

THE EMPIRE NEVER ENDED

- for any group of instruments and tape -

The Ensemble Never Ended was originally written for Ensemble Modern and commissioned by the BHF-Bank-Stiftung for Frankfurter Positionen 2013.

The piece is based on the recording 'Banta Trance Speech' found on the CD release:

“Occult Voices – Paranormal Music,
Recordings of unseen Intelligences 1905-2007“
published by Thomas Knoefel und Andreas Fischer,
Köln, 2007

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Concept

The Empire Never Ended is a transcription, from beginning to end, of a man speaking in tongues on a recording from 1948. He is believed to be in a state of trance and his vocalizations haven't been recognized as belonging to any known human language. We know nothing about the mother tongue of the speaker, nor do we know anything about his particular faith.

During a performance of the piece the original recording is played back in a speaker system while the musicians follow the recording and the notation as closely as possible in unison and octaves. The piece operates at the intersection where complete control and complete lack of control coincide. To perform the piece the musicians will have to summon all their precision and all their concentration. At the same time they will have to put these very same abilities in the hands of a power beyond any human control. A power we know nothing about.

Notes on the score

It is important to understand that the idea for this piece is not about mimicking tongue speech. I have not tried to orchestrate the original recording. What I have done is to transcribe the recorded speech as closely as possible using one line of musical notation along with a kind of semi-phonetic script. The piece is about following a voice, not about trying to sound like one.

A conductor, with a click track in one ear, is needed to keep all the instruments in sync with the recording.

I have divided the piece into six movements (A-F), each one ending in a period of breathing and foot stomping performed by the tongue speaker in the recording. Each period of breathing is represented in the score as a gap, enclosed by dashed lines, in between the regular bars. The time markers at the beginning and end of each gap indicate the corresponding point of time in the soundfile. The rhythm of the foot stomping is indicated in the score as a help to the musicians but should not be executed by them.

The notation is an approximate rendition of the intonation and the rhythms of the tongue speaker. The musicians are to transpose the written notation into the octave that works best on each instrument but should try to stick to the general frequency curve of the piece. In Movement 'B' and 'F' the tongue speaker speaks in falsetto and therefore these movements should have a more high-pitched sound than other movements. A flutist could for example play the whole piece one octave higher than written or two octaves higher if he/she uses a piccolo during 'B' and 'F'. A bassoonist could play everything as written. If the range of the instrument doesn't allow the range that the piece asks for - even when transposed - the musician could choose either to stay silent during certain parts or to transpose some parts while playing others as written. For example, on a trumpet it would probably be best to play 'A', 'C', 'D' and 'E' one octave higher while 'B' and 'F' are played as written. The important thing is that the overall listening experience, of the ensemble as a whole, corresponds to the general outlines of the frequency curve.

The pitches in the score are very approximate and the piece could very well be performed on certain percussion instruments which lack precise tuning. Again, what is important is to follow the general outlines of the frequency curve.

Some instruments will have difficulties performing many of the fast rhythms and some of the wide leaps in high tempos. It is very important that the rhythms are played as exactly as possible and therefore it is better to exclude these instruments.

All instruments should be amplified and mixed so that they each end up having, more or less, the same level and so that they melt together with the voice in the recording.

In the end all the issues above should be discussed among the musicians themselves so that they collectively orchestrate the piece. The ideal to aim for is one big collective body of sound, violently erupting with each new vocalization from the tongue speaker.

/Erik Büniger

THE EMPIRE NEVER ENDED

Erik Bünger

A

00:00,000

00:01,837

1.8 sec

1 $\text{♩} = 98$

mf o - a - en-to ko-mo-de o-i-to be-da-u-te kom-pe-tel - na an-du o - pe-tau ta-hou ya-to da-kan-do ko-be-ti-ka -

00:18,368

4

tau lo - ko - mo dæ - o da-ka-do ha-me ta-kan ti-da-ku ye-ne-ha-te ka-ma - ta-de sov-yo ban-ta-ka ko-mu-a

9 $\text{♩} = 80$

lo-ko-me-ta-yo do-ko-me-ti da bu ya ta lo-ko-mo da-ka-no ko-mu te - i-do o - e-dan do-ko-wi-e-ta-yo da-do ko-mo-ta om-wi
f *mf*

00:33,490

00:37,270

4 sec

13 $\text{♩} = 127$ (tongue speaker stomps)

te - o — bau pa - dau kø - to um - wu - di - e - to

B

18

bi-o ta kau - i ta-ko-pæ - a ta-mai-tæ-o yu - ku-ya kam-ba-ya ta ta-ku - ye ta-hu - pu ti-ta - to no-te-to pæ hom-a-p'ò kwi

f

00:53,333

22

we-de-po fé ba-ta - wa-do ta - ka-ma-ya a-on-yau pi - ti-dou ta - pa-ma-da dau-ti ti-tou u-te - you ma-no ko-no-doy ke-ta pæ-ta -

27

to kom-we-ta ta-ma o-bau tan-wi ko-po-i - a ha-wæ ta-wæ - ti-yu kwi ta-ko-ma ta-tu ka-na-da kno ta-ka-ma

01:13,175


33

ya-wi-hi pi-au to-mo oy-on to - a-dir ko - to næ-yon ni-e-wul a-man - a-ko-mo li-ka ka-a hal ha-la-do ka-ka-ta

39

ta-ma-ya tey - o ha-da-bau chu-o ko-me-ta - no ko-pe-di-ye pe-ta bau e - a-on so-ga do-kum ke-ta-o-to ko-ti-tü - re to -

43 01:30,419



kom-o ya - a na ti - o tu ta - ko yau an - no o - pe-tau a - tæ to - to ko - pu - ye taut tom-pe-te-tu to -

48 01:37,505



ka-ta-me gau-a-ma bau-an-a ta-da kwi-e-au de-xe-te nü-to-ma-fo ko-me-pæ - lo øt-vo ko-me-yo da - pu-ye a-la-ni pu - ya po -

53 01:47,663




pa - na xu-pel-ya ba - pan a-wa-ju ta - ku-ye da-kwe-ta ka-ta-no-wa pi - a fo - kum pu-to-ti-fa pa-tot-yo ma-ta -

58



tham yam pan wi-ke wo ka-pa tau wi-ka - ti-yü yø-te-to ko-pu - ya hu-po ku-yi to - ru - i - e pa-ta tau - e hau xe-lau da-lum to-ko-tu ke -

63 02:02,308



lom yo-ko-pu-ye top - yo ko-me-ta ta - no ko - pi - ni pel - pi - yu to - to - ko wom tu - to - ma - ya han - tet - yul na - ka

68 02:07,033

ye - ta - om ya - tu yu - pi - ta - hum pud na - o pi - di - døy tsu - ye u - la ko - pe - te te - o ya - o ka - wi pe - te tu - no

72

wa - du - no - ko po - an - ri to - to - ko wi - e ø - ti ko - na - ko ti - ki - mo ya - to wo - ko - pe i - e ta - pa - nou za - ko - mo bi ti - tu - tu - tu po - yo

mf

77 02:20,261

po - ju

33.5 sec

02:53,678

78 ♩ = 75

(tongue speaker stomps)

79 C

u - ya ka - yu tay - ha - yi ka - du gu - dü - o ko - ta - dou wu - ad xo ti u - ta ha - lo kud - ye - la ku - lud - lu bu - te - te - lo o kom pi - e

p

85 03:13,478

au ku - chi ru - dou da - du da - do tan - do - ko ki - a - ta - yu ya - ki te - a - to to - do - dou ke - yo ta - yu fu - no xu - to yo - ko - to ko - ti - tu

f mf *p*

03:21,578

91

ta to-ko wi-ti-dou

ff p

14 sec

03:35,822

92 $\text{♩} = 92$ **D**

yæ to-ko-me da-ta ka-pi ya-we-ta hu ta-kan-do ko-pe-ti

< f

94

dau lo-ko-mo da-do ko-pi ye-a do-ko-me ta-ta an-do ko-po-ta - a-ya tu-du u-yæ dom mu-ta han-da ti-yu

ff f

03:56,691

97

lo-ko-mo ta-te-ta an-do ko-pe-ti-o tü-o ta-mo ya-to kon to o-lo-ko-me ti-ka ta-tau o-lo-ko-mo ti-o pe-ta an-do ko-ted-you o-

< ff f mf f mf

103

lo-ko-mo tey ya-u-ya o-ko-ma-da-da ko-ma-te-yu ka-do ko-be-te-yu ta tü ka-la-ko-mo te-yau po-tan-do ko-mo-tü

p

04:10,387

04:18,007 $\text{♩} = 76$ (tongue speaker stomps)

04:24,323

04:28,419 **E**

107

ho-ko be-dad-yau ko bi dan do lo-so na di la-na se-si-ro wa-

f f

7 sec

4 sec

109

112 $\text{♩} = 127$

113

di-di-a so-la di-di-a no chi-bos yo-na-de da-va de-de-a-sa lo-to ma-di sa-ta-na di-de-o pa-re na-cha lo-

ff

117

so ma-di-di-a to-so re-ti sa-va-no pa-te-a lo-so-ma ti-o cho-re-ni sa-va-ma-te de-a ka-ta-we chu-

f

122

04:48,498

cho re-me chi rach-yod to-re-ni si-a va-did ya to-so le-so bam di-ro ma-did ya cho chod he-te-ro-da lø-vo

mf *ff*

127

so ti sa-van da-ra be-ti so-de-de o-so lø-mo so-tra da chi-lø sa-ta-na da-di-de o-pe-te na-cha lø-be so lø-ti so-le-mi

132

05:01,726

sa-ra ted-ne-yat su-so he-ma-ta tu-go sos-ya ne-si-so po-me na tu-bu lø-mø-so so-re ne-a tu-le mis-ya

137

lò - ma so - sa ri so - lan ti - lo ba - di - di an ta - ren__ ta so - ro - di pe se - sa - rò di - te - a tas ho - le po - læ - ti - o so - lù mi - so - da

mf *f* *ff*

05:14,009

nò - ki sa - ka na - da te - lo - me ti - a sa - la di - ti - a so - lo di - to lø - me sa - sa cha du - le - di - do so - lo - di de - mo te - da - re he - ba sa lu - do ti - di__

05:25,584

sa - da - ma de - de - a sa - tan - do lu - du - chi lø - me - si cha gok - yos ya - de - vi sa - wa ne - di do - sa he - ma - te cho - cha ta - vi - ti ya sa - ma de - dir bo - da -

f *ff*

05:35,033

ba lø - ti - sho ne - de - a sa - na - be di po - re na - tø tu - sho le - me so - to ji - nid - ya se - ta no - di - di - do mos ya - ren to - le - me so - cha e -

f *ff* *mf*

157

ma so - li - o po - re - mi - a so - re - ne - a te - ta - ren - ya to su - so - lo ma - de di - a to - na la - ka - de di - sa na - cha chu - go - de te - mo che - cha - rin

ff *mf*

162 05:50,151

yu - cho lü - me cho - ta - ta re - ni - o so - ta cha - cha le - ma sa - ra ne - a ti - a pe - dø ne - o to - to - dø - di chu - cho de - mi - so ne - on tu - de - mi so

f *mf* *ff* *mf* *f*

168

le - an ta - fi cho - ren ti - se sa - va - na pe - da ø - pe - di dau to - lo le - me - cha lech ho - le de to cho - ren di - bø

ff *f* *ff* *mf*

172

ja - na - na na - ti de - de so - le la - kø chu - de vi - sa to - run tu - lu de - me - da ta - la ka - di - di a - sa pa - tou - tu cha ve - chi cha re - de - a

ff

06:07,631

176

so - li ti - o lo - ru me - ja chi - zo - le - te da se - cha di - vi - ti do dø - cha hø - me - ta tche - tchar in - dis - ya fa - ne ti - so ve - di - chi po - rø ma ti - a de - di - da

mf *f*

180

cha - lotch - dou he - ne ki - a to - po - do ma - de - na be - gü so - lo re - a dø - do so - ta cha - ren ta tø - ni - di - do wa - cha - cha ni - di da - ses yif hø - lo

f *mf* *f* *ff*

185 06:24,166

so fū va rø-ne da ka-la di - si so so-de da e-ma chet-sa hø-ni-do to - rø-ne di-chou be-me-ta-te di-da _____ si-a la-ra kit-so to-to__ ne-di

190

so-ra di - bi de-ta-ta ri - di-di a _____ to-to le - ma so-lo ti hø - ni cho-re ni-so-lo ma-ta da-du-do het-so ta-di-di chi-sa re-na

fff

196 06:38,812

ma-ta-da dod - yo e-ni cho ti-nü be-to-lo dø-ti - at san-ta di so - lan chau ro-ba-din-yau tod-ho he-ne to-to cha - ren ti - sa he-me küch -

201

yo løf - yor ta-ni-di so - ru me-di-a tø-to-do ni-ya so-sa sa-ri yü le - bo so-na-da gi-mi-at-se-san den - dü-du ro-no ma-ti-tau so-lo-di ha-ma -

fff

206

ka i - o so - li__ to__ cho - re - ne sa - la - ne - ti yo - bo ren - na-deg-yu cha hai - cha ya - di di - sa gra-na di - de - o fa - re

f *ff*

06:56,528

211

na - ta chi - go - de de - o fe - tish yo - lo na - ma san - tan - da lə - dū - so le - di - sa na - nan di - di - o to - rə - ne - da ka es yo - ra es yo - ra e

fff

07:05,505

217

ti - tis - va le - ka ka - chi o - do me - ti - as su - le po - se ta - na lech a - ka ta - ti li - sar pot - di - os su - le

mf *f* *p*

07:16,075

222

ya - cha nu - to to - chi be - cha flo - ri pa - da - pet chū - flor e - bes di - a tə - re - na ti - chi - cho o - cho - ne vi - chi la - da - mak ta - to ri -

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

227

si pat - ta - cha to - bo - lo ti - sa lo - po ma - san - tə tū - ro ma - da da - na cha - re di - o san - ta - ne di - de - o ta - ma chə tib - yə su - so lai - ka to tū -

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

07:29,453

231

op te - ne - nat sutch o - ri - bi cho - chot ri - cho - ran to - le - me sa - sa - ne ni - di - to la - ma ka - na ta yo - cha di - so - lo - ma pu - li me - sa

pp *mf* *f*

235

lo-lo-me chi tar an-ta-chi fu-røm ya-cha tu-be mich ya-le-di-o so-la ma-da ni-o to-la lø-cho lø-moch ya-tal na-ta yü-ro mø-cha

mf *f* *ff* *p*

239

lo-la ti-ap so-li cha-rem ba-di at-su so-le lo-po cha cha chi-bo-lo che-ba

f *mf* *f* *pp* *ppp* *p*

07:52,919 07:59,866 F

241 ♩ = 76 ♩ = 122

(tongue speaker stomps)

243

soy ya-di-ti am-at-sat suy-of ya-chet ya-de-di-du bau-cha lu-yo cho-ta ti-chu gø-rø-ba-ti-ti a-si ta ya-yan du du-ru-pe-ti yat-so

ff *p* *pp*

248

go-cha-cha lu-de-di bæ-re na chi-u-lu tu-pid-yo sa sa-ta ba-dit-yo tra-ka cho-te-te di-de-ro kle-ti-de-a sat-sa pu-to du-yo su-se

p *pp* *ppp*

253

i-ti so-ya du yo-ya-tü-che ba-hu-ya-tü-che ba-hu-ya-tü-che ba-hu-ya-tü

p Fine