

**UCLA**  
**Contemporary Music Score Collection**

**Title**

Situación #1

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**situación #1**

for amplified trio

(Bcl, Db, Pf.)

2019



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## GENERAL REMARKS

- Notation is proportional. All pages have a grid where every space between dotted lines represent one second length.
- Accidentals apply only to the note behind which they are placed.
- Bass clarinet is in **written pitch**.

 A quarter tone lower/higher.

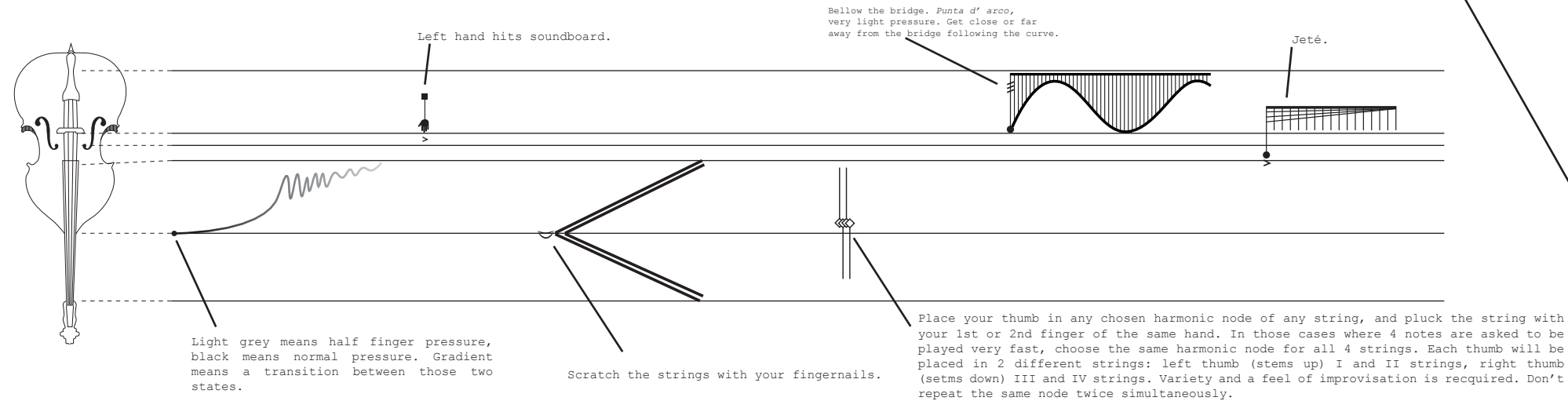
 3 quarter tones higher.

## PERFORMANCE

The whole trio must achieve a homogeneous energy: that of a demiurge rehearsing the creation of some random situation.

## DOUBLE BASS

The instrument is graphically represented in the score, all sounds are placed related to the position in the fingerboard where they are produced, except when a conventional bass cleff is written or a hit in the soundboard is required. Roman numerals indicate the string or strings where sound must be produce. Right hand is written stems up when bow is used and represented by a thicker line placed in the space between fingerboard and bridge, when a bass cleff appears, which indicate changes between *sul ponticello* and *sul tasto* according to the graphic.



Left hand hits soundboard.

Bellow the bridge. *Punta d' arco*, very light pressure. Get close or far away from the bridge following the curve.

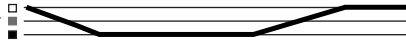
Jeté.

Scratch the strings with your fingernails.

Place your thumb in any chosen harmonic node of any string, and pluck the string with your 1st or 2nd finger of the same hand. In those cases where 4 notes are asked to be played very fast, choose the same harmonic node for all 4 strings. Each thumb will be placed in 2 different strings: left thumb (stems up) I and II strings, right thumb (setms down) III and IV strings. Variety and a feel of improvisation is required. Don't repeat the same node twice simultaneously.

Light grey means half finger pressure, black means normal pressure. Gradient means a transition between those two states.

## BASS CLARINET

Air 

Bass clarinet has a 3 line staff above it which represent the amount of air/tone required. It goes from bottom to top, from pure tone, to half tone/half air, to pure air. Diagonal lines represent transitions between these stages.



There is sometimes a gray space instead of a staff, which means pitch is aproximated to the height where notes are placed.

Inhale loud and fastly in the hole, while abruptly taking the clarinet off your mouth.

*flz.*

*Flatterzunge.*



Small fluctuations in sound following the line. It must be achieved through fingering changes. It is only required with pure air.



Small fluctuations in pitch following the line. It can be achieved through embouchure or fingering changes.

Hit the clarinet's hole with your palm. It is only required when the mouthpiece is off.



Keyclick.

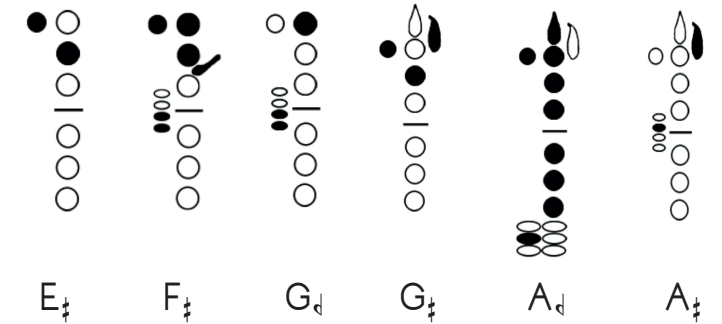


Slap tongue.



## SUGGESTED MICROTONAL FINGERINGS

The next fingering suggestions were taken from Jason Alder's Bass Clarinet-Quarter Tone Fingering Chart, which was made using a Buffet 1192 bass clarinet, and thus fingerings notated are based on the buffet system. Because the bass clarinet keywork is not standardized, particularly between different manufacturers, it is important to note how this system correlates to your own instrument.



E $\sharp$  F $\sharp$  G $\flat$  G $\sharp$  A $\flat$  A $\sharp$

## PIANO

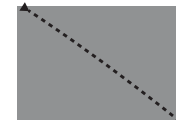
Events happening inside the piano are written in boxes with two different shades of grey, which indicates the place in the harp where sounds are to be produced. The darker one correspond to the lowest region of the piano, which includes all the thickest strings after the first metal bar. The lighter one correspond to the next area up to the next metal bar. *Glissandi* required (those with a glass or those with a plastic card) are to be played vertically along any desired set of strings inside the indicated area. Dynamics in the inside the piano events indicate more the energy or pressure required than the actual aural result.



Square headed notes indicate a *glissando* with a glass. Place the glass perpendicularly to the strings and gliss vertically, up or down following the graphic.



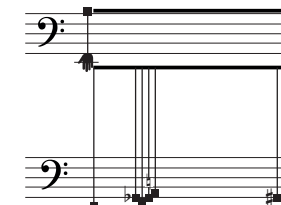
Hit the strings in the indicated area with your palm.



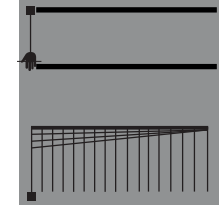
Triangle headed notes with dotted lines indicate a *glissando* with a plastic card. Place the card perpendicularly to the strings and gliss vertically, up or down following the graphic.



Gliss the string scratching it with your fingernail.



Damp the strings with your right hand from the bottom line E where the palm head note is placed to an octave above.



Choose any note, damp its string and play it repeatedly as notated.

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(♩=60)

0"

5"

10"

15"

20"

25"

30"

Nervous, as a boiling teapot that eventually explode

Erratic counterpoint. Random particles of the explosion shyly sparkling here and there

Bass Clarinet  
in Bb  
(w/o mouthpiece)

*flz.*

Air

Hit the clarinet's hole with your palm.

Keyclicks.

*fff* *mp* *ppp*

*Punta d' arco,*  
very light pressure.

I.

l.h.palm hits soundboard

Place your thumb in any chosen harmonic node of any string, and pluck the string with your 1st or 2nd finger of the same hand. In those cases where 4 notes are asked to be played very fast, choose the same harmonic node for all 4 strings. Each thumb will be placed in 2 different strings: left thumb (stems up) I and II strings, right thumb (stems down) III and IV strings. Variety and a feel of improvisation is required. Don't repeat the same node twice simultaneously.

*pizz.*

I, II.

III, IV.

*ppp* *fff* *mp* *ppp*

Harmonic finger pressure.

I.

Inside the piano, glass glissando perpendicular to the strings of 3rd area.

Hit strings with palm

l.v.

Plastic card gliss on string.

(ped)

*ppp* *fff* *mp* *mp*



35"

40"

45"

50"

55"

1'

1'05"

Bass Clarinet  
in Bb  
(w/o mouthpiece)

The score is divided into three systems. The first system is for the Bass Clarinet, the second for the Violin, and the third for the Piano. Each system includes a staff with musical notation and a corresponding performance diagram. Dynamics range from *ppp* to *fff*. The Piano part includes a pedal line and a *l.v.* (left hand) diagram.

*Punta d' arco,*  
very light pressure.

*pizz.*  
I, II.  
III, IV.

*l.v.*

5"

5"

5"

1'10"

1'15"

1'20"

1'25"

1'30"

1'35"

1'40"

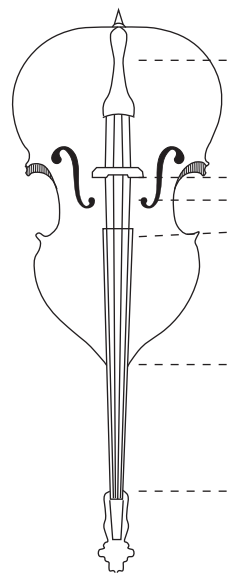
Bass Clarinet  
in Bb  
(w/o mouthpiece)

The score is divided into three systems, each with a 5-second time interval indicated on the right. The first system (1'10" to 1'15") features the Bass Clarinet playing a wavy line with dynamics *sffz* and *ppp*, and the Violin playing *Punta d' arco* with *ppp* dynamics. The second system (1'20" to 1'25") shows the Bass Clarinet with *fff* dynamics and a complex fingering diagram, the Violin switching to *pizz.* with *fff* dynamics, and the Piano with *fff* dynamics and a *l.v.* (left hand) diagram. The third system (1'30" to 1'40") continues with the Bass Clarinet at *mf*, the Violin at *mf*, and the Piano at *fff*. The Piano part includes a *(ped)* marking and a dotted line indicating a sustained effect.

5"

5"

5"



1'45"

1'50"

1'55"

2'

2'05"

2'10"

2'15"

Bass Clarinet  
in Bb  
(w/o mouthpiece)

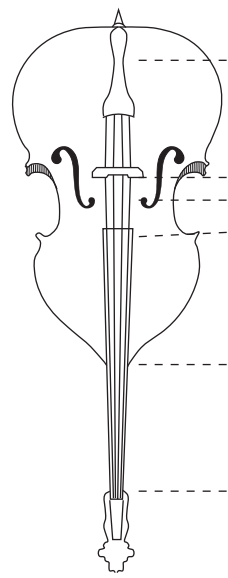
flz. -----

Air

**Bass Clarinet Part:**  
 - 1'45" - 1'50": *mf*, notes with stems and flags.  
 - 1'50" - 2': *sfz*, *p*, wavy line.  
 - 2' - 2'05": *fff*, notes with stems and flags, crescendo to *fff*.  
 - 2'05" - 2'15": *mf*, notes with stems and flags, decrescendo to *mf*.

**Violin Part:**  
 - 1'45" - 1'50": *pizz.*, I., II., IV., III., *mf*.  
 - 1'50" - 2': II., *p*, wavy line, *Punta d' arco, very light pressure.*  
 - 2' - 2'05": I., II., *fff*, notes with stems and flags, crescendo to *fff*.  
 - 2'05" - 2'15": *pizz.*, notes with stems and flags, decrescendo to *mf*.

**Piano Part:**  
 - 1'45" - 1'50": *f*, *fff*, *p*, wavy line, *(ped)*.  
 - 2' - 2'05": *fff*, *fff*, *fff*, notes with stems and flags, crescendo to *fff*.  
 - 2'05" - 2'15": *fff*, notes with stems and flags, decrescendo to *f*.





2'15"

2'20"

2'25"

2'30"

2'35"

2'40"

2'45"

Bass Clarinet  
in Bb  
(w/o mouthpiece)

Air

flz.....

mf

sffz mp

fff

fff mf

pizz.....

mf

III.

III.

mp

fff

fff

mf

PPP

(ped)

p

f f

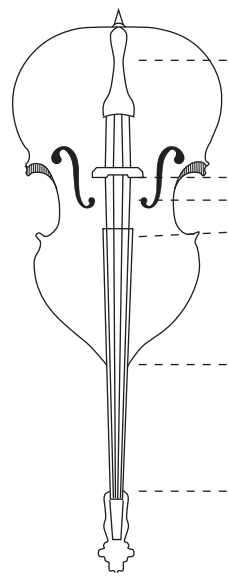
fff mp

fff

fff

p

l.v.





3'23"

3'28"

3'33"

3'38"

3'43"

3'48"

3'53"

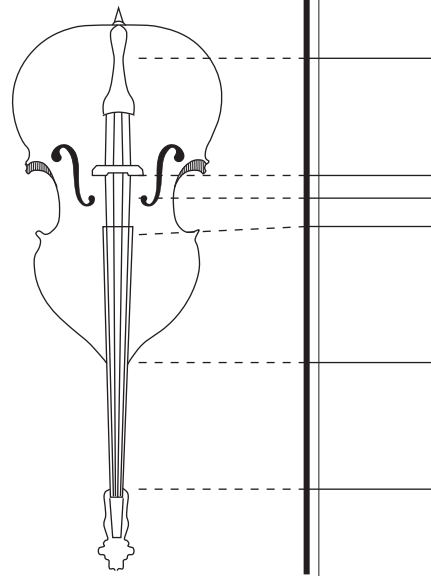
Bass Clarinet  
in Bb  
(w/o mouthpiece)



Air

flz.....

*fff*  $\emptyset$  *fff* *mf* *mf* *sffz* *ppp*



30"

Piano



plastic card on string.

l.v.

(ped)

*fff*  $\emptyset$  *fff*  $\emptyset$  *p* *f* *fff* *ppp*  $\emptyset$

3'53"

3'58"

4'03"

4'08"

4'13"

4'18"

4'23"

Bass Clarinet  
in Bb  
(w/o mouthpiece)

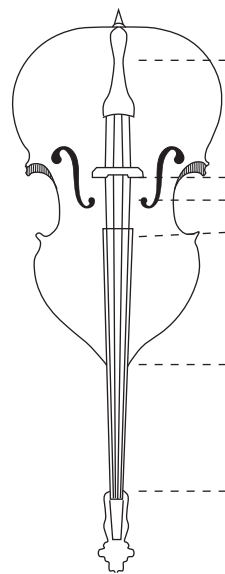


Mouthpiece on.

13"



30"



Bellow the bridge. Punta d' arco,  
very light pressure. Get close or far  
away from the bridge following the curve.

III, IV.

Jeté.

IV. sempre

III, IV.

I, II.

IV. sempre

13"



Tapping with finger-  
prints on the strings.

*ppp*

*fff*

*mf*

*mf*

*sfz ppp*

Damp the strings with  
your right hand from  
the bottom line E  
where the palm  
head note is placed  
to an octave above.

Piano



*l.v.*



13"



(ped)

*fff*

*fff*

*mf*

*ppp*

4'36"

4'41"

4'46"

4'51"

4'56"

5'01"

5'06"

Bass Clarinet in Bb

Air

flz.

ord.

flz.

*sffz* *mf*

*fff* *fff ppp*

Punta d' arco, very light pressure.

pizz.

Punta d' arco, very light pressure.

IV.  
IV.

I, II.  
pizz.

III, IV.

*mf*

*fff* *fff ppp*

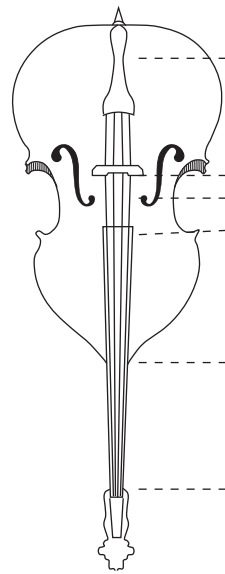
Piano

plastic card on string.

l.v.

(ped)

*mf* *f* *fff* *p* *f* *p* *fff* *fff*



5'06"

5'11"

5'16"

5'21"

5'26"

5'31"

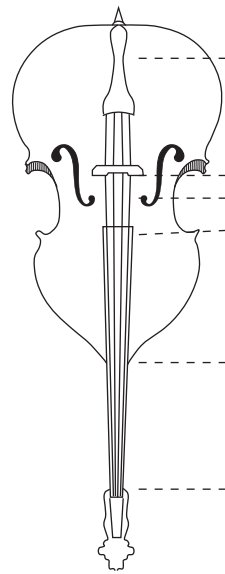
5'36"

Bass Clarinet  
in Bb

Air

flz. ....

*f* *sfz* *f* *mf* *fff* *fff*



Punta d' arco,  
very light pressure.

pizz. ....

*f* *mf* *fff* *fff*

Piano

(ped) *fff* *f* *fff* *f* *p* *fff* *fff*

5'36"

5'41"

5'46"

5'51"

5'56"

6'01"

6'06"

Bass Clarinet  
in Bb

Air

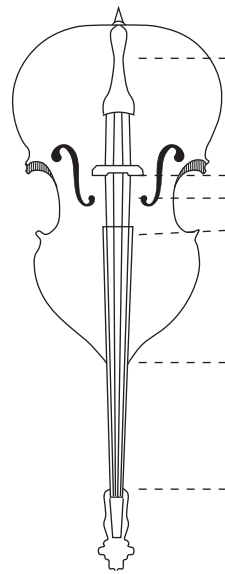
*flz.*

*fff*

*fff ff*

*sffz ff*

*mf*



*Punta d' arco,*  
very light pressure.

*pizz.*

I, II.

IV.

IV.

*pizz.*

III, IV.

*fff*

*fff*

*ff*

*mf*

Piano

*l.v.*

(ped)

*fff*

*fff*

*ff*

*f*

*fff*

*p*

*f*

*p*

6'06"

6'11"

6'16"


6'21"

6'26"

6'31"

6'36"

flz. ----- ord. ----- flz. -----

Air 

Bass Clarinet in Bb

fff  $\emptyset$  fff sfz fff mf

pizz. -----

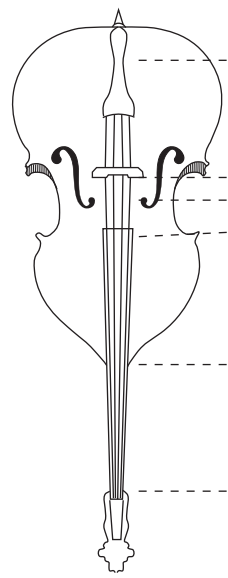
I, II. III, IV. IV. IV.

Punta d' arco, very light pressure.

mf

Piano

(ped) p fff  $\emptyset$  fff fff  $\emptyset$  f fff p f





6'36"

6'41"

6'46"

6'51"

6'56"

7'01"

7'06"

Bass Clarinet  
in Bb

Air

ord.

flz.

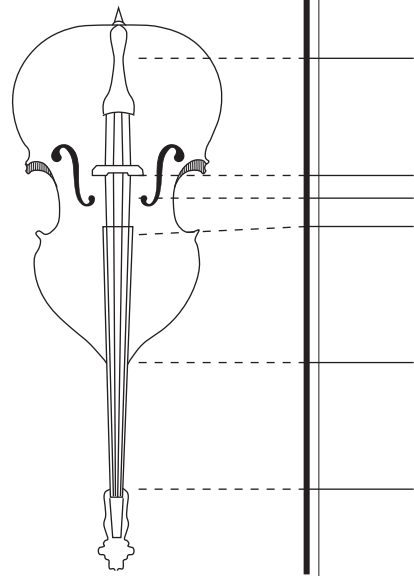
mf

fff

fff

ppp

ppp



30"

21"

21"

Choose any note,  
damp its string and  
play it repeatedly  
as notated.

tr

l.v.

fff

fff

ppp

ppp

mf

(ped)

mf

21"

7'27"

7'32"

7'37"


7'42"

7'47"

7'52"

7'57"

flz. -----

Air 

Bass Clarinet in Bb

mf

fff

fff

sffz

fff

ord.

flz. -----

pizz. -----

I, II.

III, IV.

fff

fff

fff

Punta d' arco, very light pressure.

Piano

(ped)

f

fff

p

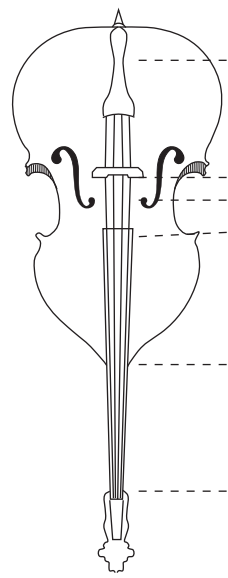
f

fff

fff

fff

fff





8'27"

8'32"

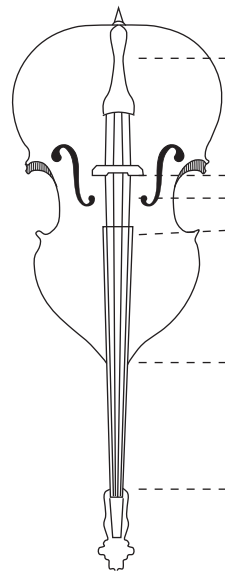
8'37"

8'42"

8'47"

8'52"

8'57"



Bass Clarinet  
in Bb

Air

flz. -----

ord. -----

flz. -----

*mf*

*fff*

*fff*

*sffz*

*fff*

pizz. -----

*mf*

*fff*

*fff*

*fff*

Punta d' arco,  
very light pressure.

Piano

(ped)

*p*

*f*

*pf*

*fff*

*fff*

*fff*

*fff*