

An abstract portrait painting in a dark, textured style. The central figure is a face rendered with warm, yellow and orange tones, set against a background of dark, swirling, and cross-hatched patterns in shades of grey, blue, and green. The overall effect is one of depth and mystery, with the face appearing to emerge from the shadows.

# Blind Contours no. 1

for ensemble, pre-recorded electronics and video

2016

by Raquel García-Tomás



# Blind Contours no. 1

for ensemble, pre-recorded electronics and video

First performance: 21 May 2016

L'Auditori de Barcelona

Oslo Sinfonietta

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Duration: 13 minutes

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# Instrumentation

Flute (doubling piccolo)

Oboe

Clarinet in Bb (doubling Bass clarinet)

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Percussion 1

(snare drum, crash cymbal, crotales)

Percussion 2

(snare drum, crash cymbal, vibraphone)

Piano

String quintet

# Blind Contours no. 1

## Composer's notes

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### General

*Blind Contours no. 1* explores the coexistence of the ensemble and the electronics, and the performer's creativity. Both the conductor and the performers should understand the written materials as an opportunity to explore their own sound by creating a dialogue with the rest of the ensemble and the pre-recorded electronics.

In this work, ensemble and electronics share a symbiotic relationship; most of the time, one works as the shadow of the other. Therefore, the ensemble should consider the electronics as a sonic reference.

### Rhythm/time notation

The rhythm notation is relative. As such, the following information must be considered in advance: each system (or section between rehearsal marks) lasts 20". They always last 5 bars and each bar is 4" long. The work must not be understood as 4/4 quaver equals 60 but as a constant beat of 4". It should be played *Ad libitum*, but always following the timing of the pre-recorded electronics.

The provided click track clicks each 2" and indicates the rehearsal marks with an acoustic signal. It counts in 2 beats before music starts.

The diagram illustrates the timing and notation for the Flute and Electronics parts. A horizontal timeline is shown with a box labeled "20\"" above it, indicating the duration of each system. Below the timeline, a Flute staff is shown with a treble clef and a key signature of one flat. The Electronics part is shown with a bass clef and a key signature of one flat, with the instruction "air <-> pitch with air [change from one to the other very slowly] non vib." above it. The Flute part is marked with "pppp" (pianissimo) below the staff. The timeline is divided into five equal segments by vertical lines, representing the 5 bars mentioned in the text.

\* Each system (or section between rehearsal marks) lasts 20".  
They always contain 5 bars and each bar is 4" long.

air <-> pitch with air [change from one to the other very slowly]  
non vib.

pppp

The distribution of notes/motives within the bar is approximate to what is suggested graphically.

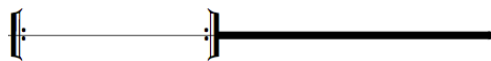


Example no. 1



Example no. 2

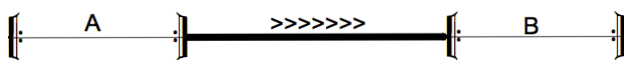
## Brackets



The bracketed content continues in the same way.



The bracketed content is repeated. The vertical line suggests a new repetition.

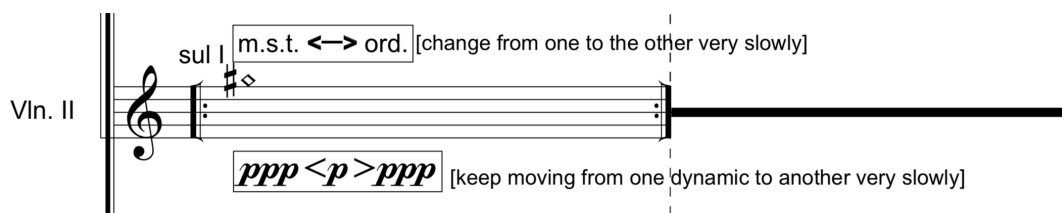


The bracketed content gradually transforms into the next bracketed material.

Repeated materials/content must be played slightly different each time. Repetitions are a good opportunity to vary the motive, taking into account the given parameters.

## Parameter boxes

Boxes which contain two parameters linked by either two arrows or the signs < > allow the performer to move freely between the two written parameters. This must last the whole length of the horizontal line which follows the content between brackets.



## Accidentals

Accidentals are always valid until the end of the measure and exclusively for the specific pitch (not on other octaves). Natural pitches are most of the times indicated with the natural symbol, however if there is not any accidental in front of a note, it should be played natural.

Score in C

# Blind Contours no. 1

Dedicated to Lasse Thoresen

Raquel García-Tomás

London-Barcelona 2016

\* Each system (or section between rehearsal marks) lasts 20". They always contain 5 bars and each bar is 4" long.

20"

Flute

Oboe

Clarinet in B<sub>♭</sub>

Bassoon

Horn in F

Trumpet in C

Trombone

Tuba

Snare Drum

Vibraphone

Piano

Hold down the following notes, silently.

Play gliss. inside of the frame of the piano, while holding down the Tonal Pedal.

**Tonal Ped.**

s.t. ↔ s.p. [change from one to the other very slowly]

sul II

**pppp** Left hand suppresses the string vibration in such a way that it produces noise. (Avoid any harmonic node).

s.t. ↔ s.p. [change from one to the other very slowly]

sul III

**pppp** Left hand suppresses the string vibration in such a way that it produces noise. (Avoid any harmonic node).

m.s.t.

non vib.

as legato as possible

**pppp**

m.s.t.

non vib.

**pppp**

sul IV

m.s.t.

as legato as possible

**ppp**

00:00

Prerecorded Electronics

\*Click track counts in 2 beats (2" each) before the music starts

1 2 3 4 5

Blind Contours no. 1

**A** air ↔ pitch with air [change from one to the other very slowly]  
non vib.

Fl. *pppp* Breath when needed, as discreetly as possible.  
Ideally, inhale through the instrument.

Ob.

B♭ Cl. *pppp* air ↔ pitch with air [change from one to the other very slowly]  
non vib. Breath when needed, as discreetly as possible.  
Ideally, inhale through the instrument.

Bsn.

**A**

Hn.

C Tpt.

Tbn.

Tuba

**A**

S.D.

Vib.

Pno. harp gliss

**A** s.p. Vary the left hand pressure freely, moving from harmonic to normal pressure.  
Do it within a regular pulse

sul I as legato as possible

Vln. I *pppp*

s.t. ↔ s.p. [change from one to the other very slowly]  
sul III as legato as possible

Vln. II *pppp* Left hand suppresses the string vibration in such a way that it produces noise.  
(Avoid any harmonic node).

m.s.t. as legato as possible

Vla. *pppp*

m.s.t. as legato as possible

Vc. *pppp*

m.s.t. ↔ ord. [change from one to the other very slowly]  
as legato as possible

D.B. *pppp*

P. E.

6 7 8 9 10



Blind Contours no. 1

**B**

air ↔ pitch with air  
non vib. ↔ poco vib. } [change from one to the other very slowly]

Fl. *pppp*

Ob.

B♭ Cl. *pppp*

Bsn. *pppp*

Breath when needed, as discreetly as possible.  
Ideally, inhale through the instrument.

**B**

Hn.

C Tpt.

Tbn.

Tuba

**B**

Regular pulse  
brushes

S.D. *pppp <pp> pppp*

Play making circles on the snare drum.  
Vary speed and pressure within the given dynamics.  
Dialogue with prerecorded electronics. Include sudden accents, but in general terms remain *pppp*.

Vib. *pppp* bow as legato as possible

Pno. harp gliss.

**B**

sul I Left hand suppresses the string vibration in such a way that it produces noise.  
(Avoid any harmonic node).

Vln. I *pppp*

s.t. ↔ s.p. [change from one to the other very slowly]

sul III as legato as possible

Vln. II *pppp*

Left hand suppresses the string vibration in such a way that it produces noise.  
(Avoid any harmonic node).

s.p. gliss. gliss. Gliss. freely between these two notes.  
Do it very slowly. as legato as possible

Vla. *pppp* m.s.t. as legato as possible

Vc. *pppp* m.s.t. as legato as possible

D.B. *pppp* m.s.t. ↔ ord. [change from one to the other very slowly] as legato as possible

P. E.

11 12 13 14 15

Blind Contours no. 1

**C** air ↔ pitch with air } [change from one to the other very slowly]  
non vib. ↔ poco vib.

Fl. *pppp* non vib. *pppp* gliss. *ppp* Breath when needed, as discreetly as possible. Ideally, inhale through the instrument.

Ob.

B. Cl. air ↔ pitch with air } [change from one to the other very slowly]  
non vib. ↔ poco vib. *pppp* non vib. *ppp* air → pitch air ↔ pitch with air

Bsn. non vib. ↔ poco vib. } [change from one to the other very slowly]  
*pppp* Breath when needed, as discreetly as possible. Ideally, inhale through the instrument. *ppp* non vib.

**C**

Hn.

C Tpt.

Tbn.

Tuba

**C** (Regular pulse)  
S.D. *pppp* < *pp* > *pppp*

Vib. *pppp*

Pno. *pppp* harp gliss. *pppp* harp gliss. Tonal Ped.

**C** sul II m.s.t. ↔ ord. } [change from one to the other very slowly]  
V *pppp* gliss. *ppp*

Vin. I *pppp* s.p. Vary the left hand pressure freely, moving from harmonic to normal pressure. Do it within a regular pulse. sul I *pppp*

Vin. II *pppp*

Vla. V *pppp* gliss. *pp* m.s.t. ↔ ord. } [change from one to the other very slowly]

Vc. m.s.t. } [change from one to the other very slowly] *pppp* gliss. *pp* m.s.t. ↔ ord. }

D.B. m.s.t. ↔ ord. } [change from one to the other very slowly] *pppp* as legato as possible

P. E. 01:00

16 17 18 19 20