:: FERNALESE SONGS ::
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As part of the process of creating Fernalese, various cycles of mythology were created and these greatly informed some of the narrative texts in the *Encyclopedia of Fernal Affairs*. These myth cycles were presented as songs, since in the Fernal reality, sacred actions happen through music and song rather than speech. Three song cycles were created:

ᗋᎦᏁᏒᎤᏯ **Tiarzecatar** 'The Thirteen Songs'
The 'Thirteen Songs' narrate the primordial creation of the Fernal Cosmos through the actions of the Fernal Creatrix Afer, who first manifests herself, then invents sexual delight, before singing three Cosmic Powers into being from three eggs. These Powers in turn create the three gardens of the Fernal Cosmos – the Earthly Garden, the Heavenly Garden and the Underworld. The cycle then continues with the ordering of the Earthly Garden, and various adventures with the Shimmer People and Achir, the Spirit of Writing.

᎓ᎤᏮᏒᏖᏯᏯᏁ **Lucaioncatar** 'The Song of Lucaion'
The 'Song of Lucaion' is an alternative take on the Fernal Cosmos, narrating the adventures of Lucaion, a Queer Fisher and his living ship Ferzoncuai, in voyaging around the cosmos to gather up the planets to place in the sky. At one point he descends into the Underworld and dies, before rising into the Heavenly Garden where Ferzoncuai sings the Song of Heaven. The Song ends with Lucaion meeting the goddess Ana, and they join together to sing the 'Thirteen Songs'.

ᏸᏮᎤᎦᎠᏖ **Daiarzan** 'Other Songs'
This cycle is a miscellaneous collection of other tales from the Fernal universe, including two songs on the lovers Mirosai and Menesai, a supplemental song from the Lucaion cycle, and several others.

This document presents excerpts from each cycle, so that some of the poetic forms, which will naturally differ from prosaic structures exemplified in the **Chapter Texts** document, can be seen. In the main, Fernalese songforms do not value rhyming, but clause symmetry, repetition and wordplay. The first three songs will be followed by interlinear analysis and literal translation, as well as other notes. Additional songs will only be followed by notes.

1	first person	!EX	exclamation particle
2	second person	EXS	existential particle
1T2	first person to second person	FUT	future-incomplete aspect
3A	third person animate	GEN	genitive-connective case / adverbial
3I	third person inanimate	HAB	habitual aspect
4A	fourth person animate	IMP	imperative
	(common person)	LOC	locative suffix
4I	fourth person inanimate	MYT	mythical aspect
	(natural state of things)	NEG	negative prefix
		NOM	nominaliser affix
ABI	abilitive prefix	ORD	ordinal number prefix
ABS	absolutive case	PAS	passive aspect
ADD	connective prefix	PER	perfective-completive aspect
ATR	attributive affix	POS	epenthetic possessive infix
BEN	benefactive particle	PRO	progressive aspect
C	epenthetic consonant	REF	reflexive aspect
CAU	causative suffix	SAP	stand-alone pronoun prefix
CAU	comitative suffix	SBJ	conditional or subjunctive particle
DEM	demonstrative suffix	TOP	topic particle
DEP	dependent clause particle	V	epenthetic vowel
DNM	deity name prefix		
DUR	durative suffix		

:: SONG #1 – DERUFINCATAR – Portal Being Song ::
A short song from the **Daiarzan**.

we open the door	*deru ionraicon*	ᚻᎩᏓᎡᎵ.᠊ᎧᎤᏫᏋ,
to visionary world-dreaming,	*lucan tinaomiarra to*	ᐁᎧᏋᎩᛚᎡᏋᏓᎷᎧᎂ᠊Ꭵ,
a glowing cosmos	*ari xicarfercuanco*	ᎧᏤᎮᎧᏋᎩᎵᎂᎧᎵᏫᎵ,
shining and embodying	*nexantoc nexintiantoc*	ᚻᎮᎧᏋᏤᏈᎷᎩᎤᎧᎵᏤᏈᎥ,
a world-healing epiphany	*ari aobanferren darionco to*	ᎧᏤᎧᏓᎡᎵ᠊ᎂᏈᏋᎡᎧᏤᎡᏋᏫᏋᎥ.

deru	**ionraicon**	**lucan**	**tinaomiarra**	**to**	**ari**	**xicarfercuanco**
deru	*ion-raic-on*	*luc-an*	*tin-ao-miar-ra*		*ari*	*xicar-fer-cuan-co*
door	awake-open-4A	inner-light-GEN	all-world-dream-go		EXS	glow-fernal-cosmos-ABS

nexantoc	**nexintiantoc**	**ari**	**aobanferren**
ne-xan-t-oc	*ne-xin-tian-t-oc*	*ari*	*ao-ban-fer-re-(a)n*
ADD-shine-HAB-4I	ADD-sacred-embody-HAB-4I	EXS	world-good-fernal-CAU-GEN

darionco	**to**
dar-ion-co	
possible-awake-ABS	

Literal Translation: We open the door (to enlightenment) to an inner-light all-dreamworld. A certain glowing Fernal Cosmos shining of itself and sacredly embodying of itself a certain world-healing epiphany. (or: A certain world-healing epiphany shining of itself and sacredly embodying of itself a certain glowing cosmos)

NOTES

i) All three types of light – **luc**, **xan** and **xicar** – in Fernalese are seen here.

ii) A wordplay is seen in the open line between **deruion** 'enlightenment' and **deru ionraic** 'open door', and **deruion** neatly complements **darion** 'epiphany' in the final line.

iii) There is word symmetry in the fourth line, with both words taking the form **ne-...-toc** 'and... (of itself)'.

iv) Similar symmetries exist between clauses in lines 2 and 5 (terminating in the obviative particle **to**) and lines 3 and 5 (with each line beginning with existential particle **ari** and the final words terminating in absolutive -**co**)

v) In lines 3, 4 and 5, both **fercuan** 'cosmos' and **darion** 'epiphany' take the absolutive -**co**. This creates a deliberate ambiguity in the grammatical relationship not present in the English translation, and it is unclear which is subject and object here. The intention is thus that both interplay and ambiguously take on both roles simultaneously.

banferre	heal, strengthen, make good
darion	epiphany
deruion	enlightenment
ionraic	open up, awaken and open
luc	inner light, light of vision
xan	shine; light of the sun, shining light
xicar	shimmer, glow; light of the moon, reflected light
xintian	sacredly embody, embody the sacred, become a deity

:: SONG #2 – BEN ANACO ORIZON – A Celebration Song for Ana ::
A short song from the **Daiarzan**, in which the goddess Ana celebrates herself and her magic

io to ona, I Ana
rest here in pure delight
verdant woman, growing woman
sing here in pure delight

io to ona, o fa Ana
mancaisuaraitua to
ferdirona dedetona
mancaicatartua to

bring forth Ana from the first egg,
heart of Ebion, of magic woman,
emerge and sing Enoha into being,
unfold it on my belly, my breasts,
bless Enoha into being

imeyaiomai anatoremai io
ferebiontxac, baconatxac to
ferebionnuaco tuaitoremai io
bionan yalaihan tuaicoremai to
enohaco daetxaitoremai io to

seeing that I am the World Axis
seeing that my leaves are blessed
                          with words
in the Waters of the Middle Place
here I sing and sing

miror te o fa aodinmintxac mata
miror te zanaco xaosaihia mata
txachelamirohai io to
catarcatarai io to

io to ona	o	fa	Ana	mancaisuaraitua		to
io to ona	*o*	*f-a*	*a-(o)na*	*man-cai-suar-ai-t-u-a*		
hey woman	TOP	SAP-1	DNM-woman	deep-delight-sit-DEM-HAB-MYT-1		

ferdirona	dedetona	mancaicatartua		to
fer-dir-ona	*dede-t-ona*	*man-cai-catar-t-u-a*		
fernal-gather-woman	big-C-woman	deep-delight-sing-HAB-MYT-1		

imeyaiomai	anatoremai	io	ferebiontxac	baconatxac		to
i-me-yaio-mai	*a-(o)na-to(n)-re-mai*		*fer-ebion-txac*	*bac-ona-txac*		
one-ORD-egg-come	DNM-woman-name-CAU-come		fernal-Ebion-heart	magic-woman-heart		

ferebionnuaco	tuaicoremai	io	bionan	yalaihan
fer-ebion-nua-co	*tuai-co(r)-re-mai*		*bion-a-(e)n*	*yalai-ha-(e)n*
fernal-Ebion-garden-ABS	emerge-happen-CAU-come		navel-1-LOC	breast-1A-LOC

enohaco	daetxaitoremai	io to	miror	te	o	fa
enoha-co	*daet-sai-to(n)-re-mai*		*mir-or*	*te*	*o*	*f-a*
Enoha-ABS	maintain-bless-name-CAU-come		see-DUR	DEP	TOP	SAP-1

aodinmintxac	mata	miror	te	zanaco	xaosaihia
ao-din-min-txac	*ma(h)-t-a*	*mir-or*	*te*	*zan-a-co*	*xao-sai-hia*
world-bear-source-heart	exist-HAB-1	see-DUR	DEP	leaf-1-ABS	speak-bless-PAS

mata	txachelamirohai	io to	catarcatarai		io to
ma(h)-t-a	*txac-e-la-miro-h-ai*		*catar-catar-ai*		
exist-HAB-1	heart-V-place-water-C-DEM		sing-sing-DEM		

Literal Translation: io to ona, I Ana sit here with deep delight. Verdant woman, great woman, I sing with deep delight. Coming from the first egg, calling forth Ana, fernal Ebion heart, magic woman heart, emerge and call into being the fernal Ebion garden. On my navel, on my breast, bless Enoha into being. While seeing I am the World-Bearing Climbing Heart, while seeing (I exist) my leaves are blessed (with) words, this water of heart-place, this singing singing.

NOTES

i) The opening clause *io to ona* is left untranslated. Literally it means 'Hey, Woman!' but in this sacred context, it might be better translated as 'Hail Womanhood!' The phrase *io to* is a common one to open sacred songs.

ii) There are various word symmetries throughout. See line 3 (**-ona**), line 5 (**-mai**) and line 6 (**-txac**).

iii) There are also clause symmetries throughout, most notably in lines 2 & 4 (**mancai-...-tua**), lines 6 & 7 (both beginning **ferebion-**), lines 7-9 (lines ending **-mai** or **-oremai** with **io** or **to**), lines 10 & 11 (beginning and ending **miror te... … mata**) and lines 12 & 13 (ending in **-ai io to**)

aodin	world-bearing, giving birth to the world, world-holding
bacona	magic woman, woman shaman
daetxai	bless, nurture, cherish
ebion	the Fernal Earthly Garden (derived from **bion** 'navel')
enoha	the Fernal Earthly Garden (related to **nua** 'garden')
ferdir(re)	verdant, fertile, fruitful
mancai	deep delight, great joy
mintxac	World Tree – literally source-climbing heart from **min** 'source', **minti-** 'climb' and **txac** 'heart')
toremai	call into being, invite, beckon into existence
txachelamiro	the Waters of the Middle Place, from which Mintxac grows, and an essential location in the Fernal mythology
xaosai	bless with words

:: SONG #3 – BEN AYIACO ORIZON – A Celebration Song for Ayia ::
A short song from the **Daiarzan**, in which the queer god Ayia celebrates hirself and hir magic

io to yia, I Ayia evolve in pure delight, eternal innerlight, foresight trickster, rise here in pure delight	io to yia o fa ayia mancaimarcaitua to lucaionya, metehuiaya, mancaihitzaitua to	ᏇᏕᏚᏂᏅᏕᏚᏓᏅᏂᏕ ᏆᏗᏒᏕᏆᏗᏅᏕᏒᏕᏅᏚ ᏞᏗᏕᏕᏗᏍᏫᏣᏐᏕᏕᏅᏚ ᏆᏗᏕᏕᏛᏅᏒᏕᏅᏚ
bring forth Ayia from the third egg, heart of darklight Underworld, heart of magic queer, emerge and sing the Underworld garden into being, unfold it upon my legs, upon my feet, bless Iari into being	iomeyaiomai ayiatoremai io xicaryansuotxac, bacheyiatxac to xicaryansuonuaco tuaitoremai io sannihtan puatan tuaicoremai to iarico daetxaitoremai io to	ᏇᏕᏫᏍᏕᏒᏐᏕᏅᏂᏅᏚᏒᏐᏕᏕᏒ ᏆᏗᏒᏍᏫᏜᏕᏒᏤᏅᏨᏒᏂᏕᏤᏅᏚ ᏆᏗᏒᏍᏫᏜᏕᏒᏒᏜᏅᏫᏒᏕᏕᏚᏒᏐᏕᏕᏒ ᏂᏚᏍᏎᏅᏚᏍᏤᏚᏓᏕᏫᏒᏐᏕᏚ ᏇᏕᏚᏫᏛᏕᏒᏒᏕᏚᏒᏐᏕᏕᏒᏚ
Ayia, emerge and sing here, sing your eternal innerlight here, sing your foresight trickery here, sing your spirit of place here, sing your lightning thoughts here, sing your appearing and disappearing here	ia ayia, tuaicatarai lucaionco zacatarai metehuiaco zacatarai illanufaico zacatarai daiardenco zacatarai meirniameirco zacatarai	ᏇᏕᏕᏂᏅᏚᏕᏕᏐᏍᏚᏕ ᏞᏗᏕᏕᏗᏍᏫᏓᏐᏍᏚᏕᏕᏒ ᏫᏣᏐᏕᏕᏚᏫᏓᏐᏍᏚᏕ ᏇᏛᏓᏜᏞᏕᏫᏓᏐᏍᏚᏕᏕᏒ ᏛᏕᏕᏍᏤᏞᏫᏓᏐᏍᏚᏕ ᏫᏕᏕᏍᏕᏕᏕᏕᏍᏫᏓᏐᏍᏚᏕᏕᏒᏚ
Ayia, emerge and dance here, dance like Yanuia here, dance like Txacuir here, dance like Ferioxe here, dance like Achir here, dance your appearing and disappearing here	ia ayia, orituaihai yanuiatenco orihai txacuirtenco orihai ferioxetenco orihai achirtenco orihai meirniameirco orihai	ᏇᏕᏚᏂᏅᏚᏒᏎᏓᏕᏕᏛᏕ ᏎᏜᏕᏕᏚᏤᏫᏅᏒᏎᏛᏕᏕᏒ ᏃᏕᏚᏍᏣᏤᏫᏒᏎᏛᏕ ᏂᏎᏒᏒᏣᏤᏫᏒᏎᏛᏕᏕᏒ ᏕᏚᏍᏣᏤᏫᏒᏎᏛᏕ ᏫᏕᏕᏍᏕᏕᏕᏕᏍᏫᏒᏎᏛᏕᏕᏒᏚ
seeing that I am the Emerging Trickster seeing that I am the Disappearing Lightning in the dark behind the eyes here I sing and sing	miror te o fa tuaihuia mata miror te niameirdaiar mata maetuaryanen io to catarcatarai io to	ᏐᏤᏍᏣᏒᏓᏕᏕᏖᏕᏕᏓᏐ ᏐᏤᏍᏣᏕᏚᏫᏕᏍᏛᏕᏚᏍᏐ Ꝫ-ᏇᏕᏚᏍᏤᏤᏞᏕᏒᏚ ᏐᏍᏍᏐᏍᏕᏕᏒᏚ,

io to yia	**o**	**fa**	**ayia**	**mancaimarcaitua** .... **to**
io to yia	*o*	*f-a*	*a-yia*	*man-cai-marc(a)-ai-t-u-a*
hey queer	TOP	SAP-1	DNM-queer	deep-delight-work-DEM-HAB-MYT-1

lucaionya	**metehuiaya**	**mancaihitzaitua** .... **to**
luc-aion-ya	*mete(o)-huia-ya*	*man-cai-hitz-ai-t-u-a*
light-eternal-queer	foresight-play-queer	deep-delight-rise-DEM-HAB-MYT-1

iomeyaiomai	**ayiatoremai** .... **io**	**xicaryansuotxac**
io-me-yaio-mai	*a-yia-ton-re-mai*	*xicar-yan-suo-txac*
three-ORD-egg-come	DNM-queer-name-CAU-come	glow-dark-underworld-heart

bacheyiatxac	**io**	**xicaryansuonuaco**	**tuaitoremai** .... **io**
bac-e-yia-txac	*io*	*xicar-yan-suo-nua-co*	*tuai-ton-re-mai*
magic-V-queer-heart		glow-dark-underworld-garden-ABS	emerge-name-CAU-come

sannihtan	**puatan**	**tuaicoremai** .... **to**	**iarico**
sanni-ht-a-n	*puat-a-n*	*tuai-cor-re-mai*	*iari-co*
leg-POS-1-GEN	foot-1-GEN	emerge-happen-CAU-come	Iari-ABS

daetxaitoremai	**io to**	**ia**	**ayia**	**tuaicatarai**
daet-sai-ton-re-mai		*ia*	*a-yia*	*ori-catar-ai*
cherish-bless-name-CAUS-come		IMP	DNM-queer	emerge-sing-DEM

lucaionco	**zacatarai**	**metehuiaco**	**zacatarai**	**illanufaico**
luc-aion-co	*za-catar-ai*	*mete(o)-huia-co*	*za-catar-ai*	*il-la-nufai-co*
light-eternal-ABS	IMP-sing-DEM	foresight-play-ABS	IMP-sing-DEM	house-place-spirit-ABS

zacatarai	**daiardenco**	**zacatarai**	**meirniameirco**	**zacatarai**
za-catar-ai	*daiar-den-co*	*za-catar-ai*	*meir-nia-meir-co*	*za-catar-ai*
IMP-sing-DEM	diverse-think-ABS	IMP-sing-DEM	visible-NEG-visible-ABS	IMP-sing-DEM

ia	**ayia**	**orituaihai**	**yanuiatenco**	**orihai**
ia	*a-yia*	*ori-tuai-h-ai*	*yan-(h)uia-ten-co*	*ori-h-ai*
IMP	DNM-queer	dance-emerge-C-DEM	dark-play-seem-ABS	dance-C-DEM

txacuirtenco	**orihai**	**ferioxetenco**	**orihai**
txa(c)-cuir-ten-co	*ori-h-ai*	*fer-io-xe-ten-co*	*ori-h-ai*
heart-strange-seem-ABS	dance-C-DEM	fernal-three-ATR-seem-ABS	dance-C-DEM

achirtenco	**orihai**	**meirniameirco**	**orihai**
a-chir-ten-co	*ori-h-ai*	*meir-nia-meir-co*	*ori-h-ai*
DNM-write-seem-ABS	dance-C-DEM	visible-NEG-visible-ABS	dance-C-DEM

miror	**te**	**o**	**fa**	**tuaihuia**	**mata**	**miror**	**te**
mir-or	*te*	*o*	*fa*	*tuai-huia*	*ma(h)-t-a*	*mir-or*	*te*
see-DUR	DEP	TOP	SAP-1	emerge-play	exist-HAB-1	see-DUR	DEP

niameirdaiar	**mata**	**maetuaryanen**	**io to**	**catarcatarai**	**io to**
nia-meir-daiar	*ma(h)-t-a*	*mae-tuar-yan-en*		*catar-catar-ai*	
NEG-visible-diverse	exist-HAB-1	eye-depths-dark-LOC		sing-sing-DEM	

Literal Translation: io to yia, I Ayia work here with deep delight. Eternal Light Queer (Lucaion), Foresight Trickster, I rise here with deep delight. From the third egg call Ayia into being, glowing dark Underworld heart, magic queer heart. Emerge and call the glowing dark Underworld into being, cause it to emerge on my legs, on my feet. Bless Iari and call it into being.

Hey, Ayia, emerge and sing here. Sing inner-light eternity (sing Lucaion) here. Sing foresight trickery (sing Metehuia) here. Sing village spirit here. Sing diverse thoughts here. Sing visible (and) invisible here. Hey, Ayia, dance and emerge here. Dance like the dark playfulness (dance Yanuia) here. Dance like strange heart (dance Txacuir) here. Dance fernally and threefold (dance Ferioxe) here. Dance like (sacred) writing (dance Achir) here. Dance visible (and) invisible here.

While seeing that I am Emerge Trickster, while seeing that I am invisible diverse, in the dark (of the) depths of the eye, this singing singing

NOTES

i) The narrator of this song is deliberately ambiguous, at times it appears to be Afer ('unfold it on my legs, my feet', referring to the Underworld on her body, and the various commands given to him to sing and dance), and at times it appears to be Ayia hirself (the final verse begins 'seeing that I am the Emerging Trickster', also the commands to dance and sing could be self-exhortation).

ii) In stanza 3, wordplays exist between the literal and mythological meanings of the words **lucaion** ('eternity of inner light' vs 'Lucaion the Queer Fishe'r) and **metehuia** ('foresight trickery' vs 'Metehuia the Queer Trickster of Fire') – it is significant that Ayia here sings both hir attributes and two queer heroes into existence.

iii) In stanza 3, **daiar** is also a word for 'lightning' as well as the more familiar 'diverse, varied'

iv) In stanza 4, we find the same wordplays between literal and mythological meanings for the queer tricksters and creators as follows: **yanuia**, **txacuir**, **ferioxe** and **achir**.

v) The song is replete with clause symmetries: stanza 1 (lines 2 & 4), all of stanzas 3 and 4, stanza 2 (various interplays between lines) and stanza 5 (lines 1 & 2).

:: SONG #4 – MIROMENECATAR – Song of Mirosai and Menesai ::
A fourth selection from the **Daiarzan**, narrating how Mirosai and Menesai sang Chianuia into being

io to sai, we two blessers, dwell here in primordial delight, beloved of Afer, secret of Afer, we sing here in hidden delight	*io to sai, o non zosai* *cuancaihen nohainuon to* *aferaorre, afercusire,* *cusicaihen catarainuon to*	ᏋᏕᏕᏣᏋᏕᏕᏖᏗᏅᏣᏋ ᏗᏛᏖᏅᏋᏕᏖᏒᏗᏘᏋᏗᏛᏕᏖᏕ ᏛᏖᏒᏛᏕᏕᏕᏛᏖᏒᏛᏣᏕ ᏗᏒᏅᏋᏕᏖᏅᏕᏕᏋᏗᏛᏕᏖᏕ
bring forth Mirosai from water drops, tears of sorrow, tears of joy, emerge as a moonlit-shining girl, pour out lifewaters and sing out, bless the Ocean Garden with your being	*e miromaico Mirosaico tore io* *cantxincarro to caisincarro to* *e zaexicardeaco tentuai io* *nebiomirotxui to necatartuai to* *mahtizcu nechianumsai io to*	ᏕᏛᏅᏅᏋᏘᏛᏅᏅᏣᏋᏘᏕᏒᏋᏕ ᏅᏖᏕᏅᏕᏅᏅᏣᏅᏋᏖᏖᏅᏕᏅᏕᏕ ᏕᏖᏣᏕᏛᏅᏅᏖᏛᏋᏅᏒᏅᏋᏕ ᏕᏕᏒᏅᏅᏕᏋᏕᏖᏅᏅᏅᏕᏛᏕᏕᏕ ᏅᏖᏅᏛᏅᏛᏕᏖᏛᏖᏅᏅᏣᏕᏋᏕᏒᏕ
io to sai, I, Mirosai beloved of Afer, secret of Afer, forger of space with my lifewaters, beloved of Lucaion, healer of Lucaion, forger of love with my joy-sorrow-blessing	*io to sai o fa mirosai,* *aferaorre, afercusire,* *biomirohtacu idatamnifin to* *lucaionaorre, lucaionbanferre,* *caicantxesaicu aoramnifin to*	ᏋᏕᏕᏣᏋᏕᏒᏅᏅᏣᏋ ᏛᏖᏒᏛᏕᏕᏕᏛᏖᏒᏛᏣᏕ ᏒᏕᏅᏅᏖᏅᏛᏋᏕᏅᏅᏣᏅᏕᏖᏕ ᏅᏅᏋᏕᏒᏛᏅᏕᏅᏅᏅᏋᏕᏒᏛᏖᏛᏅᏕ ᏅᏋᏅᏖᏒᏣᏋᏅᏛᏕᏒᏆᏣᏅᏖᏕ
I will shine brightly as the Moon, I will shine brightly as a girl, beloved of Afer, secret of Afer I will sense the magic in my body	*zaeten zezehxicarihua io* *deaten zezehxicarihua to* *aferaorre, afercusire,* *teinohtan bacnuirihua io to*	ᏣᏕᏛᏒᏗᏗᏗᏣᏅᏖᏆᏅᏋᏕ ᏖᏛᏒᏗᏗᏗᏣᏅᏖᏆᏅᏕ ᏛᏖᏒᏛᏕᏕᏕᏛᏖᏒᏛᏣᏕ ᏖᏋᏛᏣᏖᏕᏛᏛᏖᏕᏆᏅᏋᏕ
bring forth Menesai from blood drops, blood of death, blood of life renewed, emerge as the moon-shadow woman, pour out bloodwaters and sing out, bless the Ocean Garden with your being	*e txiemaico Menesaico tore io* *indotxie to ribiotxie to* *e zaecutxaenaco tentuai io* *netxiemirotxui to necatartuai to* *mahtizcu nechianumsai io to*	ᏕᏖᏕᏕᏋᏖᏆᏖᏣᏋᏖᏒᏋᏕ ᏋᏖᏖᏕᏕᏖᏕᏒᏒᏕᏒᏕᏕ ᏕᏖᏣᏕᏛᏅᏕᏖᏛᏆᏅᏒᏛᏋᏕ ᏕᏕᏕᏛᏖᏅᏕᏕᏖᏖᏅᏒᏛᏛᏋᏕᏕ ᏅᏖᏅᏛᏅᏛᏕᏖᏛᏖᏅᏅᏣᏕᏋᏕᏒᏕ
io to sai, I, Menesai beloved of Afer, secret of Afer, forger of time with my bloodwaters beloved of Lucaion, transformer of Lucaion, forger of rhythm with my death-life-blessing	*io to sai o fa menesai,* *aferaorre, afercusire,* *txiemirohtacu ifeiamnifin to* *lucaionaorre, lucaionbacnarre,* *indobiosaicu zonamnifin to*	ᏋᏕᏕᏣᏋᏕᏒᏖᏕᏣᏋ ᏛᏖᏒᏛᏕᏕᏕᏛᏖᏒᏛᏣᏕ ᏖᏕᏕᏅᏅᏖᏅᏛᏖᏖᏛᏅᏣᏅᏖᏕ ᏅᏅᏋᏕᏒᏒᏅᏒᏕᏅᏕᏒᏖᏛᏅᏣᏅᏕ ᏋᏖᏕᏅᏒᏖᏋᏛᏅᏛᏖᏅᏣᏅᏖᏕ
I will dwell in strength behind the Moon, I will dwell in strength as a woman, beloved of Afer, secret of Afer I will transform the magic in my body	*zionahen lihonohihua io* *onaten lihonohihua to* *aferaorre, afercusire,* *teinohtan bacbachihua io to*	ᏣᏕᏖᏅᏕᏆᏕᏛᏋᏆᏅᏋᏕ ᏕᏖᏖᏒᏆᏕᏛᏋᏆᏅᏕ ᏛᏖᏒᏛᏕᏕᏕᏛᏖᏒᏛᏣᏕ ᏖᏋᏛᏣᏖᏕᏛᏛᏛᏛᏆᏅᏋᏕ

io to sai, we two blessers,
converge here in primordial delight,
beloved of Afer, secret of Afer,
we unify in hidden delight

bring forth Chianuia from our song,
words of blessing, words of a trickster,
emerge as the world-creating woman,
pour out charmwaters and sing out,
bless the Fernal Cosmos with your Being

   io to huia, I, Chianuia,
   wild woman of fer, embodiment of fer,
   forger of knowing with my charmwaters,
   beloved of Metehuia, queer-maker of Metehuia,
   forger of orgasm with my fer-trickster-blessing

   I will enfold silently as the New Moon,
   I will enfold silently as truth
   beloved of Afer, secret of Afer
   I will express the magic in my body

io to xin, we three truths,
complete here in primordial delight,
beloved of Afer, secret of Afer,
here we sing and sing

---

io to sai, o non zodaetxaisai
cuancaihen tzaiarainuon to
aferaorre, afercusire,
cuancaihen ituarainuon to

e cataronmaico Chianuiaco tore io
daetxaizan to diatuiazan to
e aoferrianna tentuia io
nemeteomirotxui to necatartuai to
mahtizcu nefercuansai io to

   io to huia o fa chianuia,
   feran tuarona, feran tianona
   meteomirohtacu dacamnifin to
   metehuiaorre, metehuiyiare,
   ferhuiasaihtacu seofeiramnifin to

   sirtxaeten tzehrianihua io
   sirxinten tzehrianihua to
   aferaorre, afercusire,
   teinohtan bacmineinihua io to

io to xin, o non ioxin,
cuancaihen tinainuon to
aferaorre, afercusire,
catarcatarai io to

NOTES

i) A huge number of word- and clause-symmetries can be seen in this song. See in particular stanza 1 (lines 2 & 4 and line 3), stanza 2 (various interplays), stanza 3 (line 2 and line 4), stanza 4 (line 3), stanza 5 (line 4), stanza 7 (lines 1 & 2), stanza 9 (various interplays), stanza 10 (line 4) and stanza 11 (lines 1 & 2).

ii) There are also three songs sung within this song, each taking a similar form to the structure of the main song itself, albeit in abbreviated form. These songs-within-the-song are sung by Mirosai, Menesai and Chianuia respectively.

iii) Lots of epithets are repeated here, providing communication between this song and the wider mythology, particularly the 'Song of Lucaion' and the Third and Twelfth Songs from the 'Thirteen Songs' in which the Ocean Garden is created. Some of the epithets include **aferaorre** 'beloved of Afer', **afercusire** 'hidden by Afer', **lucaionaorre** 'beloved of Lucaion', **lucaionbanferre** 'healer of Lucaion', **metehuiaorre** 'beloved of Metehuia' and **metehuiyiare** 'queer-maker of Metehuia'

:: SONG #5 – AMNIFER CATAR – The Song of Fernal Making ::

The First Song of the **Tiarzecatar** 'Thirteen Songs', narrating the primordial creation of the Creatrix Afer

io to fer, I Afer	*io to fer o fa afer*
speak the first word!	*imexaonua to*
pristine woman, primal woman	*ferona imetona*
I sing the first word!	*imecatartua to*

the word of darklight-begins,	*xicaryancahxao to*
of sunrise-causing, of birth-bringing,	*teccorre ferdirre io*
weaving the darklight-begins,	*xicaryancahrian to*
the bloodrush-running, the world-walking,	*txiebitlar aoyonlar io*
awakening eyes	*maecorre io to*

from a void, from a portal	*isirumai derumai to*
an emergence of zero	*ari sirtuai io*
positive and negative	*nedaerre nediarre to*
a quantum burst	*ari cuantuai io*
and I have a vagina	*nehonfeirecuetua io to*

seeing that	*nemiror te to*
I have a vagina	*onfeirecutua io*
sensing that	*nenuiaror te to*
I have a vulva	*orrianfeirecutua ia*
there will be bloodwater	*ia te txio ari txiemiro io to*

water of living and neverliving,	*bihoniabihon miro to*
of being and nonbeing,	*mahniamah miro io*
and one who sees	*nemonarie mirfuon to*
and the one who senses	*nemonaria neirfuon io*
and I, Afer, become	*nemonarua to aferco io*

spontaneously emergent	*cuantuaimainor to*
as if from nothing,	*sirxeniamainor io*
music awaits,	*zonofiainuoc to*
shimmering and glowing	*xocoxicartuoc io*
moonlight reflected in aeons	*aionxocoian zaexan io to*

before the vagina encloses	*mehtzeriuec onfeir to*
completing being and nonbeing	*imahniamahco netirrer io*
before the vulva silences	*mehtzehiuec orrianfeir to*
completing all possibilities	*itintietzonco netirrer io*
the worldline begins, unfolds, and ends	*aozencahraictirre io to*

there is vibration and stars shine	*firoxantuec txec to*
there is vibration and fundament beneath	*firocuansuotuec io*
and I have feet, five toes	*puatecutua nesecoh to*
and I have hands, five fingers	*rinecutua nesefioh io*
and I make myself	*nehamnitiatua io to*

seeing that I see awareness	*miror te nuiarmirtua to*
seeing that I see consciousness,	*miror te dianmirtua io*
one eye is life	*imae io nebiomahtue to*
and one eye is death	*zomae io nehindomahtue io*
and a third, hidden	*iomae io necusiatue io to*

I make a tower of eight vaginas	*feironfeirco toramninua to*
I am a vision of eight portals	*feirderumiarco mahamninua io*
from these sacred voids, bloodwaters flow	*siruxinmai txiemirrionue to*
of living and everliving	*bihocuaibihon miro io*
and my body is made in my image	*neteinonecu nechartianua io to*

seeing that — *nemiror te to*
I have a woman's body — *onteinecutua io*
sensing that — *nenuiaror te to*
I have darklight — *xicaryanecutua ia*
there will be menstrual water — *ia te txio ari menemiro io to*

and so I Afer — *ia te o fa afer to*
pristine woman, first woman, — *ferona imetona io*
sings the bloodwater flow, — *txiemirrio catartua to*
woman of eight vaginas, of three eyes, — *feironfeirona iomaetona io*
here I sing and sing — *catarcataraitua io to*

here at the stillness pool, — *tzehlacmirohai*
waters of the middle place — *txachelamirohai to*
serpent bloodwaters, — *biaitxiemirohai*
here I sing and sing — *catarcataraitua io to*

NOTES

i) This song is narrated in esoteric style and can be difficult to follow. Essentially it narrates Afer greeting the cosmos, before creating her vulva from a vaginal quantum burst. As bloodwaters and birthwaters flow, she becomes partially conscious, and then she creates the Fundament of Heaven and the Fundament of the Underworld, becoming fully conscious with the creation of her three eyes. Her entire body then emerges from a line of chakras, envisaged as portals or vaginas, after which she celebrates herself and her creation.

ii) Word and clause symmetry is visible throughout the song. Note in particular stanza 1 (**ime-**), stanza 2 (**xicar-** and **-lar**), stanza 3 (**-mai**, **-tuai**, **-ai**), stanza 5 (**nemonar-**), stanza 6 (**-mainor** and **-uoc**), stanza 7 (**mehtze-**, **-eir/-er**), stanza 8 (**firo-...-an-...-tuec**, **nese-...-oh**), stanza 9 (**miror te... -tua**, **l/zo/iomae...-mahtue**), stanza 10 (**-amninua**), stanza 11 (**ne-...-or te to**) and stanza 13 (**-mirohai**) as well as the sequences of particles **io-to-io-to-io to** throughout.

iii) Often, the word **xao** has been translated as 'word' rather than 'speak' – in the Fernalese, the latter translation is closer to the verbal function, but the former fits closely with Western relgiious discourse of the Word or the Logos. Thus we might re-translate several lines: **imexaonua** 'I am firstly speaking', **xicaryancahxao** '(I) speak (of) darklight-begins'. A similar situation obtains for other verbs translated as nouns: see for example **ari cuantuai** 'a certain (something) cosmically emerges', **aionxocoian zaexan** 'shines the moon (and is) reflected eternally'.

iv) The absolutive suffix **-co** does not appear anywhere here, which renders many of the grammatical relationships ambiguous and occasionally confusing or meaningless in translation. This is appropriate for a primordial situation where distinctions between self and other, observer and observed, or subject and object have not yet been formed. Thus, for example in the sentence **firoxantuec txec**, **txec** should bear the absolutive as the verb **firoxan** 'shimmer and shine' is transitive. Instead, without the absolutive, **txec** becomes subtly transitive, and perhaps a better translation would be 'stars stars shimmer and shine (something)', and thus 'light' is subtly implied.

v) Similarly, in the phrase **mehtzehiuec orrianfeir** , the lack of absolutive and the presence of the passive **-(h)i(a)** on the verb **tzeh** 'peaceful, silent' renders the sentence confusing: the passive suggests the vulva is being silenced, while the lack of absolutive suggestis a transitive function for the vulva: the vulva is silencing something. Again, this ambiguity is deliberately suggestive of a primordial situation.

English	Transliteration	Script
Atlai sang lightfold leaves to the Cosmos,	*atlaico lucazancuancatarse,*	ỏᏇⓒⱲⰍᏋᏗᏗᎶᏗᎶ
from the Underworld to the far-deep Heavens:	*iarimai seomantziora:*	ⓒỏⱫᏗⓒⱵⱯⱫᏗᏝᏒᏕ
Sing the Song of Heaven,	*zaseyecatar ia*	ᏗⱵᏗᎶᏗⓒỏ
make the stars move,	*txecco zamarcalere ia*	ⱤỏⱲᏗᏗᏗᎶⱯᏕⓒỏ
make the stars wander	*txecco zabiailere ia*	ⱤỏⱲᏗᏗᏕỏⓒⱯᏕⓒỏ
The Light-Bearer Beings sang lightfold leaves to the Cosmos,	*xandirretzeco lucazancuancatarse,*	ⱵᏗᏗᏗⱲᏗᏗᎶᏗᎶᏗᎶ
all across Ebion to the far-deep Heavens:	*ebiondiro seomantziora:*	ⱯᏗᏗᏗᏗᏗⱯᏫᏒᏕ
Sing the Song of Heaven,	*zaseyecatar ia*	ᏗⱵᏗᎶᏗⓒỏ
make the stars move,	*txecco zamarcalere ia*	ⱤỏⱲᏗᏗᏗᎶⱯᏕⓒỏ
make the stars wander	*txecco zabiailere ia*	ⱤỏⱲᏗᏗᏕỏⓒⱯᏕⓒỏ
Lucaion sang lightfold leaves to the Cosmos,	*lucaionco lucazancuancatarse,*	ᏗᏗⓒᏗⱲᏗᏗᎶᏗᎶᏗᎶ
from under the waves to the Heavens:	*biansuo seomantziora:*	ᏗỏᏗⱯᏗⱯⱫᏗᏝᏒᏕ
Sing the Song of Heaven,	*zaseyecatar ia*	ᏗⱵᏗᎶᏗⓒỏ
make the stars move,	*txecco zamarcalere ia*	ⱤỏⱲᏗᏗᏗᎶⱯᏕⓒỏ
make the stars wander	*txecco zabiailere ia*	ⱤỏⱲᏗᏗᏕỏⓒⱯᏕⓒỏ
The Beautiful Ship responded with joy,	*omorarcoco caichetzese,*	ᏒⱷᏗⱲⱲᏗⓒᏋᏗᎶ
sang lightfold leaves to the Cosmos:	*lucazancuancatarse:*	ᏗᏗᎶᏗᎶᏗᎶ
I shall sing the Song of Heaven	*hor seyecataria*	ᏖᏗᎶᏗᏗᎶᏗỏ
to make the stars move,	*hor txemarcalere ia*	ᏖᏗⱤᏗᏗᎶⱯᏕⓒỏ
to make the stars wander,	*hor txebiailere ia*	ᏖᏗⱤᏗᏕỏⓒⱯᏕⓒỏ
I shall name all of the stars	*tintxectorehia*	ᏗᎶⱤỏᏗᏗᏗⓒỏ
sailing along the Heaventrack	*seyezenfelteror ia*	ᏗᏗᎶᏗᎶⱯⱯᏗᎶⓒỏ
Ferzoncuai responded with joy,	*ferzoncuaico caichetzese,*	ᏗᏗᎶᏗᎶỏⓒⱲᏗⓒᏋᏗᎶ
sang lightfold leaves to the Cosmos:	*lucazancuancatarse:*	ᏗᏗᎶᏗᎶᏗᎶ
I shall sing the Song of Heaven	*hor seyecataria*	ᏖᏗᎶᏗᏗᎶᏗỏ
to make the stars move,	*hor txemarcalere ia*	ᏖᏗⱤᏗᏗᎶⱯᏕⓒỏ
to make the stars wander,	*hor txebiailere ia*	ᏖᏗⱤᏗᏕỏⓒⱯᏕⓒỏ
I shall name all of the stars	*tintxectorehia*	ᏗᎶⱤỏᏗᏗᏗⓒỏ
voyaging across the Heaventrack	*seyezenfelteror ia*	ᏗᏗᎶᏗᎶⱯⱯᏗᎶⓒỏ

We emerge, coming into the Dark Place,	*tuiaron, cantxelamaior*
the cold and empty expanse of the sky,	*te forsirxededetzio io*
the expanse of sky busy with souls	*te cuirocaomai fertuaior*
arriving from that strange other world,	*o larfeirdedetzio io*
bathing in the love from Afer's Bright Heart	*ten aferzetxacaor txuior*
We proceed, coming into the Beautiful Ship,	*marcaron, omorarcomaior,*
the restless journeying expanse of the sky,	*te cuacuafazededetzio io*
the expanse of the sky where the souls voyage,	*te aorterotxac txuitinior*
the hearts filled with delightful wanderlust,	*o terofeirdedetzio io*
watched over magically by Ayia's Third Eye	*ten ayiabirozin mirbacor*
We continue, coming into the Joyous Dancing Ground,	*dotoron, tonorilamaior*
the moving and stilling expanse of the sky,	*te lartzerrededetzio io*
the expanse of the sky where the souls trance,	*te ionmiar metteromaeor*
their eyes enchanted with beautiful visions	*o minterofeirdedetzio io*
that emerge dreamily from Ayia's Sacred Hearth	*ten ayiayahlamai miartuaior*
We advance, coming to the Shimmering Altar,	*sinoron, xicartxolemaior*
the prayerful and lyrical expanse of the sky,	*te miozonodedetzio io*
the expanse of the sky where the souls speak	*te yahtxui riftzerrehor*
sacrificial firewords that return the favour	*o yahxaofeir dedetzio io*
of emergence to Ayia's Eight Thousand Souls	*ten ayiafeirdau feirtuaior*
We surge forward, coming to the Cosmic Serpent,	*bitxinon, cuanbiaimaior*
the rolling and undulating expanse of the sky,	*te leiebiaidedetzio io*
the expanse of the sky where the souls dream,	*te charterofeir txuitinior*
their souls filled with raptured future images	*o miarfeir dedetzio io*
floating through Afer's Primal Coagulation	*ten afermerren huaudiror*
We penetrate, coming to the Cosmic Womb,	*diroron, cuanmerrianmaior*
the mothering expanse of the sky full of care,	*te bizdaenadedetzio io*
the expanse of the sky where the souls sleep,	*te senonmerrianfiaior*
enfolded in sublime amniotic expectation,	*o mantaohfeir dedetzio io*
to re-emerge in joy from Ana's Wondrous Vulva	*ten anacaionfeir letuaior*
We rise, coming to the Flying Fox,	*hitzoron, raiansatormaior*
the manifesting portal expanse of the sky,	*te cortuaiderudedetzio io*
the expanse of the sky where the souls birth	*te deiondionmiriacaior*
with arms opened wide to life's myriad delights,	*o diriafeir dedetzio io*
dwelling in stillness within Ana's Wise Heart	*ten anasatortxac tzernohor*

We soar, coming to the Eagle,
the ecstatic and fertile expanse of the sky,
the expanse of the sky where souls fly up
riding upon shimmering wings of innerlight,
lilting laughter upon Ana's Feather Crown

We transcend, coming to Perozon,
the musical and magical expanse of the sky,
the expanse of the sky where the souls touch
and join together in songs of lightfold leaves,
which opens up Afer's Shining Eyes

We arrive, coming to the Mountain of Heaven,
the feathery, starlit expanse of the sky,
the expanse of the sky where the souls gaze
across the beautiful totality of the Cosmos,
standing upon Atlai's Lithe Body

We succeed, coming to the Sorrowful Dancing Ground,
the stilling and moving expanse of the sky,
the expanse of the sky where the souls shed tears
for those unemerged from that other strange world,
dancing within Atlai's Tearful Eyes

We complete, coming to the Image of Lucaion,
the expanse of the sky where the stars move,
the expanse of the sky where the stars wander,
where the souls leave the Beautiful Ship
to orbit around Atlai's Cosmic Mind

We return, coming again to the Dark Place;
the Light Bearer Beings must disembark,
the Fisher of the Stars must disembark,
the Beautiful Ship must continue revolving,
inspired by the love from Afer's Bright Heart

saororon, tirahuiamaior,
te fermetterodedetzio io
te lucan xicarnauatxanor
o satitzefeir dedetzio io
ten afernauabaren farafaror

seotxioron, perozonmaior,
bacazonodedetzio io
te lucazancapacataror
o perofeir dedetzio io
ten aferxicarmae ionmiaror

teromaioron, seyemonmaior,
te txexicarnauadedetzio io
te omorcuantindiror
o mirmaefeir dedetzio io
ten atlaiyaiteinen tzerdator

zerrinoron, cantxorilamaior,
te lartzerrededetzio io
te ben cuirocaomai niatuaior
o carrocatarfeir dedetzio io
ten ayiacarromaen orinor

tintinoron, lucaioncharmaior,
te txemarcadedetzio io
te txebiailededetzio io
hor feir omorarcorarason ia
hor atlaicuantanan leton ia

tzeroron, cantxelarimaior,
xandirretze ia zaniatxan
txeiohcattze ia zaniatxan
omoroarco ia zalenaliador
te aferzetxacaorin ferreia

Ferzoncuai sang out with great delight,	*ferzoncuaico decaicatarse*	ᏂᎳᎫᏂᏬᎧᎧᏬᎩᎿᏐᎧᎩᏬᎩᏝᎤᏂᎵ
sang lightfold leaves to the Cosmos:	*lucazancuancatarse:*	ᎡᎤᎫᏂᏬᎧᎧᏝᎩᏝᎤᏂᎵ
Thus I have sung the Song of Heaven	*ia te seyecatarsa to*	ᎡᎧᏝᏝᏋᎩᏝᎤᏂᏝᎧ
thus I have made the stars move,	*ia te txemarcaresa to*	ᎡᎧᏝᎦᎵᎧᎩᎧᏝᎧ
thus I have made the stars wander,	*ia te txebiaileresa to*	ᎡᎧᏝᎦᎧᎧᎡᎧᏛᎧᏝᎧ
thus I have named all of the stars	*ia te tintxectoresora to*	ᎡᎧᏝᏛᏝᎦᎧᏛᎧᎤᏉᎧ
voyaging across the Heaventrack	*ia te seyezenterosora io*	ᎡᎧᏝᏝᎡᏝᏛᎧᎦᏉᎡᎧᎤ

NOTES

i) The 'Song of Heaven' is extremely repetitive and so word- and clause-symmetries exist throughout the song. Note particularly the initial words in each stanza. Stanzas 1-5 & 19 begin with a name or epithet followed by absolutive **-co**, while stanzas 6-18 being with a verb ending in **-oron**, 4th person animate durative. A variety of other symmetries exist which readers can explore for themselves.

ii) Each constellation ('Dark Place', 'Beautiful Ship', 'Joyous Dancing Ground' etc) refers to a real constellation in the sky. See http://www.biroz.net/fernal/lucaion4.htm for details.

iii) The word **dedetzio** 'big sky' (translated as 'the expanse of the sky') is also repeated throughout, twice in each stanza from stanzas 6-17. In the first instance, usually line 2, an attribute of **dedetzio** is described, while in the second instance, usually lines 3-4, the text is presented as an attribute but in reality narrates an activity in which the sky partakes along with others. In both cases, if the phrase was truly attributive, we might expect to see **dedetzio** marked with the absolutive case **-co** to demonstrate intransitivity, its absence demonstrates therefore that **dedetzio** is transitive and is partaking in actions.

iv) Some complex verb phrases are thematically repeated throughout the song. These require a full sentence to translate, and the 'verbal flow' nature of these compounds renders a neat ambiguity in the original not present in the translation. Thus we have for example **lucazancuancatar** 'sing lightfold leaves to the cosmos' which might just as easily be rendered 'cosmically sing lightfold leaves' or 'sing cosmically like lightfold leaves'.

v) Similarly there are compound words whose subtle images are lost in translation. For example, **txebiailere** 'make stars wander' contains the word **biaile** 'orbit, move cyclically', which itself is derived from the word **biai** 'serpent'. This serpentine movement of the stars is lost with the word 'wander'.

vi) The word **tero** is also used throughout, in a variety of contexts, and it should be remembered that **tero** means 'state of consciousness, enter into a state of consciousness; study, learn how to do' as well as 'voyage, journey'. This lends a subtlety to the narrative. Something similar is seen in stanza 17 with the word **niatxan** 'dismebark'. While **txan** literally means 'to ride', it also refers to taking on an identity, having attributes or a nature and one's self-image. In this light, **niatxan** becomes more than a simple disembarkation, and becomes a loss of identity for the Light-Bearer Beings.

:: SONG #7 – BEN AYIACO ORIZON – A Celebration Song for Ayia ::

Another short song from the **Daiarzan**, in which Lucaion sings to his shop Ferzoncuai with love

my starlit joy	lucatxecan caihta to	ⰵⰑ⸎ⰑⱠⰑⰄⰘⰤⱤ
my living soul	chirizan tehena io	ⰘⰄⰖⰦⰕⰝⰥⰑⰛ
singer of the song of heaven	seyecataran catartze ho	ⰶⰊⰑⰘⱢⰌⰑⰘⰌⱱⰛⰑ

come sail with me	txetxuian naiahen ho	⸎ⰓⰛⰤⰊⰛⰤⰑⰦⰌⰑ
upon an ocean of stars	facu zafelmai to	ⰦⰤⰝⰟⰍⰎⰛ⸎
and I will sing your song	catariz necatariai io	ⰑⰤⰖⰌⰤⰖⰑⰤⰛⰤⰛ

I will sing of stars that wander	biailetxecan catariai io	ⰓⰑⰛⰖⰑⰑⰘⰑⰤⰑⰤⰛⰤⰛ
I will sing of stars that move	cuiletxecan catariai ho	ⰘⰛⰖⰑⰑⰘⰑⰤⰑⰤⰛⰤ
for you are my heaven	ber fiz te seyehta to	ⰀⰕⰅⰦⰤ⸎ⰤⰊⰄⰤ
and I am your living soul	ber fa te chiritzeheniz io to	ⰀⰕⰎⰟⰝⰖⰎⰛⰞⰕⰌⰑⰛⰤ.

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lucatxecan	**caihta**	**to**	**chirizan**	**tehena**	**io**
luc-a-txec-an	*cai-ht-a*		*chiriz-an*	*tehen-a*	
light-V-star-GEN	joy-POS-1		experience-GEN	soul-1	

seyecataran	**catartze**	**ho**	**txetxuian**	**naiahen**	**ho**
seye-catar-an	*catar-tze*	*ho*	*txe(c)-txui-(h)ia-(a)n*	*naia-h-en*	
heaven-sing-GEN	sing-person	!EX	star-fil-PAS-GEN	open-sea-C-LOC	

facu	**zafelmai**	**to**	**catariz**	**necatariai**	**io**
f-a-cu	*za-fel-mai*		*catar-iz*	*ne-catar-(h)i-ai*	
SAP-1-COM	IMP-sail-come		sing-2	ADD-sing-FUT-1T2	

biailetxecan	**catariai**	**io**	**cuiletxecan**	**catariai ho**
biai-le-txec-an	*catar-(h)i-ai*		*cui-le-txec-an*	*catar-(h)i-ai*
snake-cycle-star-GEN	sing-FUT-1T2		twirl-cycle-star-GEN	sing-FUT-1T2

ber	**fiz**	**te**	**seyehta**	**to**	**ber**	**fa**	**te**	**chiritzeheniz**	**io to**
ber	*f-iz*	*te*	*seye-ht-a*		*ber*	*f-a*	*te*	*chiriz-tehen-iz*	
LOG	SAP-2	DEP	heaven-POS-1		LOG	SAP-1	DEP	experience-soul-2	