

Nueva música para flautas dulces I

Paola Muñoz Manuguán • Cristian Morales-Ossio

fl. t. $\text{F} \#$

ppp *sal pont crini + legno alla punta*

pp *mf*

ppp *Flautato sub. auto*

Vla. $\text{F} \#$

ppp

pp f

fr. $\text{F} \#$

p

ppp mf

pppp *gliss.*

pp

ppp

ppp

pppp

ff

pp

ppp

mp > pppp

Normal

Babenta ad lib

apertico

pppp

crini + legno, alla punta

pp

pp

ppp

fl.

pp

Incluye CD-ROM con material electroacústico



UNIVERSIDAD
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Nueva música para flautas dulces. Libro I

New Music for Recorders. Book I

Paola Muñoz Manuguán

Compositor / Composer
Cristian Morales-Ossio



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PAOLA MUÑOZ MANUGUIÁN

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Nace en Santiago de Chile e inicia sus estudios musicales en Venezuela. A partir de 1992 estudia flauta dulce en su país con Víctor Rondón.

Con el fin de perfeccionar sus estudios se traslada a Europa, donde obtiene el Diploma Profesional de Flauta Dulce y el Premio de Honor en el Conservatorio Profesional de Música de Badalona; el Diploma de Estudios Musicales y una especialización en música antigua en la L'Ecole Nationale de Musique de Villeurbanne, Lyon, donde estudia con Frédérique Thovenot, Catherine Guinamard (flauta dulce), Serge Saïta y Catherine Latzarus (música de cámara).

También realiza estudios de interpretación de la música de los siglos XX y XXI en el Conservatoire de Musique de Lausanne, Suiza, con el flautista Antonio Politano.

En Barcelona trabaja como asistente de quien fue su profesora, la flautista María Jesús Udina y de Susi Möhlmeier en el Conservatoire National de Region de Musique et de Danse de Lyon.

Durante su estadía en Europa realiza numerosos conciertos de música antigua y contemporánea. Integra el ensamble "NeufdesN(n)", con quien desarrolla las diferentes facetas de la interpretación, creación musical, exploración del sonido instrumental, improvisación y puestas en escena de la música actual.

Desde el año 2002 reside en Chile, donde se desempeña como profesora de flauta dulce y de Taller de Práctica Instrumental en la Universidad Tecnológica Vicente Pérez Rosales.

Participa regularmente en festivales de música contemporánea de su país. En la actualidad desarrolla el proyecto de creación de un disco compacto para flauta dulce y medios electroacústicos subvencionado por el Fondo Nacional para el Desarrollo de las Artes (FONDART), convocatoria 2004.

PAOLA MUÑOZ MANUGUIÁN

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Paola was born in Santiago, Chile. She started her musical studies in Venezuela and in 1992, she studied the recorder with Víctor Rondón in Chile.

In order to improve her studies she moved to Europe, where she received a Professional Diploma in Recorder, and the Honorary Award at the Conservatorio Profesional de Música de Badalona; a diploma in Musical Studies and a specialization in Early Music at L'Ecole Nationale de Musique de Villeurbanne, Lyon. She studied with Frédérique Thovenot, Catherine Guinamard (recorder), Serge Saïta and Catherine Latzarus (chamber music).

She also studied music interpretation of the XX and XXI centuries at Conservatoire de Musique de Lausanne, Switzerland, with the recorder player Antonio Politano.

In Barcelona, she worked as assistant of her former teacher María Jesús Udina, a recorder player. She also assisted Susi Möhlmeier at the Conservatoire National de Region de Musique et de Danse de Lyon.

During her stay in Europe, she performed in numerous concerts of ancient and contemporary music. She took part in the "NeufdesN(n)" ensemble, with whom she developed different aspects of interpretation, musical creation, exploration of instrumental sound, improvisations and performances in the scene of contemporary music.

Since 2002, she has been living in Chile, where she also works teaching recorder and leading an instrumental practice workshop at Universidad Tecnológica Vicente Pérez Rosales.

She regularly participates in contemporary music festivals in her country. She is currently developing a project that deals with the creation of a compact disc for recorders and electroacoustic means sponsored by the Fondo Nacional para el Desarrollo de las Artes (FONDART), in 2004.

CRISTIAN MORALES-OSSIO

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Nace en 1967 en Arica, Chile. Comienza sus estudios de composición en 1992 en la Facultad de Artes de la Universidad de Chile después de haber estudiado Licenciatura en Música en dicha institución.

Continúa estudios superiores de composición en Barcelona en el Instituto del Audiovisual de la Universitat Pompeu Fabra con Gabriel Brncic y posteriormente en Francia, en el Conservatoire National de Region de Musique et de Danse de Lyon, junto a Philippe Manoury, Marco Stroppa y Robert Pascal, e informática musical con Denis Lorrain.

En el año 2000 crea y funda en Francia el grupo "NeufdesN(n)", donde participa como compositor e improvisador y con quien desarrolla la idea de un "espectáculo sonoro", una profunda reflexión puesta en práctica acerca de la (in)compatibilidad de las músicas contemporáneas y la estructura habitual del concierto.

En este país trabaja con la compañía de danza "Acte", componiendo la música para dos espectáculos, uno de ellos financiado por el Fondo Nacional para el Desarrollo de las Artes (FONDART), convocatoria 2003.

Sus obras han sido interpretadas tanto en Europa como en América Latina y ha participado en varias producciones fonográficas. Ha recibido, en diversas oportunidades, financiamiento del FONDART para la realización de sus proyectos.

Actualmente es profesor de composición en la Pontificia Universidad Católica de Chile, donde desarrolla el proyecto Programa de Tecnología Musical (PROTEM) y es profesor del área de música de la carrera de Ingeniería de Ejecución en Sonido en el Duoc-UC.

CRISTIAN MORALES-OSSIO

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Cristian was born in 1967 in Arica, Chile. After obtaining his degree in Music from the Universidad de Chile, Cristian began his composition studies in 1992 at the Faculty of Arts at the same university.

He continued his higher studies in composition in Barcelona at the Audiovisual Institute of the Universitat Pompeu Fabra with Gabriel Brncic, and lately in France at the Conservatoire National de Region de Musique et de Danse de Lyon with Philippe Maoury, Marco Stroppa and Robert Pascal. He also studied computerized music with Denis Lorrain.

In 2000, he created and founded the group called "NeufdesN(n)" in France, where he participated as a composer and improviser. Together with the group members, he developed the idea of a "Sound Performance"; a deep reflection that became a practiced process about the (in)compatibility of contemporary music and the usual concert structure.

In France he worked for the dance company "Acte", for which he composed music for two shows, one of which was financed by the Fondo Nacional para el Desarrollo de las Artes (FONDART), in 2003.

His pieces have been played in Europe and Latin America. He has participated in various phonographic productions, and in many occasions, he has received financial support from FONDART for the materialization of his projects.

At present, he is a professor of composition at the Pontificia Universidad Católica de Chile, where he is developing the project Programa de Tecnología Musical (PROTEM). Moreover, he teaches at the music department of the Sound Engineering degree at Duoc-UC.

NUEVA MÚSICA PARA FLAUTAS DULCES. LIBRO I

Nueva música para flautas dulces. Libro I es pionero de futuros encuentros con creadores chilenos que deseen componer con un fin pedagógico, teniendo en cuenta las dificultades técnicas que presentan las nuevas expresiones sonoras de este instrumento.

Además de ampliar el repertorio contemporáneo para ensambles de flautas dulces, se pretende acercar al intérprete al pensamiento del compositor, demandando un gran trabajo de análisis musical.

El libro está dirigido a estudiantes de Pedagogía en Música que deben cursar uno o dos años de flauta dulce y para intérpretes de este instrumento en general.

Esta obra es fruto de un proyecto docente, el cual se llevó a cabo gracias al Fondo de Investigación, Innovación y Desarrollo de la Docencia (FIDED) de la Universidad Tecnológica Vicente Pérez Rosales en la convocatoria del año 2003. Dicho fondo tiene por objetivo impulsar y fomentar las actividades de investigación destinadas a desarrollar, fortalecer y optimizar la función docente que realiza dicha casa de estudios.

LIBRO I

COMENTARIOS E INDICACIONES

El primer libro comprende seis micro-piezas del compositor Cristian Morales-Ossio. Cada una tiene una duración de 30 a 60 segundos para formaciones de cuatro a ocho voces instrumentales.

Dos de ellas: "Canto difónico" y "Ondas", utilizan medios electroacústicos. En el disco compacto adjunto están registradas las secuencias sonoras en formato audio.

Cada una de estas pequeñas piezas permite trabajar de manera musical aspectos técnicos específicos del instrumento, abordándolos en todas sus posibilidades expresivas.

NEW MUSIC FOR RECORDERS. BOOK I

New Music for Recorders. Book I is the beginning of many meetings with Chilean composers who wish to compose with a firm pedagogical goal. It is necessary to consider the technical difficulties that the new sound expressions of the recorder present.

Besides broadening the contemporary repertoire for recorder ensemble, it is also intended to bridge the gap between the concepts of the interpreter and the composer; a practice that usually demands an enormous work of musical analysis.

This book is intended for students of Music Pedagogy, who must take a one or two year recorder course, and also for common players of this instrument.

This work is the result of a teacher's project carried out thanks to the Fondo de Investigación, Innovación y Desarrollo de la Docencia (FIDED) sponsored by Universidad Tecnológica Vicente Pérez Rosales in 2003. The fund has as the objective of fomenting and fostering research activities destined to develop, strengthen, and optimize the teaching-learning process in the university.

BOOK I

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The first book has six micro pieces composed by Cristian Morales-Ossio. Each of the pieces lasts from 30 to 60 seconds per group of four to eight instrumental voices. Two of them, "Diphonic song" and "Waves", use electroacoustic resources. The sound sequences are found in audio format.

Each one of the small pieces allows you to develop music according to the specific technical aspects of the instrument. The pieces approach all the possibilities of expression derived from the instrument.

grama de estudios que integre esta música a los diferentes niveles de formación.

Una de las razones es la complejidad técnica de las obras, por lo que únicamente las interpretan alumnos avanzados. Sólo existe un pequeño repertorio de piezas de menor complejidad y piezas para niños. Por ello, es importante que los compositores se comprometan con la formación de los intérpretes y generen obras con diferentes niveles de exigencia técnica.

Intérpretes y profesores debemos acercarnos a este repertorio y motivar a los alumnos para que se dejen seducir por esta nueva música.

En conclusión: existe la necesidad de crear un material con el cual los estudiantes y profesores de música empecemos a apropiarnos del lenguaje musical de nuestro tiempo. Nuestros compositores deben crear obras para los diferentes niveles de dominio instrumental y así facilitar el estudio de este repertorio en todas las etapas de la formación musical. De manera didáctica, haciendo música, podemos adquirir los elementos que constituyen y construyen este universo sonoro, para así crear un puente entre la creación musical actual y las nuevas generaciones.

Paola Muñoz Manuguán

integrates contemporary music in the various levels of music instruction.

One of the reasons for this situation is related to the technical complexity of the pieces which makes them interpretable only by really advanced students. At the moment, there is only a small repertoire of pieces with a rather low level of difficulty and pieces for children. Therefore, it is important for composers to commit themselves to the instruction of interpreters who generate works for different levels of technical demand.

We, interpreters and teachers, should get closer to this type of repertoire, motivating our students in order to seduce them by this new music.

As a conclusion: there is a need for creating material through which students and teachers of music could start seizing the musical language of our times. Our composers ought to create pieces for the different levels of instrumental grasp. They need to facilitate the study of our music in the different stages of musical instruction. This, in turn, should be done in a didactic manner by making music with acquirable elements that conform and build a universe of sound. Such universe would hopefully create a bridge between the contemporary musical creation and the new generations.

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En un eventual concierto, el orden en que se interpretan las piezas es libre y se pueden tocar todas o sólo algunas. Sin embargo, si se decide ejecutar la obra completa, entonces las piezas deben tocarse sin interrupción, con enlaces entre ellas que serán improvisados por los músicos. Estos enlaces tienen como raíz musical los materiales utilizados tanto en la pieza precedente como en la siguiente, según el orden elegido. La duración y contenido de los enlaces improvisados deben ser parte del trabajo de estudio colectivo, aplicándose principalmente criterios de equilibrio formal y coherencia del discurso.

La práctica de la improvisación enriquece la calidad de la escucha, el trabajo en equipo y el compromiso de todos, no sólo con la interpretación sino también con la creación musical. A través de la improvisación se internalizan materiales auditivos, se adquieren aptitudes y destrezas importantes para utilizarlas en el discurso musical. Al improvisar encontramos dos etapas, una imitativa y otra de creación; ambas conviven y son importantes en todo el proceso de la educación musical.

I. **Glissandi**, explora a través de distintos registros y ámbitos las capacidades expresivas de dicha técnica o efecto. En esta pieza, los *glissandi* son el gesto esencial y se configuran más bien de manera colectiva y polifónica. Muchas llegadas a notas, luego de un deslizamiento, corresponden a un nuevo *glissandi* comenzado en otra voz para dos flautas sopranos y tres altos.

Desde el punto de vista técnico, el estudio de esta pieza conlleva a la búsqueda de digitaciones secundarias que nos permitirán obtener con comodidad las alturas indicadas. Por ejemplo: compás 7, la flauta alto 1; no podrá hacer el fa# con la digitación 1-2 (ver notas de ejecución: digitaciones); la digitación 0 resulta perfecta para esta situación.

Igualmente se trabajará con sonidos sobreagudos que no son usuales en el repertorio tradicional del instrumento.

The pieces' playing order is free in a potential concert and they may be either entirely or partially played. However, if the intention is to play this entire book, then the pieces must be played without interruption with links that can be improvised by the musicians. These links have their musical roots in the materials used in the precedent and following piece. The length and content of the improvised links must be studied by the group, who then should apply criteria of formal balance and discourse coherence.

Improvising enriches hearing quality, team work, and commitment not only through playing but also through the musical creation. While improvising a musician may internalize auditory materials and acquire important skills that could be used in the musical discourse. Through improvising, we would encounter two stages: imitation and creation, both of which coexist and are important for the musical education process.

I. **Glissandi**, explores through diverse measures and fields the expressive capacities of technique or effect. In this piece the *Glissandi* are the main features and they are configured in a rather collective and polyphonic manner. In many instances, you may reach the notes after a gliding which correspond to a new *Glissandi* that starts in another voice for two Soprano and three Alto recorders.

From the technical point of view, the study of this piece ensues to search for the secondary fingerings that would allow us to easily obtain the indicated pitches. For example, in the 7th measure, the Soprano recorder 1 cannot do the F# with the fingerings 1-2 (check playing notes: fingerings); the fingering 0 results ideal for this situation.

Likewise, you will have to work with sounds above the normal measure of height, which are unusual in the traditional repertoire of the instrument.

The *Glissandi* technique requires the fingers to be quite relaxed. It is an excellent exercise to be aware of the position

La técnica de los *glissandi* exige una gran relajación de los dedos. Es un excelente ejercicio para tomar conciencia de la posición y relajación de la mano, ya que ayuda a eliminar cualquier tensión que pudiese interrumpir la fluidez del *glissando*.

En una primera etapa y para optimizar el tiempo, se sugiere concentrar el trabajo en la práctica aislada de los *glissandi*, muy lenta y gradualmente. Sólo después de ello se aconseja introducir el ritmo y la dinámica.

II. **Espacio**, para cuatro flautas tenores y cuatro bajos. A través de la acentuación rítmica se intenta desarrollar distintas situaciones armónicas, melódicas y tímbricas que se distribuyen espacialmente en cada uno de los ocho atriles. La dinámica general es el *pianissimo*, dada en especial por efecto de los diferentes grados de sonidos eólicos (ver notas de ejecución). La pieza comienza con articulaciones de notas repetidas de estos sonidos. Pronto se irán incrustando en la polifonía sonidos de emisión normal, los cuales deben ser entendidos como una sola melodía espacializada y, por lo tanto, articulada y "fraseada" como tal. Hacia el compás 20, ya en los últimos momentos del segundo período de esta melodía, se introduce un nuevo elemento: pequeñas escalas descendentes en *staccato* en las flautas bajos, gesto que será retomado en forma reducida por las flautas tenores. Esto constituye un momento de dislocación del espacio que no tardará en estabilizarse. Hacia el compás 36, en medio de sonidos "S" que son emitidos fuera de la flauta, son incrustadas nuevamente notas de emisión normal que se impondrán aisladamente entre los compases 41 y 48, para luego retomar la idea inicial de notas repetidas.

"Espacio" nos invita a descubrir nuevas posibilidades sonoras. Exige una gran concentración, cada voz utiliza pocos elementos, pero de manera muy precisa. Es un excelente ejercicio para abordar la articulación doble y diferentes

and relaxation of the fingers. This exercise helps to eliminate any tension that could interrupt the *Glissando's* flow.

In a first stage, it is recommended to focus on the isolated practice of the *Glissando* in order to optimize the time. The practice should be done very slowly and gradually as well. Only after this, it is advisable to incorporate rhythm and dynamics.

II. **Space**, for four Tenor and four Bass recorders. Through rhythmic accentuation, it is intended to develop distinctive harmonic situations, melodic and timbristic that are distributed specially in each of the eight lecterns. The general dynamics is *Pianissimo* which results especially as the effect of the different degrees of eolic sounds (see playing notes). The piece starts with the articulation of repeated notes of these sounds. Soon after, sounds of normal emission would be inserted in the polyphony. These sounds must be understood as a unique spaced melody; therefore they should be articulated and phrased like that. Towards measure 20, in the last moments of the second period of this melody, a new element is introduced: small descending scale in *Staccato* in Bass recorders; a movement that is brought back in a reduced manner by the Tenor recorders. This constitutes a moment of dislocation of the space that would take long to stabilize. Towards measure 36, among sounds of "S", which are emitted outside the recorder, notes of normal emission are inserted again. These notes would impose themselves and become isolated among measures 41 and 48. Later on, the initial idea of repeated notes would be retaken.

"Espacio" invites us to discover new sound possibilities. It demands a great amount of concentration; each voice uses few elements, but in a very precise and independent manner in regards to other voices. It is an excellent exercise for tackling double articulation and different accentuations. The most important thing is to practice previous work of merging double

acentuaciones. Lo más importante es hacer un trabajo previo de unificación de la articulación doble (tu-ku), es decir, que las articulaciones de todos sean a la misma velocidad y muy regulares.

El trabajo de las dinámicas es delicado, ya que se deben tocar *sforzato* seguidos de *pianissimo*.

III. **Canto difónico**, para dos flautas altos, una tenor y una bajo. Es la primera de la serie de seis piezas que incorpora una parte electroacústica. Comprende tanto sonidos pre-editados y gatillados sincrónicamente, como tratamiento en tiempo real de algunos impulsos realizados por las flautas que son capturados por el computador. Ambos procesos se realizan a través del programa Max/MSP¹.

Su nombre hace alusión al canto difónico, desarrollado principalmente por el pueblo mongol, pero en ningún caso pretende ser una representación de éste, pues debe ser entendido como una abstracción del mismo.

La estructura es muy simple: es un canto cuyas notas son distribuidas en las cuatro flautas, desplegándose una textura más bien monódica con algunos puntos de homofonía. Esta pieza está construida sobre la base de una secuencia de duraciones que suman en total un minuto, descrita por la parte electroacústica. A su vez, se divide en cuatro partes iguales que contienen la misma secuencia de duraciones, pero a una escala cuatro veces más pequeña. Cada una de estas "microsecuencias" son permutaciones de la original, pero con tres puntos temporalmente fijos: nota repetida (duración: corchea); acorde de dos multifónicos más dos notas normales (duración: blanca más corchea); acorde de dos multifónicos

articulation (tu-ku), i.e. all the articulation must be performed at the same speed and very regularly.

Working on the dynamics is delicate since *Sforzato* must be played after *Pianissimo*.

III. **Diphonic song**, for two Alto recorders, a Tenor recorder and a Bass one which constitute the first of a six-piece series, which has an electroacoustic part. This section includes pre-edited triggered sounds played synchronically and also real-time treatment from some impulses performed by the recorders, which are captured by the computer. Both processes are performed through the program Max/MSP¹.

Its name alludes to the diphonic songs developed mainly by the Mongol tribes. However, and in no manner, it is pretended to be a representation of it. Therefore, it must be seen as an abstraction of itself.

The structure is quite simple: it is a song whose notes are distributed in four recorders, displaying a rather monodic texture with some points of homophony. This piece is built on the basis of a sequence of lengths that adds up to a total of a minute. This sequence is described by the electroacoustic side. At the same time, the piece is divided into four equal parts that have the same sequence of length but on a scale four times smaller. Each of these "micro sequences" are permutations of the original but with three temporarily fixed points: repeated notes (length: eight tone); two multiphonics chords plus two normal notes (length: half tone plus eight tone), and two multiphony eolic chords, plus two eolic notes (length: quarter tone). The global form is described by the four periods that are formed with this procedure, which consequently configures a sort of song.

¹ Cycling74 Max/MSP. Cycling74. (en línea) <http://www.cycling74.com> (consulta 27/10/04).

Este programa puede entenderse como un entorno de programación basado en objetos que permite procesar señales en tiempo real, tanto MIDI como de sonido.

¹ Cycling74 Max/MSP. Cycling74. (on line) <http://www.cycling74.com> (inquired 27/10/04).

This program can be understood as a programming environment based on objects that allow to process signals in real-time, in sound as in MIDI.

eólicos, más dos notas eólicas (duración: negra). La forma global está descrita por los cuatro períodos que se forman con este procedimiento, lo cual configura una suerte de canto.

Se recomienda en un principio trabajar frase por frase hasta cada punto de encuentro de las cuatro voces. Así se irá afinando la escucha para lograr el fraseo entre todas las flautas.

En "Canto difónico" se encuentran recursos de las piezas anteriores como la articulación doble, los sonidos eólicos (x) y los *frullato*, que son muy expresivos y delicados en la dinámica *pianissimo*.

Es muy importante respetar las dinámicas señaladas.

IV. **Articulación**, para tres flautas alto y dos tenores. Es una pequeña pieza donde flautas altos uno y dos son las protagonistas. Éstas dibujan una melodía, siempre articulada en *staccato*, con distintas acentuaciones métricas y que, en algunos puntos, se bifurcará. El resto de las flautas interviene en forma grupal, con ataques y articulaciones simples, dobles y *sputati*. Las flautas tenores desarrollan intervenciones con sonidos *sputati*; éstas deben ser violentas y sorprendidas. En los compases 5 y 12 de la pieza aparecen giros melódicos articulados en *legato*, lo cual debería crear un contraste con la articulación principal: *staccato*.

Otro elemento de articulación, también contrastante, es el trino. Aparece por primera vez en el compás 7 en forma acórdica y luego integrado en la polifonía en forma de imitaciones dobles y triples.

La pieza termina con un *glissando* violento hacia la nota más aguda. Es la más difícil de las seis, ya que los intervalos que aparecen no son usuales en la música antigua. Lo esencial es trabajarlos separadamente e ir uniéndolos hasta completar cada gesto. Con posterioridad se pueden agregar los *sputati*. Al tocar todas las flautas lo ideal es trabajar muy lentamente los momentos homofónicos e ir acercándose, poco a poco, al *tempo* requerido.

At the beginning, it is recommended to work phrase by phrase until the encounter point of each of these four voices. In this manner, the hearing will be fine-tuned to reach the phrasing among all the recorders.

In "Diphonic song", we find resources of the previous pieces such as the double articulation, eolic sounds and the *Frullato*, which are very expressive and delicate to obtain through the *Pianissimo* dynamic.

It is very important to respect the given dynamics.

IV. **Articulation**, for three Alto and two Tenor recorders. This is a small piece in which high recorders 1 and 2 are the leaders. The recorders will draw a melody which must always be articulated in *Staccato* with different metric accentuations, which at some points would diverge. The rest of the recorders intervene in a group form with simple, double, and *Sputati* attacks and articulations. Tenor recorders develop interventions with *Sputati* sounds in a violent and surprising way. In measures 5 and 12 of the piece, melodic twists appear articulated in *Legato*, which ought to create a contrast with the main articulation: *Staccato*.

Another contrasting element of articulation is the Trine. It appears for the first time in measure 7 like a chord manner. Then, it is integrated in the polyphony in the form of double and triple imitations.

The piece ends in a violent *Glissando* towards the highest note. It is the most difficult of the six since the intervals that appear are not usual in early music. Ideally, it is necessary to work with them separately and to start joining them until each gesture is completed. After that, *Sputati* can be added. When playing all the recorders, it is recommended to work the homophonic moments very slowly and start getting closer little by little to the required *tempo*.

V. **Ondas**, para dos sopraninos, dos tenores, una flauta bajo y electrónica en tiempo real. Está basada en trinos que se suceden uno tras otro, casi a modo de arpeggio del grave al agudo. Este gesto musical ascendente contiene otro descendente dado por las flautas tenores en *frullato* que conducen a un nuevo giro ascendente.

La escritura de esta pieza incluye trinos atacados con apoyaturas superiores e inferiores, de segunda mayor o menor. La ejecución de estos trinos debe ser rápida, regular y constante. En algunos casos se deberán buscar digitaciones secundarias que faciliten dicha ejecución.

En cuanto a los procesos electrónicos en tiempo real, éstos consistirán en retardar (*delay*) la señal (flautas) capturada por el computador. Al mismo tiempo esta señal se transportará aleatoriamente y armonizará provocando una especie de espejo armónico hacia el grave y el agudo.

El trabajo puede concentrarse, en una primera etapa, en lograr separadamente cada gran disminuyendo de trinos e ir uniéndolos uno a uno.

VI. **Verticales**, para sopranino, soprano, alto, tenor y bajo. Está basada en un canto confiado a la flauta sopranino, contrastando dos articulaciones: *staccato* y mordentes superiores e inferiores de segunda mayor o menor. Estos últimos son apoyados armónicamente por las flautas soprano y alto, mientras que las flautas tenor y bajo desarrollan un contrapunto en notas *staccato* que confluyen intermitentemente en las notas de la flauta sopranino. Estos momentos de confluencias verticales (acordes) no deben producir en ningún caso acentuaciones no previstas. Simplemente son producto del devenir de la voces. Con esta interpretación de la textura se intenta diferenciar e independizar el flujo de las mismas, creándose dos situaciones que se contraponen: una caracterizada por las tres primeras flautas y la otra por las flautas graves.

V. **Waves**, for two Sopraninos, two Tenors, one Bass and live electronics. This is based in trines that occur one after the other, almost in an Arpeggio manner from low to high. This musical ascendant gesture contains another descendent one given by the Tenor recorders in *Frullato* which would lead to a new ascendant twist.

The writing of this piece includes trines attacked with Appoggiatura superior and inferior of second major or minor. The playing of the trines must be fast, regular and constant. In some cases, secondary fingerings must be used in order to facilitate the performance.

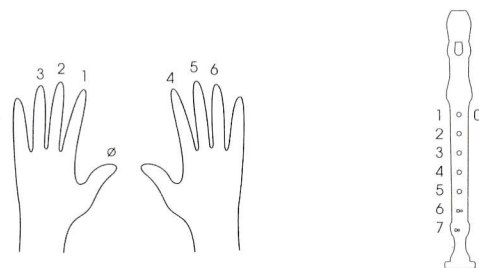
In regards to electronic processes in real-time, this would consist in delaying the signal (recorders) captured by the computer. At the same time, this signal should be transported at random and it would harmonize producing some kind of harmonic mirror towards the low and the high.

In the first stage, the work can focus on separately reaching each big disminuyendo of trines and in joining them one by one.

VI. **Verticals**, for Sopranino, Soprano, Alto, Tenor and Bass. It is based on a song trusted to the Sopranino recorder by opposing two articulations: *Staccato* and mordents superior and inferior from second major or minor. The latter are supported harmonically by Soprano and Alto recorders, while Tenor and Bass ones develop a counterpoint in *Staccato* notes that come together on and off in the notes of the Sopranino recorder. These moments of vertical concurrence (chords) should not produce non-anticipated accentuations. They are just the product of the occurrence of the voices. With this interpretation of texture, it is attempted to differentiate and free their flow by creating two opposite situations: one interpretation characterized by the first three recorders and the other by the low ones.

SIMBOLOGÍA Y NOTAS DE EJECUCIÓN

DIGITACIONES



PARTE ELECTROACÚSTICA PARA LAS PIEZAS III Y V

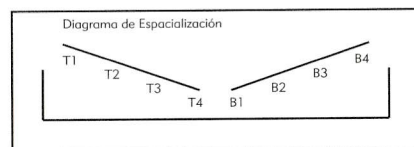
En ambas piezas los gráficos representan la evolución de los sonidos. Éstos pueden ser tanto secuencias (*samples*) sonoras como tratamientos de señal en tiempo real con Max/MSP.

En cuanto a la ejecución de la parte electroacústica, requerimientos técnicos e instalaciones, remítase al documento *Read me First* incluido en el CD "Patcher Max", el cual es material complementario a esta publicación.

I. Glissandi

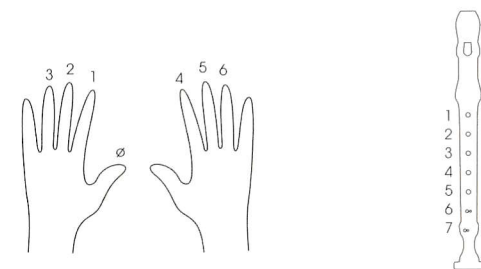
Para su ejecución remítase a COMENTARIOS E INDICACIONES. LIBRO I.

II. Espacio



SYMBOLS AND PLAYING NOTES

FINGERINGS



ELECTROACOUSTIC PART FOR PIECES III AND V

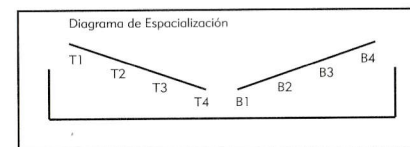
In both pieces, the graphics represent the evolution of the sounds. These can be either samples or signal treatments in real-time with Max/ MSP.

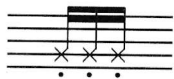
Go to CD "Patcher Max" (Read me First document). This is supplementary material included in this publication in order to check electroacoustic part, its playing, technical requirements, and installations.

I. Glissandi

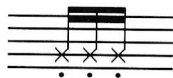
For its playing go to COMMENTS AND INDICATIONS. BOOK I.

II. Space





La flauta debe apoyarse sobre los dientes, que estarán cerrados. El aire debe pasar entre ellos, obteniéndose una nota provista de bastante ruido de aire, siempre cuidando de la articulación *staccato*. Este modo de ejecución también es válido en notas de larga duración (blancas ligadas). Este símbolo también aparece en la pieza número III.



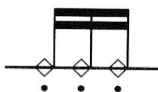
The recorder must be placed with closed teeth (interdental position). The air must flow among them, obtaining a note that requires a good amount of air noise. It is necessary to be careful with the *Staccato* articulation. This way of playing is also valid in long notes (linked braves). This symbol also appears in piece number III.



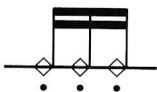
Diminuendo a cero. Se considera un margen de desafinación.



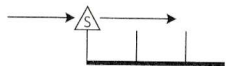
Diminishing to zero. It is considered an out-of-tuning margin.



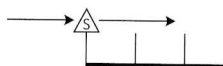
Tapar la salida del aire proveniente de la ventana de la cabeza de la flauta con el dedo 4. Se producirá un sonido sin altura determinada.



Cover the air exit that comes from the recorder's head window with finger 4. A sound should be produced without a given pitch.



Sacar la flauta de la boca en el tiempo indicado por la flecha sobre las duraciones, llegando a producir el sonido de la consonante S, sin flauta. El proceso inverso está indicado siempre por una flecha que conduce a llevar la flauta al interior de la boca.

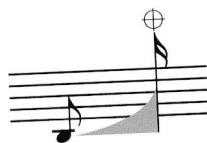


Take out the recorder of the mouth, in the given time indicated by the arrow above the length. Get to the production of the consonant sound S without the recorder. The inverted process is indicated by an arrow that indicates taking the recorder inside the mouth.

III. Canto difónico



Aumentar dentro de la duración la presión de aire hasta provocar una distorsión del sonido.



El mismo modo de ejecución anterior pero sin articulación y cortando violentamente el sonido.



Soplar desde fuera de la flauta, muy cerca de ella pero sin llegar a tocarla.



Flatterzunge o *frullato*.

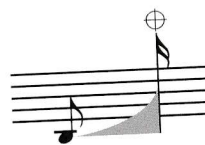


Sputato: articulación T seca y violenta. Produce diversos grados de distorsión del sonido, dependiendo de la intensidad con que se emitan. Este símbolo también aparece en la pieza número IV.

III. Diphonic song



Increase, within the length of air pressure, until producing a sound distortion.



The same playing style used before, but without articulation while violently cutting the sound.



Blow from out of the recorder, very close to it but without touching it.



Flatterzunge or *Frullato*.



Sputatto: Articulation T dry and violent. It produces diverse degrees of sound distortion depending on the intensity with which they are emitted. This symbol also appears in piece number IV.



Grupos de notas de muy corta duración, lo más rápido posible, dentro del valor indicado.



Groups of notes of very short duration, as fast as possible, within the indicated value.

Multifónicos o sonidos múltiples



Existen dos tipos: el primero es aquel que se obtiene desde el ataque de la nota, y el segundo, comenzado por una nota de base y llegando al multifónico progresivamente a través del aumento de la presión del aire.

Polyphonic or multiple sounds



There are two types: The first is obtained from the attack of the note and the second by starting a base note reaching the polyphonic note progressively through an increment in the air pressure.

DIGITACIONES DE LOS MULTIFÓNICOS



01	01	01	01
2	2	2	2
3	4	3	3
4	5	5	4
5	∅	6	6
6			7
7			

POLYPHONIC SOUND'S FINGERINGS



01	01	01	01
2	2	2	2
3	4	3	3
4	5	5	4
5	∅	6	6
6			7
7			

IV. Articulación

Para su ejecución remítase a COMENTARIOS E INDICACIONES LIBRO I.

V. Ondas

Para su ejecución remítase a COMENTARIOS E INDICACIONES LIBRO I.

VI. Verticales

Mordente superior



Mordente inferior



IV. Articulation

To play it, go to COMMENTS AND INDICATIONS. BOOK I.

V. Waves

To play it, go to COMMENTS AND INDICATIONS. BOOK I.

VI. Verticals

Superior mordent



Inferior mordent



I. Glissandi

Cristian Morales-Ossio
2004

♩=60

The musical score is written for five vocal parts: Soprano 1, Soprano 2, Alto 1, Alto 2, and Alto 3. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩=60. The Soprano parts (Soprano 1 and Soprano 2) are mostly silent, indicated by horizontal lines. The Alto parts (Alto 1, Alto 2, and Alto 3) feature melodic lines with glissandi. The Alto 1 part begins with a piano (*p*) dynamic and includes a crescendo hairpin. The Alto 2 and Alto 3 parts also begin with a piano (*p*) dynamic and include crescendo hairpins. The score is divided into six measures.

7

Musical score for five staves (S1, S2, A1, A2, A3) in treble clef. The score is divided into five measures. Dynamics include *f* (forte) and *mf* (mezzo-forte). Articulation includes accents (>) and slurs. The key signature has one flat (B-flat).

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5
S1	Rest	Rest	Quarter note G4, Quarter note A4	Quarter note Bb4, Quarter note C5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5
S2	Rest	Rest	Rest	Quarter note Bb4, Quarter note C5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5
A1	Quarter note G#4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note B6, Quarter note C7, Quarter note D7, Quarter note E7
A2	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note B6, Quarter note C7, Quarter note D7, Quarter note E7
A3	Quarter note G4, Quarter note A4, Quarter note B4, Quarter note C5	Quarter note D5, Quarter note E5, Quarter note F5, Quarter note G5	Quarter note A5, Quarter note B5, Quarter note C6, Quarter note D6	Quarter note E6, Quarter note F6, Quarter note G6, Quarter note A6	Quarter note B6, Quarter note C7, Quarter note D7, Quarter note E7

12

Musical score for five staves, labeled S1, S2, A1, A2, and A3. The score is written in treble clef with a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Dynamics and articulation markings are present throughout the score.

- S1:** Dynamics include *p* (piano) and accents (>).
- S2:** Dynamics include *p* (piano) and accents (>).
- A1:** Dynamics include *p* (piano) and accents (>).
- A2:** Dynamics include *p* (piano) and accents (>).
- A3:** Dynamics include *mf* (mezzo-forte) and *p* (piano), along with accents (>).

II. Espacio

♩ = 100 - 120

Tenor 1
ppp sf ppp perdendosi *ppp mf* *sf ppp*

Tenor 2
ppp sf ppp perdendosi *mf*

Tenor 3
ppp sf ppp perdendosi *sf ppp mf*

Tenor 4
ppp sf ppp perdendosi *sf ppp*

Bajo 1
ppp sf ppp perdendosi *mf sf ppp*

Bajo 2
ppp sf ppp perdendosi *mf*

Bajo 3
ppp sf ppp sf ppp mf

Bajo 4
ppp sf ppp perdendosi *sf ppp*

10

The score consists of eight staves, labeled T1 through B4. The dynamics and markings are as follows:

- T1:** *mf*, *sf ppp*, *pppp*, *sf p > ppp*
- T2:** *perdendosi*, *sf ppp*, *pppp*, *mf*
- T3:** *sf ppp*, *pppp*, *sf p*, *ppp*, *mf*
- T4:** *mf*, *sf ppp*, *pppp*, *sf p*, *ppp*, *p*, *mf*
- B1:** *sf ppp*, *pppp*, *sf p > ppp*, *sff p*
- B2:** *sf ppp*, *perdendosi*, *sf p > ppp*, *p*
- B3:** *p*, *sf p*, *ppp*, *sff > p*
- B4:** *mf*, *sf ppp*, *pppp*, *sf p > ppp*

Additional markings include accents (>), staccato symbols (S), and dynamic hairpins. A box labeled '10' is in the top left. A note with an asterisk (*) is present in the right margin of several staves.

* El staccato (punto) es válido para las cuatro semicorcheas del trémolo. N.d.E.

Musical score for 8 staves (T1-T4, B1-B4) with dynamic markings and musical notation. The score is divided into measures by vertical bar lines. Dynamic markings include *f*, *ff p*, *mf*, *p*, *pp*, *sf p*, and *sf*. The notation includes treble clefs, stems, beams, and various note values. Some notes are marked with accents (>). The staves are labeled T1, T2, T.3, T4, B1, B2, B3, and B4.

Musical score for seven voices: T1, T2, T3, T4, B1, B2, B3, and B4. The score is written in treble clef with a key signature of one flat. It features dynamic markings such as *mf*, *p*, *sf p*, and *sf p*. Crescendo and decrescendo hairpins are used to indicate changes in volume. Slurs and accents are present over various notes. The score is divided into measures by vertical bar lines.

Musical score for 8 voices (T1-T4, B1-B4) with dynamic markings and performance instructions. The score is written in treble clef with a key signature of two flats. The dynamics include *sf p*, *sf*, *p*, *sf > p*, and *fff p*. There are also performance instructions such as *>* (accent), *(Δ)* (triangle), and *ff* (fortissimo) with asterisks. The score is divided into measures by vertical bar lines.

51

T1: *sff*, simile, *ppp* *) flatt.

T2: *sff p*, *f sff p*, *f sff p*, *sff p*, *ppp* flatt.

T3: *sff*, simile, *ppp* *) flatt.

T4: *sff p*, *f sff p*, *f sff p*, *sff p*, *ppp* *) flatt.

B1: *sf p*, *sf ppp*, *ppp*, *p* flatt.

B2: *sff ppp*, *sff ppp*, *ppp* *) flatt.

B3: *sff*, simile, *ppp* *) flatt.

B4: *sff ppp*, *ppp* *) flatt.

*) Se debe obtener un sonido inestable, desafinado, destacándose así los armónicos superiores.

III. Canto Difónico

A
♩ = 112

Alto 1
[tu-ku] [5]
frull.
p *sfpp* *p* *mf* *p* *fp*

Alto 2
f *p* *p* *mf* *pp* *mf* *p* *fp*
frull.

Tenor
[tu-ku]
frull. dolcissimo
f *p* *sfpp* *mf* *p* *mf* *p* *p* *fp*

Bajo
f *p* *p* *p* *p* *mf* *pp* *mf* *p* *fp*
frull.

Controlador MIDI
A

Electrónica
pp *ppp*
jitter
grave y perc.
Rev. largo (instr.)
Rev. off
transformación fl. A1

B **11** **C**

A1 *p* *f* *sfp* *p* *fp* *sfp*

A2 *mf* *f* *p* *mf* *pp* *mf* *p* *fp*

T *f* *p* *f* *mf* *p* *mf* *fp* *p*

B *p* *p* *f* *p* *p* *mf* *pp* *p* *fp* *f*

[t] *frull.* *frull. dolcissimo* *frull.* *ord.* *frull.*

[tu-ku] [tu-ku] [tu-ku] [5]

C. MIDI

Electr. *ppp* *f*

Rev. largo (instr.)

transformación fl. A1

(RETRO)

21 D

A1 *fp* *p poco cresc.* *f* *p* *frull.* *pp* *mf*

A2 *fp* *p* *p poco cresc.* *fp* *p* *frull.* *pp* *mf*

T *fp* *frull.* *sfp* *p poco cresc.* *f* *p* *ff* *pp* *frull. dolcissimo* *sfpp*

B *fp* *p* *p poco cresc.* *fp* *p* *ff*

C. MIDI D

Electr. *mf* *pp*

transformación fl. A1
jitter fo#

31

The musical score consists of six staves. The top four staves (A1, A2, T, B) are in treble clef with a 3/16 time signature. The fifth staff (C. MIDI) shows the MIDI data with time signatures changing from 3/16 to 2/8, 1/8, 3/8, 5/8, 3/16, 4/8, 5/8, and 1/8. The bottom staff (Electr.) shows an amplitude envelope. Dynamics include *f*, *sfpp*, *mf*, *p*, *fp*, *pp*, and *f*. Performance markings include *frull.* and *(frull.)*. A bracketed number [5] is present above the B staff. A box labeled "transformación fr. A1 fa#" is located above the MIDI staff.

IV. Articulación

♩=72

The musical score is for five voices: Alto 1, Alto 2, Alto 3, Tenor 1, and Tenor 2. It is written in 3/4 time with a tempo of ♩=72. The key signature has one sharp (F#). The score is divided into five measures. The dynamics are as follows: Alto 1 starts *f* and ends *mf*; Alto 2 starts *f*; Alto 3 starts *f* and ends *mf*; Tenor 1 starts *ff* and ends *mf*; Tenor 2 starts *ff* and ends *mf*. The music features complex rhythmic patterns with many accents and slurs.

This musical score consists of five staves, labeled A1, A2, A3, T1, and T2. The music is written in treble clef with a key signature of one sharp (F#). The score is divided into four measures by vertical bar lines.
 - **Staff A1:** Starts with a trill on a note with a flat and an accent (>). The first measure is marked *mf*. The second measure has a slur over a group of notes. The third measure has a flat (>) and a trill. The fourth measure has a trill and a dynamic range from *p* to *ff*.
 - **Staff A2:** Features a trill in the first measure. The second measure is marked *mf*. The third measure has a slur. The fourth measure has a trill and a dynamic range from *p* to *ff*.
 - **Staff A3:** Starts with a trill. The second measure has a slur. The third measure is marked *f*. The fourth measure has a trill and a dynamic range from *p* to *ff*.
 - **Staff T1:** Features a trill in the first measure. The second measure has a slur. The third measure is marked *f*. The fourth measure has a trill and a dynamic range from *p* to *ff*.
 - **Staff T2:** Starts with a trill. The second measure has a slur. The third measure is marked *f*. The fourth measure has a trill and a dynamic range from *p* to *ff*.
 - **Staff A4 (unlabeled):** This staff is positioned between A3 and T1. It starts with a trill. The second measure has a slur. The third measure is marked *f*. The fourth measure has a trill and a dynamic range from *p* to *ff*.

6

A1
ff *f* *f* *p* *f*
sub.

A2
ff *f* *f* *p* *f*
sub.

A3
mf *f* *p* *f*
sub.

T1
mf *f* *p* *ff* *ff* *p* *f*
sub.

T2
mf *f* *p* *ff* *ff* *p* *f*
sub.

The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Dynamic markings include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff p* (fortissimo piano). Performance instructions include accents (>), trills (tr), and a '2' indicating a second ending. The notation includes eighth and sixteenth notes, rests, and various articulation marks.

V. Ondas

♩ = 144

The musical score is arranged in a system with five vocal staves and two electronic staves. The vocal parts are Soprano 1, Soprano 2, Tenor 1, Tenor 2, and Bajo. The electronic parts are labeled 'Electrónica (T.R.)' and 'Electrónica (T.D.)'. The score includes various dynamic markings such as *f*, *p*, *ff*, *mf*, and *simile*, along with performance instructions like 'frull.' and 'sonido grave'. The tempo is marked as ♩ = 144. The score is written in 7/8 time and features complex rhythmic patterns with trills and slurs.

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sonido grave
pppp cresc. sempre

9

Musical score for five instruments: S1, S2, T1, T2, B, T.R., and T.D.

S1: Treble clef. Starts with a trill (tr) on a dotted quarter note. Later has a trill on a quarter note with an accent (>). Dynamic: *simile*.

S2: Treble clef. Later has a trill on a quarter note with an accent (>).

T1: Treble clef. Later has a trill on a quarter note with an accent (>). Dynamic: *simile*. Then has a full. (frull.) on a quarter note with an accent (>). Dynamic: *mf*.

T2: Treble clef. Starts with a full. (frull.) on a dotted quarter note. Dynamic: *p*. Later has a trill on a quarter note with an accent (>). Dynamic: *simile*. Then has a full. (frull.) on a quarter note with an accent (>). Dynamic: *mf*.

B: Treble clef. Later has a trill on a quarter note with an accent (>). Dynamic: *simile*.

T.R.: Percussion staff with horizontal lines.

T.D.: Percussion staff with horizontal lines.

18

S1

S2

T1

T2

B

T.R.

T.D.

simile

simile

simile

simile

frull.

frull.

frull.

mf

mf

mf

p

p

p

VI. Verticales

♩. = 75

Soprano *p*

Soprano *p*

Alto

Tenor *p*

Baja *p*

12

Musical score for five voices: Snare (Sno.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in treble clef with a key signature of one flat (Bb). The music is organized into measures by vertical bar lines. The Snare part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts (S, A, T, B) have lyrics written below the notes. The Soprano part has lyrics: "I'm a soldier in the army". The Alto part has lyrics: "I'm a soldier in the army". The Tenor part has lyrics: "I'm a soldier in the army". The Bass part has lyrics: "I'm a soldier in the army". The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for five voices: Snor (Soprano), S (Soprano), A (Alto), T (Tenor), and B (Bass). The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is organized into ten measures. The Snor part features a melodic line with various intervals and rests. The S part has a more active line with many eighth and sixteenth notes. The A part is mostly rests with some chordal accompaniment. The T part has a steady melodic line. The B part provides a bass line with a mix of eighth and quarter notes. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

34

A musical score for five voices: Snare (Sno.), Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written on five staves, each with a treble clef and a key signature of one flat (B-flat). The music is organized into measures by vertical bar lines. The Snare part features a rhythmic pattern of eighth and sixteenth notes. The vocal parts (S, A, T, B) have lyrics written below the notes. The Soprano part has lyrics: "I'm a soldier in the army of the Lord". The Alto part has lyrics: "I'm a soldier in the army of the Lord". The Tenor part has lyrics: "I'm a soldier in the army of the Lord". The Bass part has lyrics: "I'm a soldier in the army of the Lord". The score includes various musical notations such as notes, rests, and accidentals.

Sn.

S

A

T

B

Musical score for five voices: Soprano (Sno.), Alto (S), Tenor (A), Tenor (T), and Bass (B). The score is in 4/4 time and features dynamic markings such as *p*, *f*, *mf*, and *pp*. It includes various musical notations like notes, rests, and slurs.

Part	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8
Sno.	<i>f</i>				<i>p</i>	<i>f</i>	<i>mf</i>	<i>p pp</i>
S						<i>f</i>	<i>mf</i>	<i>p pp</i>
A						<i>f</i>	<i>mf</i>	<i>p pp</i>
T	<i>f</i>			<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>mf p pp</i>
B	<i>f</i>			<i>p</i>	<i>f</i>	<i>p</i>	<i>f</i>	<i>mf p pp</i>