IncomPrehEnsion

"Obra Escénica / Scenic Work"

Para orquesta de cámara y soprano

For chamber orchestra and soprano

Florencia Sirena

Descripción en español (Description in Spanish)

Incomprehension es una composición musical para orquesta de cámara y soprano. Es una obra escénica en la cual música, discurso y acción se reúnen en un solo arte. La obra combina música, acción escénica, y un texto literario que se reproduce -a veces cantado y otras veces hablado- en diferentes idiomas (inglés-español-italiano), producto de las traducciones de un mismo poema. El sentido de incorporar idiomas diferentes radica en la posibilidad de brindar, a través de éstos, mayor variedad tímbrica como resultante de la natural pronunciación de lenguas diversas. El argumento del poema está claramente desentrañado en la voz de la soprano quién recita de manera hablada las distintas estrofas del texto en inglés. Una silla, es el único objeto escénico que ella posee a su disposición y que contribuye a su emplazamiento actoral (siendo utilizado libremente en la mayoría de los casos, salvo excepciones determinadas en dónde se indica acciones escénicas detalladas en la partitura). Es la soprano, quien -con su relato y actuación-, dispone de un papel protagónico y lleva el hilo conductor del argumento interactuando con la música de manera alternada o en simultáneo con ella. Los instrumentistas colaboran reforzando el texto mediante la intervención -hablada o susurrada- de palabras o frases contenidas en el poema. De este modo, su función se alterna entre tocar el instrumento y recitar partes breves del texto. Esta interrelación entre la soprano y el recitado de los instrumentistas, produce un entramado tímbrico como resultado de las características sonoras de la lengua y la superposición de ésta en el tiempo.

La obra se funda principalmente en el espectralismo, basándose en planes espectrales que se desarrollan y se expanden, pero - sobre ello- se superponen otras técnicas compositivas. En este sentido, la orquesta es quien se encarga de desarrollar la cuestión espectral mientras que un determinado instrumento solista, o la soprano, superpone a ello un procedimiento diferente: melodías pentatónicas; melodías en escalas tonales mayores o menores; melodías en escala hexatónica por tonos. De esta manera, la obra se constituye y queda conformada por diversos procedimientos compositivos que, lejos de existir y desarrollarse de manera aislada, coexisten en simultáneo. En lo referido al procedimiento espectral, el mismo está basado en dos espectros armónicos –ambos sobre la fundamental Mi1- los cuales se van transformando en inarmónicos paulatinamente durante el transcurso de toda la obra. La nota Mi1, fundamental de ambos espectros, suele funcionar como un sonido pedal en distintas secciones y sirve, además, para dar unidad al discurso.

La cuestión tímbrica es otro aspecto considerable y significativo dentro de la obra en busca de la explotación del timbre individual y característico de cada instrumento que conforma la orquesta, como así también de las semejanzas tímbricas que un instrumento en particular puede tener con otro. El uso de técnicas extendidas posibilita obtener ciertos efectos tímbricos mediante los cuales es posible explotar al máximo las potencialidades y virtudes de cada instrumento en particular. Las asociaciones tímbricas entre instrumentos diferentes –por otro lado- permiten originar traslaciones que implican el desarrollo de una misma melodía, o idea musical, que se fragmenta de un instrumento a otro, pero que es llevada a cabo –como unidad- entre ellos. Permite –además- la reinterpretación de un gesto que, llevado a cabo por un determinado instrumento, es luego imitado por otro con características tímbricas similares y diferencias sutiles. La música espectral responde a la serie de los armónicos y, en vez de priorizar estructuras musicales sobre la base de un motivo como material principal de una composición, ubica –por el contrario- al aspecto tímbrico en su lugar en un espacio temporal dilatado. Pese a esto, hay en la obra *Incomprehension* motivos melódicos audibles y reconocibles imbricados dentro de lo tímbricamente espectral. La percusión adquiere –por otra parte- un papel valioso dentro de esta exploración tímbrica teniendo gran actividad y relevancia durante toda la obra.

Incomprehension requiere de una puesta en escena en dónde lo visual convive en conjunción con lo auditivo. El realce de lo visual a fines perceptivos es un parámetro que está sumamente cuidado en toda la obra -en este sentido- las luces de la sala y del escenario juegan un papel característico en la percepción del conjunto total de la obra. Indicaciones de iluminación, gestos, palabras que deben ser cantadas, habladas o susurradas, son algunas de las directivas escénicas que se asignan en la partitura. La iluminación, cobra un rol significativo y es un factor importante dentro de esta puesta en escena, permitiendo que se manifiesten –tanto dentro del ámbito de la sala, como del escenario- momentos de oscuridad plena, en los cuáles los músicos continúan ejecutando sus instrumentos y se encuentran enfrentados -junto al público- ante una audición ciega. Esto ocurre en determinadas oportunidades, de manera que existe una alternancia entre aquellas ocasiones de luz, aquellas de oscuridad total, y aquellas en dónde solamente una luz focal alumbra a la soprano como protagonista. Por otro lado, el director, los instrumentistas y la soprano poseen –además- lámparas individuales en sus correspondientes atriles con las cuales podrán leer su parte en aquellos momentos en los que es escenario se encuentra a oscuras, siendo éstas, un factor más que contribuye a la puesta en escena dado que serán encendidas a medida de la aparición paulatina de cada integrante de la orquesta en un determinado momento musical, u apagadas –por consiguiente- a la finalización del mismo. Las lámparas en los atriles desempeñan -durante el transcurso de toda la obra- una importante participación porque cooperan a enfatizar las variaciones en la iluminación.

Description in English (Descripción en inglés)

Incomprehension is a musical composition for chamber orchestra and soprano. It is a work with scenic elements in which music, discourse and action come together in a single event. The piece combines music, stage action, and a literary text that is recreated -sometimes sung and sometimes spoken- in different languages (English-Spanish-Italian), as a product of translations of the same poem. The sense of incorporating different languages lies in the possibility of offering, through them, a greater variety of timbre as a result of the natural pronunciation of diverse languages. The argument of the poem is clearly developed in the soprano voice who recites in a spoken way the different verses of the text in English. A chair is the only scenic object that she has at her disposal and that contributes to the acting (being used freely in most cases, except in certain exceptions where scenic actions are detailed in the score). It is the soprano, who has a leading role and carries the thread of the plot interacting with the music alternately or simultaneously with it. The instrumentalists collaborate reinforcing the text through their spoken interventions. The timbral characteristics of the different languages and their superposition -and juxtaposition- over the timeline produce a particular structural framework, sought by the composer.

The work uses spectral tools, but at the same time other compositional techniques are superimposed. The orchestra develops the spectrums while a specific solo instrument, or the soprano, superimposes different procedures: pentatonic melodies; melodies on major or minor tonal scales; melodies in hexatonic scale, etc. Regarding the spectral procedure, it is based on two harmonic spectra -both on the fundamental E1- which gradually become inharmonic during the course of the entire work. The pitch E1, fundamental of both spectrums, usually works as a pedal sound in different sections and also serves to give unity to the discourse.

The timbral issue is another considerable and significant aspect within the work in search of the exploitation of the individual and characteristic timbre of each instrument that makes up the orchestra, as well as of the timbral similarities that a particular instrument can have with another. The use of extended techniques makes possible to obtain certain timbral effects by means of which it is possible to exploit to the maximum the potentialities and virtues of each instrument in particular. The timbral associations between different instruments allow originating translations that imply the development of the same melody, or musical idea, that fragments from one instrument to another, but that is carried out -as a unit- between them. It also allows the reinterpretation of a gesture that, carried out by a certain instrument, is then imitated by another with similar timbral characteristics and subtle differences. Spectral music responds to the series of harmonics and, instead of prioritizing musical structures on the basis of a motif as the main material of a composition, locates - on the contrary - the timbral aspect in its place in a dilated temporal space. In spite of this, there is in the work *Incomprehension* audible and recognizable melodic motifs imbricated within the “spectral” (in terms of timbre). Percussion acquires a valuable role within this timbral exploration, having great activity and relevance throughout the work.

Incomprehension requires a staging where the visual coexists in conjunction with the aural. The *visual* is a parameter that is extremely carefully treated throughout the work - in this sense - the lighting of the room and the stage lights play a characteristic role in the perception of the work as a whole. Indications of lighting, gestures, words that should be sung, spoken or whispered, are some of the scenic directives that are indicated in the score. Lighting acquires a significant role and is an important factor in this staging, allowing moments of complete darkness to be manifested -both within the scope of the theater and the stage- in which the musicians continue to play their instruments and they are faced - together with the public - before a blind hearing. This happens in certain opportunities, so there is an alternation between occasions of light, others of total darkness, and others where only a spotlight illuminates the soprano as the main character. The conductor, the instrumentalists and the soprano have - in addition - individual lamps in their stands with which they will be able to read their parts in those moments in which the scene is in darkness. The lighting is an important factor that contributes to the staging, given that the stand lamps are to be turned on according to the gradual appearance of each member of the orchestra in a certain musical moment, or turned off, consequently, to the completion of it. The lamps in the stands play an important role during the course of the whole work because they cooperate to emphasize variations in lighting.

POEMA / POEM

Poesía en Inglés / Poetry in English:

Incomprehension

What do they all know about the world, what do they know!
If the sun barely rises and they have not even looked at it,
It is the same if the moon, the stars,
Or the sky sink beneath the cliff.

What do they know about the dead flower in the fertile soil,
About the man who chases his shadow,
About those happy or yesteryear lives,
And about the tired song of the lark.

What do they know, what can they know!
If even the dead man speaks and never shows up,
If gold shines among stones,
And the king hides under his crown.

Nothing, they will never know anything!
And about sadness, joy or sorrow,
They hear nothing more than a deaf shout,
While the sea pales before the siren's song.

What do they all know about the world, what do they know!
About the aroma of love lost in the wind,
About discovering the kiss is a sharp sword,
And about the small hand made of roses.

What do they know about the fire wounded by a tear,
About the silk body melted on the sheet,
About the tender glance fading into the soul,
And about the loving voice that wakes at dawn.

What do they know, what they can know!
If the night sleeps in serene embrace,
If in the languid fog figures arise,
Or the withered face is absorbed by the dew.

Nothing, they will never know anything!
And of intelligence they only applaud virtue -the smart one as the enjoyment of others-
But they do not see the darkness, nor the dishonor,
Neither the macabre game of ingratitude.

What do they all know about the world, what do they know!
What do they know about time, dust, noise,
About the fiery melody growing impetuously,
Destroying everything, dominating the sigh.

What do they know about having a name,
About the fragility of language and about the freedom of being,
About life as its own eternal illusion,
And about the absurd efforts of power.

What do they know about the world, what can they know!
Nothing, they will never know anything!

Florencia Sirena

INCOMPREHENSION

Florencia Sirena

Traducción: Español / Translation: Spanish

Incomprensión

¡Qué saben todos ellos del mundo, qué saben!
Si apenas asoma el sol y ni lo han mirado,
Si da igual la luna, las estrellas,
O el firmamento hundido bajo el acantilado.

Qué saben ellos de la flor muerta en la tierra fértil,
Del hombre que persigue su sombra,
De aquellas vidas felices o de antaño,
Y del cansado canto de la alondra.

¡Qué saben ellos, qué pueden saber!
Si hasta el muerto habla y jamás asoma,
Si resplandece el oro entre las piedras,
Y se esconde el rey bajo su corona.

¡Nada sabrán jamás, nada!
Y del llanto, de la alegría o de la pena,
No escuchan más que un grito sordo,
Mientras palidece el mar ante el canto de la sirena.

¡Qué saben todos ellos del mundo, qué saben!
Del perfume de amor perdido en el viento,
Del hallazgo del beso como una espada filosa,
Y de la mano pequeña hecha de rosas.

Que saben ellos del fuego herido por una lágrima,
Del cuerpo de seda fundido en la sábana,
De la mirada tierna desvanecerse en el alma,
Y de la cariñosa voz que despierta en el alba.

¡Qué saben ellos, qué pueden saber!
Si duerme la noche en el abrazo sereno,
Si en la lánguida niebla figuras suscitan,
O absorbe el rocío la frente marchita.

¡Nada sabrán jamás, nada!
Y de la inteligencia sólo aplauden la virtud –el inteligente como goce de otros-
Pero no ven la tiniebla, ni la deshonra,
Ni el juego macabro de ingratitud.

¡Qué saben todos ellos del mundo, qué saben!
Qué saben del tiempo, del polvo, del ruido,
De la melodía ardiente creciendo impetuosa,
Destrozándolo todo, dominando el suspiro.

Que saben ellos de la posesión del nombre,
De la fragilidad del lenguaje y de la libertad del ser,
De la vida como eterna ilusión propia,
Y de los empeños absurdos de poder.

¡Qué saben ellos del mundo, qué pueden saber!
¡Nada sabrán jamás, nada!

Florencia Sirena

Traducción: Italiano / Translation: Italian

Incomprensione

Che cosa sanno tutti loro del mondo, che sanno!
Se sorge il sole, e a malapena lo han guardato,
Se non distinguono la luna dalle stelle,
O il firmamento affondato sotto la scogliera.

Che cosa sanno loro del fiore morto sul suolo fertile,
Dell'uomo che insegue la sua ombra,
Di quelle vite felici o di tempi passati,
E della stanca canzone dell'allodola.

Che cosa sanno loro, che cosa possono sapere!
Se anche il morto parla e mai compare,
Se risplende l'oro tra le pietre,
E si nasconde il re sotto la sua corona.

Niente sapranno mai, niente!
E del pianto, della gioia o del dolore,
Non ascoltano più di un grido sordo,
Mentre impallidisce il mare davanti al canto della sirena.

Che cosa sanno tutti loro del mondo, che sanno!
Del profumo di amore perduto nel vento,
Della scoperta del bacio come una spada affilata,
E della piccola mano fatta di rose.

Che sanno loro del fuoco ferito da una lacrima,
Del corpo di seta fuso nella savana,
Dello sguardo tenero svanire nell'anima,
E della amorosa voce che si sveglia all'alba.

Che cosa sanno loro, che cosa possono sapere!
Se dorme la notte nell'abbraccio sereno,
Se nella languida nebbia figure suscitano,
O assorbe la rugiada la fronte appassita.

Niente sapranno mai, niente!
E dell'intelligenza solo applaudono la virtù -l'intelligente come gode degli altri-
Ma non vedono il buio, né il disonore,
Né il gioco macabro di ingratitudine.

Che cosa sanno tutto loro del mondo, che sanno!
Che sanno sul tempo, sulla polvere, sul chiasso,
Della melodia ardente crescendo impetuosa,
Distruggendo tutto, dominando il sospiro.

Che sanno loro del possesso del nome,
Della fragilità del linguaggio e della libertà di essere,
Della vita come eterna illusione propria,
E degli assurdi sforzi di potere.

Che cosa sanno loro del mondo, che cosa possono sapere!
Che cosa sanno loro del mondo, che cosa possono sapere!
Niente sapranno mai, niente!

Florencia Sirena

ENSAMBLE

1 Flauta (Fl.) muta 1 Flauta piccolo (Picc.)

1 Clarinete en Si♭ (Cl. Si♭) muta 1 Clarinete bajo en Si♭ (Cl. baj. Si♭)

1 Fagot (Fag.)

1 Trompeta en Do (Tpt. Do)
1 Trombón (Tbn.)

Percusionista 1
Pandereta (Pand.)
Platillo ride (Plat. R)
Redoblante (Red.)
Bombo de batería (Bomb.)

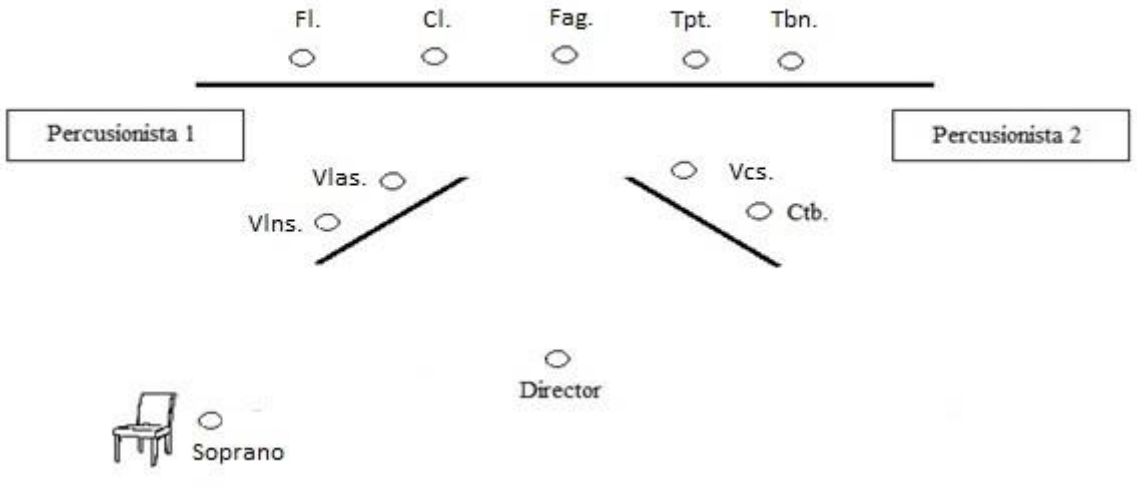
Percusionista 2
Triángulo (Trl.)
Tamtam (T.T.)
Vibráfono (Vib.)

2 Violines (Vlns.)
2 Violas (Vlas.)
2 Violoncellos (Vcs.)
1 Contrabajo (Ctbs.)

1 Soprano

Nota: Clarinete y clarinete bajo están escritos en Do. / Flauta piccolo suena 8va arriba.

Ubicación en el escenario



Disposición escénica:

- **Músicos:** Sentados (excepto los percusionistas)
- **Soprano:** Libertad actoral plena -a excepción de indicaciones precisas en cada caso-.

Vestuario:

- **Músicos:** Pantalón negro – Camisa negra
- **Soprano:** Vestido (de cualquier color excepto negro)

Elementos escenográficos:

- **Silla**: Colocada a un costado de la soprano. Puede ser utilizada libremente según se considere necesario: apoyándose, sentándose de frente o de espaldas, etc. (a excepción de indicaciones específicas en la partitura).
- **Luces escenario**: Las luces del escenario varían según las directivas escénicas indicadas en la partitura. En ocasiones, las luces del escenario están apagadas dejando el escenario completamente a oscuras, otras veces, la luz escénica puede ser focal alumbrando únicamente a la soprano.
- **Lámparas individuales**: Cada músico (instrumentistas, soprano, director) deberá tener en su atril una lámpara individual la cual deberá ser encendida -para poder leer sus partes en los momentos dónde el escenario se encuentra a oscuras- u apagada, según indicaciones citadas en la partitura.

ENSEMBLE

1 Flute (Fl.) / Piccolo (Picc.)

1 Bb Clarinet (Cl. B♭) / Bb Bass clarinet (Bass. Cl.)

1 Bassoon (Bass.)

1 Trumpet in C (Tpt. in C)
1 Trombone (Tbn.)

Percussionist 1
Tambourine (Tamb.)
Ride cymbal (R. cymbal)
Snare Drum (S. drum)
Jazz Bass drum (J.B. drum)

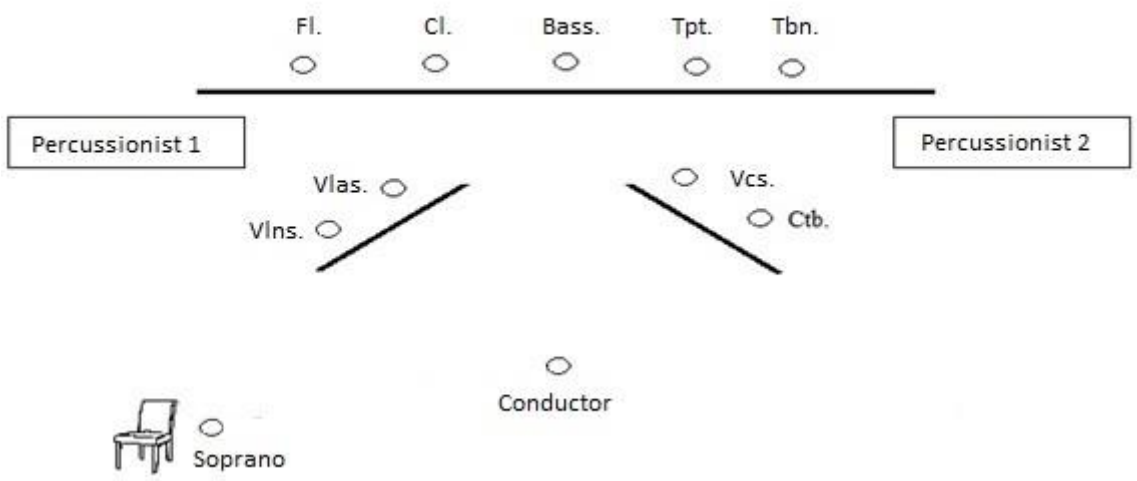
Percussionist 2
Triangle (Trgl.)
Tamtam (T.T.)
Vibraphone (Vib.)

2 Violins (Vlns.)
2 Violas (Vlas.)
2 Violoncellos (Vcs.)
1 Contra bass (Ctb.)

1 Soprano

Note: Clarinet and bass clarinet are written in C. / Piccolo sounds 8th higher.

Location on stage:



Scenic arrangement:

- **Musicians**: Seated (except the percussionists)
- **Soprano**: The acting has a great deal of free improvisation –except when particular actions are indicated in the score-.

Clothing:

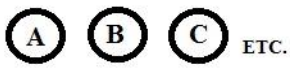
- **Musicians**: Black trousers - Black shirt
- **Soprano** Dress (of any color except black)

Scenographic elements:

- **Chair**: Located on the side of the soprano. It is to be used freely: sitting in front or back, etc. (except for specific indications in the score).
- **Stage lighting**: according to the scenic indications written in the score. Sometimes, the lighting is turned off, leaving the stage completely dark. Sometimes the lighting focuses the soprano.
- **Individual lamps**: Each musician (instrumentalists, soprano, conductor) must have on his/her music-stand an individual lamp which must be turned on -to be able to read their parts when the stage is in darkness- and must be turn off, according to the specifications cited in the score.

ABREVIACIONES Y SÍMBOLOS / ABBREVIATIONS AND SYMBOLS

GENERALIDADES / GENERALITIES



Letras de ensayo / Rehearsal marks

Directivas Escénicas / Scenic Directives

Creciendo de la nada / Cresc. dal niente

Decreciendo a la nada / Dim. al niente

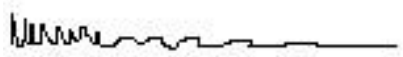
Gran pausa / Long pause

Cuarto de tono ascendente / Higher quarter-tone

Tres cuartos de tono ascendente / Three quarters of tone higher

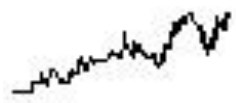
Calderón de larga duración / Long fermata

MADERAS / WOODS



Vibrato irregular. Mayor amplitud y velocidad al comienzo, luego decrece hasta extinguirse por completo.

Irregular vibrato. Greater amplitude and speed at the beginning, then decreases until it completely extinguishes.



Vibrato irregular. Menor amplitud y velocidad al comienzo, luego crece, generando tensión hacia el final.

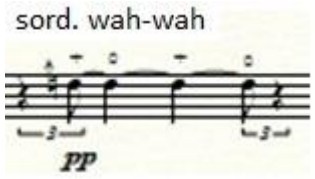
Irregular vibrato. Lower amplitude and speed at the beginning, then grows, generating tension towards the end.

Molto vibrato.

□ ■ Sonidos eólicos (mitad aire - mitad nota).

Wind sounds (half air - half note).

METALES / METALS



Sordina wah-wah: Signo “+” significa cerrar con la mano, y el “o” significa abrir con la mano.

Wah-wah mute (sord.): Sign "+" means to close with the hand, and the "o" means to open with the hand.

Soplar dentro del instrumento produciendo un sonido suave y sin rugosidad.

Blow inside the instrument producing a smooth sound without roughness.

Molto vibrato.

MADERAS / WOODS

\+ aire -

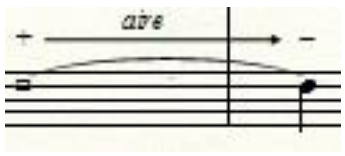
Mayor cantidad de aire al comienzo, pero va desapareciendo poco a poco, hasta quedar en la nota pura.

Greater amount of air at the beginning, but it disappears little by little, until it remains in the pure note.

\- aire +

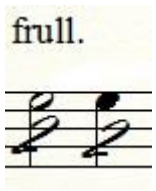
Nota pura con muy poco aire al comienzo. Va aumentando el aire gradualmente hasta perder totalmente la tonicidad.

Pure note with very little air at the beginning. The air gradually increases until the tonicity is completely lost.



Ejemplo de transición de un sonido eólico hasta llegar gradualmente a la nota pura. (Puede darse el caso inverso: transición de nota pura a un sonido eólico. En ese caso, la grafía será cabeza de nota redonda a cuadrada).

Example of transition of a wind sound until gradually reaching the pure note. (The reverse can be the case: transition from a pure note to a wind sound, in which case the graph will be the head of a round note to a square note).



Frullato.

Slap con altura / Slap with pitch

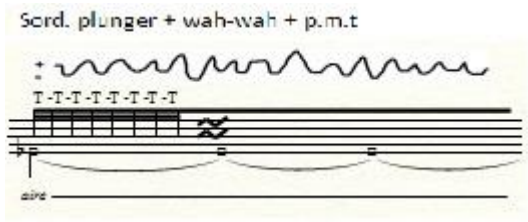
Plicas así indican acelaración.

Sticks like that indicates acceleration.

Sonido eólico + nota cantada simultáneamente.

Wind sound + note sung simultaneously.

METALES / METALS



Nota eólica (mitad aire-mitad nota) con efecto wah-wah variable en el tiempo, realizado con sordina plunger y movimientos percusivos de lengua (m.p.l) articulando la letra “T”. Las semicorcheas indican los movimientos percusivos de lengua, mientras que el gráfico superior los movimientos variables del efecto wah-wah entre abierto y cerrado.

Wind note (half air-half note) with wah-wah effect variable in time, made with plunger mute (sord.) and percussive movements of tongue (p.m.t) articulating the letter "T". Sixteenth notes indicate the percussive movements of the tongue, while the upper graph shows the variable movements of the wah-wah effect between open and closed.

Golpes de pistones contínuo.

Continuous piston slaps

MADERAS / WOODS

Exhalar dentro del instrumento produciendo un sonido suave y, en lo posible, sin rugosidad.

Exhaling inside the instrument producing a soft sound and, if possible, without roughness.

Inhalar dentro del instrumento produciendo un sonido suave y, en lo posible, sin rugosidad.

Inhaling inside the instrument producing a soft sound and, if possible, without roughness.

Golpes de llaves contínuo.

Continuous keys slaps.

PERCUSIÓN / PERCUSSION

Raspar con una escobilla lentamente, realizando movimientos circulares sobre el parche del redoblante.

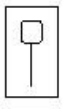
Scrape with a drumstick brush slowly, making circular movements on the drummer's skin.

Tocar con arco / Play with the bow

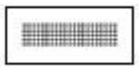
Baquetas suaves: cabeza de fieltro.
Soft drumsticks: felt head

Baquetas duras: cabeza de madera. / Palillos.

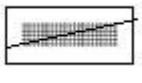
Hard Drumsticks: wooden head. / Chopsticks



Masa para tam-tam
Tam-tam mallet



Redoblante con bordona / Snare drumm with snares on.



Redoblante sin bordona / Snare drumm with snares off.

Pegar en el aro del redoblante / Hit on the ring.

CUERDAS / STRINGS

Posiciones del arco / Bow positions

ORD. "Ordinario". Posición tradicional. / "Ordinary". Traditional position.

AST "Alto sul tasto". Lo más alto posible en la tastiera, cerca de los dedos de la mano izquierda./ "Alto sul tasto". As high as possible in the tastiera. The fingers near to the left hand.

ASP "Alto sul ponticello". Muy arriba en el puente. / "Alto sul ponticello". Behind the bridge.

Desplazamientos del arco / Motion of the bow

Presiones del arco / Bow pressures

Presión normal con la punta del arco.
Normal pressure with the tip of the bow.

Presión normal con el talón del arco.
Normal pressure with the heel of the bow.

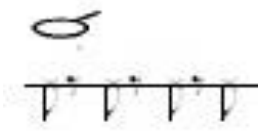
Presión exagerada con la punta del arco.
Exaggerated pressure with the tip of the bow.

Presión exagerada con el talón del arco (scratch).
Excessive pressure with the heel of the bow (scratch).

INCOMPREHENSION

Florencia Sirena

PERCUSIÓN / PERCUSSION

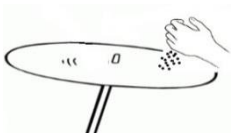


Cabeza de nota “x” indica golpe en el aro del redoblante.

"X" note head indicates hit on the snare drum ring.

Alternancia entre golpe de aro y parche.

Alternation between ring and skin hits.



Tirar suave y lentamente un puñado de arroz sobre el platillo ride, mediante un movimiento circular de la mano siguiendo la circunferencia del mismo.

Smoothly and slowly throw a handful of rice onto the ride plate. Perform a circular movement of the hand following the circumference of it.

CUERDAS / STRINGS

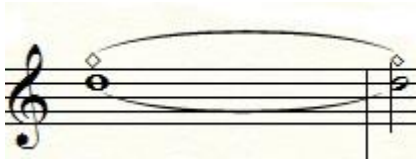
Desplazamientos graduales de movimientos de arco y/o presión
Gradual movements of the bow or pressure

Progresión gradual de movimiento de arco y/o presión. (Talón a punta - Presión exagerada a normal).

Gradual movement progression of the bow or pressure. (Heel to tip - Exaggerated to normal pressure).

Desplazamiento gradual de arco: de punta a talón, y de talón a punta.

Gradual motion of the bow: from tip to heel, and from heel to tip.



Armónicos artificiales (En este caso: armónico artificial de 4ta).

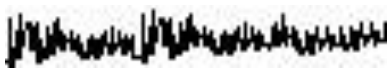
Artificial harmonics (In this case: artificial harmonic of 4th).

Plicas así indican ritardando.

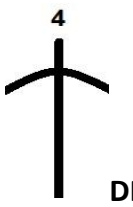
Ritardando al niente.

Notas medio pisadas (media presión).

Notes half-stepped (half pressure).



Molto vibrato.



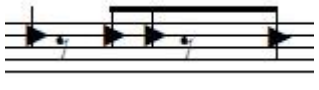
DP *Sobre la tela*

Tocar en la cuarta cuerda, detrás del puente y sobre la tela.

Play on the fourth string, behind the bridge and on the wrap of the string.

Movimientos circulares del arco entre la tastiera y el puente.

Circular movements of the bow between the tastiera and the bridge.



Arco sobre el cordal.

Bow on the tailpiece.

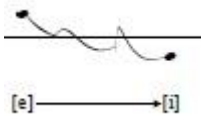
SOPRANO

Sostener fraseo en una sola respiración.
Hold phrasing in one breath.

Molto vibrato.

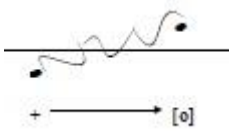
\+ Bocca chiusa / Closed mouth

Sonido de duración prolongada y afinación estable / Sound of prolonged duration and stable tuning.



Transición paulatina de una vocal a otra, mediante movimientos ondulantes y variables de afinación (agudo a grave, o viceversa).

Gradual transition from one vowel to another, with wavy and variable tuning movements (high to low, or vice versa).



Transición paulatina de bocca chiusa a vocal, mediante movimientos ondulantes y variables de afinación (grave a agudo, o viceversa).

Gradual transition from bocca chiusa to traditional singing, with wavy and variable tuning movements (low to high, or vice versa).

ϕ Sonidos de muy corta duración / Sounds of very short duration.

Alternar entre abrir y cerrar la boca. (“+” significa cerrado; “0” abierto).

Alternate between opening and closing the mouth. ("+" Means closed; "0" open).

INCOMPREHENSION

Florencia Sirena

S.D.

Room and stage lights off
-total darkness-

(Each musician will have his part illuminated with an individual lamp.
It should be turned on or off depending on the indications to each instrumentalist throughout the work.
The conductor is the first to turn on his lamp when the music begins, and will not turn it off until the work finishes).

A ♩= 40

Lamp turns on

Perc. 1

Ride cymbal — G.P. — 40" — *pp*

Snare drum — G.P. — Scrape continuously without interruption (2' approx.) — *pp*

Jazz bass drum — G.P. — 15" — *Double pedal* tr (2':30" approx.) — *pp*

Perc. 2

Tamtam — G.P. — 30" — *Lamp turns on* — *pp*

Lamp turns on

Bass.

Lamp turns on

Tbn. — *pp* — *p*

Perc. 1

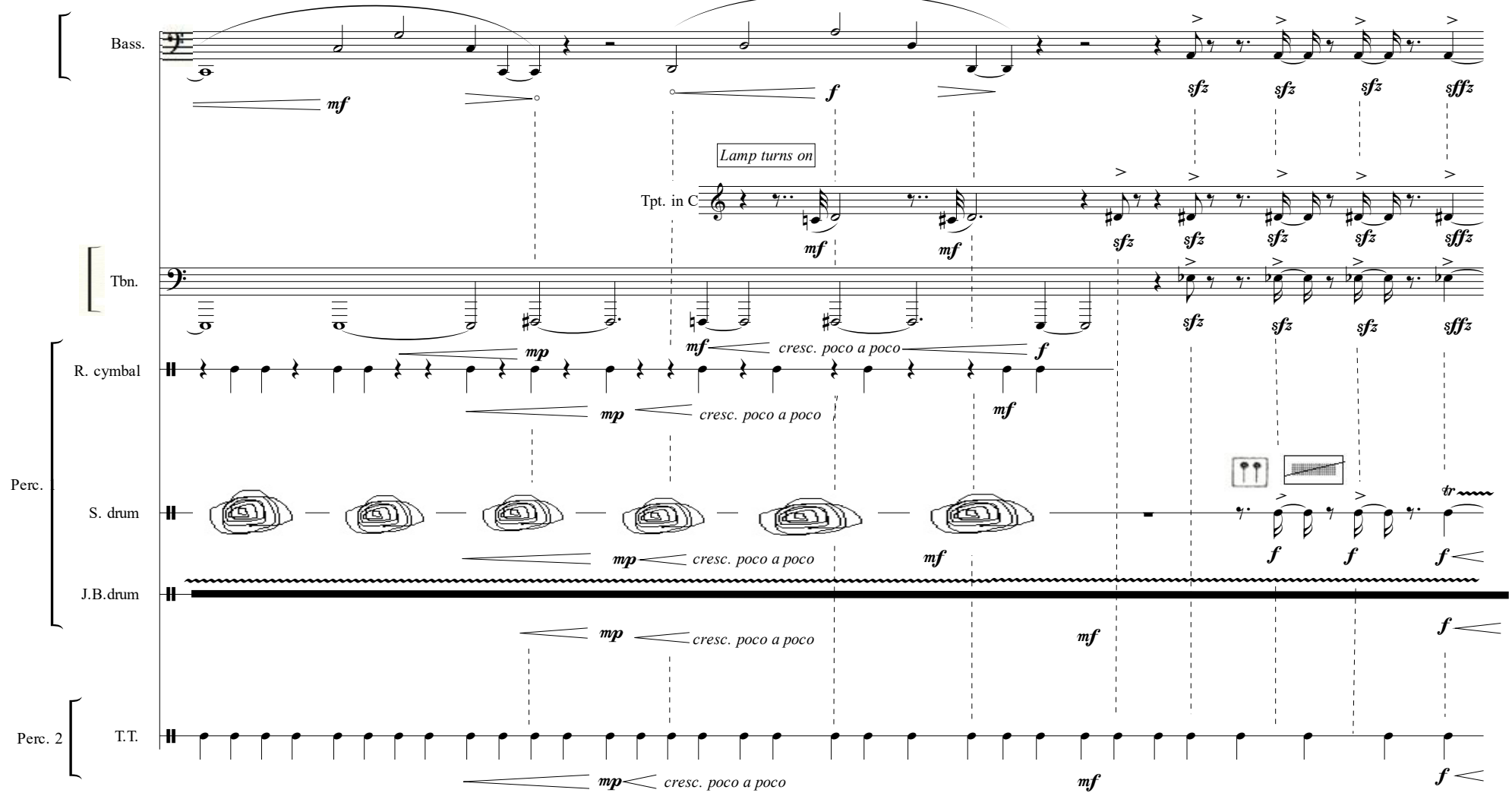
R. cymbal — *p*

S. drum — *p*

J.B.drum — *p*

Perc. 2

T.T. — *p*



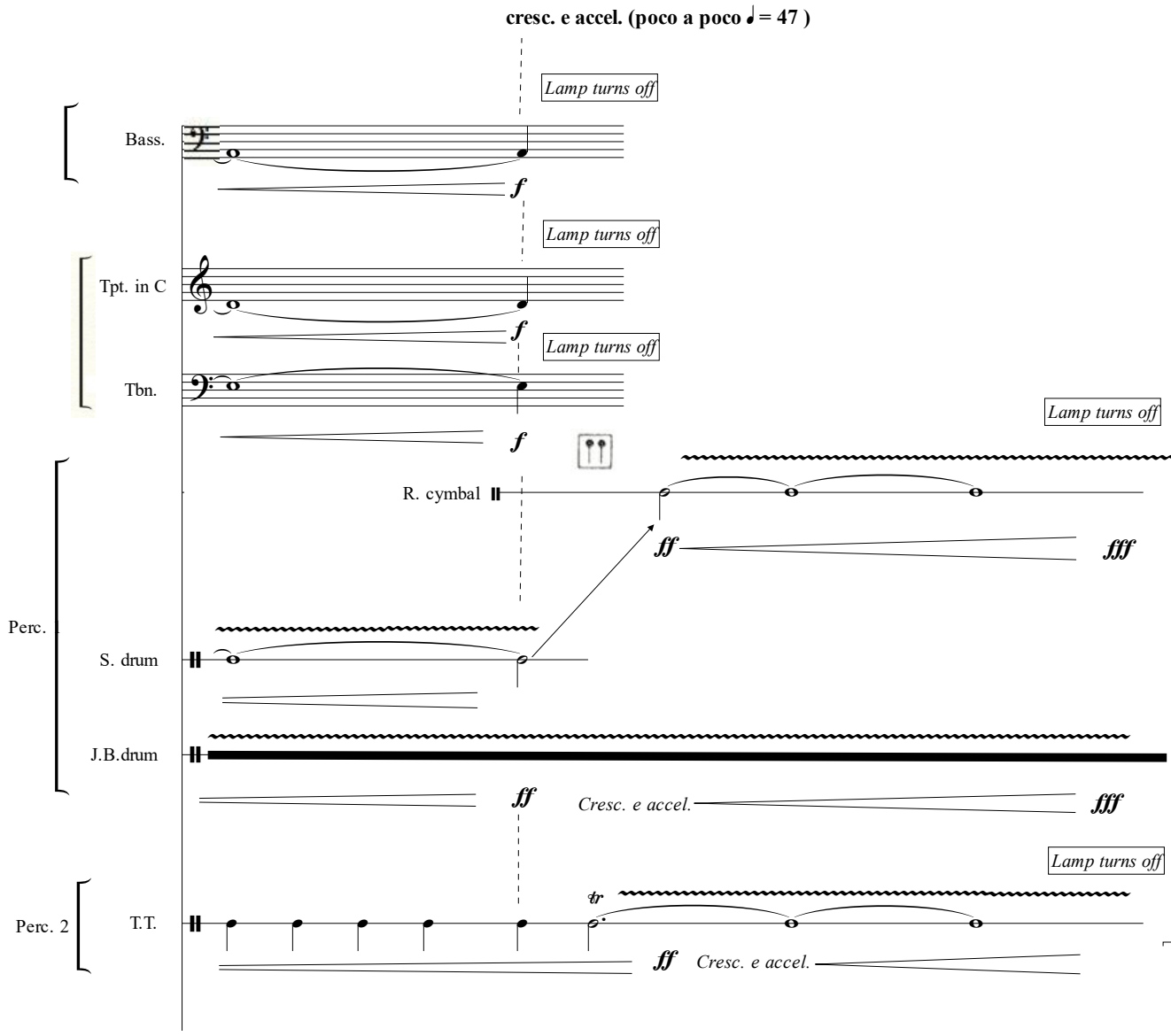
cresc. e accel. (poco a poco ♩= 47)

2':50"

S. D.
Spotlight: the stage light is turned on to illuminate only the soprano, who is standing with his back to the public for a few seconds before starting to talk.

(everything else is still in darkness)

B



Spoken

(Standing for a few seconds next to the chair with one hand resting on the back of it. She is with her back facing the public. She lets the chair and turns back slowly until she faces the audience. Then, she says the text):

duration 30"

Soprano:
What do they all know about the world, what do they know!
If the sun barely rises and they have not even looked at it,
It is the same if the moon, the stars,
Or the sky sink beneath the cliff.

mf

S. D.

The stage lighting turns off again
-total darkness-

The soprano speaks at the right moment, but this time, with the lights off.

4/4 ♩ = 50

34 *Lamp turns on*

Fl. — gliss. — mf sfz ppp mf mp

Lamp turns on

Cl. B♭ — gliss. — pp p mf sfz ppp mf mp mf sfz

Lamp turns on

Scrape continuously without interruption (1':15" approx.)

Perc. — S. drum

32

Sempre ppp

Perc. 2 — Trgl. — f f f

Lamp turns on

T.T. — ppp p ppp

Lamp turns on

32

Vlns. — AST ORD. ASP ORD. — mf mf

Lamp turns on

Vlas. — AST ORD. ASP ORD. ORD. — mf mf pp

Lamp turns on

Vcs. — AST ORD. ORD. AST ASP — mf mf pp

Lamp turns on

Ctb. — AST ORD. ORD. AST AST — mf mf pp

39

Sopr. — sfz — A

Spoken

Soprano:
What do they know about the dead flower in the fertile soil,
About the man who chases his shadow,
About those happy or yesteryear lives,
And about the tired song of the lark.

duration 15"

mf

S. D.

Stage lights turns on

3/4 ♩ = 55

2/4 ♩ = 60

40

Lamp turns off

Fl.

Cl. B♭

Perc.

Tamb.

S. drum

Perc. 2

Trgl.

Vib.

Vlns.

Vlas.

Vcs.

Ctb.

Sopr.

ORD.

ASP

AST

(a) + + O (o) (o) A (a)

4/4 ♩ = 50

Flute changes to piccolo

Clarinet changes to Bass clarinet

49

Picc. — ppp

Bass. Cl. — air — frull. — gliss. — air — gliss.

pp — p — mp — p — pp

50

Tpt. in C — sord. wah-wah — pp — pp — pp

Perc. — Tamb. — pp — R. cymbal — pp — pp

48

S. drum

Perc. 2 — bow — T.T. — f

49

Vib. — pp — tr — pp — pp

Pedal — Pedal

48

Vlns. — ORD. — pp — ASP — AST — ORD. — pp — ORD. — pp

Vlas. — ORD. — pp — pp — pp

Vcs. — ORD. — ASP — pp — ORD. — pp — pp

Ctb. — ORD. — pp — fff — pp — pp

Spoken

Soprano:
What do they know, what can they know!
If even the dead man speaks and never shows up,
If gold shines among stones,
And the king hides under his crown.

duration 16"

mp

Spoken

Soprano:
Nothing, they will never know anything!
And about sadness, joy or sorrow,
They hear nothing more than a deaf shout,
While the sea pales before the siren's song.

duration 16"

mf — mp

S. D.

Stage lighting turns off.

Spotlight illuminates the soprano.

C ♩ = 30

Lamp turns on

Piccolo
changes to flute

58

Fl. gliss. gliss. gliss.

pp *Sempre*

Lamp turns on

56

sord. whispa

Tbn.

ppp *Sempre*

56

T.T.

Lamp turns on

Lamp turns off

Perc. 2

Vib. bow bow bow bow

pp ***pp*** ***pp*** ***pp***

56

Vlns.

Vlas.

Vcs.

Lamp turns on

Sord. (wood)

Ctb.

ppp *Sempre*

Lamp turns on

56

pp *Sempre*

Lamp turns off

Sopr.

No - thing no-thing they no-thing they will ne - ver know a - ny thing!

S. D.

Spotlight turns off. Stage lights turn on
Illuminating the whole stage.

65 *Lamp turns off*

Fl.

Bass clarinet changes to Clarinet in B♭

Cl. B♭

Bass.

(low murmur) **Niente sapranno mai** **Nothing!**

(low murmur) **Nothing!**

(Spoken low) **Niente**

66

(low murmur) **Niente sapranno mai, niente!**

Tpt. in C

Shake Shake Shake

65 *Lamp turns off*

Tbn.

R. cymbal

67

(low murmur) **Nada!**

S. drum

(Spoken low) **Niente!**

J.B. drum

Perc. 1

(Spoken low) **Nothing!** **Nothing they will never know** **Anything!**

T.T.

Perc. 2

65

Vib.

Vlns.

Vlas.

Vcs.

Lamp turns off

Ctb.

65

Sopr.

And a - bout sad - ness, they hear no-thing more than a deaf shout no - thing ne-ver know

S. D.
Stage lights turn off.

S. D.
Stage lights turn on.

D

5/8 ♪ = 120

73

Fl.
Bass.
Tpt. in C
Tbn.
Perc. 1
J.B.drum
R. cymbal
S. drum
Perc. 2
T.T.
Vib.
Trgl.
Vcs.
Ctb.
Sopr.

Lamp turns on
Lamp turns off

f *pp* *mf* *p* *tr* *gliss.* bow

Nien - te Na - da Nien - te Na - da Nien - te Nien - te Nien - te

3 3

Fl.

Cl. B♭

Bass.

Tpt. in C

(Spoken)

And about sadness, joy or sorrow, They hear nothing more than a deaf shout, While the sea pales before the siren's song.

Tbn.

Without sord.

Perc. 1

Tamb.

R. cymbal

S. drum

J.B.drum

Perc. 2

Trgl.

Vlns.

Pizz.

bow

Vlas.

Vcs.

Ctb.

Without sord.

Sopr.

Na - da Na-da No - thing Nien-te Nien-te Nien-te Na-da No-thing Na-da Ni-en-te

Fl.
Cl. B♭
Bass.
Tpt. in C
Tbn.
Perc. 1
R. cymbal
S. drum
J.B. drum
Perc. 2
T.T.
Vlns.
Vlas.
Vcs.
Ctb.
Sopr.
bow
Scratch
Ord.
No - thing!
No!

S. D.

Stage lights turn off.
Spotlight turns on, it illuminates the soprano
A few seconds before she starts talking.

E ♩ = 40

Lamp turns on

Immediately after the SOPRANO

Sound with air + sung note

Duration= 12 𝅗𝅥

Fl. *pp*

Lamp turns on

Cl. B♭ *p*

Lamp turns on

Bass.

Duration = 8 𝅗𝅥 *pp*

Duration = 4 𝅗𝅥 *pp*

(Sitting on the chair and looking at the floor, with a soft and calm voice)

duration 10"

Soprano:
What do they all know about the world, what do they know!
About the aroma of love lost in the wind,

mf

Immediately after the SOPRANO

Duration = 10 𝅗𝅥

Fl. *pp*

Clarinet changes to Bass clarinet

Immediately after the SOPRANO

Cl. B♭ *Duration = 6* 𝅗𝅥 *pp*

Bass. *p*

Lamp turns on

Sord. Plunger + wah-wah + p.m.t

Tpt. in C T -T -T -T -T -T -T -T

air *ppp*

Immediately after the instruments

(Looking up slowly)

Soprano:
About discovering the kiss is a sharp sword...

mf

107

Immediately after the SOPRANO

Duration = 5 𝅗𝅥 *Duration = 5* 𝅗𝅥

Fl. *pp* *pp*

Immediately after the SOPRANO

Bass clarinet changes to Clarinet in B♭

Cl. B♭ *Duration = 4* 𝅗𝅥 *p* *pp*

Bass. *p*

Without sord.

Tpt. in C *Duration = 10* 𝅗𝅥 *pp*

Lamp turns on

Perc. 2 Trgl. *p*

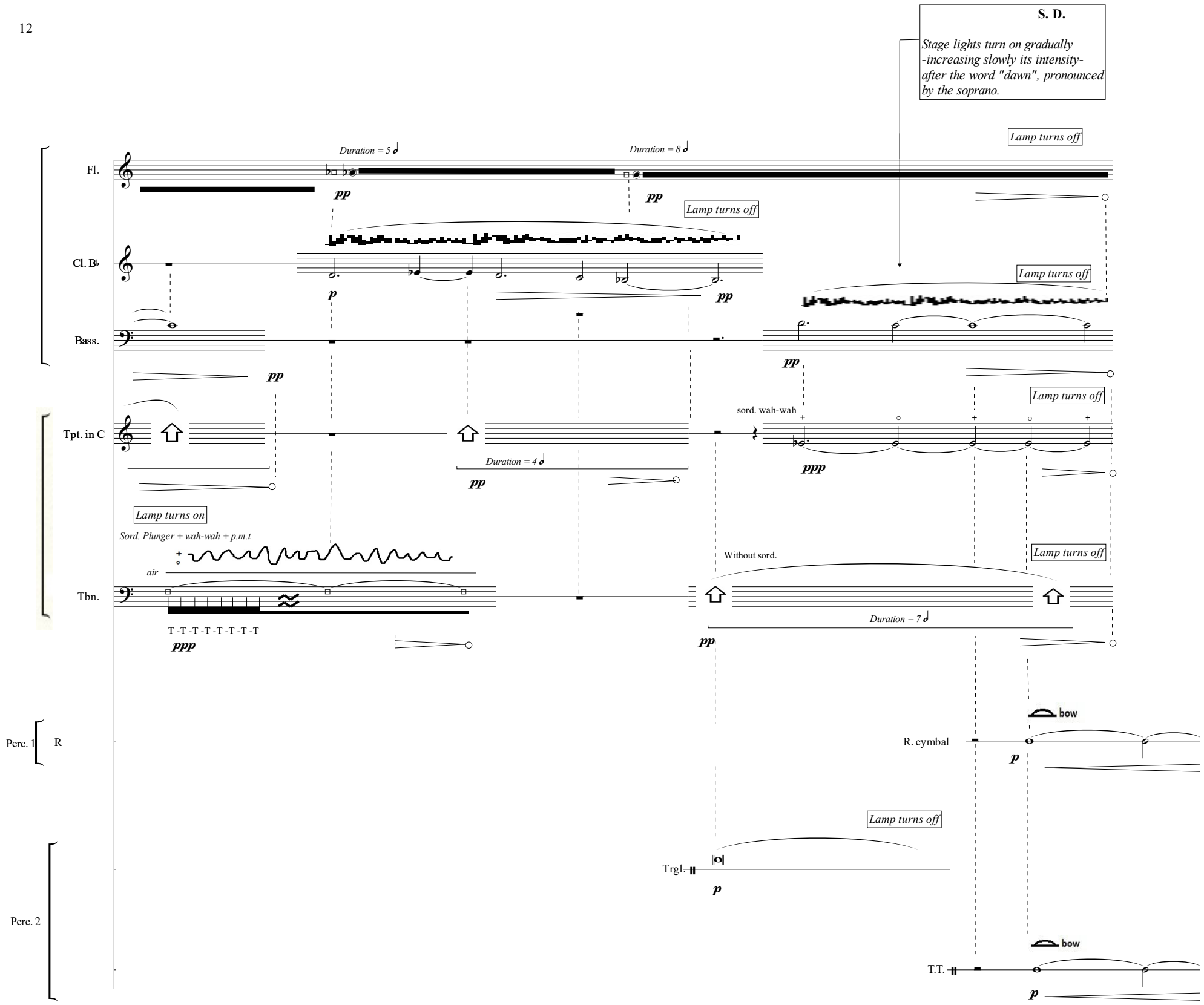
Immediately after the instruments

Soprano:
And about the small hand made of roses.

mf

Soprano:
What do they know about the fire wounded by a tear,

mf



About the silk body melted on the sheet, About the tender glance fading into the soul, And about the loving voice that wakes at dawn.

duration 25"

F

♩ = 40

Fl. *Duration = 9* ♩ *pp* *air* *pp*

Bass. *Duration = 4* ♩ *pp* *Duration = 4* ♩ *Duration = 4* ♩ *Duration = 4* ♩ *Duration = 4* ♩ *Duration = 4* ♩

Tbn. *Duration = 10* 𝅗𝅥 *p* *Sord. Plunger + wah-wah + p.m.t* T- T -T- T-T-T-T-T *air* *pp*

Perc. 1

R. cymbal *mf* *Sempre* *pp*

Scrape continuously without interruption (50" approx.)

S. drum *Sempre* *pp*

Perc. 2

T.T. *mf*

Vib. *Sempre* *pp*

Vlns. *pp*

Notes half-stepped (half pressure)

Vlas. *pp*

Sord. (wood)

Vcs. *p* *pp* *p*

Ctb. Pizz. *Sempre* *pp*

Sopr. (Spoken)

What do they all know about the world, what do they know! About the aroma of love lost in the wind, about discovering the kiss is a sharp sword, and about the small hand made of roses.

The soprano finishes the speaking at the entrance of the violin (30" approx.)

mp

Fl.

air

pp

Clarinet changes to Bass clarinet

Bass. Cl.

frull.

pp

Sound with air + sung note

Duration = 7

pp

Bass.

Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4

Continuous piston slaps

Tpt. in C

p

p

Sord. Plunger + wah-wah + p.m.t

T-T-T-T-T-T-T-T

Tbn.

air

pp

bow

Perc. 1

R. cymbal

p

S. drum

bow

T.T.

p

Perc. 2

Vib.

Vlns.

Vlas.

pp

Vcs.

pp p mp pp p mp pp p

Ctb.

The soprano finishes the speaking at the entrance of the tamtam (40" approx.)

Sopr.

What do they know about the fire wounded by a tear, about the silk body melted on the sheet, about the tender glance fading into the soul, and about the loving voice that wakes at dawn.

mf

Continuous keys hits.

Fl. *p*

Bass. Cl.

Bass. Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4 | Duration = 4

Tpt. in C — sord. wah-wah + — *pp*

Sord. Plunger + wah-wah + p.m.t — T-T -T -T-T- T-T — *air* — *pp*

Sord. Plunger + wah-wah + p.m.t — T -T -T -T -T -T -T -T — *air* — *pp*

Tbn. — sord. wah-wah + — *pp*

Perc. 1

R. cymbal — *mp* — *Sempre* *pp*

Scrape continuously without interruption (40" approx.)

S. drum — *Sempre* *pp*

Perc. 2

T.T. — *mp*

Vib. — *Sempre* *pp*

Vlns. — *pp*

Vcs.

Ctb.

Sopr. — 7" *pp* + — 7" *pp* + [e] [a] [o] [i] — 7" *pp* [o] [a]

S. D.

Stage lights turn off. Spotlight illuminates the soprano.

G ♩ = 40

Fl. frull. *pp*

Bass. Cl. *Duration = 9 𝅗𝅥* *pp*

Bass. *Duration = 4 𝅗𝅥* *Lamp turns on*

Tbn.

Perc. 1 — R. cymbal *Lamp turns on* bow *p*

S. drum

Perc. 2 — Vib. *Lamp turns on* bow T.T. *p*

Vlas. *pp*

Ctb.

Sopr. 14" *pp* [e] → [i] → [o] → [u] *ppp* *Lamp turns on*

S. D.

The spotlight turns off.

Bass.

Duration = 4 𝅗𝅥

(Spoken)

Lamp turns off

(When finished the spoken part)

Bassoon:
What do they know, what they can know!
If the night sleeps in serene embrace,
If in the languid fog figures arise,
Or the withered face is absorbed by the dew.

duration 16"

mf

Perc. 1

R. cymbal

mp

bow

pp ***p***

Scrape continuously without interruption (17" approx.)

S. drum

pp

Perc. 2

T.T.

mp

bow

pp ***p***

12" 7" 3" 5" 3" 5" 5" 3" 2" 2" 2" 5" 5" 6"

Sopr.

pp ***ppp***

(+) [a] [e] [i] + [o] +

$\frac{6}{8}$ **♩. = 40**

153

Perc. 1

R. cymbal

154

Perc. 2

Trgl.

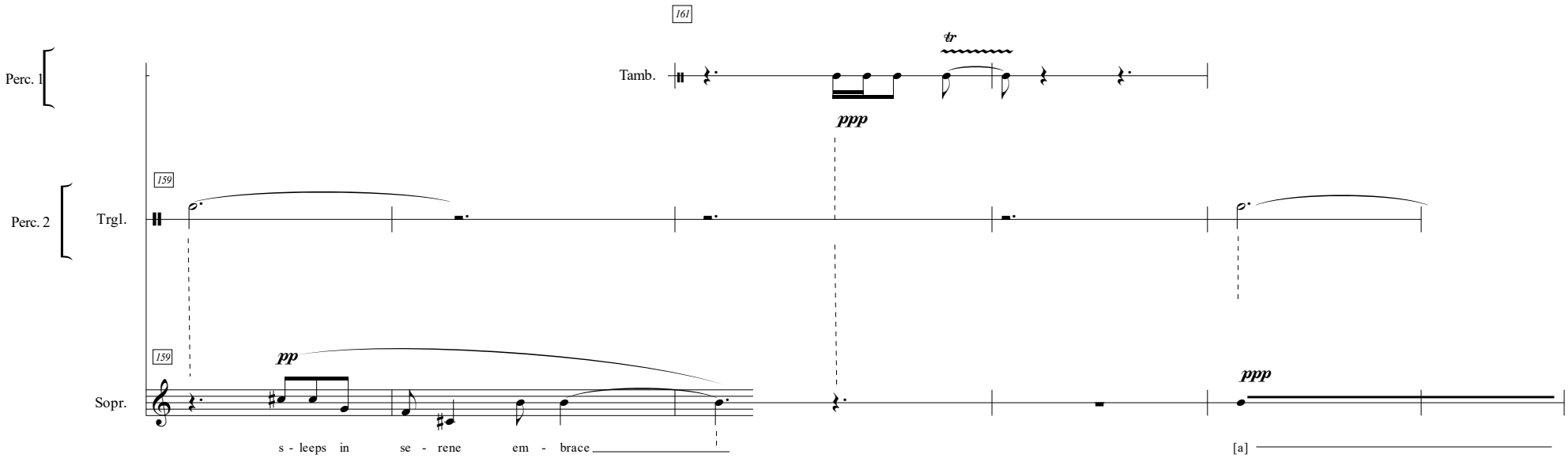
Sempre ***pp***

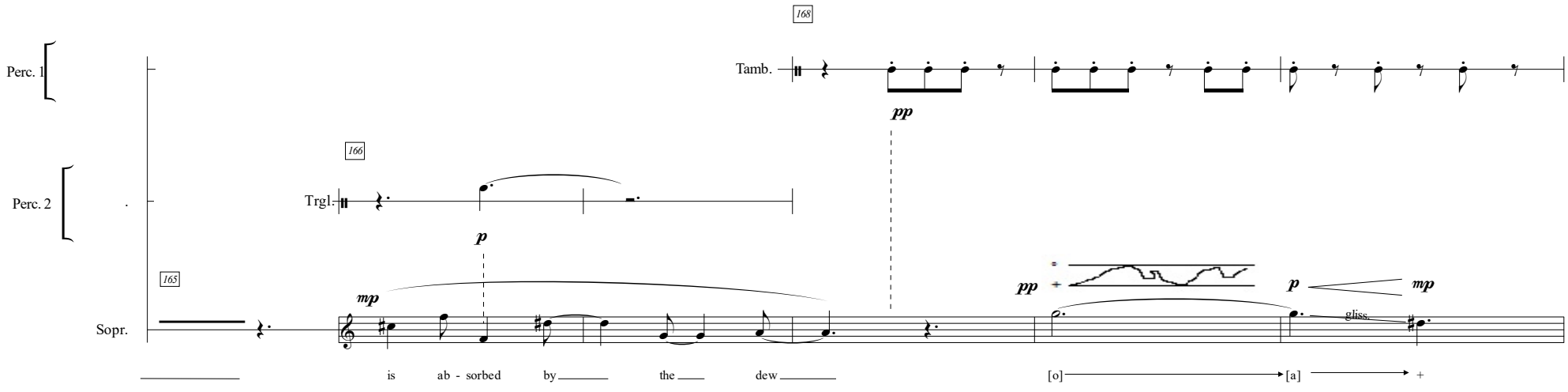
153

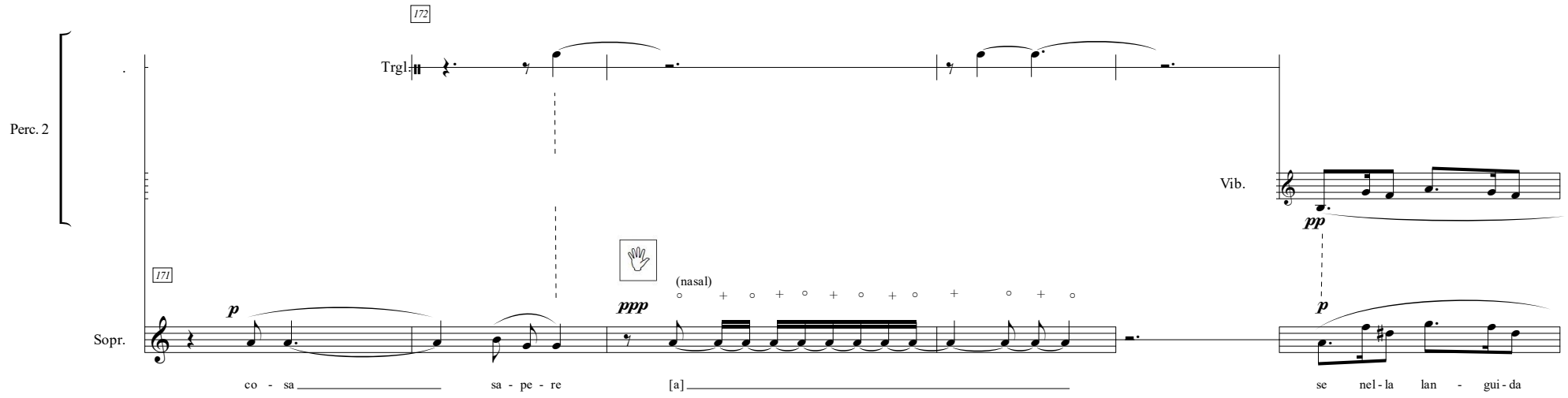
Sopr.

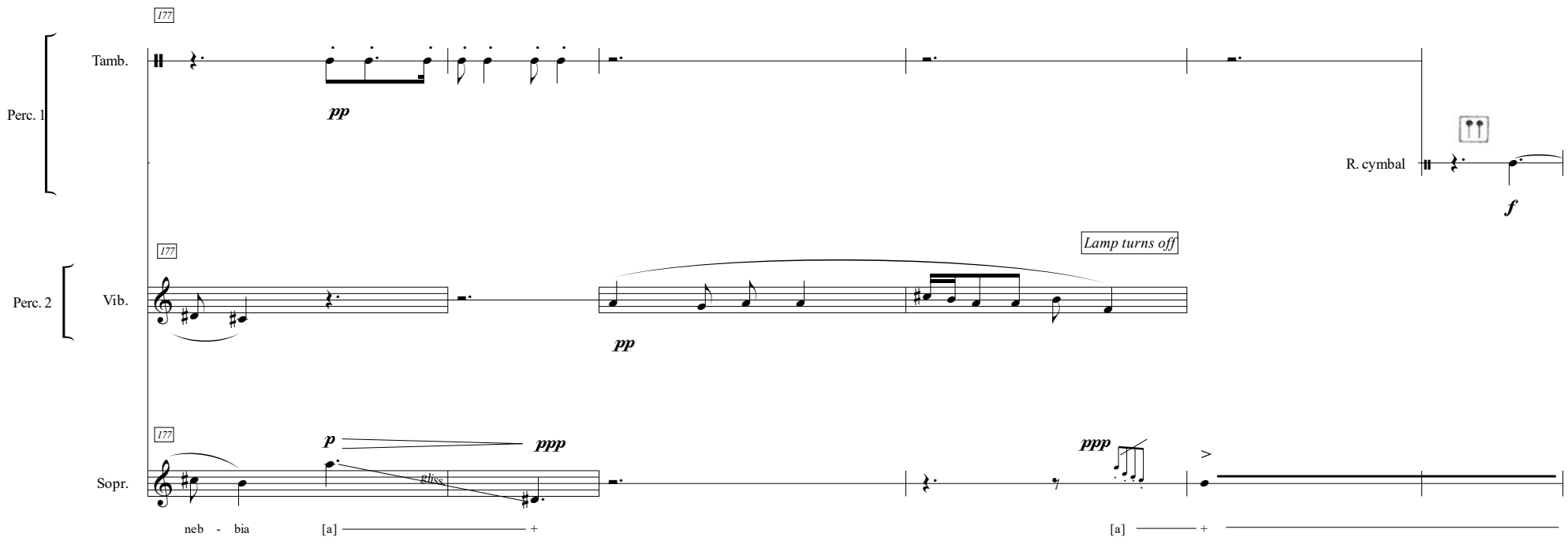
pp

what they can know


161
Perc. 1
Tamb.
tr
ppp
159
Perc. 2
Trgl.
159
pp
Sopr.
ppp
s - leeps in se - rene em - brace
[a]


168
Perc. 1
Tamb.
pp
166
Perc. 2
Trgl.
p
165
mp
Sopr.
pp
p
mp
gliss.
is ab - sorbed by the dew
[o]
[a]
+


172
Perc. 2
Trgl.
Vib.
171
Sopr.
p
ppp
(nasal)
pp
p
co - sa
sa - pe - re
[a]
se nel - la lan - gui - da


177
Perc. 1
Tamb.
pp
R. cymbal
f
177
Perc. 2
Vib.
Lamp turns off
pp
177
Sopr.
p
ppp
gliss.
ppp
neb - bia
[a]
[a]

S. D.

Stage lights turn on.

H

4/4 ♩ = 60

Flute changes to piccolo

184

Picc.

Bass clarinet changes to Clarinet in B♭

Cl. B♭

Bass.

184

Tpt. in C

Tbn.

183

Lamp turns off

R. cymbal

Perc. 1

S. drum

J.B. drum

184

Perc. 2

T.T.

183

Vlns.

Vlas.

Vcs.

Ord.

Ctb.

183

Lamp turns off

Sopr.

189

Picc.

mp mf

7

gliss.

mp

190

Cl. B♭

7

mf

gliss.

mp

191

Bass.

mp mf p

gliss.

192

Tpt. in C

mf mf

190

Tbn.

sord. whispa

ppp

ppp

192

R. cymbal

p

S. drum

p

Perc. 1

192

T.T.

p p

Perc. 2

189

Vlns.

sf f

gliss.

Vlas.

sf f

gliss.

Vcs.

sf f

gliss.

Ctb.

4

B.B

behind the bridge and on the wrap of the string.

p mp

4

B.B

behind the bridge and on the wrap of the string.

p mp

p

Sempre pp

Soprano:

Nothing, they will never know anything!

And of intelligence they only applaud virtue -the smart one as the enjoyment of others-

mf

duration 13"

Piccolo changes to flute

196

Fl.

mp

mf

gliss.

f

195

(Spoken)

Cl. B♭

As the enjoyment of others

mp

gliss.

mp

mf

(Spoken)

As the enjoyment of others

mp

Bass.

(Spoken)

As the enjoyment

gliss.

mp

mp

mf

mf

198

(Spoken)

Tpt. in C

As the enjoyment of others

mp

mf

mf

195

Tbn.

ppp

Without sord.

mf

197

(Spoken)

Perc. 1

R. cymbal

Of others

mp

mp

S. drum

mp

J.B. drum

mp

Perc. 2

(Spoken)

The smart one as the enjoyment

mp

197

Vib.

tr

tr

tr

gliss.

gliss.

gliss.

p

mp

f

mp

mf

f

Half Pedal

Half Pedal

Pedal

195

(between the tastiera and the bridge).

Vlns.

f

mp

mf

f

mf

f

Vlas.

mf

f

B.B.

Behind the bridge and on the wrap of the string.

Vcs.

mf

f

Ctb.

p

Soprano:
But they do not see the darkness, nor the dishonor,
Neither the macabre game of ingratitude.

mf

duration
10"

I

5/4 ♩ = 60

202

Fl. *ppp* — *Sempre* *ppp*

Cl. B♭ *f* — gliss. *p* — *Sempre* *ppp*

Bass. *p* — *mf* — *Sempre* *ppp*

209 Flute changes to piccolo

Picc. *mf*

202

Tpt. in C — sord. bucket — *Sempre* *pp*

Tbn. *f* — *mp* — *pp*

Perc. 1

205

J.B. drum — *Sempre* *mp*

Perc. 2

202

Vib. *tr* — gliss. *ff* — bow — bow — bow — *Sempre* *p*

208

Vcs. *mf* — *mp* — Sord. (wood) — *Sempre* *pp*

202

Ctb.

12 en 5 / 8 4 — 6 en 5 / 8 4 — 5 / 4

203

Sopr. *mf* — *f* — *ff* — *f* — *mf*

(Spoken)

Na - da sa - brán ja - más, na - da! No - thing! Na(aaa) - da _____ (a) Nien - te

214

Picc.

mf

210

Cl. B♭

mf *mf* *mp*

Bass.

210

Tpt. in C

Tbn.

sord. whispa

Sempre ***pp***

Perc. 1

Tamb.

tr

p *p*

210

J.B.drum

Perc. 2

210

Vib.

bow bow

210

Pizz.

Vlns.

Sempre ***pp***

pizz.

Vlas.

Sempre ***pp***

Pizz.

Vcs.

mf *Sempre* ***pp***

Pizz.

bow

Ctb.

210

mf

(Whispered) ***mp***

Sopr.

degli altri

mf

N(oo)thing

il buo - io

215

Picc.

217

Piccolo
changes to flute

Fl.

mp

gliss.

gliss.

Cl. B♭

mp

gliss.

Bass.

gliss.

215

Tpt. in C

216

Without sord.

Tbn.

mf

Perc. 1

R. cymbal

p

mf

S. drum

p

215

J.B.drum

Perc. 2

215

bow

bow

bow

Vib.

mf

215

bow

Vlns.

mf

bow

Vlas.

mf

bow

Vcs.

mf

Pizz.

bow

Without sord.

Ctb.

mf

215

mp

mp

mf

Sopr.

(A) Na - - da

Nien-te

S. D.

Stage lights turn off.

S. D.

Spotlight turns on, it illuminates the soprano a few seconds before she starts talking.

J

221

Tbn.

ff

221

Vlns.

Vlas.

Vcs.

Ctb.

ff

(The soprano is illuminated by a spotlight while she is standing next to the chair, looking at the audience. She stays still for several seconds before she starts the speaking).

duration 45"

Soprano:
What do they all know about the world, what do they know!
What do they know about time, dust, noise,
About the fiery melody growing impetuously,
Destroying everything, dominating the sigh.

mf

S. D.

Spotlight continues to illuminate the soprano. Stage lights always off.

♩= 80

Lamp turns on

Sempre ***mp***

Sopr.

What do they all know about the world, what do they know!

Lamp turns on

(Whispered)

Sempre ***pp***

Sopr.

Che co - sa san - no tut - to lo -

Lamp turns on

Bass.

Duration = 12

Sempre p

Lamp turns on

Perc. 1

R. cymbal

Duration = 12

p

ro del mon - do che san - no! Che san - no sul tem - po sul - la pol - ve - re sul chias - so

Sopr.

Bass.

Duration = 8

(Spoken)

What do they know about having a name

R. cymbal

Perc. 1

mf

J.B. drum

p

Lamp turns on

gliss.

Perc. 2

Vib.

pp

Pedal

Lamp turns on

pizz.

Contr.

p

Del - la me - lo - di - a ar - den - te cre - scen - do im - pe - tuo - sa dis - tru - ggen - do tut - to do - mi -

Sopr.

Bass.

Duration = 8

Duration = 8

(Spoken)

About the fragility of language and about the freedom of being

R. cymbal

Duration = 12

Perc. 1

J.B.drum

mf

p

p

Perc. 2

Vib.

gliss.

gliss.

gliss.

gliss.

Lamp turns off

pizz.

Ctb.

p

Sopr.

nan - do il so - spi - ro

Che san - no lo - ro del pos - ses - so del no - me del - la fra - gi -

Bass.

Duration = 8

Perc. 1

R. cymbal

Scrape continuously without interruption (20" approx.)

S. drum

Sempre ***p***

(Spoken normal)

Sempre ***mp***

Sopr.

About life as its own eternal illusion

Sopr.

li - tà del lin - gua - ggio e del - la li - ber - tà di es - se - re

Bass.

Duration = 8

Duration = 8

Perc. 1 S. drum

(Spoken normal)

Lamp turns off

Sopr. **And about the absurd efforts of power.**

(Whispered)

Sempre ***ppp***

Sopr.

Del - la vi - ta co - me e - ter - na il - lu - sio - ne pro - pria

S. D.

Spotlight turns off when
the soprano finishes her whispering.
(Stage lights are off).

Bass.

Duration = 8

Perc. 1 S. drum

Perc. 2 T.T.

Lamp turns off

p

(Whispered)

Lamp turns off

Sopr.

E de - gli as - sur - di sfor - zi di po te re

Lamp turns off

Bass.

Duration = 8

Duration = 8

Perc. 1 R. cymbal

Duration = 12

p

S. D.

Spotlight turns on and illuminates only the soprano for several seconds before she start talking.

S. D.

The spotlight remains turned on for several seconds while soprano's back faces the public. Then, it turns off.

Conductor turns off his lamp.

The whole room and the stage are in darkness for a moment.

Lamp turns off

Perc. R. cymbal

(The soprano is illuminated by a spotlight while she is standing next to the chair. She is in silence looking at the audience for several seconds. Then she starts the talking).

duration 30"

Soprano:
What do they know about the world, what can they know!
Nothing, they will never know anything!

(Stand for a few seconds next to the chair with one hand resting on the backing of this one. Then, let go of the armchair and turn slowly until she remains back from the audience).