

MUSICOS VENEZOLANOS
CONTEMPORANEOS

ALFREDO DEL MONACO

SOLENTINAME

(1972 — 73)

GRUPO DE CAMARA

CONTRALORIA GENERAL DE LA REPUBLICA

FUNDACION "VICENTE EMILIO SOJO"

CONAC- M.E.

CARACAS — VENEZUELA — 1988

"SOLENTINAME"

Grupo de Cámara
(Chamber Ensemble)

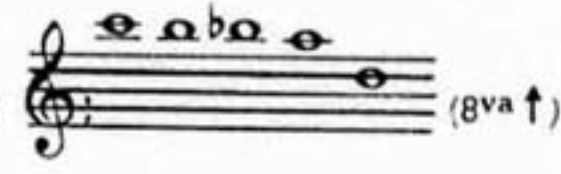
A Joel Thome y The Philadelphia Composers Forum, obra encargada para el VI Festival Interamericano de Música de Washington, D.C. (1974)

En homenaje al poeta Ernesto Cardenal y la comunidad de Solentiname, Nicaragua.

STRUMENTI

- 1 Flauto (Fl.) 1 Violino (Vn.)
1 Clarinetto Si^b (Cl.) 1 Violoncello (Vc.)

Pianoforte (Pf.)

PERCUSSIONE: Crócalos (Cro.)  (8va ↑)

- 1 Glockenspiel (Glo.) (15va ↑) Vibrafono (Vib.)
1 Piccolo Triangolo (Tri.) batidor pequeño metálico (light metal beater).
1 Piatto (Piat.) (Cymbal) 1 Gong Basso (G.) o Tam-Tam grave.

INDICACIONES

♯ : ♭ = 1/4 de Tono más alto; 1/4 de Tono más bajo

MADERAS



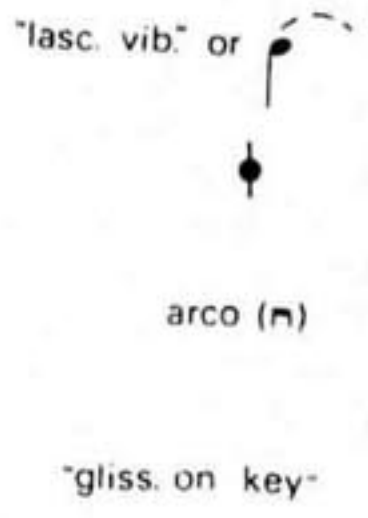
- 1) Libre cambio de digitación, aire o presión de embocadura sobre la misma nota para obtener cambios de color.
2) Cambio de presión en la embocadura por movimiento de la mandíbula.
3) Efectos "multifónicos". Digitación sugerida. Fundamentales libres.
4) Nota "cantada" durante la ejecución instrumental.



PERCUSSION



- 5) Baqueta dura de goma y/o blanda de hilo.
6) Vibrafono: ejecutar con el motor apagado. El ejecutante es requerido de encender ON o apagar OFF donde se indique. El cambio de vibraciones producidas es intencional: use el pedal y deje vibrar el sonido hasta el fin.
7) Dejar vibrar el sonido hasta el fin, sin interrupción.
8) Apagar el sonido con la mano.
9) Sonido ejecutado con arco. Continuo: o dejando vibrar después del ataque.
10) Glissando sobre la misma "barra" del sonido; ya sea con el dedo o con la baqueta dura de goma, presionando a lo largo. Use el pedal.



PIANO

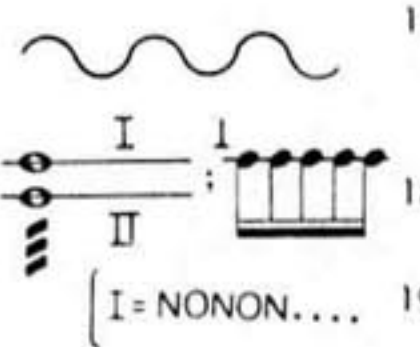


- 11) Presione fuerte, con el dedo, cerca del "puente" de la cuerda, mientras se toca la nota en el teclado. Use pedal sostenido. (Sonido como marimba baja y eco).
12) "Pizzicato" en la cuerda del piano. Use objeto metálico (llave, moneda, plectro).
13) Rozar los bordones con suavidad y en círculos, con la baqueta indicada. Pedal sostenido. Ataque imperceptible, aumentar gradualmente el volumen. Detenerse y dejar el sonido vibrar sin interrupción, donde se indique.
14) Un objeto de vidrio (vaso o botella) debe ser muy presionado y lentamente deslizado a lo largo de las cuerdas del trino. El trino no debe nunca escucharse. Si no hay trino, use el registro medio. Cambie la presión: fuerte (H.P.) poca (S.P.) o ninguna (N.P.) según se indica. Use el pedal sostenido. (resultado: sonidos cercanos al silbido).



CUERDAS

- 16) N: Normal; SP: Sul Ponticello; CL: Col Legno Tratto; T: Sul Tasto.
17) Vibrato muy lento (1/4 de tono).
Vibrato más rápida.
18) "Detrás del puente" en la cuerda indicada.
19) Alternar rápidamente el sonido "armónico" y el natural en la cuerda señalada.
20) Violoncello: la cuarta cuerda (IV) debe afinarse una octava más baja.
21) Para los últimos once (11) compases solamente: suelte la cuerda del arco o use arco barroco, si fuere necesario.



INDICATIONS

1/4 Tone ↑ 1/4 Tone ↓

WOODWINDS

- 1) Free change of fingerings, air pressure or embouchure while playing the same pitch to obtain color changes.
2) Changes of pressure on the reed by moving the jaw.
3) "Double" or "Triple Stops" (Homophonic effects). Free fundamentals.
4) "Sung pitch" emitted while playing.

PERCUSSION

- 5) Hard rubber and/or soft yarn mallets.
6) Vibraphone: When no indications, motor must be off. Performer is required to switch ON or OFF where indicated. The change of vibrations produced is intentional: let them vibrate to the end. (Use pedal).
7) Let sound vibrate, no interruptions.
8) Hand or finger muted (Vibraphone).
9) Played with a bow. Continuously: or "lasc. vib." After attack:
10) Glissando on the same metal bar where sound is produced by moving either the finger or rubber mallet pressed lengthwise. Use pedal. (Vib.)

PIANO

- 11) Hard finger pressure near the "bridge" of the string while same note is played at the keyboard. Use sustain pedal.
12) Pizzicato. Pluck the string with a key or guitar "plectrum".
13) Rumble effect produced by stroking bordones gently and circle like with a soft wounded mallet. Keep sustain pedal depressed. Attack imperceptibly and gradually increase volume. Stop stroking where indicated and let sound vibrate to its end, no interruptions.
14) A glass bottle or cup must be pressed and rubbed against the strings, lengthwise, gently and very slowly. Use very hard pressure (H.P.), soft pressure (S.P.) or no pressure (N.P.) as indicated on the strings of the trill. Trill must never be heard. If no trill, it must be done on the middle register. Keep sustain pedal depressed.
15) Tone-cluster on white keys.

STRINGS

- 16) N: Normal; SP: Sul Ponticello; CL: Col Legno Tratto; T: Sul Tasto.
17) Slow to very slow vibrato (1/4 tones must be heard).
Faster vibrato.
18) "Behind the bridge", on the specified string.
19) Fast alternation between "harmonic" and "natural" sound on the specified string.
20) Cello: fourth (IV) string must be tuned one octave lower.
21) For the last eleven (11) measures only: loosen the hair or use baroque bow, if necessary.

Handwritten musical score for a string quartet, featuring Violin I, Violin II, Viola, and Violoncello. The score includes dynamic markings like 'mp', 'pp', and 'lasc. vib...', and tempo markings like '14:2' and '7'. The notation is dense with many notes and rests, and includes a circled number '5'.

un poco meno mosso

(10)

This page contains measures 9 through 12 of a handwritten musical score. The instruments are arranged vertically from top to bottom: Flute (FL), Clarinet (CL), Violin (VN), Viola (Vc), Violoncello (VC), Double Bass (DB), and Double Bassoon (BB). Measure 9 includes performance instructions such as "M.ON (after attack)", "Motor OFF", "Ped.", "f (possible)", "flautando", and "Pizz.". Dynamic markings like *ppp*, *mf*, and *f* are used throughout. Measure 10 features a circled number "10" at the top right. Measures 11 and 12 continue the orchestral texture with various articulations and dynamics.

Handwritten musical score for Piano (P.), Violoncello (Vc.), and Violino (VN.). The score includes a tempo marking of quarter note = 80, a rehearsal mark 15, and various performance instructions like RUBATO, f, mf, and "Battuto".

Handwritten musical score for "L'Espresso" by Alfredo del Monaco. The score is for a full orchestra and includes parts for Flute (FL.), Clarinet (CL.), Glockenspiel (GLO.), Vibraphone (VIB.), Violins (VN.), and Violas (Vc.). The tempo is marked as quarter note = 60. The score is divided into measures, with dynamic markings such as pp, mf, and pp. The score is dated 1988 and includes a copyright notice for Alfredo del Monaco.

Handwritten musical score for "The Great Wall" by John Cage. The score is written on multiple staves, including:

- FL** (Flute): *pp possibile... ..pp... ..pp... ..pp... ..pp... ..pp... ..pp... ..pp*
- CL** (Clarinet): *pp possibile... ..pp... ..pp... ..pp... ..pp... ..pp... ..pp... ..pp*
- VB** (Violoncello): *arco pp* (gradual gliss...)
- Pf** (Piano): *lasc. vib.*
- Vn. & Vc**: *gradually alternate SP, CL, ST, N, etc...*
- Vcl** (Violoncello): *pp sempre...*

The score includes various musical notations, including notes, rests, and dynamic markings. The text "The Great Wall" is written at the top right. The number "70" is written in a circle at the top center.

[illegible]

Handwritten musical score for "The Wind" by Philip Glass, measures 85-95. The score includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Vc.), Piano (PIAT.), Gong, and Percussion (P.f.). The key signature is one sharp (F#). The score features dynamic markings such as *f*, *mf*, *mp*, *p*, and *pp*, along with performance instructions like "M.OFF" and "Red.". The bottom of the page includes a copyright notice: "P © 1973".