



Diaz Rafael

Espagne

Y moriré en la madrugada (Wind Controller MIDI and String Orchestra)

A propos de l'artiste

Né à Malaga, il a étudié la clarinette et le piano au Conservatoire, puis au Conservatoire de Séville où il a étudié la composition avec Manuel Castillo (élève de Nadia Boulanger à Paris) et la direction d'orchestre avec Manuel Galduf. Il a fait une composition basée sur la musique traditionnelle espagnole et le Flamenco, le tout filtré par la musique électro-acoustique qu'il pratique habituellement.

Qualification : Piano, Clarinette, Composition, Direction d'orchestre

Sociétaire : SGAE

Page artiste : https://www.free-scores.com/partitions_gratuites_rafaeldiaz.htm

A propos de la pièce



Titre : Y moriré en la madrugada
[Wind Controller MIDI and String Orchestra]
Compositeur : Rafael , Diaz
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Style : Contemporain

Diaz Rafael sur [free-scores.com](https://www.free-scores.com)



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Rafael Diaz

...Y moriré en la madrugada

Concertino para Clarinete MIDI y Orquesta de Cuerda
Concertino for Wind Controller MIDI and String Orchestra

(Wind Controller MIDI)



...y moriré en la madrugada

IMPORTANTE

Concertino para Clarinete MIDI y Orquesta de Cuerda

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro ni de un instrumento a otro.
- = Los trinos serán siempre con la nota cromática superior.
- = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
- = Cuando se especifica TUTTI en los grupos A y B, en ningún caso se refiere a las Violas.
- = La Orquesta se dividirá en 3 grupos A (izquierda) B (derecha) y C (centro)
- = Las indicaciones de los efectos, aparecen en inglés por ser en este idioma en el que se conocen, y se refieren al uso de un procesador, se pueden emplear los aquí especificados u otros o cualquier forma de manipulación que el intérprete considere artística, al igual que las sonoridades del Clarinete MIDI, que salvo indicaciones, son libres.

Ar. Mix. - Arco Mixto, tocando a la par con cerdas y legno.

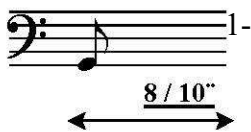
Ar.sul Pont. / Ar. sul Tas. - Arco tocando sobre el Puente / Arco tocando sobre la tastiera

Ar. Batt. - Arco battuto. Con las cerdas v a la punta del arco en un golpe vertical.

Ar. ord.- Arco ordinario, anula otras indicaciones y restablece tocar de forma habitual, en el sitio habitual.

S.vib. - Tocando sin vibrar

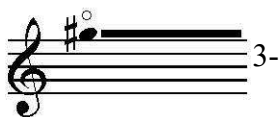
Pizz / φ - Pizzicato / Pizzicato Bartok.



1- El pasaje durará entre 8 y 10 segundos en el que se ejecutará la música escrita.



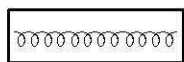
2- Desde la nota natural, cuarto de tono descendente / Cuarto de tono ascendente.



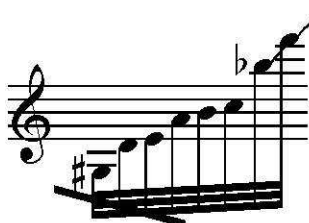
3- Sonido armónico y que se prolonga por todo el espacio que dura la barra.




4- Arpegiado de grave a agudo producido con la mano derecha y con los dedos extendidos en un golpe muy rápido mientras que con la palma de la mano izquierda se oprimen todas las cuerdas levemente sin que lleguen a rozar el Tasto, el efecto debe ser semejante a un cluster (la ligadura indica resonancia).



5- Frotando el Arco de forma circular en la zona donde normalmente se toca y de manera regular durante todo el tiempo de la nota que se indique (resultará una sonoridad fraccionada)

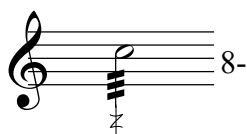


6- El pasaje se hará lo más rápido posible, la indicación  oscilación del sonido lenta y regular de más o menos un cuarto de tono.

Ar.col legno Batt. punta



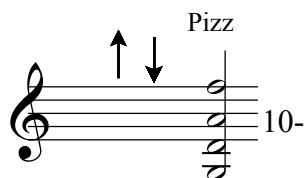
Arco col legno battuto, percutiendo con el marfil de la base de la cabeza de la punta del arco. **En la versión anterior figuraba también (nuez) es un error, que sobre la partitura ha sido normalmente corregido, pero no ha sido posible en algún momento en las partes.**



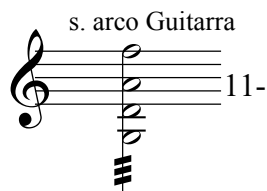
Trémolo irregular.



Pizzicato trémolo, pizzicando la cuerda con varios dedos alternativamente.



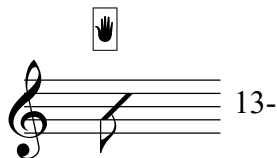
Arpeggiando en pizzicato de grave a agudo o, a la inversa rápidamente.



Trémolo de toda la mano arriba y abajo sobre las 4 cuerdas como el rasgueado de una Guitarra.

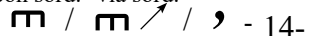


Molto vibrato, con un vibrato muy notorio.

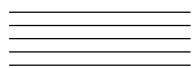


(sin arco) Palmada.

con sord. / via sord.



Poner Sordina / Quitar Sordina / Pausa (detrás de las notas completa el compás)



Clarinete MIDI (Controlador de viento MIDI)

=Para la ejecución de la obra, el clarinete MIDI se conectará a uno o varios generadores de sonido y estos a su vez a una mesa de mezclas desde donde se dirigirá el sonido hacia los altavoces (2,4 etc.)

se pondrá un monitor de retorno para el intérprete y un micrófono para recoger la voz, pues aunque se emitirá a través del tubo del instrumento, es conveniente amplificarla.

=Los sonidos salvo indicación, serán libres, el intérprete podrá adaptar lo escrito a su equipo de generación de sonido(s) pudiendo añadir todo lo que pueda contribuir a una más rica interpretación.

=Los efectos aquí especificados se refieren al uso de un procesador pero pueden ser sustituidos o no usados, se puede emplear cualquier forma de manipulación que el intérprete considere oportuna, con el único requisito de realizar un hecho artístico

= Todo lo que no aparezca aquí, se encuentra en las indicaciones de tipo general.



A- Indica voz (□) emitida a través del tubo y salvo indicación será afinada. A veces para una mejor visualización se escribe en una tesitura poco corriente, se sobreentiende que se realizará dentro de los límites de la voz normal, el intérprete la realizará bien al unísono o a la octava, según su tesitura.



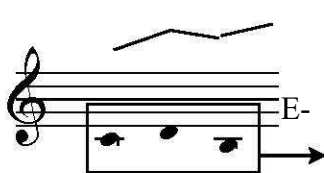
B- Sonido que se prolonga por todo el espacio que dura la barra.



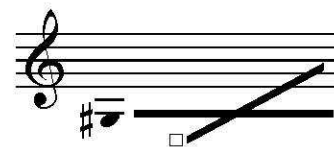
C- Voz con desafinación irregular según el gráfico / Voz afinada y emitida con la letra "A"

+0+0+0+0+0

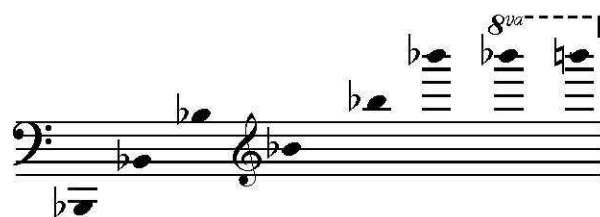
D- Cambio de posición sobre la misma nota



E- Elaborar con las alturas indicadas y durante el tiempo que dura la barra, la referencia gráfica arriba del pentagrama, indica un barrido de armónicos que se añadirá al sonido que se emplee.



F- Sonido normal con voz de afinación libre que se glisa ascendente.



G- Tesitura del instrumento (mediante programación, se puede ampliar la tesitura).



H- Retrasando el ataque o a la inversa



I- Los cuadrados se usarán para anotar sonidos etc.

PLANTILLA

10 Violines
4 Violas
4 Violoncellos
2 Contrabajos

Divididos de la siguiente manera:

GRUPO A

Violines nº 1 a 5
Violas nº 1 a 2

GRUPO B

Violines nº 6 a 10
Violas nº 3 a 4

GRUPO C

Violoncellos nº 1 a 4
Contrabajos nº 1 a 2

En caso de que el Clarinete MIDI (Wind Controller MIDI) tenga mayor volumen que la Orquesta, ampliar esta de manera proporcional o usar micrófonos como se indica.

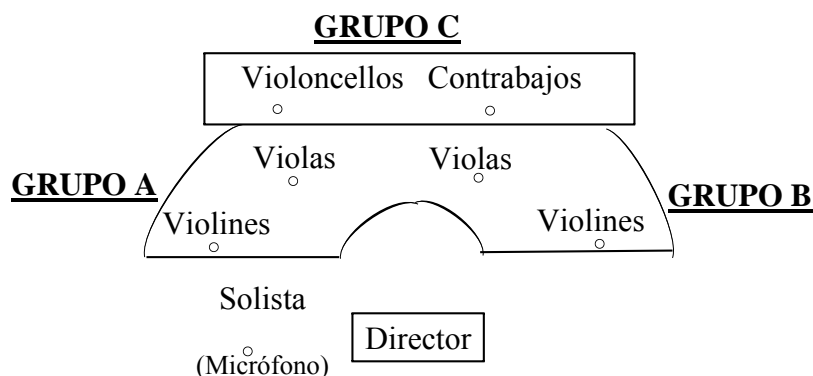
Duración aprox. 13´

Partitura en sonido real

Equipo

- 1 Mesa de mezclas
- 2 Monitores para escucha del sonido por parte del intérprete
- 2 Altavoces full range (mínimo) dirigidos al público
- 1 Micrófono para la voz del intérprete
- 1 Cronómetro

SITUACION SOBRE EL ESCENARIO



En la noche del 19 de Agosto de 1936, Federico Garcia Lorca junto con dos banderilleros y un maestro de escuela, permanecía prisionero en un pueblecito cercano a Granada ¿que dijo, que pensó, que sintió ante su cercana muerte?.
En la madrugada del día 20 de Agosto de 1936, junto con sus compañeros, Federico Gracia Lorca fue fusilado.

Performance note

- = The alterations will affect only the note that carries them or repeated and always within the same bar. or division and not to the different octaves, (sometimes put to avoid confusion) neither from a compass to or from one instrument to another.
- = The trills will always be with the upper chromatic note.
- = The articulations will affect the note that carries them and not others even if they appear linked.
- = When TUTTI is specified in groups **A** and **B**, it does not refer to Violas.
- = The Orchestra will be divided into 3 groups **A** (left) **B** (right) and **C** (center).
- = The indications of the effects, appear in English for being in this language in which they are known, and they refer to the use of a processor, the ones specified here can be used or others or any form of manipulation that the interpreter consider artistic, as well as the sonorities of the MIDI Clarinet, which unless otherwise indicated, are free.

String -S.vib. - Playing without vibrating

Pizzicato / - Pizzicato / Pizzicato Bartok. φ

8 / 10"

1- The passage will last between 8 and 10 seconds long, in which the written music will be played.

2-From the natural note, descending quarter of tone / ascending of quarter tone.

3-Sound harmonic during the time the line indicates.

4-Arpeggio from low to high produced with the right hand and extended fingers. in a very fast blow while with the palm of the left hand are pressed all the strings slightly without touching the Tastiera, the effect should be similar to a cluster (ligature indicates resonance).

5-Rubbing the Arco in a circular fashion in the area where it is normally played and in a way that to regulate during all the time of the note that is indicated (will result in fractional loudness)

6-The passage will be made as fast as possible, the indication oscillation of the sound slow and regular of about a quarter tone.

Ar.col legno battuto

7-Arco col legno battuto, hitting the string with a vertical hit with the ivory of the the base of the head of the bow.

8- Irregular tremolo.

Pz trm.

9- Pizzicato tremolo, pizzicating the string with several fingers alternately. Pizz

10 Arpeggio in pizzicato from severe to acute or vice versa quickly.

arco Guitar

11-Tremolo of the whole hand up and down on the 4 strings like the strumming of a Guitar.

12- Molto vibrato, with a very dense vibrato.

13- (without arch) Slap

14-Put sordina / Remove sordina / Pause (,)

Pause (behind the notes completes the bar

con sordina via sordina



=For the execution of the work, the MIDI clarinet will be connected to one or more sound generators and these in turn to a mixing table from where the sound will be directed to the speakers (2.4 etc.). a return monitor for the interpreter and a microphone to pick up the voice will emit through the tube of the instrument, it is convenient to amplify it.

=The sounds, unless indicated, will be free, the interpreter will be able to adapt what is written to his generation equipment. of sound(s) being able to add anything that can contribute to a richer interpretation.

=The effects specified here refer to the use of a processor but can be substituted or not used, any way of manipulation that the interpreter thinks appropriate may be used, with the only requirement of to realize an artistic fact.

= Anything that does not appear here can be found in the general indications (**Midi controller Wind**)

It indicates voice(□) emitted through the tube and unless indication it will be tuned.

So metimes for a better visualization it is written in an unusual tessitura,

it goes without saying that it will take place within the limits of the normal voice,

the interpreter will perform it either in unison or in octave, according to his tessitura.

A- It indicates voice(□) emitted through the tube of the instrument and unless indication it will be tuned..

Sometimes for a better visualization is written in an unusual tessitura, it is understood that it will be done within the limits of the normal voice, the interpreter will do it either to the unison or the octave according to his tessitura.

B- Sound prolonged by all the space that lasts the bar.

C- Voice with irregular detune according to the graph / Voice tuned and emitted with the letter A.

D- 0+0+0+0+0+0 / Change of position on same note

E- Elaborate with the heights indicated and during the time that the bar lasts, the graphical reference above the staff indicates a sweep of harmonics that will be added to the sound that is used.

F- Normal sound with a free tuning voice that is gliss upwards.

G- Tessitura of the instrument (by means of programming it is possible to extend the tessitura).

H- Delaying the speed of the attack or opposite.

I- The squares will be used to write down sounds, etc.

Staff

10 Violines
4 Violas
4 Violoncellos
2 Double bass

divided as follows

GRUP A

Violines n° 1 a 5
Violas n° 1 a 2

GRUP B

Violines n° 6 a 10
Violas n° 3 a 4

GRUP C

Violoncellos n° 1 a 4
Double bass n° 1 a 2

In case the MIDI Clarinet has more volume than the Orchestra, expand this proportionally or use microphones as indicated.

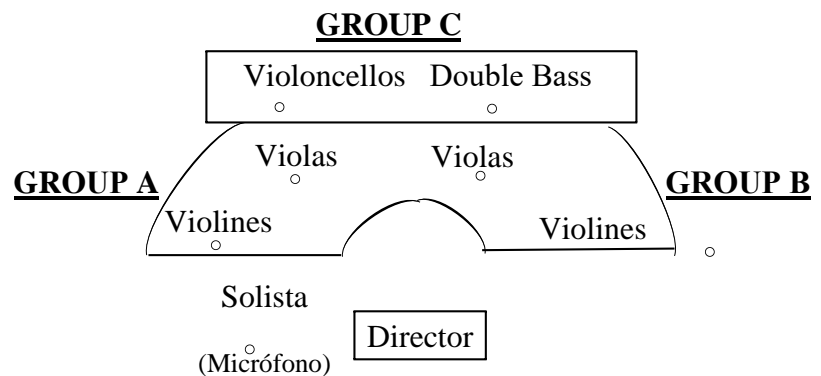
Duration approx. 13'

Score in C

P.A.

1 Mixing table
2 Monitors for listening to the sound by the interpreter
2 Speakers full range (minimum) aimed at the public
1 microphone for the interpreter's voice
1 Stopwatch

SITUATION ON STAGE



On the night of August 19, 1936, Federico Garcia Lorca along with two bullfighters and a schoolteacher, he was held prisoner in a small village near Granada what did he say, what did he think, who felt his near death?.

In the early morning of August 20, 1936, together with his companions, Federico Gracia Lorca was shot.

... Y moriré en la madrugada

Concertino para Clarinete MIDI y Orquesta de cuerda

REVERB. LARGE

Clar. MIDI

sfz *pp* *ff* *pp*

Voz

8 / 10 "

Violín 1

Violín 2

Violín 3

Violín 4

Viola 1

Viola 2

Violín 6

Violín 7

Violín 8

Violín 9

Violín 10

Viola 3

Viola 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

GRUPO C

GRUPO B

GRUPO C

Divisi

Divisi

sfz

sfz

sfz

sfz

SOFT DISTORTION

Clar. MIDI

Sfz *Sonido de percusión o cluster.*

Vln 1 *f*

Vln 2 *f*

Vln 3 *f*

Vln 4 *f*

Vln 5 *f*

Vla 1 *f*

Vla 2 *f*

Vln 6 *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 *f*

Vla 4 *f*

Vc. 1-2 *f*

Vc. 3-4 *f*

Cb. 1 *f*

Cb. 2 *f*

REVERSE GATE

$\text{♩} = 66$

5

3

8va - 3

Cl. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

sfz

pp

f

pizz

arco

gliss.

pp

f

pp

Cl. MIDI *pp*

TUTTI arco col L. Battuto. punta

Vln 1 *p* *f*

Vln 2 *p* *f*

Vln 3 *p* *f*

Vln 4 *p* *f*

Vln 5 *p* *f*

Vla 1 *p*

Vla 2 *p*

TUTTI arco Battuto.

Vln 6 *mf* *f*

Vln 7 *mf* *f*

Vln 8 *mf* *f*

Vln 9 *mf* *f*

Vln 10 *mf* *f*

Vla 3 *mf*

Vla 4 *mf*

Vc. 1-2

Vc. 3-4

Cb. 1 Senza vibrato

Cb. 2 Senza vibrato

9 9

ECHO

Clar. MIDI *fp* *(f)* *fp* *fp* *pp*

A A 15 A ruido blanco

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1 *ff* *pp*

Vla 2 *ff* *pp*

Vln 6 arco sul tasto *pp* *ff* arco sul tasto

Vln 7 arco sul tasto *pp*

Vln 8 arco sul tasto *pp* *ff* *pp* arco sul tasto

Vln 9 arco sul tasto *pp*

Vln 10 arco sul tasto *pp* *ff*

Vla 3 arco sul tasto *pp* *ff* *pp*

Vla 4

Vc. 1-2 simile saltellato *p* *mf* saltellato *p*

Vc. 3 saltellato *p* simile *mf* saltellato *p* *mf*

Cb. 1 arco Battuto. *mf*

Cb. 2 pizz. sul pont. *mf*

Clar. MIDI: +0+0+0+0+0+0+0+0+0+0+0+0+0+0+0+0+0

Clar. MIDI: ruido blanco

Measures: 18, 19, 20, 21

Section Header: A

Musical Details:

- Clarinet: 3-measure triplet, *ff*, *pp*, *fp*, *fp*, **20**, *A*
- Vln 1: arco sul pont., *pp*, *ff*, *pp*
- Vln 2: arco sul pont., *pp*, *ff*, *pp*
- Vln 3: arco sul pont., *pp*, *ff*, *pp*
- Vln 4: arco sul pont., *pp*, *ff*, *pp*
- Vln 5: arco sul pont., *pp*, *ff*, *pp*
- Vla 1: arco sul pont., *pp*, *ff*, *pp*
- Vla 2: arco sul pont., *pp*, *ff*, *pp*
- Vln 6: *pp*
- Vln 7: *ff*, *pp*, arco Mix., *pp*
- Vln 8: arco Mix., *pp*, *ff*
- Vln 9: arco Mix., *pp*, *ff*, *pp*
- Vln 10: arco Mix., *pp*
- Vla 3: arco Mix., *pp*, *ff*
- Vla 4: arco Mix., *pp*, *ff*, *pp*
- Vc. 1-2: saltellato, *mf*, *p*
- Vc. 3-4: saltellato, *p*, *mf*
- Cb. 1: pizz. sul pont.
- Cb. 2: arco Battuto.

accel.

$\text{♩} = 66$

PAN/R TURN.

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

fp

f

pp

simile

tr

rit. il trillo

sul tasto

gliss.

p

arco Mix.

p

ff

arco sul pont.

pp

pp

sfz

pp

sfz

pp

sfz

pp

sfz

pp

sfz

sul pont.

gliss.

p

sul pont.

gliss.

p

sul pont.

gliss.

p

gliss.

pp

sfz

pp

sfz

arco ord.

f

arco Mix

pp

sfz

Divisi

arco sul pont.

pp

sfz

arco sul pont.

pp

sfz

pp

sfz

pp

pp

25

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

arco Mix. gliss. pizz

p

gliss.

pizz

arco Mix. gliss. pizz

p

gliss.

pizz

p

gliss.

pizz

sul pont. *p*

sul pont. *p* *ff*

pp *sfz* *pp* *sfz* *pp* *sfz*

pp *sfz* *pp* *sfz* *pp* *sfz*

gliss.

sul tasto *p* gliss.

gliss.

sul tasto *p* gliss.

sul tasto *p* *ff* *p* gliss.

pp *sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz*

pp *sfz* *pp* *sfz* *pp* *sfz* *pp*

sfz *sfz* *pp* *sfz* *pp* *sfz* *pp*

sfz *sfz* *pp* *sfz* *pp*

SOFT DISTORTION

slap, ad lib.

Sonido + Percusión.

30

gliss.

sfz

f

Clar. MIDI

Vln 1 *arco ord., solo*

Vln 2 *pizz. arco*

Vln 3 *sul pont. p gliss.*

Vln 4 *gliss.*

Vln 5 *p gliss.*

Vla 1

Vla 2

Vln 6 TUTTI *pizz. trem. (s. arco)*

Vln 7 *gliss. p*

Vln 8 *p*

Vln 9 *p*

Vln 10 *p*

Vla 3

Vla 4

Vc. 1-2 *gliss. sfz unis. pizz. f*

Vc. 3-4 *sfz unis. pizz. f*

Cb. 1 *sfz p pizz. f*

Cb. 2 *sfz p pizz. f*

8va

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

Clar.
MIDI

TUTTI arco col L.Batt. punta (cabeza)

Vln 1 *f*

Vln 2 *f*

Vln 3 *f*

Vln 4 *f*

Vln 5 *f*

Vla 1 *f*

Vla 2 *f*

Vln 6 *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 *f*

Vla 4 *f*

Vc. 1-2 *f*

Vc. 3-4 *f*

Cb. 1 *f*

Cb. 2 *f*

35

arco ord. gliss.

T TUTTI arco col L.Batt.

arco ord. gliss.

TUTTI arco col L.Batt. punta

arco ord. TUTTI arco col L.Batt. punta

TUTTI arco col L.Batt. punta

arco ord. col L.Batt. punta

TUTTI arco col L.Batt. punta

arco ord. col L.Batt. punta

TUTTI arco.Batt.

TUTTI arco.Batt.

Clar. MIDI

40

rit. ruido blanco

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6 arco ord. col L.Batt. punta (

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3 arco ord. col L.Batt. punta

Vla 4

Vc. 1-2 arco ord. arco Batt.

Vc. 3-4

Cb. 1 arco ord. arco Batt.

Cb. 2

f sfz f

FLANGER

meno mosso

45

espress.

This musical score page, numbered 13, is titled "FLANGER". It is marked "meno mosso" (moderately slow) and includes a rehearsal mark "45". The score is for an orchestra and includes parts for Clarinet (Clar. MIDI), Violins (Vln 1-10), Violas (Vla 1-4), and Cellos/Double Basses (Vc. 1-2, Vc. 3-4, Cb. 1, Cb. 2). The Clarinet part features an expressive triplet with a forte (f) dynamic. The Violin I and V parts have glissandi and "sul pont." markings. The Violin II part has an "arco punta" instruction with a dynamic range from pianissimo (pp) to fortissimo (ff). The Viola and Cello/Double Bass parts have dynamic markings ranging from pp to ff. The score also includes performance instructions such as "TUTTI arco ord. senza vibrato" and "TUTTI arco sul pont.".

Clar. MIDI

TKTK

TKTK

pp

pp

f

meno

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

TUTTI arco ord.

f

f

pizz.

pizz.

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

TUTTI arco ord.

f

f

pizz.

pizz.

Vc. 1-2

Vc. 3-4

TUTTI arco sul pont.

f

f

Cb. 1

Cb. 2

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

8va

50

p

f

pp

gliss.

TUTTI arco sul pont.

TUTTI arco ord.

meno

accel.

55

TKTK

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc.1-2

Vc.3-4

Cb. 1

Cb. 2

f

pp

ff

pizz.

arco ord.

gliss.

arco punta

del tasto al ponticello ad lib

sul pont.

8va

Tempo primo

DELAY L/ C/ R

Clar. MIDI *f* A *p* Arpeggiator A *f* simile A

Vln 1 *f* TUTTI Ric. ord.

Vln 2 *f*

Vln 3 *f*

Vln 4 *f* tr

Vln 5 *f* tr

Vla 1 *f* pizz. *f* (pizz.)

Vla 2 *f* pizz. *f* (pizz.)

Vln 6 *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 *f* pizz. *f* (pizz.)

Vla 4 *f* pizz. *f* (pizz.)

Vc. 1-2 *f* TUTTI Ricochet

Vc. 3-4 *f* TUTTI Ricochet

Cb. 1 *f* TUTTI Ricochet

Cb. 2 *f* TUTTI Ricochet

Clar. MIDI **60** *f* *p* *f* *p* *f* *p*

Vln 1 *f*

Vln 2 *f*

Vln 3 *f*

Vln 4 *f*

Vln 5 *f*

Vln 6 *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1-2 *f* *pizz.* *arco* *f* *pizz.* *arco*

Vc. 3-4 *f* *pizz.* *arco* *f* *pizz.* *arco*

Cb. 1 *f* *pizz.* *arco* *f* *pizz.* *arco*

Cb. 2 *f* *pizz.* *arco* *f* *pizz.* *arco*

TUTTI ric.

ord.

8va

A

tr

Clar. MIDI *A* **65** *p* *f* *A* *f* *tremolo*

Vln 1-5 *ord.* *TUTTI pizz* *f* *f* *f*

Vln 6-10 *TUTTI ric.* *TUTTI arco ord.* *TUTTI pizz* *f* *f* *f*

Vla 1-4 *f*

Vc. 1-2, 3-4 *tremolo* *arco* *f*

Cb. 1-2 *tremolo* *pizz.* *f* *arco* *tremolo*

Clar. MIDI

p TUTTI arco sul pont. *f* *sfz* *tr*

Vln 1 *pp* *f* *ff* *tr*

Vln 2 *pp* *f* *ff* *tr*

Vln 3 *pp* *f* *ff* *tr*

Vln 4 *pp* *f* *ff* *tr*

Vln 5 *pp* *f* *ff* *tr*

Vla 1

Vla 2

Vln 6 TUTTI arco sul pont. *pp* *ff* *tr*

Vln 7 *pp* *ff* *tr*

Vln 8 *pp* *ff* *tr*

Vln 9 *pp* *ff* *tr*

Vln 10 *pp* *ff* *tr*

Vla 3

Vla 4

Vc. 1-2 pizz. *f* arco unis. sul pont. *ff*

Vc. 3-4 pizz. *f* arco unis. sul pont. *ff*

Cb. 1 arco *f* sul pont. *ff*

Cb. 2 arco *f* sul pont. *ff*

70 \sharp eco \sharp eco \sharp eco

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

Clar. MIDI *sfz* *sfz* *sfz*

Vln 1 *ff*

Vln 2 *ff*

Vln 3 *ff*

Vln 4 *ff*

Vln 5 *ff*

Vln 6 *ff*

Vln 7 *ff*

Vln 8 *ff*

Vln 9 *ff*

Vln 10 *ff*

Vla 1

Vla 2

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

75

eco

eco

8va

Detailed description: This page of a musical score contains 18 staves. The top staff is for Clarinet MIDI, with dynamic markings *sfz* and performance instructions 'eco' and '8va'. Below are 10 violin staves (Vln 1-10), each with a dynamic marking of *ff*. There are four viola staves (Vla 1-4) and four cello/bass staves (Vc. 1-2, Vc. 3-4, Cb. 1, Cb. 2). The score is divided into three measures. The first measure shows the beginning of the piece with various articulations and dynamics. The second measure continues the development. The third measure features a prominent upward melodic line in the violin parts, likely leading to a climactic point. A box with the number '75' is located in the upper right area of the page.

Clar. MIDI (8)-----| *eco* *eco* *eco*

sfz *sfz* *sfz*

Vln 1 Vln 2 Vln 3 Vln 4 Vln 5

Vla 1 *arco sul pont*
Vla 2 *dim. arco sul pont*

etc. *dim.* *gliss.*

Vln 6 *pp* *etc.* *gliss.*

Vln 7 *pp* *etc.* *gliss.*

Vln 8 *pp* *etc.* *gliss.*

Vln 9 *pp* *etc.* *gliss.*

Vln 10 *pp* *etc.* *gliss.*

Vla 3 *arco sul pont*
Vla 4 *dim. arco sul pont*

dim.

Vc. 1-2 *Divisi* *pp* *gliss.*

Vc. 3-4 *Divisi* *pp* *gliss.*

Cb. 1 *pp* *gliss.*

Cb. 2 *pp* *gliss.*

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

pp

pp

pp

pp

gliss.

gliss.

gliss.

gliss.

Unis.

Unis.

♩ = 88

STEREO PHASING

Barrido de armónicos etc.

85

Elaborar

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

arco Mix

gliss.

p

arco Mix

gliss.

p

TUTTI arco ord.

p

arco Mix

gliss.

p

arco Mix

gliss.

p

arco Mix

gliss.

p

arco Mix

gliss.

p

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

This musical score page, numbered 27, features a variety of instruments. At the top, there are three hand-drawn zigzag lines. The instruments listed on the left are:

- Clar. MIDI (Clarinet)
- Vln 1 through Vln 10 (Violins)
- Vla 1 and Vla 2 (Violas)
- Vla 3 and Vla 4 (Violas)
- Vc. 1-2 and Vc. 3-4 (Cellos/Double Basses)
- Cb. 1 and Cb. 2 (Contrabasses)

The score is divided into measures. The first measure shows a rest for the Clarinet and a dynamic marking of *f* for the Violins and Violas. The second measure continues with the *f* dynamic. The third measure features a *Solo* section for Vln 6, which includes a *pizz* (pizzicato) marking and a *arco* (arco) marking. The fourth measure shows a glissando (*gliss.*) for Vla 3, Vla 4, and Vc. 1-2, with a dynamic marking of *f* for the Violins and Violas. The score concludes with a double bar line.

95

Clar. MIDI

1 TUTTI arco Batt.

Vln 1

Vln 2 *f*

Vln 3 *f*

Vln 4 *f*

Vln 5 *f*

Vla 1 arco ord. *pp*

Vla 2 arco ord. *pp*

2 TUTTI arco col L.Batt. *f*

Vln 6 *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 arco ord. *pp*

Vla 4 arco ord. *pp*

1 * TUTTI arco Batt. *f*

Vc. 1-2 *f*

Vc. 3-4 *f*

3 TUTTI arco col L.Batt. *f*

Cb. 1 *f*

Cb. 2 *f*

Sin concertación entre los intérpretes.
 * Los grupos entrarán seguidos, no debiendo haber ningun espacio de silencio entre ellos, al final deben quedar las Violas sonando.

♩ = 54

REVERB.

96

Clar. MIDI

f

TUTTI

sfzpp

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

sfzpp

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

f

Vc. 1-2

TUTTI arco ord.

TUTTI arco col L. Batt. (nuez)

ord.

col L. batt

TUTTI arco ord. punta

Divisi

sfzpp

Vc. 3-4

p

f

ord.

col L. batt

sfzpp

Cb. 1

p

f

ord.

col L. batt

sfzpp

Cb. 2

p

f

ord.

col L. batt

sfzpp

(8) **100**
Con la presión del labio, sof distortion, p.bender
vibrato. etc. ad lib.

Clar. MIDI

Vln 1 etc.

Vln 2 etc.

Vln 3 etc.

Vln 4 etc.

Vln 5 etc.

Vla 1 *f*

Vla 2 *f*

Vln 6 **TUTTI** etc.

Vln 7 *sfzpp* etc.

Vln 8 *sfzpp* etc.

Vln 9 *sfzpp* etc.

Vln 10 *sfzpp* etc.

Vla 3 **TUTTI** *sfzpp*

Vla 4 *sfzpp*

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

105

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

f

unis.

unis.

REVERB. LARGE

107

Clar. MIDI

Sonido de percusión o cluster.

sfz

8 / 10

Vln 1 *sfz*

Vln 2 *sfz*

Vln 3 *sfz*

Vln 4 *sfz*

Vln 5 *sfz*

Vla 1 *sfz*

Vla 2 *sfz*

Vln 6 *sfz*

Vln 7 *sfz*

Vln 8 *sfz*

Vln 9 *sfz*

Vln 10 *sfz*

Vla 3 *sfz*

Vla 4 *sfz*

Vc. 1-2 *sfz*

Vc. 3-4 *sfz*

Cb. 1 *sfz*

Cb. 2 *sfz*

STEREO PHASING

allargando

♩ = 66

108

110

This musical score page contains the following parts and markings:

- Clar. MIDI:** Treble clef, 4/4 time. Measures 108-110. Dynamics: *f*, *p*, *f*. Includes a triplet of eighth notes in measure 109.
- Vln 1-10:** Violin parts, Treble clef, 4/4 time. Measures 108-110. Dynamics: *f*, *pp*, *ff*, *pp*. Includes *gliss.* markings in measures 109-110.
- Vla 1-4:** Viola parts, Bass clef, 4/4 time. Measures 108-110. Dynamics: *f*, *pp*, *ff*, *pp*. Includes *gliss.* markings in measures 109-110.
- Vcl. 1-2:** Violoncello parts, Bass clef, 4/4 time. Measures 108-110. Dynamics: *f*.
- Cb. 1-2:** Contrabass parts, Bass clef, 4/4 time. Measures 108-110. Dynamics: *f*.

TKTK

115

This musical score page features the following instruments and parts:

- Clarinet (Clar. MIDI):** Includes a triplet of eighth notes at the beginning and dynamic markings of *pp*, *ff*, *pp*, and *f*.
- Violins (Vln 1-10):** Violins 1-5 and 6-10 have identical parts. Violins 6-10 include *Gliss.* markings. Dynamic markings include *f*, *pp*, and *f*.
- Violas (Vla 1-4):** Violas 1-2 and 3-4 have identical parts. Dynamic markings include *f*, *pp*, and *f*.
- Cellos and Double Basses (Vc. 1-2, Vc. 3-4, Cb. 1-2):** Includes triplet markings and dynamic markings of *pp*, *f*, and *pp*.

This page of a musical score features the following instruments and parts:

- Clarinet (Clar. MIDI):** Part in bass clef, starting with *pp* (6), moving to *f*, then *pp*, *ff*, *pp*, *sfz*, and *pp*. Includes a *Fru.* (Frustrated) marking.
- Violins (Vln 1-10):** Parts in treble clef, featuring complex rhythmic patterns and dynamic markings of *ff* and *pp*. Includes *tr* (trills) and *trm* (trills) markings.
- Violas (Vla 1-4):** Parts in treble clef, primarily consisting of sustained notes with dynamic markings of *ff* and *pp*.
- Cellos/Double Basses (Vc. 1-2, Cb. 1-2):** Parts in bass clef, featuring sustained notes and triplets, with dynamic markings of *ff* and *pp*.

The score is divided into four measures, showing a progression of dynamics and textures across the ensemble.

120 +0+0+0 Fru. **molto accel** ruido blanco

Clar. MIDI

Vln 1 *ff* *pp* *ff* *pp* *ff* *pp* rit. il trillo *pp*

Vln 2

Vln 3 *ff* *pp* *ff* *pp*

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6 *ff* *pp* *ff* *pp* *ff* *pp* saltellato *pp*

Vln 7

Vln 8 *pp* *ff* *pp*

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2 *mf* *p* *pp*

Vc. 3-4 *mf* *p* *pp*

Cb. 1 *mf* *p* arco col L. Batt. (nuez) *mp* *mf*

Cb. 2 *mf* *p* arco col L. Batt. (nuez) *mp* *mf*

* La cuerda al aire con pizz y la otra cuerda col L batt, siempre que sea posible, tocar sobre la 4ª cuerda.

CROSS DELAY

molto rit

molto accel

125

Trinos, acentos, tremolos, se combinarán ad lib.
Ad. Lib. desde el registro más grave ascender paulatinamente hasta el más agudo.

Clar. MIDI

TUTTI m /

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

TUTTI m /

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

TUTTI m /

Vc. 1-2

arco col L. Batt. (nuez)

Vc. 3-4

Cb. 1

Cb. 2

molto rit.

130

Clar. MIDI

TUTTI s. arco, Guitarra

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

gliss.

f

molto accel ----- **molto rit.**

The musical score for page 39 includes the following parts and markings:

- Clarinet (Clar. MIDI):** Part of the woodwind section.
- Violins (Vln 1-10):** Ten staves with various musical notations, including glissandos (gliss.) and accents.
- Violas (Vla 1-4):** Four staves with pizzicatos (pizz) and dynamic markings (mf).
- Cellos and Double Basses (Vc. 1-2, Cb. 1-2):** Four staves with rhythmic patterns and dynamic markings.

♩ = 60

135

Clar. MIDI

REVERB.

+0+0+0+0+0+0+0+0+0+0

pp *ff* *pp* *ff*

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

arco ord.

Cb. 1

Cb. 2

140

Clar. MIDI *mp*

TUTTI col l. batt.

Vln 1 *p*

Vln 2 *p*

Vln 3 *p*

Vln 4 arco ord. *p*

Vln 5 *p*

Vla 1

Vla 2

Vln 6 TUTTI pizz trem. *pp*

Vln 7 *pp*

Vln 8 *pp*

Vln 9 arco ord. *p*

Vln 10 *pp*

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

SOFT DISTORTION

145

Clar. MIDI: *ff* gliss. *pp* *pp* *sfz* *pp* *sfz*

Vln 1-10: *pp* *f*

Vla 1-4: *pp* *f*

Vc. 1-2, Cb. 1-2: *f* *pp*

Annotations: TUTTI arco ord., solo + pizz. arco *sfz* *f*

♩ = 40

150 REVERB.

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

TUTTI m solo

f sfz f pp mp

TUTTI m pp

TUTTI m pp

TUTTI m pp

TUTTI m pp

TUTTI m pp

TUTTI m pp

TUTTI m pp

TUTTI m pp

unis. TUTTI arco ord. f

unis. f

f

f

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

TUTTI mf

pp

pp

pp

pp

A musical score for a string and woodwind ensemble. The score is divided into two systems. The first system includes Clarinet MIDI, Violins 1-5, Violas 1-2, Violins 6-10, and Violas 3-4. The second system includes Cellos and Double Basses 1-2, Cellos and Double Basses 3-4, and Cellos and Double Basses 1-2. The Clarinet MIDI part has a treble clef and a key signature of one sharp (F#). It features a chord of F# and C# in the first measure, followed by a triplet of eighth notes (F#, G#, A) in the second measure. The string parts (Violins and Violas) are mostly silent, with some initial notes in the first measure. The Cello and Double Bass parts have a bass clef and a key signature of one sharp (F#). They play a rhythmic pattern of quarter notes in the first measure. The word "TUTTI" and the dynamic marking "mf" are written above the Cello and Double Bass staves. The dynamic marking "pp" is written below the Cello and Double Bass staves in the final measure.

REVERB. LARGE

sfz pp ff pp

Voz

8 / 10 "

SOFT DISTORTION

sfz

Sonido de percusión o cluster.

8 / 10 "

REVERSE GATE

66

5

sfz pp sfz pp sfz pp sfz pp sfz

8

9

pp

ECHO

50

12

pp f

15

fp (f) fp fp

ruido blanco

accel.

20

ff pp fp fp fp

ruido blanco

[♩ = 66]

PAN./ R TURN.

Musical staff 1: Treble clef, measures 25-30. Includes gliss. markings, dynamics *f* and *pp*, and a simile hairpin.

Musical staff 2: Treble clef, measures 30-35. Includes gliss. markings and dynamics.

SOFT DISTORTION

Musical staff 3: Treble clef, measures 35-40. Includes *f* dynamic, *gliss.* marking, and notes for *Sonido + percusión* and *slap, ad lib.*

Musical staff 4: Treble clef, measures 40-45. Includes triplets and dynamics.

Musical staff 5: Treble clef, measures 45-50. Includes triplets and dynamics.

rit.

meno mosso

Musical staff 6: Treble clef, measures 50-55. Includes *rit.* marking, *ruido blanco* marking, and a dynamic hairpin.

FLANGER
espress.

Musical staff 7: Treble clef, measures 55-60. Includes *f* dynamic, *FLANGER espress.* marking, *TKTK* marking, and a dynamic hairpin.

Musical staff 8: Bass clef, measures 60-65. Includes *TKTK* marking, *pp* and *f* dynamics, and a dynamic hairpin.

8va⁻ 50 *meno* *p* *f*

8va⁻ *accel.* 55 TKTk *pp* *ff* *f* *A*

Tempo primo

DELAY L/C/R *Arpeggiator* *p* *(f)* *simile* *f* *p* 60 *trm*

8va⁻¹ *trm* *f* *p*

A 65 *p* *f* *trm*

p *f* *trm*

REVERB. 70 *sfz* *sfz* *sfz* *sfz* *sfz*

Musical staff with notes and dynamics. The notes are marked with *sfz* and "echo". A box labeled "75" is present. A dashed line above the staff is labeled "8va". A box labeled "4" is at the end of the staff.

♩ = 88

STEREO PHASING

Musical staff with notes and dynamics. A box labeled "85" is present. A box labeled "Elaborar" is below the staff. A bracket above the staff is labeled "Barrido de armónicos".

Musical staff with notes and dynamics. A box labeled "90" is present. A bracket above the staff is labeled "Barrido de armónicos".

Musical staff with notes and dynamics. A box labeled "95" is present. A box labeled "96" is present. A box labeled "REVERB." is present. A box labeled "f" is present. A box labeled "p" is present. A dashed line above the staff is labeled "8va".

Musical staff with notes and dynamics. A box labeled "100" is present. A box labeled "(8)" is present. A box labeled "(f)" is present.

* Con la presión del labio, Sof distortion, P.bender, Vibrato, Modulación ad lib.

Musical staff with notes and dynamics. A box labeled "105" is present. A box labeled "f" is present.

REVERB. LARGE

107

Sonido de percusión o cluster.

sfz

8/10''

STEREO PHASING

108 *allargando*

f *p* *f* *f*

tr

110

TKTK

115

pp *ff* *pp* *f*

Fru.

pp *f* *pp* *ff* *pp* *sfz* *pp*

molto accel . . .

120

+0+0+0+0

Fru.

f *pp* *f*

molto rit

ruido blanco

125

S

CROSS DELAY

molto accel

molto rit.

tr Trinos, acentos, tremolo, ad lib.

f Desde el registro más grave ascender paulatinamente hasta el más agudo.

molto accel

molto rit.

130

135 2

REVERB.

$\text{♩} = 60$

+0+0+0+0+0+0+0+0+

5

140

pp *ff* *pp* *ff* *mp*

SOFT DISTORTION

8^{va}

$\text{♩} = 40$

gliss.

145

ff *pp* *pp* *sfz* *pp* *sfz*

REVERB.

150

mp

3