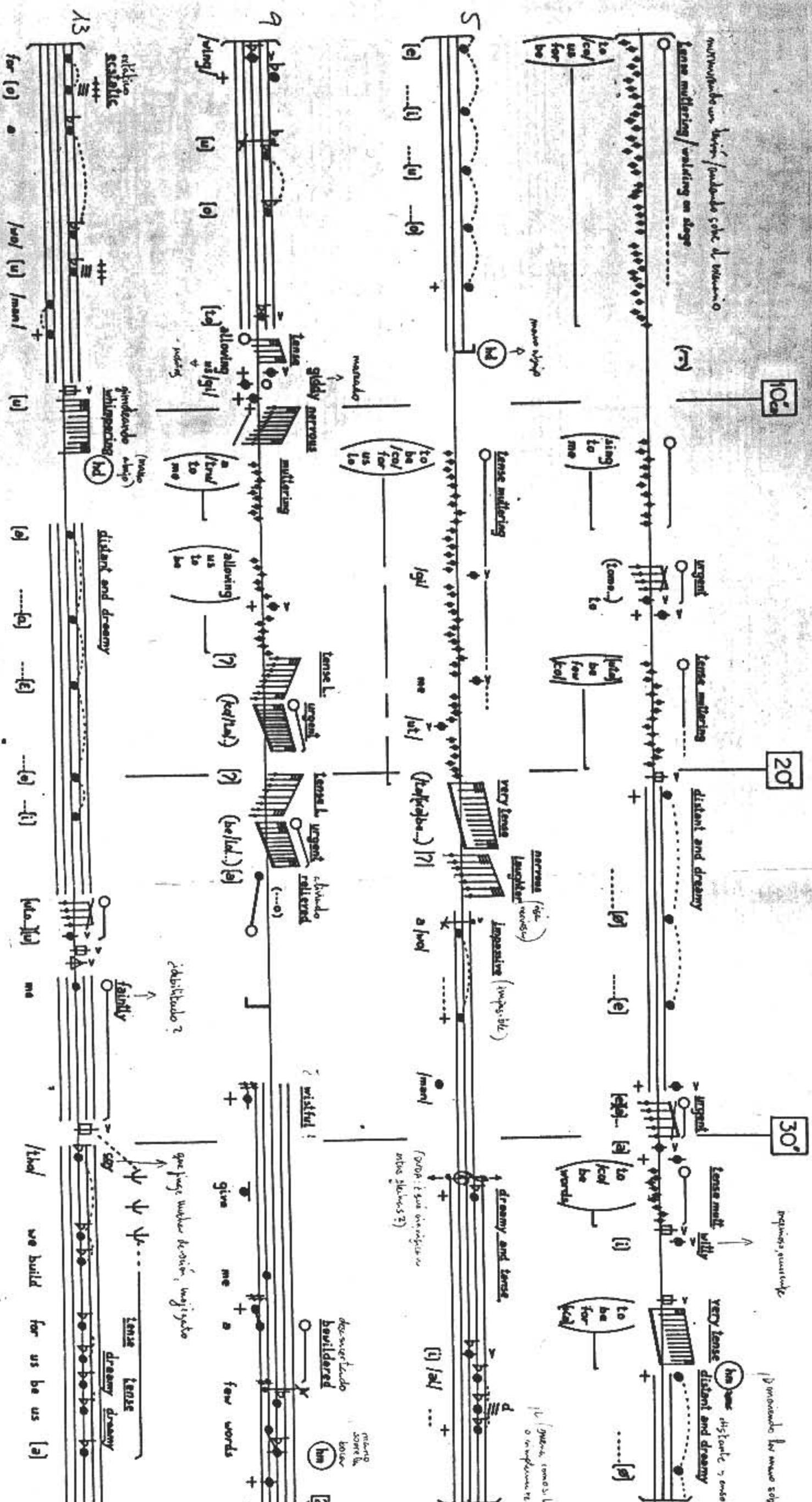


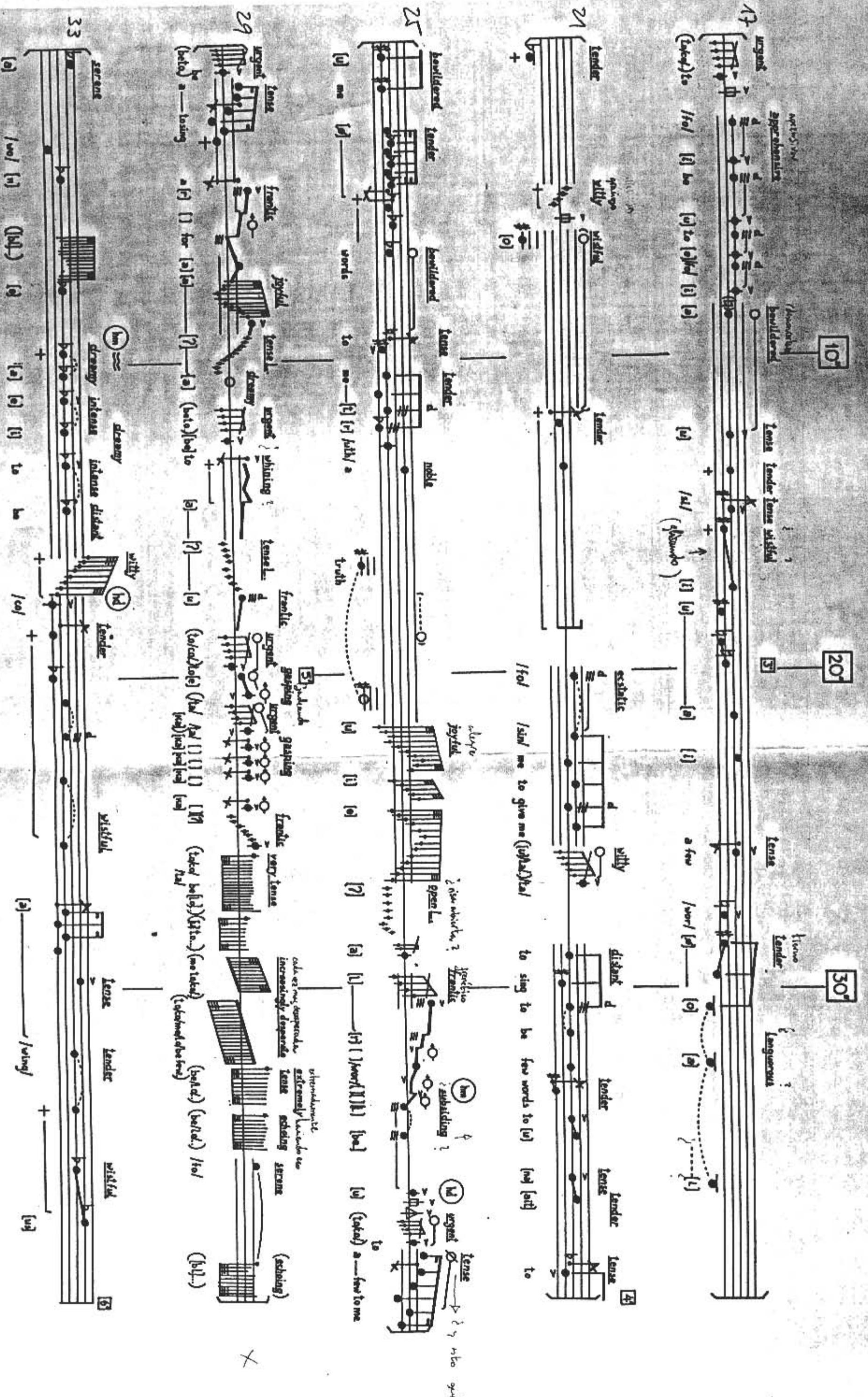
sequenza II

per voce femminile (1966)

luciano berio

text: markus kutter





37

long *subsidiary* *willy* *argued* *speculative* *extremely intense* *(frantic)* *distant* *extremely intense* *increasingly desperate* *subsidiary*

to [u] + half *take* *is me to sing a few words* *be - time taken be - form a seconds* *be - fore* *to be* *us be less give meto sing be -*

44 *scale* *anxious* *very excited and frantic* *argued* *shrieking* *argued* *shrieking* *whining*

[it] be - fore *[?] [beta] be [alpha] be [u]* *[a] [beta] [u] [a]* *[u] [u] [?] [r] [beta] be [alpha] be [u]* *[r] [beta] be [alpha] be [u]* *[i] (believe)* *[?] [?] (metime..)*

(ha) *some ----- some ----- some ----- called* *calmed* *urged* *urged* *urged* *urged* *urged* *urged*

to [u] to [u] to [u] [i] [u] [?] [beta] be [alpha] be [u] *give me [u] -* *foremen* *be - fore [u]* *tobuild [u] to sing* *house*

14 *to [u] to [u] to [u] [i] [u] [?] [beta] be [alpha] be [u]* *give me [u] -* *foremen* *be - fore [u]* *tobuild [u] to sing* *house*

49 *tender* *scabik* *willy* *argued* *distal* *distal* *distal* *distal* *distal* *distal* *distal* *distal* *distal* *distal*

to *+ al lo [o] wing be fo [e] / one / night* *[?] comes to sing [?] to [u] [u] sing [u] [?] [?]*

↓

Is it singing "on their own accord"?

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 subsideing of the applause of the public; she resumes after a short silence (at about the 11th of the score). The vocal actions must be timed with reference to the 10th divisions of each page.

phrases

• = sung tones (notes, intervals)

{ to be held to next sound or to 1.]

O = whispered, unvoiced sounds

clear soliloquies, half-mute moods o whispering speech etc. (see comments at notes de "mutter" piano)

•, φ = sung and whispered sounds as short as possible: sounding intervals & silences have lengths of seconds? (or fractions of seconds)

— by divisions of 10 seconds

- = can be performed as fast as possible (interpretation: how rapidly one speaks)
- = as fused and continuous as possible: *ben rápido una linea o ligado como en poche*
- = different speeds of periodically articulated sounds

fast

slow

medium

quiet

loud

very loud

extremely loud

extremely quiet

extremely slow

extremely fast

extremely medium

- = can be performed as fast as possible (interpretation: how rapidly one speaks)
- = different speeds of periodically articulated sounds

fast

slow

medium

quiet

loud

very loud

extremely loud

extremely quiet

extremely slow

extremely fast

extremely medium

extremely quiet

extremely slow

extremely fast

- = as fused and continuous as possible: *ben rápido una linea o ligado como en poche*
- = intonation contour (interpretation: how smoothly one speaks)

fast

slow

medium

quiet

loud

very loud

extremely loud

extremely quiet

extremely slow

extremely fast

extremely medium

extremely quiet

- = all grace notes as fast as possible → nothing to do with the performer but what implies how one speaks?

fast

slow

medium

quiet

loud

very loud

extremely loud

extremely quiet

extremely slow

extremely fast

extremely medium

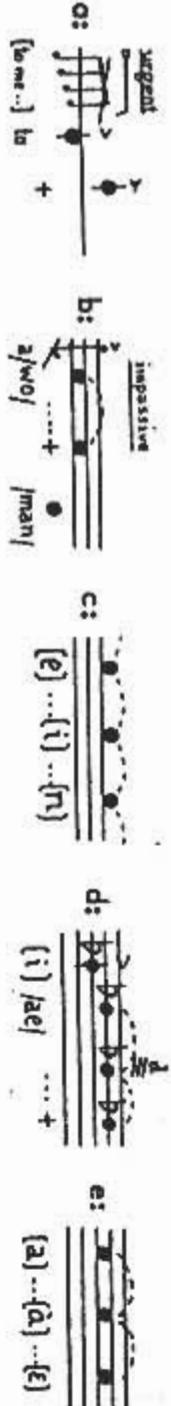
extremely quiet

extremely slow

extremely fast

extremely medium

- = all grace notes as fast as possible → nothing to do with the performer but what implies how one speaks?
- 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).



■ = intonation contour (interpretation: how smoothly one speaks?)

The text is written in different ways: (El texto es la escena & diferentes formas o modos)

- 1) Sounds or groups of sounds phonetically notated: (a), (ka), (u), (i), (o), (ø), (ait), (be), (e), (ɛ) usw.
- 2) Sounds or groups of sounds pronounced in context: /gi/ as in *give*, /wo/ as in *woman*, /tha/ as in without, /co/ as in comes etc. → see below.
- 3) Words conventionally written and uttered: "give me a few words" etc.

Repetitions, intensifications, assonances, rimes, homophony

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

Repetitions, intensifications, assonances, rimes, homophony

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

Repetitions, intensifications, assonances, rimes, homophony

L. *Laughter must always be clearly articulated.*

Repetitions, intensifications, assonances, rimes, homophony

- [b] *bursts of laughter to be used with any vowel freely chosen*
- *shakes & raps (not sustained) when vocal intensity changes*
- *mouth clicks → they quickly van. the bone.*

Repetitions, intensifications, assonances, rimes, homophony

4 = cough → tozer

= snapping fingers gently → they spin them on her arched hands

+ = with mouth closed → van from under

- o, o— = breathy tone, almost whispered

Duración? *Segundo, impasivo?*

= breathing in, gasping → ingesta, fundendo.

≡ = tremolo

≡ = dental tremolo (or jaw quivering) → *Mejorar su voz moviendo la mandibula.*

≡ = trilling the tongue against the upper lip → *Trillando 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 → *Mosca (o manos) sobre boca.*

hm = moving hand cupped over mouth to affect sound (like a mute)

hm = hands down → *Mosca (o 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".

urgen: apremiente

tense: duro

distant: distancia

dreamy: sonido, de ensueno; ensimilador.