

# UCLA

## Contemporary Music Score Collection

### Title

Dos Horizontes

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d o s

h o r i z o n t e s

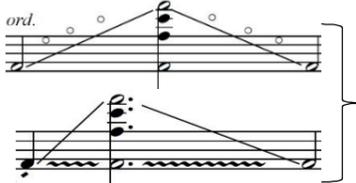
a n g e l e s r o j a s

## Indicaciones

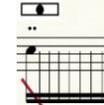
Toda la obra debe ser interpretada de manera tranquila y suave, como una meditación. Los glisandos hacia armónicos o multifónicos son producto, en la mayoría de los casos, del bisbigliando mismo y deben ser buscados con naturalidad, sin forzar la emisión del aire ni las dinámicas. No es de importancia la nota(s) a la(s) que se llegue sino que se abra naturalmente el espectro armónico. El sonido de llaves producido por el bisbigliando se escucha naturalmente en la flauta contrabajo pero no se debe exagerar, sino más bien intentar que no esté más presente que el resto del sonido. En la sección más percusiva se debe conservar el mismo carácter tranquilo y suave. Los silencios solo marcan respiraciones y no deben interrumpir el flujo que se genera entre las dos flautas. No debe haber marcaciones de ningún tipo. A lo largo de la obra todo el sonido emerge y se desvanece en la nada. Una amplificación natural de la obra en la sala de concierto es recomendable.

→ aire  
 solo aire, tratando que no esté tan presente la nota

 bisbigliando

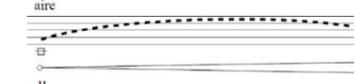
*ord.*  
 glisandos producidos naturalmente hacia armónicos, con o sin el bisbigliando

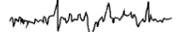
 sonido de llaves lo más rápido posible

 doble staccato dentro del tubo lo más rápido posible

 embocadura tapada

 embocadura normal

aire  
 emular el sonido del viento utilizando la vocal "U" (puede funcionar también la sílaba "ju" pero con un ataque suave)

W.  whiste [W.]

dos horizontes

angeles rojas

meditativo, suave y tranquilo ♩ = 60

12/4      8/4      10/4      7/4

Contrabass Flute 1

Contrabass Flute 2

5      11/4      6/4      9/4      5/4

Cb Fl. 1

Cb Fl. 2

9      10/4      4/4      8/4      3/4      9/4      2/4

Cb Fl. 1

Cb Fl. 2

Un poco más rápido

15  $\frac{7}{4}$   $\frac{1}{4}$   $\frac{8}{4}$   $\frac{6}{4}$   $\frac{7}{4}$

Cb Fl. 1

Cb Fl. 2

aire → ord. → aire

pp

20  $\frac{11}{4}$   $\frac{9}{4}$

Cb Fl. 1

Cb Fl. 2

aire → ord. → aire

pp

p

23  $\frac{4}{4}$   $\frac{8}{4}$   $\frac{6}{4}$   $\frac{8}{4}$

Cb Fl. 1

Cb Fl. 2

p

p

27  $\frac{6}{4}$   $\frac{9}{8}$   $\frac{6}{4}$

Cb Fl. 1

Cb Fl. 2

p

p

32

Musical score for measures 32-36. The system consists of two staves: Cb Fl. 1 (top) and Cb Fl. 2 (bottom). The key signature is B-flat major. The time signature changes from 7/4 to 3/4, then to 6/4, and finally to 4/4. The music features complex rhythmic patterns with many rests and dynamic markings of *p*. Chord diagrams are provided for the first and last notes of several measures, showing various voicings with flats and naturals.

37

Musical score for measures 37-41. The system consists of two staves: Cb Fl. 1 (top) and Cb Fl. 2 (bottom). The key signature is B-flat major. The time signature changes from 7/4 to 5/4, then to 9/4, then to 7/4, and finally to 5/4. The music features complex rhythmic patterns with many rests and dynamic markings of *p*. Chord diagrams are provided for the first and last notes of several measures.

42

Musical score for measures 42-49. The system consists of two staves: Cb Fl. 1 (top) and Cb Fl. 2 (bottom). The key signature is B-flat major. The time signature changes from 6/4 to 4/4, then to 5/4, then to 6/4, then to 4/4, then to 7/4, and finally to 3/4. The music features complex rhythmic patterns with many rests and dynamic markings of *p*. Chord diagrams are provided for the first and last notes of several measures.

50

Musical score for measures 50-54. The system consists of two staves: Cb Fl. 1 (top) and Cb Fl. 2 (bottom). The key signature is B-flat major. The time signature changes from 6/4 to 3/4, then to 5/4, then to 6/4, then to 3/4, then to 6/4, and finally to 8/4. The music features complex rhythmic patterns with many rests and dynamic markings of *p*. Chord diagrams are provided for the first and last notes of several measures.



87  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{7}{4}$   $\frac{6}{4}$   $\frac{4}{4}$   $\frac{9}{4}$

Cb Fl. 1

Cb Fl. 2

93  $\frac{8}{4}$   $\frac{5}{4}$   $\frac{8}{4}$   $\frac{3}{4}$   $\frac{6}{4}$

Cb Fl. 1

Cb Fl. 2

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

Cb Fl. 1

Cb Fl. 2

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

Cb Fl. 1

Cb Fl. 2

115

Cb Fl. 1

Cb Fl. 2

Measures 115-122. Cb Fl. 1 and Cb Fl. 2 parts. Includes articulations like slurs and accents, and dynamics like *ppp*. Time signatures 4/4 and 5/4 are indicated.

123

Cb Fl. 1

Cb Fl. 2

Measures 123-127. Cb Fl. 1 part. Includes markings for *ppp* and *solo llaves*. Time signatures 3/4, 5/4, 4/4, and 6/4 are indicated.

128

Cb Fl. 1

Cb Fl. 2

Measures 128-129. Cb Fl. 1 and Cb Fl. 2 parts. Includes *ppp* markings. Time signatures 10/4 and 11/4 are indicated.

130

Cb Fl. 1

Cb Fl. 2

Tempo Primo

Measures 130-131. Cb Fl. 1 and Cb Fl. 2 parts. Includes *Tempo Primo* marking and *ppp* markings. A diagram shows a box with 'aire' on the left and 'ord.' on the right, with arrows pointing from 'aire' to 'ord.' and back. A second diagram shows a trapezoidal shape with 'ppp' in the center, tapering to points on the left and right.

133  $\frac{11}{4}$   $\frac{12}{4}$   $\frac{10}{4}$   $\frac{12}{4}$  aire → ord. → aire

Cb Fl. 1

Cb Fl. 2

137  $\frac{11}{4}$   $\frac{12}{4}$  aire → ord. → aire

Cb Fl. 1

Cb Fl. 2

141  $\frac{8}{4}$   $\frac{4}{4}$   $\frac{8}{4}$   $\frac{3}{4}$  aire, casi sin altura

Cb Fl. 1

Cb Fl. 2

146  $\frac{7}{4}$   $\frac{2}{4}$   $\frac{8}{4}$   $\frac{12}{4}$  w. → aire

Cb Fl. 1

Cb Fl. 2