

la fijeza de la fiebre
for oboe, alto sax, soprano, violin, cello and contrabass
for Ensemble Dal Niente
Iván Naranjo - 2013

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notation and performance techniques

ensemble

- oboe
- alto saxophone in E flat (transposed in the score and parts)
- soprano
- violin
- cello
- double bass (with two bows)

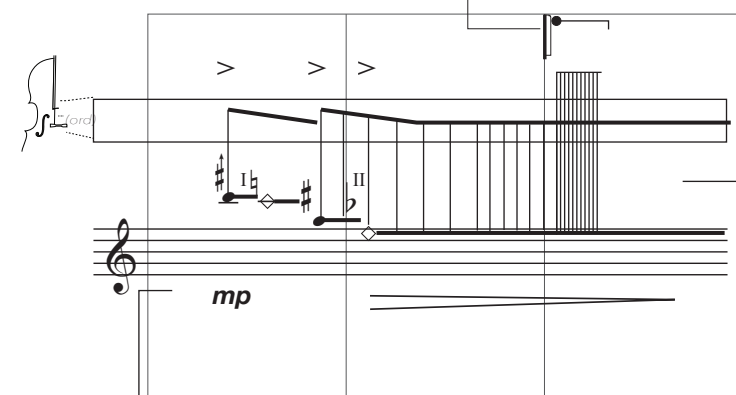
woodwinds

- slap tongue
- air sound (on fingered pitches)
- flutter tongue/flutter throat
- multiphonic (measure 122). fingering is included in the score and was taken from the book: "Techniques of Oboe PLayering" by Peter Veale and Claus-Steffen Mahnkopf (page 93, Example 152).

strings

location and motion of the bow on the string: between **mst** at the top of the rectangle [its limit should be placed around the second octave [2nd natural harmonic] of each string]] and **xsp** at the bottom of the rectangle [the edge of the bridge]. Thick horizontal lines indicate the precise location of the bow on the string and the time line. Grey rectangles indicate a whole area where the action of the bow takes place; It is used when unconventional bowing is required (i.e. circular movement of the bow on the string).

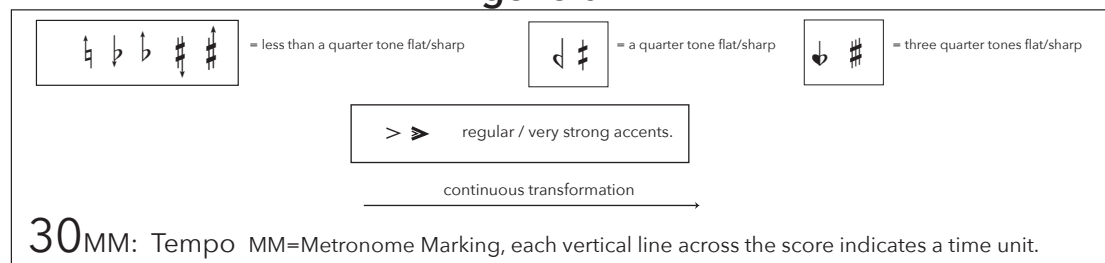
region of the bow to be used. in this case, the jeté should be produced with the tip of the bow



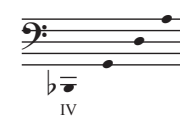
dynamics: traditionally notated. Unless otherwise marked, all dynamic changes are 'subito'.

traditional staff: notes/pitches and their durations [horizontal lines], decoupled from blowing/bowing durations. there are no continuing horizontal lines between very short notes, however, they should not be played staccato.

general



cello·scordatura



The fourth string is tuned a major second below. The cello part is written in real pitches. The fourth string is used in pages 6 to 8.

extended bow techniques:

circular bow movement. its size and duration is indicated by the size of the grey rectangle.



Jeté. Always notated in a separate layer, so its upper extreme is higher than the bow position staff. Perform always very close to the string, so the bouncing is fast and diminute.

bow timbre:

- crine with the hair of the bow
- legno with the wood of the bow

noteheads | strings

- ⊕ place the (left hand) bow on the string without frog-tip motion (unless indicated), as if damping it.
- ◇ harmonic/flageolet finger pressure (sometimes its placement does not correspond to a natural harmonic)
- toneless sound (undefined pitch)

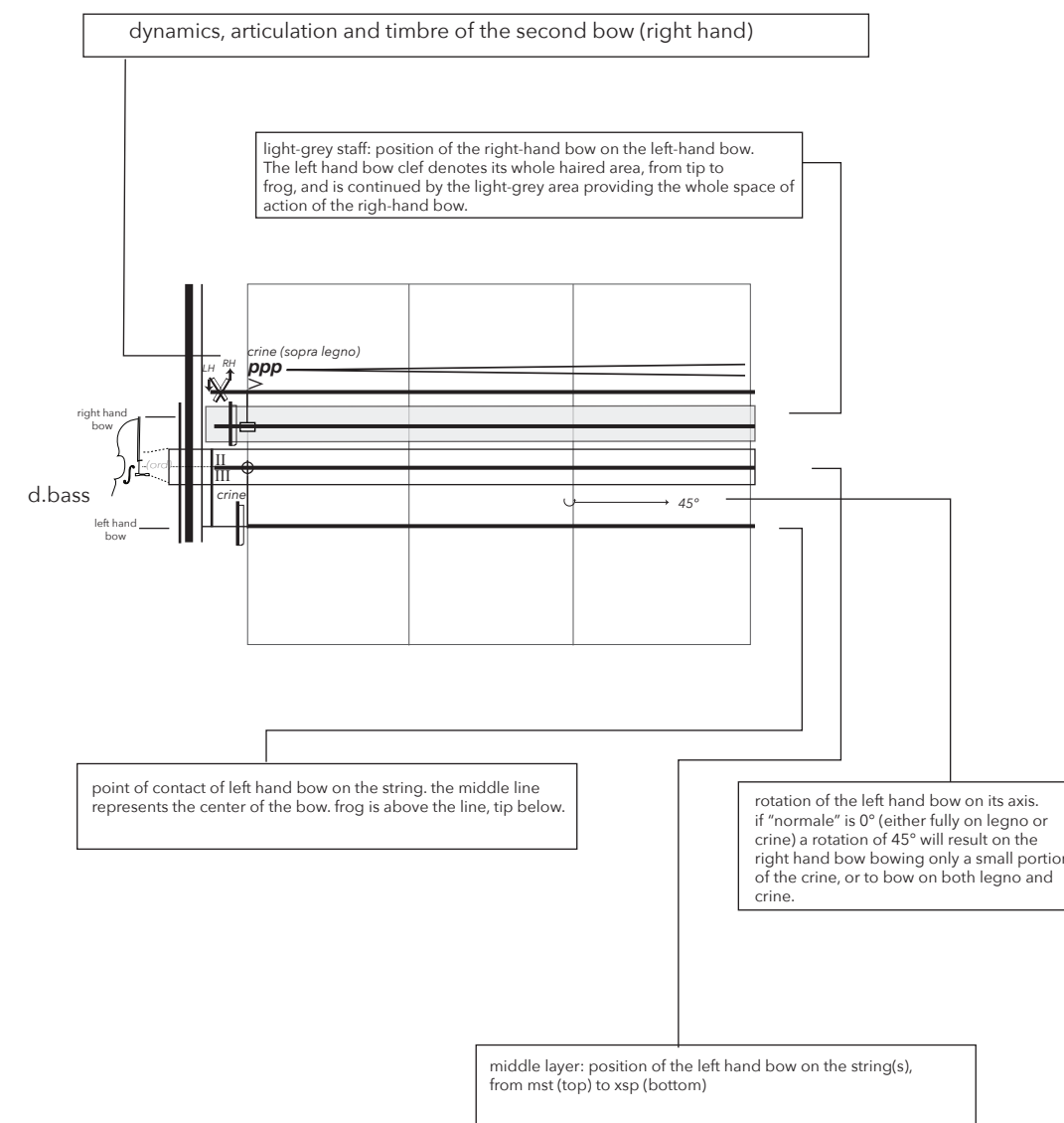
articulation:

long vertical lines: re-attack [changing bow direction]
short vertical lines: smooth vibrato, without re-attacking, the method for producing it is left to the performer to decide.

- > > * regular, strong and very strong accents.

double bass | double bowing technique/staff

Hold one bow with the left hand (a "german bow" position in the hand works better) and place it on the string(s) indicated, either making contact with legno or crine (as indicated). The right hand bow moves on the surface of the other bow, perpendicularly. Depending on the position of the left hand bow on the string, the second bow will make contact either with the crine or the legno of the first bow.



dynamics, articulation and timbre of the second bow (right hand)

light-grey staff: position of the right-hand bow on the left-hand bow. The left hand bow clef denotes its whole haired area, from tip to frog, and is continued by the light-grey area providing the whole space of action of the right-hand bow.

d.bass

point of contact of left hand bow on the string. the middle line represents the center of the bow. frog is above the line, tip below.

rotation of the left hand bow on its axis. if "normale" is 0° (either fully on legno or crine) a rotation of 45° will result on the right hand bow bowing only a small portion of the crine, or to bow on both legno and crine.

middle layer: position of the left hand bow on the string(s), from mst (top) to xsp (bottom)

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30MM

1

8

right hand bow

d.bass

left hand bow

LH RH

crine (sopra legno)

ppp

f

ppp

f

f

ff

(legno)

left hand bow lies steady on the string(s) while right hand's bows on it. as dynamics increase, the whole body of the instrument vibrates widely/wildly)

45MM

12

oboe

alto sax *ff/pp*

soprano

violin *ff* *pp* *sord*

cello *[ff]/pp* *ff* *flautato* ("brushing" with the hair of the bow, lightly, with no horizontal bow motion)

d.bass *[ff] > pp* *crine (sopra crine)* *pp* *mf* *pp* *legno*

4-7"



4-7"



4-7"



4-7"



4-7"



4-7"



45MM

21

oboe

alto sax *ff/pp* *ff/pp* *p* *senza vibrato*

violin *fff* *pp* *mp* *pp*

cello *ff* *ff* *pp* *flautato*

d.bass *[ff] > pp* *mp* *f* *mp* *mp* *ff* *mp* *[legno]* *45°*

oboe

alto sax

soprano

violin

cello

right hand bow

d. bass

left hand bow

sempre legato
pp
(double harmonic)

ff/p

ff/p

ff/p

ff/p

fff

p

ff/p

ff/p

pppp

p

mp

[u]

legno → crine

legno → crine

legno → crine

legno → crine

legno → crine

legno → crine

f > ppp

f > ppp

f > ppp

f > ppp

f > ppp

f > ppp

flautato

ppp

mp

[ff] > pp

[ff] > pp

[ff] > pp

[fff] > pp

[fff] > pp

[fff] > pp

45

50

55

oboie

mp p

pp

alto sax

mp ppp mf ppp

soprano

[b] [i]

[i] [o]

legno crine legato

violin

[ff] pp f p ff/ppp mp pppp

cello

(crine) legno

[f] (gliss)

mf ff ppp mp

right hand bow

d.bass left hand bow

[ff] > pp

(crine sopra legno) mf

III crine

62 68 75 *legatissimo*

oboe

mp

pp

ppp

alto sax

mp

mf

f

mp

mf/pp

ppp

mp

soprano

p

mp

(gliss)

p

ppp

pp

[i]

[i] → [o]

[o]

flautato

violin

mp

mf

mp

pp

mp

f

p

ppp

p

pppp

molto flautato

cello

p

pppp

p

mp

right hand bow

d.bass

left hand bow

[multiphonic]

arco

finger

mp

mf

ppp

ppp

mp

ff

p

ppp

obo

mf > mp > ppp ff/p

mp > ppp ff/p

p

ppp

pp

alternate between different timbre fingerings

alto sax

f > p

f > p

mf > p

ppp

soprano

mp

p

f

p

[o]

violin

mf

fff

f

mf

pp

pppp

cello

mf

mf

f

mp

p

d.bass

pp

mf

f

mp

mf

pp

mf

pp

oboe

legatissimo

ppp p ppp

alto sax

p mp p ppp ppp mp/pp

soprano

ppp mf ppp

[o] [i] [o]

legno

crine

III - - 1

legno

violin

p mp pp mf pp mp

cello

mf mp pp mf mf f p ppp

(gliss)

legno

vib.

d.bass

mp pp

pp

113

121

(152) (multiphonic w/irregular beat)

(normale)

126

oboe

mp ————— f > mp ————— f > mp ————— p mf mp ————— mf ff > pp

alto sax

fff mp mf ————— ff mp ————— f > pp ————— mp mf mp mf mp ff > p pp

soprano

[o] ————— [a] [a] [o]

violin

ff f > mp mf f pp f mf > pp f pp

cello

mp ————— f > mp ————— pp mf mp > pp ————— mp ————— ppp mp pp

d.bass

mf ————— ff ————— mf ————— pppp

tr

senza vibrato ————— *molto vibrato* ————— *senza vibrato*

flautato ————— *m. flautato*

m. flautato legno

alternate between different timbre fingerings

oboë

pp

pppp

very smooth articulation

alto sax

ppp

pppp

soprano

legatissimo

ppp

pppp

violin

sul tasto possibile

pppp

cello

m. flautato legno

sul tasto possibile

pppp

crine (sopra legno)

mf

ppp

sul tasto possibile

d.bass

pp

right hand bow

left hand bow

crine

crine + string crackle

45°

45°

Stanford, Ca. November 2013.