

THE COMPOSITION OF TIMBRE:  
A MULTIDIMENSIONAL APPROACH

APPENDIX: PORTFOLIO OF COMPOSITIONS

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SUBMITTED IN ACCORDANCE WITH THE REQUIREMENTS FOR THE  
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# THE COMPOSITION OF TIMBRE: A COMPOSITIONAL APPROACH

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and it comes like a piece of  
light through the dust

solo bass clarinet

**MICHELE ABONDANO**

2018-20

# and it comes like a piece of light through the dust

## solo bass clarinet

Duration: 10 minutes

All alterations of pitch affect only the note they precede.

### SYMBOLS

Positions of the mouth in regard to the clarinet neck without mouthpiece (w/o mouthpiece):

- The mouth should be in front of the hole of the barrel, close to it but without contact to make part of the sound spread outside the instrument.
- ◐ The hole of the barrel should be partially covered by the mouth. There should be still certain space open to make part of the sound spread outside the instrument.
- The hole of the barrel should be covered by the mouth. All the sound should be produced inside the instrument.

The three positions should be prepared by the performer according to her/his needs to make the whistle or singing possible. However, there should be a clear intention to make a difference between them in order to create a subtle process of transformation of timbre as written on the score.



Gradual transition from a position/sound to another one.

Noteheads:

- ◇ Whistling (voice technique)
- ⊗ Singing  
Always articulate the vowel [a], according to IPA: open, low back, unrounded vowel.  
Example in British English: arm [ɑ:m].

*Note: In order to recognise the pitch to whistle or sing, it is recommended to use a tuner whenever needed during the performance.*

- ϕ Vocal Fry (voice technique)  
Turbulence technique that occurs at the vocal folds. When frying, the vocal folds come together slowly enough to create a pulse tone that has a less-prominent or even absent harmonic series –VoiceScienceWorks Website. *Note: It is recommended to use the low register of the voice with low air pressure.*

Important: The 'vocal fry' sound produces undetermined pitch; therefore, the notated pitch for the voice works only as a guide to ease the reading, while the low pitch corresponds to the fingering that should be used, although it works only as a natural amplification and filter for the vocal sound.

□ Air Tones

Blow to produce air sound, pitch is undetermined. However, the fingering for the written pitch should be held to ease the timbral transition.

◇ + V Hollow Tones

Strong inhalation of air from the articulation of the syllable 'Hoo' [hu:]. Although the pitch is undetermined, the fingering for the written pitch should be held to ease the timbral transition. The same instruction apply in both cases, with or without mouthpiece; however, there can be an evident difference in the resulting sound which is expected. This is a variation of a technique used by Ann Cleare in her piece 'eyam I'.

## Techniques

**Double Trill** Combine a fundamental fingering with the rapid alteration of two different keys with different hands (fingering diagrams on score). Allow dyad multiphonics to speak whenever possible to create a blurred timbre of constant movement. Performer is going to be able to hear specific pitches, but not all of them all of the time, there's always just the suggestion of the dyad (the top notes are almost identical with these, so you'll mostly hear that popping out) –Heather Roche. [Fingerings diagrams by Heather Roche using Bret Pimintel's website]

flz. Flutter-tongue/frullato

ord. Ordinary. Mostly used to clarify that a previous instruction should be stopped.

M Spectral Multiphonics (also, overblown multiphonics)

The technique consists of producing simultaneous upper harmonic from a given fundamental (the partial that should be emphasised is determined on score for each case, although there can be an inflection of pitch (upper or downer) depending on the clarinettist's technique and the instrument used. "It is recommended to find the right amount of space in the cavity of the mouth and throat. The performer could experiment with lowering the jaw and changing the direction of the flow of air. These multiphonics use the core fundamental fingerings for each pitch." –Heather Roche.

## Underblown Multiphonics

To produce these multiphonics it is necessary to use altissimo fingerings, allowing the lower undertones to sneak back in. –Heather Roche. The corresponding fingering is written above each multiphonic.

[Fingerings diagrams by Heather Roche using Bret Pimintel's website]

Multiphonics microtonal notation:

♭	¼ tone lower
♯	¼ tone higher
♭ ♯	Light inflection of tone down
♯ ♭	Light inflection of tone up

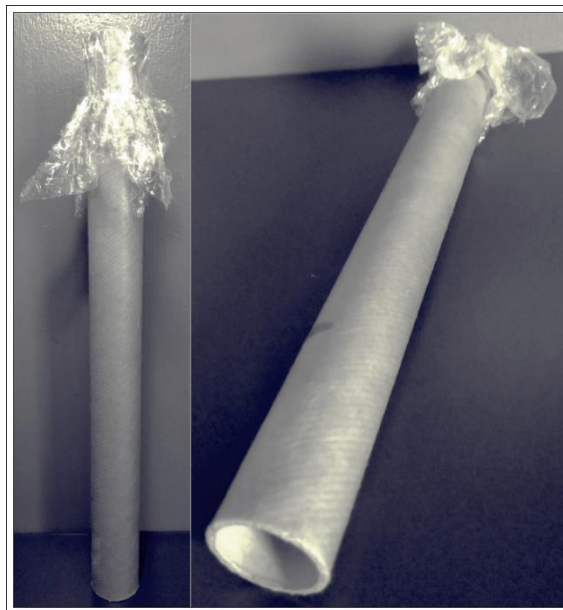
## PREPARATION

### Cardboard mute

Use a hard cardboard tube like those that come inside the cling film rolls. The size should be: Length: 300 mm, diameter: 25 mm, and thickness: 4 mm. *Note: It is important to keep these measures, especially in terms of thickness, in order to successfully achieve the timbral transformation pursued with the use of the cardboard mute.*

Cover the hole of one end of the roll with a piece of bubble wrap, press enough to make it work as a barrier for air to pass through. Then, fix it with tape. Let the other end open.

Insert the mute by the open side into the bell. The top side should be that one covered by the bubble wrap.



The cardboard mute works as a 'distortion' effect rather than a mute. It only affects the pitches produced from the low C fingering, it doesn't have any effect on the other techniques or pitches. Therefore, it should be placed inside the bell from the beginning of the piece and not be removed until the end.

# and it comes like a piece of light through the dust

solo bass clarinet

MICHELE ABONDANO  
2018-20

Voice is also transposed

*\*Male voices may be transposed an additional octave lower when singing.*

♩ = ca. 60

CARDBOARD MUTE

W/O MOUTHPIECE

(Whistle)



*\*minimise the key sound as much as possible.*



and it comes like a piece of light through the dust

Diagram above staff: ○ → ●      ○ → ● → ○      ● ———— (○)

Staff 1: Treble clef, notes with dynamics *p*, *mp*, *p*. Includes a boxed-in section with a sharp sign.

Diagram above staff: ● ○ ● ○ ● ———— ○ ● →

Staff 2: Treble clef, notes with dynamics *mp*, *mf*, *mp*, *p*, *mf*, *p*. Includes a section marked *flz.*

Diagram above staff: ○ ○ → ●      ● ————      ● 'Hoo' flz.

Staff 3: Treble clef, notes with dynamics *p*, *pp*, *mp*, *f*, *mp*, *p*. Includes a section marked *'Hoo'* and *flz.*

Diagram above staff: ———— ○ 'Hoo' flz. ●

Staff 4: Treble clef, notes with dynamics *f*, *p*, *mp*, *p*, *mf*. Includes a section marked *'Hoo'* and *flz.*

INSERT MOUTHPIECE

The cardboard mute should have a 'distortion' effect on this pitch.

Diagram above staff: ———— ○ 'Hoo' flz. ●

Staff 5: Treble clef, notes with dynamics *p*, *p*, *mf*, *mp*, *p*, *mf*. Includes a section marked *'Hoo'* and *flz.*

Allow the timbral transformations between the voice, the cardboard mute, and the coming multiphonic.

(Sing)

7  
and it comes like a piece of light through the dust

(9th partial) (11th partial)

*pp* *mp* *p* *mf* *f* *p* *mf*

(15th partial)

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

(Fry) Keep the mouth position and fingering.

(15th partial)

*p* *mp* *mp* *p*

'Hoo' (.)

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

*pp* *mp* *p* *mp* *p* *mp*

and it comes like a piece of light through the dust

pp mp pp f

pp f pp p

f mp p PPP

\*Allow dyad multiphonics  
to speak whenever possible.  
Create a blurred timbre.  
Minimise the key sound  
as much as possible.

p mp f pp

p mp pp p

and it comes like a piece of light through the dust

(Sing)

mp

pp

mp

dbl. tr. *\*Allow the voice to alter the timbre created.*

Detailed description: This musical staff features a treble clef and a single note on the first line (G4). The note is marked with a dynamic of *mp*. Above the staff, there are two rests. A double trill (dbl. tr.) is indicated above the note with a wavy line. A note on the first line is also marked with a dynamic of *mp*. Below the staff, there are two notes on the first line, both marked with a dynamic of *pp*. A slur connects these two notes, and a curved line above them indicates a glide or breath mark.

(Fry) ord.

p

mp

p

Detailed description: This musical staff features a treble clef and a single note on the first line (G4). The note is marked with a dynamic of *p*. Above the staff, there is a slur with an arrow pointing to the right, labeled "(Fry)". Below the staff, there are two notes on the first line, both marked with a dynamic of *p*. A slur connects these two notes, and a curved line above them indicates a glide or breath mark. The second note is marked with a dynamic of *mp*. The staff ends with a double bar line.

dbl. tr. ord.

p

mp

dbl. tr.

Detailed description: This musical staff features a treble clef and a single note on the first line (G4). The note is marked with a dynamic of *p*. Above the staff, there is a double trill (dbl. tr.) indicated with a wavy line. Below the staff, there are two notes on the first line, both marked with a dynamic of *p*. A slur connects these two notes, and a curved line above them indicates a glide or breath mark. The second note is marked with a dynamic of *mp*. The staff ends with a double bar line.

ord.

pp

p

pp

ord.

Detailed description: This musical staff features a treble clef and a single note on the first line (G4). The note is marked with a dynamic of *pp*. Above the staff, there is a slur with an arrow pointing to the right, labeled "ord.". Below the staff, there are two notes on the first line, both marked with a dynamic of *pp*. A slur connects these two notes, and a curved line above them indicates a glide or breath mark. The second note is marked with a dynamic of *p*. The staff ends with a double bar line.

# The Shimmer Beneath: A Scattering Attempt

Cello Duo

**MICHELE ABONDANO**

2019

# The Shimmer Beneath: A Scattering Attempt

## Cello Duo

### PERFORMANCE NOTES

All glissandi should start immediately at the beginning of the note value.

Always without vibrato unless it is indicated.

Apply the technique as written, the unstable or shifting behaviour of timbre is expected and desired.

Duration: 7 minutes

### SYMBOLS

♭ Quarter of tone down

♯ Quarter of tone up

▲△▼▽ Triangular-shaped notehead: Highest/lowest pitch possible.

◇ Diamond-shaped notehead: Harmonic Fingering.

□ Square shaped notehead: Airy Sound [A. S.]

Use very light finger pressure (less than harmonic pressure) to produce an air noise with undetermined pitch.

P. S. Pinched String

Pinch the string with index and thumb fingers, right at the end of the fingerboard. The pitch is undetermined with high inharmonicity since the string is prevented to vibrate normally, increasing the sound of the bowing.

Ord. F. Ordinary Fingering. Back to normal stopped note pressure.

M Multiphonics: String is specified in each case. The expected partials are written in numbers and sounding pitch (latter only the first time it appears in score). Place the bow wherever it needs to be and use whatever pressure is necessary to make the multiphonic happen.

## BOWING PLACES

M.S.P.	molto sul ponticello
M. S. T.	molto sul tasto
B. B.	behind the bridge
S. P.	sul ponticello
S. T.	sul tasto
ORD.	ordinary (normal place)

## BOW TECHNIQUES

C. L.	Col Legno
M. L.	Mezzo Legno



The bow is thrown and allowed to bounce at a naturally decaying frequency.

½ C. L.

Split Bridge: Place the wood of the bow behind the bridge and the hair of the bow in front of the bridge. This should create a very light whisper of the notated pitch surrounded by a white noise hiss.



Horizontal Movement of Bow (Normal Bowing)



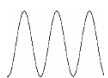
Vertical Movement of Bow: Move the bow along the string(s) producing a soft scratch.



Bow Flick: Rapidly slide the bow vertically from current place to M. S. P. and back to create a light, white noise break in the sound.



Bow Accent: Rapidly slide the bow behind the bridge and back to create a slight, distorted accent.



Bow Vibrato: Vary the pressure of the bow with the right hand without moving the left hand. The movement is suggested by the type of graphic, so the variations can be small and regular or gradually increased.

# The Shimmer Beneath: A Scattering Attempt

For Cello Duo

MICHELE ABONDANO  
2019

♩ = 40

(♩ = 80)

III  
P. S. [At the end of the fingerboard]  
Bow high on the fingerboard,  
above the fingers.

Cello I

Cello II

III  
P. S. [At the end of the fingerboard]  
Bow high on the fingerboard,  
above the fingers.

IV  
P. S. [At the end of the fingerboard]  
Bow normally, very close to  
the pinching fingers.

Vc. I

Vc. II

7

III  
P. S.  
M. S. P.

IV  
P. S.  
M. S. P.

*pp*

*pp*

Vc. I

Vc. II

12

III  
P. S.

Bow normally, very close to  
the pinching fingers.

PRACTICE MUTE

IV  
P. S.  
Bow high on the fingerboard,  
above the fingers.

*pp*

*pp*



The Shimmer Beneath: A Scattering Attempt

II (open)  
 M. S. T.  
 JETÉ  
 [Attack only once jeté and let the natural bounce  
 come to end before continuing to bow normally]

18

Vc. I

III  
 A. S.  
*p*

Vc. II

PRACTICE MUTE

22

Vc. I

Ord. F.

Vc. II

III (open)  
 M. S. T.  
 JETÉ  
 [Attack only once jeté and let the natural bounce  
 come to end before continuing to bow normally]

IV  
*p*

26

Vc. I

*p*

(M. S. T.)

M. S. P.

Vc. II

31

Vc. I

M. L.

CRINI

Vc. II

36

Vc. I

M. S. T.

*p*

Vc. II

M. S. T.

40

Vc. I

Vc. II

The Shimmer Beneath: A Scattering Attempt

43

Vc. I

Vc. II

3

46

Vc. I

Vc. II

3

49

Vc. I

Vc. II

III (open)

IV  
A. S.  
*p*

A. S.  
*p*

3

3

1 2

8 4

The Shimmer Beneath: A Scattering Attempt

53 ORD.

Vc. I

A. S.  
*pp*

Vc. II

58

Vc. I

M. S. T.

Ord. F.  
*p*

Vc. II

Ord. F.  
*p*

63

Vc. I

(M. S. T.)

M. S. P.  
(Close to the Mute)

*mp*

Vc. II

The Shimmer Beneath: A Scattering Attempt

68

MUTE OFF

13  
10  
7  
3

IV

Vc. I

Vc. II

↔  
M. S. P.  
(Close to the Mute)

*mp*

MUTE OFF

74

IV

IV

I  
M. S. P.

IV  
ORD.

*p* < > *pp* < > *mp* < > *p*

Vc. I

Vc. II

80

Bow Vib.

JETÉ  
[Attack only once.  
Let the bounce come  
to end naturally]

IV  
B. B.

13  
7  
6  
III

III  
A. S.  
1/2 C. L.  
Split Bridge

*pp*

*mp*

Vc. I

Vc. II

The Shimmer Beneath: A Scattering Attempt

86

Vc. I

JETÉ

I  
1/2 C. L.  
Split Bridge

*mp*

Vc. II

I

*pp*

I  
B. B.

92

Vc. I

III

Bow Vib.

III

Vc. II

I  
M. S. P.

*p*

98

Vc. I

JETÉ

M. S. P.

Bow Vib.

*p*

Vc. II

Bow Vib.

11  
7  
4  
3  
II

The Shimmer Beneath: A Scattering Attempt



103

Vc. I

Vc. II

Bow Vib.

II

pp

Detailed description: This system contains two staves, Vc. I and Vc. II. Vc. I starts with a rest in the first measure, then plays a half note G2 in the second measure. The third measure has a 3/4 time signature and a fermata over a half note G2. The fourth measure has a fermata over a half note G2. The fifth measure has a fermata over a half note G2 with a wavy line above it labeled 'Bow Vib.'. The sixth measure has a fermata over a half note G2 with a 'II' above it. Vc. II starts with a half note G2 in the first measure. The second measure has a half note G2 with a 'II' above it. The third measure has a half note G2 with a 'II' above it. The fourth measure has a half note G2 with a 'II' above it. The fifth measure has a half note G2 with a 'II' above it. The sixth measure has a half note G2 with a 'II' above it. The dynamic *pp* is written below the fifth measure.

110

Vc. I

Vc. II

Bow Vib.

I ORD.

Bow Vib.

JETÉ

JETÉ

pp

Detailed description: This system contains two staves, Vc. I and Vc. II. Vc. I starts with a half note G2 in the first measure with a wavy line above it labeled 'Bow Vib.'. The second measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The third measure has a half note G2. The fourth measure has a half note G2. The fifth measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The sixth measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The dynamic *pp* is written below the fifth measure. Vc. II starts with a half note G2 in the first measure with a 'II' above it. The second measure has a half note G2 with a 'II' above it. The third measure has a half note G2 with a 'II' above it and the word 'JETÉ' above it. The fourth measure has a half note G2 with a 'II' above it and the word 'JETÉ' above it. The fifth measure has a half note G2. The sixth measure has a half note G2.

116

Vc. I

Vc. II

Bow Vib.

No Vib.

II

Detailed description: This system contains two staves, Vc. I and Vc. II. Vc. I starts with a half note G2 in the first measure with a wavy line above it labeled 'Bow Vib.'. The second measure has a half note G2. The third measure has a half note G2 with a 'II' above it. The fourth measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The fifth measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The sixth measure has a half note G2 with a wavy line above it labeled 'Bow Vib.'. The dynamic 'No Vib.' is written above the sixth measure. Vc. II starts with a half note G2 in the first measure with a 'II' above it. The second measure has a half note G2 with a 'II' above it. The third measure has a half note G2 with a 'II' above it. The fourth measure has a half note G2 with a 'II' above it. The fifth measure has a half note G2. The sixth measure has a half note G2.

The Shimmer Beneath: A Scattering Attempt

Bow Vib.

121

Vc. I

JETÉ

M. S. P.

*pp*

Vc. II

II

M. S. P.

*pp*

126

Vc. I

I

1/2 C. L.

Split Bridge

CRINI

JETÉ

*p*

*pp*

*mf*

Vc. II

I

1/2 C. L.

Split Bridge

II

*p*

*pp*



# Distorted Pieces of Something

## Study on Light (when it rains)

Soprano Saxophone and Viola

**MICHELE ABONDANO**

2019

# Distorted Pieces of Something

## Study on Light (when it rains)

### PERFORMANCE NOTES

Transposed Score (Soprano Saxophone in B<sub>♭</sub>)

All glissandi should start immediately at the beginning of the note value and take the full duration notated at an even pace.

Always without vibrato unless it is indicated.

Apply the technique as written, the unstable or shifting behaviour of timbre is expected and desired.

Duration: 7 minutes

### GENERAL SYMBOLS

↓ Quarter of tone down

♯ Quarter of tone up

▲△ Triangular-shaped notehead: Highest pitch possible.

→ Gradual transition from a position/sound to another one.

### SOPRANO SAXOPHONE

#### Noteheads

□ Square-shape notehead: Air Sound.

Blow to produce air sound, pitch is undetermined. However, the fingering for the written pitch should be hold to ease the timbral transition.

◇ Diamond-shaped notehead: Aeolian Sound.

A mix of air sound with determined pitch.

✕ x-shape notehead: Snap tongue.

Percussive sound produced by a very slight and fast slap tongue. The mouth should be open and close rapidly as well as the size of the mouth opening should change constantly to generate different timbral qualities.

This technique doesn't involve fingering nor blowing into the instrument. However, when an 'x' is added to the stem, it indicates that aleatory key click sounds should be produced as well.

## Symbols

≡ Flutter Tongue [Flz.]

ALSO FOR:

Growling (voice technique)

Turbulence technique also known as the 'Arytenoid Rattle'. Basically, performer adjusts the larynx such that the arytenoid cartilages come close enough together to bump into one another and rattle. –VoiceScienceWorks Website. 'Growling' commonly refers to a vibration that is taking place in the throat. *Note: If this technique results difficult to achieve, it could be replaced by singing while trilling the tongue (flutter-tongue technique).*

+ Slap Tongue

Percussive sound with determinate pitch. Build up a strong pressure with the tongue on the reed and then pull it back from the embouchure and release the tongue.



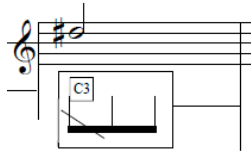
Intensity vibrato. Starting right at the dynamic level marked in each case, increase and decrease the intensity irregularly.

## Techniques

Bisbigliando Alternate different fingering for the same pitch. The speed of the change is determined by the figures written. The fingerings are written on score for each pitch. The graphics were taken from the book 'Hello! Mr. Sax' by Jean-Marie Londeix.

**Multiphonics**

Produce the pitches written from a particular fingering. This technique could also require a modification of the embouchure. The fingerings are written on score for each multiphonic. The graphics were taken from the book 'Hello! Mr. Sax' by Jean-Marie Londeix.

**Key Clicks**

The superior pitch indicates the fingering. In the bottom, the key to stroke in a kind of trill (as fast as possible) but emphasizing the key click sound.

**VIOLA****Noteheads**

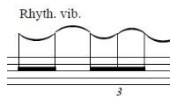
◇ Diamond-shaped notehead: Harmonic Fingering.

□ Square shaped notehead: Airy Sound [A. S.]

Use very light finger pressure (less than harmonic pressure) to produce an air noise with undetermined pitch.

Without notehead: Silent Fingering [S. F.]

Use strong finger pressure across the string (similar to left hand tapping in guitar) to produce a kind of percussive sound. Use all fingers to increase the speed and the variety of pitches.



Rhythmic Vibrato: Finger vibrato with determinate speed according to the figures written.

**Bowing Position**

B. B.: Behind the bridge.  
 M. S. P.: Molto sul ponticello. Very close to the bridge.  
 M. S. T.: Molto sul tasto. High on the fingerboard.  
 O. B.: On the bridge.  
 ORD.: Ordinario (normal place)

## Bowing Techniques



Press the bow on the string while constantly turning it from ordinary position to col legno. The bow should be stuck on the string (no horizontal bowing).



Heavy pressure of bow on the string.



Normal pressure of bow on the string.



Bow shake: Scratch between two strings using the low part of the bow. The bow should be stuck on the string (no horizontal bowing).



Bow Accent: Rapidly slide the bow behind the bridge and back to create a slight, distorted accent.



Bow Vibrato: Vary the pressure of the bow with the right hand without moving the left hand. The movement is suggested by the type of graphic, so the variations can be small and regular or gradually increased.

**JETÉ**



The bow is thrown and allowed to bounce at a naturally decaying frequency.

C. L.

Col legno

C. L. B.

Col legno batutto

½ C. L.

Mezzo legno. Bow's wood and hair simultaneously.

½ C. L.

Split Bridge

Place the wood of the bow behind the bridge and the hair of the bow in front of the bridge. This should create a very light whisper of the notated pitch surrounded by a white noise hiss.

M

Multiphonic. The harmonic fingering should produce several partials simultaneously. Since the pitches could vary according to each instrument, they are not notated. Bow pressure, position, and speed should be adapted to whatever will allow the multiphonic to speak best.

# Distorted Pieces of Something

Study on Light (when it rains)

MICHELE ABONDANO

2019

Transposed Score

♩ = 44

Soprano Sax  
in B $\flat$

*p*

III  
O. B.

B. B.

Viola

$\frac{2}{4}$

*mf*

6

S. Sx.

*p*

*p*

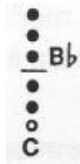
B $\flat$

C

Vla.

*mf*  $\rightarrow$  *p*

Distorted Pieces of Something. Study on Light (when it rains)



11

S. Sx.

*mf* *p* *mp*

I  
II

M. S. P. → ORD. → M. S. P. → ORD. → M. S. P.

Vla.

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

17

S. Sx.

Growling *f* Growling

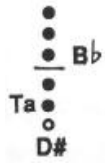
III  
M. S. P.  
Close to frog Normal bowing

Close to frog Normal bowing

Vla.

*f* *mp* *f* *mp*

Distorted Pieces of Something. Study on Light (when it rains)



\*Play the A from the mult. fingering

Growling

Ord.

23

S. Sx.

Musical staff for S. Sx. starting at measure 23. It features a treble clef and a series of notes with a dynamic marking of *f*. A slur covers several notes, with a sharp sign (#) above one of them. A wedge-shaped hairpin indicates a dynamic change.

Close to frog

Normal bowing

Vla.

Musical staff for Vla. starting at measure 23. It features a treble clef and a series of notes with a dynamic marking of *mf*. A black rectangular box is placed above the first two notes, and a white rectangular box is placed above the next two notes. A dynamic marking of *p* is shown below the staff.

28

S. Sx.

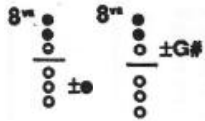
Musical staff for S. Sx. starting at measure 28. It features a treble clef and a series of notes with a dynamic marking of *pp*. A slur covers the final notes of the staff.

Vla.

Musical staff for Vla. starting at measure 28. It features a treble clef and a series of notes with a dynamic marking of *mf*. A slur covers the first two notes, with a dynamic marking of *pp* below. The staff contains several triplet markings (3) and a dynamic marking of *pp*. The text 'Rhyth. vib. (1/4 t.)' is written above the staff.

Bisb. -----

\*Alternate both fingerings adding the +/- finger of each one.



32

S. Sx.

Musical staff for S. Sx. starting at measure 32. It features a treble clef and a series of notes with a dynamic marking of *p*. The staff contains several triplet markings (3).

Vla.

Musical staff for Vla. starting at measure 32. It features a treble clef and a series of notes with a dynamic marking of *p*. The staff contains several triplet markings (3).



Distorted Pieces of Something. Study on Light (when it rains)

35

S. Sx.

Vla.

Ryth. vib. (1/4 t.)

3

*pp*

Bisb. -----

39

S. Sx.

Vla.

*mp*

3

3

IV

● \*Expected harmonic

≡ (with normal bowing)

*mf*

42

(♩ = 88)

S. Sx.

Vla.

*f*

*mf*

III C. L. B. Jeté [Attack only once. Gliss. with bounce]

III pizz.

Punta d'arco

*pp*

*mf*

II S. F.

Distorted Pieces of Something. Study on Light (when it rains)

46

S. Sx. *f* *mp* *f*

Vla. *mf* *mp* *mf*

III  
C. L. B.  
Jeté  
[Attack only once.  
Gliss. with bounce]

III  
pizz.

III  
pizz.

II  
S. F.  
*mp*

49

S. Sx. *mf* *f*

Vla. *mp* *mf*

III  
pizz.

III  
pizz.

II  
S. F.  
*mp*

Distorted Pieces of Something. Study on Light (when it rains)

52

S. Sx.

*mp*

*pp*

Vla.

*mf*

*p*

II  
CRINI  
O. B. M. S. P.

● \*Expected harmonic  
(with normal bowing)

55

S. Sx.

*mf*

*pp*

*p*

Vla.

*pp*

Punta d'arco

Ord.

Distorted Pieces of Something. Study on Light (when it rains)

59

S. Sx.

Vla.

Jeté  
[Attack only once.  
Gliss. with bounce]

Ord.

*mf* *f*

64

S. Sx.

Vla.

*f* *mf* *mp*

II  
III

69

S. Sx.

Vla.

Growling

*mf* *pp* *mp* *mf*

III  
M. S. P.

½ C. L.  
Split Bridge

II  
III

III  
M. S. P.

Distorted Pieces of Something. Study on Light (when it rains)

73

S. Sx.

*p* *pp* *p* *pp*

Vla.

*p* *mf* *mf* *mf*

II  
III  
½ C. L.  
Split Bridge

Bow Shake ~~~~~ Ord.

● \*Expected harmonic  
(with normal bowing)

Bow Shake ~~~~~

78

S. Sx.

*p* *p* *mp* *mp*

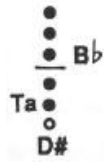
Vla.

*p* *p* *mp* *mp*

~~~~~ Ord.

III  
IV  
M. S. T.

Distorted Pieces of Something. Study on Light (when it rains)



83 Growling

S. Sx. *mf* *mp* Growling

Vla. Bow Vib. Ord.

88

S. Sx. *pp*

Vla. Bow Shake I Ord. *p*

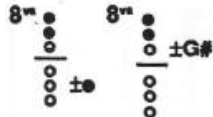
93

S. Sx. *pp*

Vla. I II 3

Distorted Pieces of Something. Study on Light (when it rains)

Bisb. -----



98

S. Sx. *pp* *p* 3 3 3

Vla.

103

S. Sx. *mf* C3

Vla. IV M. S. T. *pp*

108

S. Sx. *f* *mp* *mf*

Vla. *mp* *f*

IV III (open) S. P. (III) O. B. III II (open) M. S. P. Jeté [Attack only once. Let the bounce come to end naturally]

113

S. Sx. *pp* *f* *mp* Flz.

Vla. *p*

III  
II (open)  
M. S. P.

118

S. Sx. *mf* *f* *p* Ord.

Vla. *p*

123

S. Sx.

Vla. III



38  
Distorted Pieces of Something. Study on Light (when it rains)

128 Flz. Ord.

S. Sx. *mf* *f* *p* 3 3

Vla. (III) O. B. *mp*

133

S. Sx. *p* *mp*

Vla. *f* *mp* B. B.

138

S. Sx. *mp*

Vla. *mp*

I  
II  
ORD. → ½ C. L. → C. L. →  
M. S. T.

Distorted Pieces of Something. Study on Light (when it rains)

143

S. Sx. *pp* *p*

Vla.  $\frac{1}{2}$  C. L. ORD. M. S. P.  $\frac{1}{2}$  C. L. C. L.  $\frac{1}{2}$  C. L.

B $\flat$   
C

148

S. Sx. *p* Flz.

Vla.  $\frac{1}{2}$  C. L. Split Bridge III CRINI ORD. Bow Vib. *p*

153

S. Sx. *p*

Vla. III

Ta  
D $\sharp$   
B $\flat$

# A Weightlessness Process (... or how to become ethereal)

Solo Cello

**MICHELE ABONDANO**

2019-20

## A Weightlessness Process (... or how to become ethereal)

Solo Cello

### PERFORMANCE NOTES

All glissandi should start immediately at the beginning of the note value.

Always without vibrato unless indicated.

The techniques, when played literally as written, will result in unstable, shifting timbral behaviours: this is expected and desired.

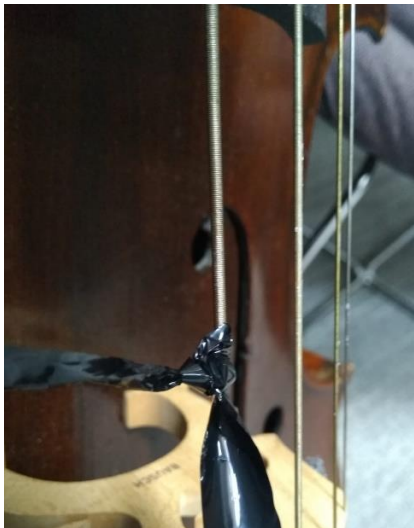
The dynamics written work as references; however, the performer should use whatever pressure/intensity should be necessary to make the technique work and produce the timbre described (when specified). It implies that the dynamics could be unstable/shifting.

Duration: 12 minutes.

### PREPARATION

#### MAGNETIC TAPE (VIDEO CASSETTE)

1. Cut 70 cm of magnetic tape.
2. Tie one end to string IV, using a double knot (passing the tape twice around the string) to prevent the tape to break during the performance.
3. Ensure that a playable length of ca. 65 cm is available, once the tape has been tied to the string.
4. Repeat steps 1-3 for string III.



## POLYSTERYNE FOAM

1. Cut a square of 9 cm<sup>2</sup> of ca. 1 cm-thick polystyrene foam.
2. Place it behind the bridge across strings II and III, using strings I and IV to hold the left and right sides in place.
3. Leave enough free space between the polystyrene foam and the bridge for performing the technique '½ C.L. Split Bridge'.



## SYMBOLS

|    |                                                     |
|----|-----------------------------------------------------|
| ♭  | Quarter-tone flat                                   |
| ♯  | Quarter-tone sharp                                  |
| ♯♯ | Slightly upper than sharp                           |
| ♭♭ | Gentle downward inflection                          |
| △  | Triangular-shaped notehead: Highest pitch possible. |

**M**                    Multiphonics: String is specified in each case. The expected partials are written in numbers and sounding pitch (latter only the first time it appears in score). Bow pressure, position, and speed should be adapted to whatever will allow the multiphonic to speak best. Look for instability and allow the unpredictable changes of behaviour to happen.

## TAPE TECHNIQUE

Fingers Slide (rubbing the tape)

Place the knot at the end of the fingerboard and always try to keep it there. Hold the tape between the thumb and the index finger, then slide the fingers with constant pressure. The hand is specified in each case (RH: Right Hand, LH: Left Hand). The sound should come from the friction and it is expected to be loud and unstable; therefore, it is important to use new pieces of tape for each performance in order to maintain a good grip. The speed at which to slide the fingers is in part determined by the duration of a given figure. The movement should be always in one direction, from the knot to the extreme. Try to maintain an even motion. Allow the body of the instrument to resonate as much as possible.

## BOWING PLACES

|        |                          |
|--------|--------------------------|
| M.S.P. | molto sul ponticello     |
| S. P.  | sul ponticello           |
| S. T.  | sul tasto                |
| ORD.   | ordinario (normal place) |

POLYSTYRENE FOAM (Behind the bridge)

Far away from the bridge:            Bow the lowest part of the foam.

Close to the bridge:                    Bow at the top of the foam. The pitch produced should be higher than that produced in the low part of the foam.

## BOW TECHNIQUES



Press the bow on the string while constantly turning it from ordinary position to col legno (twisting the wrist). The bow should be stuck on the string (no horizontal/vertical displacement).

½ C. L.

**Split Bridge:** Place the wood of the bow behind the bridge and the hair of the bow in front of the bridge. This should create a very light whisper of the notated pitch surrounded by a white noise hiss.

**Bow Vibrato** Vary the pressure of the bow with the right hand without moving the left hand. The speed of movement is determined by the figure written and the amplitude is suggested by the graphic in each case.

# A Weightlessness Process

(... or how to become ethereal)

## Solo Cello

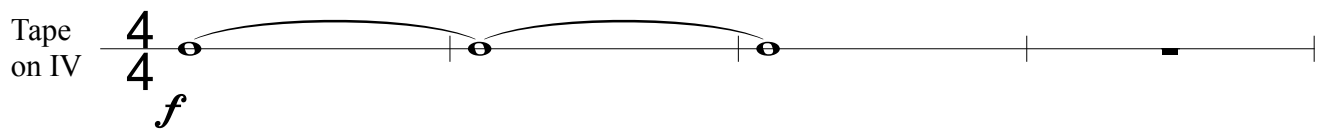
MICHELE ABONDANO  
2019-20

♩ = 55

RH Finger slide (rubbing the tape).  
Expect a timbre of unstable behaviour.

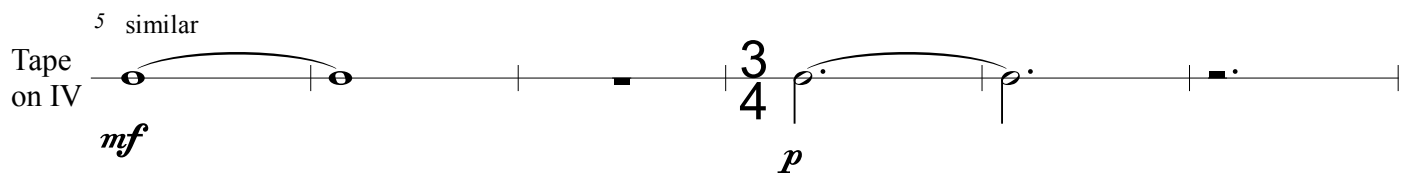
\*Start always from the knot. Stop at the point of the  
tape in which the fingers are when the figure ends.

Tape on IV



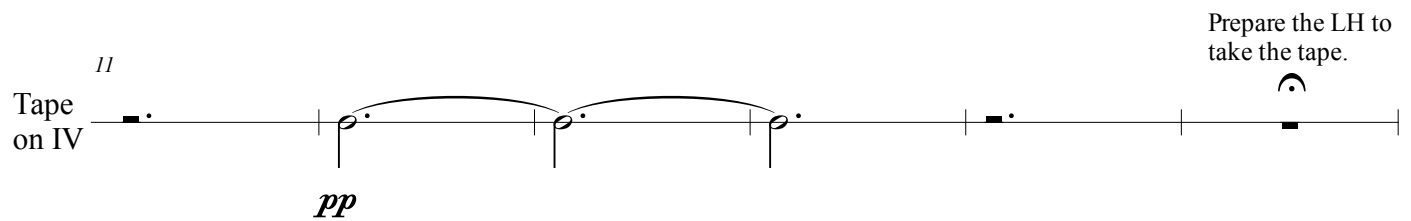
$\frac{4}{4}$   
*f*

<sup>5</sup> similar  
Tape on IV



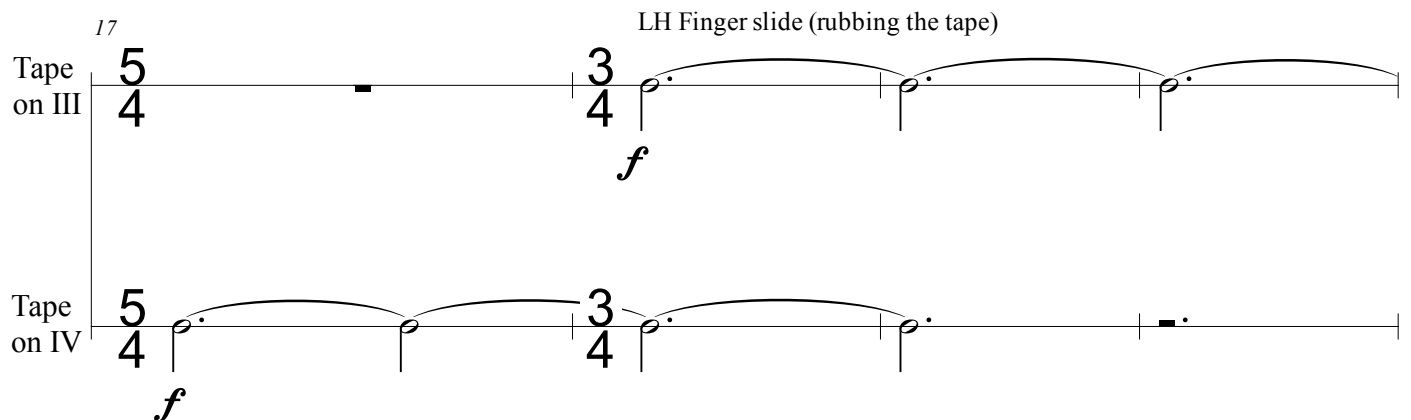
$\frac{4}{4}$  *mf*  $\frac{3}{4}$  *p*

<sup>11</sup>  
Tape on IV



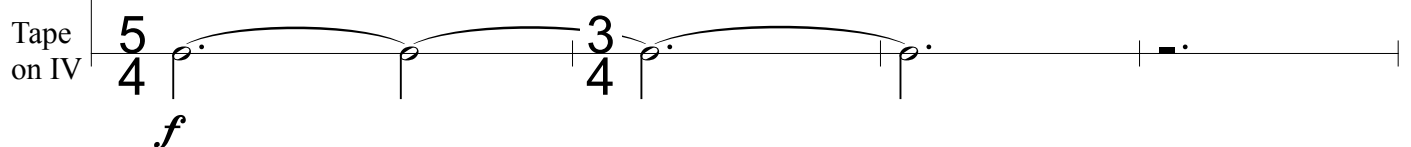
*pp* Prepare the LH to take the tape.

<sup>17</sup>  
Tape on III



LH Finger slide (rubbing the tape)  
 $\frac{5}{4}$  *f*  $\frac{3}{4}$  *f*

Tape on IV



$\frac{5}{4}$  *f*  $\frac{3}{4}$  *f*

45  
A Weightlessness Process (... or how to become ethereal)

21

Tape on III

Tape on IV

4/4

similar

*f*

4/4

*mp*

26

Tape on III

Tape on IV

3/4

Prepare the RH to take the bow.

30

Tape on III

*mf*

*mp*

Press the bow on the string and turn it by twisting your wrist without horizontal, nor vertical displacement. Create a cracking scratch with undetermined pitch.

Create an extended resonance of the tape.

ORD

IV MSP

SP

*mp*

*mf*

*pp*



34  
Tape on III

Explore the bowing area (S.P.) to make any possible overtone appear. This implies subtle changes of dynamics in sound.

37  
Tape on III

$\frac{4}{4}$  *mf*

Gradually, → [black box] increase the bow pressure without sound interruption.

Very Slow Bowing from the Frog. Look to extend the tape sound by creating a scratch noise, rugged and loud, with high presence of overtones.

Release the accumulate energy on the following multiphonic.

V

*ff*

42

13  
7  
6

II

Gradually, → [black box] increase the bow pressure destroying the multiphonic MSP

II  
Very Slow Bowing From the frog of the bow

V

*pp*

*ff*

A Weightlessness Process (... or how to become ethereal)

13  
7  
6

47 II

Gradually, reduce the pressure of the finger on the string to leave it open. → MSP

13  
7  
6

II

*pp* *pp* *mf*

52

Gradually, increase the bow pressure destroying the multiphonic → MSP

II

*f*

LH Finger slide (rubbing the tape)  
Use less pressure on the tape to create a continuous timbre with more string resonance.

Tape on III

*mp*

57

ORD

Gradually, increase the bow pressure without sound interruption. → Bow from the Frog with less pressure to create a rough, but continuous timbre.

V

*pp* *p*

similar

Tape on III

*p*

A Weightlessness Process (... or how to become ethereal)

13  
9  
5  
4

62 II

II III  
II (open)

*pp* *pp* *mf*

13  
9  
5  
4

67 II

II III  
II (open)

*mp* *mf*

13  
9  
5  
4

73 II

ST  
(At the tape knot)  
III  
II (open)

*pp* *mp*



11  
7  
4  
3

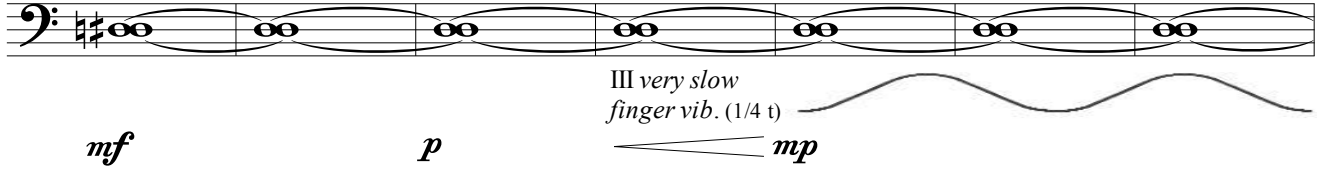
79 II

*mf* *pp*

A Weightlessness Process (... or how to become ethereal)

II (open)  
III  
ORD → MSP

86  → 

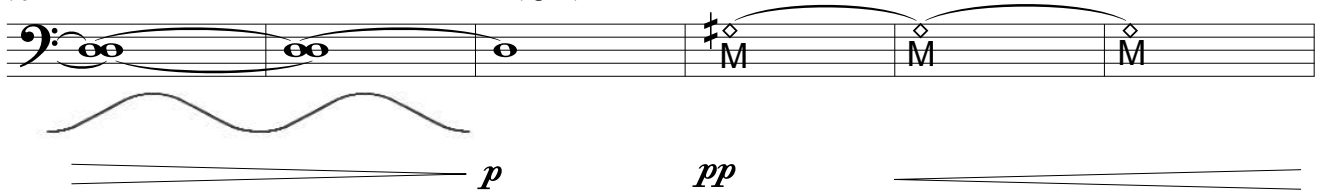


*mf* *p* *mp*

III very slow  
finger vib. (1/4 t)

11  
7  
4  
3

93 ST II (open) II



*p* *pp*

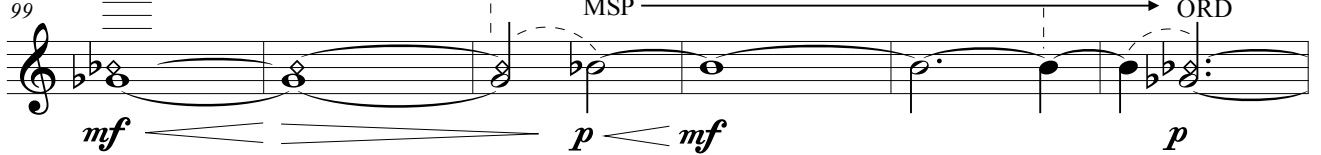
II

99

Gradually, increase the pressure of the node finger before taking out the finger that stops the string.


Gradually, reduce the finger pressure to node pressure while adding the former fundamental.

MSP → ORD



*mf* *p* *mf* *p*

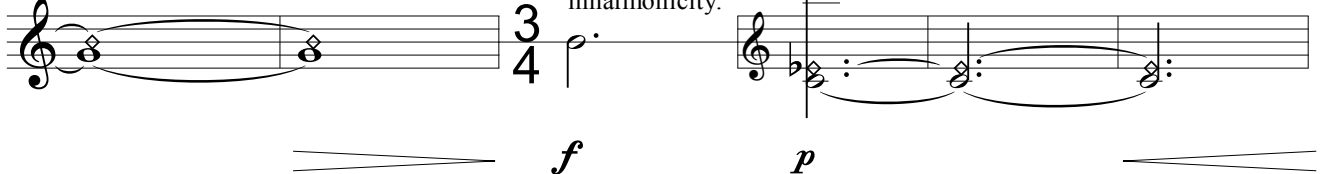
POLYSTYRENE

 Far away from the bridge. Timbre with high level of inharmonicity.

II  
MSP

105

$\frac{3}{4}$



*f* *p*

A Weightlessness Process (... or how to become ethereal)

POLYSTYRENE

Far away from  
the bridge

111

*mf*

II  
MSP → ST → MSP →

115

*p* *mf* *p*

I  
II  
ST → ORD → SP → MSP

120

*p*

POLYSTYRENE

Close to the  
bridge.

124

*mp*

I  
II

128

*p* *mf*

3/4 Bow vib.

3 3

A Weightlessness Process (... or how to become ethereal)

I

II

JETÉ

[Attack only once jeté and allow the natural bounce to come to an end before continuing to bow normally]

Interact with the tape. Unexpected overtones may appear.

132

*p* *pp*

135

Bow vib. *ppp*

POLYSTYRENE

Very slow bowing  
Close to the bridge.

I  
II  
1/2 C.L.  
Split Bridge

139

*p* *pp*

I (open)  
II

(I)  
(II)

145

*pp*

# Just An Attempt To Dissipate

Soprano, Alto Flute, Bass Clarinet, and Acoustic Guitar

*Commissioned by Collective Lovemusic*

**MICHELE ABONDANO**

2019

## Just An Attempt To Dissipate

The four instruments determine a space of interaction where the created timbre presents a continuous change of density. The piece is *just an attempt to dissipate*, not only the tension generated in that process, but the perception of mass in timbre itself, even though it could seem to be unbreakable and impossible to disperse.

### PERFORMANCE NOTES

Transposed Score [Flute in G, Bass Clarinet in B<sub>♭</sub>].

The techniques, when played literally as written, could result in unstable, shifting timbral behaviours: this is expected and desired.

The dynamics are written as references; however, the performer should use whatever pressure/intensity is necessary to make the technique work.

Duration: 8:15 minutes

### GENERAL SYMBOLS

♭ Quarter of tone down

♯ Quarter of tone up

♯ Gentle upward inflection

*Note: Microtonal alterations are used in multiphonics notation.*

———— Prolongation line. The sound should be held until the line finishes to give place to another sound or just to cease.

----- Dotted prolongation line. It represents a kind of sound that is naturally interrupted, with unpredictable behaviour. However, it works exactly like the normal prolongation line. The sound should be produced until the line finishes to give place to another one or just to cease.

→ Gradual transition from a position/sound to another one.

| Stop line. It indicates to cease the sound.




## SOPRANO (Voice)

There is no text, not even words. The phonemes are written using the International Phonetics Alphabet [IPA] symbols.

- ⟨o⟩ Open back rounded vowel. It is generally the sound for 'o' as initial vowel in English. Example: **olive**.
- ⟨ŋ⟩ Voiced velar nasal. It is the sound of 'ng' in English. Example: **sing**.
- ⟨r⟩ Voiced dental alveolar trill. The reference should be the sound 'r' as initial consonant in Spanish. Example: **río**. The trill or 'rolling effect' is so much stronger and more articulated than the same phoneme in English (example: **river**).

## Noteheads

△ Triangular-shaped notehead: Highest pitch possible.

 Triangular-shaped notehead with harmonic circle: Highest pitch possible with air.

This technique implies no vibrations, only air. It is the result of mixing the *false* with air while matching a pitch in the highest possible register of the voice.

⊗ 'x'circled-shaped notehead: Hummed voice.

Also called 'Bocca Chiusa' although, in this piece, sometimes it implies the open mouth to articulate the 'snap tongue' sounds at the same time.

⌘ x-shaped notehead: Snap tongue.

Percussive sound produced by a very slight and fast slap tongue against the back part of the teeth and palate. The mouth should be open and closed rapidly as well as the size of the mouth opening should change constantly to generate different timbral qualities. The saliva increase the timbral diversity.

ϕ Divided circle-shaped notehead: Vocal Fry

Turbulence technique that occurs at the vocal folds. When frying, the vocal folds come together slowly enough to create a pulse tone that has a less-prominent or even absent harmonic series [VoiceScienceWorks Website]. *Note: The resulting sound has undetermined pitch; therefore, the notation used works as a guideline to produce a gentle cracking sound in the lowest register (beneath the chest voice) with low air pressure.*

## Scotch Tape

Take a 2 cm-width roll of scotch tape. Mark the extreme with a piece of coloured paper to peel off easily.

↑ Peel off. The movement should be slow and constant during the entire figure or until the dotted prolongation line stops. The timbre created should be loud, rough, and granular.

↓ Stick it back. The movement should be fast to make the entire piece of tape stick again to the roll during the figure written. This movement is soundless.

## ALTO FLUTE

**Noteheads**

- ◇ Diamond-shaped notehead: Aeolian Sound. A mix of air sound with determined pitch.
  
- ⊗ 'x'circled-shaped notehead: Hummed voice.  
Sing inside the instrument while producing the normal sound. The voice pitch is also transposed to ease the reading.
  
- Square-shaped notehead: Air Sound.  
Blow to produce air sound, pitch is undetermined. However, the fingering for the written pitch should be held to ease the timbral transition.

**Techniques**

≡ Flutter Tongue [Flz.]

Tongue Pizzicato [T. Pizz.]

Percussive sound with pitch. Build up a strong pressure behind the tongue and, then, rapidly snap the tongue down/away from the teeth/lips to produce a 'pop' sound.

Quasi Tongue Pizzicato [Quasi T. Pizz.]

This technique is used when playing only the headjoint. Articulate the normal Tongue Pizzicato while adding a stream of air that can be heard.

Tongue Ram



Explosive percussive sound. Seal the embouchure hole completely with the lips and strongly propel the tongue into the embouchure hole. The sounding resonance produced is generally a major seventh below the fingered/written pitch.

Multiphonics

The corresponding fingering is written above each multiphonic. The diagrams were taken from the book 'The techniques of Flute Playing II' by Carin Levine and Christina Mitropoulos-Bott.

Headjoint technique



Wave Hand On/Off: Play only the headjoint of the flute. Place the palm of the right hand [R.H.] on the extreme hole. Move the hand to cover and uncover the hole according to the written rhythm.

## BASS CLARINET

### Noteheads

- Square-shaped notehead: Air Sound.

Blow to produce air sound, pitch is undetermined. However, the fingering for the written pitch should be held to ease the timbral transition.

- ◇ Diamond-shaped notehead: Aeolian Sound. A mix of air sound with determined pitch.

- ⊗ 'x'circled-shaped notehead: Hummed voice.

Sing inside the instrument while producing the normal sound. The voice pitch is also transposed to ease the reading.

### Techniques

- ≡ Flutter Tongue [Flz.]

Also, Growling [Growl.] when a specific pitch for the voice is written.

Turbulence technique also known as the 'Arytenoid Rattle'. Basically, the performer adjusts the larynx such that the arytenoid cartilages come close enough together to bump into one another and rattle [VoiceScienceWorks Website]. 'Growling' commonly refers to a vibration that is taking place in the throat.

- + Slap Tongue

Percussive sound with determinate pitch. Build up a strong pressure with the tongue on the reed and then pull it back from the embouchure and release the tongue.

- M Spectral Multiphonics (also, overblown multiphonics)

The technique consists in producing simultaneous upper harmonic partials (the one to be emphasised is written on score) from a given fundamental. "It is recommended to find the right amount of space in the cavity of the mouth and throat. The performer could experiment with lowering the jaw and changing the direction of the flow of air. These multiphonics use the core fundamental fingerings for each pitch." –Heather Roche.

#### Underblown Multiphonics

To produce this multiphonics it is necessary to use altissimo fingerings, allowing the lower undertones to sneak back in. –Heather Roche. The corresponding fingering is written above each multiphonic. [Fingerings diagrams by Heather Roche using Bret Pimintel's website].

## Preparation

### Aluminium Foil

Use a piece of aluminium foil big enough to wrap completely the bell's opening.



The aluminium foil affects only the pitches (fundamental and harmonic partials), as well as multiphonics produced from the low C fingering. The resulting timbre can be described as an 'electrical noise', a kind of distortion layer covering the sound.

## ACOUSTIC GUITAR

### Noteheads

- ◇ Diamond-shaped notehead (with harmonic circle): Harmonic Fingering (Left Hand).
- × X-shaped notehead: Undetermined pitch. It is used to indicate a rhythmic pattern on strings I and II; however, the resulting pitches are undetermined and shifting as a result of the Left Hand finger glissando. The correspondent fingers are marked above as **t** (thumb), **r** (ring), **m** (middle), **i** (index).

### Techniques

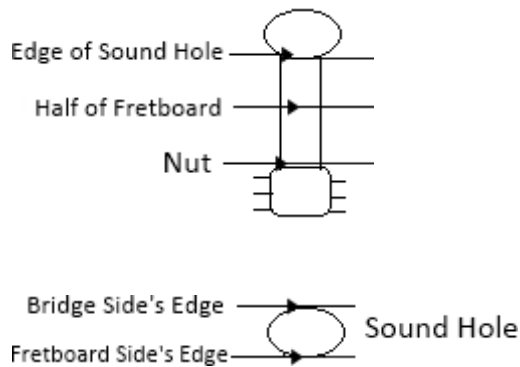
- ≡ Superball Mallet Tremolo. Rub the string with the Superball Mallet.
- ⊙ Bartók Pizzicato. Right Hand.
- JETÉ** The Cello Bow is thrown and allowed to bounce at a naturally decaying frequency. The bow movement should be from the frog to the point.



## Finger Glissando

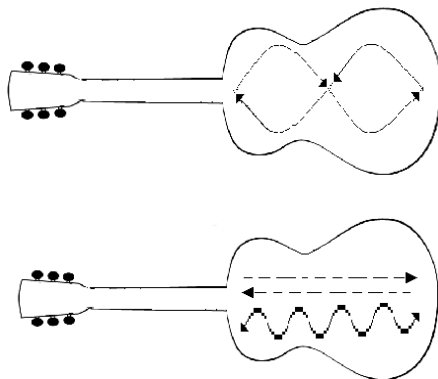
Slide the fingers along the strings controlling the movement by trying to reach the specified points and following the written rhythm. The graphic on score works only as a guideline for the finger displacement according to the three specific points on the guitar; however, the rhythm should be played always as written.

Left Hand [L.H.] Points of displacement



## Superball Stick Movement

Rub the guitar back following the line movement and direction according to the following graphics:

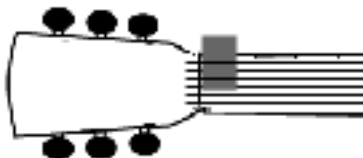


The speed is determined by the number of beats (duration) that are invested in each movement as it has been notated on score.

## Preparation

### Aluminium Foil

Use a piece of aluminium foil that matches the 1<sup>st</sup> Fret width, and long enough to cover from string I to IV. Place it close to the nut, using strings I and III to hold it (strings II and IV should be covered). Prevent it to reach string V. *Hold the preparation for the entire piece.*



# Just An Attempt To Dissipate

Commissioned by Collective Lovemusic

MICHELE ABONDANO

2019

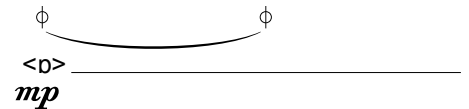
## Transposed Score

♩ = 60

Vocal Fry

Soprano

4/4



Musical notation for Soprano part in 4/4 time. It features a series of five eighth notes in the first three measures. In the fourth measure, there is a vocal fry symbol (phi) with a slur over it extending to the fifth measure. Below this, there is a dynamic marking of *mp* and a <math>\langle p \rangle</math> symbol.

Alto Flute  
in G

4/4

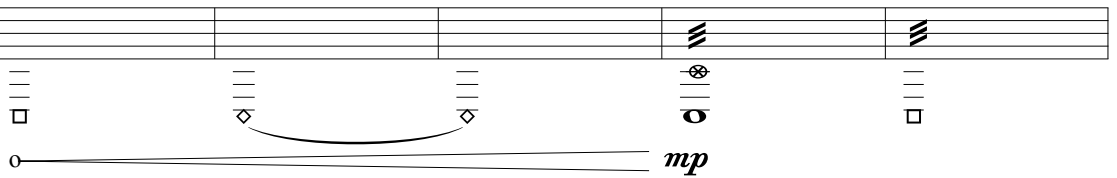
Bass Clarinet  
in B<sub>b</sub>

\*Aluminium Foil Preparation

Air Sound → Aeolian

• Growling

Flz.

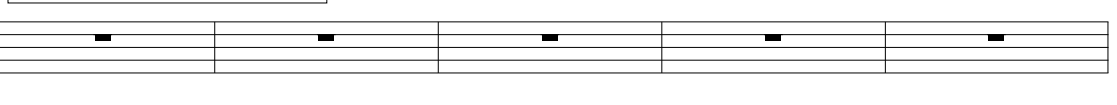


Musical notation for Bass Clarinet part in 4/4 time. It features a series of five eighth notes in the first three measures. In the fourth measure, there is a growling symbol (circle with a dot) and a flageolet symbol (circle with a vertical line). Below this, there is a dynamic marking of *mp* and a slur over a diamond symbol extending to the fifth measure. There are also square symbols in the first and fifth measures.

Acoustic Guitar

\*Aluminium Foil Preparation

4/4



Musical notation for Acoustic Guitar part in 4/4 time. It features a series of five eighth notes in the first three measures. There is a dynamic marking of *mp* at the end of the piece.

Just An Attempt To Dissipate

Naturally interrupted glissando. Highest Pitch + Air  
 Keep the vocal position for 'vocal fry' while reaching the highest pitch possible. Like a harmonic sound. The air and pitch can be naturally separated or interrupted by each other.

6

S

$\phi$   
 <D>  
 mp

A. Fl.

\*Only Headjoint  
 Air Sound

p mf

Wave Hand On/Off

B. Cl.

Growling Ord. Flz.

mp pp mf

Gtr. R. H.

I  
 II  
 Keep the hand in the area between the bridge and the sound hole edge.

t r m i

pp mf

L. H.

Finger glissando on strings I and II.

61  
Just An Attempt To Dissipate

10

S

similar

$\frac{3}{4}$   $\frac{4}{4}$

$\phi$

$\langle b \rangle$

*mp*

A. Fl.

Quasi T. Pizz.

$\frac{3}{4}$   $\frac{4}{4}$

*f* *mp* *p*

similar

B. Cl.

Flz.

$\frac{3}{4}$   $\frac{4}{4}$

*mp* *f*

Gtr. R. H.

similar

$\frac{3}{4}$   $\frac{4}{4}$

t r m i

*p* *p*

L. H.

similar

$\frac{3}{4}$   $\frac{4}{4}$

3 3 3 3



62  
Just An Attempt To Dissipate

14

S

$\phi$   
<0>  
*mp*

$\phi$   $\phi$   
<0>  
*mp*

A. Fl.

Quasi T. Pizz.

*mp* *f*

B. Cl.

Flz. , Growling

*p* *mp* *mp*

Gtr. R.H.

t r m i  
*mp*

similar

L.H.

3 3 3 3

18

**S**

$\phi$   
<D>  
*mp*

**A. Fl.**

Quasi T. Pizz.  
*f* *mp*

**B. Cl.**

'  
Air → Aeolian  
*p* *mp*

**Gtr. R.H.**

t r m i  
*p* *mp*

**L.H.**

Detailed description: This is a musical score for five instruments: Soprano (S), Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Guitar Right Hand (Gtr. R.H.), and Guitar Left Hand (L.H.). The score is for measure 18. The Soprano part has a long note with a dynamic of *mp* and a  $\phi$  symbol above it. The Alto Flute part has a dynamic of *f* followed by a *mp* dynamic, with the instruction 'Quasi T. Pizz.' above the first note. The Bass Clarinet part has a dynamic of *p* that increases to *mp*, with the instruction 'Air → Aeolian' above the staff. The Guitar Right Hand part has a dynamic of *p* that increases to *mp*, with a box containing the letters 't r m i' above the notes. The Guitar Left Hand part has a diagram of a guitar body and a series of notes with a dynamic of *mp*.

64  
Just An Attempt To Dissipate

22

**S**

<D>  
*p*

**A. Fl.**

Flz. *p* Ord. *f* Quasi T. Pizz.

**B. Cl.**

Flz. *p* Ord.

**Gtr. R.H.**

**L.H.**

3 3 3 3 3 3 3 3

Detailed description: This page of a musical score, numbered 22, is titled "Just An Attempt To Dissipate" and is numbered 64. It features five staves: Soprano (S), Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), Guitar Right Hand (Gtr. R.H.), and Guitar Left Hand (L.H.). The Soprano staff has a long note with a fermata and a dynamic marking of *p*. The Alto Flute staff begins with a *p* dynamic, marked "Flz.", and transitions to "Ord." with a crescendo hairpin. It ends with a *f* dynamic and "Quasi T. Pizz.". The Bass Clarinet staff also starts with *p* and "Flz.", then moves to "Ord." with a crescendo hairpin. The Guitar Right Hand staff has a treble clef and a "8" marking. The Guitar Left Hand staff features a series of eighth-note triplets, each marked with a "3".

65  
Just An Attempt To Dissipate

26

S

<D> *mp* <D>

A. Fl.

Flz. Ord.

Wave Hand On/Off *p*

B. Cl.

Harm. Gliss.

*pp* *p* *mf*

Gtr. R.H.

similar

*pp*

L.H.

similar

3 3 3 3 3 3 3 3

66  
Just An Attempt To Dissipate

30

S

A. Fl.

B. Cl.

Gtr.

3/4

3/4

3/4

3/4

3/4

*p*

Join all the parts of the flute

Superball Mallet

Rub the wood of the guitar's back following the movement suggested by the line.

The musical score is arranged in four staves. The Soprano (S) staff begins with a melodic line starting at measure 30, marked with a fermata and a 3/4 time signature. The Flute (A. Fl.) and Clarinet (B. Cl.) parts are represented by rests in the first measure, followed by a 3/4 time signature. The Guitar (Gtr.) part starts with a rest, followed by a 3/4 time signature and a piano (*p*) dynamic marking. A dashed line with arrows indicates the movement for the guitar's back rubbing. A text box for the flute part says 'Join all the parts of the flute' and another for the guitar part says 'Superball Mallet' and 'Rub the wood of the guitar's back following the movement suggested by the line.'

67  
Just An Attempt To Dissipate

35

S

$\langle \eta \rangle$   
*p*

A. Fl.

Ord. Tongue Ram

*f*

B. Cl.

Harm.

*p*

Gtr.

68  
Just An Attempt To Dissipate

40

S

*mf* *mp*

<η> <η>

Detailed description: This staff shows a soprano part starting at measure 40. It begins with a half note on G4, followed by a dotted half note on A4, and then a half note on B4. A slur covers the last two notes, with a hairpin crescendo leading to a mezzo-piano (*mp*) dynamic. The notes are marked with a breath mark (<η>).

A. Fl.

*p*

Detailed description: This staff shows an alto flute part. The first three measures contain whole rests. In the fourth measure, there is a dotted half note on G4, and in the fifth measure, a dotted half note on A4. A slur covers these two notes, with a hairpin crescendo leading to a piano (*p*) dynamic.

B. Cl.

Harm.

*p*

Detailed description: This staff shows a bass clarinet part. The first three measures contain whole rests. In the fourth measure, there is a dotted half note on G3, and in the fifth measure, a dotted half note on A3. A slur covers these two notes, with a hairpin crescendo leading to a piano (*p*) dynamic. The notes are marked with a harmonic symbol (o) and labeled 'Harm.'.

Gtr.

*mp*

Detailed description: This staff shows a guitar part. It begins with a half note on G2, followed by a dotted half note on A2, and then a half note on B2. A slur covers the last two notes, with a hairpin crescendo leading to a mezzo-piano (*mp*) dynamic.

69  
Just An Attempt To Dissipate

45

S

A. Fl.

Flz. Aeolian Ord + Voice  
\*Voice is also transposed

B. Cl.

Flz.

Gtr.



70  
Just An Attempt To Dissipate

50

S

<η> <ι> <η>  
*mp* *f* *mf*

A. Fl.

similar  
Flz.

Tongue Ram

*pp* *pp* *f*

B. Cl.

Harm.

*mf*

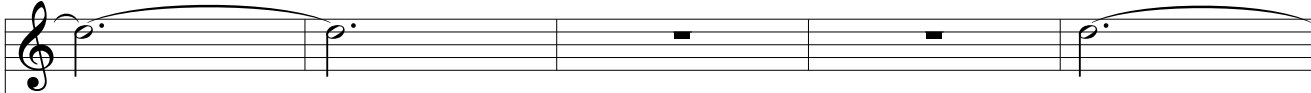
Gtr.

----->

Detailed description: This page of a musical score, numbered 50, is titled "Just An Attempt To Dissipate". It features five staves. The Soprano (S) staff has a treble clef and contains three dotted quarter notes with accents (<η>, <ι>, <η>) and dynamic markings *mp*, *f*, and *mf*. The Alto Flute (A. Fl.) staff has a treble clef and contains two pairs of eighth notes with accents, dynamic markings *pp* and *f*, and performance instructions "similar Flz." and "Tongue Ram". The Bass Clarinet (B. Cl.) staff has a treble clef and contains a whole note with a harmonic circle (Harm.) and dynamic marking *mf*. The Guitar (Gtr.) staff has a bass clef and contains a dotted quarter note followed by four rests, with a dashed line and arrow above the first measure.

55

S




<η>

*p*

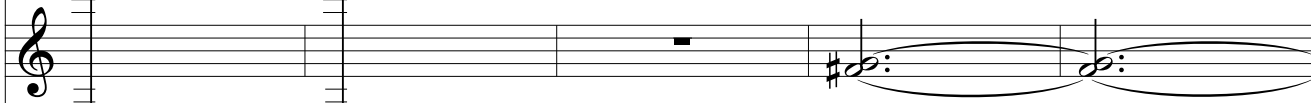
Ord + Voice

A. Fl.



*p* *mf*


B. Cl.




*mf*

Superball Mallet

Rub the wood of the guitar's back following the movement suggested by the line.



Gtr.



III

*f* *mp*

60

S

*f* *mp*

A. Fl.

T. Pizz. Ord + Voice

*f* *p* *mf*

B. Cl.

Punch the aluminium foil to break it.

*p* *f* *mf*

Gtr.

73  
Just An Attempt To Dissipate

65

S

A. Fl.

B. Cl.

Gtr.

*mp*

*mp*

*p*

*p*

<η>

Ord + Voice

[From the multiphonic]

VI  
Rub the string  
with the  
Superball mallet.

|   |
|---|
| 3 |
| 4 |
| 2 |
| 3 |
| 4 |

D# C#

74  
Just An Attempt To Dissipate

70

S

<η>

*p* *mf*

A. Fl.

[From the multiphonic]

*mp*

B. Cl.

*f* *p* *f*

Gtr.

*mf*

75  
Just An Attempt To Dissipate

75

S

<η>  
*mp* *f*

|   |
|---|
| 3 |
| 4 |
| 2 |
| 3 |
| 4 |

D# C#

similar

A. Fl.

*mp*

[From the multiphonic]

8va

B. Cl.

*mp* *f* *mp*

VI  
similar

Gtr.

*p* *mf*

76  
Just An Attempt To Dissipate

80

S

<η>  
*p* *f*

A. Fl.

*p*

B. Cl.

*mp* *p*

[From the multiphonic]

*Sva*

Cello Bow  
Harmonic  
Strings V and VI  
4th Fret  
[Not the resulting pitch]  
Bow the strings in the sound hole area, during the entire figure. Let it ring as long as possible.

Gtr.

*mf*

77  
Just An Attempt To Dissipate

85

S

*p* *mp*

A. Fl.

*mp*

B. Cl.

*mp*

Gtr.

Flz. Allow the multiphonic to break

Ord.

2  
3  
4  
A  
4  
D#



78  
Just An Attempt To Dissipate

90

S

A. Fl.

B. Cl.

Gtr.

*p*

*mp*

*p*

similar

*mf*

*mp*

|   |    |
|---|----|
| L | 2  |
|   | 3  |
|   | 4  |
| A | 4  |
|   | D# |

79  
Just An Attempt To Dissipate

95  $\triangle$

S

*f* *p*


Flz. Ord.  
Allow the multiphonic  
to break

A. Fl. *mp*

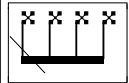
B. Cl. *mp*

Gtr. *mf*

80  
Just An Attempt To Dissipate

100 

S



Snap Tongue  
*mp*

↑  
Scotch Tape  
*mp*

↓

A. Fl.

B. Cl.

Gtr.

String VI  
Bow Jeté  
Keep the bow in the area between the sound hole and the bridge.

104

S

Hummed Voice → Ord.

S. Tape

A. Fl.

T. Pizz.

Aeolian

B. Cl.

Slap

Strings IV-V-VI  
Bow Jeté Gliss.  
Attack only once with  
the bow and slide (gliss.)  
fingers with harmonic  
pressure while the natural  
bounce occurs.

Gtr.

109

S. Hummed Voice Ord. →

S. Tape *mp* *mf* *p*

A. Fl. *mf* *p*  
as static as possible...  
T. Pizz. Ord.

B. Cl. Aeolian → Air *mp* *f* *mp*  
as static as possible...

Gtr. String VI  
Bow Jeté *f*

114 Hummed Voice

S

S. Tape

A. Fl.

B. Cl.

Gtr.

*p*

*mp*

→ Aeolian

*mf*

*f*

Harmonic  
String VI | 5th Fret.  
[Not the resulting pitch]  
Bow Jeté  
Attack only once jeté and  
allow the natural bounce to  
come to an end before  
continuing to bow normally.

119 Hummed Voice

S

*mf*

S. Tape

A. Fl.

B. Cl.

*p*

Gtr.

Allow the resonance  
as long as possible.

(Ord./Finger)  
Harmonic  
String VI | 5th Fret.  
[Not the resulting pitch]

*mf*

85  
Just An Attempt To Dissipate

124

**S.** Ord. → Hummed Voice  
<b> p

**A. Fl.** Ord. → Aeolian  
*p*

**B. Cl.** *p*

**Gtr.** similar *mp* Bow *p*

Detailed description: This page of a musical score, numbered 124, is titled "Just An Attempt To Dissipate" and is page 85. It features four staves: Soprano (S.), Alto Flute (A. Fl.), Bass Clarinet (B. Cl.), and Guitar (Gtr.). The Soprano part begins with a whole rest, followed by a half note G4, a half note F4, and a whole note G4 marked with a circled cross. Above the staff, "Ord." is written with an arrow pointing to the right, and "Hummed Voice" is written with an arrow pointing to the right. Below the staff, "<b>" is written with an arrow pointing to the right, and "p" is written below it. The Alto Flute part begins with a whole rest, followed by a half note G4, a half note F4, and a whole note G4 marked with a diamond. Above the staff, "Ord." is written with an arrow pointing to the right, and "Aeolian" is written with an arrow pointing to the right. The guitar part begins with a whole rest, followed by a half note G4, a half note F4, and a whole note G4 marked with a diamond. Above the staff, "similar" is written above a circled diamond, and "Bow" is written above a circled diamond. Below the staff, "mp" is written below the first diamond, and "p" is written below the second diamond. The Bass Clarinet part begins with a whole rest, followed by a half note G4, a half note F4, and a whole note G4 marked with a diamond and a sharp sign. Above the staff, "p" is written below the diamond.



129 Ord.

S

<D> *mp* <D> *pp*

S. Tape

*f*

A. Fl.

*pp*

B. Cl.

Gtr.

# We no longer sleep in the wind

Solo Paetzold double bass recorder

*For Sylvia Hinz*

**MICHELE ABONDANO**

2020

# We no longer sleep in the wind

## Performance Notes

The score use chronometric notation. The exact time for each attack is notated in minutes:seconds format, inside a circle, starting the piece at 0:00. It is required to use a stopwatch for the performance.

The techniques, when played literally as written, could result in unstable, shifting timbral behaviours: this is expected and desired.

The dynamics are written as references; however, the performer should use whatever pressure/intensity is necessary to make the techniques work.

Duration: 14:45 minutes

## Notation

- \_\_\_\_\_ Prolongation line. The sound should be held until the line finishes to give place to another sound or just to cease.
- ≡ Flutter Tongue [Flz.]
- Mixed sound: Air + Pure tone. Half covered labium.
- Pure Air: Completely covered labium.
- Ordinary sound: Completely open labium.

## Noteheads

- △ Triangular-shaped notehead: Highest pitch possible.
- ⊗ 'x' circled-shaped notehead: Hummed voice.  
Sing inside the instrument while producing the normal sound.
- M + △ Underblown Multiphonics

From a fundamental given, play the highest pitch possible (notated with a triangle-shaped notehead), allowing the lower undertones to sneak back in. These multiphonics also use the core fundamental fingerings for each pitch, but it requires little air pressure in order to occur.

*Note: multiphonics are dynamic entities; timbres in continuous transformation with shifting qualities and unpredictable behaviour.*

|                          |                                                                                                                                                                                                                                                                                                                           |
|--------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Slow f. vib.             | Slow $\frac{1}{4}$ tone finger vibrato. The finger pressure is reduced in order to produce a slight alteration of pitch, which may be perceived also as a subtle glissando. It is important to try to produce a very slowly change. Fingering is included in each case to indicate the specific finger to do the vibrato. |
| Exaggerate / uneven vib. | Vibrato with irregular change of pitch and speed.                                                                                                                                                                                                                                                                         |
| Double trill             | Trill with one finger of each hand at the same time. The specific fingers are indicated in each case.                                                                                                                                                                                                                     |

## Preparation

### Aluminium Foil

When indicated in the score, use a piece of aluminium foil to cover the labium. It is necessary to paste it with tape in order to have the hands available to continue playing. There is a pause of 10 s. to complete this action, therefore, it is recommended to prepare the aluminium with the tape in advance and keep it in a place easy to reach at the precise moment.

The resulting timbre can be described as an 'electrical noise', a kind of distortion layer covering the sound.

# We no longer sleep in the wind

Solo Paetzold double bass recorder

for Sylvia Hinz

MICHELE ABONDANO  
2020

\*Always integrate the breath sound to timbre as much as possible.

0:00

0:15

Keep the voice at the same loudness as the instrument. Mimetise the attack with it.

*pp* (5 s) (5 s) (5 s) *p*

0:30

Flz.

*mp*

0:45

Ord.

*pp*

(10 s)

(5 s)

1:00

Flz.

*p*

1:10

Ord.

1:20

Flz.

*mp*

(5 s)

1:30

(5 s)

(5 s)

(5 s)

*pp*

(5 s)

(5 s)

(5 s)

1:45

0  
1  
2  
3 +/-  
4  
5 +/-  
6  
7

double trill

We no longer sleep in the wind

2:00

2:15

- 0
- 1
- 2
- 3 +/-
- 4
- 5 +/-
- 6
- 7

double trill

*mp* (5 s) *pp*

2:30

2:45

Ord.

Flz.

(5 s) (5 s) (5 s) *mp* (5 s) (5 s) (5 s)

3:00

3:15

- 0
- 1
- 2
- 3 +/-
- 4
- 5 +/-
- 6
- 7

double trill

Flz. Flz.

*p* (5 s) (5 s) (5 s) *mp* (5 s)

3:30

3:45

Ord.

(5 s) (5 s) (5 s) *mp* (10 s) *p*



We no longer sleep in the wind

6:30 6:40 6:50

*subito p* (5 s) (5 s) *pp*

7:00 7:20

exaggerate / uneven vib.

*p*

7:40 7:50

*pp* (10 s)

8:10 8:20

0  
1 +/-  
2  
3  
4  
5 slow f. vib.  
6 (1/4 t.)  
7 Ord.

*mp*

8:40

no vib.

*p* (5 s) (5 s) (5 s) (5 s)



9:00

0  
1 +/-  
2  
3  
4  
5  
6 slow f. vib.  
7 (1/4 t.)

9:15

attack instrument, immediately  
after add voice

no vib.

*mp* *mf* (5 s)

9:30

9:45

0  
1 +/-  
2  
3  
4  
5  
6 slow f. vib.  
7 (1/4 t.)

*pp* *mf* (5 s)

10:00

no vib.

10:20

$\triangle$   
 $\square$

*mp* (5 s) (5 s) (5 s) *p*

10:30

10:40

attack the sound first, then  
place the hand at the *labium*

(10 s) *mp*

11:00

0  
1  
2 +/-  
3

slow f. vib.  
(1/4 t.)

11:20

no vib.

*p* *mp* (5 s)

11:30 11:40 11:45 11:55

*mf* *f* *subito silence* *ff*

Paste the aluminium foil covering the lip

Flz.

12:10 12:20

Ord. *mp* *p*

(5 s) (10 s)

M

12:30 12:45

0  
1  
2 +/-  
3

slow f. vib.  
(1/4 t.) no vib.

*mp* *p*

(5 s) (10 s)

13:00 13:10

Flz. *pp* *p*

(5 s) (5 s) (5 s) (5 s)

M

13:30 13:40

0  
1  
2 +/-  
3

slow f. vib.  
(1/4 t.)

*pp*

14:00  
no vib.

14:15

*p*

14:30

14:45

*pp*

(5 s)

# suelo seco

Amplified cello and piano

*For Ivana Peranic and Rachel Fryer*

*Commissioned by Illuminate Women's Music*

MICHELE ABONDANO

2020-21

## suelo seco

### Amplified cello and piano

#### Performance Notes

The score doesn't make a reference to the resulting pitches generated from the instrumental techniques. The notation used is a kind of map for the displacement in terms of distance and speed. Therefore, rather than using clefs, there is a graph for specific parts of the instruments in which the performer should play. There is only one exception for the specific notation of a cello harmonic.

Time is set up in conventional measures, however the notation doesn't use figures. Beats should be counted while following specific instructions for the friction movement.

Dynamics are determined by the speed of the movement, thus a long distance in short time requires a fast displacement that will be naturally louder than a slow one (this may be more evident with some objects than others). As a consequence, the notation of *mp* is used as a general instruction to look for an initial level of pressure that allows the movement and displacement while generating a perceivable timbre in terms of loudness. Likewise, *f* or *p* are used to indicate a particular emphasis on the friction, coherently with the physical conditions of each element. In the light of this, dynamics will organically correspond to the kind of movement and displacement, as well as the materiality of the object used to friction the strings. There is only one exception for the notation of dynamics when the cellist is using the bow, which allows a more specific instruction.

Three textures perceived on the dry soil (English translation for 'suelo seco'), inspired this composition: first, the experience of a *dry surface*, almost homogeneous, soft, condensed, but not static; second, the *cracked soil*, broken, granular, hostile and crumbly at the same time; finally *dust*, the residue, multiple particles that drift in the wind and fall down to the soil again forming fragile layers ready to scatter at any impulse. The exploration of dryness is an opportunity to study the fragility of timbre from the particular and intimate experience of contact. Therefore, performers are invited to approach their instruments as dry soil territories and move on them to discover new textural identities.

The piano pedal(s) should never be used in any section of the piece to emphasise the exploration of dryness as a consequence of friction.

Duration: 6 minutes

#### Cello and objects

- 1 *paper sheet* (letter or A4 size, have other sheets available in case it needs to be replaced during the performance)
- 1 piece of *polystyrene foam* (as big as it feels comfortable to control with one hand)
- 2 sets of 2 *threads of cello bow hair* (it is necessary to rosin the hair before using it)
- 1 cello bow

#### Piano and objects

- 1 *paper sheet* (letter or A4 size, have others available in case it needs to be replaced during the performance)
- 1 *soft toothbrush*
- 1 set of 2 *threads of cello bow hair* (it is necessary to rosin the hair before using it)
- 1 *bunch of cello bow hair* (1/8 of a hank—it is necessary to rosin the hair before using it)

## Notation of friction movement

← Horizontal movement to the *left*.

Keep the element at the string point indicated on score and rub by pulling it to the left hand. There shouldn't be displacement along the string, the contact point should remain the same. Movement should be *as slow as possible* at least something different is indicated on score.

→ Horizontal movement to the *right*.

Keep the element at the string point indicated on score and rub by pulling it to the right hand. There shouldn't be displacement along the string, the contact point should remain the same. Movement should be *as slow as possible* at least something different is indicated on score.

↔ Horizontal movement alternating left and right.

This technique is equivalent to a *tremolo*. Keep the element at the string point indicated on score and rub by pulling it to the left and right hand *as fast as possible*.

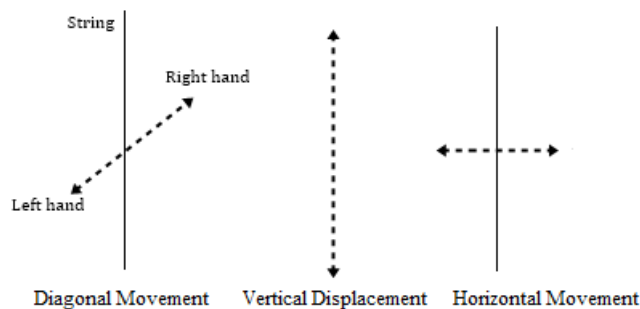
⤴ Vertical movement alternating up and down.

This technique is equivalent to a *tremolo* when using the brush or the compressed polystyrene. Keep the element at the point on the string indicated on score and rub up and down along the string *as fast as possible* restricting the displacement of the element to a very short distance.

↗ ↘ Vertical displacement.

Rub the element along the strings from one point to another one (one direction), according to the instruction on score. Although the displacement should be vertical, the arrows are diagonal to keep the relation of time-distance, so the arrow point indicates *where* and *when* to stop. Speed of displacement is determined by the amount of beats in which the next point must be reached. Keep a steady pace in the displacement.

Important: *vertical displacement* should be always approached from a *vertical movement*, that is, moving the element with both hands up and down along the string. However, sometimes there is also the possibility of *Diagonal Movement* [D. M.], which is specifically indicated on score. In these cases, one hand is higher than the other, and the vertical displacement occurs at the same time that the string is rubbed by pulling the element from left to right continuously.



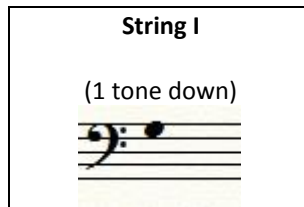
## Amplification

Amplification in this piece works as a microscope: rather than intensifying the sound, it is thought as a magnifier of the inside of timbre, its movement, its structure, its behaviour.

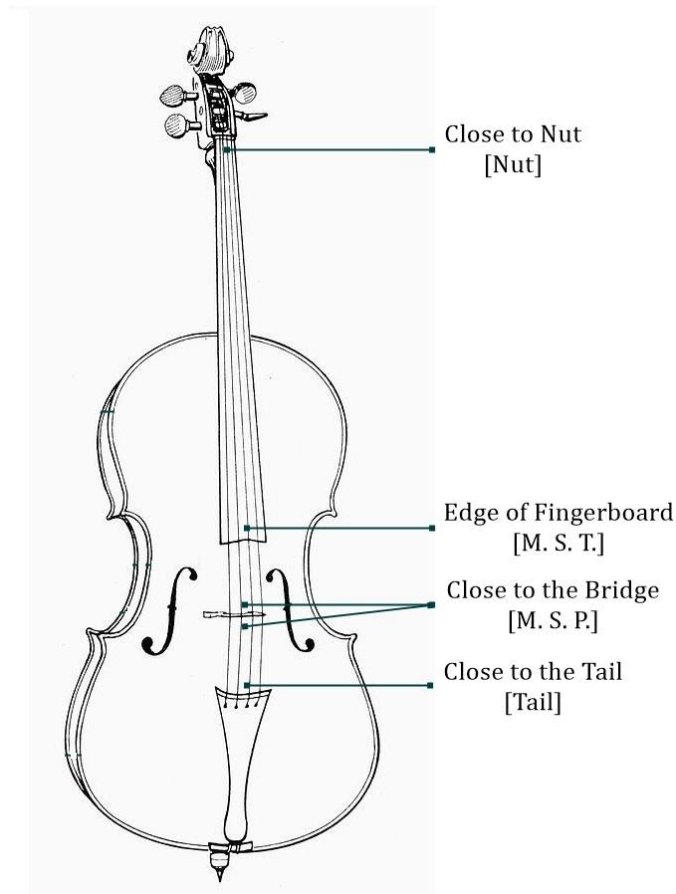
*Piano*: two omnidirectional condenser microphones; one for the bass strings (B0, G1), and one for the treble strings (D5). Both should be placed in direction to the specific strings in order to capture the sound along them (vertically). *Cello*: one omnidirectional condenser microphone capturing at the f-holes. The stands should be strategically placed avoiding any interruption of movement and displacement around the instruments by the performers. The signal of the microphones goes directly to the mixer to be sent to stereo speakers according to the position of the instruments on stage.

### Cello

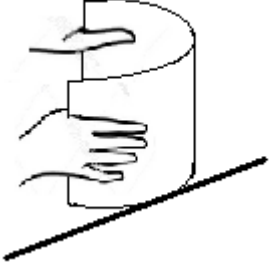
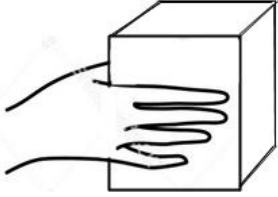
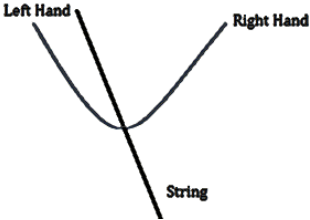

Scordatura



Parts of the instrument as named on the score



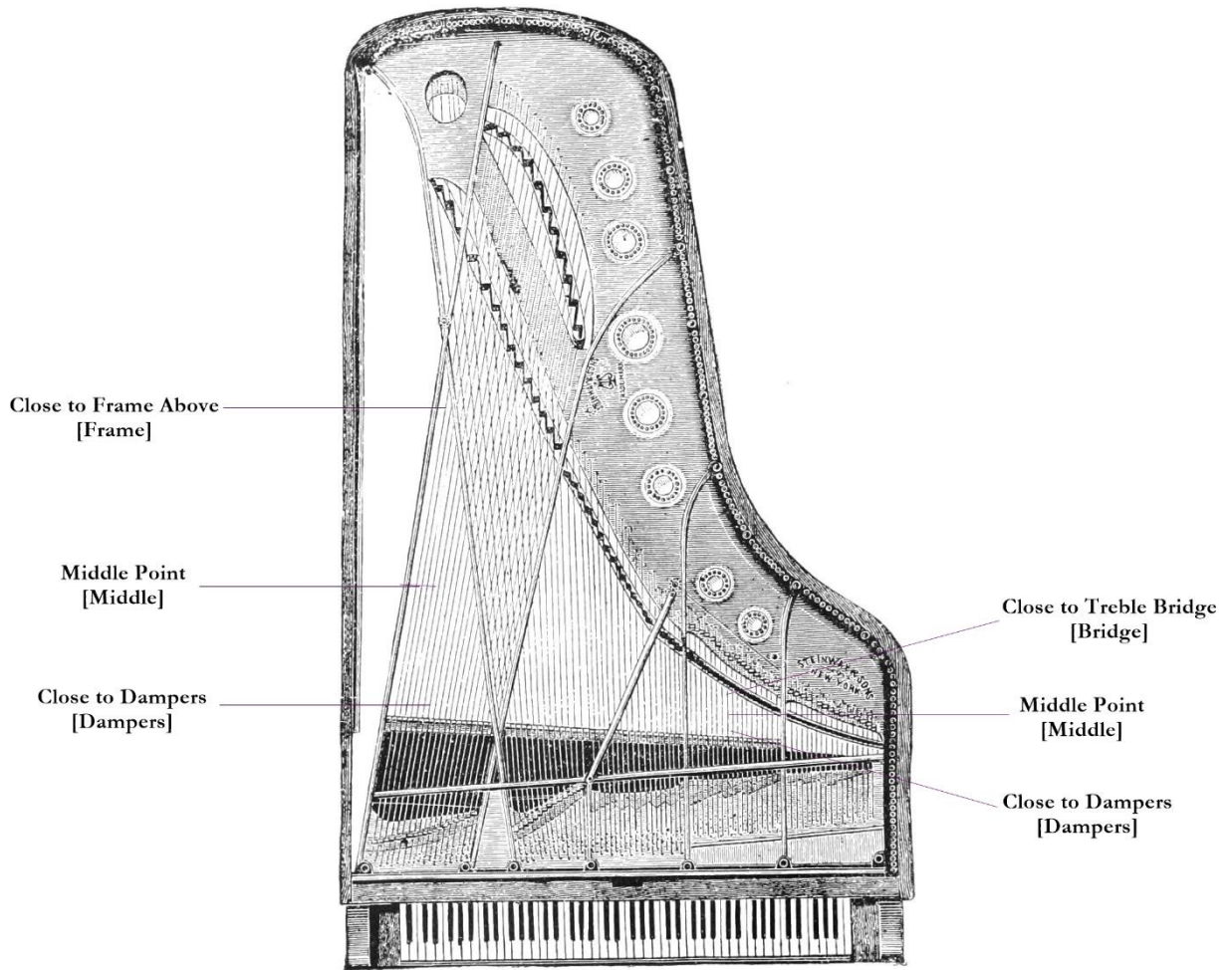
## Techniques

|                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|--------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Paper Sheet.</i> Technique #1</p>       | <p>Take a landscaped paper sheet by the extremes and make an arch. <i>Scrape the strings</i> with the bottom edge of the paper. In case the edge loses firmness, change the side of the paper to have a better friction.</p>                                                                                                                                                                                                                                                               |
| <p><i>Polystyrene.</i> Technique #2</p>      | <p><i>Rub the strings</i> with a piece of polystyrene foam. The speed and distance of the displacement or the kind of movement are determined on the score.</p>                                                                                                                                                                                                                                                                                                                            |
| <p><i>Cello bow hair.</i> Technique #3</p>  | <p>Take a set of two threads of cello bow hair. Place it below <i>String III</i>. Repeat the procedure with the second set below String III but this time <i>behind the bridge</i>.</p> <p>Use both hands to perform this technique. <i>Rub the strings</i> with the hair according to the instructions on score.</p> <p><i>*It is necessary to prepare this technique in advance. Place each set of hair before starting to play. Leave it hanging from the string when not used.</i></p> |
| <p><i>Cello bow.</i> Technique #4</p>       | <p>Use the bow on <i>String I</i> following the instructions of movement and displacement given on score.</p> <p><i>*It is necessary to detune the string 1 tone down before starting to play the piece.</i></p>                                                                                                                                                                                                                                                                           |



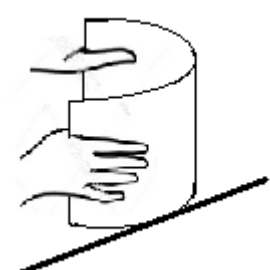
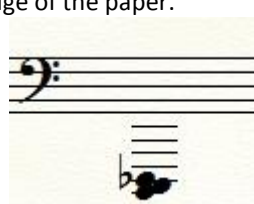
## Piano

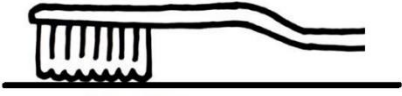

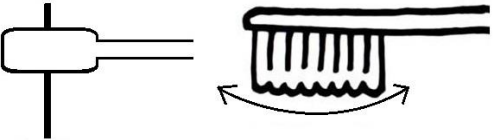

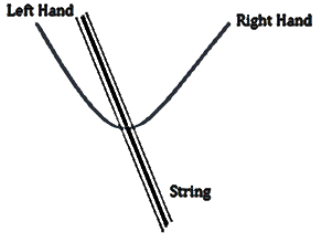


Parts of the piano as named on score



\*It is recommended that the pianist stand at the tail and bent side of the piano to facilitate the performance of the piece.

### Techniques

|                                                                                                                             |                                                                                                                                                                                                                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Paper Sheet. Technique #1</i></p>  | <p>Take a landscaped paper sheet by the extremes and make an arch. <i>Rub the strings</i> B0, C1, and D-flat 1 with the bottom edge of the paper.</p>  <p>In case the edge loses firmness, change the side of the paper to have a better friction.</p> |
|-----------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

|                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><i>Toothbrush. Technique #2</i></p>        | <p>Take a soft toothbrush and place the bristles on String B0. Aline the brush with the string in a vertical direction. <i>Brush the string</i> according to the instructions on score. This technique implies vertical displacement along the string.</p>                                                                                                                                                                                                                                                                                                                                                                       |
| <p><i>Toothbrush. Technique #3</i></p>        | <p>Place the bristles on Strings B0, C1 and D-flat1. This time the brush should be perpendicular to the strings. Brush the strings in a single horizontal movement according to the instruction on score. There is no vertical displacement along the strings, the point of contact should remain the same.</p>                                                                                                                                                                                                                                                                                                                 |
| <p><i>Cello bow hair. Technique #4</i></p>  | <p>Take one set of <i>two threads</i> of cello bow hair and place it below the <i>two strings</i> corresponding to G1.</p>  <p>Use both hands to perform this technique. <i>Rub the strings</i> with the hair according to the instructions on score.</p> <p>Take the <i>bunch</i> of cello bow hair and place it below the <i>three strings</i> corresponding to D5.</p>  <p><i>*It is necessary to prepare this technique in advance. Insert the hair before starting to play. Leave it hanging from the strings when not used.</i></p> |

# suelo seco

for Ivana Peranic and Rachel Fryer  
 Commissioned by Illuminate Women's Music

MICHELE ABONDANO  
 2020-21

♩ = 66

**Dry surface:** smoothly granulated.

*Paper Sheet*  
 Technique #1

**Strings III and IV**

Cello

Nut

M.S.T.

M.S.P.

*\*mp*

4  
4

1 2 4  
4 4 4

*Paper Sheet*  
 Technique #1



Piano

Frame

Middle

Dampers

*\*mp*

*\*Cello and Piano:*  
 Keep a level of pressure that allows the displacement and produce a consistently perceivable sound. The speed determines the dynamics, thus it is expected that a fast movement sounds louder.

8

Nut

M. S. T.

M. S. P.

1 4  
4 4

Quietly, put the sheet aside.

Frame

Middle

Dampers

//

16

Nut

M. S. T.

M. S. P.

Toothbrush  
Technique #2

Frame

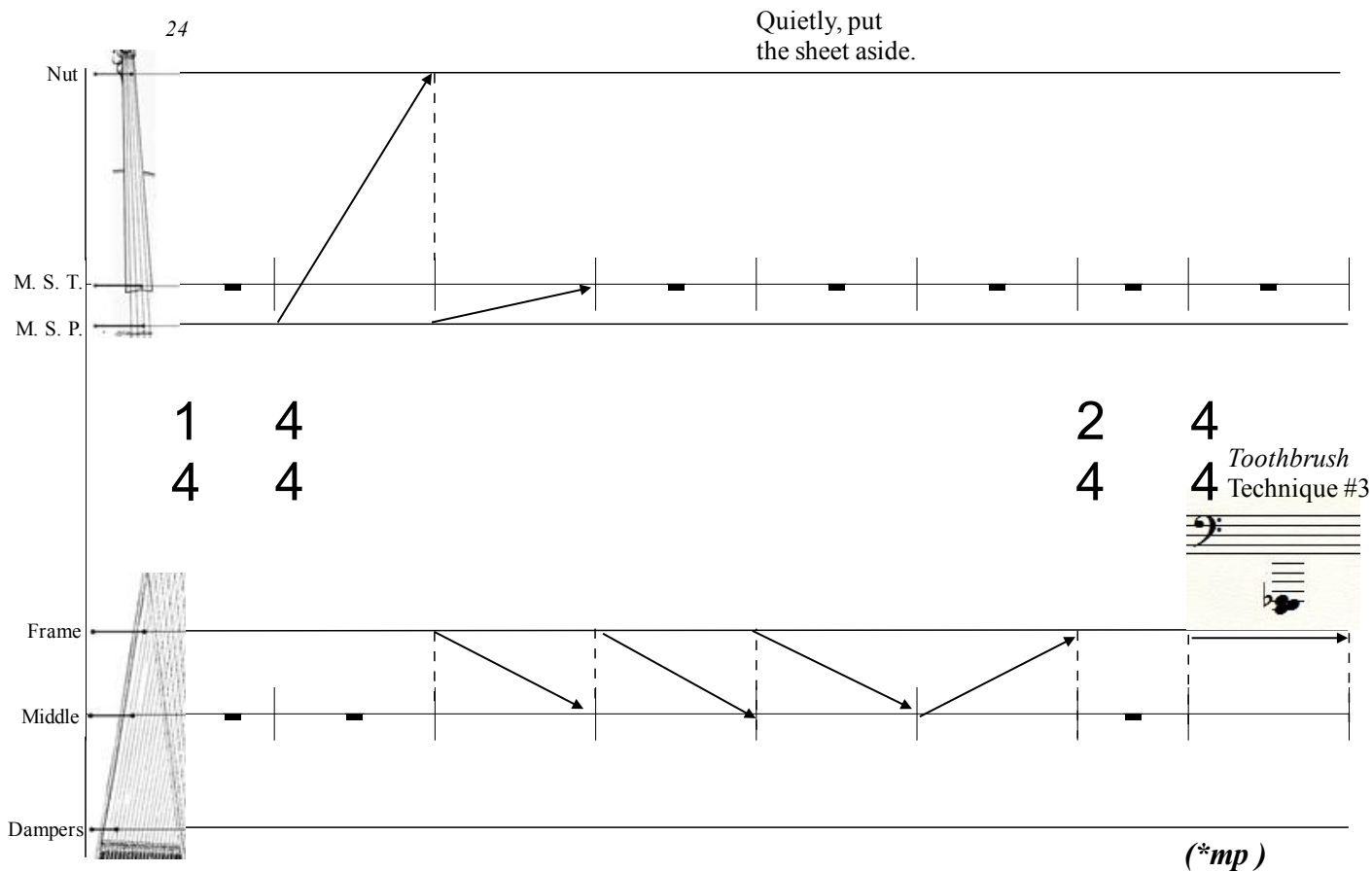
Middle

Dampers

*\*mp*

24

Quietly, put the sheet aside.



Nut

M. S. T.

M. S. P.

1 4

4 4

2 4

4 4

*Toothbrush Technique #3*

Frame

Middle

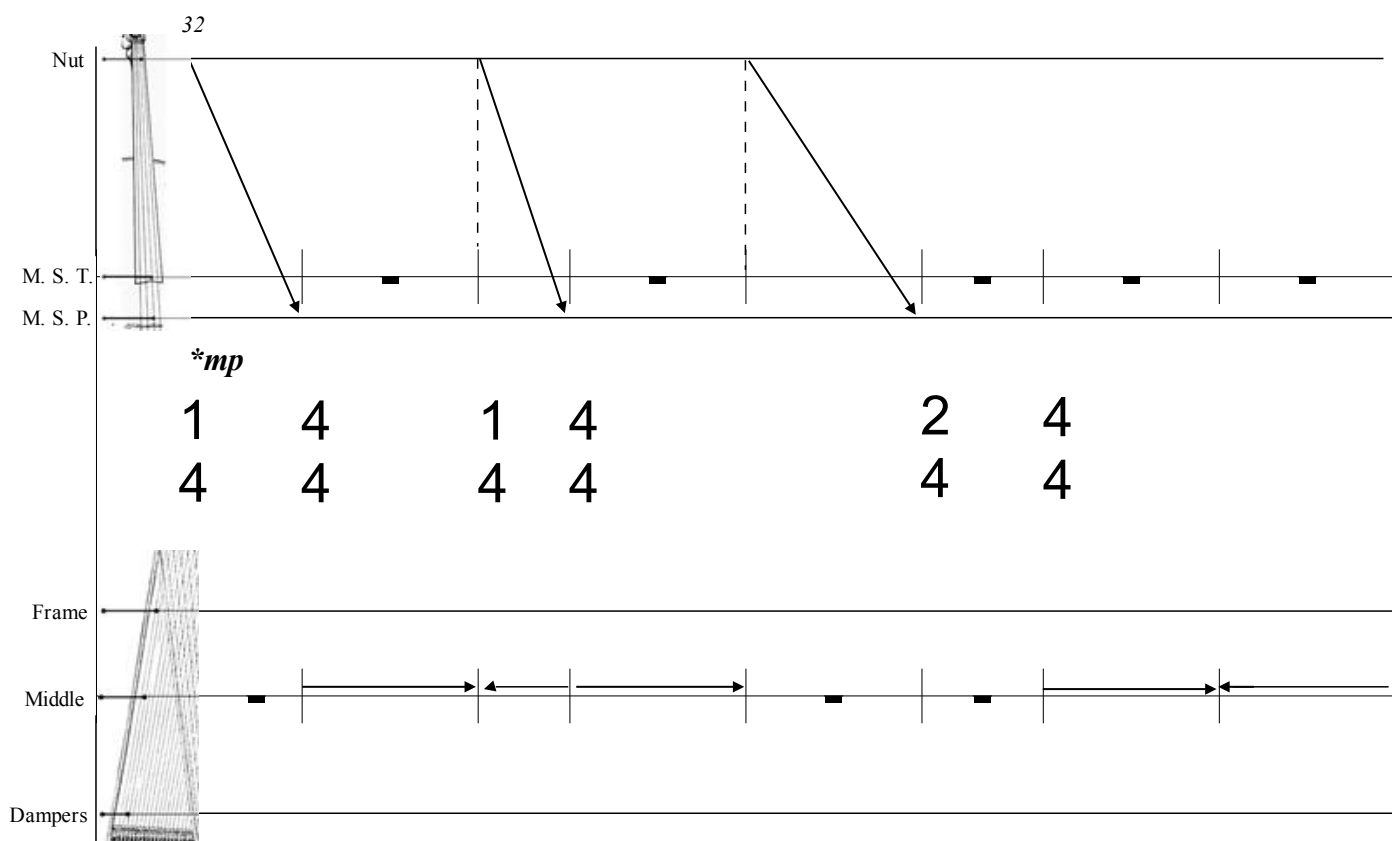
Dampers

(\*mp)

//

*Polystyrene*  
Technique #2  
(Strings III and IV)

32



Nut

M. S. T.

M. S. P.

\*mp

1 4

4 4

1 4

4 4

2 4

4 4

Frame

Middle

Dampers

40

Nut

M. S. T.

M. S. P.

3 4  
4 4

Toothbrush Technique #2

Toothbrush Technique #3

2 4  
4 4

Quietly, put the brush aside.  
Prepare to change of string.

Frame

Middle

Dampers

(\*mp)

//

47

*Cracked soil: hostile and broken.*

Nut

M.S.T.

M.S.P.

1 4  
4 4

Bow Hair Technique #4

1 4  
4 4

Slow mov.  
(left-right)

Frame

Middle

Dampers

\*mp

Quietly, put the  
polystyrene aside.  
Prepare change of string.

55

Nut

M.S.T.

M.S.P.

1 2 4 1

4 4 4 4

Frame

Middle

Dampers

// *Bow Hair*  
Technique #3  
**String III**

63

Nut

M.S.T.

M.S.P.

*\*mp*

2 4 2 1 2 1

4 4 4 4 4 4

Frame

Middle

Dampers

*\*f*

72

Prepare to play behind the bridge.

Nut

M. S. T.

M. S. P.

4 1 2 1

4 4 4

Frame

Middle

Dampers

*\*mp*

*Bow Hair*  
Technique #3  
String III (B. B.)

//

80

Slow mov. (left-right)

Slow mov. (left-right)

M. S. P.

Tail

*\*mp*

4 2 3

4 4 4

Frame

Middle

Dampers

Slow mov. (left-right)

D. M. - - - - -

Slow mov. (left-right) D. M. - - - - -



**Dust:** Residual and dispersible.

Bow  
Technique #4

**String I detuned 1 t. down (G)**

89

Nut

M. S. T.

M. S. P.

Frame

Middle

Dampers

*\*f*

*mf*

*mp*

2  
4

4  
4

Prepare to change the string.

//

97

D. M.

Nut

M. S. T.

M. S. P.

Bridge

Middle

Frame

As flautato as possible.  
(Sounding)  
(I)  
◇

(Vertical)

*mf*

*p*

*mf*

1  
4

2  
4

3  
4

Bow Hair  
Technique #4

*\*p*

105

Nut

M.S.T.

M.S.P.

*mf*

*p*

4 1 4 1 4

4 4 4 4 4

Bridge

Middle

Frame

Slow mov.  
(left-right)

D.M. - - - - -

//

112

Nut

M.S.T.

M.S.P.

*pp*

*mf*

*mp*

*pp*

1 4 1 4

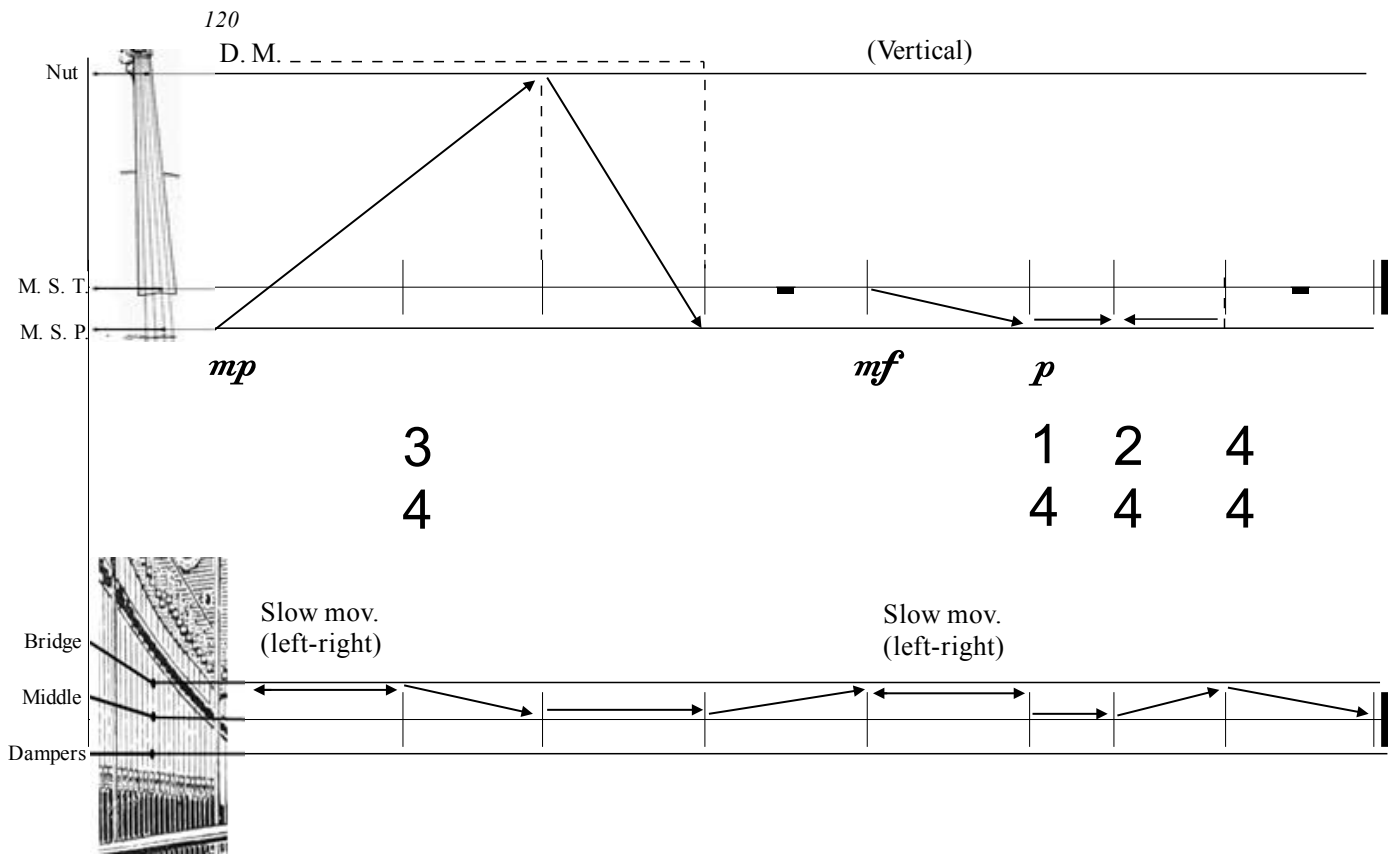
4 4 4 4

Bridge

Middle

Dampers

D.M. - - - - -



# The Loneliness of the Rusted Things

*For Riot Ensemble*

Flute, Oboe, Clarinet, Violin, Viola, and Cello

MICHELE ABONDANO

2020

# The Loneliness of the Rusted Things

*For Riot Ensemble*

## Performance Notes

The piece is an exploration of rust as a timbral experience where different dimensions of the oxidation process on an imaginary object seem to be amplified to perceive the subtle details of its transformation. The relentless consequences manifest through sudden squeaks that may seem contemplated from a completely distorted perspective.

Score in C

Duration: 10 minutes.

General microtonal notation:

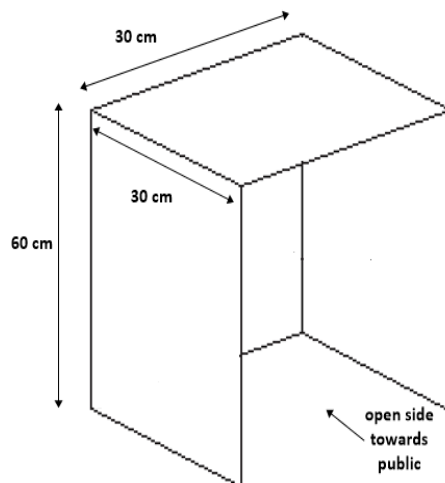
|     |                               |
|-----|-------------------------------|
| ♭   | ¼ tone lower                  |
| ♯   | ¼ tone higher                 |
| ♭ ♯ | Light inflection of tone down |
| ♭ ♯ | Light inflection of tone up   |

## Woodwind

### Techniques

Can + steel spiral      Flute metal can: 8cm diameter and 11cm height (560g contained as reference).  
                                  Oboe metal can: 6cm diameter and 9 cm height (300g contained as reference).  
                                  Clarinet metal can: 7cm diameter and 10 cm height (400g contained as reference).

*Note: remove the paper (label) that wraps the can to avoid damping the sound.*



Put the steel spiral on a wooden box or table. Measures are approximated. The wood helps to amplify the resonance naturally. One box/table should be closed to the chair of each performer to allow them to play this technique in the same position they play the instrument (sited, without displacement).

Place the empty metal can over the steel spiral making all the circle points be in contact with it. It may be necessary to spread the spiral enough to meet each can diameter.

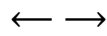
Metal can position instructions

*Open side down:* the can hole is directly over the spiral; however, the edges should be always in contact with the spiral.

*Open side up:* the can bottom is directly on the spiral, so the whole base is in contact with it.

Kind of movement

Circular movement. Press the edge of the metal can on the steel spiral following its circle shape. The speed of each circle is determined by the duration of the figure written.



Horizontal movement. Press the metal can on the steel spiral and drag it left or right on the table.



Press the metal can on the steel spiral and rub the table surface from left to right as fast as possible.

|                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Aeolian sound         | Notated with a diamond-shaped notehead. Mix of air with pitch.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Air sound             | Notated with a square-shaped notehead.<br>Indeterminate pitch; nonetheless the fingering for the written pitch should be held to ease the timbral transition.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Bisbigliando          | Alternate the fingerings notated for the same pitch following the written rhythm pattern.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
| Glissando             | All glissandi should be by lip technique and start immediately with the note.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| Double Trill          | Trill alternating two fingerings that involves the fast movement of two fingerings with uneven or irregular speed of interchange (avoid a regular alternation). The resulting pitches may include microtonal variations or even multiphonics. The objective is creating a veiled and flickering timbral texture.                                                                                                                                                                                                                                                                                                                                                                                                |
| Multiphonics          | The corresponding fingering is notated in each case. Performers may use the technical resources necessary to make the multiphonic bloom. Therefore, dynamics instructions are guidelines for the timbral development, and performers should use the air pressure needed for each multiphonic.<br>Oboe beating multiphonic: the pitch inside parenthesis functions as the beater on the normal pitch. The resulting timbre should present a granular, shifting texture.                                                                                                                                                                                                                                          |
| Flutter tongue (Flz.) | Instruction accompanied by the symbol $\text{≋}$ on each note.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| Harmonics             | For flute, the fundamental fingering is expressed with a diamond-shaped notehead while the resulting pitch (harmonic) is distinguished by the traditional small circle above the normal notehead. For oboe, the resulting pitch (harmonic) is notated with the small circle above, so the performer can decide the most convenient way to produce it. Finally, for the clarinet, a normal notation for the fingering pitch is used while the resulting harmonic is notated with a diamond-shaped notehead. This technique requires to remove the register key and overblow the harmonic. A fundamental pitch can sneak a 12 <sup>th</sup> below the fingering pitch, it is more likely to occur in the tremolo. |

Vibrato *Slow lip vibrato 1/4 tone.* Push the pitch up and down by a quarter of tone by changing the lip pressure and position.

*Irregular vibrato.* Uneven change of pitch and speed.

*Intensity vibrato.* Change of loudness starting from the dynamic notated. It can be regular or irregular as indicated by the corresponding graphic.

Only reed (Oboe) Remove the reed and play it according to the instructions. Notation doesn't include resulting pitches, so the performer should control the sound by the corresponding technique and dynamics.

**Strings**

*Scordatura*



VIOLIN



VIOLA



VIOLONCELLO

*Preparation*

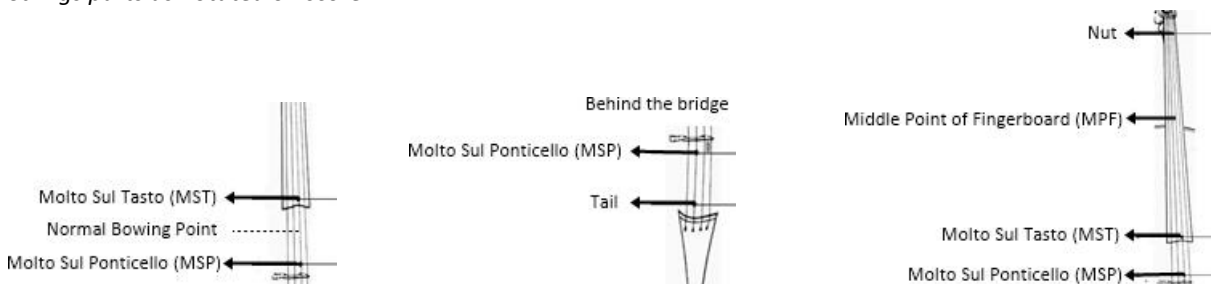
1. Wrap 4 cm of *String IV* with **aluminium foil** (6 cm for cello) from the closest point to the nut.

*Note:* Since the violoncello is in a vertical position, it may be needed to use a little piece of masking tape to keep the aluminium foil in place. If used, paste it to the nut at the top of the foil.

2. Insert a **block of polystyrene** between *Strings I and II* behind the bridge but close to it. The width size depends on the distance between the strings to hold it firmly by itself. The length may be 2 cm (3cm for cello). Allow the polystyrene to exceed the string level so it is easier to bow on it.

Notation uses graphics to indicate position and displacement of both fingering (Left Hand) and bow (Right Hand). Sometimes, normal clefs are used to determine specific pitches (Left Hand).

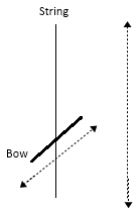
*Strings parts as notated on score*



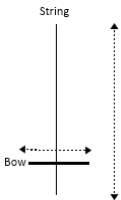
*Techniques*



**Vertical Bowing:** Place the bow in horizontal position in relation to the string (perpendicular to it). The displacement should be in a parallel movement (along the string) according to the points to be reached as indicated on score. There is no movement between tip-frog in this technique.



**Diagonal Bowing:** Place the bow in diagonal position in relation to the string. The displacement should be in a parallel movement (along the string) while moving the bow from tip to frog, and vice versa. The displacement is determined by the points to be reached as indicated on score. When there is no displacement, keep bowing in the required position (diagonal) on the same point.



**Horizontal Bowing (normal):** Place the bow in horizontal position in relation to the string (perpendicular to it). The displacement should be in parallel movement (along the string) while moving the bow from tip to frog, and vice versa. The displacement is determined by the points to be reached as indicated on score. When there is no displacement, keep bowing in the required position on the same point (horizontal).



Very heavy pressure of bow.



Normal pressure of bow.

Very light finger pressure

Notated with a square-shaped notehead. It should be less than harmonic pressure and the resulting pitch is indeterminate, and shifting depending on the bowing place.

Harmonics

Fingering pitch notated with a diamond-shaped notehead. For unusual fingering harmonics, the resulting pitch is notated above in parenthesis only the first time it appears, as a reference.

Harmonic finger pressure

Notated with a diamond-shaped notehead, it indicates to use the level of pressure of a harmonic fingering over the open string. Although this technique leads to a determined harmonic, in this case it is an exploration of displacement in which the resulting pitch may be affected by the bowing and fingering place. Therefore, the performer is expected to follow the instructions without pursuing a determinate pitch.

Glissando

All glissandi should start immediately with the note. The speed is determined by distance (interval or instrument position) and duration (figure or beats).

Vibrato

*Bow vibrato:* Change of bow pressure following the written rhythm pattern.

*Finger vibrato:* The change of pitch can be either by a regular or irregular movement of finger.

*Irregular vibrato:* Uneven change of pitch and speed.

*Intensity vibrato:* Change of loudness level according to the graphic instruction. It can be either regular or irregular.

Two strings: One finger

Place the finger on the lowest string using harmonic pressure on the notated pitch. The next higher string should be slightly touched by the back part of the same finger on the point notated with a square-shaped notehead (very light finger pressure, like an untended mistake), producing an indeterminate pitch, an unpredictable squeaky timbre.



# The Loneliness of the Rusted Things

For Riot Ensemble

MICHELE ABONDANO  
2020

Score in C

♩ = 66

4  
4  
Can: open side down  
over steel spiral.

Flute

*mf*

Can: open side up.  
Bottom over steel spiral.

Oboe

*mf*

Can: open side down  
over steel spiral.

Clarinet in B $\flat$

*mf*

4

4

Vertical Bowing

III \*scordatura

IV \*scordatura+preparation

Violin  
RH (Bow)

MST

MSP

*mf*

*mp*

Vertical Bowing

III

IV \*scordatura+preparation

Viola  
RH (Bow)

MST

MSP

*mf*

*mp*

Vertical Bowing

III

IV \*scordatura+preparation

Cello  
RH (Bow)

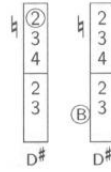
MST

MSP

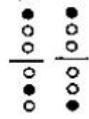
*mf*

*mp*

The Loneliness of the Rusted Things



Fl. 7  $\frac{2}{4}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  Air  $p$  Bisb. + Aeolian 3



Bisb. + Aeolian

Ob.  $p$  3 3

B♭ Cl.  $mf$

$\frac{2}{4}$   $\frac{1}{4}$   $\frac{4}{4}$   $\frac{1}{4}$   $\frac{4}{4}$

Vln.  $mf$   $mp$

Vla.  $mf$   $mp$

Vc.  $mf$   $mp$

12

Fl.

2  
4

1  
4

Ob.

idem

*p*

3 3 3

B♭ Cl.

Bisb. + Aeolian

*p*

3 Air

*sfz*

2  
4

1  
4

Vln.

*mf*

Vla.

*mf*

Vc.

*mf*

Detailed description: This page of a musical score, numbered 120, is titled "The Loneliness of the Rusted Things". It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 12 with a melodic line of eighth notes, followed by rests. Fingerings 2-4 and 1-4 are indicated above the staff. The Oboe part, marked "idem", plays a similar melodic line with triplets and a dynamic marking of *p*. The Bass Clarinet part has rests until measure 13, then enters with a melodic line starting on a low note, marked *p*, and ending with a triplet and an "Air" instruction, marked *sfz*. The string parts (Vln., Vla., Vc.) are shown with bowing patterns and dynamic markings, all reaching *mf* by the end of the page. Fingerings 2-4 and 1-4 are also indicated for the string parts.

|   |   |
|---|---|
| 2 | 2 |
| 3 | 3 |
| 4 | 4 |
| 2 | 2 |
| 3 | 3 |

(B) D#

4 4

16 4 idem

Fl. *p*

Ob. *p* idem

B♭ Cl. *p* idem

Vln. *f*

Vla. *f*

Vc. *f*

2 4  
4 4

19

Fl.

Ob.

B♭ Cl.

2 4  
4 4

Vln.

String I

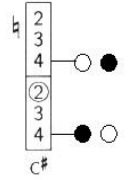
*f*

Vla.

Vc.

String I

*f* *mp*



25

Fl. *p* *mp* Double Trill

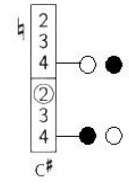
Ob. *p* *mp* Double Trill

B $\flat$  Cl. *p* *mp* Double Trill

Vln. *mp* *f* *f*

Vla. *f* *mp* *f*

Vc. *f* *mp*



3/1 *Ord.*  $\#e$  1 4 4 4  $\#e$  *Double Trill*  $\#e$   $e$

Fl.

*p*

Ob.

*p*

*Flz.*

B♭ Cl.

*Ord.* *Flz.*

*p*

Vln.

*mp* *f* *mp*

Vla.

*mp*

Vc.

'Melt' each multiphonic into the next one.

The score consists of six staves, each with a specific instrument label on the left:

- Fl. (Flute):** Starts at measure 37. Features a multiphonic marked 'C' with a dynamic of *p*, followed by a crescendo to *mp* and a slur. A second multiphonic marked 'Flz.' is followed by a dynamic of *p*. A third multiphonic marked 'D# C#' is also present. Above the staff are three vertical boxes containing rhythmic patterns: 

|   |
|---|
| 3 |
| 4 |

, 

|   |
|---|
| 2 |
| 3 |
| 4 |

, and 

|   |
|---|
| 3 |
| 4 |
| 2 |
| 3 |
| 4 |

.
- Ob. (Oboe):** Features a multiphonic marked 'Flz.' with a dynamic of *p* and a slur.
- B♭ Cl. (Bass Clarinet):** Features a 'Double Trill' with a dynamic of *p*, a slur, and a dynamic of *mp*. It also includes an 'Ord.' (order) section with a dynamic of *pp*.
- Vln. (Violin):** Shows 'Diagonal Bowing' with a dynamic of *mf*.
- Vla. (Viola):** Shows 'Diagonal Bowing' with dynamics of *f*, *mp*, and *mf*. Includes a solid black box and an empty white box.
- Vc. (Violoncello):** Shows 'Diagonal Bowing' with a dynamic of *mf*.



3  
4  
2  
3

1 4 1 2  
4 4 4 4

Fl.

Ob.

B♭ Cl.

pp mp Flz. Aeolian Air f

'Melt' each multiphonic into the next one.

1 4 1 2  
4 4 4 4

Vln.

Vla.

Vc.

*f* *mp* *f* *mp* *f* *mp*

'Melt' each multiphonic into the next one.

4/4 4/4 4/4 4/4 4/4 4/4 2/4

Fl. *p*

Ob. *p*

B♭ Cl. *pp* *mp* *f*

Flz. Aeolian Air

Vln. LH (Fingering) MST MSP Horizontal Bow. *mp*

Vla. *mp*

Vc. *mp*

Strings I - II

50

56

Fl. *mf* *mf*

Ob. *mf* *mf*

B $\flat$  Cl. *mp*

LH *mf* *p*

Vln. *Bow very close to fingers*

RH *mf* *p*

Vla. *Horizontal Bow. \*Bow very close to fingers*

RH *mp*

Strings I - II

Vc. *Horizontal Bow. \*Bow very close to fingers*

RH *mp*

Measure 56: Flute and Oboe play quarter notes (4/4). Flute has *mf* dynamics. Oboe has *mf* dynamics. Bass Clarinet is silent. Violins play quarter notes (4/4) with *mf* dynamics. Viola and Violoncello are silent. Measure 57: Flute and Oboe play quarter notes (4/4). Flute has *mf* dynamics. Oboe has *mf* dynamics. Bass Clarinet is silent. Violins play quarter notes (4/4) with *mf* dynamics. Viola and Violoncello are silent. Measure 58: Flute and Oboe play quarter notes (2/4). Flute has *mf* dynamics. Oboe has *mf* dynamics. Bass Clarinet plays a half note (4/4) with *mp* dynamics. Violins play quarter notes (4/4) with *p* dynamics. Viola and Violoncello are silent. Measure 59: Flute and Oboe play quarter notes (4/4). Flute has *mf* dynamics. Oboe has *mf* dynamics. Bass Clarinet plays a half note (4/4) with *mp* dynamics. Violins play quarter notes (4/4) with *p* dynamics. Viola and Violoncello are silent.

61

Fl. *mf* *mf*

Ob. *mf*

B♭ Cl. *p*

2  
4

LH

Vln. *mf*

RH

LH

Vla. *p* *mf*

RH

LH

Vc. *p* *mp*

RH

2  
4

Detailed description: This page of a musical score covers measures 61 to 64. The top section includes parts for Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.). The Flute and Oboe parts begin with a melodic line in measure 61, marked *mf*, and continue with rests in subsequent measures. The Bass Clarinet part has a low, sustained note in measure 62, marked *p*. The middle section features Violin (Vln.) and Viola (Vla.) parts. The Violin part has a melodic line in measures 62 and 63, marked *mf*. The Viola part has a sustained note in measure 61, marked *p*, and a melodic line in measures 62 and 63, marked *mf*. The bottom section features Violoncello (Vc.) parts. The Violoncello part has a sustained note in measure 61, marked *p*, and a melodic line in measures 62 and 63, marked *mp*. The score is in 2/4 time, as indicated by the '2' over '4' time signature. The key signature has one sharp (F#).

66

Fl.

Ob.

B♭ Cl.

LH

Vln.

RH

LH

Vla.

RH

LH

Vc.

RH

*mf*

*mf*

*mp*

*p*

*f*

*mp*

*mp*

*f*

*mp*

*f*

4  
72 4

Fl. *mp* *mf* Flz. Ord.

Ob. *mp* *mf* Flz. Ord. Without reed Air *mf*

B♭ Cl. *mp* *mf* Flz. Air

4  
4

Vln. MSP Polystyrene  
RH Tail *mf*

Vla. MSP Polystyrene Diagonal Bowing String IV  
RH Tail *mf* *f*

Vc. MSP Polystyrene Diagonal Bowing Horizontal Bowing Polystyrene  
RH Tail *mf* *f* *mf*

79

1 2 4  
4 4 4

Fl. Air+Flz. *mf*

Ob. Flz. Join the reed to the instrument Beat Mult. Beat Mult. *p mp p*

B♭ Cl.

1 2 4  
4 4 4

Vln. Diagonal Bow. String IV *f mf* Diagonal Bowing Horizontal Bowing

Vla. Horizontal Bowing *f mp*

Vc. (Polystyrene) Bow vib. *f mp mf*

86

Fl. *mf*

Ob. *mf* *mp* *mf*

B♭ Cl. *p* *mf* *p*

Vln. *f* *mp*

Vla. *mf* *mp*

LH

Vc. RH *mp*

Vertical Bowing

Horizontal Bowing  
Polystyrene

Bow vib.

Diagonal Bowing

String III-IV

Uneven, irregular interchange.

2 3 A 2

3 A 2 3 4

2 3 A 2

3 A 2 3 4

2 3 A 2

3 A 2 3 4

C#

D# C#

C#

D# C#

C#



|   |
|---|
| 3 |
| 4 |
| A |
| 3 |
| 4 |

D# C#

91

Fl.

3 4 4

mf

Ob.

*p* *p* *mp* *p*

B♭ Cl.

*p*

Vln.

Vertical Bowing  
String IV

*f*

Vla.

Horizontal Bow.  
Polystyrene

Vertical Bowing  
String IV

*f*

LH

Vc.

RH

*f* *mf*

96  
Fl.  $\text{C}\sharp$   
3  
4  
Ob. *pp*  
B $\flat$  Cl.  
3  
4  
String III  
LH *mp* *p* Slow Fing. Vib.  
Vln. Horizontal Bow.  
MST  
RH  
MSP  
String II  
LH *mp* *p*  
Vla. Horizontal Bow.  
MST  
RH  
MSP  
String II  
LH *mp* *p* Slow Fing. Vib.  
Vc. Horizontal Bow.  
MST  
RH  
MSP

The Loneliness of the Rusted Things

102

Fl. *p*

Ob. *p* Aeolian *p* Slow Lip Vib. ¼ t.

B♭ Cl. *mp* Harm. *p* Fund. can sneak Fund. can sneak

Vln. (String III) No vib. Slow Fing. Vib. *mp*

Vla. Slow Fing. Vib. No vib.

Vc. No vib. *mp*

Detailed description: This page of a musical score, numbered 102, is for the piece 'The Loneliness of the Rusted Things'. It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a piano (*p*) dynamic and includes a wavy line indicating vibrato. The Oboe part also starts piano (*p*) and includes 'Aeolian' and 'Slow Lip Vib. ¼ t.' markings. The Bass Clarinet part starts at a mezzo-piano (*mp*) dynamic and includes 'Harm.' and 'Fund. can sneak' markings. The Violin part is marked '(String III)' and includes 'No vib.' and 'Slow Fing. Vib.' markings, with a mezzo-piano (*mp*) dynamic. The Viola part includes 'Slow Fing. Vib.' and 'No vib.' markings. The Violoncello part includes 'No vib.' and a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

108

4  
4 Flz. Ord. Aeolian

Fl.

*pp* *mp* *p*

Ob.

Aeolian

*p* *mf* *p*

B♭ Cl.

*mp* *p* *p*

Fund. can sneak  
Uneven, irregular interchange.

4  
4

Vln.

No vib.

Vla.

Fing. Vib.

*mp*

Vc.

Fing. Vib.

*p* *mp*

114 Flz. Ord. 3 4 Vib. No vib. Aeolian+Flz. No vib.

Fl. *mp* *p* *mf*

Ob. Flz. Ord. Flz. *mp* *mf*

B♭ Cl. *mp* *p*

Vln. 3 4 Fing. Vib. *mf* *mp*

Vla. No vib. *mf*

Vc. No vib. *mf*

Detailed description: This page of a musical score, numbered 114, features six staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a dynamic of *mp*, marked with 'Flz.' and 'Ord.', and includes a triplet of eighth notes with a wavy vibrato line above it. The Oboe part also starts with *mp*, marked 'Flz.', and has a dynamic shift to *mf* later. The Bass Clarinet part starts with *mp* and shifts to *p*. The Violin part features a triplet of eighth notes and a dynamic shift from *mf* to *mp*, with a wavy vibrato line above the final notes. The Viola part starts with *mf* and is marked 'No vib.'. The Violoncello part starts with *mf* and is marked 'No vib.'. The score includes various musical notations such as slurs, dynamics, and performance instructions.

120

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Vc.

Ord.

Flz.

Ord.

Fund. can sneak

No vib.

Strings I - II: One finger

*p*

*mf*

*mp*

*p*

*mf*

*mf*

Detailed description: This page of a musical score (page 139) contains six staves for woodwinds and strings. The Flute (Fl.) staff begins at measure 120 with a melodic line in treble clef, featuring a fermata and a dynamic marking of *p*. The Oboe (Ob.) staff also features a melodic line with a fermata, including a section marked 'Ord.' (Ordinary) and a dynamic marking of *p*. The Bass Clarinet (B♭ Cl.) staff plays a bass line in bass clef, with a section marked 'Fund. can sneak' and dynamics of *p* and *mf*. The Violin (Vln.) staff is in treble clef, showing a bowing pattern 'V' and a dynamic marking of *p*. The Viola (Vla.) staff is in alto clef, with dynamics of *p* and *mf*. The Violoncello (Vc.) staff is in bass clef, with dynamics of *mp*, *p*, and *mf*. The strings are instructed to use 'One finger' for the first two staves. Performance markings include 'No vib.' for the Violin and various dynamic wedges throughout the score.

126

Fl.

4  
4

Flz. *p*

Ob.

Flz. Ord. *mp* *p* *p*

B♭ Cl.

*p* *p* *mf*

Vln.

Strings I - II: One finger

*mf*

Diagonal Bow. Horizontal Bow. Diagonal Bow.

Vla.

Strings I (open) - II

Diagonal Bow.

Vc.

Diagonal Bow.

Detailed description: This page of a musical score, numbered 140, is titled "The Loneliness of the Rusted Things". It contains six staves of music. The top three staves are for woodwinds: Flute (Fl.), Oboe (Ob.), and Bass Clarinet (B♭ Cl.). The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 126 with a rest, followed by a half note G4 in measure 127, a half note A4 in measure 128, and a half note B4 in measure 129. The Oboe part starts with a half note G4 in measure 126, a half note A4 in measure 127, and a half note B4 in measure 128. The Bass Clarinet part has a half note G2 in measure 126, a half note A2 in measure 127, and a half note B2 in measure 128. The Violin, Viola, and Violoncello parts all play a sustained chord of G2, A2, and B2. The Violin part includes dynamic markings of *mf* and *p*, and bowing instructions: "Diagonal Bow.", "Horizontal Bow.", and "Diagonal Bow.". The Viola and Violoncello parts also include "Diagonal Bow." instructions. Above the Violin staff, there are two "4" symbols and the instruction "Strings I - II: One finger". Above the Viola staff, there is the instruction "Strings I (open) - II". Above the Violoncello staff, there is the instruction "Diagonal Bow.". The score is written in 4/4 time.

132

Fl. Ord. Slow Lip Vib.  $\frac{1}{4}$  t. *p*

Ob. Ord. Remove the reed

B $\flat$  Cl. Vib. *p* *mf*

Vln. Horizontal Bow. *mp*

Vla. String I Horizontal Bow. *mp*

Vc. Strings I (open) - II Horizontal Bow. *mp*

Detailed description: This page of a musical score covers measures 132 to 137. It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B $\flat$  Cl.), Violin I & II (Vln.), Viola (Vla.), and Violoncello (Vc.).  
- **Flute:** Measure 132 starts with a whole note chord (F4, C5, G5) marked 'Ord.'. A 'Slow Lip Vib.  $\frac{1}{4}$  t.' is indicated above the staff. A dynamic of *p* is shown below the staff.  
- **Oboe:** Measure 132 starts with a whole note chord (F4, C5, G5) marked 'Ord.'. The instruction 'Remove the reed' is written above the staff.  
- **Bass Clarinet:** Measures 132-137 feature a wavy vibrato line. Dynamics *p* and *mf* are indicated below the staff.  
- **Violin I & II:** Measures 132-137 feature a wavy vibrato line. The instruction 'Horizontal Bow.' is written above the staff. A dynamic of *mp* is indicated below the staff.  
- **Viola:** Measures 132-137 feature a wavy vibrato line. The instruction 'Horizontal Bow.' is written above the staff. A dynamic of *mp* is indicated below the staff.  
- **Violoncello:** Measures 132-137 feature a wavy vibrato line. The instruction 'Horizontal Bow.' is written above the staff. A dynamic of *mp* is indicated below the staff.  
- **Strings I & II:** Measures 132-137 feature a wavy vibrato line. The instruction 'Strings I - II (open)' is written above the staff. A dynamic of *mp* is indicated below the staff.



138

Fl. Air+Flz. Air

Ob. Only Reed Flz. Air+Flz.

B♭ Cl. Flz.

Vln.

Vla.

Vc. *p*

*mp* *f* *pp* *mp*

Can: open side up.  
Bottom over steel spiral.

144

Fl.

Ob.

B♭ Cl.

Nut.

Vln. RH

MST

MSP

LH

Vla.

RH

Nut.

Vc. RH

MST

MSP

Flz.

mp

Join the reed to the instrument

String IV: scordatura + preparation

*f*

*p*

String IV: scordatura + preparation

Bow vib.

*f*

150

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Vc.

Can: open side up.  
Bottom over steel spiral.

Flz. Ord.

*f*

*p*

*mf*

*f*

2 4 1  
4 4 4

2 4 1  
4 4 4

String IV: scordatura + preparation

Detailed description: This page of a musical score, numbered 144, is titled "The Loneliness of the Rusted Things". It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins at measure 150 with a circled note and a fermata. The Oboe part has a circled note and a fermata, with a dynamic marking of *f*. The Bass Clarinet part has a circled note and a fermata, with a dynamic marking of *p*. The Violin part has a circled note and a fermata, with a dynamic marking of *f*. The Viola part has a circled note and a fermata, with a dynamic marking of *mf*. The Violoncello part has a circled note and a fermata, with a dynamic marking of *f*. The score includes various musical notations such as notes, rests, fermatas, and dynamic markings. There are also some annotations like "Can: open side up. Bottom over steel spiral." and "Flz. Ord.".

156

4/4

Fl. *f* *mp* *f*

Ob. *mp* *f*

B♭ Cl. *mp* *f*

4/4

Bow vib.  
\*Very close to the Aluminium Folio

Vln. *mf*

Vla. *mf*

Vc. *mf*

1/4

Detailed description: This page of a musical score, numbered 145, is titled "The Loneliness of the Rusted Things". It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute, Oboe, and Bass Clarinet parts are in 4/4 time. The Flute part begins at measure 156 with a dynamic of *f* and a leftward breath mark. The Oboe and Bass Clarinet parts enter with *mp* dynamics and circular breath marks. The Flute part concludes with a dynamic of *f* and a leftward breath mark. The Violin, Viola, and Violoncello parts are in 4/4 time. The Violin part features a "Bow vib." section with a dynamic of *mf* and a note marked "\*Very close to the Aluminium Folio". The Viola and Violoncello parts also feature *mf* dynamics and are marked with double-headed arrows indicating a specific duration. The page concludes with a 1/4 time signature.

4  
4

162

Fl. *mp* *mf* *p* Air+Flz.

Ob. *mp* *p*

B♭ Cl. *mp* *f*

Vln. *mp* *mf* Vertical Bowing

Vla. *mf* Vertical Bowing

Vc. *mp* *mf*

Detailed description: This page of a musical score is for measures 162-165. It features six staves: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute part begins with a dynamic of *mp* and a circled '4' above the staff. At measure 162, it changes to *mf* and includes the instruction 'Air+Flz.'. The Oboe part starts with *mp* and a circled '4', then changes to *p* at measure 165. The Bass Clarinet part starts with *mp* and a circled '4', then changes to *f* at measure 165. The Violin and Viola parts are marked with *mp* and *mf* dynamics, respectively, and include a 'Vertical Bowing' instruction. The Violoncello part is marked with *mp* and *mf* dynamics. The score includes various musical notations such as rests, notes, and dynamic markings.

168

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

MST

MSP

Vc.

Strings III\* - IV\*: One finger

Horizontal Bow.

Horizontal Bow.

Vertical Bowing

Horizontal Bow.

*p*

*p*

*f*

*p*

*f*

*p*

174

Fl.  $\frac{3}{4}$   $\frac{4}{4}$  *mf* *Can: open side down over steel spiral.*

Ob. *mf* *Can: open side up. Bottom over steel spiral.* *p*

B♭ Cl. *mf* *Can: open side down over steel spiral.*  $\frac{3}{4}$   $\frac{4}{4}$

Vln. (String III\*-IV\*: One finger) *mp* *p* Slow Fing. Vib.

CTF \*Close to finger

MST

Vla. Strings III - IV\*: One finger *mp* *p* Slow Fing. Vib.

CTF \*Close to finger

MST

Vc. Strings III - IV\*: One finger *mp* *p* Slow Fing. Vib.

CTF \*Close to finger

MST

180

Can: open side up.  
Bottom over steel spiral.

3 1 4  
4 4 4

Fl.

Ob.

B♭ Cl.

Vln.

Vla.

Vc.

*f*

*f*

*f*

(String IV\*)  
No vib.

(String IV\*)  
No vib.

(String IV\*)  
No vib.

Strings III - IV\*  
☉

*f*

*pp*



|   |
|---|
| 3 |
| 4 |
| 2 |
| 3 |

|   |
|---|
| 3 |
| 4 |
| 2 |
| 3 |

186

Fl. *p*

Ob. *p*

B $\flat$  Cl. *mp* *p*

String I

Vln. *pp*

Vla. *pp*

Vc.

Detailed description: This page of a musical score, numbered 150 and titled 'The Loneliness of the Rusted Things', contains measures 186 through 190. The score is arranged in a system with six staves. The Flute (Fl.) and Oboe (Ob.) parts feature long, sustained notes with dynamic markings of *p* (piano). The Bass Clarinet (B $\flat$  Cl.) part begins with a *mp* (mezzo-piano) dynamic and later moves to *p*. The Violin I (Vln.) and Viola (Vla.) parts are marked *pp* (pianissimo) and consist of rhythmic patterns of eighth notes. The Violoncello (Vc.) part features a melodic line with a long, sweeping slur across the bottom of the page. Fingerings for the woodwinds are indicated in boxes at the top of the page. The score concludes with a double bar line at the end of measure 190.