

Music and text:

DAVID RUIZ MOLINA

ATHENA'S SOLDIER

Madrigal for eight voices a cappella group

August 2011 - Duration: 5 minutes

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Dedicated to my daughter and wife

Thanks to Julián Morales, Diego Vilaró, Daura Carballo and Prem Gurbani.

ATHENA'S SOLDIER

The text of the work:

ATHENA'S SOLDIER

*Lyras exhale thoughts
in silence-shaped words,
fluttering in their quest for excellence,
and achieving the laurels of silence
in their wisdom scholarship*

*Straight from the mystery, a bow shoots
an irreverent and determined arrow
through Athena's soldier chest,
a mind haunted philosopher on his way
from Olympus to true knowledge.*

*A man exhales his thoughts...
Where do words break out from?
Silence... Silence... Silence...*

Note: The text is original and has been written specifically for this work by the composer. Therefore the music and text are free of copyright.

Vocalization and phonetics:

/eks ' /	exhale
/' flʌt/	flutter
/pʌ/	punch
/i:/	beat
/' səʊl/	soldier
/dʒər/	soldier
/'nɑ:/	knowledge
/lɪ/	knowledge
/dʒ/	knowledge

Performance instructions - Staging:

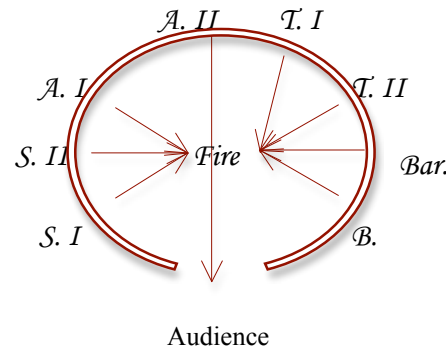
This work is a tribute to the men and women who dedicate their lives to knowledge and the quest for excellence. When performed, the scenery and atmosphere should remind us to a temple dedicated to Athena, the goddess of wisdom, war, civilization, art, strategy, justice and knowledge.

As a suggestion for the performance of the work the singers may wear tunics or similar garments. As there are position variations on stage, it is recommended going barefoot, or any other standard practice, to limit noise when moving around stage. At the centre a fire flame would be the focus of the ensemble as represented with the drawings below. However, any sort of light spot can replace this fire.

At the full score the positions for the voices are marked (**P. 1, P. 2, P. 3...**). The marks make reference to the schema pictured below. The schema represents the positions of each performer on stage and the orientation he or she should take towards the audience. Nevertheless, the schema is for guidance only and the singers should be at ease when interpreting the piece.

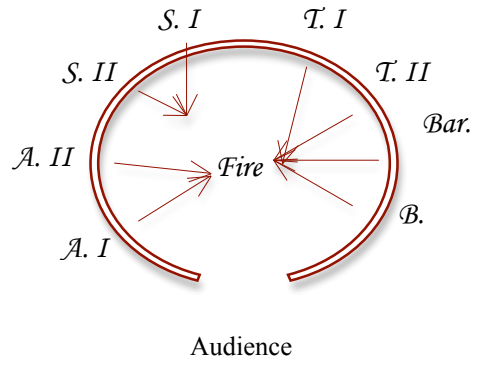
The pictured schemes place the audience at the front, however a second option would be that the audience surrounds the performer in concentric-like circles.

P. 1: Position 1

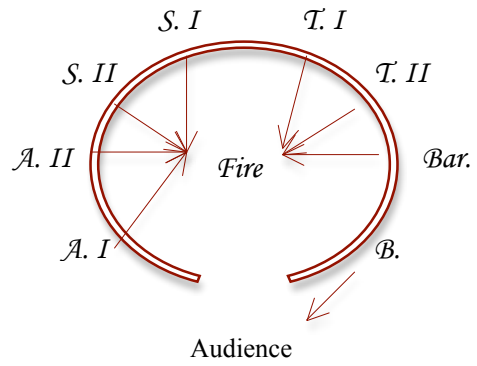


- S. I: Soprano I
 - S. II: Soprano II / Mezzo
 - A. I: Alto I
 - A. II: Alto II
 - T. I: Tenor I
 - T. II: Tenor II
 - Bar: Baritone
 - B: Bass.
- ↘ : Sound orientation

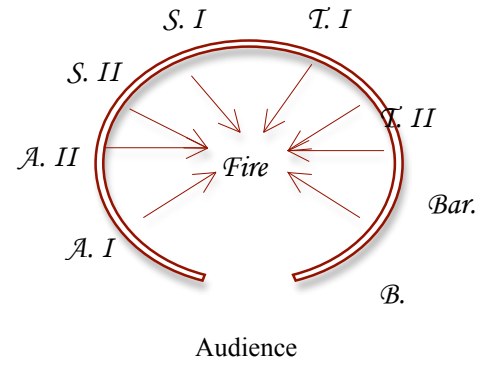
P. 1: Position 2



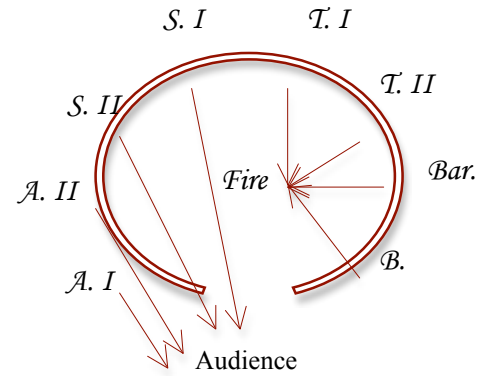
P. 1: Position 3



P. 1: Position 4



P. 1: Position 5



Amplification considerations:

The work is written for acoustic or amplified performance without voice modification.

In the case you should choose to amplify the performance, when technical resources are available, eight channels should be used. Those would correspond to the eight voices on stage. In this case the acoustic would slightly differ from the previous two explained, as it would correspond to eight speakers around the audience. Movements on stage may be mimicked with the aid of a mixing pan to imitate the positions represented by the previous schema.

Clarification of terms written on the score:

- * *Clear sound*: without vibrato.
- * *Darker sound*: mysterious timbre, as emerging from a cave.
- * *Natural*: with natural singing technique.
- * *Only Air*: as a breath.

Clarification of quarter-tone symbols:

Quarter-tone up: †

Three quarter-tone up: ‡

Quarter-tone down: †

Three quarter-tone down: ‡

Clarification of the absence of time signature:

The classical notion of measure is replaced by the intuitive appreciation of the eighth note value beat indicated in the work. The bar lines serve only to separate sections or facilitate timing amongst singers.

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P. 1

$\text{♩} = 54 \dots 60$
Darker sound *

Clear sound *

More Air ---> Only Air *

Darker sound

Clear sound

Soprano I

ppp /e - - - - ks' / _____
Lyres _____ ex - ha - - le thoughts. _____

Soprano II
(mexxo - soprano)

pp /e - - - - ks' / _____
Lyres _____ ex - ha - le thoughts.

Alto I

pp /e - - - - ks' / _____
Lyres _____ ex - ha - - le thoughts.

Alto II

mf Lyres ex - ha - le thoughts Lyres ex - ha - le thoughts.

P. 1

Tenor I

Empty staff

Tenor II

Empty staff

Baritone

Empty staff

Bass

Empty staff

P. 2

A

Change to P.2

Change to P.2

Change to P.2

Change to P.2

Natural *

Natural

Reciting (sung tone)

Reciting (sung tone)

P. 2

S. I

S. II

A. I

A. II

T. I

T. II

Bar.

B.

mf cresc.

mf cresc.

f

f

mf

gliss. cresc.

mf

cresc.

mf

mf

cresc.

mf

mf

cresc.

ppp subito

ppp subito

Thoughts in si - len - ce sha - ped words,

Thoughts in si - len - ce sha - ped words,

Lyres ex ha - le thoughts in si len - ce sha - ped words,

Lyres ex ha - le thoughts in si len - ce sha - ped words,

Thoughts in si - len - ce sha - ped words,

Thoughts in si - len - ce sha - ped words,

Thoughts in si - len - ce sha - ped words,

Lyres ex ha - le thoughts in si len - ce sha - ped words, Lyres ex - ha - le thoughts in si - len - ce sha - ped words, Lyres ex - ha - le thoughts in si - len - ce sha - ped words,

P. 4

B

Clear sound More Air -----> Only Air Clear sound More Air -----> Only Air

S. I *p* in their wis - dom *pp* in their wis - dom

Clear sound More Air -----> Only Air Clear sound

S. II *p* in their wis - dom *pp* in their wis - dom

Clear sound More Air -----> Only Air Clear sound More Air -----> Only Air

A. I *p* in their wis - dom *p* in their wis - dom

Clear sound More Air -----> Only Air Clear sound

A. II *p* in their wis - dom *p* in their wis - dom

P. 4

Clear sound More Air -----> Only Air Clear sound More Air -----> Only Air

T. I *p* in their wis - dom *p* in their wis - dom

Clear sound

T. II *p* in their wis - dom *pp* in their wis - dom

Clear sound More Air -----> Only Air Clear sound More Air -----> Only Air

Bar. *p* in their wis - dom *p* in their wis - dom

Clear sound

B. *p* in their wis - dom *pp* in their wis - dom

softly

ppp *gliss.* *gliss.*

si - - - len - - - ce si - - - len - - - ce

softly

ppp *gliss.*

si - - - len - - - ce si - - - len - - - ce

softly

ppp *gliss.* *gliss.* *gliss.* *gliss.*

scho - - - lars - - - hip. scho - - - lars - - - hip.

softly

ppp *gliss.* *gliss.*

scho - - - lars - - - hip. scho - - - lars - - - hip.

softly

ppp

scho - - - lars - - - hip. scho - - - lars - - - hip.

softly

ppp

scho - - - lars - - - hip. scho - - - lars - - - hip.

softly

ppp *gliss.* *gliss.*

scho - - - lars - - - hip. scho - - - lars - - - hip.

softly

ppp *gliss.* *gliss.*

scho - - - lars - - - hip. scho - - - lars - - - hip.

P. 5 accel.

♩ = 60 ... 75

C

Natural

S. I *p* Straight_ from the my - stery, a bow shoots an *mf* ir - re - ve - rent and de - ter - mi - ned ar - row th - rough A - the - na 's *f* sol - - dier chest, *fff* a

S. II *p* Straight_ from the my - stery, a bow shoots an *mf* ir - re - ve - rent and de - ter - mi - ned ar - row th - rough A - the - na 's *f* sol - - dier chest a

A. I *p* Straight_ from the my - stery, a bow shoots an *mf* ir - re - ve - rent and de - ter - mi - ned ar - row th - rough A - the - na 's *f* sol - - dier chest a

A. II *p* Straight_ from the my - stery, a bow shoots an *mf* ir - re - ve - rent and de - ter - mi - ned ar - row th - rough A - the - na 's *f* sol - - dier chest a

P. 5

Natural

T. I *pp* /dʒər/ *p* /dʒər/ *f* /səʊl/ /lɪ/

T. II *pp* /səʊl/ *p* /dʒər/ *mf* /dʒər/ /'nɑ:/

Bar. *pp* /səʊl/ *p* /dʒər/ *f* /dʒər/

B. *pp* /səʊl/ *p* /dʒər/ *f* /səʊl/ /dʒ/

rall.

♩=60 ... 75

S. I
mind haun-ted phi - lo - so - pher *ff* on his way from O - lim - pus to true Know - led - ge. *mf* to true *p* Know - led - ge.

S. II
mind haun-ted phi - lo - so - pher *ff* on his way from O - lim - pus to true Know - led - ge. *mf* to true *p* Know - led - ge.

A. I
mind haun-ted phi - lo - so - pher *ff* on his way from O - lim - pus to true Know - led - ge. *mf* to true *p* Know - led - ge.

A. II
mind haun-ted phi - lo - so - pher *ff* on his way from O - lim - pus to true Know - led - ge. *mf* to true *p* Know - led - ge.

T. I
mf /d3/ *sfp* /l1/

T. II
mf /l1/ *p* *sfp* /d3/

Bar.
/ ' na: / *mp* /l1/ *pp* *sfp* /d3/ -

B.
mp / ' na: / *sfp* / ' na: /

P. 4 until the end

Tempo primo subito

D

Clear sound

S. I *mp* A man ex - ha - les his thoughts. *p* Ex - ha - - les *pp* his thoughts...
Darker sound *Clear sound* *Natural*

S. II *pp* Ex - ha - - les *p* A man ex - ha - les *pp* his thoughts...
Darker sound *Clear sound* *Natural*

A. I *ppp* A man ex - ha - les *mp* A man ex - ha - les his thoughts...
Darker sound *Clear sound* *nat.*

A. II *ppp* A man ex - ha - les *mp* ex - - ha - les his thoughts...

P. 4 until the end

T. I *mp* A man ex - ha - les his thoughts...

T. II *mp* A man ex - ha - les his thoughts, his thoughts...

Bar. *mp* A man ex - ha - - les his thoughts... A man ex - ha - - les his thoughts...

B. *mp* A man ex - ha - les his thoughts, his thoughts... *mf* A man ex - ha - les his thoughts, his thoughts...

S. I *Clear sound* *gliss.* *Darker sound*
pp Si - len - - - ce... *ppp*

S. II *Darker sound* *Clear sound* *Darker sound*
ppp Si - - - len - ce... *pp* *ppp*

A. I *Clear sound* *Darker sound*
pp Si - - - len - ce... *ppp*

A. II *Clear sound* *Darker sound*
pp Si - - - len - ce... *ppp*

T. I *Clear sound* *gliss.* *Darker sound*
pp Si - len - - - ce... *ppp*

T. II *Clear sound* *gliss.* *Darker sound*
pp Si - len - - - ce... *ppp*

Bar. *Darker sound* *Clear sound*
ppp Si - - - len - - - ce... *pp*

B. *Whisper with undetermined sound (spoken tone)*
mp Whe - re do words break out from?
Darker sound *Clear sound*
ppp Si - len - - - ce... *pp* *gliss.*

