

Pablo Peula

Ataurique

for alto flute, violin, violoncello and piano

(2021)

Score

Preface

Ataurique invites the listener to dive into the rich complexity of the key space of Al-Andalus art: the *Qa'lat al-Hamra* — or “Red Castle” of Granada. Starting with a metaphor of the idea of water as a catalysing force, the composition delves into the various spaces of the Nasrid city, seeking dialogue with them: either through the translation of certain details — a geometric pattern, a glazed surface — or through the symbolic exploration of the room’s sonic memory. The piece also makes use of the “musical cryptogram” technique as a generating source of material, thus freely adapting the ways in which master craftsmen from Al-Andalus worked. This results in a manuscript that is written to be aurally “read”.

Instrumentation

Alto Flute (doubling Piccolo)

Violin

Violoncello

Piano (requires preparation)

The score is transposing

Duration: ca. 12 min.

Commissioned by the Ensemble Taller Sonoro

With the support of the *Bundesministerium für Kunst,
Kultur, öffentlichen Dienst und Sport* (BMKÖS)

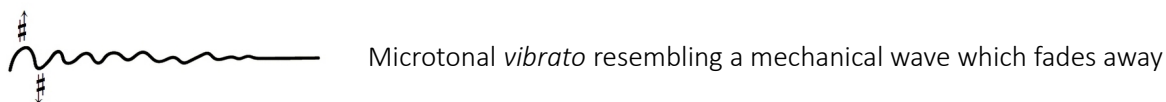
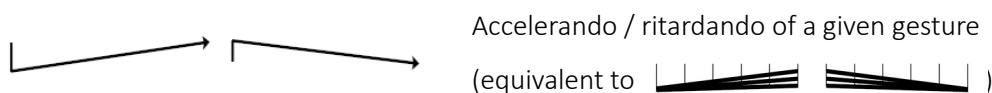
The first performance was given at the “Teatros del Canal”,
Madrid, Spain, on 17 October 2021 by the Ensemble Taller Sonoro

Performance remarks

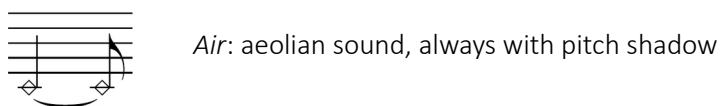
GENERAL



"f" **"p"** Intensity of the action



FLUTE

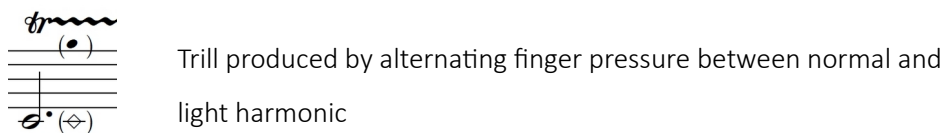


With wind noise: attack with a marked presence of air

Bamboo tones ("b.t."): timbre modification of a pitch through alternative fingerings

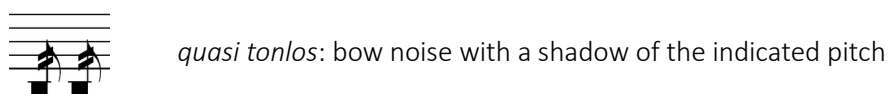


STRINGS



SP: sul ponticello | ST: sul tasto | N: normale (used in combination with SP / ST)

All transitions between SP, ST and N must be gradual

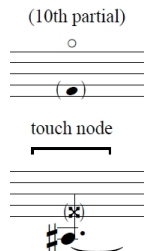


PIANO

The use of an e-bow is required



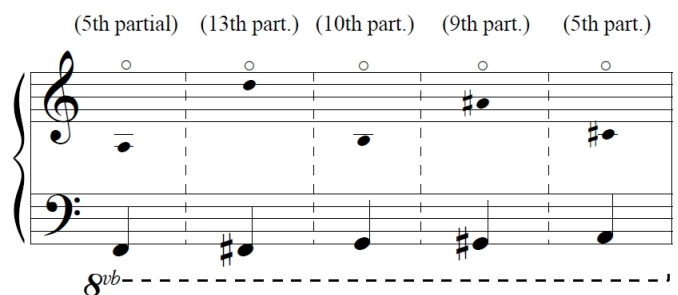
Dumped pitch: strongly press the string with the finger right after the tuning pins



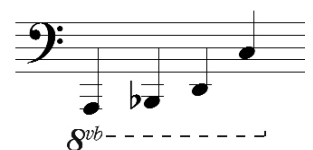
"Bell harmonics": slightly touch the string at the appropriate node to produce the harmonic notated above

The following preparation of the instrument is required:

Place a piece of rubber between the strings of the following pitches so that, when pressing them, the harmonics appear:



Apply Blu-Tack (or similar poster-mounting putty) to the strings of the indicated pitches, muting them heavily. Avoid any resulting harmonics



Place a cap eraser onto the string of each of the following pitches (close to the bridge) to achieve a damped, though metallic sound. For that, it will be necessary to make a perpendicular groove at the bottom of each eraser, so that they fit in the central string of each pitch (see below):



Ataurique

for alto flute, violin, cello and piano

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Score
(transposing)

to Taller Sonoro

♩ = c. 70, *corrente, luminoso*

Piccolo

A. Flute *p possib.*

Violin *p* (match picc. in volume and gesture) *sfz* *p* (come prima)

Violoncello *pp* *sfz*

Piano *pp* (match picc. in volume and gesture)
(with Ped.) Divide between two hands freely



Picc. *sfz*

Vn. *sfz*

Vc. (sim.) *pp* *sfz* *pp* *sfz*

Pn. *sfz* *pp* (come prima)

7

Picc. *p* *possib.*

Vn. *sfz* *p* (come prima)

Vc. *pp* *sfz*

Pn. *sfz* *pp* (come prima)

10

Picc. *sfz* *p* *possib.* *sfz*

Vn. *sfz* *p* *possib.* *sfz*

Vc. *pp* *sfz* *pp* *sfz*

Pn. *sfz* *pp* (come prima) *sfz* *pp* (come prima)

13

Picc. *pp*

Vn. *sfz*

Vc. *pp* *sfz*

Pn. *sfz* *pp* (come prima)

16 A to Alto Flute

Picc. *sffz* l.v.

Vn. *p* *sffz* *pp* l.v.

Vc. *pp* *sffz* *pp* l.v.

Pn. *sffz* *pp* l.v. loco

19

Picc.

Vn. *p in rilievo* *pp* *p in rilievo* gliss.

Vc. *p in rilievo* *pp* gliss.

Pn.

22 B

A. Fl. *p possib.* Alto Flute

Vn. *pp* *p in rilievo* *pp* gliss.

Vc. *p in rilievo* *pp* *p in rilievo* gliss.

Pn.

25 (harm. gliss.)

A. Fl. *mp in rilievo* *pp* *mf*

Vn. *mp in rilievo* *pp*

Vc. *gliss.* *mf* *pp*

Pn.

28

A. Fl. *pp* *f*

Vn. *mf* *pp* *f*

Vc. *mf* *pp*

Pn.

31

A. Fl. *pp* *ff*

Vn. *pp* *ff*

Vc. *f* *ff*

Pn. *molto legato* *(no cresc.)* *ppp*

C (♩=♩ sempre)

34

(C-U-U-U)

A. Fl. *mp* *ppp* *mp*

Vn. arco molto ST (IV) *mp* *gliss.* *ppp* *mp*

Vc. arco molto ST *mp* *gliss.* *ppp*

Pn. *p* *p* *p*

(with Ped.) (U.C.) (m.s. non cresc.)

39

A. Fl. *ppp* *mp* *ppp*

Vn. *gliss.* *ppp* *mp* *gliss.*

Vc. (II) *mp* *gliss.* *ppp* *mp*

Pn. *p* *p* *p*

42

D poco a poco più scuro

A. Fl. *pp*

Vn. ST *ppp* *pp*

Vc. ST *ppp* *pp*

Pn. Lv. *ppp*

g^{nb}-----
p ma sonoro

45

A. Fl. *p*

Vn. *p* *pp* *p*

Vc. *p* *pp*

Pn. *p* *ppp*

48

A. Fl. *pp* *mp* *pp*

Vn. *pp*

Vc. *mp* *pp*

Pn. *8vb*

51

A. Fl. (fr.) *ff* *pp* *mf* *pp*

Vn. *mp* *p* *ff* *pp* *mf* *pp*

Vc. *mp* *p* *f* *pp*

Pn. (loco) solo *ffz* *mp* *ff* *8vb*

E

54

A. Fl. *mf* *pp*

Vn.

Vc.

Pn. *mf* *pp*

(dim. con m.d.)

(8^{vb})

57

A. Fl. *p* (gradually transition to air)

Vn. *f* *p* gradually to SP

Vc. *f* *p* gradually to SP

Pn. *ppp* *p*

(8^{vb})

F

60

A. Fl. (ca. 70% pitch / 30% air) *dim poco a poco* gradually to molto SP

Vn. gradually to SP *dim poco a poco* gradually to molto SP

Vc. gradually to SP *dim poco a poco* gradually to molto SP

Pn. e-bow

* (See) "pp"

62 (ca. 50% pitch / 50% air)

A. Fl. *ppp* *p*

Vn. gradually to *molto SP* *molto SP* gradually to *tonlos* *tonlos* *ppp* *f*

Vc. gradually to *molto SP* *molto SP* *ppp* *f*

Pn. *pp* *pizz.*

66 *pp* *mp*

A. Fl. *solo* *molto vib.* (bisb. with D/D# trill keys) *bisb. D/D#* ("bamboo tone") (m.v.)

Vn. *f* *f* (sim.) *pizz. II* *legno jeté*

Vc. *p ma sonoro* *sf*

Pn. (e-bow) *pp da lontano*

No open strings must sound (finger harmonics at random with left hand)

73 *pp* *mf* *sfz* *sfz* *pp*

A. Fl. *port.* ("b.t.") (m.vib.) *pizz.* (with wind noise) *bisb. D/D#* *port.*

Vn. *pp* *pp* *quasi tonlos* *legno jeté quasi tonlos* (sim.)

Vc. *sf* *sf* *sf* *p*

Pn. (ad lib. by using 8va switch from previous pitch) *pp* (e-bow) *p*

81

A. Fl. *f* *port.* *pp* ("b.t.") (m.v.)

Vn. *pp* poco SP

Vc. *p* *pp* poco SP

Pn. *pp* (e-bow) l.v.

"p"

H

A. Fl. *pp* *pp* *pp* *pp* *ff* *mp* solo

Vn. *p* *pp* *pp* quasi tonlos

Vc. *p* *pp*

Pn. *pp* da lontano (8va) (♯) dump with finger (prepared) *pp* pizz. (e-bow) "p"

92

A. Fl. *pp* ("b.t.") (m.v.)

Vn. *p* legno jeté quasi tonlos (sim.)

Vc. *p* (pizz.)

Pn. *pp* (e-bow)

"p"

98 (with wind noise) *bish. D/D#* ("b.t.") (m.v.)

A. Fl. *sfz* *p* *sfz* *pp sub.* *mf* *pp*

Vn. *p* *p* *p* *p* *pp* poco SP

Vc. *p* *p* *p* *p* *pp* poco SP

Pn. (pizz.) *pp* (e-bow) Lv.

pizz. 5:6 (m.v.) *bish. D/D#*

I

A. Fl. *pp* *pp* (sim.)

Vn. *p* gradually to N N

Vc. *p* I II I II

Pn. (ord.) *ppp da lontanissimo* (8va) dump with finger (sim.)

"p"

109 J solo (with wind noise) ("b.t.") (m.v.)

A. Fl. *sfz*

Vn. grad. to poco SP poco SP *pp*

Vc. N II grad. to poco SP poco SP *pp*

Pn. *p* *p* (8va) *pp* (e-bow) "p"

pizz.

115

A. Fl. *p* *ff* *port.* ("b.t.") *(m.v.)* ("b.t.") *(m.v.)*

Vn. *legno batt.* (N) *pp* *gliss.* *p* *gliss.* *pp* (sim.) *gliss.* *p* *gliss.* *pp* *f* *legno batt.* *pp* *gliss.* *p* *gliss.* *pp*

Vc. *pizz.* (N) *mf* *l.v.* III *l.v.* *f* *l.v.* IV *l.v.* *mf*

Pn. *mf* (pizz.) (e-bow)

K

121

A. Fl. *pp* *port.* *p* *pp* *p* *pp*

Vn. *arco poco SP* *pp* *gradually to N* *p* *N*

Vc. *arco poco SP* *pp* *gradually to N* *p* *gradually to ST* *N*

Pn. *l.v.* *mf* *(8^{vb})*

127

A. Fl. *p* *pp* *port.* *p* *pp* *f* *ppizz.* *fff* *f* *pp* *port.*

Vn. *gradually to ST* *ST* *gradually to N* *N* *grad. to poco SP*

Vc. *ST* *gradually to N* *N* *grad. to poco SP*

Pn. *(10th partial)* *touch node* *(coordinate gesture with a. fl. very precisely)* *ppp* *secco* *mp* *ppp* *(8^{vb})*

133

A. Fl. *p* *pp* *p* *pp* *f* *sfz* j.w.

Vn. *poco SP* *ppp* *sfz* *p* *molto ST (III)*

Vc. *poco SP* *ppp* *sfz*

Pn. (6th partial) touch node (9th partial) touch node *ppp* *molto legato* (no cresc.)

* (with Scd.) (U.C.)

138

A. Fl. *p* *ppp* *p* *ppp*

Vn. *ppp* *p* *ppp* *gliss.*

Vc. *molto ST* *p* *ppp* *p* *gliss.*

Pn. *pp* *pp* *pp* *pp*

(m.s. non cresc.)

M ♩ = c. 64 Play fragments in fast figurations, varying dynamic and rhythm ad lib. (look for sharp contrast). Repeat the series x2

144

A. Fl. *pp-ff* *ppp* *corta*

Vn. *mf* *ppp* *ppp* *corta*

Vc. *mf* *ppp* *ppp* *corta*

Pn. *ppp* *ppp* *p* *corta*

IV *harm. gliss.* (upper quarter of the string) (sim.) (upper quarter of the string) *corta*

IV *harm. gliss.* (upper quarter of the string) (sim.) (upper quarter of the string) *corta*

15^{ma} l.v. 15^{ma} l.v. *corta*

A. Fl. *molto ST* *ppp* *gliss.* *gradually to N*

Vn. *molto ST* *ppp* *gliss.* *gradually to N*

Vc. *ppp* *gliss.* *gradually to N*

Pn. *molto legato* *p* *possib.*

(with $\text{X} \text{C} \text{C}$) (U.C.)

O ♩ = c. 66, flessibile

159 A. Fl. *ff* *p sub.* *ppp* *gradually to air* (air)

Vn. *ff* *p sub.* *to molto SP ... to tonlos* *tonlos* *"f" (sub.)* *"p"*

Vc. *ff* *p sub.* *to molto SP ... to tonlos* *tonlos* *"f" (sub.)*

Pn. *f* *pp sub.*

165 A. Fl. *p* *pp* *5* *5*

Vn. *pp* *SP* *N* *p* *pp*

Vc. *"p"* *ppp* *6* *6* *6* *pp* *ST* *ppp*

Pn. *ppp* *(with $\text{X} \text{C} \text{C}$)* *pp* *p* *pp* *lv.*

168

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

Vn. SP → N *mp* *pp* SP → N II (I) *mf* *pp*

Vc. SP → N *p* *ppp* SP → N → ST *mp* *ppp*

Pn. *mp* *pp* *mf* *pp*

170

A. Fl. *ppp* *mp* *pp* *ppp* *mf* *p*

Vn. SP → N II *pp* *mf* *pp* SP → N *f* *p*

Vc. SP → N *mp* *ppp* SP → N → ST *mf* *pp*

Pn. *mf* *pp* *f* *p*

172

A. Fl. *pp* *mf* *p* *pp* *f*

Vn. SP → N *f* *p* SP → N III *ff*

Vc. SP → N *mf* *pp* SP → N → ST *f*

Pn. *f* *p* *ff*

P ♩ = c. 68, *risonante*

A. Fl. *tr.* *l.v. sempre* *pizz.* *f possib.* *"mf"* *tr.*

Vn. *sord.* *pizz.* *l.v. sempre* *sfz* *p* *sfz* *p* *sfz* *p*

Vc. *f* *mf* *mp* *p*

Pn. *ff* *l.v. sempre* *f* *mf* *mp*

8^{ub} *loco*

Q ♩ = c. 64, *preciso*

178 (inhale through fl.) *mp* *sfz* *pizz.* *f* *j.w.*

Vn. *via sord.* *poco SP* *p* *ff* *p* *mp* *ff* *tap strings with fingers (perpendicularly), behind the bridge*

Vc. *poco SP* *pp* *pp* *f* *p* *f* *pp* *p* *pizz. ord.* *leg. jeté* *pizz.*

Pn. *p* *gliss.* *gliss.* *pp* *f* *p* *pp*

8^{ub} * *pp* *ff* *p* *

184 (fr.) *pp* *f* *pp* *f* *pizz.* *f* *pp* *mp* *ff* *pp* *mp* *ff*

Vn. *arco* *gliss.* *gliss.* *pp* *ff* *pp* *mp* *ff* *(tap with fingers)*

Vc. *arco* *gliss.* *gliss.* *f* *pizz.* *p* *sf* *p* *sf* *p* *pizz.* *leg. jeté*

Pn. *f* *pp* *

189

A. Fl. (fr.) (pizz.) *f* *p*

Vn. *mp* *ff* *mp* *ppp* *pp*

Vc. pizz. arco *sf* *pp* *f* *pp* *sf* *p* *ppp* *pp*

Pn. *ppp*

omit if no time

12:8 13:8

gliss. gliss.

arco

3 3 3 3 3 3

3/4 3/4

(air)

195

A. Fl. *p* *f* *p*

Vn. *poco cresc.* *p* *poco cresc.*

Vc. *poco cresc.* *p* *poco cresc.*

Pn. *pp* *sf* *pp* *

5 5 5 6 6

3

3/4 6/16 3/4 9/16

198

A. Fl. *f* *mf*

Vn. *mp* *pp* *legno tratto*

Vc. *mp* *pp* *legno tratto*

Pn. *sf* *pp* *

key clicks

6 5 3

3/4 2/4 2/4

201

A. Fl. *ff*

Vn. *poco cresc.* *p* IV III II — III IV

Vc. *poco cresc.* *p* *8va* *8va* *sfz* *p* I.v.

Pn. *p*

203

A. Fl. *mf* T

Vn. *poco dim.* *pp* *p* arco ord. *gliss.*

Vc. *poco dim.* *pp* *p* arco ord. *gliss.*

Pn. *3* *3* *3*

206

A. Fl. *p* *f* *p* *f* *p*

Vn. *poco cresc.* *mp* *poco cresc.* *5* *6*

Vc. *poco cresc.* *mp* *poco cresc.* *3* *5*

Pn. *pp* *sf* *pp* * *pp* *sf* *pp* *

U

209

A. Fl. *p sub.* *mf* *p* *f* *p* *ff*

Vn. *mf* *pp* *p ma sonoro* (IV) *harm. gliss.* *harm. gliss.* *harm. gliss.*

Vc. *mf* *pp* *p ma sonoro* (I) *harm. gliss.* *harm. gliss.* *pizz. (II)* *arco (I)* *harm. gliss.* *harm. gliss.*
 (Briefly interrupt gliss. to play pizz., then resume gliss. where halted)

Pn. *pp* *p* *pp* *mp* *pp* *8^{vb}---* *p ma sonoro*

dump with finger *dump with finger*

5:6 4:6

215

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

Vn. *harm. gliss.* *harm. gliss.* *harm. gliss.* *harm. gliss.* *harm. gliss.* *harm. gliss.*

Vc. *pizz. III arco (I)* *harm. gliss.* *harm. gliss.* *pizz. III arco (I)* *harm. gliss.* *harm. gliss.* *pizz. II arco (I)* *harm. gliss.* *harm. gliss.*
 (sim.)

Pn. (prepared) *mf* *pp* (sim.) *8^{vb}---* *mp* *pp* *p ma sonoro* *pp* *8^{vb}---*

dump with finger

V

221

A. Fl. *p* *p* *f* *p*

Vn. (ord.) *pp* 4:6 4:6 4:6 *p* *cresc.* 5 *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *harm. gliss.* *pp* *p* *cresc.* 3 *mf* *gliss.*

Pn. (dump with finger) *pp* *11* *press silently (no sound)* *"p"* *(senza Ped.)*

inside the piano: fast gliss. (use high strings, approximate pitches)

9/16 2/4 3/16 2/4

226

A. Fl. *f* *p* *f* *p*

Vn. *cresc.* 5 6 *f* *gliss.* *gliss.* *gliss.* 12:8

Vc. *cresc.* 5 *f* 2 *gliss.* *gliss.* 10:8

Pn. *ff* *p*

229

A. Fl. *f* *p* *f* *ppp* *vib. held tones (vary vib. amplitude according to dynamics)*

Vn. *p sub.* *sffz* *ppp*

Vc. *p sub.* *sffz* *ppp*

Pn. *pp* *sf* *pizz.* *f possib.* *ord.* (1 2 1 2 ...) *pppp* *pp*

to Piccolo Piccolo

W ♩ = c. 52, scintillante

Picc. *pp*

Vn. *pp (match picc. in volume)*

Vc. *pp (match picc. in volume)*

Pn. *sfzpp* *sfp (sim.)** *sfp* *sfp* *sfp* *sfp*

*every *sffz* is to be followed by a *ppp* (not written out to ease reading)

238

Picc. *cresc. poco a poco*

Vn. *cresc. poco a poco* SP N SP

Vc. *cresc. poco a poco*

Pn. *sfp* *cresc. poco a poco* *sfp* *sfp* *sfp*

241

Picc.

Vn. N SP N

Vc.

Pn. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

244

Picc.

Vn. *8va* SP N SP

Vc.

Pn. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

(molto vib.)

247

Picc. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vn. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Vc. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

Pn. *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

sfp *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

poco rit. ----- **a tempo**

250

Picc. *sfz f* (match violin in volume) *pp* to Alto Flute

Vn. *sfz f* *possib.*

Vc. *sfz f* *possib.* *mf*

Pn. *sfp* *sfp* *sfz f* *possib.* *p*

sfp *sfz f* *possib.* *mp*

X ♩ = c. 76, da lontano, molto sostenuto (tutte le note)

A. Fl. *p* *pp* *p*

Vn. *ppp* *p* (ma sempre sonoro) *ord. IV*

Vc. *p* (ma sempre sonoro) *molto ST*

Pn. *pizz.* *p* *"p"* *ord. 8^{va}* *ppp* *p*

* *fca* *p* *pp* *p*

8^{va} *8^{ub}* *8^{ub}*

Y

262

A. Fl. *pp*

Vn. *molto ST* *ord.*

Vc. *(ord.) I* *pizz.* *arco molto ST* *(ord.) I*

Pn. *e-bow* *"p"* *ord.* *pizz.* *8va* *ord. 8va* *p* *ppp*

Z

270

A. Fl. *pp* *p*

Vn. *molto ST* *ord.* *molto ST*

Vc. *molto ST* *ord. II* *pizz.* *arco molto ST*

Pn. *pizz.* *p* *ord.* *(ord.) 8va* *ppp* *ppp*

278

A. Fl. *pp*

Vn. *ord.* *I* *I*

Vc. *ord.*

Pn. *8va* *ppp* *pizz.* *8va* *pp*

