

ta

para flauta, oboe, clarinete y piano

montevideo, 1994

graciela paraskevaídis

En el Uruguay, *ta* es un monosílabo coloquial, una muletilla apócope de “está”, usada habitualmente para sustituir a “sí”, “bueno”, “entendí”, “estoy de acuerdo”, “claro”, con intención de enfatizar una afirmación.

En este sentido, *ta* intenta precisamente eso: ser una música afirmativa, enfática, sin ambages. No duda, no sufre, quisiera ser lúdica y animosa, como otra manera de enfrentar las angustias cotidianas y los atropellos de siempre.

Por otro lado, *ta* es un monosílabo usado en música como onomatopeya rítmico-métrica (ta-ta-ta-ta, tata-tata, tátata-tátata, etc.). Esta acepción también está incorporada a la pieza de diversas maneras, en los juegos internos de flauta y oboe, en el piano y finalmente en el clarinete.

No hay intención de lograr una perfecta y absoluta irregularidad en las contraposiciones de grupos irregulares, sino considerarlos más bien como elementos de inestabilidad, con resultado estadístico. Las viejas y en este caso creo que útiles barras de compás ayudan a (re)encontrar el punto de convergencia y partida.

El clarinete no debe sentirse marginado por la aparente complicidad de la flauta y el oboe. Su reiterado *mi* es fundamental, actúa como especie de bordón, de soporte permanente en lo tímbrico y de referencia estable para lo inestable. Y finalmente logra entrar a terciar con sus colegas.

El piano hace rancho aparte, pero no tanto. Está atento a lo que hacen los otros y éstos, a su vez, no pueden ignorar y menos neutralizar su insistencia. ¿Ta?

Se sugiere que el oboe y el clarinete compartan una misma parte para facilitar la vuelta de páginas.

ta

graciela paraskevaídis
montevideo, 1994

(A) ♩ = 80 MM

flauta

oboe

*
clarinete
en si^b

piano

p

agresivo f

sin pedal

Fl.

Ob.

Cl.
Sib

Pno.

* en notas reales.
real pitch.

** siempre ligado, respirar imperceptiblemente cuando sea necesario.
always legato; breathe imperceptibly when necessary.

(B)

Fl. *sfz sfz (e simile)*

Ob. *sfz sfz (e simile)*

Cl. Sib

Pno.

Fl. *sfz sfz sfz sfz sfz*

Ob. *sfz sfz sfz sfz sfz*

Cl. Sib

Pno.

ta

Fl. **(D)**

Ob.

Cl. Sib

Pno.

Fl.

Ob.

Cl. Sib

Pno.

Fl. **E**

Ob.

Cl.
Sib

Pno.

Fl.

Ob.

Cl.
Sib

Pno.

ta

①

Fl. *f*

Ob. *f*

Cl. Sib

Pno.

Fl. *sfzf* *f*

Ob. *sfzf* *f*

Cl. Sib

Pno.

①

Fl.

Ob.

Cl.
Sib

Pno.

Fl.

Ob.

Cl.
Sib

Pno.

①

Fl.

Ob.

Cl.
Sib

Pno.

Fl.

Ob.

Cl.
Sib

Pno.

sfz

sfz

(J)

Fl. *sfz* *sfz* *sfz* *sfz*

Ob. *sfz* *sfz*

Cl. Sib

Pno.

Fl. *f* 5

Ob. 6

Cl. Sib

Pno.

ta

Ⓚ

Fl.

Ob.

Cl.
Sib

Pno.

Fl.

Ob.

Cl.
Sib

Pno.

ta

(L)

Fl.

Ob.

Cl.
Sib

Pno.

Fl.

Ob.

Cl.
Sib

Pno.

(M)

Fl. 3

Ob. 5 6 7

Cl. Sib

Pno.

Detailed description: This system contains measures 1 through 3. The Flute part begins with a circled 'M' and a key signature of one flat. It features a triplet of eighth notes in measure 1, followed by a half note in measure 2, and a triplet of eighth notes in measure 3. The Oboe part has a quarter note in measure 1, a half note in measure 2, and a quarter note in measure 3. The Clarinet in B-flat part consists of three whole notes, each with a fermata. The Piano part has a bass line with a half note in measure 1, followed by eighth notes and rests in measures 2 and 3.

Fl. 3 7 5

Ob. 9 3

Cl. Sib

Pno.

Detailed description: This system contains measures 4 through 6. The Flute part has a quarter note in measure 4, a half note in measure 5, and a quarter note in measure 6. The Oboe part has a quarter note in measure 4, a half note in measure 5, and a quarter note in measure 6. The Clarinet in B-flat part consists of three whole notes, each with a fermata. The Piano part has a bass line with a half note in measure 4, followed by eighth notes and rests in measures 5 and 6.

(N)

Fl.

Ob.

Cl.
Sib

Pno.

8

8

sfz

sfz

Fl.

Ob.

Cl.
Sib

Pno.

8

8

ta

♩ = 40 MM

Fl. *p*

Ob. *mp espressivo, portato*

Cl. Sib *ppp*

Pno. *pp*

Detailed description: This system contains the first three measures of the piece. The Flute part consists of three whole notes, each tied across a measure, starting on a middle C. The Oboe part features a melodic line with eighth and quarter notes, including a trill in the second measure. The Clarinet in B-flat part plays a continuous sixteenth-note pattern, with fingering numbers 9 indicated above the staff. The Piano accompaniment is sparse, with a few notes in the bass clef, including an octave sign (8) and a dynamic marking of *pp*.

* respirar imperceptiblemente cuando sea necesario.
breathe imperceptibly when necessary.

Fl.

Ob.

Cl. Sib

Pno.

Detailed description: This system contains measures 4 through 6. The Flute part continues with a melodic line, ending with a trill on a higher note in the final measure. The Oboe part continues its melodic development with eighth and quarter notes. The Clarinet in B-flat part continues the sixteenth-note pattern, with fingering numbers 9 and 7 indicated. The Piano accompaniment remains sparse, with notes in the bass clef and an octave sign (8).

ta

P

Fl.

Ob.

Cl.
Sib

Pno.

$\text{♩} = 66 \text{ MM}$

Fl.

Ob.

Cl.
Sib

Pno.

f

ta

①

Fl. *f*

Ob.

Cl. Sib. *f*

Pno. *f* s.p.

Fl.

Ob.

Cl. Sib.

Pno.

ta

Fl. **(R)**

Ob.

Cl. Sib

Pno.

Fl.

Ob.

Cl. Sib

Pno.

* con las manos. / with hands.

**cortar los tres juntos. / finish all three together.

(S)

Fl.

Ob.

Cl. Sib.

Pno.

8

pp

p

Detailed description: This system contains measures 8, 9, and 10. The Flute part has rests in measures 8 and 9, followed by a half note G4 in measure 10 with a dynamic of *p*. The Oboe part has rests in all three measures. The Clarinet in B-flat part has a half note G3 in measure 8, a half note F3 in measure 9, and a half note G3 in measure 10, with a dynamic of *pp*. The Piano part has rests in measures 8 and 9, followed by a half note G2 in measure 10 with a dynamic of *pp*. A circled 'S' is written above the Flute staff.

Fl.

Ob.

Cl. Sib.

Pno.

mp

pp

Detailed description: This system contains measures 11, 12, and 13. The Flute part has a whole note G4 in measure 11, a whole note G4 in measure 12, and a whole note G4 in measure 13, with a dynamic of *pp*. The Oboe part has a half note F3 in measure 11, a half note G3 in measure 12, and a half note F3 in measure 13, with a dynamic of *mp*. The Clarinet in B-flat part has a whole note G3 in measure 11, a whole note G3 in measure 12, and a whole note G3 in measure 13, with a dynamic of *pp*. The Piano part has rests in measures 11 and 12, followed by a half note G2 in measure 13.

Fl. **T**

Ob.

Cl. Sib

Pno.

(loco)

pp

Fl.

Ob.

Cl. Sib

Pno.

(loco)

p *>* *(s.p.)*

ta

U

Fl. *sfzf*

Ob. *mp*

Cl. Sib.

Pno. *8va*

Fl. *mp* *f*

Ob. *mf*

Cl. Sib. *mp* *pp*

Pno. *8va*

⑤

Fl.

Ob.

Cl.
Sib

Pno.

p

Fl.

Ob.

Cl.
Sib

Pno.

sfz (simile)

mf

pp

8va - -

ta

W

Fl.

Ob.

Cl. Sib

Pno.

f

8^{va}-

(loco)

Fl.

Ob.

Cl. Sib

Pno.

sfzf

sfzf

sfzf

sfzf

sfzf

sfzf

ff *agresivo*

8^{va}-

ta

(X)

Fl. *sffz* *8va*

Ob.

Cl. Sib

Pno. *mf* *sffz* *pp* *mf* *8va*

(loco)

Fl. *mf* *p* *8va*

Ob. *mf*

Cl. Sib *ppp*

Pno. *8va*

ca 8'25"