

Tres Madrigales Del Río (CELF I)

for Quince Ensemble

Tomás I. Gueglio Saccone

Tres Madrigales Del Río (CELF I)

(for vocal quartet)

- I. Laughing
- II. *Cita en la frontera*
- III. Sentimental Hearing

Program Note

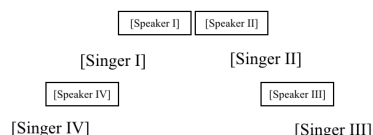
In 1945 my grandmother on my mother’s side worked as an extra in a film featuring Libertad Lamarque. The name of that film is *Cita en la Frontera* (translatable as ‘Meeting/Date/Encounter At The Border’) and it is an early movie by Lamarque who eventually became one of the biggest movie stars of the Spanish-speaking world. Probably intoxicated by the glamour of the experience, my grandmother decided to adopt the artistic name of Libertad Del Río (‘Libertad’ out of admiration for Lamarque). Unfortunately, my grandma’s acting career started and ended with *Cita En La Frontera* and she never got to put her lovely stage name to use.

The sung text in the piece is a re-working of three songs from *Cita En La Frontera*. For the first madrigal I used *Riendo*, for the second *Cita en la Frontera* and for the last one *Un Amor*: The lyrics of these tangos are quite stereotypical in their depiction of longing and suffering. The spoken text in *Tres Madrigales* comes from a climactic scene in the movie where two characters (Luisa and Chunguita) have a heated exchange with regards to Luisa moving in to Chunguita’s family home.

Until I recently watched *Cita...*, I wasn’t aware of the extent to which films of this time could be reminiscent of both of my grandmothers’ mannerisms, body language, and specially their singing voice. Seeing and hearing Lamarque performing brought back vivid memories of them, of the environment of their homes when we visited, of certain family rituals in my childhood. *Tres Madrigales* is both an oneiric a nostalgic account of those days.

A note on pre-recorded sounds

“*Tres Madrigales...*” can be performed in two different versions: with or without pre-recorded sounds. Should you decide to perform the former version, these sound should be triggered by the singers through their smart phones, tablets, or laptops. Each device will be connected to a speaker via cable or bluetooth and these will be located on stage between the singers in the disposition suggested below.



For instructions and access to the sound files please follow the link below:

<https://drive.google.com/drive/u/0/folders/1PFAShpn3uPDGcAzjzyqk79uKXGOA2XAb>

Approximate duration with prerecorded sounds: 16 minutes

Without prerecorded sounds: 13 minutes

Performance Notes

All three madrigals are based on a melody. This melody “hoquets” between the four singers and is marked with an (H) (for *haupstimme*). I intend this melody to be performed as a kind of lullaby so feel free to nuance the dynamics and expressivity of this melody at your leisure to achieve a somewhat soothing and hypnotic quality. This melody is featured on the lowest staff of the system as a rehearsal aid. In performance, it remains tacet.

FONTS: Text in English is normal font, text in French is in italics, bracketed text is sounds and phonemes



Percussive sound: The vowel is silent

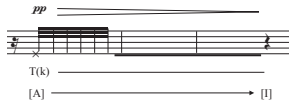
[KA]



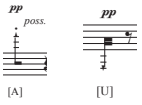
M(nm): ‘trill between an ‘M’ and an ‘N’. The vowel below the ‘nm’ modulates the timbre of the trill

M(nm)

[U]



T(k): 'trill between a T and K'. The vowel below the 'T(k)' modulates the timbre of the trill



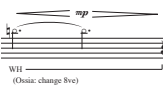
Arrow-shaped note head: used for indicating both higher and lower possible note. This pitch can change between different instances of this notation.



Wiggly note head: whistling in no specific pitch. When on F6 singers should whistle their highest comfortable pitch.



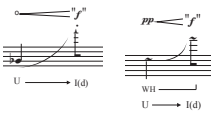
Descending curved line: Sighing glissando. Gliss down to no-specific pitch, like a sigh



Small-round-blank notehead: whistle specific pitch. Octave placement for pitched whistling is optional, feel free to change it to fit your most comfortable whistling range.



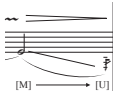
White-noise effect: breathy sound modulated by the vowel between parenthesis. End the sound with the consonant provided (in this example, "M").



Quick and sudden glissando from the notated pitch to highest note possible. This effect can be performed both sung and/or whistled.



Wha-wha trumpet effect: sing the featured vowels with a nasal voice imitating a trumpet performing with a wha-wha mute on.



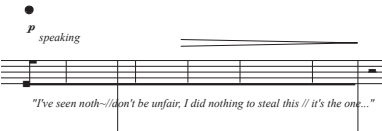
Whammy-bar effect: sudden downward glissando imitating an electric guitar whammy bar.



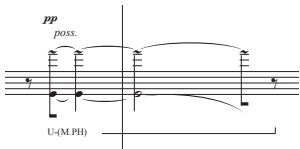
Wiggly line next to a syllable: indicates a fragment of a word. This should inform the pronunciation



Dark spot over the staff: cover your mouth with both hands. The goal is to reduce the higher harmonics bringing the timbre of the voice closer to the sound quality of the soundtrack of a 40's movie. A blank circle cancels the dark spot.



Square note head: speak. Always covering mouth with both hands



Sing and whistle simultaneously: sing the lower note and whistle a random note at the same time. This effect is used only once on m.76

Tres Madrigales Del Río (CELF1)

Tomás I. Gueglío Saccone

to Quince

(I) Laughing

Easy. Flowing. Somewhat comic in character

♩ = 84 +/-

First system of the musical score for 'Laughing'. It features five staves: I (Soprano), II (Alto), III (Tenor), IV (Bass), and CF (Cello/Fiddle). The music is in 4/4 time. The lyrics are: I: M(nm) [U] [A] [O] K(a) [O] drif ted; II: K(a) WH my soul [O] H(e) O(p) P(a); III: L[l] P(a) H(a) T [O] [U] P(a); IV: Laugh ing [M] [L]; CF: (instrumental). Dynamics include *pp*, *p*, *mp*, and *mf*. Performance markings include 'echo', 'poss.', and 'sighing. echo'. There are also vowel and consonant annotations like [A], [O], [U], [M], [L], [H], [H], [O], [U], [P], [A], [L], [U], [M], [L].



Second system of the musical score for 'Laughing', starting at measure 5. It features the same five staves as the first system. The lyrics are: I: [M] [A] [A] [U] WH [U]; II: [O] [A] [M] my grief joy ful; III: [O] M(nm) [U] [A] my soul un-; IV: T(a) K(a) to hide Lo Ro H(e) [M] P[i]; CF: (instrumental). Dynamics include *pp*, *p*, *mp*, and *mf*. Performance markings include 'echo', 'poss.', and 'nasal'. There are also vowel and consonant annotations like [M], [A], [U], [H], [O], [A], [U], [M], [L], [U], [P], [A], [L], [U], [M], [L].

9



13

17

[A]

nasal p [E] *(senza dim.)* [M] *mp* (H) drif -

mp (H) ~ful lie - *mp* (H) press - sing - *mp* (H) my heart

pp wh [O] [U] [A] *pp* M(nm) *rall. (nm)* [I] M(nm) *rall. (nm)* [O]

mp [M] → [A] *mp* (H) ~sing on *p playful* [M] [A] [N]



21

pp wh peace ful *mp* (H) [U] → [A] [O]

nasal [U] → [O] *f* [U] → [I] *pp* (glissando microtonally) [O] [A] [joy] [U]

p echo M(nm) just a All those things *mp* (H) *mp playful*

mp (H) un - true - *pp* [U] → [i(d)] *f* *mp* (H) joy - ful

25

I: *mp* (H) ~ways laugh *f* P(u) *pp* [O] [L] *pp*
 II: *mp* (H) al - ways joy - ful [L] *pp*
 III: *mp* (i) of love laugh - ing *pp* H(u) *f* I(i) [L] *pp*
 IV: *pp* WH *pp* H(i) *f* T [U] [L] M(mm) [A]



B

I: *mf* exuberant a - lone and cor - nered *p* nasal [ɔ̃] [E]
 II: *p* WH [A] [E] *pp* echo cor - nered *pp* "f" nasal [U] [A]
 III: *mp* [A] [I] P[i] T(k) *pp* rall (tk) P[i] R(i) *pp* nasal *mf* [O]
 IV: *p* [I] P[i] [O] M(mm) [A] WH [O]

33

I (non dim) [M] WH [U] → I(d) my life T(i) [A]

II *pp* → *mf* *mp* (H) *pp* in the background, frozen [M] → [E] my [A] [I] [M]

III (non dim) [M] T(i) *pp* poss. *mp* (H) life wails

IV *mp* playful All those things of love *pp* [U] → [O] *mp* P(a) [O] → [I] *p* (H) just this

37

I *p* echo thou sand this ~sand *mf* exuberant un - jus - tly

II *mp* (H) just thou~ *mp* nasal [WA]

III *pp* (abrupt cut) [S]

IV *mp* (H) thou~ ~sand ~sand wounds

41

C

I: *mp* nasal [WA] → [I.L.S] | *pp* wh | *p* echo [I] → [U] un - *mp* (H)

II: [I.L.S] | *pp* poss. [E] → [I] | [L.A] [O] → [E] | *pp* T(k) [I] → [U] *mp* (H) grief

III: *mp* nasal [WA] | *pp* background [I] | *mp* (H) la - ment - that - my - *p* [U]

IV: *mp* (H) joy - ful - pain - | H(e) → I(p) | *pp* "j" U → I(d) wh

45

I: *simile* - just~ roams - | *pp* echo [N]

II: *pp* M(nm) [I] → [A] | *mp* (H) peace - ful - paths - | *pp* [A] → [O]

III: [I] | *mp* (H) wails - | *nasal* [U] → [A] | *mp* (H) that - I - longed

IV: *mp* (H) ~just - tly wails - roams -

49

I peace - ful K(o) "...know that is not what I wanted..."

II M(nm) [O] rall. (nm) [O] → [U] WH [TO] "f" ~way un - just

III M U soul ~ted a~

IV [O] → [U] drif- in the background, frozen [I]



53

D

I All those things of love soul wails

II tly M(nm) [O] → [U] [M] → [A] → [I] WH

III All those things of love [M] → [A] → [I]

IV (abrupt cut) WH [A] → [I]

57

in grief in pain in

H(o) → T H(o) → T sweet la - ment

M(nm) M(nm) my

U → I(d) P(o) K(o) U → I(d) P(o) K(o) WH U → I(d)

mp (H) *pp* *f* *nasal*

E

60

[A] [A] → [I] to a

pp (glissando microtonally) *mp (H)* *mp (H)* place a

soul drif - ted *p* speaking "why did you move here? This is not what I wanted and you..."

as - tray *pp* echo *mp (H)* M(nm) I al ways

[I] → [A]

Slightly faster

64 $\text{♩} = 92 \pm$

mf (H) *mp* (H) *simile...*

I place where cry laugh feel the chill

II cry lie WH

III can lie grief chil[L]

IV *p* (H) *mf* *mp* *playful* WH (Ossia: change octave) [U] → [d]



Tempo primo

68 $\text{♩} = 84 \pm$

mf *nasal mf* *pp* *echo* *rall. (nm)*

I laugh - ter of PA → IN M(nm) [H]

II laugh - ter PA → IN ram -

III laugh - ter [N] *pp* *rall. trill* see me

IV *nasal* "f" *nasal mf* *mp* (H) [U] → [A] PA → IN e ver

(transposed from m.54)

72

p speaking

mf (H)

"I've seen noth--/don't be unfair, I did nothing to steal this // it's the one..."

Ne - ver

pp

f

mf

f

pp

ble WH H(e) T Ne [V] P(a) [U]

p

(abrupt cut)

mp (H)

M(nm) cry ne -
(irregular "mn" trill, mimicking speech from I)

p echo

mf

pp

ram - ble Ne [V] WH



76

pp

mp (H)

mp playful

[TO][RO] Al[L] this is so much fun

pp poss.

mp playful

mp playful

[O] U-(M.PH) fun All the things of love

mp light

mp (H)

ver things of love al - ways laugh - ing

mp (H)

mp light

mf exuberant

p echo

hide those things of love This is so much fun M(nm)

Slightly faster

(♩ = 92 +/-)

80

mp (H) *poco* *pp*

I a joy - ful grief WH

nasal *f* *p* in the background *mf* (H) *p* sighing, echo

II [U] → [A] -ful grief that roams [A]

p in the background *pp*

III joy - ful grief M(nm) *rall. (nm)*

mf operatic, progressively losing confidence

IV Aim - less - ly

84

[] *mp* **F** *mf* (H) *mf*

I WH Laugh aim - less-

p *pp* *p* (H) *mf*

II → [O] [O] → [E] M(nm) Laugh - ing

mp *p* (abrupt cut)

III [M] → [O] M(nm) [U]

mp *p*

IV with the cry of a cor - nered

G

88

88

I *mf* (H) ho - ly joy - cry grief - [U]

II *mf* (H) Lea - ving my [U] [A] cry grief -

III *mp* -ly -ful lie un -

IV *mp* -ly wh grief

nasal *f* *p* *mp* (H) *mp* *espress.*

92

92

I *mp* (H) a - lone

II *mf* *operatic, buffo* All those things of love

III *p* *echo* jus - tly a - lone

IV *mp* (H) aim - less - ly *f* *exuberant* A - lone and cor - nered

attaca II...

96

PHONES INTERLUDE - TACET 45" (+/-)

96

I

(II) Cita en la frontera

Slightly faster

99 PHONES INTERLUDE (cont) ♩ = 92+/-

I

II joy M(nm) H(e) (M) M(nm) [E]

III Solo. Poco liberamente p (H) mp (H) p (end solo) mp (H)
[E] → [O] M[A] → (P) hope [U] M[E] → [O] dis -

IV

103

I my soul WH [U] [M]

II nasal f suddenly exuberant, vibrando mf exuberant
rall (nm) [U] → [A] M(nm) rall (nm) my heart al - ways

III my side

IV pp nasal f "f" pp
[M] → [U] → [A] H(o) M [A] O M

Poco meno

♩ = 84+/-

107

I
[O] [U] [A] ~dden - ly

II
griev-- "...know that is not what I wanted..."
speaking
"f"
M(nm) P(a)
[U]

III
my heart su - dden - ly
exuberant, operatic
[M] T[i] P[i] H(o)

IV
P[a] [i]N M(nm) [U]
echo, dolce
pp
T(k) rall (tk)
[U] [O]

111

I
WH [U] l(d) [O] [U] [H] mp (H) poco

II
T(e) [O] my heart my All those
mp playful
[U] [A]

III
[T] [O] [U] M(nm) [A] [i]N
mp playful
All those things of love

IV
WH wee - ping soul of mine All those
mf (H) pp
M(nm) [U] [A] [O] mp playful

Tempo primo

♩ = 92 +/-

115

I
[O] [I] [O] mind [A] [I] WH

II
things of love [A] [I] my M[A] [I]N [T] [U]

III
things of mind [A] [I] [U] [A]

IV
things on my mind

mf exuberant
p deep
pp
f exuberant but losing confidence
f nasal



119

H

I
M[A] [I]N S[O] [U]L [A] [I]

II
M[A] [I]N S[O] [U]L

III
soul of mine on my mind wee - ping [M]

IV
M[A] [I]N S[O] [U]L [M]

f luminous (abrupt cut)
f luminous (abrupt cut)
mf exuberant, operatic
mf exuberant, operatic
mf (H)
mp

123

123

I
WH (Ossia: change 8ve) P[i]

II
p [M] → [U] [M] → [O] WH fa - lling mp (H) this is so much pp playful fun WH (Ossia: change 8ve) pp

III
p [M] → [U] pp [M] → [A] → [I] → [ND] U → I(d)

IV
p [M] → [U] p [M] → [A] → [I] heart my life mp (H)



accelerando -----

127

127

I
p (H) mp nasal, sub. [A] (abrupt cut) Thi - mf is operatic, buffo

II
p (H) mf exuberant [V] → [O] → [I] [S] is so much operatic, buffo

III
mp nasal [A] (abrupt cut) mf exuberant [O] → [I] [S] is so operatic, buffo

IV
mp nasal [A] (abrupt cut) mf exuberant [O] → [I] [S]

A tempo sub.

♩ = 92+/-

○
pp (descending random pitches)

131

so much fun
 fun All the things of long wait wh [U]
 much fun All the things of wait ting
 All the things of long wait ting grie ving

pp (descending random pitches)
pp
mf sudden, operatic
mp
p
mf exuberant
mf exuberant
mf operatic, buffo
mp (H)
mf exuberant



I

M(nm) this is
 [O]
 the joy
 WH (Ossia: change 8ve)
 WH (Ossia: change 8ve)
 [N] to the
 [M] → [O]
 M(nm) [E]
 M(nm) [U] → [A]
 "...this is not what I was looking for and you..."

mp
p
pp
f
pp
mf suddenly exuberant
pp
nasal
f
p speaking

Slightly faster

♩ = 108 +/-

140

simile

pp (H) *mp* *mf* (H)

I wha - t [A] [U] [T] my

p (H) *p* (H) *p* *mf* *sub*(H)

II no t loo - king M(nm) [U] [A] my

p *speaking* *p* (H) *pp* *mp* *mf*

III "...this is not what I was looking for and you..." M(nm) [I] [A] [U] [T] my

p *speaking* *pp* *mp* *mf*

IV "...barely have the strength to defend what is..." [A] [U] [T]

Poco meno

♩ = 92 +/-

144

p *mf* *sprechgesang* *p* *f*

I life grie - ving "...this is not what I was looking..." cha - - - nt

p *echo* *f* *f* *sub.* *sub.* (abrupt cut)

II life grie - cha - - - nt

mf *sprechgesang* *f* *sub.* *sub.* (abrupt cut) *mf* (H)

III "...this is not what I was looking..." cha - - - nt to

mf *sprechgesang* *f* *sub.* *sub.* (abrupt cut) *mf* (H)

IV "...this is not what I was looking..." cha - - - nt the

(Insert from 14)

148 *Poco meno* $\text{♩} = 84+/-$ *pp*

f exuberant (fast gliss. up) *p speaking* *simile*

I joy of lo - ving "...not what I was looking..." "...you know it well this is // ever since you..." WH

II of lo - ving pai - n joy lo - [V]

III lo - ving pai - n joy love [O] [A]

IV joy of lo - ving pai - n joy love

152 *Dolce, like a music box*

mf *mp* (H) *pp* *mp* *pp* (H) *p*

I P(o) fall - ing M(nm) mis - for [A] → [I]

II [U] → [O] U WH → [d] mis - for - tune mis

III *p speaking* *mf exuberant* *pp* *pp* *p* "...know that is not what I wanted..." a - part [A] → [I] tune

IV *mf exuberant* *pp* *mp* (H) *p* a - part mis - for - tune tune

p *mp playful* *simile...*

I for ___ tune pain mis - for~ sad - ness pain

II *p* *mp playful* *simile...* *p delicate, in the background Fading out progressively until m. 165*
 for~ ___ for~ ___ ~tune ___

III *p* *mp playful* *simile...*
 for - tune pain mis for~ la ___ ment pain joy

IV *p* *simile...* *p delicate, in the background Fading out progressively until m. 165*
 mis~ ___ ~tune ___ ~tune ___ for - tune ___ tune ___ mis



I joy griev - ving soul lips arms sad - ness e - le

II ~for~ ___ mis - for~ ___ mis~ ___ ~for - tune ___

III wee - ping soul lips arms sweet - ness e - le - gies

IV mis - for~ ___ ~tune ___ mis ___ ~for -

163

J

I
gies heart soul mind a glimpse joy hope love

II
simile...
mis- ~for- tune ~for-

III
sad - ness heart wee - ping hope joy love

IV
simile...
tune tune mis - for

167

I
fa - lling ca - lling dis - tant voice glimpse lips live

III
fee - lling dis - tant voice glimpse lips live

171

I
lea- voice love leave live lips arms heart ca - lling

III
lea - voice love leave live lips arms heart

(III) Sentimental Hearing

175 PHONES INTERLUDE - TACET 1'30" (+/-) CUE: Libertad Lamarque -----
 I La La La La Ra La

≡ Slightly slower

♩ = 74 +/-

179

I *p* *sf* *p* *pp* *pp*
 [E] → [I] P(o) [A] all you've wh I found

II *sf* *p* *p* *mp* *pp*
 U → l(d) [A] → [M] you've done -ki ng I

III *mp* *pp* *p* *nasal* *f* *mp*
 make wh M(nm) *rall (nm)* [N] → [A] -ki ng

IV *pp* *p* *mp* *pp* *p* *mp* *p*
 [U] a me ss loo king for no one

CF

≡

Poco piu mosso

♩ = 92 +/-

183

I *p* *echo* *mf* *exuberant* *simile...*
 [U] → [AN] A love I

II *mf* *exuberant* *mf* *imitating I*
 need no thing the wind I found

III *p* *p* *mf* *exuberant* *pp* *mp* *f*
 no thing one thing M (nm) [A] → [O] -mour

IV *pp* *background* *mf* *exuberant* *f*
 M(nm) *rall (nm)* [U] → [AN] the wind L'a-

187

Slightly slower

$\text{♩} = 84+/-$

I
found need a lo - ve one that cooed this so -

II
simile I need no one [U] → [AN] so -

III
L → A est un o [U] → [O]

IV
est un o - -mour sieaux So-



Faster, subitamente and rall back to...

$\text{♩} = 112 +/-$

191

I
ng [I] → [U] like a jin - gle WH (Ossia: change 8ve)

II
ng sen - ti - men - tal - me - N - tal bel[L]

III
nasal [I] → [U] -men - N - tal bel[L]

IV
M(mn) *rall (mn)* [I] → [U] -men - N - ta[L] WH (Ossia: change octave)

♩ = 84 +/-

195

mf *pp* *f* *mf* (H) *pp* *mf* []

I U → l(d) L'a - mour

II *f* (H) *mp* *vibrando molto* WH (Ossia: change 8ve)

III *mf* *f* *mp* *p* *mf* (H) *p*

H(e) → O(p) [U] → [O] [O] → [E] L[A] → [U]

IV *p* *pp* *pp* *mf* *p*

p speaking [U] [L] → [U]

"...it was the murmur of the wind..."

199

mf *exuberant* *mf* *p* *nasal*

I o - sieaux [L] M(nm) [I]

II *mp* *f* (H) *pp* *mp* *p*

L'a - mour B[E] [L] B[E] L[I] → E[F]

III *mp* (H) *mp* *p* *deep, dūrgeridoosish*

-sieux re - belle [L] → [I] [U]

IV *pp* *mp* *sub.* *mp* *pp* *liscio, like an overtone*

WH [O] → [E] B[E] [L] WH (Ossia: change 8ve) WH (Ossia: change octave)

203

[♩ + ♪]

Slightly faster

♩ = 92+/-

(abrupt cut)

mf (H)

Ca lling vo -

mf (H)

[F] Sen - ti - men - ta[L.]

f exuberant

dis - tant

(abrupt cut)

pp deep, didgeridooish

[U]

mp

[O]

vibrando

(abrupt cut)

pp vibrando

mp

WH (Ossia: change 8ve)



207

[♩ + ♪]

f exuberant

ice

mf (H)

live leave

f exuberant

lea - ve my

(fast decres.)

f

vo - ice

nasal

[U] → [A]

love live

f exuberant, operatic

tor -

mf playful

lo - ve

mf playful

li - ps

mf sighing

lea - ve

nasal

M (nm)

mf playful

p deep, didgeridooish

lo

[V]

Poco meno

♩ = 78 +/-

211

f exuberant, operatic

mf exuberant

simile...

mf exuberant

I tor - ment trem - bling li - sten This

f vibrando

me - [NT] my trem - bling li - ps li - sten

f exuberant, operatic

mf exuberant

III < *mf* *p* *f* vibrando *mf* vibrando

rall (nm)

[O] [U] [ID]

-bling lips li - sten

IV *f* vibrando (abrupt cut) simile *mf* vibrando simile...

tor - -me - [NT] trem - bling li - -sten

Ancora meno mosso

♩ = 62 +/-

215

I is not what I was loo - king for and you know it ve - ry

II is not what I was loo - king for and you know it ve - ry

III This is not what I was loo - king for and

IV This is not what I was loo - king for

K

Soprano I: Speaking, somewhat freely, not too rushed (ca ♩=46)
(Tempo changes don't apply to Sop. I until m.231) Sop I works independently from II-III-IV.

...for and you know it ve-ry E I was loo- WH you? e-xac-tly what you gone! why? why? *sighing*

We[LL] lis - ten [I] [U] [E]

Be[LL] [A] M(nm) [O] [E]

WH [ID] *L'a*

≡

II-III-IV Ancora meno mosso (I keeps previous tempo)

♩ = 54+/-

221

lis - ten why did you ~mu - llo del WH why? that is why I want you [U] [A] lis - ten

[O] → [U] you? vien - to M(nm) [A] [I]

why did O - sieau [U] *naval*

mour That is why? *playful*

II-III-IV Ancora meno mosso (I keeps previous tempo)

♩ = 48 +/-

223

Pause between 5 and 8 seconds

I
e - xac - tly K(u) e - xac - tly why? U → I(d)

II
Re WH (Osia: change 8vb)

III
[A] -sieu re Bel[L] All the things of love

IV
Bel[L] [O] e - xac - tly

(like before)

226

I
gone! you? ..was loo-king for and you... WH [E] [O] e - xac - tly lis - ten not what I was loo-king for and you [U] → [A]

II
All the things of love M(mm) [O] [U] [E] [O] mp sighing

III
this is so much mp (H) mp weighy All the things of

IV
This is so much fun mp playful p (H)

228

If necessary, repeat this excerpt inside the bracket as a broken recoken record to match the duration of II-III-IV. Then cut abruptly in unison with II, III and IV



Somewhat aligned, flexible tempo

231

♩ = 42+/-

234

I [E] → [O] All you've done I am your friend you? lis - ten All the things...

II why? *sighing* lis - ten why did you -mu - llo del WH why? K(u)

III of love things love

IV All the of

fading

ppp



I and II speaking in a slightly lower range

237

I [U] [ID] why?

II *p* is why I want you [U] [A] *nasal mp*

III *mp* All things of

IV *mp* the

p (like before)

mp

nasal

mp

mp

mp

* From this point to the end, if a note is low out of range replace with "lowest note possible"

* the

240

I not what I was no-thing it was the mur-mur lis-ten This is not what I was loo-king for
 M(nm)
 [U] → [O]

II lis-ten why did you ~mu- llo del why? that is why I want you
 K(u)

III This so much the things of WH

IV love is All fun things [L]



I and II speaking in an even lower range

243

SUSTAINED CHORD (JUST PHONES) 4" SILENCE (ad lib)

I e-xac-tly WH

II make a mess
 nasal
 f p
 [U] → [A] K(u)

III This is so

IV All
 (lowest possible pitch
 gliss. upward slightly) p

246

SUSTAINED CHORD (JUST PHONES) 4"

SILENCE (ad lib)

I
it was the mur - mur M(nm) [U]

II
why? e - xac - tly [U] → i(d)

III
much fun

IV
the things of love

249

I and II speaking in an uncomfortably low range

nasal *f*

TEXT - JUST PHONES

SUSTAINED CHORD (JUST PHONES) 4"

I
why? e - xac - tly [U] → [A]

II
it was the mur - mur M(nm) [U]

III
pp
things of love

IV
pp
So

I speaking in an even lower range

252 SILENCE (ad lib)

p

TEXT - JUST PHONES

SUSTAINED CHORD (JUST PHONES) 4"

I what I was loo - king for

II WH

III

IV

256 SILENCE (ad lib)

pp

I fun

pp

II grief

pp

III love

pp

IV pain