

UCLA
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Title

Material/Sustancia

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material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

material/sustancia

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General Remarks

The piece is scored for 14 instruments divided into 2 subsets (**material/sustancia**) performing simultaneously 2 different types of music. The idea is to confront both and explore the textures formed by that confrontation. There is a dynamic crossfade between them along the piece, so the piece is a transition between 3 dynamic states: in the first one **material** is louder. In the middle, the two of them have more or less equal dynamics (so the result should be a dense opaque texture) and in the final one **sustancia** is louder.

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material

is written in traditional notation and must be read as a score. Musicians in this subset have a conductor, who must give the cues for **sustancia**. Some of the instruments in this subset will move to **sustancia** along the piece .

Instruments


Material

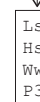
Flute
Bass Clarinet in Bb
Bassoon
Percussion I (bass drum, snare drum, hi-hats, crash cymbal)
Piano
Violin I
Violin II
Viola

General Notation

-Accidentals only concern the note before which they are placed, except repeated notes.

-Written pitch.

-  Gradual transitions from one state to another.



-Conductor must cue the musicians performing **sustancia**. Cues will be written in boxes.


Flute

Air sound.

Ordinary sound.

Flz. *Flutterzunge*.


M Free multiphonic including the given pitch.

 Inverted triangle notehead: slap tongue.

Clarinet in Bb

Flz. *Flutterzunge*.


M Free multiphonic including the given pitch.

 Inverted triangle notehead: slap tongue.

Bassoon

Flz. *Flutterzunge*.

M Free multiphonic including the given pitch.

 Inverted triangle notehead: slap tongue.


Violins and Viola


sp. sul ponticello

st. sul tasto


mv. molto vibrato

nv. non vibrato

 Scratch-like tone. No audible pitch.

 Bartók pizz.

Percussion

Crash _____
Hi-hats _____
Snare drum  _____
Bass drum _____
1

1 Cross stick



The whole piece must be performed with conventional drumsticks.

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sustancia

Accidentals

- 3/4 flat
- 1/4 flat
- 1/4 sharp

Winds

- Ordinary sound.
- Air sound.
- Aeolic sound, pitch still has to be perceptible.
- Each vertical line is a re-articulation.
- Voice.

flz. Flatterzunge. Waves represent intensity of flatterzunge. In this example it goes from less to more intensity.

M Play a free multiphonic that includes the indicated pitch.

High Strings

- Ordinary finger pressure.
- Half finger pressure.
- Unmeasured tremolo. As fast as possible.
- Jeté
- Circular bowing.
- The line determines the duration and size of the circular bowing.
- Artificial harmonic.
- Slightly stronger pressure than ordinary, still audible pitch.

parallel bow
 Place the bow perpendicularly to the strings and bow in a parallel motion to them.

Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

Bow beyond the bridge and over the tailpiece as graphically required.

Scratch-like tone. No audible pitch.

Low Strings

- Ordinary finger pressure.
- Half finger pressure.
- Unmeasured tremolo. As fast as possible.
- Jeté
- Circular bowing.
- The line determines the duration and size of the circular bowing.
- Artificial harmonic.
- Slightly stronger pressure than ordinary, still audible pitch.

parallel bow
 Place the bow perpendicularly to the strings and bow in a parallel motion to them.

Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.

Bow beyond the bridge and over the tailpiece as graphically required.

Scratch-like tone. No audible pitch.

Percussion

- Rub the indicated mallet in circles over the indicated surface.
- Up-side down frying pan.
- Coated snare with loud textured surface.
- Sandpaper sheet glued to a heavier surface such as a piece of wood or taped to the table so it won't move when brushing.
- 2 sandpaper sheets, one per hand.
- Fingernails.
- Wire brush.
- Scouring pad (with the rough part facing down the surface).

- Hard mallets.
- Soft mallets.
- The 3 lines indicate a drum roll as fast as possible.

Move along the surface while beating, following the line.

Place the cymbal slightly off the patch so you can bow it with a doublebass bow.

Upside-down ride cymbal placed in the timpano's patch.

SB Superball mallet. Rub a superball on the surface of the patch following the graphic.

Grey area indicates the surface where the roll must be executed. In this example you are expected to make a roll randomly moving over the cymbal.

Make a roll randomly moving over the free space left in the patch without cymbal.

Make a roll randomly moving over the whole surface.

Move the pedal up or down following the line across time.

Piano

Events happening inside the piano are written in a grey box which indicates the place in the harp where sounds are to be produced: the lowest region of the piano, which includes all the thickest strings after the first metal bar. Glissandi required are to be played vertically along any desired set of strings inside the indicated area except when an horizontal glissando is required.

Glissando with a plastic card. Place the card perpendicularly to the strings and gliss along the strings, up or down following the graphic.

Glissando with a superball mallet.

Glissando with a rubber piece made with bicycle inner tube.

H Horizontal glissando with wooden tongue spatula across the strings.

Instruments

Sustancia

- Oboe
- Clarinet in Bb
- Horn
- Percussion II (frying pan, coated snare with loud textured surface, sand papersheets, ride cymbal, timpano)
- Cello
- Doublebass

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sustancia

is written as parts for instrumental families or single instruments. There are different pages per family/instrument numbered from 1 to 3, except for the piano, which only has one page. These pages are abbreviated as follows:

Ls which stands for **Low strings** and includes Cello and Doublebass' parts.

Hs which stands for **High strings** and includes, in different moments of the piece, Violin I, Violin II and Viola's parts.

W which stands for **Winds** and includes Oboe, Clarinet in Bb and Horn's parts.

P which stands for **Percussion** and includes the parts written for Percussion I.

Pf which stands for **Pianoforte**.

These pages contain modules filled with music. Players must move freely from module to module, following the indications given in those pages for about 4 minutes per page. A cue will be given by the conductor every time players must change from one page to another as shown in the Form and cues page. There will be instruments who belong first to the **Material** subset, but change to **Sustancia** in a certain moment. A cue was written in the score and parts in the moment where the change is expected to happen.

modules

Modules must be read from left to right. More precise indications about techniques are given in each page.

10" Approximate length in seconds of the gesture.

dynamics

Dynamics are written in two different ways in **sustancia**: per module or per page. In the first one they are traditionally written bellow the music and in the second one they are written at the top of the page and indicate a continuous exponential shaped crescendo between the two dynamics written along the section's length. It is notated as bellow:

f ————— **fff**
0 min —————> 4 min

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Form and cues

Conductor's cues

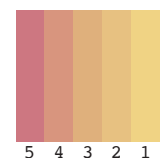
Ls1
Hs1
W1
P1

Ls2
Hs2
W2
P2

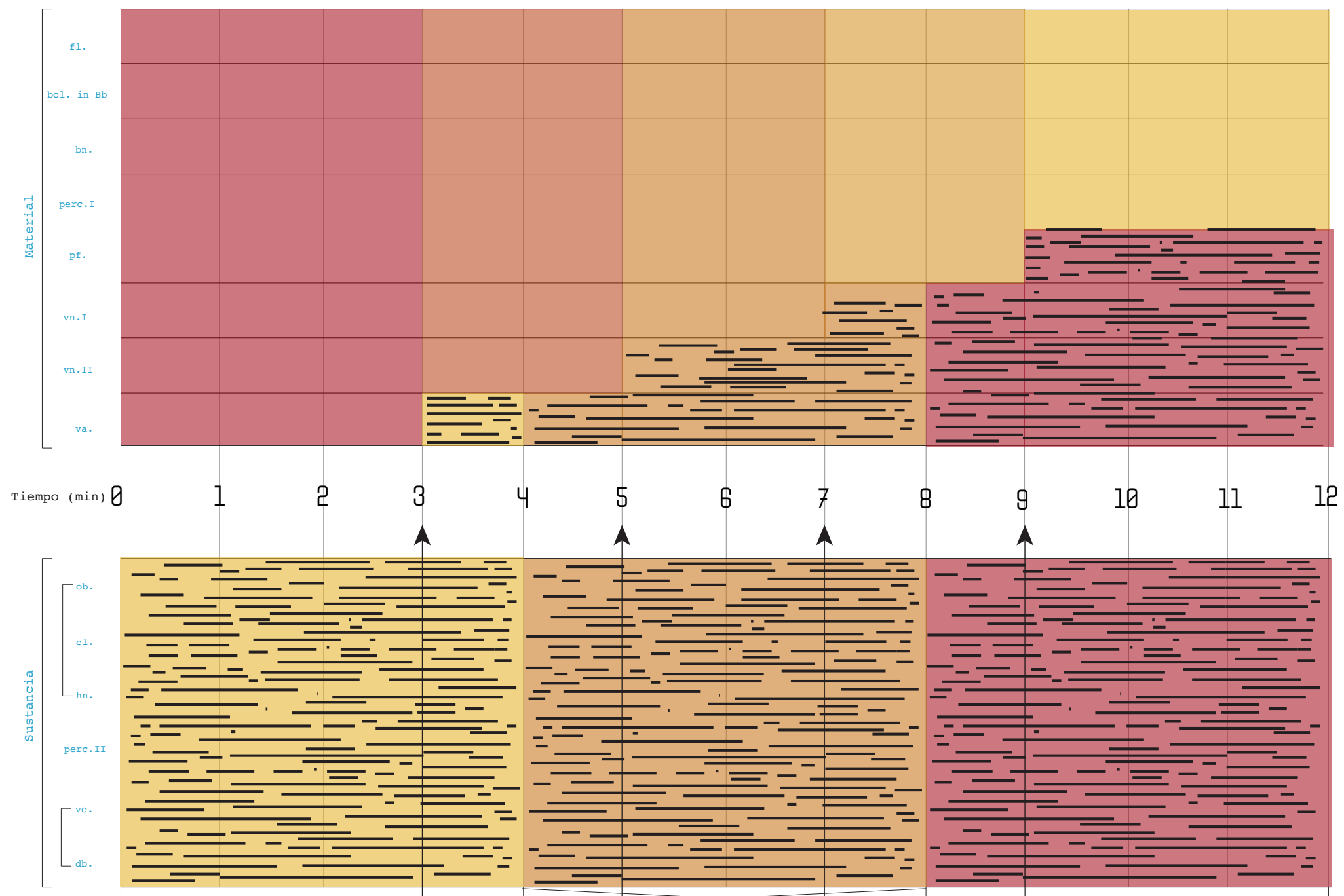
Ls3
Hs3
W3
P3

END

Ls3
Hs3
W3
P3
Pf1



- 5. f, ff, fff
- 4. mf, f, ff
- 3. p, mp, mf, f
- 2. pp, p, mp
- 1. ppp, pp, p



Viola to Hs1

Violin II to Hs2

Violin I to Hs2

Piano to Pf1

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material

to Cecil
Taylor

Ls1
Hs1
W1
P1

(♩=80) Very energetic

The musical score is arranged in a standard orchestral layout. It features the following parts and their specific markings:

- Flute:** Starts with a **3/4** time signature, marked *f*. Later measures include *fff*, *ppp*, *fff*, and *fff*. A **4** time signature appears in the second measure.
- Bass Clarinet in Bb:** Starts with *fff*, *p*, and *fff*. Includes a **M** (Mouthpiece) marking and a *slap* instruction. Dynamics range from *fff* to *ppp*.
- Bassoon:** Mirrors the Bass Clarinet part with *fff*, *p*, and *fff*. Includes a **M** marking and a *slap* instruction.
- Percussion I:** Includes *Crash*, *Hi-hats*, *Snare drum*, and *Bass drum*. Dynamics include *fff* and *ff*.
- Piano:** Features *fff* dynamics and *loco* markings. Includes *8va* and *8vb* indications.
- Violin I & II:** Start with *fff* and *f*. Later measures include *fff*, *ppp*, *fff*, *ff*, and *ppp*. Includes *ric.* (ritardando) and *s.p.* (sotto piano) markings.
- Viola:** Starts with *fff* and *f*. Includes *Bartók pizz.* and *arco m.v.* markings. Dynamics include *fff*, *ppp*, *fff*, *ff*, and *ppp*. Includes *ric.*, *n.v.*, and *m.v.* markings.

Time signatures **3/4** and **4/4** are prominently displayed at the beginning of several measures. The score is characterized by frequent dynamic shifts and performance techniques like *loco* and *slap*.

 sempre

7 6'' 7²⁺³⁺² 6'' M 1 8 4 8'' 2 4

Fl. *ppp* *fff* *ff* *f* *fff*

B. Cl. *f* *fff* *ff*

Bsn. *f* *fff* *ff*

Perc. *ff* *fff* *f*

Pno. *ff* *f* *fff* *f* *fff*

Vln. I *ppp* *fff* *ric.* *f* *fff* *f* *fff*

Vln. II *ppp* *fff* *ric.* *f* *fff*

Vla. *ppp* *fff* *ric.* *f* *fff*

ord. m.v. s.p. arco s.p. ord. arco s.p. ric.

8^{va} 8^{va} loco loco

6'' 6'' 6'' 6'' 6'' 6'' 6'' 6''

13

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

2/4 3/4 2/4 6/4 1/8 4

2/4 3/4 2/4 6/4 1/8 4

ff *ff* *ff* *f* *ff* *ff*

flz. *M* *M* *ord.* *s.p.* *ord.* *s.p.* *ord.*

gliss. *gliss.* *gliss.* *gliss.*

loco *loco*

20

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

4 **3** **4** **3** **4**

ppp *fff* *ppp* *fff* *fff* *fff* *fff*

M *M* *M* *ord.* *ord.* *flz.* *flz.*

s.p. *ord.* *s.p.* *arco* *gliss.* *s.p.* *pizz.*

8va *8va*

This page of a musical score, numbered 6, contains staves for Flute (Fl.), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Perc. (Percussion), Pno. (Piano), Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The score is written in 3/4 time and includes various musical notations such as dynamics (ff, f, p, s.p.), articulation (accents, slurs), and performance instructions (ord. arco, pizz., arco). A measure number of 35 is indicated at the beginning of the Flute staff. The Flute part features a melodic line with a dynamic shift from *ff* to *p* and a marking 'M' above a slur. The Clarinet and Bassoon parts have *ff* dynamics and *flz.* (flautissimo) markings. The Percussion part is marked *ff* and consists of rhythmic patterns. The Piano part is mostly silent. The Violin I part includes *s.p.* (sordando) markings and dynamic changes from *ff* to *p*. The Violin II part is marked *arco*. The Viola part has *ff* dynamics and *ord. arco* markings. The score concludes with repeat signs at the end of each staff.

A

(♩=75) Furioso

42

Fl. *fff* *flz.* *ord.* *tr.* *3*

B. Cl. *fff* *3* *tr.*

Bsn. *fff* *3* *tr.*

Perc. *ff* *3* *3*

Pno. *fff* *8va* *loco* *3* *8va* *loco* *3* *8va* *loco* *3* *8va*

Vln. I *fff* *tr.* *3*

Vln. II *fff* *tr.*

Vla. *arco* *fff* *tr.*

This musical score page, numbered 8, contains staves for Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The score is divided into two measures by a vertical line, with a large '2' above the first measure and a large '4' above the second measure. The Flute part begins at measure 46 and features a complex melodic line with triplets and trills. The Clarinet and Bassoon parts have dynamics markings of *flz.* and *ord.*. The Percussion part has a rhythmic pattern with triplets. The Piano part has a complex accompaniment with triplets and trills. The Violin I and II parts have dynamics markings of *v* and *v^o*. The Viola part has a dynamic marking of *v*. The score includes various musical notations such as slurs, trills, and triplets.

50

Fl. 10'''

B. Cl. 10'''

Bsn. 10'''

Perc. 10'''

Pno. 10'''

Vln. I 10'''

Vln. II 10'''

Vla. 10'''

Viola to Hsl

The musical score consists of eight staves. The Flute, B. Clarinet, Bassoon, and Violin I staves begin with a dynamic marking of 10'''. The Piano part includes 'loco' markings and an 8va range. The Percussion part features a complex rhythmic pattern with triplets. The Viola part includes a 'Viola to Hsl' instruction at the end of the system.

55

Fl. *ff*

B. Cl. *ff*

Bsn. *ff*

Perc. *f*

Pno. *ff* *loco*

Vln. I *ff*

Vln. II *ff*

3 **4**

6'' 6'' 6'' 6''

Detailed description of the musical score: The page contains seven staves of music. The Flute staff (Fl.) starts at measure 55 with a *ff* dynamic and a melodic line. The B. Clarinet (B. Cl.) and Bassoon (Bsn.) staves also have *ff* dynamics and play rhythmic accompaniment. The Percussion (Perc.) staff has a *f* dynamic and plays a steady pattern. The Piano (Pno.) part is split into two staves, with *ff* dynamics and a *loco* section in the right hand. The Violin I (Vln. I) and Violin II (Vln. II) staves both have *ff* dynamics and play melodic lines. A section starting at measure 57 is marked with a large **3** (3/8 time signature) and a large **4** (4-measure rest). Rehearsal marks **6''** are placed above measures 57, 58, 59, and 60.

60 4 ' ' **B**

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

8^{va}

loco

ff

loco

Reo

Detailed description of the musical score: This page contains measures 60 through 64 of a musical score. The score is for a full orchestra, including Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). All parts are in 4/4 time. Measure 60 is marked with a circled 'B'. The Flute part has a melodic line with slurs and ties. The B. Clarinet and Bassoon parts have more rhythmic, eighth-note patterns. The Percussion part has a steady eighth-note accompaniment. The Piano part features a complex texture with both hands, including a section marked '8^{va}' (octave up) and 'loco' (loco). The Violin I and II parts have melodic lines with slurs and ties. Dynamic markings include 'ff' (fortissimo) and 'loco' (loco). The score is written in a standard musical notation style with a clean, professional layout.

This musical score page, numbered 12, covers measures 65 through 69. The score is arranged in a system with seven staves: Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Flute, B. Clarinet, and Violin II parts are mostly silent, with rests in measures 65-68. In measure 69, they play a quarter rest followed by a quarter note G4. The Bassoon part is silent in measures 65-68 and plays a rhythmic pattern in measure 69. The Percussion part features a complex rhythmic pattern with triplets and eighth notes throughout. The Piano part has a sparse accompaniment with some grace notes and slurs. The Violin I part is silent in measures 65-68 and plays a rhythmic pattern in measure 69. Measure numbers 65, 66, 67, 68, and 69 are indicated at the top of the page.

70

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Detailed description: This page of a musical score covers measures 70 through 74. The score is arranged in a system with six staves. The Flute (Fl.) and Piano (Pno.) staves are mostly silent, indicated by whole rests. The Bassoon (Bsn.) and Violin I (Vln. I) staves have melodic lines starting in measure 71. The Bassoon part features a rhythmic pattern of eighth notes with accents. The Violin I part has a similar rhythmic pattern, often playing in unison with the bassoon. The Percussion (Perc.) staff shows a complex, rhythmic accompaniment with various patterns of eighth and sixteenth notes, including some triplets. The Violin II (Vln. II) staff has a melodic line that often mirrors the Violin I part. The music is written in a key with one sharp (F#) and a common time signature (C).

81

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

Detailed description: This page of a musical score covers measures 81 through 85. The score is arranged in a system with seven staves. The Flute (Fl.) staff is at the top, followed by Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), Violin I (Vln. I), and Violin II (Vln. II) at the bottom. The music is in a complex key signature with multiple sharps and flats. The Flute part features intricate melodic lines with many slurs and accents. The Clarinet and Bassoon parts provide harmonic support with various rhythmic patterns. The Percussion part has a steady, complex rhythmic accompaniment. The Piano part is highly textured with many notes and slurs. The Violin I part has a melodic line with many slurs and accents, while the Violin II part provides a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

86 *poco rall.* ♩=68

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

Vln. II

f

Violin II to Hs2

90

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

The image shows a page of a musical score, page 17, starting at measure 90. The score is arranged in a system with six staves. From top to bottom, the staves are for Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), and Violin I (Vln. I). The Flute, Bass Clarinet, and Bassoon staves are currently empty, each containing a whole rest in every measure. The Percussion staff contains a rhythmic pattern of eighth and sixteenth notes with accents and triplets. The Piano staff is empty, containing whole rests. The Violin I staff contains a continuous, fast-moving sixteenth-note figure starting with a forte (*f*) dynamic.

This musical score page, numbered 18, features six staves. The Flute (Fl.) staff begins at measure 94 with a forte (*f*) dynamic and includes markings for *flz.* and *ord.*. The Clarinet (B. Cl.) and Bassoon (Bsn.) staves have a forte (*f*) dynamic and a triplet marking. The Percussion (Perc.) staff shows a complex rhythmic pattern with accents and triplet markings. The Piano (Pno.) and Violin I (Vln. I) staves are present but contain no musical notation.

This musical score page, numbered 19, features six staves: Flute (Fl.), Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), and Violin I (Vln. I). The score is divided into four measures by vertical bar lines. The Flute part begins at measure 98 and includes dynamics like *ff* and *ord.*, along with performance instructions such as *flz.* and *tr.*. The Clarinet and Bassoon parts also feature *ff* dynamics and *tr.* markings. The Percussion part consists of a rhythmic pattern with triplet markings. The Piano part is marked *f* and includes *loco* markings and triplet figures. The Violin I part plays a continuous sixteenth-note pattern throughout the measures.

106

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

loco

tr

3

8va

Detailed description: This page of a musical score contains six staves. The Flute staff (Fl.) begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with trills and triplets. The Clarinet (B. Cl.) and Bassoon (Bsn.) staves are in bass clef and play a rhythmic accompaniment with triplets. The Percussion (Perc.) staff uses a double bar line and plays a complex rhythmic pattern with triplets. The Piano (Pno.) staff is in grand staff (treble and bass clefs) and includes the instruction 'loco' in both hands. The Violin I (Vln. I) staff is in treble clef and plays a melodic line with trills and triplets. The score is divided into four measures by vertical bar lines. Measure numbers 106, 107, 108, and 109 are indicated at the top of the first four staves.

115

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

loco

8va

Red.

Detailed description: This page of a musical score covers measures 115 through 118. The score is arranged in a system with six staves. The Flute (Fl.) staff begins in measure 115 with a melodic line, followed by the Bass Clarinet (B. Cl.) and Bassoon (Bsn.) in measure 116. The Percussion (Perc.) staff has a rhythmic pattern throughout. The Piano (Pno.) part features a complex texture with a right-hand melodic line and a left-hand accompaniment. The Violin I (Vln. I) part consists of a continuous sixteenth-note tremolo. A 'loco' section begins in measure 117, and the piano part includes markings for '8va' and 'Red.' in measure 118.

119

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

loco

8va

8va

8va

Detailed description: This page of a musical score covers measures 119 to 122. The score is arranged in a system with six staves. The Flute (Fl.) staff is at the top, followed by Bass Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), Piano (Pno.), and Violin I (Vln. I) at the bottom. Measure 119 shows a dense texture with the Flute and Violin I playing sixteenth-note patterns, while the Bassoon and Percussion provide a steady accompaniment. In measure 120, the Flute and Violin I have melodic lines, and the Piano part features a 'loco' section with a '8va' marking. Measure 121 continues the melodic development in the Flute and Violin I, with the Piano part providing harmonic support. Measure 122 concludes the section with a return to the sixteenth-note patterns in the Flute and Violin I. The score includes various musical notations such as slurs, accents, and dynamic markings.

123

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Vln. I

loco

8va

8va

Violin I to Hs2

This page of a musical score contains measures 123 through 126. The score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for Bass Clarinet (B. Cl.), the third for Bassoon (Bsn.), the fourth for Percussion (Perc.), the fifth for Piano (Pno.), and the bottom for Violin I (Vln. I). The Flute part features melodic lines with slurs and accents. The Bass Clarinet and Bassoon parts play rhythmic patterns, with the Bassoon having a more active role in measures 124 and 125. The Percussion part provides a steady accompaniment. The Piano part is divided into two systems, with the upper system marked 'loco' and the lower system marked '8va'. The Violin I part plays a melodic line with slurs and accents, and includes a bracketed section labeled 'Violin I to Hs2' at the end of the page.

127

Fl. *mp*

B. Cl. *mp*

Bsn. *mp*

Perc. *p*

Pno. *mp*

135

Fl.

B. Cl.

Bsn.

Perc.

Pno.

This musical score page, numbered 135, features five staves. The Flute (Fl.) staff is in treble clef and contains melodic lines with various articulations. The Bass Clarinet (B. Cl.) staff is in treble clef with a key signature of one sharp (F#) and plays a continuous sixteenth-note pattern. The Bassoon (Bsn.) staff is in bass clef and provides a melodic accompaniment. The Percussion (Perc.) staff is in a standard percussion clef and features a complex rhythmic pattern. The Piano (Pno.) staff is in grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

139 8''

Fl.

B. Cl.

Bsn.

Perc.

Pno.

Detailed description: This page of a musical score, numbered 139, features five staves. The Flute (Fl.) staff begins with a whole rest, followed by a melodic line in the second and third measures. The Bass Clarinet (B. Cl.) staff plays a continuous eighth-note pattern throughout. The Bassoon (Bsn.) staff has a melodic line in the second and third measures. The Percussion (Perc.) staff features a complex rhythmic pattern with various note values and rests. The Piano (Pno.) staff has a melodic line in the upper register and a bass line in the lower register. The key signature has one sharp (F#), and the time signature is 4/4. The page number 139 is located at the top left of the first staff.

Ls3
Hs3
W3
P3

144

8''

Fl.

B. Cl.

Bsn.

Perc.

Pno.

This musical score page contains five staves for measures 144 through 148. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), and Piano (Pno.). Each staff begins with a rehearsal mark '8'' and a measure rest. The Flute part features melodic lines with slurs and accents. The Bass Clarinet part has a similar melodic line. The Bassoon part plays a steady eighth-note accompaniment. The Percussion part has a complex rhythmic pattern with various note values and rests. The Piano part consists of a dense, flowing accompaniment with many slurs and ties.

149

8''

Fl.

8''

B. Cl.

8''

Bsn.

8''

Perc.

8''

Pno.

Piano to Pf 1

This musical score page contains five staves for measures 149 through 153. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Percussion (Perc.), and Piano (Pno.). Each staff begins with a rehearsal mark '8'' and a repeat sign. The Flute part features melodic lines with slurs and accents. The Bass Clarinet part has a more rhythmic, eighth-note pattern. The Bassoon part consists of a steady eighth-note accompaniment. The Percussion part shows a complex rhythmic pattern with various note values and rests. The Piano part is divided into two systems, with the right hand playing a melodic line and the left hand providing harmonic support. A dynamic marking 'Piano to Pf 1' is present at the end of the piano staff.

154

8 ''

Fl.

p

B. Cl.

p

Bsn.

p

Perc.

pp

This musical score page contains four staves for Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). The Flute staff begins with a fermata and a dynamic marking of *p*. The B. Clarinet staff features a continuous sixteenth-note pattern with a dynamic marking of *p*. The Bassoon staff starts with a fermata and a dynamic marking of *p*. The Percussion staff begins with a dynamic marking of *pp*. The page number 154 is located at the top left of the Flute staff.

159

8''

Fl.

8''

B. Cl.

8''

Bsn.

8''

Perc.

This musical score page, numbered 159, features four staves: Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). Each staff begins with a dynamic marking of $8''$. The Flute part starts with a whole rest, followed by a melodic line with slurs and accents. The B. Clarinet part plays a continuous, high-speed sixteenth-note pattern. The Bassoon part has a melodic line with slurs and accents. The Percussion part plays a complex, rhythmic pattern with various note values and rests.

164 8''

Fl.

B. Cl.

Bsn.

Perc.

8''

8''

8''

This musical score page contains four staves for Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). The page is numbered 164 in the top left corner. Each staff begins with a dynamic marking of $8''$. The Flute and B. Clarinet parts are written in treble clef with a key signature of one sharp (F#). The Bassoon part is in bass clef with a key signature of one sharp (F#). The Percussion part is in common time. The Flute and B. Clarinet parts feature melodic lines with various articulations and dynamics. The Bassoon part provides a rhythmic accompaniment with a steady eighth-note pattern. The Percussion part features a complex rhythmic pattern with various accents and dynamics.

169 8''

Fl.

B. Cl.

Bsn.

Perc.

8''

8''

8''

This musical score page contains four staves for Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). The page is numbered 169 in the top left corner. Each staff begins with a measure rest and a dynamic marking of 8'' (pianissimo). The Flute part features a melodic line with slurs and accents. The B. Clarinet part has a similar melodic line with slurs. The Bassoon part plays a steady eighth-note accompaniment. The Percussion part features a complex rhythmic pattern with various note values and rests.

174

Fl.

B. Cl.

Bsn.

Perc.

This musical score page contains four staves for measures 174 through 177. The Flute (Fl.) staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and accents. The B. Clarinet (B. Cl.) staff is also in treble clef with the same key signature, playing a similar melodic line. The Bassoon (Bsn.) staff is in bass clef and provides a steady eighth-note accompaniment. The Percussion (Perc.) staff is in common time and features a complex rhythmic pattern with various note values and rests.

178

Fl.

B. Cl.

Bsn.

Perc.

This musical score page contains four staves for measures 178 through 181. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth-note patterns and slurs. The Bassoon (Bsn.) staff is in bass clef with the same key signature and time signature, mirroring the flute's melody. The B. Clarinet (B. Cl.) staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature, playing a steady eighth-note accompaniment. The Percussion (Perc.) staff is in common time and uses a snare drum and cymbal, providing a rhythmic accompaniment with eighth-note patterns and occasional accents.

182

Fl.

B. Cl.

Bsn.

Perc.

This musical score page contains four staves for measures 182 through 185. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features melodic lines with various articulations such as accents and slurs. The Bassoon (Bsn.) staff is in bass clef with the same key signature and time signature, mirroring the melodic structure of the flute. The B. Clarinet (B. Cl.) staff is in treble clef with a key signature of one sharp and a common time signature, playing a continuous eighth-note accompaniment. The Percussion (Perc.) staff is in common time and uses a snare drum and tom-tom symbols to provide a rhythmic foundation. Vertical bar lines separate the four measures.

186

8''

Fl.

8''

B. Cl.

8''

Bsn.

8''

Perc.

This musical score page contains four staves for Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). The page is numbered 186 in the top left corner. Each staff begins with a dynamic marking of $8''$. The Flute part features a melodic line with slurs and accents. The B. Clarinet part consists of a continuous sixteenth-note accompaniment. The Bassoon part has a melodic line with slurs and accents. The Percussion part features a rhythmic accompaniment with various patterns and rests.

191

Fl.

B. Cl.

Bsn.

Perc.

This musical score page contains four staves for measures 191 through 194. The Flute (Fl.) staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features melodic lines with slurs and accents. The Bassoon (Bsn.) staff is in bass clef with the same key signature and time signature, mirroring the flute's melodic structure. The B. Clarinet (B. Cl.) staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature, playing a continuous eighth-note accompaniment. The Percussion (Perc.) staff is in common time and features a complex rhythmic pattern with various note values and rests.

Give a cue for *Sustancia* to finish.

195

The musical score consists of four staves: Flute (Fl.), B. Clarinet (B. Cl.), Bassoon (Bsn.), and Percussion (Perc.). The Flute part features a melodic line with various ornaments and slurs. The B. Clarinet part plays a steady eighth-note accompaniment. The Bassoon part has a more complex melodic line with slurs and accents. The Percussion part provides a rhythmic accompaniment with various patterns. The score is divided into four measures by vertical bar lines.

material/sustancia

for 14 instruments Duration: 4' aprox.
2018/2019

Carlos Zárate

Sustancia
Cello and doublebass.

- Ordinary finger pressure.
- ◌ Half finger pressure.
- ⚡ Unmeasured tremolo.
As fast as possible.
- ⚡ Jeté

Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Don't repeat any module consecutively. Go to the silence at least once. Wait for the director's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

Tap fingers on strings. Choose strings randomly.
Left Hand: stems up.
Right Hand: stems down.

5"

p

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow.

5"

ppp *p*

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow.

5"

ppp *p*

5" 10"

sf ppp *p* *ppp*

5" 10"

m.s.t. → ord.

ppp

5" 10"

ppp *p* *ppp sf*

Tap fingers on strings.
Left Hand: stems up.
Right Hand: stems down.

5"

p

5" 10"

ppp *p*

5" 10"

non vib.
m.s.t. → ord.

ppp

10"

Tap fingers on strings. Choose strings randomly.
Left Hand: stems up.
Right Hand: stems down.

5"

p

5" 10"

non vib.
m.s.t. → ord.

ppp

5" 10"

p *ppp*

5" 10"

non vib.
m.s.t. → ord.

ppp

material/sustancia

for 14 instruments


2018/2019


Carlos Zárate

Duration: 4' aprox.


Wait for the conductor's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

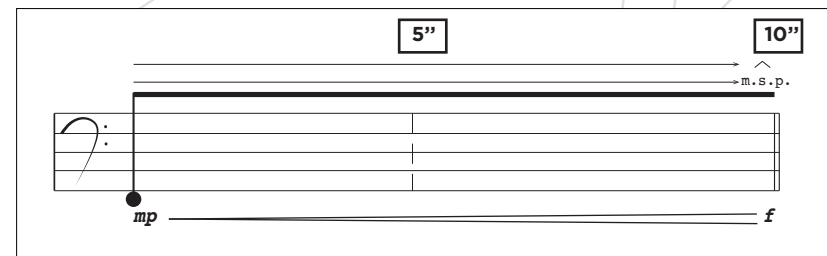
Sustancia
Cello and doublebass.

 Circular bowing.

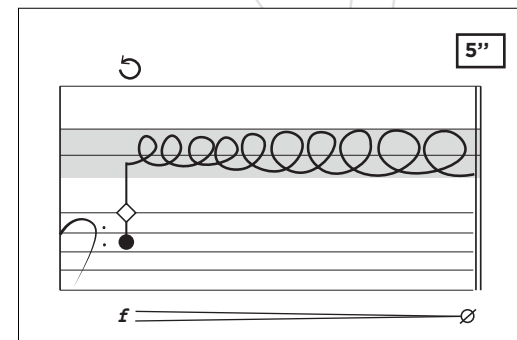
 The line determines the duration and size of the circular bowing.

 Artificial harmonic.

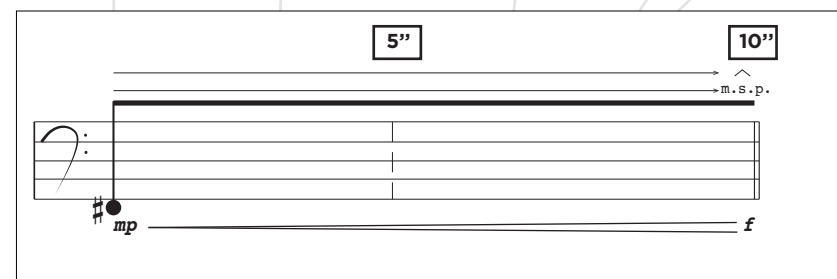
 Slightly stronger pressure than ordinary, still audible pitch.



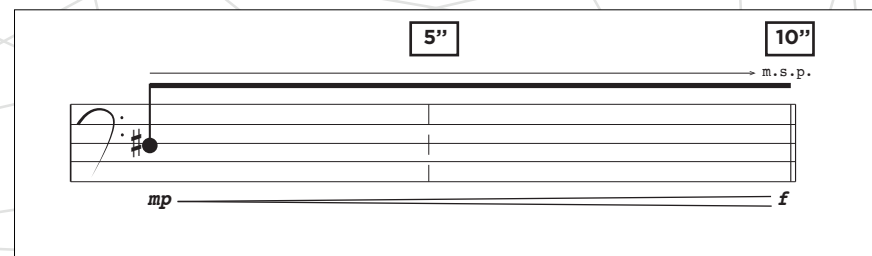
Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *mp*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



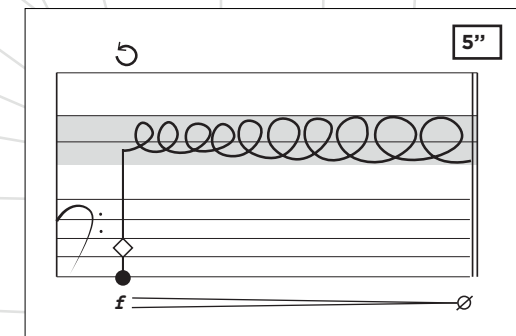
Musical notation for artificial harmonic. The notation shows a staff with a note, a dynamic marking of *f*, and a dynamic marking of *∅*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



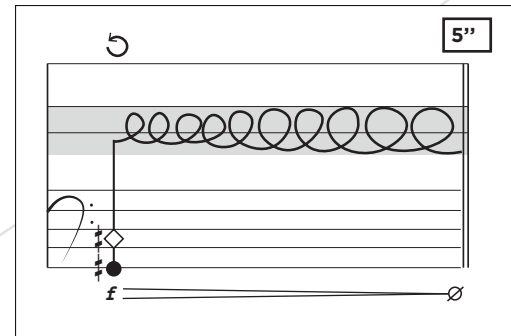
Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *mp*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



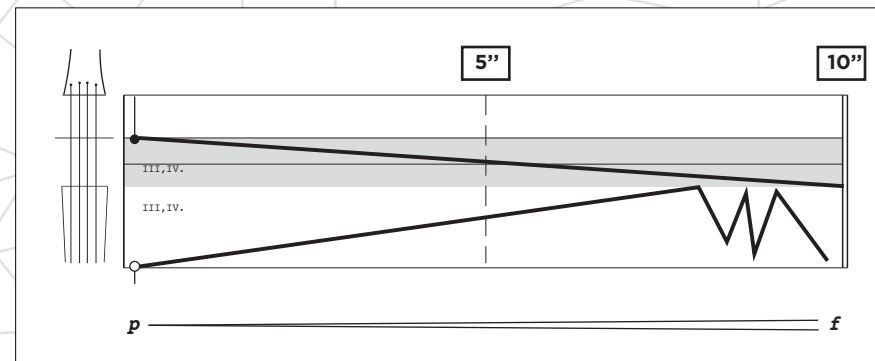
Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *mp*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



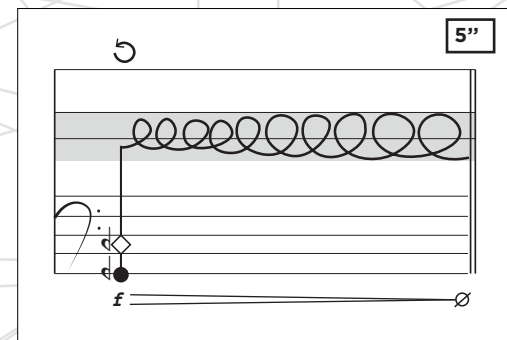
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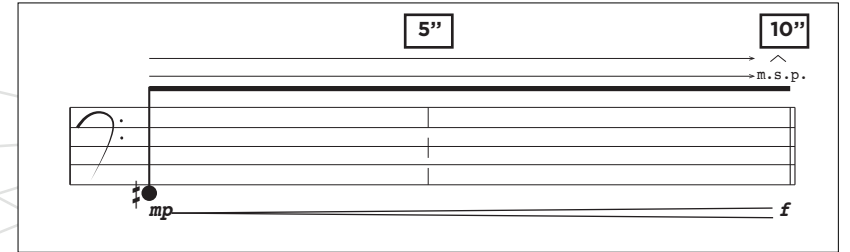
Musical notation for artificial harmonic. The notation shows a staff with a note, a dynamic marking of *f*, and a dynamic marking of *∅*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



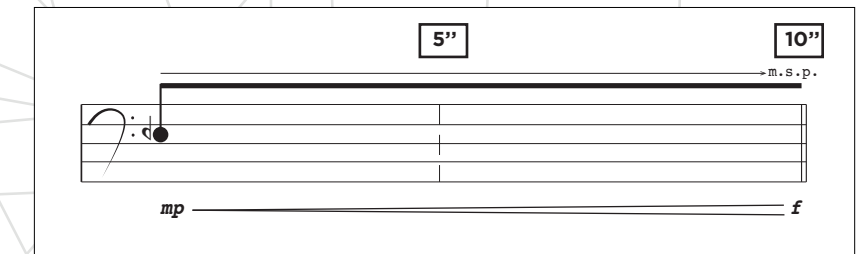
Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *p*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



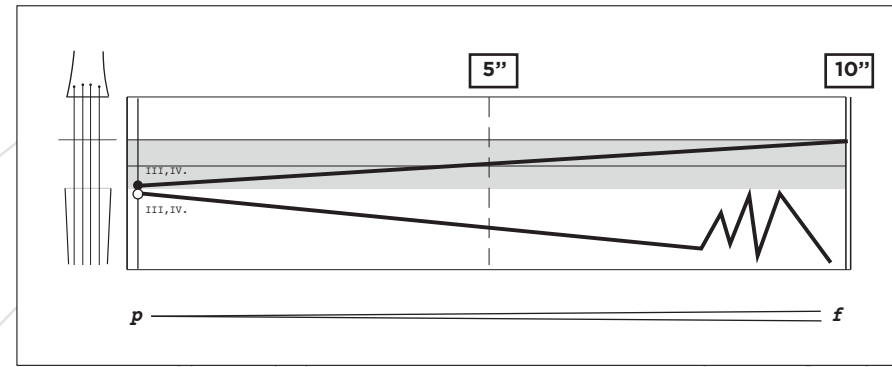
Musical notation for artificial harmonic. The notation shows a staff with a note, a dynamic marking of *f*, and a dynamic marking of *∅*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



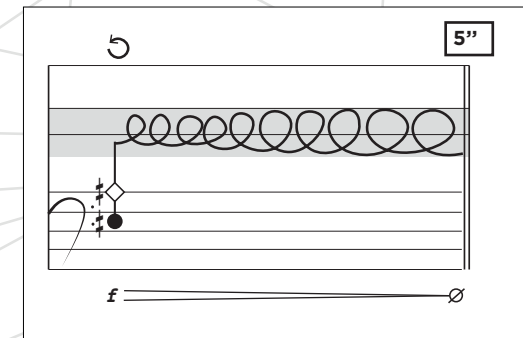
Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *mp*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



Musical notation for circular bowing. The notation shows a staff with a note, a dynamic marking of *mp*, and a dynamic marking of *f*. Above the staff, a horizontal line indicates the duration of the bowing, with a 5'' mark and a 10'' mark. The line is labeled *m.s.p.* (slightly stronger pressure). A circular bowing symbol is placed above the staff.



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material/sustancia

for 14 instruments

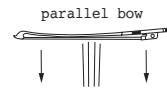
2018/2019

Carlos Zárate

Duration: 4' aprox.

Sustancia
Cello and doublebass.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.



Place the bow perpendicularly to the strings and bow in a parallel motion to them.



Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.



Bow beyond the bridge and over the tailpiece as graphically required.



Scratch-like tone. No audible pitch.

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow. **5"**

fff

parallel bowing **5"** **10"**

m.s.p. m.s.t. m.s.p.

parallel bowing **5"** **10"**

m.s.p. m.s.t.

f fff f fff

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow. **5"**

fff

f fff f

parallel bowing **5"** **10"**

m.s.p. m.s.t. m.s.p.

parallel bowing **5"** **10"**

m.s.p. m.s.t. m.s.p. m.s.t. m.s.p. m.s.t.

parallel bowing **5"** **10"**

m.s.p. m.s.t.

material/sustancia

for 14 instruments

2018/2019

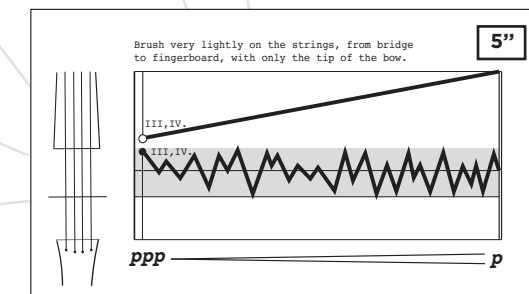
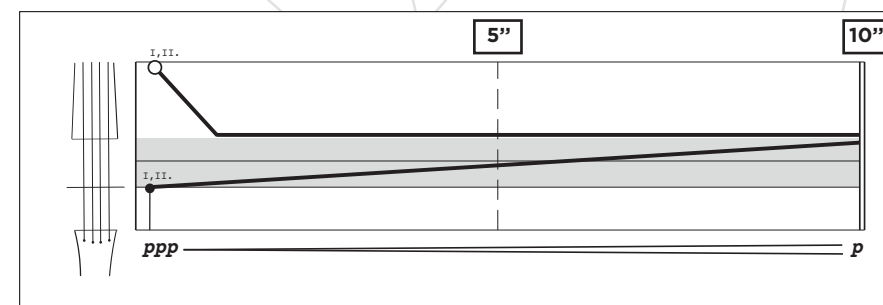
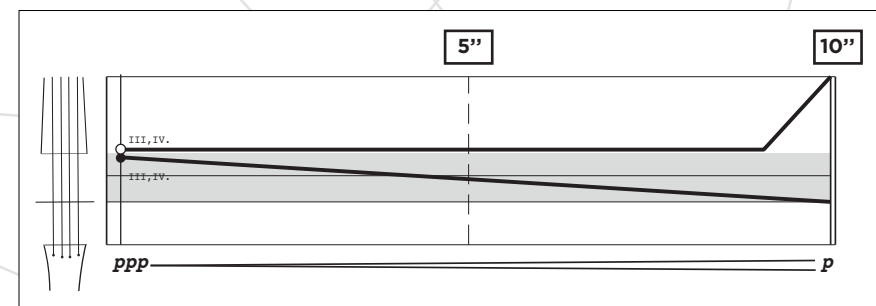
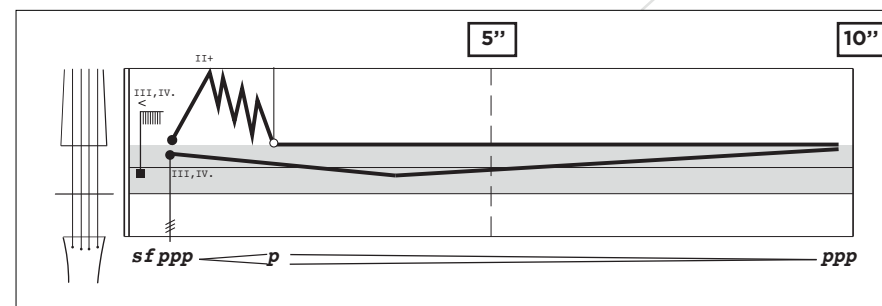
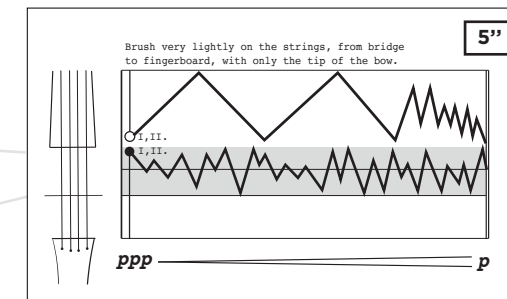
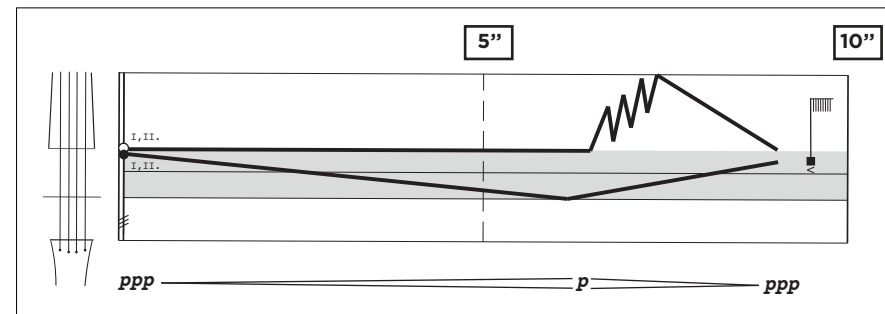
Carlos Zárate

Duration: 4' aprox.

Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Don't repeat any module consecutively. Wait for the director's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

Sustancia
Viola

- Ordinary finger pressure.
- Half finger pressure.
- Unmeasured tremolo.
As fast as possible.
- Jeté



material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4' aprox.

Wait for the conductor's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

Sustancia
Viola, violins I & II



Circular bowing.



The line determines the duration and size of the circular bowing.



Artificial harmonic.



Slightly stronger pressure than ordinary, still audible pitch.

material/sustancia

for 14 instruments

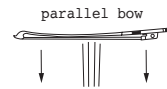
2018/2019

Carlos Zárate

Duration: 4' aprox.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

Sustancia
Viola, violins I & II



Place the bow perpendicularly to the strings and bow in a parallel motion to them.



Roman numerals represent the strings. Bowing will always be parallel when this type of notation appears. A smooth transition between strings is expected.



Bow beyond the bridge and over the tailpiece as graphically required.

Scratch-like tone. No audible pitch.

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow. **5''**

fff

parallel bowing **5''** **10''**

m.s.p. m.s.t.

parallel bowing **5''** **10''**

m.s.p. m.s.t. m.s.p. m.s.t. m.s.p. m.s.t.

5'' **10''**

f fff f

parallel bowing **5''** **10''**

m.s.p. m.s.t. m.s.p.

Brush very lightly on the strings, from bridge to fingerboard, with only the tip of the bow. **5''**

fff

parallel bowing **5''** **10''**

m.s.p. m.s.t. m.s.p.

5'' **10''**

f fff f fff

parallel bowing **5''** **10''**

m.s.p. m.s.t.

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration per sheet: 4'

pppp ————— *p*
0 min —————> 4 min

Sustancia
Oboe, clarinet and horn.
Concert pitch.

- Ordinary sound.
- Air sound.
- Aeolic sound, pitch still has to be perceptible.
- ▮ Each vertical line is a re-articulation.
- ∩ Voice.

CONCERT PITCH. Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED. There is no hierarchy, nor core. Explore. Choose an octave that allows your instrument to project a controlled and even sound on the given pitch. Dynamics must be thought as a continuous exponential shaped crescendo from *pppp* to *p* along this section's length. Wait for the director's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then *attacca*.

Module 1: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A crescendo line below the staff. Re-articulation lines (vertical bars) are present. A note with a dot is on the staff.

Module 2: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' in a box. A dense grid of re-articulation lines. A note with a dot is on the staff.

Module 3: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' in a box. A dense grid of re-articulation lines. A note with a dot is on the staff.

Module 4: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A note with a flat symbol (b) is on the staff. A crescendo line below the staff. Re-articulation lines are present.

Module 5: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A crescendo line below the staff. Re-articulation lines are present.

Module 6: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A note with a flat symbol (b) is on the staff. A crescendo line below the staff. Re-articulation lines are present.

Module 7: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A note with a flat symbol (b) is on the staff. A crescendo line below the staff. Re-articulation lines are present.

Module 8: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A crescendo line below the staff. Re-articulation lines are present.

Module 9: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A crescendo line below the staff. Re-articulation lines are present.

Module 10: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' and '10'' in boxes. A note with a sharp symbol (#) is on the staff. A crescendo line below the staff. Re-articulation lines are present.

Module 11: Treble clef, 8/8 time signature. A box labeled 'non vib.' with an arrow pointing right. A horizontal line with a black square at the end, labeled '5'' in a box. A dense grid of re-articulation lines. A note with a dot is on the staff.

material/sustancia


for 14 instruments

2018/2019

Carlos Zárate

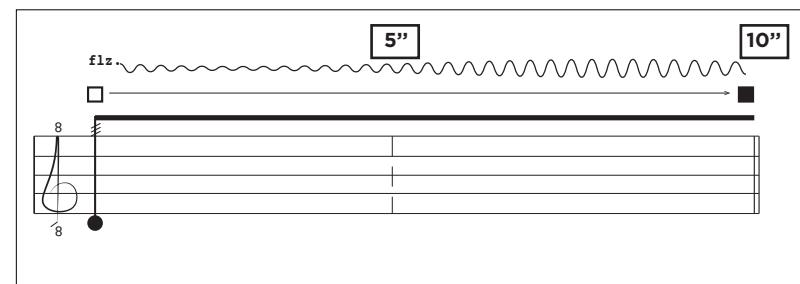
Duration: 4' aprox.

Wait for the conductor's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

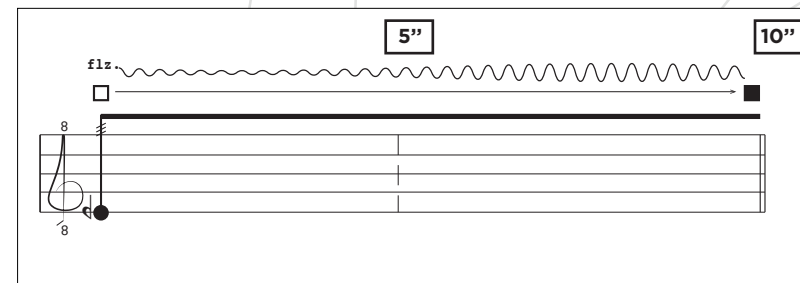
flz. 
Flatterzunge. Waves represent intensity of flutter-tonguing. In this example it goes from less to more intensity.

p ————— **f**
0 min —————> 4 min

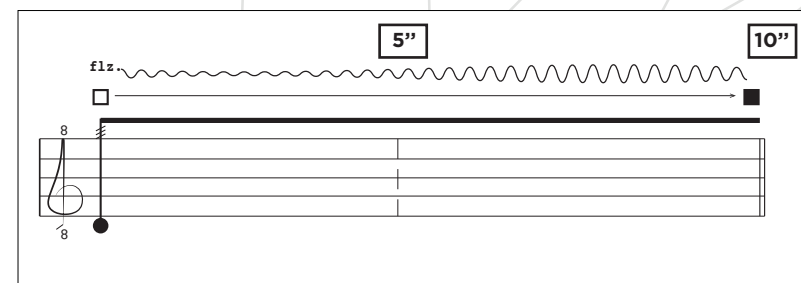
Sustancia
Oboe, clarinet and horn.
Concert pitch.



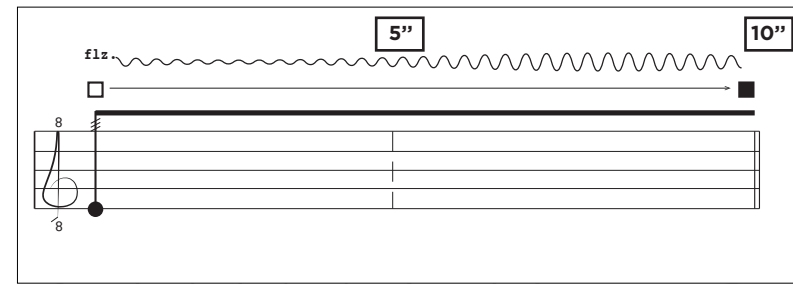
5" 10"



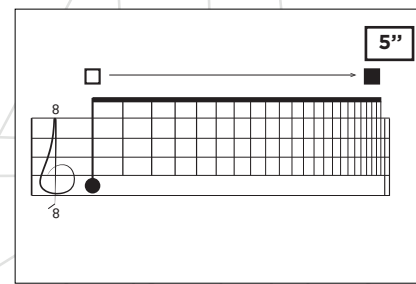
5" 10"



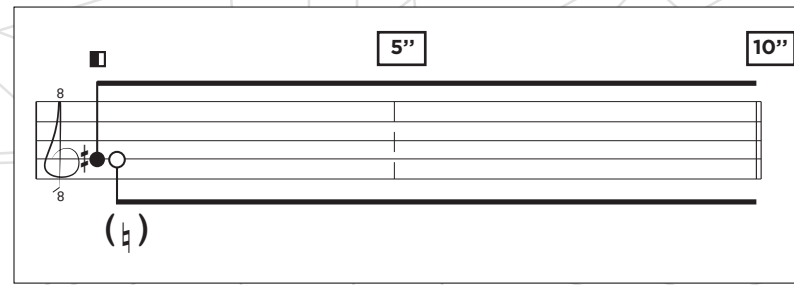
5" 10"



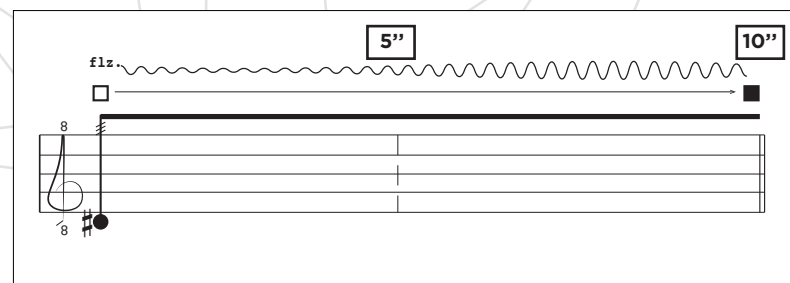
5" 10"



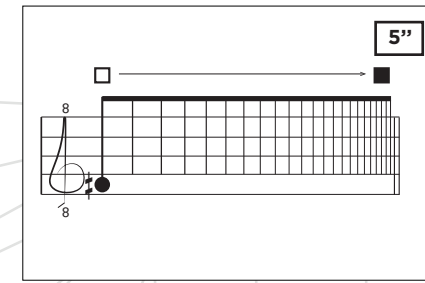
5"



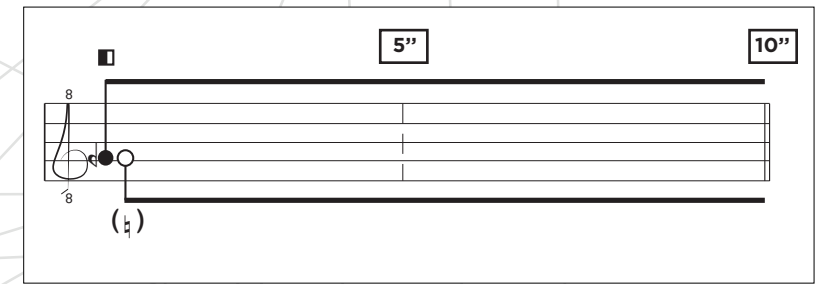
5" 10"



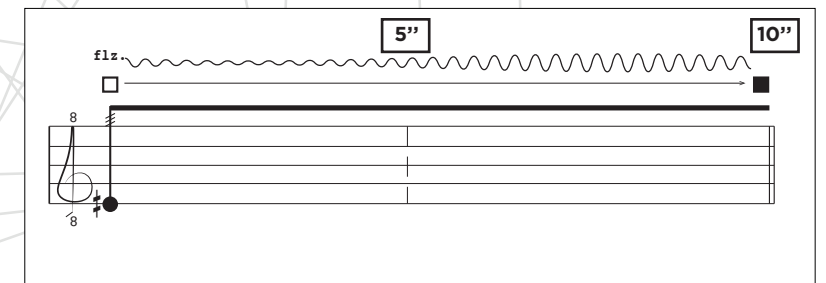
5" 10"



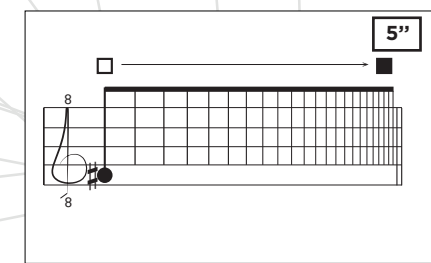
5"



5" 10"



5" 10"



5"

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4' aprox.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

M Play a free multiphonic that includes the indicated pitch.

f ————— **fff**

0 min —————> 4 min

Sustancia
Oboe, clarinet and horn.
Concert pitch.

material/sustancia

for 14 instruments

2018/2019


Carlos Zárate


Duration per sheet: 4'

Sustancia
Percussion II.


pppp ————— **p**
0 min —————> 4 min


Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED.
There is no hierarchy, nor core. Don't repeat a module more than once consecutively.
Explore. Choose a module for one hand, and a different one for the other and play them simultaneously, except when you choose the module with the 2 sandpaper sheets. Dynamics must be thought as a continuous exponential shaped crescendo from pppp to p along this section's length. Wait for the director's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

 Rub the indicated mallet in circles over the indicated surface.


 Up-side down frying pan.


 Coated snare with loud textured surface.

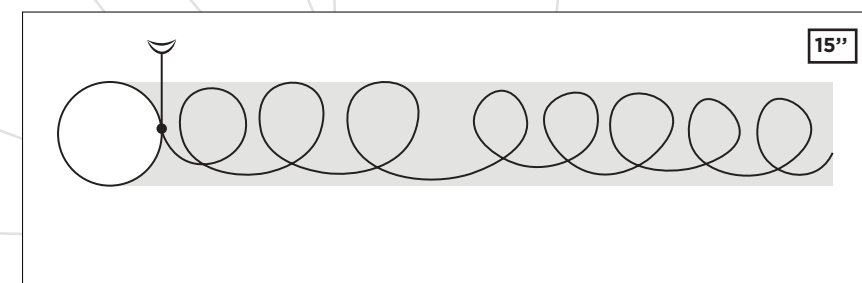
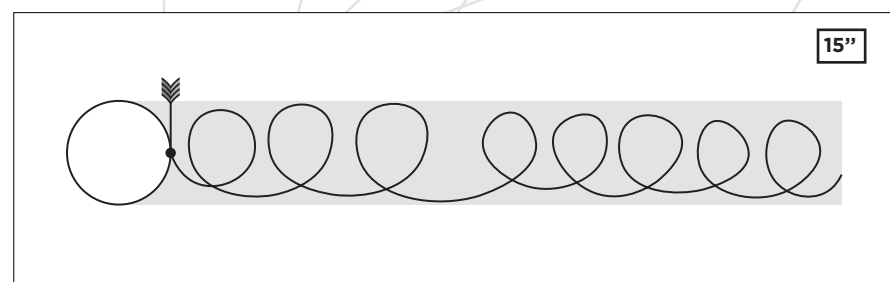
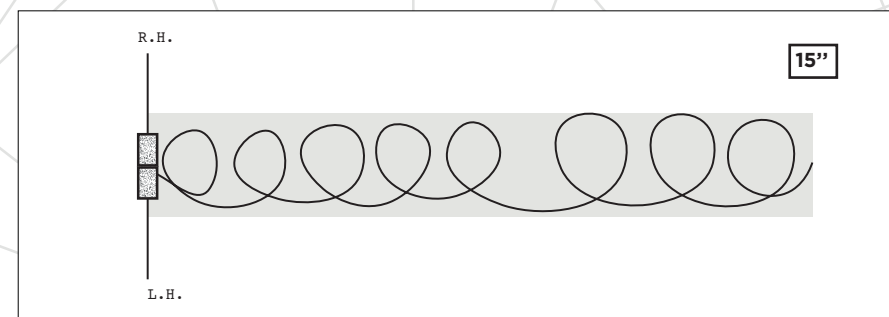
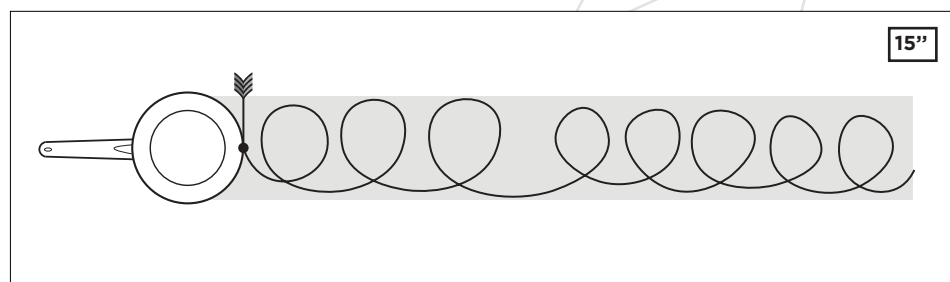
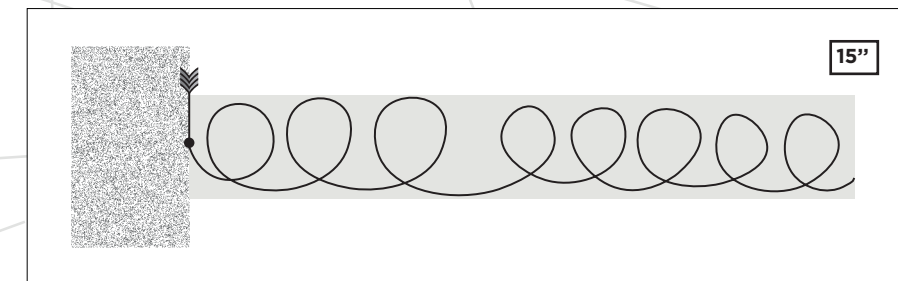
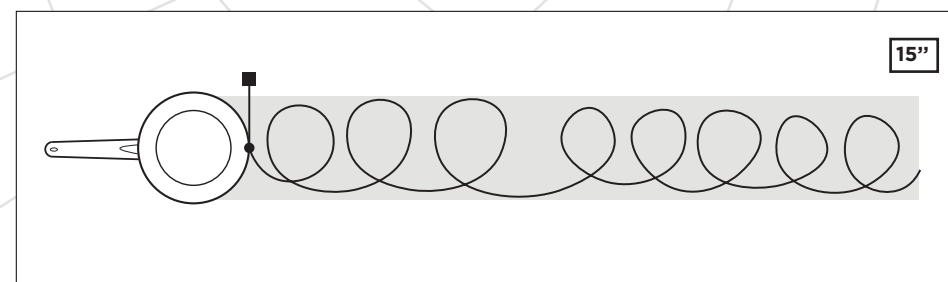
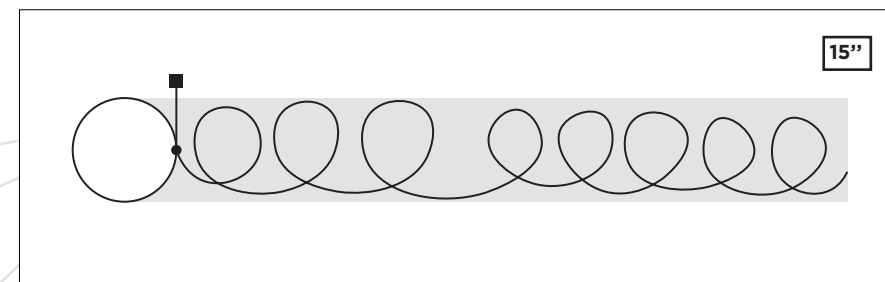
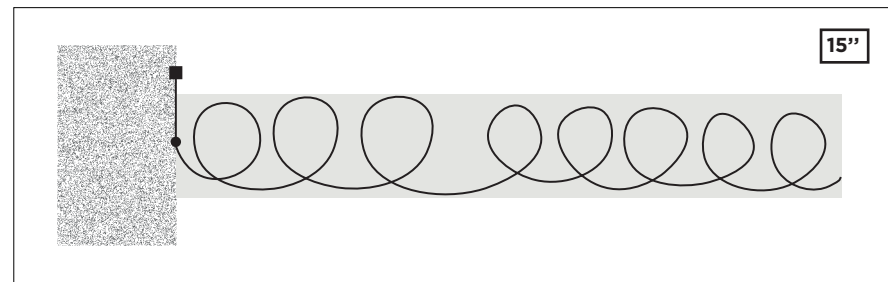
 Sandpaper sheet glued to a heavier surface such as a piece of wood or taped to the table so it won't move when brushing.

 2 sandpaper sheets, one per hand.

 Fingernails.

 Wire brush.

 Scouring pad (with the rough part facing down the surface).



material/sustancia

for 14 instruments

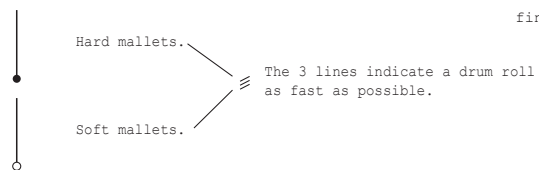
2018/2019

Carlos Zárate

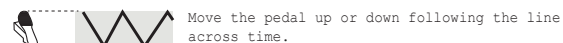
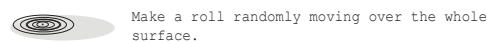
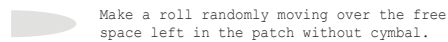
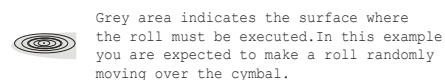
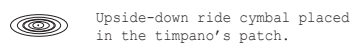
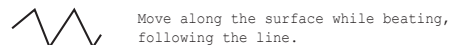
Duration: 4' aprox.

Same as last page, but in this one dynamics are written in every event. Wait for the conductor's cue to go to the next page. If you are in the middle of a module, wait until you have finished, then attacca.

Sustancia
Percussion II.



The 3 lines indicate a drum roll as fast as possible.



15"

mp f

15"

mp f

15"

mp f

15"

mp f

15"

mp f

15"

mp f

15"

mp f

15"

mp f

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4' aprox.

A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

Sustancia

Percussion II.



Place the cymbal slightly off the patch so you can bow it with a doublebass bow.

SB

Superball mallet. Rub a superball on the surface of the patch following the graphic.

15"

fff

SB

15"

fff

SB

15"

fff

15"

fff

R.H.

L.H.

fff

15"

15"

fff

SB

15"

fff

material/sustancia

for 14 instruments

2018/2019

Carlos Zárate

Duration: 4' aprox.

Sustancia
Piano.

Start at any module, move free and fluently. Order is free. ALL MODULES ARE INTERCONNECTED.
There is no hierarchy, nor core. Don't repeat a module more than 3 times consecutively.
Explore. Dynamics must be thought as a continuous exponential shaped crescendo from *f* to *fff* along this section's length. A cue will be given by the conductor four 4/4 bars before the end of the piece. You must finish simultaneously with the other ensemble even if you are in the middle of a module.

f ————— *fff*
0 min —————> 4 min

Events happening inside the piano are written in a grey box which indicates the place in the harp where sounds are to be produced: the lowest region of the piano, which includes all the thickest strings after the first metal bar. Glissandi required are to be played vertically along any desired set of strings inside the indicated area except when an horizontal glissando is required.

H Horizontal glissando with wooden tongue spatula across the strings.

Glissando with a plastic card. Place the card perpendicularly to the strings and gliss along the strings, up or down following the graphic.

Glissando with a superball mallet.

Glissando with a rubber piece made with bicycle inner tube.

5"

H

(ped)

15"

Piano

(ped)

15"

Piano

(ped)

15"

Piano

(ped)

15"

Piano

(ped)

15"

Piano

(ped)

15"

Piano

(ped)

5"

H

Piano

(ped)

15"

Piano

(ped)