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...lo marcesible

Alfonso Mendoza

(clarinet, saxophone, violin, cello and doublebass)
+ percussion

Performance Notes

Strings

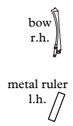
General

Several parts of this piece use double-handing attacks with bow and other objects.

l. h. - left hand
r. h. - right hand

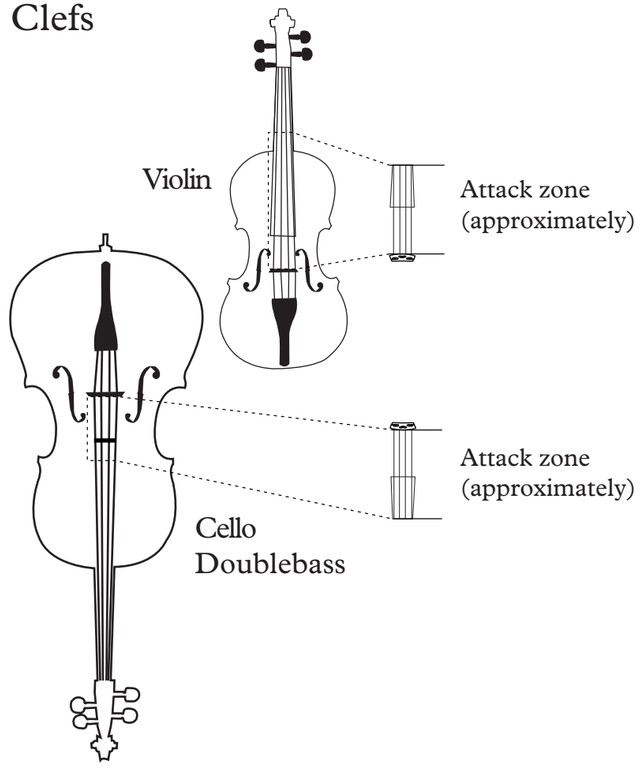
bow attack

metal ruler attack*



* or similar object (i.e. rectangular metal little object; tiny metal ruler the best option)

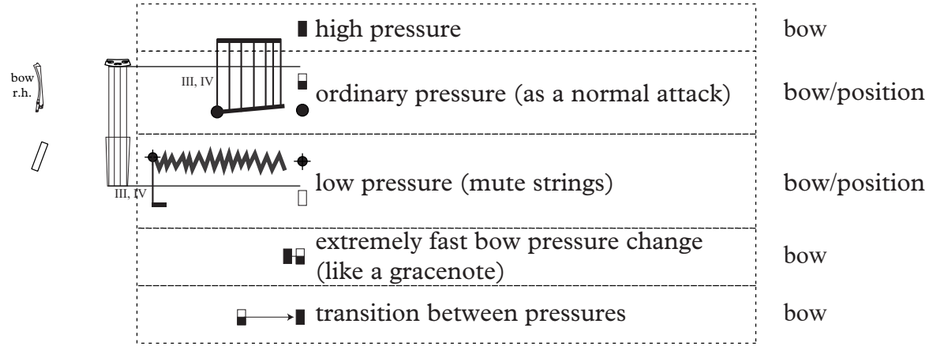
Clefs



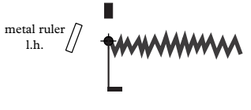
Bow/metal ruler

⊓	heel	⟶ ⊓	transition to heel
V	tip	⟶ V	transition to tip
[⊓V⊓V]...	tremolo		
I, II, III, IV	string number		
	saltatto, as fast as possible, very agressive		
	vertical movement		

Bow/metal ruler pressure and position

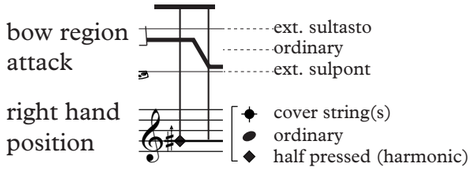


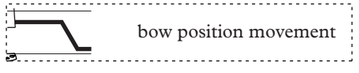
For metal ruler only:

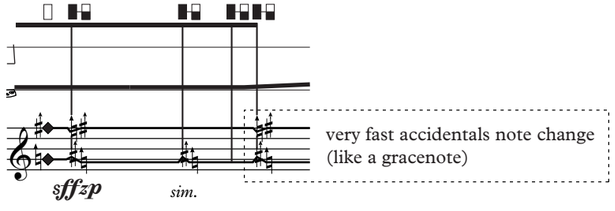


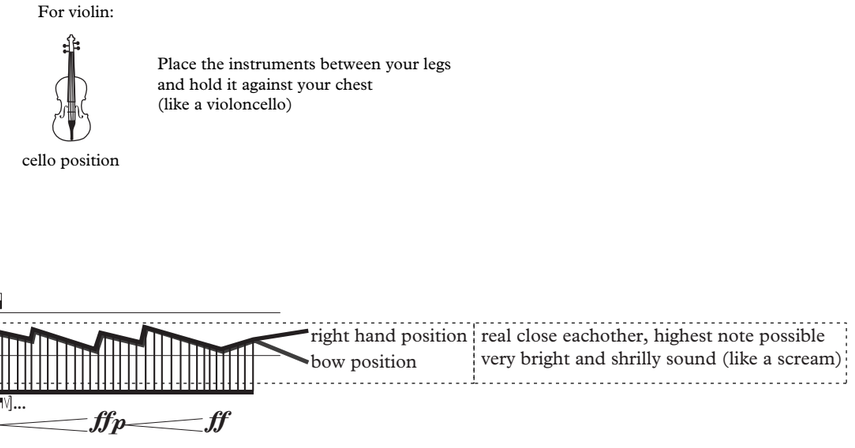
The performance of this special attack combines low pressure position with high pressure in metal ruler, the result is a bright metalic sound obtained by rubbing the string with a very fast vertical movement of the metal ruler.

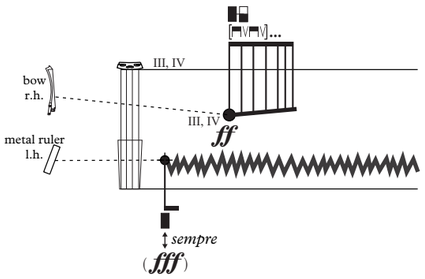
Strings





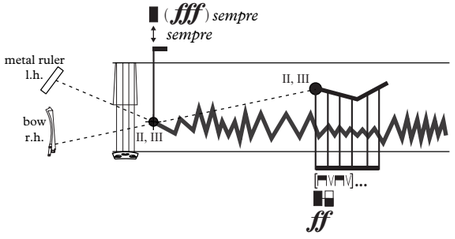






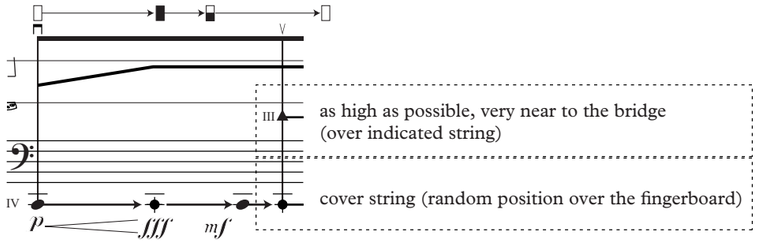
For cello and doublebass:

bow/metal ruler attack and
movement over indicated zone



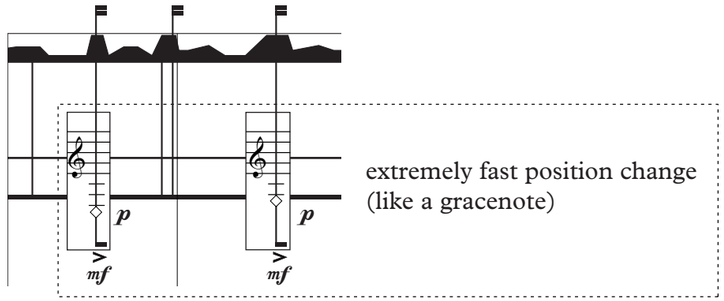
For violin:

bow/metal ruler attack and
movement over indicated zone



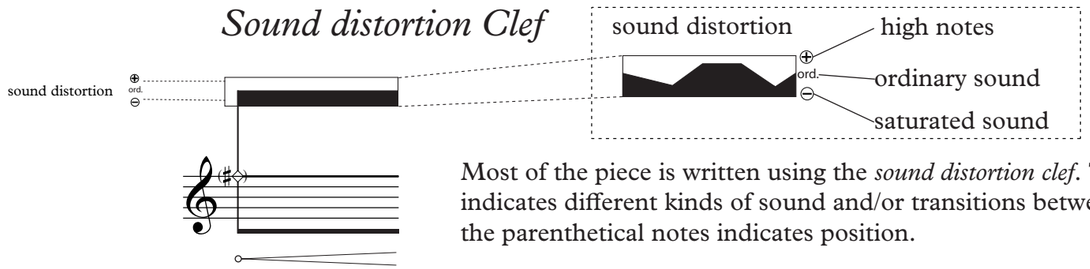
Woodwinds

Important
The resultant sound used for saxophone and clarinet is created by the combination of different interpretation techniques and/or parameters. The interactaction between these parameters allows to obtain the precise sound looked for. It would be helpul to think in the creation of a bigger and complex gesture that is beyond the score, rather than a traditional performance of the piece.



extremely fast position change
(like a gracenote)

Sound distortion Clef



Most of the piece is written using the *sound distortion clef*. The black graphic indicates different kinds of sound and/or transitions between them, the parenthetical notes indicates position.

⊕ *saturated sound:* attack on the bottom of the reed, a lot of growhl is needed. The result is a saturated sound, his origin resides on the combination of the growhl and the attack position, growhl must be able to make audible the harmonic column of the parenthetical note.

ord. *ordinary sound:* ordinary sound over position, with low growl technique.

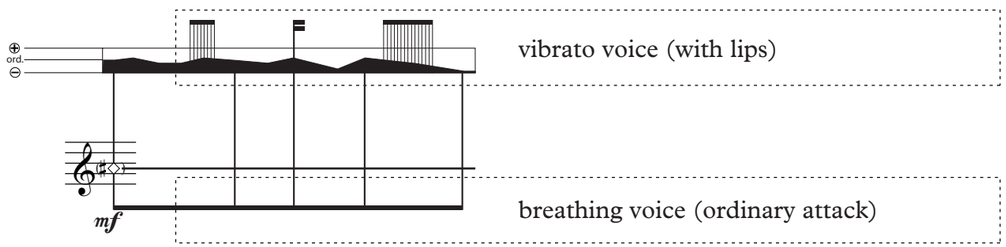
⊖ *high random notes:* attack on the tip of the reed to produce a high random note over position, a little of growl technique can be used to amplify the sound.

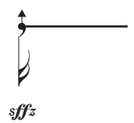
Embouchure/reed attacks

- ordinary (with lips)
- biting reed (with teeth)
- transition
- extremely fast change between kind of attack (like a gracenote)

Breathing/vibrato

Some sections of the score use two voices, these must be treated carefully to make a difference eachother.

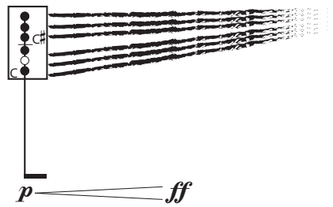




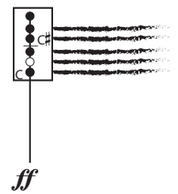
exhale sound, as sound as possible
(slightly separate mouth from embouchure)

Woodwinds

Saxophone



multiphonic over position
lines indicated level of distortion/saturation

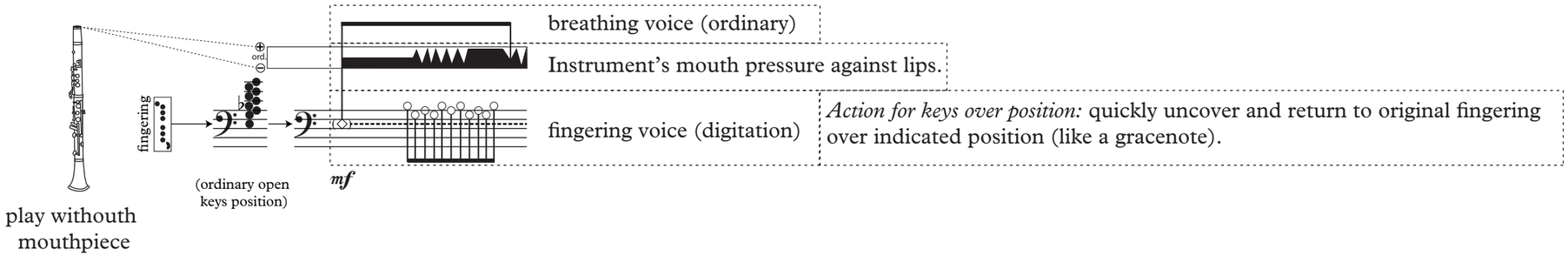


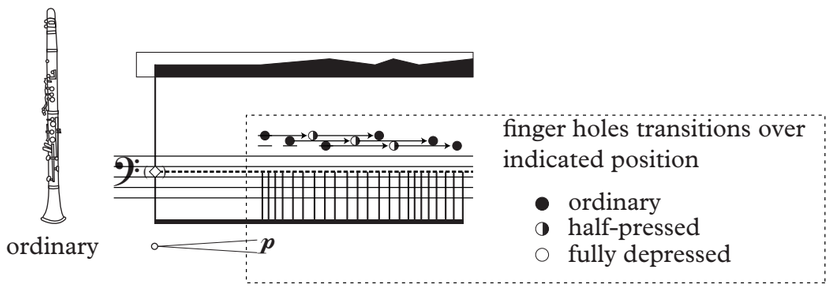
multiphonic over position
sustain withouth distortion/saturation change (as possible)

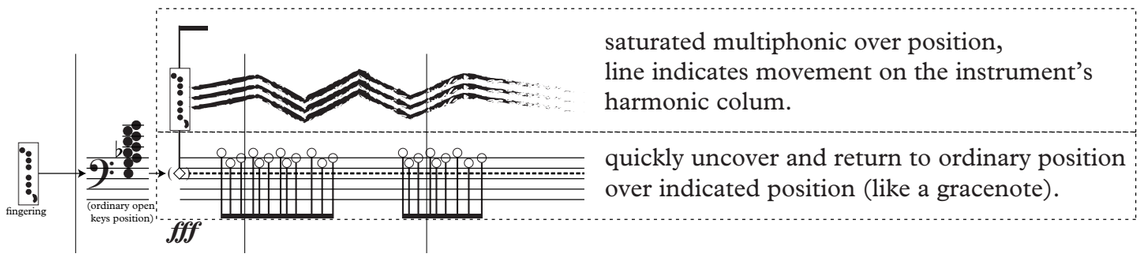
Clarinet

For this section you must play with a buzz technique (trumpet technique) and always press your lips against the instrument's mouth with the indicated pressures.
There's always a sustained position on the fingerings, that is quickly pressed/released on specific keys of the instruments. The sound will be a cloudy and distorted sound.

Different two voices notation. (for clarinet w/o mouthpiece and multiphonic attacks)



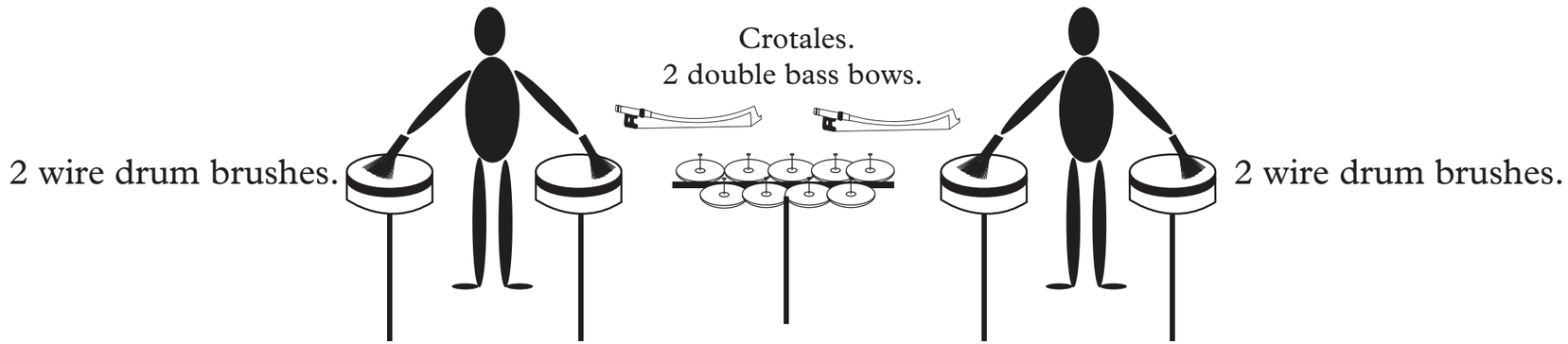


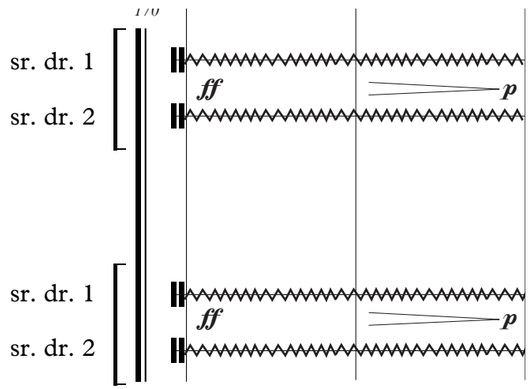


Percussion

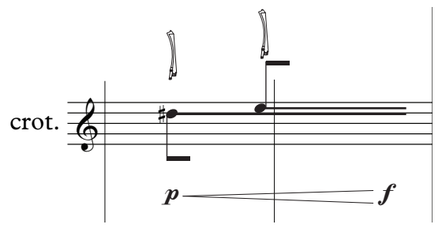
The percussion part starts at measure 144. It must be colocated backstage or in a place that cannot be in sight by the public.

Two performers.





Rubbing the snare drums with the wire drum brushes as fast as posible.

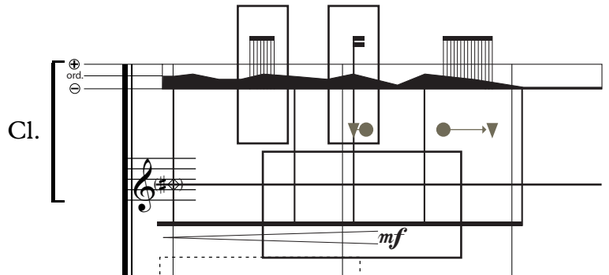


Play the crotales with the double bass bow(s), the resultant sound is a high pitch (like harmonics).

General

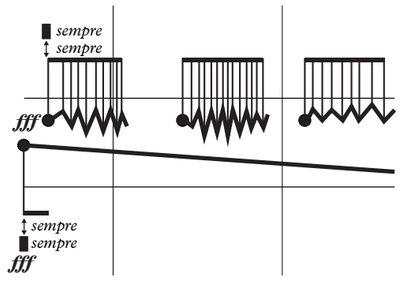
𝄲 pitch a little high
𝄳 pitch a little low

This piece uses a proportional spatialization system to create rythm in relation to a immobile metronomic mark.
Different parameters interact eachother to create rythm and attacks.



MM = 30
metronomic mark
30 bits per minute

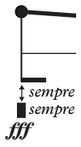
Always try to attack on exact measure position (approx.)



ordinary proportional attack

isolated fast attack
(like a gracenote)

fast attack



isolated single long attack

...lo marcesible

Alfonso Mendoza

cl, sax, vln, vlc, cb

MM = 30

6″

Clarinet
Bb

Saxophone
tenor

Violin

Cello

Doublebass

14

Cl.

Sax.

Vln.

Vlc.

Cb.

ord.

mf

8vb

p

ff

fff

sfz

bow
r.h.

mute strings
(l.h. palm)

metal ruler
l.h.

senza
mute

bow
l.h.

(ord.)

mute strings
(r.h. bow)

Cl.

mutta
w/o mouthpiece

fingering

ord.

8vb
(ordinary open
keys position)

8vb

mutta
ord.

Sax.

Vln.

bow attack
position

Vlc.

mute strings
(r.h. bow)

mute strings
(r.h. bow)

very slow

Cb.

40

Cl.

Sax.

Vln.

Vlc.

Cb.

fingering

8vb

(ordinary open keys position)

ord.

bow r.h.

bow l.h.

mute strings (l.h. palm)

53

Cl.

Sax.

Vln.

Vlc.

Cb.

8vb

ord.

sim.

sempre

senza

66

Cl.

Sax.

Vln.

Vlc.

Cb.

ord.

8vb

p fff p fff p

sffz

mf fff mf

p fff mf

ff

p ffp ffp

p ff

sffzp sim. mf

sffz sffzp

sffzp

bow attack position

ppp fff

mf

(fff)

(mf) (fff) (p)

(fff)

p fff

sempre

fff

79

6″ 10″

Cl.

Sax.

Vln.

Vlc.

Cb.

ord.

8vb

fingering

(ordinary open keys position)

cello position

metal ruler l.h.

bow r.h.

bow l.h.

sempre

sim.

92

Cl.

Sax.

Vln.

Vlc.

Cb.

8va

ord.

bow l.h.

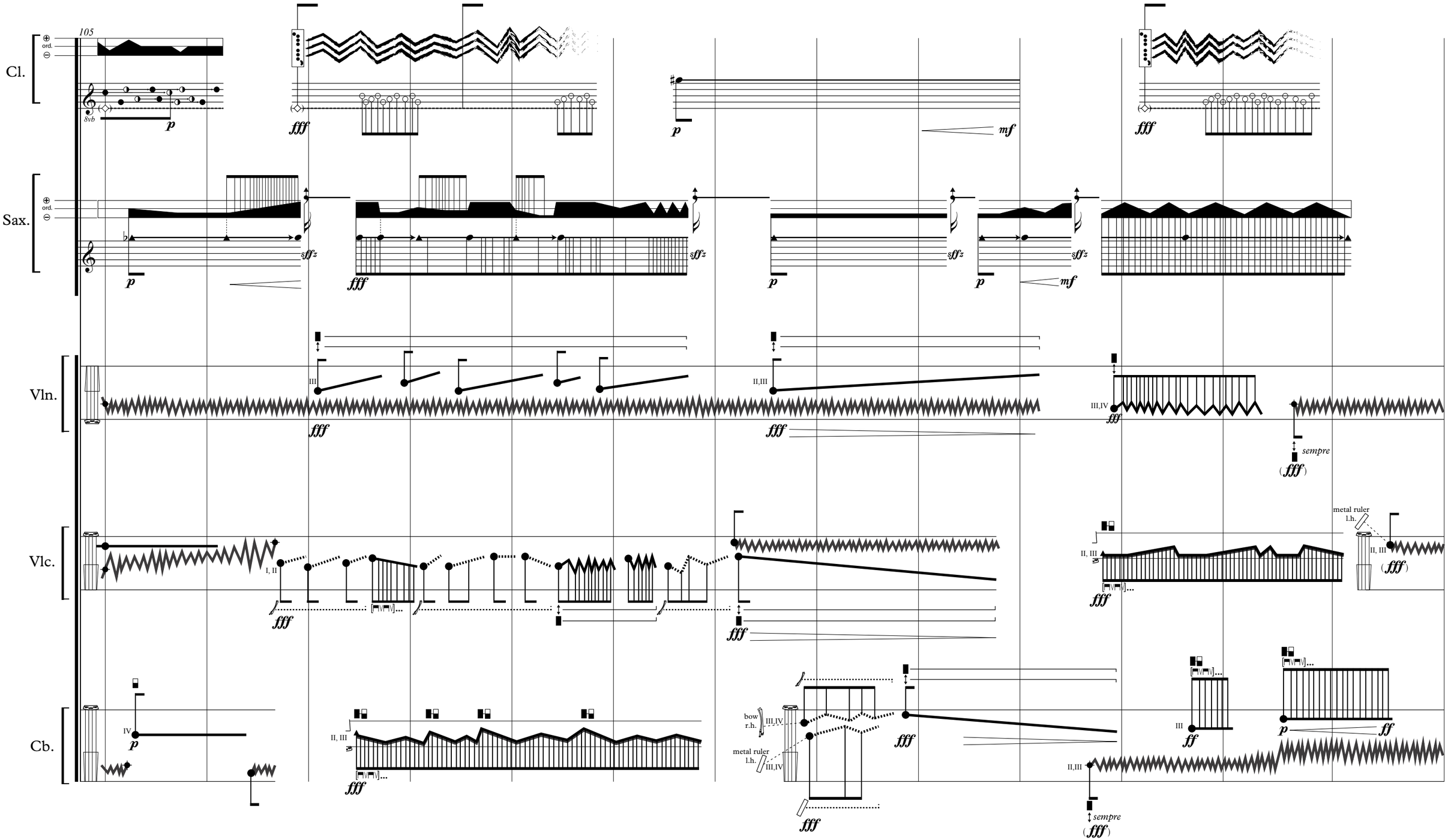
metal ruler r.h.

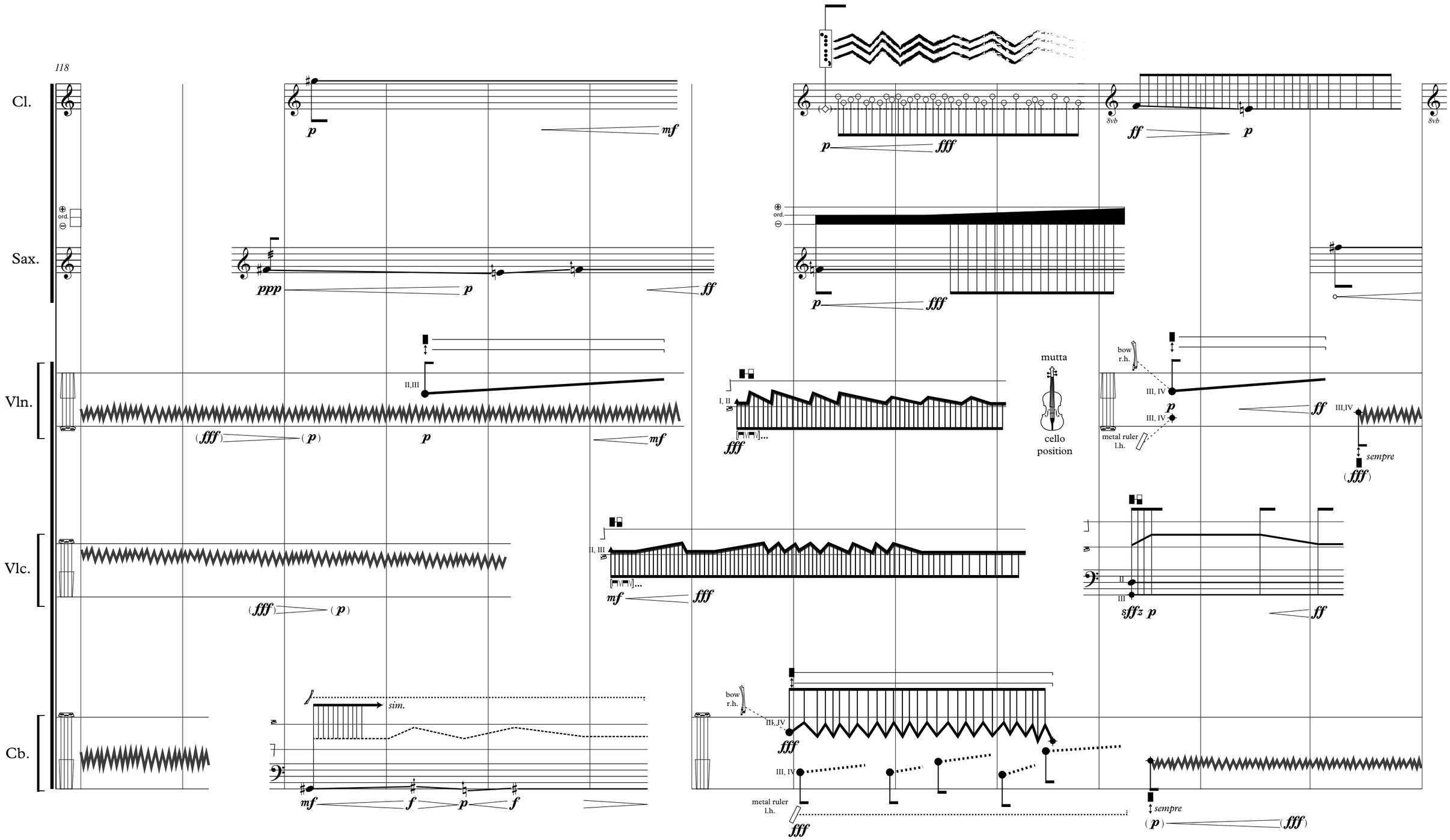
metal ruler l.h.

bow r.h.

sempre

sim.


105
Cl.
ord.
8vb
p
fff
p
mf
fff
Sax.
ord.
sffz
p
fff
sffz
p
sffz
p
sffz
p
mf
Vln.
III
fff
II,III
fff
III,IV
fff
sempre
(fff)
Vlc.
I, II
fff
fff
II, III
fff
metal ruler
l.h.
II, III
(fff)
Cb.
IV
p
II, III
fff
bow
r.h.
III,IV
metal ruler
l.h.
III,IV
fff
fff
III
ff
p
ff
II,III
sempre
(fff)


118
Cl.
Sax.
Vln.
Vlc.
Cb.
ord.
8vb
mutta
cello
position
bow
r.h.
metal ruler
l.h.
sempre
sim.
II,III
I, II
III, IV
II
III
sffz
p
mf
ff
fff
ppp
f
sempre

131

Cl.

Sax.

Vln.

Vlc.

Cb.

ord.

8vb

sim.

ppp mf ff p

mf

fff p mf fff

p mf

p sim.

sempre

mutta
ord. position

IV

ff

bow
r.h.

II,III

(fff) (p) (fff) (p) (fff) (p) (fff)

mf fff

mf ff ff pff mf ffp mf

III, IV

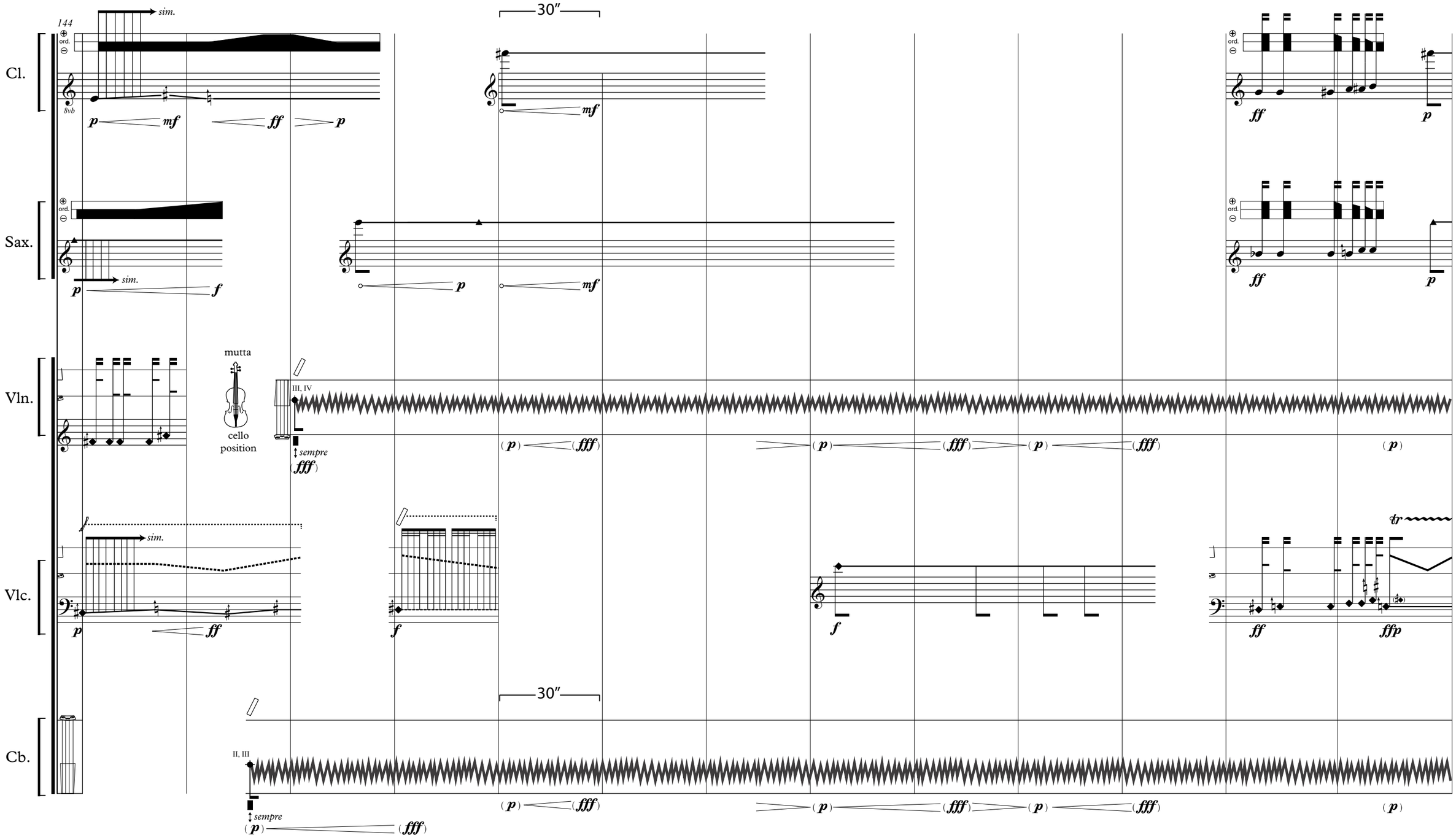
metal ruler
r.h.

bow
l.h.

(fff) (p) (fff) (p) (fff) (p) (fff)

p ff

mf ffp ff ff


144
sim.
30″
Cl.
ord.
8vb
p
mf
ff
p
mf
ff
p
Sax.
ord.
sim.
p
f
p
mf
ff
p
Vln.
mutta
cello
position
III, IV
sempre
(fff)
(p)
(fff)
(p)
(fff)
(p)
(fff)
(p)
Vlc.
sim.
p
ff
f
f
tr
ff
ffp
30″
Cb.
II, III
sempre
(p)
(fff)
(p)
(fff)
(p)
(fff)
(p)
(fff)
(p)

157

Cl.

Sax.

Vln.

Vlc.

Cb.

p mf

p mf

(p) (fff)

tr

p ff

(p) (fff)

I, II

sim.

p

mf p mf

ord.

8va

ff

ord.

ff

sempre

III

IV

ff

p

mfp mfp sim.

II

p mfp mfp sim.

I

II

ff

170

Cl.

Sax.

Vln.

Vlc.

Cb.

ord.

8va

(ord.)

sempre

sim.

ff p mfp mfp mfp mfp sfffzp sfffzp sim. mfp mfp mfp p

ff

mfp mfp sim. f

mfp sim. fp mfp mfp sim. fp mfp f fp

mfp mfp sim. mf

fff p

25″ 4″ 4″ 1.5″ 2″ 2.5″ 3″ 3″ 3″ 1.5″ 1.5″ 2″ 1″ 2.5″

183

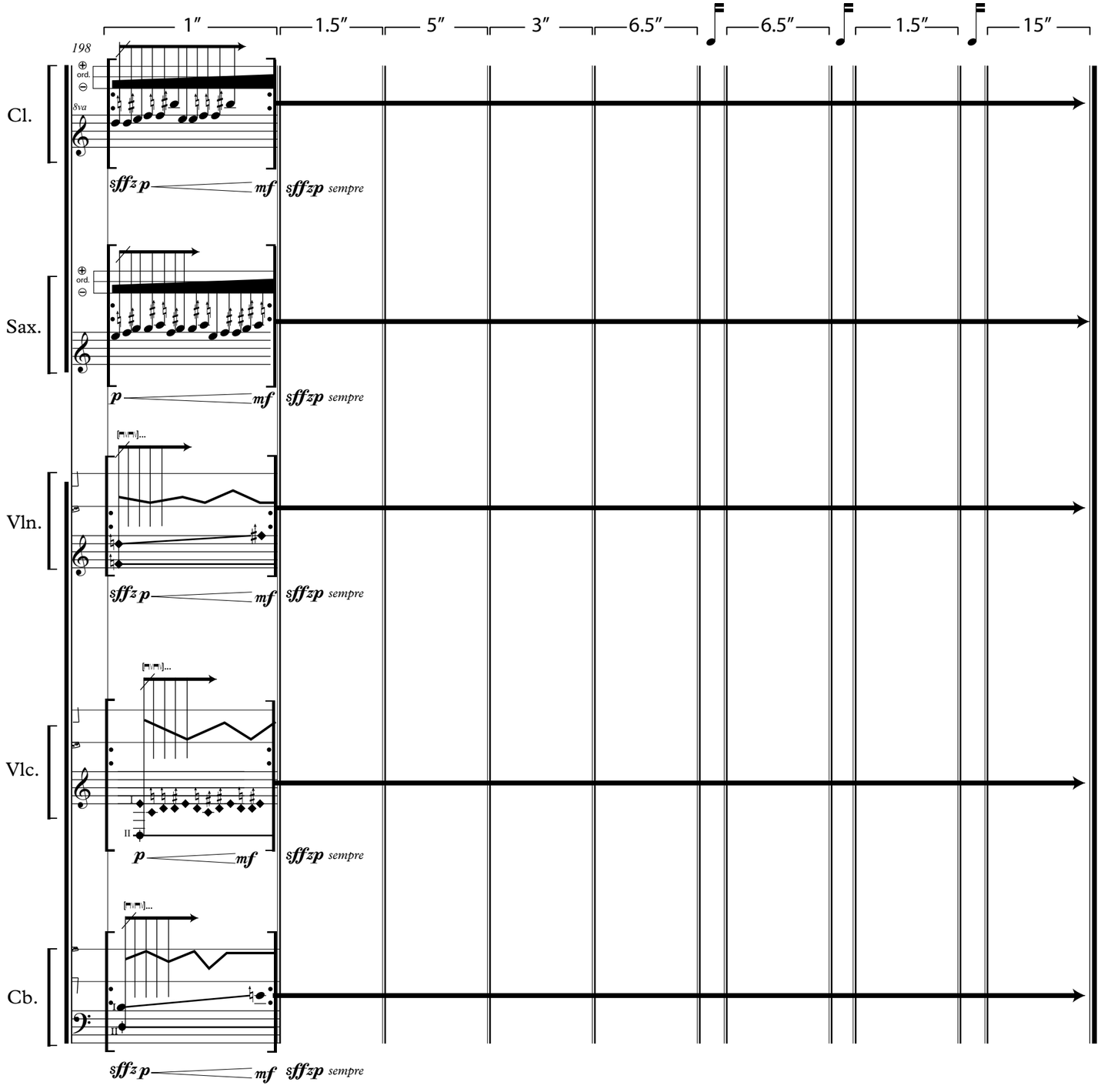
Cl.

Sax.

Vln.

Vlc.

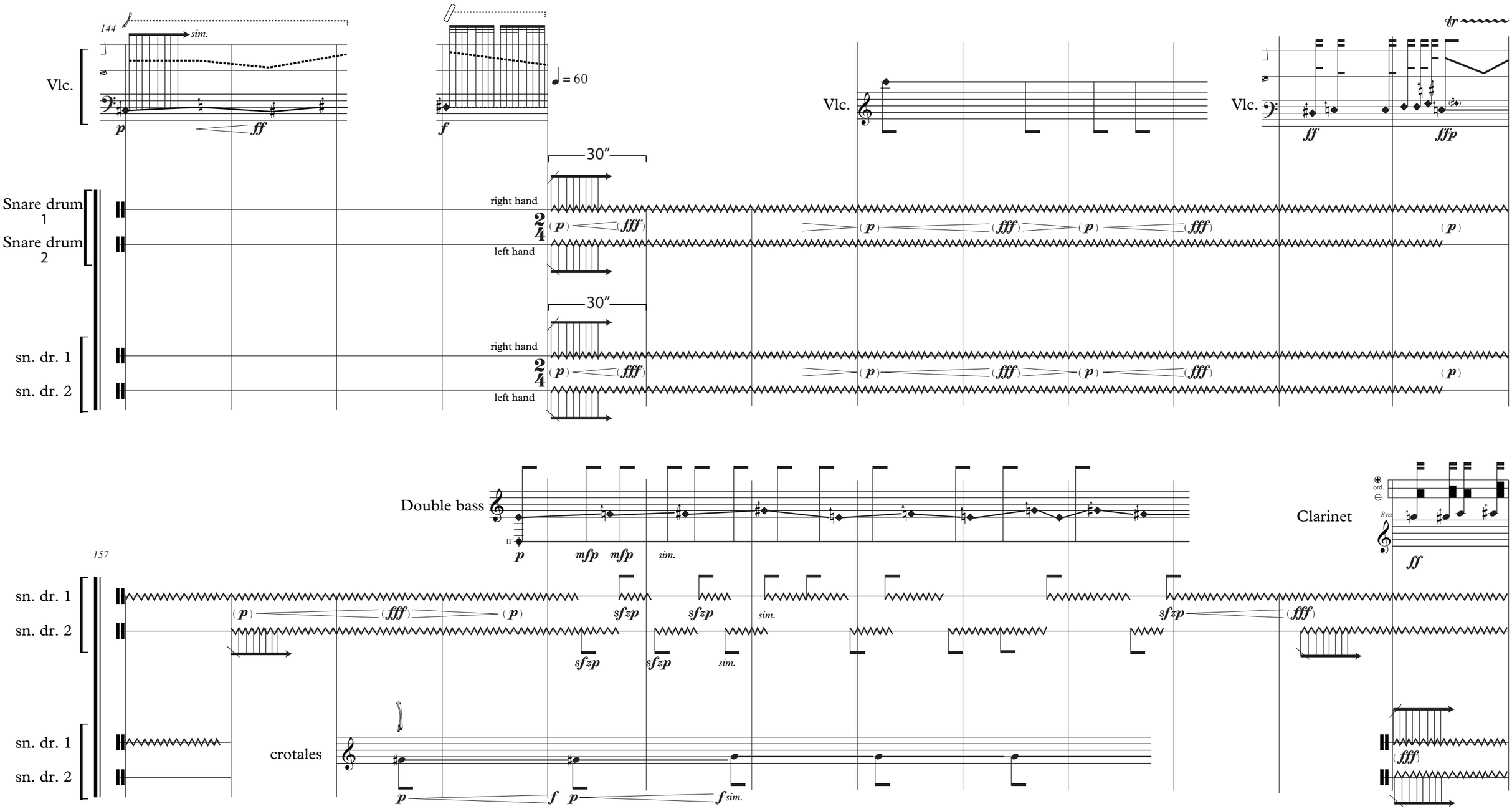
Cb.


1″
1.5″
5″
3″
6.5″
6.5″
1.5″
15″
198
Cl.
Sax.
Vln.
Vlc.
Cb.
ord.
8va
sffz p
mf
sffzp sempre

...lo marcesible

cl, sax, vln, vlc, cb
+ perc.

Alfonso Mendoza



Clarinet

ord.

8va

ff *p*

170

sr. dr. 1

sr. dr. 2

ff *p*

crot.

p *f*

Cl.

ord.

8va

ff

p *mf*

Vlc.

II

mfp *mfp* *sim.* *mf*

sim.

sr. dr. 1

sr. dr. 2

ff *p*

sfzp *sfzp* *sim.*

sfzp *sfzp* *sim.*

p *ff*

Vlc.

I

II

p *mf*

183

sr. dr. 1

sr. dr. 2

ff *p* *mf* *sffzp* *mf*

4″ 4″ 1.5″ 2″ 2.5″ 3″ 3″ 3″ 1.5″ 1.5″ 2″ 1″ 2.5″

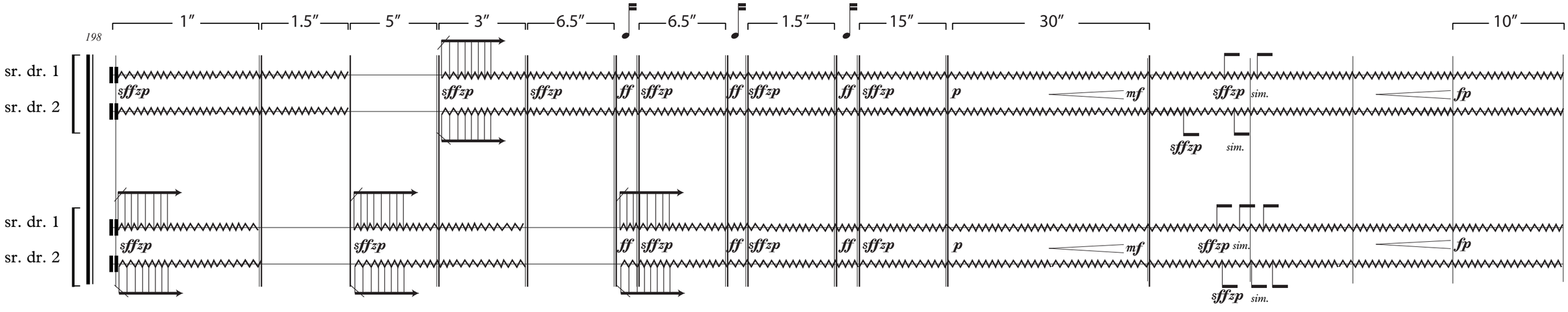
sffzp

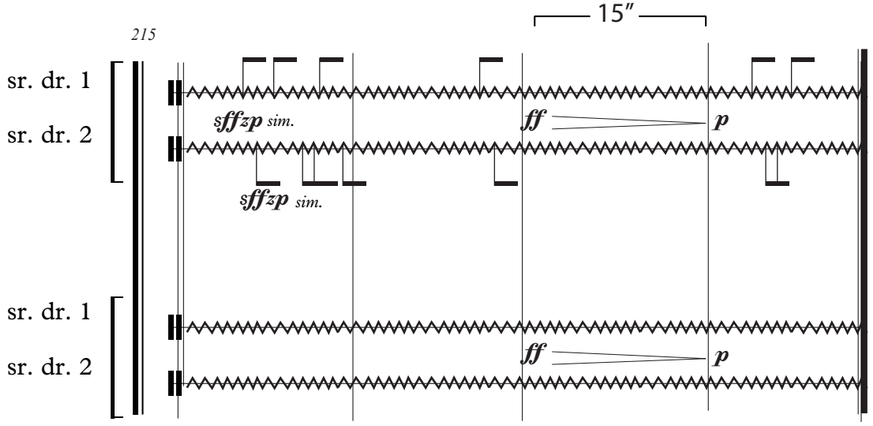
sr. dr. 1

sr. dr. 2

ff *p* *mf*

sffzp


198
1″
1.5″
5″
3″
6.5″
6.5″
1.5″
15″
30″
10″
sr. dr. 1
sr. dr. 2
sr. dr. 1
sr. dr. 2
sffzp
ff
p
mf
fp
sim.


215
15″
sr. dr. 1
sr. dr. 2
sr. dr. 1
sr. dr. 2
sffzp sim.
ff
p