Marta Gentilucci

espaces glissants

for large ensemble and live-electronics

(2015)

Co-commande IRCAM-Centre Pompidou, Ensemble Contrechamps.

Partie informatique de l'œuvre réalisée dans les studios de l'Ircam.

Réalisation en informatique musicale : Carlo Laurenzi

Pièce créée par l'ensemble Contrechamps sous la direction de Michael Wendeberg le 14 juin 2016 à Genève, salle de l'Alhambra.

Co-commission IRCAM-Centre Pompidou, Ensemble Contrechamps.

Electronic part produced at Ircam.

Realization of the electronic part: Carlo Laurenzi

Premiered by the ensemble Contrechamps, conductor Michael Wendeberg, the 14 June 2016 at l'Alhambra concert hall, Geneva.

SCORING

Bass Flute (B.Fl.) / Flute in C (Fl.) / Piccolo Flute (Picc.Fl.), one player

Oboe (Ob.)

Bass Clarinett (B.Cl.) / Clarinet in Bb (Cl.)

Tenor Saxophone (T.Sax) / Soprano Saxophone (S.Sax), one player

Trumpet in Bb (Tr.)

Trombone (Trb.)

Percussion I

Percussion II

Piano

Violin I (Vl.I)

Violin II (Vl.II)

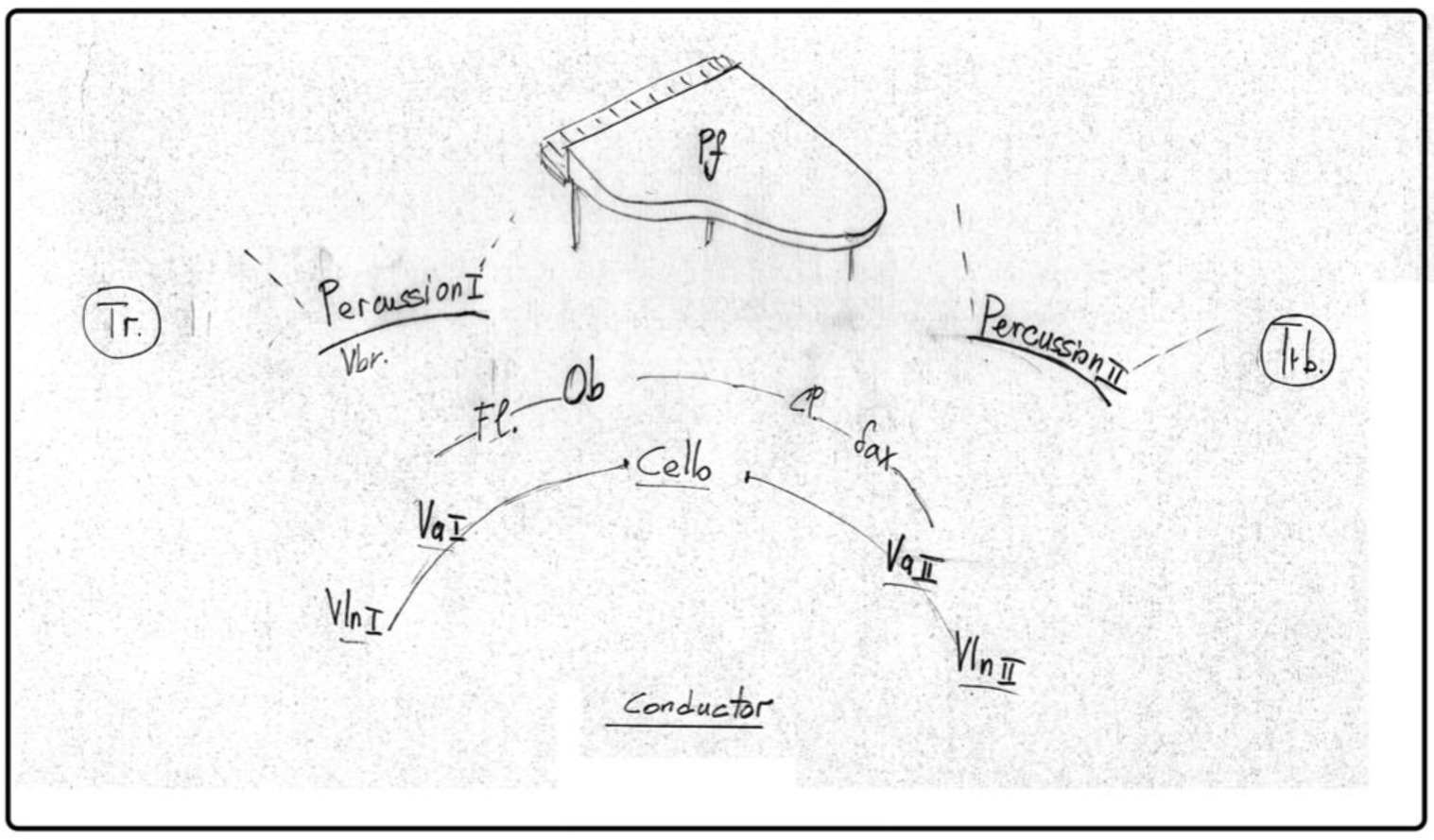
Viola I (Va.I)

Viola II (Va.II)

Cello (Vc.)

The score is written in transposing sounds (not in C)

DISPOSITION



AUDIENCE

List of Percussions

Anglo-American System Octave Designation: midle C = C4

Percussion I

Tibetan Bowl (Tb.Bwl) (Singing Bowl)**: F3, A3**

Thai Gong (Th.G): D2, E3

Tam, large (Tam), ~36”

Frame Drum (FD), 18”

Vibraphone (Vbr.), (motor with adjustable speed)

Percussion II

Crotales (Crot.): D4, E4, F4, F#4, G4, G4#, A4#, B4, C5, C5#, D5, D5#, F5#, G5, G5# *(written, not sounding)*

Tibetan Bowl (Tb.Bwl) (Singing Bowl)**: G3, B4**

Thai Gong (Th.G): F3

Bell Plates (Pl.Bl): D3, E3, A3, A#3

Tam 1, medium ~28”

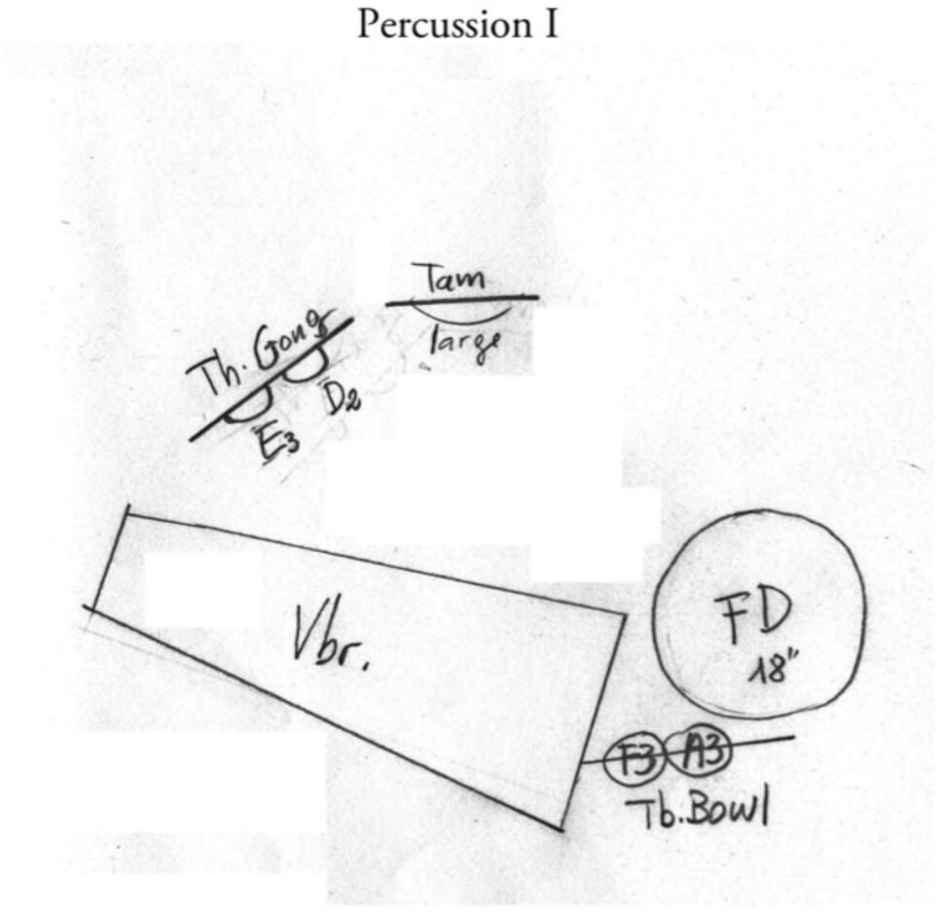
Tam 2, large ~36”

Frame Drum (FD), 16”

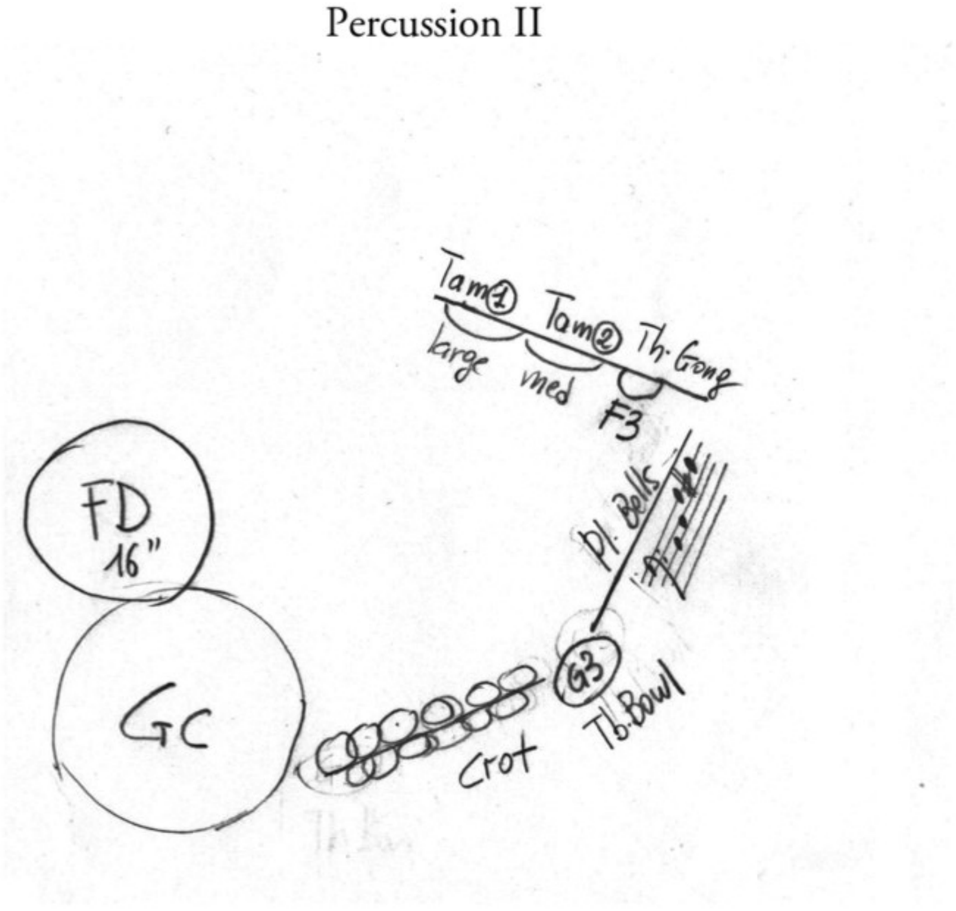
Bass Drum, large (one side natural skin)

Percussions Disposition

Percussion I



Percussion II



AUDIENCE

WINDS

pitch



breathy sound



beathy sound and a bit of pitch



transition: from breathy sound to pitch



slap tongue, close if not otherwise indicated: very resonant rich sound



tongue pizzicato attack (with sound or breathty sound): very dry slap tongue with tiny resonance



flutter tongue



ordinario: normal playing



transition from ordinario playing to flutter tongue



glissando without change the fingering



play the written note and sing the in-the-circle one. For the transposing instruments, the written pitch is also trasposed: sing the actual interval. If the pitch is out of the player vocal range, it can be transposed of one octave, lower or higher.



multiphonics. The ◊ indicates very fragile piano pitch(es)
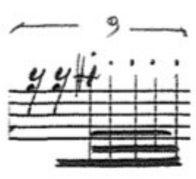


to simplify the score's graphics and facilitate the reading, some complex multiphonics are notated in a reduced version (it does not affect in any way the sound result). The first time one Multiphonic appears, it is fully notated, then just the strongest pitches appear. The other pitches are reduced to the symbol 



glissando without fingering change: gliss a bit higher or lower depending on the direction of the natural accidental



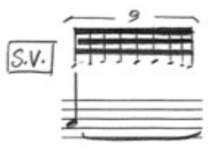
play natural Multiphonics on the written fundamental. The dimonds represent different degree of overtones appearence (and sound richness): from very little - one diamond - to a lot (very rich sound) - three diamonds.
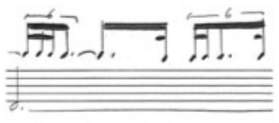


repeat the same note and articulation for the entire duration of the rhythmical figure



slide vibrato, unmeasured (Trb.)



slide vibrato, measured, following the written rhythm (Trb.)



rhythmic tenuto: articulate the written rhythm with the mouth or the diaphragm without re-attacking the sound (tenuto). Unless otherwise specified, the sound result homogeneous continuous without strong accents.



different opening-degrees for the plunger: closed, a little open, half open, little closed, closed (Tr., Trb.)



transition from different position of the plunger (Tr., Trb.)



smorzato



abruptly stop the sound, imediately on the pause



let resonate



PP possible

al niente

dal niente

Speed Of The Vibrato



non vibrato (not vibrato)



poco vibrato (a little vibrato)



vibrato



molto vibrato (much vibrato)

transition between different vibrato's speeds

NOTE:

circular breathing is required. If not possible, breath and break the continuum as silently as possible.
The (') indicate a possible point of (impercettible) break of the tenuto (possible, but not necessary).

*The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.*

*The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure*

Multiple Sounds Bibliography

Flute

C.Levine, C. Mitropulos-Bott, *The Technique of Flute Playing* II, Bärenreiter-verlag, 2004

Oboe

P.Veale, C.S.Mahnkpf, E.Motz, T.Hummel, *The Techniques of Oboe Playing*, Bärenreiter-verlag, 1994

Clarinet

H.Sparnaay, *The Bass Clarinet, a personal History*, PERIFERIA Sheet Music, 2010

P.Rehfeldt, *New Directions for Clarinet - Revised Edition*, University of California Press Berkley and Los Angeles, 1994

G. Krassinger, *Multiphonics für Klarinette mir deutschem System*, Edition Ebenos, 2002

Saxophone

M.Weiss, G.Netti, *The Technique of Saxophone Playing* , Bärenreiter-verlag, 2010

PERCUSSIONS

Beaters



very hard for crotales (metal)



very hard mallet with center of the sound (hard, plastic)



hard mallet (fabric)



medium hard



medium soft



soft



with the sponge



with the hard side of the sponge



with the metal sponge



with the bow



Tibetan Bowl beater

with one fingertip



with fingertips and nails



with the palm



same mallet in both hands
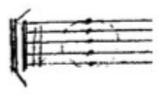


two mallets in one hand

with humid finger, rub on the drum skin. It produce a very dark continuous growling sound



hand roll - Vertical lines represents the dencity of the action

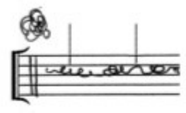
Actions



five-lines system for the drums (skin): edge, middle, centre, edge



the continuous line indicates to rub on the instrument (with hand or mallet). Follow the written directions and positions



with the metallic sponge, rub on the instrument and vary the sound quality (fragmented, granulated)



circular movement, clockwise and counter clockwise



Tibetan Bowl mallet: on the edge of the bowl, continuous circular movement. It will produce a continuous sound



let resonate



abruptly stop the sound, immediately on the pause with hand or beater



PP possible

al niente

dal niente

PIANO



preapred note, played on the keyboard



play within the piano on the indicated beater on the indicated point



with metal bottle-beck

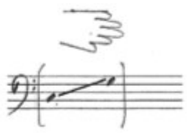


with the e-bow

with the soft mallet



the clef surrounded by the lines indicated that the entire passage is played within the piano



within the piano, stop the strings with the hand on the written range (cluster)



play on the keyboard the written note(s). Within the piano, the free hand stops the same notes



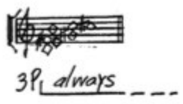
within the piano, play the string(s) with several nylon fishing lines: the movement is smooth but vigorous in order to obtain a regular friction on the piano string. The result is a smooth continuous hamonically rich sound. Note: instead of fishing lines, standard bow hair can be used



cluster within hte written range



depress the key(s) silently



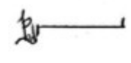
depressed keys for the entire duration of the piece (sostenuto pedal always depressed)



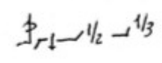
reminder of the sostenuto pedal



sostenuto pedal



right pedal



depress the pedal at different degrees (gradual transition)

NOTE PLAYED WITH THE NYLON STRING (*Anglo-American System Octave Designation: midle C = C4):* D2, E2, A2/A2#, F4, G4/G4#, G#5/A5

PREPARED STRING (dark metallic): C1, C1#, D1

Piano Extra Tools

1 metal bottle-neck

1 e-bow

1 nylon fishing line roll (or bow hair)

2 soft mallet

*The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.*

*The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure*

STRINGS



natural hamonic
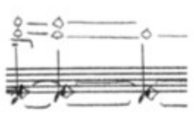


half hamonic: finger pressure between a fingered pitch and a natural hamonic



'breathy sound': play on the bridge without producing any pitches. If necessary, stop lightly the string(s) with the left hand, better if on a null harmonic position.



multophonic: double fingering on the same string. The combination of the double fingering and a regulard bow pressure produce a sound similar to a multiphonic, rich in overtons and lightly distorted.



diamonds indicates different degrees of overtones presence which depends on: the pressure of the half-fingered position, on the half-fingered position, on the bow pressure and speed



glissando of double-stop of harmonics: follow the direction of the glisando and the type of articulation (legto, detaché, etc.)



arpeggio from high to low



arpeggio from low to high



speed of the finger vibrato



stop immediately the string(s) wiht the bow on the pause



let resonate



PP possible

al niente

dal niente

SPEED OF THE FINGER VIBRATO



non vibrato (not vibrato)



poco vibrato (a little vibrato)



vibrato



molto vibrato (much vibrato)



transition between different vibrato's speeds

*The **dynamics** are not absolute but relative: they depend on register, playing techniques, etc.*

*The **accidentals** effect the pitch directly next to them and they do not stay throughtout the measure*

BOW'S MOVEMENTS/SPEED
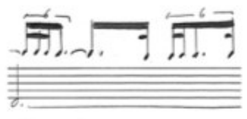
arco	back to bormal bowing
c.c.	coi crini
c.l.	col legno
c.c./c.l.	coi crini and col legno
b.c.c.	battuto coi crini
c.c.——>c.l.	transition from *coi crini* to *col legno*



bow vibrato, very smooth homogeneous. It lasts till the end of the waved line



different speeds of the *bow vibrato*. Follow the speed(s) written above the waved line



rhythmic tenuto: articulate the written rhythm with the bow without changing direction and with a light bow pressure (it is not an accent). Unless otherwise specified, the sound results homogeneous continuous without strong accents



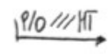
appoggiato-accent: on the same note, follow the indicated rhythm without changing the bow direction



half-circular bow movement: following the indicated position, bow regularly in half circle movement



vertical bowing on the string with the hair (coi crini or c.c) or with the bow stick (col legno or c.l): the bow moves along the the strings, following the written position/direction (T → O, MT → MP, etc). The vertical bowing could be in combination with the left hand normal fingering and/or glissando, or with the left hand blocking the strings



tremolo of vertical bowing between the indicated positions

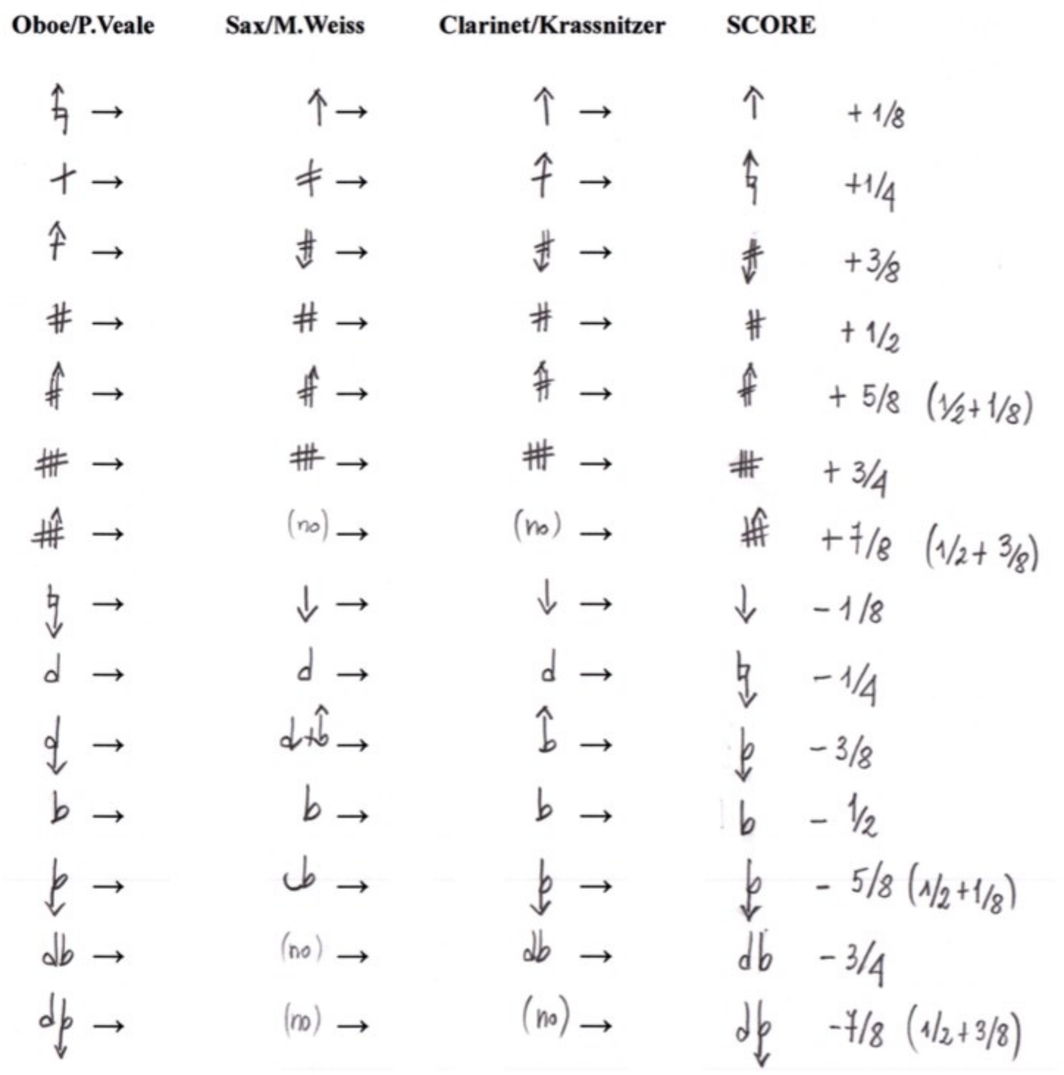
Positions of the bow:

MT	much fingerboard (**M**olto **T**asto)
T	fingerboard (**T**asto)
T/O	between tasto and ordinario (**T**asto/**O**rdinario)
O	ordinario (**O**ridinario)
O/P	between ordinario and bridge (**O**rdinario/**P**onticello)
P	bridge (Ponticello)
MP	much bridge (Molto Ponticello)
P——→T	slur for the bowing direction change

Italian Terms For The Speed Of The Bow

acc.	accelerando
rall.	accelerando
poco veloce	little fast
vel. or *veloce*	fast
molto veloce	very fast
poco lento	a little slow
lento	slow

CONVERSION OF THE MICROTONAL SYMBOLS



3/4 ♩= 72 — 2/4 — 3/4 — 2/4

[1]

Fl. mf

Ob. mf

BCl.B♭ mf mf f mf

S.Sax mf mf mf mf

Tr.B♭ mf<f mf mf mf f f

Trb. mf mf f

HOTOR ON - medium

Vbr. 7 Ped always p mf

HOTOR ON - fast

Perc. I

Tam② no attacks ppp p Grot.

Perc. II

[1]

Pno. mp p pp p 6 6 6 6 p

3p 1C

Sordino HP 7 7 7 p p

Vl. I

Sordino HP 7 7 7 p p

Vl. II

Sordino HP 7 III p

Va. I

Sordino HP 7 III

Va. II

T n.v. HV pp mp

Vc.

El.

(♩=72)

4/4 3/4 2/4 4/4

[6]

Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

(MOTORON Sast)

Vbr.

Perc. I

(Ped - -)

Crot

Perc. II

[6]

Pno.

Vl. I

Vl. II

ALL remove the sordino

Va. I

Va. II

Vc.

El.

[♩=72] 3/4 [10] 2/4 3/4

Fl.
Ob.
B♭Cl.B♭
T.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

8"

change to Tenor Sax

staccatissimo

MOTOR ON - medium

Vbr.

Tam

Tam①

loco

release the 3 pedal

HP

HT

Flzg

AB 3

[♩=72] 3/4 [16] 12/4 4/4

Fl.
Ob.
B♭Cl.
T.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

smz
Tam
Tam t
[16]
Ped
ALL with sordino
HT

(♩=72)

[20]

Fl.

Ob.

B.Cl.B♭ — introverted

T.Sax — smz — like a shadow — smz — smz

Tr.B♭ — no breathy sound

Trb.

Perc. I

Perc. II

[20]

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=72] 3/4 2/4 3/4 ♩=54 4/4

[24]

Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[24]

on the metal plate always

mp

Pno.

Ped.

Vl. I

Vl. II

Va. I

Va. II

T n.v

n.v. P.v. n.v.

mp p

Vc.

El.

(♩=54)

4/4

[29]

3/4

Fl.

Ob.

B.Cl.B♭

n.v. → p.v. → n.v.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[29]

Pno.

ALL with sordino

P V.

Vl. I

Vl. II

Va. I

Va. II

(T n.v.)

n.v. → p.v.

n.v.

Vc.

mp

El.

AB7

[♩=54] 3/4 [34]

4/4

Fl.

Ob.

B.Cl.B♭ (n.v.) n.v. 3 3

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[34]

Pno.

Vl. I (P.V)

Vl. II (P.V)

Va. I (P.V)

Va. II (P.V)

Vc. (T n.v.) n.v. P.V V. n.v.

El.

AB8

[♩=54]

2/4 [39] | 4/4 | 3/4 | 2/4 | 3/4 | 2/4

Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[39]

on the metal plate

Pno.

(sim.)

(with sordino)

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(♩=54)

[45]

Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[45]

on the metal plate

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=54]

[49]

Fl.

Ob.

B Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[49] * on the metal plate

Pno.

Ped.

ALL remove the sordino

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=54] 3/4

[54]

electronic solo **22"**

2/4 ♩=60

Fl.

Ob.

B.Cl.B♭ — V. → N.V.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[54]

Pno. — on the metal plate

sim.

20"

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(♩=60) 3/4 2/4 4/4

[59]

Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[59]

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(♩=60)

[64]

2 3 4

Change to Bass Flute

Fl.

Ob.

B♭Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

mf > mp

mf

f

mp

mf

pp poss.

p

pp poss

pp poss

S.V.

FD

GC

[64]

on the metal plate

pp

mp

mf

mf

(o/p)

P.V.

V.

VI.V

AB14

[♩=60] 3/4

[69]

B.Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I — Hand Roll

Perc. II — Hand Roll

[69]

Pno. — Prepare the piano to obtain a dark dry metallic sound, no residual vibration should appear

Vl. I

Vl. II

Va. I

Va. II

Vc. — lento ecc.

El.

[♩=60]

5/4

[73]

4/4

3/4

B.Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

(Hand Roll)

FD

no attacks, dark restless

[73]

Pno.

Prepared strings

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=60] 3/4 [77]

4/4

B. Fl.

Ob.

B. Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[77]

Pno.

Prepared strings

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

In V.

P.V.

In V.

a bit legato

a bit legato

a bit legato

Fl2g

HT

T

AB17

(♩=60)

[81]

dark

B. Fl.

Ob.

loco

abit legato

B. Cl.B♭

Flzg.

T.Sax

abit legato

Tr.B♭

Trb.

Perc. I

FD

Perc. II

FD

[81]

Prepared Strings

Pno.

[3/8]

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

AB18

3
4

[85]

B♭ Fl.

Ob.

B♭ Cl.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[85] Prepared Strings

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

3
4

[90]

electronic solo

~ 40"

B. Fl.

Ob.

B. Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

[90]

Prepared Strings

Pno.

remove the preparation

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

3/4 ♩=60

[1]

B.Fl.

Ob.

B.Cl.B♭

h.v.

p.v.

T.Sax

Tr.B♭

Trb.

Th. G. no attacks

Perc. I

G.C. no attacks

Perc. II

[1]

Pno.

Ped always

Vl. I

Vl. II

Va. I

Va. II

Vc.

T h.v.

p.v. h.v.

El.

[♩=60] 3/4 [6]

B.Fl.

Ob.

B.Cl.B♭ (P.V.)

T.Sax (M.V.)

Tr.B♭

Trb.

Perc. I Th.G

Perc. II GC.

[6]

Pno. --Ped---

Vl. I

Vl. II

Va. I

Va. II

Vc. T P.V. T P.V. T/O M.V.

El.

C2

♩=60

3/4

[11]

B. Fl.

Ob.

B. Cl.B♭

T.Sax

Tr.B♭

Trb.

Th.G

Perc. I

GC.

Perc. II

[11]

Pno.

(same rhythm of Trb.)

molto 'al tasto'

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

♩=60

3/4

[16]

B♭ Fl.

Ob.

B. Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

Th G

Perc. I

Tam

GC.

Perc. II

[16]

Pno.

Red

Vl. I

Vl. II

Va. I

Va. II

T/O

Vc.

El.

[♩=60] 3/4

[21]

B. Fl.

Ob.

B. Cl. B♭

T. Sax

Tr. B♭

Trb.

Tam①

Th. G①

Perc. I

GC.

Perc. II

Tam①

[21]

Pno.

(11 ---)

Vl. I

Vl. II

Va. I

Va. II

T/O

Vc.

El.

[♩=60]

[26]

B.Fl.

Ob.

B.Cl.B♭

(7)

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

Tam

Th.G

Perc. I

Tam①

Perc. II

[26]

Pno.

(ped.)

Vl. I

Vl. II

Va. I

Va. II

T/o

Vc.

El.

[♩=60] 3/4

[31]

B.Fl.

Ob.

B.Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

Tam

Th.Gg

Perc. I

Tam

Perc. II

[31]

Pno.

(---Ped---)

Vl. I

Vl. II

Va. I

Va. II

T/o

Vc.

El.

3
4

[36]

B. Fl.

Ob.

B. Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

Perc. I

Perc. II

[36]

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

♩=60

3/4

[41]

B. Fl.

Ob.

B. Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

(HOTOR ON - Slow)

Vbr.

no attacks

Ped

Perc. I

Br. Pl

Perc. II

Th. G.

(HOTOR ON)

medium

(- - - Ped - - -)

[41]

Pno.

(Ped.)

1/2

Vl. I

Vl. II

T/O

Va. I

Va. II

Vc.

El.

[♩=60] 3/4

[46]

B. Fl.

Ob.

B. Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

(motor on, medium)

Vbr.

Perc. I

ped

Bl.Pl

Perc. II

[46]

Pno.

(--Ped--)

col legno

Vl. I

col legno

Vl. II

T/o

Va. I

T/o

Va. II

T/o

Vc.

El.

(♩=60)

[51]

B. Fl.

Ob.

B Cl.B♭

T.Sax

(same rhythm of Trb.)

Tr.B♭

Trb.

Vbr. (HOTOR ON, medium)

Perc. I

(--Ped--)

Bl.Pp.

Perc. II

Tam①

Pno.

(--Ped--)

1

1/2

c.l. (O/P P.V.)

Vl. I

c.l. (O/P P.V.)

Vl. II

(O/P P.V.)

Va. I

(O/P P.V.)

Va. II

T/O (P.V.)

Vc.

El.

P.V.

V.

H.V.

m.V.

[♩=60] 3/4

[57]

×4

very tense, poco crescendo

B. Fl.

Ob.

B. Cl. B♭

T. Sax

Tr. B♭

(same rhythm of Trb.)

Trb.

Perc. I

(motor. on, medium)

Vbr.

Ped

Perc. II

Bp. pp

[57]

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=60] 3/4 very tense

3/8

[65]

B.Fl.

Ob.

B♭Cl.

T.Sax

(same rhythm as Trb.)

Tr.B♭

Trb.

Vbr

Perc. I

Ped. 1/2 1 1/2 always

Bl.Pl.

Perc. II

Tam

Th.G.

Got

ThG

[65]

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

c. legno

2/4 ♩=90 | 3/4 | 2/4

[1] change to C-Flute

Fl.

Ob.

B.Cl.B♭ — n.v — p — P.v — mf — mp — change to S.Sax

T.Sax

Tr.B♭ — Sm♩ — p — mp — Sm♩ — ord — mf

Trb. — p — mp — Sm♩ — ord — mf

Vbr. (MOTOR ON, medium)

Perc. I — 1 — mf — Ped

Th.G.

Perc. II — mf

[1] legatissimo

Pno. — mp — mf — (d) — mf — mf — mp

Vl. I — (HP n.v) — p — mf — f — mf — p

Vl. II — (HP n.v) — p — mf — f — mf — p

Va. I — c.legno o/p n.v — pp — mp — mf — f — mf — p

Va. II — c.legno o/p n.v — pp — mp — mf — f — mf — p

Vc. — (P hv) — p — mp

El.

D1

[♩=90]

3/4 ⑥ | 2/4 ⑦ | 4/4 ⑧ | ⑨ | 1/4 ⑩

Fl.

Ob.

change to Cl in Bb

B- Cl.B♭

S Sax

Tr.B♭

staccato molto

staccatissimo always

staccatis.

Trb.

MOTOR ON (medium)

Vbr.

Perc. I

Tb.Bw

Ped.

Th.G

Perc. II

Pl.Bl

Vbr

Crot

Pno.

3 always

(HAND ①)

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

cicrini

♩=90

11 12 13 14

Fl.
Ob.
Cl.B♭
S.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

staccatissimo
Staccatissimo
(MOTOR ou - Medium)
Ver.
(Ped ---)
Pt.Bell.
Th.G
Pt.Bl.
Th.G
FD
Tam②
(HRH②)
(loco)
n.v.
P.V.
m.V.
HP

♩=90

15 16 17 18 19

Fl.
Ob.
Cl.B♭
S.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

Tam ②
Th. G
MOTOR OFF
loco

Fl.

Ob.

Cl.B♭

S.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II
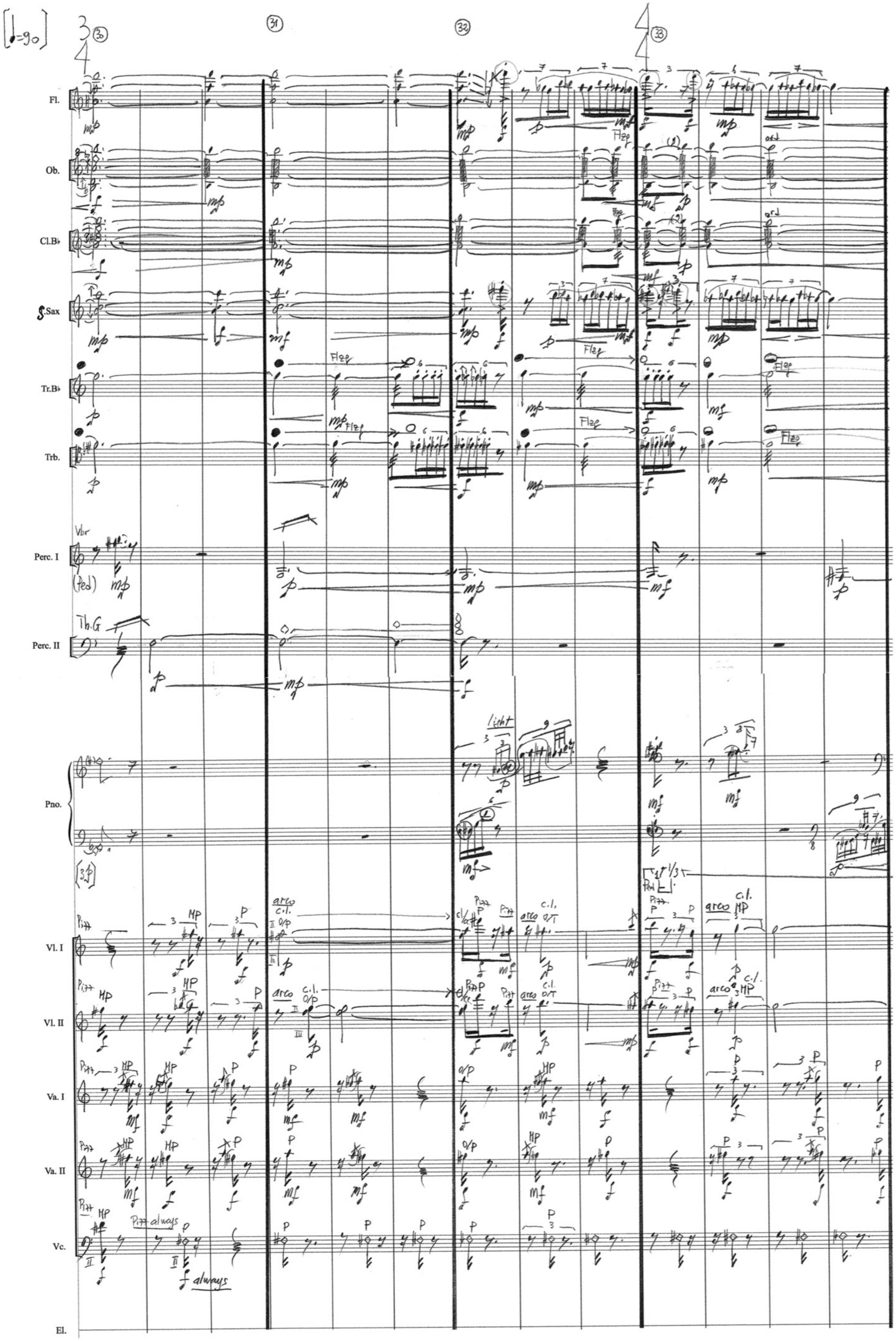
Va. I

Va. II

Vc.

El.

Fl.
Ob.
Cl.B♭
Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.


♩=90
30
31
32
33
Fl.
Ob.
Cl.B♭
S.Sax
Tr.B♭
Trb.
Perc. I
Vbr
(Ped)
Perc. II
Th.G
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.
Flzp
light
arco
c.l.
Pizz.
HP
P always
f always

D4

♩=90

34 35 36 37

Fl.
Ob.
Cl.B♭
A.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

38 39 40 41 42

Fl.

Ob.

Cl.B♭

Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

dry

without reed

Tb.Bwl

no noise. Continuous smooth sound. Try to obtain low frequencies

Jam②

no attacks

similar to the strings' pizzicati

col legno

col legno

Dg

[♩=90]

43 44 45 46 47

Fl. dry
Ob.
Cl.B♭
T.Sax
Tr.B♭
Trb.
Perc. I Tb.Bwl
Perc. II Tam ② F Tb.Bwl no noise. Continuous smooth sound. Try to obtain low frequencies
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

D10

[♩=90] 4/4 (48) (49) (50) (51) ♩=60 (52)

Fl.

Ob. *always*

Cl.B♭ *always*

T.Sax

Tr.B♭

Trb.

Perc. I *Tb.Bwl*

Perc. II *Tb.Bwl*

Pno. [3 𝆏]

Vl. I *Pizz always* *always*

Vl. II *Pizz always* *always*

Va. I *Acc. always* *Acc always*

Va. II *Acc always* *Pizz always*

Vc. III

El.

[♩=60]

53 54 55 56 57

Fl.

Ob.

Cl.B♭

E♭Sax

Tr.B♭

Trb.

Tb.Bwl.

Perc. I

Tb.Bwl

Perc. II

Pno.

[3 𝆏]

Pitt always

P

Vl. I

f always

Pitt always

P

Vl. II

f always

o/p b.c.c.

Va. I

o/p b.c.c.

Va. II

f always

Pitt

P

Vc.

III

f always

El.

D12

[♩=60] 58 59 60 ♩=75 61

Fl.
Ob.
Cl.B♭
S Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

set back the reed

Tb.Bwl
Tb.Bwl

Pitt
arco
b.cc
o/p
always
III
sul

♩=75

62 63 64 65

Fl.
Ob.
Cl.B♭
S.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

change to Bass-Clarinet

without reed

Vibr.

Crot.

Ped

Tam ②

loco

arco

b.c.c.

D 14

♩=75

66 67 68 69 70

Fl.
Ob.
B♭Cl.
S.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

dark always
(without reed)
(dry)
vibr
Tam
(always)
(E-Bow)

D15

[♩=75]

71 72 73 74

Fl.

Ob. (without reed)

B-Cl.B♭

S.Sax

Tr.B♭

Trb.

Perc. I (Ped ---- always)

Perc. II Tam ②

Pno. E-Bow

Vl. I

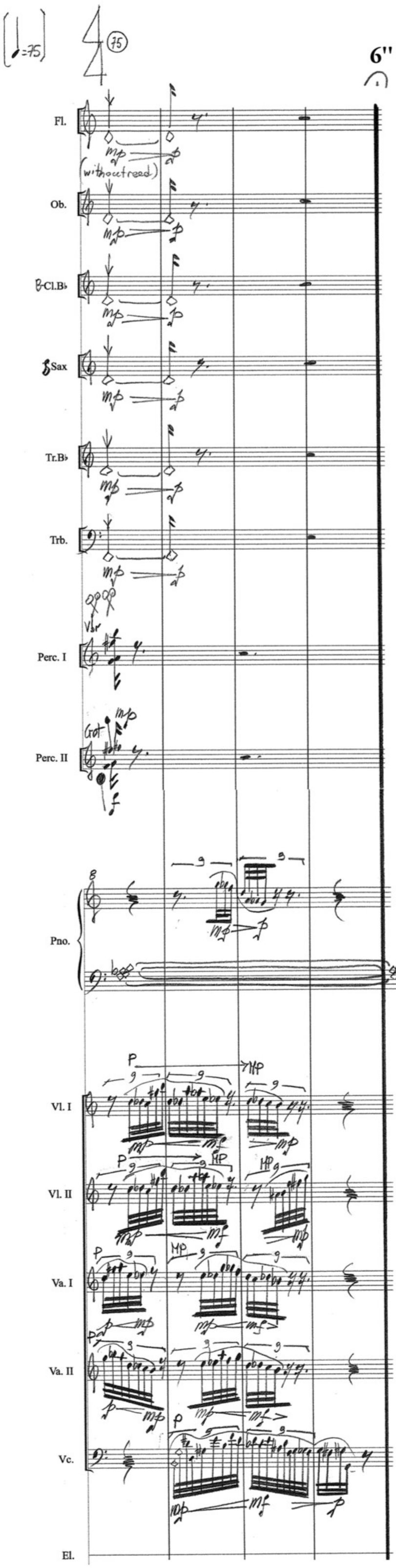
Vl. II

Va. I

Va. II

Vc.

El.


♩=75
75
6"
Fl.
(without reed)
Ob.
B-Cl.B♭
Sax
Tr.B♭
Trb.
Perc. I
Vbr
Perc. II
Grot
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

[♩=75]

①

②

③

④

Fl.

(without reed)

Ob.

Cl.B♭

S.Sax

Tr.B♭

Trb.

Vibr.

Perc. I

Glock

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(d.)

n.v

Ped

HP

E1

♩=75

5 6 7

Fl.
Ob.
B♭Cl.
Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

set back the reed

poco legato

dark
lightly articulated

dark
lightly articulated

(dark, smooth - no high partials)

♩=75

8 9 10 11

change to Piccolo

Fl.
Ob.
B♭ Cl.
A. Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

[♩=75] 3/4

12 13 14 15 16

Picc. Fl.
Ob.
B♭ Cl.
Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

E4

Piccolo Fl.

Ob.

B♭ Cl.

S.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

E5

[♩=75]

22 23 24 25 26

Picc.Fl.

Ob.

B Cl.B♭

T.Sax

Tr.B♭

Trb.

(no attacks)
(MOTOR ON) fast
Vbr.
Perc. I

Grot
Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

27 28 29 30 31

Piccolo Fl.
Ob.
Cl.B♭
A.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

32 33 34 35 36

♩=60

Piccolo Fl.

(no. 23)

Ob.

(no. 40)

B.Cl.B♭

change to B♭ Clarinet

T.Sax

Tr.B♭

Trb.

(motor on) fast

Vbr.

Ped

Perc. I

Got.

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

♩=60

3/4

37 38 39 40 41

Piccolo Fl.

Ob.

Cl.B♭

S.Sax

Tr.B♭

Trb.

Vbr. (MOTOR ON) fast

Perc. I

---ped---

Crot.

Perc. II

15

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=60]

42 43 44 45 46 47

Piccolo Fl.

Ob.

Cl.B♭

T.Sax

Tr.B♭

Trb.

Vbr. (MOTOR ON fast)

Perc. I

Perc. II

Grot.

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=60] 3/4 (48) (49) (50) 4/4 (51) 3/4 (52)

Piccolo Fl.

Ob.

Cl.B♭

S.Sax

Tr.B♭ — mf

Trb.

Vbr (MOTOR ON fast) — (ppp) — mf — mp — mf

Perc. I — Ped

Br. PR.

Perc. II — mp — mf

Pno. — release the 3p — 3p always

(3p)

Vl. I — HP — p — mf — f — mp — mf — mp — mp p

Vl. II — HP — p — mf — f — mp — mf — mp — mp p

Va. I — HP — p — mf — f — mp — mf — mp — mp p

Va. II — HP — p — mf — f — mp — mf — mp — mp p

Vc. — HP — mp — mf — mp — mf — mp — mp p

El.

X 3

[♩=60]

53 54 55 56 57

Piccolo Fl.
Ob.
Cl.B♭
T.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

1a
Vbr.
Ped.
Pl.Bl
3a
Tam①
Tam②
dark
poco lento
veloce
v.
n.v.

E 12

58 59 60 61 62

♩=72

Pno. Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=72] 3/4 (63) (64) 4/4 (65) (66)

Picc Fl.
Ob.
B.Cl.B♭
S.Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

[♩=72]

67 68 69 70 71 72

PiccoFl.

Ob.

BCl.B♭

SSax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

release the 3p

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

Pic. Fl.

Ob.

B Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

[♩=72]

8 9 10 11 12 13 14 15

Picc Fl.

Ob.

B. Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

without reed

(♩=72)

16 17 18 19 20 21

Pic Fl.

Ob.

B. Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

slow down the movement (a bit 'granulated')

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(♩=72)

22 23 24 25 26 27

Picc Fl.

Ob.

B. Cl.B♭

A Sax

Tr.B♭

Trb.

Perc. I

(slow down, more 'granulated')

Perc. II

(slow, a bit 'granulated')

slower, more 'granulated'

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

F4

(♩=72)

28 29 30 31 32 33

Picc.Fl.

Ob.

B.Cl.B♭

T.Sax

Tr.B♭

Trb.

FD

Perc. I

3

G (a bit granulated)

GC

Perc. II

Pno.

Vl. I

col legno

(only breathy sound)

Vl. II

col legno

(only breathy sound)

Va. I

Va. II

(SP)

Vc.

El.

(♩=72) 34 35 36 37 38 (~20") 39 ♩=60

8" **Attacca G**

PiccFl.

Ob.

B.Cl.B♭

S.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

slow movement (rall.) → granulated

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

c.l. (breathy sound)

Coi crini → col legno

(only breathy sound)

always

with the metal sponge, improvise, following the electronics and alternating sound and pauses

20 ♩=60
4 ①

6
4 ②

12
4 ③

Pic Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

col legno
p

[19 𝅗𝅥]

(breathy sound)

p col legno (d.) (breathy sound) (d.)

I

p (d.) col legno (breathy sound) (d.)

I

[d.+d.]

G1

[♩=60]

4/4 ④ | 5/4 ⑤ | 3/4 ⑥ | 2/4 ⑦

Picc Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I — col legno 8 p

Vl. II — col legno 8 p (breathy sound)

Va. I — p c.l. (light sound) (breathy sound)

Va. II — p c.l. (light sound) (breathy sound)

Vc.

El.

c.l. p

GT2

3/4 ⑧ 2/4 ⑨ 3/4 ⑩ 5/4 ⑪

Pic.Fl.

Ob.

B♭Cl.B♭

T.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

c.l. p 5

3p always

c.l. p

(breathy sound)

c.l. p (breathy sound)

Pc.l.

(d.)

[♩=60]

12 13 14 15

Picc. Fl.

Ob.

B.Cl.B♭

A.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

c.l.

G14

[♩=60]

16 17 18 19 20

Pic.Fl.

Ob.

SMZ

B♭Cl.

T.Sax

Tr.B♭

Trb.

Vbr.

Perc. I

Tb.Bwl

Perc. II

Pno.

release the 3♭

(breathy sound)

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

(♩=60)

21 22 23 24 25

Pic.Fl.

Ob.

B.Cl.B♭

A.Sax

Tr.B♭

Trb.

Vbr

Perc. I

Ped

Tb.Bwl.

Perc. II

Pno.

Vl. I

Vl. II

Va. I

Va. II

Vc.

El.

ppp

c.l. (breathy sound)

c.l. (breathy sound)

sp

[♩=60] 3/4 (26)

5/4 (27)

9/4 (28)

G7

Picc.Fl.

Ob.

B♭Cl.

T.Sax

Tr.B♭

Trb.

Vibr.

Perc. I

Ped

Perc. II

Pno.

p c.l.

Vl. I

p c.l.

Vl. II

sp (d.)

(o)

Va. I

sp (d.)

(o)

Va. II

sp (d.)

Vc.

El.

G7

29 30 31 32 33

Picc Fl.
Ob.
B. Cl.B♭
T. Sax
Tr.B♭
Trb.
Perc. I
Perc. II
Pno.
Vl. I
Vl. II
Va. I
Va. II
Vc.
El.

SM7

SP

SP

SP

GTB

[♩=60] 4/4 (34)

12/4 (35)

(36)

Picc.Fl.

Ob.

sm2

[8]

Cl.B♭

S.Sax

Tr.B♭

Trb.

Perc. I

Perc. II

Pno.

Vl. I

Vl. II

sp (d)

Va. I

sp (d)

Va. II

[14]

sp

Vc.

El.

Paris, 12.10.2015