noneto

Nicolás Arnáez

noneto

For string quartet and five speakers.
Duration: c. 20 mins

I. Estampa Uno [Imprint One]
II. Armonía de una Estampa Inmóvil [Harmony of a Motionless Imprint]
III. Estampa de un Volar Complejo [Imprint of a Flying Complex]

Para mi padre, fuente de paz.
....el sol acarició mi faz.

Composed between January 2018 and February 2020 as part of the final thesis for the Doctorate of Music in Composition degree at the University of Alberta in Edmonton, Canada under the supervision of Dr. Scott Smallwood. Additional committee members included Dr. Howard Bashaw, Dr. Michael Frishkopf and Dr. Mark Hannesson.

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PROGRAM NOTES

Una semilla musical (mantra) percibida desde tres ángulos.
Dos fuentes sonoras colaborando para ser una.
Tres estampas.

One musical seed (mantra) perceived from three angles.
Two sound sources interacting to become one.
Three imprints.

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INTRODUCTION

Noneto is a piece of music were speakers and performers play sheets of music which are traditionally notated. The synchronization between them is achieved by a synch counter clock shown to all musicians, with clock number marks (representing beats) added to each musician's score. There is a Max patch that creates a flying window with the synch counter clock displayed on a large monitor which must be connected to the computer. (the ensemble may decide on the particular appearance of the synch counter clock). Performers are in charge of following the counter clock as they read their music while making sure each pulse in the score is played on the correct numbered beat.

While the musicians perform their parts, the attached Max patch also feeds its audio processing from an audio interface, this interface contains (at least) four inputs and five outputs. Each string instrument will have a microphone (close mic-ing technique is strongly recommended). An ideal microphone for this piece is the DPA 4099. The five outputs will be connected to five high quality studio monitors (Focal and Genelec brands are preferred), and four of these should have a speaker with a diameter of at least 5" (like the Focal CMS 50). The fifth monitor must be a matching subwoofer monitor (like the Focal CMS Sub 11"). The basic computer specifications for Noneto are, for Mac, a Processor of 2.2 GHz Inter core i7, 16GB 1600 MHz DD3, and macOS High Sierra (10.13.6).

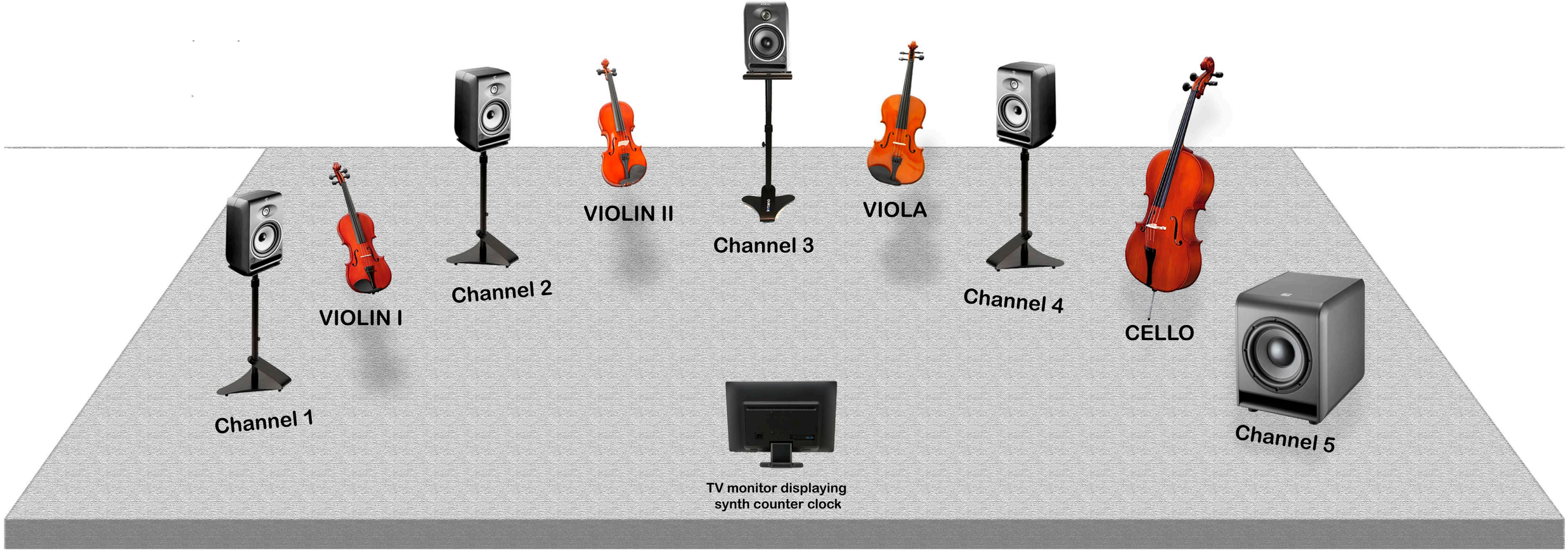
A Max patch operator is required for Noneto. The operator is responsible for setting up the clock, changing movements accordingly, and controlling levels (inputs and outputs). The Max patch operator should have a copy of the score and follow the performance, making slight tempo corrections as needed (more information on next page).

As shown below, speakers are positioned between each string performer. It is crucial to keep the loudness of the speakers at equal intensity to the human players. Monitors 1 to 4 should be placed on stands at the same height as the violins and viola (around 1.20 mts). Channel 5 can be placed directly on the floor.

NOTATION

Noneto has been primarily notated using a traditional Western style. The following considerations should be observed:

- Accidentals last for the length of a measure (applies just to the note shown, not octaves), any new measure needs new accidentals (played natural if there is nothing written).
- Tremolo indications are to be played as fast as possible (instead of subdividing the written value in equal shorter rhythms).
- l.v. means "Let vibrate" (do not mute the string after the articulation)
- The second movement has improvisatory "boxes." The string player is required to perform what is described in each box for the length shown.



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MAX PATCH

This is the graphic user interface the Max patch operator will utilize for Noneto's performance, please note:

In rehearsals:
1. Plug in an extra computer monitor and drag the sync counter clock flying windows into the monitor, choose full screen mode on the BEAT control menu (Key`).
2. Set up the clock, discuss with the ensemble the best setting for everyone (e.g. blink on the first beat, in all beats, no blink, how long the blink is, etc.).
3. The Transport menu offers the option of starting the piece at any point in the score by entering the exact time or choosing the rehearsal letter. The latter is highly recommended to ensure synchronicity.
4. First enter the time/letter, then hit "GO" and wait until the clock shows it's ready (yellow numbers). Once it is ready you can hit PLAY to resume from that point.
5. If needed, the BPM of the piece can be changed in this window as well. All electronic processes will be automatically adapted to the new tempo.
6. If the transport window freezes, it can be reset by clicking the reset button.
7. Although the individual channels' synthesizers look interactive, the operator has no access to its controls. The synthesizers are shown only as a reference and set internally.

In performance, the operator simply has to choose the movement by clicking with the mouse at the top left, then pressing "PLAY" on the Transport menu. Once the movement has finished, the patch stops performing automatically and goes to stand-by mode for the operator to choose another movement. If agreed collectively upon in rehearsal, a new BPM can be entered before starting (all electronic components will automatically adapt to it). It is highly recommended to check the input levels and the output levels to avoid clipping and retain balance with the string players. A KORG nanoKONTROL2 MIDI controller can be used to manipulate on-screen faders (first five faders form left to right as five channels outputs; first four rotary knobs as level inputs; play to start; stop to stop).

Tempo corrections
The Max patch operator is also in charge of following the string players performances in correlation with the score. As needed, the BPM of each movement can be varied by interacting with the patch via the computer keyboard or the nanoKONTROL2 input, as follows:

- Arrow up/REW button
  (one BPM value down each push)
- Arrow down/FF button
  (one BPM value up each push)
- Arrow right/PLAY button
  (jump back to original BPM)

1

Estampa Uno [Imprint One]

♩= 60

A

7/4 5/4

BEAT -7 -6 -5 -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20 0:21 0:22

Channel 1 — *Vln.I delay* — etc....

Violin I — I — *l.v.* — 8va — etc....

Channel 2 — *Vln.II delay* — etc....

Violin II — II — *l.v.* — etc....

Channel 3

Viola — III — *l.v.* — etc....

Channel 4 — *Vla. delay* — etc....

Violoncello — III — *l.v.* — etc....

Channel 5 — *Vc.1 delay* — etc....

B

BEAT 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49

Ch.1

Vln.I

8va

molto espressivo

Ch.2

etc....

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

C

12

BEAT 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24

Ch.1 — 8 — vib. — mp

Vln.I — 8va — molto espressivo — vib. — mp

Ch.2 — vib. — mp

Vln.II — molto espressivo — vib. — mp

Ch.3 — vib. — mp

Vla. — molto espressivo — vib.

Ch.4 — vib. — mp

Vc. — molto espressivo — vib. — mp

Ch.5 — 8 — vib. — mp

7/4

D

(19)

BEAT 1:25 1:26 1:27 1:28 1:29 1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

23

BEAT 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58 1:59 2:00 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14 2:15

E

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

8va
col legno
pizz.
arco
l.v.

28

BEAT 2:16 2:17 2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 F 2:28 2:29 2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37

4/4

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

mp sffz mf f sfz pizz. arco vibrato e molto expressive col legno r.h. thumb senza vib. vib.

G

35

BEAT 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59 3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09

Ch.1 — *Vln.I delay* — etc.... — *pitch moving up on scale (1, 2 2, 3 3 3, 4 4 4, etc.)*

Vln.I — *arco* — *rit* — *tempo fixed at ♩= 41* — *arco rubato*

Ch.2 — *Vln.II delay* — etc.... — *pitch moving down on scale (-2 x11, -3 x10, -4 x9, etc.)*

Vln.II — *arco* — *accel* — *tempo fixed at ♩= 92* — *arco rubato*

Ch.3

Vla. — *arco* — *l.v.* — *arco rubato*

Ch.4 — *Vla. delay* — etc.... — *pitch moving down/up on scale (-2, 2 2, -3 -3 -3, 2 2 2 2, etc.)*

rit — *tempo fixed at ♩= 53*

Vc. — *arco* — *arco rubato*

Ch.5 — *Vc. delay* — etc.... — *pitch moving down on scale (1 x11, -2 x10, 2 x9, -3 x8, etc.)*

accel — *tempo fixed at ♩= 117*

43

BEAT 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29 3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41

Ch.1 — *pitch moving down on scale (10 10 10, 9 9 9, 8 8 8 , etc.)* — *no transposition*

accel — *tempo fixed at ♩ = 60*

Vln.I — *non rubato*

Ch.2 — *pitch moving up on scale (-16 -16, -15 -15, -14 -14, etc.)* — *no transposition*

rit — *tempo fixed at ♩ = 60*

Vln.II — *non rubato* — *dolce* — ***mf***

Ch.3

Vla. — *non rubato* — *dolce* — ***mf***

Ch.4 — *pitch moving up/down on scale (-6 -6 -6 -6, 4 4 4 4, -4 -4 -4 -4, 2 2 2 2, etc.)*

accel — *tempo fixed at ♩ = 60*

Vc. — *non rubato* — *dolce* — ***pizz.*** — ***mf***

Ch.5 — *pitch moving up on scale (8 8 8 8 8, -7 -7 -7 -7 -7, 6 6 6 6 6, -6 -6 -6 -6 -6, etc.)*

rit — *tempo fixed at ♩ = 60*

51

BEAT 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22

H

I

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

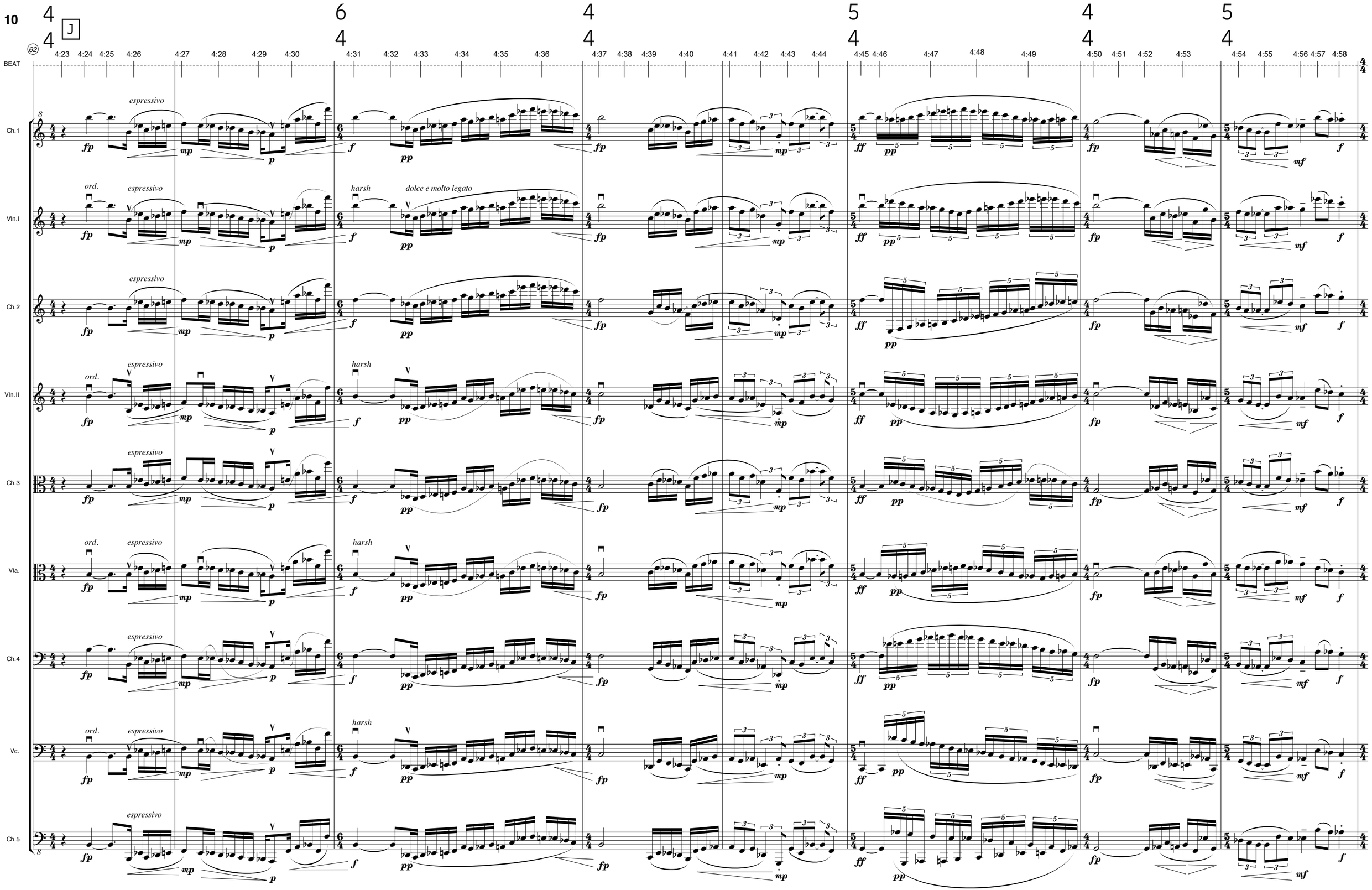
sul ponticello

ord.

pizz.

arco

no transposition


J
BEAT
Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5
espressivo
ord.
harsh
dolce e molto legato

K

70

BEAT 4:59 5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12 5:13 5:14 5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

5/4 L

77

BEAT 5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39 5:40 5:41 5:42 5:43 5:44 5:45 5:46 5:47 5:48 5:49 5:50 5:51 5:52 5:53 5:54 5:55 5:56 5:57 5:58 5:59 6:00 6:01 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

sempre pizz.

arco

tremolo as fast as possible

M

N

3/4

4/4

BEAT 6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17 6:18 6:19 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

molto vib. sempre

short vib. sempre

93

BEAT 6:44 6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07 7:08 7:09 7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24

3/4 5/4 0 4/4

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

ppp mp mf

P

Q

103

BEAT 7:25 7:26 7:27 7:28 7:29 7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43 7:44 7:45 7:46 7:47 7:48 7:49 7:50 7:51 7:52 7:53 7:54

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

pizz.

arco

16

R

(110)

BEAT 7:55 7:56 7:57 7:58 7:59 8:00 8:01 8:02 8:03 8:04

Ch.1

8

pp

as p as possible

Vln.I

etc....

pp

as p as possible

Ch.2

pp

as p as possible

Vln.II

etc....

pp

as p as possible

Ch.3

pp

as p as possible

Vla.

etc....

pp

as p as possible

Ch.4

pp

as p as possible

Vc.

etc....

pp

as p as possible

Ch.5

8

pp

as p as possible

2

Armonía de una Estampa Inmóvil [Harmony of a Motionless Imprint]

♩= 60

A

B

BEAT -5 -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20 0:21 0:22 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30

Channel 1

pp

Violin I

5"

Mute on

| starts 00:14

BOX V1-1

Allowed notes: **F# Eb D**

Non vibrato | low register

Allowed rhtyhmic values:

pp

Channel 2

5"

pp

Violin II

5"

Mute on

| starts 00:22

BOX V2-1

Allowed notes: **D C B**

Non vibrato | low register

Allowed rhtyhmic values:

pp

Channel 3

5"

pp

Viola

5"

Mute on

Channel 4

5"

pp

Violoncello

5"

Mute on

| starts 00:27

BOX VC-1

Allowed notes: **Ab G E**

Non vibrato | Medium-high register

Allowed rhtyhmic values:

Channel 5

5"

8

pp

C

BEAT 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48 0:49 0:50 0:51 0:52 0:53 0:54 0:55 0:56 0:57 0:58 0:59 1:00

Ch.1

| starts 00:46
BOX V2-1
- Reversed

p

Vln.I

ends 00:35 |

non vibrato

pp

Ch.2

| starts 00:54
BOX V2-1
- Reversed

p

Vln.II

ends 00:37 |

non vibrato

pp

Ch.3

Vla.

|starts 00:35
BOX VA-1
Allowed notes: **B Bb Ab**
Non vibrato | medium register
Allowed rhtyhmic values:

pp

ends 00:45 |

non vibrato

pp

Ch.4

| starts 00:59
BOX VC-1
- Reversed
- 1 octave down

p

Vc.

ends 00:44 |

pp

non vibrato

pp

Ch.5

8

D E

BEAT 1:01 1:02 1:03 1:04 1:05 1:06 1:07 1:08 1:09 1:10 1:11 1:12 1:13 1:14 1:15 1:16 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30

Ch.1 — ends 1:07 | — p

Vln.I — p — | starts 1:13 — BOX V1-2 — Notes: **Bb F# E Ab** — Non vibrato | medium-high register — Rhtyhmic values: 𝅝. 𝅗𝅥 𝅗𝅥. — p — ends 1:28 | — 1:27 — p — *Mute off*

Ch.2 — ends 1:09 | — p

Vln.II — p — | starts 1:25 — BOX V2-2 — Notes: **F# E Ab C** — Non vibrato | medium-high register — Rhtyhmic values: 𝅝. 𝅗𝅥 𝅗𝅥. — p

Ch.3 — | starts 1:04 — BOX VA-1 — **- Reversed** — p — ends 1:14 | — p

Vla. — p

Ch.4 — ends 1:16 | — p

Vc. — p — | starts 1:20 — BOX VC-2 — Notes: **G Eb B D** — Non vibrato | medium - low register — Rhtyhmic values: 𝅝. 𝅗𝅥 𝅗𝅥. — p

Ch.5 — 8 — p

F

G

BEAT 1:31 1:32 1:33 1:34 1:35 1:36 1:37 1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58 1:59 2:00

Ch.1

Vln.I

p

| starts 1:57

BOX V1-3

Notes: **G C Ab B E**

Allowed vibrato | middle to high register

Rhtyhmic values:

Ch.2

Vln.II

ends 1:42 |

1:41

p

Mute off

Ch.3

Vla.

| starts 1:33

BOX VA-2

Notes: **C G Eb B**

Non vibrato | low register

Rhtyhmic values:

p

1:42

ends 1:43 |

Mute off

Ch.4

Vc.

1:40

p

ends 1:41 |

Mute off

Ch.5

8

H

BEAT 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17 2:18 2:19 2:20 2:21 2:22 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30

Ch.1

mp

Vln.I

ends 2:18 |

sul tasto

mp

Ch.2

mp

Vln.II

| starts 2:05

BOX V2-3

Notes: **E Eb D F# Bb**

Allowed vibrato | low register

Rhtyhmic values: 𝅝 𝅗𝅥. 𝅗𝅥. 𝅘𝅥

mp

ends 2:22 |

sul tasto

mp

Ch.3

mp

Vla.

| starts 2:20

ends 02:31

BOX VA-3

Notes: **G C Ab B E**

Allowed vibrato | middle to high register

Rhtyhmic values: 𝅝 𝅗𝅥. 𝅗𝅥. 𝅘𝅥

mp

mp

Ch.4

mp

Vc.

| starts 2:05

ends 2:20 |

BOX VC-3

Notes: **E Eb D F# Bb**

Allowed vibrato | middle to low register

Rhtyhmic values: 𝅝 𝅗𝅥. 𝅗𝅥. 𝅘𝅥

mp

sul tasto

mp

Ch.5

8

mp

I

BEAT 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58 2:59 3:00

Ch.1 *mf*

Vln.I *sul ponticello* *mf*

Ch.2 *mf*

Vln.II *sul ponticello* *mf*

Ch.3 *mf*

Vla. *sul tasto* *sul ponticello* *mf*

Ch.4 *mf*

Vc. *sul ponticello* *mf*

Ch.5 *mf*

J

BEAT 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29 3:30

Ch.1

| starts 3:12 BOX V1-3 - Reversed - Two times faster

ends 3:22,5 | starts 3:22 BOX V1-2 - Reversed - Two times faster

ends 3:29,5 | starts 3:29 BOX V1-1 - Reversed - Two times faster

8va ord.

Vln.I

Ch.2

ord.

Vln.II

Ch.3

ord.

Vla.

Ch.4

ord.

Vc.

Ch.5

ff mf

K

BEAT 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53 3:54 3:55 3:56 3:57 3:58 3:59 4:00

Ch.1 — ends 3:39,5 | — *mf* — *mp*

Vln.I — *f* — *mf* — *mp*

Ch.2 — *f* — *mf* — *mp*

Vln.II — *f* — *mf* — *mp*

Ch.3 — *f* — | starts 3:39 — **BOX VA-3** - Reversed - Two times faster — *f* — | starts 3:43 — ends 4:44 | **BOX VA-2** - Reversed - Two times faster — ends 3:48 | — | starts 3:47 — **BOX VA-3** - Reversed - Two times faster — ends 3:52 | — *mp*

Vla. — *f* — *mf* — *mp*

Ch.4 — *f* — *mf* — *mp* — | starts 3:51 — **BOX VC-3** - Reversed - Two times faster — *mf* — | starts 3:57 — ends 3:58,5 | **BOX VC-2** - Reversed - Two times faster

Vc. — *f* — *mf* — *mp*

Ch.5 — 8 — *f* — *mf* — *mp*

L

BEAT 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17 4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29 4:30

Ch.1 *mf* *p*

Vln.I *mf* *p*

Ch.2 *mf*

| starts 4:11
BOX V2-3
- Reversed
- Two times faster

| starts 4:18 ends 04:20 |
BOX V2-2
- Reversed
- Two times faster

| starts 4:25 ends 4:27 |
BOX V2-1
- Reversed
- Two times faster

Vln.II *mf* *p*

Ch.3 *mf* *p*

Vla. *mf* *p*

Ch.4 *p*

| starts 4:06 ends 4:07,5 |
BOX VC-1
- Reversed
- Two times faster

ends 4:13,5 |

Vc. *mf* *p*

Ch.5 *mf* *p*

M

BEAT 4:31 4:32 4:33 4:34 4:35 4:36 4:37 4:38 4:39 4:40 4:41 4:42 4:43 4:44 4:45

Ch.1

pp

Vln.I

pp

ends 4:33 |

Ch.2

pp

Vln.II

pp

Ch.3

pp *mf* *p*

Vla.

pp

Ch.4

pp

Vc.

pp

Ch.5

pp

noneto

Nicolás Arnáez

3

Estampa de un Volar Complejo [Imprint of a Flying Complex]

♩ = 80

A

4
4

BEAT -4 -3 -2 -1 0:01 0:02 0:03 0:04 0:05 0:06 0:07 0:08 0:09 0:10 0:11 0:12 0:13 0:14 0:15 0:16 0:17 0:18 0:19 0:20

Channel 1
Violin I
Channel 2
Violin II
Channel 3
Viola
Channel 4
Violoncello
Channel 5

4"

leggero

pp

B

C

⑦ 0:21 0:22 0:23 0:24 0:25 0:26 0:27 0:28 0:29 0:30 0:31 0:32 0:33 0:34 0:35 0:36 0:37 0:38 0:39 0:40 0:41 0:42 0:43 0:44 0:45 0:46 0:47 0:48

BEAT

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

p *sfz*

pizz.

sffz

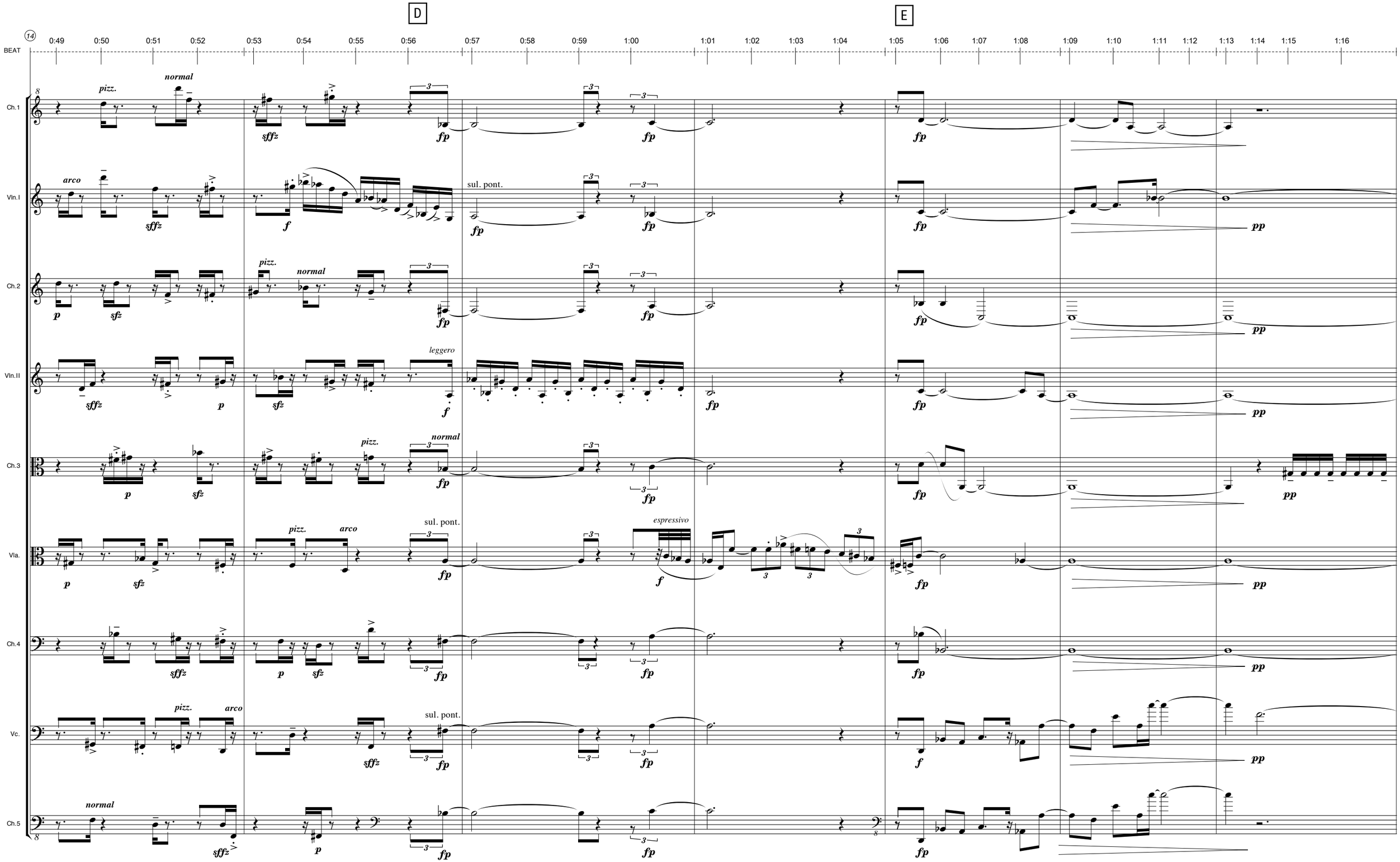
pizz. *arco*

sffz

normal *pizz.*

p *sfz*

pizz. *sfz*


D
E
14
BEAT
0:49
0:50
0:51
0:52
0:53
0:54
0:55
0:56
0:57
0:58
0:59
1:00
1:01
1:02
1:03
1:04
1:05
1:06
1:07
1:08
1:09
1:10
1:11
1:12
1:13
1:14
1:15
1:16
Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5
pizz.
normal
arco
sul. pont.
leggero
espressivo
sffz
fp
f
p
sfz
pp

3 1 7
16 4 16 F

21

BEAT 1:17 1:18 1:19 1:20 1:21 1:22 1:23 1:24 1:25 1:26 1:27 1:28 1:29 1:30 1:31 1:32 1:33 1:34 1:35 1:36 1:37

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

pp mf p f

27

BEAT 1:38 1:39 1:40 1:41 1:42 1:43 1:44 1:45 1:46 1:47 1:48 1:49 1:50 1:51 1:52 1:53 1:54 1:55 1:56 1:57 1:58

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

34

BEAT 1:59 2:00 2:01 2:02 2:03 2:04 2:05 2:06 2:07 2:08 2:09 2:10 2:11 2:12 2:13 2:14 2:15 2:16 2:17 2:18 2:19 2:20 2:21 2:22

4
4 G

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

p *f* *mp* *f* *mf* *f* *mp* *f* *tr*

H

41

BEAT 2:23 2:24 2:25 2:26 2:27 2:28 2:29 2:30 2:31 2:32 2:33 2:34 2:35 2:36 2:37 2:38 2:39 2:40 2:41 2:42 2:43 2:44 2:45 2:46 2:47 2:48 2:49 2:50 2:51 2:52 2:53 2:54 2:55 2:56 2:57 2:58

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

leggero

etc....

I

J

3
4

50

BEAT 2:59 3:00 3:01 3:02 3:03 3:04 3:05 3:06 3:07 3:08 3:09 3:10 3:11 3:12 3:13 3:14 3:15 3:16 3:17 3:18 3:19 3:20 3:21 3:22 3:23 3:24 3:25 3:26 3:27 3:28 3:29

Ch.1 — *leggero* — *f* *mp*

Vln.I — *leggero* — *f* *mp*

Ch.2 — *leggero* — *f* *mp*

Vln.II — *mp*

Ch.3 — *mp*

Vla. — *mp*

Ch.4 — *leggero* — *f* *mp*

Vc. — *leggero* — *f* *mp*

Ch.5 — *leggero* — *f* *mp*

K

L

58

BEAT 3:30 3:31 3:32 3:33 3:34 3:35 3:36 3:37 3:38 3:39 3:40 3:41 3:42 3:43 3:44 3:45 3:46 3:47 3:48 3:49 3:50 3:51 3:52 3:53

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

mf

M

66

BEAT 3:54 3:55 3:56 3:57 3:58 3:59 4:00 4:01 4:02 4:03 4:04 4:05 4:06 4:07 4:08 4:09 4:10 4:11 4:12 4:13 4:14 4:15 4:16 4:17

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

pp mf mp

N

O

74

BEAT 4:18 4:19 4:20 4:21 4:22 4:23 4:24 4:25 4:26 4:27 4:28 4:29 4:30 4:31 4:32 4:33 4:34 4:35 4:36 4:37 4:38 4:39 4:40 4:41

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

4
4 P

(82)

BEAT 4:42 4:43 4:44 4:45 4:46 4:47 4:48 4:49 4:50 4:51 4:52 4:53 4:54 4:55 4:56 4:57 4:58 4:59 5:00 5:01 5:02 5:03 5:04 5:05 5:06 5:07 5:08 5:09 5:10 5:11 5:12

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

p
pizz.
arco
normal

Q

R

(90)

BEAT 5:13 5:14 5:15 5:16 5:17 5:18 5:19 5:20 5:21 5:22 5:23 5:24 5:25 5:26 5:27 5:28 5:29 5:30 5:31 5:32 5:33 5:34 5:35 5:36 5:37 5:38 5:39 5:40

Ch.1 — *leggero* — pp p mp mf mf

Vln.I — p p mp mp mf mf mf mf

Ch.2 — *leggero* — pp p mp mf mp mf

Vln.II — p p mp mp mf mf mf mf

Ch.3 — *leggero* — pp p mp mf mf

Vla. — p p mp mp mf mf mf mf

Ch.4 — *leggero* — pp p mp mf

Vc. — *leggero* — p mp mf

Ch.5 — *leggero* — mp mf

3/4

S

(97)

BEAT 5:41 5:42 5:43 5:44 5:45 5:46 5:47 5:48 5:49 5:50 5:51 5:52 5:53 5:54 5:55 5:56 5:57 5:58 5:59 6:00 6:01

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

T

104

BEAT 6:02 6:03 6:04 6:05 6:06 6:07 6:08 6:09 6:10 6:11 6:12 6:13 6:14 6:15 6:16 6:17 6:18 6:19

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

U

(110) 6:20 6:21 6:22 6:23 6:24 6:25 6:26 6:27 6:28 6:29 6:30 6:31 6:32 6:33 6:34 6:35 6:36 6:37 6:38 6:39 6:40 6:41 6:42 6:43

BEAT

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

4
4 V

(118)

BEAT 6:44 6:45 6:46 6:47 6:48 6:49 6:50 6:51 6:52 6:53 6:54 6:55 6:56 6:57 6:58 6:59 7:00 7:01 7:02 7:03 7:04 7:05 7:06 7:07

Ch.1 — *leggero* — *mp*

Vln.I — *leggero* — *mp*

Ch.2 — *leggero* — *mp*

Vln.II — *leggero* — *mp*

Ch.3 — *leggero* — *mp*

Vla. — *leggero* — *mp*

Ch.4 — *leggero* — *mp*

Vc. — *leggero* — *mp*

Ch.5 — *leggero* — *mp*

W

(124)

BEAT 7:08 7:09 7:10 7:11 7:12 7:13 7:14 7:15 7:16 7:17 7:18 7:19 7:20 7:21 7:22 7:23 7:24 7:25 7:26 7:27

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

mf

X

Y

(129)

BEAT 7:28 7:29 7:30 7:31 7:32 7:33 7:34 7:35 7:36 7:37 7:38 7:39 7:40 7:41 7:42 7:43

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

f

Z

(133)

BEAT 7:44 7:45 7:46 7:47 7:48 7:49 7:50 7:51 7:52 7:53 7:54 7:55 7:56 7:57 7:58 7:59

Ch.1

Vln.I

Ch.2

Vln.II

Ch.3

Vla.

Ch.4

Vc.

Ch.5

137

BEAT 8:00 8:01 8:02 8:03 8:04 8:05 8:06 8:07 8:08 8:09 8:10 8:11 8:12 8:13 8:14 8:15 8:16 8:17 8:18 8:19 8:20 8:21 8:22 8:23 8:24 8:25 8:26 8:27 8:28 8:29

5/4 6/4 7/4 4/4

Ch.1
Vln.I
Ch.2
Vln.II
Ch.3
Vla.
Ch.4
Vc.
Ch.5

f *ff* *fff* *l.v.*