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Piel Translúcida

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**Publication Date**

2020

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# PIEL TRANSLÚCIDA

(Translucent Skin)

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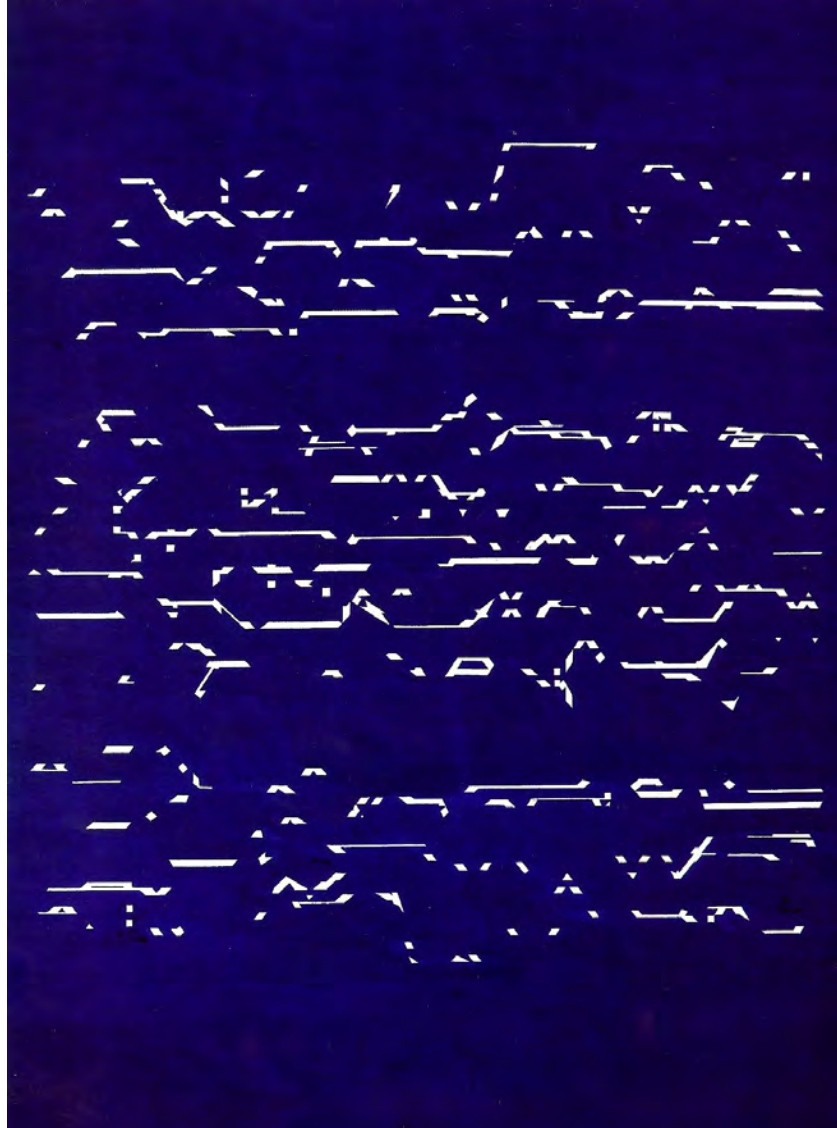
For Ensemble

(2015)

*Enrique Busto Rodríguez*

To the memory of Pablo Palazuelo  
(1915-2007)

On the centenary of his birth



Pablo Palazuelo, *Segundo Cantoral III* (1978)

**PIEL TRANSLÚCIDA (2015):** for Flute G / Flute C, Bass Clarinet Bb / Clarinet Bb, Violin, Cello and Piano.

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This work was on the occasion of the 1st Course of Composition organized by the French Institut of Barcelona in coordination with the composer Martin Matalón and the Ensemble Barcelona Modern Project.

It is inspired by a painting by Pablo Palazuelo entitled "Second Cantoral III" of 1978, hence it is dedicated to his memory in the centenary of his birth. The idea of cantoral refers to the musical and this painting leads us to the scores where they appear written notes that signify a gesture, a tone, a colour ..., an energy turned into sound but that is visible here.

As Palazuelo, the real object of the work is energy, not the representation of something pertaining to reality that we can recognize. An energy that is expressed by vibrations, resonances, lines of force ... In this piece the Ensemble interacts as a single instrument in continuous movement. The colour work makes that this energy is transformed in the passage of the piece. For Palazuelo, matter is energy and his goal as a painter and sculptor was to achieve a plastic transformation of the internal rhythms of matter, considering geometry as a measure of matter. As Palazuelo, the idea of rhythm is fundamental in this piece, from there derives the consideration of the work as a process, allowing the ability to order and transform. Thus, these types of works are and are manifested in the development and organic growth of their formal structures.

Enrique Busto

# INDICATIONS

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## General:

- Each musician will have a lamp that will turn on and off according to the indications of the score

## Winds:

70% aria) (suono) (100% aria)

transizione

Fru. Fru.

mf f

Transition: air (70%) and sound - sound - air

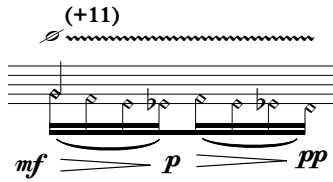
pp mp

Harmonic tremolo with the same resultant (Flute)

bisb. (aria)

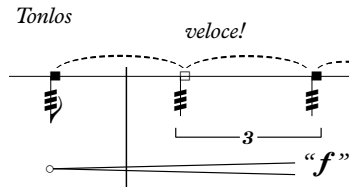
pp mf p f

**Bisbigliandi:** use two different positions for the same height (the line indicates the intensity of execution)



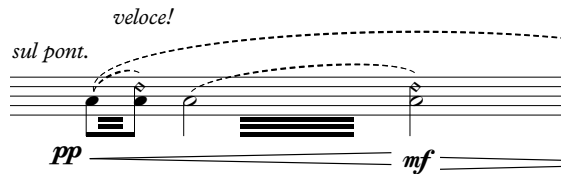
Independent movement of the two hands: one makes a chromatic, while another makes a trine or tremolo.

### Strings:

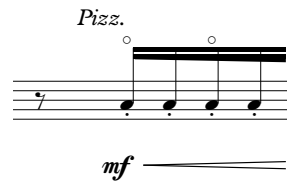


**Tonlos:** Rumor of the bow. Turn off the strings with your left hand. The arch must pass over the bridge without producing some height, at about 45°.

**m.s.p. :** Molto sul ponticello (Search for metallic sonority)



Tremolo fundamental and harmonic (always as fast as possible)



Toggle pizz. Air string and pulsed string.

ord → st → sp → st —  
 NP → □ → ■ → □ —  
 ↑ : ————— :  
 pp ——— pppp < mf ——— ppp

Changes of pressure (left hand) and of the zone of action of the arc, on two indeterminate heights very acute.

■ ————— ■ ————— ■ —————  
 s.p. ————— s.l. ————— s.p. —————  
 3 5 tr 3  
 mp

Idem. previous

\*\* molto vib.  
 m.s.p.  
 ppp  
 \*\* Multiphonic's sound

Search for a multiphonic sound produced by molto sul ponticello and molto vib. (Cello, c.17-19)

(Seagull's sound)  
 gliss. \*  
 mf  
 \* fixed 4th interval

"Seagull Sounds": Effect produced by keeping in a gliss. of harmonics, the 4th always fixes until the end (Cello, c.33-33)



## Piano prepared:

Piano  
Light off

\* Mute the indicated strings with Blu Tack

\*\* Place a chain (similar to that of the lavatory plugs) on the grave register

Pno.

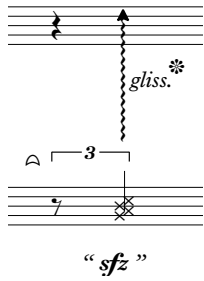
Pizz. notes inside piano (c. 24-25)

△ (finger nail)

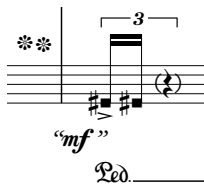
Gliss. with the nails (inside piano)

(finger tip)

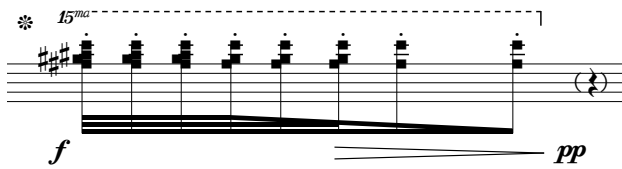
Gliss. with the fingertips on the indicated pitch (inside the piano). The shades in square brackets represent more the effort of the interpreter than the result in itself.



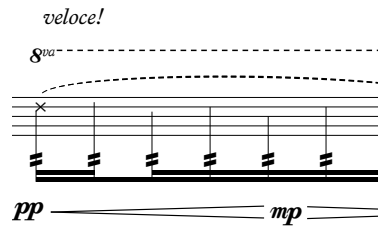
Gliss. with the nails on the string indicated longitudinally (from the bridge to the tail)



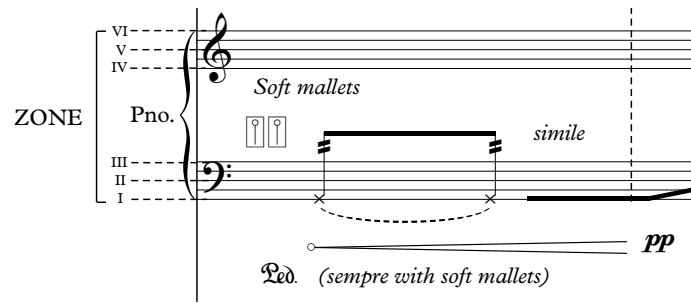
Sounds muted manually (the pressure is going to be determined by the context)



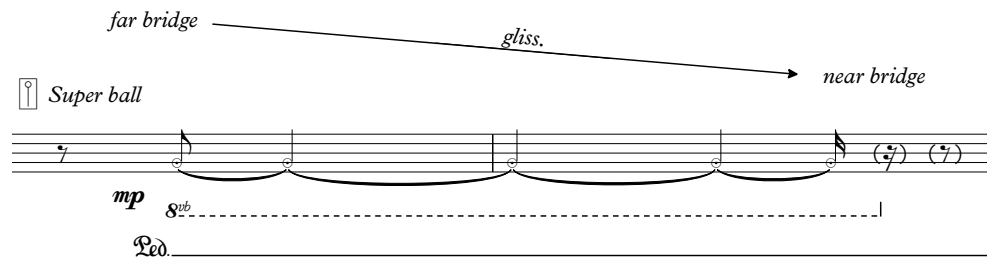
Decelerate progressively (on muted sounds)



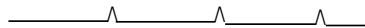
Trembling on the strings with the fingertips, directly inside the piano



Divide the piano into six zones according to the registers. Tremolo with two soft sticks for the different zones with their transitions. The vertical dashed lines represent the pulses of each compass as a temporal orientation



**Super ball** on the indicated string from the most distant area of the bridge to the nearest (The pressure will depend on the context)



Pedal changes without sound loss

# PIEL TRANSLÚCIDA

for G Flute/C Flute, Bass Bb Clarinet/Bb Clarinet, Tenor/Alt Sax, Piano, Violin and Cello

Enrique BUSTO

♩ = 48

Flute in G  
*Light off*

Clarinet in Bb  
*Light off*

Alto Sax  
*Light off*

Piano  
*Light off*

Violin  
*Light off*

Violoncello  
*Light off*

15<sup>ma</sup> \*  
Light on  
inside Piano  
p (finger nail) gliss. (finger tip)  
mf P "f"  
8<sup>va</sup> "f"  
8<sup>va</sup> "f"  
via sordina

\* Muted strings with Blu Tack

\*\* Shackles

- PIEL TRANSLÚCIDA -

2

⑤

G Fl.

Bb Cl.

Alto Sax.

Pno.

Vln.

Vc.

*Light on*

*gliss.\**

*sfz*

*Red.*

*Light on*

*Tonlos*

*veloce!*

*f*

*Tonlos*

*veloce!*

*f*

\* in the same strings

- PIEL TRANSLÚCIDA -

The musical score is arranged in five staves. The top staff is for G Fl., the second for Bb Cl., the third for Alto Sax., the fourth for Pno., and the fifth for Vln. The score is divided into four measures. The first measure is marked with a circled 9. The second measure is marked with a box containing 'Light on'. The third measure is marked with a box containing 'Keyboard'. The fourth measure is marked with a circled 5 and a 4/4 time signature. The Alto Sax. part includes a section marked '98' with 'Aire e suono' and 'smorz.' above it, and 'nervoso' below it. The Pno. part includes a section marked with two asterisks and 'mf' below it, and 'Ped.' below that. The Vln. parts include sections marked 'molto vib.', 'm.s.p.', 'legno batutto', 'gliss.', 'ord.', and 'simile'. Dynamics include 'pp', 'mp', 'p', and 'mf'. The Vln. parts also feature triplets and sixteenth-note patterns.

\* Daniel Kientzy's Manual

\*\* Muted strings with fingers

- PIEL TRANSLÚCIDA -

The musical score is divided into three measures. The first measure is in 5/4 time, the second in 4/4, and the third in 3/4. The instruments and their parts are as follows:

- G Fl.:** Starts with a circled measure number 13. Dynamics range from *pp* to *p* and back to *pp*. A "Whistle tone" is indicated in the second measure.
- Bb Cl.:** Remains silent in the first two measures. In the third measure, it has a "Light on" instruction and a dynamic of *pp*.
- Alto Sax.:** Features staccato and *ghiss.* markings in the first measure. Dynamics include *mp* and *p*. In the third measure, it has a circled measure number 13, a "transizione" marking, and dynamics of *pp* and *mf*. A "smorz." marking is also present.
- Pno.:** Includes a 15<sup>ma</sup> marking and "ad libitum" in the first measure. Dynamics are *mf* and *ppp*. In the third measure, it has "l.v." and "Ped." markings.
- Vln.:** Starts with a circled measure number 13. Dynamics are *p*, *mf*, and *p*. It includes a triplet of notes and a "molto vib." marking.
- Vc.:** Mirrors the Vln. part with dynamics of *p*, *mf*, and *p*, including a triplet and "molto vib." marking.





- PIEL TRANSLÚCIDA -

The musical score is for a piece titled "PIEL TRANSLÚCIDA" and is page 6 of a score. It is in 4/4 time and begins at measure 19. The score is arranged for six instruments: G Flute, Bb Clarinet, Alto Saxophone, Piano, Violin, and Viola. The music is divided into three measures. The first measure (measures 19-21) features the G Flute and Bb Clarinet playing a melodic line with triplets and quintuplets, marked *mf*. The second measure (measures 22-24) features the Bb Clarinet and Alto Saxophone playing a similar melodic line, marked *f*. The third measure (measures 25-27) features the Alto Saxophone playing a melodic line, marked *f*. The Piano part is marked *ppp* in the first measure and *mp* in the second and third measures. The Violin and Viola parts are marked *mp* in the first measure and *mp* in the second and third measures. The score includes various performance instructions such as *transizione*, *suono*, *Fru.*, *tr.*, *Keyboard*, and *Ped.*. The dynamics range from *ppp* to *f*.

- PIEL TRANSLÚCIDA -

22

G Fl. *pp* *mp* *pp*

Bb Cl. (transizione) *pp* *mf* *p*

Alto Sax. Fru. *p* < *fp* *f* *p* *gliss.*

Pno. *p* *mf* *pp*

Vln. *f* 8<sup>va</sup> 3<sup>o</sup> Led.

Vc.

5/4 3/4

5/4 3/4

Detailed description: This is a page of a musical score for the piece "PIEL TRANSLÚCIDA". The score is for measures 22 to 24. It features six staves: G Flute, Bb Clarinet, Alto Saxophone, Piano, Violin, and Viola. The G Flute part has a melodic line with dynamics *pp*, *mp*, and *pp*. The Bb Clarinet part has a melodic line with dynamics *pp*, *mf*, and *p*, and is marked "(transizione)". The Alto Saxophone part has a melodic line with dynamics *p*, *fp*, *f*, and *p*, including a trill (tr) and a glissando (gliss.). The Piano part has a harmonic accompaniment with dynamics *p*, *mf*, and *pp*. The Violin part has a dynamic marking of *f* and an octave marking of 8<sup>va</sup>. The Viola part has a dynamic marking of *f* and a marking of 3<sup>o</sup> Led. The score includes tempo changes from 5/4 to 3/4 and back to 5/4. There are also markings for "Fru." and "gliss." in the Alto Saxophone part.



- PIEL TRANSLÚCIDA -

27 **3/4** **5/4** **4/4**

**G Fl.**  
*p* *f* *pp*  
*f* " *n.v.* *osc.* *Fru.* *bisb.*

**Bb Cl.**  
*stacc.* *gliss.* *bisb.* (*aria*)  
*mf* *p* *pp* *mf* *p* " *f* *mf* *p* *f*

**Alto Sax.**  
*simile* *n.v.* *osc.* *Fru.* *bisb.*  
*pp* *mf* *pp* *mf* *p* *mf* *p* *f*

**Pno.**  
*(muted)*  
*mf* *f* *mp*

**Vln.** **3/4** **5/4** **4/4**  
*f* *mp*

**Vc.**  
*mp*

- PIEL TRANSLÚCIDA -

**accel.** . . . . .

30 Fru. *aria* *f* to C Flute **5**  
 G Fl. *f* **4**

Fru. *aria* *f* to Bass Bb Clarinet

Fru. *aria* *f* to Tenor Sax

*secco!*  
 Pno. *mf* *mp* *ff* *Ped.*

*veloce!* *Tonlos* *f* **accel.** **5**  
 Vln. *f* **4**

*veloce!* *Tonlos* *ord.* *(Seagull's sound)* *gliss.\** *veloce!* *simile* *gliss.*  
 Vc. *f* *mf* *mp*

\* fixed 4th interval

- PIEL TRANSLÚCIDA -

♩ = 58

33 5/4

4/4

5/4

C Fl.

Bass Bb Cl.

Ten. Sax.

ZONE

VI  
V  
IV  
III  
II  
I

Pno. *Soft mallets*

*simile*

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

*Red. (sempre with soft mallets)*

5/4

4/4

5/4

Vln.

Vc.

*Pizz.*

*mf*

*f*

- PIEL TRANSLÚCIDA -

36  $\frac{5}{4}$

C Fl.

85 \*

Bass Bb Cl.

ppp mf p

33

Ten. Sax.

mf mp

Pno.

$\frac{5}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

ord  $\rightarrow$  st  $\rightarrow$  sp  $\rightarrow$  st  $\rightarrow$  sp

NP  $\rightarrow$   $\square$   $\rightarrow$   $\blacksquare$   $\rightarrow$   $\square$   $\rightarrow$   $\blacksquare$   $\rightarrow$   $\square$

Vln.

pp pppp mf ppp mf pp

Vc.





- PIEL TRANSLÚCIDA -

42 **3/4** [82] Fru. -----|

C Fl.

Bass Bb Cl.

Ten. Sax.

Pno.

Vln.

Vc.

*mp* *pp* *mf* *mf* *ppp*

far bridge *gliss.* near bridge

*mp* 8<sup>vb.</sup> Ped.

*s.p.* *s.t.* *s.p.* *tr* *f* *Tonlos* \*

*mp* *tr* *mp*

\* Muted strings

- PIEL TRANSLÚCIDA -

The score consists of five staves. The top three staves are for C Fl., Bass Bb Cl., and Ten. Sax. Each has a measure number in a box (46, 84, 85, 33) and a 'transizione' bracket. Dynamics range from *mf* to *p*. The fourth staff is for Vln. 1, featuring a 'simile gliss.' and a triplet of notes. The fifth staff is for Vc., with a 'Tonlos' instruction and a 'vib.' section. Dynamics include *f*, *pp*, *mf*, *p*, and *f*. A legend for Vln. 1 shows articulation patterns: *ord* (solid line), *NP* (open square), *st* (solid line), *sp* (solid square), and *mf* (solid line).

\* Muted strings

- PIEL TRANSLÚCIDA -

16

C Fl. 50 13 *f* *smorz.*

Bass Bb Cl. 85 *f* *smorz.*

Ten. Sax. 16 *f* *smorz.*

Bassoon *f* *8<sup>va</sup>* *Ped.*

Vln. *pp*

Vc.

- PIEL TRANSLÚCIDA -

accel. . . . .

$\text{♩} = 108$

The musical score is arranged in five staves. The top staff is for C Fl., the second for Bass Bb Cl., the third for Ten. Sax., the fourth for Vln., and the fifth for Vc. The score is divided into three measures. The first measure starts at measure 45 and ends at measure 54. The second measure begins with a 3/4 time signature and a 'stacc.' marking. The third measure ends with a 2/4 time signature. Dynamics include *mf*, *f*, *pp*, *p*, *mf*, and *f*. Tempo markings include *veloce!* and *accel.*. The Ten. Sax. part features complex rhythmic patterns with 6:4 and 5:4 time signatures. The Vln. and Vc. parts have *sul pont.* markings in the final measure.

- PIEL TRANSLÚCIDA -

42A

smorz.

gliss.

58

2/4

3/4

2/4

6/8

C Fl.

f > p

mf

pp

Bass Bb Cl.

144

smorz.

(seco!)

Ten. Sax.

p

mf

pp

f > p

f

Pno.

p

f

ped.

Vln.

2/4

3/4

2/4

6/8

gliss.

mp

p

mp

mf

mp

pp

Vc.

gliss.

3

gliss.

mp

p

mf

f

Pizz. (secco!)

- PIEL TRANSLÚCIDA -

62  $\frac{6}{8}$   $\frac{4}{4}$

C Fl.

Bass Bb Cl.

Ten. Sax.

Pno.

Vln.

Vc.

slap -4 -5 -4 -5 -6 -7

*f* *pp*

(-) (-)

*sul pont.* *gliss.* *gliss.*

*mf* *pp*

*sul pont.* *pp*

*sul pont.* *gliss.* *mp*

*ppp* *mf* *pp*

*pp* *mp* *p*

(+11)

83

*smorz.*

*mf* *p* *pp* *sf* *p* *mf* *pp*

*simile* (+11)

5

- PIEL TRANSLÚCIDA -

Tempo primo

♩ = 48

Light off

66

C Fl. *aria* **ff** Fru. **3/8** **4/4**

Bass Bb Cl. (+11) *aria* **ff** **3/8** **4/4** *mf* *p* *Light off*

Ten. Sax. *Slap (open)* **mf** **3/8** **4/4** *Light off*

Pno. *stacc.* *(secco!)* *mf* *p* *f* *inside Piano* *mf* *p* *f* *Red.*

Vln. *Pizz. ♪* **3/8** **4/4** *gliss.* *p* *mf* *f* *Tempo primo* *Tonlos* *veloce!* **3** *f*

Vc. *gliss.* *gliss.* *Pizz.* **3/8** **4/4** *mp* *mf* *mp* *pp* *f* *Tempo primo* *Tonlos* *veloce!* **3** *f*

69

C Fl.

Bass Bb Cl.

Ten. Sax.

Pno.

Vc.

Vc.

*(finger tip)*

*(finger nail)*

*gliss.*

*p* *f*

*f* *8<sup>vb</sup>*

*gliss.*

*f* *8<sup>vb</sup>*

*ped.*

*Light off*

*p* *mf*

*p* *mf*



- PIEL TRANSLÚCIDA -

22

73

C Fl.

Bass Bb Cl.

Ten. Sax.

Pno.

far bridge *gliss.* near bridge

metallic piece \*

lungo

Light off

Light off conductor

ff

8<sup>va</sup>

Ped.

Vc.

Vc.

Detailed description of the musical score for measures 73-75. The score is arranged in a system with five staves. The top three staves are for C Fl., Bass Bb Cl., and Ten. Sax., each with a treble clef and a whole rest in every measure. The piano part consists of two staves. The upper staff is a grand staff with a bass clef, containing a whole rest in measure 73, a fermata in measure 74, and a whole note in measure 75. The lower staff is a grand staff with a bass clef, containing a whole rest in measure 73, a fermata in measure 74, and a whole note in measure 75. A dashed line labeled '8<sup>va</sup>' connects the piano part to the upper staff. A 'Ped.' line is present below the piano part. Annotations include 'far bridge' and 'near bridge' with an arrow labeled 'gliss.' pointing from the first to the second. A 'metallic piece \*' is indicated with a small circle icon. 'lungo' is written above the piano part. 'ff' is written below the piano part. Two 'Light off' boxes are present, one above the piano part and one above the conductor's staff. The conductor's staff is a single line with a whole rest in measure 75. The two Vc. staves at the bottom are both with a whole rest in every measure.

\* like a harness