

*Rafael Diaz*

***...Y moriré en la madrugada***

*Concertino para Clarinete MIDI y Orquesta de Cuerda  
Concertino for Wind Controller MIDI and String Orchestra*

(Wind Controller MIDI)



# ...y moriré en la madrugada

## **IMPORTANTE**

### **Concertino para Clarinete MIDI y Orquesta de Cuerda**

- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro ni de un instrumento a otro.
  - = Los trinos serán siempre con la nota cromática superior.
  - = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
  - = Cuando se especifica TUTTI en los grupos A y B, en ningún caso se refiere a las Violas.
  - = La Orquesta se dividirá en 3 grupos A (izquierda) B (derecha) y C (centro)
  - = Las indicaciones de los efectos, aparecen en inglés por ser en este idioma en el que se conocen, y se refieren al uso de un procesador, se pueden emplear los aquí especificados u otros o cualquier forma de manipulación que el intérprete considere artística, al igual que las sonoridades del Clarinete MIDI, que salvo indicaciones, son libres.
- 

Ar. Mix. - Arco Mixto, tocando a la par con cerdas y legno.

Ar.sul Pont. / Ar. sul Tas. - Arco tocando sobre el Puente / Arco tocando sobre la tastiera

Ar. Batt. - Arco battuto. Con las cerdas y a la punta del arco en un golpe vertical.

Ar. ord..- Arco ordinario, anula otras indicaciones y restablece tocar de forma habitual, en el sitio habitual.

S.vib. - Tocando sin vibrar

Pizz / ♀ - Pizzicato / Pizzicato Bartok.

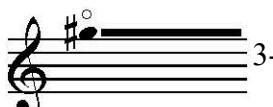


El pasaje durará entre 8 y 10 segundos en el que se ejecutará la música escrita.



2-

Desde la nota natural, cuarto de tono descendente / Cuarto de tono ascendente.



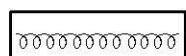
3-

Sonido armónico y que se prolonga por todo el espacio que dura la barra.



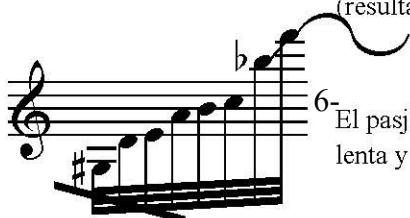
4-

Arpegiado de grave a agudo producido con la mano derecha y con los dedos extendidos en un golpe muy rápido mientras que con la palma de la mano izquierda se oprimen todas las cuerdas levemente sin que lleguen a rozar el Tasto, el efecto debe ser semejante a un cluster ( la ligadura indica resonancia ).



5-

Frotando el Arco de forma circular en la zona donde normalmente se toca y de manera regular durante todo el tiempo de la nota que se indique (resultará una sonoridad fraccionada)



6-

El pasaje se hará lo más rápido posible, la indicación oscilación del sonido lenta y regular de más o menos un cuarto de tono.

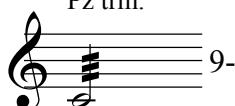
Ar.col legno Batt. punta



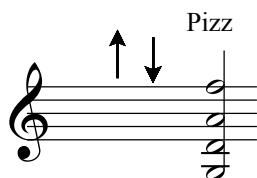
Arco col legno battuto, percutiendo con el marfil de la base de la cabeza de la punta del arco. **En la versión anterior figuraba también (nuez) es un error, que sobre la partitura ha sido normalmente corregido, pero no ha sido posible en algún momento en las partes.**



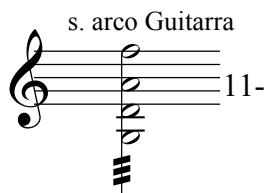
Trémolo irregular.



Pizzicato trémolo, pizzicando la cuerda con varios dedos alternativamente.



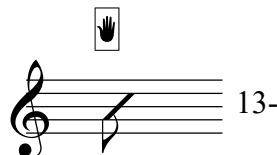
Arpegiando en pizzicato de grave a agudo o, a la inversa rápidamente.



s. arco Guitarra  
Trémolo de toda la mano arriba y abajo sobre las 4 cuerdas como el rasgueado de una Guitarra.

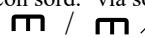


Molto vibrato, con un vibrado muy notorio.

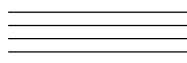


(sin arco ) Palmada.

con sord. via sord.



- 14 - Poner Sordina / Quitar Sordina / Pausa (detrás de las notas completa el compás)



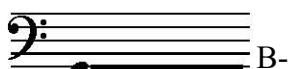
## Clarinete MIDI (Controlador de viento MIDI)

- =Para la ejecución de la obra, el clarinete MIDI se conectará a uno o varios generadores de sonido y estos a su vez a una mesa de mezclas desde donde se dirigirá el sonido hacia los altavoces (2,4 etc.) se pondrá un monitor de retorno para el intérprete y un micrófono para recoger la voz, pues aunque se emitirá a través del tubo del instrumento, es conveniente amplificarla.
- =Los sonidos salvo indicación, serán libres, el intérprete podrá adaptar lo escrito a su equipo de generación de sonido(s) pudiendo añadir todo lo que pueda contribuir a una más rica interpretación.
- =Los efectos aquí especificados se refieren al uso de un procesador pero pueden ser sustituidos o no usados, se puede emplear cualquier forma de manipulación que el intérprete considere oportuna, con el único requisito de realizar un hecho artístico
- = Todo lo que no aparezca aquí, se encuentra en las indicaciones de tipo general.



A- Indica voz (□) emitida a través del tubo y salvo indicación será afinada.

A veces para una mejor visualización se escribe en una tesitura poco corriente, se sobreentiende que se realizará dentro de los límites de la voz normal, el intérprete la realizará bien al unísono o a la octava, según su tesitura.

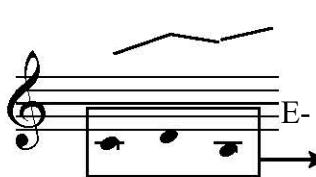


B- Sonido que se prolonga por todo el espacio que dura la barra.



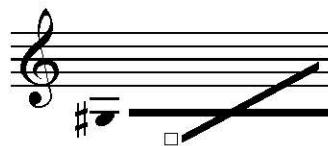
C- Voz con desafinación irregular según el gráfico / Voz afinada y emitida con la letra "A"

+0+0+0+0+0 D- Cambio de posición sobre la misma nota



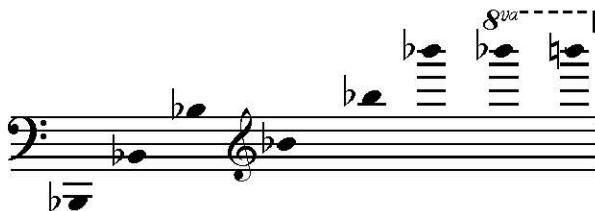
E- Elaborar con las alturas indicadas y durante el tiempo

que dura la barra, la referencia gráfica arriba del pentagrama, indica un barrido de armónicos que se añadirá al sonido que se emplee.



F-

Sonido normal con voz de afinación libre que se glisa ascendente.



G-

Tesitura del instrumento (mediante programación, se puede ampliar la tesitura).



H-

Retrasando el ataque o a la inversa



I-

Los cuadrados se usarán para anotar sonidos etc.

## PLANTILLA

**10Violines**

**4 Violas**

**4 Violoncellos**

**2 Contrabajos**

Divididos de la siguiente manera:

### GRUPO A

**Violines nº 1 a 5**

**Violas nº 1 a 2**

### GRUPO B

**Violines nº 6 a 10**

**Violas nº 3 a 4**

### GRUPO C

**Violoncellos nº 1 a 4**

**Contrabajos nº 1 a 2**

En caso de que el Clarinete MIDI (Wind Controller MIDI) tenga mayor volumen que la Orquesta, ampliar esta de manera proporcional o usar micrófonos como se indica.

Duración aprox. 13 '

### Partitura en sonido real

#### Equipo

*1 Mesa de mezclas*

*2 Monitores para escucha del sonido por parte del intérprete*

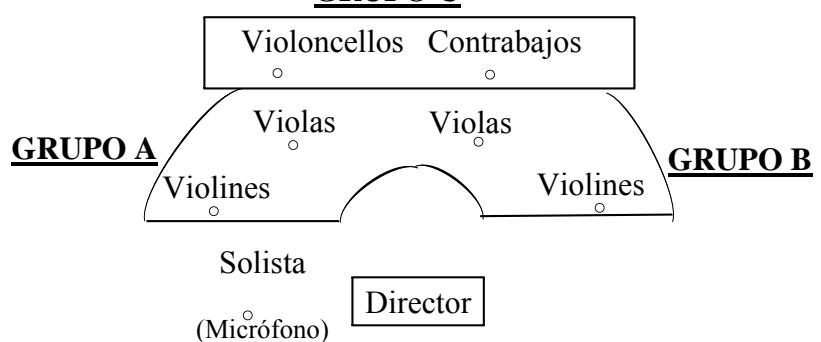
*2 Altavoces full range (mínimo) dirigidos al público*

*1 Micrófono para la voz del intérprete*

*1 Cronómetro*

### SITUACION SOBRE EL ESCENARIO

#### GRUPO C



*En la noche del 19 de Agosto de 1936, Federico García Lorca junto con dos banderilleros y un maestro de escuela, permanecía prisionero en un pueblecito cercano a Granada ¿que dijo, que pensó, que sintió ante su cercana muerte?*

*En la madrugada del dia 20 de Agosto de 1936, junto con sus compañeros, Federico Gracia Lorca fue fusilado.*

**Performance note**

- = The alterations will affect only the note that carries them or repeated and always within the same bar. or division and not to the different octaves, (sometimes put to avoid confusion) neither from a compass to or from one instrument to another.
- = The trills will always be with the upper chromatic note.
- = The articulations will affect the note that carries them and not others even if they appear linked.
- = When TUTTI is specified in groups **A** and **B**, it does not refer to Violas.
- = The Orchestra will be divided into 3 groups **A** (left) **B** (right) and **C** (center).
- = The indications of the effects, appear in English for being in this language in which they are known, and they refer to the use of a processor, the ones specified here can be used or others or any form of manipulation that the interpreter consider artistic, as well as the sonorities of the MIDI Clarinet, which unless otherwise indicated, are free.

**String** -S.vib. - Playing without vibrating

Pizzicato / - Pizzicato / Pizzicato Bartok. ♪

8 / 10"

**1-** The passage will last between 8 and 10 seconds long, in which the written music will be played.

**2-** From the natural note, descending quarter of tone / ascending of quarter tone.

**3-** Sound harmonic during the time the line indicates.

**4-** Arpeggio from low to high produced with the right hand and extended fingers. in a very fast blow while with the palm of the left hand are pressed all the strings slightly without touching the Tastiera, the effect should be similar to a cluster ( ligature indicates resonance ).

**5-** Rubbing the Arco in a circular fashion in the area where it is normally played and in a way that to regulate during all the time of the note that is indicated (will result in fractional loudness)

**6-** The passage will be made as fast as possible, the indication oscillation of the sound slow and regular of about a quarter tone.

Ar.col legno battuto

**7-** Arco col legno battuto, hitting the string with a vertical hit with the ivory of the base of the head of the bow.

**8-** Irregular tremolo.

Pz trm.

**9-** Pizzicato tremolo, pizzicating the string with several fingers alternately. Pizz

**10** Arpeggio in pizzicato from severe to acute or vice versa quickly.

arco Guitar

**11-** Tremolo of the whole hand up and down on the 4 strings like the strumming of a Guitar.

**12-** Molto vibrato, with a very dense vibrato.

**13-** (without arch ) Slap

**14-** Put sordina / Remove sordina / Pause (, )

Pause (behind the notes completes the bar

con sordina via sordina



=For the execution of the work, the MIDI clarinet will be connected to one or more sound generators and these, in turn to a mixing table from where the sound will be directed to the speakers (2.4 etc.). a return monitor for the interpreter and a microphone to pick up the voice. will emit through the tube of the instrument, it is convenient to amplify it.

=The sounds, unless indicated, will be free, the interpreter will be able to adapt what is written to his generation equipment. of sound(s) being able to add anything that can contribute to a richer interpretation.

=The effects specified here refer to the use of a processor but can be substituted or not used, any way of manipulation that the interpreter thinks appropriate may be used, with the only requirement of to realize an artistic fact.

= Anything that does not appear here can be found in the general indications (**Midi controller Wind**)

It indicates voice(□) emitted through the tube and unless indication it will be tuned.

So sometimes for a better visualization it is written in an unusual tessitura,

it goes without saying that it will take place within the limits of the normal voice,

the interpreter will perform it either in unison or in octave, according to his tessitura.

.A- It indicates voice(□) emitted through the tube of the instrument and unless indication it will be tuned..

Sometimes for a better visualization is written in an unusual tessitura, it is understood that it will be done within the limits of the normal voice, the interpreter will do it either to the unison or the octave according to his tessitura.

B- Sound prolonged by all the space that lasts the bar.

C- Voice with irregular detune according to the graph / Voice tuned and emitted with the letter A.

D- 0+0+0+0+0+0 / Change of position on same note

E- Elaborate with the heights indicated and during the time that the bar lasts, the graphical reference above the staff indicates a sweep of harmonics that will be added to the sound that is used.

F- Normal sound with a free tuning voice that is gliss upwards.

G- Tessitura of the instrument (by means of programming it is possible to extend the tessitura).

H- Delaying the speed of the attack or opposite.

I- The squares will be used to write down sounds, etc.

## Staff

**10 Violines**

**4 Violas**

**4 Violoncellos**

**2 Double bass**

**divided as follows**

### GRUP A

**Violines nº 1 a 5**

**Violas nº 1 a 2**

### GRUP B

**Violines nº 6 a 10**

**Violas nº 3 a 4**

### GRUP C

**Violoncellos nº 1 a 4**

**Double bass nº 1 a 2**

In case the MIDI Clarinet has more volume than the Orchestra, expand this proportionally or use microphones as indicated.

Duration approx. 13'

#### P.A.

*1 Mixing table*

*2 Monitors for listening to the sound by the interprete*

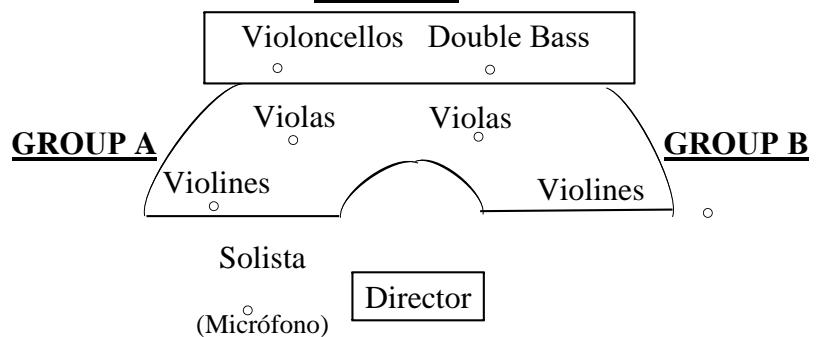
*2 Speakers full range (minimum) aimed at the public*

*1 microphone for the interpreter's voice*

*1 Stopwatch*

#### SITUATION ON STAGE

##### GROUP C



### Score in C

*On the night of August 19, 1936, Federico García Lorca along with two bullfighters and a schoolteacher, he was held prisoner in a small village near Granada what did he say, what did he think, who felt his near death?.*

*In the early morning of August 20, 1936, together with his companions, Federico Gracia Lorca was shot.*



*... Y moriré en la madrugada*  
Concertino para Clarinete MIDI y Orquesta de cuerda

**REVERB. LARGE**

*Clar. MIDI*      Voz

*sfs*      *pp ff pp*

*8 / 10 "*

Violín 1      **GRUPO C**

Violín 2

Violín 3

Violín 4

Viola 1

Viola 2

Violín 6      **GRUPO B**

Violín 7

Violín 8

Violín 9

Violín 10

Viola 3

Viola 4

Vc. 1-2      Divisi

*sfs*

Divisi

Vc. 3-4

*sfs*

Cb. 1

*sfs*

Cb. 2

*sfs*

**SOFT DISTORTION**

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

*Sonido de percusión o cluster.*

*sfz*

**REVERSE GATE**  
 Cla. MIDI = 66 5 8va  
*sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

Vln 1 *sfz* *f*  
 Vln 2 *sfz* *f*  
 Vln 3 *sfz* *f*  
 Vln 4 *sfz* *f*  
 Vln 5 *sfz* *f*  
 Vla 1 *pizz*  
 Vla 2 *pizz*  
 Vln 6 *sfz* *f*  
 Vln 7 *sfz* *f*  
 Vln 8 *sfz* *f*  
 Vln 9 *sfz* *f*  
 Vln 10 *sfz* *f*  
 Vla 3 *pizz*  
 Vla 4 *pizz*  
 Vc. 1-2 Divisi *pizz f*  
 Vc. 3-4 Divisi *pizz f*  
 Cb. 1 *arco* *gliss.*  
 Cb. 2 *arco* *pp*  
*sfz* *f* *sfz* *pp* *gliss.*

Cla. MIDI (8) pp (9) (9)  
 Vln 1 TUTTI arco col L. Battuto. punta ,  
 Vln 2 , f  
 Vln 3 , f  
 Vln 4 , f  
 Vln 5 , f  
 Vla 1 TUTTI arco col L. Battuto. punta ,  
 Vla 2 p  
 Vln 6 TUTTI arco Battuto. , f  
 Vln 7 , f  
 Vln 8 , f  
 Vln 9 , f  
 Vln 10 , f  
 Vla 3 TUTTI arco Battuto. , f  
 Vla 4 mf  
 Vc. 1-2  
 Vc. 3-4  
 Cb. 1 Senza vibrato  
 Cb. 2 Senza vibrato



**ECHO**

Clar. MIDI A fp (f) fp A 15 fp A ruido blanco S pp b

Vln 1  
Vln 2  
Vln 3  
Vln 4  
Vln 5  
Vla 1 ff pp  
Vla 2 ff pp

Vln 6 arco sul tasto pp  
Vln 7 arco sul tasto pp  
Vln 8 arco sul tasto pp ff pp  
Vln 9 arco sul tasto pp  
Vln 10 arco sul tasto pp ff pp  
Vla 3 arco sul tasto pp ff pp  
Vla 4

Vc. 1-2 simile saltellato p  
Vc. 3-4 saltellato simile mf saltellato p  
Cb. 1 arco Battuto. mf  
Cb. 2 pizz. sul pont. mf



accel.

**A**

= 66

PAN/R TURN.

*Clar. MIDI* *fp* *f* *pp* *gliss.* *simile*

Vln 1 *sul tasto* *gliss.* *rit. il trillo*

Vln 2 *p* *arco Mix.*

Vln 3 *p* *ff*

Vln 4 *sul tasto* *gliss.*

Vln 5 *arco sul pont.*

Vla 1 *pp* *pp sfz* *pp sfz*

Vla 2 *pp* *pp sfz* *pp sfz*

Vln 6

Vln 7

Vln 8 *pp* *p* *sul pont.* *gliss.* *gliss.*

Vln 9 *p* *gliss.* *gliss.*

Vln 10 *sul pont.* *pp ff* *p*

Vla 3 *pp* *arco Mix.* *pp sfz* *pp sfz*

Vla 4 *pp* *arco Mix.* *pp sfz* *pp sfz*

Vc. 1-2 *arco ord.* *f* *arco Mix* *Divisi*

Vc. 3-4 *f* *arco Mix* *Divisi*

Cb. 1 *f* *arco sul pont.* *pp sfz*

Cb. 2 *pp* *arco sul pont.* *pp sfz* *pp*

**25**

Clar. MIDI arco Mix. gliss. # pizz

Vln 1 p arco Mix. gliss. pizz

Vln 2 p gliss. pizz

Vln 3 p

Vln 4 sul pont. p

Vln 5 # p ff

Vla 1 pp sfz pp sfz pp sfz

Vla 2 pp sfz pp sfz pp sfz

Vln 6

Vln 7 sul tasto p gliss.

Vln 8 gliss. sul tasto p gliss.

Vln 9 sul tasto p ff p

Vln 10

Vla 3 pp sfz pp sfz pp sfz

Vla 4 pp sfz pp sfz pp sfz

Vc. 1-2 pp sfz sfz pp sfz pp

Vc. 3-4 pp sfz sfz pp sfz pp

Cb. 1 sfz sfz pp sfz pp

Cb. 2 sfz sfz pp sfz pp

10

**Clar. MIDI**

**30**

**SOFT DISTORTION**  
slap, ad lib.  
Sonido + Percusión.

Vln 1

Vln 2

Vln 3 sul pont.  
gliss.

Vln 4 gliss.

Vln 5 p gliss.

Vla 1

Vla 2

TUTTI pizz. trem. (s. arco)

Vln 6 gliss. p f

Vln 7 p f

Vln 8 p f

Vln 9 p f

Vln 10 p f

Vla 3

Vla 4 f

Vc. 1-2 unis. pizz. f

Vc. 3-4 unis. pizz. f

Cb. 1 pizz. f

Cb. 2 pizz. f

(8) Clar. MIDI TUTTI arco col L.Batt. punta (cabeza)

Vln 1 *f* arco ord. *gliss.* T UTTI arco col L.Batt.

Vln 2 *f* *gliss.*

Vln 3 *f* *gliss.*

Vln 4 *f* *gliss.*

Vln 5 *f* *gliss.* TUTTI arco col L.Batt. punta

Vla 1 *f* arco ord. *gliss.* TUTTI arco col L.Batt. punta

Vla 2 *f* *gliss.*

Vln 6 *f* arco ord. col L.Batt. punta

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 *f* TUTTI arco col L.Batt. punta arco ord. col L.Batt. punta

Vla 4 *f*

Vc.1-2 *f*

Vc.3-4 *f* TUTTI arco.Batt.

Cb. 1 *f*

Cb.2 *f*

Clar. MIDI      rit.      ruido blanco

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6 arco ord. col L.Batt. punta ( solo f sfz f

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3 arco ord. col L.Batt. punta

Vla 4

Vc. 1-2 arco ord. arco Batt.

Vc. 3-4

Cb. 1 arco ord. arco Batt.

Cb. 2



Clar. MIDI

Vln 1 (8)

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1 TUTTI arco ord. f pizz.

Vla 2 f pizz.

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3 TUTTI arco ord. f pizz.

Vla 4 f pizz.

Vc. 1-2

Vc. 3-4

Cb. 1 TUTTI arco sul pont. f

Cb. 2 f

Clar. MIDI

8va - 50 3 p 3

Vln 1 (8) tr.

Vln 2

Vln 3

Vln 4

Vln 5

TUTTI arco sul pont.  
Vla 1 f

Vla 2 f

Vln 6 TUTTI arco ord.

Vln 7

Vln 8

Vln 9 pp

Vln 10 pp

TUTTI arco sul pont.  
Vla 3 f

Vla 4 f

TUTTI arco ord.

Vc. 1-2 f

Vc. 3-4 f

Cb. 1

Cb. 2

*meno*

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

55

TKTK

accel.

*pizz.*

*f*

*arco ord.*

*pizz.*

*f*

*gliss.*

*pp*

*arco punta* *del tasto al ponticello ad lib*

*sul pont.*

*pp*

*pizz.*

*f*

*arco ord.*

*pizz.*

*f*

*arco ord.*

*pizz.*

*f*

*arco ord.*

*arco ord.*

*f*

**Tempo primo**

**DELAY L/C/R**

*Clar. MIDI*      A      Arpeggiator ... A

Vln 1      simile

Vln 2      ord.

Vln 3      TUTTI Ric.

Vln 4

Vln 5

Vla 1      pizz.      f

Vla 2      pizz.      (pizz.)

Vln 6

Vln 7

Vln 8      (8) (b)

Vln 9

Vln 10

Vla 3      pizz.      f

Vla 4      pizz.      TUTTI Ricochet

Vc. 1-2      f

Vc. 3-4      f

Cb. 1      TUTTI Ricochet

Cb. 2      f

*Clar. MIDI*

**60** *tr.* *f* *p* *8va* *tr.* *f* *p* *8va* *tr.* *f* *p* *A* *f* *p*

Vln 1 *f* *8va* *tr.* *TUTTI ric.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 2 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 3 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 4 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 5 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vla 1 *v.* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vla 2 *v.* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

*TUTTI ric.* *ord.*

Vln 6 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 7 *f* *8va* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 8 *f* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 9 *f* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vln 10 *v.* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vla 3 *v.* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

Vla 4 *v.* *tr.* *3* *tr.* *3* *tr.* *3* *tr.*

*Divisi* *pizz.* *3* *arco* *tr.* *3* *pizz.* *3* *arco*

*Vc. 1-2* *Divisi* *pizz.* *f* *3* *arco* *tr.* *3* *pizz.* *f* *3* *arco*

*Vc. 3-4* *pizz.* *f* *3* *arco* *tr.* *3* *pizz.* *f* *3* *arco*

*Cb. 1* *pizz.* *f* *3* *arco* *tr.* *3* *pizz.* *f* *3* *arco*

*Cb. 2* *f* *tr.* *3* *tr.* *3* *tr.* *f* *pizz.* *3* *arco*

Clar. MIDI A **65** *p* TUTTI pizz *f*

Vln 1 ord. *tr* TUTTI pizz *f*

Vln 2 ord. *tr* *f*

Vln 3 ord. *tr* *f*

Vln 4 ord. *tr* *f*

Vln 5 ord. *tr* *f*

Vla 1 *tr* *f*

Vla 2 *tr* *f*

Vln 6 TUTTI ric. *f* TUTTI arco ord. *f* TUTTI pizz *f*

Vln 7 *f*

Vln 8 *f*

Vln 9 *f*

Vln 10 *f*

Vla 3 *tr* *f*

Vla 4 *tr* *f*

Vc. 1-2 *tr* arco *f* *tr*

Vc. 3-4 *tr* arco *f* *tr*

Cb. 1 *tr* pizz. *f* arco *tr*

Cb. 2 *tr* pizz. *f* arco *tr*

REVERB.

Clar. MIDI *p* A *f* *tr* *sfz* *tr*  
 TUTTI arco sul pont.  
 Vln 1 *pp* *f*  
 Vln 2 *pp* *f*  
 Vln 3 *pp* *f*  
 Vln 4 *pp* *f*  
 Vln 5 *pp* *f*  
 Vla 1 *v* *o* *v* *o* *v* *o* *v* *o*  
 Vla 2 *v* *o* *v* *o* *v* *o* *v* *o*  
 Vln 6 *TUTTI arco sul pont.* *pp* *ff* *ff* *ff*  
 Vln 7 *pp* *ff* *ff* *ff*  
 Vln 8 *pp* *ff* *ff* *ff*  
 Vln 9 *pp* *ff* *ff* *ff*  
 Vln 10 *pp* *ff* *ff* *ff*  
 Vla 3 *v* *o* *v* *o* *v* *o* *v* *o*  
 Vla 4 *v* *o* *v* *o* *v* *o* *v* *o*  
 Vc. 1-2 *pizz.* *3* *arco* *unis.* *sul pont.* *ff*  
 Vc. 3-4 *pizz.* *3* *arco* *unis.* *sul pont.* *ff*  
 Cb. 1 *arco* *ff* *sul pont.* *ff*  
 Cb. 2 *arco* *ff* *sul pont.* *ff*

70 eco

Clar. MIDI sfz eco sfz eco

Vln 1 Vln 2 Vln 3 Vln 4 Vln 5

Vla 1 Vla 2 Vln 6 Vln 7 Vln 8 Vln 9 Vln 10

Vla 3 Vla 4

Vc. 1-2 Vc. 3-4

Cb. 1 Cb. 2

<img alt="A page of a musical score for orchestra and clarinet. The score is in 21 parts: Clarinet (MIDI), Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Viola 1, Viola 2, Violin 6, Violin 7, Violin 8, Violin 9, Violin 10, Viola 3, Viola 4, Double Bass 1, Double Bass 2, Double Bass 3, Double Bass 4, Double Bass 5, Double Bass 6, Double Bass 7, Double Bass 8, Double Bass 9, Double Bass 10, Double Bass 11, Double Bass 12, Double Bass 13, Double Bass 14, Double Bass 15, Double Bass 16, Double Bass 17, Double Bass 18, Double Bass 19, Double Bass 20, Double Bass 21. The page number is 21. Measure 70 starts with 'eco' dynamic. The first six measures show various instruments playing eighth-note patterns. Measures 7-12 show violins and violas playing eighth-note patterns. Measures 13-18 show violins and violas playing eighth-note patterns. Measures 19-24 show violins and violas playing eighth-note patterns. Measures 25-30 show violins and violas playing eighth-note patterns. 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Clar. MIDI eco

Vln 1 sfz ff

Vln 2 ff

Vln 3 ff

Vln 4 ff

Vln 5 ff

Vla 1 Vla 2

Vln 6 ff

Vln 7 ff

Vln 8 ff

Vln 9 ff

Vln 10 ff

Vla 3 Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

75







Clar.  
MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1  
Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3  
Vla 4

Vc. 1-2  
Vc. 3-4

Cb. 1  
Cb. 2

90

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Clarinet (MIDI), Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Double Bass 1 (Vla 1, Vla 2), Double Bass 2 (Vla 3, Vla 4), Double Bass 3 (Vc. 1-2, Vc. 3-4), and Double Bass 4 (Cb. 1, Cb. 2). The Clarinet (MIDI) staff has a treble clef and a key signature of A major. The Double Bass staves have a bass clef and a key signature of E flat major. Measure 90 is indicated by a box in the upper right corner. Various dynamics and performance instructions are present, such as 'gliss.' (glissando) and 'p' (pianissimo). The score is written on a grid of five-line staves.

Musical score page 10 showing parts for Clar. MIDI, Vln 1-10, Vla 1-4, Vc 1-2, and Cb 1-2.

The score includes parts for:

- Clar. MIDI (Treble clef)
- Vln 1-10 (Treble clef)
- Vla 1-4 (Bass clef)
- Vc 1-2 (Bass clef)
- Cb 1-2 (Bass clef)

Key signatures and dynamics are indicated throughout the score. The strings section features various techniques such as glissando, pizzicato, and arco.

**95**

Clar. MIDI

Vln 1 TUTTI arco Batt.

Vln 2 f

Vln 3 f

Vln 4 f

Vln 5 f

Vla 1 arco ord. B

Vla 2 arco ord. B

Vln 6 , TUTTI arco col L.Batt. 2

Vln 7 f

Vln 8 f

Vln 9 f

Vln 10 f

Vla 3 arco ord. B

Vla 4 arco ord. B

Vc.1-2 , \* 1 TUTTI arco Batt. f

Vc.3-4 , f

Cb.1 , 3 TUTTI arco col L.Batt. f

Cb.2 , f

\* Sin concertación entre los intérpretes.  
Los grupos entrarán seguidos, no debiendo haber ningún espacio de silencio entre ellos, al final deben quedar las Violas sonando.

29

**Clar. MIDI** **96** **= 54** **REVERB.**

**f** **TUTTI** **p**

**Vln 1** **sfp**

**Vln 2** **sfp**

**Vln 3** **sfp**

**Vln 4** **sfp**

**Vln 5**

**Vla 1** **TUTTI** **sfp**

**Vla 2** **sfp**

**Vln 6** **f**

**Vln 7** **f**

**Vln 8** **f**

**Vln 9** **f**

**Vln 10** **f**

**Vla 3**

**Vla 4**

**Vc. 1-2** **TUTTI arco ord.** **p** **TUTTI arco col L.Batt.(nuez)** **f** **ord.** **gliss.** **col L. batt** **TUTTI arco ord. punta** **Divisi** **f**

**Vc. 3-4** **ord.** **col L. batt** **Divisi** **sfp**

**Cb. 1** **ord.** **col L. batt** **sfp**

**Cb. 2** **ord.** **col L. batt** **sfp**

(8) **100**

*Con la presión del labio, sof distortion, p.bender  
vibrato, etc ad lib.*

**Clar. MIDI**

Vln 1      *etc.*

Vln 2      *etc.*

Vln 3      *etc.*

Vln 4      *etc.*

Vln 5      *etc.*

Vla 1

Vla 2

Vln 6      **TUTTI** *m*      *etc.*

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3      **TUTTI** *m*

Vla 4

Vc.1-2

Vc.3-4

Cb. 1

Cb.2

105

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

f

wavy line

unis.

**REVERB. LARGE****107**

Clar. MIDI      Sonido de percusión o cluster. *sffz*      8 / 10 ''

Vln 1      *sffz*

Vln 2      *sffz*

Vln 3      *sffz*

Vln 4      *sffz*

Vln 5      *sffz*

Vla 1      *sffz*

Vla 2      *sffz*

Vln 6      *sffz*

Vln 7      *sffz*

Vln 8      *sffz*

Vln 9      *sffz*

Vln 10      *sffz*

Vla 3      *sffz*

Vla 4      *sffz*

Vc. 1-2      *sffz*

Vc. 3-4      *sffz*

Cb. 1      *sffz*

Cb. 2      *sffz*

Clar. MIDI      Sonido de percusión o cluster. *sffz*      8 / 10 ''

Vln 1      *sffz*

Vln 2      *sffz*

Vln 3      *sffz*

Vln 4      *sffz*

Vln 5      *sffz*

Vla 1      *sffz*

Vla 2      *sffz*

Vln 6      *sffz*

Vln 7      *sffz*

Vln 8      *sffz*

Vln 9      *sffz*

Vln 10      *sffz*

Vla 3      *sffz*

Vla 4      *sffz*

Vc. 1-2      *sffz*

Vc. 3-4      *sffz*

Cb. 1      *sffz*

Cb. 2      *sffz*

**STEREO PHASING**

**108** **allargando** | **110** | **66**

**Clar. MIDI** **f** **p** **f** **f**

**Vln 1** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vln 2** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vln 3** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vln 4** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vln 5** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vla 1** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vla 2** **f** **pp** **ff** **pp** **gliss.** **f** **pp**

**Vln 6** **f** **pp** **ff** **pp** **f** **pp**

**Vln 7** **f** **pp** **ff** **pp** **f** **pp**

**Vln 8** **f** **pp** **ff** **pp** **f** **pp**

**Vln 9** **f** **pp** **ff** **pp** **f** **pp**

**Vln 10** **f** **pp** **ff** **pp** **f** **pp**

**Vla 3** **f** **pp** **ff** **pp** **f** **pp**

**Vla 4** **f** **pp** **ff** **pp** **f** **pp**

**Vc. 1-2** **f** **f** **f** **f**

**Vc. 3-4** **f** **f** **f** **f**

**Cb. 1** **f** **f** **f** **f**

**Cb. 2** **f** **f** **f** **f**

This musical score page shows a complex arrangement for orchestra and clarinet. The score is divided into measures by vertical bar lines. The first measure (measures 108-109) includes dynamic markings like 'f' and 'p'. Measures 110-111 show various performance techniques such as 'tr' (trill), 'gliss.', and '3' (a three-note group). The instrumentation includes Clarinet (MIDI), Violin 1, Violin 2, Violin 3, Violin 4, Violin 5, Viola 1, Viola 2, Violin 6, Violin 7, Violin 8, Violin 9, Violin 10, Viola 3, Viola 4, Cello 1-2, Cello 3-4, and Double Bass 1-2. The score uses a mix of 4/4 and 3/4 time signatures. The overall style is experimental, utilizing phasing and rhythmic complexity.

TKTK

115

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

Clar. MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

Fru.

**120**

Clar. MIDI      +0+0+0      Fru.      molto accel      ruido blanco

Vln 1      ff      pp      f      rit. il trillo      pp

Vln 2

Vln 3      (8)      Gliss.      3-      ff      pp

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6      ff      pp      Gliss.      3-      ff      pp      saltellato      pp

Vln 7

Vln 8      pp      ff      pp

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2      mf      p      3 V      3 V      3 V      3 V      arco col L. Batt. (nuez) IV

Vc. 3-4      mf      p      3 V      3 V      3 V      3 V      arco col L. Batt. (nuez) IV

Cb. 1      mf      p      arco col L. Batt. (nuez) IV

Cb. 2      mf      p      mp      mp      mp      mp

\* La cuerda al aire con pizz y la otra cuerda col L batt, siempre que sea posible, tocar sobre la 4<sup>a</sup> cuerda.

**CROSS DELAY****molto accel**

Trinos, acentos, tremolos, se combinarán ad lib.

Ad Lib. desde el registro más grave ascender  
paulatinamente hasta el más agudo.

**molto rit**

**125**

**Clar. MIDI**

**Vln 1**

**Vln 2**

**Vln 3**

**Vln 4**

**Vln 5**

**Vla 1**

**Vla 2**

**Vln 6**

**Vln 7**

**Vln 8**

**Vln 9**

**Vln 10**

**Vla 3**

**Vla 4**

**Vc. 1-2**

**Vc. 3-4**

**Cb. 1**

**Cb. 2**

**IV arco col L. Batt. (nuez)**

**f**

**molto rit**

**TUTTI** ↗

**f**

**molto accel**

**CROSS DELAY**

Trinos, acentos, tremolos, se combinarán ad lib.

Ad Lib. desde el registro más grave ascender paulatinamente hasta el más agudo.

molto rit.

130

*Clar. MIDI*

TUTTI s. arco, Guitarra

Vln 1      Vln 2      Vln 3      Vln 4      Vln 5      Vla 1      Vla 2

Vln 6      Vln 7      Vln 8      Vln 9      Vln 10      Vla 3      Vla 4

Vc. 1-2      Vc. 3-4      Cb. 1      Cb. 2

**molto accel.** ----- **molto rit.**

*Clar. MIDI*

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

**Clar. MIDI**

**135**

**REVERB.**

**♩ = 60**

**+0+0+0+0+0+0+0+0+0+0+0+0+**

**Vln 1**

**Vln 2**

**Vln 3**

**Vln 4**

**Vln 5**

**Vla 1**

**Vla 2**

**p**

**Vln 6**

**Vln 7**

**Vln 8**

**Vln 9**

**Vln 10**

**Vln 10**

**Vla 3**

**Vla 4**

**p**

**Vc. 1-2**

**Vc. 3-4**

**arco ord.**

**Cb. 1**

**Cb. 2**

140

*Clar. MIDI*

*mp*

TUTTI col. l. batt.

*p*

*Vln 1*

*p*

*Vln 2*

*p*

*Vln 3*

*p*

arco ord.

*Vln 4*

*p*

*Vln 5*

*p*

*Vla 1*

*Vla 2*

TUTTI pizz trem.

*pp*

*Vln 6*

*pp*

*Vln 7*

*pp*

*Vln 8*

*pp*

arco ord.

*Vln 9*

*p*

*Vln 10*

*pp*

*Vla 3*

*Vla 4*

*Vc. 1-2*

*Vc. 3-4*

*Cb. 1*

*Cb. 2*

**SOFT DISTORTION**

**Clar. MIDI** **gliss.** **ff** **pp**

**145** **TUTTI arco ord.** **pp** **sfz pp** **sfz**

**Vln 1** **pp** **f**

**Vln 2** **pp** **f**

**Vln 3** **pp** **f**

**Vln 4** **pp** **f**

**Vln 5** **pp** **f**

**Vla 1** **pp** **pizz.** **arcò** **sfz** **f**

**Vla 2** **pp** **f**

**Vln 6** **pp** **f**

**Vln 7** **pp** **f**

**Vln 8** **pp** **f**

**Vln 9** **pp** **f**

**Vln 10** **pp** **f**

**Vla 3** **pp** **f**

**Vla 4** **pp** **f**

**TUTTI arco Batt.** **TUTTI arco ord.** **Divisi** **pp**

**Vc. 1-2** **f** **pp** **f**

**Vc. 3-4** **f** **pp** **f**

**Cb. 1** **f** **pp** **f**

**Cb. 2** **f** **pp** **f**

*Clar. MIDI*

**TUTTI** **m** *solo*

**150** **REVERB.**

**Clar. MIDI** **mp**

**Vln 1** **f** **sfz** **f** **pp**

**Vln 2** **pp**

**Vln 3** **pp**

**Vln 4** **pp**

**Vln 5** **pp**

**Vla 1** **pp**

**Vla 2** **pp**

**Vln 6** **TUTTI** **m** **pp**

**Vln 7** **pp**

**Vln 8** **pp**

**Vln 9** **pp**

**Vln 10** **pp**

**Vla 3** **TUTTI** **m** **pp**

**Vla 4** **pp**

**Vc. 1-2** **unis.** **TUTTI arco ord.** **f**

**Vc. 3-4** **unis.** **f**

**Cb. 1** **f**

**Cb. 2** **f**

Clar.  
MIDI

Vln 1

Vln 2

Vln 3

Vln 4

Vln 5

Vla 1

Vla 2

Vln 6

Vln 7

Vln 8

Vln 9

Vln 10

Vla 3

Vla 4

Vc. 1-2

Vc. 3-4

Cb. 1

Cb. 2

TUTTI E

*p*

*pp*

*pp*

*pp*

*pp*

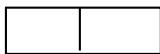
Málaga 2013



Clarinete MIDI

... Y moriré en la madrugada

*Concertino para Clarinete MIDI y Orquesta de Cuerda*

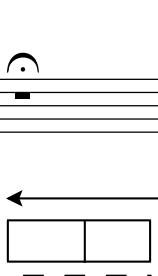


**REVERB. LARGE**

Voz

*sff* *pp* *sfz* *pp*

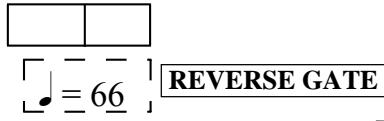
**8 / 10**



**SOFT DISTORTION**

Sonido de percusión o cluster.

**8 / 10**



**REVERSE GATE**

**5**

*sfz* *pp* *sfz* *pp* *sfz* *pp* *sfz* *pp*

**(8)** **9**

**pp**

**10**

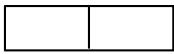
**11**

**ECHO**

**12**

**pp**

**f**



**A**

**fp** **(f)** **fp** **fp** **fp**

**A** **ruido blanco** **S** **pp**

**accel.**

**+0+0+0** **ruido blanco** **S** **A** **20** **A** **A** **fp** **fp** **fp**

**ff** **pp** **fp** **fp** **fp**

Rafael Diaz

2

**PAN./R TURN.**

**SOFT DISTORTION**

**rit.** **meno mosso**

**FLANGER**  
*espress.*

This section of the musical score for guitar includes several technical markings: 'PAN./R TURN.' at the top, followed by 'SOFT DISTORTION' in the middle. The score features dynamic markings like **f**, **pp**, and **rit.** (ritardando). It also includes performance instructions such as 'gliss.', 'simile', 'slap, ad lib.', and 'ruido blanco'. The tempo is indicated as **66**. The score consists of six staves of music, each with its own unique rhythm and harmonic progression.

**TKTK**

**TKTK**

**meno**

**pp** **f**

This section continues the musical score, featuring bass lines and rhythmic patterns. It includes dynamic markings like **pp** and **f**, and performance instructions like 'TKTK' and 'meno'. The score is divided into two main parts, each with its own distinct style and instrumentation.

8<sup>va</sup> - 1  
50  
*p*  
*meno*  
*f*

8<sup>va</sup> - 1  
55 TKTK  
*pp*  
*ff*  
*f*  
*A*

**Tempo primo**

DELAY L/C/R    [ ]

Arpeggiator    A

*p*    *(f)*

*simile*

8<sup>va</sup> - 1  
60 *tr~~~*  
*f*    *p*

8<sup>va</sup> - 1  
65  
*f*  
*p*  
*f*  
*p*

A  
65  
*p*  
*f*  
*f*  
*f*

A  
75  
*p*  
*f*  
*f*  
*f*  
*f*

**REVERB.**

[ ]

, echo    , echo    , echo    , echo

70

*sfz*    *sfz*    *sfz*    *sfz*    *sfz*

echo      *sfz*

**75**      *8va* echo      echo      echo      *sfz*      echo      *sfz*

**4**

*J = 88*

**STEREO PHASING**

**85**

**Elaborar**

Barrido de armónicos

**90**

**95**

**96**

*J = 54*

**REVERB.**

**f**      **p**

*8va*

(8)

*(f)*      **100**

\* Con la presión del labio, Sof distortion,  
P.bender, Vibrato, Modulación ad lib.

**105**

*f*

**REVERB. LARGE**

**107**

Sonido de percusión o cluster.

*sfs*      **8 / 10**

**STEREO PHASING**

**108** allargando

**110**

**115**

*f*      *p*      *f*

**115**

*pp*      *ff*      *pp*      *f*

Fru.

*pp*      *f*      *pp*      *ff*      *pp*      *sfs*      *pp*

**120**

*f*      *pp*      *f*

**125**

*+0+0+0+0*

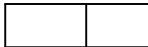
Fru.

**molto rit**

ruido blanco

**125**

*S*

**CROSS DELAY****molto accel**

**tr** Trinos, acentos, tremolo, ad lib.

**f** Desde el registro más grave ascender paulatinamente hasta el más agudo.

**molto rit.**

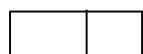
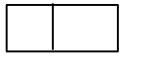
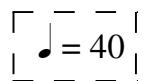
**molto accel** → **molto rit.**

**130** **135** **2**

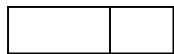
**REVERB.**

**= 60** **+0+0+0+0+0+0+0+** **5** **140**

**pp** **ffpp** **ff** **mp**

**SOFT DISTORTION****8va-**

**ff** **pp** **145** **pp** **sfp** **pp** **sfp**

**REVERB.**

**150**, , , , , **3**

**mp**