

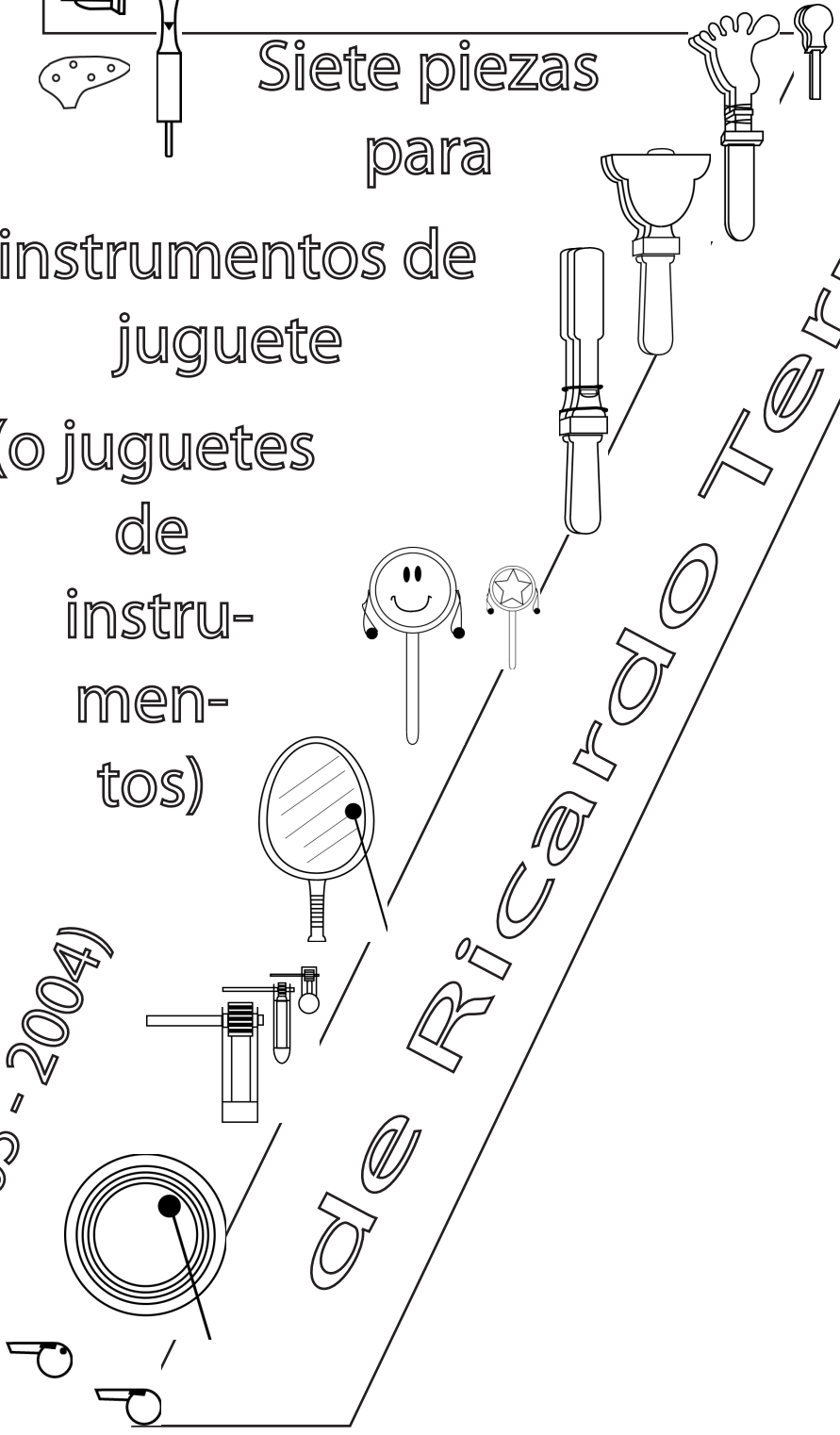
Siete piezas
para

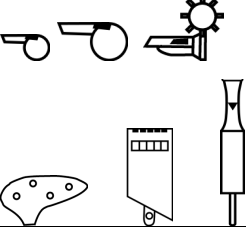
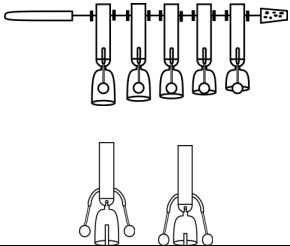
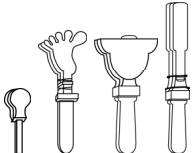


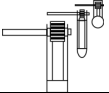
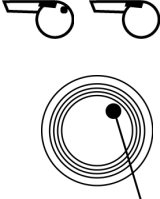
instrumentos de
juguete

(o juguetes de
instru-
men-
tos)

(2003 - 2004)

de Ricardo Teruel



Pieza N°	Instrumentos utilizados	Duración Aproximada	N° de Pág.
<p align="center">Pieza N° 1 para pitos y silbatos plásticos</p>		5:00	2
<p align="center">Pieza N° 2 para toc-tocs</p>		2:00	8
<p align="center">Pieza N° 3 para castañuelas y palmetas plásticas</p>		3:00	11
<p align="center">Pieza N° 4 para tambores plásticos de marco medianos y pequeños, con mango y percutores colgantes</p>		1:40	15
<p align="center">Pieza N° 5 Pieza para raquetas de membrana plástica (para jugar tenis de playa) con baqueta de cabeza de pelota de yaquis (jacks) y mango de alambre de gancho de ropa</p>		2:30	17
<p align="center">Pieza N° 6 para matracas plásticas</p>		2:30	21
<p align="center">Pieza N° 7 para frisbees con baqueta de cabeza de pelota de yaquis (jacks) y mango de alambre de gancho de ropa y silbatos plásticos</p>		2:00	24

Nº 1

pieza para pitos y silbatos plásticos

Duración aproximada: 5:00

3 silbatos

$\text{♩} = 60$

The musical score is written for three whistles (labeled 1, 2, and 3) in a 2/4 time signature. The tempo is marked as quarter note = 60. The score consists of 12 measures. Measures 1-4 are marked with *ff* and *frull.*. Measures 5-8 show a dynamic progression from *mp* to *ff*. Measures 9-12 feature a consistent *mf* dynamic with a complex rhythmic pattern of eighth and sixteenth notes.

15

19

24

30

ocarina plástica
pequeña de
cuatro agujeros

1 2 3 4

1 2 3 4

f

ocarina plástica
pequeña de
cuatro agujeros

1 2 3 4

f

1 2 3 4

49

51

53

55

58

flauta de pan
de 5 tubos



flauta de pan
de 5 tubos



63

f *mp*

f *mp*

Musical score for measures 63-65. The system consists of two staves. The upper staff begins with a dynamic marking of *f* and a measure rest, followed by a series of chords and eighth-note patterns. The lower staff also begins with a measure rest and *f*, followed by a melodic line with eighth-note patterns. A dynamic marking of *mp* appears in the second measure of both staves. The system concludes with a fermata.

66

mf *mp* *< mf*

mf *p*

Musical score for measures 66-70. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests, with dynamic markings of *mf*, *mp*, and *< mf*. The lower staff has a more active melodic line with eighth-note patterns, with dynamic markings of *mf* and *p*. The system concludes with a fermata.

68

f *p*

mf *p*

Musical score for measures 68-70. The system consists of two staves. The upper staff starts with a dynamic marking of *f* and a measure rest, followed by a melodic line with eighth-note patterns and rests. The lower staff begins with a dynamic marking of *mf* and a measure rest, followed by a melodic line with eighth-note patterns and rests. The system concludes with a fermata.

71

Musical score for measures 71-73. The system consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests. The lower staff has a more active melodic line with eighth-note patterns and rests. The system concludes with a fermata.

75

poco a poco cresc. y acel. todo lo posible

poco a poco cresc. y acel. todo lo posible

77

ff

ff

A Tempo

silbato de rueda  *frull.*

ff <

A Tempo

silbato de rueda  *frull.*

ff <

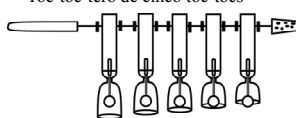
Caracas, Mayo - Junio de 2003

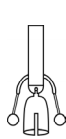
Nº 2


pieza para toc-tocs

Duración aproximada: 2:00

$\text{♩} = 100$

1  Toc-toc-tero de cinco toc-tocs

2  Toc-toc agudo


 Toc-toc grave

m.d.
m.i.

El toc-toc-tero se toca sentado, colocando la varilla entre las piernas abiertasy percutiendo cada toc-toc entre los dedos medio y pulgar, dejando oscilar ligeramente sobre su eje

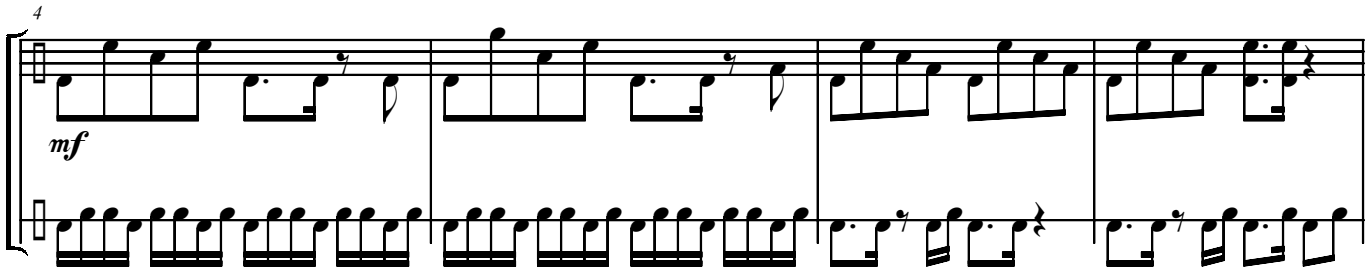
mf

Sostener un toc-toc en cada mano entre los dedos indice y pulgar y percutir con el dedo medio o anular, dejándolo oscilar ligeramente

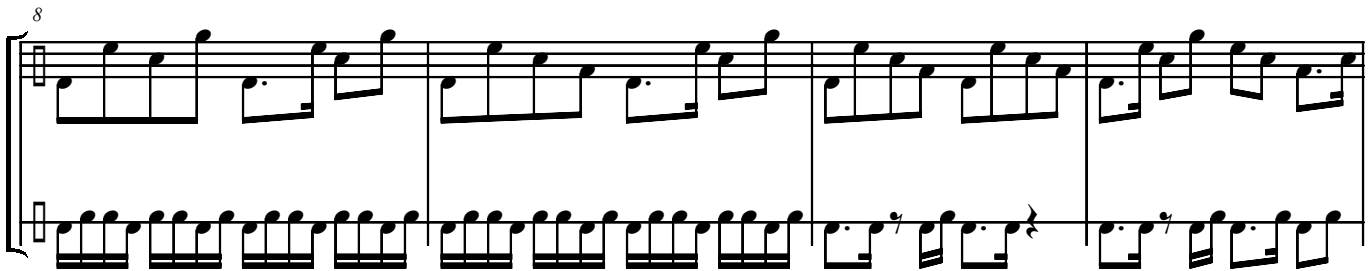


4

mf



8



12



15

19

trem.

f *mf*

23

trem. trem. trem. trem. trem. trem. trem. trem. trem. trem.

f trem. *f*

28

trem. trem.

mf *f* *mf* *f*

mf

32

mf

35

f *trem.* *trem.* *trem.*

40

mf *mf*

44

48

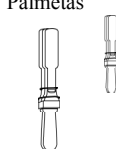
f *trem.* *trem.* *trem.* *trem.* *trem.* *f* *trem.*

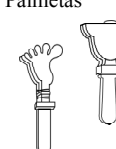
Caracas, Junio de 2003

Nº 3

pieza para castañuelas y palmetas plásticas

Duración aproximada: 5:00

1  Palmetas

2  Castañuelas Plásticas

m.d. {ataque hacia arriba / ataque hacia abajo}

m.i. {ataque hacia arriba / ataque hacia abajo}

$\text{♩} = 88$

ff

pp

Castañuelas Plásticas

siempre se atacan hacia abajo y con un movimiento marcado y preciso

4

pp

siempre se atacan hacia abajo y con un movimiento marcado y preciso

ff

ff

9

pp

pp

13

golpear castañuelas contra el cuerpo

$\frac{3}{4}$

ff

golpear castañuelas contra el cuerpo

$\frac{3}{4}$

ff

16

ataque normal

20

23

27

30

pp

33

p

36

ff p

ff *mf* *p* *pp*

41

p *f* *ff*

45

pp p

49

pp ff

54

pp

59

ff

62

mf p mp pp f ff

Nº 4

pieza para tambores plásticos de marco,
medianos y pequeños, con mango y percutores colgantes

Duración aproximada: 1:40

1 Tambor de marco mediano con percutores colgantes
rodar hacia afuera
rodar hacia el cuerpo

2 Tambor de marco mediano con percutores colgantes
rodar hacia afuera
rodar hacia el cuerpo

4" 8" 3"

Tan rápido como sea posible

Tan rápido como sea posible

ritardandohasta detenerse por completo

para ejecutar estos juguetes se coloca el mango entre los dedos extendidos y cerrados de ambas manos.
Con una mano se rueda el mango sobre la otra mano en una y otra dirección, según indicación de la partitura.
El movimiento es similar al de frotarse las manos.

6 12" 5" 2"

Lento (pero seguro) $\text{♩} = 80$ x8

Lento (pero seguro) $\text{♩} = 80$

acelerando

Lento (pero seguro) $\text{♩} = 60$

Lento (pero seguro) $\text{♩} = 60$

12

19

26 $\text{♩} = 80$

5"

1"

4"

6"

Tambor de marco pequeño

Tambor de marco pequeño

accelerando

ritardando..... hasta detenerse por completo

33 $\text{♩} = 80$ x8

12"

4"

Cerrar una mano sobre el tambor

Cerrar una mano sobre el tambor

Caracas, Octubre de 2003

Nº 5

pieza para raquetas de membrana plástica
(para jugar tenis de playa)
con baqueta de cabeza de pelota de yaquis (jacks) de goma
y mango de alambre de gancho de ropa

Duración aproximada: 2:30

Raqueta $\text{♩} = 100$

1

Raqueta

2

p

6

poco a poco crescendo

poco a poco crescendo

12

f *p subito* *mf*

f *p subito* *mf*

18

f *f*

23

23

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

Measures 23-28: This system contains six measures. The first two measures feature a piano (*p*) dynamic in both staves, with a crescendo leading to a forte (*f*) dynamic. Measures 3-4 have rests in the upper staff and a piano (*p*) dynamic in the lower staff. Measures 5-6 feature a piano (*p*) dynamic in the upper staff and a piano (*p*) to mezzo-forte (*mf*) dynamic in the lower staff.

29

29

p subito *p subito*

Measures 29-34: This system contains six measures. Measures 29-30 have rests in both staves. Measures 31-32 feature a piano (*p*) dynamic in both staves, with the instruction *p subito* (piano subito) above the upper staff. Measures 33-34 have rests in the upper staff and a piano (*p*) dynamic in the lower staff.

35

35

f *p* (acentos sfz) *f* *mf*

Measures 35-39: This system contains five measures. Measures 35-36 feature a forte (*f*) dynamic in both staves. Measures 37-39 feature a piano (*p*) dynamic in the upper staff with accents (*sfz*) and a mezzo-forte (*mf*) dynamic in the lower staff.

40

40

mf *sfz*

Measures 40-44: This system contains five measures. Measures 40-41 feature a mezzo-forte (*mf*) dynamic in both staves. Measures 42-44 feature a sforzando (*sfz*) dynamic in the upper staff and a mezzo-forte (*mf*) dynamic in the lower staff.

45

45

p *p*

Measures 45-49: This system contains five measures. Measures 45-46 feature a piano (*p*) dynamic in both staves. Measures 47-49 have rests in the upper staff and a piano (*p*) dynamic in the lower staff.

51 $\text{♩} = \text{♩}$

f

57 $\text{♩} = \text{♩}$

p *f*

64

p *f*

69

p *p subito* *f*

p subito *f*

74

p *f*

p *f*

79

p *f* *p* *f* *p* *f* *p*

mf *p* *f* *p*

84

ff

ff

Caracas, Octubre a Noviembre de 2003

Nº 6

pieza para matracas plásticas

Duración aproximada: 2:30

Sostener la matraca pequeña entre el pulgar e índice, la matraca mediana entre el índice y el medio y la matraca grande entre el medio y el anular de la mano no dominante.
Con la mano dominante girar los palitos o mangos hacia afuera del cuerpo (nota sobre la línea) o hacia el cuerpo (espacio por debajo de la línea) frotando entre el pulgar y el índice. La duración del giro lo da la duración de la nota.

$\text{♩} = 80$

The musical score is written for two hands, labeled 1 and 2. Each hand has a treble clef and a common time signature. The score is divided into measures, with measure numbers 1, 5, 9, and 15 indicated. Diagrams of the hands holding the rattles are shown at the beginning of each system. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

9 *(como dándole cuerda a un reloj de cuerda)*

(como dándole cuerda a un reloj de cuerda)

19

Musical notation for measures 19-22. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff provides a rhythmic accompaniment with a steady eighth-note pattern. Dashed lines above the upper staff indicate phrasing or breath marks.

23

Musical notation for measures 23-28. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring slurs and ties. The lower staff maintains the rhythmic accompaniment. Dashed lines above the upper staff indicate phrasing or breath marks.

29

Musical notation for measures 29-33. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring slurs and ties. The lower staff maintains the rhythmic accompaniment. Dashed lines above the upper staff indicate phrasing or breath marks.

34

Musical notation for measures 34-38. The system consists of two staves. The upper staff continues the melodic line with eighth and sixteenth notes, featuring slurs and ties. The lower staff maintains the rhythmic accompaniment.

40

Musical score for measures 40-43. The score is written for two staves. The upper staff features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with a steady eighth-note bass line.

44

Musical score for measures 44-47. The notation continues with similar rhythmic complexity in both staves, maintaining the intricate interplay between the upper and lower parts.

48

Musical score for measures 48-51. The upper staff shows a shift in texture with more prominent eighth-note patterns. The lower staff continues with a consistent eighth-note accompaniment. The piece concludes with a double bar line and a fermata over the final notes in both staves.

Caracas, Enero de 2004

Nº 7

pieza para frisbees con baqueta de pelota de yaquis (jacks) de goma
y mango de alambre de gancho de ropa y silbatos plásticos

Duración aproximada: 2:00

con agujero

1 silbato 1 mediano

borde centro

frisbee mediano

2 silbato 2 mediano

borde centro

frisbee grande

$\text{♩} = 168$

ff

f

5

5

11

11

p *f*

p

The musical score is written for two staves, labeled 1 and 2. Each staff begins with a diagram of a whistle and a Frisbee. Staff 1 is for 'silbato 1 mediano' and 'frisbee mediano', while staff 2 is for 'silbato 2 mediano' and 'frisbee grande'. The tempo is marked as quarter note = 168. The score starts with a *ff* dynamic for the whistles and a *f* dynamic for the Frisbees. The music consists of rhythmic patterns of eighth notes with accents. The score is divided into measures, with measure numbers 5 and 11 indicated. The piece concludes with a dynamic change from *p* to *f* and back to *p*.

17

17

f *p* *f* *p* *f*

23

23

p *f* *f*

29

29

ff *ff*

34

34

p *f* *ff* *ff*

40 *p* *f* *p* *f* *p* *f*

46 *f* *ff* *f* *f*

51 *p* *f* *f* *p*

56 *p* *f* *p* *f*

61

61

p *f* *f* *p*

66

66

p *f* *p* *f*

71

71

p *f* *p* *p* *f*

76

76

mf *f* *f*

81

81

ff

ff

ff

Caracas, Febrero de 2004