



hh

Emmanuelle Waeckerlé

0 **O**

Alone together,

O,

Echoes of O, , of O, of you.

(instrument only)

Her lover one day takes O for a walk.

They were eager to hear O howl, the sooner the better.

O was twisting, groaning, sighing, weeping under the lash, begging to be spared and not having her prayers answered.

O was speaking slowly, determined not to say one word that wasn't true.

Her mouth forced open by his tongue, O moaned from happiness and deliverance.

O stared at them through her plumage, stared at them with wide open eyes, eyes as round and open as the night bird she represented.

When questioned , this owl proved truly what it was, deaf to human speech and mute.

Her lover one O for .

They were to O howl, the sooner the better.

O twisting, , sighing, weeping under the , begging to be not her .

O slowly, determined not to one word true.

Her mouth forced open by his tongue, O from .

O them through her , them with wide open eyes, eyes round open the night bird she represented.

When questioned , this owl proved truly it , to speech mute.

lover one O for .

to O howl, .

O twisting, , sighing, , to not
.

O slowly, not to one word .

mouth by his , O from .

O through , with , round
night bird .

this owl truly it , to .

O .

O , .

O , , , , to not .

O , not to one word .

mouth by , O from .

O through , , round .

owl truly , to .

(breath)

.

(breath)

,

.

O

,

,

,

,

.

O

,

.

by

,O

from

.

O

,

,

.

owl

,

to

.

(breath) , , , , .

(breath) , .

, O from .

(breath) , , .

(breath) , .

·
, ·
, , , ,
·
, ·
, O ·
, ,
·
, ·

(breath)

a final *ode to O*
for (at least two) voices and one
or two instruments, based upon Pauline
Reage 's *Story of O*.

O is gently stripped of her story before being breathed
away. The diminishing flow of speech, *O* sounds, and *O*
breaths gradually merges with its more or less silent sur-
rounding.

Instruments begin alone (from the 3 line pre-text) translating
O as a short or long soft tone. Voices read aloud alternate
phrases in full, picking in the others, words (if any) to accom-
pany *O*. If 2 voices, read every other phrase on the page
in full - 3 voices, every third phrase etc... Blank spaces
are silent and *O* (breath) audible. Each finds their own
pace of reading, playing, speaking, while remaining
aware of others.

hh