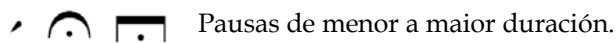


“Diglosia”.
(Para frauta e piano).

Javier María López Rodríguez.

Indicacións xerais.

Frauta con pata de Do.



Pausas de menor a maior duración.



Escritura sen métrica concreta. Disposición do tempo e medida libre a elección dos executantes e tendo en conta a disposición espacial na partitura.

Frauta.



Duración do son á elección do intérprete.

U Posición normal da embocadura.

U Embocadura cara a fóra.

U — U Xirar de vagar a embocadura cara a fora. (Lixeiro incremento de ton).

U — U Xirar de vagar a embocadura cara á posición normal. (Lixeiro descenso de ton).



Ataque só con aire.

(●) Son resultante. (De harmónico ou ataque “alla tromba”).



Dixitacións para sons resultantes.



Acelerar progresivamente o trino.



Decelerar progresivamente o trino.



Pechar progresivamente o/s burato/s dos pratos das chaves.



Abrir progresivamente o/s burato/s dos pratos das chaves.



Chave que se debe utilizar para os procesos anteriores no caso de que a escritura non o poida especificar.

▲ — △ Pasar progresivamente dun son con aire a un son normal.

△ — ▲ Pasar progresivamente dun son normal a un son con aire.

▼ — Só aire.

----- Segmentar o son a vontade.

Usar dixección alternativa.

Son multifónico.

Atacar con ruído de chaves.

Alla tromba. Beizos na embocadura ó xeito do vento metal.

Piano.

D.M. Dinámica adaptada á sonoridade do multifónico.

D.T. Dinámica adaptada á sonoridade de "alla tromba".

Notas de libre duración, dinámica e situación.

Clúster cromático entre as notas indicadas.

Dentro.

As teclas correspondentes se premen sen facer ruído, mentres que a outra man toca as cordas dentro da caixa.

Proposta de dixeccións para os multifónicos.

The image displays musical notation and fingering diagrams for multiphonics. At the top, a single staff shows a series of notes with upward-pointing arrows above them, indicating finger placement. Below this, six diagrams illustrate specific fingering configurations for the left and right hands, using solid black circles for fingers to be pressed and open circles for fingers to be lifted. The diagrams show various combinations of fingerings across the strings. Below these, a musical staff shows two notes with slurs and arrows indicating a transition between them. At the bottom, two diagrams show the transition of fingerings between the two notes, with an arrow pointing from the first diagram to the second.

Disposición escénica.

Ate **A**, o frautista interpreta a súa parte fora do escenario, oculto. Escóitase, máis non se ve. Entre **A** e **B** achégase ó escenario no xeito e tempos que se elixan. Se fose posible, o pianista retírase en **C** e toca as súas derradeiras notas nun piano fora da escena. Pode utilizarse coma alternativa unha gravación cuxa fonte sonora estea oculta.

Instruccións para ó público.

Desconfiar da mirada e escoitar.

"Diglosia".

ca. ♩ = 85

Javier María López Rodríguez.

Fruta

Piano

2

4

6

8

f

p Led. 7 7 7

10

f

p subito

f

12

ff

p

ff

mi.

3 3 3

13

f

f Led. p

p

Led.

15

3

Musical score for measures 15-16. The system includes a treble clef staff with a 3/4 time signature, a piano staff with a 3/4 time signature, and a bass clef staff with a 3/4 time signature. Dynamics include *f*, *p*, and *Ped.* markings.

17

Musical score for measures 17-18. The system includes a treble clef staff with a 3/4 time signature, a piano staff with a 3/4 time signature, and a bass clef staff with a 3/4 time signature. Dynamics include *f* and *p* markings.

18

Musical score for measures 18-19. The system includes a treble clef staff with a 3/4 time signature, a piano staff with a 3/4 time signature, and a bass clef staff with a 3/4 time signature. Dynamics include *mf* and *Ped.* markings.

(1) F# sen chave de MI b

19

Musical score for measures 19-20. The system includes a treble clef staff with a 3/4 time signature, a piano staff with a 3/4 time signature, and a bass clef staff with a 3/4 time signature. Dynamics include *D.M.* and *Ped.* markings.

ca. ♩ = 95

21

Musical score for measures 21-25. The piece is in 8/4 time. The right hand (RH) features a melodic line with slurs and fingering numbers 5, 6, and 7. The left hand (LH) provides a rhythmic accompaniment with slurs and fingering numbers 5, 6, and 7. The dynamic marking is *mf*. The key signature has one flat (B-flat).

Ped.

ca. ♩ = 40

22

Musical score for measures 22-25. The piece is in 4/4 time. Measure 22 features a melodic line in the RH with a slur and a triplet of eighth notes, marked *mf*. A box labeled 'A' is placed above the first measure. The LH part is mostly rests. The key signature has one flat (B-flat).

26

Musical score for measures 26-27. The piece is in 4/4 time. Measure 26 features a melodic line in the RH with slurs, a 3:2 ratio marking, and a quintuplet of eighth notes, marked *mf*. A box labeled 'B' is placed above the second measure. The LH part consists of a simple bass line. The key signature has one flat (B-flat).

28

Musical score for measures 28-31. The piece is in 4/4 time. Measures 28-31 feature a series of chords in both RH and LH. The RH chords are marked *Dentro.* and the LH chords are marked *D.M.* and *Dentro.* with downward-pointing arrows. The key signature has one flat (B-flat).

29

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

30 *ca.* ♩ = 95

mf

Ped.

31

D.M.

Ped.

33 *ca.* ♩ = 85

p *p*

35

U — U U U — U U

Ped. Ped. Ped. Ped.

37

U — U U — U — U

p

Ped. Ped. Ped. Ped.

39

8va

f *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

41

8va

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

43 *(b_e)* *8va* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ca. ♩ = 85

45 *Lene* *p* *Lene*

Ped. Ped.

48

Ped.

52 *Alla tromba.* *D.T.* *C* *3:2* *5*

Ped.