

π esa

*For Alto Flute and Guitar,
in one movement.*

Mateo Marín Calderón, 2017.

Preparatory Page

Instrumentation:

Alto Flute in G

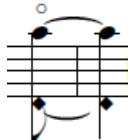
Acoustic Guitar

Notation, symbols and abbreviations:

alto flute

Figure  stands for a wind tone.

Figure  stands for a key click.

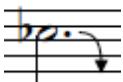


Notation such as  appears indicating the execution of harmonics, where the lower note indicates the implied position, while the upper one indicates the sounding pitch.



Notation such as  appearing over the staff stands for an accentuated nose breathing, where  suggests a vehement inhalation.

Symbol  accounts for a vehement nose exhalation, which is executed at unison with a sung pitch.

Figure  accounts for a lower pitch bend.

guitar

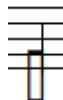


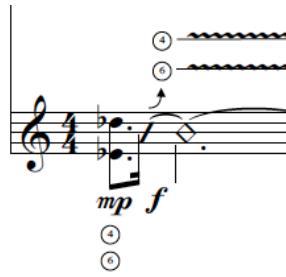
Figure appears suggesting that the interpreter must tap (loud enough) the hollow body of the guitar with his/her thumb (above the sound hole might be ideal).



Figure appears suggesting that the interpreter must slap (as loud as possible without compromising his/her and the instruments health) the lower side of the guitar's body with his/her right hand.

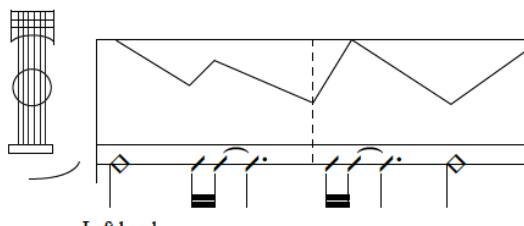


Figure appears suggesting that the interpreter must strum with his/her thumb's fingernail the remaining strings between the nut and the tuning pegs.



Notation such us appears indicating that the interpreter must scratch the implied strings with his/her nails, whilst sustaining the preceding pitches, for as long as the rhythmic-notated values suggest. Pressure must be applied slowly and continuously, from the fret board and towards the bridge.

O.F. stands for “over the fret board”, meaning that interpreter must execute the implied notes with his right hand over the fret board, and not between the sound hole and the bridge (as in a common interpretation). A mellow tone should be obtained.



Graphic notation such us appears implying that the interpreter must insert his/her left hand fingers (index, middle and ring finger) in-between the three wounded strings (meaning the 6th, 5th and 4th strings, respectively), assuring that the nails make contact with the wound. Interpreter must slice his/her hand,

whilst remaining in this posture, imitating the direction exemplified in the graph. Pressure must be enough so that any noise is well heard. Rhythmic figures at the bottom of the graph aid the interpreter as to accurately change the movement's direction in time. At m. 195, in section c'', during part V, rhythmic figures for this type of notation no longer aid the interpreter's left hand movement (which is known easily deduced by whole 2 measure or, eventually, 1 measure gestures), but instead suggest the plucking of the 6th string, which, whilst the left hand keeps moving, should eventually release some harmonics. Interpreter must be careful to keep his/her right hands plucking from interfering with his/her left hand's movement.

Further considerations:

The piece is divided into five parts (labeled with roman numbers), each of them containing different sections (labeled with alphabet characters); analog characters suggest analog material. These marks should aid organized rehearsal.

Small alterations in tempo occurring between sections might be assumed as *più mosso/meno mosso*-like indications.

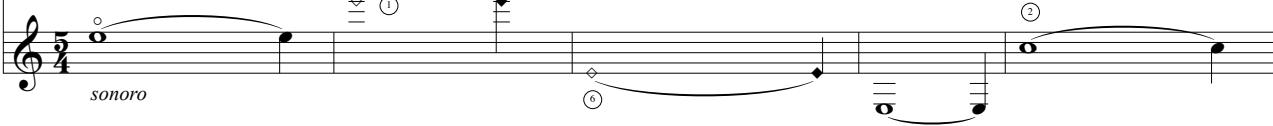
The absurd quality of the form and the relations between the instruments should be stressed.

π esa

I (f) $\text{♩} = 127$

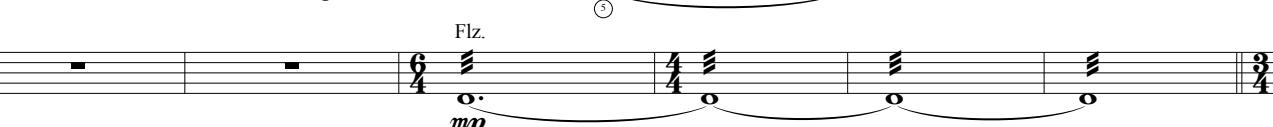
pizz. ——————
 — 3 ——————
 — 3 ——————

Alto Flute 

Guitar 

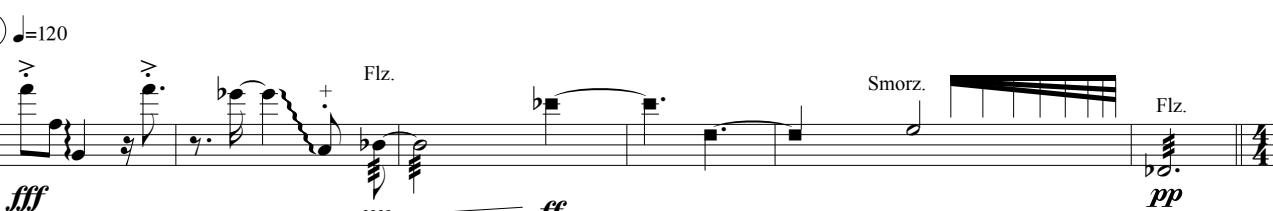
A. Fl. 

Gtr. 

A. Fl. 

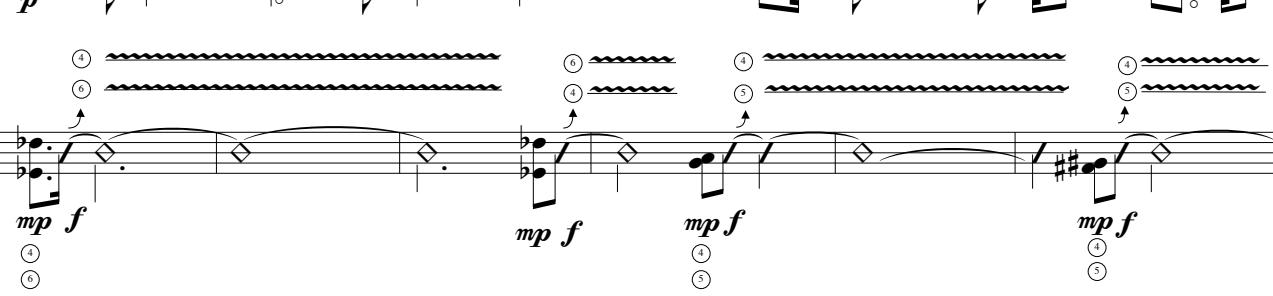
Gtr. 

(a) $\text{♩} = 120$

17 A. Fl. 

Gtr. 

23 A. Fl. 

Gtr. 

Flz.

A. Fl.

Gtr.

c ♩=106 *tacet*

short ♩⁴

6

Left hand

Gtr.

4

5

4

5

d ♩=99

Bocca chiusa (concert pitches) -
impatiently

45

A. Fl.

+ Voice

Vbr.

simile

Gtr.

L.V.

cantabile

continues the key click all throughout, at unison (transposed pitches)

e ♩=92

sabotaging

Flz.

L.V.

A. Fl.

p < f p < f

p slimy

ff

f

Gtr.

maestoso

3 *4* *2* *1* *2* *3* *4* *1* *2* *3* *2*

54 Throat Flz.

A. Fl. ff mf

Gtr. dolce

II f ♩=85 pizz. - - -

61

A. Fl.

Gtr.

64

A. Fl.

Gtr.

67

A. Fl.

Gtr.

71 Bisb.

wearily mp

A. Fl.

Gtr.

77 L.V.

A. Fl.

Gtr.

O.F. Sul Pont.

This musical score page contains six staves of music for two instruments: A. Fl. (Alto Flute) and Gtr. (Guitar). The music is divided into sections by dashed horizontal lines. The first section starts at measure 54 with dynamic ff and includes a 'Throat Flz.' instruction. The second section begins at measure 61 with a dynamic change. The third section starts at measure 64. The fourth section begins at measure 67. The fifth section starts at measure 71 with a dynamic Bisb. (Bisbigliando) and includes 'wearily' and 'mp' dynamics. The sixth section starts at measure 77 with a dynamic ff and includes 'L.V.' (Legato Virtuoso) and 'O.F. Sul Pont.' (Over the Finger). Various articulations like pizzicato, slurs, and grace notes are present throughout the score. Measure numbers 54, 61, 64, 67, 71, and 77 are indicated above the staves. Performance instructions like 'Throat Flz.', 'Smorz.', 'dolce', and 'Bisb.' are also included.

4

83

A. Fl.

Gtr.

(d') $\text{♩} = 57$

simile

O.F. Sul Pont. L.V.

4 1 3 2 1 2 4
V 6 3 1 3 4 1 VII

88

A. Fl.

p < *p* < *f*

Gtr.

VII O.F.

3 5 1 6 4 3 6

92

A. Fl.

Gtr.

Sul Pont.

f

95

A. Fl.

Gtr.

(e') $\text{♩} = 50$

x5

sonoro

101

A. Fl.

Gtr.

III (d') $\text{♩} = 57$

f

(c') $\text{♩} = 64$

Wt.

ff 6

(b') $\text{♩} = 71$

A. Fl. 107

Gtr.

(a') $\text{♩} = 78$

A. Fl.

Gtr. One string

f

IV **(f)** $\text{♩} = 85$

A. Fl. 121

Gtr. **f**

e $\text{♩} = 92$

A. Fl.

Gtr. **subito p**

x5

(d) $\text{♩} = 99$ Bocca chiusa (concert pitches) -
impatiently

A. Fl.

Vbr. simile

Gtr. continues the key click all throughout, at unison (transposed pitches)

L.V.

128

A. Fl.

Gtr. **p < f**

with new spirit

π esa

6

Gtr.

Gtr.

(b) $\text{d}=113$ Throat Flz.

A. Fl.

Gtr.

143

simile

(a) $\text{d}=120$ Flz.

A. Fl.

Gtr.

145

fff pp ff L.V. 5 5 5 mf f violent Vbr.

151

Slap 3 cresc.

A. Fl.

Gtr.

Distinct 3 string arrangements Hammer pull-on

156

Flz. slimy One string

A. Fl.

Gtr.

With the nuckles over the wood

This page contains musical scores for two staves: A. Flute (top) and Gtr. (bottom). The score is divided into sections labeled (a) and (b). Section (a) starts at measure 145 with dynamic fff, pp, ff, L.V., and includes a 'violent Vbr.' instruction. Section (b) starts at measure 143 with dynamic f, and includes instructions for 'Throat Flz.', 'Smorz.', and 'simile'. Both sections feature various performance techniques such as slapping, hammering, and specific string arrangements. The tempo changes from d=120 to d=113. Measure numbers 145, 151, and 156 are indicated. Key signatures and time signatures (3/4, 4/4) are also present.

V **f''** **J=127**

A. Fl. 159 Slap Bisb. Slap
Resounding inhalation

Gtr. **ff**

A. Fl. 165 Flz. **fff** One string
Gtr. **3**

A. Fl. 169 Throat Flz. **mp ff mp ff**

Gtr. **dolce**

A. Fl. 177 Fart-like noise produced with the palm against the blowing lips. **6** Throat Flz.
lay back

Gtr.

A. Fl. 187 **d''** **J=141**
Bocca chiusa (concert pitches)

Gtr.

191

A. Fl.

A. Fl. (Woodwind part: slurs, grace notes) Gtr. (Guitar part: sustained notes with 'gliss' markings)

Gtr.

(c'') $\text{♩} = 148$

195

A. Fl.

p semper

Execute D flat as a lowered bend of D natural, throughout, careless of the tuning. Sustain it for as long as the breath permits it and resume in a similar fashion until the end.

Gtr.

Right hand

200

f semper

A. Fl.

Gtr.

3

205

A. Fl.

Gtr.

3

210

A. Fl.

Gtr.

3

215

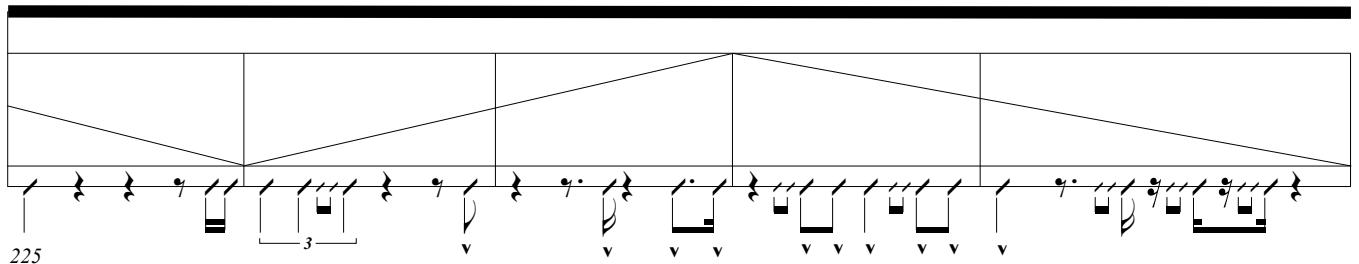
A. Fl.

Gtr.

3

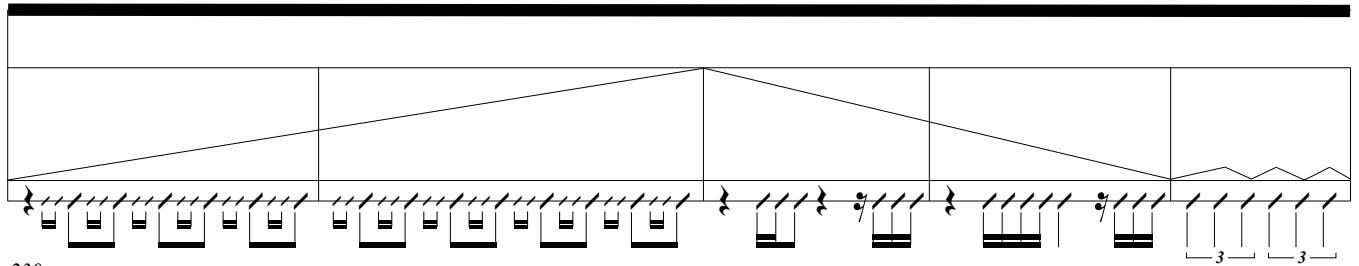
220

A. Fl.



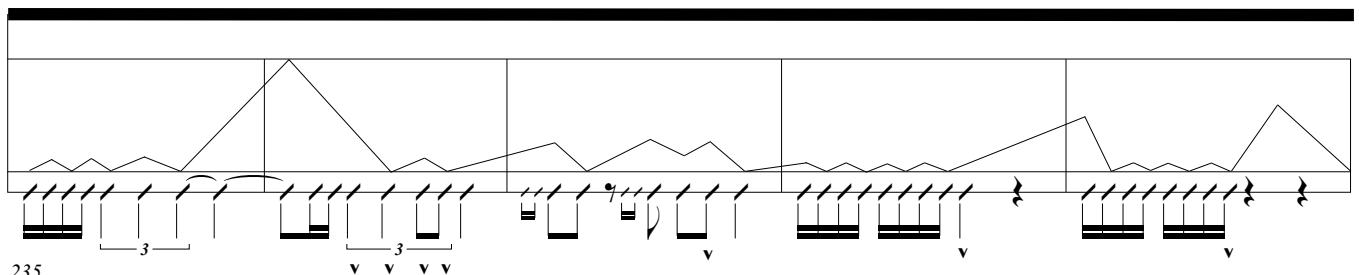
225

A. Fl.



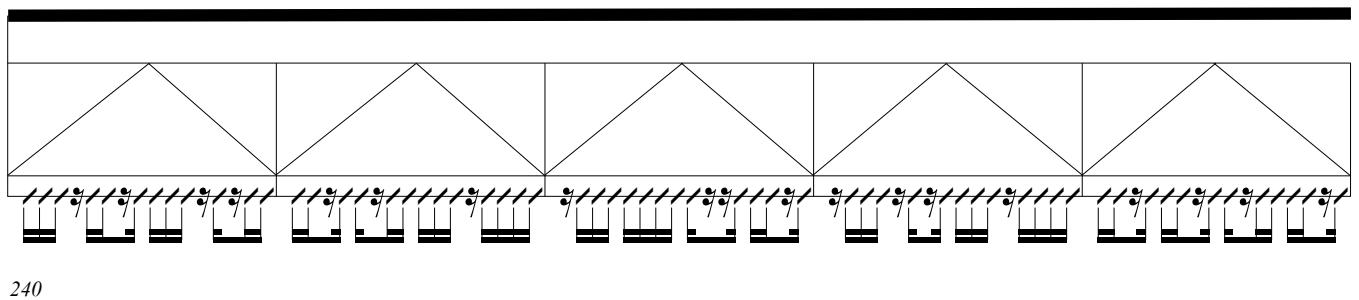
230

A. Fl.



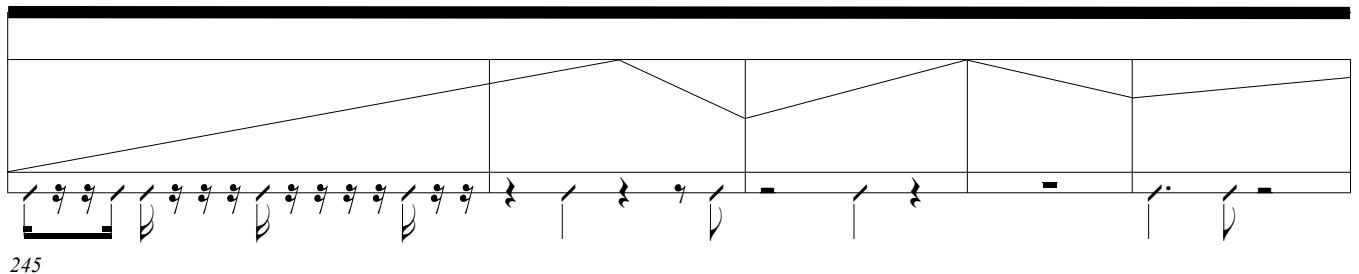
235

A. Fl.



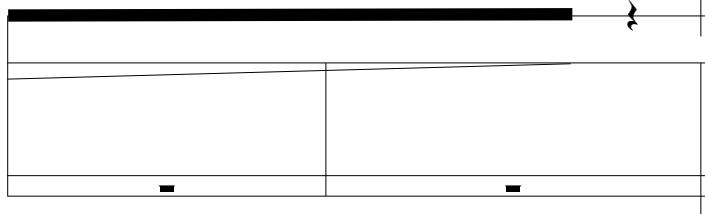
240

A. Fl.



245

A. Fl.



fine

4.17