

¡¡ 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

¡Cuidado! esta obra es de un Sudaka

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)

ppp subito

ppp

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*

Zampoña cromática 1
(Fluc. Mic.)

ppp

Bajón 1
(Fluc. Mic.)

ppp

Zampoña cromática 2
(Fluc. Mic.)

ppp

Bajón 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

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

gliss.

fff

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

Tutti cresc. *molto* *fff*

(Frull.)

$\text{♩} = 180$

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

fff

fff

fff

fff

fff

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, starting with a quarter rest followed by eighth notes. The three Tarka parts (Mi, Mi, Do#) are in treble clef and play a melodic line with eighth notes and rests. The Zampona part is in bass clef and plays a steady eighth-note accompaniment. The Bajón Cromático part is in bass clef and plays a steady eighth-note accompaniment with a key signature of 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 a quarter rest followed by eighth notes. The Tarka parts continue their melodic lines. The Zampona and Bajón Cromático parts continue their steady eighth-note accompaniment.

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 parts in treble clef, each playing a similar eighth-note sequence with different starting notes and 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 staves. The Fl. Picc. part continues its eighth-note sequence. The Tarka parts continue their respective eighth-note lines. The Zampoña and Bajón Cromático parts continue their steady eighth-note accompaniment. The notation is consistent with the first system, showing the continuation of the melodic and rhythmic lines.

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, with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second, third, and fourth staves are for Tarka instruments: Tarka (Mi), Tarka(Mi), and Tarka (Do#), all in treble clef. They play a similar melodic line to 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

The second system of the musical score continues the parts from the first system. The Fl. Picc. staff now has a rest for the first half of the system, followed by a melodic line in the second half. The Tarka (Mi), Tarka(Mi), and Tarka (Do#) staves also have rests for the first half, followed by their respective melodic lines. The Zampoña and Bajón Cromático staves continue their steady eighth-note accompaniment throughout the system.

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#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

f sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

f sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

f sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

f sfz sfz sfz sfz sfz sfz sfz ppp sfz sfz sfz

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

Tarka (Do#)

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz sfz sfz sfz

sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz sfz sfz sfz

sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz sfz sfz sfz

sfz sfz sfz sfz sfz ppp sfz sfz sfz sfz sfz sfz sfz sfz

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

♩ = 180

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

ppp

ppp

ppp

pppp *ppp*

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

ppp

ppp

ppp

Fl.Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampoña

Bajón Cromático

The first system of the musical score consists of six staves. The top four staves are for woodwinds: Fl.Picc. (piccolo flute), Tarka (Mi), another Tarka (Mi), and Tarka (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 part is a steady eighth-note pattern, and the Bajón Cromático part is a steady eighth-note pattern starting on a lower pitch.

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 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 with a key signature of one sharp (F#). The next three staves are for Tarka parts: the first two are in treble clef with a key signature of one sharp (F#), and the third is in treble clef with a key signature of two sharps (F#, C#). The bottom two staves are in bass clef: Zampona has a steady eighth-note accompaniment, and Bajón Cromático has a similar eighth-note accompaniment with a key signature of 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 a few rests. The Tarka parts continue their melodic lines. The Zampona and Bajón Cromático parts maintain their steady eighth-note accompaniment throughout the system.

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

Fl. Picc.

Tarka (Mi)

Tarka (Mi)

Tarka (Do#)

Zampona

Bajón Cromático

Pito o silbato

Fl. Picc.

Musical staff for Fl. Picc. showing a sequence of notes with a *fff* dynamic marking.

Tarka (Mi)

Musical staff for Tarka (Mi) showing a sequence of notes.

Tarka (Mi)

Musical staff for Tarka (Mi) showing a sequence of notes.

Tarka (Do#)

Musical staff for Tarka (Do#) showing a sequence of notes.

Zamponia

Musical staff for Zamponia showing a sequence of notes.

Bajón Cromático

Musical staff for Bajón Cromático showing a sequence of notes.

$\text{♩} = 180$

Tarka (Do#)

Musical staff for Tarka (Do#) showing notes with dynamic markings: *fff sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Tarka (Mi)

Musical staff for Tarka (Mi) showing notes with dynamic markings: *fff sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Tarka (Mi)

Musical staff for Tarka (Mi) showing notes with dynamic markings: *fff sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Tarka (Do#)

Musical staff for Tarka (Do#) showing notes with dynamic markings: *fff sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*, *sfz*.

Empty musical staff.

Empty musical staff.

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#)

Zampona

Bajón Cromático

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

Fl. Picc.

Tarka (Mi)

Tarka(Mi)

Tarka (Do#)

Zampona

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. Librementemente; 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. Librementemente; 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

Voz

Voz

Voz

Voz

Voz

pppp

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

fff

fff

fff

fff

fff

fff

cresc. molto.

fff

8' 00''

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

5'' 10''

Alternar respiraciones para no producir cortes

Digitación musical:
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