

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 ca. 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: Toque 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

The image shows a handwritten musical score on a piece of paper with a light green background. The score is written in black ink and includes various musical notations such as notes, rests, clefs, and dynamic markings. The notation is somewhat abstract and appears to be a sketch or a conceptual score rather than a fully detailed one. There are several instances of the word 'sfz' (sforzando) and 'p' (piano) scattered throughout. The score is organized into several systems, with some parts appearing to be for different instruments or sections. The overall style is that of a composer's working draft or a personal sketch.

Deciso ! 63

Berceuse

2-

27 - III - 2017

f flauta - clarinete
percusión

Handwritten musical notation for the first system, including notes, rests, and dynamic markings like *tr.* and *pochiss. mf*.

Handwritten musical notation for the second system, featuring a long green line and notes with dynamic markings like *p* and *mf*.

Handwritten musical notation for the third system, including notes, rests, and dynamic markings like *collo* and *silenzio subito*.

Handwritten signature or note at the bottom right.

Intenso, con movimento l ca. 43

Contrastes

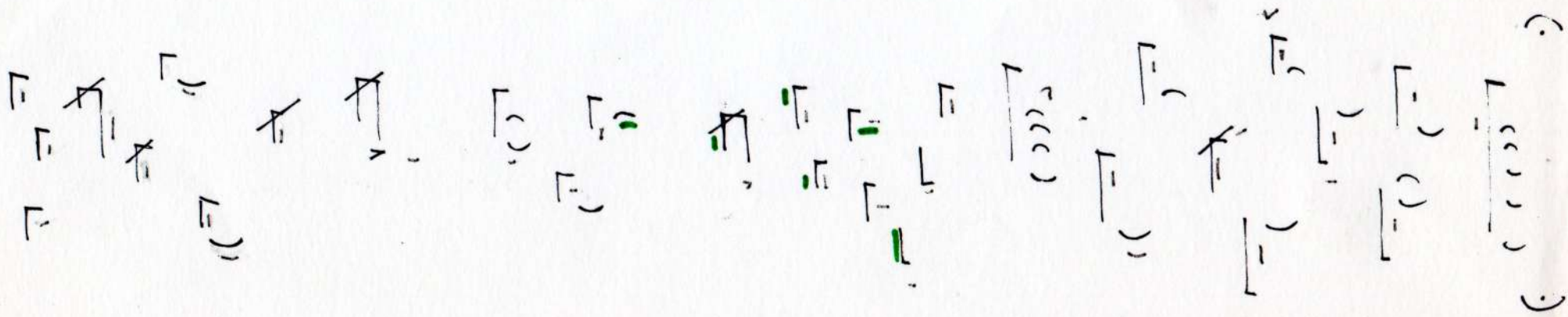
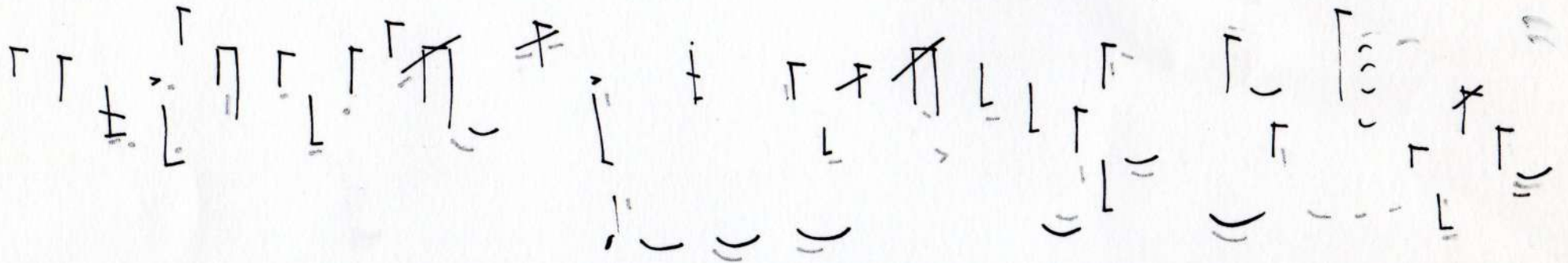
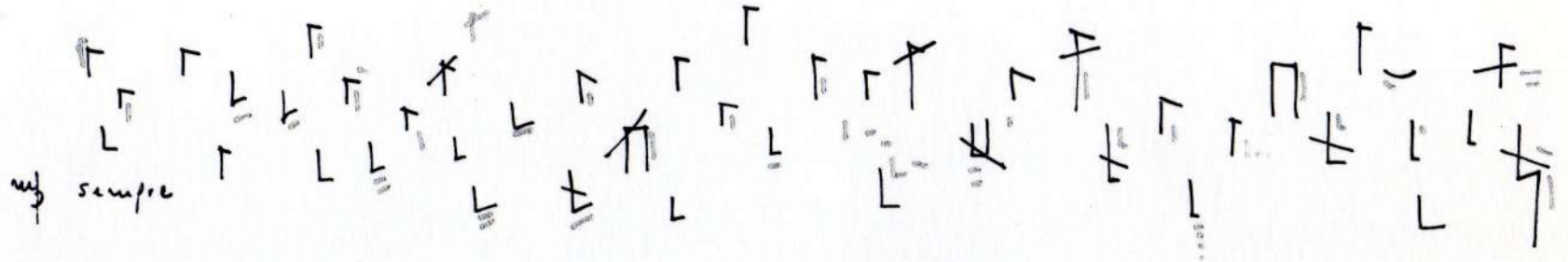
3-

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 markings include accents, slurs, and a triplet of notes. Some notes and stems are highlighted in green. The score concludes with the word "lunga" written in blue ink at the bottom right.

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. The notation is primarily in black ink, with some sections highlighted in red and blue. The score includes various musical symbols such as notes, rests, beams, and dynamic markings.

System 1 (Top): Starts with a mezzo-forte (*mf*) dynamic. It features a series of notes with beams, followed by a rest marked *pochiss*. There are also some notes with a '3' above them, possibly indicating a triplet. A red section follows with notes and a *sfz* marking.

System 2: Contains notes with beams and a *poco* marking. A blue section includes a note with a '5' above it and an upward-pointing arrow, followed by a *pochiss* marking.

System 3: Features a blue section with notes and a *poco sfz* marking. A red section at the bottom of this system has notes with a *pochiss.* marking and a red line below it.

System 4 (Bottom): Includes notes with beams and a *pochiss.* marking. A red section at the bottom of this system has notes with a *pochiss.* marking and a red line below it.

The score is marked with double bar lines at the beginning and end of sections. The overall style is that of a composer's sketch or a personal manuscript.

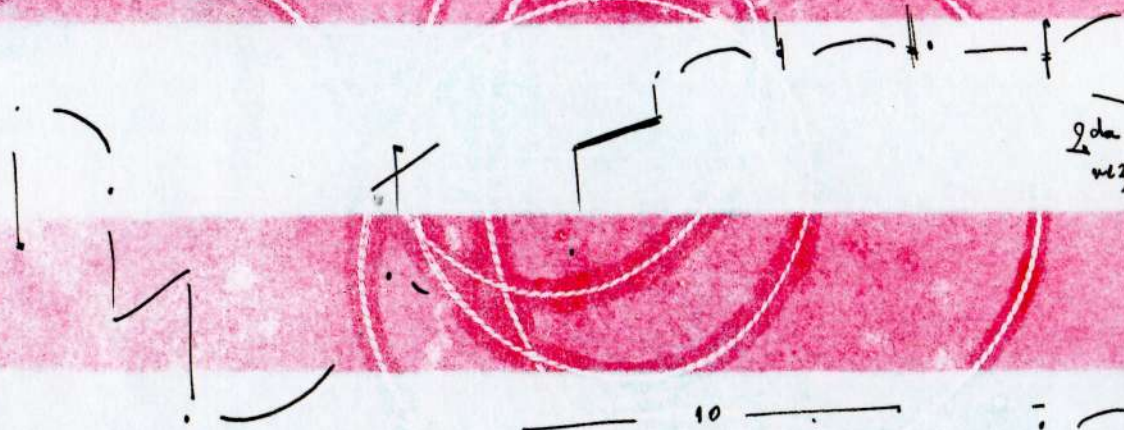
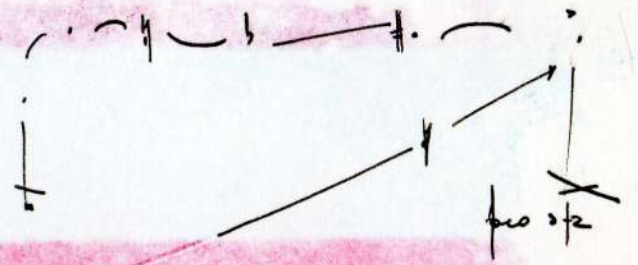
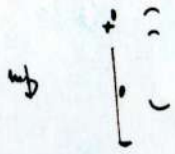


durata circa 4 - 15''

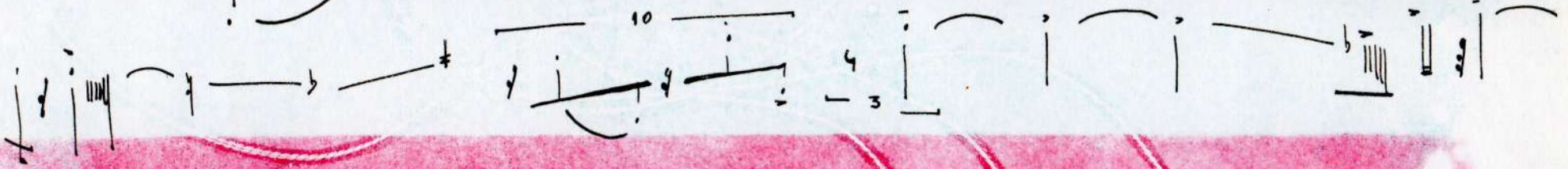
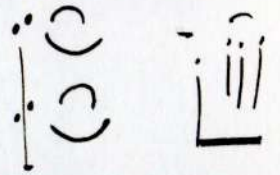
Nicola Gombowicz gewidmet

Sostenuto, risonante ! 65

violini
piano



2da
vez



for Sergio Prudencio

afirmato, giocoso Tra. 88

Handwritten musical notation for 'afirmato, giocoso Tra. 88'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of vertical lines representing notes, with a circled note below the staff. The text 'low str.' is written below the circled note.

Perodie

Handwritten musical notation for 'Perodie'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of vertical lines representing notes, with a circled note below the staff.

A circled handwritten musical notation element, possibly a note or a small staff, with a key signature of one sharp (F#).

Handwritten musical notation with a circled note, possibly a note or a small staff, with a key signature of one sharp (F#).

Handwritten musical notation with a circled note and a '6' above it, possibly indicating a sixteenth note or a sixteenth rest. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Handwritten musical notation with a circled note, possibly a note or a small staff, with a key signature of one sharp (F#).

Handwritten musical notation with a circled note, possibly a note or a small staff, with a key signature of one sharp (F#).

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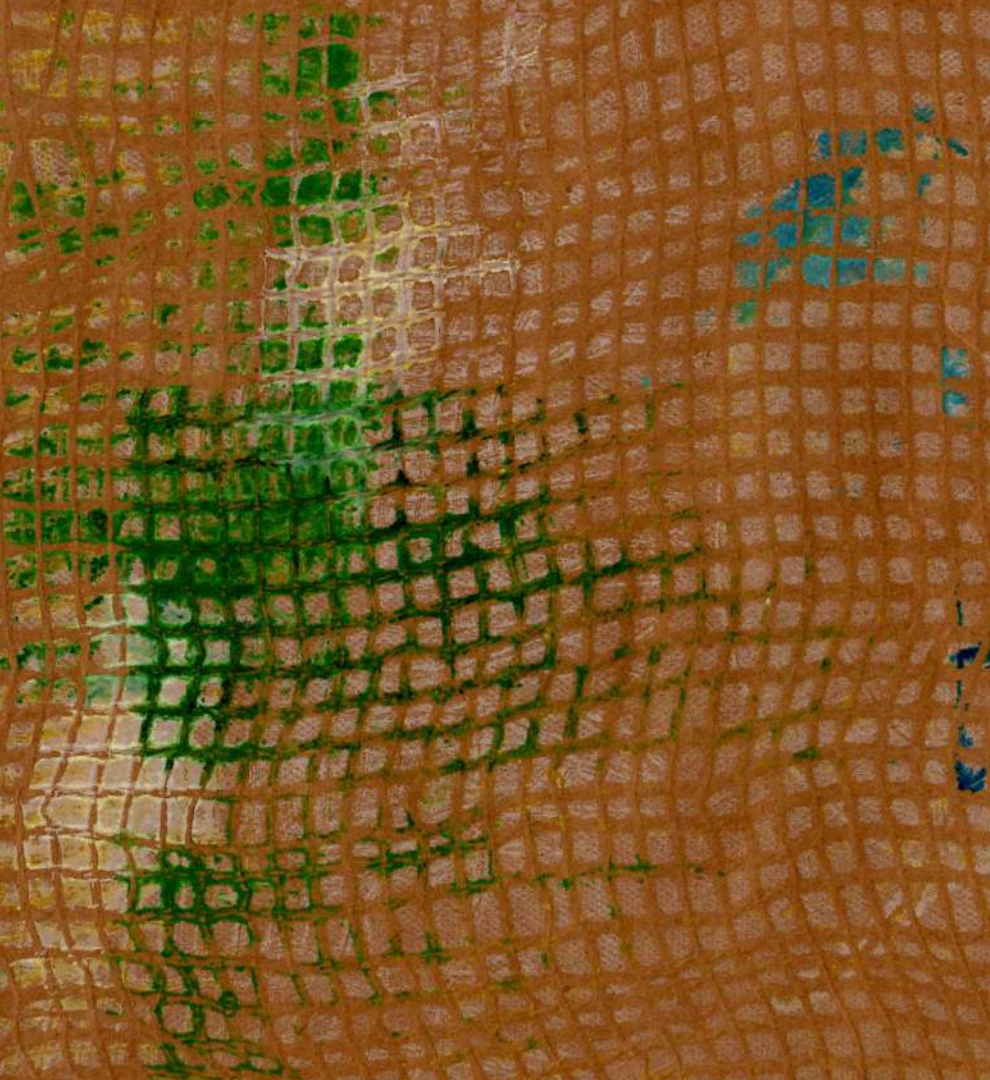
Doppio tempo Tra. 176

Handwritten musical notation for 'Doppio tempo Tra. 176'. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a series of vertical lines representing notes, with a circled note below the staff.

A circled handwritten musical notation element, possibly a note or a small staff, with a key signature of one sharp (F#).

Handwritten musical notation with a circled note and a '5' above it, possibly indicating a fifth note or a fifth rest. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Two circled handwritten musical notation elements, possibly notes or small staves, with a key signature of one sharp (F#).



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. The fourth staff continues the musical line with various note values and rests. The overall style is that of a composer's sketch or a personal manuscript.