

# Huella de la voz inmóvil

for Baritone Saxophone & Ensemble  
Dedicated to Ricardo Capellino & Espai Sonor

Sergio Blardony  
2007

Score in C  
Duration: 10' ca.

1  $\text{♩} = 40$   
*Delicatissimo, quasi imperceptibile*

(\*)  $\text{┌}$  with air  
 $\text{→}$  OUT  $\text{→}$  senza air (possibile)

Flute *pppp* *poco articolato, nulla marcato* *pp* *ppp < p*

English Horn *ppp* *pp* *ppp < p*

Clarinet in B $\flat$  *pppp* *ppp sottovoce*

Baritone Sax. *pppp*

Vib. senza motore con archi  $\text{┌}$  3:2  $\text{┐}$  (l.v.) *pppp* *pp* *pp*

Percussion Ped. *pppp* *pp* *pp*

Piano *pppp* *ppp* *pp*

UC  $\text{Ped.}$  \*

Violin I *sord.* (\*\*) senza pressione sulla corda (m.s.) *pp* *(sord.) ord.* *p*

Violin II *sord.* (\*\*) senza pressione sulla corda (m.s.) *pp* *pp* *(sord.) ord.* *p*

Viola flautato *pp* *pp*

Cello flautato *pppp* *ppp* *pp*

(\*) Tocando con la embocadura a cierta distancia de los labios.  
*Play with the mouthpiece held at a distance.*

(\*\*) "Muffling": con arco, sin presión de la mano izquierda (sin que afloren armónicos!).  
*"Muffling": bowing on strings while the left han muffles them (without creating harmonics!).*

4

Fl. *ppp* *air*

E. Hr. *ppp* *p*

Cl. *ppp* *pppp* *pp* *with air*

Bt. Sx.

Perc. *ppp* *p* Ped.

Pno. *ppp* *p* TC Ped.

Vln. I *ppp* *poco s.p.*

Vln. II *pppp* *s.p.* *senza press. sulla corda (m.s.)*

Vla. *ppp* *sord. (ord.)*

Vc. *pppp* *senza press. sulla corda (m.s.)*

(sord.) flautato *gliss.*

(sord.) flautato *3:2*

(sord.) poco s.p.

*pp*

sord. s.p.

8

Fl. *p* *ppp*

E. Hr. *ppp* *pp* muta a Ob.

Cl. *p* *p*

Bt. Sx.

Perc. *pp* *ppp* 6:4 *p*

Pno. *pp* *ppp* *p* *ppp* *p* *pp*

Vln. I *pp* *pp* *p* *pp* ord. s.t. III (s.t.) II

Vln. II *pp* *pppp* *p* ord. 5:4

Vla. *pppp* *p* *pp* ord. flautato 3:2 II s.t. III IV

Vc. *pp* *p* *p* *p* ord. s.p. II III III

2

Fl. *p* *ppp* *p* *mp pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bt. Sx. *mp* *pp*

Perc. *p* *mp*

Pno. *p* *ppp* *pp* *pppp* *pp*

Vln. I *p* *p*

Vln. II *pp* *p* *pppp*

Vla. *p* *mp*

Vc. *p* *pp* *p*

(\*) Tocando detrás del puente.  
Bowing behind the bridge.

(\*\*) La línea rítmica superior indica el cambio de digitación.  
The rhythmic top layer indicates the change of fingering.

15

Fl.  $p$   $p$   $p$   $pp$   $mf$

Ob.  $(pp)$   $mp$

Cl.  $p$   $mf$   $pp$   $<mp>$

Bt. Sx. 1 2 3 A 4 C3 5 6 [K.25] 7 1 3 A 4 C3 5 6 [K.21] 7 5:4 (\*)

$p$   $pp$   $<p$   $mp$   $pp$   $f$   $p$

Perc. 15 4i  $pp$   $p$   $ppp$   $p$   $ppp$

Ped.  $ped.$  \*

Pno. 15  $pp$   $p$  3:2 5:4 3:2 5:4  $ped.$  \*

Vln. I  $mp$   $mf$  ord. 3:2 s.p.

Vln. II  $p$  senza sord.

Vla. 5:4  $pp$

Vc.

(\*) Air + sound

- Air = 3/4
- Sound = 1/4
- Air = 2/3
- Sound = 1/3
- Air = 1/3
- Sound = 2/3
- [Sound ord]

18

Fl.

Ob.

Cl.

Bt. Sx.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cymbals

Chinese Medium Low

Vib.

Ped.

1 1 2 2 1

$\frac{3}{4}$  A  $\frac{3}{4}$  A  $\frac{3}{5}$   $\frac{3}{4}$  A

4 C3 4 C3 [K.28] 5 6 7 [K.47] 5 6 7 [K.4]

5 6 7 [K.21] 5 6 7 [K.29] 3:2

*sf* *p* < *f* > *p* *mf* *f* *pp* *mf* *p* *f*

*p* *pp* *p* *pp* *mp* *p*

*p* *ppp* *mp* *ppp* *mp*

*p* *ppp* *mp*

(ord.) → s.t. ord. ord. poco s.p.

poco s.t. ord. s.p. ord. s.p. ord.

III IV (trem accel.) (non trem.) poco s.p. ord. s.p.

I II  $\frac{3}{2}$   $\frac{5}{4}$

*p* *ppp* *mp* *ppp* *mp*

*p*

*mp* *p*

*pp* *mp*

*ppp* *mp*

G# F#

21

Fl.

Ob.

Cl.

Bt. Sx.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

[A.41A]

(R) Ab

F# 3:2

(A) 2 / (G#) C5 [K.68]

2 / 3 C5 [K.69]

Gongs

5:4

1/2 \*

ord. → s.p.

col legno tratto

III (s.p.) II (s.p.)

II (s.p.) gliss.

poco s.p. → ord.

V III

IV gliss.

s.p. flautato col legno tratto

*p* *mp* *f* *pp* *ppp*

*mf* *mp* *f* *mf* *f* *mp* *pp* *mp* *pp*

*ppp* *p* *ppp* *p* *ppp*

*mp* *pp*

*mp* *pp* *ppp*

*p* *pp* *ppp*

*<p* *p* *pp* *ppp*

1 2 4  
2 3 5#

x 2 3 Bb  
4 5 6 Eb [K.55]

x 2 3 [K.40]

3:2

5:4

6:4