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Ítaca

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ÍTACA (Mosaic II)

for Baritone / Alt Sax and Electronic

(2013)

Enrique Busto Rodríguez

**Commissioned by the Junta de Andalucía
occasion of the Chair of Composition "Manuel de Falla" 2013**

Under the tutelage of composer Horacio Vaggione

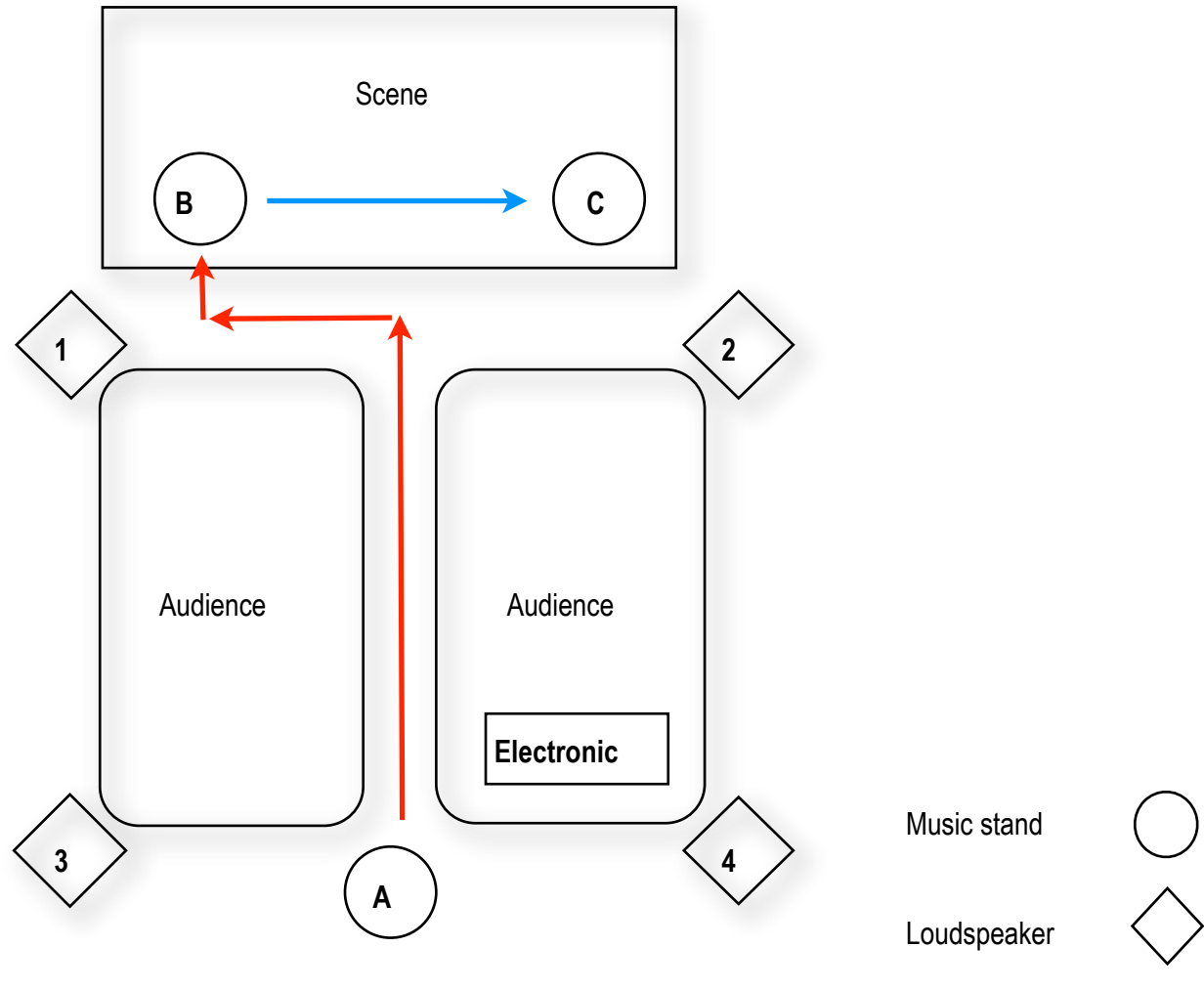
Premiere: 25th November 2013
XI Festival of Spanish Music
Auditorium of Royal Conservatory of Music "Manuel de Falla" - Cadiz (Spain)

Guillermo Martínez (Sax)

Javier Campaña (Electronic)

- Taller Sonoro Ensemble

AUDITORIUM



ÍTACA (Mosaic II) (2013) for Alto/Baritone Sax and Electronics

ÍTACA is inspired by Homer's Odyssey. Like it, this piece is organized in three sections, which in our case coincides with three sound spaces. Among these areas, the saxophone will perform a series of voyages where the concept of mosaic will have its greatest exponent. In the piece there are moments of intertextuality as recited in several fragments homonymous poem of the Alexandrian poet Kaváfis Konstantinos by the saxophone, or use in the electronics text and melody Seikilos epitaph.

ÍTACA is a travel, where the most important isn't to arrive to destination, otherwise to make the travel and the experience. The work of the sound and the use of instrumental possibilities, will be the "leitmotif" of the work, which will produce an organic body in constant movement, so that in many instances the sax will merge with electronics and vice versa.

The electronic part it's made of live electronics and prerecorded saxophone sounds creating at different times, different atmospheres materials. The spatialization in this work -with four loudspeaker- is very important, because the idea is to submerge the public into the sounds, thereby the listening will be active.

It was premiered at the XI Festival of Spanish Music in Cadiz, on 25th November 2013, within the Chair of Composition Course "Manuel de Falla" under the tutelage of composer Horacio Vaggione by the dedicatee of the piece: Guillermo Martinez (saxophone) and Javier Campaña (electronics), Taller Sonoro Ensemble members.

Enrique Busto

"While you live, shine,

not suffer for it at all.

Life is short,

and determines the final time".

Epitaph Seikilos

(Greek melody I A.D. century)

"... get there, here's your destination ...

... as rich you win on the road.

... ports before you ignored it ...

... without it you could never depart."

Konstantínos Kaváfis

(Excerpt from the poem "Ithaca")

INDICATIONS



Air



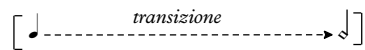
Air with sound (50%) or percent value.



Air (30%) and sound (70%)



Sound



Transition

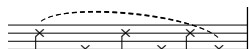
colpo di lingua



Small colpi di lingua



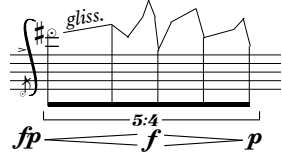
Slap



Noise keys



suono tromba



Trumpet sound: play inside the tube without mouthpiece, like a trumpet

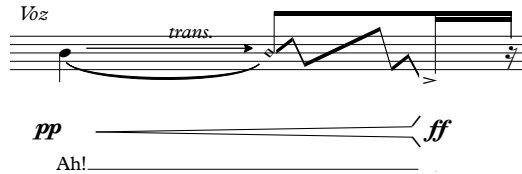
smorz.



Smorzando: move the air column like a vibrato.



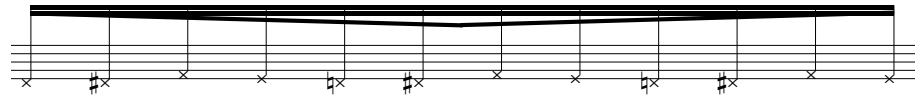
Move the sax left and right or vice-versa



Singing inside the instrument, let outfall a shout



Without mesure, the time is specific in seconds..



accell. or rit. progressive

TECHNICS INSTRUCTIONS:

- The saxs haben to be amplified.
- The hall has been in penumbra, only must illuminate the A, B, C player place.

ELECTRONICS (Max/MSP path)

Material	Concept
a	Surround air as a sound wave
b	Noise keys worked spatially
c	Small slap and golpi di lingua treated and processed electronically
d	Sounds kept flautato creating a very light atmosphere
e	Multiphonic Tremolo (c. 22)
f	Multiphonic in pp spatially
g	Bass, hoarse sound
h	Sib transformed repeat (extensible to other tones)
i	Recited text (whispered) upside down Seiquilos epitaph, spatialized
j	Sounds murmurs spatially on alto sax
k	Sounds spatially held around the Sib (variation of "h")
l	Melody Seikilos epitaph, with transformations and pedal note

LIVE ELECTRONICS

Resonance
granulated sound
Distortion
Transposition

ÍTACA - Mosaico II

2

(90% aria) *transizione*

smorz.

aria (4")

Fru. (8")

4+1
4+8

Bar. Sax. *f* *p*

Elec. *ff* *p*

10 *ff* *f/pp*

11 *ppp* *mf*

12 *f* *mf*

(90% aria) *transizione* (50% aria)

(suono) *transizione*

4+1
4+8

10 Bar. Sax. *ppp* *pp* *p* *mp* *ppp*

Elec.

3
4

stacc.

pp sempre

14 Bar. Sax. *mf* *f*

Elec. *Live* *R₁*

13

ÍTACA - Mosaico II

14 $\frac{5}{8}$ $\frac{3}{4}$ *stacc.* $\frac{5}{8}$

Bar. Sax. *aria* *ff* *pp sempre* *mf* *ff*

Elec. H

14

17 $\frac{4}{4} + \frac{1}{8}$ $\frac{1}{8}$

Bar. Sax. *ff* *p (subito)* *p* *mp*

Elec. H R_2

(suono) *transizione* (50% aria) *transizione* (90% aria)

19 $\frac{1}{8}$ $\frac{3}{4}$ *aria* $\frac{4}{4}$

Bar. Sax. *ff* *f* *ff* *f*

Elec. H d_1 *mp*

TRAVESÍA 1 (*a memoria*) (7")

[Sonidos mantenidos flautados creando una atmósfera muy sutil]

15

ÍTACA - Mosaico II

4

Tempo primo $\text{♩} = 48$
Aire e suono *smorz.* [come una cadenza]
nervoso

El solista se dirige al escenario pasando entre el público (Travesía de la zona A a la zona B)

Bar. Sax. $4/4$ $1/8$ $(1'')$ $3/4$ $(2'')$ $(3'')$ $(5'')$ *smorz.* *n.v.* *gliss.*

Elec. (d_1) $(1'')$ 17 $(2'')$ 19 $(3'')$ $(5'')$ (d_1) e_1 e_2 e_3 e_4 e_6 f_1

16 Tremolo de multifónico (c.22) pp

20 mp f pp pp

21 pp

22 Multifónicos en pp repartidos espacialmente pp

28 *transizione* *gliss.* $4/4$ *smorz.* *nervoso* *Fru.* $1/4$ $5/8$ $5/4$ mf f

33 $5/4$ $4/4$ 3 pp mp pp 3 pp ff $2/8$ **Tempo subito** *furioso* $4/4$ $4/4$ **Tempo primo** $\text{♩} = 48$ *transizione* *smorz.* $3/4$ pp mf

C_5 G_2

* Movimiento del saxofonista

ÍTACA - Mosaico II

Bar. Sax. *transizione* Fru. *aria* *ff* *fff* *ff* *mp* *rit.* *smorz.* *nervoso*

37 $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

23 **24**

Elec. p (sempre) mp

128 Fru. *furioso* *ff* *fff* *ff*

48 $\frac{3}{4}$ $\frac{4}{4}$

B

colpo di lingua (70% aria)

Bar. Sax. *aria* *f* *mp* *f* *ppp* *mp* *pp* *ff*

41 $\frac{4}{4}$ $\frac{5}{8}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Chiavi *mano sinistra* *mano destra* *ff* *p*

Elec. mp mf p $(2^{\circ} \text{ vez: tacet})$

25 $[a_5]$

Bar. Sax. *(70% aria)* *stacc.* *smorz.* Fru. *aria* *f* *mp* *pp* *f* *ppp* *ppp* *sfz*

45 $\frac{3}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Elec. pp (sempre) $[e_7]$ $[a_5]$

26 **27**

* Repetir los módulos ad libitum, con una pausa entre ellos, hasta llegar al escenario (zona B)

ÍTACA - Mosaico II

6

Bar. Sax. ff *stacc.* *gliss.* pp PPP *gliss.* ff

Elec. mf f mf p

transizione $\text{♩} = 48$ $\text{♩} = 68$ transizione *smorz.* Fru... n.v.

28 c_3 29 g_1 [Sonidos graves, sonoridades roncadas]

Bar. Sax. f ff fff $\text{fp} > \text{pp}$ p f p mf pp

Elec. p ff pp ff f p f p f p f

transizione Fru... 6:4 5:4 *secco!* stacc. 6:4 *gliss.* 7:4

30 g_2 31 h_1 [Repeticiones transformadas de Sib] 32 h_2 33 g_3

Bar. Sax. mf f pp pp f

Elec. f pp

$\text{♩} = 82$ Fru... *stacc.*

34 i_1 [Texto susurrado al revés (Epitafio de Seikilos)]

ÍTACA - Mosaico II

transizione
smorz.
Fru.
trans.
gliss.
glottide
Muta a Sax. Alto (30")

Bar. Sax. $3/4$ $5/4$ $3/4$

Elec. pp f mf p fp f p pp ff $pppp$

transizione
Fru.
semitrillo
Slap
simile
 (-4) (-5) (-6) (-7) (-6) (-7)

Alto Sax. $3/4$ $subtone$ $6:4$ mf $6:4$ p $2/4$ $5/8$ $3/4$ $3/4$

Elec. fp pp ff ppp

35 36 37 38

g_4 j_1 j_2 g_5

transizione
smorz.
aria
aria
veloce!

Alto Sax. $3/4$ $4/4$ $3/4$ $5/4$ $3/4$ $4/4$

Elec. pp fp fp fp fp fp fp pp mf ff f

39

k_1
 Sonidos mantenidos espacializados al rededor de la altura de Sib

ÍTACA - Mosaico II

8

transizione
smorz.
bisb.
aria
suono

Alto Sax. 77 4/4 3/4

Elec. 40 41 42

ppp *mf* *p* *mf* *ppp* *fp*

p (sempre) *f* *p* *pp*

smorz.
Fru.
simile
nervoso

Alto Sax. 81 4/4 5/8 2/4 7/4 3/4 4/4

Elec. 43 44 45 46 47

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

mf *ppp* *p* (sempre) *mf*

secco!
veloce!
Slap
gliss.

Alto Sax. 86 4/4 5/8 3/4 5/8

Elec. 48 49

pp *f* *mf* *ff* *f* *mf* *ppp* *mf*

(mf) *f* *p* *pp* (sempre)

$\text{♩} = 82$

ÍTACA - Mosaico II

Alto Sax. *Slap* ----- | *nat.* [*transizione*] [*transizione*]

(-6) (-7) **2/4** *gliss.* **3/4**

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

Elec. **50** *mf* *p* *f* *pp* **51** *ff* *pp (subito)*

El solista se desplaza de la zona B a la zona C del escenario

TRAVESÍA 2 $\text{♩} = 48$ **Tempo primo** [*come una cadenza*] (*a memoria*)

Alto Sax. *transizione* ----- | (7" ca) (7" ca) **4/4** *smorz.* *Aire e suono* *nervoso* **1/8** **3/4**

pp *mf* *pppp* *pp* **R₃ (c.94)**

Elec. **52** *pp* *fff*

Alto Sax. *Fru.* ----- | *smorz.* *nervoso* **6/8** *smorz.* **2/4** **3/4**

pp *ff* *pp (sempre)* *p* *mf* *ppp* *mf* *p*

Elec. **C3** **C2** **Bb**

ÍTACA - Mosaico II

Repetir los módulos ad libitum, con una pausa entre ellos, hasta llegar a la zona C

Alto Sax. **102** $\frac{3}{4}$ $\frac{5}{4}$ $\frac{7}{4}$ $\frac{6}{4}$ $\frac{2}{4}$ *smorz.* $\frac{♩}{128}$ *Fru. furioso* *secco!*

Elec. *pp* *mf* *f* *p* *pp* *mf* *pp* *fff*

C *Lento* (35")

Alto Sax. **105** *Bisbigliato** *simile* $\frac{5}{4}$ $\frac{3}{4}$

Elec. **53** *mp* **54** *f* **55** *f*

[Melodia del Epitafio de Seikilos con transformaciones timbricas y nota pedal]

Alto Sax. **107** $\frac{3}{4}$ $\frac{6}{4}$ $\frac{5}{4}$ $\frac{5}{4}$ $\frac{12}{8}$

Elec. *f* *pp* *mf* *p* *p* (sempre) *ff* (sempre) *(2ª vez tacet)*

transizione *veloce!* *veloce!*

* Susurrar el texto dentro del instrumento, con ruido de llaves por cada sílaba

ÍTACA - Mosaico II

Alto Sax. 110 $\frac{12}{8}$ Slap (aperto) (nat.) (30% aria) simile Fru. (30% aria) simile $\frac{12}{8}$ stacc. $\frac{7}{4}$

ff p f p f mf f p f p f

Elec. 56 [1₂] mp f p 57 [a₁] p

transizione smorz. Fru.

Alto Sax. 113 $\frac{7}{4}$ Bisbigliato puertos que tú antes ignorabas Fru. veloce! $\frac{3}{4}$ p < fp f p p < fp f

pp (ma sonoro) mp f p p < fp f

Elec. 58 [b₆] pp mf p f 59 [c₄] mf p mp 60 [i₃] mf

cresc. poco a poco e accell.

Alto Sax. 116 (3'') gliss. (3'') (glottide) (3'') sin ella, jamás habrías partido. pp (ma sonoro) p ff Ah! trans. (6'')

pp ff Ah! trans. (3'')

Elec. 61 [g₁₀] (mf) f fp 62 [a₈] ff mp