

pero están

para flauta, oboe y voz de soprano

VOZ

flauta

oboe

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Al igual que otras obras cercanas en la composición y emparentadas por los elementos empleados en ellas, ésta no quiere ni contar ni describir historias. Se trata más bien de un testimonio, de una manera simbólica, que intenta reflejar ciertos sucesos contemporáneos que me conmueven. La música debería existir como tal, sin necesidad de éstas u otras explicaciones.

El 1º de enero de 1994, todos los que seguimos creyendo en el ser humano y en sus utopías, nos sentimos conmocionados por la irrupción en Chiapas, Sureste de México, de una nueva esperanza.

El 9 de agosto de 1994 se reunió en Aguascalientes, Chiapas, la primera Convención Nacional Democrática. Marcos aludió en sus palabras a los ausentes: *“La esperanza de los que no vinieron, pero están”*

Parte A:

- 1) En el juego entre flauta y oboe *“il più presto, ff e staccato possibile”*, producir sonidos “sucios”, con mucho aire.
- 2) Para la voz: o = sonidos armónicos. Ir desplegando la mayor cantidad de sonidos armónicos a partir del sonido dado, apoyándose en las vocales sugeridas. Llegar a B con sonido normal. Respirar imperceptiblemente donde sea necesario.
- 3) Tocar los grupos de sonidos lo más rápida e irregularmente posible.

Parte B:

- 1) No apurar.
- 2) Equilibrar dinámica y vibrato entre los tres para el mejor entrelazamiento melódico.
- 3) Para flauta y oboe: o = sonidos armónicos. Se desea una modificación del timbre habitual. Aplicar la mejor posición para alcanzar un espectro más amplio.

Parte C:

- Los grupos de dos corcheas (y luego los de tres corcheas en D) son, en realidad, el desdoblamiento de una misma línea. Tocar escuchándose mutuamente como dialogando, con cierta velocidad aunque no parejamente.

Parte E:

- Estático, parejo.

Parte F:

- De haber problemas de registro o altura para los sonidos silbados del final, estos pueden bajar una octava. También pueden intercambiarse las partes de flauta y oboe desde el compás previo, si el/la oboísta es mejor silbador/a.

As in other pieces related to this one by similar elements, “pero están” does not intend to tell or describe a story. It is a kind of testimony, a symbolic way to try to reflect certain contemporary events that deeply move me. Music should exist as such, without needing any explanations.

On January 1st, 1994, all of us still believe in the human being and his utopies, were shaken by the irruption in Chiapas, South eastern Mexico, of a new hope.

On August 9, 1994, the first National Democratic Convention was held in Chiapas. Marcos alluded in his words to the absent ones: “*The hope of those who did not come, but are here*”

Part A:

- 1) In the interplay between flute and oboe “*il più presto, ff e staccato possibile*”, “dirty” sounds with a lot of air should be produced.
- 2) Voice: o = harmonics. Display the largest amount of harmonics starting with the given note, finding support on the suggested vowels. Reach part B with a normally produced sound. Breathe imperceptibly wherever necessary.
- 3) play the fast groups of notes as fast and irregularly possible.

Part B:

- 1) Do not rush.
- 2) Balance dynamics and vibrato among all three for the better melodic intertwining.
- 3) Flute and oboe: o = harmonics. A timbral modification is desired. Find the best position to reach a broader spectrum.

Part C:

- The two (or three in part D) eighth note-groups are actually the splitting off of one sole line. Play it listening to each other as in a dialogue, with a certain speed though not regularly.

Part E:

- Static, even.

Part F:

- Should pitch problems arise concerning the whistled tones at the end, these can be whistled an octave lower. Or flute and oboe can exchange parts starting in the previous bar, if the oboist whistles better than the flutist.

A il più presto, *ff* e staccato possibile

Fl.

Fl.

Fl.

Fl.

Fl.

Voz

pero están

Fl. ⁸

Ob.

Voz

ao

* suoni armonici

mf

pp

Detailed description: This system contains three staves. The Flute staff (Fl.) has a treble clef and a sharp key signature. It features a whole note with a first-octave (8) marking and a breath mark. The Oboe staff (Ob.) has a treble clef and a key signature change to one flat, with a whole note and a breath mark. The Voice staff (Voz) has a treble clef and a whole note with a breath mark. A dynamic marking of *mf* is placed between the Oboe and Voice staves, and *pp* is at the end of the Voice staff. Below the staves, the text 'ao' and '* suoni armonici' are present.

Fl.

Ob.

Voz

ao

p (simile)

mf

mf

Detailed description: This system contains three staves. The Flute staff (Fl.) has a treble clef and a sharp key signature. It features a whole note with a first-octave (8) marking, a *8va* marking, and a breath mark. The Oboe staff (Ob.) has a treble clef and a key signature change to one flat, with a whole note and a breath mark. The Voice staff (Voz) has a treble clef and a half note with a dynamic marking of *p* (simile). A dynamic marking of *mf* is placed between the Oboe and Voice staves, and another *mf* is at the end of the Flute staff. Below the staves, the text 'ao' is present.

Fl.

Ob.

Voz

mp

mp

mp

mp

triste

tutti poco vibrato

m u u u

Detailed description: This system contains three staves. The Flute staff (Fl.) has a treble clef and a 2/4 time signature. It features a melodic line with a dynamic marking of *mp* and a *triste* marking. The Oboe staff (Ob.) has a treble clef and a 2/4 time signature. It features a sustained note with a dynamic marking of *mp*. The Voice staff (Voz) has a treble clef and a 2/4 time signature. It features a vocal line with a dynamic marking of *mp* and lyrics 'm u u u'. A *tutti poco vibrato* marking is at the bottom. Above the Flute staff, there is a circled 'B' and a tempo marking '♩ = 50 M M'.

pero están

Fl.

Ob.

Voz

u

Detailed description: This system contains the first three staves of music. The Flute staff (Fl.) has a treble clef and a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including a trill-like figure. The Oboe staff (Ob.) has a treble clef and a key signature of one flat, with a melodic line that includes a trill and a sharp sign (#) above a note. The Voice staff (Voz) has a treble clef and a key signature of one flat, with a vocal line consisting of a few notes and rests. Below the voice staff, the vowel 'u' is written with a long horizontal line underneath it, indicating a sustained vowel sound.

Fl.

Ob.

Voz

u u u a u

Detailed description: This system contains the next three staves of music. The Flute staff (Fl.) has a treble clef and a key signature of one flat, with a melodic line featuring trills and slurs. The Oboe staff (Ob.) has a treble clef and a key signature of one flat, with a melodic line featuring trills and slurs. The Voice staff (Voz) has a treble clef and a key signature of one flat, with a vocal line consisting of a few notes and rests. Below the voice staff, the vowels 'u u u a u' are written with long horizontal lines underneath them, indicating sustained vowel sounds.

Fl.

Ob.

Voz

o u o

Detailed description: This system contains the final three staves of music. The Flute staff (Fl.) has a treble clef and a key signature of one flat, with a melodic line featuring slurs and a fermata. The Oboe staff (Ob.) has a treble clef and a key signature of one flat, with a melodic line featuring a triplet (marked with a '3') and a fermata. The Voice staff (Voz) has a treble clef and a key signature of one flat, with a vocal line consisting of a few notes and rests. Below the voice staff, the vowels 'o u o' are written with long horizontal lines underneath them, indicating sustained vowel sounds.

pero están

C con moto

Fl. *mf*

Ob. *mf*

Voz *p*

aeo _____

Fl. *mf*

Ob. *mf*

Voz *p*

aeo _____

Fl. *f* *8va*

Ob. *nor.*

Voz *normal*

aeo _____

pero están

D *leggero e giocoso*

Fl. *mp*

Ob. *mp*

Voz *mp*

o - a o - a o - a o - a o - a o - a

Fl. *mf* *accel.*

Ob. *mf* *accel.*

Voz (simile)

Fl. *f*

Ob.

Voz *f* *p*

aeo

pero están

E *liberamente*

Voz

u _____ ao _____



$\text{♩} = 50 \text{ M M}$

poco vibrato

Ob. *p*

Voz *p poco vibrato*

_____ u _____ a _____ o _____ a _____ n _____



poco vibrato

Fl.

Ob.

Voz

_____ m _____ e _____ a _____ n _____ o _____



Fl.

Ob.

Voz

_____ u _____ e _____ o _____ m _____ a _____

*glissando
lento*

pero están

Fl. 

Ob. 

Voz 

u m n u a o



Fl. 

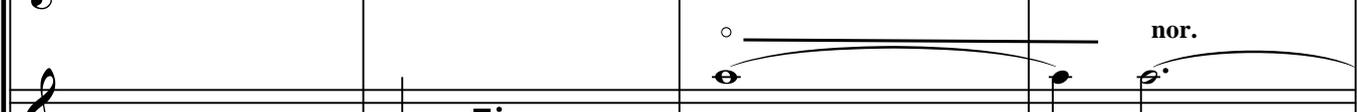
Ob. 

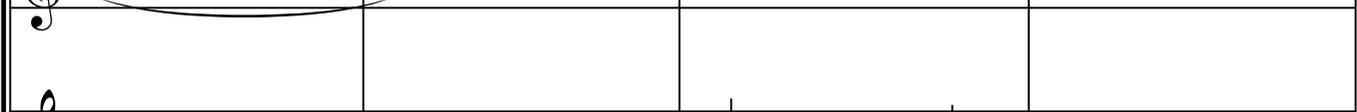
Voz 

u a



Fl. 

Ob. 

Voz 

m n

pero están

Fl. *nor.*

Ob.

Voz *nor.*

aeo

This system contains three staves. The Flute staff (Fl.) has a melodic line with a slur and a fermata, marked *nor.* The Oboe staff (Ob.) has a melodic line with a slur and a fermata. The Voice staff (Voz) has a melodic line with a slur and a fermata, marked *nor.* Below the Voice staff, the syllable 'aeo' is written under a long horizontal line.

Fl. *nor.* *lontano*

Ob. *nor.*

Voz *mf* *lirico*

a

This system contains three staves. The Flute staff (Fl.) has a melodic line with a slur and a fermata, marked *nor.* and *lontano*. The Oboe staff (Ob.) has a melodic line with a slur and a fermata, marked *nor.* The Voice staff (Voz) has a melodic line with a slur and a fermata, marked *mf* and *lirico*. Below the Voice staff, the syllable 'a' is written under a long horizontal line.

Fl. *nor.*

Ob. *nor.*

Voz

aeo

This system contains three staves. The Flute staff (Fl.) has a melodic line with a slur and a fermata, marked *nor.* The Oboe staff (Ob.) has a melodic line with a slur and a fermata, marked *nor.* The Voice staff (Voz) has a melodic line with a slur and a fermata. Below the Voice staff, the syllable 'aeo' is written under a long horizontal line.

pero están

♩ = 48 M M

Fl. **F** *mp*

Ob. *mp*

Voz *lirico mf* *p*

a _____

Fl. *mf*

Ob. *mf*

Voz *mf* *p*

a _____

Fl. *molto rall.* *fischiato* *più lontano* *al niente*

Ob. *p* *pp* *al niente*

Voz *pp* *legato senza gliss.* *al niente*

u _____