lanzado entre dos nadas

for [bass flute + bass clarinet], harp and bowed cymbal

dedicated to Ensemble Adapter

Iván Naranjo

2013

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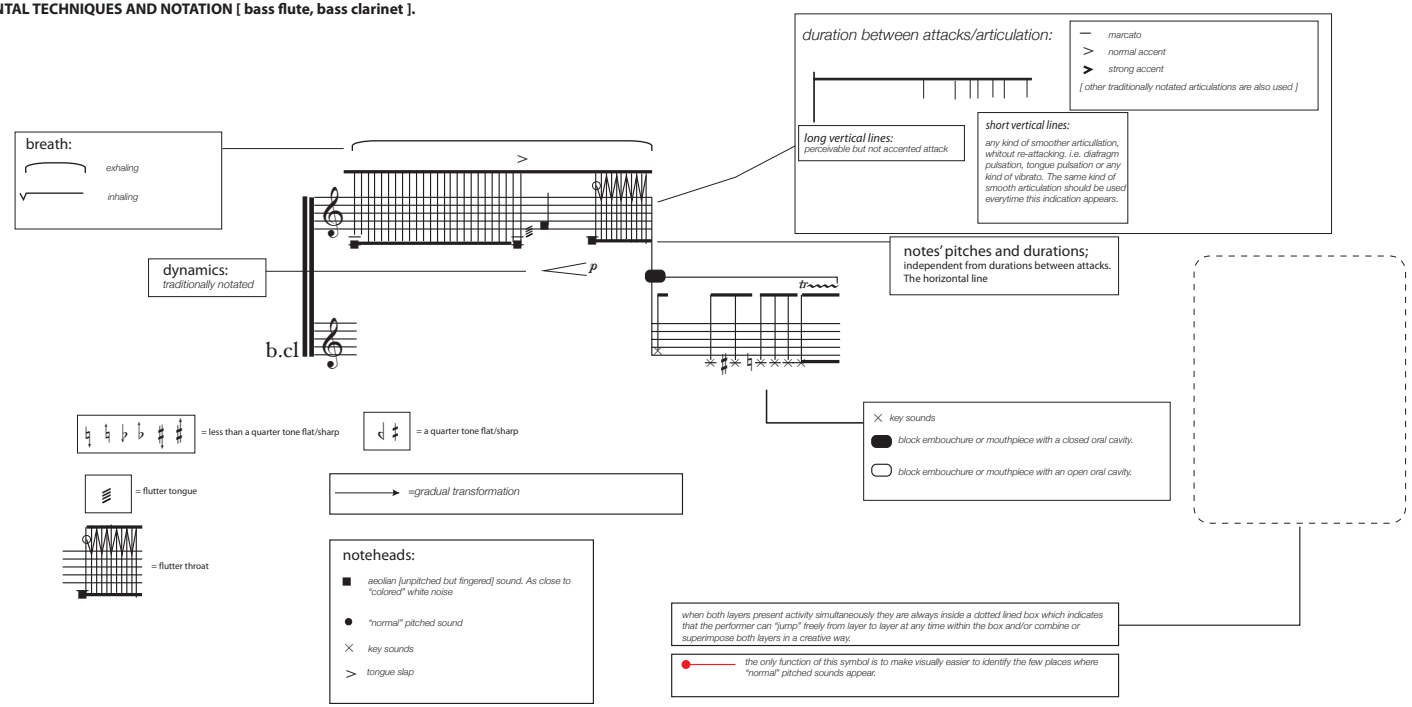
"lanzado entre dos nadas" is written in three separate scores, corresponding to three separate sound spaces to be performed simlutaneously: a duo for bass flute and bass clarinet, a harp part and a bowed cymbal (crash ~12-14").
Each of these parts is structured, in their micro, meso and macro levels in a different manner. The duo begins tha piece and later on [in an undeterminate moment within a range of time] the other two instruments start [no attempt should be made to start at the same moment or to end the piece simultanously].

[bass flute + bass clarinet]

· The bass clarinet is transposed in the score [written in B♭].
· Both instruments' parts consist of two staves denoting two layers of actions.
· The higher layer consist mostly of aeolian sounds with no clear pitches (breathe or air sounds). However, different pitches are notated in order to obtain varied colored noises. The performers should try to avoid the presence of clear pitched sounds unless the opposite is asked. In addition and exceptionally, clear pitched, very soft sounds in hign pitches appear occasionally in this layer. When this happens, a circular notehead is used, as opposed to the squared notehead used for aeolian sounds.
· The lower layer consists principally of sounds produced without blowing air into the instrument, while blocking the mouthpiece with the mouth and using the oral cavity [open or closed] as a resonator. In addition, slap pitched sounds and occasional inhaled sounds also appear in this layer.
· Both layers work as interruptions of the other. This interruptions are in the most part defined precisely, but sometimes they happen in a more or less free manner.

INSTRUMENTAL TECHNIQUES AND NOTATION [bass flute, bass clarinet].



[harp and cymbal notes on next page]

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for [bass flute + bass clarinet], harp and bowed cymbal

harp

· The harp part is written in three separate layers.
·The principal one [the two staves in the middle] is written with precise rhythms and in a 4/4 meter. It functions as the main material and also as the temporal reference for the other two layers, written with no barlines or rhythm figures. An attempt should be made by the performer to play as accurately as possible the indicated rhythms and to maintain the pace of the middle staves even when the performer has “jumped” to the highest, “unrhythmed” staff.
·The highest stave interrupts the principal layer in moments decided by the performer. However, a symbol on top of the whole system indicates the ratio of both layers’ presence from the moment it appears and until the next symbol.
·The lowest stave has to be played in its totality and consists on occasional, always ascending and irregularly accelerating notes.

symbols

indicates the ratio of presence between the highest and middle layers of activity. The white space denotes the highest stave and the black the principal layer [two middle staves].

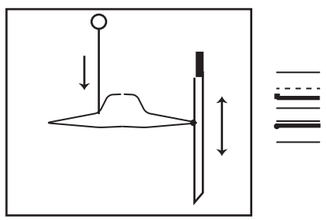
arpeggiate the chord (ascending).

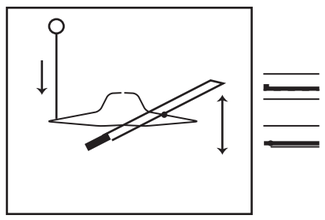
7

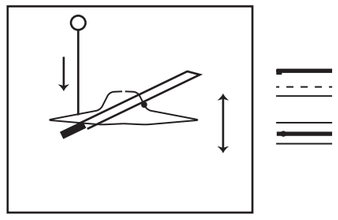
play the seventh harmonic of the indicated pitch (sounds two octaves and a slightly flat minor seventh above).

bowed cymbal [crash ~16-18”]

· It is recomendable to use plenty of rosin on the bow [double bass or cello bow].
· Right hand always bow on one side of the cymbal, while the left hand places [and moves] the wooden side of a mallet vertically on the other side of the cymbal.







· The system consists of two staves, one for the position/movement of the bow on the cymbal, and another for the position of the mallet on the cymbal.

· A new notehead, even in the middle of a continuous line, denotes a change of direction of the bow perceivable as a smooth attack.

· Pedal changes are indicated with the letter of the pitch to be altered.

· Sometimes the pedals are pressed slowly, in order to alter the pitch microtonally and or produce perceivable glissandi.

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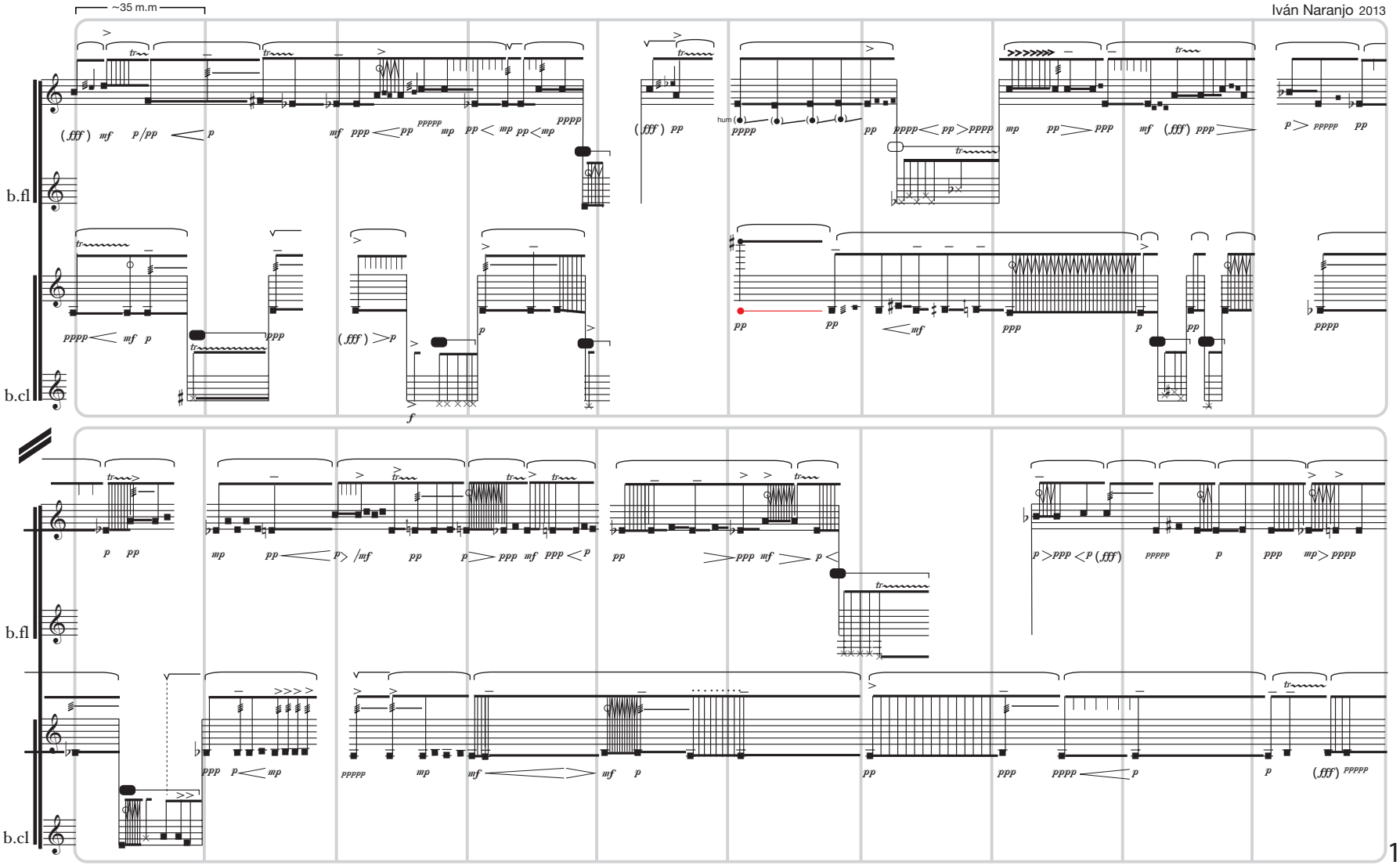

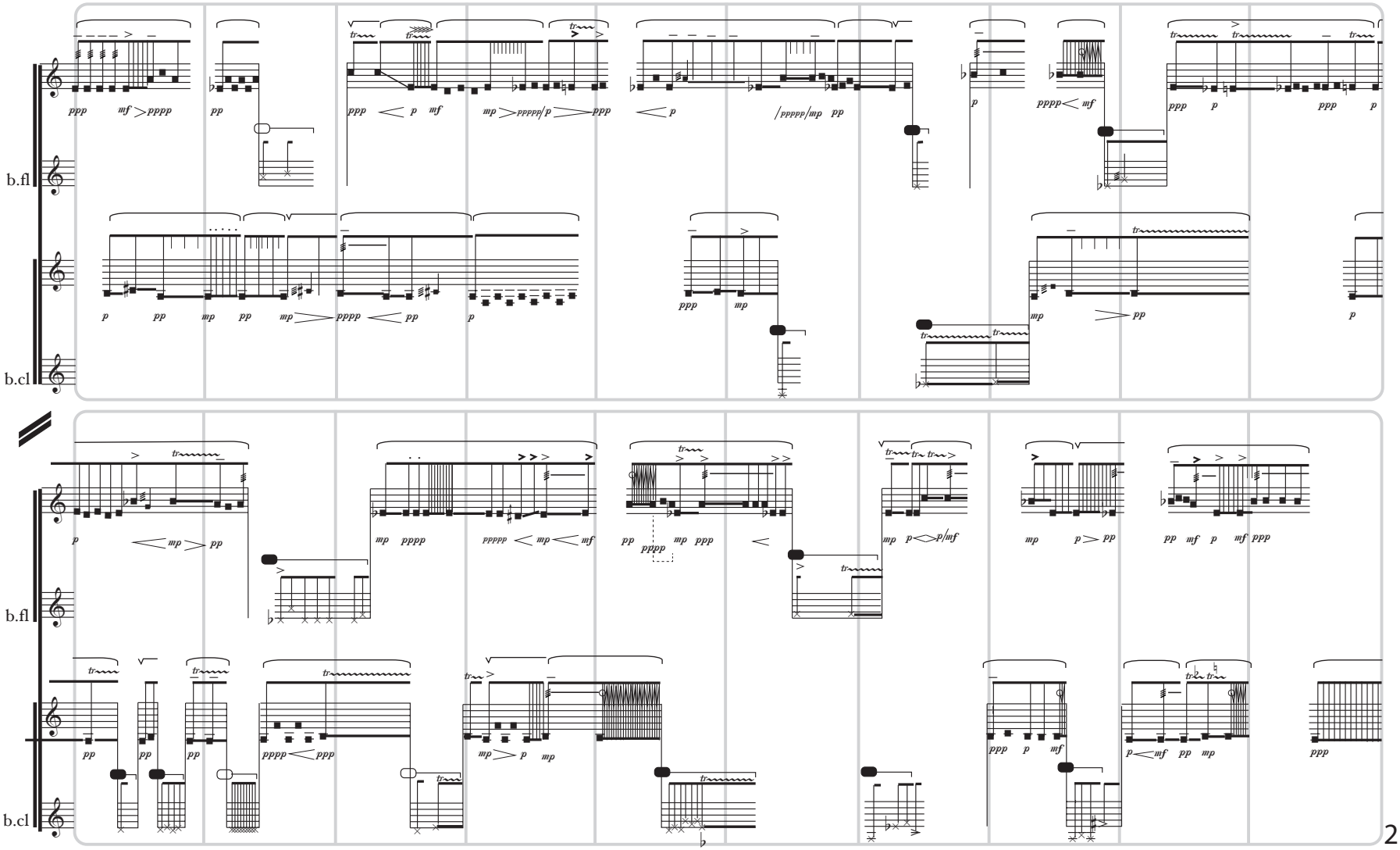
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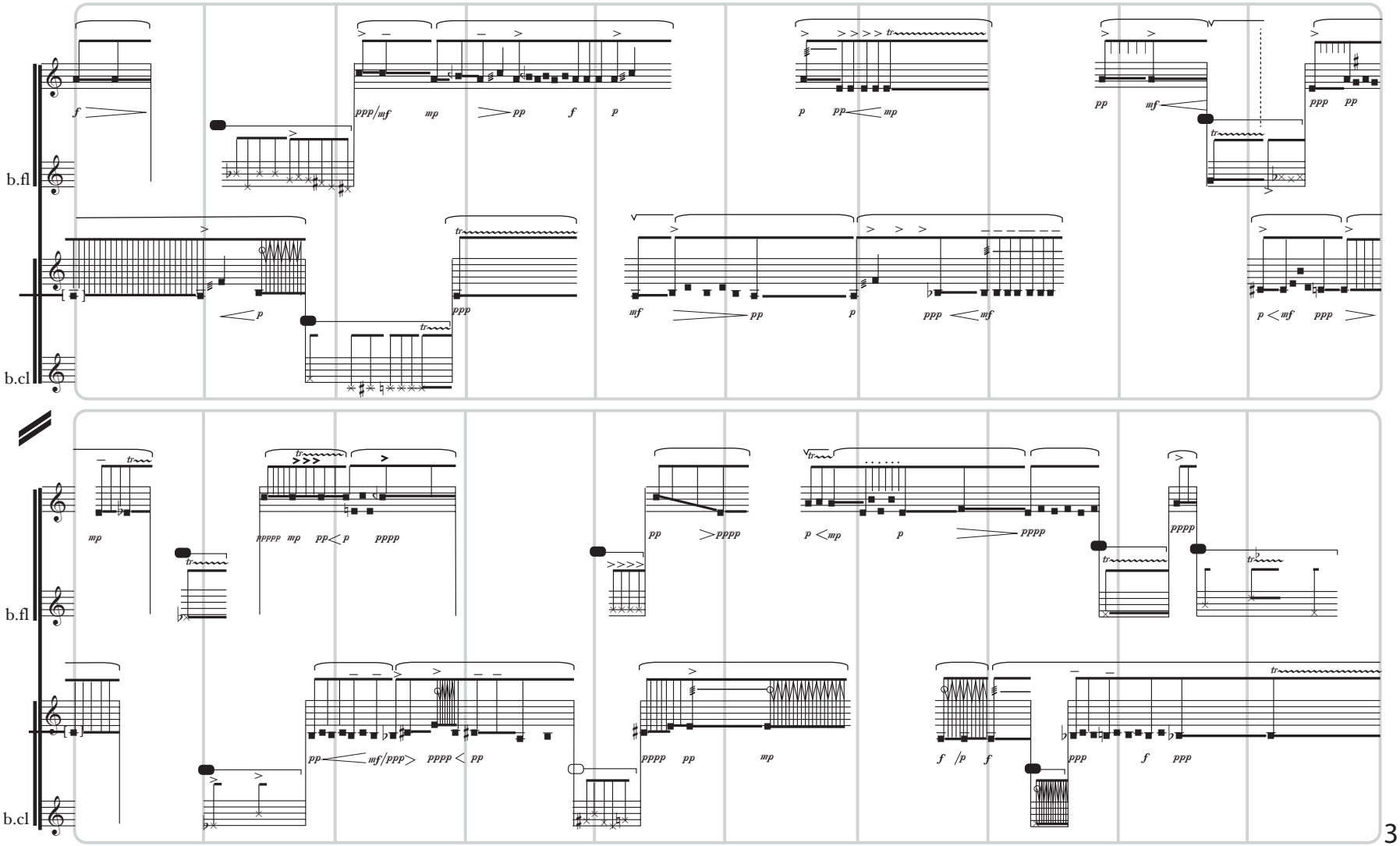
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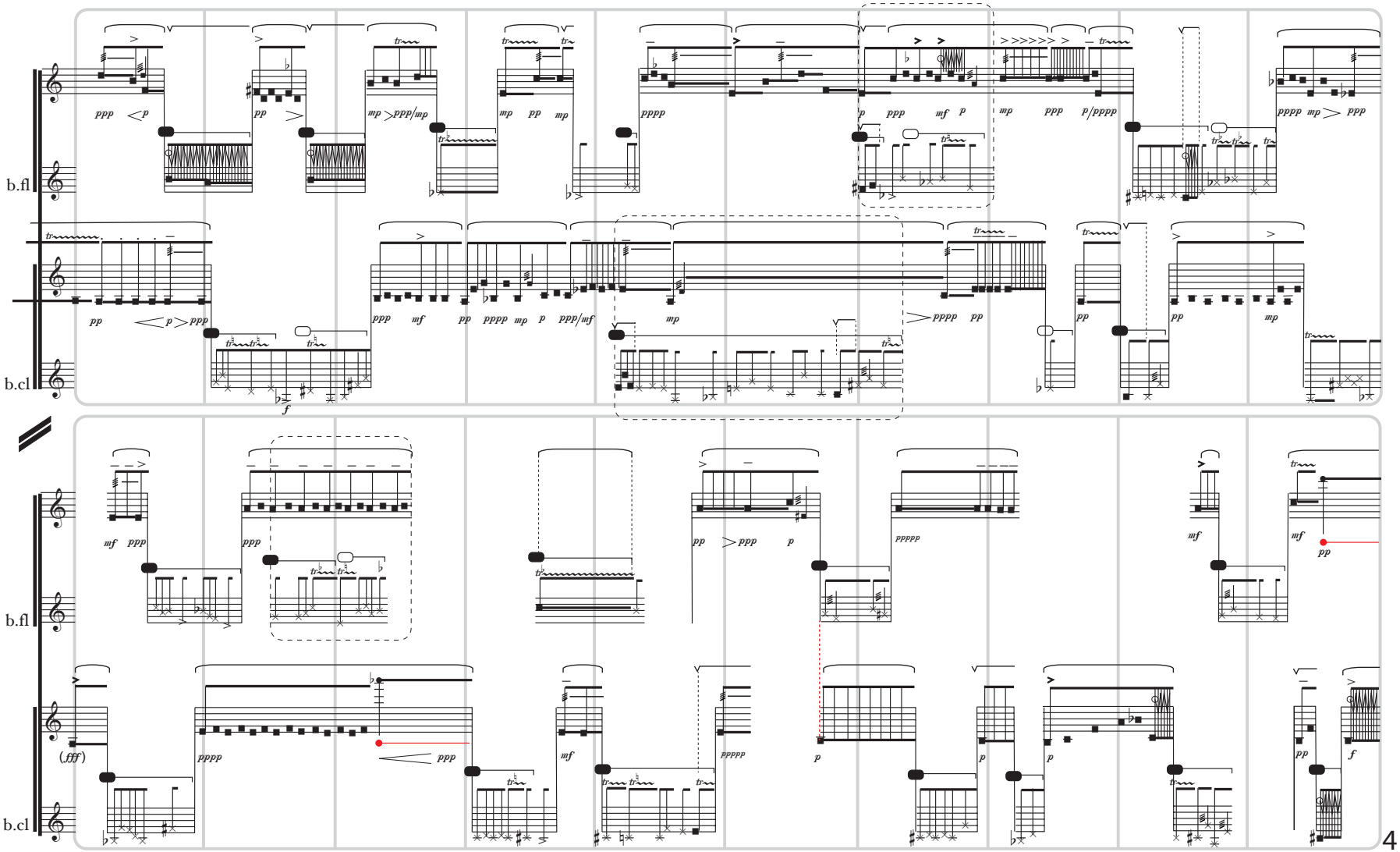
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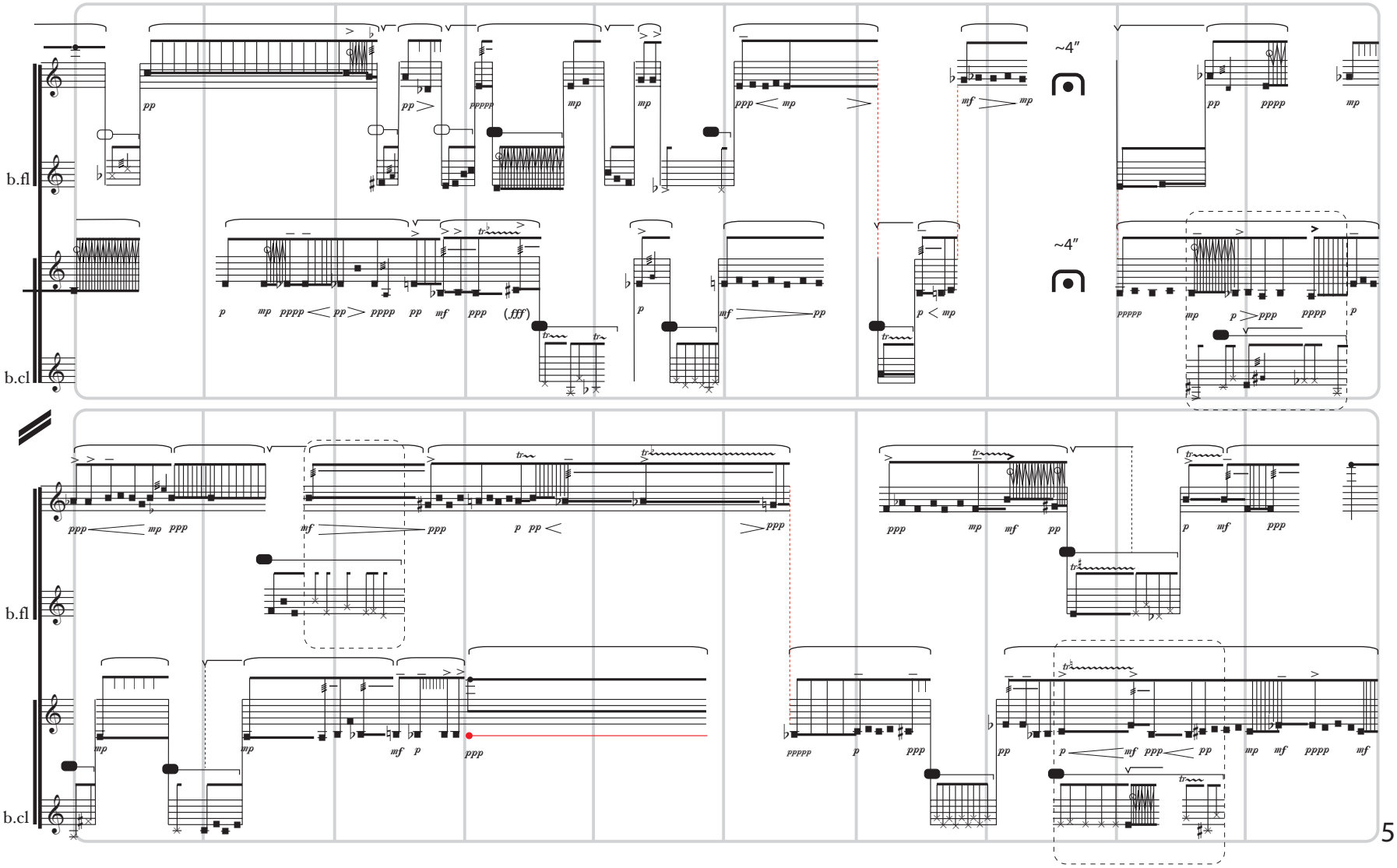
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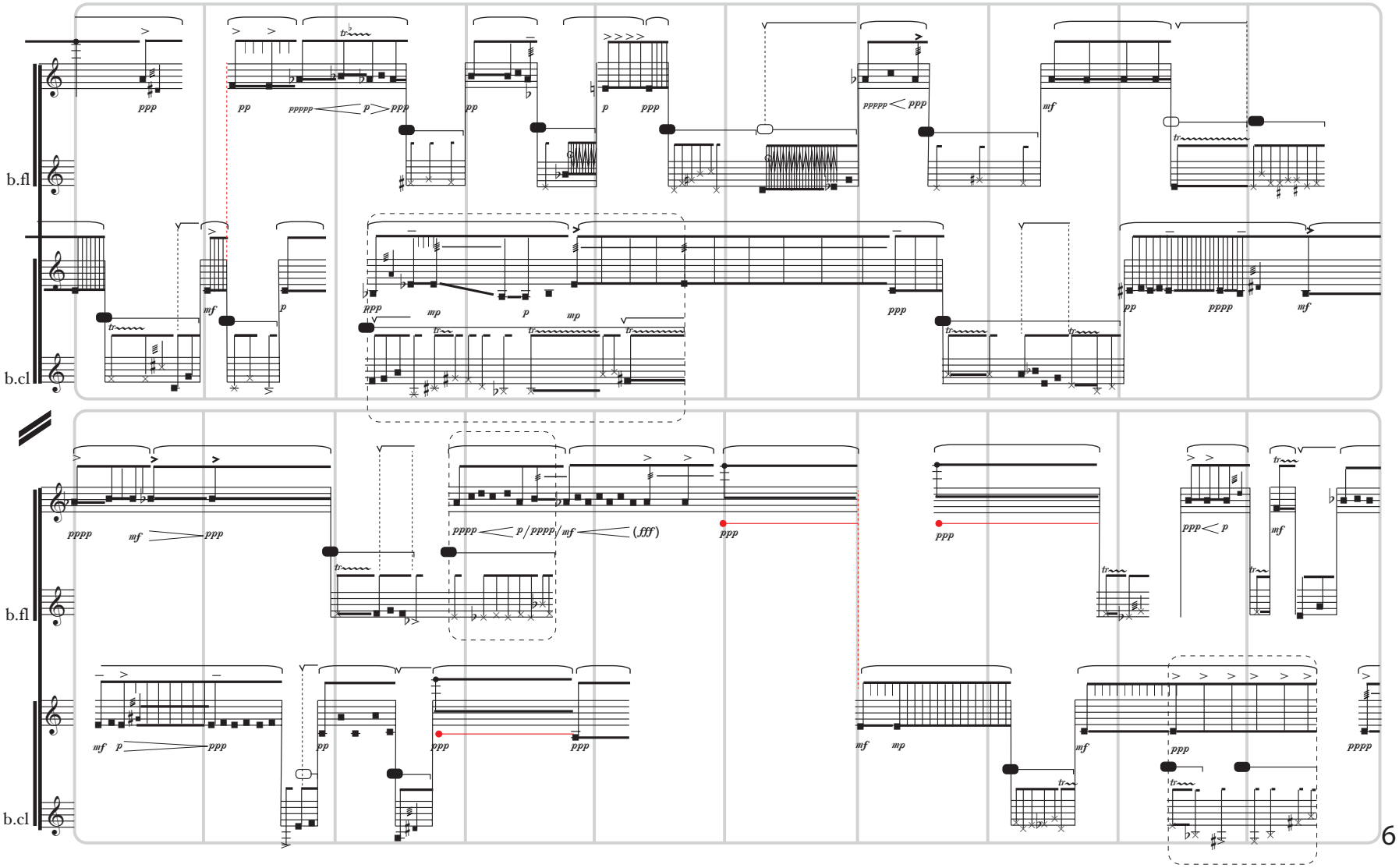
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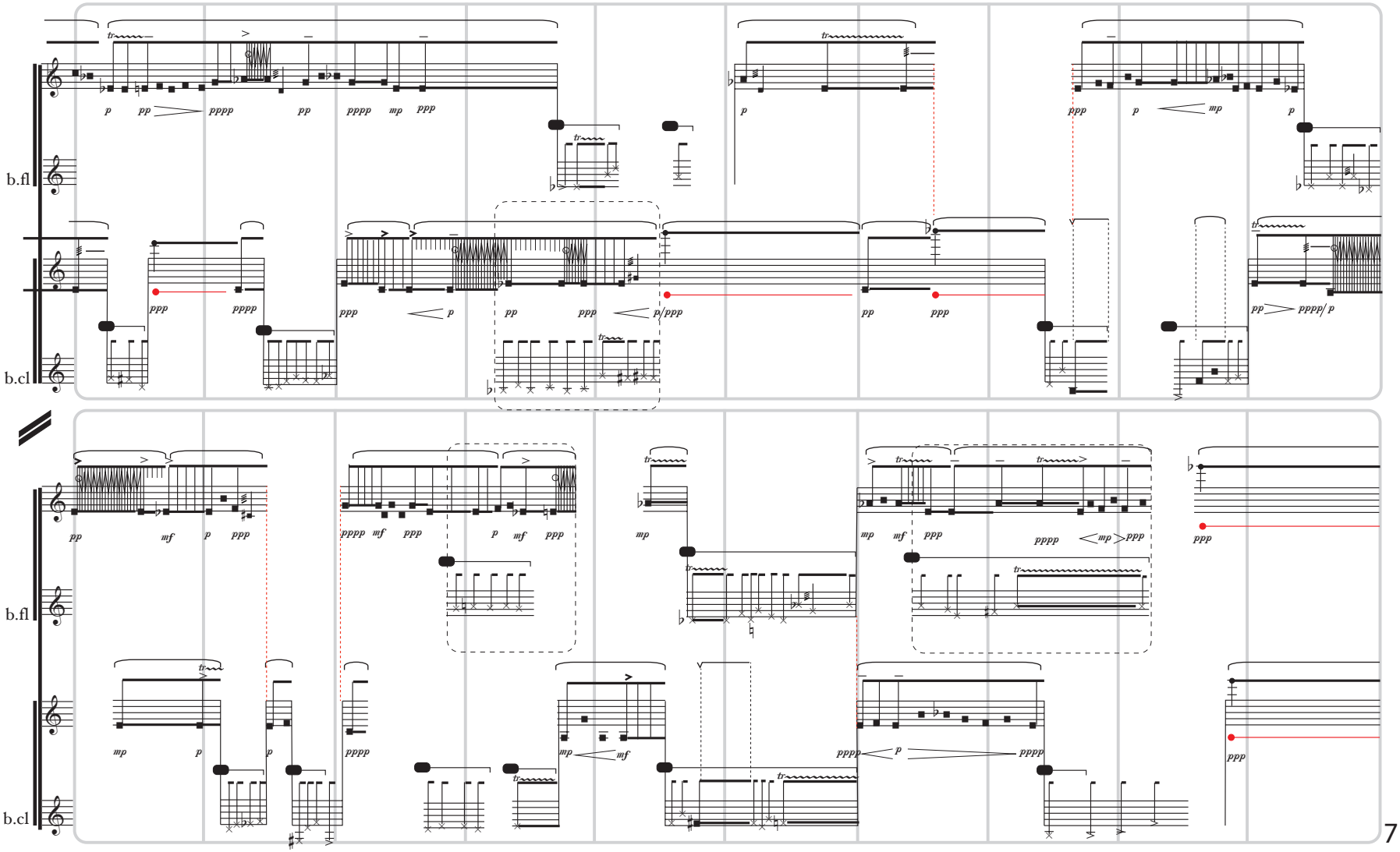
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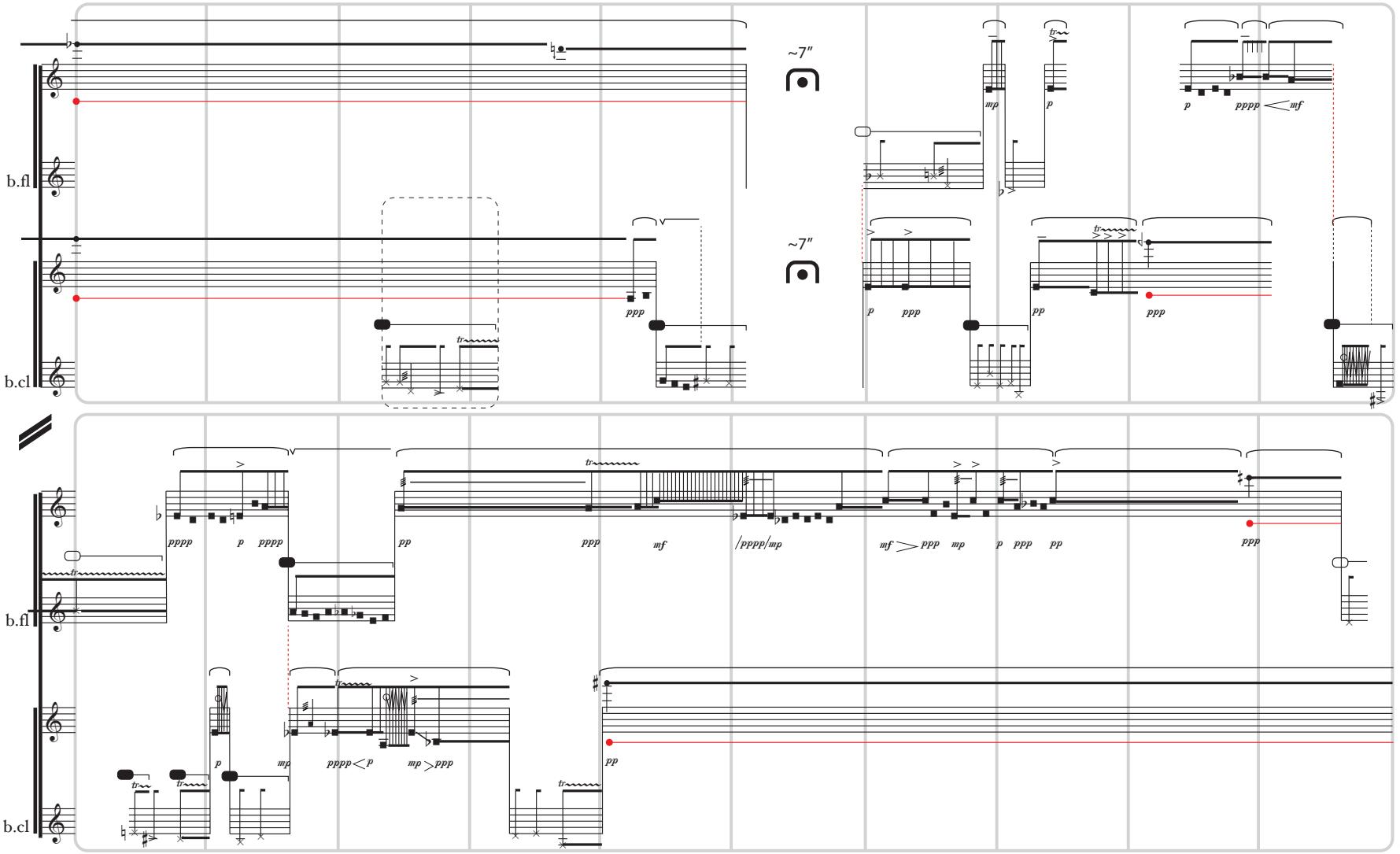
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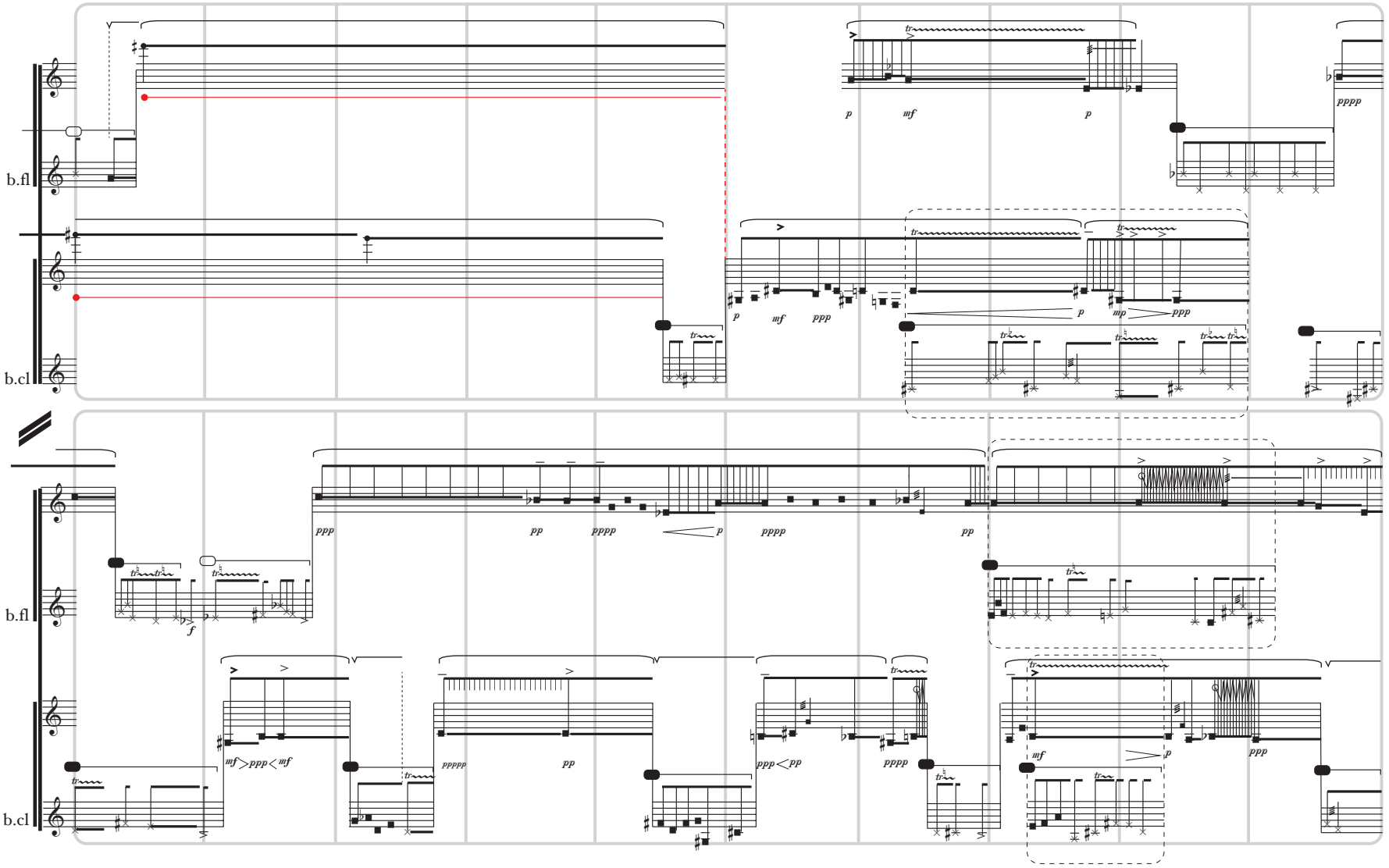
~7″
~7″
b.fl
b.cl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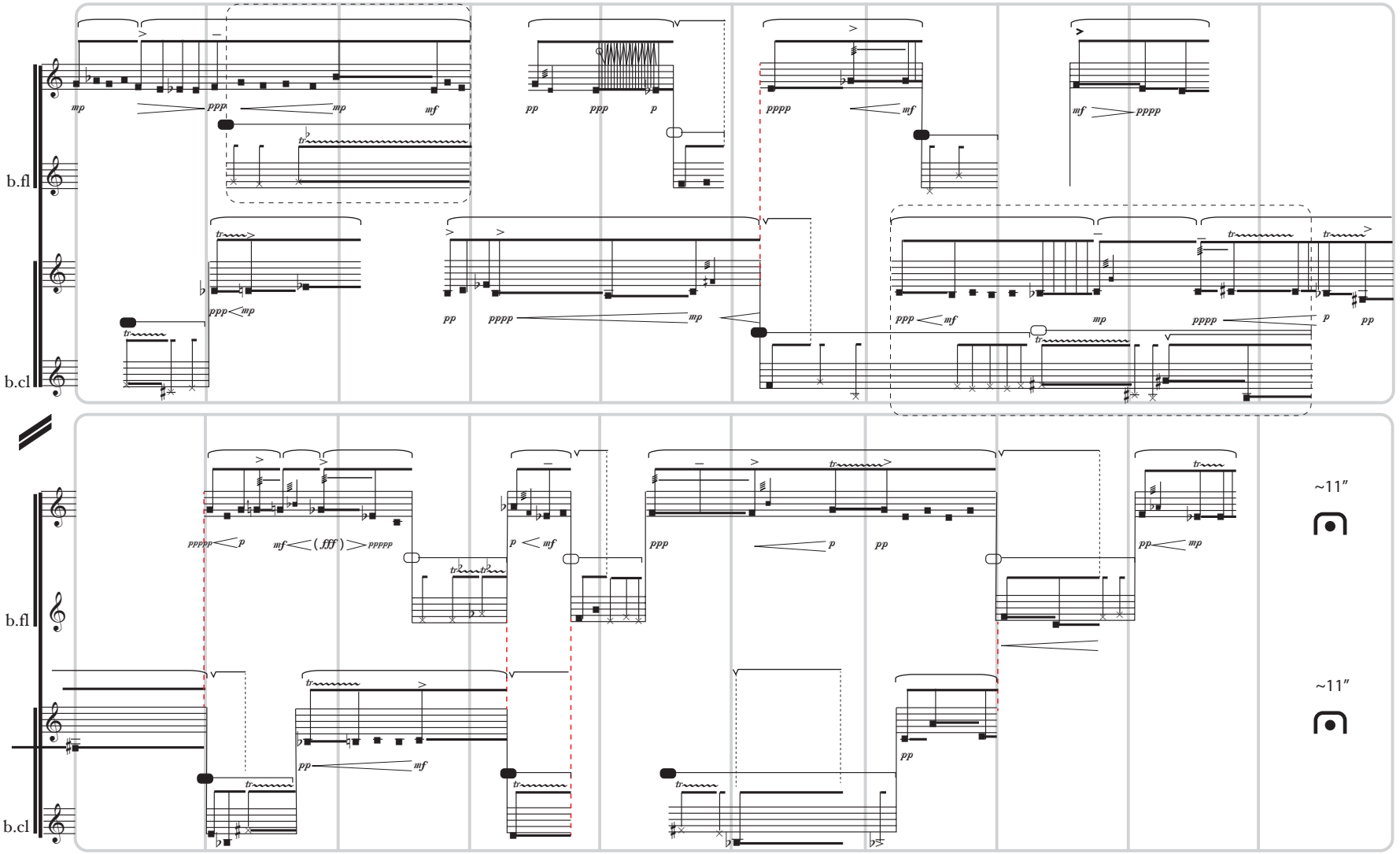
b.fl
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b.fl
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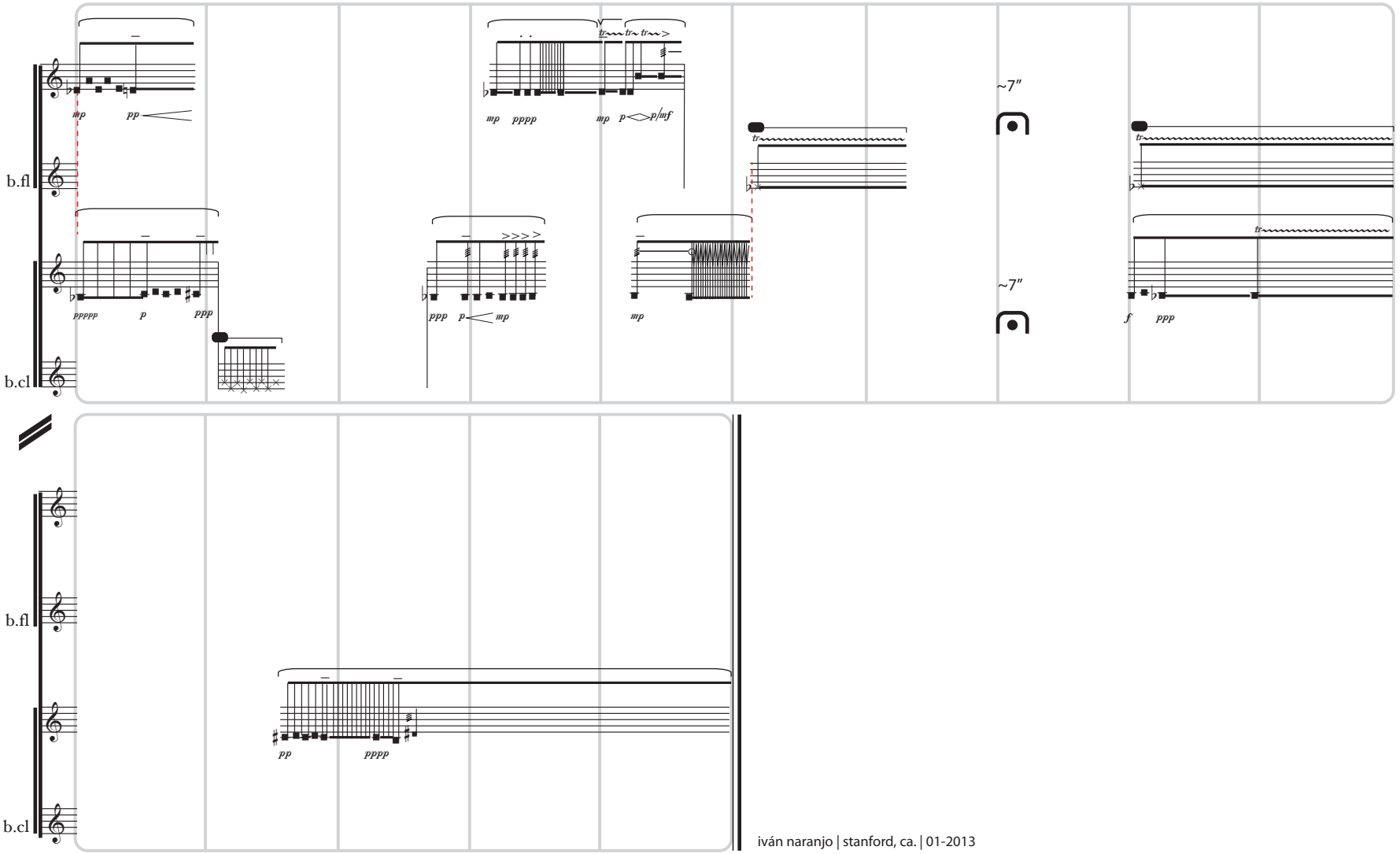
~11″
~11″



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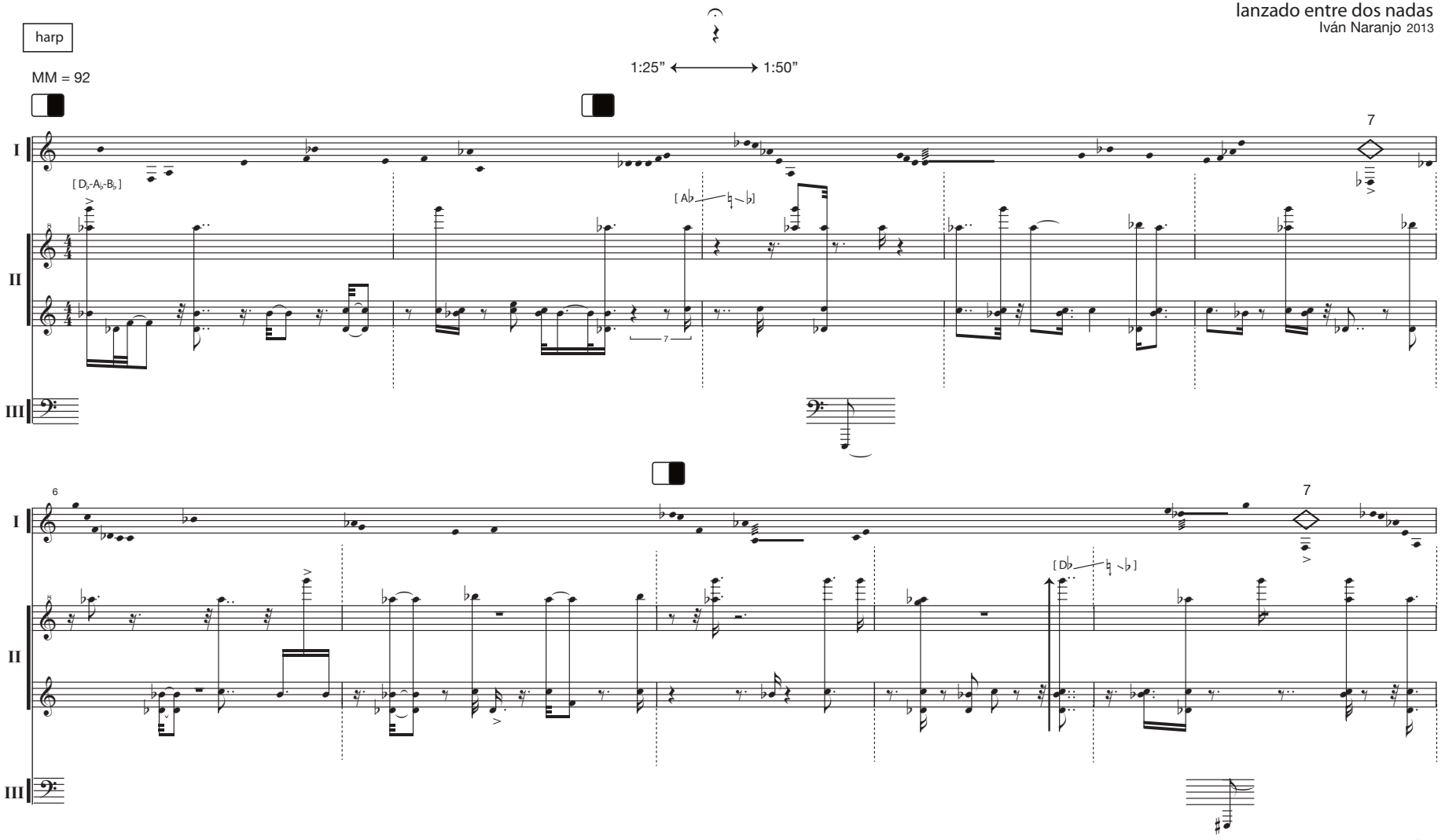
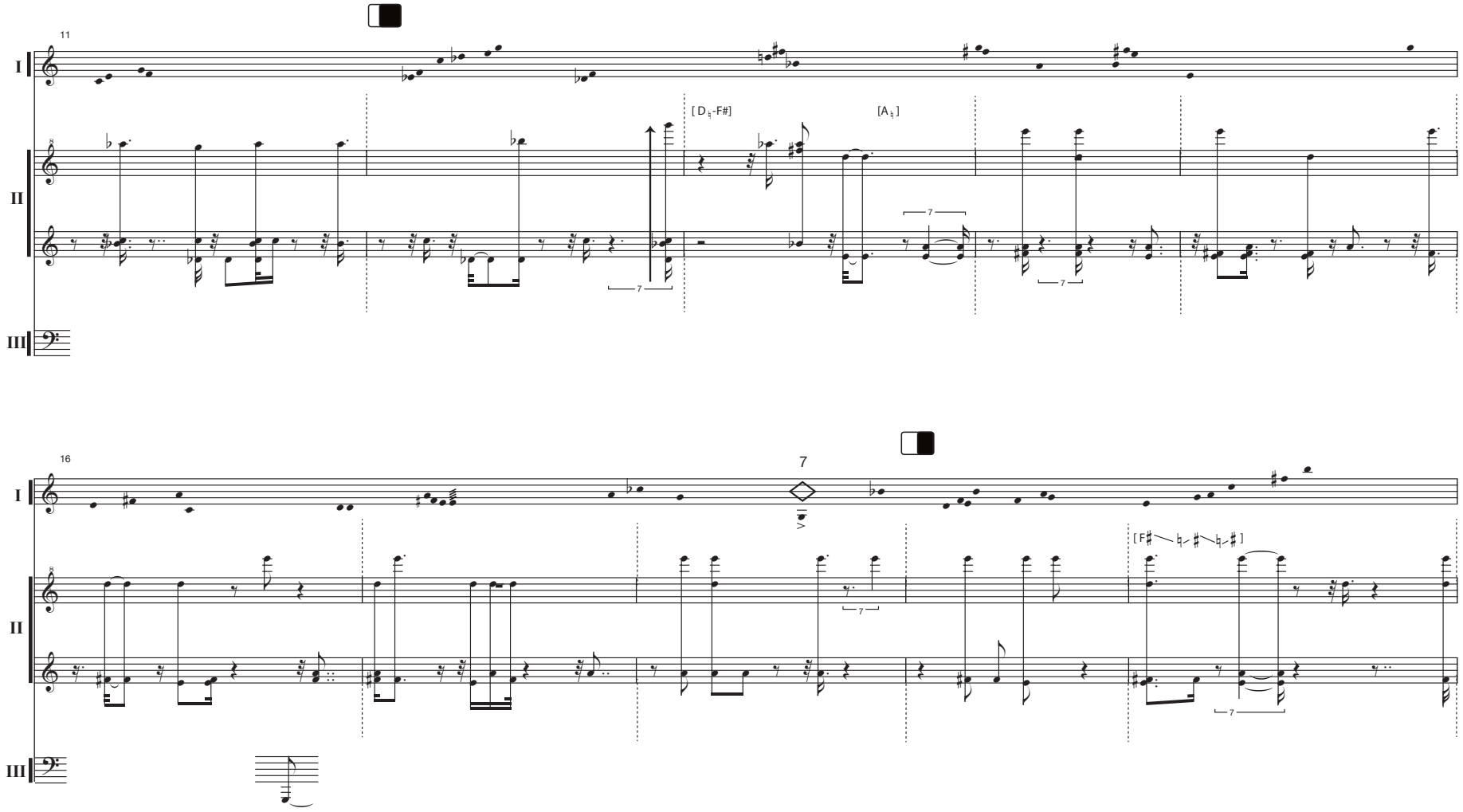
harp

MM = 92

1:25" ⟷ 1:50"

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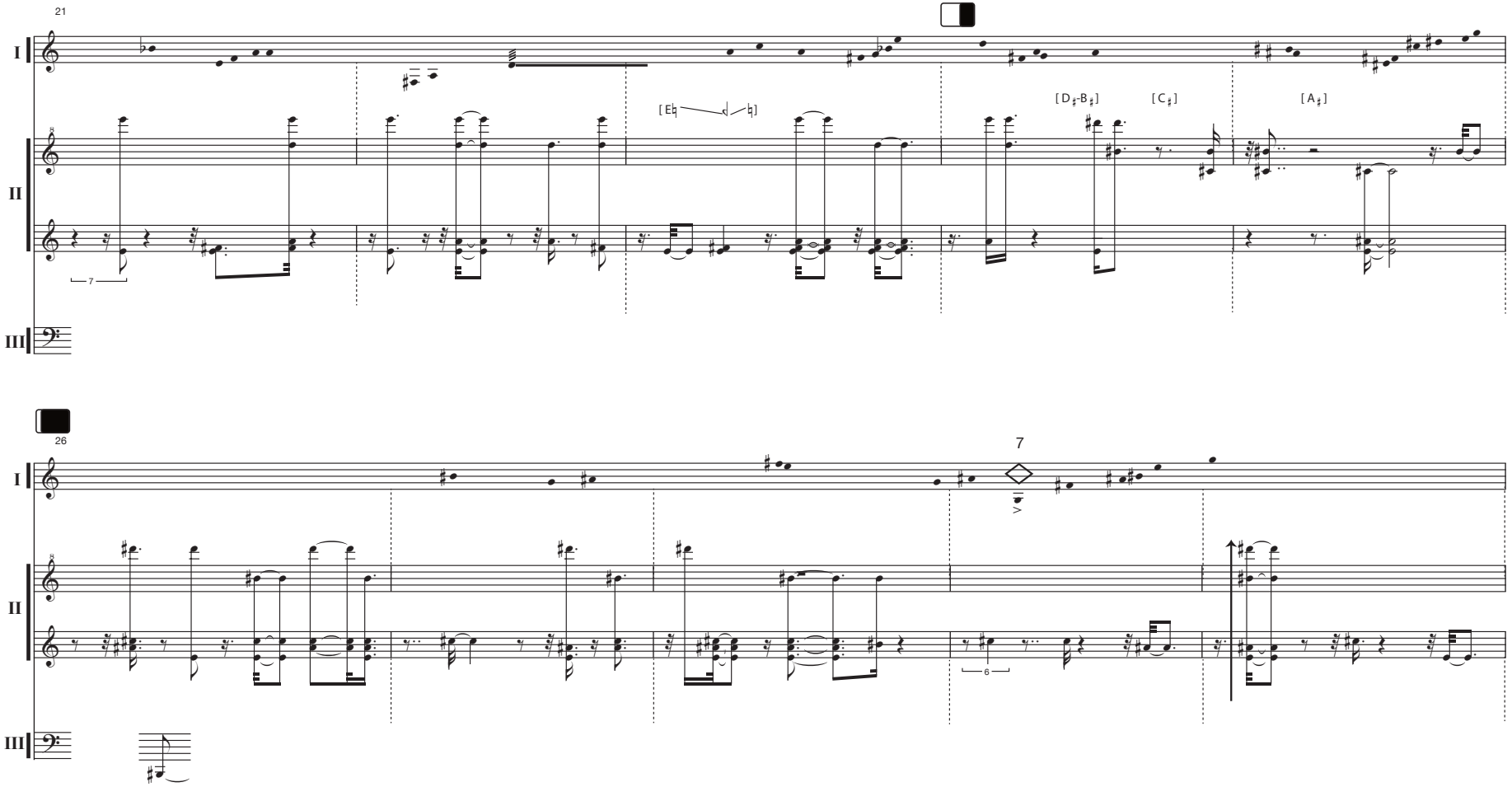
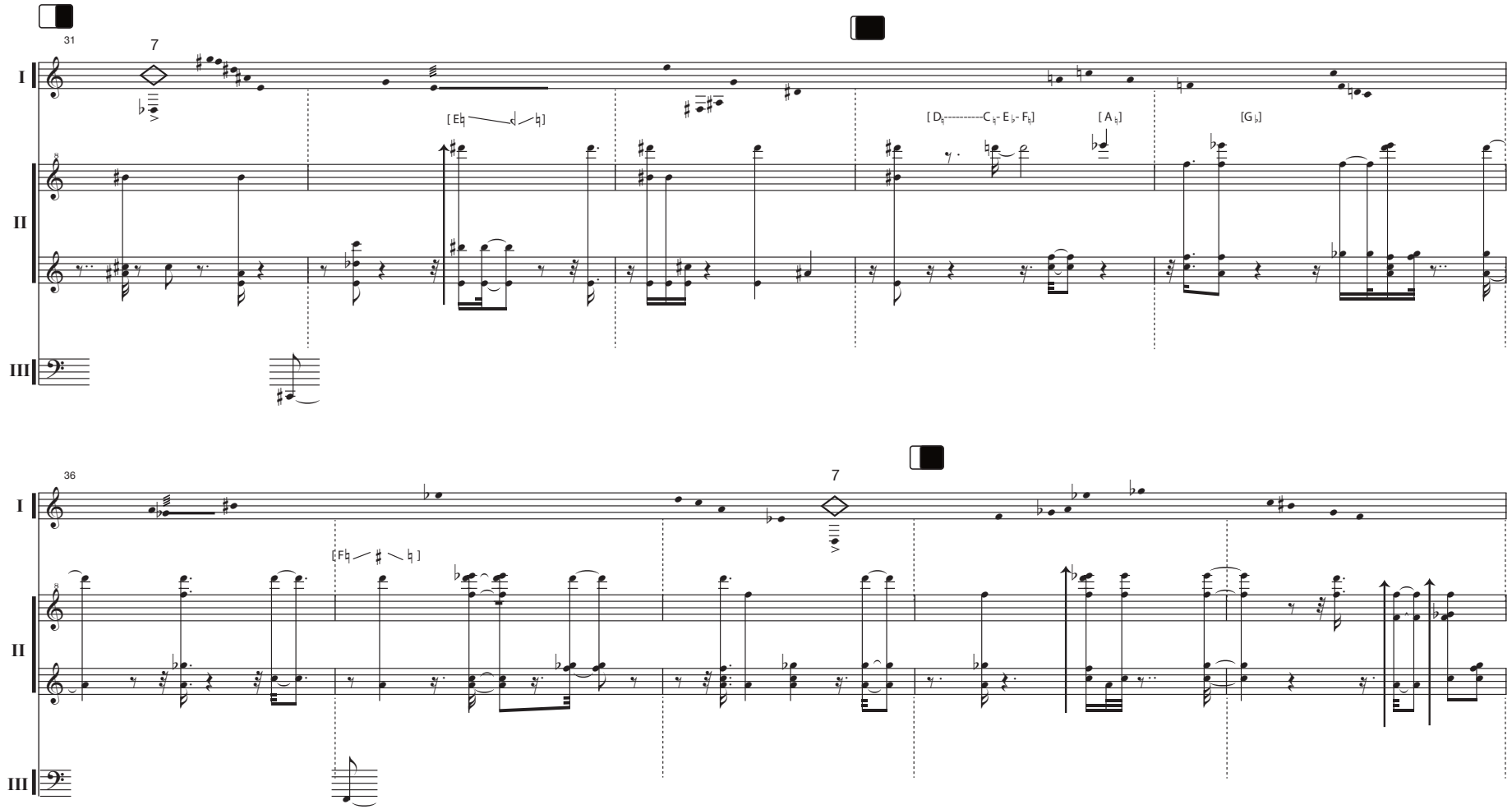
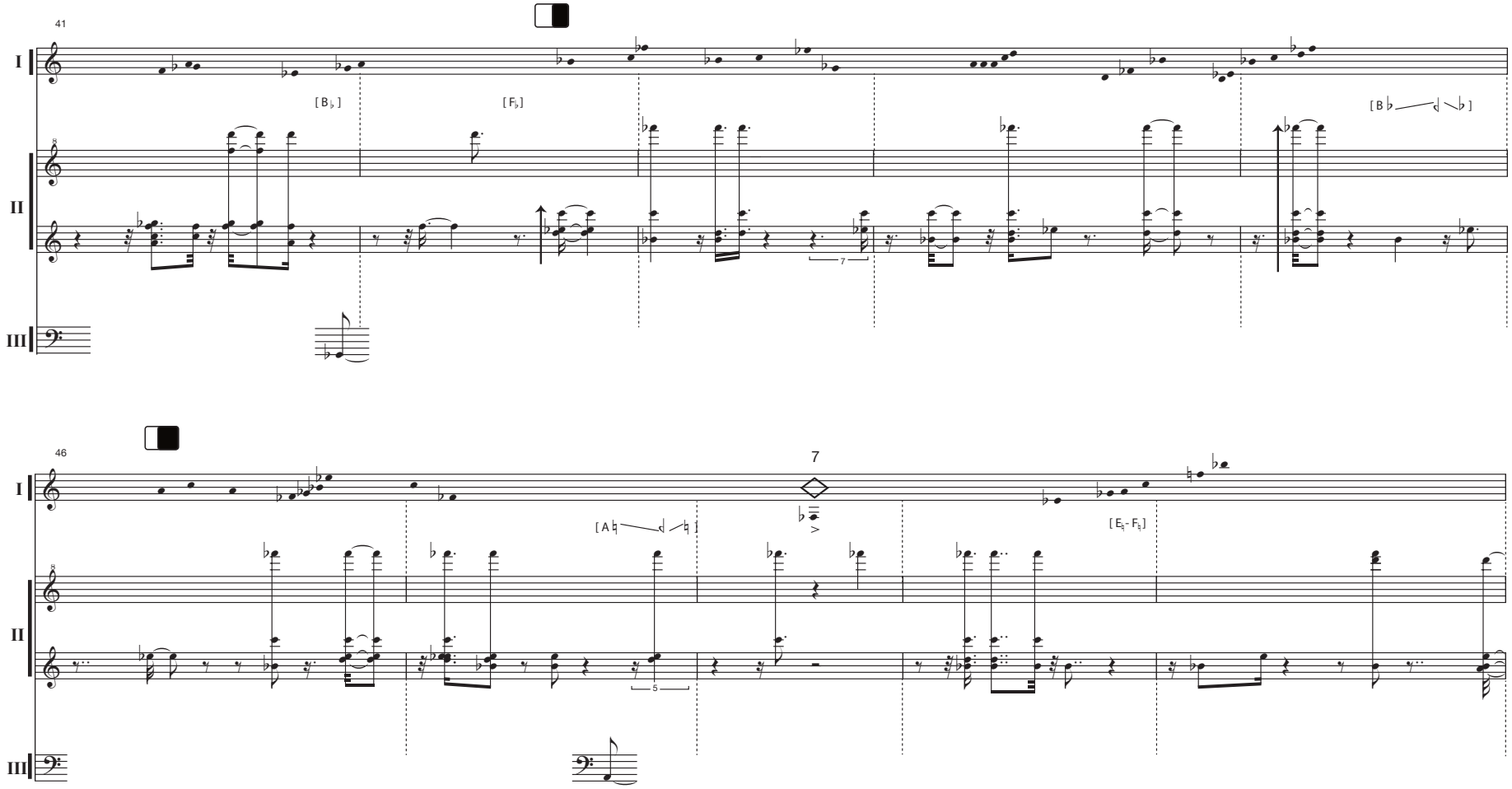
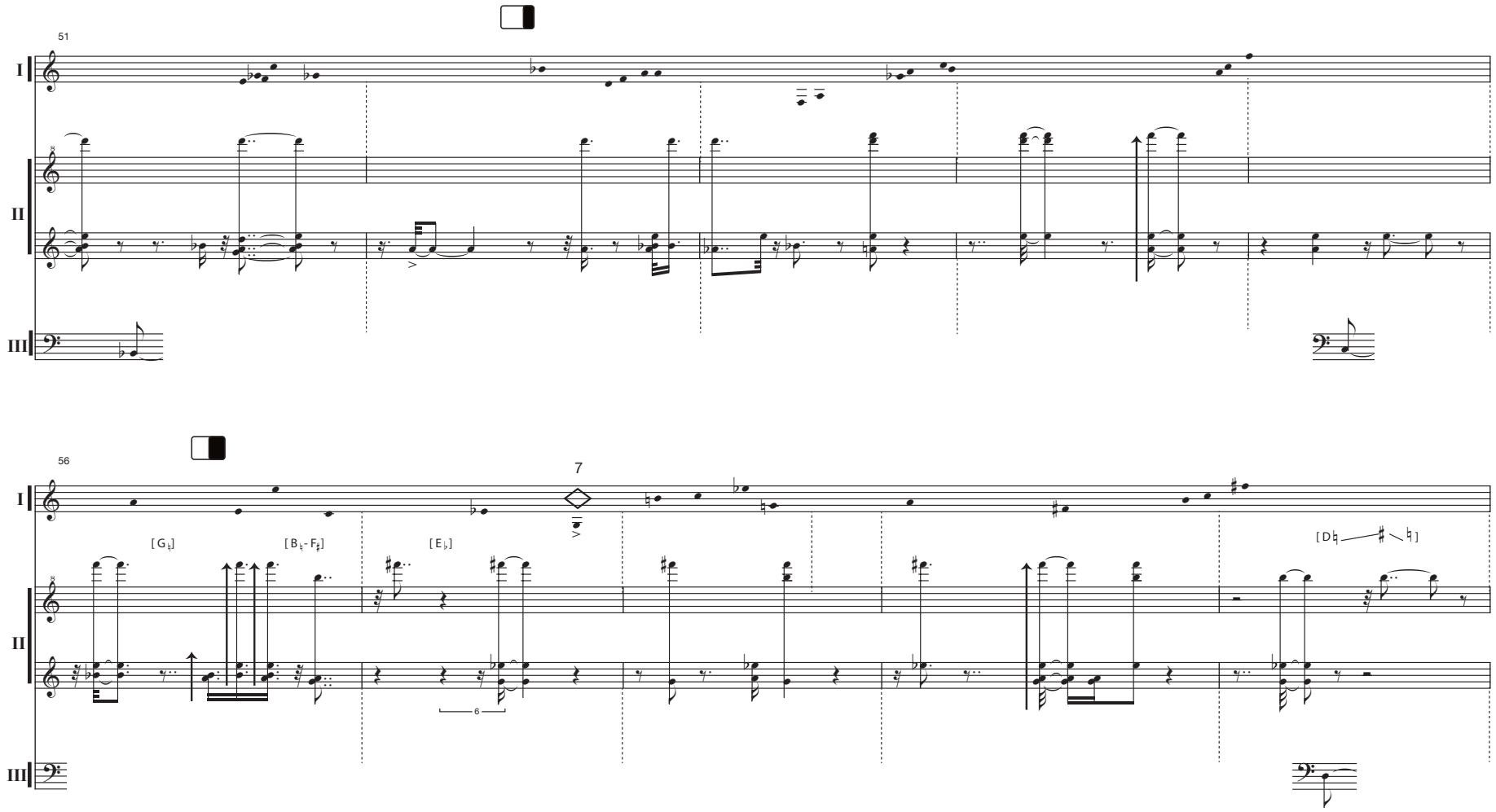
I
II
III
[D♭-F#]
[A♭]
7
16
7
[F# ♭ # ♭ #]


21
I
II
III
[E♭ ♩ ♮]
[D♯-B♯]
[C♯]
[A♯]
7
26
7
I
II
III
6


31
7
I
II
III
[E♮]
[D♮----------C♮- E♭- F♮]
[A♮]
[G♭]
36
7
I
II
III
[F♮ ♯ ♮]


41
I
II
III
[B♭]
[F♭]
[B♭ ♩ ♭]
7
46
7
[A♮ ♩ ♮]
[E♮-F♮]
5


51
I
II
III
56
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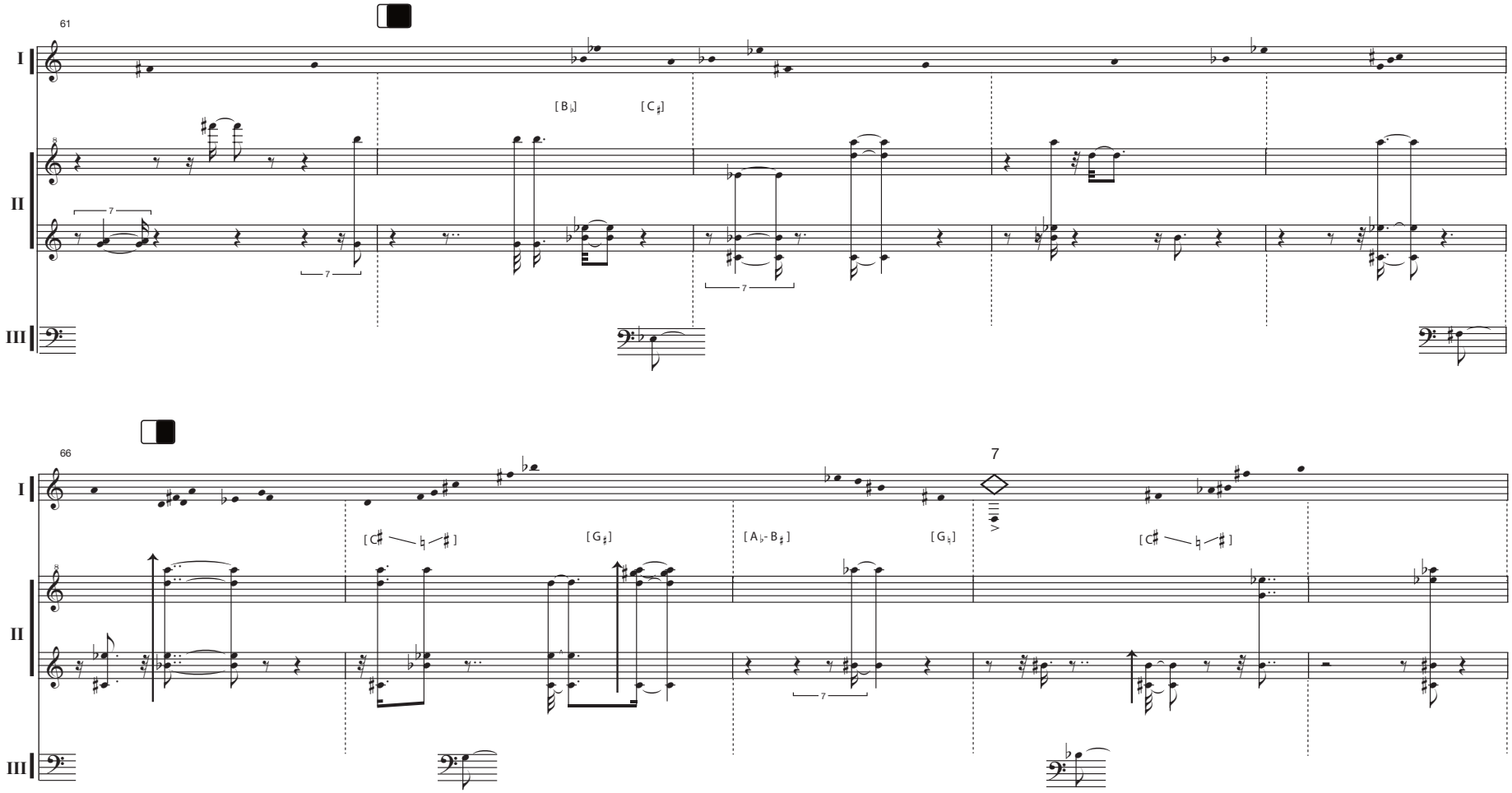
I
II
III
[G♮]
[B♮-F♯]
[E♭]
[D♮ ♯ ♮]
6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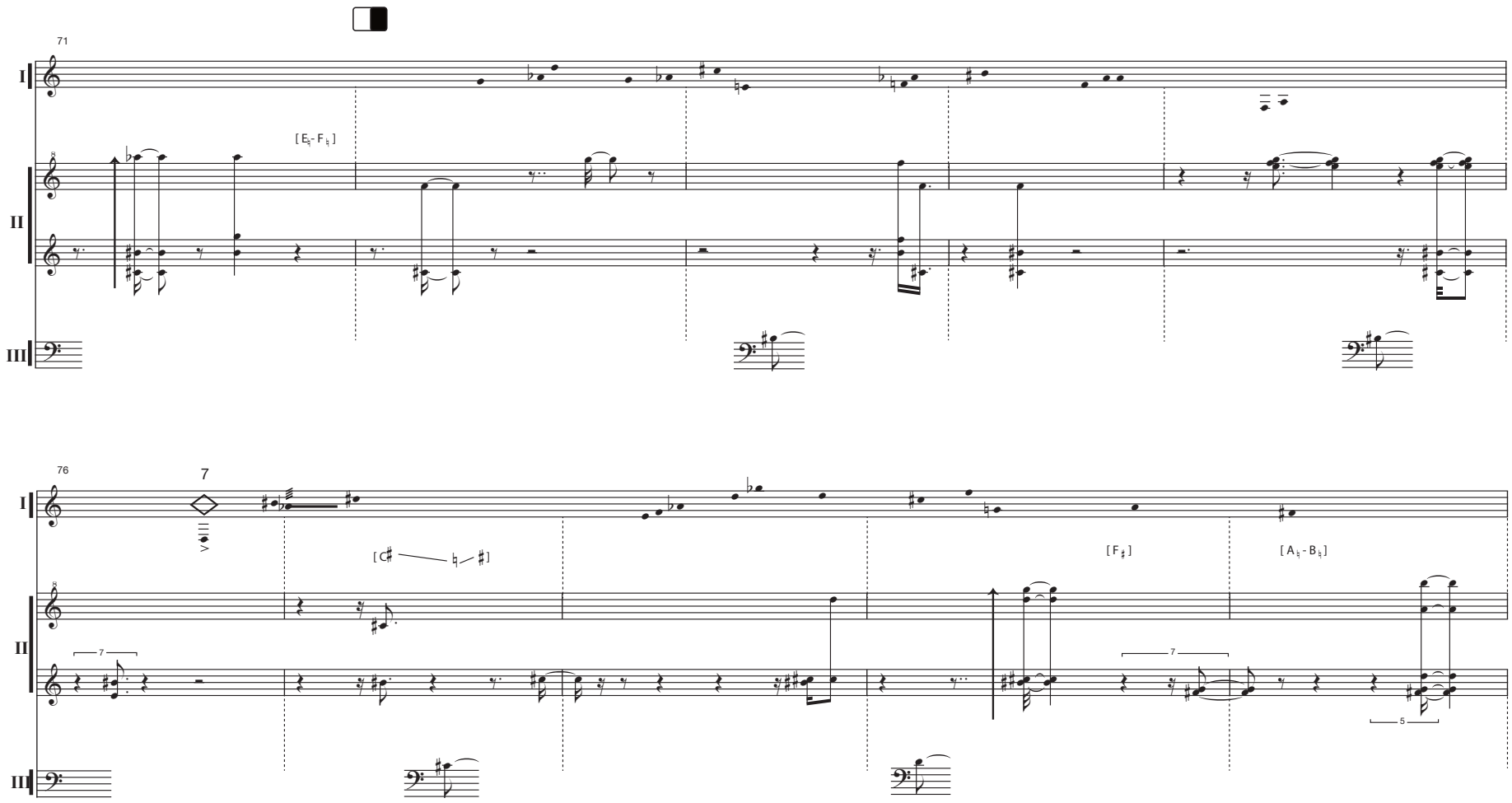
I
II
III
[B♭]
[C♯]
7
7
7
66
I
II
III
[C♯ ♮ ♯]
[G♯]
[A♭-B♯]
[G♮]
7
[C♯ ♮ ♯]
7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I
II
III
[E♭-F♮]
76
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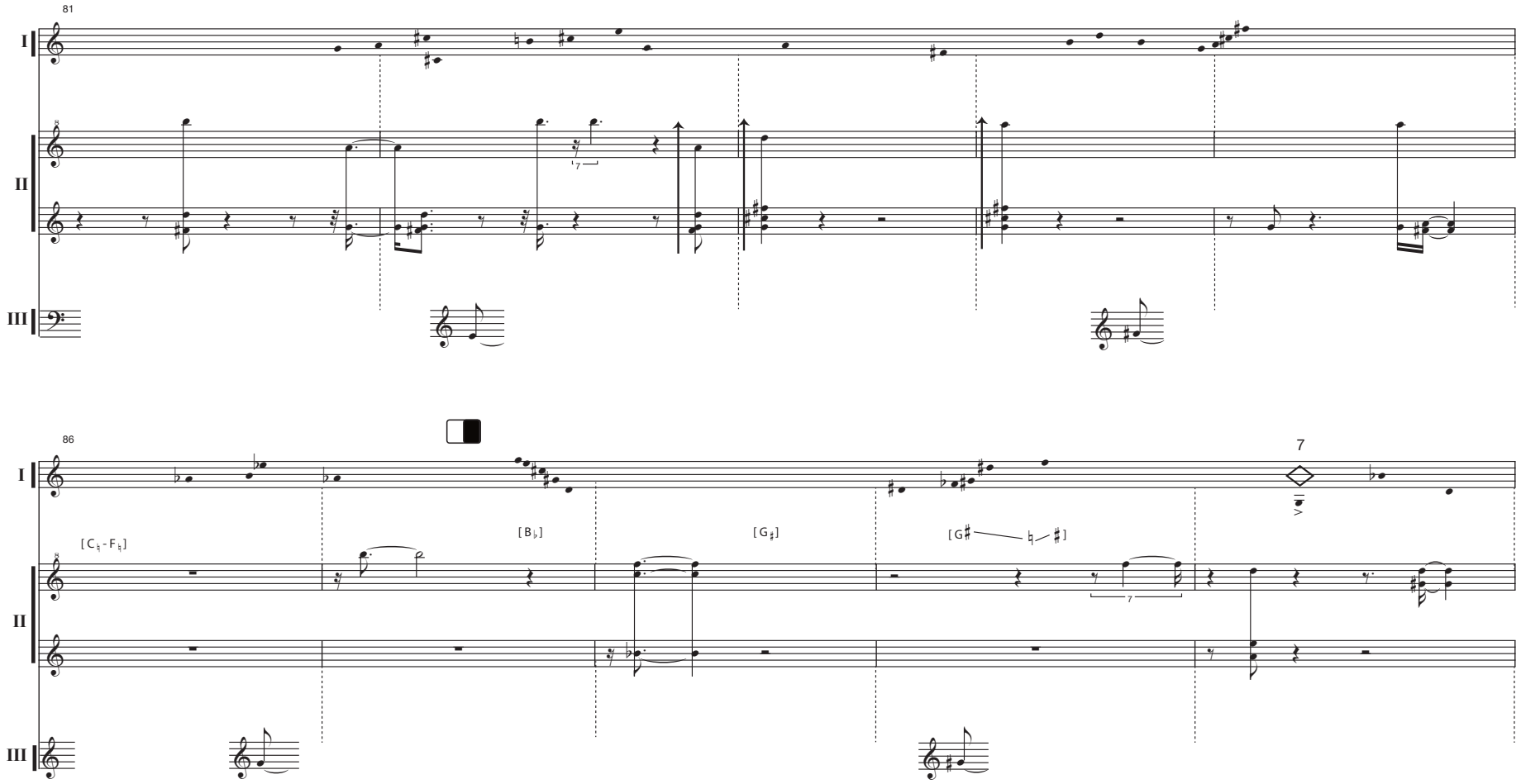
[C♯ ♮ ♯]
[F♯]
[A♮-B♮]
7
7
5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I
II
III
86
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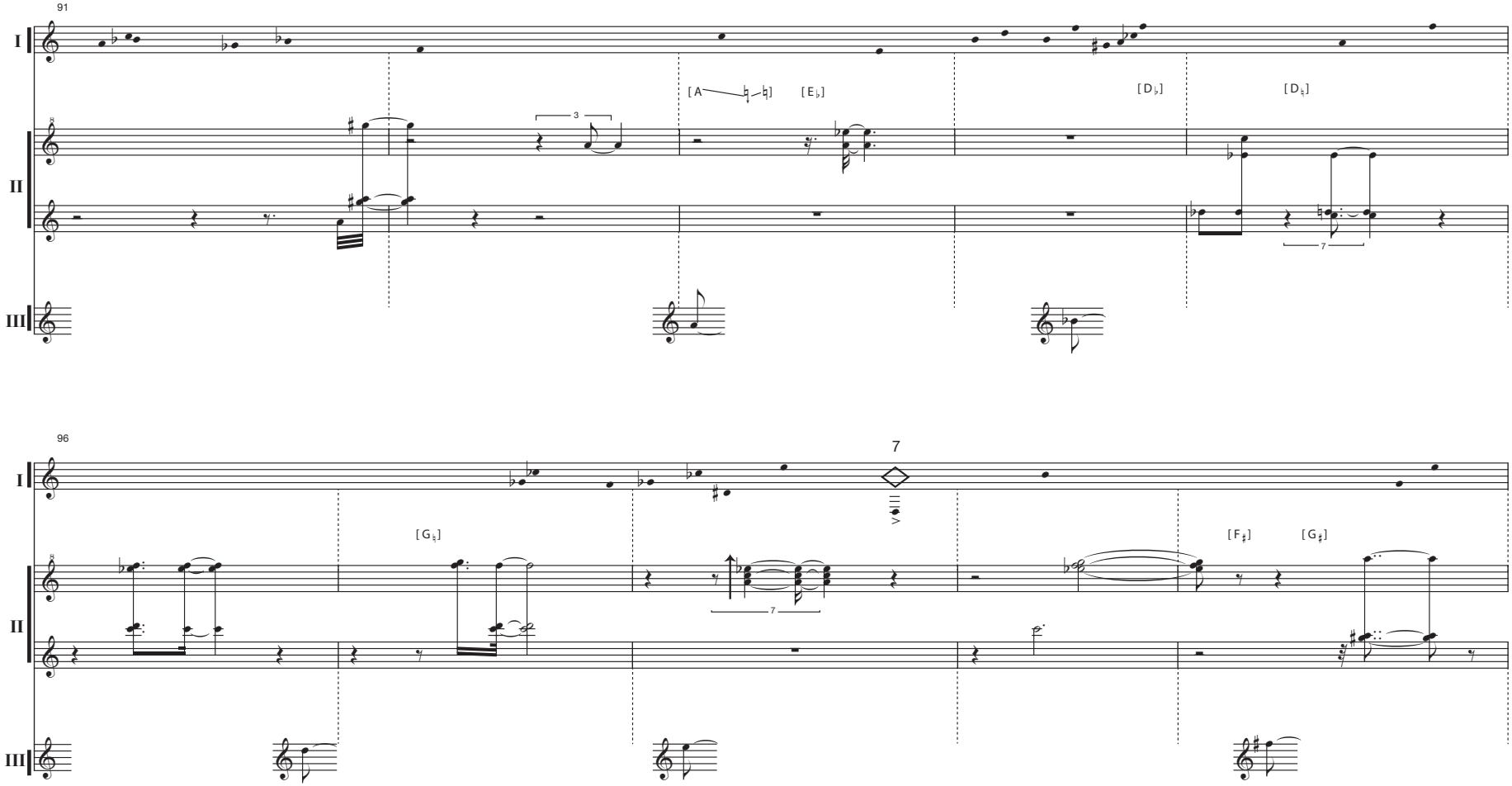
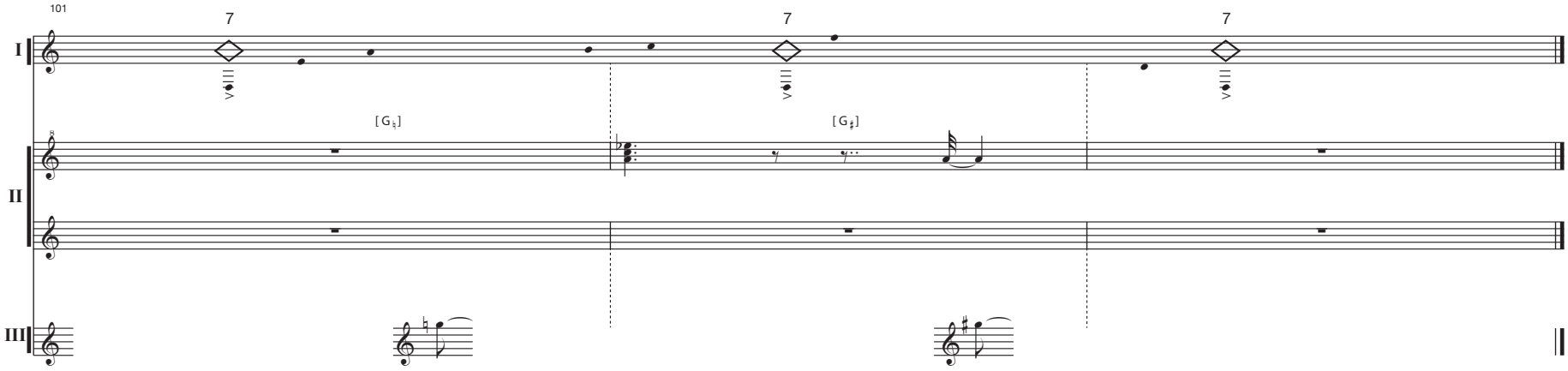
[C♮-F♮]
[B♭]
[G♯]
[G ♮ ♯]


91
I
II
III
[A ♮ ♮]
[E♭]
[D♭]
[D♮]
3
7
96
7
[G♮]
[F♯]
[G♯]



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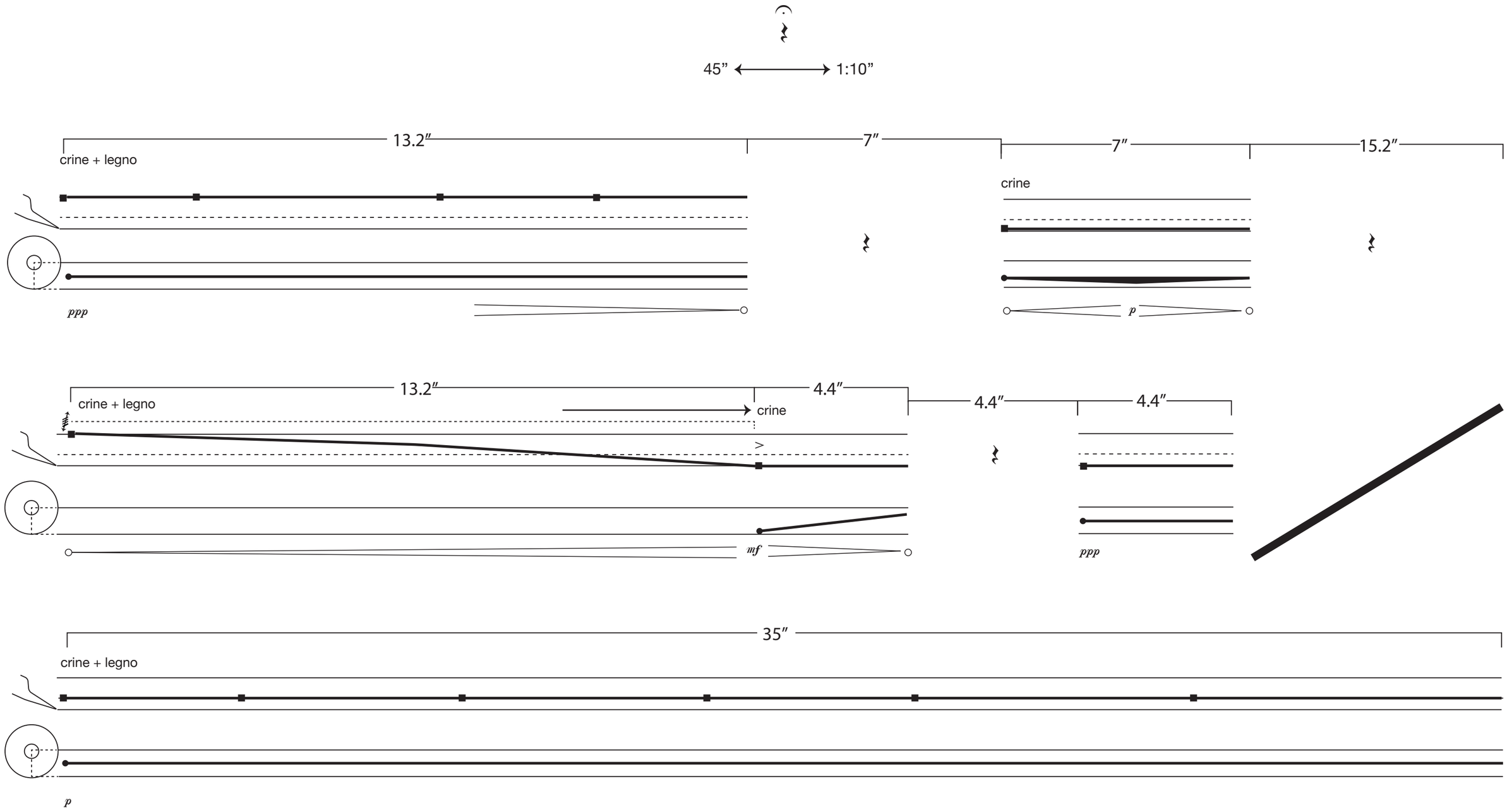
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crine + legno
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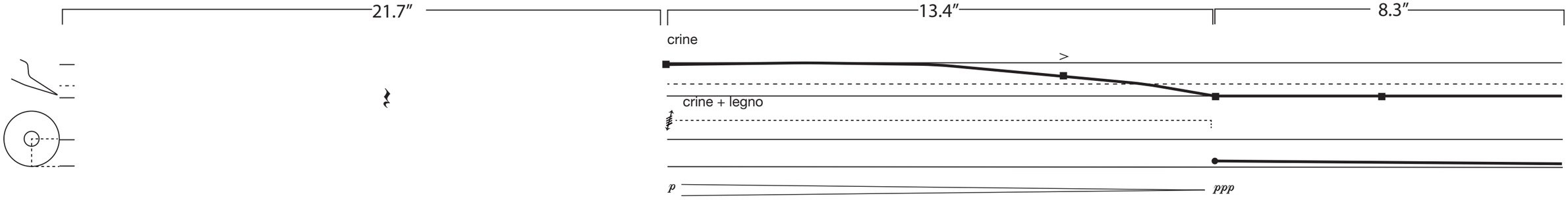
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crine
crine + legno
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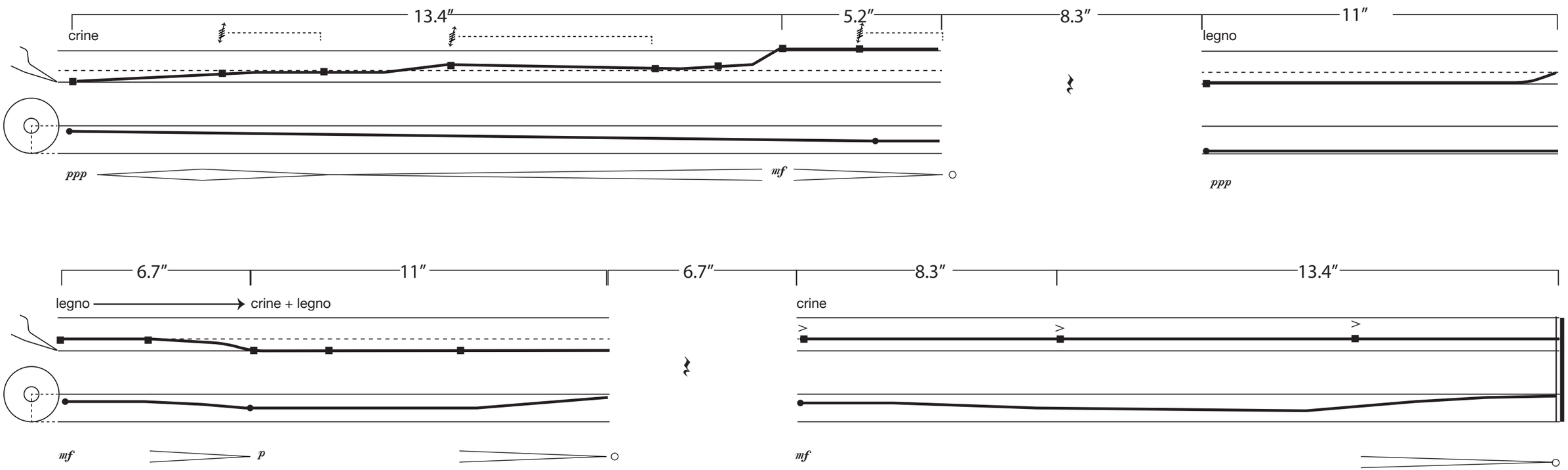
ppp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