

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

● = sung tones (notes, intervals) } to be held to next sound or to |,]
○ = whispered, unvoiced sounds }
φ, φ = sung and whispered sounds as short as possible: sounds unheld & sustained have different degrees of "singing" & "whispering" (to be held to next sound or to |,])

TTT, TTTT, TTTT, TTTT = different speeds of periodically articulated sounds

TTTTT = can be performed as fast as possible (subsequent low register notes & notes)

TTTTT = as fused and continuous as possible: *tan rápido y uniendo o ligando como un solo*

TT, TTT etc. = all grace notes as fast as possible → ¿Notas de adorno tan rápidas como sea posible? ¿de todas las notas que aparecen ellas se interpretarán tan rápidas como sea posible?

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

(a) *surgent* [to me...] la

(b) *impasivo* z/wof...+ |man|

(c) *impasivo* [e]...[i]...[r]

(d) *impasivo* [i] |ae| ...+ [a]...[a]...[e]

(e) *impasivo* [a]...[a]...[e]

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

- 1) Sounds or groups of sounds phonetically notated: (a), (ka), (u), (i), (o), (ø), (ati), (be), (e), (e) usw.
- 2) Sounds or groups of sounds as pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes etc. → de registre bajo a que sea silabas deban ser pronunciadas con ritmo durante estas palabras?
- 3) Words conventionally written and uttered: "give me a few words" etc. *Palabras convencionalmente escritas y pronunciadas.*

Sounds and words lined up in parenthesis *(to me)* must be repeated quickly in a random and slightly discontinuous way. *Algunas veces repetidas rápidamente de una manera ligeramente discontinua.*

Groups of sounds and words in parenthesis as (to me...), (be/lo/...), (co/ta/...) etc. must be repeated quickly in a regular way. At 15" of the score, for instance, (to me...) to is equivalent to to me to me to; at 30", ((e) (a)... (a)) (a) is equivalent to (e)(a) (e)(a) (e)(a): at 1' the group (tr/ka) be... must be repeated as many times, *debe ser repetido tantas veces como sea posible hasta que se acabe.*

1. Laughter must always be clearly articulated. *Laughter must always be clearly articulated.*

2. Bursts of laughter to be used with any vowel freely chosen. *Bursts of laughter to be used with any vowel freely chosen.*

3. Mouth clicks to be used as they occur. *Mouth clicks to be used as they occur.*

4. Cough → to be used as they occur. *Cough → to be used as they occur.*

5. Snapping fingers gently → to be used as they occur. *Snapping fingers gently → to be used as they occur.*

6. Mouth closed → to be used as they occur. *Mouth closed → to be used as they occur.*

7. Breathy tone, almost whispered. *Breathy tone, almost whispered.*

8. Breathless tone, almost whispered. *Breathless tone, almost whispered.*

21/12/2018: first rehearsal

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

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

urgent: apretado

tense: tenso

distant: distante

dreamy: soñador, de suso; ensueño