

Juan F. Mansilla.

# Voces

Drama in one act

Full Score

2015

## About the Work:

Voces is a short narrative play. It tells the story of an episode of hallucination experienced by a female patient suffering from schizophrenia at a mental health facility. The drama, written by the composer and without the intention of becoming a case study of schizophrenia, is an homage to those who struggle every day suffering from different mental health issues. It also portrays, theatrically and musically, some of the symptoms and struggles that these individuals deal with.

In Voces, the patient is in an isolation room. She has suffered from auditory and visual hallucinations since her childhood. Before she was committed, the hallucinations led her to isolate herself from her family and friends. Her parents tried to help her; they tried to protect her from the voices she heard and the things she saw, but the treatments, medicines and therapy were mostly in vain. Although, the voices were silent for many years and she was able to live a normal life, the voices have now returned and she has been committed for her own safety.

## Performance Notes:

The stage indications are open to adjustment by the stage director.

The work can be presented as a concert piece or staged. In case the work is presented as a concert piece, the staging of the entrance of the ensemble members must be incorporated during the first three minutes of the work while the fixed media is playing.

The conductor must be visible to the ensemble but very discrete to the audience without blocking their view as much as the venue permits.

Different noteheads are used for clarity. All technique and expression markings are written on the score.

The video support may be provided. Any stage props apart of medical uniforms for the ensemble and a strait jacket for the patient are under the discretion of the stage director.

If the music ends before 18:43, there should not be any movement for 2 full measures, as written on the score. Then a Blackout will denote the end of the work.

The Fixed Media dynamics are not indicated intentionally. Balance is per discretion of the director and according to venue conditions.

## Fixed Media and Video:

The Media Package contains:

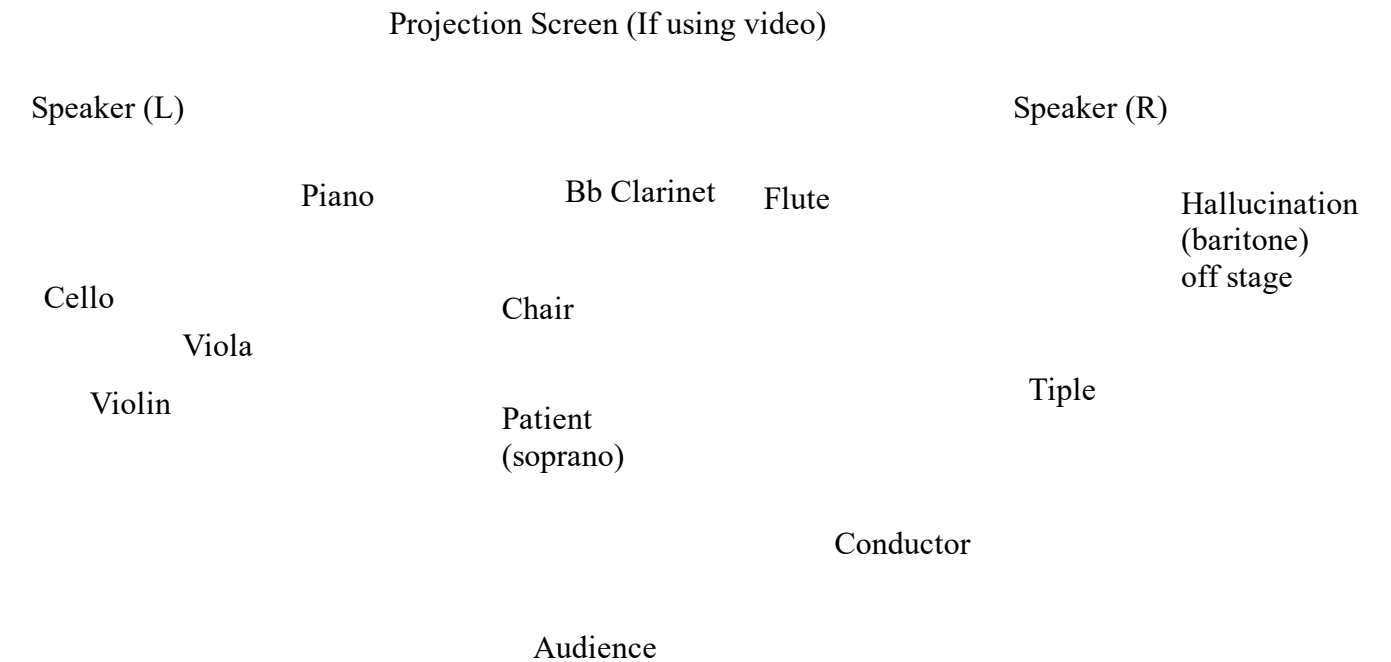
- Audio-Video File: Stereo, 1080 HD, widescreen NTSC. (WMA, MOV or AVI formats available)
- Separate Audio track: Stereo (WAV and MP3 formats available)
- Separate Video: 1080 HD, widescreen NTSC. (WMA, MOV or AVI formats available)
- 2 Separate audio Tracks (Counter will not match score): Stereo (WAV and MP3 formats available)
- Click Track: Full length click track - Stereo (WAV and MP3 formats available)

Note: Video and Audio must start at 0:00. A continuous wavy line (~~~~~) denotes the extension of the Fixed media audio. The time counter coincides with the video and the click track.

If the two separate audio files are decided to be used, the first file should start with the video at 0:00, and the second at rehearsal mark "L" at 12:45 until it ends.

Video will end at 18:48.

## Characters, Instrumentation and recommended initial position on stage:



## Extended Techniques and Notehead Guide

### Colombian Tiple:

- △ and ▲ Req.: Requintilla - Pluck the only the requintilla strings (outer strings of each course)
- Tamb.: Tambora - dry hit on the strings between the mouth and the bridge.
- Rasgado: Fast Strum - full hand strum (No notehead change)
- Rasgueado: Slow Strum - one finger of the strumming hand at a time with seamless continuous transition between fingers downwards (No notehead change)
- Punt: Punteado - Pluck all the strings of the course (No notehead change)
- Arco: With bow. A violin bow is required. (No notehead change)

### Woodwinds:

- ~ Breathy, Slight Pitch

### Piano:

- Inside of the piano (Fingernail or plectrum)

### Voices:

- × Spoken

**Performance time: c. 18'48''**



### The Colombian Tiple:

The Colombian tiple is a plucked string instrument similar to the guitar that is closely linked to the traditions and cultural heritage of the central region of Colombia. The tiple has played an important role in the definition of the form and structure of folkloric music and dances since their beginnings. It also has a fundamental role in the sociocultural context in Colombia (Alvarez 1996, 21). Depending on the region of Colombia where the tiple is played, there are certain differences in tuning and playing.

Oriol Caro, a renowned Colombian tiplista (tiple player), describes the tiple on his website as follows:

[The tiple is a] plucked string instrument, compound by a resonance box and an arm with frets. It is built with wood, but some of its parts are metallic or synthetic. Initially it was used as a harmonic instrument to accompany; but through time it has been immersed as a melodic instrument in diverse formats. Its origins are from the Colombian Andes and it is believed that it is derived from the renaissance guitar. In its beginnings, [the tiple] had four strings, then eight and at the end twelve. (Caro 2010, oriolcaro.com)

In the capital city Bogotá and the nearby regions, the tiple is tuned like the first four strings of the guitar, and it is addressed as tuning in C. In this same region, the tiple is strummed and plucked with the fingers and fingernails. . In Santander, a region located in northeast Colombia, the tiple is strummed and plucked with a plectrum and, in some cases, a dull razor blade. There it is tuned in Bb, one step lower. Depending on the artisan or the constructor, the wood and materials vary as is the case with the guitar and other similar instruments. These differences provide different feel, color and sonorities to the music. The only constant for the tiple is the type and number of strings used, namely twelve strings grouped in four courses, or sets, as follows:

Name	Type of strings	Tuning (C4 is middle C)	Caliber (diameter in inches)
Primas (first course)	3 steel strings	All strings are unison in E4 or D4	All three: 0.009 – 0.012
Segundas (second course)	2 lateral steel strings and 1 torched central string	Lateral Strings: B4 or A4 Middle string: B3 or A3	Lateral Strings: 0.007 – 0.008 Middle string: 0.018
Terceras (third course)	2 lateral steel strings and 1 torched central string	Lateral Strings: G4 or F4 Middle string: G3 or F3	Lateral Strings: 0.008 – 0.010 Middle string: 0.020
Cuartas (fourth course)	2 lateral steel strings and 1 torched central string	Lateral Strings: D4 or C4 Middle string: D3 or C3	Lateral Strings: 0.010 – 0.014 Middle string: 0.025

The strings of the tiple (Puerta Zuluaga 1988, 177).

In *Voces*, the tiple is tuned in the same way as it is in Bogotá and the central region of Colombia, as follows:



Tuning of the tiple in concert pitch (Puerta Zuluaga 1988, 177).

Like the guitar, the tiple is notated as a transposing instrument and written an octave higher than it sounds. The courses, or sets of strings described above, are treated as a single string for notation purposes and the notation is in treble clef. Since the instrument has a short history compared to other plucked string instruments, the notation derives mostly from the notation for the guitar and tiple's techniques have not been standardized. There have been attempts to put together catalogs with pedagogical methods for the instrument.

In *Voces*, the tiple is part of the orchestration and is used for rhythmic and melodic support. Taking into account of the theatrical nature of the piece, the tiple is never emphasized above the other instruments and voices in the work. The instrument is intended to be part of the ensemble and similar to a continuo that supports the harmonic language and the polyphonic texture. It is also intended to expand the available language of colors and effects in support of the story.

#### References

Caro, Oriol. 2010. <http://www.oriolcaro.com>

Puerta Zuluaga, David. 1988. *Los Caminos del Tiple*. Bogotá, Colombia: Damel Ediciones AMP

### Fixed Media Narrations, Text and Translations

#### *The Father*

Desde niña escuchaba voces, voces en su cabeza, voces en su interior... simplemente voces. Voces con sentido, voces sin sentido... voces que ella nunca pudo explicar.

Ahora vuelven...

Después de muchos intentos, tratamientos, según ella, miles de remedios, las voces se callaron por muchos años... pero las voces vuelven, así como el pasado vuelve... Todo en un ciclo, en un ciclo... en un momento inesperado, en un lugar inesperado...

Y allí esta ella, sola.

#### *Translation*

Since she was a child, she could hear voices, voices in her head, voices inside her... simply voices. These were coherent, not coherent, she could never explain these voices...

After some time, they are back.

After so many attempts, treatments, according to her, thousands of medicines, the voices disappeared for a while. But the voices return, just like the past returns. Everything returns in a cycle, in a cycle, at a moment when no one is prepared, at the least imaginable place...

And there she is, Alone...

#### *The Mother*

Ella escuchaba melodías, escuchaba canciones, escuchaba sonidos... escuchaba un sinnúmero de cosas que en su imaginación existían... que su imaginación dictaba... bueno, eso creía, pero no sabía que era... no sabía que eran esas voces que a veces la atormentaban con llantos, risas y palabras que ella no entendía... pero pensaba que tal vez eran fantasmas, voces de otros tiempos...

Sus padres quisieron protegerla, pero no querían sus voces... sus fantasías e imaginación eran, según ellos, muy poderosas para su pobre niña.

Pero después de años éstas regresan, regresan fuertes...

Y ella está ahí, sola...

#### *Translation*

She used to hear melodies, songs, sounds... she used to hear a vast array of things that existed in her imagination... she heard what her imagination gave her... well, that is what she thought, but she didn't know what it was... what were those voices that used to torment her with cries, laughter and words that she couldn't understand... but she used to think that they were ghosts, voices from the past...

Her parents wanted to protect her, but they didn't want the voices... they thought that her fantasies and imagination were too powerful for their poor girl...

And there she is, alone...

#### *The Brother*

Y allí estaba ella... estaba perdida entre sus pensamientos... perdida preguntándose ¿que fue? o más bien, ¿qué sería si...?

Estaba en ese instante de lucidez, de lucidez perdida, perdida entre tantas dudas que comenzaban con ¿qué tal si...? ¿Qué tal si hubiera hecho...? ¿Qué tal si hubiera ido...? ¿Qué tal si hubiera sido...?

Estaba allí, perdida entre sus pensamientos y sus borrosos recuerdos... sola en su habitación, en ese único refugio, que según ella, era la única morada donde se hallaba tranquila.

Y allí estaba ella, sola... perdida en el refugio de su imaginación... perdida en el refugio de sus recuerdos, ensimismada, tímida, lejana de toda realidad...

Allí estaba ella, sola...

#### *Translation*

And there she was... lost in her thoughts... lost wondering about what happened, or, what if...?

She was awake, awake but lost, lost surrounded by too many doubts starting with What if? What If I had done...? What if I had gone...? What if I had been...?

There she was lost in her thoughts and her blurry memories... alone in her room, her only refuge, the only place that, she thought, would give her peace.

And there she was, alone... lost in the refuge of her imagination... lost in the refuge of her memories, within herself, shy, away from any reality...

There she was, alone.

*Hallucination (from measure 77)*

Ella: ¿Quién es?... ¿Quién eres?... ¿Padre?...

El: Solo soy yo...

Ella: ¿Dónde estabas?

El: Por ahí...

Ella: ¿Qué es esto?

El: No es nada... curará

Ella: ¿Qué ha pasado? ¿Por qué regresas?, creí que me dejabas... y me quede aquí sola...

El: No hagas preguntas tontas... sabes que no, no puedo estar sin ti... y se que no puedes separarte de mí...

Ella: Tómame, abrázame, no me dejes ir...

El: No es momento... necesito fuerzas...

Ella: NO... olvida el mundo, quédate, contigo no existe nada más... no necesito nada más...

El: (aparte) ¿Será que sabe? ¿Será que sabe que quiero... que quiero cubrirla con sombras, dudas y miedos?

(a ella) Ven, ven a mí... quédate conmigo...

Ella: NO... llévame a ese lugar donde era tranquilidad... llévame... por favor...

El: Vamos ya...

Ella: Te he esperado... tanto de que hablar, tanto de que decir, tanto de contarte... mi vida no es igual... desde que te fuiste deje de escuchar las tormentosas voces... las voces que no se callaban... solo oía tu voz...

El: Es hora de irnos, sígueme...

Ella: No... no... no... no... las voces... escucho las voces... y los ruidos... ahora... ahora son distintas... me hablan, no entiendo... se ríen, se burlan... no... no... no... desaparezcan... aaaaaahhh...

*Translation*

Her: Who is it? Who are you? Father?

Him: It's just me

Her: Where were you?

Him: Somewhere...

Her: What is that?

Him: Nothing, it will heal...

Her: What has happened? Why did you come back? I thought you left me, here alone...

Him: Don't make silly questions... you know I can't, I can't be without you... as I know you can't be without me either...

Her: Take me, hold me, and don't let me go...

Him: Not the moment... I am weak

Her: NO... Forget about the world, stay, with you there is nothing else out there, I don't need anything else...

Him: (to the side) does she know? Does she know what I want? Does she know that I want to cover her in shadows, anguish and fear?  
(to her) Come, come to me... stay with me...

Her: NO... Take me to that peaceful place... take me... please...

Him: Let's go...

Her: I have been waiting for you, so much to talk about, so much to say, so much to tell you... my life is different... since you left me, I haven't heard the voices that used to torment me... those voices that never disappeared, I could only hear your voice...

Him: It's time to go, follow me...

Her: No... no... no... no... the voices... I hear the voices... and the noises... now they are different... they talk to me and I can't understand... they laugh, make fun of me... no... no... no... disappear... aaaaaahhh...

# Voces

Juan Mansilla

Performance time: c. 18'48"

(In the Darkness)

(Single beam of light on her)

(The players will enter the stage from the opposite side to their places.)

(Kneeling still on stage center, head down)

(Small erratic head movements as if listening to sounds)

(Conductor walks in from stage right, checks on the patient as the doctor, makes notes. Sits on a chair observing and Cues the entrances for the players )

(Walks on stage with a magazine. walks around the girl goes to place)

0:00 0:05 0:10 0:15 0:20 0:25 0:30 0:35 0:40 0:45 0:50 0:55

Flute

Clarinet in B $\flat$

Soprano

Baritone

Tiple

Piano

Violin

Viola

Cello

Video counter

Fixed Media

Fl.

B♭ Cl.

Ella (Her)

El (Him)

Tpl

Pno.

Vln.

Vla.

Vc.

V.C.  
F.M.

1:00 1:05 1:10 1:15 1:20 1:25 1:30 1:35 1:40 1:45 1:50 1:55

(Walks on stage around the girl, with curiosity kneels to take a closer look stands and goes to the piano)

(Walks on stage in a distracted manner. Stops suddenly next to the girl pauses and runs affraid to place)

(Both woodwinds come in observe, look at each other mimic a comment. then go to their places )

Detailed description: This is a page of a musical score for woodwinds and strings. The page is titled 'Voces' at the top center and is numbered '7' in the top right corner. The score is arranged in a vertical stack of staves. From top to bottom, the staves are for Flute (Fl.), B-flat Clarinet (B♭ Cl.), English Horn (Ella (Her)), E-flat Horn (El (Him)), Trumpet (Tpl), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). At the bottom of the page, there are two staves for Voice (V.C. and F.M.). The time signature is not explicitly shown, but the time markers at the bottom indicate a 5-minute duration. The time markers are 1:00, 1:05, 1:10, 1:15, 1:20, 1:25, 1:30, 1:35, 1:40, 1:45, 1:50, and 1:55. There are three vertical dashed lines at 1:05, 1:20, and 1:45. Stage directions are placed in the piano part and between the violin and viola parts. The piano part direction is: '(Walks on stage around the girl, with curiosity kneels to take a closer look stands and goes to the piano)'. The violin/viola direction is: '(Walks on stage in a distracted manner. Stops suddenly next to the girl pauses and runs affraid to place)'. The woodwind direction is: '(Both woodwinds come in observe, look at each other mimic a comment. then go to their places )'. The score lines are empty, indicating that the musical notation has not yet been written.

Fl.  $\frac{3}{4}$

B♭ Cl.  $\frac{3}{4}$

Ella (Her)  $\frac{3}{4}$

El (Him)  $\frac{3}{4}$

Tpl  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

Vln.  $\frac{3}{4}$

Vla.  $\frac{3}{4}$

Vc.  $\frac{3}{4}$

V.C. F.M.  $\frac{3}{4}$

2:00 2:05 2:10 2:15 2:20 2:25 2:30 2:35 2:40 2:45 2:50 2:55

(Walks on stage, poses his hand on the patient's shoulder, gives her medicine, walks to place)

(Conductor goes to podium)

(Walks in with a newspaper looks without caring, goes to place, sits and reads)

(Father's recorded Voice)



**A** Punt. *mp* Rasgado *mf* Punt. *mp* Rasgado *mf* **B** *mp* Req. *mf*

Pno. *mp* *mf* Gliss inside the piano

Vln. *mp* *mf* pizz.

Vla. *mp* 4 *mf* pizz.

Vc. *mp* Sul C *mf* pizz.

V.C. F.M. 3:00 3:03 3:06 3:09 3:12 3:15 3:18 3:21 3:24 3:27 3:30 3:33 3:36 3:39 (Mother's recorded Voice) 3:42 3:45 3:48 3:51 3:54 3:58

Silent press Ped. II -----

The score is for a piece titled 'Voces'. It features six staves: Tpl (Trumpet), Pno (Piano), Vln (Violin), Vla (Viola), Vc (Violoncello), and V.C. F.M. (Voice/F.M.). The music is in 3/4 time, with a key signature of one sharp (F#). The score is divided into two main sections, A and B. Section A (measures 1-33) includes performance instructions like 'Punt.' and 'Rasgado' (rasgueado), and dynamic markings of *mp* and *mf*. Section B (measures 34-58) includes 'Req.' and 'Gliss inside the piano'. The piano part has a 'Silent press Ped. II' instruction. The violin and viola parts have 'pizz.' (pizzicato) markings. The cello part has 'Sul C' (sul ponticello) and 'pizz.' markings. The V.C. F.M. part includes a recording of 'Mother's recorded Voice' between measures 36 and 42. The score ends with a 5/8 time signature.



34

Fl. *mf*

B♭ Cl. *mf*

Tpl Tamb. *mf* Punt. *mp* Tamb. *mf* Punt. *mp*

Vc. *mf*

V.C. F.M. 4:42 4:46 4:49 (Brother's Recorded Voice) 4:52 4:56 4:59

40

Fl. *mf* *fp*

B♭ Cl. *mf* *fp*

Tpl Rasgueado *p* *mf* Rasgueado *p* Punt. *mf*

Pno. *p* *mp* Gliss inside the piano On the Keys

Vln. *mf* *p* *fp*

Vla. *mf* *fp*

Vc. *mf* *mp* *fp*

V.C. F.M. 5:02 5:05 5:08 5:11 5:14 5:17 5:20

47

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

Tpl. Tamb. arco *mf* Rasgado

Pno. *mp* *mf* On the keys

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

V.C. F.M. 5:25 5:27 5:30 5:34 5:39 5:43 5:46 5:50 5:54

Detailed description of the musical score: This page contains measures 47 through 54 of a musical score. The score is written for a variety of instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Trumpet (Tpl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). At the bottom, there is a V.C. F.M. line showing time signatures for each measure. The Flute and Clarinet parts feature melodic lines with triplets and dynamic markings of *mp* and *mf*. The Trumpet part includes performance instructions for 'Tamb.' (tambourine) and 'arco' (arco), with a dynamic marking of *mf*. The Piano part has 'On the keys' written above it and includes triplets and a dynamic marking of *mf*. The Violin and Viola parts have dynamic markings of *mp* and *mf*. The Cello part has dynamic markings of *mp* and *mf*. The V.C. F.M. line at the bottom shows time signatures: 2/4, 3/4, 4/4, 5/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4. A box labeled 'D' is placed above the first measure of the Flute part.



Fl. *ord.* *mp* *mf* **F**<sup>81</sup>

B♭ Cl. *ord.* *mp* *mf*

Ella (Her) *Frightened* *p* *Desperate* *mp* *mf*

El (Him) (Appears as a shadow and moves around upstage) *Spoken* *Tired and wounded* *mf* *Só - lo soy*

Tpl *arco* *Rasgado* *mf*

Pno. *On the keys* *mp* *mf*

Vln. *Sul Pont.* *mp* *mf*

Vla. *Sul Pont.* *mp* *mf*

Vc. *mp* *mp* *mf*

V.C. F.M. 7:05 7:10 7:14 7:17 7:21 7:25

Detailed description of the musical score: This page contains the musical score for measures 76 to 81. The vocal parts (Flute, Clarinet, and the two vocalists) feature melodic lines with various dynamics and articulations. The instrumental parts include a Piano with arpeggiated chords, a Trombone with sustained chords, and strings with 'Sul Pont.' markings. The score includes time signatures (5/4, 4/4, 3/4) and performance instructions such as 'ord.', 'arco', and 'Rasgado'. A rehearsal mark 'F' with a superscript '81' is located at the end of the page.

82

Fl.

Ella (Her)

El (Him)

Tpl

Pno.

V.C.  
F.M.

Yo...

¿Dón-de/es - ta - bas?

por a - hi...

*Distressed*  
*mf*

*Dismissive*  
*f*

*mf*

7:28 7:31 7:34 7:37 7:40 7:43 7:46 7:49 7:52 7:56 8:04 8:08 8:12 8:16

97

B♭ Cl.

Ella (Her)

El (Him)

Pno.

Vc.

V.C.  
F.M.

(Pointing to a wound)  
*Worried*  
*mf*

¿Qué es es - to?

no es na - da... cu - ra - rá..

Sung  
Puzzled  
*mf*

Qué ha pa - sa - do? - - - por qué re - gre - sas?

ord.  
*mf*

8:20 8:24 8:28 8:32 8:36 8:40

103 *accel.* -----  $\text{♩} = 84$

Fl.

B♭ Cl.

Ella (Her)  
 cre - í que me de - ja - bas... y me que - de a - quí so - la

Tpl  
 Rasgado  
*mp*

Pno.

Vln.  
*ord.*  
*mp*

Vla.  
*ord.*  
*mp*

Vc.  
*mp*

V.C.  
 F.M.

8:44 8:48 8:52 8:56 9:00 9:04



H

*rit.*

Fl.

B♭ Cl.

*mp*

El (Him)

Sung  
*mp*

no/ha gas \_\_\_\_\_ pre - gun - tas ton - tas! \_\_\_\_\_ sa - bes \_\_\_\_\_ que no, no... \_\_\_\_\_ no pue - do \_\_\_\_\_

Tpl

Pno.

*mp*

*mf*

Vln.

Vla.

Vc.

V.C. F.M.

9:06

9:09

9:11

9:13

9:15

114 I ♩ = 60 *rit.*

Fl. *mf*

El (Him) *mf* *mf*

es - tar sin ti... Y se que no pue - des se - pa - rar - te de mi

Tpl *f* arco

Pno.

Vln. *mf*

Vla. *mf* Sul Pont. 3

Vc. Sul Pont. 3 *mf*

V.C. 9:17 9:19 9:23 9:27 9:31 9:35 9:39

F.M.

Fl. *mf*  $\text{♩} = 50$

Flute part starting at measure 121. It begins with a *mf* dynamic and a tempo marking of  $\text{♩} = 50$ . The melody features a triplet of eighth notes and is characterized by long, sweeping phrases with slurs.

B♭ Cl. *mf* *f* *Breathy, slight pitch* *mf*

B-flat Clarinet part starting at measure 121. It mirrors the flute's melodic line with a *mf* dynamic, followed by a *f* dynamic section. A performance instruction "Breathy, slight pitch" is noted above the final measure, which ends with a *mf* dynamic.

Ella (Her) *mf* *f*

To - ma - me a - bra - za - me no me de - jes ir!

Soprano vocal line starting at measure 121. The lyrics are: "To - ma - me a - bra - za - me no me de - jes ir!". The melody is written in a treble clef with a *mf* dynamic, followed by a *f* dynamic section.

Tpl *Rasgado* *mf* *f*

Trumpet part starting at measure 121. It features a *Rasgado* (rasgado) effect and a *mf* dynamic, followed by a *f* dynamic section. The notation consists of chords and arpeggiated figures.

Pno. *f* *mp*

Piano accompaniment starting at measure 121. The right hand features chords and arpeggios, while the left hand has a simple bass line. Dynamics range from *f* to *mp*.

Vln. *mp* *Sul Tasto*

Violin part starting at measure 121. It remains silent until measure 10:02, where it begins with a *mp* dynamic and a *Sul Tasto* instruction. The melody includes a triplet of eighth notes.

Vla. *f* *mp*

Viola part starting at measure 121. It remains silent until measure 10:02, where it begins with a *f* dynamic and a *Sul Tasto* instruction, then changes to *mp*.

Vc. *f* *mp*

Violoncello part starting at measure 121. It begins with a *f* dynamic and a *Sul Tasto* instruction, then changes to *mp*. The melody includes a triplet of eighth notes.

V.C. 9:43 9:48 9:53 9:58 10:02 10:07

F.M.

Variable Clef (F.M.) part starting at measure 121. It shows time markers: 9:43, 9:48, 9:53, 9:58, 10:02, and 10:07.

*accel.*  
Breathy,  
slight pitch

Fl. *mf*

B♭ Cl. *ff*

Ella (Her) *f*

NO!

El (Him) *mp*

no/es mo - men - to...

ne - cesi - to fuer - zas

Punt.

Rasgado

Tpl *p* *mp*

Pno. *mf*

Vln. *mf*

Vla.

Vc. *mp*

Sul Pont.

V.C. *mf*

F.M. 10:12 10:17 10:22 10:26

131

Fl. *mf* *ord.* *mp* *rit.*  $\text{♩} = 72$

B♭ Cl. *mf* *ord.*

Ella (Her) ol - vi - da'el mun - do que - da - te con - ti - go no'e - xis - te na - da mas! no ne - ce - si - to na - da mas

Pno. *mp*

Vln. *mp* *ord.*

Vla. *mp* *ord.*

Vc. *mp* *ord.*

V.C. 10:29 10:32 10:35 10:38 10:41 10:44 10:46 10:49

F.M.



*rit.*

♩=60

*molto accel.*

Fl.

*mf*

B♭ Cl.

Ella (Her)

El (Him)

(to her)

*mf*

Ven. Ven a mi! Qué - da - te con - mi - go..

Pno.

Vln.

Vla.

Vc.

V.C.  
F.M.

11:16

11:19

11:23

11:27

11:31

11:35

J

♩=84

rit. ----- ♩=72

K

Fl.

B♭ Cl.

Ella (Her)

El (Him)

Pno.

Vln.

Vla.

Vc.

V.C.  
F.M.

NO! llé-va-me a e-se lu-gar don-de-e-ra tra-qui-li-dad llé-va-me por fa-vor!

Te he es-pe-ra-do... tan-to

Va-mos ya...

Sul Pont.

Sul Pont.

Sul Pont.

ord.

ord.

ord.

11:39 11:41 11:44 11:47 11:50 11:53 11:56 11:59 12:01 12:05 12:07

3/4



Fl. *mf*

B♭ Cl. *mf*

Ella (Her) *mf*

que ha - blar Tan-to que de - cir... Tanto que con-tar - te... mi - vi - da no'es i - gual... des - de que te - fuis te de - je de'es cu-char las tor - men-to - sas vo - ces las vo-ces que no

Pno. *mf*

Vln. *mf* Sul Tasto

Vla. *mf* Sul Tasto

Vc. *mf* Sul Tasto

V.C. 12:10 12:12 12:15 12:17 12:20 12:22 12:25 12:27 12:30 12:32

F.M.

(Fixed Media - Voices 2. wav starts here)

*rit.* ..... **L** ♩ = 60

Fl. *p*

B♭ Cl. *p*

Ella (Her) *p*  
 se ca-lla ban... so - lo o - i - a tu voz

El (Him) *mf* *f*  
 Spoken Demanding  
 Es ho-ra de ir-nos... Si-gue-me...

Pno. *p* *mp* *mf*

Vln. *p* *ord.* *mp*

Vla. *p* *ord.* *mp* *mf*

Vc. *p* *ord.* *mp* *mf*

V.C. 12:35 12:37 12:40 12:42 12:45 12:49 12:53 12:57

F.M.

181

Fl.

B♭ Cl.

Ella (Her)

El (Him)

Pno.

Vln.

Vla.

Vc.

V.C.  
F.M.

*mf*

*mf*

(She grabs his hand, look into his eyes and smiles...)

(Sudently the feel of a strong pain in the head)

(Feels faint)

Spoken  
*mp*

(She braks free from the hold defensively)

No... no... no... no... las vo-ces es-cu-cho las vo - ces... y los rui-dos...

(he holds her, looks concerned, but calmed)

*mf*

*mf*

*mf*

13:01 13:05 13:09 13:13 13:17 13:21 13:25 13:29

M

Fl. *f* *ff*

B♭ Cl. *f* *ff*

Ella (Her) (Kneeling holding her head desperate) (Cries to him) *f* Almost Screaming Scream (Collapses on her knees)  
 a - ho - ra a-ho-ra son dis-tin-tas... me-ha - blan... no/en-tien-do... se ri - en... se bur - lan... no... no... no... Des-a-pa-rez-can... AAAAHH!!!

El (Him)

Tpl Rasgado L.V. *fff*

Pno. *f*

Vln. *f* Sul Pont. *ff*

Vla. *f* Sul Pont. *ff*

Vc. *f* Sul Pont. *ff*

V.C. F.M. 13:33 13:37 13:41 13:46 13:50 13:53 13:57 14:01 14:05

Fl.

B♭ Cl.

Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

Ella (Her)

(Lifts head and stares at him) (Hesitant walks toward him and holds his hand) (Retreats her hand violently and walks away) (Pushes him away) (Stares at him in anger and determination)

El (Him)

(Scared, moves away from her) (Looks at her with curiosity) (Extends his hand to her) (Stage Center) (Smiles at her) (Follows her) (Starts walking backwards to the oposite side of stage)

Tpl

Punt.  
Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

Pno.

Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

Vln.

ord.  
Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

Vla.

ord.  
Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

Vc.

ord.  
Play the pitches freely,  
change rhythm, order and register  
reacting to the fixed media.  
Gradually growing in intensity.

V.C.  
F.M.

14:09 14:13 14:17 14:21 14:25 14:29 14:33 14:37 14:41 14:45 14:49 14:53 14:57 15:01 15:05 15:09 15:13 15:17 15:21 15:25 15:29 15:33 15:37

(Fixed Media File Ends)

0

Fl. *mp*

B♭ Cl. *mp* *mf*

Ella (Her) (walks slowly to opposite side of the stage looking for him) (Realizes there are no more voices)

El (Him) (Desappears off stage)

Tpl *mp*

Pno. *mp* *mf*

Vln. *mp*

Vla. *mp* *mf*

Vc.

V.C. F.M. 15:41 15:45 15:49 15:53 15:57 16:01 16:05 16:09 16:13 16:17 16:21 16:25 16:29 16:33 16:37

236

Fl.

B $\flat$  Cl.

Ella (Her)

Tpl

Pno.

Vln.

Vla.

Vc.

V.C.  
F.M.

16:41 16:45 16:49 16:53 16:57 17:01 17:05 17:09 17:13 17:16 17:19

*mf* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

*accél.*  $\text{♩} = 72$  **P**

(Wanders around the stage)


Rasgado

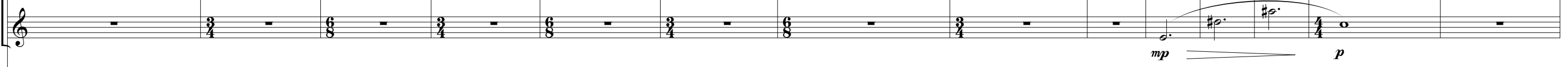
Sul Tasto

Sul Tasto

Sul Tasto

Q

Fl.  *mp* 3 3

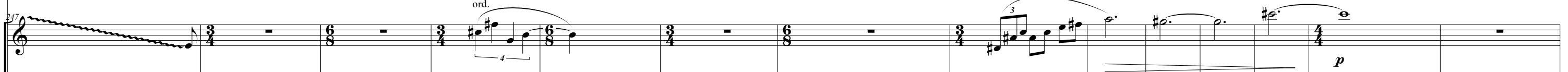
B♭ Cl.  *mp* *p*

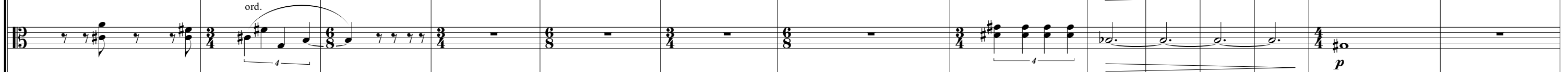
Ella (Her) 


(Stops stage center and stares at the audience) (Glances through the audience like sh's looking for someone)

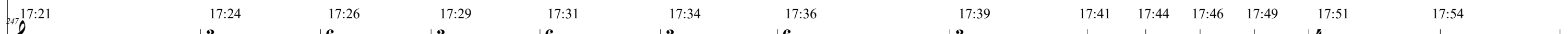
Tpl  *mf* Req.

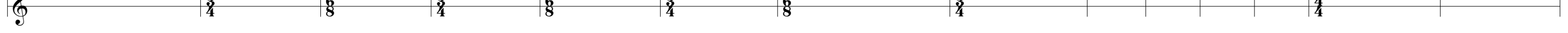
Pno. 

Vln.  *p*

Vla.  *p*

Vc.  *p*

V.C.  17:21 17:24 17:26 17:29 17:31 17:34 17:36 17:39 17:41 17:44 17:46 17:49 17:51 17:54

F.M. 



(Total Black Out)

R

*rit.*

Fl. *mp* *p*

B♭ Cl. *mp* *p*

(Goes back to stage center) (Slowly sits on the chair and relaxes. Peaceful and joyful looks up)

Ella (Her)

Tpl *mp*

Punt. Rasgado Punt. Rasgado L.V. until no sound

Pno. *mf* *p*

Gliss inside the piano

Silent press Ped. II

Vln.

Vla. *p*

Vc. *p* Sul C

V.C. F.M. 17:58 18:01 18:04 18:08 18:10 18:13 18:15 18:18 18:20 18:23 18:25 18:28 18:30 18:33 18:35 18:38 18:40 18:43 Video File ends 18:45 18:48