

STONAGE

Sara Galiana

* Para las piedras, preferiblemente utilizar piedras redondeadas (de río).

① Entrar en el escenario poco a poco, coger dos piedras y comenzar a golpearlas entre sí ad libitum. Si ya estás en el escenario simplemente golpear las piedras ad libitum.

② Voz. Las notas son orientativas para la modulación de la voz. Es un "grito" rítmico.

* para los sticks, emplear cualquier instrumento de madera.
Desde palos, hasta láminas sueltas de marimba percutidas
con alguna baqueta, cajas chinas, claves...etc.

18

Picc. *mf* wood sticks *mp*

Fl. 1, 2 *mf* wood sticks *mp*

Ob. 1, 2 *mf* wood sticks *mp*

B♭ Cl. 1 *mf* wood sticks *mp*

B♭ Cl. 2 *mf* wood sticks *mp*

B♭ Cl. 3 *mf* wood sticks *mp*

B. Cl. *mf* wood sticks *mp*

A. Sx. 1

A. Sx. 2

T. Sx. 1

T. Sx. 2

B. Sx.

San-zi Wa-nuu ye-di MU-SIC!

18

Hn. 1, 2

B♭ Tpt. 1, 2

B♭ Tpt. 3

Tbn. 1, 2

B. Tbn.

Euph.

Tuba

Kan-ja-niam-bi-ze Wa-nu u ye-di MU-SIC!

18

Timp.

Kan-ja-niam-bi-ze Wa-nu u ye-di MU-SIC!

18

Perc. I. *mp* *f* *Tutti* *solo*

Perc. II.

Perc. III.

Perc. IV.

Vc.

D.B.

San-zi Wa-nuu ye-di MU-SIC!

f

STONAGE

28

Picc.

Fl. 1, 2.

Ob. 1, 2.

B♭ Cl. 1.

B♭ Cl. 2.

B♭ Cl. 3.

B. Cl.

A. Sx. 1. wood sticks

A. Sx. 2. wood sticks

T. Sx. 1. wood sticks

T. Sx. 2. wood sticks

B. Sx.

Hn. 1, 2. wood sticks

B♭ Tpt. 1, 2.

B♭ Tpt. 3.

Tbn. 1, 2.

B. Tbn.

Euph.

Tuba.

Timpani solo
hard mallets

Perc. I. *mf* *Tutti* *mf* *solo* *f*

Perc. II. *mf*

Perc. III. *mf*

Perc. IV. *mf*

Vc. *mf*

D.B. *mf*

Measure 28: Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinet 1, Clarinet 2, Clarinet 3, Bass Clarinet, Saxophone 1 (wood sticks), Saxophone 2 (wood sticks), Tenor Saxophone 1 (wood sticks), Tenor Saxophone 2 (wood sticks), Baritone Saxophone, Horn 1 & 2, Trumpet 1 & 2, Trumpet 3, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, Percussion I (mf, *Tutti*, *mf*, *solo*, *f*), Percussion II (mf), Percussion III (mf), Percussion IV (mf), Violoncello (mf), Double Bass (mf).

STONAGE

$\text{♩} = 128$
"Warm is here"

The score is arranged in systems. The first system includes Piccolo, Flutes 1, 2, Oboes 1, 2, Clarinets in Bb (1, 2, 3), Bass Clarinet, Saxophones in A (1, 2), Tenor Saxophones (1, 2), and Bass Saxophone. The second system includes Horns 1, 2, Trumpets in Bb (1, 2, 3), Trombones (1, 2), Euphonium, and Tuba. The third system includes Timpani, Percussion I, II, III, IV, Violoncello, and Double Bass. The percussion parts are detailed with dynamics (ff, mp, mf, f, ff) and performance instructions such as 'wood mallets', 'energico', 'Snare drum', and 'Tam-tam'. Rehearsal marks 3 and 4 are placed at the beginning of the percussion parts.

3.) Chocar piedras partiendo de una velocidad y volumen intermedios poco a poco hasta lo más rápido y fuerte posible.

4.) Chocar sticks partiendo de una velocidad y volumen intermedios poco a poco hasta lo más rápido y fuerte posible.

STONAGE

This page of the musical score, titled "STONAGE" and numbered "5", contains the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1, 2.**: Flutes 1 and 2
- Ob. 1, 2.**: Oboes 1 and 2
- B♭ Cl. 1, 2, 3.**: Bass Clarinets 1, 2, and 3
- B. Cl.**: Clarinet in B
- A. Sax. 1, 2.**: Alto Saxophones 1 and 2
- T. Sax. 1, 2.**: Tenor Saxophones 1 and 2
- B. Sax.**: Baritone Saxophone
- Hr. 1, 2.**: Horns 1 and 2
- Bs. Tpt. 1, 2.**: Bass Trumpets 1 and 2
- B. Tpt. 3.**: Bass Trumpet 3
- Tbn. 1, 2.**: Trombones 1 and 2
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tuba**
- Timp.**: Timpani
- Perc. I, II, III, IV.**: Percussion I, II, III, and IV
- Vc.**: Violoncello
- D.B.**: Double Bass

The score includes dynamic markings such as *mp*, *f*, and *mf*, and performance instructions like *pizz.* (pizzicato) and *Bass Drum*. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature.

This page of the musical score, titled "STONAGE", contains measures 57 through 64. The instrumentation includes Piccolo, Flute 1 & 2, Oboe 1 & 2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone 1 & 2, Baritone Saxophone, Horn 1 & 2, B♭ Trumpet 1 & 2, B♭ Trumpet 3, Trombone 1 & 2, Baritone Trombone, Euphonium, Tuba, Timpani, Percussion I, II, III, and IV, Violin, and Double Bass. The score features a variety of musical notations, including dynamic markings such as *f*, *mf*, and *ff*, and performance instructions like *arco*, *pizz*, and *mf*. The woodwinds and strings play complex rhythmic patterns, while the brass instruments provide harmonic support and melodic lines. The percussion section includes a steady drum pattern and cymbal work.

STONAGE

This page of the musical score, titled "STONAGE", contains measures 65 through 72. The instrumentation includes Piccolo, Flutes 1 & 2, Oboe 1 & 2, B♭ Clarinets 1, 2, & 3, Bass Clarinet, Saxophones (Alto 1 & 2, Tenor 1 & 2, Baritone), Horns 1 & 2, Trumpets 1 & 2, Trombones 1, 2, & 3, Euphonium, Tuba, Timpani, Percussion I, II, III, and IV, Violoncello (Vc.), and Double Bass (D.B.).

Key musical features and markings include:

- Dynamic markings:** *mf* (mezzo-forte) and *f* (forte) are used throughout. The strings feature a crescendo from *f* to *p* (piano) in measures 71-72.
- Performance techniques:** *arco* (arco) and *pizz.* (pizzicato) are indicated for the strings.
- Instrumental effects:** "stones" are marked for the Saxophones, Horns, and Percussion IV.
- Rehearsal marks:** A double bar line with the number 65 is present at the beginning of each staff.

This page of the musical score, titled "STONAGE", contains measures 75 through 82. The score is arranged for a large ensemble of instruments. The key signature is one sharp (F#), and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting at measure 75 with a *mf* dynamic.
- Fl. 1, 2**: Flutes 1 and 2, playing a rhythmic pattern of eighth notes with a *mf* dynamic.
- Ob. 1, 2**: Oboes 1 and 2, playing a rhythmic pattern of eighth notes.
- B♭ Cl. 1**: Bass Clarinet 1, playing a complex sixteenth-note pattern.
- B♭ Cl. 2**: Bass Clarinet 2, playing a rhythmic pattern of eighth notes.
- B♭ Cl. 3**: Bass Clarinet 3, playing a rhythmic pattern of eighth notes.
- B. Cl.**: Baritone Clarinet, playing a rhythmic pattern of eighth notes.
- A. Sax. 1, 2**: Alto Saxophones 1 and 2, playing a melodic line that begins at measure 75 with a *f* dynamic.
- T. Sax. 1, 2**: Tenor Saxophones 1 and 2, playing a rhythmic pattern of eighth notes.
- B. Sax.**: Baritone Saxophone, playing a rhythmic pattern of eighth notes.
- Hr. 1, 2**: Horns 1 and 2, playing a melodic line.
- B♭ Tpt. 1, 2**: Trumpets 1 and 2, playing a melodic line that begins at measure 75 with a *f* dynamic.
- B♭ Tpt. 3**: Trumpet 3, playing a melodic line that begins at measure 75 with a *f* dynamic.
- Tbn. 1, 2**: Trombones 1 and 2, playing a melodic line.
- B. Tbn.**: Baritone Trombone, playing a melodic line.
- Euph.**: Euphonium, playing a rhythmic pattern of eighth notes.
- Tuba**: Tuba, playing a rhythmic pattern of eighth notes.
- Timp.**: Timpani, playing a rhythmic pattern of eighth notes.
- Perc. I, II, III, IV**: Four different percussion parts, each playing a rhythmic pattern of eighth notes.
- Vc.**: Violoncello (Cello), playing a rhythmic pattern of eighth notes.
- D.B.**: Double Bass, playing a rhythmic pattern of eighth notes.

STONAGE

This page of the musical score, titled "STONAGE", contains measures 83 through 92. The instrumentation includes Piccolo, Flutes (1 & 2), Oboes (1 & 2), Clarinets in Bb (1, 2, 3), Bass Clarinet, Saxophones in A (1, 2) and Tenor (1, 2), Baritone Saxophone, Horns in 1, 2, Trombones (1, 2, 3), Euphonium, Tuba, Timpani, Percussion I, II, III, and IV (Tambourine), Violoncello, and Double Bass. The score features a variety of dynamics such as *f*, *mf*, *ff*, *p*, and *ff*. Performance instructions include accents, breath marks, and specific articulation for the percussion parts. The Percussion II part includes a section for Cabassa. The Percussion IV part is marked for Tambourine. The Violoncello and Double Bass parts include an *arco* instruction. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Picc. *mf*

Fl. 1, 2 *p* *mp* *mf*

Ob. 1, 2 *mp* *mf*

B♭ Cl. 1 *p* *mp* *mf*

B♭ Cl. 2 *mp* *p* *mf*

B♭ Cl. 3 *mp* *p* *mf*

B. Cl. *mf*

A. Sax. 1 *f*

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax. *f* *mf*

Hr. 1, 2

B♭ Tpt. 1, 2 *f*

B♭ Tpt. 3 *f*

Tbn. 1, 2 *f*

B. Tbn. *f*

Euph. *mf*

Tuba *f* *mp* *mf*

Timp. *mp* *mf* *f* *A to D* *D to C*

Perc. I *mf* *f*

Perc. II *mp* *f* *X wood keys*

Perc. III *mf*

Perc. IV *f* *Cash. Cymb with mallet *p**

Vc. *mp* *mf*

D.B. *f* *mp* *mf*

115

Picc. 

Fl. 1, 2. 

Ob. 1, 2. 

B♭ Cl. 1. 

B♭ Cl. 2. 

B♭ Cl. 3. 

B. Cl. 

A. Sx. 1. 

A. Sx. 2. 

T. Sx. 1. 

T. Sx. 2. 

B. Sx. 

115

Hn. 1, 2. 

B♭ Tpt. 1, 2. 

B♭ Tpt. 3. 

Tbn. 1, 2. 

B. Tbn. 

Euph. 

Tuba 

115

Timp. 

115

Perc. I. 

Perc. II. 

Perc. III. 

115

Perc. IV. 

115

Vc. 

D.B. 

124

Picc. *mf*

Fl. 1, 2 *mf*

Ob. 1, 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf* *p* *fp* *f*

A. Sx. 2 *mf* *p* *fp* *f*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

Hn. 1, 2 *mf* *fp* *f* *fp* *f*

B♭ Tpt. 1, 2 *mf* *fp* *f* *fp* *f*

B♭ Tpt. 3 *mf* *fp* *f* *fp* *f*

Tbn. 1, 2 *mf* *fp* *f* *fp* *f*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

124 Eb4 to G
Bb to C

Timp. *mf*

Perc. I *mf*

Perc. II *mf*

Perc. III *mf*

Perc. IV *mf* Glsp

Vc. *mf*

D.B. *mf*

$\text{♩} = 60$
The cave called "HOME"

131 *rit.*

Picc. *mf* *pp*

Fl. 1, 2 *ff* *pp* *mf* *pp*

Ob. 1, 2 *ff* *p* *mf* *pp*

B♭ Cl. 1 *ff* *p* *mf* *pp* *solo* *mf*

B♭ Cl. 2 *ff* *pp* *mp* *pp* *p*

B♭ Cl. 3 *ff* *p* *mp* *pp* *p*

B. Cl. *ff* *p* *mp* *pp* *p*

A. Sx. 1 *ff* *p* *mp* *pp* *p*

A. Sx. 2 *ff* *p* *mp* *pp* *p*

T. Sx. 1 *ff* *mf* *mp* *pp* *p*

T. Sx. 2 *ff* *mf* *mp* *pp* *p*

B. Sx. *ff* *pp* *mp* *pp* *p*

Hn. 1, 2 *ff* *p* *mf* *p*

B♭ Tpt. 1, 2 *ff* *pp* *mp* *pp*

B♭ Tpt. 3 *ff* *pp* *mp* *pp*

Tbn. 1, 2 *ff* *p* *pp*

B. Tbn. *ff* *p* *pp*

Euph. *ff* *fp* *mp* *pp* *p*

Tuba *ff* *mp* *pp* *p*

131 *ff* *G to F*

131 *ff* *Wind chimes* *pp*

Perc. I *ff* *pp*

Perc. II *f* *ff*

Perc. III *ff*

131 *pp* *Susp. Cymb* *Vib* *mp*

131 *ff* *mp* *pp* *p*

Vc. *ff* *fp* *pp* *p*

D.B. *ff* *fp* *mp* *pp* *p*

if it's possible play octave down

play normal octave

145 $\text{♩} = 52$
molto espressivo

Instrument List:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- B. Cl. 1
- B. Cl. 2
- B. Cl. 3
- B. Cl.
- A. Sax. 1
- A. Sax. 2
- T. Sax. 1
- T. Sax. 2
- B. Sax.
- Hn. 1, 2
- B. Tpt. 1, 2
- B. Tpt. 3
- Tbn. 1, 2
- B. Tbn.
- Euph.
- Tuba
- Timp.
- Perc. I
- Perc. II
- Perc. III
- Perc. IV
- Vc.
- D.B.

Dynamics and Performance Markings:

- mf* (mezzo-forte)
- pp* (pianissimo)
- p* (piano)
- mp* (mezzo-piano)
- >pp* (accented pianissimo)
- molto espressivo*
- Clasp*

161 Picc. *f*

Fl. 1, 2 *mf* *f* *p* *f*

Ob. 1, 2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B. Cl. *f*

A. Sx. 1 *mp* *mf* *f*

A. Sx. 2 *mp* *mf* *f*

T. Sx. 1 *p* *mp* *f*

T. Sx. 2 *p* *mp* *f*

B. Sx. *f*

Hn. 1, 2 *p* *mp* *mf* *f* *p* *f*

B♭ Tpt. 1, 2 *p* *mp* *mf* *f* *p* *f*

B♭ Tpt. 3 *mp* *mf* *f*

Tbn. 1, 2 *p* *mp* *mf* *f*

B. Tbn. *p* *mp* *mf* *f*

Euph. *p* *mp* *mf* *f*

Tuba *p* *mp* *mf* *f*

161 Timp. *mp* *f* [C to B♭] [B♭ to C]

161 Perc. I. *p* *mp* *f* *mp* *f*

161 Perc. II. *mp* *f* *mp* *f*

161 Perc. III. *mp* *f*

161 Perc. IV.

161 Vc. *p* *mp* *mf* *f*

161 D.B. *p* *mp* *mf* *f*

Wind chimes *p* *mp* *f* *mp* *f*

174

Picc. *mp* *f* *mp*

Fl. 1, 2 *mp* *f* *mf*

Ob. 1, 2 *mp* *f* *pp*

B♭ Cl. 1 *mp* *f* *pp*

B♭ Cl. 2 *mp* *f* *pp*

B♭ Cl. 3 *mp* *f* *pp*

B. Cl. *mp* *f* *mf*

A. Sax. 1 *mp* *f* *pp*

A. Sax. 2 *mp* *f* *pp*

T. Sax. 1 *mp* *f* *pp*

T. Sax. 2 *mp* *f* *pp*

B. Sax. *mp* *f* *mf*

Hr. 1, 2 *mp* *f* *pp*

B♭ Tpt. 1, 2 *mp* *f* *pp*

B♭ Tpt. 3 *mp* *f* *pp*

Tbn. 1, 2 *mp* *f* *pp*

B. Tbn. *mp* *f* *pp*

Euph. *mp* *f* *mf*

Tuba *mp* *f* *pp*

174

Timp. *mp* *f*

174

Perc. I. *mp* *f* *pp*

Perc. II. *mp* *f*

Perc. III. *mp* *f*

174

Perc. IV. *f* *[Vib.]* *mf*

174

Vc. *mp* *f* *pizz.* *mf*

D.B. *mp* *f* *pp*