

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4

Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Teresa Catalán
Consuelo Díez Fernández
Carme Fernández Vidal
Marisa Manchado Torres
M^a Luisa Ozaita
Diana Pérez Custodio
Iluminada Pérez Frutos
Rosa M^a Rodríguez Hernández
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Carrera del Darro, 29 18002 Granada

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OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

La Canción de Prùa

para flauta y marimba

Teresa Catalán

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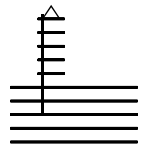
A mi madre

LA CANCIÓN DE PRÙA

para Flauta (en do y sol) y Marimba (5 octavas)

NOTAS

Las alteraciones afectan exclusivamente a las notas donde están ubicadas.



Agudo posible



Baqueta blanda



Baqueta dura



Baqueta media



Hasta agotar el aliento y *ppp* posible



Calderones de menos a más duración

La canción de Prùa

Teresa Catalán

♩ = 50 circa

Flauta en Sol

FR.

pp *p*

Marimba

pp

3

6

FR. FR. FR. FR. 9 FR. 3 3

Fl.

mp

Mb.

6 3 3 3 3

mp

3

9

3

A Tempo (♩=50)

Fl.

pp *p* port. port.

Mb.

9

tremolo ritard. molto

p

Rubato ed espressivo

Fl. 14 $\text{♩} = 45$

Fl. 14 $\text{♩} = 45$

Fl. 17

Fl. 17

Fl. 20

Fl. 20

Fl. 22

Fl. 22

Fl. 25 $\text{♩} = 50$

Mb. *f* Calmo

Fl. 25 $\text{♩} = 50$

Mb. *f* Calmo

29

Fl.

Mb.

f

Detailed description: This system covers measures 29 to 32. The flute part begins with a melodic phrase in measure 29, then sustains a note in measure 30. The maracas part features a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is indicated below the flute staff.

33

Fl.

Mb.

Muta flauta en Do

Detailed description: This system covers measures 33 to 35. The flute part is silent, with the instruction 'Muta flauta en Do' written above the staff. The maracas part continues with its rhythmic accompaniment.

36

Mb.

f

Detailed description: This system covers measures 36 to 37. The maracas part features a rhythmic accompaniment with accents (>) over several notes. A dynamic marking of *f* (forte) is indicated below the staff.

38

Mb.

f sempre

Detailed description: This system covers measures 38 to 41. The maracas part features a rhythmic accompaniment. A dynamic marking of *f sempre* (forte sempre) is indicated below the staff.

39 Poco Più ♩ = 55

Mb.

mp *f*

sf *sf*

Mb.

sf

Mb.

sf *f* *cresc.*

Fl. en Do

Mb.

46

Meno ♩ = 50

ff *sf*

sf

Fl. 49

f

Fl. 52

f

Fl. 55

f *ff*

Fl. 58

f

Mb. 58

f *sf*

Fl. 60

Giusto

ff *ff* *sempre*

Mb. 60

ff

La Canción de Prúa

6

(8va)-----

Fl. 62

Mb. 62

(8va)-----

Fl. 65

Mb. 65

loco

3

6

6

8va-----

(8va)-----

Fl. 67

Mb. 67

(8va)-----

(8va)-----

Fl. 69

Mb. 69

FR.

FR.

FR.

FR.

FR.

FR.

FR.

FR.

loco

Fl. *FR.* *8va* *FR.* *sf* *Muta flauta en sol*

Mb. *fff*

♩ = 55 Poco Più

Mb. *mp* *mf*

Mb. *f*

Mb. *f*

La Canción de Prúa

Mb.

80 6 5 6 5 6

f

Mb.

83 5 6 6

Mb.

85 3 3 3 3

6

Mb.

87 3 3 3 3 3 3 3 3

3 *riten.* -----

89 **A Tempo** ♩ = ♩

Mb.

f subito

3

sf

92

Mb.

sf

95

Mb.

cedere *riten.* -----

mp

97 **Rubato Espressivo e Libero** ♩ = 55 circa

Fl. en Sol

ten.

p

3 3

Mb.

102

Fl.

3 3 3

3 3

riten.

105 **Meno** ♩ = 50 circa

Fl.

6 6 3

La Canción de Prúa

10

Fl. 108

6 6 3 V

Fl. 110

A Tempo dolce mp

6 6

Fl. 113

7 3 3 3 ff

Fl. 116

6 9 6 3 mp

Fl. 121

3 3

Mb. 121

6 6 3 6 6 6 mp

Fl. 124

Tranquilo ten. mp

6 ten. mp

Mb. 124

mp sempre ten.

6 ten. mp sempre

Fl. 127

9 6 9 6 ten.

Mb. 127

ten.

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OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Verde y negro

para flauta y marimba

Consuelo Díez Fernández

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VERDE Y NEGRO

para Flauta (en Do - Piccolo) y marimba

CONSUELO DÍEZ

♩ = 84

5

FLAUTA

MARIMBA

mp

f
secco

10

Fl.

mp

f

15

Fl.

f

20

Fl. *mp*

f

vibrato lento

pp *cresc. molto* *f*

25

frullati

p

f

ff

V

$\text{♩} = 66$

30

PICCOLO

mp legato

5

PICCOLO

Picc. *mf* *legato* *cresc.*

35 *cresc.* *cresc.*

Picc. *f* *cresc.* *poco rit.* *A tempo* *sfz* *A tempo*

f *cresc.* *poco rit.* *sfz*

40 FLAUTA

Fl. *f* *decidido* *fp* *f*

f

45

Fl. *p* *p* *f* *mf* *mf* *f*

p gliss. *f gliss rápidos* *f gliss*

mf *f*

55

Fl. *mp* *mp* *mp*

f legato *f* *mf*

f *f*

Fl. *mp* *mp* *p*

mp *p*

♩ = 48

PICCOLO

60

Picc.

f

f

legato

pp

Picc.

legato

f

mp

staccato

mp

f

legato

65

Picc.

mf

f marcato

mp

mf

mp

Picc. *cresc.* *f p* *simile* *f p* *cresc.*

mf *f* *cresc.* *cresc.* 5

Picc. *f* *fp* *f* *tr*

f *f* *tr*

75 *ff* *FLAUTA*

f cresc. *cresc.* *sffz*

80 ♩ = 58

Fl. *p* (lejano) rit. *mf* *A tempo* *pp* *p*

f *pp* poco a poco cresc.

p rit. *A tempo* *mf* *p*

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

mp poco cresc. *mf*

mf loco *f*

85

Fl. *mf* *f*

sfz *ff* *f* legato

gliss

90

Fl.

mf *f* *p* *mf* *f*

frullati

95

f *gliss rápido* *gliss* *mf*

Fl.

f *frullati*

100

$\text{♩} = 66$ PICCOLO

f *mp sempre* *mp sempre legato*

f > > >

PICCOLO

Picc.

105

mp sempre legato

Picc. *mp sempre*

mp sempre

110

Picc. *p p*

FLAUTA

p p

FLAUTA

f

(mp)

f subito

115

Fl. *vibrato lento (como un gemido)*

f mp

120

vibrato lento (como un gemido)

f mp

f

pp

cresc. molto

f

125

vibrato lento *frullati* *senza vibrato*

Fl.

f > > > *f* >

(secco)

130

Fl.

p *pp*

f > *mf* >

135

f

Rit. — — — — —

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OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Metamorfosi II

per flauto e marimba

Carme Fernández Vidal

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Metamorfosi II

per flauto e marimba

Carme Fdez-Vidal

Flauto

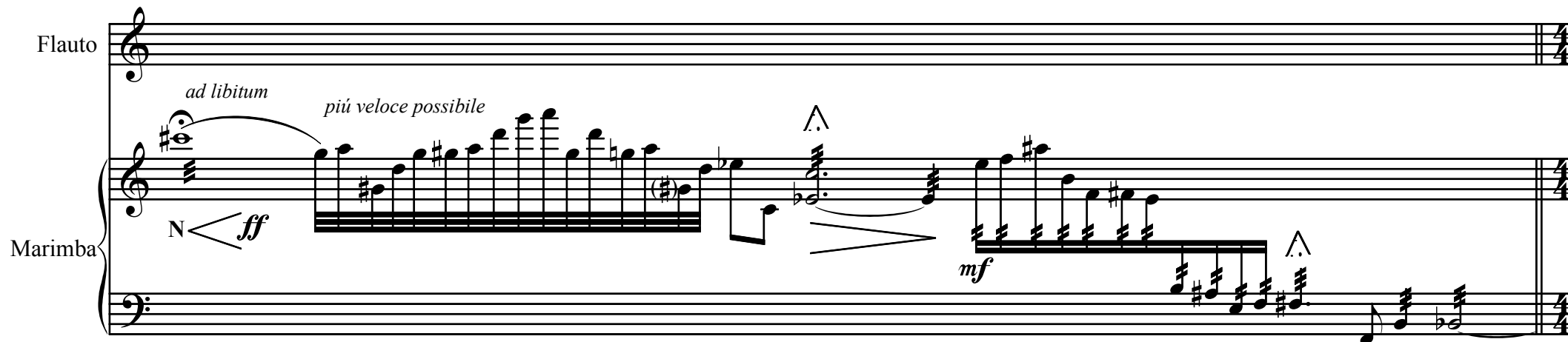
ad libitum

più veloce possibile

Marimba

N *ff*

mf



Largo ♩ = 40

espressivo

Fl.

pp *sf* *p* *p*

Mrb.

sf *ppp*



Metamorfosi II

Fl. *sf* *mf*

Mrb. *pp* *pp*

3 3

2 2

3 4 2 1

4 3 2 1

Fl. *pp*

Mrb. *pp* sempre

2 3

3 4 2 1

Metamorfosi II

9 V.N.==> V.L. V.N.==> NON VIB.

Fl.

Mrb.

mp *pp*

7:8 7:8 7:8 7:8

13

Fl.

Mrb.

pp *poco ad libitum ma animando* *p*

5 6

(1)

(1) Repetir el diseño durante el tiempo de una blanca con puntillo, cada vez más veloz.

Metamorfosi II

16

Fl.

sf

pp *poco rit.* *a tempo* *mf* *mp*

Mrb.

ff

(2)

ppp

20

Fl.

f *p* *p* *cresc.*

Mrb.

D.S.

sf *ppp* *cresc.*

(2) Repetir la sucesión de notas durante el valor indicado, a un ritmo rápido, estable pero no medido (como un zumbido)

23

Fl.

fff

Mrb.

32:20

24

Fl.

pp sub *morendo* *mf* *frull.* *f*

(3) ♩ = 50 tempo giusto

Mrb.

f D.S.

(3) 240 en el libro de Artaud-Geay

Metamorfosi II

28

Fl.

mf *f* *f* *frull.* *sf p*

Mrb.

mp *f* *D.S.* *p*

31

Fl.

f *mf* *sf* *p*

Mrb.

sf *D.S.* *sf*

T.R.

Metamorfosi II

34

Fl.

sf *f* *ff* *f*

violento

5:4

Mrb.

mp *mf* *pp*

meno mosso e ritornando al tempo ----- *a tempo*

37

Fl.

frull. *sff* *(ff sempre)* *variations de timbre*

12345
2345

Mrb.

f 7:8 *mf*

Metamorfosi II

molto rit. ad libitum

poco meno mosso

39 *e frull.*

W.T.

Fl.

poco accel.

Mrb.

pigro

3

rattenerdo

soft mallets p

a tempo (♩ = 50)

44

Fl.

ff sub

5:4

più f possibile

sf

sf

sf

Mrb.

p

p

Metamorfosi II

48

Fl.

sf *sf* *mp* *ff sub*

frull. *Gliss.* *Gliss.*

Mrb.

sf p *pp* *cresc.* 6 6

51

Fl.

sf *cantabile*

mf *pp*

Mrb.

ff *pp* 6 6

D.S.

$\bullet = 40$

Metamorfosi II

55

Fl. *meno mosso* *poco rit.* ----- *a tempo*

Mrb.

pp

pp

mp

59

Fl. *mp* *p* *mp* *cresc.* -----

Mrb.

ppp

62

Fl.

rit.

pp legato

mf sf

Mrb.

rit.

mf

p sub

65

Fl.

f

3

3

rit.

Mrb.

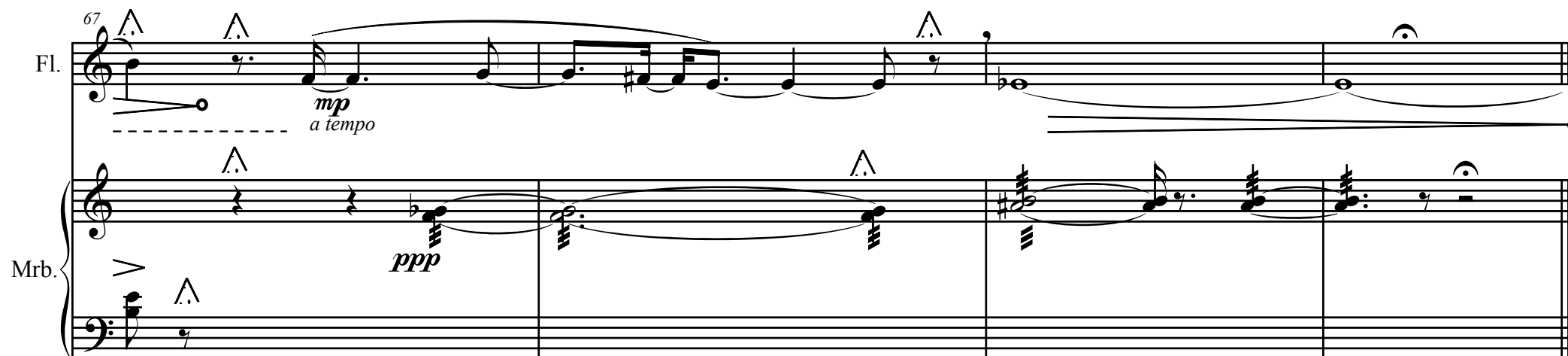
mf

p

3

3

Metamorfosi II

Fl. ⁶⁷ 

Mrb.

mp
a tempo

ppp

V.L. = vibrato lento
 V.N. = vibrato normale
 NON VIB. = non vibrato
 T.R. = Tongue-ram
 W.T. = Whistle-tone
 ∇ = Aeolian sound



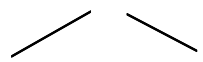
= Rallentando





= ejecución lo más rápido posible



+
= al sonido de la nota se añade el de la percusión de la llave

 = portamento

 = 1/4 di tono sopra

 = 1/4 di tono sotto

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OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Five Colours

para flauta y marimba

Marisa Manchado Torres

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Five Colours

Score

Para flauta y marimba

Marisa Manchado Torres

Lento $\text{♩} = 46 - 48$

Flauta

pp molto vibrato poco rit. e ...

Marimba

p pp ppp pp poco rit. e ...

7 Poco più animato $\text{♩} = 66$

Fl.

mp mf

Mrb.

mp p mf

10 Allegro subito

Tempo I (animato, $\text{♩} = 66$)

Fl.

mp mf mp mp

Mrb.

mp *8va* mp mf

Five Colours

Fl. 13 *ppp* *pppp* *pp*

Mrb. 13 *mf* *ppp subito*

Fl. 16 *p* *ff* 3 6:4

Mrb. 16 *pp* *mp* *f* *stac.*

Fl. 19 *pp* *pppp* *pppp* *p*

Mrb. 19 *f* *pp* *ppp* *pppp*

Fl. 23 *accel. poco a poco*

Mrb. 23 *p* *f* *siempre* *stac.* *accel. poco a poco* 7:8 5:4

27

Fl.

Mrb.

f

ff *crescendo* -----

stac. sempre

29

Fl.

Mrb.

7:8

6

5

30

Fl.

Mrb.

Molto veloce ♩ = 168

f

pp *súbito y siempre casi como un zumbido lejano*

32

Fl.

Mrb.

f

Fl. *mf* *p* *f*

Mrb.

Fl. *f* *mf* *f* 5:4

Mrb.

Fl. *ff* *p* *mf* *f*

Mrb.

Fl. *f* *p*

Mrb.

51

Fl. *mp* *mf* *ff* *ff*

9:12 5:4

Mrb.

55 *dolce*

Fl. *mp* *mf* *mp*

Mrb.

60

Fl. *ppp* *muy breve*

Mrb.

3 3

63 = 144

Fl. *f* *mf* *mf* *ff* *f*

63 = 92

Mrb. *p* *f* *p*

66 *dolce* *mp* 3 3

Mrb.

69 *espresivo* *p* *mp* *p* *pp* *pp* $\text{♩} = 72$

Esperar a la marimba

Esperar a la flauta

Mrb.

73 *ppp* *breve* 5:4 5:4 5:4 5:4 7:8 7:8 7:8 7:8

Fl.

Mrb.

77 $\text{♩} = 92$ *f* *ff* 7:8

77 $\text{♩} = 144$ *f* *mp* *ppp* 3 3

Mrb.

Mrb.

3
mf
pp
p
gva
ppp

Mrb.

gva
f
ff
5:4
mp
pp
mp

Mrb.

5:4
f
mf
f
pp
f
mf
p

Mrb.

mf
mp
mf
3
Esperar a la marimba
largo = 66
ppp
Esperar a la flauta
p

Fl. 93 *mp* *p* *mp* *5:4* *7:8* *5:4* *3*

Mrb. 93 *8^{va}* *ff* *5:4*

Score for measures 93-101. Flute part: measures 93-101. Dynamics: *mp*, *p*, *mp*. Rhythmic markings: *5:4*, *7:8*, *5:4*, *3*. Maracas part: measures 93-101. Dynamics: *ff*. Rhythmic marking: *5:4*. Includes an *8^{va}* marking and a fermata over measure 99.

Fl. 97 *f* *f* *pp subito* *mp* *piu lento*

Mrb. 97 *mf* *pp* *pp* *ppp* *ppiu lento*

Score for measures 97-101. Flute part: measures 97-101. Dynamics: *f*, *f*, *pp subito*, *mp*. Performance instruction: *piu lento*. Maracas part: measures 97-101. Dynamics: *mf*, *pp*, *pp*, *ppp*. Performance instruction: *ppiu lento*. Includes a *tr* marking over measure 99.

Fl. 102 *mf* *p* *molto piu lento* *3* *7:8* *5:8*

Mrb. 102 *pppp* *ppp* *3*

Score for measures 102-106. Flute part: measures 102-106. Dynamics: *mf*, *p*. Performance instruction: *molto piu lento*. Rhythmic markings: *7:8*, *5:8*, *3*. Maracas part: measures 102-106. Dynamics: *pppp*, *ppp*. Rhythmic marking: *3*.

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OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

*Serenidad bajo la lluvia.
En torno a los Tsachilas.
Recuerdos Tsachilas.*

para flauta y marimba

M^a Luisa Ozaita

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SERENIDAD BAJO LA LLUVIA

Score

maria luisa ozaita
[Arranger]

The score is divided into three systems, each with measures numbered 1-7, 8-14, and 15-21. The instruments are Flute (Fl.), Rain Stick (P.L.), and Indefinite Percussion (In.).

- System 1 (Measures 1-7):** The Flute part consists of seven rests. The Rain Stick part features a sequence of notes: a dotted quarter note on measure 1, followed by a half note on measure 2, a half note on measure 3, a half note on measure 4, a dotted quarter note on measure 5, a half note on measure 6, and a half note on measure 7. The Indefinite Percussion part has rests for measures 1-4, followed by a half note on measure 5, a half note on measure 6, and a half note on measure 7.
- System 2 (Measures 8-14):** The Flute part has rests for measures 8-14. The Rain Stick part has a dotted quarter note on measure 8, followed by a half note on measure 9, a half note on measure 10, a half note on measure 11, a half note on measure 12, a half note on measure 13, and a half note on measure 14. The Indefinite Percussion part has a half note on measure 8, a half note on measure 9, a half note on measure 10, a half note on measure 11, a half note on measure 12, a half note on measure 13, and a half note on measure 14.
- System 3 (Measures 15-21):** The Flute part has rests for measures 15-17, followed by a dotted quarter note on measure 18, a dotted quarter note on measure 19, a dotted quarter note on measure 20, and a dotted quarter note on measure 21. The Rain Stick part has a half note on measure 15, a half note on measure 16, a half note on measure 17, a half note on measure 18, a half note on measure 19, a half note on measure 20, and a half note on measure 21. The Indefinite Percussion part has a half note on measure 15, a half note on measure 16, a half note on measure 17, a half note on measure 18, a half note on measure 19, a half note on measure 20, and a half note on measure 21.

22 23 24 25 26 27 28

Fl.

P.Ll.

In.

29 30 31 32 33 34 35

Fl.

P.Ll.

In.

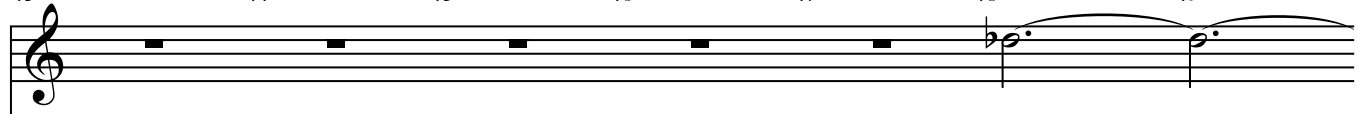
36 37 38 39 40 41 42

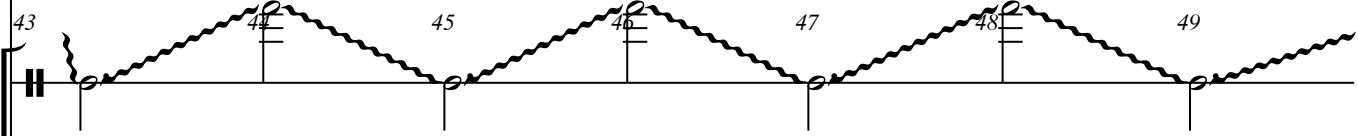
Fl.

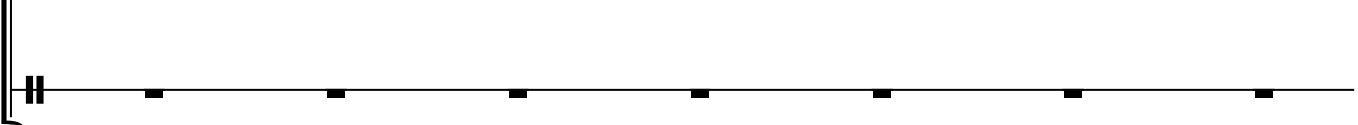
P.Ll.

In.


43 44 45 46 47 48 49

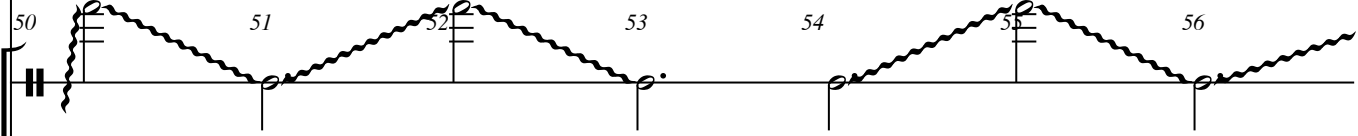
Fl. 

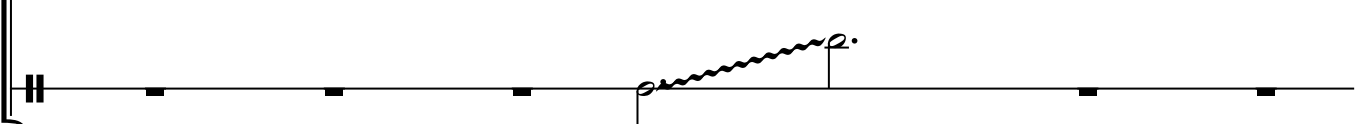
P.Ll. 

In. 

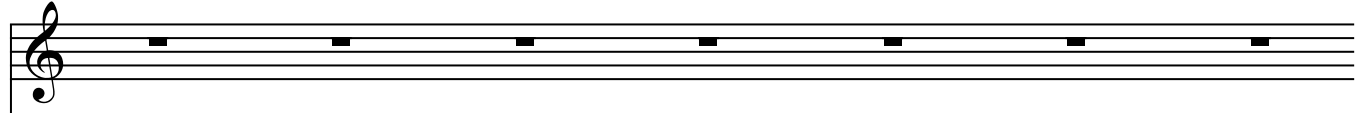
50 51 52 53 54 55 56

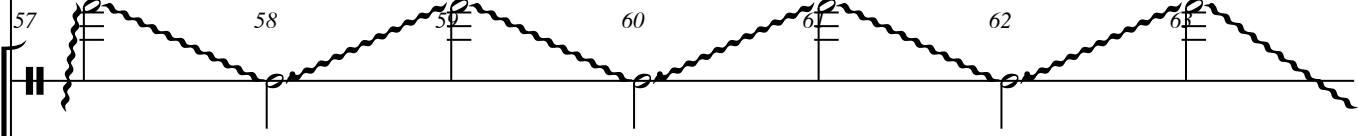
Fl. 

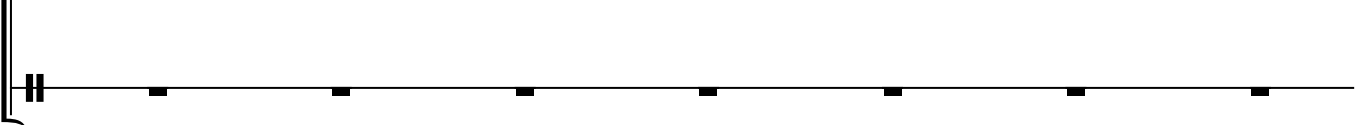
P.Ll. 

In. 

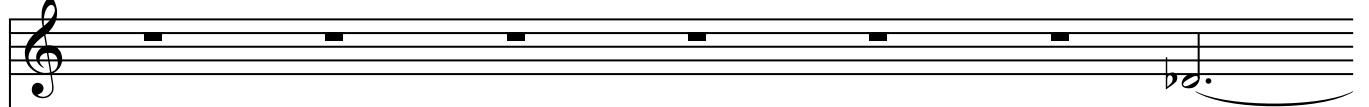
57 58 59 60 61 62 63

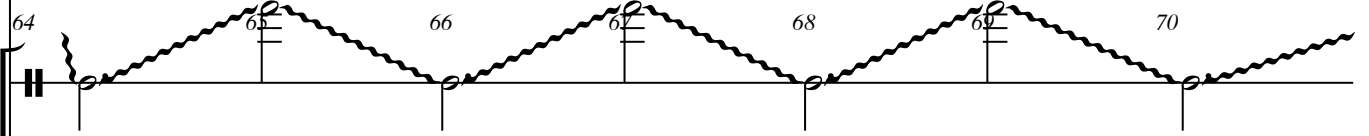
Fl. 

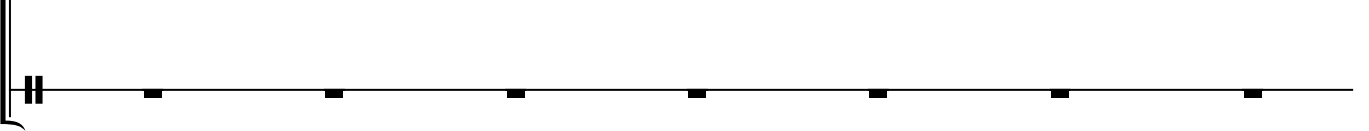
P.Ll. 

In. 


64 65 66 67 68 69 70

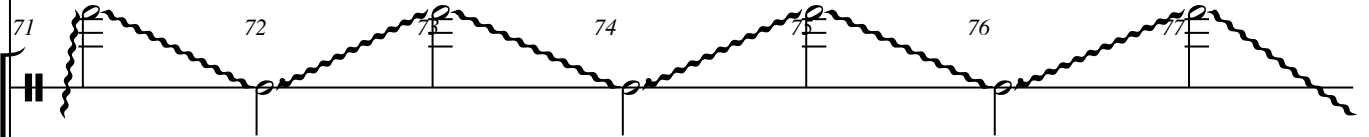
Fl. 

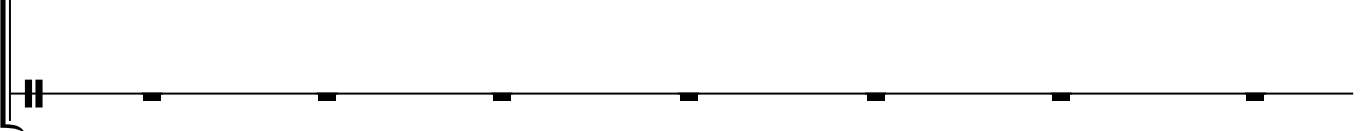
P.Ll. 

In. 

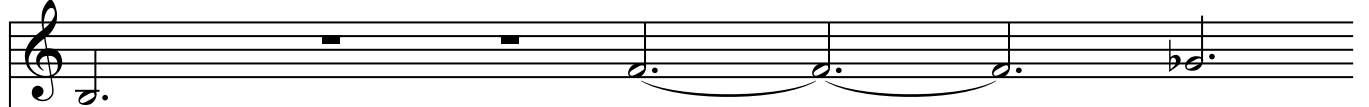
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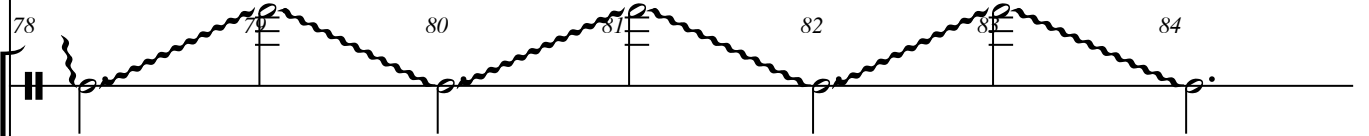
Fl. 

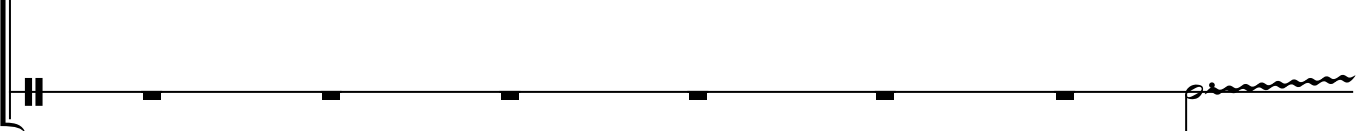
P.Ll. 

In. 

78 79 80 81 82 83 84

Fl. 

P.Ll. 

In. 

85 86 87 88 89 90 91

Fl.

P.Ll.

In.

92 93 94 95 96 97 98

Fl.

P.Ll.

In.

99 100 101 102 103 104 105

Fl.

P.Ll.

In.

106 107 108 109 110 111 112

Fl.

P.Ll.

In.

113 114 115 116 117 118 119

Fl.

P.Ll.

In.


120 121 122 123 124 125 126

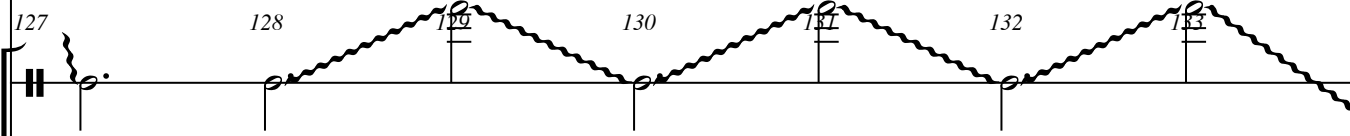
Fl.

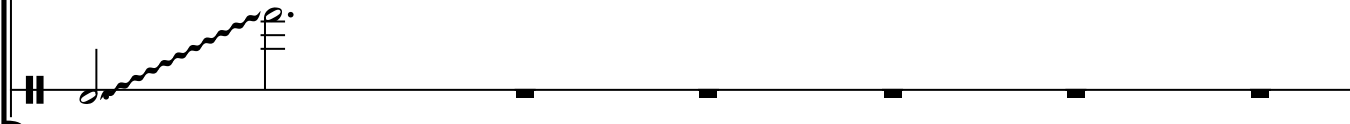
P.Ll.

In.


127 128 129 130 131 132 133

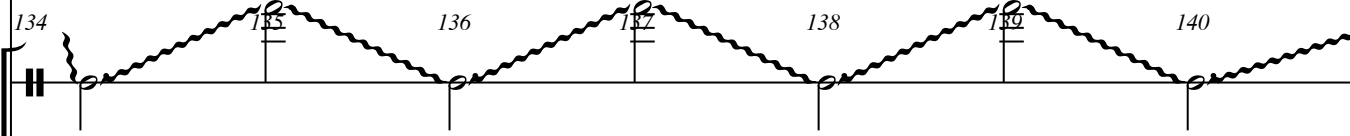
Fl. 


P.Ll. 

In. 


134 135 136 137 138 139 140

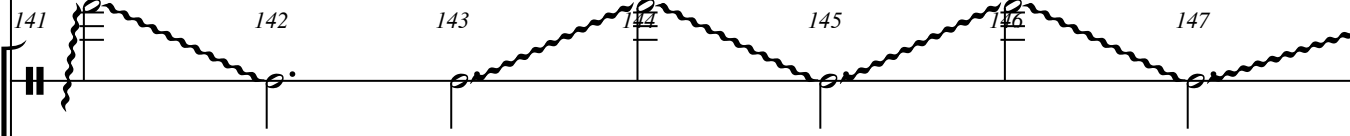
Fl. 

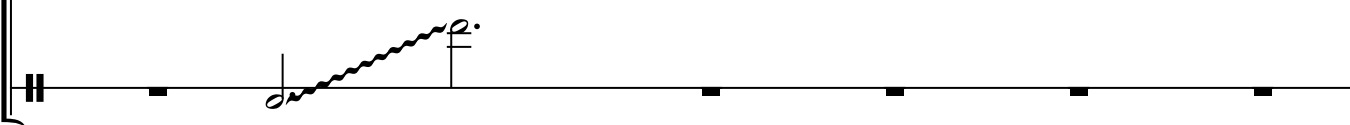
P.Ll. 

In. 

141 142 143 144 145 146 147

Fl. 

P.Ll. 

In. 

148 149 150 151 152 153 154

Fl.

P.Ll.

In.

155 156 157 158 159 160 161

Fl.

P.Ll.

In.

162 163 164 165 166 167 168 169

Fl.

P.Ll.

In.

EN TORNO A LOS TSACHILAS

MARIA LUISA OZAITA (2008)

Andante con moto

flauta

marimba

palo de lluvia

The first system of the musical score is for the instruments flauta, marimba, and palo de lluvia. The time signature is 2/4. The flauta part consists of four measures of whole rests. The marimba part has four measures: the first measure has a whole rest; the second measure has a dotted quarter note G3 and a quarter note F3; the third measure has a dotted quarter note E3 and a quarter note D3; the fourth measure has a dotted quarter note C3 and a quarter note B2. The palo de lluvia part consists of four measures of whole rests.

fl.

ma

pa.llu.

The second system of the musical score continues for the instruments fl. (flauta), ma (marimba), and pa.llu. (palo de lluvia). The time signature is 2/4. The fl. part consists of four measures of whole rests. The ma part has four measures: the first measure has a whole rest; the second measure has a dotted quarter note G3 and a quarter note F3; the third measure has a dotted quarter note E3 and a quarter note D3; the fourth measure has a dotted quarter note C3 and a quarter note B2. The pa.llu. part consists of four measures of whole rests.

8

fl.

ma

8

8

pa.llu.

13

fl.

13

ma

13

13

pa.llu.

17 mas lento

fl.

ma

17

17

pa.llu.

21

fl.

ma

21 *crescendo*

21 *crescendo*

21

pa.llu.

25

fl.

ma

25

25

pa.llu.

25

mf

mf

mf

crescendo

crescendo

crescendo

29

fl.

ma

29

29

pa.llu.

29

mf

p

p

Glissando

Glissando

33

fl.

33

ma

33

33

pa.llu.

Glissando

Glissando

37

fl.

37

ma

37

37

pa.llu.

Glissando

Glissando

Glissando

Tempo 1^a

41

fl.

41

ma

41

pa. ll.

3/4

45

fl.

45

ma

45

pa. ll.

3/4

49

fl.

ma

49

49

pa.llu.

53

fl.

ma

53

53

53

pa.llu.

57

fl.

ma

57

57

57

pa.llu.

61

fl.

61

ma

61

61

61

pa.llu.

mf

mf

3

3

3

3

3

65

fl.

ma

65

65

pa.llu.

mf

Musical score for measures 65-68. The flute (fl.) part consists of rests. The maracas (ma) and bass (65) parts play a rhythmic pattern of eighth notes. The maracas part includes slurs and accents. The percussion (pa.llu.) part consists of rests. The dynamic marking is *mf*.

69

fl.

ma

69

69

pa.llu.

mf

mas lento

3

3

Musical score for measures 69-72. The flute (fl.) part consists of rests. The maracas (ma) and bass (69) parts play a rhythmic pattern of eighth notes with triplets. The maracas part includes slurs and accents. The percussion (pa.llu.) part consists of rests. The dynamic marking is *mf* and the tempo marking is *mas lento*.

73

fl.

ma

73

73

pa.ltu.

73

Detailed description: This system covers measures 73 to 78. The flute part (fl.) has rests in measures 73-75, then a melodic phrase starting in measure 76 with a half note G4, followed by a slur over two half notes F4 and E4 in measure 77, and a final half note D4 in measure 78. The maracas (ma) and bassoon parts have rests in measures 73-75, then a complex rhythmic pattern in measure 76, followed by rests in measures 77-78. The percussion part (pa.ltu.) has rests in measures 73-75, then a half note G2 in measure 76, followed by a rising melodic line in measure 77, and a final half note G2 in measure 78.

79

fl.

ma

79

79

pa.ltu.

79

Detailed description: This system covers measures 79 to 84. The flute part (fl.) has a half note G4 in measure 79, a half note F4 in measure 80, a half note E4 in measure 81, a slur over two half notes D4 and C4 in measure 82, and a final half note B3 in measure 83. The maracas (ma) and bassoon parts have rests in measures 79-84. The percussion part (pa.ltu.) has a descending melodic line in measure 79, a half note G2 in measure 80, an ascending melodic line in measure 81, a peak in measure 82, a descending melodic line in measure 83, and a final half note G2 in measure 84.

Score

LOS TSACHILAS

MARIA LUISA OZAITA(2009)

Alegre
Andante 70 =

flauta

marimba

p.pe

This system contains three staves. The top staff is for Flute (flauta) in treble clef, 2/4 time, with a whole rest for the first six measures. The middle staff is for Marimba (marimba) in treble clef, 2/4 time, starting with a forte (f) dynamic. It features a melodic line with eighth notes and a slur over measures 2-5. The bottom staff is for Piano (p.pe) in treble clef, 2/4 time, with whole rests for the first six measures, followed by a melodic line starting in measure 7.

fi

ma

ma

p.p

This system contains four staves. The top staff is for Flute (fi) in treble clef, 2/4 time, with whole rests for the first six measures and a melodic line starting in measure 7. The second staff is for Marimba (ma) in treble clef, 2/4 time, with a forte (f) dynamic and a melodic line starting in measure 7. The third staff is for Marimba (ma) in bass clef, 2/4 time, with a mezzo-forte (mp) dynamic and a melodic line starting in measure 7. The bottom staff is for Piano (p.p) in treble clef, 2/4 time, with whole rests for the first six measures and a melodic line starting in measure 7.

12

fi

ma

ma

mp

p.p

19

fi

ma

ma

f

p.p

23

fi

ma
ma

23

23

p.p

27

fi

ma
ma

27

27

p.p

30

fl

ma
ma

p.p

33

fl

ma
ma

p.p

f

maracas

36

fl

36

ma

ma

36

p.p

39

fl

39

ma

ma

39

p.p

42

fl

42

ma

ma

42

42

p.p

p

pp

Detailed description of the musical score: The score is for measures 42-45. The Flute (fl) part consists of whole rests in all four measures. The Melody (ma) part, in the upper staff, plays eighth-note patterns: in measure 42, it has a slur over four eighth notes followed by a quarter rest; in measure 43, it has a slur over four eighth notes followed by a quarter rest; in measure 44, it has a whole rest; in measure 45, it has a whole rest. The Bass (ma) part, in the lower staff, plays eighth-note patterns: in measure 42, it has a slur over four eighth notes followed by a quarter rest; in measure 43, it has a slur over four eighth notes followed by a quarter rest; in measure 44, it has a whole rest; in measure 45, it has a whole rest. The Piano (p.p) part starts with a whole rest in measure 42. In measure 43, it plays a chord of two eighth notes marked *p*. In measure 44, it plays a chord of two eighth notes marked *pp*. In measure 45, it has a whole rest.

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4

Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

“Islas del silencio

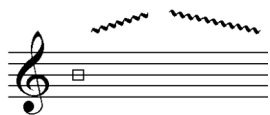
*I. La isla del viento. II. La isla negra. III. La isla
sumergida. IV. La isla cambiante. V. La isla
inalcanzable.”*

para flauta en sol y marimba

Diana Pérez Custodio

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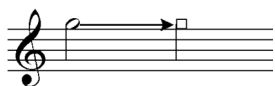
NOTAS PARA LA FLAUTA EN SOL:



Sonido de aire tratando de seguir las curvas de altura sugeridas por las líneas escritas sobre el pentagrama.



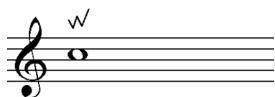
Paso progresivo de aire a sonido.



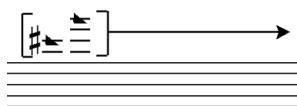
Paso progresivo de sonido a aire.



Multifónico grave lo más estridente posible.



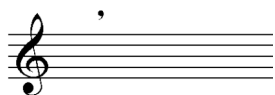
Vibrato exagerado de amplitud.



Improvisar en whistletones dentro del ámbito marcado.



Inspiración exagerada y sonora por la boca.



Inspiración normal.

"Islas del silencio"

I. La isla del viento.

Diana Pérez Custodio
Málaga, mayo de 2009

Libre y expresivo (♩ ca. 40)

Flauta en Sol (SONIDO ESCRITO)

Marimba

Fl.

Mar.

Fl.

Mar.

II. La isla negra.

Tempo giusto (♩ ca. 60)

Fl.

Mar.

Fl.

Mar.

III. La isla sumergida.

13 **Expresivo** (♩ ca. 40)

Fl.

Mar.

pp

il più pp possibile

p

ca. 10"

IV. La isla cambiante.

(♩ ca. 60)

18

Fl.

Mar.

p

ff

ff

gliss.

20

Fl.

Mar.

fff

ff

f

mf

gliss.

22

Fl.

Mar.

fff

mp

f

pp

mf

pp

mp

23

Fl. *ff* *pp*

Mar.

24

Fl. *pp* ca. 12"

Mar. *fff*

V. La isla inalcanzable.

Impasible (♩ ca. 40)

26

Fl. *f* *pp*

Mar. *f* *pp*

28

Fl. *mf* *mp*

Mar. *mf* *mp*

29

Fl. *pp* *mf* *pp* *mf* *pp* *f*

Mar. *pp* *mf* *pp* *mf* *pp* *mf*

"Islas del silencio"

I. La isla del viento.

Diana Pérez Custodio
Málaga, mayo de 2009

Libre y expresivo (♩ ca. 40)

The first section, 'I. La isla del viento,' is marked 'Libre y expresivo' with a tempo of approximately 40 beats per minute. It features two systems of music. The first system includes parts for Flute in G (SONIDO REAL) and Marimba. The flute part begins with a dynamic of *mf* and includes breath marks and a crescendo. The marimba part starts with a dynamic of *mp* and features a long, sustained note. The second system includes parts for Flute and Marimba. The flute part starts at measure 3 with a dynamic of *mf*, followed by a decrescendo to *pp* and a return to *mf*. The marimba part starts at measure 3 with a dynamic of *p* and includes a melodic line that rises and then levels off. The third system includes parts for Flute and Marimba. The flute part starts at measure 4 with a dynamic of *ff*, followed by a decrescendo to *mf*, then a further decrescendo to *p*, and finally a return to *mf*. The marimba part starts at measure 4 with a dynamic of *f*, followed by a decrescendo to *p* and then a return to *mp*. The section concludes with a double bar line and a rehearsal mark 'ca. 12''.

II. La isla negra.

Tempo giusto (♩ ca. 60)

The second section, 'II. La isla negra,' is marked 'Tempo giusto' with a tempo of approximately 60 beats per minute. It features two systems of music. The first system includes parts for Flute and Marimba. The flute part starts at measure 7 with a dynamic of *pp*, followed by a decrescendo to *p*, then a further decrescendo to *pp*, and finally a return to *ff* 'violento' with a forte accent. The marimba part starts at measure 7 with a dynamic of *pp*, followed by a decrescendo to *p*, then a further decrescendo to *pp*, and finally a return to *mf*. The second system includes parts for Flute and Marimba. The flute part starts at measure 10 with a dynamic of *pp*, followed by a decrescendo to *mf*. The marimba part starts at measure 10 with a dynamic of *pp*, followed by a decrescendo to *pp*, and finally a return to *mf*. The section concludes with a double bar line and a rehearsal mark 'ca. 10''.

III. La isla sumergida.

13 **Expresivo** (♩ ca. 40)

Fl.

Mar.

pp

il più pp possibile *p*

ca. 10"

IV. La isla cambiante.

(♩ ca. 60)

18

Fl.

Mar.

p *ff*

ff *gliss.*

20

Fl.

Mar.

fff *ff*

f *pp* *mf* *gliss.*

22

Fl.

Mar.

fff *mp* *f*

pp *mf* *pp* *mp*

23

Fl. *ff* *pp*

Mar.

24

Fl. *pp* ca. 12"

Mar. *fff*

V. La isla inalcanzable.

Impasible (♩ ca. 40)

Frl.

26

Fl. *f* *pp*

Mar. *f* *pp*

28

Fl. *mf* *mp*

Mar. *mf* *mp*

29

Fl. *pp* *mf* *pp* *mf* *pp* *f*

Mar. *pp* *mf* *pp* *mf* *pp* *mf*

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4 Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Versos en silencio

para flauta y percusión

Iluminada Pérez Frutos

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Instrumentación

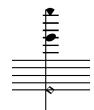
- Flauto in Sol
- Percussione
 - Marimba (Do - do⁴)
 - Glockenspiel
 - Piatto sospeso 3 (agudo, medio, grave)
 - Wind chines

Flauto alto suena una 4ª más baja.

Glockenspiel se extraerá del armazón de madera con la finalidad de que pueda ser tocado con el arco.

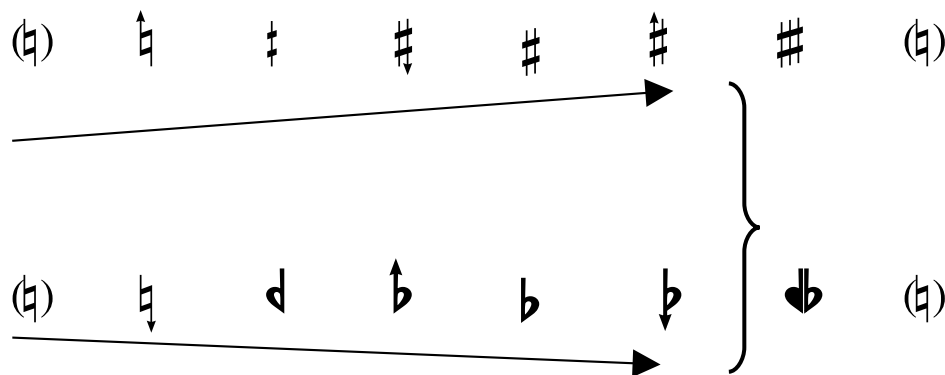
Signos utilizados

General



“Fischio”. Ligero sonido silbante afinado

Micro-intervalos



Octavos de tono ($\frac{1}{8}$)
Cuartos de tono ($\frac{1}{4}$)
Medio tono ($\frac{1}{2}$)
Tres cuartos de tono ($\frac{3}{4}$)

$\frac{1}{8}$ Tono $\frac{1}{4}$ Tono $\frac{1}{8}$ Tono $\frac{1}{2}$ Tono $\frac{1}{8}$ Tono $\frac{3}{4}$ Tono

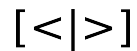
Reguladores



Crescendo desde el mínimo nivel posible



Diminuendo al mínimo nivel posible



Reguladores “ad libitum”

Calderones

,

Breve

◡

Normal

▭

Largo

Flauta

⊘~~~~~

Trino microinterválico (un cuarto de tono o aún menor)

□

Sólo aire

◼

Mitad aire, mitad sonido

■

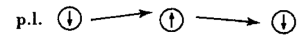
Sonido

◻◼◼

Pasar progresivamente sonido de aire a sonido normal



Posición de la embocadura (muy “cerrada” - normal - muy “abierta”)



Cambio de timbre a través de la presión del labio

frull.

Frullato



Multifónicos



Abrir y cerrar con la dinámica



Ruido de aire sobre el sonido “SH”



Sonido de aire “afinado” pronunciando el fonema “SH”.

jet whistle

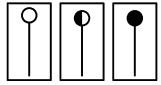


“Jet-whistle”. Glissando de armónicos ascendente y descendente



“Whistle-tones”: soplar con mínima presión de aire en la embocadura muy “abierta”

Percusión



Baquetas de marimba (blanda, media, dura)



Arco

Versos en silencio

para Flauta y Percusión (2009)

Iluminada Pérez Frutos
(2009)

Flauto in Sol
Tempo: ♩ = 54-56
Articulation: *legato*
Dynamics: *pp*, *mf*, *pp*

Marimba
Articulation: *legato*
Dynamics: *ppp*, *ppp*

Fl.
Articulation: *con fischio*, *dolce*
Dynamics: *mf*, *mf*

Mar.
Dynamics: *ppp*

* Mandolin Roll

Detailed description: The score is for 'Versos en silencio' for Flute and Percussion. It consists of three systems. The first system features Flute in Sol and Marimba. The Flute part starts with a tempo of 54-56 bpm and a *legato* articulation. The Marimba part also has a *legato* articulation. Dynamics range from *ppp* to *pp*. The second system continues the Marimba part with *ppp* dynamics. The third system introduces a Flute part with *con fischio* and *dolce* articulations, and a Marimba part. Dynamics for the Flute are *mf*. A double bar line is present on the left side of the page. A note at the bottom right indicates '* Mandolin Roll'.

con fischio

Musical score for Flute (Fl.) and Maracas (Mar.) from measures 9 to 13. The Flute part begins at measure 9 with a dynamic of *p* and continues with *mf* dynamics. The Maracas part starts at measure 10 with a dynamic of *pp* and continues with *mf*. The Flute part includes a *con fischio* instruction and a dynamic of *f* at measure 11. The Maracas part features a *gliss.* instruction at measure 13. A double bar line is present at the end of measure 13.

"jet whistle"

Musical score for Flute (Fl.), Vibraphone (Vib.), Cymbals (Piatti.), and Maracas (Mar.) from measures 14 to 18. The Flute part starts at measure 14 with a dynamic of *mf* and includes a *gliss.* instruction and a "jet whistle" annotation. The Vibraphone part begins at measure 17 with a dynamic of *pp*. The Cymbals part has a dynamic of *p* at measure 17. The Maracas part starts at measure 14 with a dynamic of *pp* and includes a *gliss.* instruction. A double bar line is present at the end of measure 18.

Atem/ respiro: ad lib. X 5

Gliss. bochino

Fl. 21

irregolare *cresc.*

ritmo irregolare con variazioni/transformazione suono X 5

Vib.

ppp



Fl. 23

gliss. *f* *f* *f*

Vib.

pp *mf* *pp* 1.v.

Baquetas blandas

Mar.

sempre mf

Fl. *< f* *f* *mf* *f*

Vib. *< mf* *pp* *mf* *pp*

Mar.

Fl. *< f* *p* *f* *f* *f* *f* *mf* *pp*

Vib. *< f* *pp* *f*

Piatti. *p*

Mar.

Artaud 43 A
[1 2
5]

32

Fl. *legato*

pp *mf*

gliss.

Mar.

ppp

5

ppp



35

Fl.

pp *mf* *p* possibile

frull.

8^{va}

Redoble independiente

Mar.

mp *ppp*

6

37

Fl.

Mar.

mf

poco

ppp

3



42

Fl.

Mar.

con fischio

ff

Whistle-tone

dolce

mf

pp

* Mandolin Roll

Whistle-tone

Whistle-tone

Fl. 49

ff

con fischio

sf p sub.

Mar.

f

Mar.

pp



Whistle-tone

Fl. 55

ff

Vib.

pp

l.v.

Mar.

Mar.

Mar.

Mar.

Atem/ respiro: ad lib. X 3

Gliss. bochino

Fl. 61

irregolare *pp* *cresc.*

ritmo irregolare con variazioni/transformazione suono

Vib. X 3

ppp



Fl. 63

gliss. *f* *pp* *pp* *p* *pp* *mf*

Vib. l.v.

pp *mf* *pp* *pp*

Mar. *mf*

mf

68 *pp* *f* *gliss.* *f* "jet whistle" 9

Fl.

Vib.

Piatti.

pp

Cortinilla de metal

Baqueta blanda *mf*



72 *f* *f* *pp* *f* *mf*

Fl.

Vib.

Mar.

pp *mf* *pp* *sempre mf*

l.v.

75

Fl. *f* *mf* *f*

Vib. *mf* *pp* *mf* *pp*

Mar.



77

Fl. *f* *pp* *f* *f*

Vib. *mf* *pp*

Mar.

79

Fl. *mf* *f* *mf* *f* *pp*

Vib. *mf* *pp* *mf* *pp*

Mar. *f*



Artaud 37 A2

M [1 2 3
2 3 4 5 ♯]

81

Fl. *f* *f*

Vib. *mf* *pp* *f*

Artaud 26 A1

Artaud 26 A1

Fl. 83 *pp* *f* *pp* *pp*

Vib. *pp* *f* *pp*

1 2 3 4

5 5 3

l.v.

l.v.



Artaud 9B

Fl. 86 *poco* *p* *pp*

Vib. *f*

Piatti. *p* *pp* *pp* *mf*

1 2 3 4
2 3 4

l.v.

90

Fl.

gliss.

"jet whistle"

f

Vib.

Mar.

Detailed description: This system covers measures 90 to 93. The Flute part begins with a glissando (gliss.) and a 'jet whistle' effect, marked with a forte (**f**) dynamic. The Vibraphone and Maracas parts are mostly silent, with some light activity in the later measures. The Maracas part has a small graphic of two maracas in measure 92.



94

Fl.

mf psubito **mf**

5

Mar.

Detailed description: This system covers measures 94 to 97. The Flute part starts with a dynamic marking of *mf psubito* (mezzo-forte subito) and changes to **mf** (mezzo-forte) in measure 95. The Maracas part features a rhythmic pattern of vertical lines, likely representing the sound of the maracas. A measure rest of 5 is indicated in measure 95 of the Flute part.

98

Fl.

mp *f* *p* *mp*

Mar.

mf 3



103

Fl.

Mar.

mf *pp*

Artaud 9B

1 2 3 4
2 3 4

M

"jet whistle"

108

Fl.

gliss.

f

Piatti.

Mar.

pp

f



114

Fl.

mf psubito

mf

3

Mar.

pp

p

mf

pp

mf

p

mp

3

120

Fl.

5

pp < *mf*

fp

mf

Mar.



126

Fl.

3

f

p

Mar.

129

Fl. *p sub.* *mf* *pp* *poco f*

Mar. *poco f*

This system contains measures 129 through 132. The Flute part begins with a *p sub.* dynamic, followed by *mf*, *pp*, and *poco f*. The Maracas part features rhythmic patterns with slurs and a *poco f* dynamic. A double bar line is present at the end of measure 132.



133

Fl. *mf* 5

Mar. *poco*

This system contains measures 133 through 136. The Flute part starts with a *mf* dynamic and a fingering of 5. The Maracas part continues with rhythmic patterns and a *poco* dynamic. A double bar line is present at the end of measure 136.

137

Fl.

gliss.

f

Mar.

poco f



140

Fl.

Whistle-tone

Mar.

poco pp f poco poco

144

Fl.

Vib.

Mar.

ppp

poco

mf

pp

149

Fl.

Vib.

Mar.

fp

153

Fl. *senza vib.* *poco f* *mf* *gliss.* *molto vib.* *senza vib.*

Vib. *poco f* *poco f*

Mar. 3

157

Fl. *accel.* *cresc.* *ff*

Vib. *pp* *f*

Piatti. *pp* *f*

Mar. *ff*

$\text{♩} = 45$

♩ = 54-56

161

Fl.

Piatti.

Mar.

mf

mf

mf

ppp

p

pp



165

Fl.

Mar.

Cortinilla de metal

pp

p

mf

pp

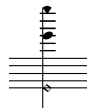
Musical score for Flute (Fl.) and Vibraphone (Vib.) from measures 169 to 172. The Flute part features a long melodic line starting with a *ff* dynamic. The Vibraphone part consists of a series of chords with dynamics ranging from *pp* to *f* and *mf*. A double bar line is present at the end of measure 172.



Musical score for Flute (Fl.), Vibraphone (Vib.), and Maracas (Mar.) from measures 173 to 176. The Flute part has a melodic line with a *LUNGA* marking. The Vibraphone part has a melodic line with a *f* dynamic. The Maracas part has a rhythmic accompaniment with a *LUNGA* marking and a *morendo* dynamic leading to *pp*. A double bar line is present at the end of measure 176.

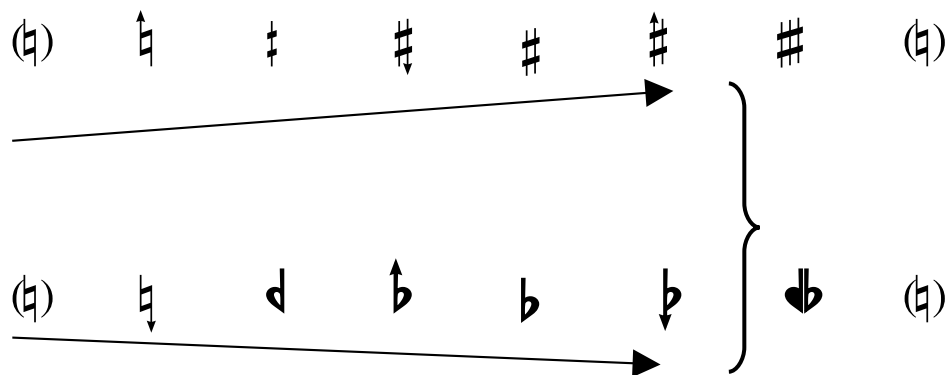
Signos utilizados

General



“Fischio”. Ligero sonido silbante afinado

Micro-intervalos



Octavos de tono ($\frac{1}{8}$)
Cuartos de tono ($\frac{1}{4}$)
Medio tono ($\frac{1}{2}$)
Tres cuartos de tono ($\frac{3}{4}$)

$\frac{1}{8}$ Tono $\frac{1}{4}$ Tono $\frac{1}{8}$ Tono $\frac{1}{2}$ Tono $\frac{1}{8}$ Tono $\frac{3}{4}$ Tono

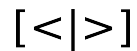
Reguladores



Crescendo desde el mínimo nivel posible



Diminuendo al mínimo nivel posible



Reguladores “ad libitum”

Calderones

,

Breve

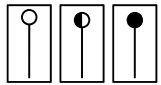
◡

Normal

▭

Largo

Percusión



Baquetas de marimba (blanda, media, dura)



Arco

Versos en silencio

para Flauta y Percusión (2009)

Percussione

Illuminada Pérez Frutos

♩ = 54-56

Marimba

legato
ppp
ppp

Mar.

ppp
p

Mar.

pp
p
* Mandolin Roll

Piatti.

Mar.

p
gliss.

Vib. 19

ritmo irregolare
con variazioni/trasformazione suono

X 5

ppp

Vib. 23

l.v.

pp mf

pp mf

pp

Mar. Baquetas blandas

sempre mf

Vib. 27

l.v.

mf

pp f

pp f

Piatti.

p

Mar.

32

Mar.

legato

ppp

ppp

35

Mar.

mp

ppp

Redoble independiente

37

Mar.

poco

ppp

con fischio

Musical staff with notes and dynamics. The staff contains a melodic line with notes and rests. Dynamics include *f* and *f*. There are also some markings that look like *pp* and *pp* in the lower part of the system.

42

* Mandolin Roll

pp

Mar.

Mandolin part with tablature. The upper staff shows a melodic line with notes and rests. The lower staff shows a bass line with notes and rests. Dashed lines connect the notes between the two staves. There are also some markings that look like *pp* and *pp* in the lower part of the system.



49

con fischio

f

Mar.

Mandolin part with tablature. The upper staff shows a melodic line with notes and rests. The lower staff shows a bass line with notes and rests. Dashed lines connect the notes between the two staves. There are also some markings that look like *pp* and *pp* in the lower part of the system.



54

Mar.

Mandolin part with tablature. The upper staff shows a melodic line with notes and rests. The lower staff shows a bass line with notes and rests. Dashed lines connect the notes between the two staves.

ritmo irregolare
con variazioni/transformazione suono

59

Vib.

l.v.

X 3

ppp

63

Vib.

Mar.

l.v.

pp

mf

pp

pp

mf

68

Vib.

Piatti.

Baqueta blanda

mf

Cortinilla de metal

pp

72

Vib.

Mar.

l.v.

pp

mf

pp

sempre mf

Vib. 75 l.v. *mf* *pp* *mf* *pp* *mf* *pp*

Mar.

Vib. 79 l.v. *mf* *pp* *mf* *pp*

Mar. l.v. *f*

Vib. 81 l.v. *mf* *pp* *f* *pp* *f* *pp* l.v. *pp*

Vib. 86 *f*

Piatti. l.v. *p* *pp* *pp* *mf*

91

Mar.

ff

95

Mar.

99

Mar.

102

Mar.

IV

105

Mar.

mf *pp*

107

Piatti.

Mar.

110

Piatti.

Mar.

10

112

Mar.

pp *ff* *pp* *p*



Mar.

115

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



Mar.

120

fp *p* *pp*



Mar.

126

f

130

Mar.

poco
f

135

Mar.

poco
f

139

Mar.

poco
pp
f
poco

143

Mar.

poco
poco
mf
pp

Vib. 147

Mar.



Vib. 153

Mar.



Vib. 157

Piatti.

Mar.

♩ = 54-56

161

Piatti.

mf

Mar.

mf

pp

ppp

p



165

Mar.

mf

pp

Vib.

169

pp *f* *pp* *f* *pp* *f* *pp* *mf* *pp*



Vib.

173

f

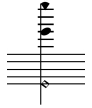
Mar.

LUNGA

f *pp*

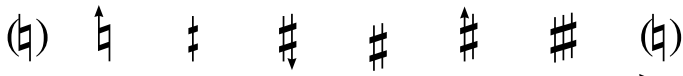
Signos utilizados

General



“Fischio”. Ligero sonido silbante afinado

Micro-intervalos



Octavos de tono ($\frac{1}{8}$)
Cuartos de tono ($\frac{1}{4}$)
Medio tono ($\frac{1}{2}$)
Tres cuartos de tono ($\frac{3}{4}$)

$\frac{1}{8}$ Tono $\frac{1}{4}$ Tono $\frac{1}{8}$ Tono $\frac{1}{2}$ Tono $\frac{1}{8}$ Tono $\frac{3}{4}$ Tono

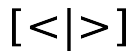
Reguladores



Crescendo desde el mínimo nivel posible



Diminuendo al mínimo nivel posible



Reguladores “ad libitum”

Calderones



Breve

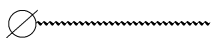


Normal



Largo

Flauta



Trino microintervalico (un cuarto de tono o aún menor)



Sólo aire



Mitad aire, mitad sonido



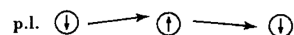
Sonido



Pasar progresivamente sonido de aire a sonido normal



Posición de la embocadura (muy "cerrada" - normal - muy "abierta")



Cambio de timbre a través de la presión del labio

frull.

Frullato



Multifónicos



Abrir y cerrar con la dinámica



Ruido de aire sobre el sonido "SH"

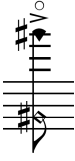


Sonido de aire "afinado" pronunciando el fonema "SH".

jet whistle



“Jet-whistle”. Glissando de armónicos ascendente y descendente



“Whistle-tones”: soplar con mínima presión de aire en la embocadura muy “abierta”

Versos en silencio

para Flauta y Percusión (2009)

Illuminada Pérez Frutos

Flauto
in Sol

♩ = 54-56

legato

pp *mf*

3

pp *mf*

6

con fischio

mf

dolce

mf *p*

10

con fischio

f *f* *mf*

mf *mf*

14

"jet whistle"

gliss.

mf *p*

Fl.

Atem/ respiro: ad lib.

X 5

Gliss. bochino

20

pp

irregolare

22

cresc.

f

gliss.

24

f

f

5

5

26

f

f

mf

f

f

3

5

5

3

5

5

28

f

p

f

gliss.

5

5

5

30

f

mf

pp

5

5

M

Artaud 43 A

1 b 2
5

Fl.

33 *legato*

pp *mf*

34 *gliss.*

pp

36 *8va* *frull.*

mf *p possibile*

38 *mf*

mf

43 *con fischio* *Whistle-tone* *dolce*

< f *Whistle-tone* *dolce* *mf* *pp*

50 *Whistle-tone* *Whistle-tone* *ff* *sfp sub.*

ff *sfp sub.*

54 *ff*

ff

Whistle-tone

Atem/ respiro: ad lib. X 3

Gliss. bochino

irregolare

ff

pp

cresc.

gliss.

f

pp

p

pp

mf

pp

"jet whistle"

gliss.

f

pp

f

pp

f

mf

f

58

62

64

69

72

74

76

mf *f* *f* *f* *pp* *f*

78

f *mf* *f*

Artaud 37 A2

M $\begin{bmatrix} 1 & 2 & 3 \\ 2 & 3 & 4 & 5 \end{bmatrix}$

80

mf *f* *pp* *f* *f*

Artaud 26 A1

M $\begin{bmatrix} 1 & 2 & 3 & 4 \end{bmatrix}$

83

pp *f* *pp*

Artaud 26 A1

M $\begin{bmatrix} 1 & 2 & 3 & 4 \end{bmatrix}$

85

pp *poco p*

Fl.

88 **Artaud 9B** M 1 2 3 4
2 3 4

pp *SH* *gliss.* *f*

93

mf psubito *mf* 5

98

mp *f* *p* *mp*

103 **Artaud 9B** M 1 2 3 4
2 3 4

mp *f* *p* *mp* *gliss.* "jet whistle" *f*

111

gliss. "jet whistle" *f*

114

mf psubito *mf* 3

120

5 *pp* < *mf* > *fp* < *mf* >

125

f < *p* >

129

p sub. *mf* *pp* < *poco* *f* >

134

mf

137

SH *gliss.* *f*

139

Whistle-tone

145

Musical staff for measures 145-151. The staff contains a melodic line with various note values and rests. A dynamic marking of *ppp* is present at the beginning. A fermata is placed over the final note of the staff.

152

Musical staff for measures 152-156. The staff includes dynamic markings *fp*, *poco f*, and *mf*. It also features performance instructions: *senza vib.*, *molto vib.*, and *senza vib.*. Trills are indicated with a '3' and a slur. A glissando is marked with *gliss.*. A fermata is at the end.

♩ = 45

accel.

157

Musical staff for measures 157-160. The staff shows a series of notes with vibrato markings (V_o) above them. A dashed line above the staff indicates an acceleration. A dynamic marking of *ff* is at the end. A fermata is also present.

♩ = 54-56

161

Musical staff for measures 161-165. The staff is in 4/4 time and contains notes with dynamic markings of *mf*. A fermata is placed over the final note.

166

Musical staff for measures 166-170. The staff begins with a series of notes and rests. A section of the staff is marked with a double bar line and the text *Cortinilla de metal*. This section consists of a series of notes with a dynamic marking of *pp*. A fermata is at the end.

Fl.

168

ff

168

p

LUNGA

172

LUNGA

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4

Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Envoi

para flauta y marimba

Rosa M^a Rodríguez Hernández

Edita: JUNTA DE ANDALUCÍA. Consejería de Cultura y Deporte.
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Envoi

Basado en el texto de Samuel Beckett

Score

Rosa M^a Rodríguez Hernández

Revisión: Paco Sanchis

Senza Tempo (S. T.)

♩ = 60

Flute

Percussion

Marimba

Fl.

Perc.

Mrb.

Fl.

Perc.

Mrb.

8 S. T. $\text{♩} = 60$

Fl. *p* \curvearrowright *f* *mf* $\overbrace{\hspace{2cm}}^3$ *f*

Perc.

Mrb. *mf* \curvearrowright *mf* *mf* *ff* *f* $\overbrace{\hspace{2cm}}^8$ $\overbrace{\hspace{2cm}}^3$ $\overbrace{\hspace{2cm}}^5$

10 S. T. (10" ~ 15") $\text{♩} = 60$

Fl. *ff* $\overbrace{\hspace{2cm}}^7$ $\overbrace{\hspace{2cm}}^3$ *mf* $\overbrace{\hspace{2cm}}^>$ *ff*

Perc. Tam-tam *poco f*

Mrb. *pp*

12 S. T. *port.* $\text{♩} = 60$

Fl. *sffz* *f* *f* *espress.* *pp*

Perc. *ff*

Mrb. *pp* $\overbrace{\hspace{2cm}}^3$

14

Fl. *mf* *p* *mf* *p* *mf* *p*

quasi flutt. ord. flutt. ord.

5 3 6 3

Perc.

Mrb. *mf* *sffz* *sffz* *sffz* *sffz* *sffz*

3

17

Fl. *mf* *ff* *pp*

S. T. (10" ~ 15")

Perc. *pp* *pp*

Tam-tam varilla de Triángulo Cymbals baqueta de Caja

Mrb.

19

Fl. *p* *mf* *mf* *f* *f* *ff*

poco rit. *a tempo*

♩. = 66

3 3 3 5 3 3

20

Perc. 3 3

Mrb.

S. T.

21

Fl. *pp* *mf*

Perc.

Mrb. *pp* *p* *mp*

(8" ~ 12")

23

Fl. *mp* *5:3*

Perc. *pp*

Mrb. *f*

76 *voz y aire*


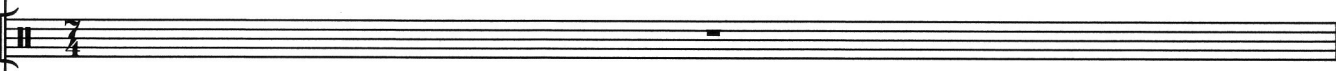

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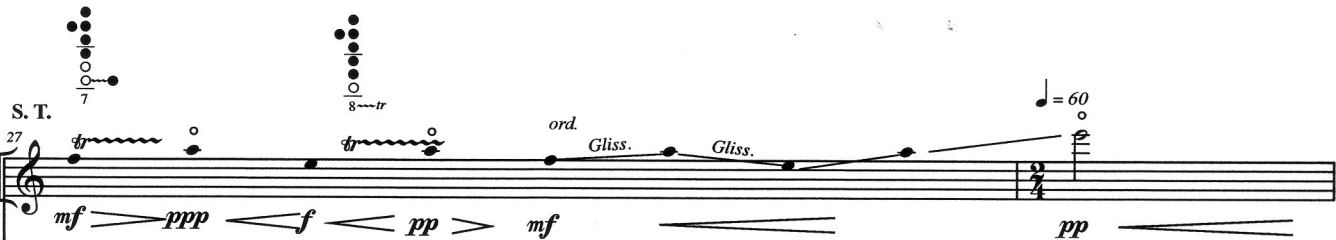

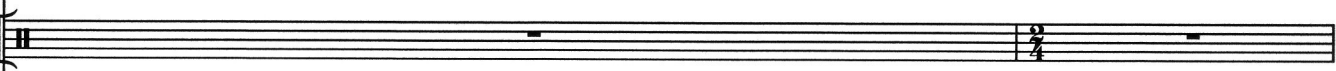
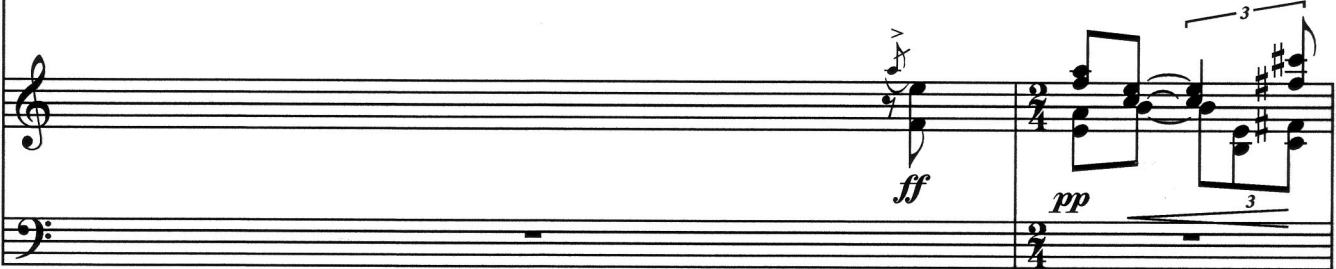
Fl. *mf*

Perc. *mf* *Gliss.*

Mrb.

desde el borde hasta la campana

Fl.  Perc.  Mrb. 

S. T.  Fl.  Perc.  Mrb. 

Fl.  Perc.  Mrb. 

31 S. T. $\text{♩} = 60$

Fl. *pp*

Perc.

Mrb.

5 5 5 3

pp

33 S. T.

Fl. *mf* *p < mf > p < mf > p < mf > p < mf >*

Perc.

Mrb.

34 $\text{♩} = 60$

Fl. *ff* siseo *ffz* *f* *flutt.* *p* *mf* *ord.*

Perc. *f* baqueta de Caja

Mrb.

36 S. T. pausa

Fl. *p* *f* *mp* *espress.* *ord.*

Perc.

Mrb.

37 $\text{♩} = 76$ *flutt.* *ord.* S. T. *ord.*

Fl. *sfz* *f* *p* *mf*

Perc.

Mrb. *baqueta Marimba*

39 $\text{♩} = 76$ *ad lib. espress.*

Fl.

Perc. *baqueta de Caja*

Mrb.

40 S. T.

$\text{♩} = 60$ *a tempo*

Fl.

Perc.

Mrb.

pp

ff

pp

Detailed description: This system covers measures 40 and 41. The flute part begins at measure 40 with a tremolo (S.T.) and a dynamic of *pp*. The tempo is marked *a tempo* with a quarter note equal to 60 beats per minute. The percussion part is silent. The maracas part starts at measure 40 with a dynamic of *ff* and continues through measure 41 with a dynamic of *pp*. The maracas play a rhythmic pattern with a triplet in measure 41.

42

Fl.

Perc.

Mrb.

mf

mf

Detailed description: This system covers measures 42 and 43. The flute part starts at measure 42 with a dynamic of *mf*. The percussion part is silent. The maracas part starts at measure 42 with a dynamic of *mf* and continues through measure 43. The maracas play a rhythmic pattern with a triplet in measure 42.

44

Fl.

Perc.

Mrb.

sffz

Detailed description: This system covers measures 44 and 45. The flute part starts at measure 44 with a dynamic of *sffz*. The percussion part is silent. The maracas part starts at measure 44 with a dynamic of *sffz* and continues through measure 45. The maracas play a rhythmic pattern with a triplet in measure 44.

45 $\text{♩} = 40$

Fl. *p* *f* *p* *ppp* *eco* *p* *pp* 5

Perc.

Mrb.

46 S. T. $\text{♩} = 76$

Fl.

Perc.

Mrb. *f* 3 3 3

48

Fl. 3 3

Perc.

Mrb. *f*

Fl.  Perc.  Mrb. 

Fl.  Perc.  Mrb. 

S. T.  Fl.  Perc.  Mrb. 

Valencia, febrero 2009

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4

Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Baile entre jarcias y aparejos

para flauta y marimba

Dolores Serrano Cueto

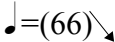
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- BAILE ENTRE JARCAS Y APAREJOS -

Dolores Serrano Cueto

Notas Generales

Dinámicas entre paréntesis (): indican diferentes planos sonoros

 : ir a menos


MODERATO  : entrar en este tiempo poco a poco


* Compás 106: a modo de guiño, la marimba mira a la flauta para ver si se ponen de acuerdo.


Notas para Flauta

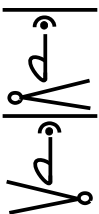
Microintervalos utilizados:




 : en diferentes notas (no atacar ninguna, todo fluido)


 : hasta hacerse imperceptible/ desde el sonido más piano posible

 : cabezas para soplo corto/soplo largo

 : solo aire, hasta alcanzar sonido natural/lo contrario. Esperar en ambos casos lo necesario

Notas para Marimba

 : *utilizar escobilla metálica o similar, ascendiendo desde la nota más grave
*probar en los tubos sonoros del instrumento.

 : hacer zigzag

P (suave/blando) : buscar las baquetas que creen los sonidos más sutiles, casi etéreos.

Baile entre jarcias y aparejos

...a la gente de mar...
como mi padre

FLAUTA Y MARIMBA

Dolores Serrano Cueto
en-may 2009

4/4 Moderato **2/4**

Marimba

2/4 (Meno mosso) **4/4 Moderato**

4

Mar.

8

Mar.

11

Mar.

13

(loco)

2/4

5 6

pp

ppp

16

2/4

(tr)

poco accel.

4/4

Tempo primo (Moderato)

mf

mp

D. S. C.
Baile entre...

19

mf

Mar.

22

p niente

pp

ppp

lo+p posible

7/4

7/4

Mar.

26

7/4 $\text{♩} = 66$

soplo corto soplo largo

ff *ppp* dal niente* *ff* *ppp* *port.* *ppp*

7/4

Mar.

29 *soplo largo*

ppp *ff* *ppp* *mp*

Mar. *ppp* ir cresc..endo poco a poco

32

Mar. --- seguir crescendo ---

34 *gliss.*

mf *f* *ff*

Mar.

36

Mar.

mp

f

38

Mar.

mp

ppp

5/4

5/4

D. S. C.
Baile entre...

41

rit.

pp

p molto espressivo

♩=66

Mar.

mp dolce

*lo+p
posible*

44

Mar. *p dolce*

Più mosso

48

Mar. *mp dolce*

52

Mar. *mp dolce*

4/4

D. S. C.
Baile entre...

56 $\frac{4}{4}$

mf cantabile

Mar. *p*

59 (rubato ad libitum)

Mar. *mp*

62 *p*

Mar. *p*

64

mp

Mar.

66

mf

mp dolce

Mar.

69

p

mp dolce

trm

$\frac{7}{4}$

Mar.

72 $\frac{7}{4}$ accel. rit. $(\text{♩}=66)$

tr tr tr tr tr

p *cresc.* rit. *ppp ppp*

Mar. *mp cresc. y molto dim. pp*

75 *tr* *tr* *tr* *tr* *tr*

Mar. *mp ppp*

77 *tr*

Mar. *(mf) (mp) (p)*

79

esperar hasta el sonido puro
...hasta que sea aire

ppp *pp*

3/4 3/4

Mar.

82

♩=66) puede entrar aquí o antes de que
acabe la flauta (compás anterior)

3/4 4/4 5/4

p suave/blando

Mar.

86

5/4 ♩=80)

3/4

Mar.

89

3/4 ♩=88)

mp *mp*

3/4 7/4 7/4

Mar.

93 $\text{♩} = 96$

7/4 3/4

Mar.

95 $\text{♩} = 100$

3/4 7/4

Mar.

mf

(mp)

98

mf y cresc.

(mp) y cresc.

Mar.

D. S. C.
Baile entre...

100

Mar.

101

Mar.

102

Mar.

D. S. C.
Baile entre...

103

mf

Mar.

104

mf

Mar.

105

f *fff* *mf*

Mar.

mf

loco

si es posible,
con aire

Moderato *poco a poco*

2/4 2/4 2/4 4/4 4/4

D. S. C.
Baile entre...

108 $\frac{4}{4}$

Mar. *mf* *p*

110

Mar. *mf* *p* *mf* *mp* *p* *mp*

112

Mar. *mf* . . *molto cresc.*

D. S. C.
Baile entre...

114

rit. . $\frac{7}{4}$ $\text{♩} = 96$

mf . . . *cresc.* *ff*

Mar.

116

b *tr*

Mar.

118

tr

mp

Mar.

Flute

Baile entre jarcias y aparejos

...a la gente de mar...
como mi padre

Dolores Serrano Cueto
en-may 2009

Moderato **3** (Meno mosso)

pp *p*

Moderato

7

mp

11

13

(loco)

tr *b* *b* *b* *b* *b* *b* *b* *b* *b* *b*

5 6

Tempo primo
(Moderato)

16

(tr.) poco accel..

mf

D. S. C.
Baile entre...

19

mf

22

p niente

$\text{♩} = 66$

26 *soplo corto* *soplo largo*

ff ppp dal niente ff ppp*

29 *soplo largo*

ppp ff ppp mp

33

mf

36

mp ppp

D. S. C.
Baile entre...

40 rit. . . $\text{♩} = 66$

pp *p molto espressivo*

44

48 *Più mosso*

mp dolce

52

56

mf cantabile

61 *(rubato ad libitum)*

p

D. S. C.
Baile entre...

64

mp *mf*

Musical staff 64-67: Treble clef, 4/4 time. Measures 64-67. Dynamics: *mp* (measures 64-65), *mf* (measures 66-67). Includes slurs and accents.

68

Musical staff 68-70: Treble clef, 4/4 time. Measures 68-70. Includes slurs and accents.

71

p *p* *cresc.* *rit.* *ppp* *ppp*

(♩=66)

Musical staff 71-74: Treble clef, 4/4 time. Measures 71-74. Dynamics: *p*, *p*, *cresc.*, *rit.*, *ppp*, *ppp*. Includes trills, accents, and a tempo marking of 66 bpm.

75

mp *(mf)*

Musical staff 75-77: Treble clef, 4/4 time. Measures 75-77. Dynamics: *mp*, *(mf)*. Includes trills and accents.

78

(mp) *ppp* *pp*

esperar hasta el sonido puro
...hasta que sea aire

Musical staff 78-81: Treble clef, 4/4 time. Measures 78-81. Dynamics: *(mp)*, *ppp*, *pp*. Includes trills and accents. Text annotation: "esperar hasta el sonido puro ...hasta que sea aire" with arrows pointing to notes in measures 80-81.

82

(♩=66) (♩=72) (♩=80)

Musical staff 82-84: Treble clef, 3/4, 4/4, and 5/4 time signatures. Measures 82-84. Dynamics: (♩=66), (♩=72), (♩=80). Includes a double bar line and a fermata.

D. S. C.
Baile entre...

$\text{♩} = 88$)

87

mp

$\text{♩} = 96$)

92

mp

$\text{♩} = 100$)

95

mf

98

mf y cresc.

100

f

101

mf

102 *f* *D. S. C.*
Baile entre...

103 *mf*

104 *mf* *f* *fff*
**loco* *si es posible, con aire*

107 *Moderato* *poco a poco*
mf *mf* *p*

110 *mf* *p* *mf* *mp*

112

D. S. C.
Baile entre...

$\text{♩} = 96$)

114

mf . . *cresc.* *ff*

116

117

118

PAPELES DEL FESTIVAL
de música española
DE CÁDIZ

Cuaderno nº 4 Año 2012

OBRAS PARA FLAUTA Y MARIMBA
“TALLER DE MUJERES COMPOSITORAS”

Gotas de Luna

para flauta y marimba

Mercedes Zavala

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Gotas de luna

(2009)

Mercedes Zavala

(1963)

Quasi cadenza ad libitum
ca. ♩ = 75

Flauta en sol

sin vibrato: etéreo, mágico

bisblygando poco rit.

p gliss. *pp*

Marimba

mf *mp* *p*

8 *A tempo*
ord.

sin vibrato

p gliss. *pp* *pp* *ppp* *pp* *p*

- Las alteraciones afectan solo a la nota inmediatamente posterior, salvo en el caso de repetición inmediata. La utilización de alteraciones de precaución no anula el criterio general.

- La numeración de los multifónicos de la flauta remite a la tabla de Pierre-Yves Artaud y Gérard Geay

15

Enérgico ord.

flatt.

p

pp

20

sin vibrato

p

26

ord.

flatt.

ord.

mp

mp dolce

30

Musical notation for measures 30-31. Measure 30 features a treble clef with a key signature of one flat. It contains a five-measure phrase marked with a '5' above the staff, followed by a six-measure phrase marked with a '6' below the staff. The dynamic marking *mp* is placed between the two phrases. Measure 31 continues with a seven-measure phrase marked with a '7' below the staff.

sin vibrato

32

Musical notation for measures 32-33. Measure 32 is marked 'sin vibrato' and contains a long, continuous melodic line. The dynamic marking *p* is written below the staff with the instruction 'como trémolo'. Measure 33 continues the melodic line.

Piano accompaniment for measures 32-33. Measure 32 features a treble clef with a key signature of one sharp and a bass clef with a key signature of one sharp. It includes a triplet of eighth notes in the treble and a dotted quarter note in the bass. Measure 33 continues with a treble clef and a bass clef, featuring a dynamic marking *p* and a fermata over the final notes.

34

Musical notation for measures 34-36. Measure 34 includes a reference to 'n° 132' and 'ord.'. Measures 35 and 36 are marked 'flatt.' and 'ord.' respectively. The notation shows a series of seven-measure phrases, each marked with a '7' below the staff.

37

Musical notation for measures 37-40. Measure 37 features a treble clef with a key signature of one flat and a bass clef with a key signature of one flat. It contains a series of seven-measure phrases, each marked with a '7' below the staff.

39 flatt. ----- ord. flatt. ----- ord. *Meno mosso* sin vibrato \circ
como trémolo *rit.* 6

42 *p* 3 *p* 3 *p*

47 ca. $\bullet = 80$

53

Musical score for measures 53-55. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with slurs and fingerings 5, 6, and 7. The bottom staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It includes a piano accompaniment with a 'cresc.' marking.

56

Musical score for measures 56-58. The top staff is in treble clef with a key signature of one flat (Bb). It features a melodic line with slurs and fingerings 7. The bottom staff is in grand staff (treble and bass clefs) with a key signature of one flat (Bb). It includes a piano accompaniment with a 'mf' marking.

Andante (ca. ♩ = 60)
sin vibrato ma molto legato e dolce

58

Musical score for measures 58-60. The score is in 4/4 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 58 starts with a piano (*pp*) dynamic, marked 'subito', and features a long, sweeping melodic line in the treble staff. Measure 59 continues this line, with dynamics shifting to piano (*p*) and then back to *pp*. The grand staff accompaniment features a rhythmic pattern of eighth notes, with some measures marked 'legato'. Measure 60 concludes the section with a final melodic flourish in the treble staff.

3

61

Musical score for measures 61-63. The score is in 4/4 time and consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). Measure 61 begins with a forte (*f*) dynamic and a triplet of eighth notes. A 'flatt.' (flattening) instruction is indicated by a dashed line above the staff. Measure 62 features a sixteenth-note triplet, marked 'sin vibrato' and 'mf'. Measure 63 concludes with another sixteenth-note triplet, also marked 'flatt.'. The grand staff accompaniment provides harmonic support with various rhythmic patterns, including sixteenth-note triplets.

64

ord.

p

sin vibrato

pp legato

67

poco rit.

mp

A tempo

70

p *mp*

gliss.

73

n° 132

6

ff *mp*

f *mp*

legato

76 n° 42 poco rit.

79 A tempo

poco rit.

p subito *pp*

mp *pp* subito *p* *8va*

83

Musical score for measures 83-85. The score is in 4/4 time and consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 83 features a melodic line in the treble staff with a slur and a sharp sign, and a piano accompaniment in the grand staff with notes marked *8va* and accents. Measure 84 continues the melodic line with a slur and a dynamic marking of *p*. Measure 85 concludes the phrase with a slur and a sharp sign. The key signature changes from one sharp to one flat between measures 84 and 85.

86

Musical score for measures 86-88. The score is in 3/4 time and consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. Measure 86 features a melodic line in the treble staff with a slur and a sharp sign, and a piano accompaniment in the grand staff with notes marked *8va* and accents. Measure 87 continues the melodic line with a slur and a dynamic marking of *pp*. Measure 88 concludes the phrase with a slur and a dynamic marking of *poco rit.*. The key signature changes from one flat to one sharp between measures 87 and 88.

89

A tempo

pp

p

pp

92

accel.
vibrato

p

mp

p

mp

96

ca. ♩ = 75 ma un poco libero

99

Come prima (quasi cadenza) sin vibrato

5

102

ord.

sin vibrato

pp *p* *pp*

105

Meno mosso

p *pp* subito

p *pp* subito

109

sin vibrato

p *p* *pp* *pp*

pp *ppp* *pp*

Duración aproximada: 6'30

Pozuelo de Alarcón, 2009, revisada en 2010

Agaritaru De la red recién izada,
 Yotsude no tsuki no ¡gotas de luna...!
 Shizuku kana

Mokkoku

Gotas de luna

(2009)

Mercedes Zavala
(1963)

Quasi cadenza ad libitum sin vibrato : etéreo, mágico

poco rit.
bisbigliando

(ca. ♩ = 75)

Flauta en sol

8 *A tempo*
ord.

14 sin vibrato

17 *Enérgico*
ord.

26 ord.

-Las alteraciones afectan solo a la nota inmediatamente posterior, salvo en el caso de repetición inmediata. La utilización de alteraciones de precaución no anula el criterio general.

- La numeración de multifónicos corresponde a la tabla de Pierre-Yves Artaud y Gérard Geay

32 *sin vibrato*
p como trémolo

34 n° 132 *ord.* *flatt.* *ord.*
7 7 7 7

36
7 7

38
7 7

39 *flatt.*
como trémolo

40 *ord.* *flatt.* *ord. rit.* *Meno mosso* *sin vibrato*
*p*³

43
p *p*

47 (ca. ♩ = 80)

52

55

57

Andante (ca. ♩ = 60)
sin vibrato ma molto legato e dolce

60

63

66

poco rit. *A tempo*

72

75 *mp* *n° 42* *A tempo*

79 *poco rit.* *p subito* *pp*

84 *p*

88 *A tempo* *poco rit.* *pp* *p* *p*

94 *accel.* *vibrato* *mp* *mp* (ca. $\text{♩} = 75$) *ma un poco libero*

99 *Come prima (quasi cadenza)* *sin vibrato* *p* *pp*

102 *ord.* *sin vibrato* *pp* *p* *pp*

106 *Meno mosso* *p* *pp subito* *p*

111 *sin vibrato* *p* *pp* *pp*