TESTIMONY

Mauro Hertig

II

commissioned by and composed for Cantando Admont and Cordula Bürki

with the generous support of Pro Helvetia

IV

TESTIMONY

———

one

no one

no one changed
except the ones who wrote
their testimony

and from the ones who changed
the only change came from
their testimony

written without fear
and now that fear surrounds
their testimony

spoken to the public
they now fear the words
that they once wrote

———

burnt into the flesh
that holds the deeds
sent by an evil man

burnt into the language
that once was spoken
in a private room

burnt into the skin
of the hand that wrote
the testimony

———

everybody knew
that they were living off
the laws of men

everybody knew
there was a chance
not to be ruled by them

everybody ruled
upon the men
who did the evil act

spoken in clear language
they insisted
on their testimony

———

the testimony was
broken into promises
that change would come
and change the law

the testimony was
broken into paragraphs
brought forward
by the movement's heads

the testimony was
broken open concepts
of how one should live
and give and take

the testimony was
committed to an open field
that gives the space
to give and take

the testimony was
open wounds to use the blood
as ink to change the laws of men

the testimony was
speaking truth to power
as a means
not to be ruled by them

———

speaking of those men who
as it turned out
all were spoken for

speaking of those
married to the ones
who wrote their testimony

speaking of them
pushing to advance into
a couple's core

speaking on the grounds
of common consent
in a wedding bed

wedded to the house
in which a couple lives
and spends their days

wedded to the flesh
that is the hand
that wrote the testimony

———

bring noise
between the sheets
where hands touch wombs

bring noise into the wounds
that spill the blood
of violence

bring noise between the sheets
of paper in the book of law

force them open
with a finger
pointing
at the laws of men

———

the words that have been written
with the blood as ink
have now been heard

the words that now have been heard
have been considered
for the laws of men

the judges are now speaking up
and tell the story
of the beach:

a wave breaks
and distributes its water
along the shore

and every grain of sand
knows of its presence
while its washed upon

the full weight of the wave
now lays there
for everyone to see

yet only for a moment
as the sand lays still
but water flows

and with each passing moment
that the sand lays still
the water flows

and back it flows
while a new wave now rumbles
and approaches fast

its noise builds up
and overwhelms the fading force
of the old wave

and back it flows
while the new wave now smothers it
and powers on

and as it crashes
forces all its noise
onto the sandy shore

———

the words have been considered
and have been thrown out
for another case

no blood was spilled
yet still all blood is spilling
from the laws of men

and change came

change came
in the form of declarations
of an allyship

change came
with the promise to abide
by codes of allyship

change came
with the codes of conduct
brokering that allyship

change came and it went
and with it
promises of allyship

change came and it went
and not a single drop of blood
was spilled

change came and it went
in new directions
where the noise was louder

change came and it went
and the old violence
was applied at home

change came and it went
and the old violence
was applied at work

change went
and the violence of the laws of men
was back at work

change went
and the men who wrote the laws of men
were back again

———

and back it flows
as a new wave
approaches fast

its noise builds up
and overwhelms the force
of the old wave

and back it flows
while the new wave unfolds
and powers on

and as it crashes
forces its noise
onto the sandy shore

and every grain
knows of its presence
while its washed upon

and the new wave
now lays there
for everyone to see

yet only for a moment
as the sand lays still
but water flows

and with each passing moment
that the sand lays still
the water flows

ensemble:

steelstring guitar + solo bass voice in crooner style
soprano
mezzo soprano
alto
tenor
bass

the steelstring guitar is played by Bass 2, lapsteel style on the knees, operated with two metal slides.

General Instructions:

Focus should always be on transparency and clarity of the text, especially when two or more performers sing homorhythmically

The end consonants of words (s, t, d etc) are pronounced on the rest that follows the last note, unless otherwise indicated

The pronunciation of text is in English, with exception of square brackets [], which follow German IPA

cross noteheads: spoken - as naturally as possible, but with exact rhythm

TESTIMONY

text and music
Mauro Hertig
2024

♩ = 38

one metal slide is held in each hand and its edge bounced off the string as fast as possible at given pitches
(the harmonics resonating on the left side of the strings are not notated, but are very important to the sound - do not mute!)

Steelstring Guitar

LH RH LH RH

p *mf* *p* *mf*

12 0 12 0 11.5 0 12 0 11.5 0 12.5 0 11 0 12.5 0 11 0 13 0 10.5 0 13 0 10.5 0 12 0 11.5 0 12 0 11.5 0 12.5 0 11 0 12.5 0 11 0 13 0 10.5 0 13 0

Bass 2

Soprano

Mezzo-Soprano

stoically *mf*

one

mf

no one

Alto

Tenor

stoically *mf*

one

mf

one

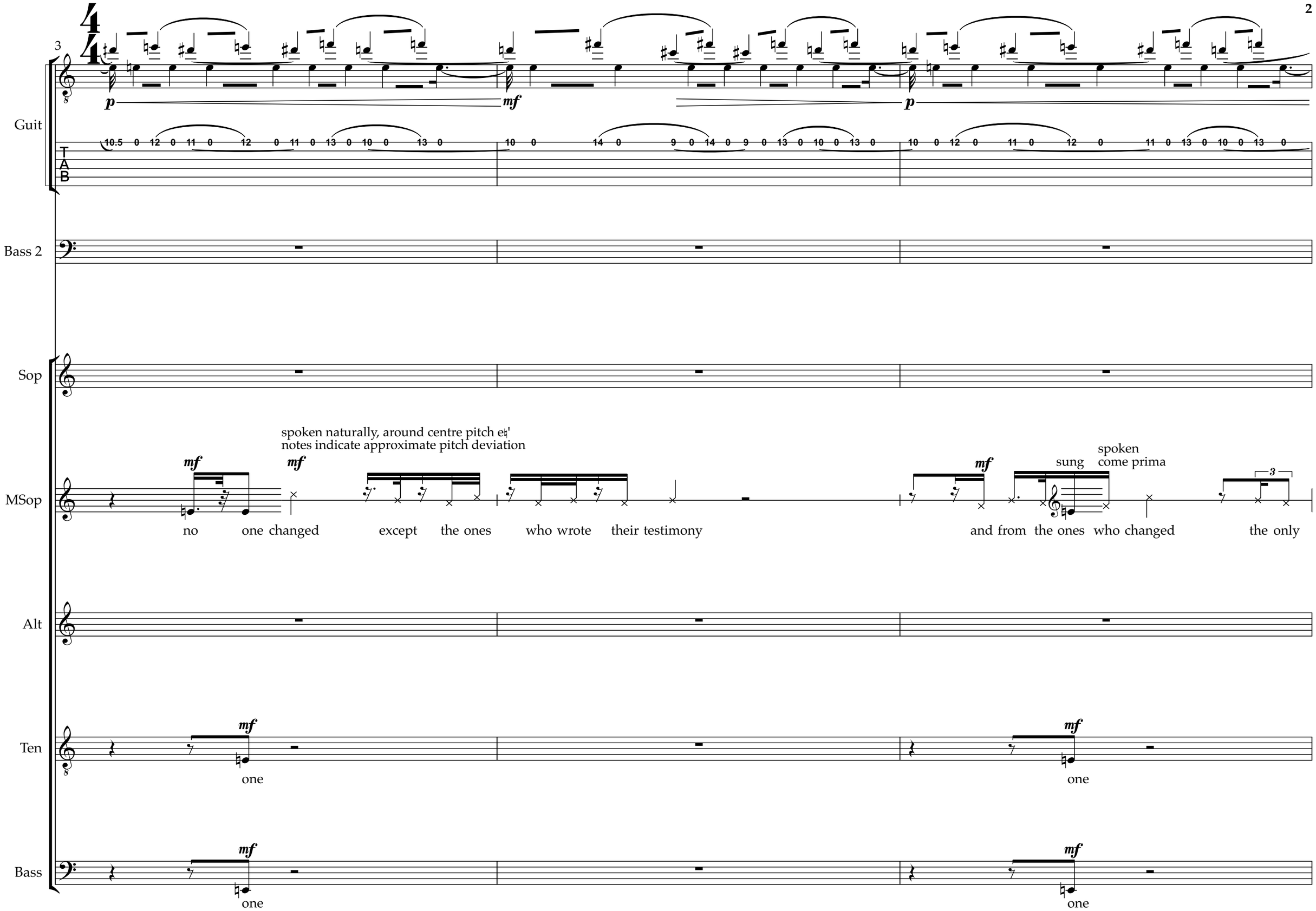
Bass

stoically *mf*

one

mf

one


3
Guit
Bass 2
Sop
MSop
Alt
Ten
Bass
p
mf
spoken naturally, around centre pitch e♮'
notes indicate approximate pitch deviation
no one changed except the ones who wrote their testimony
sung
spoken
come prima
and from the ones who changed the only
one
one
one
one

6

6/4

Guit

mf *p* *mf*

10 0 14 0 9 0 14 0 9 0 13 0 10 0 13 0 10 0 12 0 11 0 12 0 11 0 14 0 10 0 14 0 10 0 15 0 8 0 15 0 8 0 14 0 10 0 14 0

Bass 2

Sop

MSop

sung spoken
come prima

change came from their testimony

mf

written without fear and now that fear surrounds their testimony

Alt

Ten

mf

change fear fear

Bass

mf

change fear fear

9

Guit

Bass 2

espressivo,
chanson-like

burnt in - to the flesh

that holds the deeds caused by an ev - il man

Sop

MSop

sung
spoken
come prima

spo - ken to the public

sung
spoken
come prima

they now fear the words that they once wrote

Alt

[bœ - ä]

Ten

spo - ken

fear

Bass

spo - ken

fear

11

Guit

Bass 2

burnt in - to the lan - guage that once was spo - ken in a pri - vate room

burnt in - to the skin of the hand that wrote the tes - ti - mo - ny

Sop

MSop

Alt

[bœ - ä]

[bœ - ä]

Ten

Bass

13

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

barbershop style

mp

knew_ li - ving_

spoken
with natural fluctuations around chosen central pitch

mf *sempre*

ever-y bo-dy knew that they were living of the laws of men

16

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

ever-y bo-dy knew there was a chance not to be ruled by_them ever-y bo-dy ruled up-on the men who did the e-vil act

knew_ ruled_ ruled_ men

knew_ ruled ruled_ men

18

Guit

Bass 2

spo-ken lang-uage their tes-ti-mo-ny

Sop

spo-ken in clear lang-uage they in-sis-ted on their tes-ti-mo-ny their tes-ti-mo-ny

MSop

Alt

Ten

spo-ken lang-uage

Bass

spo-ken lang-uage

21

(guit bar is repeated, 6x total)

Guit

Bass 2

bro-ken in - to pro-mi ses that change would come and change the law

Sop

the tes - ti-mo-ny was the

MSop

Alt

Ten

pro-mi ses change and change the law

Bass

pro-mi ses change and change the law

24

Guit

Bass 2

— bro-ken in-to pa-ra-graphs_ brought for-ward by the move-ment's heads bro-ken o pen con-cepts_ of how one should live and_give and take

Sop

tes-ti mo-ny was the tes-ti mo-ny was the

MSop

m m

Alt

Ten

— pa-ra-graphs_ move-ment's heads bro-ken con-cepts_ take

Bass

— pa-ra-graphs_ move-ment's heads bro-ken con-cepts_ take

26

Guit

Bass 2

com-mit-ted to an o-pen field_ that gives the space to give and take_ o - pen wounds to use the blood_ as ink to change the laws of men_

Sop

tes-ti-mo-ny was the tes-ti-mo-ny was o - pen wounds the blood_ ink change laws the

sung

spoken

MSop

Alt

com-mit-ted pen field_ give and take_ o - pen wounds the blood_ ink change laws

Ten

com-mit-ted pen field_ give and take_ o - pen wounds the blood_ ink change laws

Bass

com-mit-ted pen field_ give and take_ o - pen wounds the blood_ ink change laws

28

Guit

Bass 2

spea - king truth to po - wer as means not to be ruled by them spea - king

Sop

sung

tes - ti-mo-ny was truth to po - wer ruled spea - king

spoken

no vibrato

m

MSop

spea-king spea-king

Alt

spoken

truth to po - wer ruled spea - king spea-king

Ten

spoken

truth to po - wer ruled spea - king spea-king

Bass

spoken

truth to po - wer ruled [du:] spea-king

30

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

spea - king

spea - king

spea - king

spea - king

spea - king of those mar - ried to the

spea - king of those men who, as it turned out, all were spo - ken for

[du:]

spea - king

[du:]

31

Guit

mp *f*

T
A
B

9 0 12 0 11 0 12 0 11 0 14 0 10 0 14 0 10 0 15 0 9 0 15 0

Bass 2

f

3

3

spea - king of them, push - ing to ad - vance in - to a cou - ple's core

Sop

no vibrato

ppp *p*

m

MSop

mf

spea - king

Alt

3

ones who wrote their tes - ti - mo - ny

Ten

mf

spea - king

Bass

mf

[du:]

32

Guit

mp *f*

T
A
B
9 0 12 0 11 0 12 0 11 0 14 0 10 0 14 0 10 0 15 0 8 0 15 0

Bass 2

mf
3
wed - ded

Sop

ppp *p*
m

MSop

f
3 3 3
spea - king on the grounds of com-mon con - sent in a wed - ding bed

Alt

mf
3
wed - ded

Ten

mf *f*
3 3 3
wed - ding wed - ded to the house in which a cou - ple

Bass

mf *mf* *mf* *mf*
spea - king [du:] wed - ded [du:]

33

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

wed-ded to the flesh that is the hand that wrote the tes - ti - mo - ny

wed-ded

bring noise

color: [ɪ]

[tʃ]

lives and spends their days

[du:]

35

Guit

pp f p mf

T
A
B

9 0 16 0 9 0 16 0 9 0 17 0 9 0 17 0 8 0 17 0 8 0 17 0

Bass 2

mf f f f

be - tween the sheets where hands touch

Sop

MSop

Alt

Ten

Bass

mp

touch

38

Guit

p *f* *mp* *f*

T A B

8 0 18 0 8 0 18 0 6 0 18 0 6 0 0 18 0 6 0 19 0 0 19 0 5 0 19 0 5 0 19 0

Bass 2

f *f* 3 *f* 3 3 *f*

wombs bring noise in - to the wombs that spill the blood of

Sop

MSop

Alt

Ten

Bass

mp *mp* 3 *mp* 3 *mp*

wombs bring noise in - to the wombs the blood of

42

Guit

Bass 2

vi - o-lence bring noise bet-ween the sheets of pa - per in books of law force them o - pen with a fin - ger

Sop

mf sempre

bring noise bet-ween the sheets of pa - per in books of law force them o - pen with a fin - ger

MSop

Alt

words expressed softly, legato poss. sempre

force them o - pen with a fin - ger

Ten

words expressed softly, legato poss. sempre

bring noise bet-ween the sheets pa - per in books of law force them o - pen with a fin - ger

Bass

vi - o-lence bring noise bet-ween the sheets of pa - per in books of law force them o - pen with a fin - ger

46

Guit

mf *f* *mf* *f*

TAB

12 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0 7 0 13 0 8 0 13 0 8 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0

> 1 0 23 0

Bass 2

f *f* 3

poin - ting at the laws of men

Sop

3

poin - ting at the laws of men

MSop

mf *mf* *mf*

color: [ı] [ı] [ı]

[tʃ] [tʃ] [tʃ]

Alt

mp 3

poin - ting at the laws of men

Ten

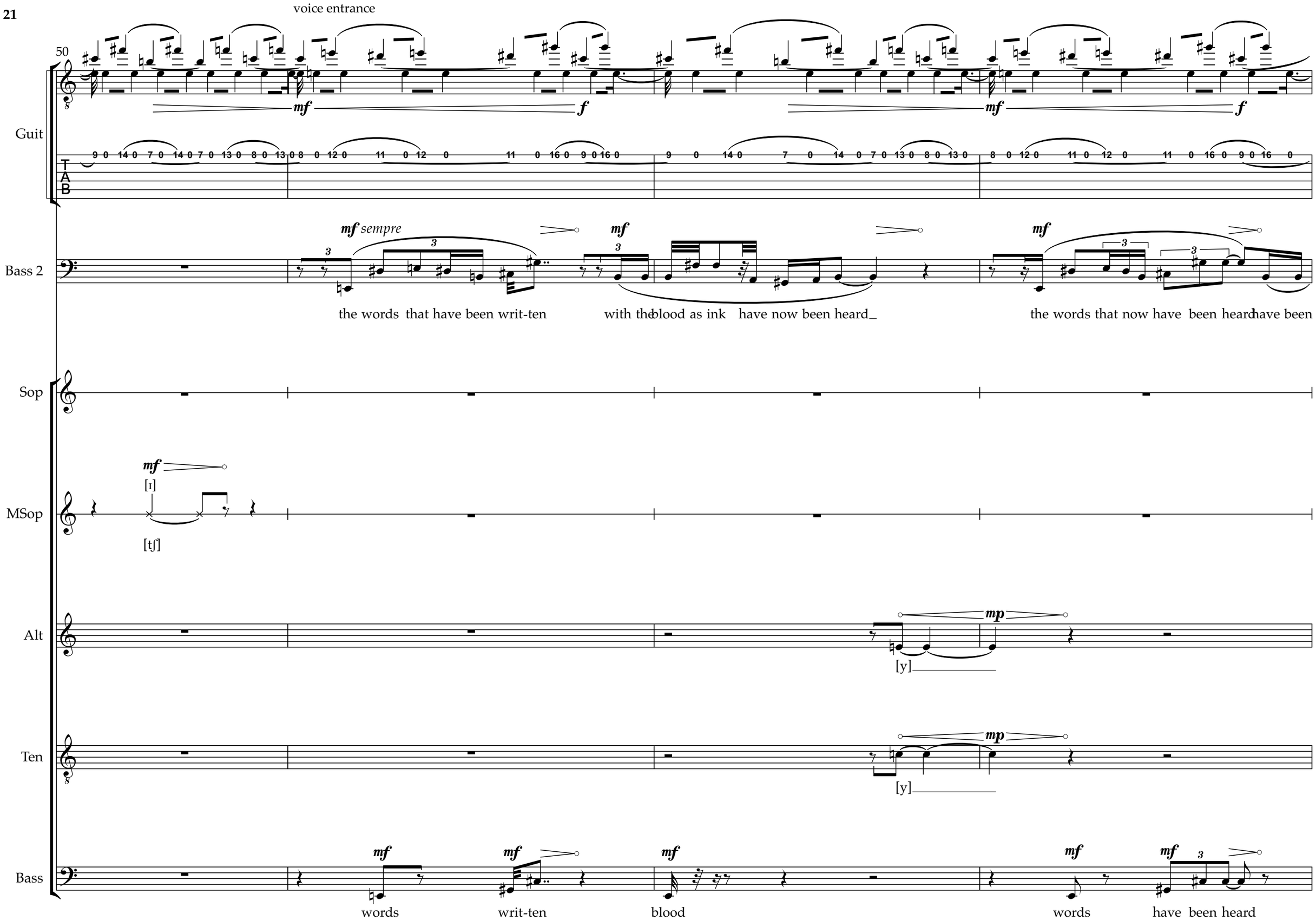
mp 3

poin - ting at the laws of men

Bass

mp *mp* 3

poin - ting at the laws of men


voice entrance
50
Guit
Bass 2
mf sempre
the words that have been writ-ten
with the blood as ink have now been heard_
the words that now have been heard have been
Sop
MSop
[ɪ]
[tʃ]
Alt
[y]
Ten
[y]
Bass
words
writ-ten
blood
words
have been heard

54

Guit

Bass 2

con - si - dered for the laws of men_

the jud - ges__ are now spea - king up_____ and tell the sto - ry of the beach_

Sop

MSop

Alt

[y]_____

Ten

[y]_____

Bass

men_

jud - ges__ spea - king up_____ sto - ry

56

Guit

Bass 2

Sop

color: [ɪ]

[tʃ]

MSop

color: [y] [i:]

Alt

f sempre

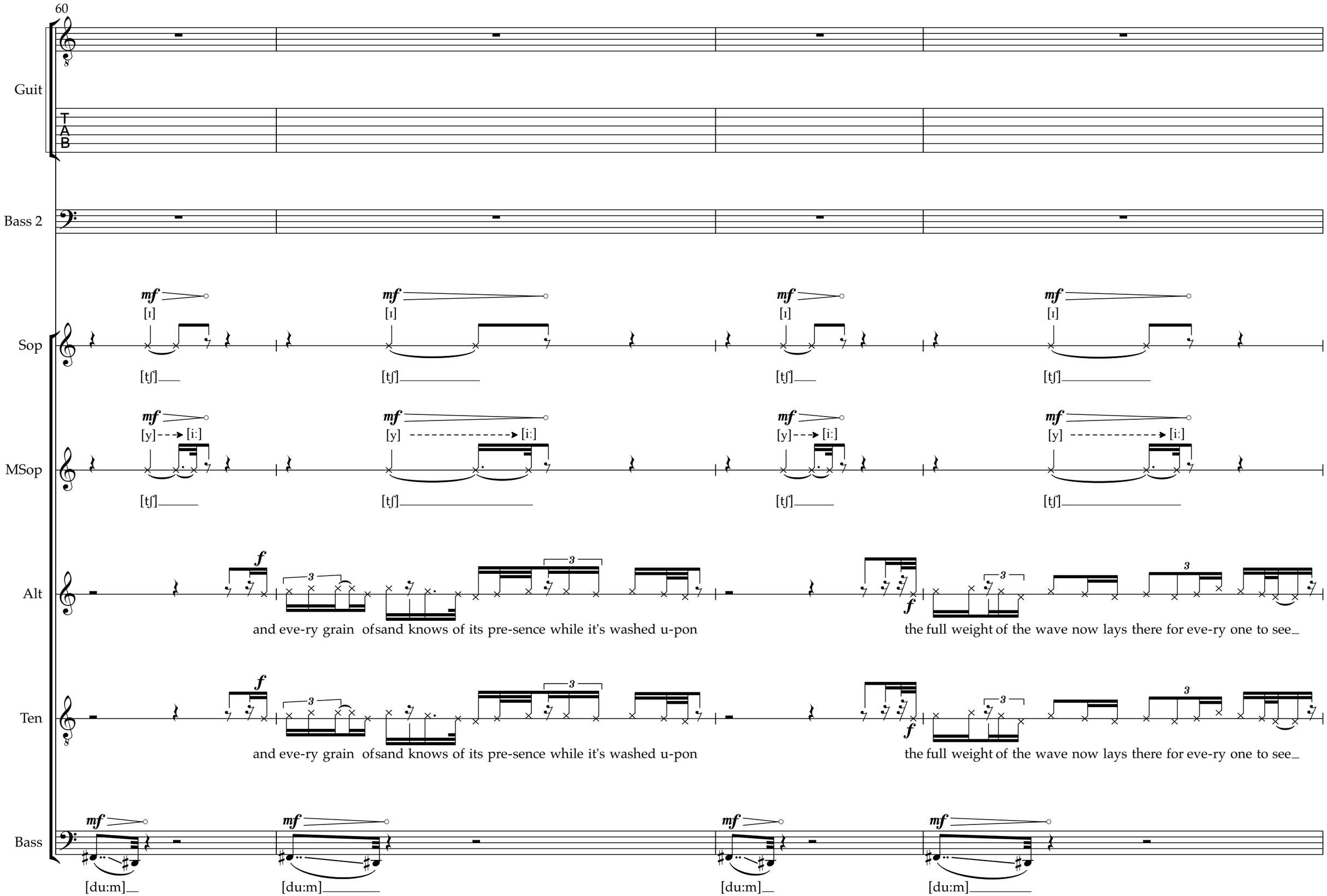
spoken

a wave breaks and dis-tri-butes its wa-ter a-long the shore

Ten

Bass

[du:m]


60
Guit
T
A
B
Bass 2
Sop
MSop
Alt
Ten
Bass
mf
[ɪ]
[tʃ]
[y]
[i:]
f
and eve-ry grain of sand knows of its pre-sence while it's washed u-pon
the full weight of the wave now lays there for eve-ry one to see
[du:m]

64

Guit

Bass 2

f *ppp* *f* *ppp* *f* *ppp* *f*

color: [i:]

[ʃ]

Sop

mf

[ɪ]

[tʃ]

MSop

mf

[y] [i:]

[tʃ]

Alt

f

yet on - ly for a mo-ment as the sand lays still but wa-ter flows and

Ten

f

yet on - ly for a mo-ment as the sand lays still but wa-ter flows and

Bass

mf

[du:m]

67

Guit

TAB

Bass 2

mf *ppp* *mf* *mf* *mf*

[i:]

[ʃ]

Sop

mf *mf* *mf*

[ɪ] [ɪ] [ɪ]

[tʃ] [tʃ] [tʃ]

MSop

mf *mf* *mf*

[y] [i:] [y] [i:] [y] [i:]

[tʃ] [tʃ] [tʃ]

Alt

3 3 3 3 3 3 3

f

with each pas-sing mo-ment that the sand lays still the wa-ter flows_ andback it flows while a new wave now rum-bles and ap-proa-ches fast_

Ten

3 3 3 3 3 3 3

f

with each pas-sing mo-ment that the sand lays still the wa-ter flows_ andback it flows while a new wave now rum-bles and ap-proa-ches fast_

Bass

mf *mf* *mf*

[du:m] [du:m] [du:m]

alternate circling speed ad lib.

70

RH LH RH LH

Guit

T
A
B

14 14 14 14 14 14 9 9 9 9 9 9 16 16 16 16 16 16 7 7 7 7 7 7

"mp"

Bass 2

sim.

mf ppp mf mf ppp

[tʃ] [tʃ]

Sop

mf mf mf

[ɪ] [ɪ] [ɪ]

[tʃ] [tʃ] [tʃ]

MSop

mf mf mf

[y] [i:] [y] [i:] [y] [i:]

[tʃ] [tʃ] [tʃ]

Alt

3 3 3 3 3 3

f f

its noise builds up and o - ver - whelms the fa-ding force_ of the old wave_ and

Ten

3 3 3 3 3 3

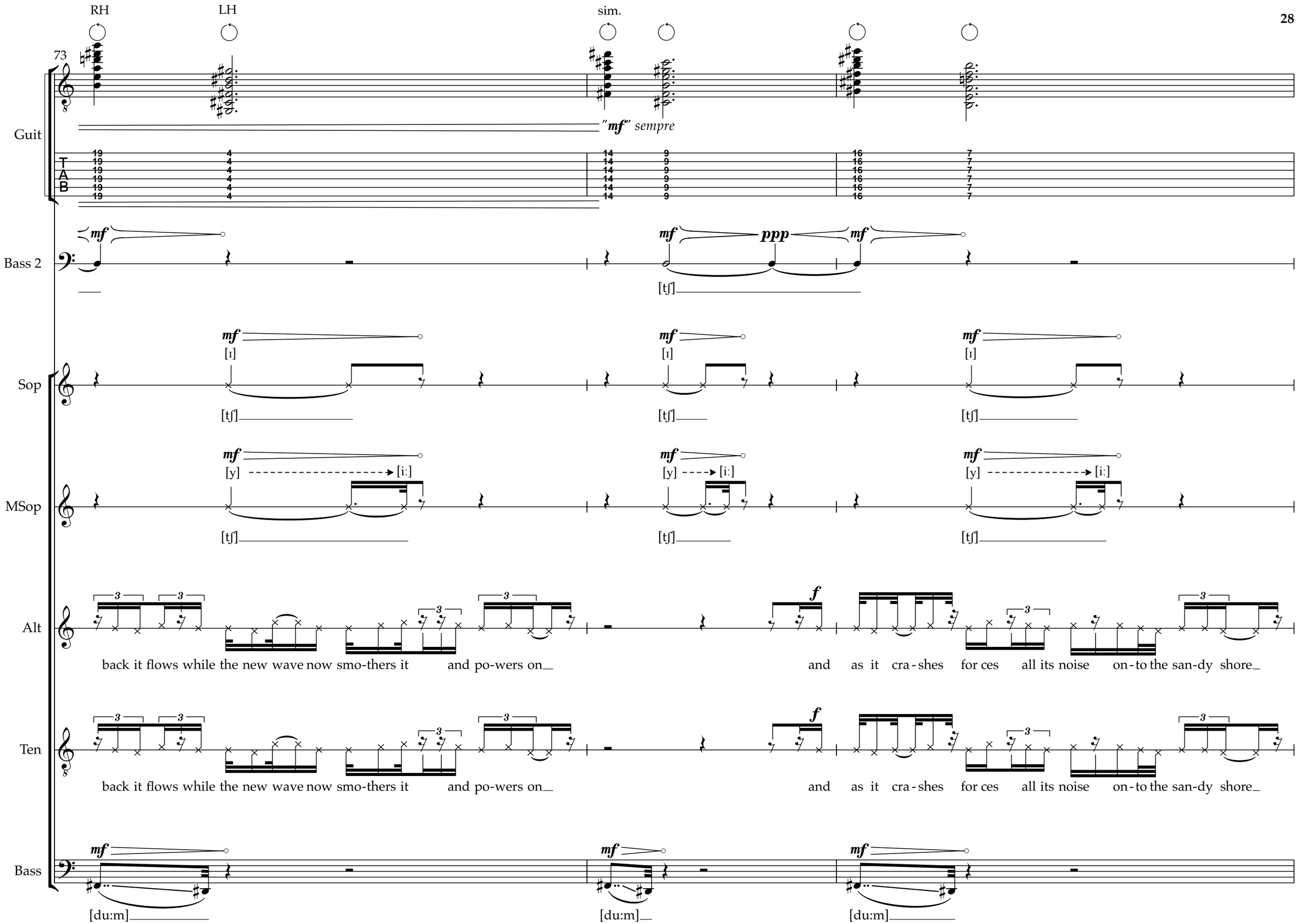
f f

its noise builds up and o - ver - whelms the fa-ding force_ of the old wave_ and

Bass

mf mf mf

[du:m] [du:m] [du:m]


RH
LH
sim.
73
Guit
"mf" sempre
Bass 2
mf
ppp
[tʃ]
Sop
[ɪ]
[y]
[i:]
MSop
Alt
back it flows while the new wave now smo-thers it and po-wers on
and as it cra-shes for ces all its noise on-to the san-dy shore
Ten
Bass
[du:m]

76

Guit

Bass 2

mf sempre

the words have been con - si - dered and have been thrown out for a - no-ther case

Sop

mf [ɪ] [tʃ]

MSop

mf [y] → [i:] [tʃ]

Alt

Ten

mf *ppp* *mf* color: [i:] [tʃ]

[i:] [ʃ]

Bass

mf [du:m]

79

Guit

T
A
B

Bass 2

mf

no blood was spilled yet still all blood is spil-ling from the laws of men_

Sop

mf [ɪ] [tʃ]

spoken mf yet

MSop

mf [y] → [iː] [tʃ]

Alt

mf yet

Ten

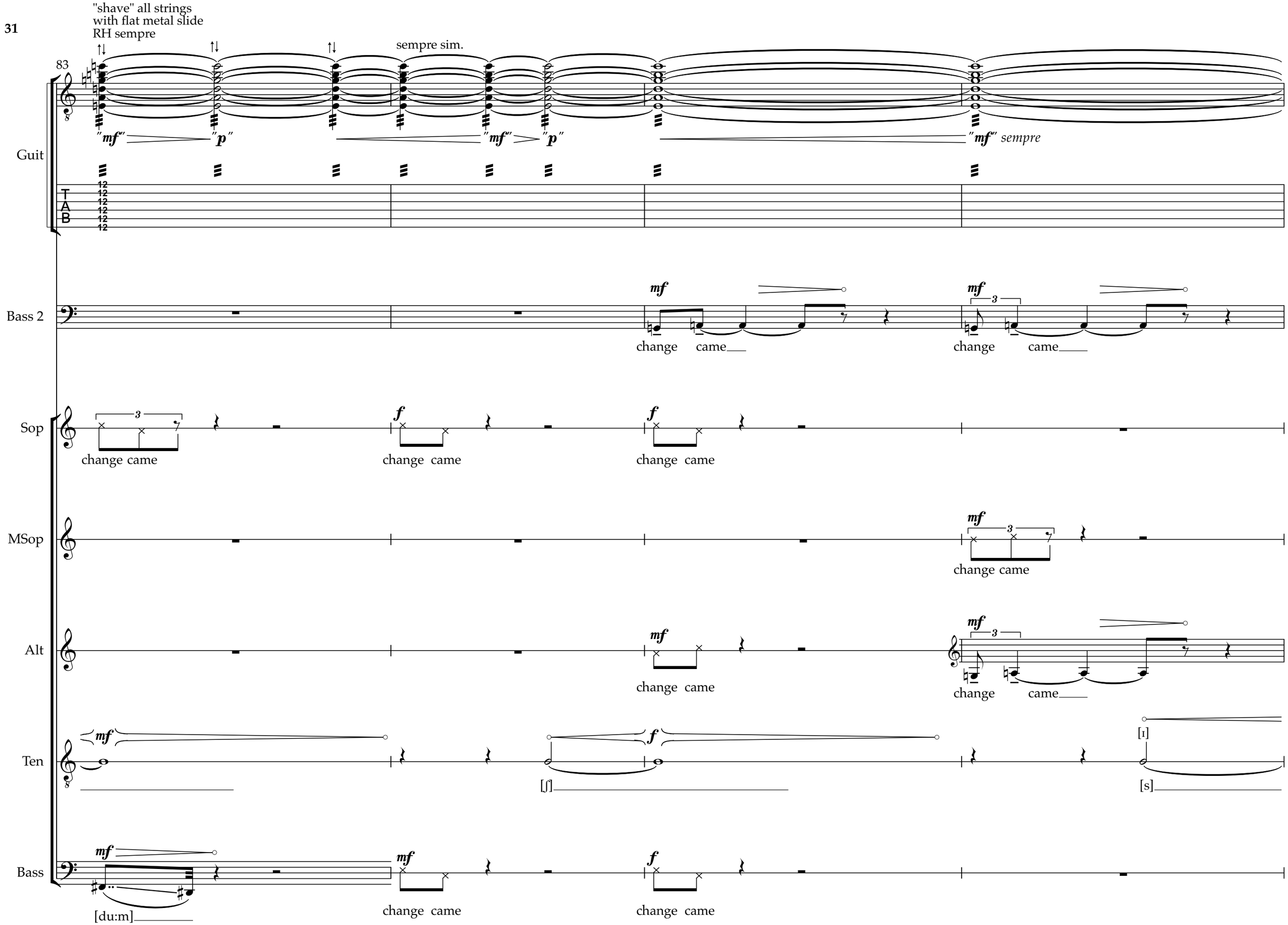
mf

sim. mf [ʃ]

Bass

mf [duːm]

mf yet


"shave" all strings
with flat metal slide
RH sempre
sempre sim.
83
Guit
"mf" "p" "mf" "p" "mf" sempre
T
A
B
Bass 2
mf
change came
Sop
f
change came
MSop
Alt
Ten
[ʃ]
[ɪ]
[s]
Bass
[du:m]

87

Guit

T
A
B

"f"

14
14
14
14
14
14

Bass 2

mf

change came

mf

change came

mf

change came

Sop

f

3

3

3

in the form of de-cle-ra-tions of an al-ly-ship

f

3

3

with the pro-mise to a-bide by codes of al-ly-ship

MSop

mf

change came

Alt

mf

change came

mf

change came

mf

change came

Ten

f

[i:]

[ʃ]

Bass

f

3

3

3

in the form of de-cle-ra-tions of an al-ly-ship

f

3

3

with the pro-mise to a-bide by codes of al-ly-ship

90

Guit

"ff" "f" sempre

T
A
B

15 15 15 15 15 15

Bass 2

mf

change came

mf

change came

mf

change came

Sop

MSop

f

with the codes of con-duct bro - ke - ring that al - ly - ship

Alt

mf

change came

mf

change came

mf

change came

Ten

mf

[i:]

f

[ʃ]

Bass

f

with the codes of con-duct bro - ke - ring that al - ly - ship

93

Guit

T
A
B

17 17 17 17 17 17

19 19 19 19 19 19

Bass 2

mf

change came

mf

change came

mf

change came

Sop

pp

[ʊ]

p

pp

[ʊ]

MSop

f

3 3

and it went, and with it pro-mi-ses of al-ly-ship

3

f

3 3 3

and it went, and not a sin-gle drop of blood was spilled

Alt

mf

change came

mf

change came

mf

change came

Ten

mf *ppp* *f* *ppp* *mf*

[y:]

[s]

f

[ɛ:]

[s]

Bass

f

3 3

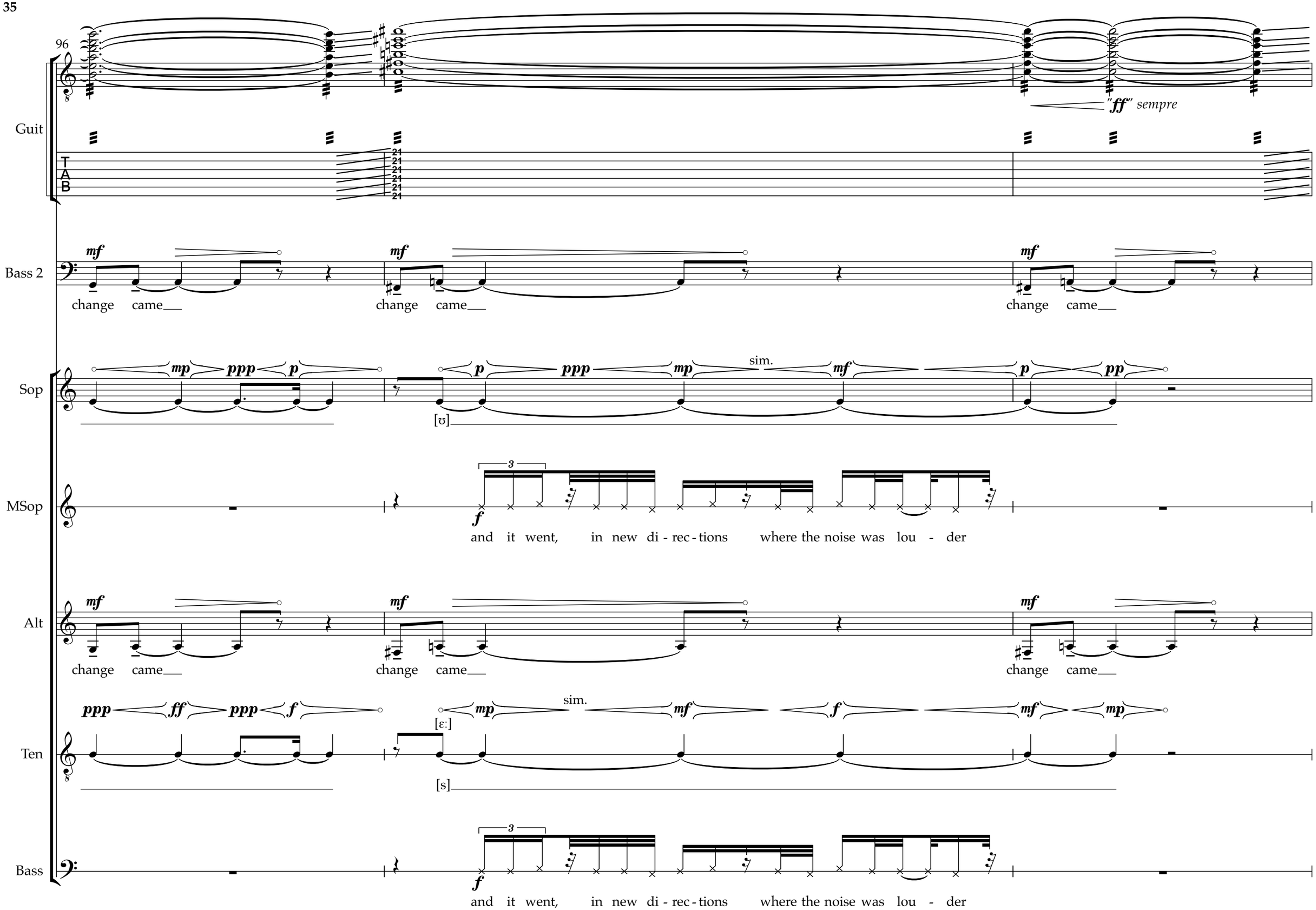
and it went, and with it pro-mi-ses of al-ly-ship

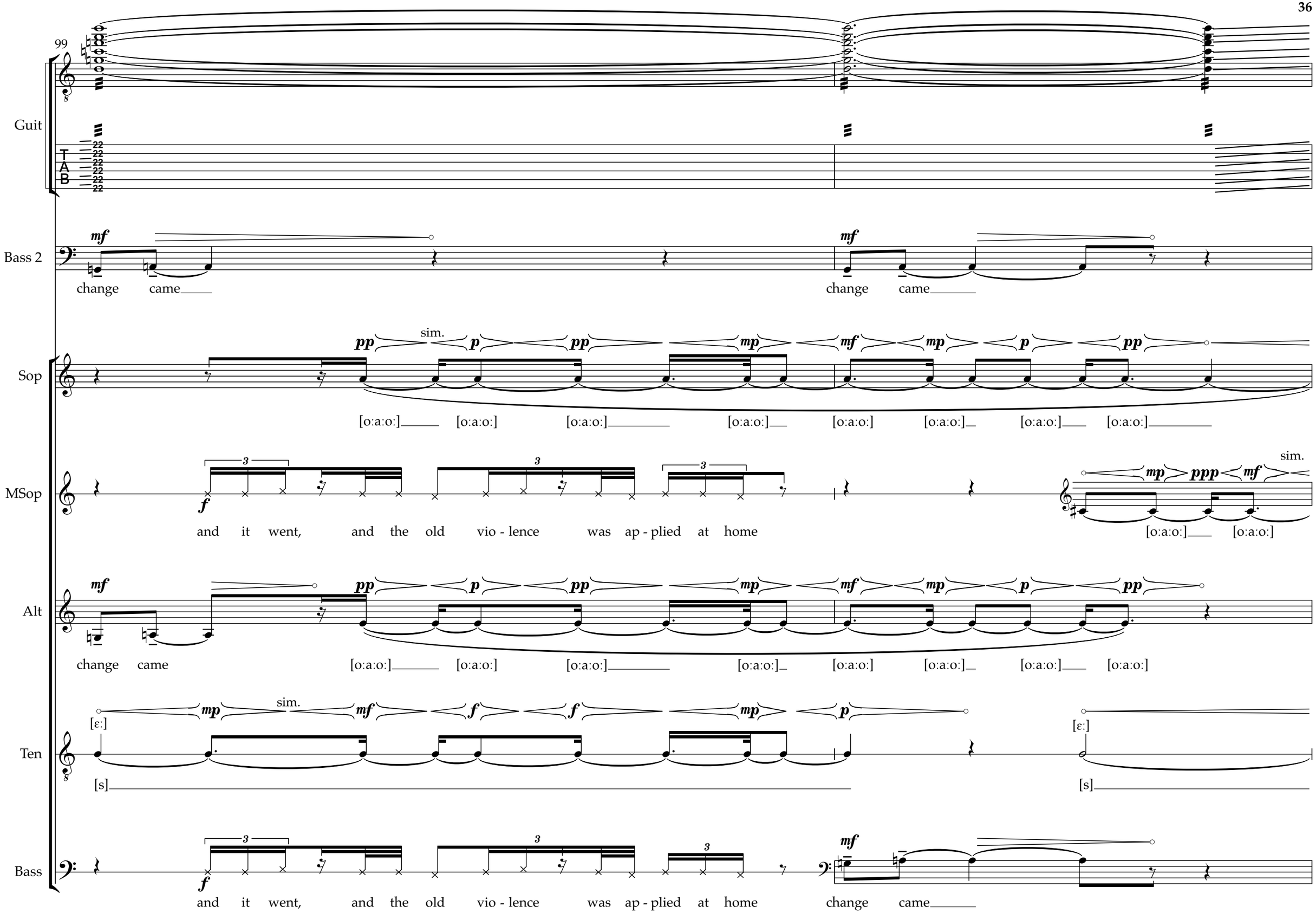
3

f

3 3 3

and it went, and not a sin-gle drop of blood was spilled


96
Guit
"ff" sempre
Bass 2
mf
change came
Sop
mp ppp p
p ppp mp sim. mf p pp
[ʊ]
MSop
f
and it went, in new di - rec - tions where the noise was lou - der
Alt
mf
change came
Ten
ppp ff ppp f
mp sim. mf f mf mp
[ɛː]
[s]
Bass
f
and it went, in new di - rec - tions where the noise was lou - der


99
Guit
T
A
B
Bass 2
mf
change came
mf
change came
Sop
pp
sim.
p
pp
mp
mf
mp
p
pp
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
MSop
f
and it went, and the old vio - lence was ap - plied at home
sim.
mp
ppp
mf
[o:a:o:]
[o:a:o:]
Alt
mf
change came
pp
p
pp
mp
mf
mp
p
pp
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
[o:a:o:]
Ten
[ɛ:]
mp
sim.
mf
f
f
mp
p
[s]
[ɛ:]
[s]
Bass
f
and it went, and the old vio - lence was ap - plied at home
mf
change came

101

Guit

"fff" sempre

24 24 24 24 24

26 26 26 26 26 26

Bass 2

mf mf mf

change came change came change went

Sop

f pp sim. mf pp pp mf

[o:a:o:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:]

MSop

f mp p pp mf p sim. f p pp sim.

[o:a:o:] [o:a:o:] [o:a:o:] [o:a:o:] [ɛ:] [y:] [s] [ʃ] [y:] [s]

Alt

mf f mf mf f

change came and it went, and the old vio-lence was ap-plied at work change came change went and the vio-lence of the lawsof men was back at work

Ten

ff pp sim. mf pp pp sim.

[u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:]

Bass

f p p f

and it went, and the old vio-lence was ap-plied at work m m and the vio-lence of the lawsof men was back at work

104

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

change went change went

[u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:]

wrote the laws of men were back a - gain

sim.

[s]

change went and the men who wrote the laws of men were back a - gain

[u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:]

[u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:] [u:a:u:]

m m and the men who wrote the laws m

vibrato sempre

106

Guit

mf sempre

12 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0 7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0

Bass 2

mf sempre *mf*

and__ back it flows_ as a new wave ap-proa-ches fast

Sop

MSop

pp *pp* sim. *ff* *ppp* *pp* sim.

[s] [s]

Alt

Ten

pp

[u:a:u:]_[u:a:u:]_[u:a:u:]_[u:a:u:]__[u:a:u:]__

Bass

p *p* *mp* *p*

m m m m m

108

Guit

T
A
B

7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0 7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0

Bass 2

mf *mf* *mf* *mf*

its noise builds up and o ver-whelms the force of the old wave and back it flows while the new wave un-folds and pow-ers on

Sop

MSop

f *ppp* sim. *ppp* *mf* *ppp* *p*<

[s] [s]

Alt

Ten

Bass

p *mp* *p* *p* *mp* *ppp* *pp* *ppp*

m m m m m

110

Guit

decresc. poco a poco

Bass 2

mf *mf* *mf* *mf*

and as it cra - shes_ for - ces its noise on-to the san-dy shore_ and eve ry grain of sand knows of its pre-sence while it's whased u - pon_

Sop

MSop

sim. *mf* *ppp* sim. *p* *mf* *pp*

[s]

Alt

Ten

Bass

mp *mp* *p* *ppp* *p* *ppp* *mp* *p* *pp*

m m m m m

112

Guit

decresc. poco a poco

TAB

7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0 7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0

Bass 2

mf ***mf*** ***mf*** ***mf***

and the new wave now lays there for eve-ry one to see yet on - ly fo a mo - ment as the sand lays still but water flows

Sop

MSop

pp ***mp*** ***p*** ***pp***

[s] [s]

Alt

Ten

Bass

mp ***ppp*** ***pp*** ***ppp*** ***mp*** ***p*** ***ppp*** ***p*** ***p***

m m m m m

114

Guit

p *...decresc. poco a poco...*

7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0 7 0 12 0 11 0 12 0 11 0 16 0 9 0 16 0 9 0 14 0 7 0 14 0

Bass 2

mf *mf*

and with each pas-sing mo - ment that the sand lays still the wa-ter flows_

Sop

MSop

mp *p* *pp*

[s]

Alt

Ten

Bass

ppp *pp* *p* *ppp* *p* *ppp* *mp* *ppp* *pp* *ppp* *ppp* *mp* *ppp* *ppp*

m m m m m m m m m m

116

Guit

Bass 2

Sop

MSop

Alt

Ten

Bass

p ppp pp ppp mp pp ppp ppp p ppp

m m m m m