

ALEX JIMENEZ RUANOVA

MUSIC FOR
THEATER OF
HEMOFICTION

For Small Ensemble

SCORE

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Instrumentation:

- **Clarinet in B flat**
- **Bass Clarinet in B flat**
- **Horn in F**
- **Percussion 1:** Vibraphone, Crotales (2 octaves), Cowbells (C1-C2), Big Tam-tam, Gran Cassa, Susp. Sizzle medium Cymbal, Susp. Splash Cymbal, Medium Word-block.
- **Percussion 2:** Claves, Susp. Small Crash Cymbal), Susp. Big Crash Cymbal, Susp. China Cymbal, 5 Temple-blocks, Gran Cassa (shared with Percussion 1), 4 Boobams (different pitches), Marimba (5 octaves), Gongs (Low F, medium D, E, F and G)
- **Violin**
- **Viola**
- **Cello**
- **Contrabass**

**This composition is based on scenes of the play (monologue)
“Diana Head Huntress” (“Diana Cazadora de Cabezas”)
from the cycle “Flying Heads” (Cabezas voladoras) by the
dramatist Juan Trigos S., creator of the literary aesthetic
Hemofiction.**

**Commissioned and premiered by ASKO/SCHOPENBERG
Ensemble in Amsterdam, The Netherlands.**

Synopsis of Diana Cazadora de Cabezas.

She is a lady of sword, bow and arrows, female circus. Huntress. Bad woman. Bad girlfriend. She lifts weights. Lone circus creature. Amazon of Comic. Fierce. Blonde. Believes herself to be a friend of Richard the Lionheart. She made love with all men and with none. Germans and Italians surrendered to her infinite grace. She has begun to age. She shaves exaggeratedly her face. Her beauty is wilting. Hence, she decides to marry an inferior brunette man and return home as a hard-working woman. Jorge, her victim, refuses and she murders him in good way. Nothing is more insulting to her than the contempt of an inferior being. Diana, emerging from the background of a comic strip in the form of a warrior, cuts off Jorge's head, a little Mexican who only wanted to commit adultery, to sexually possess the huntress and return to his boring marriage with his wife, carrying a new trophy. He wanted to kiss Diana's mouth and enter her vagina. She overtakes him and kills him. Jorge's head serves as a hunting trophy. Diana lays the head to rest for a century in her closet, where it parrots every time she pinches, bites, or slaps it. After slicing it, Diana howls like a wolf. Jorge's head cries out for justice.

Ella es dama de espada, arco y flechas, hembra de circo. Cazadora. Mala mujer. Mala novia. Hace pesas. Ser solitario de circo. Amazona de Comic. Fiera. Rubia. Se cree amiga de Ricardo Corazón de León. Hacia el amor con todos los hombres y con ninguno. Alemanes e italianos se rindieron a su gracia infinita. Ha comenzado a envejecer. Aplica afeites a su rostro de manera exagerada. Su belleza se está marchitando. De ahí que decida contraer matrimonio con hombre inferior, prietito y retornar a la casa como señora hacendosa. Jorge su víctima, se niega y ella lo asesina en buena leche. Nada es más insultante para ella que el desprecio de un ser pequeño. Diana emergiendo del fondo de una historieta en forma de guerrera, cercena la cabeza a Jorge, mexicanito que solo deseaba cometer adulterio, tener a la cazadora y regresar al matrimonio aburrido con su esposa, llevando nuevo trofeo. Deseaba besar la boca de Diana y adentrarse en su vagina. Ella se le adelanta y lo mata. La cabeza de Jorge sirve de trofeo de caza. Diana la pone a reposar un siglo en su ropero, donde habla como loro cada vez que ella la pellizca, muerde o abofetea. Luego de rebanar Diana aúlla como lobo. La cabeza de Jorge clama justicia.

Indications:

There is some flexibility in the metronome marks.

All squared fermatas should be interpreted as **Lunga** and the conductor decides its duration.

Duration: 10' c.a.

Music for Theater of Hemofiction

TRANSPOSED SCORE

Lupis de la Garza in memoriam
Commissioned by Asko / Schönberg Ensemble

Based on 'Diana Cazadora de Cabezas'

Alex Jimenez Ruanova

$\text{♩} = 80 \text{ c.a.}$

The score consists of ten staves, each with a key signature of B_{\flat} and a time signature of $4/4$. The instruments are:

- Clarinet in B_{\flat} :** Playing sustained notes with dynamic pp sostenuto.
- Bass Clarinet in B_{\flat} :** Playing q slap, f , mf , and f .
- Horn in F:** Playing sff , fp , pp sostenuto, and sff .
- Percussion I:** Playing p and Tam-tam.
- Crotales/Cowbells:** Playing Cow bells, Soft Mallets, and mp .
- Percussion 1/Vibraphone:** Playing motor on.
- Percussion 2:** Playing Contrabass Bow, Soft Mallets, and Susp. Cym. (Small Crash) at pp .
- Marimba:** Playing mp molto.
- Gongs:** Playing sustained notes.
- Violin:** Playing pp and L.H. pizz. (marked II).
- Viola:** Playing pp , mp , and L.H. pizz. (marked I).
- Violoncello:** Playing pp .
- Contrabass:** Playing p sempre.

Performance instructions include \circlearrowleft , $\rightarrow +$, and \circlearrowright markings above the staves.

5

Cl.

B. Cl.

Hn.

Perc. I

Crot. Cowbells

Vib.

Perc. 2

C.B. Bow

Mar.

Gongs

Vln.

Vla.

Vc.

Cb.

Rubber Mallets

Susp. Cym. (Big Crash)

pp

molto

mp

p

f>pp

f>p

ord.

p

Musical score page 3, system 9. The score includes parts for Clarinet (Cl.), Bass Clarinet (B. Cl.), Horn (Hn.), Percussion I (Perc. I), Crotal/Cowbells (Crot. Cowbells), Vibraphone (Vib.), Percussion II (Perc. 2), Marimba (Mar.), Gong, Violin (Vln.), Viola (Vla.), Cello (C. Cb.), and Double Bass (Cb.). The score features measures 9 through 12. Measure 9: Cl. and B. Cl. play eighth-note patterns with dynamics *pp*, *mp*, and *p*. Hn. plays eighth-note patterns with *mp*. Perc. I and Vib. play sustained notes. Crot. Cowbells play sixteenth-note patterns. Measure 10: Cl. and B. Cl. play eighth-note patterns with *mp*. Hn. plays eighth-note patterns with *mp*. Perc. I and Vib. play sustained notes. Crot. Cowbells play sixteenth-note patterns. Measure 11: Cl. and B. Cl. play eighth-note patterns with *pp*. Hn. plays eighth-note patterns with *mp*. Perc. I and Vib. play sustained notes. Crot. Cowbells play sixteenth-note patterns. Measure 12: Cl. and B. Cl. play eighth-note patterns with *pp*. Hn. plays eighth-note patterns with *mp*. Perc. I and Vib. play sustained notes. Crot. Cowbells play sixteenth-note patterns. Marimba plays eighth-note patterns with dynamic *p*. Gong, Vln., Vla., Cello, and Double Bass play sustained notes.

12

Cl.

B. Cl.

Hn. sord. ***pp***

Perc. I

Crot. Cowbells ***p***

Vib. motor on ***mp*** senza Ped. **L. vib.** **L. vib.**

Perc. 2

Mar.

Gongs

Vln.

Vla. arco ***pp***

Vc.

Cb. ***mp***

15

Cl. *f* *p* 3 *f* *molto*

B. Cl. *sf* *fp* *sostenuto* *mp* *molto* > *ppp* *sf* *fp*

Hn. *pp* *mf* *senza sord.* *sf* *fp*

Perc. I *p*

Crot. Cowbells *Crotales* *Hard Mallets*

Vib. *Rubber Mallets* *pp* *secco* *p* *mf* *molto*

Perc. 2 *Triangle stick* *Susp. Cym. (China)* *p*

Mar. *f* *pp* *f* *molto* 5 *f*

Gongs

Vln. *ff* *pp* *molto sul pont.* *sf* *ff*

Vla. *sf* *fp* *pizz.* *arco* *ord.* *ppp* *sf* *fp*

Vc. *sf* *ffp* *pizz.* *ff* *arco* *f molto*

Cb. *sf* *fp* *f molto* *sf* *fp*

20

Cl. *mf*

B. Cl. *mf*

Hn. *p* *ppp* *mp* *mp* *ff* *p* *3* *3*

Perc. I

Crot. Cowbells *mp* *pp* *pp*

Vib. *p* *3* *senza Pd.*

Perc. 2 *p*

Mar. *ff* L.v.

Gongs *pp* *L.v.*

Gongs *Medium Mallet*

Vln. *pizz. L.H.+* *ppp* *arco* *p* *pizz.* *p*

Vla. *col legno* *mp* *ord. gliss.* *gliss.* *gliss.* *gliss.*

Vc. *pp* *p* *fp*

Cb. *mp* *p* *p* *fp*

24

Cl. *f*

B. Cl. *sf* *fp* *ff* *ff* *pp* *f* *p*

Hn. *sord.* *p* *mp*

Perc. I [Susp. Cymbal (Sizzle)] *Lv.* *pp*

Crot. Cowbells

Vib. *f* *ff* *secco* *mp* *Ped.*

Perc. 2 *p* *3*

Mar. *ff* *ff* *mp* *5*

Gongs

Vln. *arco* *p* *pizz.* *ff* *arco* *pp* *3* *5* *molto cresc...*

Vla. *pizz.* *f* *mp* *3* *ff*

Vc. *sf* *ff* *p* *sf* *f* *p*

Cb. *sf* *fp* *sf* *f*