

EDGAR BARROSO

# L U N F A R D A

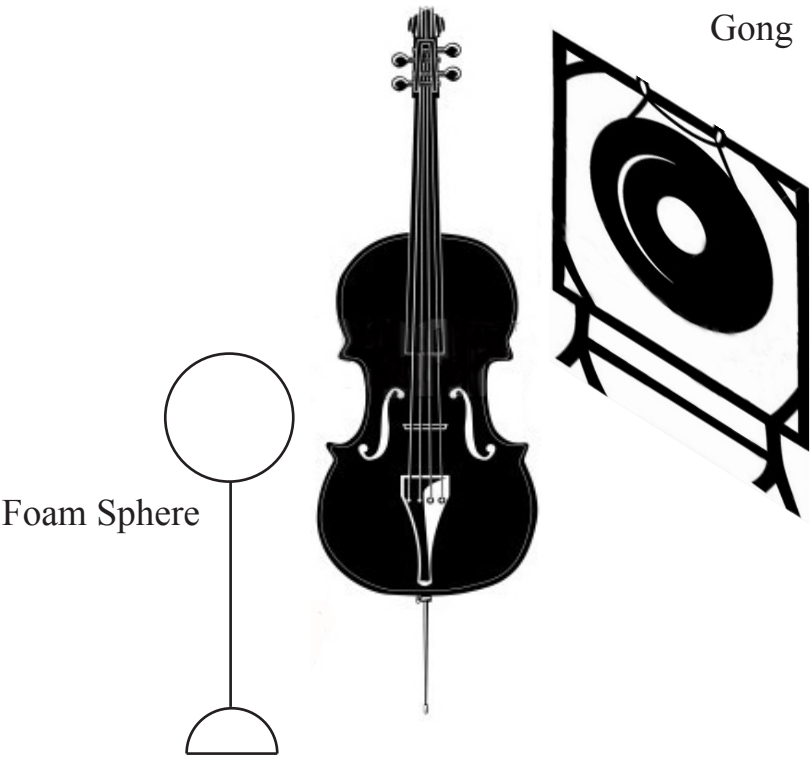
(2009)

FOR CELLO, PIANO AND FOUR  
PERCUSSIONS

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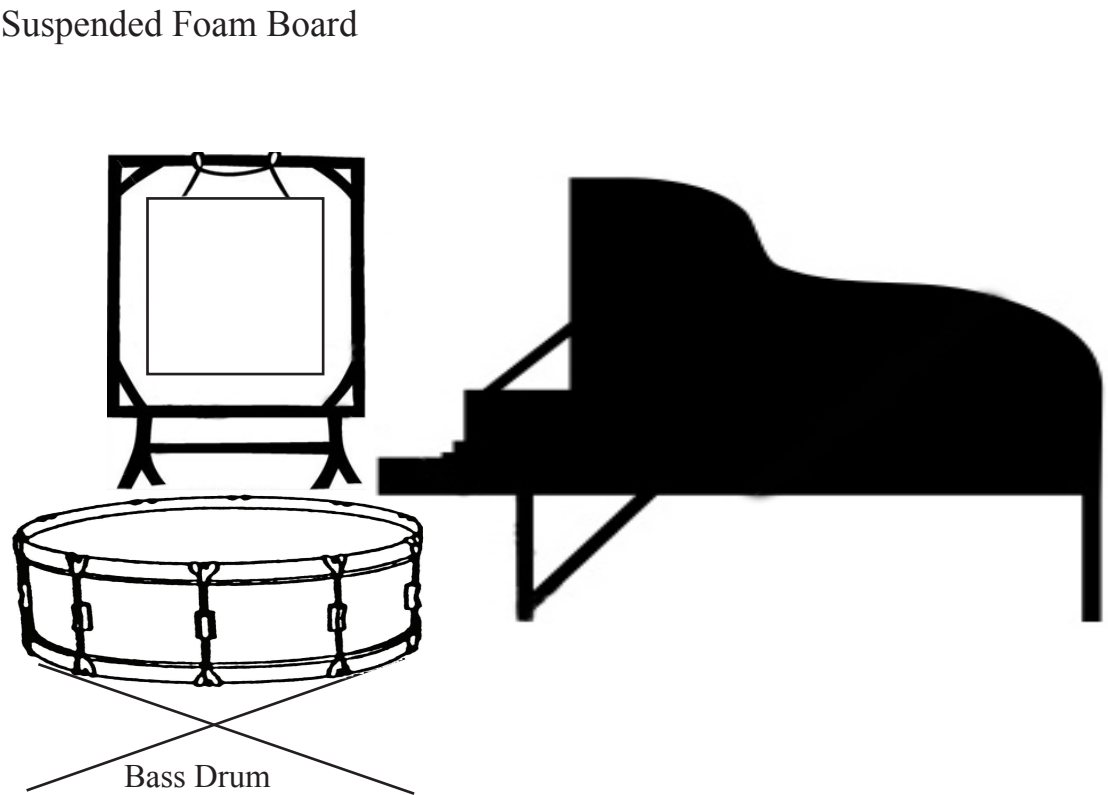
INSTRUMENTATION

CELLO  
&  
Gong  
Foam Sphere



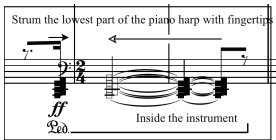
Locate the instruments in such manner that the cellist can play comfortably the cello and the two percussions. The Gong should be played (reached) with the left hand, and the Foam Sphere with the bow. Some parts of the piece required that the cellist play the cello or foam sphere with one hand, (bow) and simultaneously play one the gong with the other.

PIANO  
&  
Bass Drum  
Suspended Foam Board

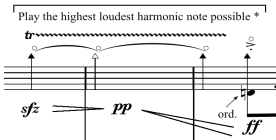


Locate the instruments in such manner that the pianist can play comfortably the piano and the two percussions. The Foam Board and the Bass Drum should be reachable with both hands. The Foam Board might required to step up to reach it comfortably. The Bass Drum should be reached with both hands just by turning around from the piano chair. Some parts of the piece required that the pianist play the piano with one hand, and simultaneously play one of the percussions with the other.

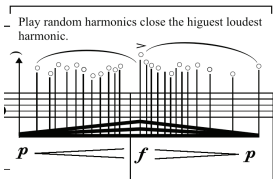
NOTATION



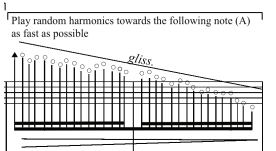
Inside the piano. Strum with a sudden movement the lowest part of the piano harp. First, from left to right and then from right to left with the same hand.



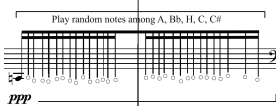
Play the highest loudest harmonic note possible. Trills are always half-tone. The little circle on top of the note indicates that is a harmonic, and not a real note.



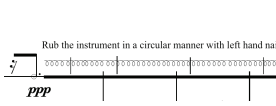
Play random harmonics as fast as you can around the range of the indicated harmonic headless lines. Use these lines as guides to shape the gesture. Also, follow the accelerando - deaccelerando and the dynamic indications.



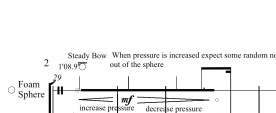
Play random harmonic notes as fast as you can towards the following real note to appear. Use as many string changes as necessary to reach the note. Make sure that you can hear the glissandi effect, but in a very active manner similar to a trill, but with random notes.



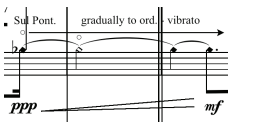
Play in random order the harmonics that are in the area of the chromatic real notes A, Bb, H, C and C# as fast as possible. Harmonic notes are the harmonics coming from not pressing completely the real notes A, Bb, H, C and C#.



Rub the instrument in a circular manner with left hand nails. Produce a very soft unstable sound, make sure to vary speed and pressure in a moderate fashion. Be aware that many times during the piece you are asked to performed something else with the other hand.



When making friction with the Foam Sphere, you are expected to get unstable noises coming from the friction of the bow and the foam. Experiment with different pressures and follow the dynamic indications as a parameter of that pressure.



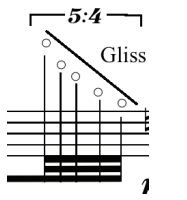
The diamond head notes indicate two things. The first one is that it is always Sul. Pont. The second one is that it should be treated as a harmonic note. This means that the notes are only guides to locate the fingers in a harmonic position (without pressing them all the way). In this example you are asked to first start as a harmonic note and gradually change into an ordinary Bb note with vibrato.



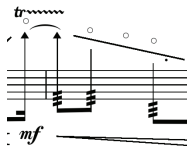
Everytime you have a tremolo glissandi diamond-head notes play harmonic notes, glissandi and Sul Pont.



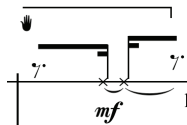
The solid bars are an indication of continuous activity to produce sound. It continues the previous articulation. For example in this case the bars indicate that you should play these two ordinary notes without changing anything, but actively producing sound perhaps with the bow or with a tremolo etc..



Play random harmonic notes as fast as you can towards the following real note to appear. Use as many string changes as necessary to reach the note. Make sure that you can hear the glissandi effect, but in a very active manner similar to a trill, but with random notes.



A simple trill and tremolo glissandi. You might have to change strings to reach the next real note.



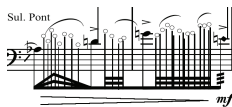
The little hand indicates if you will be using one or two hands. If you are asked to hit the percussion, use the middle finger to do so.



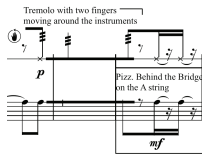
The headless repetitive notes indicate to play the same notes as the last note indicated and repeat it staccato.



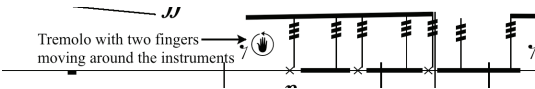
The squared notes are indication of clusters. The pianist should play the range in the piano where the cluster is written and try to be as close as possible to the range. Some variations are expected.



This is a fast combination of articulations between the harmonic notes, played as fast as you can around the pitch contour of the headless notes and the ordinary notes.



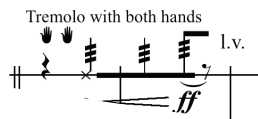
You are asked to play two instruments simultaneously. The percussion should use two fingers of the left hand to perform the tremolo, and with the right hand play first with the bow and then pizz.



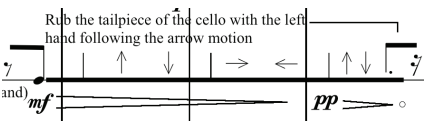
Same as above. With two fingers, do the tremolo with one hand and move the hand around the instrument while moving the fingers



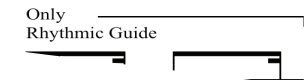
Play the highest loudest two possible harmonic notes in the cello.



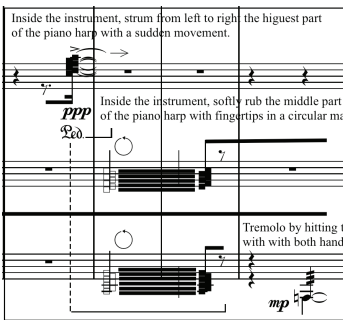
Use both hands to do the tremolandi. Follow the dynamic indications.



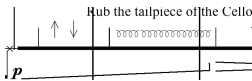
Rub the tailpiece of the cello. Follow the direction of the arrows, as if you were painting the cello. Use your nails and your fingertips depending on the direction of your movements.



When these indications are found they only indicate a rhythmic guide to the cello player. They don't produce any sound, they are just rhythmic guides for the performer to facilitate reading and studying.



First, inside the Instrument, strum from left to right the highest part of the piano harp with a sudden movement. Then, softly rub the two middle sections of the piano harp with fingertips in a circular manner for the duration of the squared notes. The range should be determined by the kind of piano used for the performance. As mentioned before use the two middle sections of the piano harp.



Same as before but mixing the arrow movement (the painting example) with circular movements.



Accelerando, play the two last written notes alternatively, the effect is similar to a tremolandi.

\* The note accidents are valid for the entire bar where they appear.

\* Trills are always half tone.

\* The arrows are used to go gradually from one performance technique to the next one..

\* The solid bars are an indication of continuous activity to produce sound

# LUNFARDA

Cachá cuatro compases de un tango rante,  
de esos con más pelusa que un gato angora,  
y el verso más lunfardo y más asonante  
de este poeta reo: (Perdón, Señora...)

Celedonio Flores

For Violoncello, Percussion and Piano  
*To Mariano Arreola and Virginia Magaña*

Ya los años van pasando,  
y en mi pecho no entra un querer,  
en mi vida tuve muchas, muchas minas  
pero nunca una mujer...

Manuel Romero

\* While playing on the bridge, gradually change the angle of the bow.  
e.g. Play in the same angle as the A string. ↗  
Play in the same angle as the C string (exclusively on the bridge) ↘  
Play in the same angle as the G and D string (exclusively on the bridge) ↖



Score for Cello, Piano, Gong, Bass Drum, and Piano.

**Cello:** Features complex rhythmic patterns with time signatures 7:4 and 5:4. Dynamics include *mf*, *f*, *ff*, *pp subito*, *p*, *ff*, and *pp*. Includes trills and a Gong symbol.

**Piano:** Features complex rhythmic patterns with time signatures 7:4 and 5:4. Dynamics include *mf*, *f*, *ff*, *pp subito*, and *mf*. Includes a trill and a Gong symbol.

**Gong:** Features complex rhythmic patterns with time signatures 7:4 and 5:4. Dynamics include *mf*, *p*, *mf*, *f*, *sfz*, and *pp subito*. Includes a trill and a Gong symbol.

**Bass Drum:** Features complex rhythmic patterns with time signatures 7:4 and 5:4. Dynamics include *mf*, *f*, *mf*, and *f*. Includes a trill and a Gong symbol.

**Piano:** Features complex rhythmic patterns with time signatures 7:4 and 5:4. Dynamics include *mf*, *pp*, *mf*, and *mp*. Includes a trill and a Gong symbol.

**Annotations:**

- 8va
- 8vb
- mf
- f
- ff
- pp subito
- p
- ff
- pp
- Gradually
- Bass Drum
- Strum the lowest part of the piano harp with fingertips
- Inside the instrument
- mf
- p
- mf
- f
- sfz
- pp subito
- f
- mf
- 7:4
- 5:4
- mf
- f
- mf
- pp
- mf
- mp
- Left Hand Cluster
- f
- Ped.

Only - Rhythmic Guide

Gong

Sul. Pont

Cello

Bass Drum

Piano

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

*mf* *mp* *f* *mp* *f* *pp subito* *mp* *ff*

*8va* *8va* *8va* *8va*

*l.v.* *l.v.*

*5:4* *5:4* *5:4* *5:4* *5:4* *5:4*

*3'13.7"*

PUENTE Y CALESITA

Tremolo with two fingers moving around the instruments

Pizz. Behind the Bridge on the A string

*pp* arco.

*pp*

*mf* *p* *mp* *f* *sfz* *mp* *f* *fp* *ff*

*p* *mp* *f* *mp* *f* *mp* *f* *p* *pp*

*8va* *8va* *8va* *8va* *8va* *8va* *8va* *8va*

*7:4* *5:4* *7:4* *7:4*

*p* *mf* *mp* *f* *mp* *f* *p* *pp*

*8va* *8va* *8va* *8va*

*7:4* *7:4*

*p* *pp*





5'02.3"

This musical score is for the piece "The Great Wall of China" by John Adams. It is a full orchestral score, but the visible parts are for Gong, Cello, Bass Drum, and Piano. The score is written in 5/4 time and features a complex, rhythmic structure with many dynamic markings and performance instructions.

**Instrument Parts:**

- Gong:** The score begins with a Gong. The first measure is marked *pp* (pianissimo) and the second measure is marked *mf* (mezzo-forte). The Gong is played with a mallet, and the score includes a "Gong" label.
- Cello:** The Cello part is written in bass clef. It begins with a "Sul. Pont." (Sul ponticello) instruction, which means playing on the bridge of the instrument. The score includes a "Bridge" label and a "Sul. Pont." label. The Cello is played with a bow, and the score includes a "Cello" label.
- Bass Drum:** The Bass Drum part is written in bass clef. It begins with a "5:4" time signature. The score includes a "Bass Drum" label and a "5:4" time signature.
- Piano:** The Piano part is written in treble and bass clefs. It begins with a "5:4" time signature. The score includes a "Piano" label and a "5:4" time signature. The Piano is played with the left hand, and the score includes a "Left Hand" label.

**Performance Instructions and Markings:**

- Dynamic Markings:** The score includes many dynamic markings, including *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *p* (piano), and *pp subito* (pianissimo subito).
- Performance Instructions:** The score includes many performance instructions, including "Sul. Pont." (Sul ponticello), "Bridge", "Both Hands", "Only Right Hand - Tremolo", "Right Hand - Tremolo with fingers", "Left Hand", "Cluster", "Hit with fingertip", "With left hand. Rub the surface with finger nails.", "Inside the Instrument. Strum with finger tips the middle sections of the harp of the Piano", and "l.v." (l'v.).
- Time Signatures:** The score includes time signatures of 5:4 and 7:4.
- Other Markings:** The score includes other markings, including "ord", "Sul. Pont.", "Bridge", "Both Hands", "Only Right Hand - Tremolo", "Right Hand - Tremolo with fingers", "Left Hand", "Cluster", "Hit with fingertip", "With left hand. Rub the surface with finger nails.", "Inside the Instrument. Strum with finger tips the middle sections of the harp of the Piano", and "l.v.".

This musical score is for the piece "The Great Wall" by Tan Dun, specifically the section from 5'33.1" to 7 minutes. The score is written for four instruments: Gong, Cello, Bass Drum, and Piano. The Gong part features a series of strikes with varying dynamics (mp, f, pp, ff) and techniques like "Hit with fingertip" and "Hit with nail". The Cello part includes a "Sul. Pont" (sul ponticello) section with a glissando in the I, II, and III strings, and a "Bridge" section. The Bass Drum part has a "Tremolo with left hand fingers" section. The Piano part includes a "Sul. Pont" section with a glissando in the I, II, and III strings, and a "Bridge" section. The score is marked with various dynamics (f, mp, pp, ff, mf, l.v., 8vb) and includes a 5:4 time signature change. The piece concludes with a final strike of the Gong.

6'00.1"

Gong

Cello

Bass Drum

Piano

With left hand. Rub the surface with finger nails.  
(Constantly move all the fingers while doing so)

ord.

Bridge Sul. Pont

Ricochet

ord.

mp

pp

ff

Foam Sphere

Rub the bow un top of the sphere.  
Vary the angle of the bow while doing so.

pp

fp

fp

f

Left Hand

Foam Board

Tremolo with right hand fingers

pp

Left hand

pp

mp

Both Hands

f

Left Hand

Right Hand

pp

mf

Sul. Pont  
Play random harmonics as fast as you can

Foam Sphere

mf

Left Hand pizz.

Ord.

p

l.v.

5:4

f

mp

mp

mp

pp

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>



**Rhythmic Guide**

**Cello**

*p subito* *mf* *ff* *fff*

Sul Pont. Ord *trm* Sul Pont. Ord

**Bass Drum**

*8va* *3:2* *3:2* *3:2* *8va* *3:2* *7:4* *7:4* *7:4* *7:4*

**Piano**

*p subito* *f* *fff*

Subitamente

[illegible]

SACADA Y PUENTE EN UN GIRO

EL ABRAZO CADENA INVERTIDA

Score for SACADA Y PUENTE EN UN GIRO and EL ABRAZO CADENA INVERTIDA.

**EL ABRAZO CADENA INVERTIDA:**

- With bow, rub behind the Bridge on the A String** (trill with left hand)
- Inside the instrument, strum from left to right the highest part of the piano harp with a sudden movement.**
- Inside the instrument, softly rub the middle part of the piano harp with fingertips in a circular manner**
- Tremolo by hitting the string with both hands fingertips**

**VAIVÉN:**

- Drop the Foam Sphere to the floor and let it bounce**

Score for VAIVÉN.

**VAIVÉN:**

- Behind the Bridge on the A String**
- Behind the Bridge on the C String**
- Inside the instrument, softly rub the lowest part of the piano harp with both hands fingertips in a circular manner**
- Detached the Foam Sphere from stand.**