

# Maria

$(\bar{*}) / (\bar{*})$

voor fiets (met verborgen, draadloze electronica),  
countertenor en vrouw

2012  
Felipe Ignacio Noriega

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## A Beginbeeld

(terwijl publiek binnenkomt)

**Senza tempo** tone stays whole Beginbeeld

Fiets *pp*

Laptop : tone produced by electronics

4 *pp* humming

Ct. *mmm*

8<sup>vb</sup>

Fts.

Lapt. Record[\hum1]---> <---

keep looping humming phrase  
in a slow, breathing tempo until  
all the audience is seated...

7

Ct.

# B Op weg

Lento (tempo of movement)

10

Tuning always in relation to bells!

*pp* *mpp*

Ct. *mmm - i - a - a*

continue looping the phrase improvising small ornaments ad lib.

Cinthyra *pp*  
 Amo el trozo de tierra que tú eres,  
 porque de las praderas planetarias  
 otra estrella no tengo...

continue the text, in a very delicate manner, until fall no. 1  
 fall 1 (C falls from fiets)

Bells on fiets with finger nails

l.v. 8<sup>va</sup> 2 5

Fts. *p*

8<sup>va</sup> 3 2 1

Lapt. Record---> <--- Pedal tone (record humming + freeze)

*pppp* ---> Resonators start quasi imperceptibile

resonator impro (Gm9-F4)

repeat text from C as if trying to learn spanish and trying to get the right pronounciation while bringing C back to the fiets...

20

H. *p* *pp*  
*mm -mm - mm* *mmm -*

Cinthyra keep saying the Neruda poem softly and intimately to H

C plays with finger nails

Fts.

26

*poco sfz*

H. *- i - a - a*

continue looping the phrases ad lib.

C falls for the 3rd time...

from this point on if you hear a word from C insert it randomly in the humming melodies

# C Aria

Andantino but always with freedom

32

H. *transition with sounds from bells, frame and chain to reach a sitting position next to the wheel*

Fts. *choose 3 'sparken' that respond good when plucked with blue tool*

Lapt. Record (any 3 rhythmic samples) --->

start as dialogue with H

*p cresc.*

always l.v. plucking

*p cresc.*

36

Ct. **Vrolijk**

optional

humming pitches from wheel... (preference for Baritone register)

*pp* *mf*

mmm

Fts. *continue improvising by gradually increasing the intensity, frequency and dynamic of the rhythms*

hitting

plucking

alternate randomly plucking and hitting with the mallets

smooth transition to next section

Lapt. Playback [ /spaken ] --->

**Allegro, groovy, salsaero**

40

H. Cinthya *like if a harp* *ppp* *Improvising Salsa feel to the Neruda poem :)*  
 (after trumoet 1) *pp* Amo el trozo de tierra que tú eres...

Fts. clave *p* *mf* *pp* *prepare for trumpets!*

Lapt. -> impro with F-C tones Record ----> <---- Playback /clave ---->

**Rubato, groovy**

45

Ct. trumpet 1 (trumpet sound in fiets' tube) *mp* trumpet 2 in tube

Fts. any hit on fiets H | C (with hands)

Lapt. Record ----> <--- Playback [/trpt 1, /clave] ---->

50

Ct. *loop until you hear the electronics with trpt 2 added*

Lapt. Record ----> <--- Playback [/trpt 2, /trpt 1, /clave] ---->

Free or sing the suggested phrase: trumpet 3 (no tube) *mf*

53 *continue looping freely for 10"*

Lapt. Record ----> <--- Playback [/trpt 2, /trpt 1, /clave, /trpt 3] ----> Playback [/all].choose.scramble to define accompaniment by reaching an F5 harmony ---->

**D** Moderato, molto Rubato

in tube

58 *p* *mf espress.* *poco sfz*

Ct.

Le - ven\_\_\_\_\_ op aar - de is ta - me-lijk goed koo - - op

Lapt. [\Reverb, \Rec] on ---> start In delay and Rec --->

63 *low throat voice (no pitch)* *ord.*

Ct.

voor droo - men be-taal je hier geen ce - - nt voor i - llu -

Lapt. minimal impro with /delay In to enhance singing --->

69 *baritone voice mp* *to throat voice* *free airy voice*

Ct.

- sies pas als je ze kwijt bent voor ht he - bben van een li-chaam

**Poco Meno Mosso**  
out of tube. Moving toward C

76 *ord.* *vib*

Ct.

a-leen met\_ dat li chaam\_ en als-of dat nog niet ge-noeg is\_\_\_\_\_

81 *3* *3*

Ct.

draai je zon-der kaa - rtje mee in een ca - rrou-sel van\_\_ pla - ne - ten

Lapt. transition to 'koor' sfeer with delays --->

En samen met haar, zwart, in een storm van melkwegstelsels, door tijden zo duizelingwekkend, dat niets hier op aarde daar zelfs maar van trillen kan.

melismatic improvisations *mp molto espress.*

86 *Maaaa a a a a a a a a a a r i a a a*

Ct.

talk the rest of the poem very softly to C

97

Ct.

Lapt.

108

Ct.

119

Ct.

127

Ct.

Lapt.