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Title

...lo marcesible

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...lo marcesible

Alfonso Mendoza

(clarinet, saxophone, violin, cello and doublebass)

+ percussion

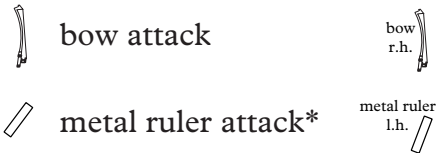
Performance Notes

Strings

General

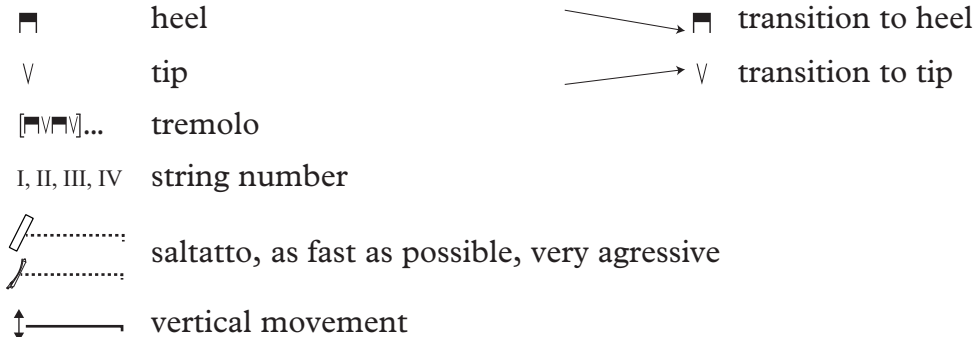
Several parts of this piece use double-handing attacks with bow and other objects.

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

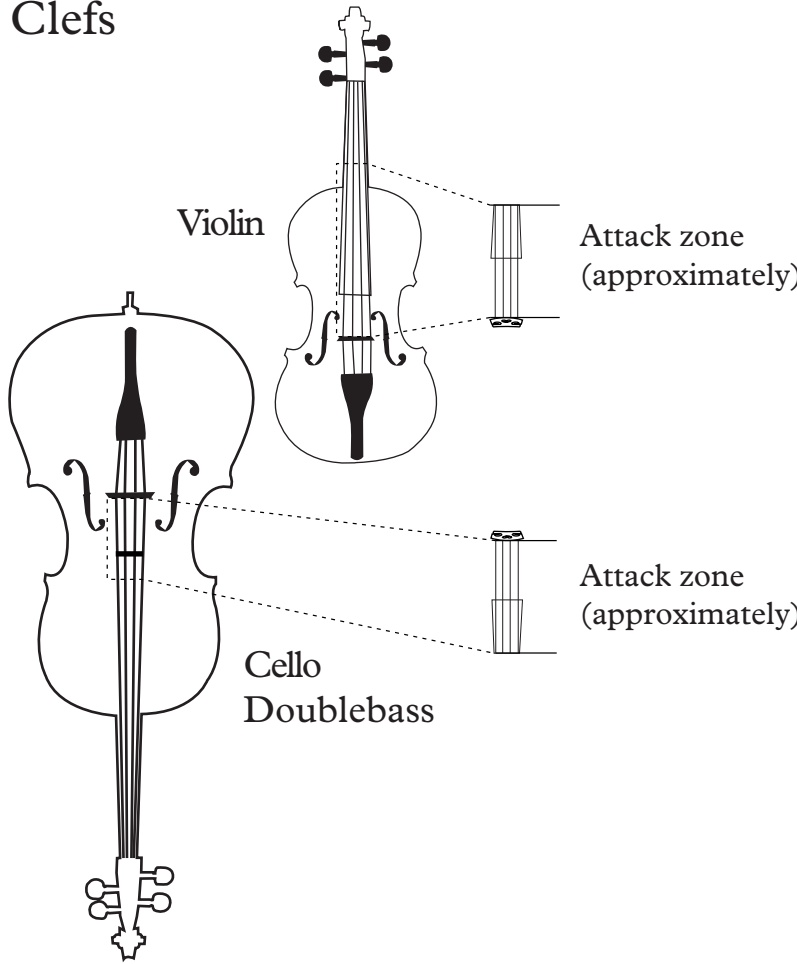


* or similar object (i.e. rectangular metal little object; tiny metal ruler the best option)

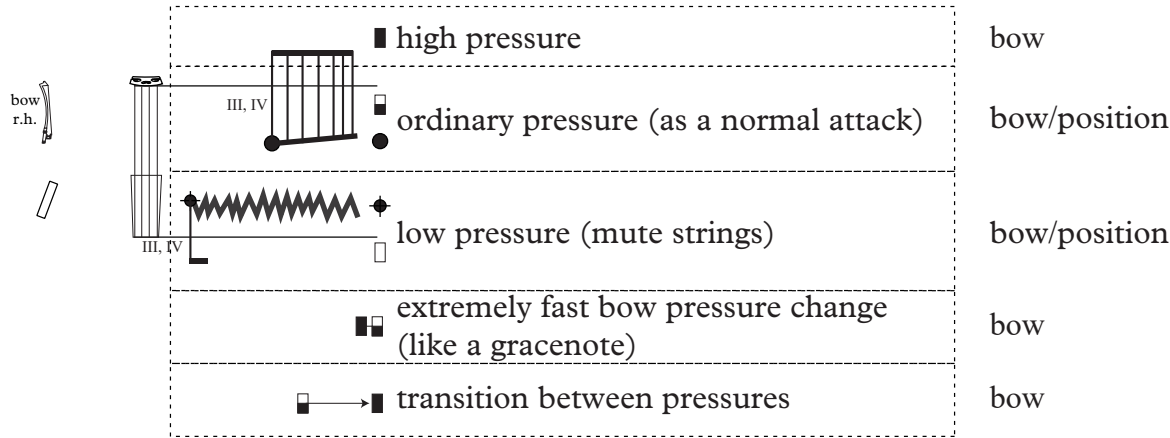
Bow/metal ruler



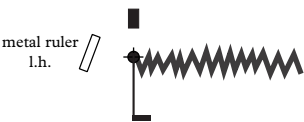
Clefs



Bow/metal ruler pressure and position

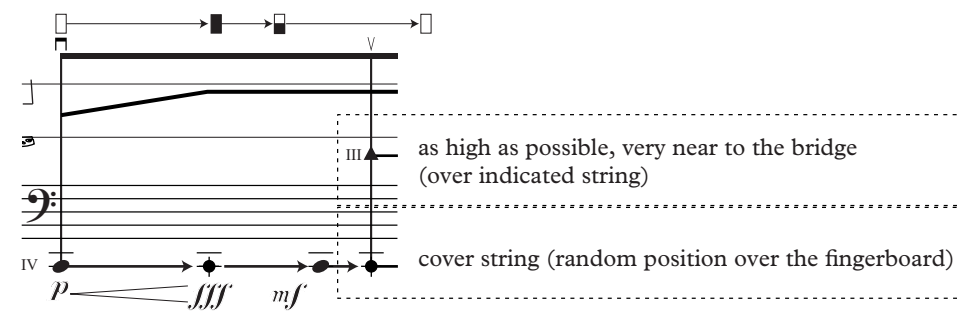
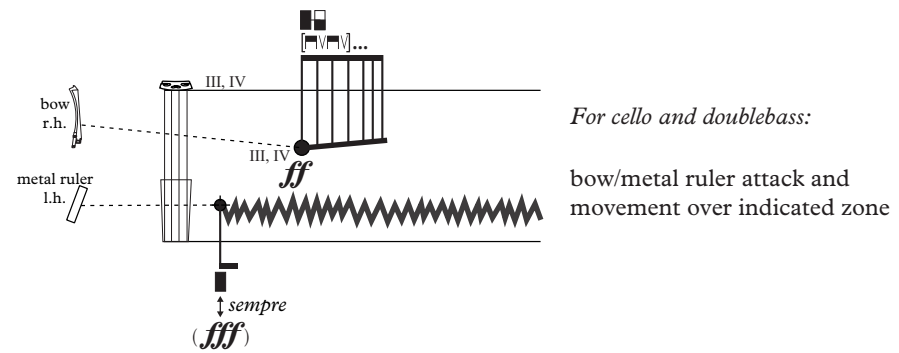
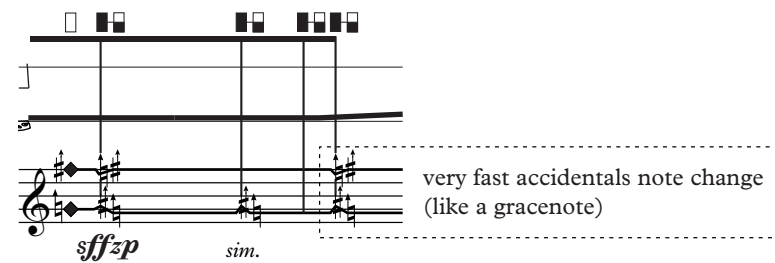
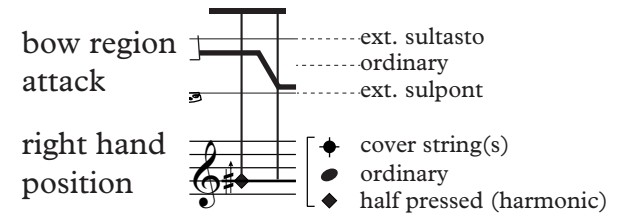


For metal ruler only:



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

Strings

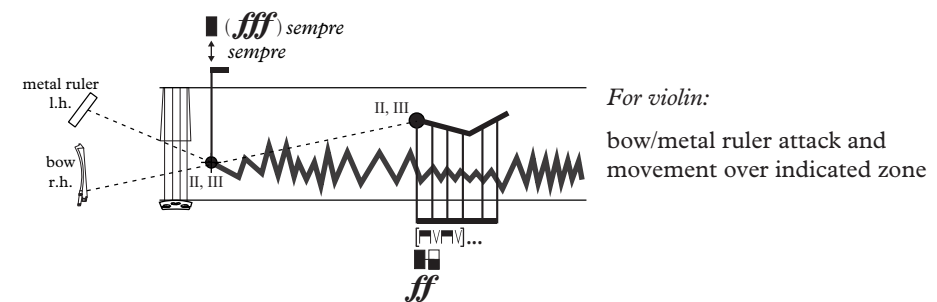
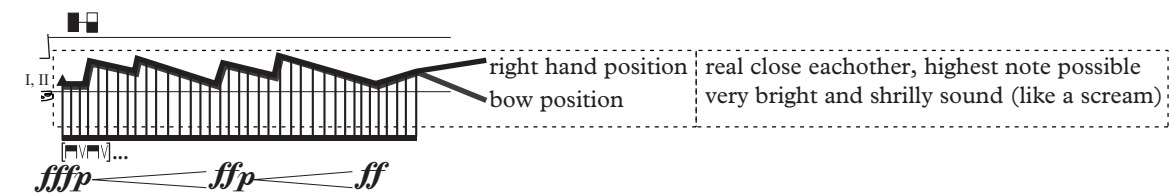


For violin:



cello position

Place the instruments between your legs and hold it against your chest (like a violoncello)

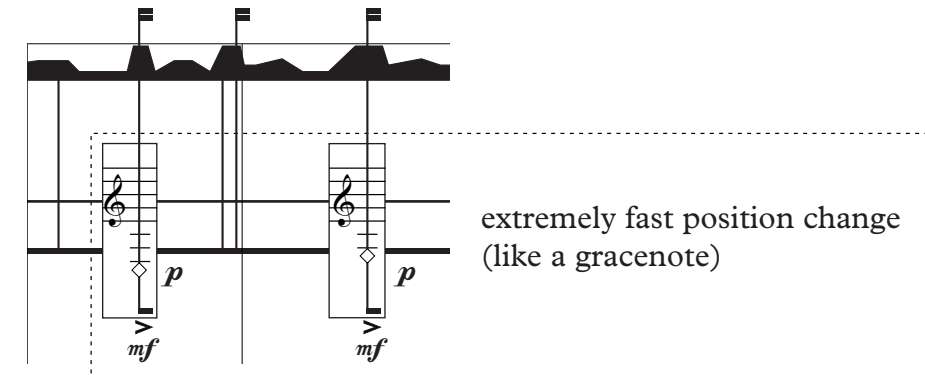


Woodwinds

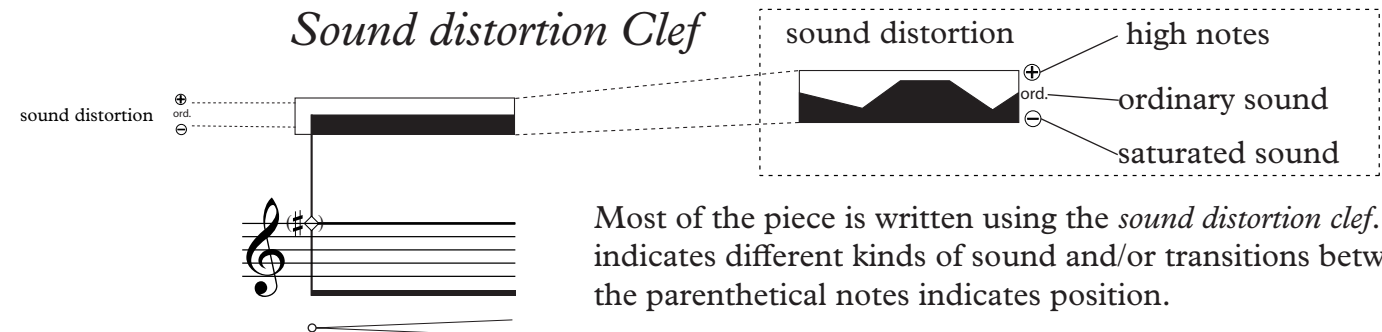
Important

The resultant sound used for saxophone and clarinet is created by the combination of different interpretation techniques and/or parameters.

The interaction between these parameters allows to obtain the precise sound looked for. It would be helpful to think in the creation of a bigger and complex gesture that is beyond the score, rather than a traditional performance of the piece.



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.

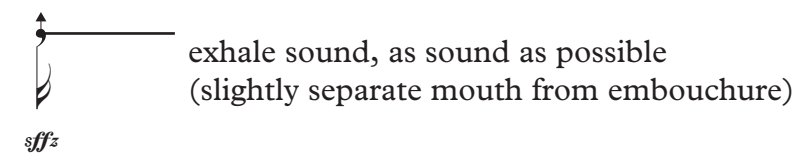
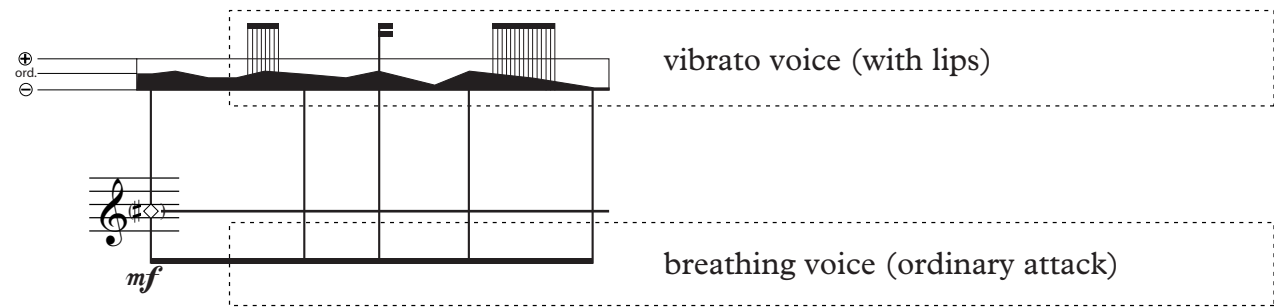
- ⊕ *saturated sound*: attack on the bottom of the reed, a lot of growl is needed. The result is a saturated sound, his origin resides on the combination of the growl and the attack position, growl must be able to make audible the harmonic column of the parenthetical note.
- ord. *ordinary sound*: ordinary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

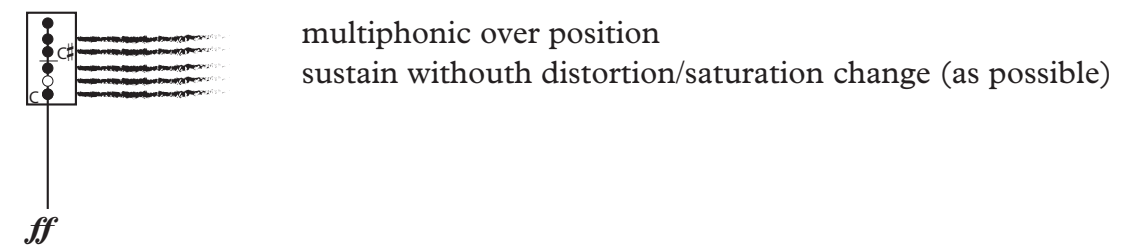
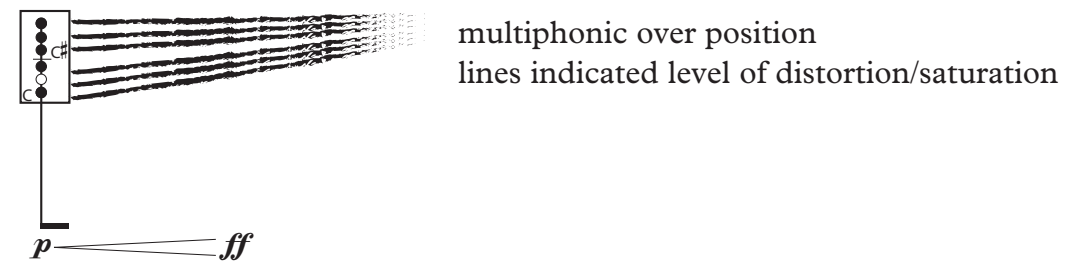
Breathing/vibrato

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



Woodwinds

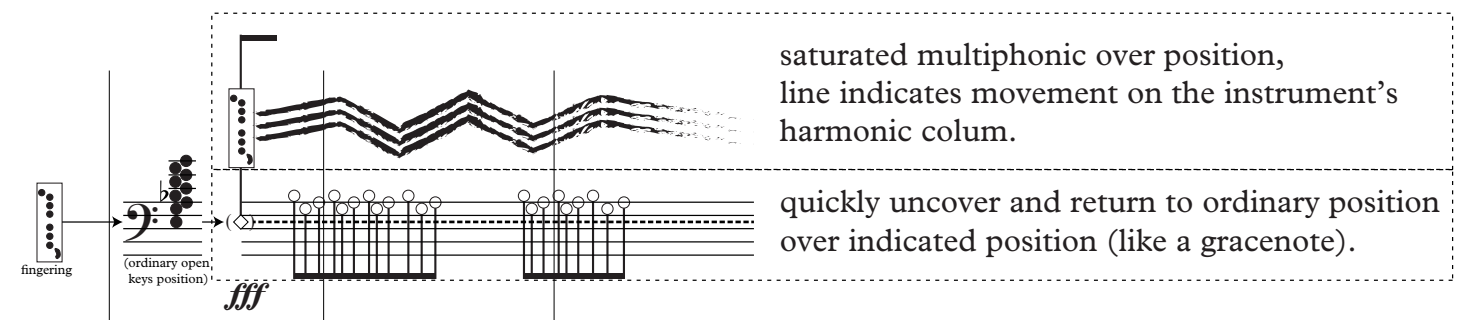
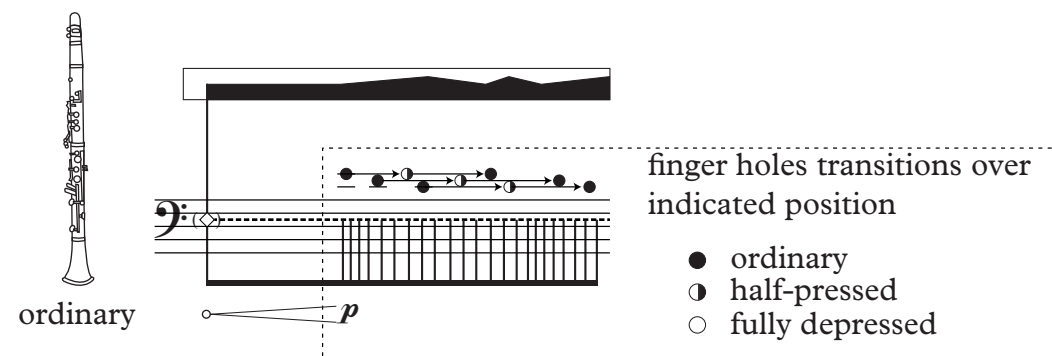
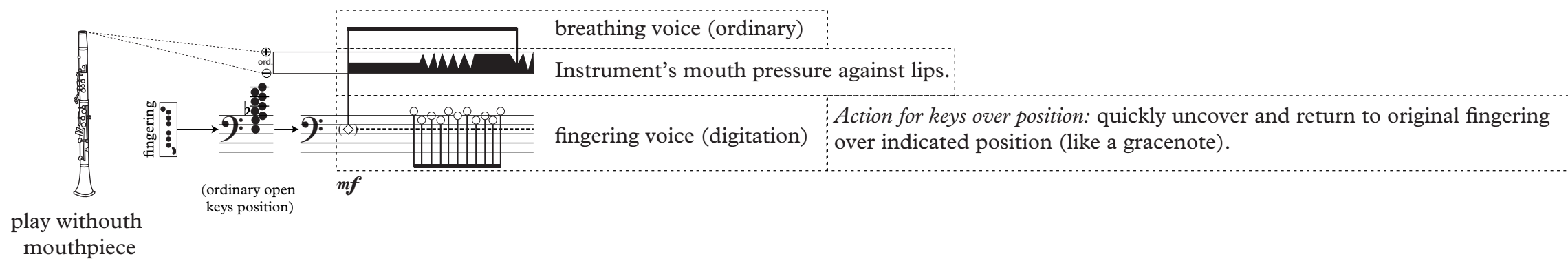
Saxophone



Clarinet

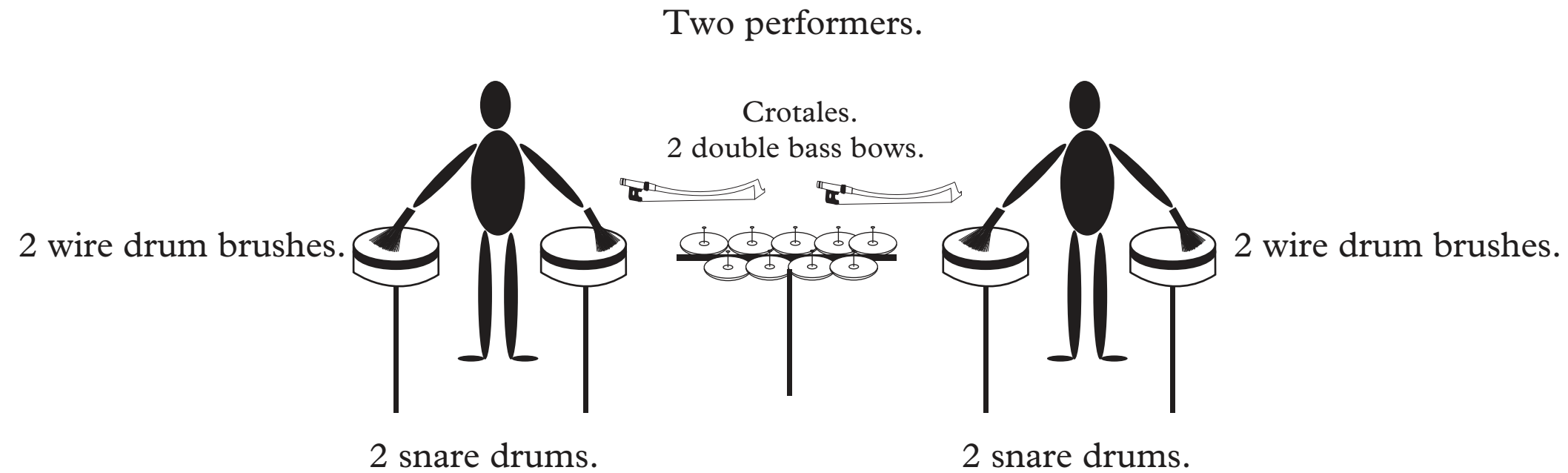
For this section you must play with a buzz technique (trumpet technique) and always press your lips against the instrument's mouth with the indicated pressures. There's always a sustained position on the fingerings, that is quickly pressed/released on specific keys of the instruments. The sound will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



144

sr. dr. 1

sr. dr. 2

sr. dr. 1

sr. dr. 2

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

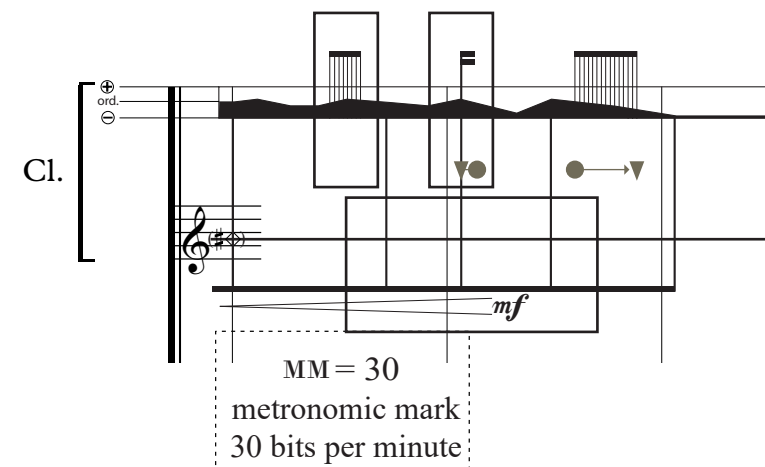
crot.

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

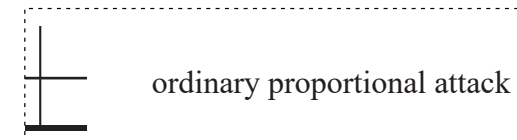
General

♯♯ pitch a little high
 ♯♯ pitch a little low

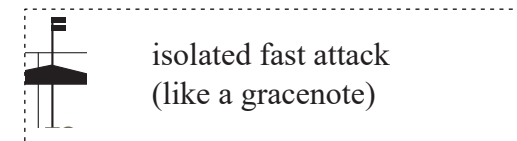
This piece uses a proportional spatialization system to create rhythm in relation to a immobile metronomic mark.
 Different parameters interact eachother to create rythm and attacks.



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



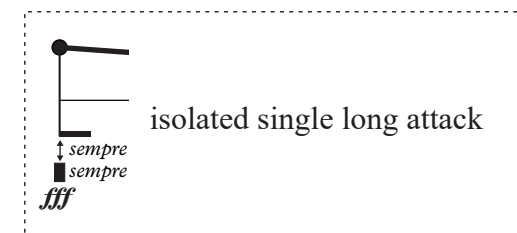
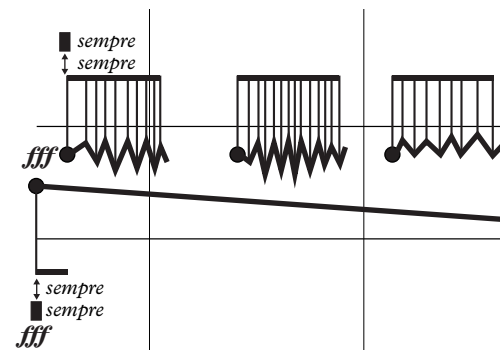
ordinary proportional attack



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

Musical score for Clarinet Bb. The staff is in treble clef with a key signature of one sharp (F#). It begins with a *pp* dynamic and includes markings for *sim.* and *p*. The score features a series of notes with stems pointing downwards, interspersed with vertical lines and beams. A 6-inch bracket spans the first six measures. The piece concludes with three notes marked *mf*.

Saxophone
tenor

Musical score for Saxophone tenor. The staff is in treble clef with a key signature of one sharp (F#). It begins with a *pp* dynamic and includes markings for *sim.* and *p*. The score features a series of notes with stems pointing downwards, interspersed with vertical lines and beams. A 6-inch bracket spans the first six measures. The piece concludes with a note marked *mf*.

Violin

Musical staff for Violin, showing a treble clef and a key signature of one sharp (F#).

Cello

Musical staff for Cello, showing a bass clef and a key signature of one sharp (F#).

Doublebass

Musical staff for Doublebass, showing a bass clef and a key signature of one sharp (F#).

14

Cl. *mf*

Sax. *mf*

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

Vlc. *sfz* *p* *fff* *mf*

Cb. *p* *mf* *fff* *mf*

ord. *mf* *ff* *mf* *fff* *mf*

8vb

bow r.h. *mf* *fff* *mf*

bow l.h. *mf* *fff* *mf*

mute strings (l.h. palm) *mf* *fff* *mf*

metal ruler l.h. *mf* *fff* *mf*

scorza mute *mf* *fff* *mf*

mute strings (r.h. bow) *mf* *fff* *mf*

Detailed description of the musical score: The score is for measures 14-17. It features five staves: Clarinet (Cl.), Saxophone (Sax.), Violin (Vln.), Viola (Vlc.), and Cello (Cb.). The strings are divided into first and second violins, violas, cellos, and double basses. The woodwinds play a melodic line with dynamics ranging from mezzo-forte (mf) to fortissimo (ff). The strings play a rhythmic accompaniment with various techniques: first violins use a metal ruler in the left hand and bowing in the right hand; violas and cellos use a scorzina mute; double basses use a palm mute. Dynamics for the strings range from piano (p) to fortissimo (fff). The saxophone plays a melodic line with dynamics from mf to p. The clarinet plays a melodic line with dynamics from mf to ff. The score includes performance instructions such as 'ord.' (order), '8vb' (8va), and 'scorza mute'.

Cl.

Sax.

Vln.

Vlc.

Cb.

The score is divided into five systems, each corresponding to an instrument: Clarinet (Cl.), Saxophone (Sax.), Violins (Vln.), Violas (Vlc.), and Contrabass (Cb.).

- Cl.:** Features a melodic line with dynamic markings *ffp*, *fff*, *p*, *fff*, *mf*, and *fff p*. Includes a fingering diagram for the *8vb* (ordinary open keys position) and a dynamic contour graph.
- Sax.:** Features a melodic line with dynamic markings *ffp*, *fff*, *p*, *fff*, *p*, *fff p*, *fff*, and *p*. Includes a dynamic contour graph.
- Vln.:** Features a melodic line with dynamic markings *mf p*, *mf p*, *mf p*, *mf p*, *mf p*, *sfzp*, *mf p*, *mf p*, *sfzp*, *sfzp*, *sfzp*, *sfzp*, and *sfzp*. Includes a dynamic contour graph.
- Vlc.:** Features a melodic line with dynamic markings *fff*, *p*, *fff*, *p*, *fff*, *mf*, and *p*. Includes diagrams for bowing techniques: "bow r.h." and "bow l.h." with fingerings *I, II*, and "mute strings (l.h. palm)" with fingerings *I, II*.
- Cb.:** Features a melodic line with dynamic markings *mf*, *fff*, *mf*, *fff*, *mf*, *fff*, *p*, *fff p*, *fff*, and *p*. Includes a dynamic contour graph.

66

Cl. *ord.*

Sax. *ord.*

Vln.

Vlc.

Cb.

8vb

p *fff* *p* *fff* *p*

fffz *fffz* *fffz*

mf *fff* *mf*

p *fff* *mf*

ff

p *ffp* *ffp*

p *ff*

fffzp *sim.* *mf*

fffz *fffzp* *fffzp*

ppp *fff* *mf*

fff *p* *fff* *p* *fff*

p *fff* *mf* *(fff)* *(p)* *(fff)* *fff*

sempre

bow attack position

Detailed description of the musical score: The score is for measures 66-68. It features five staves: Clarinet (Cl.), Saxophone (Sax.), Violin (Vln.), Viola (Vlc.), and Contrabass (Cb.). The Clarinet part includes a sub-octave (8vb) line with dynamics *p*, *fff*, *p*, *fff*, and *p*. The Saxophone part has dynamics *ff*, *ffp*, *ffp*, and *ff*. The Violin part includes dynamics *fffzp*, *sim.*, *mf*, *fffz*, and *fffzp*. The Viola part has dynamics *fff*, *p*, *fff*, *p*, and *fff*. The Contrabass part has dynamics *p*, *fff*, *mf*, *(fff)*, *(p)*, *(fff)*, and *fff*. Performance instructions include *ord.* for woodwinds, *fffz* for woodwinds and strings, *ppp* for the Viola, and *sempre* for the Contrabass. A diagram for the Viola shows the *bow attack position*.

Cl. *p* *mf*

Sax. *ppp* *p* *ff*

Vln. *(fff)* *(p)* *p* *mf*

Vlc. *(fff)* *(p)*

Cb. *mf* *f* *p* *f*

131

Cl. *ord.* *8vb*

Sax. *ord.*

Vln. *ord.*

Vlc. *ord.*

Cb. *ord.* *8vb*

sim.

ppp *mf* *ff* *p*

mf

fff *p* *mf* *fff*

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

mf *fff*

mf *ff* *fff* *fff* *mf* *ffp* *mf*

III, IV *p* *ff*

III, IV *II, III*

metal ruler r.h.

bow l.h.

sim.

p *ff* *mf* *ffp* *ff* *ff*

sempre

mutta ord. position

ff

sempre

ff *p*

144 *sim.*

Cl. *ord.* *δvb* *p* *mf* *ff* *p*

Sax. *ord.* *p* *sim.* *f*

Vln. *mutta* *cello position* III, IV *sempre* *fff* *(p)* *(fff)* *(p)* *(fff)* *(p)* *(fff)* *(p)*

Vlc. *p* *sim.* *ff* *f* *f* *f* *f* *f* *tr*

Cb. II, III *sempre* *(p)* *(fff)* *(p)* *(fff)* *(p)* *(fff)* *(p)*

30" 30"

Detailed description of the musical score: The score is for measures 144-150. The Clarinet (Cl.) part starts with a dynamic of *p*, increases to *mf* and then *ff*, and ends with *p*. The Saxophone (Sax.) part starts with *p*, has a *sim.* (sustained) marking, and reaches *f*. The Violin (Vln.) part features a *mutta* (moderato) tempo change and a *cello position* instruction. It begins with a tremolo marked *sempre fff* and includes dynamic markings *(p)*, *(fff)*, *(p)*, *(fff)*, *(p)*, and *(fff)*. The Viola (Vlc.) part starts with *p*, has a *sim.* marking, and reaches *ff*. It includes a *tr* (trill) marking. The Contrabass (Cb.) part starts with a tremolo marked *sempre (p)* and includes dynamic markings *(p)*, *(fff)*, *(p)*, *(fff)*, *(p)*, and *(fff)*. Two 30-second time intervals are indicated above the Vln. and Cb. staves.

157

Cl. *p* *mf*

Sax. *p* *mf*

Vln. *(p)* *(fff)*

Vlc. *p* *ff*

Cb. *(p)* *(fff)*

p *sim.* *mf* *p* *mf*

p *mfp* *mfp* *sim.*

p *mfp* *mfp* *sim.*

ord. *ff*

ff

sempre

ff

ff

170

Cl. *ord.* *δva* *ff* *p*

Sax. *ord.* *δva* *ff* *p* *mfp* *mfp* *mfp* *mfp* *sffzp* *sffzp* *sim.* *mfp* *mfp* *mfp* *p*

Vln. *II* *III* *IV* *ff* *mfp* *mfp* *sim.* *f*

Vlc. *mfp* *sim.* *fp* *mfp* *mfp* *sim.* *fp* *mfp* *f* *fp* *sim.* *mfp* *mfp* *sim.* *mf*

Cb. *sempre* *sim.* *fff* *p*

183

Cl. ord. *sva*

Sax. ord. *f*

Vln.

Vlc. *p* *mf*

Cb.

25" 4" 4" 1.5" 2" 2.5" 3" 3" 3" 1.5" 1.5" 2" 1" 2.5"

sfz p *mf* *p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf*

sfz p *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf*

sfz p *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf*

sfz p *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf* *p* *mf* *sfz p* *mf* *sfz p* *mf* *p* *mf*

198

Cl. *sffz p* *mf* *sffzp sempre*

Sax. *p* *mf* *sffzp sempre*

Vln. *sffz p* *mf* *sffzp sempre*

Vlc. *p* *mf* *sffzp sempre*

Cb. *sffz p* *mf* *sffzp sempre*

1" 1.5" 5" 3" 6.5" 6.5" 1.5" 15"

The image shows a musical score for five instruments: Clarinet (Cl.), Saxophone (Sax.), Violin (Vln.), Viola (Vlc.), and Cello (Cb.). The score is divided into five measures, each with a specific duration indicated by a horizontal line above the measures: 1", 1.5", 5", 3", and 6.5". Above the first measure, there are additional markings: a treble clef, a key signature of one sharp (F#), and a dynamic marking of *sffz p*. A hairpin indicates a crescendo to *mf*, followed by a dynamic marking of *sffzp sempre*. Similar markings are present for the other instruments. The Saxophone part starts with a dynamic marking of *p* and a hairpin to *mf*, followed by *sffzp sempre*. The Violin and Viola parts also start with *sffz p* and a hairpin to *mf*, followed by *sffzp sempre*. The Cello part starts with *sffz p* and a hairpin to *mf*, followed by *sffzp sempre*. The score is written in treble clef for Cl., Sax., and Vln., and bass clef for Vlc. and Cb. The first measure contains musical notation for each instrument, including notes, rests, and dynamic markings. The subsequent measures are empty, with only the instrument names and dynamic markings visible. A large vertical line at the end of the page indicates the end of the score.

...lo marcesible

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

Alfonso Mendoza

The score is divided into two systems. The first system (measures 144-156) features two Violin parts (Vlc.), two Snare Drums (Snare drum 1 and 2), and a Double Bass (Cb). The Violin parts include dynamic markings *p*, *ff*, and *f*, along with a *sim.* (sostenuto) marking. The Snare Drums play in 2/4 time with dynamic markings *(p)*, *(fff)*, and *(p)*. The Double Bass part has dynamic markings *p*, *mf*, *mf*, and *sim.*. The second system (measures 157-168) features two Snare Drums (sn. dr. 1 and 2), Crotales, and a Clarinet. The Snare Drums have dynamic markings *(p)*, *(fff)*, and *(p)*. The Crotales part has dynamic markings *p*, *f*, *p*, and *f sim.*. The Clarinet part has a dynamic marking of *ff*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Clarinet *ord.* *δva* *ff* *p*

Cl. *ord.* *δva* *ff*

Vlc. *mfp* *mfp* *sim.* *mf*

sr. dr. 1 *ff* *p*

sr. dr. 2 *ff* *p*

crot. *p* *f* *p* *mf*

sr. dr. 1 *ff* *p* *sfzp* *sfzp* *sim.* *p* *ff*

sr. dr. 2 *ff* *p* *sfzp* *sfzp* *sim.* *p* *ff*

Vlc. *p* *mf*

sr. dr. 1 *ff* *p* *mf* *sfzsp* *mf* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp*

sr. dr. 2 *ff* *p* *mf* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp*

sr. dr. 1 *ff* *p* *mf* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp*

sr. dr. 2 *ff* *p* *mf* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp* *sfzsp*

4" 4" 1.5" 2" 2.5" 3" 3" 3" 1.5" 1.5" 2" 1" 2.5"

25"

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

sffzp

sffzp

ff

ff

ff

p

mf

sffzp sim.

fp

sffzp

sim.

sffzp sim.

fp

sffzp sim.

215

15"

sr. dr. 1

sr. dr. 2

sr. dr. 1

sr. dr. 2

sffzp sim.

sffzp sim.

ff

p

ff

p