

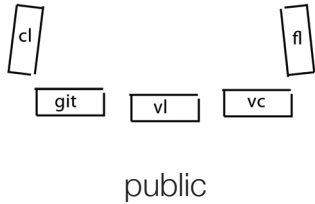
Entre nosotros (2012)

for ensemble -fl, cl, git, vl, vc-

Dedicated to the s'ensemble

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Preliminary notes



General

The musicians will play with their back facing the public. The three string instruments, specifically, will be completely facing the opposite way, almost “hiding” their instruments behind their backs, while flute and clarinet form a sort of group, a semicircle, positioning themselves left and right.

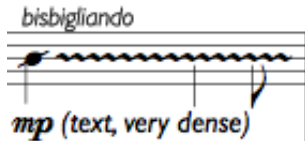


Voice actions (**V:**) are noted with a strike-through headnote, and are explained in the score. They're the following:

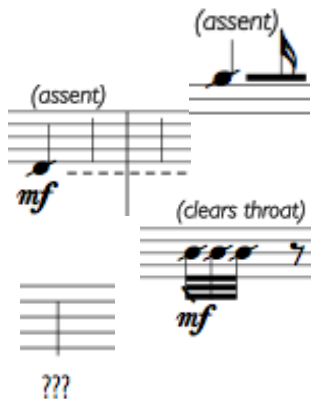
- 'sch': sound close to white noise, (“sh” in English) with three approximate pitches, high, medium and low. The sound can be modulated by shaping the mouth.



- 'tscht': the sound is close to the previous effect, but here a clear silencing intention should be perceived. Just as the last one, it also has three approximate, different pitches: high, medium, low.



-Text spoken into the instrument (without mouthpiece): for flute and clarinet. Text must be incomprehensible (and modulated by a constant key bisbigliando), and may be any text, but always artificially fast and constant. For example: I don't wannaplaythis I don't wannaplaythis I don't wannaplaythis... OR OldMcDonalhdadafarmeeiee-ioandonthatfarmhehadacoweeieio...

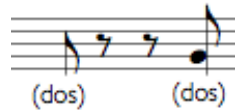
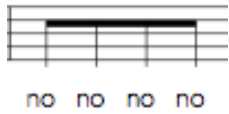


-Group vocal gestures: they basically consist in assenting (yes, hm, aha...) and appear in different pitches as well. The resulting sound must be a general muttering of assent, with perhaps some individual expressions coming out. It must be thought a little louder than notated, given that everyone is facing backwards.

-It also has three relative pitches; high, medium and low. Low should be artificially so, medium should be the normal range, and high artificially high, whether the musicians are men or women.

- 'clears throat': getting ready to talk. The number of impulses within the gesture is not necessarily important, but the gesture must start and end together.

- ????: vocal question gesture, without text (at the end of both movements)

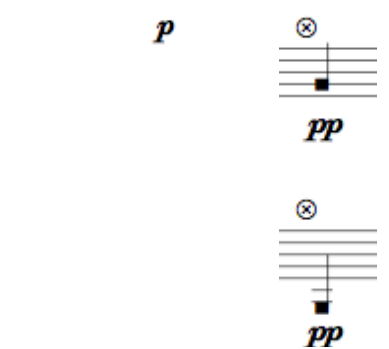


- Mostly during the second movement, but also on the first, there are a number of syllables for the musicians to speak (according to Spanish pronunciation). When they're written together with a punctuation mark (?, ...) the intonation should be derived from it. Otherwise, it is preferable to vary the "pitch" for every syllable, underlining their musical aspect, specially during repeated syllables (no actual pitch is required, rather high/medium/low shifts). The dynamics of the text are variable and it's not notated: **it must always be audible above the rest of the sounding materials.**

Text between brackets must be whispered.



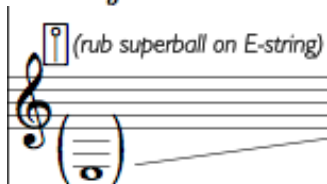
Strings



Most of the first movement is played rubbing a piece of bike tyre on the strings. The score indicates the pitch to be fingered, although the resulting pitch will be around 3 octaves higher. Unless "unstable" is indicated, the resulting tone should be as constant and clear as possible, even though the sound, specially in the beginning, is by nature unstable.

The indication "unstable" refers to a sort of irregular tremolo that can be obtained by wiggling the finger while rubbing the string. The beginning and end of the note should be kept as rhythmical as possible.

At the end of the first movement the three strings are asked to perform a unison pitch (with of course a large microtonal variation). Given the fact that the resulting note ultimately depends on the kind of string and its tension, the actual fingered note must be found beforehand. The register should be the one indicated or slightly lower, because otherwise it will be hard to begin the whistle on that same note. Should the actual fingered note be lower, the violin can be left out.



Superball: in several places the three players must rub a superball on the body of the instrument, which can be covered with a thin layer of plastic should one wish to protect the varnish. The superballs should ideally be of different sizes (small/high for the cello, medium for the guitarre and large/low for the violin).

Two kinds of sounds are called for: static sounds (notated with a wavy, but straight line) and sounds with a changing pitch, which can be obtained changing the pressure and direction of the ball (notated with a wavy line bending downwards).

This effect is obtained rubbing the superball lightly along the whole sixth string (and also the fifth, if it's possible) while damping the other strings. The best results are obtained cutting a superball in two and sticking it

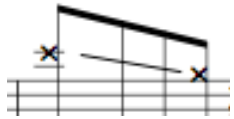
on a sewing needle, because it is much easier to set the woven string in motion. The resulting sound is a gliss moving simultaneously in two directions, relatively soft, although the dynamics change constantly, because of the instrument's amplification.



Pizz. bartok on damped string (noise)



The violin and cello need no bow for the second movement either. All the pizz. gliss. there indicated are to be performed with a bottleneck, unless otherwise indicated (ord.) Bottleneck is to be applied with harmonic pressure on the string.

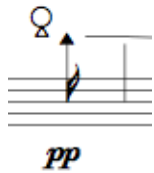


Damp the string (open string or with a given pitch fingered): a general pitch content is implied, not a specific pitch.



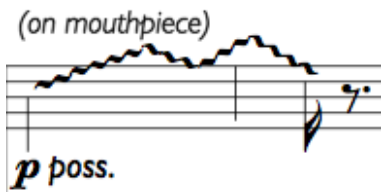
Scratch the given string with a plectrum or nail.

Woodwinds



Both musicians should have a balloon ready for the first movement, closed with a clip so that it may be easily opened during the piece. The balloon serves to produce very high tones, a very long one for the flute (in the beginning) with the naturally narrow glissando that results from emptying the balloon. The clarinet on the other hand must produce shorter, more rhythmical sounds, that should be closer to pitch than to noise, and at a given point he's asked to suddenly open the balloon to produce a crescendo and a perceptible drop in pitch.

When emptying the balloon completely, one should strive to produce an exclusively airy sound, with no "raspberry" effect or pitch.



Both instruments play without the mouthpiece for the first movement (the clarinet starts with the mouthpiece, to play the slaps, then takes it out). The mouthpiece they'll use to produce sounds whose pitches they can modulate using the free hand placing it, closed, at the end of the tube, and opening the fingers to raise the pitch. The focus here must be to obtain a "speaking quality" out of these sounds. It sometimes helps to think of a certain sentence and try to convey it with these sounds. The flute also plays very high, undetermined tones on the embouchure alone.



Sung downwards gliss inside the clarinet (without mouthpiece), modulated by trilling keys. The player should choose the vocal range and keys that best interact with each other, coloring the gliss.



Flauta: tongue pizz. / Clarinete: slap

2

13

Fl. *gliss.*

Cl.

Gtr.

Vln.

Vc.

(empty balloon)

V: 'sch' *ff*

V: 'sch' *pp*

V: 'sch' *pp*

V: 'sch' *pp*

gliss.

pp

20

Fl. (clears throat) *mf* *bisbigliando* (text, very dense) *mp* *bisbigliando* (text, very dense) *mp* (on mouthpiece) *p* poss.

Cl. (clears throat) *mf* *bisbigliando* (text, very dense) *mp* *bisbigliando* (text, very dense) *mp* (on mouthpiece) *p* poss.

Gtr. (clears throat) *mf* (tap body) *pp* *f* (tap body)₅ *pp* *f* *p* (tap body) *pp*₅

Vln. (clears throat) *mf* (tap body) *pp* *p* behind bridge *ppp* (tap body) *pp* *p* behind bridge *p*

Vc. (clears throat) *mf* (tap body) *pp*₃ *f* (tap body) *ppp* (tap body) *pp*₃ *f* *p* *pp* (tap body)

28 *bisbigliando*
(text in instrument)

Fl. *pp* *bisbigliando* *ppp* (whispered text, very dense) 'sch'

Cl. (take clarinet) (sung in clarinet) *bisbigliando* *pp* *bisbigliando* *ppp* (whispered text, very dense) 'sch' 'tscht'

Gtr. (rub superball on E-string) *gliss.* *gliss.* V. (asking for silence) *pppp* 5 (tap body) (asking for *ppp* silence) 'tscht' 'tscht' 'tscht'

Vln. *f* poss. 3 3 3 3 3 3 *f* *ppp* ord. (tap body) 'tscht' 'tscht'

Vc. (superball) *pp* *pppp* 3 ord. (tap body) 'sch' *ppp* 'tscht' *f*

35

Fl. 1. *f* 2. *mf* 3. *p* 4. *pp*
'tscht' breathe in out x4 (clears throat) (assent) (assent) (on mouthpiece) *mf* (assent) *p* poss. *mf* (assent)

Cl. 'tscht' breathe in out x4 (clears throat) (assent) (assent) (on mouthpiece) *mf* *pp* *mf* *pp* *mf* *pp* *p* poss. *mf* (assent)

Gtr. 'sch' *ppp* *gliss.* breathe in out x4 (clears throat) (assent) (assent) (tap) *pp* (assent) *pp* (assent)

Vln. 'sch' *ppp* *gliss.* breathe in out x4 (clears throat) 3 3 3 3 3 3 (assent) 3 3 3 3 (assent) *pp* (assent) *pp* (assent)

Vc. 'sch' *ppp* *gliss.* breathe in out x4 (clears throat) (assent) (assent) (assent) *mf* *pp* *mf* *pp* *mf* (assent)

43

Fl. V: (assent) *f* (very high notes) *f sub.* air *ppp* V: 'sch' freeze

Cl. V: (assent) *pp* *f sub.* V: 'sch' *ppp* freeze
let balloon fly away

Gtr. *f* *p* *ff* 'sch' freeze

Vln. V: (assent) *f* *p* 'sch' freeze

Vc. V: (assent) *f* *p* 'sch' freeze

48

Fl. whispering *ppp* (sí sí sí) (spoken) *mf* (on mouthpiece) *f* (spoken) *p* hm hm sí

Cl. whispering *ppp* (sí sí sí) (spoken) *mf* (spoken) *f* (spoken) *p* hm hm hm

Gtr. *ppp* hm hm hm hm *f* *mf* (spoken) *mp* (spoken) *p* hm hm hm sí hm sí sí hm

Vln. whispering *ppp* (sí sí sí) *f* *mf* (spoken) *mp* (spoken) *p* sí sí hm sí hm hm

Vc. whispering *ppp* hm hm hm *f* *mf* (spoken) *mp* (spoken) *p* hm hm hm sí sí sí

52

Fl. (V: muttering) *pp* (V: muttering) ???

Cl. (V: muttering) *pp* (V: muttering) ???

Gtr. See performance notes *pp* Whistle: ● *gliss.* (V: muttering) *pp* (V: muttering) ⊗ unstable *pp* ???

Vln. Whistle: ● *gliss.* (V: muttering) *pp* (V: muttering) ⊗ unstable *pp* ???

Vc. Whistle: ● *gliss.* (V: muttering) *pp* (V: muttering) ⊗ unstable *pp* ???

The whistling must depart from the pitch played by the strings

II.

♩=100
(text in ins.)
bisbigliando

Flute *mp* (text, very dense) *mp* (text, very dense) *f* poss. *p* slap

Clarinet in B♭ *f* poss. (scratch with nail) *mp* (text, very dense) (top body) *pp* (scratch with nail) (unstable) *f* (scratch with nail)

Guitar *f* poss. *pp* *f* poss. *pp* *f* *p* = (*p* flute) (scratch with nail)

Violin *pizz* *mf* *pp* *p* *p* = (*p* flute)

Violoncello *mf* *pp* *mf* *f*

All gliss in this section are to be played with a bottleneck

All gliss in this section are to be played with a bottleneck

8

Fl. *p* *p* *p* *p* *f* *f* *mp* *f*

Cl. *mp* *p* *p* *p* *pp* *f* *mp* *mp*

Gtr. *f* poss. *p* = (*p* strings) *f* *f* *f* *f* poss.

Vln. *f* *p* *p* *p* *mp* *f* *mp* *f*

Vc. *pizz* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mp* *f* *mp* *f* *mp* *f*

ord. gliss.

pizz. sul ponte

sempre pizz.

TR *pizz* *TR*

36

Fl. *mf* ¿sí? *pp* más es más... no es más o no no *pp* *pp* *pp* seis

Cl. sí sí (no) sí to do es to no no no sí es to? ¿un? (dos) *pp* *pp* *pp* (dos)

Gr. sí (no) no *f* *mf* *f* poss. es to *p* no no no no o sí es un... *p* dos tres (dos) *pp* *pp* *pp*

Vln. *f* no no no no *pp* ¿es? *p* es un un un un (dos) (dos) (tres) (tres) dos *pp* *pp* *pp*

Vc. sí (no) (no) *mf* *pp* do mas *p* 'sch' (no) (no) *pp* (dos) *pp* *pp* seis

45

Fl. diez (diez) (diez) diez *pp* (embouchure closed)

Cl. diez (diez) (diez) (diez) *pp* (air w. open mouth)

Gr. (seis) *pp* dos (diez) *pp* (diez) (diez) (diez) *pp* *pp*

Vln. (seis) *pp* (diez) (diez) (diez) *pp* *pp*

Vc. *pp* (diez) *pp* diez *pp* *pp*

Musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Guitar (Gtr.), Violin (Vln.), and Viola (Vc.). The score is divided into two systems of two measures each. The first system contains rhythmic patterns for all instruments. The second system features sustained notes with dynamic markings and performance instructions.

Flute (Fl.): (V: muttering) *pp* (first measure), sustained note (second measure), *f* gliss. (third measure), ??? (fourth measure).

Clarinet (Cl.): (V: muttering) *pp* (first measure), sustained note (second measure), *f* gliss. (third measure), ??? (fourth measure).

Guitar (Gtr.): (V: muttering) *pp* (first measure), sustained note (second measure), *f* gliss. (third measure), ??? (fourth measure).

Violin (Vln.): (V: muttering) *pp* (first measure), sustained note (second measure), *f* gliss. (third measure), ??? (fourth measure).

Viola (Vc.): (V: muttering) *f* gliss. (first measure), sustained note (second measure), *f* gliss. (third measure), ??? (fourth measure).