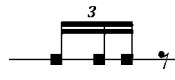
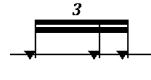


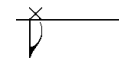
NOTES ON PERFORMANCE (I)



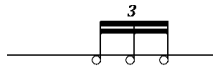
Spoken (no pitch)
speak to me



Murmured
speak to me



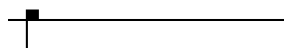
Whispered (bisbigliando)
Speak



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



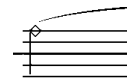
Whistle



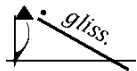
Flatterzunge-like sound



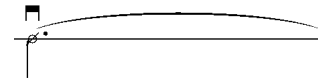
When on a single staff line, play the sound with no emission
P Ch



Sound and breath mixed



Gliss.
Glissando from the highest possible pitch



Breath only



p < *f* > *p*
A

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)

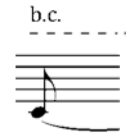


Gradually shift from "non vibrato" (NV) to "molto vibrato" (MV)

NOTES ON PERFORMANCE (II)

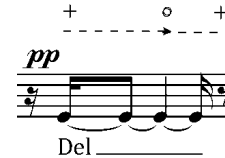
V Inhale

■ Exhale



Closed mouth ("humming" sound)

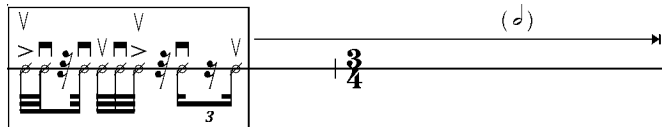
+ -----, Sing while closing the mouth with both hands



Gradually open and close both hand in front of the mouth

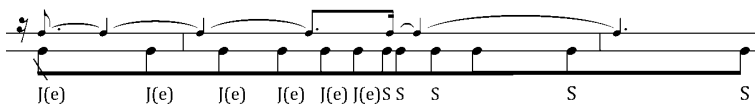
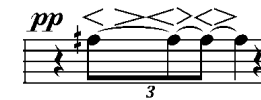
ord. -----> b.c. Gradually close mouth while singing

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)

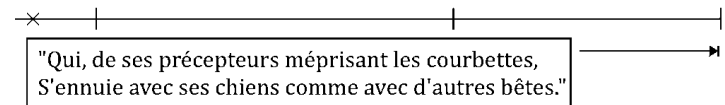
Lightly change dynamic color of the held not, crescendo and diminuendo according to the forks and modulating the range of intensity in respect of the actual current dynamic: if the passage is piano, then the dynamic shift should be little, enhancing the "soft range" (e.g. more dal niente); if the passage 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

Soprano 1
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)

Soprano 2
speak speak to me speak to me speak speak to me sp(ea)k sp(ea)k t(o) m(e) sp(ea)k

Alto 1
why do you never speak? speak speak speak speak to me speak to me sp(ea)k sp(ea)k

Alto 2
speak to me speak speak speak speak speak to me speak sp(ea)k t(o) m(e) sp(ea)k

Tenor 1
8

Tenor 2
8
Suis

Bass 1
Je

Bass 2
8

42

Sop. 1 *f* S- -k 3 Sp- *f* *intenso, non sensuale*

Sop. 2 *f* -k Th- Sp- -g *f* *ff* *f* *mf* *f* -k -t

Alto 1 *f* S- *mf* Th- *fff* -k

Alto 2 *ff* -k

T 1 *mp* 8 -3 Sp- S- -g *f* -g -g

T 2 *mp* S- -k

Bs. 1 *mp* -g -3-g -5-

Bs. 2 *mp* -k *fff* -t

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*

121 *pp* *stanco* *gliss.* *pp* *ppp* *cortissimi!* *ppp*

Sop. 1 -ing _____

Sop. 2 z- k- k-

Alto 1 *pp* *ppp* t-

Alto 2 *pp* *ppp* z k-

T 1 *pp* *ppp* *gliss.* Nel _____ ord. _____

T 2 *pp* *ppp* Nel _____ ord. _____

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

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