

luciano berio: sequenza III

37 *Lento* *subsiding* *villy* **10"** *urgent* *opprobrious* *extremely intense* (*frantic*) *distant* *extremely intense* **20"** *increasingly desperate* *subsiding* **30"**

to [u] build a to help to me to sing a few words be-fore to help be-fore a few words to be us be fore give me to sing be-

41 *calm* *anxious* *urgent* *very excited and frantic* *whimpering* *urgent* *whimpering* *whining*

-fore (Na) [it] be- fore [?] [be/ta]be[ta/cw/be] [r] [l] [a] [la] [u] [a] [a] [u] [i] [?] [?] [i] [l] [a] [be/ta/cw/be] [l] [r] (trubata/cw/be) (lo/me..) [i] (be/ta..) [?] [?] [me] [me]

45 *sarona* *tensa* *tender* *relieved* *wistful* *urgent* *wistful* *urgent* *wistful* *villy* **5**

be [?] to to [i] [l] [a] give me [l] for a man be- fore [a] to build [L.] to sing [u] /fa/ me me me a few words house

49 *tender* *hm* *hd* *ecstatic* *hd* *villy* *tender* *hm* *wistful* *hd* *distant* *hd* *decrescendo* *fading*

to al to [a] wing be fo [a] /ora/ night [?] comes to sing [?] to [u] [u] sing [i] [?] [?]

¿ Esto significa, con bow ceceado?

The performer (a singer, an actor or both) appears on stage already muttering as though pursuing an off-stage thought. She stops muttering just before the subsiding of the applause of the public; she resumes after a short silence (at about the 11" of the score). The vocal actions must be timed with reference to the 10" divisions of each page.

- = sung tones (notas entonadas) to be held to next sound or to] ,]
- = whispered, unvoiced sounds (susurrado) estar sosteniendo hasta el siguiente sonido o hasta que aparezca otro signo:
- ◊, ◊ = sung and whispered sounds as short as possible: sonidos cantados y susurrados tan cortos o iguales? como sea posible

▯, ▯, ▯, ▯ = different speeds of periodically articulated sounds

▯ = can be performed as fast as possible (interpretar tan rápido como se pueda)

▯ = as fused and continuous as possible: tan rápido y continua o ligado como sea posible

▯, ▯ etc. = all grace notes as fast as possible → ¿Notas de adorno tan rápidas como sea posible? ó ¿todas las notas que aparecen deben ser interpretadas tan rápidas como sea posible?

Although the borderline between speaking and singing voice will often be blurred in actual performance, the vocal actions written on one line (a) are "spoken" while those written on three or five lines are "sung". On three lines, only relative register positions are given (b); dotted lines indicate notes of exactly the same pitch (c). On five lines (d) precise intervals are given, but their pitch is not absolute: each sequence of intervals (between "spoken" sections) can be transposed to fit the vocal range of the performer; dotted lines indicate that the change of vocal colors on the same pitch must occur smoothly and without accents (e).

a: b: c: d: e:

= intonation contour (curva de intonación)

The text is written in different ways: (El texto está escrito de diferentes formas o modos)

- 1) Sounds or groups of sounds phonetically notated: [a], [ka], [u], [i], [o], [ø], [ait], [be], [e], [E] usw.
- 2) Sounds or groups of sounds as pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes etc. → ¿Se refiere Beio a que esas sílabas deben ser pronunciadas con énfasis de estas palabras?
- 3) Words conventionally written and uttered: "give me a few words" etc.

Sounds and words lined up in parenthesis as (to me...) must be repeated quickly in a random and slightly discontinuous way. (como) me









Groups of sounds and words in parenthesis as (to me...), (be/ta/...), (co//ta/...) etc. must be repeated quickly in a regular way. At 15" of the score, for instance, (to me...) is equivalent to to me to me to; at 30", ((e) (a) ...) (a) is equivalent to (e)(a) (e)(a) (e) (a); at 1' the group (ta/ka) be... must be repeated as many times as possible for about 2".

en partitura por ejemplo debe ser repetido tantas veces como sea posible hasta uno o menos

- L. Laughter must always be clearly articulated. (risa debe siempre estar claramente articulada)
- [?] = bursts of laughter to be used with any vowel freely chosen (Estallidos de risa (a los que no se limitando) con alguna vocal libremente elegida)
- ◊ = mouth clicks → chisguitos con la boca
- ⊕ = cough → toser
- ⊖ = snapping fingers gently → chisguitos con los dedos
- ⊕ = with mouth closed → con boca cerrada
- o, o = breathy tone, almost whispered

DUDA ② sonido [s] rápido?, con susurro

DUDA: ¿Qué diferencia hay entre uno y otro?

-  = breathing in, gasping → *respirando, jadeando.*
-  = tremolo *mandíbula* *abanicado*
-  = dental tremolo (or jaw quivering) → *se refiere a un movimiento de la mandíbula.*
-  = trilling the tongue against the upper lip *labio: trazo de lengua contra el labio superior.*
-  = tapping very rapidly with one hand (or fingers) against the mouth (action concealed by other hand)
-  = hand (or hands) over mouth (mano (o manos) sobre boca)
-  = moving hand cupped over mouth to affect sound (like a mute) *como un mudo*
-  = hands down (manos abajo)

trapeo... con uno, mano o dedos, contra la boca (acción oculta)

Hand, facial and bodily gestures besides those specified in the score are to be employed at the discretion of the performer according to the indicated patterns of emotions and vocal behavior (tense, urgent, distant, dreamy etc.). The performer, however, must not try to represent or pantomime tension, urgency, distance or dreaminess ... but must let these cues act as a spontaneous conditioning factor to her vocal action (mainly the color, stress and intonational aspects) and body attitudes. The processes involved in this conditioning are not assumed to be conventionalized; they must be experimented with by the performer herself according to her own emotional code, her vocal flexibility and her "dramaturgy".

- urgent: apremiante*
- tense: tenso*
- distant: distante*
- dreamy: soñador, de ensueño, ensueñador.*

Diso: Qué digresiones