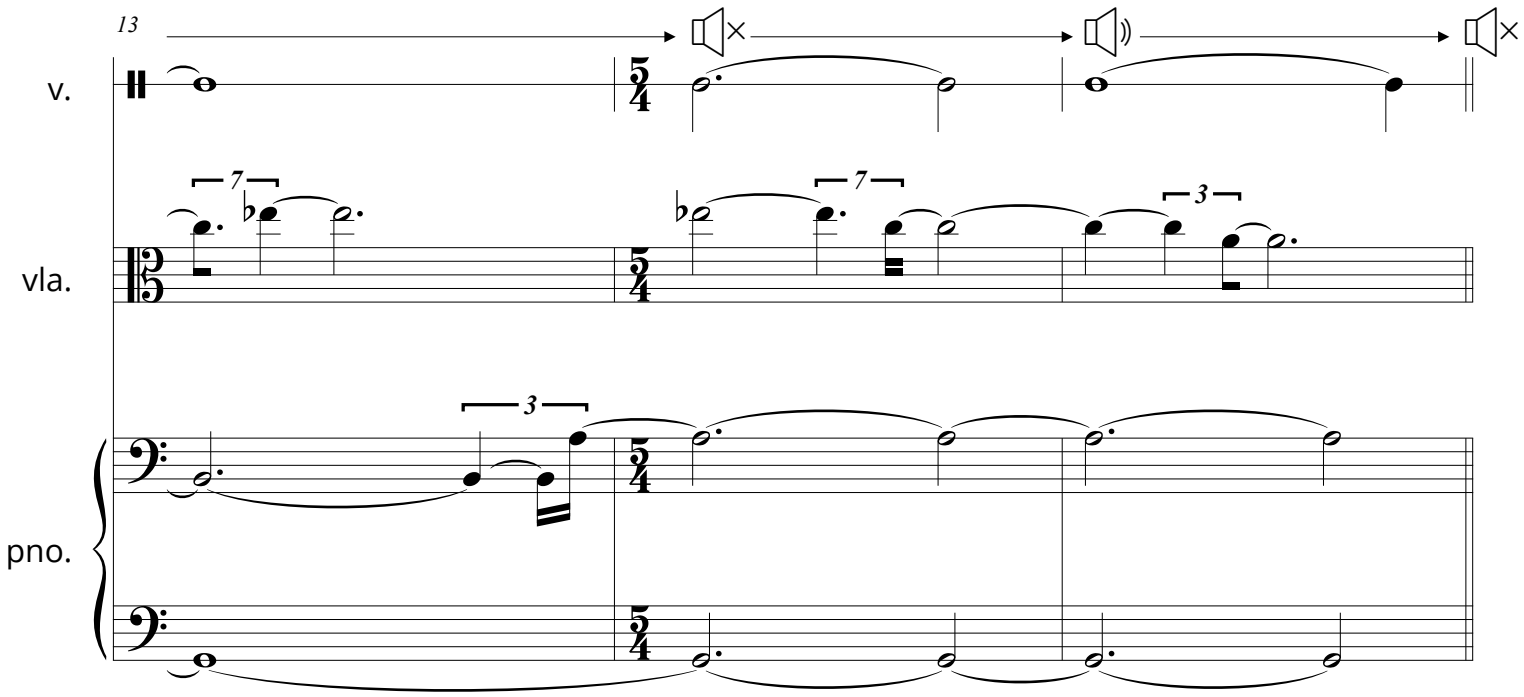
13
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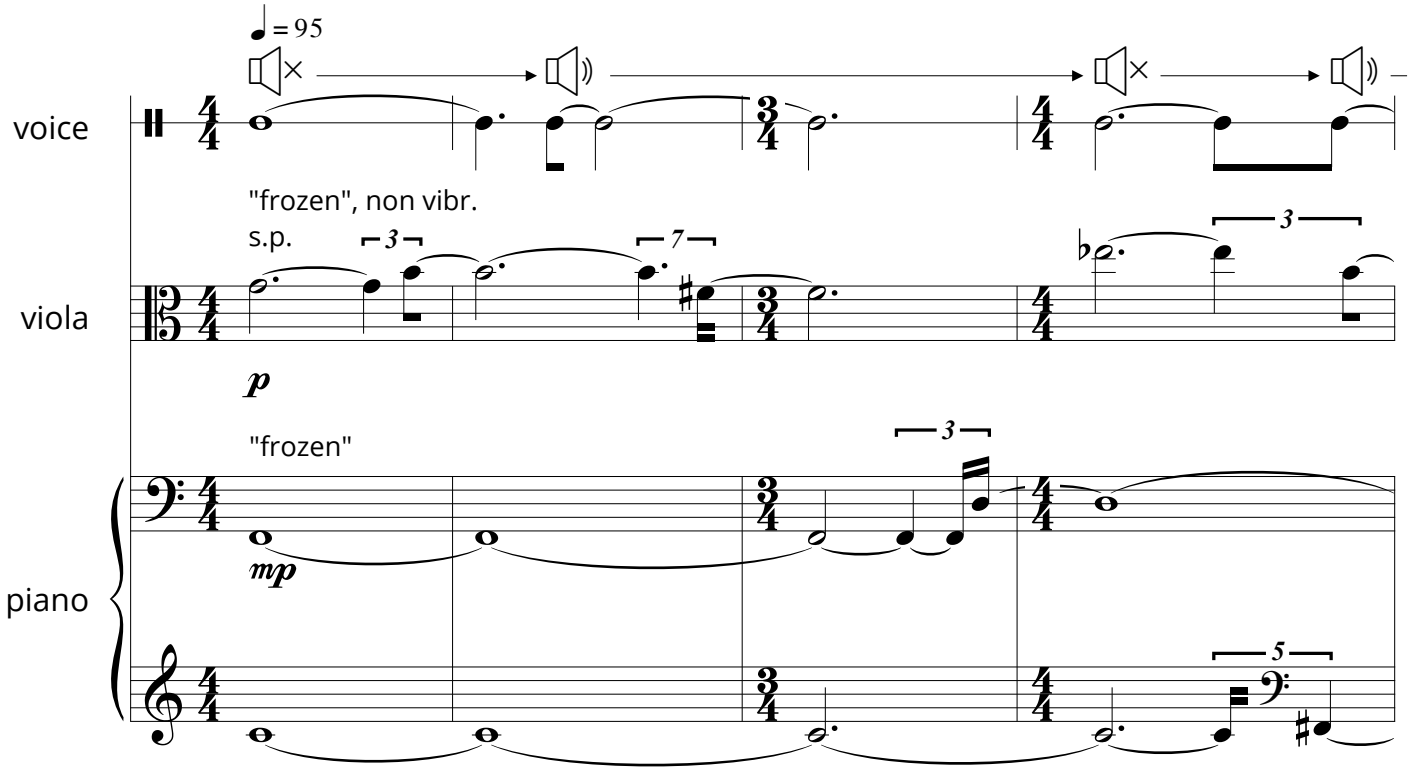
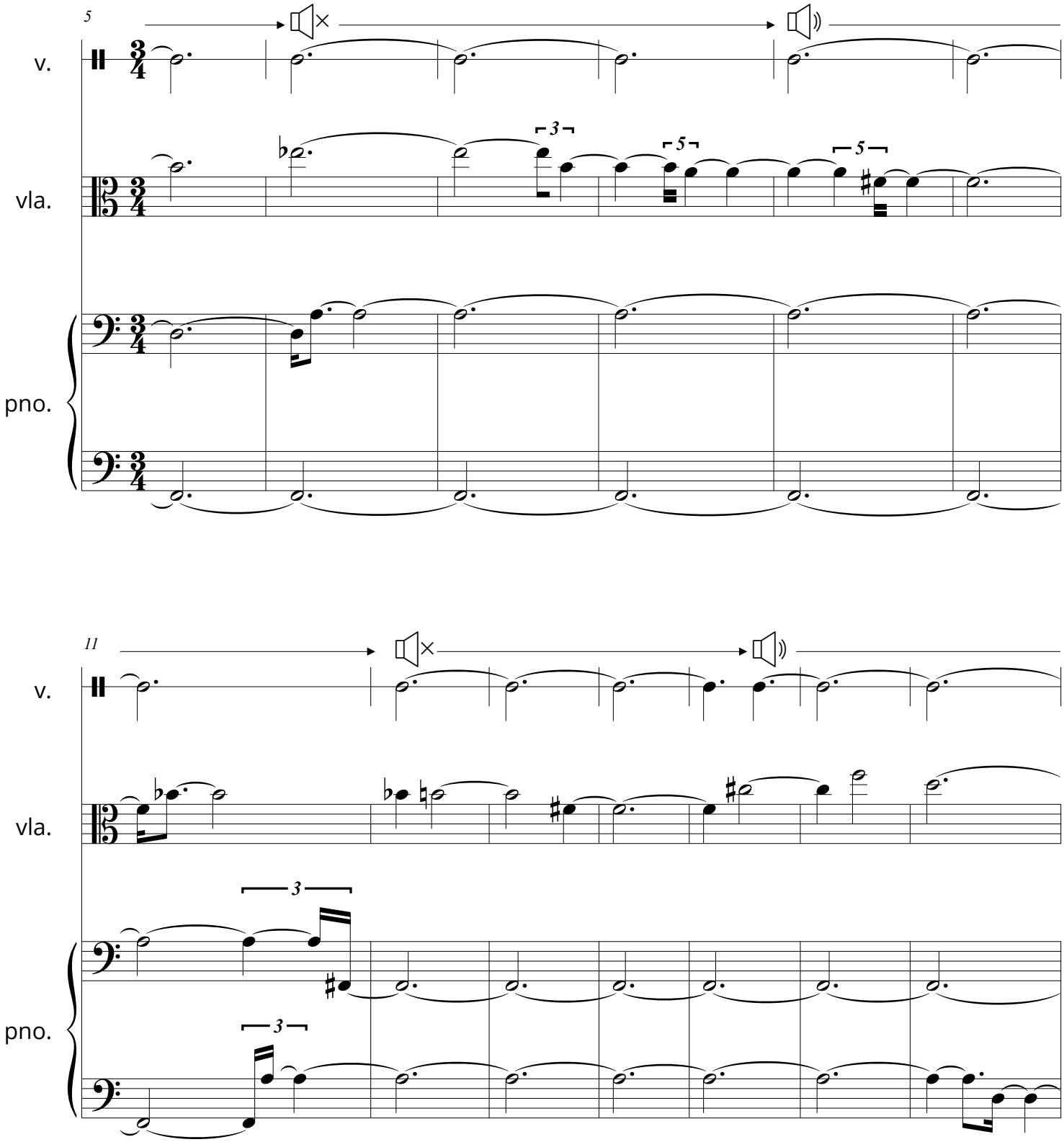
recurrence 3_5

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 ...

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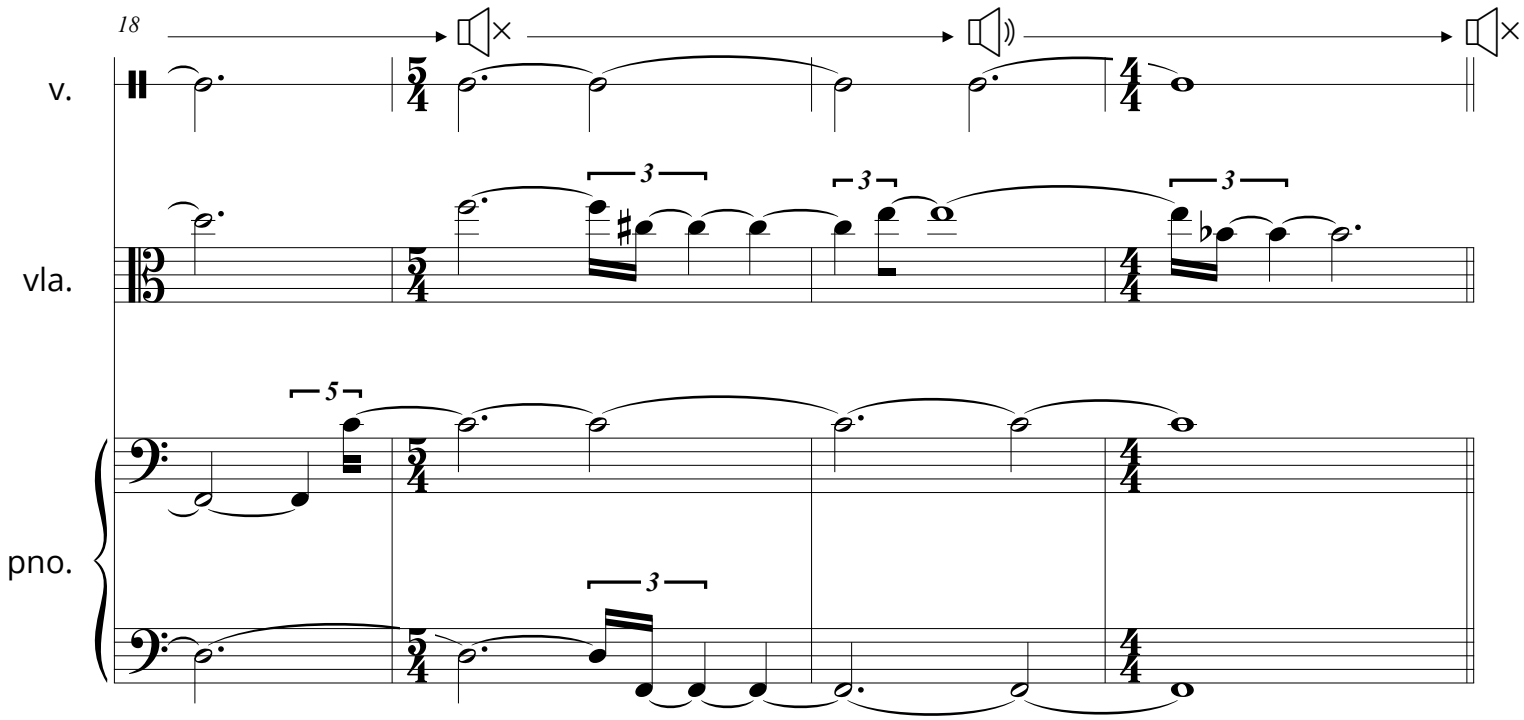
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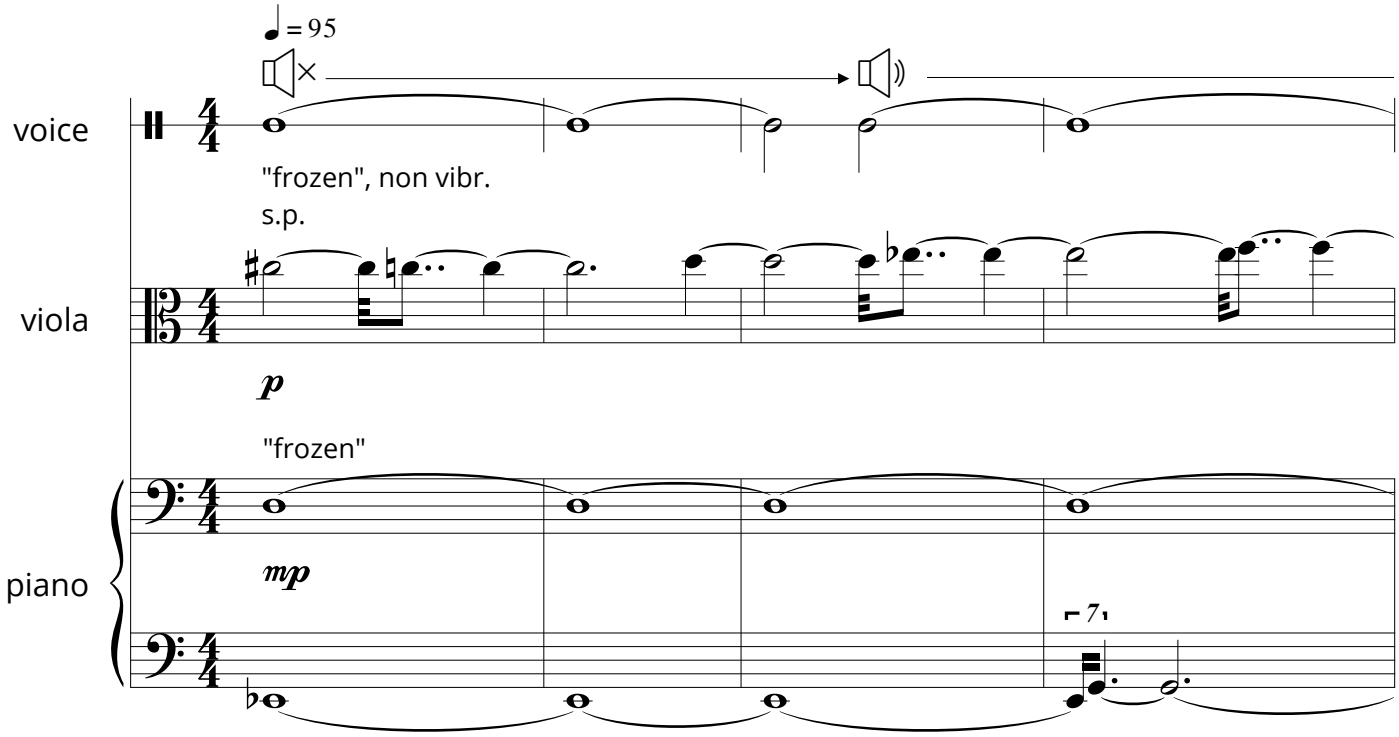
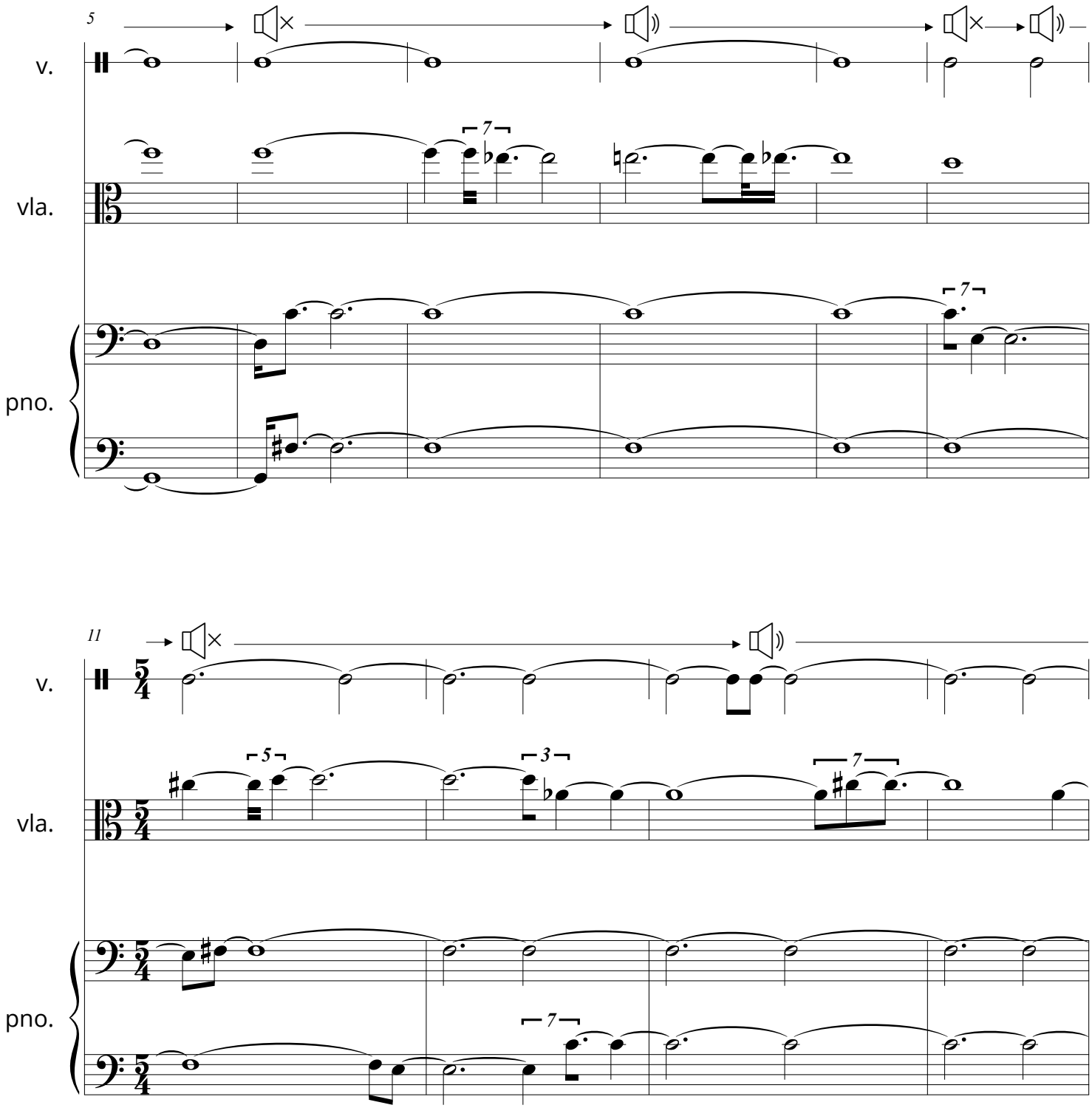
recurrence 3_6

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 not 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 ...

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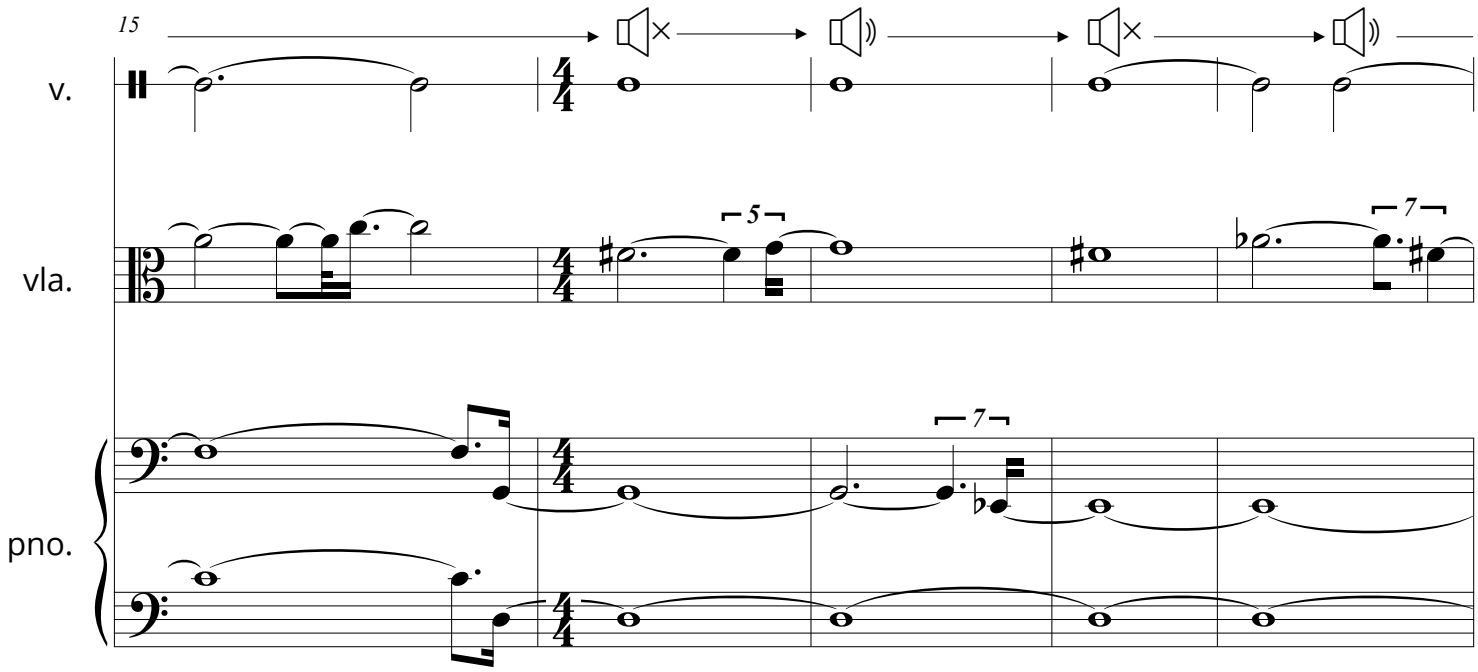
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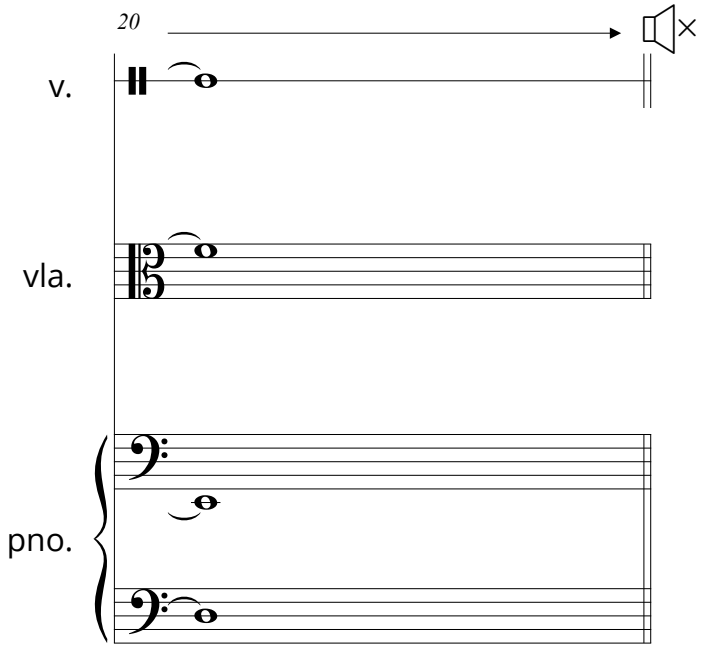
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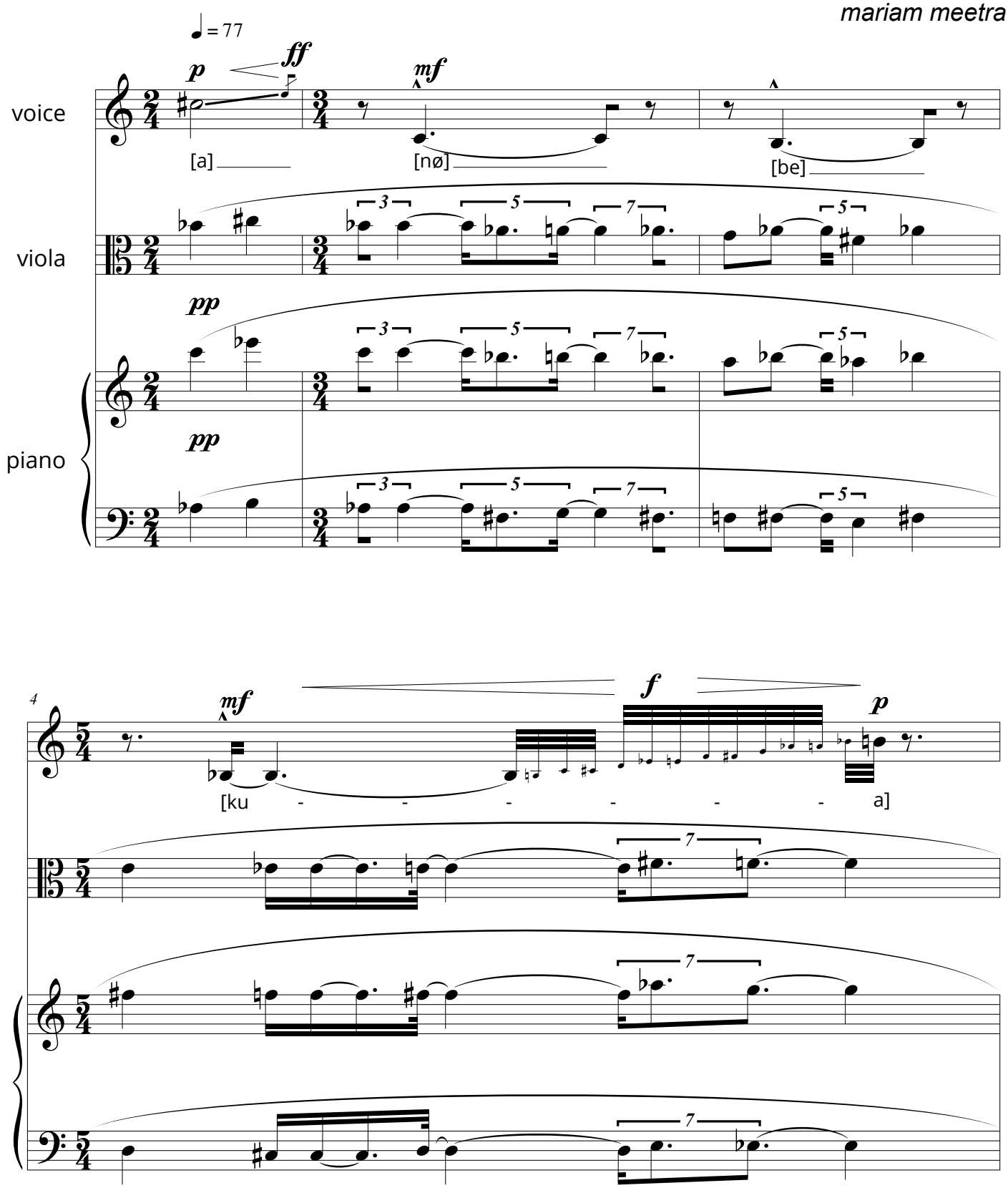
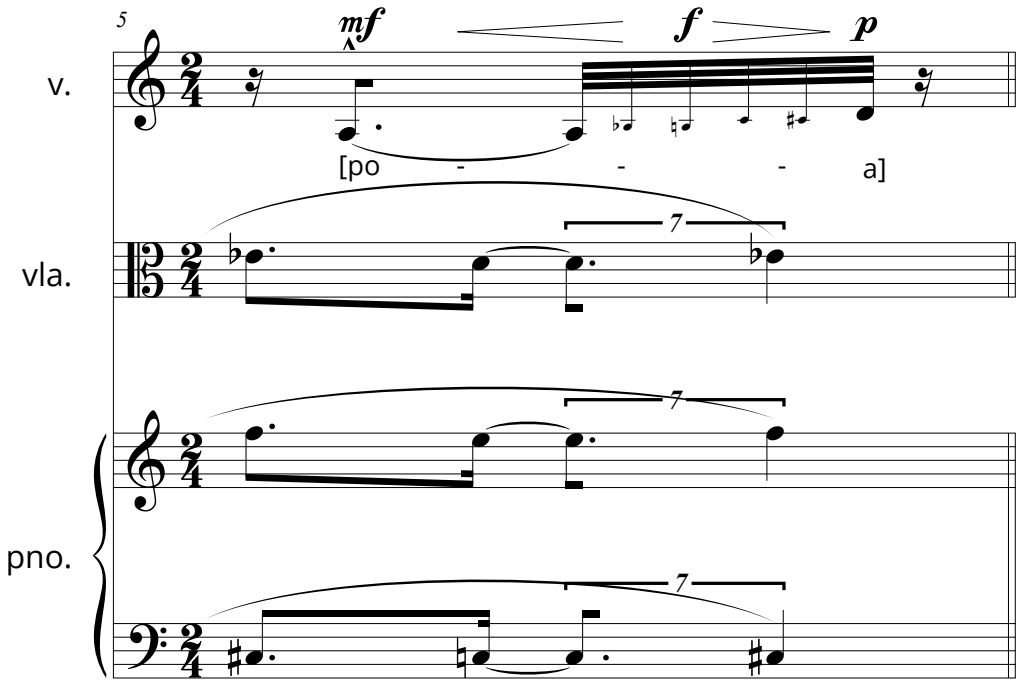
recurrence 4_1

duration: 11.7"

mariam meetra

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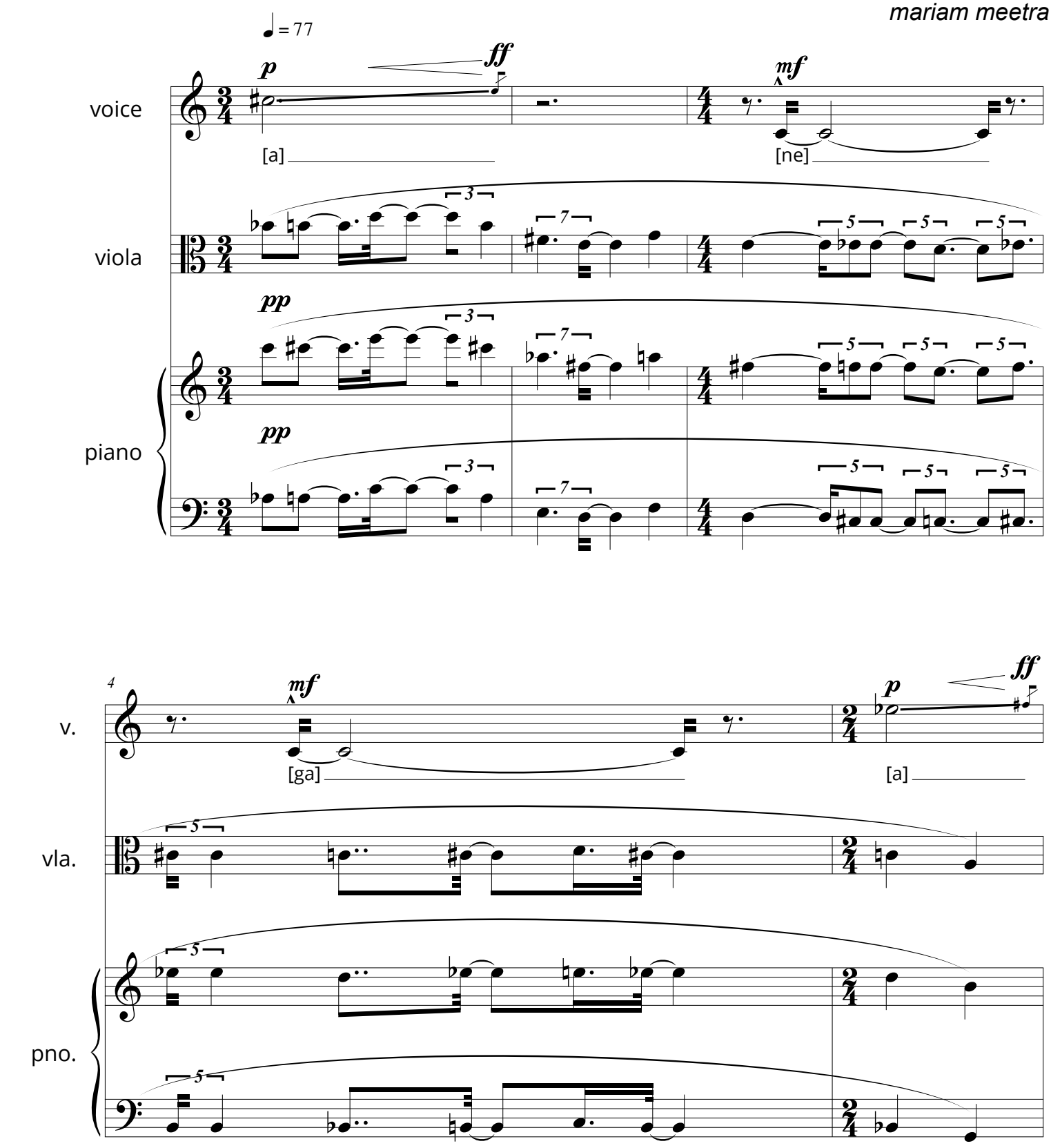
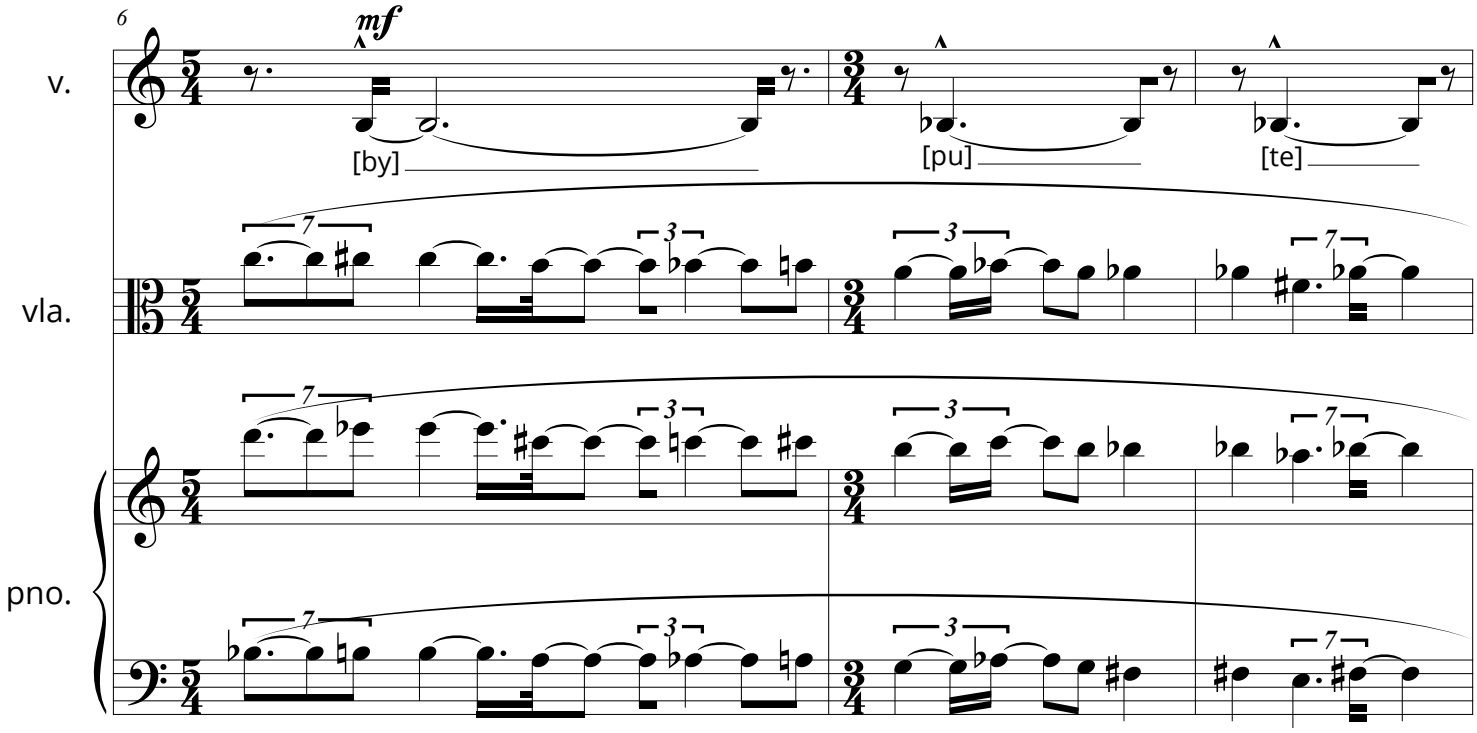
recurrence 4_2

duration: 24.2"

mariam meetra

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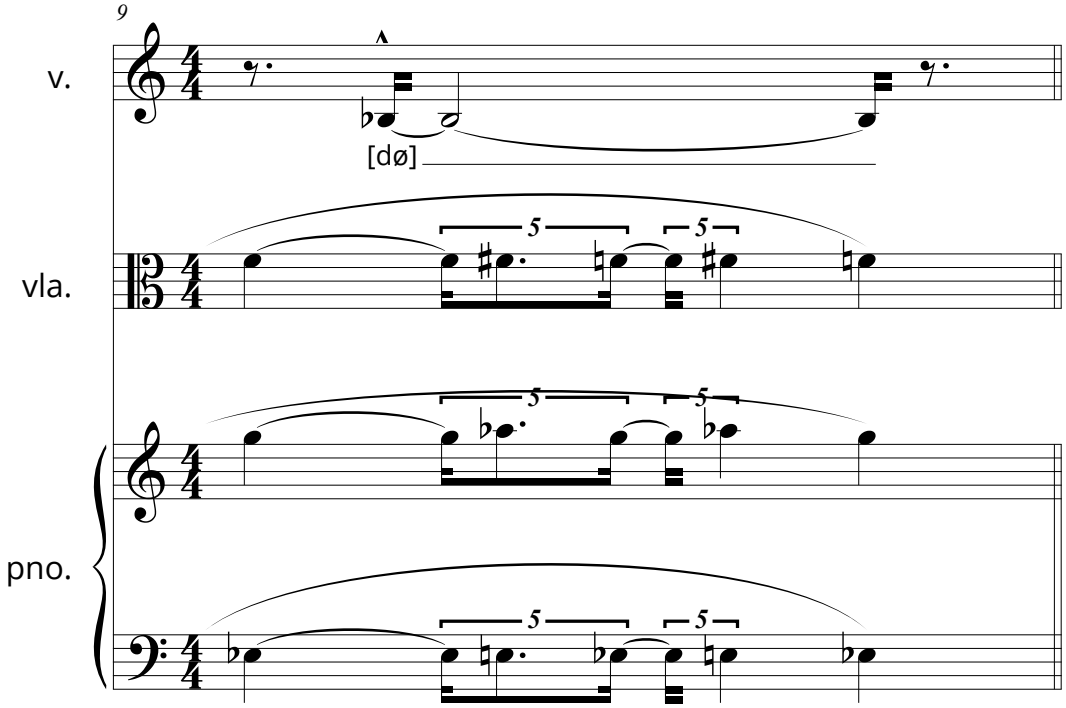
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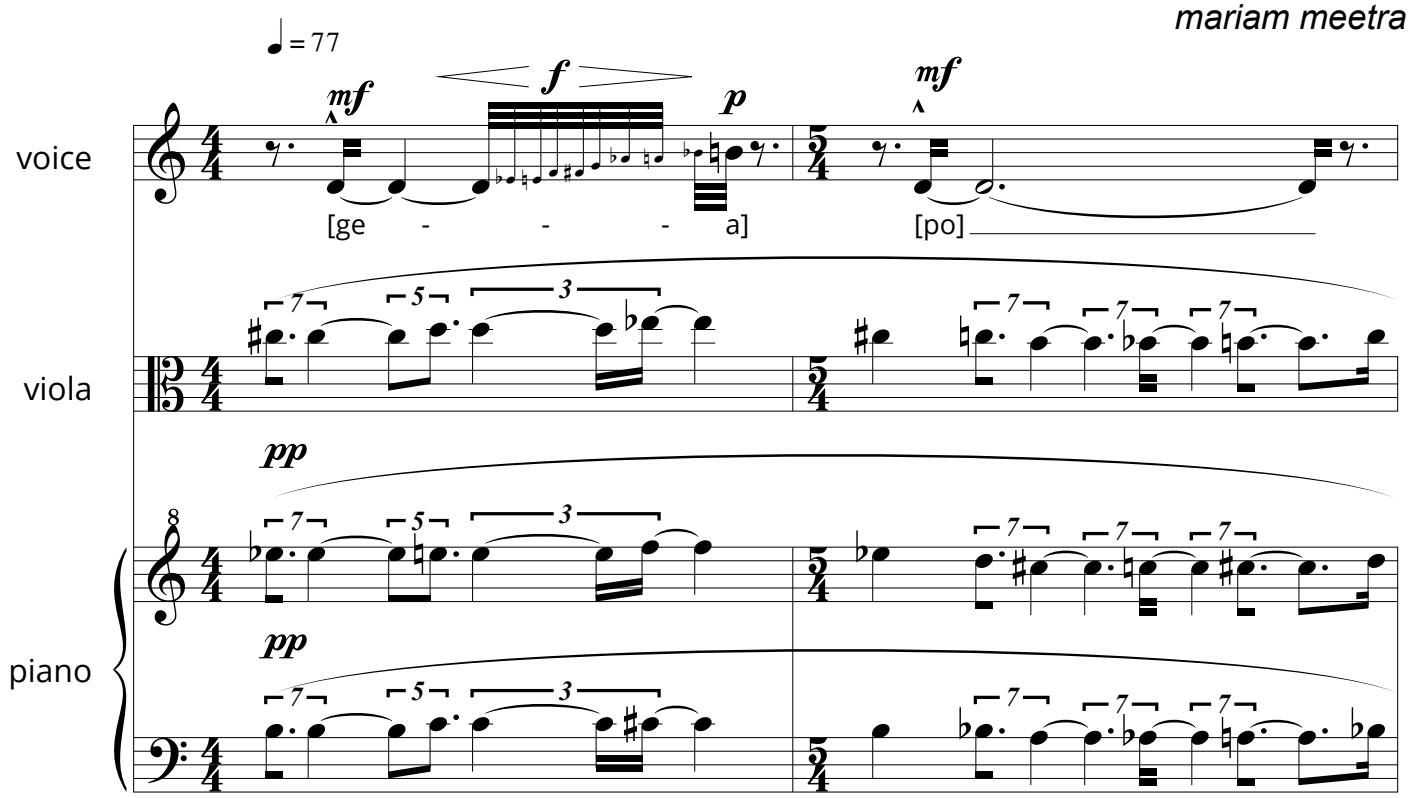
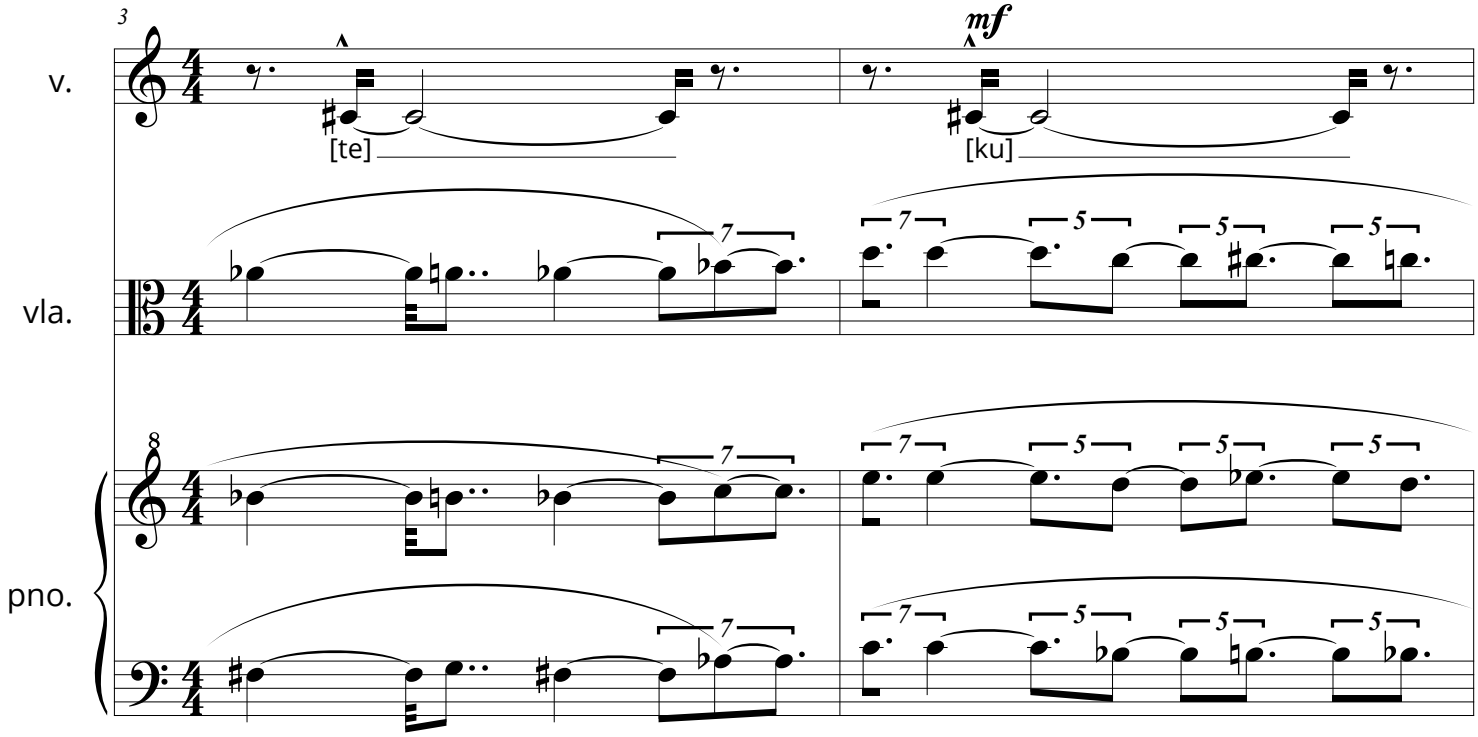
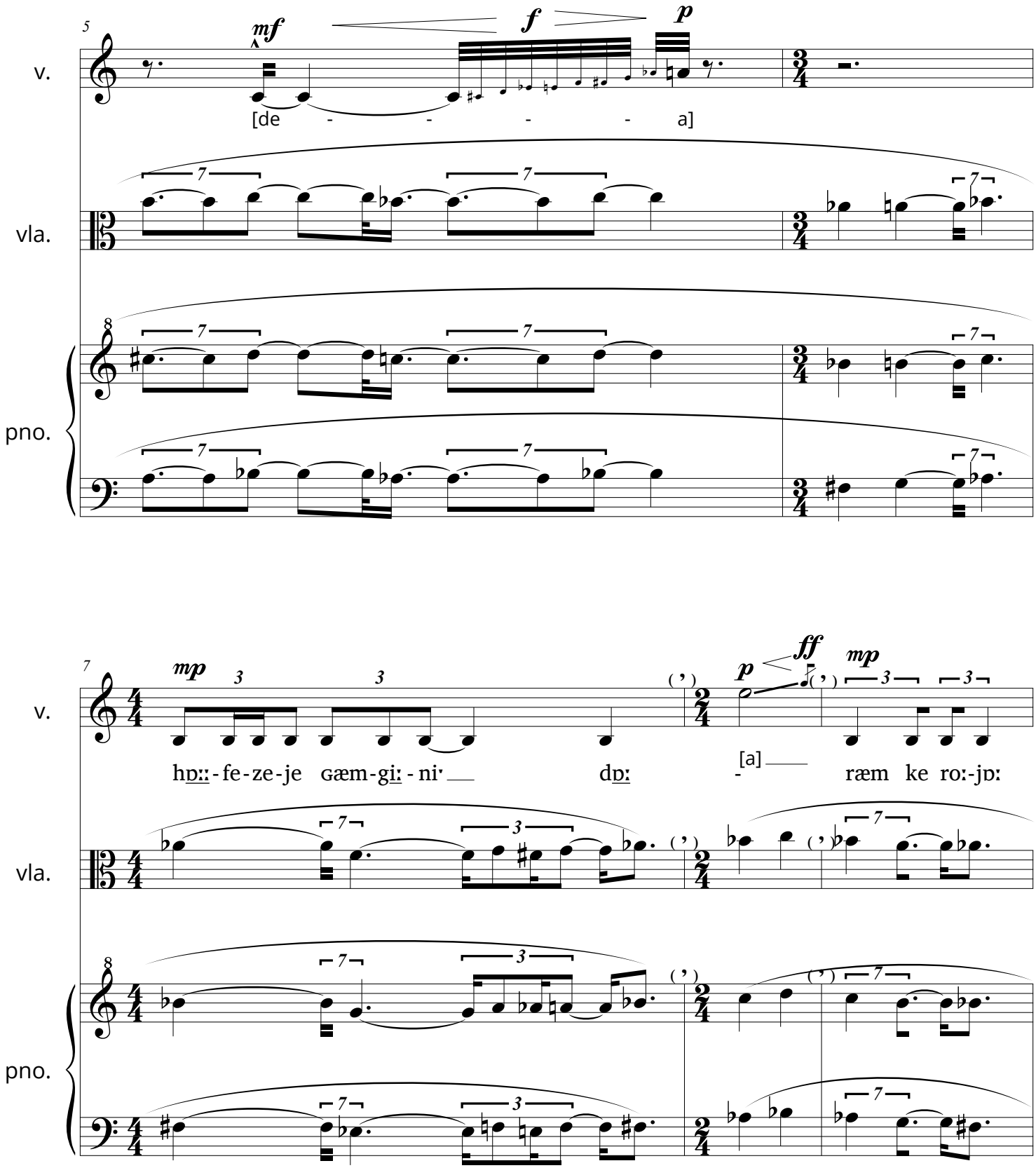
recurrence 4_3

duration: 35.8"

mariam meetra



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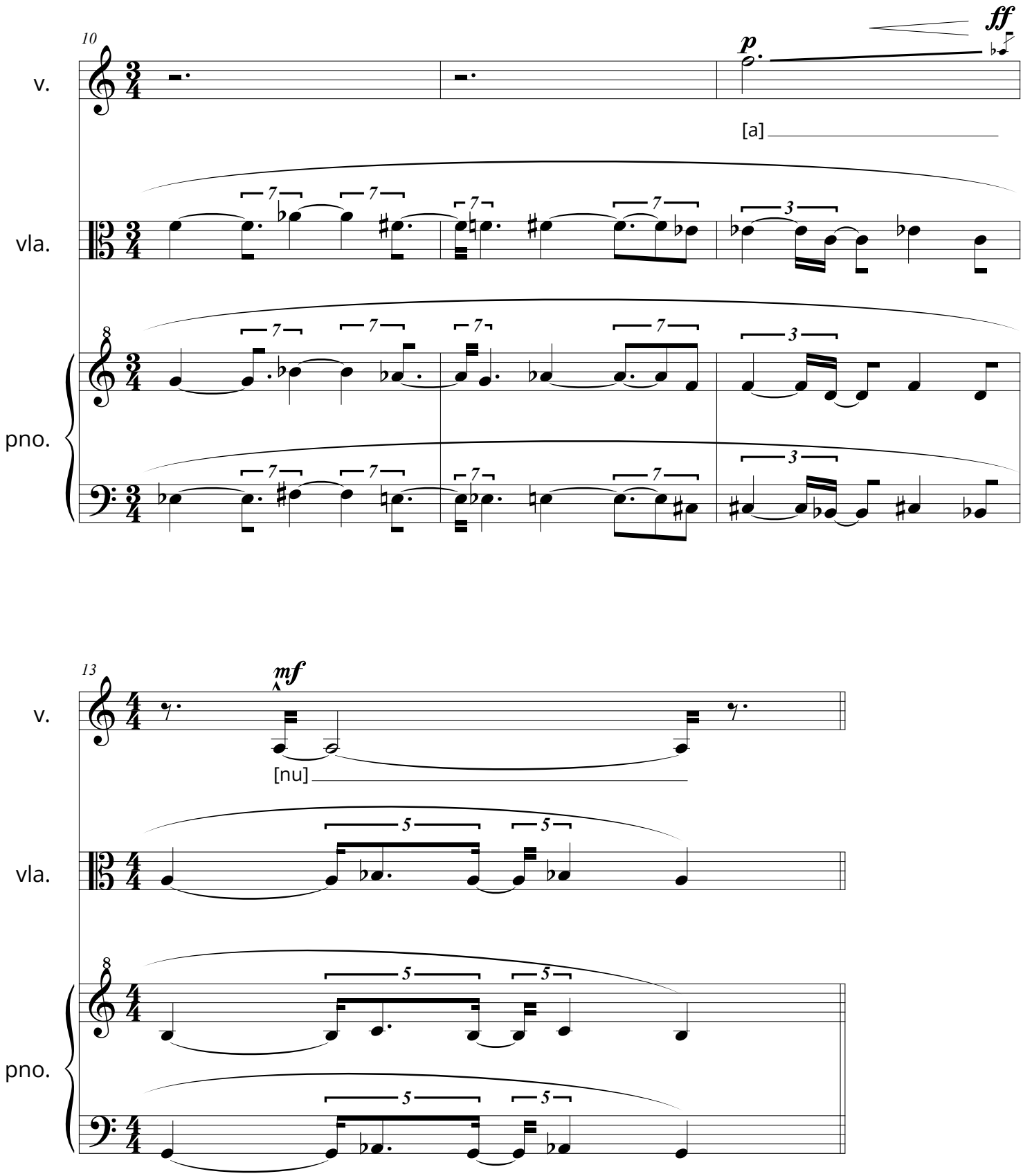
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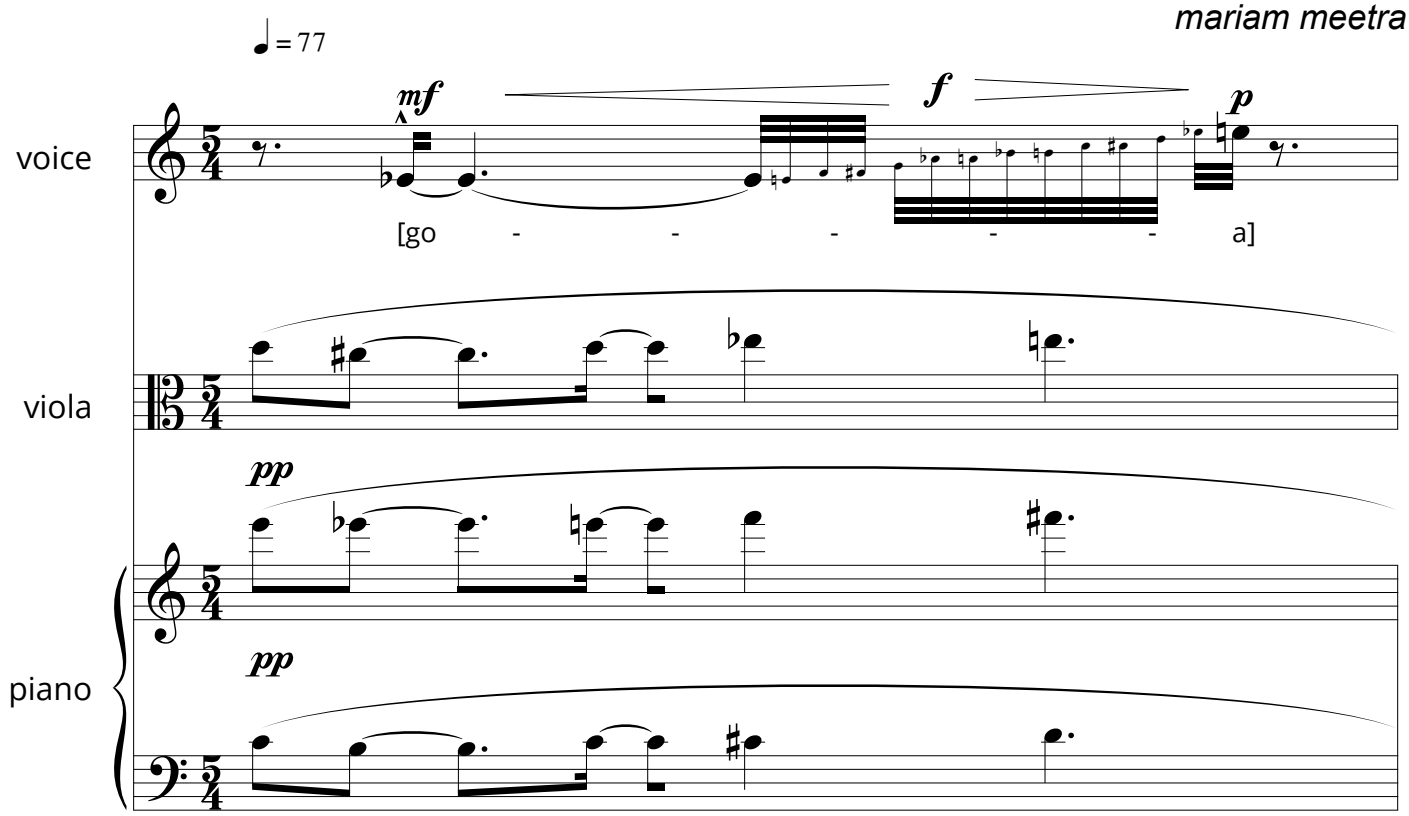
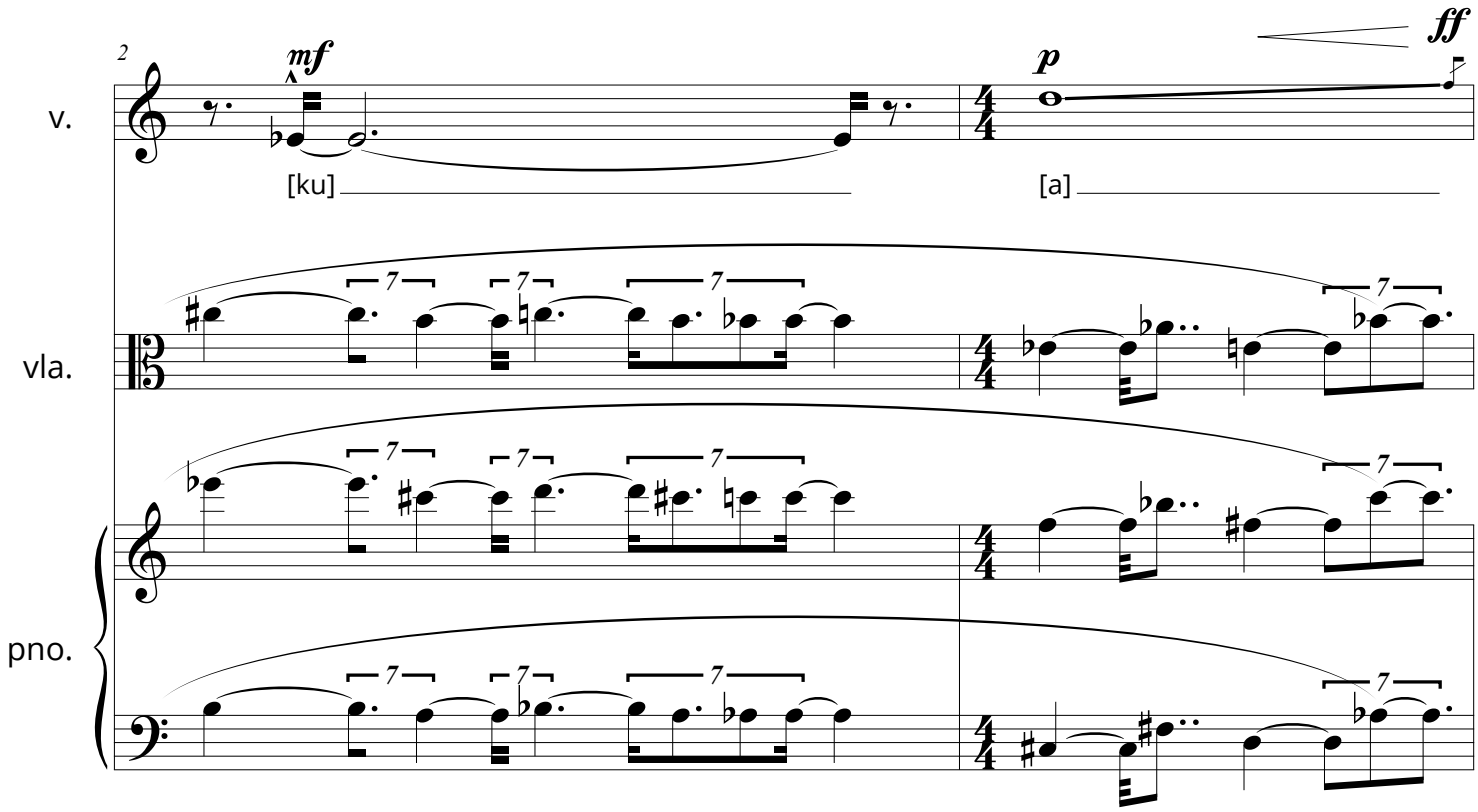
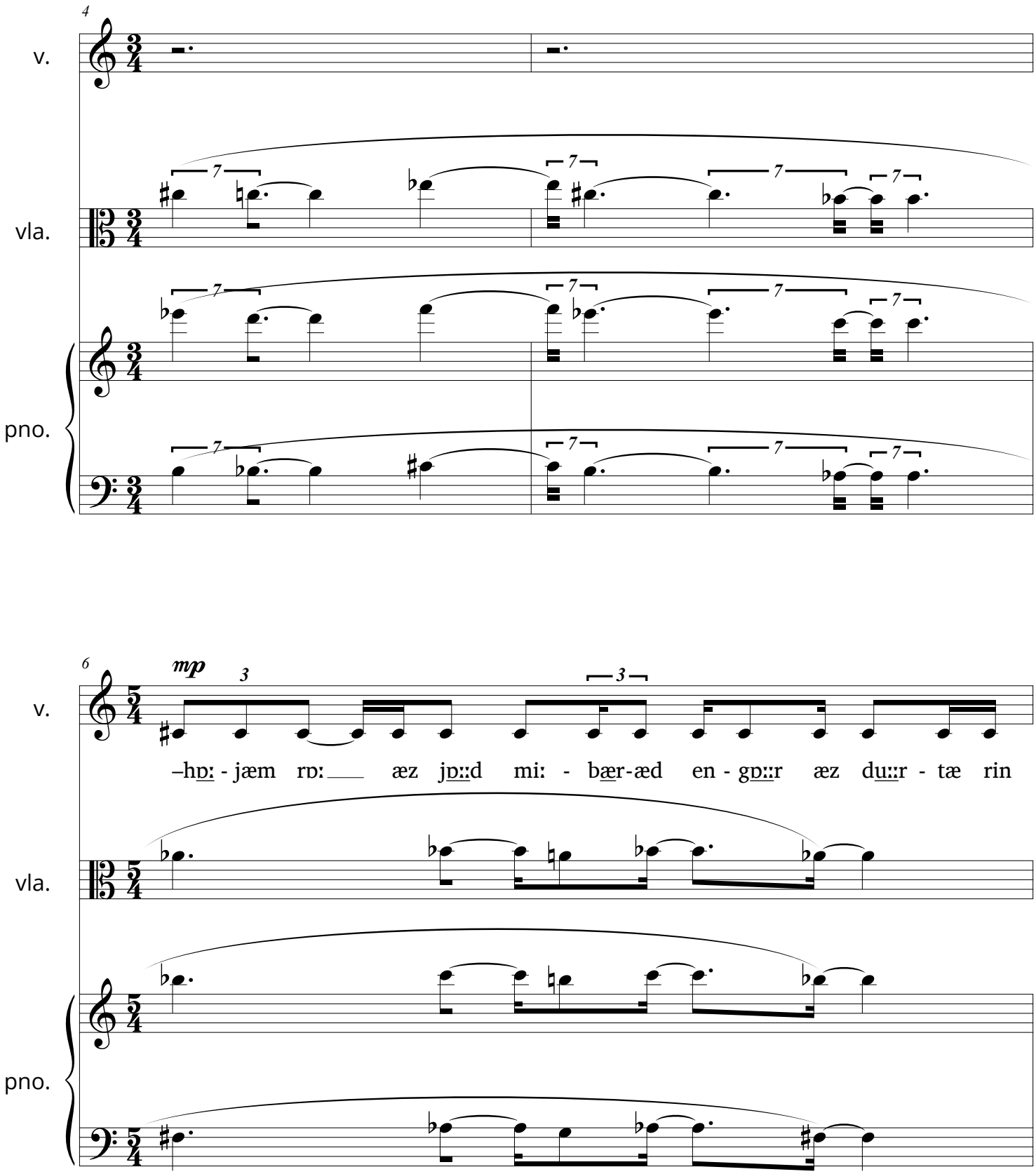
recurrence 4_4

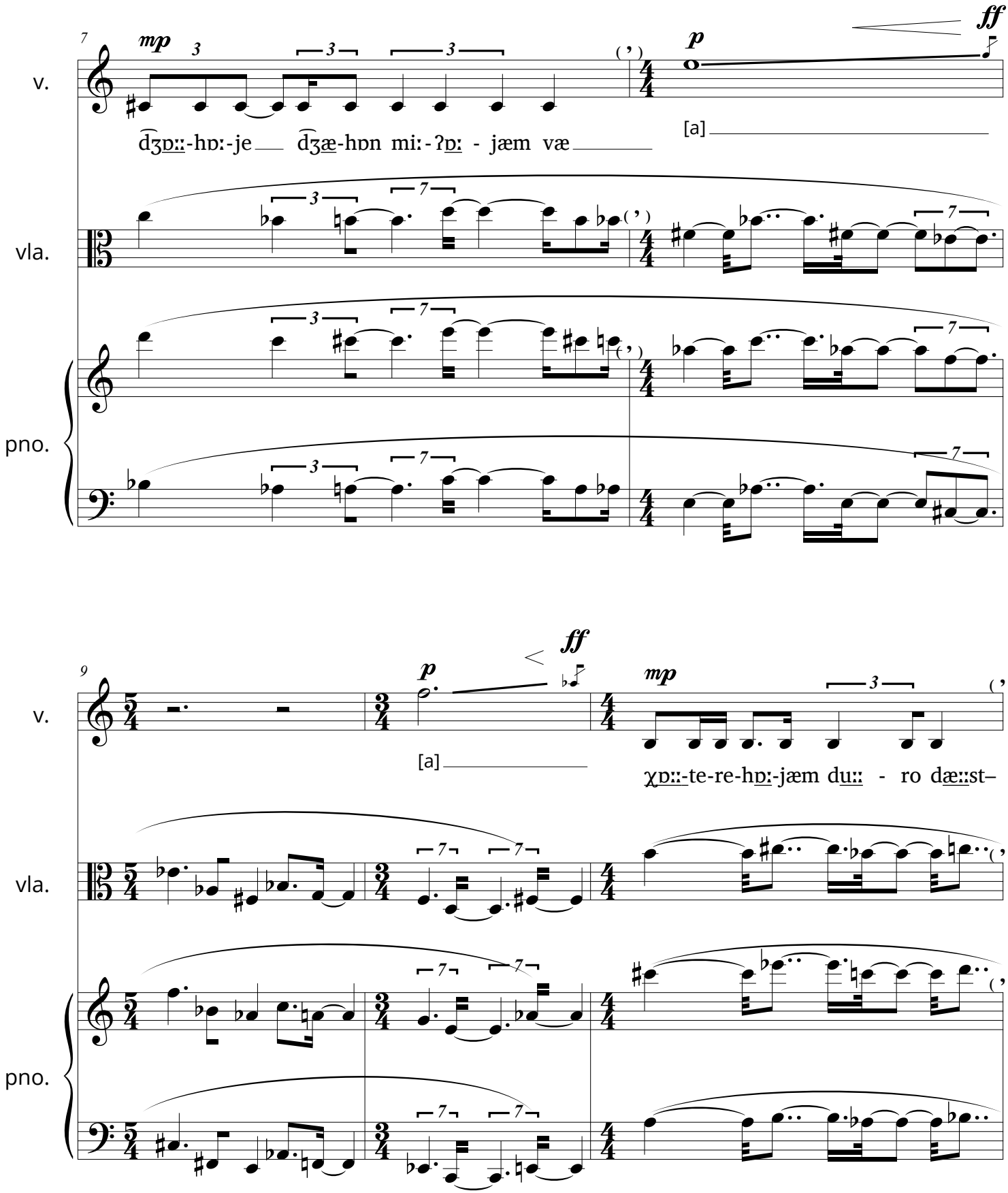
duration: 48.3"

mariam meetra






4
v.
vla.
pno.
6
mp
3
3
–hɒː - jæm rɒː æz jɒːd miː - bær-æd en - gɒːr æz duːr - tæ rin
v.
vla.
pno.


v.
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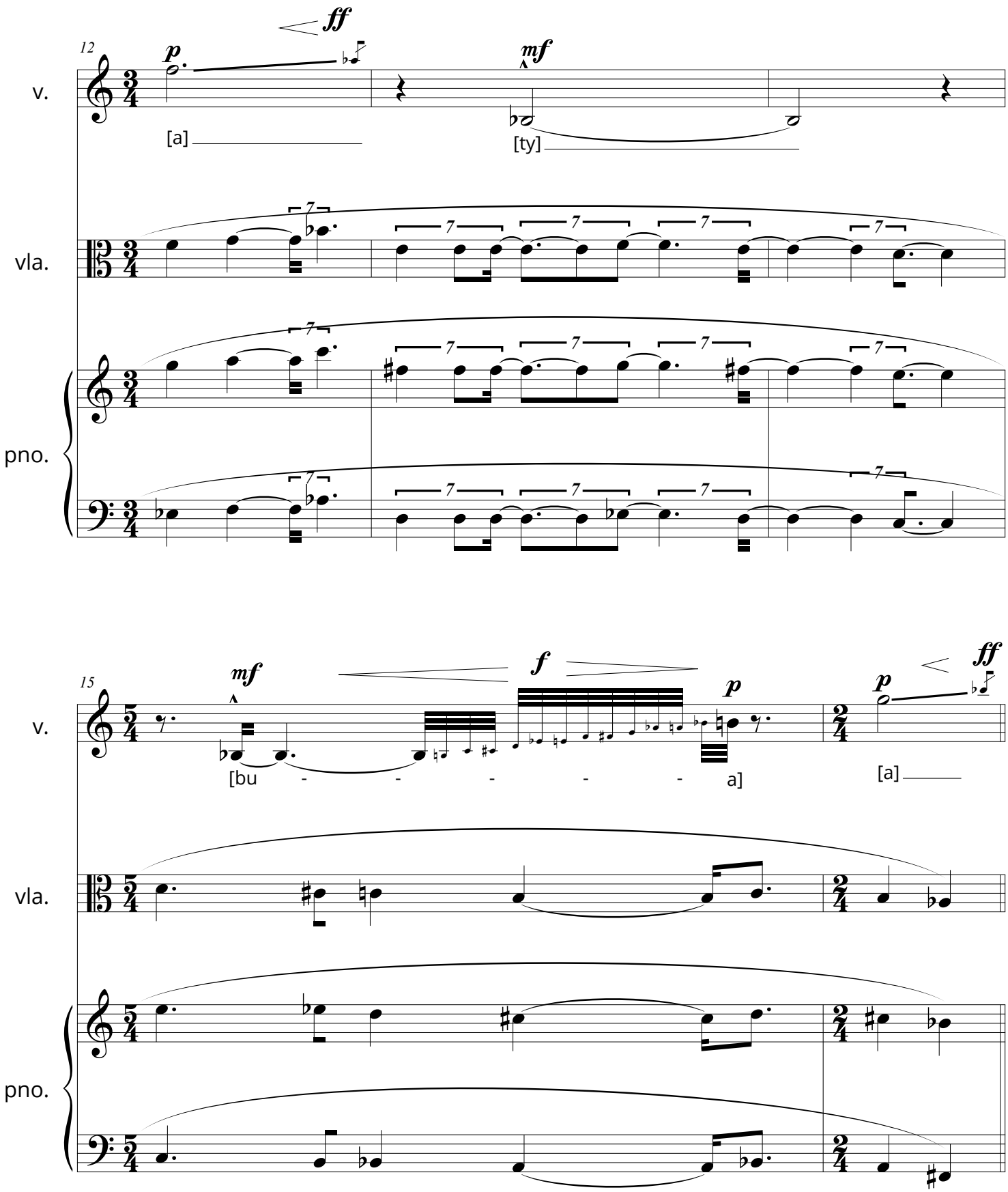
[a]
d͡ʒɒːː-hɒː-je d͡ʒæ-hɒn miː-ʔɒː - jæm væ
χɒːː-te-re-hɒː-jæm duːː - ro dæːːst–


12
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vla.
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15
mf
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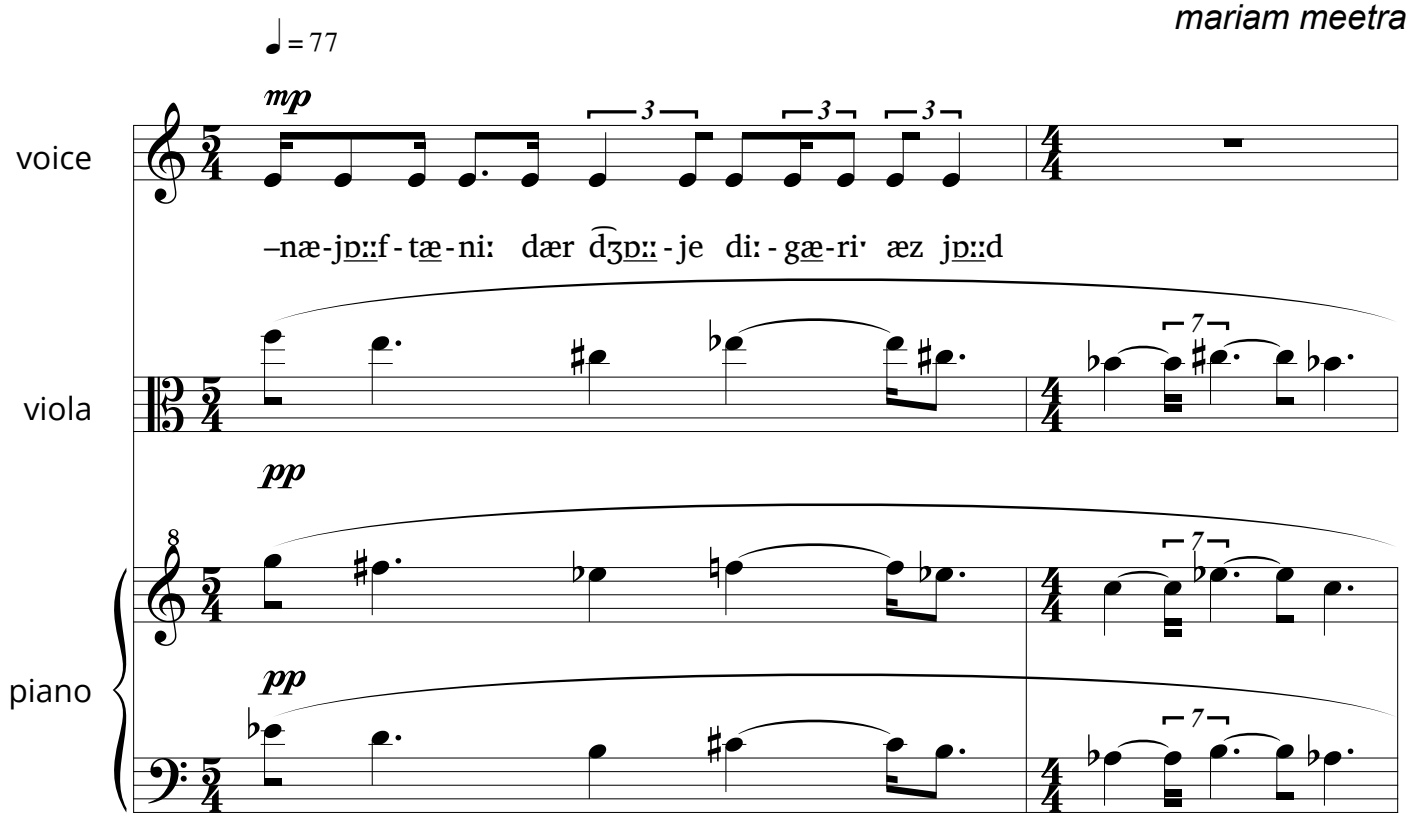
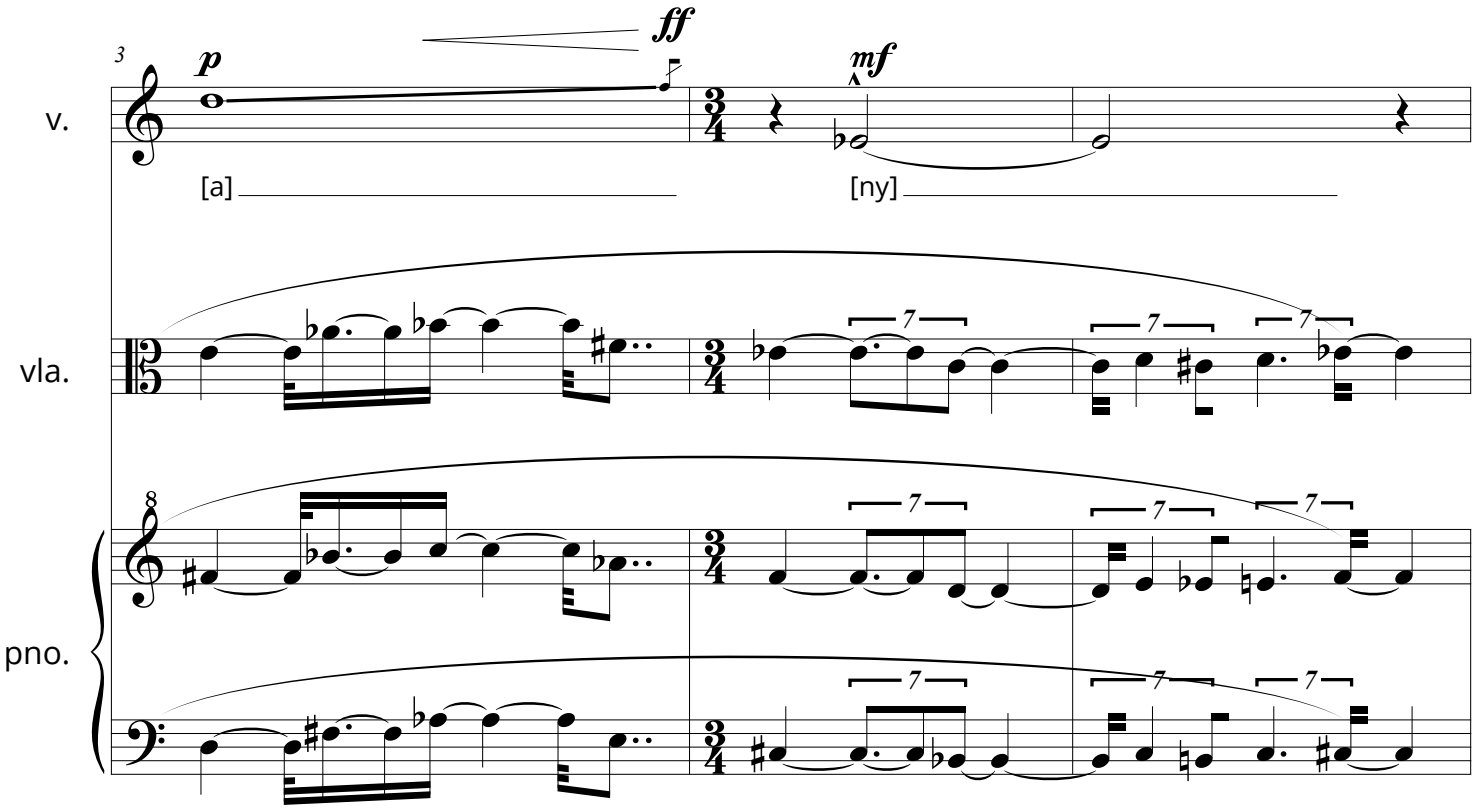
[a]
vla.
pno.

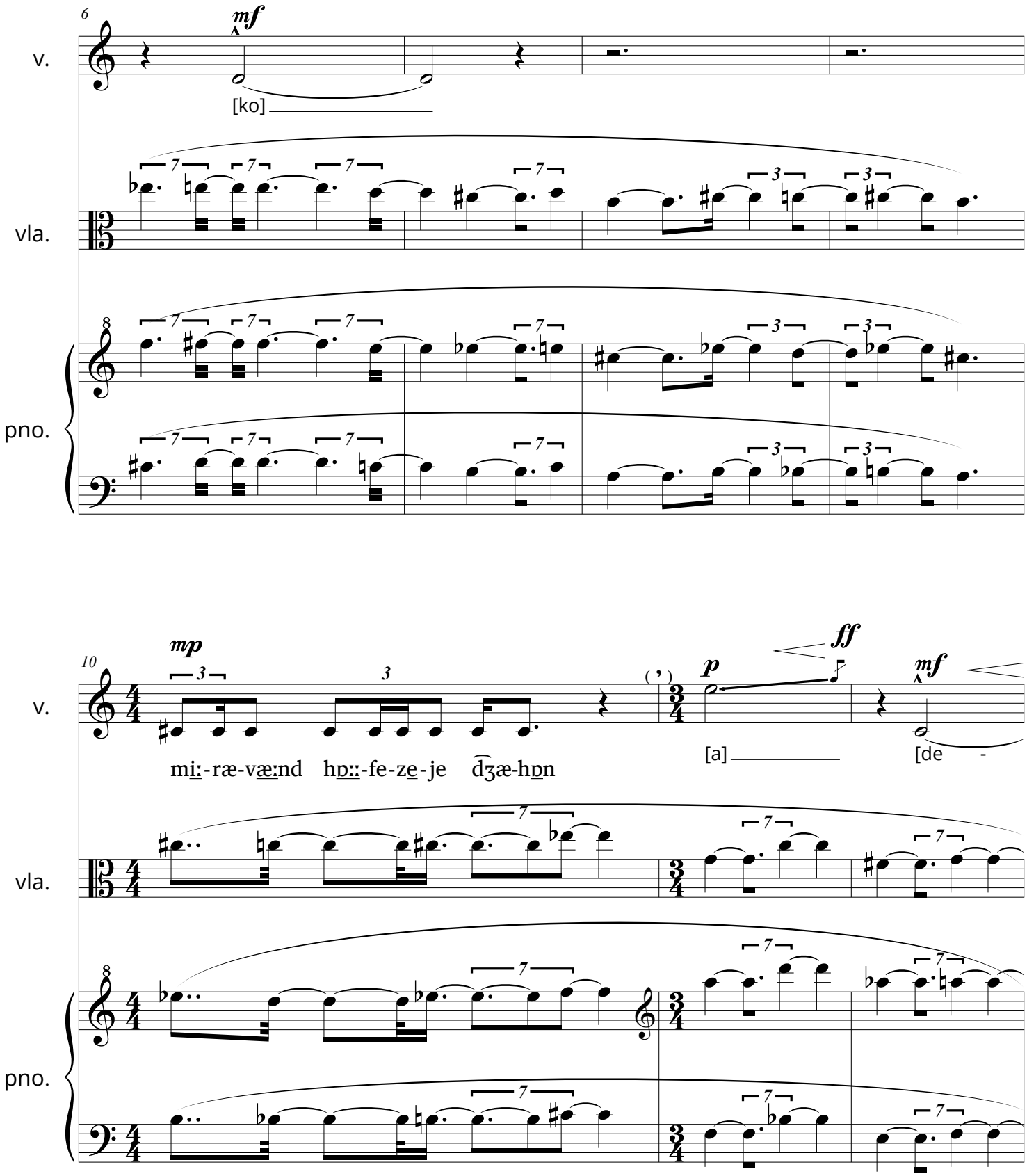
recurrence 4_5

duration: 1':0"

mariam meetra






6
mf
v.
[ko]
vla.
pno.
10
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mi:-ræ-væ:nd hɒ::-fe-ze-je dʒæ-hɒn
( )
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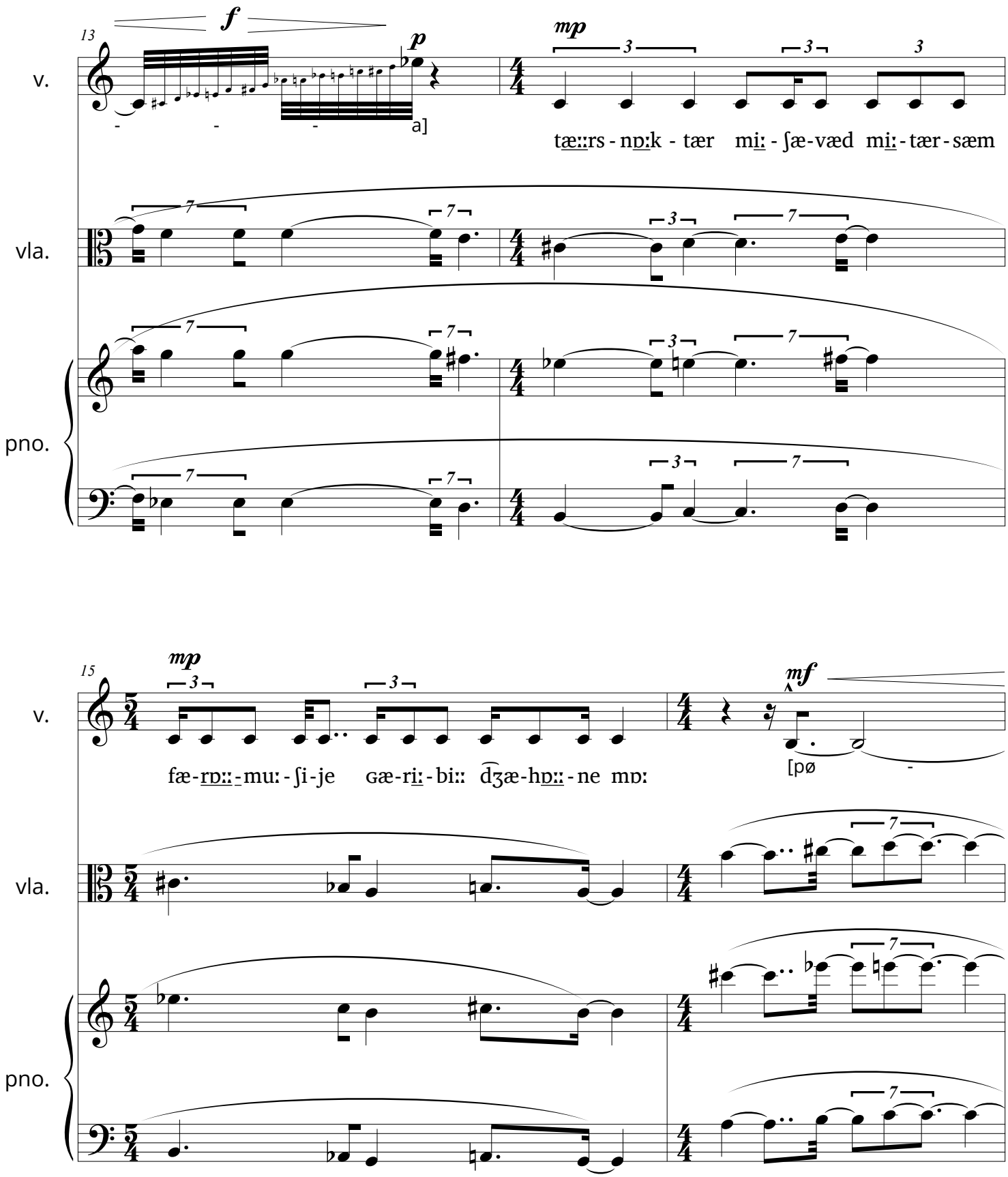
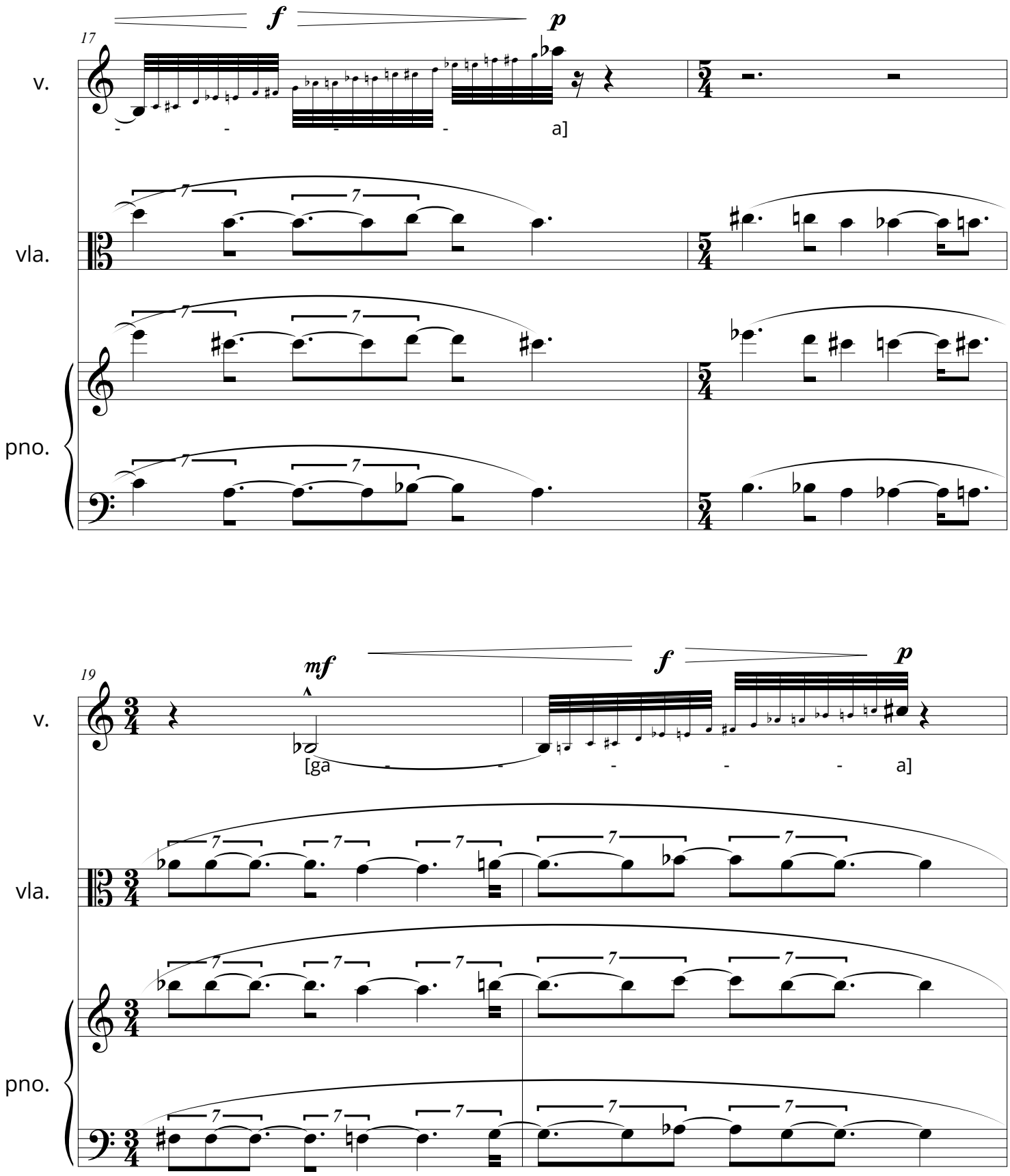
ff
[a]
mf
[de -


13
v.
vla.
pno.
f
p
mp
tæ::rs - nɒ:k - tær mi: - ʃæ-væd mi: - tær - sæm
a]
15
mp
mf
fæ-rɒ:: - mu: - ʃi - je ɢæ-ri: - bi:: dʒæ-hɒ:: - ne mɒ:
[pø


17
f
p
v.
a]
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19
mf
f
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v.
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a]
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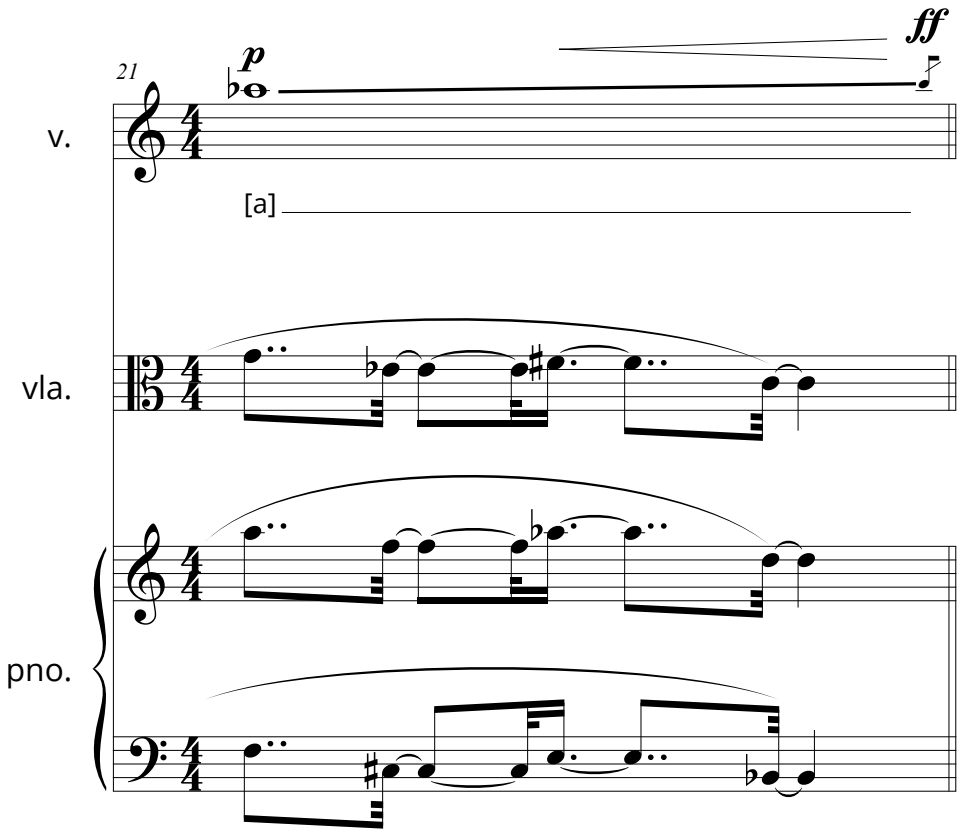
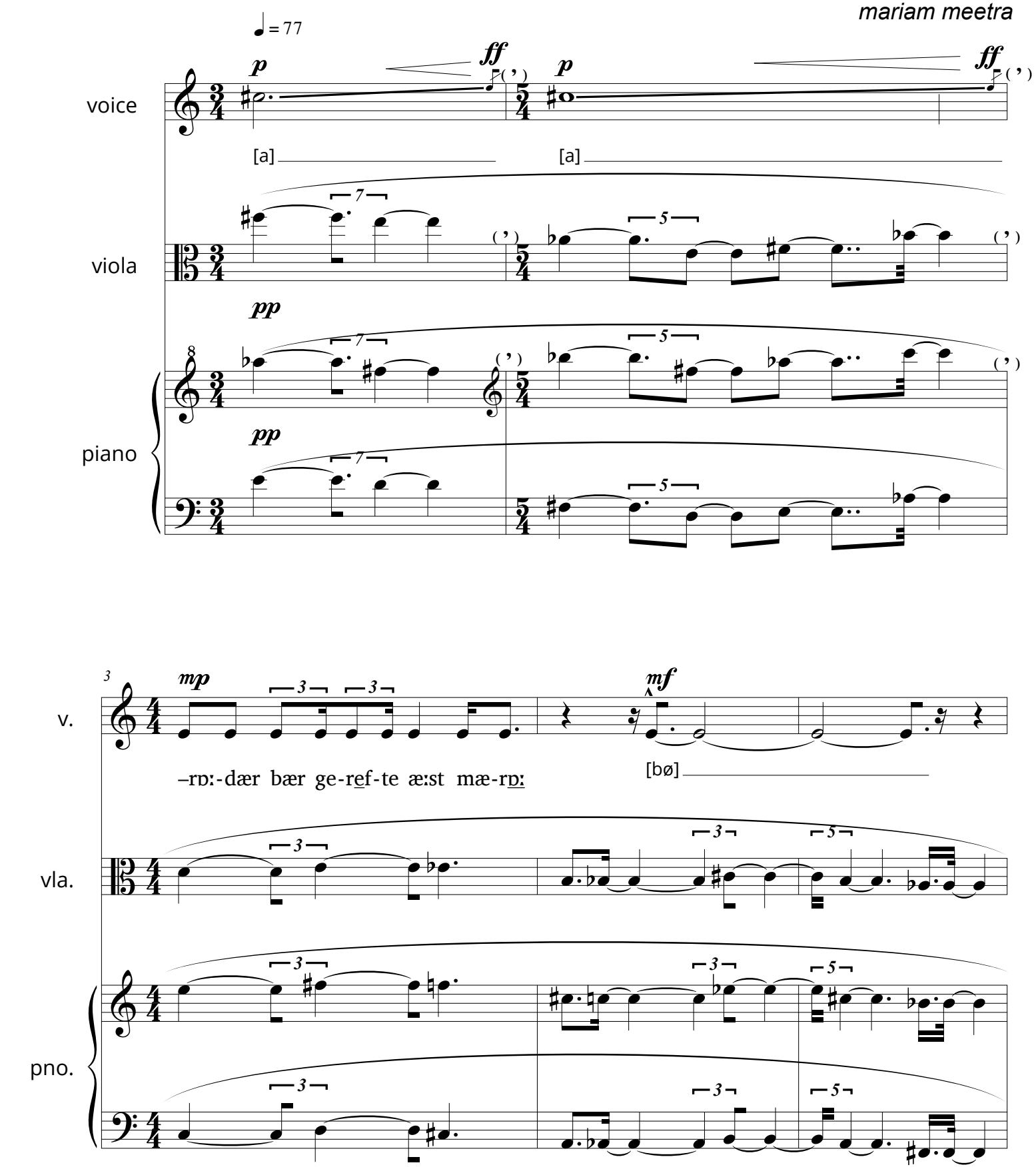
pno.

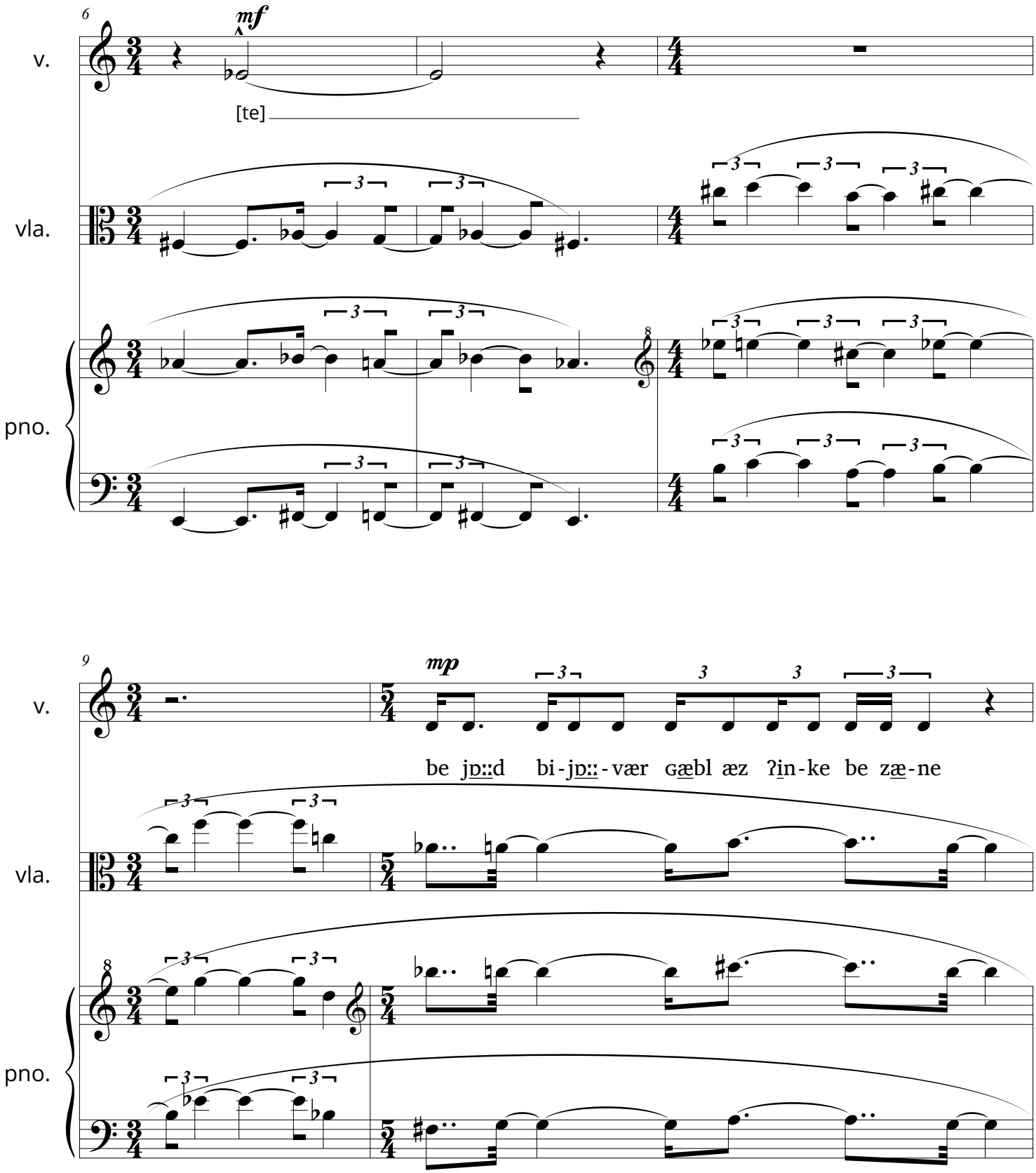

21
p
ff
v.
[a]
vla.
pno.

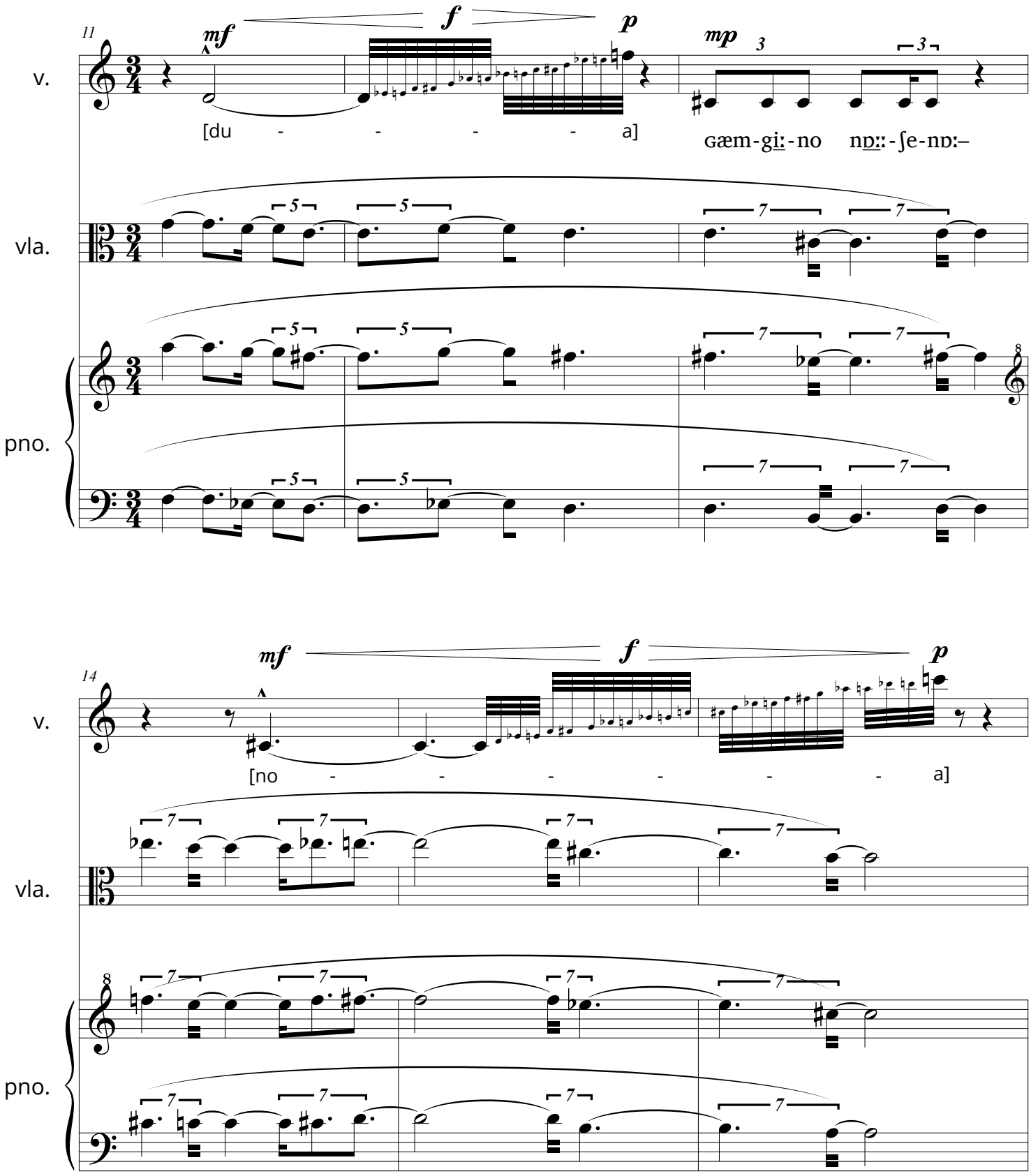
recurrence 4_6

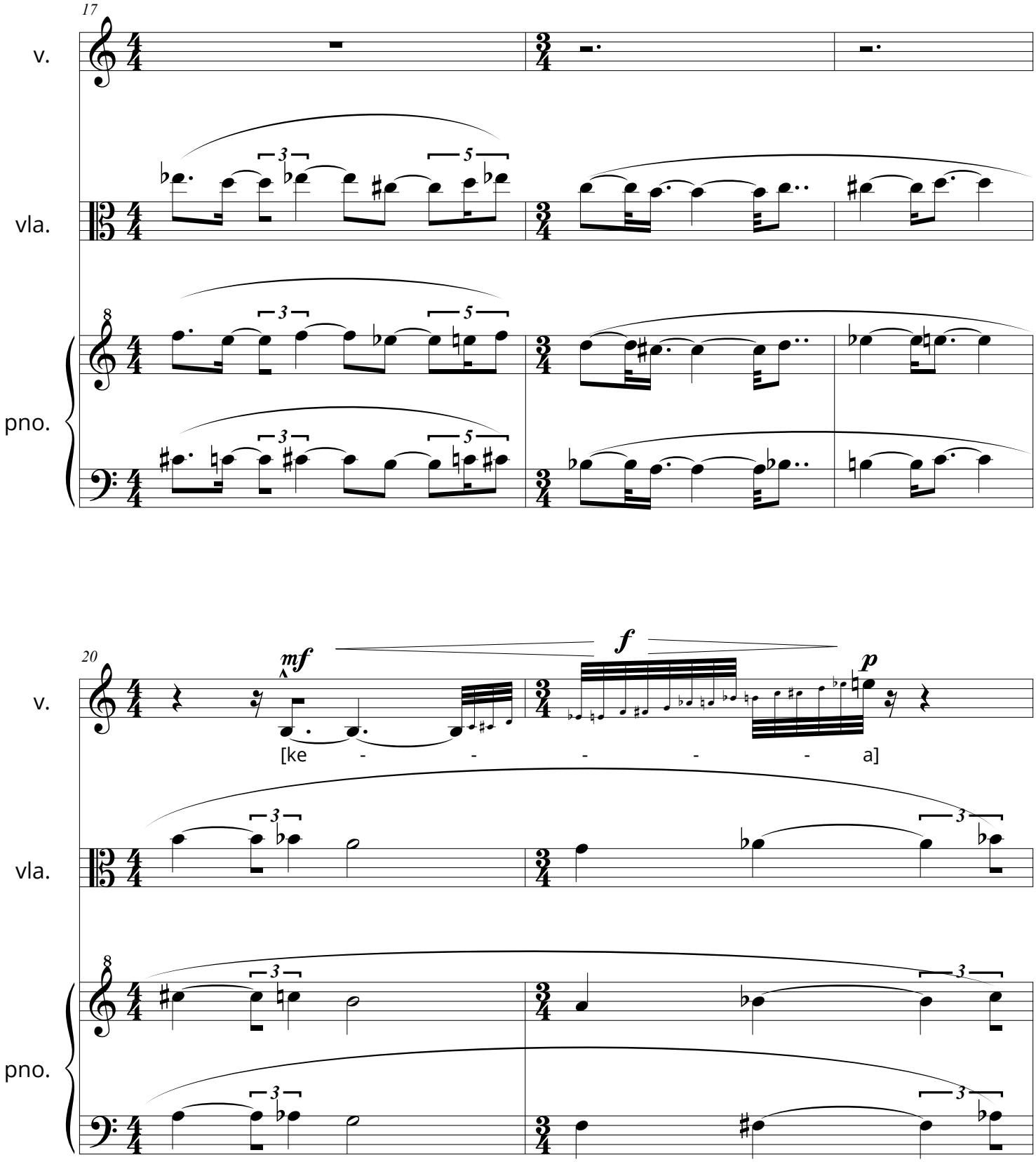
duration: 1':11.7"

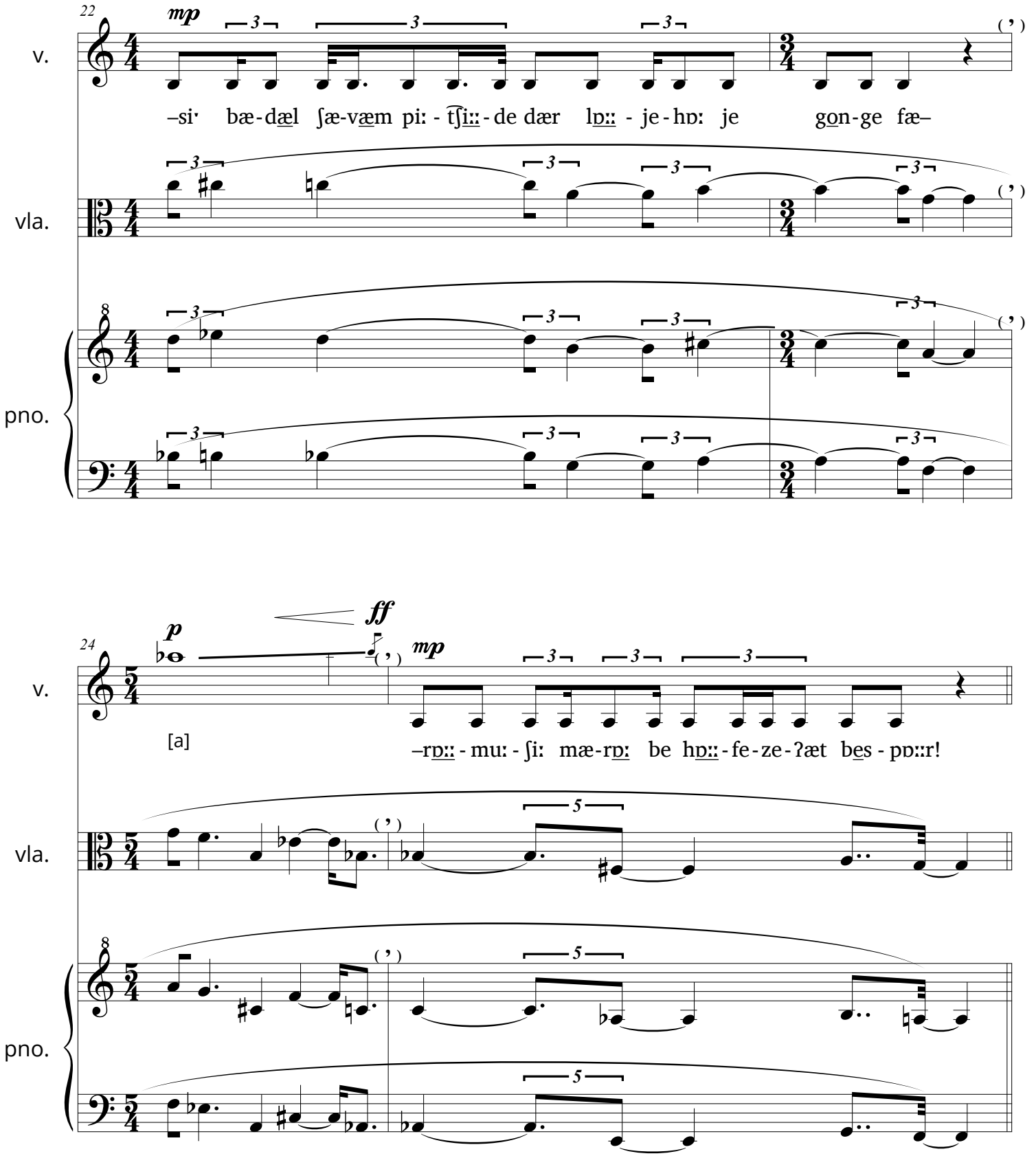
mariam meetra




6
mf
v.
[te]
vla.
pno.
8
9
mp
be jɒ::d bi-jɒ::-vær gæbl æz ʔin-ke be zæ-ne


11
mf
f
p
mp
3
3
v.
[du - - - - a]
ɢæm-gi:-no nɒ::-ʃe-nɒ:–
vla.
5
5
7
7
pno.
8
14
mf
f
p
v.
[no - - - - - a]
vla.
pno.

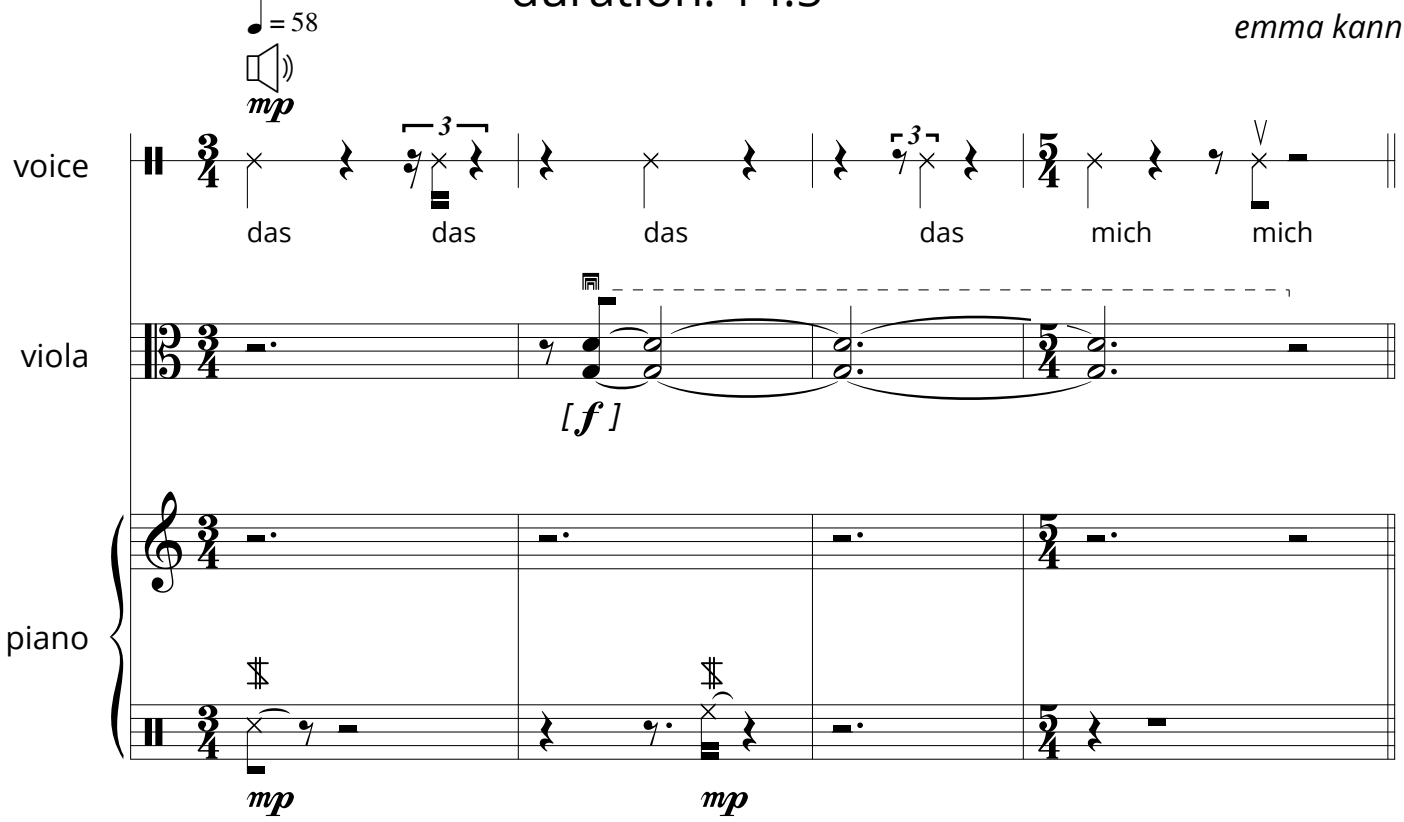

17
v.
vla.
pno.
20
mf
f
p
[ke - - - - - a]


22
mp
v.
–siˑ bæ-dæl ʃæ-væm piː - tʃiː - de dær lɒː - je - hɒː je gon-ge fæ–
vla.
pno.
24
p
ff
mp
[a]
–rɒː - muː - ʃiː mæ-rɒː be hɒː - fe - ze - ʔæt bes - pɒːr!
v.
vla.
pno.

recurrence 5_1

duration: 14.5"

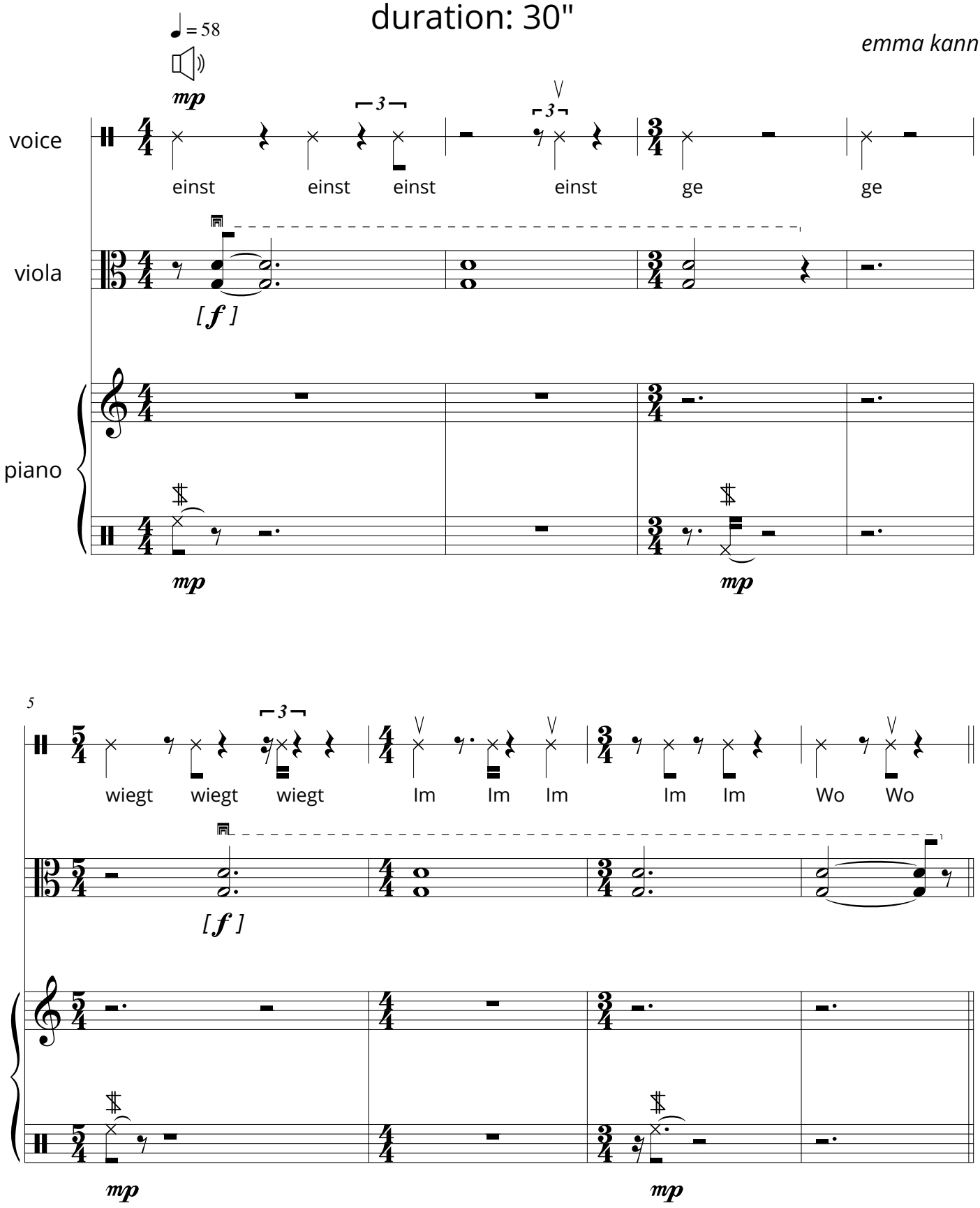
emma kann



recurrence 5_2

duration: 30"

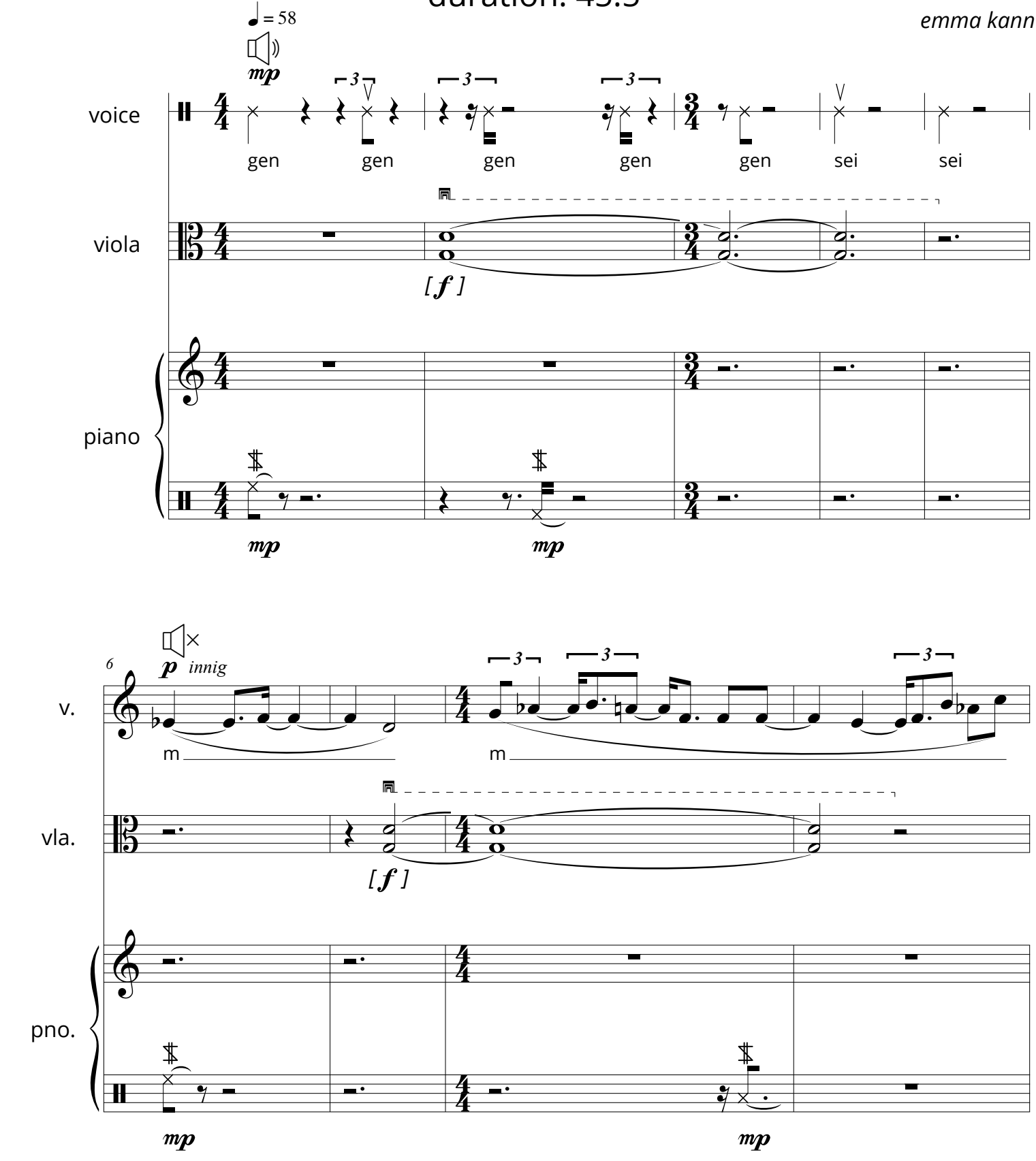
emma kann



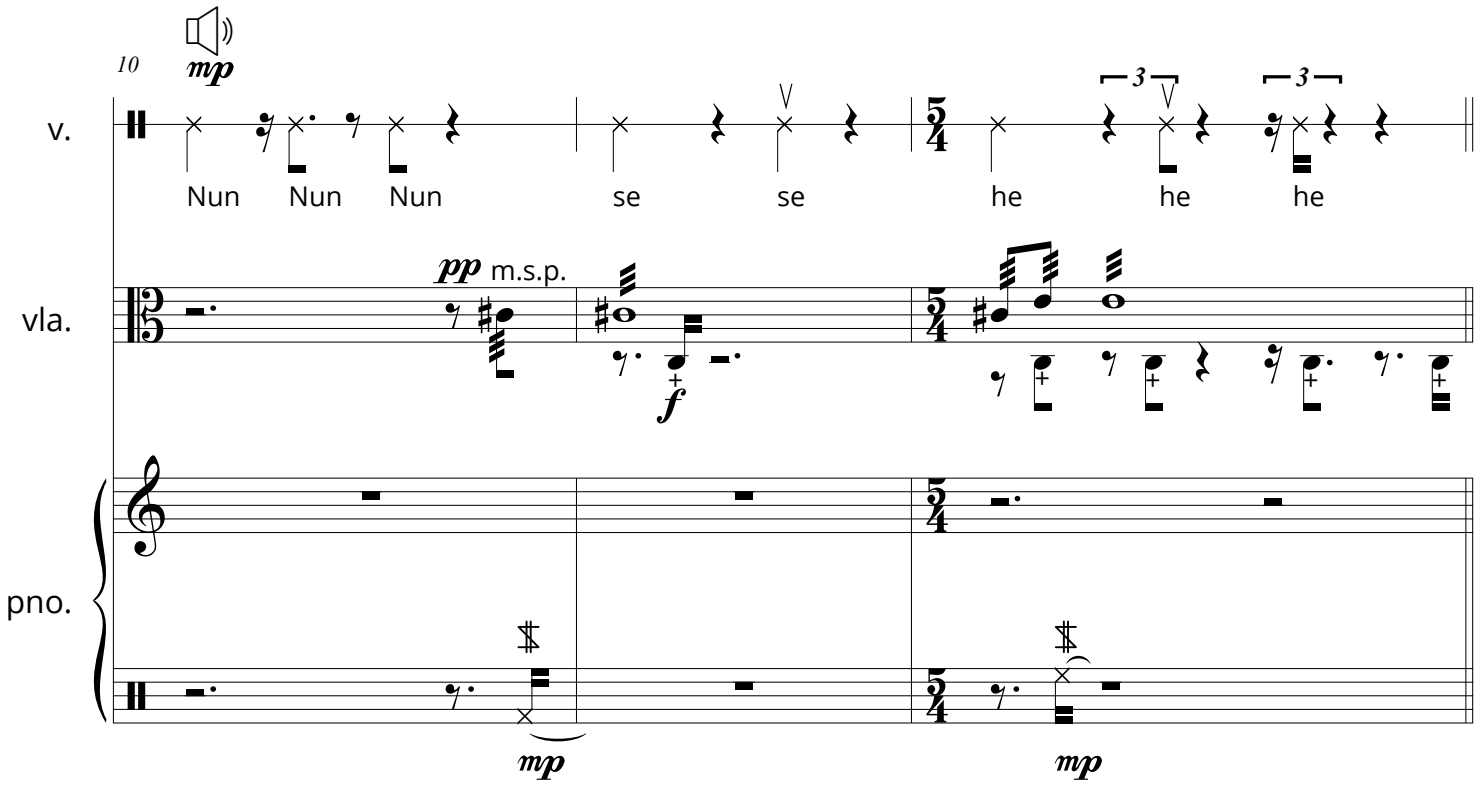
recurrence 5_3

duration: 45.5"

emma kann



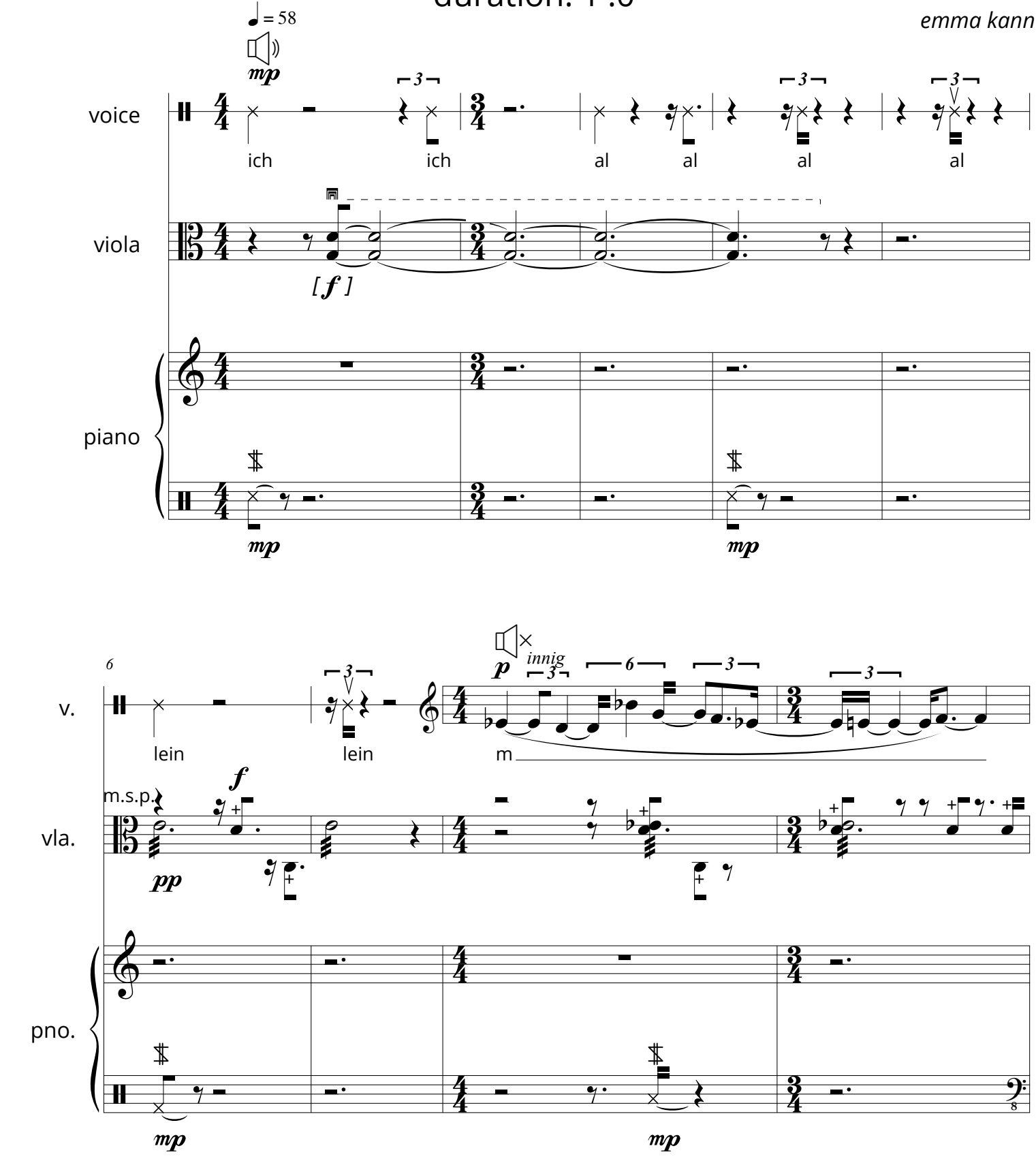
recurrence 5_3

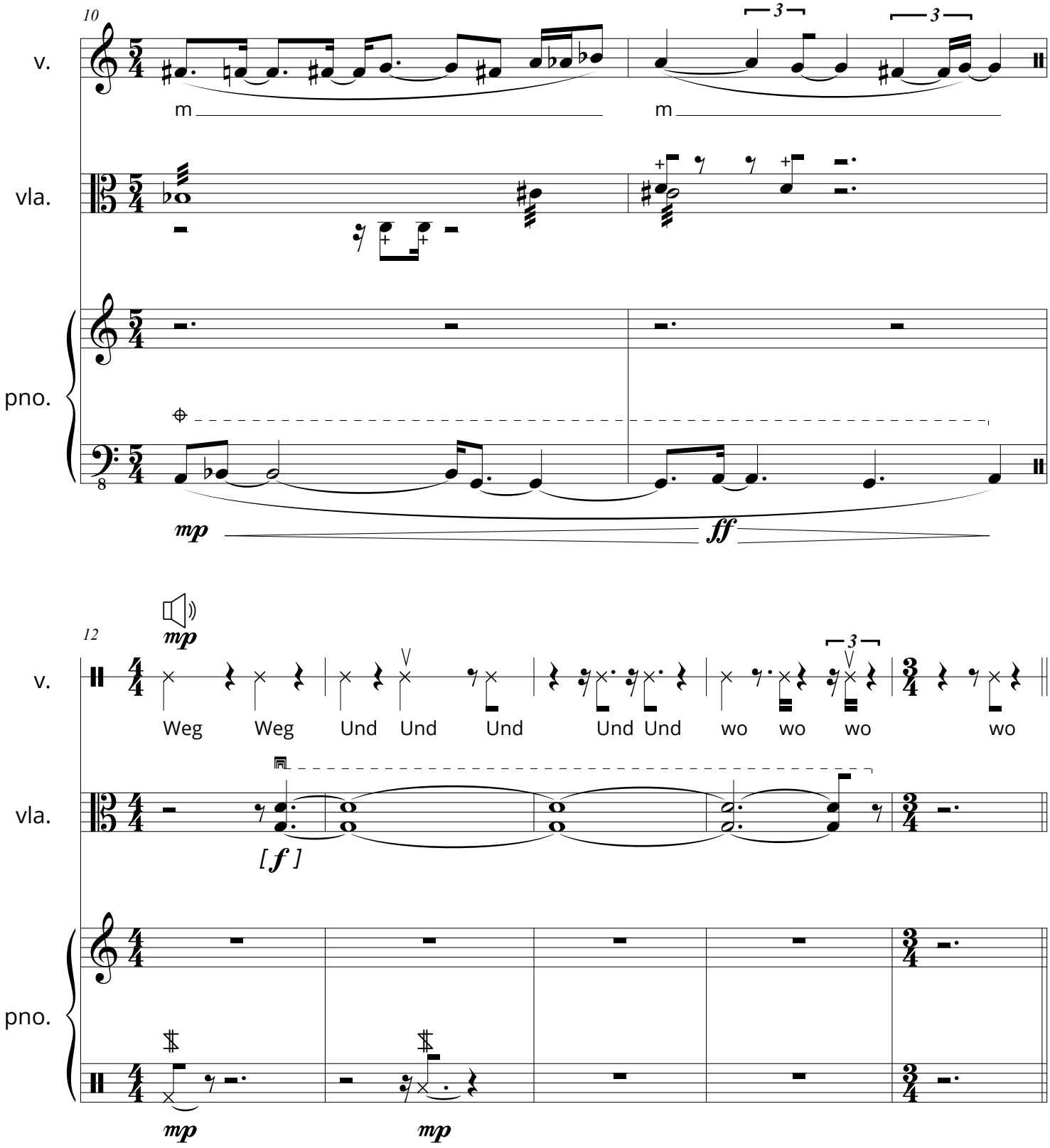


recurrence 5_4

duration: 1':0"

emma kann

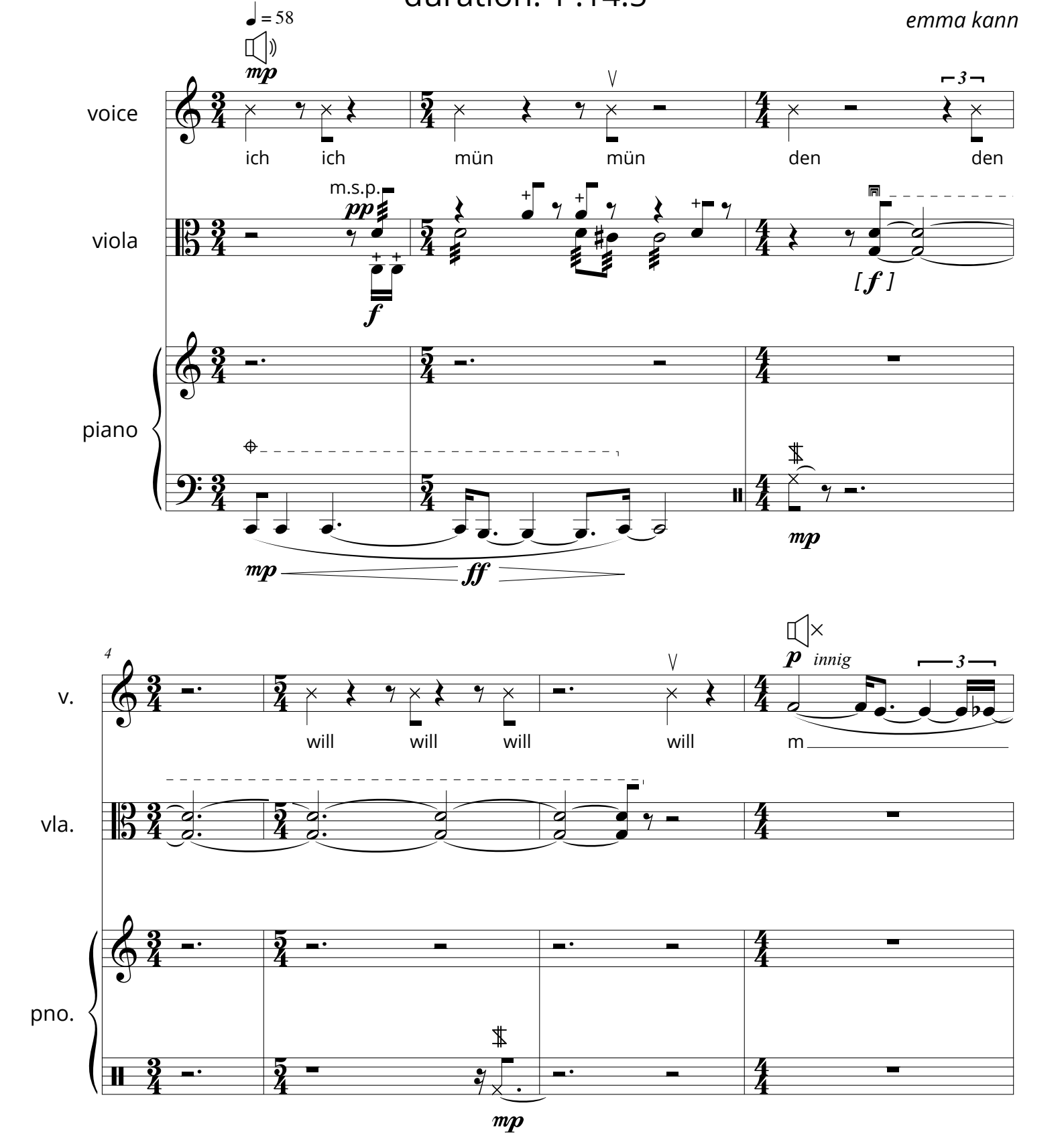


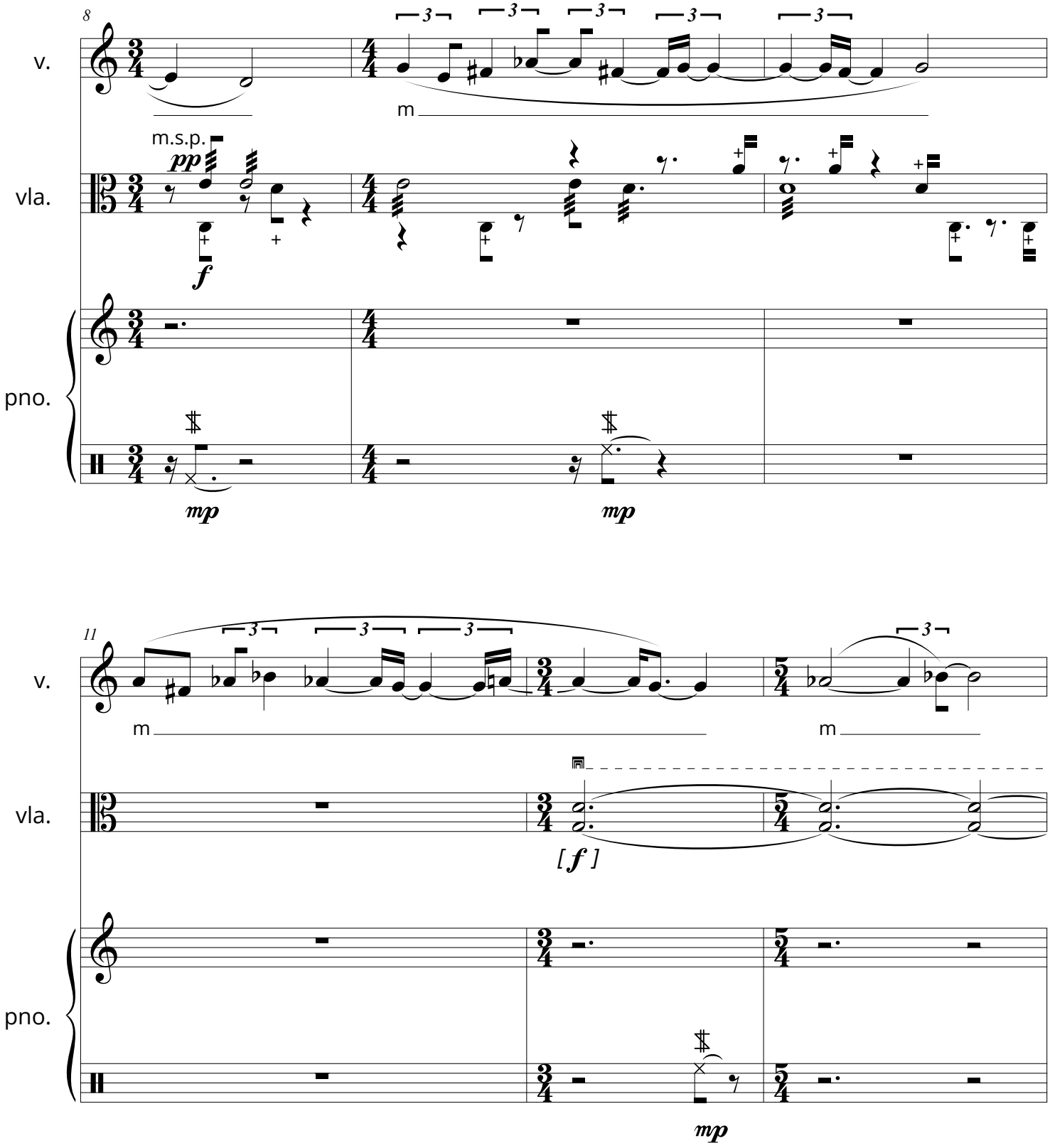

10
v.
vla.
pno.
m
m
3
3
mp
ff
12
mp
v.
Weg Weg Und Und Und Und Und wo wo wo wo
3
vla.
[f]
pno.
mp
mp

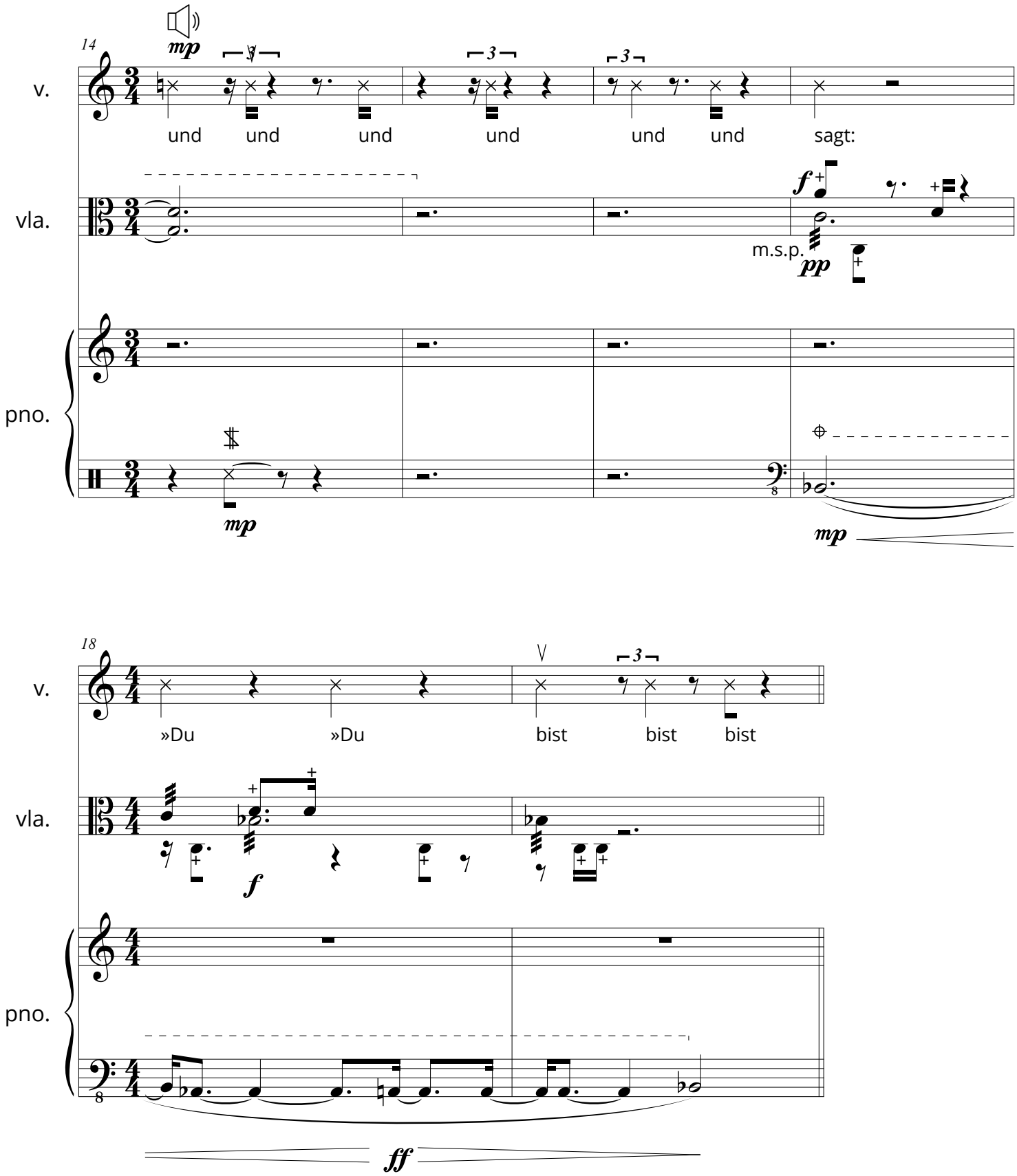
recurrence 5_5

duration: 1':14.5"

emma kann



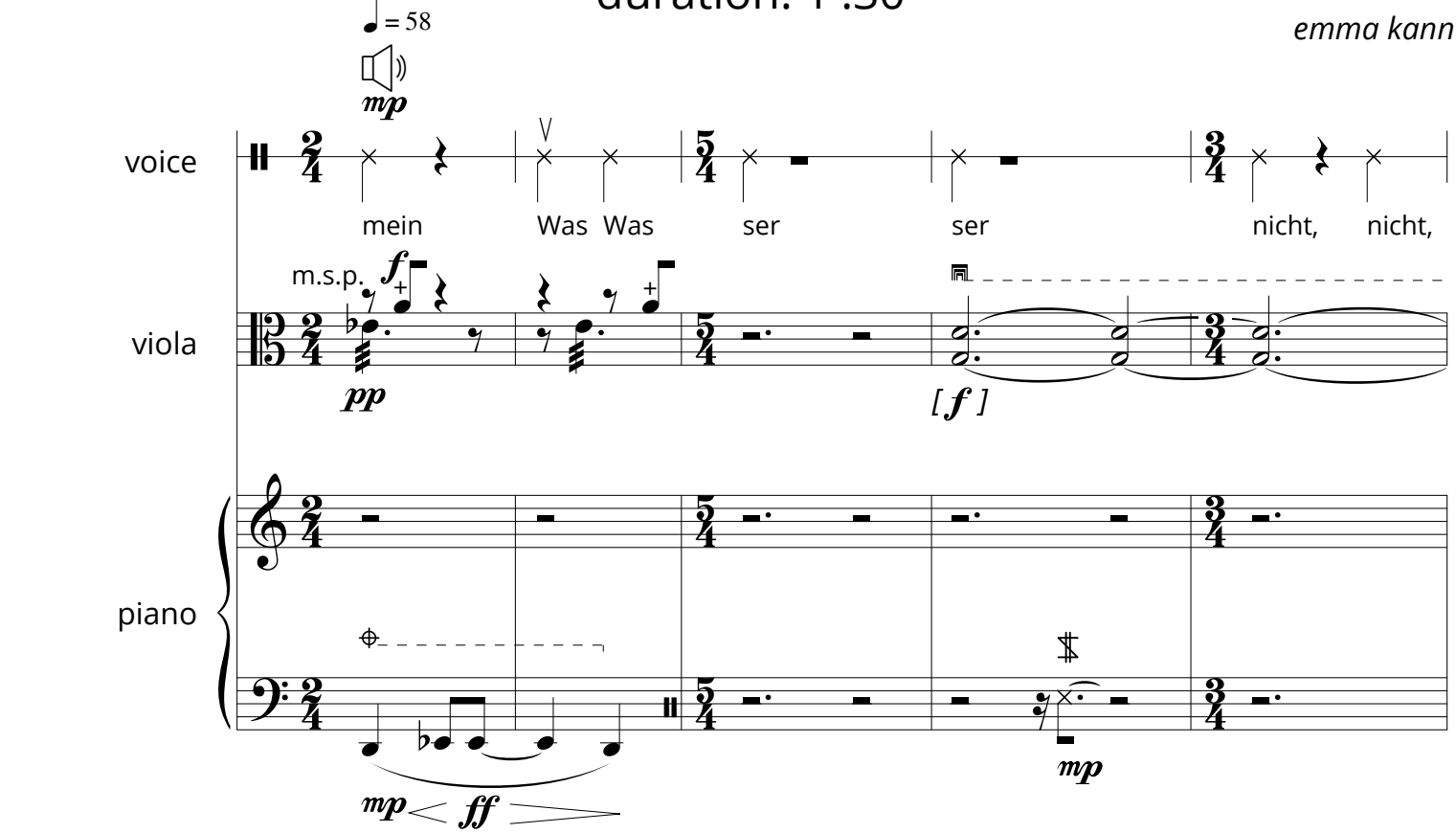

8
v.
vla.
pno.
m.s.p.
pp
f
mp
m
11
[f]

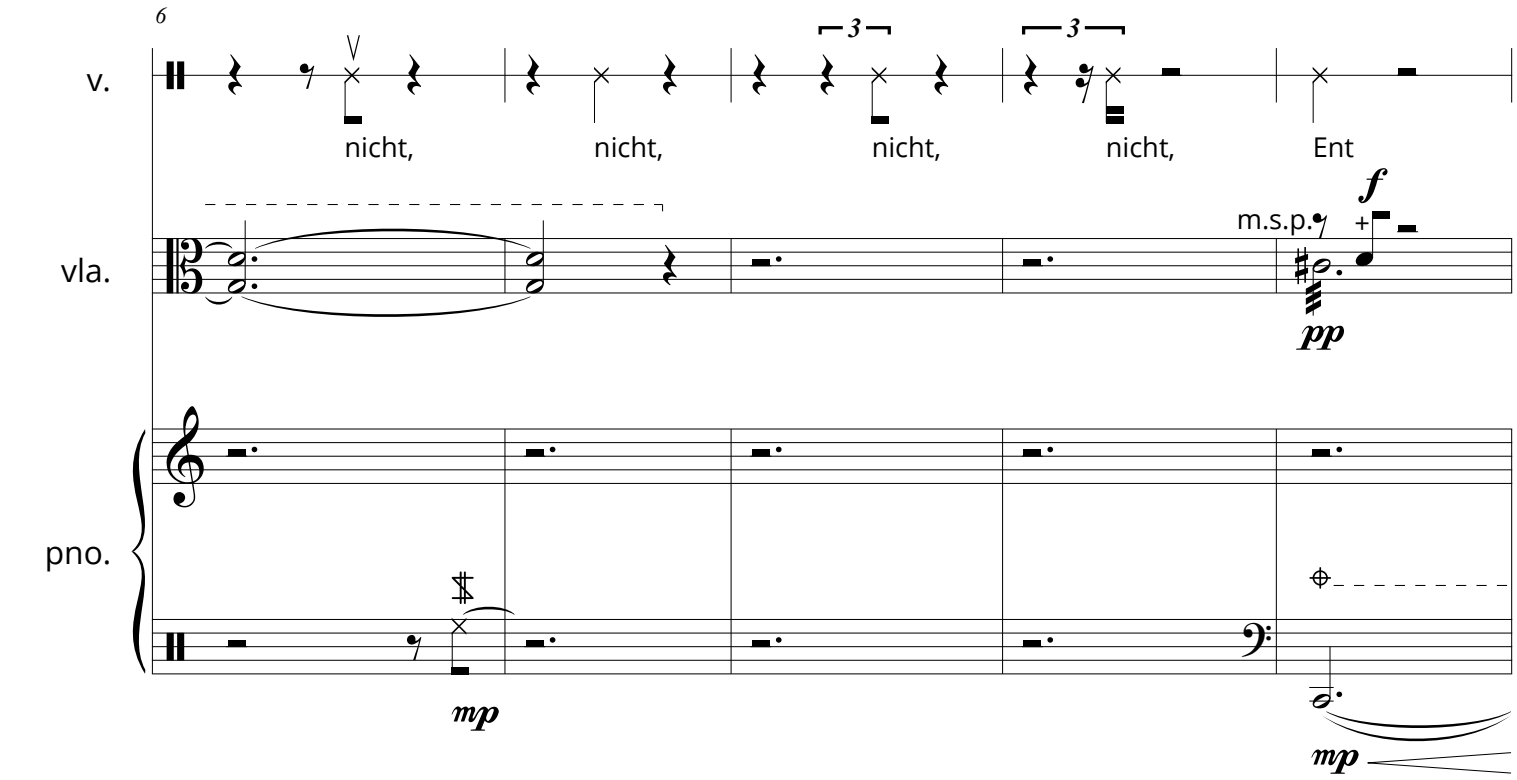

14
mp
v.
und und und und und und sagt:
vla.
f
m.s.p.
pp
pno.
mp
mp
18
v.
»Du »Du bist bist bist
vla.
f
pno.
ff

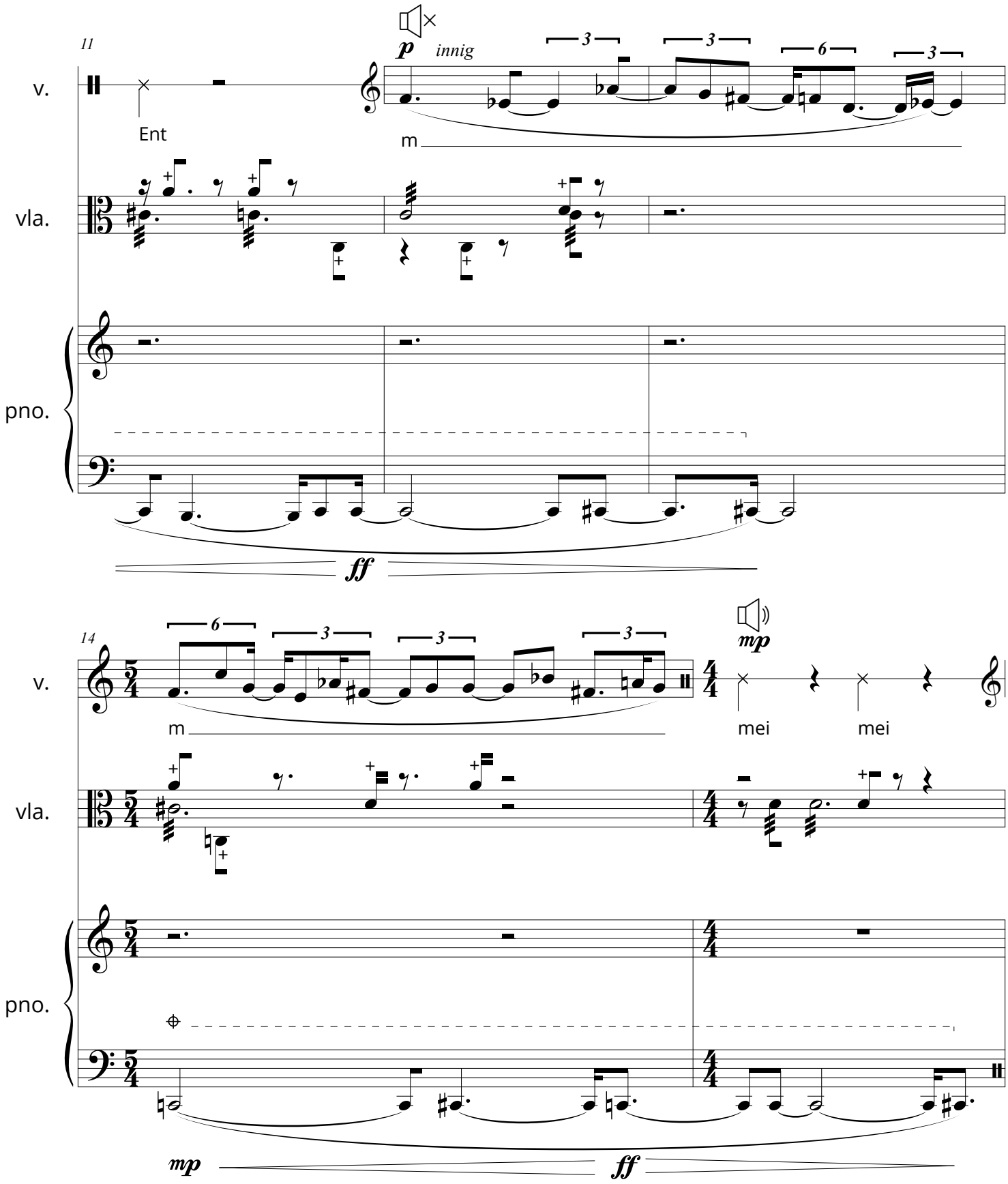
recurrence 5_6

duration: 1':30"

emma kann






11
v.
vla.
pno.
Ent
p
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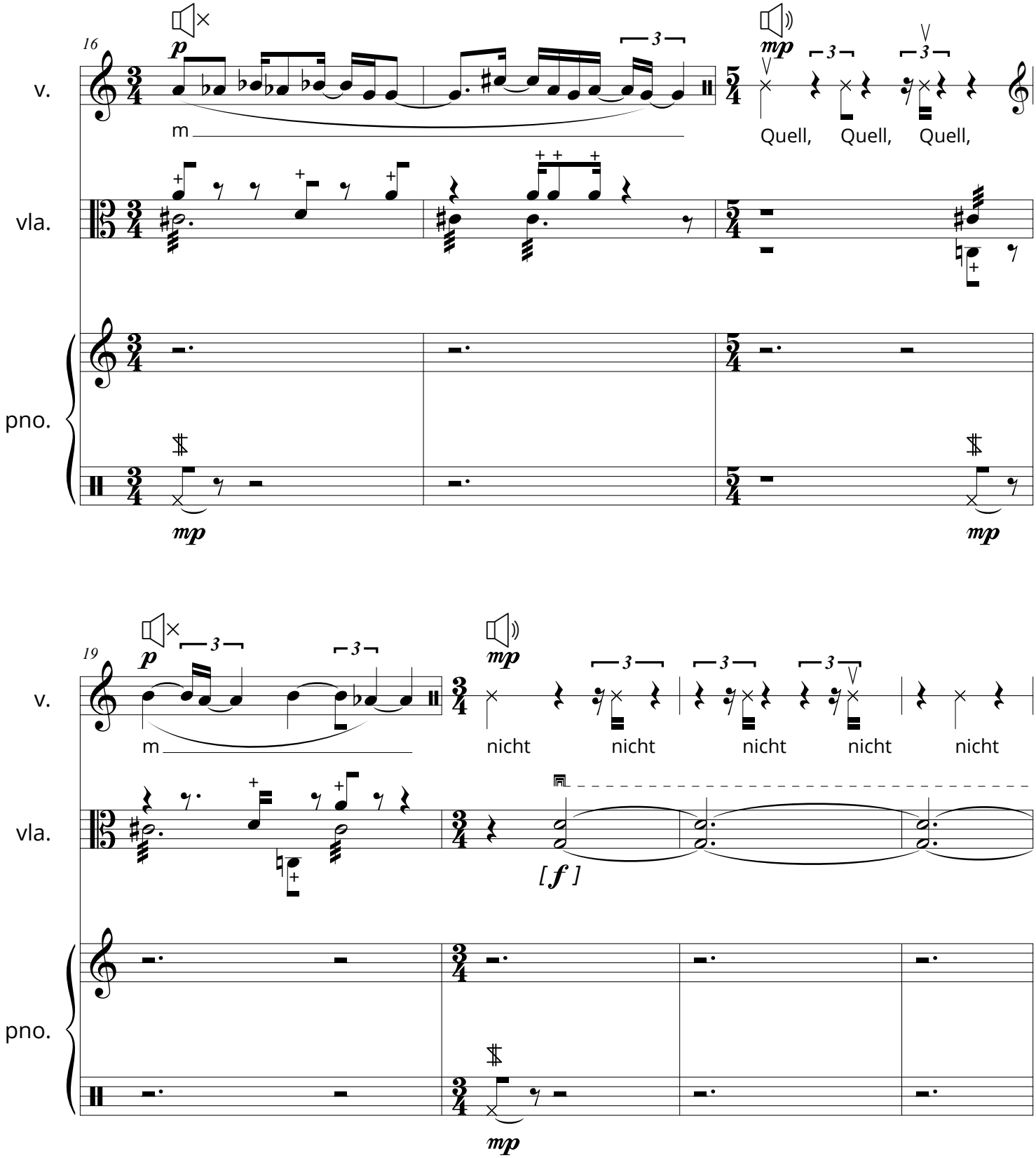
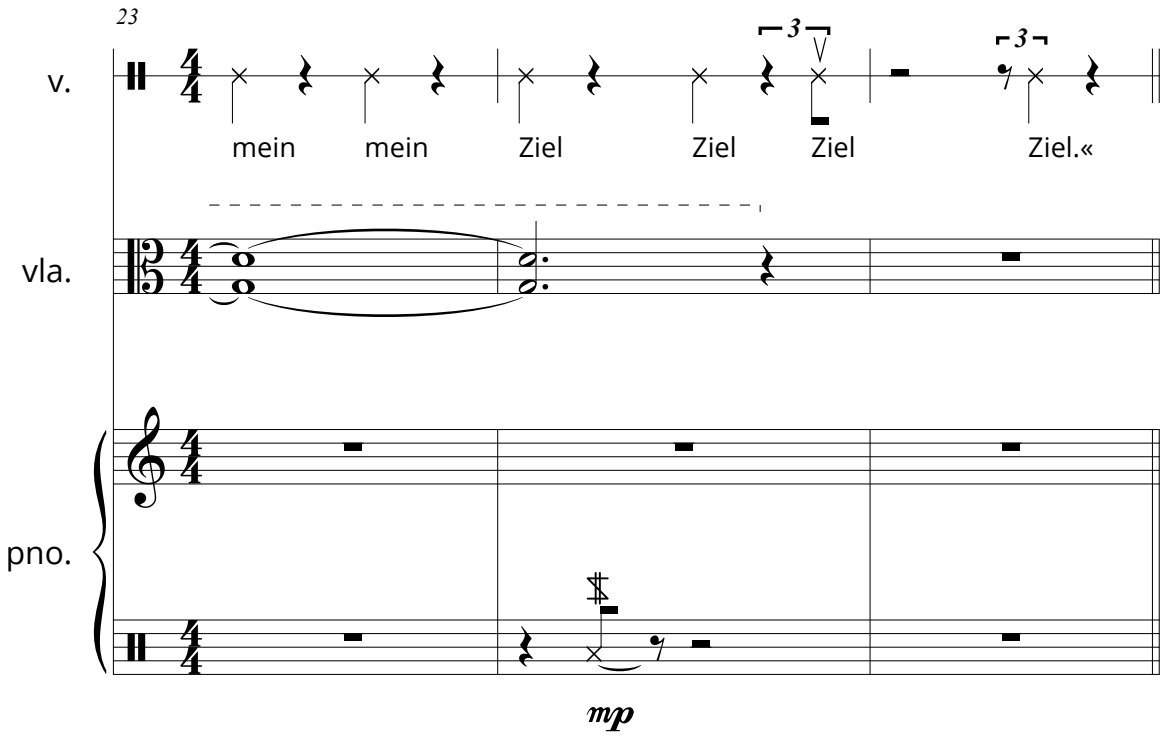
m
ff
14
mp
mei
mei
mp
ff

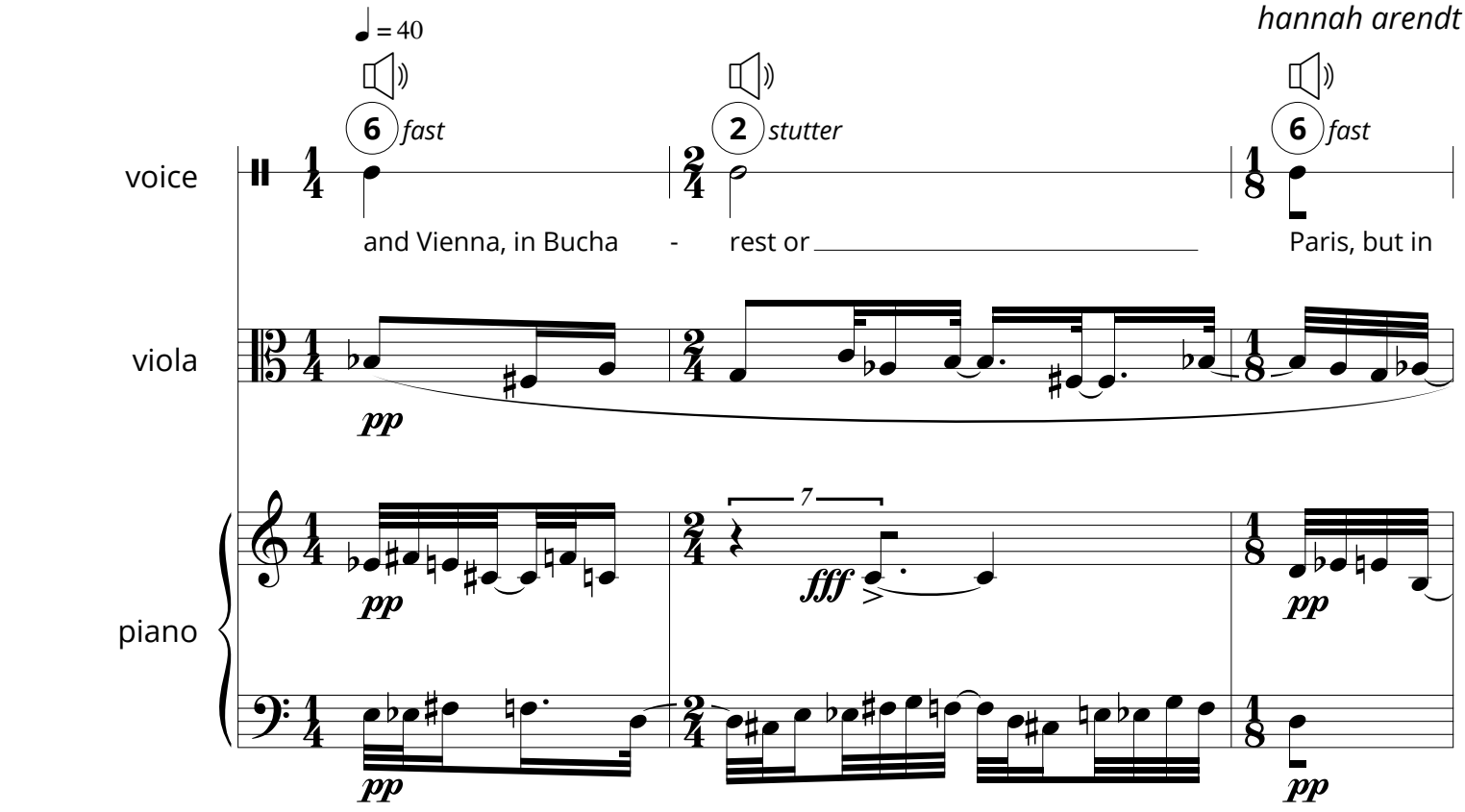

16
v.
vla.
pno.
p
m
3
mp
Quell, Quell, Quell,
mp
mp
19
v.
vla.
pno.
p
m
3
mp
nicht nicht nicht nicht nicht
[f]
mp

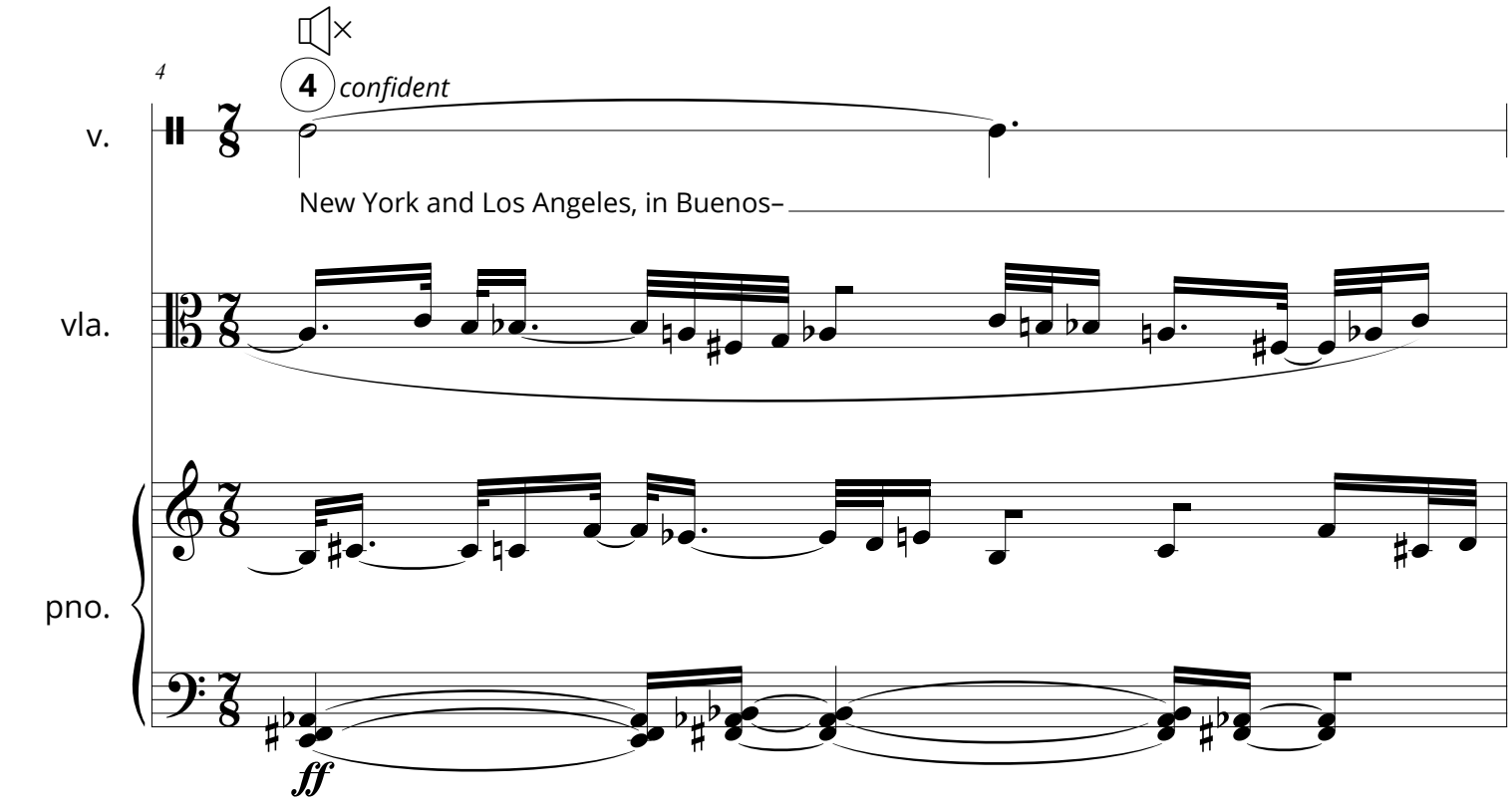

23
v.
mein
mein
Ziel
Ziel
Ziel
Ziel.«
vla.
pno.
mp

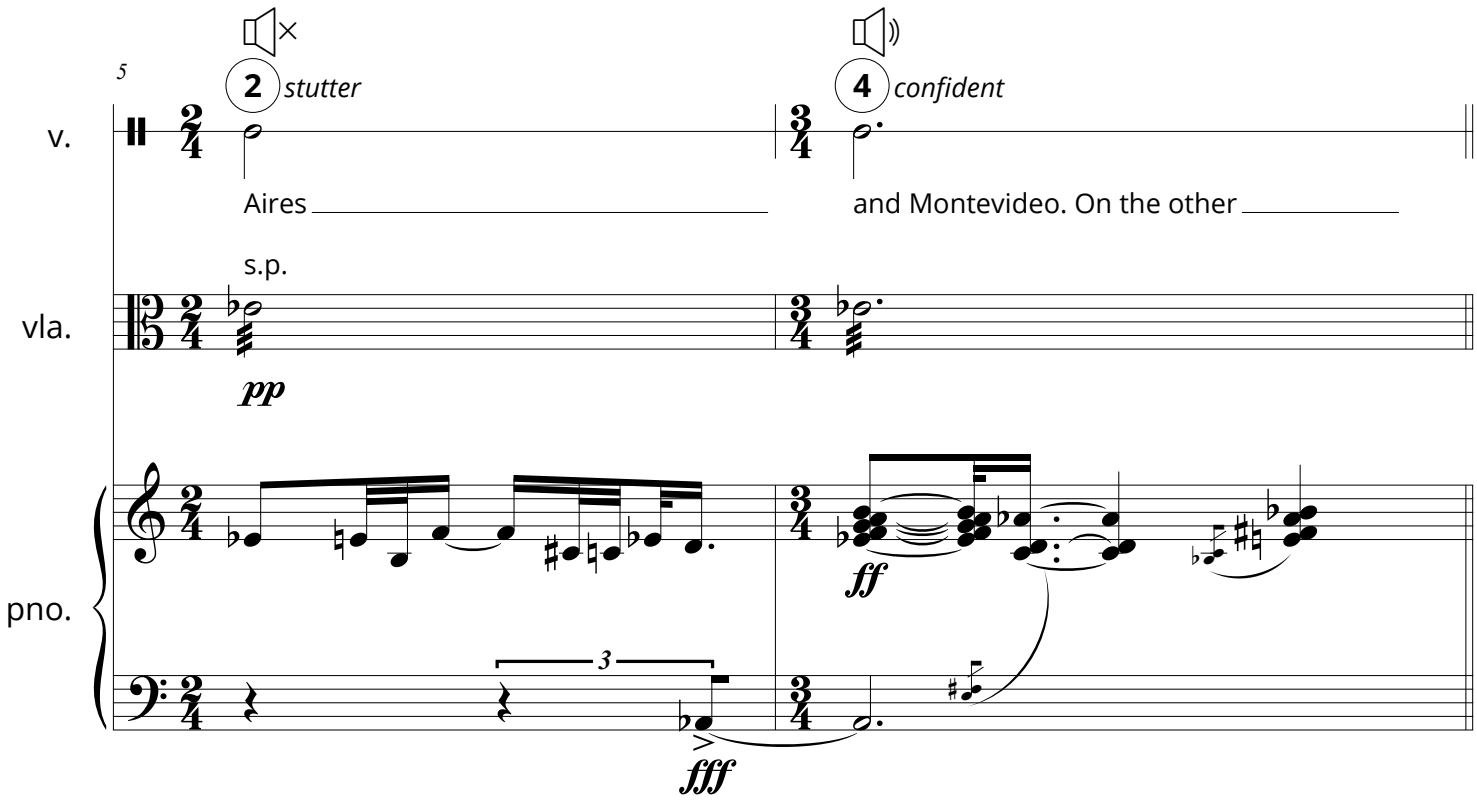
recurrence 6_1

duration: 18"

hannah arendt



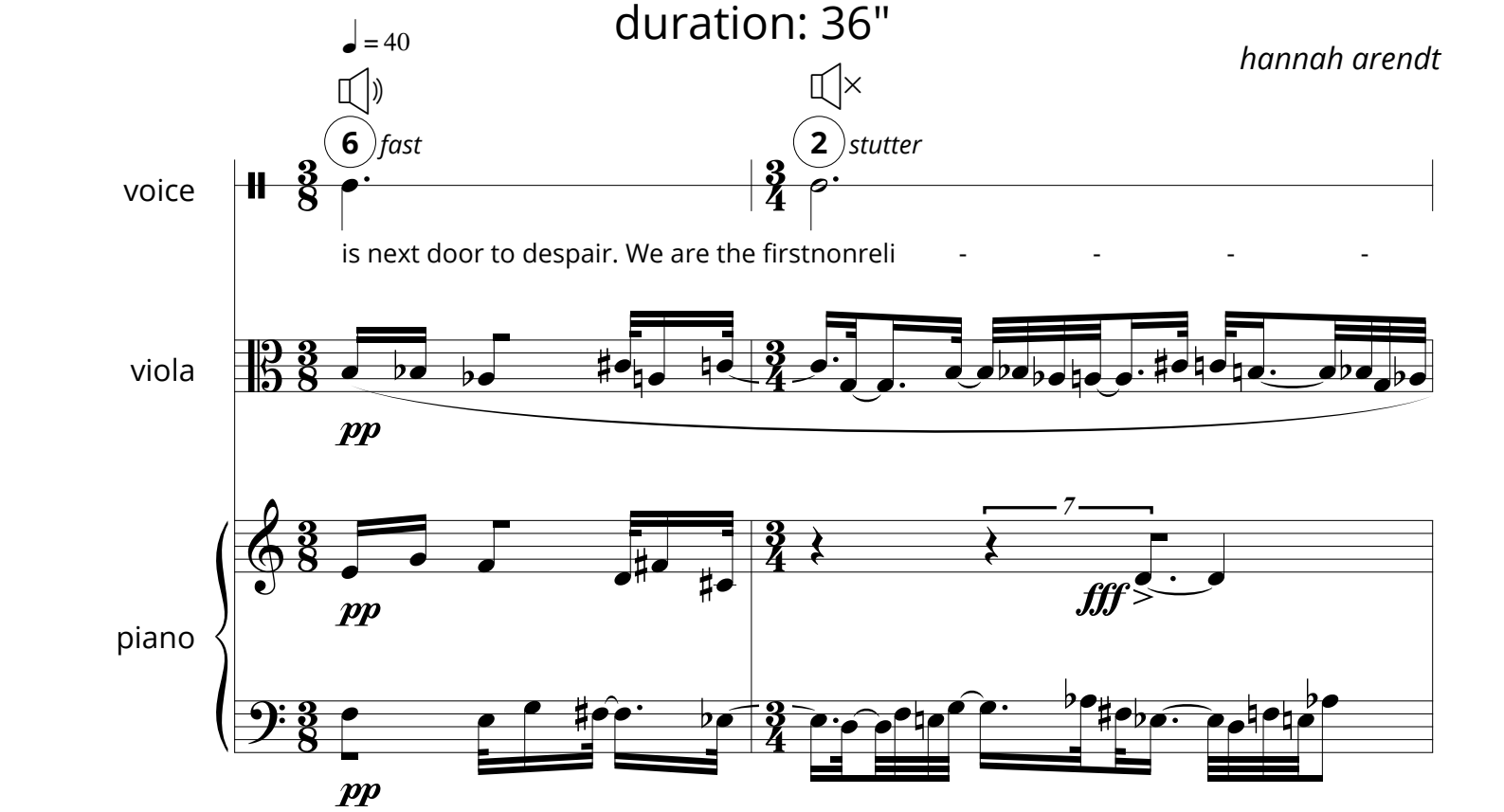


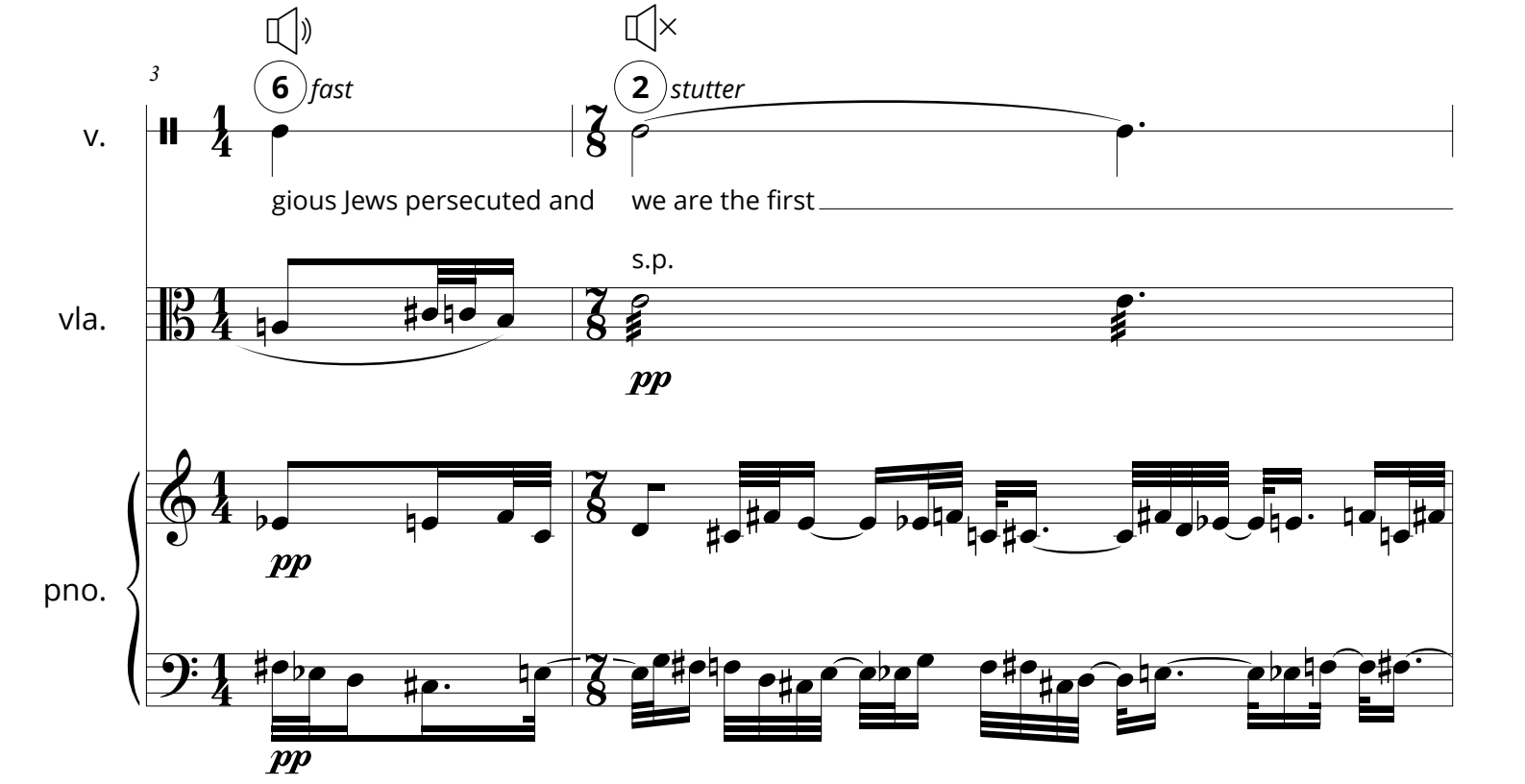

5
2 stutter
4 confident
v.
Aires
and Montevideo. On the other
s.p.
vla.
pp
pno.
ff
3
fff

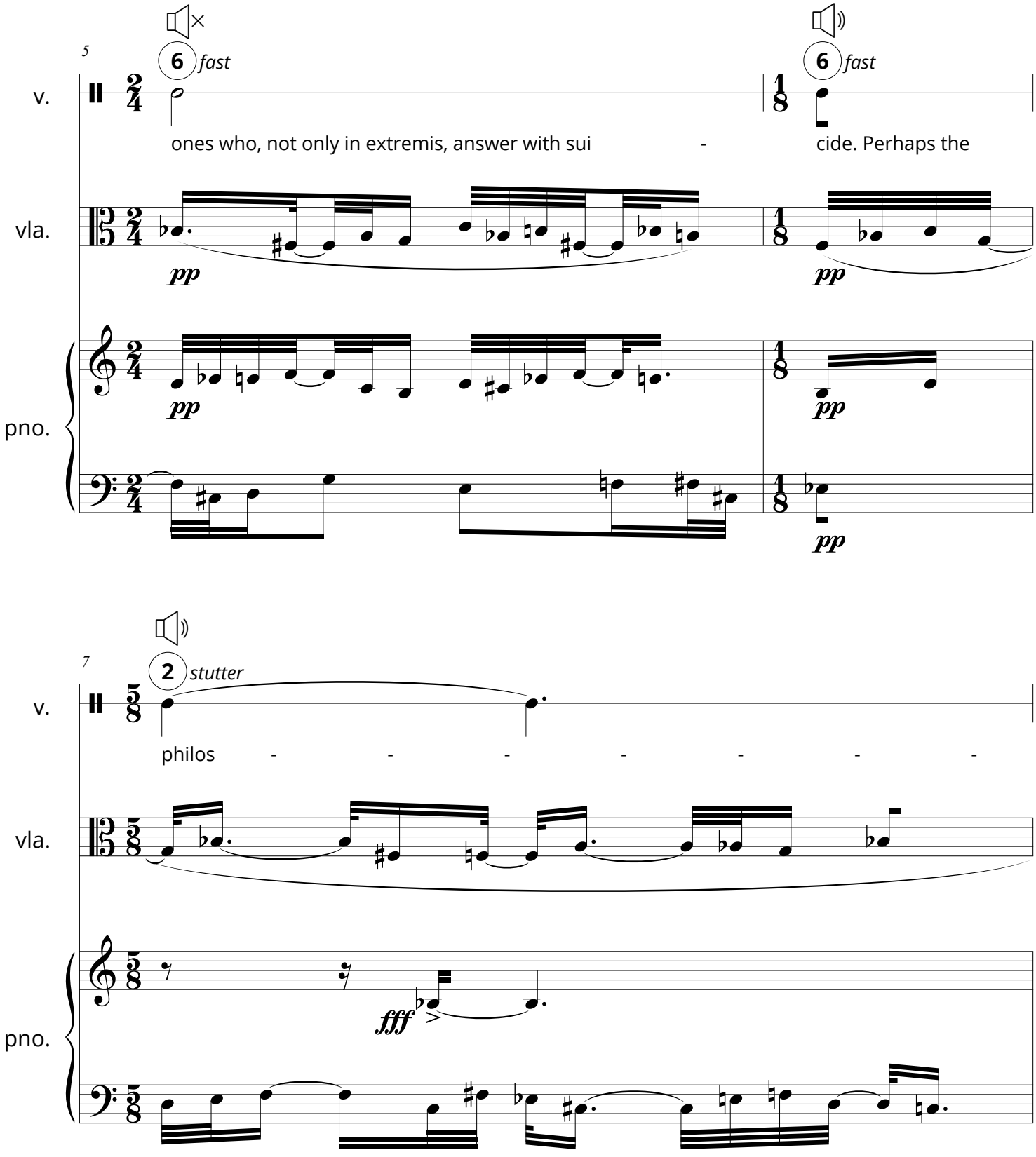
recurrence 6_2

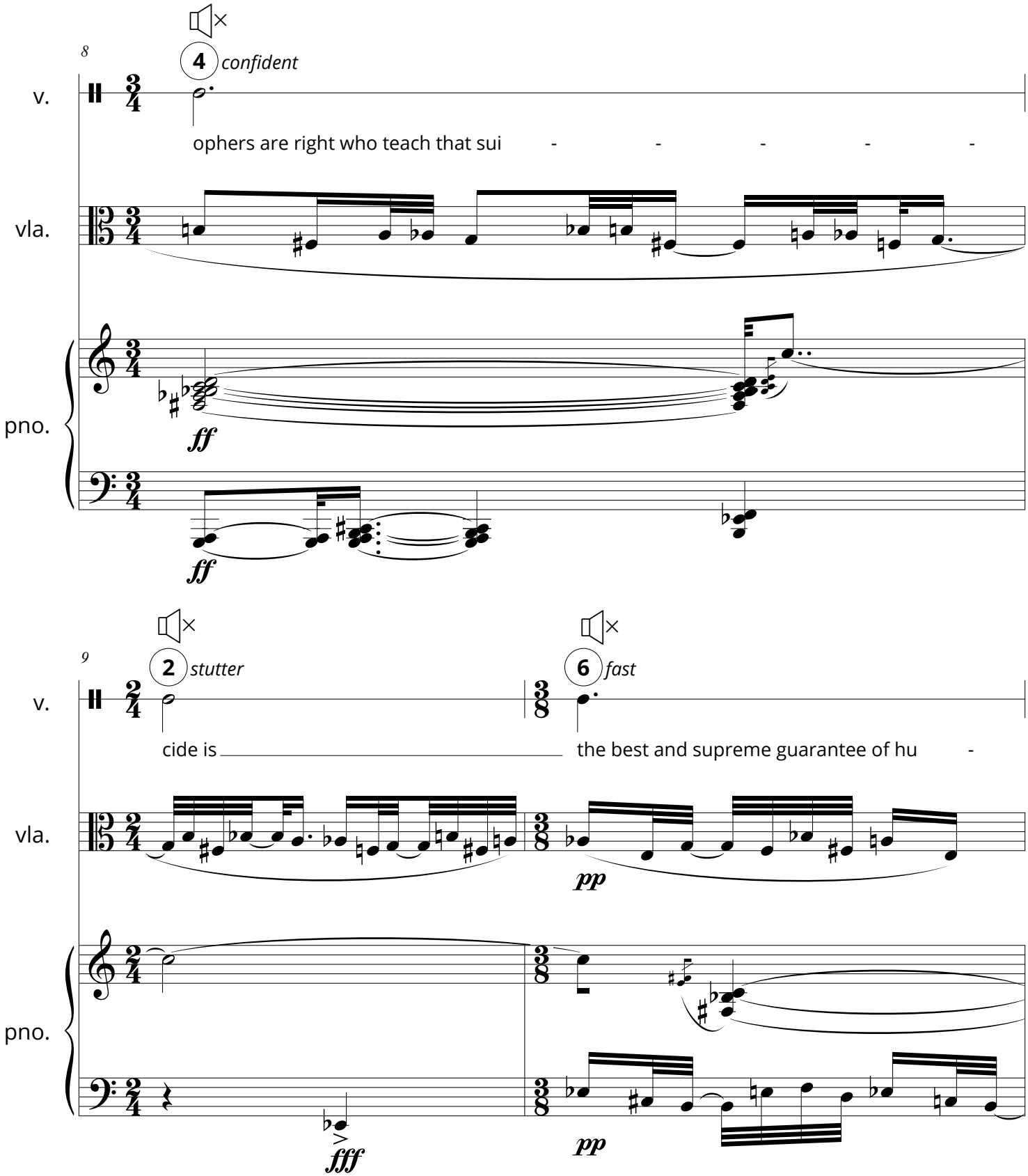
duration: 36"

hannah arendt






5
6 fast
6 fast
v.
ones who, not only in extremis, answer with sui - cide. Perhaps the
vla.
pp
pp
pno.
pp
pp
pp
7
2 stutter
v.
philos - - - - - - -
vla.
pno.
fff

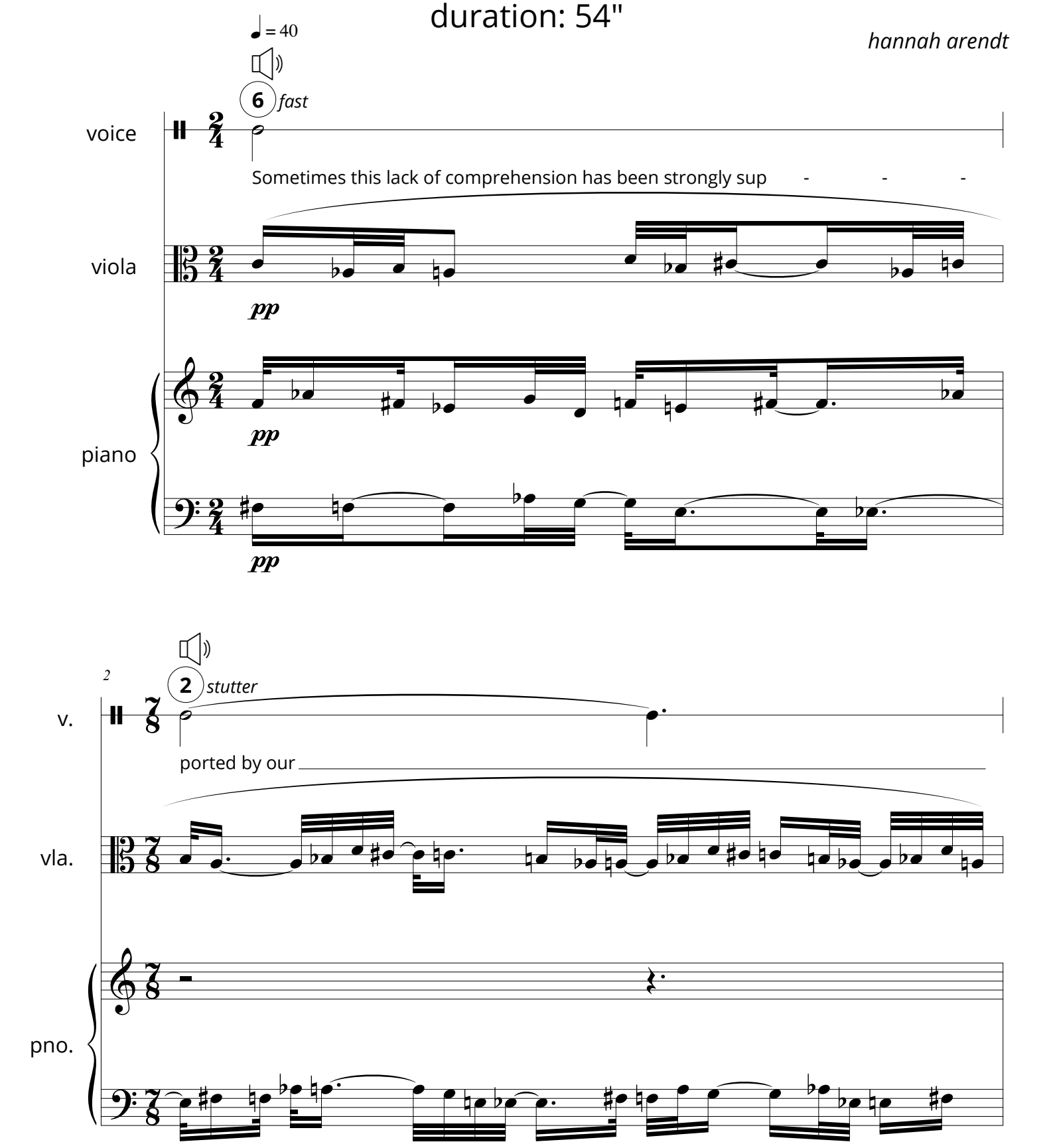

8
4
confident
v.
ophers are right who teach that sui - - - - -
vla.
pno.
ff
ff
9
2
stutter
6
fast
v.
cide is
the best and supreme guarantee of hu -
vla.
pp
pno.
fff
pp

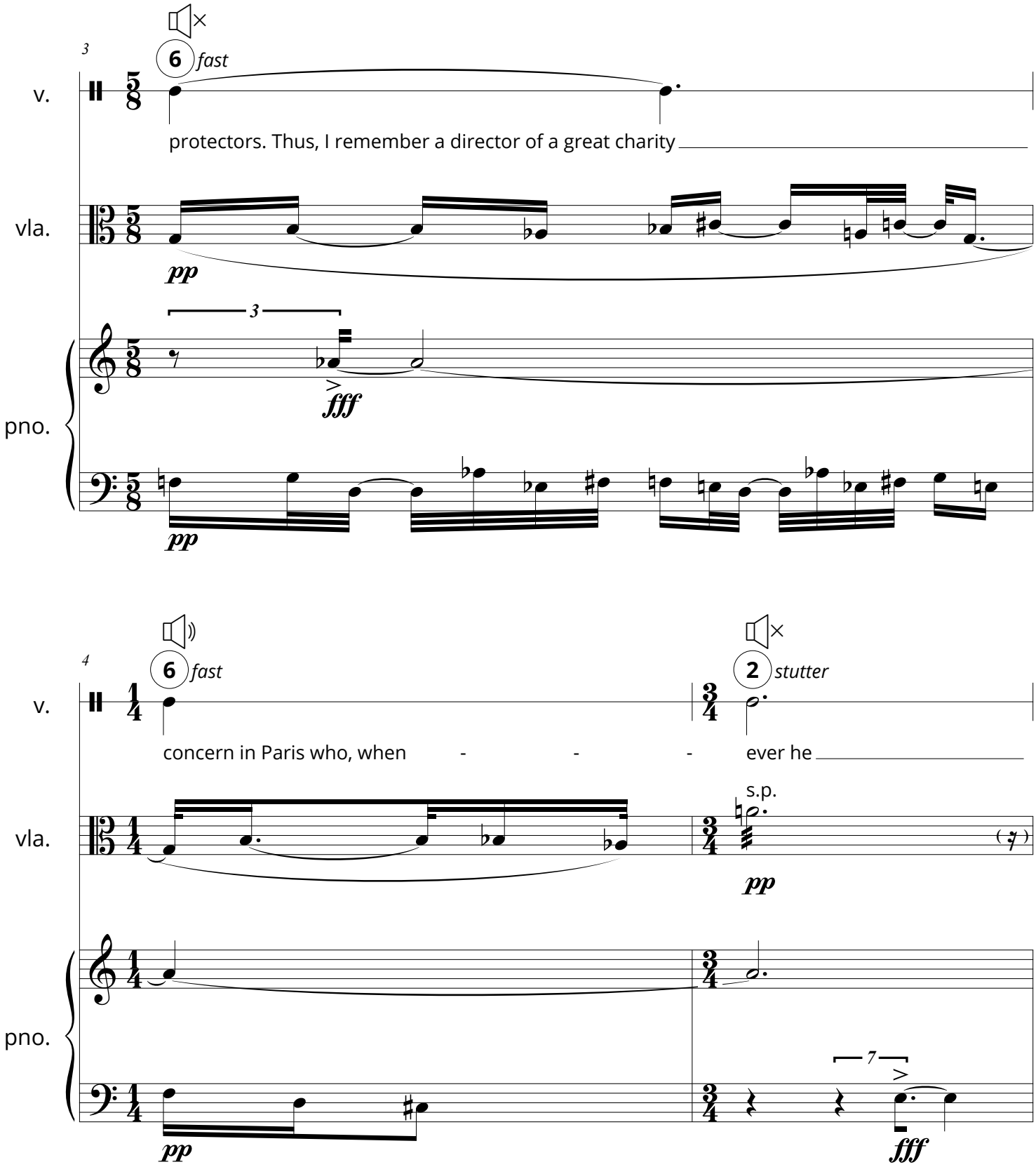
11
4
confident
v.
man freedom: not being free to create
vla.
fff
pno.

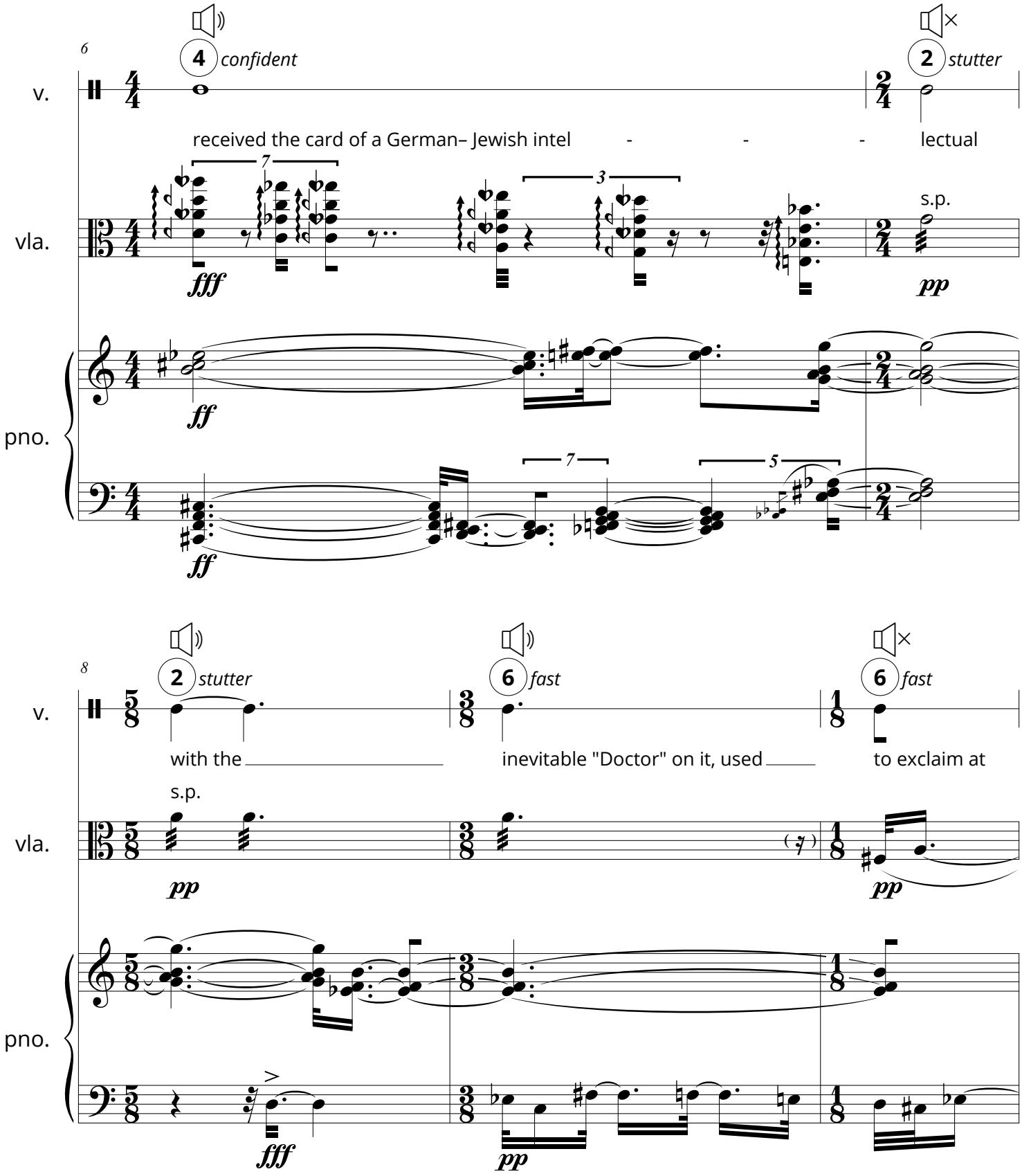
recurrence 6_3

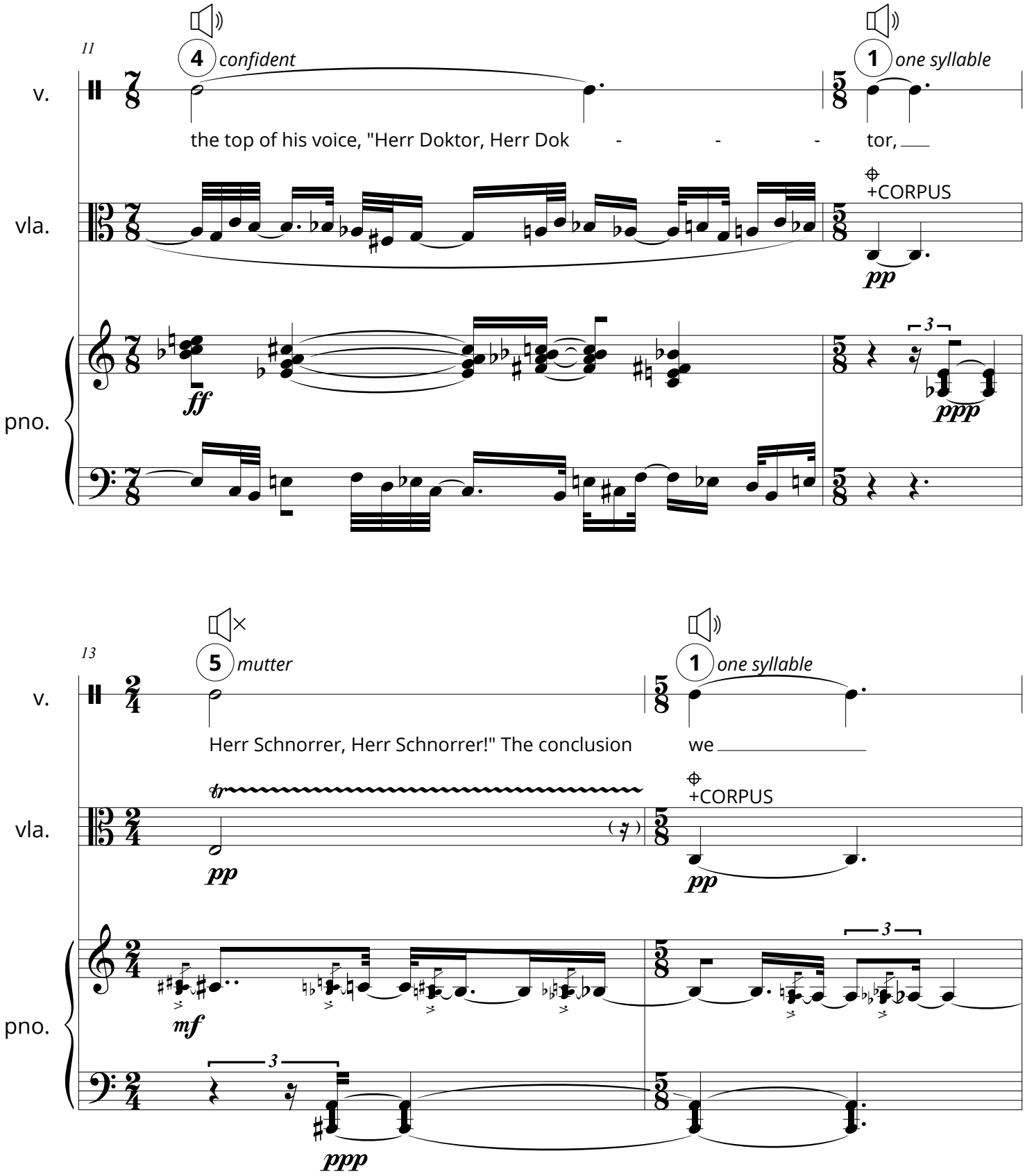
duration: 54"

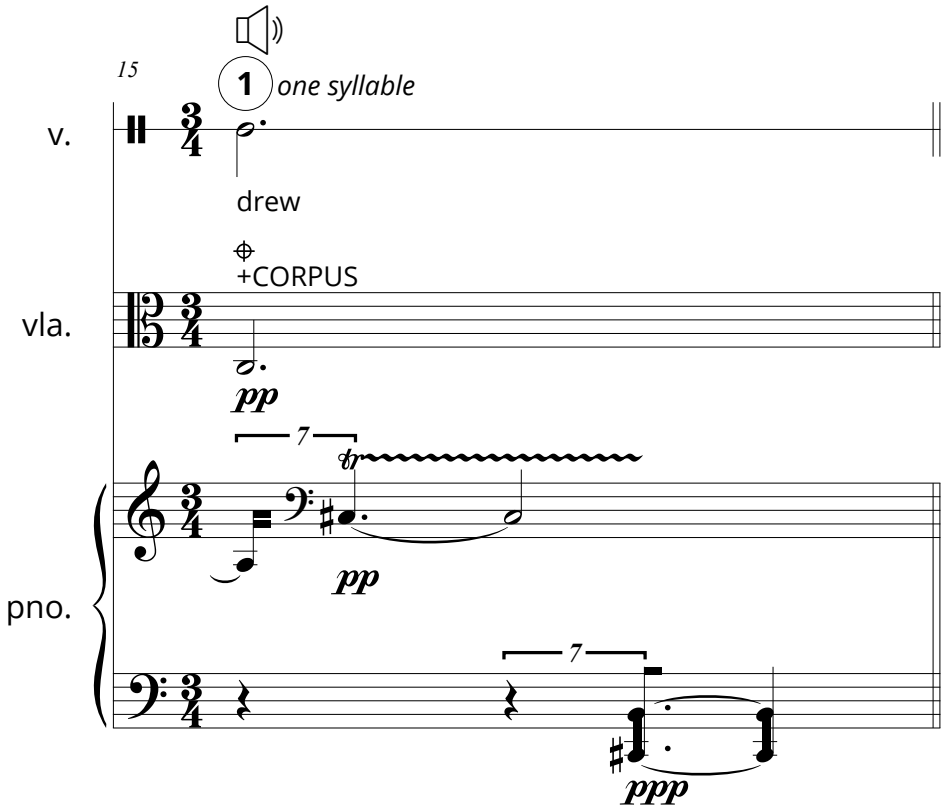
hannah arendt




3
6 fast
v.
protectors. Thus, I remember a director of a great charity
vla.
pp
3
fff
pno.
pp
4
6 fast
2 stutter
v.
concern in Paris who, when - - - ever he
s.p.
vla.
pp
pno.
7
pp
fff


6
4 confident
2 stutter
v.
received the card of a German– Jewish intel - - - lectual
vla.
s.p.
fff
pp
pno.
ff
ff
8
2 stutter
6 fast
6 fast
v.
with the
inevitable "Doctor" on it, used
to exclaim at
s.p.
vla.
pp
pp
pno.
fff
pp

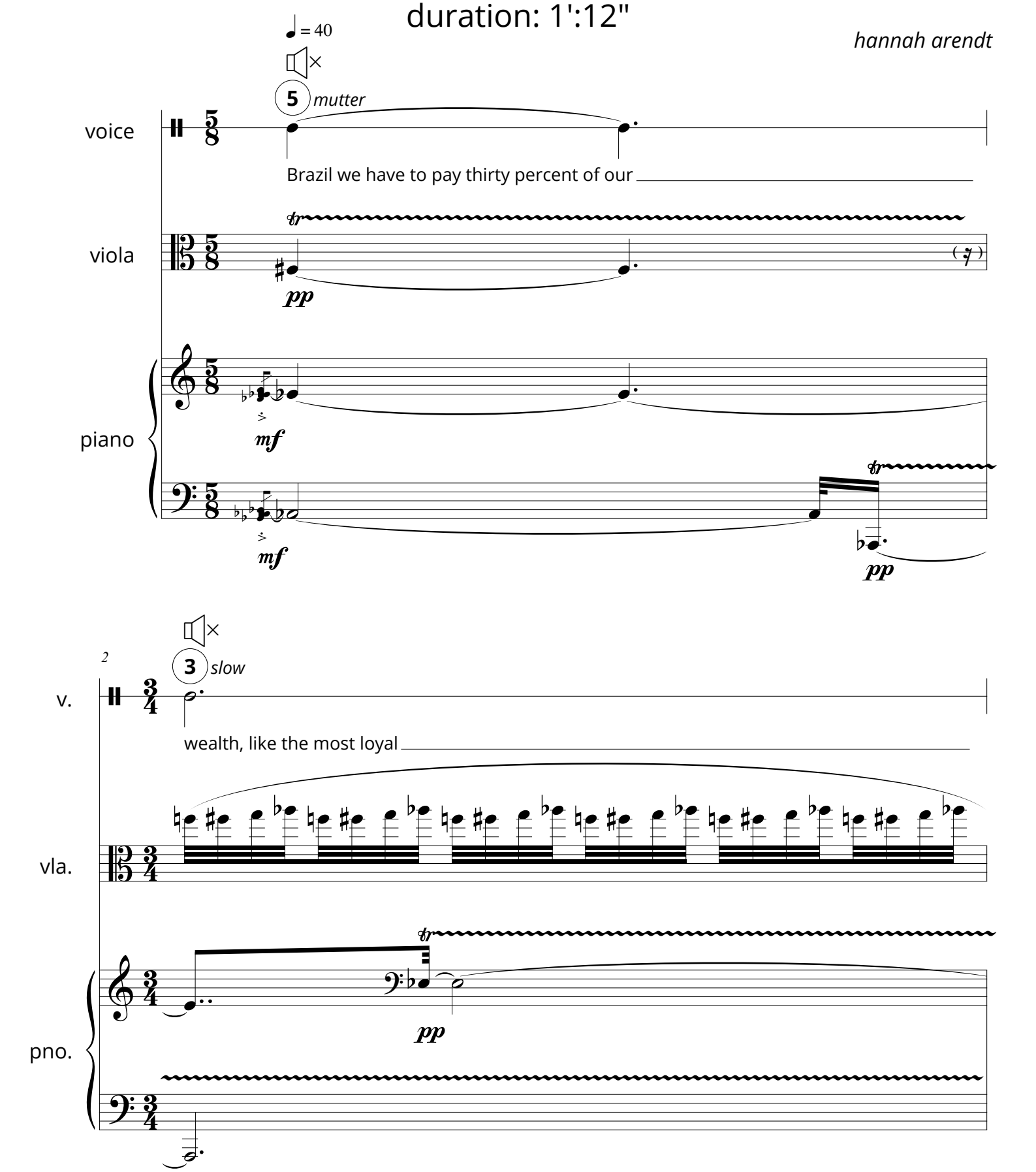

11
4 confident
1 one syllable
v.
the top of his voice, "Herr Doktor, Herr Dok - - - tor,
vla.
+CORPUS
pp
pno.
ff
3
ppp
13
5 mutter
1 one syllable
v.
Herr Schnorrer, Herr Schnorrer!" The conclusion we
tr
vla.
+CORPUS
pp
pp
pno.
mf
3
3
ppp

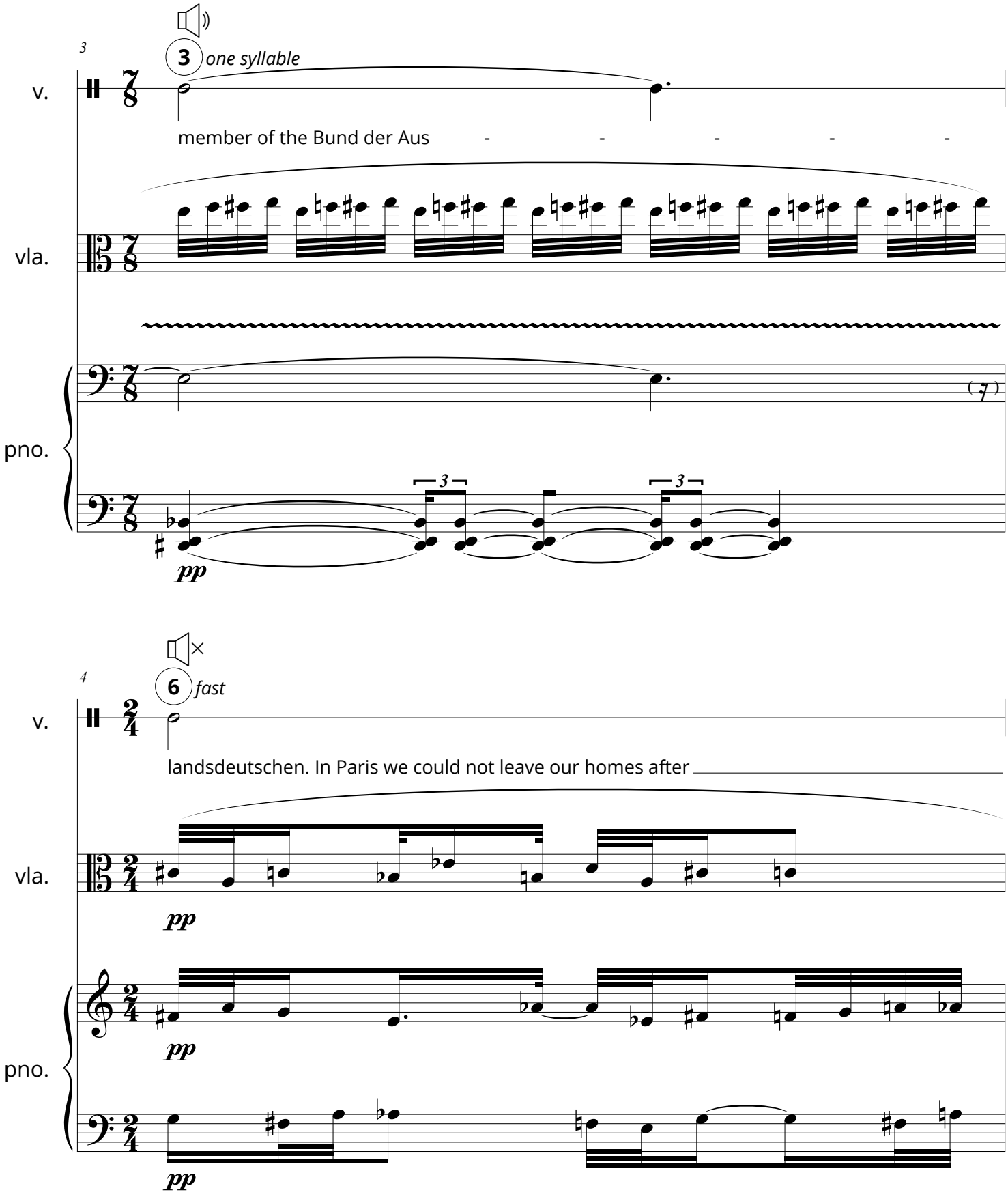

15
1
one syllable
v.
drew
+CORPUS
vla.
pp
7
tr
pno.
pp
7
ppp

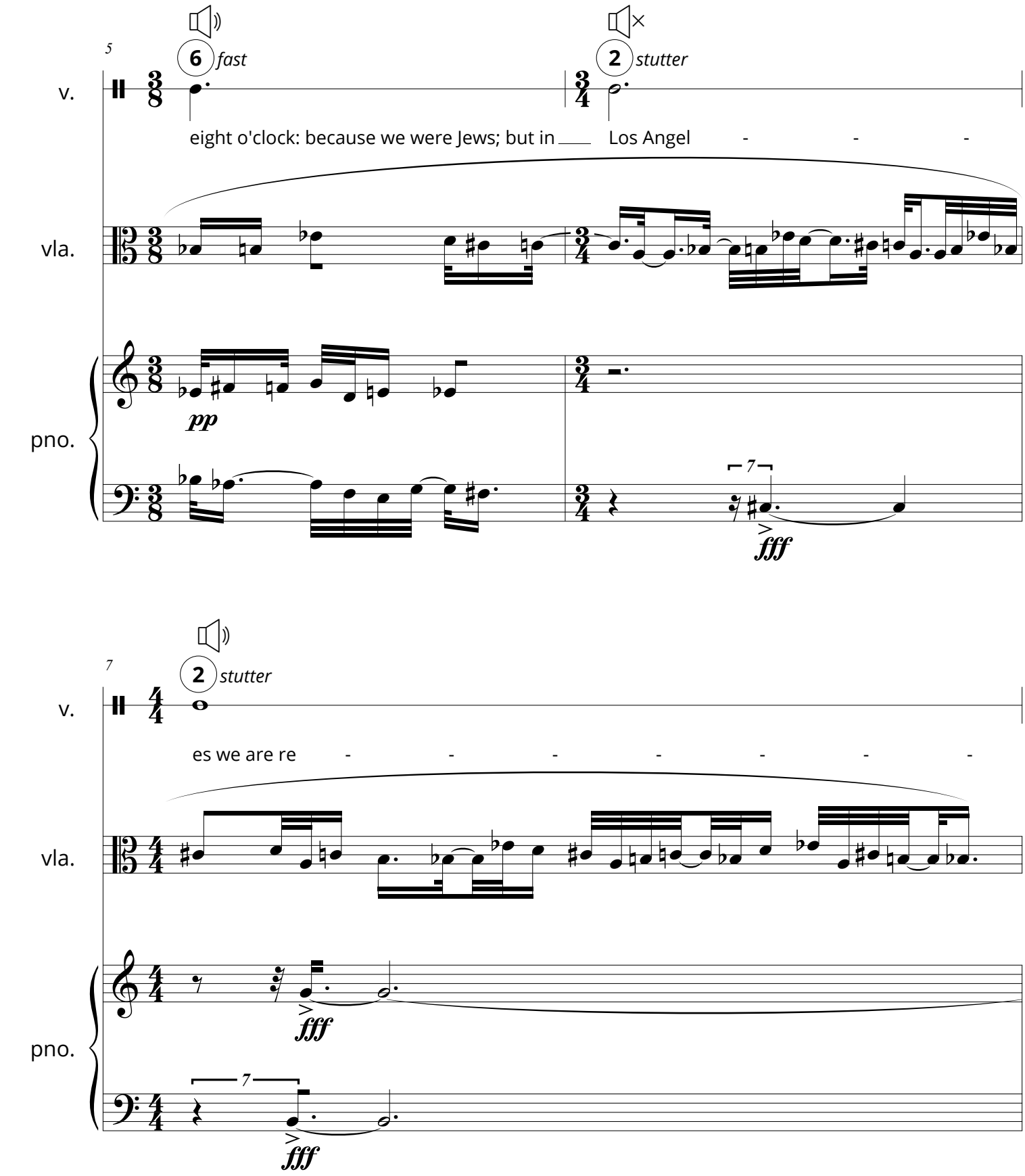
recurrence 6_4

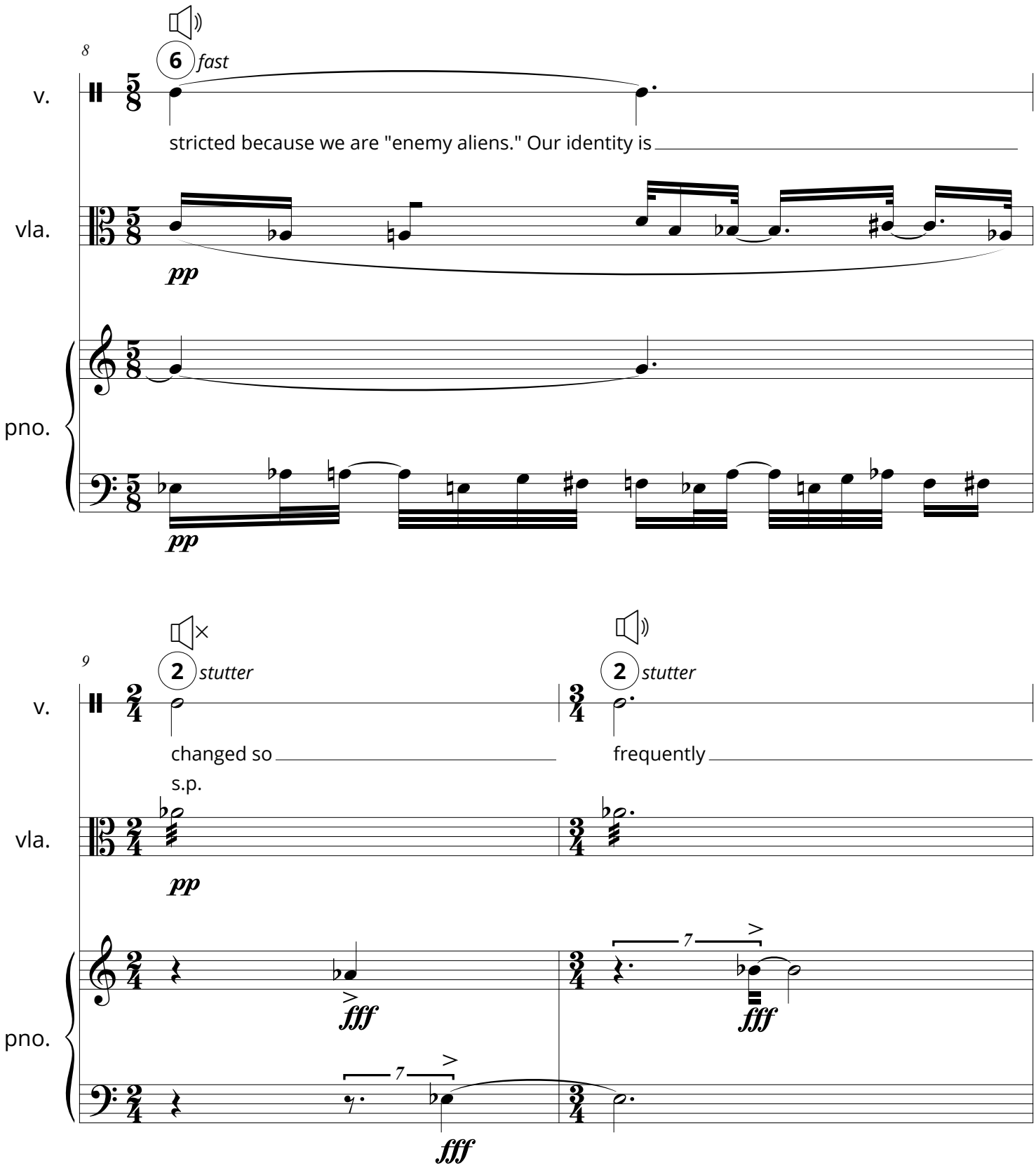
duration: 1':12"

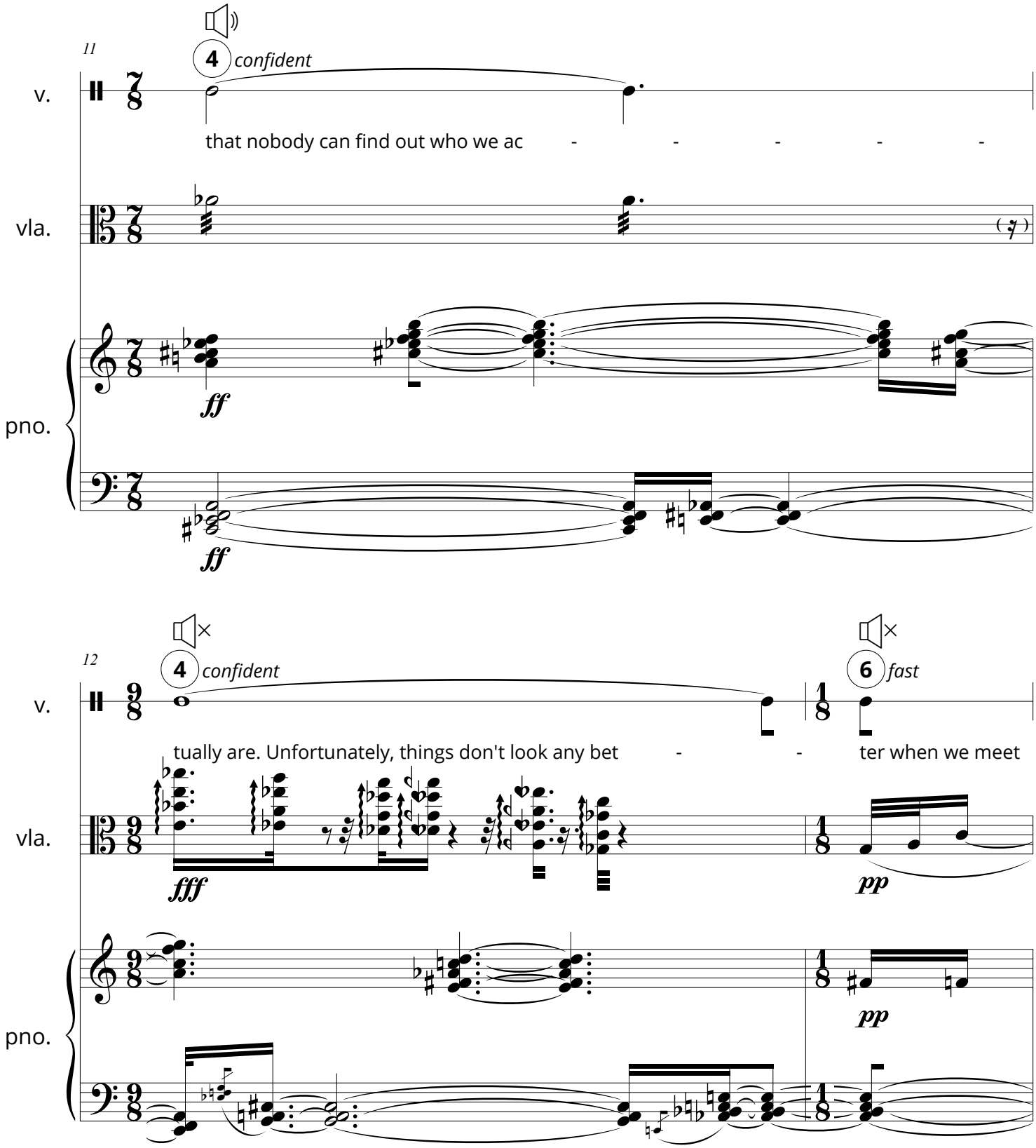
hannah arendt

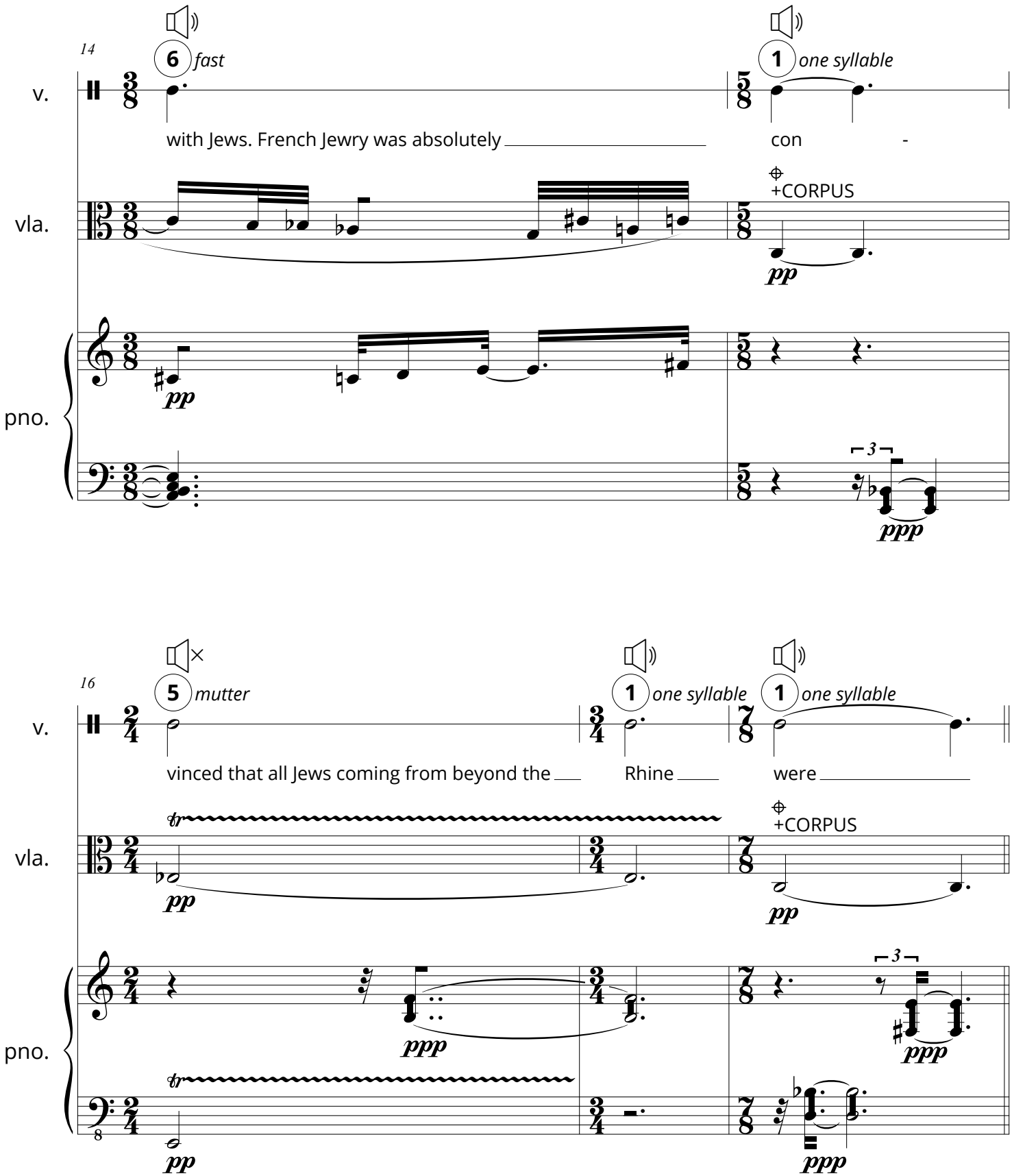



3
3
one syllable
v.
member of the Bund der Aus - - - - -
vla.
pno.
3
3
pp
4
6
fast
v.
landsdeutschen. In Paris we could not leave our homes after
vla.
pp
pno.
pp
pp


5
6 fast
2 stutter
v.
eight o'clock: because we were Jews; but in Los Angel - - -
vla.
pno.
pp
7
fff
7
es we are re - - - - - - -
2 stutter
fff
7
fff


8
6 fast
v.
stricted because we are "enemy aliens." Our identity is
vla.
pp
pno.
pp
9
2 stutter
2 stutter
v.
changed so
frequently
s.p.
vla.
pp
fff
7
fff
pno.
7
fff

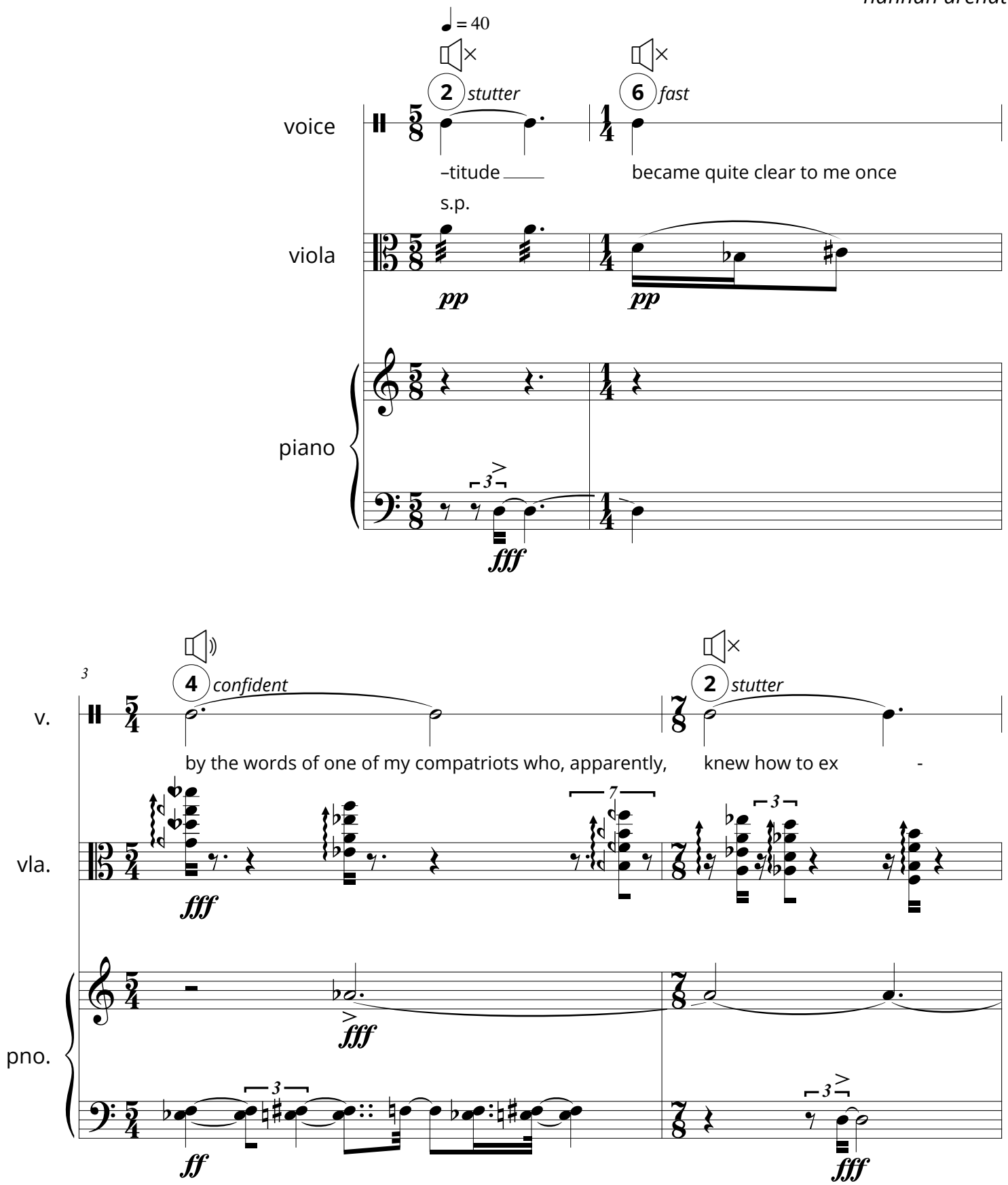

11
4
confident
v.
that nobody can find out who we ac - - - - -
vla.
pno.
ff
ff
12
4
confident
6
fast
v.
tually are. Unfortunately, things don't look any bet - - ter when we meet
vla.
fff
pp
pno.
pp

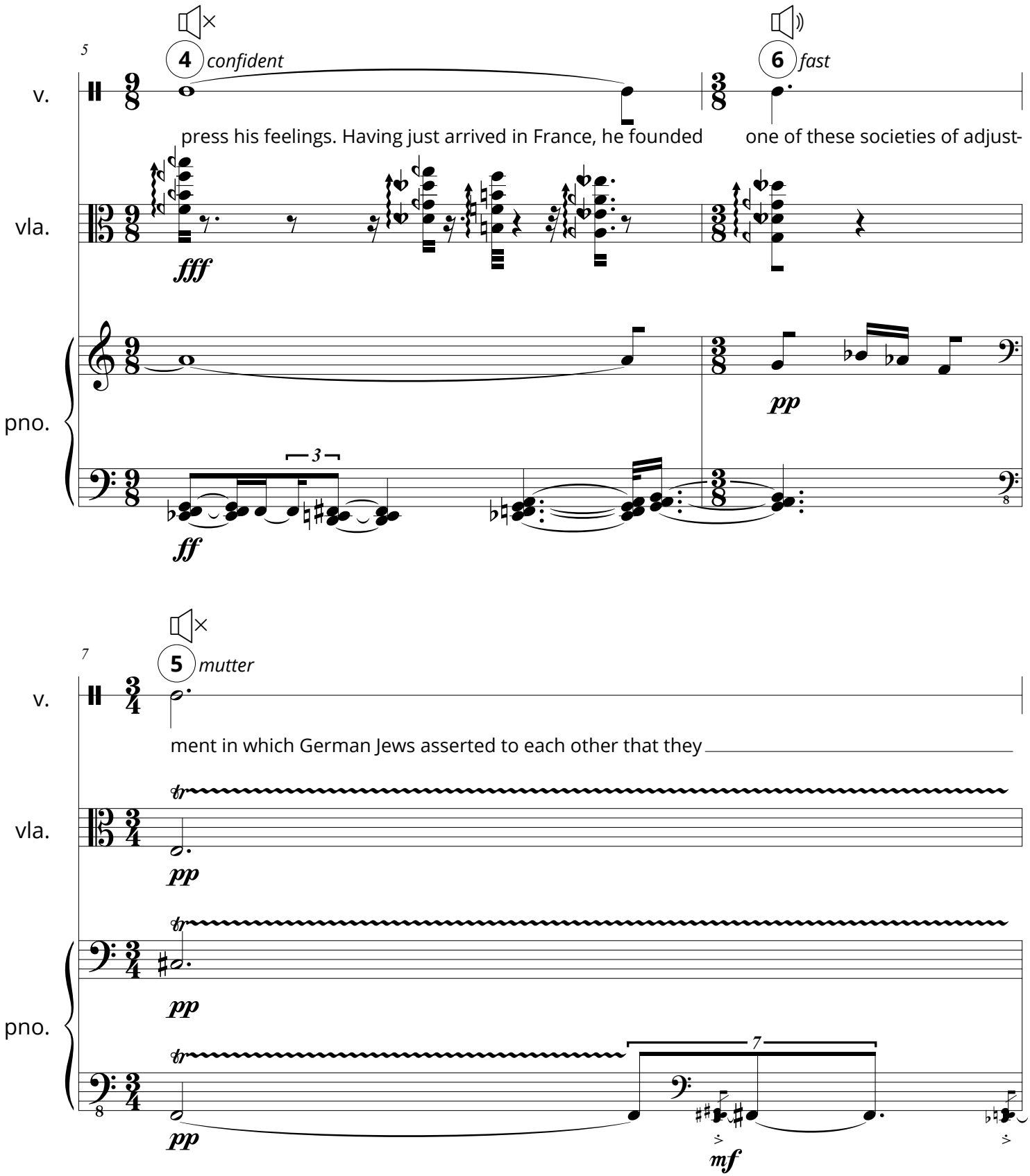

14
6 fast
1 one syllable
v.
with Jews. French Jewry was absolutely
con -
+CORPUS
vla.
pp
pno.
pp
3
ppp
16
5 mutter
1 one syllable
1 one syllable
v.
vinced that all Jews coming from beyond the
Rhine
were
+CORPUS
vla.
pp
pp
pno.
ppp
3
ppp
pp
ppp

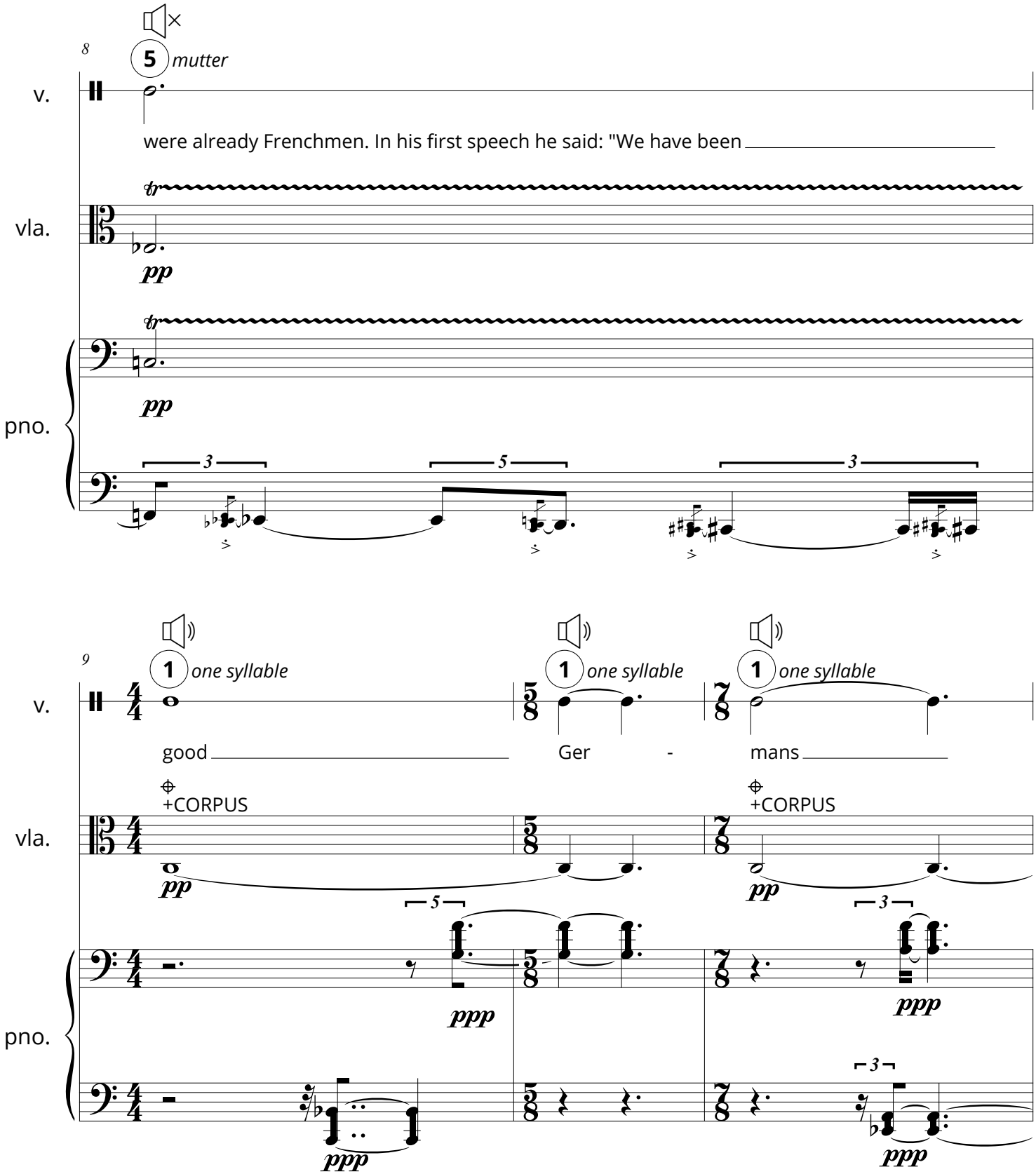
recurrence 6_5

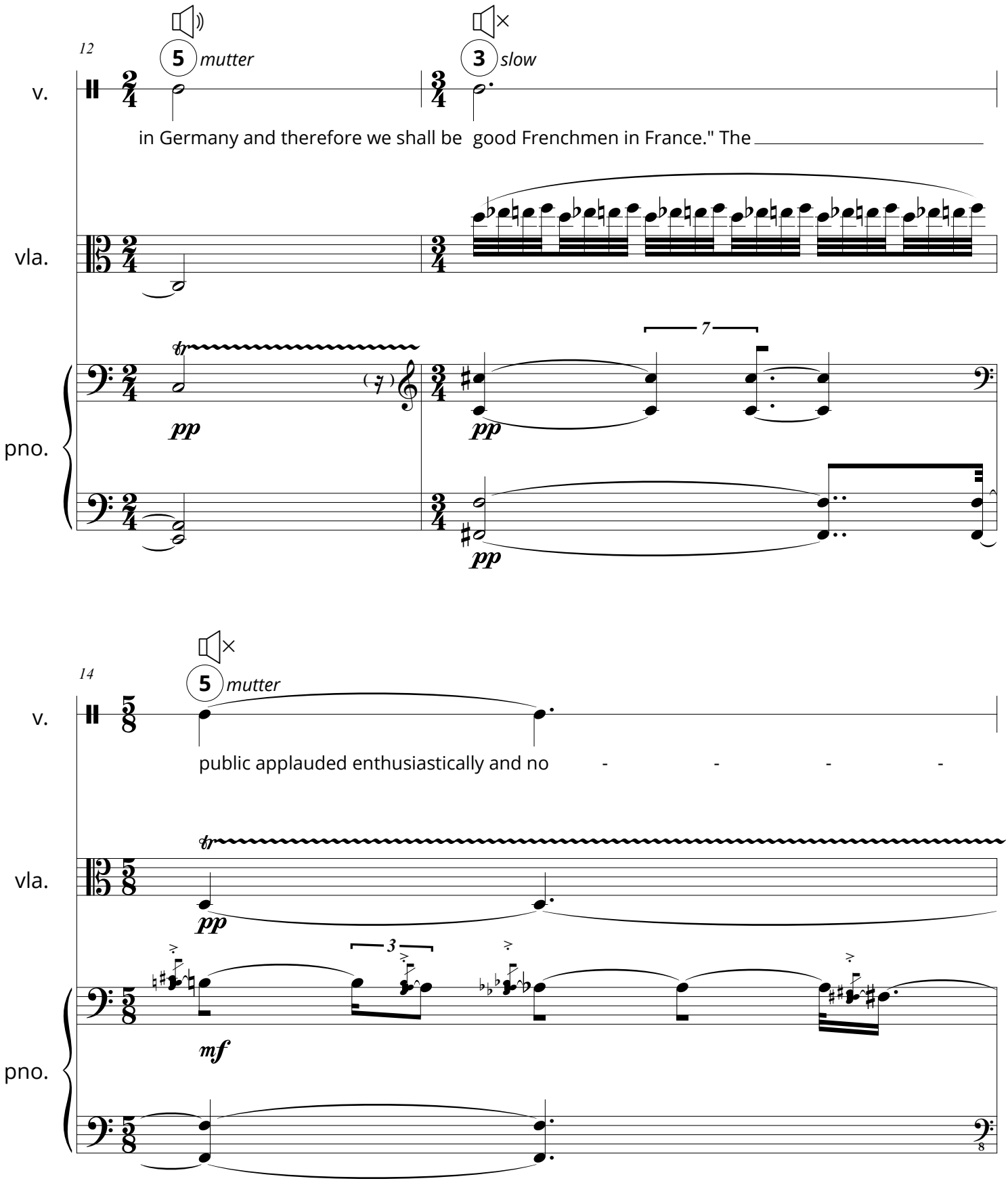
duration: 1':30"

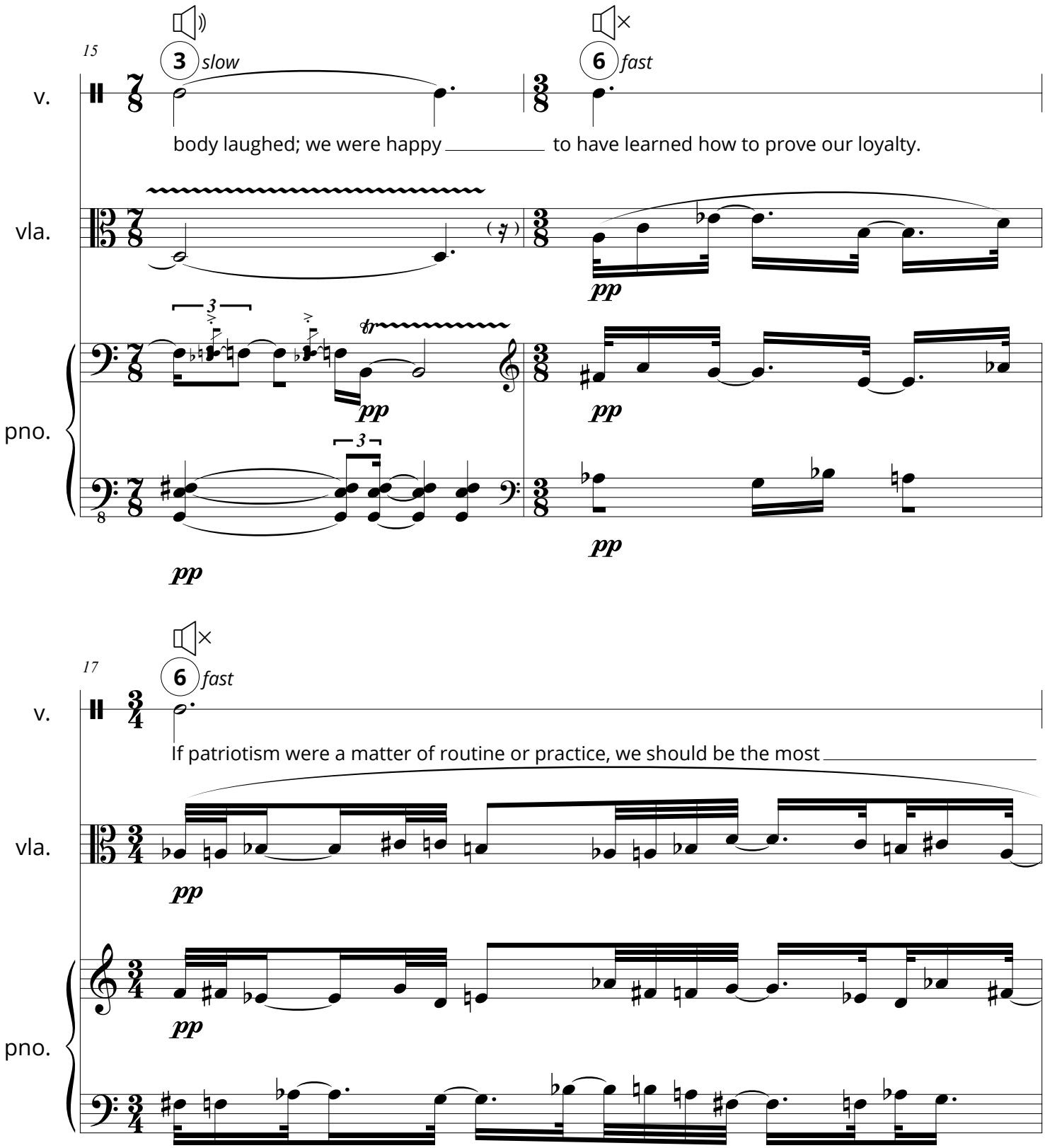
hannah arendt

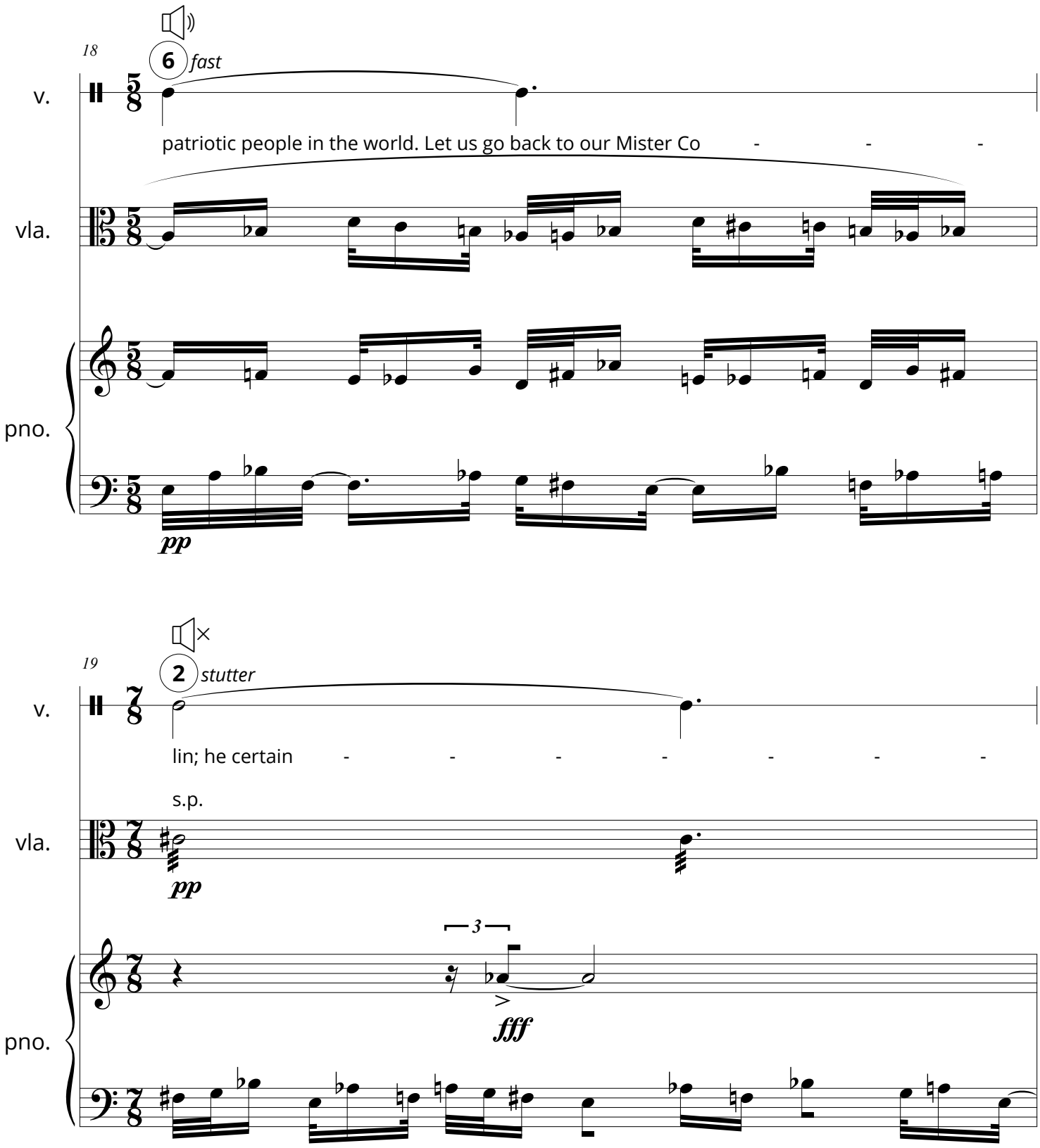


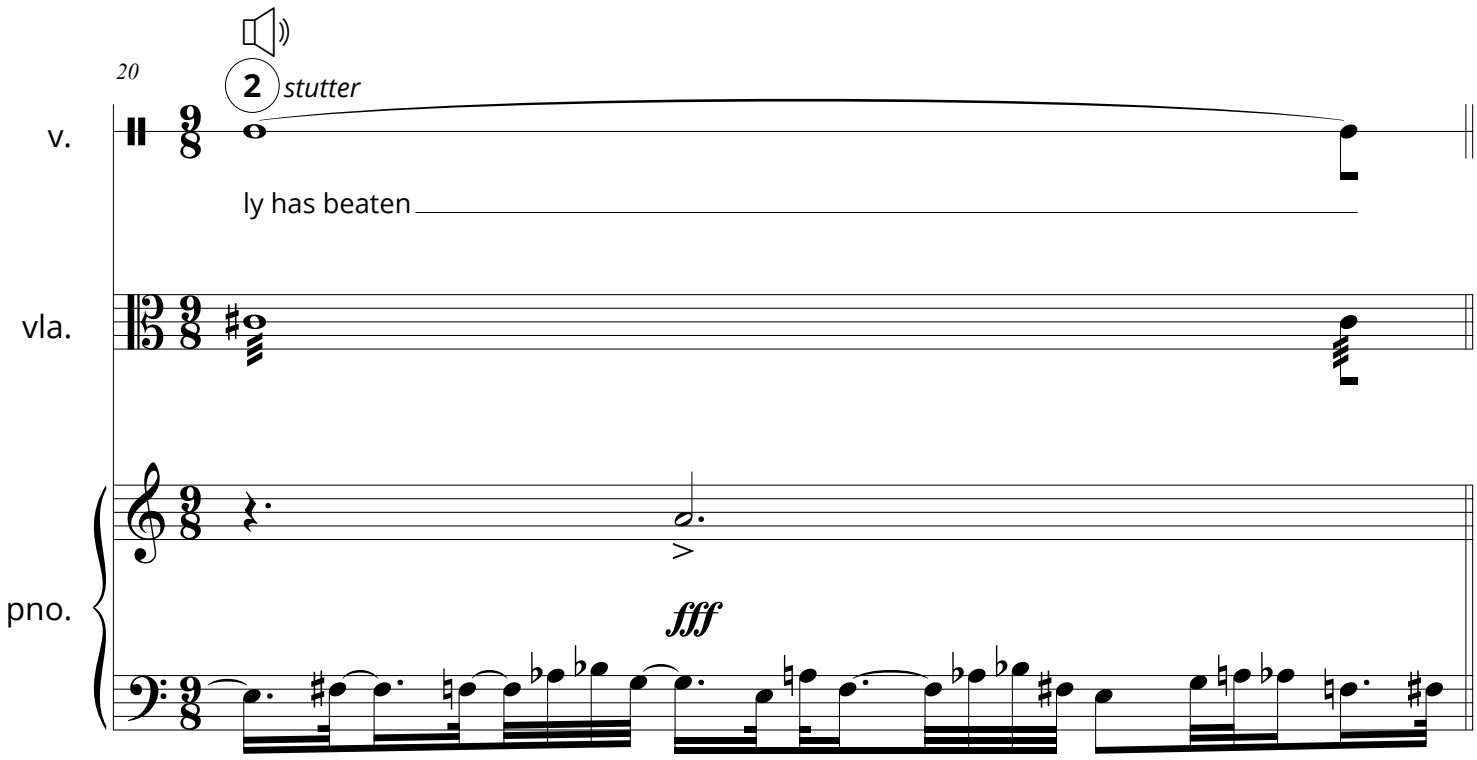

5
4 confident
6 fast
v.
press his feelings. Having just arrived in France, he founded
one of these societies of adjust-
vla.
fff
pno.
pp
3
ff
7
5 mutter
ment in which German Jews asserted to each other that they
tr
pp
7
mf


8
5 mutter
v.
were already Frenchmen. In his first speech he said: "We have been
vla.
pno.
9
1 one syllable
1 one syllable
1 one syllable
v.
good
Ger - mans
+CORPUS
+CORPUS
vla.
pno.


12
5 mutter
3 slow
v.
in Germany and therefore we shall be good Frenchmen in France." The
vla.
7
pno.
pp
pp
pp
14
5 mutter
v.
public applauded enthusiastically and no - - - -
vla.
pp
3
mf
pno.


15
3 slow
6 fast
v.
body laughed; we were happy to have learned how to prove our loyalty.
vla.
pp
pno.
pp
pp
pp
17
6 fast
v.
If patriotism were a matter of routine or practice, we should be the most
vla.
pp
pno.
pp

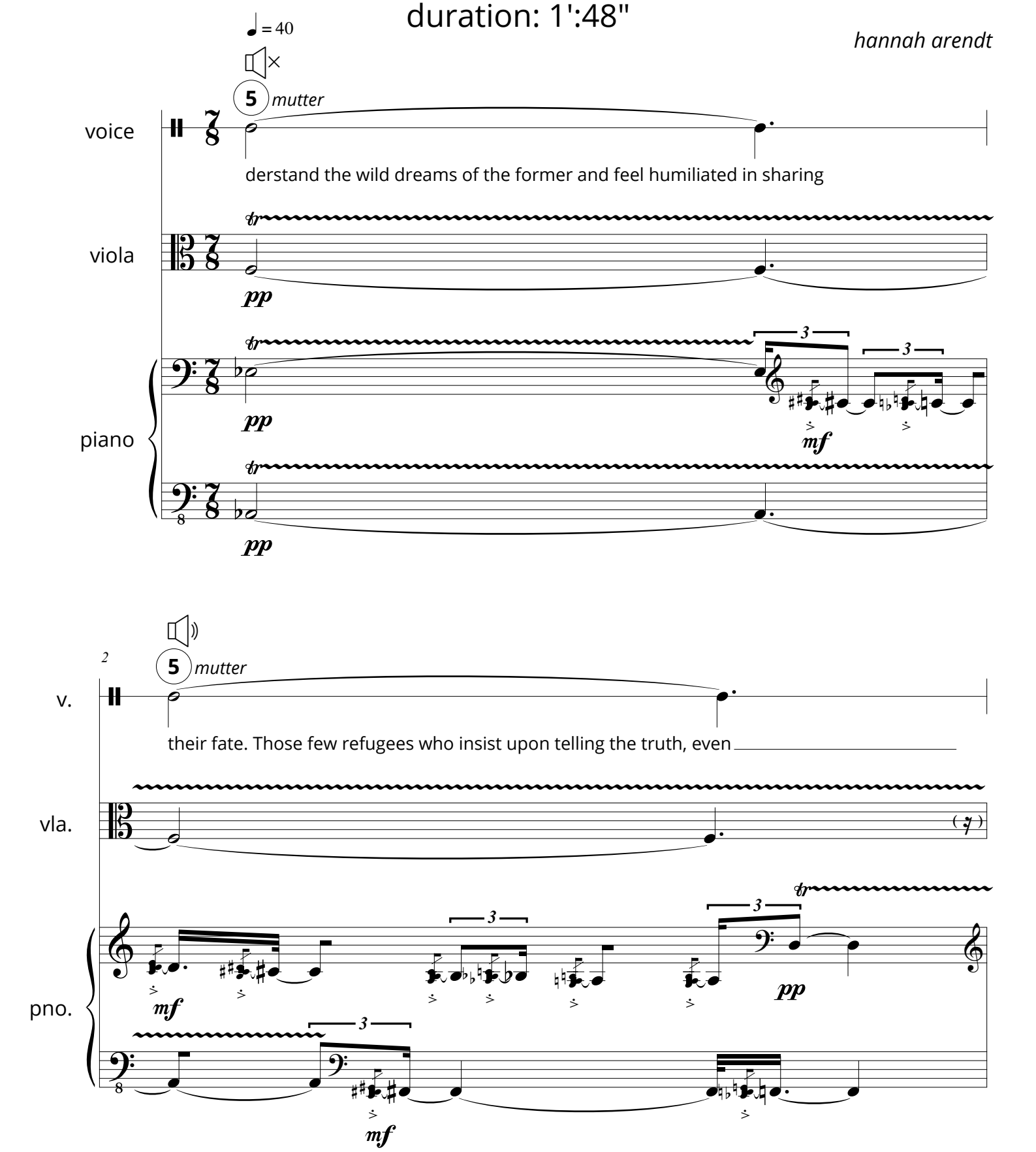

18
6
fast
v.
patriotic people in the world. Let us go back to our Mister Co - - -
vla.
pno.
pp
19
2
stutter
v.
lin; he certain - - - - - - -
s.p.
vla.
pp
3
pno.
fff

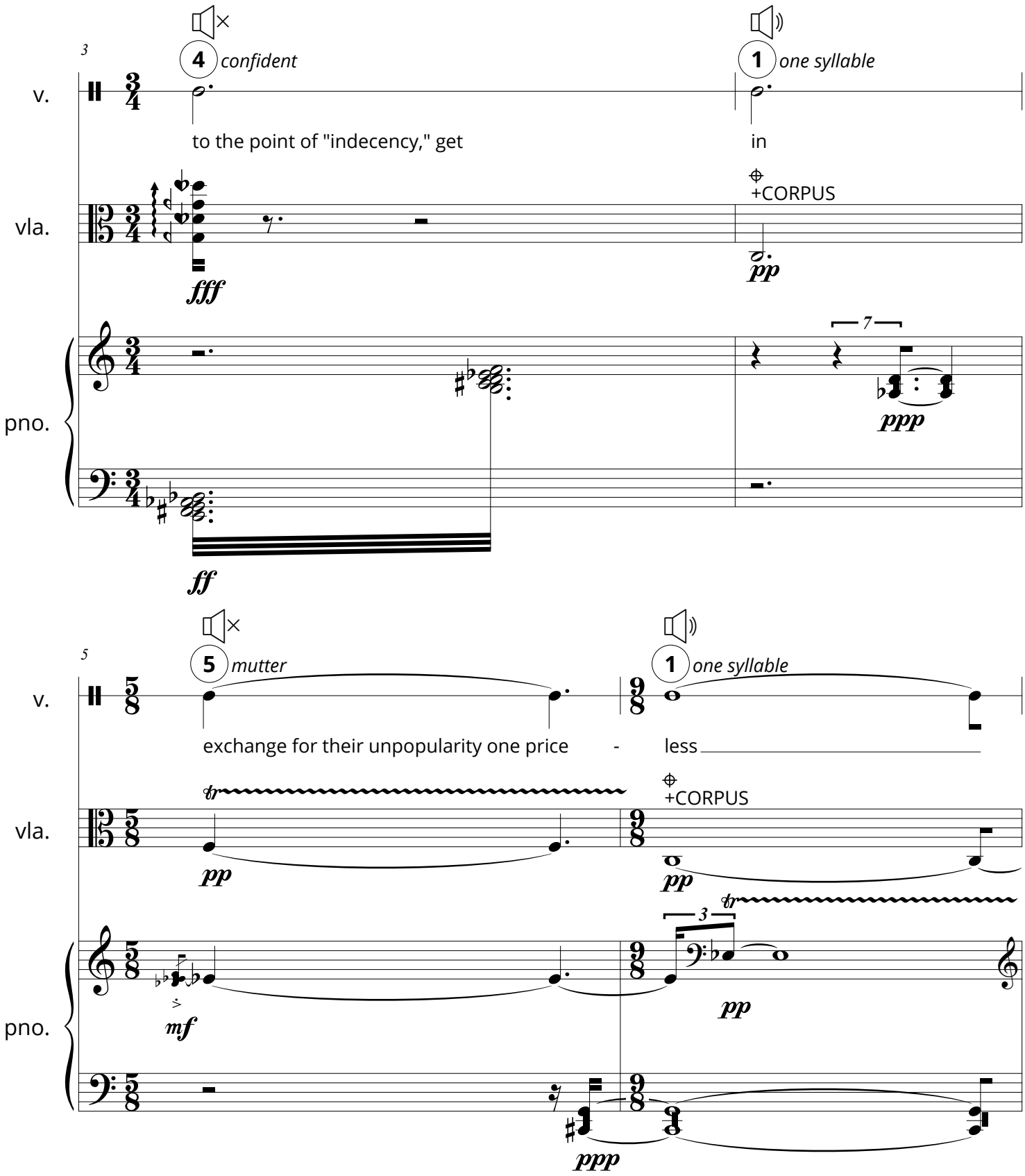

20
2
stutter
v.
ly has beaten
vla.
pno.
fff

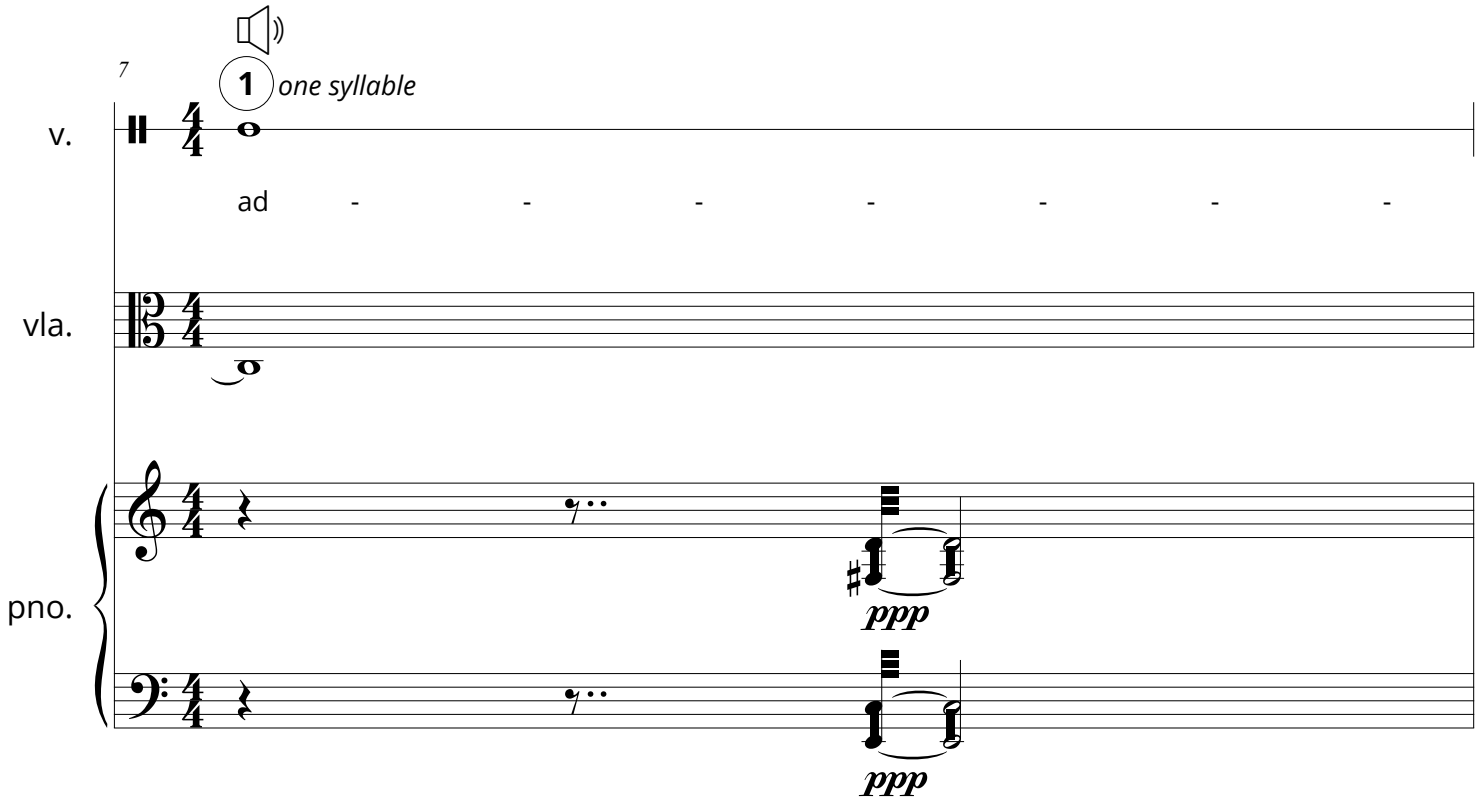
recurrence 6_6

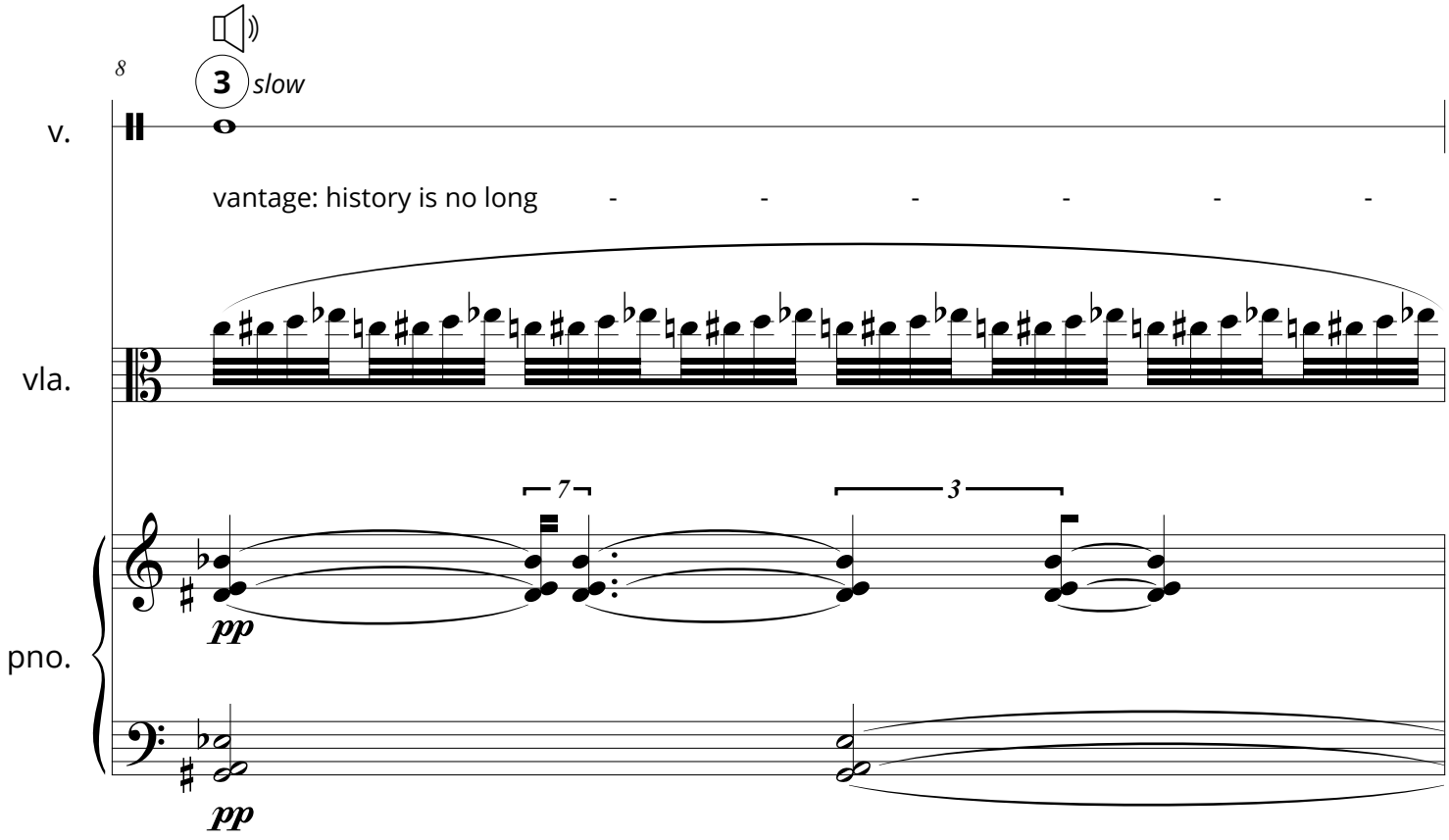
duration: 1':48"

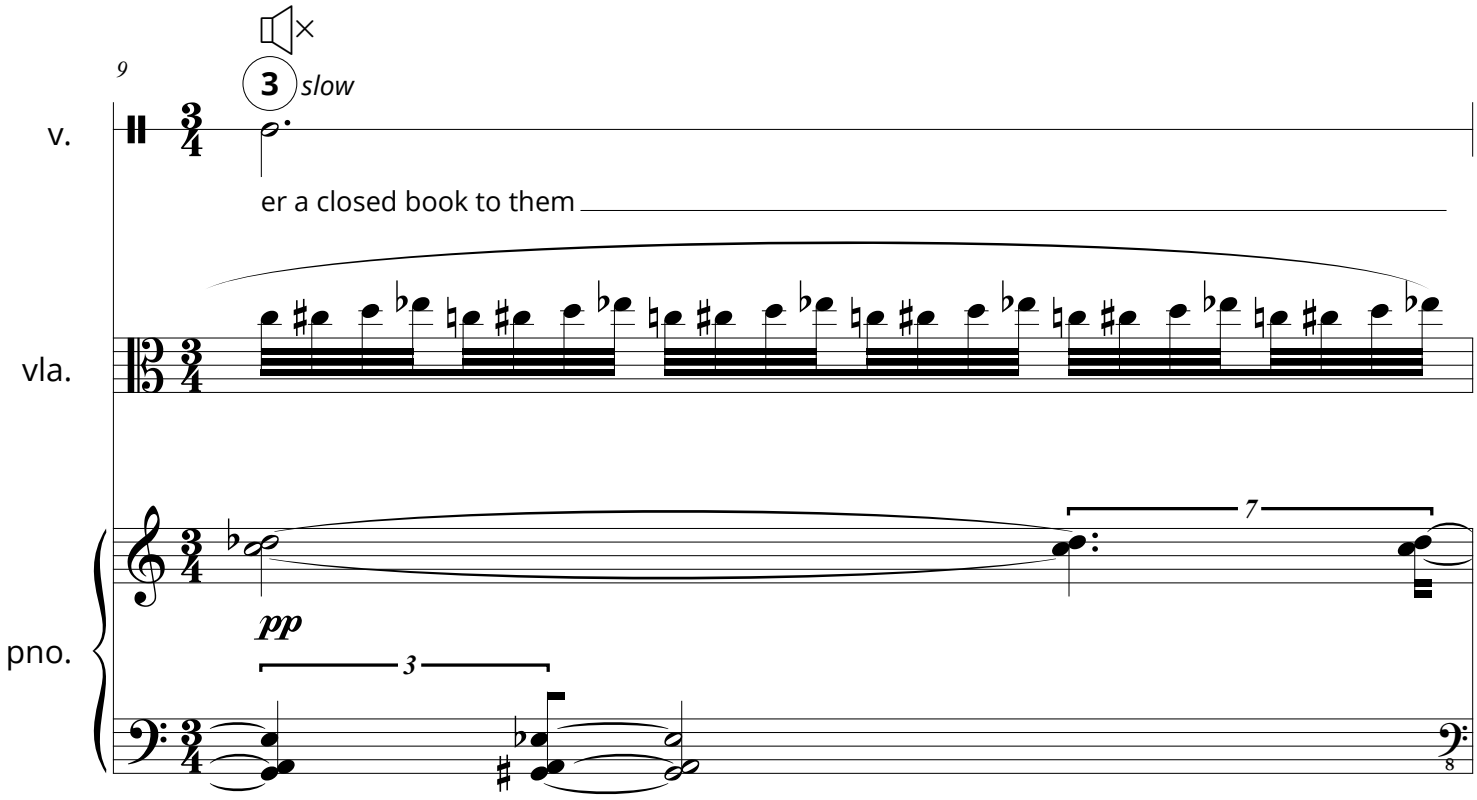
hannah arendt

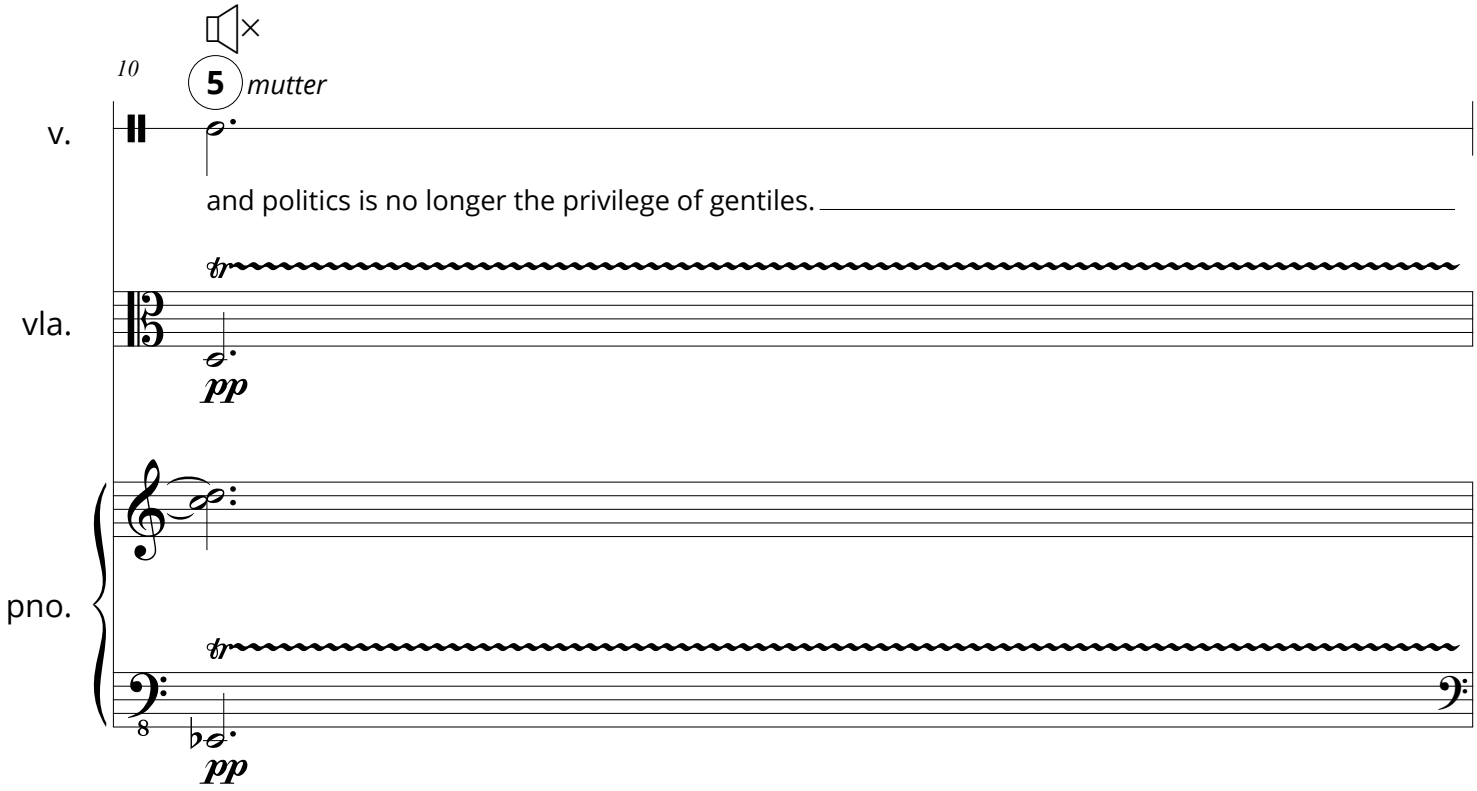


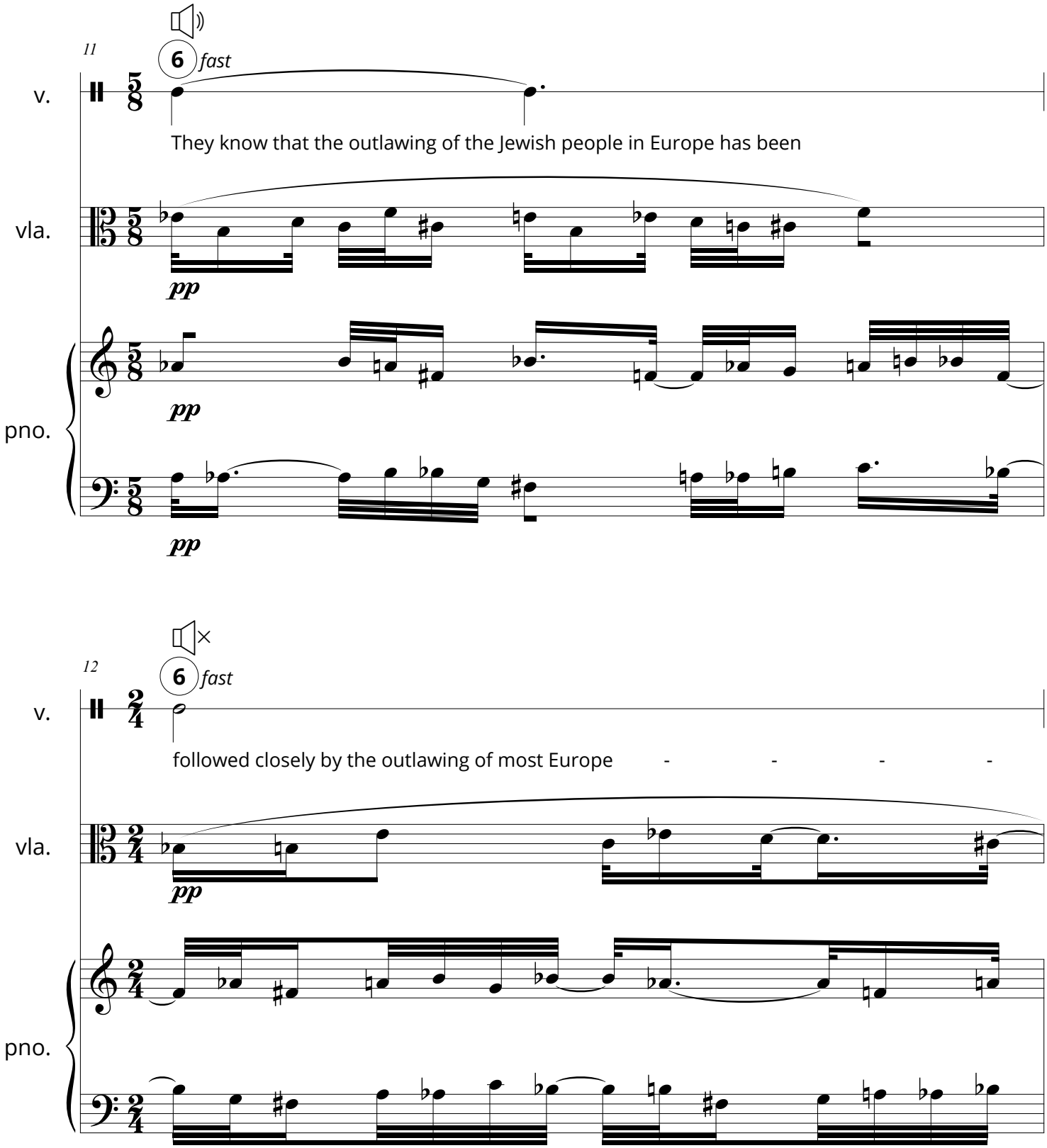

3
4 confident
1 one syllable
v.
to the point of "indecency," get
in
vla.
+CORPUS
fff
pp
pno.
7
ppp
ff
5
5 mutter
1 one syllable
v.
exchange for their unpopularity one price - less
vla.
+CORPUS
pp
pp
3
pno.
mf
pp
ppp

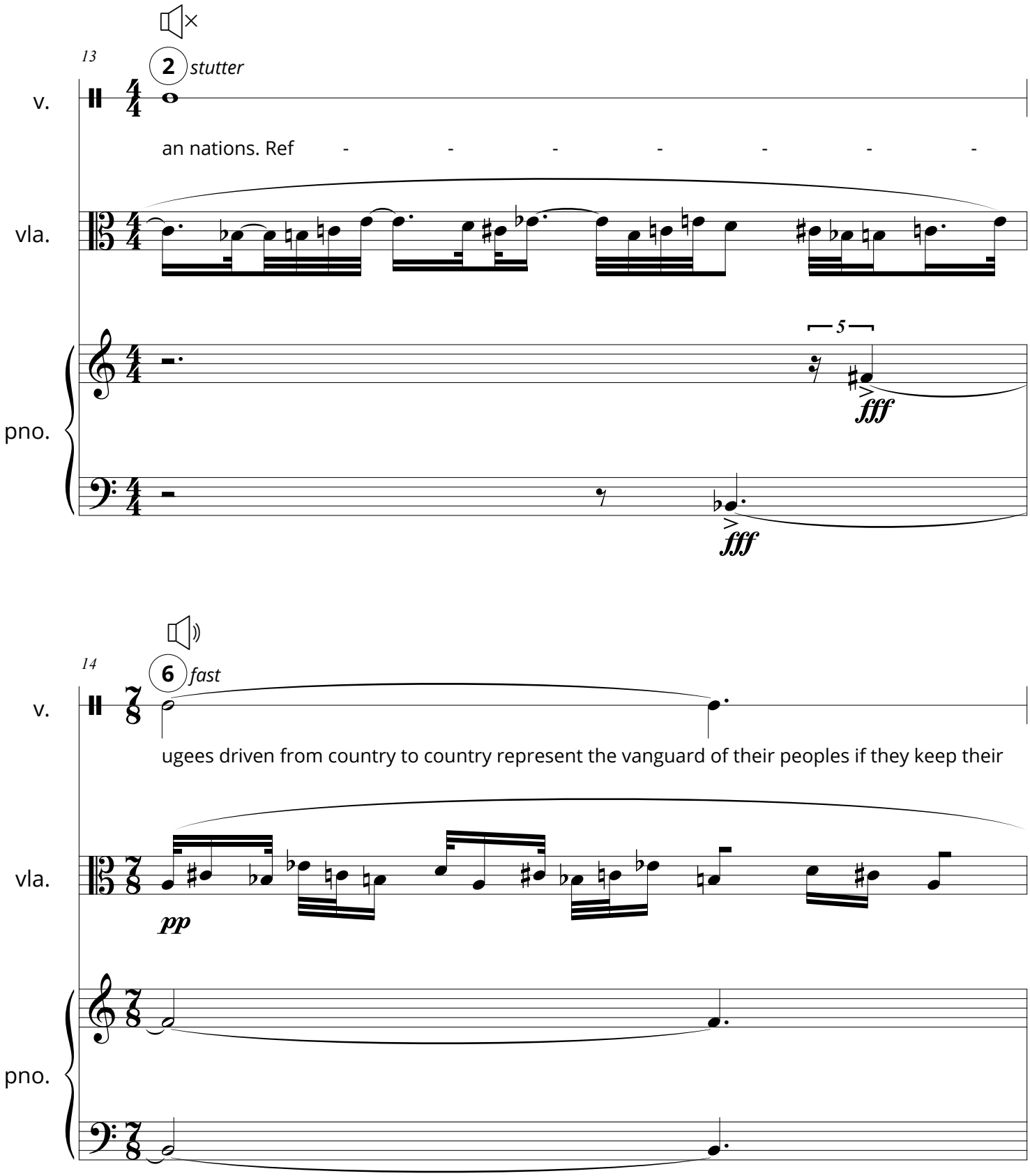

7
1
one syllable
v.
ad - - - - - - -
vla.
pno.
ppp
ppp

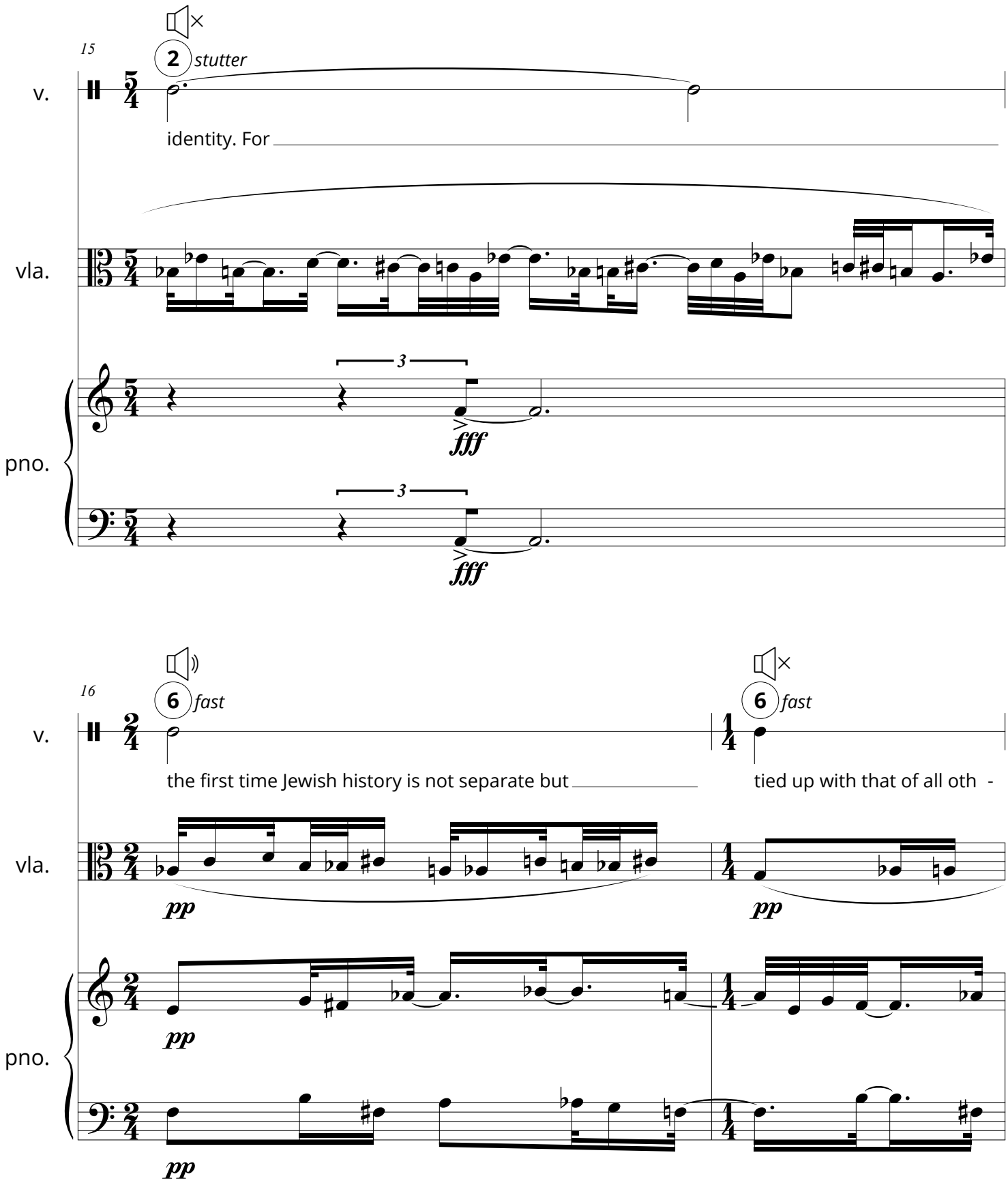

8
3
slow
v.
vantage: history is no long - - - - - -
vla.
7
3
pno.
pp
pp

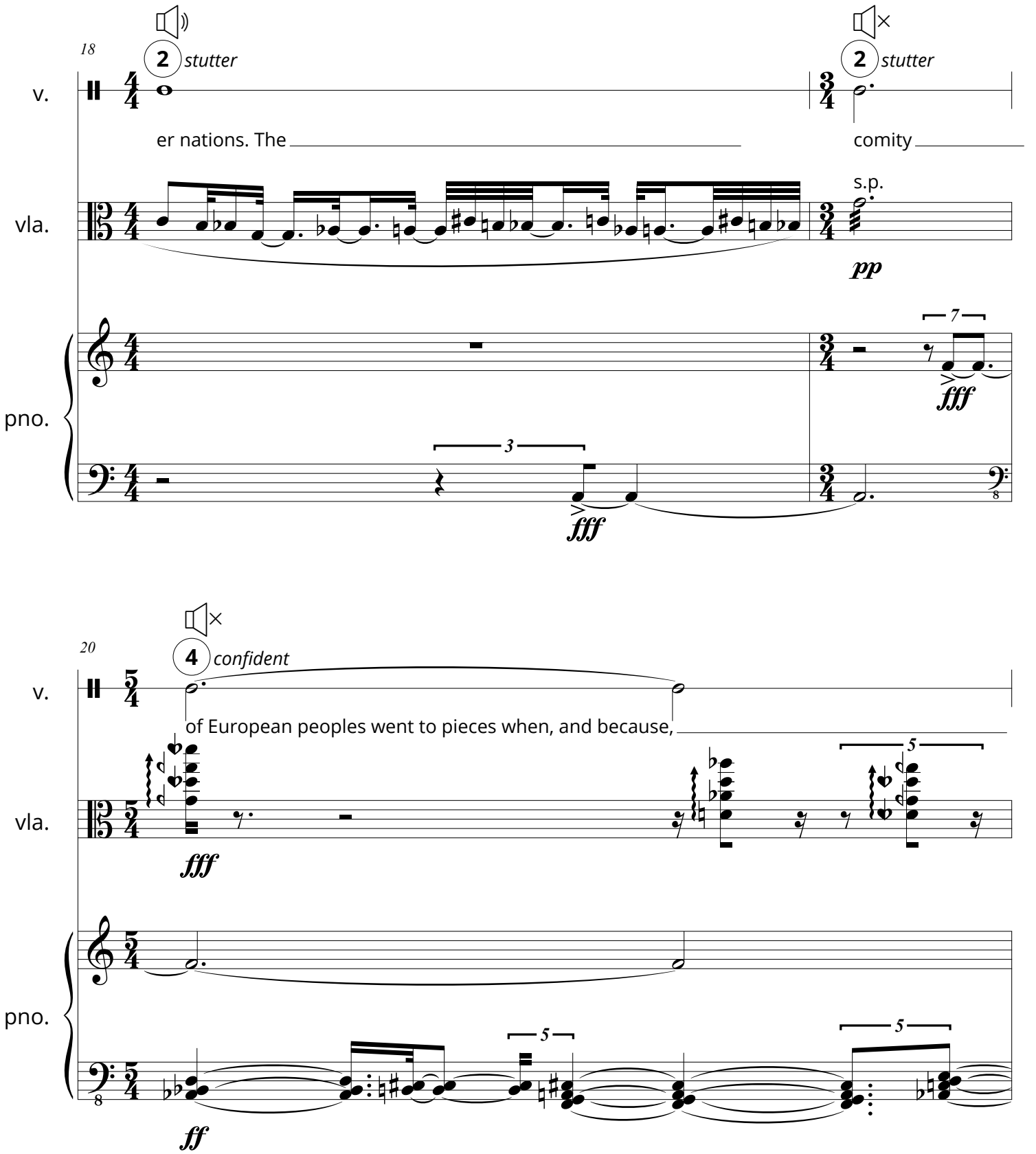

9
3
slow
v.
er a closed book to them
vla.
pno.
pp
7
3
8

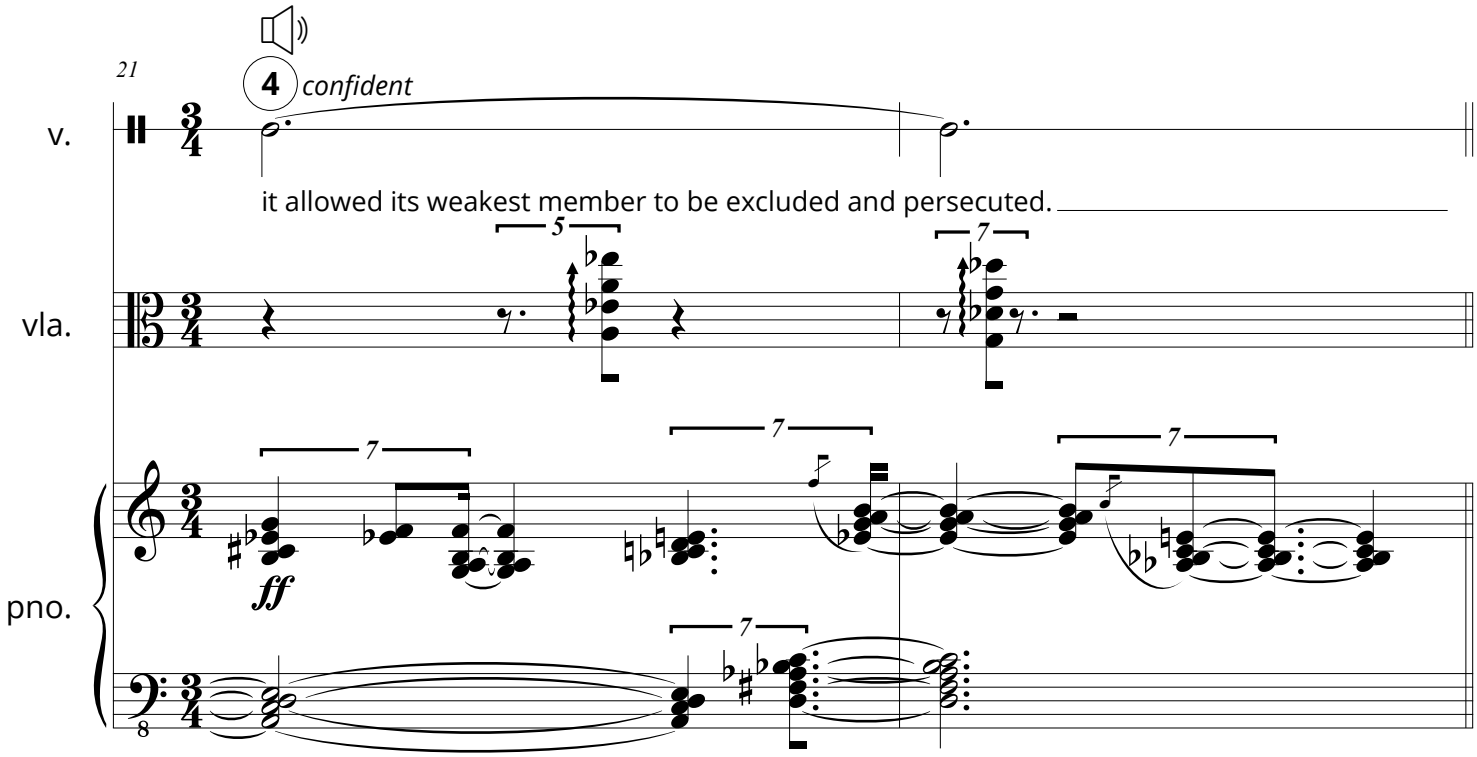

10
5
mutter
v.
and politics is no longer the privilege of gentiles.
vla.
pp
pno.
8
pp


11
6
fast
v.
They know that the outlawing of the Jewish people in Europe has been
vla.
pp
pno.
pp
pp
12
6
fast
v.
followed closely by the outlawing of most Europe - - - -
vla.
pp
pno.


13
2
stutter
v.
an nations. Ref - - - - - - -
vla.
5
fff
pno.
fff
14
6
fast
v.
ugees driven from country to country represent the vanguard of their peoples if they keep their
vla.
pp
pno.


15
2
stutter
v.
identity. For
vla.
3
fff
pno.
3
fff
16
6
fast
v.
the first time Jewish history is not separate but
6
fast
tied up with that of all oth -
vla.
pp
pp
pno.
pp
pp


18
2 stutter
2 stutter
v.
er nations. The
comity
s.p.
vla.
pp
7
fff
pno.
3
fff
20
4 confident
v.
of European peoples went to pieces when, and because,
5
vla.
fff
pno.
5
5
ff


21
4
confident
v.
it allowed its weakest member to be excluded and persecuted.
vla.
pno.
ff