

# Memories of a wedding

A Christopher y Gigi

para dos voces y uno o más instrumentos

Diego Villaseñor de Cortina

- I. **Love looks, soul's eyes** / Miradas de amor, ojos del alma.
- II. **Along calling calls in-outside** / Cursando llamadas que llaman desde el ex-interior.
- III. **Side - by - side round dances cycle** / Lado a lado las danzas en ciclo.
- IV. **Togethersongs erupting interplay** / Canciones conjuntas invocan interacciones.

# I. Love looks, soul's eyes.

**Voice I**

Lo \_\_\_\_\_ ve look

rep. and var.  
love(s) look(s)

**Voice II**

o \_\_\_\_\_ s → u → s → o → u →

interact with

**Ensamble**

Creatively resonant

var. repeat only as resonances of the first sounds

gradually expand (mostly upwards) (octaves - harmonics)

Disintegrate (dis.)

gradually integrate

var.

imitate freely voices I and II

\* gliss: any kind of gesture that implies such contour

rep. and var. molto ad lib

play with

Transit to (transit.)

Freely

Alternate "I is I"

I is

play with

Transit to (transit.)

Freely

var. Alternate "I is I"

I is

Choose arp. between pitches and/or motives

Echoing trem, arp, or sim.

Disintegrating

(imitate)

Expanding

Diffusing + echoing

eyes

eyes

(dis.)

Echoing + variation  
voices: 8va / 15ma/ gliss  
itself

(Diffusing + echoing + imitating)

(echo)

Detailed description: This musical score consists of five staves. The top two staves are vocal lines, each starting with a whole note 'eyes' and ending with a half note 'eyes'. The third staff is a treble clef line with a '(dis.)' annotation. The fourth staff is a treble clef line with a '(Diffusing + echoing + imitating)' annotation. The fifth staff is a bass clef line. A dashed vertical line connects the 'eyes' notes in the first two staves to a box containing musical notation in the fourth staff, labeled '(echo)'. A curved arrow points from this box to a similar box in the fifth staff. The musical notation in the fourth staff includes a whole note, followed by a series of eighth and sixteenth notes with slurs and ties. The fifth staff contains a similar melodic line with a 'p' dynamic marking.

## II. Along Calling Calls in/out - side

Move by contiguity: Left - right - up - diagonals. Fast - slow.

o \_\_\_\_\_ □o \_\_\_\_\_ a → A Lo \_\_\_\_\_ o \_\_\_\_\_ ng Co \_\_\_\_\_ i \_\_\_\_\_ n \_\_\_\_\_ ng \_\_\_\_\_

Fast - Slow

o \_\_\_\_\_ □o \_\_\_\_\_ a □o \_\_\_\_\_ □o \_\_\_\_\_ □ Co \_\_\_\_\_ ing \_\_\_\_\_



Co ols o o □ i n i Sa \_\_\_\_\_ i i i\_d

Co in n ni n Sa i i i



Sa a au au au a a Ut u u → i

Sa \_\_\_\_\_ a au u U



Sa Sa a → i a i i n(s) a ai(d) i \_\_\_\_\_ n

Sa → i i i a → i Sa → i a i(s) a u(t) a is

### III. Side - by - side round dances cycle

Any materials with this rhythms: *Accel.* *Rall.* Perpetuo

1

Cycle between rhythms

6

Repeat all or parts and play

Sa (a) i d e bai sa a i d

Sa a i d ba i Sa aid

Ru a u n d dan ses sa ai col

ra u und dan ses sa a i col

Come and go in and out of this harmony (optional)

2

5

3

4

# IV. Togethersongs erupting interplay

Gradually growing



in songs in e - ru\_\_\_\_\_pt to - ge\_\_\_\_ther i\_\_\_\_\_n pl - ay i\_\_\_\_\_n → uh

i - n te - r pl ay l aee in two e - ru\_\_\_\_\_pting in te - r l in two a → ee → uh

Echoing preechoing

Dissolving

Only echoing with variations

Disintegrating into

- clouds
- grains of sound
- noise frequency bands



l → you To ----- ge ----- ther l ----- in ----- uh

l ----- you to --- ge ----- ther aee → in ----- you

Non Stable