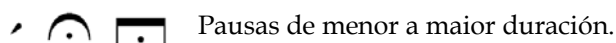
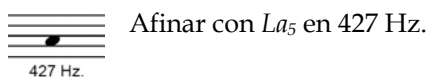


“Diglosia”.
(Para frauta e piano).

Javier María López Rodríguez.

Indicacións xerais.

Frauta con pata de Do.



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.

∪ Embocadura cara a fóra.

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

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



Ataque só con aire.

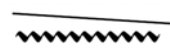
(●) Son resultante. (De harmónico ou ataque “alla tromba”).



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 dixitación 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".

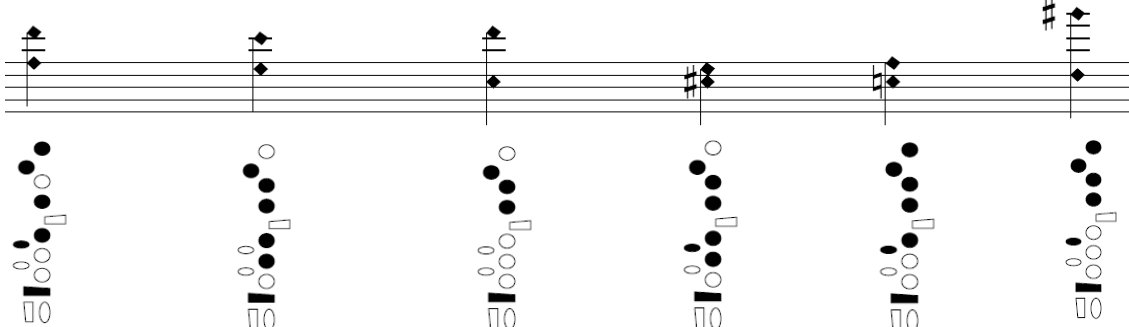
 Notas de libre duración, dinámica e situación.

 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.

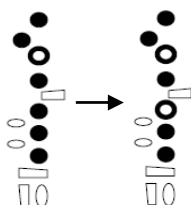
Proposta de dixitacións para os multifónicos.



This section shows six multi-fonic notes on a staff. Below each note is a diagram of the left hand fingering, represented by circles (black for pressed, white for not pressed) and squares (black for pressed, white for not pressed) on the fingers. The notes are: 1) G4, 2) A4, 3) B4, 4) C5, 5) D5, and 6) E5.



This section shows a musical passage on a staff with two slurs over two notes each, illustrating a multi-fonic technique.



This section shows the fingering diagrams for the multi-fonic passage, with an arrow indicating the transition between the two notes.

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 Ped. 7 7 7

10

f
p subito
f

12

p
ff Ped. m.i.

13

f
p Ped. Ped. Ped. Ped.

15

3

17

18

(1) F# sen chave de MI b

19

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 two flats.

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 two flats.

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 has a simple accompaniment. The key signature has two flats.

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, with slurs and downward arrows indicating fingerings. The dynamic marking is *D.M.* (Dolce). The key signature has two flats.

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 — U

Ped. — Ped. — Ped. — Ped.

37

U — U — 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 (b₂) 8va

f

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

45 ca. ♩ = 85

p *p* *Lene* *Lene*

Ped. Ped.

48

Ped.

52 *Alla tromba.*

D.T. *C* *3:2* *5*

Ped.