

# $\pi$ esa

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

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## Preparatory Page

Instrumentation:

**Alto Flute in G**

**Acoustic Guitar**

Notation, symbols and abbreviations:

*alto flute*

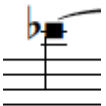
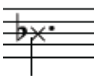


Figure  stands for a wind tone.

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.


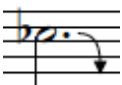
Symbol  accounts for a vehement nose exhalation, which is executed at unison with a sung pitch.

Figure  accounts for a lower pitch bend.

*guitar*

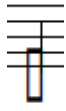


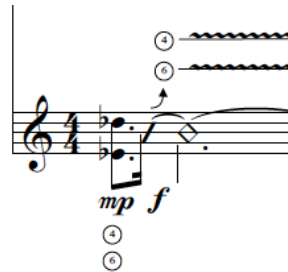
Figure appears suggesting that the interpreter must tap (loud enough) the hollow body of the guitar with his/her thumb (above the sound hole might be ideal).



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.

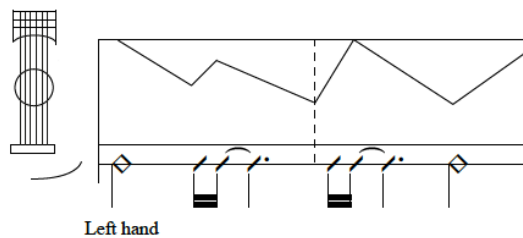


Figure appears suggesting that the interpreter must strum with his/her thumb's fingernail the remaining strings between the nut and the tuning pegs.



Notation such as 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 as appears implying that the interpreter must insert his/her left hand fingers (index, middle and ring finger) in-between the three wound strings (meaning the 6<sup>th</sup>, 5<sup>th</sup> and 4<sup>th</sup> 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 know easily deduced by whole 2 measure or, eventually, 1 measure gestures), but instead suggest the plucking of the 6<sup>th</sup> 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** ♩=127  
pizz.

Alto Flute  
*con brio*

Guitar  
*sonoro*

6

A. Fl.

Gtr.

*f*

11

A. Fl.

Gtr.

Flz.  
*mp*

a ♩=120

17

A. Fl.

Gtr.

Flz.  
*pp* → *ff*

Smorz.

Flz.  
*pp*

L.V.  
*mf* → *f* → *p*

b ♩=113

23

A. Fl.

Gtr.

*p*

*mp f* → *mp f* → *mp f* → *mp f*

29 Flz. *ff* *tacet* *short*  $\text{Bb/B}$   $\text{D}^{\#}$   $\text{c}$   $\text{♩} = 106$

Gtr. *short*  $\text{c}$

Left hand

Gtr.  $\frac{5}{4}$

Gtr.  $\frac{5}{4}$

45 Bocca chiusa (concert pitches) *impaciently* *simile*

A. Fl. *simile*

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

Gtr. *cantabile*

$\text{d}$   $\text{♩} = 99$

48 *p < f* *p < f* *p slimy* *ff* *f*

A. Fl. *sabotaging*

Gtr. *maestoso*

$\text{e}$   $\text{♩} = 92$



4

83  $(d')$   $\text{♩} = 57$

A. Fl.

Gtr.

*f* *f* *IV* *V* *VII*

O.F. Sul Pont. L.V.

*simile*

88

A. Fl.

Gtr.

*p* *p* *f*

O.F.

92

A. Fl.

Gtr.

*f*

Sul Pont.

95  $(e')$   $\text{♩} = 50$

A. Fl.

Gtr.

*sonoro*

x5

101  $(III)$   $(d')$   $\text{♩} = 57$

A. Fl.

Gtr.

*f* *ff*

$(c')$   $\text{♩} = 64$

Wt.



(b')  $\text{♩} = 71$

107

A. Fl. *Flz.*

Gtr.

(a')  $\text{♩} = 78$

114

A. Fl.

Gtr. *One string*

*violent Vbr.*

IV (f)  $\text{♩} = 85$

121

A. Fl. *f*

Gtr. *f*

(e)  $\text{♩} = 92$

*subito p*

*subito p*

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

124

A. Fl. *Vbr.* *simile*

Gtr. *L.V.*

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

128

A. Fl. *p < f p < f*

Gtr. *with new spirit*

(c) ♩=106

Gtr.

Gtr.

(b) ♩=113

A. Fl. Throat Flz. Smorz. ---

Gtr. simile

(a) ♩=120

A. Fl. Flz. Smorz. ---

Gtr. L.V. 5 5 5 5 5 violent Vbr. mf f

A. Fl. Slap --- 3 cresc.

Gtr. 5 Distinct 3 string arrangements Hammer pull-on

A. Fl. Flz. slimy One string

Gtr. 3 With the nuckles over the wood

159 **V** (f<sup>''</sup>) ♩=127

A. Fl. *Slap* *Bisb.* *Slap*  
*Resounding inhalation*

Gtr. *ff*

165 Flz. *fff*

Gtr. *One string*

169 (e<sup>''</sup>) ♩=134 Throat Flz.

A. Fl. *mp* *ff* *mp* *ff*

Gtr. *dolce*

177 Fart-like noise produced with the palm against the blowing lips.

A. Fl. *Throat Flz.* *lay back*

Gtr.

187 (d<sup>''</sup>) ♩=141

A. Fl. *Bocca chiusa (concert pitches)*

Gtr.

191

A. Fl.

Gtr.

gliss gliss

195

A. Fl.

*p* sempre

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

*f* sempre

200

A. Fl.

Gtr.

205

A. Fl.

Gtr.

210

A. Fl.

Gtr.

215

A. Fl.

Gtr.

220

A. Fl.

Gtr.

225

A. Fl.

Gtr.

230

A. Fl.

Gtr.

235

A. Fl.

Gtr.

240

A. Fl.

Gtr.

245

A. Fl.

Gtr.

fine

4.17