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Author

Mendez, Camilo

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CAMILO MENDEZ

ARCHIPELAGO SIERPINSKI
UNGAR/COMALA
FOR PREPARED ENSEMBLE
PARA ENSAMBLE PREPARADO

2019



**La cultura
es de todos**

Mincultura

MINISTERIO DE CULTURA
PROGRAMA NACIONAL DE ESTÍMULOS 2019
BECA PARA LA CREACIÓN DE MÚSICA CONTEMPORÁNEA

***UNGAR/COMALA* WAS COMMISSIONED BY THE COLOMBIAN MINISTRY OF CULTURE (BECA PARA LA CREACIÓN DE MÚSICA CONTEMPORÁNEA 2019) & IT IS DEDICATED TO YOVANNY BETANCUR & THE MEMBERS OF THE ENSAMBLE DE MÚSICA CONTEMPORÁNEA DE LA UNIVERSIDAD DE CALDAS.**

***UNGAR/COMALA* FUE UN ENCARGO DEL MINISTERIO DE CULTURA DE COLOMBIA (BECA PARA LA CREACIÓN DE MÚSICA CONTEMPORÁNEA 2019) & ESTÁ DEDICADA A YOVANNY BETANCUR & LOS MIEMBROS DEL ENSAMBLE DE MÚSICA CONTEMPORÁNEA DE LA UNIVERSIDAD DE CALDAS.**

ARCHIPELAGO SIERPINSKI

UNGAR/COMALA

FOR PREPARED ENSEMBLE/PARA ENSAMBLE PREPARADO

APPROXIMATE DURATION/DURACIÓN APROXIMADA: 10 MINUTES/MINUTOS + AD LIB.

INSTRUMENTATION/INSTRUMENTACIÓN

2 PERCUSSIONISTS (FOUND OBJECTS)/PERCUSIONISTAS (OBJETOS ENCONTRADOS)

PREPARED FLUTE & HEADJOINT/FLAUTA PREPARADA

PREPARED BASS CLARINET/CLARINETE BAJO PREPARADO

PREPARED VIOLIN/VIOLÍN PREPARADO

PREPARED VIOLA/VIOLA PREPARADA

PREPARED VIOLONCELLO/VIOLONCHELO PREPARADO

GENERAL/GENERAL

UNGAR/COMALA CONSISTS OF 5 'ISLANDS' (I-V) THAT CAN BE PERFORMED OR 'NAVIGATED' IN ANY ORDER, BUT ALWAYS AS A SINGLE MOVEMENT, THEREFORE ALL 'ISLANDS' MUST BE PLAYED ATTACCA AND TRANSITIONS BETWEEN MINIATURES OR 'ISLANDS' MUST BE AS SMOOTH AND CONTINUOUS AS POSSIBLE. UNDER NO CIRCUMSTANCES THE WORK MUST BE PERFORMED IN SUCH A WAY THAT CHANGES OF SECTIONS ARE PERCEIVED AS SUCH.

UNGAR/COMALA ESTÁ COMPUESTA DE 5 "ISLAS" (I-V) QUE SE PUEDEN INTERPRETAR O "NAVEGAR" EN CUALQUIER ORDEN, SIEMPRE Y CUANDO SEAN PERCIBIDAS COMO SI FUESEN UN SOLO MOVIMIENTO, POR LO TANTO TODAS LAS "ISLAS" DEBEN SER EJECUTADAS ATTACCA Y TRANSICIONES ENTRE LAS "ISLAS" DEBEN SER TAN FLUIDAS Y CONTINUAS COMO SEA POSIBLE. BAJO NINGUNA CIRCUNSTANCIA LA OBRA DEBE SER INTERPRETADA DE TAL MANERA QUE LOS CAMBIOS DE SECCIONES SEAN PERCIBIDOS COMO TAL.

THE FIRST (I) AND THIRD (III) 'ISLANDS' OF *UNGAR/COMALA* CAN BE PERFORMED SIMULTANEOUSLY WITH THE THIRD (III) AND FIFTH 'ISLANDS' OF *USLAR/GORONG* (VOICE & PIANO).

LA PRIMERA (I) Y TERCERA (III) 'ISLAS' DE *UNGAR/COMALA* PUEDEN SER INTERPRETADAS SIMULTÁNEAMENTE CON LA TERCERA (III) Y QUINTA (V) "ISLAS" DE *USLAR/GORONG* (VOZ Y PIANO).

THE SECOND (II) & FOURTH (IV) 'ISLANDS' OF *UNGAR/COMALA* CAN BE PERFORMED SIMULTANEOUSLY WITH THE FOURTH (IV) & SECOND (II) 'ISLANDS' OF *HUIDOBRO/COZUMEL* (PIANO & PERCUSSION).

LA SEGUNDA (II) Y CUARTA (IV) "ISLAS" DE *UNGAR/COMALA* PUEDEN SER INTERPRETADAS SIMULTÁNEAMENTE CON LA CUARTA (IV) Y SEGUNDA (II) "ISLAS" DE *HUIDOBRO/COZUMEL* (PIANO Y PERCUSIÓN).

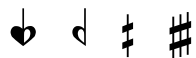
TEMPI ARE NOT ABSOLUTE & CAN BE ADJUSTED TO FACILITATE THE PERFORMANCE.

LOS TEMPI NO SON ABSOLUTOS Y PUEDEN SER AJUSTADOS PARA FACILITAR LA EJECUCIÓN DE LA OBRA.

ACCIDENTALS HOLD GOOD FOR THE DURATION OF A BAR. THEY APPLY ONLY TO THE PITCHES AT WHICH THEY ARE WRITTEN; EACH ADDITIONAL OCTAVE REQUIRES FURTHER ACCIDENTALS.

LAS ALTERACIONES SE MANTIENEN POR LA DURACIÓN DEL COMPÁS. LAS ALTERACIONES APLICAN SOLAMENTE A LAS ALTURAS EN LAS QUE ESTÁN ESCRITAS; CADA OCTAVA ADICIONAL REQUIERE LAS ALTERACIONES CORRESPONDIENTES.

MICROTONES/MICROTONOS



FROM LEFT TO RIGHT: THREE-QUARTER TONE FLAT, QUARTER TONE FLAT, QUARTER TONE SHARP, THREE-QUARTER TONE SHARP
DE IZQUIERDA A DERECHA: TRES CUARTOS DE TONO BEMOL, CUARTO DE TONO BEMOL, CUARTO DE TONO SOSTENIDO, TRES CUARTOS DE TONO SOSTENIDO.

TRANSITIONS/TRANSICIONES

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DASHED LINE: THIS TYPE OF LINE INDICATES A GRADUAL TRANSITION FROM ONE MANNER OF PLAYING TO ANOTHER (I.E. SECCO SLAP TO OPEN SLAP OR SUL PONTICELLO TO SUL TASTO).

LÍNEA DISCONTINUA: ESTE TIPO DE LÍNEA INDICA UNA TRANSICIÓN GRADUAL DE UNA FORMA DE TOCAR A OTRA, POR EJEMPLO, SECCO SLAP A OPEN SLAP O DE SUL PONTICELLO A SUL TASTO.

DYNAMICS/DINÁMICAS

f *poss.*

DYNAMICS MARKS *POSS.* INDICATE THE EFFORT NECESSARY TO PRODUCE THE SOUND AND NOT NECESSARY THE LOUDNESS OF THE SOUND. IT MEANS AS LOUD AS IS PHYSICALLY POSSIBLE.

INDICACIONES DE DINÁMICAS *POSS.* SE REFIEREN AL ESFUERZO NECESARIO PARA PRODUCIR EL SONIDO Y NO NECESARIAMENTE AL VOLUMEN DEL SONIDO. QUIERE DECIR TAN DURO COMO SEA FÍSICAMENTE POSIBLE.

MULTIPHONICS/MULTIFÓNICOS

ALL FINGERINGS ARE GIVEN, BUT THEY CAN BE AMENDED BY THE FLUTIST & CLARINETTIST, IF THE RESULT WORKS BETTER IN THE CONTEXT OF THE SECTION.

TODAS LAS DIGITACIONES ESTÁN INDICADAS, PERO PUEDEN SER MODIFICADAS POR EL FLAUTISTA Y EL CLARINETISTA, SI EL RESULTADO FUNCIONA MEJOR DENTRO DEL CONTEXTO DE LA SECCIÓN.

FLUTE FINGERINGS WERE TAKEN FROM THE TECHNIQUE FOR CONTEMPORARY FLUTE MUSIC BY HIROSHI KOIZUMI.

B. CLARINET FINGERINGS WERE TAKEN FROM THE HEATHER ROCHE'S BLOG:

[HTTPS://HEATHERROCHE.NET](https://heatherroche.net)

LAS DIGITACIONES DE LA FLAUTA FUERON TOMADAS DEL LIBRO TECHNIQUE FOR CONTEMPORARY FLUTE MUSIC DE HIROSHI KOIZUMI.

LAS DIGITACIONES DEL CLARINETE BAJO FUERON TOMADAS DEL BLOG DE HEATHER ROCHE:

[HTTPS://HEATHERROCHE.NET](https://heatherroche.net)

PERCUSSION/PERCUSIÓN

PERCUSSION/PERCUSIÓN I:

METAL SHEET (ON TOP OF FOAM)/HOJA DE METAL (SOBRE ESPUMA)

HELIX BOWL (METAL ROD)

FLEXIBLE METAL SHEET (SUPERBALL)/HOJA DE METAL FLEXIBLE

A PIECE OF CARDBOARD (WITH SMALLER PIECE OF CARDBOARD)/PEDAZO DE CARTÓN

CORRUGATED PIPE (PLASTIC CARD)/TUBO CON PLIEGUES

KNITTING NEEDLES/AGUJAS DE COSER

PLASTIC CARD (CREDIT CARD SIZE)/TARJETA DE PLÁSTICO

PERCUSSION/PERCUSIÓN II:

METAL SHEET (ON TOP OF FOAM)/HOJA DE METAL (SOBRE ESPUMA)

HELIX BOWL (METAL ROD)

A PIECE OF CARDBOARD (WITH SMALLER PIECE OF CARDBOARD))/PEDAZO DE CARTÓN

CORRUGATED PIPE (PLASTIC CARD)/TUBO CON PLIEGUES

KNITTING NEEDLES/AGUJAS DE COSER

A PIECE OF POLYSTYRENE (BOW)/PEDAZO DE ICOPOR

PLASTIC CARD (CREDIT CARD SIZE)/TARJETA DE PLÁSTICO



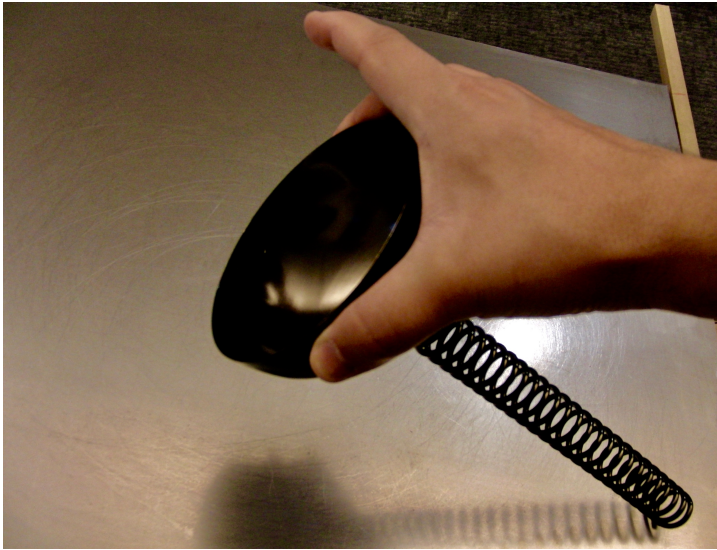
FLEXIBLE METAL SHEET/ HOJA DE METAL FLEXIBLE



CORRUGATED PIPE/ TUBO CON PLIEGUES

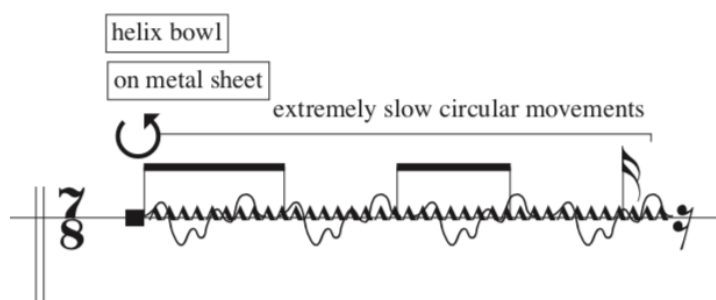


HELIX BOWL

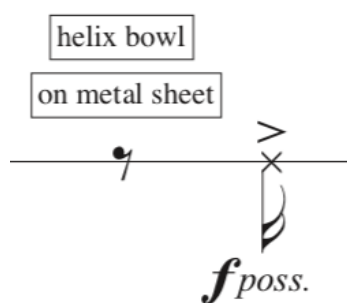


METAL SHEET/ HOJA DE METAL & HELIX BOWL

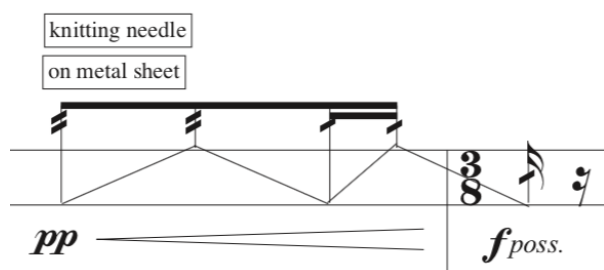
TECHNIQUES/TÉCNICAS



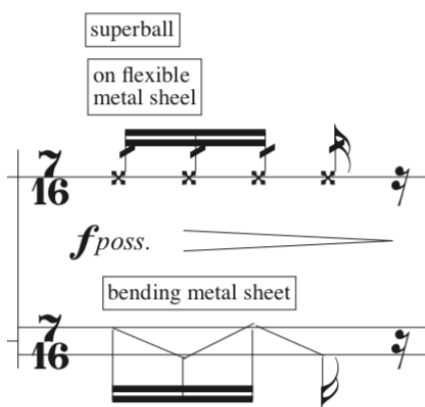
THIS ACTION IS ALWAYS EXECUTED WITH RIGHT HAND. HOLD HELIX BOWL WITH THUMB AND RING FINGER (SEE PICTURE). THE SPRING MUST ALWAYS BE IN CONTACT WITH THE SURFACE OF STEEL SHEET. THE SOUND IS PRODUCED BY RUBBING SPRING AGAINST STEEL SHEET. EXTREMELY SLOW CIRCULAR MOVEMENTS, ALWAYS AS CONTINUOUS AS IT IS PHYSICALLY POSSIBLE. THE RESULT IS AN EXTREMELY UNSTABLE SOUND THAT VARIES FROM VERY HIGH-PITCHED FREQUENCIES TO DISTORTED RATTLING. NO DYNAMICS ARE WRITTEN SINCE IT IS IMPOSSIBLE TO CONTROL THE RESULTANT SOUNDS. ENJOY!
 ESTA ACCIÓN SIEMPRE SE EJECUTA CON LA MANO DERECHA. SOSTENGA EL HELIX BOWL CON EL PULGAR Y EL DEDO ANULAR (VEA LA IMAGEN) / EL RESORTE SIEMPRE DEBE ESTAR EN CONTACTO CON LA SUPERFICIE DE LA HOJA DE ACERO. EL SONIDO ES PRODUCIDO AL ROZAR EL RESORTE CONTRA LA HOJA DE ACERO. MOVIMIENTOS CIRCULARES EXTREMADAMENTE LENTOS, SIEMPRE TAN CONTINUOS COMO SEA FÍSICAMENTE POSIBLE. EL RESULTADO ES UN SONIDO EXTREMADAMENTE INESTABLE QUE VARÍA DE AGUDO AND VIBRACIONES RUIDOSAS. ¡DISFRUTE!



THIS ACTION IS ALWAYS EXECUTED WITH RIGHT HAND. HOLD HELIX BOWL WITH THUMB AND RING FINGER (SEE PICTURE). THE SPRING MUST ALWAYS BE IN CONTACT WITH THE SURFACE OF STEEL SHEET. THE SOUND IS PRODUCED BY HITTING STEEL SHEET WITH SPRING. NO DYNAMICS ARE WRITTEN; HOWEVER, IT IS IMPORTANT TO BALANCE THE SOUND WITHIN THE CONTEXT OF EACH TEXTURE. THE RESULT MUST BE A WELL-BALANCED AND UNIFIED TEXTURE.
 ESTA ACCIÓN SIEMPRE SE EJECUTA CON LA MANO DERECHA. SOSTENGA EL HELIX BOWL CON EL PULGAR Y EL DEDO ANULAR (VEA LA IMAGEN) / EL RESORTE SIEMPRE DEBE ESTAR EN CONTACTO CON LA SUPERFICIE DE LA HOJA DE ACERO. EL SONIDO ES PRODUCIDO AL GOLPEAR LA HOJA DE ACERO CON LA PUNTA DEL RESORTE. LAS DINÁMICAS NO ESTÁN ESCRITAS, PERO ES IMPORTANTE BUSCAR EL BALANCE DE ESTE SONIDO EN EL CONTEXTO DE LA TEXTURA GENERAL. EL RESULTADO DEBE SER UNA TEXTURA BALANCEADA Y UNIFICADA.



LINES ARE USED TO REPRESENT THE DIFFERENT POSITION OF KNITTING NEEDLE IN RELATION TO EDGE OF STEEL SHEET (VERTICAL MOVEMENT UP – DOWN AND VICE VERSA). TREMOLO UP – DOWN AND VICE VERSA IN COMBINATION WITH LEFT TO RIGHT OSCILLATIONS, ALWAYS AS CONTINUOUS AS IT IS PHYSICALLY POSSIBLE. NO DYNAMICS ARE WRITTEN; HOWEVER, IT IS IMPORTANT TO BALANCE THE SOUND WITHIN THE CONTEXT OF EACH TEXTURE. THE RESULT MUST BE A WELL-BALANCED AND UNIFIED TEXTURE.
 LAS LÍNEAS SE USAN PARA REPRESENTAR LAS DIFERENTES POSICIONES DE LAS AGUJAS DE COSER EN LA RELACIÓN CON EL BORDE DE LA HOJA DE ACERO (MOVIMIENTO VERTICAL DE ARRIBA A ABAJO Y VICEVERSA). TREMOLO DE ARRIBA A ABAJO Y VICEVERSA EN COMBINACIÓN CON OSCILACIONES DE IZQUIERDA A DERECHA, SIEMPRE TAN CONTINUO COMO SEA FÍSICAMENTE POSIBLE. LAS DINÁMICAS NO ESTÁN ESCRITAS, PERO ES IMPORTANTE BUSCAR EL BALANCE DE ESTE SONIDO EN EL CONTEXTO DE LA TEXTURA GENERAL. EL RESULTADO DEBE SER UNA TEXTURA BALANCEADA Y UNIFICADA.

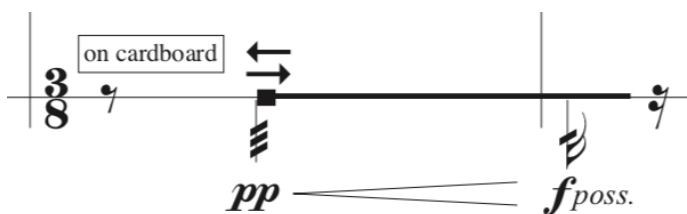


RIGHT HAND: HIT METAL SHEET WITH SUPERBALL.

LEFT HAND: BEND METAL SHEET AS IT IS INDICATED. BOTTOM LINE REPRESENT METAL SHEET IN ORIGINAL POSITION (STRAIGHT). TOP LINE REPRESENTS THE DIFFERENT DEGREES OF BENDING.

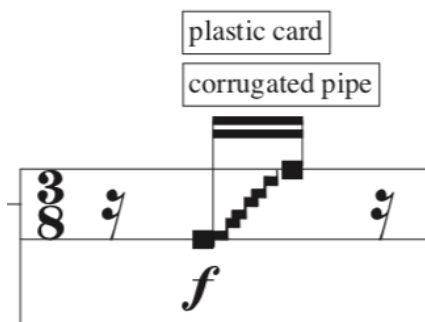
MANO DERECHA: GOLPEAR HOJA DE METAL CON SUPERBALL

MANO IZQUIERDA: DOBLAR HOJA DE METAL COMO ES INDICADO. LÍNEA DE ABAJO REPRESENTA LA HOJA DE METAL EN LA POSICIÓN ORIGINAL (SIN DOBLAR). LA LÍNEA DE ARRIBA REPRESENTA LOS DIFERENTES GRADOS EN QUE SE PUEDE DOBLAR.



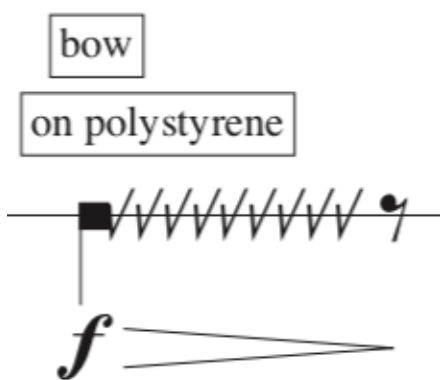
WITH A PIECE OF CARDBOARD RUB A LARGER PIECE OF CARDBOARD.

CON UN PEDAZO DE CARTÓN ROZAR UN PEDAZO MÁS GRANDE DE CARTÓN.



WITH PLASTIC CARD RUB CORRUGATED CARDBOARD (LEFT TO RIGHT OR VICE VERSA).

CON UNA TARJETA PLÁSTICA ROZAR EL TUBO CON PLIEGUES (DE IZQUIERDA A DERECHA O VICEVERSA)



WITH BOW RUB EDGE OF MOUNTED (IN CYMBAL STAND) PIECE POLYSTYRENE (MAKE SURE TO USE ENOUGH ROSIN!)

CON UN ARCO ROZAR EL PEDAZO DE ICOPOR (¡ASEGÚRESE DE USAR SUFICIENTE RESINA!)

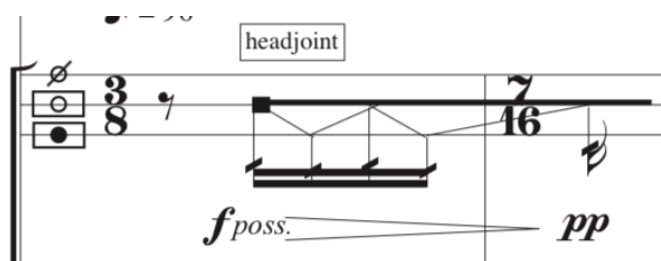
PREPARED FLUTE (ALTO RECORDER MOUTHPIECE) & HEADJOINT/FLAUTA PREPARADA (FLAUTA DULCE ALTO)

LABIUM OF ALTO RECORDER MUST BE COVERED WITH A PIECE ALUMINIUM FOIL TO PRODUCE METALLIC RATTLE. AN ATTACHMENT BUILT USING PVC FITTINGS MUST BE USED TO JOIN ALTO RECORDER MOUTH PIECE TO FLUTE (IN C). HEADJOINT MUST BE PLAYED INDEPENDENTLY.

EL LABIUM DE LA FLAUTA DULCE (ALTO) DEBE ESTAR CUBIERTO USANDO UN PEDAZO DE PAPEL ALUMINIO QUE DEBE VIBRAR. UN ACCESORIO HECHO DE PEDAZOS DE TUBOS DE PVC DEBE SER USADO PARA ACOPLAR LA PARTE SUPERIOR DE LA FLAUTA DULCE (ALTO) Y LA FLAUTA TRAVERSA. EL HEADJOINT SE USA INDEPENDIENTEMENTE.

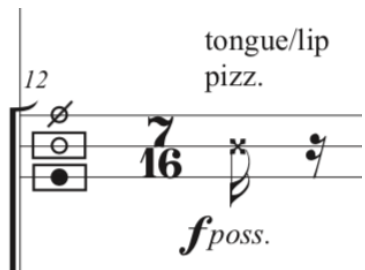


TECHNIQUES/TÉCNICAS



THIS CLEF IS USED TO REPRESENT THE POSITION OF THE EMOUCHURE. TOP LINE REPRESENTS OUTSIDE EMOUCHURE (LIPS DO NOT TOUCH HEADJOINT 1CM APART APPROXIMATELY). MIDDLE LINE REPRESENTS NORMAL POSITION. BOTTOM LINE REPRESENTS COMPLETELY CLOSE OR COVER EMOUCHURE. WHILE BLOWING AIR (FLZ) CHANGE THE POSITION (OPEN-CLOSE) & RHYTHM OF THE EMOUCHURE.

ESTA CLAVE SE USA PARA REPRESENTAR LAS POSICIONES DE LA EMBOCADURA. LA LÍNEA DE ARRIBA REPRESENTA ACCIONES QUE SE EJECUTAN AFUERA DE LA EMBOCADURA (LOS LABIOS NO TOCAN EL HEADJOINT Y ESTÁN A 1CM DE SEPARACIÓN APROXIMADAMENTE). LA LÍNEA DEL MEDIO REPRESENTA LA POSICIÓN NORMAL. LA LÍNEA DE ABAJO REPRESENTA LA EMBOCADURA COMPLETAMENTE CERRADA O CUBIERTA CON LA BOCA. SOPLANDO AIRE (FLZ) CAMBIAR DE POSICIÓN (DE ABIERTO A CERRADO Y VICEVERSA) Y EL RITMO DE LA EMBOCADURA.



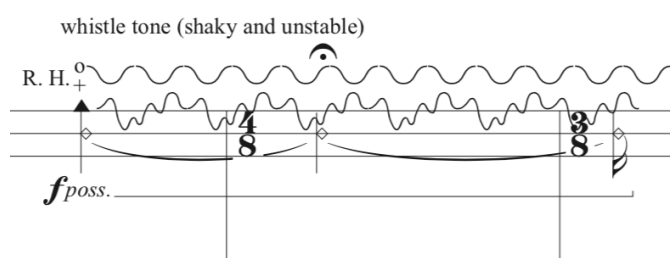
PIZZ IS PRODUCED BY MODIFYING THE NORMAL ARTICULATION OF THE TONGUE: THE TIP OF THE TONGUE LIES FIRMLY ON THE ROOF OF THE MOUTH AND THEN IS EXPLOSIVELY THROWN TO THE BOTTOM.

LIP IS PRODUCED BY PRESSING LIPS TIGHTLY TOGETHER; THEN EXPLOSIVELY RIPPED APART BY A STRONG JET OF AIR.

FLUTIST MUST DECIDE THE BEST OPTION OR THE TECHNIQUE THAT BEST WORK IN THE CONTEXT OF EACH TEXTURE. IT IS ALSO POSSIBLE TO USE BOTH TYPES OF TONGUE PIZZ.

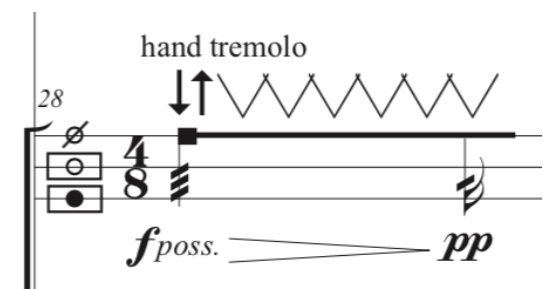
PIZZ ES PRODUCIDO AL MODIFICAR LA ARTICULACIÓN NORMAL DE LA LENGUA: LA PUNTA DE LA LENGUA ESTÁ POSICIONADA TOCANDO EL PALADAR Y ENTONCES ES ARROJADA CONTRA LA PARTE INFERIOR DE LA BOCA.

EL/LA FLAUTISTA DEBE DECIDIR LA MEJOR OPCIÓN O LA TÉCNICA QUE MEJOR FUNCIONE EN EL CONTEXTO DE CADA TEXTURA. TAMBIÉN ES POSIBLE USAR AMBOS TIPOS DE PIZZ DE LENGUA.



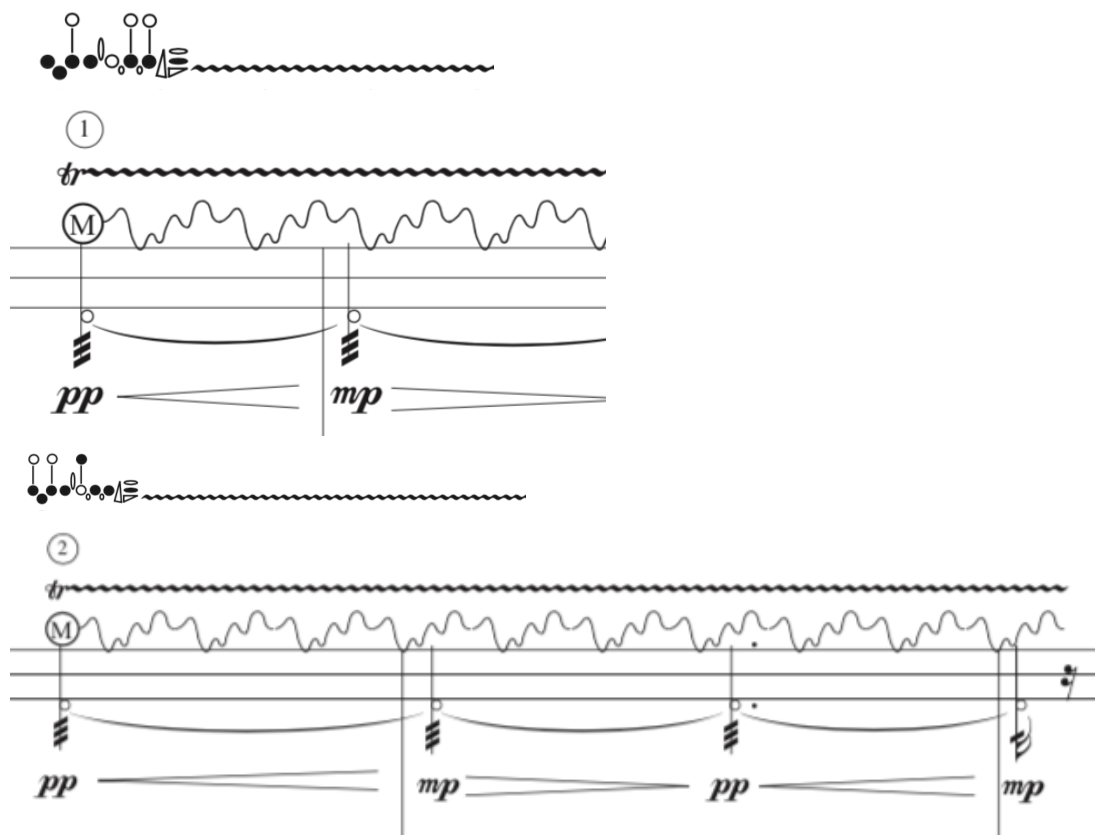
WHISTLE TONE IN COMBINATION WITH RIGHT-HAND UNDULATION. OPEN AND CLOSE THE OTHER END OF HEADJOINT. WAVY LINE REPRESENTS THE UNDULATION OF THE SOUND (WAH-WAH WITH PALM OF THE HAND).

SONIDO DE SILBIDO EN COMBINACION CON ONDULACIÓN PRODUCIDA USANDO LA MANO DERECHA. ABRIR Y CERRAR LA OTRA PARTE DEL HEADJOINT. LA LÍNEA ONDULADA REPRESENTA LA ONDULACIÓN DEL SONIDO (EFECTO DE WAH-WAH CON LA PALMA DE LA MANO).



WHILE BLOWING AIR 'OUTSIDE' EMBOUCHURE MOVE HEADJOINT WITH LEFT-HAND UP & DOWN, & VICE VERSA. THE RESULT IS A LEFT-HAND TREMOLO.

MIENTRAS SE SOPLA "POR FUERA" DE LA EMBOCADURA MOVER EL HEADJOINT CON LA MANO IZQUIERDA DE ARRIBA A ABAJO Y VICEVERSA. EL RESULTADO ES UN TREMOLO PRODUCIDO CON LA MANO IZQUIERDA.



ALWAYS FLATTERZUNGE/FLULLATO TO REINFORCE THE METALLIC RATTLING OF PIECE OF FOIL. FINGERINGS ARE INDICATED, AS WELL AS TRILLS.

SIEMPRE FLATTERZUNGE/FLULLATO PARA ACENTUAR LA VIBRACIÓN METÁLICA DEL PEDAZO DE ALUMINIO. LAS DIGITACIONES ESTÁN INDICADAS, ASÍ COMO TAMBIÉN LOS TRINOS.

PREPARED BASS CLARINET/CLARINETE BAJO PREPARADO (PAPEL ALUMINIO)

BELL MUST BE COVERED WITH ALUMINIUM FOIL PAPER AS SHOWN IN THE PICTURE.

IT IS IMPORTANT THAT THE FOIL IS WRAPPED AROUND BELL LOOSELY, IN ORDER TO ALLOW THE VIBRATIONS FROM BELL TO RESONATE ON ALUMINIUM FOIL PAPER AND TO MINIMIZE THE RESISTANCE (OF ALUMINIUM FOIL) WHILE PLAYING.

IT IS RECOMMENDED TO USE AN ALUMINIUM FOIL PAPER ROLL OF THE FOLLOWING LENGTH: 45 CM/17.7 IN (OR LONGER)

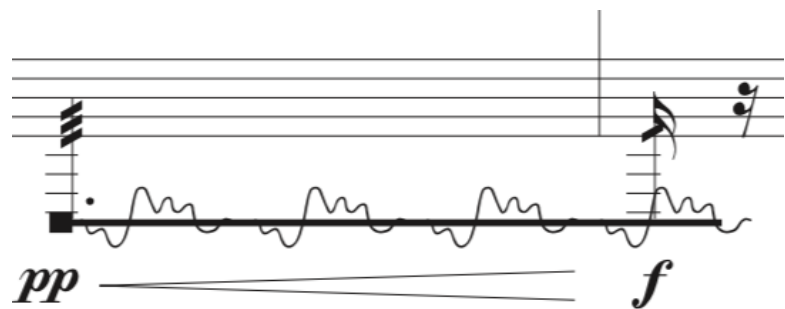
LA CAMPANA DEBE SER CUBIERTA CON UN PEDAZO DE PAPEL ALUMINIO COMO SE MUESTRA EN LA FOTO.

ES IMPORTANTE QUE EL PAPEL ALUMINIO ENVUELVA LA CAMPANA Y NO ESTÉ MUY TENSO, PARA ASÍ PERMITIR MÁS VIBRACIONES.

SE RECOMIENDO USAR PAPEL ALUMINIO GRUESO Y DE LAS SIGUIENTES DIMENSIONES: 45 CM/17.7 IN (O MÁS GRANDE).

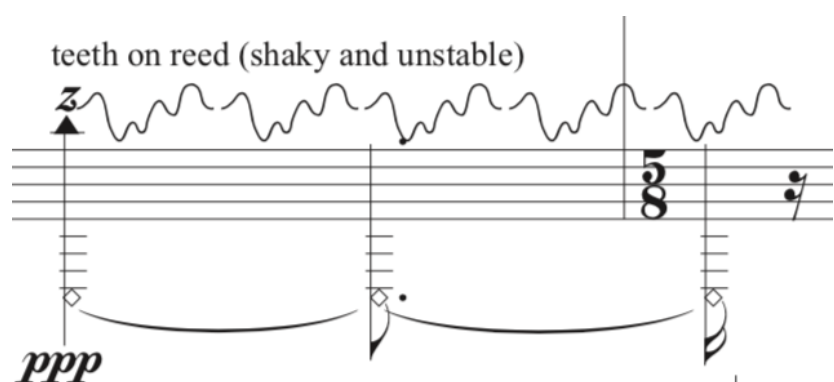


TECHNIQUES/ TÉCNICAS



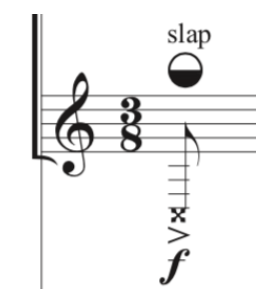
SQUARE-NOTE HEADS INDICATE THE SOUND PRODUCE BY ALUMINIUM FOIL PAPER, WHEN THE LOWEST C IS PLAYED. THE EFFECT IS THE COMBINATION OF THE PITCH WITH THE VIBRATION OF THE FOIL AGAINST BELL OF INSTRUMENT. THE AMOUNT OF VIBRATION CAN BE CONTROLLED; WHEN PLAYING SOFTLY THE VIBRATION IS VERY FAINT, WHEREAS WHEN PLAYING LOUDLY THE VIBRATION IS VERY LOUD, THEREFORE THE RESULTANT SOUND IS THE COMBINATION OF THE PITCH WITH A VERY NOISY RATTLING.

LA CABEZA DE NOTA CUADRADA INDICA QUE EL SONIDO ES PRODUCIDO USANDO EL PAPEL DE ALUMINIO, CUANDO LA NOTA MÁS GRAVE ES EJECUTADA. EL EFECTO ES LA COMBINACIÓN DE LA ALTURA CON LA VIBRACIÓN DEL PAPEL ALUMINIO EN LA CAMPANA. LA CANTIDAD DE VIBRACIÓN ES CONTROLADA, CUANDO SE TOCA SUAVE LA VIBRACIÓN NO ES MUCHA, MIENTRAS CUANDO SE TOCA FUERTE LA VIBRACIÓN INCREMENTA. EL SONIDO ES EL RESULTADO DE COMBINAR LA ALTURA CON LA DISTORSIÓN PRODUCIDA CON EL PAPEL ALUMINIO.



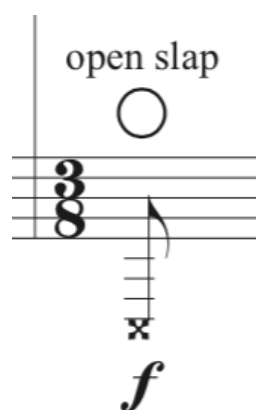
THIS SOUND IS PRODUCED BY PLACING LOWER TEETH AGAINST REED. RANDOM SQUEAK GLISSANDI MUST BE PRODUCED BY SLIGHTLY SHIFTING TEETH BACKWARD AND FORWARD ALONG THE LENGTH OF THE REED (MOUTHPIECE). ALWAYS SHAKY AND UNSTABLE!

ESTE SONIDO ES PRODUCIDO AL COLOCAR LOS DIENTES INFERIORES DIRECTAMENTE EN LA CAÑA. GLISSANDI IRREGULARES DEBEN SER PRODUCIDOS AL MOVER LOS DIENTES DE ATRÁS HACIA DELANTE EN LA CAÑA. SIEMPRE TEMBLOROSAMENTE Y MUY INESTABLE.



THIS TYPE OF SLAP HAS A CLEAR PITCH AND IT IS PRODUCED WITH NORMAL EMBOUCHURE.

ESTE TIPO DE SLAP TIENE UNA ALTURA CLARA Y ES PRODUCIDO CON LA POSICIÓN DE EMBOCADURA NORMAL.



THE EMBOUCHURE IS OPENED ABRUPTLY AND COMPLETELY AT THE MOMENT OF ATTACK, PRODUCING A STRONG, PERCUSSIVE AND FORCEFUL SOUND. ALWAYS AS LOUD AS POSSIBLE!

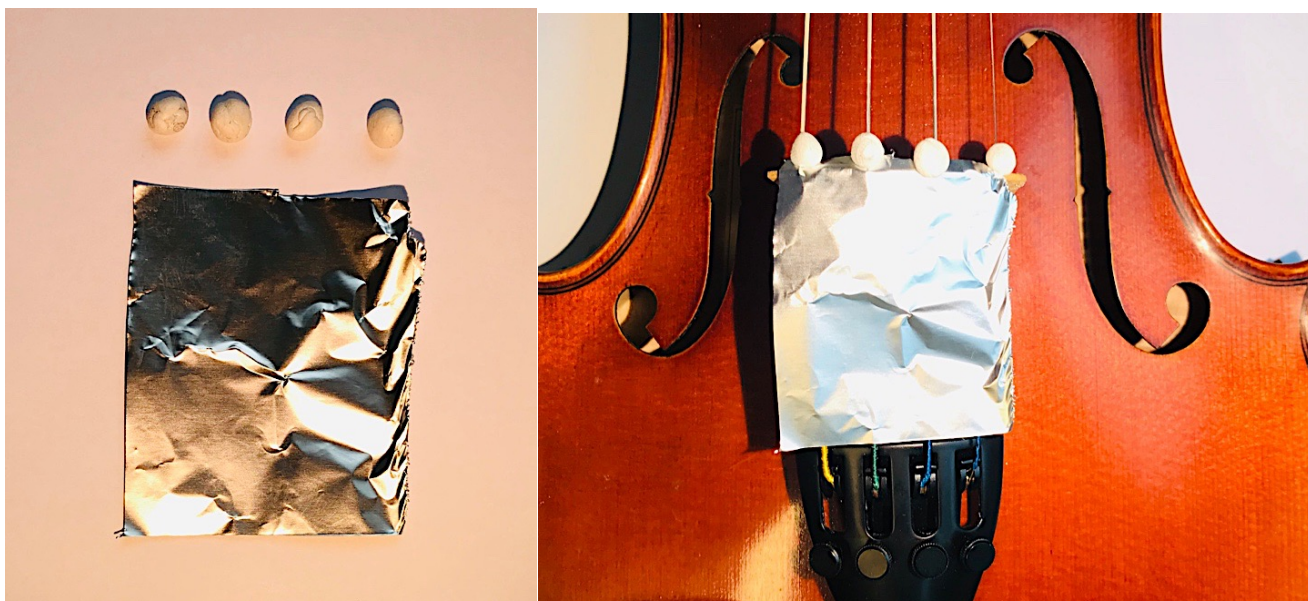
LA EMBOCADURA SE ABRE ABRUPTAMENTE AL MOMENTO DEL ATAQUE, PRODUCIENDO UN SONIDO FUERTE Y PERCUTIVO. ¡SIEMPRE TAN FUERTE COMO SEA POSIBLE!

①
 ② underblow
 ③
 ppp p pp pp

①
 ②
 ③

ALL FINGERINGS ARE GIVEN, BUT CAN BE AMENDED BY THE CLARINETTIST, IF THE RESULT WORKS BETTER IN THE CONTEXT OF THE SECTION.
 TODAS LAS DIGITACIONES ESTÁN INDICADAS, PERO PUEDEN SER MODIFICADAS POR EL CLARINETISTA, SI EL RESULTADO FUNCIONA MEJOR EN EL CONTEXTO DE LA SECCIÓN.

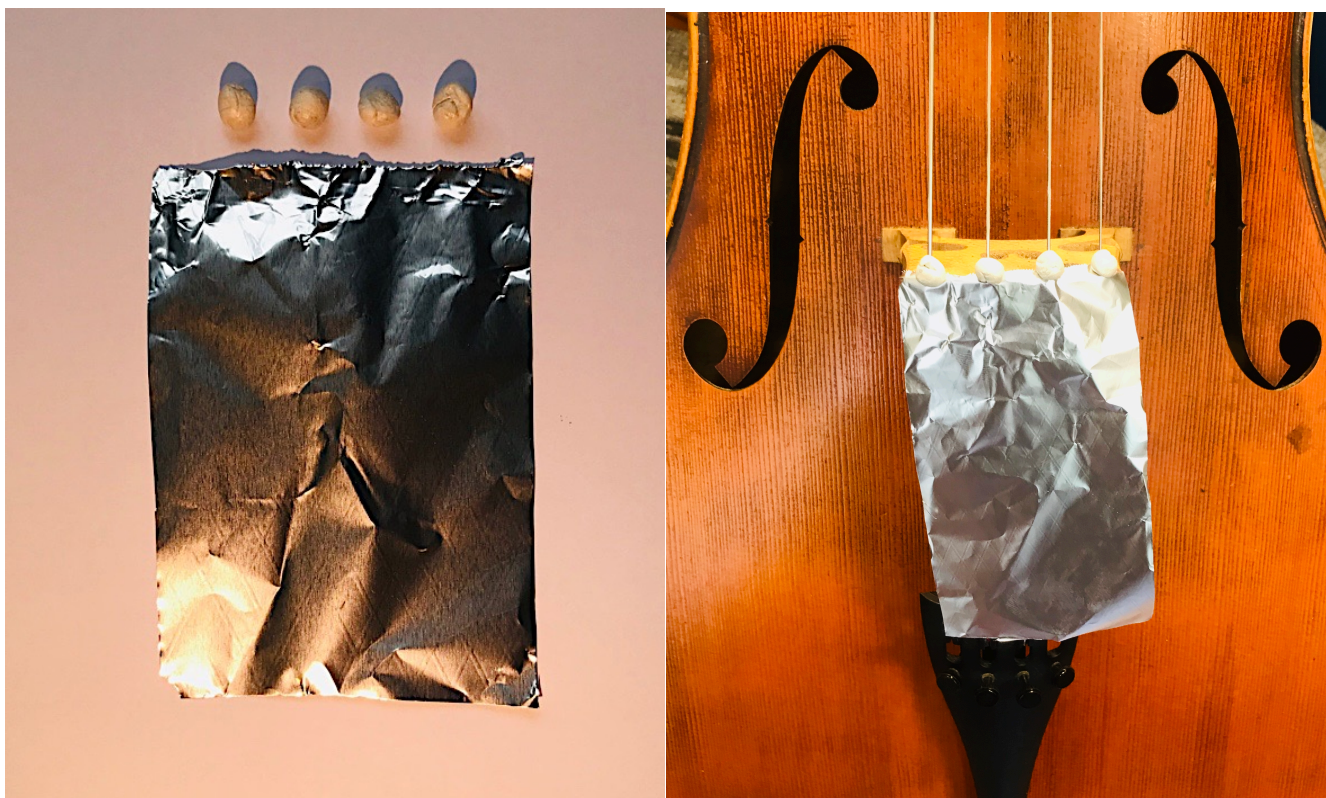
PREPARED VIOLIN/VIOLÍN PREPARADO



PREPARED VIOLA/VIOLA PREPARADA



PREPARED VIOLONCELLO/VIOLONCHELO PREPARADO

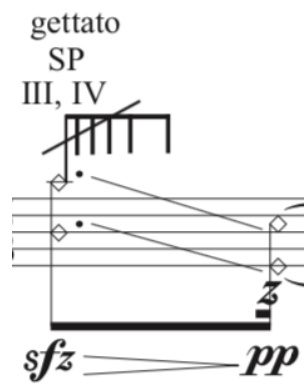


WITH FOUR (4) PIECES OF BLUE TACK (LITTLE SPHERES) ATTACH A PIECE OF FOIL (BIG ENOUGH TO COVER THE AREA BEHIND THE BRIDGE [UNTIL THE TAILPIECE]) TO THE STRINGS. IT IS IMPORTANT TO SECURE THE FOIL IN A WAY THAT THE FOIL WILL RESONATE/RATTLE WHEN THE STRINGS ARE TOUCHED.
CON CUATRO PEDAZOS DE BLUE TACK PEGAR A PEDAZO DE PAPEL ALUMINIO (LO SUFICIENTEMENTE GRANDE COMO PARA CUBRIR EL ÁREA DEL PUENTE HASTA EL CORDAL) A LAS CUERDAS. ES IMPORTANTE ASEGURAR EL PAPEL ALUMINIO DE TAL MANERA QUE VIBRE CUANDO SE TOCAN LAS CUERDAS.

ABBREVIATIONS/ABREVIACIONES

SUL TASTO	ST
SUL PONTICELLO	SP
ORDINARIO	ORD

TECHNIQUES/TÉCNICAS



GETTATO: HIT STRINGS AND ALLOW BOW TO BOUNCE
GOLPEAR Y DEJAR QUE EL ARCO REBOTE LIBREMENTE.

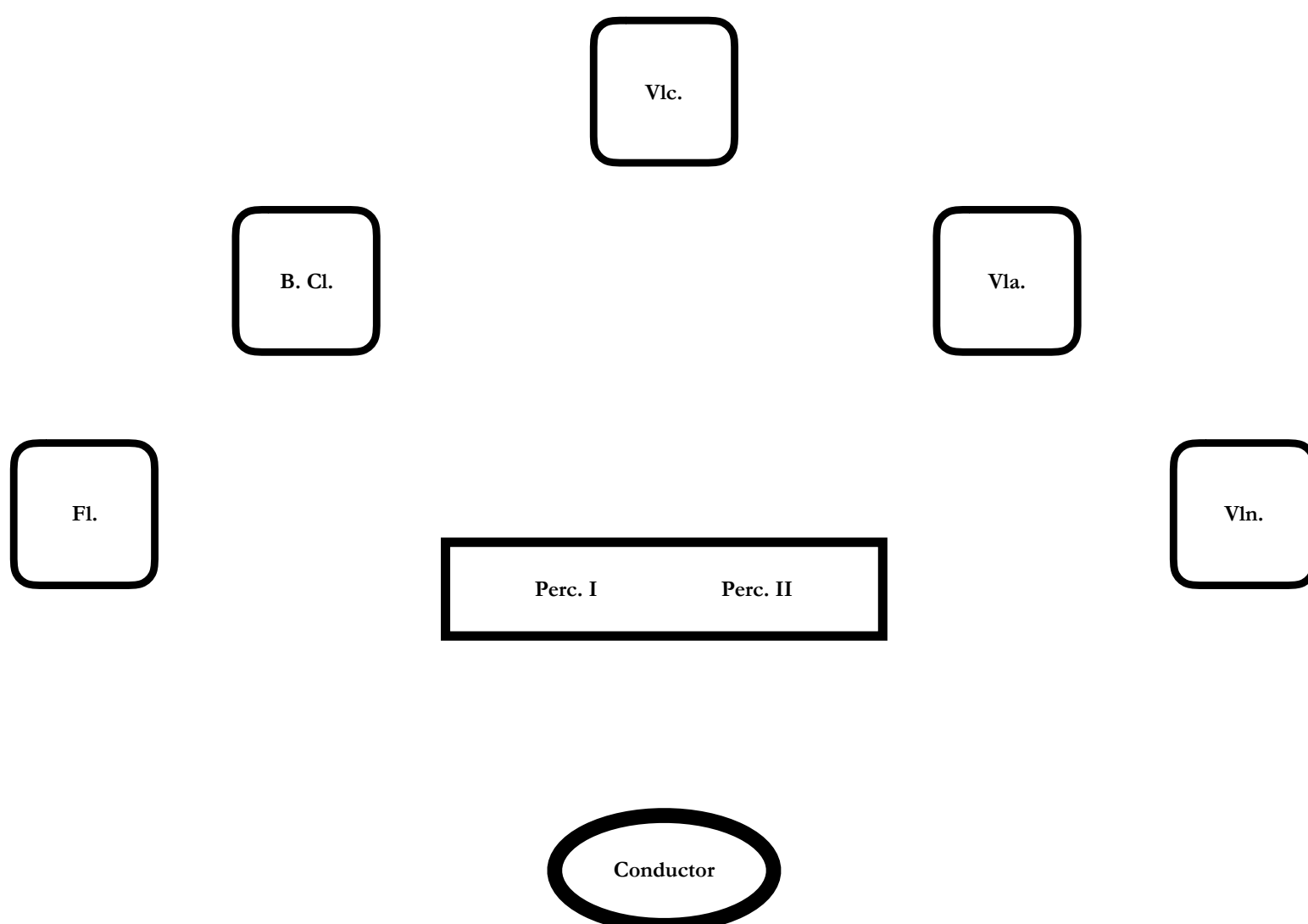


BARTOK PIZZ. SNAP STRING.



VERY SHORT ATTACK WITH OVERPRESSURE.
ATAQUE MUY CORTO Y CON MUCHA PRESIÓN.

PLACEMENT ON STAGE/UBICACIÓN EN EL ESCENARIO



THE TWO GROUPS: PERCUSSIONISTS & FLUTE, BASS CLARINET, VIOLIN, VIOLA & CELLO SHOULD PERFORM AS SEPARATED FROM EACH OTHER AS IS CONVENIENTLY POSSIBLE. THE LISTENER SHOULD PERCEIVE THEM AS TWO SEPARATE SOUND SOURCES BUT ALSO AS THE COMBINATION OF ALL THE INDIVIDUAL PARTS.

LOS DOS GRUPOS: PERCUSIONISTAS Y FLAUTA, CLARINETE BAJO, VIOLÍN, VIOLA Y VIOLONCHELO DEBEN TOCAR LO MÁS SEPARADO QUE SEA POSIBLE. EL OYENTE DEBE PERCIBIRLOS COMO SI FUESEN DOS FUENTES DE SONIDO INDEPENDIENTES, PERO TAMBIÉN COMO LA COMBINACIÓN DE LAS PARTES INDIVIDUALES.

I

(USLAR/GORONG III)

Percussion I

(subito) $\text{♩} = 96$

superball
on flexible metal sheel

f *poss.*

bending metal sheet

Percussion II

(subito) $\text{♩} = 96$

knitting needle
on metal sheet

on cardboard *f* *poss.* *pp*

f *poss.*

Prepared Flute

(subito) $\text{♩} = 96$

headjoint

f *poss.* *pp*

Prepared Bass Clarinet in B \flat

(subito) $\text{♩} = 96$

slap

f

Prepared Violin

(subito) $\text{♩} = 96$

pizz. *f* *pp*

Prepared Viola

(subito) $\text{♩} = 96$

ST I, II *pp* SP *mf* *pp* ST

Prepared Cello

(subito) $\text{♩} = 96$

pizz. *f* *pp* arco ST I, II *pp*

5

5

5

tongue/lip
pizz.

f *f_{poss.}* *pp*

③ *pp*

5

arco
SP
I, II

mf *pp* *mf* *pp*

ST SP

5

pizz.

f *ppp*

arco
SP
I, II

5

- -> SP

mf *ppp*

SP
III, IV

8

plastic card
corrugated pipe

f

on cardboard

pp \rightarrow *f*_{poss.}

7/16

8

bow *p* \rightarrow *f*_{poss.}

on polystyrene

f

7/16

8

whistle tone (shaky and unstable)

R. H. ⁰

*f*_{poss.}

7/16

pp \rightarrow *f*

7/16

8

mf \rightarrow *ppp*

7/16

8

mf \rightarrow *ppp*

7/16

8

mf \rightarrow *ppp*

7/16

(subito) $\text{♩} = 54$
 helix bowl
 on metal sheet
 extremely slow circular movements

(subito) $\text{♩} = 54$
 helix bowl
 on metal sheet
 extremely slow circular movements

(subito) $\text{♩} = 54$
 whistle tone (shaky and unstable)
 R. H. +
 f_{poss.}

(subito) $\text{♩} = 54$
 teeth on reed (shaky and unstable)
 ppp

(subito) $\text{♩} = 54$
 pizz.
 f

(subito) $\text{♩} = 54$
 gettato
 SP
 III, IV
 sfz

(subito) $\text{♩} = 54$
 pizz.
 f

15

1500

15

1500

15

R. H. σ
f poss.

pp

1500

15

arco
SP
I, II
mf *pp*

SP
III, IV
pp *mf* *pp*

arco
SP
I, II
pp *mf*

1500

18 *accel.*

18 *accel.*

18 *accel.*

18 *accel.*

18 *accel.*

18 *accel.*

18 *accel.*

♩ = 96

21

♩ = 96

21

♩ = 96

21

♩ = 96

♩ = 96

21

♩ = 96

♩ = 96

24

superball
on flexible metal sheet

p ————— *f* *poss.*

bending metal sheet

24

plastic card
corrugated pipe

f *poss.*

on cardboard

f *poss.*

24

pp ————— *f*

24

SP
gettato
III, IV

sfz ————— *pp* ————— *f*

overpressure

sfz

pizz.

f ————— *pp*

28

pp *f poss.*

28

f poss. *f*

bow
on polystyrene

28

hand tremolo

f poss. *pp*

②
underblow

pp

28

pp

31

pp \rightarrow *f*_{poss.}

A
T
T
A
C
C
A

31

*f*_{poss.}

f

whistle tone (shaky and unstable)
R. H. ⁰+

A
C
C
A

31

*f*_{poss.}

whistle tone (shaky and unstable)
R. H. ⁰+

②
underblow

pp

A
T
T
A
C
C
A

31

pizz.
f \rightarrow *pp*

ST
I, II \rightarrow SP

pp \rightarrow *f*

arco
SP
III, IV

sfz \rightarrow *pp* \rightarrow *f*

A
C
C
A

II

(HUIDOBRO/COZUMEL IV)

Percussion I

(subito) $\text{♩} = 96$

knitting needle
on metal sheet

on cardboard

pp *f poss.*

Percussion II

(subito) $\text{♩} = 96$

knitting needle
on metal sheet

bow
on polystyrene

f poss. *p* *f* *pp*

Prepared Flute

(subito) $\text{♩} = 96$

headjoint

tongue/lip pizz.

to prepared flute

f *f poss.* *pp*

Prepared Bass Clarinet in B \flat

(subito) $\text{♩} = 96$

open slap

f *pp*

Prepared Violin

(subito) $\text{♩} = 96$

ST I, II \rightarrow SP

ppp *mf*

Prepared Viola

(subito) $\text{♩} = 96$

pizz.

f *pp*

Prepared Cello

(subito) $\text{♩} = 96$

gettato SP III, IV

pp *mf* *pp*

5

superball
on flexible metal sheet

f *poss.* *pp*

bending metal sheet

5

helix bowl
on metal sheet

extremely slow circular movements

knitting needle
on metal sheet

f *poss.* *pp*

5

pp

5

SP I, II

ppp *mp* *ppp* *mp*

arco

SP III, IV

ppp *mp* *ppp* *mp*

SP I, II

ppp *mp* *ppp* *mp*

(subito) $\text{♩} = 66$

13

helix bowl
on metal sheet

extremely slow circular movements

(subito) $\text{♩} = 66$

13

(subito) $\text{♩} = 66$

13

(M)

(subito) $\text{♩} = 66$

(1)

pp *p* *pp* *p* *ppp* *p*

(subito) $\text{♩} = 66$

13

(subito) $\text{♩} = 66$

13

16

1500

16

1500

16

(M)

p *pp* *p* *pp* *p* *pp*

1500

16

ST I, II → SP

ppp *mp* *ppp*

1500

ST III, IV → SP → ST

ppp *mp* *ppp*

1500

ST I, II → SP → ST

ppp *mp* *ppp*

1500

♩ = 96

rall.

19

♩ = 96

rall.

19

♩ = 96

rall.

19

to headjoint

♩ = 96

rall.

slap

underblow

pp

f

♩ = 96

rall.

ST

SP

ppp

mp

sfz

pp

mf

gettato III, IV

♩ = 96

rall.

ST

SP

ST I, II

pp

mf

♩ = 96

rall.

→ SP

pizz.

f

pp

23

knitting needle
on metal sheet

plastic card
corrugated pipe

f_{poss.}

pp

♩ = 76

23

plastic card
corrugated pipe

f_{poss.}

on cardboard

f_{poss.} *pp*

♩ = 76

23

headjoint

pp *f_{poss.}* *f*

♩ = 76
tongue/lip
pizz.

♩ = 76
teeth on reed (shaky and unstable)

pp

23

♩ = 76

pizz.

f

♩ = 76

f

27

A
T
T
A
C
C
A

27

on cardboard

bow

on polystyrene

pp

f poss.

A
C
C
A

27

A
T
T
A
C
C
A

27

SP
II, III

p

pp

p

ppp

arco
gettato
I, II

sfz

pp

mp

A
C
C
A

III
(USLAR/GORONG V)

(subito)
♩ = 96

Percussion I

musical notation for Percussion I, including a diagram of a metal rod and helix bowl, and dynamic markings *f poss.*

(subito)
♩ = 96

Percussion II

musical notation for Percussion II, including diagrams for plastic card, corrugated pipe, and bow on polystyrene, and dynamic markings *f poss.* and *pp*.

(subito)
♩ = 96

Prepared Flute

musical notation for Prepared Flute, including a diagram of a headjoint and a hand tremolo diagram, and dynamic markings *f poss.* and *pp*.

(subito)
♩ = 96

Prepared Bass Clarinet in B \flat

musical notation for Prepared Bass Clarinet in B \flat , including a circled '2' and the instruction 'underblow', and dynamic marking *pp*.

(subito)
♩ = 96

Prepared Violin

musical notation for Prepared Violin, including a dashed line from SP III, IV to ST, and dynamic markings *f* and *ppp*.

(subito)
♩ = 96

Prepared Viola

musical notation for Prepared Viola, including the instruction 'pizz.' and dynamic markings *f* and *pp*.

(subito)
♩ = 96

Prepared Cello

musical notation for Prepared Cello, including the instruction 'overpressure' and dynamic marking *f*.

The musical score is divided into three systems, each spanning measures 4 to 16. The instruments are represented by staves with specific sound icons: a piano (top two staves), a double bass (middle staff), and a double bass (bottom staff).

System 1 (Measures 4-16):

- Top Staff (Piano):** Features a 'knitting needle on metal sheet' icon. Dynamics range from *p* to *f_{poss.}*.
- Middle Staff (Piano):** Features 'plastic card' and 'corrugated pipe' icons. Dynamics range from *f_{poss.}* to *p*.
- Bottom Staff (Piano):** Features a 'whistle tone (shaky and unstable)' icon with a wavy line above the staff. Dynamics range from *f_{poss.}* to *f*.

System 2 (Measures 4-16):

- Top Staff (Piano):** Features a 'knitting needle on metal sheet' icon. Dynamics range from *f_{poss.}* to *p*.
- Middle Staff (Piano):** Features 'plastic card' and 'corrugated pipe' icons. Dynamics range from *f_{poss.}* to *p*.
- Bottom Staff (Piano):** Features an 'open slap' icon with a circle above the staff. Dynamics range from *f* to *f*.

System 3 (Measures 4-16):

- Top Staff (Piano):** Features 'SP' and 'ST' icons. Dynamics range from *sfz* to *ppp*.
- Middle Staff (Piano):** Features 'arco', 'gettato SP III, IV', and 'ST' icons. Dynamics range from *sfz* to *ppp*.
- Bottom Staff (Piano):** Features a 'pizz.' icon. Dynamics range from *f* to *pp*.

7

7/16 4/8 7/8

helix bowl
on metal sheet

knitting needle
on metal sheet

*f*_{poss.}

*f*_{poss.} *p*

7

7/16 4/8 7/8

helix bowl
on metal sheet

knitting needle
on metal sheet

*f*_{poss.}

p *f*_{poss.}

7

7/16 4/8 7/8

tongue/lip
pizz.

to prepared flute

*f*_{poss.} *pp* *f*_{poss.}

7/16 4/8 7/8

teeth on reed (shaky and unstable)

ppp *f* *ppp*

7

7/16 4/8 7/8

overpressure

f

7

7/16 4/8 7/8

pizz.

f *pp*

arco overpressure

f

10 *rall.*

10 *rall.*

10 *rall.*

rall.

mp *ppp*

10 *rall.* *pizz.*

f *pp*

rall. *arco*

sfz *gettato*
SP
I, II

rall. *overpressure*

f *ppp* ST III, IV

13

♩ = 54

extremely slow circular movements

13

♩ = 54

13

♩ = 54

(M)

pp

♩ = 54

13

arco

gettato
SP
III, IV

sfz

pizz.

ST

pppp

♩ = 54

♩ = 54

♩ = 54

mf

16

1500

1500

This system shows a musical score with a treble clef staff and a bass clef staff. The treble staff contains a series of notes with a wavy line above them, indicating vibrato or a similar effect. A bracket above the first two measures is labeled '16'. The bass staff contains a few notes and rests. The system ends with a double bar line and the number '1500' on the right.

16

extremely slow circular movements

1500

1500

This system is similar to the first, but includes the instruction 'extremely slow circular movements' with a circular arrow symbol above the treble staff. The wavy line in the treble staff is more pronounced. The system ends with a double bar line and the number '1500' on the right.

16

(M)

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

pp *p* *pp* *p*

1500

1500

1500

1500

This system is more complex, featuring multiple staves. The top staff has a wavy line with a circled '1' above it. Below it is a staff with notes and dynamic markings: *mp*, *pp*, *mp*, *pp*, *pp*, and *p*. A circled '1' is also present above the first *pp* marking. The next staff has notes with a circled '1' above the first one. The bottom staff has notes with dynamic markings: *ppp*, *p*, *ppp*, and *p*. The system ends with a double bar line and the number '1500' on the right.

16

--> ST

ppp

1500

1500

1500

This system shows a musical score with a treble clef staff and a bass clef staff. The treble staff starts with a circled '1' and a dynamic marking of *ppp*. The bass staff contains a few notes and rests. The system ends with a double bar line and the number '1500' on the right.

19 *accel.*

Violin and Viola staves. Both staves contain rests. The violin staff has a circled 'M' at the beginning. The system ends with a circled plus sign on the violin staff and a circled minus sign on the viola staff.

19 *accel.*

Violin and Viola staves. The violin staff features a tremolo starting at measure 19, followed by a few notes. The viola staff contains rests. The system ends with a circled plus sign on the violin staff and a circled minus sign on the viola staff.

19 *accel.*

to headjoint

Violin and Viola staves. The violin staff has notes with dynamics *mp* and *pp* and a wavy line above it. The viola staff has notes with dynamics *mp* and *pp*. A circled 'M' is at the start. The system ends with a circled plus sign on the violin staff and a circled minus sign on the viola staff.

19 *accel.*

SP III, IV

pp

accel.

arco

SP III, IV

pp

accel.

SP III, IV

pp

mf

Violin, Viola, and Bass staves. The violin staff has notes with dynamics *pp* and a wavy line above it. The viola staff has notes with dynamics *pp* and the word 'arco'. The bass staff has notes with dynamics *pp* and *mf*. The system ends with a circled plus sign on the violin staff and a circled minus sign on the bass staff.

♩ = 88

22

metal rod
helix bowl

f *poss.*

5/16

♩ = 88

22

metal rod
helix bowl

f *poss.*

5/16

♩ = 88

22

headjoint

tongue/lip
pizz.

f *poss.*

pp

5/16

♩ = 88

ppp *f*

♩ = 88

22

mf

overpressure

f

♩ = 88

overpressure

f

mf

♩ = 88

pizz.

f *pp*

5/16

26

helix bowl
on metal sheet

f *poss.*

knitting needle
on metal sheet

26

26

tongue/lip
pizz.

f *poss.*

pp

3

26

pizz.

f

arco
overpressure

30

4/8

extremely slow circular movements

30

4/8

helix bowl
on metal sheet

extremely slow circular movements

bow
on polystyrene

f *poss.* *pp*

30

4/8

whistle tone (shaky and unstable)

R. H.

f *poss.*

slap

teeth on reed (shaky and unstable)

f *pp*

30

4/8

gettato
SP
I, II

sfz *ppp* ST

pp

4/8

4/8

4/8

A
T
T
A
C
C
A

A
T
T
A
C
C
A

A
T
T
A
C
C
A

IV

(HUIDOBRO/COZUMEL II)

(subito)

♩ = 108

plastic card

corrugated pipe

Percussion I

on cardboard

f *poss.*

(subito)

♩ = 108

plastic card

corrugated pipe

Percussion II

bow

on polystyrene

f *poss.*

pp

(subito)

♩ = 108

headjoint

tongue/lip
pizz.

f *poss.*

whistle tone (shaky and unstable)

R. H.

f *poss.*

Prepared
Flute

(subito)

♩ = 108

open slap

teeth on reed (shaky and unstable)

f

ppp

Prepared
Bass
Clarinet in B \flat

(subito)

♩ = 108

Prepared
Violin

(subito)

♩ = 108

Prepared
Viola

(subito)

♩ = 108

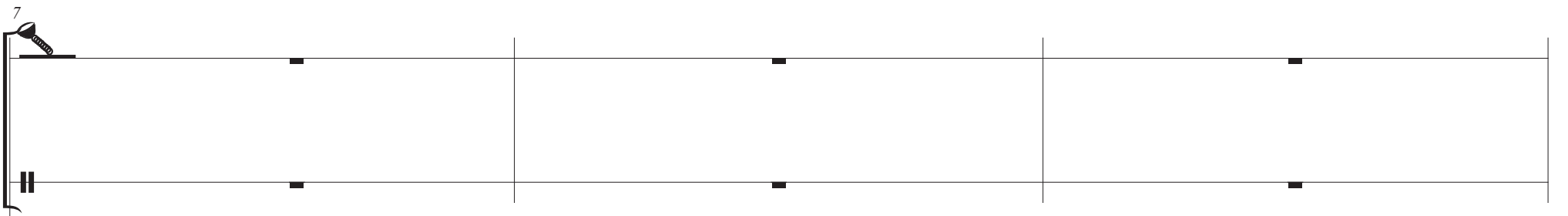
Prepared
Cello

The score is divided into four systems, each starting with a measure number '4' in the top left corner.

- System 1:** Features two staves. The upper staff has a diagram of a 'metal rod' and 'helix bowl' with a sawtooth waveform below it labeled *f poss.* The lower staff has a similar diagram with a sawtooth waveform labeled *f poss.*
- System 2:** Features two staves. The upper staff has a diagram of a 'knitting needle on metal sheet' with a trapezoidal amplitude envelope labeled *p* and *f poss.* The lower staff has a diagram of 'on cardboard' with a trapezoidal amplitude envelope labeled *f poss.*
- System 3:** Features two staves. The upper staff has a diagram of 'hand tremolo' with a zigzag waveform and a trapezoidal amplitude envelope labeled *f poss.* and *pp*. A box labeled 'to prepared flute' is on the right. A circled 'M' is at the end of the staff.
- System 4:** Features three staves. The top staff has a diagram of 'gettato SP I, II' with a trapezoidal amplitude envelope labeled *sfz*. The middle staff has a diagram of 'ST III, IV' with a trapezoidal amplitude envelope labeled *ppp*. The bottom staff has a diagram of 'pizz.' with a trapezoidal amplitude envelope labeled *f* and *pp*.

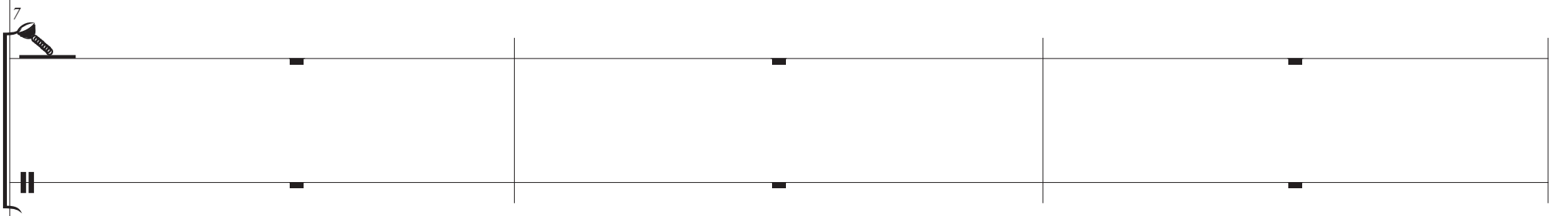
rall.

7



rall.

7

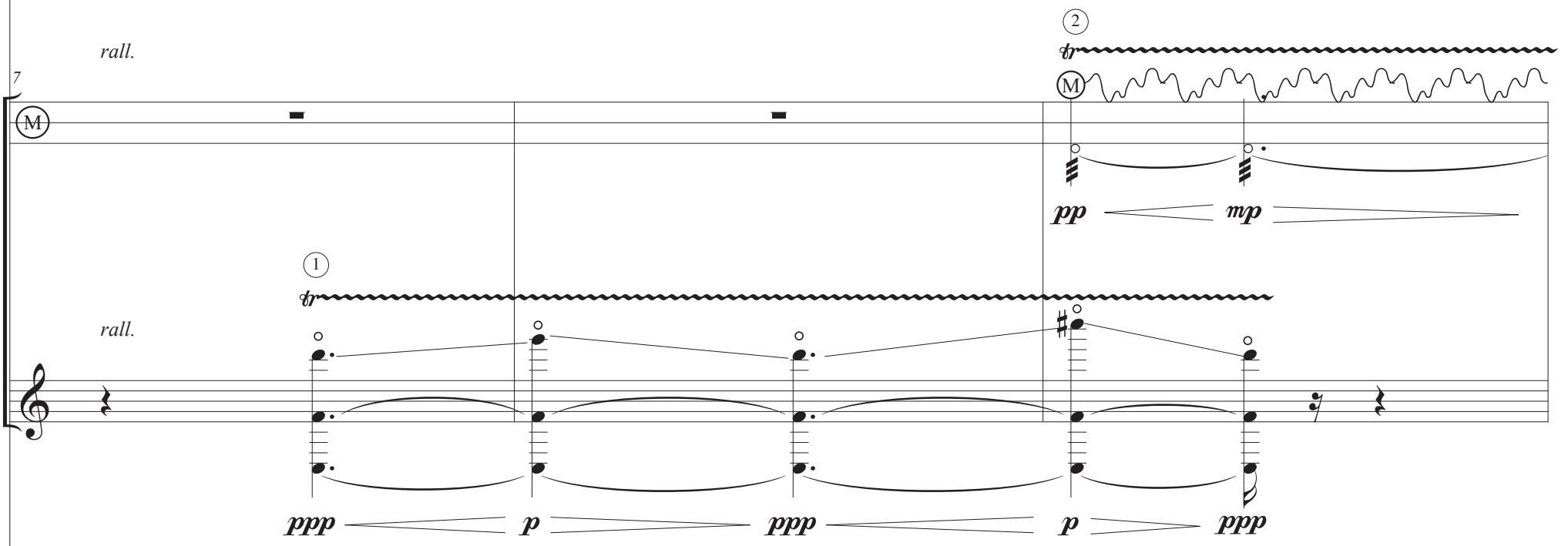


rall.

7

(M)

(2)

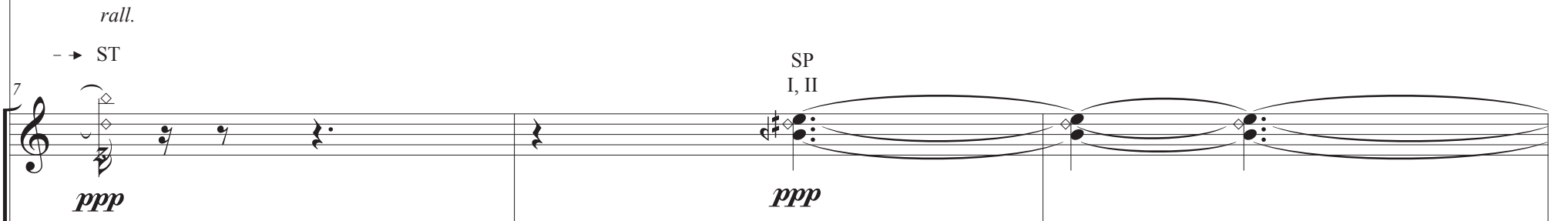


rall.

-> ST

7

SP I, II



rall.

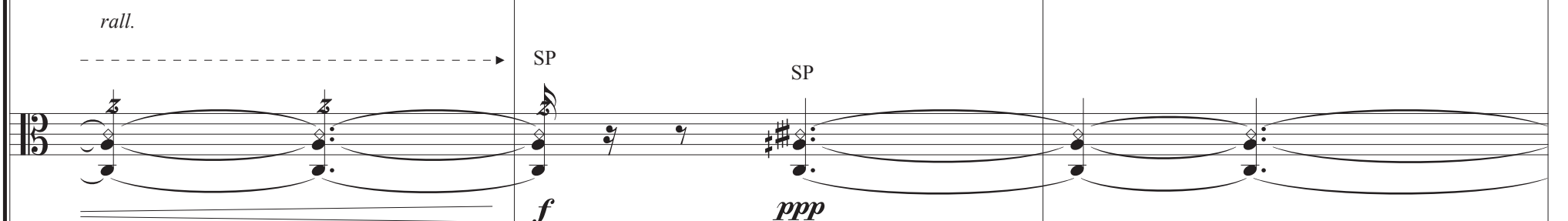
7

SP

f

SP

ppp



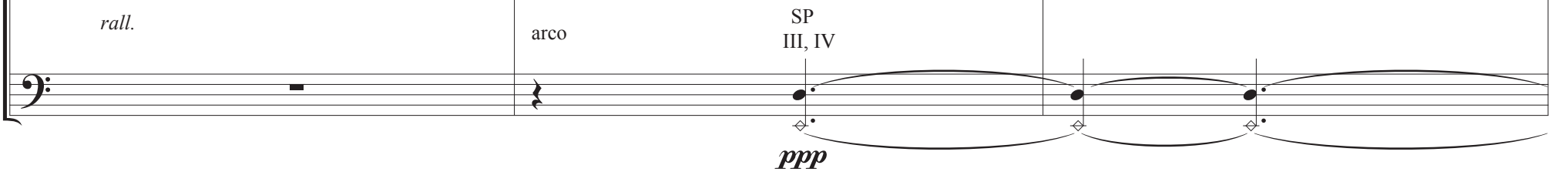
rall.

arco

7

SP III, IV

ppp



helix bowl
on metal sheet



10

helix bowl
on metal sheet



10

10

pp mp pp mp pp mp

ppp p ppp

10

♩ = 76 *accel.*

♩ = 76 *accel.*

♩ = 76 *accel.*

♩ = 76 *accel.*

♩ = 76 *accel.*

♩ = 76 *accel.*

gettato
ST
III, IV → SP

♩ = 108

17

knitting needle
on metal sheet

f

p \rightarrow *f*

A
T
T
A
C
C
A

♩ = 108

17

plastic card
corrugated pipe

f

f \rightarrow *pp*

A
C
C
A

♩ = 108

17

(M)

mp *pp* *mp*

♩ = 108

3

3

pp

A
T
T
A
C
C
A

♩ = 108

17

overpressure

f

♩ = 108

arco

SP I, II

pp *f*

♩ = 108

pizz.

f *pp*

A
C
C
A

(subito) $\text{♩} = 46$
helix bowl on metal sheet
extremely slow circular movements

Percussion I

Percussion II

(subito) $\text{♩} = 46$
helix bowl on metal sheet
extremely slow circular movements

Prepared Flute
headjoint
whistle tone (shaky and unstable)
R. H. +
f *poss.*

Prepared Bass Clarinet in B \flat
 $\text{♩} = 46$
③
pp

Prepared Violin
 $\text{♩} = 46$
SP I, II
ppp

Prepared Viola
 $\text{♩} = 46$
SP III, IV
ppp

Prepared Cello
 $\text{♩} = 46$
SP III, IV
ppp

(subito)
♩ = 108

5

7/16

7/16

(subito)
♩ = 108

5

7/16

7/16

(subito)
♩ = 108

5

7/16

7/16

R. H.

f poss.

pp

(subito)
♩ = 108

5

7/16

7/16

slap

f

(subito)
♩ = 108

5

7/16

7/16

ST I, II

pp

f

SP

(subito)
♩ = 108

5

7/16

7/16

pizz.

f

(subito)
♩ = 108

5

7/16

7/16

ST I, II

ppp

8

superball
on flexible metal sheet

f *poss.*

bending metal sheet

p

8

plastic card
corrugated pipe

f *poss.*

bow
on polystyrene

f *poss.* *pp*

8

teeth on reed (shaky and unstable)

pp

8

SP

f

11

rall.

11

rall.

11

rall.

rall.

11

rall.

gettato
SP
III, IV

sfz

rall.

pizz.

f *pp*

14

14

14

14

17

metal rod
helix bowl

*f*_{poss.}

17

metal rod
helix bowl

*f*_{poss.}

17

to prepared flute

f

17

SP III, IV

ppp

overpressure

f

arco

overpressure

f

♩ = 66

20

Flute and piano staves with rests and a key signature change.

♩ = 66

20

Flute and piano staves with rests and a key signature change.

♩ = 66

20

prepared flute

①

Flute and piano staves. Flute staff has a circled '1' and a wavy line. Piano staff has a circled 'M' and a wavy line. A box labeled 'prepared flute' is above the flute staff.

♩ = 66

②
underblow

pp

Flute staff with 'underblow' instruction and 'pp' dynamic.

♩ = 66

20

SP I, II

ppp

Flute staff with 'SP I, II' instruction and 'ppp' dynamic.

♩ = 66

SP III, IV

ppp

Piano staff with 'SP III, IV' instruction and 'ppp' dynamic.

♩ = 66

SP III, IV

ppp

Bass staff with 'SP III, IV' instruction and 'ppp' dynamic.

23

helix bowl
on metal sheet

extremely slow circular movements

A musical staff with a wavy line representing a sound texture. Above the staff, a circular arrow points clockwise, with the text "extremely slow circular movements" written above it. To the left, a box contains the text "helix bowl on metal sheet". The staff is divided into three measures by vertical bar lines. The first measure contains the wavy line, the second is empty, and the third contains a single note with a fermata.

23

helix bowl
on metal sheet

extremely slow circular movements

A musical staff with a wavy line representing a sound texture. Above the staff, a circular arrow points clockwise, with the text "extremely slow circular movements" written above it. To the left, a box contains the text "helix bowl on metal sheet". The staff is divided into three measures by vertical bar lines. The first measure contains the wavy line, the second is empty, and the third contains a single note with a fermata.

23

(M)

mp *pp* *mp*

underblow

pp

A musical staff with notes and dynamic markings. The first measure contains a note with a fermata, marked *mp*. The second measure contains a note with a fermata, marked *pp*. The third measure contains a note with a fermata, marked *mp*. Above the staff, a wavy line is shown. Below the staff, the text "underblow" is written above a note with a fermata, marked *pp*. The staff is divided into three measures by vertical bar lines.

23

A musical staff with notes and fermatas. The first measure contains a note with a fermata. The second measure is empty. The third measure contains a note with a fermata. The staff is divided into three measures by vertical bar lines.

26

extremely slow circular movements

A
T
T
A

26

extremely slow circular movements

C
C
A

26

(2)

(M)

pp *mp* *pp* *mp*

A
T
T

26

SP I, II

ppp

A
C
C

SP III, IV

ppp

C
A

SP III, IV

ppp