

FABIÀ SANTCOVSKY

DESHERETARÀS LA TERRA

MONODRAMA PER A SOPRANO

QUARTET DE CORDA

& ELECTRÒNICA

desheretaràs la terra

for soprano, string quartet
& electronics

on a libretto by
Míriam Cano

(2024)

duration : 25 min

· ENCÀRREC DEL GRAN TEATRE DEL LICEU ·

ESTRENA MUNDIAL EL 8 DE FEBRER DE 2025

DIRECCIÓ D'ESCENA

CARLA TOVIAS

ESCENOGRAFIA

CARLOS BUNGA

DIRECCIÓ MUSICAL & DISSENY DE SO

FABIÀ SANTCOVSKY

DIRECCIÓ DE SO

SIXTO CÀMARA

ORGANICO

soprano

violin I

violin II

viola

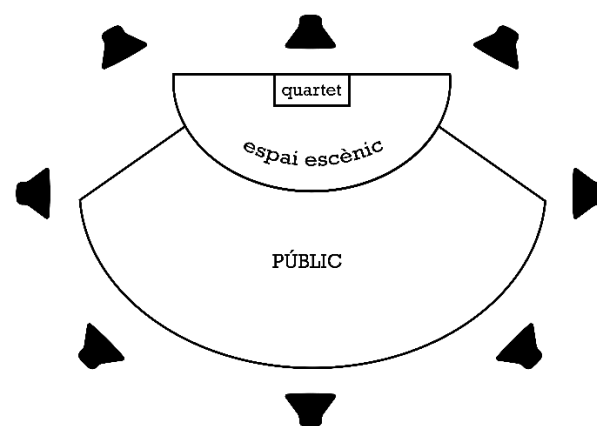
violoncello

electronics
(tape & live)

ELECTRONICS

Microphones : singer (headset) and instruments

Amplification : 8 loudspeakers + 2 subwoofers



Notas a la interpretación / Notes to the performance

General

Las alteraciones se mantienen hasta el final de cada compás - pero siempre solamente en la octava en la que aparecen.
Pueden aparecer alteraciones redundantes, de recordatorio o de aclaración en aquellos casos en los que se ha considerado conveniente.

*Accidentals stay valid until the end of each measure - but only for the octave where they appear.
Redundant, reminding or clarifying accidentals may appear where it has been considered convenient.*

♯	♯	♭	♭	♯
1/4, 3/4 sostenido	1/4, 3/4 sostenido	1/4, 3/4 bemol	1/4, 3/4 flat	flecha=microalteración (1/8 tono aprox.)
1/4, 3/4 sharp	1/4, 3/4 sharp	1/4, 3/4 flat	1/4, 3/4 flat	arrow=microaccidental (1/8 tone circa)

n (para la electrónica) : *cresc.* desde y *decresc.* hasta la nada ($-\infty$ dB)

n (for the electronics) : *cresc. from and decresc. to nothing* ($-\infty$ dB)

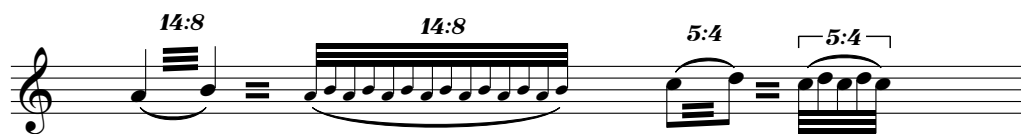
Crescendo y diminuendo exponenciales : el incremento o disminución de la dinámica no es lineal a lo largo de todo el regulador, sino que crece abruptamente en la última fracción (*crescendo*) o disminuye abruptamente en la primera fracción (*diminuendo*).

Exponential crescendo and diminuendo : *the increasing or decreasing of the dynamic is not lineal all along the line, but increases abruptly in the last segment (crescendo) or decreases abruptly in the first segment (diminuendo).*

○ dejar resonar / *let vibrate*

⊕ ensordecir (tapar) / *mute*

⊕ tapar parcialmente / *mute partially*



Canto / Singing

Melisma microtonal / *Microtonal melisma*

Esta escritura melismática microtonal tiene la finalidad de crear un canto en el que la altura esté siempre en (micro)movimiento, buscando una organicidad cercana a la del habla normal a la vez que sirviéndose de una aproximación lírica.

Vale la pena observar que la notación es sistemática y sin excepciones: cada frase o grupo se subdivide en subgrupos de 3 o 2 de notas, que configuran las partículas y que siguen una lógica de movimiento ascendente, descendente, o de "ida y vuelta".

Aquí se marcan con mayor tamaño las cabezas de las notas de las primeras notas de cada subgrupo, ya que la estructura de las frases en realidad se basa en estas primeras notas de las que se despliegan en cada una de ella un subgrupo. Se podría entender que la estructura fundamental de las frases son las notas iniciales de cada subgrupo y que los perfiles de variación microtonales indican cómo alterar ligeramente estas alturas en cada subgrupo,

The microtonally melismatic style written here has the goal to create a singing fashion in which the pitch always has a certain (micro)movement, in order to seek a certain organicity closed to the one of normal speaking while being performed from the approach of the lyrical singing.

It is important to note that this is applied following a systematic approach: in each phrase or group we find subgroups of 3 or 2 notes which function as particles and which draw a shape that moves upwards, downwards or "back-and-forth".

In the following example larger noteheads have been used to mark the first notes of each of those subgroups, for the structure of the phrases is actually made of these reference first notes from which the subgroup is formed. One could interpret that the fundamental structure of the phrases are simply just the very first notes of each subgroup, and that the microtonal variations actually display "how" should those first reference notes be slightly altered.

Al - guien me... vie - ne a bus - car

(notas guía para el estudio de la estructura melódica, para la interpretación los matices microtonales son igualmente prioritarios)
 (guide notes for the study of the melodic structure; for the actual performance the microtonal nuances remain equally priority)

Clave IPA / *IPA Clef*

Se usa una "clave IPA" para indicar distintas posiciones bucales-vocales.

El tetragrama usado mantiene aun así la lógica diastemática de grave-abajo y agudo-arriba.

La modulación de frecuencia del sonido en [s] depende de la posición de vocal usada. **La línea inferior del pentagrama corresponde a una posición en [u] bien cerrada (máximo grave) y la línea superior a una posición en [i] bien estirada (máximo agudo)**, consiguiendo las frecuencias intermedias adaptando la posición bucal a las distintas posiciones intermedias de un cambio progresivo entre estos dos extremos [u] - [i].

N.B.: la voz no debe emitir sonido "normal" (de cuerdas vocales).

The "IPA clef" is used to indicate the several different mouth-vowel positions.

The staff keeps working under the logic of the diastematy low-down and high-up.

*The modulation of the frequency of the [s] sound depends on the vowel position applied. **The lower line of the staff corresponds to the position of [u] ("ooo" in English) as the maximum low and the upper line of the staff corresponds to the [i] ("eee" in English) as the maximum high**, and every intermediate frequency is obtained by arranging the mouth position to the different intermediate steps between the continuous change from [u] to [i].*

N.B.: the voice must not produce "normal" sound (vocal chords' sound)

(*) (i) (a) (æ) (o) (u)

p < *mf* > *p*

(**) [ss]_

(u → æ → u)

(*) vocales IPA anotadas para orientación, notación aproximada
 IPA vowels written as a guide, the notation is approximate

(**) [sch]_ (para esta obra, los sonidos consonantes han sido anotados para ser interpretados según su pronunciación en alemán)
 [h]_ etc. (for this work, consonant sounds are indicated to be interpreted as pronounced in German)

Otros / *Others*

inhalar sonoramente
inhale sonorously

exhalar sonoramente
exhale sonorously

susurrado
whispered

Cuerdas / Strings

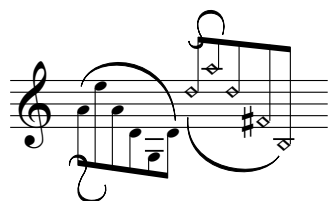
Cabezas de notas "suono vento" : la mano izquierda debe apretar ligeramente la cuerda con una presión suave, similar a la usada cuando se pretende tapar ("mutear") la cuerda ; realizar esto en la altura donde se escribe la nota - siempre requerido conjuntamente al uso del *legno* para frotar la cuerda.



El sonido producido se puede pensar como el resultado de aplicar un filtro pasa-banda (estrecho y centrado en la frecuencia de la altura indicada) sobre ruido blanco.

"Suono vento" noteheads : the left hand should depress slightly the string with a soft pressure, similar to that used when muting the string ; do this in the pitch of the written note - this is always required together with the use of the *legno* to rub the string. The produced sound can be thought as the result of applying a band-pass filter (thin and centered on the frequency of the indicated pitch) on white noise.

- ◊ Cabeza de nota para presión de armónico de mano izquierda.
Notehead for left hand harmonic pressure.



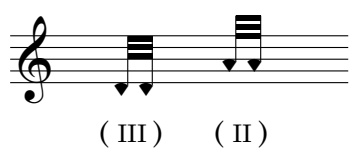
Los grupos de número no especificado de notas y adornados deben tocarse lo más rápido posible dentro priorizando la fluidez. La separación de los grupos y ligaduras coincide con los cambios de posición de la mano izquierda.

The adorned groups of not specified number of notes must be played as fast as possible within and as fluid as possible. Different beamed groups and separated slurs also mark the fingering position change.



Sobrepresión (del arco, con las crines); la cantidad de sobrepresión está indicada por el grosor de la figura

Overpressure (of the bow, with the crini); the amount of pressure is indicated by the width of the figure



Tocar la cuerda por detrás del puente

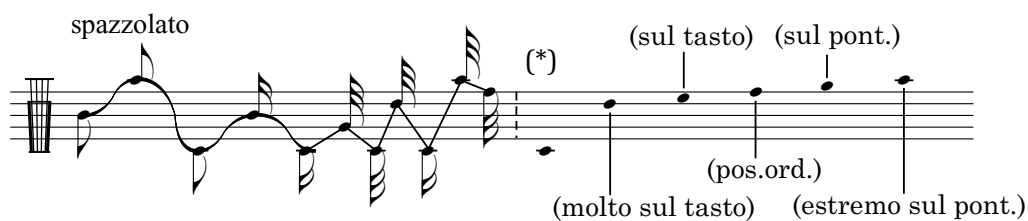
Play on the string, behind the bridge

- “chicharra” : Sonido de "cigarras" : aplicar presión con la crin específicamente sobre el entorchado de la cuerda (detrás del puente)
"Cicada" sound : apply pressure with the crini specifically at the winding of the string (behind the bridge)

Clave de mástil y puente / Fretboard-bridge clef



Esta clave se usa para escribir el **desplazamiento longitudinal del arco sobre la cuerda** en el tramo que va desde el puente hasta la finalización de la caja del instrumento. Cuando se realiza esto con el *legno* del arco, se obtiene un silbido que va de grave a agudo a medida que se desplaza del *tasto* al *ponte* ; siendo así, la orientación de la clave de mástil sigue el mismo principio de diastematía inherente de la notación de alturas sobre el pentagrama con claves tradicionales, con **grave hacia abajo y agudo hacia arriba**.



This clef is used to notate the **longitudinal movement of the bow on the string** within the section going from the bridge until the end of the instrument's soundboard. When using the *legno*, a **whistling sound** is obtained, and it goes from low to high when going from the *tasto* to the *ponte* ; thus the orientation of the fretboard clef follows the same principle of diastematy inherent in the notation of pitches in the staff with traditional clefs, having **low downward and high upward**.

Fabià Santcovsky

DESHERETARÀS LA TERRA

chamber opera

for soprano, string quartet

& electronics

Durant l'entrada de públic, sonen alès exhalats (veu femenina) a través del sistema d'altaveus creant una polifonia on cada un d'aquests alès apareix i desapareix des d'un punt diferent de l'espai.

Quan la il·luminació comença a adaptar-se per a l'inici de l'obra i es va fent silenci en el mateix públic, també es van fonent aquests alès fins que es fa el silenci, donant pas a l'inici de la música.

As the audience starts entering the room, exhalation breathings (female voice) sound through the loudspeaker system creating a poliphony where each of the breaths appears and fades out from a different spot in the space.

As the lighting starts to change preparing the beginning of the performance and the audience goes silent, these breaths also keep fading away altogether until full silence is reached so that the music may begin.

Electronics

[h] (a) sempre

(*) variations in rhythm, register (only slightly) and space position.

Noia
(soprano)
(**)

(**) la soprano va microfonada per a poder ser amplificada amb l'única finalitat d'equilibrar la seva presència en moments de desbalanç amb la resta del dispositiu, i sempre amb la intenció de preservar una sonoritat de qualitat acústica. L'amplificació a fer seria sempre en una projecció al sistema d'altaveus que representin millor la seva ubicació escènica (generalment parlant: frontal central)

(**) the soprano is to be microphoned so that it can be amplified with the only goal to balance her presence at times when needed to compensate a louder level from the rest of the device, and always to be done with the intent of keeping an acoustic quality to her sound. This amplification, if applied, is to be mapped to the loudspeakers' system in order to emulate her scenic position. (generally speaking: centered front)

Instruments
Audio

Violin I

Violin II

Viola

Violoncello

Segon pesant ♩ ≈ 54

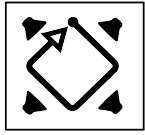
0"

9/4

TAPE #01

"BEATING" SOUND

Elctr.



TURNAROUND : clockwise (linear trajectories)

Period (T) : 16 beats (|K| + |K|) (*)

Phase (θ) : 0 (starts at center-front)

FRONT

RIGHT

WIND SOUND

centerFreq : [220. Hz]

centerQ : 0.75 / Frequency : 2 Frequency Oscillators

freqOscil #1 : range = 300 cents + oscilFreq = 0.075 Hz

freqOscil #2 : range = 150 cents + oscilFreq = 0.05 Hz

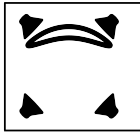
n cresc.

(*) N.B.: the dynamics cycle is constructed as a 8 beats cresc. + 8 beats tenuto + 8 beats decresc. so that it won't coincide with the spatialization cycle and will allow to get variations in the spatial positioning as a result.

Noia

Instr. Audio

GENERAL FRONT



REVERB [4000. ms] dryWet : 60%

AMP *p* sempre

Vln.I

pppp *mf* 3 5 3 3 3 3 *ppppp*

Vln.II

pppp *mf* 3 5 3 3 3 3 *ppppp*

Vla.

pppp *mf* 3 5 3 3 3 3 *ppppp*

Vc.

pppp *mf* 3 5 3 3 3 3 *ppppp*

10"

8/4

Elctr.

pocomf *decresc.*

BACK

LEFT

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(*p* *sempre*)

Vln.I

pppp

mf

3

5

Vln.II

pppp

mf

3

5

Vla.

pppp

mf

3

5

Vc.

pppp

mf

3

5

19"

Elctr. *p* *decresc. ancora* _____ *n*

F _____ R _____ B

decresc. _____ *n*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I *ppppp*

Vln.II *ppppp*

Vla. *ppppp*

Vc. *ppppp*

28"

Elctr.

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I *legno tratto "wind sound"* *pppp*

Vln.II *legno spazz. + tratto*
pppp "ombra" (*) *p* *pppp*

Vla. *legno spazz. + tratto*
pppp "ombra" (*) *p* *pppp*

Vc. *legno spazz. + tratto*
pppp "ombra" (*) *p* *pppp*

(*) "ombra" : prioritzar el so "spazz." i mantenir el so afinat (*tratto*) estrictament en les dinàmiques *pppp* i *p* escrites, creant un so d'ombra per sota del so del lliscat del legno.

(*) "ombra" : keep the "spazz." sound in the foreground and the pitched sound (*tratto*) strictly under the written *pppp* and *p* dynamics, as if casting a shadow sound under the gliding and whistling sound of the legno.

37"

Elctr. *n cresc.*

B → L

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) (*p sempre*)

Vln.I *p* → *pppp*

Vln.II *tratto "wind sound"* *pp* → *mp* *spazz. + tratto* *pp* → *p* → *ppp* *"ombra"*

Vla. *tratto "wind sound"* *ppp* → *p* → *mp* → *ppp* (segue estremo pont.)

Vc. *tratto "wind sound"* *ppp* → *p* → *mp* → *ppp* (segue estremo pont.)

46"

Elctr. *po comf* *decresc.*

F → R

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I *15^{ma}*
pppp

Vln.II

Vla.

Vc.

55"

Elctr. *p* *delesc. ancora*

B → L

delesc. *n*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) *(p sempre)*

Vln.I (15) *pocomf* *pppp pppp* 15^{ma}

Vln.II 8^{va} *pppp mp pppp*

Vla. (segue estremo pont.) tratto "wind sound" *ppp p mp*

Vc. III *pppp* "ombra"

1'04"

Elctr.

F → R

n *cresc.*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)

(*p* sempre)

Vln.I

(15)

mp *pppp*

Vln.II

p "ombra"

Vla.

pppp "ombra" *p* *pppp*

Vc.

p *ppp* *mp* *ppp*

II ("wind")

1'13"

Elctr. *n cresc.*

B → L

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I

Vln.II *spazz. + tratto*
(legno) ("wind")
p *pocomf* *mp* *pp*

Vla. ("wind")
ppp *p* *mf* *pp pocomfsub* *p*

Vc. *ppp* "ombra" *pocomf*

Detailed description of the musical score: The score is for a 1'13" piece. It features several staves: Electronic (Elctr.), Noia, Instr. Audio, Vln. I, Vln. II, Vla., and Vc. The Electronic part has a crescendo and a transition from 'B' to 'L'. The Instr. Audio part is marked 'p sempre'. The Vln. II part includes a 'legno' section and a 'wind' section with dynamics from p to pp. The Vla. part has a 'wind' section with dynamics from ppp to p. The Vc. part starts with 'ombra' and has dynamics from ppp to pocomf. There are various performance markings like 'spazz. + tratto', 'pocomf', and 'pocomfsub' throughout.

1'21"

Elctr.

pocomf decresc.

B → L

mp sotto voce

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I

Vln.II

p "ombra" *ppp*

pppp "ombra"

Vla.

ppp

"ombra" *p*

Vc.

pp "ombra"

1'39"

Elctr. *n cresc.*

B L

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) (*p sempre*)

Vln.I (+ spazz.) *pp* *pppp*

Vln.II

Vla. *pppp* "ombra" *p*

Vc. *pppp* "ombra" *p*

Detailed description of the musical score: The score is for page 13, with a total duration of 1'39". It features several staves: 1. Electronic (Elctr.): Two staves with a crescendo line (*n cresc.*) and a transition from 'B' to 'L'. 2. Vocal (Noia): A single staff with a few notes. 3. Instrumental Audio (Instr. Audio): A staff with a dashed line and the instruction '(AMP / REVERB / GEN.FRONT) (*p sempre*)'. 4. Violin I (Vln.I): A staff with a tremolo effect (+ spazz.) and dynamic markings *pp* and *pppp*. 5. Violin II (Vln.II): A staff with a few notes. 6. Viola (Vla.): A staff with a tremolo effect and dynamic markings *pppp* "ombra" and *p*. 7. Violoncello (Vc.): A staff with a tremolo effect and dynamic markings *pppp* "ombra" and *p*.

1'48"

Elctr.
 (Speaker icon) *pocomf* *decresc.*
 [F] —————> [R] —————>

Noia
 (Treble clef) —————

Instr. Audio
 (Speaker icon) (AMP / REVERB / GEN.FRONT)
 (*p* *sempre*)

Vln.I
 (Treble clef) *pppp* ————— *mf* —————

Vln.II
 (Treble clef) *pppp* ————— *mf* —————

Vla.
 (Violin clef) *p* ————— *pppp*

Vc.
 (Violin clef) *pppp*

Detailed description: This page of a musical score contains seven staves. The top staff is for 'Elctr.' (Electronic) with a speaker icon and the instruction 'pocomf decresc.', featuring a box 'F' and a box 'R' connected by an arrow. The second staff is for 'Noia' (Voice) with a treble clef. The third staff is for 'Instr. Audio' with a speaker icon and the instruction '(AMP / REVERB / GEN.FRONT) (p sempre)'. The fourth and fifth staves are for 'Vln.I' and 'Vln.II' (Violins I and II) with treble clefs, starting with 'pppp' and moving to 'mf'. The sixth staff is for 'Vla.' (Viola) with a violin clef, featuring triplets and dynamics 'p' and 'pppp'. The seventh staff is for 'Vc.' (Violoncello) with a violin clef and 'pppp' dynamics.

1'57"

Elctr.

p *decresc. ancora*

B → L

decresc. *n*

PRE-RECORDED SOPRANO ALL SPACE + REVERB [6000. ms] drywet : 100% (*lontanissimo* result)

[+0 φ]

n *mf* *n*

[h] (a)

Noia

com un gemec en el son
(as moaning during sleep)

p *p* *mp*

[m] [m] [ss] : (ə)

Instr. Audio

(AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I

pppp *mp* *mp*

Vln.II

pppp *mp* *mp*

Vla.

Vc.

pppp
"ombra"

2'06"

Elctr.

(PRE-RECORDED SOPRANO) simile REVERB

(PRE-RECORDED SOPRANO) simile REVERB

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p* sempre)

Vln.I

Vln.II

Vla.

Vc.

n

[F] → [R]

n cresc.

[F] [+50 ¢] *n* — *mf* — *n*

[h] (a)

[B] [-50 ¢] *n* — *mf* — *n*

[h] (a)

pppp

3 3 3

(u)

pppp

p

pp

p *p* *pp*

pppp *p* *pppp*

"ombra"

p *pppp*

Elctr.

B → L

mp sotto voce

Noia

p [m] [m] [m] [sch]: (a) (ö) *mp* *pppp*

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

mp *pp*

Vln.II

mp *pp*

Vla.

ppp

Vc.

("wind") II *mp* *ppp*

2'24"

Elctr.

F → R

decresc. n

R [+100 φ] n mf n

[h] (a)

L [-100 φ] n

[h] (a)

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) (p sempre)

Vln.I p-

Vln.II p- p-

Vla. mp pppp

Vc. ppp "ombra" p pppp

Elctr.

B → L

n cresc.

mf → *n*

Noia

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

[ss]: (i) → (a) [m]

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

15^{ma}

pppp *mp* *pppp*

Vln.II

8^{va}

pppp

Vla.

Vc.

Detailed description of the musical score: The score is for a piece titled '2'33"'. It features a vocal line (Noia) and an electronic line (Elctr.). The vocal line begins with a rest, followed by a series of triplets and a 9-note sequence. The electronic line consists of a low-frequency sine wave that starts at a moderate level and gradually increases in volume, marked with 'n cresc.'. The score also includes staves for Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). Vln.I has a section marked '15^{ma}' with a tremolo effect and dynamic markings of *pppp*, *mp*, and *pppp*. Vln.II has a section marked '8^{va}' with a tremolo effect and a dynamic marking of *pppp*. The Viola and Violoncello staves are mostly empty, with a few notes in the lower register.

2'41"

Elctr.

mp sotto voce

F → R

n

Noia

ppppp

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

(15)

pppp → *mp* → *pppp*

Vln.II

(8)

mp → *pppp*

Vla.

ppp "ombra" → *p* → *pppp*

Vc.

pppp "ombra" → *p* → *pppp*

Detailed description of the musical score: The score is for page 20, starting at 2:41. It features several staves. The 'Elctr.' staff has a top line with a box 'F' and an arrow pointing to a box 'R'. Below it is a bass clef staff with a dashed line and the instruction 'mp sotto voce'. The 'Noia' staff is a treble clef staff with a series of eighth notes and rests, marked with 'ppppp'. The 'Instr. Audio' section includes a speaker icon and the text '(AMP / REVERB / GEN.FRONT)' and '(p sempre)'. The 'Vln.I' staff has a treble clef, a wavy line for the first violin, and a lower line with dynamics 'pppp', 'mp', and 'pppp'. A bracketed section '(15)' is indicated. The 'Vln.II' staff has a treble clef, a wavy line for the second violin, and a lower line with dynamics 'mp' and 'pppp'. A bracketed section '(8)' is indicated. The 'Vla.' staff has a bass clef, a wavy line for the viola with triplets, and a lower line with dynamics 'ppp "ombra"', 'p', and 'pppp'. The 'Vc.' staff has a bass clef, a wavy line for the cello with triplets, and a lower line with dynamics 'pppp "ombra"', 'p', and 'pppp'.

2'50"

Elctr.

B → L

decresc. _____ *n*

F *sempre* -----

mf *sussurrato sempre* (segue + REVERB)

mf $\overset{3}{\text{trill}}$

(h)a ar - ri - bat el di - a

original dynamic : *p* / *mp* | resulting dynamic in space (via amplification) : *mf*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

p $\overset{8va}{\text{trill}}$ *p*

Vln.II

p $\overset{8va}{\text{trill}}$ *p*

Vla.

Vc.

2'59"

Elctr.

F ————— **R** —————

n cresc. —————

que e - nun - cia - va ca - da o - cell mort_____

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I

ppp ————— *p* ————— *ppp*

Vln.II

pppp —————

Vla.

Vc.

3'08"

Elctr. B L

mp sotto voce

ca - da ar - bre

Noia *pp* *p* *ppp*

[m]_ [ss]: (i) (ə) [sch]: (ə)

Instr. Audio (AMP / REVERB / GEN.FRONT) (*p sempre*)

Vln.I *pppp*

Vln.II *p* *pppp*

Vla.

Vc.

3'17"

Elctr.

F → R

decresc. *n*

a - ba - tut ca - da riu

Noia

ppp 3 (u)

pp 9 [m]

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p* sempre)

Vln.I

p *pppp*

Vln.II

pppp

Vla.

pppp

Vc.

pppp *p* ombra *pppp*

3'26"

Elctr. B L

n cresc.

cresc. a poco (amp)

sec _____ la neu que no que - ia

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(*p sempre*)

Vln.I crine

pppp mf 3

Vln.II crine

p ombra pppp pppp

Vla. crine

p ombra pppp pppp

Vc. crine

pppp mf 3 6

3'35"

"WIND" FEEDBACK : 4ch

Elctr.

n

F → R

mp sotto voce

segue cresc. a poco (amp)

els de - serts a - van - çant i els vents des - fer - ma - ts

Noia

Instr. Audio

SPATIAL (general front to all space)

REVERB drywet (0%) cresc.

AMP cresc. poco

Vln.I

legno tratto, "wind sound"

pppp *ppp* *mf*

Vln.II

legno tratto, "wind sound"

mf *pp* *mp* *ppp*

Vla.

legno tratto, "wind sound"

mf *pppp* *ppp* *mf*

Vc.

legno tratto, "wind sound"

pppp *ppp* *mp* *ppp* *p*

3'44"

(WIND FEEDBACK)

quasi f non troppo


Elctr. B → L

decresc. → *n*

f(amp)

i les tem-pes-tes

Noia

ALL SPACE 

drywet 100%

Instr. Audio *mp cresc. poco*

Vln.I

pp f p mf p mp p p p p

Vln.II

f p mf p mp p (*) *pppp mp*

crine, overpressure

Vla.

pp f p mf p mp p mp p (*) *pppp*

crine, overpressure

Vc.

f p mf p mp p mp p (*) *pppp*

crine, overpressure

(*) darrere el pont / behind the bridge

3'53"

"BEATING" SOUND

n cresc.

(WIND FEEDBACK)

quasi f non troppo

Elctr.

F

R

n cresc.

els in - cen - dis

les ma-les co-lli-tes d'any - s

Noia

ALL SPACE

drywet 100%

mf non troppo

Instr. Audio

crine, overpressure

"chicharra"

Vln.I

pppp

f

pppp

ppp

f

Vln.II

pppp

pppp

mf

pppp

Vla.

"chicharra"

f

pppp

ppp

f

Vc.

"chicharra"

mf

pppp

pppp

mp

pppp

ppp

4'10"

p decresc. ancora *n*

Elctr. *n*

decresc.

fum es quer-des com fe-ri-des i

Noia *mp* *pp*

[ss]: (i) >(a) [m]

Instr. Audio (AMP / REVERB / GEN.FRONT) *p sempre*

Vln.I

Vln.II

Vla.

Vc.

4'19"

The musical score is arranged vertically with the following parts from top to bottom:

- Elctr.:** Features a speaker icon and a series of horizontal lines that increase in thickness and length from left to right, indicating a crescendo. Below this, a vocal line contains the lyrics "un ba - tec lent" and "que s'a - pa - ga". The first phrase includes a triplet of eighth notes and a quarter note. The second phrase includes a triplet of eighth notes, a quarter note, and a half note.
- Noia:** A vocal line with a treble clef and a single note.
- Instr. Audio:** A speaker icon with the text "(AMP / REVERB / GEN.FRONT)" and "(p sempre)".
- Vln.I:** A violin I line with a treble clef and a single note.
- Vln.II:** A violin II line with a treble clef and a single note.
- Vla.:** A viola line with an alto clef and a single note.
- Vc.:** A cello line with a bass clef and a single note.

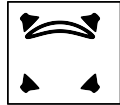
4'28"

The musical score on page 32 consists of seven staves, each representing a different instrument or audio processing stage. The staves are labeled on the left as follows:

- Elctr.:** The top staff, featuring a speaker icon and the instruction *pocomf* *decresc.* with a horizontal line indicating a gradual decrease in volume over time.
- Noia:** The second staff, featuring a treble clef.
- Instr. Audio:** The third staff, featuring a speaker icon and the instruction *(p sempre)*. Above the staff, the text *(AMP / REVERB / GEN.FRONT)* is written, indicating audio processing parameters.
- Vln.I:** The fourth staff, featuring a treble clef.
- Vln.II:** The fifth staff, featuring a treble clef.
- Vla.:** The sixth staff, featuring a bass clef.
- Vc.:** The seventh staff, featuring a bass clef.

Each of the staves from Noia to Vc. has a small vertical tick mark on the right side, likely indicating a specific time point or event in the score.

4'46"



GENERAL FRONT

PRE-RECORDED SOPRANO

+ REVERB

[8000. ms] drywet : 100% (*lontanissimo* result)

performance dynamics :

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

in - - vo - - co

amp dynamics : convey performance dynamics

Elctr.

B

L

mp *sotto voce*

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p* *sempre*)

Vln.I

Vln.II

ord.

pppp

Vla.

ord.

pppp

p

mp

p

Vc.

4'55"

mp *poco*

to - tes_ les_ do - nes_

amp : *simile*

SPACE : random positioning for each vocal phrase (equally distributed through all space)

+ REVERB [8000. ms] drywet : 100% (*lontanissimo* result)

PRE-RECORDED SOPRANI

(amp) : *p* *sotto voce sempre* *tutte [a] sempre* *p* *p* *sim.*

F → R

mp *sotto voce*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) (*p* *sempre*)

Vln.I ord. *pppp* *p* *mp*

Vln.II *p* *mp* *p*

Vla.

Vc. ord. *pppp*

Detailed description of the musical score: The score is for a 4'55" piece. It features a vocal line at the top with lyrics 'to - tes_ les_ do - nes_'. The vocal line is marked with *mp* and *poco*. Below the vocal line are two staves for 'Elctr.' (Electronic) processing, with parameters like 'SPACE', '+ REVERB', and 'PRE-RECORDED SOPRANI'. The electronic processing is marked with *p* and *sim.*. Below the electronic processing is a staff for 'Noia' (Noise) and a staff for 'Instr. Audio' (Instrument Audio) with parameters '(AMP / REVERB / GEN.FRONT)' and '*p* *sempre*'. The string section includes Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). Vln.I has a dynamic of *pppp* and a crescendo to *p* and *mp*. Vln.II has dynamics of *p*, *mp*, and *p*. Vc. has a dynamic of *pppp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

5'04"

mp *sim.*

to - tes les llu - nes

mp

to - tes les her - bes

Elctr. *(amp) : p sotto voce sempre*

B → L

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(p sempre)

Vln.I *p* *mf* *p*

Vln.II *mf* *p*

Vla. *mf* *p* 3

Vc. *p* *mp* *p* *mf*

Detailed description of the musical score: This page contains the musical score for measures 5'04". It features a vocal line with lyrics in French: "to - tes les llu - nes" and "to - tes les her - bes". The vocal line is marked with *mp* and *sim.* (simile). Below the vocal line is an electric guitar (Elctr.) part with a *p* dynamic and the instruction *(amp) : p sotto voce sempre*. The guitar part consists of several measures of eighth-note chords, some marked with a '9' (ninth). A stereo panning line is shown below the guitar part, starting at 'B' (Balance) and moving to 'L' (Left). Below the guitar part is a bass line marked with *mp sotto voce*. The string section includes Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). The string parts are marked with dynamics *p*, *mf*, and *p*. The Viola part includes a triplet of eighth notes marked with a '3'. The Violoncello part includes a triplet of eighth notes marked with a '3'. The Instr. Audio section is marked with *(AMP / REVERB / GEN.FRONT)* and *(p sempre)*.

5'13"

SPACE : random positioning for each sentence (equally distributed through all space)

sussurrato sempre, parlato flessibile

Sàlvia que cures - - - Oli de romaní - - - Arç blanc, boixerola - - -
 - - - Calèndula i timó - - - Viola de llop - - - Milfullera - - - Herba de Sant Joan

mf Indications : each sentence (verse) is spoken with a pause of 2 seconds between each other.
 After all different verses have sounded, repeat them in random order.

Elctr.

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
(p sempre)

Vln.I

(legato sempre)

Vln.II

(legato sempre)

Vla.

(legato sempre)

Vc.

p
(legato sempre)

5'21"

simile

Sàlvia que cures - - - Oli de romaní - - - Arç blanc, boixerola - - -
 - - - Calèndula i timó - - - Viola de llop - - - Milfullera - - - Herba de Sant Joan

mf simile

The musical score is divided into several sections:

- Elctr. (Electronic):** Features four staves with complex sound design. Parameters include centerFreq (784. Hz, 261.63. Hz, 146.83 Hz) and centerQ (0.75). Dynamics range from *n* (normal) to *f* (forte). Includes a section marked with an asterisk (*) representing abstract white noise.
- Noia (Voice):** A single staff with a *mp sotto voce* dynamic.
- Instr. Audio:** A staff with a *(p sempre)* dynamic and a note about '(AMP / REVERB / GEN.FRONT)'. A vertical dashed line indicates a transition point.
- Strings (Vln.I, Vln.II, Vla., Vc.):** Multiple staves with melodic lines, including triplets and a *ff* (fortissimo) section in the Viola part.

(*) representació abstracta de la banda de soroll blanc ampliada (els volums decreixen cap als extrems de la banda)
 abstract representation of the broadend white noise band (volumes decrease towards each border of the band)

5'30"

simile

Sàlvia que cures - - - Oli de romaní - - - Arç blanc, boixerola - - -
- - - Calèndula i timó - - - Viola de llop - - - Milfullera - - - Herba de Sant Joan

mf simile

GENERAL FRONT

centerFreq : [1396.91 Hz] centerQ : 0.75 (0.75) → 0.15

WIND SOUND

8^{va}

Elctr.

0.15

f

n

f

simile

n

simile

n

(0.75) → 0.15

f

n

n

mp sotto voce

F

R

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

3

10

5

3

ff

Vln.II

10

5

3

ff

p

Vla.

p

3

Vc.

10

5

3

ff

p

5'39"

(END OF SUSSURRATI)

simile

Elctr.

f *n* *f* *n*

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

p- *ff* *p-*

Vln.II

ff *p-*

Vla.

ff *p-*

Vc.

ff *p-*

B L

5'48"

mà - gi - a an - ces - tral a les vos - tres fu - lles o - bli - da - des

Elctr.

mp sotto voce

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

Vln.II

Vla.

Vc.

5'57"

"BEATING" SOUND

n cresc.

Elctr.

f *n* *n*

f *n* *n*

f *n* *n*

f *n* *n*

B → L

mp sotto voce

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(*p sempre*)

Vln.I

ff *pp*

10 5 3

Vln.II

ff *pp*

10 5 3

Vla.

ff *pp*

10 5 3

Vc.

ff *pp*

10 5 3

6'06"

pocomf *decresc.*

Elctr.

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT) (*p sempre*)

Vln.I *ff*

Vln.II *ff* *mp*

Vla. *ff* *p* *pppp*

Vc. *ff* *pppp*

F R B

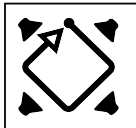
decresc. *n*

Detailed description of the musical score: The score is for a 6-minute and 6-second piece. It features five electronic tracks (Elctr.) with a dynamic range from *f* to *n*. A Noia track is present but contains no notation. The audio section includes processing instructions for Amp, Reverb, and Gen. Front, with a *p sempre* instruction. The string section consists of Violin I, Violin II, Viola, and Violoncello. Violin I and II play complex passages with fingerings (10, 7, 6, 5, 3) and dynamics from *ff* to *mp*. Viola and Violoncello play simpler lines with dynamics from *ff* to *pppp*. A bottom track contains a sequence of boxes labeled F, R, and B with arrows indicating a progression.

6'15"

Elctr.

p *decresc. ancora* *n*



TURNAROUND : clockwise (linear trajectories)
 Period (T) : 32 beats (||O|| + ||O|| + ||O|| + ||O||)
 Phase (θ) : 0 (starts at center-front)

WIND SOUND centerFreq : [220. Hz]
 centerQ : 0.75 / Frequency : 2 Frequency Oscillators { freqOscil #1 : range = 300 cents + oscilFreq = 0.075 Hz
 freqOscil #2 : range = 150 cents + oscilFreq = 0.05 Hz }

F →

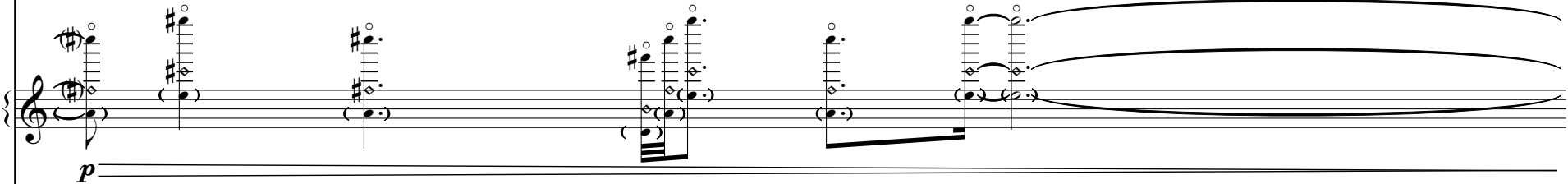
n *cresc.*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)
 (*p* *sempre*)

Vln.I

p





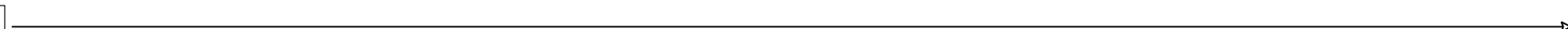
Vln.II


pp *pppp*


Vla.


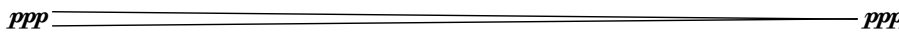
Vc.


6'24"


Elctr.   
mp sotto voce


Noia 
despertant-se, encara a poc a poc

Instr. Audio  (AMP / REVERB / GEN.FRONT)
(p sempre)

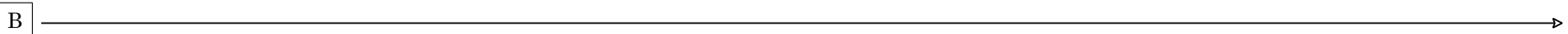
Vln.I 
ppp  *pppp*

Vln.II 

Vla. 

Vc. 

6'33"

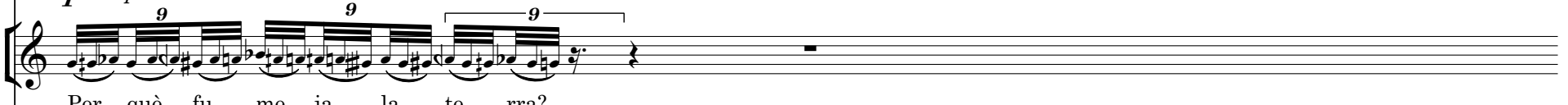
Elctr. B 

mp sotto voce -----

Noia *p sempre*

9 *9* *9*

Per - què_ fu - me - ja_ la_ te - rra?_



Instr. Audio (AMP / REVERB / GEN.FRONT)

AMP : *pp - ppp* (acoustic result with a bit of correction if needed)

Vln.I *con sordino, estremo tasto*

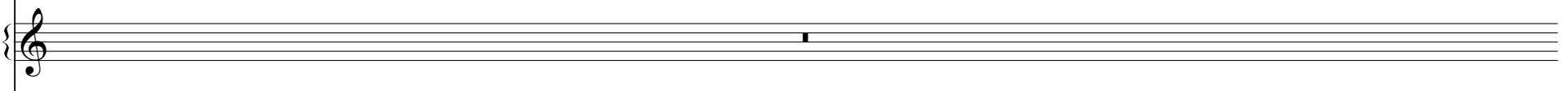
eco della voce

9 *9* *9* *9*

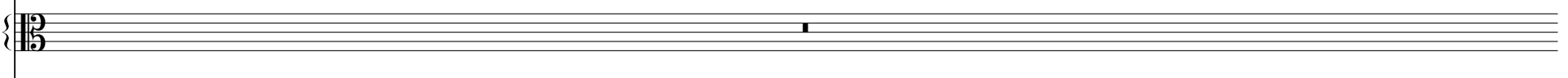
ppp *pppp* *ppppp*




Vln.II




Vla.



Vc.



6'41"

Elctr. L 

mp sotto voce -----

Noia *p sempre*

9 *9*

ia - ques - ta_ o - lor_ de_ cen - dra?_

Instr. Audio  (AMP / REVERB / GEN.FRONT) -----

Vln.I *simile* *9* *9* *ppp*

Vln.II *con sordino, estremo tasto* *eco della voce* *9* *9* *ppp*

Vla. *con sordino* *ppp*

Vc. *con sordino* *ppp*

6'50"

Elctr. **F** *mp sotto voce*

Noia *p*
D'on ve_ la_ pols gri - sa_

Instr. Audio (AMP / REVERB / GEN.FRONT)

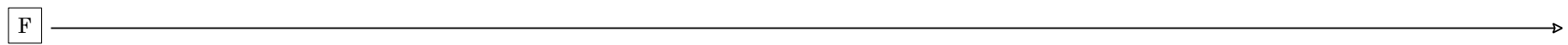
Vln.I *ppppp* via sordino

Vln.II *ppppp* via sordino

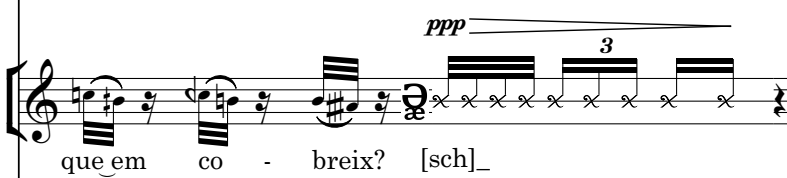
Vla. *p* *pppp* via sordino

Vc. *p* *pppp* via sordino

6'59"

Elctr. F 

mp sotto voce -----

Noia *ppp* 

que em co - breix? [sch]_

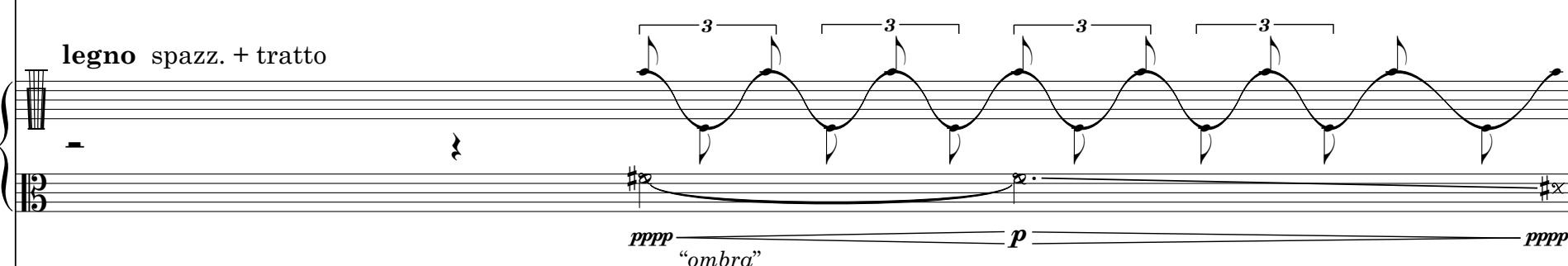
Instr. Audio  (AMP / REVERB / GEN.FRONT) -----

Vln.I *legno tratto "wind sound"* 

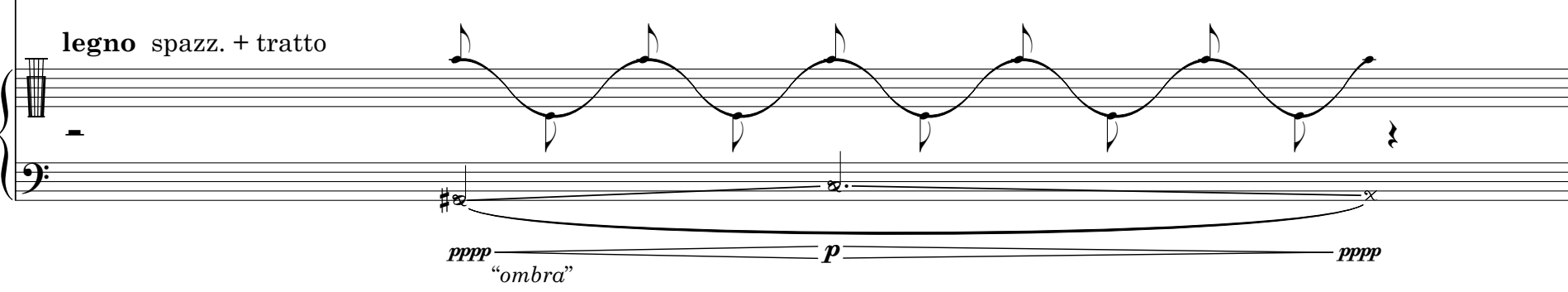
pppp

Vln.II *legno tratto "wind sound"* 

pppp

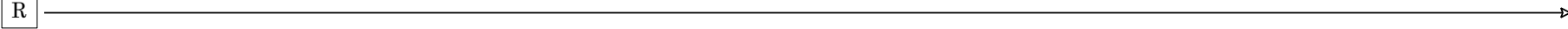
Vla. *legno spazz. + tratto* 

pppp "ombra" *p* *pppp*


Vc. *legno spazz. + tratto* 

pppp "ombra" *p* *pppp*

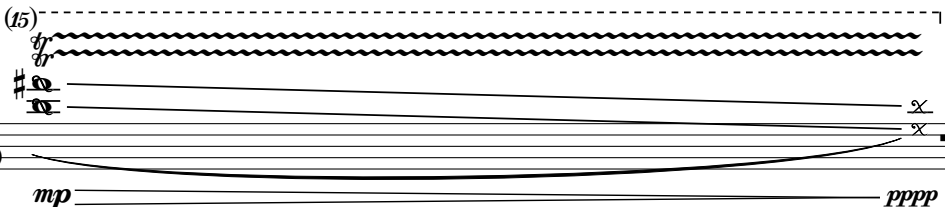
7'08"

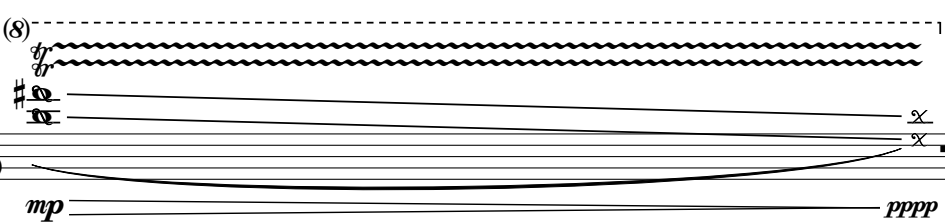
Elctr. R 

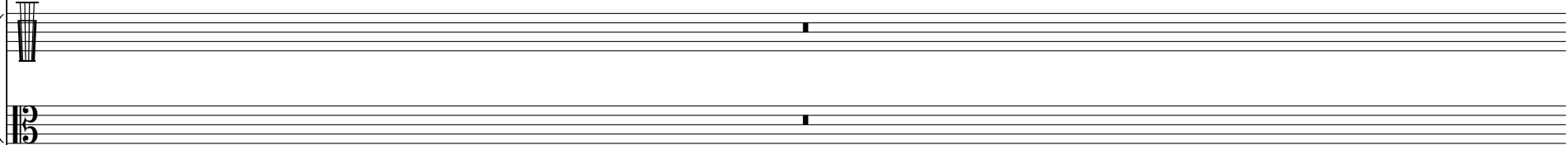
mp sotto voce -----

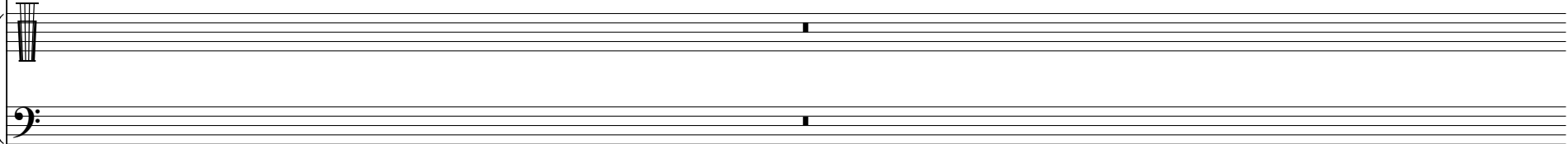
Noia *mira la bruixa i se n'aparta, espantada* *p-* 
¿Qui ets?

Instr. Audio (AMP / REVERB / GEN.FRONT) -----

Vln.I *mp* ----- *pppp* 

Vln.II *mp* ----- *pppp* 

Vla. 

Vc. 

7'17"

PRE-RECORDED SOPRANO (no reverb, fully dry)

R -----, L -----, F -----,

Un reflex / Una ombra / L'eco d'un crit (total <4")

sospirato parlato, rapido

amp result : *mf*

PRE-RECORDED SOPRANO + REVERB [8000. ms] drywet : 100% (*lontanissimo* result)

Elctr.

performance:

B

ppp

ff

ppp

amp result :

n

p lontano

n

B

mp sotto voce

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

7'26"

(total <4")

Elctr.

L R F
 Figures ballant en la boira falsos resplendors Realitats trencades
simile
 amp result : *mf*

L
mp sotto voce -----

Noia

p
 ¿On_ és_ to - thom?

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

7'35"

(total <4")

Elctr.

Cendres al vent
simile
 amp result : *mf*

Fantasma

R fantasmes

L records

mp sotto voce

Noia

tanca els ulls

Dorm

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

Detailed description of the musical score page: The page contains seven staves. The top staff is for electronics (Elctr.) and includes a speaker icon, a box with 'F' and a dashed line, the text 'Cendres al vent simile amp result : mf', a box with 'R' and a dashed line, the text 'fantasmes', a box with 'L' and a dashed line, the text 'records', and a horizontal line with a small tick mark. Below this is a bass clef staff with a box 'F' and a dashed line, and the text 'mp sotto voce' with a dashed line. The second staff is for voice (Noia) with a treble clef, a horizontal line, the text 'tanca els ulls', a musical note with a stem, and the text 'Dorm'. The third staff is for instrumental audio (Instr. Audio) with a speaker icon and the text '(AMP / REVERB / GEN.FRONT)'. The remaining four staves (Vln.I, Vln.II, Vla., Vc.) are for string instruments and each has a treble or bass clef and a horizontal line with a small tick mark.

7'44"

"BEATING" SOUND

Elctr.

n cresc.

R

mp sotto voce

Noia

dorm

dorm

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

crine
con sordino, estremo tasto

pp

Vln.II

crine
con sordino, estremo tasto

pp

Vla.

crine
con sordino, estremo tasto

pp

Vc.

crine
con sordino, estremo tasto

pppp

7'53"

Elctr. *pocomf* *decresc.*

B

mp *sotto voce*

Noia

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I *pppp*

Vln.II *pppp* via sordino

Vla. *pppp* via sordino

Vc. *pp* *pppp* via sordino

Detailed description of the musical score: The score is for page 55, starting at 7'53". It features several staves. The top staff is for an electric instrument (Elctr.) with a speaker icon, containing a series of horizontal lines and the instruction *pocomf* *decresc.*. Below it is a bass staff with a box containing the letter 'B' and the instruction *mp* *sotto voce*. The next staff is for Noia. Below that is an Instr. Audio staff with a speaker icon and the instruction (AMP / REVERB / GEN.FRONT). The Vln.I staff has a melodic line with four groups of notes, each marked with a '9' and a slur, and the dynamic *pppp*. The Vln.II staff has a similar melodic line with four groups of notes, each marked with a '9' and a slur, and the dynamic *pppp*, with the instruction 'via sordino' at the end. The Vla. staff has a similar melodic line with four groups of notes, each marked with a '9' and a slur, and the dynamic *pppp*, with the instruction 'via sordino' at the end. The Vc. staff has a long, low note with a slur and a dynamic *pp*, and a dynamic *pppp* at the end, with the instruction 'via sordino' at the end.

8'01"

Elctr. *p* *decresc. ancora* *n*

L

mp *sotto voce*

Noia *torna a obrir els ulls*
p *sempre*

no so - mi - o la - te - rra s'ha es - ber - lat

Instr. Audio (AMP / REVERB / GEN.FRONT)


Vln.I

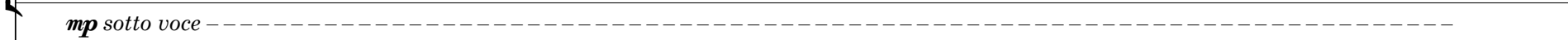
Vln.II

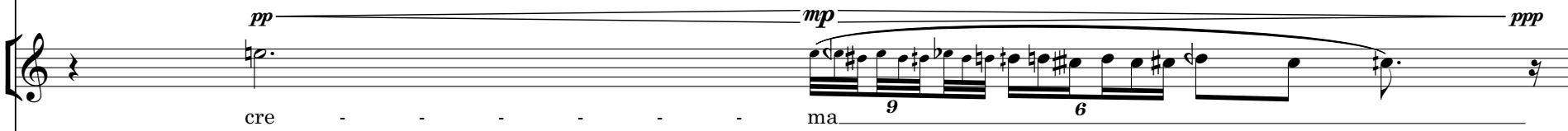
Vla.


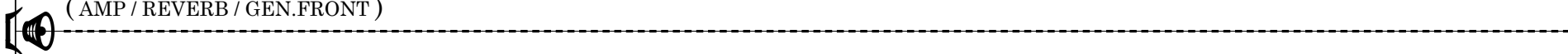
Vc.

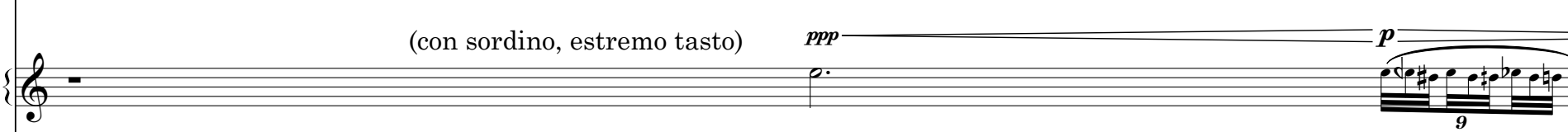
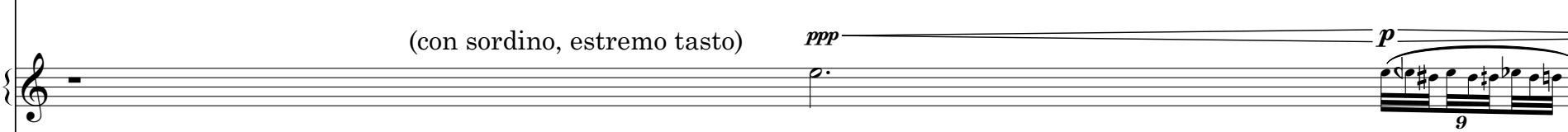
8'10"

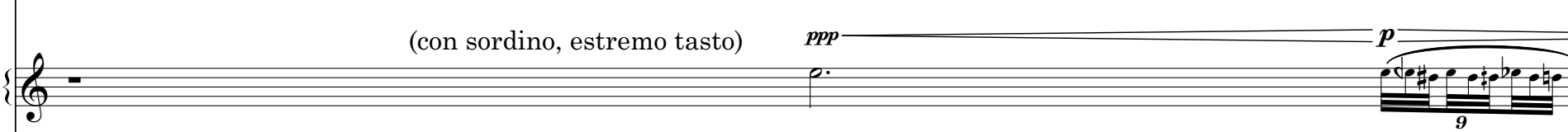
Elctr. F 

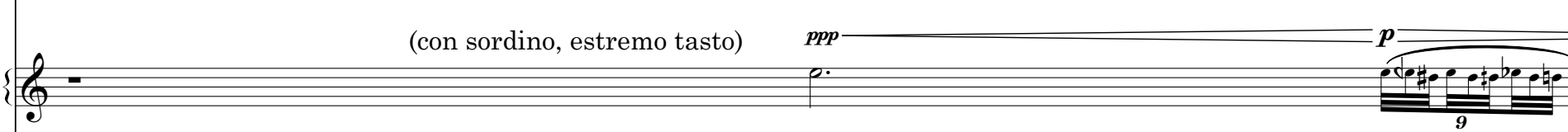
mp sotto voce 

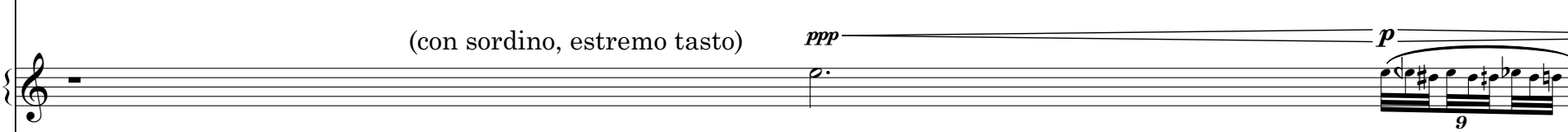
Noia *pp* 
cre - - - - - ma _{9 6}

Instr. Audio  (AMP / REVERB / GEN.FRONT) 

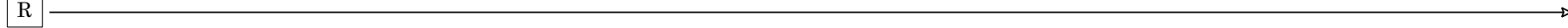
Vln.I (con sordino, estremo tasto) *ppp* 
p 

Vln.II 

Vla. 

Vc. 

8'19"

Elctr. R 

mp sotto voce

Noia *p sempre*

9 *6* *3*

l'ho - rit - zó ver - mell

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I *pppp* via sordino

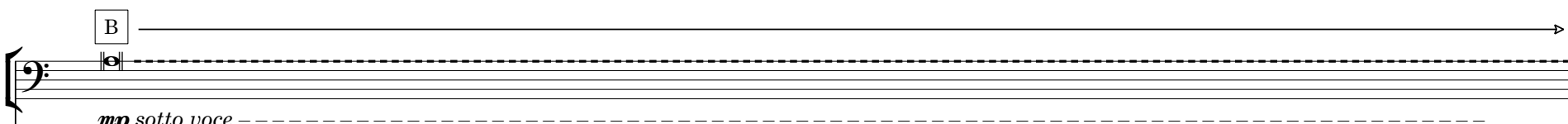
6

Vln.II *ppp*

Vla. *ppp*

Vc. *ppp*

8'28"

Elctr. B 
mp sotto voce

Noia *P* *9* *ppp*
tro - - - - na

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I *estremo pont.* *8va*
ppp *9* *f* *9* *ppp* *9* *f* *9* *pppp*

Vln.II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

8'37"

Elctr. L →

mp sotto voce

Noia

p sempre *p*

9 9 6

la fú - ria del cel

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I

pppp *ff* 3 5

Vln.II

p *pppp* *ff* 3 5

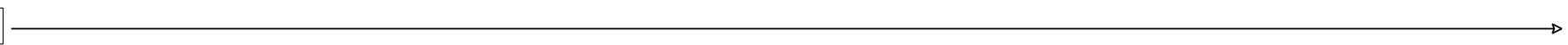
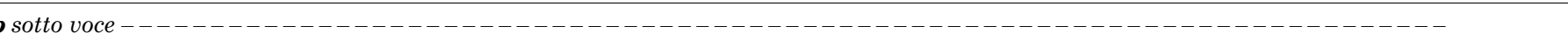
Vla.

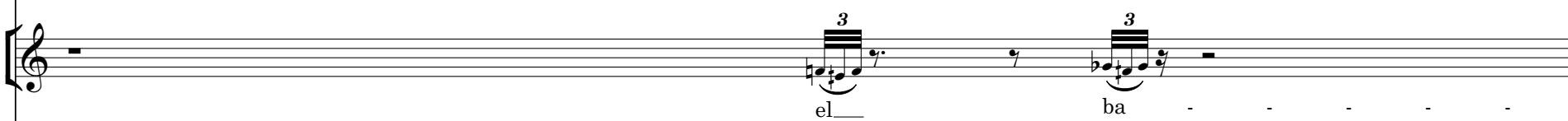
p *pppp* *ff* 3 5

Vc.

p *pppp* *ff* 3 5

8'46"

Elctr. F 
mp sotto voce 

Noia 
el ba

Instr. Audio  (AMP / REVERB / GEN.FRONT) 

Vln.I 
ppppp

Vln.II 
ppppp

Vla. 
ppppp

Vc. 
ppppp

8'55"

"BEATING" SOUND

Elctr.

n cresc.

R

mp sotto voce

Noia

- tec

lent

Instr. Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

9'04"

Elctr.

pocomf decresc.

B

mp sotto voce

Noia

del món que

Instr. Audio

ALL SPACE

drywet 100%

mf non troppo

Vln.I

Vln.II

Vla.

Vc.

9'13"

Elctr.

p *decresc. ancora* *n*

L

mp *sotto voce*

Noia

es mor

Instr. Audio

(AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I

Vln.II

Vla.

Vc.

9'21"

n cresc.

ALL SPACE

PRE-RECORDED SOPRANO

+ REVERB [6000. ms] drywet : 50%

performance : *mf*

Sóc

amp : *mp*

F

mp sotto voce

(AMP *mf* / REVERB 100% / ALL SPACE)

Elctr.

Noia

Instr. Audio

Vln.I

Vln.II

Vla.

Vc.

9'30"

pocomf *delesc.*

"BEATING" SOUND R

n *mf* *n*

"BEATING" SOUND L

n *mf* *n*

(*simile* p.34 - p.37)

PRE-RECORDED SOPRANI

amp : *p* *lontano sempre* (background texture)

Elctr.

PITCH-SHIFT HARM. : [0.0 at 0dB] + [-100 ¢ at -10dB] + [+200 ¢ at -10dB] (original + semitone lower and whole tone higher)

(*) TIME-STRETCH HARM. : [1.0 at 0dB] + [0.95 at 0dB] + [1.05 at 0dB] (original + ca. -89 ¢ 0.05% slower + ca. +84 ¢ 0.05% faster)

9 *9* *9* *9* *9* *9* *3*

to - tes_ les_ do - nes_ que_ van_ cre - mar_ com_ a - ra_ cre - ma_ la_ te - - - rra_

f *sempre* (both performance and amp)

R

mp *sotto voce*

(*) Tractament de l'àudio en cascada/cadena, en aquest cas, primer l'harmonització per *time-stretch*, i aplicant l'harmonització per *pitch-shift* a tot el resultat previ (es podria dir que es produeix una harmonització final de $3 \times 3 = 9$ veus).
N.B.: la variança de tempo en el primer processament per *time-stretch* forma part intencionada del resultat.

(*) Audio treatment in "cascade" mode, in this case, applying the first harmonization via *time-stretch* and later applying the *pitch-shift* to the whole previous result (namely, producing a final harmonization of $3 \times 3 = 9$ voices)
N.B.: the tempo deviation on the first processing caused by *time-stretch* is intentionally intended as a result.

Noia

Instr. Audio (AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I *f* *sempre*

Vln.II *f* *sempre*

Vla. *f* *sempre*

Vc. *f* *sempre*

(*) tan ràpid com sigui possible, no sincrònics i repetint la seqüència els següents compassos (es reescriuen les seqüències per a poder fer pas de pàgina seguint la resta de la música)

(*) as fast as possible, non synchronized and repeating the sequence during the following bars (the sequences are written again in the following pages to allow page turns to follow the music)

9'39"

p *decresc. ancora* *n*

F

n *mf* *n*

B

n *mf* *n*

Elctr. PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

mp *sotto voce*

B

Brui - xes i met - zi - ne - res

Noia

Instr. Audio (AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I *f* *sempre*

Vln.II *f* *sempre*

Vla. *f* *sempre*

Vc. *f* *sempre*

9'48"

Elctr.

R

n *mf* *n*

L

n *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

9 9 9 9 9 9 9

Do - nes - - des - hon - ra - - des - - com - bos - cos - ta - lats -

L

mp sotto voce

Noia

Instr. Audio

(AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I

f sempre

Vln.II

f sempre

Vla.

f sempre

Vc.

f sempre

9'57"

Elctr.

[F] *n* *mf* *n*

[B] *n* *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

do - nes ex - plo - ta - des com els camps a - fe - rra - des als

[F] *mp sotto voce*

Noia

Instr. Audio (AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I *f sempre*

Vln.II *f sempre*

Vla. *f sempre*

Vc. *f sempre*

10'06"

Elctr.

R

n *mf* *n*

L

n *mf* *n*

(repeat tape)

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

ar - bres_ al fruit de la te - rra_ sa - vies de la du - re - sa_

R

mp sotto voce

Noia

Instr. Audio

(AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I

f sempre

Vln.II

f sempre

Vla.

f sempre

Vc.

f sempre

10'15"

Elctr.

F

n *mf* *n*

B

n *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

9 *9* *9* *9* *9*

d'in - fan - tar ia - lle - tar les do - nes que han a - van - çar el de -
vist

B

mp sotto voce

Noia

Instr. Audio

(AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I

f sempre

Vln.II

f sempre

Vla.

f sempre

Vc.

f sempre

10'24"

Elctr.

R

n *mf* *n*

L

n *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

9

sert a - sse - car - se els rius

L

mp sotto voce

Noia

Instr. Audio

(AMP *mf* / REVERB 100% / ALL SPACE)

Vln.I

f sempre

Vln.II

f sempre

Vla.

f sempre

Vc.

f sempre

10'33"

Elctr.

F

n *mf* *n*

B

n *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

9

mp

cre - mar els cel - - - - - [ss]

F

mp sotto voce

R

Noia

ALL SPACE

drywet 100%

mf

drywet 60%

p

Instr. Audio

Vln.I

f sempre

Vln.II

f sempre

Vla.

f sempre

Vc.

f sempre

10'41"

Elctr.

stoppa subito, reverb l.v.

PRE-RECORDED SOPRANI

(no harmonizations, reverb segue)

[B] sotto voce sempre

[F] (no harmonizations)

PRE-RECORDED SOPRANO + REVERB [6000. ms] drywet : 50%

n *mf*

[ss]_

stoppa subito

Noia

Instr. Audio

Vln.I

psub *pp* *ppp*

Vln.II

psub *pp*

Vla.

psub *pp* *ppp*

Vc.

psub *pp* *ppp*

10'50"

Elctr.

mp

n

sotto voce sempre

R

n

[ss]

Noia

mp sempre

9

9

6

3

Què _____

vols _____

de _____

mi? _____

Instr. Audio (AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

10'59"

The musical score consists of seven staves. The top two staves are for 'Elctr.' (Electronic), with dynamics *n* and *mp*. The third staff is for 'Noia' (Voice), featuring a melodic line with a fermata and a final note marked 'A'. The fourth staff is 'Instr. Audio' (Instrument Audio), indicated by a speaker icon and the text '(AMP / REVERB / GEN.FRONT)'. The bottom three staves are for string instruments: 'Vln.I' (Violin I), 'Vln.II' (Violin II), and 'Vla.' (Viola), all showing a single note with a fermata. The bottom-most staff is for 'Vc.' (Violoncello), also showing a single note with a fermata. A box labeled 'L' is positioned above the first staff, and a box labeled '9' is above the voice staff. The time signature is not explicitly shown but appears to be common time.

11'08"

Elctr.

Noia

quest món és buit i el meu co-o-o-o

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

AMP : set to nothing to achieve full acoustic result, may be slightly corrected with *ppp* amplification

Vln.I

Vln.II

Vla.

Vc.

11'17"

Elctr.

mp *n* *mp*

[ss]

Noia

pp 3 3 *mp* 9 9 9

- or - com el de la te - rra - es - tà

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

11'26"

Elctr.

Noia

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

Detailed description: This page of a musical score features six staves. The top two staves are for electronic instruments (Elctr.), with notes and dynamics markings such as *n*, *mp*, and *[ss]*. The third staff is for the voice (Noia), showing a melodic line with lyrics: "tre - - e - - en - - ca - - a - -". The fourth staff is for instrumental audio (Instr. Audio), with a note indicating settings: "(AMP 'ppp' / REVERB / GEN.FRONT)". The bottom three staves are for string instruments: Violin I (Vln.I), Violin II (Vln.II), and Viola (Vla.), followed by the Violoncello (Vc.) staff. The string staves are currently empty.

11'35"

Elctr.

L n mp
[ss]_ n

Noia

ppp 9
at

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

crine
con sordino, estremo tasto

6 3
mp pp

Vln.II

Vla.

Vc.

11'44"

Elctr.

[F] *n* *mp* [B] *n*
[ss]_ [ss]_

Noia

p *p* *3* *3*
no - més_ vull_ dor - - - mir_

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *pppp* *p* *mf*

Vln.II *crine*
con sordino, extremo tasto *mp* *p*

Vla. *crine*
con sordino, extremo tasto *3 mp*

Vc.

11'53"

Elctr.

mp

n

[R] *n*

[ss]

Noia

mp *psub*

g

que la_ fos - cor em_ pren - gui_

Instr. Audio

(AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

mp

g

via sordino

Vln.II

mp

g

via sordino

Vla.

mp

g *g*

via sordino

Vc.

pp *mf* *p*

g *g* *6* *3*

crine
(senza sord.) estremo tasto

12'01"

Elctr.

Noia

Instr. Audio

Vln.I

Vln.II

Vla.

Vc.

n

[L] *n*

[ss]

mp

n

mp *9*

pp *9*

pp poss *9*

p *9*

l' - à - - - - à - ni - ma - a

e - - - - em

(AMP "ppp" / REVERB / GEN.FRONT)

overpressure

pppp

mp sotto voce

pppp

p 3 5

pppp

p 3 5

pppp

p 3 5

pppp

p 3 5

12'10"

Elctr.

Noia

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

The musical score is arranged in a vertical system. At the top, the timecode '12'10"' is enclosed in a box. The score includes several staves:

- Elctr. (Electric):** Two staves. The upper staff has a melodic line starting with a half note, marked *mp*, and ending with a fermata. The lower staff has a sustained note marked *n* and a bracketed section labeled *[ss]*.
- Noia (Voice):** A single staff with lyrics: 'pe - e - sa' and 'com un cel de plom'. It features a triplet of eighth notes for 'pe - e - sa' and four groups of nine sixteenth notes for 'com un cel de plom'. Dynamics include *mp* and *p*.
- Instr. Audio:** A staff with a speaker icon and the instruction '(AMP "ppp" / REVERB / GEN.FRONT)'. A dashed line runs across the page below this staff.
- Vln.I (Violin I):** A staff with a wavy line indicating tremolo and a sustained note marked *pppp*.
- Vln.II (Violin II):** A staff with a triplet of eighth notes, marked *ppppp*.
- Vla. (Viola):** A staff with a triplet of eighth notes, marked *ppppp*.
- Vc. (Violoncello):** A staff with a triplet of eighth notes, marked *ppppp*.

12'19"

Elctr.

mp *n* *mp*

[B] *n* *mp*

[ss]

Noia

pp *mf* *ppp* *p*

9 *9* *9* *9* *9*

tinc vi - dre - [ss] (ə) als 0 - - sso - -

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

12'28"

The musical score is organized into several staves:

- Elctr.:** Features a long note with a fermata and a dynamic marking of *n*. A second line contains a note with a dynamic marking of *n*, a box containing the letter 'R', and a dynamic marking of *mp*. Below this line is the text *[ss]_*.
- Noia:** Starts with a 9-measure rest, followed by a melodic line with a dynamic marking of *pp* that increases to *mf*. Below the line is the text *[ss]_ (u)*. The line ends with a dynamic marking of *ppppp*.
- Instr. Audio:** Includes a speaker icon and the text *(AMP "ppp" / REVERB / GEN.FRONT)*.
- Vln.I, Vln.II, Vla., Vc.:** Each of these staves contains a single note with a fermata.

12'37"

Elctr. L *n* *mp*

[ss]_

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *mf* 9

Vln.II *pppp* *mf* *pppp*

Vla. *mf* 9


Vc.

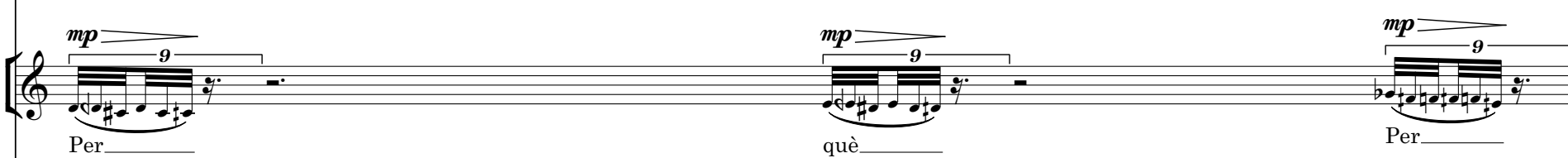
12'46"


The musical score consists of seven staves, each representing a different instrument or sound source:

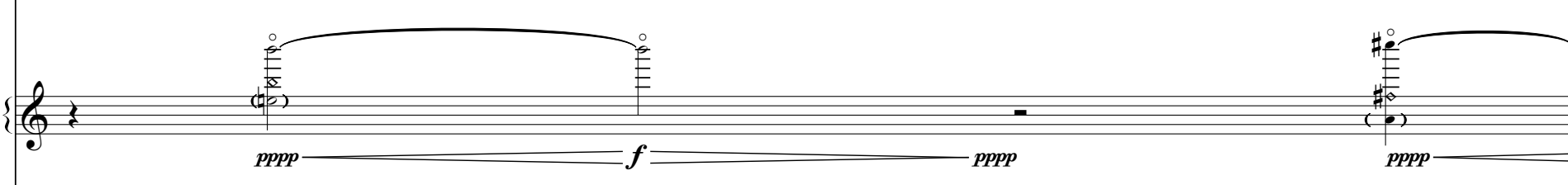
- Elctr.:** Two staves with a long horizontal line and a fermata-like symbol, indicating a sustained electronic sound.
- Noia:** A single staff with a long horizontal line and a fermata-like symbol, indicating a sustained vocal or instrumental line.
- Instr. Audio:** A staff with a speaker icon and the text "(AMP 'ppp' / REVERB / GEN.FRONT)", indicating a processed audio recording.
- Vln.I:** A staff with a treble clef, showing a rest followed by a 9-measure phrase marked *mf*.
- Vln.II:** A staff with a treble clef, showing a 9-measure phrase marked *mf* followed by a long note marked *pppp*.
- Vla.:** A staff with a bass clef and a key signature of one sharp (F#), showing a long note marked *pppp* that changes to *mf* and then *pppp* again.
- Vc.:** A staff with a bass clef, showing a long horizontal line and a fermata-like symbol, indicating a sustained bass line.

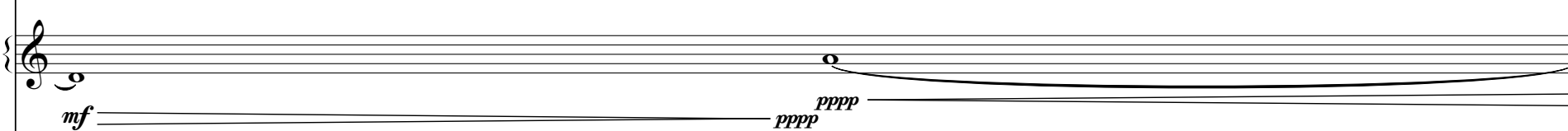
12'55"

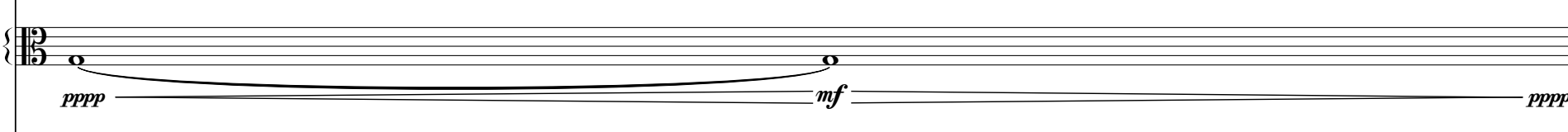
Elctr. 

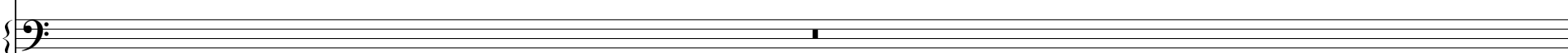
Noia 
mp *9* *mp* *9* *mp* *9*

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)


Vln.I 
pppp *f* *pppp* *pppp*


Vln.II 
mf *pppp*


Vla. 
pppp *mf* *pppp*


Vc. 


13'04"


Elctr. 


Noia  *mp* *9* què Per què

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)


Vln.I  *f* *pppp* *pppp* *f* *pppp*

Vln.II  *mf* *pppp* *pppp*

Vla.  *pppp*

Vc.  *pppp* *mf* *pppp*


13'13"

Elctr. 

Noia

mf *mf* *mf* *mp*

Per _____ què _____ Per_ què_ les_ do - nes?_ Per_ què_ les_ do - nes?_

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

f *pppp* *f* *pppp*

Vln.II

mf *pppp* *mf* *pppp*

Vla.


mf *pppp* *mf*

Vc.

pppp *mf* *pppp*

Detailed description of the musical score: The score is for a vocal soloist (Noia) and a string ensemble. The vocal part features a melodic line with lyrics in Catalan: "Per què les dones? Per què les dones?". The string ensemble consists of Violin I, Violin II, Viola, and Violoncello. The Violin I part has a dynamic range from *f* to *pppp*. The Violin II part has dynamics of *mf* and *pppp*. The Viola part has dynamics of *mf* and *pppp*. The Violoncello part has dynamics of *pppp* and *mf*. The score includes a rehearsal mark at the top left and a speaker icon for the instrumental audio track.


13'21"

Elctr. 

Noia

mp *poss* *p* *mp* *mf*

Per_ què_ les_ do - nes?_ Per_ què_ les_ do - nes?_ Per. què? Per. què?

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT) 

Vln.I

pppp *f* *pppp* *f* *pppp*

Vln.II

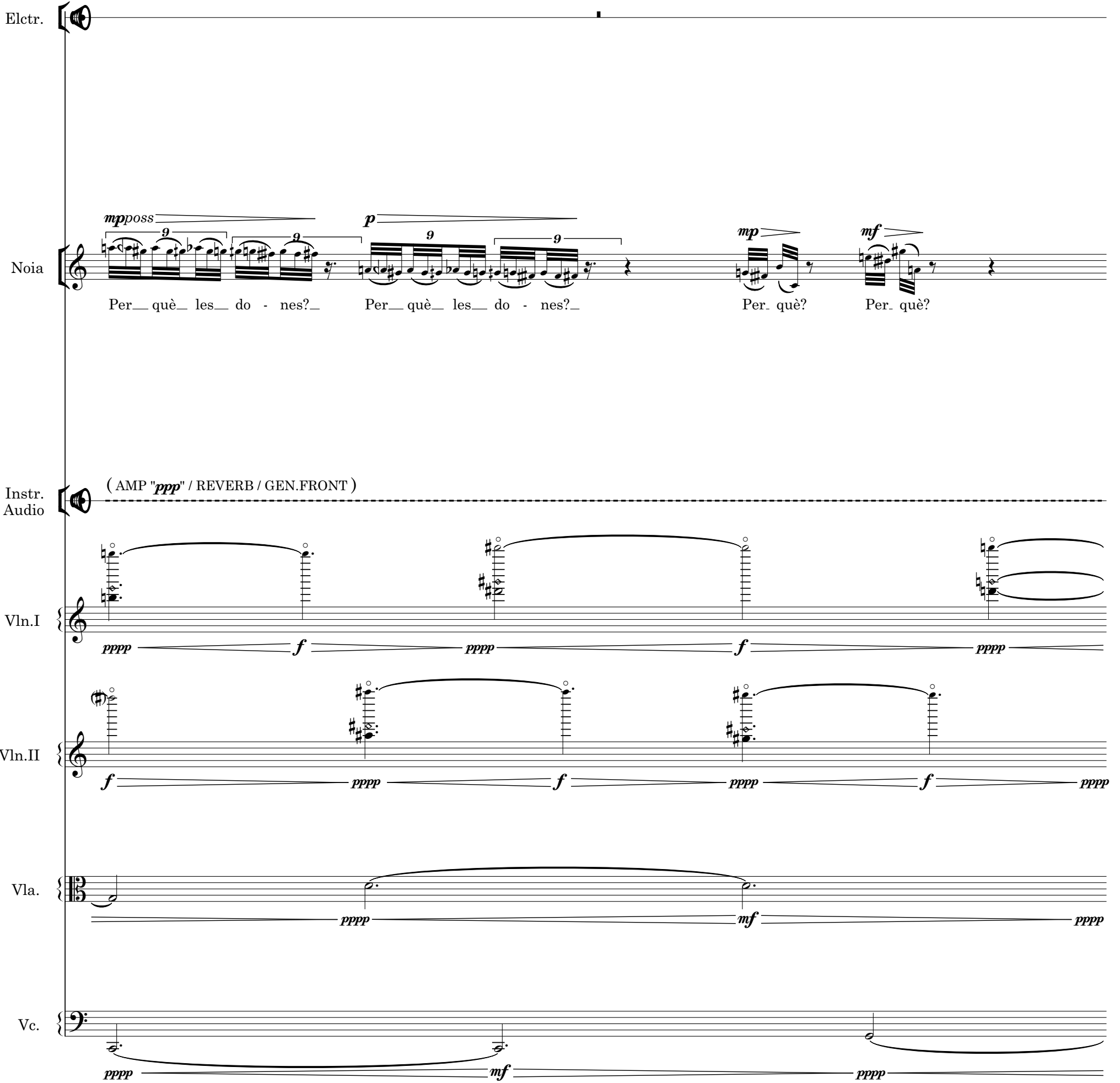
f *pppp* *f* *pppp* *f* *pppp*

Vla.


pppp *mf* *pppp*

Vc.

pppp *mf* *pppp*




13'30"

Elctr. 

Noia *mp possibile sempre*

Per_ què_ les_ do - nes? Per_ què_ les_ do - nes? Per_ què_ les_ do - nes? Per_ què_ les_ do - nes?

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I *f* *pppp* *f* *pppp* *f* *pppp*


Vln.II *pppp* *f* *pppp* *f* *pppp*


Vla. *mf* *pppp* *mf* *pppp*


Vc. *mf* *pppp* *mf*


Detailed description of the musical score: The score is for a rehearsal mark at 13:30. It features a vocal line (Noia) with lyrics 'Per_ què_ les_ do - nes?' repeated four times. The vocal line is marked *mp possibile sempre* and contains six groups of nine sixteenth notes. The instrumental section includes staves for Vln.I, Vln.II, Vla., and Vc. The Vln.I and Vln.II parts have dynamic markings *f* and *pppp* alternating. The Vla. part has *mf* and *pppp* markings. The Vc. part has *mf* and *pppp* markings. An 'Instr. Audio' section is indicated with a speaker icon and the text '(AMP "ppp" / REVERB / GEN.FRONT)'. A vertical line is present at the end of the page.


13'39"


Elctr. 


Noia 

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)


Vln.I  *f* *pppp* *pppp* *f* *pppp* *pppp* *f* *pppp*

Vln.II  *f* *pppp* *f* *f* *f*

Vla.  *f* *meno cresc.*


Vc.  *pppp* *mf* *pppp* *mf*

13'48"

Elctr. 

Noia *mp dolce sempre*

A - rre - la - des a la te - rra com ar - bres an - tics al mis - te - ri - dels

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I *pppp* *mp* *pppp*


Vln.II *mf*

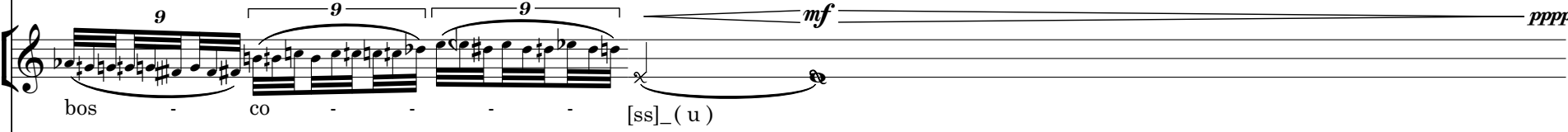
Vla. *mp sotto voce sempre*

Vc. *pppp* *pppp*

Detailed description of the musical score: The page contains five staves. The top staff is for the voice (Noia), featuring a melodic line with lyrics and several groups of nine notes marked with a '9' above them. The second staff is for the Instrumental Audio, with a note indicating the use of 'ppp' amp, reverb, and general front effects. The third staff is for Violin I (Vln.I), showing a long, sustained note with a dynamic curve from pppp to mp and back to pppp. The fourth staff is for Violin II (Vln.II), with a few notes and a dynamic marking of mf. The fifth staff is for Viola (Vla.), with a melodic line and a dynamic marking of mp sotto voce sempre. The bottom staff is for Violoncello (Vc.), with a long, sustained note and a dynamic marking of pppp.


13'57"

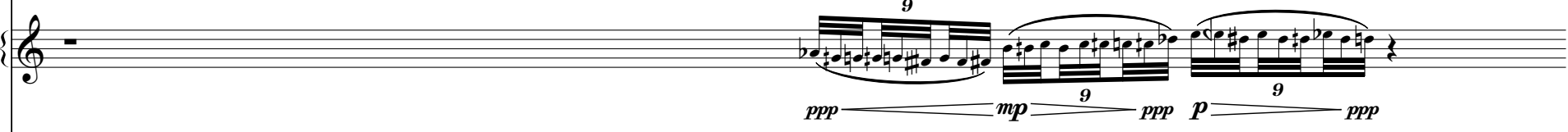
Elctr. 

Noia 

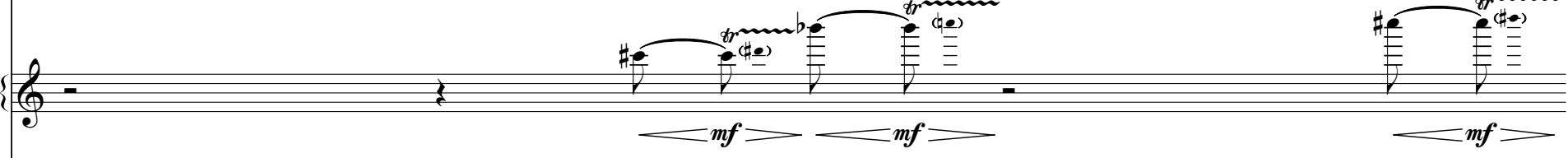
bos - co - - - [ss]_(u)

mf pppp

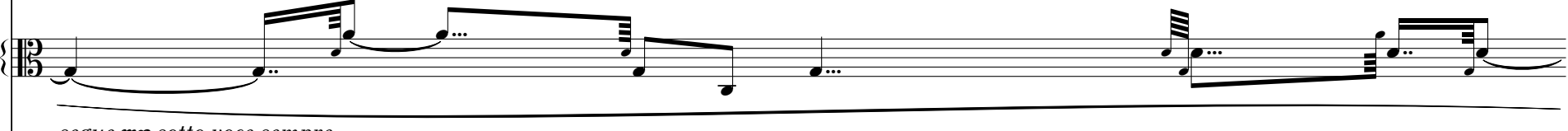
Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I 

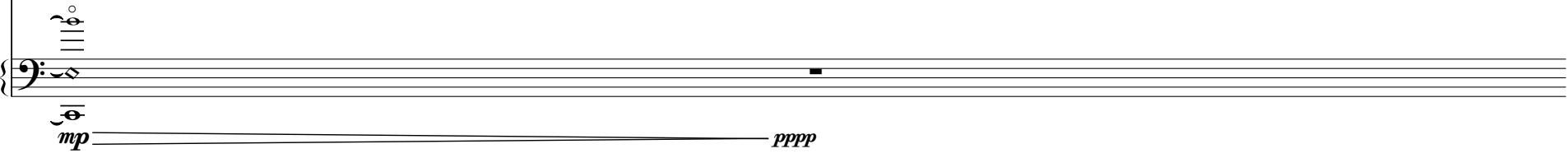
ppp mp ppp p ppp

Vln.II 

mf mf mf


Vla. 


segue mp sotto voce sempre

Vc. 


mp pppp

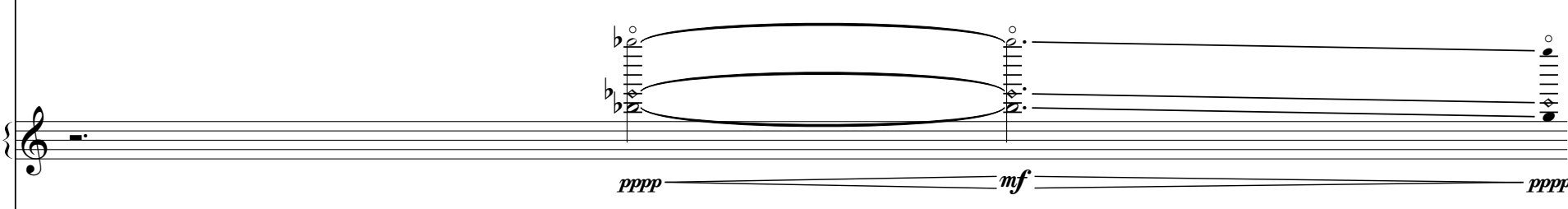
14'06"

Elctr. 

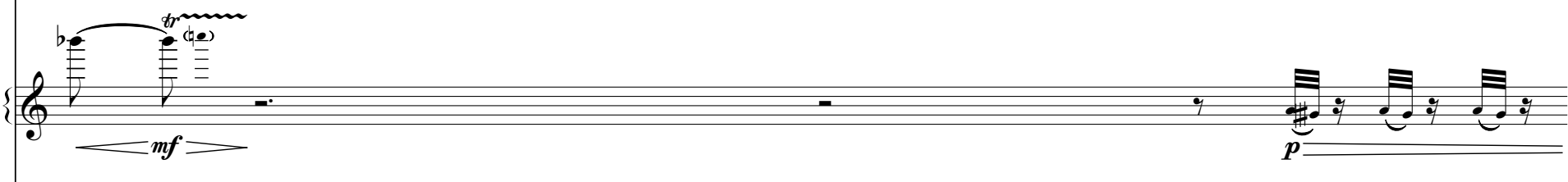
Noia 

pp *mf* *p*

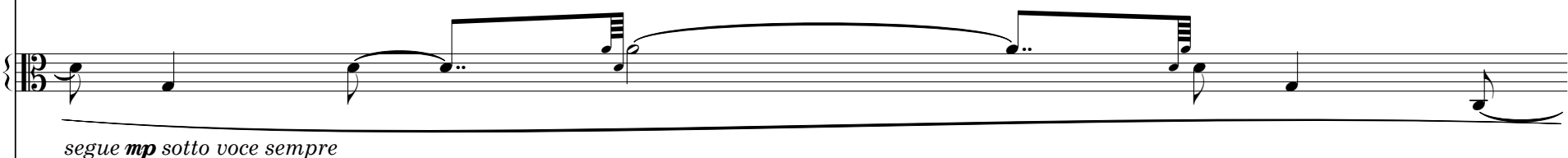
Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I 

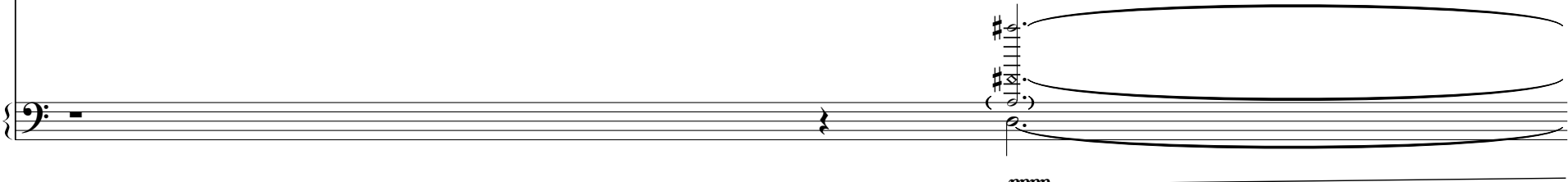
pppp *mf* *pppp*

Vln.II 

mf *p*


Vla. 


segue mp sotto voce sempre


Vc. 


pppp


14'15"


Elctr. 


Noia  *mp* *pp* *mf* *p*
 Fil de_ llum i_ om - bra

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)


Vln.I  *pppp* *mf* *pppp*

Vln.II  *pppp* *p*


Vla.  segue *mp* sotto voce sempre

Vc.  *mp* *pppp*

14'24"

Elctr. 

Noia *mp*
Te - rra i ci - cle_ vi - da i - mort.

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)


Vln.I "chicharra"
ppp ————— *mp* ————— *ppp*

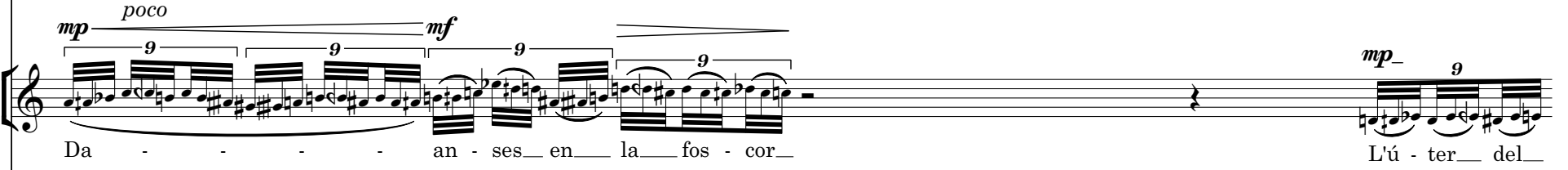
Vln.II *pppp* *f* *f* *f* *f*


Vla. segue *mp* sotto voce sempre

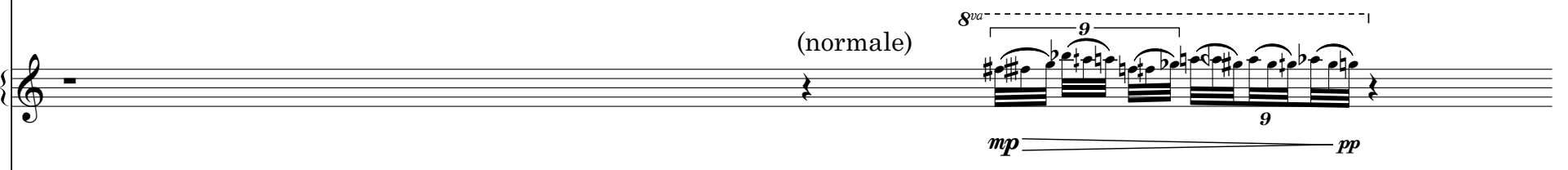
Vc. estremo pont. *pppp* ————— *mf* ————— *pppp*

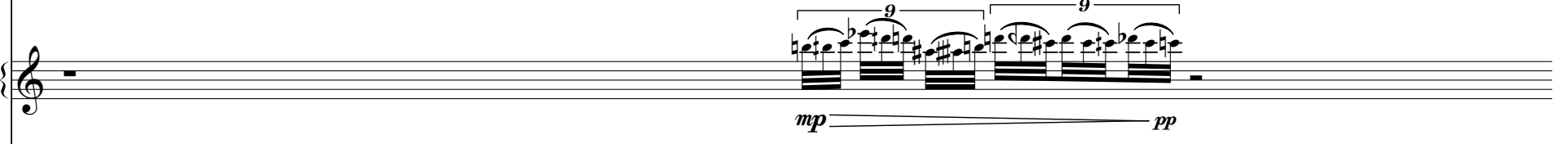
14'33"

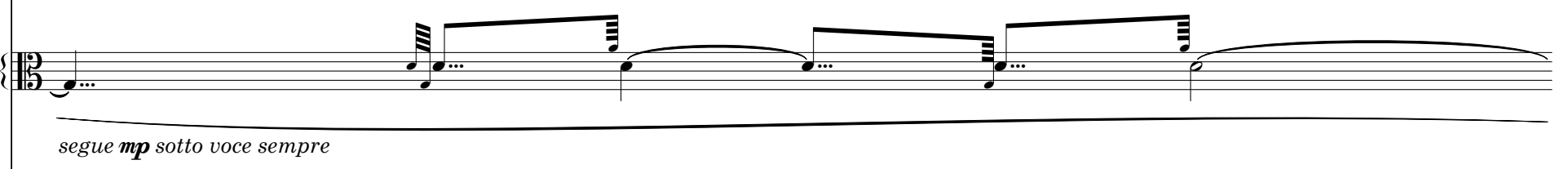
Elctr. 

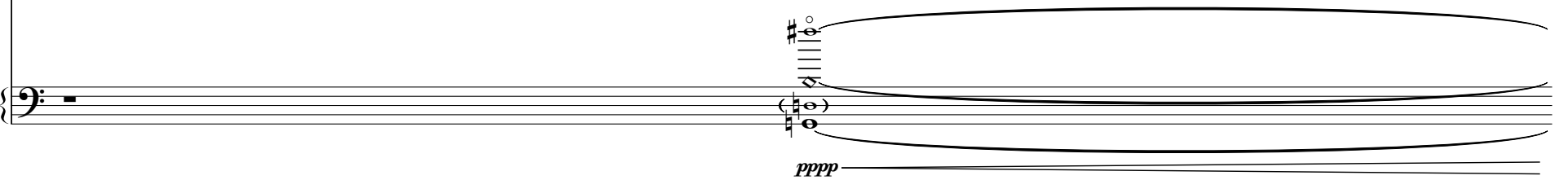
Noia 

 Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I (normale) 

 Vln.II 

 Vla.  segue *mp* sotto voce sempre

 Vc.  *pppp*

14'41"

Elctr.



Noia

mp sempre

9 9

món_ rit - mes se - crets d'uncor en - te - rrat en__ ca - da__ lla -

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

f *pppp* *f* *pppp*

Vln.II

f *pppp* *f* *pppp*

Vla.

segue mp sotto voce sempre

Vc.

mp


pppp

mf


mf

tr *tr*

14'50"

Elctr. 

Noia *mp sempre*
 - vor plan - ta - da neix un mis - te - ri fu - lles ge - bra - des

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)


Vln.I *pp* *mf*

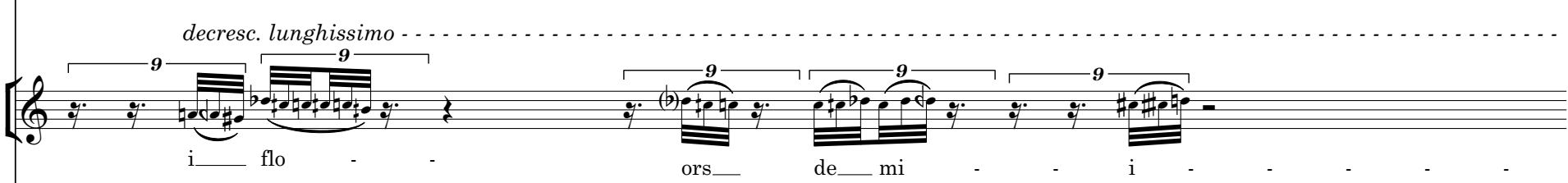
Vln.II *pp* *mf*


Vla. segue *mp* sotto voce sempre

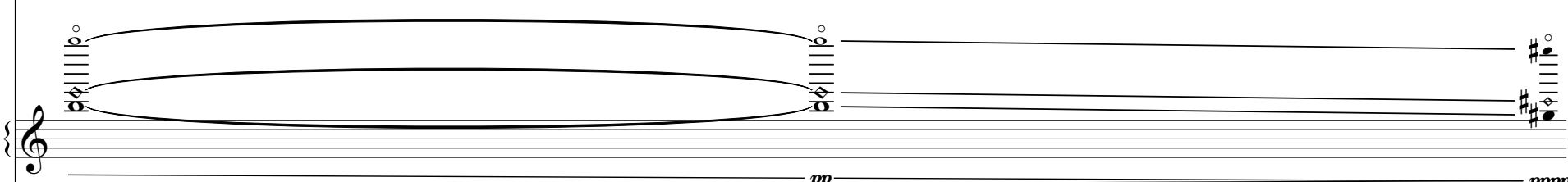
Vc.

14'59"

Elctr. 

Noia 
decresc. lunghissimo
9 *9* *9* *9*

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)


Vln.I  *pp* *pppp*

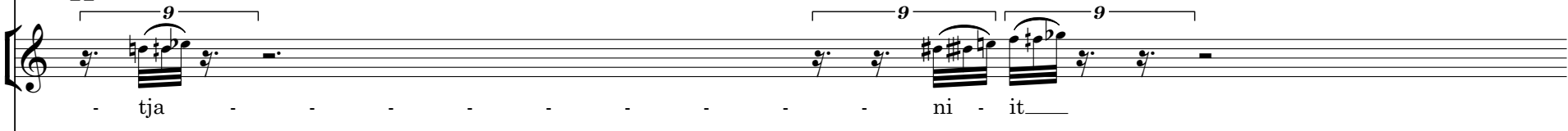
Vln.II  *pp* *pppp*


Vla.  *pppp*

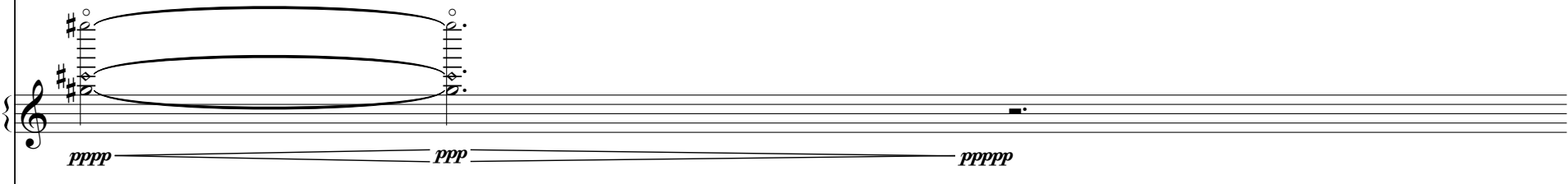
Vc. 

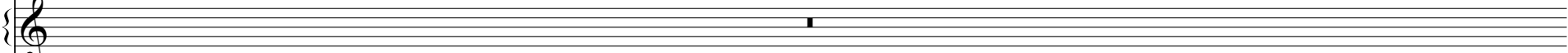
15'08"

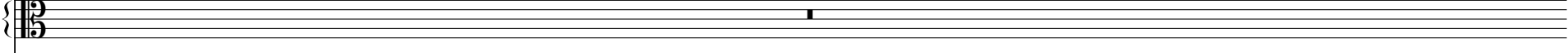
Elctr. 

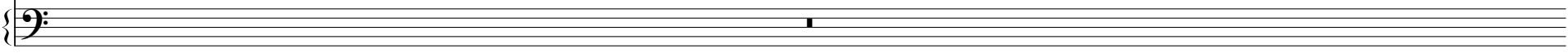
Noia 
pp segue decresc. *pppp*
9 9 9

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

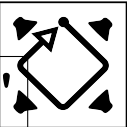
Vln.I 
pppp *ppp* *ppppp*

Vln.II 

Vla. 

Vc. 

15'17"



TURNAROUND : clockwise (linear trajectories)

Period (T) : 16 beats ($\parallel \square \parallel + \parallel \square \parallel$)

Phase (θ) : 0 (starts at center-front)

WIND SOUND

centerFreq : [329.63 Hz] (beginning, follows with gliss.)

centerQ : 0.75 / Frequency : 2 Frequency Oscillators

$\left\{ \begin{array}{l} \text{freqOscil \#1 : range = 300 cents + oscilFreq = 0.075 Hz } \\ \text{freqOscil \#2 : range = 150 cents + oscilFreq = 0.05 Hz } \end{array} \right\}$

Elctr. →

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

15'26"

Elctr. B L F

(277.18 Hz) (233.08 Hz)

mp *decresc.* *n*

Noia

mp *>* *mp* *>* *mp* *>* *mp* *>* *mp* *>* *mp* *>*

(inhale) (exhale)

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I **legno** tratto "wind sound"

Vln.II **legno** tratto "wind sound"

Vla.

Vc.

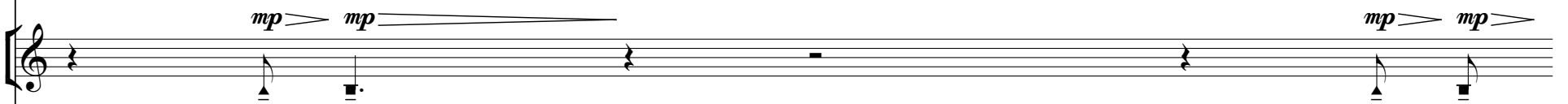
15'35"

WIND SOUND

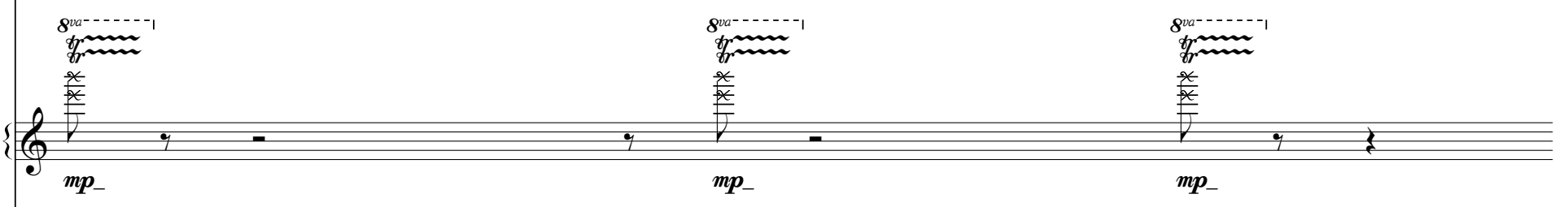
centerFreq : [659.26 Hz] (beginning, follows with gliss.)
centerQ : 0.75 / Frequency : 2 Frequency Oscillators

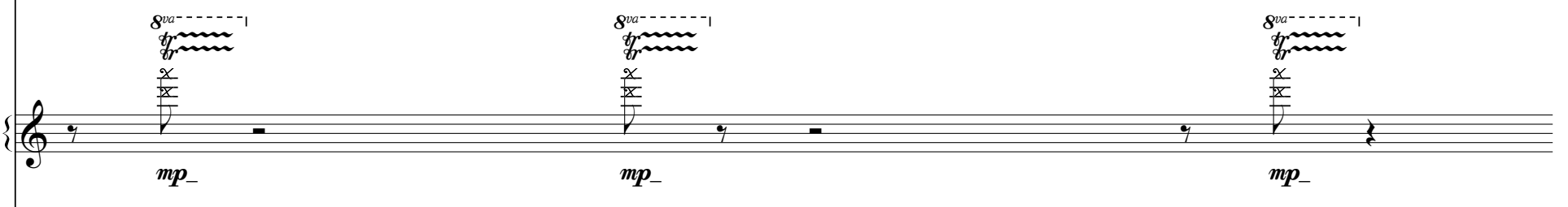
{ freqOscil #1 : range = 300 cents + oscilFreq = 0.075 Hz }
freqOscil #2 : range = 150 cents + oscilFreq = 0.05 Hz }

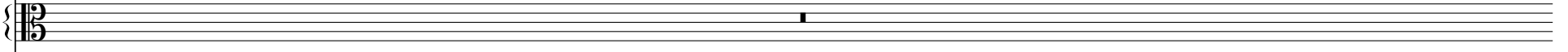
Elctr. 

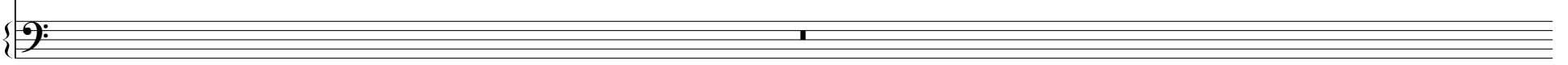
Noia 

Instr. Audio

Vln.I 

Vln.II 

Vla. 

Vc. 

15'44"

"BEATING" SOUND

Elctr. *n cresc.* [B] (554.37 Hz) → [L] → [F] (466.16 Hz) *mp decresc.* *n*

Noia *p* [m] *mp* *mp* *p* [m]

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I *mp* *mp* *mp* *mp* *mp* *ppp*

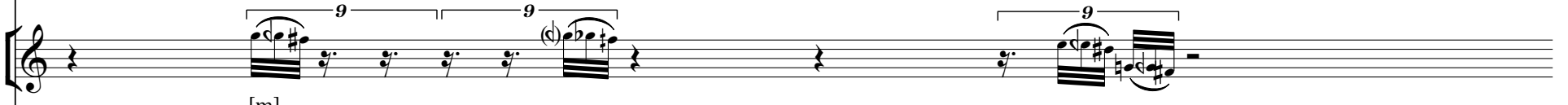
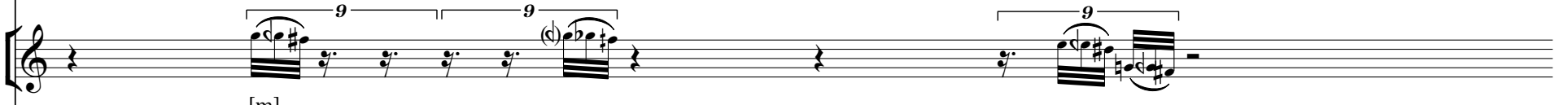
Vln.II *mp* *mp* *mp* *mp* *mp* *ppp*


Vla. "chicharra" *ppp*

Vc. "chicharra" *ppp*

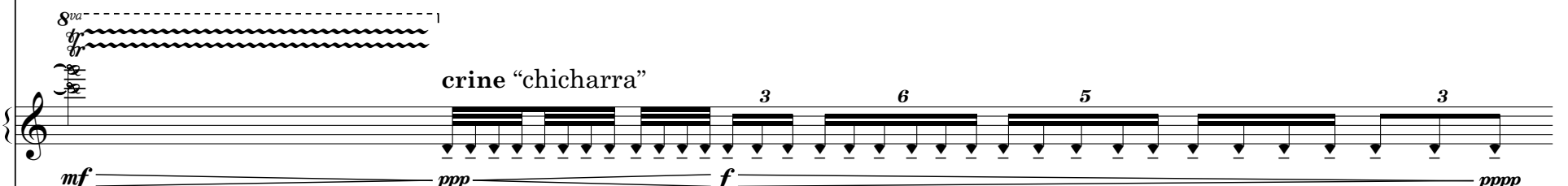
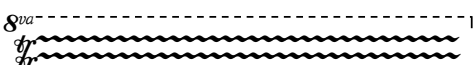
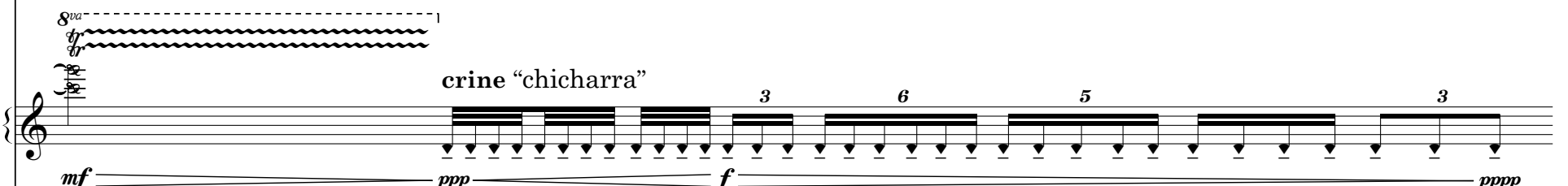
15'53"



Elctr.  
pocomf *decresc.*

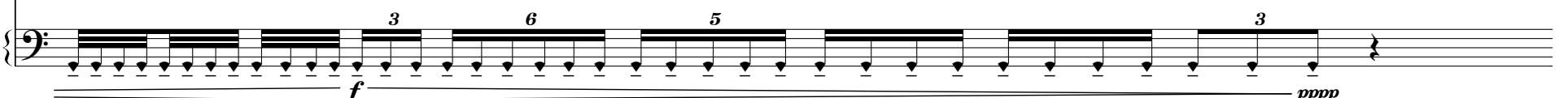
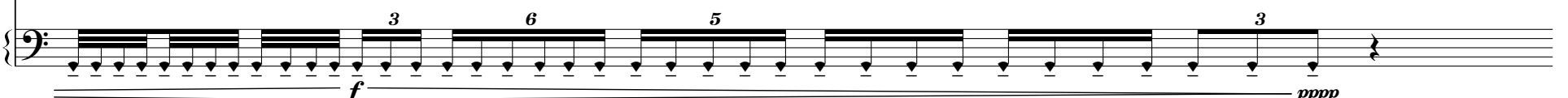
Noia 
 [m] 

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)


Vln.I 
 8va 
 crine "chicharra" 
mf *ppp* *f*


Vln.II 
 8va 
 crine "chicharra" 
mf *ppp* *f* *pppp*


Vla. 

f *ppp* *f*

Vc. 

f *pppp*

16'01"

Elctr.  *p* *decresc. ancora* *n*

Noia  *pp* *mp*
[m]

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *pppp* *ff* *pp*
3 6 5

Vln.II *pp* *ff* *pp*
estremo pont. 15^{ma}

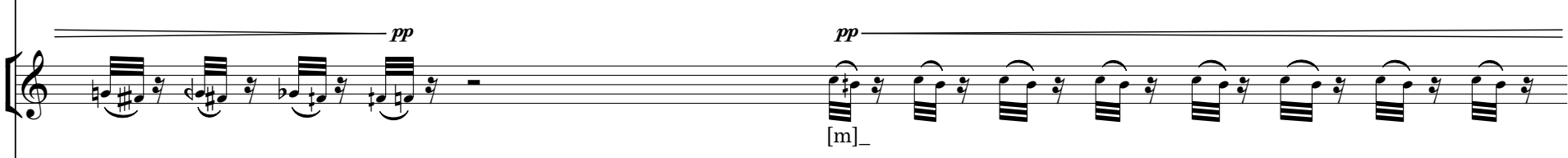
Vla. *pppp* *pp* *ff*
estremo tasto

Vc. *ff* *pp*
3
estremo tasto

Detailed description of the musical score: The score is for a page numbered 110, corresponding to a time mark of 16'01". It features five staves: Elctr. (Electronic), Noia (Voice), Instr. Audio (Instrument Audio), Vln.I (Violin I), Vln.II (Violin II), Vla. (Viola), and Vc. (Violoncello). The Elctr. staff has a speaker icon and the instruction 'p decresc. ancora' with a dynamic line ending in 'n'. The Noia staff has a treble clef, a speaker icon, and dynamics 'pp' and 'mp', with a bracketed 'm' below. The Instr. Audio staff has a speaker icon and the instruction '(AMP "ppp" / REVERB / GEN.FRONT)'. The Vln.I staff has a treble clef, a speaker icon, dynamics 'pppp', 'ff', and 'pp', and markings '3', '6', and '5'. The Vln.II staff has a treble clef, a speaker icon, dynamics 'pp', 'ff', and 'pp', and markings 'estremo pont.' and '15^{ma}'. The Vla. staff has a alto clef, a speaker icon, dynamics 'pppp', 'pp', and 'ff', and the marking 'estremo tasto'. The Vc. staff has a bass clef, a speaker icon, dynamics 'ff' and 'pp', a marking '3', and 'estremo tasto'. The Vln.I and Vc. staves have a large slur over a complex passage with many notes and accidentals.

16'10"

Elctr. 

Noia 

Instr. Audio 

- SPATIAL (general front to all space) _____
- REVERB drywet (0%) cresc. _____
- AMP cresc. poco _____


Vln.I 

Vln.II 


Vla. 


Vc. 

16'19"


ALL SPACE 


PRE-RECORDED SOPRANO + REVERB [8000. ms] drywet : 100% (*lontanissimo* result) [+0 φ] *n*

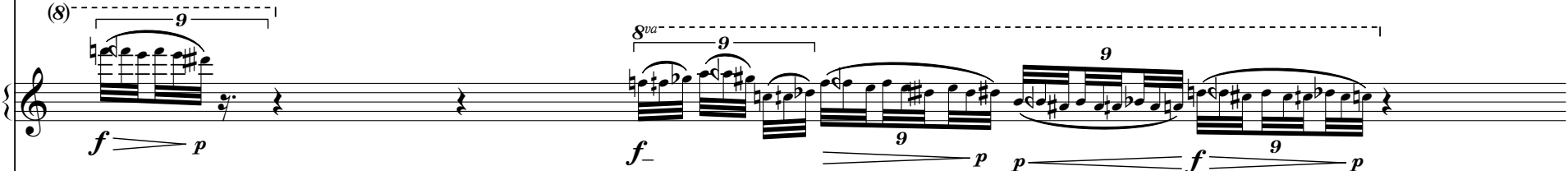
Elctr. 

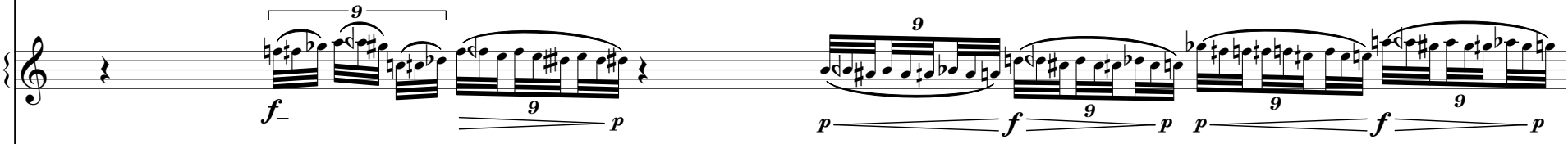
ALL SPACE 

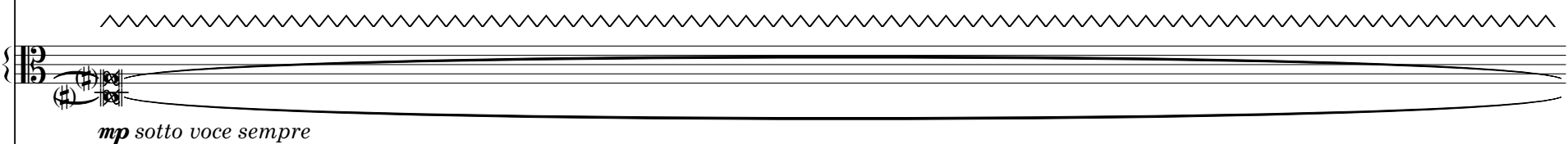
PRE-RECORDED SOPRANO + REVERB [8000. ms] drywet : 100% (*lontanissimo* result) [+0 φ] *n* *mp* *n*

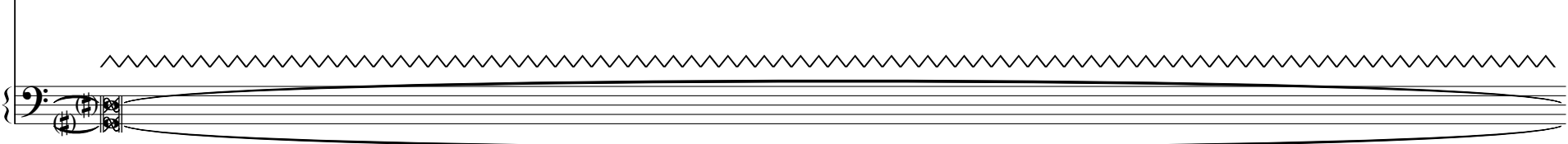
Noia 

Instr. Audio 

Vln.I 

Vln.II 

Vla. 

Vc. 

16'28"

Elctr.

f *n* *n* *f* *n*

[-100 ¢]

[h] (a)

WIND SOUND

(simile Frequency oscillators)

F (659.26 Hz) R (554.37 Hz) B (466.16 Hz)

n *mf* *n*

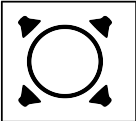
WIND SOUND (simile Frequency oscillators) B (329.63 Hz)

n

Noia

Instr. Audio

ALL SPACE



drywet 100%

mp non troppo

Vln.I

ff *p* *pp*

6 3

Vln.II

ff *p* *pp*

3 7

Vla.

estremo pont.

ord.

ff *pp* *ff*

Vc.

estremo pont.

ord.

ff *pp* *ff*

3 7

16'37"

[+100 ¢] *n* *f* *n*

[h] (a)

Elctr. *F* *R*
(784. Hz) (659.26 Hz)
n *mf*

L *F*
(277.18 Hz) (233.08 Hz)
mf *n*

Noia

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I *f* *pp* *ff* 6

Vln.II *f* *pp* *ff* 3 7

Vla. 6 3 *p* *pp* *f*

Vc. 3 *p* *pp* *f*

16'46"

[+0 φ] *n* *f* *n* [+100 φ] *n*

[h] (a) [h] (a)

Elctr. (554.37 Hz) (277.18 Hz) (233.08 Hz) (196. Hz)

B L F

n *mf* *n*

Noia

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I *p* *pp* *f* *pp*

Vln.II *p* *pp* *f* *pp*

Vla. *pp* *ff* 6 3 *p*

Vc. 3 7 *pp* *ff* *p*

16'55"

f *n* [-100 ¢] *n* *f* *n*

[h] (a)

Elctr. **F** **R** **B** (659.26 Hz) (554.37 Hz) (466.16 Hz)

n *mf* *n*

B (329.63 Hz) *n*

Noia *p* *mf* *p*

[m]_ 9 9 9 9 9 9

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I *ff* 6 *p*

Vln.II *ff* 3 7 *p*

Vla. *ff*

Vc. *ff* 3 7

17'04"

Elctr.

F → R
(784. Hz) (659.26 Hz)
n *mf*

L → F
(277.18 Hz) (233.08 Hz)
mf *n*

Noia

mf *p* *p*
9 9 9 9 [m]

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

ff 6

Vln.II

ff 3 7 3

Vla.

6 3 *p*

Vc.

3 *p*

17'13"

Elctr.

(554.37 Hz) *n*

B L F

(277.18 Hz) (233.08 Hz) (196. Hz)

n *mf* *n*

Noia

mf *p*

9 9

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

3

p *p* *f* *p*

9 9 9 9 9

Vln.II

p *p* *f* *p*

9 9 9 9 9

Vla.

ff *p*

6 3

Vc.

ff *p*

3 7

17'21"

Elctr.

Noia

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

Vln.II

Vla.

Vc.

A ju - da'm. a en - trar_ dins.

ff *ff* *ff*

17'30"

[+100 ¢] *n* *f* *n*

[h] (a)

Elctr. F R

(784. Hz) (659.26 Hz)

n *mf*

Noia *mf* *p*

dins la te - rra com la

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I *ff* 6

Vln.II *ff* 3 7

Vla. *p* molto tasto 9 9 9

Vc. *p* molto tasto 9 9 9

17'39"

[-100 ¢]

Elctr.

[h] (a)

(554.37 Hz)

(277.18 Hz) (233.08 Hz) (196. Hz)

n *f* *n*

B L F

n *mf* *n*

Noia

mf *p* *p* *mf* *p*

9 9 9 9

plu - ja a - ma - ra el solc i la lla - vor des - per - ta

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

3

p *p*

Vln.II

p *p*

Vla.

9 9 ord.

mf *ff* *p*

6 3

Vc.

9 9 ord.

mf *ff* *p*

3 7

17'48"

GENERAL FRONT

p *mp* *p*

Elctr.

amp dynamics : *n* *mp* *n*

[+100 φ] *n* *f* *n*

[h] (a)

F (659.26 Hz) R (554.37 Hz) B (466.16 Hz)

B (329.63 Hz)

n *mf* *n*

n

Noia

mf *mf*

Tan - ca'm els ulls guar - dia - na de la

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

ff *p*

6 3

Vln.II

ff *p*

3 7

Vla.

ff *p*

6

Vc.

ff *p*

3 7

17'57"

Elctr.

[+100 ϕ]
n — *f* — *n*
 [h] (a)

[-100 ϕ]
n — *f* — *n*
 [h] (a)

F ————— R
 (784. Hz) ————— (659.26 Hz)
n ————— *mf*

L ————— F
 (277.18 Hz) ————— (233.08 Hz)
 (\sharp) ————— *mf* ————— *n*

Noia

segue mf sempre

vi - da — si - gues - gui - a — de — mort — mort — A - -

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

ff ————— *p*

Vln.II

ff ————— *p*

Vla.

p ————— *ff*

Vc.

p ————— *ff*

18'06"

(mf) *(mf)*

n *mp* *n* *n* *mp* *n*

[+50 ¢] *n* *f* *n* [-50 ¢] *n* *f* *n*

[h] (a) [h] (a)

B (554.37 Hz) B L F (277.18 Hz) (233.08 Hz) (196. Hz)

n *mf* *n*

segue mf sempre

- com - pa - nya'm A - - - com - pa - nya'm sen - se po(r) - o -

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I *ff* *p*

Vln.II *ff* *p*

Vla. *p* *ff*

Vc. *p* *ff*

18'15"

Elctr.

Noia

Instr. Audio (AMP mp / REVERB 100% / ALL SPACE)

Vln.I

Vln.II

Vla.

Vc.

18'24"

Elctr.

[h] (a)

L F

(277.18 Hz) (233.08 Hz)

mf n

Noia

po(r) - o - o - o - o - o - o - o - o - o - o - o - o - o - o - o - o - or_

Instr. Audio

(AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

6

3

p f

Vln.II

3

p p f

Vla.

p ff 6 p

Vc.

3 7

ff p

pp

18'33"

Elctr.

f ————— *n*
n ————— *mf* (*) ————— *n*
n ————— *mf* (*) ————— *n*

[F] —————> [R] —————> [B]
 [F] —————> [L] —————> [B]

(*) resulting dynamics of all voices mixed, not each voice *mf*

Noia

mf

A - lli - be - ra'm

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

Vln.I

Vln.II

Vla.

Vc.

ff ————— *p* ————— *ff*

ff ————— *p* ————— *ff*

ff ————— *p* ————— *ff*

ff ————— *p* ————— *ff*

18'41"

Elctr.

Two staves of electronic music notation. The top staff has a treble clef and a key signature of one sharp (F#). It contains notes with dynamic markings *n*, *mp*, and *n*. Above the staff are boxes labeled 'F', 'R', and 'B' with arrows pointing to the right. The bottom staff has a bass clef and a key signature of one flat (Bb). It contains notes with dynamic markings *n* and *mp*. Above the staff are boxes labeled 'F', 'L', and 'B' with arrows pointing to the right.

Noia

meno mf

Vocal notation for the voice part. The lyrics are "del 9 llast 9". The music consists of two phrases of eighth notes, each marked with a '9' below it. The dynamic marking is *meno mf*.

Instr. Audio (AMP *mp* / REVERB 100% / ALL SPACE)

String section notation for Violin I, Violin II, Viola, and Violoncello. Each staff shows two phrases of music. The first phrase is marked *p* and the second phrase is marked *ff*. The notation includes various rhythmic patterns, including sixteenth notes, eighth notes, and triplets. Some notes are circled, possibly indicating specific articulation or performance techniques.

18'50"

Elctr.

Noia

Instr. Audio

ALL SPACE
drywet 100%
mp

Vln.I

Vln.II

Vla.

Vc.

The musical score for page 129, starting at 18'50", features several staves. The top section includes two empty staves for 'Elctr.' (Electric) and 'Noia'. Below these is an 'Instr. Audio' section with a box containing 'ALL SPACE' and 'drywet 100%' and a dynamic marking of *mp*. The main instrumental section includes staves for Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). Vln.I and Vla. have a dynamic range from *p* to *ff* and feature a complex, dense texture with many notes and a sixteenth-note run. Vln.II and Vc. play a rhythmic pattern of triplets and 3:2 ratios, with a dynamic marking of *mf*. The score is marked with various dynamics (*p*, *ff*, *mf*) and includes performance instructions like 'ALL SPACE' and 'drywet 100%'.

18'59"

Elctr. 

Noia 

Instr. Audio 

Vln.I 
ff *p*

Vln.II 
ff

Vla. 
f

Vc. 
mf *f*

drywet 60% 

ppp



Detailed description of the musical score: The page contains five staves of musical notation. The top staff is for 'Elctr.' (Electronic) with a speaker icon. The second staff is for 'Noia' (Voice) with a treble clef icon. The third staff is for 'Instr. Audio' (Instrument Audio) with a speaker icon. The fourth staff is for 'Vln.I' (Violin I) with a treble clef icon, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. The fifth staff is for 'Vln.II' (Violin II) with a treble clef icon, starting with a fortissimo (*ff*) dynamic. The sixth staff is for 'Vla.' (Viola) with a bass clef icon, starting with a forte (*f*) dynamic. The seventh staff is for 'Vc.' (Violoncello) with a bass clef icon, starting with a mezzo-forte (*mf*) dynamic and ending with a forte (*f*) dynamic. The score includes various musical notations such as triplets, 3:2 ratios, and slurs. A drywet control icon is located to the right of the Vln.II staff, with the text 'drywet 60%' and a speaker icon below it. The dynamic *ppp* is written at the end of the Vln.II staff.

19'08"

Elctr. 

Noia 

Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I 
mf


Vln.II 
p segue *p*


Vla. 
mf


Vc. 
mf





19'17"


Elctr. 


Noia 

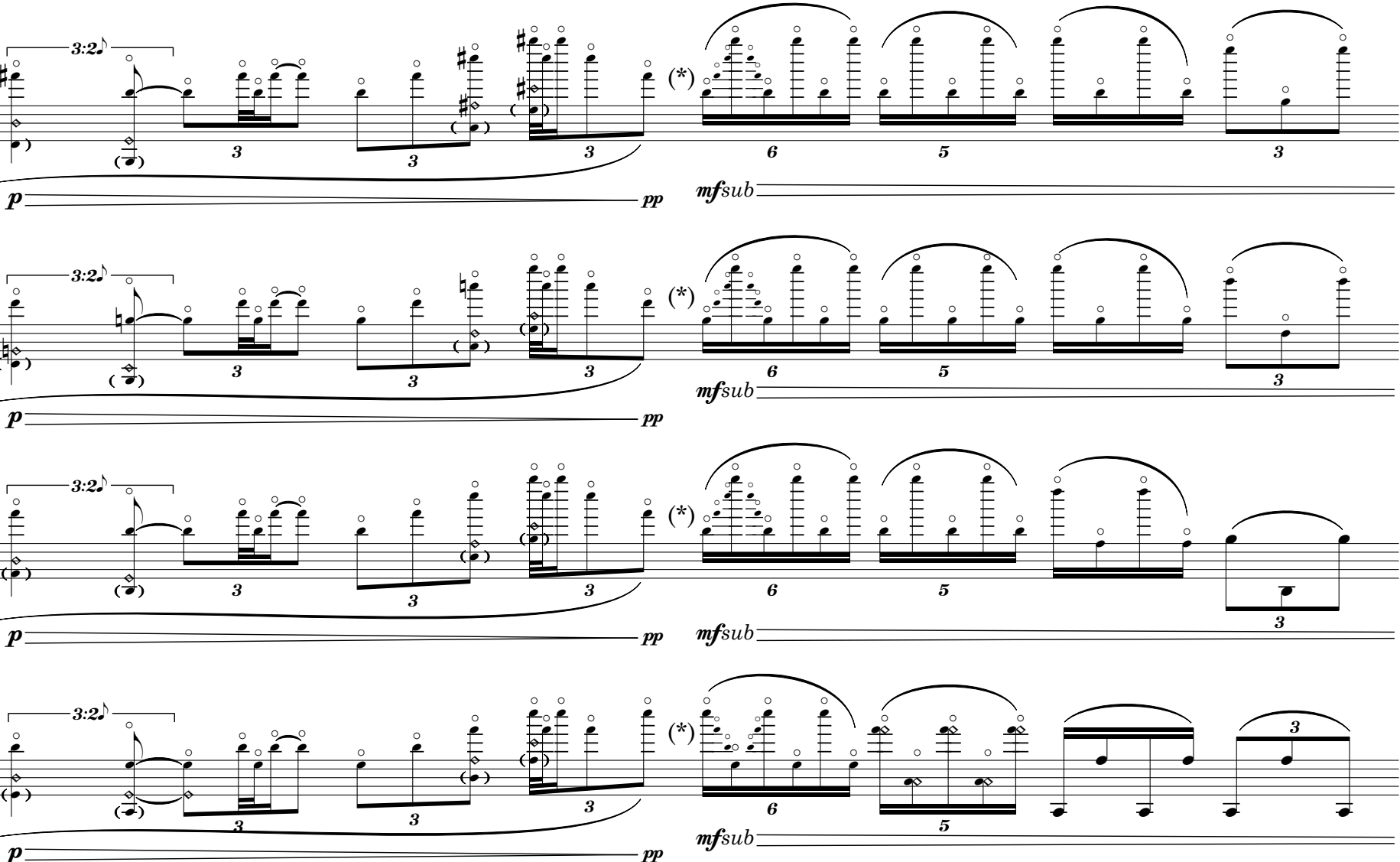
Instr. Audio  (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I  *p* *pp* *mfsub*

Vln.II  *p* *pp* *mfsub*

Vla.  *p* *pp* *mfsub*

Vc.  *p* *pp* *mfsub*





The musical score consists of five staves for string instruments: Violin I, Violin II, Viola, and Violoncello. Each staff begins with a dynamic marking of *p* (piano) and a 3:2 ratio. The first measure of each staff contains a triplet of eighth notes. This is followed by a *pp* (pianissimo) section with another triplet. The final section is marked *mfsub* (mezzo-forte, *subito*) and features a bariolage technique indicated by an asterisk (*). This section includes sixteenth-note patterns with fingerings 6, 5, and 3, and concludes with a triplet of eighth notes.


(*) seguir sempre tocant les cordes intermitges a mode de bariolage


(*) keep playing the inner strings in a bariolage technique

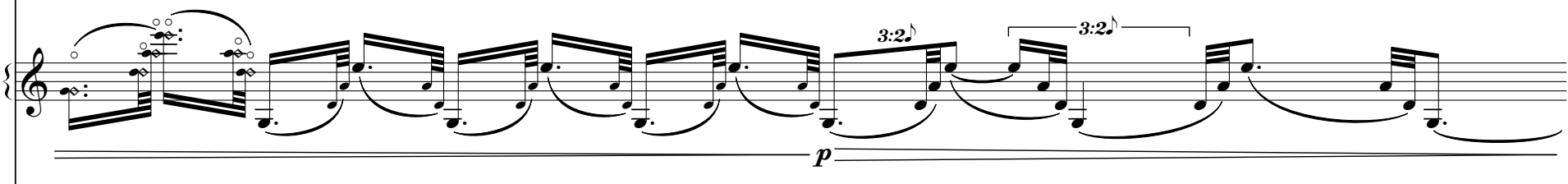
19'26"

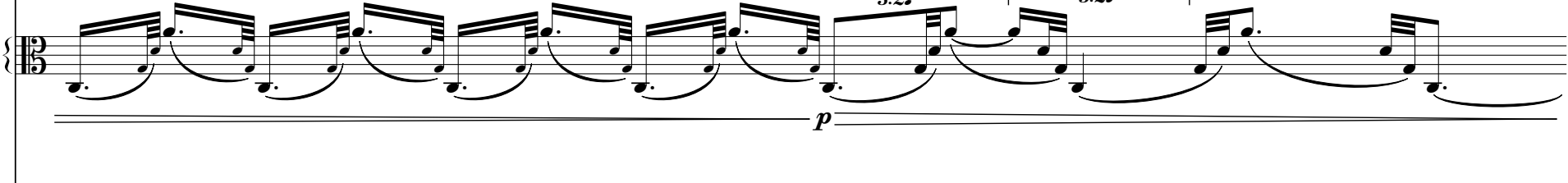
Elctr. 


Noia 

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I 
p

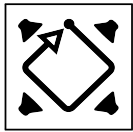
Vln.II 
p

Vla. 
p

Vc. 
p

Detailed description: This page of a musical score contains six staves. The top two staves, labeled 'Elctr.' and 'Noia', are empty. The third staff, 'Instr. Audio', contains a speaker icon and the text '(AMP "*ppp*" / REVERB / GEN.FRONT)'. The bottom four staves are for string instruments: Violin I (Vln.I), Violin II (Vln.II), Viola (Vla.), and Violoncello (Vc.). Each of these four staves contains a complex musical line with many sixteenth notes, some beamed together, and some with triplets. The dynamics are marked as *p* (piano) at the beginning of each staff. The notation includes various clefs (treble and bass), stems, beams, and triplet markings.

19'35"



TURNAROUND : clockwise (linear trajectories)

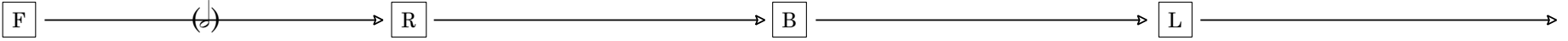
Period (T) : 8 beats (100)

Phase (θ) : 0 (starts at center-front)

WIND SOUND

centerFreq : [164.81 Hz]

centerQ : 0.75 / Frequency : 2 Frequency Oscillators { freqOscil #1 : range = 300 cents + oscilFreq = 0.075 Hz }
 { freqOscil #2 : range = 150 cents + oscilFreq = 0.05 Hz }



Elctr.



n cresc.

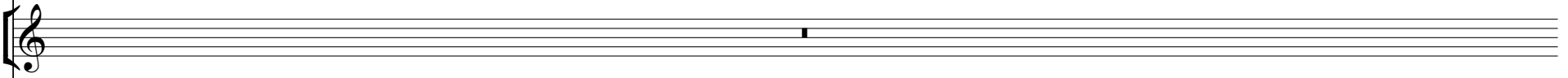
+ SPATIAL ROTATION PHASE SHIFT : [333.33 ms] and centerFreq +100 c (result as F / 174.61 Hz)

+ SPATIAL ROTATION PHASE SHIFT : [666.66 ms] and centerFreq -100 c (result as D# / 155.56 Hz)

(*)

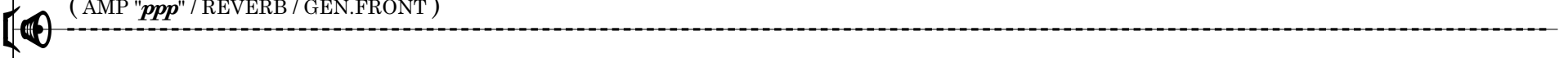
(*) in production, this may be executed simply overdubbing already pre-spatialized tracks and shifting them the time amounts for the final mix of a tape

Noia

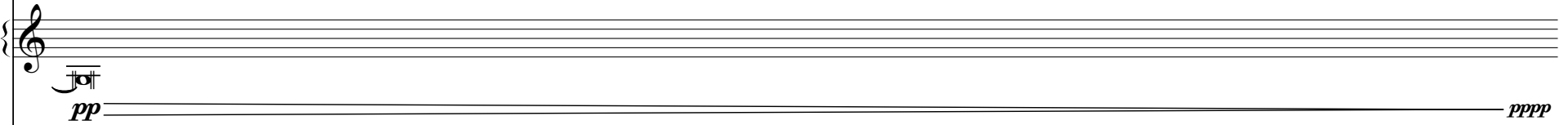


Instr. Audio

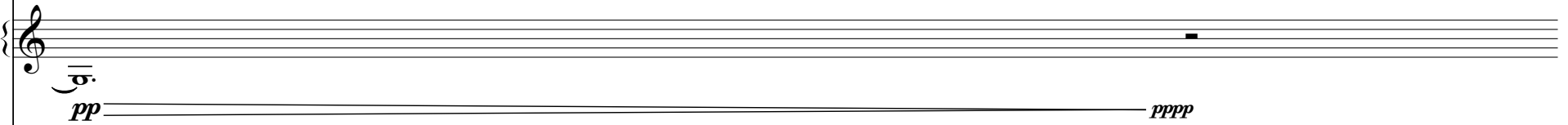
(AMP "ppp" / REVERB / GEN.FRONT)



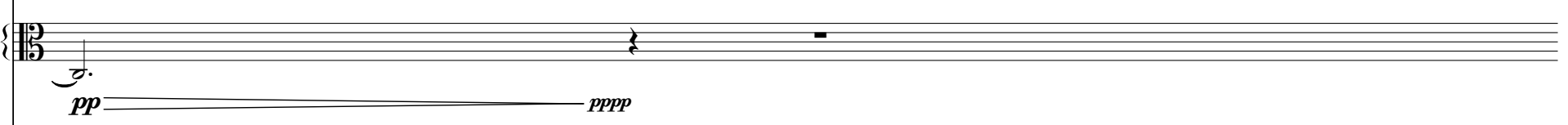
Vln.I



Vln.II



Vla.



Vc.



19'44"

The image shows a musical score page with a mixing console diagram at the top. The diagram features a horizontal line with four boxes labeled 'F', 'R', 'B', and 'L' connected by arrows, indicating a signal flow or mixing process. Below this, the score is organized into several staves:

- Elctr.:** A bass clef staff with a double bar line and the instruction *mf sempre*.
- Noia:** A treble clef staff with a double bar line.
- Instr. Audio:** A staff with a speaker icon and the instruction *(AMP "ppp" / REVERB / GEN.FRONT)*.
- Vln.I:** A treble clef staff with a double bar line.
- Vln.II:** A treble clef staff with a double bar line.
- Vla.:** A bass clef staff with a double bar line.
- Vc.:** A bass clef staff with a double bar line.

Each of the instrument staves (Noia, Vln.I, Vln.II, Vla., Vc.) has a small vertical tick mark on the staff line, likely indicating a specific time point or cue.

19'53"

Period (T) : 6 beats (♩)

Elctr. *mf sempre*

Diagram showing a sequence of notes in boxes: F → R → B → L → F → R. Above the first F is a quarter note symbol (♩). Arrows connect the boxes from left to right. Below the staff is a thick black line.

Noia

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

20'01"

PHASE SHIFTS RELATING TO THE PREVIOUS ROTATION TAPE

$$\left\{ \begin{array}{l} F [1,250. \text{ ms }] \\ E [1,000. \text{ ms }] \\ D\# [1,500. \text{ ms }] \end{array} \right\}$$

simile WIND SOUND, *simile* SPATIALIZATION

Elctr.

(*) *n cresc.*

Period (T) : 4 beats (o)

(*)

(*) overall dynamic levels resulting regarding the rotating "wind sounds" as a whole must be kept controlled in a music outcome between *mf* and *f* and be cautiously controlled (of course not to peak but also) not to saturate and cover the rest of the sounds, bot from the acoustic ones (soprano, string quartet) and from other electronic layers

Noia

Instr. Audio

(AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

20'10"

(octave dephased layers)

Elctr.

F → R → B → L → F → R → B → L →

global result : *poco f*

Noia

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

20'19"

TIME-STRETCH HARM. : [1.0 at 0dB] + [0.95 at 0dB] + [1.05 at 0dB] (original + ca. -89 ¢ 0.05% slower + ca. +84 ¢ 0.05% faster)
PRE-RECORDED SOPRANO

Cecs_____

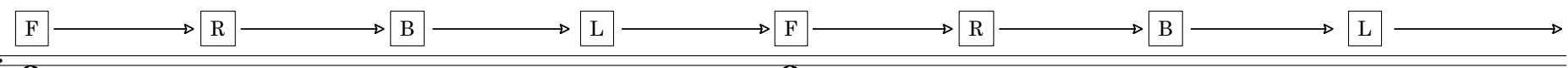
amp result : *mp quasi lontano*

Elctr. PRE-RECORDED SOPRANO + 4 DELAYS delay #1 [0. ms / F] delay #2 [100. ms / B]
delay #3 [250. ms / R] delay #2 [500. ms / L]

sospirato parlato

amp result : *mf* Cecs

(+ octave dephased layers)



Noia *mp*

Cecs_____

mf

e - go - ís - tes_

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I


Vln.II


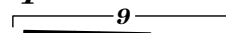
Vla.


Vc.


20'28"


simile


Elctr.  E - go - ís - tes
(+ octave dephased layers)
[F] → [R] → [B] → [L] → [F] → [R] → [B] → [L] →


Noia  *mp* 
con - - - vi - - - dats

Instr. Audio  (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I 

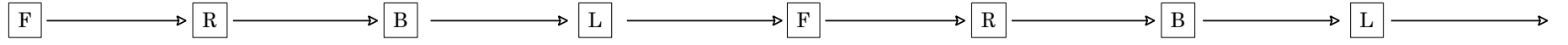
Vln.II 

Vla. 

Vc. 

20'37"

(+ octave dephased layers)



Elctr.

Noia

segue mp

a un mon fra - gil

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

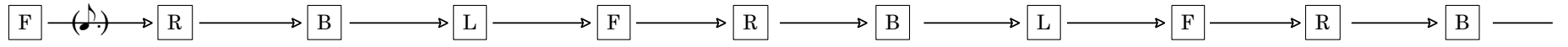
Vln.II

Vla.

Vc.

20'46"

Period (T) : 3 beats (♩) (+ octave dephased layers)



Elctr.

Noia *mp*

 Lla - dres im - pla - ca - bles

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I
mp ————— *pp*

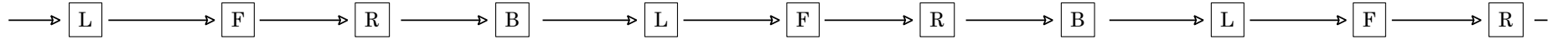
Vln.II
mp ————— *pp*

Vla.
p ————— *ppp*

Vc.
pp ————— *pppp*

20'55"

(+ octave dephased layers)



Elctr.

Noia *segue mp*

Ig - no - rants i a - vars a - vars

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

21'04"

GENERAL FRONT



PRE-RECORDED SOPRANO

+ REVERB

[8000. ms] drywet : 100% (lontanissimo result)

Elctr.

[+0 φ] *pp* *f* *pp*
[h] (a) *n* *f* *n*

[+50 φ] *pp* *f* *pp*
n *f* *n*

[-50 φ] *pp* *f* *pp*
n *f* *n*

(+ octave dephased layers)
Period (T) : 2 beats (♩)
FULL CYCLE
B L F F F

Noia

a - vars

Instr. Audio (REVERB / GEN.FRONT)
amp : *p* (reinforcing a bit the acoustic sound, make it more balanced with electronics)

Vln.I

pp *f* *ppp*

Vln.II

pp *f* *ppp*

Vla. *legno tratto "wind sound"*

f *pp*

Vc. *legno tratto "wind sound"*

f *pp*

21'13"

Elctr.

[+100 ϕ] *pp* *f* *pp*
n *f* *n*

[+0 ϕ] *pp* *f* *pp*
n *f* *n*

[-100 ϕ] *pp* *f* *pp*
n *f* *n*

(+ octave dephased layers) Period (T) : 1,5 beats (\bullet)

F → F → F → F → F →

Noia

Instr. Audio (AMP *p* / REVERB / GEN.FRONT)

Vln.I *legno tratto "wind sound"*
f *p*

Vln.II *legno tratto "wind sound"*
f *p*

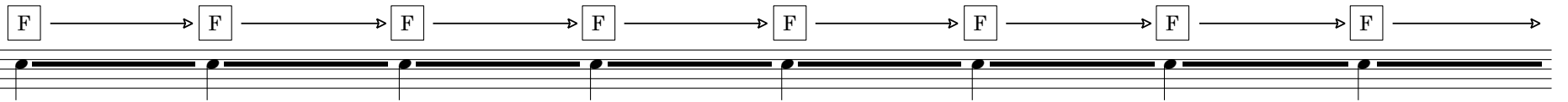
Vla. *crine ord.*
pp *f* *ppp*

Vc. *crine ord.*
pp *f* *ppp*

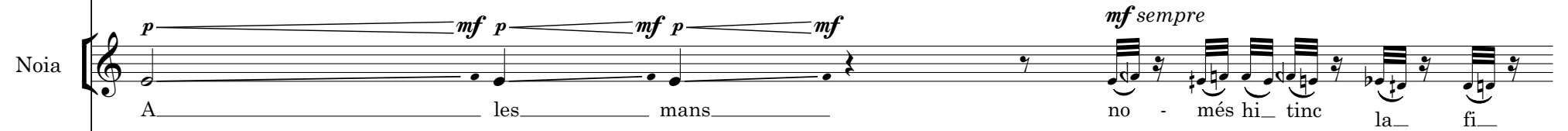
21'21"

Period (T) : 1 beats (♩) (+ octave dephased layers)

Elctr.



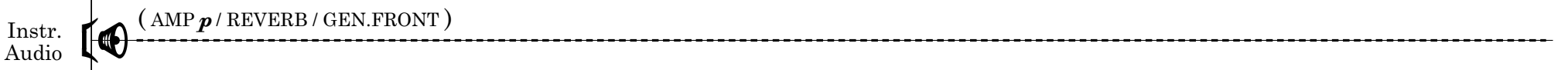
Noia



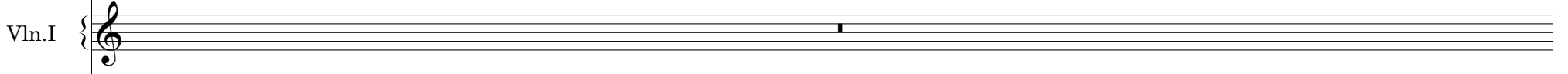
p *mf* *p* *mf* *p* *mf* *mf sempre*
A les mans no - més hi_ tinc la_ fi_

Instr. Audio

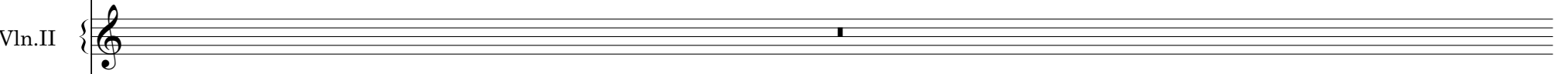
(AMP *p* / REVERB / GEN.FRONT)



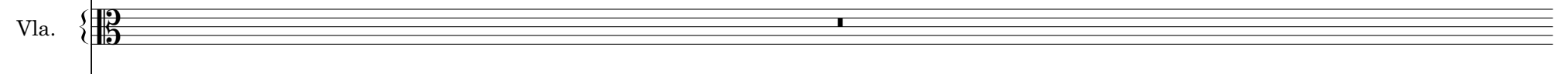
Vln.I



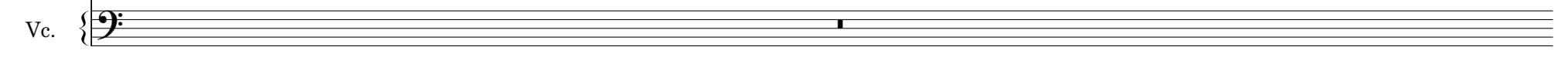
Vln.II



Vla.



Vc.



21'30"

(+ octave dephased layers)

Elctr.

Noia

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

Vln.I

crine ord.

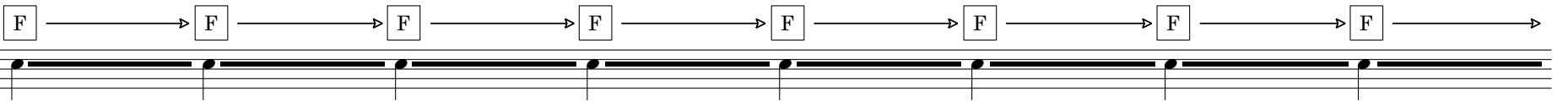
Vln.II

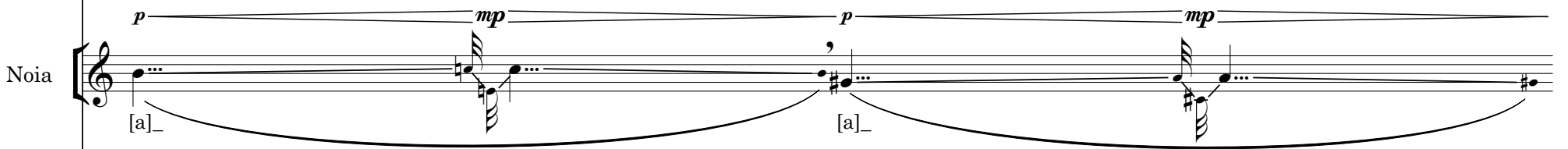
Vla.

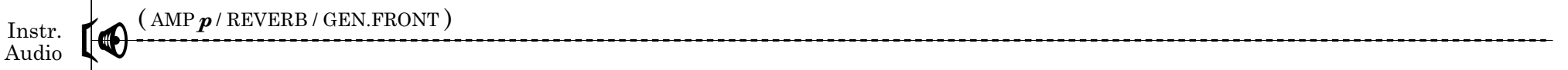
Vc.

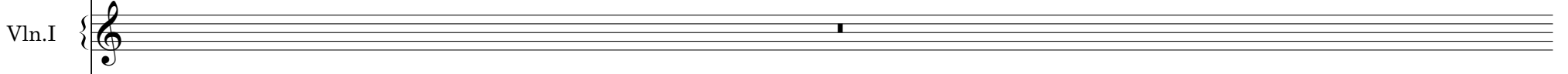
21'39"

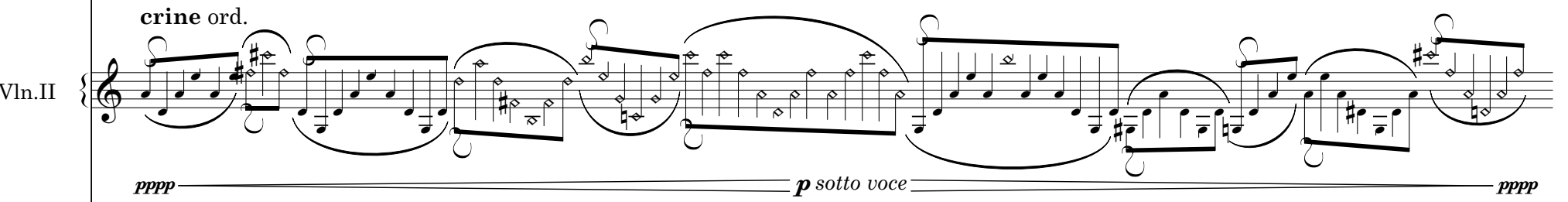
(+ octave dephased layers)

Elctr. 

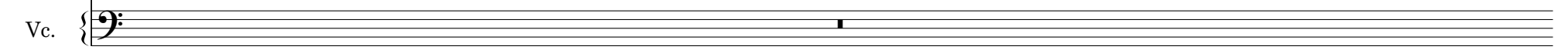
Noia 

Instr. Audio 

Vln.I 

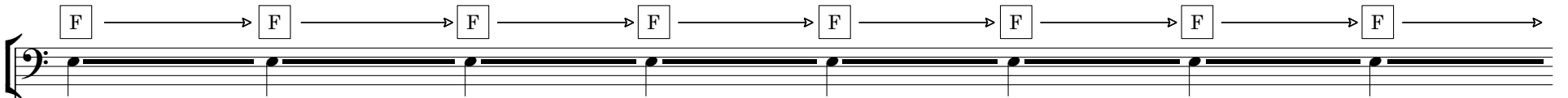
Vln.II 

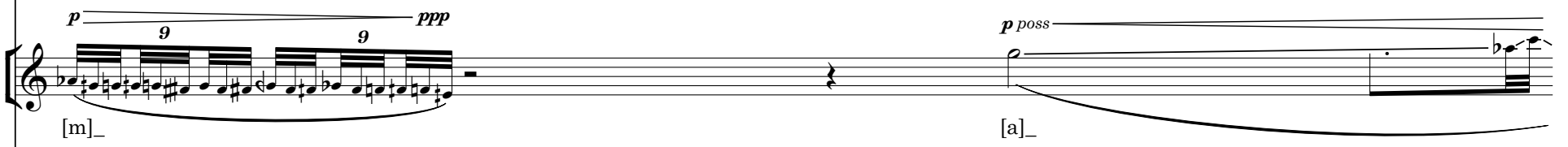
Vla. 

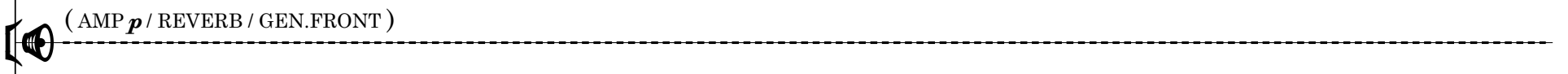
Vc. 

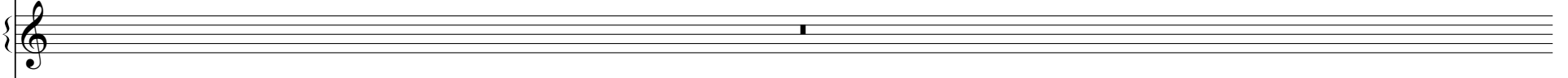
21'48"

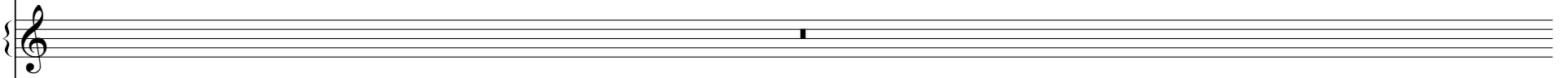
(+ octave dephased layers)


Elctr. 

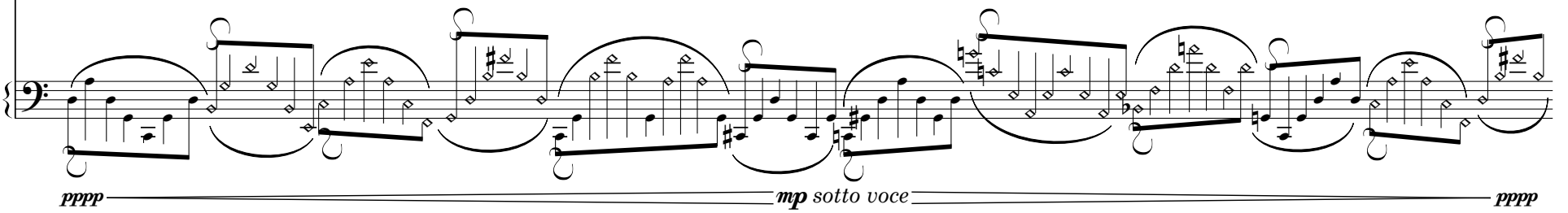
Noia 

Instr. Audio 

Vln.I 

Vln.II 

Vla. 

Vc. 

21'57"

(+ octave dephased layers)

Elctr.

A series of eight 'F' notes in a bass clef, each followed by a right-pointing arrow, indicating a sequence of notes with increasing phase or layering.

Noia

mp poss *pp poss*

A single, long, sustained note in a treble clef. The dynamic starts at *mp poss* and gradually decreases to *pp poss* at the end of the measure.

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

A speaker icon followed by the text "(AMP *p* / REVERB / GEN.FRONT)", indicating audio processing for the instrument part.

Vln.I

pppp

Violin I part notation in treble clef, featuring complex rhythmic patterns with many slurs and accents. The dynamic is marked *pppp*.

Vln.II

pppp

Violin II part notation in treble clef, featuring complex rhythmic patterns with many slurs and accents. The dynamic is marked *pppp*.

Vla.

pppp

Viola part notation in alto clef, featuring complex rhythmic patterns with many slurs and accents. The dynamic is marked *pppp*.

Vc.

pppp

Violoncello part notation in bass clef, featuring complex rhythmic patterns with many slurs and accents. The dynamic is marked *pppp*.

22'06"

(+ octave dephased layers)

Elctr.

A series of eight 'F' notes in a bass clef staff, connected by horizontal arrows pointing to the right, indicating a sequence of notes.

Noia

Vocal line for 'Noia' in a treble clef staff. It begins with a slur over a note marked *p poss*. This is followed by a long slur covering a complex rhythmic passage marked *pp poss* and *ppp poss*. The passage includes two measures with a '9' below them, indicating a nine-measure phrase.

Instr. Audio

A speaker icon followed by the text "(AMP *p* / REVERB / GEN.FRONT)".

Vln.I

Violin I part in a treble clef staff. The dynamics are marked *mp sotto voce* at the beginning and *pppp* at the end.

Vln.II

Violin II part in a treble clef staff. The dynamics are marked *mp sotto voce* at the beginning and *pppp* at the end.

Vla.

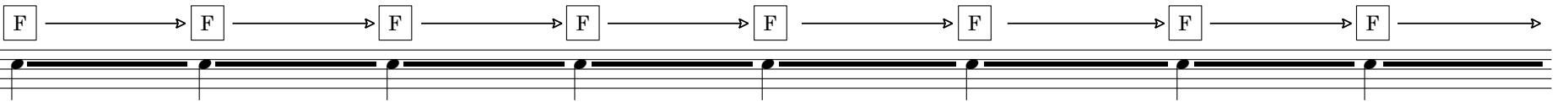
Viola part in an alto clef staff. The dynamics are marked *mp sotto voce* at the beginning and *pppp* at the end.

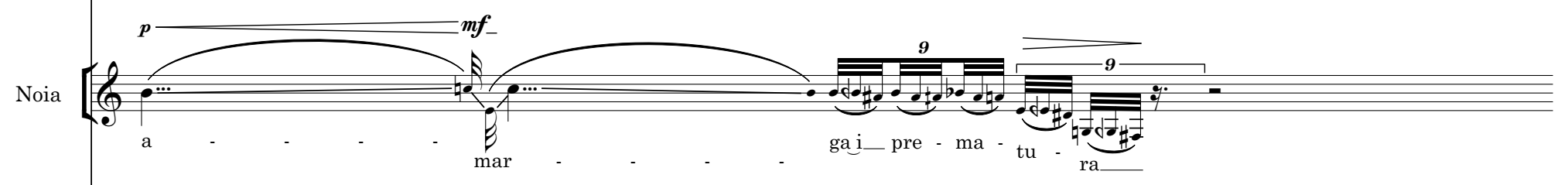
Vc.

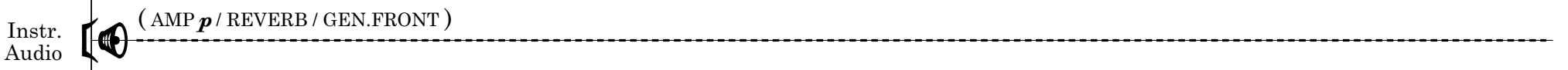
Violoncello part in a bass clef staff. The dynamics are marked *mp sotto voce* at the beginning and *pppp* at the end.

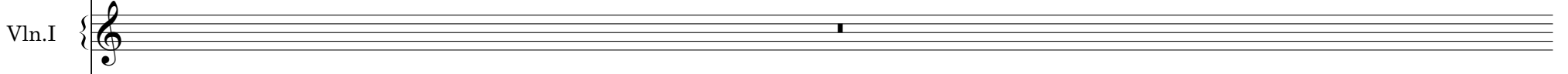
22'15"

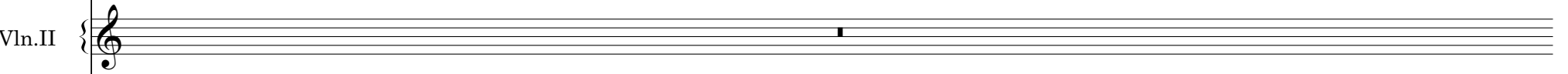
(+ octave dephased layers)

Elctr. 

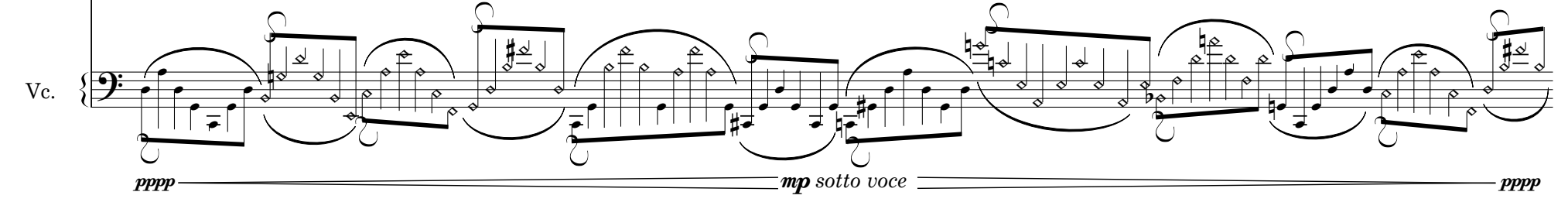
Noia 
a - - - mar - - - gai - pre - ma - tu - ra

Instr. Audio 

Vln.I 

Vln.II 

Vla. 
pppp — *p sotto voce* — *pppp*

Vc. 
pppp — *mp sotto voce* — *pppp*

22'24"

(+ octave dephased layers)

Elctr.

Noia

I cre - ma la rà - bi - a rà - bi - a

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

Vln.I

Vln.II

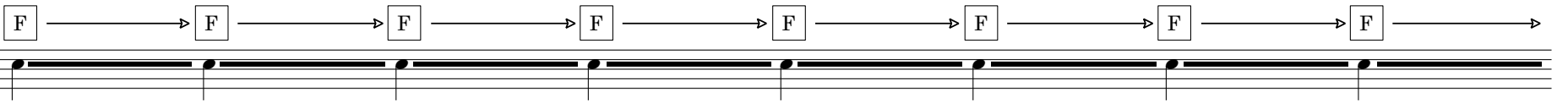
Vla.

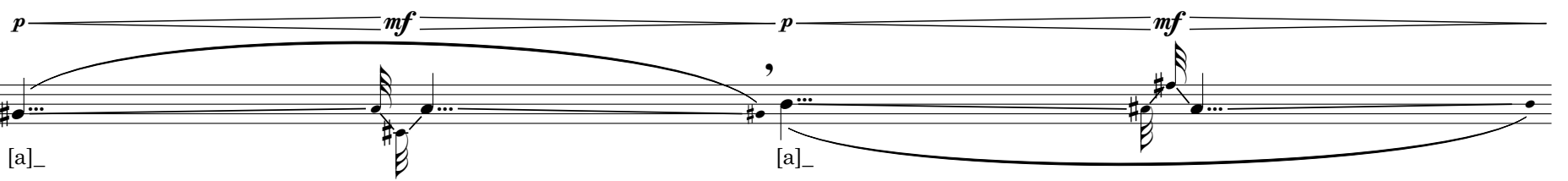
pppp *p sotto voce* *pppp*

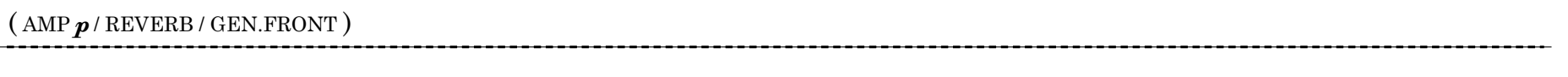
Vc.

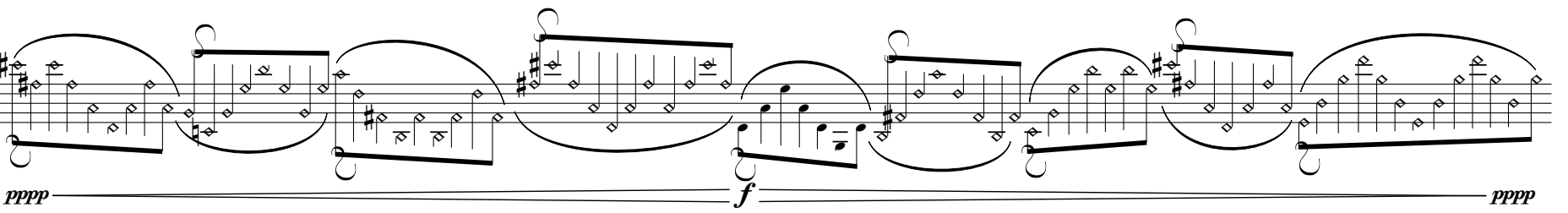
22'33"

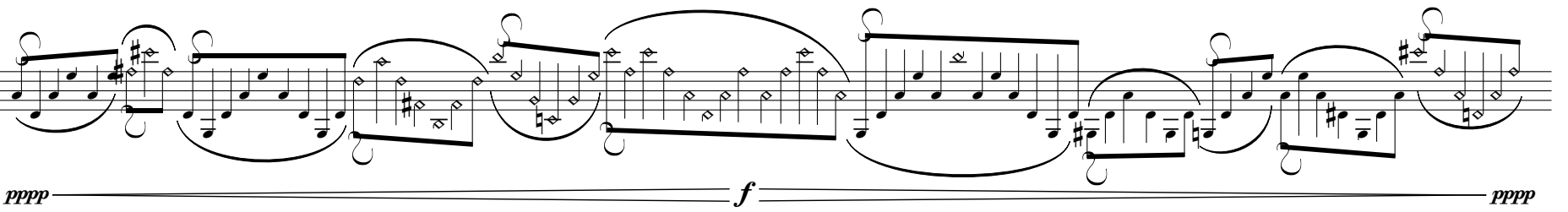
(+ octave dephased layers)


Elctr. 

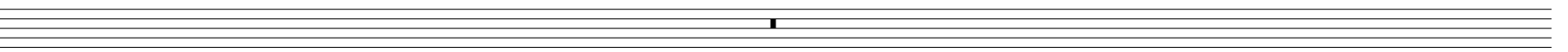
Noia 

Instr. Audio 

Vln.I 

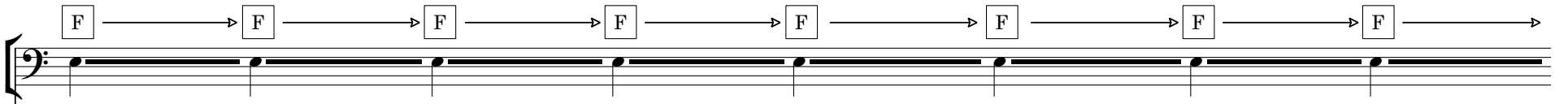
Vln.II 

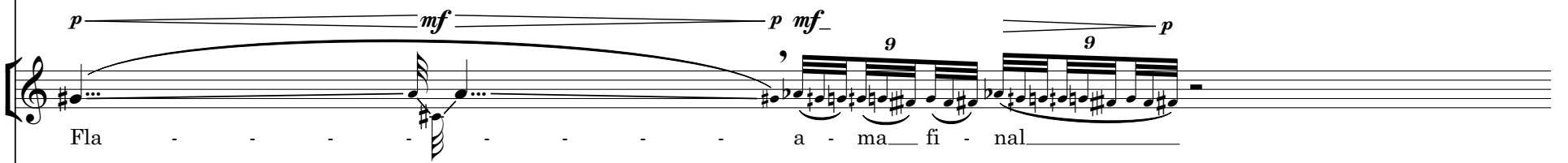
Vla. 

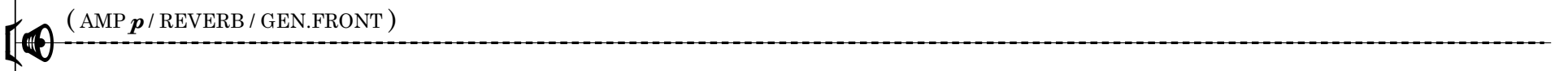
Vc. 


22'41"


(+ octave dephased layers)

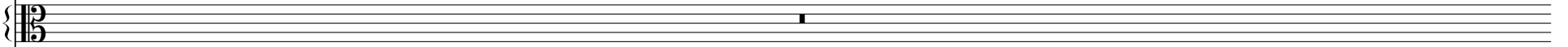
Elctr. 

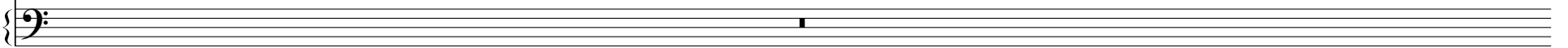
Noia 

Instr. Audio 

Vln.I 

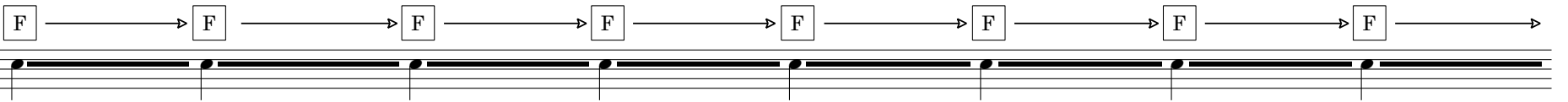
Vln.II 


Vla. 

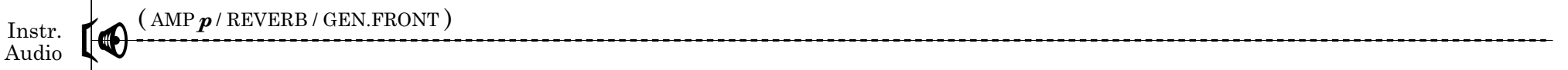
Vc. 

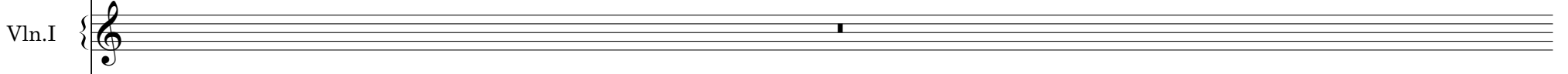
22'50"

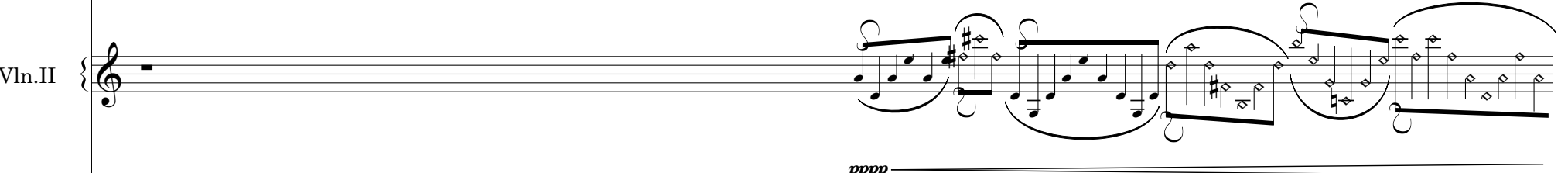
(+ octave dephased layers)

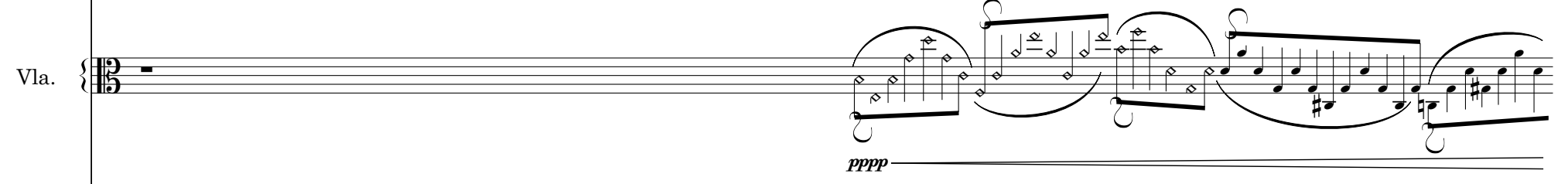
Elctr. 

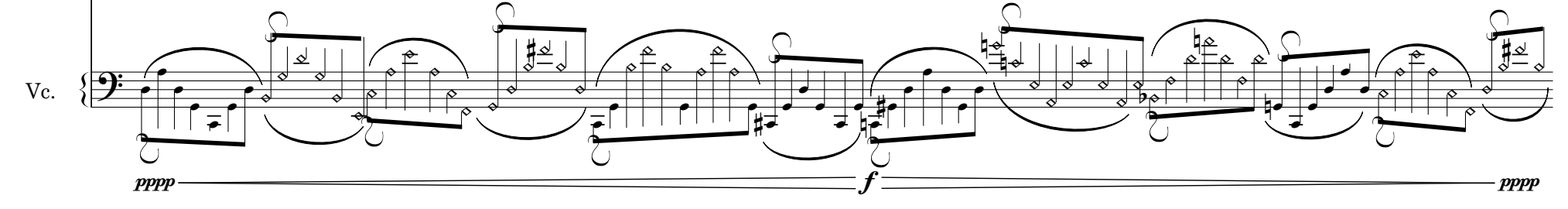
Noia 
fla - ma - fi - nal

Instr. Audio 
(AMP *p* / REVERB / GEN.FRONT)

Vln.I 

Vln.II 
pppp

Vla. 
pppp

Vc. 
pppp *f* *pppp*

22'59"

(+ octave dephased layers)

Elctr.

Noia

(a)E - - - - - el_s' a - ca - ba temps

Instr. Audio (AMP *p* / REVERB / GEN.FRONT)

Vln.I

pppp *mp sotto voce* *pppp*

Vln.II

f *pppp*

Vla.

f *pppp*

Vc.

23'08"

(+ octave dephased layers)

Elctr.

Noia

mf sempre 9

El__ món__ s'es - go - o - - - ta - a__

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

Vln.I

pppp

Vln.II

pppp

Vla.

pppp

Vc.

pppp *f* *pppp*

23'17"

(+ octave dephased layers)

Elctr.

Noia

mf sempre

A fo - ra - cre - ma elfoc

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

Vln.I

f *pppp pppp*

Vln.II

f *pppp*

Vla.

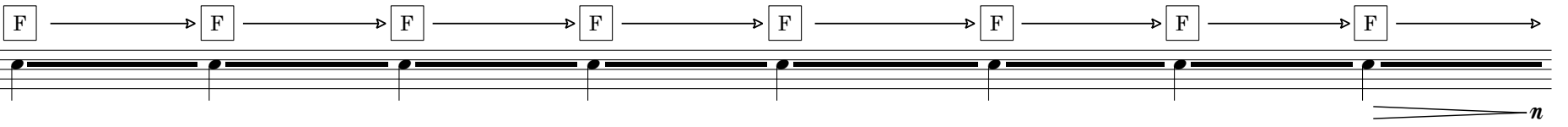
f *pppp*

Vc.

23'26"

(+ octave dephased layers)

Elctr.



n

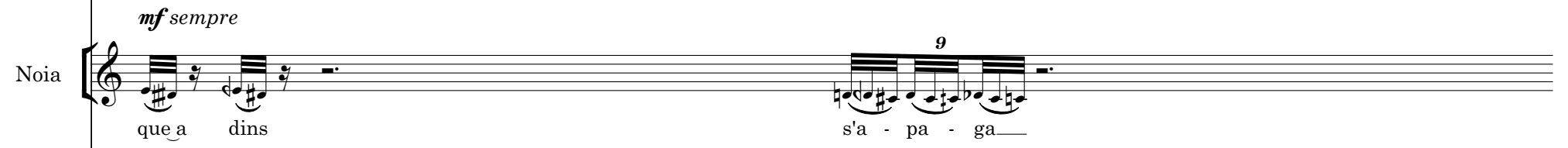
Noia

mf sempre

que a dins

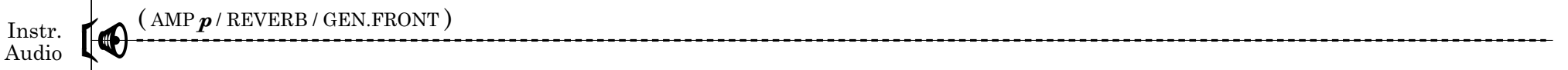
s'a - pa - ga

9



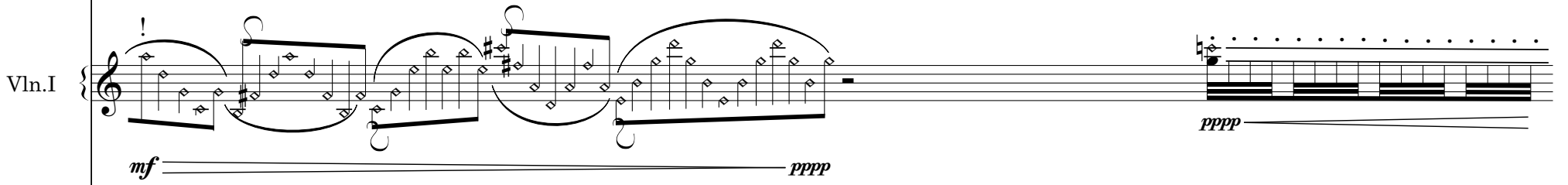
Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)



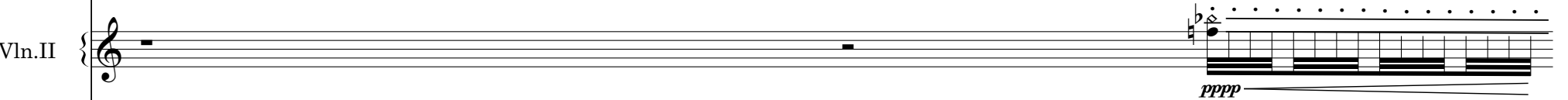
Vln.I

mf ————— *pppp*



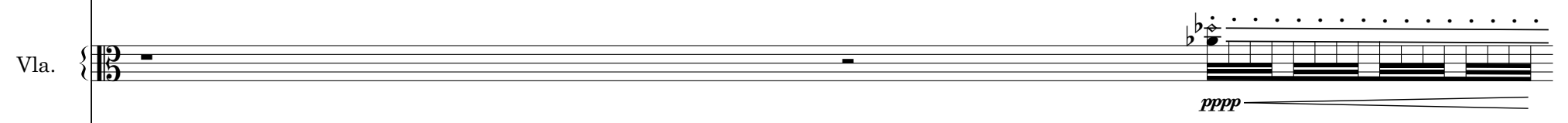
Vln.II

pppp



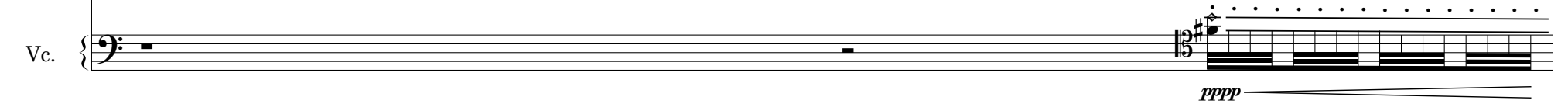
Vla.

pppp



Vc.

pppp



23'35"

Elctr.

Noia

Instr. Audio

(AMP *p* / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

23'44"

"BEATING" SOUND

n cresc. *poco mf decresc.*

Elctr.

Noia

Instr. Audio (REVERB / GEN.FRONT)
amp : back to *ppp* just for an almost fully acoustic result

Vln.I

Vln.II

Vla.

Vc.

23'53"

p decresc. ancora *n*

Elctr.

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

Detailed description: This is a page from a musical score, page 163, marked with a timecode of 23'53". The score is arranged in a vertical stack of staves. At the top, there is a thick horizontal line with a speaker icon on the left, indicating a stereo signal. Below this, the 'Elctr.' (Electronics) section consists of two staves, each with a treble clef and a single vertical tick mark. The 'Noia' (Voice) section has one staff with a treble clef and a single vertical tick mark. The 'Instr. Audio' section is indicated by a speaker icon and a dashed line, with the instruction '(AMP "ppp" / REVERB / GEN.FRONT)'. Below this are the string sections: 'Vln.I' (Violin I), 'Vln.II' (Violin II), 'Vla.' (Viola), and 'Vc.' (Violoncello), each with its respective clef and a single vertical tick mark. Dynamic markings include '*p decresc. ancora*' at the top left and '*n*' at the top right.

24'01"

Lead 3

n cresc.

FREQ.MOD (3x) : [sine : 10. Hz] × [sine : 20. Hz] × [sine : 1,000. Hz]

WIND SOUND centerQ : 0.75

F → R → B

8^{va}

(12,543.85 Hz) (8,372.02 Hz)

n mp n

simile

F

8^{va}

(9,397.27 Hz)

n

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

legno spazz. solo ("whistling")

6 5 3 3

II III

(∞)

(∞)

Vln.II

legno spazz. solo ("whistling")

6 5 3 3

II III

(∞)

(∞)

Vla.

legno spazz. solo ("whistling")

6 5 3 3

II III

(∞)

(∞)

Vc.

legno spazz. solo ("whistling")

6 5 3 3

II III

(∞)

(∞)

24'10"

p *decresc.*

[F]

PRE-RECORDED SOPRANO + REVERB [8000. ms] drywet : 100% (*lontanissimo* result)

pp

[a]_

n

Elctr. [F] [R]

15^{ma}

(16,744.04 Hz)

n *mp*

[L] [B]

(8)

(6,271.93 Hz)

mp *n*

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

24'19"

ppp *decresc. ancora* *n*

mp *pp* *mp* *9*

[a] *mp non troppo ma lontano* **B**

Ha a - rri-bat el di - - a *(amp)*

(15) (11,175.3 Hz) *n*

F **R** **B**

8^{va} (14,080. Hz) (9,397.27 Hz)

n *mp* *n*

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *legno tratto "wind sound"* *pppp* 15^{ma}

Vln.II *legno tratto "wind sound"* *pppp* 8^{va}

Vla.

Vc.

24'28"

PRE-RECORDED SOPRANO + REVERB [6000. ms] drywet : 100% (lontanissimo result)

F sempre

mf sussurrato sempre

que e - nun - cia - va ca - da o - cell mort

original dynamic : *p* / *mp* | resulting dynamic in space (via amplification) : *mf*

Elctr.

pp *mp* *p* (sotto voce lontano) *n*

[a] *n* *n* *n*

F → R → B

(5,274.04 Hz) (3,520. Hz)

n *mp* *n* *n*

simile 8^{va} (7,040. Hz) *n*

Noia

Instr. Audio

(AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

(15) *mp* *pppp*

Vln.II

(8) *mp* *pppp*

Vla.

6 5 3

II III

(x) (x)

Vc.

6 5 3

II III

(x) (x)

24'37"

ca - da ar - bre a - ba - tut

Elctr. *pp* *mp* *pp* (*sotto voce lontaniss.*) *n*

[a] *n* *pp* (*sotto voce lontaniss.*) *n*

F → R

8^{va}

(12,543.85 Hz)

L → B

15 (8)

(4,698.64 Hz)

mp *n*

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *pppp*

Vln.II *pppp*

Vla.

Vc.

24'46"

ca - da riu sec

mp [a] n

pp

mp

pp (sotto voce lontaniss.)

n

Ha a rri bat el di - a

(8)

(8,372.02 Hz)

F R B

8va

(14,080. Hz) (9,397.27 Hz)

n mp n

Noia

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I mp pppp

Vln.II mp pppp

Vla.

Vc.

Detailed description of the musical score: The score is for a vocal and instrumental ensemble. The vocal line (top) features lyrics 'ca - da riu sec' and 'Ha a rri bat el di - a'. Dynamics range from *mp* to *pp*, with a specific instruction for *pp (sotto voce lontaniss.)*. The instrumental section includes an electric instrument (Elctr.) with a frequency of 8,372.02 Hz, and strings (Vln.I, Vln.II) with dynamics from *mp* to *pppp*. There are also staves for Viola (Vla.) and Violoncello (Vc.). Performance instructions include '(AMP "ppp" / REVERB / GEN.FRONT)' for the instrumental audio and various dynamic markings like *ppp* and *pppp*. The score is marked with a time of 24'46" in the top left corner.

PRE-RECORDED SOPRANO + REVERB
[8000. ms] drywet : 100% (*lontanissimo* result)

PRE-RECORDED SOPRANO + REVERB
[8000. ms] drywet : 100% (*lontanissimo* result)

PRE-RECORDED SOPRANO + REVERB
[8000. ms] drywet : 100% (*lontanissimo* result)

Elctr.

amp : *mp* Les do - nes

amp : *p* Les do - nes

amp : *p* Les do - nes

amp : *p* Les do - nes

F R L B

(5,274.04 Hz) (3,520. Hz)

n *mp* *n*

simile *8^{va}* (9,397.27 Hz)

Noia

Instr. Audio (AMP "*ppp*" / REVERB / GEN.FRONT)

Vln.I *legno spazz. solo ("whistling")*

Vln.II *legno spazz. solo ("whistling")*

Vla.

Vc.

mp et can - ta - ran

mp can - çons de pau

mp et can - ta - ran

mp et can - ta - ran

mp can - çons de

F → R

f5^{ma} (16,744.04 Hz)

L → B

f5 (6,271.93 Hz)

mp n *mp*

mp n

Noia

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

en - llà del temps

mp

9 9

Elctr.

pau

3

(15)

(11,175.3 Hz)

n

F R B

8^{va}

(7,040. Hz)

(4,698.64 Hz)

n *mp* n

Noia

Instr. Audio (AMP "ppp" / REVERB / GEN.FRONT)

Vln.I

6 5 3 3

II III

Vln.II

6 5 3 3

II III

Vla.

II III

Vc.

II III