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Los Unos en Uno y el Uno

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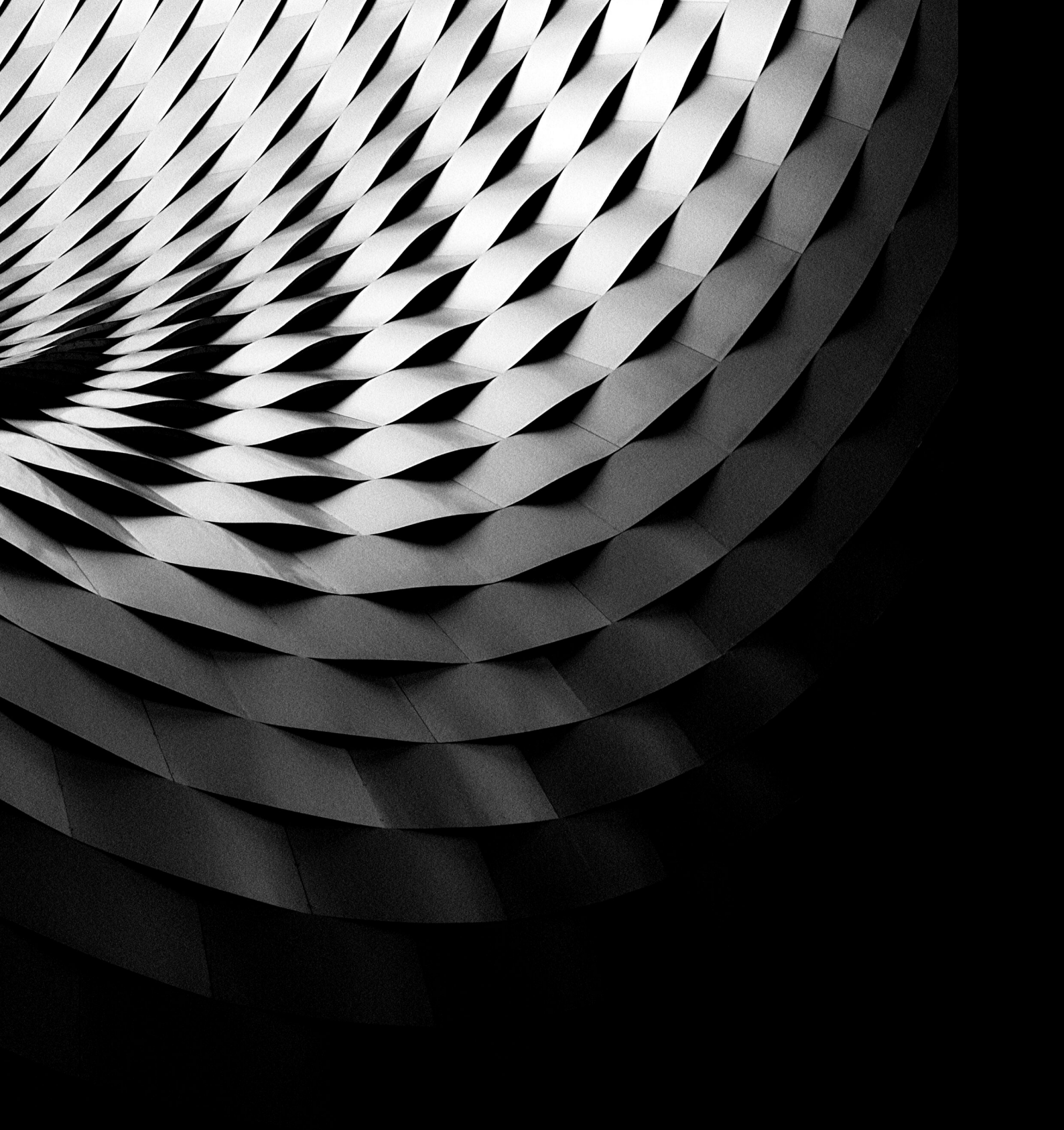
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PABLO RUBINO LINDNER

**LOS UNOS EN
UNO Y EL UNO**

**FOR FIVE TIMPANI
(ONE PLAYER)**

General remarks:

The piece is written for a standard five timpani set. That is: 30" [D₂ – A₂], 28" [F₂ – C₃], 26" [A₂ – E₃], 23" [D₃ – A₃] and 21" [F₃ – C₄].

In this version of the piece, the player is asked to sing in a register that ranges from D#₂ to F₃. If the player is not able to sing in that register, he/she should contact the composer asking for a revision that suits his/her register.


Notational clarifications:


C, N, R: it refers to the striking point, Center, Normal and Rear respectively.


DS NS = dead stroke, normal stroke.


RATTAN : a cloth-covered rattan stick should be used (the same as in Carter Timpani Etude nº 2, Moto Perpetuo).


BUTT = strike with the wood of the mallet until HEAD is indicated.


 = the notes whose stem is crossed are to be sung, observing the phoneme indicated in square brackets. The phonemes correspond to the spanish language.

 = stomp on the floor. Whenever "jump" is written, jump and stomp with both feet. Otherwise, do not jump and stomp with one foot.

 = damp the indicated note with the hand. For the voice: mute the mouth with the dorsal part of the hand.

 = strike on the timpani's shells.

 = strike sticks against each other.

 = strike on the hoop of the timpani.

Specific remarks:

Proportional notation: play with a very irregular beat, following the indications of tempo variation (accel., rit.). Even when there is no tempo variation indicated, no regularity should be perceived. In the *Virtuoso, ma irregolare* section (mm. 164 – 181), it is VERY important that the average notes per second remains similar to the preceding section, Virtuoso (do not go too slow).

Practicing: in this section, the same applies for the proportional notation as in the *Virtuoso, ma irregolare* section, except that this time the durations should fit inside the beat played by the metronome. Remain as outside from the beat as possible, but use it as a frame to calculate durations. The result should be as if the player were playing the most intricate rhythms ever written (like irregular triplets).

Recitativo: a recording of a modified version of one of Mozart's "Le nozze di Figaro" recitativo, with some cuts and slowed parts, is provided with the score. The player should first listen to it several times and memorize it, and then play this section taking the approximate rhythm from the recording and applying it to what is written for the timpani. In other words, the only parameter that will be extrapolated from the recording into the execution is the rhythm. The lyrics are written as means of reference to the recording. Nothing should be sung or spoken.

Mimic practice: do as if practicing the piece, moving the mallets in the air near the timpani heads, producing no sound at all. This segment (which corresponds to the *Virtuoso* section), can be shortened, lengthened or repeated totally or partially; it is left to the discretion of the player.

Ending: grab the part (sheet music), look at it for a while, like trying to decipher something, and then leave the stage (possibly whispering and/or sol-fa'ing some part of the last section).

Commissioned by Franco Rapetti, principal timpanist of the Orquesta Estable del Teatro Colón.

Approximate duration: 13 minutes.

Los unos en uno y el uno

ca. 68, solenne

Pablo Rubino Lindner

Timpani

ff f p *sensibile* ppp

l.v. R N

(snare drum sticks)

Molto meno mosso

ca. 52

Voice

Timpani

(sung) [m] ppp *ma udibile* n < pp mp

l.v. N l.v. C N

bouncing stick

f mp p l.v. mp ppp - poco - pp mp

Molto piu mosso

Presto feroce e aggressivo

♩ = 192

Timpani

ff *agress* f mf f mf f ff

NS (NS) DS DS (NS) DS (no jump)

R C R C R C R C R C R

8 15

p mp mf p mf mf

NS DS NS DS NS NS DS NS

f mp mf p mf mp p mf sub

* Stomp on the floor. Whenever "jump" is written, jump and stomp with both feet. Otherwise, do not jump and stomp with one foot.

** Strike on the bowl.

20 *mf* *f* *mf* *ff*

R N R C 3N R N C N N C

DS NS DS NS (NS) C N C

p < *mf* *p* < *mf* < *f*

28 *p* < *ff* *p* *p* < *mp* *pp* < *mp* *p*

R [a] N R C N R N ** (N) R

1 2 GP 5 12 12 6 16 16

R N C N R C 3 N R C

p < *ff* *p* < *mp* *pp* < *mp* *p*

35 *p* < *mf* *f* *ff* *mf* *p*

C → R N N *** N N C R C DS

16 8 32 8 16 8 8

N R N *** N N C R C DS

mf *ff* [m] *p* *mf* *pp*

42 *mp* *p* < *mp* *pp* < *mp*

N l.v. C → N C 3 3 3 3

8 24 8 8 8 8 8 8

(C) NS DS NS

mp < *pp* *p*

46 *p* *mf* *mp* *p* *pp* *mp* *pp* *p*

DS NS C R C 1/2 R

8 8 8 8 8 8 8 8 24

DS NS DS C DS

pp *p* *mp* *p* *pp*

* Mute the mouth with the dorsal part of the hand.

** Strike sticks against each other.

*** Strike on the hoop.

52 *mf* < *f* *p* < *f* [a] 3 C → N C (C) N 3

C → N NS 1 2 C DS NS DS NS C N → C

58 N DS NS C N 3 R C DS NS

mf *mp* < *mf* *mf* *mp* < *mf* *f* C N DS NS

66 NS N C N C → N R C 5 N C 5

mf *p* < *mf* *f* *mf* < *f* *mf* *ppp dolce* *mp* < *f*

75 DS NS DS NS C (C) N C R N 3 N N N N N

mp < *mf* *mp* < *f* N → R *mf* < *ff*

82 p N 3 C → R GP N N BUTTS r.h. l.h. pp N

p *f* l.v. *pp*

88 5

pp sempre

*Timpani [2] should vibrate due to sympathy.

4
93

DS NS C N C N R N C → R N

f pp sempre

DS NS [m] *p*

ff

100

C N C N C N C N C N C

f mf f mf f mf ff mf ff mf ff mf

107

C N C N CN C N N 3

p mf p f p mp p f mp f mf f mf

ca. 2''

r.h.
l.h.
HEADS

115

DS NS DS NS DS NS DS

R C N C R C R CN NC

f mf mp mf p f mf > p

DS NS DS

mf > mp mf mp

123

NS N

pp dolce

p

129

DS NS DS NS DS NS

R N C N C N C R N C R R

f p liscio

mf > p mf f mf f mf

135 *mf* *f* *ff* with jump ca. 3''

R C N C N C

DS

mp *f* *mf* < *f* *mf* > *mp* *f* *f*

Virtuoso, veloce possibile ca. 170

143 RATTAN

N

mp *mf* *p* *mp*

148 (mp)

R

mf *p* *mf* *mp*

152 N DS R N NS (N)

pp *mp*

155

mf *p* *mp* *mf* *mp* *f* *mp*

159

f *mp* *f* *mp* *f* *mp*

162

f *mp* *f* *mp*

Virtuoso, ma irregolare*

6 164 *accel.* *accel.* *rit.* (irregolare)

mf *p mp* *p* *mf mp pp p*

165 *mp* *mf pp mf > pp* *mp pp* *accel.* *N*

166 *mf p* *f mp < f mp < mf pp* *ff sub* *accel.*

167 *mp* *mf* *ff* *f* *NS* *R* *C* *N* *C* *N* *C* *C* *DS* *f* *NS*

168 *p* *f* *mp* *pp* *mf* *ca. 4''* *poco accel.* *R* *C* *mf*

171 *pp mf* *pp* *mf* *p* *f* *accel.* *p* *pp*

173 *f* *p* *f* *p* *f* *accel.* *p non cresc.* *p*

Detailed description of the musical score: The score is for a bass clef instrument. It consists of seven systems of music. System 1 (measures 164-165) features a steady eighth-note pattern with dynamics *mf*, *p mp*, *p*, *mf mp pp p*. It includes tempo markings *accel.*, *accel.*, *rit.*, and *(irregolare)*. System 2 (measures 165-166) continues the pattern with dynamics *mp*, *mf pp mf > pp*, *mp pp*. It includes a tempo marking *♩ = 192* and *accel.*. System 3 (measures 166-167) shows a more complex rhythmic pattern with dynamics *mf p*, *f mp < f mp < mf pp*, *ff sub*. It includes *gliss* markings and *accel.*. System 4 (measures 167-168) features a complex rhythmic structure with dynamics *mp*, *mf*, *ff*, *f*. It includes various performance markings like *DS*, *NS*, *R*, *C*, *N*, *C*, *N*, *C*, *C*, *DS*, *NS*. System 5 (measures 168-169) has dynamics *p*, *f*, *mp*, *pp*, *mf*. It includes *ca. 4''* and *poco accel.*. System 6 (measures 171-172) has dynamics *pp mf*, *pp*, *mf*, *p*, *f*, *p*, *pp*. It includes *accel.*. System 7 (measures 173-174) has dynamics *f*, *p*, *f*, *p*, *f*, *p*. It includes *accel.* and *p non cresc.*. The score ends with a double bar line and the number 13/32.

*Proportional notation: play with a very irregular beat, following the indications of tempo variation (*accel.*, *rit.*). It is VERY important that the average notes per second remains similar to the preceding section (do not go too slow).

change mallets:
r.h. RATTAN
l.h. 1 7

174 *f* R C R C R C RC RC *f* *mf* < *ff* R → C

(*p*) *f* sempre

p

RATTAN accel. accel. molto rall. regolare

180 *mp* *mp* *f* *mp* *mp* *mp*

R R N 1 N → R N N N

p *ppp*

C DS C DS

pp *pp*

2 1 2 1 2

181 *mp* *irregolare* simile *f*

N simile

C DS *pp*

Practicing

Turn on the metronome, set it to ♩ = 126, and put it on the timpani 1, tuned in F.

182

183

Timp. *mf* *p*

p

Met.

184

(p) *mp* *mp*

mf *p* *mp* *p* *(p)* *mp*

185

mp *mf* *pp* *pp*

p *mp* *mf* *C* *N* *R*

186

pp *pp* *pp* *mf*

N *R* *N* *R*

187

p *mf* *f* *p*

C *N* *N*

C *N*

DS *NS*

mf *p* *mp*

188 *mp* *mf* *pp*

189 *pp* *N*

190 *♩ = 192** *pp* *f* *pp* *f*

195 *f* *mf* *f* *mf* *f* *mf*

* The metronome continues in the previous tempo ($\text{♩} = 126$).

** This measure will be somewhat longer than 5/6, because the first beat will arrive later.

*** Turn off the metronome.

**** Gutural sound, like a throat frullato.

10 *p cresc.* *mp cresc.*

200 NS N C R
N C NS R *p sempre*

206 *mf cresc.* *p* *mf*

N *mf* 3 *p* 3 *mf*

212 *p* *mf* *f* *f*

mp R *p* 3 *f* 3 *pp* *ff* [e]

Recitativo *

wood mallet 219 *accel.* *rit.*

p R → N 4 (N) DS [n] *mp* *poco* *mf* *p*

ques - te so-no ma-da-me le ra-ga-zze del l-o - co

220 *mp* *mf* *mp* *mf* *p*

che il po-co chan-vi ven-go-no al a - ffr-i-re e vi-chie don per-don del l o-ro ar-di - re

221 *mf* *p* *p* *mp* *p* *mp* *mf* *mp* *<mf*

5 R N (7)

oh bra - ve! vi-rin-gra-zie co-me so-no vez-zo-se é chi e'?

222 *mp* *p* *mp* *p* *mp* *p* *mp* *p*

na - rra - te mi quell - a a-ama-bil fan-chiu-lla ch'a l'a - ria si mo-des - ta?

* Recitativo: take the approximate durations from a recording of a modified version of one of Mozart's "Le nozze di Figaro" recitativos that is provided with the score (see preliminary notes for further details).

223

ell' e u - na mia cu - gi - na e per le no - zze e ven - tu - ra quer sei - a o - no - ria

p mp p mp mf mp p mp

224

ve - ni - te qui (cembalo) da - te - mi vos - tri fio - ri

p p dolce = poco mp p

R DS 1/2 R *mp > p*

(wood mallet)

225

co - me a rug - si Su sa - nna e non ti pa - re que so - mi - gli ad al cuo - re al na - tu - ra - le

p mf f mp mf p p

1/2 R R *pp < p mp p*

226

eh cos - pe - ta - ccio! e' ques - ti l' o - ffi - zia - le oh ste - lle ma - lan - dri - no e - bben Ma - da - ma

mf mp < mf p mp > p mf p p mp p pp < p > mf f mp

R N → R R *mf pp mp*

227

io so - no oh sig - nor mi - o i - rri - ta - ta e sor - pre - sa al par di voi ma sta ma - ne sta ma - ne?

p mp > p p mf > p mp mp

(R) *mp p*

4 5 4 3

mp \rightarrow *mf* \rightarrow *pp* \rightarrow *mf p*

C \rightarrow N

228 per lo dier-na fest-ta vo-le-vam fra ves-tir-lo al mo-do ste-ssò che l'han ves-ti to a-de-so

2 5 2 DS NS

mf \rightarrow *p* *p mp* \leftarrow *mf p* *mf* \rightarrow *p f* *mp* \leftarrow *mf p*

R N

229 e per-che non par-tis-ti? sig-nor? sa pro-pe-ni-re la su-a di-so-bbi-den - za bra - va sig-no - ra

(veloce)

1 2

pp \rightarrow *poco* \rightarrow *mp p* *pp* \rightarrow *poco* \rightarrow *mp p*

(NS)

C \rightarrow N

230 hai buon ma-es-tro che ti fa la sco - la non so qual uom qual de-mo-ne qual di - o

(molto veloce)


3

C 1 2 1 N


231 ri-vo-glia tu-tto quan-to a tor - to mi - o sig-no (re) se tra-tte-ne-te tu-tte ques-te ra-ga-zze

1

232 a-ddi o fes-ta a-ddi o dan-za e che? vo-rres-ti ba-llar col pie stra-vol-to

r.h. 

ca. 2''

l.h.* 

*Put on a soft glove on the left hand. The tremoli should be played moving the fingers rapidly.

233 eh non mi duol piu mol-to an-diam' be-lle fan-cciu-lle per buo-na sor-te i va-si e ran di cre-ta

mp

p *mf* *p* *p* *mp* *p* *mf* *p*

234 sen-za fa-llo an-dia-mo dun-que an-dia-mo

mf *p* *mf* *p* *ppp* *n*

en tan-to a ca-ba-llo di ga-lo-ppo a Si-vi-gli an

p *liscio*

235 di ga-lo-ppo o di pa-sso buon via-ggio

da-va il Ba-ggio ve-ni-te o be-lle gio-va-nni ea de la

mp *mf* *mf* *p* *mf* *p* *pp* *mf* *p* *mf* *pp* *mp*

C *mp*

236 cer-ta-men-te que-ra-zza di do-man-da

suapa-ten-te e-ra in-tasca-ri mes-ta

ppp *n*

pp 1,5'' 3,5''

237 via non gli far piu mo-ti ei non t'in-ten-de

f *agress.* *mp* *f* *pp* *NS*

(pp) *n*

14 **Grave, quasi funebre**

238 **ca. 46**

Voice

[m] [m]

n < *pp* *n* < *pp*

C → N

2

Timp.

pp *poco* *p*

1

3

l.v. 3

4

C → N

n < *pp* < *p* *mp* *n* < *pp* *pppp* < *pp* 3

243

[m] → [o] → [m]

n *pp* *non cresc.* *n*

3

n n < *pp* *poco* *p*

2

poco *p* 3 *ppp*

Poco piu mosso

247 **ca. 50**

[m]

n < *pp* *n n* < *pp*

3

1

C → N

n *n* < *p* *pp* *p*

4

C → N

p *pp* < *p* *pp*

250

[m] → [o]

[m]

[m]

$\text{<espr. < mp > pp > n pp}$
 > n n <

5

3

255

[o]

[m]

→ [o] [m]

[m]

< p
 > n ppp
 < molto < mf p >
 n < mp p ;

2

3

260

[b]

[i]

> n ppp
 > n
 > p

N → C

N → C

C → N

< p

> n

n < p

264 [a] → [m] → [e] [e] → [n] ca. 5''

Mimic practice*

80-110

NO SOUND

270 N

275 (mp) R

279 N DS R → N **

* Do as if practicing the piece, moving the mallets in the air near the timpani, but producing no sound at all (see preliminary notes for further details).

** Grab the part (sheet music), look at it for a while, and then leave the stage.