algún sonido de la vida

para dos oboes

montevideo, 1993.

graciela paraskevaídis

algún sonido de la vida (1993) fue compuesta y estrenada en Montevideo, y motivada por los diálogos con la oboísta uruguaya Mariana Berta (1956-2008), a quien no le gustaba tocar sola y a quien la pieza está dedicada. Su título ha sido tomado en préstamo de un poema del argentino Juan Gelman.

La pieza está articulada en tres breves partes usando pocos sonidos reales que producen otros que no es necesario escribir, en un juego dialéctico y complementario de dividirse, separarse y reunirse, a la manera de la técnica "arca-ira" - similar al hoquetus - de las músicas tradicionales del altiplano boliviano, involucrando dos instrumentos homogéneos en una unidad y generando una imagen espejada.

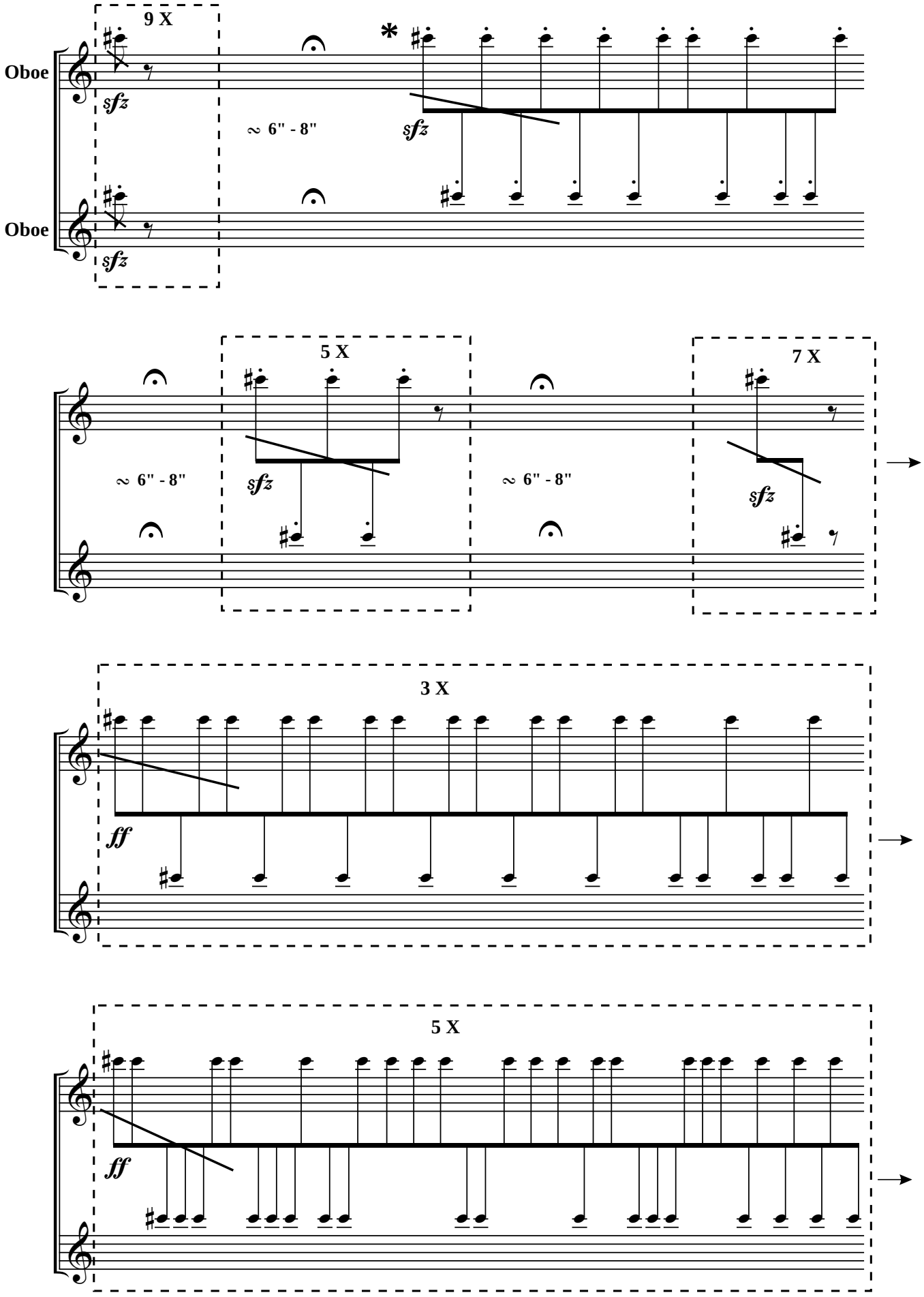
Se sugiere tocar la obra de pie en medio del escenario, enfrentado el oboe I - parado de perfil a la izquerda del público - con el oboe II - parado de perfil a la derecha del público -. Y no bajar los instrumentos durante las pausas, manteniendo una actitud expectante.

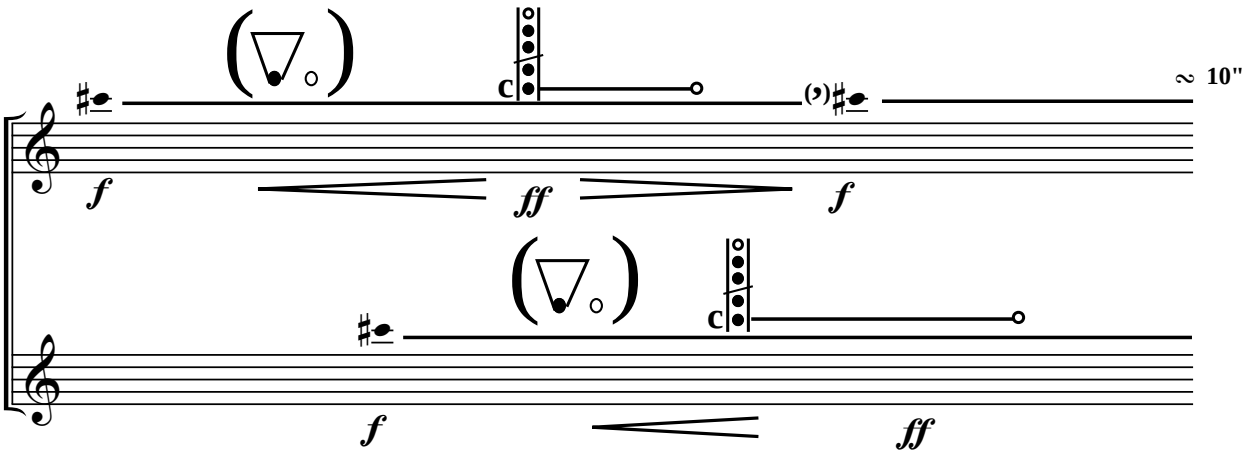
algún sonido de la vida (1993) was composed and premiered in Montevideo, motivated by dialogues with the Uruguayan oboist Mariana Berta (1956-2008), who did not like playing alone and to whom the piece is dedicated. Its title has been borrowed from a poem by the Argentinian Juan Gelman meaning "*any sound out of life*".

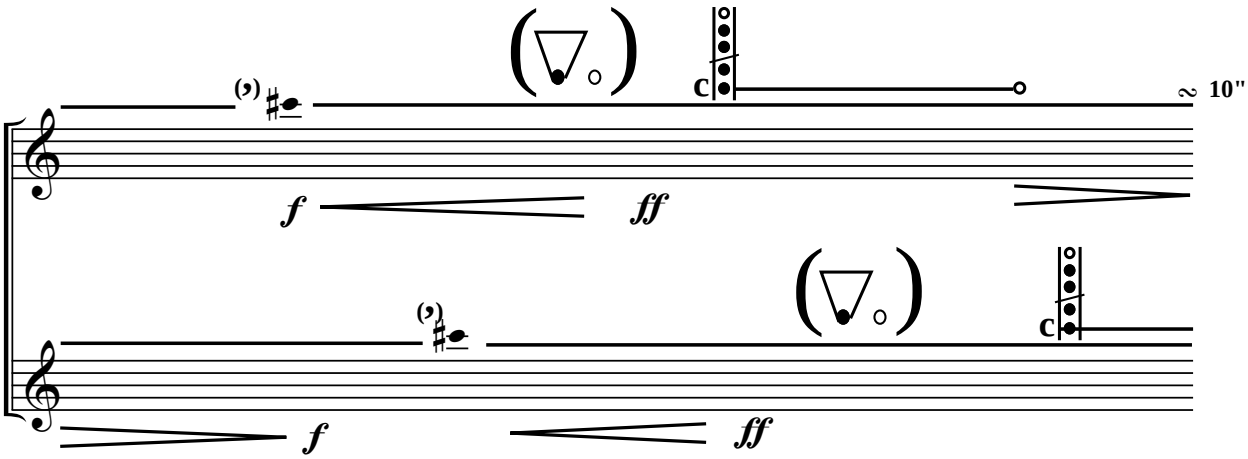
The piece is articulated in three short parts using few real sounds which produce others not necessarily written, in a dialectic though complementary game of splitting, going apart and coming together, as practised in the hoquetus-like "arca-ira" technique of traditional musics of the Bolivian Highlands, involving two homogeneous instruments in a unity producing a mirror image.

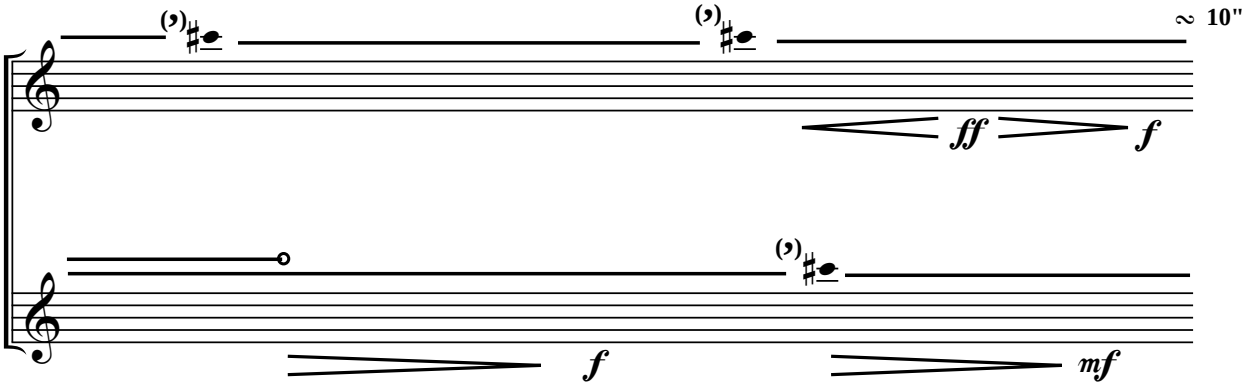
It is suggested to play standing in the middle of the stage and facing each other, oboe I at the left of the audience and oboe II at the right and not letting down the instruments during pauses but keeping them high in an expectant attitude.

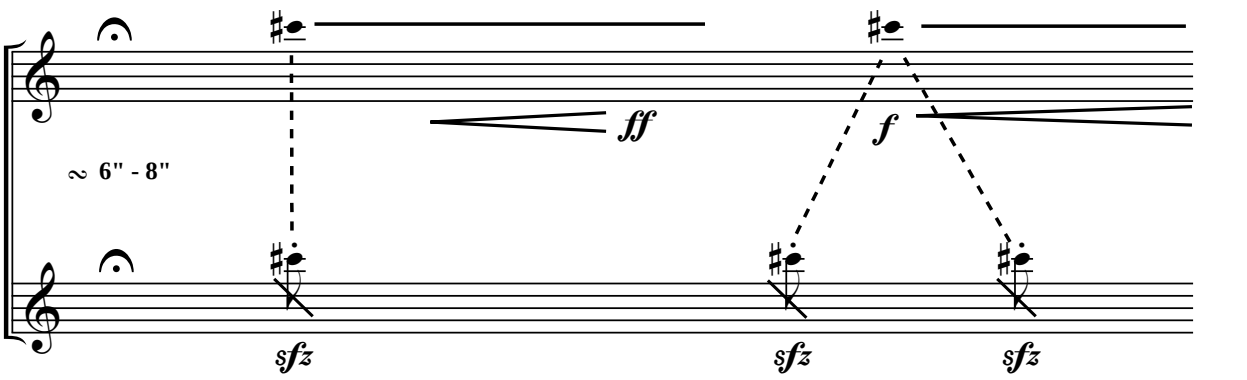
I

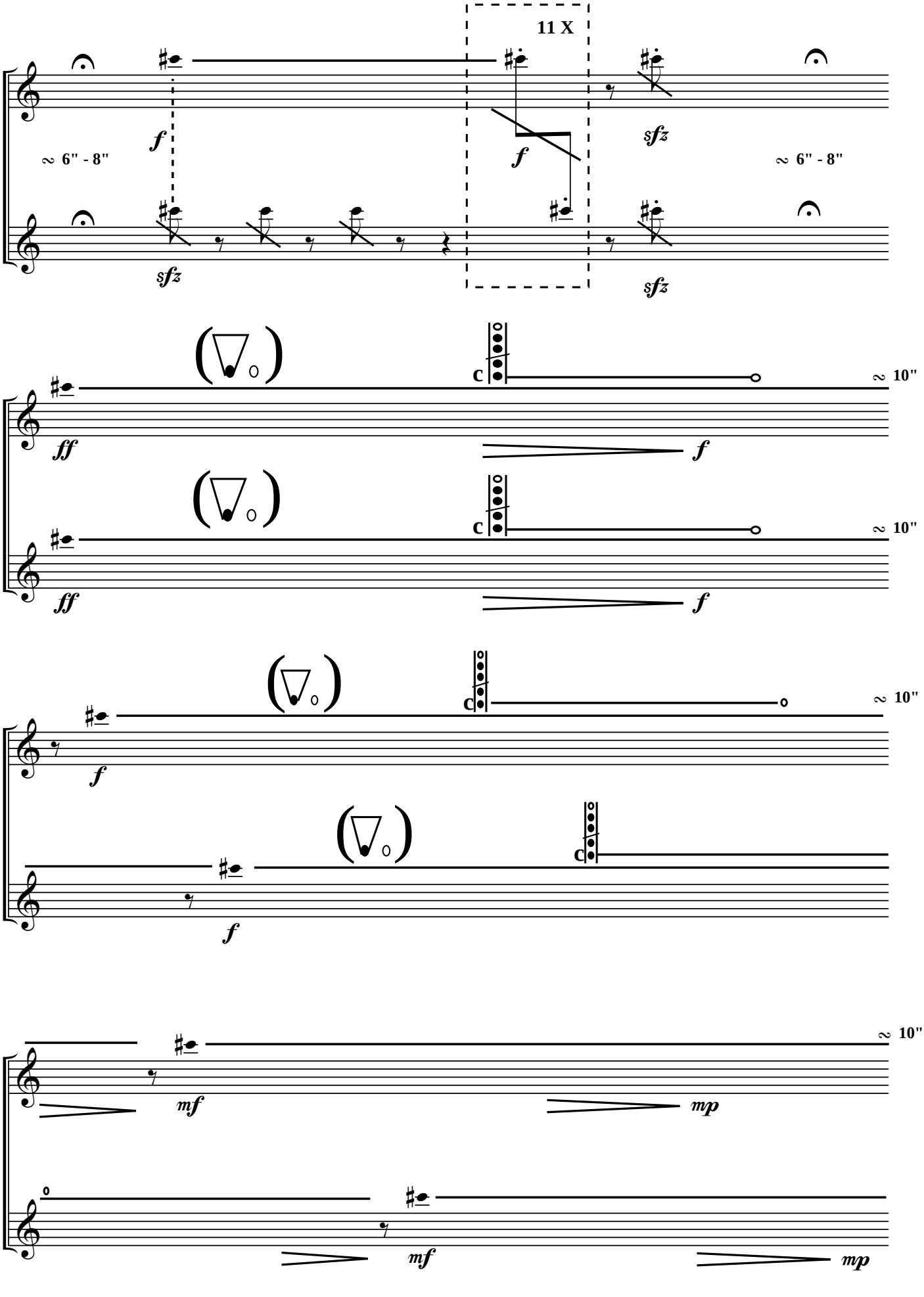

9 X
Oboe
Oboe
sfz
≈ 6" - 8"
5 X
7 X
3 X
5 X
ff
*
il più presto possibile ma irregolare

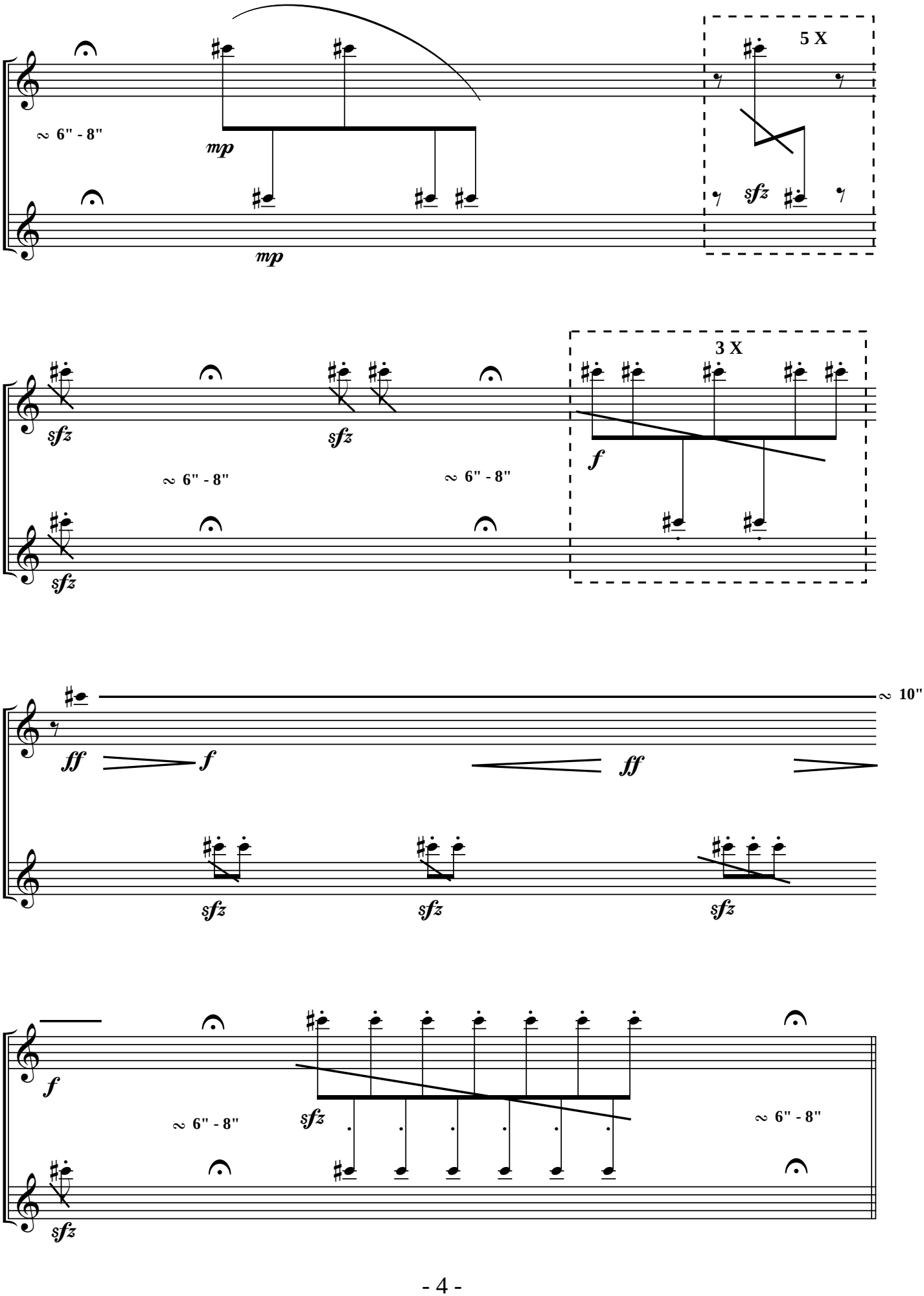

≈ 10"
f
ff
f
f
ff


≈ 10"
f
ff
f
ff

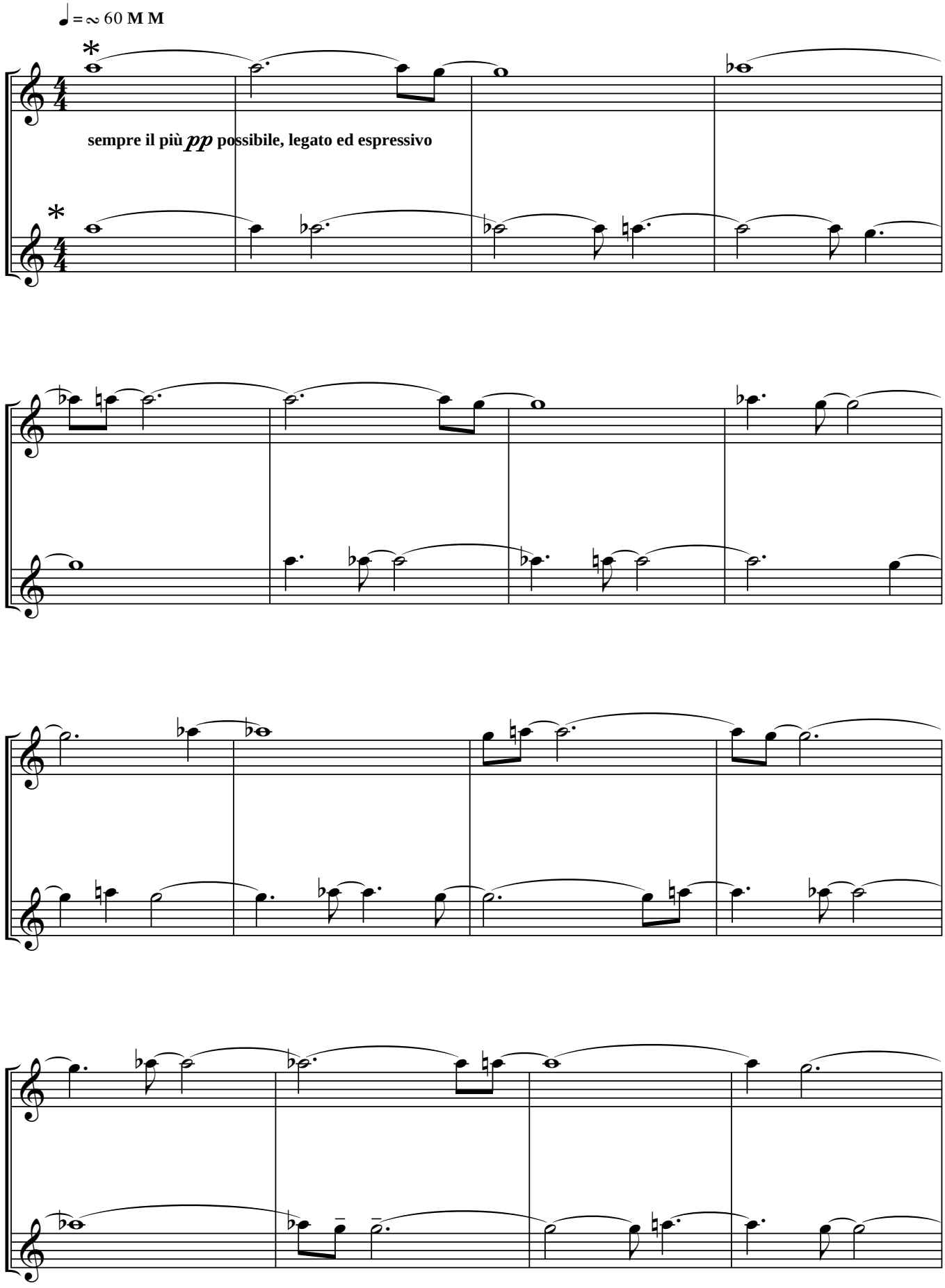

≈ 10"
ff
f
f
mf


≈ 6" - 8"
ff
f
sfz
sfz
sfz

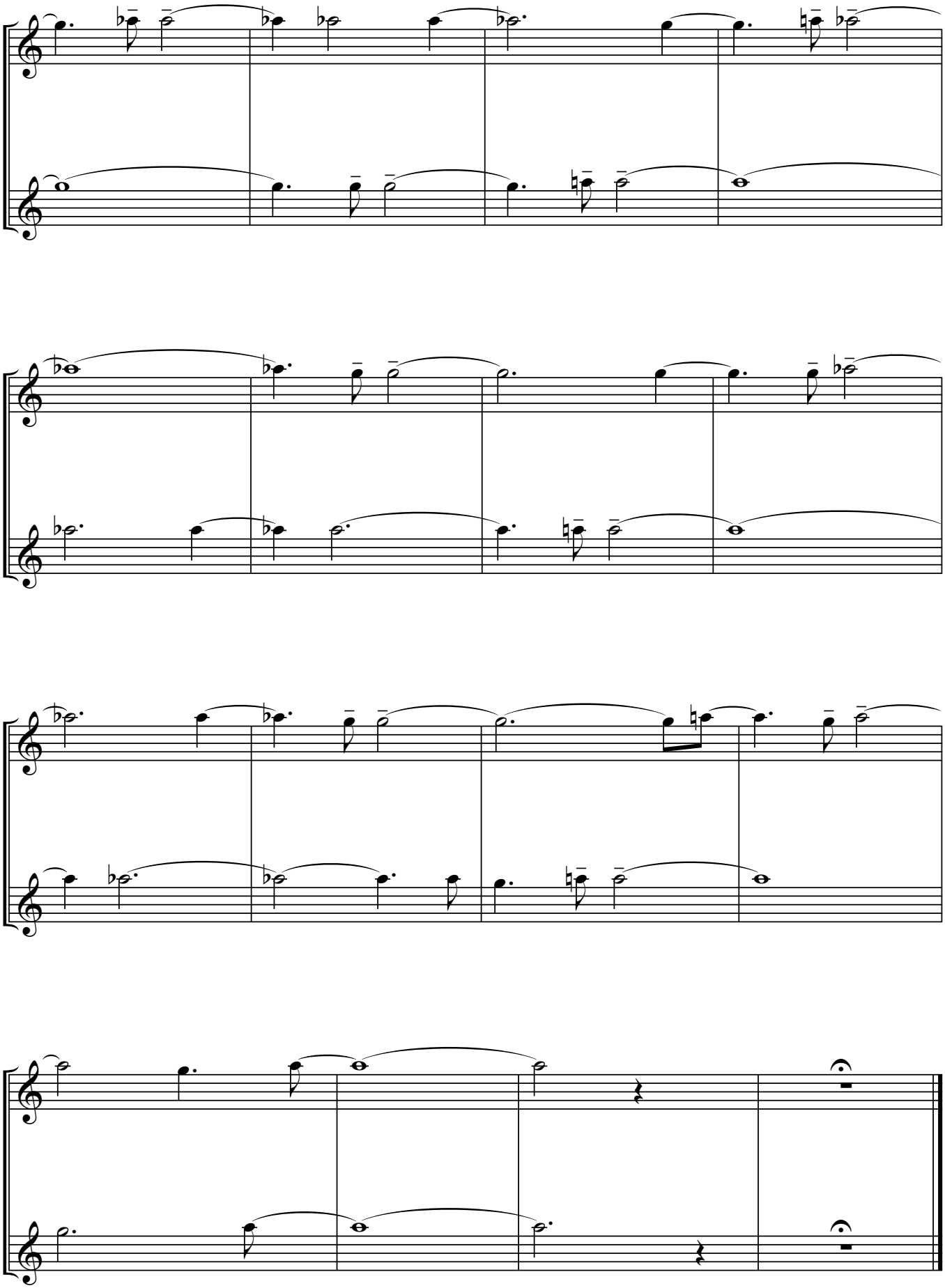
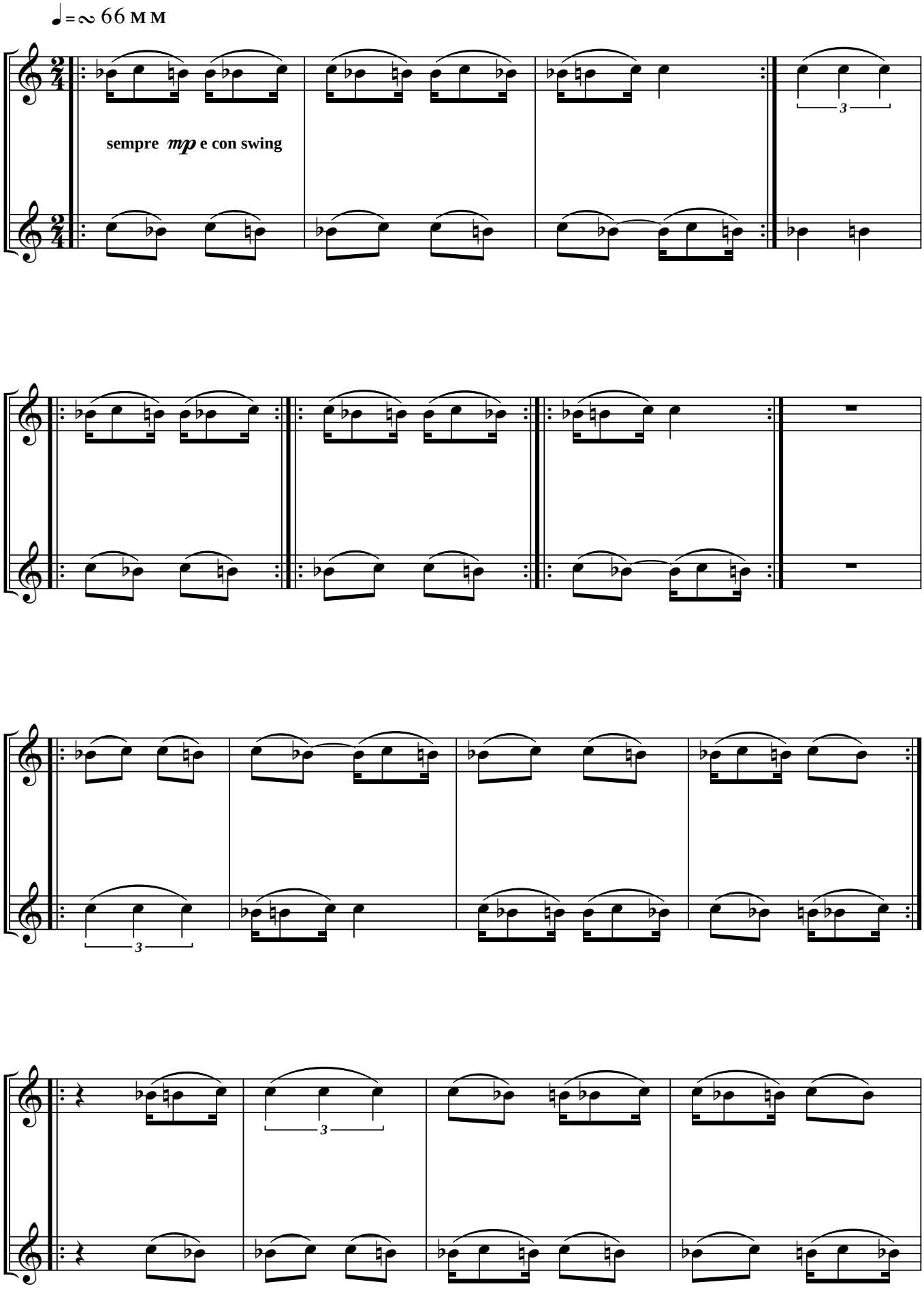
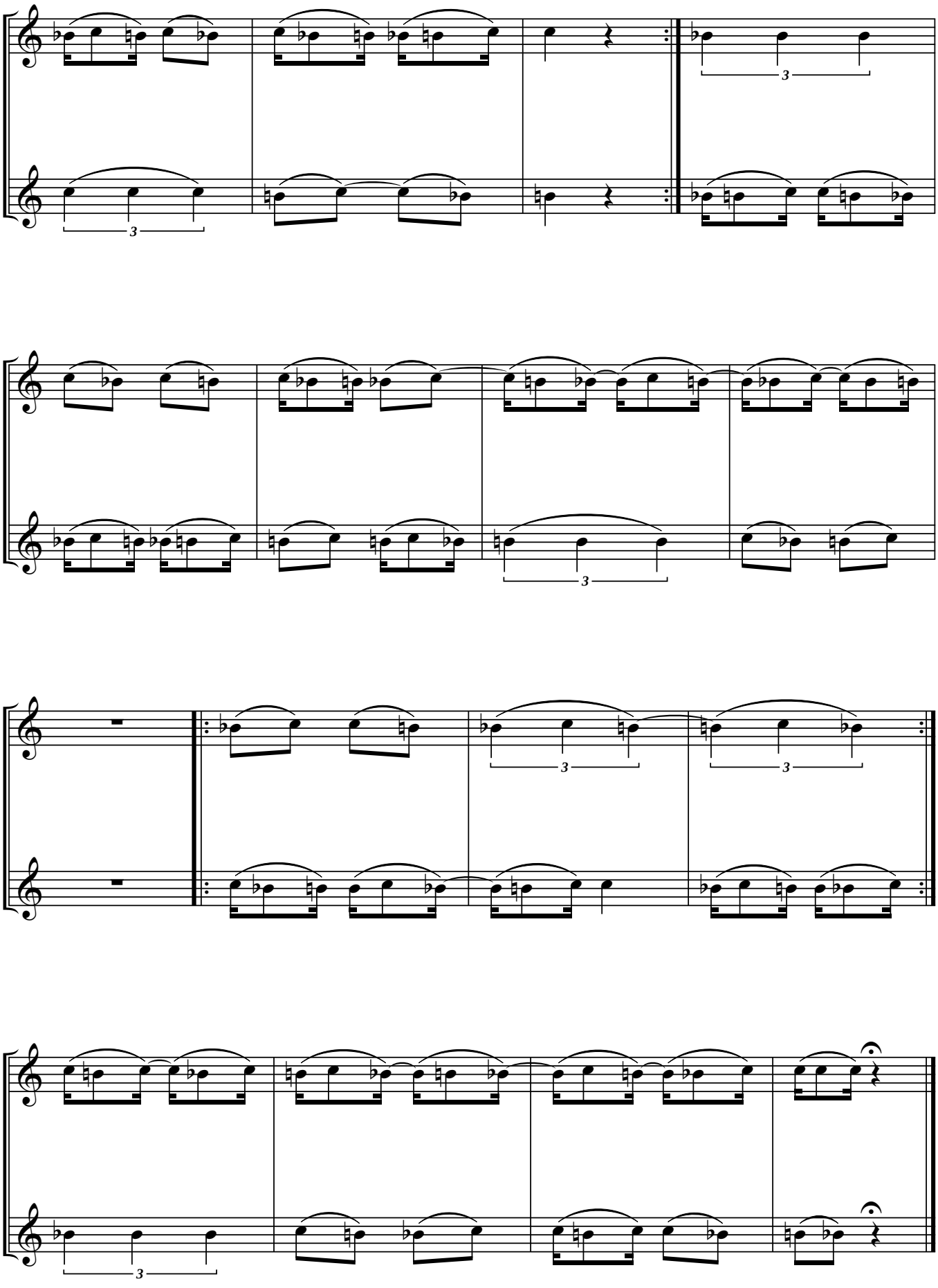

11 X
≈ 6" - 8"
≈ 6" - 8"
≈ 10"
≈ 10"
≈ 10"
≈ 10"


5 X
≈ 6" - 8"
mp
mp
sfz
3 X
sfz
sfz
≈ 6" - 8"
≈ 6" - 8"
f
sfz
ff
f
ff
≈ 10"
sfz
sfz
sfz
f
≈ 6" - 8"
sfz
≈ 6" - 8"
sfz

II



* **respirar imperceptiblemente, en lo posible sin coincidir**



III