

lanzado entre dos nadas

*for [ bass flute + bass clarinet ], harp and bowed cymbal*

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*dedicated to Ensemble Adapter*

Iván Naranjo  
2013

# lanzado entre dos nadas

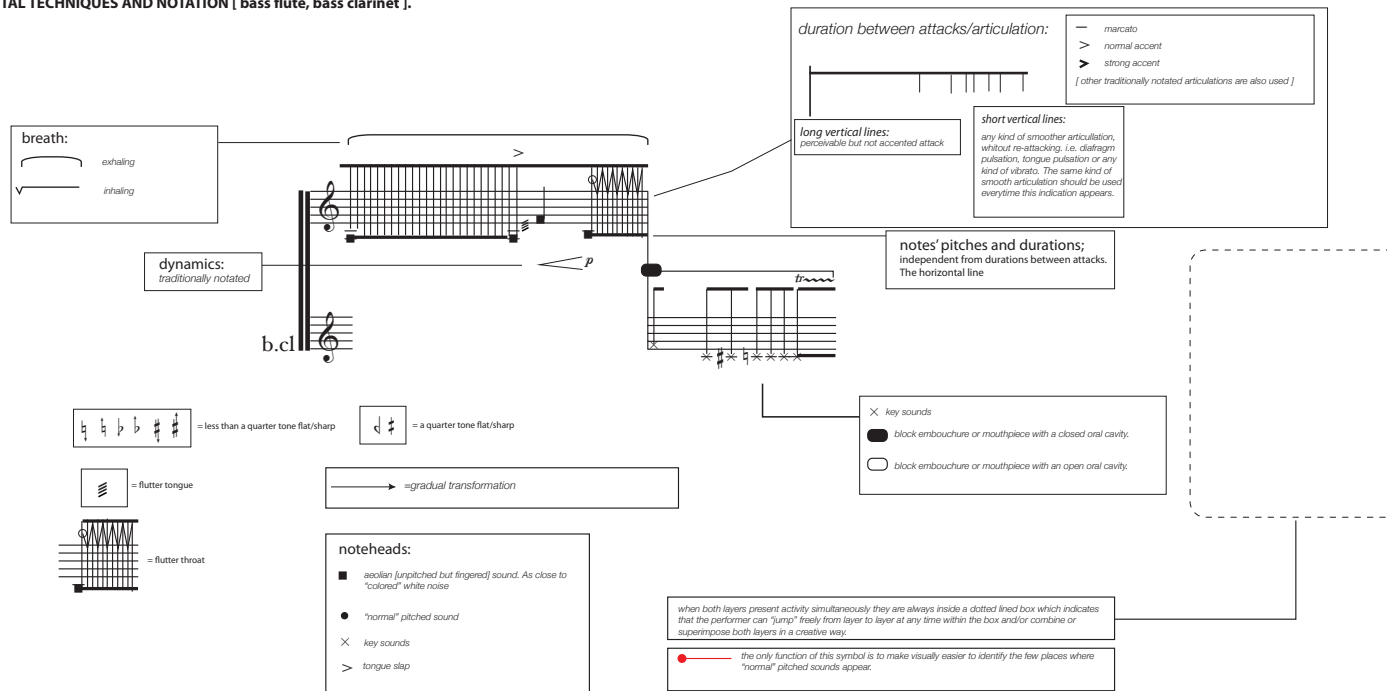
for [ bass flute + bass clarinet ], harp and bowed cymbal

"lanzado entre dos nadas" is written in three separate scores, corresponding to three separate sound spaces to be performed simultaneously: a duo for bass flute and bass clarinet, a harp part and a bowed cymbal (crash ~12-14"). Each of these parts is structured, in their micro, meso and macro levels in a different manner. The duo begins the piece and later on [ in an undeterminate moment within a range of time ] the other two instruments start [no attempt should be made to start at the same moment or to end the piece simultaneously].

## [bass flute + bass clarinet]

- The bass clarinet is transposed in the score [written in B<sub>b</sub>].
- Both instruments' parts consist of two staves denoting two layers of actions.
- The higher layer consist mostly of aeolian sounds with no clear pitches ( breathe or air sounds ). However, different pitches are notated in order to obtain varied colored noises. The performers should try to avoid the presence of clear pitched sounds unless the opposite is asked. In addition and exceptionally, clear pitched, very soft sounds in high pitches appear occasionally in this layer. When this happens, a circular notehead is used, as opposed to the squared notehead used for aeolian sounds.
- The lower layer consists principally of sounds produced without blowing air into the instrument, while blocking the mouthpiece with the mouth and using the oral cavity [open or closed] as a resonator. In addition, slap pitched sounds and occasional inhaled sounds also appear in this layer.
- Both layers work as interruptions of the other. This interruptions are in the most part defined precisely, but sometimes they happen in a more or less free manner.

### INSTRUMENTAL TECHNIQUES AND NOTATION [ bass flute, bass clarinet ].



[harp and cymbal notes on next page]


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for [ bass flute + bass clarinet ], harp and bowed cymbal

## harp


- The harp part is written in three separate layers.
- The principal one [the two staves in the middle ] is written with precise rhythms and in a 4/4 meter. It functions as the main material and also as the temporal reference for the other two layers, written with no barlines or rhythm figures. An attempt should be made by the performer to play as accurately as possible the indicated rhythms and to maintain the pace of the middle staves even when the performer has “jumped” to the highest, “unrhythmed” staff.
- The highest stave interrupts the principal layer in moments decided by the performer. However, a symbol on top of the whole system indicates the ratio of both layers’ presence from the moment it appears and until the next symbol.
- The lowest stave has to be played in its totality and consists on occasional, always ascending and irregularly accelerating notes.

## symbols

 indicates the ratio of presence between the highest and middle layers of activity. The white space denotes the highest stave and the black the principal layer [two middle staves].

 arpeggiate the chord (ascending).

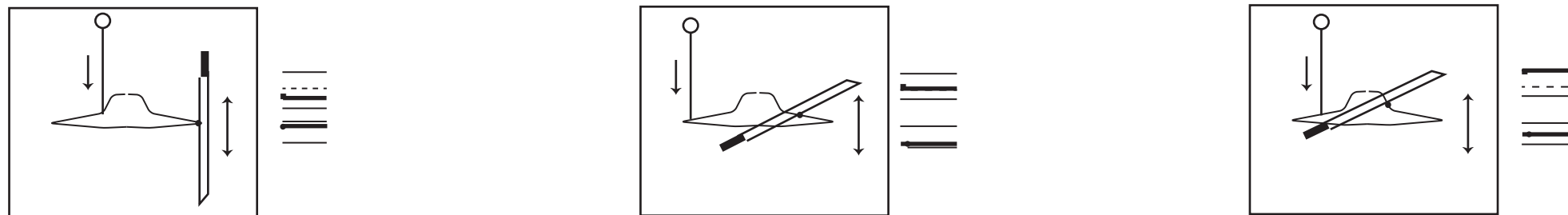
7

 play the seventh harmonic of the indicated pitch (sounds two octaves and a slightly flat minor seventh above).



## bowed cymbal [crash ~16-18”]

- It is recomendable to use plenty of rosin on the bow [double bass or cello bow].
- Right hand always bow on one side of the cymbal, while the left hand places [and moves] the wooden side of a mallet vertically on the other side of the cymbal.



- The system consists of two staves, one for the position/movement of the bow on the cymbal, and another for the position of the mallet on the cymbal.
- A new notehead, even in the middle of a continuous line, denotes a change of direction of the bow perceivable as a smooth attack.
- Pedal changes are indicated with the letter of the pitch to be altered.
- Sometimes the pedals are pressed slowly, in order to alter the pitch microtonally and or produce perceivable glissandi.

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~35 m.m.

b.fl.

b.cl.

b.fl.

b.cl.

b.cl.

1

b.fl. *ppp mf > pppp* *pp* *ppp < p mf* *mp > ppppp/p > ppp* *< p* */ppppp/mp pp* *p* *pppp < mf* *ppp p* *ppp p*

b.cl. *p* *pp* *mp* *pp* *mp > pppp < pp* *p* *ppp* *mp* *pp* *mp* *> pp* *p*

b.fl. *p* *< mp > pp* *mp pppp* *ppppp < mp < mf* *pp pppp* *mp ppp* *mp p < p/mf* *mp* *p > pp* *pp mf p mf ppp*

b.cl. *pp* *pp* *pp* *pppp < ppp* *mp > p mp* *ppp* *p* *mf* *p < mf* *pp mp* *ppp*

Musical score for the first system, featuring two parts: **b.fl.** (Bass Flute) and **b.cl.** (Bass Clarinet). The score is divided into six measures.

**Measure 1:** **b.fl.** starts with a dynamic of *f*. **b.cl.** has a dynamic of *p*.

**Measure 2:** **b.fl.** has dynamics *ppp/mf*, *mp*, *pp*, *f*, and *p*. **b.cl.** has a dynamic of *ppp*.

**Measure 3:** **b.fl.** has dynamics *p*, *pp*, and *mp*. **b.cl.** has dynamics *mf*, *pp*, *p*, and *ppp*.

**Measure 4:** **b.fl.** has dynamics *pp* and *mf*. **b.cl.** has dynamics *p*, *ppp*, and *mf*.

**Measure 5:** **b.fl.** has dynamics *ppp* and *pp*. **b.cl.** has dynamics *p*, *mf*, and *ppp*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Musical score for the second system, featuring two parts: **b.fl.** (Bass Flute) and **b.cl.** (Bass Clarinet). The score is divided into six measures.

**Measure 1:** **b.fl.** has a dynamic of *mp*. **b.cl.** has a dynamic of *pp*.

**Measure 2:** **b.fl.** has dynamics *pppp*, *mp*, *pp*, and *p*. **b.cl.** has dynamics *pp*, *pppp*, *pp*, and *mp*.

**Measure 3:** **b.fl.** has dynamics *pp* and *pppp*. **b.cl.** has dynamics *pppp*, *pp*, and *mp*.

**Measure 4:** **b.fl.** has dynamics *p* and *mp*. **b.cl.** has dynamics *f/p*, *f*, *ppp*, and *f*.

**Measure 5:** **b.fl.** has a dynamic of *pppp*. **b.cl.** has dynamics *f* and *ppp*.

**Measure 6:** **b.fl.** has a dynamic of *pppp*. **b.cl.** has a dynamic of *f*.

The score includes various musical notations such as slurs, accents, and dynamic hairpins.

This musical score is divided into two systems, each featuring a B-flat Flute (b.fl.) and a B-flat Clarinet (b.cl.) part. The notation includes various dynamic markings, trills, and other musical symbols.

**System 1:**

- b.fl. part:** Starts with dynamics *ppp* and *p*. Includes trills and a section marked *mp > ppp/mp*. A dashed box highlights a section with dynamics *pppp*, *p*, *ppp*, *mf*, *p*, *mp*, and *ppp*. The system concludes with *pppp mp > ppp*.
- b.cl. part:** Starts with *pp* and *p > ppp*. Includes trills and a section marked *ppp mf*, *pp*, *pppp mp*, *p*, and *ppp/mf*. A dashed box highlights a section with *mp* and *pppp pp*. The system concludes with *pp*, *pp*, and *mp*.

**System 2:**

- b.fl. part:** Starts with *mf* and *ppp*. Includes trills and a section marked *ppp*. A dashed box highlights a section with *pp > ppp* and *p*. The system concludes with *pppp*, *mf*, and *pp*.
- b.cl. part:** Starts with *(fff)* and *pppp*. Includes trills and a section marked *ppp*. A dashed box highlights a section with *mf* and *pppp*. The system concludes with *p*, *p*, *p*, *pp*, and *f*.

Musical score for the first system, featuring three staves: **b.fl.** (top), **b.cl.** (middle), and **b.cl.** (bottom). The score is divided into measures by vertical lines.

**Staff 1 (b.fl.):** Dynamics include *pp*, *pp*, *pppp*, *mp*, *mp*, *pppp*, *mp*, *mf*, *mp*, *pp*, *pppp*, *mp*.

**Staff 2 (b.cl.):** Dynamics include *p*, *mp*, *pppp*, *pp*, *pppp*, *pp*, *mf*, *ppp*, *(fff)*, *p*, *mf*, *pp*, *p*, *mp*.

**Staff 3 (b.cl.):** Dynamics include *pppp*, *mp*, *p*, *ppp*, *pppp*, *p*.

Performance markings include *tr* (trills), *tr~* (trills with wavy lines), and dynamic hairpins. Two *~4"* markings with a circle and a vertical line are present. A red dashed line indicates a measure change.

Musical score for the second system, featuring three staves: **b.fl.** (top), **b.fl.** (middle), and **b.cl.** (bottom).

**Staff 1 (b.fl.):** Dynamics include *ppp*, *mp*, *ppp*, *mf*, *pppp*, *p*, *pp*, *ppp*, *ppp*, *mp*, *mf*, *pp*.

**Staff 2 (b.fl.):** Dynamics include *mp*, *mp*, *mf*, *p*, *ppp*, *pppp*, *p*, *ppp*, *pp*, *p*, *mf*, *ppp*, *pp*, *mp*, *mf*, *pppp*, *mf*.

**Staff 3 (b.cl.):** Dynamics include *pppp*, *p*, *ppp*, *pp*, *p*, *mf*, *ppp*, *pp*.

Performance markings include *tr* (trills), *tr~* (trills with wavy lines), and dynamic hairpins. A red dashed line indicates a measure change.



This musical score is divided into two systems, each containing parts for Bass Flute (b.fl.) and Bass Clarinet (b.cl.).

**System 1:**

- b.fl. part:** Starts with a *ppp* dynamic. The first measure has a *p* dynamic. The second measure features a *pp* dynamic, followed by a *ppppp* dynamic with a crescendo hairpin, then a *p* dynamic with an accent (>), and finally a *ppp* dynamic. The rest of the system includes various dynamics like *pp*, *p*, *ppp*, *ppppp*, *ppp*, *mf*, and *pp*.
- b.cl. part:** Starts with a *mf* dynamic, followed by a *p* dynamic. A large section of the system is enclosed in a dashed box, containing dynamics of *ppp*, *mp*, *p*, *mp*, and *ppp*. The system concludes with *pp*, *ppppp*, and *mf* dynamics.

**System 2:**

- b.fl. part:** Starts with *pppp* and *mf* dynamics, followed by a *ppp* dynamic. A large section is enclosed in a dashed box, containing dynamics of *pppp*, *p*, *pppp*, *mf*, and *(fff)*. A red dot is placed on the staff line below the *ppp* dynamic. The system ends with *ppp*, *ppp*, *ppp*, and *mf* dynamics.
- b.cl. part:** Starts with *mf* and *p* dynamics, followed by a *ppp* dynamic. A large section is enclosed in a dashed box, containing dynamics of *pp*, *ppp*, and *ppp*. A red dot is placed on the staff line below the *ppp* dynamic. The system concludes with *mf*, *mp*, *mf*, *ppp*, and *pppp* dynamics.

The score includes various musical notations such as slurs, accents (>), trills (*tr*), and dynamic hairpins. A red dashed vertical line is present in both systems, and red dots are placed on the staff lines in the second system.

Musical score for the first system, featuring parts for **b.fl.** (Bass Flute) and **b.cl.** (Bass Clarinet). The score is divided into six measures.

**Measure 1:** **b.fl.** begins with a trill (*tr*) and dynamic markings *p*, *pp*, *pppp*, *pp*, *pppp*, *mp*, *ppp*. **b.cl.** has dynamics *ppp* and *pppp*.

**Measure 2:** **b.fl.** continues with *pppp*, *mp*, *ppp*. **b.cl.** has dynamics *ppp*, *p*, *pp*, *ppp*, *p/ppp*.

**Measure 3:** **b.fl.** has *p*. **b.cl.** has *pp*, *ppp*.

**Measure 4:** **b.fl.** has *ppp*, *p*, *mp*, *p*. **b.cl.** has *ppp*, *pppp/p*.

**Measure 5:** **b.fl.** has *p*. **b.cl.** has *ppp*.

**Measure 6:** **b.fl.** has *ppp*, *p*, *mp*, *p*. **b.cl.** has *ppp*, *pppp/p*.

The score includes various musical notations such as trills (*tr*), slurs, and dynamic hairpins. A red horizontal line is present in the **b.cl.** part of measures 1, 2, 3, and 4.

Musical score for the second system, featuring parts for **b.fl.** (Bass Flute) and **b.cl.** (Bass Clarinet). The score is divided into six measures.

**Measure 1:** **b.fl.** has dynamics *pp*, *mf*, *p*, *pppp*. **b.cl.** has *mp*, *p*, *p*.

**Measure 2:** **b.fl.** has *pppp*, *mf*, *ppp*, *p*, *mf*, *ppp*. **b.cl.** has *pppp*, *mp*, *mf*.

**Measure 3:** **b.fl.** has *mp*. **b.cl.** has *pppp*, *mp*, *mf*.

**Measure 4:** **b.fl.** has *mp*, *mf*, *ppp*, *pppp*, *p*, *pppp*. **b.cl.** has *pppp*, *p*, *pppp*.

**Measure 5:** **b.fl.** has *ppp*. **b.cl.** has *pppp*.

**Measure 6:** **b.fl.** has *ppp*. **b.cl.** has *pppp*.

The score includes various musical notations such as trills (*tr*), slurs, and dynamic hairpins. A red horizontal line is present in the **b.cl.** part of measures 1, 2, 3, 4, and 6.

Musical score for the first system, featuring **b.fl.** and **b.cl.** staves. The score is divided into two measures. The first measure contains a long rest for both instruments, with a red line indicating the pitch level. The second measure contains musical notation for both instruments, including trills and dynamic markings such as *mp*, *p*, *ppp*, and *mf*. Performance instructions include *~7"* and a circular icon with a dot.

Musical score for the second system, continuing the **b.fl.** and **b.cl.** parts. The first measure features complex dynamics including *pppp*, *p*, *pppp*, *pp*, *ppp*, *mf*, and */pppp/mp*. The second measure continues with *mf*, *ppp*, *mp*, *p*, *ppp*, *pp*, and *ppp*. The **b.cl.** part includes trills and dynamic markings like *p*, *mp*, *pppp*, *p*, *mp*, and *ppp*. The score concludes with a *pp* dynamic marking.

This musical score is arranged in two systems, each with three staves. The top system includes a grand staff (treble and bass clefs) and two individual staves for bass flute (b.fl.) and bass clarinet (b.cl.). The bottom system also includes a grand staff and two individual staves for b.fl. and b.cl. The score is divided into measures by vertical bar lines. A red vertical line is positioned between the second and third measures of the first system. The notation includes various dynamics such as *p*, *mf*, *ppp*, *pp*, *pppp*, and *f*. Trills are indicated with a 'tr' symbol and wavy lines. Slurs and accents are used to group notes and emphasize specific sounds. The bottom system features a large, dense tremolo passage in the grand staff and bass flute parts, spanning from the second measure to the end of the system. The page number '9' is located at the bottom right corner.

Musical score for the first system, featuring b.fl. and b.cl. parts. The score is divided into several measures, with dynamics ranging from *mp* to *mf*. The b.fl. part includes a section with a wavy line indicating a tremolo or sustained oscillation. The b.cl. part features trills and slurs. A red dashed line is present in the second measure of the b.cl. part.

Musical score for the second system, featuring b.fl. and b.cl. parts. The score is divided into several measures, with dynamics ranging from *pppp* to *fff*. The b.fl. part includes a section with a wavy line indicating a tremolo or sustained oscillation. The b.cl. part features trills and slurs. A double bar line is present at the beginning of the system. A red dashed line is present in the first measure of the b.cl. part.

~11"

~11"

Musical score for the first system, featuring brass instruments (b.fl. and b.cl.) with various dynamics and articulations. The score is divided into several measures.

- Measure 1:** b.fl. starts with *mp* and *pp*. b.cl. starts with *ppppp*, *p*, and *ppp*. A double bar line is present.
- Measure 2:** b.fl. has *mp* and *ppppp*. b.cl. has *ppp*, *p*, and *mp*. A double bar line is present.
- Measure 3:** b.fl. has *mp* and *p*. b.cl. has *mp*. A double bar line is present.
- Measure 4:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 5:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 6:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 7:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 8:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 9:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.
- Measure 10:** b.fl. has *tr* and *pp*. b.cl. has *tr*. A double bar line is present.

Musical score for the second system, featuring brass instruments (b.fl. and b.cl.) with various dynamics and articulations. The score is divided into several measures.

- Measure 1:** b.fl. and b.cl. are blank.
- Measure 2:** b.fl. and b.cl. are blank.
- Measure 3:** b.fl. and b.cl. are blank.
- Measure 4:** b.fl. and b.cl. are blank.
- Measure 5:** b.fl. and b.cl. are blank.
- Measure 6:** b.fl. and b.cl. are blank.
- Measure 7:** b.fl. and b.cl. are blank.
- Measure 8:** b.fl. and b.cl. are blank.
- Measure 9:** b.fl. and b.cl. are blank.
- Measure 10:** b.fl. and b.cl. are blank.

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harp

MM = 92

1:25" ← → 1:50"

I

II

III

6

7

[D<sub>7</sub>-A<sub>7</sub>-B<sub>9</sub>]

[A<sub>b</sub>-b<sub>7</sub>]

[D<sub>b</sub>-b<sub>7</sub>]

11

I

II

III

[D<sub>1</sub>-F#] [A<sub>1</sub>]

16

I

II

III

[F#-G#-A#]



21

Chord symbols: [E<sub>h</sub>], [D<sub>1</sub>-B<sub>2</sub>], [C<sub>1</sub>], [A<sub>1</sub>]

26

Fingering symbols: 7, 6

31 7

I

II

III

[E $\flat$ ]

[D $\flat$ -C $\flat$ -E $\flat$ -F $\flat$ ]

[A $\flat$ ]

[G $\flat$ ]

36 7

I

II

III

[E $\flat$ ]

[A $\flat$ ]

41

I

II

III

[B $\flat$ ] [F $7$ ] [B $\flat$  - d - b]

46

I

II

III

[A $\flat$  - d - b] 7 [E $7$  - F $3$ ]

51

III

This system contains measures 51 through 55. It features three staves: I (treble clef), II (treble clef), and III (bass clef). A square box with a black and white half is positioned above the first staff. Vertical dashed lines separate the measures. The notation includes various note values, rests, and articulation marks.

56

7

III

This system contains measures 56 through 60. It features three staves: I (treble clef), II (treble clef), and III (bass clef). A square box with a black and white half is positioned above the first staff. Chord symbols are present: [G<sub>4</sub>] above measure 56, [B<sub>4</sub>-F<sub>2</sub>] above measure 57, [E<sub>4</sub>] above measure 58, a diamond symbol with '7' above measure 59, and [D<sub>4</sub>-#<sup>b</sup>] above measure 60. A circled '6' is located below the second staff in measure 58. Vertical dashed lines separate the measures. The notation includes various note values, rests, and articulation marks.



71

I

II

III

[E<sub>3</sub>-F<sub>3</sub>]

76

7

I

II

III

[C<sup>#</sup>-B<sup>#</sup>]

[F<sup>#</sup>]

[A<sub>3</sub>-B<sub>3</sub>]

81

86





101

I

7

7

7

II

[G<sub>2</sub>]

[G<sub>2</sub>]

III

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45" ← → 1:10"

