

Au Arias

Diván de Chloe

Dramatic scene for soprano and orchestra

Based on the Daphne et Chloe text fragment by Longus

Duration c. 8 min.

Instruments

Flute in C (doubles Piccolo)

Flute in G (doubles Flute in C)

2 Oboes (2nd Oboe doubles English Horn)

2 Clarinets in Bb (2nd Bb Bass Clarinet)

2 Bassoons (2nd Bassoon doubles Contrabassoon)

3 Horns

2 Trumpets in C

2 Trombones (2nd Bass Trombone)

2 percussionists

I- Vibraphone, triangle, marimba, low suspended cymbal

II- Gong, gran cassa (bass drum), tam tam, triangle, glockenspiel

Timpani

Celesta

Harp

Strings

Diván de Chloe is the principal aria from the opera *Gruta de Ninfas* and is also part of the work titled *Libro Rojo*. It can be performed as part of the opera or as an independent concert piece. In addition to the original chamber version for soprano and seven instruments, it is available in this orchestral version.

This Work was made possible through the generosity of Erica Eloff and Hannes Taljaard. Augusto Arias on 27th August 2013 with Erica Eloff and the North-West University New Music Ensemble conducted the world première of the ensemble version

GENERAL REMARKS

- * When *Libero* is indicated, the conductor must follow a free tempo that will give the musical events time to develop.
- * The dotted barlines in *Molto libero* are there to facilitate the reading of the score. These passages must be played according to the idea of the *Libero* passages and without any accent on first beats.
- * **Trills** should be played a semitone up.
- * **Glissandos** should be played as smoothly as possible, without any accent on the beginning or ending of the note.
- * Let the strings of the piano, double bass, cello or violin vibrate as long as possible or until the end of the sounds is indicated.

→ The arrow shows a transformation of one way of playing/singing to another, e.g. from *molto vibrato* (MV) to *senza vibrato* (SV), or from *sul tasto* (ST) to *sul ponticello* (SP) or to indicate a change in the speed of a tremolo or a trill.

◁ Crescendo from "niente". It is also used to indicate decrescendo to niente.

* SV: Senza vibrato; MV: Molto vibrato (rapid and narrow vibrato). When vibrato markings are not specified, performers may use their preferred vibrato.

SOPRANO

- * Notes with *tenuto* lines must be interpreted as a natural accent, as in natural speaking. When a musical accent is required, it is notated as an accent.
- * **Glissandos** should be sung as smoothly as possible, without any accent on the beginning or ending of the glissando.



Glissando up to the bottom note should be sung as smoothly as possible, without any accent on the beginning or ending of the note. The beginning note should be left immediately (without *tenuto*) and should avoid the singing of any specific pitch. A similar sign be used to indicate glissandos up to the top note.



Recitativo style. The singer should sing according to the nature of the Spanish language with the required pitches. Please note that within these passages could appear some notes that are longer than others.

- * When *p* is required, The rhythm and tempo should be understood in an expressive way and the meaning of the words must be very clear. the dynamic level should always be high enough to enable the audience to still understand the words.
- * When *pp* is indicated, the singer should not sing louder than the rest of the ensemble. In these passages the voice is used as another instrument.
- * *Parlando/speaking* sections should be recited naturally, respecting the exact words and phrases that are written in each bar.

PIANO

One of the roles of the piano in this piece is to create resonance to mix with the sounds of other instruments.

- * The use of sustain pedals is strictly notated. When pedal is not specified, the use of pedal is free to the pianist. When the use of pedal is not required in a specific passage, it will be indicated in the score.

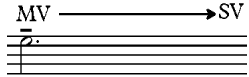


Must be played like the rebound of a ball, in retrograde. In that sense, each chord is shorter than the previous ones. The amount of repetitions of each chord in a passage is free. When no silence or note is notated, the pattern should be extended throughout the entire bar. When a silence or note is written within the bar, the pattern should be extended up to the rest.

* When sustained notes are required, they should be played with imperceptible bow changes.

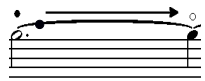
* SP: *Sul ponticello*. Play very close to the bridge./ ST: *Sul tasto*. N: Normal (used to cancel SP and ST)

* SP ↔ ST Constantly alternating *sul ponticello* and *sul tasto* ad libitum and gradually.

* MV  → SV Change gradually to *molto vibrato* to *senza vibrato*. A similar indication is used for changing from *sul ponticello* to *sul tasto*.

FLUTES

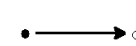
* Glissandos must be played as smoothly as possible. Use the embouchure to get the glissandos and do not play an accent in the arrival note.



Air tones. Use the fingering needed to produce the notated pitch. However, don't produce the normal tone; just blow air through the instrument. In the graphic example the air tone is in the second note.



* This passages must be played thinking in a rebound of a ball, in retrograde. In that sense, each note is shorter than the previous ones. The quantity of repetitions of each chord in a passage is free.

*  Change gradually from a normal tone to an air tone.

* When the consonants are indicated below the notes, whisper the given phonemes according to the international phonetic alphabet.

S "Salt" in English [s]
 T "Table" in English [t]
 Frrr "frame" in English but keeping a longer "rrr" [r]

LYRICS

<p>Estoy mala pero no sé de que dolencias. Sufro sin estar herida. Me aflijo aunque no he perdido ninguna de mis ovejas. Me abrazo y sigo sentada bajo una sombra espesa.</p>	<p><i>I am not well, though. I do not know what ails me. I suffer in spite of not being hurt, I grieve though none of my sheep have got lost. I hold on to myself and remain under a thick shadow.</i></p>
<p>Daphne es bello pero no lo es el solo, Si sus mejillas son rojas también lo son las flores, Si el canta también cantan los pájaros. Bajo una sombra espesa me aflijo. ¡Oh! ¡Fuente perversa que lo haces todo hermoso pero a mi no me embelleces!</p>	<p><i>Daphne is beautiful but no only he. If his cheeks are rosy, so are those of the flowers. If he sings, so do the birds. I grieve under a thick shadow. Oh! perverse fountain, you make him so beautiful!</i></p>
<p>Mil veces me clavaron las espinas De los zarzales y no lloré. Mil veces las abejas me clavaron su aguijón Y bien pronto quedé sana</p>	<p><i>A thousand times I stuck the rose garden thorns on my fingers and did not cry. A thousand times the bees stung me but I soon healed.</i></p>
<p>Sin duda, esta picadura es mas cruel que todas ¿Por qué cuando veo las flores y los pájaros, no pienso mas que en el? ¡Quisiera ser su flauta para tocar sus labios! ¡Quisiera ser yo cabra para que me tomase en brazos!</p>	<p><i>No doubt this sting that now reaches deep in my heart is much more cruel than others. Why when I see flowers and birds, I only think of him? I would like to be his flute, only to touch his lips! I wish I were a little goat, so that he could hold me in his arms!</i></p>
<p>¡Oh! ¡Fuente perversa que lo haces todo hermoso pero a mi no me embelleces! ¡Oh Ninfas! Me dejáis morir a mi que por vosotras había nacido y por vosotras vivía!</p>	<p><i>Oh! perverse fountain, you make him so beautiful! Oh! Nymphs! you leave me to die with you! I had been born and because of you I lived!</i></p>
<p>¿Quién después de mi os hará guirnaldas y ramos? ¿A quién encomendaré mi cigarra, que cantaba en la gruta mientras yo dormía?</p>	<p><i>Who else after me will make you garlands and bunches of flowers? Who shall I ask to care for my chattering cicada that used to sing in our cave so that I could go to sleep?</i></p>
<p>Su voz ya no puede adormecerme bajo la bóveda de nuestra gruta Daphne me ha robado el sueño.</p>	<p><i>Its voice cannot make me drowsy anymore under the vault of our cave. Daphne has stolen my sleep.</i></p>

The translation is offered for a better understanding of the text. The composition should, however, always be sung in Spanish. English translation from Spanish by Maria José Morchón.

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SCORE SAMPLE - www.auarias.com

Poco rit **Libero** **A** **Tempo I, moderato**

8

Fl. I *gliss.* *pp*

Fl. in G *gliss.* *pp*

Ob. I SV → MV (tremolo's speed) *p* → *mf*

Eng. Hrn. SV → MV → SV *p* → *mf*

Cl. I Flz *poco*

Cl. II Flz *poco*

Bsn. I *poco*

Bsn. II *poco*

Horn I *p*

Horn II/III *poco*

Trpt I/II

Trbn I/II *poco*

Timp.

Perc. I Vibraphone *f* rather dark sound, but clear attack

Perc. II Tam-tam *p*

Harp *f* *gliss.* *mf*

Soprano *gliss.* *5* *ri - da* *piu intenso* The feeling must be tense. Use the resonance as much as possible. *Me - a - fli - jo aun - que*

Cel. *f* (LV!) *p*

Vln. I (tremolo's speed) *mf* Sul D SP (punta d'arco) *p* *gliss.*

Vln. I (tremolo's speed) *mf* Sul A SP (punta d'arco) *p* *gliss.*

Vln. II SV → MV → SV *p* → *mf* SP (punta d'arco) *p*

Vln. II SV → MV → SV *p* → *mf* SP (punta d'arco) *p* *gliss.*

Vla. SV → MV → SV *p* → *mf* SP (punta d'arco) *p*

Cello I SV → MV → SV *mf* N *p*

Cello II *mf* N → SP *p*

D.bass *mf* N → SP *p*

13

Fl. I

Fl. in G

Ob. I

Eng. Hrn.

Cl. I

Cl. II

Bsn. I

Bsn. II

Horn I

Horn II/III

Trpt I/II

Trbn I/II

Timp.

Perc. I

Perc. II

Harp

Soprano

Cel.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Cello I

Cello II

D.bass

mp *f* *pp* *molto* *fp* *pp* (no dim!) Flz *pp* (no dim!)

f *pp* *molto* *fp*

p *pp* *molto* *fp*

pp *molto* *fp*

pp *molto* *fp*

pp *molto* *fp*

pp *molto* *fp*

mp *p* *p* *p* *mp* *mf* *fp*

p *mp* *mf* *fp*

pp *molto* *mp* *pp*

mp *poco* *p* *mp* *mf* *f* *slow & soft gliss.* *poco sf*

no he per - di do nin - gu na de mis o - ve - ja - sss Mea -

gliss. *pp* *molto* *fp*

gliss. *pp* *molto* *fp*

pp *molto* *fp*

pp *molto* *fp*

pp *molto* *fp*

pp *molto* *fp* *gliss.* *SP*

p *mp* *mf* *fp* *gliss.* *SP*

pizz. *p* *mp* *mf* *fp*

p *mp* *mf*

molto rit.

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Calando, piu intenso

Rit

Meno mosso ♩=80

intenso e espressivo

18 SP

Fl. I *poco sf* *sf* *ff* *mp* flz To pic. Piccolo *f solo*

Fl. in G *mp* *poco sfz*

Ob. I *poco sfpp* *sf* *ff*

Eng. Hrn. *p* *mf* *tr*

Cl. I *poco sfpp* *sf* *ff*

Cl. II *poco sfpp* *sf* *ff*

Bsn. I *poco sfpp* *sf* *ff*

Bsn. II *poco sfpp* *sf* *ff*

Horn I *poco sfpp* *sf* *ff*

Horn II/III *poco sfpp* *sf* *ff*

Trpt I/II *poco sfpp* *sf* *ff* *I doloroso e legato* *mf*

Trbn I/II *poco sfpp* *sf* *ff*

Timp. *mf* *f* *ff*

Perc. I low susp. cymbal *p* *poco*

Perc. II Bass drum *p* *mf* *LV!*

Harp *plaqué* *mf* *fff* *mp* *mf*

Soprano *f* *intenso e cresc. molto!* *p* *Half singing, singing with breathy voice*
 -bra-zo y si-go sen-ta-da ba-jou-na som bra es-pe-ssa

Cel.

Vln. I *poco sfpp* *sf* *fp* *p* *poco sfz* *poco sfz* *p* *SP SV* *MV*

Vln. I *poco sfpp* *sf* *fp* *p* *poco sfz* *poco sfz* *poco sfz* *poco sfz*

Vln. II *poco sfpp* *sf* *ff* *p* *poco sfz* *poco sfz* *poco sfz* *poco sfz*

Vln. II *poco sfpp* *sf* *ff* *p* *poco sfz* *poco sfz* *poco sfz* *poco sfz* *tr*

Vla. *poco sfpp* *sf* *ff* *p*

Cello *poco sfpp* *sf* *ff* *ST* *mf* *pizz.* *p* (with the piano)

D. bass *gliss.* *ST* *G# sul A* *gliss.* *pp* *pizz.* *p* (with the piano)

24

Picc. *f* *f* *f* *f* *loco*

Fl. in G *mf* "Sss" → Frrr *f* "Sss" → "jjj" *p* "Sss" *mf* *f* s t k Frrr *p* *mf* *p*

Ob. I *p* *ff*

Eng. Hrn.

Cl. I

Cl. II

Bsn. I

Bsn. II

Horn I

Horn II/III *p* II

Trpt I/II

Trbn I/II *poco sfz* a 2 sord.

Timp.

Perc. I

Perc. II

Harp *cresc. (only left hand)*

Soprano *P speaking breathy and increasing agitation* *mp* *P Speaking with gradually increasing desperation*
 es - toy - ma - la es - toy ba - jou - na som - braes - pe - sa oh!
 Daphne es bello pero no lo es el solo, si sus mejillas son rojas también lo son las flores, si el canta también cantan los pájaros

Cel.

Vln. I *poco sfz* *poco sfz* *p* *Tutti* *p* *p*

Vln. I *mp* *mp* *p* *Tutti* *p*

Vln. II *p* *p* *p* *Tutti* *p*

Vln. II *poco sfz* *molto f* *mf* *poco sfz* *poco sfz* *p* *Tutti* *poco sfz*

Vla. *poco* *ST* *poco*

Cello *arco* *poco sfz* *arco* *poco* *ST* *poco*

D. bass *arco* *poco sfz* *non div* *ST* *poco*

Flute SV
34
Fl. *pp*

Fl. in G

Ob. I *p*

Eng. Hrn. *p*

Cl. I

Cl. II

Bsn. I

Bsn. II

Horn I

Horn II/III

Trpt III

Trbn III

Timp.

Perc. I

Perc. II

Harp *mf* *dim.* *mf* *dim.* *ppp* *cresc. molto* *ff*

Soprano *pp* *più intenso*
de los zar-zales y no llo-ré mil

Cel.

Vln. I *div.*

Vln. II

Vla.

Cello

D.bass

Tempo II, ma piu intenso

Molto meno mosso, calmando

rit.

41

Fl. Flz

Fl. in G Flz

Ob. I

Eng. Hrn. tr

Cl. I tr

Cl. II

Bsn. I *f* *mf* *mp dim.*

Bsn. II *f* *mf* *mp*

Horn I (no accent) *p* *f* *mf* *f* *mp* *mf* *mp*

Horn II/III II (no accent) *p* *f* *mf* *mf* *mp* *p dim.*

Trpt I/II *sfz* *ff* *mf* *mp* *p*

Trbn I/II *mf* *mf* *p*

Timp. *f*

Perc. I

Perc. II

Harp *f* *ff* *mf* *dim.*

Soprano *pp e molto espressivo*
 ve - ces las a be - jas me cla - va - ron sua-gui-jón y bien pron to que-dé sa-na

Cel.

Vln. I *sfz* *sfz* *p* *mp*

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

Vla. ST SP *f* *p* *mf*

Cello ST SP *f* *mp* *ST* *SP*

D.bass *f* *mp*

Sul A arco

F

molto rit. Libero, lento e tesso ♩=66

53

Fl. *gliss. pp*

Fl. in G *gliss. pp*

Ob. I

Eng. Hrn.

Cl. I *p p p meno meno*

Bass clar. *espress. dolce p mf*

Bsn. I

Bsn. II

Horn I *sord. p*

Horn II/III *sord. p*

Trpt I/II *sord. p*

Trbn I/II *sord. a 2 p*

Timp.

Vib. *Motor on sfz*

Perc. II *plaqué sfz secco*

Harp *mp solo espress 6 6 3 poco*

Soprano
pá - ja - ros no pien - so mas que en el?

Cel. *sfz secco*

Solo vln. *with flutes p gliss. p*

Vln. I *sord. Non div.*

Vln. I

Vln. II *sord. Non div.*

Vla. *sord. Non div.*

Cello *sord. Non div.*

D.bass *pizz. espress. mf*

59

Fl. *pp* *gliss.* *pp* *gliss.* *pp* (not gliss) *pp* *pp*

Fl. in G *pp* *gliss.* *pp* *gliss.* *pp*

Ob. I

Eng. Hrn.

Cl. I *ppp* *SV* *ppp*

Bass clar.

Bsn. I

Bsn. II

Horn I *p*

Horn II/III *p*

Trpt I/II *p*

Trbn I/II

Timp.

Vib. *LV!* *Red. sfz* *LV!*

Perc. II

Harp *sfz secco*

Soprano *Desperately, quasi recitativo and very expressively*
p ma sonoro
gliss.
¡Qui-sier-ra ser su flau - ta pa - ra to-car sus la - bios ¡Qui-sier-ra ser yo ca bra pa - ra que me to

Cel. *sfz secco*

Vln. I *SP ↔ ST*
ppp Imperceptible bow change!

Vln. II *SP ↔ ST*
ppp Imperceptible bow change!

Vla. *SP ↔ ST*
ppp Imperceptible bow change!

Cello *SP ↔ ST*
ppp Imperceptible bow change!

D.bass *pizz.* *mf*

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G

Molto libero, non presto

64

Fl. SV *p tenuto*

Fl. in G *gliss.* *pp* SV *p tenuto*

Ob. I SV *p tenuto*

Eng. Hrn. SV *p tenuto*

Cl. I SV *p tenuto*

Bass clar. SV *p tenuto*

Bsn. I SV *p tenuto*

Bsn. II Contrabasson SV *p tenuto*

Horn I *senza sord.* SV *p tenuto*

Horn II/III *sfp* *senza sord.* SV *p tenuto*

Trpt I/II *senza sord.* SV *p tenuto*

Trbn I/II *senza sord.* SV *p tenuto*

Timp.

Vib. *piu largo* *sfz* *Ed.* *agonico e largo* *Ed.* *sfz* *Tam-tam* *f* *agonico e largo*

Perc. II Bass drum *Do not stop the resonance* *p* *molto* *ff* (LV) *violento!* *Rapid gliss. in the lowest register*

Harp *sfz* *f* *sfffz* *gliss.* (LV)

Soprano *Molto doloroso, recitando e ritardando poco a poco* *p ma sonoro* *Half singing - half speaking* *f*
 má - se en bra zos oh! fuen te per-ver-sa que lo ha-ces to doher mo-so pe-roa mi no meem be-lle-ces! Oh! - - Nin - fas! me de-jais mo-rir a mi

Cel. *piu largo* *sfz* *Ed.* *To piano on strings* *Piano on strings* *sfffz* *Rapid gliss. in the lowest register* *gliss.* *violento!* *Ed.*

Vln. I *pp* *N* → *SP*

Vln. II *pp* *N* → *SP*

Vla. *pp* *N* → *SP*

Cello *pizz.* *f* *pp* *N* → *SP*

D.bass *pizz.* *f* *arco* *pp*

