

Apartamento Polsen Apartamento Peterson
saxofón tenor, cello, piano
Mauricio Pauly 2011

Obra comisionada por el ensemble Vertixe Sonora (Santiago de Compostela, España) . La obra fue escrita entre agosto y setiembre del 2011 para ser estrenada el 29 de noviembre del mismo año en el en el concierto 'Jeff Wall: retrato sonoro' en el Centro Gallego de Arte Contemporáneo (ciclo de conciertos 'Música y Arte'). El título de la obra sitúa un fragmento del cuento, 'En aquel país. En este país', de Yasunari Kawabata, en la fotografía, 'A view from an apartment', de Jeff Wall, como posible escenario.

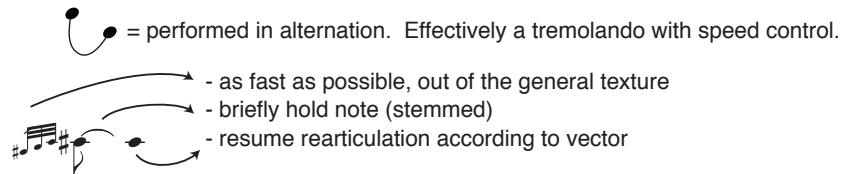
Performance notes

Re-articulation clef



describes the speed at which notes or note-groups should be re-articulated.
Rhythm then is described in a continuous manner rather than as discrete subdivisions of a pulse. Bottom = very slow -> Top = very fast.

Notes persist for the duration of the re-articulation staff and across barlines.
New notes substitute past ones unless clearly indicated.



- = re-articulate as legato as possible (piano - pedal half on unless otherwise indicated)
(cello - non-detached bowing, duration is relative to speed)
- = re-articulate as short and detached as possible (piano - no pedal)
(cello - detached bowing, short duration)
- .-.- = re-articulate irregularly short/long (piano - free variation with pedal)
(cello - mixed detached/non-detached)

Meter

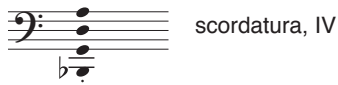
4~ = un-metered bar/section. To last approximately 4 pulses. The number is however meant more as a relative indication; e.g. a 4~ will last approximately two-thirds of what a 6~ will last.

Tenor Saxophone

Multiphonics and fingering charts: The techniques of Saxophone Playing by Marcus Weiss and Giorgio Netti (Bärenreiter)
The pitches written may be, to different degrees, unstable - the pitch content of each multiphonic sound is rather a description of the intended color at the the specified dynamic marking. Consult the composer or the above book for more details.

- X = slap keys around indicated range
- = air-tone according specified colors
(from bright to dark): "s" - "sh" - "hr" - "hro"
use fingering appropriate to the notated range
if an exact fingering/pitch is not indicated
- ▼ = standard slap-tongue
- fr. = flutter tongue
- † = *teeth-on-reed*, approximate pitch as much as possible
- ↑ = unspecified *teeth-on-red* high-pitched sound
- ↗ = regular note sweep toward *teeth-on-red*, or *overblown squeak*

Cello



MST, ST, PST, ORD, PSP, SP, MSP
 molto sul tasto, sul tasto, poco sul tasto, ordinary,
 poco sul ponticello, sul ponticello, molto sul pointicello

tight
 jéte
 = bow is bounced on the strings 3/4 towards the tip of the bow and then pressed down to accelerate the articulation speed and quickly bring it to a halt.

c.l.t. = col legno tratto
 c.l.b. = col legno batutto

- = left hand, regular pressure to produce standard pitch
- ◊ = left hand, light pressure to produce harmonic sound
- ◆ = left hand, pressure between standard and harmonic to produce a dull, unstable pitch

= mute strings with all fingers and bow on the bridge to produce toneless sound

= super fast seep to the highest register possible within the indicated duration

= altissimo register - as in tune as possible

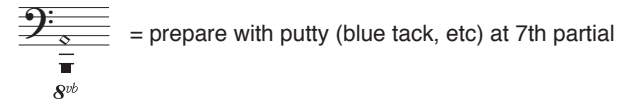
= extreme bow pressure and slow speed to produce grating, distorted sound

= vertical bowing. Distorted, noisy sound.

twist
 crunch
 = press bow on strings and twist to produce a crunching sound

Para más detalles o una traducción al español de las notas de ejecución por favor escribir a:
 m@mauriciopaully.com

Piano



Necessary auxiliary objects:
 -2 guitar slides (preferably metal rather than glass)
 -2 soft (cardboard or light plastic) cards. Comfortable enough for strumming inside the piano.
 -1 hard card (credit card or similar).
 -1 pencil
 -a piece of cellophane hidden inside the piano (around A3 size)



= the slide covers an average of 3 strings (or string groups). The square notehead indicates the central string being rubbed. In these passages precision in terms of which strings is less important than the precision and assertiveness of the gesture itself.

strike
 = strike strings with slide and immediately rub up or down. The speed at which you rub the strings determines the loudness. So, the indicated dynamics should be interpreted as relative rubbing-speed. An accented sforzando, for example indicates a sudden but brief super fast rub.

= as above but without the initial strike

= while rubbing strings with slide, tap slide with pencil

= pluck strings inside the piano

= mute inside with one hand and play on keyboard with the other hand

= strum inside at around the indicated register and in the indicated direction

= softly pound strings with palm of hand on indicated register to produce an attack-less, soft rumble

= softly, continuously but irregularly crumple cellophane for as long as indicated. The cellophane should not be visible to the public

= repeat pedal pattern for as long as indicated

= repeat pedal pattern **b** for as long as indicated

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♩ = 56 ~ 64

TENOR SAX (transp.)

subtone fragile, unstable

3 slap

5 keys

39

CELLO

scordatura

PSP

MSP

ORD

ST

ORD

I.h. pizz

PIANO

slide ready on strings

rub strings up/down with slide (dynamics achieved through speed)

sudden, fast movement of the slide

strike

8^{ub}

prepare with putty (blue tack) at 7th partial

5

3

p

f

fp

39

46

39

s → sh

7

pp

f

MP

I.h. pizz

arco

ST

SP

f

mp

tight jéte

PSP

MP

arco

f

pp < f

p

3

f

mp

pp < p

pp < p

pp < mp

pp < mp

f p

8^{ub}

39 $\text{C} \text{ B}_\flat$

9 *p* *mf* *f* *mp* *mf* *p* *mf* *p* *mf*

slap 3 5 s → sh

37 $\text{C} \text{ C}\sharp$

flaut. ord IV III V IV ord I II tight jéte SP tight jéte SP

strike 3 pluck 3

8^{vb} 8^{vb} 8^{vb} (noisy) 8^{vb}

14 s → sh s → sh

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

tight jéte SP c.l.t. → arco I.h. pizz arco

strike strike

8^{va} 8^{va} 8^{va} 8^{va}

fast trill L.H. B key 20 8

19

sh

subtone

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

flaut. → ord III

tight jéte

8^{va} SP

ST III: lightly muted near the nut

pizz +

mp *p* *mp* *mf* *mp* *p*

minor subtle inflections, speed changes, etc freely

8^{vb}

Red. ^ Red. ^ Red. ^

25

s

s → hr shu

mf *mf*

27

Violin: *mf* *p* *sf* *p* *mf* *sfz* *mp* *p* *mp*

Viola: *mf* *p* *mf* *sfz* *p* *sfz* *sfz* *sfz* *sfz* *mf* *mp*

Piano: *f* *p* *mp* *p* *mf* *p* *mf* *sf* *pp* *mf* *mp*

Performance instructions: *tight jéte arco*, *pluck and stop*, *8va*

31

Violin: *p* *mp* *pp* *mf* *f* *pp* *f*

Viola: *mf* *p* *mf* *pp* *mf* *p* *loose jéte* *arco* *mf* *f*

Piano: *p* *mf* *p* *pp* *strum*

Performance instructions: *tight jéte pizz*, *arco*, *squeak*, *loose jéte*, *arco*, *strum*

Time signatures: 3/4, 4/4

43

I II III

5- mf 4- (mp~f) 6- mp f 4- mf

Red. (a) 1/2 3 (b) 1/2 3 (a) 8^{ub} 8^{ub} (a)

47

IV V VI VII

4- f 6- >mf mp p pp 4- 4- pp 4- 4- pp

4- ff 6- f mp 7- pp 6- pp 4- 4- pp 6- ppp

(a) (b) 8^{ub} (a) (b) 8^{ub} 6 (a) 8^{ub} Red. ^

51

26

35

26

fi.

p *mp* *p* *mp* *mf* *p*

p *mf* *sub p* *mf* *p* *mf* *p*

hard *hard* *(ord)*

mf *p* *mf* *p* *mp*

Ped. *Ped.* *Ped.*

8va *8vb* *8vb*

spiccato

56

mf *p* *mp* *mf* *p*

spiccato *spiccato*

mf *p* *mf* *mf* *p*

8va *8va* *8va* *8va* *8va*

Ped. *1/2* *Ped.* *1/2* *Ped.* *1/2*

75

8va

fr.

shu

shu

hro

p

mf

pp

f

8va

SP

ORD

SP

PRESS!

ORD

MSP

p

mf

f

p

f

crumple softly

crumple softly

strike

strike

f

f

ped.

slowly release ped.

8vb

slowly release ped.

79

(hro)

8va

fr.

light bisb-type articulation with use L.H. C (Tc)

sim.

pp

p

subtone

ppp

p

ppp

press

8va

ff

pp

f

col legno

battuto

5

tratto

col legno/ord

ord vertical

twist crunch

mp

pp

p

f

crumple softly

crumple softly

soft

ped.

slowly release ped.

ped.

8vb

85

ord vertical twist crunch
ORD MST SP ORD SP
col legno/ord tratto
8va --

p *ppp* *fff* *pp* *p* *pp*

crumple softly

mf *sfz* *p* *mf*

slowly release ped. 8vb

90

8va

shu → s as long as possible without extreme effort

pp *mf* *mf* *p*

(8) stop with sax

(8)