

**SP1151ES**

Pieza para ( flauta + flauta bajo), (clarinete +clarinete bajo), percusión, arpa, violín, viola y violonchelo

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2016

## Indicaciones

Indicaciones generales:

Un poco alto

Sostenido un poco alto

Sostenido un poco bajo

¼ de tono alto

¾ de tono alto

Tremolo

Armónico

Un poco bajo

bemol un poco bajo

¼ de tono bajo

¾ de tono bajo

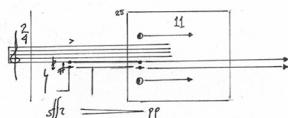
Ligadura: la indicación de ligadura que enlaza a dos alturas iguales está representada por una línea recta



La continuidad de un recurso sonoro que altera a un sonido determinado, está representado con el símbolo seguido de una línea recta. El punto localizado al final de cada línea indica que el recurso sonoro será efectuado hasta la nota en donde se localiza el punto.



El número que se localiza dentro del recuadro indica la cantidad de tiempos que debe durar el evento sonoro o el silencio propuesto.



Flauta y clarinete:

Sonido eólico.

Mitad altura, mitad aire

Sonido afinado normal.

La flecha indica la transición gradual entre dos recursos sonoros distintos.



Slap

*Multifónicos*

Tongue Ram

Flatterzunge

Los multifónicos están indicados en un recuadro localizado en la parte superior de la altura fundamental en donde es activado el multifónico. La escala de blanco a negro señala los grados de complejidad del sonido resultante, en donde totalmente blanco es poca complejidad, y completamente negro es máxima complejidad.

*Posición de la embocadura*



posición normal

Obstruido por los labios

A distancia

*Nomenclatura*

Flauta Bajo: Fl B.

Clarinetebajo: Cl.B.

Flauta : Fl.

Clarineteen Bb: Cl Bb.

Percusión :

*Instrumentación:*

Ride 20"

Hi-Hat 14"

3 wood blocks (agudo, medio, grave)

Snare drum

1 tom (el tamaño del tom será elegido a consideración del intérprete)

Bombo de piso

*Instrumentos de percusión no convencionales:*

Bowl de metal grande



Batidora manual grande



2 palas de acero o metal para cocina.



*Baquetas*

Palas de cocina



Baquetas duras



Tocar con las uñas



Tocar con las manos.

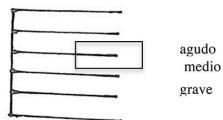


Batidora



*Posición de los instrumentos de percusión en la partitura*

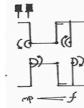
Ride  
Hi-hat  
3 woodblocks  
(agudo, medio y grave)  
Snare drum  
Tom  
Bombo de piso



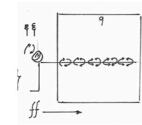
agudo  
medio  
grave

*Indicaciones*

Friccionar las palas de cocina sobre el Ride, respetando el movimiento indicado con las flechas, produciendo un sonido metálico, estremiente y distorsionado.



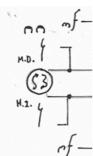
Movimiento periódico y circular de la batidora dentro del Bowl, produciendo un sonido rítmico periódico y constante.



Frotar el arco sobre el borde del Ride



Friccionar con las uñas de la mano con un movimiento libre sobre el parche del Snare drum Produciendo un sonido similar al sonido eólico.



Tocar en el centro del platillo y/o tom.



Tocar en el borde del platillo y/o tom.



Con bordones



Sin bordones



Activar el pedal de hi-hat haciendo chocar los dos platillos. Separarlos en el momento en que el intérprete lo considere necesario.



Soltar el pedal del bombo con fuerza produciendo un sonido que nace del rebote del mazo y de la tensión-distensión de la cadena.

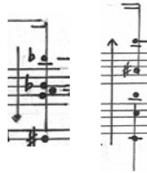


## Arpa

Tocar glissando hacia el registro extremo agudo del instrumento.



Arpegiar el acorde de forma Ascendente o descendente dependiendo De la dirección indicada por la flecha.



Pulsar la cuerda cerca de la caja de resonancia para producir un sonido duro, crispado, casi metálico. entre los dos extremos que abarca el movimiento.

## Cuerdas

Extremo sul taso **x.s.t.**

Sul tasto **s.t.**

Ordinario **ord.**

Sul ponticello **s.p.**

Extremo sulponticello **x.s.p.**

Nota semipisada

Cuerda tapada

Flautato

Arco circular

Tocar detrás del puente

$\frac{1}{2}$  con legno tratto

con legno tratto

crin

Tocar con la crin del arco sobre la caja del instrumento

Tocar sobre el registro más agudo o más grave del instrumento dependiendo de la dirección de la flecha.

Tremolo con arco vertical

Arco vertical:

Las flechas que se localizan junto a las indicaciones de la posición del arco, señalan que el movimiento de transición del arco de un punto inicial a otro debe ser ejerciendo un poco de presión sobre las cuerdas (en caso de que no hay indicación de gráfica de distorsión), produciendo de esta manera una sonoridad similar al del arrastre de un objeto sólido.



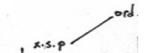
Pizzicato Bartók

cambio de arco

Tocar con el tornillo del arco sobre la cuerda indicada.



Transformación gradual en el cambio de posición del arco sobre las cuerdas.



Rotar el arco irregularmente sobre su eje, Con mucha presión y sin desplazamientos Horizontales o verticales.

La vara debe estar en total contacto con las Cerdas o con la caja del instrumento (en caso de producirse el sonido sobre la madera). el sonido resulta de la fricción entre la vara y la cerda.

Tocar sobre el puente

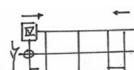
Cuerdas al aire

Arco gettato

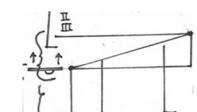


## Indicaciones específicas para el Violonchelo

El cambio de arco en el violonchelo está representado por flechas horizontales las cuales indican la dirección natural del arco de punta a talón y viceversa.



Arco vertical tomado el arco con las dos manos y arrastrándolo sobre las cuerdas en la dirección indicada por la gráfica



Golpear con el legno sobre el cordal.



### *Gráfica de distorsión*

Línea superior: sonido normal



Sonido difuso, con un poco de ruido  
el sonido difuso debe estar interferido por  
Sonidos graves que aparecen ocasionalmente.  
dependiendo del registro del sonido y de la  
cuerda en la que se produce, estos sonidos son  
perceptibles



Los sonidos graves deben predominar sobre los sonidos escritos. Ya no hay relación directa entre el sonido escrito y la resultante sonora.



El sonido resultante debe ser rasposo pero continuo.



Línea inferior: sonido totalmente distorsionado.  
Dependiendo de la región de la cuerda donde se produzca el sonido (sul tasto, sul ponticello, etc.)  
y de la dinámica, el arco puede atorarse,  
y el sonido ser discontinuo.



Producir un Objeto Sonoro similar al de un contenedor pesado siendo arrastrado dentro de una nave industrial vacía.

**A**

Fl.B.

1 2 3 4 5 6 7 8 9 10

z 40

T.R.

Ecritura en Bb

Cl. B.

Ride

Perc.

Arpa.

Vln.

ord. ord x.s.t.

x.s.t. x.s.t. x.p.

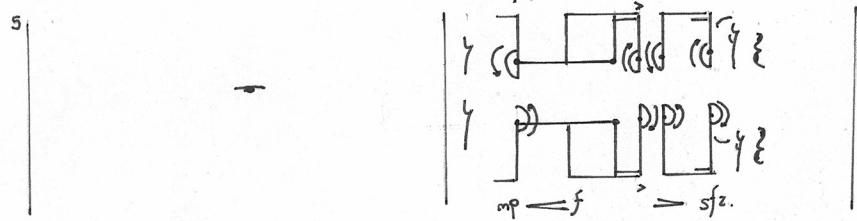
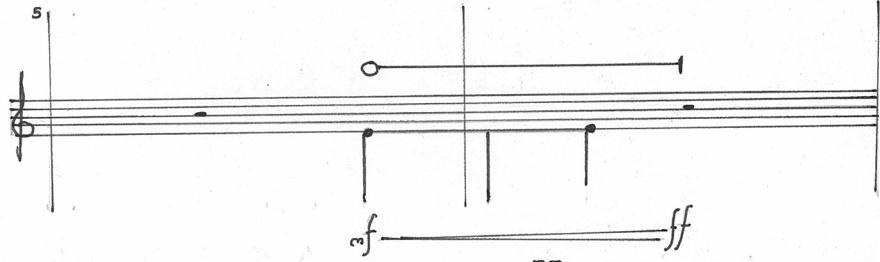
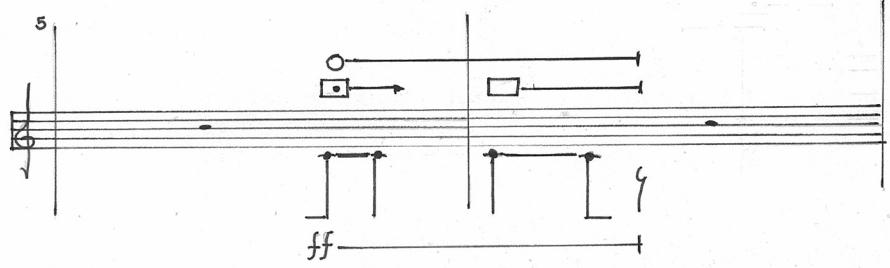
s.t. s.t. s.p. x.s.t.

x.s.t. x.s.t. x.p. f.

s.t. x.s.t. f. x.s.t. x.s.t. f.

Vla.

Vcl.



5

st. s.t. x.s.t. ord. x.s.t. ord. x.s.p. s.t.

mf ff mf f = mf f = mf mf p p mf f = mf

x.s.t. x.s.t. ord. ord. s.t. s.t. ord.

mf mp mf f = mf f = mf

crin. 3

mf mp mf f = mf f = mf

s.p. x.s.t. s.p. x.s.t. s.p.

mf f = mf f = mf

ord. x.s.p. ord. x.s.p. x.s.p. s.p.

mf f = mf f = mf

mf mp mf f = mp / mf

This image shows a multi-page musical score for orchestra and piano, consisting of six systems of handwritten musical notation. The score includes parts for various instruments, such as strings, woodwinds, brass, and percussion. Each system contains multiple staves with complex rhythmic patterns, dynamics (e.g., ppp, pp, f), and performance instructions (e.g., tr, 3, mf, s.t., c.l.t., x.s.p., ord., crin.). The notation uses a mix of standard musical symbols and unique graphical elements.

**System 1:** Contains six staves. Dynamics include ppp, pp, and p. Performance instructions include tr (trill), 3 (three), and various dynamic markings like mf and f.

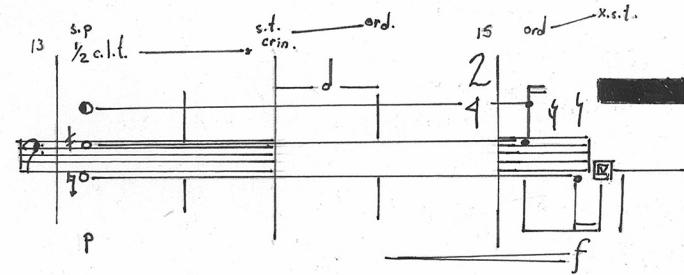
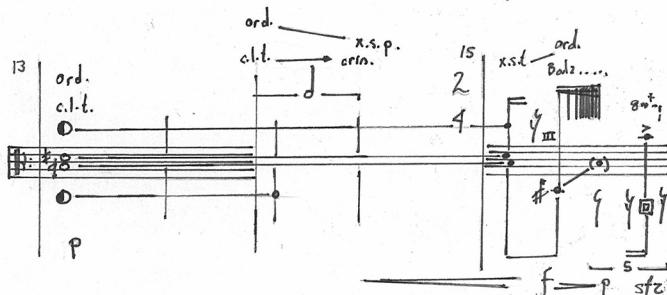
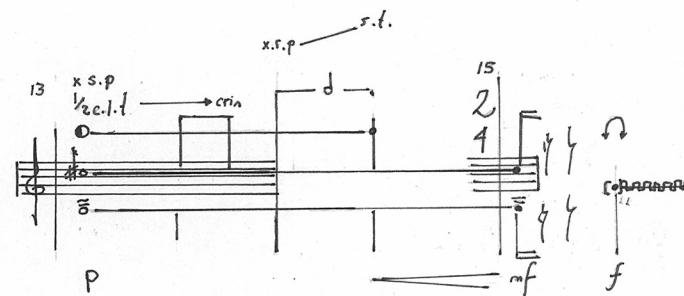
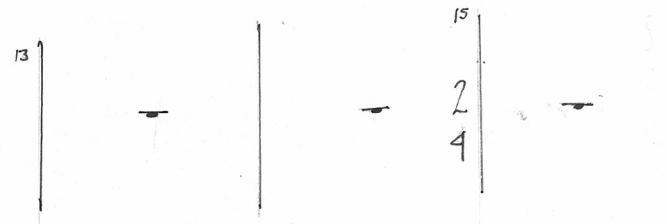
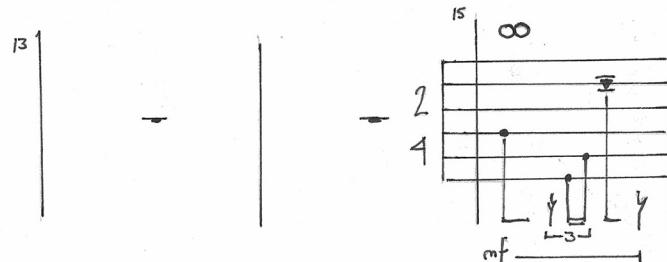
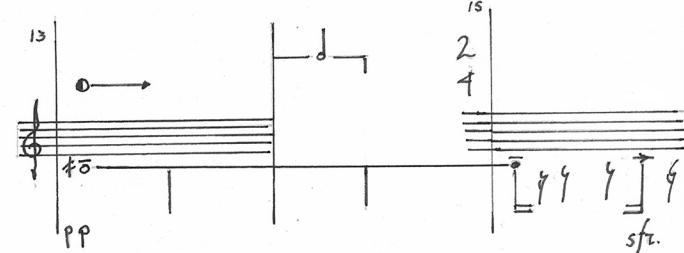
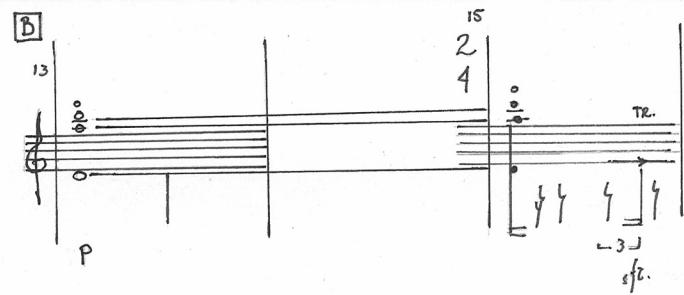
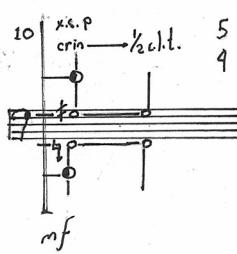
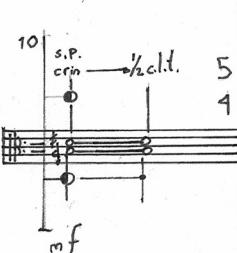
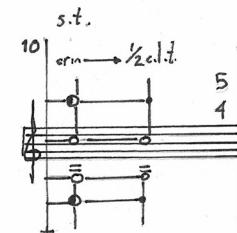
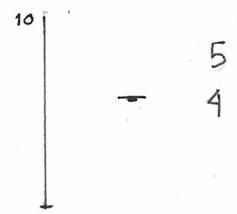
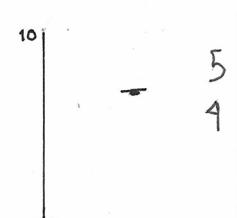
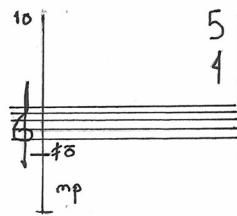
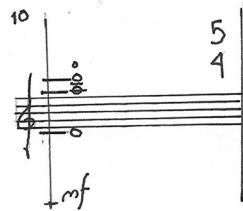
**System 2:** Contains six staves. Dynamics include ppp, pp, and p. Performance instructions include tr, 3, and various dynamic markings like mf and f.

**System 3:** Contains six staves. Dynamics include mf, mp, f, pp, and ff. Performance instructions include 3, ff, f, mp, mf, and mf.

**System 4:** Contains six staves. Dynamics include mp, f, pp, and ff. Performance instructions include 3, ff, f, mp, mf, and mf.

**System 5:** Contains six staves. Dynamics include f, pp, and ff. Performance instructions include 3, ff, f, mp, mf, and mf.

**System 6:** Contains six staves. Dynamics include mf, f, pp, and ff. Performance instructions include x.s.p., s.t., c.l.t., ord., crin., s.p., fl., and various dynamic markings like ff, f, mp, and mf.



Hand-drawn musical score page 1. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff, f, sff, ff, and pp.

Hand-drawn musical score page 2. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff, p, f, mp, ff, mp, f, and pp.

Hand-drawn musical score page 3. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff and a long sustained note.

Hand-drawn musical score page 4. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff and a long sustained note.

Hand-drawn musical score page 5. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff and a long sustained note.

Hand-drawn musical score page 6. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff, p, mf, ff, mp, and pp.

Hand-drawn musical score page 7. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff, p, mf, ff, mp, and pp.

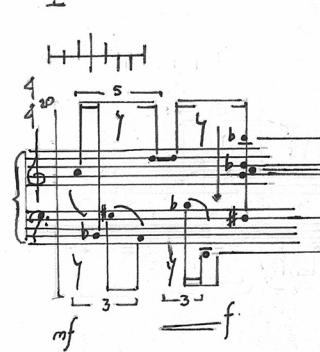
Hand-drawn musical score page 8. It features two staves. The top staff has a treble clef, a 4/4 time signature, and a key signature of one sharp. The bottom staff has a bass clef, a 4/4 time signature, and a key signature of one sharp. The music includes dynamic markings like ff, p, mf, ff, mp, and pp.

20  
4  
4

21

20  
4  
4

21

20  
4  
421  
oo

21

21

s.p. x.s.p.

10

ffz pp

21

s.p.

10

ffz pp

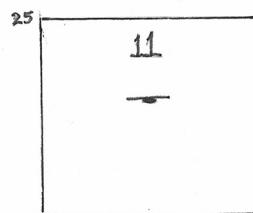
21

III x.s.p.

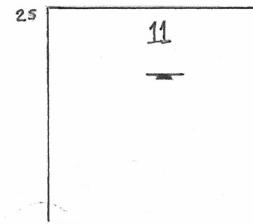
IV

10

ffz pp



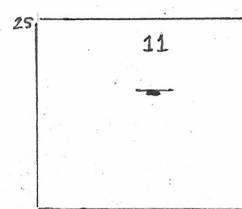
2  
4



2  
4

Ride

mf



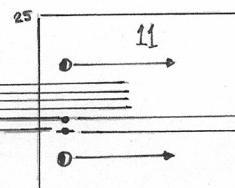
11

25

11

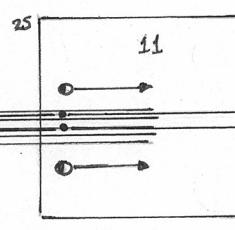
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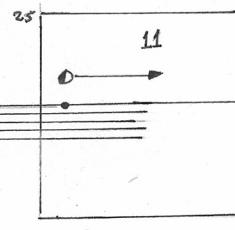
pp

25



pp

25



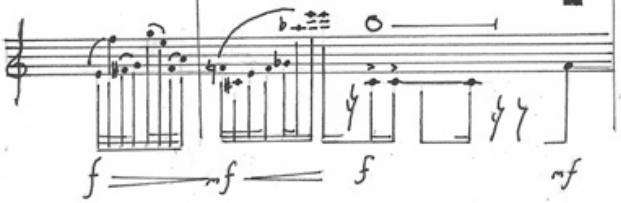
pp

4  
44  
44  
44  
4

A hand-drawn musical score consisting of three staves, each with four measures. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Measures 1-3 of all staves begin with a dynamic of *sffz*, followed by a short horizontal line and *pp*. Measures 4-5 show a transition: the top staff has *mf*, the middle staff *f*, and the bottom staff *mp*. Measures 6-7 show another transition: the top staff has *mf*, the middle staff *f*, and the bottom staff *f*. Measures 8-9 show a final transition: the top staff has *mf*, the middle staff *f*, and the bottom staff *f*. Various performance markings are present, including slurs, grace notes, and dynamic changes.

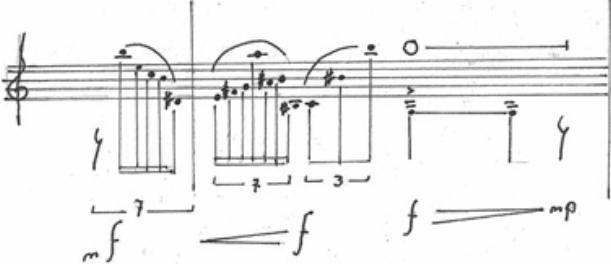
30

Fl.



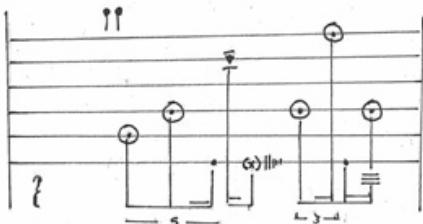
30

Cl. B



30

ff

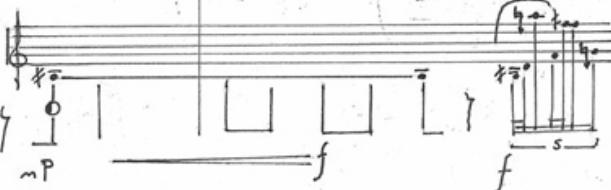
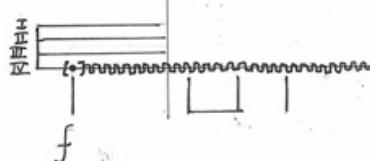
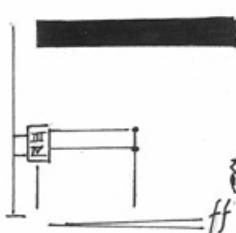


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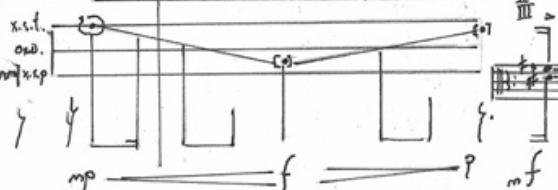
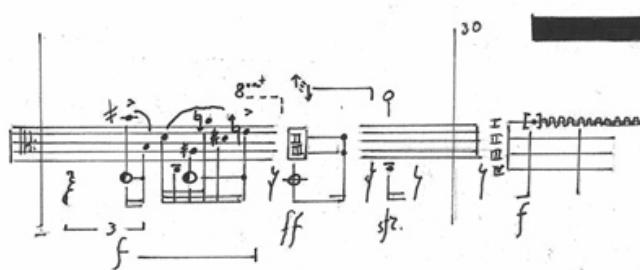
Bb ↑ BIS



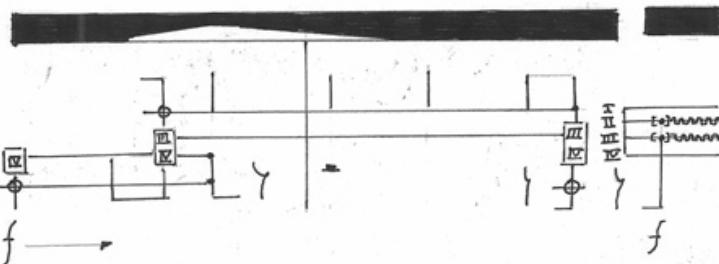
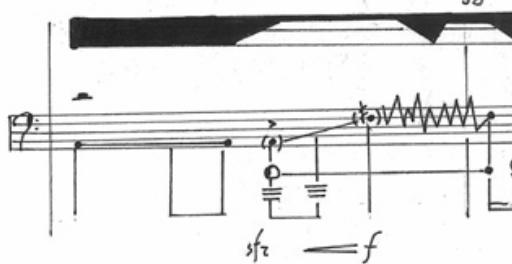
30



30



30



*C*

Handwritten musical score page C, featuring six staves of music. The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, and *ff*. Performance instructions include slurs, grace notes, and specific attack techniques indicated by small squares and circles. The score is divided into measures by vertical bar lines.

1. Staff 1: Dynamics *f*, *f*. Measure ends with a brace and a bracket under the second measure.

2. Staff 2: Dynamics *f*, *mp*, *mf*, *p*, *f*.

3. Staff 3: Dynamics *mf*, *f*, *mp*, *f*, *mf*, *mp*, *mf*.

4. Staff 4: Dynamics *mf*, *f*, *mp*, *f*, *mf*, *mp*, *mf*.

5. Staff 5: Dynamics *p*, *ff*.

6. Staff 6: Dynamics *f*, *ff*.

7. Staff 7: Dynamics *ff*, *f*.

8. Staff 8: Dynamics *f*, *ff*, *sfz*.

35

35

35

snare drum

M.D.

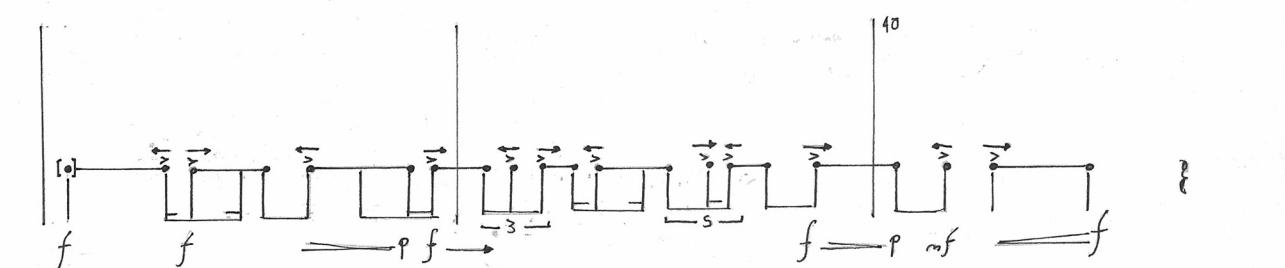
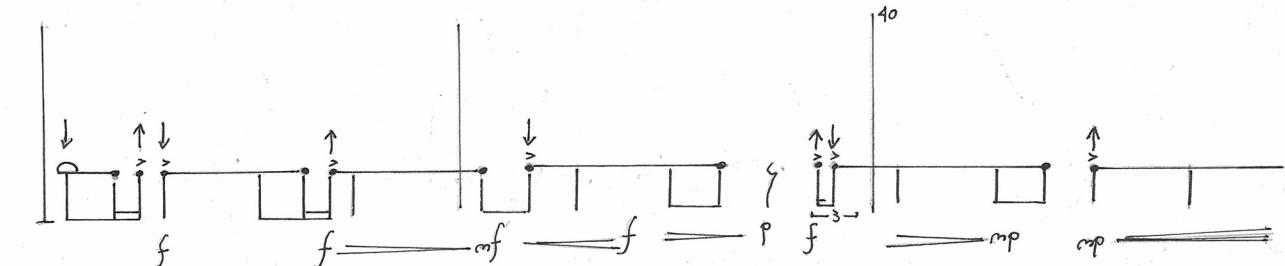
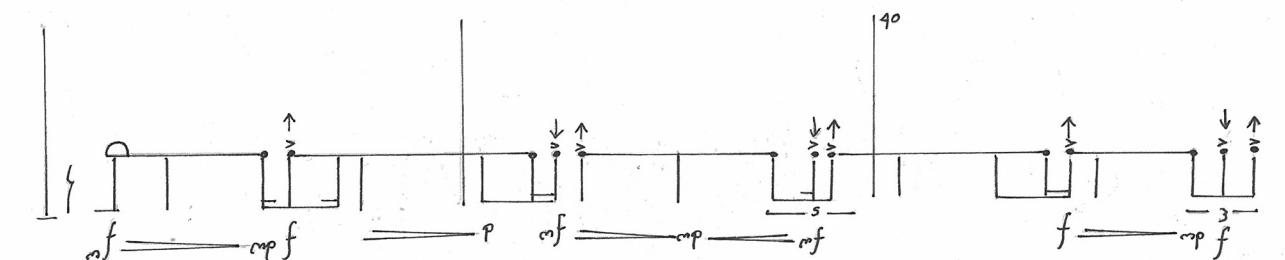
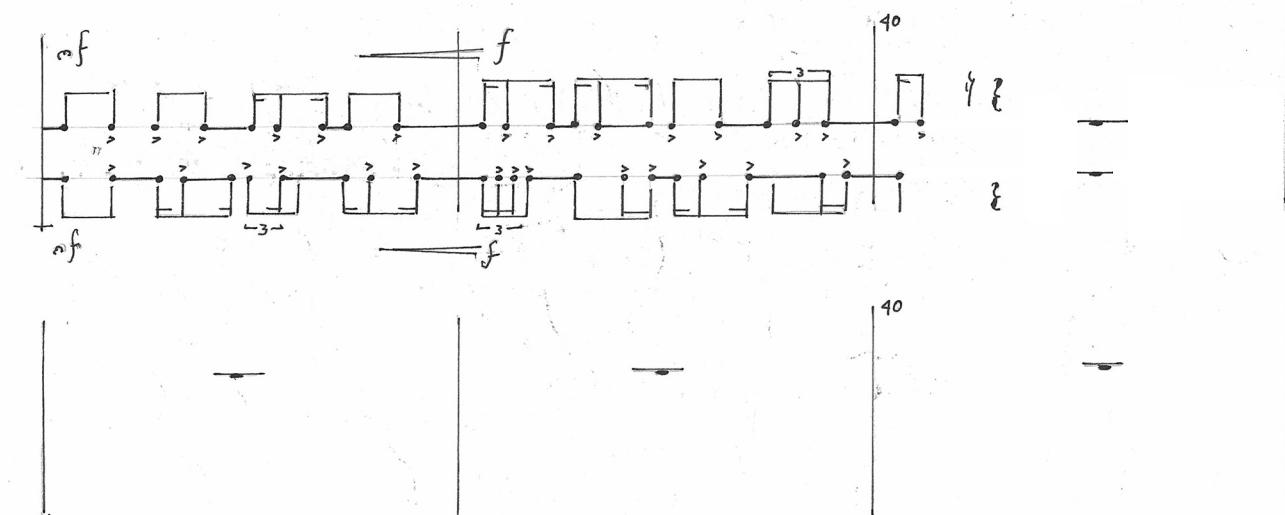
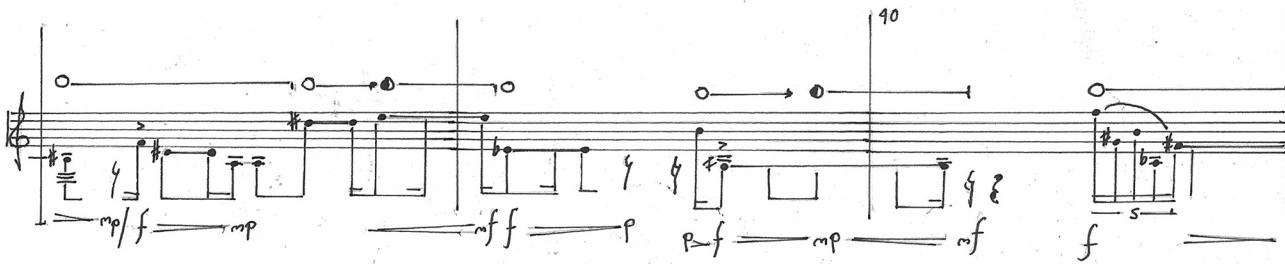
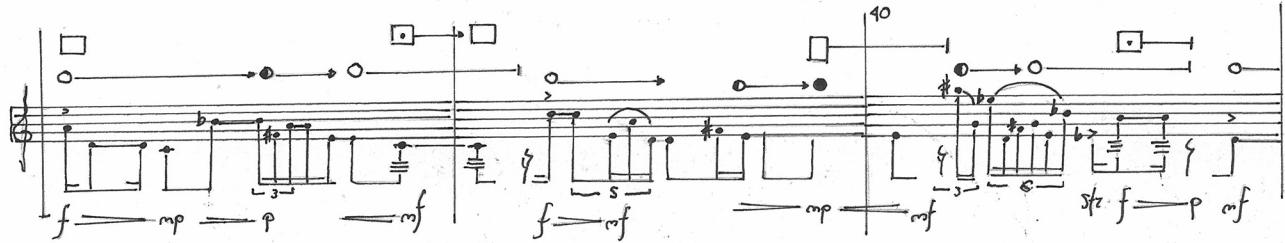
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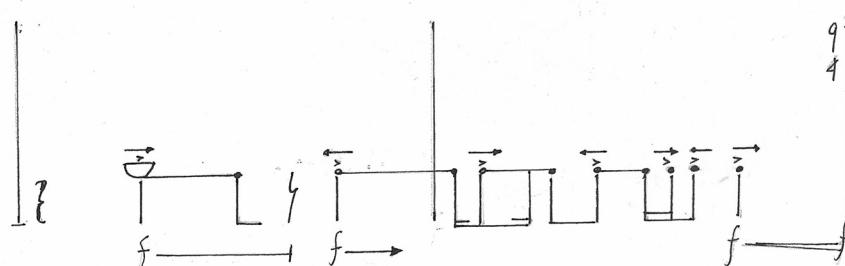
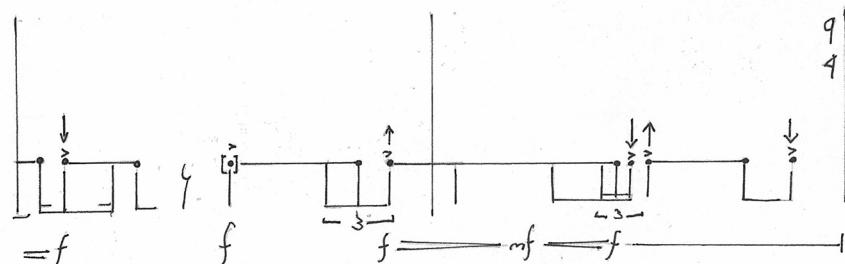
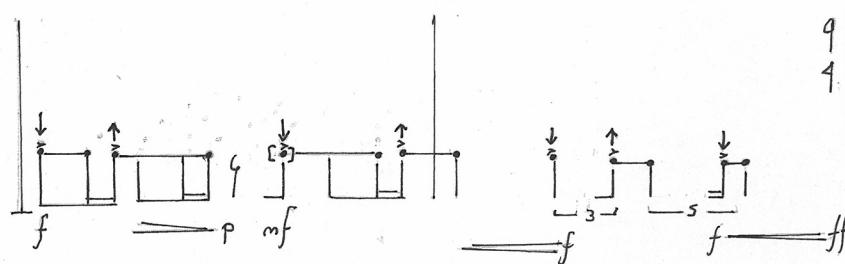
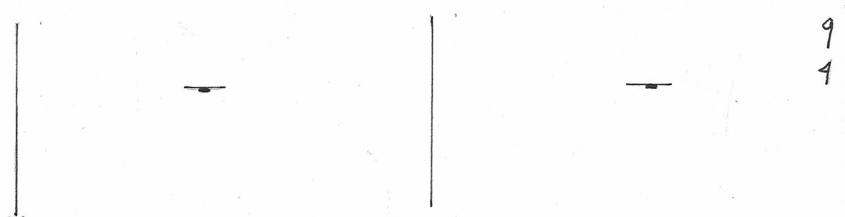
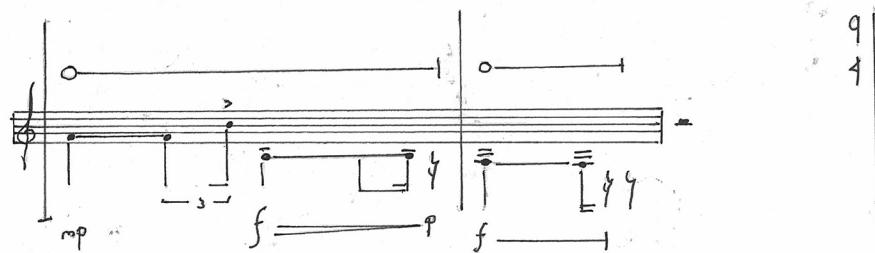
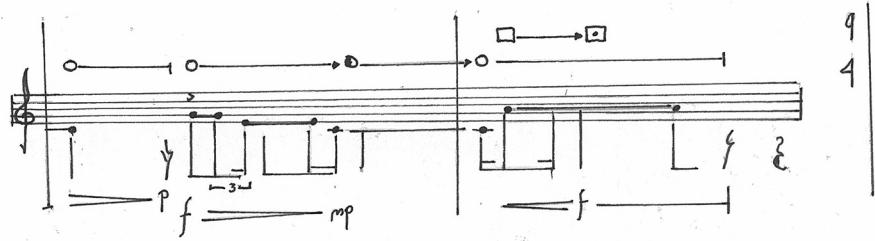
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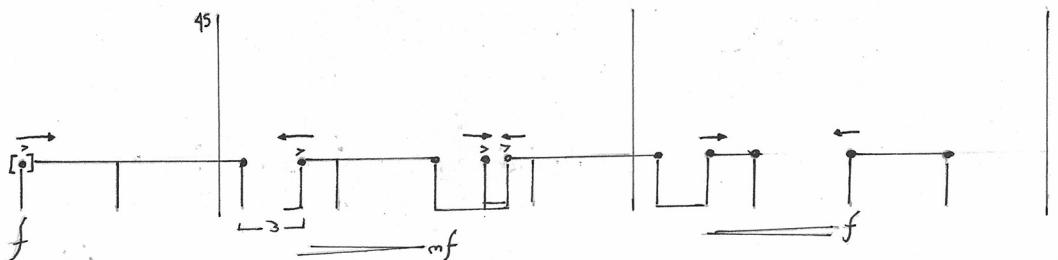
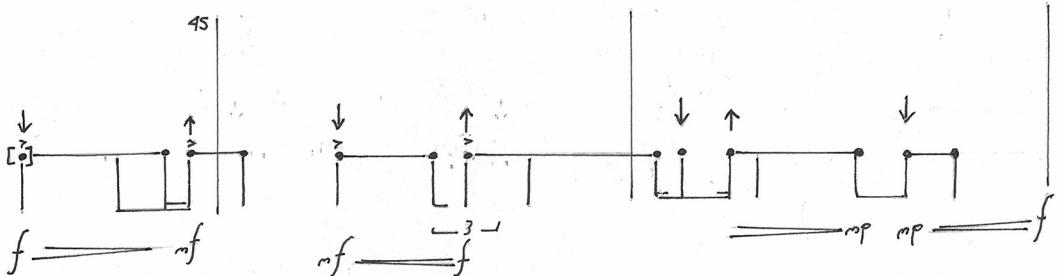
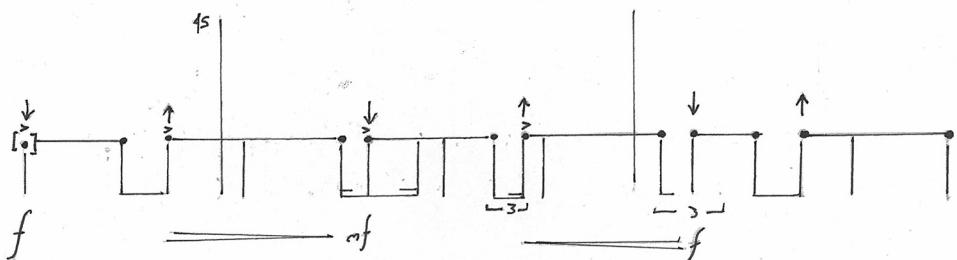
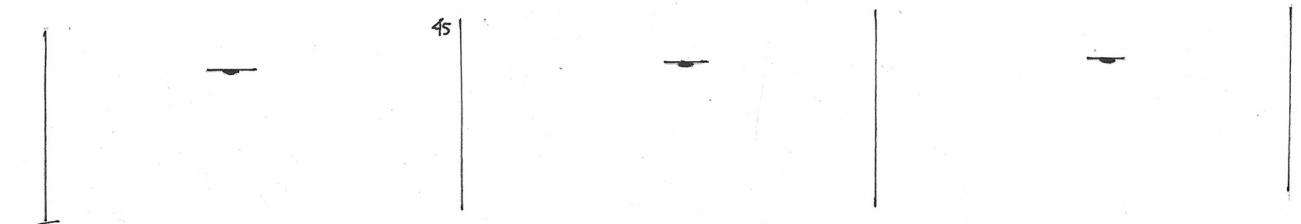
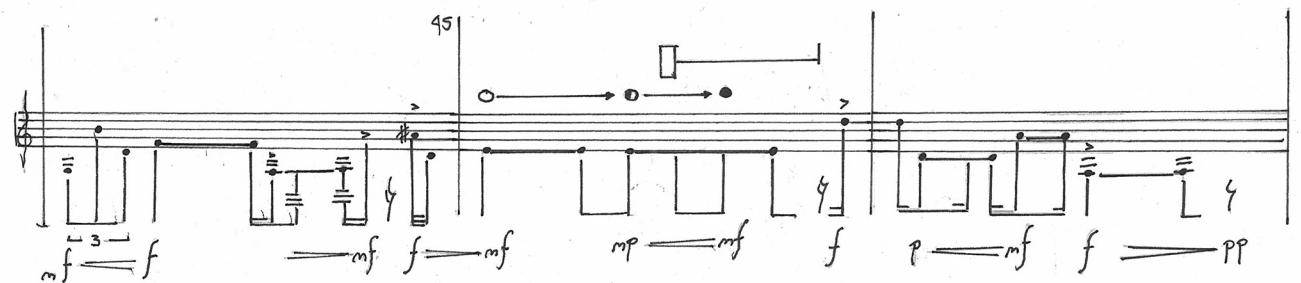
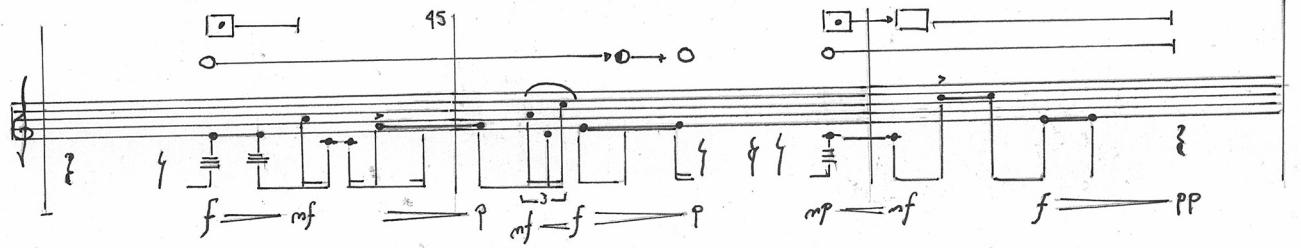
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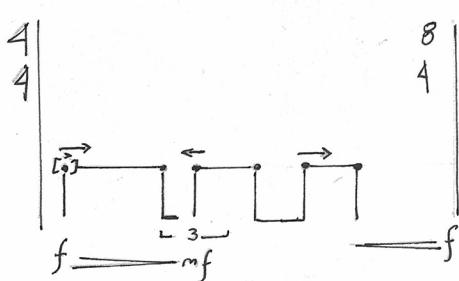
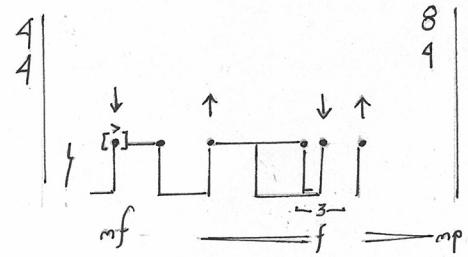
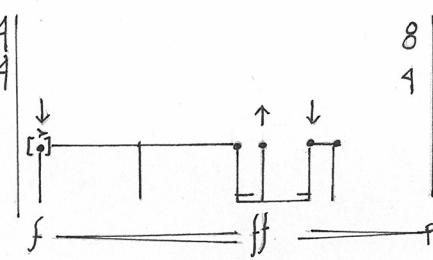
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19/07/16  
Cdmx.  
Duración:  
Aprox.: 5'50"