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

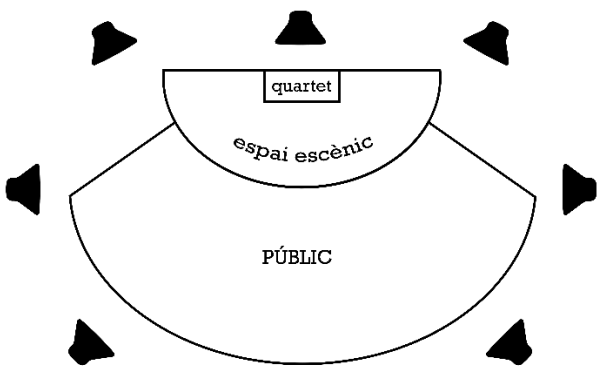
violin I
violin II
viola
violoncello

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 sharp

1/4, 3/4 bemol
1/4, 3/4 flat

flecha=microalteración (1/8 tono aprox.)
arrow=microaccidental (1/8 tone circa)

(para la electrónica) : *cresc.* desde y *decresc.* hasta la nada (–∞ dB)

(for the electronics) : cresc. *from and* decresc. *to nothing (–∞ dB)*

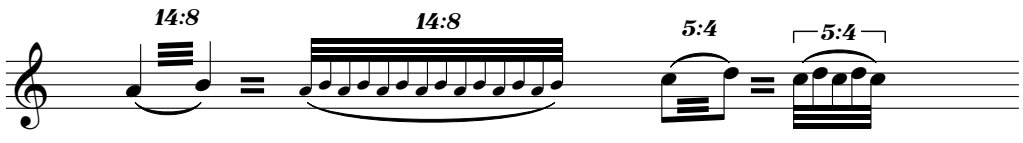
Crescendo y *diminuendo* exponenciales : el incremento o disminución de la dinámica no es lineal a lo largo de todo el regulador, sino que crece abruptamente en la última fracción (*crescendo*) o disminuye abruptamente en la primera fracción (*diminuendo*).

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*

ensordecer (tapar) */ mute*

tapar parcialmente / *mute partially*

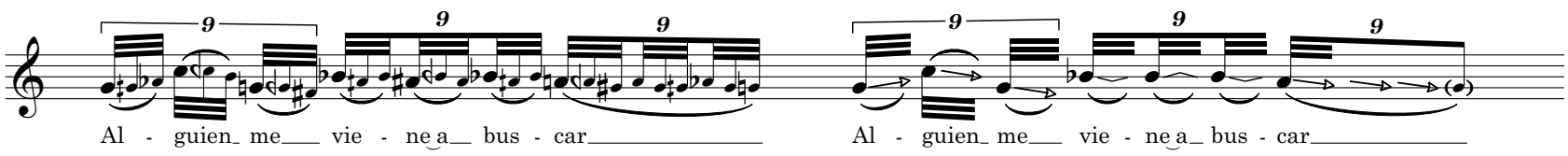


Canto / *Singing*

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 symply just the very first notes of each subgroup, and that the microtonal variations actually display "how" should those first reference notes be slightly altered.



(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 prioritary)

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 adpatando la posición bucal a las distintas posiciones intermedias de un cambio progresivo entre estos dos extremos [u] - [i].

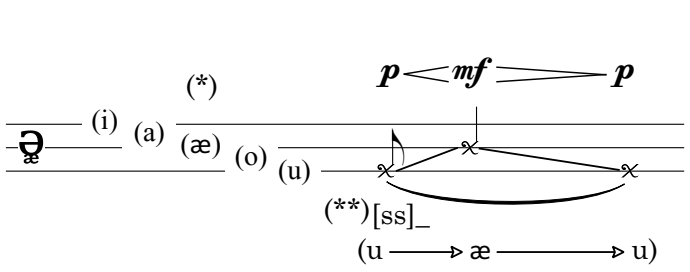
N.B.: la voz no debe emitir sonido "normal" (de cuerdas vocales).

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].*

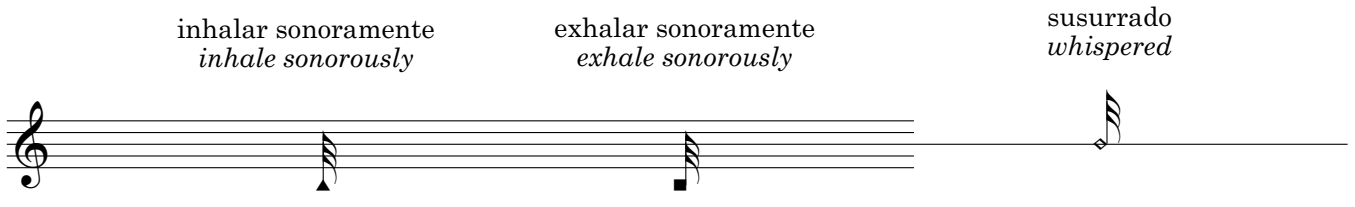
N.B.: *the voice must not produce "normal" sound (vocal chords' sound)*



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

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

Otros / *Others*

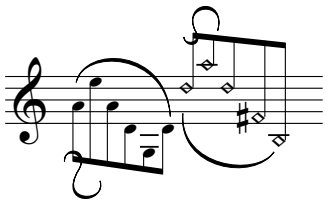


Cuerdas / *Strings*

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.

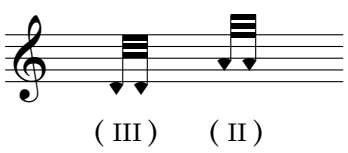


Los grupos de número no especificado de notas y adornados deben tocarse lo más rápido posible demtro priorizando la fluidez. La separación de los grupos y ligaduras coincide con los cambios de posición de la mano izquierda.

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

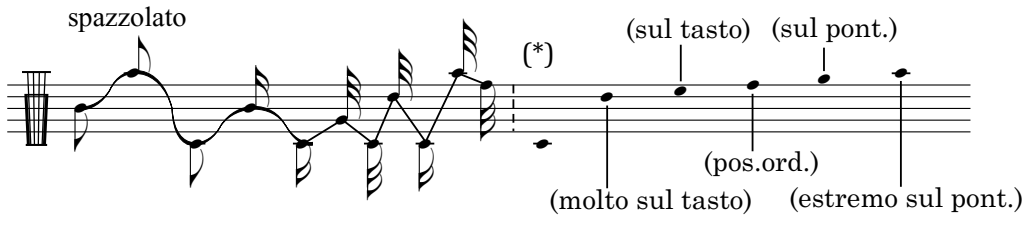
Play on the string, behind the bridge

“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 intrument'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

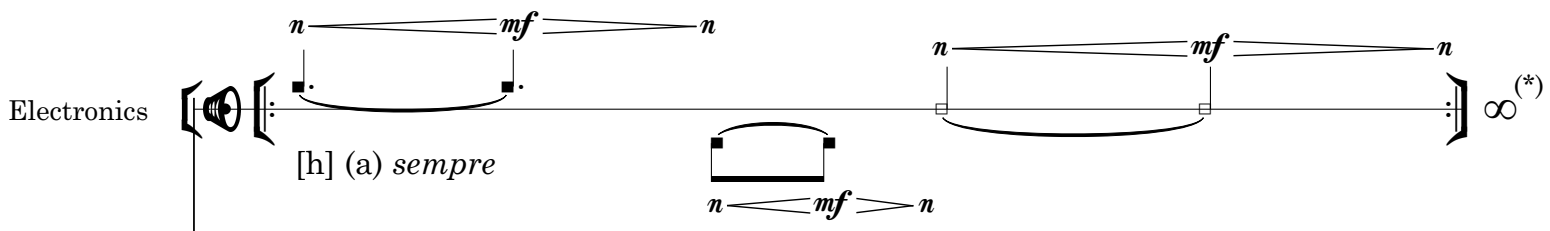
DESHERETARÀS LA TERRA

chamber opera

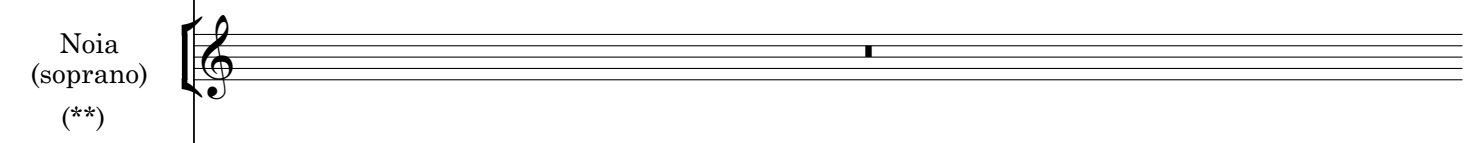
for soprano, string quartet & electronics

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.

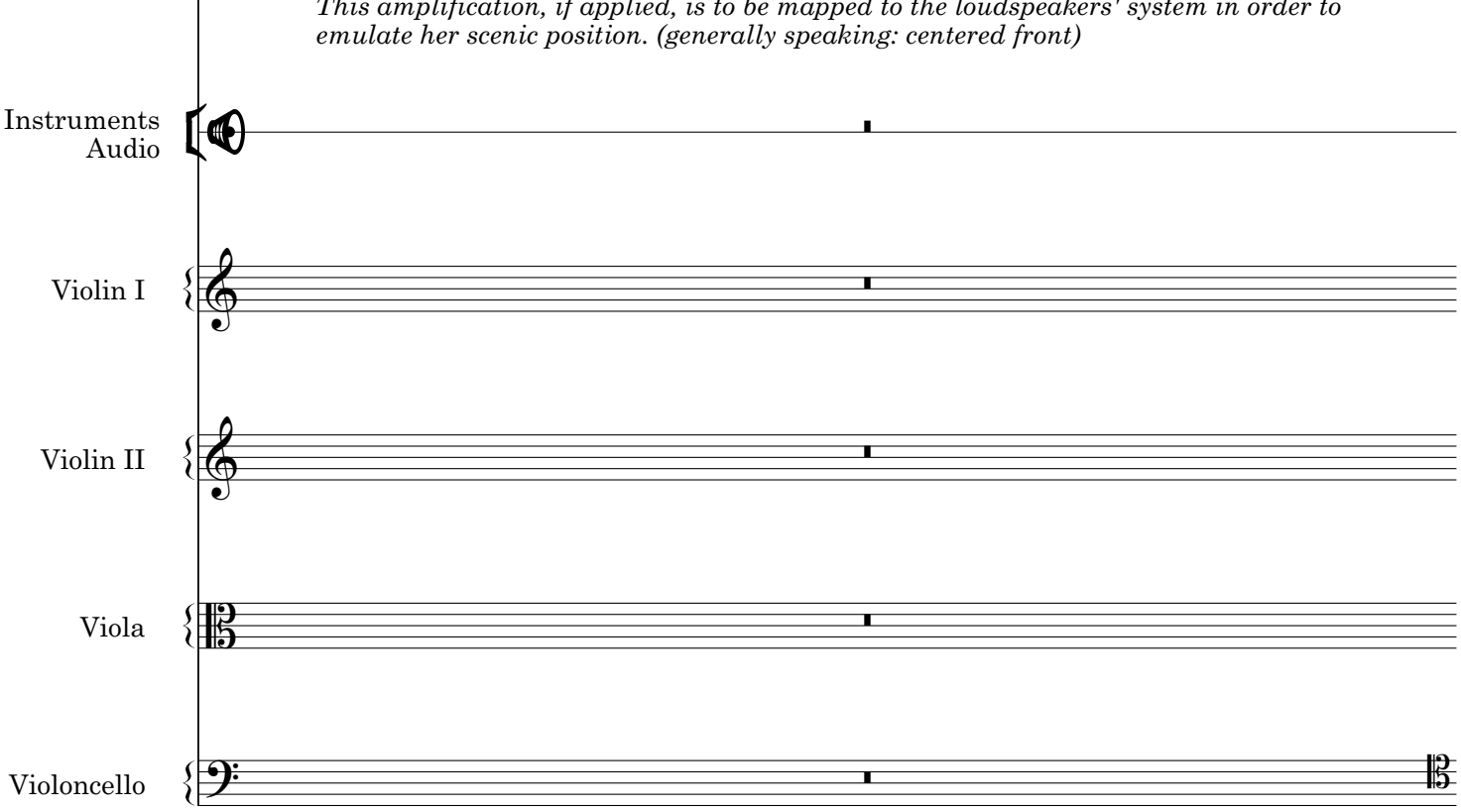


(*) variations in rhythm, register (only slightly) and space position.



(**) 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 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)*



Segon pesant ♩ ≈ 54

0"

TAPE #01

"BEATING" SOUND

Elctr.

n *cresc.*

TURNAROUND : clockwise (linear trajectories)
Period (T) : 16 beats (𝄆 + 𝄇) (*)
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* *ppppp*

Vln.II

pppp *mf* *ppppp*

Vla.

pppp *mf* *ppppp*

Vc.

pppp *mf* *ppppp*

10"

Elctr.

poco ***mf*** *decresc.*

BACK → LEFT →

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(***p*** *sempre)*

Vln.I

Vln.II

Vla.

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

3 3 3 3

ppppp

Vln.II

3 3 3 3

ppppp

Vla.

3 3 3 3

ppppp

Vc.

3 3 3 3

ppppp

28"

Elctr.

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

legno tratto *"wind sound"*

8va

pppp

Vln.II

legno spazz. + tratto

pppp **p** *pppp*

"ombra" (*)

Vla.

legno spazz. + tratto

3 3 3 3 3 3

pppp **p** *pppp*

"ombra" (*)

Vc.

legno
spazz. + tratto

pppp **p** *pppp*

"ombra" (*)

(*) "*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) *stricly under the written* ***pppp*** *and* ***p*** *dynamics, as if casting a shadow sound under the gliding and whistling sound of the legno.*

37"

Elctr.

B

L

n cresc.

n cresc.

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

(8)

1

p

pppp

Vln.II

tratto "*wind sound*"

spazz. + tratto

3

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

"*ombra*"

Vla.

3 3 3

(segue estremo pont.)

3

tratto "*wind sound*"

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

Vc.

(segue estremo pont.)

tratto "*wind sound*"

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

"*ombra*"

46"

Elctr.

poco ***mf*** *decresc.*

F

R

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

15ma

pppp

Vln.II

Vla.

Vc.

55"

Elctr.

p decresc. ancora

B

L

decresc.

n

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

(15)

poco ***mf_***

pppp

15ma

pppp

Vln.II

8va

pppp

mp_

pppp

Vla.

3 3 3

3

(segue estremo pont.)
tratto *"wind sound"*

ppp

p

mp

Vc.

III

pppp

"ombra"

1'04"

Elctr.

n

F

R

n cresc.

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

(15)

mp

pppp

Vln.II

3

p

"ombra"

Vla.

3

pppp

"ombra"

p

pppp

Vc.

3

II ("wind")

p

ppp

mp

ppp

1'13"

Elctr.

n cresc.

B

L

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

Vln.II

(𝅗𝅥.)

ppp

(legno)

3

(“wind”)

p *poco* ***mf***

mp

spazz. + tratto

pp

Vla.

3

(𝅗𝅥)

(“wind”)

ppp

p

mf

(+ spazz.)

pp *poco* ***mf*** *sub*

p

Vc.

3

ppp

“ombra”

poco ***mf***

1'21"

Elctr.

poco***mf*** *decresc.*

B L

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(***p*** *sempre)*

Vln.I

Vln.II

3

p

"ombra"

ppp

pppp

"ombra"

Vla.

3 3 3

ppp

p

"ombra"

Vc.

3 3

pp

"ombra"

1'30"

Elctr.

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

F R

decresc. ***n***

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

com un vent però anticipant el cant
windy but anticipating the voice

9 9 9 9 6

mp ***mp*** ***mp*** ***mp***

Vln.II

3 3

p ***pppp***

Vla.

3

pppp

Vc.

pppp

1'39"

Elctr.

n cresc.

B

L

n cresc.

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

(+ spazz.)

pp

pppp

Vln.II

Vla.

3

3

pppp

"ombra"

Vc.

pppp

"ombra"

p

1'48"

Elctr.

poco***mf*** *decresc.*

F

R

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

8va

pppp

mf_

Vln.II

8va

pppp

mf_

Vla.

3

3

p

pppp

Vc.

pppp

1'57"

Elctr.

p decresc. ancora

B — L

decresc. *n*

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

[+0 ¢]

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

(8) 8va 8va

pppp *mp*_ *mp*_

Vln.II

(8) 8va 8va

pppp *mp*_ *mp*_

Vla.

Vc.

pppp
"ombra"

2'06"

Elctr.

n

F R

n cresc.

(PRE-RECORDED SOPRANO) *simile* REVERB

F [+50 ¢] n mf n

[h] (a)

(PRE-RECORDED SOPRANO) *simile* REVERB

B [–50 ¢] n mf n

[h] (a)

Noia

pppp

3 3 3

(u)

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p *sempre*)

Vln.I

8va

p– pp–

Vln.II

8va

p– p– pp–

Vla.

3 3 3 3

pppp p pppp

"ombra"

Vc.

p pppp

2'15"

Elctr.

B L

mp sotto voce

Noia

*p_* *p_* *mp* *pppp*

[m]_ [m]_ [m]_ [sch] : (a) (ö)

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 ¢] *n* *mf* *n*

[h] (a)

L [–100 ¢] *n*

[h] (a)

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

8va *p–*

8va *p–*

Vln.II

8va *p–*

8va *p–*

8va *p–*

Vla.

mp *pppp*

Vc.

3 3 3 3

ppp *p* *pppp*

"ombra"

2'33"

Elctr.

B

L

n *cresc.*

mf *n*

Noia

mp *pp*

[ss] : (i) (a)

p *pp*

[m]_

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(***p*** *sempre)*

Vln.I

15ma

pppp *mp* *pppp*

Vln.II

8va

pppp

Vla.

Vc.

2'41"

Elctr.

F R

mp sotto voce

n

Noia

ppppp

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

(15)

pppp *mp* *pppp*

Vln.II

(8)

(𝅗𝅥.)

mp *pppp*

Vla.

3 3 3 3

ppp *p* *pppp*

"ombra"

Vc.

pppp *p* *pppp*

"ombra"

2'50"

Elctr.

B L

decresc. *n*

F *sempre* – – – – – – – – – – – – –

sussurrato sempre (*segue* + REVERB)

mf 3

(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

8va

p–

p

Vln.II

8va

p–

p

Vla.

Vc.

2'59"

Elctr.

F

R

n cresc.

3

3

que e - nun - cia - va

ca - da o - cell mort

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

8va

ppp **p** *ppp*

Vln.II

8va

pppp

Vla.

Vc.

3'08"

Elctr.

B

L

mp sotto voce

3

ca - da ar - bre

Noia

pp *p* *ppp*

9

3

3

p

[m]_ [ss] : (i) (ə) [sch] : (ə)

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

15ma

pppp

Vln.II

(8)

p *pppp*

Vla.

Vc.

3'17"

Elctr.

F

R

decresc.

n

3

(𝅗𝅥)

a - ba - tut

ca - da riu

Noia

ppp

(u)

pp

9

[m]_

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(***p*** *sempre)*

Vln.I

(15)

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_*

Vln.II

p ombra *pppp*

crine

pppp

Vla.

p ombra *pppp*

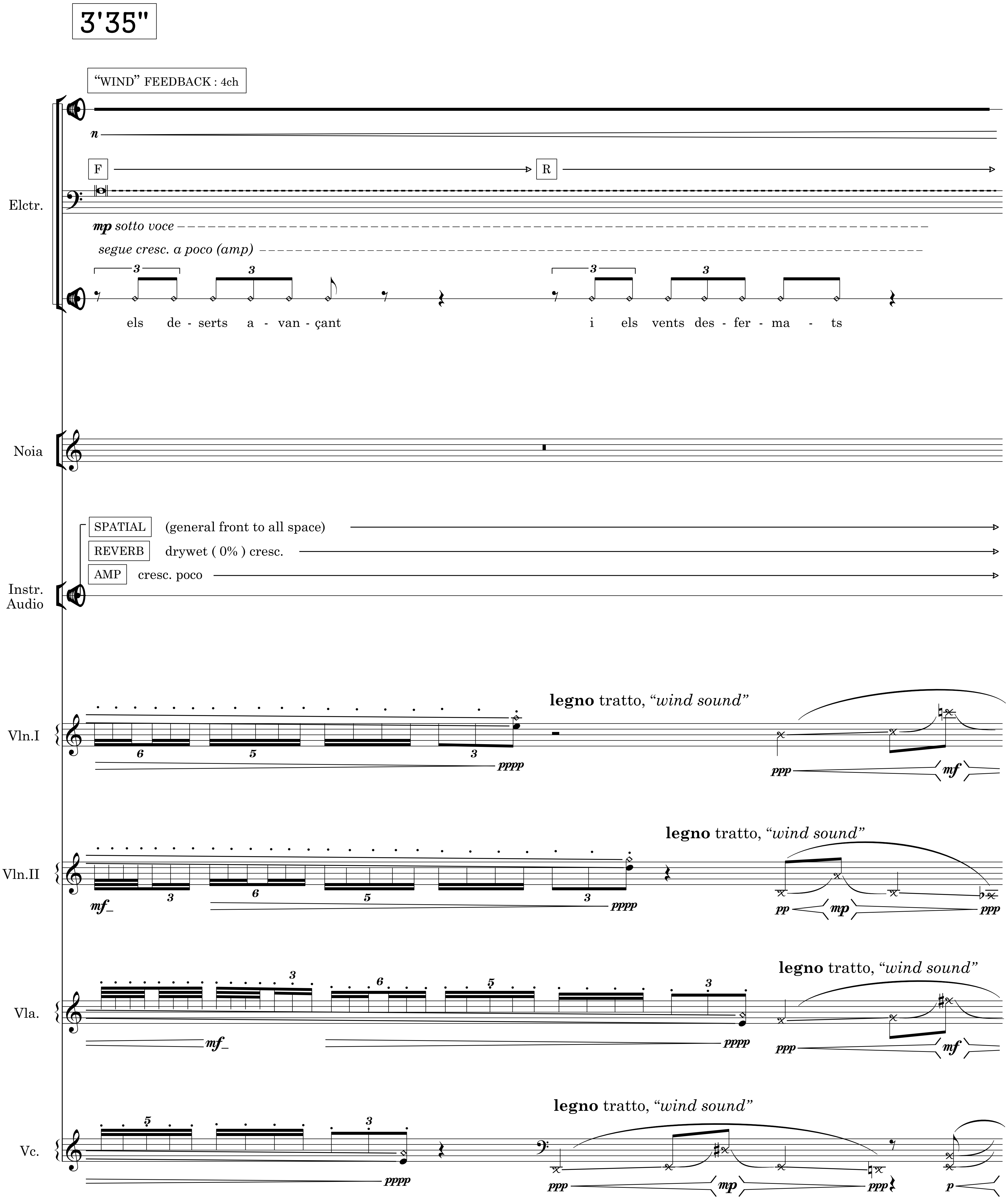
crine

pppp

Vc.

crine

pppp *mf_*


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
SPATIAL (general front to all space)
REVERB drywet (0%) cresc.
AMP cresc. poco
Instr. Audio
Vln.I
legno tratto, "wind sound"
pppp
ppp
mf
Vln.II
mf
pp
mp
Vla.
Vc.
p

3'44"

(WIND FEEDBACK)

quasi ***f*** *non troppo*

B

L

Elctr.

decresc.

n

f *(amp)*

i les tem - pes - tes

Noia

ALL SPACE

drywet 100%

mp cresc. poco

Instr.
Audio

Vln.I

pp ***f*** ***p*** ***mf*** ***p*** ***mp*** ***p*** ***p*** ***p*** ***p*** ***p***

Vln.II

crine, overpressure

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

Vla.

crine, overpressure

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

Vc.

crine, overpressure

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

(*) darrere el pont / *behind the bridge*

3'53"

Elctr.

"BEATING" SOUND

n cresc.

(WIND FEEDBACK)

quasi ***f*** *non troppo*

F

R

n cresc.

6

els in - cen - dis

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

Noia

Instr.
Audio

ALL SPACE

drywet 100%

mf *non troppo*

Vln.I

crine, overpressure

pppp ***f*** *pppp*

"chicharra"

3

ppp ***f***

Vln.II

pppp *pppp* ***mf*** *pppp*

Vla.

f *pppp*

"chicharra"

3 6

ppp ***f***

Vc.

mf *pppp*

pppp ***mp*** *pppp*

"chicharra"

ppp

4'01"

Elctr.

poco ***mf*** *decresc.*

(WIND FEEDBACK)

decresc.

n

B

L

mp *sotto voce*

mf *(amp)*

Des del cor de la ter - ra

s'al-cen co-lum-nes de

Noia

(back to general front)

drywet decresc.

drywet 60%

decresc.

p

Instr. Audio

Vln.I

pppp

"chicharra"

Vln.II

ppp ***f*** ***pppp***

Vla.

pppp

Vc.

f ***pppp***

4'10"

Elctr.

p decresc. ancora

F

R

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"

Elctr.

n cresc.

un ba - tec lent que s'a - pa - ga

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

Vln.II

Vla.

Vc.

4'28"

Elctr.

poco ***mf*** *decresc.*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(***p*** *sempre)*

Vln.I

Vln.II

Vla.

Vc.

4'37"

Elctr.

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

TURNAROUND : clockwise (linear trajectories)
Period (T) : 16 beats (𝄀 + 𝄀)
Phase (θ) : 0 (starts at center-front)

WIND SOUND

centerFreq : [440. 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 → R

n *cresc.*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

Vln.II

Vla.

Vc.

4'46"

GENERAL FRONT

PRE-RECORDED SOPRANO

+ REVERB

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

performance dynamics :

Elctr.

in - - vo - - co

amp dynamics : convey performance dynamics

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"

poco

mp

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

Elctr.

sim.

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

tutte [a] *sempre*

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

5'04"

Elctr.

sim.

mp

to - tes__ les__ llu - nes_____

mp

to - tes__ les__ her - bes_____

(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

5'13"

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

sussurrato sempre, parlato flessibile

Elctr.

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.

F R

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*

decresc.

Elctr.

WIND SOUND | GENERAL FRONT | centerFreq : [784. Hz] | centerQ : 0.75 | (0.75)

WIND SOUND | GENERAL FRONT | centerFreq : [261.63. Hz] | centerQ : 0.75 | (0.75) → 0.15

WIND SOUND | GENERAL FRONT | centerFreq : [146.83 Hz] | centerQ : 0.75

B | L

mp *sotto voce*

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

Vln.II

Vla.

Vc.

ff

(*) 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

WIND SOUND

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

8va

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

0.15

f ***n*** ***n*** *simile*

Elctr.

simile

n ***n***

(0.75) → 0.15

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

F → R

mp *sotto voce*

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

*(**p** sempre)*

Vln.I

3 10 5 3

ff ***p–***

Vln.II

10 5 3 3

ff ***p–***

Vla.

3

p–

Vc.

3 10 5 3

ff ***p–***

5'39"

(END OF SUSSURRATI)

simile

(8)

f *n*

Elctr.

f *n*

f *n*

simile

f *n*

B L

mp sotto voce

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

p–

10 5 3

ff *p–*

Vln.II

10 5 3

ff *p–*

Vla.

10 5 3

ff *p–*

Vc.

3 10 5 3

ff *p–*

5'48"

mà - gi - a an - ces - tral

a les vos-tres fu - lles o - bli - da - des

(8)

Elctr.

F

R

mp sotto voce

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

Vln.II

Vla.

Vc.

5'57"

"BEATING" SOUND

Elctr.

n cresc.

(8)

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

10 5 3

ff pp

Vln.II

10 5 3

ff pp

Vla.

10 5 3

ff pp

Vc.

10 5 3

ff pp

6'06"

Elctr.

poco *mf* decresc.

(8)

f *n*

f *n*

f *n*

f *n*

F R B

decresc. *n*

Noia

Instr. Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

10 7 6 5 3

ff

Vln.II

10 7 5 3

ff *mp*

Vla.

10 5 3

ff *p* *pppp*

Vc.

10 5

ff *pppp*

6'15"

Elctr.

p decresc. ancora — *n*

TURNAROUND : clockwise (linear trajectories)
Period (T) : 32 beats (𝅝 + 𝅝 + 𝅝 + 𝅝)
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.

R

mp sotto voce

despertant-se, encara a poc a poc

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

(p sempre)

Vln.I

ppp *pppp*

Vln.II

Vla.

Vc.

6'33"

B

Elctr.

mp sotto voce

p sempre

Noia

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

ppp *pppp* *ppppp*

Vln.II

Vla.

Vc.

6'41"

L

Elctr.

mp sotto voce

p sempre

Noia

i a - ques - ta_ o - lor_ de_ cen - dra?_

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

simile

ppp

Vln.II

con sordino, estremo tasto

eco della voce

ppp

Vla.

con sordino

ppp

Vc.

con sordino

ppp

6'50"

F

Elctr.

mp sotto voce

Noia

p

¿D'on ve_ la_ pols gri - sa_

Instr. Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

via sordino

ppppp

Vln.II

via sordino

ppppp

Vla.

via sordino

p *pppp*

Vc.

via sordino

p *pppp*

6'59"

F

Elctr.

mp sotto voce

ppp

3

Noia

que em co - breix? [sch]_

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

legno tratto "*wind sound*"

15ma

pppp

Vln.II

legno tratto "*wind sound*"

8va

pppp

Vla.

legno spazz. + tratto

3 3 3 3

pppp *p* *pppp*

"*ombra*"

Vc.

legno spazz. + tratto

pppp *p* *pppp*

"*ombra*"

7'08"

R

Elctr.

mp sotto voce

Noia

mira la bruixa i se n'aparta, espantada

p–

¿Qui ets?

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

(15)

mp *pppp*

Vln.II

(8)

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.

B

performance: ***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

Figures ballant en la boira

simile

amp result : ***mf***

R

falsos resplendors

F

Realitats trencades

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.

F

Cendres al vent

simile

amp result : ***mf***

R

fantasmes

L

records

F

mp *sotto voce*

Noia

tanca els ulls

Dorm

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

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.

poco ***mf*** *decresc.*

B

mp *sotto voce*

Noia

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

pppp

Vln.II

via sordino

pppp

Vla.

via sordino

pppp

Vc.

via sordino

pp

pppp

8'01"

Elctr.

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

L

mp *sotto voce*

torna a obrir els ulls

p *sempre*

Noia

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"

F

Elctr.

mp sotto voce

Noia

pp *mp* *ppp*

cre - - - - - - ma

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

(con sordino, estremo tasto)

ppp *p*

Vln.II

Vla.

Vc.

8'19"

R

Elctr.

mp sotto voce

Noia

p sempre

9 6 3

l'ho - rit - zó ver - mell

(AMP / REVERB / GEN.FRONT)

Instr.
Audio

Vln.I

pppp via sordino

6

Vln.II

ppp

Vla.

ppp

Vc.

ppp

8'28"

B

Elctr.

mp sotto voce

Noia

p

9

tro - - - - na

ppp

(AMP / REVERB / GEN.FRONT)

Instr.
Audio

Vln.I

estremo pont.

8va

ppp *f* *ppp* *f* *pppp*

Vln.II

mp *f*

Vla.

mp *f*

Vc.

mp *f*

8'37"

Elctr.

L

mp sotto voce

Noia

p sempre *p_*

la fú - ria del cel

Instr. Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

p *pppp* *ff*

8'46"

F

Elctr.

mp sotto voce

Noia

el__ ba - - - - -

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

ppppp

Vln.II

ppppp

Vla.

ppppp

Vc.

ppppp

8'55"

Elctr.

"BEATING" SOUND

n cresc.

R

mp *sotto voce*

Noia

3 3

- tec lent

Instr. Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

9'04"

Elctr.

B

poco ***mf*** *decresc.*

mp *sotto voce*

Noia

9 9 9

del món que

ALL SPACE

drywet 100%

mf non troppo

Instr.
Audio

Vln.I

Vln.II

Vla.

Vc.

9'13"

Elctr.

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

L

mp *sotto voce*

Noia

3 3

es mor

Instr. Audio

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

Vln.I

Vln.II

Vla.

Vc.

9'21"

Elctr.

n cresc.

ALL SPACE

PRE-RECORDED SOPRANO

+ REVERB [6000. ms] drywet : 50%

performance : ***mf***

Sóc

amp : ***mp***

F

mp *sotto voce*

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

9'30"

poco ***mf*** *decresc.*

"BEATING" SOUND R

n ***mf*** ***n***

"BEATING" SOUND L

n ***mf*** ***n***

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

PRE-RECORDED SOPRANI

Elctr.

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

(*) 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)

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 x 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 x 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"

Elctr.

p decresc. ancora

F

mf

B

mf

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

Brui - xes i met - zi - ne - res

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

9'48"

Elctr.

R

n *mf* *n*

L

n *mf* *n*

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

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"

F

n *mf* n

B

n *mf* n

Elctr.

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___ sà - 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"

F

n *mf* *n*

B

n *mf* *n*

Elctr.

PRE-RECORDED SOPRANI

(+ TIME-STRETCH + PITCH-SHIFT)

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

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 R

mp sotto voce

Noia

Instr. Audio

ALL SPACE

drywet 100% drywet 60%

mf *p*

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

[ss]_

F

(no harmonizations)

PRE-RECORDED SOPRANO

+ REVERB

[6000. ms] drywet : 50%

mf

[ss]_

stoppa subito

Noia

Instr.
Audio

Vln.I

Vln.II

Vla.

Vc.

psub

pp

ppp

10'50"

Elctr.

mp

n

sotto voce sempre

R

n

[ss]_

mp sempre

Noia

Què vols de mi?

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

10'59"

L

n

n

[ss]_

Elctr.

mp

n

9

Noia

A -

Instr.
Audio

(AMP / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

11'08"

Elctr.

mp n

F n

[ss]_

Noia

mp pp mp mp

quest món_ és__ buit_ i__ el__ meu_____ co - - 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"

B

Elctr.

n *mp*

[ss]_

mp *n*

Noia

*pp*_ 3 3

- or_____

*mp*_ 9 9 9

com el_ de_ la_ te - rra_

es - tà_____

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

11'26"

Elctr.

n

R

n

mp

[ss]_

Noia

p_

tre - - e - - - en - - - ca - - - - - a - -

pp_

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

11'35"

L

Elctr.

n *mp*

[ss]_

n

Noia

ppp

9

\- - - at_____

Instr.
Audio

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

crine
con sordino, estremo tasto

Vln.I

6 3

mp *pp*

Vln.II

Vla.

Vc.

11'44"

Elctr.

n

B

n

[ss]_

F

n

mp

[ss]_

Noia

p_

9

9

3

3

no - més__ vull__ dor - - - mir___

Instr.
Audio

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

Vln.I

pppp

p_

9

mf_

9

Vln.II

crine
con sordino, estremo tasto

9

mp_

9

p_

Vla.

crine
con sordino, estremo tasto

3

mp_

Vc.

11'53"

Elctr.

mp

n

R

n

[ss]_

Noia

mp *psub*

9

que la_ fos - cor em__ pren - gui__

Instr.
Audio

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

Vln.I

via sordino

9

*mp_*

Vln.II

via sordino

9

*mp_*

Vla.

via sordino

3 3

*mp_*

Vc.

crine
(senza sord.) estremo tasto

9 9 6 3

pp *mf* *p*

12'01"

Elctr.

n

L

n

[ss]_

mp

n

Noia

mp_ 9 9 pp_ 9 pp poss 9 p_ 9

l'à - - - - à - ni - ma - a_____ e - - - - em_____

Instr.
Audio

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

Vln.I

overpressure

pppp

mp sotto voce

Vln.II

pppp

p

3 5

Vla.

pppp

p

3 5

Vc.

pppp

pppp

p

3 5

12'10"

Elctr.

mp

n

F

n

[ss]_

Noia

mp_

pe - e - sa

com__ un__ cel__ de__ plom__

p_

i__

Instr.
Audio

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

Vln.I

pppp

Vln.II

ppppp

Vla.

ppppp

Vc.

ppppp

12'19"

B

Elctr.

n — mp

[ss]_

mp — n

Noia

tinc___ vi - dre - [ss]_ (ə) als___ o - - sso - -

pp — mf — ppp

p_

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

12'28"

Elctr.

n

R

n

mp

[ss]_

Noia

9

pp

mf

ppppp

[ss]_ (u)

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

12'37"

L

Elctr.

n

mp

[ss]_

n

Noia

Instr.
Audio

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

Vln.I

9

mf

Vln.II

pppp

mf

pppp

Vla.

9

mf

Vc.

12'46"

Elctr.

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

n

9

mf

pppp

12'55"

Elctr.

Noia

mp 9 Per

mp 9 què

mp 9 Per

Instr. Audio

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

Vln.I

pppp *f* pppp

pppp

Vln.II

mf pppp

pppp

Vla.

pppp *mf* pppp

Vc.

13'04"

Elctr.

Noia

mp 9 què

mp 9 Per

mp 9 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 9 Per

mf 9 què

mf 9 9 Per què les do - nes?

mp 9 9 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*

13'21"

Elctr.

Noia

*mp**poss*

Per__ què__ les__ do - nes?_

p

Per__ què__ les__ do - nes?_

mp

Per_ què?

mf

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.

mp possibile sempre

Noia

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

Vln.II

Vla.

Vc.

13'39"

Elctr.

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

meno cresc.

Vc.

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*

13'57"

Elctr.

Noia

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

Instr.
Audio

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

Vln.I

Vln.II

Vla.

segue ***mp*** *sotto voce sempre*

Vc.

14'06"

Elctr.

Noia

pp *mf* *p*

A - - - - - - - rrel_ in - vi - si - - ble_

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

9

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

poco

mp ***mf***

Da - - - - - an - ses en la fos - cor

mp

L'ú - ter del

Instr. Audio

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

Vln.I

(normale)

8^{va}

mp ***pp***

Vln.II

mp ***pp***

Vla.

*segue **mp** sotto voce sempre*

Vc.

pppp

14'41"

Elctr.

Noia

mp sempre

9

món rit - mes se - crets d'un cor en - te - rrat

9 9

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***

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.

decresc. lunghissimo

Noia

i____ flo - - ors__ de__ mi - - i - - - - -

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

- tja - - - - - - - - - ni - it___

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

WIND SOUND — centerFreq : [329.63 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 }

F → R

Elctr.
n cresc.

Noia

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

Vln.I

Vln.II

Vla.

Vc.

15'26"

B L F

Elctr.

(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 }

F → R

Elctr.

n cresc.

Noia

mp *mp* *mp* *mp*

Instr. Audio

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

Vln.I

8va *mp_*

Vln.II

8va *mp_*

Vla.

Vc.

15'44"

Elctr.

"BEATING" SOUND

n *cresc.*

B (554.37 Hz) L (466.16 Hz) F

mp *decresc.* *n*

Noia

*p_* 9 9 *mp* *mp* *p_*

[m]_ [m]_

Instr. Audio

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

Vln.I

8va *mp_* *mp_* *mp_* *mp_* *mp_* *ppp*

Vln.II

8va *mp_* *mp_* *mp_* *mp_* *mp_* *ppp*

Vla.

"chicharra"

ppp

Vc.

"chicharra"

ppp

15'53"

Elctr.

poco ***mf*** *decresc.*

Noia

[m]_

Instr.
Audio

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

Vln.I

crine “chicharra”

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

Vln.II

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

3

pppp

6

5

3

ff

pp

15ma

Vln.II

estremo pont.

pp

ff

pp

Vla.

estremo tasto

pppp

pp

ff

Vc.

estremo tasto

6

5

3

ff

pp

16'10"

Elctr.

Noia

pp

pp

[m]_

SPATIAL (general front to all space)

REVERB drywet (0%) cresc.

AMP cresc. poco

Instr.
Audio

Vln.I

8va

Vln.II

Vla.

mp sotto voce sempre

Vc.

mp sotto voce sempre

16'19"

Elctr.

ALL SPACE

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

[+0 ¢]

[h] (a)

ALL SPACE

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

[+0 ¢]

[h] (a)

Noia

Instr. Audio

Vln.I

Vln.II

Vla.

mp sotto voce sempre

Vc.

mp sotto voce sempre

16'28"

Elctr.

f *n* [–100 ¢] *n* *f* *n*

[h] (a)

WIND SOUND

(*simile* Frequency oscillators)

F R B

(659.26 Hz) (554.37 Hz) (466.16 Hz)

n *mf* *n*

WIND SOUND (*simile* Frequency oscillators) B

(329.63 Hz)

n

Noia

ALL SPACE

drywet 100%

mp non troppo

Instr. Audio

Vln.I

ff *p* *pp*

Vln.II

ff *p* *pp*

Vla.

estremo pont. ord.

ff *pp* *ff*

Vc.

estremo pont. ord.

ff *pp* *ff*

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 ¢]

[h] (a)

[+100 ¢]

[h] (a)

Elctr.

B

(554.37 Hz)

B

L

F

(277.18 Hz)

(233.08 Hz)

(196. Hz)

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

16'55"

Elctr.

f n [–100 ¢] n f n

[h] (a)

F R B

(659.26 Hz) (554.37 Hz) (466.16 Hz)

n mf n

B

(329.63 Hz)

n

Noia

p mf p p 9 p 9

[m]_ [m]_

Instr. Audio

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

Vln.I

ff p

Vln.II

ff p

Vla.

ff

Vc.

ff

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

9

9

[m]_

Instr.
Audio

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

Vln.I

ff

6

Vln.II

3

3

7

ff

Vla.

6

3

p

Vc.

3

p

17'13"

Elctr.

B

(554.37 Hz)

B L F

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

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

17'21"

Elctr.

Noia

A ju - da'm_ a en - trar dins

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

17'30"

[+100 ¢]

[h] (a)

Elctr.

F

R

(784. Hz)

(659.26 Hz)

Noia

dins la te - rra

com la

Instr.
Audio

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

Vln.I

Vln.II

Vla.

molto tasto

Vc.

molto tasto

17'39"

[–100 ¢]

[h] (a)

B

Elctr.

(554.37 Hz)

B L F

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

Noia

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

Instr.
Audio

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

Vln.I

Vln.II

Vla.

ord.

Vc.

ord.

17'48"

GENERAL FRONT

p mp p

9 9

[a]_

amp dynamics : n mp n

Elctr.

[+100 ¢]

n f n

[h] (a)

F R B

(659.26 Hz) (554.37 Hz) (466.16 Hz)

n mf n

B

(329.63 Hz)

n

Noia

mf_ 9 9 9 mf_

Tan - ca'm_ els__ ulls__ guar - dia - na_ de__ la__

Instr.
Audio

(AMP mp / REVERB 100% / ALL SPACE)

Vln.I

3 6

ff p

Vln.II

3 3 7

ff p

Vla.

6

ff

Vc.

3 7

ff

17'57"

Elctr.

[+100 ¢]

[h] (a)

[–100 ¢]

[h] (a)

F R

(784. Hz) (659.26 Hz)

L F

(277.18 Hz) (233.08 Hz)

Noia

segue ***mf*** *sempre*

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

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

18'06"

Elctr.

(mf) (mf)

[+50 ¢] [–50 ¢]

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

B

(554.37 Hz)

B L F

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

mf

Noia

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.

F R B

(659.26 Hz) (554.37 Hz) (466.16 Hz)

n *mf* *n*

B

(329.63 Hz)

n

Noia

pp *mf*

- o - o - o - o - o - o - o - o - o - o - o - o - sen - se

Instr.
Audio

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

Vln.I

ff *p* *ff*

Vln.II

ff *p* *ff*

Vla.

p *ff*

Vc.

p *ff* *p*

18'24"

Elctr.

n

[h] (a)

L

F

(277.18 Hz)

(233.08 Hz)

mf

n

Noia

pp

po(r) - 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

3

p

Vc.

3

ff

7

p

18'33"

Elctr.

F R B

f *n*

n *mf* (*) *n*

F L B

n *mf* (*) *n*

(*) 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

ff *p* *ff*

Vln.II

ff *p* *ff*

Vla.

ff *p* *ff*

Vc.

ff *p* *ff*

18'41"

Elctr.

F R B

F L B

n mp n

Noia

meno mf

del llast

Instr. Audio

(AMP mp / REVERB 100% / ALL SPACE)

Vln.I

Vln.II

Vla.

Vc.

p ff

18'50"

Elctr.

Noia

ALL SPACE

drywet 100%

Instr.
Audio

Vln.I

Vln.II

Vla.

Vc.

mp

p

ff

mf

18'59"

Elctr.

Noia

drywet 60%

Instr.
Audio

ppp

Vln.I

ff

p

Vln.II

ff

Vla.

f

Vc.

mf

f

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

Vln.II

Vla.

Vc.

3:2

(*)

p *pp* *mf sub*

(*) 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

Vln.II

Vla.

Vc.

p

3:2♪

19'35"

WIND SOUND

TURNAROUND : clockwise (linear trajectories)
Period (T) : 8 beats (𝄇)
Phase (θ) : 0 (starts at center-front)

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 }

F → R → B → L

Elctr.

n cresc.

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

+ SPATIAL ROTATION PHASE SHIFT : [666.66 ms] and centerFreq –100 ¢ (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

pp ***pppp***

Vln.II

pp ***pppp***

Vla.

pp ***pppp***

Vc.

pp ***pppp***

19'44"

F → R → B → L

Elctr.

mf sempre

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

19'53"

Period (T) : 6 beats (𝅝.)

Elctr.

F → (𝅗𝅥.) → R → B → L → F → R

mf sempre

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

20'01"

PHASE SHIFTS RELATING TO THE PREVIOUS ROTATION TAPE { F [1,250. ms] / E [1,000. ms] / D♯ [1,500. ms] }

simile WIND SOUND, *simile* SPATIALIZATION

Elctr.

(*) ***n*** *cresc.*

Period (T) : 4 beats (𝅝)

B L F (𝅗𝅥) R B L

(*)

(*) 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

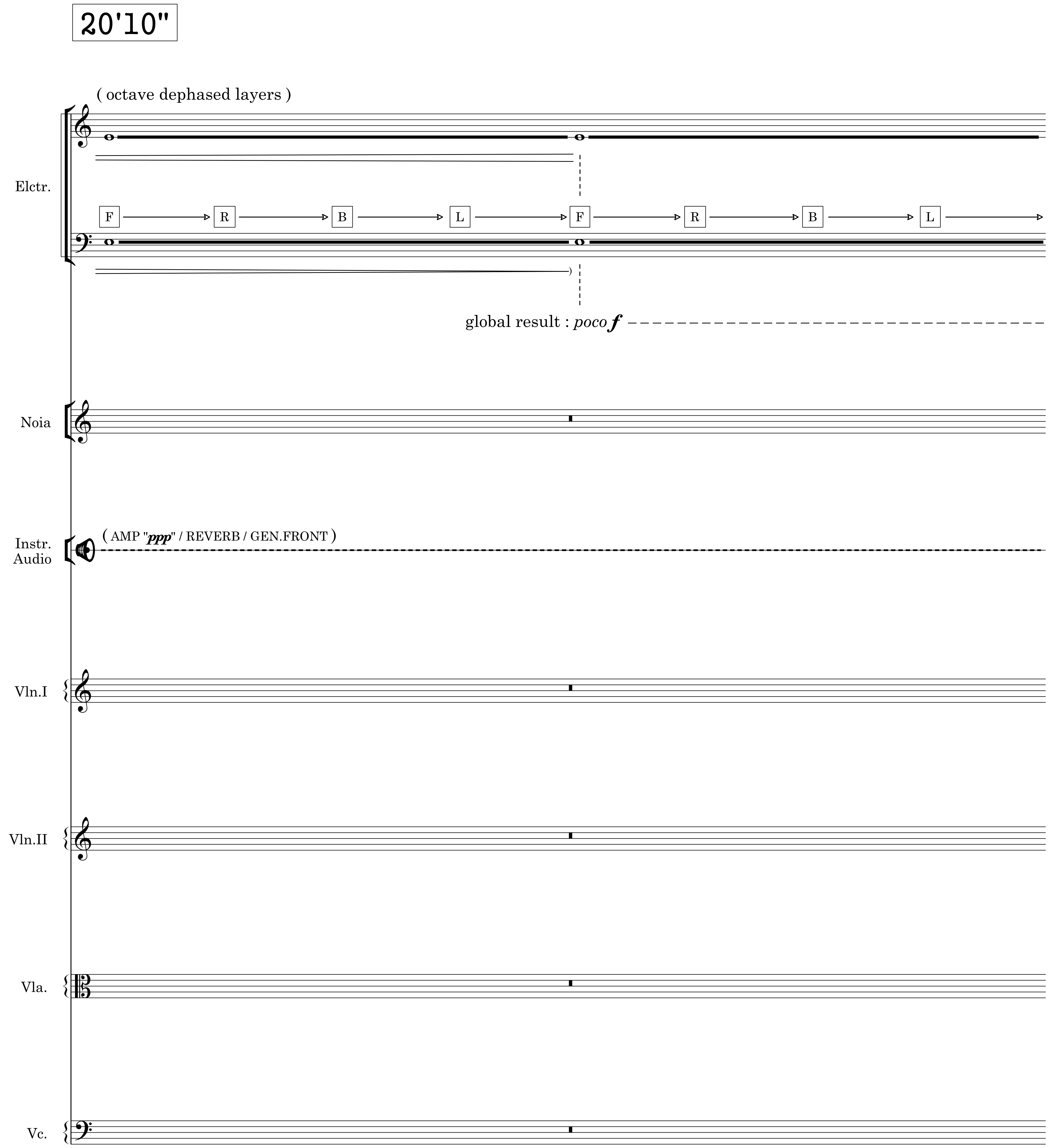
(AMP "***ppp***" / REVERB / GEN.FRONT)

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"

Elctr.

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*

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)

F → R → B → L → F → R → B → L →

Noia

mp

Cecs

mf

e - go - ís - tes

Instr. Audio

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

Vln.I

Vln.II

Vla.

Vc.

20'28"

simile

E - go - ís - tes

Elctr.

(+ 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)

F → R → B → L → F → R → B → L →

Elctr.

Noia

segue ***mp***_

a___ un___ món_ frà - gil___

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

20'46"

Period (T) : 3 beats (𝅗𝅥.) (+ octave dephased layers)

F → (𝅘𝅥𝅯.) → R → B → L → F → R → B → L → F → R → B →

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)

L F R B L F R B L F R –

Elctr.

segue ***mp_***

Noia

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 ¢] [h] (a)

[+50 ¢]

[–50 ¢]

(+ 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

Vln.II

Vla.

legno tratto "*wind sound*"

Vc.

legno tratto "*wind sound*"

21'13"

Elctr.

[+100 ¢] pp f pp / n f n

[+0 ¢] pp f pp / n f n

[–100 ¢] pp f pp / n f n

(+ octave dephased layers) Period (T) : 1,5 beats (♩.)

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

A les mans

mf sempre

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.

F F F F F F F F

Noia

p mp p ppp

9 9

[i]_ [m]_

Instr.
Audio

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

Vln.I

crine ord.

pppp *mp sotto voce* *pppp*

Vln.II

Vla.

Vc.

21'39"

(+ octave dephased layers)

Elctr.

F F F F F F F F

Noia

p *mp* *p* *mp*

[a]_ [a]_

Instr.
Audio

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

Vln.I

Vln.II

crine ord.

pppp ***p*** *sotto voce* *pppp*

Vla.

pppp ***p*** *sotto voce* *pppp*

Vc.

21'48"

(+ octave dephased layers)

Elctr.

F F F F F F F F F

Noia

p ppp

9 9

[m]_

p poss

[a]_

Instr.
Audio

(AMP p / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

Vc.

pppp mp sotto voce pppp

21'57"

(+ octave dephased layers)

Elctr.

F F F F F F F F

Noia

mp poss *pp poss*

Instr.
Audio

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

Vln.I

pppp

Vln.II

pppp

Vla.

pppp

Vc.

pppp

22'06"

(+ octave dephased layers)

Elctr.

F F F F F F F F F

Noia

p poss *pp poss* *ppp poss*

[a]_

Instr.
Audio

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

Vln.I

mp *sotto voce* ***pppp***

Vln.II

mp *sotto voce* ***pppp***

Vla.

mp *sotto voce* ***pppp***

Vc.

mp *sotto voce* ***pppp***

22'15"

(+ octave dephased layers)

Elctr.

F F F F F F F F F

Noia

p mf

a - - - - - mar - - - - - ga i pre - ma - tu - ra

9 9

Instr. Audio

(AMP p / REVERB / GEN.FRONT)

Vln.I

Vln.II

Vla.

pppp p sotto voce pppp

Vc.

pppp mp sotto voce pppp

22'24"

(+ octave dephased layers)

Elctr.

F F F F F F F F

Noia

p *mf*_ *p sub* *mf sub*

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.

F F F F F F F F F

Noia

p *mf* *p* *mf*

[a]_ [a]_

Instr.
Audio

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

Vln.I

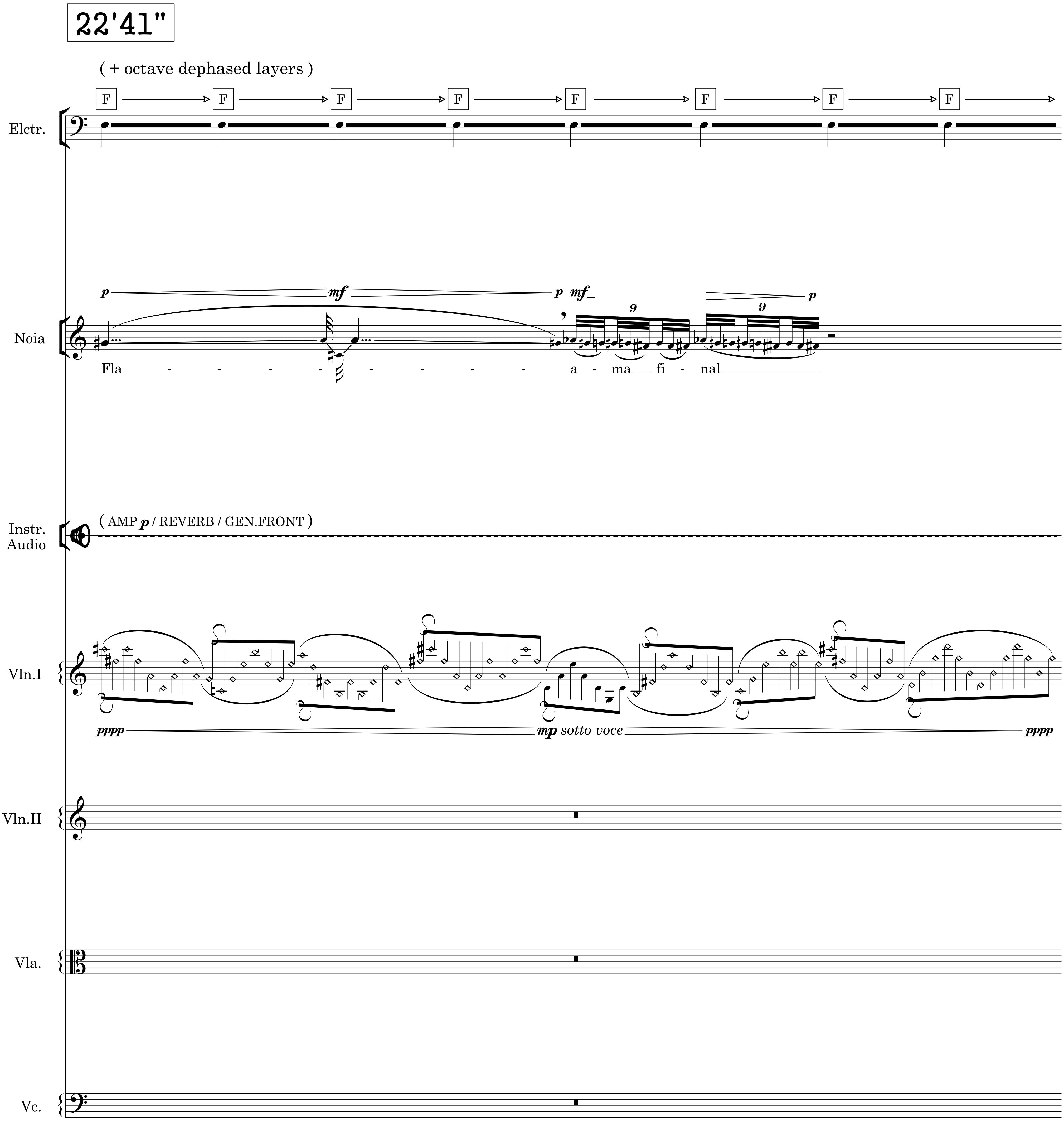
pppp *f* *pppp*

Vln.II

pppp *f* *pppp*

Vla.

Vc.


22'41"
(+ octave dephased layers)
F F F F F F F F
Elctr.
p mf p mf
9 9
p
Noia
Fla - - - - - - - - - a - ma fi - nal
Instr.
Audio
(AMP p / REVERB / GEN.FRONT)
Vln.I
pppp mp sotto voce pppp
Vln.II
Vla.
Vc.

22'50"

(+ octave dephased layers)

Elctr.

F F F F F F F F F

Noia

*mf_* *p* *mf* *p*

9

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.

F F F F F F F F F

Noia

p mf_

10

(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.

F F F F F F F F

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.

F F F F F F F F F

Noia

mf sempre

9

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.

F F F F F F F F

n

Noia

mf sempre

que a dins

9

s'a - pa - ga

Instr. Audio

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

Vln.I

!

mf ***pppp***

pppp

Vln.II

pppp

Vla.

pppp

Vc.

pppp

23'35"

Elctr.

F R B

F L B

n mf

Noia

Instr. Audio

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

Vln.I

Vln.II

Vla.

Vc.

mf pppppp

23'44"

"BEATING" SOUND

Elctr.

n cresc. *poco* ***mf*** *decresc.*

B

n

B

n

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"

Elctr.

p decresc. ancora *n*

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

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

8va

(12,543.85 Hz) (𝅗𝅥.) (8,372.02 Hz)

n *mp* *n*

F

simile 8va (9,397.27 Hz)

n

Noia

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"

Elctr.

p decresc.

F

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

pp

[a]_

n

F → R

15ma

(16,744.04 Hz)

n *mp*

L → B

(*8*)

15

(6,271.93 Hz)

mp *n*

Noia

Instr.
Audio

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

Vln.I

Vln.II

Vla.

Vc.

24'19"

Elctr.

ppp *decresc. ancora*

pp

*mp*_ *mp*_

[a]_ Ha a - rri-bat el di - - a

mp *non troppo ma lontano*

(amp)

B

(15)

15

(11,175.3 Hz)

n

F R B

8va

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

mp

Noia

Instr. Audio

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

Vln.I

legno tratto "*wind sound*"

15ma

pppp

Vln.II

legno tratto "*wind sound*"

8va

pppp

Vla.

Vc.

24'28"

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

F *sempre* - - - - - - - - - - - - -

sussurrato sempre

mf 3 3

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

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

Elctr.

pp ***mp*** 9

[a]

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

F R B

15 (5,274.04 Hz) (3,520. Hz)

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

F

simile 8va

(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

Vc.

6 5 3

II III

24'37"

Elctr.

ca - da ar - bre a - ba - tut

pp mp_ 9

[a]_

n pp (sotto voce lontaniss.) n

F R

8va

(12,543.85 Hz)

n mp

15

L B

15 (8)

(4,698.64 Hz)

mp n

Noia

Instr. Audio

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

Vln.I

15ma

pppp

Vln.II

8va

pppp

Vla.

3

Vc.

3

24'46"

Elctr.

ca - da riu sec

mp pp mp

[a] Ha a - rri bat el di - - a

pp (sotto voce lontaniss.)

B

(8,372.02 Hz)

F R B

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

mp

Noia

Instr. Audio

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

Vln.I

mp pppp

Vln.II

mp pppp

Vla.

Vc.

170

24'55"

Elctr.

F

mp

amp : mp

Les__ do - nes__

PRE-RECORDED SOPRANO + REVERB

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

R

mp

amp : p

Les__ do - nes__

PRE-RECORDED SOPRANO + REVERB

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

L

mp

amp : p

Les__ do - nes__

PRE-RECORDED SOPRANO + REVERB

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

B

mp

amp : p

Les__ do - nes__

F → R → B

15

(5,274.04 Hz) → (3,520. Hz)

n — mp — n

F

simile

8va

(9,397.27 Hz)

n

Noia

Instr. Audio

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

Vln.I

legno spazz. solo ("*whistling*")

6 5

II III

Vln.II

legno spazz. solo ("*whistling*")

6 5

II III

Vla.

6 5 3 3

II III

Vc.

6 5 3 3

II III

Elctr.

mp 9 3 et can - ta - ran

mp 9 3 et can - ta - ran

mp 9 3 et can - ta - ran

mp 9 3 et can - ta - ran

F R

15ma (16,744.04 Hz)

n mp

L B

(8) 15 (6,271.93 Hz)

mp n

Noia

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

Vln.I 3 3

Vln.II 3 3

Vla.

Vc.

mp 9 3 can - çons de pau

mp 9 can - çons de

25'13"

Elctr.

mp

9 9

en - llà del temps

3

pau

B

15

(11,175.3 Hz)

n

F R B

8va

(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

Vla.

Vc.

Barcelona, 25/VI – 28/IX, 2024