

VOCES DEL DESIERTO

x

x

3"

10:45

x

10:15

x

x

United States
Mexico

10:20

For wind quintet and instruments made from immigrants' personal belongings found at the U.S./Mexico border
Original concept and composition by Guillermo Galindo
specifically created for Quinteto Latino,

x

10:24



GLOSSARY I

00:46 Stopwatch time in minutes and seconds

3" → Indicates suggested "relative" durations of the event in seconds. Durations are to be played as close as possible to the number of seconds indicated but are left to the performer's discretion.

↑ Indicates synchronized entrance of two or more instruments.

↓ It is indispensable to make sure that all performers make contact in order to keep synchronicity as precise as possible.

ah oh 3" → Inhale with wide open mouth pronouncing "AH" or "OH" sound as if sighing.

ah oh 2" → Exhale with wide open mouth pronouncing "AH" or "OH" sound as if sighing.

 Inhale in instrument fingering the note indicated

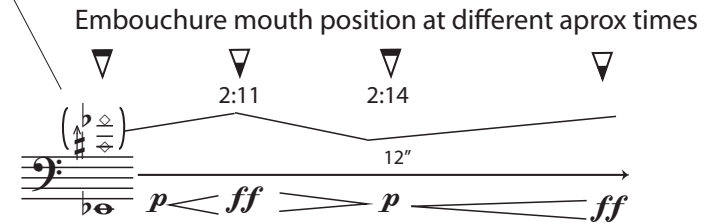
mf
 Exhale in instrument fingering the note indicated
ff
oboe- allow WT = allow Whistle Tones

4" → Hold breath for 4 seconds

 gradual fast to slow vibrato vibrato

 wide vibrato

aprox multiphonics covering upper and lower harmonics following indicated contour



p  *ff* Gradually change from tone to air as indicated

----- ≡ Gradually change from regular tone to flutter tongue

d key
K  Key trill use d key)

 Round heads indicate fingering the note and, either, inhaling or exhaling air through it

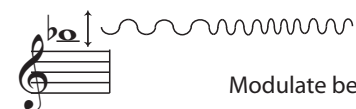
 oboe "rolling tone" - controlled beating

 "smack tone"

Guillermo Galindo "Voces del Desierto" first movmt. "El aire se vuelve suspiro"

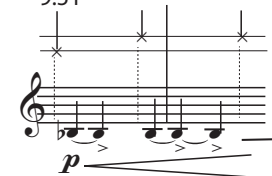
GLOSSARY II

9:50 3"



Modulate between 1/2 and 1/4 tone above and below pitch

9:51

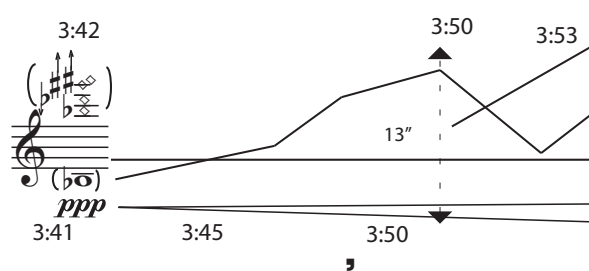


Alternate key clicks with tone

continuous tone with accents

p

3:42 3:50 3:53



at 3:50 tip of the curve coincides with another event

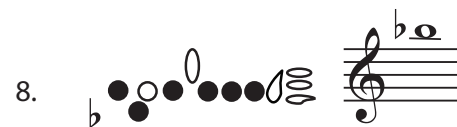
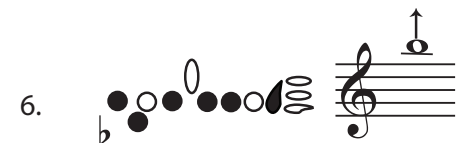
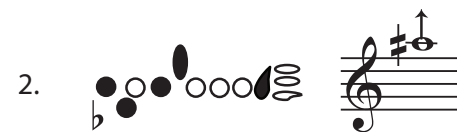
follow approximated multiphonic contour at specific timings

13"

3:41 3:45 3:50

ppp

FLUTE MICROTONAL CHART



HJ 

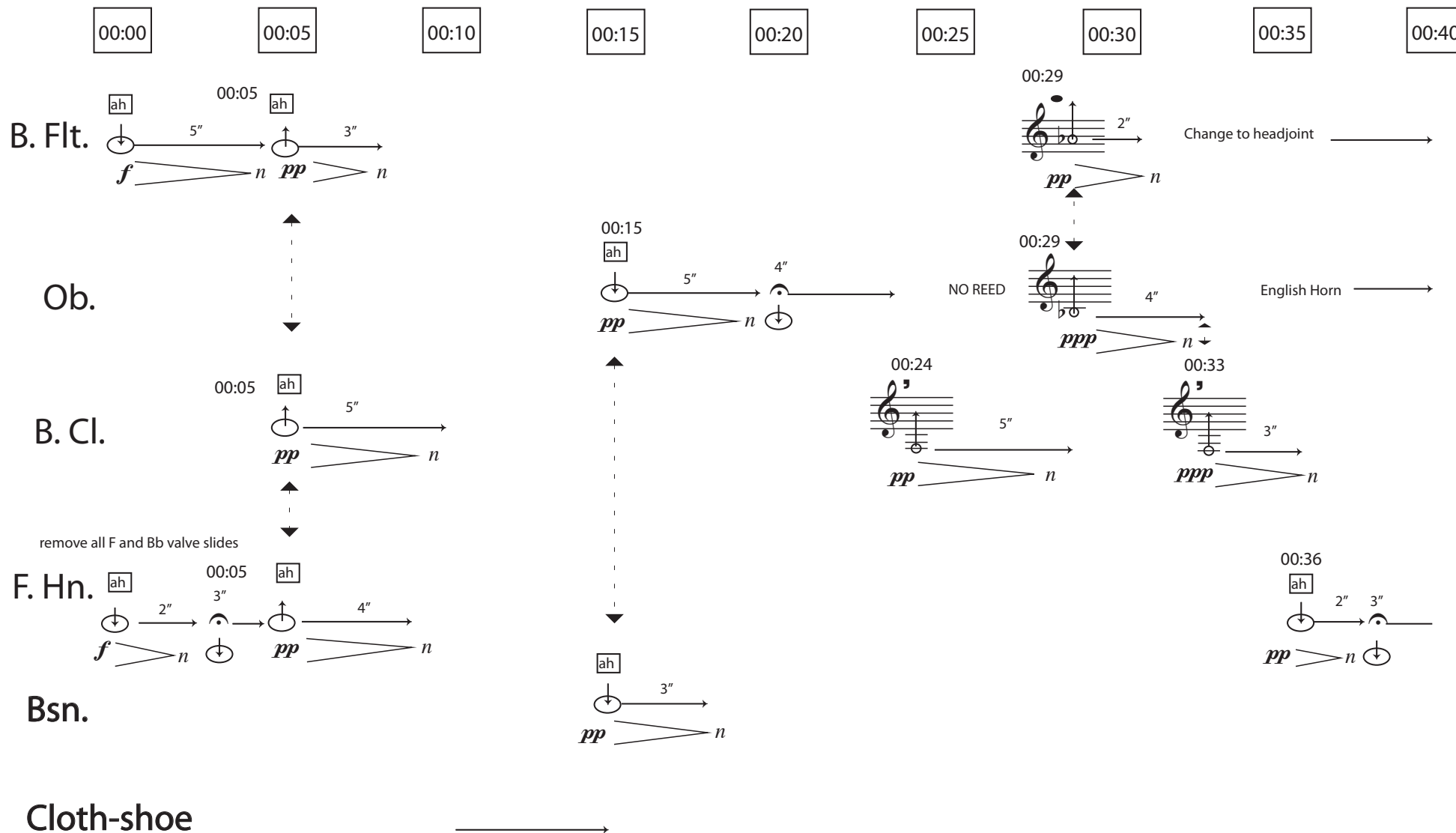


Head joint alone

Insert index finger to obtain glissandi



Fill in "pedalite" bottle with water to the indicated pitch



2.

00:40

00:45

00:50

00:55

01:00

01:05

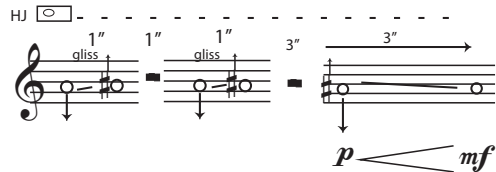
01:10

01:15

01:20

H.J.

00:40 00:46

HJ 

1" gliss 1" gliss 3" 3"

p *mf*

change to bass flute

E. Hn.

00:41

ah

2"

p *mf*

B. Cl.

00:48

17" (+ -)

01:05

sb tne *ppp* *p*

F. Hn.

00:41

ah

4"

p *mf*

REED OFF

Bsn.

00:40 1" 2" 1"

mf *sim* *p* *mf*

01:00

01:08

01:15

NO REED OR BOCAL

ah

4" 4" 4"

mf *f* *mf* *f*

6"

f

01:05

01:12

01:15

5" 3" 3"

mf *f* *p* *ff* *ff* *f*

01:16

6"

f

mouth piece off

01:08

4"

p *f*

01:00

01:10

01:18

ah

5"

mf *f*

ah

6"

mf *f*

2"

f *ff*

3.

01:20

01:25

01:30

01:35

01:40

01:45

01:50

01:55

02:00

B. Flt.

→
ff

01:26

[ah]

pp

2"

p

01:21

[ah]

pp

3"

p

E. Hn.

01:26

4"

*pp**p*

B. Cl.

F. Hn.

Bsn.

reed off

01:21

5"

*pp**mf**pp*

♩ = 60 15"

01:30 → 01:45

alternate tongue stop relative pitches

NO REED

00:40 → 00:44 4"

p < *f* > *p*

01:49 [ah] 4"

mf < *ff*

00:40 → 01:45 3" 5"

mf < *f* < *ff* > *f*

(mouth piece off)

01:45 → 5"

f < *ff* > *f*

01:52 [ah] 3"

p < *f*

01:57 JET

f < *ff*

01:58 2"

f < *ff*

01:55 2"

ff > *f*

01:57 3"

f < *ff*

reed off

01:52 → 01:55 3" 3"

p < *f* < *ff* > *p*

4.

02:00

02:05

02:10

02:15

02:20

02:25

02:30

02:35

02:40

B. Flt.

Ob.

B. Cl.

F. Hn.

Bsn.



2:00

(allow growling)



2:12



2:16



02:20

02:20

ah



4"

*p**f*

4"



2:30

ah

*p**ff*

6"

*p**ff*

2:38

ah



2"

*f**ff**f**ff*

02:21

ah



3"

*p**f*

NO REED

02:28

air gliss



3"

*f**ff*

4"

*f**ff*

air gliss

3"

*f**ff**f**ff*

2:30

ah



2"

*f**ff**f**ff*

02:20

ah



3"

*mf**f**f*

02:28

Bb trigger



4"

*f**ff**f**ff*

02:35

ah



3"

*f**ff**f**ff*

02:21

ah



4"

*p**f**f*

02:36

ah



6"

*n**ff**f**ff*

5. 02:40 02:45 02:50 02:55 3:00 03:05 03:10 03:15 03:20

B. Flt.

3:00 3:04 3:08 03:18

4" 4" 4" 5"

mp *p* *p* *ppp*

* use tongue position to produce harmonics

allow WT

Ob.

2:44 2:50 2:53 3:00 3:04 3:08 3:12 3:16

7" 3" 7" 4" 4" 4" 4"

air gliss K NO REED *f* *ff* *mf* *f* *n* *pp* *n* *pp* *n*

B. Cl.

3:00 3:04 3:08 3:15

4" 4" 4" 5"

mp *p* *pp* *p* *pp* *ppp* *n*

F. Hn.

02:53 3:00 03:18

7" 5"

Bb trigger

f *mf* *ppp*

Bsn.

2:42 02:53 3:00

7"

p *mp* *mf* *mp*

REED OFF

shoe

2:42

p

04:00

Guillermo Galindo "Voces del Desierto" first movmt. "El aire se vuelve suspiro"

7.

04:00

04:05

04:10

04:15

04:20

04:25

04:30

04:35

04:40

B. Flt.

04:00

04:04

prepare bottle

04:26

04:34

HJ

Ob.

NO REED

04:20

04:24

04:30

B. Cl.

F. Hn.

Bsn.

Guillermo Galindo "Voces del Desierto" first movmt. "El aire se vuelve suspiro"

8.

04:40

04:45

04:50

04:55

5:00

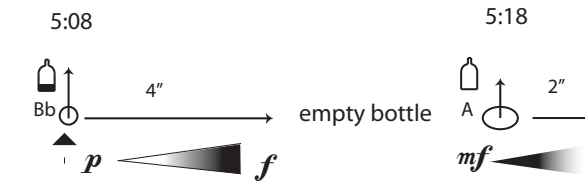
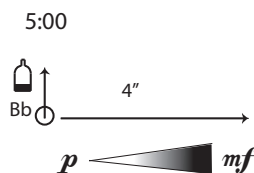
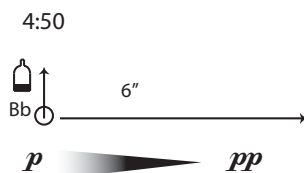
05:05

05:10

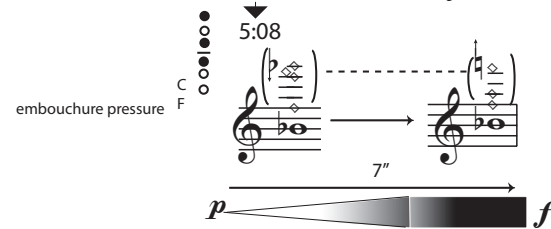
05:15

05:20

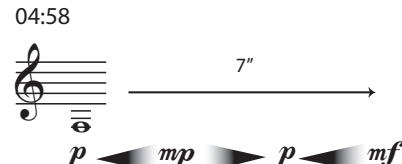
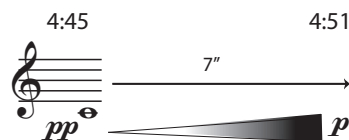
B. Flt.



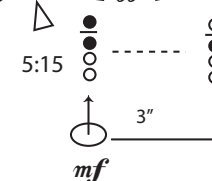
Ob.



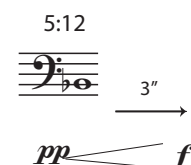
B. Cl.



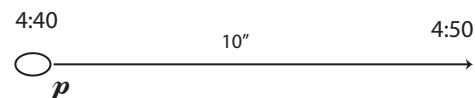
F. Hn.



Bsn.



Cloth



9.

05:20

05:25

05:30

05:35

05:40

05:45

05:50

05:55

06:00

Flt.

C Flute

Lip pizz+ key click

2" 3" 1" 3" 5" 5"

5:30 5:39 05:40 05:47

"CH" sibilando+ key click

f *ff* *p* *ff*

5:56 2" *f* *ff*

Ob.

embouchure pressure

5:29 5:36 5:41 04:46 5:53

16" 4" 7"

p *f* *p* *ff*

gliss

B. Cl.

5:29 5:37 04:45 5:50 5:58

16" 3" 5" 2"

p *ff* *p* *ff* *f* *p* *f* *ff*

F. Hn.

mouth piece on pizz "smack" tones

5:30 5:32 5:35 5:39 05:40 04:44 5:51 5:53

1" 3" 3"

f *ff* *f* *ff* *ff* *p* *ff*

Bb trigger

Bsn.

5:29 5:35 5:44

9" 2" 3"

f *p* *ff* *f* *f* *ff* *p* *f*

Shoe

5:20

p

10.

B. Flt.

06:00 06:05 05:10 06:15 06:20 06:25 06:30 06:35 06:40

6:03

10"

p *pp*

6:20

4" 4" 3"

p *mf* *p* *mf*

prepare C flute

E. Horn.

6:05

8"

pp *p*

6:20

4"

ppp

6:30 6:39

4" 6"

f *f*

oboe

B. Cl.

6:00 6:15

13" 9"

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

6:32

4"

mf *f*

F. Hn.

6:15

4"

ppp

06:32

4"

f *mf*

Bsn.

6:05

pp

water

6:25

06:36

4"

mf *f*

Guillermo Galindo "Voces del Desierto" first movmt. "El aire se vuelve suspiro"

11. [06:40] [06:45] [06:50] [06:55] [07:00] [07:05] [07:10] [07:15] [07:20]

Flt.

6:45 f $\xrightarrow{6''}$ ff 06:55 ff $\xrightarrow{4''}$ prepare bottle ppp $\xrightarrow{4''}$ p 07:10 f $\xrightarrow{4''}$ 0 $\xrightarrow{2''}$ f

Ob.

06:48 f $\xrightarrow{14''}$ ff 07:02 ff allow beating 07:08 f $\xrightarrow{4''}$ 0 07:17 f $\xrightarrow{3''}$ 0

B. Cl.

06:45 f $\xrightarrow{4''}$ ff 06:49 $\downarrow$ $\xrightarrow{7''}$ f $\xrightarrow{4''}$ ff 06:56 f $\xrightarrow{4''}$ ff

F. Hn.

insert second valvea and Bb third valve 07:04 ppp $\xrightarrow{8''}$ 07:12 f $\xrightarrow{3''}$ 07:18 f $\xrightarrow{2''}$ 07:15 f $\xrightarrow{5''}$ f

Bsn.

6:15 ppp $\xrightarrow{6''}$ f 6:54 ff $\xrightarrow{8''}$ 07:02 0 $\xrightarrow{3''}$ f 07:15 0 $\xrightarrow{3''}$ f

12.

07:20

07:25

07:30

07:35

07:40

07:45

07:50

07:55

08:00

Flt.

07:24

Ob.

07:24

B. Cl.

07:23

07:33

07:40

F. Hn.

RE-INSTALL ALL VALVES

07:41

Bsn.

07:29

07:40

07:38

07:36

07:40

sibil. "TE"

"TE"

07:53

07:58 j.s.

07:46 allow "pitched" tones

07:46

07:50

07:53

07:46

07:50

07:53

07:46 4" 07:50 6" 07:53

13.

bottl+Flt.

08:00

08:05

08:10

08:15

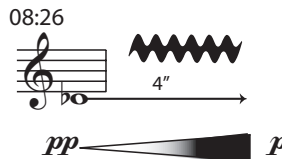
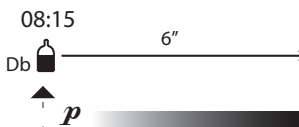
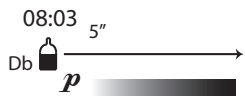
08:20

08:25

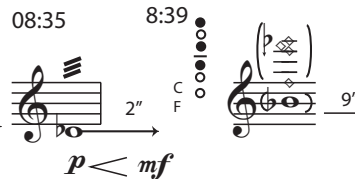
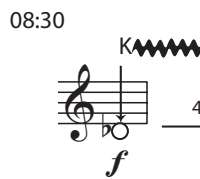
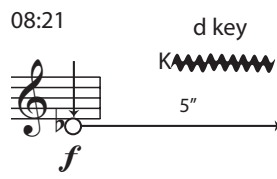
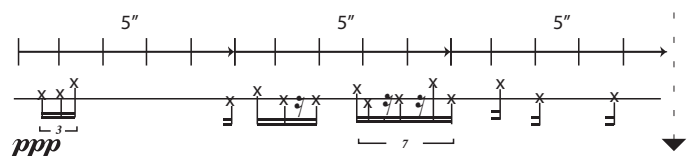
08:30

08:35

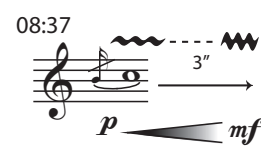
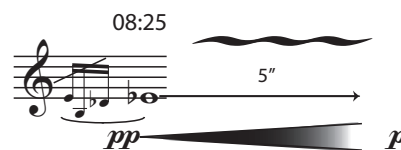
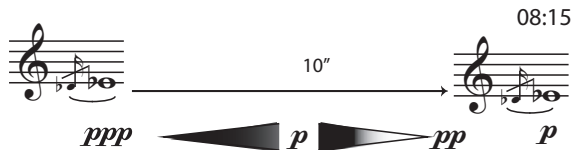
08:40



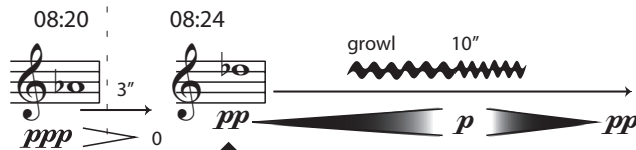
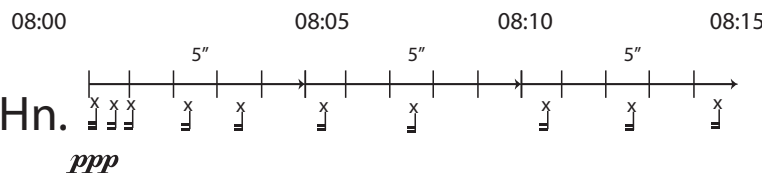
Ob.



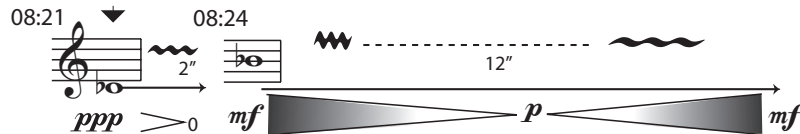
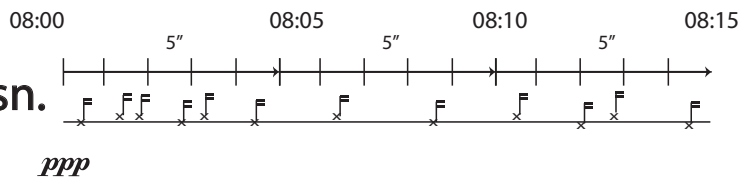
Bb Cl.



F. Hn.



Bsn.



clth-shoe?

14.

08:40

08:45

08:50

08:55

09:00

09:05

09:10

09:15

09:20

Flt.

08:48

Fill bottle to Ab

Ab 0 2" ff

08:58

Ab 0 ff

09:08

7" f

09:16

4" p pp

Ob.

ff

09:00

4" ff

09:05

1" f 0 2"

B. Cl.

8:42 [ah] 3" mf

8:45 [oh] 3" f ff

08:51

6" $sfzp$ ff

8:57

1" f

change to Bb Cl.

09:13

3" p pp

F. Hn.

8:45

6" f $sfzp$

09:10

3" $sfzp$ mf

Bsn.

8:42 [oh] 3" mf

8:45 [ah] 3" f ff

9:00

5" $sfzp$ ff

9:12

8" p pp

clth-shoe

15.

09:20

09:25

09:30

09:35

09:39

Flt.

9:24
ominous
♩ = 90

Ob.

9:30 9:35

Bb Cl.

9:25 follow flute sync w F.H.
drop 1/4to 1/2 tone

F. Hn.

follow flute sync with Cl.

Bsn.



9:35 9:39

cloth

9:20

16.

09:39

09:40

09:44

09:45

Flt.

c flute

5"

Ob.

9:39 $\text{♩} = 90$

p *mf* *pp* *mf* *f*

Bb. Cl.

9:40 $\text{♩} = 90$

mf *f* *ff* > 0

accelerando

F. Hn.

insert mute

9:44

4"

9:44

p *f* *p*

Bsn.

"smack tones" relative pitches
+ accented (percussive) staccato
pitched tones

9:48

3"

9:48

mf *f*

9:51

2"

9:51

p

9:46

4"

9:46

p *f* *p* *ff*

9:50

3"

mute

9:50

p

harmonic lip trill

9:50

2"

9:50

p *f*

clth-shoe perc

17.

09:52

09:55

10:00

10:05

Flt.

09:53 2"

sibil. J.S. "TE""CH"

ff

9:55 3"

f **ff**

10:00 4"

ppp

Ob.

09:53

f

09:56 4"

rolling tone

f **ff**

10:02 2"

reed off

air gliss

p **mp**

Cl.

09:52 1"

f

09:55 1"

ff

09:56 2"

Bass Clarinet

growing

10:04 3"

p

F. Hn.

09:53

f

09:55 1"

ff

09:58 2"

brassy

mute

sfpp **ff**

10:04 17" + -

mute

pp

Bsn.

09:55

ff

10:04 3"

reed off

pp **p**

18.

10:05

10:10

10:15

10:20

10:25

10:30

10:35

10:40

10:45

Flt. 10:05 16" *pp* *p* 10:25 4" *f* *n* 10:36 21" (+ -) *mf*

Ob. 10:10 7" *pp* *p* 10:21 1" *ff* 10:25 1" *ff* 10:35 13" *mf*

B. Cl. 10:07 *n* 10:09 9" *pp* *n* 10:24 *f* 9" *mf* 10:37 3" *mf* *n*

F. Hn. 10:20 4" *ff* 10:25 5" *f* *p* 10:37 8" *p* *mf* *n*

Bsn. 10:15 3" *mf* 10:20 1" *ff* 10:24 1" *ff* 10:29 *mf* *f* *mf* 10:35 2" *f* *n*

The musical score for rehearsal mark 18 is organized into five staves, each representing a different instrument. The Flute staff begins at 10:05 with a *pp* dynamic and a 16-second phrase, followed by a *f* dynamic and a 4-second phrase at 10:25, and a 21-second phrase at 10:36. The Oboe staff has a 7-second phrase at 10:10, two 1-second *ff* phrases at 10:21 and 10:25, and a 13-second phrase at 10:35. The Bass Clarinet staff starts at 10:07 with a *n* dynamic, followed by a 9-second *pp* phrase at 10:09, a *f* phrase at 10:24, and a 3-second *mf* phrase at 10:37. The French Horn staff has a 4-second *ff* phrase at 10:20, a 5-second *f* phrase at 10:25, and an 8-second phrase at 10:37 with dynamics *p*, *mf*, and *n*. The Bassoon staff has a 3-second *mf* phrase at 10:15, two 1-second *ff* phrases at 10:20 and 10:24, and a 2-second phrase at 10:35 with dynamics *f* and *n*. The score includes various musical notations such as notes, rests, and dynamic markings.

19.

10:45

10:50

10:55

11:00

11:05

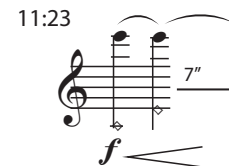
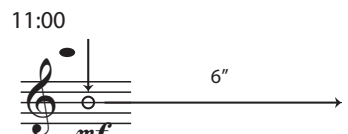
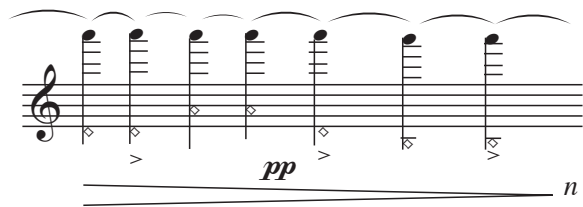
11:10

11:15

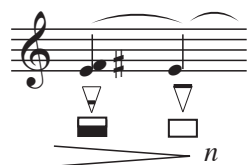
11:20

11:25

Flt.

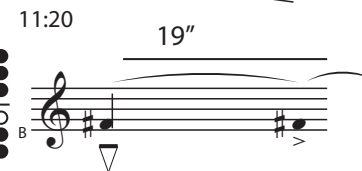
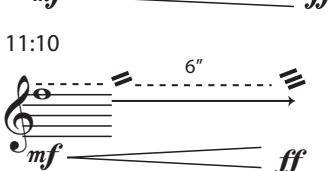
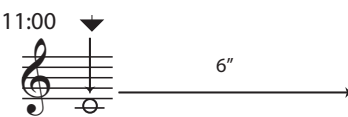
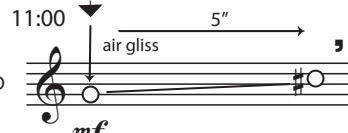


Ob.

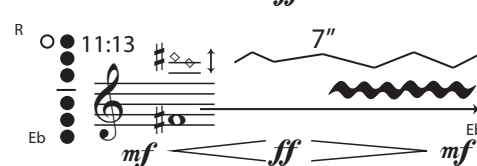
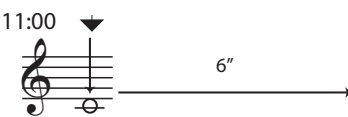


REED OFF

NO REED

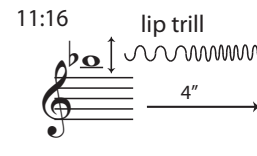
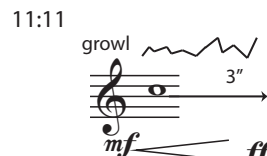
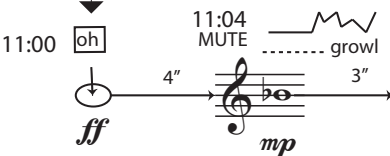


B. Cl.

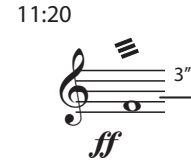
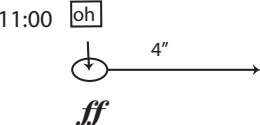


F. Hn.

INSERT MUTE



Bsn.



cloth

10:58



20.

11:25

11:30

11:35

11:40

11:45

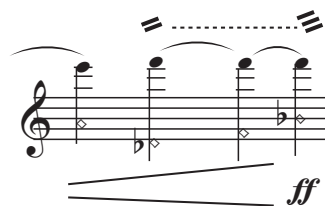
11:50

11:55

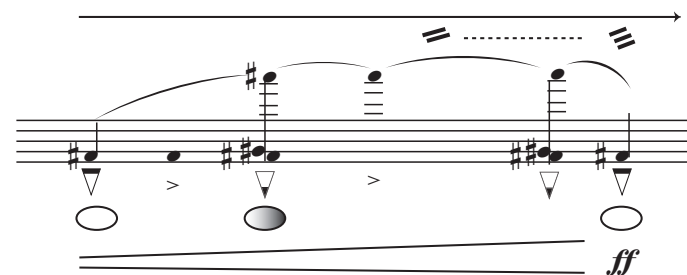
12:00

12:05

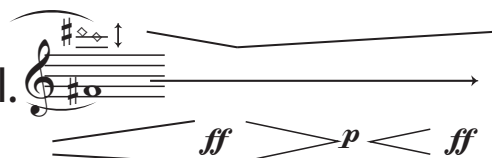
Flt.



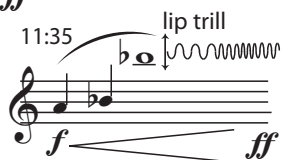
Ob.



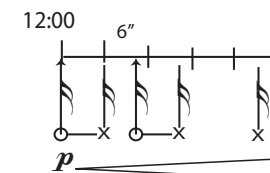
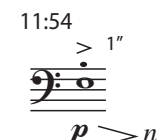
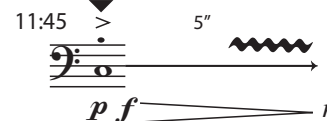
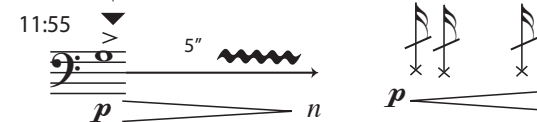
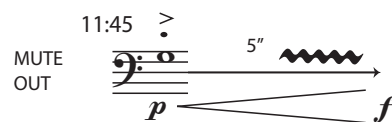
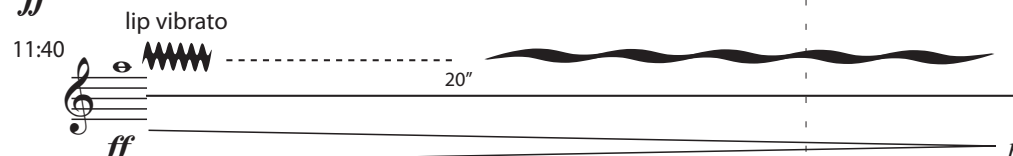
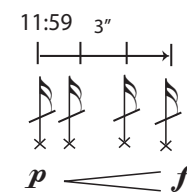
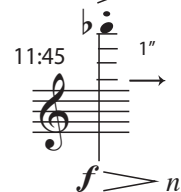
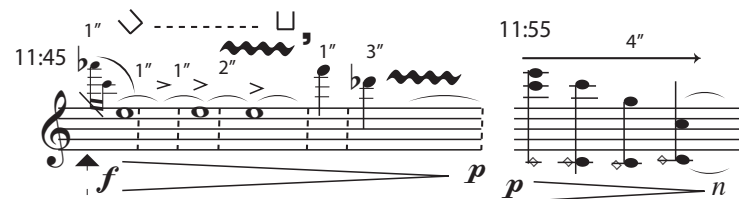
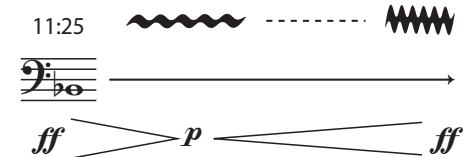
B. Cl.



F. Hn.



Bsn.



21.

12:05

12:10

12:15

12:20

12:25

12:30

12:35

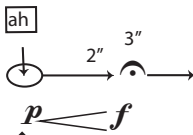
Flt.

12:06 5"

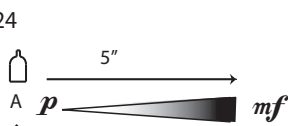
sibil. "TE"



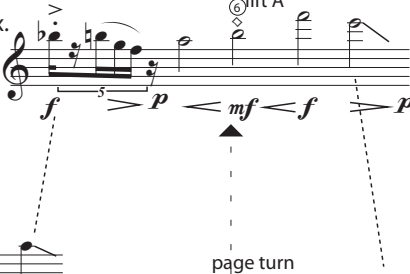
12:16 ah



12:24



12:33 aprox. $\text{♩} = 100-120$

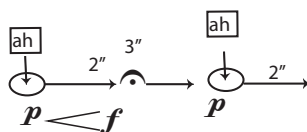


Ob.

12:07 1"



12:16 ah



12:24 3"

air gliss

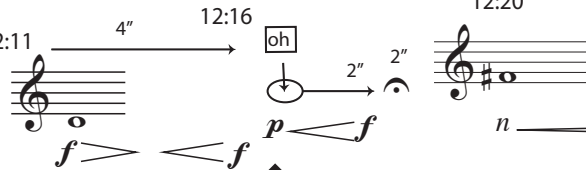
$\text{♩} = 100-120$



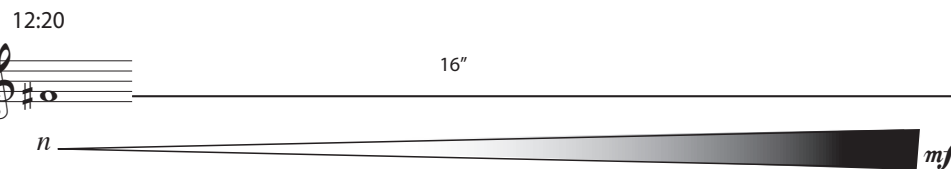
B. Cl.

12:11 4"

12:16 oh



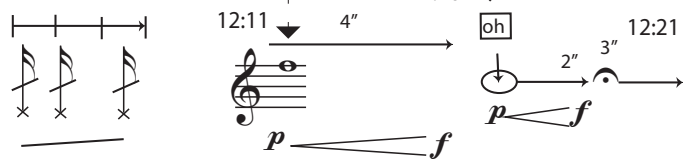
12:20 16"



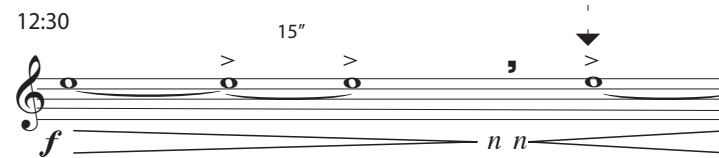
F. Hn.

12:11 4"

12:16 oh



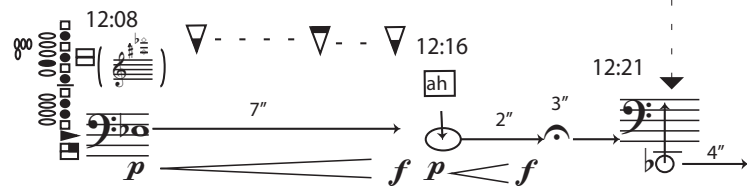
12:30 15"



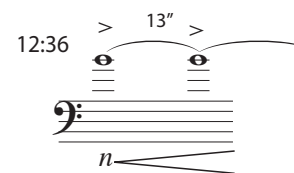
Bsn.

12:08 7"

12:16 ah



12:36 13"



22.

12:40

12:45

12:50

12:55

13:00

Flt.

12:39 aprox

flt.

tempo primo

Ob.

12:44
ob.

tempo primo

Bass. Cl.

F. Hn.

Bsn.

12:49

8 6 1 5 8 6 10 6 5 11 6

mf *f*

5

Bass flute----

12:48

18"

gliss

pp

mf

n

12:49

6" cut with flute

n

pp

n

12:51

mute-----

pp

9"

growing

ff

23.

13:00

13:05

13:10

13:15

13:20

13:25

13:27

B. Flt.

13:15
Lip pizz+
key click
mf
j.s.
"CH" "TA" "CH" "TA" "CH"

Ob.

f

E Horn-----

13:15
mf
f
p
sfzp
5''
ff

Bass Cl.

13:15
subtone
p
ff
sfzp
f
6''

F. Hn.

13:00
mute
pp
f
16''

13:18
f
1''

mute 13:24
f
6''
1'' 1'' 1''

Bsn.

13:00
pp
f
16''

cth-shoe.

25.

13:45

13:50

13:55

14:00

B. Flt.

E.Horn .

Bb. Cl.

F. Hn.

Bsn.

REED OFF

shoe

cloth

close ebochure

12:51 13:55 13:57 13:59

ah

2" 2" 2"

p *f* *sf* *ff* *pp*

E.Horn

13:55 13:57 13:59

oh

2" 2" 2"

p *f* *sf* *ff* *pp*

13:45 13:49

p *f* *pp*

13:55 13:57 13:59

ah

2" 2" 2"

p *f* *sf* *ff* *pp*

oh

2" 2" 2"

p *f* *sf* *ff* *pp*

13:55 13:57 13:59

ah

2" 2" 2"

p *f* *sf* *ff* *pp*

oh

2" 2" 2"

p *f* *sf* *ff* *pp*

13:46 6"

p

14:02

pp