

# **a fundamental asymmetry [a]**

for ensemble and electronics  
para Esamble Cepromusic

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# Instrumentación

fl, cl, cl. bajo, fgt, tpt, trbn, pno, vn, vn, va, vc, db, y medios electrónicos.

electrónica:

2 altavoces, uno de cada lado del escenario.

Consta de una serie de grabaciones que se reproducen en distintos momentos, indicados en la partitura.

## Notación y técnicas instrumentales

sección / letra de ensayo

tempo, alrededor de (~) en bpm

~40

flute

mf

p

métrica: número de unidades de tiempo en el compás.

2 2 3

accidentales:

escala de cuartos de tono

♭ ♮ ♯

inflexión microtonal (aprox. 1/8 de tono)

♭̣ ♮̣ ♯̣

→ transformación gradual

> acento normal

➤ acento muy marcado, como sfz

acentos

> acento normal

➤ acento muy exagerado

nota ligada

notas articuladas

## alientos

cabezas de nota:

- normal
- sonido eólico (con muy poca presencia de la altura indicada)
- slap tongue.

Voz. La posición de la nota sobre el eje vertical del sistema inferior sugiere la altura, relativa al registro del intérprete. La función de la voz es hacer más complejo el timbre mediante la generación de multifónicos, tonos diferenciales y/o batimientos. Procura que la voz se mezcle con el sonido del saxofón, en un timbre nuevo; evita que se escuche como una línea independiente.

Multifónico libre, con presencia audible de la altura indicada.

articulación interna:

- re-articulación seca muy rápida
- articulación interna muy suave y rápida: co diafragma o frulato de garganta.
- frulato

## piano

piano

Cada línea horizontal representa la duración de una de las notas articuladas

registro: 8 15

octava arriba y dos octavas arriba, respectivamente

8

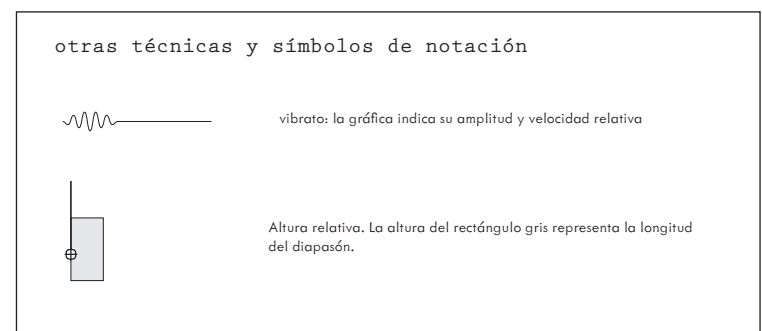
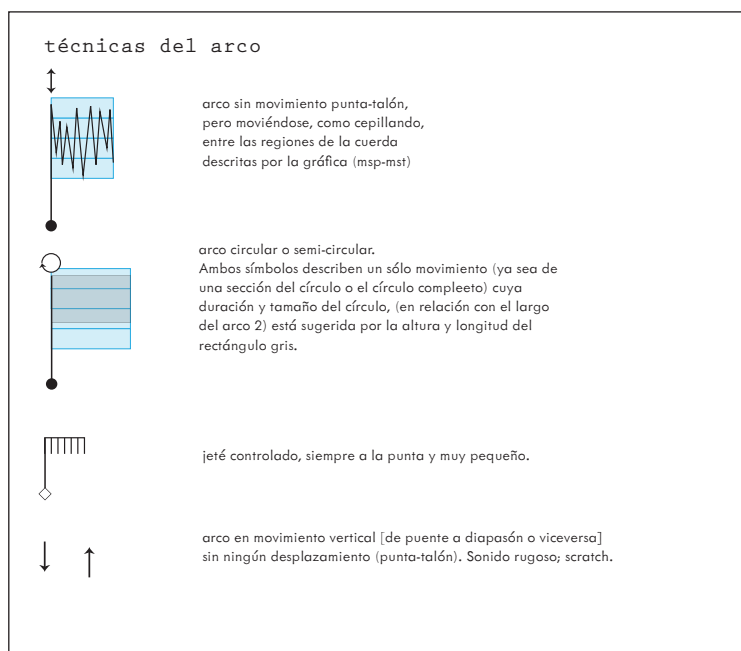
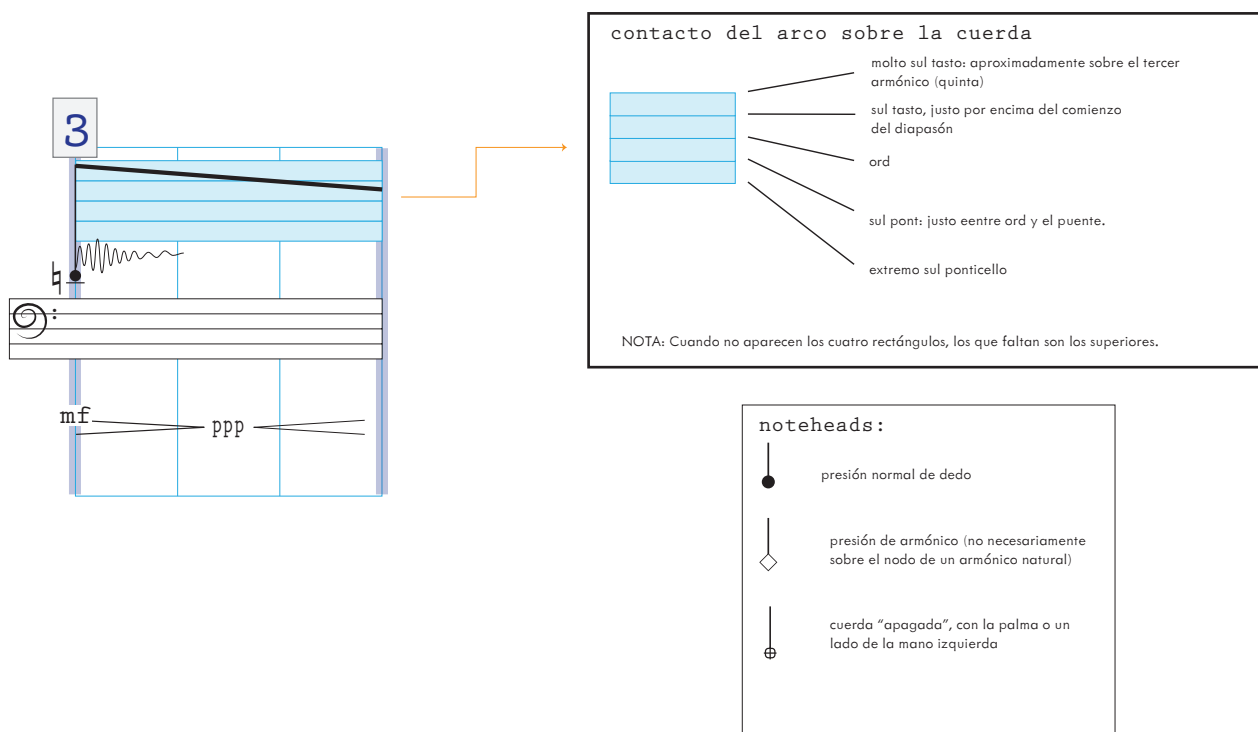
una octava abajo

## pedales

- Pedal central: sostenuto
- Pedal derecho: resonancia

El pedal izquierdo (una corda) puede ser usado ad libitum.

## cuerdas



## a fundamental asymmetry [a] + [b]

**a fundamental asymmetry [a]** y **[b]** pueden ser interpretadas de manera independiente o simultáneamente. Cuando se tocan juntas, el **[b]**, debe ubicarse dentro del mismo espacio que el ensamble más grande **[a]**.

Los dos ensambles deben entrar en sincronía, siguiendo la entrada dada por el director de **[a]**. Sin embargo, cada pieza tiene su propia temporalidad y, después de ese primer momento, no se debe buscar la sincronía.

a fundamental asymmetry [a]

Iván Naranjo

2020

A

~40

2

3

2

2

2

2

This musical score is for a symphony orchestra, divided into measures by vertical red lines. The instruments and their parts are as follows:

- Flute:** Measures 2, 3, 2, 2. Includes the instruction "muta piccolo" in measure 3. Dynamics range from *p* to *mf*.
- Cl. in Bb:** Measures 2, 3, 2, 2. Dynamics range from *ppp* to *f*.
- B. Cl.:** Measures 2, 3, 2, 2. Dynamics range from *mf* to *f*.
- Fgt.:** Measures 2, 3, 2, 2. Dynamics range from *mf* to *pp*.
- Tpt.:** Measures 2, 3, 2, 2. Dynamics range from *pp* to *f*.
- Tbn.:** Measures 2, 3, 2, 2. Dynamics range from *mf* to *p*.
- piano:** Measures 2, 3, 2, 2. Includes a measure with a red box containing the number "8". Dynamics range from *mp* to *pppp*.
- violin I:** Measures 2, 3, 2, 2. Dynamics range from *p* to *pppp*. Includes a tremolo effect in measure 2.
- violin 2:** Measures 2, 3, 2, 2. Dynamics range from *p* to *f*. Includes the instruction "arco" in measure 2.
- viola:** Measures 2, 3, 2, 2. Dynamics range from *mp* to *pppp*. Includes the instruction "legno" in measure 2.
- cello:** Measures 2, 3, 2, 2. Dynamics range from *mp* to *f*. Includes a tremolo effect in measure 2.
- d. bass:** Measures 2, 3, 2, 2. Dynamics range from *mf* to *p*. Includes the instruction "legno" in measure 2.

4 2 1 3 1

picc mf p ppp f

Cl. in Bb [b] mf p f p f

B. Cl. ppp mf p mp

Fgt. mf p

Tpt. mf w. slide shl p p wah

Tbn. mp ppp f

piano mf mp mp mf

8

violin I mf mp mf p f pp p mf p ppp f

violin 2 mf mf pppp p mf p ppp f

viola mp mf p [f] p ff pp

cello mp mf p mf pp mf pp

d.bass p mf p f p mp mf p ppp

2 3 4 1

picc  
p  $\curvearrowright$  f p  
f  
mf  $\curvearrowright$  p  
f

Cl. in Bb  
p  $\curvearrowright$  f p  
mf  $\curvearrowright$  pp  
ppp  $\curvearrowright$  f  
mp

B. Cl.  
[mp]  
mp

Fgt.  
ppppp

Tpt.  
p  $\curvearrowright$  mf p  
sh  
ppppp  
rough multiphonic  
select sung pitch accordingly  
mf  $\curvearrowright$  p  $\curvearrowright$  mf

Tbn.  
mf  $\curvearrowright$  f  $\curvearrowright$  mp

piano  
mp  
mp  $\curvearrowright$  mf  
mf  
mf

violin I  
mf  
mf  
f  $\curvearrowright$  mf  
mp  $\curvearrowright$  f  $\curvearrowright$  mp  
f  $\curvearrowright$  mp

violin 2  
f  $\curvearrowright$  p  $\curvearrowright$  f  
ppp  $\curvearrowright$  f

viola  
p  $\curvearrowright$  f p  
mf  $\curvearrowright$  pp  
ppp  $\curvearrowright$  f

cello  
f  
p  $\curvearrowright$  f  
mf  $\curvearrowright$  mp

d. bass  
[ppp]  
mf  $\curvearrowright$  f  
mp  $\curvearrowright$  f/mf  
p  
mf  $\curvearrowright$  f  
mf

**1**      **2**      **3**      **3**

**picc**      muta flute in c  
 ppp ————— f  
 mf

**Cl. in Bb**  
 ppp ————— f  
 mp  
 mf

**B. Cl.**  
 mp  
 p  
 f  
 mp

**Fgt.**  
 mf

**Tpt.**  
 f

**Tbn.**  
 mf ————— pp  
 mf      p  
 tchl!      sh!  
 mf      p

**piano**  
 mf      mf      mp

**violin I**  
 mf < f  
 mf ————— pp  
 mp      p  
 pp      mf

**violin 2**  
 mf  
 p      mf      p  
 pp  
 mp      mf

**viola**  
 p      mf      p  
 mf  
 f  
 pp

**cello**  
 mf ————— pp  
 mf  
 pp

**d. bass**  
 f ————— p  
 mf      mp

*legno bat*  
*pizz*  
*crine*



# B

~45

3

3

2

1

flute  
mf

Cl. in Bb  
mf

B. Cl.  
mf

Fgt.  
ppp

Tpt.  
shl  
p  
mf  
p  
ich!

Tbn.  
mp

piano  
mp  
ff  
p  
mp  
mf  
mp

violin I  
pp

violin 2  
mf  
mp

viola  
pp  
pizz  
f  
legno bat  
mf  
crine  
p  
mf  
p

cello  
pp  
mf

d. bass  
mp  
mf  
f  
p

1 4 3 2

flute  
mf  
mp  
f  
p < f > p

Cl. in Bb  
mp  
mp < p >  
p < mp > p

B. Cl.  
ppp  
f  
mp

Fgt.  
I  
f < p > f

Tpt.  
ppp  
f  
mf < pp >

Tbn.  
ppp  
f

piano  
pp  
pp  
mp  
mp

violin I  
f < mp >  
mp < f > mp  
ppppp  
mf

violin 2  
mp < mf >  
mp < f > mp  
mf < f > mf < f >  
mf < pp >

viola  
mp  
mf < f >  
mf < pp >  
p < f > p

cello  
mf < p >  
p < f >  
ppp < mf > ppp

d. bass  
mf  
I II III I II III  
mf < f > p mp < ff / mf > mf < f >  
I  
ppp

1 3 1 2 4

flute: *ppp* *f* *p* *mf*

Cl. in Bb: *p* *f* *p* *mp* *pp*

B. Cl.: *mp* *p* *mp* *p* *ppp*

Fgt.: *mf* *p*

Tpt.: *pp* *mf* *pp* *mp* *pp* *mp*

Tbn.: *f* *pp* *mf* *pp*

piano: *mf* *p* *f*

violin I: *f* *p* *mf* *p* *mf* *p* *f* *pp*

violin 2: *ppp* *f* *p* *mf* *p* *mf* *pp* *p* *mp* *p* *mp*

viola: *p* *ff* *pp* [*f*] *mf* *p* *mp*

cello: *pp* *mf* *pp* *mf* *pp* *mp* *mf* *p* *mp*

d.bass: *ppp* *mp* *mf* *p* *f* *p* *p* *mf* *p*

2 2 3 3 2

flute  
p mf pp

Cl. in Bb  
ppp pp ff ppp mf

B. Cl.  
ppp pp ff

Fgt.  
pp mf

Tpt.  
pp p p

Tbn.  
pp ff

piano  
pppp mf f pp mp

violin I  
pp mp pp p f

violin 2  
pp mp pp f

viola  
pp f

cello  
p pp f mp

d.bass  
p pp f mf

legno  
II III mp pp

This musical score page contains the following parts and markings:

- Flute:** Dynamics include *p*, *ppp*, *mf*, *p*, *mf*, *p*, *ppp*.
- Cl. in Bb:** Dynamics include *mf*, *p*, *p*, *ppp*, *mp*, *pp*.
- B. Cl:** Dynamics include *mf*, *mf*, *p*, *p*.
- Fgt. (Fagotto):** Dynamics include *p*, *mf*, *p*, *mf*, *ppp*.
- Tpt. (Trumpet):** Dynamics include *mf*, *ppp*, *p*, *mf*, *p*.
- Tbn. (Tuba):** Dynamics include *mf*, *ppp*, *ppp*, *mf*.
- piano:** Dynamics include *mf*, *f*, *mp*, *mp*, *mf*, *mp*.
- violin I:** Dynamics include *p*, *p*, *ppp*, *mf*, *p*, *mp*, *p*, *mp*.
- violin 2:** Dynamics include *mp*, *p*, *p*, *mp*, *p*, *mf*, *p*, *legno*.
- viola:** Dynamics include *f*, *p*, *ppp*, *mf*, *ppp*, *mf*, *ppp*.
- cello:** Dynamics include *p*, *p*, *mp*, *mf*, *p*, *mf*, *mf*, *mf*, *ppp*.
- d. bass:** Dynamics include *mp*, *f*, *pp*, *p*, *p*, *mf*, *p*, *mp*.

Performance instructions include *pizz* (pizzicato), *arco* (arco), *legno* (legno), and *con pocas cerdas* (with few bristles).

~50

2

2

1

2

2

1

3

flute  
mf p

Cl. in Bb  
mf p

B. Cl.  
pp f pp

Fgt.  
p mp p

Tpt.  
p mf p mp

Tbn.  
pp f pp

piano  
p mp pp

violin I  
mf p p mp p mp mf mf p

violin 2  
mf p p mp p ppp p mf p mp pp

viola  
mf ppp p mp p p mp p p mp p

cello  
mp ppp mf ppp mp f pp

d. bass  
pp f pp mf ppp arco III p

2 1 3 1 3 3

flute ppp ff f p p

Cl. in Bb ppp ff p mf ff mf

B. Cl. ppp mf ppp mp f pp

Fgt. pp mp p

Tpt. mf pp mp pp mf

Tbn. mf pp p p

piano mf p mf mp mf p

violin I mf pp mf p ff p mf ff mf p f

violin 2 ppp ff ppp mf p

viola ppp p mf p mf pizz mf mp f pp

cello ppp mp ppp mf p mf p mf

d. bass ppp ff pp/f p mf pizz mf

3 3 1 3 1 2  
 flute mf pp p ppp mf  
 Cl. in Bb mf pp p ppp mf/p /mf  
 B. Cl. p mp p mf p mf mp  
 Fgt. mf p  
 Tpt. p f p mf pp  
 Tbn. f p mf mf mp  
 piano 8 mf ff mp 8 mf  
 violin I p mf p mf pppp mp  
 violin 2 p f p mf p mp mf p  
 viola p f mf ppp  
 cello mf pp p ppp mf mp  
 d.bass f pp/mf arco mf pp mp pp p pizz mf  
 legno p mf p  
 crine mp mf p



1 3 2 1 2 2 2

flute  
mf

Cl. in Bb [B♭]  
mf

B. Cl.  
mf

Fgt.  
mf

Tpt.  
mf

Tbn.  
mp

piano  
mf

[3"-7"]

B1. piano solo

violin I  
mf

violin 2  
ppp

viola  
mp

cello  
mf

d.bass  
mp

legno  
mp

legno  
mp

crine  
mp

4 1 2 2 1 3

flute  
 f mp  
 f/pp  
 mp  
 mf p  
 ppp  
 mp  
 mf

Cl. in Bb  
 f mp  
 p f p  
 mf  
 ppp  
 mf pp  
 p

B. Cl.  
 pp p pp  
 mf  
 mf/p  
 mf p

Fgt.  
 pp mf  
 mp

Tpt.  
 mf  
 mf/pp f pp  
 mf

Tbn.  
 mf/pp f pp  
 mf

violin I  
 f p f  
 mf p  
 pp  
 p

violin 2  
 mf  
 mp  
 crine  
 pp  
 mp  
 mp

viola  
 pp mf  
 mp  
 mp  
 f

cello  
 pp mf  
 p  
 mp  
 mf

d.bass  
 mp  
 mf  
 arco  
 P I  
 II mf  
 mf  
 P I  
 II mf

D

~55

3

1

2

2

1

4

flute

Cl. in Bb

B. Cl

Fgt.

Tpt.

Tbn.

violin I

violin 2

viola

cello

d.bass

legno

pizz

arco

[8"-12"]

C. Contrabass solo

electronics

s13

s14

flute:  $f/ mp$ ,  $f$ ,  $mf$ ,  $mp$ ,  $mf$ ,  $p$ ,  $p$ ,  $mf$ ,  $mf$   
 Cl. in Bb:  $f$ ,  $mp$ ,  $f$ ,  $p$ ,  $mf$ ,  $mf$   
 B. Cl.:  $p$ ,  $mf$ ,  $mf/p$ ,  $f$ ,  $mf$   
 Fgt.:  $mp$ ,  $mf$ ,  $mf$   
 Tpt.:  $pp$ ,  $mf$ ,  $mp$ ,  $mf$ ,  $mf$ ,  $pp/mf$ ,  $pp$   
 Tbn.:  $mp$ ,  $mp$   
 violin I:  $mp$ ,  $mp$ ,  $legno$ ,  $mp$ ,  $pp$ ,  $p$ ,  $mf$   
 violin 2:  $mf$ ,  $legno$ ,  $mp$ ,  $pp$ ,  $mp$ ,  $mf$   
 viola:  $mf$ ,  $pp$ ,  $pizz$ ,  $I$ ,  $mf$ ,  $IV$ ,  $mp$ ,  $mp$ ,  $f$   
 cello:  $mf$ ,  $pp$ ,  $mf$ ,  $pizz$ ,  $arco$ ,  $mp$ ,  $mf$ ,  $p$ ,  $f$ ,  $ppp$ ,  $mf$

The musical score is organized into three systems, each containing three measures. The instruments and their parts are as follows:

- Flute:** Starts with a *mf* dynamic. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *pp* to *ff*.
- Cl. in Bb:** Starts with *mf/p*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *pp* to *f*.
- B. Cl.:** Starts with *mp*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *mf* to *ff*.
- Fgt.:** Starts with *mf*. The first system has notes in measures 1 and 3. The second system has notes in measure 3, with a crescendo from *mf* to *p*.
- Tpt.:** Starts with *mf*. The first system has notes in measures 1 and 3. The second system has notes in measure 3, with a crescendo from *mf* to *p*.
- Tbn.:** Starts with *mp*. The first system has notes in measures 1 and 3. The second system has notes in measure 3, with a crescendo from *mf* to *p*.
- Violin I:** Starts with *f*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *p* to *mf*.
- Violin 2:** Starts with *f*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *p* to *ff*.
- Viola:** Starts with *ppp*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *p* to *ff*.
- Cello:** Starts with *mp*. The first system has notes in measures 1 and 3. The second system has notes in measures 1 and 3. The third system has notes in measure 3, with a crescendo from *p* to *ff*.

flute: mf, p, f/mf, p, ff, mf, ppp  
 Cl. in Bb: mp, f, mp, ff, ppp  
 B. Cl: mp, f, mf, ppp  
 Fgt.: f, ppp  
 Tpt.: mp, mf, ppp  
 Tbn.: mp, f, mp, ff, mf, ppp  
 violin I: legno, legno bat, crine, mf, p, p, ff, p, mf, mf, p  
 violin II: III, mf, f, p, ff, ppp, f  
 viola: mp, f, pp, pizz, arco, mf, mp, f, p, f  
 cello: mf, f, p/mf, ppp

electronics s18

s19

s20

s21

3 1 2 2 1 2 2

flute  
mf f p/mf p mf p pp mp

Cl. in Bb  
mf f p f/pp mf pp p mf

B. Cl.  
mf p f/pp pp mf pp

Fgt.  
ppp f/mf mf

Tpt.  
p mp ppp

Tbn.  
p mf p

**D. Trombone solo**

violin I  
mf p p mp p pp mp

violin 2  
mp pp p mp ppp pp mp

viola  
p mf p mf p ppp mf ppp

cello IV  
mf mp f pp ppp mf ppp pp mp

electronics **s22**

**s23**

**s24**

**s25**

# E

~35

2 2 1 2 2 1 3

flute  
pp mf

Cl. in Bb  
p mf p

B. Cl.  
pp mf pp

Fgt.  
pp mf pp

Tpt.  
p

violin I  
pp mp p mp mf mp

violin 2  
pp mp ppp mp ppp mp ppp mp ppp

viola  
ppp mf ppp pp mp pp

cello  
pp mp ppp mf ppp mf pp mp

[5''-9'']

B3. B.Cl. solo

electronics

s26

s26

s27



2 1 3 1 3 3

flute  
pp mf p p mf p mf p

Cl. in Bb  
ppp mp mf ppp mp ppp

Fgt.  
p mf p

Tpt.  
mp pp pp mf pp

violin I  
mf p p mf p legno bat p

violin 2  
mp p mf pp mp ppp legno mf p

viola  
mp mp mf p/mf mp ppp mp pp

cello  
ppp mp/ppp mp ppp pp mp pp

electronics

s28

s29

s30