



Flöte/Piccoloflöte

Óscar Garrido de la Rosa

kaleidophon
für Flöte, Oboe und Fagott

(Freiburg, 2004)

kaleidophon

for flute (piccolo), oboe (english horn) and bassoon

Duration: ca. 5'

„Kaleidophon“ is a tempo composition. There is no common tempo reference which could be conducted; rather, each player has his own tempo. The tempi are related only to each other - there are not main and secondary tempi.

Each player has cues for the other instruments in his part, although rhythmic groupings are in relation to his own tempo. As an example, here is the beginning of the piece in the three versions:

The image displays three musical staves, each representing a different instrument: Piccolo, English Horn, and Bassoon. Each staff is labeled with its instrument name and a tempo marking 'A' followed by a metronome mark. The first staff (Piccolo) has a tempo of 60 and a dynamic of *ff*. The second staff (English Horn) has a tempo of 100 and a dynamic of *ff*. The third staff (Bassoon) has a tempo of 150 and a dynamic of *ff*. Each staff also includes a *sim.* (simile) marking. The staves are arranged in a 2x2 grid, with the Piccolo staff on the top left, English Horn on the top right, and Bassoon on the bottom left. The Bassoon staff is the only one shown in the bottom right position.

The relations among the individual parts would not be readable from a score. Therefore the only valid score is the sum of the three parts.

The following accidentals are used:

1/8 tone higher	1/4 tone higher	3/8 tone higher	1/2 tone higher	5/8 tone higher	3/4 tone higher	7/8 tone higher

Accidentals are only valid for the immediately following note, except if the note is directly repeated.

All parts are transposed.

kaleidophon

Óscar Garrido de la Rosa

A $\text{♩} = 60$ *sim.* B

Piccoloflöte

Englischhorn

Fagott

Picc. *nimmt Flöte* D

Ob. *mf*

Fg. *mf*

Fl.

Ob.

Fg.

E ♩. = 50,8

sim.

p

p

sim.

sim.

Flöte/Piccoloflöte

F

Fl. Ob. Fg.

G $\text{♩} = 55,3$

Fl. Ob. Fg.

Fl. Ob. Fg.

H

Fl. Ob. Fg.

I $\text{♩} = 60,2$

Fl. E.H. Fg.

J

Fl. *f p f p f p f p f p f*

E.H. *p f p f p f p*

Fg. *f*

Fl. *p f p*

E.H. *p*

Fg. *p*

Fl. *cresc.*

E.H. *cresc.*

Fg. *cresc.*

K

Fl. *ff > pp < f > p < mf > mp mp < mf > p < f > pp < ff*

E.H. *ff > pp < f > p < mf > mp mp*

Fg. *ff > pp < f > p < mf > mp mp < mf*

Fl. *p < f > mp < mf > mf < mp > f > p < ff > pp < f >*

E.H. *mf > p < f > pp < ff > p < f >*

Fg. *p < f > pp < ff > p < f > mp < mf*

Flöte/Piccoloflöte

Fl. *p* *mf* *mp* *mp* *mf* *p* *f* *pp* *ff* *p* *f*

E.H. *mp* *mf* *mf* *mp* *f* *p* *ff*

Fg. *mf* *mp* *f* *p* *ff* *pp* *f* *p*

Fl. *mp* *mf* *mf* *mp* *f*

E.H. *pp* *f* *p* *mf* *mp* *pp*

Fg. *mf* *mp* *mp* *mf* *p* *f* *pp*

L

Fl. *mf* *pp* *mf* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

E.H. *mf* *pp* *p* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Fg. *mf* *pp* *mf* *p* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Fl. *mf* *pp* *p*

E.H. *mf* *pp* *mf* *pp*

Fg. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

M $\text{♩} = 71,4$

Fl. *mf*

E.H. *mp* *f*

Fg. *mp*

Fl. *mf* *f*

E.H. *mf* *mf*

Fg. *mf* *mp*

Fl. *p* *mf*

E.H. *ff*

Fg. *f* *p*

Fl. *ff*

E.H. *p*

Fg. *mf* *f* *ff*

N

Fl. *ff* *ff* *sim.* *fp* *fp* *fp*

E.H. *fp* *fp* *fp* *sim.* *ff* *ff*

Fg. *ff* *sim.* *ff* *ff* *ff* *sim.*

Fl. *sim.* *ff* *sim.*

E.H. *sim.* *ff* *ff* *sim.*

Fg. *fp* *fp* *fp* *sim.*

Flöte/Piccoloflöte

The musical score is written for three staves: Flute (Fl.), English Horn (E.H.), and Fagotto (Fg.). The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five systems of music.

System 1:

- Fl.** Starts with a half note G4, followed by a half note A4. Dynamics: *ff* (first measure), *ff* (second measure), *sim.* (third measure).
- E.H.** Starts with a half note G4, followed by a half note A4. Dynamics: *fp* (fourth measure), *fp* (fifth measure), *fp* (sixth measure).
- Fg.** Starts with a half note G3, followed by a half note A3. Dynamics: *ff* (first measure), *sim.* (second measure), *ff* (third measure), *ff* (fourth measure).

System 2:

- Fl.** Starts with a half note G4, followed by a half note A4. Dynamics: *fp* (first measure), *fp* (second measure), *fp* (third measure), *sim.* (fourth measure).
- E.H.** Starts with a half note G4, followed by a half note A4. Dynamics: *sim.* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure).
- Fg.** Starts with a half note G3, followed by a half note A3. Dynamics: *sim.* (first measure), *fp* (second measure), *fp* (third measure), *fp* (fourth measure), *sim.* (fifth measure).

System 3:

- Fl.** Starts with a half note G4, followed by a half note A4. Dynamics: *ff* (first measure), *sim.* (second measure), *ff* (third measure), *ff* (fourth measure).
- E.H.** Starts with a half note G4, followed by a half note A4. Dynamics: *sim.* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure).
- Fg.** Starts with a half note G3, followed by a half note A3. Dynamics: *ff* (first measure), *sim.* (second measure), *ff* (third measure), *ff* (fourth measure).

System 4:

- Fl.** Starts with a half note G4, followed by a half note A4. Dynamics: *ff* (first measure), *ff* (second measure), *sim.* (third measure), *fp* (fourth measure).
- E.H.** Starts with a half note G4, followed by a half note A4. Dynamics: *sim.* (first measure), *fp* (second measure), *fp* (third measure), *fp* (fourth measure).
- Fg.** Starts with a half note G3, followed by a half note A3. Dynamics: *ff* (first measure), *ff* (second measure), *sim.* (third measure), *ff* (fourth measure).

System 5:

- Fl.** Starts with a half note G4, followed by a half note A4. Dynamics: *fp* (first measure), *fp* (second measure), *fp* (third measure), *fp* (fourth measure), *fp* (fifth measure), *fp* (sixth measure), *fp* (seventh measure), *fp* (eighth measure).
- E.H.** Starts with a half note G4, followed by a half note A4. Dynamics: *fp* (first measure), *fp* (second measure), *fp* (third measure), *fp* (fourth measure), *fp* (fifth measure), *fp* (sixth measure), *fp* (seventh measure), *fp* (eighth measure).
- Fg.** Starts with a half note G3, followed by a half note A3. Dynamics: *fp* (first measure), *fp* (second measure), *fp* (third measure), *fp* (fourth measure), *fp* (fifth measure), *fp* (sixth measure), *fp* (seventh measure), *fp* (eighth measure).



Oboe/Englischhorn

Óscar Garrido de la Rosa

kaleidophon
für Flöte, Oboe und Fagott

(Freiburg, 2004)

kaleidophon

for flute (piccolo), oboe (english horn) and bassoon

Duration: ca. 5'

„Kaleidophon“ is a tempo composition. There is no common tempo reference which could be conducted; rather, each player has his own tempo. The tempi are related only to each other - there are not main and secondary tempi.

Each player has cues for the other instruments in his part, although rhythmic groupings are in relation to his own tempo. As an example, here is the beginning of the piece in the three versions:

A ♩ = 60 *sim.*

Piccoloflöte
Englischhorn
Fagott

A ♩ = 100 *sim.*

Fagott
Piccoloflöte
Englischhorn

A ♩ = 150 *sim.*

Englischhorn
Piccoloflöte
Fagott

The relations among the individual parts would not be readable from a score. Therefore the only valid score is the sum of the three parts.

The following accidentals are used:

\sharp	\sharp	\sharp	\sharp	\sharp	\sharp	\sharp
1/8 tone higher	1/4 tone higher	3/8 tone higher	1/2 tone higher	5/8 tone higher	3/4 tone higher	7/8 tone higher

Accidentals are only valid for the immediately following note, except if the note is directly repeated.

All parts are transposed.

kaleidophon

Oscar Garrido de la Rosa

A ♩ = 150

Englischhorn

Fagott

Piccoloflöte

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff*

sim. *sim.* *sim.*

B

E. H.

Fg.

Picc.

p *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

C ♩ = 81,6

Ob.

Fg.

Fl.

nimmt Oboe

f *mf*

nimmt Flöte

D

E ♩ = 88,9

Ob.

Fg.

Fl.

p *p* *p*

F

Ob.

Fg.

Fl.

Oboe/Englischhorn

G (♩ = 77,45)

Ob. *mf*

Fg. *mf*

Fl. *mf*

Ob.

Fg.

Fl. *flz.*

H

Ob. *mf* *flz.*

Fg. *flz.* *mf*

Fl. *flz.*

nimmt Englischhorn

I (♩ = 84,34)

E.H. *p* *f* *p*

Fg. *flz.* *p* *f* *p* *f*

Fl.

E.H. *f* *p* *f* *p* *f* *p*

Fg.

Fl. *f* *p* *f* *p* *f* *p*

J

Oboe/Englischhorn

E.H. *p*

Fg. *p*

Fl. *p* *f* *p* *f* *p* *f* *p*

E.H. *cresc.*

Fg. *cresc.*

Fl. *cresc.*

E.H. *(cresc.)*

Fg. *(cresc.)*

Fl. *(cresc.)*

K $\text{♩} = 91,83$

E.H. *ff* *pp* *f* *p* *mf*

Fg. *ff* *pp* *f* *p* *mf* *mp*

Fl. *ff* *pp* *f* *p* *mf* *mp* *mp* *mf*

E.H. *mp* *mp* *mf* *p* *f*

Fg. *mp* *mf* *p* *f* *pp* *ff*

Fl. *p* *f* *pp* *ff* *p* *f* *mp* *mf*

E.H. *pp* *ff* *p* *f* *mp*

Fg. *p* *f* *mp* *mf* *mf* *mp*

Fl. *mf* *mp* *f* *p* *ff* *pp* *f* *p*

Oboe/Englischhorn

E.H. *mf* *mf* *mp* *f* *p*

Fg. *f* *p* *ff* *pp* *f*

Fl. *mf* *mp* *mp* *mf* *p* *f* *pp* *ff*

E.H. *ff* *pp* *f* *p* *mf*

Fg. *p* *mf* *mp* *mp* *mf* *p*

Fl. *p* *f* *mp* *mf* *mf* *mp* *f*

E.H. *mp* *pp* *mf* *pp* *mf* *pp*

Fg. *f* *pp* *mf* *pp* *mf* *p* *pp* *mf*

Fl. *flz* *flz* *flz* *flz* *flz* *flz*

E.H. *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp*

Fg. *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Fl. *flz* *flz* *flz* *flz* *flz* *flz* *flz* *flz*

E.H. *mf* *pp*

Fg. *pp* *mf* *pp*

Fl. *mf* *pp* *p*

Oboe/Englischhorn

M $\text{♩} = 55,5$

E.H. *mp*

Fg. *mp*

Fl. *mf*

E.H. *f* *mf*

Fg. *mp* *mf* *mp*

Fl. *mf*

E.H. *mf* *ff*

Fg. *f* *p* *mf*

Fl. *f* *p* *mf*

E.H. *p*

Fg. *mf* *ff*

Fl. *ff*

N

E.H. *fp* *fp* *fp* *sim.*

Fg. *ff* *sim.* *ff* *ff*

Fl. *ff* *ff* *ff* *sim.* *fp* *fp*

E.H. *ff* *sim.*

Fg. *ff* *sim.* *fp* *fp* *fp* *sim.*

Fl. *fp* *sim.* *ff*

Oboe/Englischhorn

E.H. *ff* *ff* *ff* *sim.*

Fg. *ff* *sim.*

Fl. *sim.* *ff* *ff* *ff* *sim.*

E.H. *fp* *fp* *fp* *sim.*

Fg. *ff* *ff* *ff* *sim.* *fp*

Fl. *fp* *fp* *fp* *sim.*

E.H. *ff* *sim.*

Fg. *fp* *fp* *sim.* *ff*

Fl. *ff* *sim.*

E.H. *ff* *ff* *ff* *sim.*

Fg. *ff* *ff* *ff*

Fl. *ff* *ff* *ff* *sim.*

E.H. *fp* *fp* *fp* *fp*

Fg. *sim.* *fp* *fp* *fp*

Fl. *fp* *fp* *fp* *fp*

E.H. *fp* *fp* *fp* *fp*

Fg. *fp* *fp* *fp* *fp*

Fl. *fp* *fp* *fp* *fp*



Fagott

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A ♩ = 60 *sim.*

Piccoloflöte
ff
sim.

Englischhorn
ff p ff p ff p

Fagott
ff sim.

A ♩ = 100 *sim.*

Fagott
ff
sim.

Piccoloflöte
ff
sim.

Englischhorn
ff p ff p ff p

A ♩ = 150 *sim.*

Englischhorn
ff p ff p ff p

Piccoloflöte
ff
sim.

Fagott
ff sim.

The relations among the individual parts would not be readable from a score. Therefore the only valid score is the sum of the three parts.

The following accidentals are used:

\sharp	\sharp	\sharp	\sharp	\sharp	\sharp	\sharp
1/8 tone higher	1/4 tone higher	3/8 tone higher	1/2 tone higher	5/8 tone higher	3/4 tone higher	7/8 tone higher

Accidentals are only valid for the immediately following note, except if the note is directly repeated.

All parts are transposed.

Fagott

kaleidophon

Óscar Garrido de la Rosa

A

♩. = 100

Fagott

Piccoloflöte

Englischhorn

ff *sim.* *ff* *sim.* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

B

ff

C

♩. = 108

Fg.

Picc.

E. H.

ff *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

nimmt Oboe

D

nimmt Flöte

E

♩. = 118,5

Fg.

Fl.

Ob.

p

F

sim.

Fagott

G

♩ = 129,1

Score system G, measures 129-133. Instruments: Fg. (Bassoon), Fl. (Flute), Ob. (Oboe). The Fg. part features a melodic line with slurs and accents. The Fl. and Ob. parts provide harmonic support with sustained notes and some melodic movement. A *mf* dynamic marking is present in the Fl. part at measure 133.

Score system H, measures 134-138. Instruments: Fg. (Bassoon), Fl. (Flute), Ob. (Oboe). The Fg. part continues its melodic line. The Fl. part has a sustained note with a *mf* dynamic marking. The Ob. part has a sustained note with a *mf* dynamic marking.

H

Score system I, measures 139-143. Instruments: Fg. (Bassoon), Fl. (Flute), Ob. (Oboe). The Fg. part has a sustained note. The Fl. part has a sustained note with a *flz.* (flautissimo) dynamic marking. The Ob. part has a sustained note with a *flz.* dynamic marking.

Score system J, measures 144-148. Instruments: Fg. (Bassoon), Fl. (Flute), Ob. (Oboe). The Fg. part has a sustained note with a *flz.* dynamic marking. The Fl. part has a sustained note with a *flz.* dynamic marking. The Ob. part has a sustained note with a *flz.* dynamic marking. A *p* (piano) dynamic marking is present in the Fg. part at measure 148. A note in the Ob. part is marked "nimmt Englischhorn" (takes English horn).

Score system K, measures 149-153. Instruments: Fg. (Bassoon), Fl. (Flute), E.H. (English Horn). The Fg. part has a melodic line with slurs and accents, with dynamics *f* and *p*. The Fl. part has a sustained note with a *f* dynamic marking. The E.H. part has a melodic line with slurs and accents, with dynamics *p* and *f*.

Fagott

Fg. *p*

Fl. *p f p*

E.H. *p*

Fg. *cresc.*

Fl. *cresc.*

E.H. *cresc.*

K $\text{♩} = 57,4$

Fg. *ff pp f p mf mp mp*

Fl. *ff pp f p mf mp mp mf p f*

E.H. *ff pp f p mf mp*

Fg. *mf p f pp ff p f*

Fl. *pp ff p f mp mf mf mp f p*

E.H. *mp mf p f pp ff*

Fg. *mp mf mf mp f p ff*

Fl. *ff pp f p mf mp mp mf p*

E.H. *p f mp mf mf mp f*

Fagott

First system of musical notation for Fagott (Bassoon), Fl. (Flute), and E.H. (English Horn). The Fagott part features a complex melodic line with dynamic markings: *pp*, *f*, *p*, *mf*, *mp*, *mf*. The Fl. and E.H. parts provide harmonic support with various dynamics including *f*, *pp*, *ff*, *p*, *f*, *mp*, *mf*, *mf*, *mp*, *f*, *p*, *ff*, and *pp*.

Second system of musical notation. The Fagott part continues with dynamics: *p*, *f*, *pp*, *mf*, *pp*, *mf*. The Fl. and E.H. parts have dynamics: *mf*, *mp*, *pp*, *mf*, *pp*.

Third system of musical notation, marked with a box 'L'. The Fagott part includes dynamics: *p*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*. The Fl. and E.H. parts have dynamics: *p*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. *flz.* markings are present above the Fagott and E.H. staves.

Fourth system of musical notation. The Fagott part has dynamics: *pp*, *mf*, *pp*, *mf*, *pp*. The Fl. and E.H. parts have dynamics: *mf*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *pp*. *flz.* markings are present above the Fagott and E.H. staves.

Fifth system of musical notation, marked with a box 'M' and a tempo marking $\text{♩} = 62,5$. The Fagott part has dynamics: *mp*, *mp*, *f*. The Fl. and E.H. parts have dynamics: *mf*, *mp*, *f*.

Fagott

Fg. *mp* *mf* *mp*

Fl. *mf* *f*

E.H. *mf*

Fg. *f* *p* *mf*

Fl. *p* *mf*

E.H. *mf* *ff* *p*

Fg. *ff* N

Fl. *ff* *ff* *sim.*

E.H. *fp* *fp*

Fg. *sim.* *ff* *ff* *ff* *sim.*

Fl. *fp* *fp* *fp* *sim.*

E.H. *fp* *sim.* *ff*

Fg. *fp* *fp* *fp* *sim.* *ff*

Fl. *ff* *sim.*

E.H. *sim.* *ff* *ff* *sim.*

Fagott

Fg. *sim.* *ff* *ff* *sim.*

Fl. *ff* *ff* *sim.* *fp*

E.H. *fp* *fp* *fp* *sim.*

Fg. *fp* *fp* *fp* *sim.*

Fl. *fp* *fp* *sim.* *ff*

E.H. *ff* *sim.*

Fg. *ff* *sim.* *ff*

Fl. *sim.* *ff* *ff* *sim.*

E.H. *ff* *ff* *sim.*

Fg. *ff* *sim.* *fp* *fp*

Fl. *fp* *fp* *fp* *fp*

E.H. *fp* *fp* *fp* *fp*

Fg. *fp* *fp* *fp* *fp*

Fl. *fp* *fp* *fp* *fp*

E.H. *fp* *fp* *fp* *fp*