assemblage theory II

for baritone sax, [va, vc, vc, db], [vn, vn, vn] [fl, cl, cl, trpt], [perc, perc] & electronics

para Omar López
y Esamble Cepromusic

Iván Naranjo
2018-2019

assemblage theory II

Still another process unfolds when two apparently indifferent yet coherent systems come together and imprint on one another to form a third, coherent system.

-Reiser + Umemoto: Atlas of Novel Tectonics

A Deleuzian multiplicity takes as its first defining feature these two traits of the manifold: its variable number of dimensions and, more importantly, the absence of a supplementary (higher) dimension imposing an extrinsic coordinatization, and hence, an extrinsically defined unity.
As Deleuze writes: "Multiplicity must not designate a combination of the many and the one, but rather an organization belonging to the many as such, which has no need whatsoever of unity in order to form a system".

-Manuel DeLanda: Intensive Science and Virtual Philosophy

Instrumentación

sax barítono, [va, vc, vc, db], [vn, vn, vn], [fl, cl, cl, trpt], perc1, perc2, medios electrónicos.

perc 1:

gran cassa
2 platillos crash grandes
tres placas de metal colocadas sobre una mesa
tres toms
bombo con pedal
tarola

perc 2:

tam tam
malletkat - computadora 1
tres woodblocks
tarola
tom de piso

electrónica:

2 altavoces, uno de cada lado del escenario,
2 altavoces, dentro del ensamble, dispuestos de manera simétrica
4 transductores sobre dos tarolas y dos toms de piso
computadora 2 (SuperCollider)

observaciones generales

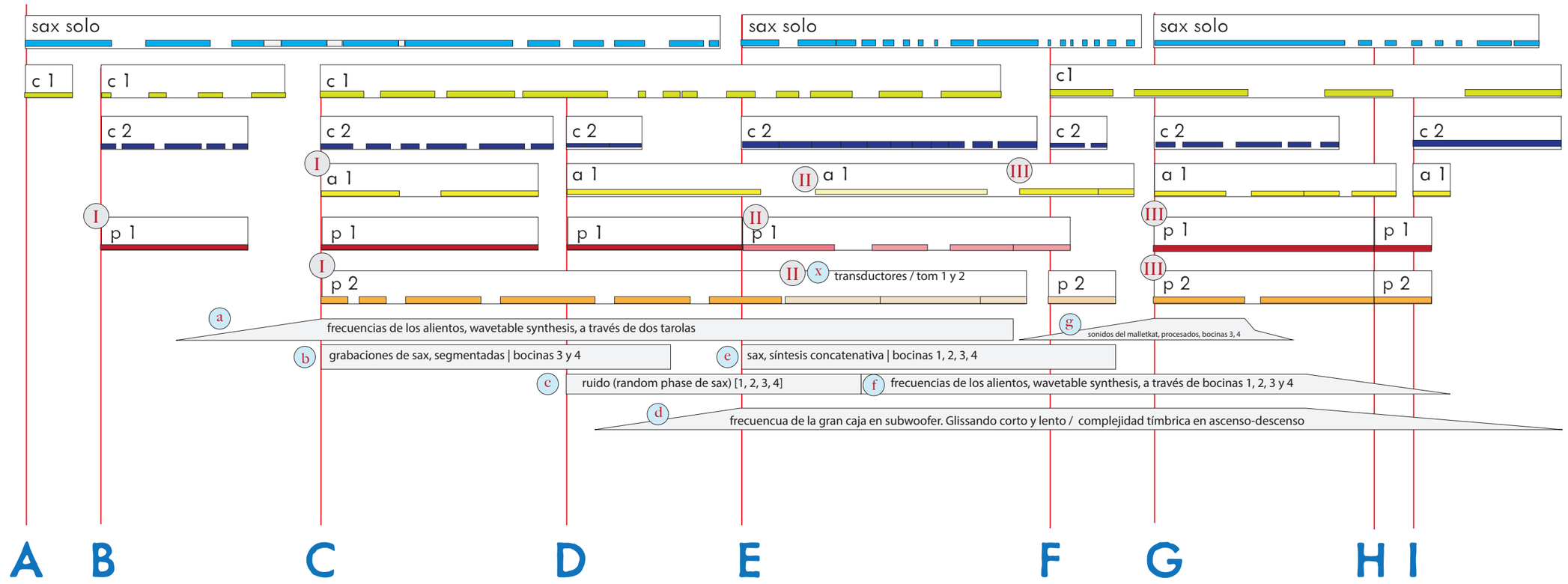
No existe una partitura global. La pieza consta de cinco grupos de partituras / partes:
1. [sax]: Sax barítono.
2. [c1]: [va, vc, vc, db] - Partitura y partes.
3. [c2]: [vn1, vn2, vn3] - Partitura y partes.
4. [a1]: [fl, cl, cl, trpt] - Partes individuales.
5. [p1]/[p2]: [perc1, perc2] - Partes individuales.
6. [e1]: [electrónica] - Parte.

Cada grupo debe ensayar por separado antes de ensamblar la pieza completa. Cada uno de ellos se comporta de manera distinta en el tiempo y en el desarrollo de su material. No debe buscarse la coordinación excepto en los momentos indicados con una flecha roja. Si bien las duraciones de cada sección de cada grupo están calculadas para llegar a esos momentos en el orden sugerido porla gráfica temporal (ver siguiente página), algunos ajustes y/o acuerdos tendrán que ser previstos durante los ensayos, en caso de que los tempos cambien ligeramente y se altere el mismo.

El grupo c1 [va, vc, vc, cb] debe ser dirigido. El director además, da las entradas, a este y otros grupos en los momentos indicados en la partitura.

assemblage theory II

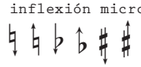
Las distintas partes se ensamblan mediante una serie de puntos de sinncronía y en la manera sugerida por el siguiente cuadro, sin embargo, las duraciones de cada sección pueden variar ligeramente.



Notación y técnicas instrumentales

accidentales:
escala de cuartos de tono

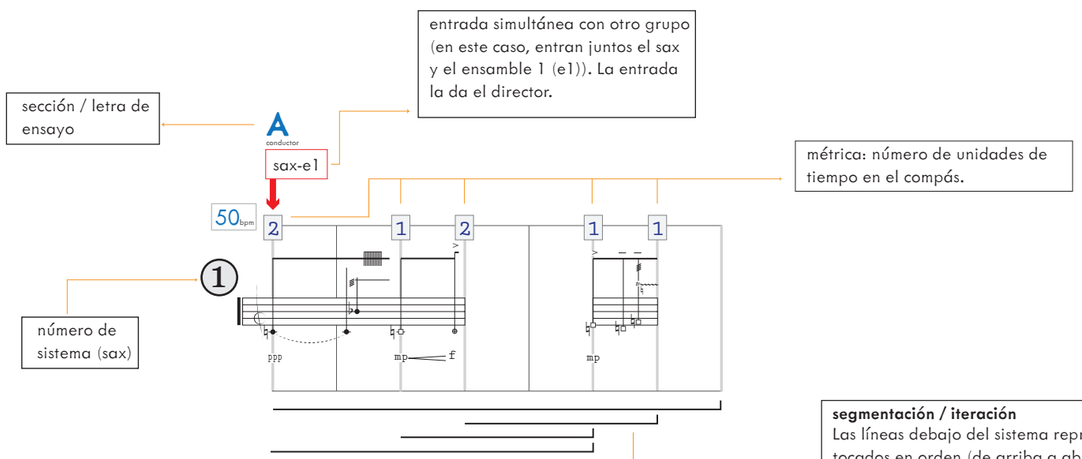
inflexión microtonal (aprox. 1/8 de tono)



transformación gradual

acento normal

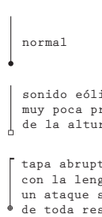
acento muy marcado, como sffz



segmentación / iteración
Las líneas debajo del sistema representan distintas segmentaciones de este. Todos los segmentos deben ser tocados en orden (de arriba a abajo). En este caso, primero se toca el sistema entero, después se toca el segmento que abarca el tercer y cuarto compases, después el que contiene el segundo y tercero, y por último, del primer al tercer compás. Todos los segmentos terminan al final de un compás, no incluye el primer momento del siguiente.

Saxofón barítono

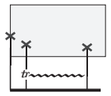
cabezas de nota:



normal

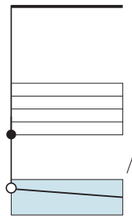
sonido eólico (con muy poca presencia de la altura indicada)

tapa abruptamete la boquilla con la lengua, provocando un ataque sordo y la eliminación de toda resonancia.



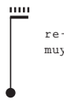
golpes de llaves:
la altura del rectángulo gris, que sustituye al pentagrama, representa el rango de alturas perceptibles en los golpes de llaves.

slap tongue.
normal y de caña (sin resonancia) respectivamente



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.

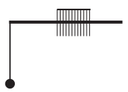
articulación interna:



re-articulación seca muy rápida

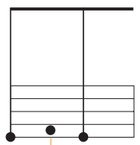
similar a un frulato, pero acentuando el primer momento con el sonido de una "t".

[trrrrrrrrr]



articulación interna muy suavee y rápida: co diafragma o frulato de garganta.

frulato



nota ligada

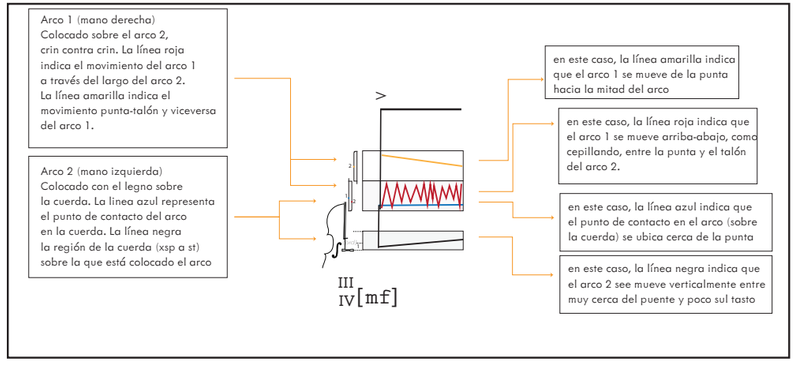
notas articuladas

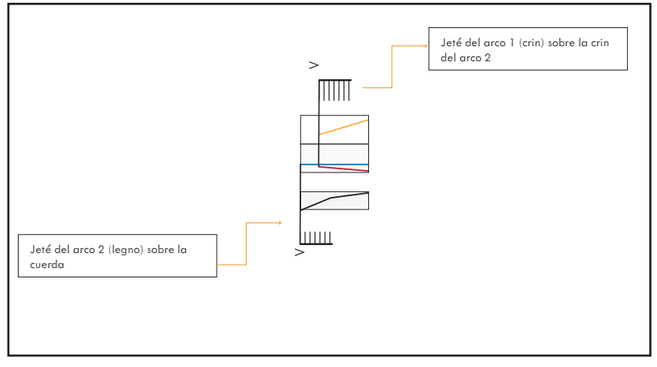
Multifónico. La nota escrita debe formar parte del multifónico.

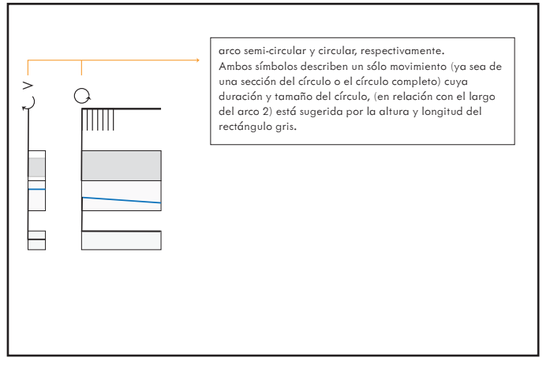
Cuerdas [c1 y c2]

Los dos violoncellos y el contrabajo requieren de dos arcos.

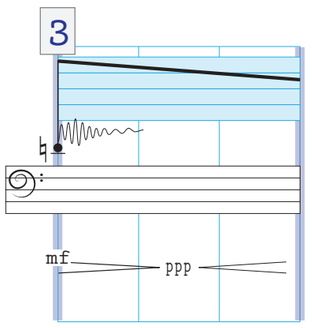
Notacíon y técnica de arco doble (sólo c1)

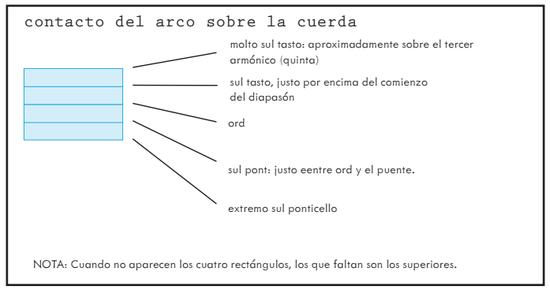


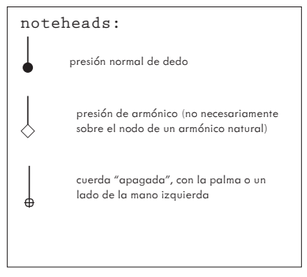


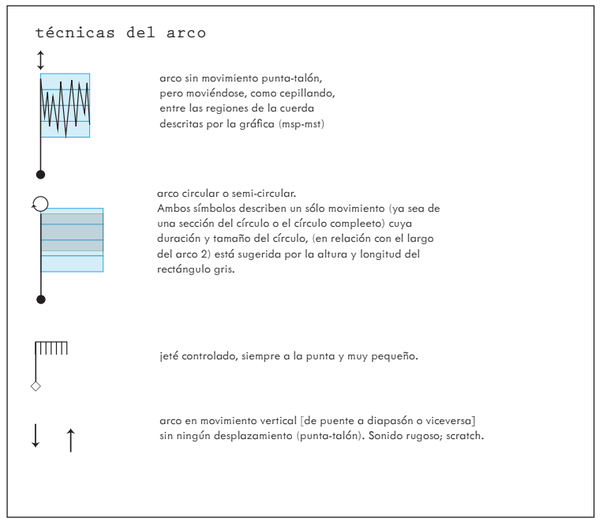


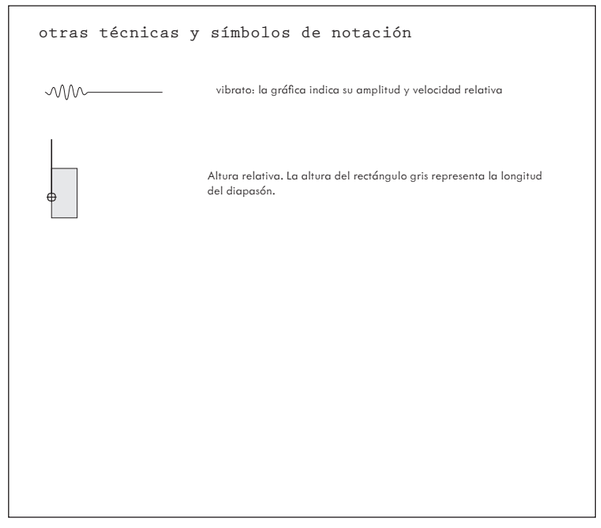
Notacíon general (c1 y c2)









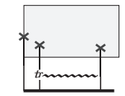


[a1] : [fl, cl, cl + cl. b., trpt]

I y III

Instrucciones en la partitura.

II



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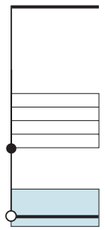

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SORDINA [trompeta]

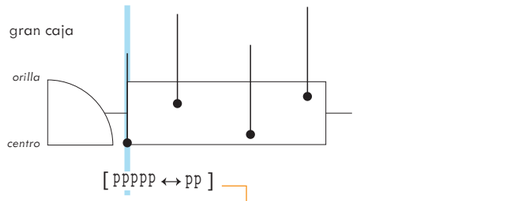
- Completamente abierta / sin sordina
- Parcialmente cerrada. Muchos niveles de obstrucción pueden ser usados as libitum cuando aparece este símbolo.
- Completamente cerrada. La altura resultate es distinta a la escrita.

[p1 y p2] : percusiones

p1

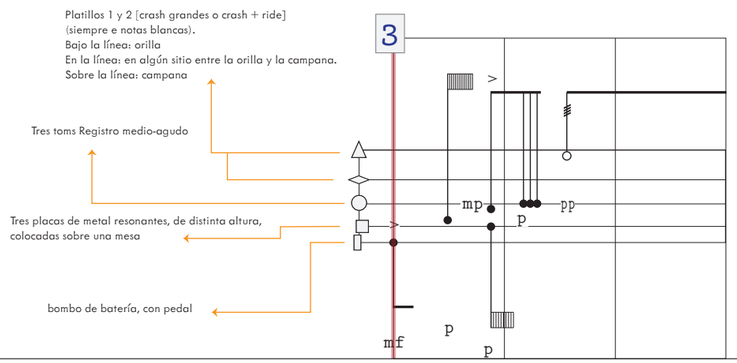
I

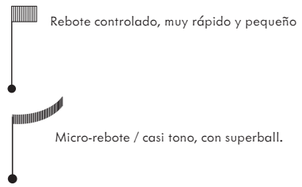
El ritmo es sugerido por la posición de las notas en ecciones, divididas por barras azules, de 10 segundos. El punto de ataque sobre la membrana es sugerido por la posición en el eje vertical y en relación con el diagrama/clave.



II

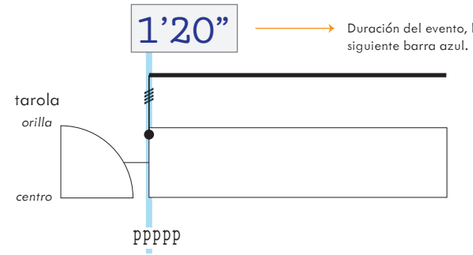
Usa un par de superballs como baquetas. El uso de baquetas adicionales queda a libertad del intérprete.





III

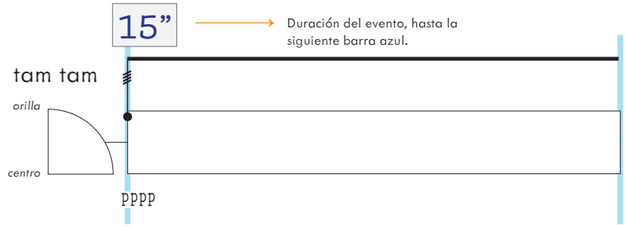
El punto de ataque sobre la membrana es sugerido por la posición en el eje vertical y en relación con el diagrama/clave, del lado izquierdo del sistema.



p2

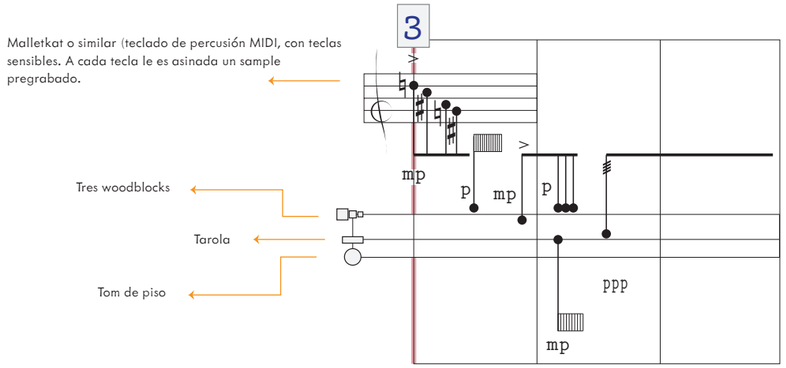
I

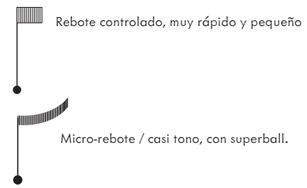
El punto de ataque sobre la membrana es sugerido por la posición en el eje vertical y en relación con el diagrama/clave, del lado izquierdo del sistema.



II

Usa un par de superballs como baquetas. El uso de baquetas adicionales queda a libertad del intérprete.





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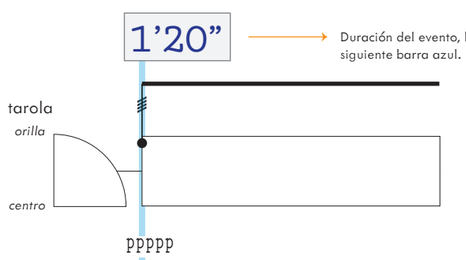
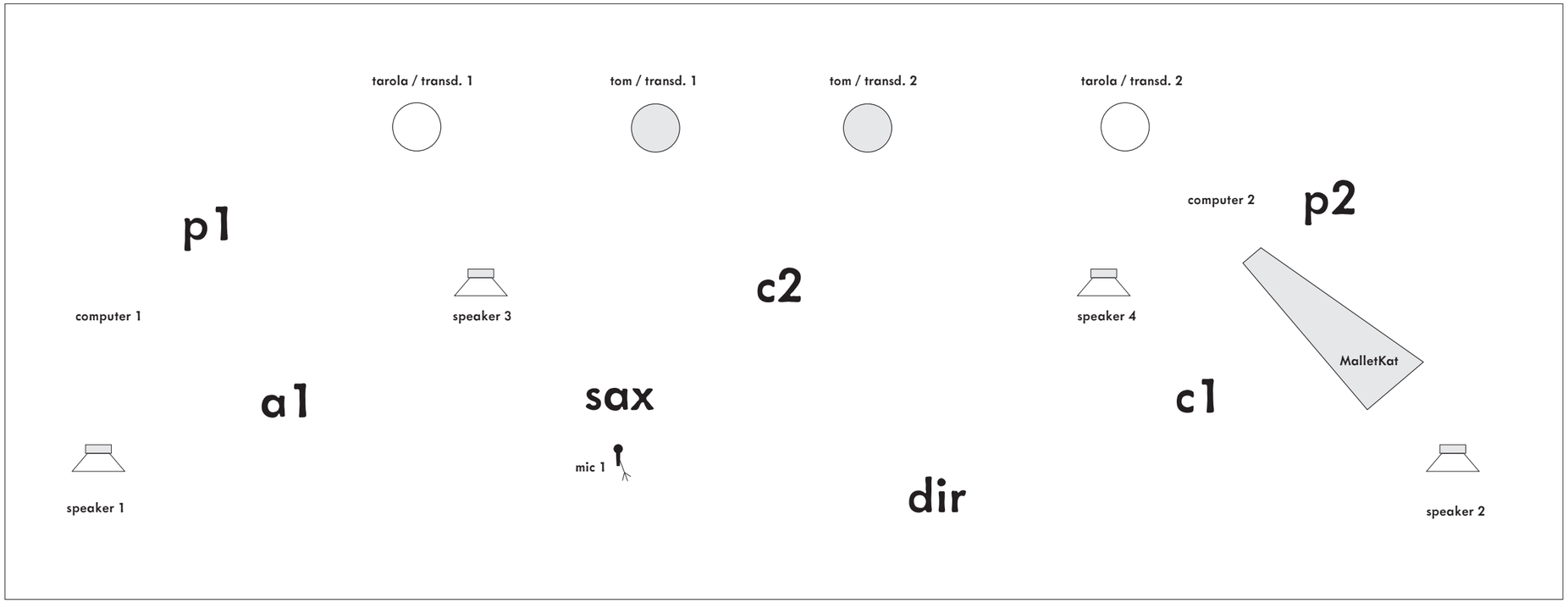
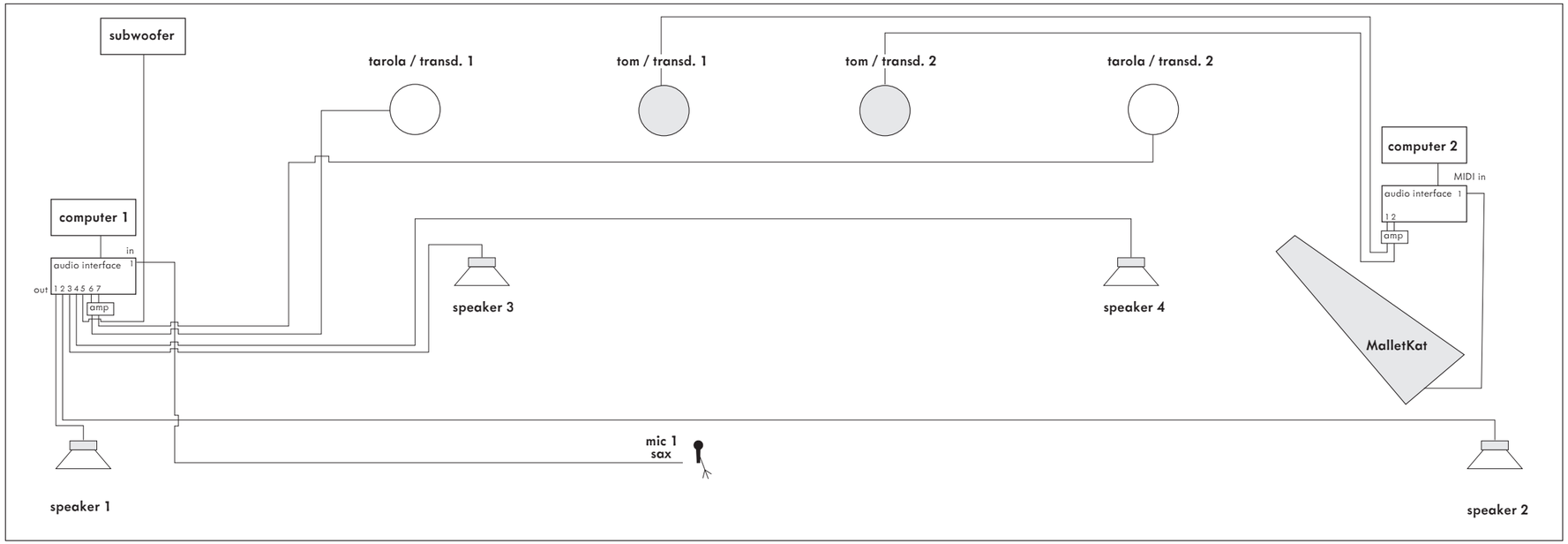


disposición en el escenario



audience

[e1] : electrónica



computer 1

a frecuencias de los alientos, wavetable synthesis, a través de tarola / transd 1 y 2 (canales 6 y 7)

b grabaciones de sax, segmentadas | bocinas 3 y 4

c ruido (random phase de sax) [1, 2, 3, 4]

d frecuencia de la gran caja en subwoofer. Glissando corto y lento / complejidad tímbrica en ascenso-descenso

e sax, síntesis concatenativa | bocinas 1, 2, 3, 4

f frecuencias de los alientos, wavetable synthesis, a través de bocinas 1, 2, 3 y 4

g sonidos del malletkat, procesados, bocinas 3, 4

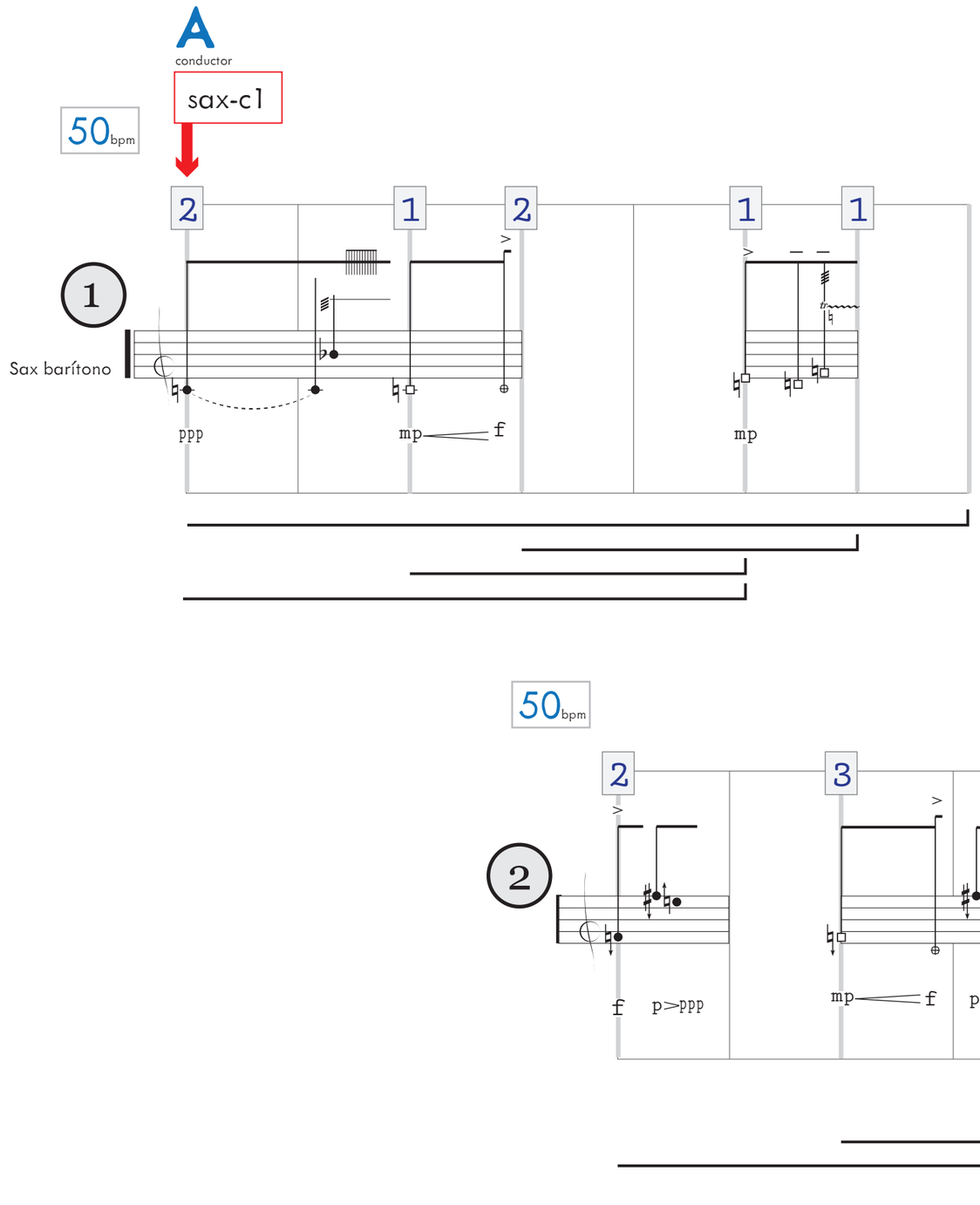
computer 2

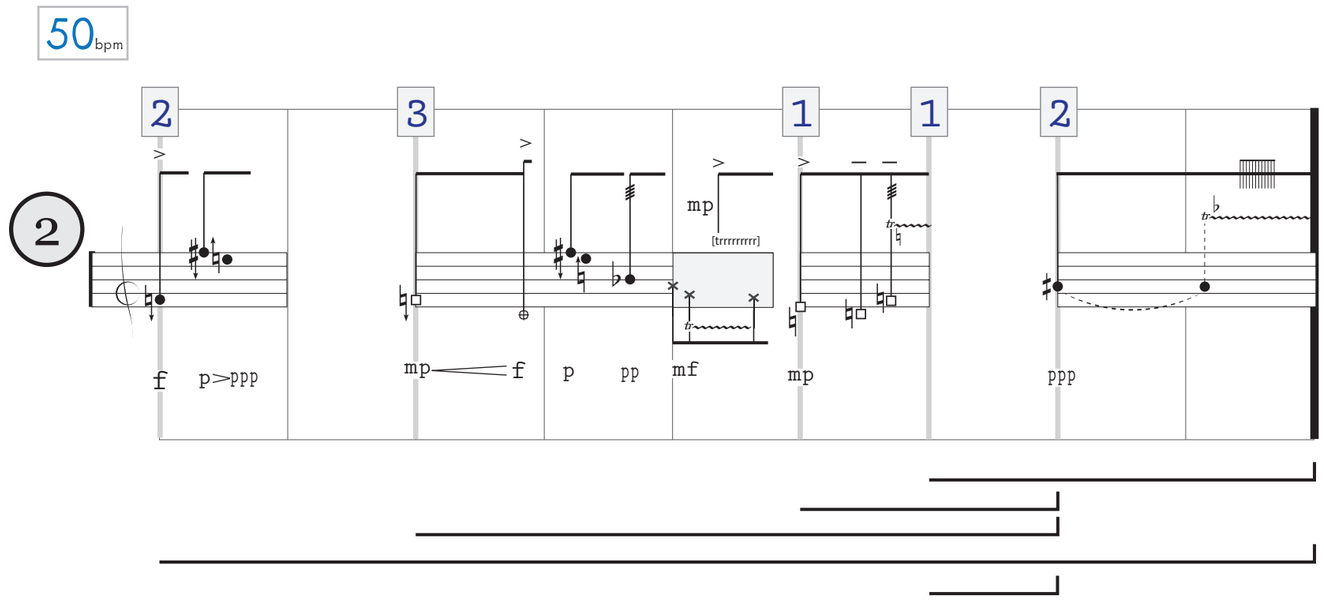
x samples disparados por medio del MalletKat (tom/transd 1 y 2) [canales 1 y 2]

assemblage theory II

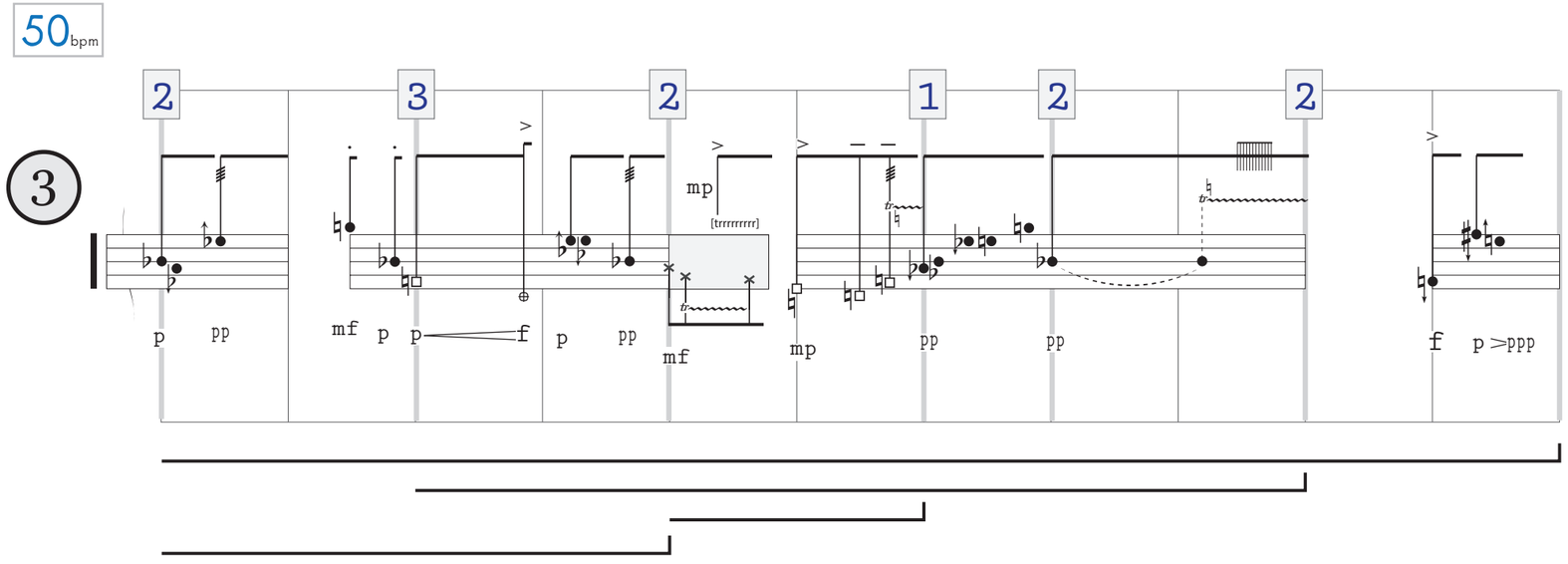
Iván Naranjo, 2019

Sax barítono





18″


50 bpm
2
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2
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p pp
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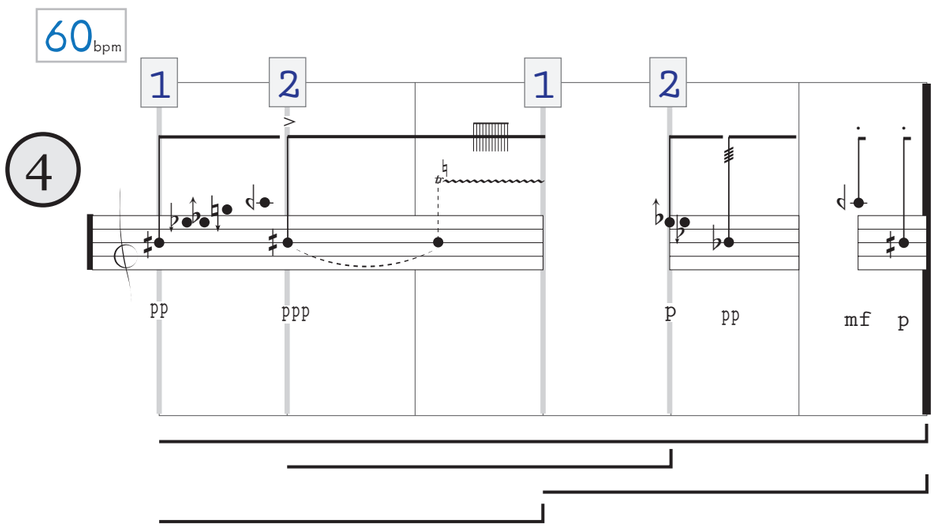
60 bpm
1
2
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4
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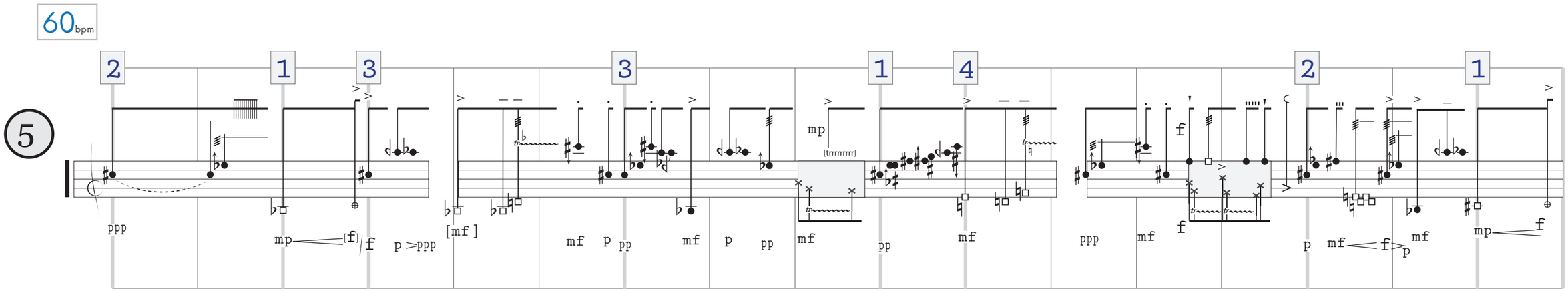
p pp
mf p

11″


60 bpm
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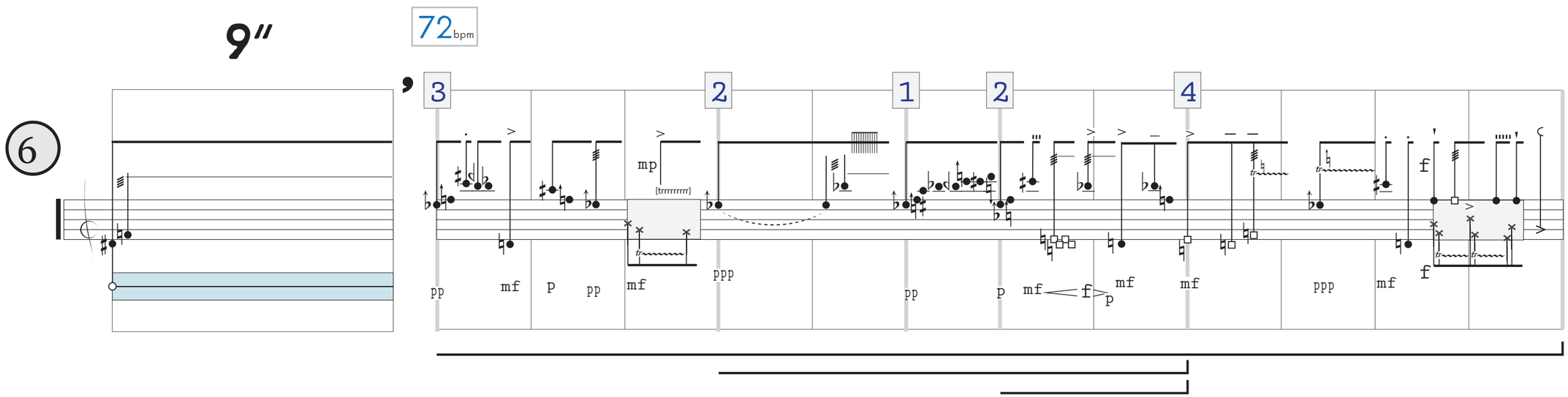
9″
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6
3
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mf
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[trrrrrrrrr]
ppp
pp
p
mf
f
p
mf
mf
ppp
mf
f
f

6″

60 bpm

7

4 3 1 2

ppp mf f ppp mf f pp mf p pp mf mp [trrrrrrrrrr] pp ppp

50 bpm

8

4 2 3 3 2 1 3

f p >ppp [mf] mf p p mf < f > p mf ppp mf f ppp pp p mf p pp mf

3″

50 bpm

9

2 1 1 3 2 1 1 3 1 2

p mf mp f p [f] pp ppp pp mp [trrrrrrrrr] mf f p >ppp [mf] mf p mf f

80 bpm

10

3 1 2 1 2 1 3 2 2 1

p f pp mf f f p >ppp [mf] mf p mp [trrrrrrrrr] mf

84 bpm

11

3 1 3 2 1 2 2 3

p f pp ppp pp mf [trrrrrrrrr] mf mf ff f p > mf p

76 bpm

12

3 2 3 1 2 1 3 2 1 2

p f/pp ff p>ppp mf mf p mf [trrrrrrrrr] ppp mf ppp mf p

70 bpm

13

8″

3 2 1 1 3 3 1 2 4

f p>ppp/mf mf /pp pp p f/ppp ppp [trrrrrrrrr] mf p

80 bpm

14

7″

4 3 3 3 2 2 2 2

p f p> mf p f/ppp p pp [trrrrrrrrr] mf pp

6″

67 bpm

15

4 2 2 3 1 3 2 1

pp mf p f/ppp mf ppp mp f p > f mf mf pp

70 bpm

16

13″

2 3 3 4 3 2 1 1 2

ppp mp p f p mf p f f p mf mf mp pp

72 bpm

13″

17

2 3 1

pp p f p pp mf

3″

E

sax

sax-c2-p1

66 bpm

18

2 3 4 4 3 2 1 1 2

p mf/p f p mf pp/f f p mf pp

10″

19

pp mp pp

58 bpm

20

2 2 1 4 3 1 2 3

mp pp ff p mf f p mf f/mp f p >/mf pp mf > p

68 bpm

21

3 1 4 1 3 3

pp mf pp mp mf pp pp ff

64 bpm

22

3 3 2 4

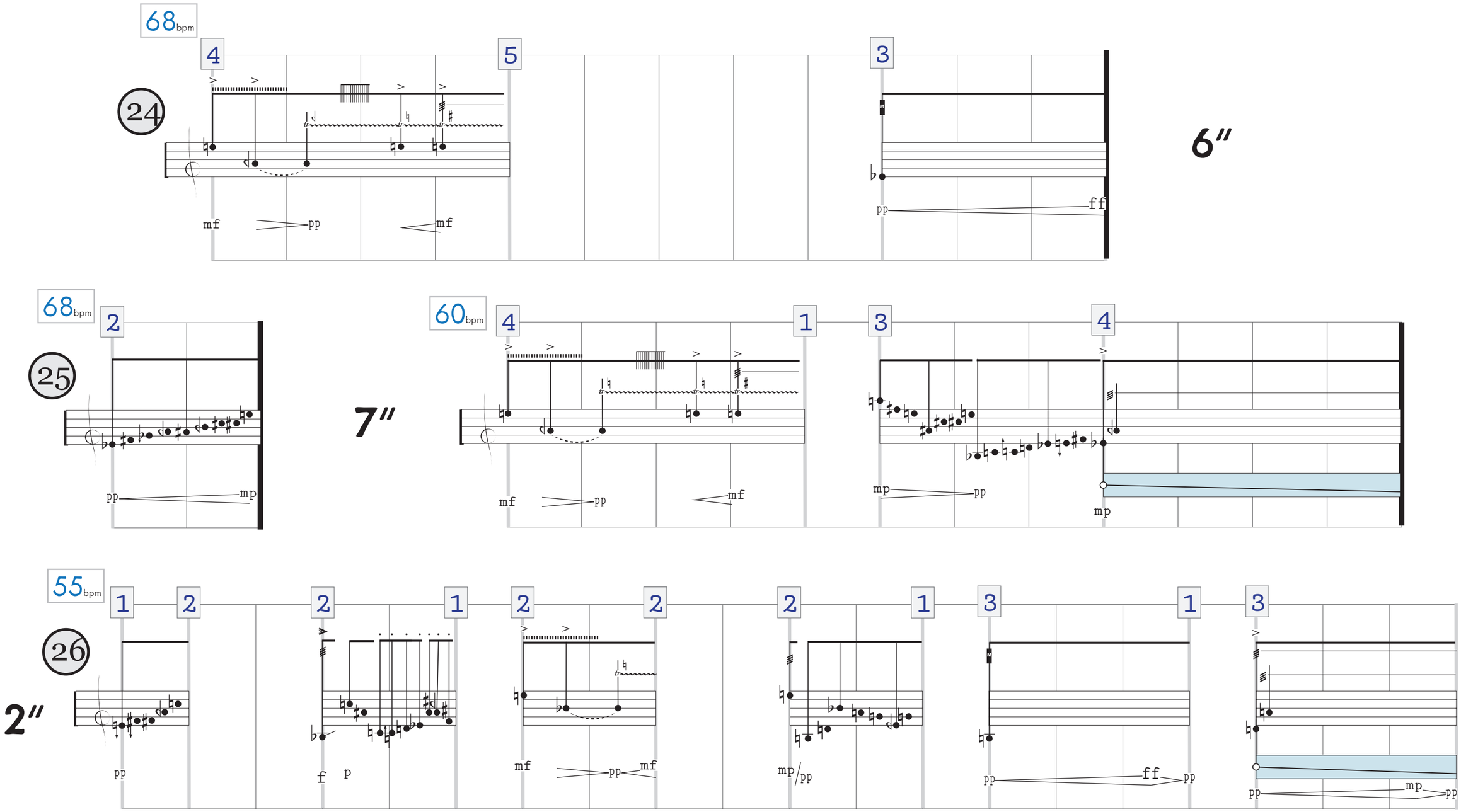
pp mf pp mf/p f p mf mf pp

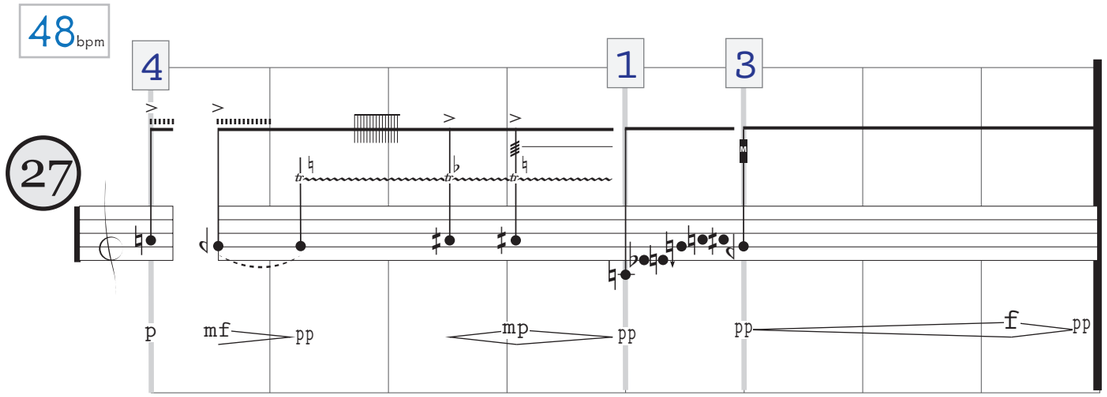
60 bpm

23

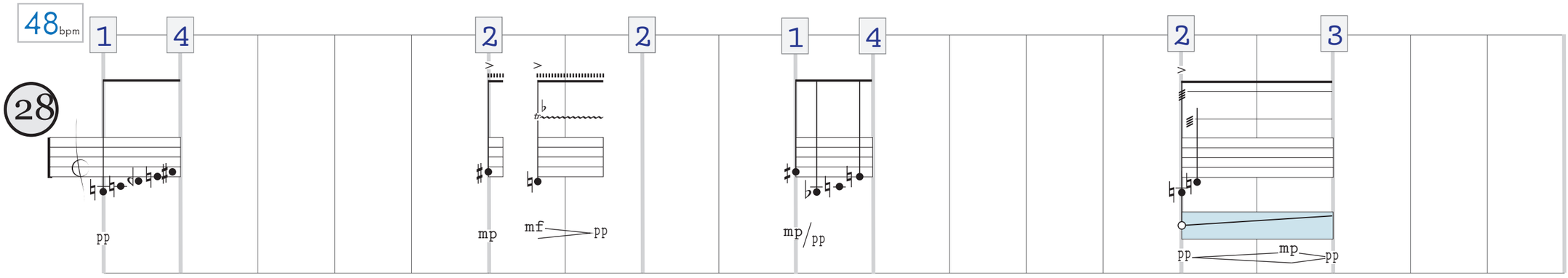
3 1 2 5

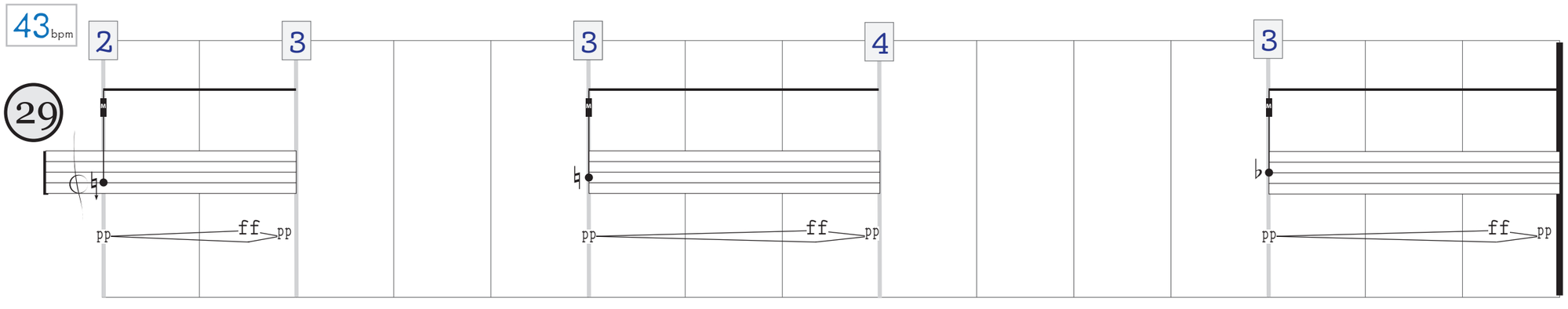
pp ff pp pp mp pp


68 bpm
24
6″
mf
pp
mf
pp
ff
68 bpm
25
7″
pp
mp
60 bpm
mf
pp
mf
mp
pp
mp
55 bpm
26
2″
pp
f
p
mf
pp
mf
mp/pp
pp
ff
pp
pp
mp
pp

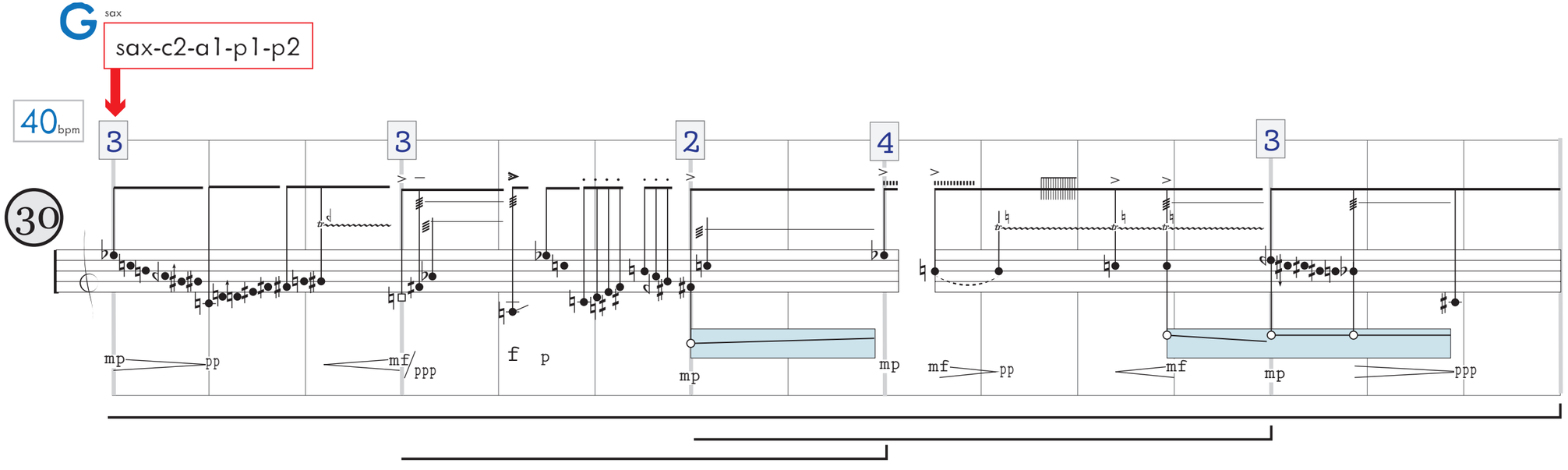

48 bpm
4
1
3
27
p
mf
pp
mp
pp
pp
f
pp

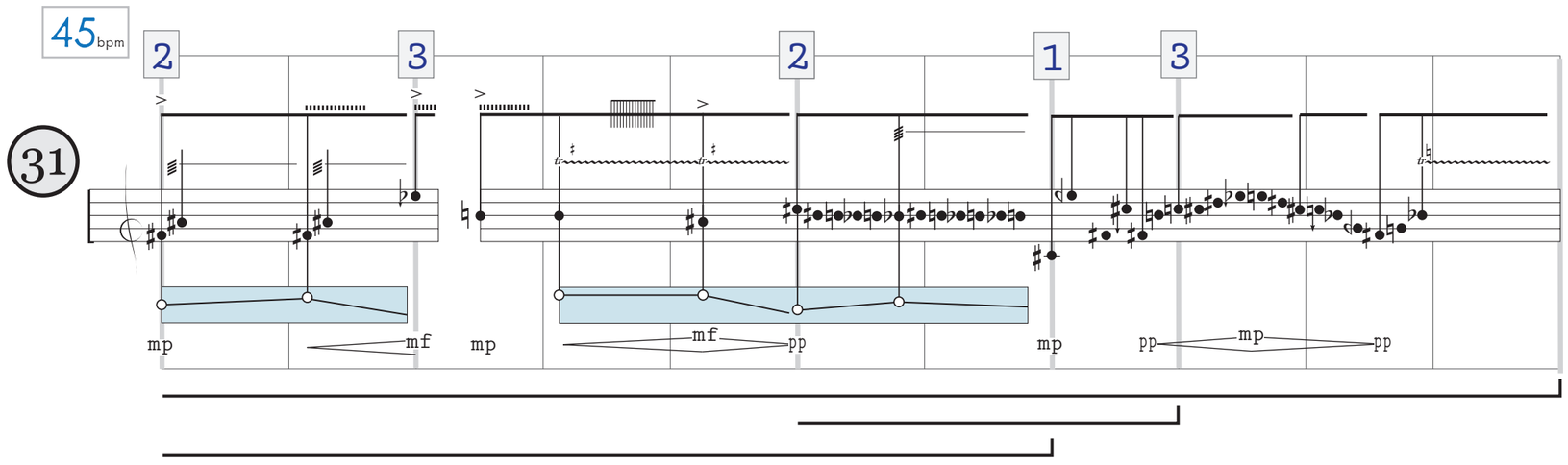
5″


48 bpm
1
4
2
2
1
4
2
3
28
pp
mp
mf
pp
mp/pp
pp
mp
pp


43 bpm
2
3
3
4
3
29
pp
ff
pp
pp
ff
pp
pp
ff
pp

5″


G
sax
sax-c2-a1-p1-p2
40 bpm
30
3
3
2
4
3
mp
pp
mf/
ppp
f
p
mp
mp
mf
pp
mf
mp
ppp


45 bpm
31
2
3
2
1
3
mp
mf
mp
mf
pp
mp
pp
mp
pp

60 bpm

32

3 3 2 4 3

p pp mp mf/p f p mp mf pp mf pp mp

52 bpm

33

7″

3 3

p pp mp p ppp

60 bpm

7″

3 3

p pp mf mf pp

65 bpm

34

8″

3 3

f pp mf mp pp

7″

75 bpm

3 2

mf pp mf mp pp

8″

75 bpm

35

3 1

mf pp mf mp pp

8″

75 bpm

2 3 3 5

mf pp mf ff pp

80 bpm

36

1 3 3 3 2

pp mf f pp mp pp

3 4

pp mf p mf pp mp

64 bpm

37

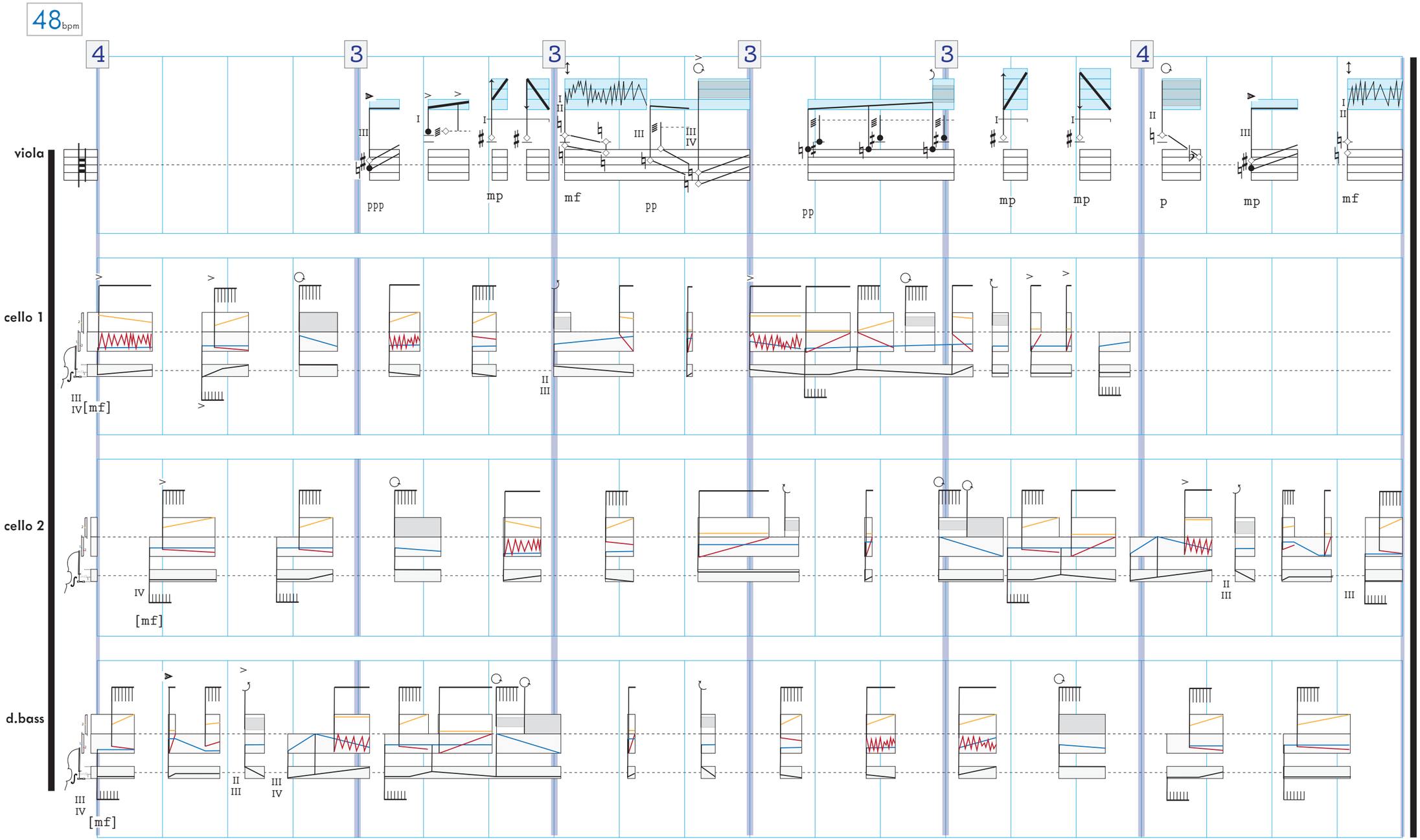
2 2 2 1

pp mf pp mp

assemblage theory II

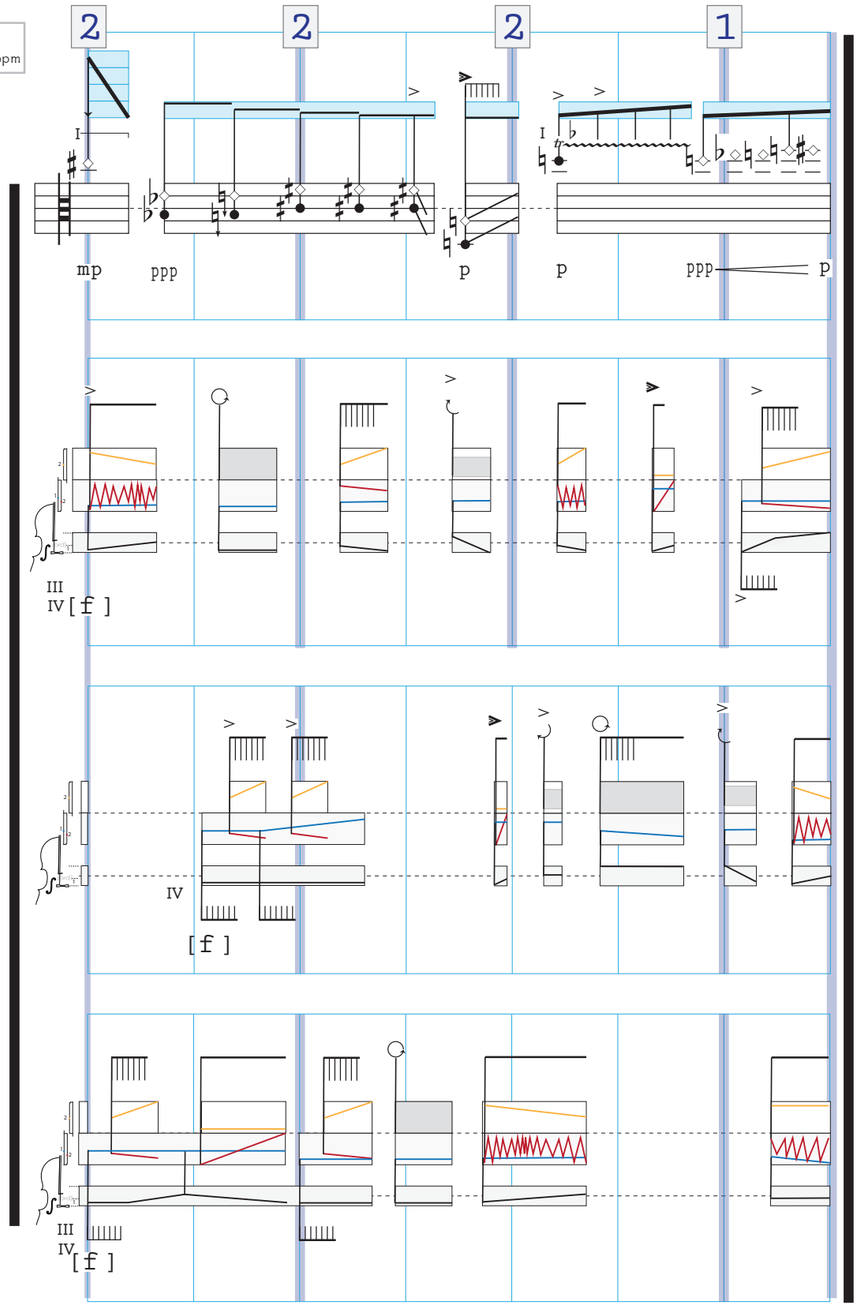
Iván Naranjo, 2019

Cuerdas 1 [c1]



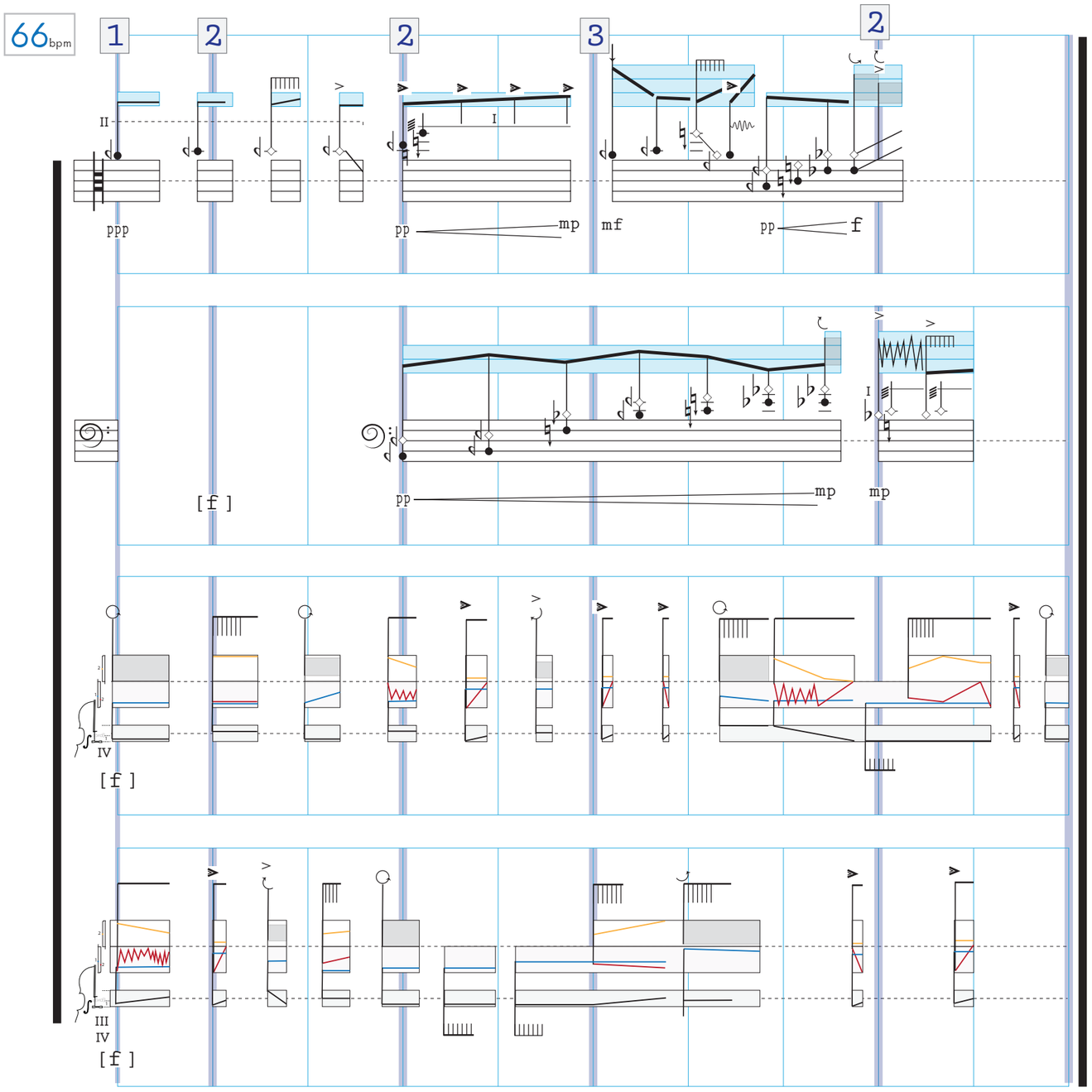
B conductor

e2-p1



[15″]

[20″]



[17″]

74 bpm

2 1 4 4 1 1 3

mp pp mp mp p mf f p p

p mf p f pp mp pp

IV

[f]

III IV

[f]

[15″]

60 bpm

1 2 2 3 3 4 2 1

legno crine legno crine

ppp mf p mf p mp ppp mp ppp p mf pp mf

mf f p p mf p pp mp pp mf f p pp

[f]

[f]

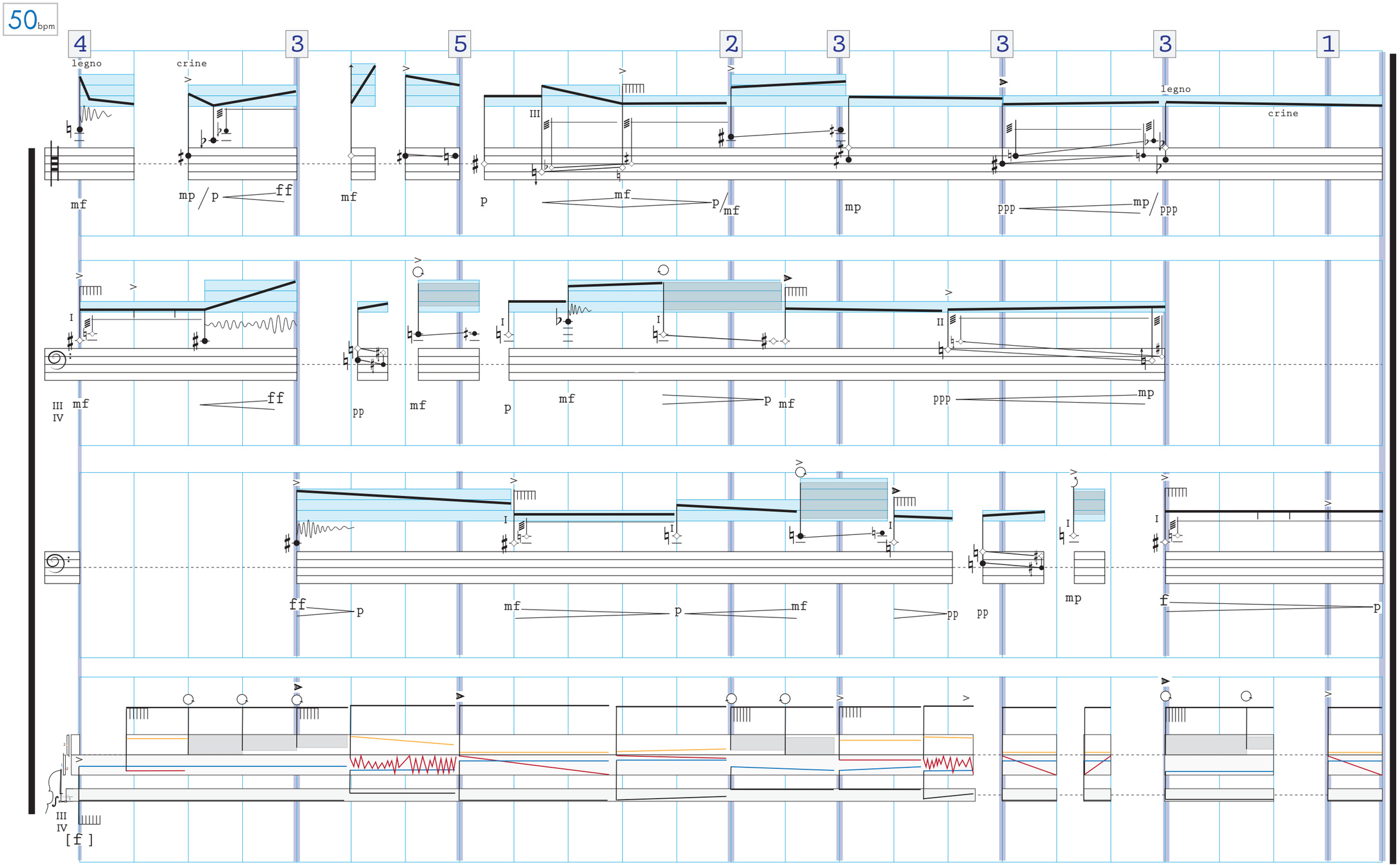
[20″]

conductor

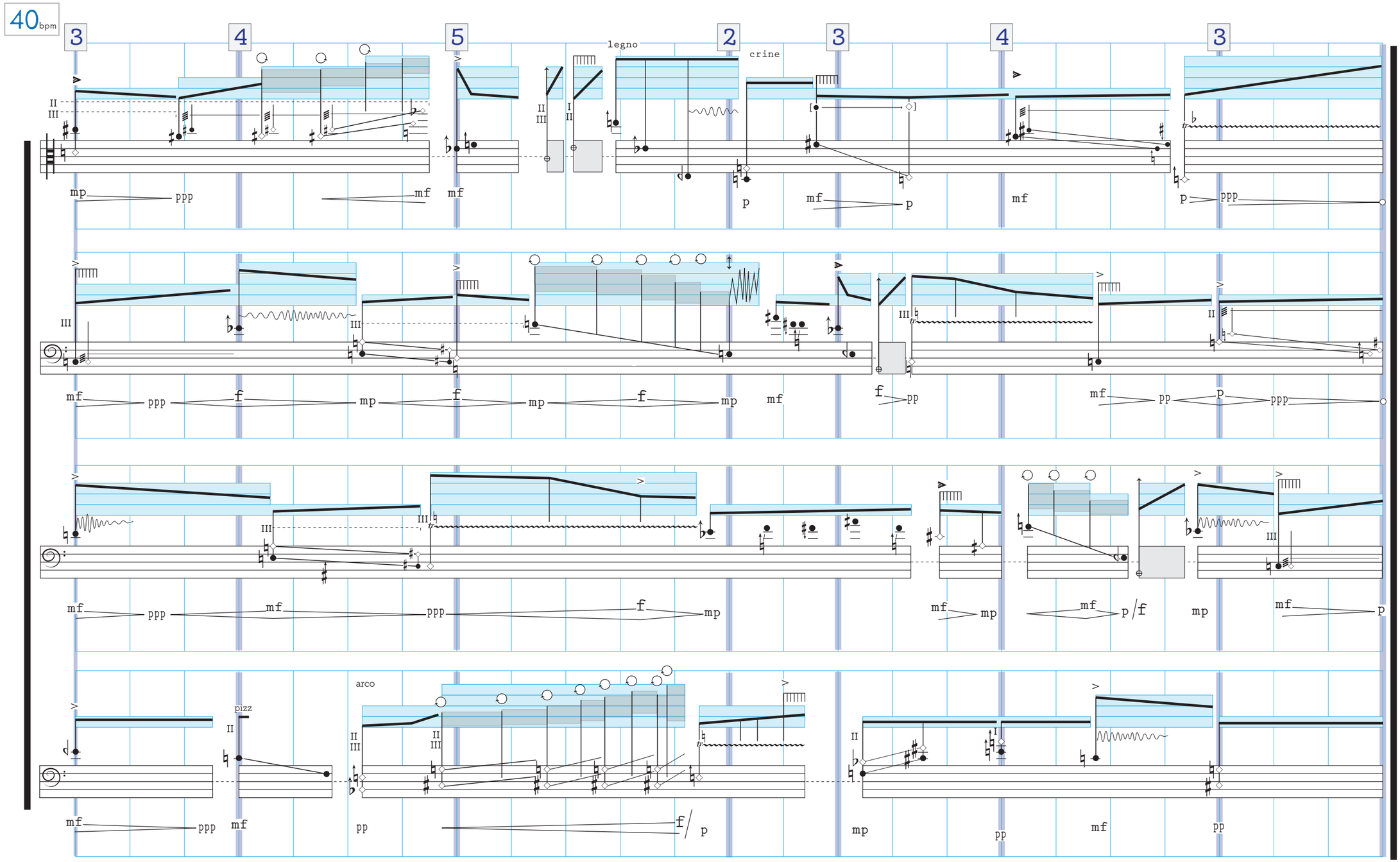
e2-e3-p1-p2-elec1

52 bpm

[9″]


50 bpm
4
3
5
2
3
3
3
1
legno
crine
mf
mp / p
ff
mf
p
mf
p/mf
mp
ppp
mp/ppp
legno
crine
III
I
II
III
IV
mf
ff
pp
mf
p
mf
p
mf
ppp
mp
ff
p
mf
p
mf
pp
pp
mp
f
p
III
IV
[f]

[6″]



[4″]

40 bpm

3 4 3 4 2 2 4 3 3

legno crine

f ppp mf mf mp mf p mf p p mf p mf pppp

crine pizz

IV mf ppp mf mp mp f p/mf pp

arco pizz

p p mf p mp mf p/mf f p f ppp

legno crine

pizz arco

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

60 bpm

4

III

mf

pizz

mf mp mf

[16″]

60 bpm

4

[15″]

mf pp f

II

[9″]

40 bpm

6

pizz

IV

mf

ppp

legno crine

pizz

mf

III

pp mf

[1″]

45 bpm

48 bpm

2 1 3 3 2 4 3

mf f pp mf

cambia de arco de manera irregular y sin que se note el ataque

pp

legno

II

mf

[15″]

p mf

I

mf p mf mf p mp mf

[11″]

II

55 bpm

2 3 2 2 2

cambia de arco de manera irregular y sin que se note el ataque

mp

[6″]

55 bpm

1 4 4 4 1

legno

III

f ppp f/mf

ppp f/mf

legno crine

ff mp ppp f/mf

pppp ff ppp

mf mf ff mp mf

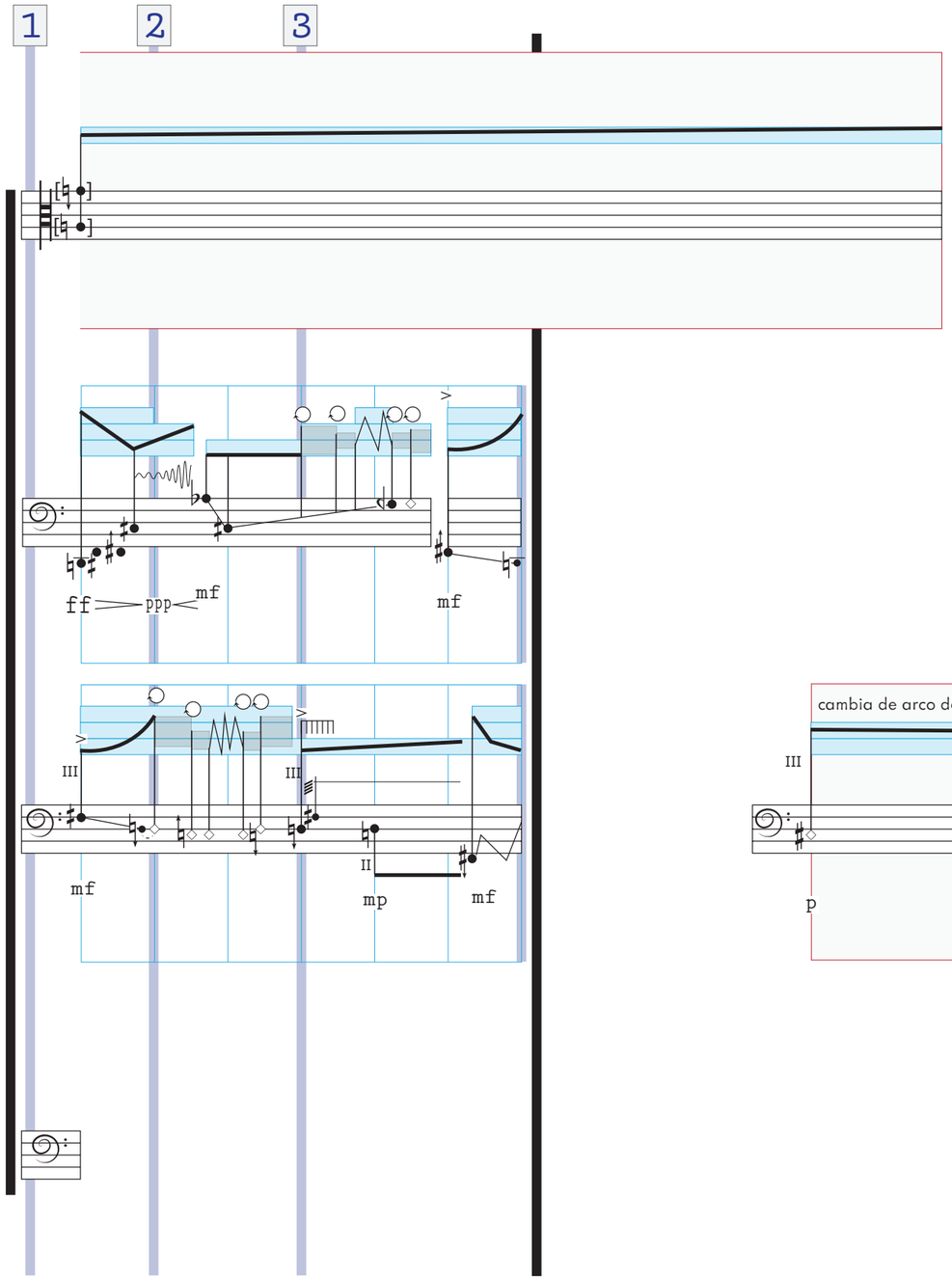
legno crine

III

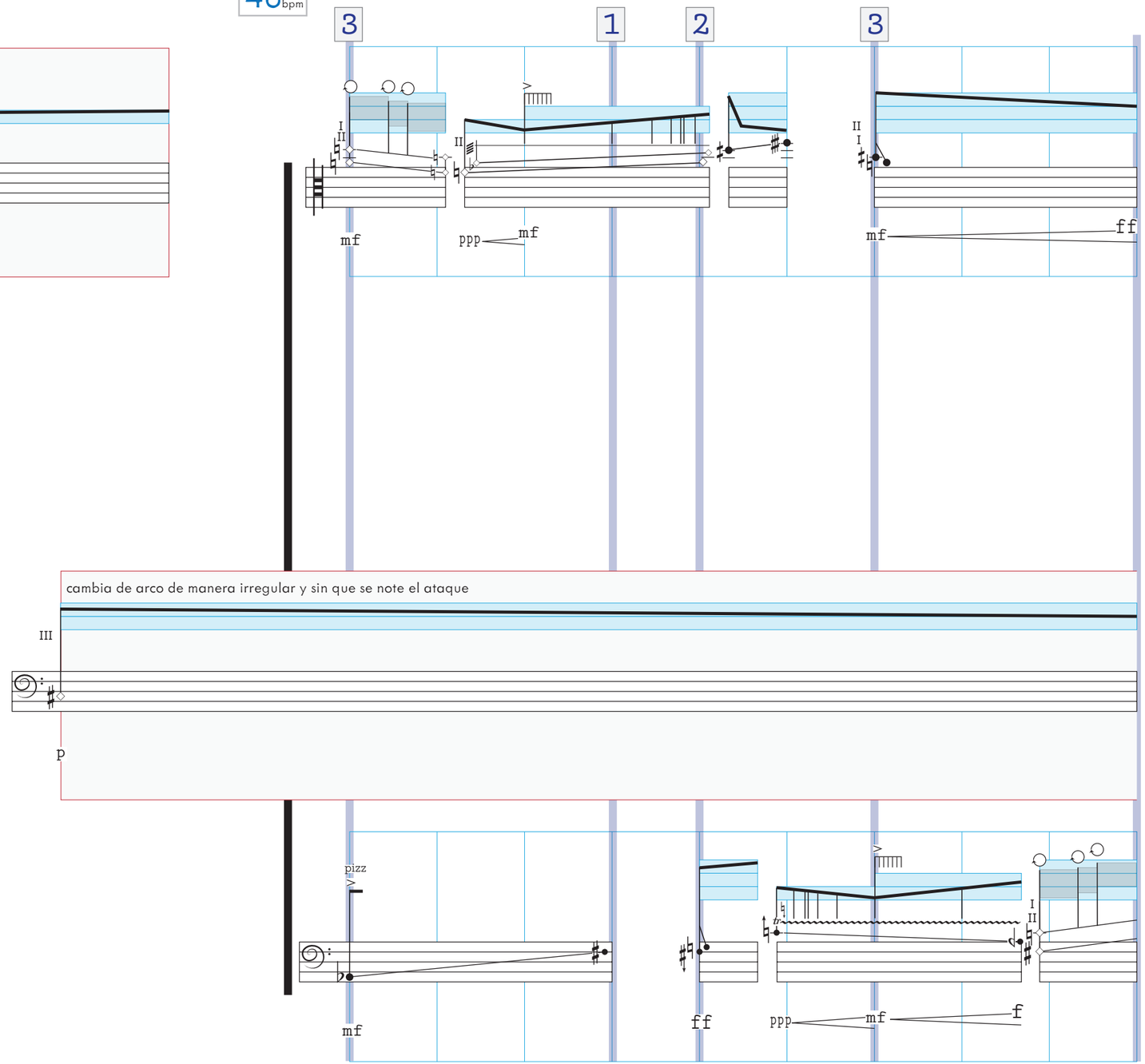
mf pp mf ff p mf p

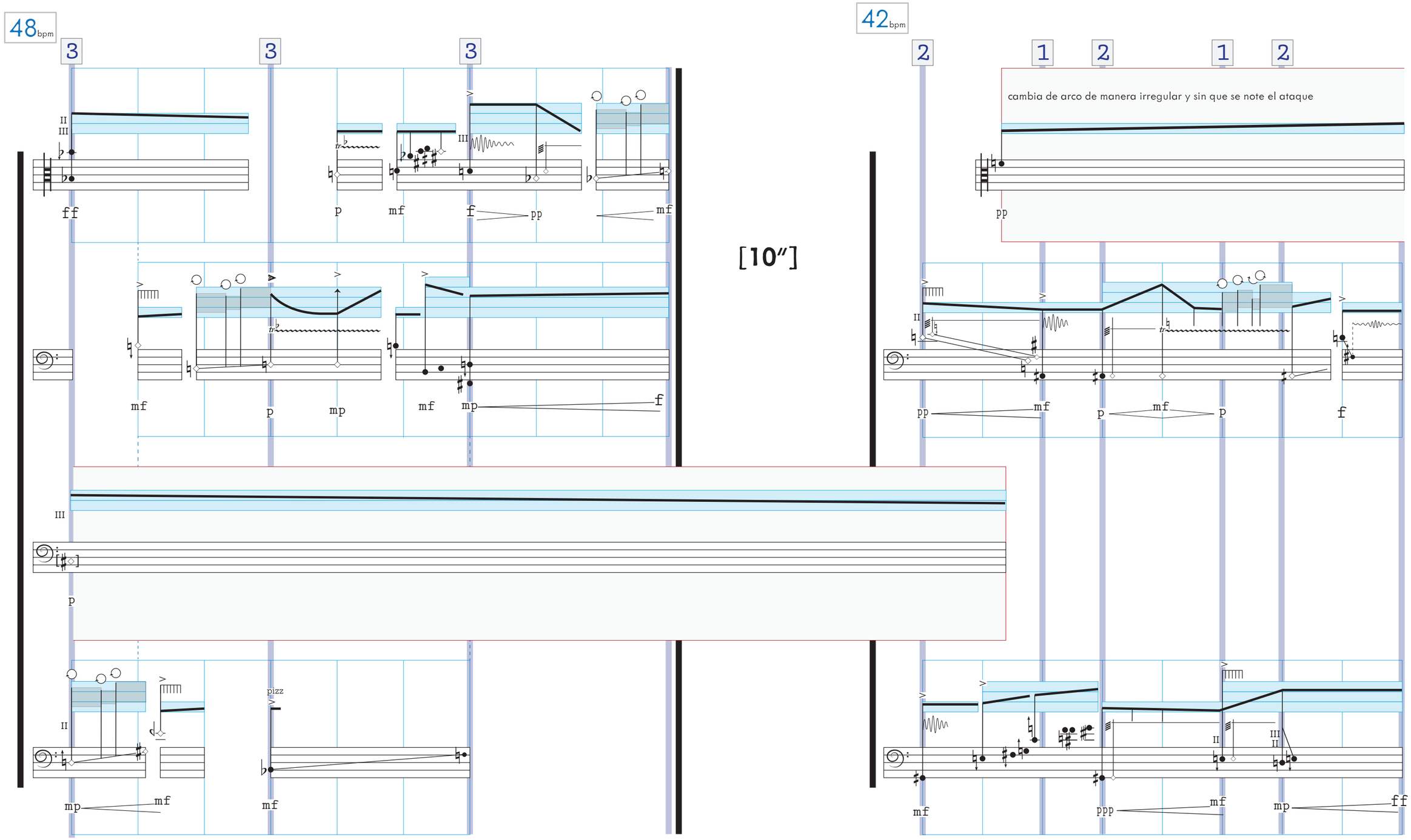
II I

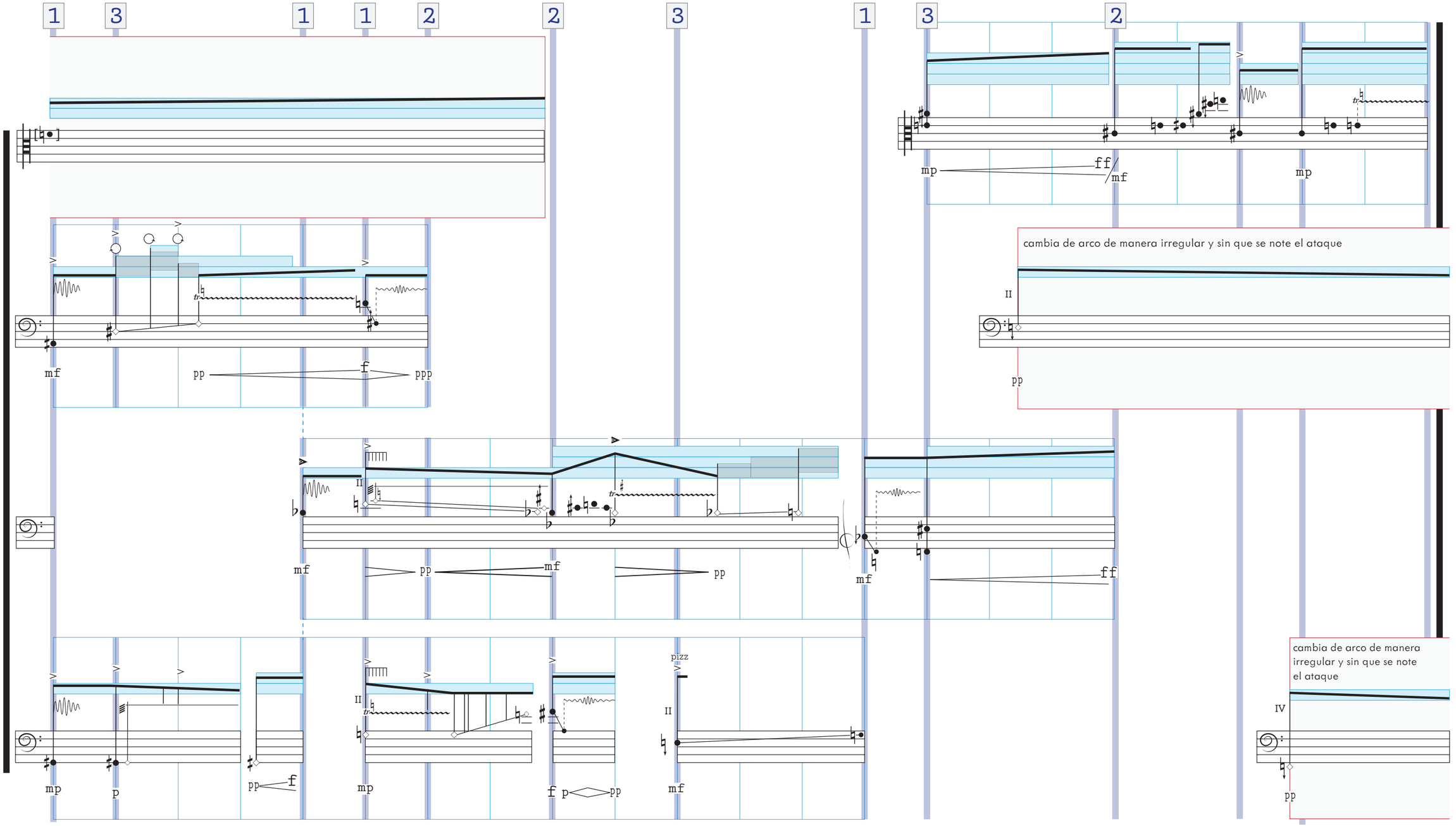
55 bpm

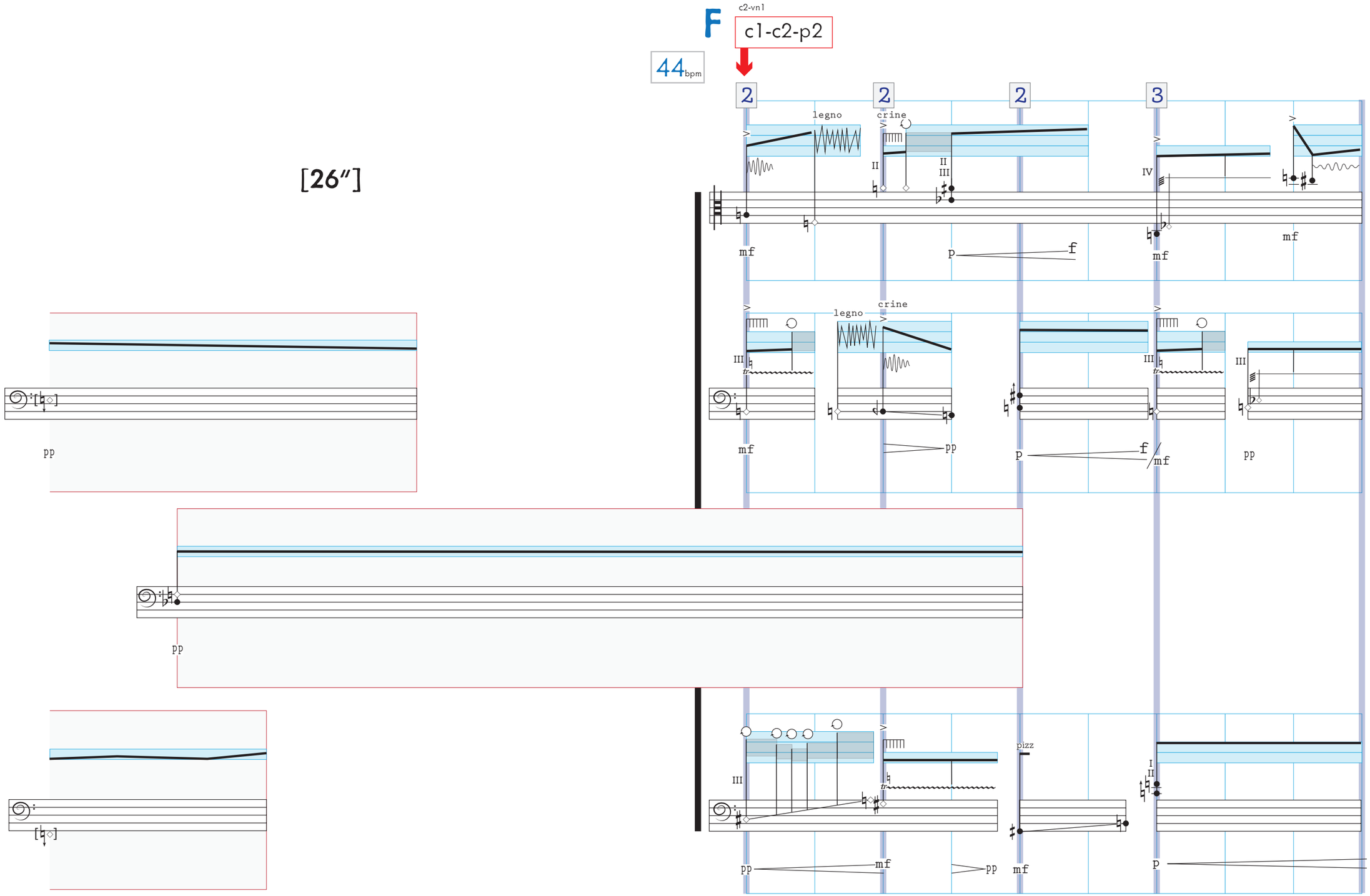

1
2
3
ff
ppp
mf
mf
III
III
mf
II
mp
mf

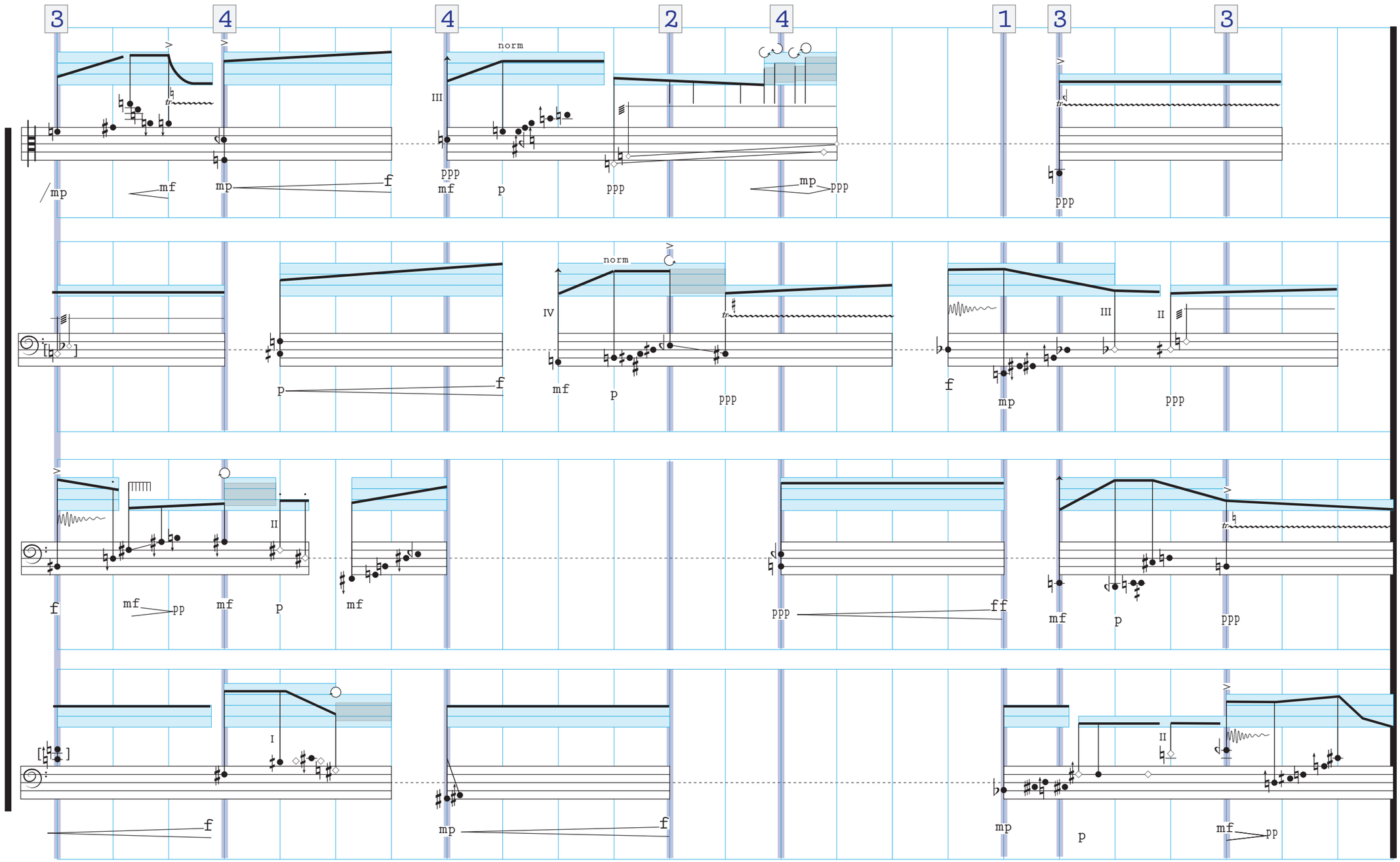
48 bpm


3
1
2
3
I
II
mf
II
ppp
mf
II
I
mf
ff
cambia de arco de manera irregular y sin que se note el ataque
III
p
pizz
mf
ff
I
II
ppp
mf
f


48bpm
3
3
3
ff
p
mf
f
pp
mf
mf
p
mp
mf
mp
f
III
p
II
mp
mf
pizz
mf
[10″]
42bpm
2
1
2
1
2
cambia de arco de manera irregular y sin que se note el ataque
pp
pp
mf
p
mf
p
f
mf
ppp
mf
mp
ff


1
3
1
1
2
2
3
1
3
2
mf
pp
f
ppp
mp
ff
mf
cambia de arco de manera irregular y sin que se note el ataque
II
pp
mf
pp
mf
ff
mp
p
pp
f
mp
f
p
pp
pizz
mf
cambia de arco de manera irregular y sin que se note el ataque
IV
pp


F
c2-vn1
c1-c2-p2
44bpm
[26″]
2
2
2
3
legno
crine
II
III
IV
mf
p
f
pp
pizz
I


3
4
4
2
4
1
3
3
norm
III
ppp
mf
p
ppp
mp
ppp
mp
mf
f
ppp
norm
IV
mf
p
ppp
f
mp
III
II
ppp
II
f
mf
pp
mf
p
mf
ppp
ff
mf
p
ppp
I
f
mp
f
mp
p
II
mf
pp

40bpm

[11″]

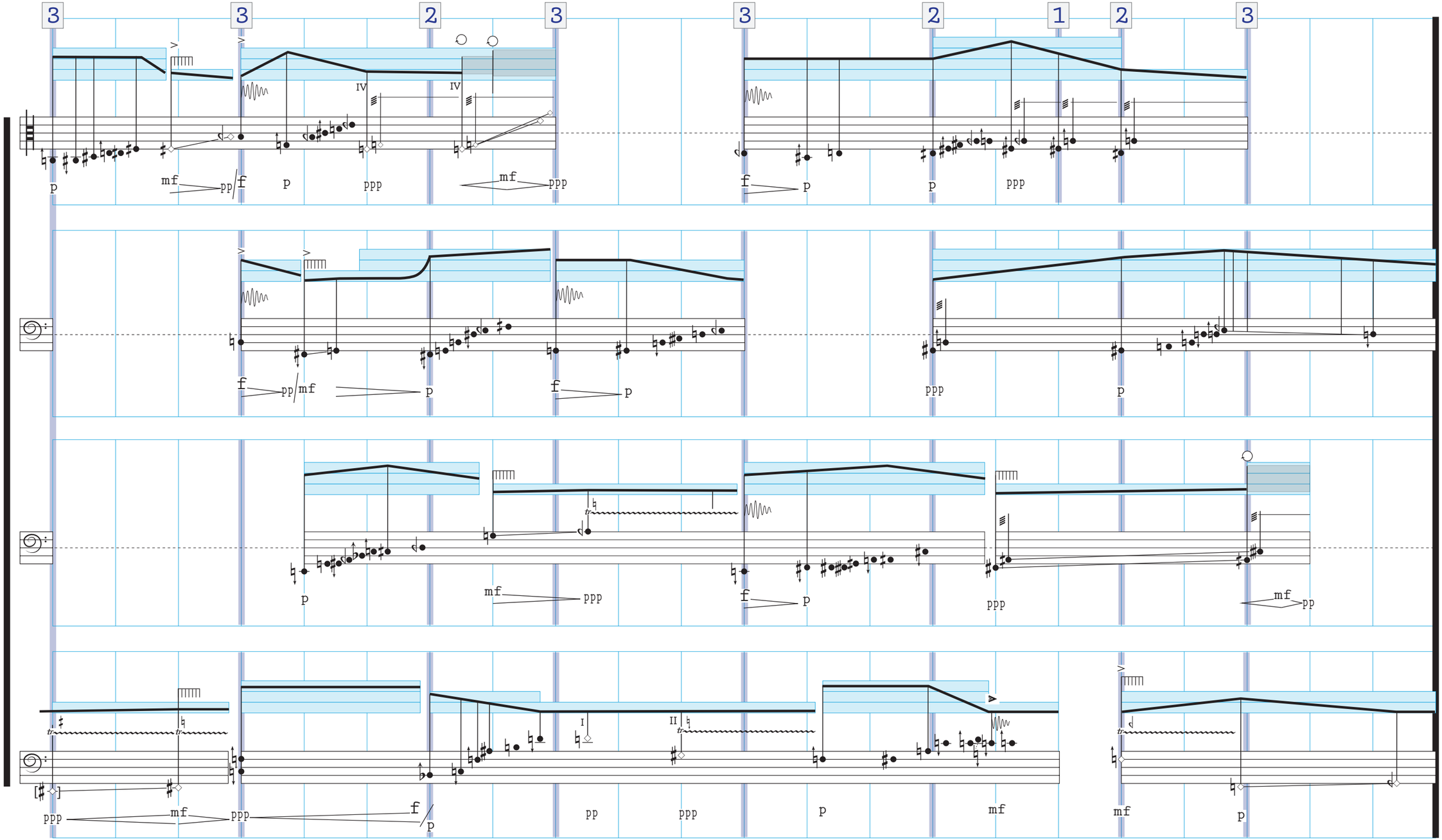
2 1 2 4 1 2 2 3 3

mp f p mf ppp p ppp

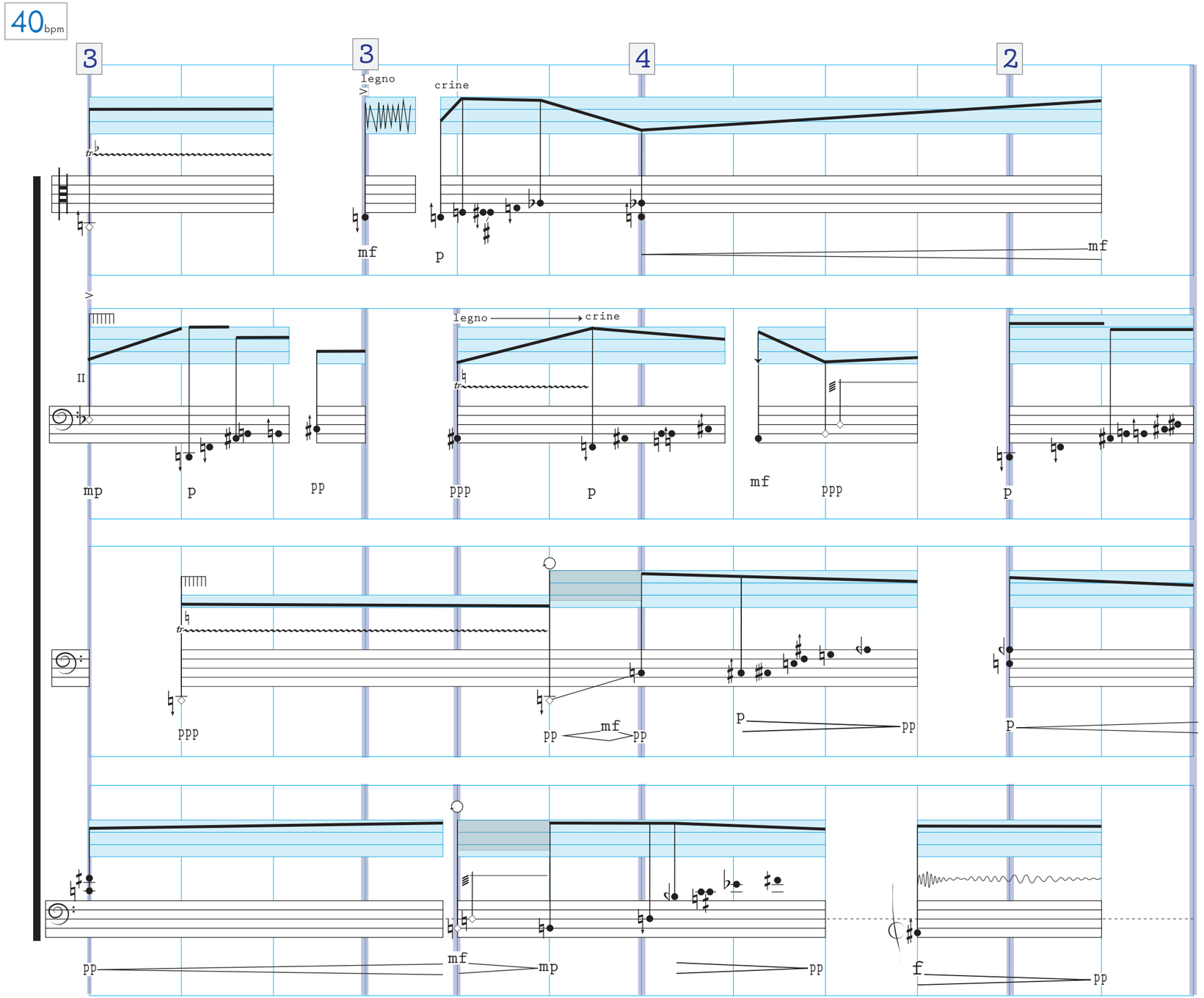
mf p ppp

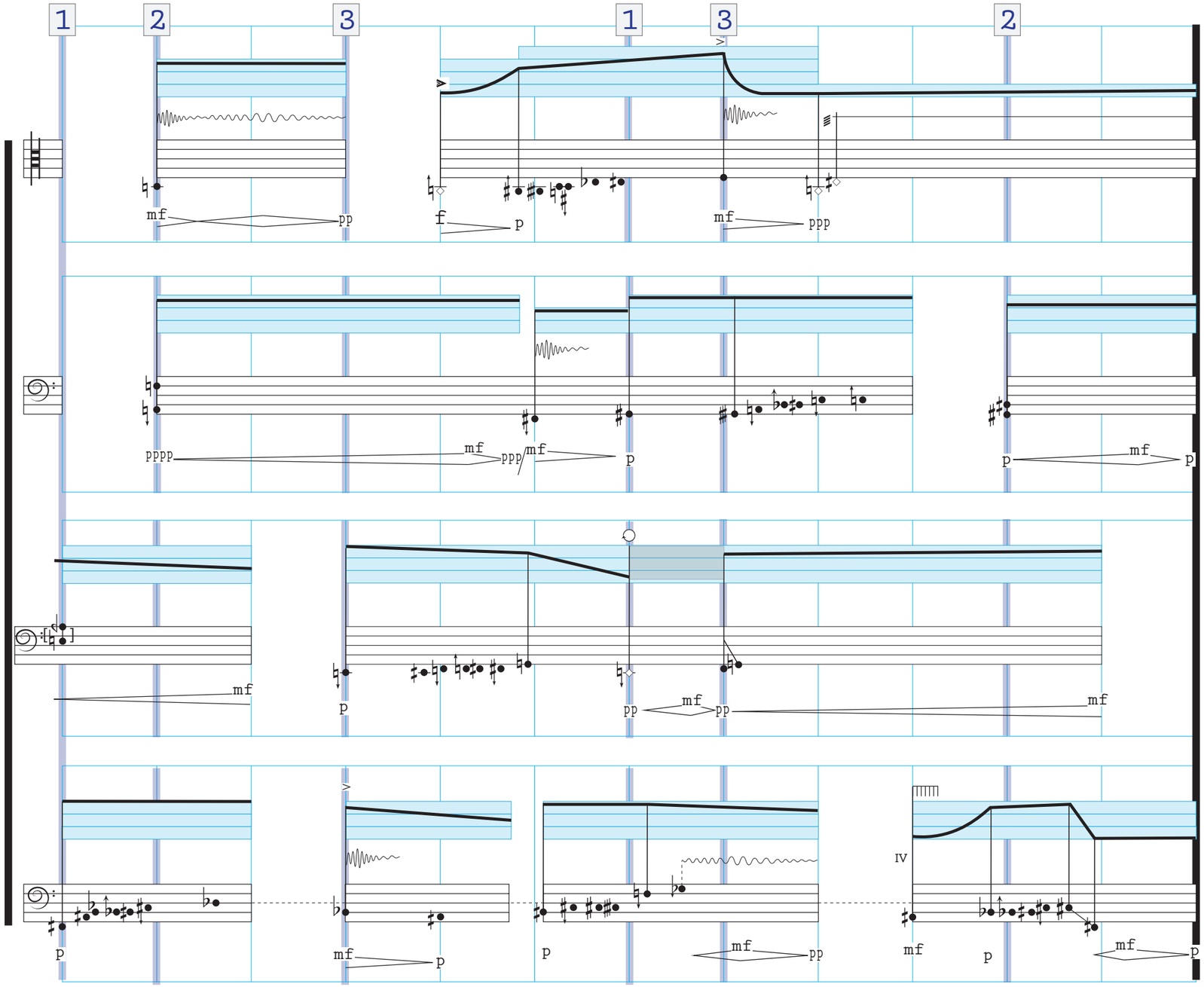
p f mp p ppp

ppp f p ppp ppp


3
3
2
3
3
2
1
2
3
p
mf
pp/f
p
ppp
mf
ppp
f
p
p
ppp
f
pp/mf
p
f
p
ppp
p
p
mf
ppp
f
p
ppp
mf
pp
ppp
mf
ppp
f
p
pp
ppp
p
mf
mf
p

[40″]


40 bpm
3
3
4
2
legno
crine
mf
p
mf
II
mp
p
pp
legno
crine
ppp
p
mf
ppp
p
ppp
pp
mf
pp
p
pp
p
pp
mf
mp
pp
f
pp


1
2
3
1
3
2
mf
pp
f
p
mf
ppp
pppp
mf
ppp
mf
p
p
mf
p
mf
pp
mf
pp
mf
mf
p
mf
p
mf
pp
mf
p
IV
mf
p
mf
p

[38″]

45 bpm

3 3 2 4 4 3

mp p mp pp p mp f ppp

mp p p mp p mp f ppp

mp mf p mp mf ppp

mp mf p f ppp

Ciudad de México, Junio 2019

assemblage theory II

Iván Naranjo, 2019

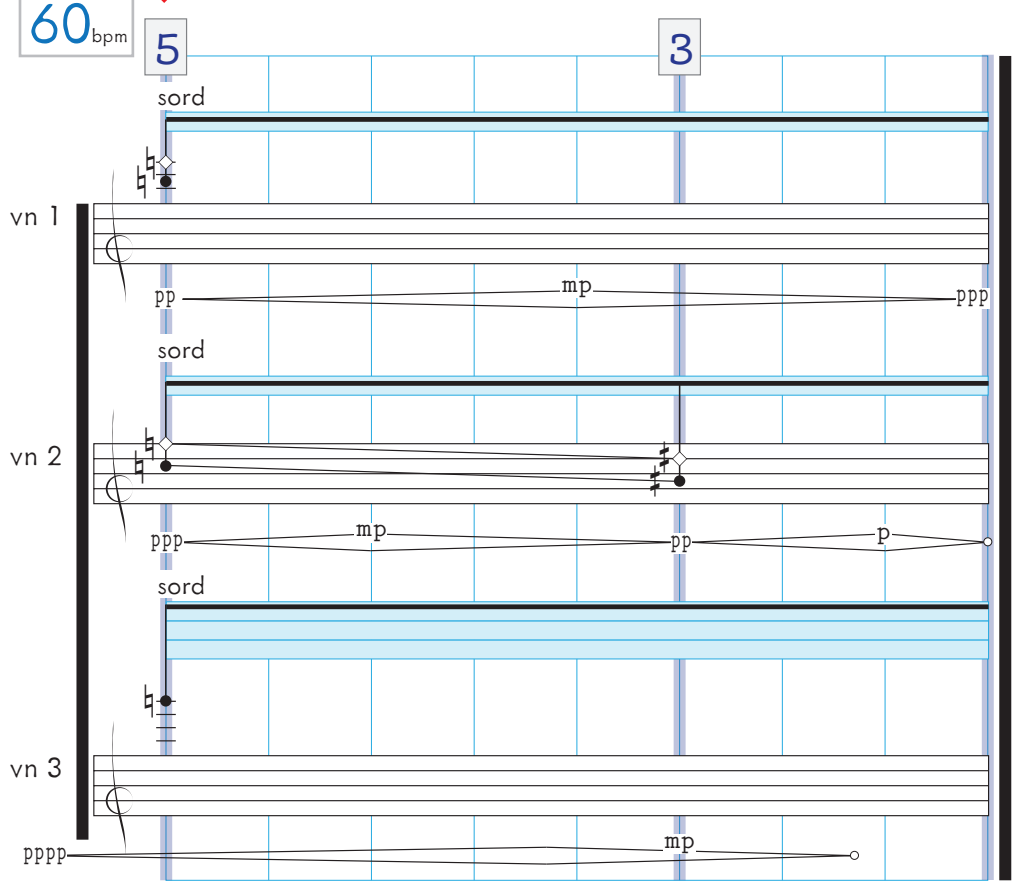
tres violines [c2]

A [tacet, ~40″]

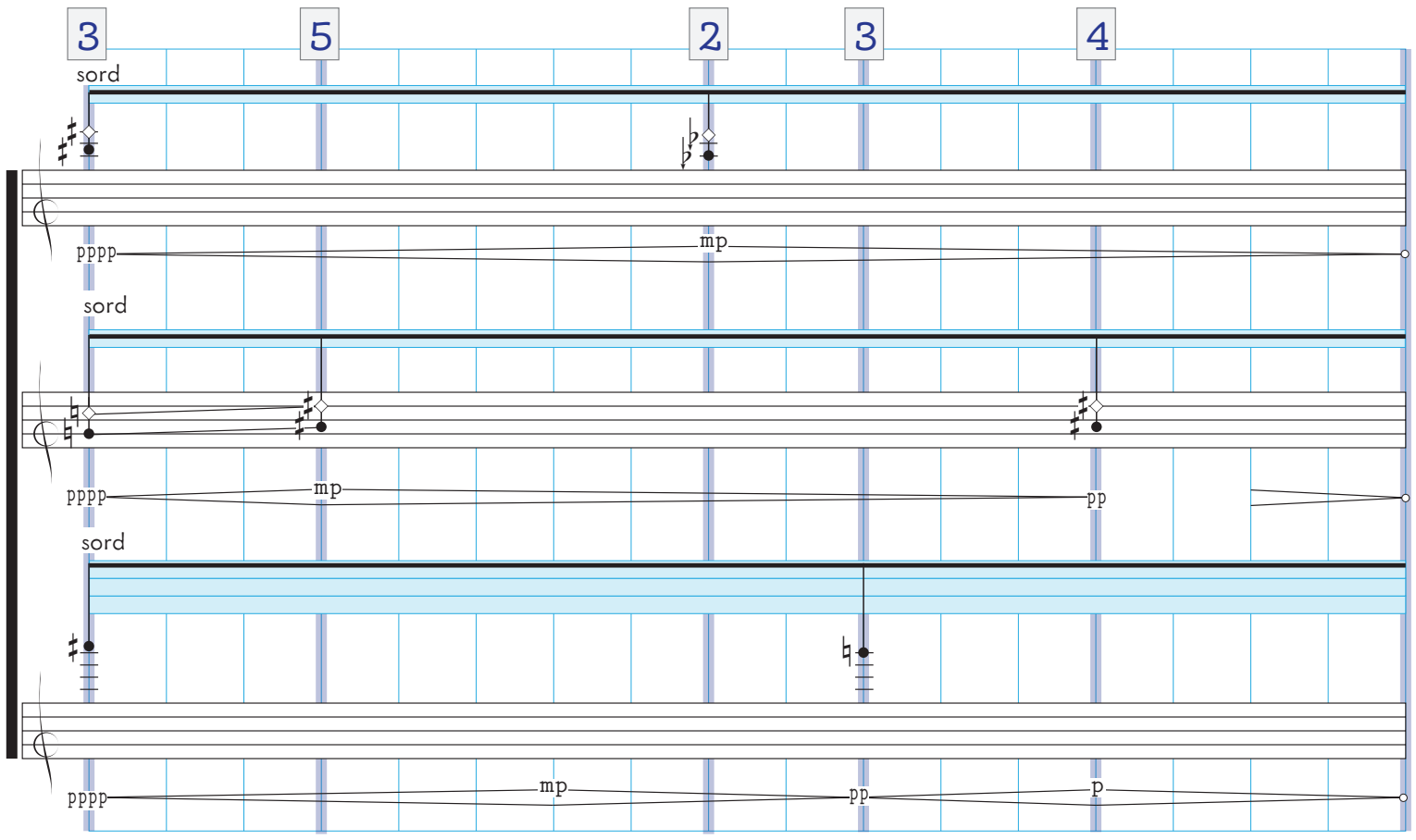
B conductor

c2-p1-c1

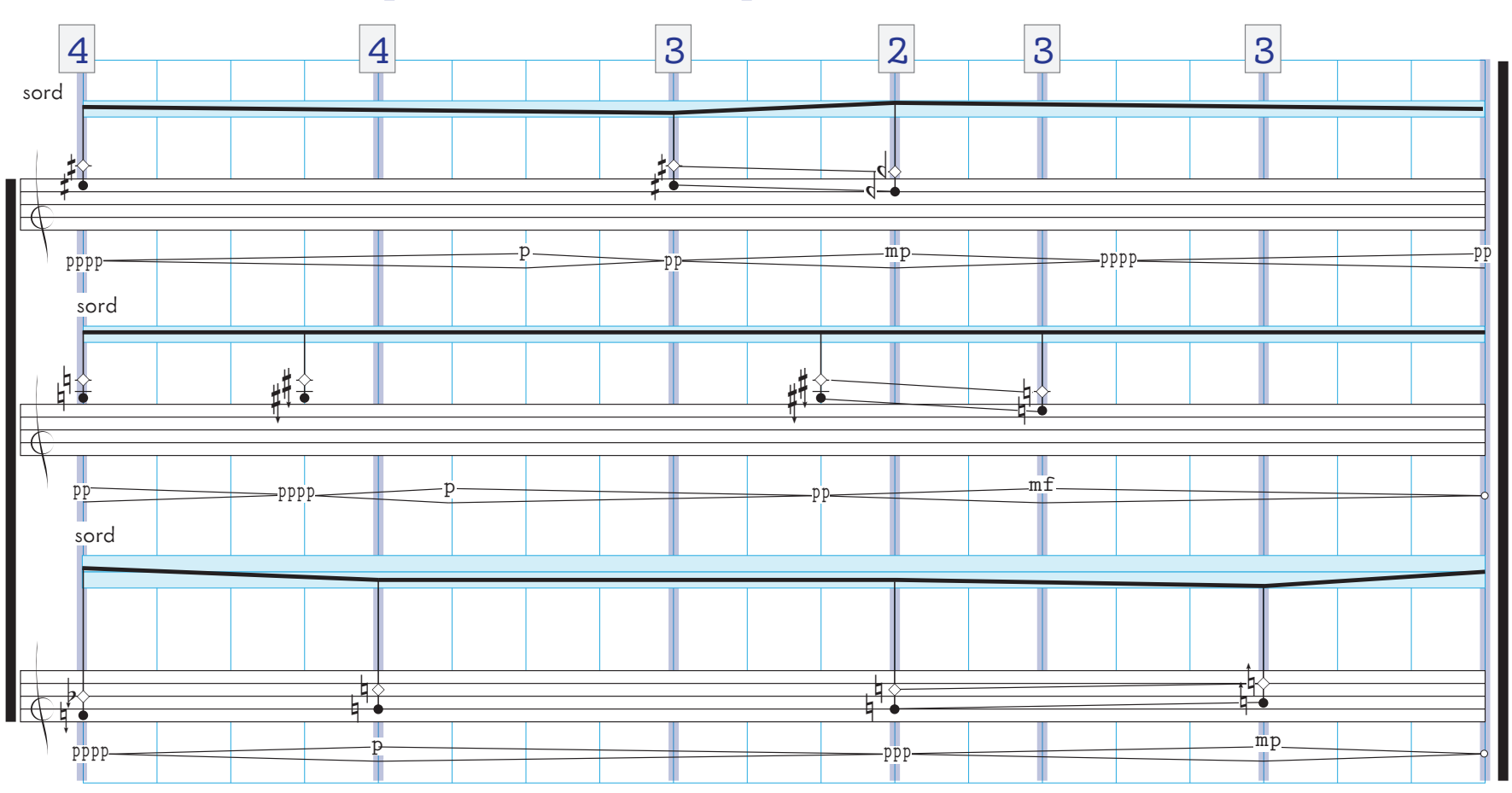
60 bpm



[~3″]

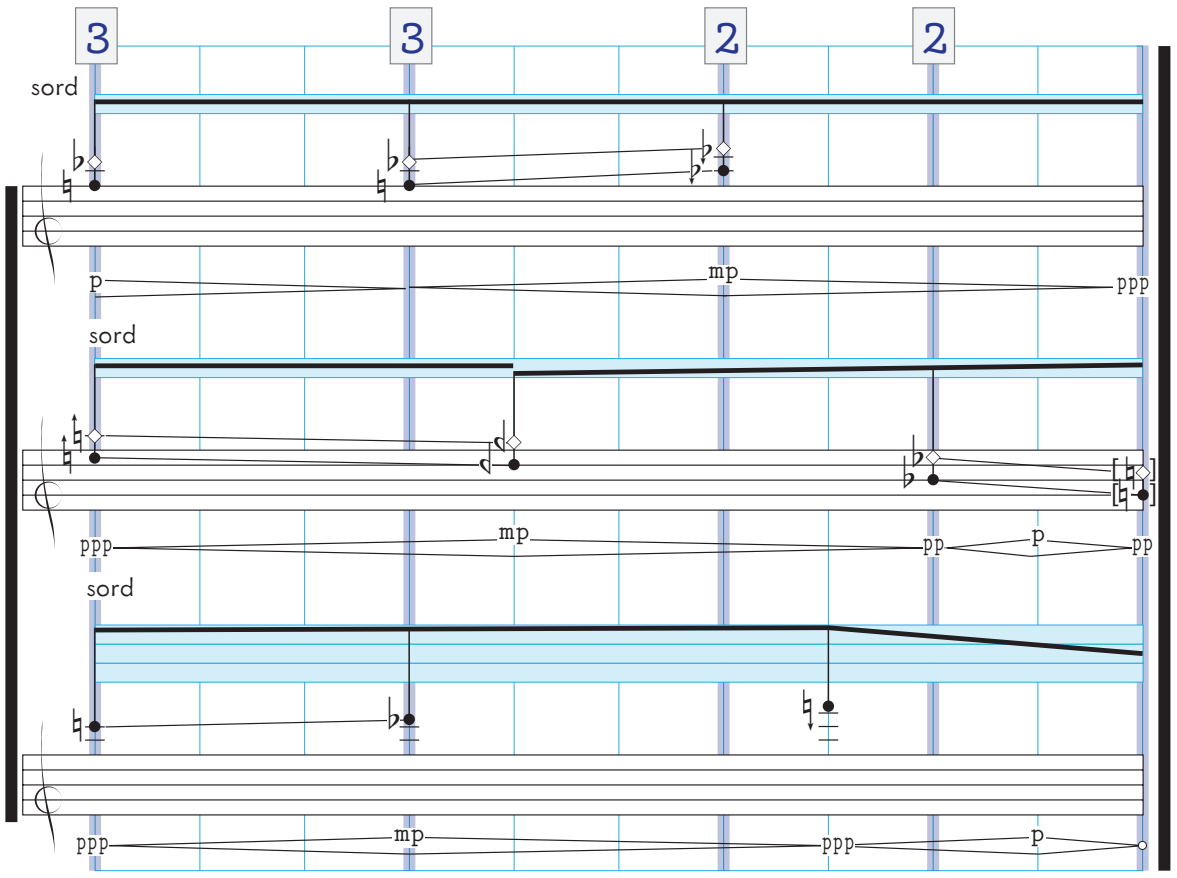


[~6″]

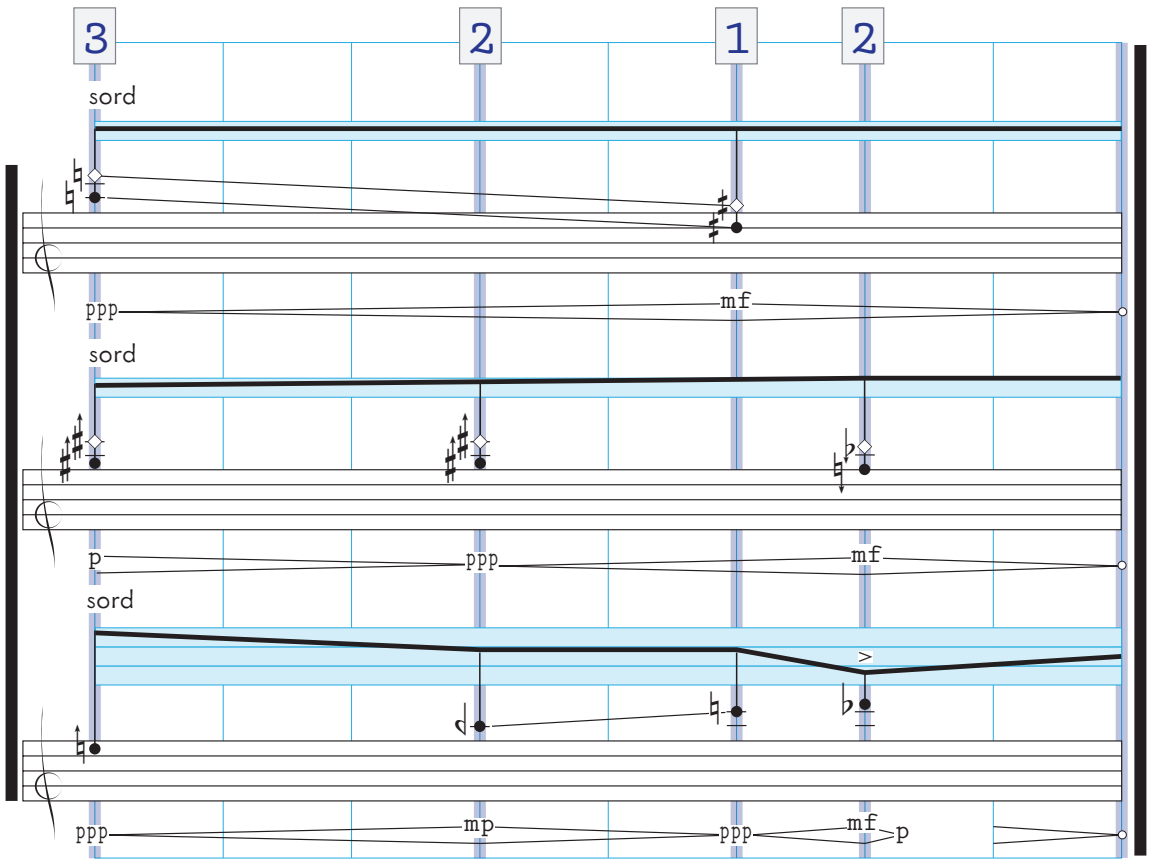


I

[~2″]



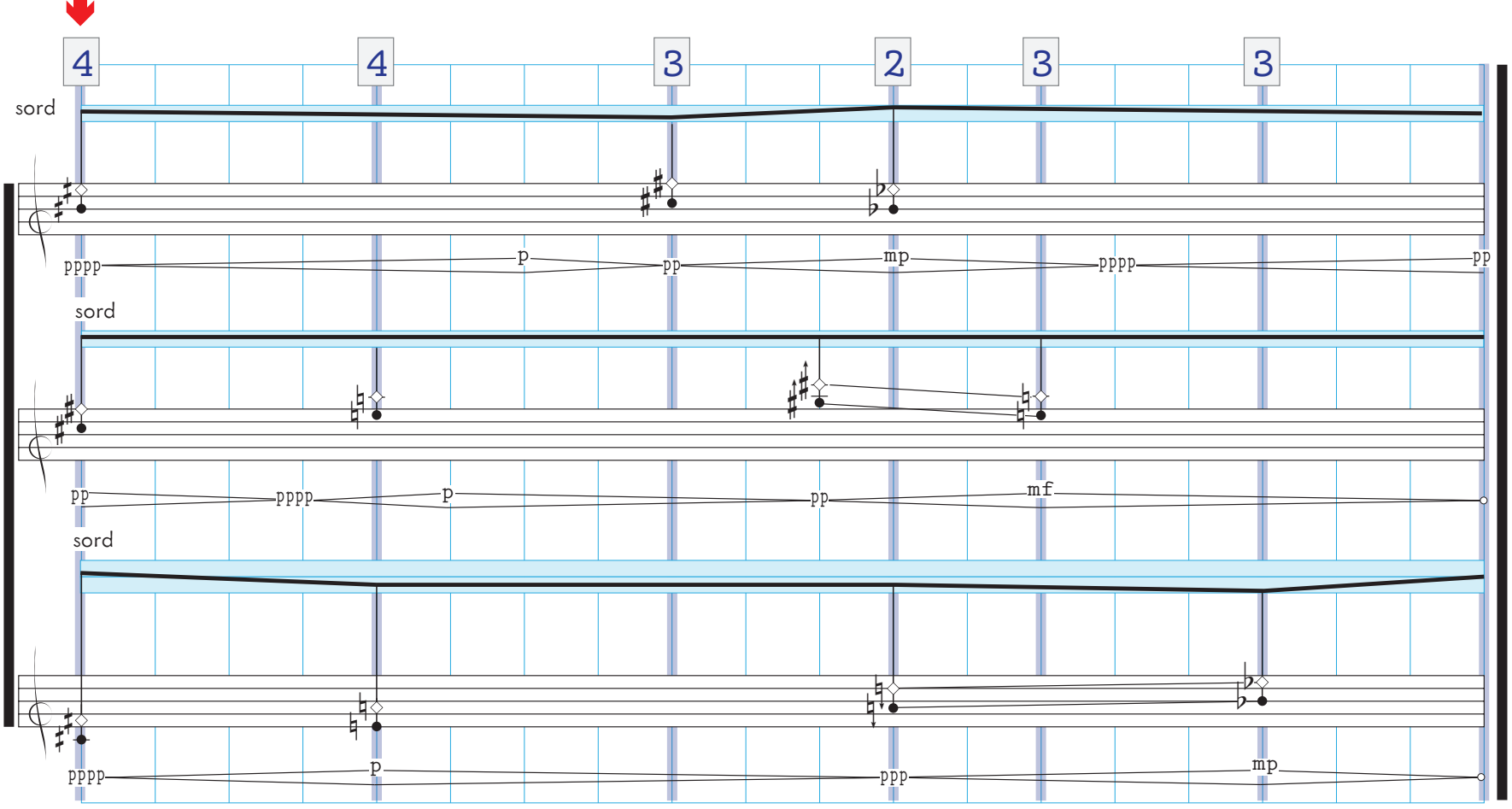
[~4″]



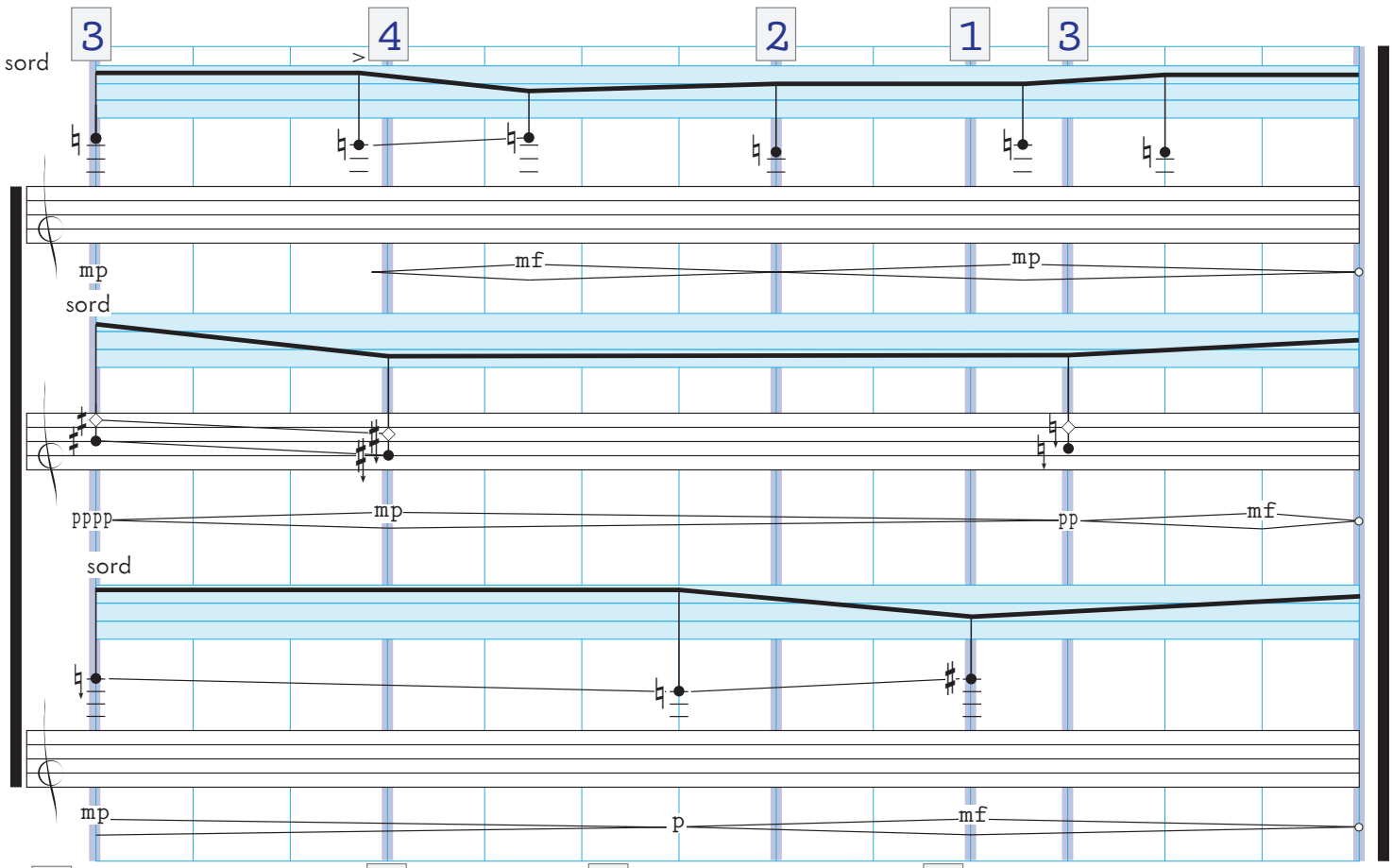
[~32″]

C conductor

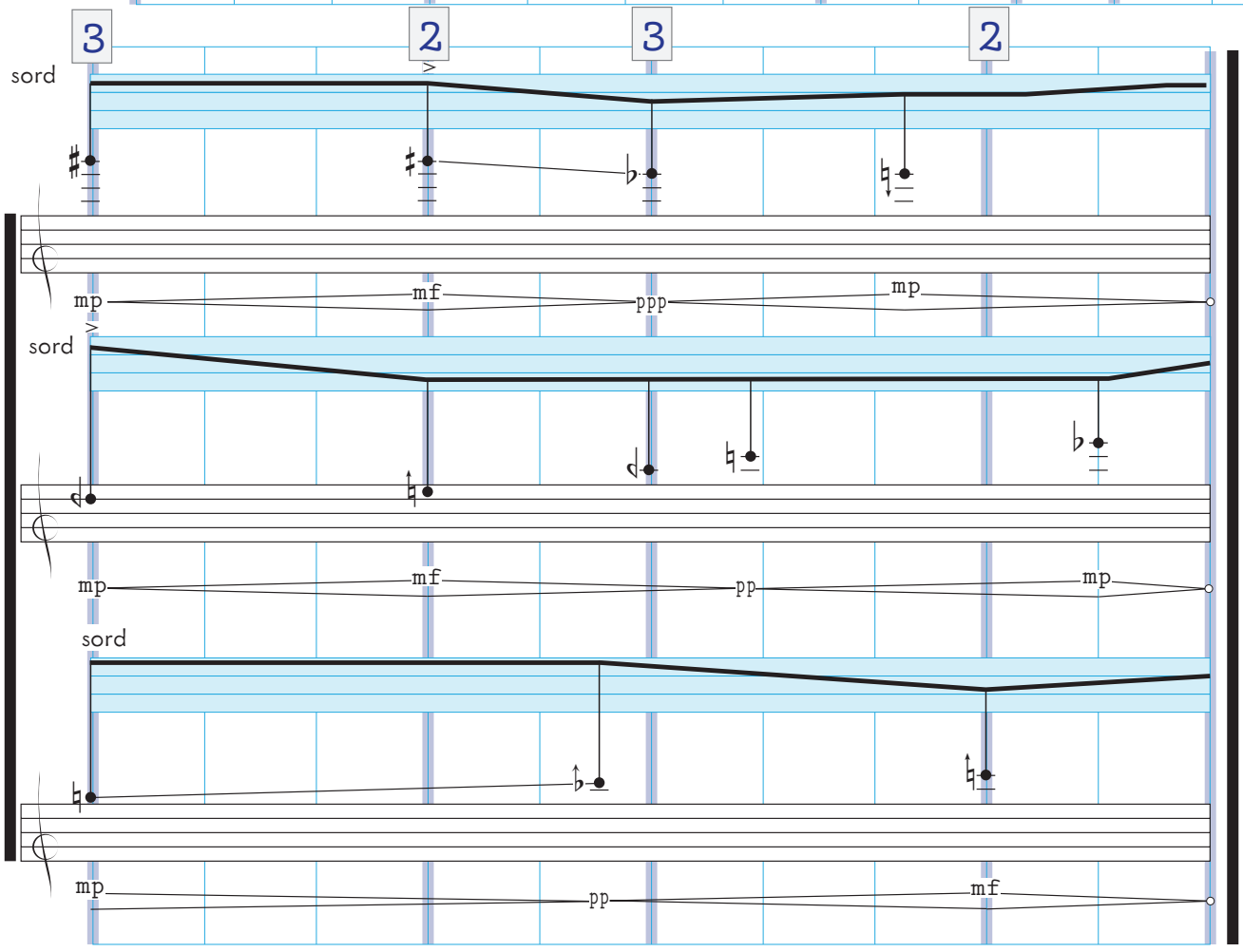
c1-c2-a1-p1-p2-e1



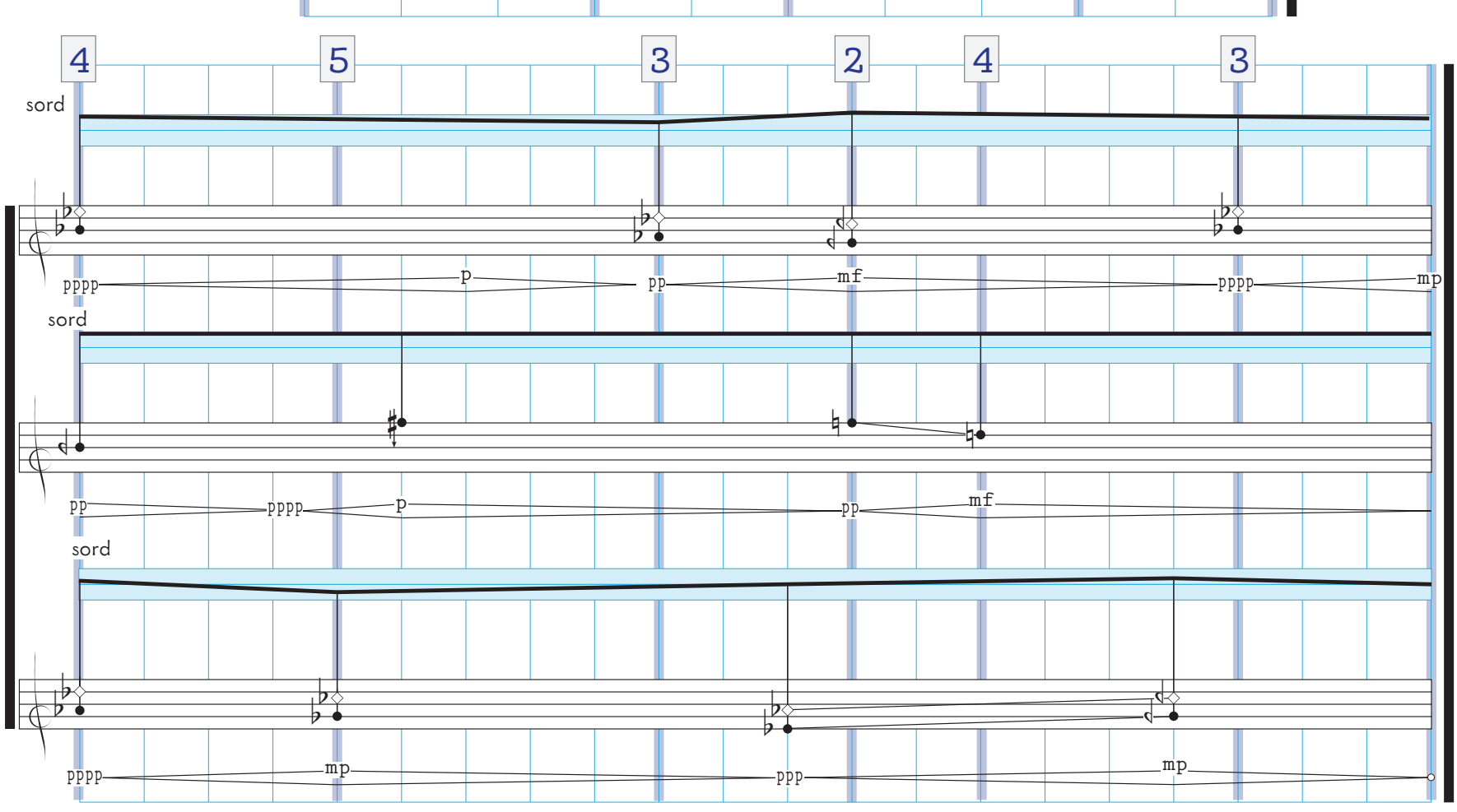
[~8″]


3
4
2
1
3
sord
mp
mf
mp
sord
pppp
mp
pp
mf
sord
mp
p
mf

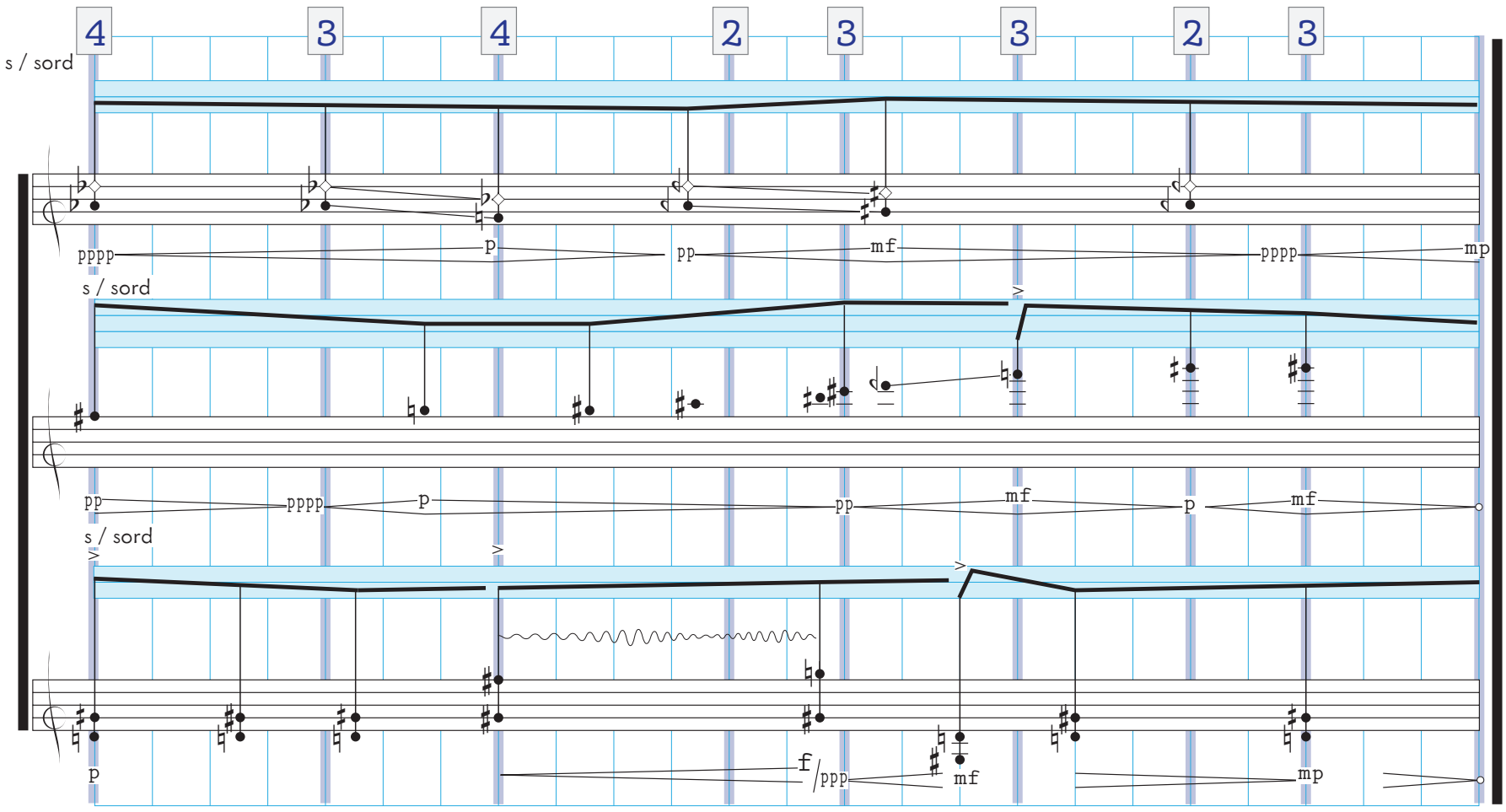
[~5″]


3
2
3
2
sord
mp
mf
ppp
mp
sord
mp
mf
pp
mp
sord
mp
pp
mf

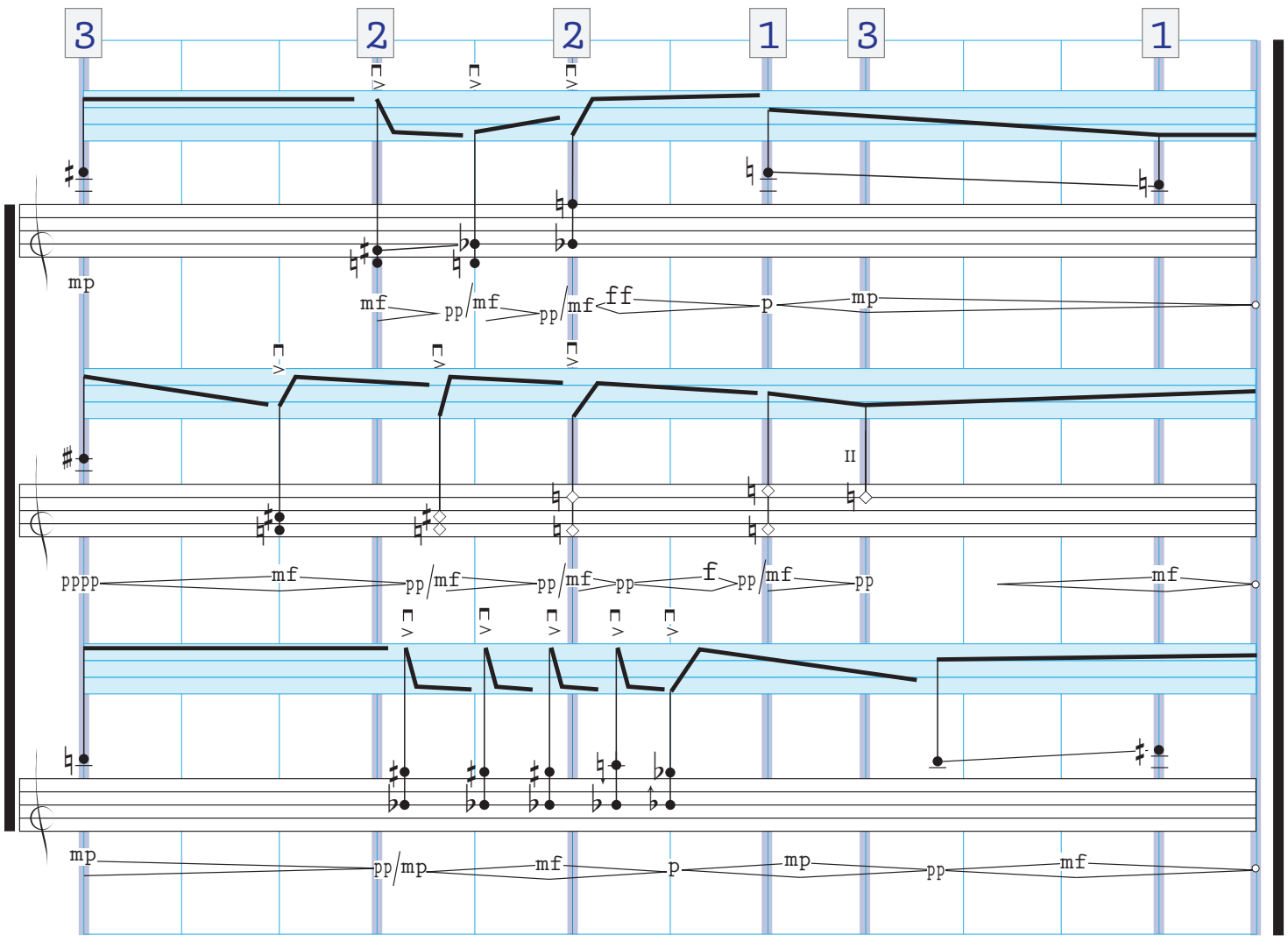
[~4″]


4
5
3
2
4
3
sord
pppp
p
pp
mf
pppp
mp
sord
pp
pppp
p
pp
mf
sord
pppp
mp
ppp
mp

[~7″]


4 3 4 2 3 3 2 3
s / sord
pppp p pp mf pppp mp
s / sord
pp pppp p pp mf p mf
s / sord
p f ppp mf mp

[~4″]

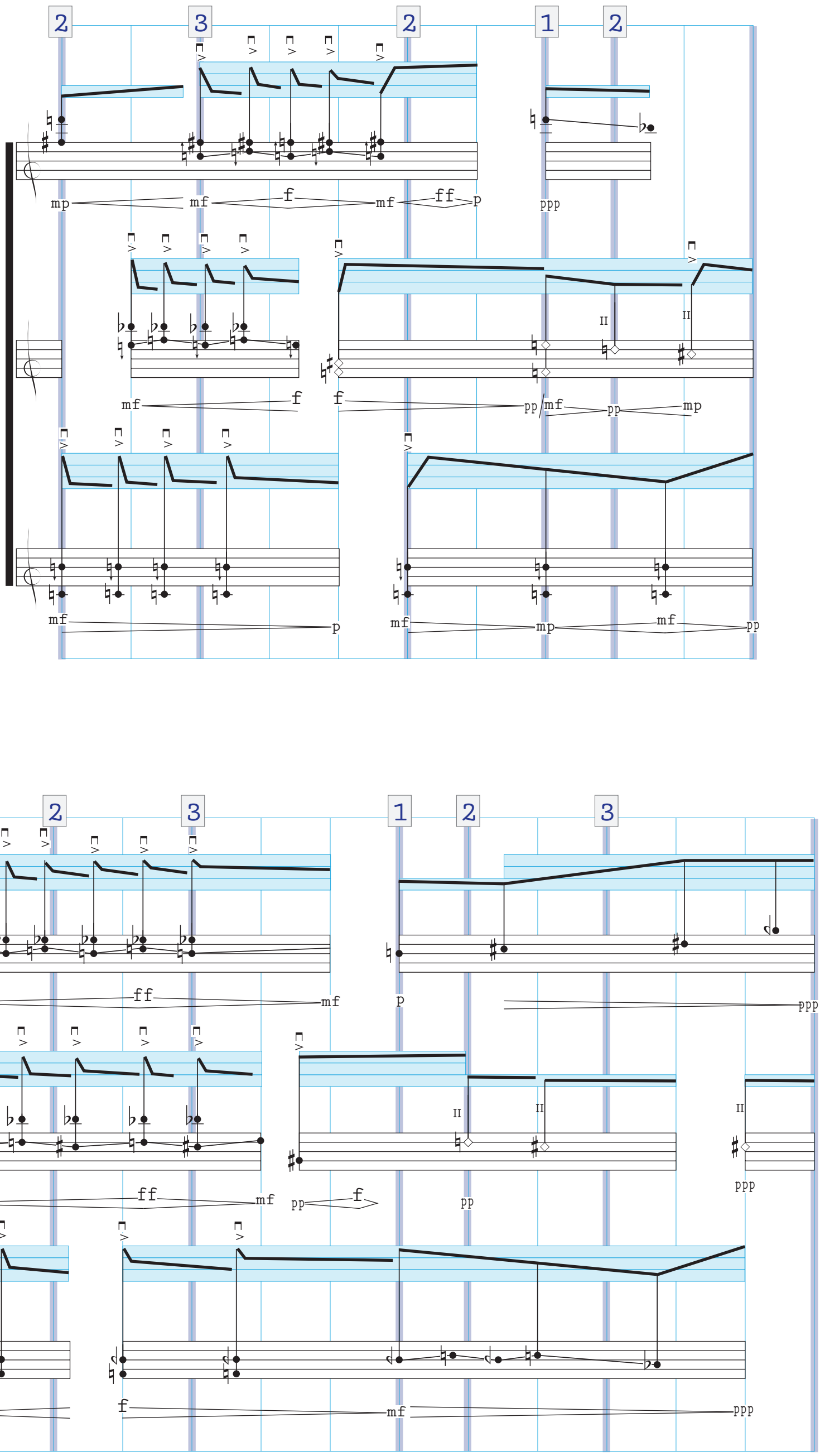

3 2 2 1 3 1
mp
mf pp mf pp mf ff p mp
II
pppp mf pp mf pp mf pp f pp mf pp mf
mp pp mp mf p mp pp mf

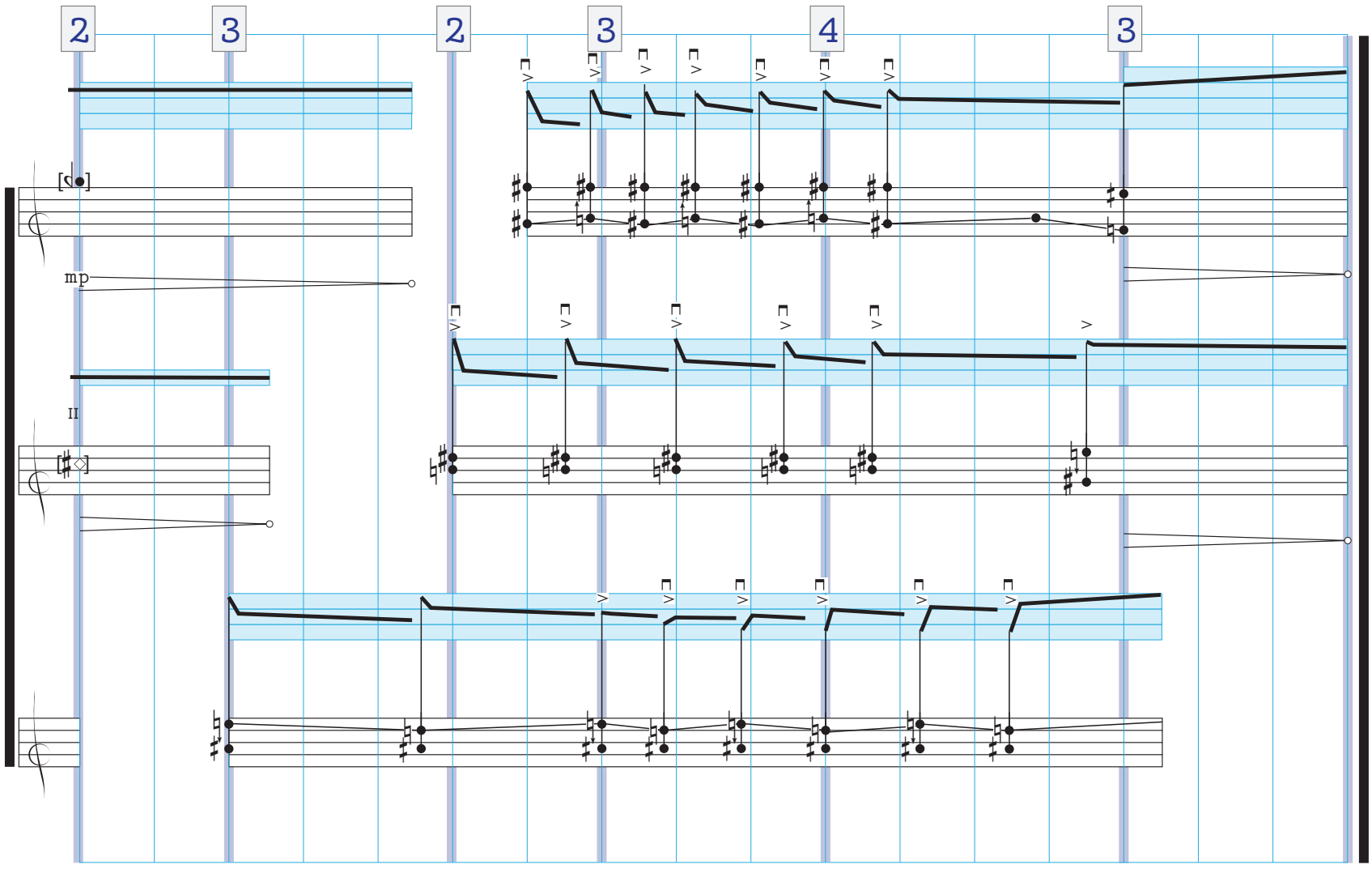
[~5″]

D

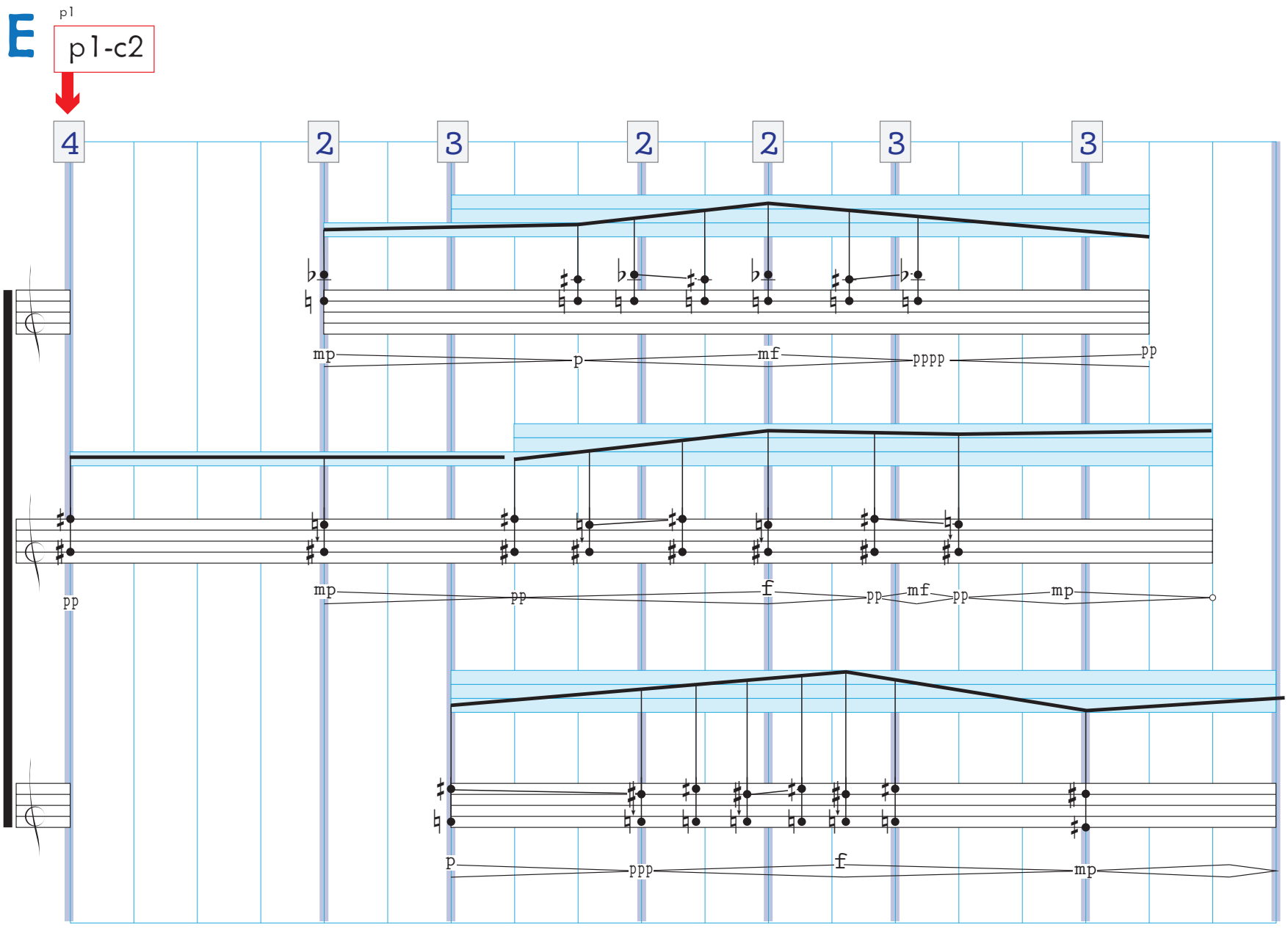
c2-vn1

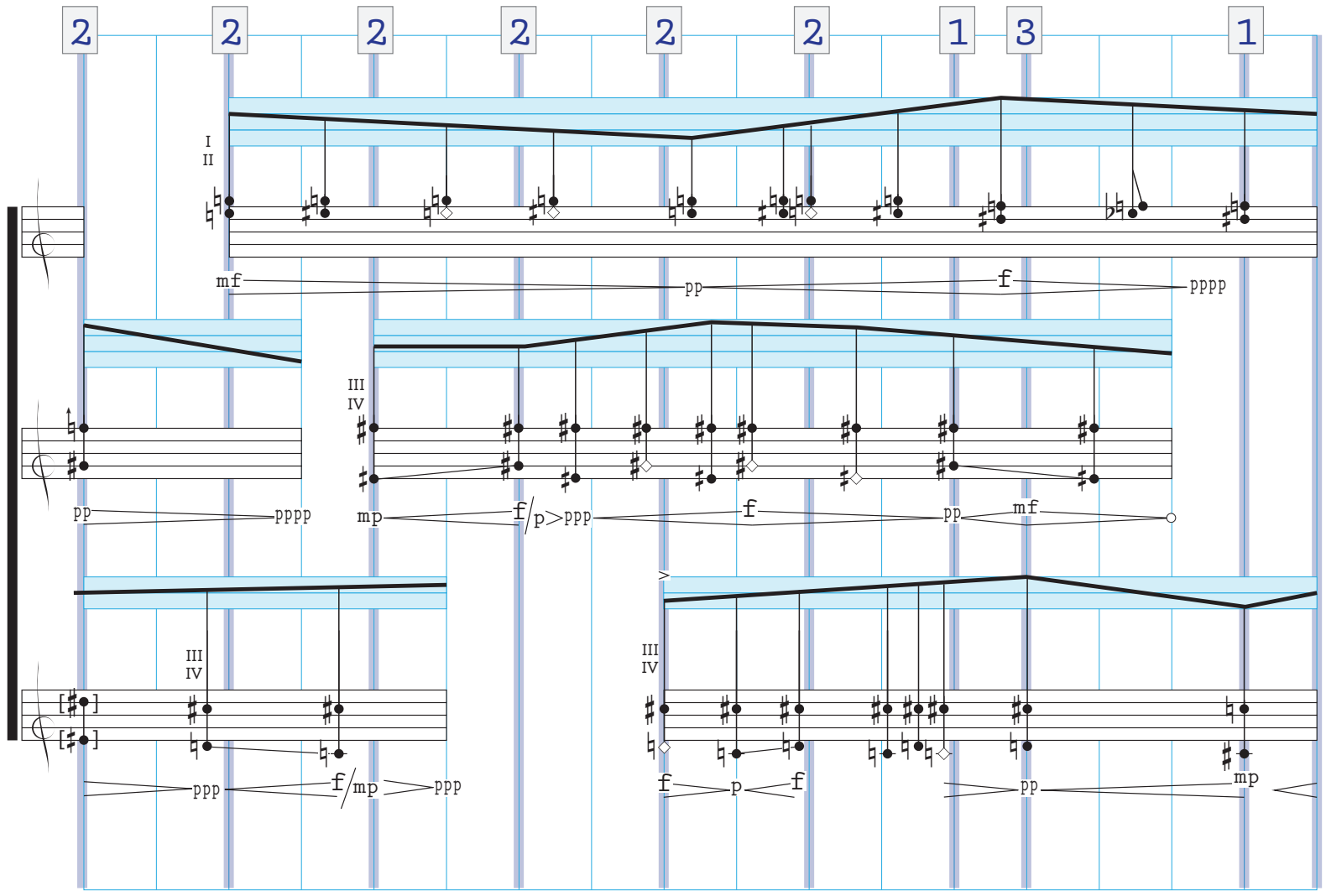
p1-c2-a1-e2

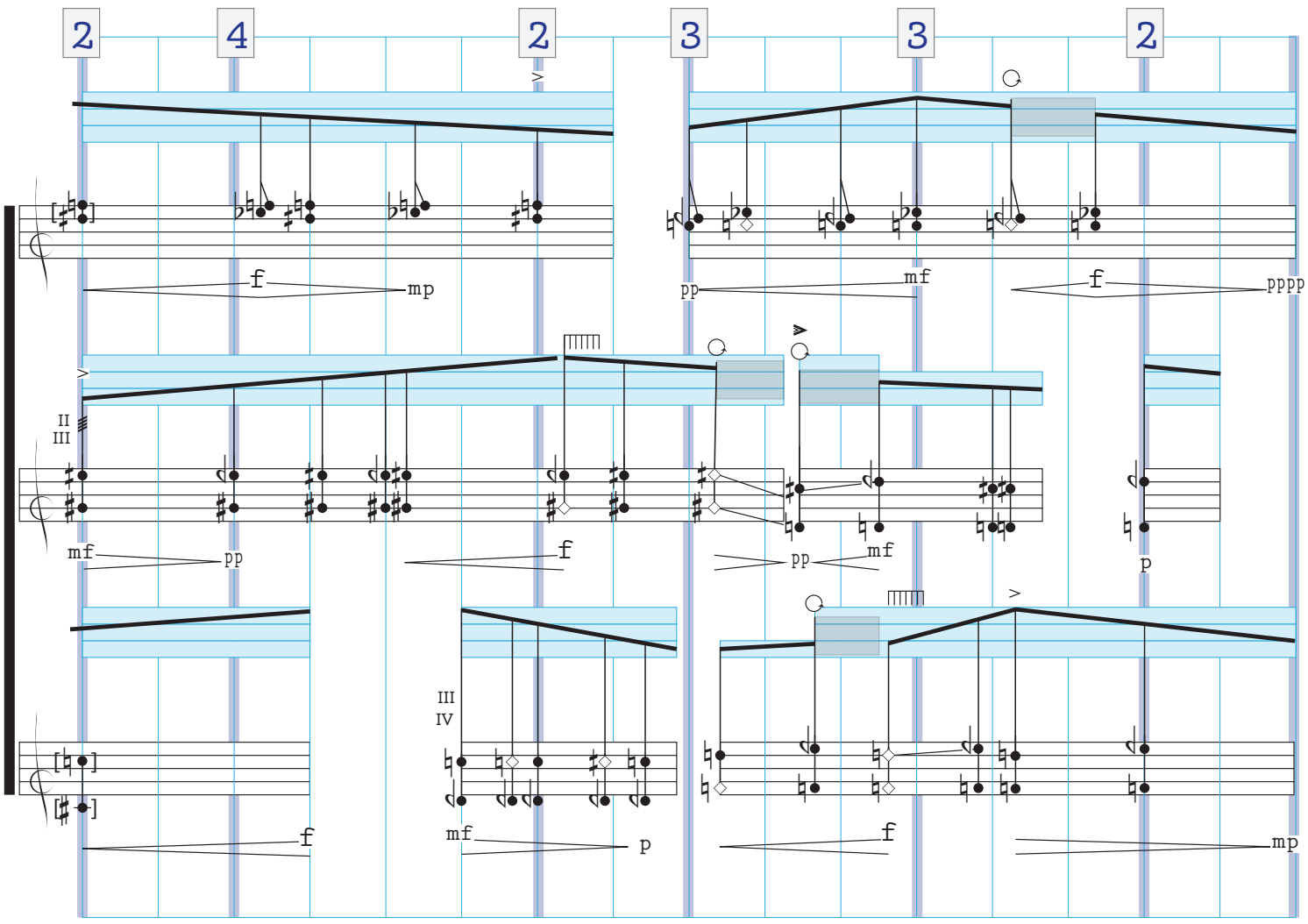


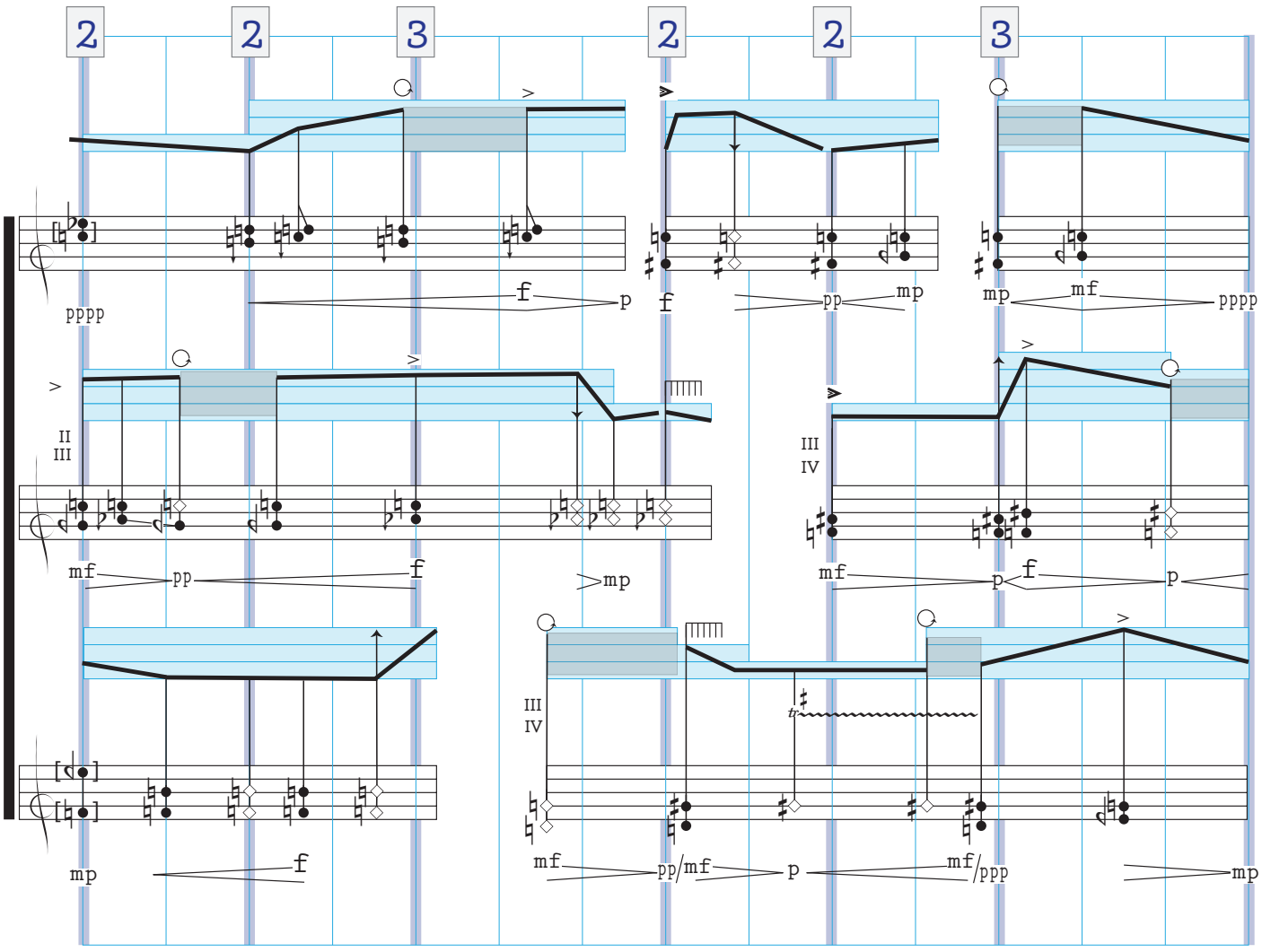

2
3
2
3
4
3
mp
II

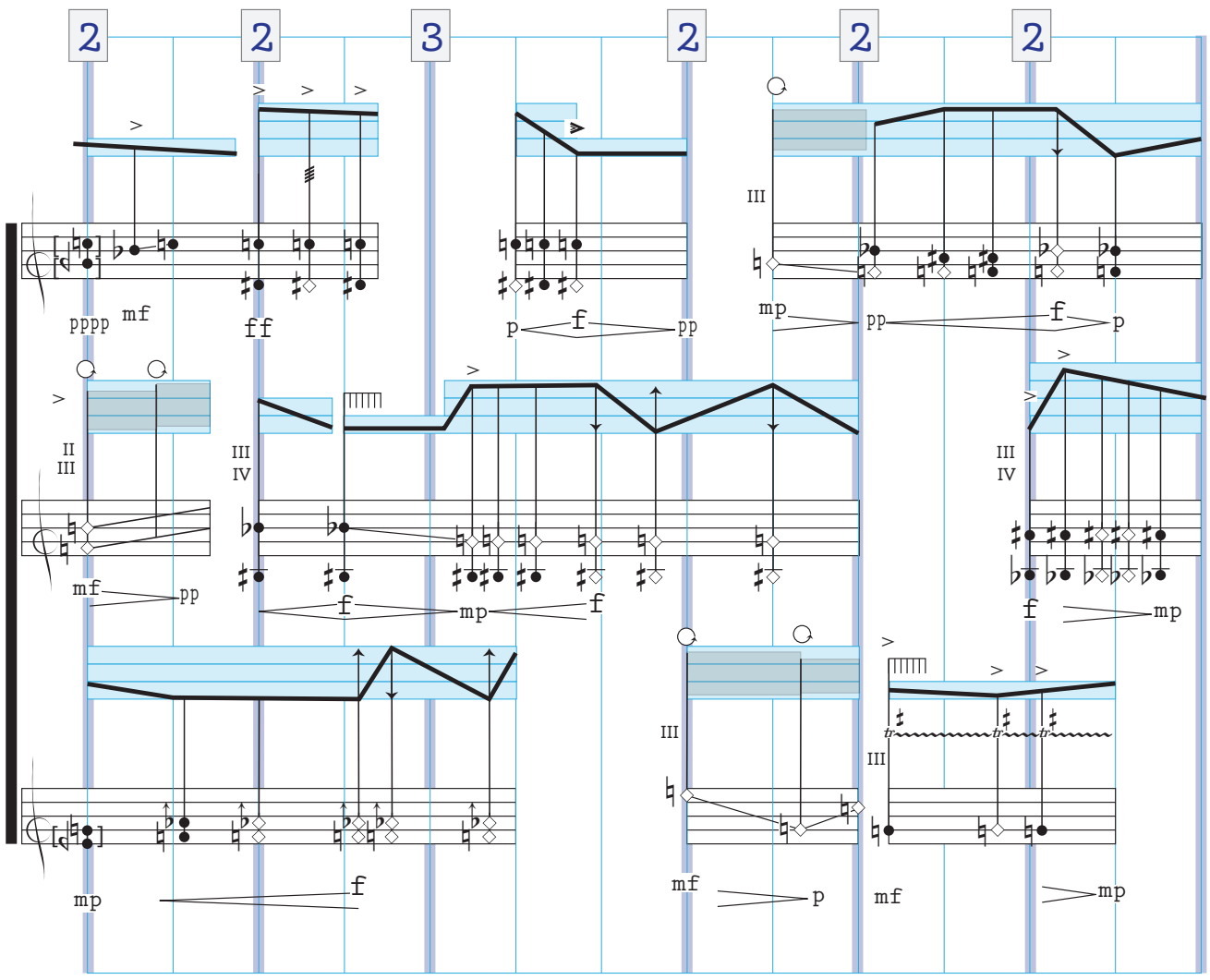
[~55″]

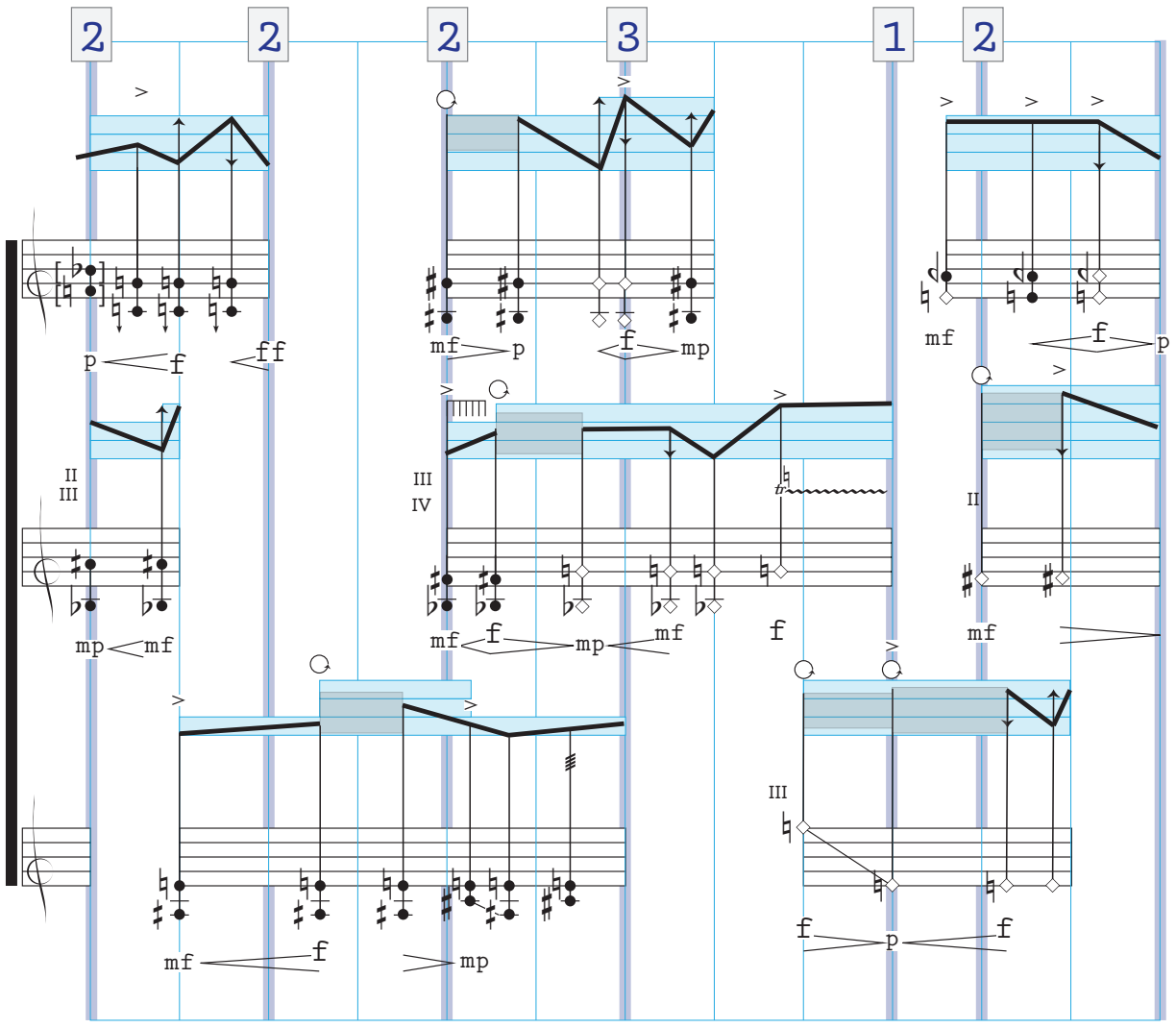

E
p1
p1-c2
4
2
3
2
2
3
3
mp
p
mf
pppp
pp
pp
mp
pp
f
pp
mf
pp
mp
p
ppp
f
mp


2 2 2 2 2 2 1 3 1
I
II
mf
pp
f
pppp
III
IV
pp
pppp
mp
f/p>ppp
f
pp
mf
III
IV
ppp
f/mp
ppp
III
IV
f
p
f
pp
mp


2 4 2 3 3 2
f
mp
pp
mf
f
pppp
II
III
mf
pp
f
pp
mf
p
III
IV
mf
p
f
f
mp


2
2
3
2
2
3
pppp
f
p
f
pp
mp
mp
mf
pppp
II
III
mf
pp
f
mp
III
IV
mf
p
f
p
mp
f
III
IV
mf
pp/mf
p
mf/ppp
mp


2
2
3
2
2
2
pppp
mf
ff
p
f
pp
III
mp
pp
f
p
II
III
III
IV
III
IV
mf
pp
f
mp
f
f
mp
III
III
mf
p
mf
mp


2
2
2
3
1
2
p
f
ff
mf
p
f
mp
mf
f
mp
mf
f
mf
II
III
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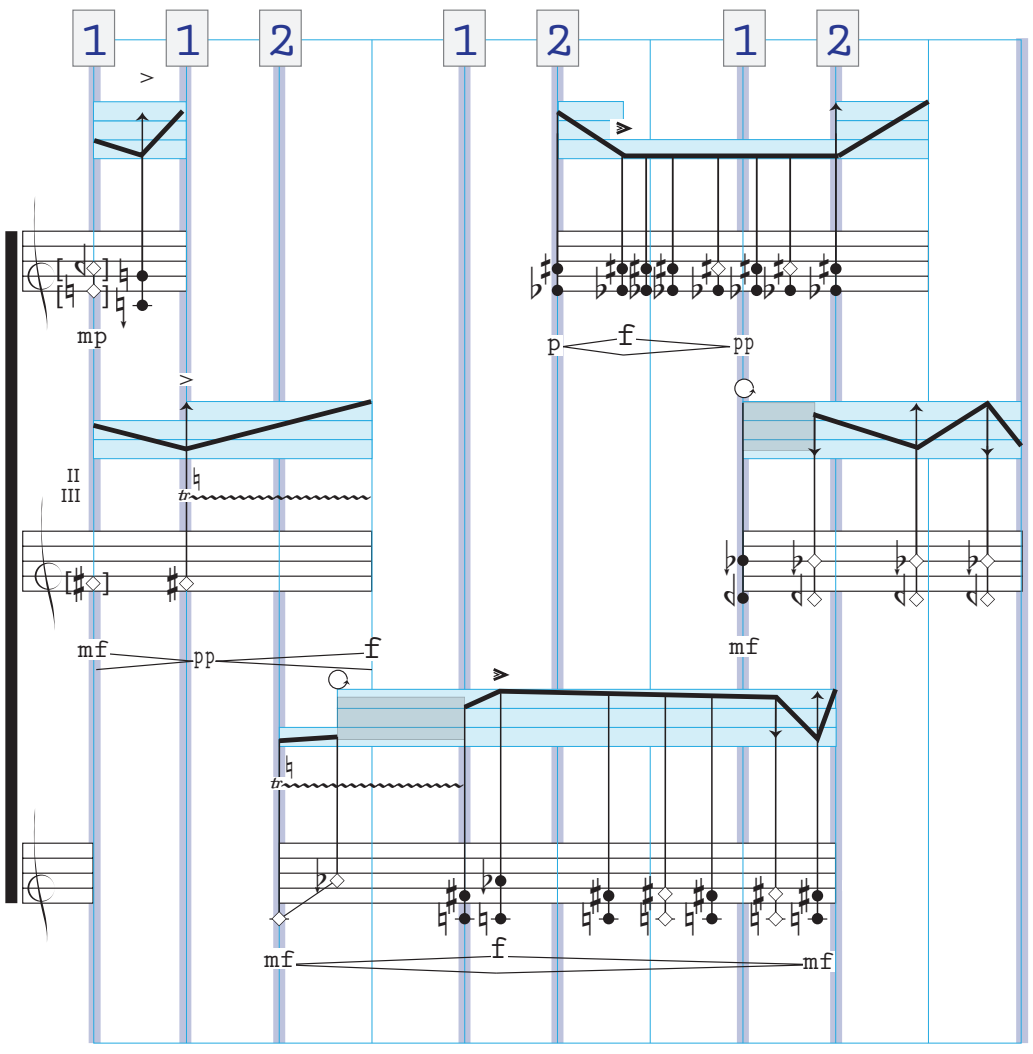
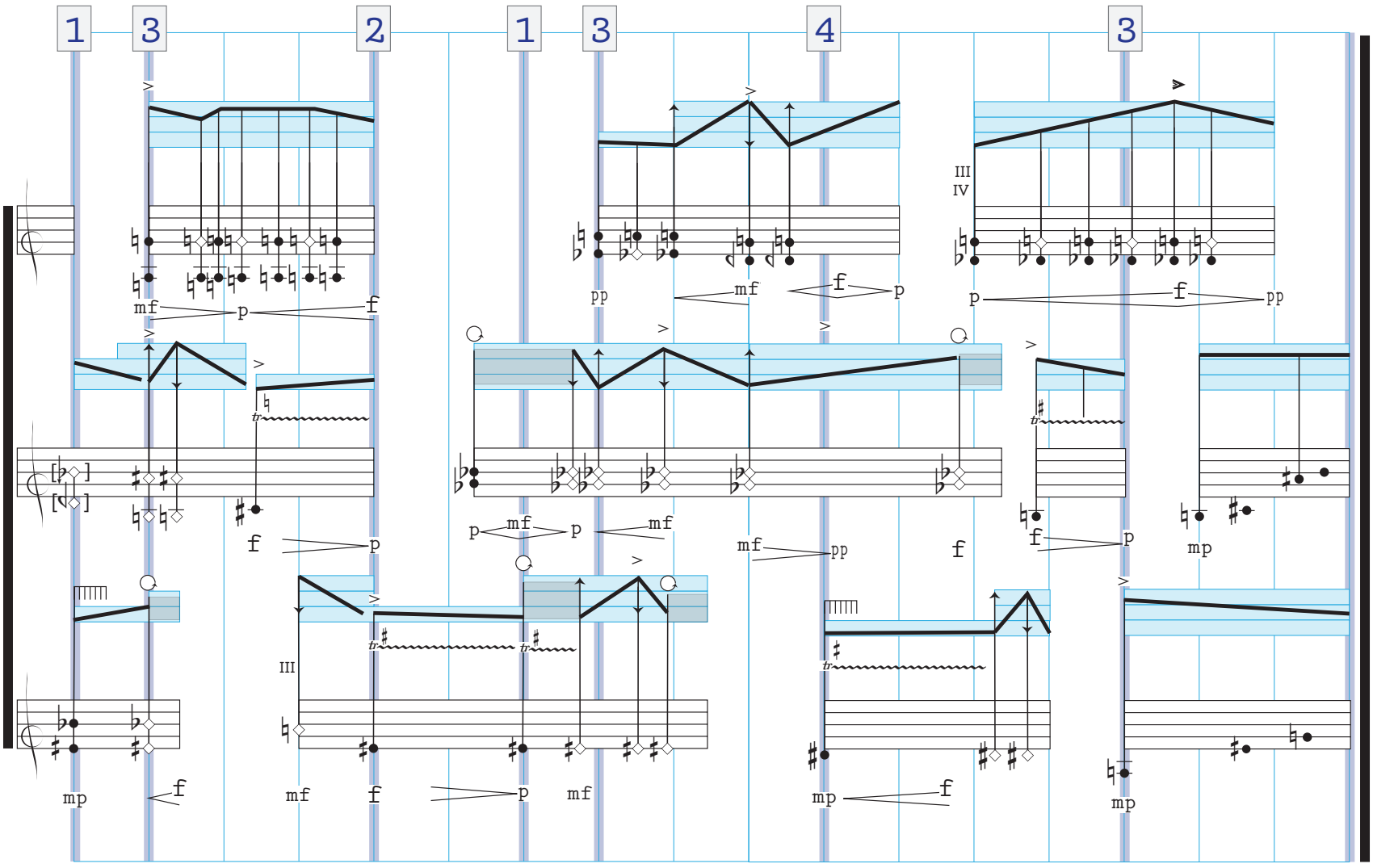
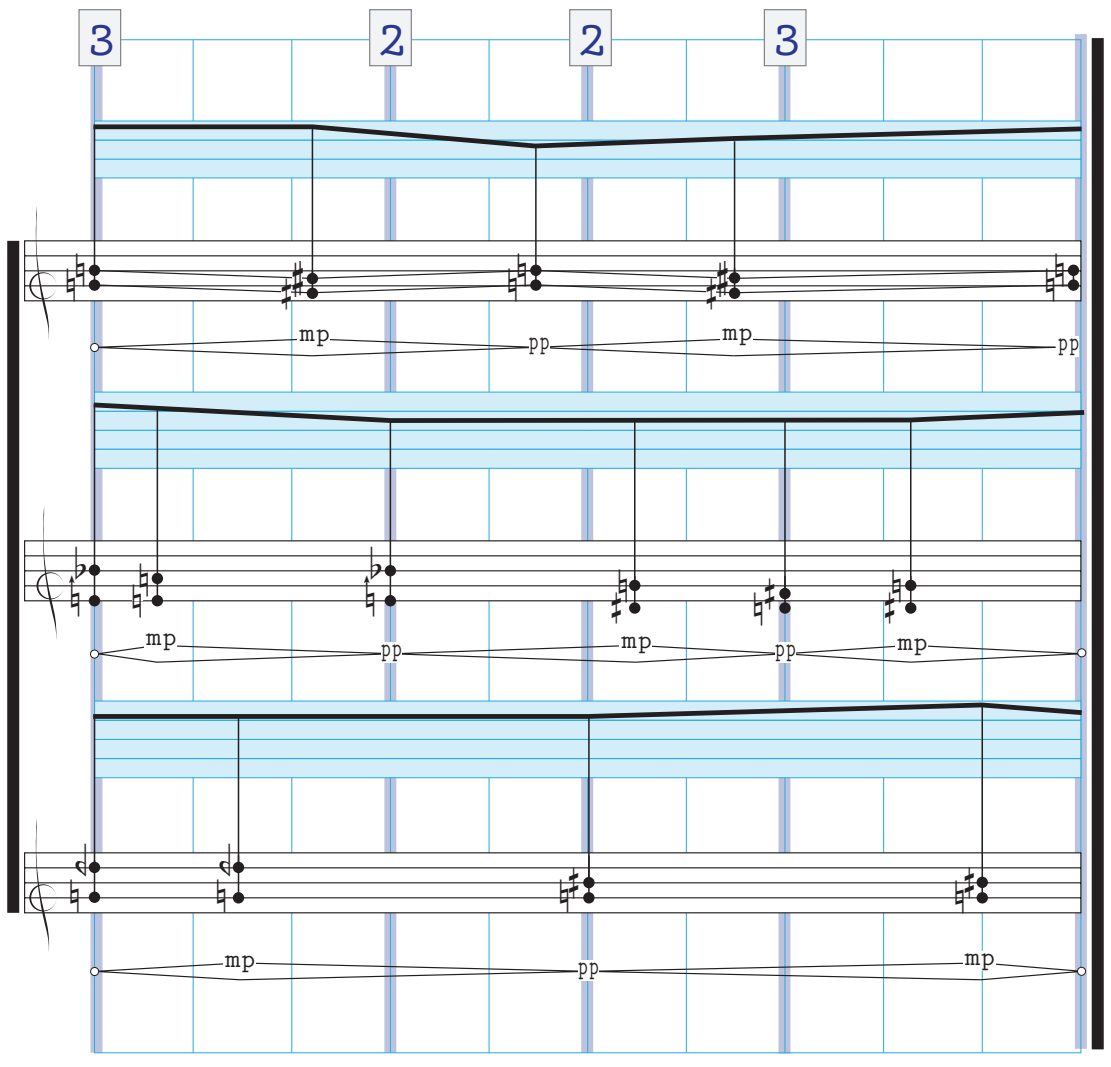
III
f
p
f

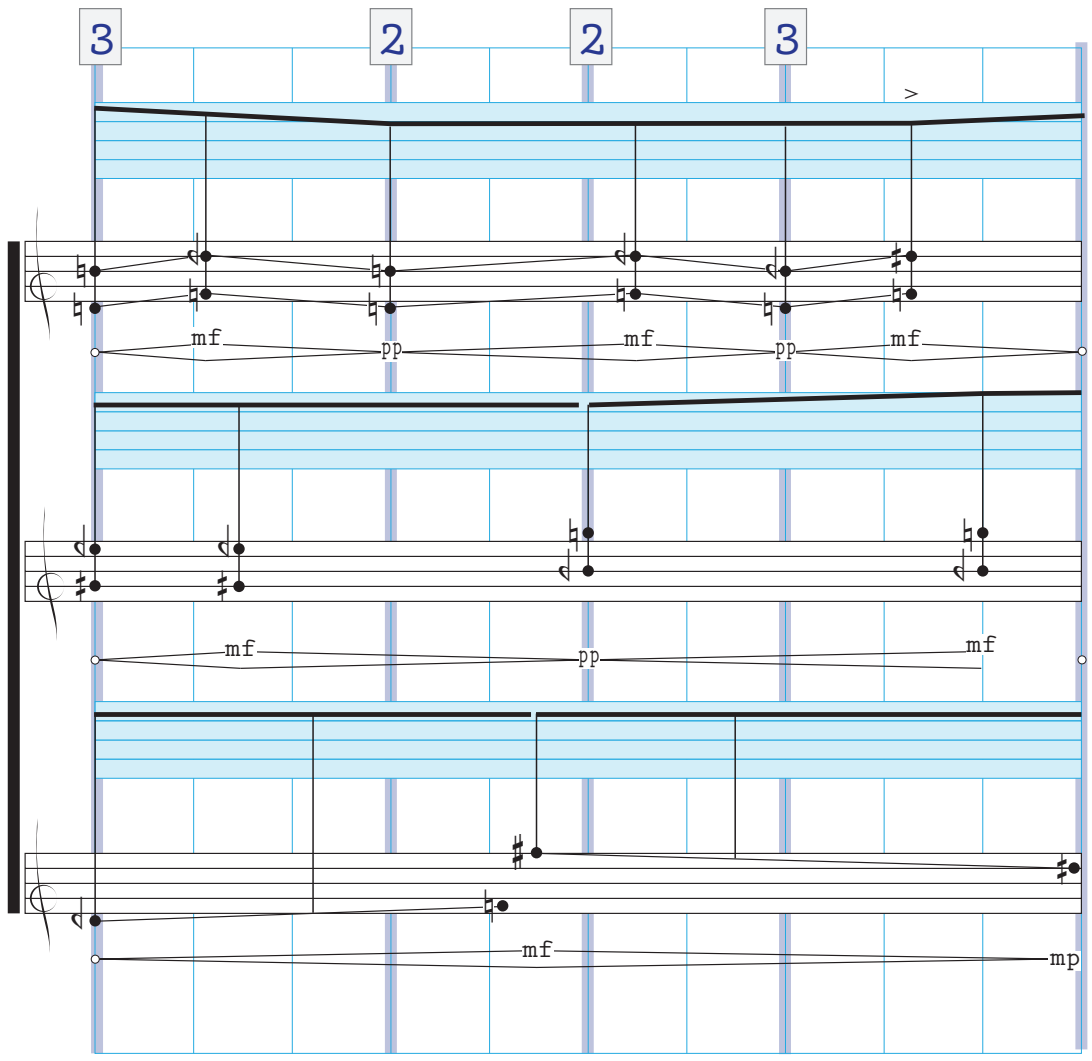

1
1
2
1
2
1
2
mp
II
III
mf
pp
f
mf
f
mf
p
f
pp
mf
mf

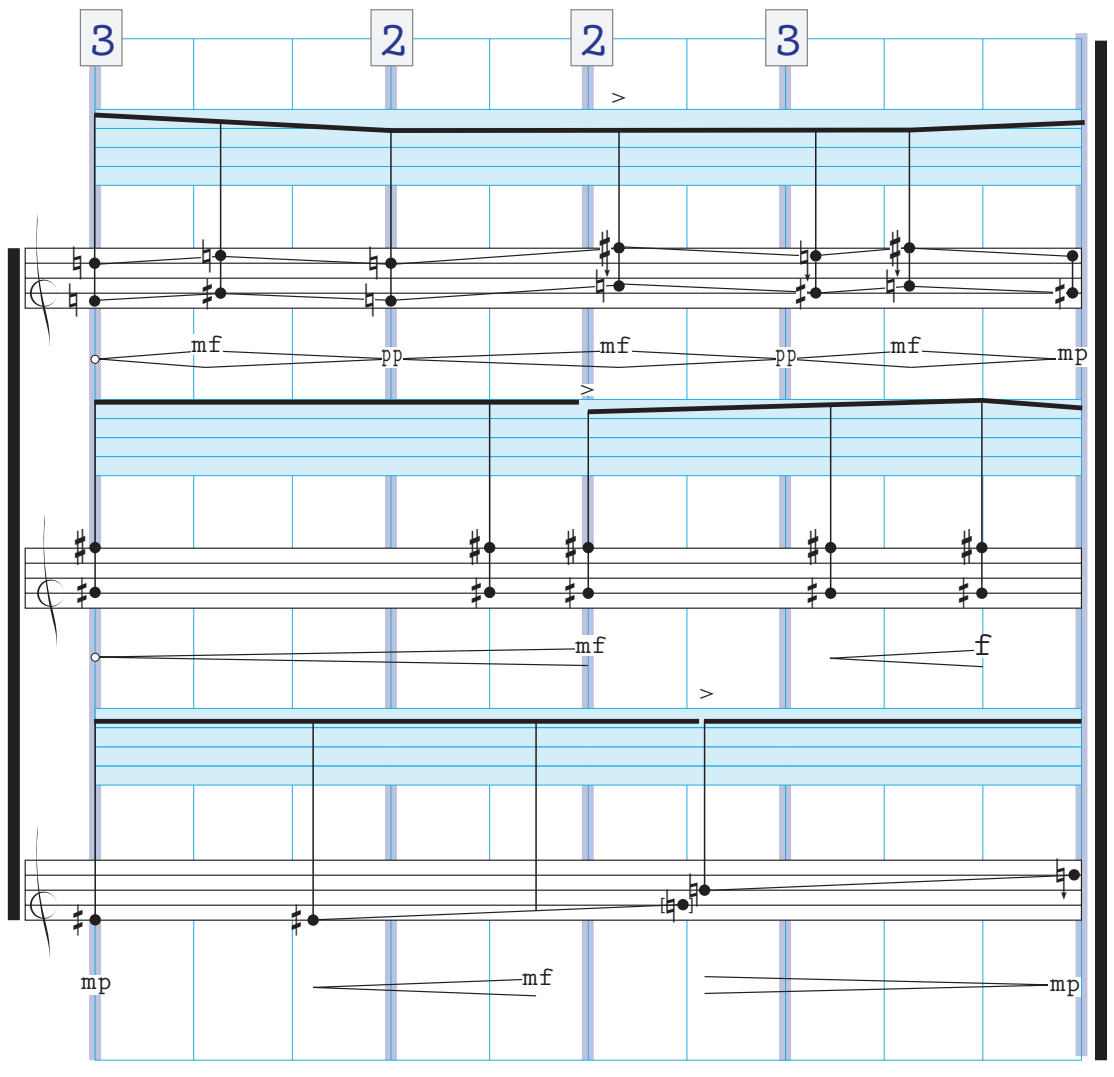




[~5″]

[~4″]



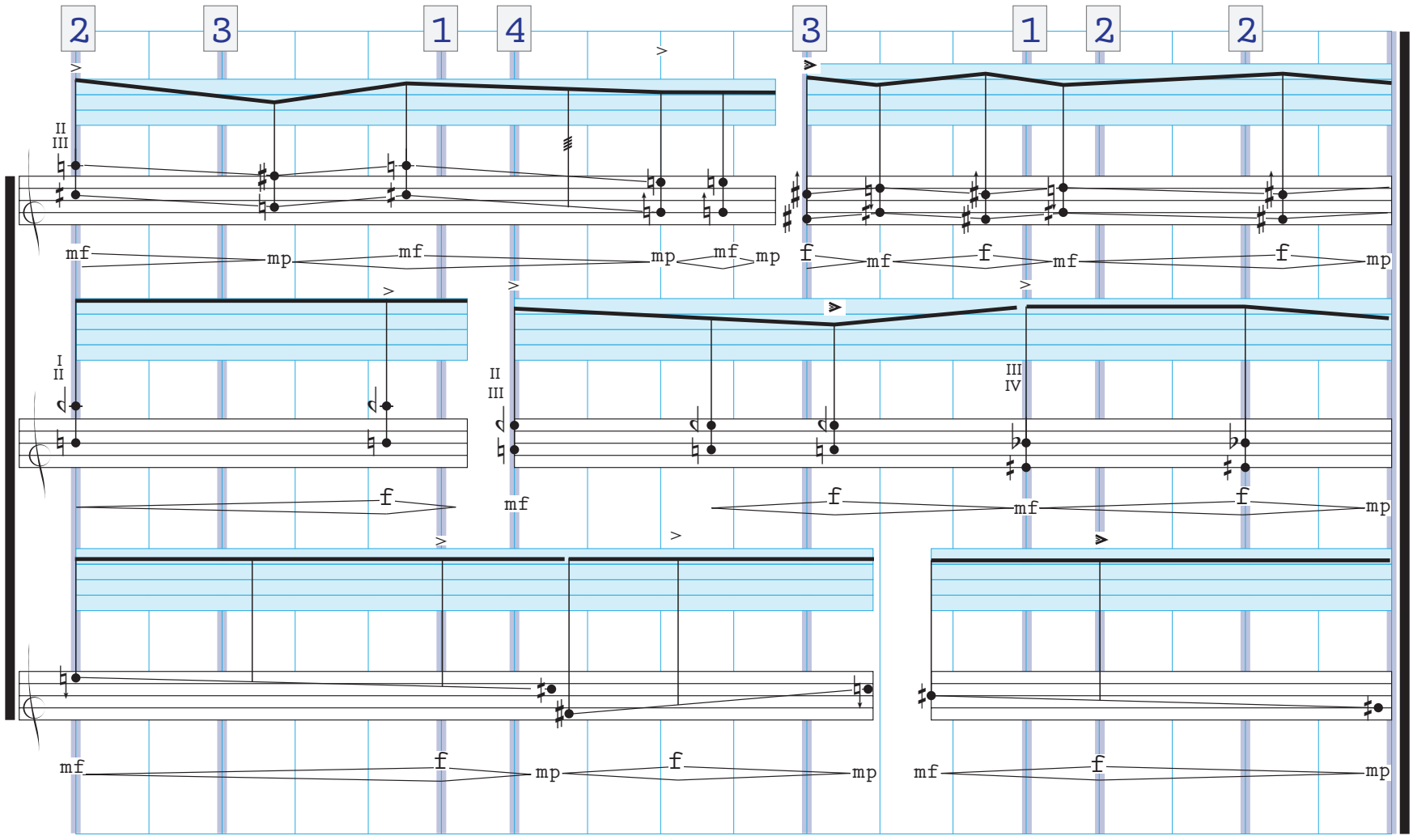


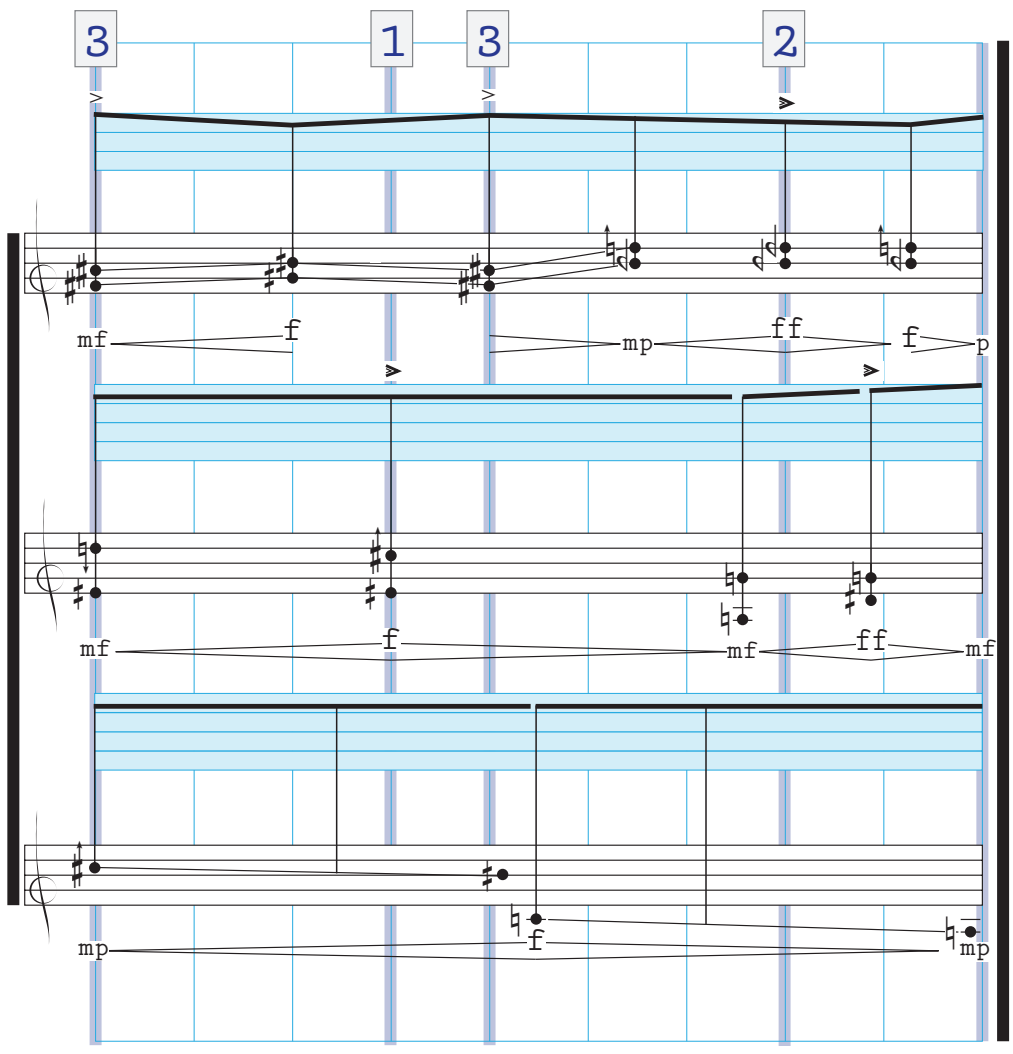
[~6″]

II

F c2-vn1

c1-c2-p2



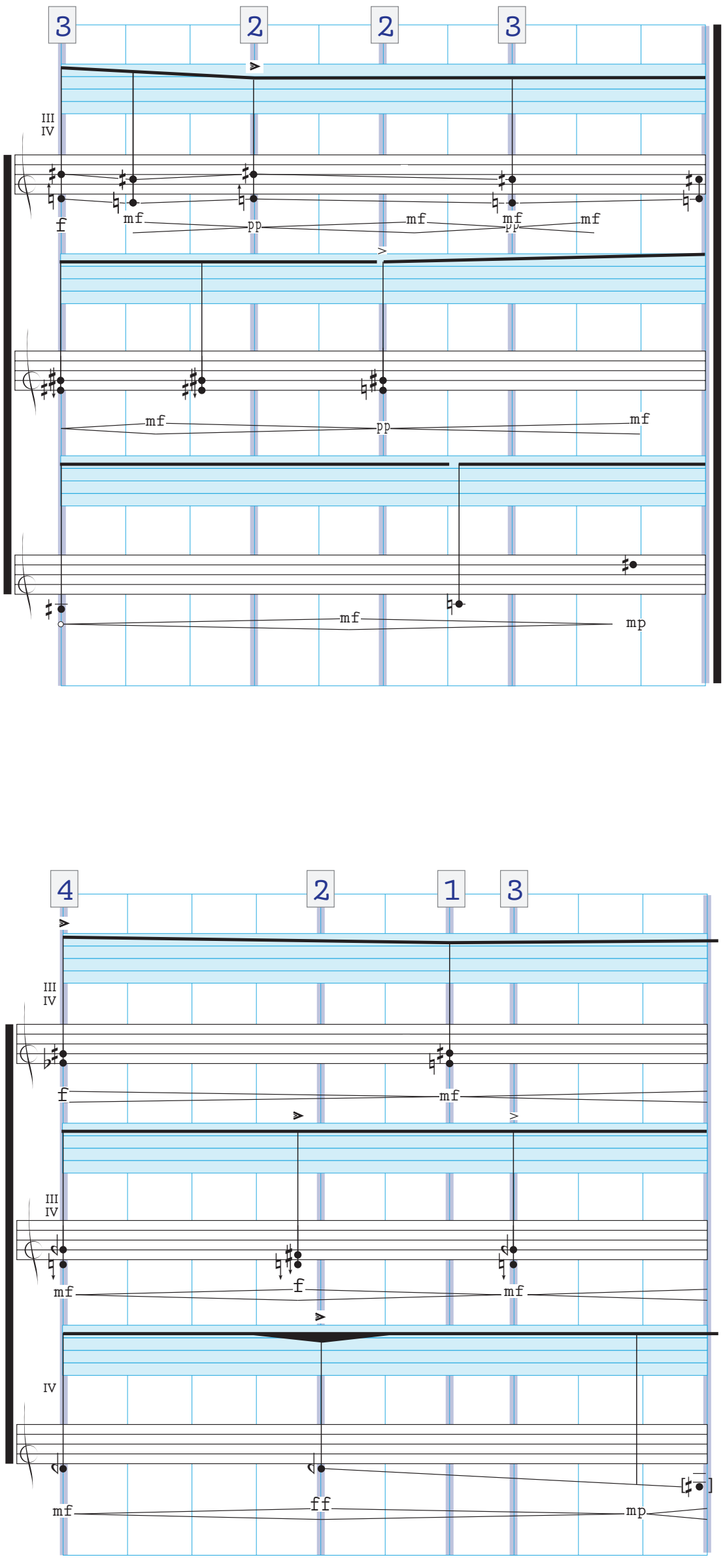


[~4″]

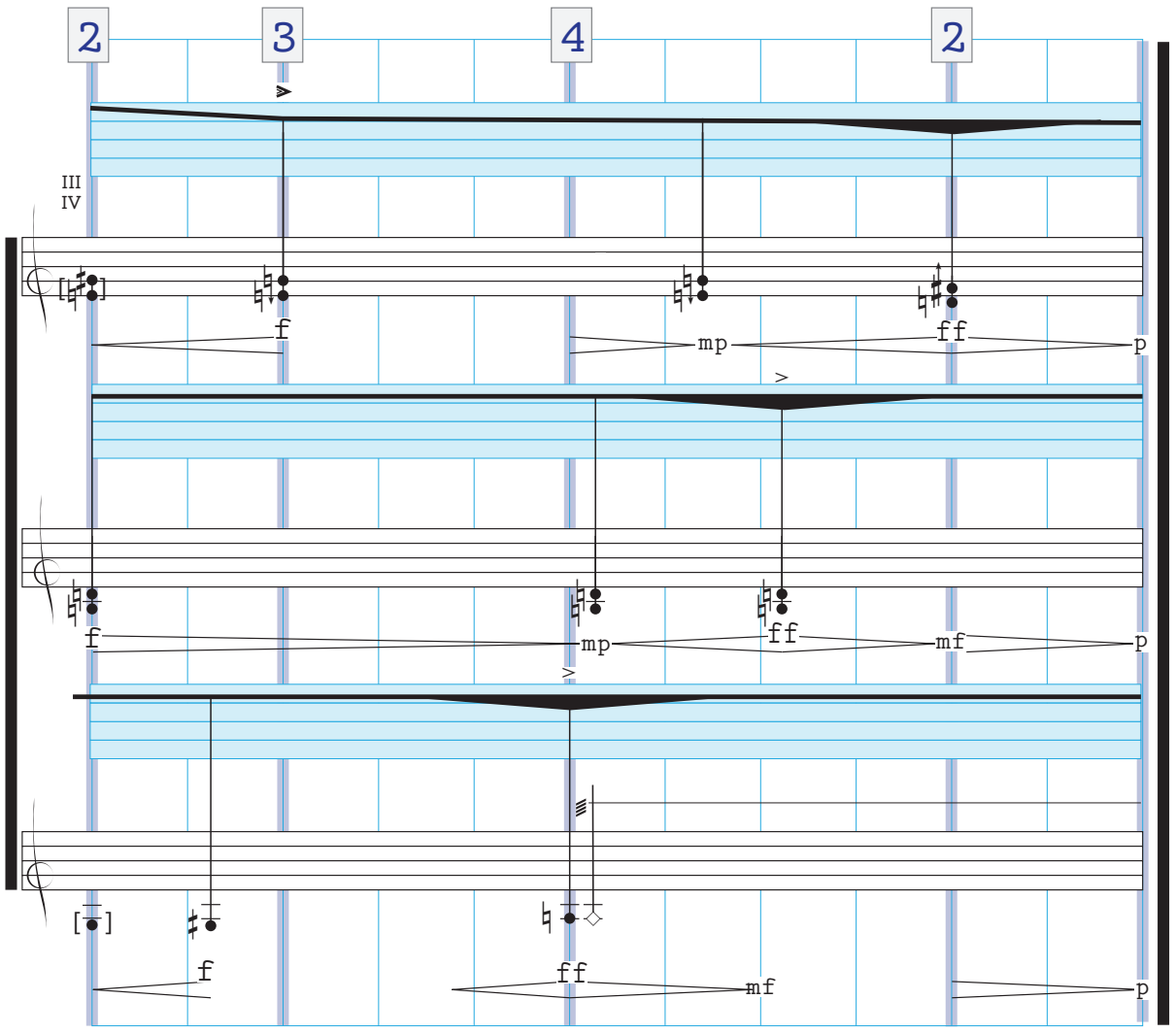
[~27″]

sax

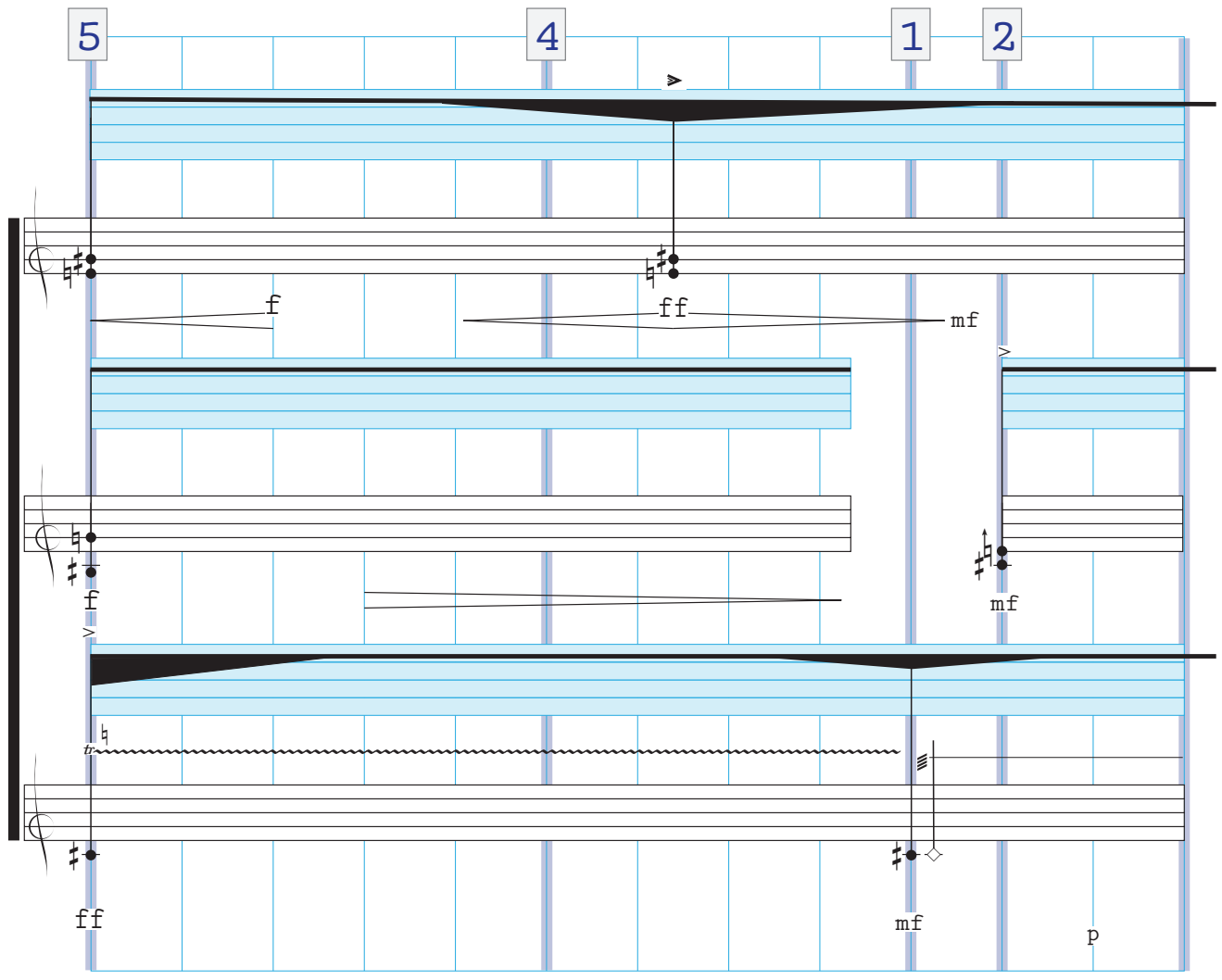
p1-p2-c2-c3-a1-sax

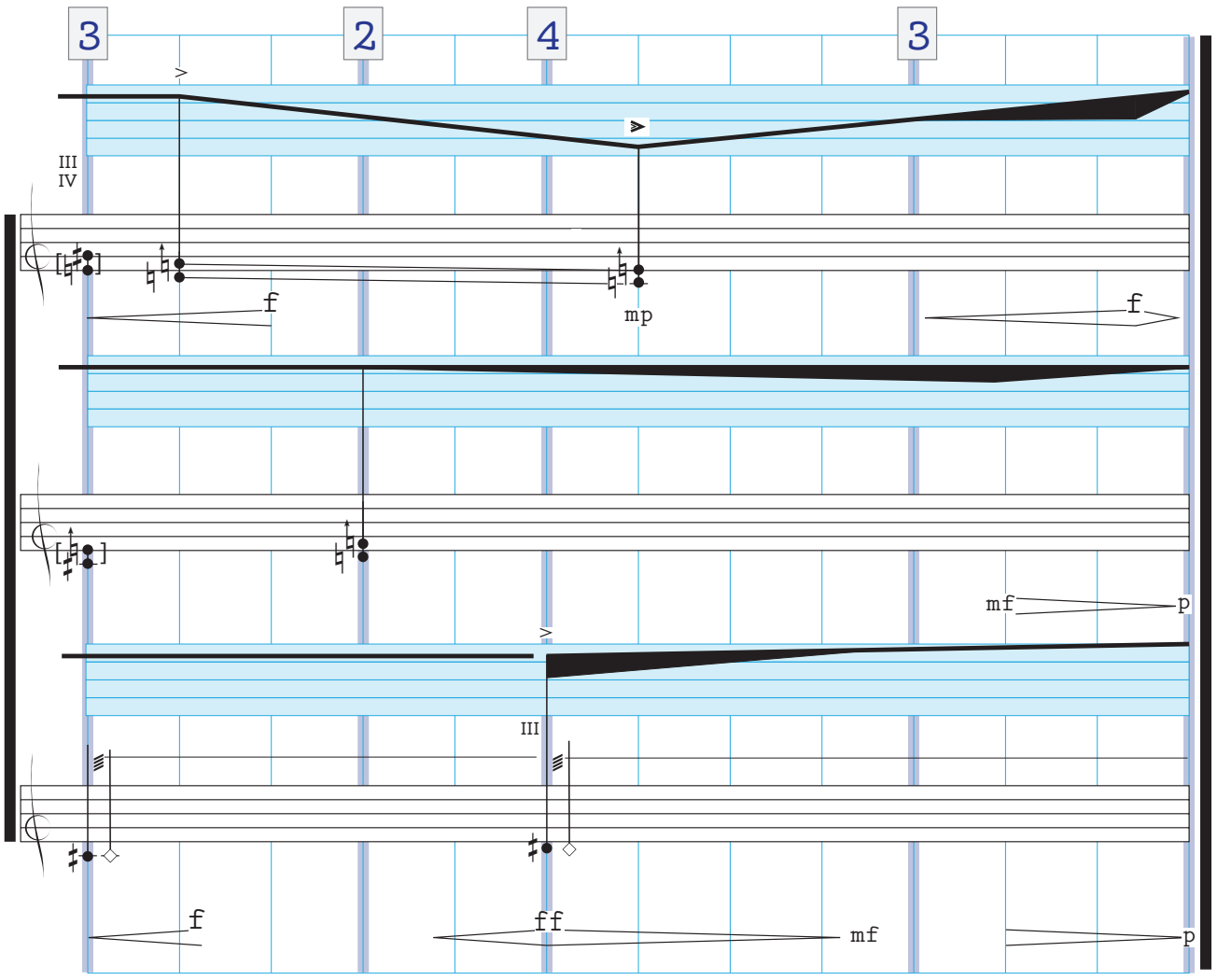


[~4″]

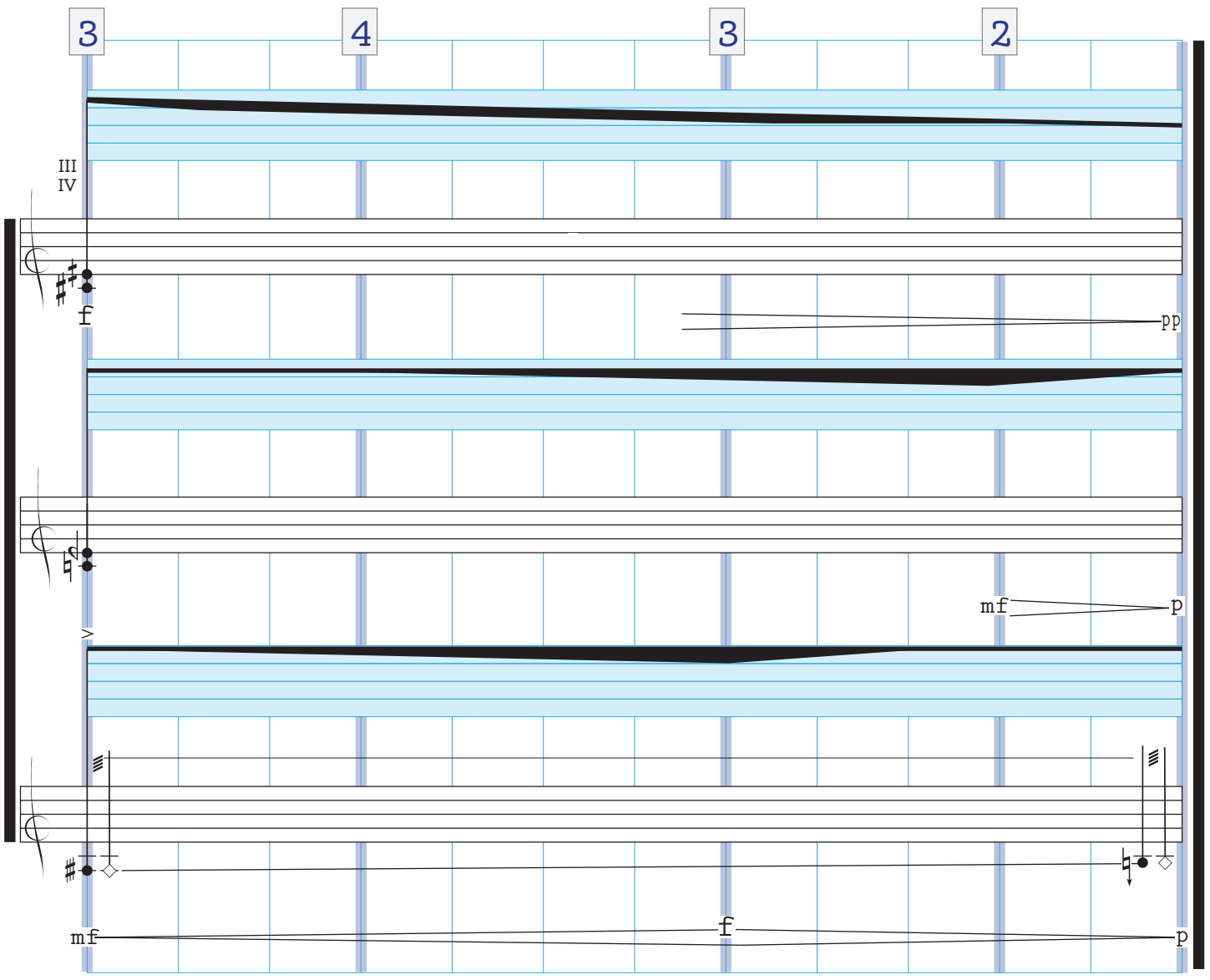


[~7″]

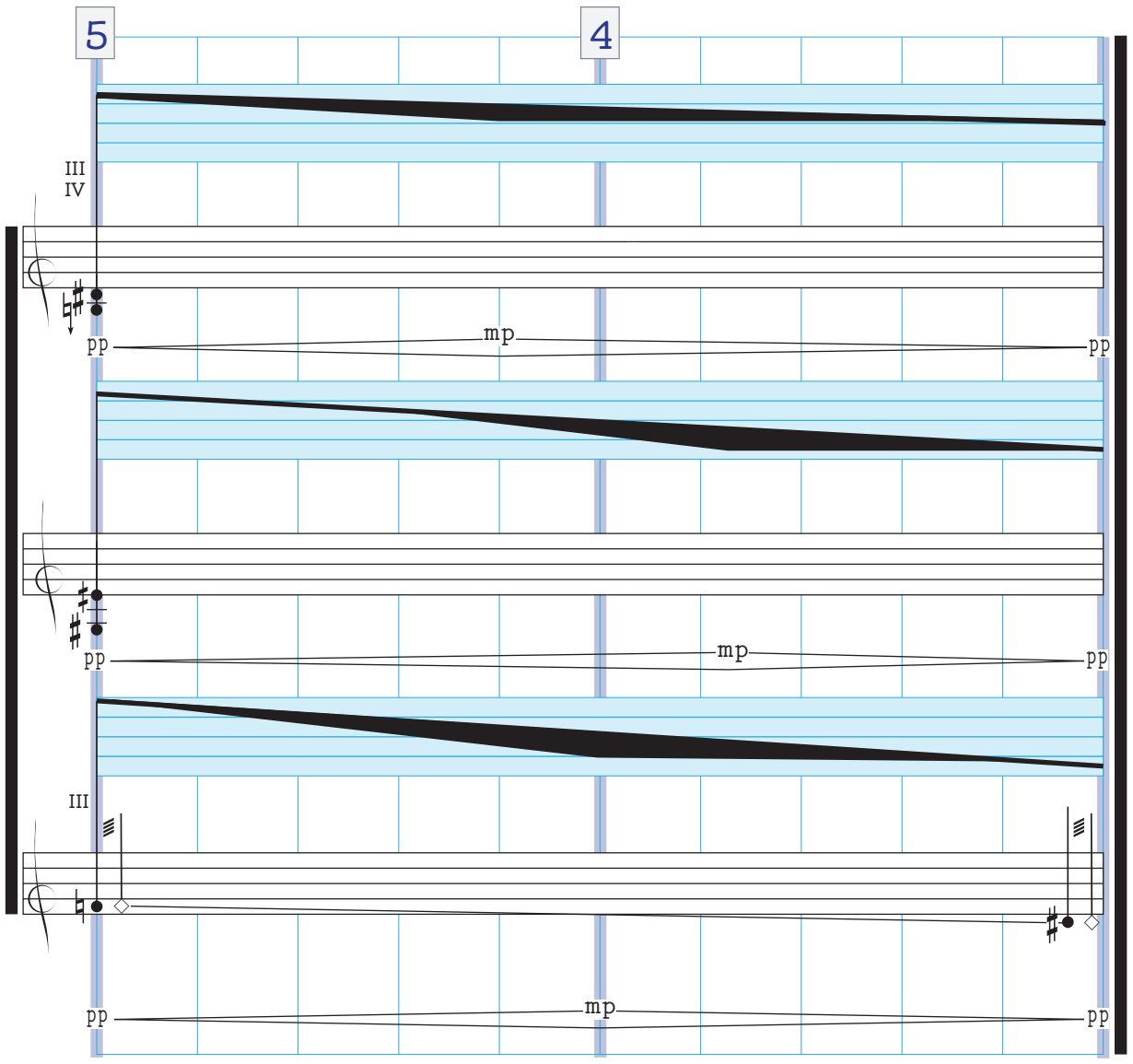




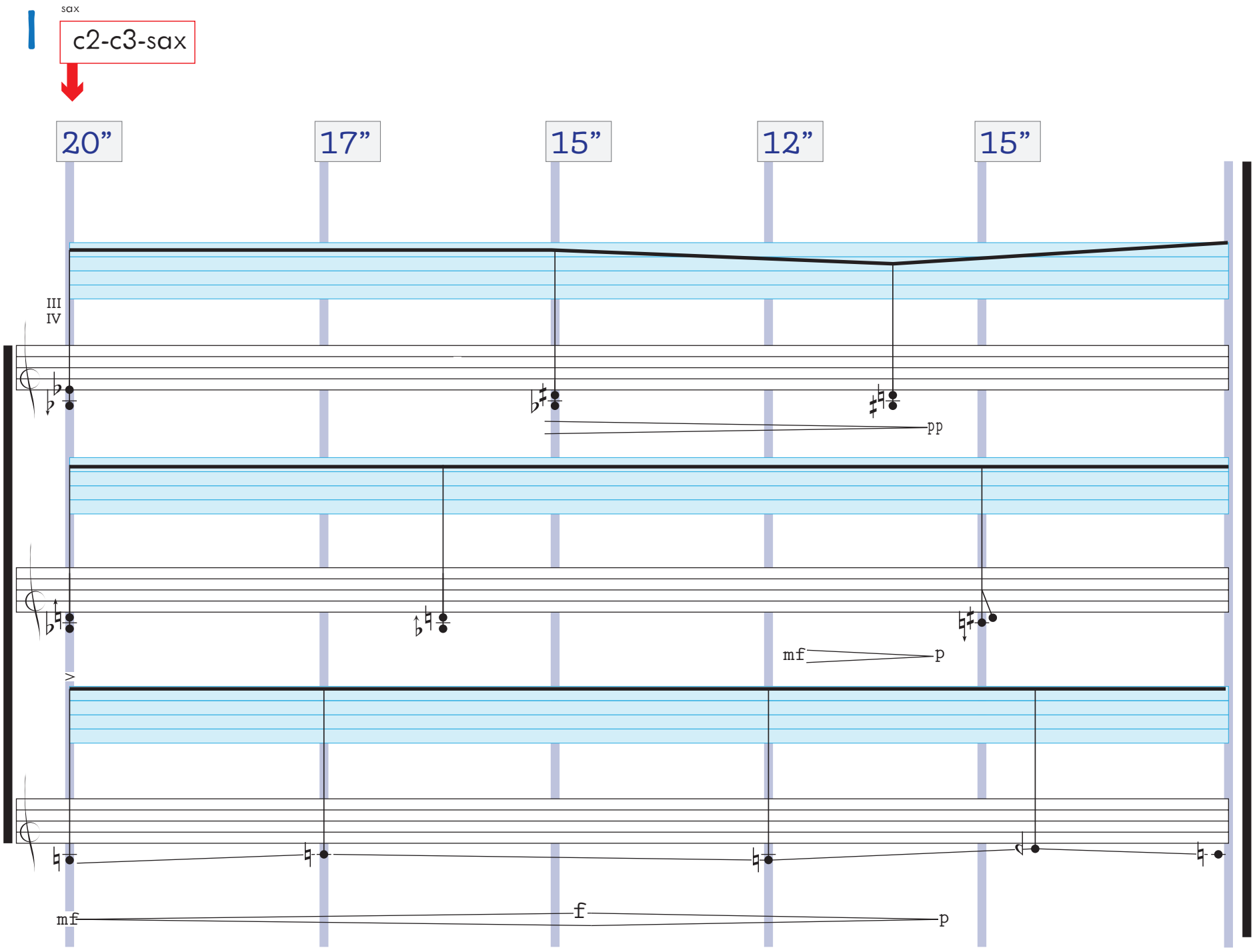
[~3″]



[~5″]



[~40″]



Ciudad de México, Agosto 2019

assemblage theory II

Iván Naranjo, 2019

alientos [a1- flauta en do]

Toca, a lo largo de cada sección, cualquier nota de la colección, en cualquier orden.
El rango de duraciones y dinámicas posibles para cada sección está indicado debajo de la colección de alturas. La duración aproximada de cada sección está indicada en la parte superior del sistema. Evita repetir patrones; procura que la secuencia de alturas/duraciones/dinámicas sea siempre variada.

A [tacet, ~40″]

B [tacet, ~2′00″]

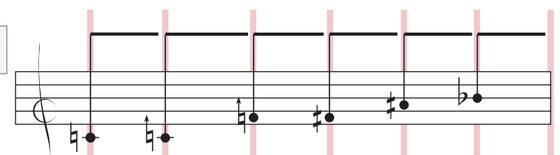
C

conductor

c1-c2-a1-p1-p2-e1

I

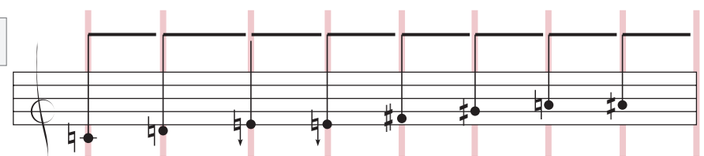
38″



pppp ↔ pp / 5″ ↔ 15″

[~22″]

50″



ppp ↔ p / 5″ ↔ 13″

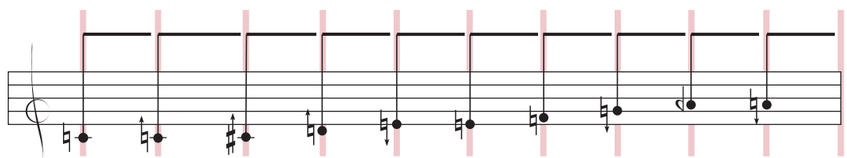
[~15″]

D

c2-vn1

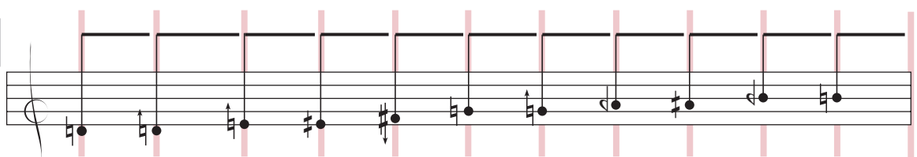
p1-c2-a1-e2

30″



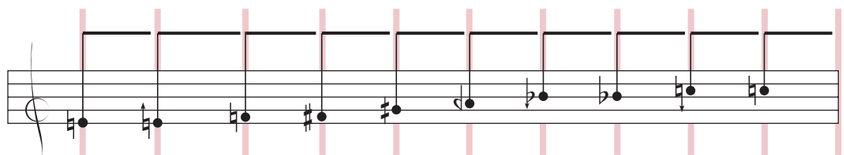
ppp ↔ mp / 5″ ↔ 10″

30″



pp ↔ mp / 5″ ↔ 10″

40″



pp ↔ mf / 5″ ↔ 10″

[~28″]

II

50 bpm

2 1 3 3 1 4 2 1

ppp mp f p >ppp [mf] mf p pp mf p pp mf mp [trrrrrrrrrr] pp mf ppp mf f f p mf f >p mf mp f

50 bpm

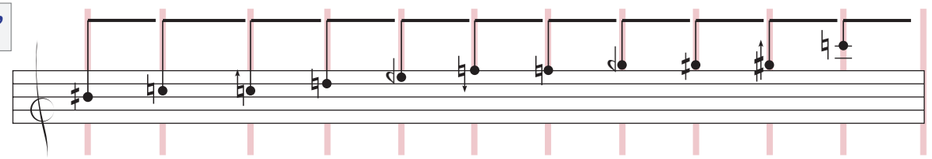
2 1 3 3 1 4 2 1

ppp mp f p >ppp [mf] mf p pp mf p pp mf mp [trrrrrrrrrr] pp mf ppp mf f f p mf f >p mf mp f

[~17″]

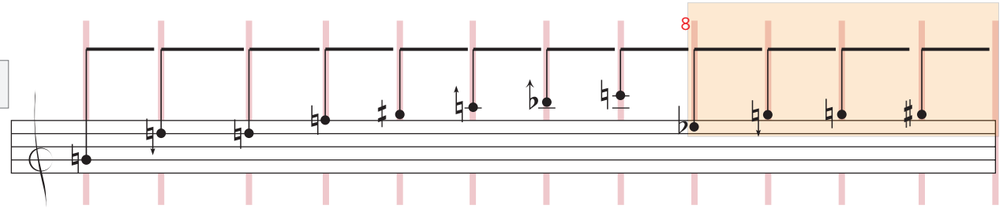
III

40″



p ↔mf / 4″ ↔ 8″

17″



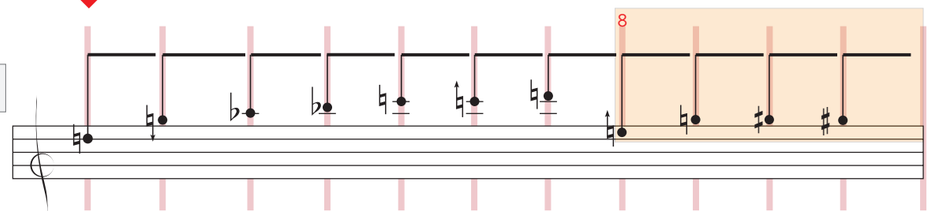
ppp↔mf / 4″ ↔ 8″

[~8″]

G sax

p1-p2-c2-c3-a1-sax

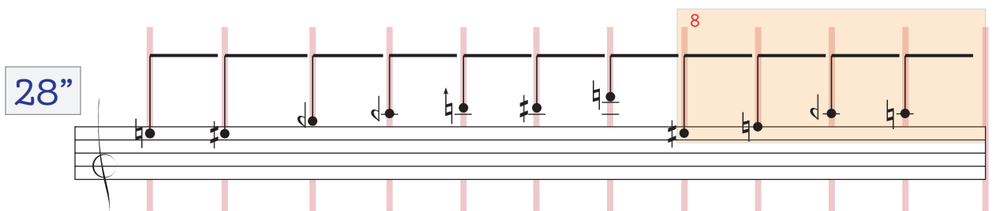
40″



pp ↔f / 4″ ↔ 8″

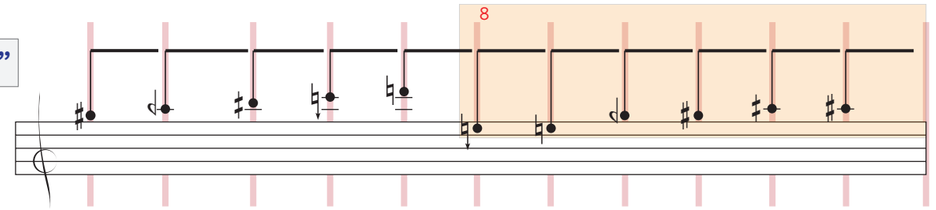
[~13″]

28″



p ↔f / 3″ ↔ 7″

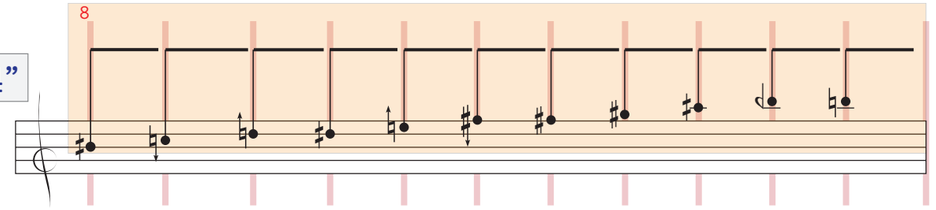
19″



mp↔ f / 2″ ↔ 5″

[~7″]

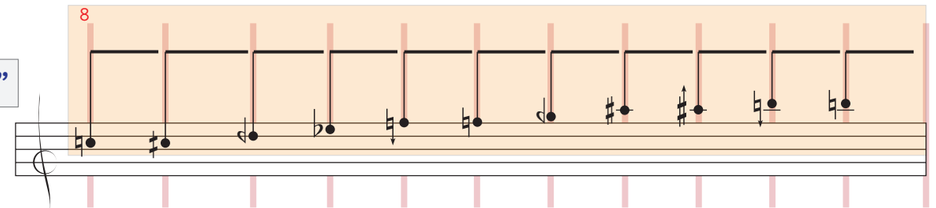
24″



mf↔ff / 1″ ↔ 3″

[~10″]

20″



mp ↔ f / 0.5″ ↔ 3″

[~1′00″]

assemblage theory II

Iván Naranjo, 2019

alientos [a1- clarinete **en sib** 1]

Toca, a lo largo de cada sección, cualquier nota de la colección, en cualquier orden.
El rango de duraciones y dinámicas posibles para cada sección está indicado debajo de la colección de alturas. La duración aproximada de cada sección está indicada en la parte superior del sistema.
Evita repetir patrones; procura que la secuencia de alturas/duraciones/dinámicas sea siempre variada.

A [tacet, ~40″]

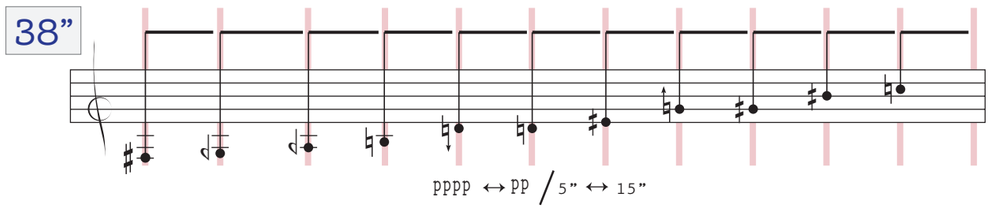
B [tacet, ~2′00″]

I

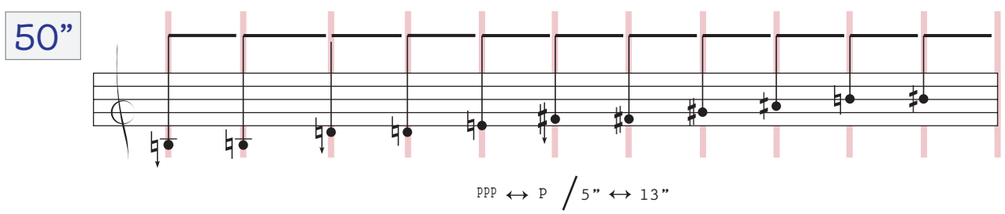
C

conductor

c1-c2-a1-p1-p2-e1



[~22″]

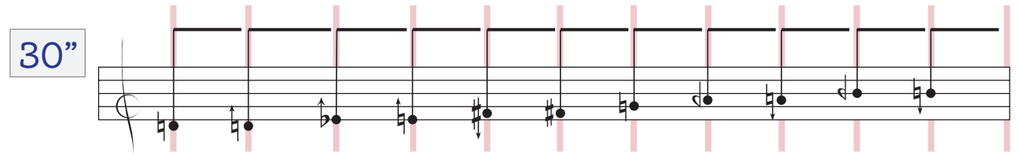


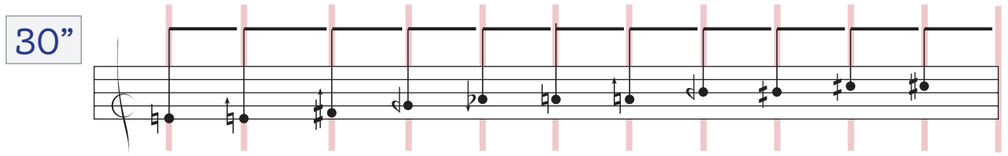
[~15″]

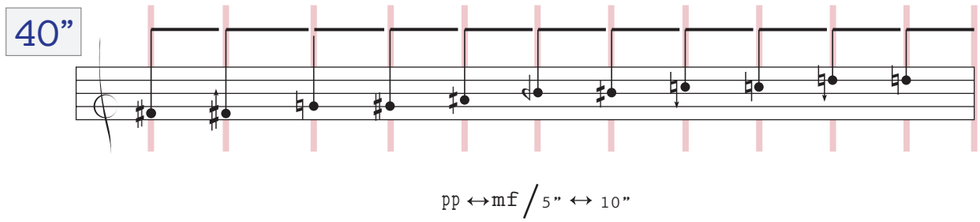
D

c2-vn1

p1-c2-a1-e2







[~28″]

II

60 bpm

3 2 5 3 1 1 2

pp mf pp pp mf ppp p pp f

60 bpm

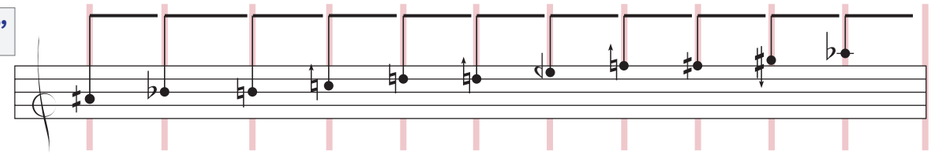
2 2 2 4 3 2 1 1

pp mf pp ppp p pp mf pp mp ppp

III

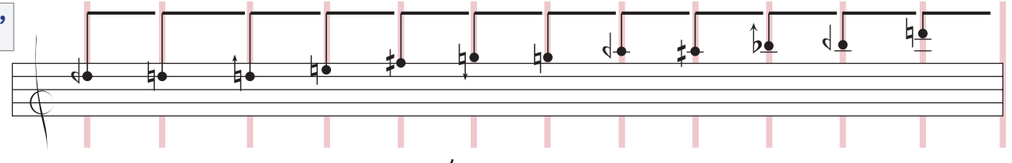
[~17″]

40″



p ↔ mf / 4″ ↔ 8″

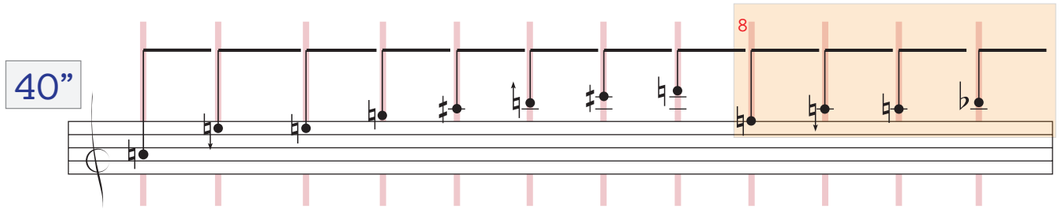
17″



p ↔ mf / 4″ ↔ 8″

[~8″]

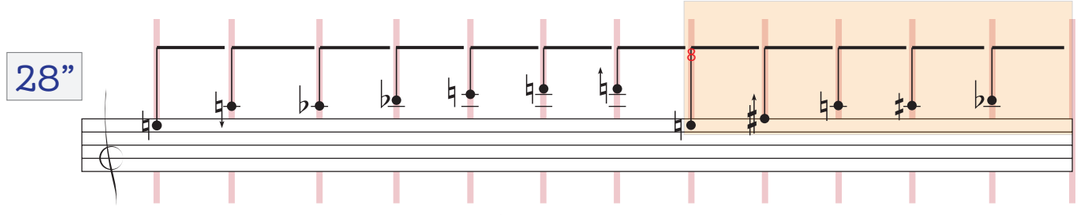
40″



ppp ↔ mf / 4″ ↔ 8″

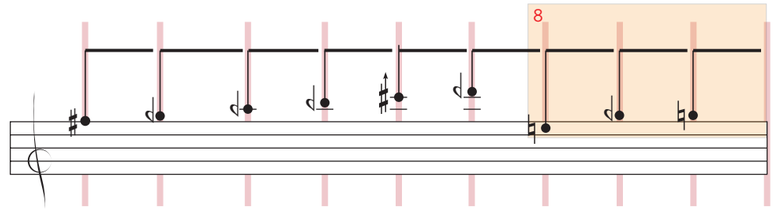
[~13″]

28″



pp ↔ f / 4″ ↔ 8″

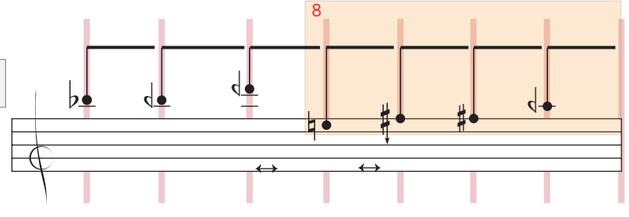
19″



p ↔ f / 3″ ↔ 7″

[~7″]

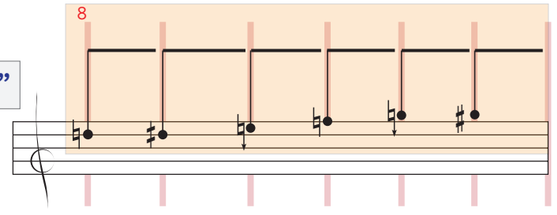
24″



mp f / 2″ 5″

[~10″]

20″



mp ↔ f / 0.5″ ↔ 3″

[~1′00″]

assemblage theory II

Iván Naranjo, 2019

alientos [a1- clarinete **en sib** 2]

Toca, a lo largo de cada sección, cualquier nota de la colección, en cualquier orden.
El rango de duraciones y dinámicas posibles para cada sección está indicado debajo de la colección de alturas. La duración aproximada de cada sección está indicada en la parte superior del sistema.
Evita repetir patrones; procura que la secuencia de alturas/duraciones/dinámicas sea siempre variada.

A [tacet, ~40″]

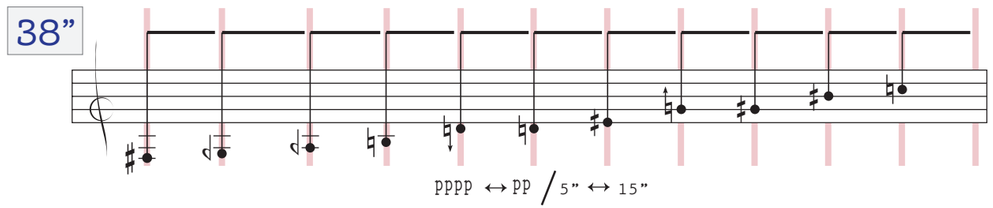
B [tacet, ~2′00″]

I

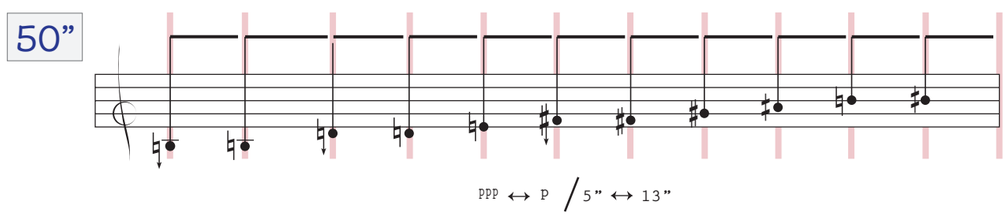
C

conductor

c1-c2-a1-p1-p2-e1



[~22″]

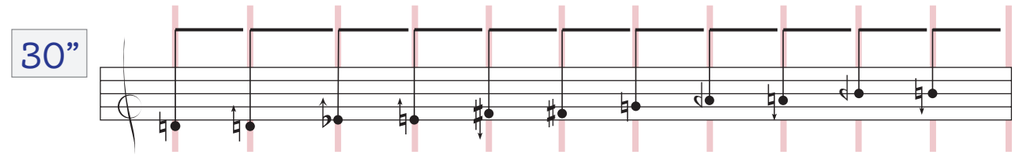


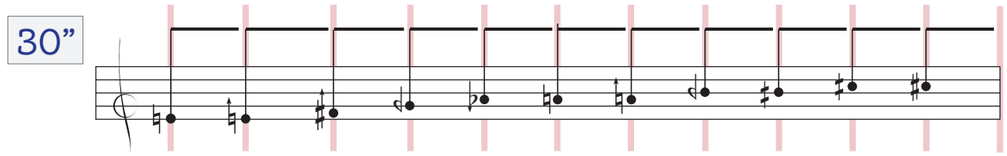
[~15″]

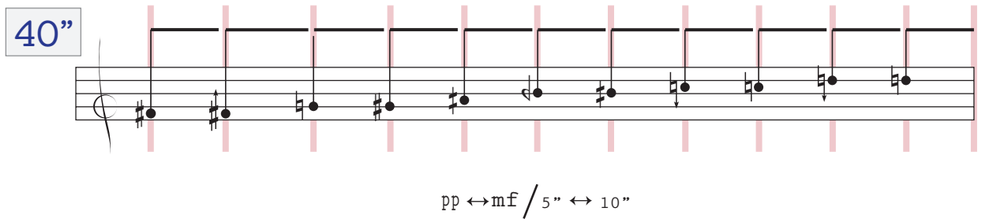
D

c2-vn1

p1-c2-a1-e2







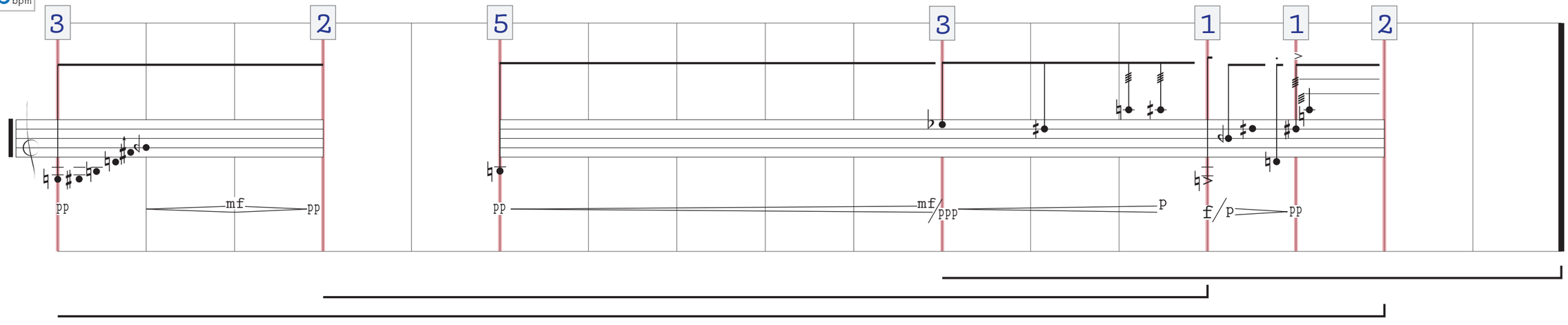
[~28″]

muta clarinete bajo

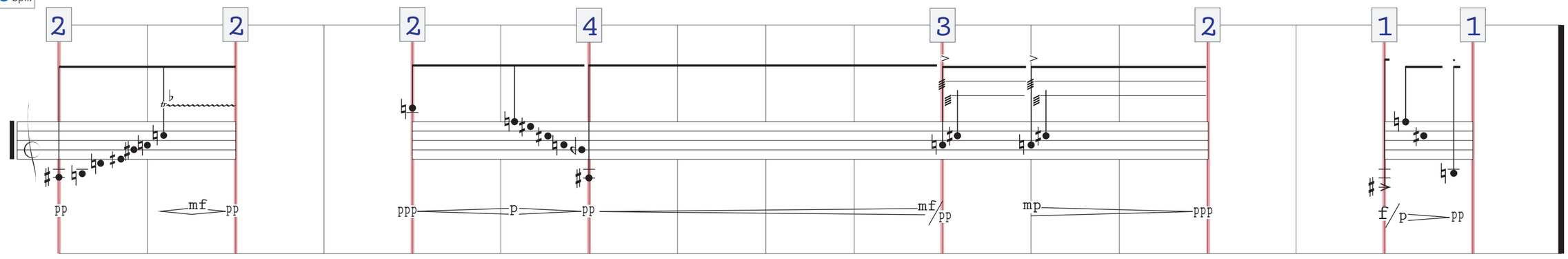
II

clarinete bajo [a1, clarinete 2]

40 bpm



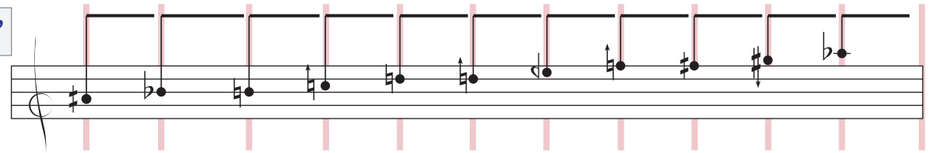
40 bpm



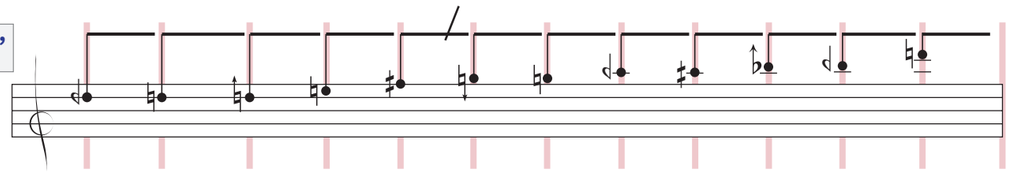
III

[~17″] muta clarinete en sib

40″



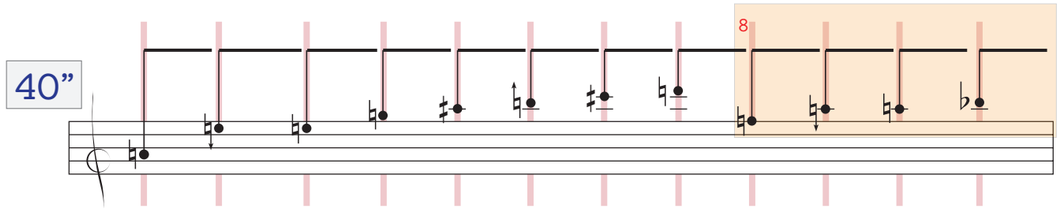
17″



p ↔ mf / 4″ ↔ 8″

[~8″]

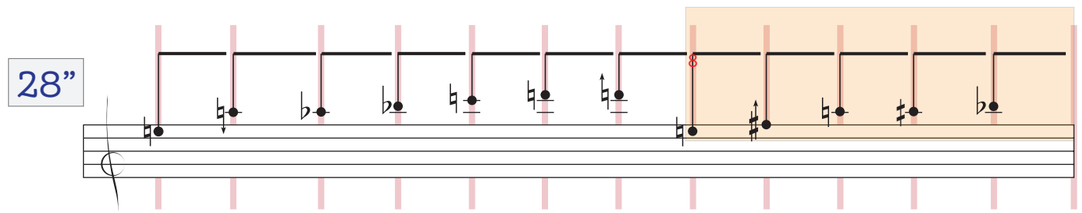
40″



ppp ↔ mf / 4″ ↔ 8″

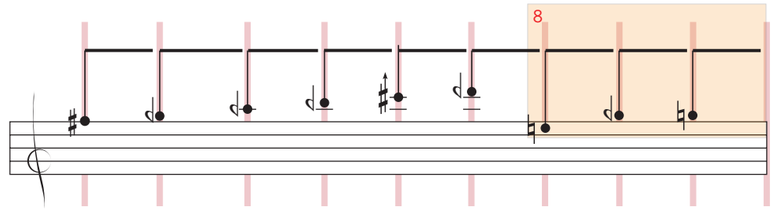
[~13″]

28″



pp ↔ f / 4″ ↔ 8″

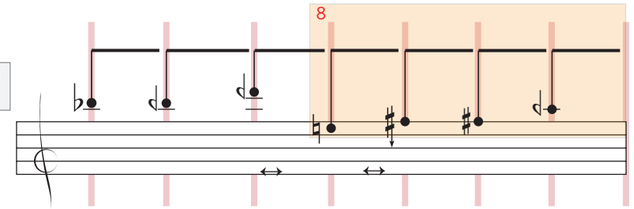
19″



p ↔ f / 3″ ↔ 7″

[~7″]

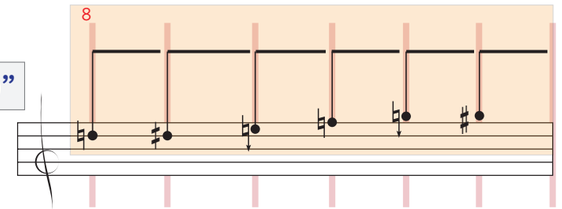
24″



mp f / 2″ 5″

[~10″]

20″



mp ↔ f / 0.5″ ↔ 3″

[~1′00″]

assemblage theory II

Iván Naranjo, 2019

alientos [a1-trompeta en do]

Toca, a lo largo de cada sección, cualquier nota de la colección, en cualquier orden.
El rango de duraciones y dinámicas posibles para cada sección está indicado debajo de la colección de alturas. La duración aproximada de cada sección está indicada en la parte superior del sistema. Evita repetir patrones; procura que la secuencia de alturas/duraciones/dinámicas sea siempre variada.

A [tacet, ~40″]

B [tacet, ~2′00″]

I

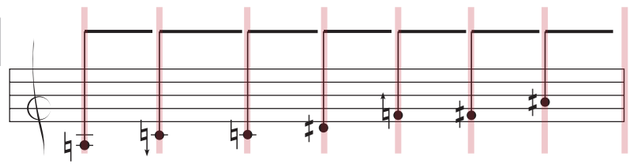
C

conductor

c1-c2-a1-p1-p2-e1

[⊙ ↔ ⊞]

38″

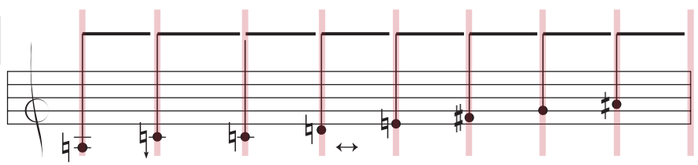


pppp ↔ pp / 5″ ↔ 15″

[~22″]

[⊙ ↔ ⊞]

50″



pppp↔pp / 5″ ↔ 13″

[~15″]

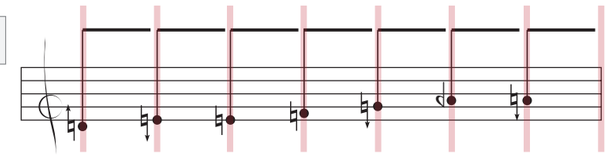
D

c2-vn1

p1-c2-a1-e2

[⊙ ↔ ⊞]

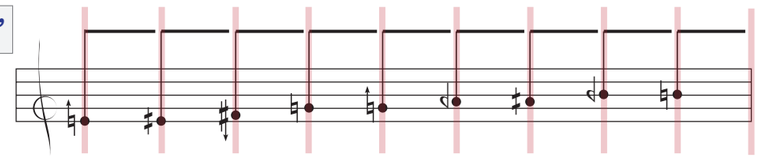
30″



ppp ↔ p / 5″ ↔ 10″

[⊙ ↔ ⊞]

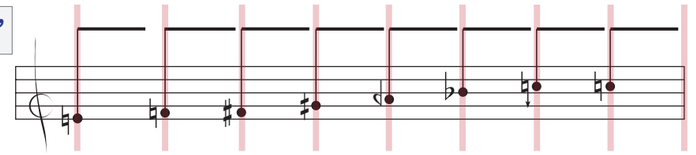
30″



pp↔mp / 5″ ↔ 10″

[⊙ ↔ ⊞]

40″

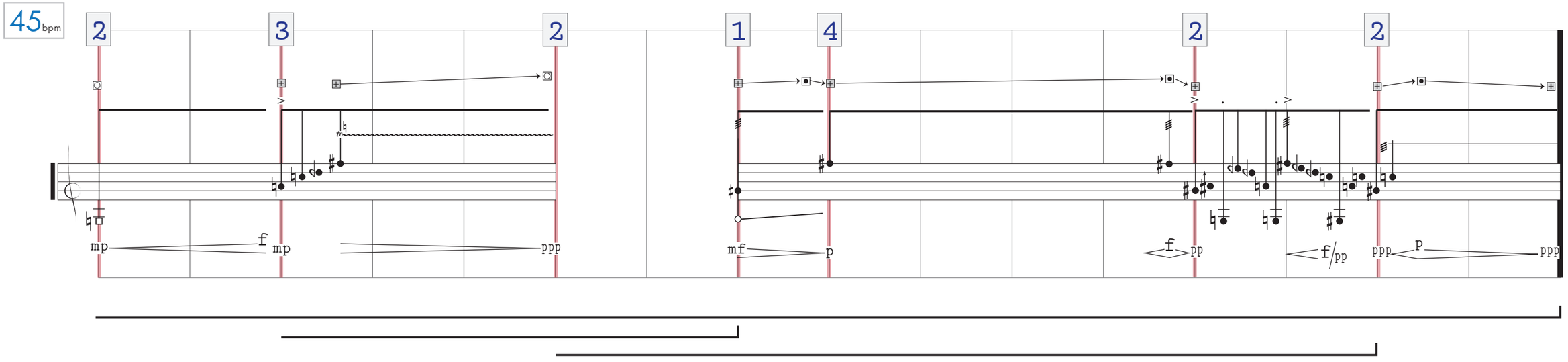


pp↔mf / 5″ ↔ 10″

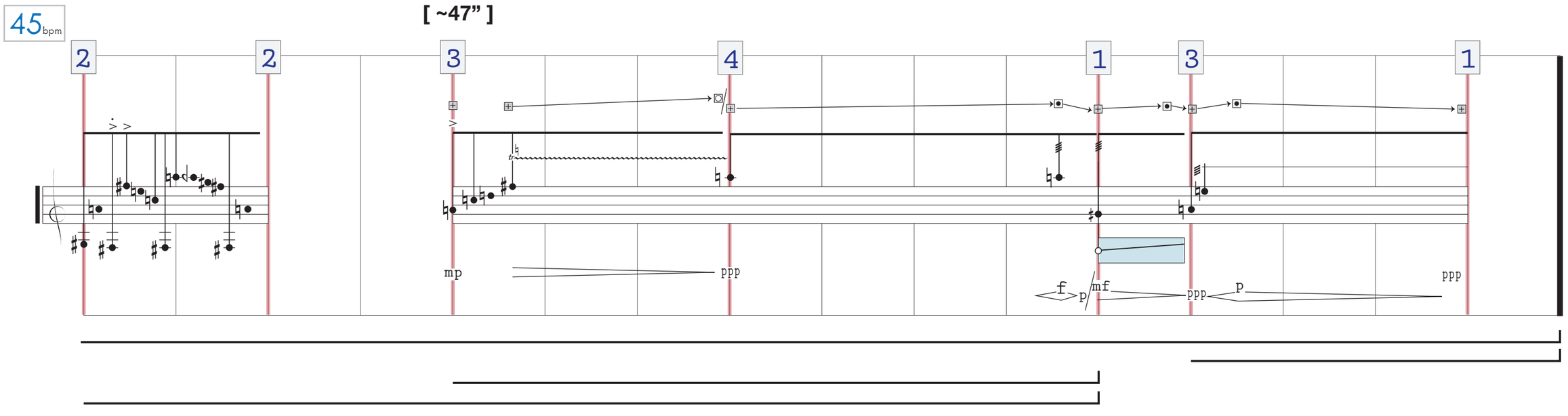
[~28″]

II

[~40”]


45 bpm
2
3
2
1
4
2
2
mp
f
mp
ppp
mf
p
f
pp
f/pp
ppp
p
ppp

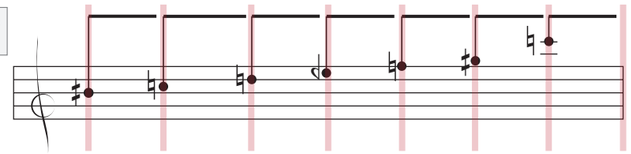
[~47”]


45 bpm
2
2
3
4
1
3
1
mp
ppp
f
p/
mf
ppp
p
ppp

III

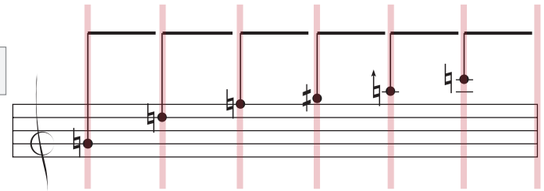
[~17″]

40″



p ↔mf / 4″ ↔ 8″

17″



ppp↔mf / 4″ ↔ 8″

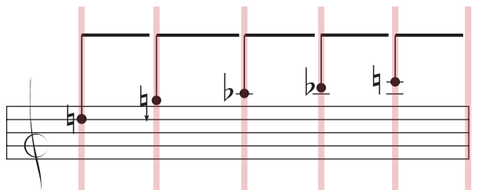
[~8″]

G

sax

p1-p2-c2-c3-a1-sax

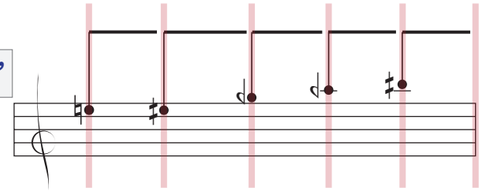
40″



pp ↔f / 6″ ↔ 11″

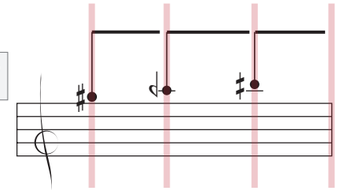
[~13″]

28″



p ↔ f / 2″ ↔ 5″

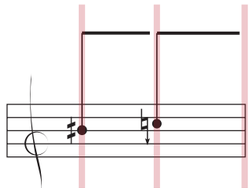
19″



p ↔mf / 6″ ↔ 11″

[~7″]

24″



pp ↔ f / 1″ ↔ 3″

[~1′30″]

assemblage theory II

Iván Naranjo, 2019

Percusión 1 [p1]

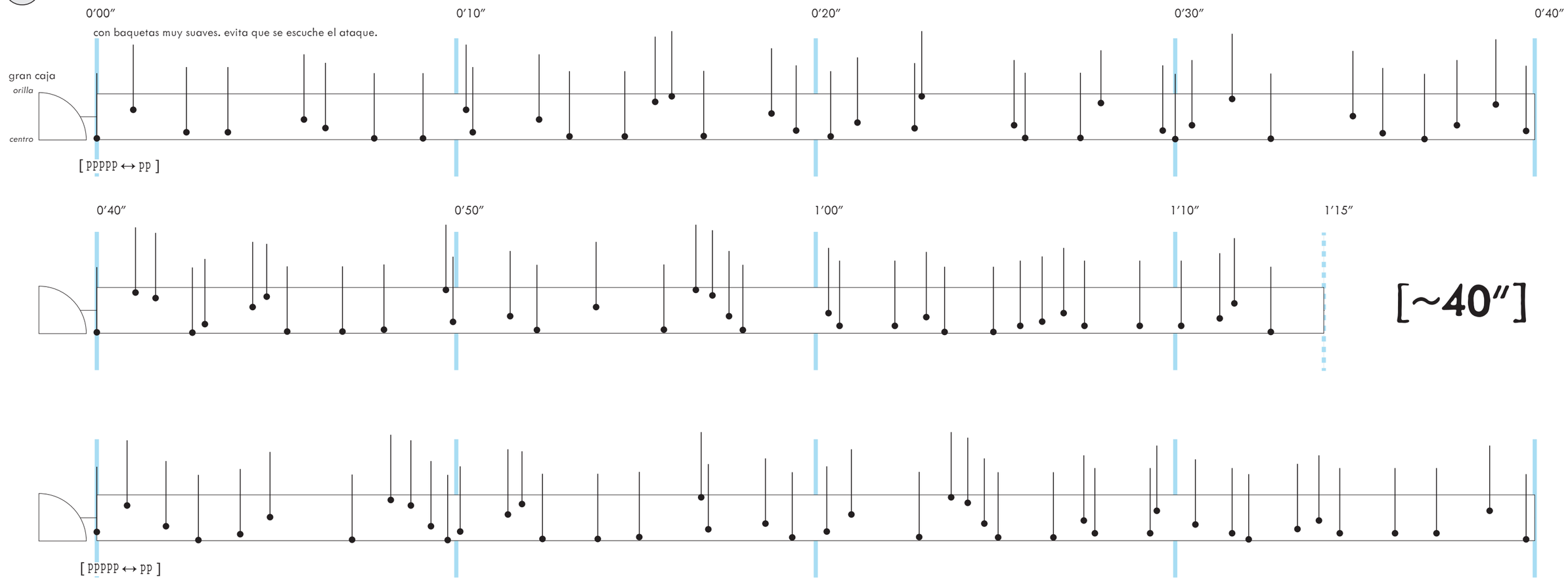
A [tacet, ~40″]

B

conductor

p1-c1-c2

I

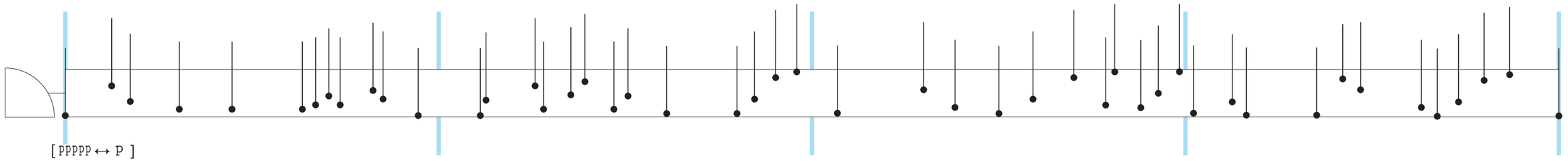


I

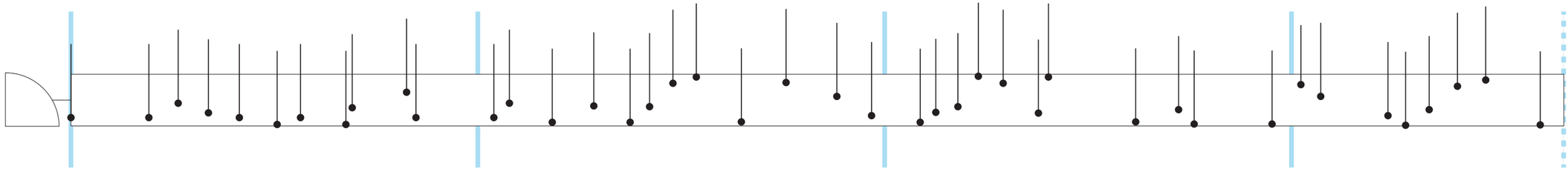
C

conductor

c1-c2-a1-p1-p2-e1



[ppppp ↔ p]

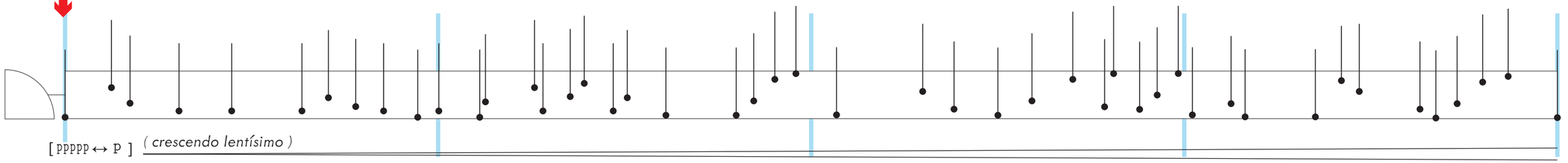


~15”

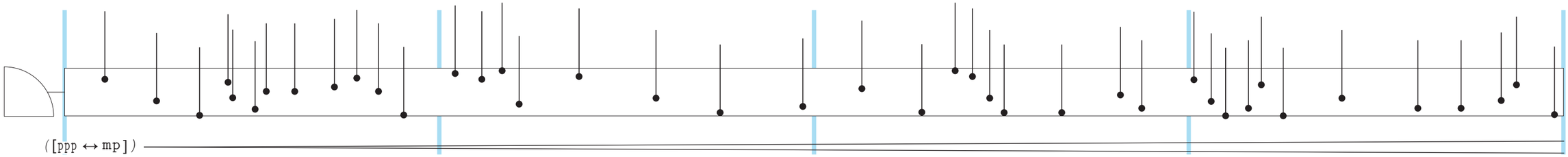
D

c2-vn1

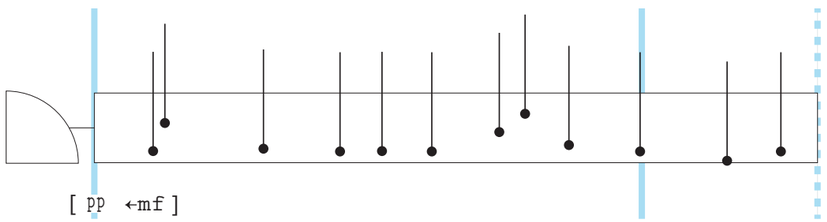
p1-c2-a1-e2



[pppp ↔ p] (*crescendo lentísimo*)

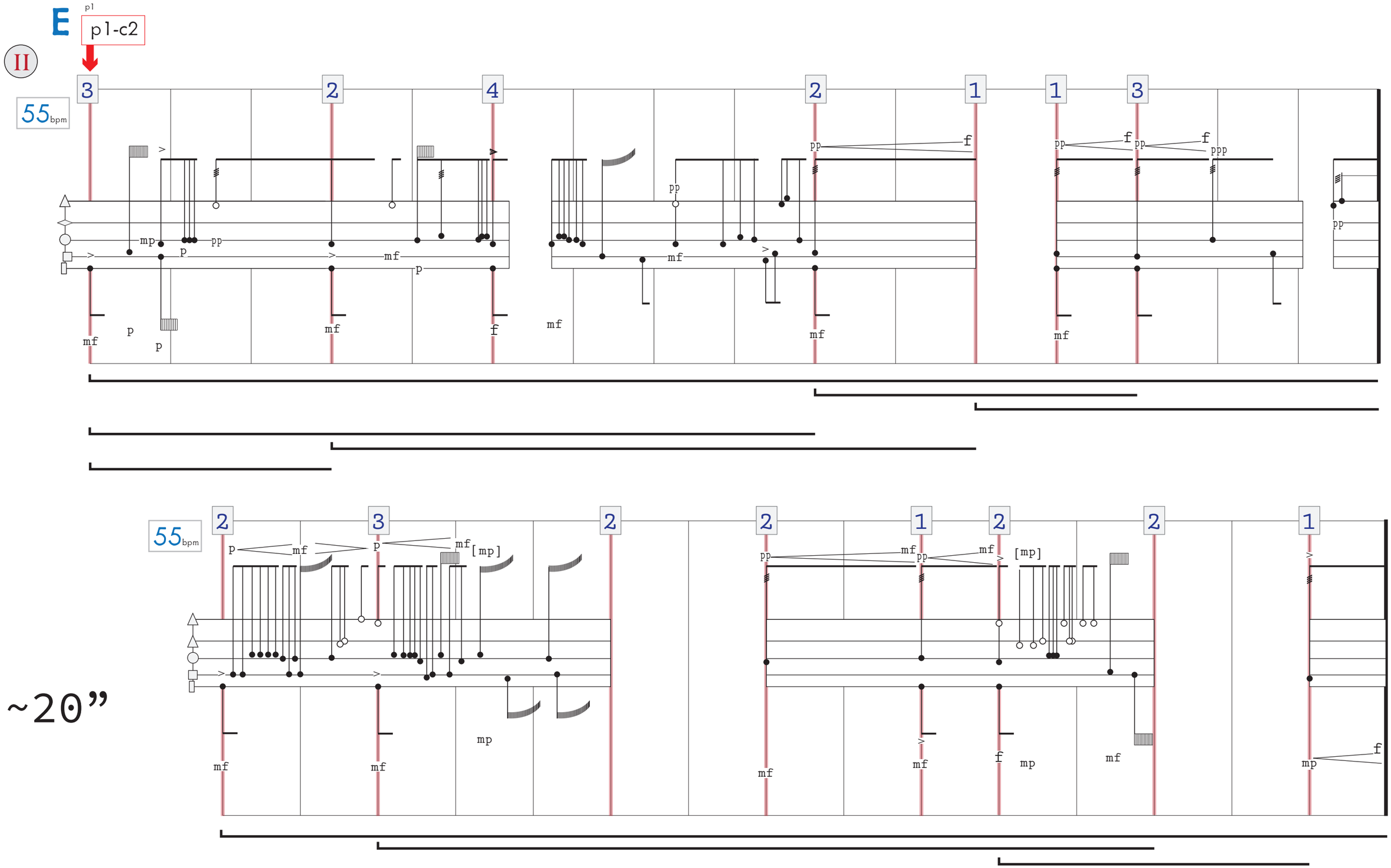


([ppp ↔ mp])

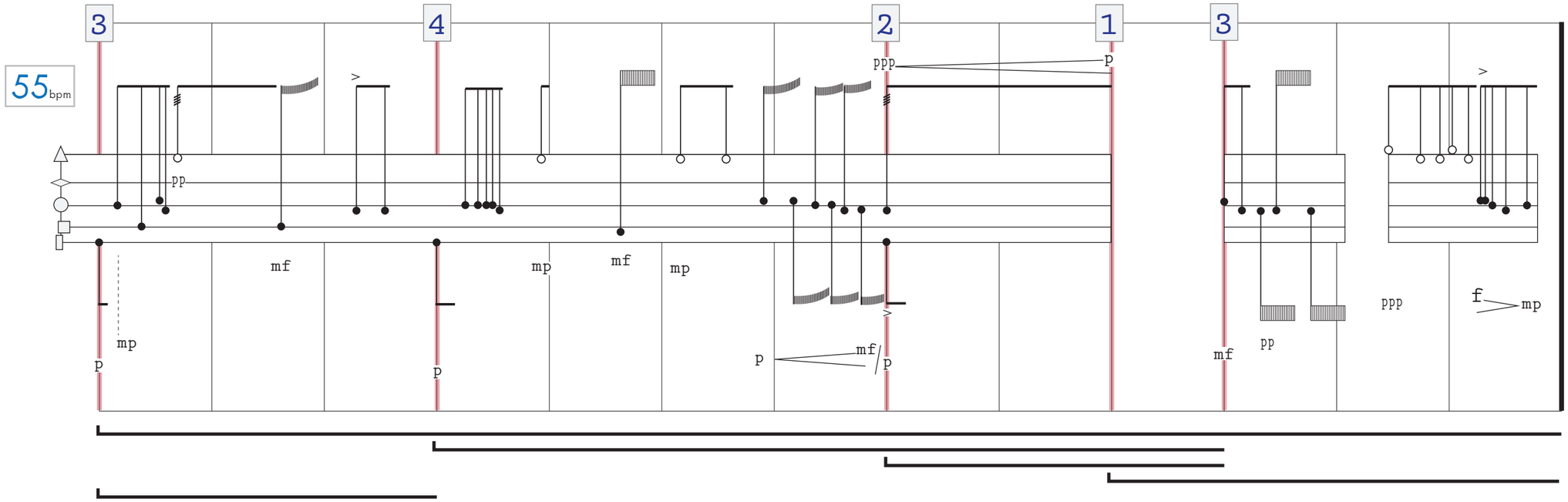


[pp ↔ mf]

attacca


E
p1
p1-c2
II
55 bpm
3
2
4
2
1
1
3
mp
pp
p
mf
f
ppp
55 bpm
2
3
2
2
1
2
2
1
[mp]
mp
f
~20”

~13”



3
4
2
1
3
55bpm
pp
mf
mp
mf
mp
ppp
p
p
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mf
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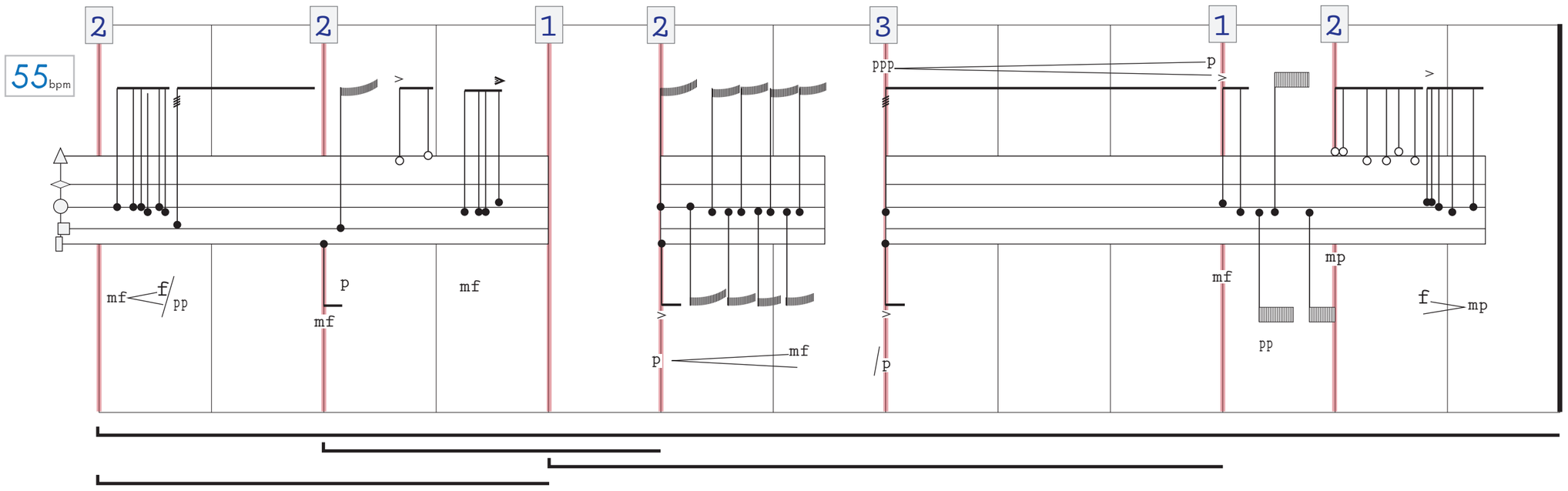
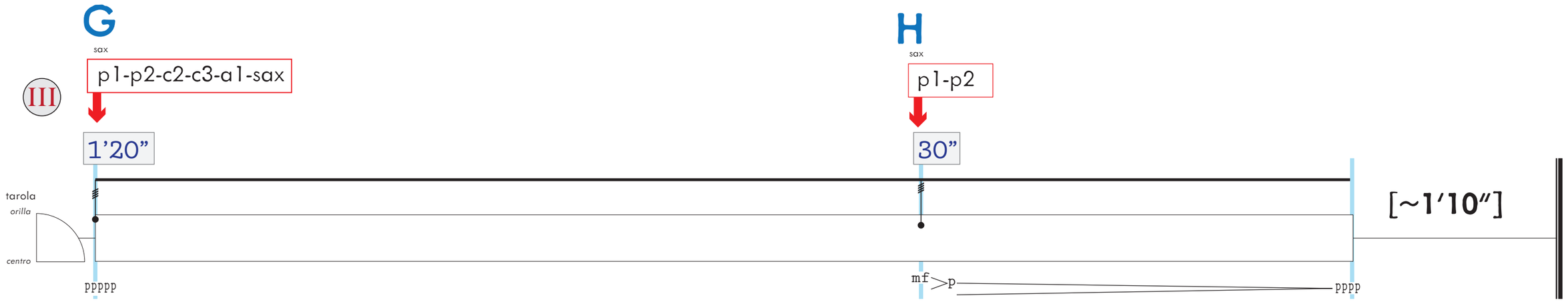
ppp
f
mp
pp



2
2
1
2
3
1
2
55bpm
ppp
p
mf
f
pp
p
mf
mf
p
mf
p
mf
mp
pp
f
mp

~44”



Ciudad de México, Octubre 2019

A [tacet, ~40″]

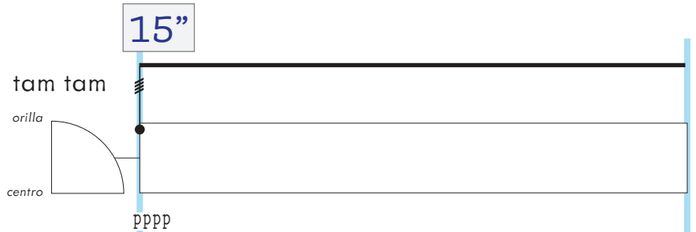
B [tacet, ~2′00″]

C

conductor

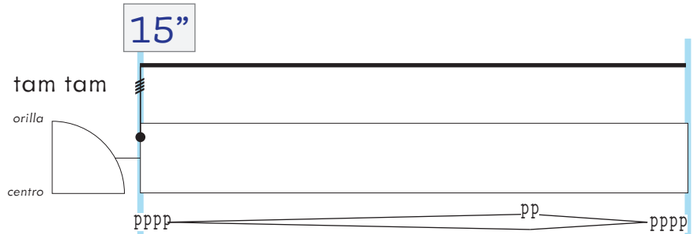
c1-c2-a1-p1-p2-e1

con baquetas muy suaves. evita que se escuche eel ataque.



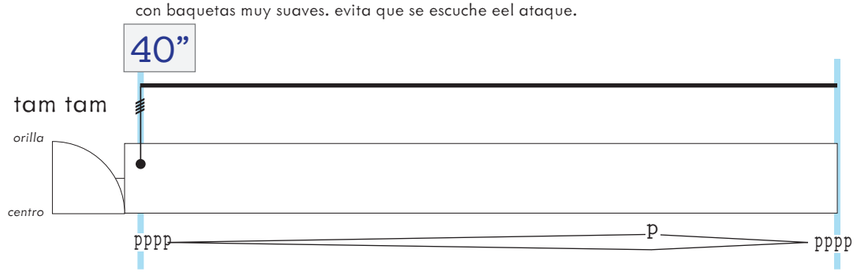
[6″]

con baquetas muy suaves. evita que se escuche eel ataque.



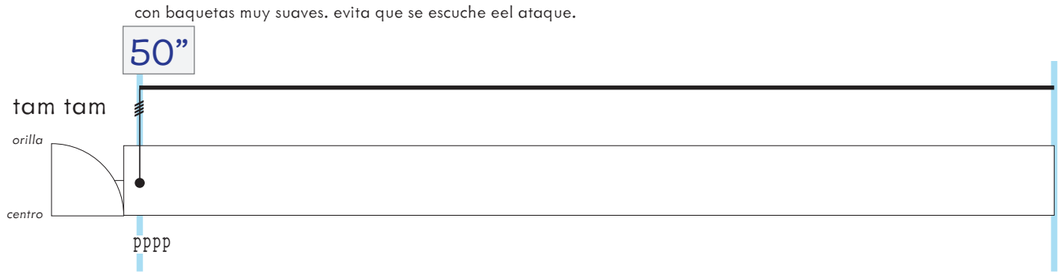
[10″]

con baquetas muy suaves. evita que se escuche eel ataque.



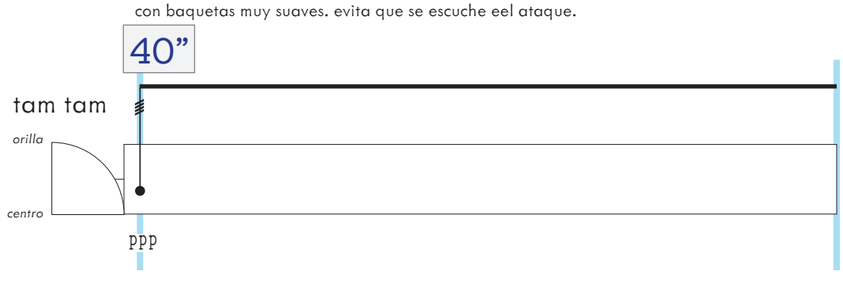
[10″]

con baquetas muy suaves. evita que se escuche eel ataque.



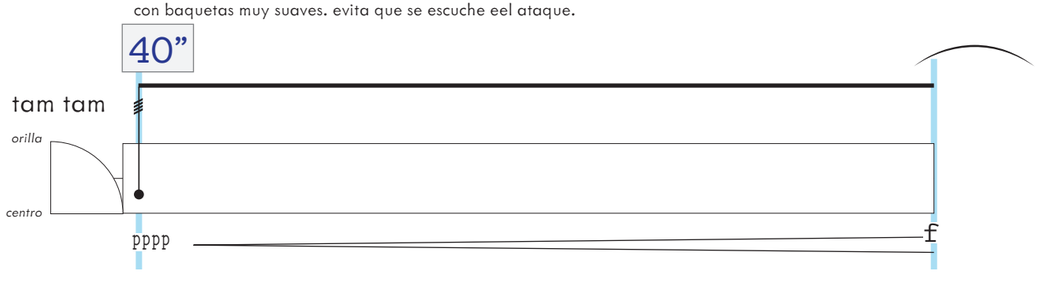
[10″]

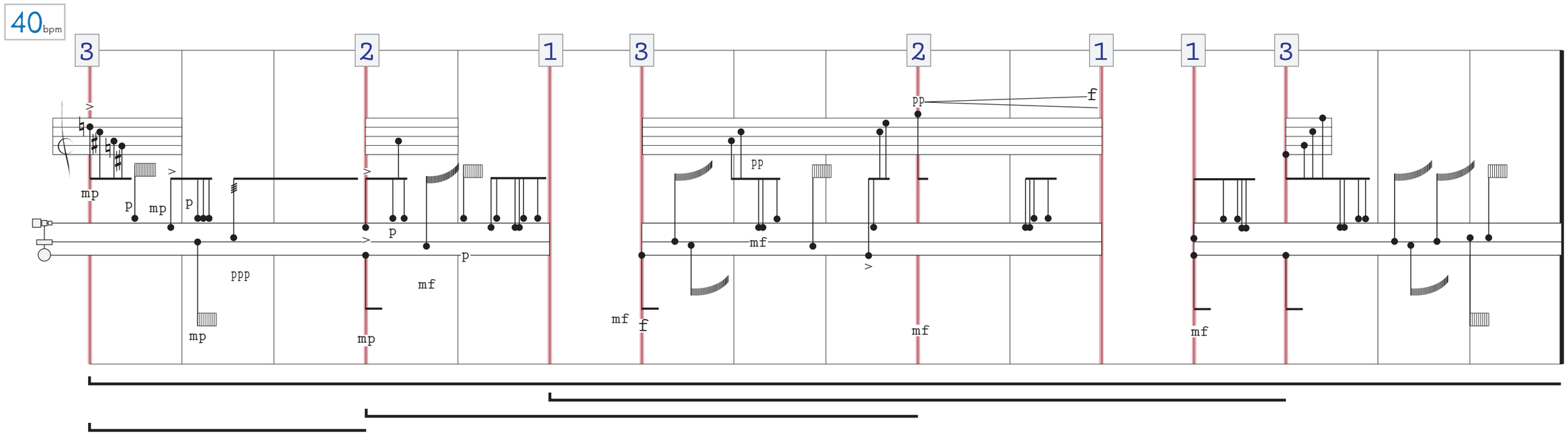
con baquetas muy suaves. evita que se escuche eel ataque.



[10″]

con baquetas muy suaves. evita que se escuche eel ataque.




40 bpm
3
2
1
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2
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1
3
mp
p
mp
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ppp
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mf
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p
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1
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pp
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ppp
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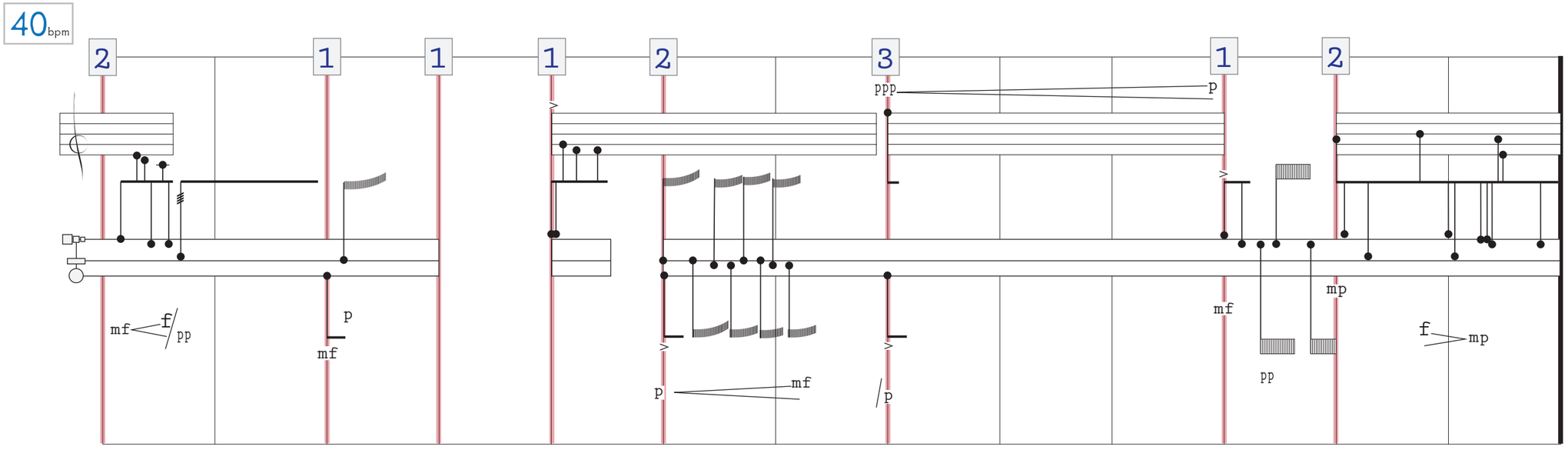
f
mf

[10″]


40 bpm
2
1
1
1
2
3
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ppp
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mf
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pp
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mf
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mf
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mf
p
mf
mp
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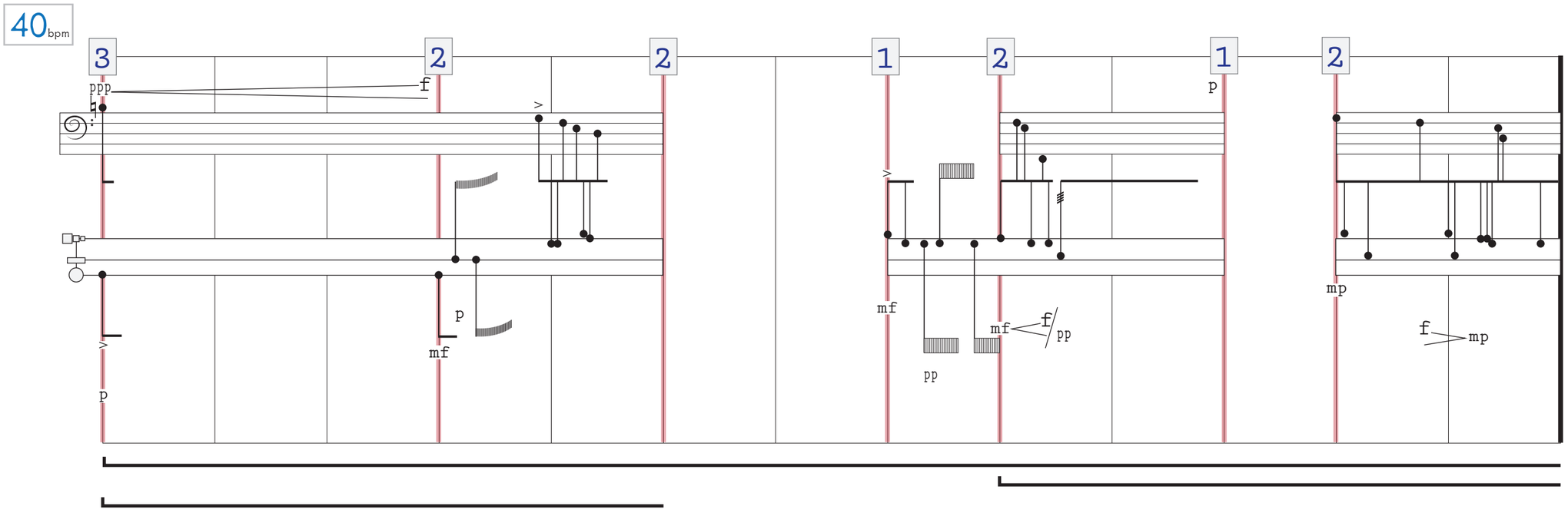
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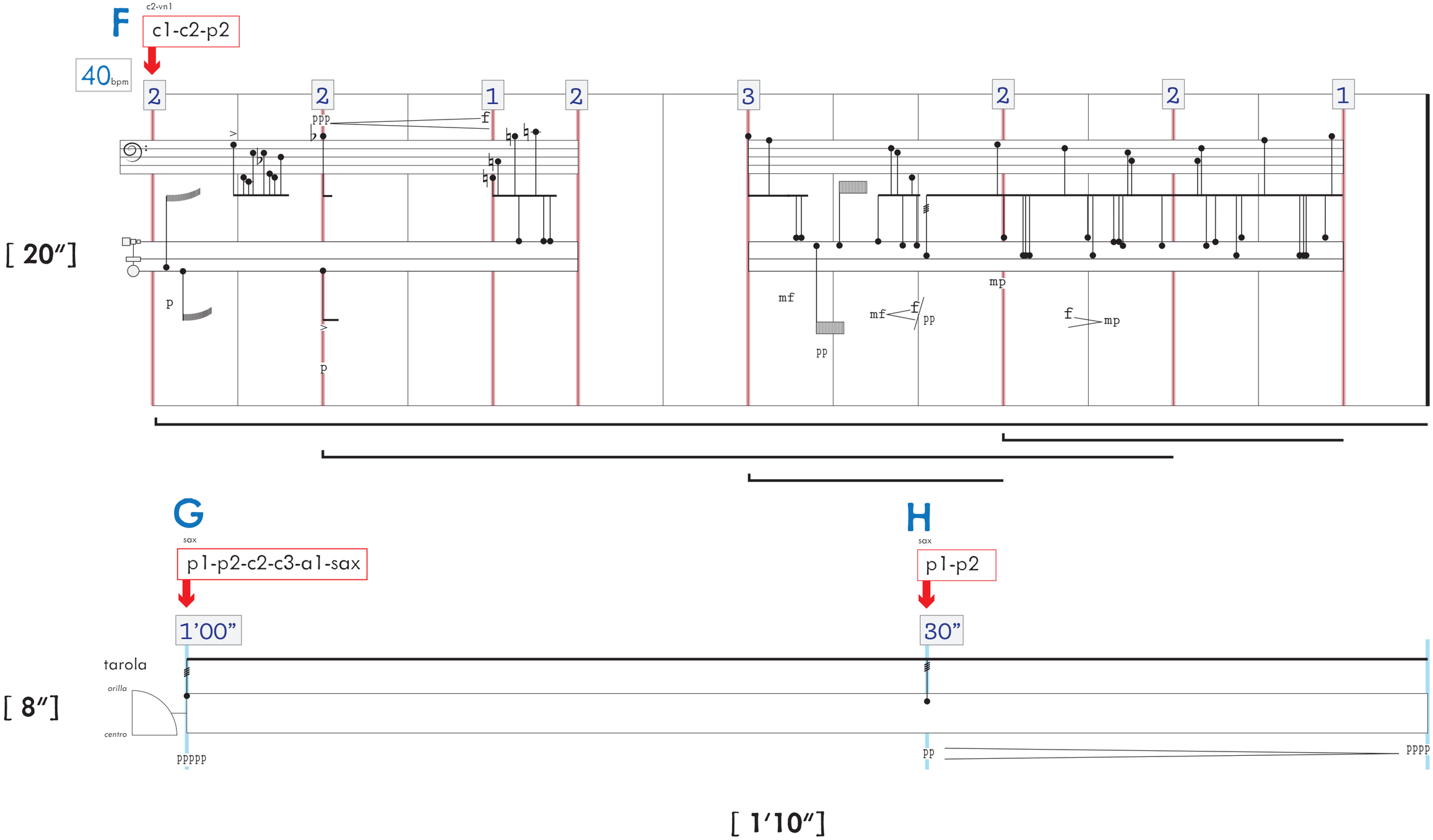

Ciudad de México, Octubre 2019