

¡¡ Cuidado !!

esta obra es de un Sudaka

Sexteto de Vientos (muta)

- Flauta Piccolo
- Flauta Do
- Flauta Baja
- Tarkas (2) Mi (2) Do#
- Bajón Cromático
- Zampona
- Voces
- Pito

Eduardo Cáceres
CHILE
2002

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Eduardo Càceres
CHILE - 2002

Mínimo ♩ = 90

30"

TUTTI:

1. Lo más rápido posible y en registro sobreagudo
2. Libremente; siempre con diferentes notas.
3. No es necesario sincronizar los pulsos.
4. Se propone articulación (T - K)

pp *Tocar con fluctuación microtonal Fluc. Mic.*

TUTTI: *En este pasaje usar resp. circular o no permitir que se escuche el corte por la respiración*

Zampona cromática 1
 (Fluc. Mic.)
ppp

Bajeon 1
 (Fluc. Mic.)
ppp

Zampona cromática 2
 (Fluc. Mic.)
ppp

Bajeon 2
 (Fluc. Mic.)
ppp

10" 10" 10" 10" 5"

30"

Fl. Picc.
ffff

Tarka (Mi)
ffff

Tarka(Mi)
ffff

Tarka (Do#)
ffff

Tarka(Do#)
ffff

Fl. Do baja
ffff

TUTTI:
 1. Lo más rápido posible y en registro sobreagudo
 2. Libremente; siempre con diferentes notas.
 3. No es necesario sincronizar los pulsos.
 4. Aquí con la voz, la mujer hará sonido agudo con batido de lengua con labio superior (Tradición Palestina)
 en *ffff*

10"

ppp

ppp

ppp

ppp

ppp

ppp Voz

Voz

ppp

Voz

ppp

10" 10" 10" 10"

TUTTI: Nota (con la voz) muy baja arrastrada y con fluc. mic. y ronco (masculino Bajo) letra o

Voz

ppp

Voz

ppp

Voz

ppp

ppp

ppp

ppp

ppp

10" 10" 10" 5"

15"

TUTTI : Gritos muy agudos (falsete) con batido de lengua con labio superior. (Tradición Palestina)

fff

TUTTI: Además con
batido de lengua

muta Flauta Picc.

La nota más aguda posible

Musical score for six bass staves. The first staff has a treble clef and contains a trill marked *fff*. The other five staves have bass clefs and contain glissando markings (*gliss.*) with a crescendo hairpin. A box highlights the first 20 seconds of the score. Below the staves, a timeline shows intervals of 20", followed by five 3" intervals. The tempo markings are *Tutti cresc.*, *molto*, and *fff*.

TUTTI: súbito *pppp*
con la voz y la nota

más baja y con
Fluc. mic.(Ronco)

20" 3" 3" 3" 3" 3" 3"

Tutti cresc. *molto* *fff*

$\text{♩} = 180$

Musical score for six instruments. The first three staves (Fl. Picc., Tarka (Mi), Tarka (Mi)) have treble clefs and play a rhythmic pattern marked *fff*. The fourth staff (Tarka (Do#)) has a treble clef and plays the same pattern. The fifth staff (Zampona) has a bass clef and plays a steady eighth-note pattern. The sixth staff (Bajón Cromático) has a bass clef and plays a steady eighth-note pattern marked *fff*.

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón
Cromático

fff

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

The first system of the musical score consists of six staves. The top staff is for Fl. Picc. in treble clef, showing a melodic line with eighth and sixteenth notes. The next three staves are for Tarka parts: Tarka (Mi), Tarka(Mi), and Tarka (Do#), all in treble clef, with similar melodic patterns. The bottom two staves are for Zampoña and Bajón Cromático in bass clef, providing a steady accompaniment with eighth notes.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

The second system continues the musical score with the same six staves. The Fl. Picc. part begins with a whole rest followed by a melodic phrase. The Tarka parts also begin with whole rests before entering with their respective melodic lines. The Zampoña and Bajón Cromático parts continue their accompaniment with eighth notes.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

The first system of the musical score consists of six staves. The top staff is for Fl. Picc. in treble clef, playing a sequence of eighth notes with a key signature change from one flat to one sharp. The second, third, and fourth staves are for Tarka instruments (Mi, Mi, and Do#) in treble clef, each playing a similar eighth-note sequence with different key signatures. The fifth staff is for Zampoña in bass clef, playing a steady eighth-note accompaniment. The sixth staff is for Bajón Cromático in bass clef, also playing a steady eighth-note accompaniment.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

The second system continues the musical score with the same six instruments. The Fl. Picc. staff shows a continuation of the eighth-note melody with a key signature change to two sharps. The Tarka parts continue their respective eighth-note lines. The Zampoña and Bajón Cromático parts maintain their steady eighth-note accompaniment throughout the system.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

This system contains six staves of music. The top staff is for Fl. Picc. in treble clef, with a key signature of one sharp (F#) and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes. The second, third, and fourth staves are for Tarka instruments (Mi, Mi, and Do#) in treble clef, mirroring the melodic line of the flute. The fifth staff is for Zampoña in bass clef, playing a steady eighth-note accompaniment. The sixth staff is for Bajón Cromático in bass clef, also playing a steady eighth-note accompaniment.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

This system continues the musical score with six staves. The top staff is for Fl. Picc. in treble clef, continuing the melodic line from the first system. The second, third, and fourth staves are for Tarka instruments (Mi, Mi, and Do#) in treble clef, continuing their respective melodic parts. The fifth staff is for Zampoña in bass clef, continuing the eighth-note accompaniment. The sixth staff is for Bajón Cromático in bass clef, continuing the eighth-note accompaniment.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

Pito o silbato

fff

♩ = 180

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

ppp sfz sfz sfz sfz sfz sfz sfz sfz sfz ffff sfz

ppp *poco cresc.* *pp*

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

pp sfz sfz sfz sfz sfz sfz sfz sfz sfz ppp

p cresc sempre mf

Tarka (Do#)
f sfz sfz sfz sfz sfz sfz sfz sfz
sfz ppp sfz sfz sfz

Tarka (Mi)
f sfz sfz sfz sfz sfz sfz sfz sfz
sfz ppp sfz sfz sfz

Tarka (Mi)
f sfz sfz sfz sfz sfz sfz sfz sfz
sfz ppp sfz sfz sfz

Tarka (Do#)
f sfz sfz sfz sfz sfz sfz sfz sfz
sfz ppp sfz sfz sfz

f ----- *cresc.* ----- *ff* ----- *sempre cresc.* -----


Tarka (Do#)
sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz

Tarka (Mi)
sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz

Tarka (Mi)
sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz

Tarka (Do#)
sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz

sempre cresc. *fff* ----- *ffff* -----

 = 180

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático



Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático



Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

This system contains six staves of music. The top four staves are for woodwinds: Fl.Picc. (piccolo flute), and three Tarka parts in G major (Mi, Mi, Do#). The bottom two staves are for percussion: Zampoña and Bajón Cromático. The Fl.Picc. part begins with a whole rest followed by a series of eighth notes. The Tarka parts have similar rhythmic patterns with some chromaticism. The Zampoña and Bajón Cromático parts consist of steady eighth-note patterns.

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

This system continues the musical score with the same six staves. The Fl.Picc. part has a more complex rhythmic pattern with some grace notes. The Tarka parts continue their melodic lines. The Zampoña and Bajón Cromático parts maintain their steady eighth-note accompaniment.

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

This system contains six staves of music. The top staff is for Fl.Picc. in treble clef, playing a rhythmic pattern of eighth notes. The next three staves are for Tarka instruments: the first two are in treble clef and play a similar eighth-note pattern, while the third is also in treble clef but with a different melodic line. The bottom two staves are in bass clef: Zampona plays a steady eighth-note accompaniment, and Bajón Cromático plays a similar eighth-note accompaniment. The key signature has one sharp (F#).

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

This system continues the musical score with the same six staves. The Fl.Picc. part has some rests. The Tarka parts continue their respective melodic lines. The Zampona and Bajón Cromático parts maintain their steady eighth-note accompaniment. The key signature remains one sharp (F#).

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

This system contains six staves of music. The top four staves are for woodwinds: Fl. Picc. (flute), and three Tarka parts (Mi, Mi, Do#) in treble clef. The bottom two staves are for bass instruments: Zampona and Bajón Cromático in bass clef. The Fl. Picc. part begins with a quarter rest, followed by a series of eighth notes with slurs. The Tarka parts have similar rhythmic patterns, with some starting on a sharp sign. The Zampona part consists of a steady eighth-note bass line. The Bajón Cromático part consists of a steady eighth-note bass line starting on a sharp sign.

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

This system contains six staves of music, identical in layout to the first system. The top four staves are for woodwinds: Fl. Picc. (flute), and three Tarka parts (Mi, Mi, Do#) in treble clef. The bottom two staves are for bass instruments: Zampona and Bajón Cromático in bass clef. The Fl. Picc. part begins with a whole rest, followed by a series of eighth notes with slurs. The Tarka parts have similar rhythmic patterns, with some starting on a sharp sign. The Zampona part consists of a steady eighth-note bass line. The Bajón Cromático part consists of a steady eighth-note bass line starting on a sharp sign.

Pito o silbato

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

fff

$\text{♩} = 180$

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

fff sfz sfz sfz sfz sfz sfz sfz sfz

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

sfz sfz sfz sfz sfz sfz sfz sfz sfz

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

sfz sfz sfz sfz sfz ppp sub. sfz sfz sfz sfz sfz sfz sfz sfz

sempre fff ffff

$\text{♩} = 180$

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zamponia

Bajón Cromático

pppp Tutti cresc. accel.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampona

Bajón Cromático

ppp ----- *sempre cresc.* -----
 ----- *sempre accel.* -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampona

Bajón Cromático

----- *pp* -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

p *molto cresc.* ----- *mp*
molto accel. -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

mf -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampona

Bajón Cromático

f -----
accel. -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampona

Bajón Cromático

sempre cresc. ----- *ff*
sempre accel. -----

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

fff

accel.

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

fff

fff

fff

fff

fff

fff

Pito o silbato

Tempo
♩ = 180

fff

Llegar a este punto sempre accel. a la máxima velocidad posible

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Tarka (Do#)

Fl. (Do)

ffff

ffff

ffff

ffff

ffff

ffff

TUTTI:

1. Lo más rápido posible y en registro sobreagudo
2. Libremente; siempre con diferentes notas.
3. No es necesario sincronizar los pulsos.
4. Se propone articulación (T - K)

TUTTI :
Gritos muy agudos (falsete) con batido de lengua con labio superior.
(Tradición Palestina)

ffff

5"

5"

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Tarka (Do#)

Fl. (Do)

ffff

ffff

ffff

ffff

ffff

ffff

TUTTI:

1. Lo más rápido posible y en registro sobreagudo
2. Libremente; siempre con diferentes notas.
3. No es necesario sincronizar los pulsos.
4. Se propone articulación (T - K)

TUTTI :
Gritos muy agudos (falsete) con batido de lengua con labio superior.
(Tradición Palestina)

ffff

5"

5"

6'' 4''

muta Flauta Picc. (Flull.)

la nota más aguda posible

Voz

gliss.

ffff

Voz

gliss.

ffff

pppp

Voz

gliss.

ffff

Voz

gliss.

ffff

Voz

gliss.

ffff

Voz

gliss.

ffff

8' 00''

pppp

cresc. molto.

5'' 10''

TUTTI: súbito *pppp* con la voz y la nota más baja y con Fluc. mic. (ronco)

Alternar respiraciones para no producir cortes

Digitación musical:
Ingrid Santelices