

# **SOLA Y SU ALMA**

**Para octeto vocal**

**Texto, Thomas Bailey Aldrich**

**Guido Rivera (2011)**

# Texto

Una mujer está sentada sola en su casa.  
Sabe que no hay nadie más en el mundo: todos los otros seres han muerto.  
Golpean a la puerta.

Thomas Bailey Aldrich  
Works, vol. 9 , pag 341 (1912)

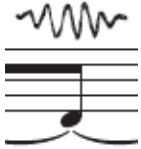
Disposición en el escenario:



## PUBLICO

En el caso de contar con amplificación o grabación, se requiere un determinado paneo para cada voz, a ser:  
**S1:L25; S2:L85; A1:R25; A2:R65; T1:L10; T2:L65; B1:R10; B2:R85.**

# Indicaciones Generales/General Indications:



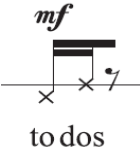
Pasar de vibrato normal a molto vibrato y volver a vibrato normal.



Go from normal vibrato to molto vibrato, finally returning to normal vibrato.



Susurrando.  
to dos



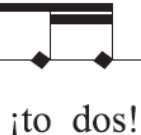
Whispering.  
to dos



Hablando.  
¡to dos!



Talking.  
¡to dos!



Hablando con mucho aire.  
¡to dos!



Talking with a lot of air.  
¡to dos!

V.N. Vibrato normal.

V.N. Normal Vibrato.

# Sola y su Alma

Guido Rivera (2011)

♩ = 72

**Soprano 1**  
U na U na a a U na na  
Dynamics: *mp*, *p* < *mf* > *p*, *mf*, *p*, *f*, *port.*, *f*, *mp*

**Soprano 2**  
na na U [a] [n]  
Dynamics: *mp*, *pp*, *f*, *p* < *mf* > *p*, *mf*, *p*  
Performance: *(Susurrando)*, *gliss.*, *(inspirar)*

**Alto 1**  
U na u na  
Dynamics: *p* < *mp*, *gliss.*, *gliss.*, *mp*

**Alto 2**  
U na u  
Dynamics: *p* < *mp*, *gliss.*

**TENOR 1**  
u u na na  
Dynamics: *pp* < *sf*, *pp* < *sf*, *pp* < *sf*, *mp*, *p*, *gliss.*, *p* < *mp*

**TENOR 2**  
U na U na [n]  
Dynamics: *f*, *p*, *p* < *mf* > *p*, *p*

**BASS 1**  
U na U na a  
Dynamics: *mf* > *pp*, *mf*, *mp*, *p* < *mf* > *p*, *mp* > *p*, *p*

**BASS 2**  
U na U na a  
Dynamics: *p* < *f*, *pp*, *mp* < *f*, *p*, *f*, *p*, *p* < *mp* > *p*  
Performance: *(Susurrando)*, *gliss.*

5

S1 *p* (*espirar*) *pp* < *mp* *p* < *mp*  
 u na [a] u mu

S2 *f* *p* < *f* *p* *pp* < *mp* *pp* < *f* 3  
 a u na na mu na mu jer

A1 3 *p* < *mp*  
 u mu

A2 *mf*  
 na u na mu jer mu jer

T1 *pp* < *sf* *mp* 3  
 u na u na mu

T2 *f* *mp* *mp* < *f*  
 a na [m] mu jer

B1 *mp* < *p* *mp* *p* < *f* *mp* *mf* *gliss.*  
 u na [m] u 3 jer

B2 *f* *mp* *mf* < *p* (*hablando*) *mp* (*Susurrando*)  
 u na u u na so la u na mu jer

(morendo) N.V.

8

S1  
jer Es ta sen ta da sen ta da

S2  
Es ta [s] sen ta da

A1  
jer u na es ta ta da da

A2  
es ta sen ta sen ta da

T1  
jer és ta mu jer u na so la

T2  
es ta [s] sen [s]

B1  
es ta ta da da

B2  
[e] [s] ta so la ta da sen ta sen

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

(hablando)

Detailed description: This is a page of a musical score for eight voices, labeled S1 through B2. The score is written in a common time signature and features a variety of musical notations including treble and bass clefs, stems, beams, slurs, and dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *f* (forte), and *pp* (pianissimo). The lyrics are in Spanish and are placed below the corresponding vocal lines. The lyrics for S1 are "jer Es ta sen ta da sen ta da". S2 has "Es ta [s] sen ta da". A1 has "jer u na es ta ta da da". A2 has "es ta sen ta sen ta da". T1 has "jer és ta mu jer u na so la". T2 has "es ta [s] sen [s]". B1 has "es ta ta da da". B2 has "[e] [s] ta so la ta da sen ta sen". There are also some performance instructions like "(hablando)" and various musical ornaments like trills and triplets.

Vibrato  V.N.

11

S1

Musical staff for Soprano 1 (S1) with lyrics: so la so la. Includes dynamic markings *pp* and *f*, and an *espressivo* instruction.

S2

Musical staff for Soprano 2 (S2) with lyrics: sen ta da [s] so la u na. Includes dynamic markings *mp*, *pp*, and *mf*.

A1

Musical staff for Alto 1 (A1) with lyrics: ta [a] [a] u na [s] so la. Includes dynamic markings *mp* and *mf*, and performance directions: (inspirar, aire y voz) and (espirar, solo aire).

A2

Musical staff for Alto 2 (A2) with lyrics: da so se [n] ta da so la sen ta. Includes dynamic markings *pp*, *mp*, *p*, and *mp*.

T1

Musical staff for Tenor 1 (T1) with lyrics: so u na so la u na mu jer. Includes dynamic markings *mp* and a triplet.

T2

Musical staff for Tenor 2 (T2) with lyrics: so la sen ta da mu jer u na [s] so la u. Includes dynamic markings *mf*, *mp*, *pp*, and *mf*, and a performance direction: (Grito de susurro).

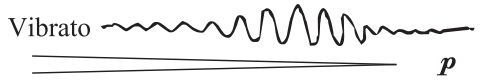
B1

Musical staff for Bass 1 (B1) with lyrics: sen ta da so la [m] es ta so la [s] u. Includes dynamic markings *mf*, *pp*, *mp*, *mf*, *p*, *pp*, and *mf*.

B2

Musical staff for Bass 2 (B2) with lyrics: u na mu jer so la [s]. Includes dynamic markings *pp*, *mp*, *p*, *pp*, and *mf*.





V.N.

14

S1 *p* *pp* < *p* > *pp* *mf* 3 3

u su ca

S2 *mp* 5 *p* *mf* *p* < *mf* *p* < *mp* *mf* 5

es ta so la En su en su ca sa

A1 *p* *mf* > *p* *mp* 3 *pp* < *mp* *pp*

[s] es ta so la u

A2 *p* < *sf* *p* *mf* *pp* < *mp* > *pp*

da En su su

T1 *p* *mf* > *p* < *mf* *mp* 3 *pp* < *p*

en su ca

T2 *pp* < *mf* *p* *mf* *pp* *mf* > *p*

en su [s] so la

B1 *mp* *p* *mf* > *p* < *mf* *pp* < *mp* 5 *mf* 3

na [s] so la [s] so la ca

B2 *mf* 5 *p* *mf* 5 *mp* 5 > *p* *p* 3

u na u na u na en su ca sa a

(Grito de susurro)

S1 *pp* *mp* < *mf* *mf* *p* < *mf* *mp* 3

[s] so la u na [s] so la su ca sa

S2 *mp* < *mf* *mp* 5 *p* < *mp* 3

[s] en su ca sa [s] so la

A1 *pp* *p* *pp* *mf* *mf* *p*

a u so la so la

A2 *mp* 6 3 *mp* < *sf* *mp* *mp* 5 *p* < *mp*

es ta so la sa en su ca sa [s]

T1 *mp* *mf* *mp* *mf* *mf* *mp* 3 *mp*

sa sa be

T2 *pp* *mp* 3 *mf* *mp* *p* < *sf* *p* < *mf* *p* < *mf* *pp* *mp*

[a] ca sa [a]

B1 *pp* 3 *mp* *mf* *mp* *p*

[a] sa ca 3 sa [a]

B2 *mp* 3 *mf* *mp* *p* < *sf* *p* < *sfz* *p* < *mp*

sa sa be

M.V. V.N.

20

S1  
*p* < *f* (espirar) → *p* *mp*  
 [s] sa be [e] hay u na so la sa be que so la...

S2  
*p* < *f* (espirar) → *mp*  
 [s] sa be [e] u na sa be

A1  
*p* < *f* > *p* < (espirar) → *mf* *mp*  
 so la [s] sa be [e] que no

A2  
*p* < *f* > *p* < (espirar) → *pp* *mf* > *p* < *mf*  
 [s] sa be [e] que no

T1  
*mf* > *p* < *mp* *mf* *p*  
 sa be u no [o]

T2  
*mp* *mf* > *p* < *mf* > *mp* *p* < *mf*  
 sa be a be que [n] o

B1  
*mp* *mf* *p* *pp* < *mf* > *p* < *mf* *mp*  
 sa be que no

B2  
*mp* < *mf* > *mp* *mp*  
 sa be no

23

S1 *p* < *mf* *pp* < *mf* > *pp* *mp* *mf* *p* < *mf* *p*  
 [n] no [i] [a] die na die

S2 *mf* *pp* < *mf* > *mf* *p* < *mf*  
 ha y na die na die na

A1 *p* < *mf* *p* < *sf* *mf* *mp*  
 [n] na die na die na die

A2 *mp* *pp* < *mp*  
 ha y [e]

T1 *mf* *mp* *mp* *mf* *p* < *sf* *p* < *sf*  
 ha ha y [a] [a] → [e] na

T2 *mp* *p* < *sf* *p* < *sf* *p* *mf* *p* < *mp*  
 ha y ha y na die na die

B1 *mf* *p* < *mp* *p* < *mp*  
 ha y [i] → [a] [e]

B2 *p* < *mf* > *p* *p* *f* *p* *mf*  
 hay [n] no hay na

Detailed description of the musical score: The score is for eight voices, labeled S1, S2, A1, A2, T1, T2, B1, and B2. It begins at measure 23. S1 and S2 have lyrics: [n] no, [i] [a], die na die. A1 has lyrics: [n] na die, na die, na die. A2 has lyrics: ha y, [e]. T1 has lyrics: ha, ha y, [a], [a] → [e], na. T2 has lyrics: ha y, ha y, na die, na die. B1 has lyrics: ha y, [i] → [a], [e]. B2 has lyrics: hay, [n] no hay, na. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), *mp* (mezzo-piano), *sf* (sforzando), and *f* (forte). It also features articulation marks like accents and slurs, and performance instructions like wavy lines for vibrato. Rhythmic values are indicated by note stems and flags. Some parts include triplets and sextuplets.

26 *mf*

S1 *p* *mf* *p* *sfz* *mf* *mp* *p* *sf*  
 na die na die na

S2 *mf* *mp* *mf* *mp*  
 die na die na die

A1 *p* *sf* *mf* *p* *sf* *mp* *p* *sf*  
 [e] na die na die na

A2 *p* *sf* *p* *sf* *mp* *mf* *mp*  
 na die na die

T1 *p* *mp* *mf* *mp* *mf* *mp*  
 die na die na

T2 *mp* *mf* *mp* *mf* *p* *mf* *mp*  
 na die na die na die na die

B1 *p* *sf* *p* *sf* *p* *sf* *mf* *p* *sf* *p* *sf* *mf* *mp*  
 na die na [a] die na

B2 *p* *sf* *p* *sf* *p* *mf* *p* *sf* *p* *sf* *p* *mf* *mp*  
 die na die na die

Detailed description of the musical score: The score is for eight voices, labeled S1, S2, A1, A2, T1, T2, B1, and B2. It begins at measure 26. The key signature has one sharp (F#). The music features a variety of dynamics including *mf* (mezzo-forte), *p* (piano), *sfz* (sforzando), *mp* (mezzo-piano), and *sf* (sforzando). There are numerous phrasing slurs and accents throughout. Triplet markings (3) are present in several parts. The lyrics are 'na die na die na' with some variations in vowel sounds like [e] and [a]. The score includes various musical notations such as slurs, accents, and dynamic markings.

29 *p* < *mf* *f* *p* *mf* *mp* *f* *mp* *f* *mp* *mf* *mp* *mp* *f* *mp* *pp* *mp* *pp* *mp* *f* *p* *pp* *mp* *pp* *mp* *p*

S1 die [m] mas na die en el mun

S2 mas en el na die

A1 die mas que na die mas [e] [n] mas [s] en el mun do

A2 mas en el mu

T1 mas en en el mun

T2 mas [e] no hay na die no hay na die

B1 die na die mas [e] el no hay

B2 mas sa be que na die en el un

32

S1  
 en el mundo na die mas [s] sa be na die

S2  
 ¿sa be? un do

A1  
 sa be que no hay na die [o]

A2  
 na die no sa be no sa be que mas hay

T1  
 do na die mas en el mundo mas [s] que na die

T2  
 mas na die mas no do

B1  
 mas en el mun do do

B2  
 do [o] no hay na die [n] no sa be

*mp*, *p*, *mf*, *pp*, *f*, *senza vibrato*, *5*, *6*, *3*, *8*

35

S1 *p* *f* *mp* *p* *mf* *mp*  
 [s] to dos los se res han muerto ¿se res? [s] se res los o tros se res to dos los

S2 *f* *mp* *pp* *mf*  
 ¡no! to dos lo se res han muerto to dos lo que hay... [s]

A1 *ppp* *mp* *mf* *p*  
 to dos los ¿se res? muer to ¡se res! los se res

A2 *mf* *mp* *pp* *mf* *pp*  
 en el mun do... to dos... to dos han muer to [s]

T1 *p* *f* *mp* *p* *mp*  
 [s] to dos los se res han muerto ¡to dos! to dos to dos to dos los otros

T2 *ppp* *p* *f* *mf* *mp*  
 [s] to dos se res los que hay en el mundo todos los del mun do...

B1 *ppp* *mf* *mp* *mf* *p* *f*  
 to dos... ¡se res! [s] se res ¡to dos!

B2 *mf* *f* *f* *mf*  
 to dos ¡to dos! to dos los se res del mundo to dos to dos han muer to to dos los o

(Grito de susurro)



38

S1  
o tros los [s] to dos los se res del mundo to dos

S2  
los o tros to dos los otros se res se res ¿to dos? (hablar con aire)

A1  
los o tros del mundo ¡to dos! [s] los o tros... to dos los otros los o tros los otros seres to dos (hablar con aire)

A2  
[s] se res los se res han muer to los o tros del mundo to dos los se res ¿to dos? los del mundo

T1  
los seres ¡to dos! to dos to dos los del mundo todos los del ¡to dos!

T2  
los se res del mundo ¡se res! los otros seres han muer to ¿to dos? los otros

B1  
to dos los otros [s] ¿to dos? los se res los o tros del mundo to dos (hablar con aire)

B2  
tros se res... to dos los del mundo los se res han muer to to dos los seres los se res ¿to dos? los *senza vibrato pp*

Detailed description: This is a musical score for eight voices, labeled S1 through B2. The score is written in a single system with eight staves. Each staff contains musical notation (notes, rests, dynamics, and articulation) and corresponding lyrics. The lyrics are in Spanish and appear to be a variation of the 'Ave Maria' text. The score includes various musical markings such as dynamics (mf, p, mp, pp, f), articulation (accents, slurs), and performance instructions like '(hablar con aire)' and 'senza vibrato'. The piece starts at measure 38. The lyrics for S1 are: 'o tros los [s] to dos los se res del mundo to dos'. S2: 'los o tros to dos los otros se res se res ¿to dos? (hablar con aire)'. A1: 'los o tros del mundo ¡to dos! [s] los o tros... to dos los otros los o tros los otros seres to dos (hablar con aire)'. A2: '[s] se res los se res han muer to los o tros del mundo to dos los se res ¿to dos? los del mundo'. T1: 'los seres ¡to dos! to dos to dos los del mundo todos los del ¡to dos!'. T2: 'los se res del mundo ¡se res! los otros seres han muer to ¿to dos? los otros'. B1: 'to dos los otros [s] ¿to dos? los se res los o tros del mundo to dos (hablar con aire)'. B2: 'tros se res... to dos los del mundo los se res han muer to to dos los seres los se res ¿to dos? los senza vibrato pp'. The score is complex, with many notes and rests, and includes various musical notations like slurs, accents, and dynamic markings.

41

S1 delmun do los o tros... to dos to dos to dos los se reshan muer to

S2 to doslos o tros se res [s] se res to dos to doshan [n] los o otrs

A1 han muer to todos los se res to dos han muer to los o tros se res to dos los se res se\_

A2 to dos los los o trosse res muer to los o tros se res

T1 8 han muer to [s] [o] tros se

T2 8 se res to dos to dos... tros se

B1 los o tros os se

B2 o tros se

*mf*, *mp*, *p*, *pp*, *senza vibrato*, *V.N.*, *5*, *6*, *3*



47 *mf* *pp* *mf* *mf* *pp* *mp* *senza vibrato*

S1 to dos to dos han muer to [s] go [o]

*mp* *mf* (espressivo) *V.N.* *p* *mf* *mf* *senza vibrato*

S2 to go

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

A1 [e] [r] to han muer to muer to

*> p* *mp* *mf* 5 *mf* *senza vibrato* *pp* *mp*

A2 to to dos los se res han muer to los se res go [o]

*f* *p* *mp* *senza vibrato*

T1 3 [r] to muer to

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

T2 [r] to [o]

*pp* *mf* *pp*

B1 nuer to han muer to [o] [o]

*mp* *pp* *mf* *pp* *mf*

B2 han muer to [o] [o] gol

50

S1  
*mf* 5 *pp* *mf* 5 *pp* *mp* *pp* *mp* *mf*  
 la puer ta [l] to dos los se res [e] [a]

S2  
*pp* *mp* *pp* *mf* 5 *pp* *mp* *pp* *mp* *p*  
*senza vibrato*  
 [o] los se res to dos [e] [a]

A1  
*pp* *mp* *pp* *mp* *mf* *p* *mp*  
*senza vibrato*  
 [o] pe to dos [a]

A2  
*mp* *mf* *p* *mp* *pp* *pp*  
*senza vibrato*  
 [o] [l] los del mun do [e] [a]

T1  
*pp* *mp* *pp* *mp* *mf* *pp* *mf* 5 *pp* *mp*  
*senza vibrato*  
 [o] pe gol pe an la puer ta han muer to [a]

T2  
*mf* 3 *pp* *mp* *pp* *p* *mp* *p* *mf* 3  
 gol pe an... [l] [e] han muer

B1  
*pp* *mf* *p* *mp* *p*  
*senza vibrato*  
 [l] [e] [a]

B2  
*mp* *mf* *pp* *pp* *mf*  
*senza vibrato*  
 pe an la puer ta la puer ta pe [e] ¡to dos!

53

S1 gol pe an [a] que to doshan muer to u na so la en el

S2 V.N. mp p < mf p < mf pp < mp la la [a] [a] [e]

A1 V.N. p < mp [n] la sa be que to dos sa be que es ta so la

A2 mp [n] V.N. pp < mp [a] mf [e]

T1 pp [n] V.N. p < mp la la pue so la en el mun do

T2 8 to to dos gol pe an ¡to dos! puer

B1 [n] V.N. p < mp la puer

B2 (hablar con aire) mf 5 3 ¡to dos los o tros! ¡to dos! gol pe an la ca sa puer

Detailed description: This page of a musical score contains eight vocal staves. S1 (Soprano 1) starts with a triplet of eighth notes. S2 (Soprano 2) includes a 'V.N.' (Vocal Nasal) marking above a triplet. A1 (Alto 1) features a 'V.N.' marking and a quintuplet. A2 (Alto 2) includes a 'V.N.' marking and a triplet. T1 (Tenor 1) has a 'V.N.' marking and a quintuplet. T2 (Tenor 2) starts with an 8-measure rest and includes a quintuplet. B1 (Bass 1) includes a 'V.N.' marking and a quintuplet. B2 (Bass 2) includes a 'V.N.' marking and features the instruction '(hablar con aire)' above a quintuplet. The lyrics are in Spanish and describe a scene of suffering and death. Dynamics range from piano (p) and mezzo-piano (mp) to fortissimo (ff).

56

V.N. *p* *mf* *p* *mf* *p* *mp* *senza vibrato*

S1 mun do [a]

S2 *mf* ta to dos los se res han muer to *mp* u na so la u na so la mu jer

A1 *p* *mp* *mf* *mp* *ppp* [a] *senza vibrato*

(hablar con aire)

A2 *mf* ¡gol pe an! gol pe an *f* ¡to dos! *mp* todos *mf* to dos los se res *mp* sa be que no hay...

T1 *p* *mp* *p* *mf* *p* *ppp* [a] *senza vibrato*

T2 *mf* ta no hay na die mas nadie gol pe an la puer ta

B1 *mf* *mp* *mf* *p* *mp* ta han muer to *mp* 3 todos los *5* o tros

B2 *mf* ta *mf* 5 na die mas en el mun do *mp* 5 gol pe an la puer ta