

Luis Menacho

Coloured papers

para ensamble y video mapping

2018

- I- Lontano, dolce e leggero (*for James Tenney*)
- II- Berceuse. Deciso
- III- Contrastes, Intenso con movimiento
- IV- Moderato, Giusto (*a Ricardo Piglia*)
- V- Dolcissimo, poco animato
- VI- Corrente (*a Witold Gonbrowicz*)
- VII- Sostenuto, risonante (*a Cergio Prudencio*)
- VIII- Parodie, animato giocoso. Doppio tempo
- IX- *** (*a Dieter Schnebel*)
- X- Resonancia y línea [Finale] Sostenuto

Convenciones generales

* Este conjunto de micropiezas constituyen una serie de escrituras a ejecutar con instrumental abierto, pudiéndose elegir cualquier medio instrumental entre vientos de madera/metal, cuerdas frotadas-pulsadas, percusión, teclados (piano, clave, sintetizador) o alguna voz y/o electrónica. En algunos casos aparecen algunos instrumentos los cuales constituyen sólo son una sugerencia posible. El número mínimo de ejecutantes debiera ser cuatro. Un orgánico ilustrativo podría ser:

Flauta en sol

Saxo soprano

Piano

Guitarra

Percusión

Violín

Violoncello

Contrabajo

Voz

Electrónica

Puede modificarse y/o agregar quitar instrumentos o voces para la configuración del ensamble.

* Cada instrumentista debe tomar una línea derivada de la escritura y ejecutarla en una concertación con el/los otros instrumentistas pudiéndose superponer en la ejecución de algún elemento escrito.

* El orden en que aparecen las piezas como asimismo sus tempi no deben ser modificados.

* La ejecución de las micropiezas será acompañada por un video mapping donde se mostrarán las partituras, no en plano fijo, sino en una composición visual que recorra en primerísimo y primer plano las mismas -aunque no “leyendo” las correspondencias sonido-escritura musical. Si bien en cada pieza debe haber una preeminencia de la página correspondiente, es posible la ocurrencia de irrupciones o superposición de otras páginas.

* Las ilustraciones de las páginas 1, 6, 7 y 9 fueron creadas por *Römala objetos*.

General foreword

This set of micropiezas constitute a series of writings to be performed with open ensemble, being able to choose any instrumental means between wood / metal winds, rubbed-strings, percussion, keyboards (piano, key, synthesizer) or some voice and / or electronics. In some cases, some instruments appear, which constitute only a possible suggestion. The minimum number of performers should be four. An illustrative organic could be:

Flute in G

Soprano saxophone

Piano

Guitar

Percussion

Volin

Violoncello

Double bass

Female voice

Electronics

You can modify and / or add remove instruments or voices for the configuration of the ensemble.

- * Each instrumentalist must take a line derived from the writing and execute it in a consultation with the other instrumentalists, being able to superimpose on the execution of some written element.
- * The order in which the pieces appear as well as their tempi should not be modified.
- * The execution of the micropiezas will be accompanied by a video mapping where the scores will be shown, not in a fixed plane, but in a visual composition that travels in first and foreground the same -although not "reading" the musical sound-writing correspondences. Although in each piece there must be a pre-eminence of the corresponding page, it is possible the occurrence of irruptions or overlapping of other pages.
- * The illustrations on pages 1, 6, 7 and 9 were created by Römala objects.

⊕ Ensemble instrumental sugerido

Instrumental Ensemble

lento, dolce e leggero 1 car. 78

- flauta en Sol / alto flute
- saxo soprano / soprano saxophone
- piano / piano
- violín / violin
- violoncello / violoncello
- contrabajo / double bass
- guitarra / guitar
- percusión / percussion
- voz / voice
- electrónico / electronics

flaut. →
foco sf p

low rit tempo

Indicaciones de ejecución: Togue cada constelación con todos los instrumentos
Durate circa 1'30"

scherzando

Indications of performance: Play each constellation with all the instruments. Durata circa 1'30"

for James Tenney in memoriam
1/2020

Deciso ! 63

Berceuse

2-

27-III-2017

f flauta - clarinete
percusión

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Intenso, con movimento l ca. 43

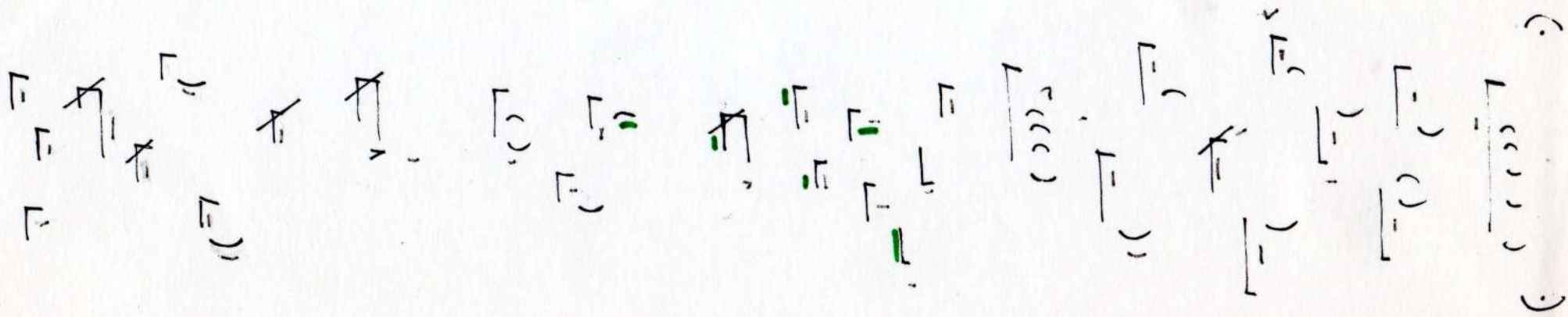
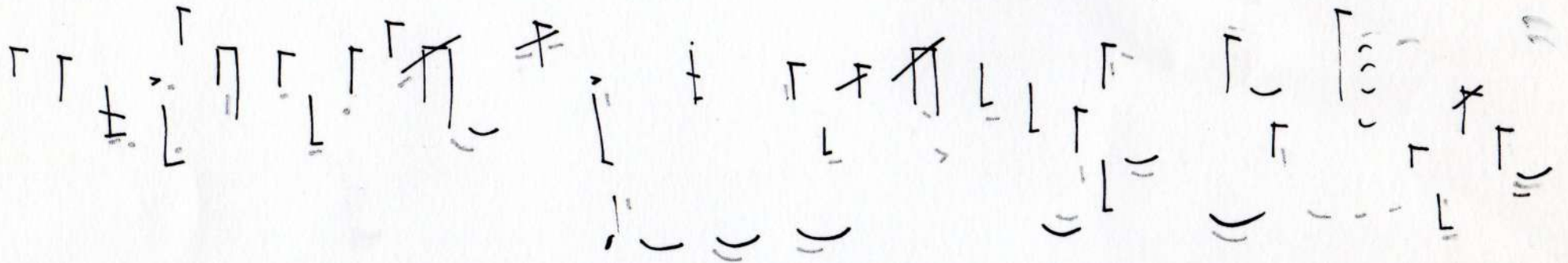
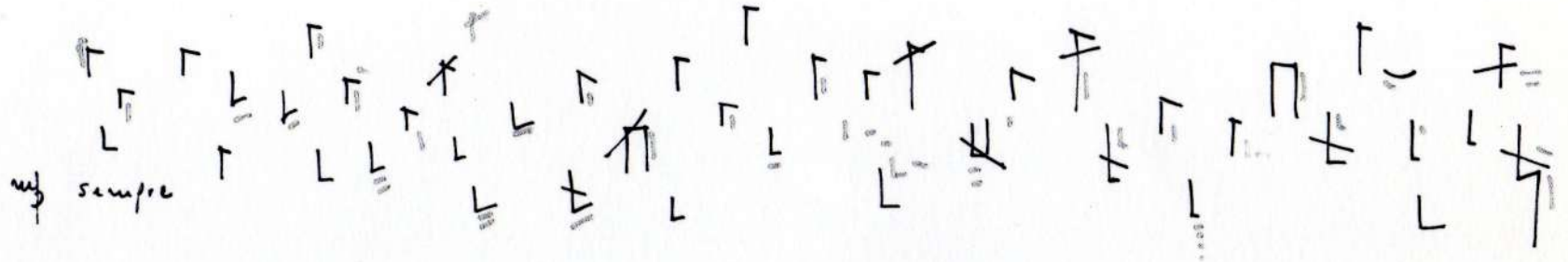
Contrastes

The image shows a handwritten musical score on five staves. The notation includes notes, rests, and various musical symbols. Dynamics such as *mp*, *sfz*, *pp*, *f*, and *sfz* are used throughout. Performance instructions include *Intenso, con movimento l ca. 43* at the top left, *Contrastes* at the top center, and *lunga* at the bottom right. There are several instances of green and blue markings on the staves, possibly indicating specific notes or sections. The score is written in a fluid, expressive style.

Moderato, giusto 1 ca. 86

Superficie -

4-



a Ricardo Piglia

Dolcissimo, poco animato 1 ca 57

Pleno-

5-

The image shows a handwritten musical score on a single page, divided into several systems of music. The notation includes notes, rests, and various dynamic markings. The score is written in black ink, with some parts highlighted in red and blue. The markings include *mp*, *pochiss*, *sfz*, *poco sfz*, and *pochiss.*. There are also numerical markings such as 4, 3, and 5, which likely indicate fingerings or groupings. The score is written on a white background with a double bar line at the beginning and end of each system. The overall style is that of a composer's sketch or a personal study score.

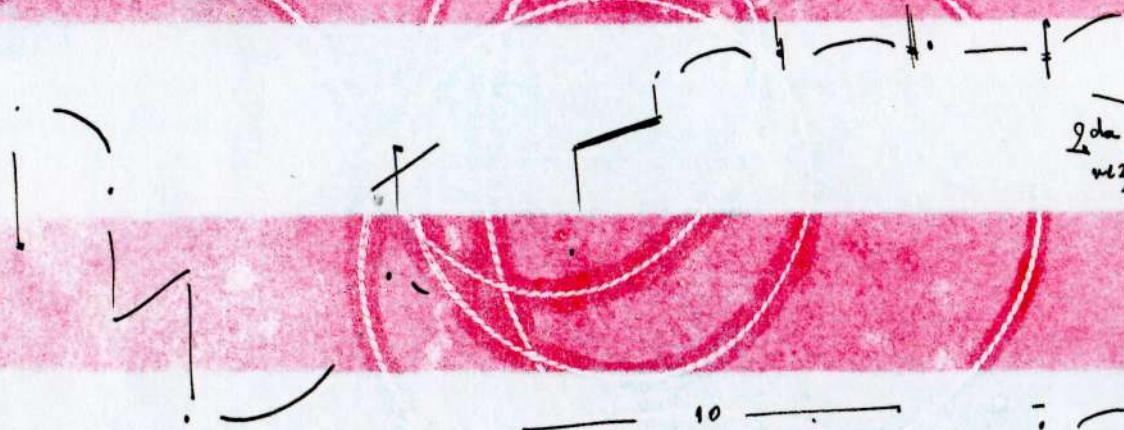
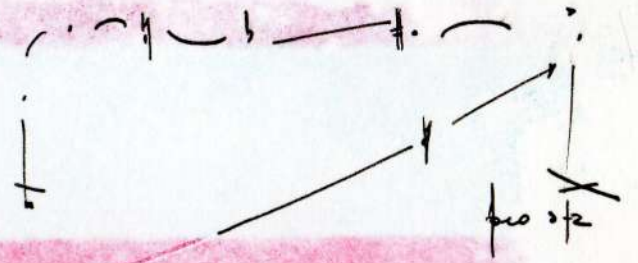
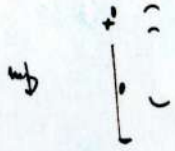


durata circa 4 - 15''

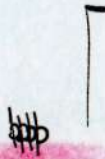
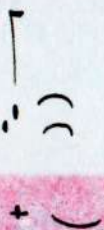
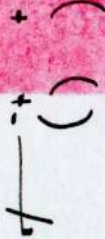
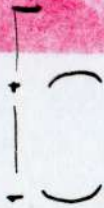
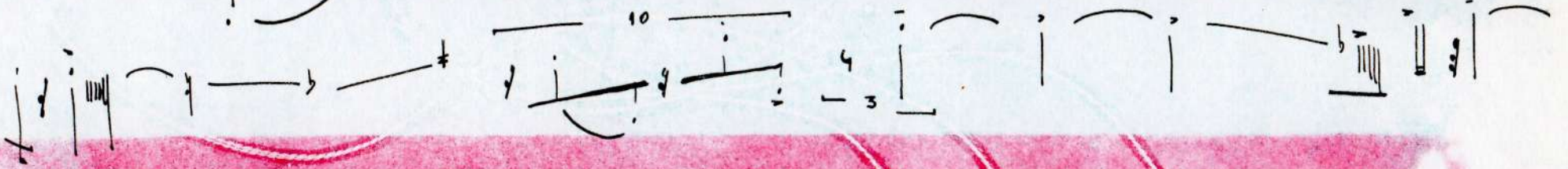
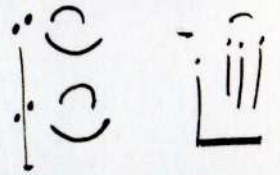
Nicola Gombowicz gewidmet

Sostenuto, risonante ! 65

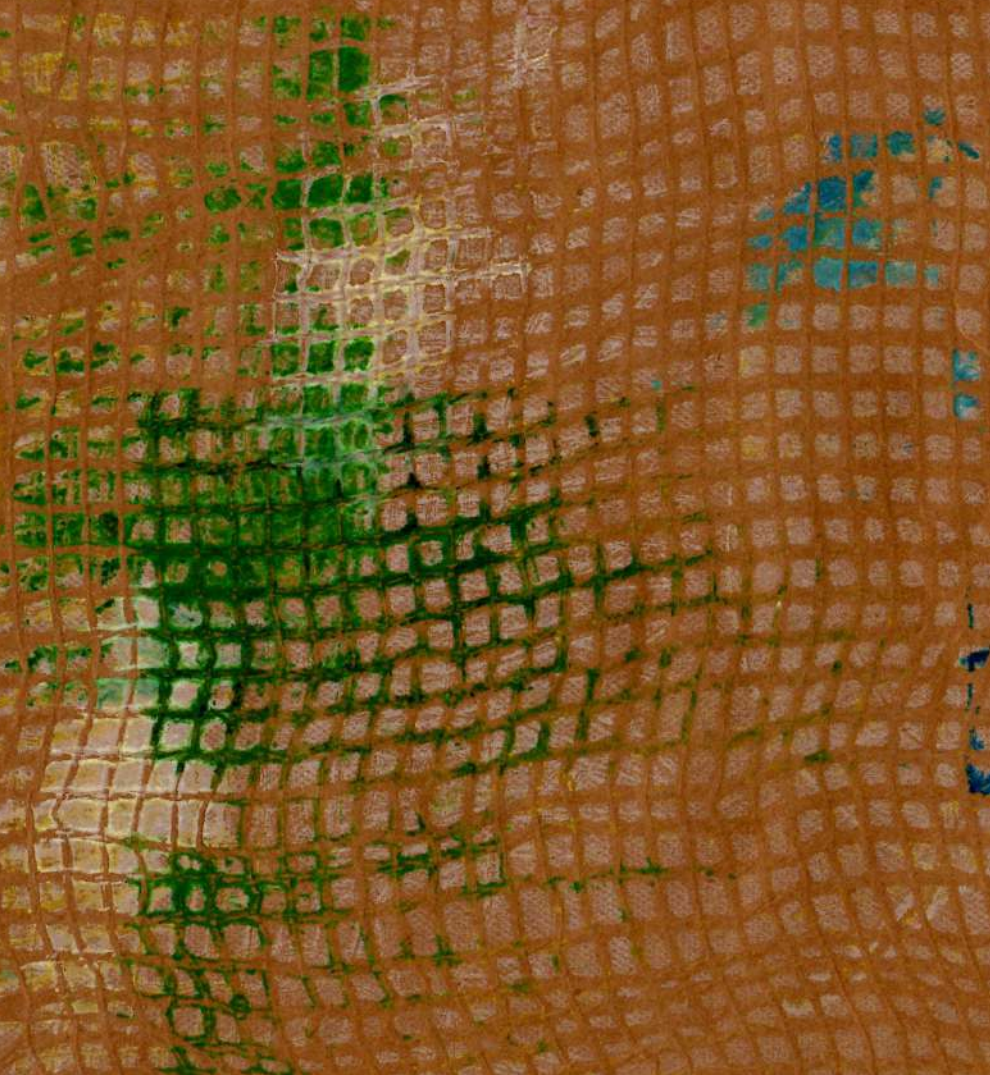
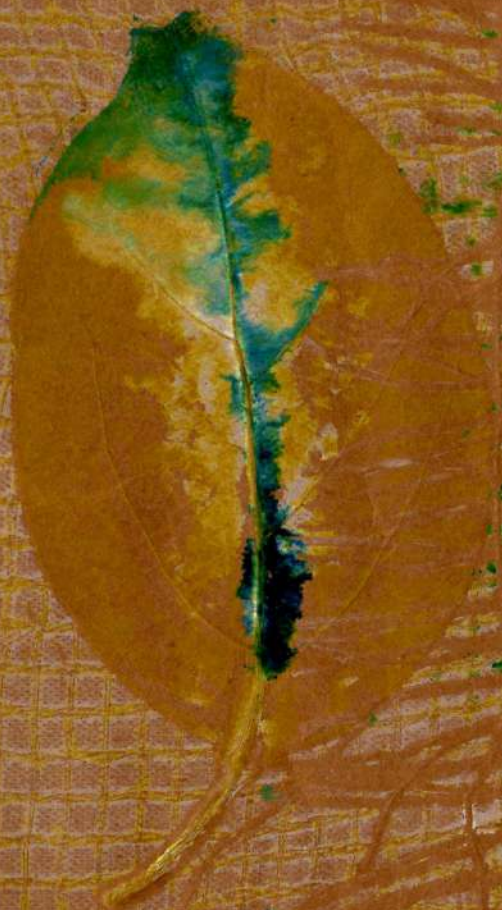
violini
piano



2da
vez



for Sergio Prudencio



for Dieter Schueler

The image shows a handwritten musical score on four staves. The notation is somewhat sketchy and includes various musical symbols and performance markings. The first staff begins with a treble clef and contains several measures of music with notes and rests. A marking 'poco' is written below the second measure. The second staff starts with a double bar line and contains more musical notation, including a marking 'bacio' with an arrow pointing to a note. The third staff also begins with a double bar line and features a triplet of notes marked with a '3' above them. The fourth staff continues the musical line with various note values and rests. The overall style is that of a composer's draft or a personal study score.