

LIENZOS MIGRANTES

For Left -Hand Double Bass and Delay

(2020-21)

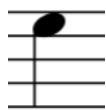
Bernardo Alviz-Iriarte

Performance Notes

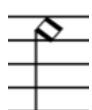
Scordatura



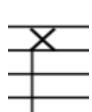
Playing Techniques



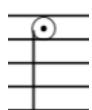
Left Hand Pizzicato or LHP: All notes that unmarked or have a common note, must be played as a LHP. That is, by stopping the string at the indicated pitch using generally the Thumb and/or the Index finger, while plucking with any other finger of the left hand.



Harmony Pizzicato or HP: Similar technique as LHP, except in this case, the stopping finger is not required to fully press down the string, as per the common technique for natural harmonics.



Finger percussion or Tapping: Any note that is marked with such symbol, must be struck at the indicated pitch preferably with the Thumb. However, it will be at the performer's disposition to choose the best suitable finger. It is encouraged when possible, to sustain the note after it has been tapped to preserve the resonance. However, extreme caution is necessary as it can be quite strenuous for the left hand move from note to note preserving this sustained position. I recommend doing it for small amounts of time, just enough to bring the pitch to perception, and avoid maintaining this pressed position if shifting shifting to a different pitch is required.



Bitone Pizzicato: It is for this matter an inverted pizzicato, where the performer is required to stop the note at the indicated pitch and plucking on the other side of the stopping finger, that is the side that is not facing the bridge. Preferable fingering combinations are using the Thumb and/or Pinkie finger to stop the note, and the rest as plucking fingers.

This can be a very strenuous and uncomfortable playing technique, for that reason, the majority of notes marked with this symbol can be also played as “inverted” harmonics if the performer feels that by pressing down the notes, it may cause harm to the hand. In that way, I recommend for most of these notes to make them work as inverted harmonics, by using the same technique of the Bitone pizzicato but without pressing down the string and helping the plucking finger by using the fingernail to achieve a better result.



Half pressed pizzicato. Same technique as harmonic pizzicato, but the resulting sound will be of a sound with a strong percussive quality, however, without a very defined pitch structure.

Delay

I have modelled this piece upon the configurations present in the multi-effects pedal BOSS ME-80. The delay function allows for a delay frame until 6000ms, which is the slowest “Tempo” used.

The markings for the modification of Time, Feedback and turning ON and OFF the delay are marked in specific and precise areas. There is not a specific rhythmic notation for this in this piece, and the performer needs to procure a way to activate these marked changes in between the notes that these instructions are placed. This will not affect the organisation of sounding events within the Delay frame.

Lienzo I

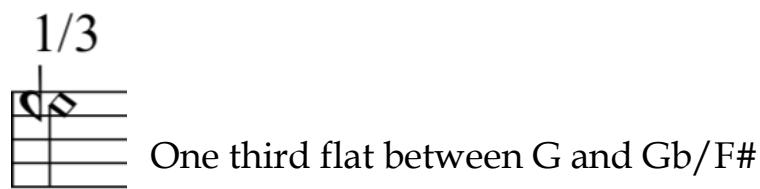
The notes presented as chords need not to be necessarily played as chords, and the choice of played pitches is ad libitum. They can be played in any preferred order, or if possible, in any found combination. Additionally, upon the performer's discretion, some of these pitches may be *tacet* as well.

Rhythm, however, remains as written.

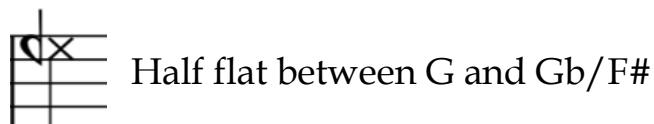
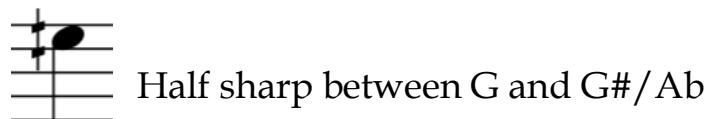
Lienzo II

The microtonal indications are more destined to describe specific distances on the fingerboard.

The fractions that are used to indicate the inner division of the microtones, are meant to mark the divisions within a semitone, for example:



However, when there is not a fraction denotating the exact distance, the accidentals will automatically refer to the middle distance in-between semitones, for example:



Lienzo III

All Bitone pizzicati were thought as natural harmonics, therefore it is highly recommended to play them all as such.

Delay Feedback = 80
Time = 6000ms
Repeats Ad Lib.

$\text{♩} = 60$ or 1000ms

Lienzos Migrantes

For the Left Hand-Double Bass and effects pedal (2020)

Bernardo Alviz Iriarte (1987-)

A Improvise with the given set of notes until B

I.

III

II

II

Dynamics like before

sempre pizz. (LHP, HP, BP, T ad lib.)

I

IV-I-I

Feedback 100

IV-I-I

IV-I-I

TIME = change to 4500 ⇔ 5000ms

IV-I-I

B Overdrive:ON

2 21

ff

pp [5] 5 5 [5]

ff

p [5] 5 5 [5]

ff

25

fff

f

Every repeat this bar gets louder and this bar softer

28

p

mf

f

5

31

Repeats ad lib
crescendo to f until
chord is formed and then
fade away to ppp

40

III

ω

Overdrive:OFF

Delay Feedback = 70

TIME = change to 4000ms

۲

44

IV

Repeat 3X
xDELAY:OFF
xDELAY:ON

Kepala di

Repeat ad lib

3X Sempre forte

49

1x dim.
1x cresc.

f

1x ***fff***

DELAY.OFF

du

54 II II I II II III

55 II I I II II III

56 II I I II II III

57 II I I II II III

58 II I I II II III

59 II I I II II III

60 II I I II II III

61 II I I II II III

62 II I I II II III

63 II I I II II III

4

55

DELAY:ON
2XDELAY:OFF

a tempo

J=75 I IV I II III II III IV ... III II I - II III II I - II III IV IV

mf *f* *mf* *f* *ff* *fff*

56

I **IV** **I** **IV** **I** **II** **III** **IV**

p *f* *ff* *fff*

2x tacet

fff

fff

58

III **I** **II** **III** **IV** **I** **IV** **I** **IV** **I** **IV** **IV**

mf *f* *ff* *fff*

DELAY:ON

TIME = change to 3800ms TIME = change to 3600ms

I

60

IV **-** **-** **III** **II** **I** **II** **-** **-** **I** **I** **IV** **I**

fff

fff

3:2 3:2 3:2 3:2

4:5 4:5 4:5 4:5

TIME = change to 3300ms

1x Delay OFF Feedback 60-70

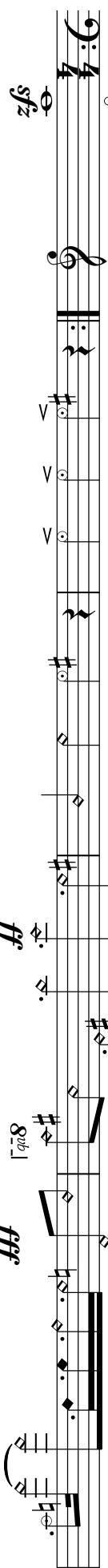
2x Delay ON

3x Feedback 99

5

D

64



ff — *ff* — *ff* — *fff* — *f* — *fff* — *f* — *fff*

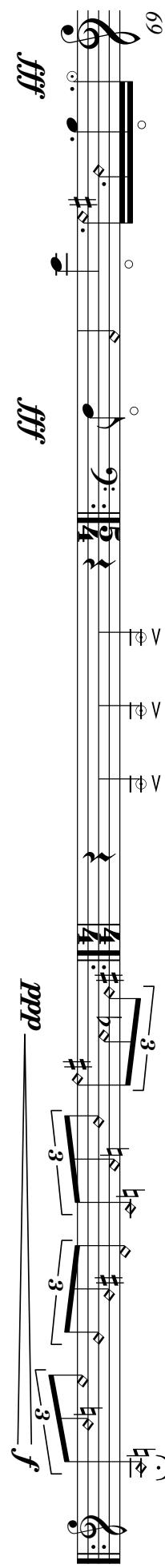
2x Tacet and Feedback 70-80

II III IV III II I — II III IV — I



fff — *fff* — *ff* — *fff* — *f* — *fff*

Feedback 1



DELAY

OFF

I

II

—

III

IV

III

II

—

I

—

IV

III

II

—

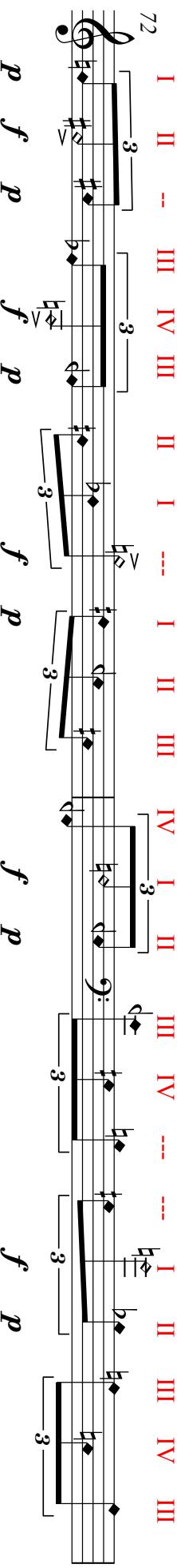
III

IV

III

II

—



f

f

p

f

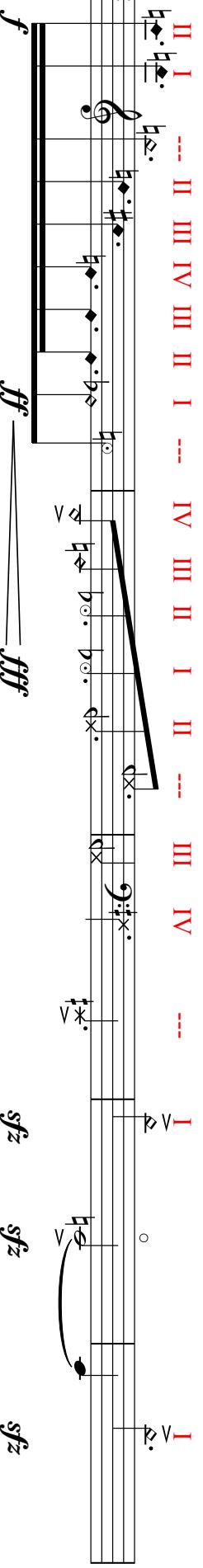
p

f

p

f

p



ff

DELAY
ON

2x Tacet and Feedback 40-50

78

DELAY
OFF

三

L

repeat ad lib.

卷之三

every repeat diminuendo to niente

G

I I I I II I I IV II I I IV I I I I I I

103 b \oplus b \oplus

Feedback - 1

110 (b \oplus) b \oplus b \oplus

p

120 I 2 I 2 I 2 I 2 III I II I IV

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

f **8vb** **8vb** **ff** **ff** **ff** **mf**

III **II** **I** **III** **III** **---** **I** **III** **III** **II** **I** **IV**

I **II** **III** **III** **III** **---** **I** **III** **III** **II** **I** **II**

mp **fff** **fff**

mf

II II II I I I I
II II --- I I --- ---
I31 G_{var} I I I I I I I I
I38 I I I I I I I I
III

I43 I I I III IV IV I
I I I III III I I IV
I II I II I II I II
III

p *f* *cresc* *ff* *cresc* *ff* *fff* *fff*

ppp *fff* *f* *fff* *fff* *fff* *fff* *fff*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff*

III

Feedback=80-90 Repeat 3x

146 3x = LH-Percussion 3x
repeat ad lib.

2X DELAY OFF

1x *ppp* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

A musical score page from a piano-vocal edition. The top staff is for the piano, showing a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the voice, also in common time, with a bass clef. The vocal part includes lyrics in red. The page number '211' is at the top right. The dynamic 'mp' is indicated on the piano staff, and 'f' is indicated on the vocal staff.

Feedback 10-20

190 **III** **II** **I**

197 **III** **IV** **I** **II** **III** **I** **II** **III** **II**

sfz p **f** **p** **ppp** **f p** **sfz p**

Feedback 10-20

Feedback 1

Feedback 30-40

Feedback 70-80

282 III

p

fff 5

mf

5

fff 6

fff 5

5

6

7

I

I

I

II

III

Musical score page 10, measures 5-6. The score consists of two systems. The top system starts with a dynamic *p*, followed by a forte dynamic *fff*. The bassoon part has a sixteenth-note pattern of $\# \blacklozenge \triangleright \blacklozenge \triangleright \blacklozenge \triangleright$. The bottom system starts with a dynamic *f*. The bassoon part has a sixteenth-note pattern of $\circ \circ \triangleright \triangleright \triangleright \triangleright$. The vocal parts consist of sustained notes: soprano $\diamond \diamond \diamond \diamond$, alto $\triangleright \triangleright \triangleright \triangleright$, tenor $\triangleright \triangleright \triangleright \triangleright$, and bass $\triangleright \triangleright \triangleright \triangleright$. Measure 6 concludes with a repeat sign and the number 5.

306 II III II

318 II III II

tempo ad lib.

327 III

fff

Feedback 100

ppp

Match with
Delay-Fade out

0

higher than
before even higher
than before

344 II III I IV I III I IV I IV I

X **X**

ppp

Feedback 50

fff