luciano berio: sequenza III

to [u] build a tobelo to me to sing a few words before tobes before a few words before to be us before give me to sing be-

[Music notation]

For woman before go to the house to sing [u]
The performer (a singer, an actor or both) appears on stage already muttering as though pursuing an off-stage thought. She stops muttering when the applause of the public is subsiding; she resumes after a short silence (at about the 11" of the score). The vocal actions must be timed with reference to the 10" divisions of each page.

- sung tones  
- whispered, unvoiced sounds  
- sung and whispered sounds as short as possible

\[ \text{different speeds of periodically articulated sounds} \]

\[ \text{can be performed as fast as possible} \]

\[ \text{as fused and continuous as possible} \]

\[ \text{etc. = all grace notes as fast as possible} \]

Although the borderline between speaking and singing voice will often be blurred in actual performance, the vocal actions written on one line (a) are "spoken" while those written on three or five lines are "sung". On three lines, only relative register positions are given (b); dotted lines connect notes of exactly the same pitch (c). On five lines (d) precise intervals are given, but their pitch is not absolute; each sequence of intervals (between "spoken" sections) can be transposed to fit the vocal range of the performer; dotted lines indicate that the change of vocal colors on the same pitch must occur smoothly and without accents (e).

\[ \text{intonation contour} \]

The text is written in different ways:

1) Sounds or groups of sounds phonetically notated: (a), ka], [u], (i), (e), [a], [e], [e], (a) etc.
2) Sounds or groups of sounds as pronounced in context: /gi/ as in give, /wo/ as in woman, /tho/ as in without, /co/ as in comes etc.
3) Words conventionally written and uttered: "give me a few words" etc.

Sounds and words lined up in parenthesis as \( \left( \frac{\text{no/}{\text{me}} \right) \) must be repeated quickly in a random and slightly discontinuous way.

Groups of sounds and words in parenthesis as (to me...), (be/lo/...), (/co//ta/...) etc. must be repeated quickly in a regular way. At 15" of the score, for instance, (to me...) to is equivalent to to me to me to; at 30", (e) (a)...(a) is equivalent to [e][a][e][e][e][a]; at 1" the group (/ta/ka be... must be repeated as many times as possible for about 2".

\[ \text{L. Laughter must always be clearly articulated on a wide register.} \]

\[ \text{[?] = bursts of laughter to be used with any vowel freely chosen} \]

\[ \text{[?] = mouth clicks} \]

\[ \text{[? = cough} \]

\[ \text{[?] = snapping fingers gently} \]

\[ + = \text{with mouth closed} \]

\[ 0, o = \text{breathy tone, almost whispered} \]
= breathing in, gasping

= tremolo

= dental tremolo (or jaw quivering)

= trilling the tongue against the upper lip (action concealed by one hand)

= tapping very rapidly with one hand (or fingers) against the mouth (action concealed by other hand)

= hand (or hands) over mouth

= moving hand cupped over mouth to affect sound (like a mute)

= hands down

Hand, facial and bodily gestures besides those specified in the score are to be employed at the discretion of the performer according to the indicated patterns of emotions and vocal behavior (tense, urgent, distant, dreamy etc.). The performer, however, must not try to represent or pantomime tension, urgency, distance or dreaminess but must let these cues act as a spontaneous conditioning factor to her vocal action (mainly the color, stress and intonation aspects) and body attitudes. The processes involved in this conditioning are not assumed to be conventionalized; they must be experimented with by the performer herself according to her own emotional code, her vocal flexibility and her "dramaturgy".