Appendix: Compositions

Scores

1.1 Circle(s) for solo cello ................................................................. 3
1.2 Un eco di soffio for two cellos ....................................................... 33
1.3 Ra’ash for harp and cello ............................................................ 48

2.1 Ātma(n) for chamber ensemble .................................................. 56
2.2 Un eco di soffio II for clarinet and piano resonance ....................... 94
2.3 Tracer le souffle for accordion and pedals ..................................... 109

3.1 Hólo(s) for large ensemble .......................................................... 125
3.2 Concerto pour piano et ensemble ................................................ 155
3.3 Sha’aph (שָׁאף) for orchestra ....................................................... 228

Recordings

https://soundcloud.com/martin-loridan/sets/souffle-phd-recordings

Videos

https://www.youtube.com/playlist?list=PLDqFAYVzKse4UkFAcbki-sKdDtRBKmobz
Martin Loridan

Circle(s)
For Amplified Cello

(2017 - 2018)

Durata : 15 min. c.
GENERAL NOTATION

(Most techniques are detailed in the score)

M.S.P    Molto sul Ponticello
S.P      Sul Ponticello
N.       Normal
S.T      Sul tasto
M.S.T    Molto sul tasto
Al Dito  Near the fingers of the left hand

Tip      Tip of the bow
Mid. Tip Between the middle and the tip
Mid.     Middle of the bow
Mid. Frog Between the middle and the frog
Frog     Frog of the bow

θ        Mute the strings with the left hand.
□ •      Air-like sounds, produced on the bridge, and/or the various parts of the body
○ ◁      Harmonic pressure.
Ⓜ        Multiphonics

GENERAL REMARKS

(See appendix for detailed performance considerations)

- The movements are designed to be performed without interruption. A free hand electronic score reader (page turning with foot pedal) is recommended.

- The cello should be amplified using adapted air/contact microphones (and/or a rich acoustics).

- The 1st movement requires two bows. A lighter bow (e.g. violin bow) is recommended for the left hand bow (bow 2). The bow(s) tension may also be slightly loosened.
BODY

(General description - terminology used in the score)
BRIDGE

(General description - terminology used in the score)

Sides: vertical bow

Side IV - Side I: diagonal bow
Frottements et souffles \( \frac{\text{\textdagger}}{\text{\textdagger}} = \text{c. 92 (flessibile)} \)  
(légerement animé)

Bow 1 (RH)  
(hair)  
(circular movement)  
\( \text{(hair)} \)  
(remplissage)  
(remplissage)  
(slightly turn the bow (hair) \( \rightarrow \) (+wood) (hair))  
(poco accel. \( \text{---} \)

Bow 2 (LH)  
(hair)  
(lateral movement)  
(remplissage)  
(remplissage)  
(soureau)  
(mf)  
(cresc.)  
(p)  

Bow 1 (hair down) on Bow 2 (hair up)

poco piu mosso

(pressure)

\( \text{motto} \)  
\( \text{f} \)  
(whip)  
(whip bows laterally in the air)

Tempo I
1. (hair)  
2. (hair+wood)

Bow 1  
(hair)  
(whip)

Bow 2  
(hair)  
(light)  
"whip"

poco accel. \( \text{---} \)

Tempo I

\( \text{f} \)  
(poco piu mosso)

Whip

(freeze !)

\( \text{f} \)

Whip

(freeze !)

\( \text{f} \)

Whip

(freeze !)

\( \text{f} \)

Whip

(freeze !)

\( \text{f} \)
Bow 1

place bow on the cello (Body, left side - without bowing)
(Cello) (wood) (effect: filtration)

(hair)

corner

Body

(late side)

remove the bow from the cello)

(hair)

put (hair)

Corner

Wood

Sonore, résonnant

Sonore, résonnant

Tempo I

(B) Riche, résonnant

(hair)
Slightly move the cello near/away from the body with L.H to simulate up and down bow.
The L.H firmly holds the fingerboard (near the nut) and surrounds the strings.

Légèrement animé ($= 60$ c.)

* synchronize bow and L.H., naturally in the gesture:
1) the bow brushes the side
2) the bow briefly touches the corner
3) the bow bounces (as a result) on IV

Animé, libre

surround the bow with the fingers

(brushed)

The gliss. follows the bow

brushed (between the fingers)

(finger+wood)

(finger+wood)

(hair)
Circular bow (fast), light/no pressure.

- - Allegro \( \frac{3}{8} \) \( \text{q = 132 c.} \)

Circular bow between the fingers

(- - - -) (indicative)

(result) (wood in front - sempre)

Air + + +

Wood in front - sempre

(sempre sim.)

mp pp

Mid.

Mid.

Mid.

 wag
down

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.

Mid.
rall. —— molto —— Lento \( \frac{38}{c} \)

* tap on bow-wood w. 1h thumb (creates a slight bounce)

Libre, expressif \( \frac{30}{c} \)

balance the voices (bow: slightly more pressure on IV)

(result)

*slowly increase/decrease finger pressure
* lower the left arm to allow the passage of the bow below the harm

* raise the left arm to allow the passage of the bow below the harm
keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)

keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)

keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)

keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)

keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)

keep the bow on strings as much as possible
(increase bow pressure ad. lib.)
(freely)
Très Animé

FZ FZ FZ

Légèrement animé

FZ FZ

Plus calmé

FZ

Attacca
Battements et filtration $\downarrow = 80$ c.

Bow (sul III IV) L.H

- poco ST * wood + hair (slight bounces)
- Tap.ST (random $\diamond$)

Mid.

- (wood only)
- (very slow)

MSP

L.H

$\downarrow$

pp cresc.

* Lying on the strings unmoveing (no/light pressure)

Lent $\downarrow = 46$

\( \sqrt{\text{slow}} \)

Bow Hair behind the bridge

- (under the string) (w. nail) P

near the bridge (w. nail)

ad lib.

Bow Wood in front of the bridge

- (side of the string)

(w. brush/gliss. variations)

(w. brush/gliss. variations)

Air filtré, lent

Bow wood + hair

- poco ST (brushed)

Sul IV (sempre)

$\uparrow$ near the bridge gliss.

(w. nail)

ad lib.

(poco ST)

MSP

5-6” (x 3 - 4)

4”

near the fingerboard

slow, ad. lib., slight pressure

8-10” x 2

5-7”

Bow Hair behind the bridge

$\uparrow$

(gliss.)

near the bridge

(w. nail)

Bow Wood in front of the bridge

“near the fingerboard”

“near the tailpiece”

“free variations, desynchronize gliss.”

sim.)

ad lib.
Battements et filtration

\[ q = 80 \mathrm{c} \]

\[ \text{wood + hair} \]

\[ \text{(sim.)} \]

ST

\[ \text{poco ST} \]

Bow

L.H

Tap.

near the bow:

1. 2. . .

\[ \pi \]

\[ \text{lying on the strings} \]

unmoving (no light pressure)

\[ \text{*} \]

\[ \text{(unm.OperationException) freely) \]

\[ \text{L.H} \]

\[ \text{Mid.} \]

\[ \text{ST} \]

\[ \text{poco SP} \]

F

\[ \text{freely) \]

L.H

Bow

Lent

\[ q = 46 \]

\[ \text{very slow) \}

\[ \text{Lent} \]

\[ \text{(MSP) freely) \}

\[ \text{Lent) \}

\[ \text{(MSP) freely) \}

\[ \text{Lent) \}

\[ \text{(MSP) freely) \}

3

30-35'' until "Lent)"
Air filtré, lent

C

Bow

L.H

poco ST

MSP

near the bridge

(under the string)

(w. nail)

ad lib.

(gliss.)

Sul III

x 3 - 4

√

poco ST

MSP

8-10"

x 2'

"near the tailpiece"

8-10"

4''

7-8"

MSP

MST

free variations, desynchronise hands

brushed

(più f)

ad lib.

MST

x 3

"near the fingerboard"

MST

x 3

"near the fingerboard"

MST

x 3

"near the tailpiece"

MST

x 3

"near the fingerboard"

MST

x 3

"near the tailpiece"

MST

x 3

"near the fingerboard"

MST

x 3

"near the tailpiece"

MST

x 3

"near the fingerboard"
Battements et filtration \( \frac{\text{\textsection}}{3} = 80 \text{ c.} \)

(40 - 45" until the end)

1. (wood behind)
2. (wood in front)

\[
\begin{align*}
\text{wood + hair} & \rightarrow \text{wood} \rightarrow \text{wood + hair} \rightarrow \text{hair} \rightarrow \text{wood + hair} \rightarrow \text{sim. (freely)}
\end{align*}
\]

* Lying on the strings
unmoving (no/light pressure)

----

\begin{align*}
\text{Mid.} & \rightarrow \text{Tip.} \\
\text{poco SP} & \rightarrow \text{ Tip. (both sides) }
\end{align*}

place the tip plate and wood between IV and III
"trembling" contacts with both the plate and the wood

---

Slight "knock" from the tip plate!
Appendix to the Score

Detailed description and technical explanation
General description of the work

The introducing gesture in the first movement (a friction, two bows rubbing each other and "whipping" the air in circular motions) is the key material of the piece and inspiration for its title and development. First explored in its primary form (in the air), the circular rubbing of the bows is then "amplified" through contacts with the body of the instrument.

The different contact points (corners, bridge, using bow wood and hair) transmit the friction's vibration to the cello's body and create different forms of filtrations. The combination of contact points results in a natural "amplification" of the friction. Bow overpressures and rubbing-speed variations create a crescendo until the first climax, which combines the use of the two sides of the instrument's body.

The second movement develops fast circular brushings on the strings. The left-hand position is specific (the hand "surrounds" the bow, and the bow is placed between the fingers), and allows various "filtrations" using single/double harmonic/multiphonic nodes on the same string. This technique-gesture allows fast changes between 3 positions (bow in front/behind/in the middle of the fingers) and creates natural timbre variations.

A first interlude explores finger pressure variations on “middle” strings (II, III) to explore the playing on two non-adjacent strings (II-IV, I-IV). Using the bow near the nut, a second interlude builds a polyphonic “choral” combining up to four harmonic/multiphonic nodes on the four strings.

The third movement develops two ideas. The first idea (battement/filtration) unfolds through a repetitive left-hand “tapping” on the strings (IV-III). The tapping generates the strings’ vibration, which allows the bow (wood softly lying on the strings) to naturally bounce. Starting “sul tasto”, the bow slowly moves down the string towards the bridge. As the tapping becomes more percussive, the bow-bounces increase and create random “wood-filtrated” harmonics. This process is repeated with additional improvised parameters.

The second idea (air filtré) develops in two steps. The first step combines a slow glissando made by the left-hand thumb under the string, while a slow circular brushing is made by the bow on the same string. This results in various harmonic filtrations, including “crossing points” when the finger and the bow reach a common position on/under the string. The second step uses the wood - hair of the bow to play on each side of the bridge (in front - behind). The left hand fingers play on both sides using slow glissandi to create a “counterpoint de souffle”.

Optional introduction: start with free repetition of measure 1 (slower tempo ad. lib) combined with a progressive increase of the light on stage (from dark to normal).

The general process unfolds as follows: Bow 1 (hair down) is placed on bow 2 (hair up). Bow 1 implements a circular motion which determines the tempo (flexible). Bow 2 (placed under bow 1) is unmoving, implements soft lateral motions or “whips” the air in quick lateral movements. The rubbing of the two bows creates of soft “air continuum”.

From page 1 to page 3, the two bows are always in contact (except the two lateral “whip effects”, p.1, syst. 2 and 4). The bows should be “gripped” - not held in the conventional way - to allow a comfortable and effective manipulation. Bow 2 (required in the first movement only) should be lighter (e.g. violin bow) to allow a comfortable manipulation.

The two bows have a distinct function. Bow 1 “generates” the sound using two main techniques: circular rubbing, pressure. Bow 2 “transmits” and “filtrates” the rubbing/pressure sound, using its very material (wood, hair, e.g. letter A) amplified through contact with the cello’s body (bridge, corner, p.2, 3). Unless otherwise indicated, the corner “sup.” and the bridge “side IV” (see introduction) are used. Bow 2 contact points are always on the left side of the body. Bow 1 contact points (used in climaxes) are on the right side of the body.

The “whip effect” (bow whipping the air to create the characteristic "whip” sound) is used in two ways. The first is the lateral whip (left to right - bow 2). Here, the two bows are in contact, and bow 1 should implement no pressure on bow 2 – just lay on it to “stabilise” the whip. The second is the lateral whip of the two bows in the air (page 1 only - bow 1: left to right, bow 2: right to left). The gesture is acoustic (a double “whip sound” is created) and theatrical.

In pages 2 and 3, the circular rubbing (“air continuum”) progressively becomes a resource for resonance thanks to contacts with the instrument’s body. The wood and hair of bow 2 (the bow is unmoving) “transmits” the friction’s vibration to the body (using corner and/or bridge, left side). The resonance changes according to contact points and “transmission” material (hair, wood, and both). A comfortable position allowing both contact between the two bows and contact of bow 2 (and later bow 1) with the body should thus be looked for (e.g. use the corner’s “semi-circle” shape and the bridge’s angles (side I/side IV) to stabilize the bow). Rubbing speed, bow pressures and contacts points are progressively combined until the “maximal” amplification. Climaxes use both sides of the body/bridge (left and right) and a double bow/body “transmission” (the 2 bows are still in contact).

In page 4, the friction is stopped to explore a “separate” bow playing (the bows are not in contact anymore) on various “zones” of the bridge (syst. 1), body (syst. 2-3) and tailpiece (syst. 4). As previously, bow 1 plays on the right side of the body/bridge, and bow 2 plays on the left side. Another process (syst. 2) explores the “muting” of the bridge using the right hand fingers (bow 1 is temporarily put down) to change the bridge’s timbre quality (dark, bright).

Starting from page 5, bow 2 is put down. A specific process involving cello movements introduces the first bow-strings contacts (syst. 1 and 2). The process unfolds as follows: the left hand slightly moves the cello “away” and “near” from/to the performer’s body, while the bow is left unmoving on the corner (here inf., right side). This effect is also theatrical/visual and “simulates” down and up bow.
In the second step (syt. 2), a slow bow circular brushing (whole length of the string) is implemented and combined with these movements. During the process, the combination of bow brushings and left-hand implemented movements results in soft contacts with the cello’s body (right side) creating soft "bounces" when bow briefly rubs the angle of the corner (sup.). The bounces then follow their “natural” path on the string thanks to the circular brushing.

A final process (syt. 3 - transition to II) prepares the main gesture of movement II (see below), accelerating the circular brushing and reducing its amplitude to reach the following tempo. An "ossia" is available upon request should the performance of movement I (only) be desired.

Movement II

The second movement uses a specific finger/bow position (prepared in the I-II transition). The main process unfolds as follows: the fingers (thumb barré and 1-2) are placed on different harmonic nodes on IV-III and surround the bow. The bow (thus between thumb/1-2) implements a fast circular brushing in the available space between the fingers. This technique allows quick bow between-behind-in front of the fingers changes by simply lifting-putting thumb or 1-2 of/on the strings.

The finger/bow position combination generates three possibilities:

1) Double position: a “white noise” containing sound and harmonics from node 1 and/or 2, and, in case of common nodes (e.g. p. 3, syst. 2) a “filtered” version of 1 and 2.
2) Single position 1: lifting the fingers in front of the bow gives harmonic/multiphonic node 1
3) Single position 2: lifting the thumb behind the bow gives harmonic/multiphonic node 2.

This technique is also applied to multiphonics (the results may vary and indicative only) and developments include the use of bow wood-hair and tip-frog (e.g. introduction) as well as overpressure and speed variations (e.g. p.4).

The fast circular brushings are continuous from p.1 to p. 5 (syt. 2, end of measure 2) and from p. 8 (syt. 3) to p. 9 (syt. 5, measure 2 – measure 3 is a transition to III). From p.6 (syt. 4) to p. 7 (syt. 3) they are “interrupted” by “bariolage” (also using double/single position).

Two interludes explore extended “polyphonic” possibilities. They are in slow tempo and do not involve the use of the fast circular brushings (used in the rest of the movement).
The first interlude (end of p.5, beginning of p.6) explores the use of finger pressure on one and two middle strings (III and II+II) to allow playing on two non-adjacent strings (IV/II – IV/I). During the process, the gradual increase/decrease of finger pressure on the middle strings allows to play on the four strings.

![Musical notation image]

The second interlude (p. 7-8) uses the bow near the nut (behind the fingers), to explore 2, 3 and 4 strings harmonic/multiphonic combinations. These combinations are fragile and create a specific sound colour, involving horizontal bow as well as soft circular brushing.

![Musical notation image]

**Movement III**

Movement III explores two gestural ideas and develops them through free variation, repetition and improvisation.

Page 1 and 2 can be played twice and variation indications on given parameters/techniques are included throughout the movement. Tempi and durations are indicative and can slightly change.

The first main idea (“Battements et filtration”, p. 1, 3, 5) explores the possibilities of "vibration-created" harmonic sounds.

The process unfolds as follows: the left-hand repetitively “taps” on IV – III to generate the strings’ vibration. This allows the bow (with the wood softly lying on the string ST) to gradually “bounce” and move down slowly “by itself” towards the bridge, creating a series of “random” harmonics - results of the wood/string contacts. As the dynamic level increases, the process becomes percussive and spectacular. During the movement, the process is repeated three times with additional variation parameters (such as accents, change of distance between the fingers and the bow) to reach the climax in the third presentation (p.5).
The second main idea ("Air filtré" - end of p. 1, p. 2; end of p.3, p.4) develops in two steps.

In the first step, the thumb's slow glissando (with nail, under the string) interacts with the bow's slow circular motions (with wood and hair, on the string). The combination (under-on the string) results in "crossing points" when the finger glissando under the string crosses the bow circular brushings on the string. An "auto-filtration" is created during the process, and the "crossing points" allow to use both bow and finger on the same harmonic node.

In the second step, the bow (wood and hair) plays on both sides of the bridge (in front/behind). Slow glissandi on each side (using fingernails) generate a "double" filtration. The filtration is then developed using free variations (glissandi desynchronisation and speed variations).
Martin Loridan

Un eco di soffio

For Two Cellos

(2019)

Pour Claudio Pasceri et Rohan de Saram
GENERAL NOTATION

(Most techniques are detailed in the score)

M.S.P  Molto sul Ponticello
S.P   Sul Ponticello
N.   Normal
S.T   Sul tasto
M.S.T  Molto sul tasto
Al Dito  Near the fingers of the left hand
d.l.d. Derriere les doigts (Behind the fingers)  
Fine tasto  End of the fingerboard

Near the bridge
Very near the bridge. Used both in front and behind the bridge

“Near the tailpiece”
End of the playable area on the string (not including the string winding). Used behind the bridge only

■  □ Souffle (“Soffio”) or souffle-containing sounds

x Complex sounds, mixes of noise, Souffle, etc.

◆ ◆ Harmonic pressure.

▲ △ Highest possible note/position on given string(s)

◰ Multiphonic (approximate result is written)

Θ Mute the strings with the left hand.
TECHNIQUES ON THE BRIDGE

Bridge Angle(s)

Angle IV: Play on the right angle of the bridge (‘‘string IV’’ side). Rich medium/low sound quality
Angle I: Play on the left angle of the bridge (‘‘string I’’ side). Rich medium/high sound quality
The two angles have different dark/bright sound qualities. By default (when not specified): Angle IV

Bridge Side

Used only the right side (‘‘string IV’’ side). With vertical bow (might require a short position change).
When associated with the sign Ø, the bridge should be muted using the left hand (1.2.3.4) placed behind/under the bridge. Creates a dark/bright sound filtration.
Additional remarks

Given the extended use of all the register of the instrument and zones of the strings with both hands, the use of rosin may be moderated.

Tempi are indicative. General indications (e.g. Plus calme, Animé) are expressive and may imply slight changes in tempo.

In movement I, the tempo changes are parallel to crescendo-diminuendo. A slight desynchronization between the two players is possible when the start/tip of the crescendi aren’t simultaneous. Short sections (such as letter A) use this to create two individual tempi (to be done freely).

The harmonic positions are used both for their pitch content and timbre quality, changing according to associated technique (circular bow, tremolo, bariolage), bow material (hair, wood) and position (near/far away from the fingers). These combinations create various souffle/sound combinations.

**Low-register harmonic positions and indicative results (I and III-end)**

These results should be taken as a starting point. They may (and will) change according to bow position and technique combinations.
Un eco di soffio

Souffles, riches et sonores $\downarrow = 69$ c.

Vc. 1

L.H (near the nut) gliss. * (approx.)

R.H (fine tasto) gliss. * (approx.)

Vc. 2

L.H (fine tasto) gliss. * (approx.)

p (near the nut)

(p) (near the nut)

Arco

* side of the strings (w. nails)
+ tasto (fingertips)

MSP

poco rit. — a tempo En animant

Vc. 1

L.H (fine tasto)

R.H (take bow)

Vc. 2

L.H (fine tasto)

MSP

Comme une respiration, sonore

poco rit.

Plus animé

bridge (side)

muf (mute bridge)

mf

Vc. 1

mf

Vc. 2

muf

(Arco) MSP (sim.)

Bridge (centre)

Legno + crini

(Arco) MSP (sim.)

Bridge (side)

Legno

(Arco) MSP (sim.)

Bridge (centre)
Toujours en animant \( \text{\( \mathcal{T} \) = 138 c.} \)

(legno + crini) \( \rightarrow \) \( \rightarrow \)

 Animé \( \text{\( \mathcal{A} \) = 144 c.} \)

(legno + crini) \( \rightarrow \) \( \rightarrow \)

Très animé \( \text{\( \mathcal{T} \) = 152+ (as fast as possible) \( \text{freely desynchronize} \)} \)

(legno + crini) (sempre) \( \rightarrow \) \( \rightarrow \)

En calmant

(legno + crini) \( \rightarrow \) \( \rightarrow \)

Calme \( \text{\( \mathcal{C} \) = 52 c.} \)

bridge (angle) \( \rightarrow \) \( \rightarrow \)

Attacca
B Animé, plus présent

Vc. 1
(meno p)  "mf"  (come sopra)  (effect)  "mf"

Vc. 2
(meno p)  "mf"  (come sopra)  (effect)  "mf"

Bruit blanc, filtration
Plus Calme  behind the bridge  
arch between the fingers (between 1 and 1-2)  

Vc. 1
30  (d.l.d.)  mp

Vc. 2
(d.l.d.)  mp

"near the tailpiece"  

Vc. 1
"near the tailpiece"  gliss. slow  Rit.

Vc. 2
"near the tailpiece"  gliss. slow  (angle)  Attacca

* freely remove the finger(s) to filtrate the sound
Martin Loridan

Ra'ash

For Harp and Cello

(2020)

Pour le Duo Aznem
**CELLO**

M.S.P  Molto sul Ponticello  
S.P  Sul Ponticello  
N.  Normal  
M.S.T  Molto sul tasto  
d.l.c  Behind the bridge (Derrière le chevalet)  
d.l.s  Behind the nut (Derrière le sillet)  

θ  Mute the strings with the left hand  

☐  Air-like sounds  

○  Harmonic pressure  

\(/~\)  Overpressure  

**HARP**

p.d.ch.  Près des chevilles (near the tuning pegs)  

☐  Air-like sounds (obtained by rubbing the strings/soundboard in various fashions)  

\(/~\)  Overpressure (on strings and soundboard)
Riche
poco a poco accel.

Vc.

Harp.

41

poco rit. a temp (brillant)

IV

(riflement de corde)

(poco)

(poco)

(poco)

(molto)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)

(poco)}
Martin Loridan

Ātma(n)
For Chamber Ensemble

(2018)

Durata : 10 min. c.
Press the indicated key(s) without producing any sound.

Gesture - action creating resonance. Resonance or resonance residues - consequence of a previous action.

Raise quickly the fingers from keys. Place the thumb laterally (on the side of the key) to create an audible percussive effect and resonance.

Percussive sound produced by releasing the indicated pedal. Used for its percussive effect and/or the resonance generated.

**Keyboard cover**

Play on or with the keyboard cover.

Mute string(s) inside the piano

Blow into the strings: blow and quickly *brush* the indicated strings with a left-right/right-left movement of the head. Generates a resonance “halo”.

GUIRO SLIDES ON UNPRESSED KEYS

There are two possibilities: the side of the keys, the surface of the keys:

<table>
<thead>
<tr>
<th>Keys (surface)</th>
<th>Keys (side)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Surface of the white keys</td>
<td>Side of the white keys</td>
</tr>
</tbody>
</table>

The side of the keys results in a high pitch, the surface of the keys creates a medium/high pitch. Always use fingernails.

Fingering: Surface: 2.3.4.5. (only one gliss. direction used). Side: 2. or 1. (depending on the guiro direction).

The written pitches are indicative. The length/distance should be adapted to dynamic and rhythm.

N. (Nero): Same effect on black keys. Creates a rich medium/low pitch. Always use fingertips (2.3.4.5. in both guiro directions).

Side
Block parts on the sides of the keyboard

“Wood” part on the sides of the keyboard

Directly in the prolongation of the keys (side)
STRINGS

M.S.P            Molto sul Ponticello
S.P              Sul Ponticello
N.               Normal
M.S.T            Molto sul tastò
Al Dito          Near the left-hand fingers
d.l.c            Behind the bridge (Derrière le chevalet)
d.l.s            Behind the nut (Derrière le sillet)
End of strings  Near the tailpiece
Sotto tastò      Under the fingerboard (for cello only)

θ                  Mute the strings with the left hand

□    ■    Air-like sounds, with different colours and timbre qualities. Produced on muted strings, bridge and/or on the body of the instrument

○    ○    Harmonic pressure

Ⓜ      Multiphonics. The result (indicative) is detailed in the score

Voice (blow into the f hole): The f hole should amplify the breath
Violin and viola: If needed, slightly raise the chin/adjust instrument position. Cello: Blow in the direction of the f hole, requires a brief positioning.

The initial scordatura (cello, viola) lasts the entire piece. The second scordatura (violin) takes place at the end of III.
In the score and in the individual parts, both fingerings and results are written for a matter of clarity.
Playing on the « waists » and « corners »: only the side « IV » (side of the 4th string – right area of the body) is used

Playing on the corners: 2 possibilities (sup./inf.), generally specified, or freely chosen

Bridge (ord.): diagonal bow on “side IV”

Bridge (side) (Cello only): vertical bow

Bridge (side) + ( l.h) (Cello only): Mute the bridge with the left hand, with fingers (1.2.3.4) under the stings behind the bridge. Results in a darker timbre.
CLARINET

☐ air + sound

▼ air only

▲ air only (inhaling)

O open throat/oral cavity

Z “son fendu”

Ⓜ multiphonics

Ⓐ Altissimo
PERCUSSIONS

Vibraphone (with motor allowing speed variations)

2 Suspended Cymbals

2 Tom-toms (low– medium) – suitable for hand-playing

Bass drum – suitable for hand-playing

+ 1 Double bass bow

Brushes with different timbre qualities

+ Voice (Blow)

Vibraphone: Blow and quickly « brush » the indicated lames with a left-right/right-left movement of the head. Generates a resonance “halo”.

Cymbals: Blow and quickly « brush » the cymbal from the centre to the edge. Generates slight vibrations (use adapted cymbals)

Tom: Blow at the centre, generates the skin’s vibration
In movements IV/V the percussionist alternates the playing in the piano (back) and in original position

The clarinetist plays on bell directionality (viola, cello) and moves to play in the piano (side)

At the end of the piece 3 performers gradually move offstage (VI, Vla, Cl)

Changes are detailed in the score
Atma(n)

Mouvements de souffle \( \downarrow = 56 \)

Bb Clarinet

Violin

Viola

Cello

Piano

Percussions

Légèrement animé

(air) (low)

(freeze !)

(air) (medium)

(freeze !)

(freeze !)

(air) (low)

(freeze !)

(air) (medium)

(freeze !)

(freeze !)

(med.)

(freeze !)

(brush)

(mf) (voice)

(voice)

(voice)

(voice)

(voice)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)

(freeze !)
Subitement très animé

En calmant

in front of the reed

 Cádman
Calme, suspendu

Calme, respiré

Très animé
l'istesso tempo

116

Bb Cl.

like an echo of the cello

VI.

like an echo of the cello

Vla.

(bell) (standing)

Vc.

(pizz.)(sonore)

Pno.

(bell) (towards the viola)
M Plus décidé

Animer (turn) (bell) (in the piano) (+voice)
Respiré, vibrant
animer peu à peu
accel.  
\( \text{q} = 76 \)
Mouvements de respiration

- Mouvements de respiration à la respiration ordinaire
- Mouvements de respiration à la respiration spectrale
- Mouvements de respiration à la respiration vibrante
- Mouvements de respiration à la respiration haletante

Respiré, vibrant

Subitement animé

Respiré, haletant
En animant

Bb Cl.

pp

nose
cresc.

voice

(hold)

Plus intense

breathe into holes

En calmant

(hold)

Vl.

pp

cresc.

waist

(hold)

Vla.

(flower)

sp

cresc.

waist

_Vl.

sp

cresc.

waist

Vc.

pp

cresc.

body

MST

(Violin)

side (keys)

N.

Pno.

bar/frame

N.

(Exhaled)

side (keys)

N.

Perc.

soundboard

cresc.

bar/frame

mf

Excerpts from a musical notation page.
Libre 28

Bb Cl.

- Blow into holes
- Slide on keys (finger)
- Take the instrument w. 2 hands (put the bow down)
- End of strings (finger)
- Free mix
- Repeat freely

VI.

- Blow into f hole
- (rotating motion)
- Back to body
- (repeat freely)

Vla.

- Take the instrument w. 2 hands (put the bow down)
- End of strings (finger)
- Free mix
- Repeat freely

Vc.

- Blow into f hole
- (rotating motion)
- Back to body
- (repeat freely)

Pno.

- Blow into f hole
- (rotating motion)
- Back to body
- (repeat freely)

Perc.

- Blow into f hole
- (rotating motion)
- Back to body
- (repeat freely)
Martin Loridan

**Un eco di soffio II**
Pour clarinette et piano résonnant

(2019)

Durée: 30 min. c.
**Instruments**

Clarinette Basse (mouvement II – III – IV)

Clarinette en Sib (préparée et pré-positionnée dans le piano) pour le mouvement V

Piano à queue (préparé, voir ci-dessous)

**Accessoires**

Une baguette de percussion (dure et épaissse), un plectre

Vibrateur télécommandé avec changements de vitesse.
(Modèle utilisé : Boule Kegel Télécommandée Rocks-Off 5630)

Optionnel : extension de pédale (voir ci-dessous)
Préparation du piano :
Les touches suivantes sont bloquées (placer des objets de dimensions adéquates sur les touches et fermer le couvercle du clavier)

Préparation des cordes :
Un vibrateur télécommandé (matière molle - idéalement une « boule » vibrante) est positionné sur la corde de La grave. La position doit créer une vibration riche, développant le spectre de manière complexe. Les changements de vitesse permettent d’obtenir différents spectres.

(Modèle utilisé : Boule Kegel Télécommandée Rocks-Off 5630)

Préparation de la clarinette en Sib :
Le trou suivant est bloqué à l’aide d’une boule Quies afin de permettre l’exécution des dyads (V)
Interprétation

L’œuvre nécessite la présence d’une seconde personne, idéalement cachée ou mêlée au public, contrôlant le vibrateur à l’aide de la télécommande.

L’extension de pédale (disponible sur demande auprès du compositeur) est recommandée. Elle permet à l’interprète de contrôler précisément la résonance des deux cotés du piano.

Dans le cas ou l’extension de pédale viendrait à manquer, il est possible de contrôler la pédale directement du piano. La seconde personne se positionne alors à la position « ordinaire » du pianiste, et contrôle à la fois la pédale et le vibrateur.

Le mouvement V (début) requiert le jeu avec le pavillon de la clarinette en Sib collé contre le cadre en métal du piano, imprimant de légers mouvements modifiant le contact avec ce dernier.
**Notation**

- □ ■ souffle seul
- □ ∨ expiré - inspiré
- x sons percussifs
- Z Son fendu
- ◯ ◆ partiel harmonique libre sur fondamentale donnée

db : dans le bec

hdb : hors du bec

« astma » : simuler une difficulté asthmatic respiratoire

 contrôle de la pédale

Vib. On/vib. Off : allumer/eteindre le vibrateur
Piano

(tête en bas, mains sur le piano)

Vib: on - vitesse 1

Couvercle fermé
(3 touches bloquées)

U (tenir) (lent) (relever tête)

U •

7 - 8"

clavier

4 - 5"

clavier

(ouvrir)

accel.

4 - 5"

clavier

(ouvrir) (tenir)

7 - 8"

clavier

(fermé)

(étouffoirs)

ettle = 66

Petit couvercle (piano)

(à deux mains) (perc. poing)

ouvrir légèrement puis fermer

Petit couvercle (piano)

(ouvrir) (fermé) (sim.)

Petit couvercle (piano)

(fermé) (ouvert) (ouvert)

(perc. poing)
Dans le piano

petite corde

barre en métal

(pizz. ongle/plectre)

f

(fiss.)

barre en métal

petite corde

f

(fiss.)

poco accel.

Vib: off

15''

Vib: on

(Vib: ad lid changer les vitesses)

Vitesse 1

Prendre Clarinette Basse

(bec enlevé)

(temps)

(tenir)
Cl. basse

\( \text{vib. on} \) (air) (son) (noyé)
\( \text{vib. off} \) (apparaît progressivement dans la résonance)

\( \text{Cl. basse} \)

\( \text{vib. on} \) (prendre cl. basse)
\( \text{vib. off} \) (filtration spectrale libre)

\( \text{p} \) (respiration circulaire)
\( \text{mp} \) (ord. 3)
\( \text{f} \) (dans la résonance)

\( \text{pp} \) (dans la résonance)

\( \text{pp} \) (aire à distance du bec, libre)
\( \text{f} \) (dans la résonance)

\( \text{f} \) (air à distance du bec, libre)

\( \text{pp} \) (dans la résonance)
Recitativo $\mathcal{r} = 63 - 66$

Cl. B

pp espr. (sempre)

5

Plus animé

Calme (ossia: loco)

(dans la résonance)

22
Légèrement animé

(dans la résonance)

(p-libre, riche)

(filtr. spectrale)

(emergences libres)

(fond, profond)

(faire le tour du piano)

(Piano)

(ouvert)

(poser clarinette basse)

(faire le tour du piano)

(voir)
Improvisation 1

(pavillon sur le cadre en métal dans le piano)

Cl. Sib \( \text{f} \)

(coller/decoller le pavillon)

ad lib.

vers la fin: décoller le pavillon, l'orienter librement en direction du public, le recoller (répéter ad lib.)

(générer une grande résonnance)

Improvisation 2

(collé/ décollé le pavillon)

(ad lib.)

(pavillon sur le cadre en métal dans le piano)

(mélange libre)

Improvisation 1

20-30''

Calme, suspendu

(dans la résonance)

(pavillon sur le cadre en métal dans le piano)

(coller/decoller le pavillon)

ad lib.

(reserrer les effets/éléments)

Improvisation 1

(w) (B-U)

(pavillon)

(public) (piano)

(souffler dans les trous ("guiro")

(f)

(mélange libre)

Improvisation 2

(attacha) (dans la résonance)

(sonore)

air à distance du bec

Calme, suspendu

(dans la résonance)

(l.v)

(l.v)

rit.
Piano clavier (couvercle) lever légèrement puis rebaissser

Clarinette (jeu à une main) (voix) (sim.) (enlever le bec)

Piano clavier (couvercle) (sim.) (bec dans le piano)

Vib. on (bec dans le piano)

Vib. off 2. Vib. on Vib. off (cl. dans le piano)

Piano (ouvrir légèrement puis fermer)

Fermer petit couvercle

Vib. off x 3/4

Fermer grand couvercle (ouvrir légèrement puis fermer)

petit couvercle x 3

Vib. on Static

sortir de scène
Martin Loridan

Tracer le Souffle

for Accordion and pedals

(2020)

Pour Luca Piovesan
Concert configuration

(Voice)

R microphone (RH)  Accordion (LH)  L microphone

Hand Delay (RH)

General mixer (gain) (RH)

2x expression pedal

Multi-effect

(R Foot)

Effect setup 1

<table>
<thead>
<tr>
<th>Effect 1</th>
<th>Effect 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tremolo</td>
<td>Whammy 1 (+ 2 8va / - 18va)</td>
</tr>
<tr>
<td>Looper</td>
<td>Rev 2</td>
</tr>
</tbody>
</table>

Effect setup 2

<table>
<thead>
<tr>
<th>Effect 1</th>
<th>Effect 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ring modulation</td>
<td>Whammy 1 (+ 2 8va / - 18va)</td>
</tr>
<tr>
<td>Looper</td>
<td>Rev 2</td>
</tr>
</tbody>
</table>
Respiré, légèrement animé

(Rich) poco rit.

(very slow)

(very slow)

Très animé

(blow on mic)

Air

Bellows

Keys

Granulé, riche - en expansion

x5

Animé

Accel. poco a poco

(very slow)

Esistendo

x3

Accel. poco a poco

nails (freely)

(nails) (palm)

nails (freely)

3x overdub

x3 overdub

3x overdub

2x overdub

R2 on

W2 on

Bellows

Air

Bellows

Keys

3

5

2
Sub. animé
(2-3-4-5 nails)

(2-3-4-5 nails)

Très animé
8" (impro)
as fast as possible

mix elements and shorten traces

Très animé
(2-3-4-5 nails)

(freely)

Microphone
En calmant
Calme, tremblant

Bellows

Respiré, légèrement animé

Breath

Loop

Loop sub.
Très vite  as fast as possible

\( f_{\text{sub.}} \)  (w. 2 hands ad lib.)

W1+2

\( W1+2 \) (freely)

\( \text{accel.} \)  as fast as possible

blow on mic \( R \)

Cresc.

\( W1+2 \) (slow)

\( 135 \)

\( \text{molto} \)

\( 2.3. \) (ribattuto)

blow on mic

W1+2

\( \text{ff} \)

\( \text{as fast as possible} \)

W1+2 (freely)

\( \text{ff} \)

W1+2 (freely)

\( 2.3. \) (ribattuto)

\( \text{ff} \)

\( \text{ff} \)

\( \text{ff} \)

\( \text{ff} \)

Comme une respiration

Grogne ments

\( \text{blow on mic} \)

\( \text{mp} \)

\( \text{Rotation} \)

Microphone

rub

\( \text{impulses} \)

\( \text{Loop} \)

\( \text{Loop} \)

\( \text{Loop} \)

Breath

\( \text{Near mic.} \)

\( \text{Merge sounds} \)

\( \text{Microphone} \)

\( 142 \)

\( \text{(LH only)} \)

\( \text{DL-8 (loop) \hspace{1cm} (change speed ad lib.)} \)

\( \text{(LH only) \hspace{1cm} (LH) \hspace{1cm} (slow) \hspace{1cm} (sim. freely)} \)

\( \text{(RH only) \hspace{1cm} (RH) \hspace{1cm} (overdub)} \)

\( \text{Loop} \)

\( \text{Loop} \)

\( \text{Loop} \)

\( \text{Loop} \)
Setup change

Parlando

Animé

Optional transition

Mystérieux, fragile - tremblant légèrement $\dot{=} = 58 - 60$

Breath

Air
Breath

short, trembling
(palm)

Breath (p)
171
171

R. Mod

Loop

(15th)

Fragile

slowly emerging

(appena)

R 1 on

(1/2)
(full)
Martin Loridan

Hólo(s)

Pour Ensemble

(2018)
INSTRUMENTATION

Oboe
Alto Saxophone
French Horn
Trombone
Accordion
Percussions
Harp
Piano
Violin

PERCUSSION LIST

Vibraphone (with motor allowing speed variations)
Crotale
1 Suspended Cymbal (Ride)
2 Tom-toms (low–medium) – suitable for hand-playing
Bass drum
+

1 Cello/Double bass bow

Two Brushes with different timbre qualities: drum brush, soft brush.
From 97, the oboist plays inside the piano:

Ideal position (lid removed)

alternative solution (lid not removed)

From 74, the percussionist plays inside the piano:

From 111, the saxophonist plays behind the harp:

(near the soundboard)

From 82, Horn and trombone use changes in bell orientation (near/away from each other). This gesture (to be done slowly and freely) is both acoustic (enhance acoustic phenomena such as beatings) and visual.

The violin has two changes of position: position 2 (measure 100) and position 3 (reached at measure 120-121). Slowly walk from a position to another while playing (detailed in the score).

At the end of the work, the performers (and conductor) progressively go out of stage, besides accordion, trombone and horn (staying on stage – detailed in the score).
General Notation (most techniques are detailed in the score)

Winds

air, coloured and/or articulated (with mouth and/or tongue) according to indications. Freely choose the fingering/position and mouth shape changes according to specified colour/timbre/dynamic indications.

The written pitches are purely indicative. Examples of uses and combinations:

Exhaled – inhaled

percussive sounds/key noises

Accordion

air, articulated and/or with speed/pressure variations according to dynamic indications.

Examples of uses and combinations:

Percussive sounds/button noises
Guero effect: Slides on the buttons with fingernails. The written pitches are purely indicative. Change dynamic/speed according to indication and desired effect.

![Guero effect diagram]

**Percussions**

From 74 to 116, the percussionist plays inside the piano (see “Piano” for notation)

**Use of Voice (Blow):**

- **Vibraphone:** Blow and quickly « brush » the indicated bars with a left-right/right-left movement of the head. Generates a resonance “halo”.

  ![Vibraphone notation]

- **Cymbals:** Blow and quickly « brush » the cymbal from the centre to the edge. Generates slight vibrations (use adapted cymbal)

  ![Cymbals notation]

- **Tom/Bass drum:** Blow on the skin

  ![Tom/Bass drum notation]

**Harp**

String rub: rub the string vertically (downward/upward ad lib.) to create a soft harmonic-like wind sound. Use fingertips or fingernails according to indication (when not specified: use fingernails). Always use the wire strings (freely chosen according to given register and desired effect/dynamic indication).

![String rub notation]

String whistle: fast scrape on the string to create a fast "jet" sound. Always use wire strings (freely chosen according to given register and/or dynamic indication).

![String whistle notation]
String scratch: slow scrape of the string with fingernail(s) creating slight "cracks".
Always use wire strings (freely chosen according to given register and desired effect/dynamic indication)

Palm rub: Rub several strings using the palm. Slide the palm of the hand over the strings.
The palm moves up and down according to speed/rhythm indication (with one or two hands ad lib.)

Circular rub: Move the palm slowly over the strings in circular motion to create low "raucous" continuous sounds

Percussive effects/rubbing sounds on the soundboard. Zone freely chosen according to given register effect/dynamic indication.

Pres des chevilles: Soft glissandi between the bridge pin and the tuning pin (the written pitches are purely indicative).

Blow into f hole: use the f hole to amplify the voice (surround the f hole with ) two hands) when possible and generate the resonance of the stings.
**Piano**

Guero effects (slides on non-pressed keys).

The written pitches are purely indicative. The length/speed depend on rhythm, dynamic and desired effect.

Three types of guero effect with distinct sound qualities:

- Guero on the Black keys. Creates a rich and sonorous medium/low pitch colour. Used in both directions. With fingertips (2.3.4.5. in both directions).

- Guero on the Side of the white keys: creates a sonorous high pitch colour (if played fast) or small ‘cracks (if played slowly with pressure). Used in both directions. With fingernail (2. - centre to edge, and 1. - edge to centre)

- Guero on the Surface of the white keys, in most cases combined with the side of the keys. Only one direction used (edge to centre). With fingertips for the surface (2.3.4.5.) and fingernail for the side (1.).

Guero variations/combinations:

Percussive effects

Using the sides, “side keys”, keyboard cover, metal frame(in the piano) and 3rd pedal (ossia: una corda).

“Block” part on the sides of the keyboard “Wood” part on the sides of the keyboard Play on or with the keyboard cover.
Percussive effect obtained by strongly “unpressing” the key. Place the thumb laterally under the key (use the side of the key) and quickly raise the key. Generates resonance (always used with pedal).

Blow into the strings: blow and quickly “brush” the strings with a left-right/right-left head movement. Generates a resonance “halo”.

- Harmonics, played inside the piano.

Specific harmonic position: In addition to conventional positions, a specific node position is used to reach the octave of the 7th partial (played in the “two-string register” of the piano) and create rich beatings phenomena using the micro differences between the two strings’ nodal points as well as the “fragility” of this very high partial. The nodal point is under the metal frame and easily reachable.

Violin

M.S.P Molto sul Ponticello
S.P Sul Ponticello
M.S.T Molto sul tasto
Al Dito Near the left-hand fingers
d.l.c Behind the bridge (“Derrière le chevalet”)
End of strings End of the strings behind the bridge – almost near the tailpiece

Mute the strings with the left hand

Air-like sounds (“souffle”): produced on the muted strings, the bridge and/or the body of the instrument (waist, tuning peg(s), scroll, nut). Different colours, timbre and vibration quality.
Harmonic pressure

Overpressure on the strings

Overpressure behind the bridge (medium/low cracks, slow vertical bow - frog)

Use of Voice – blow into the f hole
Blow directly into the f hole (left side). The f hole should filter and amplify the blowing sound. Three types of positions are used:

- Position (1): Normal playing position (chin on chinrest). Generally combined with other techniques. Position 1 is the default position (use position (1) when no position is specified)

- Position (2): Near the f hole (slightly raise the chin from chinrest and adjust position of the instrument). Medium-high pitched timbre colour, medium voice amplification

- Position (3): Very near the f hole (raise the chin raise from chinrest and adjust the instrument position using the left hand). High pitched timbre colour, high voice amplification

Examples of combinations:

With other techniques

Change of position
**Multiphonics: Saxophone**

M1   M2   M3   M4   M5   M6   M7   M8   M9

M10  M11  M12  M13  M14  M15  M16  M17

**Multiphonics: Oboe**

M1   M2   M3   M4   M5   M6   M7   M8   M9   M10
En mouvement \( \frac{q}{q} = 72 \) (animé) & Statique \( \frac{q}{q} = 62 \) & En écho \( \frac{q}{q} = 62 \)

Ob.

Sx. A.

F. Hn

Tbn.

Acc.

Perc.

Hpn.

Pno.

VI.
Martin Loridan

Concerto

Pour Piano et Ensemble

(2019)

Pour Yumi Suehiro et l'ensemble Mise-En
INSTRUMENTATION

Flute (Alto and in C)
Clarinet (Bass and Bb)
Saxophone (Tenor)
French Horn
Trombone
Solo Piano
Percussions
2 Violins
Viola
Cello
Double bass

PERCUSSION LIST

Vibraphone

1 Suspended Cymbal (Ride)

Bass drum – suitable for hand-playing

+ 

1 Cello/Double bass bow

Drum Brush - Mallets
Winds

Air-sounds (‘‘souffle’’)

Examples of uses:

1) Different types of low/high air-sounds colours, articulations, and combinations with flutter-tongue (freely let air escape from reed/mouth/mouthpiece).

2) Glissandi/’waves’’ (low to high and high to low) using various speed (slow/fast)

3) Combinations

Freely choose the most effective fingering/position and use phonetics - the opening/closing of oral cavity - to create/change the colours, articulations and dynamics.

The written notes refer to the air “colours” (from low to high, i.e. from “dark” to” bright”). They are purely indicative and do not refer to any specific pitch or fingering.

Air, inhaled through the instrument

Ossia: “Normal” med/high “air sound” “mimicking” inhalation (colour: med/high)

Examples of uses and combinations
Asthma: simulate difficulty to inhale (suggested: (R)hi” - French R). Very bright, almost hissing

Air + sound

Multiphonics: fingerings are detailed in the score.

**Strings**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>M.S.P</td>
<td>Molto sul Ponticello (very near the bridge)</td>
</tr>
<tr>
<td>S.P</td>
<td>Sul Ponticello (near the bridge)</td>
</tr>
<tr>
<td>N.</td>
<td>Normal bow position</td>
</tr>
<tr>
<td>S.T</td>
<td>Sul tasto (high on the fingerboard)</td>
</tr>
<tr>
<td>M.S.T</td>
<td>Molto sul tasto (very high on the fingerboard)</td>
</tr>
<tr>
<td></td>
<td>Harmonic pressure (the black/white difference is purely rhythmical)</td>
</tr>
<tr>
<td></td>
<td>Overpressure on the strings</td>
</tr>
<tr>
<td></td>
<td>Mute the strings with the left hand</td>
</tr>
<tr>
<td></td>
<td>Air-like sounds (“souffle”) (the black/white difference is purely rhythmical)</td>
</tr>
</tbody>
</table>

Air-like sounds (“souffle”) are produced on the bridge, the strings (muted) and/or using the body of the instrument (waist, f-holes - see below).
**Waist** Play on the “waist” (or C-bout) part of instrument’s body.
Ossia: any part of the body producing a similar colour (med/high air-like sound).

**Bridge** Play on the bridge (use the bridge angle when possible - mute strings).
Rich low/med. air-like sound, as sonorous and articulated as possible.

Examples of uses: soft, loud “breath attacks”, “souffle” (air) to sound transition

White noise produced on muted string(s). May include other elements (harmonics, bow noises) and change according to context. Use II/III (freely)

**Blow into f-hole**: The f hole should “amplify” the voice. Violin and viola: Adjust chin/chinrest position if necessary. Cello: Voice in the direction of the f-hole, requires a brief positioning.

Take the instrument with two hands, Blow on strings and f-hole using a rotation motion. The open strings are slightly vibrating as a result of the breath + rotation (do not mute the strings). Freely.
Brushing techniques:

Vertical “brushing” on string II+III (muted) using bow wood + hair (legno + crini). For this specific technique, the lines represent the bow vertical movements (ponticello/tasto) - no glissando!

Very light bow pressure, rich “souffle” (air-like sound) resulting from the friction of wood and hair on the strings. When used Fast: Ben Marcato and as articulated as possible.

When used slow: rich, using both the wood/hair/string contact

Those two velocities are regally combined

**General remarks**

Strings: Legno + crini from beginning to letter A (excepted when playing on bridge and waist).

Legno + crini from 53 to letter 61 (excepted when playing on bridge and waist).

The piano should be slightly amplified using two microphones on the sides of the keyboard.
\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(sempre)} \]

\[ \text{strings} \quad \text{(scratch)} \]

\[ \text{strings} \quad \text{(nails)} \]

\[ \text{strings} \quad \text{(med./low)} \]

\[ \text{strings} \quad \text{(side)} \]

\[ \text{strings} \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]

\[ \text{Maestoso} \quad \frac{\text{q}}{\text{c}} = 72 - 74 \quad \text{(nails)} \]
Ritmico, nervoso $\frac{4}{4} = 84 - 86$ c.

- **Fl.**, **Cl.**, **Sx.**, **Hrn.**, **Tbn.**
- **Pno.**
- **Perc.**, **Vln. 1**, **Vln. 2**, **Vla.**, **Vc.**, **Cb.**
Ritmico, nervoso \( \dot{q} = 84 - 86 \) c.

- Fl.
- Cl.
- Sx.
- Hrn.
- Tbn.

**Ritmico, nervoso \( \dot{q} = 84 - 86 \) c.**

- Pno.
- Perc.
- Vln. 1
- Vln. 2

**Vla.**

**Vc.**

**Cb.**
Poco animato

Cl.

Hrn.

Tbn.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
Calmando $\mathbf{j} = 69 \text{ c.}$

Calmando $\mathbf{j} = 69 \text{ c.}$

* take time if needed...
poco rit.  \( \text{Piu Calmo} \) \( \text{p} = 66 \text{ c.} \)  poco rit.  \text{a tempo}
Molto animato

\[ \begin{align*}
\text{Fl.} & \\
\text{Cl.} & \\
\text{Sx.} & \\
\text{Hrn.} & \\
\text{Tbn.} & \\
\text{Pno.} & \\
\text{Perc.} & \\
\text{Vln. 1} & \\
\text{Vln. 2} & \\
\text{Vla.} & \\
\text{Vc.} & \\
\text{Cb.} & \\
\end{align*} \]
Poco animato \( \frac{q}{q} = 69 - 72 \text{ c.} \)
Poco animato

C Flute

Piu Calmo

Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco animato

Flute

Cl. (take C flute)

Sax.

Horn

Tuba

Piano

Percussion

Violin 1

Violin 2

Viola

Violoncello

Cello

* the open strings are slightly vibrating thanks to the air+rotation. Freely, let vibrate

C Flute

behind dampers

Pianissimo

(freely)

mouthpiece whistle

(freely)

mouthpiece whistle

ad lib.

(interacting with the beatings)

ad lib.

behind the bridge ad lib.

Pianissimo

(freely)

mouthpiece whistle

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.

Pianissimo

(freely)

tenu. pegs
gliss.
Piu Calmo

(Fl. Flz. ord.)

(Piu Calmo)

(soft whistle)

(metal frame)

(legno + crini)

(bridge)

(rub)

(rub)
Animando

Take instrument w. 2 hands
Blow into holes

Animando

(between tun. pegs/metal bar)
(different colors/filtrations using 1-2-3 fingers)

Voice
(Come sopra)

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
Animando

Fl.      (V)  <mp  \(\text{blow into holes}\)  (mouthpiece on)
Cl.      (V)  <\(\text{mouthpiece ord.}\)
Sx.      (V)  <\(\text{mouthpiece ord.}\)
Hrn.     \(\text{between tun. pegs/metal bar}\)
Tbn.     \(\text{between tun. pegs/metal bar}\)
Pno.      \(\text{come sopra}\)  \(\text{sim.}\)  \(\text{come sopra}\)  \(\text{sim.}\)
Perc.     \(\text{bass drum mallet}\)  \(\text{bass drum mallet}\)  \(\text{skin tension}\)  \(\text{skin tension}\)
Vln. 1    \(\text{blow into f. hole}\)  \(\text{blow into f. hole}\)
Vln. 2    \(\text{blow into f. hole}\)  \(\text{blow into f. hole}\)
Vla.      \(\text{legno + crini}\)  \(\text{legno + crini}\)  \(\text{legno + crini}\)
Vc.       \(\text{legno + crini}\)  \(\text{legno + crini}\)  \(\text{legno + crini}\)
Cb.       \(\text{legno + crini}\)  \(\text{legno + crini}\)  \(\text{legno + crini}\)
50

Piu Calmo

Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bridge

bridge

(take Bass Clarinet)

(mp)

(close)

(p)

(open)

(close)

(bright)

(dark)

(p_sub.)

(mp)

(pp)

(bright)

(dark)

(bridge)

(bridge)

"mf"

"mf"
Animando

Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.
Con forza

Between tun. pegs/metal bar

(fast)

(slow)

(fast)

(as fast as possible)

(skin tension)

Strings: jet. non-sync., mixed freely

Legno + crini

Jet.
Calmo

Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(×)

Calmo

(mouthpiece whistle) (×)

(glos.)

bridge

waist

bridge

bridge

waist

bridge

(p)
Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(soft whistle)

(keys)

(strings)

(behind the nut)

(poco vib.)

(behind the nut)

(poco rubato)
Martin Loridan

Sha'aph
For Orchestra
(2020)
Orchestra

3 Flutes
3 Oboes
3 Clarinets (3rd doubles Bass Clarinet)
3 Bassoons

4 French Horns
3 Trumpets
3 Trombones
1 Tuba

3 Percussions
  Harp
  Piano

Strings
Sha'aph

Calme, respiré \( \neq 62 - 64 \)

Flute 1-3
Oboe 1-3
Bb Clarinet 1-2
Bass Clarinet
Bassoon 1-3
F. Horn 1-3
F. Horn 2-4
Trumpet 1-3 in C
Trombone 1-3
Tuba

Percussion 1
Percussion 2
Percussion 3

Harp

Piano

Violin 1
Violin 2
Viola
Cello div. in 2
Contrabass div. in 2

\( \frac{\text{Ped.}}{\text{l.v.}} \) (inhal) (rich, full) (pp) (p)

\( \frac{\text{Bridge}}{\text{Side}} \) (fingertips) (fingernails) (mix w. bridge) (guero) keys (rub) (bright)

\( \frac{\text{Strings}}{\text{Soundboard}} \) (rub) (dark) (hand) (soft brush) (bright)

\( \frac{\text{Cymb.}}{\text{Tam}} \) (high)

\( \frac{- \text{Ord.}}{\text{Ord.}} \) (side)

\( \frac{\text{Legno + Crini}}{\text{Legno + Crini}} \) (side)
Calme, respiré \( \frac{d}{q} = 62 - 64 \)
Calme, respiré \( \mathbf{j} = 62 - 64 \)
Calme, respiré $q = 62 - 64$
Rebonds, rauque $\text{rall.}$ ......................................................... Plus calme, tremblant $\frac{\text{d}}{\text{c.}} = 60$ c.

F. Horn 1-3

F. Horn 2-4

Bb Cl. 1-2

Cl. B.

Bsn. 1-3

Ob. 1-3

Tpt. 1-3

Perc. 2

Perc. 1

Fl. 1-3

Tuba

Hp.

Pno.

H. 1

H. 2

Vla.

Vc.

Cb.
Hésitant, dans la résonance

Plus présent, plus décidé
En écho

Fl. 1-3

Ob. 1-3

Bb Cl. 1-2

Cl. B.

Hbn. 1-3

F. Horn 1-3

F. Horn 2-4

Tpt. 1-3

in C

Tbn. 1-3

Tuba

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vl. 1

Vl. 2

Vla.

Vc.

Cb.