

sequenza III

per voce femminile (1966)

Section 10'

- Soprano (S):** *mutternd über den Bühnenboden / andando sobre el escenario*
- Alto (A):** *tense muttering / walking on stage*
- Tenor (T):** *urgent*
- Bass (B):** *tense muttering*
- Text:** *distant and dreamy*

Section 20'

- Soprano (S):** *to / co / us / for / be*
- Alto (A):** *(sing) to / me*
- Tenor (T):** *(lame...) to*
- Bass (B):** *[u] be few [co]*
- Text:** *[θ] [e] [i] [ə]*

Section 30'

- Soprano (S):** *mano sopra la bocca*
- Alto (A):** *impresionante*
- Tenor (T):** *tense melt witty*
- Bass (B):** *very tense distant and dreamy*
- Text:** *hm [u] [i] [ə]*

Section 9

- Soprano (S):** *[e] ...[i] ...[u] ...[o]*
- Alto (A):** *[to] / co / for / us / lo*
- Tenor (T):** *giddy nervous*
- Bass (B):** *tense L. muttering*
- Text:** */gɪŋ/ [u] [o] [tə] allowing us/gɪ/ -ing*

Section 13

- Soprano (S):** *estatico esclatice*
- Alto (A):** *gimicando abbigli*
- Tenor (T):** *whispering*
- Bass (B):** *distant and dreamy*
- Text:** *for [ə] /əʊ/ [u] /mən/ [u] [ə] ...[a] ...[e] ...[o] ...[i] [u] [i] ma /θə/ we build for us be us [ə]*

luciano berio

text: markus kutter

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17 *urgent apprehension* *tremulous bewildered*

10' *tense tender tense wistful*

20' *[u] /s/ [i] (glissando) [u] [e]*

30' *tense* *tender* *languorous?*

17 *tender* *witty* *wistful* *tender*

21 */fol/ /sin/ me to give me (u)(al)ta/*

4 *distant* *tender* *tense* *tense*

25 *bewildered tender bewildered tense tender noble*

25 *[u] [a] [e] words to me — [t] [r] /th/ a*

25 *truth* *[u] [i] [e] [?] [a] [l] — [r] [a] [e] [?] [a] [l] [be] [a] [l] [u] (take) a few to me*

29 *urgent tense frantic joyful tensel*

29 *shining? tensel*

29 *urgent whining? tensel*

29 *frantic* *gaping* *gaping* *frantic very tense*

29 *calves mus temperada extremely laudanum*

29 *increasingly desperate tense echoing serene (echoing)*

33 *serene*

33 *dreamy intense intense distant*

33 *witty* *tender*

33 *wistful*

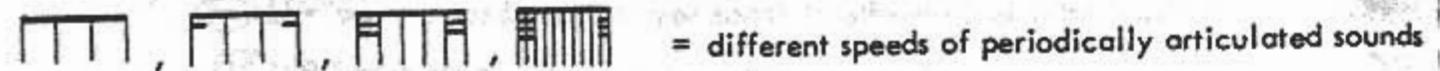
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¿Este significa "con boca cerrada"?

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 subsiding 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.

- = sung tones (notas entonadas) } to be held to next sound or to 7,]
- = whispered, unvoiced sounds } durar sosteniendo hasta el siguiente sonido o hasta que aparezcan otros:
- Φ, Φ = sung and whispered sounds as short as possible: sonidos cantados y susurrados tan cortos e igualmente cortos como sea posible



= different speeds of periodically articulated sounds

- = can be performed as fast as possible (interpretar tan rápido como sea posible)

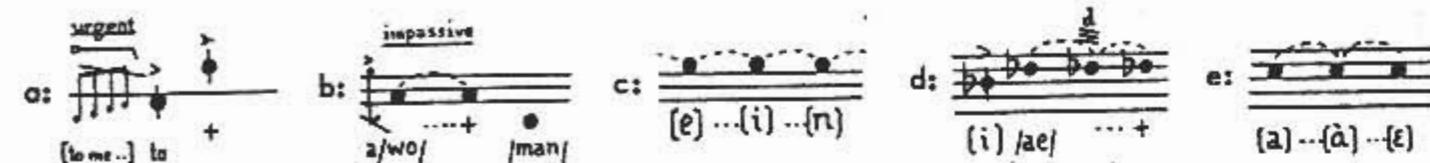
↳ rápido.

- = as fused and continuous as possible: tan rápido y continuo o ligado como sea posible

↳ un fusible?

↑, ↑ etc. = all grace notes as fast as possible → ¿Notas de adorno tan rápidas como sea posible? ó Juntas las notas que aparecen deben ser interpretadas tan rápidas como sea posible?

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).



The text is written in different ways: (El texto está escrito de diferentes formas o modos).

1) Sounds or groups of sounds phonetically notated: (a), (ka), (u), (i), (o), (ø), (ait), (e), (ɛ) usw.

(y anotadas fonéticamente)

2) Sounds or groups of sounds as pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes etc. → ¿Se refiere Beiro a que las sílabas deben ser pronunciadas con

distintos de estas palabras?

3) Words conventionally written and uttered: "give me a few words" etc.

Palabras convencionales escritas y pronunciadas.

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

(y deben ser repetidas rápidamente al azar y de un modo ligeramente discontinuo.)

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 2nd.

en partition por ejemplo

debe ser repetido tantas veces como sea posible hasta más o menos

L. durante mas o menos 2 segundos.
Laughter must always be clearly articulated.

Siempre debe estar claramente articulado.

[?] = bursts of laughter to be used with any vowel freely chosen

Estallidos de risa (alegre y espontáneo) con alguna vocal libremente elegida.

中 = mouth clicks → chasquidos con la boca.

△ = cough → toser

ㄣ = snapping fingers gently → chasquidos con los dedos

± = with mouth closed → con boca cerrada

○, ○ = breathy tone, almost whispered

DVDPA(2) sonido [espido], con susurro

- ← = breathing in, gasping → respirando, jadeando
 ≡ = tremolo mandibular vibrante
 ≡ = dental tremolo (or jaw quivering) → Mueve la mandíbula.
 ≈ = trilling the tongue against the upper lip → Lingua 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 (mano (o manos) sobre boca)
 ≡ = moving hand cupped over mouth to affect sound (like a mute) mano en forma de cuenco sobre boca para distorsionar el sonido
 ↓ = hands down (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".

wignt: apremiante

tense: tenso

distant: distante

dreamy: soñador, de ensueño, ensimismado.