

Au Arias

Diván de Chloe

Dramatic scene for soprano and seven instruments

Based on the Daphne et Chloe text fragment by Longus

Duration c. 8 min.

<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>Daphne es bello pero no lo es el solo, Si sus mejillas son rojas también lo son las flores, Si él 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>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>Sin duda, esta picadura es mas cruel que todas ¿Por qué cuando veo las flores y los pájaros, no pienso mas que en él?</p> <p>¡Quisiera ser su flauta para tocar sus labios! ¡Quisiera ser yo cabra para que me tomase en brazos!</p> <p>¡Oh! ¡Fuente perversa que lo haces todo hermoso pero a mi no me embelleces!</p> <p>Oh Ninfas! Me dejáis morir a mi que por vosotras había nacido y por vosotras vivía!</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>Su voz ya no puede adormecerme bajo la bóveda de nuestra gruta Daphne me ha robado el sueño.</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><i>Daphne is beautiful, but not 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><i>A thousand times I stuck the rose thorns on my fingers and did not cry. A thousand times the bees stung me but I soon healed.</i></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 do I think on him?</i></p> <p><i>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><i>Oh! perverse fountain, you make him so beautiful!</i></p> <p><i>Oh! Nymphs! you leave me to die with you! I had been born and because of you I lived!</i></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><i>Its voice cannot make me drowsy anymore under the vault of our cave, Daphne has stolen my sleep</i></p>
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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 also available in its orchestral version.

This work was made possible through the generosity of Erica Eloff and Hannes Taljaard.
World première 27 August 2013 with Erica Eloff and the North-West University New Music Ensemble conducted by Augusto Arias

INSTRUMENTATION

Soprano

Flute (doubles picc.)

Alto flute

Clarinet

Violin

Cello

Double bass

Piano

GENERAL REMARKS

* When "Libero" is indicated, the conductor must follow a free tempo that will give the musical events time to develop.

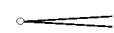
* The dotted barlines in "Molto libero" are there to facilitate the reading of the score. These passages must be played according to the idea of the Libero passages and without any accent.

* **Trills** should be played a semitone up.

* **Glissandos** should be played smoothly as possible, without any accent on the beginning or ending of the note.

* **LV**: 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". A similar sign 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.

* When *p* is required, the dynamic level should be always high enough to enable the audience to still understand the words.

* When *pp* is indicated, the singer shouldn't sing louder than the rest of the ensemble. In these passages the voice is used as another instrument.

* *Parlando* sections must be recited naturally, respecting the exact words/phrases that are written.

* **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.

*  *¡Pan que la ve-í-a des-de el cie-lo*

Recitativo style. The singer should sing according to the nature of the Spanish language with the required pitches. The rhythm and tempo should be understood in an expressive way and the meaning of the words must be very clear. Please note that within these passages could appear some notes that are longer than others.

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 the sustain pedal is strictly notated. When pedal is not specified, the use of pedal is free and left to the discretion of the pianist. When the use of pedal is not required in a certain passage, it will be indicated in the score.



* Bar 54 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.

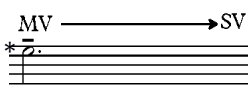
STRINGS

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

* SP: *Sul ponticello*. Playing very close to the bridge./ ST: *Sul tasto*.

* N: Normal (used to cancel SP and ST).

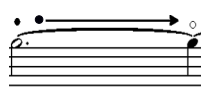
* SP ↔ ST Constantly alternating *sul ponticello* and *sul tasto* ad libitum and gradually.



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.



* These patterns must be played like the 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

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 María José Morchón.

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SCORE SAMPLE - www.auarias.com

SCORE IN C
 All instruments are notated
 at sounding pitch, except
 instruments which transposes octaves.

Diván de Chloe

Dramatic scene for soprano and seven instruments.

To Catalina Zoraida Franco Medina

Au Arias

Libero ————— **Tempo I, moderato e con pena** ♩ = 54

Soprano: Es - toy ma-la pe-ro-no sé de que do len-cias su - fro sin es - tar he-

Flute: *poco*, *ppp*, *p*, *poco sfz*, *p*

Flute in G: *poco*, *ppp*, *p*, *poco sfz*, *p*

Clarinet in Bb: *poco*, *ppp*, *mf*, *mp*, *p*

Violin: *poco*, *espress.*, *p*, *mp*, *p*

Cello: *p*, *ST*, *poco sfz*, *ST₃*

Double bass: *pizz.*, *p*, *arco*, *p*, *poco sfz*, *SP*

Piano: *mf*, *f*, *pp*, *poco*, *mp*

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

A

Sop.: ri - da Me - a - fi - jo aun - que

Fl.: *gliss.*, *pp*, *mf*, *Flz*, *poco*, *p*

Fl. in G: *gliss.*, *pp*, *SV* → *MV* → *SV*, *Flz*, *poco*, *p*

Cl.: *SV* → *MV* → *SV*, *p*, *mf*, *poco*, *pp*

Vln.: *mf*, *(tremolo's speed)*, *SP* (punta d'arco), *N*, *gliss.*, *p*

Cello: *SV* → *MV* → *SV*, *SP* (punta d'arco), *p*

D. bass: *mf*, *SP*, *N*, *p*

Pno.: *f*, *mp*, *ff*, *(LV!)*

Molto espressivo, martellato e poquisimo accelerando

(release pedal very softly) *The feeling must be tense. Use the resonance as much as possible.*

13

Sop. *p possible*
no he per - di - do nin - gu na de mis o - ve - ja - sss Mea -

Fl. *mp* *f* *pp* (no dim!) *tr*

Fl. in G *mp* *pp* *molto* *f* *pp* (no dim!) *flz*

Cl. *mp* *pp* *mp* *mf* *f* *flz*

Vln. *gliss.* *pp* *molto* *f* *SP*

Cello *pp* *molto* *SP* *gliss.*

D. bass *pp* *molto* *SP*

Pno. *mp* *poco* *pp* *molto* *f* *p*

Ed.

18

Sop. *mp* *mf* *p*
bra - zo y si - go sen - ta - da ba - jou - na sombra es - pe - ssa

Fl. *poco sf* *sf* *fff* *p* *flz* *To picc.* *intenso e espressivo* *f solo* *tr*

Fl. in G *poco sf* *sf* *fff* *p* *tr* *poco sfz* *poco sfz* *poco sfz* *poco sfz*

Cl. *poco sf* *sf* *fff* *p* *tr* *p* *tr*

Vln. *SP* *poco sf* *sf* *fff* *poco sfz* *poco sfz* *p* *SP* *SV* *MV* *N*

Cello *SP* *poco sf* *sf* *fff* *pp* *p* *poco sfz* *poco sfz* *poco sfz*

D. bass *SP* *poco sf* *sf* *fff* *pp* *G# sul A* *gliss.* *pizz.* *p (with the piano)*

Pno. *ff* *p* *doloroso very even*

mp

24 *pp* speaking breathy and increasing agitation *mp* *p* Speaking with gradually increasing desperation

Sop. 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

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

Fl. in G *mp* "Frrrr" *mp* "S" *p* "S" *p* S - T frrrrr

Cl. *poco sfz* *molto f* *mf* *poco sfz* *poco sfz* *p* *poco sfz*

Vln. *poco sfz* *poco sfz* *poco sfz* *poco sfz* *p* *p*

Cello SPSV → MV N SV → MV SV → MV *p* *p* *p* *p* *poco sfz* *molto*

D. bass arco ST *poco sfz* *molto*

Pno. *cresc. (only left hand)*

C

Tempo II, piu mosso subito ♩ = 66

29 *f cresc.* *mf*

Sop. bajo una sombra espesa, me aflijo. Oh!!! fuente perversaque lo haces todo hermoso pero a mi no me embelleces! Mil ve - ces me cla - va - ron las es

Picc. To flute

Fl. in G *sfp* *molto* *f* *mp* *f* no trill

Cl. *sfp* *molto* *f* *mp* *f*

Vln. N → SP *molto* *f* *sfz* *sfz*

Cello N → SP *molto* *f* *sfz* *sfz*

D. bass *molto* *f* pizz. Sul A *sfz*

Pno. *fff* *f* *f* *f*

rit. molto meno mosso

33 *pp*

Sop. pi - - - nas de los zar - za - les y no llo - ré

Fl. Flute SV *pp*

Fl. in G SV *pp*

Cl. *p* *mf* *mp* *p* *pp*
pizz.

Vln. *mf*

Cello N *ppp*

D. bass

Pno. *ff* *mf* *dim.* *calmando*
mf *dim.*

||

37 **D**

Sop. mil

Fl.

Fl. in G

Cl.

Vln.

Cello

D. bass

Pno. *ppp* *agitato* *cresc. molto* *ff*
12

Tempo II, ma piu intenso

Molto meno mosso, calmando

rit.

41 *mf*

Sop. ve - ces las a-be-jas me cla - va - ron sua-gui-jón y bien pron to que-dé sa-na

pp e molto espressivo

Fl. MV → SV *sfz* *p* *mp* Flz

Fl. in G MV → SV *sfz* *p* *mp* Flz

Cl. *tr* *p* *mp*

Vln. arco MV (no accent) *f* *f* *p* *mf* *vibr. ord ST* → SP

Cello ST *sf* *mp* → SP

D. bass Sul A arco *f*

Pno. *ff* *mf*

E

Libero

Tempo I

47 *p dolorosamente* speaking with a rasping voice in chest register *p*

Sop. Sin du-da es-ta pi-ca-du-ra es mas cruel que todas ¿Por - qué cuan-do ve - o las flo-res y_ los

Fl. SV *pp*

Fl. in G SV *pp* *pp*

Cl. SV *pp* *pp* *pp* *sim.* *come un eco dell pianoforte*

Vln. *pp*

Cello NSV *pp*

D. bass NSV *pp*

Pno. *ppp semplice*

53

Sop. pá ja ros nopien - so mas que en el?

Fl. *gliss.* *pp*

Fl. in G *gliss.* *pp*

Cl. *meno meno quasi niente*

Vln. *flautando gliss.* *pp*

Cello

D. bass

Pno. *dim. a niente*



Libero, lento e tesso ♩=66

F

Desperately, quasi recitativo and very expressively

58

Sop. *p ma sonoro* Qui-sier-ra ser su flau-ta pa - ra to-car sus la-bi-os ¡Qui-sier - ra ser yo ca bra pa - ra que me to

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

Fl. in G *gliss.* *pp*

Cl. *ppp* *SV*

Vln. *gliss.* *ppp* SP ↔ ST imperceptible bow change!

Cello *ppp* imperceptible bow change!

D. bass *pizz. espress.* *mf*

Pno. *p* LV!

G

Molto doloroso, recitando e ritardando poco a poco

Half singing- half speaking

64

Sop. *p ma sonoro*
 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!

Fl. SV *pp*

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

Cl. SV *pp*

Vln. N → SP *pp*

Cello N → SP *pp*

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

Pno. *f* LV! *agonico* *mf*

Red.

Molto libero, non presto

68

Sop. *f*
 Oh! - - Nin-fas! me de-jais mo-rir a mi- que por-vo-so-tras ha-bí-a na-ci-do y por vo-so-tras vi-ví-a

Fl.

Fl. in G

Cl.

Vln.

Cello

D. bass

Pno. *fff* with violence! *gliss.*

Red.

H

Libero

Tempo I moderato ♩=54

Poco a poco cediendo al fine

71 *with resignation*

Sop. *¿Quién des-pues de mi os ha-rá guir-nal-das y ra-mos? ¿A quién en-co-men-da-ré mi ci-*

Fl. Flz. *poco* *p* *mp* *pp*

Fl. in G Flz. *poco* *p* *mp* *pp*

Cl. *poco* *p* *mp*

Vln. *gliss.* *p* *mp* *gliss.*

Cello SP *poco* *N espress.* *p* *gliss.*

D. bass arco *p* *ST*

Pno. *poco* *mf* *mp* *espress.* *p* *mp* *pp*

Ped. *poco* *mf* *p* *mp* *pp*

Molto libero

P (Speaking very slowly, expressively and sorrowfully)

78 *air sound to the last tone*

Sop. *Su voz no puede adornecerme bajo la sombra de Daphne me ha robado el sueño*

Fl. *mp* *pp* *pp*

Fl. in G *espress. legato* *mp* *Flz.* *p*

Cl. *pp*

Vln. *p* *pp* *gliss.*

Cello SP *p* *N* *SP*

D. bass SP *N* *SP*

Pno. *sempre pp* *p ma' sonoro* *f*

Ped. *f*

Slow glissando on strings without rythm and without specific pitches, two hands in different directions

Au Arias

Laberinto de Daphne

Dramatic scene for baritone and seven instruments

Based on the Daphne et Chloe text fragment by Longus

Duration c. 5 min.

<p>Oh, Ninfas! ¿Qué me hizo el beso de Chloe? Sus labios son más suaves que la seda, Su boca es más dulce que la miel, Pero su beso es más oscuro que la espalda de la luna</p> <p>He besado muchas veces mis cabritos y sus ovejas recién nacidas.</p> <p>Ni las manzanas, ni el tomillo florido tienen perfume tan dulce Su beso espina el alma y enloquece como miel nueva.</p> <p>Su boca era más dulce que miel, sus labios más suaves que la seda</p> <p>¡Parece que su beso me envenenó!</p> <p>Si respiro me falta el aire, mi corazón palpita, mi alma languidece ¡Chloe! Por tu beso grito solo como si las bestias me azotaran Y a pesar de todo, tus besos aun deseo más.</p> <p>¡Oh! Los ruiseñores cantan pero mi flauta sigue muda ¡Oh! Juegan los cabritos y sigo sentado bajo el árbol ¡Oh! Las flores destellan y No tejo ramos ni guirnaldas. ¡Oh! ¡Ninfas!</p> <p>¡Oh! ¡Suerte desdichada! ¡Mal cuyo nombre no conozco! ¿Habrá Chloe tomado veneno antes de besarme? ¿Cómo entonces ella no ha muerto?</p> <p>Florecen Jacintos y violetas mientras Daphne se marchita.</p>	<p><i>Oh, Nymphs! What did that kiss do to me? Her lips are softer than silk; Her mouth is sweeter than honey. But, her kiss is much darker than the back of the moon.</i></p> <p><i>I have often kissed my little goats and newborn sheep.</i></p> <p><i>Neither the apples nor the blooming rosemary have such a sweet perfume. Her kiss stings the soul and delights me like fresh honey.</i></p> <p><i>Her lips were softer than silk; her mouth was sweeter than honey.</i></p> <p><i>But it seems that this kiss has poisoned me!</i></p> <p><i>If I breathe, I run out of air, my heart throbs, my soul languishes. Chloe! Because of your kiss I scream in loneliness as if the beasts were whipping me and despite all I want your kisses still much more.</i></p> <p><i>Oh! the little goats play and I remain seated under the tree. Oh! the nightingales sing but my flute stays mute. Oh! flowers glitter but I am not making bunches or garlands. Oh! Nymphs!</i></p> <p><i>Oh, wretched fate! Evil whose name I do not know! I wonder if Chloe might have taken poison before kissing me! How is it, then, that she has not died?</i></p> <p><i>Hyacinths and violets bloom while Daphne withers.</i></p>
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Laberinto de Daphne is an 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 also available in its orchestral version.

INSTRUMENTATION

Baritone

Flute (doubles piccolo)

Alto flute

Bass clarinet

Violin

Cello

Double bass

Piano

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 the first beats.
- * **Trills** should be played a semitone up.
- * **Glissandos** should be played smoothly as possible, without any accent on the beginning or ending of the note.
- * **LV**: 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.
- * \longrightarrow 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.
- * \curvearrowright 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.

BARITONE/VOICES

- * The use of choir is *ad libitum*. If the choir does not sing, just ignore the choir part.
- * 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 the singer 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. The rhythm and tempo should be understood in an expressive way and the meaning of the words must be very clear. Please note that within these passages could appear some notes that are longer than others.


- * When *p* is required, 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.

Laberinto de Daphne - Ensemble Version

* The use of the sustain pedal 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 certain 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 or note.

* Piano glissando on strings should be one of the most audible lines. Set the dynamics according to this idea. The same applies through the entire Daphne aria.

STRINGS

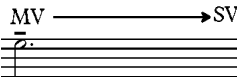
* Pizzicato arpeggiato should be played letting the strings vibrate as much as possible.


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

* SP: *Sul ponticello*. Playing very close to the bridge./ ST: *Sul tasto*.

* N: Normal (used to cancel SP and ST).

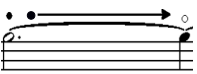
* SP ↔ ST Constantly alternating *sul ponticello* and *sul tasto* ad libitum and gradually.


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

*  Scratch in which the audible pitch is totally replaced by the noise

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 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 number 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

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 María José Morchón.

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SCORE SAMPLE - www.auarias.com

SCORE IN C
Piccolo sounds 8va. higher.
double bass & bass clarinet sound 8va. lower

Laberinto de Daphne

Dramatic scene for baritone and seven instruments

Au Arias

Doloroso e continuo ♩=54 **Poco piu mosso**

Note to conductor: * Piano's glissando on strings should be one of the most audible lines. Set the dynamics according to this idea. The same applies through the entire Daphne's aria.
 * Pizzicato arpeggiato should be played letting vibrates the strings as much as possible.
 * Choir part is optional.

Poco rit **Agitando e accelerando** ♩=66

rit. Tempo primo ma piu mosso ♩=58

12

Bar. *f dolce*
- e? sus la - bios son mas sua-ves que la se - - da

Fl. *ff* 5 *mp*

Fl. in G *ff* 5 *p*

Bass cl. *mf* *f* *p* *dolce* 6

Vln. *f*

Cello *p* *f*

D. bass *p* *f*

Pno. *f* *sfz* *legato* *cresc.*



Calando Allargando Doloroso e continuo ♩=54

15

Bar. *piu intenso* *f* *gliss.* **A** *p doubtful*
su bo ca es mas dul-ce que la miel pe - ro su

Fl. *f* *Flz* *f* -Suddenly stop- *p mp* 6

Fl. in G *f* *Flz* *f* -Suddenly stop- *p mp* 3 *gliss.*

Bass cl. *legato* *f* *f* -Suddenly stop- *p dolce*

Vln. *p* *pocosf* *f* -Suddenly stop- *p arco espress.* 3

Cello *p* *pocosf* *f* -Suddenly stop- *p arco espress.* 3

D. bass *p* *pocosf* *f* -Suddenly stop- *p pizz.*

Pno. *pocosf* *sonoro e continuo* *gliss.*

molto rit.

B

Flesible, espressivo $\text{♩} = 54-58$

20

Bar. *mf* speaking *felice*
be - so es mas os - cu - ro que la es - pal - da de la lu - na he be - sa - do mu - chas

Fl. *p* *gliss.* *mp* 6 *p* *mp* 3

Fl. in G *p* *gliss.* *mf*

Bass cl. *mf* *p* *mf*

Vln. *p* *mp* 6 *mf*

Cello *mp* Sul G *mf*

D. bass *mp* arco *mf*

Pno. *mp* Fast & long. High register.

Piu mosso $\text{♩} = 66$

25

Bar. *mf* *f cresc.*
ve - ces mis ca - bri - tos y sus o - ve - jas re - dien na - ci - das ni las man -

Fl. *mp* *gliss.* *f cresc.* *gliss.* 3

Fl. in G *mf* 6 *mf* 6

Bass cl. *mf* *mf*

Vln. *mf* *p* *f* *p* *f* *p* *f* 6

Cello *mf* *p* *f* *p* *f* *p* *f* 6

D. bass *mf* *mf* pizz.

Pno. *f* 6 *f* 6 *f* 3 *f* 3

29 *cresc.* **poco rit.**

za - nas ni el to - mi - llo flo - ri - do tie - ne un per - fu - me tan dul - ce, su

Fl. *p* *f* *p* *f* *p* *f* *p*

Fl. in G *p* *f* *p* *f* *p* *f* *p*

Bass cl. *f*

Vln. *f* ST → SP

Cello *f*

D. bass arco *f* *gliss.*

Pno. *f* *f* *f* *f* *sfp*

Tempo precedente

molto rit.

32 *piu forte e passionato*

be - - - so es pi - na el al - - ma y en lo-que-ce co-mo miel nue - va su boca era mas dulce que la miel
sus labios mas suaves que la seda...

Fl. *mf*

Fl. in G *mf*

Bass cl. *f*

Vln. *f cresc.* *gliss.*

Cello *f*

D. bass *f*

Pno. *f* *f* *f* *f*

C

Molto libero

Agitando ♩=66

Poco libero **Agitando** ♩=66

36

Bar. *pero parece que este beso me ha envenenado!* *disperato* *sires - pi ro me falta el ai - re*

Fl. *legato* *p* *f* *legato* *p*

Fl. in G *legato* *p* *f* *legato* *p*

Bass cl. *legato* *p* *f* *legato* *p*

Vln. *p* *molto* *f* *p* *molto* *f*

Cello *p* *molto* *f* *p* *molto* *f*

D. bass *p* *molto* *f* *p* *molto* *f*

Pno. *legato* *p* *molto* *f* *legato* *p* *molto* *f*



Allargando

Molto libero, ma con moto

41

Daphne *piu intenso* *ff* *Speaking fast* *molto agitato e disperato*
mi so - ra - zon pal - pi - ta mi al - ma lan - gui - de - ce Chlo - e
por tu beso grito solo como si las bestias me azotaran y a pesar de todo, tus besos aún deseo mas...

Fl. *f* *p e crescendo molto* *To Picc*

Fl. in G *f* *p e crescendo molto* *-Suddenly stop-*

Bass cl. *f* *p e crescendo molto* *Flz ** *-Suddenly stop-*

Vln. *p e crescendo molto* *-Suddenly stop-*

Cello *p e crescendo molto* *-Suddenly stop-*

D. bass *p e crescendo molto* *-Suddenly stop-*

Pno. *p e crescendo molto* *-Suddenly stop-*

* Bass clarinet: If possible, play ad libitum *fff* multiphonic that includes the notated concert pitch (E4)

D * Each fermata should be each time longer than the previous one.
 * Ww: Do not breath after the fermata.

Piu largo

Laberinto de Daphne - Ensemble version

45

half shouting
half singing
dragging independetly from the ensamble and conductor

singing with
breathy voice

speaking

(simile)

(simile)

¡Oh, los rui-se-ño-res-can-tan pe-ro mi flau-ta si-gue mu-da ¡Oh, jue-gan los cabri-tos y yo si-go sen-ta-do ba-jo un ar-bol ¡Oh, las flo-res des-te-llan y no te-jo ra-mos ni guir-nal-das

Bar.

Picc.

Fl. in G

Bass cl.

Vln.

Cello

D. bass

Pno.

8th | Ped.

Non presto and dragging. Improve with the notated pitches. However, use always one breathing

Molto Libero, calmo

Doloroso e continuo ♩=54

48

f *agonico* *sfp*

¡Oh nin-fas!

To flute in C

Flute ord. *loco* speaking freely into the flute with unpredictable rythm with the actual pitch

Fl. in G *sfz* *mp* *loco* speaking freely into the flute with unpredictable rythm with the actual pitch

Bass cl. *sfz* From fast tremolo to slow tremolo *mp* *f* *mf* *pp* *tr*

Nymphs I Sop-Mezzo *pp*

Nymphs II Mezzo-Alto *f* *pp*

Vln. *sfz* *mp* *pizz. arco* *ppp*

Cello *sfz* *mp* *pizz. arco* *pp*

D. bass *sfz* *mp* *pizz.* *pp*

Pno. *sfz* *mp* *ff* *sonoro e continuo* *pp* *gliss.* *sfz*

8th | Ped.

leggiero e legato. Independently from the rest of the ensemble

Fast glissando on strings. Low register

gliss. *mp!!!* *mf* *ff* *sonoro e continuo* *pp* *gliss.* *sfz*

* Daphne & clarinet should match the same G# uncertainly

F *falsetto*

cu - yo nom - bre no co - noz

suer te des - di - cha - da, mal, cu - yo nom - bre no co - noz

whispering

whispering

p speaking with breathy voice

arco *pp*

arco *pp*

pp

Free rhythm (according to the nature of texture)

Molto libero, tesso *speaking very slowly, expressively and sorrowfully*

Lento

59

co ¿Habrá Chloe tomado un veneno antes de besarme? ¿Cómo entonces ella no ha muerto? flo -re - cen los ja - cin - tos y vio - le - tas mien - tras

p

p

p

noz - co

no - z - co

no - z - co

no - z - co

p

no - z - co

no - z - co

no - z - co

p

no - z - co

no - z - co

no - z - co

mp

Gliss. on strings. Both hands in opposite directions

64

Daphne
Daph - ne se mar - chi - ta

Fl.
pp sempre

Fl. in G
p

Bass cl.
SV
p

Nymphs I
Daph - ne se mar - chi - ta
p
tus pa - la - bras mue - ven mis la - bios

Nymphs II
Daph - ne se mar - chi - ta
p
tus pa - la - bras mue - ven mis la - bios en mis

Shadow II
Daph - ne se mar - chi - ta
p
tus pa - la - bras mue - ven mis

Vln.
p
pp pizz.

Cello
p
pp pizz.

D. bass
p
pp pizz.

Pno.
p
gliss.

Morendo al fine

68

Daphne

Fl.
p

Fl. in G

Bass cl.

Nymphs I
morendo al fine
en mis o - i - dos sue - na tu voz tus o - jos te ven den - tro de mi

Nymphs II
o - i - dos sue - na tu voz tus o - jos te ven den - tro de mi de mi

Shadow II
la - bios en mis o - i - dos sue - na tu voz tus o - jos te ven den - tro de mi

Vln.

Cello

D. bass

Pno.
gliss.
Fast glissando.
High register
poco sfz (LV!)

* Laberinto de Daphne was completed in Potchefstroom, South Africa on the 22th August, 2014; exactly 152 years after Claude Debussy born.