

# geometría del paisaje I

el jardín de los senderos que se bifurcan

2012

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# INSTRUMENTACIÓN

Flauta

Clarinete bajo en Si $\flat$

Violín

Viola

Violonchelo

Contrabajo\*

Percusión

marimba, bombo, tam tam, plato suspendido, triángulo, crócalos (sol# y fa# más gaves)  
y gongs afinados (re#, mi y fa más graves)

Piano

durata ca. 730”

\*Contrabajo de 5 cuerdas opcional

## SIGNOS Y SÍMBOLOS

### GENERAL:



ligadura



tan rápido como sea posible



nota más aguda posible



detener (amortiguar) la  
vibración inmediatamente




(sobre la nota) movimiento del cuerpo exagerado en  
el ataque.

[ver "silenzio visivo" más adelante]

Todos los trémolos son sin medida

Todos los trinos son siempre de medio tono.

## FLAUTA:

 aire+sonido


 slap con altura determinada

fr.: frullato


JW: jet whistle

Los trinos tímbricos pueden articularse en cualquier posición si es más cómoda para el intérprete siempre que no difiera sustancialmente de la tímbrica resultante de la posición recomendada.

## CLARINETE BAJO EN Sib:

 aire+sonido

 slap con altura determinada

 aire por el tubo (sin altura)

fr.: frullato


## CUERDA:


s.p.: sul ponticello

s.t.: sul tasto


s.p. ↔ s.t. de s.p. a s.t. y viceversa ad libitum

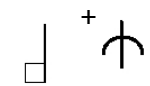
 media presión con el arco

 mucha presión con el arco (ruido indefinido)

ord. ↔  de s.p. a s.t. y viceversa ad libitum

 pizzicato Bartók

 media presión en la mano izq. (semi-armónico)

 tocar sobre el puente

## PERCUSIÓN:

baquetas:



pequeña, de xilófono/marimba,  
(blanda)



pequeña, de xilófono/marimba,  
(media)



mediana, de timbal,  
(blanda)



mediana, de timbal,  
(media)



grande, de bombo,  
(lo más blanda posible)



superball



escobilla



de triángulo



rasgar, en horizontal o vertical,  
el centro del instrumento con la  
parte más dura de la baqueta  
indicada.

G.M.: golpe mudo, al percutir, no levantar  
la baqueta del instrumento.

## PIANO:

La preparación debe hacerse colocando una pieza de goma entre la cuerda correspondiente a la nota indicada y la simultánea para que, al presionar la nota indicada con el rombo, produzca este armónico:



Presionar la nota sin sonido para que actúe como resonante por simpatía.

Geometría del paisaje I: el jardín de los senderos que se bifurcan.

Inspirada en el relato homónimo de Jorge Luis Borges, esta obra es un estudio minucioso de dos elementos que apelan a los sentidos del oído y de la vista. El primero se estimula con una concepción del tiempo muy borgiana: no estática, ni lineal, sino compuesta de series. En concreto, de *"infinitas series, en una red creciente y vertiginosa de tiempos divergentes, convergentes y paralelos"*, como define el escritor. Estas, son la arquitectura del discurso gestual que conduce la memoria a lo largo de la obra.

La vista se seduce mediante la tensión visual que generan los intérpretes sobre el escenario a través del contraste entre su estatismo y su movimiento. Se crea así una sinestesia que provoca un *"silenzio visivo"*, una unión de dos sensaciones procedentes de diferentes dominios sensoriales. Para conseguirlo el intérprete debe realizar, en los pasajes marcados con el término *"silenzio visivo"*, el gesto más suave posible para no captar la atención visual del espectador. Sobre este estatismo máximo, aparecen de repente gestos bruscos y exagerados que el público ve -pero no escucha- y que hacen circular su atención de forma espacial por el escenario.

Todo ello hace de "Geometría del paisaje I. El jardín de los senderos que se bifurcan" una síntesis y una reinterpretación de la percepción a través de la vista y el oído, dos elementos dispares y críticos en el mundo de la obra musical.

# Geometría del paisaje I

## El jardín de los senderos que se bifurcan

José María Ciria

**Flauto**  $\text{♩} = \text{ca. } 63$  **4/4** **3/4** **4/4** **2/4**  
*silenzio visivo*  
ord.  $\rightarrow$  fr. *gliss.*  
*pp*  
3

**Clarinetto basso in Sib**  
senza fermare il gesto  
*p*  
campana in aria  $\nabla$  5  $\rightarrow$  ord.  
*pp*  
3  
*pp*

**Violino**  
V alla punta s.p.  $\leftrightarrow$  s.t.  
*pp*  
pizz. senza misura  
(cambio de arco perceptibile)  
V

**Viola**  
pizz. senza misura

**Violoncello**  
senza fermare il gesto  
*p*  
*pp*

**Contrabbasso**  
alla punta  
senza fermare il gesto  
*pp*

**Percussione**  
piatto arco  
*pp*  
l.v.

**Piano**  $\text{♩} = \text{ca. } 63$   
quasi come una percussione  
*pp*  
8<sup>va</sup> . 1  
Ed. tonale alla fine

2

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $(\text{♩} = \text{♩} \text{ sempre})$

Cl. B.  $p$   $(pizz.)$   $fr.$   $3$

Vln.  $s.p.$   $\frac{3}{3}$   $ord.$   $alla punta$   $5$   $5$   $pp$   $p$

Vla.  $sf$   $mf$

Vc.  $s.p.$   $gliss.$   $ord.$   $pp$

Cb.  $pizz.$   $mf$   $arco$   $5$   $p$   $pp$

Perc.  $(piatto)$   $arco$   $p$   $3$   $p$

Pno.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{8}$   $\frac{4}{4}$   $(\text{♩} = \text{♩} \text{ sempre})$

quasi perc.  $pp$



**silenzio visivo** ————— **rall.** ————— **a tempo** ————— **silenzio visivo** ————— 3

8 **4/4** **3/4** **2/4** **3/4**

Fl. *pp* *gliss.* *pizz.* 5 5 *pp* *pizz.*

Cl. B. *p* senza fermare il gesto *p* fr. *p* campana in aria 3

Vln. *p* senza fermare il gesto *pp* *balz.* *sf* 6 *p* 5 *sim.* 5 *pp* 5 5

Vla. *pp* (pizz.) senza misura *sf* *pizz.* senza misura 3 *pp*

Vc. senza fermare il gesto *pp* molto movimento del corpo nell'attacco *s.p.* *gliss.* molto s.p. alla punta *Ilc. pp*

Cb. *p* 5 senza fermare il gesto *mf* *pizz.* *p*

Perc. **Crotali** arco *pp*

Pno. **4/4** **3/4** **2/4** **3/4**

*p* 8<sup>va</sup> 3

Fl. *senza misura* **4/4** *ord. pizz.* **3/4** **2/4** **3/8**

Cl. B. *ord.* *fr.* *fr.* *ord.* *p* *pp* *p* *pp* *mp*

Vln. *ord.* *s.p.* *gliss.* *p* *pp* *3* *pp* *p*

Vla. *sf* *(pizz.)* *3* *pp*

Vc. *s.p.* *(IIc.)* *pp* *mp*

Cb. *molto s.p. vibratissimo* *gliss.* *ord.* *5* *p* *ppp* *sf*

Perc. *Marimba* *lv.* *pp* *pp*

Pno. **3/8** **4/4** *3* **3/4** *3* **2/4** **3/8** *pp* *p* *pp*

Fl. *pizz.* *p* **3/4** *(pizz.) senza misura* *pp* **4/4** *fr.* *pp* **3/4** *fr.* *p*

Cl. B. *p* *p* *fr.* *pp* *quasi gliss.* *pp* *fr.* *p*

Vln. *pizz.* *p* *s.p.* *pp* *ord.* *pp* *8va* *lc. p 6* *pp* *loco* *s.p.* *pp*

Vla. *sf* *pp* *p*

Vc. *poco vib., ord.* *pp*

Cb. *pp*

Perc. *pp* *l.v.*

Pno. **3/4** *secco* **4/4** *pp* **3/4** *secco* **4/4** *pp* **3/4** *secco*

*ped.* *come un rinforzo per la risonanza*

silenzio visivo

19 **3/4** senza misura senza fermare il gesto **2/4** sim. **5/4** fr. **3/4**

Fl. *p sub.* *p* *p* *mp*

Cl. B. quasi *gliss.* senza fermare il gesto *sf* *p* *5*

Vln. arco molto lento *b* *3* *3* *mp*

Vla. senza fermare il gesto senza misura (senza fermare il gesto) *sf* *pp* *p*

Vc. s.p. vibratissimo *sf* ord. *p* *vibratissimo* ord. V *3* *p* *mp*

Cb. *p* *balz.* *mp*

Perc. *pp* *3* *p* *pp*

Pno. **3/4** *sf* *p* **2/4** *(p)* *5* **5/4** *(p)* *mp* **3/4**

23 **3/4** **4/4** **3/4** 7

Fl. *mp* *p* *quasi gliss.* *quasi gliss.* *p*

Cl. B. *mp* *p* *quasi gliss.* *quasi gliss.* ord.

Vln. *mp* ord. *ord. sim.* *s.p.* *p* *mp*

Vla. *pizz.* *mp* *mp*

Vc. *mp* *s.p.* *ord.* *s.t.* ord.

Cb. *s.p.* *tallone* *mp*

Perc. *mp* *sim.*

Pno. *mp* **3/4** **4/4** **3/4**

27 **3/4** *fr.* *p* *mf* **4/4** **3/4** *p* *5* *senza misura* **4/4**

Fl.

Cl. B. *p* *6* *6* *6* *6* *(p)*

Vln. *s.p. b* *p* *mf* *ppp* *pp* *arco lento* *3*

Vla. *arco!* *gliss.* *gliss.* *pp* *gliss.*

Vc. *mf* *pizz.* *arco, s.p.* *poco rubato* *6* *p* *pp* *s.p.* *gliss.* *6* *IIIc.*

Cb. *pizz.* *arco, s.p.* *3* *tallone* *p* *(p)*

Perc. *p* *mp* *p* *(p)* *p*

Pno. **3/4** **4/4** *mf* *p* **3/4** **4/4** *(p)* *8<sup>va</sup>...* *8<sup>va</sup>...*

30

Fl.  $\frac{4}{4}$   $\frac{3}{4}$  *p* *mp* *p*  $\frac{2}{4}$   $\frac{4}{4}$  *mp*

Cl. B. *p* *mp* *mp*

Vln. *mp* ord. ord. sim.

Vla. *p* *gliss.*

Vc. *pizz.* *s.p.* *6*

Cb. *s.p.* *tallone* *mp* *(mp)*

Perc. *secco* *sf* *pp* *mp* *(mp)*

Pno.  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$  *mp* *(mp)* *8<sup>va</sup>*

33 **4/4** **3/4** **4/4** **3/4**

Fl. *p* *f*

Cl. B. *p* ord. *f*

Vln. *p* *sf* *f*

Vla. *p* *gliss.* *p* *f*

Vc. *f* ord. *mf*

Cb. *p* *f* pizz. *mf l.v.*

Perc. *p* Tam-tam *p*

Pno. *p* *fp* *15<sup>ma</sup> dolce* *8<sup>va</sup>...*

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) staff begins with a treble clef and a 4/4 time signature, marked with a 33 and a *p* dynamic. It contains sixteenth-note passages with fingerings 6 and 3, and later a sixteenth-note run with a *f* dynamic. The Clarinet Bass (Cl. B.) staff uses a bass clef and 4/4 time, with a *p* dynamic and a sixteenth-note run with fingering 5. It includes an *ord.* (order) marking and a *f* dynamic. The Violin (Vln.) staff has a treble clef and 4/4 time, with a *p* dynamic and a sixteenth-note run with fingering 5, followed by a *sf* (sforzando) and *f* dynamic. The Viola (Vla.) staff uses an alto clef and 4/4 time, with a *p* dynamic and a sixteenth-note run with fingerings 5 and 5, including a *gliss.* (glissando) marking. The Violoncello (Vc.) staff has a bass clef and 4/4 time, with a *f* dynamic and a sixteenth-note run with fingering 6. The Contrabasso (Cb.) staff uses a bass clef and 4/4 time, with a *p* dynamic and a sixteenth-note run with fingering 6, followed by a *f* dynamic and a *pizz.* (pizzicato) marking with *mf l.v.* (mezzo-forte left hand) dynamic. The Percussion (Perc.) staff has a bass clef and 4/4 time, with a *p* dynamic and a *Tam-tam* marking. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and 4/4 time, with a *p* dynamic and a sixteenth-note run with fingering 5, followed by a *fp* (fortissimo piano) dynamic and a *15<sup>ma</sup> dolce* (15th harmonic, dolce) marking. The score concludes with a 3/4 time signature.



36 **3/4** **2/4** **3/4** **4/4** **2/4**

Fl. *p*

Cl. B. *pp* *p* *f*  
quasi **3** **5** ord. fr. **3**

Vln. *ppp* *p* *ppp* *f*  
tr. **3** quasi un rumore (tonlos) simile

Vla. *ppp* *p* *ppp* *f*  
tr. **3** quasi un rumore (tonlos) simile

Vc. *pp* *p* *pp sub.* *p* *pp sub.* *p*  
s.p. vibrat. **3**

Cb.

Perc. *p* *p* **3** **3**

**3/4** **2/4** **3/4** **4/4** **2/4**  
*ppp* *fp* *15ma* dolce

8<sup>va</sup>...

Fl.  $4^1$   $\frac{2}{4}$   $\frac{4}{4}$   $p$   $mp$   $\frac{3}{4}$   $\frac{4}{4}$

Cl. B. *senza misura*  $p$  *sim.*  $mp$

Vln.  $8^{\text{va}}$  arco lentissimo, quasi tonlos  $p$

Vla. *balz.*  $mp$

Vc.  $p$   $p$  *tr.*  $3$

Cb.  $p$   $pp$  *s.p.*  $3$

Perc. *Gran Cassa*  $p$   $p$   $lv.$   $3$

Piano  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $3$   $8^{\text{va}}$

Detailed description: This page of a musical score features eight staves. The Flute staff (Fl.) starts with a  $4^1$  dynamic marking and a  $\frac{2}{4}$  time signature, then changes to  $\frac{4}{4}$  and later to  $\frac{3}{4}$ . It includes dynamics  $p$  and  $mp$ , and a triplet. The Clarinet Bass (Cl. B.) part has a  $p$  dynamic and a *senza misura* instruction, followed by a *sim.* instruction and a  $mp$  dynamic. The Violin (Vln.) part begins with a  $8^{\text{va}}$  marking and the instruction *arco lentissimo, quasi tonlos* at a  $p$  dynamic. The Viola (Vla.) part features a *balz.* instruction and a  $mp$  dynamic. The Violoncello (Vc.) part has a  $p$  dynamic and a *tr.* instruction with a triplet. The Contrabasso (Cb.) part starts with a  $p$  dynamic and a  $pp$  dynamic, with an *s.p.* instruction and a triplet. The Percussion (Perc.) part includes a *Gran Cassa* box, a  $p$  dynamic, and a  $lv.$  instruction with a triplet. The Piano part is at the bottom, showing a  $\frac{2}{4}$  time signature with a  $(45)$  marking, then  $\frac{4}{4}$ ,  $\frac{3}{4}$ , and  $\frac{4}{4}$  time signatures, and a triplet in the bass line. An  $8^{\text{va}}$  marking is also present.

45 **4/4** *tongue ram*  
*pp < sf*

**2/4**

**3/4** J.W. *tongue ram* *mf* *sf* *sim.* *sim.* **3**

Cl. B. *senza misura* *mp* *tutta la forza* *sf* *fr.* *mf* **2/4**

Vln. *s.p.* *IVc. mf*

Vla. *pizz. senza misura* *mf* *sf*

Vc. *(tr)* *sf* *pizz. 5* *arco, balz. 3* *mf*

Cb. *mp* *sf* *sim.* **3**

Perc. *sf* *mf* (tam tam)

**4/4** **3/4** **2/4** **3/4** **2/4**

*15<sup>ma</sup>* *sf* *3* *8<sup>va</sup>* *3* *8<sup>va</sup>* *sim.* *3* *8<sup>va</sup>* *3* *8<sup>va</sup>*

This musical score page features seven staves: Flute (Fl.), Clarinet Bassoon (Cl. B.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Percussion (Perc.). The score is divided into four measures, each with a different time signature: 2/4, 5/4, 4/4, and 3/4. The Flute part includes dynamics such as *mp*, *p*, and *mp*, along with technical markings like *fi.* and *6*. The Clarinet Bassoon part uses dynamics *p*, *mf*, *mp*, and *pp*, with a *6* marking. The Violin part features *pp* and *p* dynamics, and a *ad lib.* instruction. The Viola part includes *molto s.p.*, *gliss.*, and *poco s.p.* markings, with a *pp* dynamic. The Violoncello part uses *pizz.*, *arco s.p.*, *mp*, *mp*, *mp*, and *p* dynamics, along with *6* and *balz.* markings. The Contrabass part uses *mp* and *(mp)* dynamics. The Percussion part includes *G. Cassa*, *GM Gongs*, and *mf*, *p*, and *p l.v.* dynamics. The Piano part features *mp* and *pp* dynamics, with a *doppio scapamento (con viola)* instruction. The score is rich with musical notation, including slurs, accents, and various performance instructions.

silenzio visivo

53

Fl. *tongue ram* *p* *fr.* *pp*

Cl. B. *6* *p* *senza fermare il gesto* *senza misura* *pp* *senza misura* *(pp)*

Vln. *arco molto lento*

Vla. *senza fermare il gesto* *(senza fermare il gesto)*

Vc. *p* *6* *3* *p* *6* *3* *IVc.* *Gliss.* *5* *pp* *6* *(pp)* *6*

Cb. *pizz.* *p* *3* *senza fermare il gesto*

Perc. *Marimba* *Gong* *(p) lv.* *(gong)* *pp lv.*

*8<sup>va</sup>* *p* *Ed. fino alla fine della risonanza*

3/4 2/4 3/4 4/4

silenzio visivo  
assoluto

58

Fl.

Cl. B.

Vln.

Vla.

Vc.

Cb.

Perc.

3/4

2/4

4/4

3/4

pp

fr.

ord.

gliss.

balz.

p

6

arco

pp

s.p. vibratissimo

pp

pizz.

s.p.

pp (l.v.)

(gong)

Piatto

arco

3/4

2/4

pp l.v.

4/4

15ma dolce

p

8<sup>pb</sup>

64  $\frac{3}{4}$   $\frac{4}{4}$

Fl. *ord.*  $\rightarrow$   $\text{3}$  *trw* *p sub.* *pp*

Cl. B.  $\text{6}$   $\text{6}$  *pp* *fr.* *pp* *lontano*  $\text{5}$   $\text{3}$  *pp*

Vln.  $\text{3}$  *pp* *8va* *gliss.* *p*  $\text{6}$

Vla.  $\text{3}$  *s.p. vibratissimo*  $\text{3}$  *p sub.*  $\text{3}$  *pp*

Vc. *p*  $\text{3}$  *(s.p. vibrat)* *p sub.*

Cb. *(pizz. s.p.)* *pp (l.v.)* *lontano*  $\text{5}$   $\text{3}$  *pp*

Perc. *p* *Marimba*  $\text{3}$  *Gong*  $\text{3}$  *Triangolo*  $\text{3}$  *Gran cassa* *l.v.*

$\frac{3}{4}$   $\frac{4}{4}$   $\text{5}$   $\text{8va}$   $\text{15ma}$  *dolce*  $\text{15ma}$  *p*  $\text{3}$   $\text{3}$  *pp*  $\text{8va}$   $\text{8va}$   $\text{8va}$  *ppp*

69

Fl. *p* < *mp* *pp* *p* *p* *mp* *fr.* **3/4** **4/4**

Cl. B. *p* *pp*

Vln. *loco, s.p.* *p* *pp*

Vla. *pp* *pp* < *p* *pp* < *p* *gliss.* *pp* < *p* *gliss.* *pp* < *p* *s.p. 5* *pp*

Vc. *s.p. 6* *pp*

Cb. *arco, balz.* *pizz.* *p*

Perc. *pp* < *mp* *ppp* < *p* *p* *mp*

*8va* *15va* *8va* **3/4** **4/4** *pp* *pp* *3* *l.v.* *Ped.*



74

Fl. *p* *pp* *pp* *p*

Cl. B. *pp* *p* senza misura

Vln. *p* *p* *p* *pp* *8va*

Vla. *p* *p* *balz. 5* *8va*

Vc. *p*

Cb. arco, ord. → poco s.p.

Crot. *pp* l.v. *pp* l.v. Crotali Triangle

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

3/4 4/4 3/4 4/4

80 **4/4**

Fl. *pp* 5 *p* *mp* 3 *mp* 6 *mf* 3 6 **2/4**

Cl. B. *p* 3 3 5 3 *mf* 3 *mp* fi: 3

Vln. (8) *mp* pizz. *sf* *mf* 6 arco *sf* 3 *sf* 8<sup>va</sup>]

Vla. 3 5 3 3 5

Vc. 3 5 3 5

Cb.

Tri. Marimba *p* *mf* *sf* *mf* 3 5 **2/4**

**4/4** *p* 8<sup>va</sup> 6 3 5 **2/4**

Ped. Ped.

Fl.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Cl. B.  $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. arco  $f$   $\frac{3}{4}$   $\text{IVc. ff}$   $\text{sfz}$   $\text{sfz}$   $\text{s.p.}$   $\text{sfz}$   $\text{s.p. senza vib}$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$

Vla.  $\frac{3}{4}$   $\frac{5}{4}$   $f$   $\text{sfz}$   $\text{ff}$   $\text{sfz}$   $\text{balz. 5}$   $\text{IVc. f}$

Vc.  $\frac{3}{4}$   $f$   $\text{sfz}$

Cb.  $\text{Vs.p., vibratissimo}$   $\text{mp}$   $f$   $\text{pizz. sfz}$

Gongs  $p$   $\text{lv.}$   $f$

Marimba  $f$

Tam tam

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

$\text{sfz}$   $\text{sfz}$   $\text{quasi come una percussione}$

$\text{8}^{\text{va}}$   $\text{8}^{\text{va}}$   $\text{Ped.}$

Fl.  $90^\circ$   $\frac{3}{4}$  *fr.* *ff*  $\frac{3}{4}$  JW  $\frac{3}{4}$  *sffz*  $\frac{3}{4}$  *ff*  $\frac{3}{4}$  *sffz*  $\frac{2}{4}$  *ff*

Cl. B. *ff* *sffz* *f* *ff* *sffz* *f* *ff* *tutta la forza* *ff*

Vln. *vibrat.* *s.p. vibrat.* *sffz* *sfz* *sffz* *sffz*

Vla. *s.p.* *sfz* *sffz* *sfz* *sffz* *balz.* *gliss.* *ff*

Vc. *f* *sffz* *f* *sffz* *s.p. vibrat.* *ff*

Cb. *pizz.* *sffz* *sffz* *arco, balz.* *ff*

Perc. *Gran Cassa* *coperto* *sfz* *p* *ff* *sfz* *ff* *poco rubato*

Piano  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{2}{4}$  *sffz* *quasi come una percussione* *sffz* *quasi come una percussione* *sffz* *p legato*

8<sup>va</sup>  $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$   $\text{Ped.}$

Fl. <sup>25</sup> ca 6" [risonanza] ca 5"  $\frac{4}{4}$   $\frac{3}{4}$

Cl. B. [risonanza]  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

Vln. ca 6" s.p. vibrat. IVc. *f* ca 5"  $\frac{8^{va}}$   $\frac{3}{4}$  arco lento (quasi tonlos) *pp*

Vla. [risonanza] balz. *f* gliss. arco lento (quasi un rumore) *pp*

Vc. s.p. vibrat. *f* arco lento (quasi un rumore) *pp*

Cb. arco, balz. *f* *p*

Perc. ca 6" (gran cassa) *mf* *mp* *p* ca 5" (gran cassa) *ppp*

[risonanza]  $\frac{2}{4}$  loco *p*  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{8^{va}}$   $\frac{3}{4}$  *pp* *pp* *ppp*

103

Fl. *fr.*  
*pp*

Cl. B. *senza misura*  
*ppp* *(pp)*

Vln. *pp* *sim.* *5* *IVc.*

Vla. *pp* *5* *5* *5*

Vc. *pizz.*  
*p pos.*

Cb. *ppp* *3*

Perc. *p* *Marimba* *ppp* *p* *Gran Cassa* *ppp*

Pno. *pp* *6* *3* *3* *3*

Detailed description of the musical score: This page of a musical score (page 24) contains staves for Flute (Fl.), Clarinet Bass (Cl. B.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), Percussion (Perc.), and Piano (Pno.). The Flute part begins with a measure rest, followed by a half note chord marked *fr.* and *pp*. The Clarinet Bass part has a measure rest followed by a rhythmic pattern of eighth notes marked *senza misura*, *ppp*, and *(pp)*. The Violin part starts with a measure rest, then a half note chord marked *pp* and *sim.*, followed by a half note chord marked *5* and *IVc.*. The Viola part begins with a measure rest, then a half note chord marked *pp*, followed by a series of eighth notes marked *5*, *5*, and *5*. The Violoncello part has a measure rest, then a half note chord marked *pizz.* and *p pos.*. The Contrabasso part has a measure rest, then a half note chord marked *ppp* and a triplet marked *3*. The Percussion part features a measure rest, then a half note chord marked *p* and *5*, followed by a half note chord marked *ppp* and *p* with a *Marimba* box, and finally a half note chord marked *ppp* and *Gran Cassa*. The Piano part starts with a measure rest, then a half note chord marked *pp* and *6*, followed by a series of eighth notes marked *3*, *3*, and *3*.

107 *fr.* *pp* **2/4**

Cl. B. *ppp sub.* *p*

Vln. *balz. molto alla punta* *pp* *s.p.*

Vla. *ord.* *s.p.* *pp* *3* *5*

Vc. *(pizz.) 3* *pp* *p* *arco, ord.* *s.p.* *Ilc. pp*

Cb. *pizz.* *p* *3*

Perc. *p* *Marimba* *p* *3*

Pno. *15<sup>ma</sup>* *p* *8<sup>va</sup>* *p* *8<sup>va</sup>*

Detailed description: This page of a musical score, numbered 25, covers measures 107 to 110. The score is for a chamber ensemble including Flute (Fl.), Clarinet Bassoon (Cl. B.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Percussion (Perc.), and Piano (Pno.). The time signature is 2/4. The Flute part begins with a triplet of eighth notes marked *fr.* and *pp*. The Clarinet Bassoon part has a *ppp sub.* marking. The Violin part features a *balz. molto alla punta* section with a *pp* dynamic. The Viola part includes a triplet marked *pp* and a five-measure phrase. The Violoncello part has a triplet marked *pp* and a section marked *Ilc. pp*. The Contrabass part has a triplet marked *p*. The Percussion part includes a Marimba part with a triplet marked *p*. The Piano part features a five-measure phrase and a section marked *15<sup>ma</sup>* and *p*. The score is divided into four measures by vertical bar lines.

III

Fl. *p* 6 **3/4** *pp* **4/4**

Cl. B. *mp* 3 *p* senza misura

Vln. *mp* 5 5 *pizz.* 3 *arco* *v*

Vla. *mp* 3 5 ord. molto vib. balz. 5

Vc. s.p.

Cb. *mp* 3 3

Perc. *p* *(mp)* *mp* Piatti arco

Pno. *15ma* 3 **3/4** 5 5 *mp* **4/4** *p* 8va 3 6 8<sup>ub</sup> Ped. 8<sup>ub</sup>

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) staff begins with a sixteenth-note triplet marked 'III' and 'p', followed by a 3/4 time signature and a piano fortissimo 'pp' section. The Clarinet Bass (Cl. B.) staff has a triplet marked '3' and a piano 'p' section with the instruction 'senza misura'. The Violin (Vln.) staff includes a five-note slur, a pizzicato 'pizz.' section with a triplet, and an arco section with a 'v' marking. The Viola (Vla.) staff features a triplet, a five-note slur, and a 'balz.' section with a five-note slur. The Cello (Cb.) staff has a triplet and a three-note group. The Percussion (Perc.) staff includes a triplet, a sixteenth-note triplet, and a 'Piatti arco' section. The Piano (Pno.) staff has a 15th measure repeat sign, a triplet, a 3/4 time signature, a five-note slur, and a 4/4 time signature with an 8va marking and a sixteenth-note triplet. Pedal points are indicated at the bottom with '8<sup>ub</sup>' and 'Ped.'.



115 **3/4**

Fl. *mp* *fr.* *pp* 5

Cl. B. *p* *pp*

Vln. *p* *pp pos.* *pizz.*  $\phi$

Vla. *pp* *poco rubato* 5

Vc. *molto s.p.* *p* *mp* *pp* *p*

Cb. *pp*

Cym. *p l.v.* *pp* *Marimba*

Pno. **3/4** *15<sup>ma</sup>* 3 *8<sup>va</sup>* *pp* *8<sup>va</sup>* *8<sup>va</sup>*

The musical score is for page 28 and features the following instruments and parts:

- Fl.**: Flute, marked *mp* at the beginning.
- Cl. B.**: Bass Clarinet, marked *pp* with a *poco rubato* marking and a *6* fingering.
- Vln.**: Violin, marked *pp* with an *arco, balz.* marking and a *5* fingering.
- Vla.**: Viola, marked *ppp* with a *pizz.* marking and a *5* fingering.
- Vc.**: Violoncello, marked *pp* with *s.p. vibratissimo* and *IIIc.* markings.
- Cb.**: Contrabass, marked *pp* with a *5* fingering.
- Perc.**: Percussion, marked *pp* with *5* and *3* markings.
- Pno.**: Piano, marked *pp* with *5* and *8<sup>va</sup>.* markings.

The score is divided into four measures with the following time signatures: **4/4**, **3/4**, **5/8**, and **2/4**. A **silenzio visivo** (visual silence) is indicated above the second and third measures.

123

Fl.  $\frac{2}{4}$  senza misura  $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

Cl. B. ord. (aria)  $pp$  fr.

Vln.  $\textcircled{8}$  3

Vla.

Vc.  $pp$

Cb. arco  $pp$  3

Perc. Tam-tam  $pp$   $p$  l.v.

Pno. 5 3 3  $\frac{2}{4}$   $\frac{3}{4}$

127  $\frac{3}{4}$

Fl. *sf* senza fermare il gesto

Cl. B. *sf* fr. senza fermare il gesto

Vln. *sf* 6 senza fermare il gesto

Vla. *sf* 5 *gliss.* senza fermare il gesto

Vc. *sf* vs.p. vibratissimo senza fermare il gesto

Cb. *sf* 5 senza fermare il gesto

T.-t. *Marimba* senza fermare il gesto

Pno. *sf* 15<sup>ma</sup> senza fermare il gesto

*8<sup>va</sup>* (... Led. tonale)

senza fermare il gesto

**silenzio visivo assoluto**

IO''

[risonanza]

IO''

[risonanza]

IO''

[risonanza]