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Barely *the* Breath

(The end of the world)

by Patricia Martínez

Interdisciplinary & scenic cartography work

for amplified soprano, percussion, piano, violin, cello,
clarinet, flute and electroacoustic sounds

Commissioned by
Weaving Music for Radio
by Latin American Women Composers
UNESCO

2018

Barely the Breath

Apenas el Aliento

Interdisciplinary & scenic cartography work

for amplified soprano, percussion, piano, violin, cello, clarinet, flute and electroacoustic sounds

Commissioned by ***Weaving Music for Radio*** by ***Latin American Women Composers*** / UNESCO
A commission's project and Forum for women Latin-American composers,
sponsored by the International Found for Promotion of Culture (IFPC).

by
Patricia Martínez

Barely the breath is an Interdisciplinary & scenic cartography work. So, this work was thought to be finally presented on radio and also as a live performance that includes scenic elements too.

Barely the breath is for voice, ensemble and electroacoustic sounds. This work is interconnected and devoted to a bigger idea: possibly part of an imaginary opera that still is not born yet, but that is growing in the inside.

The subject of *the end of the world* is understood as that something completely devastating, by all means, in the full sense of our existence that we approach at every single instant in our life. This is something that is happening now and everywhere. It is not possible to describe with words the completely meaning of this subject because it is something that is happenings on infinite directions of human perception, socio cultural representations, economic transformations, macro global society and day to day individual lives.

Barely the breath will try to open a reflection about this extreme feeling that arrives to humanity in a global, but also in the more intimate level too.

Cover picture: David Cardonal

Apenas el aliento

se esfuma
no hay nada
apenas el aliento
escombros
deshechos de tiempo

un vacío desentrañado
arrancado a la sangre
apenas el aliento
un surco de tierra dormida
los restos del recuerdo

gritos ahogados
lágrimas ausentes
el vacío aún más vacío
apenas el aliento
los cuerpos inexactos
despojados de toda marca

y el espacio cada vez más infinito
más oscuro, más certero
sin nada que sostenga
apenas el aliento
esparcido como un demonio
desterrado en el infierno

la destrucción de los mundos
las estrellas, los planetas
los mares y universos
apenas el aliento
una mirada expectante
un sol, un silencio.

Barely the breath

it vanishes
there is nothing
barely breath
debris
waste of time

an unraveled emptiness
ripped to the blood
barely breath
a furrow of sleeping land
the remains of the memory

drowned screams
absent tears
the emptiness even more empty
barely breath
the inaccurate bodies
stripped of all marks

and the space more and more infinite
darker, more accurate
without anything that holds
barely breath
scattered like a demon
banished in hell

the destruction of the worlds
the stars, the planets
the seas and universes
barely breath
an expectant look
a sun, a silence

Performers' location suggestion

PIANO
(seating)
face to the public

VIOLIN
(standing)

FLUTE
(standing)

SOPRANO
(standing)

CLARINTET
(standing)

CELLO
(seating)

PERCUSSION
(standing)

PUBLIC

For the performance:

Barely the Breath has to be played: listening to each instant as a vibrant emotion

sustaining the sense of energy through the whole piece

embracing its deep spiritual contemplation

with a mental and physical concentration (even if you are playing apparently very simple material).

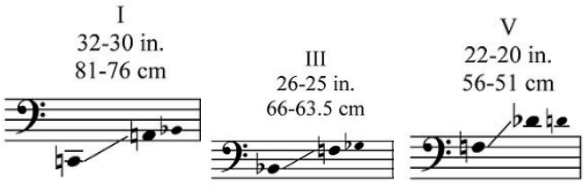
*** *Barely the Breath* should be performed with a conductor. Visible signals that mark the pulse or measures should be kept to a minimum. The stage setup should accommodate such performance needs.

We will work during rehearsals in the sonorous-stage integration of the work, taking into fundamental consideration the "chorographic" markings of movement and sound suggested in the score.

It could be necessary a state of concentration that produces a dive up to the last second of the whole work.

Percussion Instruments

Timpani



Crash cymbals
Glockenspiel
Udú
Gran cassa
Tom
Ceramophone (in case don´t have it, can be replaced by a dry Vibraphone or Xilorimba)
Sticks: medium soft, and very soft mallets, metallic, rub

NOTATION ON THE SCORE

ACCIDENTALS

The score is transposed. Accidentals apply only to the note heads to which they immediately precede. Additional «courtesy» natural signs are often supplied.

Writing is adapted to the needs of the stage. Approximate rhythmic writing is used, where the spatial location of the materials suggests a free rhythm within times suggested for each moment. It is important to take this into account in order to achieve a general temporary balance.

Voice without vibrato (unless indicated).

---------- → Progressive transition from one indicated state to another

_____ (Full lines, continues unchanged)

↓ Expiration

↑ Inspiration

X percussive sound / hit, with open hand in the middle of your chest

"*f*" Intensity of execution, not the "objective" resulting sound.

\+ glottis accent (like pre-baroque trillo)

⊕ Trembling "baroque trillo", cracked

𝄲 Quarter tone down

▫ ▪ a) sound with air b) brittle, unstable, such as "frying" sound.

drowned-cracked sound * like locking the sonority, cracked, dirty, with a permanent texture of an irregular tremolo (of glottis in the vocal case, and/or of trembling of bow/instrument).

gliss Glissandi occur over the entire duration given. Stems are provided to depict duration and do not suggest moments of re-articulation or emphasis unless accompanied an accent mark. The end pitch is heard as such, albeit briefly.

(ao) Parentheses vowel is the "filter" or "color" (given by the opening of the mouth and the place where the sound internally resonates) of the vowel sung, i.e. a (o) is an "a" colored as "o".

The indications that just start in a vertical line, they indicate the exact beginning at the indicated time.

Regulators, depending on the case, indicate sound dynamics or stage elements (such lights).

The regulators with dotted lines indicate a "shaky and irregular" change of the indicated parameter. Dynamic indications in the system of electroacoustic sounds are suggestive of the dynamics of the materials, but do not indicate any dynamic change in real time (at the console) during the execution.

Winds

Higest pitch

frull. Flutter tongue rapid / Frullato

Irregular Flutter tongue / Irregular frullato Strings

Strings

SP Molto sul ponticello; bowed at the bridge to produce a glassy sound.

ST Sul Tasto

MST Molto sul tasto

MSP Molto sp./st. Moltissimo sp./st.

OV Over pressure: excessive, grinding bow pressure and slow bow speed causing noise

and severe pitch distortion.

ORD Ordinario; cancels sul pont, sul tasto, over pressure, and air.

flautando; bowed at the fingerboard to produce an airy sound;

drowned-cracked sound Shivering minimally shake the instrument with a (faint) tense and shaky hand movement which should be smoothly emphasized.

Piano

Dynamic in the middle apply for both hands (otherwise could be different)

mute

half mute (just press 1 string)

j ust one string (of the note)

Inside strings, ways of touch / muting (accordingly to dynamics, notated on a separate staff)

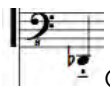
-Hand Pressure on the strings

-Mute (over pressure) dry sound, less resonance

-Half mute (just one string) a sound with a bit of inharmonicity

-Harmonic pressure, sound with a lot of resonance

Clef

 Octave lower

Approximate duration: 9 min.

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Barely the Breath - Apenas el Aliento

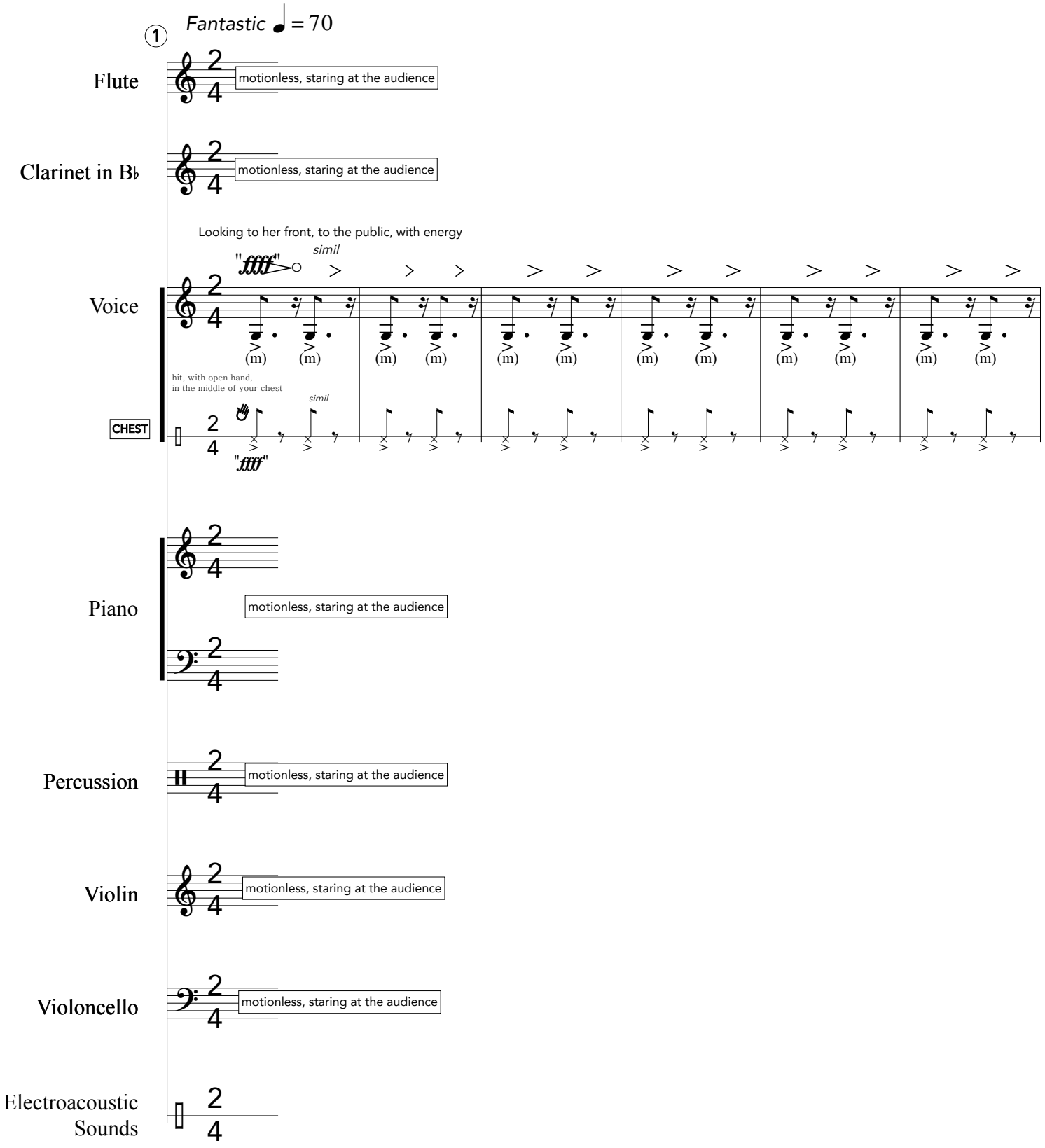
Score
Transported

for amplified soprano, percussion, piano, violin, cello, clarinet, flute and electroacoustic sounds

to Rafaele and Roseane

Patricia Elizabeth Martínez

Scene: Total Darkness (~ 7 "). Suddenly, if it is possible: Pointing lights over each performer



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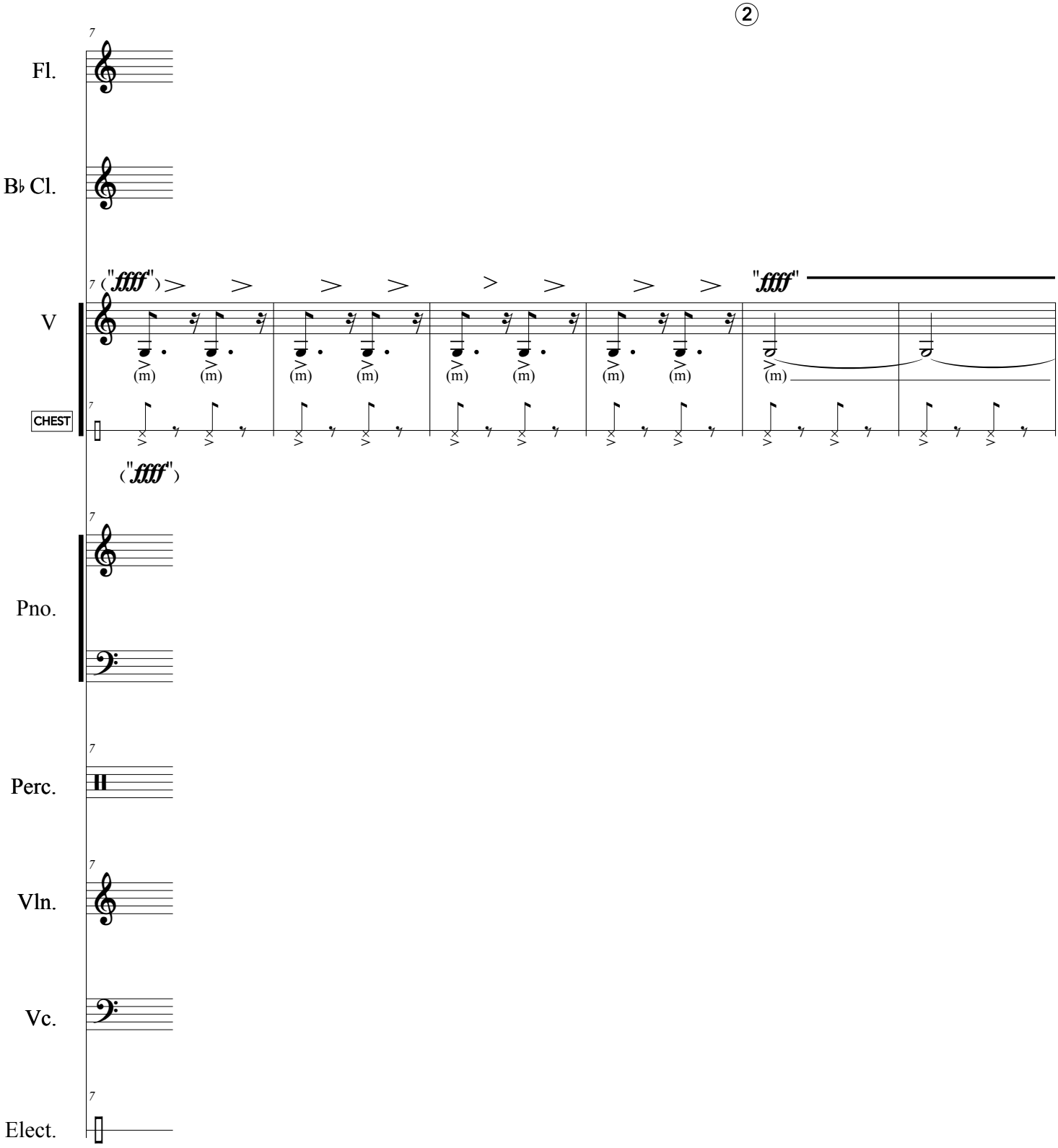
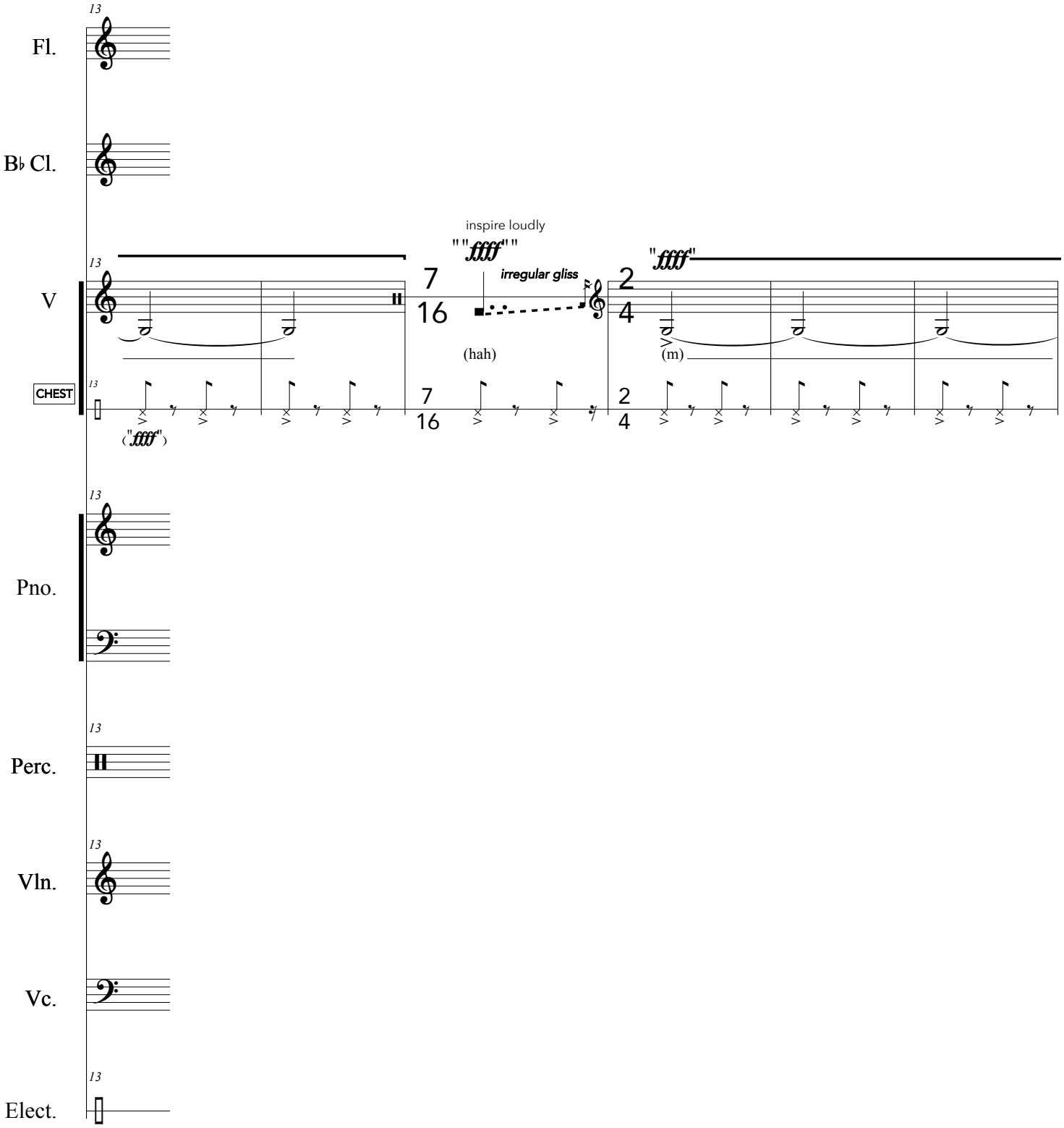
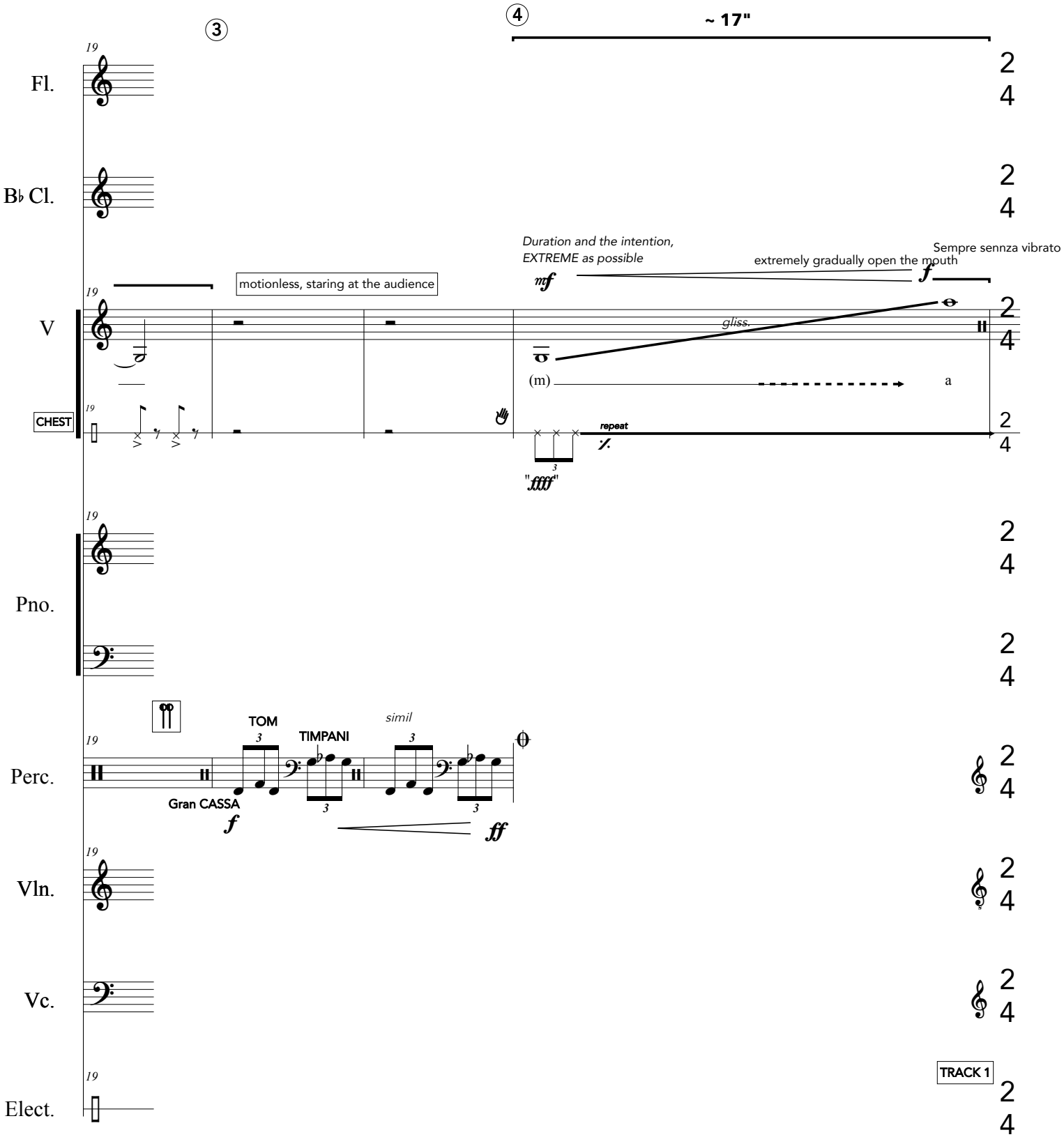
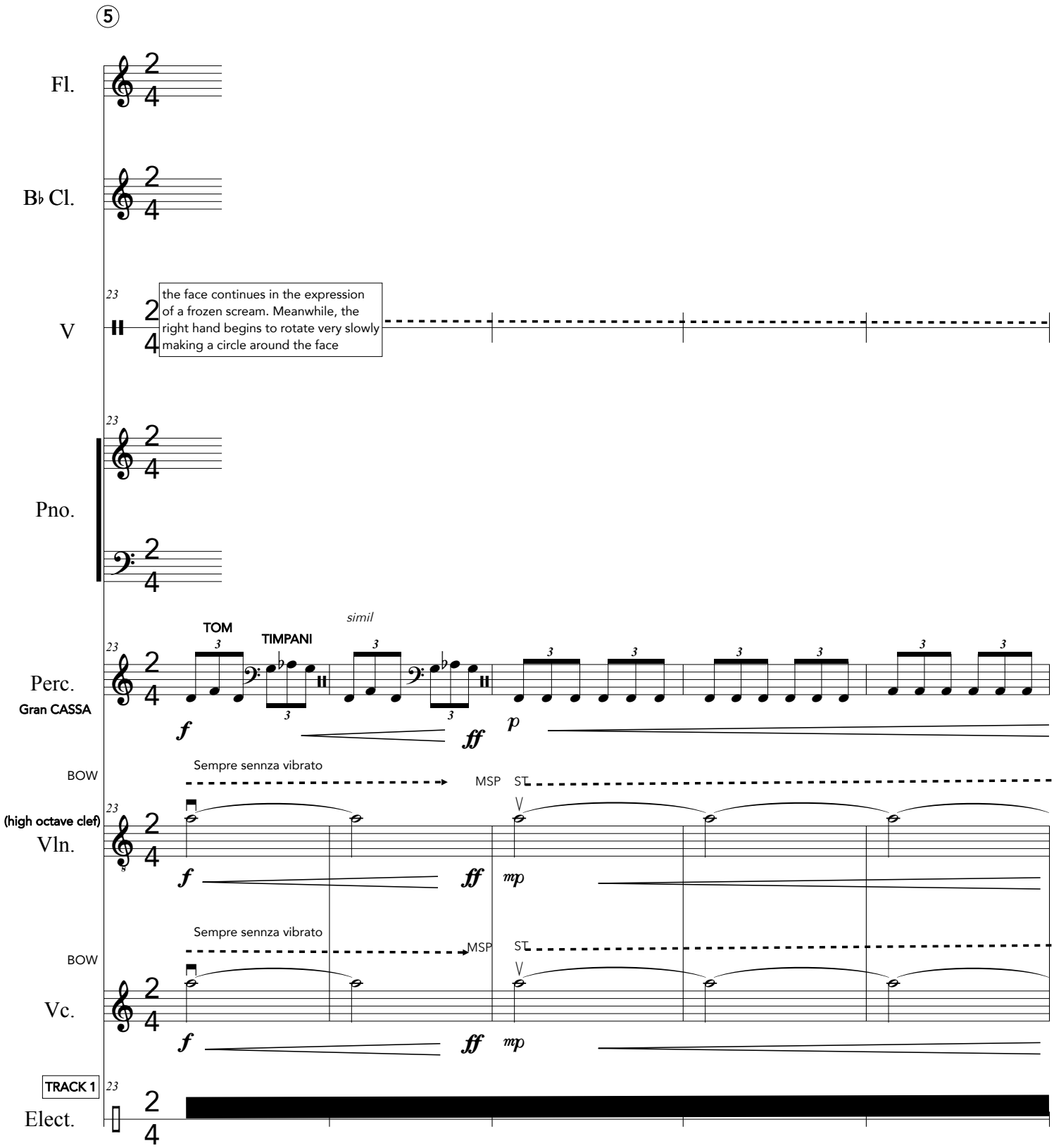
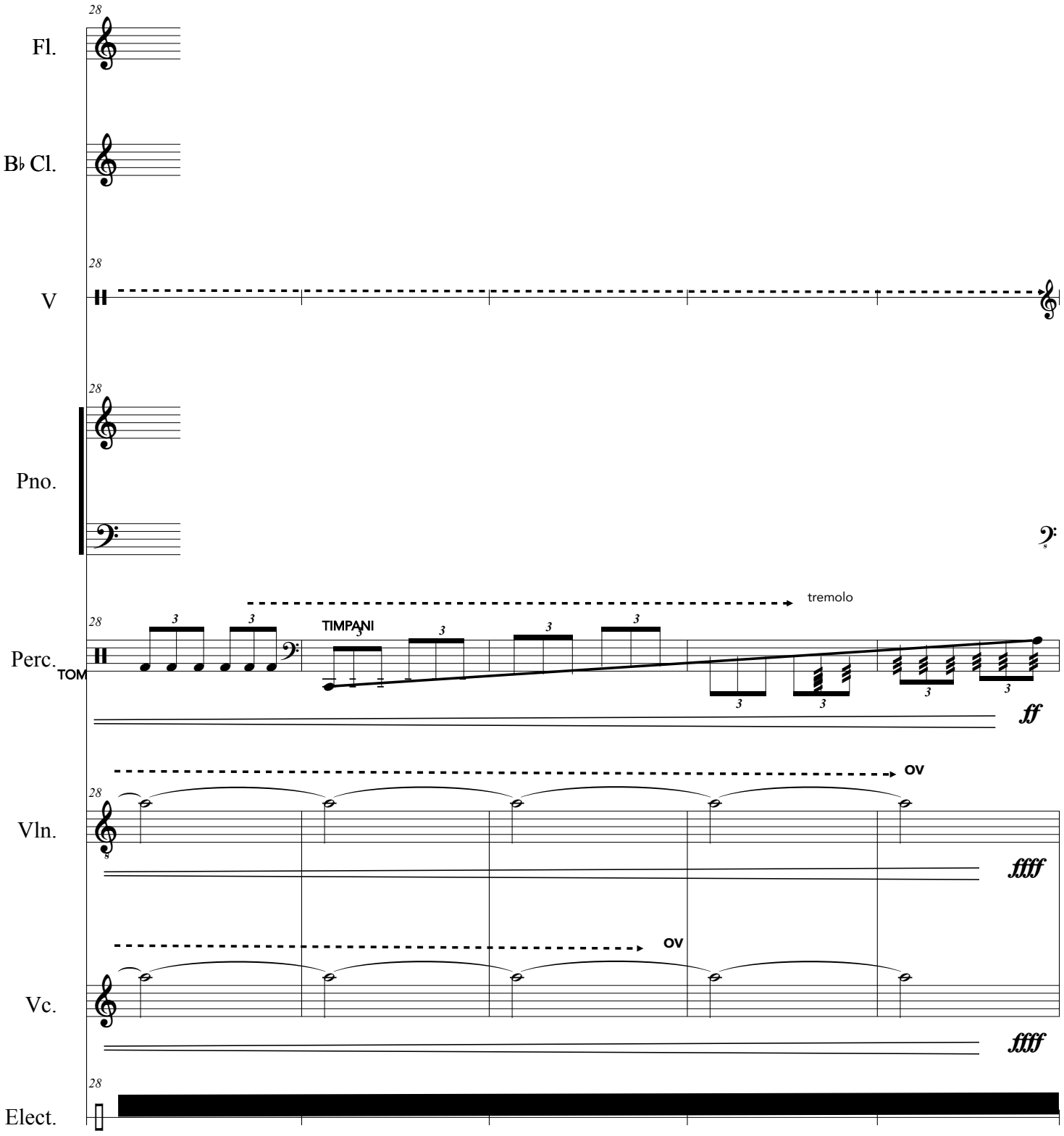
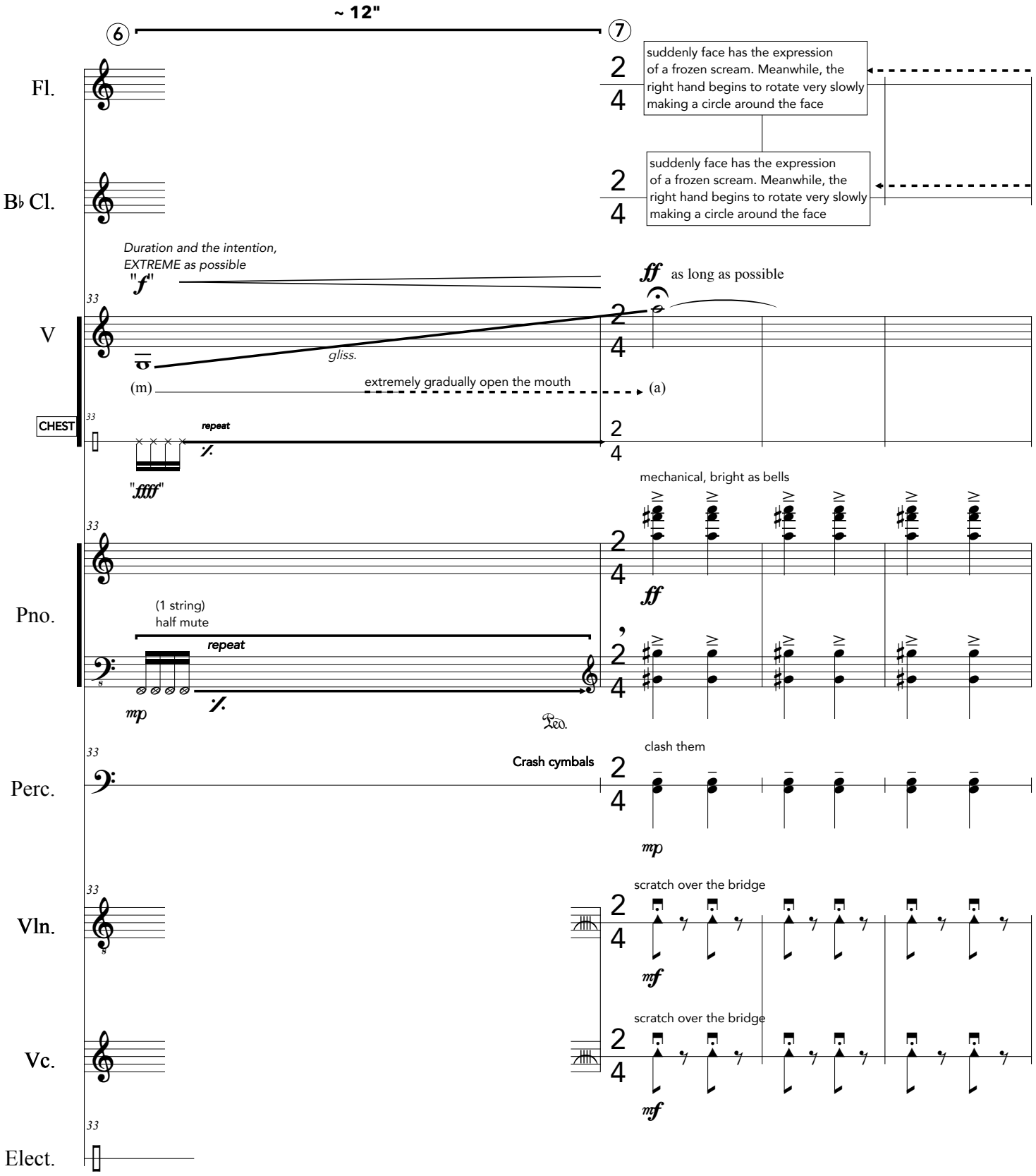

2
Fl.
B♭ Cl.
V
CHEST
Pno.
Perc.
Vln.
Vc.
Elect.
("ffff")
("ffff")
("ffff")
("ffff")
(m)

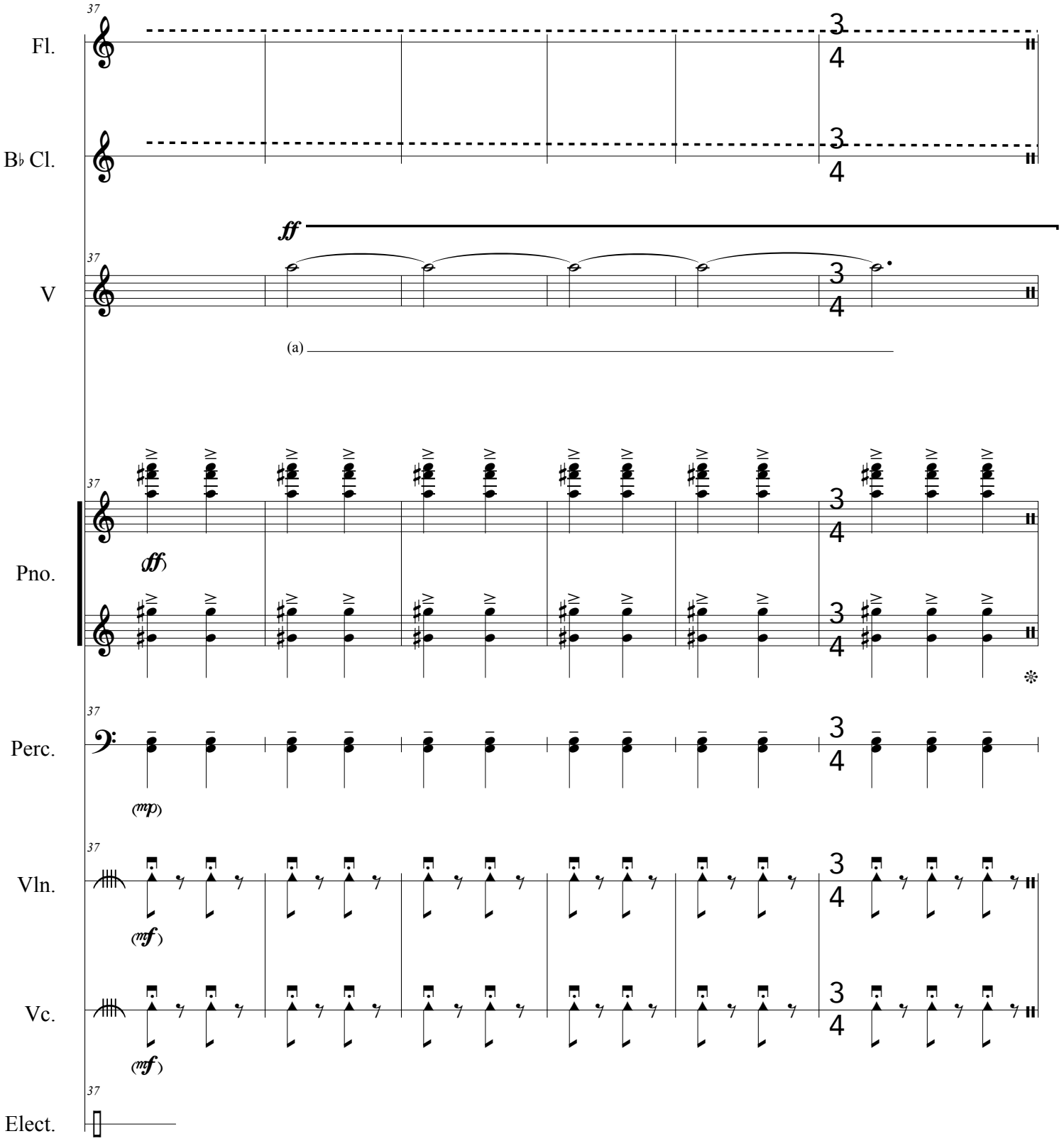

Fl.
B♭ Cl.
V
CHEST
Pno.
Perc.
Vln.
Vc.
Elect.
13
inspire loudly
"ffff"
irregular gliss
(hah)
(m)
("fff")
7
16
2
4

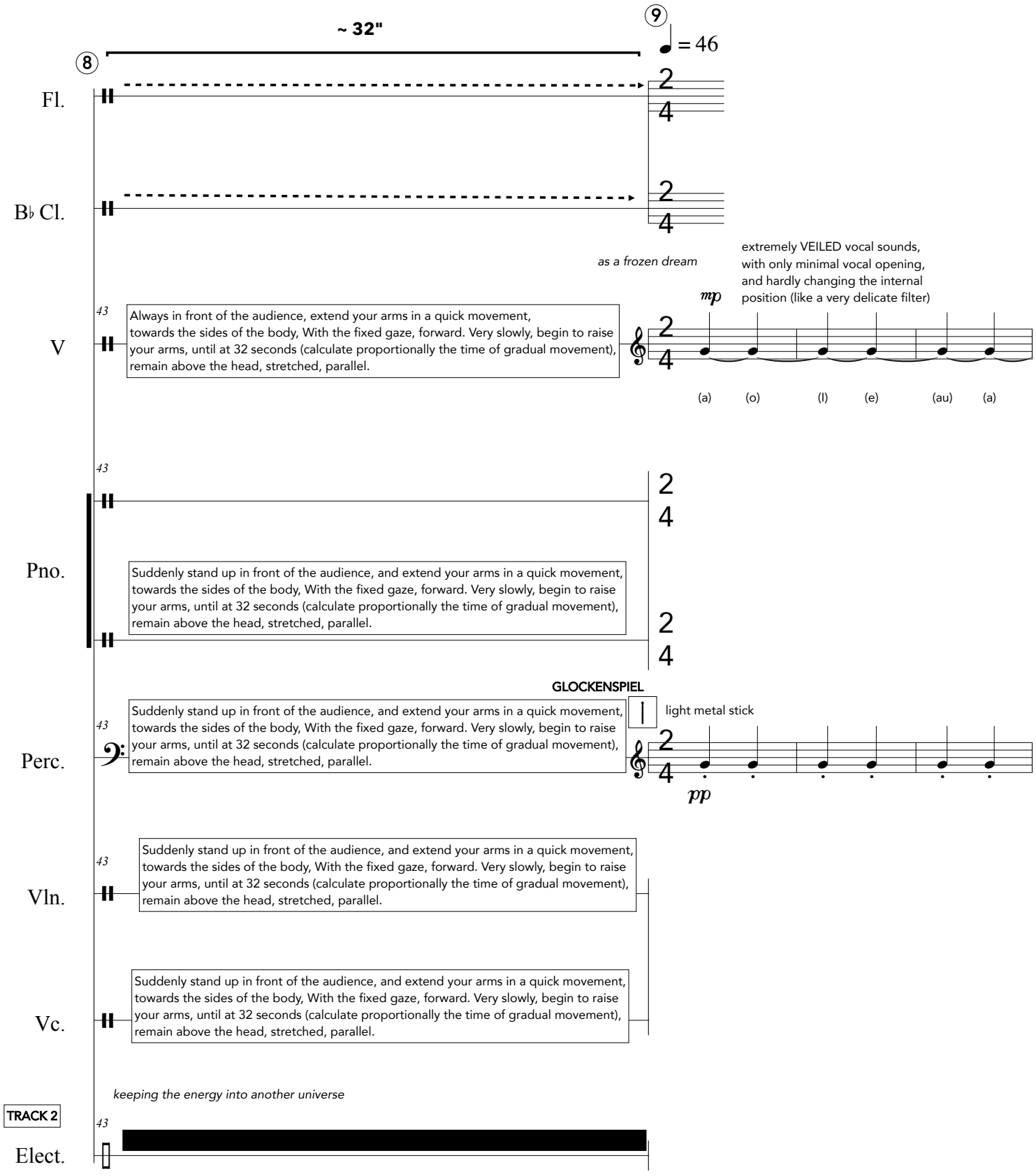

③
④
~ 17"
Fl.
B♭ Cl.
V
CHEST
Pno.
Perc.
Vln.
Vc.
Elect.
19
motionless, staring at the audience
Duration and the intention,
EXTREME as possible
mf
extremely gradually open the mouth
f
Sempre sennza vibrato
gliss.
(m)
a
repeat
"fffff"
TOM
TIMPANI
simil
Gran CASSA
f
ff
TRACK 1

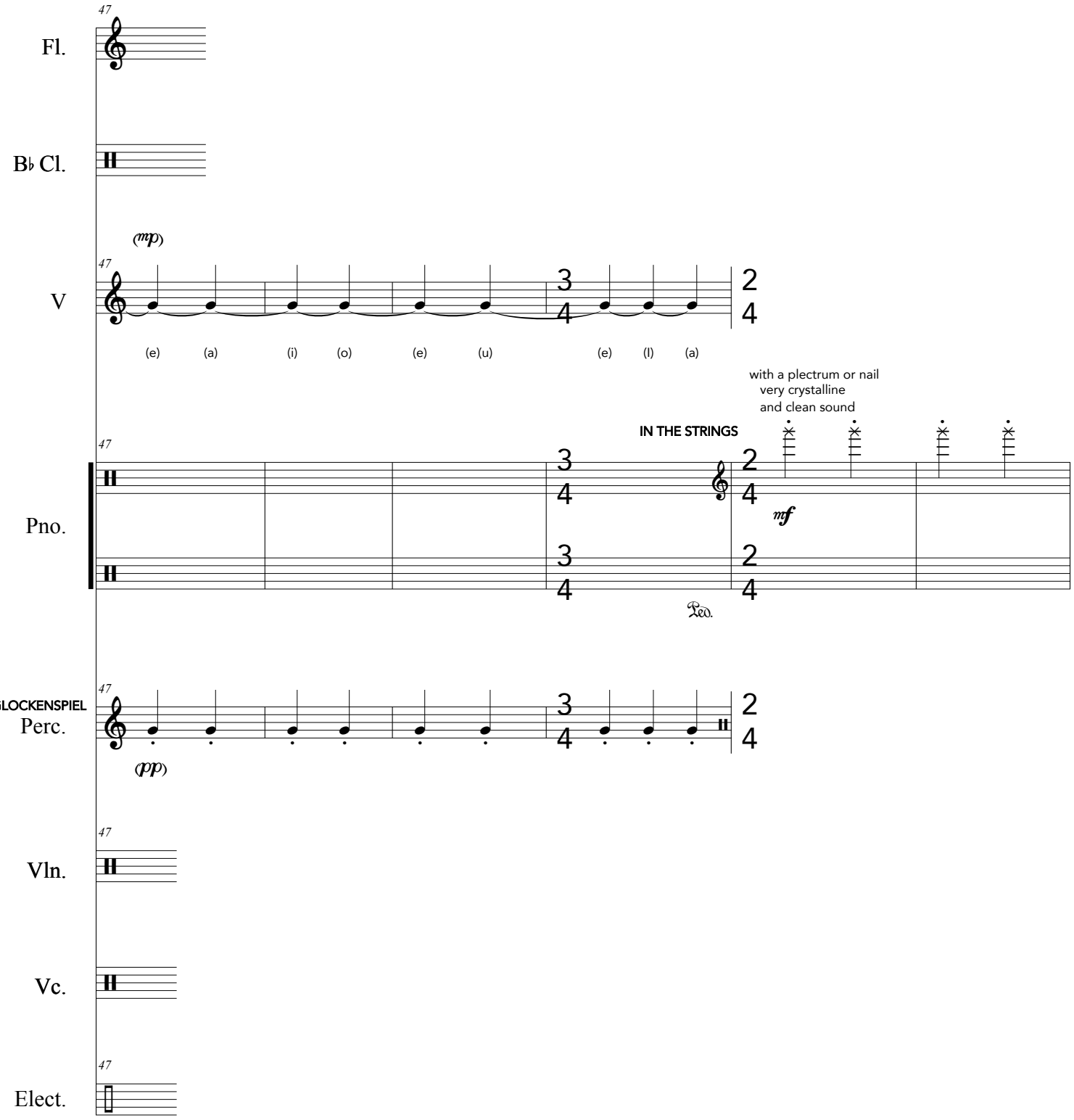

5
Fl.
B♭ Cl.
23
the face continues in the expression of a frozen scream. Meanwhile, the right hand begins to rotate very slowly making a circle around the face
V
23
Pno.
23
TOM
TIMPANI
simil
Perc.
Gran CASSA
f
ff
p
BOW
Sempre sennza vibrato
MSP
ST
23
(high octave clef)
Vln.
f
ff
mp
BOW
Sempre sennza vibrato
MSP
ST
Vc.
f
ff
mp
TRACK 1
23
Elect.

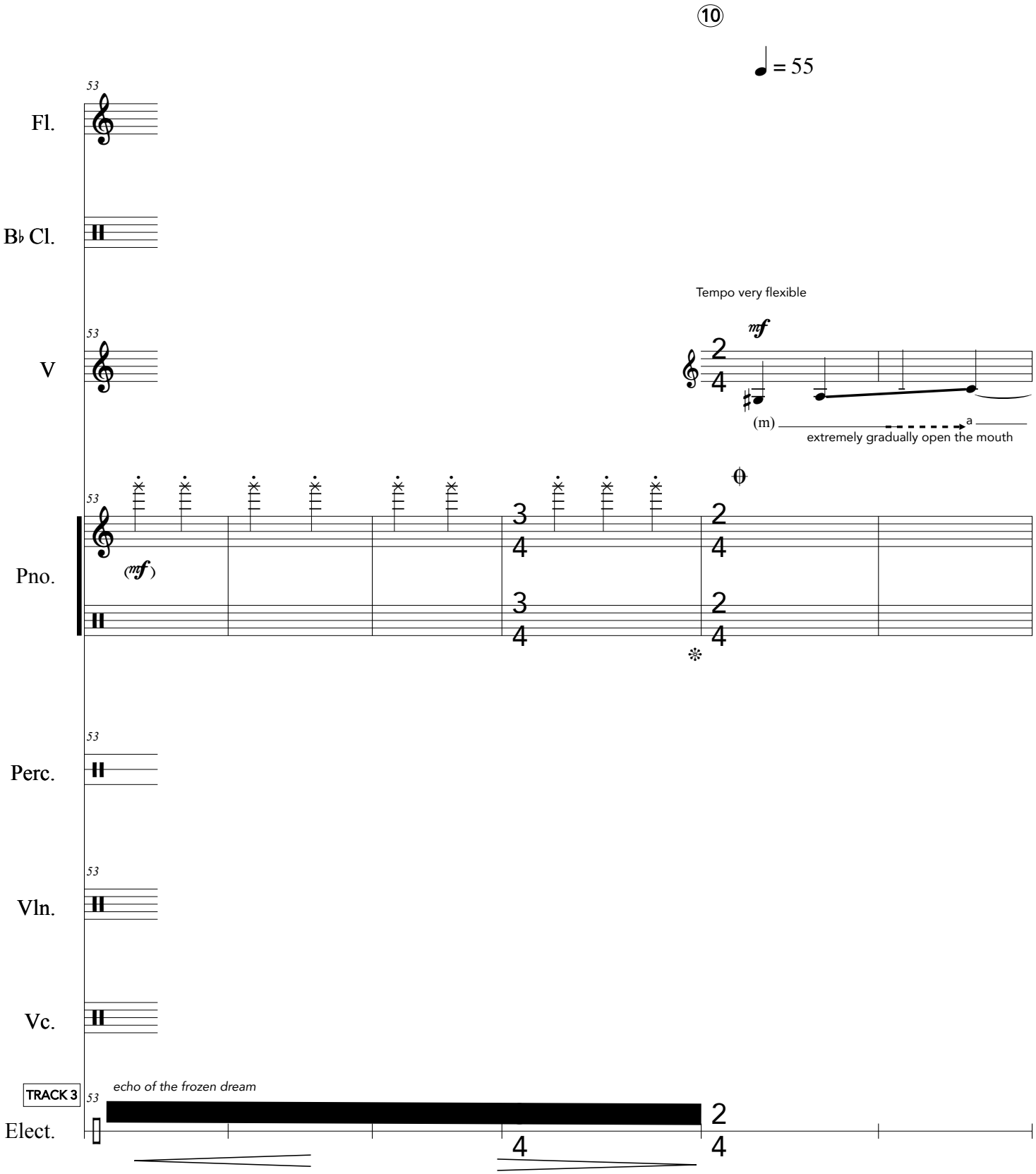

28
Fl.
B♭ Cl.
V
Pno.
Perc.
TOM
TIMPANI
tremolo
ff
OV
ffff
Vln.
Vc.
Elect.

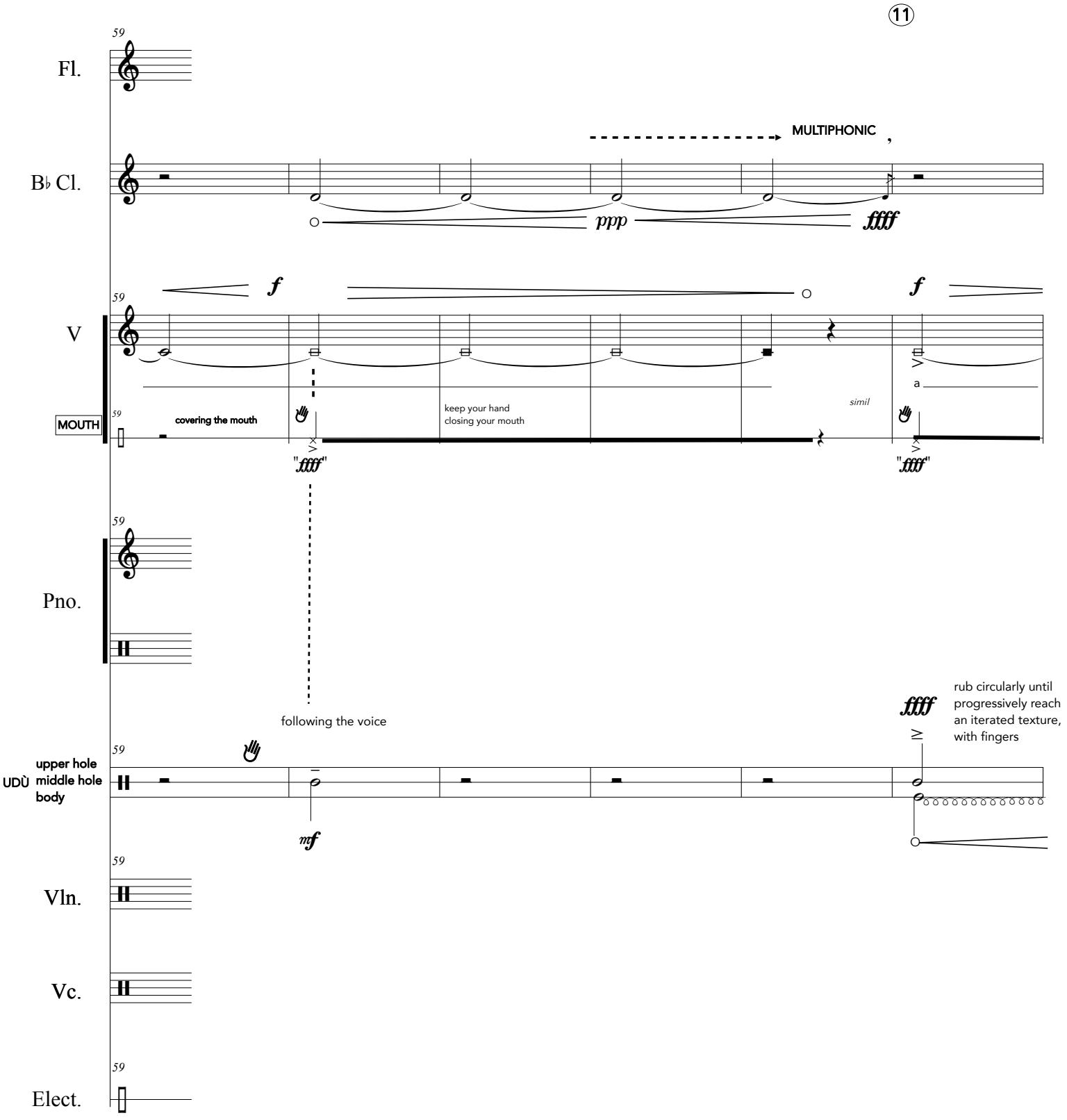

~ 12"
6
7
Fl.
B♭ Cl.
V
CHEST
Pno.
Perc.
Vln.
Vc.
Elect.
suddenly face has the expression of a frozen scream. Meanwhile, the right hand begins to rotate very slowly making a circle around the face
suddenly face has the expression of a frozen scream. Meanwhile, the right hand begins to rotate very slowly making a circle around the face
Duration and the intention, EXTREME as possible
"f"
ff as long as possible
gliss.
(m)
extremely gradually open the mouth
(a)
repeat
"ffff"
mechanical, bright as bells
ff
(1 string)
half mute
repeat
mp
Ped.
Crash cymbals
clash them
mp
scratch over the bridge
mf
scratch over the bridge
mf

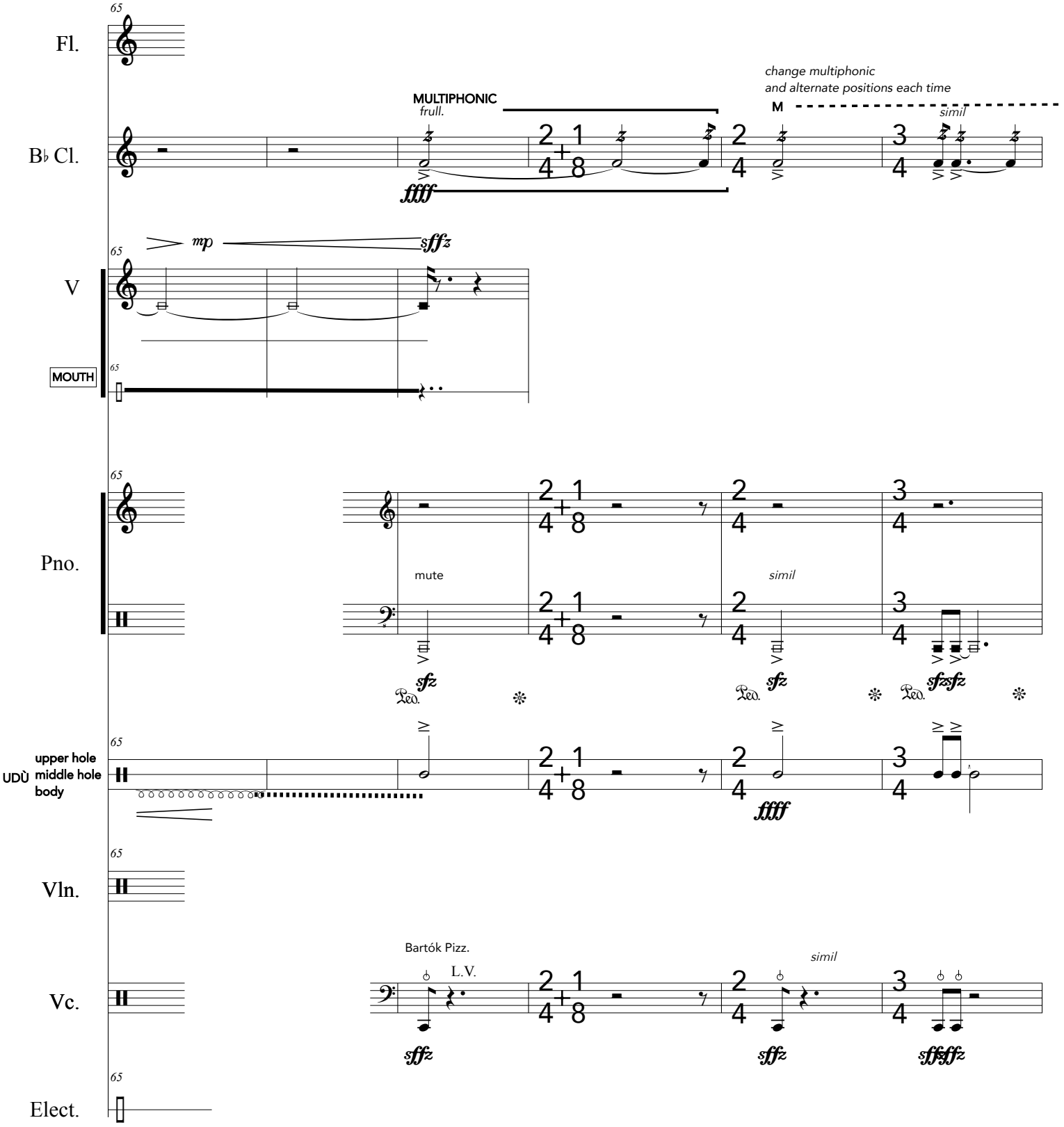

37
Fl.
B♭ Cl.
V
ff
(a)
Pno.
(ff)
Perc.
(mp)
Vln.
(mf)
Vc.
(mf)
Elect.

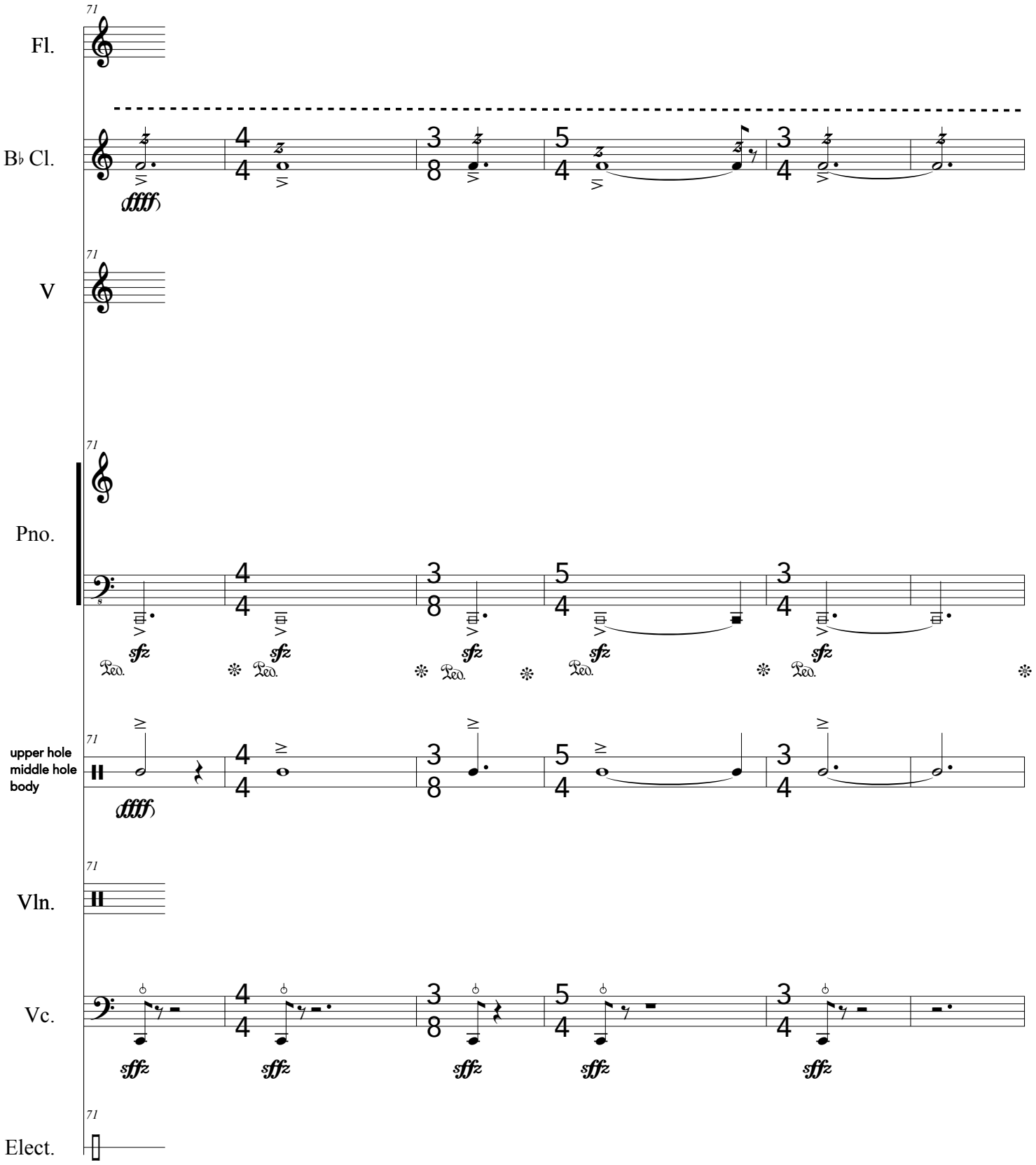

~ 32"
8
9
= 46
Fl.
B♭ Cl.
as a frozen dream
extremely VEILED vocal sounds,
with only minimal vocal opening,
and hardly changing the internal
position (like a very delicate filter)
mp
43
V
Always in front of the audience, extend your arms in a quick movement,
towards the sides of the body, With the fixed gaze, forward. Very slowly, begin to raise your arms, until at 32 seconds (calculate proportionally the time of gradual movement), remain above the head, stretched, parallel.
(a) (o) (I) (e) (au) (a)
43
Pno.
Suddenly stand up in front of the audience, and extend your arms in a quick movement,
towards the sides of the body, With the fixed gaze, forward. Very slowly, begin to raise your arms, until at 32 seconds (calculate proportionally the time of gradual movement), remain above the head, stretched, parallel.
GLOCKENSPIEL
light metal stick
43
Perc.
Suddenly stand up in front of the audience, and extend your arms in a quick movement,
towards the sides of the body, With the fixed gaze, forward. Very slowly, begin to raise your arms, until at 32 seconds (calculate proportionally the time of gradual movement), remain above the head, stretched, parallel.
pp
43
Vln.
Suddenly stand up in front of the audience, and extend your arms in a quick movement,
towards the sides of the body, With the fixed gaze, forward. Very slowly, begin to raise your arms, until at 32 seconds (calculate proportionally the time of gradual movement), remain above the head, stretched, parallel.
Vc.
Suddenly stand up in front of the audience, and extend your arms in a quick movement,
towards the sides of the body, With the fixed gaze, forward. Very slowly, begin to raise your arms, until at 32 seconds (calculate proportionally the time of gradual movement), remain above the head, stretched, parallel.
keeping the energy into another universe
TRACK 2
43
Elect.

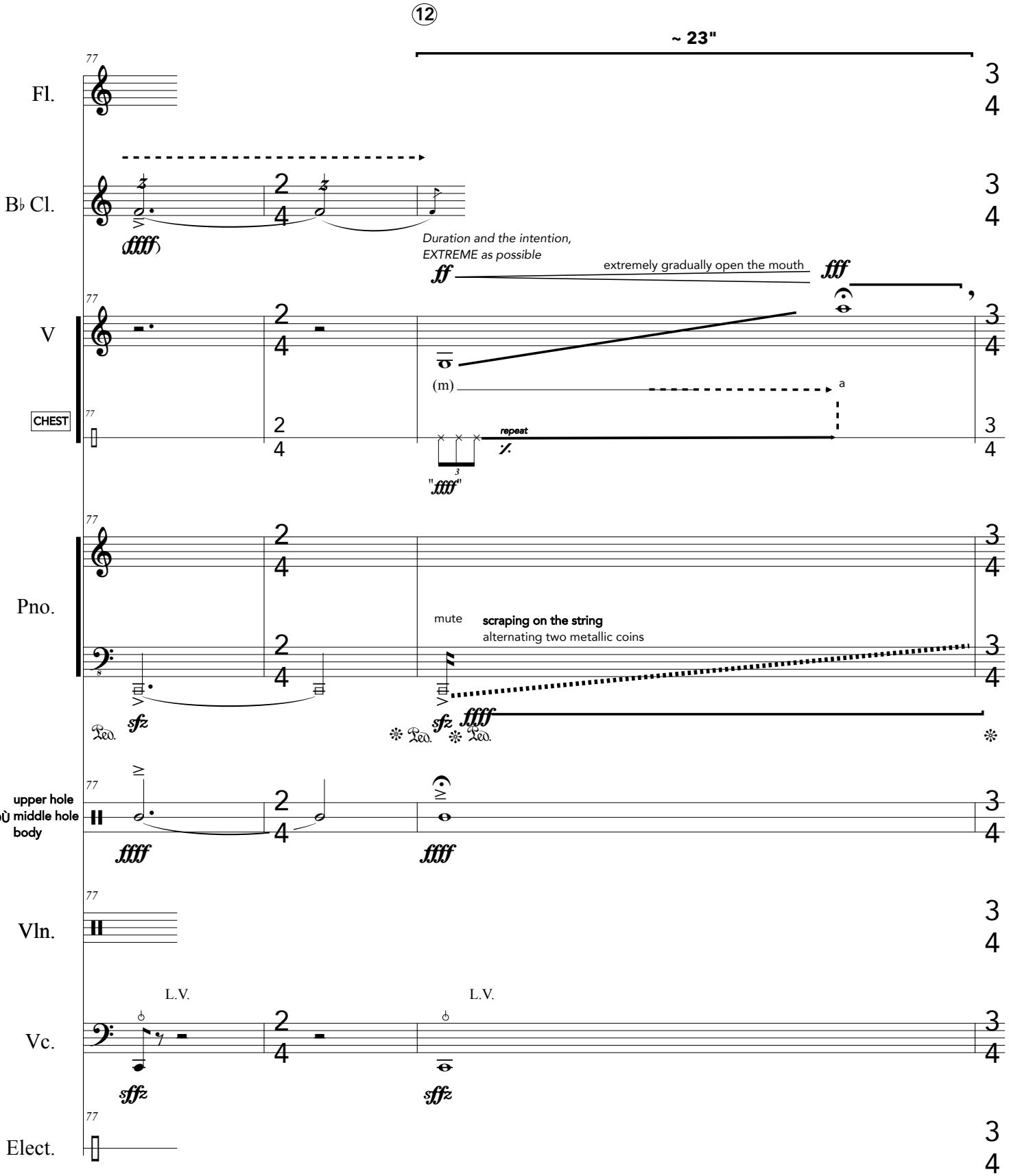

47
Fl.
B♭ Cl.
(mp)
V
(e) (a) (i) (o) (e) (u) (e) (I) (a)
with a plectrum or nail
very crystalline
and clean sound
IN THE STRINGS
Pno.
mf
Ped.
GLOCKENSPIEL
Perc.
(pp)
Vln.
Vc.
Elect.

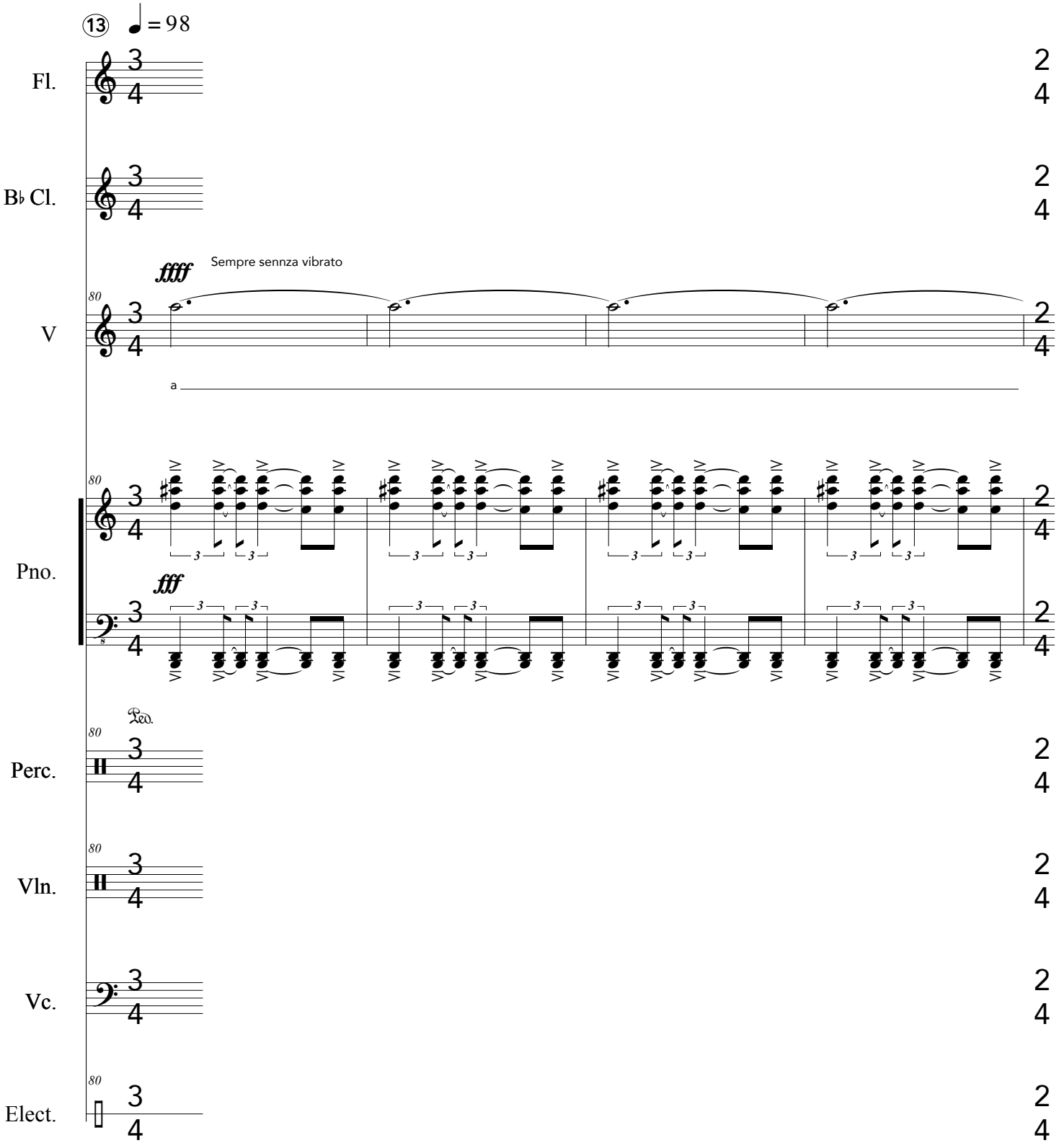

10
♩ = 55
Fl.
B♭ Cl.
V
Pno.
Perc.
Vln.
Vc.
Elect.
TRACK 3
53
Tempo very flexible
mf
(m)
a
extremely gradually open the mouth
(mf)
echo of the frozen dream

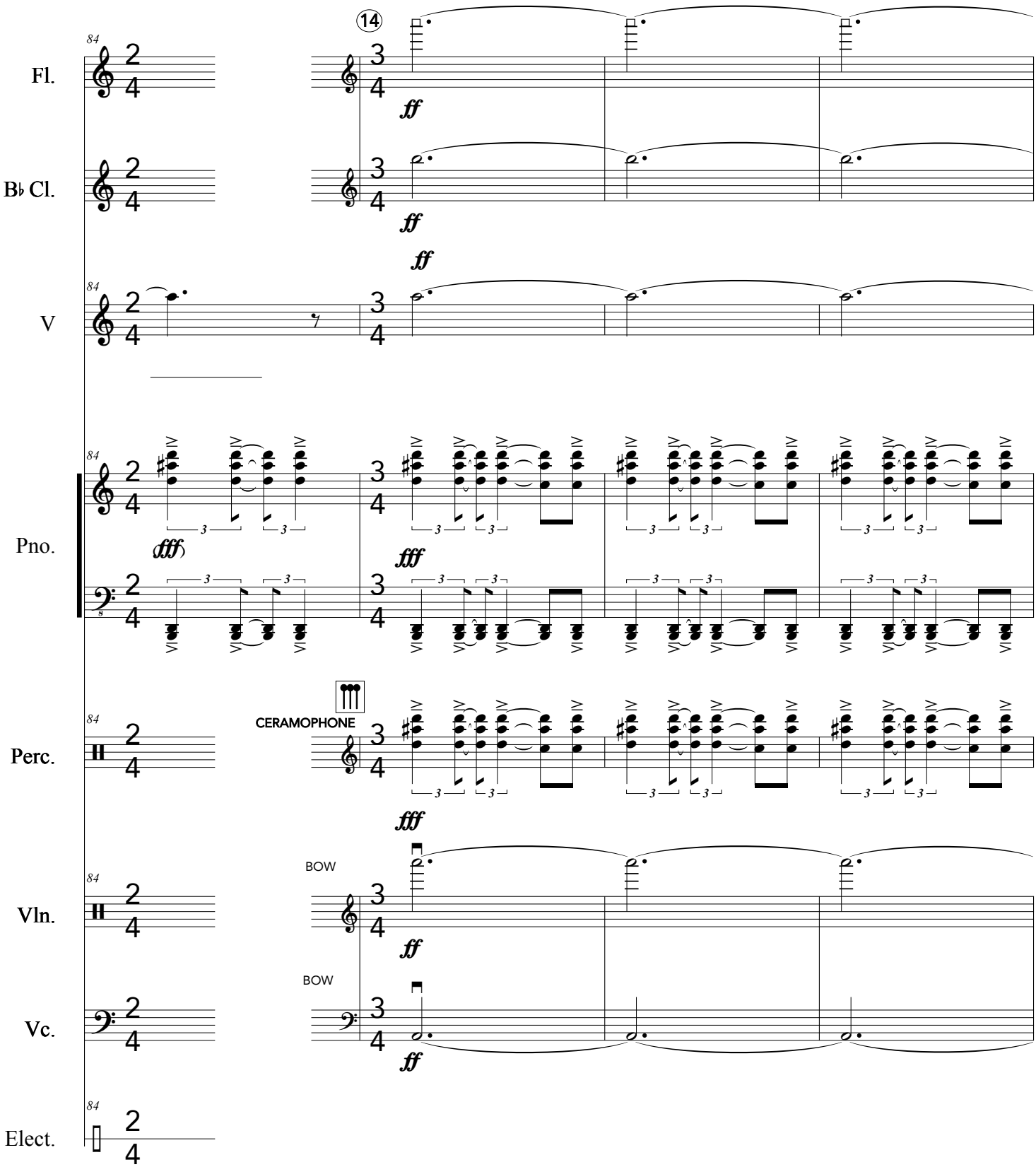

11
Fl.
B♭ Cl.
MULTIPHONIC
ppp
ffff
V
f
f
MOUTH
covering the mouth
keep your hand
closing your mouth
simil
a
"ffff"
"ffff"
Pno.
following the voice
upper hole
UDÙ middle hole
body
mf
ffff
rub circularly until
progressively reach
an iterated texture,
with fingers
Vln.
Vc.
Elect.

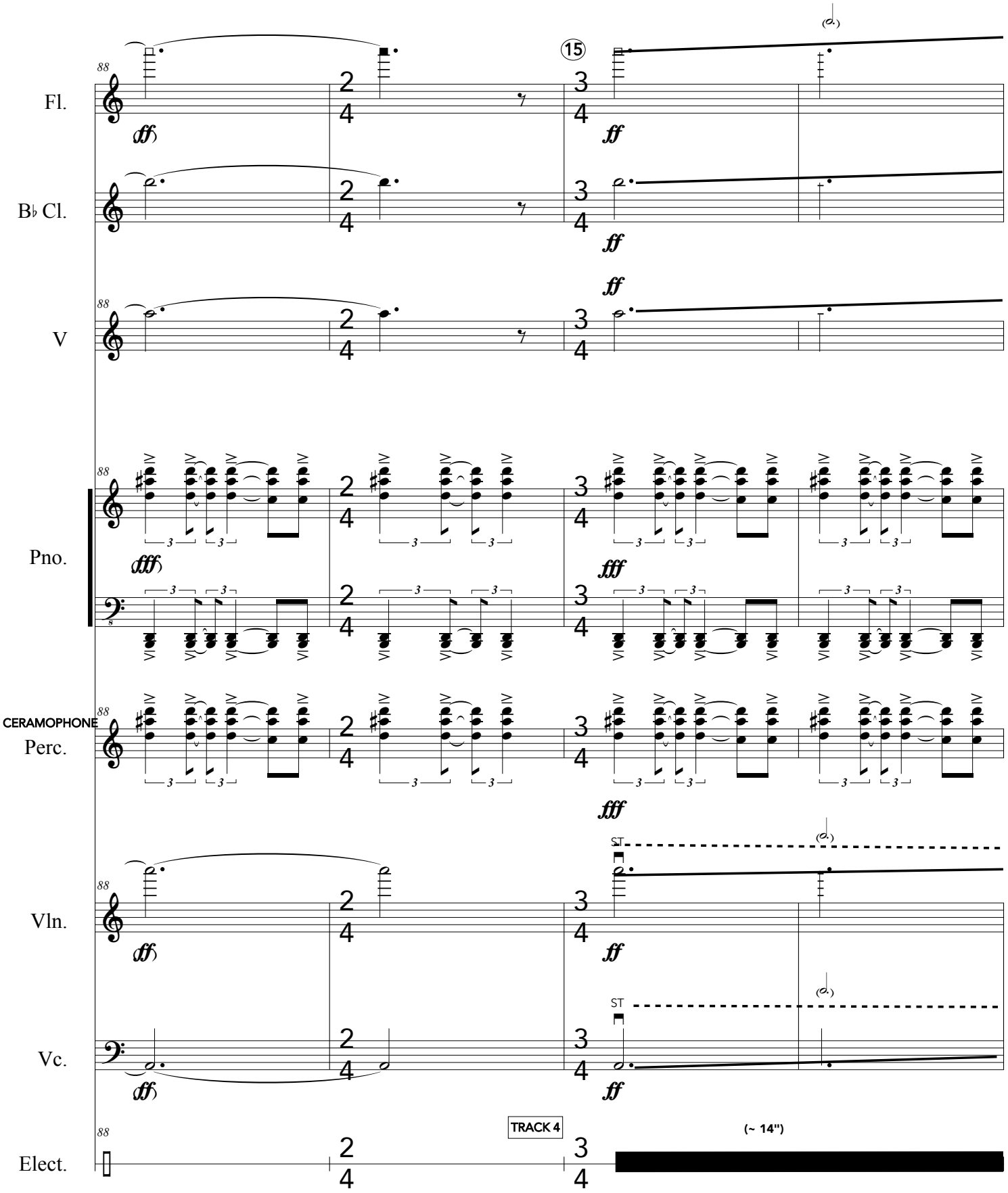

Fl.
B♭ Cl.
V
MOUTH
Pno.
UDÙ
Vln.
Vc.
Elect.
65
MULTIPHONIC
frull.
ffff
change multiphonic
and alternate positions each time
M
simil
mp
sfffz
mute
sfz
Ped.
upper hole
middle hole
body
Bartók Pizz.
L.V.
sffz

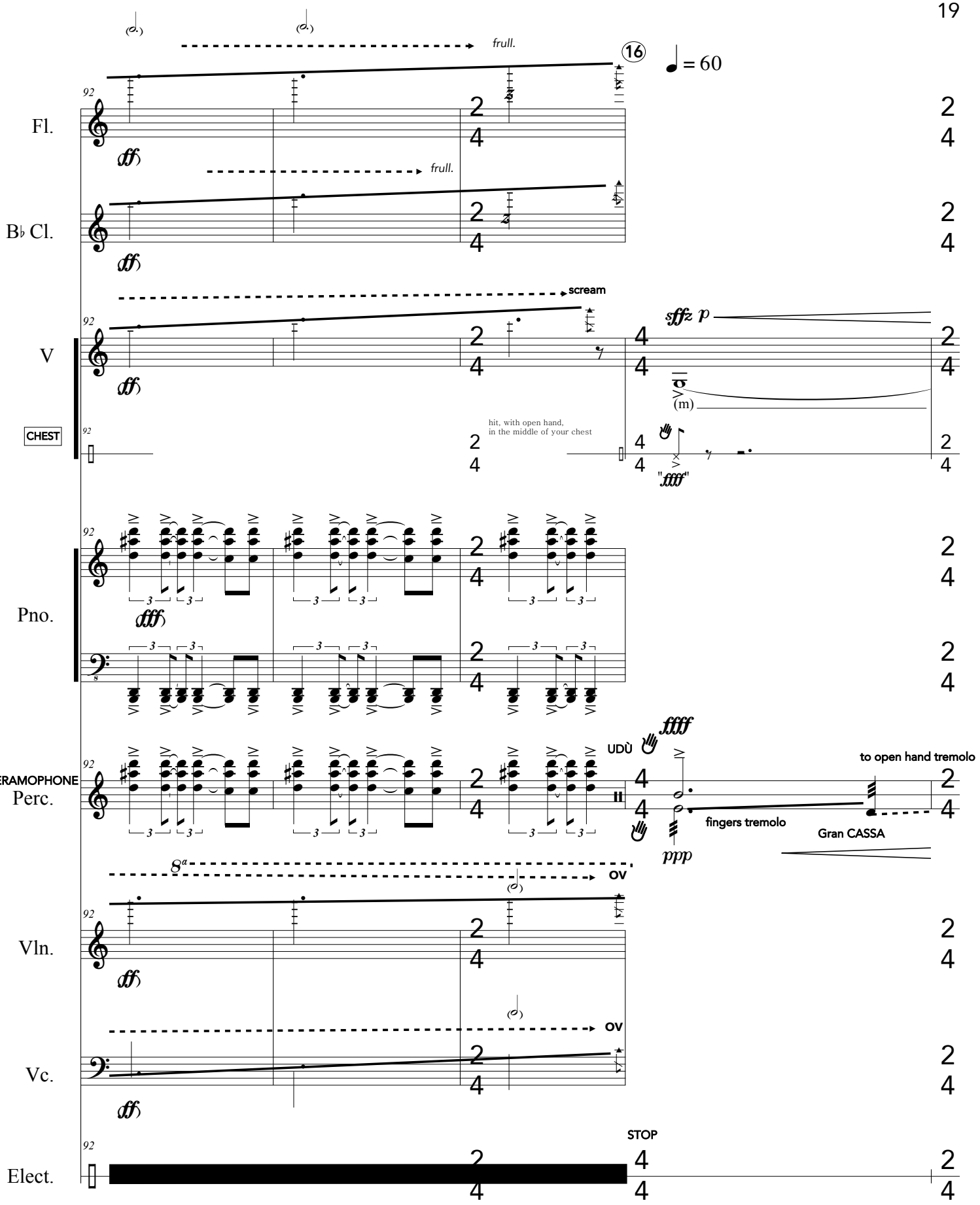

71
Fl.
B♭ Cl.
V
Pno.
upper hole
middle hole
body
UDÙ
Vln.
Vc.
Elect.
ffff
sfz
sffz

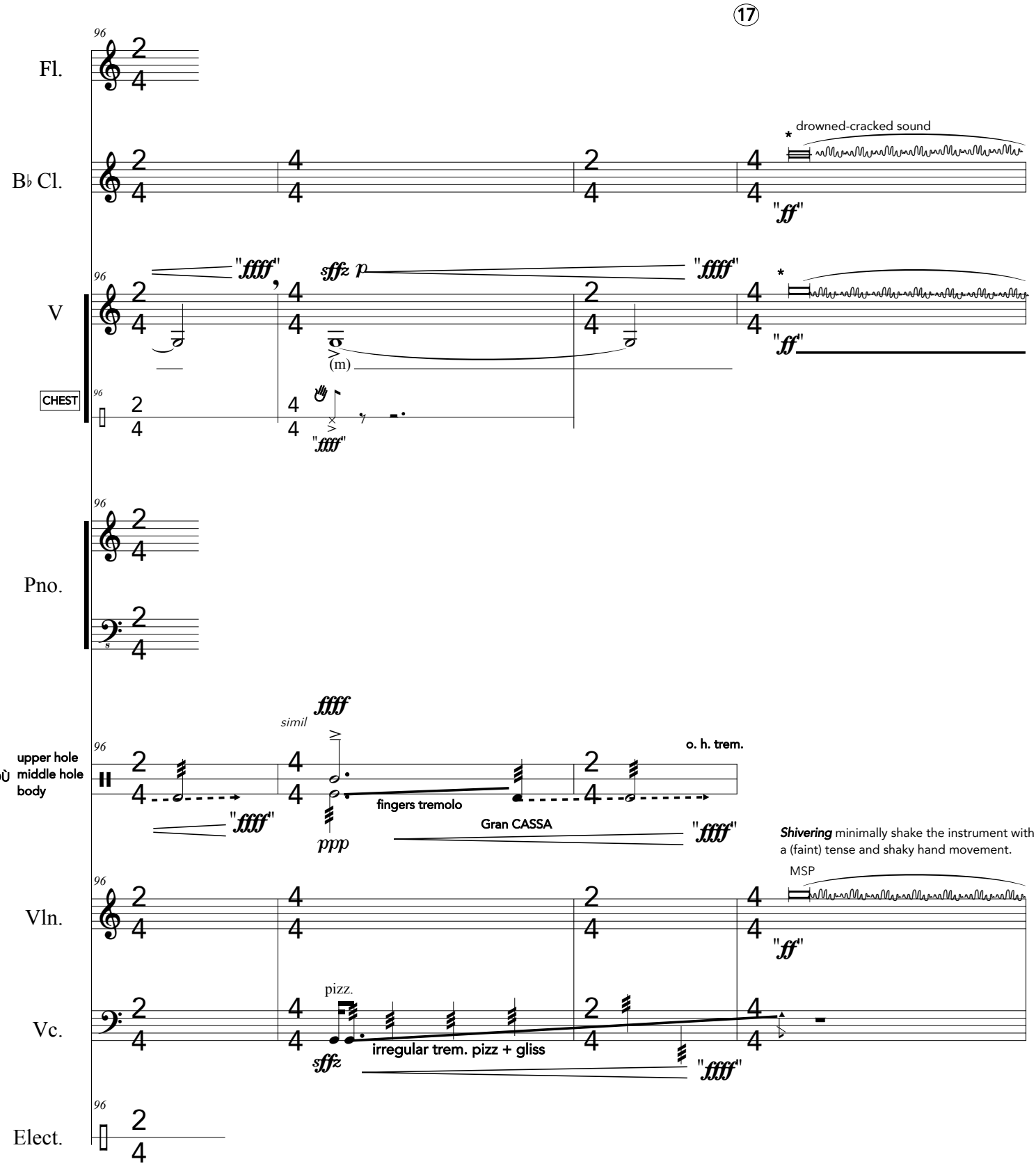

⑫
~ 23"
Fl.
B♭ Cl.
Duration and the intention,
EXTREME as possible
ff
extremely gradually open the mouth
fff
V
(m)
a
CHEST
repeat
"ffff"
Pno.
mute
scraping on the string
alternating two metallic coins
sfz
ffff
upper hole
UDÙ middle hole
body
Vln.
L.V.
Vc.
sffz
Elect.


13
♩ = 98
Fl.
B♭ Cl.
V
Pno.
Perc.
Vln.
Vc.
Elect.
ffff
Sempre sennza vibrato
a
fff
Ped.

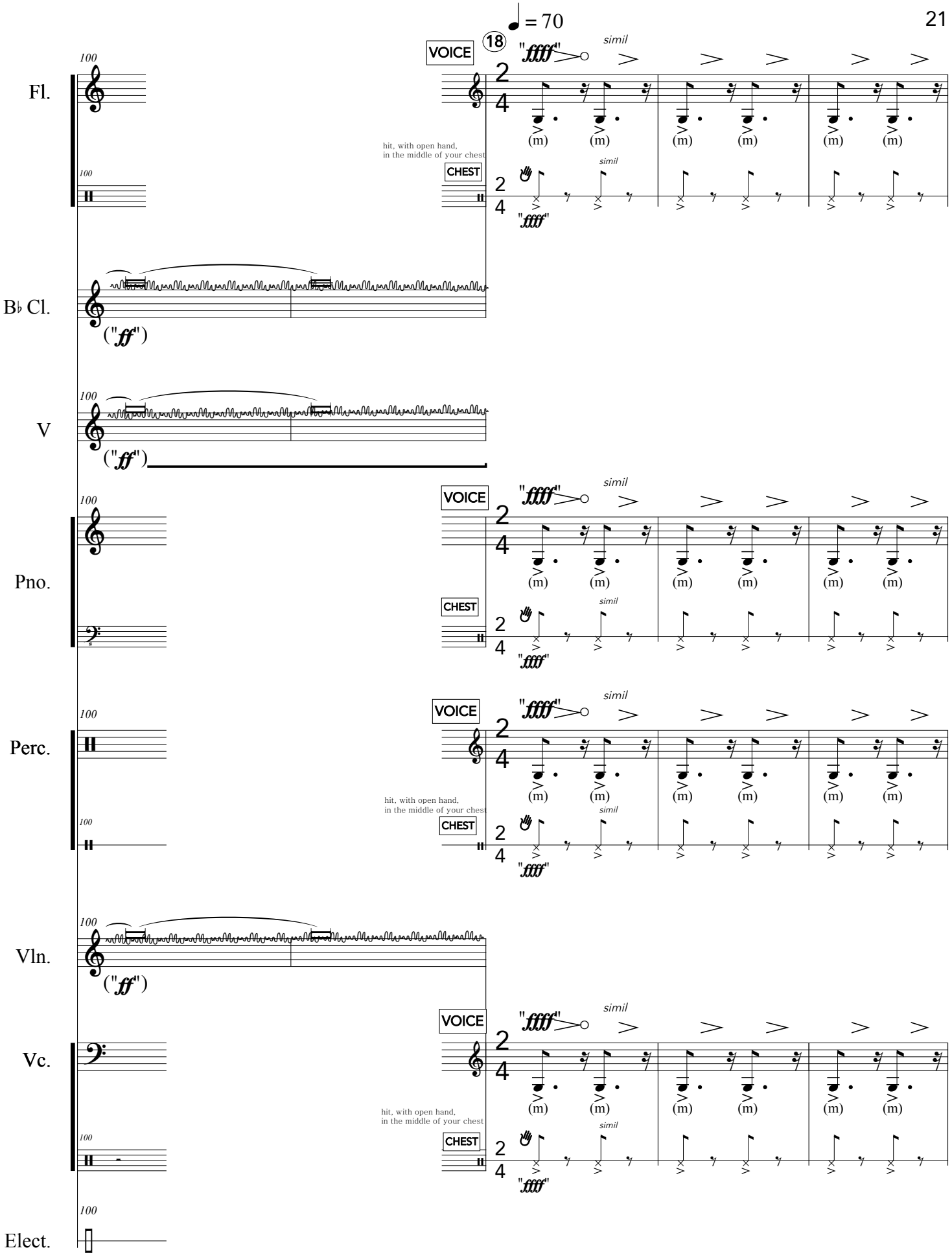

14
Fl.
B♭ Cl.
V
Pno.
Perc.
Vln.
Vc.
Elect.
84
ff
fff
CERAMOPHONE
BOW
BOW

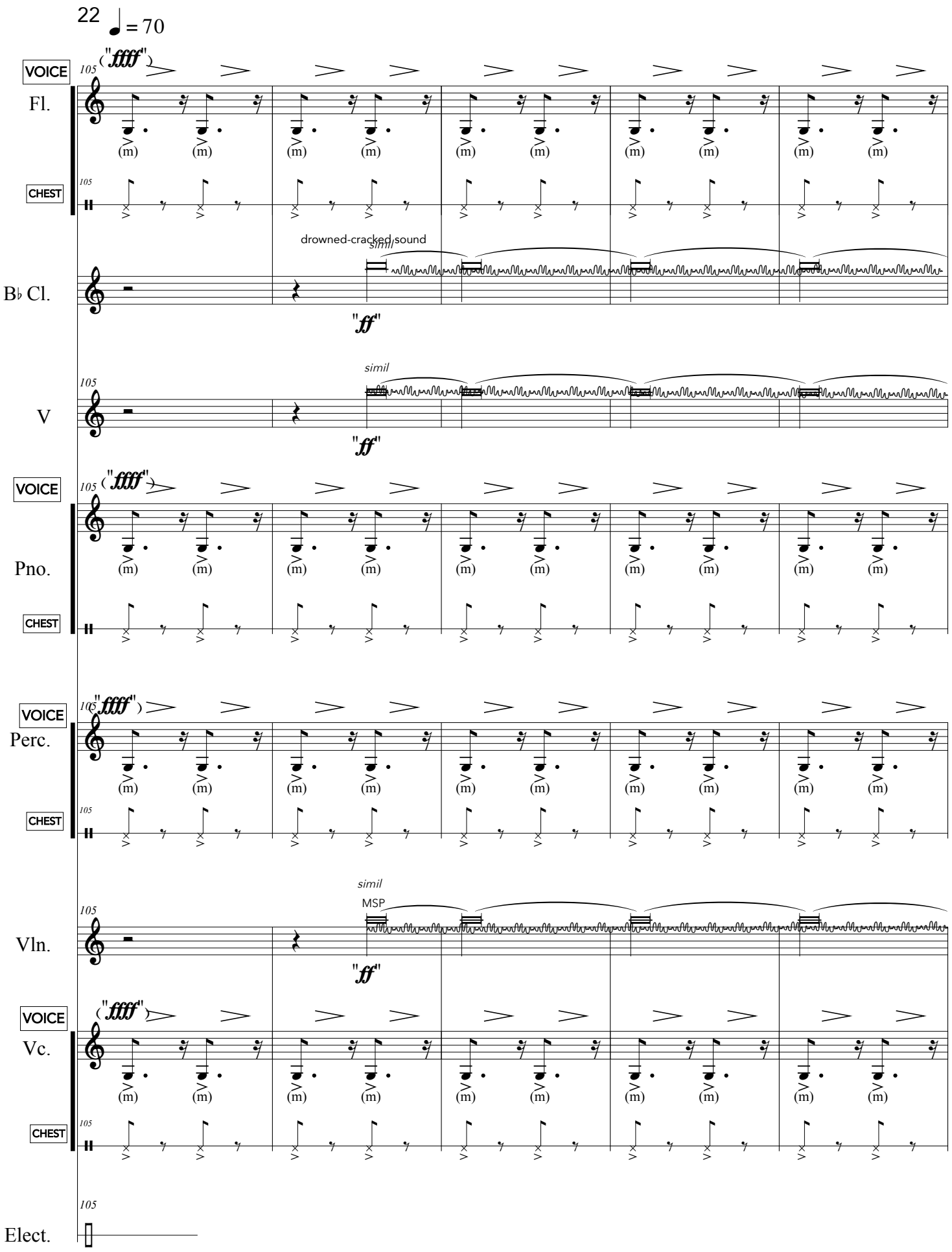

Fl.
B♭ Cl.
V
Pno.
CERAMOPHONE
Perc.
Vln.
Vc.
Elect.
15
TRACK 4
(~ 14")
ST

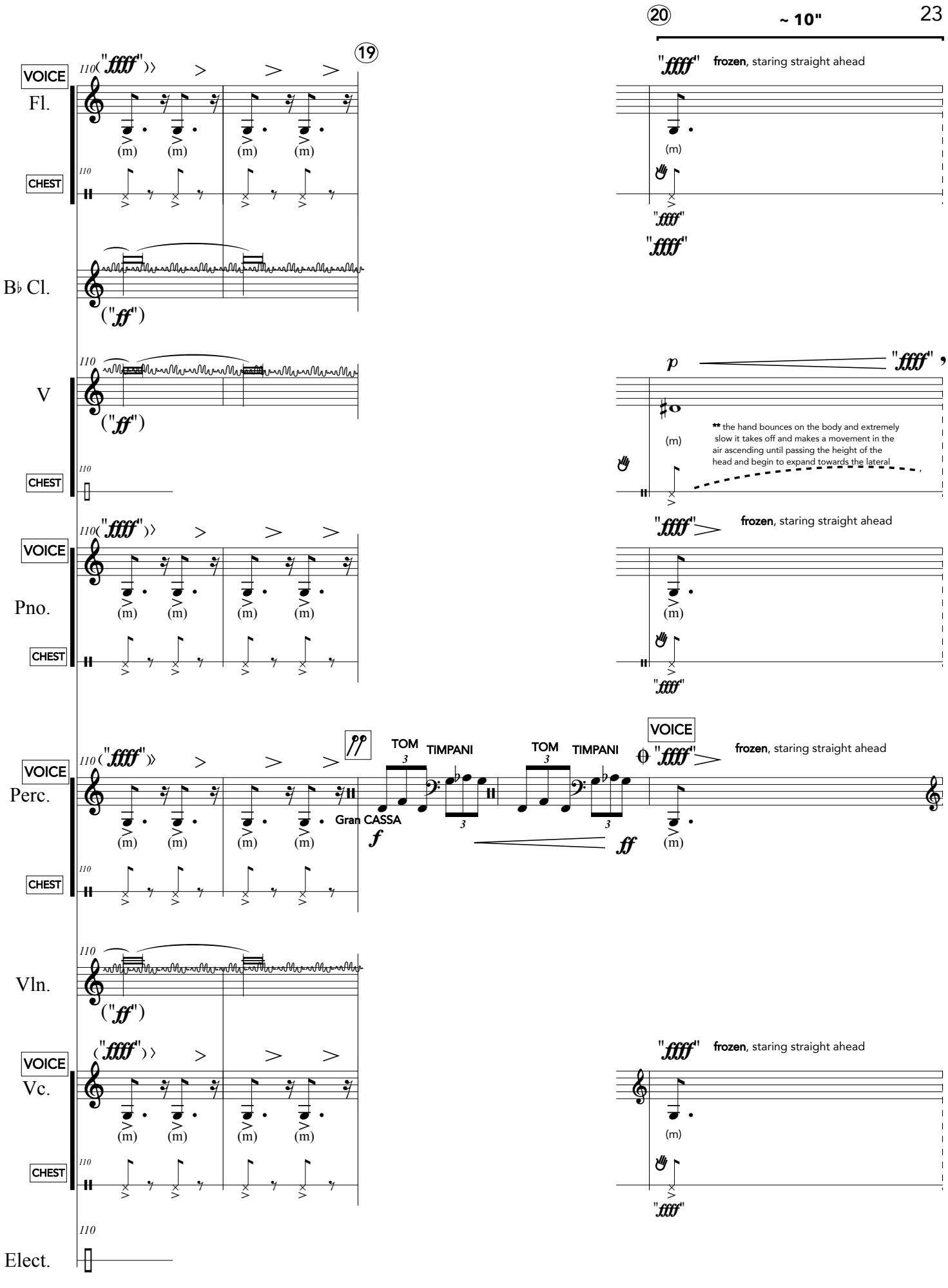

16
♩ = 60
Fl.
frull.
B♭ Cl.
frull.
V
scream
sffz p
(m)
CHEST
hit, with open hand,
in the middle of your chest
"ffff"
Pno.
CERAMOPHONE
Perc.
UDÙ
ffff
ppp
to open hand tremolo
fingers tremolo
Gran CASSA
8a
OV
Vln.
OV
Vc.
STOP
Elect.



* like locking the sonority, cracked, dirty, with a permanent texture of an irregular tremolo (of glottis in the vocal case, and/or of trembling of bow/instrument).


♩ = 70
18
VOICE
CHEST
simil
hit, with open hand,
in the middle of your chest
Fl.
B♭ Cl.
V
Pno.
Perc.
Vln.
Vc.
Elect.


22
♩ = 70
VOICE
Fl.
CHEST
B♭ Cl.
drowned-cracked sound
simil
"ff"
V
simil
"ff"
VOICE
Pno.
CHEST
VOICE
Perc.
CHEST
simil
MSP
Vln.
"ff"
VOICE
Vc.
CHEST
Elect.


19
20
~ 10"
VOICE
Fl.
CHEST
B♭ Cl.
V
Pno.
Perc.
Vln.
Vc.
Elect.
"ffff" frozen, staring straight ahead
** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral
TOM
TIMPANI
Gran CASSA

~ 33"

21

VOICE
Fl.

"fffff"

** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

(m)

115

CHEST

"fffff"

VOICE
B♭ Cl.

"fffff"

** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

(m)

115

CHEST

"fffff"

absolutely the slowest ever sung in the world

irregular cress.

until the most absolute physical limit:
an absolutely agonic and destroyed sound

115

V

p

"fffff"

simil

(m)

115

CHEST

"fffff"

115

VOICE
Pno.

"fffff"

** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

(m)

CHEST

"fffff"

115

VOICE
Perc.

"fffff"

** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

(m)

115

CHEST

"fffff"

115

VOICE
Vln.

"fffff"

** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

(m)

115

CHEST

"fffff"

VOICE
Vc.

"fffff"

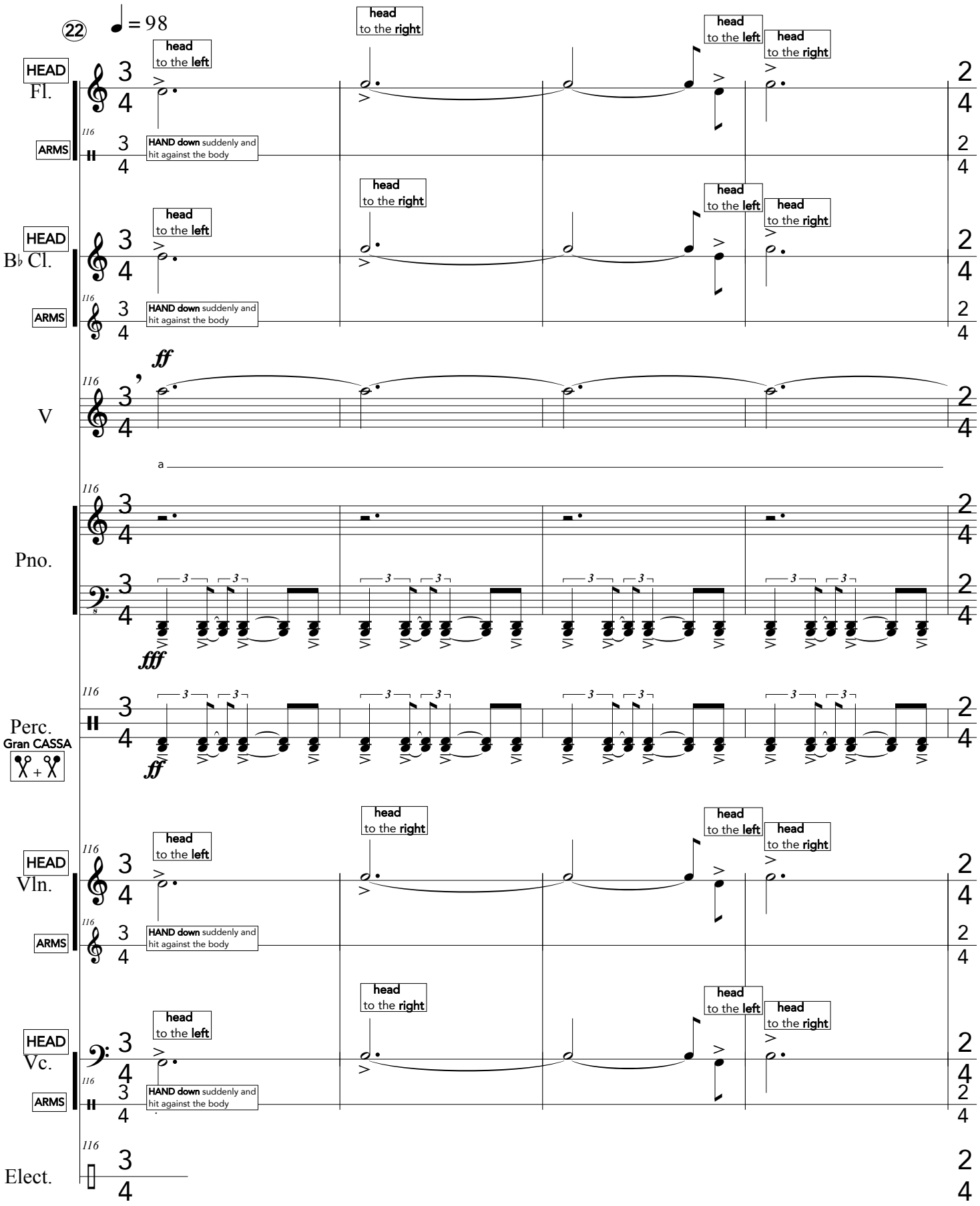
** the hand bounces on the body and extremely slow it takes off and makes a movement in the air ascending until passing the height of the head and begin to expand towards the lateral

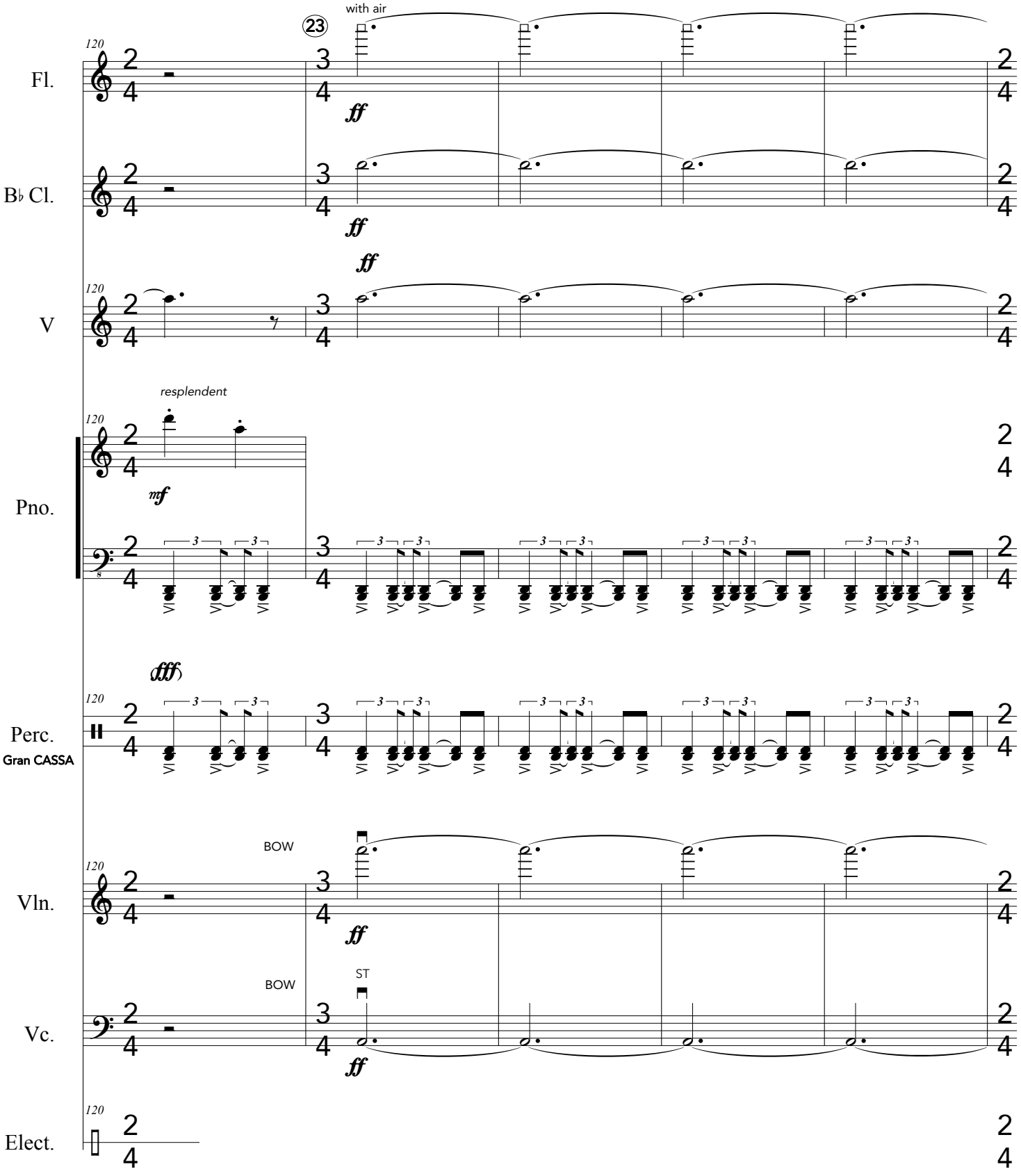
(m)

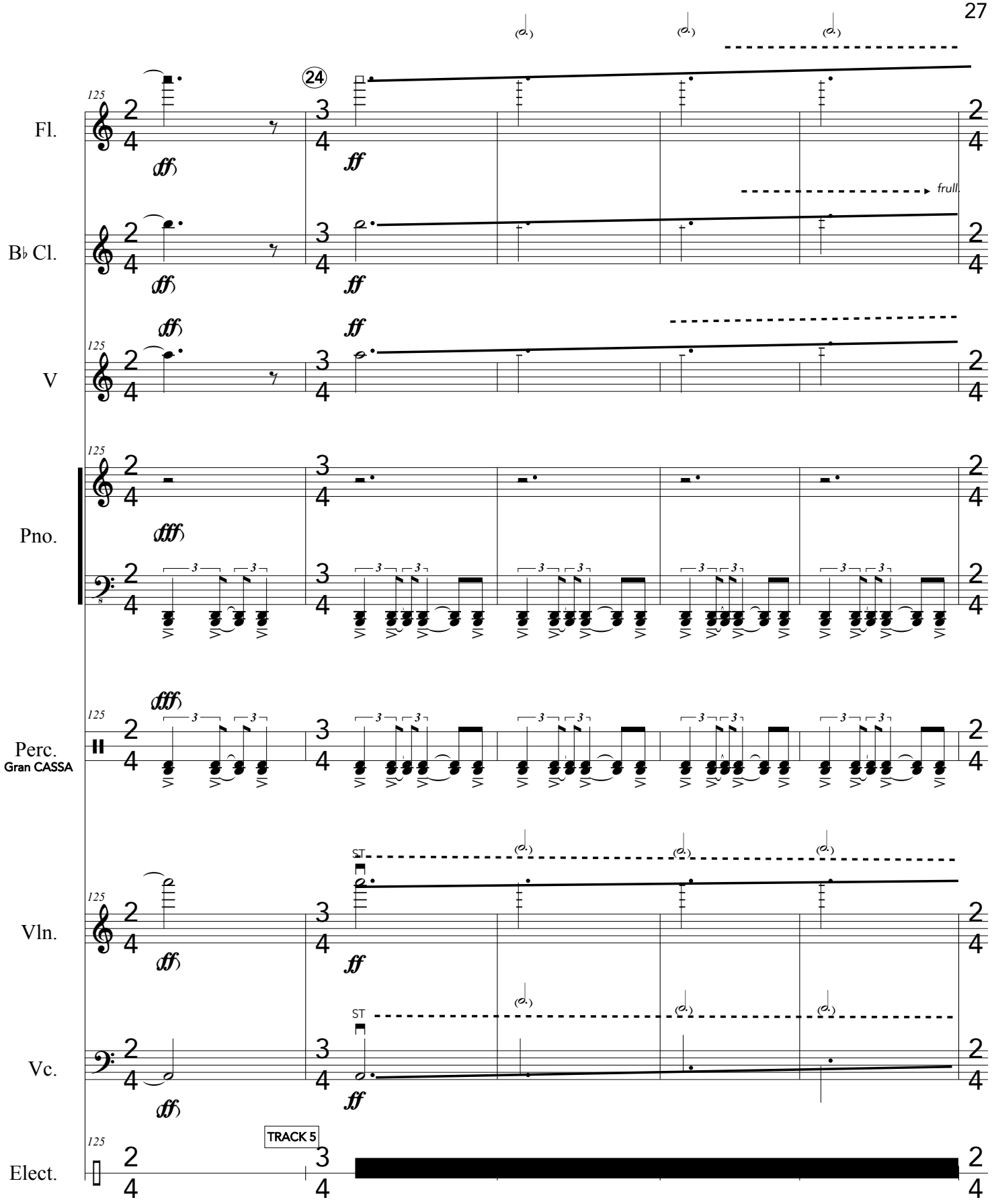
115

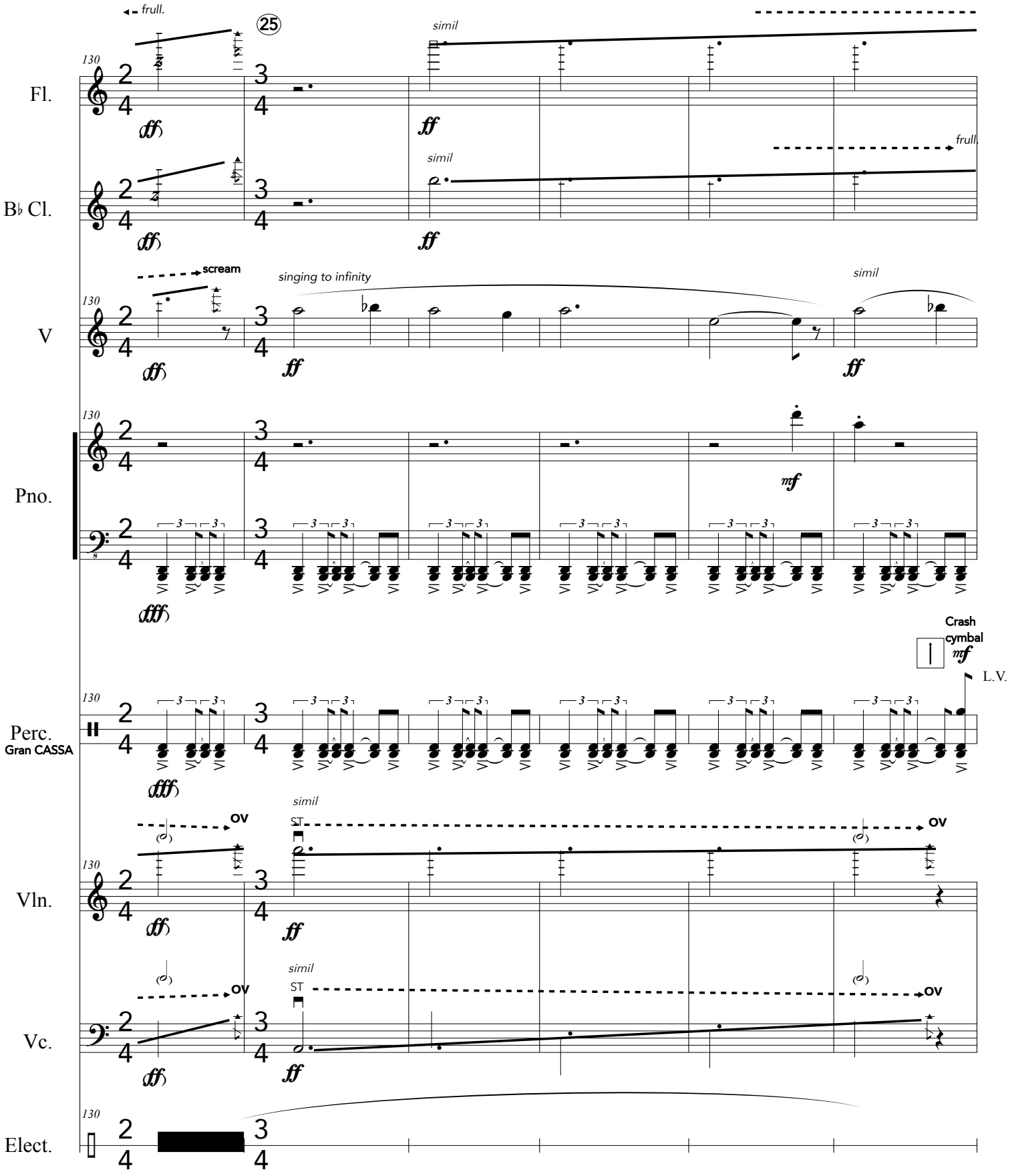
CHEST

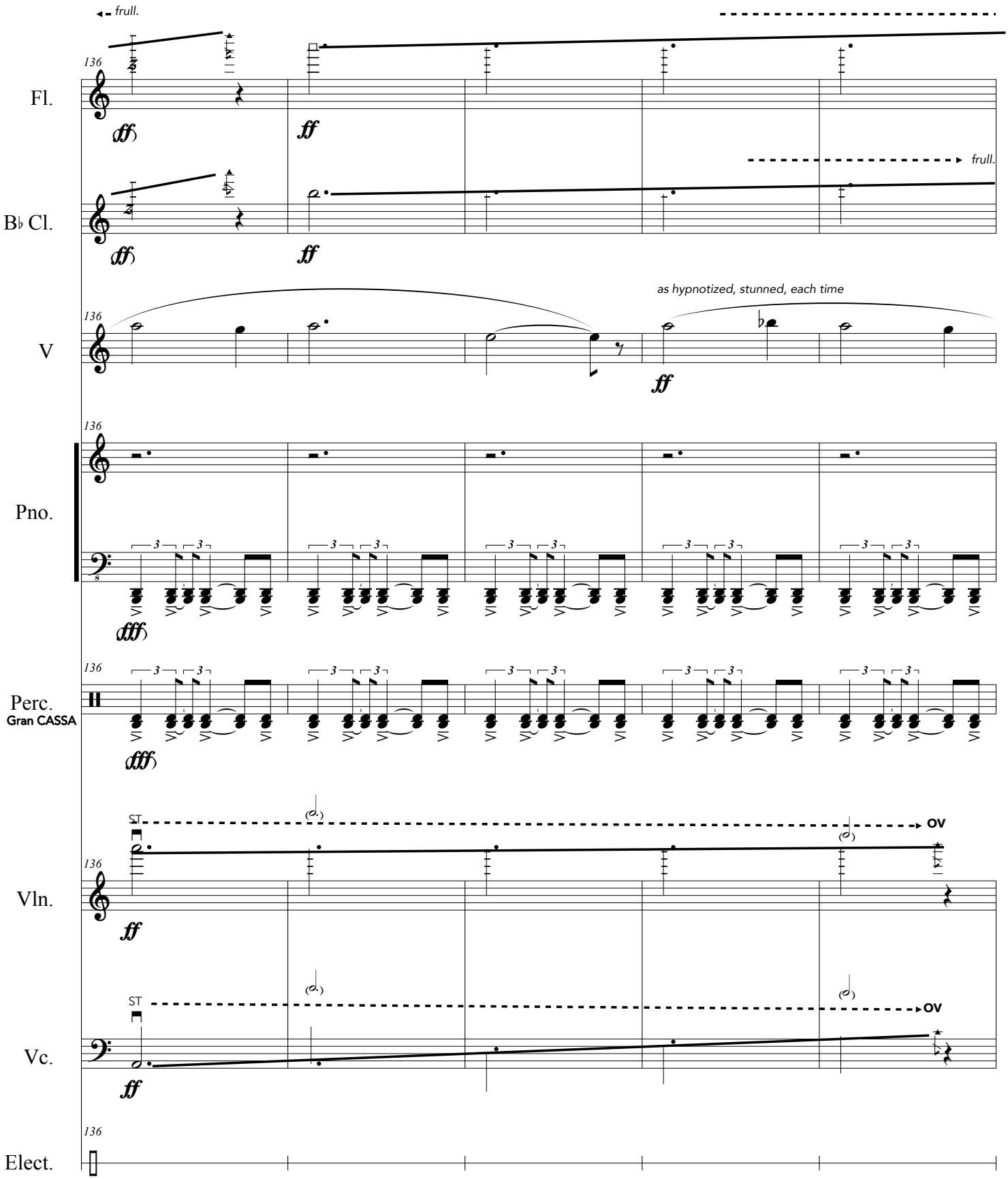
"fffff"

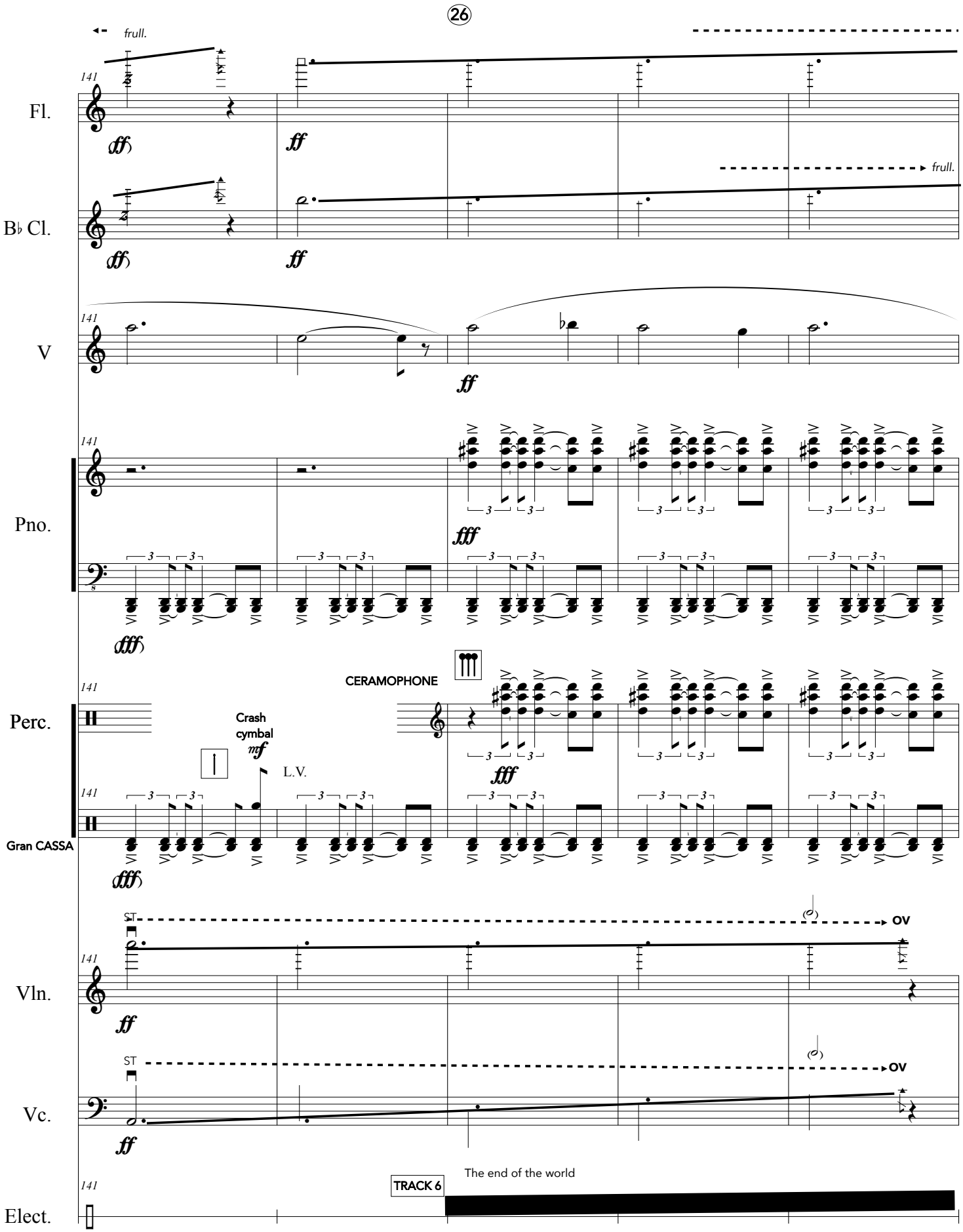

22
♩ = 98
HEAD
Fl.
ARMS
HEAD
B♭ Cl.
ARMS
V
Pno.
Perc.
Gran CASSA
HEAD
Vln.
ARMS
HEAD
Vc.
ARMS
Elect.
head to the left
head to the right
HAND down suddenly and hit against the body
ff
fff
a
116

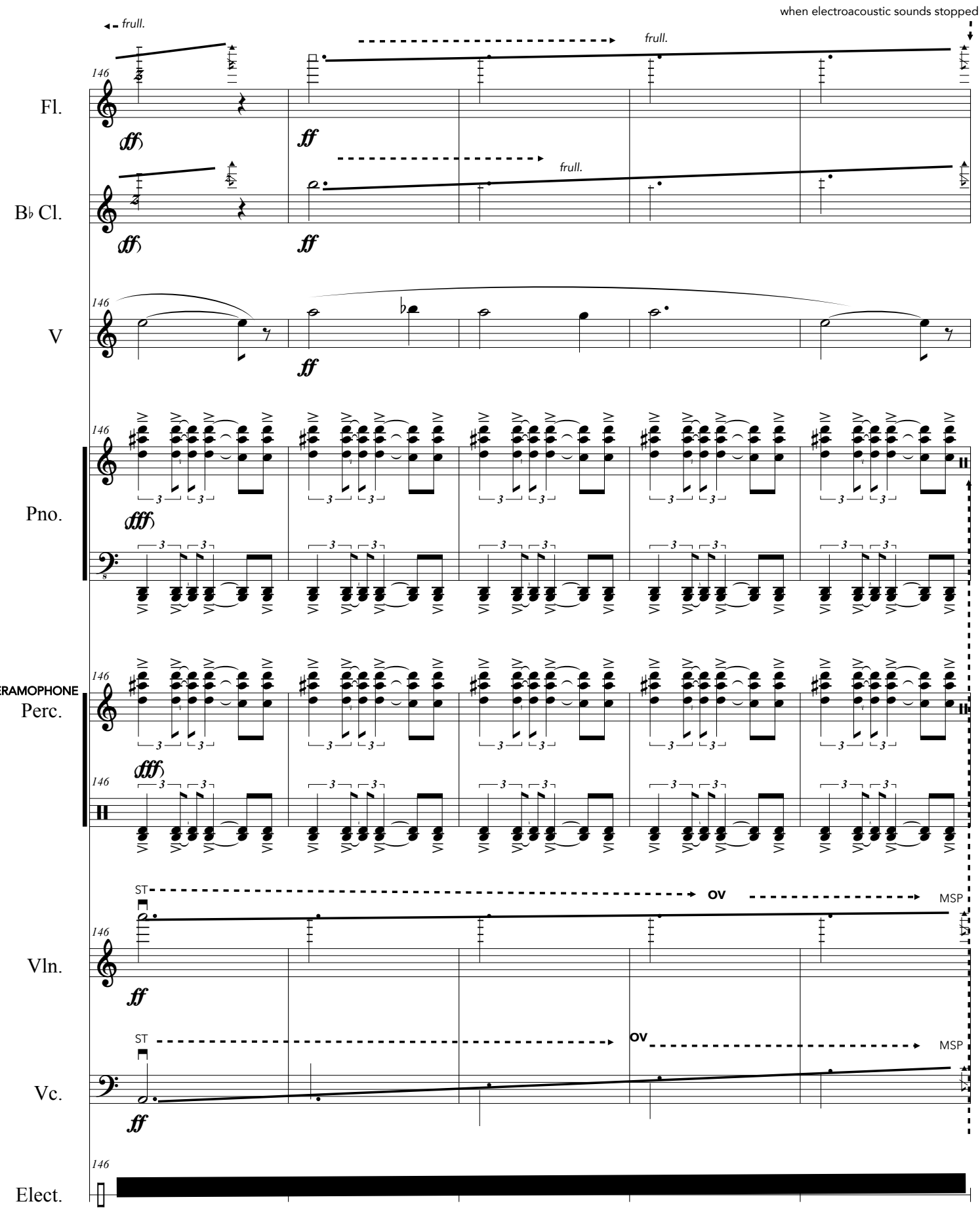

with air
23
Fl.
B♭ Cl.
V
resplendent
Pno.
Perc.
Gran CASSA
BOW
Vln.
BOW
ST
Vc.
Elect.
120
ff
mf
(fff)

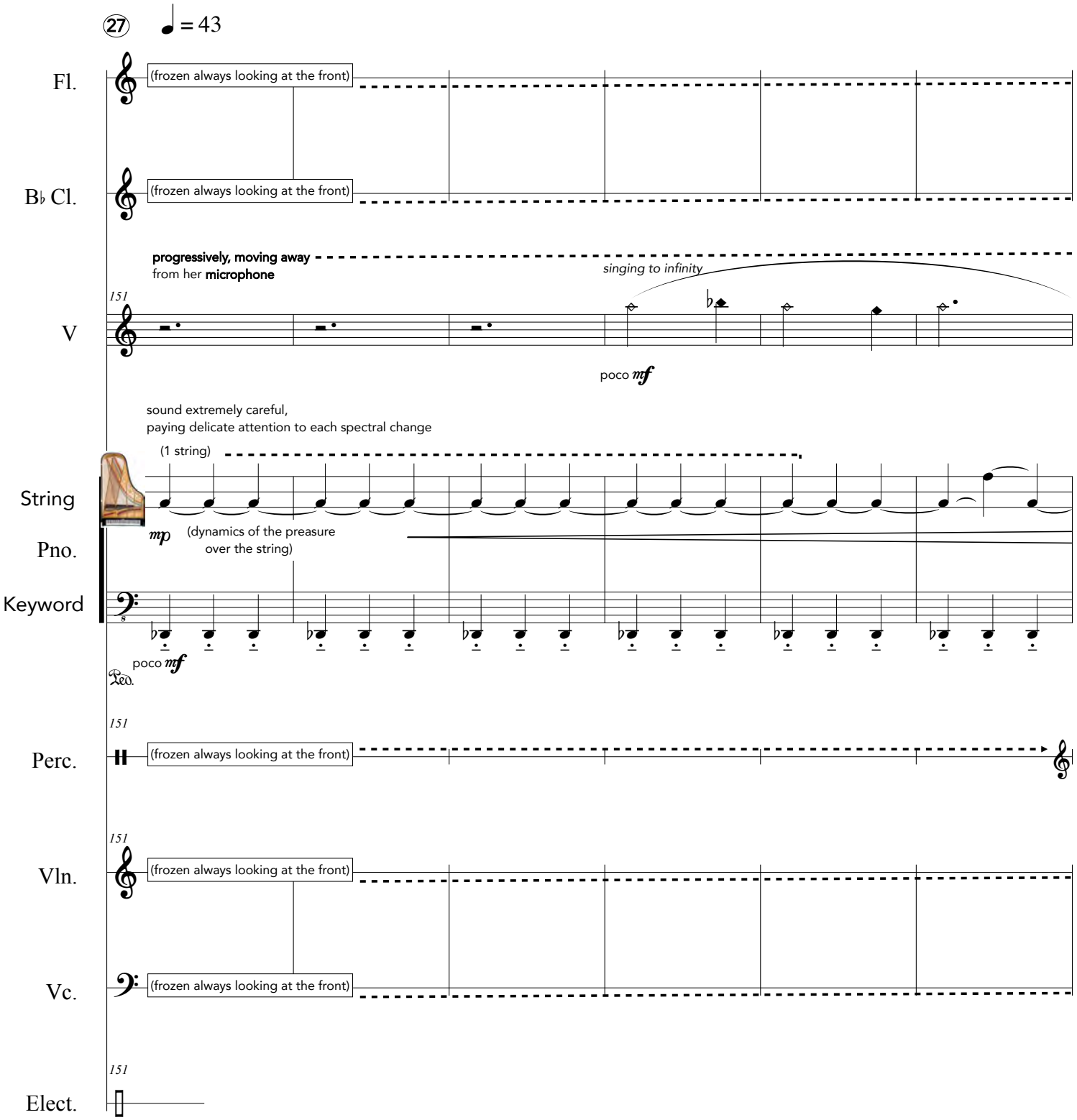

24
Fl.
B♭ Cl.
V
Pno.
Perc.
Gran CASSA
Vln.
Vc.
Elect.
TRACK 5
frull.
ST
ST

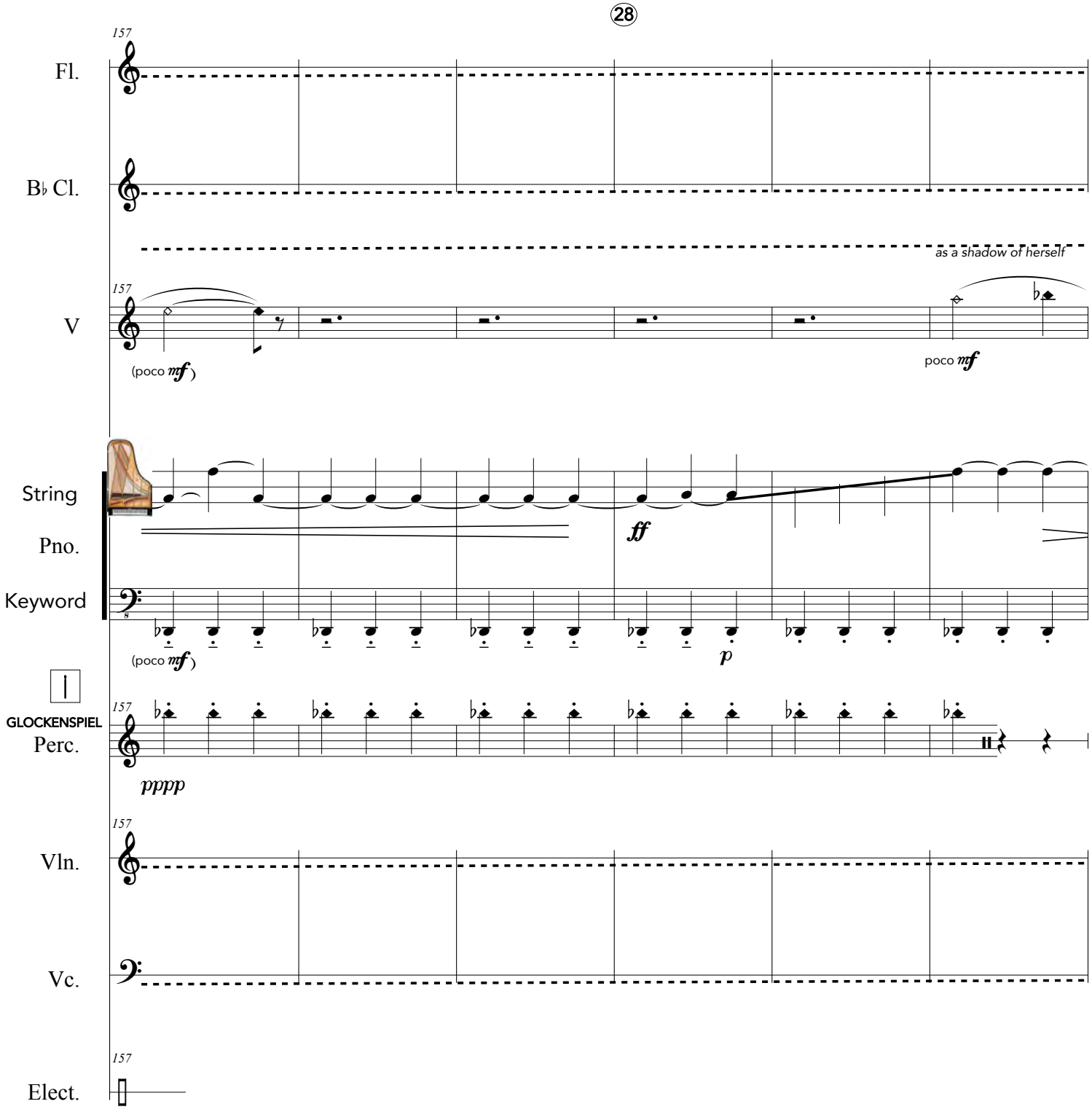

frull.
25
simil
130
Fl.
ff
simil
frull.
B♭ Cl.
ff
scream
singing to infinity
simil
V
ff
Pno.
mf
fff
Crash cymbal
mf
L.V.
Perc.
Gran CASSA
fff
simil
OV
ST
Vln.
ff
simil
OV
ST
Vc.
ff
Elect.

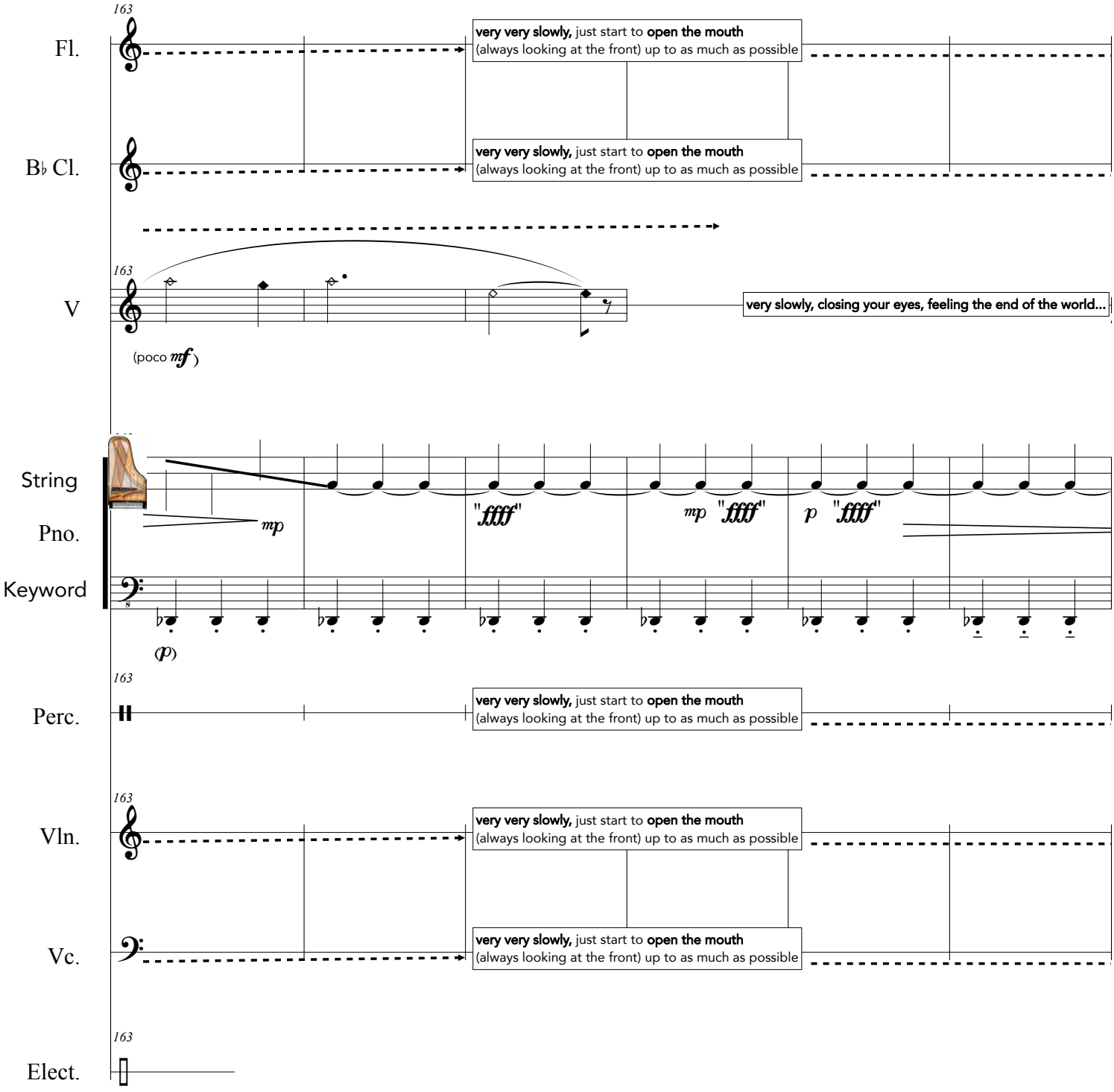

frull.
136
Fl.
ff
frull.
B♭ Cl.
ff
as hypnotized, stunned, each time
V
ff
Pno.
fff
Perc.
Gran CASSA
fff
ST
OV
Vln.
ff
ST
OV
Vc.
ff
Elect.

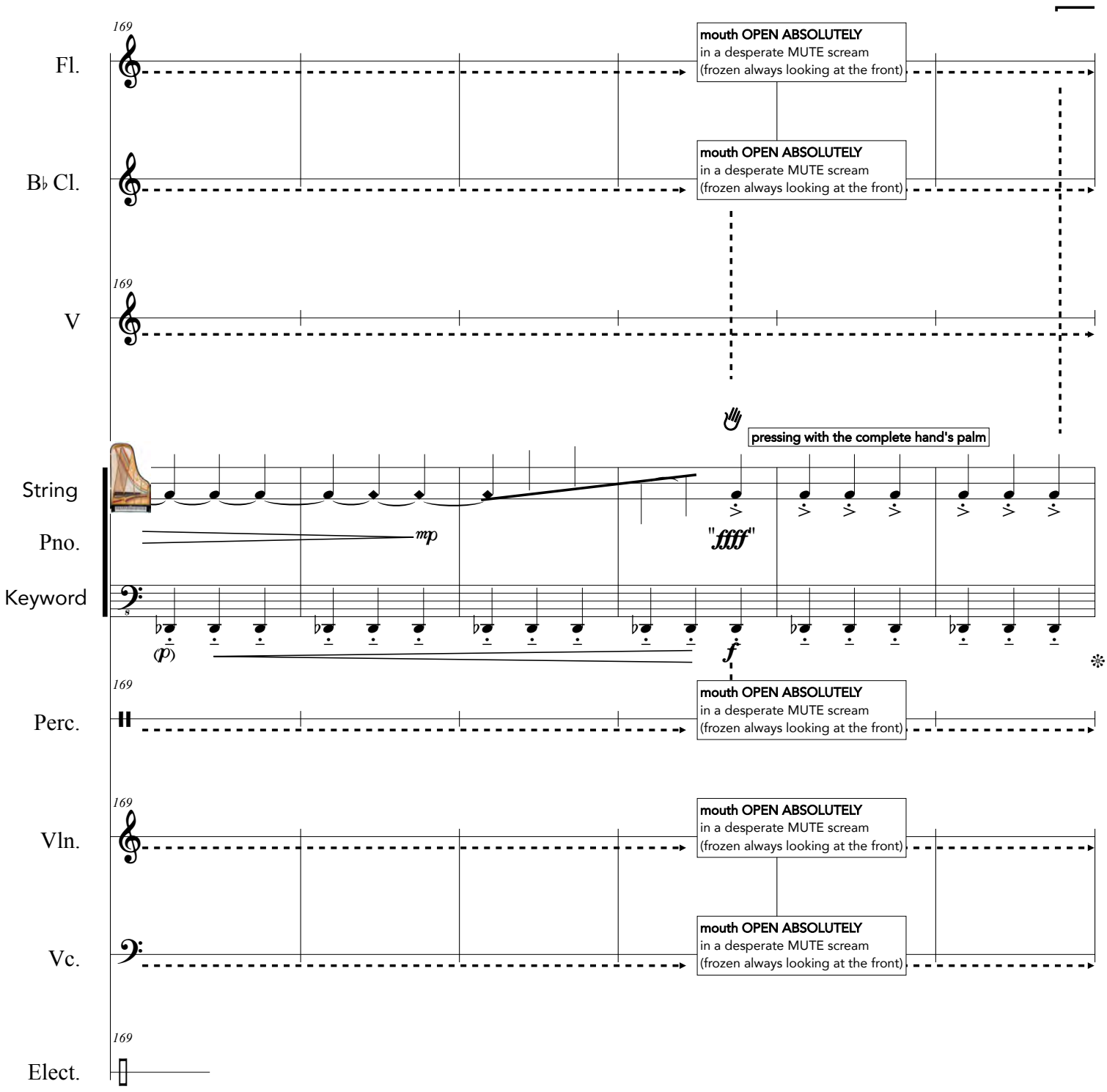
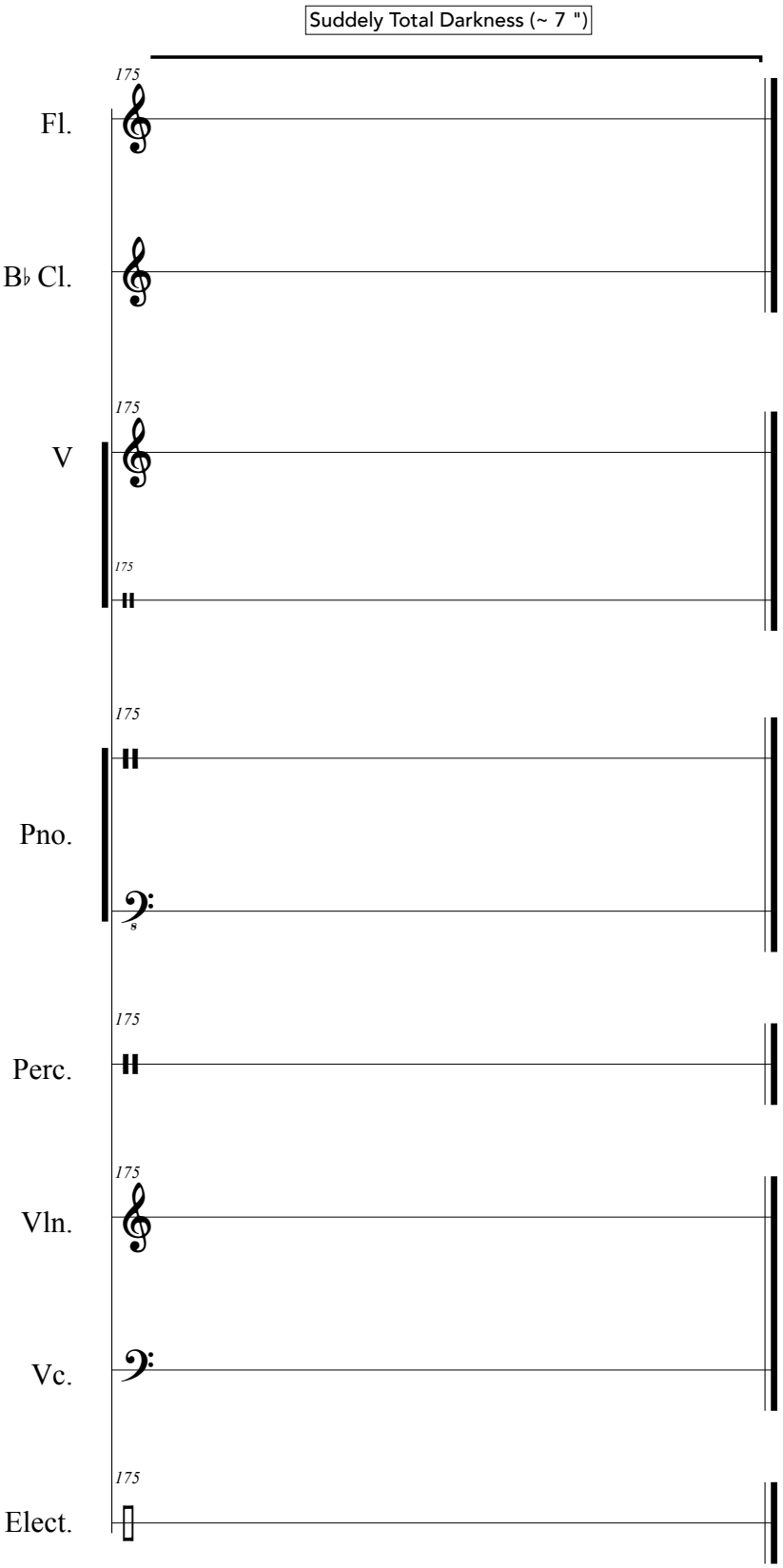

26
frull.
141
Fl.
ff
frull.
B♭ Cl.
ff
V
ff
Pno.
fff
CERAMOPHONE
Perc.
Crash cymbal
mf
L.V.
Gran CASSA
fff
ST
OV
Vln.
ff
ST
OV
Vc.
ff
The end of the world
TRACK 6
Elect.


STOP all instruments
when electroacoustic sounds stopped
frull.
frull.
frull.
146
Fl.
B♭ Cl.
V
Pno.
CERAMOPHONE
Perc.
Vln.
Vc.
Elect.
ST
OV
MSP
ST
OV
MSP


27
♩ = 43
Fl.
(frozen always looking at the front)
B♭ Cl.
(frozen always looking at the front)
progressively, moving away
from her microphone
singing to infinity
151
V
poco mf
sound extremely careful,
paying delicate attention to each spectral change
(1 string)
String
mp
(dynamics of the preasure
over the string)
Pno.
Keyword
poco mf
Ped.
151
Perc.
(frozen always looking at the front)
151
Vln.
(frozen always looking at the front)
Vc.
(frozen always looking at the front)
151
Elect.


28
157
Fl.
B♭ Cl.
as a shadow of herself
157
V
(poco mf)
poco mf
String
Pno.
Keyword
ff
(poco mf)
p
GLOCKENSPIEL
157
Perc.
pppp
157
Vln.
Vc.
157
Elect.


163
Fl.
very very slowly, just start to open the mouth
(always looking at the front) up to as much as possible
B♭ Cl.
very very slowly, just start to open the mouth
(always looking at the front) up to as much as possible
163
V
very slowly, closing your eyes, feeling the end of the world...
(poco mf)
String
Pno.
Keyword
mp
"ffff"
mp
"ffff"
p
"ffff"
(p)
163
Perc.
very very slowly, just start to open the mouth
(always looking at the front) up to as much as possible
163
Vln.
very very slowly, just start to open the mouth
(always looking at the front) up to as much as possible
Vc.
very very slowly, just start to open the mouth
(always looking at the front) up to as much as possible
163
Elect.


169
Fl.
mouth OPEN ABSOLUTELY
in a desperate MUTE scream
(frozen always looking at the front)
B♭ Cl.
mouth OPEN ABSOLUTELY
in a desperate MUTE scream
(frozen always looking at the front)
169
V
pressing with the complete hand's palm
String
Pno.
Keyword
mp
"fffff"
(p)
f
169
Perc.
mouth OPEN ABSOLUTELY
in a desperate MUTE scream
(frozen always looking at the front)
169
Vln.
mouth OPEN ABSOLUTELY
in a desperate MUTE scream
(frozen always looking at the front)
Vc.
mouth OPEN ABSOLUTELY
in a desperate MUTE scream
(frozen always looking at the front)
169
Elect.

36