s e n d a s

graciela paraskevaídis

montevideo, 1992

sendas (1992), for eight instruments, was commissioned by the Ensemble Aventure, Freiburg i.Br., and premiered there on October 30th, 1992, in the frame of several events thought as anti-commemoration of the 5th Centenary of the discovery of America, as a protest against the brutal and bloody *Conquista*.

The title of the piece means *paths*. Each one of its four paths bears an epigraph taken from the poem “tratos” (1983/1984) by the Argentinian poet Juan Gelman:

I.
pero nosotros miramos con miedo el camino que pasa
but we fearfully look at the passing road
II.
preguntamos a qué otro infierno conducirá
we ask to what other inferno it will lead
III.
preferimos infierno en mano a cien volando
an inferno in the hand is worth two in the bush
IV.
y la libertad se convierte en un dolor en el cuerpo
and freedom becomes a pain of the body

The quotes are meant only as symbolic elements and carry no descriptive or programmatic intentions whatever. Each *path* has its own character: I.cutting, II.singable, III.aggressive, IV.danceable.

Each individual instrumentalist not only lacks the chance of highlighting, but he also suffers all the time from a certain syndrome of anonymity (nobody exists without the others), but he must be there so that everything sounds “properly”.

G.P
(eventually also for programme notes)

General indications:

- Full score in C.
- Dynamics should be internally balanced.
- All *glissandi* should be played fast, disregarding clarity of sound.
- Pianist: please observe pedal indications.

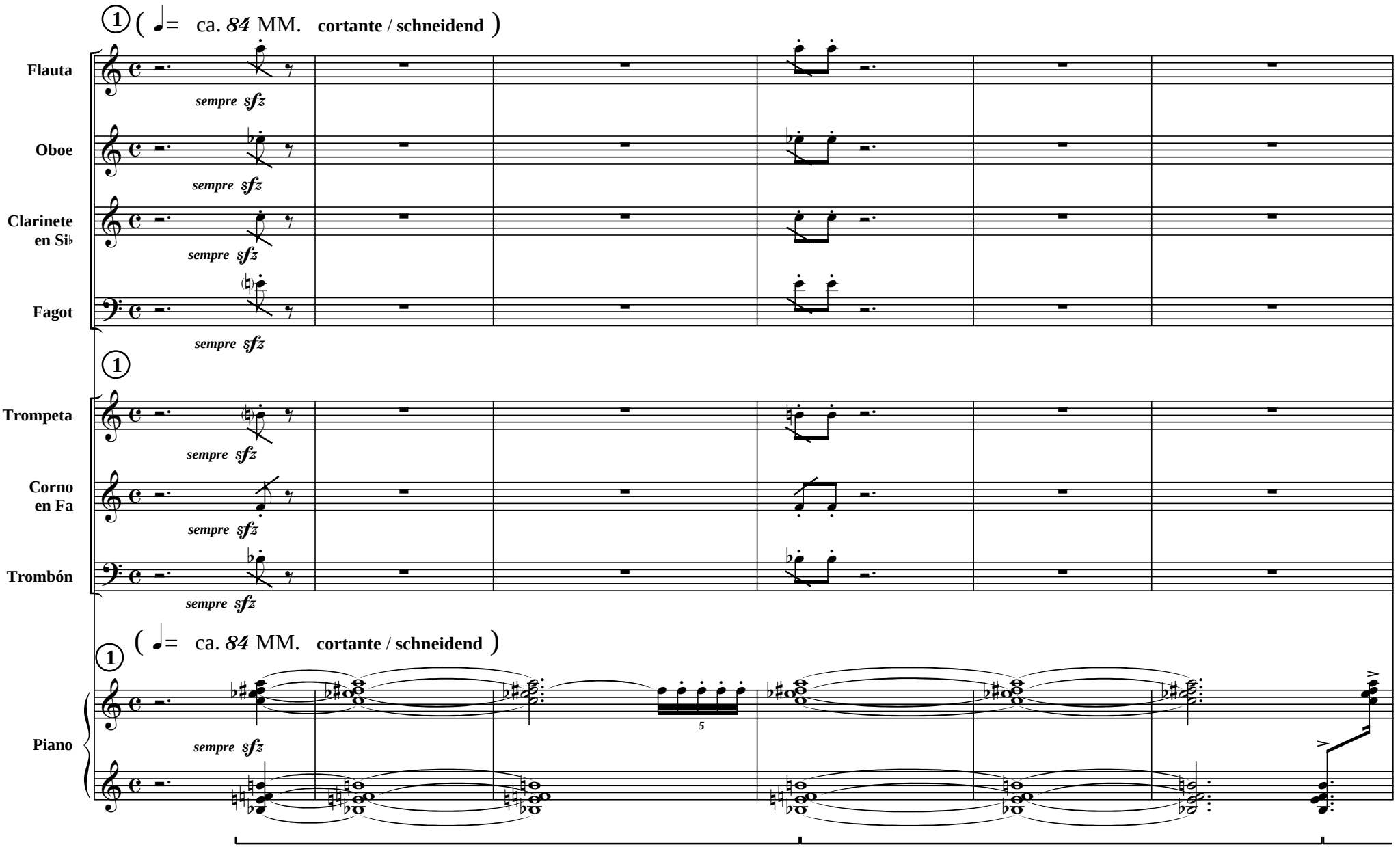
Particular indications:

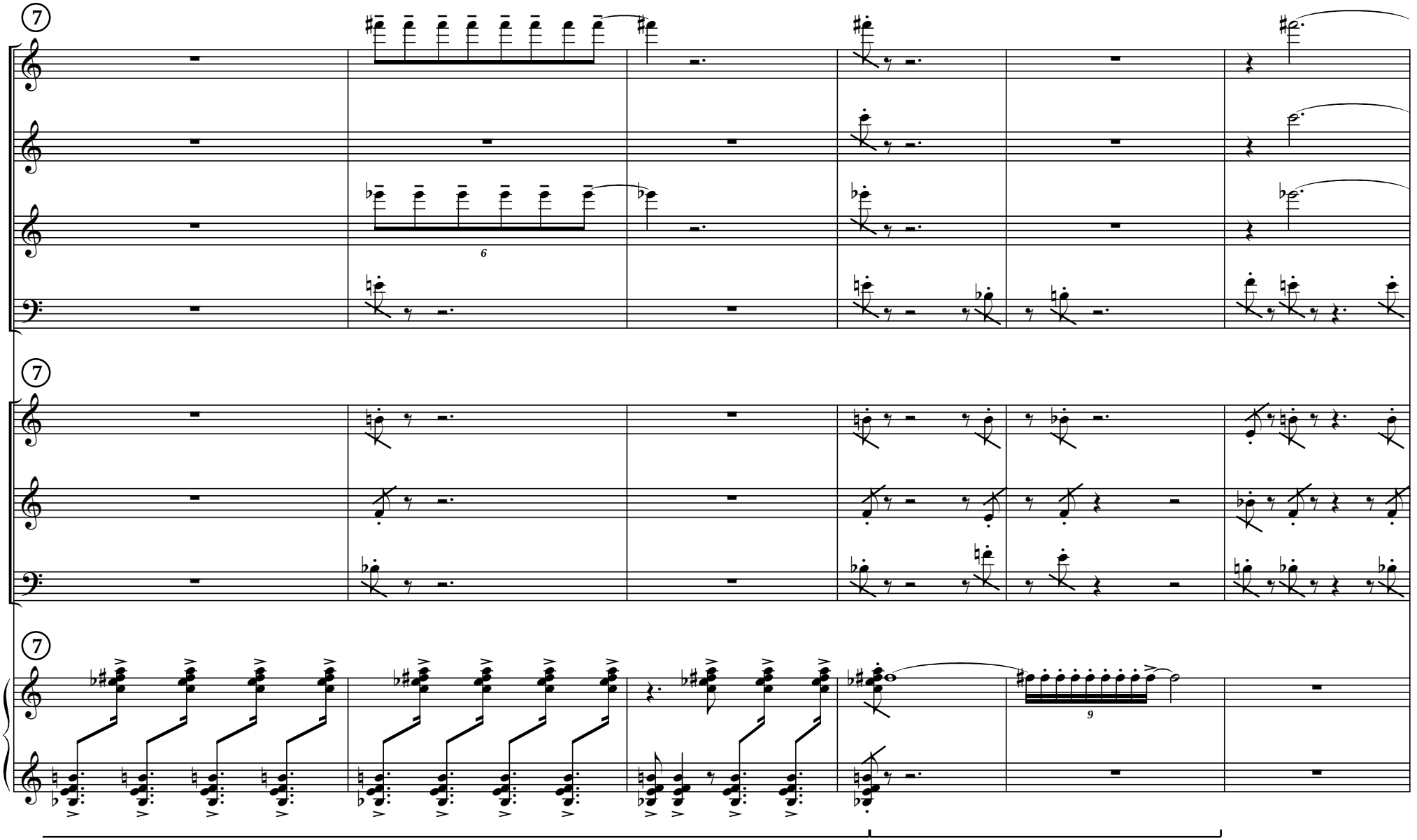
II.
- Play all through delicately and *legato*.
- All instrumentalists should start imperceptibly.
- Page 7: sustain *piano* dynamics as possible.

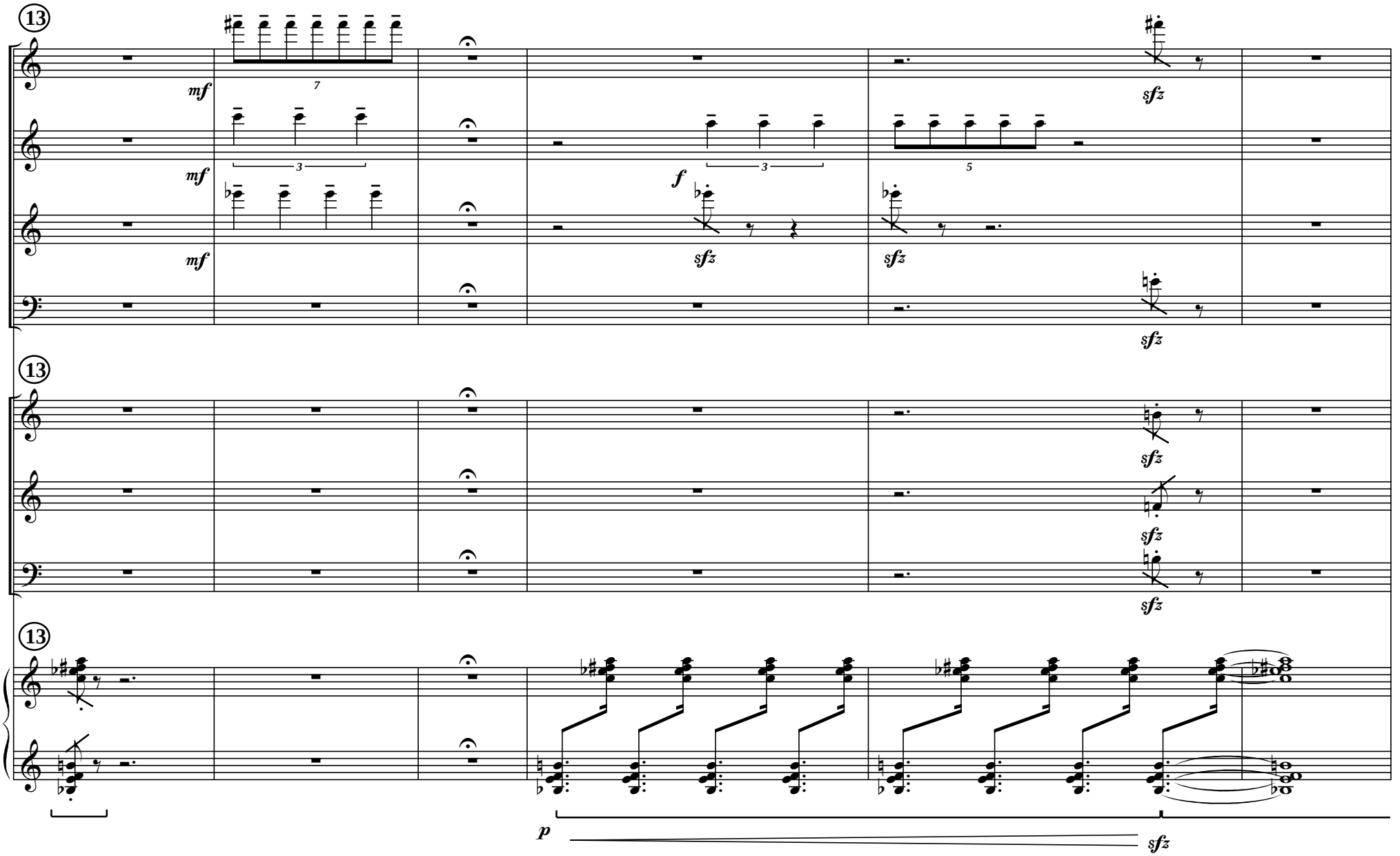
III.
- at the end of III, pianist should noiselessly close the keyboard. Then *attacca* IV.

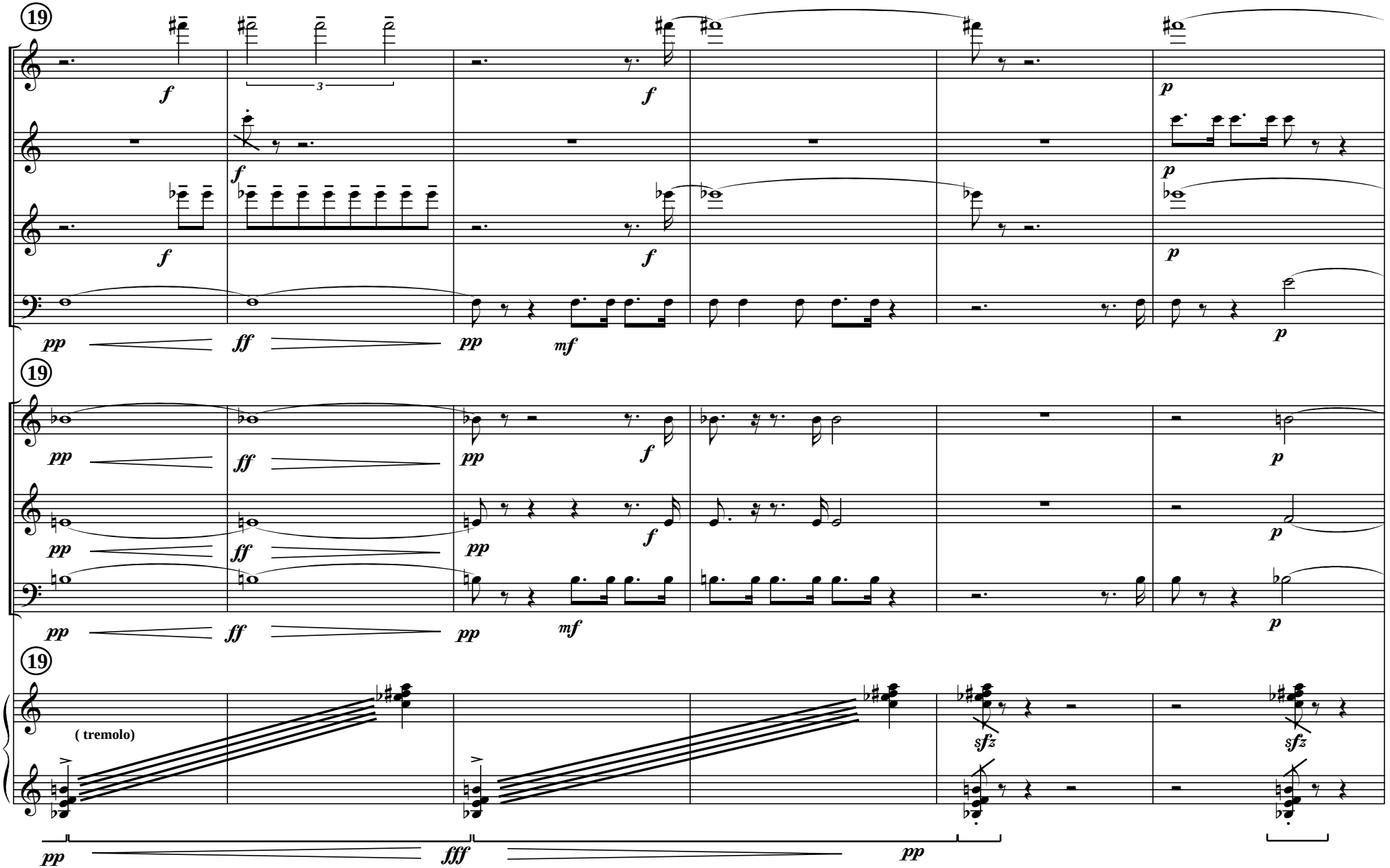
IV.
- Pay attention to the rhythmical combinations (mainly superimposed 3x4 and 6x8) and sustain *non accellerando*.
- Pianist: taps with both thumbs on the closed keyboard (combined with bassoon).
- Nº 19 (fourth bar): open keyboard.
- Nº 19: Bassoonist plays a pair of - if possible - clear and high-pitched *claves*. Flutist and oboist play one single not too large *maraca* each. Keep *maracas* and *claves* so far out of sight.
- From Nº 25 on: suddenly, everybody plays *forte* but keeps tempo.
- Last two bars: after the short breathing, play slower but always *forte*, with a conclusive gesture.

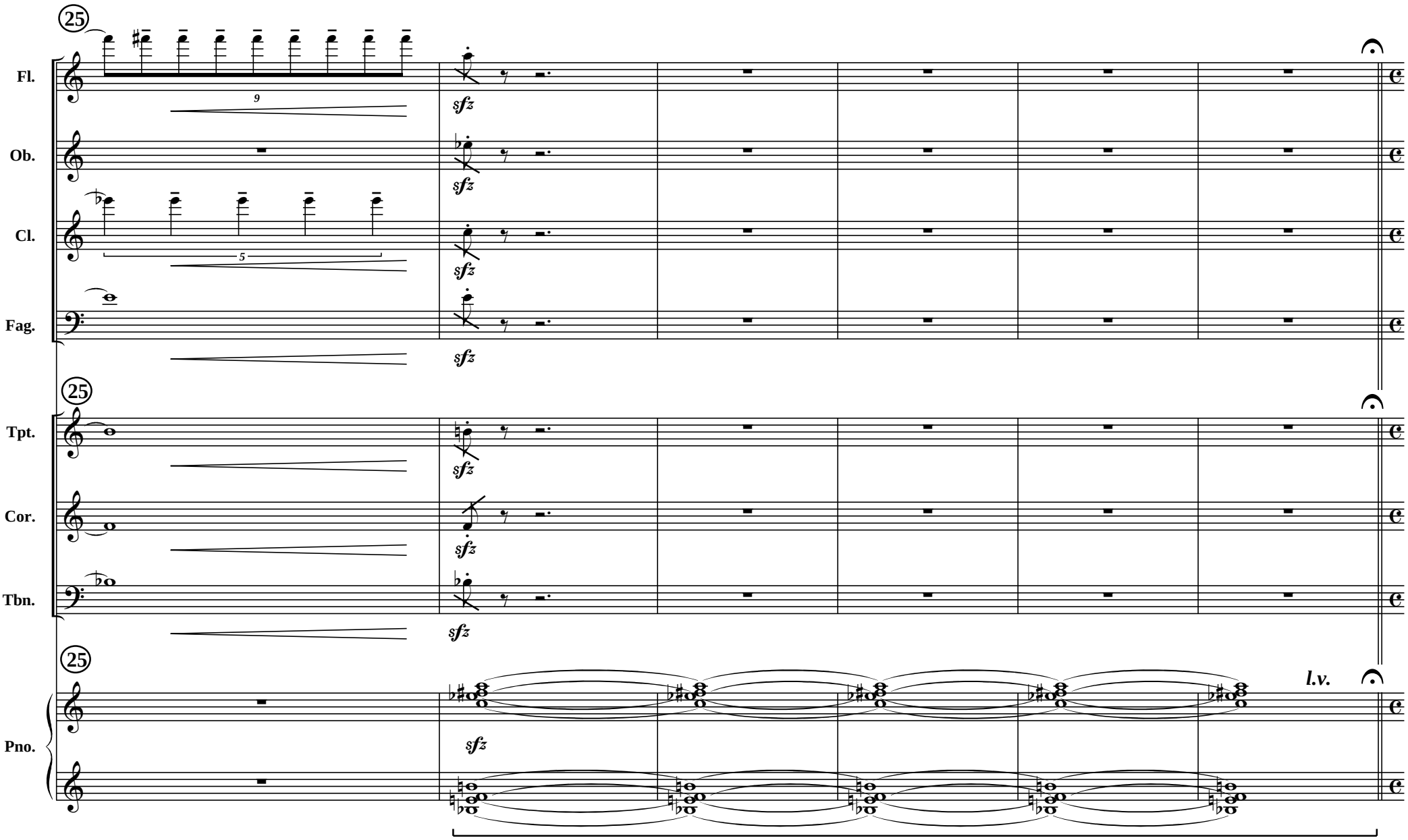
I. "pero nosotros miramos con miedo el camino que pasa"



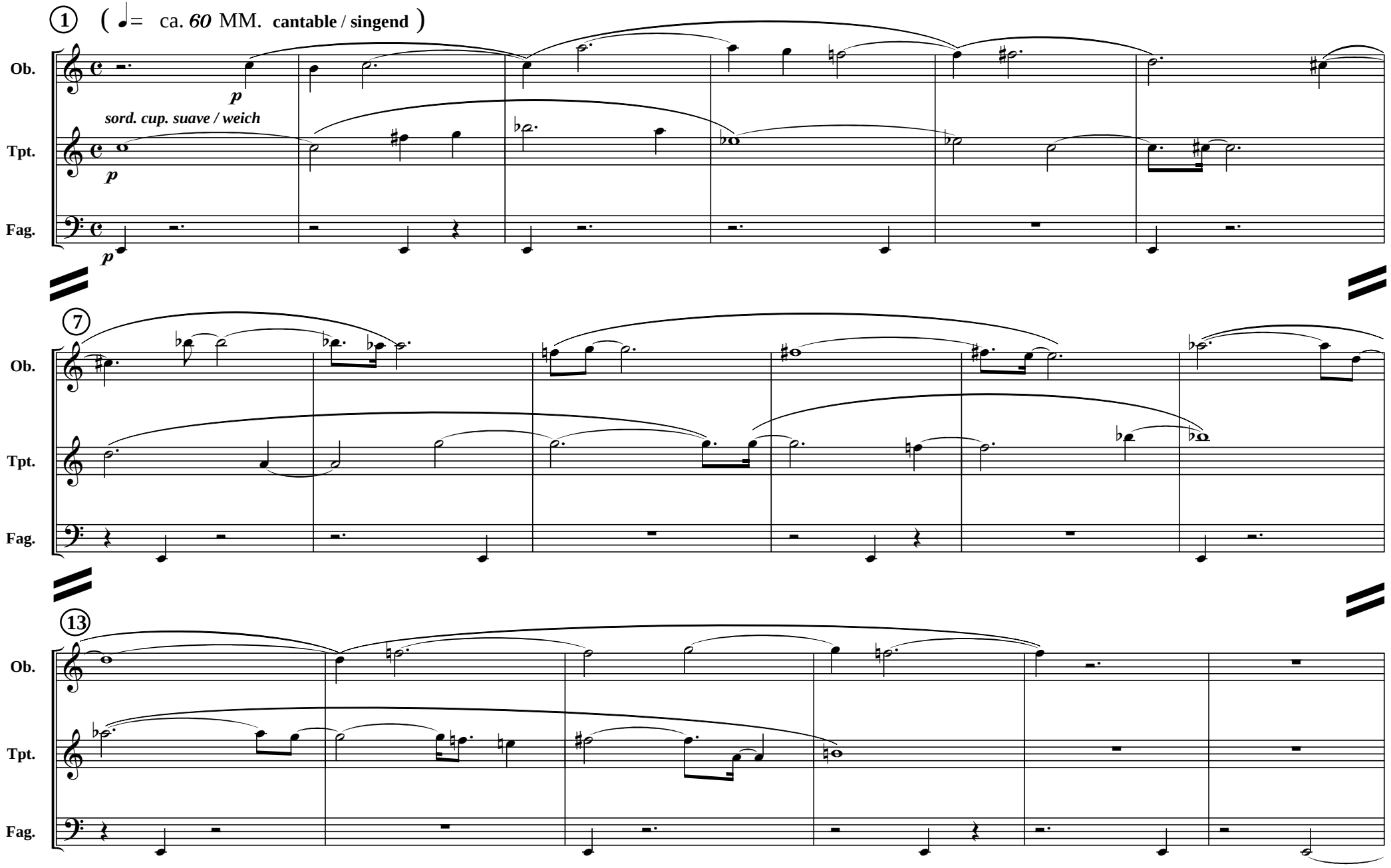

7
Fl.
Ob.
Cl.
6
Fag.
7
Tpt.
Cor.
Tbn.
7
Pno.
9

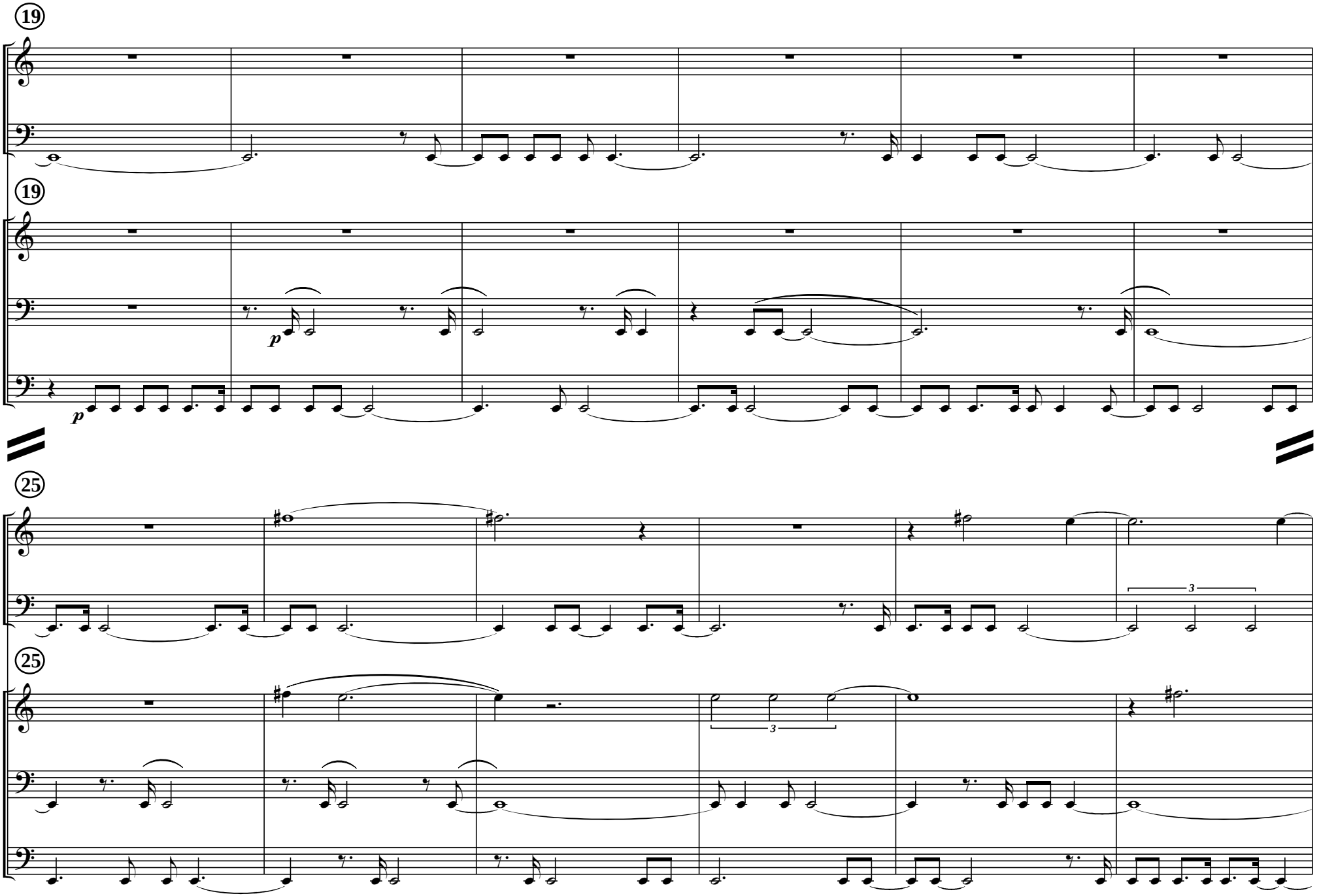

13
Fl.
Ob.
Cl.
Fag.
Tpt.
Cor.
Tbn.
Pno.
mf
f
sfz
p
7
3
5

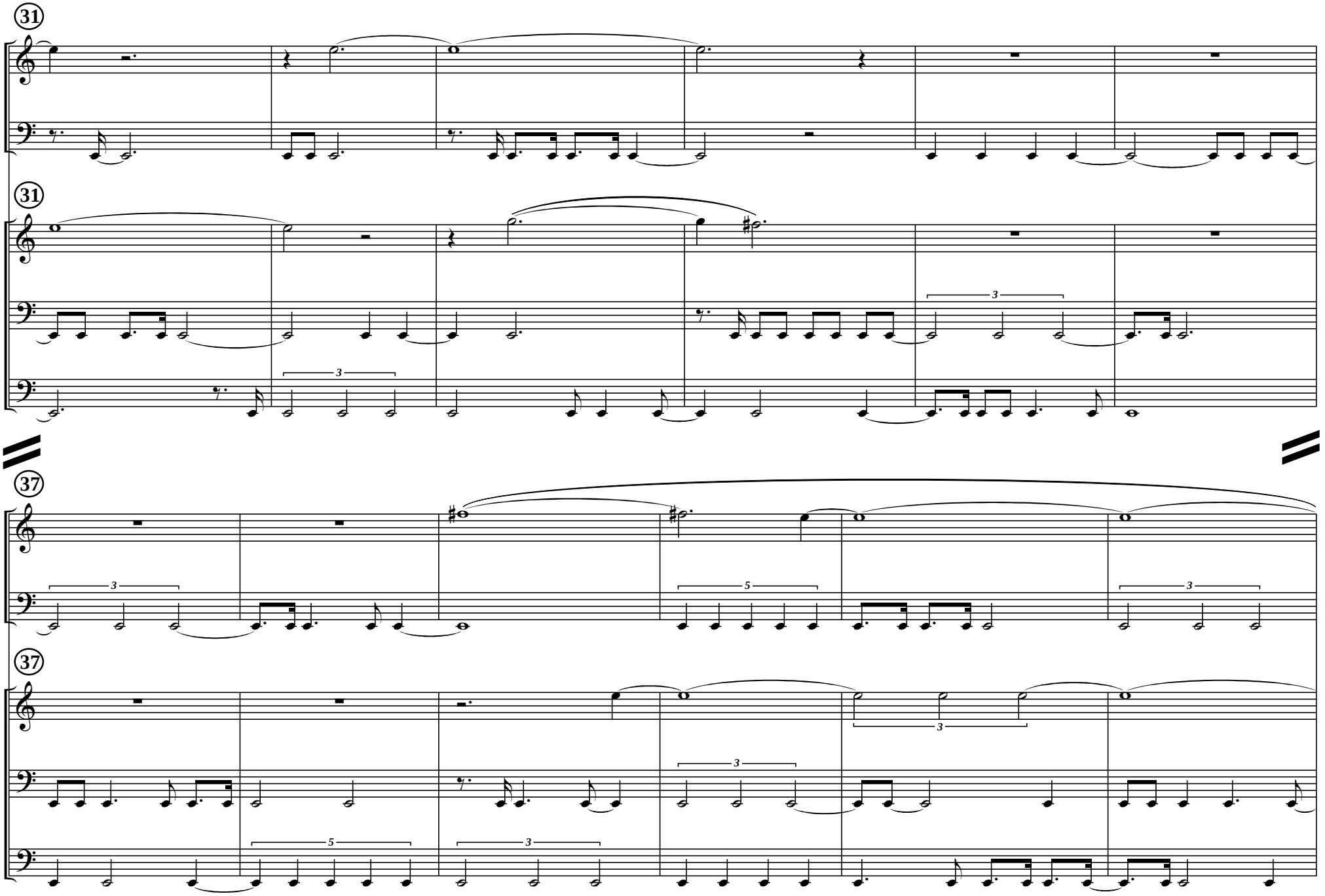

19
Fl.
Ob.
Cl.
Fag.
Tpt.
Cor.
Tbn.
Pno.
(tremolo)
pp
ff
mf
f
p
sfz
fff

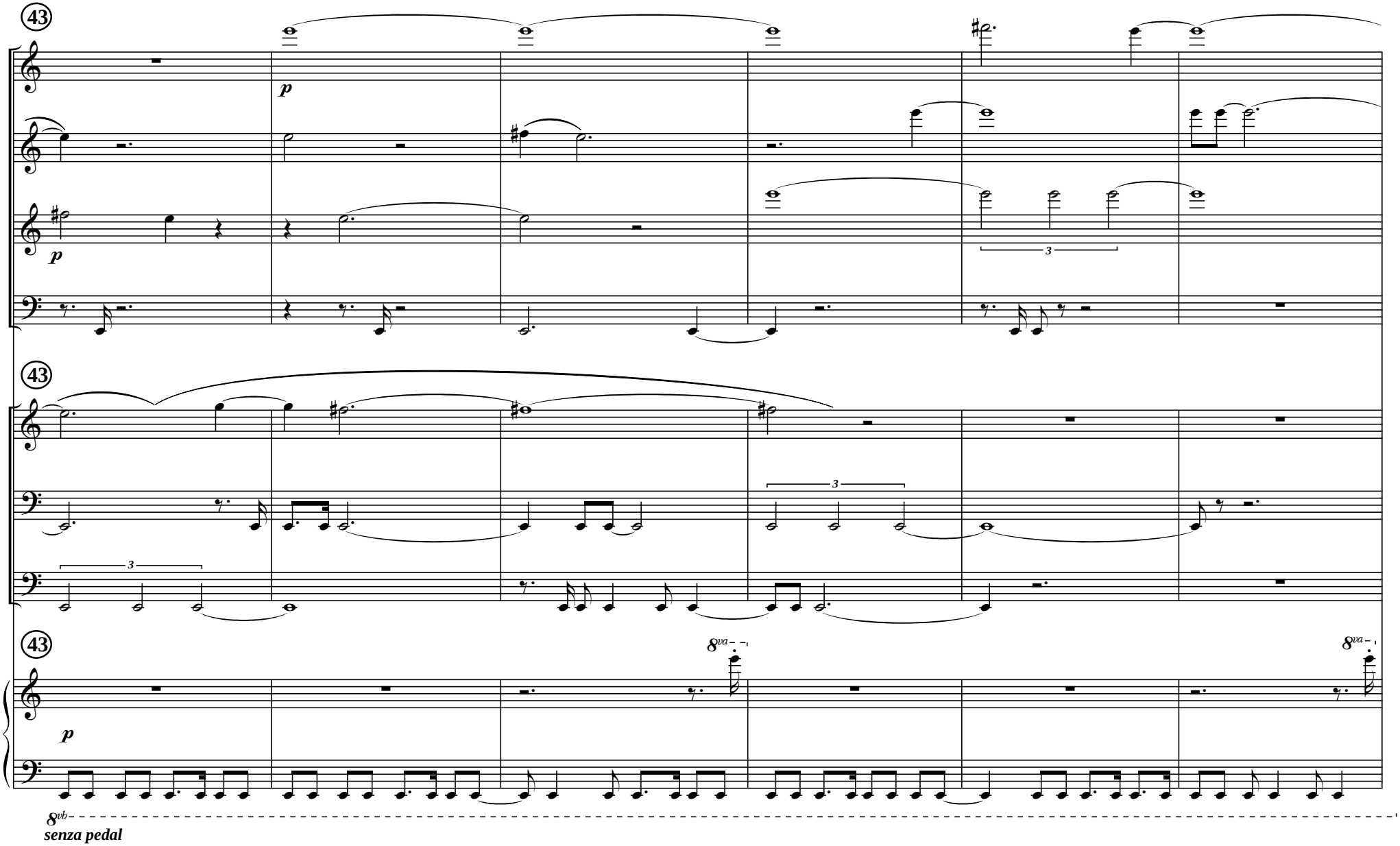

25
Fl.
Ob.
Cl.
Fag.
Tpt.
Cor.
Tbn.
Pno.
sfz
l.v.

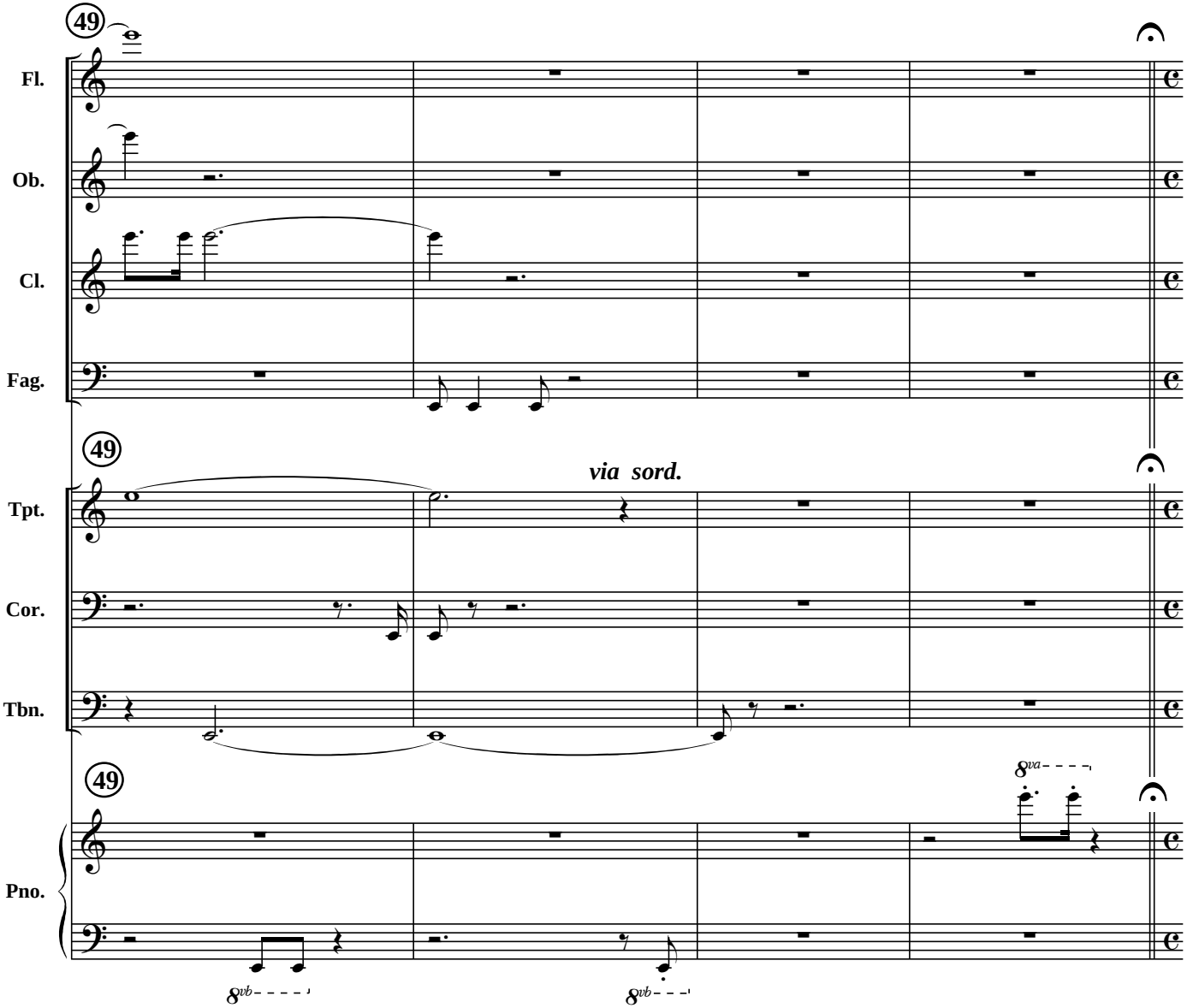
II. "preguntamos a qué otro infierno conducirá"



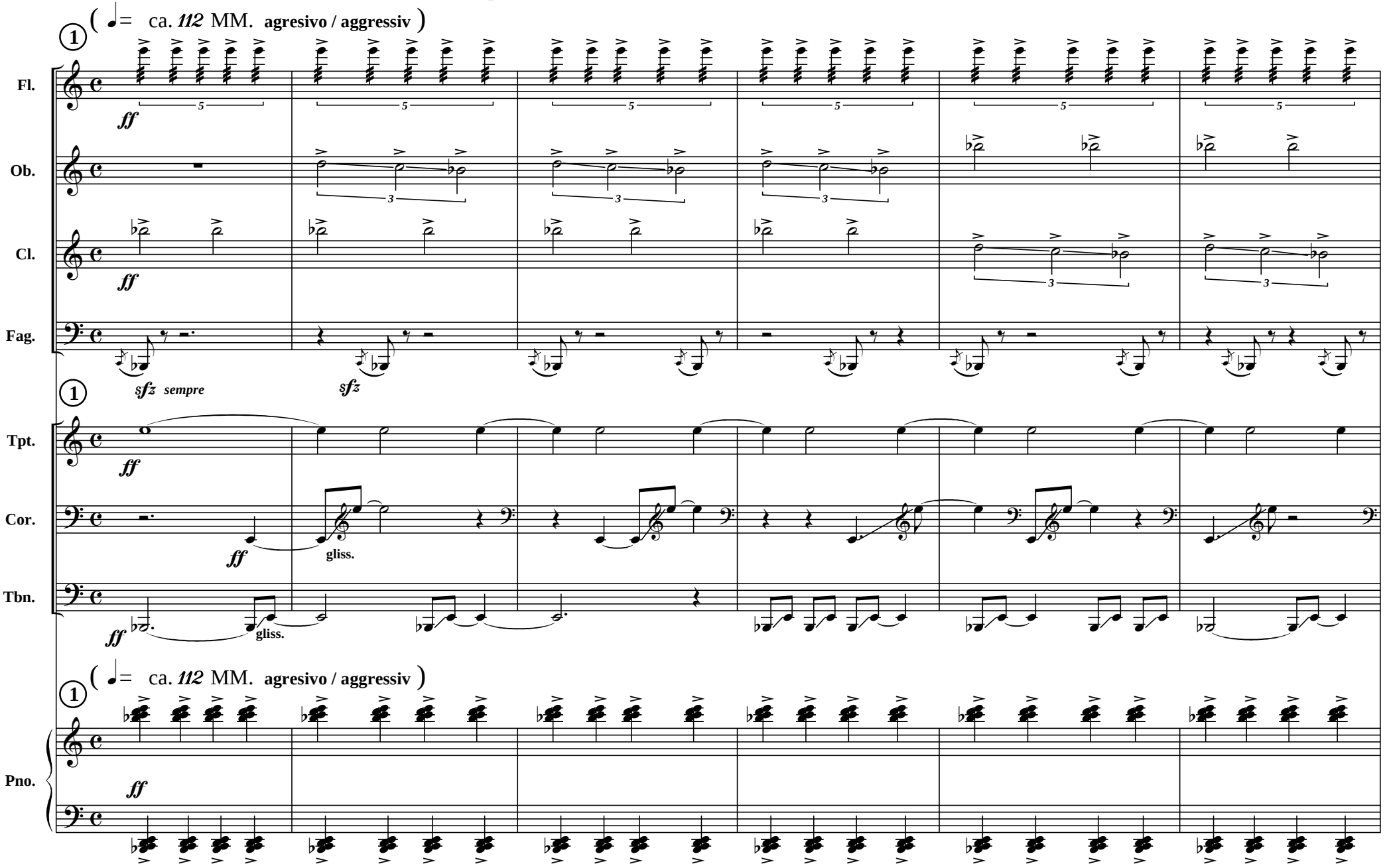

19
Ob.
Fag.
19
Tpt.
Cor.
Tbn.
p
p
25
Ob.
Fag.
3
25
Tpt.
Cor.
Tbn.
3

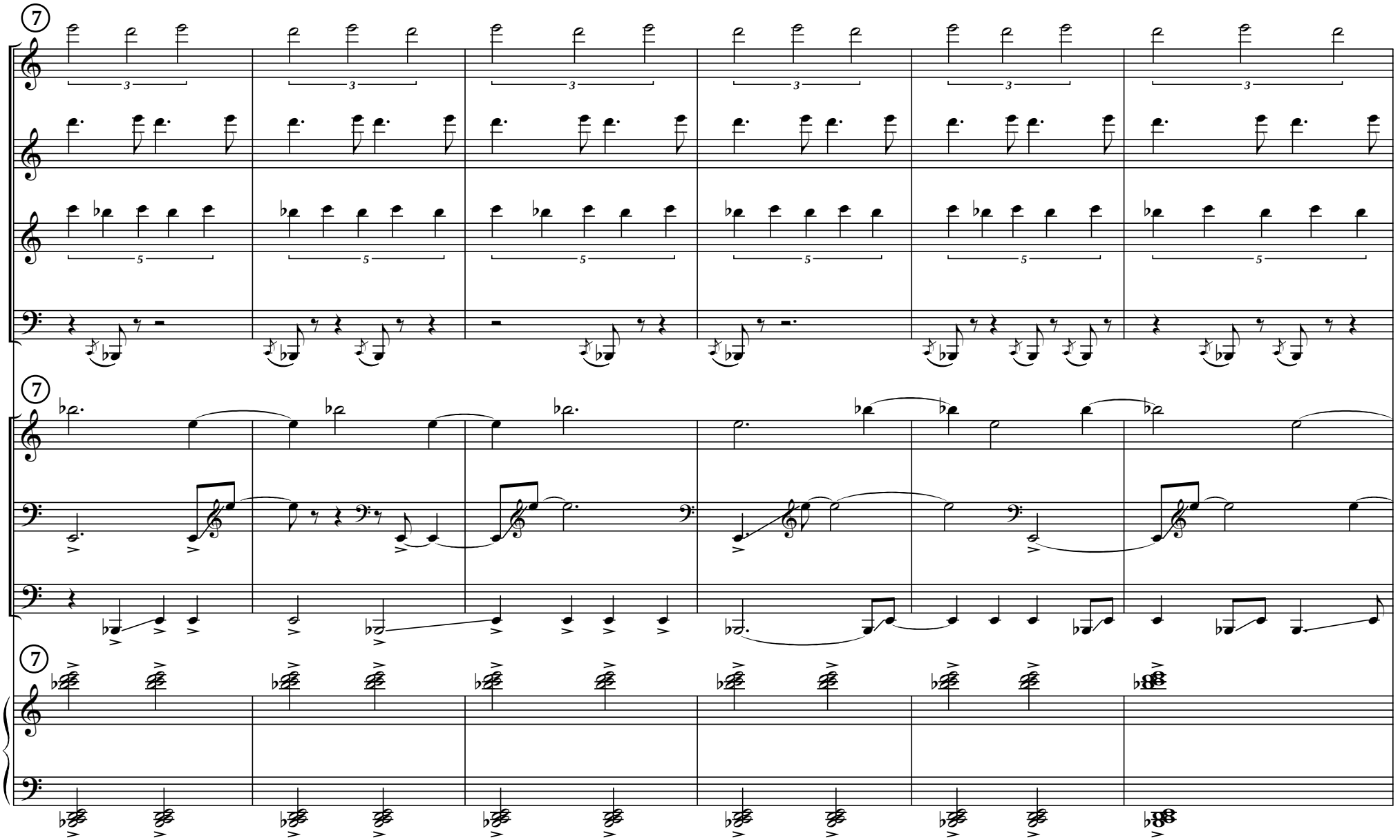

31
Ob.
Fag.
31
Tpt.
Cor.
Tbn.
37
Ob.
Fag.
37
Tpt.
Cor.
Tbn.

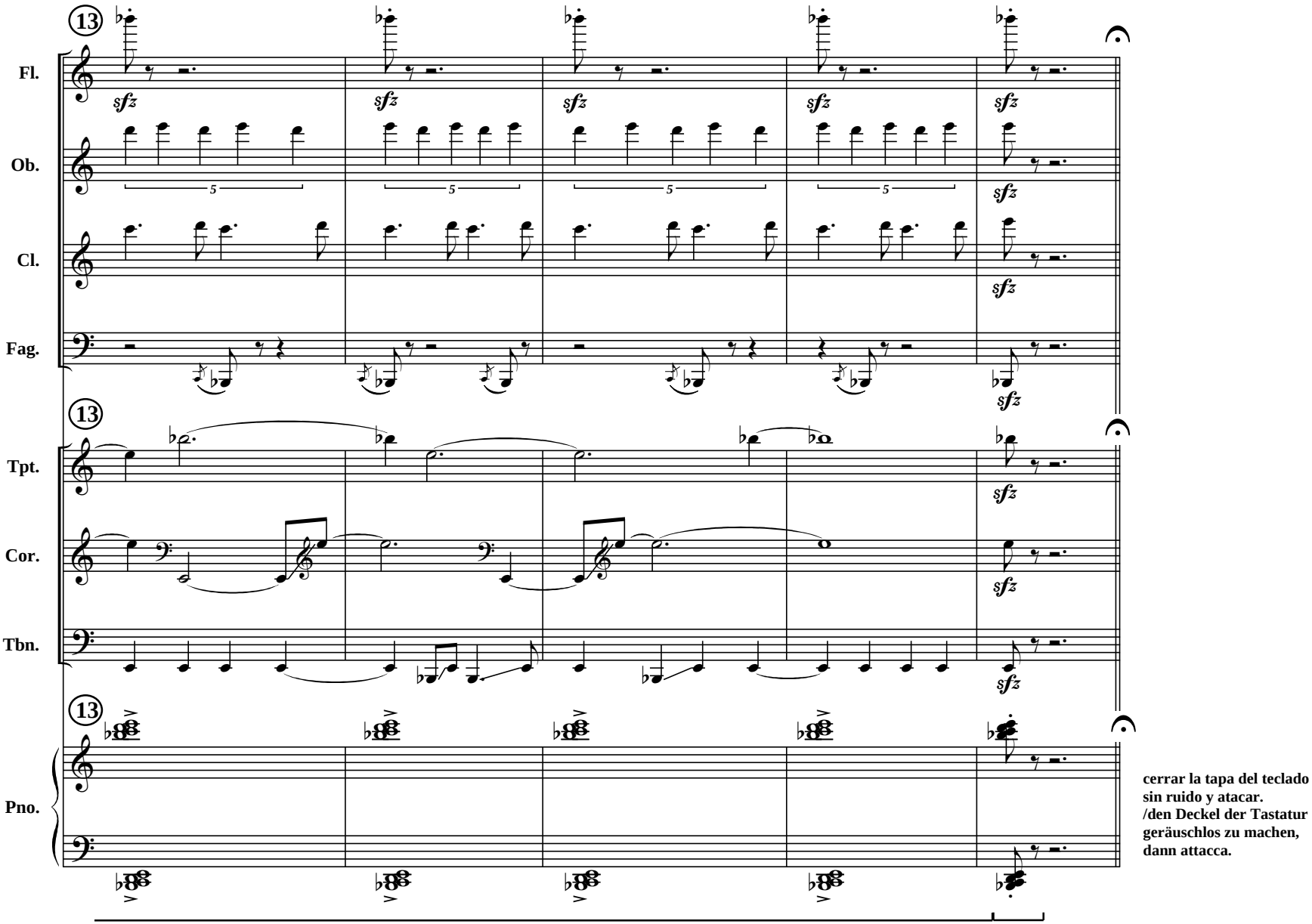

43
Fl.
p
Ob.
Cl.
p
3
Fag.
43
Tpt.
Cor.
3
Tbn.
3
43
8va
8va
Pno.
p
8vb
senza pedal


49
Fl.
Ob.
Cl.
Fag.
49
via sord.
Tpt.
Cor.
Tbn.
49
8va
Pno.
8vb
8vb

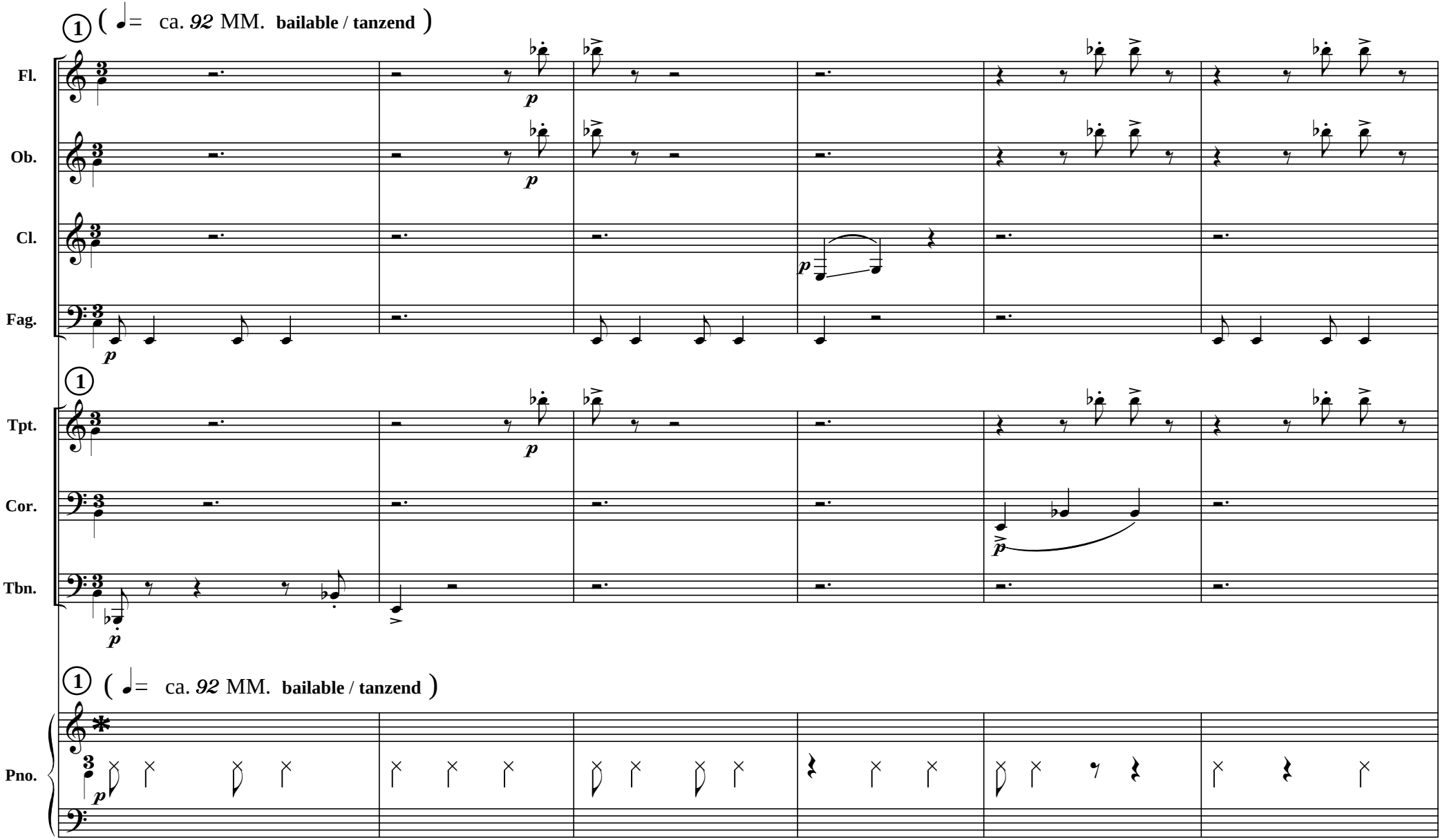
III. "preferimos infierno en mano a cien volando"



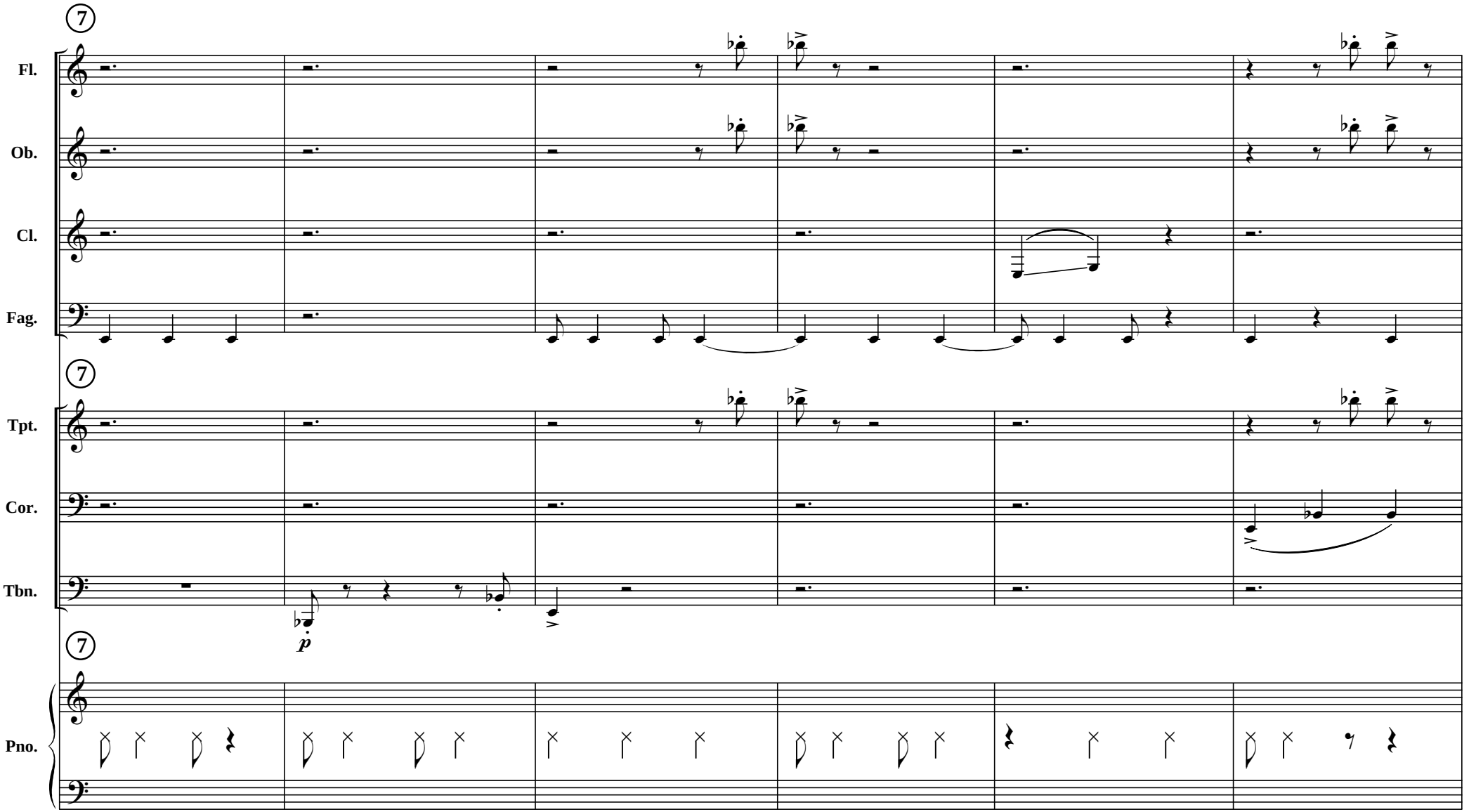

7
Fl.
Ob.
Cl.
Fag.
7
Tpt.
Cor.
Tbn.
7
Pno.

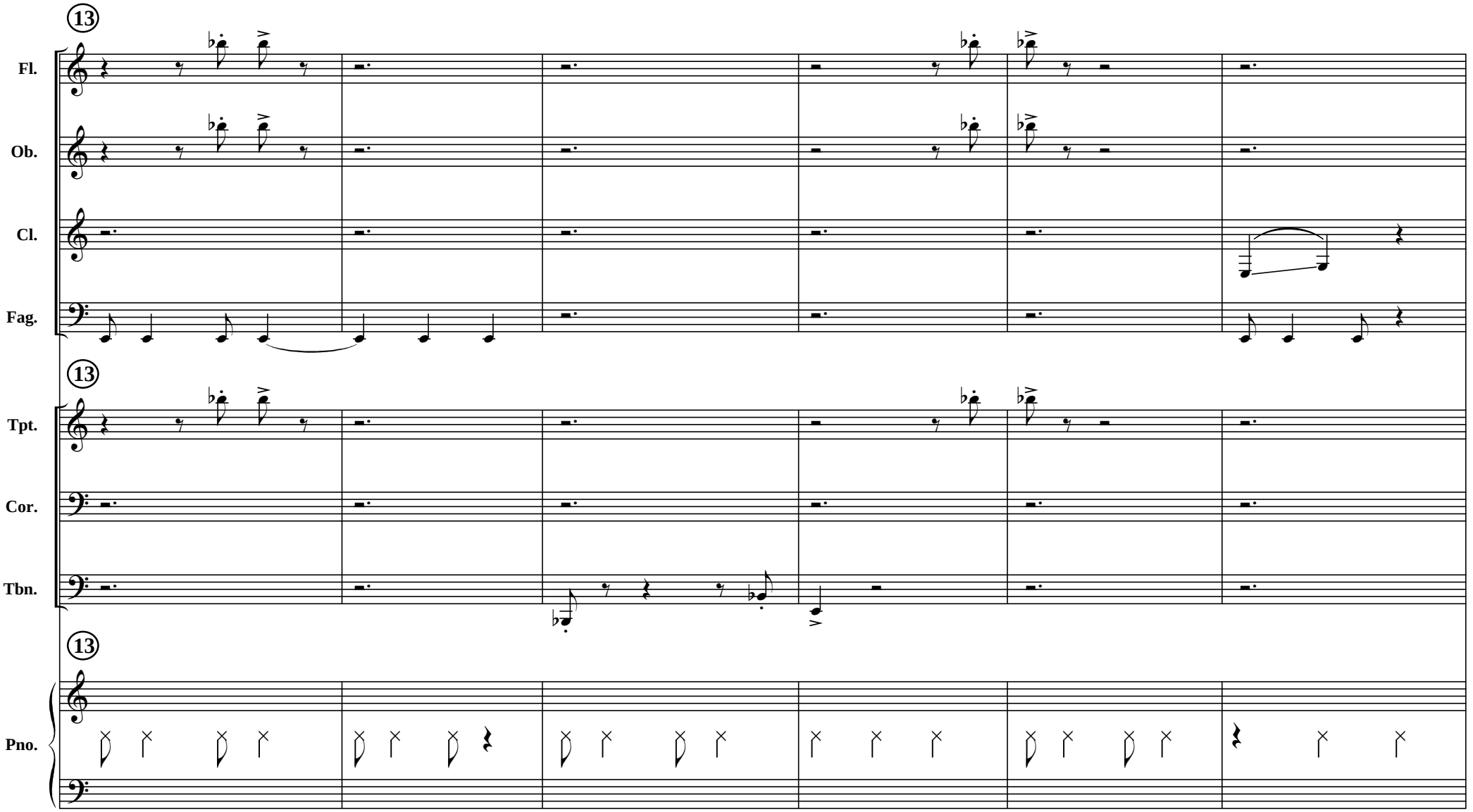

13
Fl.
Ob.
Cl.
Fag.
Tpt.
Cor.
Tbn.
Pno.
sfz
5
cerrar la tapa del teclado
sin ruido y atacar.
/den Deckel der Tastatur
geräuschlos zu machen,
dann attacca.

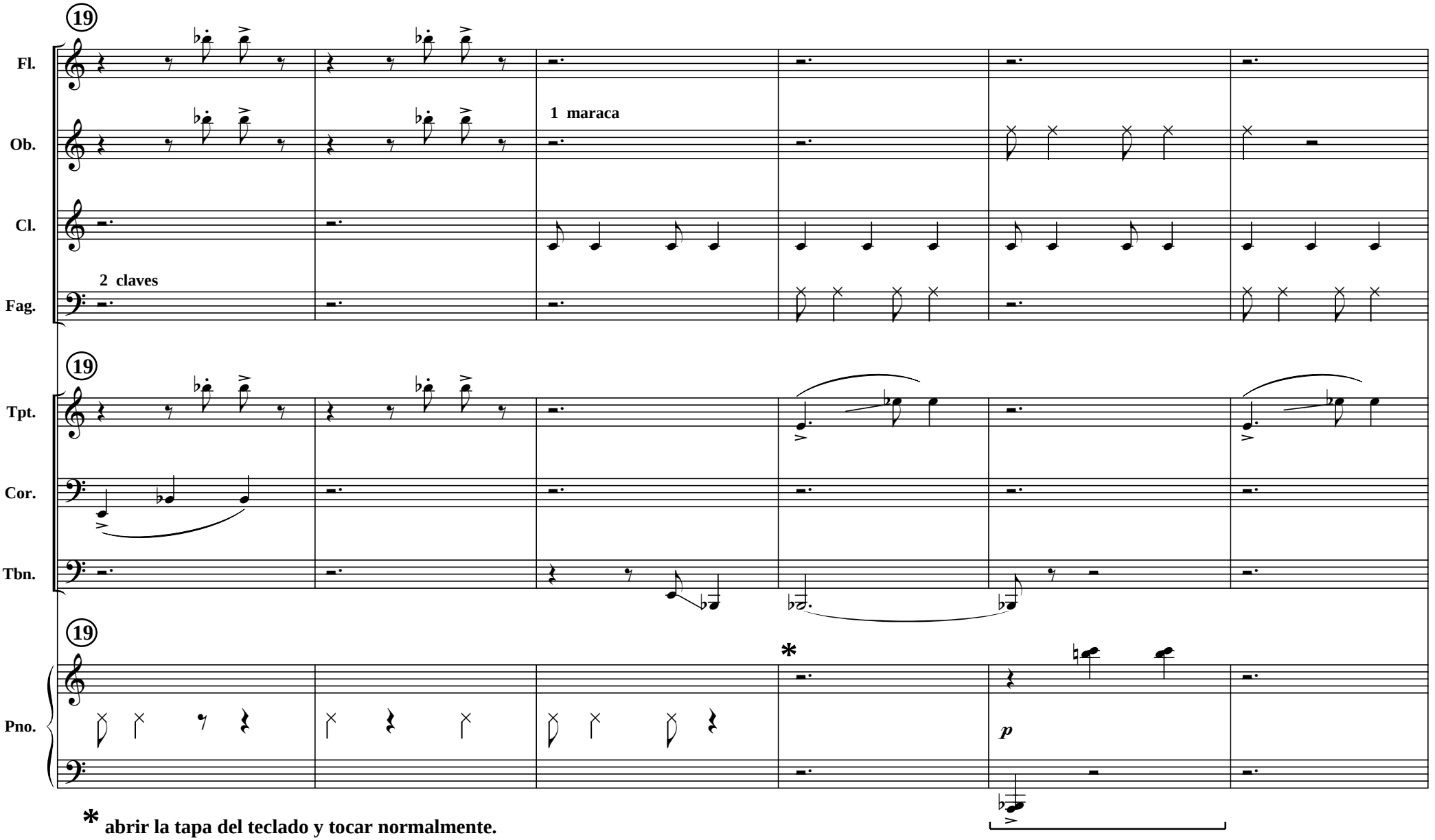
IV. "y la libertad se convierte en un dolor en el cuerpo"



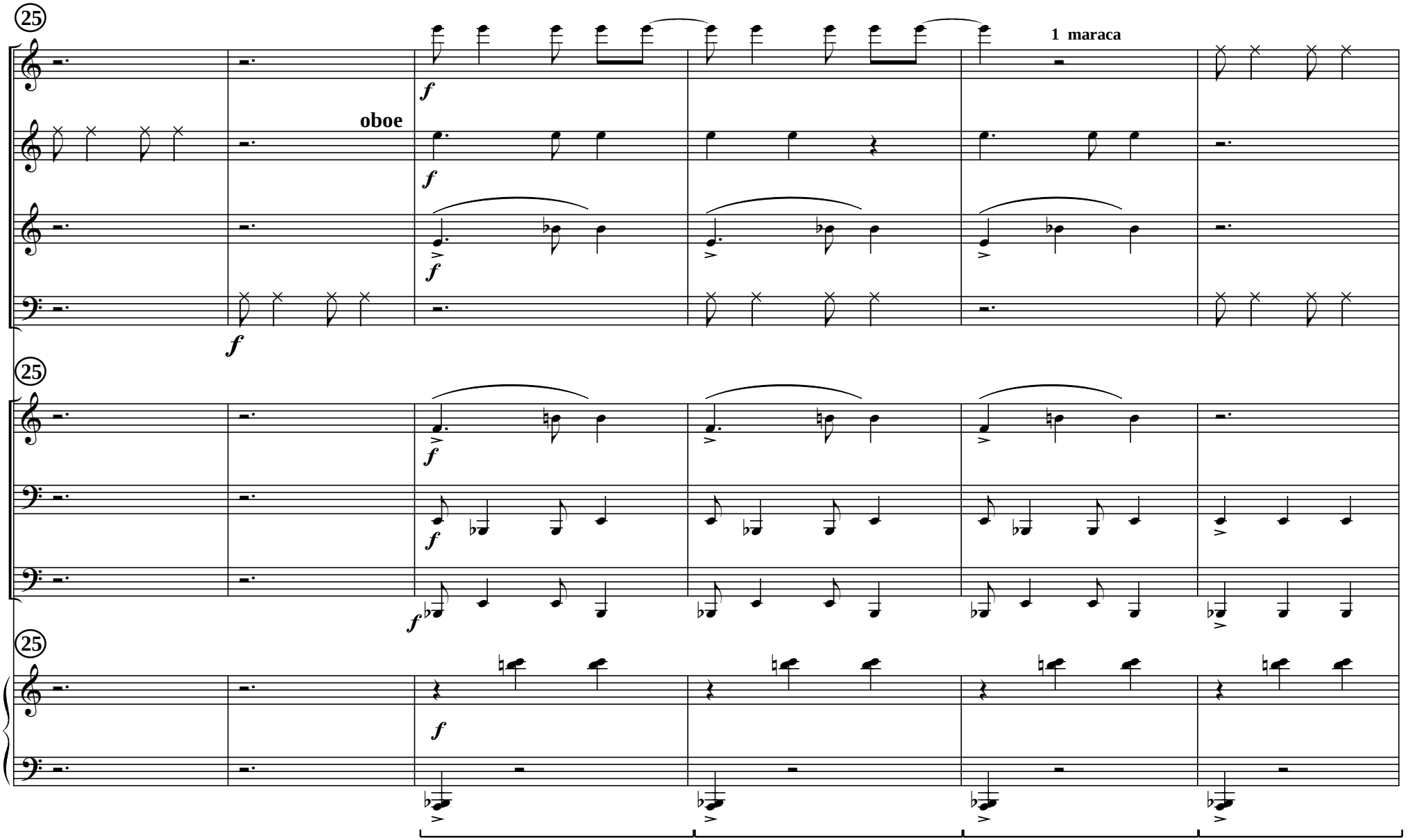
* **percutir con ambos pulgares sobre el borde de la tapa cerrada del teclado, en el centro.**
/auf der Mitte des Klavierdeckels mit beiden Daumen schlagen.

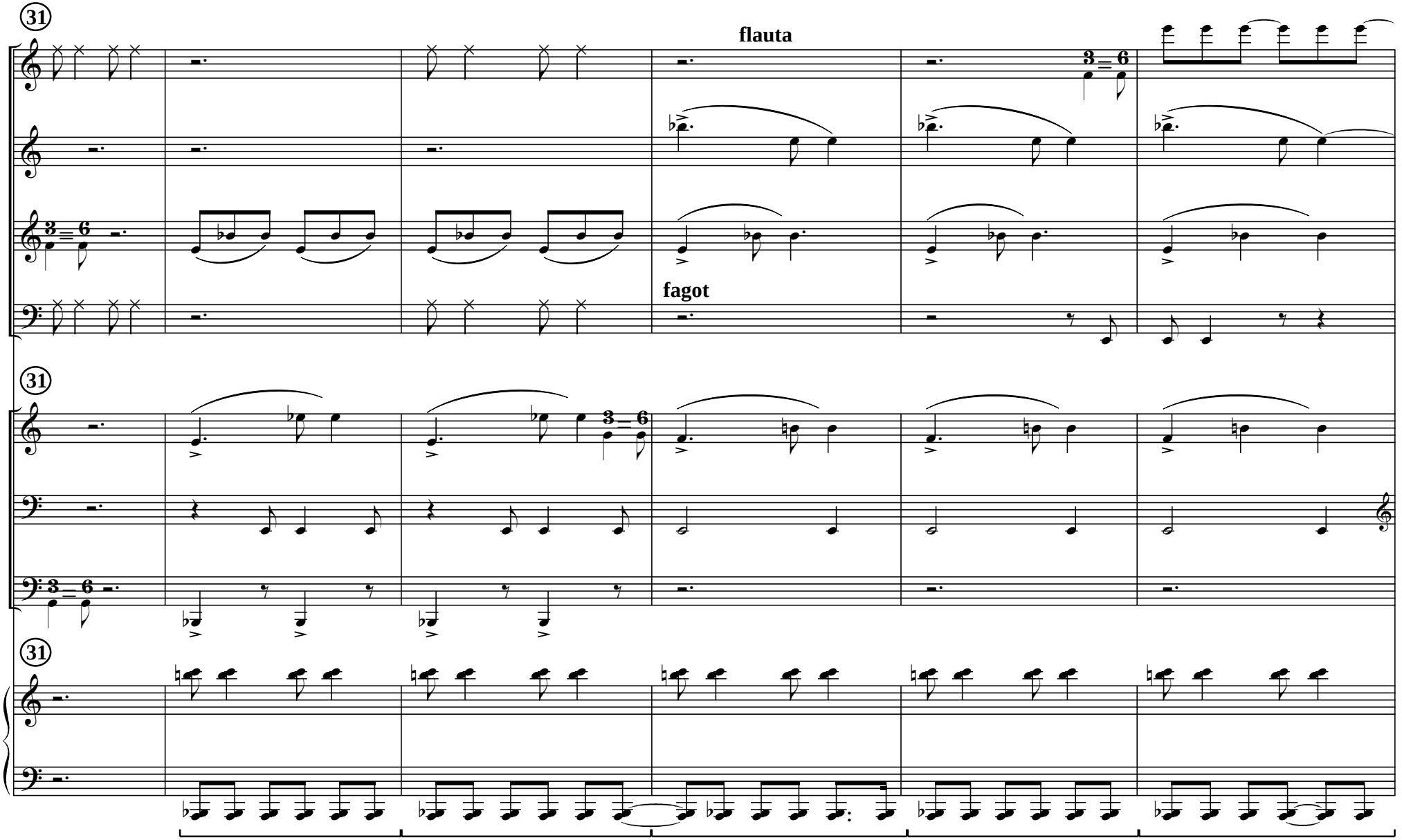

7
Fl.
Ob.
Cl.
Fag.
7
Tpt.
Cor.
Tbn.
p
7
Pno.

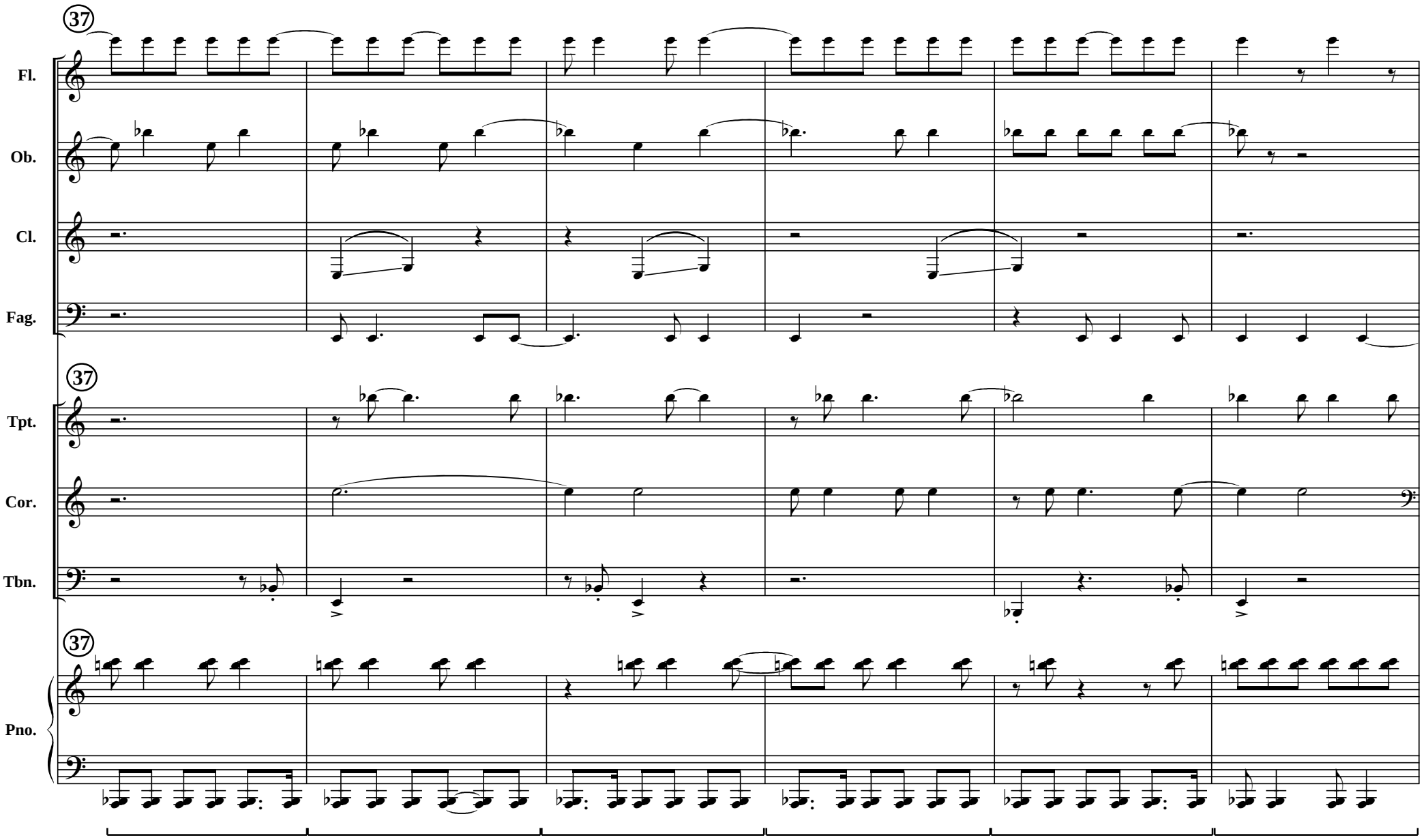

13
Fl.
Ob.
Cl.
Fag.
13
Tpt.
Cor.
Tbn.
13
Pno.

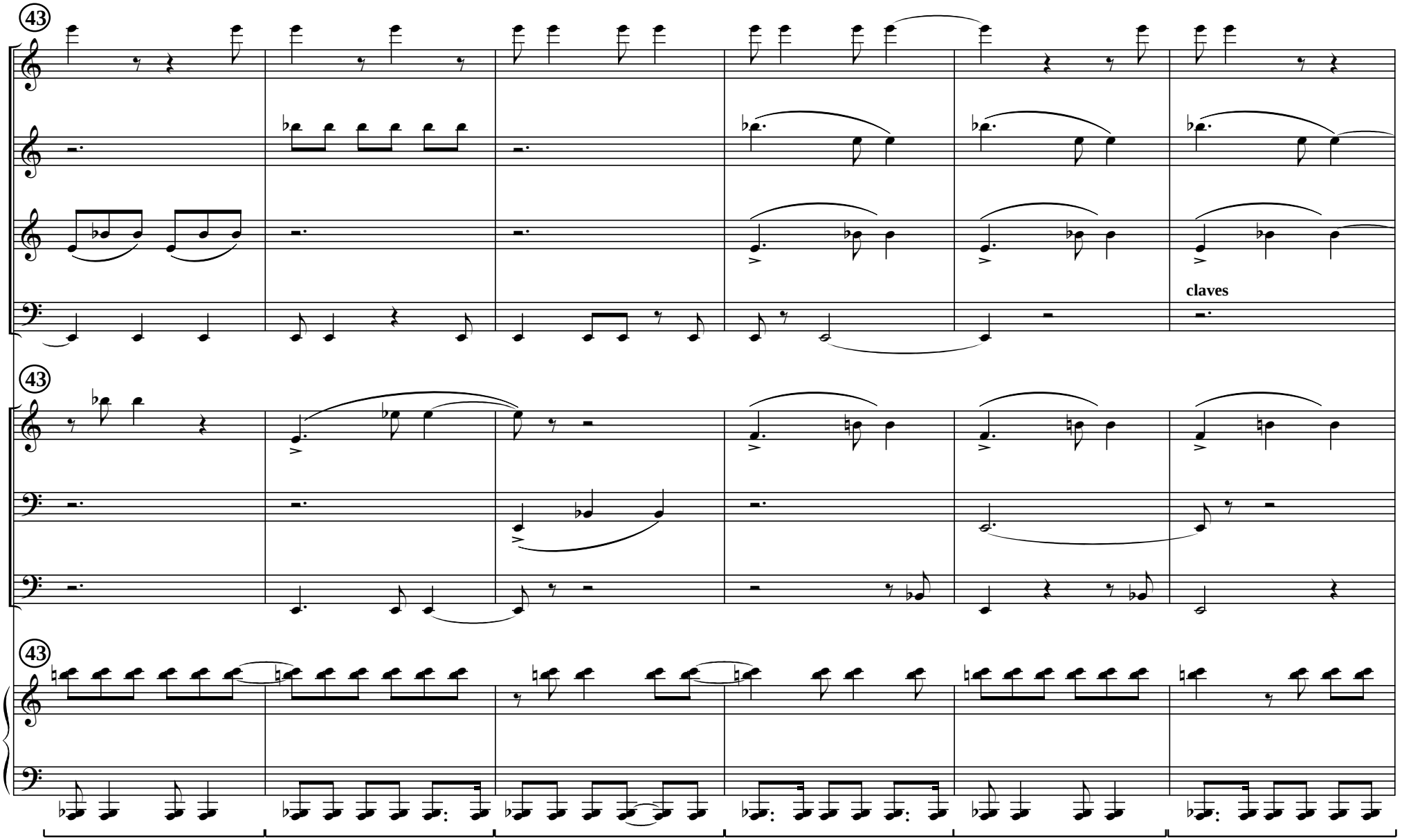


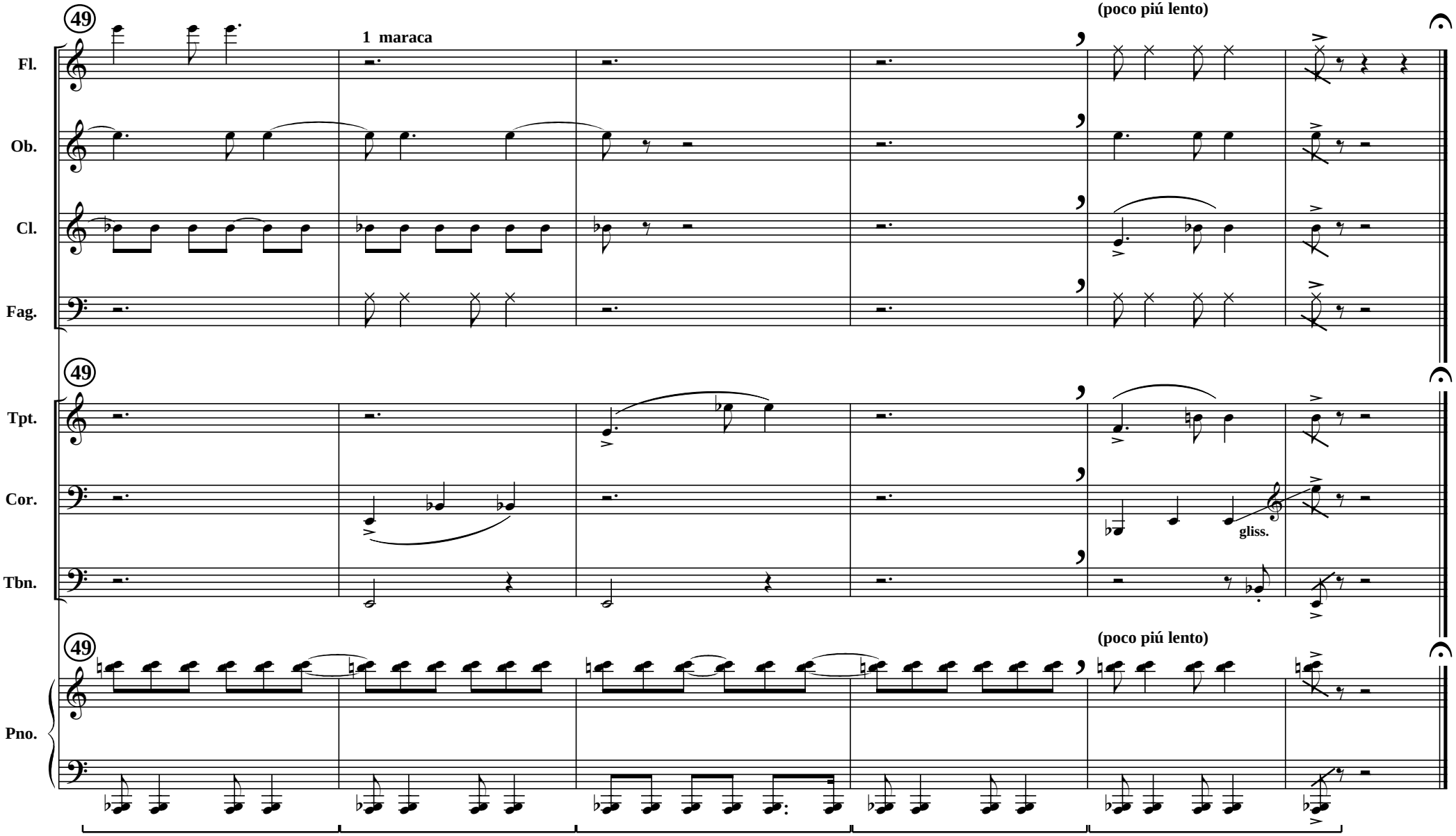
* abrir la tapa del teclado y tocar normalmente.
/Deckel aufmachen und normal spielen.


25
Fl.
Ob.
Cl.
Fag.
Tpt.
Cor.
Tbn.
Pno.
oboe
1 maraca
f


31
flauta
Fl.
Ob.
Cl.
fagot
Fag.
31
Tpt.
Cor.
Tbn.
31
Pno.


37
Fl.
Ob.
Cl.
Fag.
37
Tpt.
Cor.
Tbn.
37
Pno.


43
Fl.
Ob.
Cl.
Fag.
claves
43
Tpt.
Cor.
Tbn.
43
Pno.


49
1 maraca
(poco piú lento)
Fl.
Ob.
Cl.
Fag.
49
Tpt.
Cor.
gliss.
Tbn.
49
(poco piú lento)
Pno.