

máquina esquiza III | for violin, flute and clarinet. | **Iván Naranjo** | **2010**

dedicated to **ICE** (International Contemporary Ensemble) | In Memoriam Omar Hernández Hidalgo
obra realizada con apoyo del programa Jóvenes Creadores, FONCA 2009-2010

“máquina esquiza III”, for [viola] + [flute, clarinet], is the third module of Máquina Esquiza. It is an independent piece but it also can be played simultaneously with any other(s) module(s). When played simultaneously with other modules, it must be conducted. Even though every module has its own behaviour and sonority, there are synchronicities and common sound territories in certain moments, that should be worked out.

_NOTATION AND PERFORMING TECHNIQUES | GENERAL



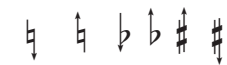
gradual transformation



a quarter tone sharp/ three quarter tones sharp



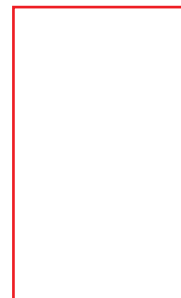
a quarter tone flat/ three quarter tones flat




less than a quarter tone sharp/flat




squared notehead: “tonlos” (aeolic sound). Although pitches are written, the sound is close to white noise, where the written pitches change its register. The written pitches don't have to be perceivable as such, but as a change of register or filtering of the noise.



red boxes offer three different possibilities:

1. they can be ignored and “passed by”.
 2. they can be looped
 3. they can be gates to other red boxes. i.e. you can play what's inside the box and jump ahead or backwards to another box
- when accompanied with the symbol: , its duration may be flexible.

vibrato:
 vib = normal vibrato
 m.vib = molto (very active) vibrato
 s.vib = senza vibrato | no vibrato

 = wide, sharp, irregular vibrato.

VIOLA or VIOLIN

position of bow on string (string timbre):

st = sul tasto
 ord = ordinario (normal sound)
 sp = sul ponticello
 msp = molto sul ponticello
 xsp = extreme sul ponticello

 = on the bridge (non perceivable or barely perceivable pitch), when not in gradual transformation, its notehead is squared.

CLB = col legno batuto.

◆ = finger slightly on the string / “flageolet”, not necessarily on a natural harmonic, the sound quality may be diffuse in certain positions.



= bow pressure / sound distortion. thin line = normal sound | thick line = distorted sound

other techniques and notation devices are explained in the score. for questions or suggestions write an email to: naranjoivan@gmail.com

FLUTE | CLARINET



aeolic sound (not specific pitch perceived)/ more air than pitch/more pitch than air/ normal pitched sound



multiphonics over the indicated pitch, the scale from complete white to complete black indicate the complexity of the sound

Máquina Esquiza III for [violin] + [flute, clarinet] | Iván Naranjo (2010)

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♩ = 53

Violin

15^{ma}
CLB msp
punta crine xsp crine xsp CLB crine

pppp pp > pppp/p pppp

Detailed description: This block shows the beginning of the Violin part. It features a treble clef and a 4/4 time signature. The music starts with a series of notes, including triplets and quintuplets. Performance markings include dynamics like pppp and pp > pppp/p, and articulation like accents. A dashed line labeled '15^{ma}' spans across the staff. Specific performance instructions like 'CLB msp' and 'punta crine' are written above the notes.

Flute

pp ppppp ppp ppp mp ppp

Clarinet in B \flat

p pppp mp

Detailed description: This block contains the staves for Flute and Clarinet in B-flat. The Flute part starts with a dynamic of pp and moves through ppppp, ppp, and mp. The Clarinet part starts with p and moves through pppp and mp. Both parts feature complex rhythmic patterns with triplets and quintuplets, and various performance markings such as accents and slurs.

(15^{ma}) 8^{va}

Vln.

< mf > pppp
ff/p > pp/mf ppp > mp > ppp < mf > pppp < mp > ppp
p ppppp

Fl.

f > pppp
f pp
ff f mf
pppp pp

B \flat Cl.

p f > mp
f pppp
p f > p
ppp p ppp ff

xsp m.vib c.legno
sp s.vib
crine
tr

xsp c.legno
crine
msp xsp

Detailed description: This block contains the staves for Violin, Flute, and Clarinet in B-flat. The Violin part has dynamics like < mf > pppp, ff/p > pp/mf, ppp, mp, ppp, < mf > pppp, mp, ppp, p, and ppppp. The Flute part has dynamics like f > pppp, f pp, ff, f, mf, pppp, and pp. The Clarinet part has dynamics like p, f > mp, f, pppp, p, f > p, ppp, p, ppp, and ff. Performance markings include trills (tr), accents, and slurs. A dashed line labeled '(15^{ma}) 8^{va}' spans across the staves. Specific performance instructions like 'xsp m.vib c.legno', 'sp s.vib', 'crine', 'xsp c.legno', and 'msp xsp' are written above the notes.

(8^{va})

Vln. *f* *pppp* *ff* *ff/p* *ppp* *mp* *mp* *ppp* *mp*

Fl. *mf* *pppp* *fr.*

B♭ Cl. *pp* *mp* *f* *ppp*

Annotations: *sp*, *m**sp*, *ord*, *xsp*, *tr*, *tr*, *7*, *5*, *6*, *7*

(8^{va})

Vln. *ppppp* *p* *fp* *ppp* *p* *pppp* *p* *pp* *mp* *ppppp* *pp*

Fl. *pp* *p* *mp* *pp* *ppp*

B♭ Cl. *ff* *pp* *pppp* *mp* *pppp* *pppp*

Annotations: *m**sp*, *ord*, *m.vib*, *tr*, *xsp*, *vib*, *s.vib*, *m**sp*, *3*, *5*, *3*, *3*, *3*, *3*, *3*, *3*

8va

Vln. 22 *xsp* *ppppp* *p* *mf pp* *p* *ppp* *p* *ppp* *xsp*

Fl. 22 *ppp* *mp* *ppp*

B♭ Cl. *pppp* *pppp* *ppppp*

8va

Vln. 28 *sp* *p* *pppp* *pp* *mp* *pppp* *pp* *xsp* *xsp* *xsp* *msp*

Fl. 28 *f* *ppp* *p* *ff* *p*

B♭ Cl. *pppp* *ppppp* *f* *p* *ff* *p*

repeat fragment as long as the arrowed line indicates, slightly stretching or compressing duration

Vln. 38 *loco* *msp* *ord* *III pizz* *arco sp* *II III* *5* *5* *ff* *p* *f* *mf* *f* *p* *ff* *fp* *fp* *ffp* *f*

The violin staff begins at measure 38. It features a series of notes with various articulations and dynamics. Above the staff, there are performance instructions: *loco*, *msp* (with an arrow), *ord*, *III pizz*, *arco sp*, and fingering *II III*. Below the staff, a series of dynamic markings are connected by lines: *ff*, *p*, *f*, *mf*, *f*, *p*, *ff*, *fp*, *fp*, *ffp*, and *f*. There are also some accents and slurs.

Fl. 38 *f* *pp*

B♭ Cl. 38 *ppp*

The flute and B-flat clarinet staves are shown with thick black lines, indicating they are silent until measure 48. At the end of the page, there is a boxed-in section showing the entry for measures 48-50. The flute part starts with a *f* dynamic and ends with *pp*. The B-flat clarinet part starts with *ppp*. Both parts feature complex rhythmic patterns with slurs and accents.

Vln. 48 *II* *5* *3* *3* *5* *3* *p* *ppp* *tr*

Fl. 48 *mf* *ppppp/pp* *mp* *pp* *ppppp* *ppp* *pp* *mp*

B♭ Cl. 48 *tr* *mp* *ppp* *pppp* *mp* *ppp* *pppp* *pp* *mp* *pp*

This section contains measures 48-50 for the violin, flute, and B-flat clarinet. The violin part (top) starts with a *II* fingering and includes slurs over groups of notes, with dynamics *p* and *ppp*. A trill (*tr*) is indicated. The flute (middle) and B-flat clarinet (bottom) parts have complex rhythmic patterns with slurs and accents. Dynamics for the flute include *mf*, *ppppp/pp*, *mp*, *pp*, *ppppp*, *ppp*, *pp*, and *mp*. Dynamics for the B-flat clarinet include *mp*, *ppp*, *pppp*, *mp*, *ppp*, *pppp*, *pp*, *mp*, and *pp*. There are also some performance markings like *tr* and *ppppp/pp*.

55 xsp 17" gliss lentissimo pst

Vln. *ppp*

Fl. *f* *pp* *ppppp* *mf* *p* *<f>* *○*

B♭ Cl. *<mf>* *pp* *f* *ppp*

67

Vln.

64

Fl.

B♭ Cl.

73

Vln.

Fl.

B \flat Cl.

mf *p*

f *p* *mp* *p*

mf *p* *ppp* *p*

81

Vln.

Fl.

B \flat Cl.

mp *p* *ppp*

mf *f* *mp*

ppp *p* *ppp* *mf* *ppp* *mp*

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

ord → msp m.vib s.vib

6 3 5

92

Vln. *tr* *xsp* *sp* *xsp* *sp* *m**sp* *xsp* *ord* *sp* *xsp* *m**sp* *xsp* *sp*

pp *mf* *pp* *f* *f* *p* *ppp* *ff* *ppp* *mf* *p* *mp* *pp* *mf* *pppp* *mf* *f* *pp* *pppp/ mp* *pp*

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

B \flat Cl. *mp* *mf* *f* *ff* *p* *p*

100

Vln. *xsp* *sp* *xsp* *sp* *xsp* *ord* *xsp* *m**sp* *x2* *st* *p*

mf *pp* *mp* *pp* *pp* *pp* *mp* *pp* *ppp* *f* *pp*

Fl. *pp* *p* *pp* *pp* *mp* *pp* *ppp* *f* *pp*

B \flat Cl. *ppp* *pppp* *ppppp*

112

xsp

msp

ppppp

mp

50"

50"

50"

Vln.

Fl.

B \flat Cl.

8"

48"

11"

33"

sp

msp

mp

ppp

ppp

8"

48"

11"

33"

8"

48"

11"

33"

Vln.

Fl.

B \flat Cl.

This musical score features three staves: Violin (Vin.), Flute (Fl.), and B♭ Clarinet (B♭ Cl.).

- Violin (Vin.):** The staff begins with a 9" rest, followed by a measure marked "st" with a dynamic of *p*. A 37" section follows, ending with a 7" rest. A hairpin indicates a crescendo over the 37" section.
- Flute (Fl.):** The staff begins with a 9" rest. A 37" section is highlighted with a red box and contains dynamic markings: *mf*, *p*, *ppp*, *mp*, *p*, and *ppp*. A hairpin indicates a crescendo over this section. A 7" rest follows.
- B♭ Clarinet (B♭ Cl.):** The staff begins with a 9" rest. A 37" section is highlighted with a red box and contains dynamic markings: *mp*, *mf*, *ppp*, *p*, and *ppp*. A hairpin indicates a crescendo over this section.

Black arrows on the Flute and B♭ Clarinet staves indicate that these instruments play the same melodic line as the Violin during their respective 37" sections. The text "Morelia-Brooklyn. 2010" is located at the bottom right of the score.