

suelo
incierto
cielo

for Orchestra

Natalia Solomonoff

2018

***Suelo
Incierto
Cielo***

for Orchestra

instrumentation

2 Flutes (2º Piccolo)

2 Oboes

2 Clarinets in B

2 Bassoons

4 Horns in F

2 Trumpets in B

2 Trombones tenor-bass

1 Bass Trombone

1 Tuba

Percussion:

Percussionist I: Wood Block, Glockenspiel and Timpani 32" (there two "superball" mallets should be used to rub the membrane by varying the pression with irregular movements)

Percussionist II: Wood Block and Timpani 28" (there two "superball" mallets should be used to rub the membrane by varying the pression with irregular movements)

Strings (First Performance)

12 Violins I

10 Violins II

8 Violas

6 Violoncellos

4 Double Bass

Duration: ca. 8:20 minutos

Score in C

Commissioned by the Orquesta Sinfónica de la Universidad Nacional de Córdoba y de las Microjornadas de Composición y Música Contemporánea. First Performance: 8/11/2018. Pabellón Argentino. Universidad Nacional de Córdoba.

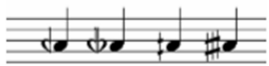
Suelo
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Indications:

It is suggested to distribute Flutes, Oboes and Clarinets in two trios as follows: The first Trio Fl.1, Ob.1 and Cl.1 and the second Trio Fl.2, Ob.2 y Cl.2.

Accidentals:

Ab ¼-tone higher - Ab ¾ tone-lower



A ¼ tone higher- A ¾ tone-lower

Glissandi:

*They should be played as slow as possible.

* Gliss. as high as possible

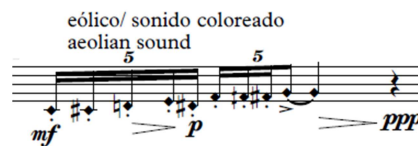
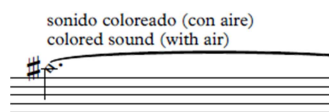


Wind Instruments:

“Slap tongue”, “Pizz.” or “flap” (Bassoon): should be played as percussive and loud as possible



aeolian sounds (“sonido coloreado” or “colored sound”) with less tone of the fingered pitches



“only air” or “noisy” sound, toneless (some graduate “noisy”- sound of the register)

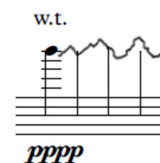


Fingering ad lib.: The rhythmic grouping of sounds should be played emulating the same directionality of the line in the Score.
In the example: *rallentando* from *il piu presto possibile*

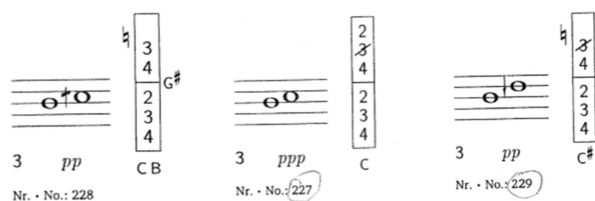


Flutes:

Whistle tones: Unstable and shaky. The player should be emulate the shape of this line



Multiphonics: The fingerings are in *The Techniques of Flute PLaying* (Book I) by Carin Levine and Christina Mitropoulos-Bott. Ed. Bärenreiter (2004), but they can be changed if necessary. In the score they are:



Rallentandi effects in the measures 45-54:

- Mouth-hole-plate closed --> transition to ordinario (open mouth-hole-plate) □ . Fingering ad lib. from the lowest register upwards. Fast and irregular alternation of "tk", "fr", "t", "j". Percussive and loud sounds.

embocadura tapada, tk, fr, t, j, alternando irregularmente. digitación ad lib. muy percusivo y sonoro
registro extremo grave, intervalos pequeños, ascendiendo al final

In the example, the written note must be played Ordinario and finished with mouth-hole-plate closed.

sólo aire □ frull. -> ■

Clarinets:

only air - percussive and loud. "p", "k", "r", "fr" rallentando. fingering ad lib. Lowest register upwards.

In the example (measures 45 to 54):

transition from: 1) aeolian to 2) frull. Only air ("fr"- "j"- "tk") to 3) frull. with keys to 4) aeolian.

Percussive and loud. Fingerings ad lib, from lowest register upwards.

Multiphonics:

Fingerings by Rehfeld, Ph. *New Directions for Clarinet*, California: University of California, 1977. If not possible, search for other options.

Bassons

"flap" or "pizz": flap o "pizz"
digitación ad lib. registro extremo grave, con direccionalidad ascendente.
fingerings ad lib. lowest register, upward. Percussive and loud.

Horns in F:

1) "**covered tone**" (dark, velled sound). Position the right hand in direct opposition to the body and clothing to inhibit all free flow of sound. Cover slightly and adjust the pitch upward accordingly, with the slide placement, if possible.

2) (x) slap tongue. Fingerings ad lib. Percussive and loud.

Horns: 1) ♯ "covered tone" (dark, velled sound). Position the right hand in direct opposition to the body and clothing to inhibit all free flow of sound. Cover slightly and adjust the pitch upward accordingly, with the slide placement, if possible.

2) (x) slap tongue. Digit: (x) slap tongue. Finge

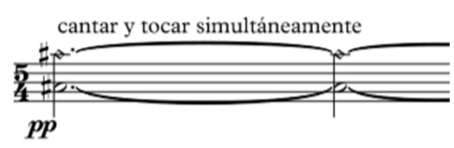
Slap tongue: determinate and undeterminate pitches

Horns, Trumpets and Trombones:

only air - percussive and loud. "p", "k", "r", "fr" rallentando. fingering ad lib. Lowest register upwards.

Trombones:

Simultaneous singing and playing. If singing the octave it ist not possible, it could be unísono (romboidal pitch is for the voice). If it is not possible to sing, then please, play only the lowest Pitch.

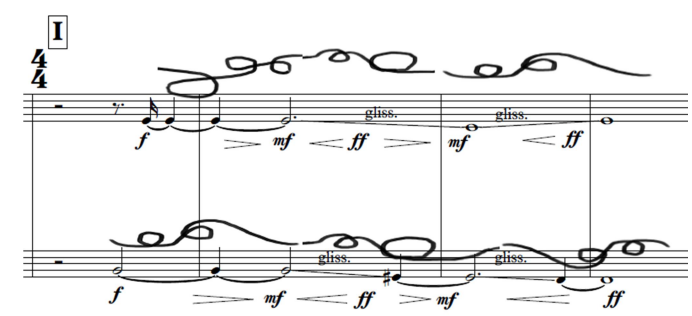


Percussion:

Percussionist 1: Timpani 32", Wood Block I (Higher than the Wood Block II), Glockenspiel

Percussionist 2: Timpani 28", Wood Block II (lower than the Wood Block I)

Glissandi: In "H" and "I" one hand rubs the membrane of the timpani with a "superball" mallet, while the other hand varies the pressure; both hands with irregular movements. Or else, rub the membrane with both "superball" mallets, varying the pressure with irregular movements.



Strings:

ord.: ordinario

s.p.: sul ponticello

m.s.p.: molto sul ponticello

Natalia Solomonoff

mecánico, violento, marcado
trémolos medidos

Partitura en Do (sonidos reales)

This page of a musical score is for a large orchestra, featuring various instruments. The score includes dynamic markings, articulation, and a section labeled 'A'.

Instruments and Parts:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 has a part with dynamics *ff*, *mf*, *p*, *mf*, *ff*, *mf*, *p*, *mf*. Fl. 2 has a part with dynamics *mf*, *f*, *mp*, *f*, *mf*, *mf*, *mf*, *mf*.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has a part with dynamics *ff*, *mf*, *p*, *mf*, *ff*, *mf*, *p*, *mf*. Ob. 2 has a part with dynamics *f*, *mf*, *f*, *mp*, *mf*, *ff*, *mf*, *f*, *mf*, *f*, *mf*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has a part with dynamics *ff*, *mf*, *p*, *mf*, *ff*, *mf*, *p*, *mf*. Cl. 2 has a part with dynamics *mf*, *f*, *mf*, *f*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mf*.
- Bassoons (Fag. 1, Fag. 2):** Fag. 1 has a part with dynamics *f*, *ff*, *p*. Fag. 2 has a part with dynamics *f*, *ff*, *mf*, *f*, *p*.
- Trumpets (Tr. 1, Tr. 2, Tr. 3, Tr. 4):** Tr. 1 has a part with dynamics *f*, *ff*, *pp*, *f*, *ff*, *p*, *f*, *ff*, *pp*. Tr. 2 has a part with dynamics *f*, *ff*, *pp*, *f*, *ff*, *p*, *f*, *ff*, *pp*. Tr. 3 has a part with dynamics *f*, *ff*, *pp*, *f*, *ff*, *p*, *f*, *ff*, *pp*. Tr. 4 has a part with dynamics *f*, *ff*, *pp*, *f*, *ff*, *p*, *f*, *ff*, *pp*.
- Trombones (Tbn. 1, Tbn. 2, Tbn. B., Tbn.):** Tbn. 1 has a part with dynamics *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*, *p*. Tbn. 2 has a part with dynamics *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*, *p*. Tbn. B. has a part with dynamics *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*, *p*. Tbn. has a part with dynamics *f*, *ff*, *p*, *f*, *ff*, *p*, *f*, *ff*, *p*.
- Wood Blocks:** Wood Block has a part with dynamics *ff*, *mf*, *ff*, *pp*, *ff*, *pp*, *ff*.
- Violins (Vln. I, Vln. II):** Vln. I has a part with dynamics *sfz*, *mf*, *ff*, *ppp*, *mf*, *sfz*, *f*, *ff*, *pp*, *mf*, *sfz*, *mf*, *ff*, *ppp*. Vln. II has a part with dynamics *sfz*, *mf*, *ff*, *ppp*, *mf*, *sfz*, *f*, *ff*, *pp*, *mf*, *sfz*, *mf*, *ff*, *ppp*.
- Viola (Vla.):** Vla. has a part with dynamics *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*.
- Violoncello (Vc.):** Vc. has a part with dynamics *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*.
- Contrabass (Cb.):** Cb. has a part with dynamics *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*, *sfz*, *f*, *ff*, *pp*.

Section A: The section labeled 'A' starts at measure 10 and ends at measure 14. It features a wood block solo and a violin solo.

This page of a musical score is divided into two systems. The top system includes staves for Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Trumpets 1 through 4, Trombones 1 through 3, and Tuba. The bottom system includes staves for Wood Block, Violins 1 and 2, Viola, Violoncello, and Contrabass. The score is written in 3/4, 4/4, and 2/4 time signatures. It features a variety of dynamic markings such as *ff*, *mf*, *p*, *pp*, *fff*, and *ppp*. Performance instructions include *gliss.* (glissando), *unisoni* (unison), *ord.* (order), and *sempre p* (always piano). A specific instruction for the Violin II part reads "Solo Avril 1 unis." (Solo Avril 1 unison). A section marked with a box and the letter 'B' is labeled "B incisivo!" (B incisive!). The score concludes with a final measure marked with a fermata and a repeat sign.

Fl. 1

Ob. 1

Cl. 1

Fl. 2

Ob. 2

Cl. 2

Fag. 1

Fag. 2

Tr. 1

Tr. 2

Tr. 3

Tr. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. B.

Tba.

Wood Block

Wood Block

Vln. I

div. a 4

Vln. I

Vln. II

Vla. div. a 4

Vc. div. a 3

Cb. div.

sf

sfz

sfzff

ppp

mf

ff

mp

f

con sord.

via sord.

Solo atril 1

sempre p

unisoni

gliss.

div. a 3

[illegible]