

**NAHAS-MAHAS ( 2003 )**

**Pour saxophone(s), accordéon et percussion**

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## NAHAS-MAHAS

**Esta obra está creada a partir de unos materiales sonoros diferentes que son presentados por los distintos instrumentos del trío.**

**Estos materiales sonoros son los objetos auditivos que generan todo el discurso musical.**

**Estos objetos se modifican, cambian de color, duración, textura, intensidad, altura..., y se relacionan entre sí de distintas maneras, de forma que el auditor no reconoce un desarrollo musical, a modo de desarrollo clásico, sino un despliegue de objetos sonoros en el tiempo y en el espacio, como diálogos entre distintos personajes.**

**Al final de la obra, el saxofón y el acordeón crean un fondo sonoro mientras la percepción se focaliza en uno solo de los objetos, realizado por los instrumentos de percusión, como si este objeto, ahora protagonista, hubiera integrado toda la energía de los demás materiales sonoros en el desenlace del discurso musical.**

**-Saxophones:**

Saxophone alto en Eb

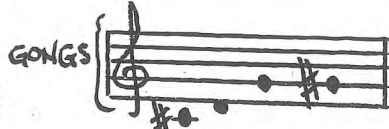
Saxophone baryton en Eb

**-Accordéon**

**-Percussion:**

1 Vibraphone

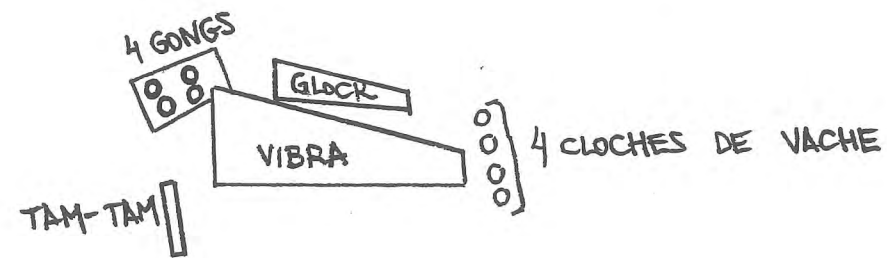
1 Glockenspiel valise

4 Gongs sur tablette 

4 Cloches de vache 

1 Tam-Tam très grave  $\varnothing$  80 ctms.

**Disposition conseillée pour le percussion:**



"NAHAS-MAHAS"

♩ = 60

Le saxophone en Eb est écrit transposé.

SAX ALTO en Eb sans voilé

SAX

VIBRA

ACC

VIBRA

ACC

4 BAGUETTES MOYENNES

pp

p

pp

mp

pp

ped

3:2

5:4

7:8

3:2

5:4

7:8

3:2

5:4

7:8

5:4

3:2

5:4

7:8

(15)

SAX

VIBRA

Acc

(1) - appoggiatures jouées avant le temps  
(2) - appoggiatures jouées sur le temps

SAX

VIBRA

Acc.

26

SAX

VIBRA

Acc

3:2 3:2 7:8 6:4 7:8 6:4 5:4

mp mp mp p mp ppp sub

Ped x Ped x Ped x

7:8 6:4 5:4 3:2 3:2

7:8 5:4

28

SAX

GLOCKS

VIBRA

Acc

3:2 5:4 6:4 7:8 7:8 6:4

pp

l.v.

l.v.

pp Pedal tenuto jusqu'à l'extinction normale du son

M.B. ppp sempre

3:2 5:4 6:4 5:4 3:2 3:2

p



Handwritten musical score for SAX, VIBRA, and ACC.

**System 1 (Measures 30-31):**

- SAX:** Measure 30 (5:4), *mf*. Measure 31 (3:2).
- VIBRA:** Measure 30 (5:4), *mf*. Measure 31 (3:2). Annotations: "BAGUETTES MOYENNES AVEC LE MANCHE EN BOIS" and "AVEC LE MANCHE".
- ACC:** Measure 30 (5:4), *ppp* sempre. Measure 31 (6:4).

**System 2 (Measures 32-33):**

- SAX:** Measure 32 (3:2), *p*. Measure 33 (3:2), *mf*. Annotations: "slaps".
- VIBRA:** Measure 32 (3:2), *mf*. Measure 33 (3:2), *mf*. Annotations: "ORDINAIRE AVEC BAGUETTES MOYENNES", "Ped.", "x".
- ACC:** Measure 32 (5:4), *mf*. Measure 33 (7:8), *p*.

**System 3 (Measures 34-35):**

- SAX:** Measure 34 (3:2), *mf*. Measure 35 (3:2).
- VIBRA:** Measure 34 (5:4), *mf*. Measure 35 (6:4), *mf*. Annotations: "Ped.", "x".
- ACC:** Measure 34 (5:4), *mf*. Measure 35 (5:4).

**35**

**SAX**

slaps

3:2 3:2

**VIBRA**

7:8 3:2 3:2

mf mf

Ped x x

6:4 5:4 3:2 3:2

**Acc**

pp mp seccor

mf 5:4 5:4 6:4

**37**

**SAX**

slaps

3:2 3:2 3:2 3:2 3:2 3:2

f mf sfz ppp sub

**VIBRA**

**Acc**

cresc...

6:4 sfz 3:2

M.D. ppp sempre

*(1) À partir de la note fondamentale, sfz faire ressortir progressivement des sons multiphoniques "ad libitum".*

AVEC LE MANCHE

f s/p

peu a peu supprimer les sons multiphoniques progressivement

39

SAX

VIBRA

ACC

ORDINAIRE AVEC BAG. MOY.

5:4

f

pp

Ped

5:4

6:4

5:4

3:2

40

PRENDRE SAX BARYTON EN Eb

SAX

VIBRA

ACC

3:2

5:4

f

pp

Ped

x

3:2

7

7:8

45

SAX

SIX BARYTON EN Eb

(le sax est écrit transposé)

VIBRA

Acc

50

SAX

GONGS

TAM-TAM

Acc

BAQUETTES DOUCES

l.v.

BAQUETTE DE TAM-TAM

etouffer peu à peu la résonance

PPP

5:4

**58**  $\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 69$

SAX  $\text{mf}$   $\text{p}$   $\text{mf}$   $\text{pp}$   $\text{p}$   $\text{3:2}$   $\text{5:4}$   $\text{6:4}$   $\text{mp}$   $\text{mf}$   $\text{5:4}$   $\text{p}$   $\text{6:4}$   $\text{mf}$

GONGES  $\text{pp}$   $\text{L.v.}$

TAM-TAM  $\text{ppp}$   $\text{L'etrouffer peu a peu la resonance}$

Acc  $\text{pp}$   $\text{p}$

BAG. MOY LE VIBRA AVEC LE MANCHE DE LA BAG. ORDINAIRE

VIBRA  $\text{f}$   $\text{6:4}$

**62**  $\text{♩} = 50$   $\text{♩} = 69$

SAX  $\text{p}$   $\text{5:4}$   $\text{mf}$   $\text{6:4}$   $\text{7:8}$   $\text{6:4}$   $\text{5:4}$   $\text{p}$   $\text{6:4}$   $\text{7:8}$   $\text{slaps}$   $\text{7:8}$   $\text{7:8}$   $\text{7:8}$   $\text{7:8}$   $\text{f}$   $\text{p}$   $\text{7:8}$   $\text{p}$   $\text{7:8}$

VIBRA  $\text{7:8}$   $\text{6:4}$   $\text{7:8}$

Acc  $\text{mf}$   $\text{7:8}$   $\text{6:4}$   $\text{7:8}$   $\text{p}$   $\text{7:8}$

AVEC LE MANCHE

(1) - bruit de clés et son ordinaire

Handwritten musical score for Saxophone, Vibraphone, and Accordion. The score is divided into two systems, each with three staves.

**System 1 (Measures 65-70):**

- SAX:** Starts with a 7:8 time signature, then changes to 6:4. Includes markings for *f*, *mf*, *p*, and *ppp*. A section is marked "slaps 'ad lib'" with a 5:4 time signature. Another section is marked "slaps 'ad lib'" with a 3:2 time signature.
- VIBRA:** Starts with a 7:8 time signature, then changes to 6:4. Includes markings for *f*, *p*, and *ppp*. A section is marked "ORDINAIRE". A later section is marked "AVEC LE MANCHE". Includes a "Ped" marking with an 'x'.
- ACC:** Starts with a 7:8 time signature, then changes to 6:4. Includes markings for *mf*, *f*, *p*, and *ppp*.

**System 2 (Measures 67-70):**

- SAX:** Starts with a 7:8 time signature, then changes to 5:4. Includes markings for *pf*, *ppp*, *mf*, and *f*. A section is marked "(bisbigliando)". Includes a tempo marking  $\text{♩} = 60$ .
- VIBRA:** Starts with a 7:8 time signature, then changes to 5:4. Includes markings for *ppp*, *p*, and *ppp*. Includes a "Ped" marking with an 'x'.
- ACC:** Starts with a 7:8 time signature, then changes to 3:2. Includes markings for *p*, *mp*, and *pp*.

Additional markings include circled measure numbers (65, 67), circled notes, and various dynamic and performance instructions.

Handwritten musical score for SAX, VIBRA, and ACC. The score is divided into three measures. The top staff (SAX) begins with a circled measure number 70. The middle staff (VIBRA) includes dynamic markings such as *mf*, *p*, *f*, and *pp*, along with performance instructions like "Ped", "Ped tenuto", and "dism... molto...". The bottom staff (ACC) features complex rhythmic patterns with 3:2 and 3:4 ratios and trills. A tempo marking of  $\text{♩} = 96$  is present at the top right.

(-)- Colorer le tremolo du vibra

Continuation of the handwritten musical score. The top staff (SAX) starts with a circled measure number 73. The middle staff (VIBRA) includes the instruction "(Pedal tenuto) (sempre pp)". The bottom staff (ACC) continues with trills and dynamic markings like *pp*. The score concludes with a final measure in the bottom staff.

74

SAX

VIBR. (4 BAGUETTES) AVEC LE MANCHE 3:2

mf

5:4 6:4 7:8 6:4 5:4

Pedal tenuto

espressivo p

76

SAX

VIBR.

jusqu'à l'extinction normale du son  
CADENCE  
libero, senza tempo. Durée = 48" env.

Acc

cresc... f. dim. cresc... f. dim... cresc... f. dim... P



Acc

cresc... f. dism... P cresc... f p sub cresc... f dism...

SAX

FIN CADENCE 48<sup>th</sup> enr.  $\text{♩} = 52$   $\text{♩} = 60$   $\text{♩} = 69$

PERC.

GLOCKS

VIBRA

BAGUETTES DURES DE VIBRA

(GLOCKS)  
BAG. DE GLOCKS

pp mp

Acc

cresc... f. dism... P

5:4 3:2

5:4 6:4 3:2

Handwritten musical score for SAX, PERC., and ACC. instruments. The score is divided into two systems, each starting with a circled measure number (80 and 84).

**System 1 (Measures 80-83):**

- SAX:** Starts at  $\text{♩} = 60$ . Features slaps and dynamics *p* and *mf*. A tempo change to  $\text{♩} = 52$  occurs at measure 81, and another to  $\text{♩} = 104$  at measure 82.
- PERC.:** Includes CLOCHES DE VACHE and VIBRA. The vibraphone part is marked "4 BAG. DURES DE VIBRA". A section is labeled "(BAG. DE VIBRA) (cl. de v.)".
- ACC.:** Features complex rhythms with time signatures 5:4 and 6:4. Dynamics include *cresc...*, *f*, *dism...*, and *p*. A 3:2 ratio is indicated.

**System 2 (Measures 84-87):**

- SAX:** Starts at  $\text{♩} = 69$ . Features slaps and dynamics *p* and *mf*.
- PERC.:** Includes CLOCHES DE VACHE and VIBRA. The vibraphone part is marked "GONGS (avec 4 baguettes dures de vibra)".
- ACC.:** Features complex rhythms with time signatures 3:2 and 5:4. Dynamics include *cresc...*, *f*, *dism...*, and *p*. A 3:2 ratio is indicated.

87  $\text{♩} = 60$

SAX  $\text{♩} = 72$

PERC GONGS (GONGS)

VIBRA (VIBR)

Acc 5:4 6:4 3:2 3:2

cresc... f (h) dism... p

89  $\text{♩} = 72$

SAX  $\text{♩} = 69$

PERC CLOCHES DE VACHE (avec: baguettes de vibra) GLOCKS (GLOCKS) (avec: baguettes de vibra) VIBRA (cl de V)

Acc (sempre p) 3:2 3:2 3:2 7:8

mf slaps (h) ppp sub mp

cresc. poco a poco

(1) Ajouter progressivement des sons multiphoniques "ad libitum".

peu a peu stop multiphoniques Ajouter progressivement des sons multiphoniques

Handwritten musical score for SAX, PERC, and ACC.

**SAX:** Measures 92-95. Includes dynamics *f*, *p*, *mf*, *pp*. Annotations: "peu a peu stop multiphoniques", "Ajouter progressivement des sons multiphoniques".

**PERC:** Includes GONGS, VIBRA, and CLOCHES DE VACHE. Dynamics: *f*, *mf*, *ppp*, *mp*. Annotations: "PRENDRE SUBITO BAGUETTES DE GLOCKS", "PRENDRE SUBITO BAGUETTE 'SUPERBA' pour glisser sur toute la surface du TAM-TAM afin de faire ressortir les sons harmoniques!".

**ACC:** Includes Accordion. Dynamics: *scempre p*. Annotations: "(multiphoniques...)", "(peu a peu stop...)", "dism...".

Other annotations: "3:2", "5:4", "L.v.", "f Ped", "x", "3", "4", "7", "5", "7", "5".

SANS RIGUEUR  
♩ = 60 env

SANS MULTIPHONIQUES

peu a peu stop...

SANS MULTIPHONIQUES

SAX (99) (sempre pp)

a5

PERC CLOCHES DE VACHE

VIBRA

(1) - VARIER AUTANT QUE POSSIBLE L'ORDRE DE NOTES MAIS IL EST TOUTE À SOUHAITABLE DE RÉPETER QUELQUES FOIS UNE OU DEUX NOTES DE SUITE

PRENDRE SUBITO BAG DE GLOCKS

GLOCKS

PRENDRE SUBITO BAG. DE VIBRA

GONGS

3:2 f Ped

3:2 f

5:4 f Ped

6:4 P f Ped

6:4 f Ped

6:4 f Ped

Acc (sempre pp)

SAX (102) (sempre pp)

(avec baguette de vibra)

peu a peu stop...

SANS MULTIPHONIQUES

PERC GLOCKS

VIBRA

PRENDRE SUBITO BAGUETTES DE GLOCKS

GLOCKS

PRENDRE SUBITO BAG. DE VIBRA

CLOCHES DE VACHE

PRENDRE SUBITO BAG DE GLOCKS

GONGS

PRENDRE SUBITO BAG. DE VIBRA

3:2 f Ped

3:2 f

5:4 f Ped

6:4 P f Ped

6:4 f Ped

5:4 f

Acc (sempre pp)

- NOTE POUR LE PERCUSSIONNISTE : AFIN D'ÉVITER TRÈS SOUVENT DE CHANGEMENTS DE BAGUETTES, IL EST CONSEILLÉ DE PRÉVOIR DES BAGUETTES DOUBLES

- NOTE POUR TOUS : JOUER LES ◡ DE DURÉE DIFFÉRENTES AUTANT QUE POSSIBLE.

105

SAX

peu a peu stop ---

sons multiphoniques ---

peu a peu stop ---

(sempre pp)

PERC

VIBRA

GLOCKS

CLOCHES DE VACHE

CL de V

PRENDRE BAGUETTE DE GLOCKS

PRENDRE BAGUETTES EN BOIS

GONGS

TAM-TAM

PRENDRE "SUPERBAL" "COME / SORRA"

5" env.

l.v.

pp

5:4

Ped

3:2

f

Acc

106

SAX

PERC

BAGUETTES EN BOIS

GONGS

CLOCHES DU VACHE

PRENDRE BAGUETTES DE VIBRA

BAGUETTES DE GLOCKS

GLOCKS

BAGUETTES EN BOIS

VIBRA

Ped. tenuto

mf

f

f

f

f

f

f

f

f

f

pp s/p

(sempre pp)

Acc

113

SAX (la voix est écrite en son réel)

VOIX sans forcer SON EOLIEN

BAG. DOUCES 4<sup>e</sup> enr

BAG. DURES 6<sup>e</sup> enr

BAG. "SUPERBA" 8<sup>e</sup> enr

PERC. GONGS BAG. DURES GLOCKS BAG. DOUCES CLOCHES DU VACHE BAG. "SUPERBA" TAM-TAM

VIBRA P 7 P 5 P 3

3<sup>e</sup> enr

PP PRENDRE 6 BAG. DOUCES (VIBR.)

Ped.

ACC. (Scmpre pp)

(-1) - Colorer le trémolo du vibra







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