



Cristian Morales Ossio

Que desorganiza todo

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Que desorganiza todo

for 7 performers

(flute, clarinet, saxophone, percussion, piano, violin, and cello)

Comissioned

by

Taller Sonoro Ensemble

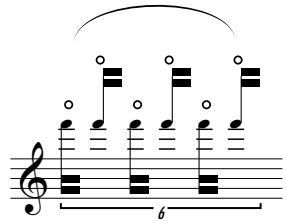
Seville. Spain

- 2010 -

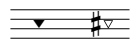
PERFORMANCE NOTES

1. FLUTE

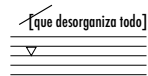
W.T. *whistle tone*



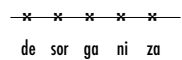
Bisbigliando (with harmonics)



Aeolian sound: coloured air sounds with perceptible pitch

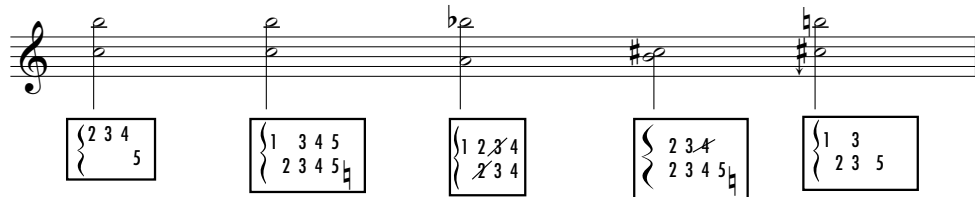


Speak the bracketed words as fast as possible from outside of the mouthpiece, but aiming the air towards it



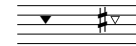
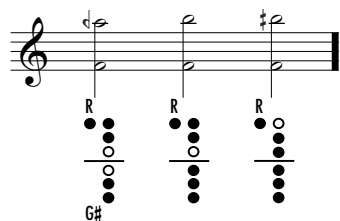
Entirely *parlato* (page 11 in conductor's score)

Suggested fingering for multiphonics used in this piece

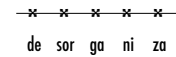


2. CLARINET IN B FLAT (also BASS CLARINET)

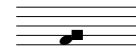
Suggested fingering for multiphonics used in this piece



Aeolian sound: coloured air sounds with perceptible pitch



Entirely *parlato* (page 11 in conductor's score)

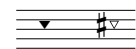
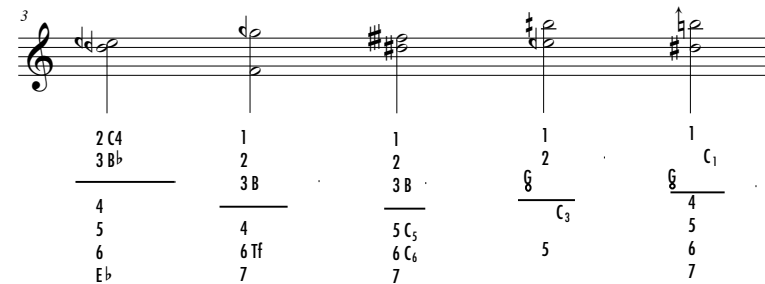


Sing and play simultaneously. Square shaped headnote indicates sung sound

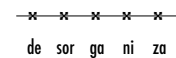
Between measures 105 and 128 the flutist is expected to play a MELODICA instead of the flute

3. SOPRANO AND BARITONE SAXOPHONE

Suggested fingering for multiphonics used in this piece (Soprano sax.)



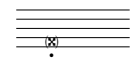
Aeolian sound: coloured air sounds with perceptible pitch



Entirely *parlato* (page 11 in conductor's score)



Slap



Tongue ram (Baritone sax.)

PERFORMANCE NOTES

4. PERCUSSION (the piece could be performed by one or two percussionists)

List of instruments:

- Crotales (can be substituted by glockenspiel)
- Vibraphone

- Triangle (must be always muted)

- Claves
- Guiro
- Maracas
- Castanets
- 3 different woo-blocks

- Crash cymbal

- Snare drum
- 2 bongos
- 2 Congas

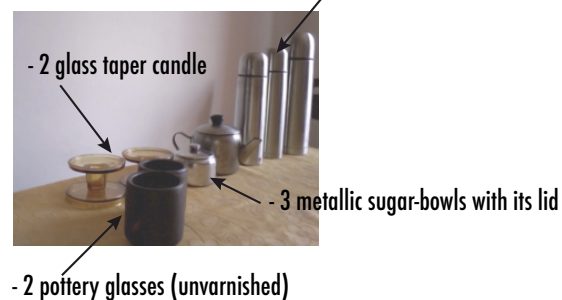
Unconventional instruments:

- 3 metallic pipes with different tuning and timbre

- 3 wine glasses tuned: 

Make sound by rubbing wet fingers on the rim of the glasses

- 3 thermos of different sizes




Notation

-  Hard mallets
-  Soft mallets
-  Metallic or plastic knitting needle (play with the head of it)

- + Played on the bell of the crash

- o Played on the edge of the crash

-  Rub with circular motion

Scratch the surface of the conga's membrane with the lid of the sugar-bowl (see page 16 of the conductor's score)

-  Mute resonances

-  With contrabass bow

Suggested placement of instruments

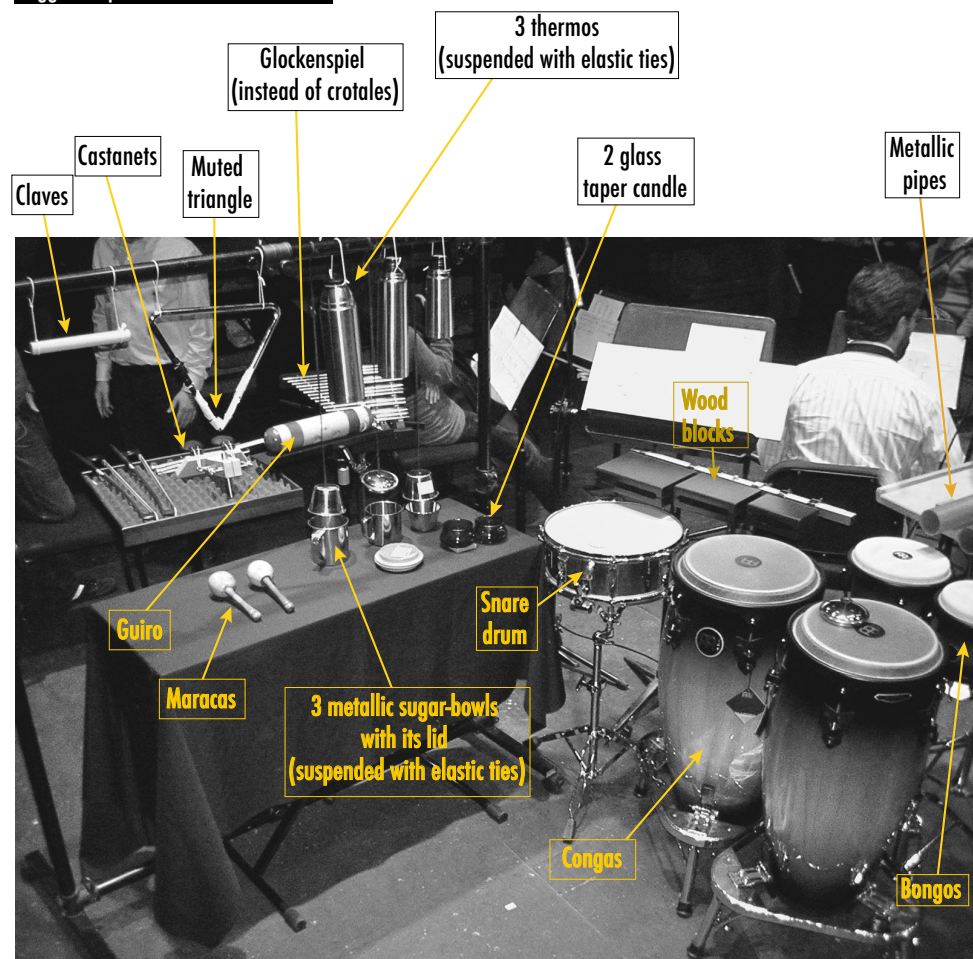


Photo by Baldomero Lloréns from Taller Sonoro. In this version, crotales were substituted by a glockenspiel. The piece was performed by two percussionists. Second percussionist had a set containing glockenspiel, guiro and castanets. (Premiered by Taller Sonoro in Cadiz, Spain, in 2010)


PERFORMANCE NOTES

5. PIANO

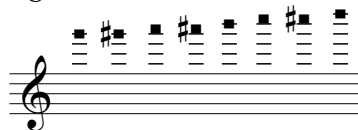
The instrument must be prepared on specif notes as showed below (black square headnotes). These setups will be removed at certain moments of the piece, allowing the normal sound of strings. To this doing, the pianist should be assisted by someone else.




Place a small piece of blu-tack on these strings in order to mute them. Sounds, however, should still release some harmonics (Do not place the blu tack near tuning pins)



Place upto two screws between strings. It can be made at any point of the strings



Place a small sack of sand (or other heavy material) about 3,5 cm in diameter. The goal is to completely damp the strings involved in this ambitus to obtain only percussive sounds.




Notes to be freely prepared




This indicates that the preparation for that notes must be removed



This indicates that the preparation for that notes must be recovered



Mute the string with a finger while playing the key



Scratch a wound string with a plectrum or something similar (apply damper pedal). This action should result in a fast 'jet' sound




Plucking string (finger or plectrum)

6. VIOLIN and CELLO



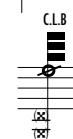
Mute the string by any means



Pizz. extremely dry and wooded-colour sound. This can be obtained by muting the string with the left hand and plucking the pizzicato with a nailas closer to the bridge as it can. The sound shouldn't have a determined pitch.



Mute the string with the bow



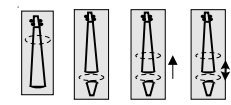
C.L.B (col legno battuto) Mute G and D strings with left hand while dumping the resonance with the bow



Dietro il ponte (behind the bridge)



Very fast *molto vibrato*




These diagrams indicate the place where bowing should be made as well as the direction of its movement (see arrows). The forth diagram indicates that the bow should quickly move up and down between the indicated places




Bowing with overpressure



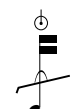
Hit the strings against the fingerboard with your hand



Repeat the notes improvising their order.
Continue playing this throughout the written duration




Exponential glissando. Going up as high as possible.



Bartok pizzicato while the bow rests over the bridge trying to mut the resonances

Indications for CODA

In the last part of the piece, called CODA, every performer should independently play their own part. Every part has different tempi.

Flute, clarinet, saxophone, violin, and cello parts have also a "voice-part" (Voz) to be performed in combination with the instrument by the own musician . The vocal part is mainly parlato and sung.

CODA should be played immediately after measure 128 (attaca), without any interruption. The change of character due to the independence of each part should be evident.

With the exception of piccolo flute, all instruments are written in C (actual pitch) in the conductor's score

que
desorganiza
todo

Nervioso...pero no histérico $\text{♩} = 76$

Flauta picc. *f* *ff* *mf* *ff* *p* *f* *ff* *mp* *sfz* *f* *sfz* *ff*

Clarinete *f* *pp* *f* *sfz* *f* *mp* *sfz* *f* *sfz* *pp*

Saxofón Sop. *f* *pp* *f* *sfz* *f* *mp* *sfz* *mf* *f* *sfz*

Vibráfono *f* *simile* *simile* *simile* *simile*

Percusión 3 tubos met.

Piano *p* *f* *simile* *simile* *ff*

Violín *pp* *mf* *pp* *mf* *f* *ff* *pp* *ff* *p* *f* *pp*

Violonchelo *f* *(sul A)* *f* *mp* *sfz* *f* *sfz*

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Fl. *f sffz* *f sffz* *f* *p* *f* *sfz*

Cl. *sfz* *sfz* *f sffz* *f* *p* *f* *sfz* *p*

Sax. *p* *sfz* *ff* *sfz* *p* *f* *p*

Perc. *3*

Pno. *p* *f* *pp* *ff*

Vln. *p* *ppp* *ff* *sfz* *p* *pp* *sfz*

Vc. *pp* *f* *sfz* *M. Sul pont.* *f* *pp* *sfz* *f* *sfz* *sfz*

Arco Sul pont. *sfz*

Arco *pp*

Ord. *f*

que desorganiza todo -

Fl. *p* *sfz* *sfz* *f* *pp* *sfz* *f*

Cl. *sfz* *sfz* *p* *sfz*

Sax. *p* *sfz* *sfz*

Perc. *Crash* *f* *f* *f* *f* *f*

Pno. *mf* *ff* *mf* *Ped.*

Vln. *ff* *ff* *CLB pellé* *f* *pp* *ff*

Vc. *pp* *sf pp* *f* *Sul pont.* *pp*

15 15 15 15

Triáng. seco

Slop

Ord.

pizz.

Arco

CLB pellé

CLB pellé

pizz.

que desorganiza todo -

Calmo

♩ = 40

Inefable

♩ = 90

Tempo I

♩ = 76

[que desorganiza todo]

[que desorganiza todo]

[que desorganiza todo]

Fl. *mf* *sfz* *p* *ff* *mf* *mf* *p* *f* *p* *f* *sfz* *p*

Cl. *mf* *sfz* *p* *ff* *p* *ppp* *mf* *ppp* *mf* *ppp* *f* *p* *sfz*

Sax. *mf* *sfz* *p* *mf* *ppp* *mf* *ppp* *mf* *ppp* *sfz*

Perc. *mf* *p* *f* *p*

Pno. *sfz* *p* *p*

Vln. *mf* *p* *ff* *p* *ppp* *f* *p* *f* *sfz* *p*

Vc. *mf* *sfz* *p* *p* *fff* *p* *f* *p* *f* *sfz*

legatissimo
Col legno tratto
Poco Sul tasto

Arco

pizz.

Slap

Copos

que desorganiza todo -

Calmo

♩ = 40

Tempo I

♩ = 76

Calmo

♩ = 40

Tempo I

♩ = 76

Fl. *ff* *f* *p* *f* *p* *ff* *p* *ff* *p* *mf* *p* *mf* *f* *p* *mf*

Cl. *ff* *p* *f* *pp* *s/vib.* *pp* *f* *simile* *pp* *f* *mf* *p* *f* *mf*

Sax. *mf* *pp* *s/vib.* *pp* *f* *mf* *p* *mf* *p* *mf* *p* *mf* *f* *p* *mf*

Perc. *p* *f* *trg.* *simile* *pp* *f* *mf* *p* *ff*

Pno. *pp* *(Cuerdas plectradas)* *p* *ff*

Vcl. *Arco* *p* *ff* *f* *p* *Sautillé legerissimo* *p* *ff* *pizz.* *Arco* *p* *fff* *pp* *(arco lento)* *fff* *Arco* *p* *fff*

Vi. *p* *ff* *f* *p* *(sul A)* *f* *ff* *f* *p* *fff*

[que desorganiza todo] *[que desorganiza todo]* *[que desorganiza todo]* *[que desorganiza todo]*

25 25 25 25

que desorganiza todo -

Inefable

Tempo I

Calmo

Fl. *Flauta grande* $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 C. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 Sax. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 Perc. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 Pno. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 Vln. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$
 Vc. $\text{♩} = 90$ $\text{♩} = 76$ $\text{♩} = 40$

que desorganiza todo

que desorganiza todo

que desorganiza todo

legatissimo
Col legno tratto
Poco Sul tasto

pizz.

Sul tasto
(sul D)

pizz.

Tempo I

♩ = 76

Calmo

♩ = 40

Fl. *ff* *mf* *f* *mfppp* *f* *p* *mf* *pp* *p* *ff*

Cl. *p* *f* *pp* *ff* *mf* *p* *mf* *sffz* *p* *ff*

Sax. *p* *f* *pp* *ff* *mf* *p* *mf* *sffz* *p* *ff*

Perc. *Vibrafono* *Copas* *Vibrafono* *pp*

Pno. *mf* *ppp* *mf* *f*

Vln. *f* *ff* *p* *ppp* *mf > pp* *f* *ff* *p* *ppp*

Vc. *ff* *ff* *pp (arco lento)* *p* *pizz.* *p* *ff* *mf*

Annotations: *(que desorganiza todo)*, *(Retirar el saquito)*, *(Cuerdas plectradas)*, *Sul tasto (sul D)*, *Sul pont.*, *Arco*, *pizz.*, *(sul G)*

Rehearsal marks: 35

que desorganiza todo -

Tempo I

♩ = 76

Inefable

40 ♩ = 90

Fl. *{que desorganiza todo}*

Ci. *pp* *< ff* *mf* *ff* *mf* *p* *ff* *ppp*

Sax. *pp* *< ff* *mf* *ff* *mf* *p* *ff* *ppp*

Perc. *ff* *fp* *ppp*

Pno. *f* *fff* *mf* *p* *f* *ppp*

Vln. *f* *mf* *ppp* *(sul D)* *mf* *ff* *ppp*

Vc. *ff* *pp (trao lento)* *ff* *ff*

que desorganiza todo -

Tempo I

♩ = 76

Fl. *ff* *fff* *mf* *ff* *ff* *p* *ff*

Cl. *f* *fff* *mf* *ff* *ff*

Sax. *f* *fff* *mf* *ff* *ff* *p* *ff*

Perc. *ff* *f* *f*

Pno. *fff* *fff*

Vln. *f* *fff* *mf* *p* *Sautillé* *M. Sul pont. (ruidoso)* *ff*

Vc. *fff* *p* *Sautillé* *M. Sul pont. (ruidoso)* *ff*

[que desorganiza todo]

como un murmullo

de sor ga ni za *p* *ff*
como un murmullo

de sor ga ni za *p* *ff*
como un murmullo

de sor ga ni za *p* *ff*

(Reponer el saquito)

que desorganiza todo -

Ahora, inerte

♩ = 60

Flauta

Clarinete

Saxofón Sop.

Percusión

Piano

Violín

Violonchelo

3 wood-blocks

pp

3 azucareros

p

f

Sera

ppp

(loco)

p

pizz.

mf

Fl.
Cl.
Sax.

Perc.
Pno.
Vln.
Vc.

Flute, Clarinet, and Saxophone parts are mostly silent, indicated by rests. Percussion features a sequence of notes starting with a *p* dynamic, followed by a *Cast.* (Castanets) section marked *ff*. The Piano part includes a *Vozes cor.* (Voices choir) section marked *p* and *ppp*, and a *Cand.* (Candle) section marked *p*, with a *mf* dynamic elsewhere. The Violin part has a *C.L.B.* (Cello/Bass) section marked *f*. The Viola part has a *pizz.* (pizzicato) section marked *mf*.

Fl.

Cl.

Sax.

Perc.

Pno.

Vln.

Vc.

3 wood-blocks
3 azucareros
Cast.
Cands.
3 azucareros
Vozes etc.
3 azucareros
Crds. (l.vib.)
W.T.
flatt.
bisb.
Güiro
Ped.
Arco M. Sul pont.
pizz.
Arco
flautato
CLB

pp, *p*, *mf*, *f*, *ff*, *ppp*, *mf*, *f*, *mp*, *mf*, *f*, *pp*, *mp*, *f*, *ppp*

que desorganiza todo.

Fl.

Cl.

Sax.

Perc.

Pno.

Vln.

Vc.

W.T.

gliss.

Cont.

Güiro

Canós.

Vasos cer.

3 azucareros

Arco M. Sul pont.

Arco Jette

Arco Ord.

pizz.

Poco Sul tasto

que desorganiza todo.

p, *ppp*, *f*, *mf*, *ff*, *pp*, *fpp*, *ff*, *f*, *pp*

Fl. *p* < *ff* *p* < *ppp*

Cl. *ff*

Sax. *f* *pp* < *ff*

Perc. *ff* *mf* *p* *ff*

Pno. *pp* *ff* *ff* *f*

Vln. *p* *ff* *mf* *ff* *pp* *pp* < *pp* *f* *ff*

Vc. *ff* *mf* *f* *sfz* *pp* *ff*

WT.

Congos [Con la tapa del azucarero] Movimiento muy nervioso

3 wood-blocks

3 azucareros

(Retirar el saquito)

Sul pont. Alla punta (sol A)

que desorganiza todo.

Ped. III

Fl. *p* *< ff >* *p* *flatt.* *f* *flatt.* *f* *ppp*

Cl. *p* *< ff >* *f* *flatt.* *f* *ppp*

Sax. *mf* *pp* *f* *f*

Perc. *p* [Con la tapa del azucarero] *ff* *f* 3 wood-blocks *ff*

Pno. *ff* *ff* *mf*

Vln. *ff* *pp* *f* *pp* *ff* *mf* *ppp* *p* *< ff >* *pp sub.* *f* *sfz* *fpp sub.* *que desorganiza todo.*

Vc. *f* *p* *ff* *ff* *mf* *sfz* *mf* *sfz* *p* *f* *sfz* *fpp sub.*

Annotations: *Ord.*, *Sul pont.*, *Arco Ord.*, *jetté*, *5*, *3*, *ppoco a poco verso il più*, *Sautillé legerissimo*, *(sul G)*

Fl. *ff p*

Cl. *mf sfz p*

Sax. *gliss p*

Perc. *p ff*

Güiro *mf*

3 azucareras (baqueta)

Pno. *fff p*

Vln. *M. Sul pont. (ruidoso)*

Vc. *M. Sul pont. (ruidoso) Sautillé molto agitato*

Ord. (sul D) *f pp*

(sul A) *f pp*

(sul E) *f pp*

Sautillé leggerissimo

M. Sul pont.

Ord. *Sautillé molto agitato Sautillé molto agitato*

ff p

pizz. *ff pp*

Arco Sul pont. *<f>p*

r (sul A) *ppp*

M. Sul pont. (ruidoso) *<mf>ppp*

que desorganiza todo.

Fl. *<mf* *pp* *p* *mf* *p* *mf* *mp* *pp* *mf*

Cl. *mf* *p* *mf* *p* *p* *mp* *mf* *bisb.*

Sax. *f* *mf* *p* *mp* *p* *mf*

Perc. *f* *pp* *f* *pp* *f* *pp*

Pno. *pp* *sfz* *f* *f* *mf*

Vln. *ppp* *f* *p* *mf* *pp* *f* *p*

Vc. *mf* *p* *p* *mf*

(sobre las cuerdas)
(con arco)
simile
Maracas
c/sord.
pizz.
Arco Ord.
(sul D)
(sul A)
Arco
pizz.

gliss. de microintervallos

que desorganiza todo.

This musical score page contains five systems of staves, numbered 87 through 91 at the beginning of each system. The instruments are:

- Fl.** (Flute) with dynamics including pp, mp, mf, f, p, and fpp.
- Cl.** (Clarinet) with dynamics including mf, pp, f, and mf.
- Sax.** (Saxophone) with dynamics including pp, mf, and f.
- Perc.** (Percussion) with dynamics including ff, pp, and f.
- Pno.** (Piano) with dynamics including f, mf, p, ff, and ppp.
- Vln.** (Violin) with dynamics including ff, p, f, pp, mf, and f.
- Vc.** (Violoncello) with dynamics including mp, mf, and ppp.

Performance instructions are provided for several parts:

- bisb.** (biscassetta) for Clarinet.
- Arco** (arco) and **Sul pont.** (sul ponticello) for Violin and Viola.
- Arco Col legno tratto** for Violoncello.
- Ord.** (ordine) for Violin and Viola.
- flatt.** (flatt) for Saxophone.

The score features various musical notations such as accents, slurs, and dynamic markings.

Fl. *p* *<mf* *mf* *f* *>ppp* *f* *>ppp* *f* *>ppp*

Cl. *p* *mf* *p* *f* *>ppp* *mf* *f* *>ppp* *mf* *f* *>ppp*

Sax. *pp* *mf* *f* *>ppp* *mf* *f* *>ppp* *mf* *f* *>ppp*

perdendosi in il soffio

simile

94

Perc. *fff* *fff* *fff* *fff* *fff* *fff* *ppp* *sfz* *ppp* *sfz* *ppp* *sfz*

94

Pno. *p* *pp* *pp* *pp*

94

Vln. *ppp* *fff* *p* *ff* *f* *>ppp* *pppp* *f* *>ppp* *f* *>ppp*

Vc. *fff* *fff* *Col legno tratto* *Ord. (sul A)* *Sul tasto* *Ord. (sul A)* *f* *>ppp* *f* *>ppp* *f* *>ppp*

ricochet

M. Sul pont. (truidoso)

Arco

pizz.

94

Fl. *f* *ppp* *f ppp* *f* *mf* *ppp* *f* *ppp*

Cl. *f* *ppp* *f ppp* *f* *mf* *ppp* *f* *ppp*

Sax. *f* *ppp* *f ppp* *f* *mf* *ppp* *f* *ppp*

Perc. *ppp sfz* *ppp sfz* *ppp sfz* *sfz* *ppp sfz* *ppp sfz*

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

Vln. *f* *ppp* *f* *ppp* *f* *mf* *ppp* *f* *ppp*

Vc. *f* *ppp* *f* *ppp* *f* *mf* *ppp* *f* *ppp*

perdendosi in il soffio

(sul E)

Sul pont.

lunga

99 104 99 104 99 104 99 104

Melódica

Fl. *mf* *fff* *simile* **109**

Clarinete bajo *f* *mp* *fff* *simile* **109**

Sax. *fff* *mf* *ff* *mf* *f* *ff* **109**

Perc. **Trg. seco** **3 Termos met.** **Clove** *fff* **3 tubos met.** *f* **2 bong.** **2 congas** *p* *fff* **Caja** *f* *ff* *mf* **109**

Pno. *fff* *mf* *ff* *p* *fff* *p* *fff* *p* *mf* **109**

Vln. *fff* *pizz.* *senzo sord.* *Arco* *p* *fff* *gliss.* *mp* *fffz* *p* *Arco* *Sul pont.* *Arco* *Sul pont.* **109**

Vc. *(sul A)* *fff* *f* *mp* *fff* *fff* *p* *fff* *fff* *pizz.* *Arco* *Sul pont.* *f* **109**

que desorganiza todo -

Musical score for Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), Percussion (Perc.), Piano (Pno.), Violin (Vln.), and Violoncello (Vc.).

Fl. / Cl. / Sax.: Features complex rhythmic patterns with 7th and 3rd notes. Dynamics range from *mf* to *ff*. A rehearsal mark [114] is present.

Perc.: Includes dynamic markings *f*, *p*, and *mf*. A rehearsal mark [114] is present.

Pno.: Features dense chordal textures. Dynamics range from *fff* to *p*. A rehearsal mark [114] is present.

Vln. / Vc.: Includes performance directions such as *M. Sul pont.*, *(sul A)*, *pizz.*, *gliss.*, *Sul pont.*, *Arco Ord.*, and *Sul pont.*. Dynamics range from *p* to *ff*. A rehearsal mark [114] is present.

que desorganiza todo.

Fl. *ff* *p* *f* *ff* *mf* *f*

Cl. *ff* *p* *ff* *p* *ff* *ff*

Sax. *ff* *p* *ff* *p* *ff* *ff*

Perc. *p* *ff* *p* *ff* *p* *ff*

Pno. *ff* *f* *f* *ff* *p* *f* *ff* *p* *ff*

Vln. *ff* *p* *ff* *mf* *ff* *p* *ff* *p* *ff*

Vc. *ff* *p* *ff* *f* *ffz**p* *f* *f* *pp* *ff*

Arco Sul pont. *ff* *p* *ff* *f* *ffz**p* *f* *pp* *ff*

pizz. *ff* *p* *ff* *f* *ffz**p* *f* *pp* *ff*

119 124

que desorganiza todo.

Fl. *ff* *mf* *ff* *p* *ff*

Cl. *ff*

Sox. *ff* *mf* *ff* *p* *ff*

Perc. *p* *ff* *p* *mf*

Pno. *ff* *p* *ff*

Vln. *p* (Non vib.) *ffz* *p* *ff*

Vc. *p* *f* *p* *ff* *mf* *ff*

Detailed description: This page of a musical score features seven staves. The Flute (Fl.) staff has a treble clef and contains notes with dynamic markings *ff*, *mf*, *ff*, *p*, and *ff*. The Clarinet (Cl.) staff has a bass clef and a *ff* dynamic marking. The Saxophone (Sox.) staff has a bass clef and dynamic markings *ff*, *mf*, *ff*, *p*, and *ff*. The Percussion (Perc.) staff has a double bar line and dynamic markings *p* and *ff*. The Piano (Pno.) staff has a grand staff with dynamic markings *ff*, *p*, and *ff*. The Violin (Vln.) staff has a treble clef, a *(Non vib.)* marking, and dynamic markings *p*, *ffz*, *p*, and *ff*. The Viola (Vc.) staff has a bass clef and dynamic markings *p*, *f*, *p*, *ff*, *mf*, and *ff*. Various musical notations such as slurs, accents, and articulation marks are present throughout the score.

CODA

Each performer should follow their own part, independently

The musical score is arranged in a vertical system with the following parts from top to bottom:

- Voz:** Four vocal staves with lyrics "Que [mmm]". Each staff includes dynamic markings such as *ff*, *p*, *f*, *sfz*, and *mf*. Performance instructions include *ppizz.*, *flaut.*, and *arco*. Rehearsal marks 51, 52, 53, and 54 are present.
- Flauta:** Flute part with dynamic markings *f*, *p*, *sfz*.
- Clarinete en si b:** Clarinet in B-flat part with dynamic markings *f*, *p*, *sfz*.
- Sax baritono:** Baritone saxophone part with dynamic markings *f*, *p*, *sfz*.
- Tringolo arco / Triángulo arco:** Arched triangle part with dynamic markings *ppp*, *p*, *sfz*.
- Piano:** Piano part with dynamic markings *pp*, *sfz*, *f*, *ppp*, *mf*.
- Violín:** Violin part with dynamic markings *f*, *p*, *sfz*.
- Violonchelo:** Viola part with dynamic markings *f*, *p*, *sfz*.

Tempo markings include $\text{♩} = 60$, $\text{♩} = 92$, $\text{♩} = 110$, $\text{♩} = 76$, $\text{♩} = 68$, $\text{♩} = 60$, and $\text{♩} = 78$. The score concludes with a double bar line and a fermata.

Que desorganiza todo - CODA

♩ = 60

Voz

ff *p*

Que [mmm]

p *p* [mmm] [mmm]

Flauta

f *p* *pizz.* *flatt.* *p* *f* *sfz*

5

♩ = 78

ff

de

p *flatt.* *bisb.* *p* *mf* *pp*

10

p *ff*

[mmm] ga

Voz $\text{♩} = 92$ 15
 fl. *flatt.* *bisb.*
f p pp mf p <f> p <f> p <f> p >p <f> p ppp
[n]

Voz $\text{♩} = 68$ 20 $\text{♩} = 92$
 fl. *bisb.*
za p <f> p f p <f> p p f pp mf pp [o]
t o

Musical score for Voice (Voz) and Flute (fl.). The score is in 3/3 time. The voice part starts with a rest, then a note on the first staff. The flute part has a dynamic marking of *f* and *mf*. A measure marker '25' is present above the voice staff. The word 'do' is written below the voice staff in the first measure after the bar line.

Que desorganiza todo - CODA

♩ = 92

Voz (en si b)

ff p

Que [mmm]

p [mmm] [mmm]

Clarinete en si b

f p p < f sfz

flatt.

5

♩ = 76

Voz

ff

de

p

ff pp

flatt.

sfz mf ff pp mf p

♩ = 106

p < ff

10

[mmm] ga

flatt.

p mf pp

Voz

p

p < *f*

cl.

f > *p*

flatt.

pp

mf

pp < *mf*

n

♩ = 95

15

Voz

p

pp >

cl.

p < *f* *p* < *f* *p* < *f* *p* < *f* *p*

bisb.

f

pp *mf* *pp*

o

[o]

♩ = 68

20

60

Voz

cl.

f

mf

mf

p

f

pp

ff

f = 110

25

do

Que desorganiza todo - CODA

Voz (en Mi b)

Saxo baritono

$\text{♩} = 110$

ff *p*

Que [mmm]

f *p* *p < f* *p* *sfz*

flatt.

2
3 B

5
6 E \flat
7

9 16

5

$\text{♩} = 78$

ff

de

p *ff* *pp* *sfz* *mf* *ff* *pp* *mf* *p* *p* *mf* *pp*

flatt. *Slap* *flatt.*

10 *p* *ff*

[mmm] ga

[1/3]

$\text{♩} = 60$

♩ = 76

Voz

f

pp 25

[o]

Sax.

pp *mf* *pp* *f* *mf*

♩ = 92

Voz

f

do

Sax.

mf *p* *f* *pp* *f*

Percusión

Que desorganiza todo - CODA

The score is divided into three systems, each with a tempo marking and a measure number in a box:

- System 1:** Tempo $\text{♩} = 76$. Measures 1-5. Features Vibraphone (Vib.) and Triangulo seco (3 tubos met.). Dynamics include *ppp*, *p*, *sfz*, and *ppp*.
- System 2:** Tempo $\text{♩} = 92$. Measures 6-10. Features Triangulo seco (3 tubos met.) and Güiro. Dynamics include *ppp*, *p*, *sfz*, *mf*, and *ppp*.
- System 3:** Tempo $\text{♩} = 78$. Measures 11-15. Features Güiro. Dynamics include *sfz*, *p*, *p*, *mf*, and *p*.

Additional markings include *Arco* at measure 5 and a $[1/2]$ time signature change at the end of the score.

Perc.

$\text{♩} = 95$

20

f *ppp* *< mf* *f* *p* *< mf* *> p* *mf*

Perc.

$\text{♩} = 60$

ppp *p*

Que desorganiza todo - CODA

This musical score is for the piece "Que desorganiza todo - CODA". It is written for Piano (Piano) and consists of three systems of music, each in 4/4 time. The tempo markings are 68, 95, and 110. The score includes various dynamic markings such as *pp*, *sfz*, *f*, *ppp*, *mf*, *ff*, and *pp*. There are also performance instructions like *[5]*, *[10]*, *[15]*, and *[20]* indicating specific measures. The score is divided into sections by bar lines and includes a *[1/2]* marking at the end of the third system. The piece concludes with a *ffz* dynamic marking.

System 1: Tempo $\text{♩} = 68$. Starts with *ff* in the right hand and *pp* in the left hand. Dynamics include *sfz*, *p*, *f*, *ppp*, and *mf*. Includes a *[5]* marking.

System 2: Tempo $\text{♩} = 95$. Starts with *ppp* in both hands. Dynamics include *mf*, *sfz*, *ppp*, *mf*, *ff*, and *mf*. Includes a *[10]* marking.

System 3: Tempo $\text{♩} = 110$. Starts with *ppp* in both hands. Dynamics include *p*, *ppp*, *ppp*, and *mf*. Includes *[15]* and *[20]* markings, and a *[1/2]* marking at the end.

Pno.

♩ = 76

25

f

ppp

p

ff

sfz

p

f

p

ppp

Arpeggio lento

Que desorganiza todo - CODA

♩ = 92

Voz

ff *p*

Que [mmm] _____

p *p* [mmm] [mmm]

Violin

f *pizz.* *Arco* *pizz.* *Arco* *p* *f* *sfz*

5

9/16

♩ = 68

Voz

ff

de

p *p* *mf* *pp*

p *ff*

ga

10

Voz

p

$\text{♩} = 92$

Vln.

f *p* *pp* *mf*

c/sord.

p *f*

[n]

[15]

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

Voz

$\text{♩} = 106$

za

[20]

Vln.

s/sord.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *pp* *mf* *pp*

pizz. *Arco* *pizz.* *Arco* *pizz.*

f *p* *pp*

t 0 [o]

$\text{♩} = 78$

Musical score for Voice (Voz) and Violin (Vln.). The score is in 3/3 time. The key signature has one sharp (F#). The tempo is marked as quarter note = 76. The score is divided into measures 24 and 25. Measure 25 is marked with a box containing the number 25 and a dynamic marking of *f*. The lyrics "do" are written below the vocal line in measure 25. The violin part features dynamic markings of *f*, *mf*, and *p*.

Que desorganiza todo - CODA

$\text{♩} = 78$

Voz

Que [mmm] _____

[mmm] _____ [mmm] _____

Violonchelo

f *p* *f* *p < f* *p* *sfz*

pizz. *v* Arco pizz. *v*

5

$\text{♩} = 106$

Voz

de

[mmm] ga

Violonchelo

p *ff* *pp* *sfz* *mf* *ff* *pp* *mf* *p* *p* *mf* *pp*

pizz. Arco

10

Voz

p

p < *f*

Vce.

f > *p* *pp* *mf* *pp* < *mf*

pizz. Arco

Arco

pizz. Arco

[15]

♩ = 95

[n]

Voz

za

Vce.

p < *f* *p* < *f* > *p* *f* *p* < *f* > *p* < *f* > *p* *f*

pizz. Arco

Arco

pizz.

[20]

♩ = 92

♩ = 76

Voz

f

pp **25**

† 0

[o]

Vce.

pp *mf* *pp* *f* *mf*

Arco pizz. Arco pizz.

♩ = 92

Voz

f

do

Sul pont.

Vce.

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *p*