

# Au Arias

## Prólogo a Gruta de Ninfas

Orchestral fantasy for female choir with soloist voices

Based on a free adaption by the composer of poems written by Sappho of Mytilene

Duration C. 12 min.

### Instruments

2 Flutes (1<sup>st</sup> doubles piccolo)  
2 Oboes (2<sup>nd</sup> oboe doubles English Horn)  
2 Clarinets in Bb  
2 Bassoons (2<sup>nd</sup> bassoon doubles Contrabassoon)

3 Horns  
2 Trumpets in C  
2 Trombones

### 2 Percussionists

I- Vibraphone, marimba, tibetan bowl in D.  
II- Tam tam, gran cassa (bass drum), low suspended cymbal, tam tam, triangle, wind chimes, glockenspiel.

Timpani

Celesta  
Harp

Strings

Electronics (optional)

Female chamber choir with soloist voices

*Prólogo a Gruta de Ninfas* is the first piece of the work titled *Libro Rojo* which consists of three compositions: I- *Prólogo a Gruta de Ninfas* for orchestra and female choir with soloist voices, II- *Gruta de Ninfas* opera in three scenes for chamber ensemble & live electronics; and -III- *Epílogo de Gruta de Ninfas* for two instruments & live electronics. Each piece can be performed independently from the rest or they can be performed all together as an integral work. *Prólogo* is connected dramatically with the opera *Gruta de Ninfas* and the *Epílogo*.

The prologue takes place at *Gruta de Ninfas*, on an island in ancient Greece. It is almost dawn, but is dark. Chloe finds herself after a strange, long night. She seems to be confused and disturbed by her dreams. Chloe walks in the dark and dense night as an insomniac wanderer. She feels suddenly tired and she falls asleep again. Then Nymphs appear and dances while Chloe is sleeping. The Nymphs interfere in Chloe's dreams without her being aware of this fact.

Important Note: If *Prólogo* is stage-performed together with the opera is very important that Chloe does not meet the Nymphs during this piece, because this is something that must happen only during the development of the drama in the opera (2<sup>nd</sup> Scene). *Prólogo* should be understood mostly as a ballet where the Nymphs (dancers, choir and actresses) are the main characters and the centre of events on the stage. Preferably *Prólogo* and *Gruta de Ninfas* must be performed with the choir in the pit or off-stage.

## GENERAL REMARKS


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

\* 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, but even more freely and without any accent. The texture should be developed smoothly and naturally.


\* While **Libero** follows to some extent a certain tempo or beat, in **Molto libero** the sense of meter should be avoided. Performers should think in lines of movement that flow in the timeline created by musical events and which are influenced by it. In all cases of Libero or Molto libero, the conductor should give enough time to the overall texture to develop itself, smoothly chaining the different events together.

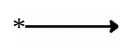
\* Dynamics on instruments are relative. It is important to balance correctly the intensity with the orchestra, choir and solo passages.

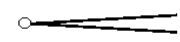
\* **Trills** should be played a semitone up.

 Fast trill to slow trill

\* **Glissandos** should be played as smoothly as possible, without any accent on the beginning or ending of the note. The notated pitch at the beginning should be left immediately so that no specific pitch should be heard. When executing glissandos, performers should take into account that the duration will determine the velocity of the glissando.


\*  **LV:** Let the instrument vibrate as long as possible or until the end of the sound is indicated. It is also indicated with a tie.

\*  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). Arrows are also used in order 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.

\* **Microtones** are used in some passages of the piece:

 Note raised a  $\frac{3}{4}$  tone


**Important note about using the natural resonance of instruments:** Some textures are created by the use of resonance and other sounds which emerges from the mentioned resonance. So, the conductor and performers must take into account that the fact of letting the strings vibrate or resonate plays an important role in this piece

## CHOIR

*Prólogo* is written for chamber female choir with soloist voices. The suggested amount of singers is 24 (8 sop.- 8 mezzo.- 8 alto). The idea is to create the illusion that from the choir emerges the different voices of Chloe's (Following the same idea in *Gruta de Ninfas* where Nymphs are Chloe's subconscious). Preferably, every solo passages must be sung each time by a different singer. For instance, the first mezzo-soprano's solo on bar 25 must not be sung by the same singer as the one singing the second mezzo's solo on bar 40.

\* 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.

\* When *p* is required, the dynamic should be always 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

\* *Speaking* sections should be recited naturally when there is no notated rhythm. The exact words and phrases which are written in each bar should be respected and each singer should sing independently from the rest.

\* Please note that *whispering* IS NOT the same as *speaking with breathy voice*. When whispering is required the audience should not understand the meaning of the words. When *speaking with breathy voice* is indicated, the understanding of the words by the audience is important.

\* When speaking parts without rhythm are required, each singer should speak independently from the rest of the choir, not starting at the same time and speaking at different speeds.

\* Bar 2-12: In the score four parts are given. However, each singer should enter and sing the part independently from the rest. The texture will sound as a pedal on note D with different colours made by the individual and irregular attacks, dynamics and tone colour of all voices. When a singer completes her pattern, she should enter again. This way of singing must be done till bar 11 (at tempo's change). The letter "u" (JaUm) should be shorter than the "m" (JauM) The voice should transform into an "m" smoothly. "Jaum" is a Mantra used in India which evokes love.

\* Bar 12-23: The notated groups must be formed equally by sopranos, mezzos and altos.

\* Bar 109 *al fine*: Gradually each singer stop singing her ordinary part part and joins the "whispering part". The amount of singers who stop singing after each pattern depends on the size the choir and should be decided in advance by the conductor. The idea is to let the ordinary singing parts vanish gradually into whispers very smoothly. The whispers must also blend with of sounds in the electronic part (soundscape: water, birds, forest). Singer/singers should not leave the ordinary part in the middle of a melody.

## STRINGS

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

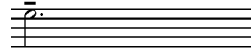
\* SP: *Sul ponticello*. Playing very close to the bridge.

\* ST: *Sul tasto*.

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

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

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



\*  Add bow pressure gradually to produce a scratching sound, in which the audible pitch becomes completely replaced by noise.

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

\*  Trill produced by alternating the finger pressure between normal and light (harmonic). The result should be alternating normal and harmonic sounds (two octaves higher).


\* Circular bowing: Move the bow in a circular motion across the string. Each performer must do this independently.

## 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.

\*  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 alphabet

S "Salt" in English [s]

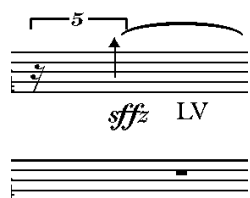
T "Table" in English [t]

Frrr "frame" in English keeping a longer "rrr" [r]

## HARP

\* All circular glissandos must be played with the two hands in opposite directions, in all registers and very smoothly. Otherwise indicated.

\* Note's pedals are notated only for glissando's textures.



\* Glissando in the high register to highest notes. The departing and arriving notes are ad lib.. In this example, the departing note should not be necessarily a G. The same idea applies in the low register.

\* Bar 1-12: The notated circular glissandos & patterns in one hand should be played simultaneously. For doing this, the performer should stop the circular glissando in order to play the ordinary part. After that, the harpist continues doing the glissando. Circular glissandos must be done smoothly and letting the resonance keep on sounding permanently.

## PERCUSSION

\* Take into account the importance of the resonance of all instruments in the piece. The kind of sound colour and the type of mallets must be understood in terms of his idea.

Bass drum: The skin must be tuned as low as possible in order to create a very dark and low texture.

Wind chimes: Do not play an ordinary glissando, just a gentle touch on chimes and let them vibrate.

## ELECTRONICS

The use of live electronics is optional. A performer located with the ensemble should play the part. Basically, the live electronics part has two ways to play sounds:

1- Live processing of two different voices (not the entire section) processed & amplified in four channels.

2- Play a fixed recorded tape part

The performer should ensure that the audience, ensemble and singer can hear the part.

The electronic part should never displace the orchestra and voices. It should be correctly balanced.

In the majority of cases, the part should appear and/or disappear very smoothly. To do that the performer will employ a gradually *cresc. from niente to decresc. to niente*.

The down arrows show from when the part should be played and the up arrows show when all sounds should disappear.

For technical support, tracks and/or inquires please contact the composer.

## LYRICS

Very free adaption by Au Arias from Sappho of Mitylenné's Poetry. Translated by Au Arias & Hannes Taljaard.

¡Venus!

¡Venus!

Del cielo...

From heaven...

Del cielo, el sopor desciende...

From heaven, dreams are descending...

Del cielo, el sopor desciende...

From heaven, dreams are descending..

Las hojas se estremecen, hojas de colores irreales.

The leaves of the trees are falling, leaves with unreal colours

El sopor desciende sobre las hojas,

The dreams are falling above the fallen leaves

Sobre la tierra, sobre las flores y los arboles

Above the leaves, above the flowers and trees

Del cielo, descendiendo...

From heaven, they are falling.

Ven a mi del cielo hasta este templo

Come to me from heaven to this temple

Donde las rosas pintan de colores,

Where the roses are painting colours,

Los campos de rosas, pintan de colores y

The rose fields, they are painting

De las hojas que se agitan mientras el sopor desciende

The leaves which are shaking while the dreams are falling

Sobre la tierra, sobre las flores y los arboles

Above the earth, above the flowers and trees

Ven a mi hasta este templo sagrado

Come to me to this sacred temple

Ven a mi a este templo donde tienes un hermoso bosque de manzanos,

Come to me to this temple where you have a beautiful forest of  
apple-trees

ven a mi donde humean los altares con incienso,

Come to me where incense is smoking on the altar

al cielo, humean

Towards heaven, rises the smoke

Ven a mi del cielo que el sopor desciende

Come to me from heaven, the dreams are coming

¡Venus!

¡Venus!

Del cielo, descendiendo... ven a mi

From heaven, they are falling... Come to me

hasta este templo, donde el agua fresca murmura,

to this temple, where the fresh water whispers

entre las ramas del manzano, murmura

between the branches of the apple-tree, whispers

¡Venus! Te coronó aquí

¡Venus! Here I crown you

en copas de oro delicadamente,

Delicately in a golden cup

¿Venus! serviré el nectar que se bebe con los ojos,

¡Venus! I will offer you the nectar which is drunk with eyes

que se sirve en los banquetes de primavera

and which is served on spring-banquets

en copas de oro delicadamente,

delicately in gold-cups,

Aquí mismo después de coronarte delicadamente

Here, after I crown you delicately

en copas de oro serviré el nectar que se bebe

in gold cups I will offer you the nectar which is drunk with eyes

en los banquetes de primavera

and which is served during spring banquets

Score in C  
All instruments are notated at sounding  
pitch, except instruments which transposes octaves.

To Antonio Galasso  
**Prólogo a Gruta de Ninfas**

For female choir with soloists and orchestra

**Au Arias**

At night, almost at dawn. A warm  
breeze is blowing and it is dark.

Molto libero 30'' Misterioso ♩=48

The score is divided into two sections. The first section, 'Molto libero', lasts for 30 minutes and features a vocal introduction by four groups of soloists (Sop.-Mezzo.-Alto). The lyrics 'Ja - uuu - mmmm' are repeated in four parts, numbered 1 through 4. The second section, 'Misterioso', is marked with a tempo of 48 beats per minute and continues with the instrumental ensemble. The orchestra includes Flute I & II, Oboe, English horn, B♭ Clarinet I & II, Bassoon I & II, Horn I & II, Trumpets in C I & II, Timpani, Percussion (Tibetan bowl in D, Vibraphone, Bass drum, Tam-tam), Harp, Celesta, Violin I & II, Viola, Cello I & II, Double bass I & II, and an optional Electronic instrument. The vocal parts are marked with dynamics such as *mp* and *pp*. The instrumental parts feature various markings including *misterioso*, *pp*, *ppp*, *sord.*, *gliss.*, and *very even*. The score is heavily watermarked with 'SCORE SAMPLE' and 'www.aularias.com'.

Fl. I *mp* *mp* *mf* *mp*

Fl. II *mp*

Ob. *mp* *f* *mf*

Eng. horn *mp* *f* *mf*

Cl. I *mf*

Cl. II *mf*

Bsn I *p cresc.*

Bsn II *p cresc.*

Hrn. I *p* *mp* *p*

Hrn II, III *p*

Tpt. I, II *p* *mp* *p* *mf*

Timp. *cresc. molto* *gliss.*

Perc. I *cresc. molto* *f*

Perc. II *cresc. molto*

Harp *gliss.* *gliss.* *cresc. molto*

Group I *cresc.* ah

Group II *cresc.* ah

Group III *cresc.* ah

Group IV *cresc.* ah

Cel.

Vln. I *pp* *cresc.* *molto* *div.*

Vln. II *cresc.* *molto* *div.*

Vla. *cresc.* *molto*

Vc. I *cresc.* *molto*  
*Senza sord. Do not remove mutes at the same time*

Vc. II *cresc.* *molto*  
*Senza sord. Do not remove mutes at the same time*

Db. I *cresc.* *molto*  
*Senza sord. Do not remove mutes at the same time*

Db. II *cresc.* *molto*  
*Senza sord. Do not remove mutes at the same time*

**A** At dawn, Chloe or her ghost walks in the forest. She is half dreaming, half awake and seems confused after the night.

**Più mosso energico** ♩=54

*alff*

This page contains the musical score for the third page of the Prólogo a Gruta de Ninfas. The score is for a full orchestra and strings. The tempo is **Più mosso energico** at a quarter note equal to 54 (♩=54). The music is in 4/4 time and features a variety of instruments including Flutes I and II, Oboe, English Horn, Clarinets I and II, Bassoons I and II, Horns I, II, and III, Trumpets I and II, Timpani, Percussion I and II, Harp, Cello, Double Bass, Violins I and II, Viola, Violoncello I and II, and Double Bass. The score includes dynamic markings such as *f*, *ff*, *p*, *mp*, and *meno*. There are also performance instructions like *ah* for the strings. A large watermark "SCORE SAMPLE - www.audiaris.com" is overlaid diagonally across the page.

This musical score is for the piece "Prólogo a Gruta de Ninfas". It is a full orchestral score with vocal groups. The score is written for the following instruments and groups:

- Fl. I and Fl. II: Flutes, playing triplets of eighth notes, starting at *f* and moving to *meno*.
- Ob.: Oboe, playing sixteenth-note patterns, starting at *mf* and moving to *meno*.
- Eng. horn: English Horn, playing sixteenth-note patterns, starting at *mf* and moving to *meno*.
- Cl. I and Cl. II: Clarinets, playing triplets of eighth notes, starting at *f* and moving to *meno*.
- Bsn I and Bsn II: Bassoons, playing sustained notes, starting at *mf*.
- Hrn. I and Hrn. II, III: Horns, playing triplets of eighth notes, starting at *p* and moving to *mf*.
- Tpt. I, II: Trumpets, playing triplets of eighth notes, starting at *p* and moving to *mp*.
- Timp.: Timpani, playing sustained notes.
- Perc. I and Perc. II: Percussion, playing sustained notes.
- Harp: Harp, playing sixteenth-note patterns, starting at *f* and moving to *meno*.
- Group I, II, III, and IV: Vocal groups, performing humming and vocalizations like "ah" and "mm", starting at *mf* and moving to *mp*.
- Cel.: Cello, playing sustained notes, starting at *f* and moving to *mp*.
- Vln. I and Vln. II: Violins, playing sustained notes, starting at *mf* and moving to *mp*.
- Vla.: Viola, playing sustained notes, starting at *mf* and moving to *mp*.
- Vc. I and Vc. II: Violas, playing sustained notes, starting at *mf* and moving to *mp*.
- Db.: Double Bass, playing sustained notes, starting at *f*.

The score is marked with a large diagonal watermark: "SCORE SAMPLE - www.aularias.com".



Chloe sits down. She is tired.

Chloe falls asleep.

**Cediendo poco a poco** **molto rit.**

18 5

Fl. I *p* *pp* *mp* *p* *pppp*

Fl. II *p* *mp* *p*

Ob. *p* *pp* *p*

Eng. horn *pp* *mp* *p*

Cl. I *pp* *mp* *p* *dolce* *poco*

Cl. II *pp* *p* *p*

Bsn I *p* *pp* *ppp* Contrabassoon To bassoon

Bsn II *p* To contrabassoon *pppp*

Hrn. I *p* *meno* *pppp*

Hrn II, III *p* *meno*

Tpt. I, II *p* *meno*

Timp.

Perc. I Tibetan bowl in D *p* *ma sonoro con le voci* Tam-tam

Perc. II *mp*

Harp

Group I *mp* *meno* *p sostenuto* unis. Alternate breathing  
Jaummm Ja - u mm Jaummm

Group II *mp* *meno* *p sostenuto* unis. Alternate breathing  
Jaummm Ja - u mm Jaummm

Group III *mp* *meno* *p sostenuto* unis. Alternate breathing  
Jaummm Ja - u mm Jaummm

Group IV *mp* *meno* *p sostenuto* unis. Alternate breathing  
Jaummm Ja - u mm Jaummm

Cel.

**Cediendo poco a poco** **molto rit.**

Vln. I *pocosfp* *pp* (SP) *ppp* *tr*

Vln. II *pocosfp* *pp* *ppp*

Vla. *p* *pp* *ppp* *pppp* circular bowing

Vc. I *p* *pp* *ppp* *pppp* circular bowing

Vc. II *p* *pp* *ppp* *pppp*

Db. *p* *pp* *ppp* *pppp*

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diff

poco rit. . . . .

Libero

30

Fl. I

Fl. II

Ob.

Eng. horn

Cl. I

Cl. II

Bsn I

Bsn II

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib.

Glock.

Harp

Sop.

Mezzo.

Cel.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vc.

Db.

mf

p

mp

meno

delicato

p

poco

mf LV

Low susp. cymbal

mp

LV

G#-A#-B-C-D-E#-F

p

poco sfz

mf LV

ppp

loco

f

mf

poco rit. . . . .

Libero

agitato

N t

sfp

N agitato

sfp

p

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**C** Moderato espressivo ♩=54

poco rit. .

Picc. 35

Fltn. *p* *mp* *tr* *gliss.* *mp* *6* *5* *agitato!* *p*

Fl. II *p* "Frrr" *mp* S Ch-T-Sss *p* *agitato!*

Ob. *p* *agitato!*

Eng. horn *mp* *6* *mf* *p*

Cl. I *mf* *mp* *Flz* *mf* *p*

Cl. II *mp* *mf* *p*

Bsn I *p*

Bsn II *p*

Hrn. I *p*

Hrn II, III *p*

Tpt. I, II *p*

Timp. *p*

Vib. Motor ON *mf* *tr*

Glock. *p* - molto Low susp. cymbal

Harp *mf* circular gliss. High register *gliss.* *gliss.* *gliss.* *prés de la table* *p* *f*

Sop. solo *f* *tr* *gliss.* *iVe* *nus*

Sop. *p* *div.* *iVe* *nu* *s*

Mezzo I *Whispering freely and independently Repeat sentences ad lib.* *dim.* *slower*  
Las hojas se estremecen, hojas de colores irreales, el sopor descende, sobre las hojas, sobre la tierra, sobre el agua

Mezzo II *p* *tr* *nu* *sss*

Alto I *sfz* speaking with breathy voice

Alto II *whispering del* *cle-lo* *meno* *cle - lo*

Cel. *mf* *mp*

Vln. I *mp* piu agitato *N tr* *SP agitato!* *p* - molto

Vln. II *mp* piu agitato *N tr* *p* - molto

Vla. *mp* piu agitato *SP*

Vc. *mp* piu agitato

Db. *p*

**C** Moderato espressivo ♩=54

**C** poco rit. .

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Flute in C **Libero**

*fff*

Fl. I *p -molto* *ff* *mf* *f possible*

Fl. II *p -molto* *ff* *mf* *f possible*

Ob. *p -molto* *ff*

Eng. horn *p -molto* *ff*

Cl. I *p -molto* *ff*

Cl. II *p -molto* *ff*

Bsn I *p* *ff*

Bsn II *p* *ff*

Hrn. I *p* *poco sfz*

Hrn II, III *p* *poco sfz*

Tpt. I, II *p* *poco sfz*

Timp. *pp* *molto*

Perc. *pp* *molto* tam-tam Low susp. cymbal

Perc. II *pp* *molto*

Harp *plaqué* *sfz* *sffz LV*

Sop I, II (Solo sop. & solo mezzo sing tutti part) *ff* *div.* *tenuto* *Gliss: senza vibr. e senza tremolo* *Speaking with breathy voice* *repeating fast* *slow & whispering*

Mezzo I *ff* *tenuto* *Gliss: senza vibr. e senza tremolo* *Speaking with breathy voice* *repeating fast* *slow & whispering*

Mezzo II *ff* *tenuto* *Gliss: senza vibr. e senza tremolo* *Speaking with breathy voice* *repeating fast* *slow & whispering*

Alto I *ff* *tenuto* *Gliss: senza vibr. e senza tremolo* *Speaking with breathy voice* *repeating fast* *slow & whispering*

Alto II *ff* *tenuto* *Gliss: senza vibr. e senza tremolo* *Speaking with breathy voice* *repeating fast* *slow & whispering*

Cel. *sfz*

Vln. I *ff* *Div. N/SV* *gliss.* *5* *SP*

Vln. II *ff* *Div. N/SV* *gliss.* *5* *SP*

Vla. *ff* *Div. N/SV* *gliss.* *5* *SP*

Vc. *gliss.* *molto* *ff* *N/SV* *Div.* *gliss.* *5* *SP*

Db. *gliss.* *molto* *ff* *N/SV* *Div.* *gliss.* *5* *SP*

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**D** Tesso e poco accelerando ♩= 50 Poco piu mosso ♩=56

The musical score for page 11 includes the following parts and markings:

- Flutes (Fl. I, II):** Resting throughout the page.
- Oboe (Ob.):** Resting throughout the page.
- English Horn (Eng. horn):** Resting throughout the page.
- Clarinets (Cl. I, II):** Playing trills with dynamics *pp* and *mp*.
- Bassoons (Bsn I, II):** Resting throughout the page.
- Horns (Hrn. I, II, III):** Resting throughout the page.
- Trumpets (Tpt. I, II):** Resting throughout the page.
- Timpani (Timp.):** Resting throughout the page.
- Vibraphone (Vib.):** Playing *Plaqué. Motor ON* with dynamics *f* and *mp*.
- Marimba (Mar.):** Playing *Plaqué* with dynamics *f* and *mp*.
- Harp:** Playing *Plaqué* with dynamics *f* and *mp*.
- Alto solo:** Solo part with dynamics *f* and *tr*.
- Vocal Parts (Sop., Mezzo I, Mezzo II, Alto I, Alto II):** Singing with lyrics: "ven a mi del cie - lo has - ta es - te tem - - - plo ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!". Dynamics include *div. sfp dreamy*, *p*, *mp*, *sfp*, and *f*.
- Cello (Cel.):** Resting throughout the page.
- String Section (Solo vln., Vln. I, Vln. II, Vla., Vc., Db.):** Solo violin part with dynamics *mp < f* and *gliss.*; other strings rest.





**Molto Libero** *pppp* *gliss.* *SV* *fff* *gliss.*

Fl. I *mp* *gliss.* *To picc.*

Fl. II *p* *gliss.*

Ob. *p possible* *mp* *5*

Eng. horn *p* *SV* *pp* *SV*

Cl. I *mp* *SV* *pp*

Cl. II *SV* *pp*

Bsn I *To bassoon*

Cfag. *To bassoon*

Hrn. I

Hrn. II, III

Tpt. I, II

Timp.

Perc. I *Vibraphone Motor on* *p* *pp* *pp*

Glock.

Harp

Alto solo *Speaks very slow and clear. Sentences are written in specific bars. Do not recite sentences in incorrect bars*  
*espressivo e sognante*

Sop. *pp*

Mezzo I *pp*

Mezzo II *pp*

Cel. *pp*

Vln. I *p* *pppp* *very, very slow gliss.* *gliss.*

Vln. II *p* *pppp* *very, very slow gliss.* *gliss.*

Vla. *p* *pppp* *Div. SP* *very, very slow gliss.* *gliss.*

Vc. I *p* *pppp* *Div. SP* *very, very slow gliss.* *gliss.*

Vc. II *p* *pppp* *Div. SP* *very, very slow gliss.* *gliss.*

Db.

Electronic part

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Depending in which version is performed the alto solo part can be:  
 1- Reproduced by a pre-recorded track (stereo or quadraphonic)  
 2- Spoken into a microphone and with stereo/quadraphonic amplification (prefered)  
 3- Both

Tessamente cantabile  $\text{♩} = 62$

fff

Nervoso e Animando poco a poco

67 **E**

Fl. I

Fl. II

Ob.

Eng. horn

Cl. I

Cl. II

Bsn I

Contrabassoon  
*grave*

Cbsn.

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib.

Perc. II

Harp

Sop.

Mezzo.

Alto.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

Tam - tam  
*mf*

Susp. cymb. High  
*mf*

vibrato

*mp* *ff*

*mf* *ff*

*f* *Do not play a glissandi. Just a gentle touch in chimes and let them vibrate.*

*f* *Nervoso. Speaking fast independently alternating sentence's order and speaking's speed*  
descienden sobre las hojas que se agitan mientras el sopor descende sobre la tierra, las flores  
y los arboles... el sopor descende

*f* *Nervoso. Speaking fast independently alternating sentence's order and speaking's speed*  
descienden sobre las hojas que se agitan mientras el sopor descende sobre la tierra, las flores  
y los arboles... el sopor descende

*f* *Nervoso. Speaking fast independently alternating sentence's order and speaking's speed*  
descienden sobre las hojas que se agitan mientras el sopor descende sobre la tierra, las flores  
y los arboles... el sopor descende

fast gliss. both hands in different directions

*mp* *ff*

*pp* *mf* *gliss.*

*N senza sord* *SV* *gliss.* *MV*

*N senza sord legato, espressivo* *SV* *gliss.*

*N legato, espressivo senza sord* *gliss.*

*N legato, espressivo senza sord* *gliss.*

*N* *legato, espressivo* *gliss.*

**E** **Tessamente cantabile**  $\text{♩} = 62$

**Nervoso e Animando poco a poco**

74 **F**

Fl. I *fff*

Fl. II *p* *mf* *mp* *f*

Ob. *mp*

Eng. horn *mp*

Cl. I

Cl. II

Bsn I *mp*

Cbsn. *mp* *sfz*

Hrn. I *sfz*

Hrn II, III *sfz*

Tpt. I, II *sfz*

Timp. *mp*

Vib. *p*

Perc. II *mp* Susp. cymbal High Gong

Harp

Sop I *cantabile f* mi sa - gra - - - do ven - a

Sop II *cantabile f* Vena mi sa - gra - - - do ven - a

Mezzo I *f* tem - - - plo al tem - - - plo ven - a

Mezzo II *f* tem - - - plo sa - gra-do

Alto I *f* ven a mi

Alto II *f*

Cel. *gliss.* *mf* *ff*

Vln. I **F** *mp*

Vln. II *mp* *mf*

Vla. *Div.* *mp*

Vc. *mp*

Db. *senza sord* *mp*

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Fl. I *tr* *mf* *f cresc.* *diff*

Fl. II *f cresc.*

Ob. *mp cresc.*

Eng. horn *mp cresc. legato*

Cl. I *mf cresc. molto legato*

Cl. II *mf cresc. molto legato*

Bsn I *mp*

Cbsn. *mf* *sfz*

Hrn. I *sfz*

Hrn. II, III *sfz*

Tpt. I, II *sfz*

Timp. *mp*

Vib. *f* *molto*

Perc. II *mp*

Harp *molto*

Sop. I *f* *ff* *ven - a mi del*

Sop. II *f* *ff* *ven - a mi del*

Mezzo I *ff* *ven a mi del*

Mezzo II *ff* *ven a mi del*

Alto I *ff* *ven a mi del*

Alto II *ff* *ven a mi del*

Cel. *f* *molto*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Db. *Div.* *ff*

Lyrics:  
 mi ven a mi del  
 mi ven a mi del  
 mi a un bos - que de man - za - nos ven a mi del  
 ven a mi her - mo - so bos - que de man - za - nos ven a mi del  
 ven a don - de tie - nesunher - mo - so bos - que de man - za - nos ven a mi del  
 ven a don - de tie - nesunher - mo - so bos - que de man - za - nos ven a mi del

SCORE SAMPLE - WWW.AUARIAS.COM

Piu mosso e accelerando

81 17

Fl. I *fp* *fff* *fp*

Fl. II *fp* *fff* *fp*

Ob. *fp* *fff* *fp*

Eng. horn *fp* *fff* *fp*

Cl. I *fp* *fff* *fp*

Cl. II *fp* *fff* *fp*

Bsn I *f* *fff tenuto*

Cbsn. *f* *fff tenuto*

Hrn. I *fp* *fff*

Hrn II, III *fp* *fff*

Tpt. I, II *fp* *fff*

Timp.

Perc. I Bass drum *ff* LV

Perc. II *ff* LV

Harp *sfz*

Sop I *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Sop. II *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Mezzo I *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Mezzo II *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Alto I *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Alto II *ff shouting/speaking*  
cie-lo el so-por des - cien - de des - cien - *ff*

Cel. *sfz*

Vln. I *fff* *f* *fff tenuto* *tr loco*

Vln. I *fff* *f* *fff tenuto* *tr loco*

Vln. II *fff* *f* *fff tenuto* *tr loco*

Vln. II *fff* *f* *fff tenuto* *tr loco*

Vla. *fff* *div. gliss.* *fff tenuto* *gliss.*

Vc. *fff* *div. gliss.* *f* *fff tenuto* *gliss.*

Db. *fff* *gliss.* *f* *fff tenuto* *gliss.*

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**Cediendo** **Rit.** **G** **Misterioso** ♩=54

85

Fl. I *mf* *pp*

Fl. II *mf*

Ob. *mf* *mp*

Eng. horn *mf*

Cl. I *mf*

Cl. II *mf*

Bsn I *mf*

Cbsn. *f grave*

Hrn. I

Hrn. II, III

Tpt. I, II

Timp.

Perc. I

Perc. II *f grave* Tam-tam

Harp

Sop I *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice*

Sop II *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice*

Mezzo I *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice*

Mezzo II *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice*

Alto I *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice* *solo mp*

Alto II *f dim.* very slow glissandi, senza vibrato. *gliss.* speaking with *breathy voice*

Cel.

Vln. I *tr* *gliss.*

Vln. I *tr* *gliss.*

Vln. II *tr* *gliss.*

Vln. II *tr* *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Db. *gliss.*

**Cediendo** **Rit.** **G** **Misterioso** ♩=54

de des cien - - - de don - de hu - me - an los al - ta - res con in -

de des cien - - - de don - de hu - me - an los al - ta - res con in -

de des cien - - - de don - de hu - me - an los al - ta - res con in -

de des cien - - - de don - de hu - me - an los al - ta - res con in -

de des cien - - - de del cie - lo don - de hu - me - an los al - ta - res con in - cien - so del

de des cien - - - de del cie - lo don - de hu - me - an los al - ta - res con in - cien - so con in -

92

Fl. I *p possible*

Fl. II *tr*

Ob. *mp come un eco de la voce* *molto*

Eng. horn *p* *come un eco de la voce*

Cl. I *pp* *p possible* *Flz*

Cl. II *Flz* *pocosf >*

Bsn I

Cbsn.

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib. *Reo P*

Glock. *mp* *mf*

Harp *mp*

Sop I *mp dolce* *Soprano solo*

Sop II

Mezzo I *mez. solo* *p* *mf* *MV* *tr* *mp dolce*

Mezzo II *SV* *mf* *MV*

Alto I *tr*

Alto II

Cel. *p* *pp*

Vln. I *Reo* *Sul D* *gliss.* *rit. . .*

Vln. I *p* *Sul A* *gliss.*

Vln. II *p* *Sul G* *gliss.*

Vln. II *p* *Sul G* *gliss.*

Vla.

Vc.

Db.

19

www.auarias.com

molto rit. . . . Molto libero, lento

Tempo I ♩=52

fff

98 To picc. **H**

Fl. I *To picc.*

Fl. II *pp*

Ob.

Eng. horn *P possible*

Cl. I *pp*

Cl. II *pp*

Bsn I

Cbsn.

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib. *ppp* Tibetan bowl in D

Glock. *p* tam-tam LV! *mp* Wind chimes

Harp *c-d-e#-f-g#-ab-b#* *poco sfz*

Sop. solo *gliss.* *ppp* *humming, from afar* *Alternate breathing.* *nus* *solo sop.* Que el so-por des

Sop. I, II *flo-res*

Mezzo solo *Speaking clear and rather fluent \** Serviré el nectar que se bebe con los ojos, los oídos y con la boca. Es el nectar que servimos en los banquetes de primavera delicadamente en copas de oro. Después de coronarte en copas de oro serviremos el nectar que se bebe en los banquetes de primavera *solo mezzo* *f* des del cie - lo

Mezzo I, II *flo-res* *ppp* *humming, from afar* *Alternate breathing.*

Alto solo *Whispering following the other voice, like a delay \** Serviré el nectar que se bebe con los ojos, los oídos y con la boca. Es el nectar que servimos en los banquetes de primavera delicadamente en copas de oro. Después de coronarte en copas de oro serviremos el nectar que se bebe en los banquetes de primavera *mf* *Tutti* ¡Ven a mi des

Alto I, II *flo-res* *ppp* *humming, from afar* *Alternate breathing.*

Cel.

Vln. I *molto rit. . . . Molto libero, lento* Circular bowing. Each player independently. Non div. *p* *Tempo I ♩=52*

Vln. II *p*

Vla. *p*

Vc. *pp*

Vc. II *pp*

Db. *pp*

Db. II *pp*

Electronic part

\* Depending in which version is performed the alto solo part can be:  
 1- Reproduced by a pre-recorded track (stereo or quadraphonic)  
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 3- Both



**I Libero** *diff* **Misterioso** ♩=50-52

Picc.

Fl. II *mf*

Ob. *mf*

Eng. horn *mf*

Cl. I *mf* *p possible* *mp* *SV* *MV* *tr* *loco* *gliss.*

Cl. II *mf*

Bsn I *mf*

Cbsn. *mf*

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib. *tr*

Perc. II wind chimes *f* LV

Harp *f*

Sop. solo *f* *SV* *MV* *f* *espressivo, solo*  
cien- de has - - -

Sop. I, II *f* *gliss.*  
cien - de ¡Ve nus

Mezzo solo

Mezzo I, II *f* *gliss.* *tr*  
cien - de nus!

Alto I, II *f* (\*)  
cien - de ¡Ven a

Cel. *f* *legato* *tr* *sfz*  
*mf* *fp*

**I Libero** **Misterioso** ♩=50-52

Vln. I

Vln. II

Vla.

Vc.

Db.

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*p* *mp* *mf* *f* *sfz* *dfff* *ppp* *p* *ppp semplice* *p semplice* *sfz* *poco sfz* *speaking with breathy voice* *più* *tem - plo sa - gra - do* *que el so -* *mi!* *¡Ven a mi!* *¡Ven a mi!* *tem - plo sa - gra - do* *que el so -* *tem - plo sa - gra - do* *que el so -* *tem - plo sa - gra - do* *que el so -*

\* Choir: Gradually each singer stop singing the ordinary part part and joins the "whispering part". The amount of singers who stop singing in each pattern depends on the size the choir. The idea is to let the ordinary snging parts vanish into whispers very smoothly. The whispers must blend with of sounds in the electronic part. Singer/singers should not leave the ordinary part in the middle of a melody.  
 \*\* Some singer/singers join the "whispering part".

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Fl. *fff*

Fl. II

Ob. *loco*  
*p*

Eng. horn

Cl. I *mp loco*

Cl. II

Bsn I

Cbsn.

Hrn. I

Hrn II, III

Tpt. I, II

Timp.

Vib.

Perc. II

Harp *pp*

Sop. solo *portato*  
*speaking with breathy voice*

Sop. I, II  
por des-cien - de de - ca mur-mu-ra  
*tr* *più* *div* *speaking with breathy voice*  
que el so por-des-cien - de

Mezzo solo *mf* 5  
en - tre las ra -

Mezzo I, II *del cie - lo*  
*del cie - lo* *del cie -*

Alto I, II *del cie - lo*  
*del cie - lo* *del cie -*

Whispering part  
por des-cien - de el a - gua mur-mu-ra que el so por-des-cien - de del cie - lo

Cel. *legato*  
*mp dim. molto* *p* *legato*

Vln. I *poco rit.* *Red.*

Vln. II

Vla. *speaking with breathy voice* → *whispering*  
por des-cien - de el a - gua mur-mu-ra que el so por-des-cien - de del cie - lo

Vc. *speaking with breathy voice* → *whispering*  
por des-cien - de el a - gua mur-mu-ra que el so por-des-cien - de del cie - lo

Db. *speaking with breathy voice* → *whispering*  
por des-cien - de el a - gua mur-mu-ra que el so por-des-cien - de del cie - lo

Electronic part

Track 1

Soundstage: A forest, birds, waterfall

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Poco a poco cediendo e perdendosi al fine

117

**J**

*whispering al fine ppp*

te co-ro-no a - qui de-li-ca-da-men-te en co-pas de o-ro

Fl. I

Fl. II

Ob.

Eng. horn

Cl. I

Cl. II

Bsn I

Cbsn.

Hrn. I

Hrn. II, III

Tpt. I, II

Timp.

Vib.

Perc. II

Gong

*pp*

*p*

Harp

*p f*

*sfz*

*mf*

Sop. solo

speaking with breathy voice → whispering

Ve - nus

*mp*

Sop. I, II

que el so - por-des-cien - de te co-ro-no a - qui

Mezzo solo

mas del man za -

*mf*

ser-vi-

Mezzo I, II

lo

(\*\*)

(from here all altos & mezzo are vanished into the whispering part)

Alto I, II

mi!

Whispering part

speaking w/ breathy voice in the chest register

el so - por-des-cien - de te coronó aquí delicadamente en copas de oro

Cel.

*mp*

*mp*

**J**

Vln. I

*div.*

*mp*

*ppp*

Vln. II

*div.*

*mp*

Vla.

speaking with breathy voice → whispering

el so - por-des-cien - de

*mp*

*div.*

Vc.

speaking with breathy voice → whispering

el so - por-des-cien - de

*mp*

*div.*

Db.

speaking with breathy voice → whispering

el so - por-des-cien - de

*mp*

*div.*

Electronic part

121 *sempre pp* *whispering* 122 *pp* *whispering* 123 *pp* *whispering* 124 *pp* *whispering* 125 *pp* *whispering*

Fl. I el nec-tar que se be-be con los o-jos

Fl. II el nec-tar que se be-be con los o-jos

Ob. el nec-tar que se be-be con los o-jos

Eng. hrn. el nec-tar que se be-be con los o-jos

Cl. I el nec-tar que se be-be con los o-jos

Cl. II el nec-tar que se be-be con los o-jos

Bsn. I el nec-tar que se be-be con los o-jos

Cbsn. el nec-tar que se be-be con los o-jos

Hrn. I el nec-tar que se be-be con los o-jos

Hrn. II, III el nec-tar que se be-be con los o-jos

Perc. el nec-tar que se be-be con los o-jos

Timp.

Vib.

Perc. II

Harp *mp* *p* *ppp*

Sop. solo en los ban- que-tes de pri-ma ve - ra

Sop. I, II ¡Ven a

Mezzo solo ré el nec - tar de los ban- que - tes de pri-ma - ve ra

Speaking part *(Chest register)* ...el nectar que se bebe con los ojos... *(Chest register)* ...en los banquetes de primavera...

Cel.

Vln. I

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Db. *mp*

Electronic part

Picc. *dff* *p* *mp* 6 Flz

Oboe *p* *mf* 6

Gong *p*

85

**K** 127

To flute in C *fff* Flute in C *pp* *p* *pp* *espress. dolce*

Flz *mp* *pp* *p* *pp*

Flute *pp* *p* *pp*

Fl. II only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Ob. *p* *mp*

Eng. hrn. only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Cl. I only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Cl. II only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Bsn. I only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Cbsn. only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Hrn. I only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Hrn. II, III only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Perc. only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Timp.

Vib.

Perc. II *pp* *ppp*

Harp *mp* *p* *p* *p*

Sop. solo

Sop. I, II *mp* Ven mil del cie - lo (from here all sopranos are vanished into the whispering part)

Mezzo solo *pp* ¡Ven a mil

Speaking part only once del cielo el sopor descende sobre la tierra sobre los arboles sobre las flores del cielo

Cel.

**K**

Vln. I *ppp* *delicato* *perdendosi...*

Vln. II *p* *pp* *ppp* *delicato* *perdendosi...*

Vla. *p* *pp* *ppp* *delicato* *perdendosi...*

Vc. *p* *pp* *ppp* *delicato* *perdendosi...*

Db. *p* *pp* *ppp* *delicato* *perdendosi...*

Electronic part