

Gabriele Vanoni

Clairvoyant
for Vocal Octet

2011

INSTRUMENTATION

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

Accidentals last for the single note, with the exception of immediate repetitions. Accidentals also do not affect same pitches on different octaves.

Duration: 8'

*Pièce écrite dans le cadre du programme Voix Nouvelles de la Fondation Royaumont
Piece written in the frame of the Voix Nouvelle Program of the Royamount foundation
First performance: Sept 24th, 2011 - Les Cris de Paris, cond. Geoffroy Jourdain*

NOTES ON PERFORMANCE (I)

Spoken (no pitch)
speak to me

Murmured
speak to me

Whispered (bisbigliando)
Speak

Speak the consonant of the phrase, with no air emission
sp(ea)k t(o) m(e)

Sprechstimme
Je

Speak (murmur, or whisper, according to the notehead) the whole phrase, naturally but approximately within the given rhythm
why do you never speak?

Slap tongue

Whistle

Flatterzunge-like sound

When on a single staff line, play the sound with no emission
P Ch

Sound and breath mixed

Glissando from the highest possible pitch

Breath only

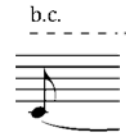
Sing while closing the throat. The result should be a dirty and unstable attack, but still the note should be reached at a certain point (but not necessarily in a "clean" way)
A

Gradually shift from "non vibrato" (NV) to "molto vibrato" (MV)

NOTES ON PERFORMANCE (II)

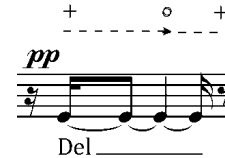
V Inhale

■ Exhale



Closed mouth ("humming" sound)

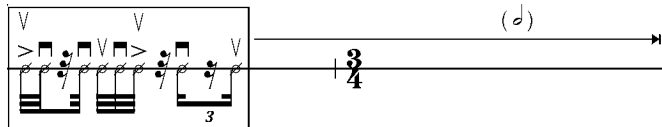
+ -----, Sing while closing the mouth with both hands



Gradually open and close both hand in front of the mouth

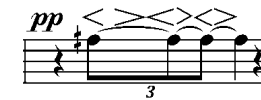
ord. -----> b.c. Gradually close mouth while singing

ord. Normal singing (erase any previous effect)



Rapidly alternate inhaling and exhaling, respecting any eventual accentuation and approximately following the rhythmical values. Repeat the passage for the length of the arrow. It is important to give priority to the natural quality of the breath in respect of the rhythmical accuracy (although the latter is in any case desirable)

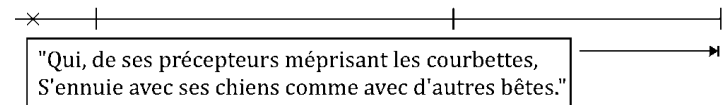
Lightly change dynamic color of the held note, crescendo and diminuendo according to the forks and modulating the range of intensity in respect of the actual current dynamic: if the passage is piano, then the dynamic shift should be little, enhancing the "soft range" (e.g. more dal niente); if the passage is in forte, then the full range of dynamic from Piano to Forte should be used.



Free and irregular repetition, accelerando and diminuendo, of the written consonant sound. Please note the in-between change of consonant, if applicable, respecting the relationship of consonant, dynamics and rhythm (i.e. the change should happen with the written dynamic and following the exact rhythm structure).

Read the text in the box extremely soft, and freely. It should be a shadow of a text, a memory, barely perceivable. Give a minor accentuation to consonants. Read the text respecting the notated durations, it is not necessary to exhaust the text, on the other hand repetitions are possible, if necessary.

PPP



Clairvoyant

for Vocal Octet

Gabriele Vanoni

Repentino ♩ = 54

The score is for a vocal octet in 2/4 time, marked 'Repentino' with a tempo of ♩ = 54. The piece is in 2/4 time, with a key signature of one flat (B-flat). The score is divided into eight parts: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The lyrics are: 'speak to me why do you never speak? why do you never speak? speak why do you never speak? sp(ea)k sp(ea)k t(o) m(e) speak speak to me speak to me speak speak to me sp(ea)k sp(ea)k t(o) m(e) sp(ea)k why do you never speak? speak speak speak speak to me speak to me sp(ea)k sp(ea)k speak to me speak speak speak to me speak sp(ea)k t(o) m(e) sp(ea)k'. The score includes dynamic markings such as *mf*, *p*, *pp*, and *gliss.*, as well as articulation like slurs and accents. There are also triplets and a glissando in the Tenor 2 part.

7 *mf* *p* *mf* *mf*

Sop. 1 speak speak speak speak What? Think What thinking? Think

mf *p* *mf* *mf*

Sop. 2 speak to me speak to me speak to me What thinking? What thinking? Think Think

mp *mp*

Alto 1 comme le d'un

mp *pp* *mp*

Alto 2 comme roi d'un

mf *p* *mf* *mf*

T 1 speak to me Think Think Think What are you thinking of? Think

mf *p* *mp*

T 2 speak What thinking? Think d'un

mf *mf* *mf*

Bs. 1 speak Think I never know what you are thinking

mf *mf*

Bs. 2 why do you never speak? What thinking? Think What thinking?

12 *p* *mf*

Sop. 1 Think Th- Sp- What noise? Think What? Speak Think

Sop. 2 *mf* *p* *mf* *p* *mf* Sp- What is that noise? What is the wind doing? What is that noise now? Speak Speak Noise Think What

Alto 1 NV *p* *mp* *p* *mf* Pa - plu - vieux Nothing Speak

Alto 2 NV *p* *mp* *p* *mf* Pa - - - ys plu - - - vieux Noise Think Noise

T 1 *mf* What noise? What noise? What is the wind doing? Th- Think S-

T 2 *mf* *p* *mp* What is that noise? What is the wind doing? S- Th- Noise No

Bs. 1 *p* *mf* Think What is the wind doing? Think What is that noise? Noise Noise Speak

Bs. 2 *mf* *mp* Sp- What is that noise? What is that noise now? No - - - thing

The musical score is written for a vocal ensemble of Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. The music is in 3/8 time and features various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The lyrics are in French and English, with some words appearing in both. The score includes triplets and slurs, and the time signature changes from 3/8 to 4/4 and 3/4 throughout. The lyrics are: Sop. 1: Think, Th-, Sp-, What noise?, Think, What?, Speak, Think; Sop. 2: Sp-, What is that noise?, What is the wind doing?, What is that noise now?, Speak, Speak Noise, Think, What; Alto 1: Pa - plu - vieux, Nothing, Speak; Alto 2: Pa - - - ys, plu - - - vieux, Noise, Think, Noise; T 1: What noise?, What noise?, What is the wind doing?, Th-, Think, S-; T 2: What is that noise?, What is the wind doing?, S- Th-, Noise, No; Bs. 1: Think, What is the wind doing?, Think, What is that noise?, Noise, Noise, Speak; Bs. 2: Sp-, What is that noise?, What is that noise now?, No - - - thing.

17

Sop. 1 *mp* What? *mf* Think Think Sp- *mf* puis jeune très vieux

Sop. 2 *mp* What? *mf* Speak Speak to me Th- *mf* im sant tant

Alto 1 *p* b.c. *mf* mais et

Alto 2 *p* b.c. *mf* Rich pour

T 1 *mf* Speak to me S- *f* Speak to me What think-ing? *mf* Speak to me

T 2 *p* *mf* Speak Th- S- *f* Speak S- -k *mf* Think

Bs. 1 *mp* What? *mf* Sp- *f* S- Sp- - Th- *mf* S- Do

Bs. 2 *p mp* What? *mf* Noise Think Nothing *f* Think *mf* S- Sp-

22

Sop. 1 *p* *pp* *p* *pp* *mf* *mf* *mf* *pp*
gliss.
r. 3
r. 3
r. 3
vieux _____ What thinking? Think What is that noise?

Sop. 2 *p* *mf* *mf* *pp*
r. 3
Speak Think Speak S- S- vieux _____

ord. ----- b.c. b.c. -----

Alto 1 *p*

ord. ----- b.c. ord. -----

Alto 2 *p* *mf* *pp*
r. 3
Speak to me Sp- vieux _____

b.c. -----

T 1 *p* *gliss.* *gliss.*

T 2 *p* *mf* *mf*
r. 3
r. 3
r. 3
r. 3
What is the wind doing? What is that noise? S Sp- Th- S- Sp- Th- Sp-

b.c. -----

Bs. 1 *pp* *p* *pp* *pp*
you see nothing? You know nothing? -ing -ing -ing

Bs. 2 *pp* *p* *mp* *p*
gliss.
Why do you never speak? Speak Breed- Breed - - -ing

Poco più Lento $\text{♩} = 48$

28

Sop. 1 *pp* *mf* *mp*
vieux _____ Noise Speak S- S- - - - S- S- S-

Sop. 2 *ord.* *b.c.* *ord.* *mf* *mp*
Think Think Th- -k -k -k

Alto 1 *pp* *mf* *mp*
Think _____ vieux _____ Speak Sp- - Th- 3 -k Sp- -k -k Sp-

Alto 2 *ord.* *b.c.* *ord.* *mf* *mp*
Nothing Speak What thinking? Think Sp- Th-

T 1 *mp* *mf* *mp*
S- -ing _____ S- Noise Sp- -k -k -k -k Think -k

T 2 *p* *p*
-ing _____ -ing _____ Feed _____

Bs. 1 *p* *gliss.*
-ing _____ -ing _____

Bs. 2 *p* *mf* *mp*
Breed Breed _____ Th- 3 -k Think Sp- S- - - - -k

35

mp *p* *pp* *f*

Sop. 1 Noise Speak - S- S- Think S- Th- -k Th- -k

mp *p* *pp* *f*

Sop. 2 Think Th- -k -k Speak S- - - -k -k Sp- Th-

mp *p* *pp* *f*

Alto 1 Think Th- -k -k -k Sp- 3 -k -k

mp *p* *pp* *f*

Alto 2 Speak - - S- S- Th- 3 -k -k S- -k Th- -g

mp *p* *f*

T 1 Think -k S- Sp- Th- -g

p *f*

T 2 S-

p *f*

Bs. 1 Th- -k

mp

Bs. 2 S- Th- -k -k

42

Sop. 1 *f* *intenso, non sensuale*

Sop. 2 *f* *ff* *f* *mf* *f*

Alto 1 *f* *mf* *fff*

Alto 2 *ff*

T 1 *mp* *f*

T 2 *mp*

Bs. 1 *mp*

Bs. 2 *mp* *fff*

Lyrics for Soprano 1: S- -k 3 Sp-

Lyrics for Soprano 2: -k Th- Sp- -g -k -g -k Sp- -k -t

Lyrics for Alto 1: S- Th- -k

Lyrics for Alto 2: -k

Lyrics for Tenor 1: g 3 Sp- S- -g -g

Lyrics for Tenor 2: S- -k

Lyrics for Bass 1: g 3-g 5-

Lyrics for Bass 2: -k -t

Più mosso, intimamente agitato ♩ = 58

50 *mf* *mp* *mp poco sf* *mf* *p*

Sop. 1

Sop. 2 *p* *mp poco sf* *p*

Alto 1 *pp* NV *pp* *p* *pp* *p*

Nel ___ Nel ___ Nel ___

Alto 2 *pp* NV *pp* *pp* *p*

Nel ___ Nel ___ Nel ___

T 1 *p* *mf* >

T 2 *p*

Bs. 1

Bs. 2

56

Sop. 1 *ff*

Sop. 2 *pp* "Qui, de ses précepteurs méprisant les courbettes, S'ennuie avec ses chiens comme avec d'autres bêtes." *pp* "Qui, de ses précepteurs méprisant les courbettes, S'ennuie avec ses chiens comme avec d'autres bêtes."

Alto 1 *p* Nel *p*

Alto 2 *p* Nel *p*

T 1 *mf* *p* *mp* *gliss.* ge - lo *mp* *gliss.* Dis__ mo

T 2 *mp* *gliss.* a re

Bs. 1 *ff* *p* *pp* "Qui, de ses précepteurs méprisant les courbettes, S'ennuie avec ses chiens comme avec d'autres bêtes." *p* *pp* "Qui, de ses précepteurs méprisant les courbettes, S'ennuie avec ses chiens comme avec d'autres bêtes."

Bs. 2 *p*

62 *f*

Sop. 1 *pp* *p* *mp* *f*

Sop. 2 *pp* *mp*

Alto 1 *pp* *mp* *mf* *p* *mp*

Alto 2 *pp* *mp* *mf* *p* *mp*

T 1 *mp* *mp* *mf* *mp*

T 2 *mp* *p* *mp*

Bs. 1 *pp*

Bs. 2

Fra

Del

Con

li

gi

"Rien ne peut l'égayer, ni gibier, ni faucon,
Ni son peuple mourant en face du balcon."

"Qui, de ses précepteurs méprisant les courbettes,
S'ennuie avec ses chiens comme avec d'autres bêtes."

67

Sop. 1 *mf* *ff*

Sop. 2 *mp*

Alto 1 *p* *mf* *stanco* *p* *mf*

Alto 2 *p* *mf* *stanco* *p* *mf*

T 1 *mf* *p* *mf* *mf* *stanco* *p* *mf*

T 2 *mf* *p* *mf* *mf* *stanco* *p* *mf*

Bs. 1 *mf* *p* *mp* *mf* *ff* *mf*

Bs. 2 *ff*

"Rien ne peut l'égayer, ni gibier, ni faucon
Ni son peuple mourant en face du balcon."

Non tre - mo - re Nas -
Non so - li Nas -
So - li fra - - li
So 3 - li gi

76

Sop. 1
S Sh S P S Ch Sh

Sop. 2
Sh S S Ch S Ch O Sh R r F Sh O R

Alto 1
R P S P Ch S O P O r P Picco-

Alto 2
Ch S Sh Ch Sh S P Sh Sh P r Picco-

T 1
F Ge lo Ch S Ch S P Ch S P P r R

T 2
Ge S Sh Ch -ing

Bs. 1
Sh P -lo Feed

Bs. 2
S Sh R Sh S P O Ch S Sh Sh P S Sh Feed P F

80

Sop. 1 *mf* *f* *mf* *f* *ff*

Sop. 2 *f* *ff* *f* *ff* *f* *ff* *f* *f*

Alto 1 *f* *p* *mf* *mf* *ff*
lo Co - sì ar - den-te

Alto 2 *f* *p* *mf* *f* *mf* *ff*
lo Co - sì ar - den - te

T 1 *f* *f* *p* *f* *p* *f* *ff* *mp* *f*
8 (l)o Nel Ch O

T 2 *f* *f* *p* *f* *p* *f* *ff* *mp* *f* *ff*
8 O r F R (l)o P r Nel F r

Bs. 1 *f* *ff* *ff* *mp* *ff*
R F Nel R

Bs. 2 *mf* *f* *mf* *f* *mf* *ff* *f* *ff* *f* *ff* *mp* *ff* *f* *ff* *f*
P P Ch O r P r P 3 R P P R

84

Sop. 1 *f* *ff* *f* *ff* *f* *ff* *mf* *f* *f* *f*

Sop. 2 *f* *ff* *f* *ff* *f* *ff* *f*

Alto 1 *mf* *ff* *f* *mf* *f* *mf* *ff* *f* *ff* *f*

Alto 2 *mf* *f* *mf* *f* *mf* *ff* *f* *ff* *f* *ff* *f*

T 1 *f* *mf* *ff* *f* *ff* *f* *mf* *f*

T 2 *f* *mf* *f* *ff* *mf* *f*

Bs. 1 *f* *ff* *f* *mf* *f* *ff* *f* *mf* *f*

Bs. 2 *ff* *f* *mf* *f* *f* *f*

Ch den
Ch r den
Ar P P te
O Ch Ar Ch R P P te
Ch Ar Ch P Ch te
R P r P Ch P r te te

91 *ffpp* *mp* *NV* *MV* *gliss.* *gliss.* *gliss.* *NV*

Sop. 1 Breed - - - - - ing

Sop. 2 *f* *f* *b.c.*
 J(e) J(e) J(e) J(e) J(e) J(e) S S S S C C C C C C C C

Alto 1 *mf* *f* *mf* *f* *b.c.*
 Je suis comme C C C C C C

Alto 2 *ffpp* *mp* *MV* *NV*
 Breed - - - - - ing

T 1 *f* *f*
 J(e) J(e) J(e) J(e) J(e) J(e) S S S S S S C C C C C C C C D D D D

T 2 *ffpp* *mp* *sfz* *mp*
 Breed - - - - - ing Breed - - - - - ing

Bs. 1 *f* *f* *+*
 J(e) J(e) J(e) J(e) J(e) J(e) S S S S S C C C C C R

Bs. 2 *ffpp* *mp*
 Breed - - - - - ing Breed - - - - - ing D

96

Sop. 1 *f* *mf* *mp*
 D D D PPP P P P P P Feed - - - ing Un - real Un - real

Sop. 2 *mf* *gliss.* *gliss.* *f* *p* *mf*
 Un - real Sh Sh ShP P P P P P b.c.

Alto 1 *mf* *f* *p* *mf*
 Sh Sh Sh Sh Sh Sh ShShP P P P P P P P P P P b.c.

Alto 2 *f* *mf* *f* *f*
 D D D D D D P P P P P Feed - - - ing P P P P P P P P P P S S S S S S S S S

T 1 *f* *f* *p* *mf*
 D D D D P P P P P P P P Sh Sh Sh Sh Sh Sh Shh Sh P P P P P P P P b.c.

T 2 *mp* *mp* *mf* *f*
 Riche - ing S S S S S S S S S S S S S

Bs. 1 *mf* *f* *p* *mf*
 Sh Sh Sh Sh Sh Sh ShShP P P P P P P P P b.c.

Bs. 2 *f* *p* *f*
 D D D D P P P P P P P P Feed - - - ing S S S S S S S S S S S

102

fpp \leftarrow *mf* \rightarrow *pp* *f* *morendo*

Sop. 1
Breed - ing think the key key ³

b.c.

Sop. 2
p *f* $\langle \rangle \langle \rangle \langle \rangle$ \leftarrow \rightarrow
Un - real We

b.c.

Alto 1
p *f* *p* *f* $\langle \rangle \langle \rangle \langle \rangle$ \leftarrow \rightarrow
K K K K K K K We

fpp \leftarrow *mf* \rightarrow *p* *f* *morendo*

Alto 2
Breed - ing think ³

b.c.

T 1
p *f* *p* *f* $\langle \rangle \langle \rangle \langle \rangle$ \leftarrow \rightarrow
K K K K K K K We

fpp \leftarrow *mf* \rightarrow *p* *f* *morendo*

T 2
Breed - ing think of in ³

b.c.

Bs. 1
p *f* *p* *f* $\langle \rangle \langle \rangle \langle \rangle$ \leftarrow \rightarrow
K K K K K K K We

fpp \leftarrow *mf* \rightarrow *p* *f* *morendo*

Bs. 2
Breed - ing think of each ³

108

Sop. 1 *p* <> <> <> ord. b.c. ord. *p* 3 3
 own pri - son -king of the

Sop. 2 *p* <> <> <> *pp* <> <> <> *p*
 pri - son pri - son Think

Alto 1 *p* <> <> <> <> *pp* <> <> <> <> *p*
 pri - son pri - son of

Alto 2 *p* <> <> <> <> *pp* <> <> <> <> *mp* *p*
 his pri - son pri - son sottise

T 1 *p* <> <> <> <> *pp* <> <> <> <> *p*
 pri - son pri - son the

T 2 *p* <> <> <> <> *pp* <> <> <> <> *mp*
 pri - son pri - son l'erreur

Bs. 1 *p* <> <> <> <> *pp* <> <> <> <>
 pri - son pri - son

Bs. 2 *p* <> <> <> <> *pp* <> <> <> <>
 pri - son pri - son

114

Sop. 1 *p* key each con - firms his pri - - - son *gliss.* Feed - - - - *pp*

Sop. 2 *p* key each conf - firms *mp* *gliss.* *mp* *gliss.*

Alto 1 *p* key each pri - - - - son *pp* Nel *pp* Nel

Alto 2 *pp* Nel *pp* Nel *gliss.*

T 1 *p* each pri - 3 - - - son *gliss.* *p* *ppp* *gliss.* *p* *ppp* Nel Nel

T 2 *p* each *p* *ppp* *gliss.* *p* *ppp* Nel 3 Nel 3

Bs. 1

Bs. 2

121 **pp** *stanco*

Sop. 1 *gliss.* **pp** *z- k- k-*

Sop. 2 **ppp** *cortissimi!* *z- k- k-*

Alto 1 **pp** **ppp** *t-*

Alto 2 **pp** **ppp** *z k-*

T 1 **pp** *Nel Nel Nel ord.*

T 2 **pp** *Nel Nel Nel ord.*

Bs. 1 **ppp** *cortissimi!* *Nel*

Bs. 2 **ppp** *cortissimi!* *z- t- k- z-*

ppp

126

Sop. 1

Sop. 2

Alto 1

Alto 2

T 1

T 2

Bs. 1

Bs. 2

z-

z-

t-

gliss.

gliss.

mf

Nel _____

Nel _____

Nel _____

Nel _____

b.c.

b.c.

b.c.