

magma VII

para catorce instrumentos de soplo

berlin, 1984

graciela paraskevaídis

- flautín
- 2 flautas
- flauta contralto
- clarinete en Mi bemol
- 2 clarinetes en Si bemol
- 2 trompetas en Do
- 2 cornos
- 2 trombones tenor-bajo

- todo suena como está escrito (menos el flautín que lo hace a la octava superior).
- los glissandi del corno deben tocarse lo más rápidamente posible.
- los glissandi del trombón van - salvo indicación contraria - de negra a negra.
- la dinámica deberá ser diferenciada, pero los **p** y los **f** entre maderas y metales deberán equilibrarse debidamente.
- los **fff** y los **sfz** deberán ser muy agresivos.
- a partir de **mf** hasta **fff** los ataques deberán ser muy diferenciados.
- de **mf** a **ppp** los ataques deberán ser imperceptibles.

-  $\sharp_4$  =  $\frac{1}{4}$  de tono más agudo que bemol.

- $\text{,}$  = respirar rápidamente.

*magma* es la materia caliente siempre en movimiento dentro de la corteza terrestre, previa a la constitución de la lava.  
la rabia debería ser el estado de ánimo correcto y necesario para poder soplar mejor. juntarla previamente y largarla sin temor durante el transcurso de la pieza, de manera que al llegar al final se genere una bienhechora satisfacción junto con el deseo de no tocar nada más por el momento.

partitura escrita en sonidos reales

1

♩ = 60 MM

Piccolo

Flauta I

Flauta II

Flauta en sol

Clarinete en Mi b

Clarinete I en Si

Clarinete II en Si

Clarinete bajo

Trompeta I en Do

Trompeta II en Do

Corno I

Corno II

Trombón I

Trombón II

♩ = 60 MM

fff

2

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*fff*

*tutti sempre fff*

tapar un poco con la mano gradualmente

*pp*

*pp*

*pp*

*pp*

*pp*

3

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*pp*

*pp*

*pp*

4

Musical score for a woodwind and brass section, measures 4-9. The score is written for Piccolo (Picc.), Flute I (Fl. I), Flute II (Fl. II), Flute in C (Fl. en sol), Clarinet in B-flat (Cl. Mi b), Clarinet I (Cl. I), Clarinet II (Cl. II), Clarinet Bass (Cl. bajo), Trumpet I (Tpt. I), Trumpet II (Tpt. II), Horn I (Cor. I), Horn II (Cor. II), Trombone I (Tbn. I), and Trombone II (Tbn. II). The music is in 4/4 time and features a variety of rhythmic patterns and dynamics. The Clarinet Bass part includes triplet and quintuplet markings. The Horn I and II parts feature a triplet in measure 6. The Trombone I and II parts feature triplet markings in measures 7 and 8. The score is marked with *mf* (mezzo-forte) in several places.

5 **tutti molto legato**

Picc.

Fl. I

Fl. II

Fl. en sol

*mp* *mf* *p*

**tutti molto legato**

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

*p* *mf* *p*

**tutti molto legato**

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*p* *mf* *p*

sordina cartón

sordina cartón

6

(suena a la 8ª superior)

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*p*

*mp*

*mf*

*ff*

*pp*

*sff*

3

5



7

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*mf* *p* *ppp* *sff*

*mf* *p* *ppp* *sff*

*mf* *p* *ppp* *sff*

*mf* *p* *ppp* *sff*

*pp* *sff*

*mf* *p* *ppp* *sff*

*mf* *p* *ppp* *sff*

*pp* *sff*

*pp* *sff*

*pp* *sff*

*pp* *sff*

8

Picc. *fff* *fff* *fff* *fff*

Fl. I

Fl. II

Fl. en sol

Cl. Mi b *fff* *fff* *fff* *fff*

Cl. I

Cl. II

Cl. bajo

Tpt. I *via sordina*

Tpt. II *via sordina*

Cor. I

Cor. II

Tbn. I *subito pp*

Tbn. II *subito pp*

9

Picc. *sff*

Fl. I *sfz*

Fl. II *sfz*

Fl. en sol *sfz*

Cl. Mi b *sff*

Cl. I *sfz*

Cl. II *sfz*

Cl. bajo *sff*

Tpt. I *sfz*

Tpt. II *sfz*

Cor. I *f* *sff* gliss. possible

Cor. II *f* *sff* gliss. possible

Tbn. I *sff*

Tbn. II *sff*

Musical score for page 10, featuring Piccolo, Flutes I and II, Clarinets, Trumpets, and Trombones. The score includes dynamic markings such as *pp* and *f*, and performance instructions like "tapar y abrir con la mano" and "sordina straight".

**Picc.** *pp* *f* (5, 6, 7, 6, 5)

**Fl. I** *pp*

**Fl. II** *pp* (3, 3)

**Fl. en sol** *pp* (4, 4)

**Cl. Mi b** *pp* *f* (3, 3, 3, 3)

**Cl. I** *pp*

**Cl. II** *pp*

**Cl. bajo** *pp* (4, 4, 4)

**Tpt. I** *pp* (3, 4)

**Tpt. II** *pp* (3)

**Cor. I** *pp*

**Cor. II** *pp* tapar y abrir con la mano

**Tbn. I** *pp* sordina straight

**Tbn. II** *pp* (4, 4, 4, 4)

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*f*

*ppp*

*sfz*

5

Musical score for page 12, featuring the following instruments and parts:

- Picc.** (Piccolo): Treble clef, playing a melodic line with triplets.
- Fl. I** (Flute I): Treble clef, rests.
- Fl. II** (Flute II): Treble clef, rests.
- Fl. en sol** (Flute in G): Treble clef, rests.
- Cl. Mi b** (Clarinete Mi bemol): Treble clef, playing a melodic line with triplets.
- Cl. I** (Clarinete I): Treble clef, rests.
- Cl. II** (Clarinete II): Treble clef, rests.
- Cl. bajo** (Clarinete bajo): Bass clef, playing a bass line starting with a *fff* dynamic.
- Tpt. I** (Trompa I): Treble clef, rests.
- Tpt. II** (Trompa II): Treble clef, rests.
- Cor. I** (Corno I): Bass clef, playing a bass line starting with a *fff* dynamic.
- Cor. II** (Corno II): Bass clef, playing a bass line starting with a *fff* dynamic.
- Tbn. I** (Trombon I): Bass clef, playing a bass line starting with a *fff* dynamic and marked *via sordina*.
- Tbn. II** (Trombon II): Bass clef, playing a bass line starting with a *fff* dynamic.

Musical score for page 13, featuring Piccolo, Flutes, Clarinets, Bassoon, Trumpets, and Trombones. The score is written for a full orchestra. The Piccolo part has a dynamic marking of *fff* and a *8va* marking. The Flute I and II parts also have *fff* and *8va* markings. The Clarinet in Bass (Cl. bajo) part has a *fff* marking. The Clarinet in C (Cl. I and II) parts have *fff* markings. The Trumpet I and II parts have *fff* markings. The Cor I and II parts have *fff* markings. The Trombone I and II parts have *fff* markings. The music is in 4/4 time and features a variety of rhythmic patterns and dynamics.

Piccolo y Flautas: respirar donde sea necesario.  
-il più presto e *fff* possibile.  
Flatterzunge

14

Picc.

Fl. I <sup>8va</sup>

Fl. II <sup>8va</sup>

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

*sfz*

*fff*

*sfz*

*fff*

*sfz*

*fff*

*sfz*

*fff*

*sfz*

*fff*



simile

Fl. ....

Picc.

Fl. I

Fl. II

Fl. en sol

Cl. Mi b

Cl. I

Cl. II

Cl. bajo

Tpt. I

Tpt. II

Cor. I

Cor. II

Tbn. I

Tbn. II

16

simile  
Fl - - - - -

The musical score is arranged in a standard orchestral layout. The top staff is Piccolo. Below it are Flute I and Flute II, both marked with a *simile* instruction and a wavy line. The Flute in Sol part features a melodic line with fingerings 5, 7, 7, and 5. The Clarinet in B-flat part has a melodic line with accents and a *fff* dynamic. Clarinet I and II have rhythmic patterns with fingerings 3, 5, 9, 9, and 9. Clarinet bajo has a simple melodic line. Trumpet I and II have melodic lines with accents and a *fff* dynamic. Horn I and II have a sustained melodic line. Trombone I and II have a sustained melodic line. The score is marked with *fff* dynamics throughout.