

Quintet

tomás cabado

for stefan thut & ensemble el estrecho
2022

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score in concert pitch

instrumentation

alto flute

baritone saxophone

electric guitar

(using e-bow & freeze pedal)

cello

electronics

(fixed media, live samples and sine tones)

performance instructions

four pieces for quintet, each with a particular ensemble dynamic.

I

electronics reproduce four groups of given samples of different lengths, giving cue for the rest of the ensemble to play each written chord. the duration of each chord should be roughly the same as each sample's length. after each chord + sample, a silence of a similar duration.

II

the ensemble plays over one uninterrupted recording playback. timestamps for relevant events in the recording are given in the score, although the piece shouldn't be played with a chronometer but with regard to the referenced events. electronics also play sine tones live, as part of the ensemble.

III

a simple piece. an uninterrupted recording starts playing at the last third of the piece, and it lasts until the end of the piece, fading out.

IV

a piece without fixed media or samples. electronics plays sine tones as part of the ensemble.

electronics

fixed media and samples are provided with this score:

I: 4 groups of short samples (in files 1 a-f; 2 a-c, 3 a-c, 4 a-c). in the score, a rounded number shows which group to use in each event. for each group, samples should be played randomly, but avoiding consecutive repetition of a sample.

II: a track lasting 4'10" (file "II") which is reproduced wholly.

III: a track lasting 2'46" (file "III") which should be faded out (for about 10") after the ensemble finishes playing.

in pieces II and IV, sine tones are to be produced with digital oscillators or a keyboard. the attack and release of the tones shouldn't be abrupt.

electric guitar

use a fairly "round" sound, with the neck microphone only. for pieces III and IV, an e-bow should be used. when playing with the ebow, take the tone knobs of the guitar to 0 to avoid saturation.

for piece IV, use a freeze pedal to sustain the single tones indicated in the score.

Quintet

I

Tomás Cabado (2022)

*Durations of sounds are relative to the durations of the samples
(not necessarily matching exactly). After a chord, a pause of
roughly the same length.*

The musical score is presented in a vertical staff format with five parts: Alto Flute, Baritone Saxophone, Electric Guitar, Violoncello, and Samples. The score is divided into seven measures. The first measure is marked with a dynamic of *p* (piano). The notes in each measure are as follows:

Measure	Alto Flute	Baritone Saxophone	Electric Guitar	Violoncello	Samples
1	A4 (piano)	A2 (piano)	A4, B4 (piano)	A2 (piano)	A2 (piano)
2	A#4	A2	A#4	A2	A2
3	A4	A2	A4	A2	A2
4	A#4	A#2	A4, B4, C#4	A#2	A2
5	A#4	A#2	A4	A#2	A2
6	A4	A#2	A#4	A#2	A2
7	A4	A#2	A4	A#2	A2

A dashed line with a circled 1 (①) is positioned below the Samples staff, indicating the start of the first sample.

8

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Samples

②

①

③

15

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Samples

④

22

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Samples

①

②

27

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Samples

③

II

4

0:00 0:06 0:14 0:25 0:33

Recording playback

Alto Flute

Baritone Saxophone

Electric Guitar

Violoncello

Sine tones

0:51 0:59 1:17 1:25

Rec.

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Sines

1:43 1:55 2:15 2:25 5

Rec.

A. Fl. *pp*

Bari. Sax.

E. Gtr. *slow and steady* (*pp*)

Vc. *p*

Sines *pp*

2:42 2:50 3:10 3:16 3:22

Rec.

A. Fl.

Bari. Sax. *p*

E. Gtr.

Vc. *p*

Sines *p*

3:28

3:45

3:55

4:10

Rec. *pp*
air

A. Fl. *pp*
air

Bari. Sax. *pp*

E. Gtr. light bow, muted string

Vc. *pp*

Sines

Detailed description: This is a musical score page for rehearsal mark 6. It features six staves for different instruments: Recorder (Rec.), Alto Flute (A. Fl.), Baritone Saxophone (Bari. Sax.), Electric Guitar (E. Gtr.), Violin (Vc.), and Sines. The score is divided into three measures by vertical bar lines. The first measure spans from 3:28 to 3:45, the second from 3:45 to 3:55, and the third from 3:55 to 4:10. The Recorder part begins with a whole note in the second measure, marked *pp* and labeled 'air'. The Alto Flute and Baritone Saxophone parts also begin in the second measure with whole notes, both marked *pp* and labeled 'air'. The Electric Guitar part begins in the second measure with a whole note, labeled 'light bow, muted string'. The Violin part begins in the second measure with a whole note, marked *pp*. The Sines part begins in the second measure with a whole note, marked *pp*. Each instrument part has a small 'x' mark above the first note of its entry in the second measure. The Recorder staff uses a treble clef, while the others use their respective clefs (treble for Flute and Sines, bass for Saxophone, Guitar, and Violin).

Slow ♩=50 ca.

III

Recording playback

Recording playback

Alto Flute

Baritone Saxophone

Electric Guitar

Violoncello

play only the 2nd time

p cantando

p

e-bow

p

p

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

7

13 play recording

Rec.

A. Fl. *pp*

Bari. Sax. *pp*

E. Gtr. *pp*

Vc. *pp*

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

recording fades out after last bar (10")

Flowing ♩=60

Alto Flute

Baritone Saxophone

Electric Guitar

Violoncello

Sine tones

The first system of the score includes five staves. The Alto Flute staff (treble clef) and Baritone Saxophone staff (bass clef) contain musical notation with dynamics *p*. The Electric Guitar, Violoncello, and Sine tones staves are currently empty.

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

The second system of the score includes four staves. The A. Fl. staff (treble clef) and Bari. Sax. staff (bass clef) contain musical notation with dynamics *pp*. The E. Gtr. staff (treble clef) contains musical notation with dynamics *p* and the instruction "e-bow". The Vc. staff (bass clef) contains musical notation with dynamics *p*.

A. Fl. *p*

Bari. Sax. *p*

E. Gtr. *p*

Vc. *p*

Sines *p*

plucked!
l.v.

(*p*) freeze _____ fr. _____

sustain all pitches
fade out all pitches
except the G *simile*

Bari. Sax. *pp*

E. Gtr. fr. _____

Vc. *p*

Sines (*p*)

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

Sines

pp *f*

e-bow

pp *f*

fade out all pitches, one by one, reaching silence when the repetition ends

Detailed description: This system contains the first two measures of a musical piece. It features five staves: A. Fl., Bari. Sax., E. Gtr., Vc., and Sines. The first measure is marked *pp* (pianissimo) and the second measure is marked *f* (forte). The A. Fl. and Bari. Sax. parts have rests in the first measure and notes in the second. The E. Gtr. part has a whole note in the first measure and a half note in the second, with the instruction 'e-bow' above it. The Vc. part has a whole note in the first measure and a half note in the second. The Sines part consists of a series of chords. A double bar line with repeat dots is at the end of the second measure. Below the Sines staff, there is a text instruction: 'fade out all pitches, one by one, reaching silence when the repetition ends'.

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

p *p* *p* *p*

sva

Detailed description: This system contains the third and fourth measures of the first system. It features four staves: A. Fl., Bari. Sax., E. Gtr., and Vc. All parts are marked *p* (piano). The A. Fl. part has a half note in the first measure and a half note in the second. The Bari. Sax. part has a half note in the first measure and a half note in the second. The E. Gtr. part has a half note in the first measure and a half note in the second, with the instruction '*sva*' above it. The Vc. part has a half note in the first measure and a half note in the second. A double bar line with repeat dots is at the end of the fourth measure.

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

A. Fl.

Bari. Sax.

E. Gtr.

Vc.

pp