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Title

monolet III

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monolet III

viola solo

Alfonso Mendoza

Performance Notes

This piece uses a proportional spatialization system to create rhythm in relation to a immobile metronomic mark. Different parameters interact eachother to create rythm and attacks.

MM = 50
metronomic mark
50 bits per minute

Always try to attack on exact measure position (approx.)

Bow pressure

- low pressure (flautatto)
- normal pressure (ordinary)
- overpressure
- → ■ transitions between bow pressures

Bow regions

- x. st. extremo sultasto
- st. sultasto
- ord. / o. ordinary
- sp. sulponticello
- x. sp. extremo sulponticello
- sp. → ord. transitions between bow regions

Bow attacks

- ▨ tremolo
- arco ord. ordinary attack
- arco 45° "rubbering" bow movement over the strings, with a 45° inclination (approx.)
- arco 45° transitions between bow attacks
- arco vertical bow movement over indicated strings as aggressive as possible.



Attack zone Clef

Attack zone (approx.)
line indicates movement

Rubbing the strings with a 45° (approx.) vertical bow inclination up and down as fast as possible over indicated strings. The sought sound is created by the rubbing of the bow hairs against the strings.

Position

Like the sound of an old fan blades.

Bow changes

or

Accents (for tremolo or arco 45°)

Positions

Positions play an important role on the piece.

They're the responsables of the pitch change of the pitch, as well as the bow is for the tymbre.

Whether (gliss.) is not written on the position, it must be sustained. If a staff appears along with the position more than one measure, then is gonna change.

monolet III

viola solo
a Orlando Mora

Alfonso Mendoza

Viola 1

15"

arco 45°

ord.

sul III,IV

arco 45°

pp

ff

p

f

mf

fp

f

p

sffz

p

sffzp

sffzpp

sffzp

mf

p

arco 45°

mf

Vla.

20"

arco 45°

ord.

sp.

x.sp.

sul III,IV

sul I,II

sul II,III

(gliss ↑)

(gliss ↓)

f

p

sffzp

f

p

sffzp

fp

mf

p

sffzp

mf

sffzp

mf

p

f

p

ffpp

ff

mf

Vla.

10"

arco 45°

ord.

x.sp.

sul II,III,IV

(gliss ↑)

sul II,III,IV

arco sempre

ord.

x.sp.

st.

st.

x.sp.

ord.

sp.

mf

p

f

p

mf

fp

sffzp

f

p

mf

fp

sffzpp

sffzp

ff

127

Vla.

o.sp. ord.sp. sim.

sim.

(II,III,IV) sim.

(I,II) sempre

5" 3" 7"

sp. ord. ord. sp. sp.

sp. ord. sp. sp. ord. sp.

sfzp sfzp sim.

fff sempre

146

Vla.

sp. ord.

*isolated very aggressive attacks, like the sound of factory metal-machines

arco ord. o. ord.

arco 45°

sffz sffz sim.

ff mf f p

165

Vla.

sp. ord.

*libitum, like a stammering recitative

arco ord. (II,III,IV)

20" arco 45°

st. sp. ord. ord. sp. ord. x.sp. sp.

sffz sfzp sfzp sfzp sfzpp

f fp fp sim.

(II,III) arco ord. o. ord.

I II III (gliss ↓) IV

184

Vla.

o. ord. ord.

(II,III,IV) sp. sp. st. sp. sp. ord. sp. sp. ord. sp. st. sp. ord. sp.

7" arco (II,III)

arco (II,III,IV) ord. (x.sp.)

pp p

f p f p mf p mf fp mf p < f p sffz sffz sim.

I II

203

Vla.

ord. x.sp. st. ord. x.sp. ord. x.sp. ord. x.sp. ord. x.sp. ord. x.sp.

sffz *p* *sffz* *mf* *sffz* *p* *sffz* *mf* *sffz* *p*

2.5" 2" 4" 1.5" .5" 3.5" 4" 1" 1" 6" 5" 1" 1" 4"

sempre

I, II (gliss ↑)
(III, IV ◆)

223

Vla.

ord. x.sp. ord. sp. ord. x.sp. ord. sp. ord. x.sp. ord. sp. ord. x.sp. ord. x.sp.

fff *pp* *sffz* *p* *sffz* *p* *sffz* *p* *sffz* *p* *sffz*

2.5" *sempre*

(I, II, III) *sim.* *sim.* *sim.* *sim.* *sim.*

242

Vla.

ord. x.sp. ord. x.sp. ord. sp. ord. sp. ord. sp. ord. sp. ord. sp.

p *(gliss ↓)* *sffz* *p* *sffz* *p* *sffz* *p* *sffz* *p* *sffz* *p*

I *II* *I*
II *III* *II* *sim.* *sim.* *sim.* *sim.* *sim.* *sim.*

242

Vla.

ord. sp. ord. sp. ord. x.sp.

p *sffz* *p* *sffz* *sffz* *sffz* *sffz* *sffz*

3" 5" 9" 3"