



EDGAR BARROSO
METAMORPHOSEON
(2010)
FOR SIX SOLOIST VOICES

50699315

TEXT / Metamorphoseon - Book IV

Narrator:

*Dixit, et ut serpens in longam tenditur alvum durataeque cuti squamas increocere sentit nigraeque
caeruleis variari corpora guttis in pectusque cadit pronus, commissaque in unum paulatim tereti
tenuantur acumine crura. brachia iam restant.*

Translation:

Even as he spoke he was stretched out in long snaky form; he felt his skin hardening and scales
growing on it, while iridescent spots besprinkled his darkening body. He fell prone upon his belly,
and his legs were gradually moulded together into one and drawn out into a slender, pointed tail.

Cadmus:

Cadmus:

*"Accede, o coniunx, accede, miserrima, dumque aliquid superest de me, me tange manumque
accipe, dum manus est, dum non totum occupat anguis."*

"Come near, oh, come, my most wretched wife, and while still there is something left of me, touch
me, take my hand, while I have a hand, while still the serpent does not usurp me quite."

Narrator:

*Ille quidem vult plura loqui, sed lingua repente in partes est fissa duas, nec verba volenti
sufficiunt, quotiensque aliquos parat edere questus, sibilat: hanc illi vocem natura reliquit.*

He wanted to say much more, but his tongue was of a sudden cleft in two; words failed him, and
whenever he tried to utter some sad complaint, it was a hiss; this was the only voice, which Nature
left him.

Harmonia:

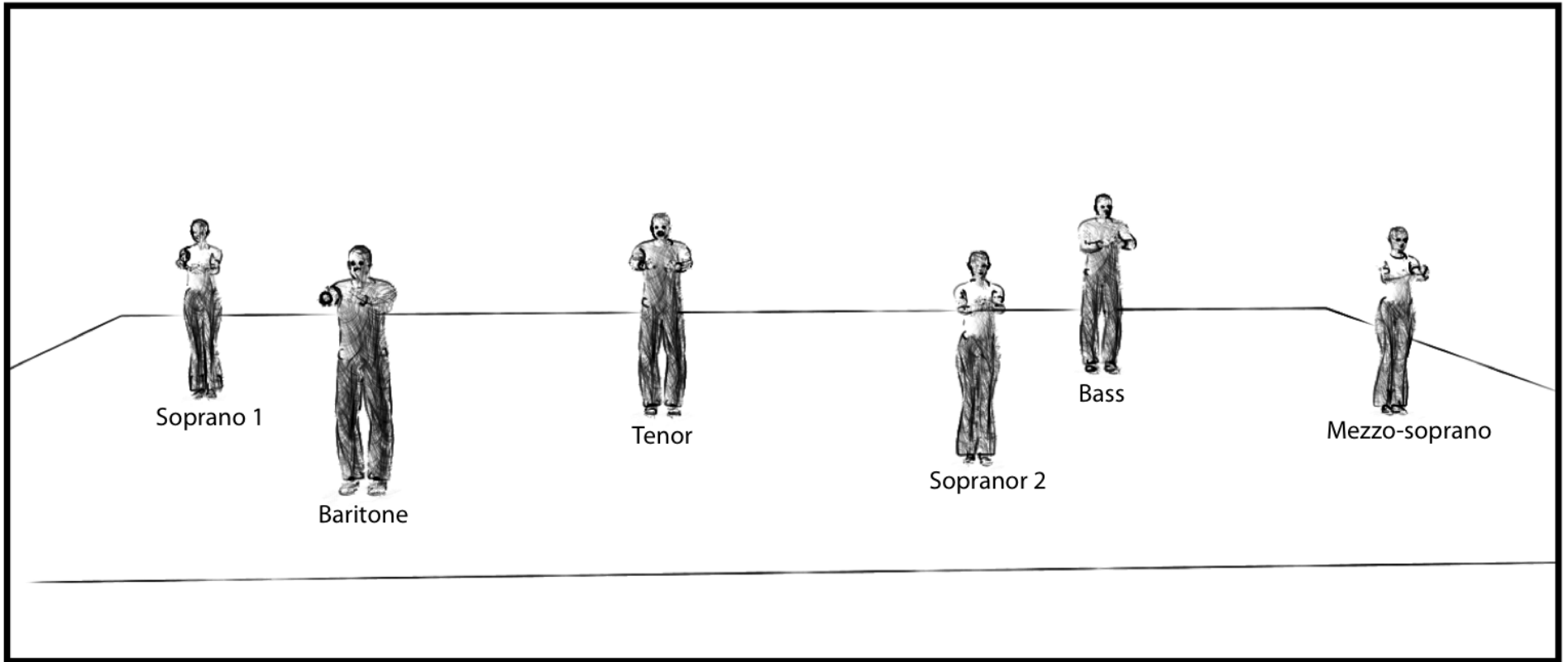
<p><i>"Cadme, mane teque, infelix, his exue monstribus! Cadme, quid hoc? ubi pes, ubi sunt umerique manusque et color et facies et, dum loquor, omnia? cur non me quoque, caelestes, in eandem vertitis anguem?"</i></p>	<p>O Cadmus, stay, unhappy man, and put off this monstrous form! Cadmus, what does this mean? Where are your feet? Where are your shoulders and your hands, your color, face, and, while I speak, your — everything? Why, O ye gods of heaven, do you not change me also into the same serpent form?</p>
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Narrator:

<p><i>Ille suae lambebat coniugis ora inque sinus caros, veluti cognosceret, ibat et dabat amplexus adsuetaque colla petebat. at illa lubrica permulcet cristati colla draconis, et subito duo sunt iunctoque volumine serpunt, donec in adpositi nemoris subiere latebras, nunc quoque nec fugiunt hominem nec vulnere laedunt quidque prius fuerint, placidi meminere dracones.</i></p>	<p>He licked his wife's face and glided into her dear breasts as if familiar there, embraced her, and sought his wonted place about her neck. But she only stroked the sleek neck of the crested dragon, and suddenly there were two serpents there with intertwining folds, which after a little while crawled off and hid in the neighboring woods. Now also, as of yore, they neither fear mankind nor wound them, mild creatures, remembering what once they were.</p>
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INITIAL POSITION

FRONT - UP VIEW



METAMORPHOSEON

For Six Voices a Capella
Based on the Fourth Book of "Metamorphoses" by Ovid
"The End of cadmus"

Edgar Barroso
Cambridge, MA / February 1 - 2010

Characters:

- Cadmus - Represented by the three male voices
- Harmonia - Represented by the three female voices
- Narrator - Represented by all the voices



♩ = 45 Sempre leggero, poco vibrato et molto legato

NARRATOR - SECTION - I

To the Neue Vocalisten Stuttgart

Score for six voices: S 1, S 2, Mzzo, T, Bar., Bass. Includes lyrics and performance instructions.

S 1: (No change of Position throughout this section) Initial Position - Front View. Lyrics: gam

S 2: Gradually (very slowly) change into the second position Initial Position - Front View. *pp* (sempre). Lyrics: lon

Mzzo: Gradually (very slowly) change into the second position Initial Position - Front View. Lyrics: Di - - xit et ut ser - pens in lon - gam ten - di - tur

T: Gradually (very slowly) change into the second position Initial Position - Front View. Lyrics: et ut ser - pens in lon - gam ten - di - tur

Bar.: Gradually (very slowly) change into the second position Initial Position - Front View. Lyrics: lon

Bass: Gradually (very slowly) change into the second position Initial Position - Front View. Lyrics: gam

Dynamic markings: *pp* (pianissimo), *mf* (mezzo-forte). **Tempo/Style:** *pp* (sempre). **Rhythmic markings:** 5:4, 3:2.

pp < *mf* > *pp* *pp* *mf* *pp*

S 1 al _____ ti _____ s - _____ qua - mas _____

pp < *mf* > *pp* *pp* *mf* *pp*

S 2 _____ vum _____ s - qua - mas _____ in

pp (sempre) *pp* < *mf* > *pp* *pp* < *mf* > *pp*

Mzzo al - vum du - ra - tae que cu ti s - qua - mas al - vum

pp (sempre) *pp* < *mf* > *pp* *pp* < *mf* > *pp*

T al - vum du - ra - tae que cu ti s - qua - mas al - vum

pp < *mf* > *pp* *pp* *mf* *pp*

Bar. _____ vum _____ s - qua - mas _____ in

pp < *mf* > *pp* *pp* *mf* *pp*

Bass al _____ ti _____ s - _____ qua - mas _____

Detailed description: This musical score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo-soprano (Mzzo), Tenor (T), Baritone (Bar.), and Bass. The music is in 5/4 time and features complex polyphonic textures. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various articulations such as slurs, accents, and dynamic hairpins. The lyrics are Latin, with words like 'al', 'vum', 'du', 'ra', 'tae', 'que', 'cu', 'ti', 's', 'qua', 'mas', and 'in' distributed across the staves. The notation includes treble clefs for S 1, S 2, Mzzo, and T, and bass clefs for Bar. and Bass. The score is divided into four measures, with the first measure starting with a 5/4 time signature and the subsequent measures continuing with the same time signature.

Musical score for six voices: S1, S2, Mzzo, T, Bar., and Bass. The score is in 7/8 time and features complex rhythmic patterns with 3:2 and 5:4 ratios. Dynamics range from *mf* to *f*. The lyrics are Latin: "que cae - ru - leis va - cre - sce - re sen - tit ni - gra - que cae - ru - leis va - ni - gra - que cae - ru - leis va - ni - gra - que cae - ru - leis va - que cae - ru - leis va -".

Tutti - Front View
at this point



p *pp* < *mf* > *pp* *mf* *ppp*

S 1
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca - dit pro - nus

S 2
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca - dit pro - nus

Mzzo
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca

T
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca

Bar.
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca - dit pro - nus

Bass
- ri - a - ri cor - po - ra gu - ttis in pec - tus - que ca - dit pro - nus

Second Position - Front View

22

S 1 *pp* $\frac{5:4$ $\frac{5:4$
co-mmi - ssa - que in u - num

S 2 *pp* $\frac{5:4$ $\frac{5:4$ $\frac{5:4$
co - mmi - ssa - que pau - - - la - - - - tim

Mzzo *mp* $\frac{5:4$ $\frac{5:4$ $\frac{5:4$ $\frac{5:4$ *mf*
pau - la - - tim te - - re - ti te - nuan - tur

T *mp* $\frac{5:4$ $\frac{3:2$ $\frac{5:4$ $\frac{5:4$ *mf*
pau - la - - tim te - re - ti

Bar. *pp* $\frac{5:4$ $\frac{5:4$ $\frac{5:4$
co - mmi - ssa - que pau - la - tim te - re - ti nuan

Bass *pp* $\frac{5:4$ $\frac{5:4$
co - mmi - ssa - que in u - num

27

S 1
Bra - cchi - a i - - am

S 2
a - cu - mi - ne cru - ra Bra - cchia - a i - - am

Mzzo
a - cu - mi - ne cru - ra res - - tant

T
a - cu - mi - ne cru - ra res - - tant

Bar.
a - cu - mi - ne cru - ra Bra - cchi - a i - - am
Whispering (audible) res-tant res-tant

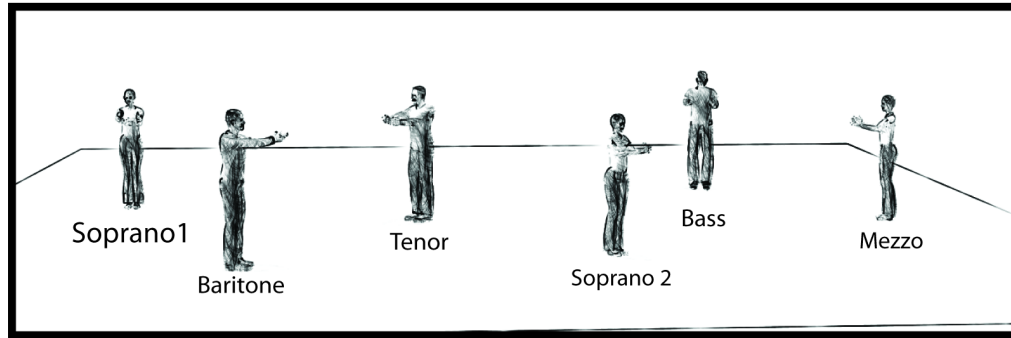
Bass
Bra - cchi - a i - - am

Dynamics: mp, ppp, mf

Time Signatures: 5/4, 3:2

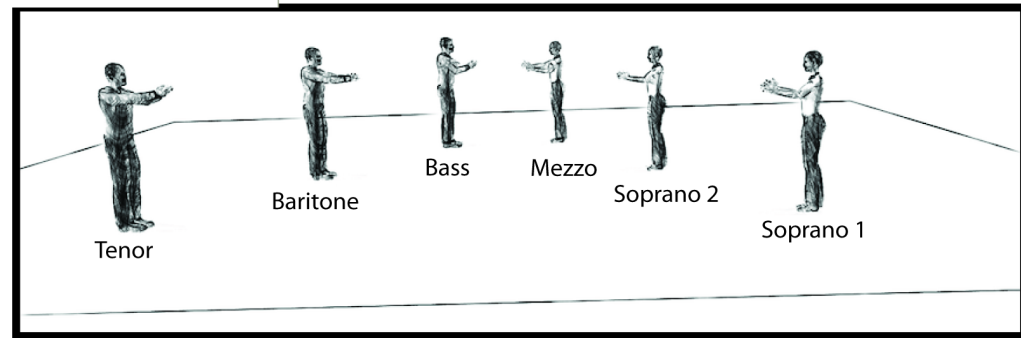
TRANSITION 1

Front View



While walking between this configurations, sing the lines at the end of this page. Repeat as many times as you need until you reach the next configuration. Each time you repeat the line, sing it with a different speed and dynamic interpretation.

Front View



Walk from this configuration to this one

This parts should be sing independently from each other. They are ment NOT to be in sync.

S 1

Whispers (Should sound like gossip)

Tenor

Whispers (Should sound like gossip)

S 2

Whispers (Should sound like gossip)

Baritone

Whispers (Should sound like gossip)

Mezzo

Whispers (Should sound like gossip)

Bass

Whispers (Should sound like gossip)

B

33

S 1

Gradually (very slowly) change into the second position
Initial Position - Front View

S 2

Gradually (very slowly) change into the second position
Initial Position - Front View

Mzzo

Gradually (very slowly) change into the second position
Initial Position - Front View

T

mp *mf* *f* *mp*

3:2 3:2 3:2

A - cce - de o co - ni - unx a - cce - de mi - se - rri - ma

(No change of position in this section)
Initial Position - Front View

Bar.

mp *mf* *f* *p*

o co - ni - unx a - cce - de mi - se - rri - ma

Bass

cce - de

(No change of position in this section)
Initial Position - Front View

37

FRONT VIEW

S 1

S 2

Mzzo

T

Bar.

Bass

Second Position - Front View

Second Position - Front View

Second Position - Front View

mp *f* *p*

ppp

mp

dum - que a - li - quid su - pe - rest de me, me

mp *f* *p* *ppp* *p* *mf* *p* *p* *mf* *p*

dum que dum que a - ti - quid rest sss ssss

42

S 1

S 2

Mzzo

T

Bar.

Bass

tan - ge ma num- que a - cci - pe sss ma - nus

a - cci - pe dum ma - nus est

ma - num - que ma - nus sss

f *pp* *p*

f *pp* *p* *mp* *mp* *p*

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

3:2 3:2 3:2

47

S 1

S 2

Mzzo

T

Bar.

Bass

o - ccu - pat an - guis

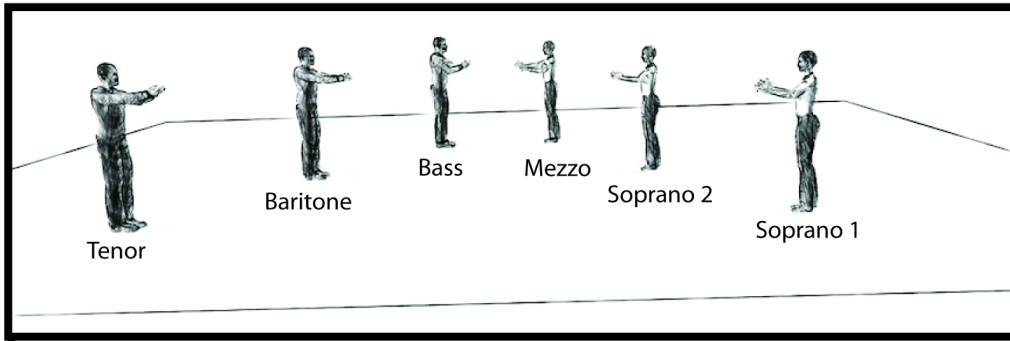
dum non to tum o - ccu - pat an - guis an

dum to tum o - ccu - pat an - guis o - ccu - pat an - guis

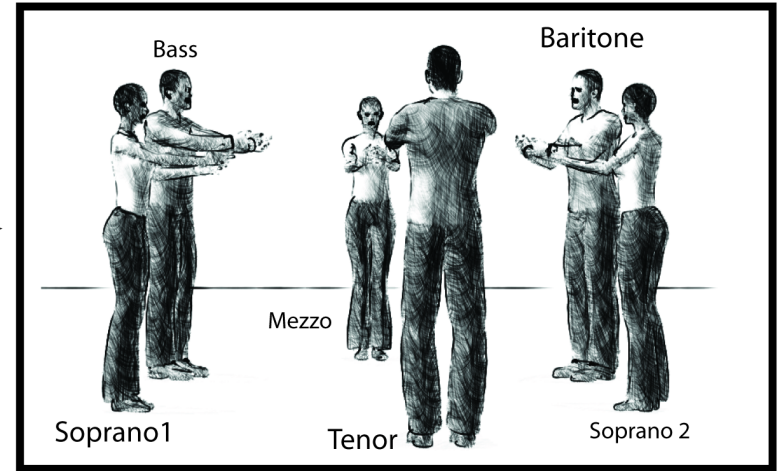
f *p* *f* *f* *pp* *pp*

3:2 3:2

TRANSITION 2



While walking between this configurations, sing the lines at the end of this page. Repeat as many times as you need until you reach the next configuration. Each time you repeat the line, sing it with a different speed and dynamic interpretation.



Walk from this configuration to this one - - - - - ▶

This parts should be sing independently from each other. They are ment NOT to be in sync.

Front View

Musical score for Tenor, Baritone, and Bass parts, including vocal line notation and lyrics.

Tenor
gh - tt-shh-k -ss-hhh | ss - t t t t t t t t | hhh | t-shh-hh | shh t t t t t t t t | sss—

Baritone
gh shh— | tt-sss— | gh-hh | k k k k k k k k | ss | shh— | rrr— | gh-tt-shh-k -ss-hh

Bass
k-tt - ss | k | gh | t t t t t t t t t t t t t t t t | gh-tt-sh-k - ss - hh - ss

C

53

S 1

shh I - lle

qui - - dem vult

plu - ra lo - qui sed -

Whispering

pp (Subito) Whispering

pp

f

pp

mf

3:2

pp

f

3:2

abruptly - loudly inhale

S 2

shh I - lle

qui - - dem vult

plu - - - - - ra

Whispering

pp (Subito) Whispering

pp

pp

Mzzo

shh I - lle

I - lle qui - den vult

shh lin - gua

Whispering

mf

pp (Subito) Whispering

mf

3:2

f

pp

mf

T

shh I - lle

I - lle qui - den vult

shh lin - gua

Whispering

pp (Subito) Whispering

mf

3:2

f

pp

mf

Bar.

shh I - lle

qui - - dem vult

plu - ra lo - qui sed -

Whispering

pp (Subito) Whispering

pp

f

pp

mf

3:2

pp

f

3:2

abruptly - loudly inhale

Bass

shh I - lle

qui - - dem vult plu - - - - - ra lo - qui sed -

Whispering

pp (Subito) Whispering

pp

f

pp

mf

3:2

pp

f

3:2

abruptly - loudly inhale

Whispering

57 *f* > *mf* *mp* *p* *f* *pp* *mf* *pp* *f* *p* *mf*

Whispering Shouting Ord. Shouting Ord. Shouting Ord. Shouting Ord. Shouting Ord. Shouting

S 1 shh in par-tes est fi - ssa du - - as - nec - ver - ba vo - len - -

S 2 shh re - pen - te est fi - ssa du - - as - nec - ver - ba

Mzzo shh in par-tes est fi - ssa du - - as - nec - ver - ba

T shh re - pen - te est fi - ssa du - - as - nec - ver - ba

Bar. shh in par-tes est fi - ssa du - - as - nec - ver - ba

Bass shh re - pen - te est fi - ssa du - - as - nec - ver - ba

Detailed description: This is a page of a musical score for six voices. The staves are labeled S 1, S 2, Mzzo, T, Bar., and Bass. The music is in a common time signature with a key signature of one flat. The score is divided into four measures. The first measure starts with a forte (*f*) dynamic and a 'shh' instruction. The second measure features a 'Whispering' instruction with *mf* and *mp* dynamics, and a 'Shouting' instruction with *f* dynamic. The third measure has 'Ord.' (Ordinary) markings with *pp*, *mf*, and *pp* dynamics, and a 'Shouting' instruction with *f* dynamic. The fourth measure includes 'Ord.' markings with *p* and *mf* dynamics, and a 'Shouting' instruction with *f* dynamic. There are also time signature changes to 3:2 and 5:4. Small illustrations of performers in various poses are placed throughout the score, corresponding to the dynamics and instructions.

62

S 1
f inhale *Whisper*
pp Shout $\frac{3:2$
 -ti su - ffi - ci - unt

S 2
f inhale *Whisper*
pp Shout $\frac{3:2$
 su - ffi - ci - unt

Mzzo
f inhale *Whisper*
pp Shout $\frac{3:2$
 su - ffi - ci - unt

T
f inhale *Whisper*
pp Shout $\frac{3:2$
 su - ffi - ci - unt
 Ord. *p*
mf $\frac{5:4$
 quo - ti - ens - que
f $\frac{3:2$ $\frac{3:2$ *p* Shout
 a - li - qu - os pa - - rat qu - es - tus,

Bar.
f inhale *Whisper*
pp Shout $\frac{3:2$
 su - ffi - ci - unt

Bass
f inhale *Whisper*
pp Shout $\frac{3:2$
 su - ffi - ci - unt

Ord.
p $\frac{3:2$ $\frac{3:2$ *f* Inhale *ff* $\frac{3:2$
 si - - - bi - - - lat
 Shout

Ord.
p $\frac{3:2$ $\frac{3:2$ *f* Inhale *ff* $\frac{3:2$
 si - - - bi - - - lat
 Shout

Ord.
mf $\frac{3:2$ $\frac{3:2$ *p* Shout *f*
 a - li - qu - os pa - - rat qu - es - tus,

Ord.
p $\frac{3:2$ $\frac{3:2$ *p* Shout *f*
 a - li - qu - os pa - - rat qu - es - tus,

Ord.
p $\frac{3:2$ $\frac{3:2$ *f* Inhale *ff* $\frac{3:2$
 si - - - bi - - - lat
 Shout

Ord.
p $\frac{3:2$ $\frac{3:2$ *f* Inhale *ff* $\frac{3:2$
 si - - - bi - - - lat
 Shout

67

S 1
vo - cem na - tu - ra re - li - - qu - it shh shh

S 2
na - tu - ra re - li - - qu - it shh shh

MZZO
hanc i - - lli re - li - - qu - it shh shh

T
de - re re - li - - qu - it shh shh

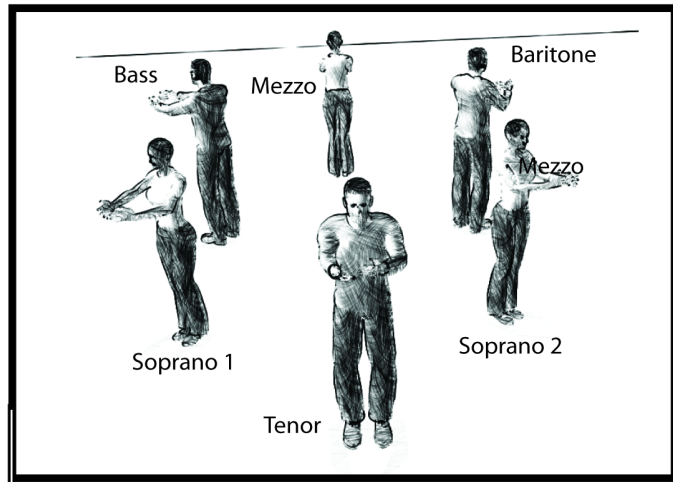
Bar.
na - tu - ra re - li - - qu - it shh shh

Bass
vo - cem na - tu - ra re - li - - qu - it shh shh

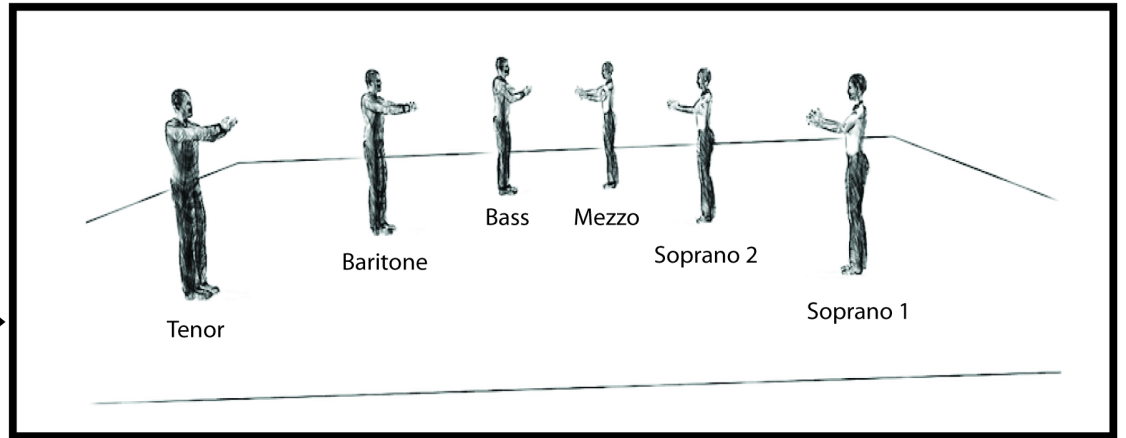
pp *mf* *f* *ff* *pp* *ppp*

3:2

TRANSITION 2



While walking between this configurations, sing the lines at the end of this page. Repeat as many times as you need until you reach the next configuration. Each time you repeat the line, sing it with a different speed and dynamic interpretation.



Walk from this configuration to this one ▶

This parts should be sing independently from each other. They are ment NOT to be in sync.

S 1

Tenor

S 2

Baritone

Mezzo

Bass

D

S 1

(No change of position in this section)
Initial Position - Front View

S 2

(No change of position in this section)
Initial Position - Front View

MZZO

(No change of position in this section)
Initial Position - Front View

T

Gradually (very slowly) change into the second position
Initial Position - Front View

Bar.

Gradually (very slowly) change into the second position
Initial Position - Front View

Bass

Gradually (very slowly) change into the second position
Initial Position - Front View

The musical score is arranged in six staves. The top staff (S 1) is a vocal line with lyrics "mons - - - tris!". The second staff (S 2) is a vocal line with lyrics "Cad - me - ma - ne te - que in - fe - lix, his e - xu - e mons - - - tris!". The third staff (MZZO) is a vocal line with lyrics "Cad - me - ma - ne te - que in - fe - lix, his e - xu - e mons - - - ris!". The bottom three staves (T, Bar., Bass) are empty. The score includes dynamics *pp* and *ff*, and a *3:2* ratio. There are also diagrams for violin positions: "Initial Position - Front View" and "Gradually (very slowly) change into the second position".

p *pp* *pp* *p*

77

S 1

Cad - me qu - id hoc? u - bis pes u - bi sunt u - me - ri - que

S 2

Mzzo

T

Bar.

Bass

Second Position - Front View

Second Position - Front View

Second Position - Front View

Musical score for Soprano 1 (S 1), Soprano 2 (S 2), and Mezzo-soprano (Mzzo). The score is in G major and 4/4 time. It features lyrics in Latin and dynamic markings of *mf* and *mp*. The lyrics are: "ma - nus - que et co - lor qu - o - que in e - an - dem et fa - ci - es et dum lo - qu - or cur non me om - ni - a? cur non me". The score includes a 3:2 time signature change in the final two measures.

Front View

Stage layout diagram showing the positions of vocalists and instruments. The vocalists are labeled as Tenor, Baritone, Bass, Mezzo, Soprano 2, and Soprano 3. The instruments are labeled as T (Trumpet), Bar. (Baritone), and Bass. The diagram shows the vocalists standing in a line across the stage, with the instruments positioned below them.

87

ppp *mp* *f* *pp* (subito)

S 1 qu - - - o - - - que ver - - ti - tis an - gu - - em?

S 2 cae - les - tes in ver - - ti - tis an - gu - - em?

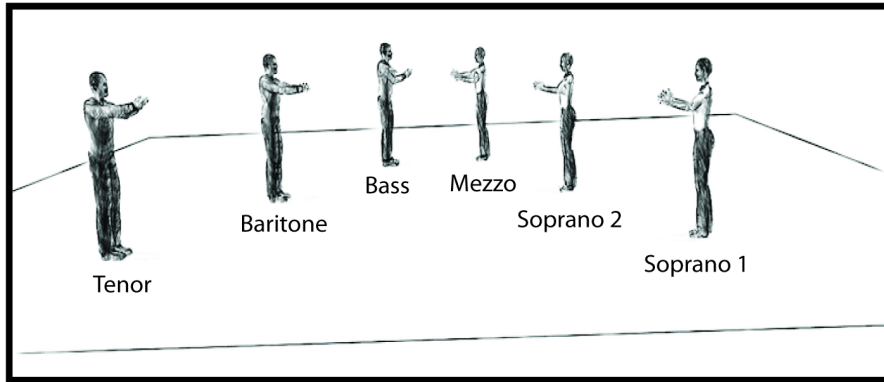
Mzzo *mp* *ppp* *p* *f* *pp* (subito)
in ver - - - ti - tis an - gu - - em?

T

Bar.

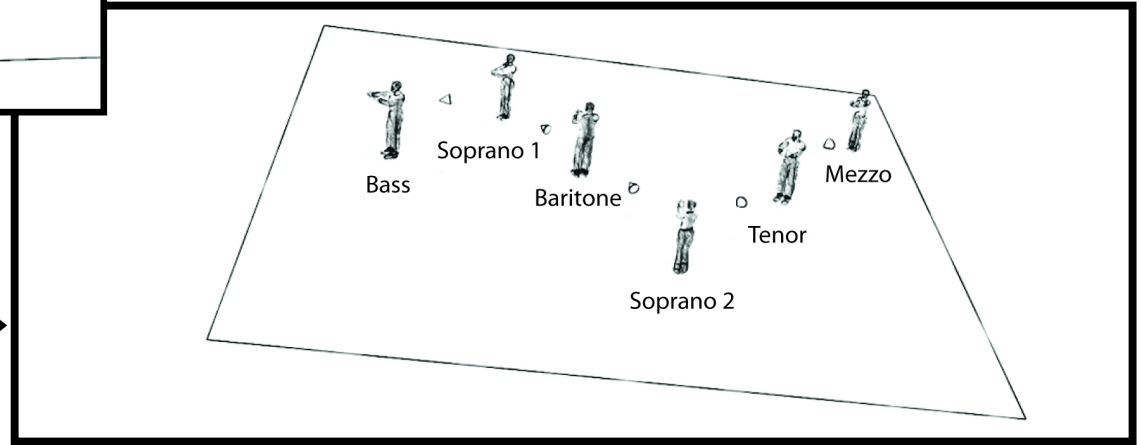
Bass

TRANSITION 4



While walking between this configurations, sing the lines at the end of this page. Repeat as many times as you need until you reach the next configuration. Each time you repeat the line, sing it with a different speed and dynamic interpretation.

Walk from this configuration to this one



S 1 This parts should be sing independently from each other. They are ment NOT to be in sync.



S 2



Mezzo



S 1
 I - lle lam - be - bat ve - lu - ti et da - bat pe - te - bat.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

S 2
 sua - e cu - ni - u - gis in - que si - nus ca - ros xus. pe - te - bat.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

Mzzo
 I - lle lam - be - bat in - que am - ple - xus. pe - te - bat.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

T
 sua - e o - ra cog - no - sce - ret ad - sue - ta - que co - lla.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

Bar.
 sua - e o - ra re - lu - ti et da - bat pe - te - bat.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

Bass
 sua - e o - ra i - bat et da - bat pe - te - bat.
 Gradually (very slowly) change into the second position
 Initial Position - Front View

Performance Instructions:
 - **Tempo/Time Signature:** 5:4, 3:2, 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, 5:4, 5:4.
 - **Dynamic Markings:** *f*, *mf*, *p*, *ff*, *pp*, *ppp*.
 - **Articulation:** *Ord.*, *inhale*, *shout*.
 - **Stage Directions:** Gradually (very slowly) change into the second position, Initial Position - Front View.

97

S 1
at
dra - co - nis i - unc - to - que vo - lu - mi -

S 2
lu - bri - ca
per - mul - cet
et to - que vo - lu - mi -

Mzzo
I - lla
I - lla
dra - co - nis nec

T
I - lla
du - o sunt
dra - co - nis i - unc - to - que

Bar.
I - lla
co - lla - bi - tu
i - unc - to - que vo - lu - mi -

Bass
cris - ta - ti su - bi - to
bi - tu co - lla -

mf *pp* *f* *mf* *mp* *p* *pp* *mf* *pp* *mp* *p* *pp* *pp* *mf* *pp*

inhale

Whisper

Ord.

Whisper / Spoken (audible)

5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4 5:4

3:2 3:2

Detailed description of the musical score: The score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Mezzo (Mzzo), Tenor (T), Baritone (Bar.), and Bass (Bass). It begins at measure 97. The key signature has two flats (B-flat and E-flat), and the time signature is 5/4. The lyrics are: 'at dra - co - nis i - unc - to - que vo - lu - mi - lu - bri - ca per - mul - cet et to - que vo - lu - mi - I - lla I - lla dra - co - nis nec I - lla du - o sunt dra - co - nis i - unc - to - que I - lla co - lla - bi - tu i - unc - to - que vo - lu - mi - cris - ta - ti su - bi - to bi - tu co - lla -'. Performance markings include dynamics such as *mf*, *pp*, *f*, *mp*, and *p*, and articulations like 'inhale', 'Whisper', and 'Ord.'. Rhythmic markings include '5:4' and '3:2' above notes. The score is written in a grand staff format with six staves.

S 1
 ne ser - punt

S 2
 do - nec in ad - po - si - ti ti

Mzzo
 in do - nec in ad - po - si - ti

T
 ne do - - - nec in ad - po - si - - ti ad - po -

Bar.
 ne - mo - ris

Bass
 ne ser - punt ad - po -

ppp
pp
ppp
pp
mf
ppp
pp
mp
f
pp
pp
pp

Whisper
 Inhale

5:4
 5:4
 5:4
 5:4
 5:4
 5:4
 5:4
 3:2

107

S 1

S 2

Mzzo

T

Bar.

Bass

p *mf* *f* *mp*

p *f* *p* *mp*

p *mf* *f* *mp*

p *mf* *p* *mp*

p *mp* *mf* *p* *mf*

qu - - o que ho - - -

nunc nec fu - gi

si - ti bras nunc nec ho - - -

- si - ti su - bie - re bras fu - gi - unt ho -

su - bie - re bras

- si - ti la - te - bras nunc o que nec ho -



Second Position -
Front View

113

S 1 *f* *p* *ff* *mp* *f*
 - mi - - - - - nem - - - - -
 nec - - - - - vul - ne - re

S 2 *f* *p* *ff* *mp* *ppp*
 mi - - - - - nem - - - - - nec - - - - -
 lae - dunt - - - - -

Mzzo *f* *p* *ff* *p* *ff* *ppp*
 - mi - - - - - nem - - - - -
 nec - - - - -
 lae - dunt - - - - -
 lae - dunt - - - - -

T *f* *p* *ff* *ppp*
 - mi - - - - - nem - - - - -
 lae - dunt - - - - - fu - e - - - - - rint - - - - -
 lae - dunt - - - - -

Bar. *f* *p* *ff* *mp* *ff* *ppp*
 lae - dunt - - - - - pri - us - - - - -
 fu - e - - - - - rit - - - - -
 lae - dunt - - - - -

Bass *f* *p* *ff* *mp* *p* *ff*
 - mi - - - - - nem - - - - - lae - dunt - - - - -
 qu - id - que - - - - - pri - us - - - - -
 fu - e - - - - - rint

Second Position - Front View

118

S 1

S 2

Mzzo

T

Bar.

Bass

mf *ff*

5:4

pla - ci - di

mf *ff*

3:2 5:4

me - mi - ne - re - dra -

Whisper *p* Subito

co - - -

Whisper *pp*

5:4

nessssssssssssssssssss...

mf *ff*

3:2 5:4

me - mi - ne - re - dra -

Whisper *p* Subito

Inhale 3:2 Exhale 5:4

co - - -

Whisper *pp*

5:4

nessssssssssssssssssss...

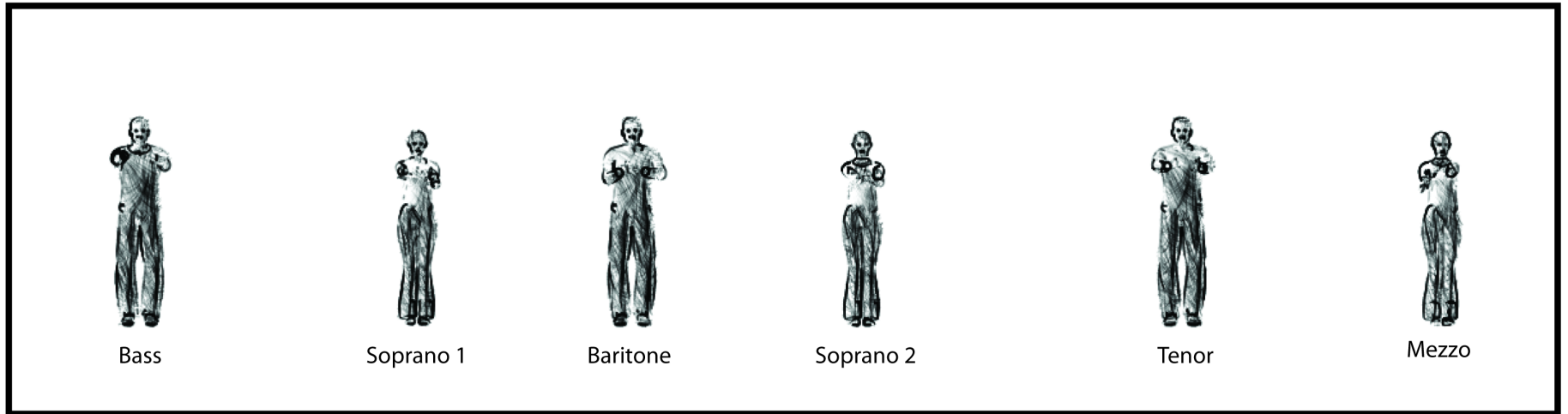
mf *ff*

3:2 5:4

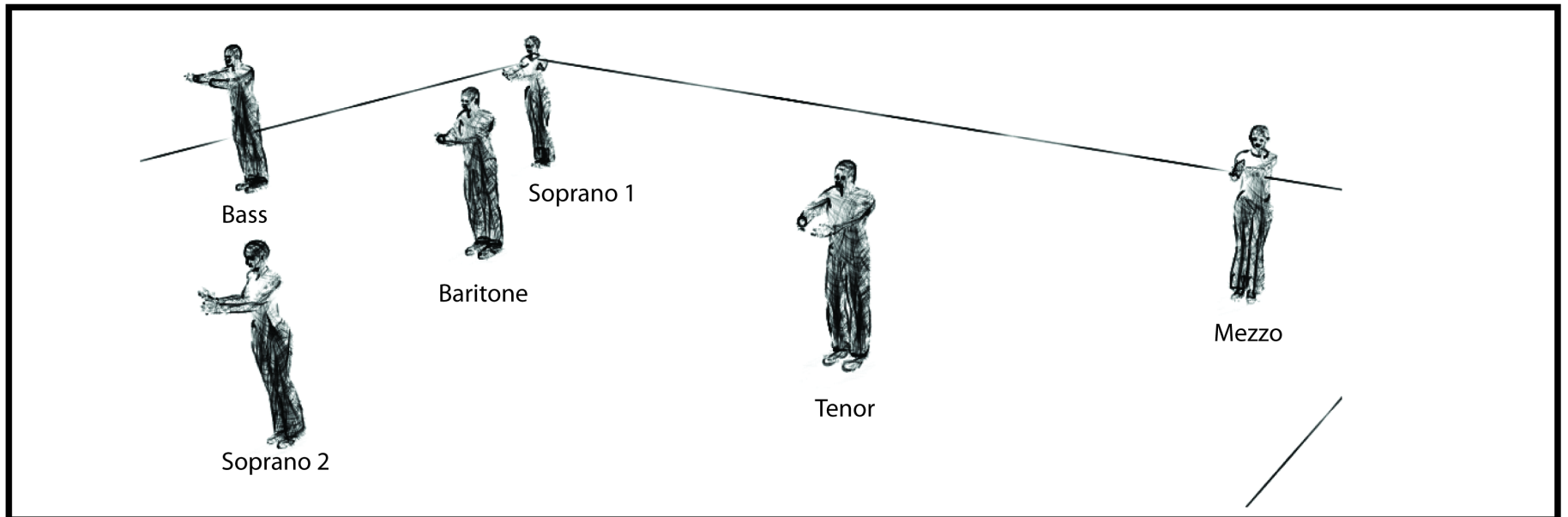
pla - ci - di

LAST CONFIGURATION

Front View



Right - Up View



TRANSITION 1

Whispers (Should sound like gossip)

ni - gra - que - cae - ru - leis - va ri - a - ri

Whispers (Should sound like gossip)

Di - xit et ut ser - pens in lon - gam

Whispers (Should sound like gossip)

ti - s - qua - mas -

Whispers (Should sound like gossip)

cre - sce - re - sen - tit - que - cae -

Whispers (Should sound like gossip)

que - cae - ri - a - ri cor - po - ra - gu - ttis

Whispers (Should sound like gossip)

re - snt - tit - ni - gra - ru - leis - va

Detailed description of the musical score: The score is arranged in six systems, each with a vocal line and a bass line. The lyrics are in Latin and are spread across the systems. The first system has lyrics 'ni - gra - que - cae - ru - leis - va ri - a - ri'. The second system has 'Di - xit et ut ser - pens in lon - gam'. The third system has 'ti - s - qua - mas -'. The fourth system has 'cre - sce - re - sen - tit - que - cae -'. The fifth system has 'que - cae - ri - a - ri cor - po - ra - gu - ttis'. The sixth system has 're - snt - tit - ni - gra - ru - leis - va'. The music features complex time signatures, including 3:2 and 5:4, and is marked with 'Whispers (Should sound like gossip)'. The notation includes various note values, rests, and phrasing slurs.

TRANSITION 3

132

The musical score is divided into three systems, each with a vocal line and a bass line. The lyrics are in Latin, and the score includes various performance instructions and dynamic markings.

System 1:

- Vocal Line:**
 - Measure 1: *Whispering* shh in
 - Measure 2: *Ord.* par - tes est fi - ssa *Shouting*
 - Measure 3: *Ord.* du - - - as. nec ver - ba *Shouting*
- Bass Line:**
 - Measure 1: ti - - -
 - Measure 2: *Shout* su - ffi - ci - unt *Whisper*
 - Measure 3: *Ord.* si - - -

System 2:

- Vocal Line:**
 - Measure 1: *Ord.* plu - - -
 - Measure 2: - - - - - ra shh
 - Measure 3: *Shouting* re - pen - te *Ord. p* est fi - ssa *Shouting f*
- Bass Line:**
 - Measure 1: *Whispering* shh I - lle
 - Measure 2: *Whispering* qui - dem vult
 - Measure 3: *Ord.* si - - -

System 3:

- Vocal Line:**
 - Measure 1: *Ord.* plu - ra lo - qui sed - shh
 - Measure 2: *Whispering* in
 - Measure 3: *Ord.* par - tes est fi - ssa *Shouting*
- Bass Line:**
 - Measure 1: *Ord.* su - ffi - ci - unt
 - Measure 2: *Whispering* du - - - as
 - Measure 3: *Ord.*

Additional performance instructions include *inhale* and *Whisper* markings above the vocal line, and *Shout* markings above the bass line. Time signatures of 3:2 are indicated above several notes.

TRANSITION 4

Cad - me qu - id hoc? u - bis pes
dum lo - qu - or
cre - sce - re sen - tit ni - gra que cae -

3:2
3:2
3:2 5:4

Detailed description: This is a musical score for a vocal line, titled 'TRANSITION 4'. It consists of three staves of music. The first staff contains the lyrics 'Cad - me qu - id hoc? u - bis pes'. The second staff contains 'dum lo - qu - or'. The third staff contains 'cre - sce - re sen - tit ni - gra que cae -'. The music features several time signature changes: 3:2, 3:2, 3:2, and 5:4. The score is written in a single system with three staves. The first staff has a treble clef and a key signature of one flat. The second and third staves have a common time signature of 3:2. The 5:4 time signature change occurs in the third staff. The score ends with a double bar line and repeat dots.