

disPLACE

(a nowhere opera)

II. Història d'una casa

for soprano, baritone, viola, cello and pre-recorded electronics

2015

Libretto by **Helena Tornero**

Music by **Raquel García-Tomás**

**In memory of Oroitz Maiz,
who left us on 19 February 2015.**

Special thanks to composer Hèctor Serrano, who kindly allowed me to manipulate the recording of his work *Elle set belle, eh?*, performed by Oroitz.

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II. Història d'una casa

I. CORATGE

II. CARTA

III. COMIAT

Duration: ca. 33'

disPLACE

Performance directions

STRINGS

Bowing

Bow position

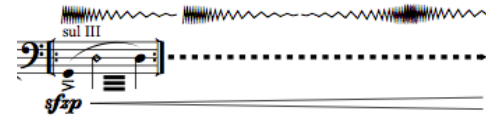
m.s.p.	molto sul ponticello
s.p.	sul ponticello
ord.	ordinario
s.t.	sul tasto
m.s.t.	molto sul tasto

The majority of the time, dynamics are also indicated in the score but it may happen that these symbols are found within an improvisational section, in which case then the player must follow the rule of gesture and dynamics described above.

Sound quality

Col legno should be played with the wooden part of the bow.

$\frac{1}{2}$ **legno** - $\frac{1}{2}$ **crini** should be played half-wood, half- hair.



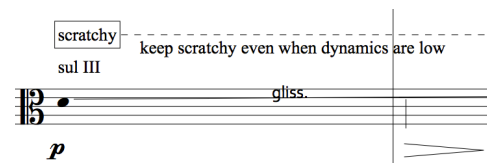
Scratchy: Bow Overpressure

Chop: Percussive bowing technique. Apply bow overpressure in a short note with a quick downstroke.

Normal: cancels col legno, scratchy and chop.

* **Scratchy sound** is a technique that is used very often throughout the work. In order to avoid excessive notation, there is a graphical notation which means going from normal sound to scratchy sound and vice versa:

Eventually, when scratchy sound must be performed without varying dynamics, it will be indicated as follows:

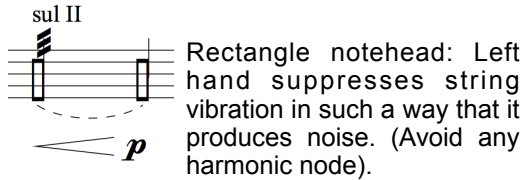
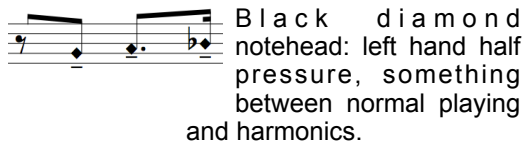


~~~~~ These symbols normally imply playing with a variation of dynamics.

~~~~~ means going from lower to louder dynamics

~~~~~ going from louder to lower dynamics

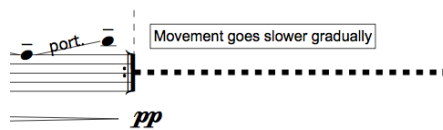
## Special noteheads



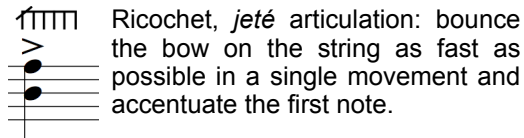
## Rhythmical values



Eventually, if there are instructions in the score, the performer must follow them, otherwise distribute the notes freely.



## Symbols

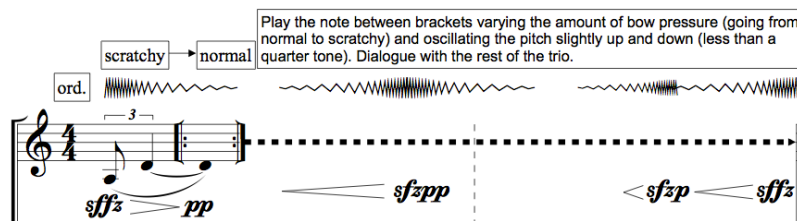


## Dynamics

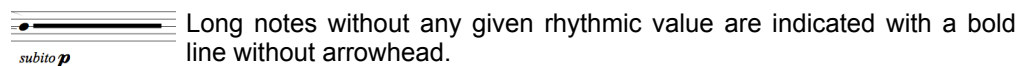
"*mf*" Normal sized dynamics in inverted commas are used to indicate a level of pressure which does not correspond to the real level of sound: for instance, a woodwind instrument playing air sound without pitch.

## Improvisational sections/bars

The sections which contain improvisational bars are notated like this:



The brackets contain the pitches to be used; the dashed bold line with an arrowhead indicates that there is a development process.



They must be sustained following approximately the length of the bold line.

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## II. Història d'una casa

music by **Raquel GARCÍA-TOMÁS**  
text by **Helena TORNERO**

Magical ♩ = 54

They are euphoric. They look euphoric.  
They have been drinking for a while.  
Amelia rises her glass up.

non vib. with a little amount of air

Amèlia

David

Tape

Viola

Cello

Dei - - - -  
*p* tipsy and tempting

Sound of book's pages

Sort of drum

I. s.p. II. increase the tremolo speed accordingly to dynamics s.t.

(slow vib.)

pizz. IV. L.V. arco IV. s.p. V. II.

*p* *p* *pp* *pp* *p*

II. HISTÒRIA D'UNA CASA

7

A. poco vib. non vib. vib.

dei xa'm brin

*mp pp* *<mp* *p* *mp pp <mp p*

T.

Vla. molto vib. port. port. I. ord. m.s.p.

Vc. m.s.p. II. harm. gliss. ord. IV. I. m.s.p. ord.

increase the tremolo speed accordingly to dynamics

*pp* *<p* *pp* *mp* *pp* *p* *pp*



13

A. non vib. non vib.

dar. Dei xa'm, dei xa'm brin dar

*p* *mp* *p*

T.

Vla. s.p. molto vib. m.s.t. m.s.t. increase the tremolo speed accordingly to dynamics

Vc. s.p. II. V. pizz. IV. L.V.

*pp < sfz* *pp < p* *pp* *p* *ppp*

*pp* *<p* *pp < p* *>* *p*



19

A. poco vib. → vib. non vib. 2 2

per les co - ses queim - por - ten.

*mp* *pp*

T.

Vla. molto vib. *pp* *mp*

Vc. arco II. *sfzp* 3 *pp* *p*

ricochet m.s.p. s.p.

22

A. vib. poco vib. non vib.

Dei - dei - xa'm brin - dar per la

*mf* *espressivo* *f* *subito p*

T. Sound of book's pages *sfz* *sfz*

Vla. s.p. ord. *pp* *mf*

Vc. s.p. ord. *pp* change left hand pressure gradually *mf*

26

A. *poco vib.*  
 vi - da i l'a - mor, *mp* *passionate*

T. *Sound of book's pages*

Vla. *pizz.* *L.V.* *p* *arco* *seagull effect* *s.p.* *ord. V* *II.* *pp* *p*

Vc. *m.s.p.* *IV.* *col legno* *normal ord.* *ord.* *II.* *ppp* *"sfzp"* *pp* *p* *pp* *p*

32

A. *non vib.* *poco vib.* *(♩=♩)*  
 mor [ng] *p* *pp* *dolce*

T. *port.*

Vla. *I.* *s.t.* *s.p.* *m.s.p.* *ord.* *I.* *pp* *(slow vib.)* *ppp*

Vc. *II.* *m.s.p.* *ord.* *m.s.p.* *pizz.* *sfz* *pp* *ppp*