

UCLA
Contemporary Music Score Collection

Title

On the Chances of Maria Palitos Appearing in Sight

Permalink

<https://escholarship.org/uc/item/1vq00519>

Author

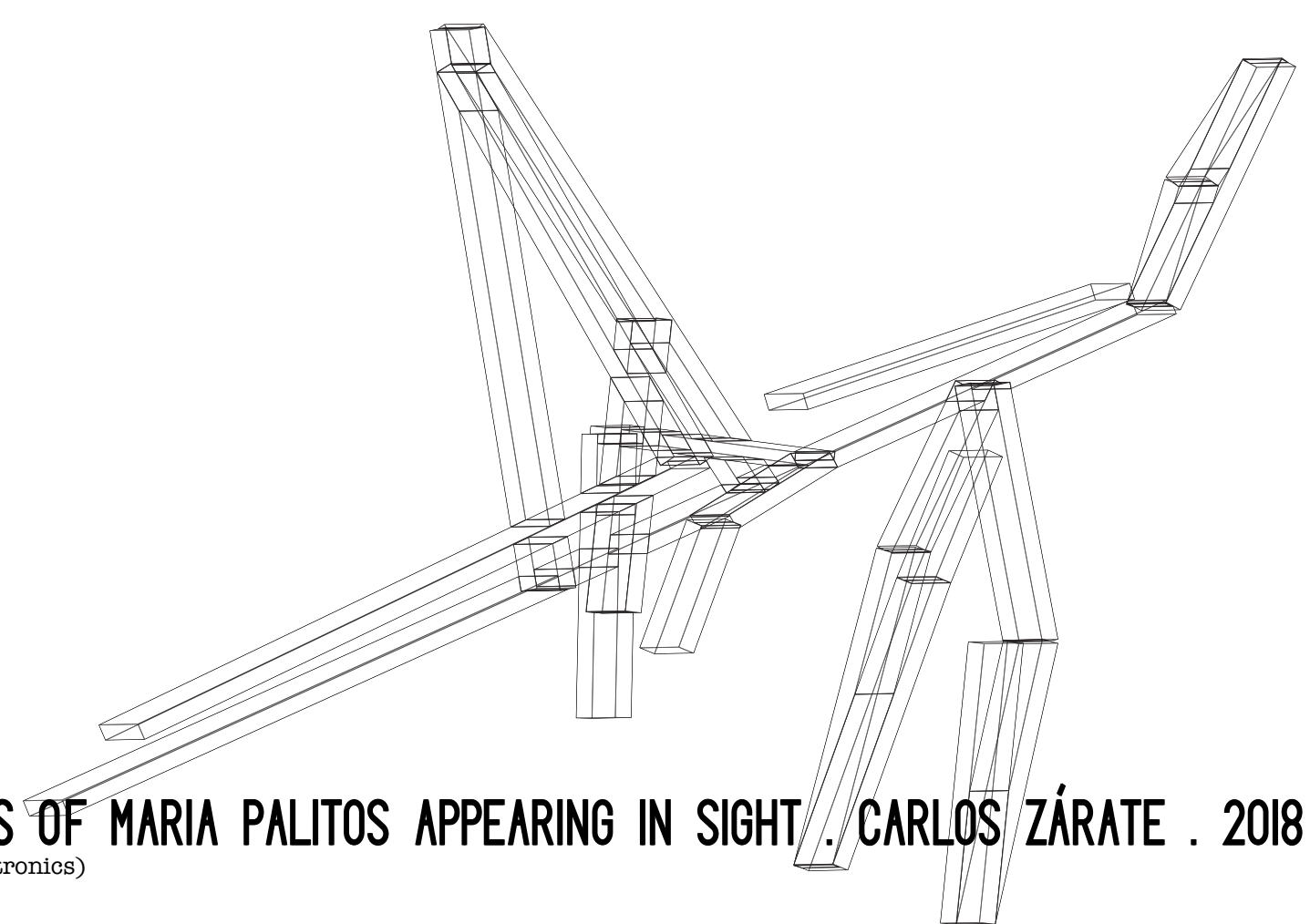
Zárate Flores, Carlos Angel

Publication Date

2020

Copyright Information

This work is made available under the terms of a Creative Commons Attribution-NonCommercial-NoDerivatives License, available at <https://creativecommons.org/licenses/by-nc-nd/4.0/>



ON THE CHANCES OF MARIA PALITOS APPEARING IN SIGHT . CARLOS ZÁRATE . 2018
(for Fl., B. Cl., Bsn. and electronics)

ON THE CHANCES OF MARIA PALITOS APPEARING IN SIGHT . CARLOS ZÁRATE . 2018

(for Fl., B. Cl., Bsn. and electronics)

INDICACIONES GENERALES

4 Número de beats por compás. **[3x]** Número de repeticiones. En caso de no haber número la barra de repetición deberá interpretarse de la forma tradicional.

Un cuarto de tono bajo/alto. Tres cuartos de tono alto. 60 bpm. Las líneas de compás y el pulso de cuarto deben ser tomados únicamente como una referencia. Debe evitarse la sensación de un pulso estable.

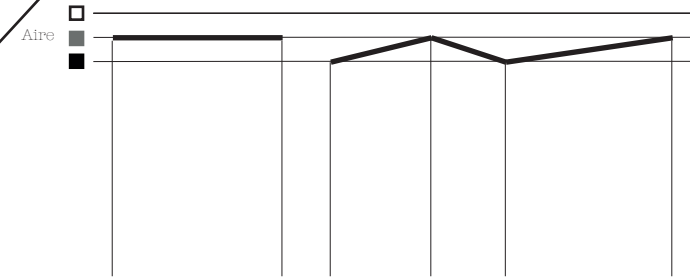
-Las notas del clarinete bajo están transpuestas en el score y en las partes.

-Cada instrumentista debe apegarse en la mayor medida posible a las dinámicas escritas sin importar el balance general del trío. Es posible y deseable que ocurran enmascaramientos de algunos pasajes. Debido a algunas técnicas requeridas el resultado aural algunas veces puede distar de lo escrito. También es posible que por la constitución física de los instrumentos y/o las técnicas requeridas, algunas dinámicas no sean posibles en el registro escrito, en cuyo caso la intención del instrumentista deberá apegarse a ellas en lo posible sin importar si ocurre alguna distorsión en el sonido.

-Las alteraciones afectan todo el compás, pero solo en la octava escrita.

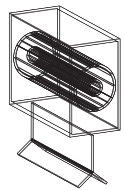
FLAUTA

El pentagrama de la flauta está acompañada de un trigrama en donde la línea más baja indica que la altura debe ser emitida de forma normal, la central que debe haber presencia de aire, pero aún debe ser audible la altura original y la línea de arriba que debe haber solo emisión de aire con las digitaciones de las notas escritas. Las líneas diagonales indican una transición gradual entre un estado y otro.

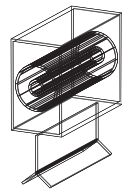


-Digitaciones microtonales tomadas del libro "The other flute" de Robert Dick.

DISPOSICION EN EL ESPACIO



Flt.



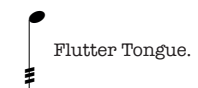
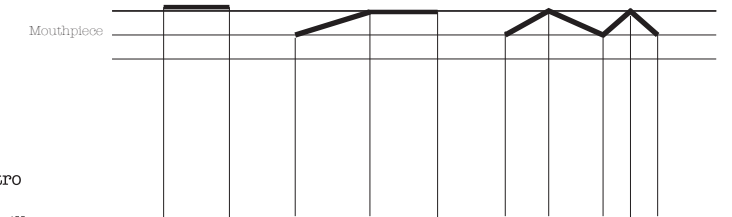
Bsn.

B. Cl.

CLARINETE BAJO

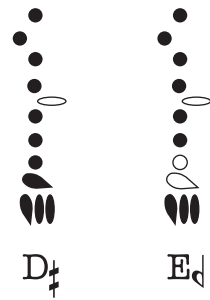
El pentagrama del clarinete bajo está acompañada de un trigrama que indica la posición de los labios en la boquilla. La línea más alta indica la posición normal, donde la altura resultante debe ser la escrita en el pentagrama, la línea de abajo indica tener la boquilla tan adentro de la boca como sea posible antes de la pieza que sostiene la caña en su lugar. El resultado aural debe ser altamente impredecible y no corresponder con la altura escrita (sin embargo esta debe ser digitada). La línea central indica el punto medio entre las dos posiciones anteriores. El resultado aural es una combinación entre las dos posiciones anteriores. Deberá haber una distorsión en el timbre y un espectro rico en armónicos, pero aún deberá oírse la altura original, casi como fundamental. El espacio sobre la línea de arriba indica que la boca debe colocarse justo sobre la punta de la caña y la boquilla. El sonido resultante debe ser pálido y débil y debe dejar la altura escrita y el timbre normal razonablemente intactos.

-Digitaciones microtonales tomadas del "Bass clarinet quarter tone fingering chart" de Jason Alder (http://www.jasonalder.com/fingeringchart/Bass-clarinet_quarter-tone_fingering-chart_2ndEd--Jason_Alder.pdf)



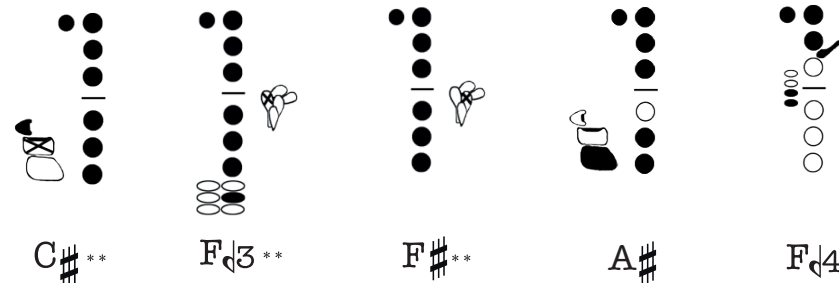
DIGITACIONES MICROTONALES SUGERIDAS

Flauta



Para G₄ se sugiere digitar la altura cromática más cercana y alterar la afinación con embocadura.

Clarinete bajo



(la X indica que la llave debe ser presionada a la mitad, ** que podría ser necesario compensar la afinación hacia abajo soltando la presión de los labios y la embocadura y/o colocando ligeramente la lengua sobre la caña.)

FAGOT



Brassy tone: Parecido al pizzicato, pero más sonoro. La presión del aire debe venir del diafragma. Golpear fuerte y enérgicamente la punta de la caña con los labios para conseguir un sonido metálico como el del trombón.

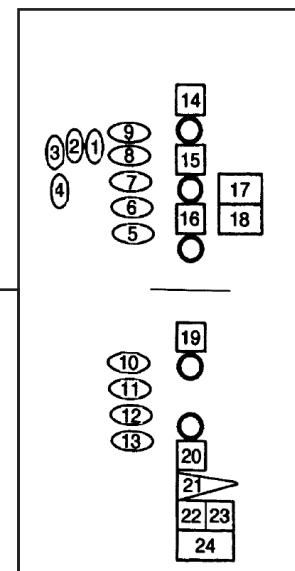
Flap: Golpear la caña con la lengua como cuando se toca staccato mientras se digita la nota escrita. La presión del aire debe ser muy ligera para evitar la vibración de la caña.

ENSAMBLE

Flauta
Clarinete bajo
Fagot

Fagot

El libro "The techniques of bassoon playing" de Pascal Gallois sugiere evitar las digitaciones especiales y recomienda usar la llave de Bb 2 (pulgár derecho) y la llave de trino de C# (índice derecho) dado que elevan la afinación un cuarto de tono en muchas digitaciones cromáticas. Llaves 10 y 19 del esquema dado a continuación.



ON THE CHANCES OF MARIA PALITOS APPEARING IN SIGHT . CARLOS ZÁRATE . 2018

(for Fl., B. Cl., Bsn., and electronics)

Trans. score

♩ = c.a. 60

4

Air

Flute

[3x] [4x]

p *ff subito* *pp sub.* *mp* *f* *fff*

Mouthpiece

Bass Clarinet in B \flat

fff *f* *ff* *p subito* *pp*

Bassoon

brassy tone *ff* *mf* *mp* *pp* *ppp* flap *fff*

Reproducir el track de la electrónica.

Electronics


2

[7x]

4

[4x]

The musical score is divided into three systems. The first system (measures 1-6) features a Flute (Fl.) part starting at measure 6 with a *mf* dynamic. The Bassoon (Bsn.) part begins with a *p subito* dynamic. The second system (measures 7-13) includes a section for the Mouthpiece (B. Clarinet) with a *mp* dynamic, followed by a *ppp* section for both Flute and Bassoon. The third system (measures 14-18) contains a *ppp* section for the Mouthpiece and Bassoon, and a *mf* section for the Flute. The score concludes with a *ff* section for the Flute and a *f* section for the Mouthpiece and Bassoon. Performance instructions include *20"* for the Flute and Mouthpiece, and *20"* for the Bassoon. Rehearsal marks are indicated by blue boxes with the numbers 2 and 4. The score ends with a *[4x]* marking.

Air 

Fl. *ff* *p* *pp* *mp* *f* [3x]

Mouthpiece

B. Cl. *ff* *ff* *p subito* *pp* *mp*

Bsn. *ff* *mp* *pp* *ppp*

I

3

[7x]

4

[3x]

Air

16

15"

F1.

fff

mf

ppp subito

pp

f

Mouthpiece

15"

B. Cl.

ppp

mf

ff

p subito

f

Bsn.

15"

fff

p subito

f

mp

3

1

[7x]

Air

Fl.

Mouthpiece

B. Cl.

Bsn.

27

ppp subito

f

ff

pp subito

p

f

ppp subito

mf

mp

pp

4

Air

33

F1.

mp *p* *fff subito* *mf* *ppp subito*

Mouthpiece

B. Cl.

mp *ppp* *mf* *pp*

Bsn.

ff *fff* *p* *f*

This musical score page features three staves: Flute 1 (F1.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The Flute 1 staff begins with a measure number of 33 and includes dynamic markings of *mp*, *p*, *fff subito*, *mf*, and *ppp subito*. The Bass Clarinet staff has dynamic markings of *mp*, *ppp*, *mf*, and *pp*. The Bassoon staff has dynamic markings of *ff*, *fff*, *p*, and *f*. All three parts include trills and triplets, with some notes marked with accents. The score is divided into four measures by vertical bar lines, with a double bar line at the end of the second measure.

Air

Fl.

Mouthpiece

B. Cl.

Bsn.

37

fff

ff

pp

[4x]

f

ff

p subito

fff subito

mp

fff

mf

mp

pp

This musical score is for three woodwind instruments: Flute (Fl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is divided into three measures by vertical bar lines. The first measure (measures 37-39) features a flute part with a *fff* dynamic and a bassoon part with a *fff* dynamic. The second measure (measures 40-42) features a flute part with a *ff* dynamic and a bassoon part with a *mf* dynamic. The third measure (measures 43-45) features a flute part with a *pp* dynamic and a bassoon part with a *pp* dynamic. The bass clarinet part has dynamics of *f*, *ff*, *p subito*, *fff subito*, and *mp*. The score includes various articulations such as slurs, accents, and triplets. A bracket labeled [4x] spans the first two measures. The flute part has a '37' marking at the beginning. The bassoon part has a '3' marking at the beginning of the first measure.

Air

41

F1.

mp

14"

f

p subito

mf

ppp subito

Mouthpiece

B. Cl.

ppp

mf

mp

f

Bsn.

ppp

ff

p subito

f subito

The image shows a page of a musical score for three woodwind instruments: Flute 1 (F1.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The score is divided into three systems by vertical lines. Above the Flute 1 staff, there are three trapezoidal shapes representing breath marks, labeled 'Air'. The Flute 1 staff starts at measure 41 with a dynamic marking of *mp*. The first system ends with a breath mark labeled '14"'. The second system begins with a dynamic marking of *f*. The third system begins with a dynamic marking of *p subito*. The Bass Clarinet staff has a dynamic marking of *ppp* at the start of the second system, which changes to *mf* and then *mp* in the third system, and *f* at the end. The Bassoon staff has a dynamic marking of *ppp* at the start of the second system, which changes to *ff* and then *p subito* in the third system, and *f subito* at the end. All three staves feature triplet markings (indicated by a '3' in a circle) and various articulation marks like accents and slurs.

2

4

2

[3x]

[4x]

Alr

46

Fl.

Mouthpiece

B. Cl.

Bsn.

The musical score consists of four staves: Flute (Fl.), Mouthpiece, B. Cl. (Bass Clarinet), and Bsn. (Bassoon). The Flute staff begins at measure 46 and includes dynamic markings of *mf*, *ff*, and *pp subito*. The Mouthpiece staff has dynamic markings of *p subito*, *pp*, and *fff subito*. The Bsn. staff has dynamic markings of *p subito*, *mf*, and *mp*. The score is divided into sections by vertical lines, with a section of four measures marked [4x] and a section of three measures marked [3x]. Blue boxes containing the numbers 2, 4, and 2 are placed above the first, second, and third sections respectively. The Flute staff features various articulations, including slurs, accents, and breath marks. The Mouthpiece and Bsn. staves also include slurs and accents. The Bsn. staff has a *p subito* marking at the beginning of the second section.

4

2

4

[3x]

[3x]

Air

52

F1.

Mouthpiece

B. Cl.

Bsn.

mp

f

fff

p

ppp subito

mf

ppp subito

f

pp

ppp

fff subito

ff

f

Sempre ■ respetando los silencios.

[3x]

Fl. 58

ppp

ff subito

pp subito

Mouthpiece

B. Cl. ff

p subito

pp

Bsn. mf

mp

pp

The musical score is divided into four measures by vertical bar lines. The Flute part (Fl.) starts at measure 58 with a *ppp* dynamic. The B. Clarinet part (B. Cl.) starts with a *ff* dynamic. The Bassoon part (Bsn.) starts with a *mf* dynamic. The score includes various articulations such as slurs, accents, and triplets (marked with a '3'). Dynamic markings change throughout the piece, including *ff subito*, *pp subito*, and *pp*. The Flute part has a *ppp* marking in the first measure, *ff subito* in the second, and *pp subito* in the fourth. The B. Clarinet part has *ff* in the first, *p subito* in the second, and *pp* in the third. The Bassoon part has *mf* in the first, *mp* in the second, and *pp* in the fourth. The Flute part also has a *pp* marking in the second measure. The B. Clarinet part has a *pp* marking in the second measure. The Bassoon part has a *pp* marking in the second measure. The Flute part has a *pp* marking in the third measure. The B. Clarinet part has a *pp* marking in the fourth measure. The Bassoon part has a *pp* marking in the fourth measure. The Flute part has a *pp* marking in the fourth measure. The B. Clarinet part has a *pp* marking in the fourth measure. The Bassoon part has a *pp* marking in the fourth measure.