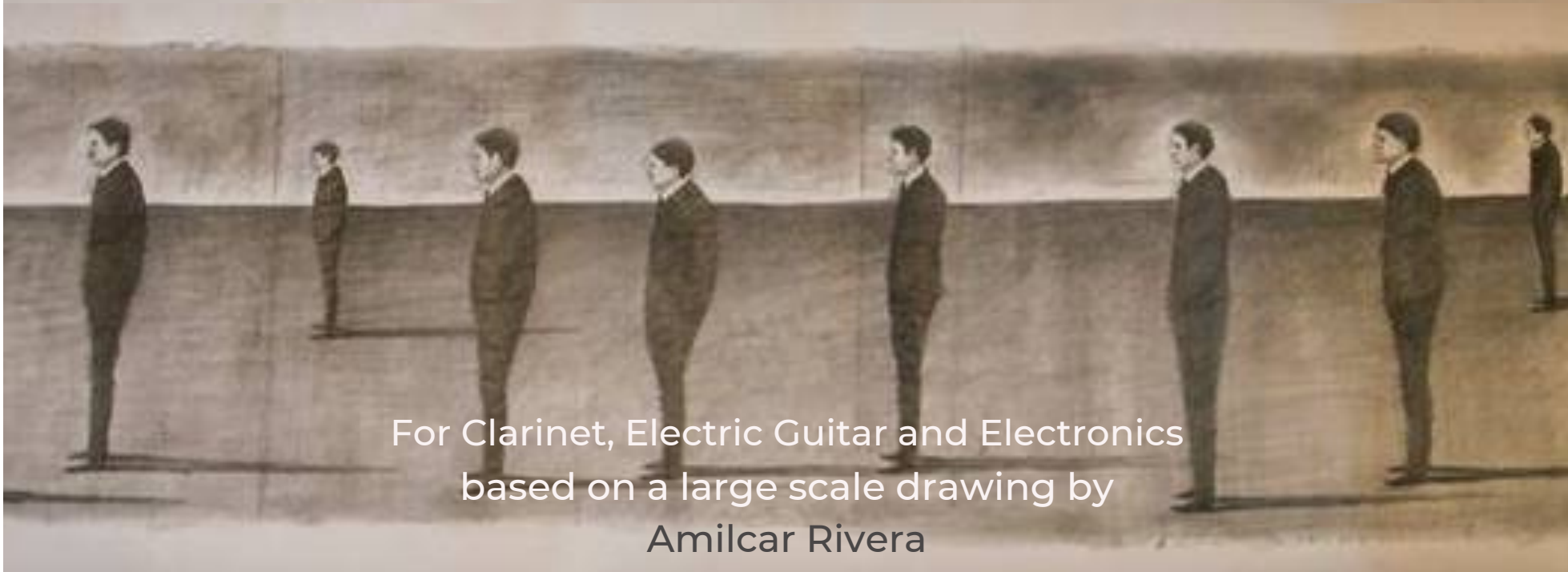




Manuel Velázquez  
**IN ONE PIECE**



For Clarinet, Electric Guitar and Electronics  
based on a large scale drawing by  
Amilcar Rivera

# IN ONE PIECE

Visi daiktai yra tarpusavyje susiję, tas ryšys yra šventas, ir nėra nieko, kas būtų vienas kitam svetima; visi daiktai sudaro darnią visumą ir prisideda prie paties pasaulio darnumo. Yra vienas pasaulis, sudarytas iš visų daiktų, ir dievas visur yra vienas, ir viena esmė, vienas įstatymas, vienas protas, bendras visoms protingoms būtybėms, viena tiesa, jei tik giminiškų ir tą patį protą turinčių būtybių tobulumas yra vienas.

Todas las cosas se hallan entrelazadas entre sí y su común vínculo es sagrado y casi ninguna es extraña a la otra, porque todas están coordinadas y contribuyen al orden del mismo mundo. Que uno es el mundo, compuesto de todas las cosas; uno el dios que se ex-tiende a través de todas ellas, única la sustancia, única la ley, una sola la razón común de todos los seres inteligentes, una también la verdad, porque también una es la perfección de los seres del mismo género y de los seres que participan de la misma razón.

All things are related to one another, and the bond is holy, and there is hardly anything unconnected with any other thing. Because things are coordinated together, and they combine to form the same ordered universe. Because there is one universe that consists of all things, and one God who pervades all things, and one substance, and one law, one common reason in all intelligent animals, and one truth.

MARCUS AURELIUS

# IN ONE PIECE

Clarinet, Guitar and Electronics

Duration: 15 - 16 mins.

## ABOUT THE PIECE

IN ONE PIECE is highly improvisatorial and should be interpreted with a very slow progression of its musical motives, interpreters are free to repeat, reshape and adapt phrases as the music evolves. The only rule is to "freely" follow the musical ideas and the other interpreters as the form of the piece progresses, following the score. The goal is to create an ethereal earthly atmosphere where everything is interconnected, and where elements "react" to each other, as in our unified single universe.

Manuel Velázquez

# IN ONE PIECE

## PART I

Manuel Velázquez / Roberto Becerra  
to accompany "In One Piece" by Amílcar Rivera

Open, Freely, as in really really freely. Clarinet marks the way and synth and guitar follow,  
feel free to adapt and/or repeat any phrase (or part of phrase) you feel like repeating  
Any incorporation of collorations in the taste of the performer are very welcome (even encouraged)

30 sec **1**

Clarinet in Bb

Electric Guitar

Synthesizer

Tape

The score is divided into four staves. The Clarinet in Bb staff begins with a 30-second mark and a box containing the number '1'. It features a melodic line with dynamic markings: *ppp* *mf*, *ppp* *mf*, *pp* *f*, *ppp* *mf*, *ppp* *mf*, *p* *f*. The Electric Guitar staff also has a 30-second mark and contains two triplet chords, followed by a section marked 'alternate freely' with dynamics *p* and *f*, and a final section marked 'Freely'. The Synthesizer staff has a 30-second mark and contains a block of notes with a dashed line above it and the instruction 'Spread this notes slowly throughout the passage, following clarinet and guitar'. The Tape staff has a 30-second mark and is mostly empty, with the instruction 'Voices doing Marco Aurelio's text all the way through' below it.

Voices doing Marco Aurelio's text all the way through

6

Cl.

*p* *p* *f*

E. Gtr.

Synth.

Tape.

Continuous bursts, search different octaves and change emphasis between notes.

10

Cl.

*ppp* *mf* *ppp* *mf*

E. Gtr.

Synth.

Tape.

Changing colour continuously

8<sup>va</sup>

tapping

30 sec

30 sec

30 sec

# PART II

Open, Freely, as in really really freely. Clarinet marks the way and synth and guitar follow, feel free to adapt and/or repeat any phrase (or part of phrase) you feel like repeating

Any incorporation of collorations in the taste of the performer are very welcome (even encouraged)

13

Cl. *p* *f* *p* *f*

E. Gtr. tapping 8<sup>th</sup> fret alternating freely free arpeggios changing slowly and freely between them

Synth.

Tape.

16

Cl. *f*

E. Gtr.

Synth.

Tape.

19

Cl. *p* *ppp* *mf* *ppp* *mf*

E. Gtr. *alternate freely*  
*volume knob*

Synth.

Tape.

21

Cl. *pp* *f* *pp* *f* *pp* *f*

E. Gtr. 50 sec

Synth. 50 sec

Tape. 50 sec

# PART III

*Open, Freely, as in really really freely. Clarinet marks the way and synth and guitar follow,*

*feel free to adapt and/or repeat any phrase (or part of phrase) you feel like repeating*

*Any incorporation of colorations in the taste of the performer are very welcome (even encouraged)*

23

Cl. *f*

E. Gtr.

Synth.

Tape.

25

Cl.

E. Gtr. *pick against strings IV, V and VI*

Synth.

Tape.



27

Cl.

E. Gtr.

Synth.

Tape.

28

Cl.

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

E. Gtr.

Synth.

Tape.