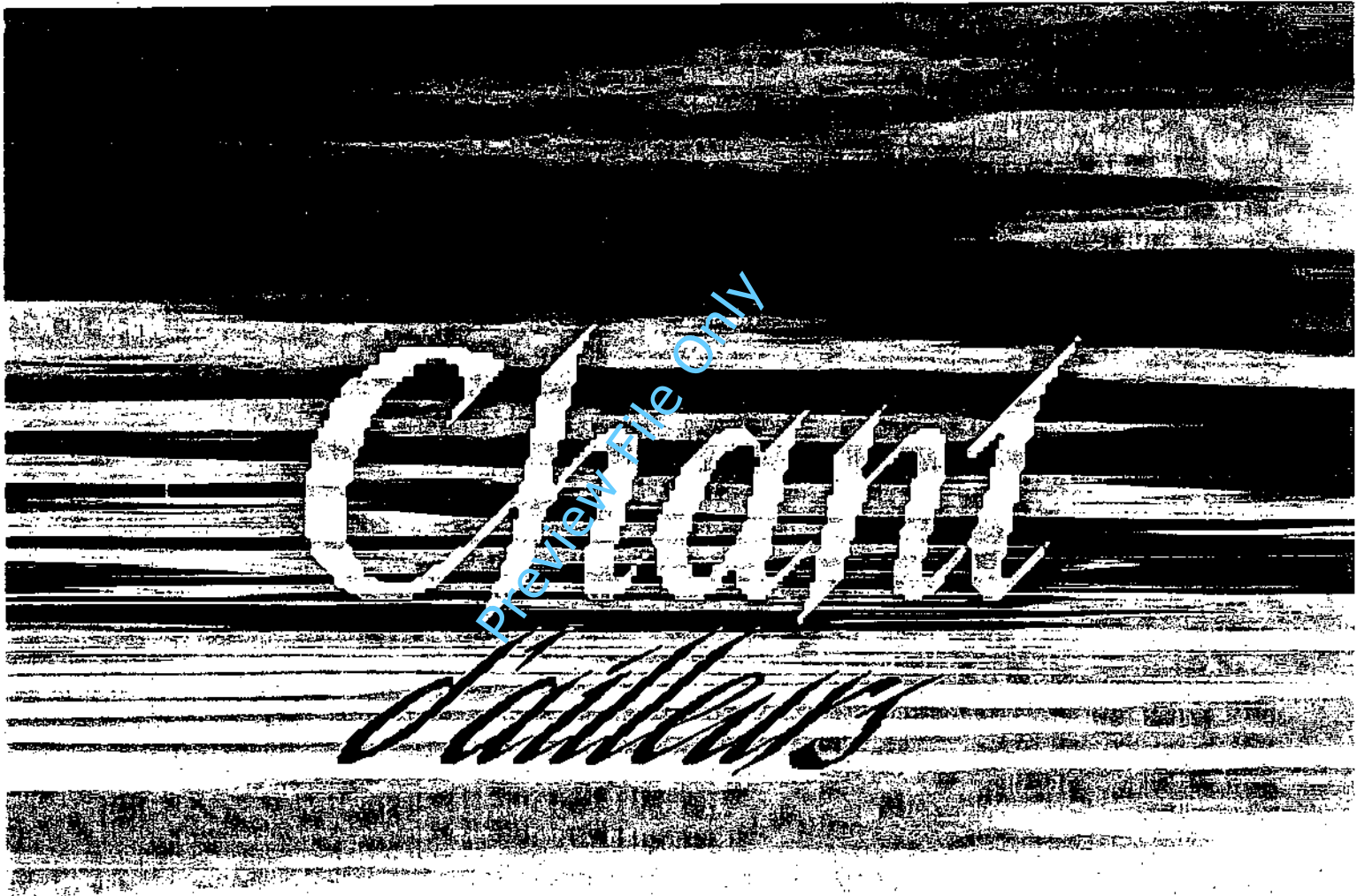


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A L E J A N D R O V I Ñ A O

# " Chant d'Ailleurs "

for soprano and computer  
(1992)

**Alejandro Viñao**

Chant d'Ailleurs was commissioned by French Government for Group de Recherche Musicales.

The computer part was produced at G.R.M. using a Syter Computer to process original vocal sounds.

Premiere: Grand Auditorium of Radio France, Paris, February 10th, 1992. Performed by Frances Lynch.

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*Chant d'Ailleurs* (Chant from Elsewhere) is a set of song-like chants from a fictional culture. I imagined this culture as one which had developed technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part which seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond its natural acoustic means.

Our culture has used each new technological development to further its original musical concerns: harmony, large scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing style, with its own melisma, its own ornamental identity, the identity of a chanting 'tradition' that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We recall the 'style' of the phrasing but not the phrase itself. The computer is also part of this imaginary

style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constraints' of this imaginary culture.

I based the invented singing style on the traditions of different Eastern musics and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato.

The composer strongly recommends that Chant d'Ailleurs be performed from memory and without a score on stage. The aesthetic nature of the piece with its mixture of ethnic Mongolian and an imaginary ritualistic origin require a true 'performance' and not a 'reading'. The soloist, regardless of how familiar she may be with the piece will always deliver the piece in a different way if she has a music stand and a score between herself and the audience.

### About the score

Much of the music written in the last 40 years has been notated in order to show with precision the complexity of the musical ideas behind a piece. The score of Chant d'Ailleurs has been notated seeking to achieve the exact opposite effect. The score is presented as a precise set of instructions for performance. In the computer part any information that is not absolutely necessary for the performance of the piece has been deliberately left out so that the score will look to the player a great deal more simple than it really is. Since the score is accompanied by a Training Cassette it is hoped that much of the information about performance will be conveyed through the cassette rather than through the score. Since the collapse of Common Practice and its corresponding tonal system the conventional score has become only partially effective in conveying a precise set of instructions for performance. The performer MUST study the score of Chant d'Ailleur TOGETHER with the training Cassette.

### About conventions in notation

a diamond notehead in the computer part indicates a note with inharmonic overtones and/or imprecise fundamental pitch.

an X notehead in the computer part indicates a percussive note with indeterminate pitch.

an arrow pointing up/down next to a notehead indicates a microtonal interval. There are many instances of microtonal intervals in the piece but only in the computer part. They are indicated in the score only when it is necessary for the singer to take them into account, to avoid 'drifting' with the computer part. The singer is never asked to sing microtonal intervals.

### About the text

The text in Chant d'Ailleurs has been written by the composer to suite the musical needs of the piece and has little or no semantic meaning beyond the occasional appearance of the words 'chant d'ailleurs'. Most of the

words/phonemes that are used have no intentional semantic meaning and should be understood as the words of an imaginary language, a language from elsewhere (d'ailleurs). Yet, the phonemes have been carefully chosen for their musical qualities vis a vis de particular melismatic phrasing they are attached to as well as to blend with the implicit phonemes in the computer part. They must be carefully executed. An exception is to be made in those cases where the register is so high (top A to top D) that vowels can no longer be clearly differentiated in which case each singer will articulate the notes with whichever vowel sound they are capable of doing so.

All words and phonemes in Chants I and II must be pronounced as in Italian with the exception, of course, of 'chant d'ailleurs'. The text in Chant III (somos) is in Spanish and must be pronounced accordingly.

### About articulation

The following types of trills and vibratos are marked in the singer's part :

1\_ **Vibrato (vib).** A moderate standard frequency vibrato. It is marked in the score as slow vib., fast vib., or simply vib. This vibrato is more restrained than an Operatic vibrato.

2\_ **Operatic vibrato.** A broad frequency vibrato commonly used in performances of 19th Century Italian operas. (e.g. Sutherland, Domingo, Pavarotti, etc.)

3\_ **Baroque trill (Bar. trill).** This refers to amplitude vibrato commonly used in early music and it is produced with the diaphragm and not with the glottis. It is in fact a diaphragmatic trill.

4\_ **Mongolian vibrato (Mong. vib.).** This is a frequency vibrato articulated using the glottis. The *Chant d'Ailleur Training Cassette* contains examples of Mongolian singers producing this vibrato and an imitation by a western soprano (Frances Lynch) which the performer may use as reference. Frances Lynch premiered Chant d'Ailleurs.

**5\_Articulate with glottis (glottis).** A trill produced with the glottis, also known as goat trill.

**About phrasing**

Slurs are used to indicate phrasing and therefore breathing in those places where the text alone is not enough. The performer must try to follow as strictly as possible the indicated phrasing and must not breath during a phrase encompassed within a broad slur even if the text seems to suggest otherwise. Some singers may not be able to deliver some long phrases without breathing in between, but must do so trying to conceal the breathing point.

This is particularly important in the case of long sustained notes which are followed by a glottal trill and end in some melismatic short phrase.

**About the computer part.**

The computer part is notated as a mere outline to give precise cues to the singer . It

must not be taken as an accurate representation of the music played by the computer. Such representation would be impossible within the limitations of conventional music notation. In many cases the notation of the rhythms in the computer part have been deliberately simplified to look like the rhythms in the soprano part as, for example, in bars 40 to 41. There, the computer plays irrational rhythms which are close enough to the quintuplets in the soprano part to justify the same notation.

Most of the sounds played by the computer have been created using an actual human voice as a departing sound source.

Synchronicity between the singer and the tape.

A click-track is recorded in a separate track of the digital tape recorder (PCM) that contains the computer part. The singer has 2 alternatives:

- a) she may receive the click-track via headphones.
- b) she may receive the click-track via a small light box (see equipment requirements) concealed on stage on the floor. The light box converts the down beat



of the click-track into a red light blip and the other beats into green light blips. This is by far the best option since it spares the singer the very unmusical experience of having to sing while wearing headphones and listening to a click-track.

### **About the performance.**

The singer and the computer are equally important and the computer sound must never be diffused as an accompaniment. The singer must blend with the computer as much as possible so that it is not often possible to tell which is which. This is particularly important in Chant II, where the singer and the computer can be seen as performing an actual duet.

The overall sound must be warm and reverberant. In most concert halls it will be necessary to add artificial reverberation to the voice and the computer part (fairly long pre-delay and rev. time). For this reason, the computer part has been mixed deliberately 'dry' so that the same reverberation can be added to both computer and voice. If a multi-

speaker system is available, the performer at the mixer must make sure that the voice and the computer always share the same speakers and their sound is at all times projected from the same point in space. Nevertheless, the performer at the mixer is free to explore the different possibilities of displacement of sound in space offered by the sound diffusion system and the concert hall provided he is careful not to alter the stereo image in the computer part.

### **Equipment requirements**

- 1 high quality condenser directional microphone.
- 1 reverberation unit
- 1 PCM digital tape recorder. (Both NTSC and PAL standards are available)
- 1 Click to light converter box. Provide by the composer.
- 1 small mixer.
- Amplifier and speakers.

# Chant I

"enchantement du timbre"

Alejandro Viñao

1991

♩ = 80  
click-trak=

2

4

Soprano

Computer

(Tibetan oboe)

*f*

3

gliss

6

8

Tibetan oboe

transformes into voice

gliss

Preview File Only

The musical score consists of two systems. The first system has two staves: Soprano (treble clef) and Computer (treble clef). The Soprano part has a whole note on G4. The Computer part has a melodic line starting with a forte dynamic (f) and a glissando. The second system also has two staves: Soprano (treble clef) and Computer (treble clef). The Soprano part has a whole note on G4. The Computer part continues the melodic line, with a glissando and a note marked 'Tibetan oboe'. A dashed line indicates a transition labeled 'transformes into voice'. The Computer part ends with a wavy line. Measure numbers 2, 4, 6, and 8 are marked in boxes above the staves.



10

12

*f* Mongolian vib. - - -

dja ne na ma

(Tibetan oboe)

14

(a) ta! nu de

*pp* *mf* *p* *tr*

16

18

no vib. Mongolian vib. - - - imitating the computer - - -

ma

gliss

*pp* *mf*

20

merging and disappearing  
into the computer

22

*ppp*

(a) \_\_\_\_\_

24

*ppp*

transformes into voice

(a) \_\_\_\_\_

26

*vib.* *baroque vib.*

*f*

28

(a) \_\_\_\_\_

e \_\_\_\_\_ i \_\_\_\_\_

*pp* *pp* *mf* *pp*

no vib. 30 *mf* 32

lu e na

(Tibetan oboe) *f* *p*

34 *ppp*

interpolation of timbre and tessitura (into voice)

*ff*

36 no vib. baroque vib. *p* *f* baroque vib. baroque vib.

u e ne a na na o

gliss gliss gliss

38

baroque vib. --- vib. *p f* Mong. vib. ----- no vib.

tu tu dja e

*pp f*

40

phrase freely ----- articulate with glottis ----- baroque vib. ---

(e) na

*p pp*

42

44

bar. vib. --- bar. vib. ----- slow vib. phrase freely ---

(a) li

*p pp*

46

articulate with glottis

Mong. vib. - - -

no vib. Mong. vib.

Musical score for system 46. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with various ornaments and dynamics. It starts with a forte (*f*) dynamic and includes slurs over groups of notes, with some groups marked with '6' and '3'. The lower staff is in bass clef and contains a supporting line, starting with a forte (*f*) dynamic and featuring a wavy line indicating vibrato. The system concludes with a fermata over the final notes.

48

Mong. vib. - - -

Mong. vib.

no vib.

Musical score for system 48. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics: "mi i i i so u ni". It features a mezzo-piano (*mp*) dynamic and includes slurs and vibrato markings. The lower staff is in bass clef and contains a supporting line with dynamics ranging from fortissimo (*ff*) to mezzo-forte (*mf*). The system concludes with a 3/4 time signature.

50

baroque vib. - - -

*f*

Musical score for system 50. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with lyrics: "di u dja". It features a forte (*f*) dynamic and includes slurs and vibrato markings. The lower staff is in bass clef and contains a supporting line with a piano (*p*) dynamic. The system concludes with a 4/4 time signature.

52

slow vib.

*mp*

54

*pp*

*mf*

no vib. → → →

Mong. vib. - - -

56

58

imitating the computer

*ppp*

60

62

no vib.      vib.      no vib.

*ppp*      *f*

64

66

*mp*      no vib.      *mp*      *pp*      *mp*

(e)      na      e      d'A

68

Mong. vib.      articulate with glottis - ,

*p*      *mf*      *p*      glottis - - - ,

gliss

illeurs      o i o i o i o i      da      o      u      o      e

8<sup>va</sup>



70 *f* *mf*

no vib. slow vib. no vib. Mong. vib. bar. vib.

gliss

dja lo

*f* *mp* *pp*

72 *mf* *p* *f*

articulate with glottis

no vib. Mong. vib. glottis

gliss

mi e ia sa

*f* *pp*

76 *f* *ppp*

no vib. slow vib. no vib. no vib.

glottis

ne nu

*f* *ppp*

78 **merging and disappearing into the computer** **80**

*f* *ppp*

mi

transformes into voice

82 **coming from the comp.** *ppp*

a

gliss

84 **no vib.** **glottis** **no vib. and transparent** **86** **Mong. vib.**

*f* *p*

ve na na u na e

*mp* *p*

3

gliss

88 **no vib.** **phrase freely** **90**

*p* *p*

mi i u

*mf* *p* *p*

3 6

92

94

glottis -----  
*mp*  
 mi o chant da i  
 gliss  
*ppp* *p* *pp* *f*

96

98

*p* *f* *mp*  
 e vi da te  
*p* *f*

100

glottis -----  
 no vib. -----, vib.  
 o

102

glottis

*f*

sa

(a) sa

*p* *f* *pp*

104

merging and disappearing into the computer

imitating the computer

(a)

(a)

*f*

106

108

110

*ppp*

computer solo

112

114

116

baroque vib. -----

*pp.*

a

(into voice)

118

(as fast as possible)

no vib.

*f*

slow gliss.

*mf*

6

(a)

chant

120

122

baroque vib. -----

*f*

chant

nu

*pp*

*mf*

*p* *f*

=> => a

=> e

124

Mong. vib.

baroque vib.

*mf*

Mong. vib.

*f*  
dja va ge  
*mf*

126

no vib.

baroque vib.

no vib. *f* *p*  
de i da  
baroque vib.

128

130

*mp*

articulate with glottis

*mp* articulate with glottis *pp*  
u da ma

132

Musical score for measures 132-133. Treble clef, 3/4 time. Lyrics: (a) -> e -> i tu. Dynamics: *f*, *pp*, *ff*. Includes fingerings (3, 4, 5) and a slur over the vocal line.

134

136

Musical score for measures 134-135. Treble clef, 3/4 time. Lyrics: dja na lo li u se. Dynamics: *ppp*, *mf*, *f*, *pp*, *mf*, *p*. Includes fingerings (6, 3, 6) and a slur over the vocal line.

138

Mong. vib.

guttural

Musical score for measures 138-139. Treble clef, 3/4 time. Lyrics: (e) ak da e e d'A illeurs e. Dynamics: *ppp*, *f*, *mf*, *pp*, *mf*, *p*, *mf*. Includes fingerings (3) and a slur over the vocal line.



140

breathy imitating the computer

Musical score for measures 140-141. The top staff contains the vocal line with lyrics "e Chant a ti" and dynamic markings *pp*, *< f*, and *f*. The bottom staff contains the piano accompaniment with dynamic markings *pp*, *< f*, and *pp*. Both staves feature triplet markings over the notes.

142

Musical score for measures 142-143. The top staff contains the vocal line with lyrics "a a a a" and dynamic markings *mf*, *p*, and *pp*. The bottom staff contains the piano accompaniment with dynamic markings *p* and *pp*. Both staves feature triplet markings over the notes.

144

very breathy  
*pp*

Musical score for measures 144-145. The top staff contains the vocal line with lyrics "ah!" and dynamic markings *pp* and *ff*. The bottom staff contains the piano accompaniment with dynamic markings *pp* and *ff*. Both staves feature a crescendo hairpin.

# Chant II

"rituel unconnu"

click-track  $\bullet = 90$

no vib. *pp*

with mouth half closed *p*

with glottis

Soprano

Computer

m → → → u

(voice-like)

me - so wa nu

2

3

gliss

with glottis

u - u - u - a - a - a - a

a

a

4

*mf*

*p*

6

*mp*  
glottis

ne e e e e r-r-r

*mf* *f*

8 10

no vib.  
*pp*

e la e la ni (l)

*p*

12

*mf* bar. vib. glottis with glottis *p*

li a da ve nu

*mf* *p*

14

16

(u) di me a na

*mp* *molto vib.*

18

O O i

20

(i)

a ha

*p* *pp* *p*

*very breathy like the computer*

22

24

26

hal

*mf*

*p* *f*

*pp*

*with glottis* *mp*

m - - e

28

*f* *with glottis*

meh so wa

na a e

*mf* *p*

*mf* *f*

*with glottis*

30

*with glottis*

a a nu da

*p* *f*

*gliss*

*gliss*

32

34

*f* *mp* sub. merging with the comp. *f*

gliss gliss

si mi ni i

*f* *mp* *f*

36

with glottis *mf* with glottis *mf*

va a a

*mf*

38

*mf* slow gliss.

nu

*p* *f* *p* gliss.

40

articulate with glottis

42

*mf* *ff* *mf* *slow gliss.*

o e nu a

*f* *p* *ff*

44

46

*pp* *ff* *f* *gliss* *pp* *p*

$\bullet = 140$

i la → o → e meh so wa nu

*p*

48

50

*ppp* *f* *intense*

m → → → a gel e

*f* *f*



52

54

uib.  
*ff*

wa!

no

*pp*

*f*

56

with glottis  
*f*

ge

te

58

with glottis  
*f*

ge

di

60

62

$\text{♩} = 90$

di

64

66

m meh so wa nu si ve

*p* *mp* *f*

with glottis. operatic vib. no vib.

68

70

(e) a

*ppp* *mf*

accel.

72

with computer

*mf*

Chant d'A Chant d'A

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

74

76

78

melancholic

*p* *pp*

m de vu u

*mp* *p*

80

with glottis

*p* *mf*

dja na e con ei nu

*pp*



92

Mong. vib. *f* as fast as possible if possible with glottis *ff*

ve a hu! dja hu!

94

with glottis *ff* *ff* *f* operatic vib. *f*

ku tu e a

● = 100 ● = 110 ● = 115

● = 120 with glottis

98 ● = 106

*mf*

i u d'A illeurs

*tr* *tr* *gliss*

100

102

Musical score for measures 100-102. Measure 100 is mostly blank. Measure 101 contains a melodic line with a glissando. Measure 102 continues the melodic line with glissandos.

104

Musical score for measures 104-105. Measure 104 starts with a forte (*f*) dynamic and "with glottis" instruction. It features a triplet of notes and a sextuplet. Measure 105 continues with another triplet and sextuplet, ending with a fortissimo (*ff*) dynamic.

Lyrics: nu i i ti u i i i ti nu

106

Musical score for measures 106-107. Measure 106 starts with a vocal line on "a" and a piano line with a trill. Measure 107 features a vocal line on "meh so wa" and a piano line with a forte (*f*) dynamic.

Lyrics: a meh so wa

108

110

ff

6 6 gliss 6

nu u e de a

pp

ff f

112

intense no vib.

3 3

no sai na dai

mp ppp

mf ff p

114

no vib. calm and transparent

p

3 3

i o illeurs i o illeurs

intense

pp ff

sai na dau

tr

ff



116

calm and transparent

*mp* *ppp* *mp*

o a illeurs o a illeurs

118

120

*pp* *p* *ppp*

u d'a illeurs

122

with glottis

with glottis

*mf*

ha hi ni

124

♩ = 60

with glottis no vib.

se \_\_\_\_\_ u

126

meh so wa nu \_\_\_\_\_ u

128

merging with the comp.

→ → → → → → o

pppp

pp

## Chant III

"somos"

♩ = 180

click-track = ♩

Soprano

Comp.

like a distant cry

*p* *pp* *p*

8 10 12

*mp* *p* *mf*

que so - mos que? que?

*mp* *p* *mp*

Preview File Only

Detailed description of the musical score: The score is for a piece titled 'Chant III' with the subtitle '"somos"'. It is set in 3/4 time with a tempo of 180 bpm. The score is divided into two systems. The first system includes a Soprano part (treble clef) and a Compadre (Comp.) part (treble clef). The Soprano part consists of six measures of whole notes. The Comp. part begins with a fermata, followed by notes marked with dynamics *p*, *pp*, and *p*. A blue watermark 'Preview File Only' is oriented diagonally across the first system. The second system continues with the Soprano part and includes lyrics: 'que so - mos que? que?'. The lyrics are aligned with notes in measures 8, 10, and 12. Dynamics *mp*, *p*, and *mf* are indicated above the notes. The Comp. part continues with accompaniment, including a fermata in measure 10 and notes marked with dynamics *mp*, *p*, and *mp*.

14

16

*f* *pp* *ppp* *p*

hu!

*f* *p* *ppp* *mf* *f* *pp*

hu

18

20

22

*ppp* *pp*

no vib. and transparent

*pp*

u

*ppp* *p* *mf*

24

26

28

*ppp* *pp* *mp*

no

*mf*

30

32

*ppp*

(C.T. =  $\text{♩}$ )

34

(C.T. =  $\text{♩}$ )

36

*f*

que so - mos hu!

*ppp*

*pp* *ppp*

38 (C.T. =  $\text{♩}$ )

40

(C.T. =  $\text{♩}$ )

*mf*

que que que que es lo que so - mos que no quie - re ser ser

*mf* *f*

42 (C.T. = ♩ )

44

*f*

que que que que es lo que so-mos que?

46

(C.T. = ♩ )

breathy  
*mf*

48 (C.T. = ♩ )

*f* *ppp*

ser lo que que re ser

50

52

54

no vib. and transparent  
*mp* *ppp*

u

gliss

*ppp* *mp* *ppp*

56  $\bullet = 120$  (C.T. =  $\text{♪}$ )

Mong. vib. 58 no vib. *ppp*

*mp* *mp* *mp*

se - e e ra

60 no vib. 62  $\bullet = 130$

*p* *ppp*

a

*p* *mp* *p* *ppp* *p* (voice-like)

*gliss*

64

very breathy  
stressing the sibilants

*p* *mf*

so - mos lo que no que - re - mos ser por - que no so - mos lo que so - mos

66

*mp*

so - mos lo que no que - re - mos ser por - que no so - mos lo que so

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

68

*mf*

so - mos lo que no que - re - mos so - mos lo que no que - re - mos ser

*mf* *p*

70

*p*

so - mos lo que no que - re - mos so - mos lo que no que - re - mos

*p* *mp*



72

articulate with glottis

*mf*

ser lo

74

que so - mos

76

breathy stressing the sibilants

*mf*

Mong. vib.

*f*

so - mos lo que no que - re - mos ser por - que no so - mos lo que so

78

80

no vib. and transparent

*p*

mos que!

*f* *mf*

82

stressing the sibilants

*mf*

so - mos lo que so - mos lo que so - mos por - que no que - re - mos ser

*pp* *f*

84

= 180

*f*

so - mos lo que no que - re - mos ser por - que no so - mos lo que so - mos que?

*f*

♩ = 130

stressing the sibilants

86

so-mos lo que no que-re-mos ser por-que no so-mos lo que so-mos so-mos lo que so so-mos

♩ = 180

88

♩ = 130

stressing the sibilants

♩ = 180

lo que so - mos lo que so so - mos lo que

90

♩ = 130

stressing the sibilants

no que re - mos ser por - que no so - mos

92

glottis - - - - -  
*ff*

glottis - - - - -

so - mo so - mos lo que que so - mos lo que

94

96

lo que so - mos ya!

98

breathy  
stressing the sibilants - - - - -

so - mos lo que no que - re - mos ser por - que no se por - que no se

100

♩ = 180

♩ = 130

*f*

so-mos lo que no que-re-mos ser por-que no so-mos

102

*f*

so-mos lo que no que-re-mos ser por-que no se por que no se se-a que no

104

*f*

se so-mos lo que no que-re-mos ser lo que no so-mos ya lo

106

*f*

so - mos lo que no que - re - mos ser por - que no so - mos

108

$\bullet = 180$   
no vib.  
*mf*

vib.  
*mp*

no vib.

110

$\bullet = 130$

ser lo que so - mos ya

112

*f*

so - mos lo que no que - re - mos ser por - que no so - mos

so - mos lo que so - mos lo que so - mos

114

Mong. vib.

no vib.

*ff*

so-mos lo que noque-re-mos so-mos lo que noque-re-mos ser ya

*ff* *p* *ff* *gliss*

116

118

120

♩ = 180

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

que

122

124

*f* *ff* *p* *ppp* *f*

que que mas que - rer que

*p* *f* *ff* *ppp*

126

128

*ff*  $\rightrightarrows$  *pp*

que mas que - rer

*ff* *f* *ff* *p*

8vb. v

130

132

( C. T. =  $\text{♩}$  )

que que que que es lo que so-mos que no quie-re lo lo

*f*

v b

134

136

( C. T. =  $\text{♩}$  )

lo que no que - re-mos ser que es lo que so-mos que - rer que

*f* *ff* *f*

8vb. v



138

140

que - rer ser que? que es lo que so - mos que no quie - re

ser? la vi- la

$\text{quarter note} = 130$

$\text{quarter note} = 120$

**f** intense

Mong. vib.

146

148

vi - la vi - la vi da ya

baroque vib.

150

(C. T. =  $\frac{1}{2}$ )

(C. T. =  $\frac{1}{2}$ )

Mong. vib.

152

articulate with glottis

(a) \_\_\_\_\_ ya es lo \_\_\_\_\_ lo que

*f* *f* *p* *ff*

(irrational pulse)

154

156

Mong. vib.

articulate

que lo que se - ra \_\_\_\_\_

*f* *ff* *p* *ff*

158

160

phrase freely

(a) \_\_\_\_\_

*p*

162

164

Musical score for measures 162-164. Measure 162 features a vocal line with triplets and a piano accompaniment with a crescendo from *pp* to *ff*. Measure 164 includes the instruction "Mong. vib." and a dynamic marking of *f*.

Mong. vib.

que

166

168

Musical score for measures 166-168. Measure 166 includes "Mong. vib." and *ff*. Measure 168 includes "no vib." and dynamics *p*, *mf*, and *f*. The lyrics "rer que no se" are present.

Mong. vib.

no vib.

rer

que

no

se

170

172

Musical score for measures 170-172. Measure 170 has a dynamic of *f*. Measure 172 has "Mong. vib." and *ff*. The lyrics "se - a que no se se - a que no se - a el ser" are present.

Mong. vib.

se - a que no se

se - a que no se - a el

ser

Mong. vib.

174

*ff*

que?

*ff*

**♩ = 135**  
 very breathy  
 stressing the sibilants  
*pp*

176

*ppp*

so-mos lo que no que-re-mos ser por-que no so-mos lo que so-mos lo que no que-re-mos ser por-que no so-mos lo que

178

so por - que no so - mos lo que so por - que no so - mos lo que

*ff*

*ff*