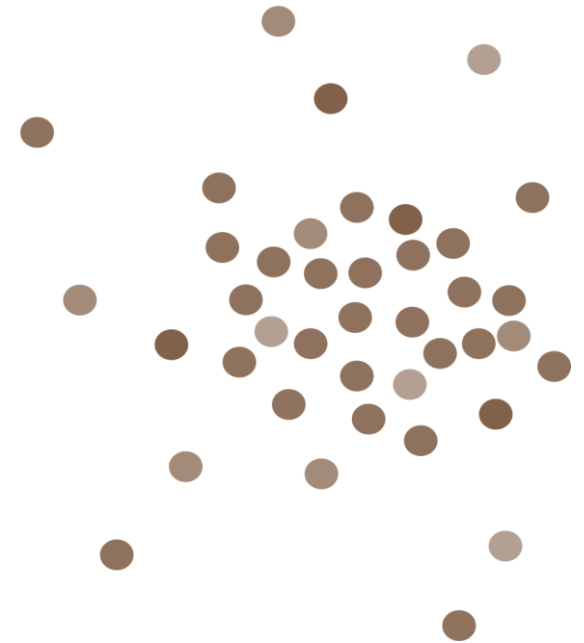


# Xavier Pagès-Corella

## Tangram

for Flute, Bass Clarinet, Violin, Violoncello and Piano

Sample Score



Instrumental Parts



Catalog Number/Núm. de Catálogo/Núm. de Catàleg: 210004-IP

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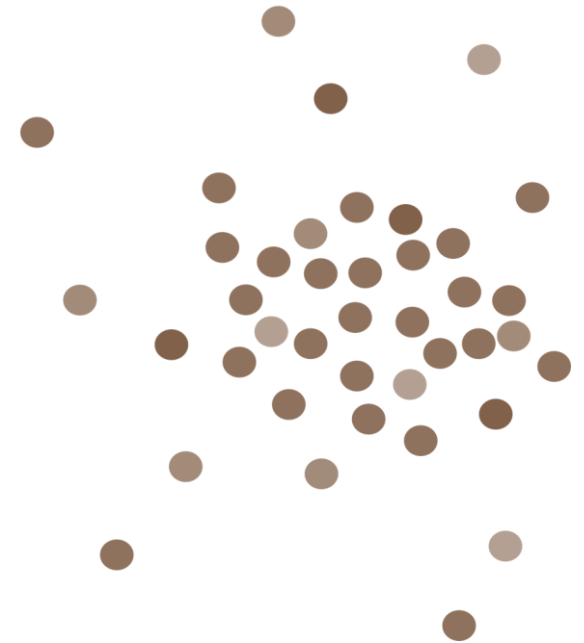
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Sample Score



Flute

Sample Score

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# Tangram

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Sample Score

Flute



INFLUX SHEET MUSIC

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Sample Score

# Performance Notes

## Accidentals

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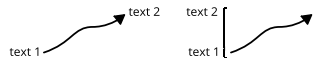
Any accidental will affect the note to which it is attached and all equal notes in the same octave until the end of the bar, except if cancelled by any other accidental:

- ♭ semitone lower
- ♯ semitone higher
- ♭ quartertone lower
- ♯ quartertone higher
- ⋈ unaltered pitch

## Lines, arrows and brackets

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Gradual changes will be indicated by simple lines or arrows connecting text expressions, symbols or noteheads, or between labelled brackets:



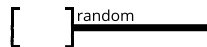
A line between two noteheads of any type (optionally with the abbreviation "gliss.") will always indicate only a glissando. If one notehead is missing, an approximate pitch will be intended:



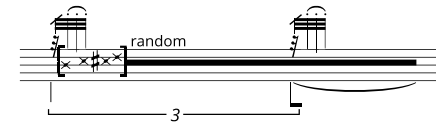
An arrow between two noteheads will always indicate a gradual change between playing techniques but without glissando, except if the abbreviation "gliss." is included:



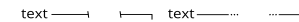
A thick line following a pair of brackets will indicate that the bracket's content should be repeated as written continuously until the end of the line. The word 'random' will indicate that the content of the brackets should be played in random order, trying to avoid any kind of pattern:



If the brackets contain only noteheads, they should be played following the rhythm indicated above or below the line:



Slashes and ellipses will respectively indicate interruption or continuation of any line effect:



## Rhythm

---

The position and duration of some undefined rhythmical figures may be indicated by headless auxiliary stems. Any symbol that may appear on these auxiliary stems should be transferred to the main stems:



A single slash across three beams will indicate that the note or group of notes should be played as fast as possible and immediately before the note or rest that follows them. By contrary, if they are aligned with an auxiliary stem, they should start exactly where the auxiliary stem indicates:



The unmeasured and very fast alternation of two or more sounds will be indicated by a two-stem tremolo which may be extended over auxiliary stems by a wavy line:



## Dynamics

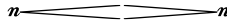
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A dynamic marking between brackets will refer to the grade of pressure or effort required in the action, and usually will not be the same as the real one:

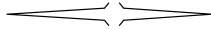
Sample Score



An 'n' at the beginning or end of a hairpin will indicate that the dynamic change should begin or end as close as possible to silence (the 'n' is related to the Italian word "niente"):



Hairpin may have different inclinations to indicate different speeds of dynamic change (the more inclined the line, the faster the change):



### Playing techniques

- air sound — Blow in a way that only an airy sound, colored by the fingered note, can be heard. A half mixture of air and ordinary sound will be indicated by an additional slash:



- covered embouchure (cov. emb.)— Totally cover the mouthpiece hole with the lips:



- fingering — This is a complementary notation to indicate the coloring of pitch or noise by means of the specified fingering:



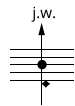
- frullato — Roll your tongue and blow into the instrument at the same time:



A slur or a tie will indicate that the frullato should not be interrupted under their effect (otherwise each frullato note should be slightly separated):



- jet whistle (j. w.) — Blow strongly and very fast into the instrument with covered embouchure, obtaining a very high and short cluster of harmonics on the fingered note:



- ordinary (ord.) — Play the instrument using its ordinary technique.

- overblow (overb.) — Gradually change the blowing pressure as indicated by the line to get a very smooth and slow harmonics glissando:



- pizzicato (pizz.) — Percussive and short sound similar to the string instruments pizzicato, obtained by attacking with an explosive /p/ phoneme:



- phonetic articulation — Short consonant phonemes (such as /p/, /t/, /k/, etc.) may be added at the beginning of each notes' air stream to obtain different articulations:



- smorzato (smorz.) — Add a dynamic oscillation to the sound. The speed of the oscillations will be indicated by auxiliary rhythms and should be added to the main dynamic indications:



- stampato (stamp.) — Hit the specified part of the instrument with the specified part of the body or object and, after the impact, keep them in contact as long as possible.

- tongue ram (t. r.) — Completely cover the embouchure hole or reed with the lips and strongly propel the tongue into it. A percussive and resonant sound will be produced that will sound approximately a major seventh lower than the fingered note:



- mouth effects — spoken phonemes will be written under the ordinary staff with the label "mouth".

- whistle tones — While fingering the indicated note, obtain very high and soft harmonics by blowing slowly and with a very low air pressure:



Sample Score



Flute

# Tangram

for Flute, Bass Clarinet, Violin, Violoncello and Piano

難者不會，會者不難

"It is difficult if you don't know how to do it,  
but if you know how to do it, it is not difficult" —Chinese proverb.

Xavier Pagès-Corella (b. 1971)

♩ = 40  
smorz.

(solo)

*n* *mp* *n*

\* Make a very smooth and slow transition from whistle tones to half air sound.

ad libitum

fingering

*n* *pp* *n*

voice

/s/\* low high

\* With closed embouchure, make an up-and-downward whistle tone gliss. by means of an extremely soft /s/.

7

*ppp* *mp* *sim.*

\* All the following quartertone-low trills, may be performed by turning the mouthpiece inwards (see also b. 189).

14

*ppp* *mp* *sim.*

