

Martin Ødegaard

PROVERBIOS

Pinturas Negras

for 5 voices (S S CA lto T B)
Clarinet, Horn and Cello



NB
noter
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for 5 voices (S S CA lto T B)
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Martin Ødegaard 2020

commissioned by Early Voices
financially supported by Norsk Kulturråd

Notes:

GENERAL:

Accidentals last throughout the measure, but do not apply in different octaves.

A glissando attached to a note begins immediately the note is played.

All trills and tremolos/repeated notes must be performed freely, with varying individual speed, not measured/in tempo.

Grace notes is played ON the beat, except the cello's battuto, which is played right BEFORE the beat.

Score in C, Harmonicas and whistling, sounds one octave higher than notated.

When nothing else is notated; all cresc. /decresc. starts from/ends in, nothing/*niente*.

pp = **very** soft.. ***ff*** = **very** loud!

" ***f*** " - the energy of the action is high, not necessarily the sounding volume.

♯ - raises the pitch by a quarter tone, ♭ - lowers the pitch by a quarter tone.

CLARINET in Bb / BASS CLARINET:

Spec. Mph: Spectral Multiphonics - Overblow to reach the notated harmonics.

HORN:

Both a regular and a stop-mute is required.
A Harmonica in C is also asked for.

CELLO:

Sul p: near the bridge.

Sul t: near the fretboard.

Batt. : Con legno e crini battuto:

hit the strings with both the wood and the hair of the bow, sul tasto.

Ric: let the bow bounce on the string(s).

VOICES:

The Contra-Alto is also asked to sing in the baritone register.

The Tenor needs a Harmonica in A.

All continuous text is pronounced as in Spanish.

All single vowels:

Æ as in man, A as in father, O as in morning, E as in metal, I as in wisdom, U as in Lux (lat.), TH as in this.

Ex; Asmodea = Æ S M O T H E A

The text material consists of;

Titles of the paintings and one Goya quote;

"Solo la voluntad me sobra" (only my strength of will remains)

More text: (to Witches' Sabbath; some sentences concerning Satan)

Yo represento la indulgencia en lugar de la abstinencia

Yo represento una existencia vital en lugar de una creación imaginaria

Yo represento la inmaculada sabiduría, en lugar de una ilusa hipocresía

Yo represento venganza en lugar de dar la otra mejilla

Yo represento al hombre solo como animal, a veces mejor, otras veces peor que aquellos que caminan con cuatro patas, porque quien desarrolla el intelecto y el espíritu se convierte en el mas vicioso animal de todos

This work is inspired by seven of Francisco Goyas' "Black paintings":

Asmodea / Vision Fantástica (Fantastic Vision)

Mujeres riendo (Women laughing)

La romería de San Isidro (A pilgrimage to San Isidro)

Aquelarre / El Gran Cabrón (Witches' Sabbath)

Saturno devorando a su hijo (Saturn devouring his son)

El Perro (The Dog)

Átropos / Las Parcas (The Fates)



The form is structured in 3 movements, each consisting of 3 sections:

(p 4) I. *Introduction* - Asmodea - Mujeres riendo

(p 21) II. La Romería - Aquelarre - Saturno

(p 39) III. El Perro - Átropos - *Echoes*

Suggested placement of the ensemble:

	T	Vcl	
	CA		B
Clar			Hrn
S1			S2

Duration: about 30 min

I. Introduction - Asmodea - Mujeres riendo

♩ = ca 60

Bass Clarinet

Horn in F

Cello

Slap t. ord. Slap t. ord.

ff *p* *mf* *f* *p*

f *mp* *ff*

Batt. arco sul t sul p *ff* *f*

molto vibr. ord. *non vibr.*

Cl.

Hn.

Vc.

poco accel.

mf *f* *f*

(half stopped) (open)

mf *f*

mf *ff*

sul t

♩ = ca 65

Cl.

Hn.

Vc.

Slap t. *poco a poco rit.*

ff *f*

f *mp*

Batt. *non vibr.* *molto vibr.* sul p ord.

ff *pp* *f* *mf*

♩ = ca 60

13

Cl. *p* *pp* *mf* *p*

Hn. *p* *mf*

Vc. *p* *mf* *mf* *p* *mf* *mp*

sul t

ord.

18

Cl. *mp* *p* *p*

Hn. *p* *mp* *p*

Vc. *mf* *mp* *p* *p*

sul t

ord.

♩ = ca 65

23

Cl. *f* *p* *mf* *f*

Hn. *mf*

Vc. *p* *mf* *mp* *f*

sul t trem accel.

ord.

trem accel.

trem rit.

26

Cl. *f* *mf* *f*

Hn. *mf* *f*

Vc. *mp* *f* *mp* *f* *p*

sul p

trem accel.

trem rit. al niente (sul p)

29

Cl. *ff* *f* *ff* *f*

Hn. *f* *f*

Vc. ord. *f* *f* Batt. *ff*

33

Cl. *ff* *pp* *p*

Hn. *ff* *p*

Vc. *f* *ff* *fp* *mp* *ord.* *mp*

poco a poco rit. $\text{♩} = \text{ca } 55$

trem rit. al niente sul p

sul t ord.

37

Cl.

Hn. (stopped)

Vc. trem accel. sul p trem rit. "f" (sul p)

♩ = ca 55

43

Cl. *p* *mp*

Vc. ord. *mf* *p* *mf* *p* *mf* *p* *mf*

S 1 *mf*

S 2 *mp*

CAlt. *mf*

T *mp* *mf*

B *mp* *mf*

48

Cl. *mf*

Hn. Harmonica in C *mf*
breathe out:

Vc. *con vibr. espressivo* *mf* *mp* *mf*

S 1 *mf*

S 2 *mf*

CAlt. *mf*

T *mf*

B *mf*

52

Cl. *mp* *p*

Hn. *breathe in:*

Vc. *mp* *p* *mf*

S 1 *mp* *Æ*

S 2 *mp* *Æ*

CAlt. *Æ* *Æ*

T *Æ*

B *Æ*

56

Cl. *pp* *p*

Hn.

Vc. *f* *mp*

S 1

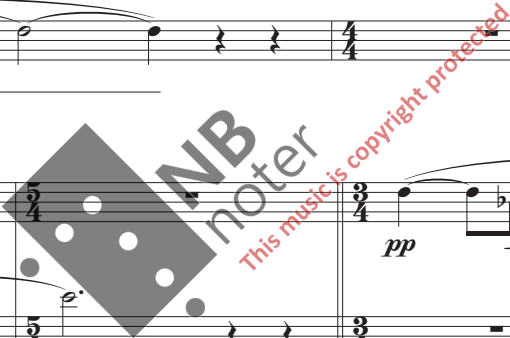
S 2

CAlt. *p* M - O - M

T *f* *p* M - - - O - M

B *f* *p* M - O - - - M

Ss



60

Cl.

Vc.

S 1

S 2

CAlt.

T

B

f

mf

mp

M - O - THE - A

M - - O - A

M - O - THE - A

M - O - THE - A

M - O - THE - A

64

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

mp

p

mf

f

f

f

poco accel.

A

A

A

E

E

♩ = ca 60

69

Cl. *mf* *f* *mp*

Hn.

Vc. *f* *mp*

S 1 E M *mp*

S 2 E

CAlt. E M *mp*

T A - - - E M *f* *mp*

B A - - - E O *f*

73

Cl. *mf*

Hn.

Vc. *mf* *p*

S 1

S 2 *mf* O - M

CAlt.

T

B *mf* O - M

78

Cl. *p* *p* *mf* *p*

Vc. *p* *p*

83

Cl. *mp*

Vc. *mf* *mp* *p*

CAlt. *p*

T *p*

B

88

Cl. *mp*

Vc. *mf* *mp*

S 1 *mp* *f*

S 2 *mf* *f*

CAlt. *mf* *f*

T *mf* *mp* *f*

B *f*

M - O - THE - A

M - O - THE - A

O - E - A

O M - O - THE

E - A

93

Cl.

Vc.

S 1

S 2

CAlt.

T

B

p *mf* *mp*

p *mf* *mp*

M - O - THE -

M - O O - THE -

O - THE -

M - O A

M - O - THE A

98

Cl.

Vc.

S 1

S 2

CAlt.

T

B

mp *f* *mf*

mp *f* *f*

A A

A A E - O -

A E O -

A E E -

E - - - O -



103

Cl.

Vc.

S 1

S 2

CAlt.

T

B

mf *p* *mp*

M

M

0 - M

M - 0

M - 0

108

Cl.

Vc.

S 1

S 2

CAlt.

T

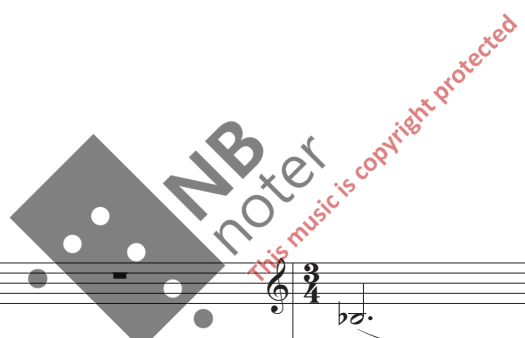
B

f *mp*

mp

0

0



112

Cl. *f* *mf*

Vc. *f* *mf*

S 1 *mf* *ff*
ÆS - M - O - THE - A

S 2 *mf* *ff*
ÆS - M - O - THE - A

CAlt. *mf* *ff*
ÆS - M - O THE A

T *mf* *ff*
ÆS - M - O THE A

B *mf* *ff*
ÆS - M - O THE A

117

Cl. *f* *pp* *mp*

Hn. Harmonica in C

Vc. *f* *f* *mf* *p*

S 1 *p*
A - - - - - M O

S 2 *p*
Æ - - - - - M

CAlt. *p*
A - - - - - Æ - - - - - M O

T *mp*
A - - - - - E M

B *p*
A - - - - - E O

123

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

mf

mp

p

mf

p

mf

mp

p

mf

p

A

E

E

O

A

O

E

M

A

O

128

Cl. Clarinet in Bb:

Hn. Horn in F: Stop mute:

Vc.

S 1

S 2

CAlt.

T

B

>mf

mf

f

>mf

p

mf

mp

p

mf

mp

M

O

M

M

O

M

♩ = 50 - 55

132

Cl. *f mp* *f p mf* *f p*

Hn.

Vc.

S 1

S 2 *Ugly, teasing:*
Æ

CAlt.

T

B

135

Cl. *f mp* *mf* *mp*

Hn. *mf* Stop mute:

Vc.

S 1 *Ugly, teasing:* Ah *nasal, ugly: mf* Æ Æ

S 2 *nasal, ugly: mf* Æ Æ

CAlt. *p mp*

T *p mp* M M

B *p mp* M M

139

Cl. *f* *mf* *f* *mp*

Hn. *f*

Vc.

S 1 *f*
Æ — Æ Æ

S 2 *f*
Æ — Æ Æ

CAlt. M

T M

B M

143

Cl. *f* *mf*

Hn. *mf* *f*

Vc.

S 1 *mf* *f*
Æ Æ Æ Æ — Æ Æ Æ Æ

S 2 *mf* *f*
Æ Æ Æ Æ — Æ Æ Æ Æ

CAlt.

T

B

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146

Cl. *p*

Hn.

Vc. *pizz.* *mp*

S 1 *soft, beautiful: p mp*
U U

S 2 *soft, beautiful: p mp*
U U

CAlt. *mf mp*

T *mf mp*
M - U M - U

B *mf mp*
M M - U

151

Cl. *mf*

Hn.

Vc. *mf*

S 1 *mf mp*
U - - - M U

S 2 *mf mp*
U - - - M U

CAlt. M - U M - U

T *mf mp*
M - U M - U

B *mf mp*
M - U M - U

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156

Cl. *f* *f* *f* *mp* *mf* *mf*

Hn. *p* *mp*

Vc. arco *p* *mp*

S 1 *p* *mp* nasal, ugly: *p* *mp*
Æ Æ Æ Æ Æ Æ

S 2 *p* *mp* nasal, ugly: *p* *mp*
Æ Æ Æ Æ Æ Æ

CAlt. *mf* poco a poco cresc.

T *mf* poco a poco cresc.
8 M - U M - U M - U M - U

B *mf* poco a poco cresc.
M - U M - U M - U M - U

160

Cl. *mp* *mf* *f* *f*

Hn. *mf* *f*

Vc. *mf* sul p ord. *ff* *mf*

S 1 *mf* *f* Ugly, teasing: *p*
Æ Æ Æ Æ Æ Æ

S 2 *mf* *f* Ugly, teasing: *p*
Æ Æ Æ Æ Æ Æ

CAlt. *ff*

T *ff*
8 U - A U - A A A A

B *ff*
160 U - A U - A A A A

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164

Cl. *mf*

Hn. *f* Harmonica in C *p*

Vc. *ff* *mf*

S 1 *mf* *mp* nasal, ugly: Ah

S 2 *mf* *mp* nasal, ugly: Ah

CAlt. *f* *mf* *mp* *p*

T *f* *mf* *mp* *p*

B *f* *mf* *mp* *p*

A A - O O O

168

Cl. *mp*

Hn. *pizz.*

Vc. *mp*

S 1

S 2

CAlt. Scrape tone:

T Scrape tone:

B Scrape tone:

G.P. ca 10''

II. La Romería - Aquelarre - Saturno

$\text{♩} = \text{ca } 70$

Clarinete en Bb: Clarinet in Bb:

Molto Rubato:

mp

Vc. arco *p*

S 1 *p* M

S 2 *p* M

CAlt.

T *p* A

B

Cl. *mp*

Vc. *mp*

S 1 *mp* La Ro -

S 2

CAlt. *mp* La Ro - me -

T *mp* La Ro - me -

B *mp* La Ro - me -

181

Cl. *mf*

Vc. *mf*

S 1
me - ri - a

S 2
mp
i - a

CAlt.
mf
ri - a

T
8
ri - a

B
8
ri - a

185

Cl. *mf*

Vc. *mf*

S 1
mf
La Ro - - me - ri - a

S 2
mf
La Ro - - me - ri - - a

CAlt.
mf
La Ro - me - - ri - - a

T
8
mf
La Ro - me - ri - i - -

B
8
mf
La Ro - me - ri - - a

189

Cl. *mf*

Hn. Regular Mute: *p*

Vc. *mf* *mp*

S 1 *mf* De San

S 2 *mf* De San

CAlt. *f* De San

T *f* De San

B *f* De San

193

Cl. *p*

Hn. *p*

Vc. *mf*

S 1 *f* I - - - si - dro.

S 2 *f* I - - - si - dro.

CAlt. I - - - si - dro.

T I - - - si - dro.

B *mp* I - - - si - dro. La

197

Cl. *mf*

Hn.

Vc. *p* *mf*

S 1 *mf*
So - lo la vo - lun - tad me sob -

S 2 *mf*
So - lo la vo - lun - tad me

CAlt. *mp* *f*
La Ro - me - ri - a

T *mp* *f*
8 La Ro - me - ri - a

B *f*
Ro - me - ri - a

201

Cl. *mp*

Hn.

Vc.

S 1
ra vo - lun - tad me sob - ra me sob - ra me sob - ra

S 2
sob - ra vo - lun - tad me vo - lun - tad me sob - ra So - lo la

CAlt.

T *f*
8 De

B

205

Cl. *f*

Hn. *f*

Vc. *f*

S 1 *f* De San - i - si - dro *ff*

S 2 *f* De San - i - si - dro *ff* La Ro - me -

CAlt. *f* De - San - i - si - dro *ff* La Ro - me -

T *f* San - i - si - dro *ff* La Ro - me -

B *f* De - San - i - si - dro

209

Cl.

Hn.

Vc.

S 1 *mf* De

S 2 *mf* ri - a De

CAlt. *mf* ri - a De

T *mf* ri - a De

B *mf* Ri - a De

213

Cl. *poco a poco decresc.*

Hn. *poco a poco decresc.*

Vc. *poco a poco decresc.*

S 1 San - i - - - si - si - dro

S 2 San - i - - si si - - dro

CAlt. *poco a poco decresc.* San - i - - si si - - dro

T *poco a poco decresc.* 8 San - i - si i - - si - dro

B *poco a poco decresc.* San - i - si i - si - dro

217

Cl. Bass Clarinet: *poco rit.*

Hn. Mute out:

Vc. *mp*

S 1

S 2

CAlt. *mp* M

T *mp* M

B *mp* M

♩ = ca 55 *accel.* ♩ = ca 60

Bass Clarinet:

222

Cl. *f* *mf* *f*

Hn. *f*

Vc. *f* *mp* *f* *mp* *mf*

226

Cl. *f* *mf* *mp* *p* *f*

Hn. *f* *mf* *mp* *p* *f*

Vc. *f* *mp* *mf* *p* *mp* *p* *f*

extremely blended, as "one voice":

229

CAlt. *mf*

T *mf*

B *mf*

Yo re - pre - sen - to La in - dul - gen - cia En lu - gar de la ab - sti - nen - cia

Yo re - pre - sen - to La in - dul - gen - cia En lu - gar de la ab - sti - nen - cia

Yo re - pre - sen - to La in - dul - gen - cia En lu - gar de la ab - sti - nen - cia

♩ = ca 80

233

Cl. (Spoken:) YO REPRESENTO LA INDULGENCIA EN LUGAR DE LA ABSTINENCIA

Hn. *f* *p*

Vc. *p* (Spoken:) YO REPRESENTO LA INDULGENCIA EN LUGAR DE LA ABSTINENCIA

S 1 (Spoken:) YO REPRESENTO LA INDULGENCIA EN LUGAR DE LA ABSTINENCIA

S 2 (Spoken:) YO REPRESENTO LA INDULGENCIA EN LUGAR DE LA ABSTINENCIA

237 ♩ = ca 60

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

Yo ___ re-pre-sen - to U-na e-xis - ten - cia vi - tal En lu - gar de u-na cre-a - cion i - ma-gi - na - ria ___

Yo ___ re-pre-sen - to U-na e-xis - ten - cia vi - tal En lu - gar de u-na cre-a - cion i - ma-gi - na - ria ___

Yo ___ re-pre-sen - to U-na e-xis - ten - cia vi - tal En lu - gar de u-na cre-a - cion i - ma-gi - na - ria ___

241 ♩ = ca 80

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

(Spoken:) YO REPRESENTO UNA EXISTENCIA VITAL, EN LUGAR DE UNA CREACION IMAGINARIA

(Spoken:) YO REPRESENTO UNA EXISTENCIA VITAL, EN LUGAR DE UNA CREACION IMAGINARIA

(Spoken:) YO REPRESENTO UNA EXISTENCIA VITAL, EN LUGAR DE UNA CREACION IMAGINARIA

♩ = ca 60

246

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

249

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

Air: "f"

hA

hA

hA

hA

Æh

Æh

Æh

Æh

Æh

Æh

Æh

Æh

252

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

f

hA

Yo ___ re-pre-sen - to la in - ma - cu - la - da sa - bi - du - rí - a, En lu - gar de u - na i - lu - sa hi - po - cre - sí - a ___

Yo ___ re-pre-sen - to la in - ma - cu - la - da sa - bi - du - rí - a, En lu - gar de u - na il - u - sa hi - po - cre - sí - a ___

Yo ___ re-pre-sen - to la in - ma - cu - la - da sa - bi - du - rí - a, En lu - gar de u - na il - u - sa hi - po - cre - sí - a ___

♩ = ca 80

256

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

(Spoken:) YO REPRESENTO LA INMACULADA SABIDURÍA, EN LUGAR DE UNA ILUSA HIPOCRESÍA.

f *p*

p (Spoken:) YO REPRESENTO LA INMACULADA SABIDURÍA, EN LUGAR DE UNA ILUSA HIPOCRESÍA.

(Spoken:) YO REPRESENTO LA INMACULADA SABIDURÍA, EN LUGAR DE UNA ILUSA HIPOCRESÍA.

(Spoken:) YO REPRESENTO LA INMACULADA SABIDURÍA, EN LUGAR DE UNA ILUSA HIPOCRESÍA.

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

mm mm mm

mm mm mm

mm mm mm

262 $\text{♩} = \text{ca } 60$

Cl. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

S 1 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

S 2 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

CAlt. $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

T $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

B $\frac{7}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

Yo re - pre - sen - to ven - gan - za En lu - gar de dar la o - tra me - ji - lla

Yo re - pre - sen - to ven - gan - za En lu - gar de dar la o - tra me - ji - lla

Yo re - pre - sen - to ven - gan - za En lu - gar de dar la o - tra me - ji - lla

$\text{♩} = \text{ca } 80$

266

Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Hn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S 1 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

S 2 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

CAlt. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

T $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

B $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

(Spoken:) YO REPRESENTO VENGANZA, EN LUGAR DE DAR LA OTRA MEJILLA.

(Spoken:) YO REPRESENTO VENGANZA, EN LUGAR DE DAR LA OTRA MEJILLA.

(Spoken:) YO REPRESENTO VENGANZA, EN LUGAR DE DAR LA OTRA MEJILLA.

p *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf* *p* *mf*

mm mm mm

♩ = ca 60

270

Cl. *mf* *f* *f* *mf* *f*

Hn. *mp* *mf* *f* *f*

Vc. *f* *mp* *f* *mp* *mf*

S 1 Air: "*f*"
hA hA hA hA

S 2 Air: "*f*"
Æh Æh Æh Æh

CAlt. Air: "*f*"
hA hA hA hA

T

B

273

Cl. *f* *mp* *f*

Hn. *f* *mf* *mp* *f*

Vc. *f* *mp* *f*

S 1 hA hA hA

S 2 Æh Æh hA

CAlt. hA hA *f*

T Yo re - pre - sen - to al
f

B Yo re - pre - sen - to al
f

276

Cl. *mp*

Vc. *mf*

S 1

S 2

CAlt.

T

B

homb - re ____ so - lo co - mo a - ni - mal, a ve - ces me - jor o - tras ve - ces pe - or que a - quel - los

homb - re ____ so - lo co - mo a - ni - mal, a ve - ces me - jor o - tras ve - ces pe - or que a - quel - los

homb - re ____ so - lo co - mo a - ni - mal, a ve - ces me - jor o - tras ve - ces pe - or que a - quel - los

280

Cl.

Vc.

S 1

S 2

CAlt.

T

B

que ca - mi - nan ____ con cua - tro pa - tas, por - que quien de - sa - rro - lla el in - te - lec - to

que ca - mi - nan ____ con cuat - ro pa - tas, por - que quien de - sa - rro - lla el in - te - lec - to

que ca - mi - nan ____ con cuat - ro pa - tas, por - que quien de - sa - rro - lla el in - te - lec - to

283

Cl. *f*

Hn.

Vc. *f*

S 1

S 2

CAlt.

T

B

y el es-pí - ri - tu se - con - vier - te en el más vi - cio - so a - ni - mal de to - dos.

y el es-pí - ri - tu se - con - vier - te en el más vi - cio - so a - ni - mal de to - dos.

y el es-pí - ri - tu se - con - vier - te en el más vi - cio - so a - ni - mal de to - dos.

286

Cl. *mf*

Hn. *f* *mf*

Vc. *p* *f*

S 1 *f*

S 2 *f*

CAlt. *f*

T *f*

B *f*

Valves half closed:
Playfull, crazy:

Al:

f

f

f

f

f

f

289

Cl. *Slap t. Spec. Mph:* *8va (only harmonic.)*

Hn. *Valves half closed: Playfull, crazy:* *f* *mf* *flz.*

Vc. *mf* *ff* *Batt.*

S 1 *mp* *f*

S 2 *mp* *f*

CAlt. *mp* *f*

T *mp* *f*

B *mp* *f*

293

Cl. *p* *mf* *f* *Slap t.*

Hn. *Air:* *"f"* *Valves half closed: Playfull, crazy:* *f*

Vc. *p* *mf* *f* *ff* *Batt.*

S 1 *"f"* *rrr*

S 2 *"f"* *rrr*

CAlt. *"f"* *rrr*

T *"f"* *rrr*

B *"f"* *rrr*

296 Spec. Mph: *8va* *b* *e*

Cl. *mf* *p* *mf*

Hn. *flz.* *f* *Air:* *"f"*

Vc. *p* *"f"*

S 1 *mp* *f* *"f"*

S 2 *mp* *f* *"f"*

CAlt. *mp* *f* *"f"*

T *mp* *f* *"f"*

B *mp* *f* *"f"*

A — rrr

299 *Slap* *Spec. Mph* *8va* *flz.*

Cl. *f* *ff*

Hn. *f* *ff*

Vc. *mf* *f* *Batt.* *ff*

S 1 *mf* *ff*

S 2 *mf* *ff*

CAlt. *mf* *ff*

T *mf* *ff*

B *mf* *ff*

A —

Valves half closed:
Playfull, crazy:

3

303

Cl. *p* *mf* *f* Slap t.

Hn. Air: *f* *f* *f* Valves half closed: Playfull, crazy:

Vc. *p* *mf* *f* *ff* Batt.

S 1 *f* rrr

S 2 *f* rrr

CAlt. *f* rrr

T *f* rrr

B *f* rrr

306

Cl. *Spec. Mph:* *flz.* *ff* *f*

Hn. *f* *ff* *f*

Vc. *mf* *ff* *mp* *f*

S 1 *mf* *ff* *mp* *f*

S 2 *mf* *ff* *mp* *f*

CAlt. *mf* *ff* *mp* *f*

T *mf* *ff* *mp* *f*

B *mf* *ff* *mp* *f*

A

310 Spec. Mph: *8^{va}*

Cl. *f* *f*

Hn. *f* *mf* *f*

Vc. *f* *mf* *f*

S 1 *sim.*
A _____ A _____

S 2 *sim.*
A _____ A _____

CAlt. *sim.*
A _____ A _____

T *sim.*
A _____ A _____

B *sim.*
A _____ A _____

315 Spec. Mph: *8^{va}*

Cl. *f* *mf* *f* *ff* Clarinet in Bb:

Hn. *f* *mf* *f* *mf* *f* *ff*

Vc. *mf* *f* *ff* *sim.* *f* *ff* *trem accel.*

S 1 *mf* *ff* *sim.*
A _____ A _____ A _____

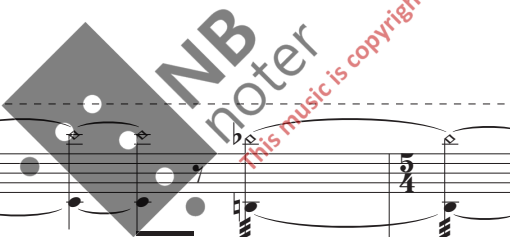
S 2 *mf* *ff* *sim.*
A _____ A _____ A _____

CAlt. *mf* *ff* *sim.*
A _____ A _____ A _____

T *mf* *ff* *sim.*
A _____ A _____ A _____

B *mf* *ff* *sim.*
A _____ A _____ A _____

G.P. ca 10''



III. El Perro - Átropos - Echoes

♩ = ca 55

Clarinet in Bb:

The musical score is arranged in two systems, each with two staves: Clarinet (Cl.) and Alto Clarinet (CAlt.).

- System 1 (Measures 319-325):**
 - Measure 319: Cl. starts with a melodic line marked *p*. CAlt. has a whole rest.
 - Measures 321-325: Cl. features triplet and quintuplet patterns. CAlt. has whole rests marked 'U'.
- System 2 (Measures 326-332):**
 - Measure 326: Cl. continues with triplet and quintuplet patterns, marked *p* and *mf*. CAlt. has whole rests marked 'U'.
 - Measures 329-332: Cl. features more complex rhythmic patterns with triplets and quintuplets, marked *p*, *mp*, and *mf*. CAlt. has whole rests marked 'U'.

Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include slurs, accents, and breath marks (circles with a dot). The score includes a large watermark: "NB noter This music is copyright protected".

This musical score is for the piece "PROVERBIOS - Pinturas Negras" and covers measures 336 to 352. It is written for Clarinet (Cl.) and Alto Saxophone (CAlt.).

Measures 336-340: The Clarinet part features a melodic line with dynamics *mp* and *p*, including triplets and a quintuplet. The Alto Saxophone part provides a harmonic accompaniment with lyrics "U U U U 0".

Measures 340-343: The Clarinet part continues with dynamics *pp*, *mp*, and *mf*. The Alto Saxophone part has lyrics "U 0 U".

Measures 343-348: This section includes fingering diagrams for the Clarinet. The Clarinet part has dynamics *f*, *mf*, *mp*, *mf*, and *pp*. The Alto Saxophone part has lyrics "0".

Measures 348-352: The Clarinet part has dynamics *p*, *mp*, *mp*, *mf*, and *pp*. The Alto Saxophone part has lyrics "0 U U".

The score includes various musical notations such as triplets, quintuplets, slurs, and dynamic markings. A watermark "NB noter" and "This music is copyright protected" is visible across the middle of the page.

356 $\text{♩} = 50 - 55$

Cl. *p*

Hn. Harmonica in C *p*

Vc. *p* *mp*

CAlt.

361

Cl. *p*

Hn. Harmonica in C

Vc. *mf* *ff*

S 1 *p* U - A - U - A *ff*

S 2 *p* U - A - U S M *p*

CAlt.

T Harmonica in A

B *p* A - U - A - U S M *p*

365

Cl. *mp*

Hn.

Vc. *mp* *p* *f*

S 1 Whistle:

S 2

CAlt. Whistle:

T

B

369

Cl. *p* *mp*

Hn. Harmonica in C
(o - i - o - i) (o - i - o - i)

Vc. *ff* *mp* *f* *mp* *f*

S 1 *p*
U - A - U - A - U S

S 2 *p*
U - A - U S

CAlt.

T Harmonica in A
(o - i - o - i - o) (o - i - o - i - o)

B *p*
A - U - A - U - U

373

Cl. *mf* *f*

Hn. 8 (o - i - o - i - o)

Vc. *mp* *f* *mp* *f*

S 1 *mp* Las Par - ca

S 2 *mp* La

CAlt.

T 8 (o - i - o - i - o - i) *mp* Las Par - cas

B

377

Cl. *mf* *mp*

Hn. 8 Harmonica in C

Vc. *ff* *mp*

S 1 *mf* *mf* A - U - A Whistle:

S 2 *mf* *p* A - U - A M

CAlt. *mf* Whistle:

T 8 *mf* Harmonica in A U - A U - A

B *mf* *p* A - U - A - U - A M

381

Cl. *mp* 3 3

Hn. Horn in F: *mf* 3

Vc. *ff* *mf* 3

S 1 Whistle: 3 3

S 2 *mf* *p*
Las Pa - M

CAlt. *mf* *p*
Las Pa - M

T 3 3

B *mf* *p*
Las Pa - M

385

Cl. *mf* 5 3 5

Hn. *mf* 3 5

Vc. *mf* 5 5 5 5

S 1 *mf* A

S 2 *mf* La

CAlt. *mf* La

T *mf* Las Par -

B *mf* Las Par - cas

389

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

Á - tro - pos

Á - tro - pos

Á - tro - pos

cas Á - tro - pos Las

Á - tro - pos Las

393

Cl.

Hn.

Vc.

S 1

S 2

CAlt.

T

B

Las Par - ca

Las Par - cas!

Las Par - cas! Las Par -

Par - cas! Par - ca

Par - cas! Las Par -

397

Cl. *f* *ff* *f*

Hn. *f* *ff* *f*

Vc. *f* *ff* *ff* *f*

S 1 *ff*
Par - ca - tro - pos Las Par - ca

S 2 *ff*
Par - ca - tro - pos Las Pa

CAlt. *ff*
cas Á - tro - pos Par - ca

T *ff* *mf*
8 Par - cas! Á - tro - pos Las Pa 0

B *ff* *mf*
cas Á - tro - pos Las Par - ca 0

401

Cl. *mp*

Hn. *mp*

Vc. *mp* *ff*

S 1

S 2 *p*
M

CAlt.

T Harmonica in A

B *p*
M

405

Cl. *mp* *mf*

Hn. *mf* *p*

Vc. *mf*

S 1 Whistle: *mf*

S 2

CAlt. Whistle: *mf*

T *mp*

B

♩ = ca 55

409

Cl. *mp*

Hn. *mp* *mf*

Vc. *mf* *p* *mf* *p* *mf* *mf*

S 1 *mf*

S 2 *mf*

CAlt. *mf*

T *mp* *mf*

B *mp* *mf*

413

Cl. *mp*

Hn. *p*

Vc. *f* *ff* *mp*

S 1 *f*

S 2 *f*

CAlt. *f* *mp*

T *f* *mp*

B *f* *mp*

A

M

M

M

417

Cl. *mf*

Hn. *f* *mf*

Vc. *f* *mf*

S 1 *p* *mf*

S 2 *p* *mf*

CAlt. *U*

T *U*

B *U*

M - U

M - U

U

U

U

421

Cl. *p*

Hn. *p*

Vc. *p* *ff*

S 1 *p* M - O - THE

S 2 *mp* THE - A

CAlt. *p* M - O - THE

T *p* M - O - THE

B *p* M - O - THE

425

Cl. *mf* *p* *mf* = ca 60 *poco accel.*

Hn. *mf* *p* *mf*

Vc. *mf* *p* *mf*

S 1 *f* *mf* A A

S 2 *f* *mf* A A

CAlt. *f* *mf* *mf* *p* *mf* U U U

T *f* *mf* A A

B *f* *mf* A A

♩ = ca 65

429

Cl. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Vc. *mp* *mf* *f*

S 1 *mf*
E - A -

S 2 *mf*
E - A -

CAlt. *mf*
U - U -
E - A -

T *mf*
E - A -

B *mf*
E - A -

♩ = ca 55

432

Cl. *p* *f* *mp*

Hn. *p* *f* *mp*

Vc. *p* *f* *mp*

S 1 *f* *mp*
0

S 2 *f* *mp*
0

CAlt. *f* *mp*
0

T *f* *mp*
0

B *f* *mp*
0

♩ = ca 60

435

Cl. *mf* *f* *f*

Hn. *f* *mf* *f*

Vc. *mf* *f*

S 1 *nasal, ugly: f* ord. *ff*
Æ — Æ Æ E - - - A

S 2 *nasal, ugly: f* ord. *ff*
Æ — Æ Æ E A

CAlt. *ff*
E - - - A

T *ff*
E - - - A

B *ff*
E - - - A

438

Cl. *f* *ff*

Hn. *f* *ff*

Vc. *f* *ff*

S 1 A A - - -

S 2 A - - -

CAlt. A A - - -

T A

B A

442

Cl. *mp*

Hn. *f* *p* *mf*

Vc. *mp*

S 1 M O A

S 2 M E M

CAlt. M O A

T M E M

B M A

447

Cl. *mf*

Hn. *p* *f* *mp*

Vc. *mf* *mp*

S 1 *p* *mf* *mp*

S 2 *f* *mf*

CAlt. *f* *mf*

T *p* *f* *mf*

B *p* *mf*

O O

451

Cl. *mf* *f*

Hn. *f* Harmonica in C

Vc. *f* *ff*

S 1 0 - - - M

S 2 *f* *p* 0 - - - M

CAlt. *f* *mp* U U U U

T *f* *mp* 0 - - - M

B *f* 0 - - - M

455

Cl. *mp* *p* *mp*

Hn. Horn in F: *mp*

Vc. *mf* *p* *mf*

S 1 Whistle: *p* Ugly, teasing: *p* Æ

S 2 *p* Ugly, teasing: *p* Æ

CAlt. *p* *mf* M U - 0

T *p* *mf* U - 0 A

B *p* *mf* Whistle: U - 0 A

459

Cl. *mf* *p* *mp*

Hn. *p* *mp*

Vc. *mp* *mf* *mp*

S 1 *mf* *p* *mp*

S 2 ord. *mf* *p* *mp*

CAlt. *mp* *mf* *mp*

T *mp* *mf* *mp*

B *mp* *mf* *mp*

A M - A M - M

463

Cl. *mf* *p*

Hn. *mf* *p*

Vc. *ff*

S 1 *mf* *p*

S 2 *mf* *p* *pp*

CAlt. "f" Scrape tone: *p*

T *p*

B "f" Scrape tone:

A U U

