Edgar Barroso

METAMORPHOSEON
(2010)

For Six Soloist Voices
<table>
<thead>
<tr>
<th>Narrator:</th>
<th>Translation:</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Dixit, et ut serpens in longam tenditur alvum durataeque cuti squamas increscere sentit nigraque caeruleis variari corpora guttis in pectusque cadit pronus, commissaque in unum paulatim tereti tenuantur acumine crura, brachia iam restant.</em></td>
<td>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.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Cadmus:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>&quot;Accede, o coniunx, accede, miserrima, dumque aliquid superest de me, me tange manumque accipe, dum manus est, dum non totum occupat anguis.&quot;</em></td>
<td>&quot;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.&quot;</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Narrator:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Ille quidem vult plura loqui, sed lingua repente in partes est fissa duas, nec verba volenti sufficient, quotiensque aliquos parat edere questus, sibilat: hanc illi vocem natura reliquit.</em></td>
<td>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.</td>
</tr>
</tbody>
</table>
Harmonia:

"Cadme, mane teque, infelix, his exue monstris! 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?"

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?

Narrator:

Ille suae lambebat coniugis ora inque sinus caros, veluti cognosceret, ibat et dabat amplexus adsuetaque colla petebat. at illa lubrica permulcet cristati colla draconi s, et subito duo sunt iunctoque volumine serpunt, donec in adpositi nemoris subiere latebras, nunc quoque nec fugiunt hominem nec vulnerae laedunt quidque prius fuerint, placidi meminere dracones.

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.
INITIAL POSITION

FRONT-UP VIEW

Soprano 1
Baritone
Tenor
Sopranor 2
Bass
Mezzo-soprano
METAMORPHOSEON
For Six Voices a Capella
Based on the Fourth Book of "Methamorphoses" by Ovid
"The End of cadmus"
To the Neue Vocalisten Stuttgart
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

\( q = 45 \) Sempre leggero, poco vibrato et molto legato

NARRATOR - SECTION - I

S 1

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

S 2

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

Mzzo

Di - - xit et ut ser pens in lon gam ten di tur

T

et in ser pens in lon gam ten di tur

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

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

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

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

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

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

(No change of position in this section)
Initial Position - 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.
This parts should be sing independently from each other. They are ment NOT to be in sync.

S 1

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.

S 2

Tenor

Baritone

Mezzo

Bass
S 1

S 2

Mzzo

Front View

Tenor

Baritone

Bass

Mezzo

Soprano 2

Soprano 3

Bar.

Bass
S 1
quorogue

S 2
caelestes

Mzzo

T

Bar.

Bass
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.

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

S 1

S 2

Mezzo
Narrator:

Gradually (very slowly) change into the second position.

Initial Position - Front View

S1

Gradually (very slowly) change into the second position.

Initial Position - Front View

S2

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

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
LAST CONFIGURATION

Front View

Bass  Soprano 1  Baritone  Soprano 2  Tenor  Mezzo

Right - Up View

Bass  Soprano 1  Baritone  Tenor  Mezzo

Soprano 2
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 ss - qua mas

Whispers (Should sound like gossip)

ti ss - qua mas

Whispers (Should sound like gossip)

ti ss - qua mas

Whispers (Should sound like gossip)

ti ss - qua mas

Whispers (Should sound like gossip)

ti ss - qua mas

Whispers (Should sound like gossip)

que cae -

Whispers (Should sound like gossip)

que cae -

Whispers (Should sound like gossip)

que cae -

Whispers (Should sound like gossip)

que cae -

Whispers (Should sound like gossip)

que cae -
TRANSITION 4

Cad - me qu - id_ boc? u - bis pes

dum lo - qu - or

cre - see - re sen - ti - mil - gra - que cae -