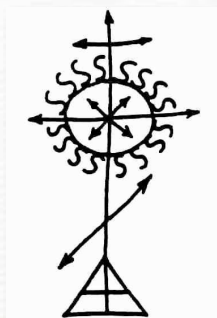


IGBODÚ EDITION 031

LOUIS FRANZ AGUIRRE

**ORIKI A SHANGÓ:
KABIOSILE!**

**for flute (also piccolo), clarinet in Bb (also bass
clarinet in Bb & Eb clarinet) and percussion**



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*Al olmo seco, hendido por el rayo
y en su mitad podrido,
con las lluvias de abril y el sol de mayo
algunas hojas verdes le han salido.*

*Mi corazón espera
también, hacia la luz y hacia la vida,
otro milagro de la primavera.*

(Antonio Machado)

PIECE WRITTEN FOR WOBBE VAN DER MEULEN, ARWIEKE GLASS AND ENRIC MONFORT.

INSTRUMENTATION FOR THE TRIO:

- Flute (also piccolo)
- Clarinet in Bb (also Bass clarinet in Bb & Eb clarinet)
- Percussion (see percussion distribution)

THE SCORE IS TRANSPOSED

(Piccolo sounds one 8ve higher than written note)

Percussion distribution:

- 1 Pedal Bass drum
- 1 Nagado daiko drum (or an extra large doum-doum (dundun)/ or a concert bass drum)
- 2 Tom-toms (low-medium)
- 2 conga drums
- Bongoes

Set of 6 Almglockens.

Set of 4 gliss. Chinese opera gongs on a dispositive.

1 Large Tam-tam

Vibraphone.

Nagado Daiko drum 2 tom-toms low-medium 2 Conga drums Bongoes 6 Almglockens

The image shows a musical staff with a double bar line on the left. Above the staff, labels identify the instruments: Nagado Daiko drum, 2 tom-toms low-medium, 2 Conga drums, Bongoes, and 6 Almglockens. The staff contains several notes: a single note on the first line, two notes on the second line, two notes on the third line, two notes on the fourth line, and six notes marked with an 'x' on the fifth line.

Large Tam-Tam 4 gliss. Chinese opera gong on a dispositive

The image shows a musical staff with a double bar line on the left. Above the staff, labels identify the instruments: Large Tam-Tam and 4 gliss. Chinese opera gong on a dispositive. The staff contains four diamond-shaped notes on the second line and four diamond-shaped notes on the third line.

INSTRUCTIONS FOR PERFORMANCE:

Every pitch has its own accidental.

Quarter tone notation:

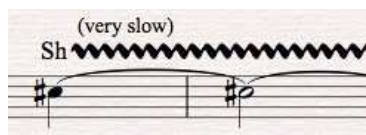


Somewhat higher



Somewhat lower

Vibrato/Shakes:



Shakes are not to be exact in tuning. The pitch alteration in a shake could be between a 1/4 and 1 tone up and down. A shake must never be substituted with a trill. It should be played like a very wide vibrato. **The shake oscillation shall always be very irregular.**

SYSTEMS:

Flute and Clarinet have an additional staff corresponding to the voice actions.



INSTRUMENTAL SYSTEM.

Voice system. It should be played simultaneously, and the player has to sing the written pitch. **(If that is not possible because it is very high or low, sing it on the octave that is more comfortable for your voice.)**

Voice for the clarinet is notated in Bb, and for Eb clarinet in Eb.

GLISSANDI:



Glissandi should last for the full duration of the note. If it is technically impossible to cover the full distance of a gliss., slide as far as possible and connect smoothly to the next note.



Very short pause.



Flatterzunge, or very fast unmeasured tremolo (for percussion).

Percussion has to be aware that tremolos are to be played as fast as possible at all times, and unmeasured.

Trills: Always by a 1/4 or 1/2 tone above written note. Play as fast as possible at all times.

FLUTE & PICCOLO:

All multiphonics (numbers & fingerings) are taken from the books by Carin Levine and christina Mitropoulos- Bott: "The techniques of Flute Playing".

CLARINETS:

For Clarinet and Eb Clarinet: all multiphonics/fingering are taken from the book by Phillip Rehfeldt: "New Directions for Clarinet".

INSTRUCTIONS FOR AMPLIFICATION:

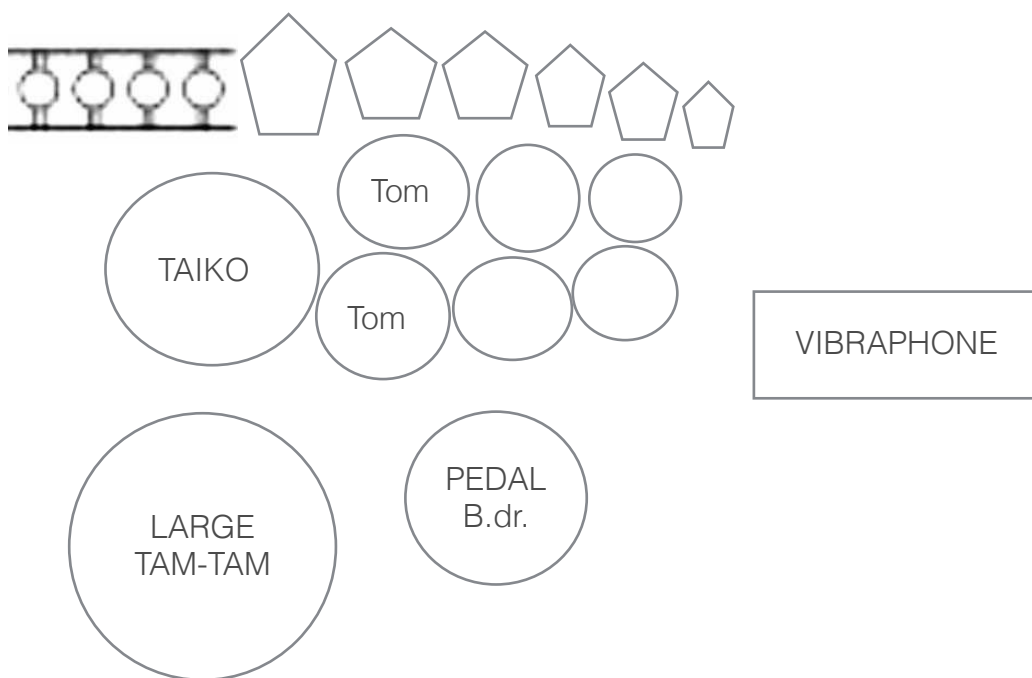
Flute and clarinet can be amplified. If so, each players should wear a headset in order to amplify his/her voice, and another microphone to amplify the instrument.

SUGGESTED LAYOUT for percussion:

A set of 4 gliss. opera

gongs on a dispositive

6 ALMGLOCKENS



ORIKI A SHANGÓ: KABIOSILE!

♩ = 42

Piccolo (slow and irregular) Sh *pp*
Clarinet in B♭ (slow and irregular) Sh *pp*
Vibraphone motor on: fast *pp*
Percussion *fff*(brutale) *fff*

Picc. Sh *pp* *pp* *pp* **A** Sh *pp* Sh *pp* Sh *pp*
Cl. Sh *pp* Sh *pp* Sh *pp* Sh *pp* Sh *pp* Sh *pp*
Vib. (motor on: slow) *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Picc. Sh *p* (espress.) Sh Sh **B**
Cl. Sh *p* (espress.) Sh Sh Sh
Vib. motor on: fast with bows *p* (espress.) *p*

20

Picc. *p* (*espress.*)

Cl. *p* (*espress.*)

Vib. *p* (*espress.*)

Sh

Red.



25

Picc. TAKE FLUTE

Cl. *pp* (*espress.*)

Vib. to TAM-TAM

Sh



30

Fl. *p* 1048 *pp* (*molto espress.*)

Cl. *p* *pp* (*molto espress.*)

Perc. TAM-TAM *pp*

C

Sh


PLAY IT WITH A TRIANGLE BEATER AND A SOFT MALLET. The triangle beater should touch lightly the Tam Tam, producing a rattle sound while beating with the mallet.

36 *Sh* 1048

Fl. *p* *pp* *mp*

Cl. *p* *pp* *p* *f*

Perc. *pppp* *L.V.* to DRUMS



Cymbal: C

Gong: C#, G#

41 **D**

Fl.

Cl.

Perc. *fff* (*brutale*)

45

Fl.

Cl.

Perc. *5:6* *5:4*

47

Fl.

Cl.

Perc. *5:6* *6* *5*

♩ = ♪ / ♪ = 84

♩ = 168

♩ = 336

E

49

Fl.

Cl.

Perc.

ALMGLOCKENS

ppp



52

Fl.

Cl.

Perc.

Pedal
B. D.

ff(sempre)

ff

sff

ff(sempre)

sff



55

Fl.

Cl.

Perc.

58

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

7/16 4/16 6/16

3:2 3:2 3:2

F

△ □ □ △ □ □



62

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

9/16 7/16 8/16

3:2 3:2 3:2 3:2 16:7

△ □ □ △ □ □

65

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

69

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

G

394

ff(sempre)

ff(sempre)

ff sempre

73

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

394 394 505 394 394 726 726

6/16 4/16 6/16 5/16

G#

F#

F#

4:3 5:6 7:4 5:6

77

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

394 726 394 505

6/16 7/16 6/16 7/16

G#

G#

G# C# F# C# G#

8:5 9:5 4:3 3:2

Fl. 82

Voice 82

Cl. 82

Voice in Bb 82

Perc. 82

Pedal B. D. 82

726 726 394 726 394 726 394 726 505 547

G# C# F#

13:7 3:2 5:6 4:3

Fl. 87

Voice 87

Cl. 87

Voice in Bb 87

Perc. 87

Pedal B. D. 87

601 I DRUMS

G# C#

5:6 9:5 5:6

Fl. 505 394

Flzg.

Voice

Cl. G#

Voice in Bb

Perc. F#

Pedal B. D.

Fl. 820 394 394 726 726

Voice

Cl. C# G# C#

Voice in Bb Eb F#

Perc. 5:4 7:4 3:2 7:6 3:2

Pedal B. D.

fff

726 394 820 820

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

5:4^Δ 4:3^Δ

G#

C#

Eb

F

820 820 726 726

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

14:6^Δ 7:4^Δ 7:5^Δ 9:5^Δ

C#

C#

Eb

F

Eb

C#

Eb

F

G#

F

Fl. □ 394 □ 505 □ 726 △ 726 □ 394 △ △
 Voice
 Cl. □ 394 □ 505 □ 726 △ 726 □ 394 △ △
 Voice in Bb
 Perc. 9:8 3:2 4:3 5:6
 Pedal B. D.

Fl. □ 726 △ 726 □ □
 Voice
 Cl. □ 726 △ 726 □ □
 Voice in Bb
 Perc. 7:4 7:5 16:7
 Pedal B. D.

820 △ □ □ △ □ □ □

112

Fl.

Voice

C#

G#

C#

C#

C#

C#

112

Cl.

Voice in Bb

E

E_b

E

E

E

E

112

Perc.

5:4

4:3

3:2

3:2

4:3

7:4

5:4

112

Pedal B. D.

726 △ □ △ △ □ □ L 820 394 820 726

115

Fl.

Voice

G#

C#

G#

C#

C#

C#

115

Cl.

Voice in Bb

E

E

E

E

115

Perc.

3:2

11:5

9:8

5:6

115

Pedal B. D.

726 820 726 601 (♩ = ♩) ♩ = 84

119

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.



(very fast)

Sh

123

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

820 726 820

Fl. *ff*(sempre)

Voice

Cl. *ff*(sempre)

Voice in Bb

Perc. *fff*

Pedal B. D.

M



131

Fl. *fff*

Voice

Cl. *fff*

Voice in Bb

Perc. *fff*

Pedal B. D.

9:8

12

601

135

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

fff

N 601 820

139

Fl.

Voice

Cl.

Voice in Bb

Perc.

Pedal B. D.

fff

9:8

5:6

142 *ff*(sempre)

142 *ff*(sempre)

142 *ff*(sempre)

142 TO VIBRAPHONE

142

Perc.

Pedal B. D.

(♩ = ♩) = 42

145

145

145

145

145

145

145

Motor on: SLOW

pp sub.

Pedal B. D.

O

148

Fl.

Cl. *to BASS CLARINET*

Vib.

Red.

154

Fl.

B. Cl.

Vib.

p(espress.)

pp(espress.)

Motor on: FAST
with BOWS

pp

Red. (SEMPRE)

158

Fl.

B. Cl.

Vib.

pp

P

162

Fl.

B. Cl.

Vib.

165

Fl. *pp*

B. Cl. *pp*

Vib. *pp*
* *ped. (SEMPRE)*

172

Fl. **Q**

B. Cl.

Vib.

176

Fl. TAKE PICCOLO

B. Cl. *pp(dolce)*

Vib. to ALMGLOCKENS

Perc. *

(♩ = ♪) ♩ = 84

181 **R**

Picc. *fff*

B. Cl. *to CLARINET*

Perc. *fff/pp* 10 10 10

Pedal B. D.

185 (tr)

Picc.

Cl.

Perc. 10 10 10 10 10 10 *molto*

187 (tr) **S**

Picc. *ff(semprè)*

Cl. *ff(semprè)*


Perc. *fff* 10 10 10 10 10 *ff(semprè)*

Pedal B. D. *stfff*

190

Picc. 

Cl. 


Perc. 

Pedal B. D. 



192

Picc. 

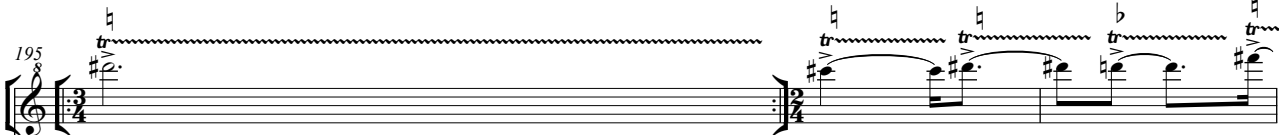
Cl. 

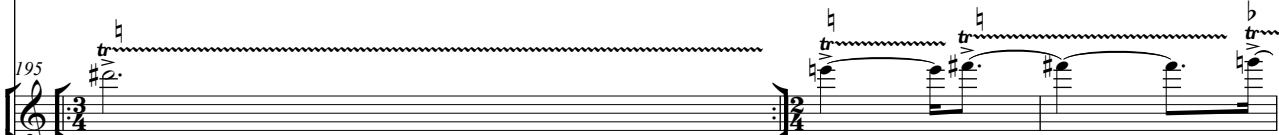
Perc. 

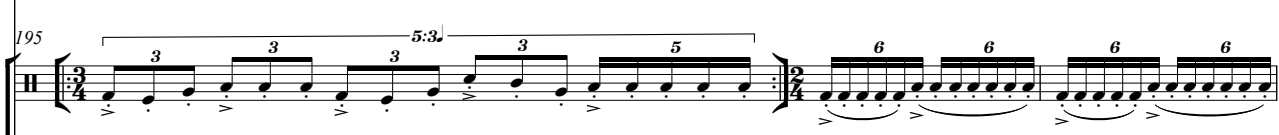
Pedal B. D. 

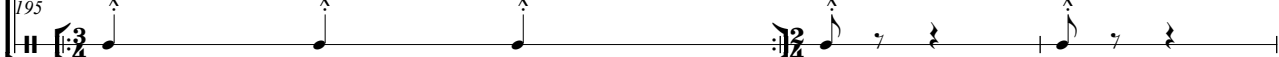


195

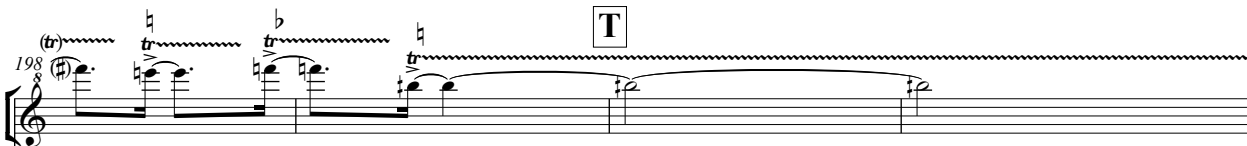
Picc. 

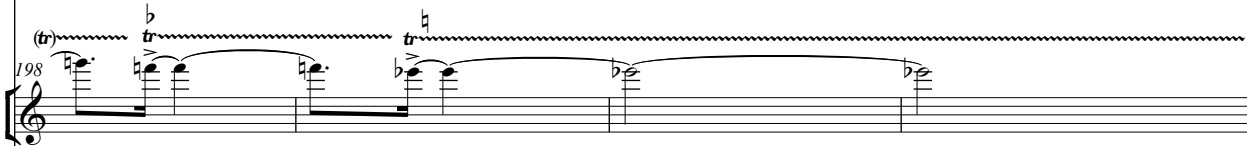
Cl. 


Perc. 


Pedal B. D. 

198 T

Picc. 

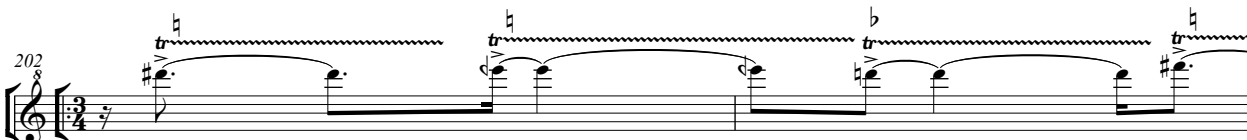
Cl. 


Perc. 

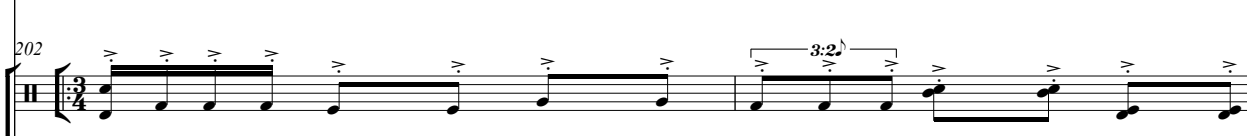
Pedal B. D. 




202

Picc. 

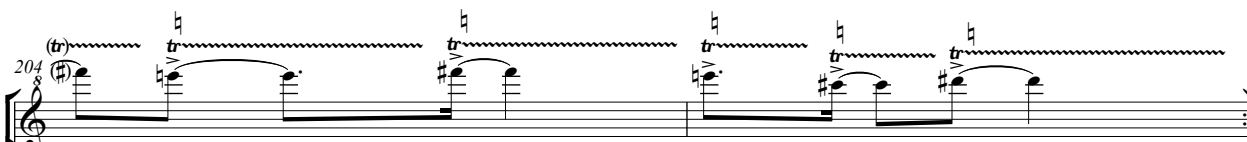
Cl. 

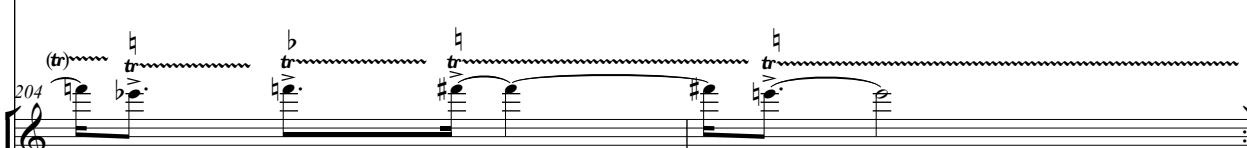
Perc. 

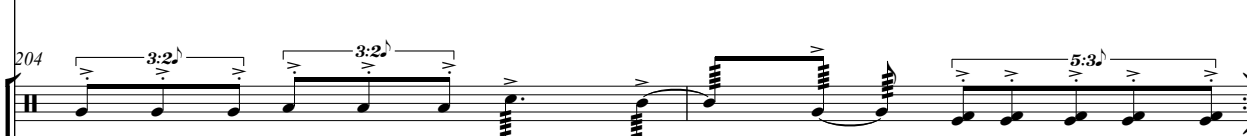
Pedal B. D. 




204

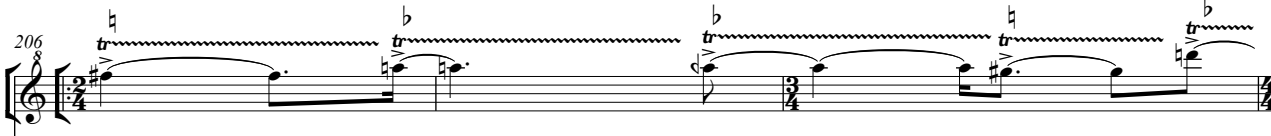
Picc. 

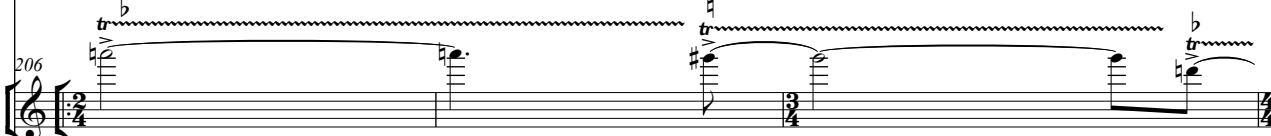
Cl. 


Perc. 


Pedal B. D. 

206


Picc. 


Cl. 

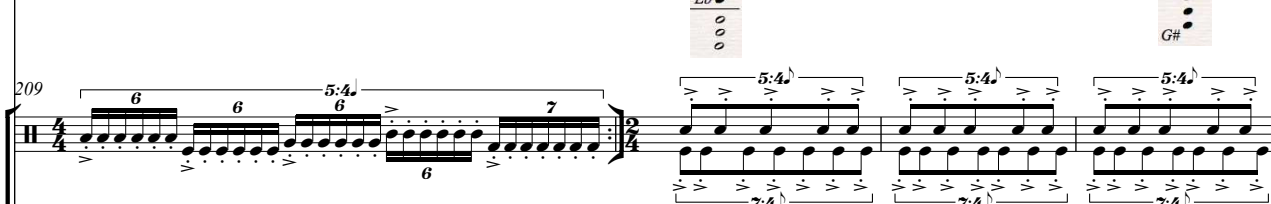
Perc. 

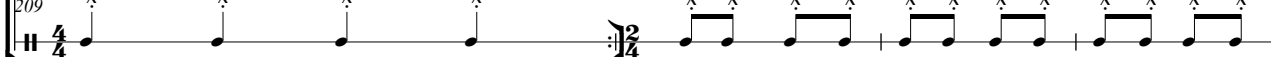
Pedal B. D. 

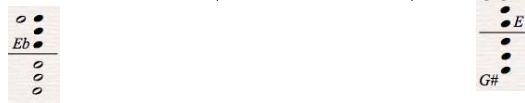
209

Picc. 

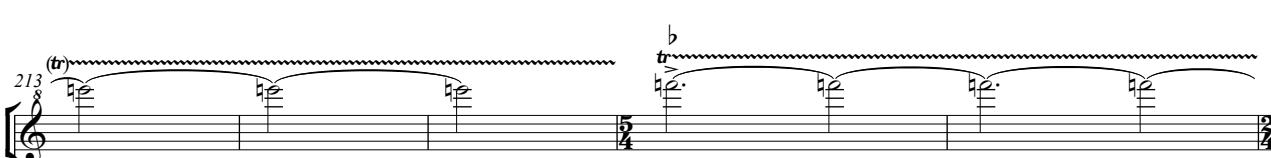
Cl. 


Perc. 

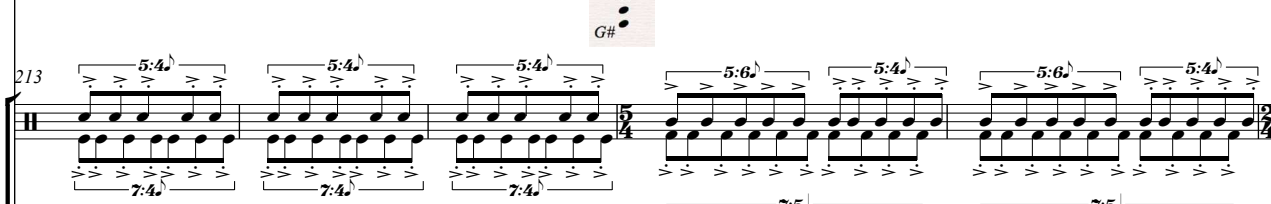
Pedal B. D. 

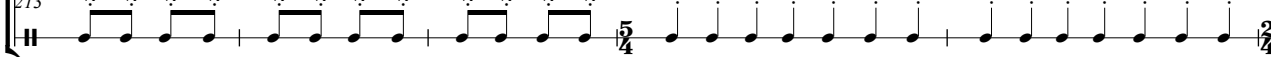


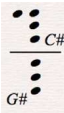
213

Picc. 

Cl. 

Perc. 

Pedal B. D. 



218 (tr) $(\text{♩} = \text{♩}) = 336$ **V**

Picc. ff

Cl. **to Eb CLARINET**

Perc. **Opera gongs** $\text{ff}(\text{sempre})$

Pedal B. D.

224

Picc.

Eb Cl.

Perc.

Pedal B. D.

229 **W**

Picc. ff

Eb Cl.

Perc. **Opera gongs**

Pedal B. D.

234

Picc.

Eb Cl.

Perc.

237 Picc. *fff*

237 Eb Cl. *fff*

237 Perc. Opera gongs

237 Pedal B. D.

239 Picc. X


239 Eb Cl.

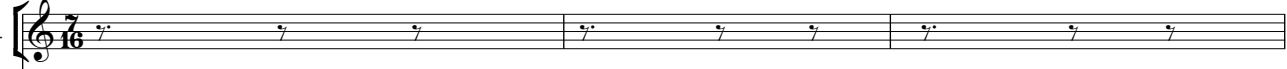
239 Perc.


242 Picc.

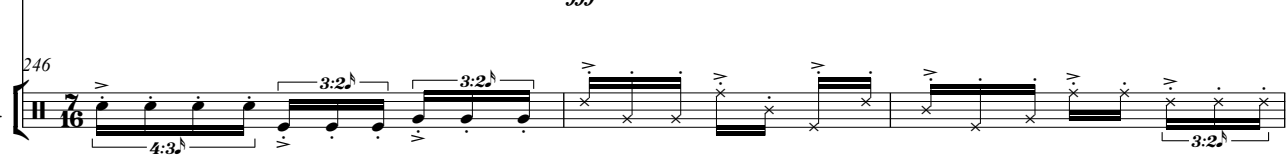
242 Eb Cl.


242 Perc.


246 

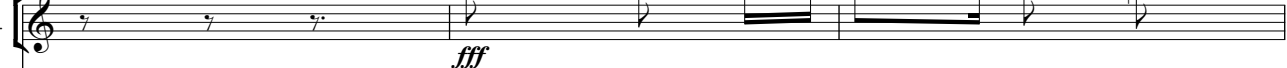
Picc. 


E♭ Cl. 
fff

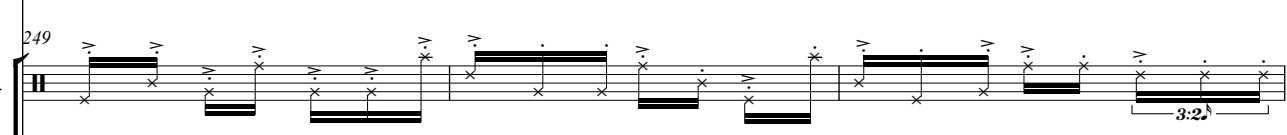
Perc. 


Y 


249 

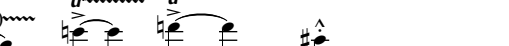
Picc. 
fff


E♭ Cl. 


Perc. 


Pedal B. D. 

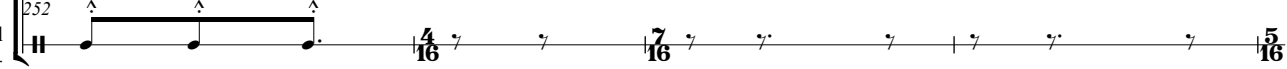


252 

Picc. 
fff

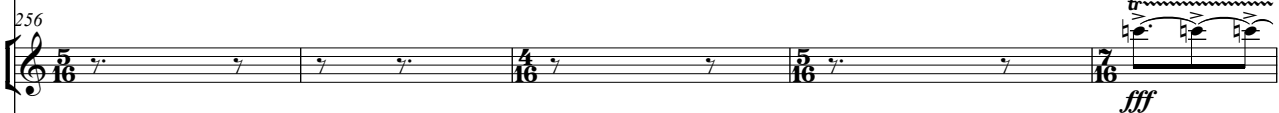
E♭ Cl. 
fff

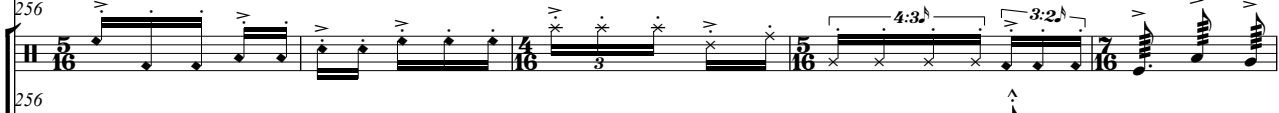
Perc. 

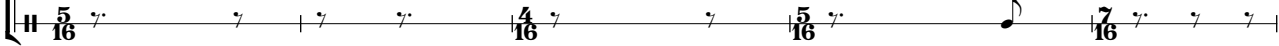
Pedal B. D. 

256

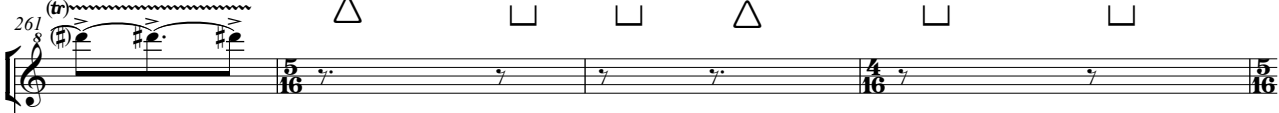
Picc.  **Z**


E♭ Cl.  **fff**


Perc. 

Pedal B. D. 


261


Picc.  **(tr)**


E♭ Cl.  **(tr)**

Perc. 

265

Picc.  **fff**

E♭ Cl.  **fff**

Perc. 

269

Picc.  **fff** **AA**

E♭ Cl.  **fff**

Perc.  **pp sub.** **molto** **fff**

273

Picc.

E♭ Cl.

Perc.

277

Picc.

E♭ Cl.

Perc.

Pedal B. D.

281

Picc.

E♭ Cl.

Perc.

Pedal B. D.

285

Picc.

E♭ Cl.

Perc.

Pedal B. D.

289 **CC** \triangle \square \square \square \triangle \triangle \triangle \triangle \square

Picc. pp fff

E♭ Cl. pp fff

Perc. pp pp fff

293 \triangle \square \square \triangle \square \square \triangle \square \square \square

Picc. pp molto

E♭ Cl.

Perc. pp molto

297 \triangle \triangle \square \square \triangle \square \square \triangle \triangle \square

Picc. fff

E♭ Cl. fff

Perc. fff

300 **DD** \triangle \square \square \square \triangle \triangle \square \square \square \square \triangle \square \square

Picc. 4:3

E♭ Cl. 4:3

Perc. 4:3

Pedal B. D.

305 69

Picc. EE

E♭ Cl. D#

Perc.

Pedal B. D.

ff(sempre)

ff(sempre)

VOICE in E♭



310 69

Picc.

E♭ Cl.

Perc.

Pedal B. D.

VOICE in E♭

313 \triangle \triangle \triangle \triangle \square \square $(\text{♩} = \text{♩})$

Picc. $\frac{9}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

E♭ Cl. $\frac{9}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

Perc. $\frac{9}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

Pedal B. D. $\frac{9}{16}$ $\frac{7}{16}$ $\frac{4}{16}$ $\frac{2}{4}$

|| $\text{♩} = 84$

316

Picc. $\frac{2}{4}$

E♭ Cl. $\frac{2}{4}$

Perc. $\frac{2}{4}$

Pedal B. D. $\frac{2}{4}$

fff(brutale sempre)

|| **FF**

321

Picc. $\frac{2}{4}$

E♭ Cl. $\frac{2}{4}$

Perc. $\frac{2}{4}$

Pedal B. D. $\frac{2}{4}$

fff(brutale sempre)

322

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

E♭ Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pedal B. D. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

8:5, 5:6, 4:3, 5, 5, 5, 5

5:4, 7:4, 3, 3, 3

324

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

E♭ Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pedal B. D. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

7, 7, 7, 7, 7

7:3, 5:4, 7:4

3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3

GG

326

Picc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

E♭ Cl. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Perc. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Pedal B. D. $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

5

CLARINET MOVE SLOWLY TOWARDS TAM-TAM and takes a big maza.

5:4, 7:6, 7:4, 7:4, 7:4

7:4, 3:2, 3:2, 3:2, 3:2, 3:2

7:5

328

Picc.

E♭ Cl.

Perc.

Pedal B. D.

330

Picc.

E♭ Cl.

Perc.

Pedal B. D.

333

Picc.

E♭ Cl.

Perc.

337

Picc.

E♭ Cl.

Perc.

341

Picc.

E♭ Cl.

Perc.

345

Picc.

E♭ Cl.

Perc.

350 **JJ**

Picc.

E♭ Cl.

Perc.

355

Picc.

E♭ Cl.

Perc.

Pedal B. D.

fffff (brutale)

359 **KK**

Picc.

E♭ Cl.

Perc.

Pedal B. D.

362

Picc.

E♭ Cl.

Perc.

Pedal B. D.



365

Picc.

E♭ Cl.

Perc.

Pedal B. D.



368 LL

Picc.

E♭ Cl.

Perc.

Pedal B. D.

370

Picc.

E♭ Cl.

Perc.

Pedal B. D.

371

Picc.

Voice

E♭ Cl.

Voice in Bb

Perc.

Pedal B. D.

A la Gloria de Shangó
ca.16.06"
Amsterdam 2004 - Aalborg 2020