RAFAEL ZAMBIAZZI

Trencadís

for flute, guitar and violoncello

Saint-Sauves-d'Auvergne, 2026

rafaelzambiazzi.com

INSTRUMENTATION

Flute, guitar and violoncello

DURATION

ca. 5 minutes

GENERAL PERFORMANCE NOTES



Gradually shift from one sound or playing technique to another.



Continue performing the indicated notes and techniques.

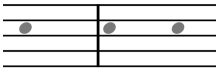
FLUTE PERFORMANCE NOTES



Normal tone.



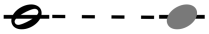
Air sound produced near the embouchure.



The second harmonic should appear and disappear rapidly, while the fundamental is always maintained; the timing of each appearance should be random.



Gradual emergence of the pitch within the multiphonic.



Gradual disappearance of the pitch within the multiphonic.

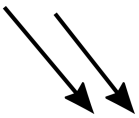
Long notes do not need to be played in a single breath; however, aim for the most discreet inhalation possible. Circular breathing is encouraged.

Further specific instructions are provided directly in the score.

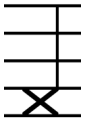
GUITAR PERFORMANCE NOTES



Clef for percussive techniques



Wind effect: slide both hands (one at a time) along the entire length of the guitar neck for approximately 2 seconds each.



Strike the bridge, aiming for a deep sound with a strong resonance of the open strings.



Harmonic (sounding).



Arpeggiate upward and downward quickly, continuing until the indicated point.

Further specific instructions are provided directly in the score.

VIOLONCELLO PERFORMANCE NOTES



Left Hand Pizzicato.



Harmonic (fingering).



The highest possible note.



The highest possible harmonic.



Produce white noise on the bridge.



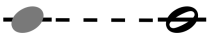
Arpeggiate upward and downward quickly with the bow, continuing until the indicated point.



Gradually transition from the normal tone to the harmonic sound.



Gradually transition from the harmonic sound to the normal tone.



Gradual emergence of the pitch.



Gradually apply pressure on the bow to produce a distorted sound.

Abbreviations:

s.p = sul ponticello; s.t = sul tasto; w.n = white noise.

¼ vibrato = Vibrato expanding up and down by a quarter tone.

½ vibrato = Vibrato expanding up and down by a semitone.

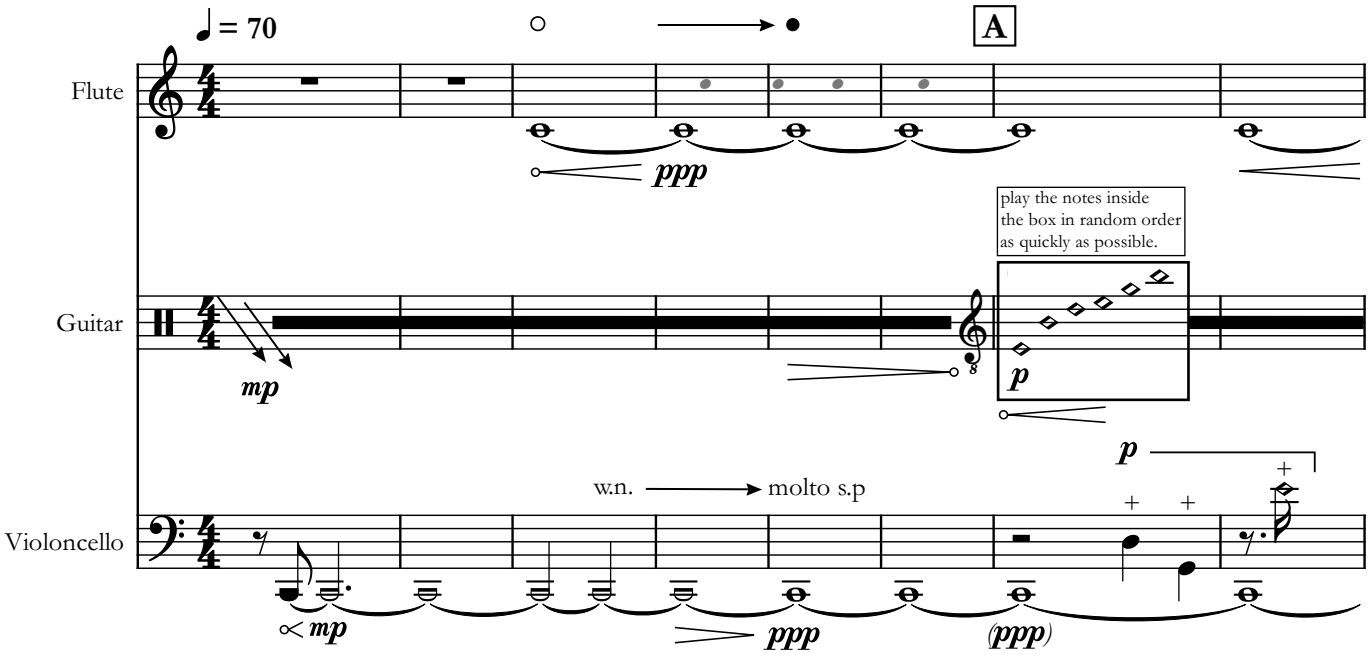
1 vibrato = Vibrato expanding up and down by a whole tone.

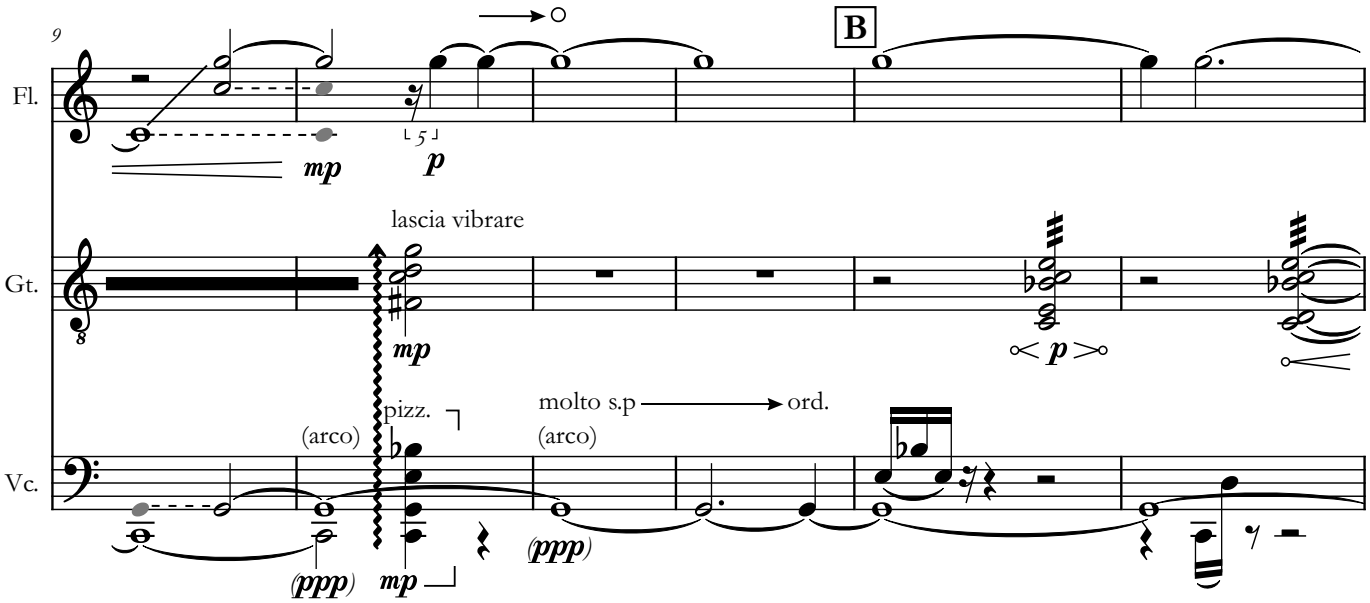
Long notes do not need to be played with a single bow stroke, but aim for the most discreet bow change possible.

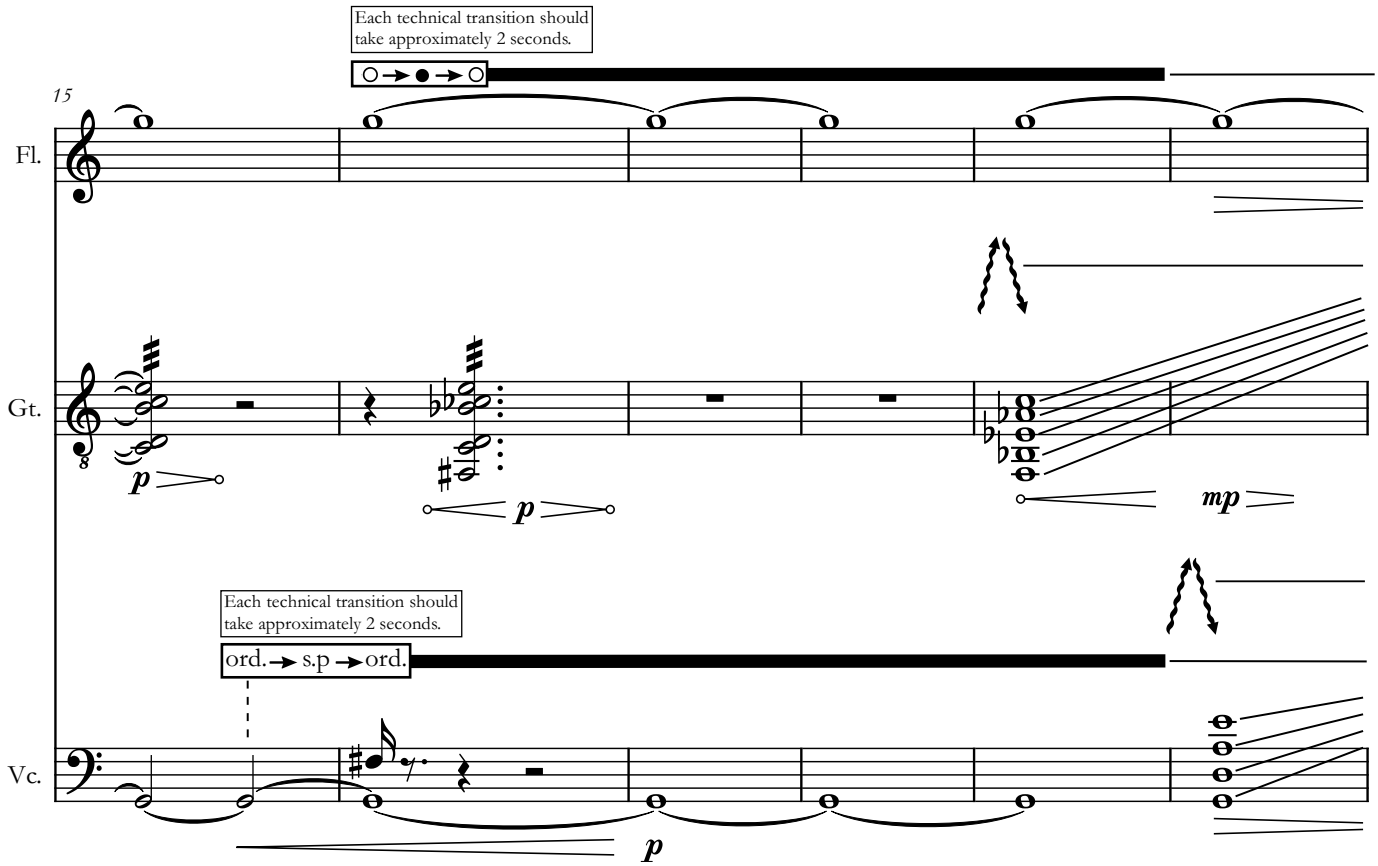
Further specific instructions are provided directly in the score.

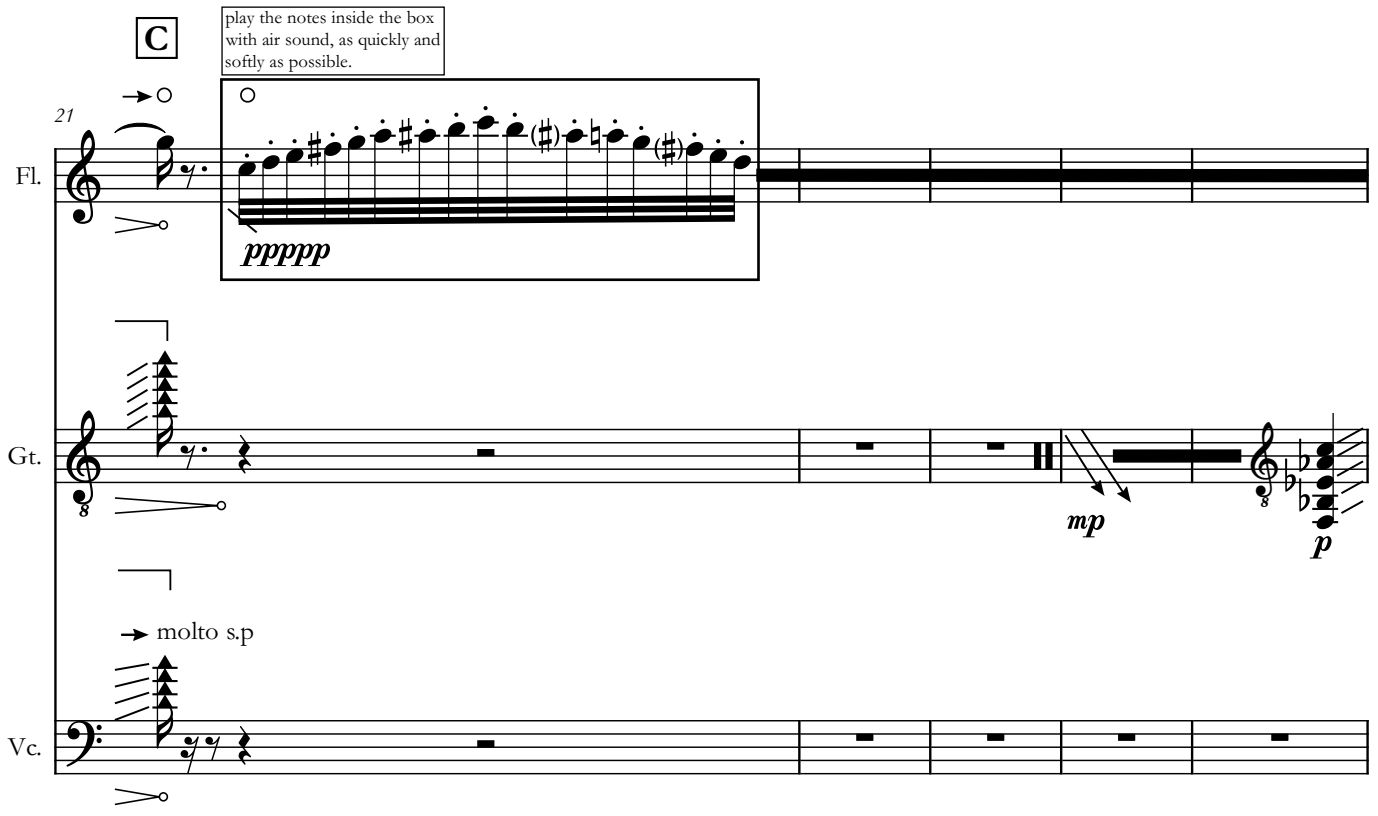
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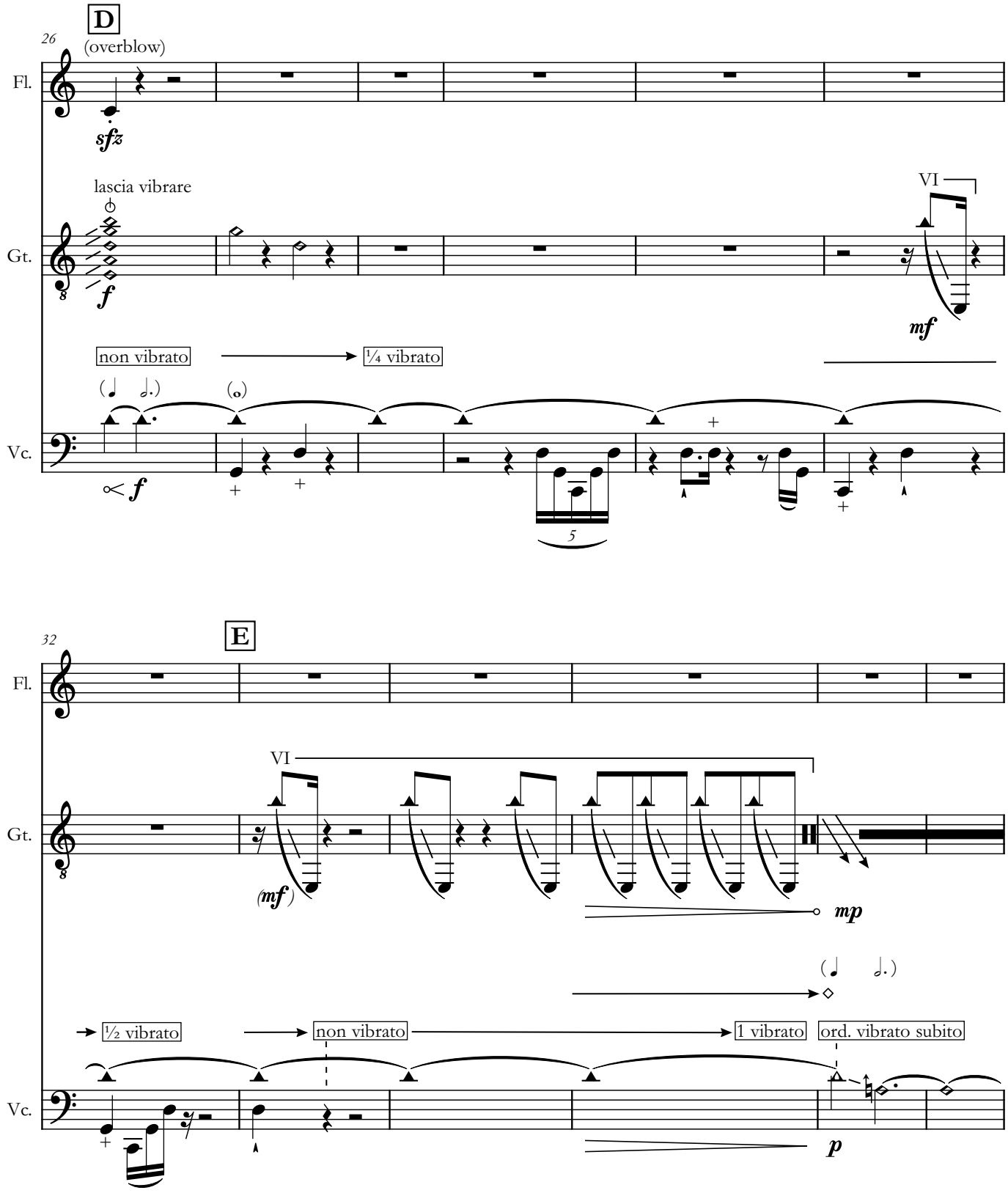
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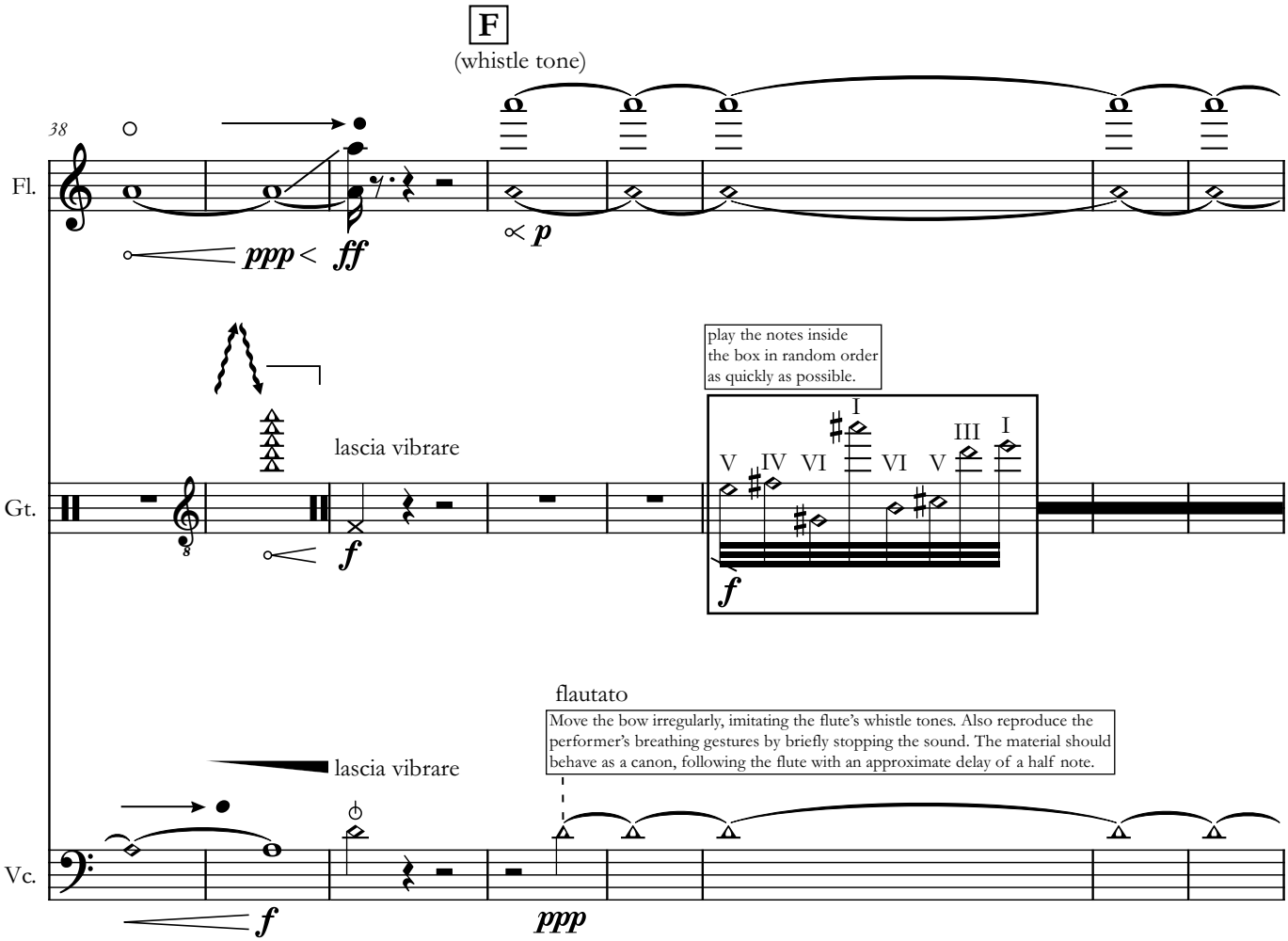





Each technical transition should take approximately 2 seconds.
15
Fl.
Gt.
p
p
mp
Each technical transition should take approximately 2 seconds.
ord. → s.p → ord.
Vc.
p

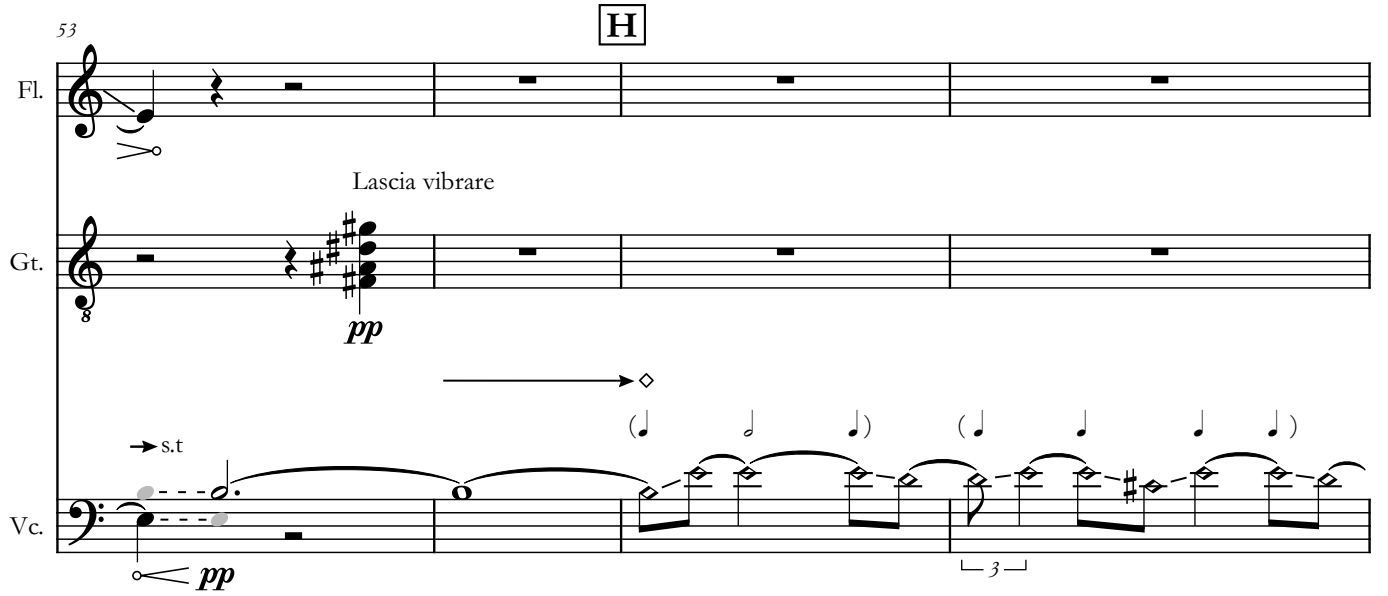

C
play the notes inside the box with air sound, as quickly and softly as possible.
21
Fl.
pppppp
Gt.
mp
p
molto s.p
Vc.

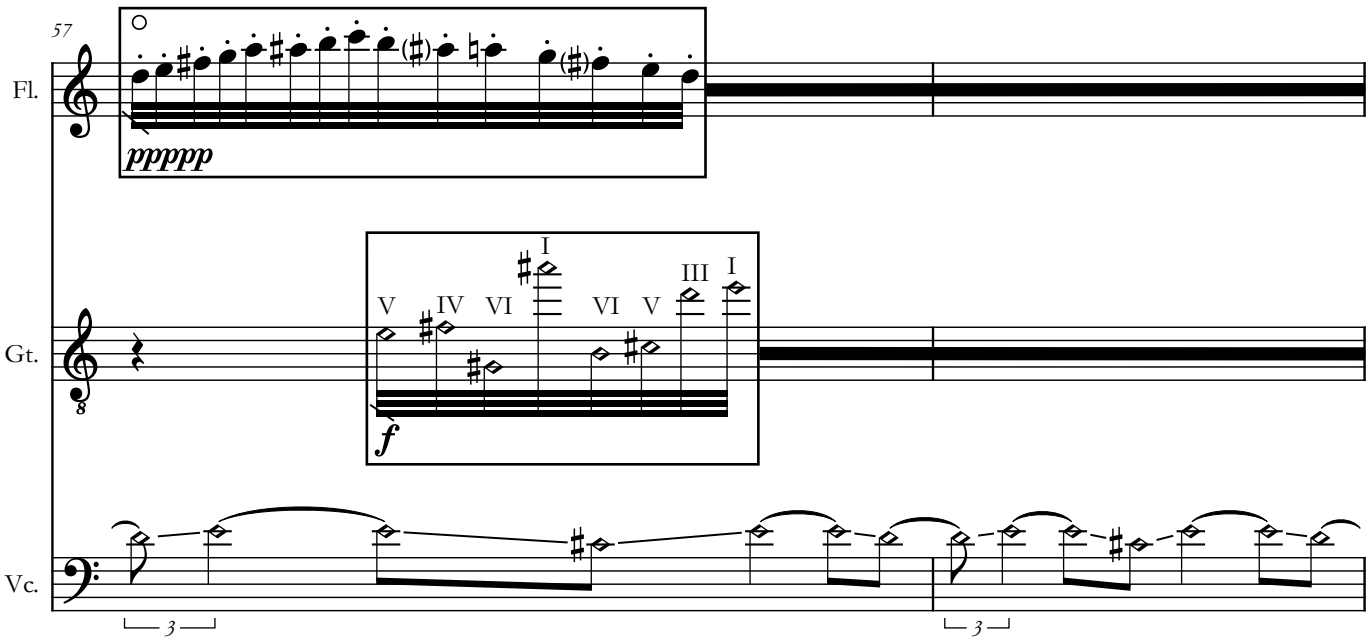

D
26
(overblow)
Fl.
sfz
lascia vibrare
Gt.
f
VI
mf
non vibrato
¼ vibrato
Vc.
f
5
E
32
Fl.
VI
Gt.
(mf)
mp
½ vibrato
non vibrato
1 vibrato
ord. vibrato subito
Vc.
p

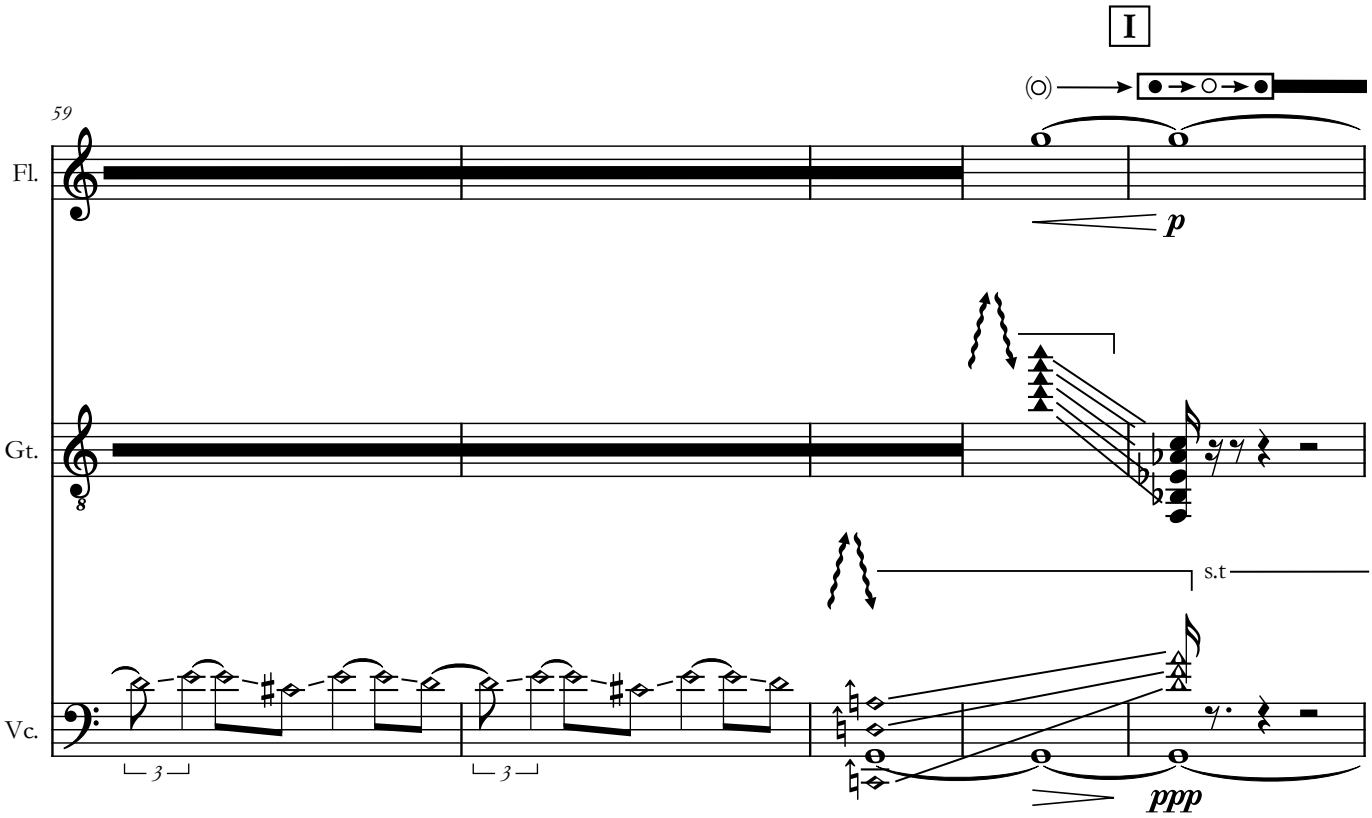

F
(whistle tone)
38
Fl.
ppp
ff
p
play the notes inside
the box in random order
as quickly as possible.
lascia vibrare
Gt.
f
V IV VI I VI V III I
f
flautato
Move the bow irregularly, imitating the flute's whistle tones. Also reproduce the performer's breathing gestures by briefly stopping the sound. The material should behave as a canon, following the flute with an approximate delay of a half note.
lascia vibrare
Vc.
f
ppp

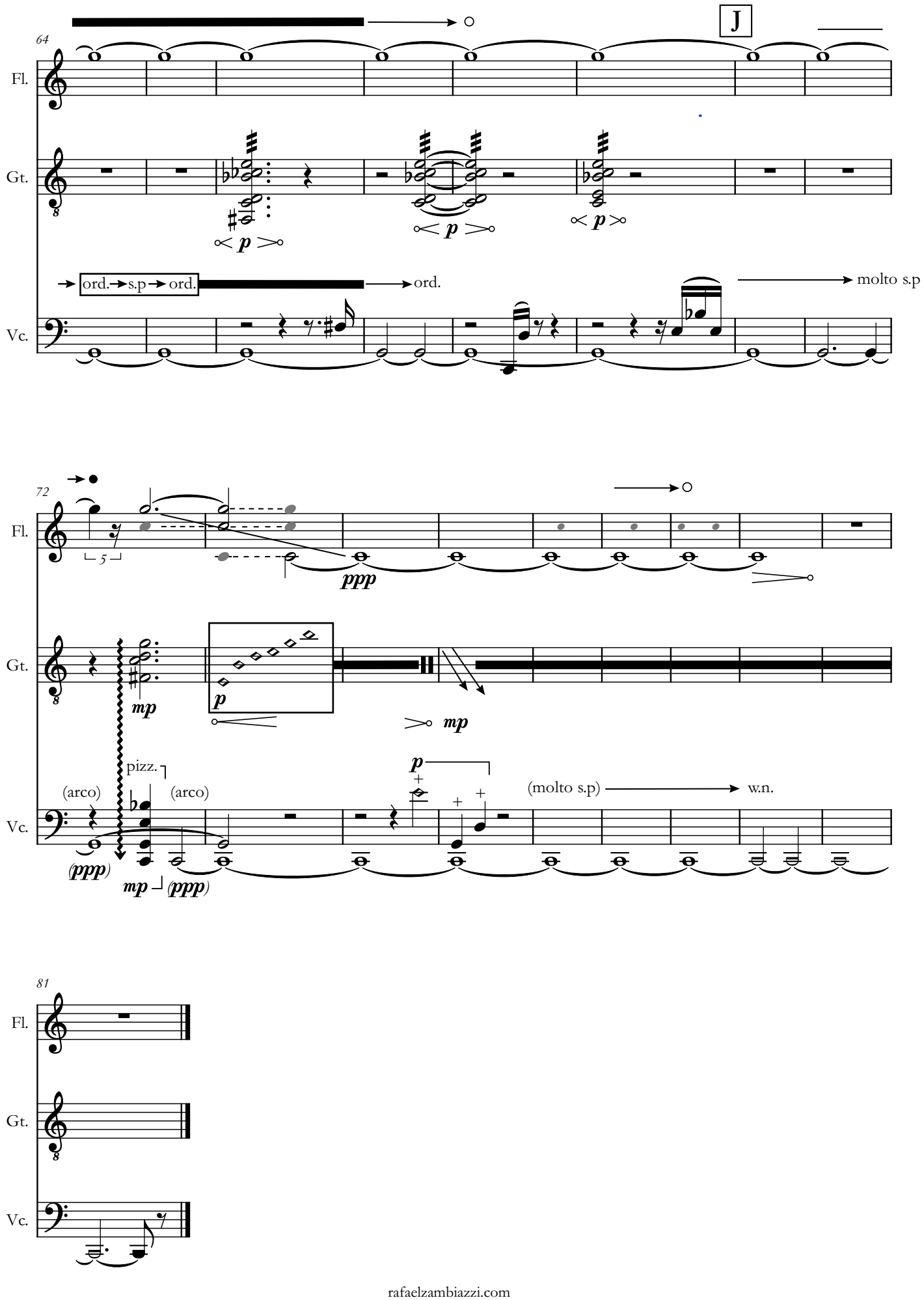

G
46
Fl.
pizz.
ppp
5
5
Gt.
pizz.
Vc.
ppp


49
Fl.
ord.
f
Lascia vibrare
Gt.
f
arco
molto s.p
Vc.
f


53
H
Fl.
Lascia vibrare
Gt.
pp
s.t
Vc.
pp


57
Fl.
pppppp
Gt.
V IV VI I VI V III I
f
Vc.
3
3

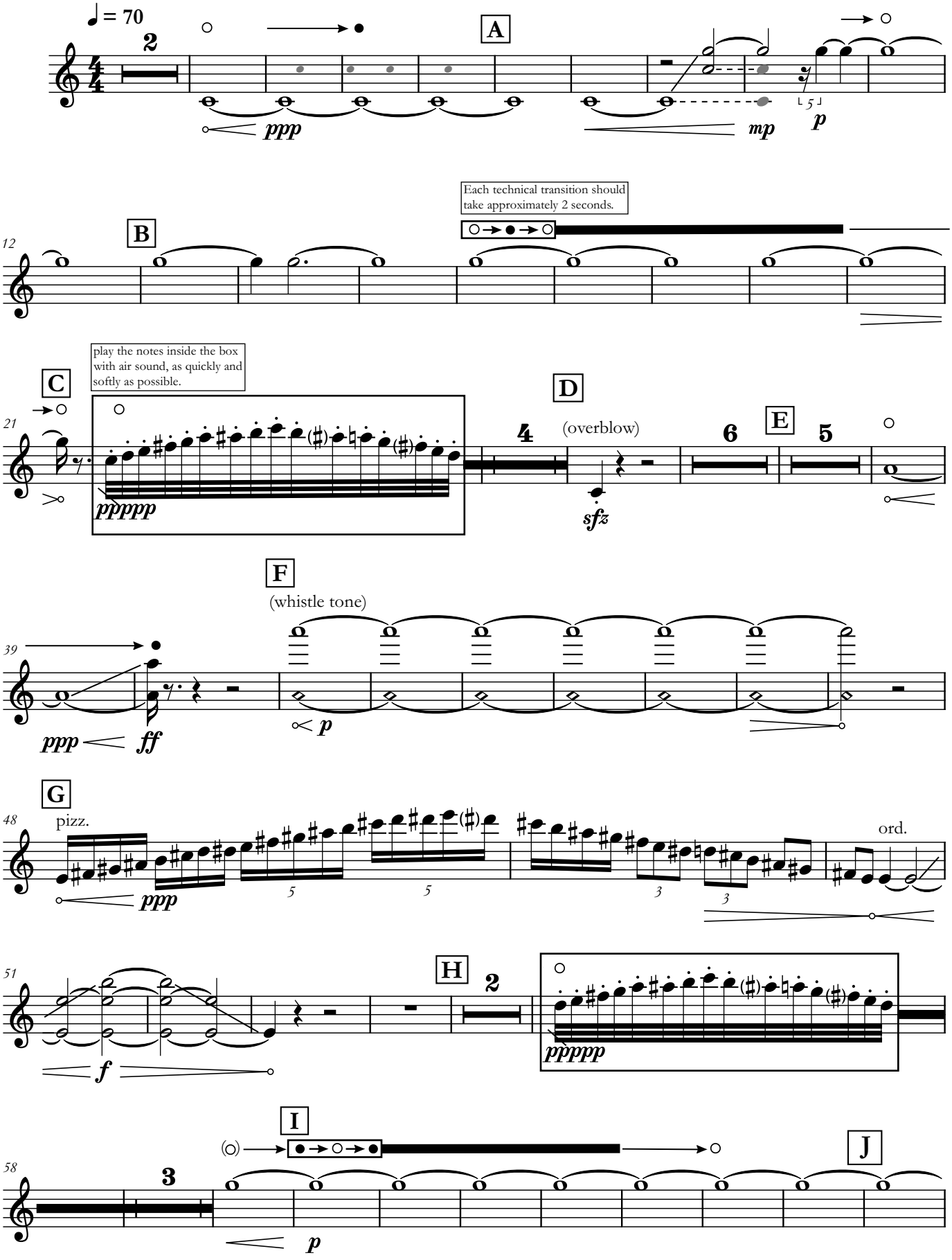

I
59
Fl.
p
Gt.
s.t
Vc.
3
3
ppp

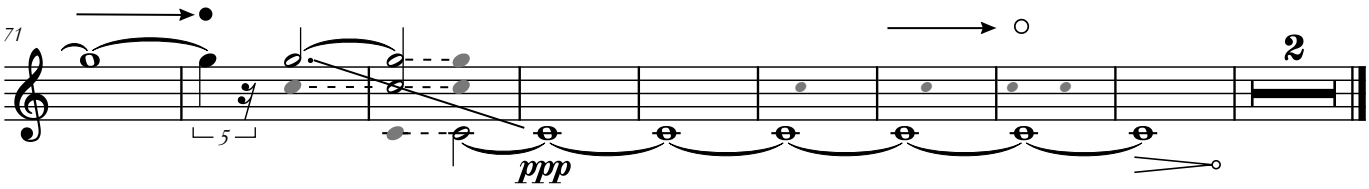

J
64
Fl.
Gt.
Vc.
p
ord.→s.p→ord.
ord.
molto s.p
72
ppp
mp
pizz.
(arco)
(ppp)
(molto s.p)
w.n.
81

Flute

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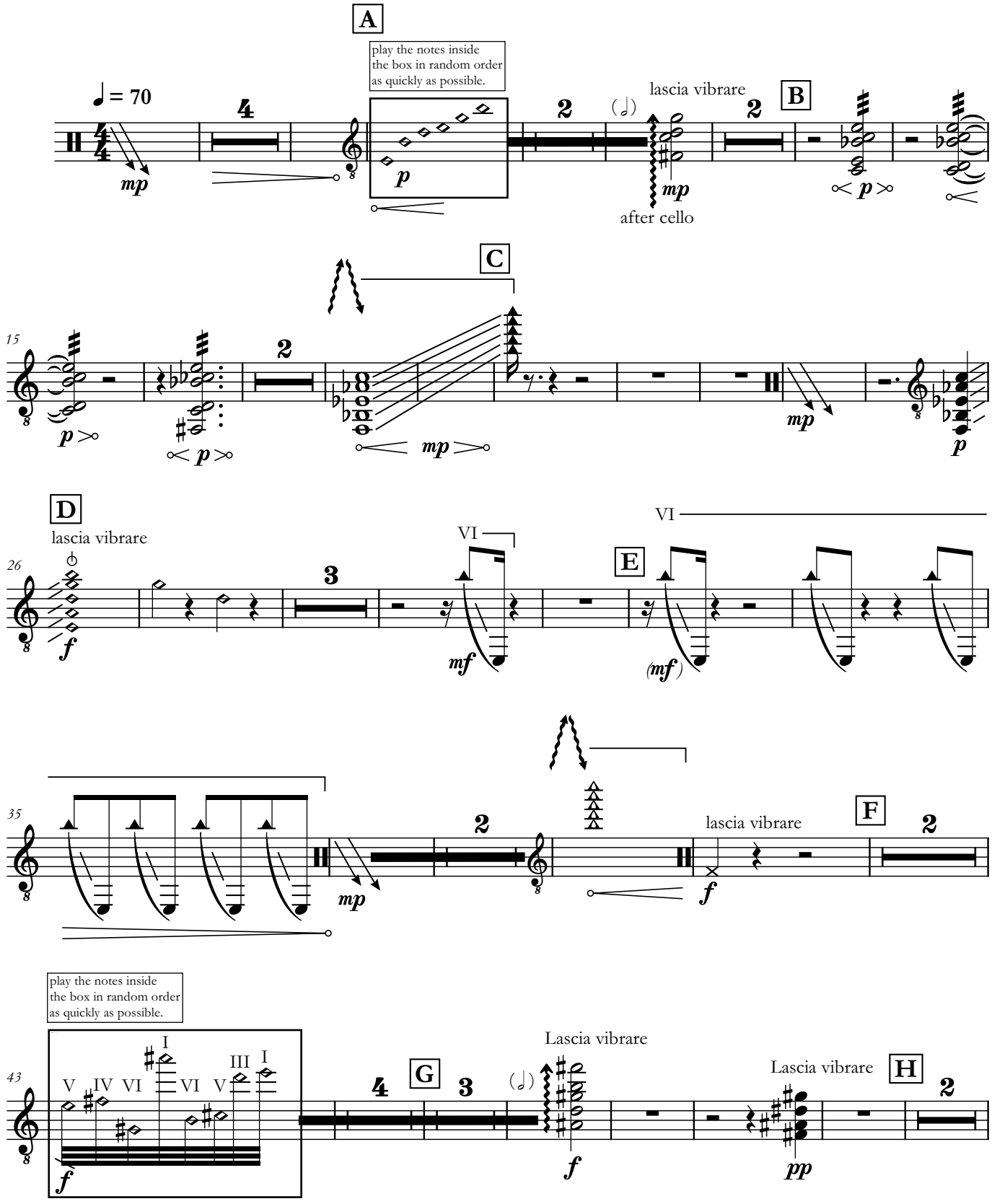


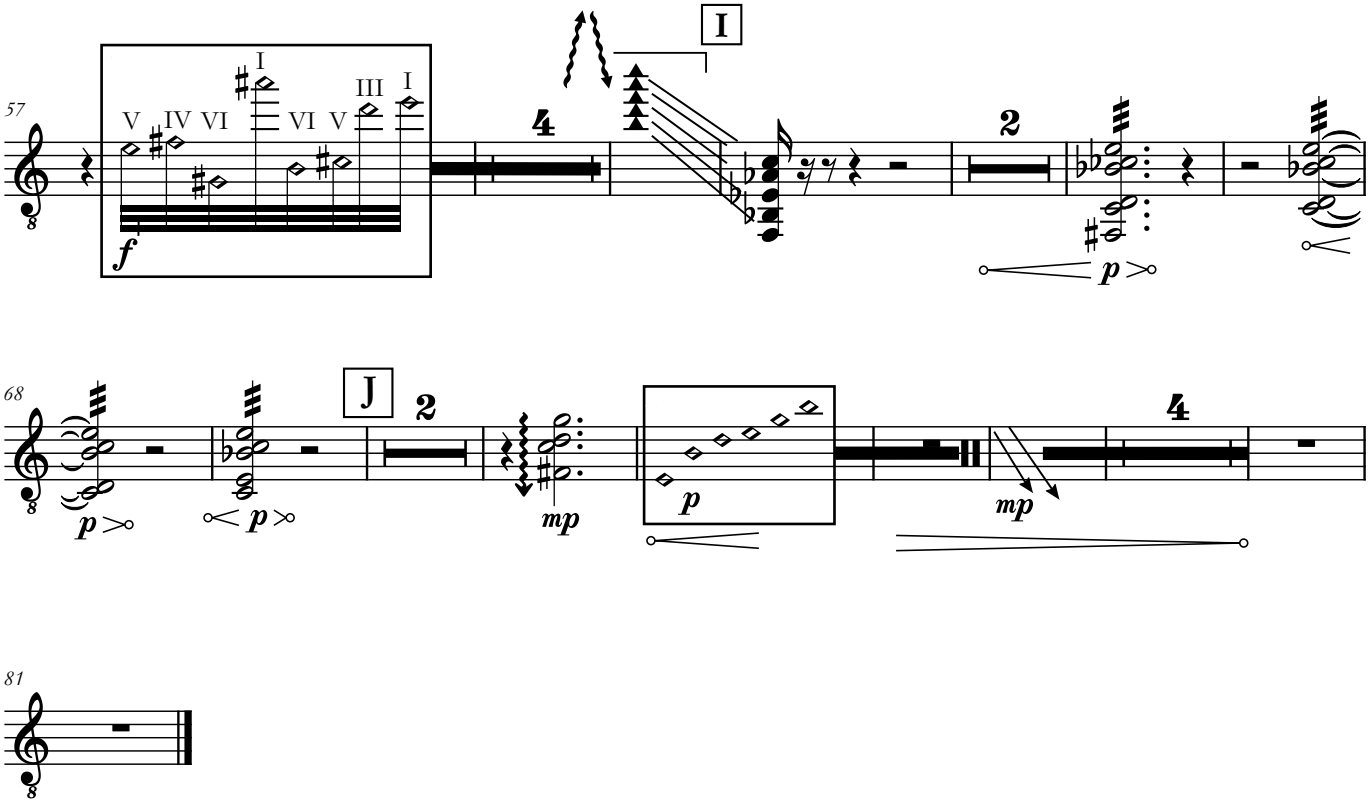

71
5
ppp
2

Guitar

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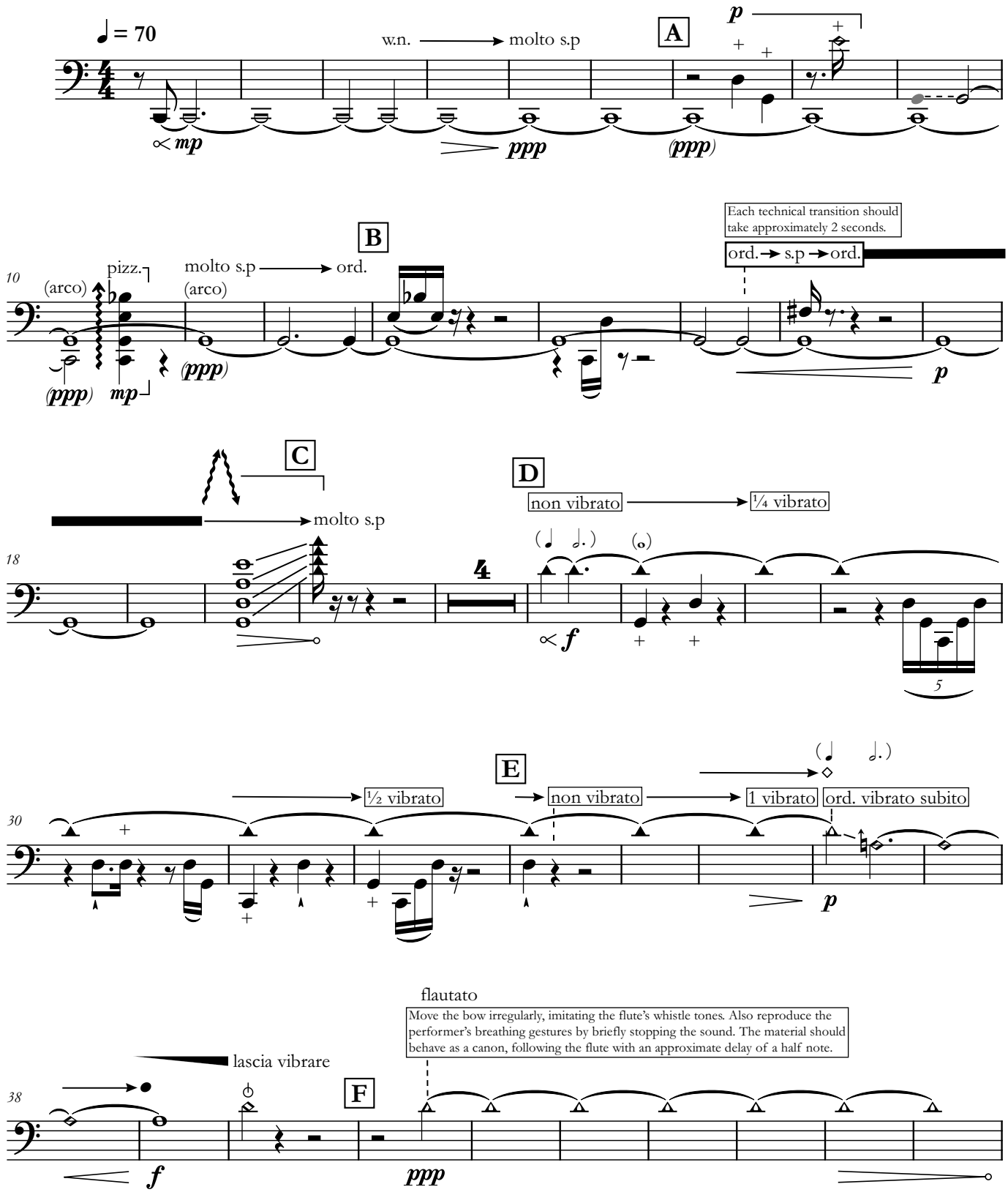


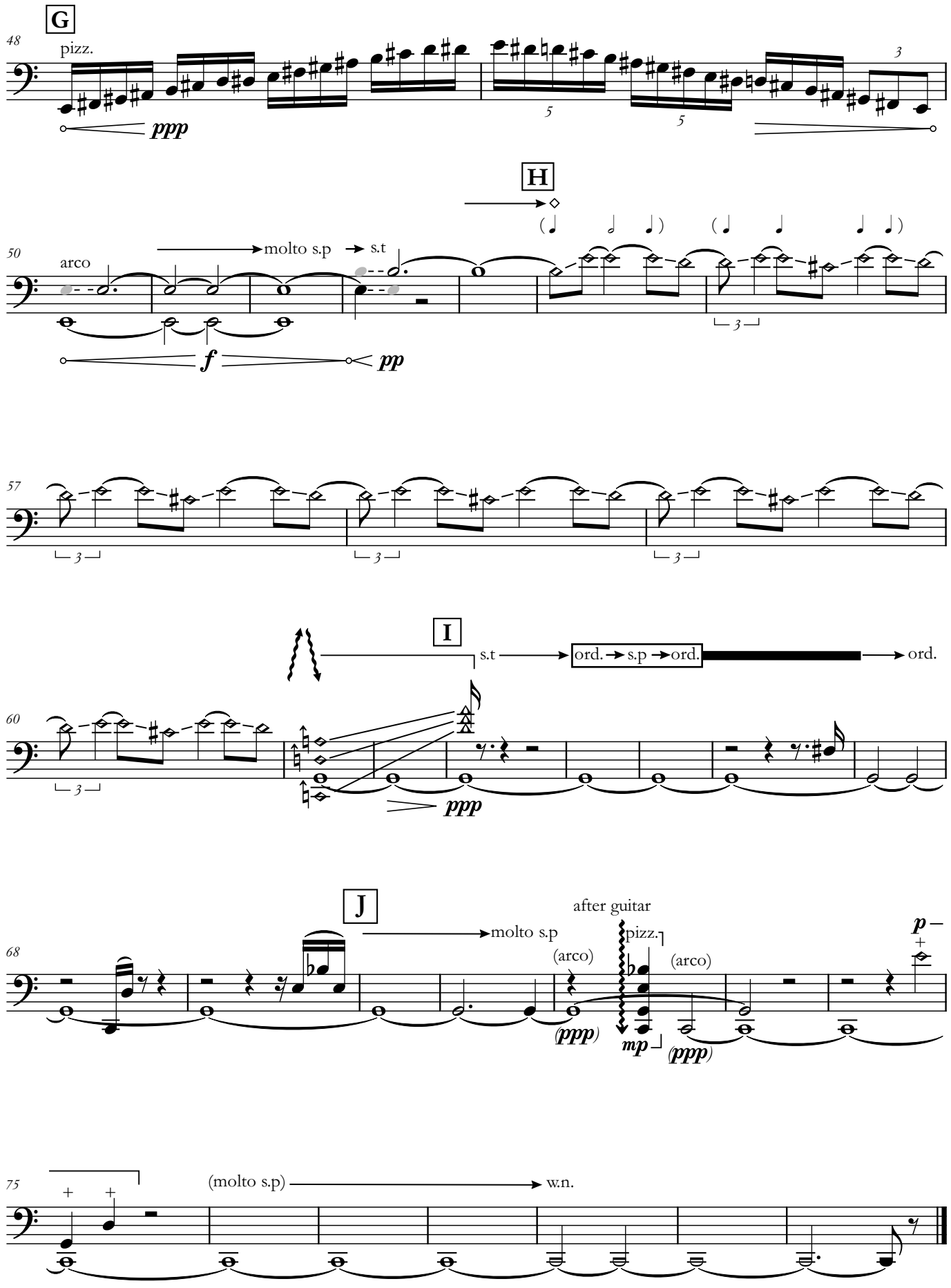

57
V IV VI I VI V III I
f
4
I
2
p
68
J
2
p
p
mp
p
mp
4
81

Violoncello

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G
48
pizz.
ppp
3
5
5
H
50
arco
molto s.p
s.t
f
pp
57
3
3
3
I
s.t
ord.
s.p
ord.
ord.
60
3
ppp
J
68
molto s.p
after guitar
(arco)
pizz.
(arco)
(ppp)
mp
(ppp)
p
75
(molto s.p)
w.n.