

Exploring an Instrument's Diversity:

The Creative Implications of the Recorder Performer's

Choice of Instrument

Volume II

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APENDIX 1

Searching for Alto Recorders to Meet the Piano

SONATA
for Treble Recorder/Flute and Piano

John Frith

1. Moderato (♩ = 82).....1
2. Andante misterioso (♩ = 66)7
3. Rondo: Moderato (♩ = 56).....13

Duration: approx. 12 minutes

As the preferred solo woodwind instrument of the Baroque era the treble recorder has amassed a large and colourful repertoire. At this time in its development recorder music was invariably written in 'accessible' keys thus avoiding awkward fingerings.

My friend Tim Cranmore (recorder maker and exponent) commissioned this work in 2015 and I am aware that, by regarding the recorder as comparable (both technically and musically) with other modern woodwind instruments, I have created many technically challenging passages. Nevertheless, I am hopeful that recorder players will, ultimately, agree with our assertion that the end does justify the means.

This Sonata has three movements. The first is in sonata form. The second draws something from the illusive 'other-worldliness' of folk music. The final movement is written in rondo form the coda section of which contains some virtuosic passages for both instruments.

As a work for flute and piano the solo part is less challenging, while the musical effect should be equally satisfying.

John Frith, Ledbury

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About the Composer

John Frith was born in Hampshire, England, and has had a lifelong love of music. His professional training began at Dartington College of Arts where he studied composition with Richard Hall. He continued his musical education at The Guildhall School of Music, studying horn with Anthony Halstead and composition with Edmund Rubbra, winning the Brass and School Composition Prizes in 1970 and 1971.

Having combined professional horn playing with teaching for some years, John now lives in the West Midlands, England. He recently retired from Worcestershire Youth Music where he had the dual rôle of Brass Teacher and Composer in Residence in county schools, developing creative projects with young children.

John has written extensively for wind, brass, strings and voices and has published many pieces for various combinations of instruments including large orchestral pieces, some of which have been both professionally recorded and broadcast by the BBC.

SONATA for Treble Recorder (Flute) and Piano

I

Moderato q = 82

John Frith 2015

Musical score for measures 1-4. The treble clef part (Recorder) begins with a *p dolce* marking. The piano accompaniment starts with a *p legato* marking. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The music features a mix of eighth and sixteenth notes with various articulations.

Musical score for measures 5-7. The treble clef part continues with a melodic line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Musical score for measures 8-10. The treble clef part includes a trill marked *tr b* and a dynamic marking of *f*. The piano accompaniment also features a dynamic marking of *f*. The piece concludes with a final cadence in measure 10, marked with a '3' at the bottom right.

11

Musical score for measures 11-13. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats. Measure 11 starts with a vocal line and piano accompaniment. Measure 12 continues the vocal line and piano accompaniment. Measure 13 features a vocal line with a slur and a piano accompaniment with a triplet of eighth notes in the bass staff.

14

Musical score for measures 14-17. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats. Measure 14 starts with a vocal line marked *mf* and piano accompaniment. Measure 15 continues the vocal line and piano accompaniment. Measure 16 features a vocal line marked *p* and piano accompaniment. Measure 17 features a vocal line and piano accompaniment with a 3/4 time signature change.

18

Musical score for measures 18-21. The system includes a vocal line and a piano accompaniment with treble and bass staves. The key signature has two flats. Measure 18 starts with a vocal line marked *mf* and piano accompaniment. Measure 19 continues the vocal line and piano accompaniment. Measure 20 features a vocal line and piano accompaniment with a 3/4 time signature change. Measure 21 features a vocal line and piano accompaniment with a 3/4 time signature change.

22

3 f 3 trill 3

26

rit. . . .

A **Meno mosso** $q = 66$

p p

29

pp pp

poco accel. . .

B A tempo $q = 82$

33

p dolce

p legato

This system contains measures 33, 34, and 35. Measure 33 features a treble clef with a whole rest, followed by a half rest, and then a quarter note G4 with a sharp sign. Measure 34 has a treble clef with a half note G4 and a quarter note A4, both with sharp signs. Measure 35 has a treble clef with a half note G4 and a quarter note F#4, both with sharp signs. The piano accompaniment in the grand staff includes a bass line with eighth notes and chords in the right hand.

36

This system contains measures 36, 37, 38, and 39. Measure 36 has a treble clef with a half note G4 and a quarter note A4, both with sharp signs. Measure 37 has a treble clef with a half note G4 and a quarter note F#4, both with sharp signs. Measure 38 has a treble clef with a half note G4 and a quarter note F4. Measure 39 has a treble clef with a half note G4 and a quarter note F4. The piano accompaniment continues with complex rhythmic patterns and chords.

40

This system contains measures 40, 41, 42, and 43. Measure 40 has a treble clef with a half note G4 and a quarter note A4, both with sharp signs. Measure 41 has a treble clef with a half note G4 and a quarter rest. Measure 42 has a treble clef with a half note G4 and a quarter rest. Measure 43 has a treble clef with a half note G4 and a quarter rest. The piano accompaniment features a bass line with eighth notes and chords in the right hand.

43

Measures 43-45 of a musical score. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats (B-flat and E-flat). Measure 43 starts with a forte (f) dynamic. The top staff contains a melodic line with a dotted quarter note, followed by eighth notes and a quarter note. The middle staff features a series of chords, some with a fermata. The bottom staff has a bass line with a triplet of eighth notes in measure 44 and a fermata in measure 45. A hairpin crescendo is shown between the top and middle staves.

46

Measures 46-48 of a musical score. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 46 begins with a fermata. The top staff has a melodic line with a triplet of eighth notes in measure 47 and a fermata in measure 48. The middle staff contains chords, with a fermata in measure 48. The bottom staff features a bass line with a triplet of eighth notes in measure 47 and a fermata in measure 48. A hairpin crescendo is shown between the top and middle staves.

49

Measures 49-51 of a musical score. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two flats. Measure 49 starts with a fermata. The top staff has a melodic line with a fermata in measure 50 and a triplet of eighth notes in measure 51. The middle staff contains chords, with a fermata in measure 50. The bottom staff features a bass line with a fermata in measure 50 and a triplet of eighth notes in measure 51. A hairpin crescendo is shown between the top and middle staves.

52 *tr*

poco f

poco f

Detailed description: This system contains measures 52 and 53. The top staff is a single melodic line in a treble clef with a key signature of two flats. It begins with a trill (tr) on a G4 note. The melody consists of eighth and sixteenth notes, with some slurs. The bottom staff is a grand staff (treble and bass clefs) with a key signature of two flats. It features a piano accompaniment with chords and moving lines in both hands. The dynamic marking *poco f* is present in both staves.

54

6

Detailed description: This system contains measures 54, 55, and 56. The top staff continues the melodic line from measure 52, featuring a sixteenth-note triplet in measure 54. The bottom staff continues the piano accompaniment. The dynamic marking *poco f* is not explicitly shown in this system but is implied from the previous system.

57

p

p

Detailed description: This system contains measures 57, 58, 59, and 60. The top staff features a series of chords, each with a different time signature: 2/4, 3/4, 2/4, and 3/4. The bottom staff continues the piano accompaniment with moving lines in both hands. The dynamic marking *p* (piano) is present in both staves.

61 C

mf 3

mf

64

f 3 tr

f

67

p

p

70

Musical score for measures 70-72. The score is in 3/4 time with a key signature of two flats. It features a vocal line with a long melisma and piano accompaniment with arpeggiated chords and a bass line with eighth-note patterns.

rit.

D *Meno mosso* q = 66

73

Musical score for measures 73-76. Measure 73 starts with a piano (*pp*) dynamic. Measure 74 has a mezzo-forte (*mp*) dynamic with an accent (>) and a *p mesto* marking. Measure 75 has a piano (*p*) dynamic with a *p mesto* marking. Measure 76 continues the *p mesto* section. The piano accompaniment includes a complex bass line with sixteenth-note patterns.

77

Musical score for measures 77-80. The score continues with a vocal line and piano accompaniment, maintaining the *p mesto* tempo and dynamic.

81

6 pp

espress. 3 pp

85

(pp)

(pp)

89

rall.

p

p

92 (3:45)

pp

pp

senza ped.

pp

II

John Frith 2015

Andante misterioso $q = 66$

mp dolce

p

5

8

3 6

3 3 3 3

Ped. Ped.

N.B. The high Gb in bar 51 is for Flute only.

10

f

Ped.

A

12

mf

pp

mp dolce

Ped.

15

mf

Ped.

17

Musical score for measures 17-18. The top staff is a single melodic line with triplets and a sextuplet. The middle and bottom staves are piano accompaniment with chords and bass lines.

19

cresc.

Musical score for measures 19-20. The top staff has a melodic line with a crescendo and a sextuplet. The middle and bottom staves have piano accompaniment with triplets and pedal markings.

21

Musical score for measures 21-22. The top staff has a melodic line with a triplet. The middle and bottom staves have piano accompaniment with triplets and pedal markings.

4

23

f

f

Ped.

3

3

Ped.

25 **B**

mf

mp sonore

27

tr b

cresc.

cresc.

29

3 6 6 6

31

rit. **C** A tempo q = 66

f dim. *p*

f dim. *p sotto voce*

34

37

Musical score for measures 37-38. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 37 features a complex melodic line in the treble staff with many accidentals and a triplet of eighth notes at the end. The grand staff provides accompaniment with a melodic line in the treble and a bass line in the bass. Measure 38 continues the melodic development in both staves.

39

Musical score for measures 39-40. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 39 features a complex melodic line in the treble staff with many accidentals and a triplet of eighth notes. Measure 40 continues the melodic development in both staves, with a sextuplet of eighth notes in the treble staff.

41

Musical score for measures 41-44. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one flat (B-flat). Measure 41 features a complex melodic line in the treble staff with many accidentals and a sextuplet of eighth notes. The grand staff provides accompaniment with a melodic line in the treble and a bass line in the bass. Measure 42 includes a *cresc.* marking. Measure 43 includes a *cresc.* marking and a triplet of eighth notes. Measure 44 includes a *cresc.* marking and a triplet of eighth notes. The system concludes with a *Ped.* marking and a change in time signature to 4/4.

43

3

Ped. Ped. Ped.

45

f

f

dim.

Ped. Ped.

47

p

mp sonore

Ped.

8

49 *mp* *tr* ^b

51 *cresc.* 3 6

53 *f* *rit.* *dim.* *f* *dim.*

D A tempo q = 66

55

p *espress.*

58

p

61

p

10

64

mf

mf

Detailed description: This system contains measures 64, 65, and 66. The right-hand part (RH) features a melodic line with slurs and accents, including a triplet of eighth notes in measure 64. The left-hand part (LH) consists of chords and single notes, with a triplet of eighth notes in measure 65. Dynamics are marked as *mf* in both staves.

67

3 6 3 dim. 3 6 3 dim.

Detailed description: This system contains measures 67 and 68. The RH part has a melodic line with slurs and accents, featuring triplets and sextuplets. The LH part has chords and single notes, also with triplets and sextuplets. Dynamics include *dim.* in both staves.

69

rall.

3 6 3 3 6 3

3 3

8^{vb}

Detailed description: This system contains measures 69 and 70. The RH part has a melodic line with slurs and accents, featuring triplets and sextuplets. The LH part has chords and single notes, also with triplets and sextuplets. A *rall.* marking is present above the RH staff. Dynamics include *8^{vb}* in the LH staff.

71

(4:20)

Musical score for measures 71-72. The score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 71 features a piano (*pp*) dynamic. The melodic line begins with a half note G4, followed by a whole note G4. The piano accompaniment starts with a quarter rest, followed by quarter notes G4 and A4, and a half note Bb4. Measure 72 continues with a whole note G4 in the melody. The piano accompaniment consists of a half note G4 and a half note Bb4. The score concludes with a double bar line.

III

John Frith 2015

Rondo - Moderato q. = 56

f ten.

f ten.

 accel. **A** Allegro giocoso q. = 66

5

p leggiero

p leggiero

9

mf

mf

B

12

f

16

mf

19

f

23 C

p
mf
pp

27 *cresc.* *tr*

cresc.
tr

30

D

33 *tr*

f *mp*

36

mf *mp* *mf* *mp*

mf *p* *mf* *p*

40

mf

mf

44

p *cresc.*

pp *cresc.*

47

tr *mf*

mf

50

tr *f*

f

53

53

f

This system contains measures 53, 54, and 55. It features three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The music is in a key with three flats. Measure 53 starts with a rest followed by a series of eighth notes. Measure 54 contains a complex rhythmic pattern with many sixteenth notes. Measure 55 continues with similar rhythmic patterns. Dynamics include a forte (*f*) marking and hairpins indicating volume changes.

56

56

fp *cresc.*

fp *cresc.*

This system contains measures 56, 57, and 58. It features three staves: a single treble clef staff at the top and a grand staff below. The music continues with complex rhythmic patterns. Dynamics include *fp* (fortissimo piano) and *cresc.* (crescendo) markings.

59

59

ff *rit.* *f*

ff *f*

This system contains measures 59, 60, and 61. It features three staves: a single treble clef staff at the top and a grand staff below. Measure 59 has a forte fortissimo (*ff*) dynamic. Measure 60 includes a *rit.* (ritardando) marking. Measure 61 has a forte (*f*) dynamic. The system concludes with a double bar line.

E *Meno mosso* q. = 48

63

p

p ten.

Ped.

65

rit. *accel.*

p leggiero

Ped.

F *Allegro giocoso* q. = 66

68

p leggiero

71

mf

mf

74

f

G

espress.

mp leggiero

f

78

mp espress.

H

81

mf

mf

85

mf

88

mp

mp

91

f

f

94

rit.

Animato
q. = 80

p *leggiero*

pp

98

I

I

p *leggiero*

101

mf

mf

104

f

3

3

3

3

3

p cresc.

f

p cresc.

107

tr

rall.

110

mf

sff

mf

più f

sff

tr

(3:27)

Detailed description: The image shows a musical score for measures 110, 111, and 112. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. It begins with a melodic line starting on G4, moving up stepwise to D5, then down to G4. A slur covers the first two measures, and a fermata is placed over the final note in measure 112. The dynamic marking 'mf' is at the start, and 'sff' is at the end. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The right hand plays chords and single notes, while the left hand plays a bass line. Dynamic markings include 'mf', '*più f*', and 'sff'. A trill is marked in the bass line of measure 112. A rehearsal mark '(3:27)' is at the end of the system.

Excerpt - John Frith, Recorder Sonata (first movement)

D

51

Fl.

mf poco à poco cresc.

Pno.

mf poco à poco cresc.

53

Fl.

Pno.

55

Fl.

(cresc.)

3 7 3

Pno.

(cresc.)

57
Fl. *(cresc.)*
Pno. *(cresc.)*

3

3

59 **E**
Fl. *ff*
Pno. *ff*

ff

61
Fl. *ff*
Pno. *ff*

3

3

Cadenza 1 Modern Alto E-foot

The musical score consists of ten staves of music, all in treble clef and a key signature of one flat (B-flat major or E-flat minor). The notation is highly technical, featuring a variety of rhythmic patterns and melodic lines.

- Staff 1:** Features a melodic line with eighth-note runs, a half note, and eighth-note patterns with slurs.
- Staff 2:** Includes eighth-note runs, a quarter note, and two triplet eighth-note figures.
- Staff 3:** Contains two triplet eighth-note figures, eighth-note runs, and a quarter note.
- Staff 4:** Shows eighth-note runs with slurs and a quarter note.
- Staff 5:** Features a complex rhythmic pattern with eighth notes and a fermata.
- Staff 6:** Displays eighth-note runs with slurs and a fermata.
- Staff 7:** Includes eighth-note runs with slurs and a fermata.
- Staff 8:** Shows eighth-note runs with slurs and a fermata.
- Staff 9:** Features eighth-note runs with slurs and a fermata.
- Staff 10:** Contains eighth-note runs with slurs and a fermata.

Cadenza 2 Modern Alto E-foot

This musical score is written for a single melodic line in treble clef, featuring a key signature of one flat (B-flat). The piece is a cadenza, characterized by its technical and expressive nature. It begins with a series of eighth-note runs and quarter-note patterns, leading into more complex rhythmic structures. The score includes several triplet markings (indicated by a '3' above the notes) and a 7-measure rest. The melodic line is highly ornamented with slurs and accents, culminating in a final cadence with a fermata. The notation is dense and detailed, typical of a modern alto saxophone cadenza.

Cadenza 3 Alto en Fa

This musical score for Cadenza 3 Alto en Fa consists of eight staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The piece features a variety of musical techniques and ornaments:

- Staff 1:** Begins with a melodic line featuring a trill (tr) on the final note.
- Staff 2:** Continues the melodic development with various slurs and accents.
- Staff 3:** Shows a more rhythmic passage with slurs and accents.
- Staff 4:** Includes a trill (tr) and a triplet (3) in the lower register.
- Staff 5:** Features a triplet (3) and a slur over a descending melodic line.
- Staff 6:** Contains a triplet (3) and a slur over a complex melodic figure.
- Staff 7:** Shows a triplet (3) and a slur over a melodic line.
- Staff 8:** Concludes with a triplet (3) and a slur over a melodic line.

à la mémoire de Madame Elizabeth Sprague Coolidge

SONATE

pour
Flûte et Piano

FRANCIS POULENC (1957)

1 Allegretto malincolico

[♩ = 84]

FLUTE

PIANO

mf

mf

[mettre beaucoup de pédale (les doubles croches très estompées)]

f

f

[*mf*]

mf

2

12

Musical score for measures 12-14. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 12 features a melodic line in the treble staff with a slur and a 7-measure rest, and a piano accompaniment in the grand staff. Measure 13 continues the accompaniment. Measure 14 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Dynamics include *f* (forte) in measures 12 and 14.

15

Musical score for measures 15-18. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 15 features a melodic line in the treble staff with a slur and a 7-measure rest, and a piano accompaniment in the grand staff. Measure 16 continues the accompaniment. Measure 17 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Measure 18 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Dynamics include *f* (forte) in measures 15 and 17.

19 (2)

8

Musical score for measures 19-22. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 19 features a melodic line in the treble staff with a slur and a 7-measure rest, and a piano accompaniment in the grand staff. Measure 20 continues the accompaniment. Measure 21 shows a melodic phrase in the treble staff with a trill and a piano accompaniment in the grand staff. Measure 22 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Dynamics include *mf* (mezzo-forte) in measures 19 and 22.

23

Musical score for measures 23-26. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. Measure 23 features a melodic line in the treble staff with a slur and a 7-measure rest, and a piano accompaniment in the grand staff. Measure 24 continues the accompaniment. Measure 25 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Measure 26 shows a melodic phrase in the treble staff and a piano accompaniment in the grand staff. Dynamics include *f* (forte) in measures 23 and 25, and *mf* (mezzo-forte) in measure 26.

27 (3)

f *mf*

mf *f*

31 (4) [léger et mordant]

mf *p*

léger et mordant

[sans pédale]

35

39 (5)

[*mf*] *mf*

mf

43

p

m.d.

f

m.g. dessus

[*m.g.*]

Detailed description: This system contains measures 43 to 46. The upper staff features a melodic line with a long slur over measures 43-44 and a dynamic marking of *p* at the start of measure 45. The lower staff is divided into two parts: the upper part (treble clef) has a dynamic marking of *m.d.* and *f*, while the lower part (bass clef) has a dynamic marking of *m.g. dessus* and a bracketed *[m.g.]* marking.

47

f

mf

f

Detailed description: This system contains measures 47 to 50. The upper staff begins with a dynamic marking of *f*. The lower staff has a dynamic marking of *mf* in measure 49 and *f* in measure 50.

51

f

mf

⑥

tr

Detailed description: This system contains measures 51 to 54. The upper staff has a dynamic marking of *f* and a circled number 6 above measure 52. The lower staff has a dynamic marking of *mf*. A trill marking (*tr*) is present above the final note of measure 54.

55

f

7

7

Detailed description: This system contains measures 55 to 58. The upper staff has a dynamic marking of *f* and a slur with a '7' underneath it. The lower staff has a slur with a '7' underneath it in measure 57.

[surtout sans ralentir]

59

Musical score for measures 59-62. The system includes a treble clef staff and a grand staff (treble and bass clefs). Measure 59 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. A dynamic marking of *[f]* is placed below the treble staff. The grand staff continues with a complex rhythmic pattern of eighth and sixteenth notes. Measure 62 ends with a half note G2. A dynamic marking of *f* is placed below the grand staff.

63

Musical score for measures 63-68. The system includes a treble clef staff and a grand staff. Measure 63 starts with a treble clef staff containing a half note G4, a quarter rest, and a quarter note A4. A circled number 7 is above the treble staff. A dynamic marking of *p* is placed below the treble staff. The grand staff continues with a complex rhythmic pattern. Measure 68 ends with a half note G2. A dynamic marking of *mf* is placed below the grand staff. A dashed line with a circled number 8 below it spans from measure 63 to 68. The text *Péd. (sans changer)* is written below the grand staff.

A peine plus vite [$\text{♩} = 92$]

69

Musical score for measures 69-73. The system includes a treble clef staff and a grand staff. Measure 69 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. A circled number 8 is above the treble staff. A dynamic marking of *f* is placed below the treble staff. The grand staff continues with a complex rhythmic pattern. Measure 73 ends with a half note G2. A dynamic marking of *mf* is placed below the grand staff.

74

Musical score for measures 74-77. The system includes a treble clef staff and a grand staff. Measure 74 starts with a treble clef staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The grand staff continues with a complex rhythmic pattern. Measure 77 ends with a half note G2.

78

9

82

10

8va

85

10

88

10

[pp subito]

92 (11)

ff

96

f *mf* *mf*

céder **a tempo** [♩ = 84]

tr

99 (12)

mf

103

f

107 (13)

Trills and piano accompaniment in measures 107-110.

111

Measures 111-114 with dynamics *f*, *mf*, and *f*.

115 (14)

Measures 115-118 with dynamic *p* and time signature changes.

119

Measures 119-122 with dynamics *mf* and *p*.

122 *mf*

p

125 (15) [*f*] [*sans rigueur*]

f [*sans rigueur*]

129 *pp* [*6*] *ppp* *p*

pp

132 (16) [*céder*]

pp

p *pp*

Péd.

APENDIX 2

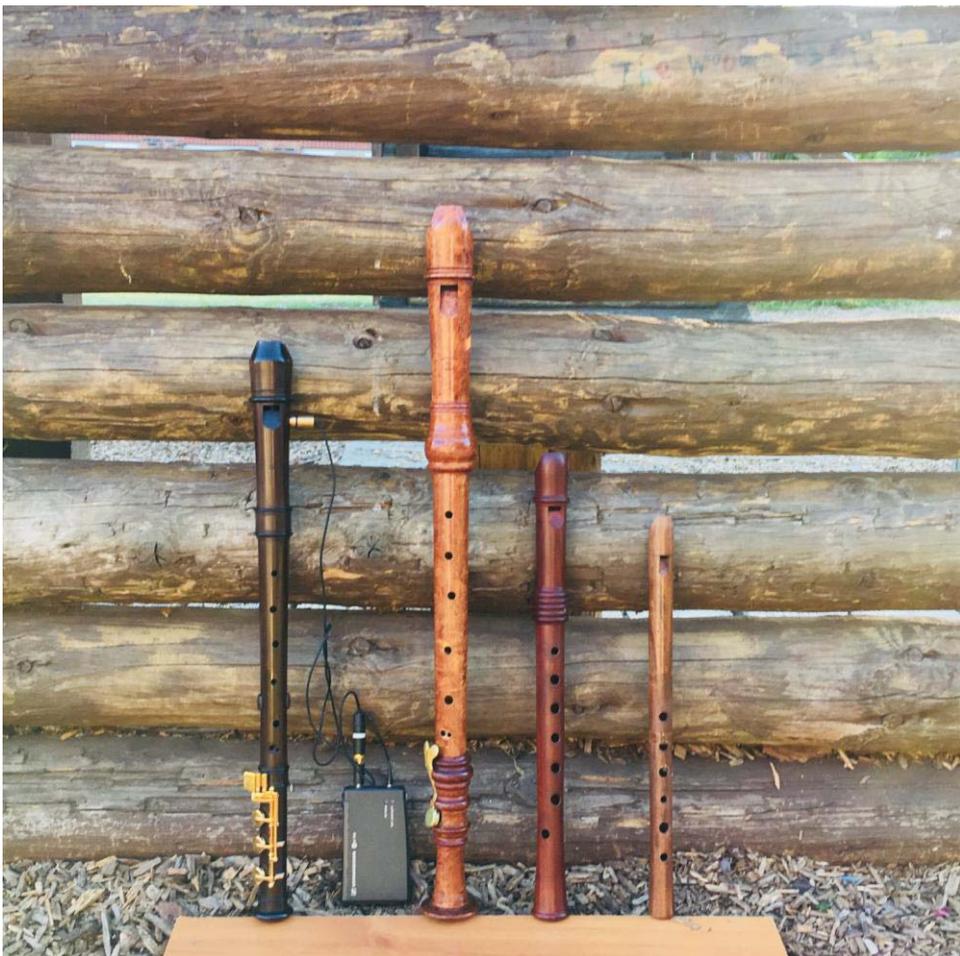
Beyond the Acoustic Environment

RECORDARI

for recorder player and live electronics

Desmond Clarke and Carmen Troncoso

2017



RECORDARI

A cycle in seven movements

1. **Ricordo 1:** *What Prophecies Declare*

2. **Song 1:** *Sol oritur in sydere*

3. **Ricordo 2:** *This sun, taken from our midst*

4. **Song 2:** *Homo Considera*

5. **Ricordo 3:** *You, who quickly pass by*

6. **Song 3:** *Eclypsim Passus Tociens*

7. **Ricordo 4:** *What mysteries murmur*

Duration c. 21 minutes

Preface to the Score

Carmen Troncoso

My work as a twenty-first century recorder performer involves the constant need to select recorder models to play different repertoires and styles, in different venues and instrumental settings. The fact that no particular model of recorder has replaced previous historical ones – despite the ongoing creative innovations in the recorder’s manufacturing/design that have arisen since the early twentieth century – has generated an interesting situation for performers to deal with: nowadays the number of recorder models, both early and contemporary, is enormous, turning the process of choosing into a complex but also fascinating part of the performance preparation. As a doctoral performer-researcher at the University of York from 2015 - 2019, I examined the variables that arise in that process, aiming to identify and understand the criteria of instrumental selection and to explore, within the context of music-making, the creative implications of those choices.

RECORDARI is a seven-movement work, from which four were composed by Clarke as part of the exploration of my Modern Alto Recorder with an E-foot extension and an in-mic system fitted by Philippe Bolton in 2016; and three are medieval songs taken from the tenth fascicle of the thirteenth-century codex “Florence”, played by three different recorder models.

The title of this piece, “RECORDARI”, alludes to the origins of the English word “recorder”, which derives from the Latin “**recordāri**”, meaning to call to mind, to remember, to recollect. These latter actions influenced the process of developing the work: by means of the composition and the performance, Clarke and I aimed to experience the simultaneous inhabitancy of distant epochs related to the recorder’s history, through the integration and juxtaposition of repertoires and instruments, and electronics.

Our version of this score can be listened to at the following link:

<https://youtu.be/tScSj-70nCO>

Addressing RECORDARI’s score

Any live performance of RECORDARI should consider both the already defined elements in the score and those decisions that remain open. These were determined by the composer, Desmond Clarke, and myself in the process of creation.

The defined elements are:

- The inclusion of the four notated “Ricordi” composed by Clarke (movements 1,3,5 and7) and of the medieval song “Sol orytur in sidere” (movement 2).
- The use of an alto recorder with an E-foot extension, ideally with an in-mic system fitted, to play the four “Ricordi”.

- The use of a Ganassi in G pitched at A=462Hz to play alongside the recorded song 'Eclipsim passum tociens' (movement 6).
- The use of the pre-recorded material, which should be played back as indicated in the score (see the indications for the electronics in *Notes on performance*). This pre-recorded material includes the medieval songs "Homo considera" (movement 4) and "Eclipsim passum tociens" (movement 6), recorded by specific instruments (whistle in A pitched at A=462Hz and Ganassi in G pitched at A=462Hz respectively) aiming to generate musical contexts and atmospheres.
- The electronic patches indicated in the *Notes on performance*.
Please note that acquainting oneself with the electronics is essential when making performance choices.

The decisions/elements that remain open to the performer are:

- The choice of alto recorder with an E-foot extension to play the four Ricordi. One suitable model would be the "Elody" recorder by Mollenhauer, but using another model with an external microphone is also possible.
- The choice of tenor recorder pitched at A=440 to play movement 2. Any type of tenor model could be selected (medieval, renaissance, baroque or a contemporary design) taking into account the ways in which the design and sound of the instrument inevitably carry a sense of a particular epoch's aesthetics. The performer may want to match the medieval song with a medieval tenor recorder, or to contrast epochs using a later model.
- The choice of instrument to play movement 4, alongside the recorded song "Homo Considera", which is recorded with a wooden whistle in A pitched at A= 462Hz. One could consider another type of duct flute that could depict an early stage (medieval) in the development of the recorder: a "tabor and pipe", a simple pipe, or even a double recorder. It is, nevertheless, essential, that the recorder performer make their instrumental decision aware of the fixed-electronics environment, which includes the transposed song played with the whistle¹ included within the score of RECORDARI (see Appendix 1).
- The selection of new musical material to play alongside the medieval songs "Homo considera" and "Eclipsim passum tociens" (movements 4 and 6). These additional repertoires can be either related to the historical epoch or style that the instrument selected represents, or set as a contrast: the choice may include contemporary pieces or improvisation. In my version, I played excerpts from medieval *Trotto* and *Ductia* (XIII century) and from the medieval song "Der May" by Oswald von Wolkenstein (1377 - 1445) alongside the recorded song "Homo Considera" in movement 4, and excerpts from "Ricerca Quinta" and "Ricerca Terza" by Giovanni Bassano (1560/61 – 1617) alongside the recorded song "Eclipsim passus tociens" in movement 6. The repertoire that I selected illustrated or responded to these songs' texts, also included in the score.

¹ In RECORDARI, the songs 'Homo considera' and 'Eclipsim passum tociens' are written a third below and a fifth above the originals respectively responding to my instrumental choices.

- The inclusion of theatrical elements. Performers are invited to consider possible modes of presentation giving significance to the visual aspects, such as the combination of elements and objects from different epochs.

The music that arises incorporates both personalities – the composer’s and the performer’s – but also ghosts of other entities, other “voices”: composers from the past, instrument makers, the “presence” of people from different contexts and epochs related to the music. The instruments signify beyond their native epochs, acting as anachronisms within the contemporaneity of the new work: they are of the present, but also carry an “old soul” which coexists with those of the performers. Many pasts are involved: the performer explores a personal relationship to those pasts, through performance. We travel back to those epochs and contexts, or we bring them to our time; of course in truth we do both...

In summary, this is a multi-faceted work; each performance will be different, as each player will bring a different clutch of memories and associations to the piece. We, its originators, hope that in this way the work will live, grow and change, as have the songs embedded in the work.

Song Texts

These songs are taken from the Codex Florence, written by the poet Philip, Chancellor of the University of Paris from 1217 until his death in 1236. He probably collaborated with the composer Pérotin (Perotinus). Detailed information about these songs can be found in Susan Rankin's article 'Some Medieval Songs', in the Early Music Magazine vol. XXXI/3 August 2003.

1. *Sol oritur in Sydere* -

Celebrates the virgin birth.

Sol oritur in sydere,

Rori compar in vellere,

Et Lucifer in vespere

Serenat umbra[m] littere,

Intacto semper latere

Virginis et puerpere

Prodit proles deica.

The sun is born in the heavenly body

like dew in the fleece

and at evening the morning star

lights up the shadow of the word;

from the chaste loins

of the Virgin and childbearer

the divine child comes forth.

Divino verbo numinis

Supplente vicem seminis

Tumescit alvus virginis

Absconsa virtus luminis,

Quot lucet mundi terminis,

Lapsum reformat hominis

Gratia vivifica.

As the divine Word of God

makes good an exchange of seeds

the Virgin's womb swells up;

the hidden power of the light,

which shines to the ends of the world,

reforms the fall of man

with quickening grace.

Quod clamant vaticinia,

Quod murmurant misteria,

Iusta produnt indicia,

Lactante patrem filia,

Inclinantur celestia

Indulcans legis gratia

Terris unit celica.

What prophecies declare,

what mysteries murmur,

just signs bring forth:

by a daughter suckling the Father

the heavens bend down;

grace sweetening the Law

joins the heavens to the earth.

2. *Homo considera*

Refers to the inevitability of death and the worldly temptations and sorrow.

<i>Homo considera</i>	Man, consider of what
<i>Qualis, quam misera</i>	kind, and how wretched
<i>Sors vite sit mortalis;</i>	is the lot of mortal life:
<i>Vita mortifera,</i>	death-bearing life,
<i>Pene puerpera,</i>	almost from childbirth,
<i>Mors vera, mors vitalis;</i>	true death, vital death.
<i>Fomentus est doloris,</i>	Death is an alleviation of sorrow,
<i>Stadium vite laboris,</i>	the course of life's labour
<i>Premit per onera,</i>	oppresses through its burdens,
<i>Sordet pre scelera</i>	it befouls through sins
<i>Squaloris et fetoris,</i>	of filth and stench,
<i>Fermentum est dulcoris,</i>	it is a leaven of sweetness,
<i>Somnium, umbra vaporis;</i>	a dream, a cloud of vapour;
<i>Fallit per prospera,</i>	it deceives in prosperity,
<i>Trahit ad aspera</i>	it drags down to hardships
<i>Meroris et stridoris,</i>	of sorrow and lamenting,
<i>Figmentum est erroris,</i>	it is the image of error,
<i>Gaudium brevis honoris,</i>	the joy of brief honour,
<i>Mordet ut vipera,</i>	it bites like an asp,
<i>Flebilis vespera</i>	it is a tearful evening
<i>Algoris et ardoris.</i>	of cold and heat.

3. *Eclipsim passus tociens*

Mourns the death of a cantor of Paris (probably Peter, 'cantor Parisiensis')

<i>Eclipsim passus tociens</i>	Having suffered eclipse so many times
<i>Mundus Dolores iteret,</i>	let the world renew its sorrows,
<i>Preclare lucis patiens</i>	suffering the setting of a great
<i>Occasum luctu[m] reseret,</i>	light, let it open up its grief;
<i>Radiabat Parisius</i>	Paris was radiant
<i>Fulgens Cantoris radius,</i>	when the ray of the Cantor shone forth,
<i>Quem mors videt et invidet,</i>	whom death saw and envied,
<i>Dum toti mundo providet,</i>	while he cared for the whole world,
<i>Dum verbum vite seminat,</i>	while he sowed the word of life,
<i>Dum lucet non sub modio,</i>	while he shone forth not under a bushel;
<i>Sublatus sol de medio</i>	this sun, taken from our midst,
<i>Felicem vitam terminat.</i>	ends a blessed life.

Notes on Performance:

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

The instruments utilised at the first performance were:

- Modern Alto Recorder in E by Mollenhauer, fitted with an electroacoustic system by the French recorder maker Philipp Bolton. Pitch A= 442.
- Tenor Recorder in C Pitch A= 442. 'Hotetterre' model by Moeck Company.
- Whistle in A Pitch A= 462. Made by the Chilean recorder maker Jorge Montero.
- Ganassi Alto Recorder in G Pitch A= 462. Made by Montero.

Non-standard Notation (Recordari 3 and 4 only):

Cross notehead: unpitched sound.

Cross accent: tongue clicking.

Dashed line: The right-hand forefinger partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

Songs 2 and 3:

The electronics for songs 2 and 3 comprise recordings of two medieval pieces, and in the case of Song 2, pre-recorded percussion. The live player is free to play or improvise music of their choice over and against these recordings.

Electronics:

The electronic component for this work comprises a pd-extended patch, a Reaper patch and a bank of sound files. The patches resample and alter the live playing of the recorder in various ways, and playback the pre-recorded material.

The electronics player must follow the score and trigger cues when indicated. Black arrows indicate cues in the pd-extended patch, white arrows indicate cues in the Reaper patch.

Each movement's cues begin at 0 or 1, and correspond to labelled controls in the patch. See overleaf for example and detailed instructions.

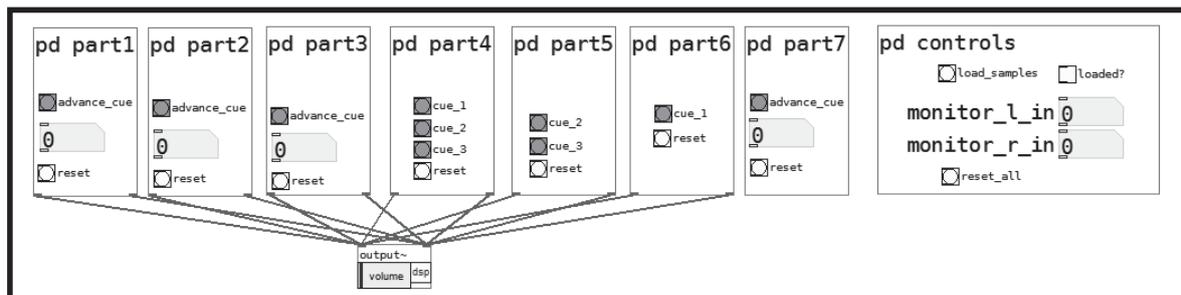
The alto recorder should always be amplified. (Other recorders used may or be may not be amplified, at the discretion of the performers.)

The work uses both fixed and live electronics. Live electronics are used in movements 1, 3, 5 and 7. Fixed media is used in movements 2, 4, 5 and 6.

pd-extended Patch:

Each movement of the piece is clearly labelled within the patch, and corresponds to the cues in the score. Some movements have a click-button for each cue, some have an "advance cue" button.

Before using the patch, be sure to click "load samples" at the right, and ensure the recorder feed is connected to the left channel.



Reaper Patch:

The Reaper patch is used in movements 3 and 5 of the work. Operating it simply requires un-muting two tracks. Before use ensure the recorder feed is connected to the left channel, and channels 1 and 2 are monitoring the incoming signal (this should be on by default).

The two patches and the samples (as well as technical support) can be obtained from the composer at desmondclarke.com

1.

Ricordo 1. What prophecies declare

♩ = c.75

molto ritmico (1)

Alto Recorder in E (442 Hz)

♩ = c.60

liberamente, arioso (2)

↓ 1* ↓ 2**
8x

The first system of music shows the beginning of the piece. It starts with a treble clef and a key signature of one sharp (F#). The tempo is marked as 'molto ritmico (1)' with a quarter note equal to approximately 75 beats per minute. The instrument is specified as 'Alto Recorder in E (442 Hz)'. The tempo then changes to 'liberamente, arioso (2)' with a quarter note equal to approximately 60 beats per minute. The notation includes a first ending marked '1*' and a second ending marked '2**', both with a bracket indicating they are repeated 8 times. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

* Trigger 1 immediately before the recorder starts playing

** Trigger 2 on the 6th or 7th repeat

The second system of music continues the piece. It features two first endings, both marked '(1)' and '4x'. The first ending is followed by a second ending marked '(2)'. The notation includes various note values and slurs, maintaining the 'liberamente, arioso' tempo.

The third system of music continues the piece. It features a first ending marked '(1)' and '2x', followed by a second ending marked '(2)' and '4x'. The notation includes various note values and slurs, maintaining the 'liberamente, arioso' tempo.

The fourth system of music shows a long, continuous melodic line. It is marked '(2)' and spans across the system. The notation includes various note values and slurs, maintaining the 'liberamente, arioso' tempo.

The fifth system of music continues the piece. It features a first ending marked '(1)' and '4x', followed by a second ending marked '(2)' and '4x'. The notation includes various note values and slurs, maintaining the 'liberamente, arioso' tempo.

The sixth system of music continues the piece. It features a first ending marked '(1)' and '4x', followed by a second ending marked '(2)' and '4x'. The notation includes various note values and slurs, maintaining the 'liberamente, arioso' tempo. The system concludes with a trill section, indicated by 'tr' markings above the notes.

A musical staff in treble clef. The upper voice has a long, sweeping melodic line with many accidentals, starting on a high note and moving downwards. The lower voice has a complex, rhythmic bass line with many notes and accidentals.

(1)
5x

Two measures of music. The first measure is marked (1) and has a '5x' annotation above it. The second measure is marked (2) and has a '4x' annotation above it. Both measures show melodic lines with accidentals and a bass line.

A musical staff in treble clef. The upper voice has a long, sweeping melodic line with many accidentals, starting on a high note and moving downwards. The lower voice has a complex, rhythmic bass line with many notes and accidentals.

A musical staff in treble clef. The upper voice has a long, sweeping melodic line with many accidentals, starting on a high note and moving downwards. The lower voice has a complex, rhythmic bass line with many notes and accidentals.

(1)
4x

(2)

Two measures of music. The first measure is marked (1) and has a '4x' annotation above it. The second measure is marked (2). Both measures show melodic lines with accidentals and a bass line.

A musical staff in treble clef. The upper voice has a complex, rhythmic melodic line with many notes and accidentals. The lower voice has a complex, rhythmic bass line with many notes and accidentals.

(1)
8x

A musical staff in treble clef. The upper voice has a long, sweeping melodic line with many accidentals, starting on a high note and moving downwards. The lower voice has a complex, rhythmic bass line with many notes and accidentals.

3
c. 15"

Recorders

Electronics

ff

Performance instructions for recorders and electronics. It includes a measure with a '3' above it and a 'c. 15"' annotation. Below the staff, there are two lines: 'Recorders' with a wavy line and 'Electronics' with a straight line. The word 'ff' (fortissimo) is written below the electronics line.

2. Sol oritur in sydere

Tenor Recorder (442 Hz)

Musical score for Tenor Recorder (442 Hz) titled "Sol oritur in sydere". The score consists of eight staves of music in treble clef. The first staff shows the beginning of the piece. The second staff has a downward arrow labeled "1" above the first note. The third staff has a downward arrow labeled "2" above the first note. The fourth staff has a downward arrow labeled "3" above the first note. The fifth staff has two downward arrows labeled "4" and "5" above the first and second notes respectively. The sixth staff has two downward arrows labeled "6" and "7" above the first and second notes respectively. The seventh and eighth staves continue the melodic line with various phrasing marks and a final double bar line at the end of the eighth staff.

3.

Ricordo 2. This sun, taken from our midst

Alto Recorder in E (442 Hz)

♩ = c. 75 very straight, organ-like

Electronics

*0 turn on delay and pitch shifters
(unmute track 1: MOVEMENT 3)

(pppp cresc.)

with increasing freedom

Lilting
Repeat ad lib.
tempo, inversions etc. ad lib.

27*
wait for silence

16 *27 turn off delay and pitch shifters (mute track 1: MOVEMENT 3)

4.
Song 2: Homo Considera
Whistle (462 Hz)

Recorder ad lib. al fine

Attacca Ricordo 3 ad lib

Electronics

1 2 - Percussion Start (x2) 3 - Song Playback Start (duration 1:30) ...percussion continues

5.

Ricordo 3: You, who quickly pass by

NB. this score is more of a guide for controlled improvisation than a literal document

Alto Recorder in E (442 Hz)

c. 100 improvisatory, very free
sempre stacatissimo!

Electronics

percuSSION (ongoing) *ff* (cresc...) *pp*

1*

*1 turn on delay and pitch shifters
(unmute track 2: MOVEMENT 4)

ff *pp* *ff*

pp *ff* (percussion continues)
whistle sample begins

2

pp *ff*

begin to introduce longer notes *pp* introduce **much** longer notes - flutter, air sound etc. ad lib.
whistle sample ends (approx)

3

long notes dominate texture *pp* percussion ends

4** wait for silence

**4 turn off delay and pitch shifters
(mute track 2: MOVEMENT 4)

6.

Song 3: Eclypsum Passus Tociens

Ganassi Alto Recorder in G (462 Hz)

Recorder ad lib. al fine

Attacca Ricordo 4

Electronics

1 - Song Playback Start... (duration c. 2:10) ...Automatic segue into birdsong

7.

Ricordo 4. What mysteries murmur

Alto Recorder in E (442 Hz)

Slow, hesitant, delicate ♩ = c. 40 (1)

↓ 1 c. 10" ↓ 2 ↓ 3 ↓ 4 ↓ 5

Bird Sounds

Electronics

pp < > *pp* > ○ *pp* > ○ *pppp* *pp* < > < > *pp*

p

Suddenly energised ♩ = c. 55 (2)

gliss. (1) (2) rit. (1)

p *mf* *pp* *pp* < > *poco sf* *molto* *ppp* < >

(2) gliss. (1) (2)

pp < > *p* *ppp* *pp* < *ff*

(1) (2)

ppp *ppp* < > *ppp* < > *p* *ppp*

(1) (2) (1) (2) (1) ↓ 6

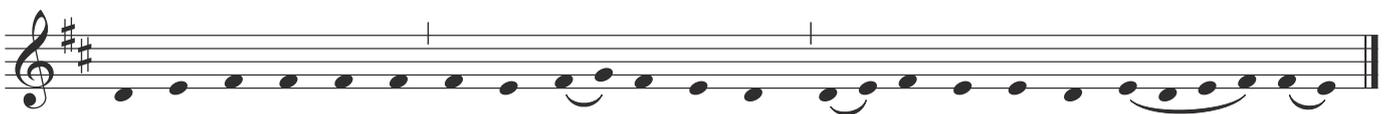
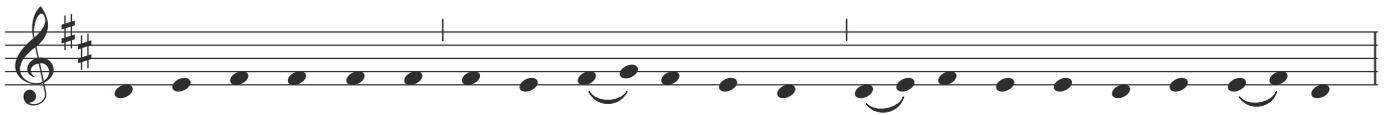
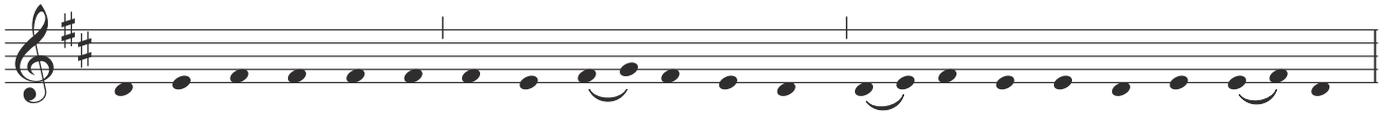
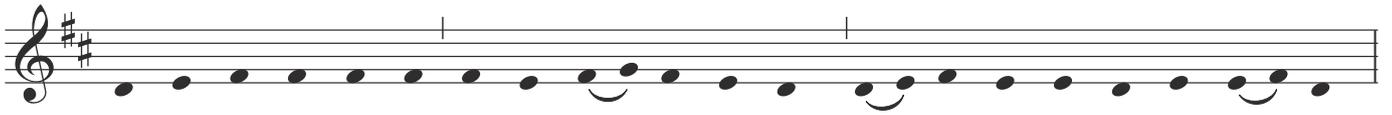
slow pulses, air sounds ad lib.

p *p* *ppp*

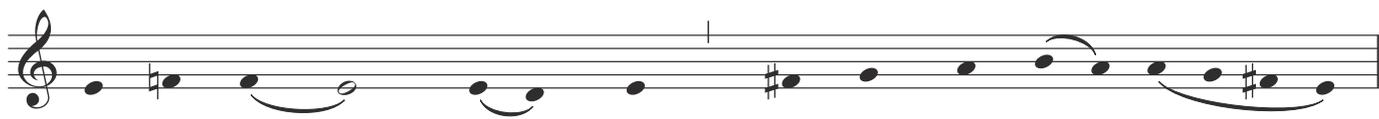
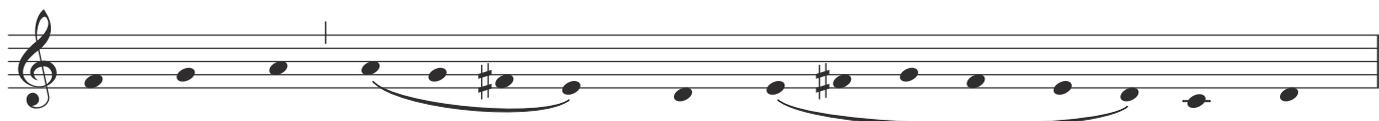
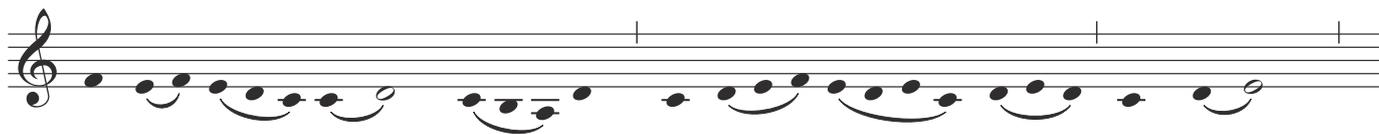
↓ 7 ↓ 8 ↓ 9 ↓ 10 ↓ 11 ↓ 12 ↓ 13

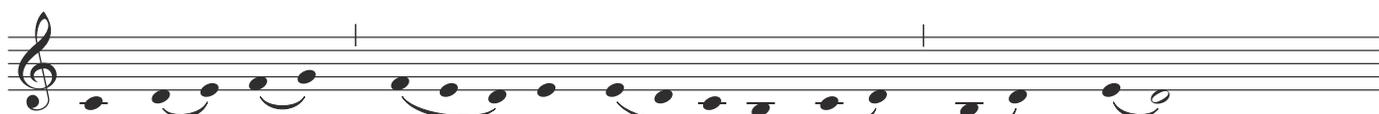
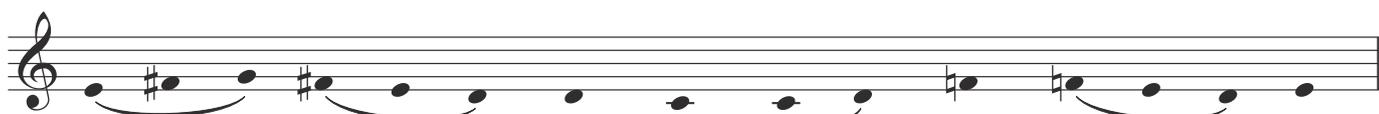
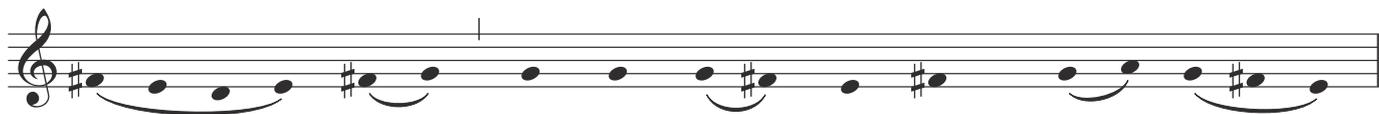
pp *pp* *pp*

Recordari appendix 1
Homo Considera



Recordari appendix 2
Eclypsum Passus
Tociens





oiseaux métamorphique

for Alto Recorder in E and Live Electronics

Desmond Clarke

2017

This work was composed in close collaboration with recorder player Carmen Troncoso. It is dedicated, with affection, to her.

Duration c. 7-9 minutes

Notes on Performance:

Electronics:

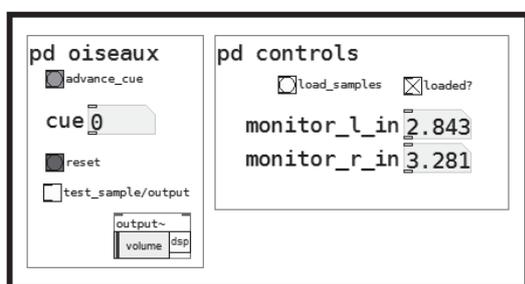
The electronic component for this work comprises a pd-extended patch and one sound file.

The patch resamples the live playing of the recorder into a dense, bird-like texture, and responds to a series of cues.

The electronics player must follow the score and trigger these cues when indicated by pressing the “advance_cue” button in the patch (shown below). With the exception of cue number 3, the exact placement of the cues should be judged in performance.

The recorder should be amplified to balance with the resampled playback.

Before using the patch, be sure to click “load samples” at the right and ensure the recorder feed is connected to the left channel and the volume is not set to zero.



The patch (as well as technical support) can be obtained from the composer through desmondclarke.com

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

Notation:

Cross notehead: unpitched sound.

Cross accent: tongue pizzicato.

Dashed line: The right-hand partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

Recording:

A studio recording of the work, which may be of interest to players learning or working on this piece, can be found at:

<https://soundcloud.com/desclarke/oiseaux>

oiseaux métamorphique

♩ = c.75
molto ritmico (1)

♩ = c.60
liberamente, arioso (2)

↓ 1* ↓ 2**

8x

* Trigger 1 immediately before the recorder starts playing
** Trigger 2 on the 6th or 7th repeat

(1) (2)

4x

(1)

2x 4x

(2)

(1) 3x 4x (2)

4x

A musical staff in treble clef. It begins with a tremolo effect on a chord, indicated by a wavy line above the notes. This is followed by a long, continuous melodic line with various accidentals (sharps and flats) and a slur over the entire phrase.

(1)
5x

A musical staff in treble clef. It starts with a melodic phrase in a lower register, followed by a repeat sign and a slur over a phrase that is repeated 5 times, indicated by "5x".

(2)

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign and a slur over a phrase that is repeated 4 times, indicated by "4x".

A musical staff in treble clef. It features a melodic line with a slur. The right side of the staff shows a tremolo effect on a chord, indicated by a wavy line above the notes.

A musical staff in treble clef. It features a melodic line with a slur. The right side of the staff shows a tremolo effect on a chord, indicated by a wavy line above the notes.

(1)
4x

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign and a slur over a phrase that is repeated 4 times, indicated by "4x".

(2)

A musical staff in treble clef. It starts with a melodic phrase, followed by a slur over the rest of the phrase.

A musical staff in treble clef. It features a melodic line with a slur. The right side of the staff shows a tremolo effect on a chord, indicated by a wavy line above the notes.

(1)
8x

A musical staff in treble clef. It starts with a melodic phrase, followed by a repeat sign and a slur over a phrase that is repeated 8 times, indicated by "8x".

3

c. 15"

A musical staff in treble clef. It contains a 3-measure rest, followed by a fermata symbol.

Birdsong

A musical staff in treble clef. It contains a wavy line representing birdsong.

Electronics

A musical staff in treble clef. It contains a wavy line representing electronics.

ff

4 Slow, hesitant, delicate ♩ = c. 40 (3)

Musical notation for the first system, featuring a treble clef and a wavy line below. Fingerings 4, 5, 6, and 7 are indicated above the staff. Dynamics include *pp*, *pppp*, and *pp*.

Suddenly energised ♩ = c. 55 (4)

Musical notation for the second system, starting with a *gliss.* and triplets. Dynamics include *p*, *mf*, *pp*, *pp*, *poco sf*, and *ppp*. Performance instructions include *molto* and *rit.*

Musical notation for the third system, including a *gliss.* and a triplet. Dynamics include *pp*, *p*, *ppp*, and *pp < ff*.

Musical notation for the fourth system, featuring a triplet and a seven-measure rest. Dynamics include *ppp* and *p*.

Musical notation for the fifth system, including a *tr* and the instruction 'slow pulses, air sounds ad lib.'. Dynamics include *p* and *ppp*.

Musical notation for the sixth system, featuring a wavy line and fingerings 9 through 15. Dynamics include *pp*.

Four Ricordi

From RECORDARI

for Alto Recorder in E and Live Electronics

Desmond Clarke and Carmen Troncoso

2017

Duration c. 13 minutes

Notes on Performance:

Electronics:

The electronic component for this work comprises a pure-data patch, a Reaper patch and a bank of sound files.

The patches resamples and alters the live playing of the recorder in various ways.

The electronics player must follow the score and trigger cues when indicated. Black arrows indicate cues in the pure-data patch, white arrows indicate cues in the Reaper patch.

The recorder should always be amplified.

Recorder:

This work requires an alto recorder with a range to **low E**.

A recorder with an in-built microphone is strongly recommended for this work.

Notation:

Cross notehead: unpitched sound.

Cross accent: tongue pizzicato.

Dashed line: The right-hand partially covers the lip, resulting in a very quiet, pulsing sound. Due to this partially closed lip, the intonation of the pitches drops between a quarter- and semi-tone. Pitches therefore should be read one semitone up.

Wavy line: slow undulation of pitch

The exact realisation of these non-standard techniques is at the discretion of the player.

NB. THIS IS AN INCOMPLETE SCORE

RECORDARI CONSISTS OF SEVEN MOVEMENTS, FOUR ARE PRESENTED HERE

Ricordo 1. What prophecies declare

♩ = c.75

molto ritmico (1)

♩ = c.60

liberamente, arioso (2)

↓ 1 ↓ 2*
8x

* Trigger 1 immediately before the recorder starts playing

** Trigger 2 on the 6th or 7th repeat

Musical staff with a treble clef. It begins with a tremolo on a chord marked with a 'tr' and a wavy line. This is followed by a long, continuous melodic line with a slur over it, consisting of a sequence of notes with various accidentals (sharps and flats).

(1)
5x

Musical staff with a treble clef. It features a 5x repeat of a melodic phrase and a 4x repeat of another melodic phrase. The first phrase is marked with a slur and a '5x' label. The second phrase is marked with a slur and a '4x' label. A second ending is indicated by '(2)'.

Musical staff with a treble clef. It starts with a melodic line, followed by a section of tremolos on chords marked with 'tr' and a wavy line. The tremolos are on chords with various accidentals.

Musical staff with a treble clef. It begins with a tremolo on a chord marked with a 'tr' and a wavy line. This is followed by a long, continuous melodic line with a slur over it, consisting of a sequence of notes with various accidentals.

(1)
4x

(2)

Musical staff with a treble clef. It features a 4x repeat of a melodic phrase and a second ending marked with '(2)'. The first phrase is marked with a slur and a '4x' label.

Musical staff with a treble clef. It starts with a melodic line, followed by a section of tremolos on chords marked with 'tr' and a wavy line. The tremolos are on chords with various accidentals.

(1)
8x

Musical staff with a treble clef. It features an 8x repeat of a melodic phrase. The phrase is marked with a slur and an '8x' label.

3
c. 15"

Recorders

Electronics

ff

Musical staff with a treble clef. It shows a recorder part with a wavy line and an electronics part with a wavy line. The recorder part is marked with a '3' and 'c. 15"'. The electronics part is marked with 'ff'.

Ricordo 2. This sun, taken from our midst

♩ = c. 75 very straight, organ-like

Electronics

(pppp cresc.)

with increasing freedom

whistle tones, harmonics.
very free - improvise with electronics.
c. 1 minute

Lilting

Repeat ad lib.
tempo, inversions etc. ad lib.

Ricordo 3: You, who quickly pass by

NB. this score is more of a guide for controlled improvisation than a literal document

c. 100 improvisatory, very free

sempre stacatissimo!

0* ↓ 1 ↓

Electronics

percussion (ongoing) *ff* (*cresc...*) *pp*

*0 turn on delay and pitch shifters

ff *pp* *ff*

2 ↓

pp *ff*

(percussion continues)

whistle sample begins

pp *ff*

begin to introduce longer notes

introduce **much** longer notes - flutter, air sound etc. ad lib.

pp

(*molto dim*)

whistle sample ends (approx)

long notes dominate texture

3 ↓ 4** ↓ wait for silence

percussion ends

**4 turn off delay and pitch shifters

Ricordo 4. What mysteries murmur

Slow, hesitant, delicate ♩ = c. 40 (3)

1 c. 10" 2 3 4 5

Bird Sounds

Electronics

pp < > *pp* > ○ *pp* > ○ *pppp* *pp* < > *pp*

p

Suddenly energised ♩ = c. 55 (4)

gliss. 9 3 7 (3) (4) rit. (3)

p *mf* *pp* *pp* < > *poco sf* *molto* *ppp* < >

(4) gliss. 9 3 (4) *pp* < > *p* *ppp* 3 *pp* < *ff*

pp < > *p* *ppp* 3 *pp* < *ff*

9 3 (3) (4) *ppp* *ppp* < > *ppp* < > *p* 7 *ppp*

ppp *ppp* < > *ppp* < > *p* 7 *ppp*

(3) (4) (3) (4) (3) slow pulses, air sounds ad lib. 6 *ppp* < >

p *p* *ppp* < >

7 8 9 10 12 12 13

pp < > *pp* < > *pp* < >

Trotto (anon. 14th century)

t
 Crotto. prima. pars. ^{chiuso.} Aperto. Secunda. pars.
 Terga. pars. Quinta. pars. ©
 Quinta. pars. ©
 Alterello. prima. pars. ©
 chiuso. Secunda. pars. doppia. Terga. pars.
 Quarta. pars.
 Alterello. © Aperto. chiuso. %
 Terga. pars. © Quarta. pars. © Quinta.

The image shows a page of handwritten musical notation for a Trotto, a type of medieval dance. The notation is written on five systems of staves. Each system begins with a clef (C-clef) and a key signature (one flat). The notation consists of rhythmic patterns and melodic lines. The text labels the different parts of the piece: "Crotto. prima. pars.", "Secunda. pars.", "Terga. pars.", "Quinta. pars.", "Alterello. prima. pars.", "Secunda. pars. doppia.", "Quarta. pars.", and "Quinta." (part of Alterello). There are also directions like "chiuso." (closed) and "Aperto." (open). The notation is written in a medieval style, with square notes and a complex rhythmic structure.

'Der May' by Oswald von Wolkenstein (1377-1445)

60. Oswald von Wolkenstein (1377-1445)

Accompanied song

Der May

Der
 may mit lieber zal Die erd be-decket úberal, Puhl, eben, perg und tal. Aus
 süsser vogelein schal Erklin-gen, sin-gen hohen hal Ga-lander, lerchen, droschel, nachti-gal. Der gauch fleucht hinden
 nach Mit grossem ungemach, Kleinen vogelein gogoleich. Ho-ret wie er sprach: cu-cu, cu-cu, Den zins gib mir, Den
 wil ich han von dir Der hunger macht lunger Mir den Magen schier Ach elend nu wellent sol ich? So sprach das kleine
 vieh. Kungel, zeisel, mays, lerch, nu kumm, wir sin-gen: sa und tu-ich tuich tuich tu-ich tu-ich, sa sa sa sa sa sa sa
 sa sa sa sa, fi fideli fideli fideli fi, ci ci-e-ri-ri ci-ri ci-e-ri-ri ci-ri ci-ri ci-ri-li, sia sia so sing der

gauch nur ka-wa-wa, cu-cu. Ra-co so sprach der rab Zwar ich sing auch wol, Vol mus

ich sein Das sin-gen mein: Scheub ein, her-ein, vol sein. Liri liri liri liri li-ri li-ri-lon, So sang die lerch,so

sang die lerch,so sang die lerch. Ich sing hel ein droschlein, ich sing hel ein droschlein, ich sing hel ein droschlein, das in demwald erklingt,

ir-lie-rent, zie-rent,grachet,grachet und wa-chet hin und her, recht als unser pha-rer. Zi-di-wick,zi-di-wick,zi-di-wick,

zi-si-ci-go,zi-si-ci-go,zi-si-ci-go,nachtigall, Die selb-mit irem ge-sang behub den grill. sang behub den grill.

R I C E R C A T E
P A S S A G G I E T
C A D E N T I E,

Per poterfi effercitar nel diminuir terminatamente con ogni sorte
d'Istrumento: & anco diuerfi passaggi per
la semplice uoce.

D I G I O V A N N I B A S S A N O
*Musico Dell'Illustrissima Signoria di Venetia,
nouamente composte, & date in luce.*



CON PRIVILEGGIO.



I N V E N E T I A
Appresso Giacomo Vincenzi, & Ricciardo Amadino, compagni.

M D L X X V.

Ricercata
Terza.

This musical score, titled "Ricercata Terza", consists of 14 staves of music. The notation is highly complex and polyphonic, characteristic of the style of Johann Sebastian Bach's Notebook for Anna Bach. The music is written in a single system, with each staff containing multiple voices. The notation includes a variety of rhythmic values, such as eighth and sixteenth notes, and rests. The piece begins with a treble clef and a common time signature (C). The first staff features a prominent triplet of eighth notes. The music is characterized by its intricate counterpoint and the frequent use of accidentals, particularly flats and naturals, which are often placed above or below the notes. The piece concludes with a double bar line and repeat dots.

Ricercata
Quinta.

The musical score consists of 13 staves of music. The first staff is in treble clef with a common time signature (C). A fermata is placed over the fifth measure of the first staff. The subsequent staves are in alto clef. The music is characterized by dense, rhythmic patterns, primarily consisting of eighth and sixteenth notes, often beamed together in groups. The notation includes various rhythmic values and rests, creating a complex and intricate texture. The piece concludes with a double bar line and a repeat sign.

Diminutioni di Gio. Baffano. B

Recordeur, [the] one who retells...

Experiencing the metamorphosis of sound.

The Electroacoustic
Modern Alto Recorder -
The Birth of a Hybrid:

PROCESS

- Real-time explorative and improvisatory studies
- Extended techniques and live processing of sounds
- Software and hardware manipulation and processing of recorded sounds

OUTPUTS

- Electroacoustic audio piece "Recordeur I - II"
- Transcription of "Recordeur I-II" into a graphic score for live performance
- Audiovisual representation of the piece



© Philippe Bolton,
system designer

A collaborative project
between
Recorder Performer
and Sound Artist.

AIMS

- To explore the sonic spectra of the recently fitted into electroacoustic Modern Alto Recorder
- To examine and define the scope of the roles across the different agents within the

COLLABORATION:
the Recorder (device),
Recording (action),
the Recorder (instrument).

Recorder Performer: Carmen Troncoso
(PhD in Performance)

Sound Artist: Lynette Quek
(PhD in Audiovisual Composition)

University of York
2017

APENDIX 3

Macrofistulus

MACROFISTULUS

for Contrabass Recorder, Double Bass, and Electronics

A. J. BONSER

2016-17

ABOUT

In the Latin book *Yconomica* (1348-52) of Konrad of Megenberg, there is found the earliest surviving account of members of the flute family.

The book is a compilation of material that the young sons of princes needed to study.

One section is about the servants of a household, including its musicians, who are among the servants to provide entertainment.

Wind players are divided into two types: Macrofistulus and Microfistulus.

The former plays the burduna (apparently a long drone pipe or the Oliphant), musa (a large reed pipe), tuba (trumpet), and tibia (shawm).

The latter is the one who makes music on a smaller pipe (fistula).

PERFORMANCE INSTRUCTIONS

General Remarks

Both players will require:

- ◆ Stopwatches, or equivalent apps: for synchronisation, at the beginning of Movement I and for the full duration of Movement III.
- ◆ Suitable microphones and stands: for both Contrabass Recorder and Double Bass condenser microphones are recommended. 1 each, plus 2 as a stereo pair, for the second movement.
- ◆ 1 x surface Transducer + suitable amplifier
- ◆ Amplification – 2 loudspeakers minimum, preferably four or more + 1 x subwoofer.
- ◆ Large table + covering + stands/chairs as necessary

This piece involves guided improvisatory sections alongside fully notated material.

In the improvised passages the players may choose to prepare, modify or process their instruments as they see fit; however, this is not an absolute prerequisite.

The score makes use of traditional descriptions for certain technique - eg, battuto, col legno, etc. - as well as more unconventional ones that are described in detail below for each instrument.

Tunings

The score follows conventional symbols for flat/natural/sharp, and the following for microtonal inflections. Unpitched sounds are given as crossed noteheads, or with specification given below.

 Quarter-flat
  Quarter-sharp

CONTRABASS RECORDERArticulations

□ Exhale (where specified – otherwise phrasing is left to the discretion of the performer)

∨ Inhale (as above)

 Flutter tongue, flz.

 Slap tongue

 Key clicks

 Flageolet tone

 Individual tonguing for each note; can be grouped into larger phrases through slurring.

Fingerings

⊕ Fingering fully covered

⊖ Half-covered, half open

○ Aperture fully open

Tone

● Full tone; 'as normal'

◇ Mixed tone; combination of normal playing and breathiness

* Breathy tone – less pitch content, or towards a harmonic mode of playing (see below)

-----> Move from one mode of playing gradually to another.

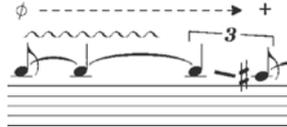
-----| Continue playing in this mode of tone production for indicated length of time

Vibrato

Poco vib, or p.v.
 Molto vib or m.v.

Glissandi

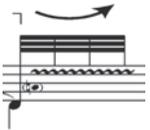
Finger glissando between notes



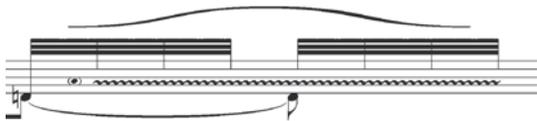
Gliss between hummed notes

Harmonic glissandi (ribattuto)

Re-articulate each harmonic as you move upwards/downwards. Arrows indicate direction.



Up



Up/Down

DOUBLE BASSBow positions

E.S.P. - Estremamente Sul Pont (just before the bridge)
 S.P. - Sul Pont
 N. - Normale
 S.T. - Sul Tastos

Vibrato

Poco vib, or p.v.
 Molto vib or m.v.



Speed generally at players discretion; often indicated to follow suitably for dynamic expressions.

Glissandi

Regular glissando between two notes. Generally bow at N. position.



'Inharmonic' glissando - an intermediary glissando between two notes. Apply fair pressure with the bow quite near the bridge, with normal-light left hand finger pressure. The result should be a mixture between the harmonic and the pitched note.

Not the same as a 'harmonic' glissando, with light finger pressure and just harmonic sound resulting.

Harmonic glissando, up to and including the pitches specified.

Articulations

Crossed noteheads indicate tones of a generally pitchless quality; harmonic noteheads of harmonic, split or mixed tone/noise; and conventional noteheads of normal tone.

Noteheads with an arrow up indicate relative indeterminacy – as high as the musical moment allows, precision not a priority.



Indications for how long to split/scratch are given above the written material

ELECTRONICS

There are Max & Supercollider Performance Patches included that have all relevant information for the live electronics player.

This engineer is responsible for sound projection and balance of levels – there's no live processing of the input signal. Most of the electronics part simply involves triggering cues (from the Supercollider patch) when indicated in the score and following dry/wet reverb indications.

Default reverb settings are preset upon patchload. Feel free to adjust accordingly to the space.

FURTHER NOTES ON SCORING

MOVEMENT I - INTRODUCTION

The beginning of movement I is notated to encourage improvisation within a notated framework.

At the given timings, players 'add' (notated +) the ensuing boxed musical example to what they are already playing.

The boxed musical examples contain a dynamic range, within which the fragment should be played; for example, *mp* < > *f* asks for a dynamic range no quieter or louder than mezzo-piano/forte.

The players continue to improvise, selecting material from as many boxes as they wish that are currently available to them.

For example – at **0 : 12** seconds in, the Double Bass player can only bow the tailpiece; however, at **0 : 31**, they are free to bow the tailpiece, use circular bow motions to produce scratchy tones, or to play glissandi within the specified pitch ranges.

At **0 : 54** seconds in, the '=' sign indicates that both players should stop what they are currently doing, enjoy a moment's pause and then proceed to the final box.

Full descriptions of playing techniques for this section are given overleaf.

MOVEMENT II

Movement II is a text score. Discussion and execution of what exactly to perform is left up to what the players feel appropriate. Suggestions and setup are included in the score. Playing should not exceed the duration of the tape part.

MOVEMENT III

Movement III is divided into two parts; an overview, and the two parts. Instructions for performance are within the parts, and should be relatively clear.

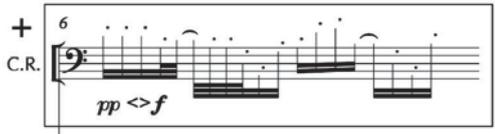
Contrabass Recorder:

0 : 08



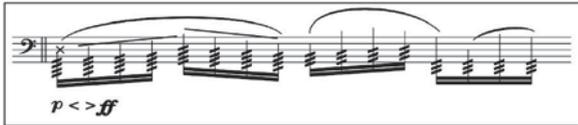
“Suono del vento”, after F.Romitelli;
within the range *pianissimo* to *mezzo-forte*
(also applies to regular scoring!)

0 : 27

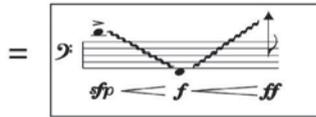


As at 0 : 18, however instead of flz. Strive more for 'scattered' impulses – aperiodic, no pulse. Varying between the two boxes may be quite effective

0 : 18



0 : 54

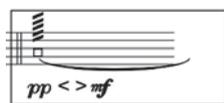


Aggressively gliss. between the given pitches; dramatic flourish to the uppermost reach of the instrument. Aim to come off simultaneously with the bassist.

Flz. gestures that focus on contour rather than precision of pitch; vary articulations with glissandi, uneven slurring, but keep the pulse fairly regular – like an uneven stream.

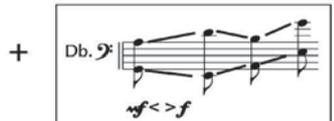
Double Bass:

0 : 08



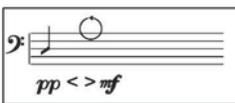
Bow the tailpiece, within the dynamic range *pianissimo* to *mezzo-forte*

0 : 29



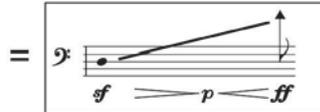
Freely glissando, with extra articulations as you please, to the edges of the given pitch constraints. You can choose to play through the entire sequence, or to skip back mid-glissando to previous boxes while improvising

0 : 14



Bow circularly across all strings with alternating pressure to create a 'scratched' texture with occasional hints of pitch.

0 : 54



Glissando from the second string until the highest note the moment demands. Aim to come off with the recorder player.

Macrofistulus

for Carmen Troncoso Cáceres

A. J. BONSER
2016-17

Movement I

Start stopwatches 0 : 08

Contrabass Recorder *pp <> mf*

0 : 18

+ *p <> ff*

Start stopwatches 0 : 08

Double Bass *pp <> mf*

0 : 14

+ *pp <> mf*

Electronics (fade in rumble) *p*

||

0 : 27

+ C.R. *pp <> f*

0 : 29

+ Db. *p <> f*

0 : 54

= *sfz < f < ff*

0 : 54

= *f > p < ff*

El. $\frac{4}{4}$

2

A

1 $\text{♩} = 58-62$

C.R. *sfz* *fp* *f* *p* *pp* *mf*

Db. arco N. S.T. N. S.P. 3 poco vib. *sfz* *p* *f* *pp*

El. $\frac{4}{4}$ $\frac{5}{4}$ *ppp*

||

4

C.R. *f* *fp* *sf* *ff* *f* *pp* *mf*

Db. N. S.P. *tr* *ppp*

El. $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

7

C.R. *f* *p* *f* *p* *mf* *p* *mf* *pp*

whistle through/across end of mouthpiece

3

Db. N. S.T. poco vib. - vary speed S.P.

f *p* *mf* *pp*

El. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{5}{4}$

11

C.R. *sf* *f* *p* *sf* *sf* *p* *sf*

poco rall. acc.

Db. N. S.P. m.v. p.v.

sfz *p* *mf* *p* *f* *pp*

El. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{3}{4}$

4

14

C.R.

Db.

fp *f* *p* *mf* *f* *f* *fp* *ppp*

N. S.P. N. E.S.P.

sfz *p* *f* *mp* *ppp*

||

B

17

C.R.

Db.

El.

poco rall.

sfz *f* *mp* *mf* *pp* *f*

(played, then fingered)

E.S.P. *arco* *jetée* *battuto* N. S.P. p.v. E.S.P.

sfz *sfz* *mf* *p* *pp* *f*

2 'Ethereal harmonics' *p*

3 'Impulse Cloud' *pp*

20

C.R. *a/f* *f* *fp* *f* *ff* *fp* *f* 5

Db. N. S.P. IV *f* *f* *p* N. *f* *sf* *f* E.S.P. *jetée*

EI *mp* *ff*



72 - 78

22

C.R. *f* *sfp* *f* *pp* *f* *p* *f*

Db. N. S.T. p.v. S.P. (sempre sul IV) m.v. E.S.P. *sf* *mf* *f* *fp* *f*

EI Cue first scattered gesture - high sines continue, band-passed cloud gradually fades *sfz* *mp* *f* *sfp*

6

25

C.R.

sf *p* *f* *fp* *fp* *f* *p* *f* *ff* *sf*

Db.

N. S.P. S.P. E.S.P.

sf *p* *f* *p* *fp* *sf*

Ei

6 7

sf *sf* *p* *f* *fp* *sf*

rall.

27

C.R.

sf *f* *p* *f*

Db.

N. S.P. E.S.P.

ff *p* *f*

Ei

8 9

p *mf* *f*

C $\bullet = 60$

29

C.R. *f* *ff* *f* *sf* 7

Db. N. S.P. N. S.P. N. S.P. (etc.) 5 5
sfp *f* *sfp* *f* *sfp* *f* *sfp* *f*

El. 10 *sfp* *f* *pp*

||

acc.

32

C.R. *f* *f* *pp*

Db. 5 5 N. *f* *ff* *p* *mf*

El. *p* *f* *pp*

8

♩ = 72

35

acc. ♩ = 86

C.R.

Db. *cresc. poco a poco*
fp *sf*

El

38

C.R.

Db. *poco rall.*
II *fp* *sf*

El

D

Freer, still pushing slightly

9

41 ♩ = 66 - 72

poco vib, vary speed (soave)

(hum)

(fingered)

pp p < p > pp mp pp < mf > p

S.T. poco vib, vary speed according to dynamics

II I N. S.P.

ppp p p p mf mf

* gliss with equal pressure to keep pitch at same register

El 5/4 4/4 5/4 4/4

||

45

finger vib. (soave)

rit.

normale

mp < f > p f p (fingered) pp

(overtones)

N. S.T. N. II III

p pp mf < f > mp pp p ppp

El 4/4 4/4 4/4 4/4

10

E

♩ = 56 - 60

51 (humming evenly)
C.R. (fingered) *p sempre*

N./S.P. Quasi Cantabile I *ppp* *mf* *p* II S.P. *split* *f* N. *p*

11 Cue 'dust', scattered impulses
El *p sempre* etc.

56 *poco rall.* ♩ = 52 - 56

(normal playing) (sung/hummed)

C.R. *mf* *p* *p* *mf* *mf*

II S.P. I *mf* *f* *tr* *tr* *mf* *p* *f* *pp*

N. l.v. *mf* *ppp*

61

C.R. *p* *fp* *ff* *pp* *mp* *f*

Db. N. S.P. N. S.P. IV *f* *mf* *mp* *pp*

||

66

C.R. *p* *f* *pp* *f* *p* *mf*

Db. N. S.P. split *mf*

EI *pp*

Dust density gradually fades

12

C.R. 71

Db.

EI

11 Cue rumbles

p

C.R. 77

Db.

EI

S.P. 3 5

mf *p* *ppp*

Movement II : "Realizing God within ourselves"

In Memoriam Z. Karkowski

Listen.

Modulate the space where you and sound co-exist.

Instructions

This is a text score. Discussion and execution of what exactly to perform is left up to what the players feel appropriate. Suggested setup is given below.

Place the double bass face up on a suitable table, covered by a cloth, towards the back of the stage.

The electronic part plus the live feed from the Contrabass Recorder should both be sent to the surface transducer, held by the bassist.

As the recorder player improvises and the tape part plays, the bassist can move the transducer around the body of the instrument, bringing out different harmonic nodes and resonances.

The two additional microphones should be setup so that they capture a full stereo image of the double bass as it resonates; this is sent back to the mixing desk and out to the 4 (or more!) loudspeakers.

Try to achieve a totally *immersive* sound field. Overall volume level should be *loud as possible*, without being overwhelming.

Actions should be calm and understate the visual drama of the scene – aim to evoke a kind of 'resonance ritual', with the focus on slowly shifting *sonic* characteristics.

This visual arrangement is designed to highlight the cross-modulation of one instrument to the other; the recorder 'playing through' the body of the double bass.

To help achieve this effect, the recorder player is encouraged to find pitches that activate particular resonant frequencies on the double bass. This clarifies the relationship a bit more.

Playing should not exceed the duration of the tape part.

For further visual documentation, rehearsal excerpts are available online, on the composer's YouTube Channel.

Movement III: "wet/rain speed|rhythm|train humming/remembrance"

Preface

The performance instructions for this movement were designed to be a framework that allows the players to explore *depth*.

If the previous two movements highlighted horizontal/contrapuntal and vertical/resonant relationships, this one tries to evoke a shifting spatial field – with elements sliding in/out of focus on a z-axis.

The idea of ascension, of transcending the limits of two quite profoundly heavy, elephantine instruments, carries on throughout the series of movements.

In this episode, performers are encouraged to engage with the electronic part as an equal layer from the outset – to try and follow similar processes, to complement the tape part.

'Pulse' is hugely important. Try to keep it in mind as you play. Explore notions of 'noisiness' as irregularity in the time-domain; its opposite, 'periodicity' as regularly distributed pulses.

Move in and out of the two, varying the density of new attacks so you can sublimate up into a sustained pitch, or back down into individual pulses.

Having taken a prominent role in the previous movement, the recorder player should as a guiding principle try to take a more 'background' role.

For the double bass player, the opposite is true – they are encouraged to work musically in the foreground, but strive to stay *within the time period between consecutive electronic events*.

The opening, for example has distinctly clear, constant phrases, around which an improviser can decorate their own periodic/aperiodic sequences.

Appropriate use of register and timbre should be kept in mind – follow the melodic contours of what you hear in the tape part.

Further suggestions and instructions are given in the parts, overleaf.

For the engineer; bring the live double bass level *up* and the recorder level *down* slightly. Both should still be audible, but there should be the foreground/background shift in relations mentioned above.

Prerecorded spatial movements exist for quadraphonic setups. For other loudspeaker arrangements and on-the-fly diffusion, generally follow the rule that more atmospheric material to be diffused around the space, whereas explicitly periodic sections such as the opening sequences and the arrival at 2' 40" should be panned to the Front L/R speakers.

Overview of events

0 : 00	Start stopwatches
0 : 24	Start playing: Db. Short, irregular phrases, gradually expanding in length; Cb. Rec – suono del viento/stuttering, uneven phrases
0 : 32	Double bass + material B
1 : 06	Double bass - Occasionally add short, downwards glissandi to what you are already playing. Start at the upper regions of the instrument
1 : 20	Cue for synthesised texture in Electronics part.
1 : 40	Db. Glissandi increase in prominence, gradual phasing out of materials A + B.
2 : 22	Re-entry of Double Bass, recorder follows
2 : 40	Pulse train emerges at 10 impulses a second
3 : 13	Tape part: Provide 'responses' to the provided gesture
3 : 41	2 nd time
4 : 00	Pulse train finishes
4 : 09	3 rd time
4 : 34	4 th time
4 : 55	5 th time
5 : 15	6 th time
5 : 37	Final time, fade out

CONTRABASS RECORDER – MOVEMENT III

0 : 00 Start stopwatch

0 : 24 Switch between Suono del viento and stuttering, 'wet', rhythmically uneven gestures.
Include multiple modes of articulation to create short, jagged phrases.
Aperiodic, or 'quasi-periodic' phrasing is key.

Emphasise the hollow, resonant aspects of the instrument – don't aim for continuity.



Eg: MM ♩ = 75



1 : 20 Cue synthesised electronics part

Gradually increase density (regularity) of new phrases until you are overpowered by the electronic part.
Think of pulse, sublimating into pitch as it speeds up....like boiling water.
[pause]

2 : 22 Re-emerge, this time moving the other direction - from 'atmospheric' sustained material to shorter, more concrete oscillations and interactions, gradually becoming more present

2 : 40 The pulse should emerge now at a rate of 10 pulses/second. Lock in to the groove and articulate, via one or two notes, various subdivisions of the stream.
For example: straight semiquavers in groups of 4; 2 groups of quintuplets; [3, 7], [4, 6], 2, [8]. Dance, moving in and out.

Only use pitch classes C and C# - use a firm tone, be confident and sharp with attacks. Differentiate from the material played earlier.

When the 'chords' come in, fade out this material and provide 'responses', as if at a sermon; never in unison with the pre-recorder hums.

3 : 13 Tape part: first 'hum' entry

3 : 41 2nd time

4 : 00 Pulse train finishes!

4 : 09 3rd time

4 : 34 4th time

4 : 55 5th time

5 : 15 6th time

5 : 37 Final time

5 : 58

Suono del vento *ppp*



DOUBLE BASS – MOVEMENT III

0 : 00 Start stopwatch

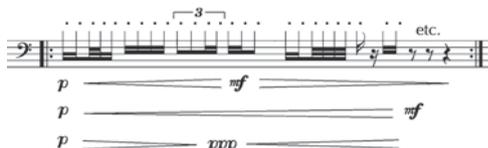
0 : 16 Material A



vary regularity/dynamic envelope

0 : 32 Material B

MM: ♩ = 75



1 : 06 Occasionally add short, downwards glissandi to what you are already playing. Start at the upper regions of the instrument.

1 : 20 Cue synthesised electronics part
Gradually increase density (regularity) of new phrases until you are overpowered by the electronic part. Think of pulse, sublimating into pitch as it speeds up....like boiling water.
[pause]

2 : 22 Re-emerge, this time moving the other direction - from 'atmospheric' sustained material to shorter, more concrete oscillations and interactions, gradually becoming more periodic.

2 : 40 The pulse should emerge now at a rate of 10 pulses/second. Lock in to the groove and articulate, via one or two notes, various subdivisions of the stream.
For example: straight semiquavers in groups of 4; 2 groups of quintuplets; [3, 7], [4, 6], 2, [8]. Dance, moving in and out.

Only use pitch classes C and C# - use a firm tone, be confident and sharp with attacks. Differentiate from the material played earlier.

When the 'chords' come in, fade out this material and provide 'responses', as if at a sermon; for example F > G slide that alludes to 1st movement.

3 : 13 Tape part:



5 : 15 6th time

3 : 41 2nd time

5 : 37 Final time

4 : 00 Pulse train finishes!

4 : 09 3rd time

4 : 34 4th time

4 : 55 5th time

APENDIX 4

Coppel

Coppel
for recorders
(2018)

ROGER MARSH



DECIPHERER ARTS PRESS
EDITION

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Coppel (2018)
for recorders
duration ca. 11 mins

“... four or six recorders were generally put together in a case called a coppel . . . ”*

Preface by Carmen Troncoso

Coppel was created with the idea of making a video about an abandoned recorder case, found without the recorders inside. The idea of this mysterious ‘coppel’ led me to create a story-telling narrative in which I played six recorders, one for each of the case’s slots. Each of the recorders assumes an individual role in releasing embodied memories from their past lives, when they were used in different contexts, when carried in the case.

However, another idea had been previously discussed with the composer: the idea of making performable an ‘impossible-to-play-live’ work for several recorders, where the change of recorders during the performance would occur magically, triggered by a kind of enchanted spin whereby each new recorder appears in the performer’s hands. This idea suggested a film/video approach that would enable us to visually fake the transitions.

Excerpts from the poem ‘Arte Poética’, by the Chilean poet Vicente Huidobro, are used throughout. The tone of the poem, in its Spanish-original version, acts as a spell, which together with the recorder sounds, has the power to awaken the coppel-case and its memories. The English—should an English version be preferred—attempts to convey the same spell-like quality. One may add or repeat lines of the poem in other parts of the score.

Thus, Coppel invites you (recorder performer) to create a video version, one which considers these same ideas.

To explore the idea of filling the six slots within the empty case, one will need to use two different soprano recorders. One can, alternatively, utilise a five-slot case, in which case you may use only one soprano recorder.

The performer chooses their recorders according to the score, which requires the following tessitura for the instruments utilised:

- Bassett: low F to high B
 - Tenor: low C to high A
 - Treble: low F to high D
 - Soprano: low C to high C
 - Sopranino: low F to high E \flat
- (all recorders are used chromatically)

A live performance of Coppel may consider other aspects. The performer might choose to concentrate on the interaction between the music and the poem, not aiming to convey a story-telling narrative. For the sake of continuity within the live-performance, we suggest omitting the four single-note bars of the bassett in bars 91, 95, 113 and 117. The case itself may or may not be part of the staging of the piece.

The performer is free to contextualise Coppel’s score in any manner that suits their artistic goals.

The choice of instruments should be considered a significant part of the process of imagining a version. Despite the requirement for a specific range for each recorder, there is no other element which should restrain your personal criteria of instrumental selection. You may combine contemporary and old recorders (eg Renaissance), or use instruments from the same consort.

The recorders utilised in the collaborators’ version are:

- Bassett Classica by Kung Recorders
 - Tenor Hotteterre by Moeck Recorders
 - Treble recorder by Friedrich von Heune
 - Descant by Jorge Montero
 - Descant by Moeck Recorders
 - Sopranino Classica by Kung Recorders
- (all pitched at 440Hz)

Coppel was developed with support from the CMRC, University of York. The first performances were at the Crescent and at the Unitarian Chapel in York, and at Shandy Hall in Coxwold, North Yorkshire.

* David Lasocki (2011), a study on Virdung’s *Musica Getuscht: A treatise on Musical Instruments* (1511)

From *Arte poética*
Vicente Huidobro (1893–1948)

Poema.
Que el verso sea como una llave
Que abra mil puertas.
Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.
... *

Estamos en el ciclo de los nervios,
El músculo cuelga,
Como recuerdo, en los museos;
Mas no por eso tenemos menos fuerza:
El vigor verdadero
Reside en la cabeza.

Por qué cantáis la rosa, ¡oh, Poetas!
Hacedla florecer en el poema;
Sólo para nosotros
Viven todas las cosas bajo el Sol.
...

Poem.
Let the verse be like a key
That opens a thousand doors.
A leaf falls; something flies by;
All that which the eyes may see, be created
And the listener's soul to remain trembling
...

We are in the cycle of nerves.
The muscle hangs,
Like a memory, in museums.
Nonetheless, we do not have less strength:
The true vigour
Resides in the head.

Why singest thou the rose? Oh Poets!
Make it bloom in the poem;
Only for us
Live all the things under the Sun.
...

Coppel for recorders (2018)

ROGER MARSH

Slow ♩ = ca. 50
Bass Recorder
molto vibrato ad lib

p *sotto voce** *port.* *mp* *mp sim*

Que el verso sea como una llave • Que el verso sea mil puertas
como una llave que abra mil puertas una llave
Una hoja cae

7 *mfp* *mp* *port.* *mfp* *mp* *port.* Una hoja Una hoja cae;
algo pasa volando

11 *mp* *port.* *mp* *pp* *p*

15 **A** **A little faster** ♩ = ca. 60
mp *p* *mp* *port.* 5

Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.

19 *mp* *port.* *port.* 5

23 *port.* (→) *port.* 9 una llave
Que abra mil puertas.
Una hoja cae

28 *slow spin* *port.* Tenor Rec. *mp* ciclo

* The time signatures are a guide to the flow of the speaking part; measuring how much time to take with the interspersed texts.

* The texts should be spoken 'sotto voce' but clearly and audibly. Speak quite quickly, but do not rush to return to playing. If the space allows, begin the performance behind the audience and walk slowly towards the stage during the first section (up to A)

B

32 $\text{♩} = 65$

Estamos en el ciclo de los nervios

9

5

port.

el ciclo de los nervios

36

port.

5

port.

9

5

5

39

port.

5

5

port.

9

43

port.

9

port.

9

port.

mf

Where there is a space, hold the initial note a little before the glissandi
 () *sim., etc.*

46

mp

port.

port.

C

51 $\text{♩} = 72$

mf

5

mf

5

mf

5

fp

p sempre

accel.

5

4

53 **A little faster**

9

9

5

5

fp

54 $\text{♩} = 75$

port.

slow spin

Alto Recorder

El músculo cuelga, Como recuerdo

9

9

port.

58

61 *flz.* *slow spin*

Estamos en el ciclo
de los nervios.
El músculo cuelga,
Como recuerdo, en los museos

mp 5

D

64 *flz.*

ord. 5

66

71

el músculo
cuelga

74

76 *flz.* *port.*

como recuerdo
en los museos

p *mp* *mf* *f*

82

mp *mf* *flz.*

84

f *flz.* *fp < f*

87 *mp* *tr*

90 *flz.* *spin* *Bass Rec.* *(m.v.) port.* *spin* *como recuerdo* *Sopr Rec.* *flz.* *mf* = 90

94 *spin* *Bass Rec.* *port.* *algo pasa volando* *Sopr Rec.* *mf*

98 *mf*

101

103 *f* *mf* *5* *5* *9*

105 *f* *mp* *5*

107 *mf* *f* *mf* *f* *pasa volando*

F Sopranino Rec. 109 *flz. f* *ord.* *(tongue vibr.)*

111 *spin* Bass Rec. 8 *mp* *spin*

♩ = ca. 100 115 Alto Rec. *mp* *spin* Bass Rec. 8 *mp* *port.* *spin*

119 Alto Rec. *mp* *spin* *mp* 9

123 *spin* 9

125 *flz.* *spin* *flz.* *spin*

Que el verso sea como una llave
Que abra mil puertas.

Una hoja cae; algo pasa volando;
Cuanto miren los ojos creado sea,
Y el alma del oyente quede temblando.

129 *spin* 9

Estamos en el ciclo de los nervios.
El músculo cuelga,
Como recuerdo, en los museos;

Mas no por eso tenemos menos fuerza:
El vigor verdadero
Reside en la cabeza

132 *flz.* *spin* **G** Soprano Rec. *mf* 9 9

Por qué cantáis la rosa, ioh, Poetas!
Hacedla florecer en el poema;
Sólo para nosotros
Viven todas las cosas bajo el Sol.

136 *spin* Soprano Rec. 8 *mf* 5 *spin*

Sólo para nosotros
Viven todas las cosas bajo el Sol.

Sólo para nosotros

APENDIX 5

Double Pipes, Antique et Moderne

Being in the sounds

For ten combinations of double recorders
and audio tracks
One performer



Collaborative work

Guillermo Eisner - Composer
Carmen Troncoso - Performer

Concert pitch and transposed version

The work *Being in the sounds* was created in the context of the academic research project ‘Double Pipes, Antique et Moderne’, undertaken collaboratively by Guillermo Eisner and Carmen Troncoso during their PhD studies in, respectively, composition at the Universidad Autónoma de México, and performance at the University of York, UK.

Authors’ preface to the score

No single and unique contemporary recorder model has been established to replace previous models; on the contrary, recorder performers continue combining early instruments – Medieval, Renaissance, Baroque, early Romantic, Modern – with contemporary models. This has generated a fascinating variety of instruments, with related yet significantly distinct features, available to play any type of repertoire. This situation was a significant factor in the development of this work, which aimed particularly to explore different combinations of recorder models so as to create unique twofold voices: double-pipes.

The use of double-pipes stems from antiquity, with instruments such as the Greek Aulos (diaulos) or the Latin Tibia. Such instruments are apparent in cultures around the world, with instruments including the Launeddas in Sardinia, the Dvojnica from Serbia and South Hungary, the Algoza double flutes from Rajasthan, the Native North-American double flute and several American, pre-Columbian models – to mention some. Recorder makers have also recreated old and created new double-recorders.

Familiarising ourselves with the sonorities of these instruments and exploring contemporary scores that include two recorders played at the same time formed an important stage of our collaboration. This was followed firstly by exploring the possibilities of combining the different recorder models of Troncoso’s personal collection (including instruments related to its evolution, such as whistles), and secondly by the examination, through performance, of the expressive potential and particular features of each resulting ‘double pipe’.

The main criterion for selecting specific double-recorders for inclusion was the two instruments’ combined sound, as experienced in our improvisatory workshops. Establishing "sound" as the main target led us to consider and choose unprejudiced any model of recorder available today, accepting significant differences in their design quality. Consequently, we included handmade or series made wooden instruments (mostly copies of historical

instruments), plastic instruments (and their derivatives), and instruments related to the recorder's evolution, such as different type of six-holed pipes (whistles).

Once the instruments had been selected, we developed a process of systematization, considering the many variables that arise from simultaneous playing. Due to the different tunings of the instruments, we created two scores: the first representing the 'real sound' (i.e. the pitches that are heard) and the second 'transposed'. The transposed version helps the performer simplify the reading of the score: all recorders utilised were transposed either to a recorder in C or a recorder in F pitched at A=440.

The musical content – as well as the title *Being in the sounds* – was inspired by and drew directly on the opinions and musical examples collected in a workshop with the recorder performer Pierre Hamon, in April 2016. Comments such as: '...find [the] pleasure in the sound, maybe more than in the music'; 'you should receive information from the music'; 'choose the instruments that offer something special'; 'in the recorder, you feel the walls of the attack'; 'enjoy the tension of the double recorder'; and 'the recorder is my voice': these inspired the composition, such that the work aims to resonate with and create a musical translation of Hamon's ideas. At times, Hamon's voice coexists with music, acting both as an element that communicates an idea (with words) but also as a sound material in dialogue with the live instruments.

Hamon's playing, recorded during Carmen's second workshop with Pierre Hamon (Paris, September 2018), are also incorporated, demonstrating the influence that the instrumental practice of the double pipes had on the creation of this work.

We list the instruments utilised in our version. However, any new performer may search for their preferred instruments as long as these do not significantly alter what is written in the score. The process of selecting the instruments is revealed as itself an essential, critical stage of the unfolding of this work. New identities are created from these new 'combined instruments'; new instrumental voices appear, and, as Hamon expresses so beautifully, these embody the 'pleasure of the sounds' experienced in playing.

Being in the sounds comprises a series of instrumental and human voices that invite us to perceive them through all their tensions and resonances.

Notes of performance

Instruments utilised by the authors' performances:

1. Tenor recorder in C. 'Aulos 211A' Model. Pitch, A= 440.
2. Tenor recorder in D (voice flute). 'Bressan' model. Made by Joachim Rohmer. Pitch, A= 415.
3. Treble recorder in F. 'Bressan' model. Made by Jorge Montero. Pitch, A=440.
4. Alto in G. 'Ganassi' model. Made by Jorge Montero. Pitch, A= 440.
5. Descant recorder in C. 'Ganassi' model. Made by Jorge Montero. Pitch, A=440.
6. Descant recorder in C. 'Hohner B9509 Melody' model. Pitch, A= 440.
7. Descant recorder in C. Baroque model. Made by Jorge Montero. Pitch, A= 440.
8. Descant recorder in C. Baroque model. Made by Jorge Montero. Pitch, A= 415.
9. Sopranino recorder in F. 'Aulos 700092.0 Symphony Recorder' model. Pitch, A440.
10. Sopranino recorder in F. Baroque model. Made by Jorge Montero. Pitch, A= 415.
11. "Indian" whistle in C hexaphone. Pitch, A= 440.
12. Whistle in A. Made by Jorge Montero. Pitch, A= 462.

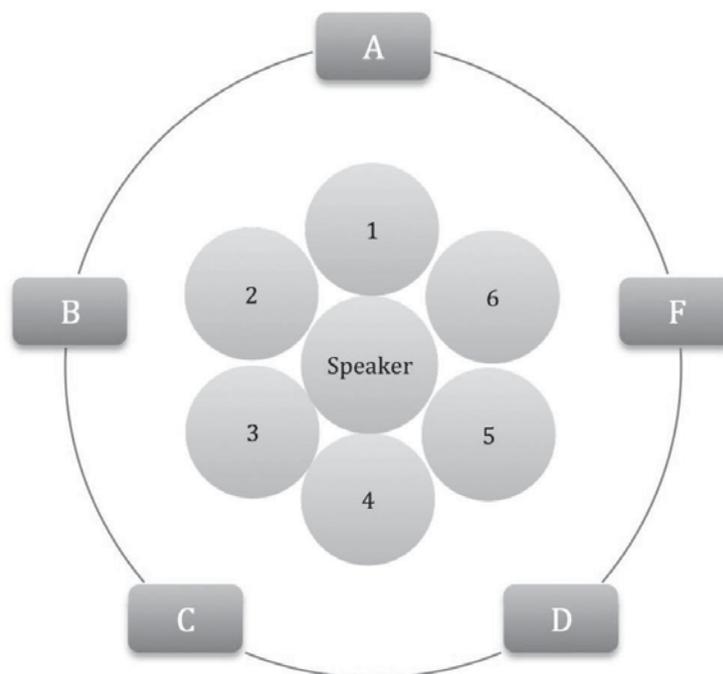
Double recorders' combinations:

- a. 1 - 3
- b. 2 - 3
- c. 3 - 4
- d. 4 - 5
- e. 5 - 8
- f. 8 - 9
- g. 6 - 9
- h. 6 - 11
- i. 11 - 12
- j. 7 - 10

Technical considerations:

- Five music stands for the instruments (A-F)
- Six music stands for the scores (1-6).
- One speaker looking up.
- Audio player.

Disposal of the stage:



Notes to electronics player:

- The audio files can be download from the next link:
<https://www.dropbox.com/sh/15m6v9bgtuhh7nv/AAAUCBuLiLsnsb7l6Nw3EIH4a?dl=0>
- Start each audio file where it is indicated in the score, and let it play until the end of each one.
- Use the same volume for all audio files.

Addressing *Being in the sounds* score:

There are two scores: concert pitch and transposed version.

In both scores, all the instruments are written at pitch A=440.

Instruments transposed to Pitch, A=440:

- Tenor recorder in D (415) (voice flute) into Tenor recorder in C# (440).
- Descant recorder in C (415) into Descant recorder in B (440).
- Sopranino recorder in F (415) into Sopranino recorder in E (440).
- Whistle in A (462) into Whistle in Bb (440).

In the transposed version, all the recorders were written either as a recorder in F or as a recorder in C in order to facilitate reading.

“What is important is the result of the connection between the two instruments.

Sometimes, each instrument is a little bit impure but works very well combined.”

Pierre Hamon’s criteria for selecting a twofold pipe/recorder.
Expressed during a workshop with Carmen Troncoso in April 2016, Paris.

Being in the sounds

To Carmen Troncoso

Guillermo Eisner
Carmen Troncoso

*Concert pitch

"Give life to the notes, subtlety. Prepare the tension." (Pierre Hamon)
Ideally, to be played in a venue with large natural reverb.

AUDIO 1 ♩ = 120

Voice

M... *fp* M... *fp* M... *fp*

↑Begin on the final resonance of the Audio 1

Treble in F

Tenor

8

M... *fp* *p* M... *fp* *sf*

Treble in F

Tenor *p*

Overblow

Attaca

15

Voice

15

15

mp *f*

* In the Treble recorder in F, all E flat notes sound a 1/4 tone higher (due to the one-hand fingering).

2 Being in the sounds (concert pitch)

(♩ = 120)

21 (Voice) M... *fp sf f sf*

21 (Treble in F)

21 (Tenor)

27 *rit.*

27 *mp mf*

27 Change to Voice Flute 415

AUDIO 2.1

♩ = 80

32 Treble in F *mp*

32 Voice Flute 415

Wait until Audio 2.1 finished. The last lines are: "speaking with the instrument".

38

38

Being in the sounds (concert pitch)

3

(♩ = 80)

43 (Treble in F)

43 (Voice Flute 415)

AUDIO 2.2

♩ = 100 *ad libitum*

a tempo

Ganassi in G *

48

Wait until listening to the lines: "with the traverse...". Then continue.

mp

Treble in F

mp

54

54

f

59

59

mp

f

mp

64

64

* In the Ganassi in G, all F notes sound a 1/4 tone higher (due to the one-hand fingering).

4

Being in the sounds (concert pitch)

(♩ = 100)
(Ganassi in G)

69 (Ganassi in G)

69 (Treble in F)

sf fp fp fp fp f

tr (F \flat) tr

accel.-----

♩ = 120

AUDIO 3

74 *f*

74 *tr (D) tr (E) p*

79

79

84 Change to Soprano Ganassi 440

(Soprano Ganassi)

*tr (A) **

p

Ganassi in G

84 Wait until listening to the lines:
"what kind of sound do you think..."
84 Then continue.

88

88

Change to Soprano 415

* In the Soprano Ganassi, all B flat notes sound a 1/4 tone higher (due to the one-hand fingering).

Being in the sounds (concert pitch)

(♩ = 100)
(Soprano Ganassi)

93 8

mf
Soprano 415

gradually Frull

97 8

Frull

sf mf sf

1018

f p fp fp

Frull

1048

f p f sf

1078

mf sf mf sf mf sf

6

Being in the

♩ = 100

1108 (Soprano Ganassi)

1108 (Soprano 415)

gradually Frull

1138

1138

1168

1168

f *p* *f*

1198

1198

(A) (B)

fp *f* *fp* *f* *fp*

(G#)

1228

1228

gradually (C#)

fp *f* *p* *sf* *mf*

gradually (C)

Being in the sounds (concert pitch)

1258 (Soprano Ganassi)
1258 (Soprano 415)

$\text{♩} = 100$

mp *p*

1288

gradually Frull

f *mp*

1318

mf *fp* *f* *fp*

(A)

3

1348

fp *sf* *f* *f*

3

1388 Change to Sopranino 440

Sopranino 440

Sputato (t) Flattement _ _ ,

mf

3

8 Being in the sounds (concert pitch)

1428 (Sopranino 440) *(t) Soave** *(mf)* Fingering: 0 2 trill

1428 (Soprano 415) *(mf)* Fingering: 3 4 trill

1428 *(t) Soave* Fingering: 01 3 4 trill

145 Voice

1458 *(t)*

1458 *f*

1458 Change to Hohner recorder

149

1498 *(t)*

1498 *mp* Hohner

155 AUDIO 4

1558 Change to Indian whistle

1558 *p*

* Soave: Soft trill to a 1/4 tone higher.

Being in the sounds (concert pitch)

(♩ = 100)

161 (Voice)

168 (Indian whistle)

168 (Hohner)

Indian whistle

rit.

♩ = 80

168 *f*

168 *mp*

168 *fp*

5

6''

178 *mp*

178 *mp*

8''

6''

4''

Impro in medieval style with the Indian whistle, followed by the grace notes

178 *mp*

178 *mp*

8''

4''

Impro in medieval style with the Hohner

10

Being in the sounds (concert pitch)

(♩ = 80)
(Indian whistle)

1768 6''

1768 (Hohner)

1778 *p* Frull

1778 *f*

1788 (t) Frull

1788 *f* *f* *p* Frull

1808 *mf*

1808 Change to whistle in B flat

1828 *p* Whistle in B flat

* Find harmonic for the B.

Being in the sounds (concert pitch)

(♩ = 80)

1888 (Indian whistle)

1888 (Whistle in B flat)

f *p*

1908

1908

f *p*

1928

1928

f *mf*

1948

1948

p *mf*

♩ = 80

1968

1968

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

12

Being in the sounds (concert pitch)

(♩ = 80)
(Indian whistle)

1998 *p* (Whistle in B flat)

f

p

2028 *f* *p* *f* *mf* *f* *mf*

mf

205

2038 *fp*

2038 *sf*

Voice

208 *f* *p*

2088 *mf* *sf*

(♩ = 80)
210 (Voice)

2108 Change to Soprano 415

2108 Change to Soprano 440

♩ = 70 expressive

214

2148 Soprano 415 *

mp

2148 Soprano 440

2188

2228

AUDIO 5

Change to Treble in F

2228

Change to Tenor

Wait until Audio 5 finished.
The last lines are:
"the musical vibrations".

* To tune the A note, put tape on hole 6.

14

Being in the sounds (concert pitch)

♩ = 90

226 Treble in F

226 Tenor

p *mp*

228 Flatt.

228

mp

232

232

p *mf*

236

236

mp *sf* *p* gradually *sf* (E)

240

240

mp *mf* *p*

Being in the sounds (concert pitch)

(♩ = 90)
(Treble in F)

244

244

(Tenor)

f

246

mp

Vib.

p *sf* *p*

246

mp

p *sf* *p*

2 Being in the sounds (transposed version)

(♩ = 120)

21 (Voice) M...

21 (Treble in F)

21 (Tenor) *fp* *sf* *f* *sf*

27 *rit.*

27 *mp* *mf*

27 Change to Voice Flute 415

AUDIO 2.1

32 *mp*

32 Wait until Audio 2.1 finished. The last lines are: "speaking with the instrument".

32 Treble in F

32 Voice Flute 415

♩ = 80

38

38

Being in the sounds (transposed version)

(♩ = 80)

AUDIO 2.2

43 (Treble in F)

43 (Voice Flute 415)

48

Wait until listening to the lines: "with the traverse...". Then continue.

48

♩ = 100 *ad libitum* *a tempo*

Ganassi in G *

mp *mp*

Treble in F

54

54

f

59

59

mp *f* *mp*

64

64

* In the Ganassi in G, all E flat notes sound a 1/4 tone higher (due to the one-hand fingering).

4

Being in the sounds (transposed version)

(♩ = 100)
(Ganassi in G)

69

3

(Treble in F)

69

sf *fp* *fp* *fp* *fp* *f*

(E \flat) (D) (E)

accel. -----

♩ = 120

74

f

74

p

AUDIO 3

79

79

84

Change to Soprano Ganassi 440

(Soprano Ganassi)

84

Wait until listening to the lines:
"what kind of sound do you think...".
Then continue.

p

Ganassi in G

(A) *

88

88

3

3

Change to Soprano 415

* In the Soprano Ganassi, all B flat notes sound a 1/4 tone higher (due to the one-hand fingering).

Being in the sounds (transposed version)

(♩ = 100)
(Soprano Ganassi)

93 8

mf

Soprano 415

gradually Frull

97 8

Frull

sf mf sf

1018

f p fp fp

1048

Frull

f p f sf

1078

mf sf mf sf mf sf

6

Being in the sounds (transposed version)

(♩ = 100)

1108 (Soprano Ganassi)

f *sf* *mp*

1108 (Soprano 415)

gradually Frull

1138

1138

1168

f *p* *f*

1168

1198

(A) *fp* *f* *fp* *f* *fp* (B)

1198

(A) *fp* *f* *p* *sf* *mf*

1228

gradually (C#)

fp *f* *p* *sf* *mf*

1228

gradually (C#)

The musical score is presented in five systems, each with two staves. The first system (measures 1108-1137) features two soprano parts. The top staff is labeled '(Soprano Ganassi)' and the bottom '(Soprano 415)'. Both start with a forte (*f*) dynamic and triplet patterns. The top staff transitions to *sf* and *mp* dynamics. The second system (measures 1138-1167) shows a 'gradually Frull' (trill) in the top staff, which becomes more complex and dense. The third system (measures 1168-1197) continues the trill in the top staff, with dynamics *f* and *p*. The fourth system (measures 1198-1227) is in 4/4 time and features trills labeled (A) and (B) in both staves, with dynamics *fp* and *f*. The fifth system (measures 1228-1257) is in 7/4 time and features a trill labeled (C#) in both staves, with dynamics *fp*, *f*, *p*, *sf*, and *mf*. A fourth-note group is marked with a '4' at the end.

Being in the sounds (transposed version)

(♩ = 100)
1258 (Soprano Ganassi)
1258 (Soprano 415)

mp *p*

3

1288 gradually Frull

f *mp*

3

1318

mf *fp* *f* *fp*

3

1348

fp *sf* *f* *f*

3

1388 Change to Sopranino 440

Sopranino 440

Sputato (t) Flattent _ _ _

mf

3

8 Being in the sounds (transposed version)

1428 (Sopranino 440) *(mf)* *Soave** *(t)* *Soave* *(t)* *Soave*
 Fingering: 01
 3
 4 trill

1428 (Soprano 415) *(mf)* Fingering: 0
 2 trill

145 Voice *f*

1458 *(t)* *(t)*

1458 Change to Hohner recorder

149 *mp* *Hohner*

1498 *(t)*

155 **AUDIO 4**

1558 Change to Indian whistle *p*

* Soave: Soft trill to a 1/4 tone higher.

Being in the sounds (transposed version)

(♩ = 100)

161 (Voice)

168 (Indian whistle)

168 (Hohner)

Indian whistle

rit.

♩ = 80

168

168

f

mp

fp

5

5

6"

178

178

mp

8"

6"

4"

178

178

Impro in medieval style with the Indian whistle, followed by the grace notes

Impro in medieval style with the Hohner

10

Being in the sounds (transposed version)

(♩ = 80)
(Indian whistle)

1768 6ⁿ

1768 (Hohner)

Frull

1788

1788 *p*

1788 *f*

1808 (t) Frull

1808 *f* *f* *p*

1828 *mf*

1828 Change to whistle in B flat

1868

1868 *p* Whistle in B flat

* Find harmonic for the C (B in concert pitch).

Being in the sounds (transposed version)

(♩ = 80)

1888 (Indian whistle)

1888 (Whistle in B flat)

f *p*

1908

1908

f *p*

1928

1928

f *mf*

1948

1948

p *mf*

♩ = 80

1968

1968

p *f* *f* *f*

12

Being in the sounds (transposed version)

(♩ = 80)
(Indian whistle)

Musical score for measures 12-19. The top staff is marked *p* (Whistle in B flat). The bottom staff is marked *f* and *p*. Both staves feature complex rhythmic patterns with many beamed notes and rests. Measure numbers 19, 28, and 37 are indicated on the left.

Musical score for measures 20-27. The top staff has dynamic markings *f*, *p*, *f*, *mf*, and *f*. The bottom staff has *mf*. Both staves feature complex rhythmic patterns with many beamed notes and rests. Measure numbers 20, 28, and 35 are indicated on the left.

Musical score for measures 205-212. The top staff is labeled "Voice" and has a dynamic marking *fp*. The middle and bottom staves have dynamic markings *f* and *sf*. The score includes complex rhythmic patterns and rests. Measure numbers 205, 208, and 212 are indicated on the left.

Musical score for measures 208-215. The top staff has dynamic markings *f* and *p*. The middle and bottom staves have dynamic markings *mf* and *sf*. The score includes complex rhythmic patterns and rests. Measure numbers 208, 212, and 215 are indicated on the left.

Being in the sounds (transposed version)

210 (♩ = 80)
(Voice)

2108 Change to Soprano 415

2108 Change to Soprano 440

♩ = 70 expressive

214

2148 Soprano 415 *

mp

2148 Soprano 440

2188

2228

AUDIO 5

↓
Change to Treble in F

2228

Change to Tenor

Wait until Audio 5 finished.
The last lines are:
"the musical vibrations".

* To tune the F note, put tape on hole 6.

14

Being in the sounds (transposed version)

♩ = 90

226 Treble in F

226 Tenor

p *mp*

228 Flatt.-----

228

mp

232

232

p *mf*

236

236

mp *sf* *p* gradually *sf* (E)

240

240

mp *mf* *p*

Being in the sounds (transposed version)

(♩ = 90)
(Treble in F)

244

244

f

Vib.

246

mp

p *sf* *p*

246

ejercicio 9

*Sonido real $\text{♩} = 80$

Sopranino 415
Soprano 440

mf

Resultante

5

5

8

8

? ? ? ?

? ? ? ?

APENDIX 6

Searching for Recorders to Meet a Chamber Orchestra

EDITORIAL NACIONAL

Carlos
ZAMORA

CONCIERTO PARA FLAUTAS DULCES Y
ORQUESTA DE CAMARA

a Carmen Troncoso

Concerto for Recorders and Chamber Orchestra
to Carmen Troncoso

Score / Partitura



EM 68 124

Biografía

Carlos Zamora nació en Calama, Chile en 1968. Es graduado de Profesor de Música y Licenciado en Educación Musical en la Universidad de Concepción. En 1993 ingresó a la carrera de Licenciatura en Composición en la Universidad de Chile, carrera que abandonó para ingresar al programa de Magíster en Artes mención Composición. Estudió Composición con Miguel Aguilar, Gustavo Becerra y Eduardo Cáceres. Participó en los Campos de Composición INJUVE en España (Cristóbal Halffter y Mauricio Sotelo). Ha recibido varios premios entre los que se destacan el Primer lugar en el concurso de composición 1997 de la Federación Nacional de Coros por su "Padre Nuestro Kunza"; Primer lugar 1999 con "Sikuris" en la Orquesta Sinfónica Nacional (Chile); Premio al Mejor Compositor 2006 de la Orquesta Moderna (Chile). Premio Obra por Encargo 2008 de la SCD; Premio Charles Ives 2009 del Instituto Chileno Norteamericano por su trayectoria musical; Premio "Escuela Moderna de Música-70 Años" en 2010 por su aporte a la cultura musical latinoamericana, Premios "Sir Jack Lyons Commission Award 2016" y "Terry Holmes Celebrations Award 2017" de la Universidad de York. A la fecha suma en su catálogo unas setenta piezas para diversas agrupaciones de cámara, de los géneros sinfónico, sinfónico coral y operático. La mayor parte de su creación musical ha sido estrenada en la mayoría de los países de América a la vez de haberse interpretado en Europa, Asia, Oceanía y África. Además, varias de ellas han sido grabadas en más de veinte discos compactos. Fue Presidente de la Asociación Nacional de Compositores de Chile entre los años 2007 y 2009. En 2016 ingresó al Doctorado en Composición de la Universidad de York, UK bajo la supervisión del Doctor Thomas Symaku.

Biography

Carlos Zamora was born in Calama, Chile in 1968. He graduated as a Music Teacher and the degree of Bachelor in Music Education at Universidad de Concepción. In 1993 he entered the Bachelor's degree program in composition at the University of Chile, which he left to join the Master of Arts in Composition. He studied with Miguel Aguilar, Gustavo Becerra and Eduardo Cáceres. He attended the INJUVE Composition Workshops in Spain (Cristóbal Halffter and Mauricio Sotelo). He has received several awards including first place in the 1997 composition competition of the National Federation of Choirs for his work "Padre Nuestro Kunza"; first place 1999 for his work "Sikuris" of the National Symphony Orchestra (Chile); 2006 Best Composer Award of the Modern Orchestra (Chile). Commission Work Award 2008 of the National Copyrights Society-Chile; the Charles Ives Award 2009 of the Chilean North-American Institute for his musical career; "Escuela Moderna de Música - 70 Years Award 2010" for his contribution to Latin American musical culture, the "Sir Jack Lyons Commission Award 2016" and the "Terry Holmes Celebrations Award" both by the University of York. To date his catalogue comprises around sixty works for various chamber ensembles, symphonic, choral symphonic, and operatic genres. The greater part of his musical output has been released in most countries of the Americas and also performed in Europe, Asia, Oceania and Africa. In addition, several of his works have been recorded on more than 20 CDs. He was Chair of the National Association of Chilean composers between 2007 and 2009. In 2016 he entered the PhD in Composition at the University of York, UK under the supervision of Doctor Thomas Symaku.

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CONCIERTO PARA FLAUTAS DULCES Y ORQUESTA DE CÁMARA

a Carmen troncoso

Concerto for Recorders and Chamber Orchestra

to Carmen Troncoso

I

Carlos Zamora

$\text{♩} = 172$

Piccolo *pp* *f*

Flute

Oboe

Clarinet in B \flat

Bassoon *f*

Horn in F

Trumpet in C

Timpani *f*

Gong & Wood Block *f* Wood Block

Glockenspiel

Snare Drum & Bass Drum

Sopranino Recorder *p* *f* *p*

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Double Bass *f*



A

Picc. *f* ³ *f*
 Fl. *f* ³ *f*
 Ob. *p* *f* ³ *f*
 B♭ Cl. *f*
 Bsn. *p* *f*
 Hn. *f*
 C Tpt. *f*
 Timp. *mp* *f*
 Gn & WB
 Glk.
 S.Dr. & B.Dr. *mf*
 B. Rec. *mf* *f*
 Vln. I
 Vln. II
 Vla.
 Vc.
 D.B.

27

Picc. *mf*

Fl. *mf*

Ob. *mf* *1.* *mf*

B♭ Cl. *mf* *p* *mf*

Bsn. *a2* *mf* *mf*

Hn.

C Tpt.

Timp. *mf*

Gn & WB *mf*

Glk. *mf*³

S. Dr. & B. Dr. *mf* *pp*

B. Rec. *p*

Vln. I *mf*

Vln. II *mf*

Vla. *p* *mf*

Vc. *pizz.* *arco* *mf* *pizz.* *arco* *mf*

D.B. *mf* *arco* *pizz.* *mf*

34 C

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S. Dr. & B. Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mf

p

mf

mf

p

mf

mp

(gliss)

(gliss)

(gliss)

p

p

p

mp

41

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

f

f

f

pizz.

mp

f

mp

f

47

Picc. *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

B♭ Cl. *f* *ff*

Bsn. *f* *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *f* *ff*

Gn & WB

Glk. *f* *ff*

S. Dr. & B. Dr. *ff*

B. Rec. *mf*

Vln. I *mp*

Vln. II

Vla.

Vc. *arco* *ff*

D. B. *arco* *ff*

E

54

Picc.

Fl.

Ob.

B \flat Cl.

Bsn. *a2*
mp

Hn. Sord. *mp*

C Tpt. Sord. *mp*

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *pizz.*
mp

D.B. *pizz.*
mp

61

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *mf*

Hn. Senza sord. *p* *fp*
mf

C Tpt. Senza sord. *p* *fp*

Timp. *mf*

Gn & WB

Glk. *mf* *f*

S. Dr. & B. Dr.

B. Rec. *p* *f*

Vln. I *mp* *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. arco *mf* *f*

D.B. arco *mf* *f*

68

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Timp. *f* *p* *ff*

Gn & WB

Glk. *ff*

S.Dr. & B.Dr. *f* *p* *ff* *Muta a Bass Drum*

B. Rec. *ff* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *mp*

Vc. *ff*

D.B. *ff*

F *Muta a Fl 2*

Picc. *p*

Fl. *p*

Ob. *p*

B \flat Cl.

Bsn.

Hn. *p*

C Tpt. *p*

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr. *pp* *mp* *pp*

B. Rec.

Vln. I *pizz.* *mf*

Vln. II *p*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

Gong *mf*

81

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Gn & WB. Glk. S.Dr. & B.Dr. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mf

p

arco

p

arco

p

p

p

G

88

Picc. —
 Fl. —
 Ob. —
 B♭ Cl. — *l.-*
 p
 Bsn. — *l.-*
 p
 Hn. — *p*
 C Tpt. — *l.-*
 p
 Timp. —
 Gn & WB — *Gong*
 Muta a Wb.
 p
 Glk. — *mf*
 S.Dr. & B.Dr. — *p*
 B. Rec. — *pp*
 Vln. I —
 Vln. II —
 Vla. —
 Vc. — *arco*
 p
 D.B. — *arco*
 p

95

Picc.

Fl. *l.-*
p

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

H

111

Picc.

Fl. *f* *pp* *Fl2 muta a Picc.*

Ob. *f* *p*

B♭ Cl. *f* *p*

Bsn. *f* *p* *a2* *mf*

Hn.

C Tpt.

Timp. *mf* *pp*

Gn & WB

Glk.

S.Dr. & B.Dr. *mf* *pp* *Muta a s.drum*

B. Rec. *f* *pp* *tr* *3* *3* *3*

Vln. I *f* *mf* *pizz.*

Vln. II *f* *mf* *pizz.*

Vla. *f* *mf* *pizz.*

Vc. *f* *mf* *pizz.*

D.B. *f* *mf* *pizz.*

120

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

I.-

pp

tr

I

127

Picc.

Fl. *l.*
pp

Ob.

B \flat Cl. *l.*
pp

Bsn.

Hn. Sord. *pp*

C Tpt. Sord. *pp*

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec. 3 3 3 3 3 3 3 3

Vln. I *arco* *p* \curvearrowright *f*

Vln. II *arco* *p* \curvearrowright *f*

Vla. *arco* *p* \curvearrowright *f*

Vc.

D.B.

134

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

mf

Hn.

C Tpt.

Timp.

pp

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

mf

pizz.

Vln. II

mf

pizz.

Vla.

mf

pizz.

Vc.

mf

D.B.

mf

J

141

Picc. *mp*

Fl. *f*

Ob. *a2 f*

B \flat Cl. *f*

Bsn. *f*

Hn. Senza sord. *f*

C Tpt. Senza sord. *f*

Timp. *f*

Gn & WB *f* *Muta a Gong*

Glk.

S.Dr. & B.Dr. *s.drums mf*

B. Rec. *f*

Vln. I arco *mp*

Vln. II arco *mp*

Vla. arco *f*

Vc. arco *f*

D.B. arco *f*

147

Picc. *f*

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp. *f*

Gn & WB

Glk.

S.Dr. & B.Dr. *p* *f* *f*

B. Rec. *f* *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *ff*

D.B. *arco*

152

Picc. *f*

Fl. *f*

Ob. *f*

B♭ Cl. *f*

Bsn. *fp* *f*

Hn. *fp* *f*

C Tpt. *f*

Timp.

Gn & WB *f* *Gong*

Glk.

S. Dr. & B. Dr. *pp* *f*

B. Rec.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

157 K

Picc. *p*
 Fl. *p*
 Ob. *p*
 B♭ Cl. *p* *mf*
 Bsn. *p*
 Hn. *f* *p*
 C Tpt. *p*
 Timp.
 Gn & WB
 Glk. *mf*
 S.Dr. & B.Dr. *f* *p*
 B. Rec. *p* *f*
 Vln. I *mp*
 Vln. II
 Vla.
 Vc. *p*
 D.B. *pizz.* *mp*

162

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gn & WB

Glk.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

p

mp

p

mp

mp

arco

Detailed description of the musical score: The score is for measures 162 to 171. The Piccolo, Flute, Oboe, Horn, Trumpet, and Timpani parts are mostly silent, indicated by rests. The B♭ Clarinet part begins in measure 162 with a melodic line starting on G4, moving up stepwise to B4, then down to A4, with a dynamic of *p*. The Bassoon part begins in measure 162 with a melodic line starting on G3, moving up stepwise to B3, then down to A3, with a dynamic of *mf*. The Glockenspiel part has a melodic line starting on G4, moving up stepwise to B4, then down to A4, with a dynamic of *p*. The Bass Drum part has a melodic line starting on G3, moving up stepwise to B3, then down to A3, with a dynamic of *p*. The Violin I part has a melodic line starting on G4, moving up stepwise to B4, then down to A4, with a dynamic of *mp*. The Violin II part has a melodic line starting on G4, moving up stepwise to B4, then down to A4, with a dynamic of *mp*. The Viola part has a melodic line starting on G4, moving up stepwise to B4, then down to A4, with a dynamic of *p*. The Violoncello part has a melodic line starting on G3, moving up stepwise to B3, then down to A3, with a dynamic of *mp*. The Double Bass part has a melodic line starting on G3, moving up stepwise to B3, then down to A3, with a dynamic of *mp* and the instruction *arco*.

II

♩ = 60

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Trumpet in C

Timpani

Gong

Glockenspiel

Tubular Bells

Snare Drum & Bass Drum

Bass Recorder

Violin I

Violin II

Viola

Violoncello

Double Bass

ppp

p

p

pp (*frull*) *ord.* *mf*

pp *mf*

pp *mf*

5

Fl.

Ob.

B \flat Cl.

Bsn. *l.*

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

p

mf

p

frull

pp

9

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

f

mp

mf

mf

pp

mf

mf

ord.

mf

pp

mf

mf

12 A *ppp*

Fl. *ppp* *p*

Ob. *ppp* *p*

B♭ Cl. *ppp*

Bsn. *ppp* *pp*

Hn. *pp*

C Tpt.

Timp. *ppp*

Gg. *pp* *<* *Triang. stick (gliss)*

Glk. *p*

T.B.

S.Dr. & B.Dr. *p*

B. Rec.

Vln. I

Vln. II

Vla. *ppp*

Vc. *divisi* *p*

D.B. *divisi* *p*

20

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pp

pp

p

pp

mf

pp

ppp

pp

tutti

ppp

24

Fl. *pp* *ff*

Ob. *pp* *ff*

B^b Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. *ff*

C Tpt. *p* *ff*

Timp. *ppp* *ff* *E muta a F*

Gg. *f*

Glk.

T.B. *ff*

S.Dr. & B.Dr.

B. Rec. *ff* *mf*

Vln. I *ppp* *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *mf* *ff*

B

30

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

fp

pp

C

33

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

fp

mf

fp

f

fp

fp

f

mf

39

Fl.

Ob. *pp*

B♭ Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt.

Timp.

Gg. *p*

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec. *f*

Vln. I

Vln. II

Vla. *mp*

Vc. *ppp*

D.B. *ppp*

43

Fl. *pp* *l.*

Ob. *pp* *l.*

B \flat Cl.

Bsn.

Hn.

C Tpt. *pp*

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec. *p* *p* *fp*

Vln. I

Vln. II

Vla. *ppp*

Vc. *tutti* *pp* *mf*

D.B. *mf*

48

Fl. *p* *mp*

Ob. *pp* *mf* *a2*

B♭ Cl. *pp* *mp* *a2*

Bsn. *p* *mf* *l.*

Hn. *pp* *mf* *pp*

C Tpt. *pp* *mf* *pp*

Timp. *ppp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *ppp*

B. Rec. *fp* *p* *overblowing* *mp* *5*

Vln. I *pp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp*

Vc. *pp*

D.B. *pp*

54

Fl. *ppp*

Ob. *pp*

B♭ Cl. *ppp* *p*

Bsn. *pp*

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *Muta a S.Dr.*

B. Rec. *f* *frull 10 ord.* *p*

Vln. I

Vln. II

Vla.

Vc.

D.B.

58

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ppp

mp

p

mf

mp

p

mf

mf

fp

frull

p

6

6

6

6

S.Dr.

E

Fl. *ff*

Ob. *ff*

B \flat Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *f*

Gg. *p* *Triang. stick* *gliss*

Glk.

T.B. *p*

S.Dr. & B.Dr. *f* *Muta a B.Dr.* *(B.Dr.) pp* *Muta a S.Dr.*

B. Rec. *ff* *ord.* *5* *5* *pizz.* *ord.* *3* *6* *6*

Vln. I *ff*

Vln. II *ff*

Vla. *ff* *(gliss)*

Vc. *ff* *mf* *(gliss)*

D.B. *ff*

64

Fl. *pp*

Ob. *pp*

B \flat Cl. *pp*

Bsn. *pp*

Hn. Sord. *pp*

C Tpt. Sord. *p*

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec. *p* *mf* *overblowing*

Vln. I *p* *(gliss)*

Vln. II *p* *(gliss)* *pp*

Vla. *pp* *p*

Vc. *pp* *p*

D.B. *pizz.* *mp* *arco* *f*

5

68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *f* *F muta a G* *ppp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I *pp* *p*

Vln. II *p*

Vla.

Vc.

D.B.

F

Fl.
Ob.
B \flat Cl.
Bsn.
Hn.
C Tpt.
Timp.
Gg.
Glk.
T.B.
S.Dr. & B.Dr.
B. Rec.
Vln. I
Vln. II
Vla.
Vc.
D.B.

overblowing *frull* *ord. (gliss)* *pizz.* *3* *(gliss)* *overblowing* *frull*

p < > *f* *p* *mf*

76

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk.

T.B.

S.Dr. & B.Dr.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

S.Dr.
ppp

Muta a B.Dr.

ord.
(gliss)

p

pizz.

(gliss)

pizz.

(gliss)

pizz.

(gliss)

pp

p

pp

p

80

Fl.

Ob.

B \flat Cl. *pp*

Bsn. *pp*

Hn.

C Tpt. Senza sord. *p*

Timp. Senza sord. *p*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *ppp*

B. Rec. *overblowing* *(gliss)* *overblowing* *pizz.*

Vln. I *pp* *p*

Vln. II

Vla.

Vc. *pp*

D.B.

85

Fl. *p* *frull* *mf* **G** *frull*

Ob. *p* *mf*

B♭ Cl. *mf*

Bsn. *mf*

Hn. Senza sord. *p* *mf*

C Tpt. *mf*

Timp. *pp*

Gg.

Glk.

T.B.

S.Dr. & B.Dr. *mf*

B. Rec. *mf* *p*

Vln. I *pp* *pp*

Vln. II *mf*

Vla. *mf*

Vc. *pp*

D.B. *pizz.* *mf*

88

Fl.

Ob. *pp* *pp* *l.*

B♭ Cl. *p*

Bsn. *mf* *p* *ppp*

Hn. *pp* *pp* *pp*

C Tpt. *pp* *Sord.* *Sord.* *pp*

Timp.

Gg. *Triang. stick* *gliss* *p*

Glk. *p*

T.B.

S.Dr. & B.Dr.

B. Rec. *mp* *pp*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc.

D.B. *arco* *pp*

94

Fl.

Ob. *ppp*

B \flat Cl. ^{2.} *pp* *ppp*

Bsn.

Hn.

C Tpt.

Timp.

Gg.

Glk. *pp*

T.B. *p*

S.Dr. & B.Dr.

B. Rec. *mp* *p* *ppp*

Vln. I

Vln. II

Vla. *ppp*

Vc.

D.B.

III

$\text{♩} = 126$

Piccolo *ff* *mf*

Flute *ff* *mf*

Oboe *ff* *mf*

Clarinet in B \flat *ff* *mf*

Bassoon *ff*

Horn in F *ff*

Trumpet in C *ff*

Timpani *ff* *E muta a F*

Xilophone *f*

Vibraphone *f*

Alto Recorder *mf* *f*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Double Bass *ff*

5

Picc. *p*

Fl. *p*

Ob. *p*

B♭ Cl. *p*

Bsn.

Hn. *pp*

C Tpt.

Timp.

Xil. *p*

Vib. *p*

B. Rec. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

D.B.

Detailed description: This page of a musical score, numbered 481, contains measures 5 through 7. The score is for a large orchestra. The Piccolo and Flute parts play a short melodic phrase in measure 5, marked *p*. The Oboe and Bass Clarinet parts play a complex, multi-measure passage in measure 5, also marked *p*. The Bassoon part is silent. The Horn part plays a single note in measure 5, marked *pp*. The Trumpet part is silent. The Timpani part is silent. The Xylophone part plays a single note in measure 5, marked *p*. The Vibraphone part plays a short melodic phrase in measure 5, marked *p*. The Bassoon part plays a complex, multi-measure passage in measure 5, marked *p*. The Violin I part plays a complex, multi-measure passage in measure 5, marked *p*. The Violin II part is silent in measure 5 but enters in measure 6, marked *p*. The Viola part is silent in measure 5 but enters in measure 6, marked *p*. The Violoncello and Double Bass parts are silent throughout the page.

8

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

pizz.

mf

pizz.

mf

p

11 A

Picc. *mf*

Fl. *mf*

Ob. *f* *pp*

B♭ Cl. *mf*

Bsn. *mf*

Hn. *p* *mf*

C Tpt. *f*

Timp.

Xil.

Vib. *f*

B. Rec. *f* *pp*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *p* arco

D.B.

14

Picc. *pp*

Fl. *pp*

Ob.

B \flat Cl. *pp*

Bsn. *pp*

Hn. *pp*

C Tpt. *p*

Timp.

Xil.

Vib.

B. Rec. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p*

Vc. *p*

D.B. *arco* *p*

Detailed description: This page of a musical score covers measures 14, 15, and 16. The woodwind section includes Piccolo, Flute, Oboe, B-flat Clarinet, Bassoon, Horn, and Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The percussion section includes Timpani, Xylophone, and Vibraphone. The woodwind parts for Piccolo, Flute, B-flat Clarinet, Bassoon, and Horn are marked *pp* (pianissimo). The Trumpet part is marked *p* (piano). The Bassoonet part is marked *mf* (mezzo-forte) and includes a trill (tr) in measure 16. The Violin I and II parts are marked *p* and *mf*. The Viola, Violoncello, and Double Bass parts are marked *p*. The Double Bass part is marked *arco* (arco). The score is written in a key signature of one flat and a 3/4 time signature.

17

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil. *mf*

Vib.

B. Rec.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

D.B.

20 B

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Xil. Vib. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mp *mf* *p* *mf* *p* *mf* *p* *p* *p* *p*

D muta a C
F muta a E

24

Picc. $\frac{2}{4}$ $\frac{4}{4}$

Fl. $\frac{2}{4}$ $\frac{4}{4}$

Ob. $\frac{2}{4}$ $\frac{4}{4}$

B \flat Cl. $\frac{2}{4}$ $\frac{4}{4}$

Bsn. $\frac{2}{4}$ $\frac{4}{4}$

Hn. $\frac{2}{4}$ $\frac{4}{4}$ *p*

C Tpt. $\frac{2}{4}$ $\frac{4}{4}$ *p*

Timp. $\frac{2}{4}$ $\frac{4}{4}$

Xil. *p* $\frac{2}{4}$ $\frac{4}{4}$

Vib. *p* $\frac{2}{4}$ $\frac{4}{4}$

B. Rec. $\frac{2}{4}$ $\frac{4}{4}$ *tr*

Vln. I $\frac{2}{4}$ $\frac{4}{4}$ *p*

Vln. II $\frac{2}{4}$ $\frac{4}{4}$

Vla. $\frac{2}{4}$ $\frac{4}{4}$ *p*

Vc. $\frac{2}{4}$ $\frac{4}{4}$

D.B. $\frac{2}{4}$ $\frac{4}{4}$

28

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

31

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn. *P*

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

34 C

Picc. *f*

Fl. *f*

Ob. *f*
mf

B \flat Cl. *fp*

Bsn. *fp*

Hn. *mf*

C Tpt. *mf*

Timp.

Xil. *f*

Vib. *f*

B. Rec. *f*

Vln. I *f*

Vln. II *f*

Vla. *f* pizz.

Vc. *f* pizz.

D.B. *f* pizz.

37 *Muta a Fl.*

Picc. *mf* *ff*

Fl. *mf* *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *p* *ff*

Xil. *mf* *ff*

Vib. *mf* *ff*

B. Rec. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *arco* *mf* *ff*

Vc. *arco* *mf* *ff*

D.B. *arco* *mf* *ff*

40

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *C muta a D*

Xil.

Vib.

B. Rec. *f*

Vln. I

Vln. II

Vla.

Vc. *mp*

D.B. *mp*

45

Picc.

Fl. *mp* *p* *Fl 2 muta a Picc.*

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp. *mf* *E muta a F*

Xil.

Vib. *mf*

B. Rec.

Vln. I

Vln. II

Vla.

Vc. *p*

D.B. *p*

50

Picc. *mp*

Fl. *mp*

Ob. *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *pp*

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

D $\text{♩} = 63$

Picc. *pp*

Fl. *pp*

Ob. *pp*

B. Cl. *pp* *p* *pp*

Bsn. *pp*

Hn. *p*

C Tpt. *p* Con sord. *p* Con sord. *p*

Timp.

Xil. *mp* *pp*

Vib. *mp* *pp*

B. Rec.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

D.B. *pp*

54

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

p

1.

p

E

Picc. *p*

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn. *pp*

Hn. *pp*

C Tpt. *pp*

Timp. *pp*

Xil. *p*

Vib. *p*

B. Rec.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

62

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *a2* *p*

B♭ Cl. *pp* *p*

Bsn. *a2* *p*

Hn. *l.* *p*

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *eolic* *ord.* *p*

Vln. I

Vln. II

Vla. *p*

Vc.

D.B.

66

Picc. *pp* *p*

Fl. *pp* *p*

Ob. *p*

B♭ Cl. *pp* *p* *a2*

Bsn. *p*

Hn. *p* *a2*

C Tpt.

Timp.

Xil. *mp*

Vib. *mp*

B. Rec.

Vln. I

Vln. II

Vla. *p*

Vc. *p*

D.B. *p*

F

Picc. *mp*

Fl. *mp*

Ob. *mp*

B \flat Cl. *mp*

Bsn. *mp*

Hn.

C Tpt.

Timp. *pp*

Xil.

Vib.

B. Rec. *mp* *eolic* *ord.*

Vln. I *p*

Vln. II *p*

Vla.

Vc. *3*

D.B. *3*

72

Picc. *pp*

Fl. *pp* *mp* *mp*

Ob. *pp* *mp* *mp*

B♭ Cl.

Bsn. *pp* *mp*

Hn.

C Tpt.

Timp. *pp*

Xil. *mp*

Vib.

B. Rec.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

74

Picc. *mp*

Fl.

Ob.

B♭ Cl. *mp*

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *mp* *eolic* *ord.*

Vln. I

Vln. II

Vla.

Vc.

D.B.

76

Picc. *pp* *mf*

Fl. *p* *mf*

Ob. *pp* *mf*

B♭ Cl. *pp* *mf*

Bsn. *pp* *mf*

Hn. *mf*

C Tpt. Senza sord. *mf*

Timp. *pp* *mf*

Xil.

Vib.

B. Rec. *mf* *eolic*

Vln. I

Vln. II

Vla.

Vc.

D.B.

78 G

Picc. *p* *f*

Fl. *p* *f*

Ob. *p* *f*

B \flat Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

C Tpt. *p* *f*

Timp.

Xil. *f*

Vib. *f*

B. Rec. *ord.*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

80

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for orchestra, starting at measure 80. The score is written for various instruments, including woodwinds, brass, percussion, and strings. The Piccolo, Flute, Oboe, Bass Clarinet, Bassoon, Horn, and Trumpet parts feature melodic lines with slurs and accents. The Timpani, Xylophone, and Vibraphone parts are mostly silent. The Bass Drum part has a rhythmic pattern. The Violin I, Violin II, Viola, and Cello parts have melodic lines with slurs. The Double Bass part has a rhythmic pattern. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

81

Picc. *p*
 Fl. *p*
 Ob. *p*
 B♭ Cl. *p* *f*
 Bsn. *f*
 Hn. *f*
 C Tpt. *f*
 Timp.
 Xil.
 Vib.
 B. Rec.
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

82

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

ff

ff

ff

83

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

ff

$\text{♩} = 126$

H

Picc. *p*

Fl. *p*

Ob. *a2* *p*

B♭ Cl. *a2* *p*

Bsn. *a2* *p*

Hn. *ff* *p*

C Tpt. *ff* *p*

Timp. *ff* *p* *F muta a E*

Xil.

Vib.

B. Rec. *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

89

Picc. *p*

Fl. *p*

Ob.

B♭ Cl. *p*

Bsn.

Hn.

C Tpt.

Timp.

Xil. *mf*

Vib. *mf*

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

92

Picc. Fl. Ob. B♭ Cl. Bsn. Hn. C Tpt. Timp. Xil. Vib. B. Rec. Vln. I Vln. II Vla. Vc. D.B.

mf

mf

mf

Detailed description: This page of a musical score covers measures 92, 93, and 94. The woodwind section (Piccolo, Flute, Oboe, B♭ Clarinet, Bassoon) and strings (Violin I, Violin II, Viola) are active. The woodwinds play melodic lines with various articulations and dynamics. The strings provide harmonic support with rhythmic patterns. The percussion section (Xylophone, Vibraphone, Bells, Snare, Cymbals, Double Bass) is mostly silent, with some activity in the Xylophone and Vibraphone. The score is written in a key signature of one flat and a 4/4 time signature. The dynamic marking *mf* (mezzo-forte) is used for the woodwinds and strings.

95 I

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

ppp

3

98

Picc.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

3

3

3

3

101

Picc.

Fl.

Ob.

B \flat Cl.

Bsn.

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mf

mf

104 J

Picc. *mf*

Fl. *mf*

Ob. *mf*

B \flat Cl. *mf*

Bsn. *mf*

Hn.

C Tpt.

Timp.

Xil.

Vib.

B. Rec. *mf*

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

D.B.

107

Picc. *ff*

Fl. *ff*

Ob. *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Timp. *p* *ff* *pp*

Xil. *mf* *ff*

Vib. *mf* *ff*

B. Rec. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

D.B. *mf* *ff*

111

Picc. *ff* CADENZA (optional)

Fl. *ff* CADENZA (optional)

Ob. *ff* CADENZA (optional)

B♭ Cl. *ff* CADENZA (optional)

Bsn. *ff* CADENZA (optional)

Hn. *ff* CADENZA (optional)

C Tpt. *ff* CADENZA (optional)

Timp. *ff* CADENZA (optional)

Xil. *ff* CADENZA (optional)

Vib. *ff* CADENZA (optional)

B. Rec. *ff* *mp* CADENZA (optional)

Vln. I *ff* CADENZA (optional)

Vln. II *ff* CADENZA (optional)

Vla. *ff* CADENZA (optional)

Vc. *ff* CADENZA (optional)

D.B. *ff* CADENZA (optional)

115 $\text{♩} = 63$

Picc. ff
 Fl. ff
 Ob. ff
 B \flat Cl. ff
 Bsn. ff
 Hn. ff
 C Tpt. ff
 Timp. ff
 Xil. ff
 Vib. p ff
 B. Rec. p
 Vln. I p ff
 Vln. II p ff
 Vla. p ff
 Vc. ff
 D.B. ff



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CADENZA

The musical score for the cadenza is written on five staves. The first staff begins with a treble clef and a 7/8 time signature. It contains a sequence of notes, including a triplet of eighth notes marked with a '3' and a '2' above it. The second staff continues the melodic line with a triplet of eighth notes marked with a '3'. The third staff features a series of sixteenth notes with a crescendo hairpin and a fermata over the final note. The fourth staff contains a series of eighth notes with a decrescendo hairpin, followed by a trill marked 'tr'. The fifth staff concludes with a series of eighth notes, including a quintuplet marked with a '5' and a septuplet marked with a '7', followed by a decrescendo hairpin and a final chord.

Momento I

♩=108

Carlos Zamora
2015

mf *mf*

3

6 *f* *mf* *f*

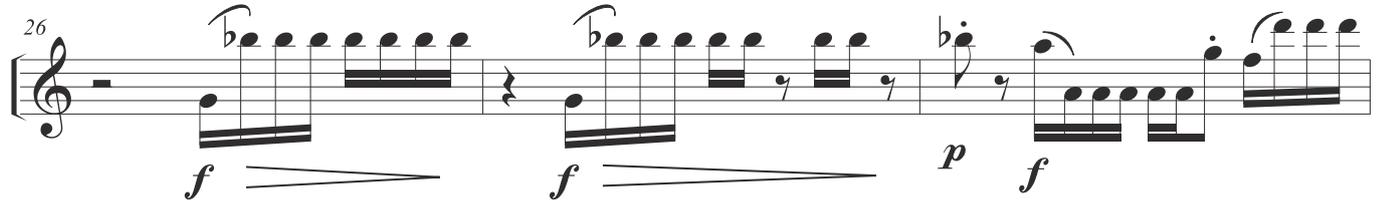
10 *mf* *p*

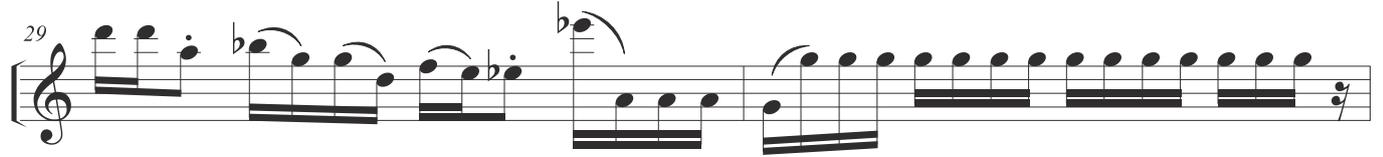
14

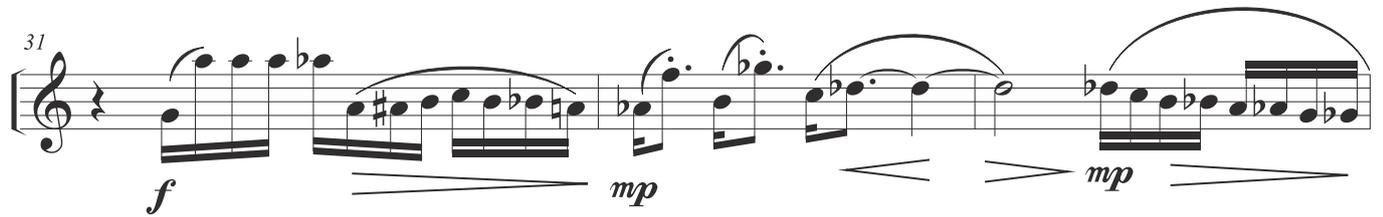
18 *mf* *f*

22 *f*

24 

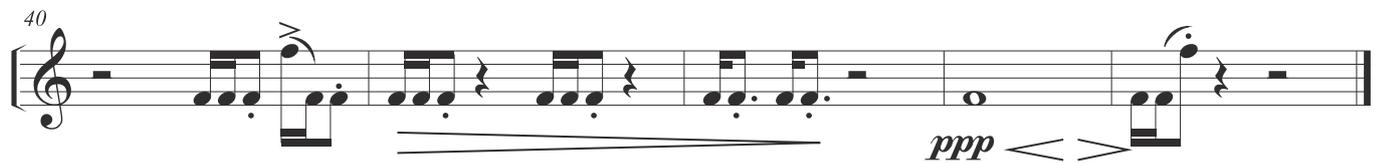
26 

29 

31 

34 

37 

40 

APENDIX 7

Informed Consents from Collaborators

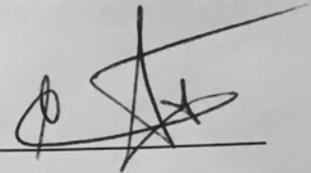
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

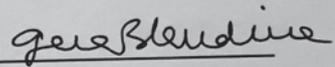
signature



Participant:

Name: GAIA BLANDINA

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____

✓

✓

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration.

_____ ✓

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____ ✓

I allow Carmen Troncoso to use my recordings playing the violoncello for her research and performing proposes. _____ ✓

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____ ✓

No _____

c)

Informed Consent
Carmen Troncoso
Research project

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

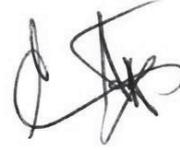
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

Signature:



Participant:

Name: Adam Bonser

Signature:



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

_____x_____

Or/and

Be identified by my name _____

_____x_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration.

_____x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____x_____

I allow Carmen Troncoso to use all the material created within Macrofistulus project for her research and performing proposes. _____x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes_x_____

No_____

c)

Informed Consent
Carmen Troncoso
Research project

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: Carmen Troncoso signature

Participant:

Name: Desmond Clarke signature: Desmond Clarke

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name X _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X _____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

 X _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes _____ No _____

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher : Carmen Troncoso

signature



Participant:

Name: Jennifer Cohen

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

x _____

Or/and

Be identified by my name _____

x _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. x _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. x _____

I allow Carmen Troncoso to use my recordings playing the flute for her research and performing proposes. x _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: Carmen Troncoso signature

Participant:

Name: Guillermo Eisner

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name X

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

 X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

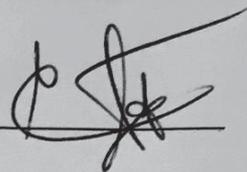
If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: JOHN FRITH

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to work on my Sonata for alto recorder and piano for her research and performing proposes. _____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

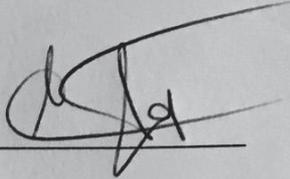
N/A

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

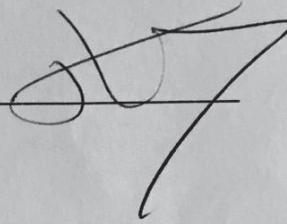
Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: Pierre HAMON

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name

3. Please cross your option/s:

a)

I give permission to keep using the data related to my collaboration.

I request that the recording of the interview be destroyed. _____

I give permission for the recording of the interview to be stored electronically.

b)

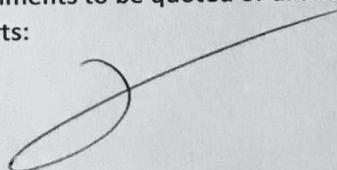
I allow the recording to be shared to third parties in a not editable format, for academic or artistic proposes.

Yes

No _____

c)

I give permission for my comments to be quoted or alluded to in :a grant application, lecture publication, seminar , concerts:



Informed Consent
Carmen Troncoso
Research project

Yes No

If Yes:

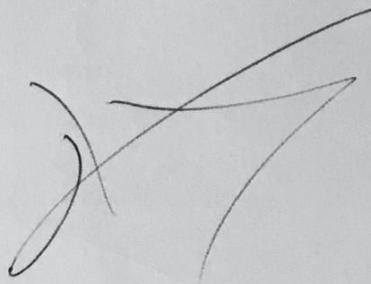
Anonymously

Identified X

If you are afraid of any risk from being involved in this research project, please state it below:

-I confirmed that I read the Information sheet provided by the researcher:

Yes X No



Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:



Name: ___Carmen Troncoso

signature

Participant:

Name: Mark Hutchinson

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: ___X___

Or/and

Be identified by my name _____X_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. ___X___

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. ___X___

I allow Carmen Troncoso to use my recordings playing the piano for her research and performing proposes. ___X___

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

Yes No

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

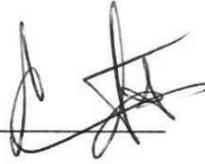
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Joachim Kunath

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

 X

Or/and

Be identified by my name _____

 X

3. Please, cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use the information / material registered during our workshops, for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: ZOFIA LEWANDOWSKA

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: X

Or/and

Be identified by my name X

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use my recordings playing the harpsichord for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes No

If Yes:

Anonymously

Identified

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

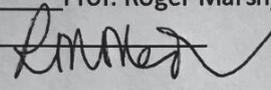
Researcher:

Name: Carmen Troncoso

signature 

Participant:

Name: Prof. Roger Marsh

signature 

2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

Or/and

Be identified by my name _____x_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____

I allow Carmen Troncoso to perform, adapt, and submit my scores, for her research and performing proposes. _____x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes x _____ No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ x _____ No _____

If Yes:

Anonymously _____

Identified _____ x _____

If you are afraid of any risk from being involved in this research project, please state it below:

Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Lynette Quek

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____x_____

Or/and

Be identified by my name _____x_____

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. _____x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. _____x_____

I allow Carmen Troncoso to use my scores and the electronics created collaboratively as well as the material registered during our workshops, for her research and performing proposes.

_____x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes _____x_____

No _____

Informed Consent
Carmen Troncoso
Research project
c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____x_____ No _____

If Yes:

Anonymously _____

Identified _____x_____

If you are afraid of any risk from being involved in this research project, please state it below:

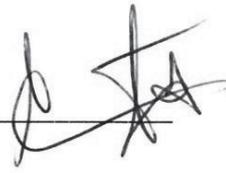
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Nik Tarasov

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

 X

Or/and

Be identified by my name _____

 X

3. Please, cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. X

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. X

I allow Carmen Troncoso to use the information / material registered during our workshops, for her research and performing proposes. X

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Yes X

No _____

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

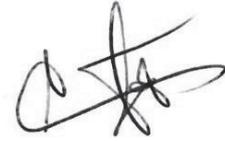
Informed Consent
Carmen Troncoso
Research project

1. Consent signatures

Researcher:

Name: Carmen Troncoso

signature



Participant:

Name: Carlos Zamora

signature



2. I wish to, (please cross your option/s)

Be anonymous: _____

Be identified by my job: _____

__x__

Or/and

Be identified by my name _____

__x__

3. Please cross your option/s:

a)

I give permission to keep using the data/score related to my collaboration. ___x_____

I request that the recording of the interview/performance be destroyed. _____

I give permission for the recording of the interview/performance to be stored electronically. ___x_____

I allow Carmen Troncoso to use my score, recording and video of my Concerto for Recorders and Chamber Orchestra, as well as any additional material she requires for her research and performing proposes. ___x_____

b)

I allow the recording/performance to be shared with third parties in a not editable format, for academic or artistic proposes.

Informed Consent
Carmen Troncoso
Research project

c)

I give permission for my comments to be quoted or alluded to in: a grant application, lecture publication, seminar, concerts:

Yes _____ No _____

If Yes:

Anonymously _____

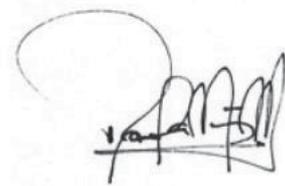
Identified _____

If you are afraid of any risk from being involved in this research project, please state it below:

Huddersfield, 16 August 2019

I, Paola Muñoz, allow Carmen Troncoso to keep my picture playing the contrabass recorder and to use it for her academic purposes (i.e., to include the picture in her PhD thesis).

I allow the picture to be shared with third parties.

A handwritten signature in black ink, appearing to read 'Paola Muñoz Manuguán'. The signature is stylized with a large loop at the beginning and several vertical strokes at the end.

Paola Muñoz Manuguán

Recorder performer

Santiago, Chile 24th August 2019

**Mrs
Carmen Troncoso**

Dear Mrs Troncoso

On behalf this letter Editorial Nacional authorise you to use the full score of Carlos Zamora's Concerto for Recorders and Chamber Orchestra as part of your PhD studies at the University of York.

Kind Regards



Francia Gómez Román
Chief Ejecutivo
EDITORIAL NACIONAL

Coppel.



Edward Jessen

Sun, 22 Sep
2019, 14:36

to me

Dear Carmen

Many thanks for your note. I am attaching a pdf for Coppel.
Good luck with you PhD submission.
All best

Ed.



Luca Balbo

Thu, 3 Oct
2019, 10:21

Dear Carmen,

We are contacting you on behalf of Chester Music Limited, the publisher of the Poulenc's Flute Sonata, as their print rights representatives.

We are very happy to grant you free permission to include the following work in your upcoming thesis and written at the University of York.

Allegro Malinconico (from "Sonata for Flute and Piano")

Composed by Francis Poulenc

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This is agreed that this project is strictly for scholarly and educational purposes and is not to be distributed commercially.

Copies of your thesis can be made for family members, friends and members of the jury. Moreover, your thesis can be available in physical format at the University's library for review purposes only.

Please let me know if you have any questions.

Best wishes,

Luca Balbo

Licensing & Copyright Administrator

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Hugh Field-Richards

29 Sep 2019,
18:21

to me

Hi Carmen

The attached is full score of the treble sonata by John Frith. Please do redistribute the file and only use for you own academic purposes — thanks.

Hugh

=====
Dr H.S. Field-Richards
CEng BSc PhD MIEEE
www.hopvine-music.com
www.paloose.org

Written consent Michala Petri.

On Tue, 25 Jun 2019 at 00:19, Michala Petri wrote:

Dear Carmen,

Very nice to hear from you - and very nice to see that you are this far now...

What great work you have done - I have learned much from this...

I have corrected some things - and made some notes, just for your information - and please feel completely free to use or not use what you think.

I am impressed with your work, and see your point very well in working for the new instruments. Without this work, of course, they would also not be taken as seriously as they are already now.

This just in briefness - I let us stay in touch and do write and ask about anything I can help with.

Warmest greetings from

Michala

