

Espuma que va calando en la arena

para saxo alto, percusión, piano y electrónica en vivo

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Partitura – Score

(2011)

Espuma que va calando en la arena

para saxo alto, percusión [3 temple blocks (T.B.), 2 bongós (Bg.), vibráfono (Vib.), 3 thai gongs G-D-Ab (Thai), tam-tam (T.T) y bombo (B.Dr.)], piano y electrónica en vivo

NOTAS DE INTERPRETACIÓN

Abreviaturas: l.h. = mano izquierda, r.h. = mano derecha, l.v. = “laissez vibrer”

Alteraciones: afectan a cada nota y a las iguales inmediatamente consecutivas.

Notas de adorno: antes de la parte, lo más rápido posible si aparecen tachadas.

Trinos: de medio tono ascendente, lo más rápido posible, salvo otra indicación.

Los **corchetes** que se abren/cierran indican acelerando / ritardando.

Sonido ordinario / mitad sonido, mitad aire / sólo aire: ■ / ▣ / □.

Las **flechas finas** indican transiciones progresivas.

Las **líneas gruesas** indican repetición de un patrón.




Un **trazo oblicuo** sobre una figuración indica lo más rápido posible

Las figuras entre **paréntesis** indican la duración cuando es ambigua por la notación.

Los reguladores que empiezan/acaban en “o” indican aparición/desaparición progresiva del sonido.

Un conjunto de alturas dentro de una **caja** indica improvisar libremente sobre éstas.

⊕: sonido apagado. : **clúster** de teclas blancas y negras.

Baquetas: Blandas/Medias/Duras:  /  / 

Escobillas:  **Palma de la mano:** 

Una línea ondulada (similar al trino sin “tr.”) indica vibración natural del instrumento por la colocación de monedas pequeñas sobre éste.

El **saxo** está escrito en sonidos transportados, no en sonidos reales.

Los **multifónicos** del saxo alto están extraídos del libro “The Techniques of Saxophone Playing” de Marcus Weiss y Giorgio Netti (Bärenreiter).

Bisbigliando: trino tímbrico, alternando diferentes digitaciones de un sonido.

Los **trinos y trémolos dobles** del saxo, en los que cada mano realiza un movimiento distinto, deben hacerse con total independencia rítmica, evitando interrupciones.

Dentro del arpa del piano, del grave al agudo: I-II-III-IV (según armazón)

En el piano, en clave de percusión, la altura de las notas indica niveles entre el registro más grave posible (primera línea) y el más agudo (quinta línea).

El pianista debe disponer de una concha (vieira, por ejemplo) que dejará balancearse libremente, un diapason que siempre debe colocarse en posición habitual y escobillas de nylon.

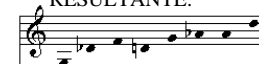
Preparación previa del piano:

Crines de arco de contrabajo (indicaciones “arco”):



Cuerdas apagadas con Blu-tack:

RESULTANTE:

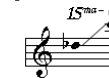


(posiciones de armónicos)

NOTA PREPARADA:



Última octava con cinta americana:



Preparación previa del vibráfono con monedas pequeñas:



Espuma que va calando en la arena

for alto sax, percussion [3 temple blocks (T.B.), 2 bongoes (Bg.), vibraphone (Vib.), 3 thai gongs G-D-Ab (Thai), tam-tam (T.T) and bass drum (B.Dr.)], piano and live electronics

PERFORMANCE NOTES

Abbreviations: l.h. = left hand, r.h. = right hand, l.v. = “laissez vibrer”

Alterations: affects every note and those immediately consecutive.

Grace notes: play grace notes before the beat, as fast as possible if crossed out.

Trinos: upward semitone trills (as fast as possible), except when otherwise indicated.

The beams that open / close indicate accelerando / ritardando.

Ordinary sound / Half-sound, half-air /only air: ■ / ▣ / □.

Thin arrows indicate gradual transitions.

Thick lines indicate repetition of a pattern.


A **slanting line** on a note/set of notes indicates as fast as possible.

Notes in **parenthesis** indicate the duration when notation is ambiguous.

Hairpins starting/finishing in “o” indicate gradual fade in or out of sound.

A set of pitches in a **box** indicates free improvisation.

⊕: muted sound. : black and white keys **cluster**.

Mallets: Soft/Medium/Hard: 

Brushes:  **Palm:** 

A wavy line (similar to the trill without “tr.”) indicates natural vibration of the instrument by placing small coins on it.

Sax is written in transposed sounds, not real sounds.

Alto sax multiphonics are taken from the book “The Techniques of Saxophone Playing” by Marcus Weiss and Giorgio Netti (Bärenreiter).

Bisbigliando: timbral trill, alternating different fingerings of a sound.

Double trills and double tremolos in the sax, where each hand does a different movement, should be played with totally independent rhythm, avoiding interruptions.

Within the piano harp, from low to high: I-II-III-IV (depending on armature)

For the piano, when percussion key notated, the pitch of notes indicates a level between the lowest possible register (first line) and the highest (fifth line).

The pianist must have a shell (scallop, for example) that will swing freely, a tuning fork that should always be placed in normal position and nylon brushes.

Previous preparation of the piano:

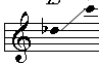
Hair of a double-bass bow (indicated as “arco”): 

Muted strings with Blu-tack:

(harmonic positions):

RESULT:

PREPARED NOTE:


Last octave with duct tape: 

Previous preparation of the vibraphone with small coins:



ESPUMA QUE VA CALANDO EN LA ARENA

Trio (alto saxophone, percussion and piano) with live electronics

Alberto CARRETERO (1985)

♩ = 52

Live Electronics

Alto Sax.

Bass Drum

Piano

frull. $\frac{1}{2}$

brush must vibrate freely (center of drum)

pp (border of drum)

pp (big shell on strings)

B or 1 ± C3

E.

A. Sx.

Thai

T.T.

B. Dr.

Pno.

frull. $\frac{1}{2}$

ord.

L.v.

pp

L.v.

pp

L.v.

L.v.

L.v.

L.v.

15^{ma} (on keyboard) (muted strings)

pp (big shell on strings)

pp

40 (accel. gradually...)

♩ = 56 ♩ = 60 ♩ = 64

E.

A. Sx. *bisbigliando* (alternate with 2, 3 and 4 fingerings, irregularly) *p* *pp* *p* *pp* *mp* *slap secco* *p* *mf* *p* *harm.* *harm.*

T.B. *mf* *p*

Vib. *arco* *p* *L.v.* *L.v.* (remove coins in A, C just played)

Pno. *mf* *pp* (III) (tuning fork on strings with fast oscillations, like brushing) *p* *p* *15^{ma}* (muted strings) *15^{ma}* (muted strings) (remove shell)

L.v. *L.v.* *L.v.* *L.v.* *L.v.* *L.v.*

41 ♩ = 68 ♩ = 72 ♩ = 76

E.

A. Sx. *harm.* *mf* *mp* *slap secco* *p* *mf* *p* *mp* *slap secco* *mp* *slap secco*

T.B. *pp* *mf* *pp*

Vib. *L.v.* *pp* *L.v.*

Pno. *pp* *mf* *pp* *mf* *pp* *15^{ma}* (muted strings) *pp* *15^{ma}* (muted strings) *mf* *pp*

L.v. *L.v.* *L.v.* *L.v.* *L.v.* *L.v.*

55

E. 4/4 13

A. Sx. *frull.* *Tc* *(independent hands)* *pp* *mf* *pp* *mf* *slap secco*

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

Pno. *(15^{ma})* *mf* *mf* *mf* *mf* *mf*

mf sfz *mf sfz* *sfz*

57

E. 3/4 14 4/4

A. Sx. *slap* *bisbigliando* *mf* *p* *mf* *pp* *mf* *p* *mf* *pp*

T.B. *pp* *mf* *pp* *mf* *mf*

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

Thai *(15^{ma})* *mf*

Pno. *mf* *pp* *mf* *mf* *mf* *mf* *mf* *mf*

mf sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

A/B-46

B

C

60

E. $\frac{3}{4}$ $\frac{4}{4}$

A. Sx. *slap* *bisbigliando* *slap secco* *slap* *slap secco* *slap* *bisbigliando* *slap secco*
mf *p* *mf* *mf* *mf* *mf* *p* *mf*

T.B. *pp* *mf*

Bg. *mf* *mf*

Pno. (15^{ma}) *pp* *p* *mf* *pp*
sfz *sfz* *sfz* *p* *mf* *sfz* *sfz* *sfz*

63

E. $\frac{3}{4}$ $\frac{4}{4}$

A. Sx. *slap* *slap secco* *slap* *bisbigliando* *slap secco*
mf *mf* *mf* *p* *mf*

T.B. *pp* *mf*

Bg. *mf* *pp* *mf* *pp*

Pno. (15^{ma}) *pp* *mf* *mf* *mf* *mf* *mf* *pp* *mf*
sfz *sfz* *p* *mf* *sfz* *sfz*

8

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: E. (Trumpet), A. Sx. (Alto Saxophone), T.B. (Tenor Bass), Bg. (Bassoon), and Pno. (Piano). The score is divided into two systems, starting at measure 60 and ending at measure 63. The key signature has one sharp (F#) and the time signature changes from 3/4 to 4/4. The E. staff has a circled measure number 15. The A. Sx. staff includes articulations like 'slap', 'bisbigliando', and 'slap secco', along with dynamic markings such as 'mf', 'p', and 'mf'. The T.B. and Bg. staves have dynamic markings 'pp' and 'mf'. The Pno. staff is marked '(15^{ma})' and includes dynamic markings 'pp', 'p', 'mf', and 'pp', as well as 'sfz' markings. The bottom of the page has a circled measure number 16 and a page number 8.

73

E. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

(remove mouthpiece)

A. Sx. *f* *pp* *mf*

T.T. *p*

B. Dr. *p* *mf* *p* *mp*

Pno. *mf* *f* *p* *p* *mp* *p*

harm. *harm.*

76

E. $\frac{2}{4}$ $\frac{3}{4}$

A. Sx. *pp* *f* *mf* *p*

T.B. *p*

Bg. *p*

Thai *p*

T.T. *p* *(15^{ma})*

Pno. *harm.* *rit. harm.* *harm.* *harm.* *mf*

p *mp* *p* *mp* *p*

E.

A. Sx. *tongue ram* *tongue ram* *tongue ram* *alla tromba* *tongue ram* *alla tromba* *tongue ram* *alla tromba*
pp f p f mf pp p mp pp f p

Thai

T.T.

B. Dr. *pp*
p mp p mp p mp

Pno. *pizz.* *buzz.* *pp* *15^{ma}* *mf* *mf*
ff mp p mp pp

E.

A. Sx. *tongue ram* *alla tromba* *tongue ram* *alla tromba* *tongue ram* *alla tromba* *tongue ram* *alla tromba*
mp pp f p mp f p mp pp mf pp mf f

B. Dr. *p mp pp* *p mp*

Pno. *pizz.* *buzz.* *p* *mp* *pp* *mp*
ff mp p mp pp

E.

A. Sx.

Bg.

B. Dr.

Pno.

23

E.

A. Sx.

Bg.

B. Dr.

Pno.

102

E.

A. Sx.

Bg.

B. Dr.

Pno.

104

E.

A. Sx.

T.T.

B. Dr.

Pno.

Sc.

113

26

♩ = 76

E.

A. Sx. (teeth on reed, playing with keys, voice, flutter tongue and double tongue) *ff* *mf* *staccatissimo* 7

Bg. (woollen mallets) *mf* *mf*

Vib. (irregular guero gliss. on tubes with two woollen mallets) *ff*

Pno. *ff* *mf*

115

27

E.

A. Sx. (teeth on reed, playing with keys, voice, flutter tongue and double tongue) *ff* *p* *ff* *singing*

T.B. *mf* *p*

Bg. *mf*

Vib. (irregular guero gliss. on tubes with two woollen mallets) *ff*

Pno. *ff* *mf*

121

29

♩ = 64

E.

A. Sx. *slap* (teeth on reed, playing with keys, voice, flutter tongue and double tongue) *ff* *p* *singing*

T.B.

Bg. *mf*

Vib. (irregular guero gliss. on tubes with two woollen mallets) *ff* *superball* *p*

B. Dr.

Pno.

122

30

♩ = 60

E.

A. Sx. *slap* (teeth on reed, playing with keys, voice, flutter tongue and double tongue) *ff* *mf* *ff* *pp* *singing*

Vib. (gliss. with another rubber mallet) *mf* (irregular guero gliss. on tubes with two woollen mallets) *ff* *superball* *p*

B. Dr. *f* *8va* *p*

Pno.

127

♩ = 56

E.

A. Sx. *slap* *singing* *slap* *singing* *slap*
mp *pp* *mf* *p* *f* *mf* *pp* *mp* *pp* *p* *f* *mf*

Vib. *mf* *pp* *senza* *superball*
pp *f* *p* *f* *p*

B. Dr. *mf* *superball*
p *mf*

Pno. *8^{va}* *15^{ma}*
p

senza * *senza*

131

♩ = 52

E.

A. Sx. *singing*
p *f* *pp* *mp* *pp* *pp* *mp* *p* *f* *mf* *slap*

Vib. *f* * *arco*
p *f* *pp* *mf* *senza*

Thai *superball*
p *f* *p* *f* *p* *f*

Pno. *mf*
 (play notes on keyboard and place the tuning fork on strings, gliding it when gliss. is notated)

senza sempre

