

Appendix: Compositions

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Recordings

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

Videos

<https://www.youtube.com/playlist?list=PLDqFAYVzKse4UkFAcbki-sKdDtRBKmobz>

Martin Loridan





Circle(s)
For Amplified Cello

(2017 - 2018)

Durata : 15 min. c.

GENERAL NOTATION

(Most techniques are detailed in the score)

M.S.P	Molto sul Ponticello
S.P	Sul Ponticello
N.	Normal
S.T	Sul tasto
M.S.T	Molto sul tasto
Al Dito	Near the fingers of the left hand
Tip	Tip of the bow
Mid.Tip	Between the middle and the tip
Mid.	Middle of the bow
Mid. Frog	Between the middle and the frog
Frog	Frog of the bow
	Mute the strings with the left hand.
	Air-like sounds, produced on the bridge, and/or the various parts of the body
	Harmonic pressure.
	Multiphonics

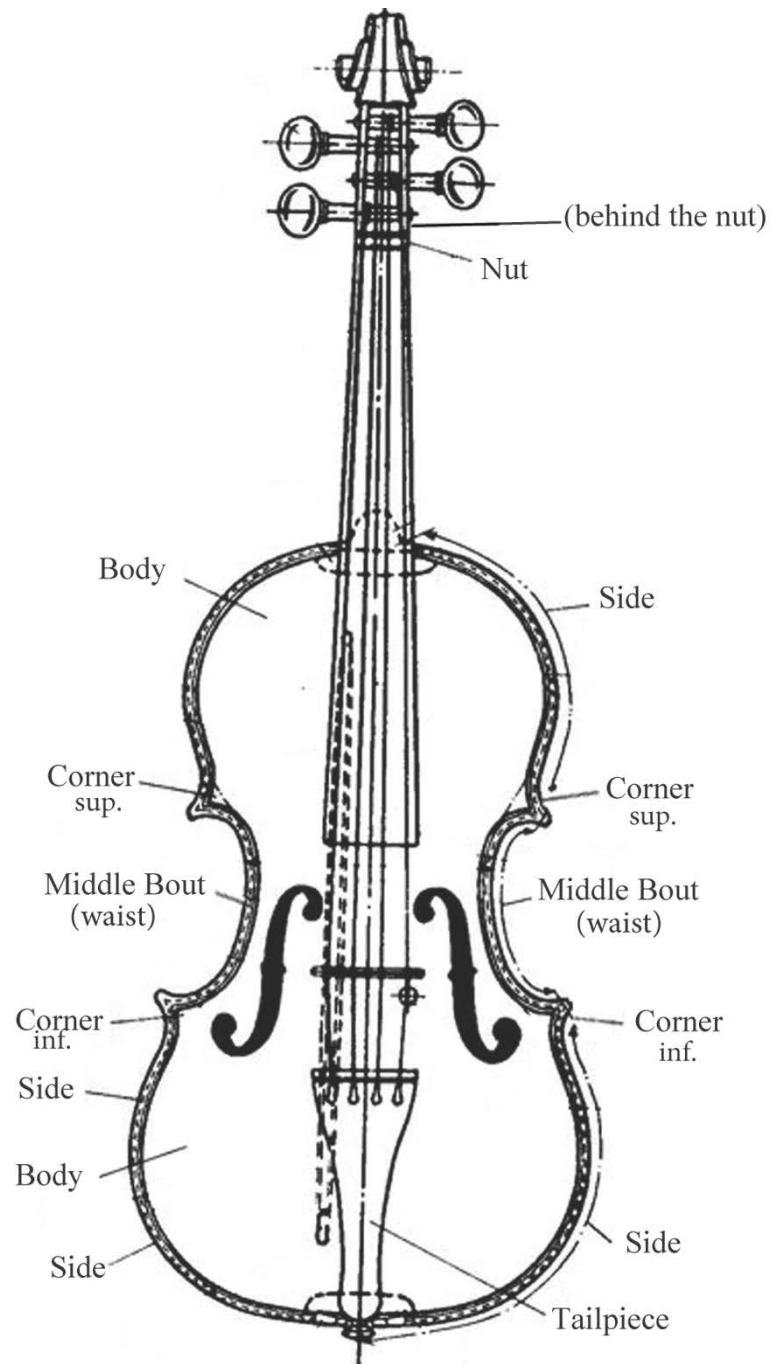
GENERAL REMARKS

(See appendix for detailed performance considerations)

- The movements are designed to be performed without interruption. A free hand electronic score reader (page turning with foot pedal) is recommended.
- The cello should be amplified using adapted air/contact microphones (and/or a rich acoustics).
- The 1st movement requires two bows. A lighter bow (e.g. violin bow) is recommended for the left hand bow (bow 2). The bow(s) tension may also be slightly loosened.

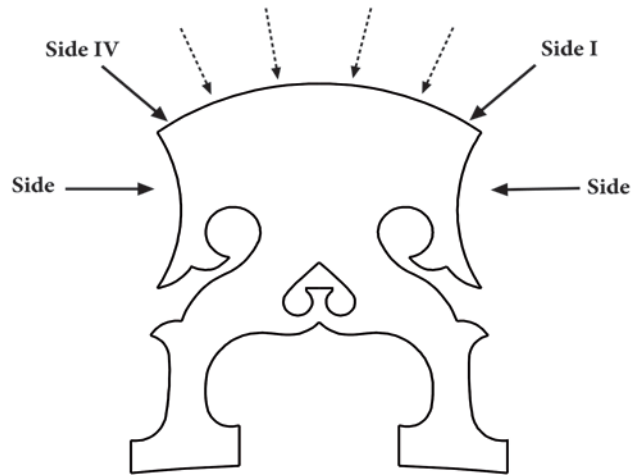
BODY

(General description - terminology used in the score)



BRIDGE

(General description - terminology used in the score)



Sides: vertical bow

Side IV - Side I: diagonal bow

I

Frottements et souffles ♩ = \bigcirc = c. 92 (flessibile) (légèrement animé)

Bow 1 (RH): (hair) (circular movement) (sempr. sim.) (hair) slightly turn the bow (+wood) poco accel. (hair)

Bow 2 (LH): (hair) (lateral movement) (no movement) (sempr. sim.) "mf" cresc. "p"

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

Bow 1: poco piu mosso (pressure) (all the bow length) Whip (freeze!) "f" "ff" whip bows laterally in the air

Bow 2: (diamond) (diamond) Whip

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

Bow 1: "p" molto "f" "mf"

Bow 2: (hair) light "whip" strong

Bow 1: poco piu mosso (all the bow length) Whip (freeze!) "f" "p" molto "f" "ff" (Tip) (wood) (Tip) (hair)

Bow 2: (diamond) (sim.) Whip

A Tempo I
(hair) (hair+wood) poco accel. poco piu mosso (hair+wood) (hair)

Bow 1: "p" "f" "p" "f" "p" 1. "mf"

Bow 2: (hair) (hair+wood) (hair) 2. "f"

Lent ♩ = 42 c.

Bow 1

Bow 2

Body (left side)

cresc.

ff

dim.

p

(◇)

(hair+wood)

place bow on the cello (Body, left side - without bowing)

(Cello) corner sup. (hair) (sempré)

(wood) (effect: filtration)

Sub. animé ♩ = 100 c.

Lent ♩ = 42 c.

Sub. animé ♩ = 100 c.

Bow 1

Bow 2

Body (left side)

(hair+wood)

(hair)

f

p

(hair+wood)

(hair)

corner (wood) (hair)

(remove the bow from the cello)

(put) (hair)

(in the air)

(in the air)

(sim.)

Sonore, résonnant

Lent ♩ = 42 c. - - - ♩ = 38 c.

rall. - - - ♩ = 32 c.

rall. (Tip)

Bow 1

Bow 2

Body (left side)

(hair)

p

(hair+wood)

corner (wood) (hair)

turn the bow (slowly)

(hair up, wood on the cello's body)

corner (wood)

bridge (side I)

bridge (side IV)

corner sup.

(slow)

cracks..

cracks.. (Tip)

(lift)

Tempo I ♩ = 92 c.

Bow 1

Bow 2

Body (left side)

p

(hair)

(in the air)

f

(hair+wood)

(hair)

(hair+wood)

(hair)

turn the bow (slowly)

corner (wood) (hair)

corner (wood) (hair)

put hair first to avoid knocking the body

B Riche, résonnant

1. (hair)

2. (hair+wood)

Bow 1

Bow 2

Body (left side)

(hair up, wood on the cello's body)

corner (wood)

corner

bridge (side I)

accel. ----- **Très animé**

Bow 1
cresc.
f
 bridge (side IV)

Bow 2
 corner
 (wood)

Body (left side)
 bridge (side I)

(Tip) (mid.) (mid.)

(sound amplified by the body)

Très intense

(sempré) (slow)

7-8"

ff

slowly

cracks.. (Tip)

(freeze !)

Bow 1
 bridge (side IV)

Bow 2
 corner
 (wood)

Body (left side)
 bridge (side I)

(mid.) (sim.)

(Tip)

C **Lent** ♩ = 34

accel. poco a poco ----- **Animer**

(quasi ♩ V) (ord.) (hair+wood)

mf (sonore et résonnant)

pp *L.v*
 the hair briefly touches IV - naturally in the Q gesture

(sim.) freely

(p) (freely)

corner (wood) (corner) (bridge)

Bow 1

Bow 2

Body (left side)
 corner (side I)

♩ = 106 c.

Très animé

(bow on bridge + IV + bow2) (bow on bridge + IV + corner + bow2)

(hair) (Tip)

corner sup.

bridge (side IV)

f **ff**

cresc.

corner (wood) (Tip)

bridge (side I)

Bow 1

Bow 2

Body (left side)
 corner (side I)

4 **D Plus calme** $\text{♩} = 56$ c.

4-5 ♩

Bow 1 *bridge* (arco diag.) (side IV) p (imperceptible bow changes) *MSP* ad lib. ppp V V V (put the bow down)

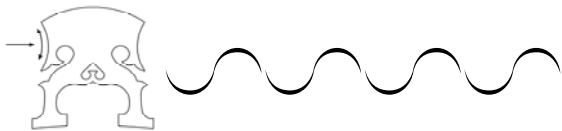
Bow 2 *bridge* (side) p ad lib. ppp V V V *bridge* (sim.) (side) pp

free variations (rhythm, pressure, etc.)

15-20" $\text{♩} = 40$ c.

R.H. *bridge* (behind-under) *filter the sound of the bridge* *fingers* (2.3.4.5) (dark) → (bright) *free variation: put/remove fingers progressively* **Bow 1** *waist* *Body* (right side) *corner* sup. *bridge* (side IV) *corner* *bridge* *bridge* *waist*

Bow 2 *bridge* (arco vert.) (side) p V ad lib. ppp V V V *free variation: brush (side)* *free variation: light* p



Plus animé, très lié $\text{♩} = 44$ c. *accel.* $\text{♩} = 58$ c. $\times 4$

Bow 1 **Body** (right side) *corner* *waist* *corner* *waist* *corner* *waist* *bridge* (side IV) *corner* *cresc.* f f

Bow 2 **Body** (left side) *corner* inf. *waist* *bridge* (side) *waist* *bridge* *waist* *bridge* *waist* *sim.*

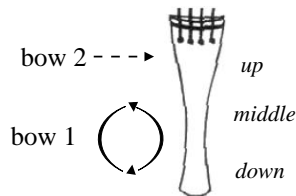
(arco ord.) *(arco vert)* *ossia: side I (arco diag.)* *(sim.)*

En calmant - Lent $\text{♩} = 44$ c. $\text{♩} = 44$ c. 2-3 ♩

Bow 1 *tailpiece* (brushed) p *down* *middle* *(circular bow)* p p p *(sim.)* *tailpiece* *corner* inf. *(bowed)*

Bow 2 *(waist)* *tailpiece up* (bowed) p p p p p p p p p p p p (put the bow down)

**free variation: bow 1 and 2, hair + wood* *bow 2: light*



Body (left side) corner inf. (without moving bow) (frog tip frog) (arco horiz.) (arco diag.)

Bow (sim.)

L.H. (move) near (Cello) (= "□" "∇") away (sim.)

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

Légèrement animé ♩ = 60 c.

Bow MSP (brushed) MST* MST side corner IV (sim.)

L.H. (mute strings) (sim.) (sim.)

*very high, almost near the fingers

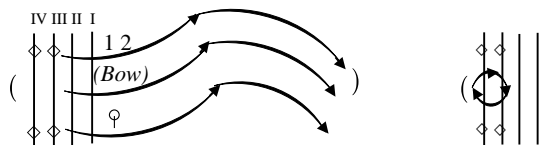
- * synchronize bow and LH., naturally in the gesture:
- 1) the bow brushes the side
 - 2) the bow briefly touches the corner
 - 3) the bow bounces (as a result) on IV

Animé, libre

Bow (hair+wood) brushed MST surround the bow with the fingers brushed ad lib. accel. brushed (between the fingers) (hair)

L.H. near the nut fingernails (rub) ad lib. freely III (sempre) IV (sempre) 1. 2. gliss. gliss. III (sempre) IV

Attaca



brushed (between the fingers)
The gliss. follows the bow

II

Circular bow (fast), light/no pressure.

--- Allegro ♩ = 132 c.

III (Bow) mid. Tip → Mid. → mid. Frog
IV (sempre) 1. 2. (M) (M) ... (air + ◇)

1. 2. (IV III III) (V) (V) ...

(Bow →)

pp *mp pp*

Circular bow between the fingers

(Bow) → Mid. → mid. Tip

---+wood (wood in front - sempre) ---

(sempre sim.)

p *pp* *p*

(Bow) ||: mid. Frog ← → mid. Tip :|| (sempre sim., freely)

(result) (indicative) (A) (M) (approx.) (sim.) (air + ◇)

hair (lift) (freely) (put) (sempre sim.) (sempre sim.)

pp *p* (lift) (put)

(Bow →) 1. 2. (IV III III) (V) (V) ... (sempre sim.)

(M) (M) (approx.) (sim.) (air + ◇)

hair (lift) (freely) (put) (sempre sim.) (sempre sim.)

pp *p* (lift) (put)

(M) (M) (approx.) (sim.) (air + ◇)

hair (lift) (freely) (put) (sempre sim.) (sempre sim.)

mp *mp* gliss.

Musical notation for the first system. The upper staff contains chords with a circled 'M' above the first measure. The lower staff features a continuous melodic line with a circled '7' and the instruction '(sempre sim.)'. Dynamics are marked as *p*, *mp*, and *pp*. Additional markings include '(M)' and '(b)'.

Musical notation for the second system. The upper staff has chords with circled 'M' markings. The lower staff continues the melodic line with a circled '7' and '(sempre sim.)'. Dynamics are marked as *mp* and *p*.

Musical notation for the third system. The upper staff shows a continuation of the melodic line. The lower staff features a series of notes with dynamics marked as *mp*, *pp*, *mp*, and *pp*.

B Animé

Musical notation for the 'Animé' section. The upper staff begins with a treble clef and chords, with a circled 'M' above the first measure. The lower staff has a circled '7' and '(sempre sim.)'. Dynamics are marked as *p*, *mf*, *p*, and *mf*. Includes markings like '(Bow) Mid.', '(M)', and '(b)'. The word 'cresc.' is written below the first measure of the lower staff.

Musical notation for the final system. The upper staff has chords with circled 'M' markings. The lower staff continues the melodic line with a circled '7' and '(sempre sim.)'. Dynamics are marked as *p* and *mf*. Includes markings like '(M)', '(b)', and 'gliss.'

(air + ◇)

1. *p*

2. *p*

gliss.

gliss.

(quasi $\square \nabla$)

1. *mp*

2. *mf*

(sim.)

do not lift fingers

p ∇ *mp*

C Plus animé

same harmonic node

p ∇ *mp*

(sim.)

* Synchronise fingers as indicated to obtain the desired result

Plus calme

+wood

hair

+wood

p ∇ *p*

Animé

Très Animé ♩ = 144

hair

cresc.

mf

Plus calme

Animé

1. mid. Frog → mid. Tip

2. mid. Tip → mid. Frog

mid. Frog

1. *mp*

2. *mf*

mf

mp cresc. *f* *mf* *p*

(Bow) mid. Frog → mid. Tip

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

(Bow) hair mid. Tip → +wood → mid. Frog → hair → Mid. → +wood

p *mp* *p*

hair → +wood → mid. Frog

cresc. (*increase suddenly bow pressure)

E ♩ = 152 *accel.* ----- *as fast as possible*

mf cresc. *p* *ff*

hair mid. Frog → gliss. → (finger follow the bow) → MSP

rall. ----- ♩ = 144

p sub *mf* *pp*

+wood → hair → gliss.

*fingers as high as possible near the bridge

(diag. pos)

(quasi)

poco

pp *mp* *pp* *mp*

poco

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

rall. ----- molto ----- Lento $\text{♩} = 38 \text{ c.}$

1. 2. ----- 1. 2.

gliss. lento

pp

(Bow) → 1 3 (horizontal)

F Libre, expressif $\text{♩} = 30 \text{ c.}$
 balance the voices (bow: slightly more pressure on IV)

(result)

(allow all pitches to come progressively)

(approx.)

legato, arco poco flaut.

(the pressure on III allows to play IV+II)

pp (pressure) *p* *mp*

Bow → 1. 3. (horizontal)

(Bow) → 1 3

*slowly increase/decrease finger pressure

x3

(the pressure on II/III allows to play IV+I)

pp *p* *mp* *pp*

(Bow) → 1 3

(bow near the thumb) → 1 3

(side)

IV

(Bow) → 1 2 3 4

(Bow) → 1 4

x3

mp espr.

Bow → 1 3

(Tip) arm*

* lower the left arm to allow the passage of the bow below the harm

G Réveur

behind the fingers (brushed) (slowly) near the nut (sim.) behind the thumb

x3

arm*

ad lib.

Bow → near the nut

* raise the left arm to allow the passage of the bow below the harm

lento → *accel.*

cresc.

Bow → 2. 3.

H Allegro

♩ = 136

same harmonic node (sim.) same harmonic node

mp *mf* *p sub*

(sempre sim.)

Bow → 1. 2. 3.

Animé

mp *pp* *mf*

Bow →

Légèrement animé **Animer**

mp *p cresc.* *mf* *pp*

Très Animé **Plus calme** *rall. -----*
(like an echo)

1. *mp* 2. *mf* *dim.*

Bow →

I Quasi improvisé, libre $\text{♩} = 30 \text{ c.}$

gliss. *arm* near the nut* *(nut) behind the fingers* *(nut) behind the nut*

(p)

** lower the left arm to allow the passage of the bow below the harm*

(bow) →

(sim.) *(nut)* 1 2 4

(sim., freely)

nut

behind the nut

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

(freely)

Dolce

gliss. lento

(bow very near the nut)

♩ = 132

MST 2. 3.

gliss.

near the nut

arm* Tip

mid. Frog

cresc.

* raise the left arm to allow the passage of the bow below the harm

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

J Animé

mf

(sim.)

(sempre sim.)

Musical score system 1. Treble staff contains a melodic line with some notes circled in dashed lines. Bass staff contains a rhythmic accompaniment. Dynamics include *p* (piano) and hairpins. A *cresc.* (crescendo) hairpin is also present.

Musical score system 2. Treble staff has tempo markings: **Plus animé** and **Très Animé**. Bass staff has *hair* (hairpins) and *cresc.* (crescendo). Dynamics include *f* (forte).

Musical score system 3. Treble staff has tempo marking: **Légerement animé**. Bass staff has dynamics including *mf* (mezzo-forte).

Plus calme ----- x3 -----

Musical score system 4. Treble staff has dynamics *mf* and *p* (piano). Bass staff has dynamics *mf* and *p*. Includes a *poco* (poco) marking and a *rall.* (rallentando) marking.

----- x3 ----- *rall.* ----- +wood wood only MST

Musical score system 5. Treble staff contains a series of notes with articulation marks (triangles) and dynamics *mf* (mezzo-forte).

x*
2.3.
mf
* tap. on bow-wood w. l.h thumb
(creates a slight bounce)

Attaca

III

Battements et filtration ♩ = 80 c.

----- 20-25" -----

Mid. → Tip.

Bow (sul III IV) *poco ST** wood + hair (slight bounces) (random ◇) (wood only) (very slow) MSP

Tap. ST

L.H. 1. 2. (sim.) *pp cresc.* *mf*

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

Lent ♩ = 46

∇ (slow)

Bow Hair behind the bridge (lift) (wood only) (MSP) wood + hair (brushed) SP rit. N

Bow Wood in front of the bridge (pp) p

A Air filtré, lent

----- 5-6" ----- (w. brush/gliss. variations) x 3-4 ----- 4" -----

Bow wood + hair *poco ST* (brushed) (crossing point) MSP (sim.) *poco ST* MSP

Sul IV (sempre) near the bridge gliss. (8^{va})

L.H. (under the string) (w. nail) p ad lib.

(□ ∇ slow, ad. lib., slight pressure)

----- 8-10" ----- x 2 ----- 5-7" -----

Bow Hair behind the bridge gliss. (side of the string) (max stretch) near the bridge free variations, desynchronize gliss. (sim.)

L.H. (w. nail) gliss. (under the string) (◇) near the fingerboard

Bow Wood in front of the bridge (ad lib.)

Légerement animé

Diagram for **Légerement animé** showing bow and L.H. positions and dynamics. The bow section is divided into two parts: a 4-5" section and a 4" section, both repeated (x 2). The bow hair is positioned *poco ST* (slightly to the side of the string) and *(brushed)*. The L.H. is positioned *Sul IV (sempre)* *near the bridge* with *gliss.* (glissando) movements. A *(crossing point)* is indicated between the two bow sections. The L.H. is positioned *(8^{va}) near the fingerboard*. Dynamics range from *(meno p)* to *p*.

Animé

(\square ∇ *slow, ad lib., slight pressure*)

Diagram for **Animé** showing bow hair, L.H., and bow wood positions. The bow hair is positioned *behind the bridge* and *"near the tailpiece"*. The L.H. is positioned *(w. nail)* *near the bridge* with *gliss.* (glissando) movements. The bow wood is positioned *in front of the bridge* and *"near the fingerboard"*. Dynamics range from *(piu f)* to *ad lib.*

Calme

slow bow

Diagram for **Calme** showing bow hair, bow wood, and L.H. positions. The bow hair is positioned *behind the bridge* and *(lift)*. The bow wood is positioned *in front of the bridge* and *(lift)*. The L.H. is positioned *nut* *gliss.* *N* *fingermails* *pp* *(freely)*. Dynamics range from *pp* to *(freely)*.

Plus animé

Diagram for **Plus animé** showing bow wood + hair and L.H. positions. The bow wood + hair is positioned *MSP* *(brushed)* *MST* *(free)* *free variations, desynchronise hands*. The L.H. is positioned *nut* *4 x* *3 x* *2 x* *1 x* *fingermails* *p* *(freely)*. Dynamics range from *p* to *(freely)*.

B **Battelements et filtration** ♩ = 80 c.
(30-35" until "Lent")

Bow (sul III IV)
*poco ST** wood + hair
 (slight bounces)
 Tap. ST
 Tap. ||: near the bow impact point
 slightly away
 ||: (sim., freely)
 ||: (sim., freely)

L.H.
 1. + + + +
 2. + + + +
pp
 ||: fingernails - - - -> fingers - - - -> ||: (sim., freely)
 (sim.)

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

Bow
 Mid. → Tip.
 (very slow)
poco SP
 MSP

L.H.
 ST
 (> > (freely) >)
 (Freely mix)
 1. 2.
 (sim.)
mf → *f*

Lent ♩ = 46
 √ (slow)

Bow Hair behind the bridge
 (lift)
 (wood only)
 (MSP)
 rit. - - - - -
 wood + hair
 (brushed) SP
 N

Bow Wood in front of the bridge
pp → *p*

C Air filtré, lent

5-6" x 3-4 4"

poco ST MSP (crossing point) (sim.) poco ST MSP

Bow

Sul III near the bridge gliss. * (8^{va})

L.H. (under the string) * near the fingerboard

(w. nail) ad lib.

8-10" x 2

"near the tailpiece"

Bow Hair behind the bridge

1 gliss. (side of the string) (max stretch)

L.H. (w. nail) near the bridge near the bridge

Sul IV gliss. (under the string)

Bow Wood in front of the bridge "near the fingerboard"

(piau **f**) ad lib.

4" x 3 7-8"

MSP MST (brushed) MST

Bow wood + hair

nut gliss. p fingernails

L.H. (freely)

free variations, desynchronise hands (sim.)

D Battements et filtration ♩ = 80 c.
(40 - 45" until the end)

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

wood + hair → ||: wood → wood + hair → hair → wood + hair → ||: (sim., freely)

Bow (sul III IV) *poco ST**

Tap. ST ↑ ↑ ↑

Tap. ||: near the bow impact point

slightly away ||: (sim., freely)

L.H. *p* ||: fingernails ----- fingers ----- ||: (sim., freely)

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

Mid. → Tip.

poco SP (very slow)

(sim.)

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

Tip. → Tip. plate (both sides)

SP → MSP

"trembling tip" *ff*

bridge

p freeze!

slight "knock" from the tip plate!

f

(sim.)

Appendix to the Score

Detailed description and technical explanation

General description of the work

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

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

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

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

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

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

Detailed description and technical explanation - Movement I

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

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

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

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

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

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

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

Starting from page 5, bow 2 is put down. A specific process involving cello movements introduces the first bow-strings contacts (syst. 1 and 2). The process unfolds as follows: the left hand slightly moves the cello “away” and “near” from/to the performer’s body, while the bow is left unmoving on the corner (here inf., right side). This effect is also theatrical/visual and “simulates” down and up bow.

In the second step (syt. 2), a slow bow circular brushing (whole length of the string) is implemented and combined with these movements. During the process, the combination of bow brushings and left-hand implemented movements results in soft contacts with the cello's body (right side) creating soft "bounces" when bow briefly rubs the angle of the corner (sup.). The bounces then follow their "natural" path on the string thanks to the circular brushing.

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

Movement II

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

The finger/bow position combination generates three possibilities:

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

(Bow) || : mid. Frog ← → mid. Tip : || (sempre sim., freely)

(result) (indicative)

(M) (approx.) (sim.) (air + ◊)

(M) (comme une apparition)

hair (freely) (put)

pp p (sempre sim.) (lift) (put)

(Bow →) (sempre sim.)

General process (ex. from p.1, syst. 3)

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

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

Two interludes explore extended "polyphonic" possibilities. They are in slow tempo and do not involve the use of the fast circular brushings (used in the rest of the movement).

The first interlude (end of p.5, beginning of p.6) explores the use of finger pressure on one and two middle strings (III and II+II) to allow playing on two non-adjacent strings (IV/II – IV/I). During the process, the gradual increase/decrease of finger pressure on the middle strings allows to play on the four strings.

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

Movement III

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

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

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

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

(wood behind)
wood + hair

Bow
poco ST

(sul III
IV)
tap. ST*

L.H.

1.
2.

p

* impact point. ||: near the bow

Lying on the strings

slightly away

||: Hair → wood + hair → Wood → wood + hair → || (sim., freely)

||: fingernails - - - -> fingers - - - -> || (sim., freely)

(sim.)

||: (sim., freely)

||: (sim., freely)

"battements et filtration", excerpt

The second main idea ("Air filtré" - end of p. 1, p. 2; end of p.3, p.4) develops in two steps.

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

Bow

poco ST

(brushed)

MSP

(crossing point)

L.H.

near the bridge

gliss.

(8va)

(under the string)
φ (w. nail)

near the fingerboard

"Air filtré", step 1

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

1. (w. nail)
(side of the string)

"near the tailpiece"

gliss.

(max stretch)

IV

near the bridge

gliss.

(under the string)
φ (w. nail)

"near the fingerboard"

"Air filtré", step 2

Martin Loridan

Un eco di soffio

For Two Cellos

(2019)

Pour Claudio Pasceri et Rohan de Saram

GENERAL NOTATION

(Most techniques are detailed in the score)

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

Near the bridge

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

“Near the tailpiece”

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

■ □	Souffle (“Soffio”) or souffle-containing sounds
x	Complex sounds, mixes of noise, Souffle, etc.
◆ ◇	Harmonic pressure.
▲ △	Highest possible note/position on given string(s)
Ⓜ	Multiphonic (approximate result is written)
⊖	Mute the strings with the left hand.

TECHNIQUES ON THE BRIDGE

Bridge Angle(s)

Angle IV: Play on the right angle of the bridge (“string IV” side). Rich medium/low sound quality

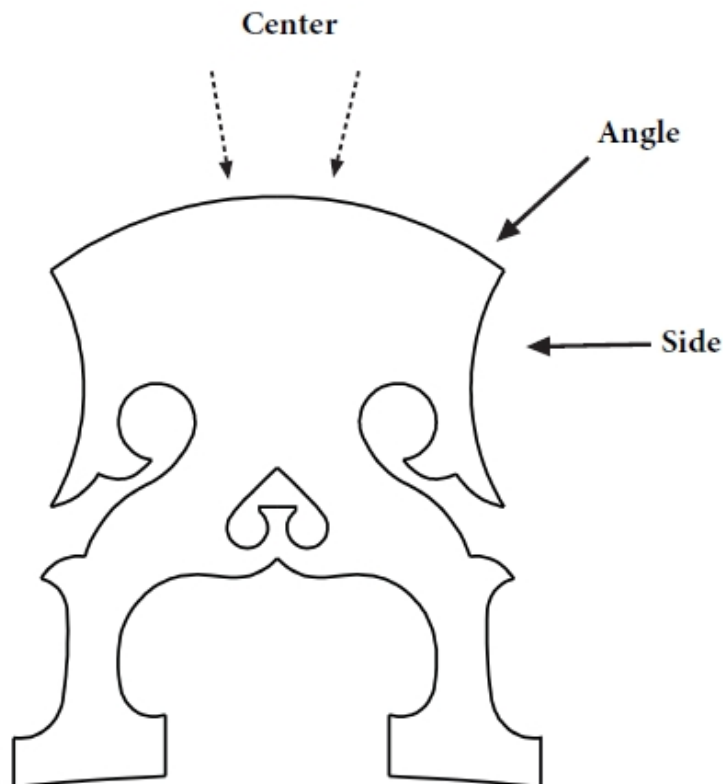
Angle I: Play on the left angle of the bridge (“string I” side). Rich medium/high sound quality

The two angles have different dark/bright sound qualities. By default (when not specified): Angle IV

Bridge Side

Used only the right side (“string IV” side). With vertical bow (might require a short position change).

When associated with the sign Θ , the bridge should be muted using the left hand (1.2.3.4) placed behind/under the bridge. Creates a dark/bright sound filtration.



Additional remarks

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

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

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

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

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

The image displays two staves of musical notation. The top staff, labeled '(result)', is in treble clef and shows a sequence of notes with a dashed line above it labeled '8va', indicating an octave shift. The bottom staff, labeled 'Position', is in bass clef and shows a sequence of notes with Roman numerals I, II, III, and IV above them, indicating different finger positions. The notes in both staves are connected by vertical lines, showing the relationship between the positions and the resulting sounds.

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

Un eco di soffio

Souffles, riches et sonores ♩ = 69 c.

Vc. 1

L.H. (near the nut) *gliss. ** (fine tasto) (sim.)

R.H. (fine tasto) *gliss. ** (near the nut) (sim.)

Vc. 2

L.H. (fine tasto) (approx.) (approx.) (sim.)

R.H. (approx.) (approx.) (sim.)

Arco 1. bridge (angle) *p* * side of the strings (w. nails) + tasto (fingertips)

(Arco) V Circular bow (brushed) (legno) MST III IV

cresc. molto

poco rit. ----- a tempo **En animant**

Vc. 1

L.H. (fine tasto) (take bow) (meno *p*) *cresc.* (near the nut)

R.H. (meno *p*) *cresc.* (near the nut)

Vc. 2

L.H. (sim.) (meno *p*) *cresc.* (sim.)

R.H. (meno *p*) *cresc.* (sim.)

Arco bridge (vert.) (side) *p*

MST *p* 1. jet. (sim.)

x 3

Plus animé

Vc. 1

bridge (side) *mf* (mute bridge) *f*

Vc. 2

mf (sim.) (legno + crini) *f*

MST bridge (centre) *f*

poco rit. -----

Comme une respiration, sonore

p

1. jet. *p*

2. *p*

3. *p*

(angle) (centre)

I

Léger, souple de rythme

Musical score for Violin 1 (Vc. 1) and Violin 2 (Vc. 2). The score is divided into four systems, each with a violin part and a woodwind part.

System 1:

- Violin 1:** Starts with a bridge section (Arco ord. (angle), *p*). Main section: MSP, *pp* (eco), tempo markings: ♩ = 52 c., ♩ = 69 c., accel., ♩ = 92 c. (flessibile), rall., ♩ = 69 c. (sim.).
- Violin 2:** Starts with a bridge section (angle), *mp*. Main section: MST (al dito), *p*, MSP, bridge (sim.).
- Woodwinds:** + legno (sim.), Circular bow (brushed) SP, *pp* con soffio.

System 2:

- Violin 1:** SP, ♩ = 104 c., ♩ = 80 c., MSP, ♩ = 80 c., *pp*.
- Violin 2:** *mp* (sonore), *p*, *mf* (sonore).
- Woodwinds:** + legno (sim.), + legno (sempre sim.).

System 3:

- Violin 1:** rit. - - ♩ = 52 c., ♩ = 69 c. (sim.), MSP, SP, ♩ = 96 c., gliss., MSP, bridge, ♩ = 80 c., MSP.
- Violin 2:** bridge, MSP, MST (al dito), MSP, bridge, + legno (come sopra), *pp* con soffio.
- Woodwinds:** + legno.

System 4:

- Violin 1:** SP, ♩ = 108 c., MSP, bridge, ♩ = 80 c., MSP, ♩ = 108 c., SP, *pp*.
- Violin 2:** *mp* (sonore), *pp*, *p*.
- Woodwinds:** + legno (sim.), + legno (sempre sim.), d.l.d. (ord.), *pp* (effect).

Vc. 1 *♩* = 80 c. *♩* = 108 c. *rit. - - -*

MSP bridge 6 6 6 6 6 6 *pp* *pp* *gliss.* 6 MSP bridge

Vc. 2 bridge *Circular bow* (sim.) *p* *pp* *gliss.* MSP

A Lointain

Vc. 1 *♩* = 69 c. *♩* = 108 c. + legno - - - *brushed* - - - MST

MSP 6 6 6 6 6 6 *mp* *gliss.* MSP II III *con soffio** *mp*

Vc. 2 bridge (angle) *p* + legno MSP *Circular bow* (sim.) N + legno - - - d.l.d. - - -

*con soffio** *p* (9 2) 1 *con soffio (sim.)*

**accel./rall. con cresc./dim.* *♩* = 80 c. → 108 c.

Vc. 1 + legno - - - MST + legno - - - *poco rit.* - - - MST

MSP (sim.) I II *pp* *con soffio (sim.)* *p* *con soffio*

Vc. 2 + legno (sim.) d.l.d. + legno (d.l.d.) - - - *brushed* - - - MST

p *pp con soffio* optional: Da capo (Invertire le parti)

Plus animé, plus sonore

♩ = 88 c. *♩* = 116 c. *♩* = 88 c.

MST *Circular bow (come sopra) crini* I II *pp* *con soffio* *mp* *con soffio*

Vc. 1 *pp* *con soffio* *mp* *con soffio*

Vc. 2 crini MST SP MST

pp *con soffio* *mp* *con soffio*

♩ = 120 c. + legno - - - *♩* = 88 c. MST *accel.*

MSP *mf* *mf* *gliss.*

Vc. 1 *mf* *mf* *gliss.*

Vc. 2 *mf* *gliss.*

Vc. 1

mp 6 6 6 6 6 *mf* 6 6 6

Vc. 2

mp (sim.) *mf*

SP MST SP

B En écho ♩ = 96 c. ♩ = 116 c.

Vc. 1

+ legno - - - - -

II III (sempre sim.)

con soffio *mp* con soffio *mp*

Vc. 2

+ legno - - - - -

(sempre sim.)

con soffio *mp* con soffio

En écho, plus marqué

Vc. 1

+ legno - - - - -

(sempre sim.)

III IV + legno - - - - -

pp con soffio *mp* *p* *mf* *p mfpp* *mp* *pp* gliss.

Vc. 2

(sempre sim.) + legno - - - - -

III IV + legno - - - - -

mp *pp* con soffio *mp* *p* *mf* *p mfpp* *mf*

Vc. 1

molto mf *pp* *molto sf* *pp* *molto sf* *pp* *mp*

Vc. 2

pp *molto mf* *pp* *molto sf* *pp* *mf* *p*

En animant

Très animé

Vc. 1

pp *mf* *pp* *f*

Vc. 2

pp *p* (eco) *pp* *f*

MSP SP

gliss. gliss.

(sim.) (sim.)

En animant

Vc. 1 *pp* *mp* *p* *f* *p*

Vc. 2 *pp* *mp* *p* *f*

gliss.

Très animé

Vc. 1 *f* *mf* *f* *sf* *sf*

Vc. 2 *p* *f* *f* *sf* *sf*

(sim.) *poco* *(→ φ)* *(2/1)* *(sim.)* *bat.*

+ legno

En calmant

Comme un écho

Vc. 1 *(piu p)* *p*

Vc. 2 *(piu p)* *p*

rall. *(♩ = 52 c.)* *+ legno* *d.l.d.* *(d.l.d.)* *(sim.)*

(→ φ) *(2/1)* *(sim.)*

Animer

MST *(φ)* *gliss.*

Vc. 1 *p* *mp* *pp*

Vc. 2 *p* *mf*

+ legno *MST (φ)* *gliss.*

Vif, s'animant peu à peu

Vc. 1 *mf* *mf*

Vc. 2 *pp* *mf*

MST *MSP* *MSP* *MSP* *MST* *MSP* *jet.*

+ legno *MSP*

**keep position and brush indicated strings*

6 **Toujours en animant** ♩ = 138 c.
 (legno + crini) ----- (crini)

(legno + crini) ----- (crini)

Vc. 1 (sim.) jet. *mf* MSP MST 1. *mf* 2. *f* 1. gliss. 6 6 6 6

Vc. 2 (sim.) jet. *mf* MSP MST 1. *mf* 2. *f* 1. gliss. 6 6 6 6

Animé ♩ = 144 c.

Très animé ♩ = 152+ (as fast as possible) → freely desynchronize

Vc. 1 (legno + crini) (sim.) jet. *f* 2. gliss.

Vc. 2 (legno + crini) (sim.) jet. *f* 2. gliss.

Vc. 1 (legno + crini) (sim.) jet. *ff* poss. (*muted strings)

Vc. 2 (legno + crini) (sim.) jet. *ff* poss.

En calmant

1. ♩ = 144 c. --- rall. (sim.)

2. ♩ = 120 c. --- rall. molto --- ♩ = 80 c. (sim.)

Vc. 1 (sim.) jet. *f* 2. dim. (sim.)

Vc. 2 (sim.) jet. *f* 2. dim.

Vc. 1 dim. (sim.)

Vc. 2 dim. (sim.)

3. Calme ♩ = 52 c.

bridge (angle) MSP SP MSP bridge (angle) *mf* Attacca

Vc. 1 (pp) MSP (legno) behind the bridge (crini) (p) gliss. behind the bridge

Vc. 2 (pp) behind the bridge (crini) (p) gliss. behind the bridge

II

Bruit blanc, riche ♩ = 56 - 58 c.

Vc. 1

bridge (angle) → (centre)

behind the bridge d.l.d. (sempre)

"near the tailpiece" (mf) (freely)

(p) soffio graduato

gliss. slow near the bridge

gliss. fast side of the string w. nail

(meno p)

"mf"

(□ √ slow, ad. lib.)

Vc. 2

behind the bridge d.l.d. (sempre)

"near the tailpiece" (mp)

gliss. fast

(mf)

(1) × gliss. slow near the bridge

side of the string w. nail

(p) soffio graduato

(meno p)

"mf"

Filtration harmonique

Vc. 1

"near the tailpiece" (mf) (freely improvised)

bridge

MSP (d.l.d.) (brushed)

gliss. near the bridge

N (approx.)

(effect) (d.l.d.) - -

MSP

(p) (pp) (eco)

(2) side of the string w. nail

near the bow

bridge

mp

Vc. 2

MSP (d.l.d.) (brushed)

gliss. near the bridge

N (approx.)

(effect)

(d.l.d.) - -

MSP

bridge

(p)

(2) side of the string w. nail

near the bow

near the bridge

(sim.)

bridge

mp

A Bruit blanc, riche

Plus animé

Vc. 1

behind the bridge (d.l.d.)

"near the tailpiece" (mf)

gliss. fast

"near the tailpiece" (mf)

(sim.) (freely improvised)

ord.

(sim.)

1 × gliss. slow near the bridge

(come sopra)

(meno p) cresc.

near the bridge

"f"

Vc. 2

bridge behind the bridge (d.l.d.)

"near the tailpiece" (mf)

gliss. fast

"near the tailpiece" (mf)

(sim.) (freely improvised)

ord.

bridge

1 × gliss. slow near the bridge

(come sopra)

(meno p) cresc.

near the bridge

"f"

dim.

Filtration harmonique

Vc. 1

"near the tailpiece" (poco) (sim.)

bridge

MSP (d.l.d.) (brushed)

gliss. near the bridge

N (sempre) (approx.)

(effect) (d.l.d.) - -

(pp) (eco)

(2) side of the string w. nail

near the bow

near the bridge

near the bow cresc.

bridge

(p)

Vc. 2

MSP (d.l.d.) (brushed)

gliss. near the bridge

N (sempre) (approx.)

(effect)

(sim.)

(2) side of the string w. nail

near the bow

near the bridge

near the bow cresc.

bridge

(p)

B Animé, plus présent

Vc. 1
 (meno *p*) ————— "*mf*" ————— (*p*) *cresc.* ————— "*mf*"
 (sim.) (come sopra) gliss. (effect)

Vc. 2
 (meno *p*) ————— "*mf*" ————— (*p*) *cresc.* ————— "*mf*"
 (come sopra) gliss. (effect)

Bruit blanc, filtration

Plus Calme

Vc. 1
poco rit. *mp* (d.l.d.) bridge "near the tailpiece" (near the bridge) (*p*)

Vc. 2
mp (d.l.d.) bridge "near the tailpiece" (near the bridge) (*p*)

behind the bridge arco between the fingers (between φ and 1-2)

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

Vc. 1
 "near the tailpiece" gliss. slow near the bridge bridge (angle) *mp* *p* rit. Attacca

Vc. 2
 "near the tailpiece" gliss. slow near the bridge bridge (angle) *mp* *p* Attacca

Comme une respiration ♩ = 60 c.

Animer --- accel. --- ♩ = 66 c. ♩ = 56 - 58 c.

Vc. 1 *mp* *"mf"* *"mf"* *"f"* *"f"* *(p)*

Vc. 2 *"mf"* *mp* *"mf"* *"f"* *"f"* *(p)*

bridge (side) behind the bridge "near the tailpiece" bridge (w. nail) near the bridge

bridge (angle) (angle) (centre) behind the bridge "near the tailpiece" (w. nail)

Calme, récité ♩ = 54 c.

Vc. 1 8 *p* *con soffio, espr.* *gliss.* *gliss. lento* *mf*

Vc. 2 *p* *mp* *p* *mf*

Sul IV (sempre) MSP SP gliss. MSP bridge (angle)

bridge (angle) (approx.) (approx.) (approx.) bridge (angle)

(M) (riche, complexe) (sim.)

Vc. 1 13 *pp* *mp* *p* *mf*

Vc. 2 *p* *mp* *p* *mp*

bridge (centre) *8va* Sul IV (sempre) (approx.) (approx.) bridge (angle) (centre)

(M) (riche, complexe) (sim.)

poco rit. *a tempo*

bridge (centre) Sul II (sempre) *gliss.* bridge (angle)

con soffio, espr.

Lointain

Légèrement animé ♩ = 60 c. *poco rit.*

Vc. 1 17 *pp con soffio* *p* *pp* *mp* *f* *(p) con soffio (sempre)*

Vc. 2 *pp con soffio* *(loco)* *(approx.)* *p* *pp* *mf* *molto f*

Sul IV *ord.* (approx.) bridge (angle) MSP III

(M) (riche, complexe) bridge (angle) I

A Mistérieux (l'istesso tempo)

a tempo

Vc. 1 24 *pp* *gliss.* *poco rit.*

Vc. 2 *(p) con soffio* *pp* *gliss.*

III (sempre) al dito MSP (sim. freely) II gliss. I

MSP al dito MSP al dito (sim. freely)

Légèrement animé ♩ = 66 c.

rit. -----

a tempo

Vc. 1

Vc. 2

bridge (angle) I

(*sim.*)

bridge (angle) I

3 (*loco*) bridge (angle) IV

(d.l.d.) "near the tailpiece" behind the bridge

gliss. near the bridge

p *mp* "*mf*" *mp* *pp* (*appena*) *f* *p* "*mf*" *pp* *f* poss.

Vc. 2

bridge (angle) IV

3 (*sim.*)

bridge (angle) IV

III bridge (angle) IV

(d.l.d.) "near the tailpiece" behind the bridge

gliss. near the bridge

p "*mf*" *mp* *pp* (*appena*) *f* *pp* *f* poss.

Plus calme ♩ = 60 c.

Légèrement animé

a tempo

Vc. 1

Vc. 2

al dito

MSP

gliss.

al dito

MSP

bridge

bridge (angle)

pp *con soffio* *ppp* *pp*

Vc. 2

bridge

III (*sempre*)

gliss.

bridge

bridge

pp *con soffio* IV (*sempre*) *p*

B En animant

Vc. 1

Vc. 2

bridge

bridge

bridge

bridge

p *mf* *mf* *mf*

Très animé

Vc. 1

Vc. 2

mf *mf* *mf*

gliss. III *mf* gliss. III *mf* gliss. IV

En calmant

Plus calme

poco rit.

Vc. 1

Vc. 2

fp *p* *pp*

gliss. III *pp* gliss. III *pp* gliss. III

Très lié, fluide ♩ = 60 c. poco accel.

♩ = 90 c. (flessibile)

(en s'évanouissant) poco rit. 11

Vc. 1 *(p)*

Vc. 2 *(p)*

Vc. 1 *(mp)*

Vc. 2 *(mp)*

a tempo ♩ = 90 c.

C Très fluide. Libre et flexible

a tempo

Vc. 1 *(pp)*

Vc. 2 *(pp)*

bridge

freely

ad lib.

(Arco) ||: MSP

al dito

ord. → (+ legno): ||

N

freely

freely mix

freely mix

freely mix

(sim.)

(sim.)

25"

15"

(near the nut) (L.H.) gliss. (fine tasto) (near the nut)

bridge (angle)

MST

(legno)

Circular bow

(pp)

(Arco) MSP

not sync. x 2-3

poco rit.

cresc.

a tempo (sync.)

(meno p) cresc.

x 2

bridge

(side)

+ IV d.l.c. (ad lib.)

mf

(sim.)

2.4. (+ legno)

dim.

p

(legno only)

Vc. 1

Vc. 2

(meno p) cresc.

x 2

bridge

(side)

1.3.

(sim.)

(+ legno)

dim.

p

jet.

MST

(sim.)

bridge (centre)

(angle)

(sim.)

Martin Loridan

Ra'ash

For Harp and Cello

(2020)

Pour le Duo Aznem

CELLO

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



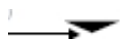
Mute the strings with the left hand



Air-like sounds



Harmonic pressure



Overpressure

HARP

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



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



Overpressure (on strings and soundboard)

Ra'ash

Sec et furtif
(quasi senza tempo)

I

Martin Loridan

Violoncelle

p.d.ch.
(sempre)

Harpe

corps
(sempre)

MSP

N

(col legno)

ric.

(serré)

dls.

pp

frotté

Vc.

perc.

(crini)

(meno p)

chev. (riche)

chev. mf

dls.

(ou bois)

dls.

dls+

pp

f

Hp.

perc. (ongle)

(meno p)

(riche)

mf

frotté

pp

f

x2

Vc.

Hp.

animé

calme

voix (pp)

voix (pp)

f

mf

p

(p)

**Sec et furtif
plus vite**

12

Vc. *mf* (col legno)

Hp. *mf*

(cheville) gliss.

frotté

dls.

15

Vc. *ff* *f* *ff* *f*

Hp. 1. 2. *ff* (molto) *ff*

chev. chev.

dls. dls.

18

Vc. **Très animé** *f* *p* *f* *mf* **calme** *p*

Hp. (riche) *f* *p* (molto) *f* *mf* *p* *pp*

chev. (riche) chev. chev. voix

dls. dls.

ou

Sec et furtif
plus vite

22

Vc. *pp* (col legno)

p.d.ch. *pp* (cheville) gliss.

Hp. *pp*

corps

frotté

dls.

dls.

Très animé (vertical) plus vite accel. Plus calme

26

Vc. chev. "ff" (p) (talon) "f" (p) "ff" poss. (p) "ff" poss. (p) p sub. p

Hp. "ff" "f" "ff" poss. (p) "ff" poss. p sub. p

VOIX (renforce)

chev.

chev.

chev.

chev.

chev.

chev.

chev.

(echo rapide)

31

Vc. (p) *pp* p.d.ch. dls.

Hp. *pp* corps

(p)

Riche

poco a poco accel.

35

Vc. *pp cresc.* *chev.* *voix*

Hp. *pp cresc.* *voix*

41

Vc. *pp* *chev.* *voix* *poco rit.* *a tempo* (brillant) (mat)

Hp. *pp* *voix* *poco rit.* *a tempo* (poco)

corps

46

Vc. *mf* *chev.* *(p)* *ord. d.l.c.* *chev.* *(p)*

Hp. *(p) gliss.* *mf* *(p)(riche)* *(poco)* *(poco)* *(molto)* *(p)*

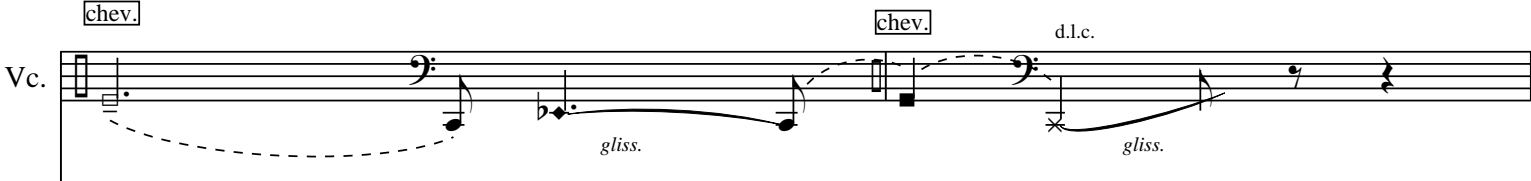
(sifflement de corde)

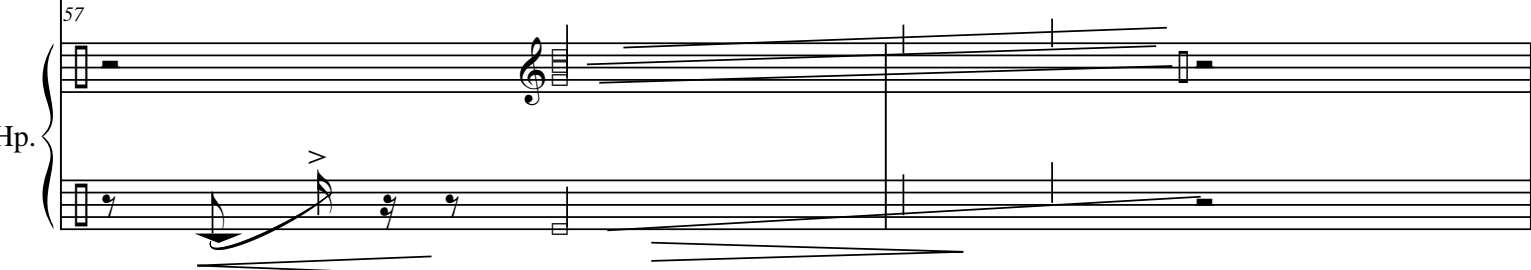
52

Vc. 


Hp. 

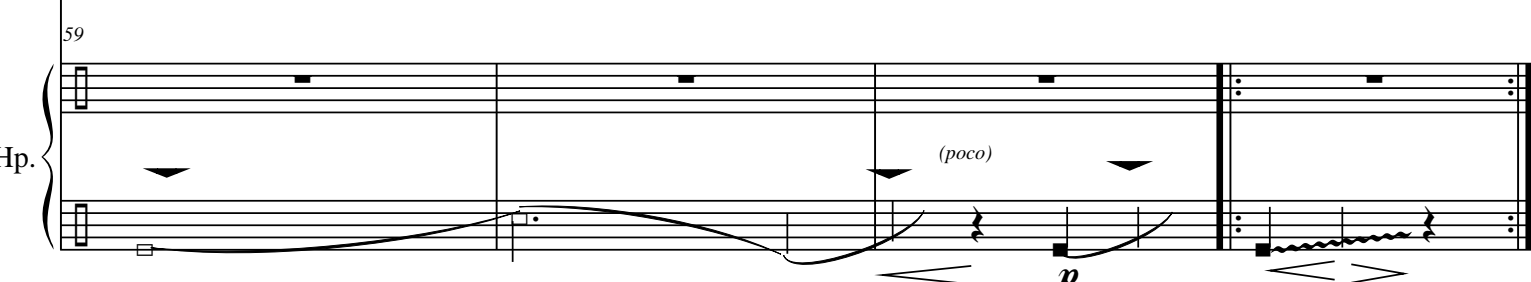
57

Vc. 

Hp. 

59

Vc. 

Hp. 



Vc.

(frotté main bois)

(frotté main bois)

(main bois pression corps)

corps

(frotté main bois)

(p)

63

Hp.

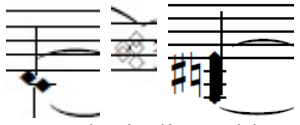
Martin Loridan

Ātma(n)
For Chamber Ensemble

(2018)

Durata : 10 min. c.

PIANO



Press the indicated key(s) without producing any sound.



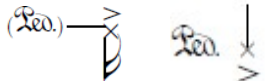
Gesture - action creating resonance.



Resonance or resonance *residues* - consequence of a previous action.



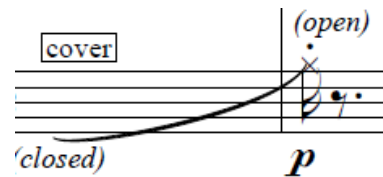
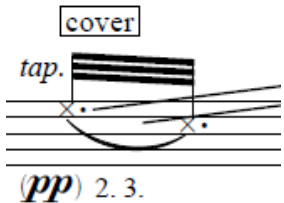
Raise quickly the fingers from keys. Place the thumb laterally (on the side of the key) to create an audible percussive effect and resonance.



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

Keyboard cover

Play on or with the keyboard cover.



+
Mute string(s) inside the piano

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

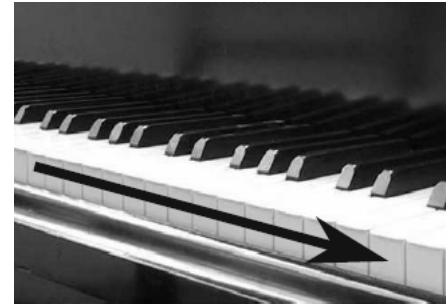
GUIRO SLIDES ON UNPRESSED KEYS

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

Keys (surface)
Surface of the white keys



Keys (side)
Side of the white keys



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

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

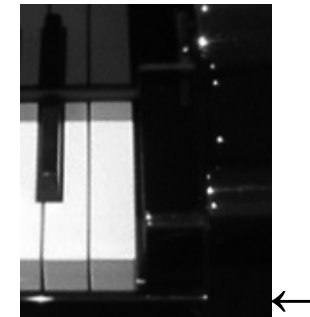
The written pitches are indicative. The length/distance should be adapted to dynamic and rhythm.

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

Side
Block parts on the sides of the keyboard



Side (keys)
“Wood” part on the sides of the keyboard



Directly in the prolongation of the keys (side)

STRINGS

M.S.P Molto sul Ponticello

S.P Sul Ponticello

N. Normal

M.S.T Molto sul tasto

Al Dito Near the left-hand fingers

d.l.c Behind the bridge (Derrière le chevalet)

d.l.s Behind the nut (Derrière le sillet)

End of strings Near the tailpiece

Sotto tasto Under the fingerboard (for cello only)



Mute the strings with the left hand

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

○ ◇ Harmonic pressure



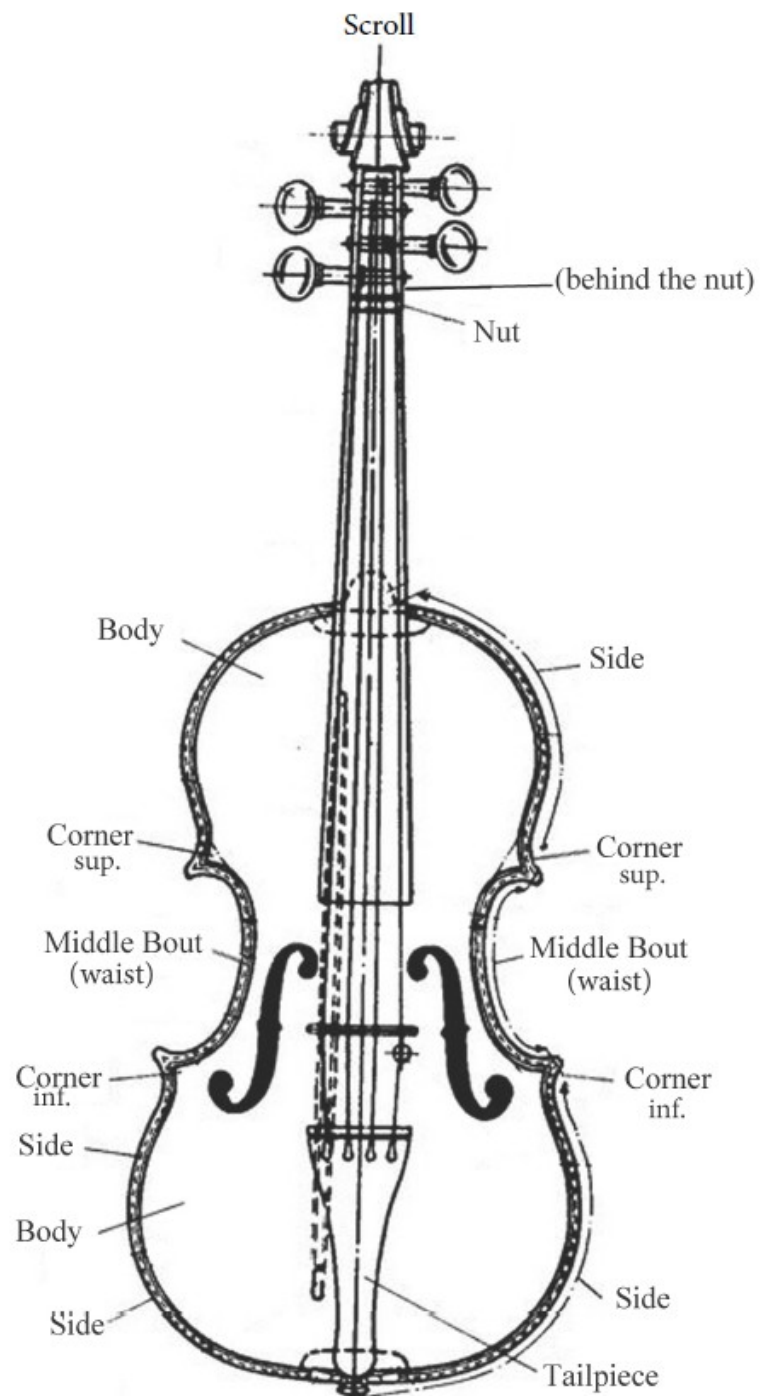
Multiphonics. The result (indicative) is detailed in the score

Voice (blow into the f hole): The f hole should amplify the breath

Violin and viola: If needed, slightly raise the chin/adjust instrument position. Cello: Blow in the direction of the f hole, requires a brief positioning.

The initial scordatura (cello, viola) lasts the entire piece. The second scordatura (violin) takes place at the end of III.

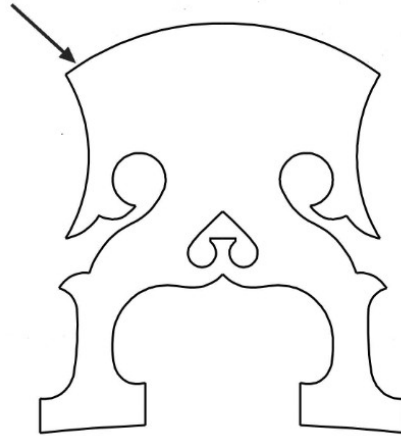
In the score and in the individual parts, both fingerings and results are written for a matter of clarity.



Playing on the « waists » and « corners »: only the side « IV » (side of the 4th string – right area of the body) is used

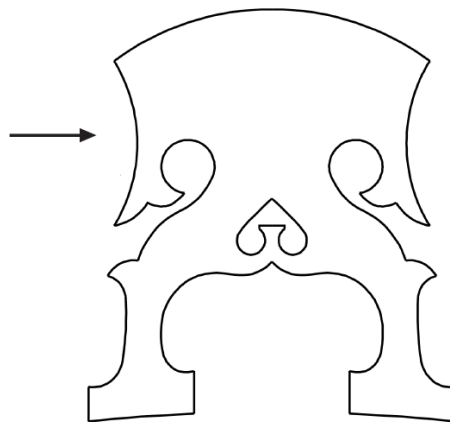
Playing on the corners: 2 possibilities (sup./inf.), generally specified, or freely chosen


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



CELLO

Bridge (side) (Cello only): vertical bow

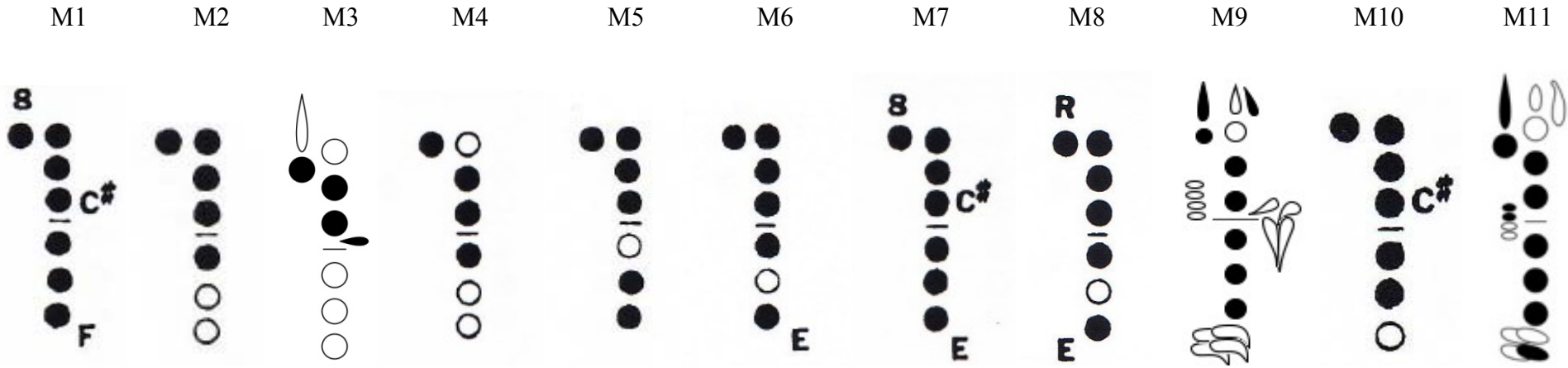


Bridge (side) + ( l.h) (Cello only): Mute the bridge with the left hand, with fingers (1.2.3.4) under the stings behind the bridge. Results in a darker timbre.

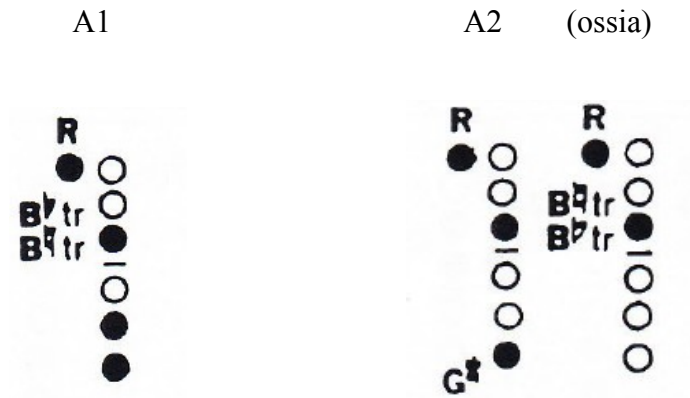
CLARINET

- air + sound
- ▽ air only
- △ air only (inhaling)
- O open throat/oral cavity
- Z “son fendu”
- Ⓜ multiphonics
- Ⓐ Altissimo

Multiphonics



Altissimo



PERCUSSIONS

Vibraphone (with motor allowing speed variations)

2 Suspended Cymbals

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

Bass drum – suitable for hand-playing

+

1 Double bass bow

Brushes with different timbre qualities

+

Voice (Blow)

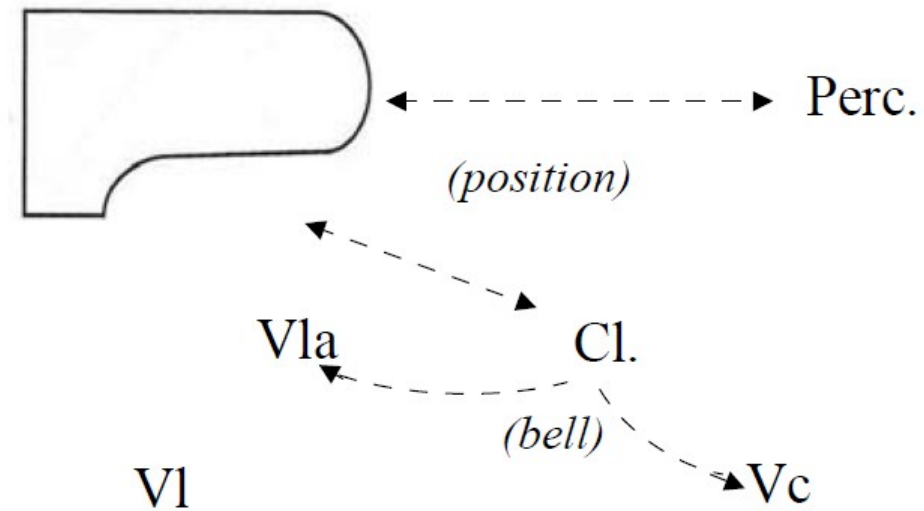
Vibraphone: Blow and quickly « brush » the indicated lames with a left-right/right-left movement of the head. Generates a resonance “halo”.

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

Tom: Blow at the centre, generates the skin’s vibration

POSITION

(Changes in IV-V)



In movements IV/V the percussionist alternates the playing in the piano (back) and in original position

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

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

Changes are detailed in the score

Atma(n)

I

Mouvements de souffle ♩ = 56

Légèrement animé (medium/high)

Bb Clarinet
air (low) → O (air) (medium) → O - - - (low) 3, 3 → ord. 3
ppp (free fingering) *pp* (freeze!) *mp* (sim.) *pp* *p* *mf* sh.. sh..

Violin
voice blow into f hole *pp* corner inf. Θ (sempre) bridge (freeze!) tailpiece V (pressure) bridge corner inf. *f* blow into f hole voice *p* waist

Viola
voice blow into f hole *pp* corner inf. Θ (sempre) bridge (freeze!) bridge 3 waist *p* *mf* *p*

Cello
bridge (side) Θ (L.h.) (arco vert.) *p* Θ (sempre) bridge ord. 3 corner 3 *mp* (arco ord.) *p* jet. MSP bridge ord. *mf* *p* *mf* (legno + crine) → (crine)

Piano
keyboard cover (closed) centre → edge (freeze!) *pp* (no cresc.!) (w. 2 hands) (resonance) gliss. "mf" gliss. *mf* (resonance) (w. 2 hands) *p* (sim.) tap. fingers edge (knuckles) open slightly and close

Percussions
vibraphone motor on (slow) → (fast) (click!) "mf" (freeze!) bass drum (brush) *ppp* motor on (med.) "mf" (hold) bass drum (brush) *pp* (palm) *ppp*

squeeze bell between legs -----> ord. -----> (up) -----> En calmant -----> ord.

Bb Cl. *ppp* (appena)

VI. *p* *mp* *p* *mf* *ppp* *p* *mp* *pp* *p*

Vla. *p* *mp* *mf* *ppp* *ppp* *p* *p*

Vc. *pp* *mp* *p* *mf* *ppp* *mp* *p*

Pno. *p* *mp* *mf* *mp* *ppp*

Perc. *p* *p* *p* *p* *ppp* *p*

Annotations: (sempre), bridge, waist, corner, d.l.c., brushed (slow), (legno + crine)*, (end of strings), (crine), tailpiece, (pressure), ord., side, (*legno in front) (sempre), corner inf., bridge, (legno + crine)*, (end of strings), d.l.c., brushed (slow), (*legno in front) (sempre), corner inf., bridge, d.l.c., finger follows the bow, (end of strings), (crine), waist, (p) (secco), bridge, (crine), d.l.c., (legno + crine)*, brushed (slow), (end of strings), (*legno in front) (sempre), keyboard cover, finger, (freely), (nail), (knuckles), edge, stretcher bar, centre, fingers, nails, edge, keyboard cover, centre fingers, (rub) (palm), (l.v.), keyboard cover, 3rd Ped., low tom, (palm) rub, bass drum, (brush), tap. fingers, vibraphone, (motor) (med.), (fast), (slow), (let run idle), edge, (shell)

Calme, respiré

A Animé

Calme, respiré

poco rit. --- a tempo

in front of the reed --- ord.

squeeze bell between legs

--- ord.

13

Bb Cl. *p* *mf sub.* *p* *mf* *pp*

VI. *mp* *mf sub.* *p* *mp* *p* *mp*

Alt. *p* *pp* *mf sub.* *p* *mp* *ppp* *pp* *p* *p*

Vc. *mp* *mp* *pp* *mf sub.* *ppp* *pp* *pp* *pp* *pp*

Pno. *p* *mf sub.* *pp* *ppp* *f*

Perc. *ppp* *pp* *f* *pp* *pp*

Annotations: *Sh!*, *ss..*, *legno + crine*, *jet. MSP*, *bridge*, *ord.*, *MSP*, *SP*, *d.l.c*, *gliss.*, *finger follows the bow*, *end of strings*, *corner inf.*, *keyboard cover*, *edge*, *nails (rub inside)*, *(w. 2 hands) (open)*, *keys (side)*, *gliss. (very slow) → (fast)*, *voice (+blow)*, *bass drum*, *fingers*, *centre*, *edge*, *(shell)*, *vibraphone*, *low tom (palm)*, *(motor) (slow) → (med.) (let run idle)*, *(palm)* rub*, *(effect: air + ◇)*, **ossia: brush (soft)*

4 *poco accel.* ----- ♩ = 66 *a tempo* *rit.* --- [B] **Très animé** ♩ = 76 *accel.* ----- ♩ = 80 *rit.* --- **Calme** ♩ = 56

20 O → ord. → squeeze bell between legs → ord.

Bb Cl.
Dynamics: *mp*, *ppp* (*appena*), *p*, *mp*, *mf*, *f* *sub*, *f*, *mf*, *p*, *mf*, *p*.
Techniques: *sh.*, *ss.*, triplets, *ord.*, *squeeze bell between legs*.

Vl.
Dynamics: *mp*, *mf*, *f*, *f*, *mf*, *f*, *mf*, *p*.
Techniques: *waist*, *bridge*, *(secco) bridge*, *voice*, *blow into f hole*, *voice (sim.)*, *bridge*, *waist*, *bridge*.

Vla.
Dynamics: *p*, *mp*, *mp*, *f*, *f*, *p*, *f*, *p*, *mf*, *p*.
Techniques: *(sempre)*, *corner*, *bridge*, *corner*, *bridge*, *(secco) bridge*, *voice*, *blow into f hole*, *voice (sim.)*, *bridge*, *d.l.c. (end of strings)*, *voice (exhaled)*.

Vc.
Dynamics: *mp*, *mp*, *mf*, *f*, *f*, *f*, *f*, *f*, *p*, *p*, *mp*.
Techniques: *(sempre)*, *bridge*, *waist*, *bridge*, *bridge*, *(secco) bridge*, *voice*, *blow into f hole*, *bridge (arco vert.)*, *(side) voice (sim.)*, *bridge (side)*, *bridge (side)*, *bridge (side)*, *(sempre) L.H.*, *bridge (side)*, *(arco ord.)*, *waist*.

Pno.
Dynamics: *p*, *f*, *ppp*, *f*, *ff* *poss.*, *ppp*, *f*.
Techniques: *stretcher bar*, *keyboard cover (open)*, *(in the piano)*, *blow into the strings*, *(palm)*, *blow into the strings*, *(palm)*, *blow into the strings*, *(palm)*, *keys (side)*, *(very slow)*, *keys*, *(freeze !)*, *keys (side)*, *(sempre)*.

Perc.
Dynamics: *p*, *mp*, *ppp*, *f*, *mf*, *f*, *mp*, *mf*.
Techniques: *bass drum (palm)*, *(nails)*, *(nails)*, *susp cymb.*, *edge*, *vibraphone (motor)*, *(fast)*, *(med.)*, *Blow*, *low tom (nail)*, *Blow*, *low tom (palm)*, *vibraphone*, *off (click !)*, *(freeze !)*, *"mf"*.

27 **Légèrement animé** ♩ = 66

poco rit. a tempo

Calme

Bb Cl. *p* *mp* *pp* (appena)

VI. *p* *mf* (par vagues) *p* *mp* *mp* *p* *mf* *pp* *p*

Vla. *mp* *p* *mf* (par vagues) *p* *mp* *mp* *p* *mf* *p*

Vc. *mf* *pp* (appena) *mf* *p* *mp* *pp* *mf* *pp* *p*

Pno. *mf* *p* *molto* *f* *mf*

Perc. *pp* *pp* *pp* *pp*

Annotations: (⊕ sempre), MST (Al Dito), MSP brushed (legno + crine), (sim.), MSP jet., (like an echo), ric., (crine), bridge, ord., wood (body) rub, keyboard cover close slightly and open, keys (N.), keys (side), (+ stretcher bar) (knuckles), side (keys), med. tom rub (palm) nails, bass drum (brush), low tom (palm) nails, bass drum (brush), voice blow into the strings, side, "mf", "f", "f" (8^{vb}), (w. 2 hands)

Bb Cl. *pp* (*appena*) *mp* *p* *mf* *pp*

VI. *mp* *pp* (*appena*) *mf* *p* *mf* *mf* *p*

Vla. *mp* *pp* *mp* *p* *mf*

Vc. *mp* *pp* (*appena*) *mf* *pp* (*appena*) *p* *mf*

Pno. *mf* *f* *ppp* (Tap. nail) *mf*

Perc. *pp* *pp* *pp* *p* *pp* *mf*

Performance and Technical Annotations:

- Crine:** (legno + crine), jet., MSP, brushed, MST (Al Dito), (sim.), near the nut, ric., bridge.
- Crane:** (crine), IV MSP, gliss., *the crane touches briefly the side natural, in the gesture.
- Crane (Vc):** (legno + crine), jet., MSP, SP, brushed, MST (Al Dito), (sim.), bridge, d.l.c.
- Piano:** in the piano, finger, keys, (side), *hands crossing, surface, (ord.), (8va), (8vb), (Ped.) (sempre).
- Percussion:** cymb. susp. (nail), edge, centre, low tom (rub, palm, nail), bass drum (brush), med. tom (nails), cymb. susp. (nails), edge, centre, low tom (rub, palm, nails), gliss.

Dynamic and Performance Markings: *pp*, *mp*, *p*, *mf*, *f*, *ppp*, *pp*, *ppp*, *mf*, *f*, *ppp*, *pp*, *mf*.

Other Markings: (sempre), (Al Dito), (sim.), bridge, d.l.c., (8va), (8vb), (Ped.) (sempre).

39 Calme *poco rit.* Légèrement animé *(+voice)* En calmant

Bb Cl. *p* *pp* (appena) *mp* *pp* (appena) *pp*

VI. *pp* *mp* *pp* *p* *mp* *pp* (appena) *pp* (appena)

MST (Al Dito) (sound + air) (crine) jet. MSP brushed (legno + crine) MST (Al Dito) (sound + air) (crine)

Vla. *p* *pp* *mp* *pp* *p* *mp* *pp* (appena) *pp*

bridge MSP brushed (legno + crine) (sim.) jet. MSP brushed (legno + crine) (sim.)

Vc. *mp* *pp* *mp* *mp* *p* *pp* (appena)

bridge (crine) MST ric. (legno + crine) bridge jet. MSP brushed (legno + crine) (sim.) (Al Dito) MST (sound + air) (crine)

Pno. *mf* *f* *f* *mf* *f*

(Lv) keys (side) (slow) (fast) side (keys) (palm) *pppp* keys N. (fast) keys N. (side) *mf* *f* (side) keys (surface) *hands crossing

blow into the strings

Perc. *pp* *pp* *pp* *p*

med. tom (palm) nails bass drum (brush) cymb. susp. (nail) edge (rub) (+Blow) bass drum (palm) (brush)

8 **D** Subitement très animé

43 > in front of the reed -----

2

En calmant

3

Bb Cl. Sh! *mf* *mp* *mf* *mp* *p*

VI. *mf* *p* *mf* *pp* *mf* *f* *f* *f* *f* *f* *p* *mf* *p* *p* *p* *pp*

Vla. *mf* *mf* *f* *f* *f* *f* *f* *f* *f* *f* *p* *p* *p* *pp*

Vc. *mf* *p* *mf* *p* *f* *pp* *p* *p* *pp* *p* *pp*

Pno. *f* *p* *f* *p* *mf* *f* *f* *p* *p*

Perc. *mp* *p* *p* *pp* *pp* *p* *pp*

Annotations: (⊕ sempre), (legno + crine), jet., MST, (crine) MSP, (Al Dito), (sim.), (pressure), d.l.c., (end of strings), (near the bridge), ric., (legno + crine), (crine), (sound + air), gliss., (crine) MSP, (legno + crine), (crine), III, IV, (sound + air), (legno + crine), jet., bridge, d.l.c., (end of strings), (legno + crine), MST, jet., MSP, (crine), (pressure), MST, ric., (legno + crine), MSP, (crine), SP, (sound + air), MST, keyboard cover, close slightly and open, side (keys), keys (side), (knuckles), (slow) → (fast), (w. 2 hands), "f", in the piano (nail), "f", (L.v), (8vb), (side) keys, (side) keys, (knuckles), (8vb) (sempre), (L.v), (side) keys, (L.v), (side) keys, (sempre), low tom (palm) → nails → finger (pressure), susp cymb. (nail) (hold) (slow), scratch, (pp), *w. 1 finger slight "cracks", centre → edge, low tom (en dehors) (pressure), fingers (slight cracks), (freely), bass drum (brush), centre → edge

Calme, respiré **Calme, suspendu rit. - - -** **E Très animé**

48

Bb Cl. *voice* *(inhaled)* *(exhaled)* *sh..* *pp* *(appena)* *mp* *pp*

VI. *(Al Dito)* *voice* *blow into f hole* *waist* *bridge* *waist* *jet.* *MSP* *jet.* *(sempre)* *3* *MST* *MSP* *(Al Dito)* *MST* *mf* *p* *mf* *p* *mf*

Vla. *MSP* *corner* *(sempre)* *bridge* *corner* *inf.* *bridge* *(sempre)* *voice* *(exhaled)* *(inhaled)* *IV SP* *gliss.* *MST* *(Al Dito)* *(sim.)* *mf sub.* *p* *mf*

Vc. *bridge* *(sempre)* *waist* *bridge* *d.l.c* *(end of strings)* *finger follows the bow* *bridge* *voice* *(inhaled)* *jet.* *ric.* *MST* *jet.* *(legno + crine)* *MSP* *mf sub.* *mf* *p* *mf*

Pno. *keys* *(side)* *(slow)* *(fast)* *mf* *(echo)* *p* *(en dehors)* *(in the piano)* *scratch* *pp* *(slow)* *side* *(keys)* *(side)* *(knuckles)* *in the piano - - -* *"f"* *scratch*

Perc. *(ped.)* *(sempre)* *low tom* *(en dehors)* *(pressure)* *finger* *(slight cracks)* *pp* *poss.* *3rd Ped.* *"mf"* *(sim.)* *(slow)* *(freely)* *(+blow)* *gliss.* *nails* *mf sub.* *bass drum* *(palm)* *low tom* *(slow)* *(sim.)* *(freely)* *p* *||: centre (ad. lib) edge ||:*

Plus Calme

Très animé

En calmant

Calme, respiré

rit. ----

54

Bb Cl.
 Dynamics: *pp*, *molto f*, *pp*, *p*
 Performance: (+voice), 3, *rit.*

VI.
 Dynamics: *p*, *mp*, *ff*, *p*, *pp*, *mp*, *p*
 Performance: bridge, d.l.c, jet. MSP, MST near the nut, d.l.s, waist, voice (inhaled), corner, scroll (legno + crine) frog

Vla.
 Dynamics: *pp*, *p*, *molto f*, *ff*, *p*, *p*
 Performance: (sound + air), 3, corner, bridge, MSP SP, SP IV gliss., MSP bridge, corner inf., bridge, waist

Vc.
 Dynamics: *pp*, *p*, *ff*, *p*, *p*, *mp*, *pp*
 Performance: (crine) (sound + air), III, 3, bridge, d.l.c, 3, MST jet., MSP bridge, d.l.c, 3, corner inf., bridge, voice (exhaled)

Pno.
 Dynamics: *pp*, *f*, *pp*
 Performance: in the piano, scratch, accel. (fast), (sim.), (in the piano) scratch (nail), 3, near the tun. pins far (ad. lib), keys (side) (free) (very slow), 2, (very slow), (8vb) (p.) (freely) (sempre) (p.) (freely) (sim.) (l.v)

Perc.
 Dynamics: *pp*, *p*
 Performance: (sim.), accel. (fast) gliss., cymb. susp. (nail) edge, low tom fingers (w. 2 hands) (slow) (slow), med. tom, (very slow)

60

Bb Cl.

VI.

Vla.

Vc.

Pno.

Perc.

(legno + crine) scroll

tip

(crine) MSP

SP

MSP

bridge

(M)* MSP

SP

MSP

(put the bow down) take the instrument w. 2 hands

gliss.

*slow bow, light pressure

waist

tailpiece

(pressure)

ord.

MSP

SP

MSP

scroll

(legno + crine) frog

tip

(M)* MSP

SP

MSP

bridge

(legno + crine) d.l.c. (end of strings)

(put the bow down)

SP

(8^{va}) MSP

bridge

d.l.c. (end of strings)

frog

(end of strings)

finger follows the bow

bridge

(M)* MSP

SP

MSP

bridge

d.l.c. (legno + crine)

tip

(end of strings)

bridge

(crine) MSP

N.

ST

(pressure)

*frog - vertical bow slow, slight cracks

approx.

(L.v)

p

(in the piano)

keys (side)

(en dehors)

(slow) → (fast)

voice

blow into the strings

"mf"

"f"

"mf"

keys (side)

(knuckles)

keys (side)

side

(knuckles)

keys (side)

side

bass drum

(palm) → finger (pressure) → ord.

(+brush)

take bow

vibraphone

(motor off)

arco

low tom

(palm) → finger (pressure)

ppp

pp

mp

Leg.

take the instrument w. 2 hands *blow into holes*

ord.

take the instrument w. 2 hands *blow into holes*

Bb Cl.

65

"mf" (lateral motion) *"f"*

"f" (lateral motion)

pp

VI.

(effect) *f* hole (rotating motion) (sim.)

(take bow)

MSP

take the instrument w. 2 hands (put the bow down)

voice *f* hole (rotating motion)

Vla.

"f"

f hole (rotating motion) (sim.)

(effect) (take bow)

voice *f* hole (rotating motion) (sim.)

SP

"f"

pp (scroll) (legno + crine) frog tip

voice *f* hole

mf

p (⊕ sempre) (Al Dito) MST

Vc.

(⊕ sempre) (legno + crine) jet.

voice *f* hole

mf *p* *"f"* *p*

ric. MST (crine) MSP

bridge d.l.c. (end of strings) (M) (come prima) SP

pp

voice *f* hole

"f" *p*

ric. MST

Pno.

"f"

(filter resonance) (raise progressively) *pppp* *pp*

"mf" (sim.)

3rd Ped. (♩) (sempre)

Perc.

vibraphone *pp* (palm) (effect: air + ◇) rub

arco *pp*

finger *ppp* (♩) (sempre)

(fast) motor on (slow) (med.)

pp (palm) (effect: air + ◇) rub

En calmant

Calme ♩ = 56

G Dans la résonance

70 → ord.

Bb Cl. (7) take the instrument w. 2 hands blow into holes (lateral motion) "mf" mp

VI. (take bow) (M) MSP SP MSP (put the bow down) take the instrument w. 2 hands (effect) (rotating motion) voice SP "f" back tap. p

Vla. (MST) (sound + air) bridge (MST) SP MSP₃ gliss. p scroll (legno + crine) frog tip bridge (legno + crine) end of strings d.l.c. pp (appena)

Vc. ric. (M) MSP SP MSP bridge d.l.c. (legno + crine) end of strings Vc. MSP (Al Dito) brushed (legno + crine) (sim.) (crine) (sound + air) .III pp

Pno. (pppp) "f" (pppp) pp keys (surface) (N.) (side) "f" (side) keys (surface) (surface)

vibraphone Perc. (voice) Blow (nail) finger ppp (effect: air + ◇) pp (palm) (motor) (pppp) (slow)

(Leo) (sempre)

blow into holes

blow into holes

76

Bb Cl. *f* *p* sh.. *f* *mf* (sim.)

Vl. voice blow into f hole *f* (mouvement rotatif) back tap. *p* (take bow) bridge voice bridge voice (sim.) bridge voice (sim.)

Vla. (♯ sempre) (legno + crine) brushed *p* (sim.) bridge *mp* (M) SP *p* voice blow into f hole *f* bridge *f* voice (sim.) bridge *f*

Vc. (♯ sempre) jet. MSP brushed *mp* *p* (sim.) bridge *p* voice blow into f hole *f* bridge *f* voice (sim.) bridge *f*

Pno. side keys (surface) (N.) (in the piano) nail "tap" keyboard cover (closed) (open) side (keys) side keys (side) (side) (side) (side) *f* *pp* *mp* *f* *mf* (side) (side) (side) (side)

Perc. (Led.) (sempre) bass drum (brush) (palm) (brush) (hold) vibraphone (nail) finger *pp* (Led.) (sempre) (motor) → (med.) bass drum Blow (brush) *f* *p* *ff* vibraphone Blow (effect & air +) *pp* rub (palm)

Calme ♩ = 56

En calmant ----- Calme ♩ = 56

Très animé ♩ = 80

En calmant

Bb Cl. 81 *f* Sh... *pp* *f* *f* *mf* *pp*

VI. *pp* *f* *f* *f* *mf* *p* *pp*

Vla. *mf* *pp* *f* *fp* *f* *mf* *p* *pp*

Vc. *p* *f* *f* *mf* *f* *mf* *p* *pp*

Pno. *f* *ff* *mf*

Perc. *f* *f* *f* *ppp*

Annotations: (M) SP, (8va) (♯♭), voice, bridge, (legno + crine), MST, ric., (crine) (sound + air), (♯) (sempr), (Al Dito) MST, d.l.c, (side) (knuckles), (L.v), (side), (keys), N., (surface), (Lea.) (sempr), (motor) → (slow), (Hold), (med.), motor off, motor on (slow), vibraphone, arco, fingers

16 **I Lointain**

Bb Cl. 86

f free, with variations

x5 - 6

1. 3. 5.

2. 4.

(repeat freely)

dim.

ppp

VI.

MST (Al Dito)

take the instrument w. 2 hands

f (rotating motion)

x5

free, with variations

2. 4.

(repeat freely)

tune down IV to f# (progressively)

dim.

ppp

Vla.

MST (Al Dito)

scroll (legno + crine) frog

tip

x3

(tip) frog

(repeat freely)

dim.

ppp

Vc.

bridge

MSP (+ legno ad lib.)

MST

x4 - 5

(sim.)

(repeat freely)

dim.

ppp

Pno.

keys (surface)

keys (surface)

mf

(side)

free, with variations

(side)

(side)

(side)

x5

side

1. 3. 5.

2. 4.

(repeat freely)

dim.

ppp

Perc.

1. 2. bass drum

3. 4. low tom

5. med. tom

(♩) (sempre)

x5

(brush)

(palm)

(sim.)

1. 3. 5.

2. 4.

(repeat freely)

dim.

ppp

vibraphone

(slow) → (fast)

attaca

IV

Souffle et impact ♩ = 56

90

squeeze bell between legs

-----> ord.

poco rit. a tempo

poco rit. a tempo

(8)

Bb Cl.

VI.

Vla.

Vc.

Pno.

Perc.

(sempre)

corner inf.

bridge

waist

bridge

MSP

SP

bridge

pizz. (nail)

III finger

pp

f

f

pp (l.v)

bridge

waist

bridge

voice

(nail)

body

frog, vertical bow

d.l.c. (end of strings)

(near the bridge)

(nails)

arco IV

d.l.c. (end of strings)

corner inf.

bridge

waist

bridge

blow into f hole

mp

f

f

pizz. (nail)

pizz.

(l.v)

p

p

(arco vert.)

bridge (side)

(Lh)

bridge (side)

body

bridge (side)

(Lh)

arco MSP

arco ord.

III

(sotto tasto) MST

body tap.

pp

bridge

waist

bridge

side

1.2.3.

body

bridge (side)

(Lh)

arco

MSP

arco ord.

III

body tap.

(sotto tasto)

pp

mf

f

f

pizz.

(l.v)

pp

pp

keyboard cover

centre

edge

centre

edge

(w. 2 hands)

(open)

side

ff (knuckles)

(in the piano)

low tap.

ppp

pp

centre

edge

(w. 2 hands)

(closed)

mp

ff

f

ppp

(closed)

p

pp

3rd Ped.

f

3rd Ped.

f

3rd Ped.

ff

3rd Ped.

mf

vibraphone

Blow (voice)

low tom

centre

fingers

edge

nails (shell)

Blow*

susp cymb.

arco

(l.v)

susp cymb.

arco

(l.v)

mf

(slow)

(take bow)

(fast)

mf

(hold) poss.

(* on the skin)

→ squeeze bell between legs - - - - - → ord.

J **Légèrement agité**

Bb Cl. (voice) *pp* *pp* *mp* *mf* *pp* (appena)

VI. arco *mp* *mf* *mp* *mf* *f* *mf*

Vla. d.l.c. (near the bridge) (sim.) *p* *pp* *mp* *f* *p* *mf* *pp* (appena) dolce

Vc. nails IV (MST) *pp* *p* *pp* *f* *mf* *mf*

Pno. *p* *ppp* *pp* *f* *ff* *mf* *ppp*

Perc. bass drum (palm) *ppp* susp cymb. arco *pp* bass drum (brush) *pp* vibraphone (nail) *pp* susp cymb. arco *mf* susp cymb. center *pp* edge *pp* (palm) rub *ppp* (w. 2 hands)

Annotations: bridge, MSP, SP, gliss., (sim.), *start the trill-gesture, keyboard cover (w. 2 hands), (closed), (palm), (in the piano), gliss., (w. 2 hands)

102

Bb Cl. *mp* *p* *mf* *pp*

VI. *gliss.* *mp* *pp* *mf* *pp* *mf* *mp*

Vla. *mp* *(p)* *(p)* *mf* *pp* *mp* *pizz. mp* *mp*

Vc. *p* *p* *mf* *mf* *p* *pp* *pizz. mp* *mp*

Pno. *(in the piano)* *ppp* *pp* *ppp* *ppp* *ppp*

Perc. *(Tbd.) (sempre)* *susp cymb. arco* *p* *susp cymb. (nail) (hold) scratch* *(p)* *cymb. susp. nails edge centre* *ppp* *ppp* *bass drum*

Detailed description of the musical score: The score is for measures 102-108. It features five staves: Bb Clarinet (Bb Cl.), Violin I (VI.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.), plus a Percussion (Perc.) staff at the bottom. The Bb Cl. part starts with a 4/4 time signature and includes dynamics *mp*, *p*, *mf*, and *pp*. The VI. part includes *gliss.*, *mp*, *pp*, *mf*, and *pp*, with performance instructions like 'bridge' and 'MSP'. The Vla. part includes *mp*, *(p)*, *(p)*, *mf*, *pp*, *mp*, and *pizz. mp*. The Vc. part includes *p*, *p*, *mf*, *mf*, *p*, *pp*, *pizz. mp*, and *mp*. The Pno. part includes *(in the piano)*, *ppp*, *pp*, *ppp*, and *ppp*, with instructions like 'keys', 'nails scratch', 'gliss.', and '8vb'. The Perc. part includes *(Tbd.) (sempre)*, *susp cymb. arco* *p*, *susp cymb. (nail) (hold) scratch* *(p)*, *cymb. susp. nails edge centre* *ppp* *ppp*, and *bass drum*.

107 (bell) (instrument direction) (towards the cello)

K

10

Bb Cl.

(voice) *mf* *mp* *pp* *f*

VI.

bridge MSP SP *pp* *p* *mp* *pp* *p* *p* *p* *p* *p* *f* *ff*

*continue the gesture

Vla.

bridge MSP SP *pp* *p* *mp* *pp* *p* *p* *p* *p* *p* *p* *ff*

voice ff.. (appena)

Vc.

arco bridge MSP SP *pp* *p* *pp* *mf* *f* *p* *p* *f* *f*

(appena) (MST) (body) (sotto tasto) (MST) (side) (arco vert.) (body) (sotto tasto) (MST) (sim.) (lv)

*double contact: body+fingboard

Pno.

ppp *pp* *ppp* *f*

voice

blow into the strings

Perc.

med. tom (palm) *p* *p* *mp* *f*

blow

bass drum (palm) *p* *mp* *f*

blow

bass drum rub (voice) *mp* *f*

susp cymb. Blow

ord. *---* → (towards the cello) *---* → *ord.* *---* → (up) *---* → (stand up)

Bb Cl.
 III *f* → *f* *pp* → *mf* → *p* *f* → *p* → *mf* → *f* → *p* → *molto f* → *pp*

VI.
 MSP 3 SP bridge *f* MSP bridge *p* → *pp* waist voice blow into f hole tap. *f* bridge *mf* voice (sim.) *f* bridge *f*

Vla.
 MSP 3 3 bridge *f* MSP bridge *p* waist voice blow into f hole tap. *f* arco bridge *mf* voice (sim.) *f* bridge *f*

Vc.
 bridge (side) (arco vert.) *mf* body tap. *f* pizz. (put the bow down) L.v (sempre) (w. 2 hands) tap. *p* (sotto tasto) N. MST (body) *p* → *mf* → *p* → *f* (sotto tasto) N. MST (body) *p* → *mf* → *p*

Pno.
 (L.v) *mf* *pp* (in the piano) (sempre) *ppp* voice blow into the strings 3 *f* voice (sim.) *f* sh. *f*

Perc.
 susp cymb. (hold) centre (nail) scratch (pp) edge gliss. → (go to piano) Piano in the piano (sempre) soundboard (knuckles) side *p* voice blow into the strings 3 *f* voice (sim.) *f* (hands) *ppp* * low strings *ppp* → *f* *ff.* *mp* *ppp* → *f* *ff.* *f*

Bb Cl.
116 (standing) → (turn) (bell) → (in the piano) → ord. (7) (bell) → (turn) → (bell) → (towards the viola) (11)
Dynamics: *p*, *mf*, *pp*, *mp*, *mf*, *p*

VI.
like an echo of the cello
bridge
Dynamics: *dolce p*, *p*, *p*

Vla.
like an echo of the cello
bridge
Dynamics: *dolce p*, *p*, *mf*, *p*

Vc.
pizz. *mf* (sonore) non arp. tap. *mp* body (sotto tasto) ST N. pizz. *mf* tap. *p* body *mf* blow pizz. *f* body *mf* pizz. *mf*
Dynamics: *mp*, *mf*, *p*, *mf*, *p*, *mf*, *f*, *mf*, *mf*

Pno.
blow into the strings voice
Dynamics: *mf*, *pp*, *ppp*, *ppp*, *f* (8va), *mf*, *ppp*, *pp*

Piano Perc.
bar/frame *p* (nail) *ppp* poss. (nail) *ppp* (nail) *ppp* voice soundboard *p* tap. bar/frame *p* (nail) *ppp*
Dynamics: *ppp*, *ppp*, *ppp*, *f*, *p*, *ppp*

122 **Animer** (turn) (bell) (in the piano) → (+voice) M **Plus décidé**

Bb Cl.
p
mf
p
p < *mp* > *pp*

VI.
p < *pp* > *p*
pp
p
p
p
 (voice)
p
 waist tap.
p

Vla.
p
pp
p
f
p
pp

Vc.
 (result)
f (bien sonore)
f tap. (body)
p (body)
f (body)
 (sotto tasto) MST + N. (sotto tasto) MST + N. (body) pizz. (body) *p* (body)
f (body)
p (body)
f (body)
p
 body

Pno.
 (in the piano)
p
ppp
ppp
f (L.v.)
 in the piano
 (nail) ---
 (nail) ---
pp
 (8vb)

Piano Perc.
 (Perc.) (sempre) (nail) ---
ppp
mf
 (nail) ---
ppp
mf (soundboard)
 (nail) ---
ppp
 (nail) ---
ppp
 (nail) ---
ppp
 (nail) ---
ppp
 (fingers on string)

Libre, Quasi cadenza

N Respiré, vibrant *animer peu à peu* *accel.* $\text{♩} = 76$
(go back to pos. ord.) 1. voice → (pos. ord.) 1. voice

Bb Cl.

pp (appena)

2. cl. (freeze !)

cresc.

VI.

pizz. arco 3

pp (appena)

(arco) waist bridge (p) (inhaled) ↓ (exhaled)

body tap. p cresc.

2. (freeze !)

Vla.

3 (appena)

pp

(arco) waist bridge (p) (inhaled) ↓ (exhaled)

body tap. p cresc.

2. (freeze !)

Vc.

(result) (free)

body f

"f" (meno f)

body (sotto tasto) MST (l.v) N. tap. (l.v) N. (sotto tasto) MST

body (p) (inhaled) ↓ (exhaled)

voice (p) (inhaled) ↓ (exhaled)

N. MST N. MST N. MST N. MST

p "f" p "f" p "f" cresc.

(freeze !)

Pno.

p

(l.v)

ppp

ppp

pp

ppp

cresc.

(sub.) (ped.) (sempre)

8vb

Piano Perc.

(nail) 3 3

ppp

ppp

1. (fingers on string) p

soundboard nails

voice (p) (inhaled) ↓ (exhaled)

2. scratch

2. cresc.

(freeze !)

V

Mouvements de respiration ♩ = 56

Respiré, vibrant

Subitement animé

Respiré, haletant ♩ = 80

135 (pos. ord.) squeeze bell between legs (bell) (up)

Bb Cl. *pp* *f* *pp* *p* *mf* *f* *f*

VI. *pp* *p* *mf* *pp* *p* *mf* *f* *ff*

Vla. *pp* *p* *mf* *pp* *p* *mf* *p* *f* *f* *f*

Vc. *p* *mf* *pp* *pp* *mf* *p* *f* *f* *f*

Pno. *pp* *p* *ppp* *p* *mf* *f* *f*

Piano Perc. *p* *f* *pp* *p* *mf* *f*

voice, bridge, corner, inf., Sh..., ff., L.H. tap., (arco) waist, (arco) waists, (sempre), blow into f hole, (bridge), (voice) (up), in the f hole, (body), (voice) (up), in the f hole, (voice) (inhaled), (exhaled), (legno + crine) jet., (bridge), (voice) blow into f hole, (bridge), (voice) towards the strings, (bridge), (voice) (side), (open), (closed), (in the piano), keyboard cover, (tap.), (intérieur), (ped.) (sempre), (side), (w. 2 hands), (open), (side), (N.), (side), (side (keys)), (3rd Ped.), (tap.), (rub), (fingers), (voice) blow into the strings, (soundboard) rub nails, (voice) (inhaled)*, (exhaled)**, (soundboard), (soundboard), (voice) blow into the strings, (soundboard) nails, (bar/frame), (pp), (rub) nails, (sim.), (p), (bar/frame), (mf), (f)

*nose **on low strings

141 voice

Bb Cl. Sh... *p* (freeze!) Sh... *mp* *p* *mp* *pp* *p* (freeze!)

VI. voice (sim.) waist (inhaled)* → (hold) (exhaled) (inhaled) "f" *p* *mp* *pp* (freeze!) bridge *mp* *p* *mp* *pp* *p* (freeze!)

Vla. voice (sim.) waist (inhaled)* → (hold) (exhaled) (inhaled) (put the bow down) take the instrument w. 2 hands "f" *p* *mp* *pp* (freeze!) voice (sim.) waist blow into f hole *mp* *pp* *p* (freeze!)

Vc. bridge (inhaled)* (exhaled)* (inhaled)* → (hold) (exhaled) (inhaled) voice (sim.) (arco vert.) bridge (side) "f" *pp* *mp* *pp* (freeze!) *p* *mp* *pp* *p* (freeze!)

*nose *mouth *nose

Pno. voice (exhaled)* (inhaled)* → (hold) (exhaled) (inhaled) "f" *mf* *mf* *p* *mf* *p* *mp* *pp* *p* (freeze!)

(side) (side) (side) (side) (side) (side) (side) (side)

(surface) (surface) (surface)

Piano Perc. voice (inhaled)* *nose (exhaled)** ** on low strings (sim.) → (hold) (sim.) voice *pp* (freeze!) (sim.) voice *pp* (freeze!)

"mf" (rub) nails soundboard (sim.) bar/frame *pp* (freeze!) soundboard (sim.) bar/frame *p* soundboard bar/frame *mp* *pp* *p* (freeze!)

147 O En animant 27

Bb Cl. *mf* *pp* *nose* *cresc.* *mf* *ff* *blow into holes* *(lateral motion)* *dim.* *En calmant* *p*

VI. *mf* *blow into f hole* *voice* *waist* *pp* *cresc.* *mf* *(hold)* *voice (sim.)* *sh..* *ff..* *waist* *dim.* *waist* *p*

Vla. *voice* *SP* *(effect)* *(en dehors)* *rotating motion* *mf* *voice (hold)* *voice* *SP* *rotating motion* *mf* *ff* *blow into f hole* *dim.* *back tap.* *waist* *voice* *ff*

Vc. *voice (sim.)* *mf* *bridge* *(side)* *tap.* *pp* *(sotto tasto)* *MST* *N.* *mf* *bridge* *(side)* *tap.* *mp* *(sotto tasto)* *MST* *N.* *mf* *(hold)* *mf* *body* *(put the bow down)* *dim.* *p*

Pno. *(exhaled)* *N.* *mf* *(side)* *mf* *(surface)* *(L.v)* *mf* *(side)* *dim. (side)* *mf* *N.* *mf* *N.* *keys (surface)* *N.* *mf* *keys (surface)* *N.* *mf*

Piano Perc. *voice (sim.)* *mf* *blow into the strings* *voice* *ff*

Annotations: *soundboard*, *bar/frame*, *go back to percussions*

Bb Cl.

f

blow into holes

slide on keys (finger)

(lateral motion)

3. → (stand up) ✂ → (go out of stage) ✂

(repeat freely)

VI.

take the instrument w. 2 hands
(put the bow down)

(effect)

f

(rotating motion)

tap.

back → body

5. → (stand up) ✂ → (go out of stage) ✂

Vla.

(effect)

f

(rotating motion)

blow into f hole

voice

back → body

4. → (stand up) ✂ → (go out of stage) ✂

Vc.

pp

tap.

N. (sotto tasto) MST

1. voice

blow into f hole

f

6. x4

(sotto tasto) MST

N. (sotto tasto) MST

(repeat freely)

6. x2

N. MST → (freeze !)

N. MST → (freeze !)

Pno.

mf

keys (surface)

(side)

N. (repeat freely)

6. x4

centre → edge

ppp

keyboard cover (repeat freely)

1. x2

keyboard cover (open) (Hold) (almost closed)

freeze !

Perc.

1. 3. vibraphone *ppp* (palm) (effects: air +)

2. 4. skin (free mix) (* on the skin)

Blow (palm)

Blow (palm)

(sim.)

(ad. lib.)

5. x3

(repeat freely)

ppp

(fast) → (slow)

Martin Loridan

Un eco di soffio II
Pour clarinette et piano résonnant

(2019)

Durée: 30 min. c.

Instruments

Clarinete Basse (mouvement II – III – IV)

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

Piano à queue (préparé, voir ci-dessous)

Accessoires

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

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

Optionnel : extension de pédale (voir ci-dessous)

Préparation du piano :

Les touches suivantes sont bloquées (placer des objets de dimensions adéquates sur les touches et fermer le couvercle du clavier)



Préparation des cordes :

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



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

Préparation de la clarinette en Sib :

Le trou suivant est bloqué à l'aide d'une boule Quies afin de permettre l'exécution des dyads (V)



Interprétation

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

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



(extension de pédale)

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

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



Notation

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

db : dans le bec

hdb : hors du bec

« astma » : simuler une difficulté asthmatique respiratoire

Ped. contrôle de la pédale

Vib. On/vib. Off : allumer/eteindre le vibreur

I

Static
(tête en bas, mains sur le piano) (relever tête)

Piano

Vib: on - vitesse 1

Couvercle fermé
(3 touches bloquées)

And. (lent) ——— (tenir)

7 - 8" 4 - 5" (ouvert)

clavier (ouvrir)

And.

4 - 5" 7 - 8"

clavier (ouvrir) *And.*

accel.

clavier (ouvrir) (tenir) 4 - 5" 7 - 8"

And. ◇ (étouffoirs) (lent) (tenir)

♩ = 66

Petit couvercle (piano)

(à deux mains) (perc. poing)

(ouvrir légèrement puis fermer) Petit couvercle (piano) (ouvrir) (fermé) (sim.)

7 - 8" (ouvert)

Petit couvercle (piano)

(perc. poing)

(fermé) (ouvert) (ouvert)

And.

Dans le piano

petite corde

barre en métal

(pizz. ongle/plectre)

(perc. baguette)

petite corde

7-8"

f

f

f

(Ped.)

Detailed description: This musical staff shows a sequence of notes. The first three notes are marked with a diamond and an accent (>), with the instruction '(pizz. ongle/plectre)' below them. The first note has a dynamic marking of **f**. The fourth note is marked with a diamond and an accent (>), with the instruction '(perc. baguette)' below it, and a dynamic marking of **f**. A slur covers the first four notes, with '(Ped.)' written below. The fifth note is marked with a diamond and an accent (>), with a dynamic marking of **f**. A slur covers the fifth and sixth notes, with '(Ped.)' written below. The seventh note is marked with a diamond and an accent (>). A dashed line above the staff indicates a duration of 7-8".

barre en métal

petite corde

ff

f

f

ff

(Ped.)

Detailed description: This musical staff shows a sequence of notes. The first note is marked with a diamond and an accent (>), with the instruction 'barre en métal' above it, and a dynamic marking of **ff**. The second note is marked with a diamond and an accent (>), with a dynamic marking of **f**. A slur covers the second and third notes, with '(Ped.)' written below. The fourth note is marked with a diamond and an accent (>), with a dynamic marking of **f**. The fifth note is marked with a diamond and an accent (>), with a dynamic marking of **ff**. A slur covers the fifth and sixth notes, with '(Ped.)' written below. The seventh note is marked with a diamond and an accent (>). A dashed line above the staff indicates a duration of 7-8".

poco accel.

Vib: off

15"

ff

Detailed description: This musical staff shows a sequence of notes. The first three notes are marked with a diamond and an accent (>), with the instruction 'poco accel.' above them. A slur covers the first three notes. The fourth note is marked with a diamond and an accent (>), with a dynamic marking of **ff**. A slur covers the fourth and fifth notes. The sixth note is marked with a diamond and an accent (>). A dashed line above the staff indicates a duration of 15".

Vib: on

(Vib: ad lid changer les vitesses)

Vitesse 1

Prendre Clarinette Basse
(bec enlevé)

(tenir)

Detailed description: This section contains performance instructions and a timing diagram. The instructions are: 'Vib: on', '(Vib: ad lid changer les vitesses)', 'Vitesse 1', 'Prendre Clarinette Basse (bec enlevé)', and '(tenir)'. A horizontal line represents a timeline with a vertical tick mark corresponding to the '(Vib: ad lid changer les vitesses)' instruction. A slur below the line starts at the beginning and ends at the tick mark, with '(Ped.)' written below it. A smiley face (☺) is positioned below the line between the start and the tick mark. Another smiley face (☺) is positioned below the line after the tick mark. A final smiley face (☺) is positioned below the line at the end, with '(tenir)' written to its right.

II

♩ = 66 c.

(tap. piano) (souffle) ---
(poing)

vib. off

Calme, récité

siffl. ---
db

(tap. piano)

Cl. Basse
(bec enlevé)

Musical notation for measures 1-4. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *p*, *mf*, and *mp*. Articulations include *Red.* (sempre), *(bas, sombre)*, *(sim.)*, *(lointain)*, and *(tap. piano)*. There are also markings for *siffl.* and *db*.

Calme, récité

Plus animé

siffl. ---
db

Musical notation for measures 5-10. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *p*, *mf*, and *mp*. Articulations include *(tap. piano)*, *(plus présent)*, *(sim.)*, *(lointain)*, and *(tap. piano)*. There are also markings for *siffl.* and *db*. A *succion* marking with a triplet is present at the end.

→ succion
3

Calme, récité

siffl. ---
(modif filtr. libre)

siffl. ---

siffl. ---

siffl. ---
(dans le piano)

chant ---
db
+ spectre libre

Musical notation for measures 11-16. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *p*, *mf*, and *f*. Articulations include *(libre)*, *(bas, sombre)*, *(sim.)*, *(générer résonance)*, *(libre)*, and *(8vb)*. There are also markings for *siffl.* and *db*.

Plus vite

(tap. piano)

(dans le piano)

(tap. piano)

Musical notation for measures 17-20. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *p*, *mf*, and *f*. Articulations include *(tap. piano)*, *(dans le piano)*, *(tap. piano)*, *h.*, *db*, *(profond, riche)*, and *(sim.)*. There are also markings for *Red.* and *3*.

Mécanique

(tap. piano)

Musical notation for measures 21-23. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *p*, *f*, *ff*, and *cresc.*. Articulations include *(tap. piano)*, *(tap. piano)*, *h.*, *tongue ram* (oss. tromba), *ff* *tongue ram*, and *2. tromba*. There are also markings for *Red.* and *(sempre)*.

Animé

Musical notation for measures 24-27. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *f*, *p*, *f*, *f*, *ff*, and *ff*. Articulations include *(r)ho*, *h.*, *tongue ram*, *tromba*, *h.*, *rh.*, *mf* *cresc.*, and *3*. There are also markings for *72 c.* and *76 c. accel.*

Haletant

♩ = 84 c.

♩ = 110 c.

Très haletant

♩ = 84 c.

2. accel. ---
2. succion

Musical notation for measures 28-31. The staff shows a sequence of notes with various dynamics and articulations. Dynamics include *f*, *ff*, *f*, and *mf*. Articulations include *ch..*, *(r)ho*, *ch..* (chi) *rh.*, *mf* *cresc.*, and *3*. There are also markings for *84 c.* and *90 c.*

2 Calme, récité *siffl.* ----- **Animé** ♩ = 90 c. **En calmant** x3 -----

33 *db* *p* <> <> <> <> (son mat) *f* (r)ho > (medi., riche) (arti. diaphragme) 3 3 3 3 (aigu) 3. dim. *p*

37 **Très animé** ♩ = 100 c. *succion* -----

(r)ho *ff* sub. > *tongue ram* *f* 2.(+growl) *rh..* *ff* *tongue ram* *ff* (libre) *succion* -----

41 **En calmant** *rall.* ----- ♩ = 72 c. **Calme, récité** -----

(h)o > *dim.* *ch..* *(h)o* *p* *asthma-* (libre) ----- *(écho)* 3 *siffl.* ----- *p* *siffl.* ----- *p* -----

46 *siffl.* ----- *succion* *siffl.* ----- *chant* ----- *+siffl.* *hdb* ----- *(tap. piano)* *db* ----- *hors de la clarinette* *chant* ----- *+siffl.*

ossia: siffl. seul ----- *(profond, riche)* -----

51 *siffl.* ----- *db* ----- *vib. on* (tap. piano) ----- *(tap. piano)* ----- *vib. off* (résonance) -----

(modif filtr. libre) ----- *(main)* *p* ----- *mf* ----- 1. (mettre le bec) 2. (poser cl.)

54 *vib. on* ----- **Dans le piano** ----- *barre en métal* ----- *f* ----- *(perc. baguette)* ----- *petite corde* ----- *p* ----- *f* -----

(prendre baguette + plectre) ----- *(Red.)* ----- *(Red.) (sempre)* ----- *(pizz. ongle/plectre)* -----

60 *barre en métal* ----- *f* ----- *p* ----- *petite corde* ----- *barre en métal* ----- *f* ----- *gliss.* ----- *petite corde* ----- *f* ----- *gliss.* ----- *barre en métal* ----- *(p)* ----- *ff* -----

65 ----- 20 - 25" (mélange libre) ----- *a) petite corde* ----- *f* *accél.* ----- *b) barre en métal* ----- *c) petite corde* ----- *gliss.* ----- *barre en métal* ----- *vib. off* ----- 7-8" ----- *vib. on* ----- *ff* ----- *Prendre cl. basse*

III

♩ = 69 c.

vib. off
(apparaît progressivement dans la résonance)

Cl. basse

vib. on
(prendre cl. basse)

(air) → (son)
(noyé)

pp

(air) → (son)

(filtration spectrale libre)

(*ℓ*ed.)

(*ℓ*ed.) (sempre)

5 (respiration circulaire)

3 3 → (growl) → ord. 3

p *smorz.* *mp*

10

3 5 6 (+ voix) → z libre

pp *mp* *f* *pp* (dans la résonance)

15

3

p

18

(libre)

5 (librement articulé)

pp *p* *pp*

22 open slap.

(librement articulé)

p (dans la résonance)

5-6 (air à distance du bec, libre)

sonore

25 open slap.

f *pp* (dans la résonance)

sonore *pp*

(air à distance du bec, libre)

2 (dents sur anche) ----- (dents sur anche) **Plus vite**

28 open slap. (dans la résonance) (mf) 5-6 → battements (voix) lent → rapide

f *p* (l.v) sonore (air à distance du bec, libre) *mf*

31 (dans la résonance) 5-6 open slap. → battements (voix) lent → rapide open slap. (l.v)

f *pp* *f* *ff* sonore (air à distance du bec, libre) sonore (air à distance du bec, libre)

34 → battements (voix) lent → rapide → battements (voix) lent → rapide rapide

pp *mp* *pp* *mf* (l.v)

38 (dents sur anche) ----- (mf) x3 (librement articulé) 2.

open slap. (dans la résonance) *f* *p* sonore (air à distance du bec, libre) *pp* (écho)

41 → battements (voix) lent → rapide → battements (voix) lent → rapide vib. on (prendre baguette)

pp *mp* *mf* (enchaîner sub. poss.)

Dans le Piano

barre en métal (baguette) *f* *f*

(enchaîner sub. poss.) Cl. B vib. off vib. on

(dans la résonance) *pp* (dans la résonance)

Dans le Piano

barre en métal (baguette) *f* *f* attacca

IV

Recitativo ♩ = 63 - 66

vib. off



Cl. B

Musical staff 1: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *pp espr.* (ped.) (sempre), *p*. Performance instructions: *(dans la résonance)*, *p*. A large slur covers the notes from G4 to C5.

Musical staff 2: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *p*, *p*, *mp*. Performance instructions: *(voix)*, *(air) → (son)*, *(voix)*, *+ spectre*. A large slur covers the notes from G4 to C5.

Musical staff 3: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *pp*, *p*, *pp*. Performance instructions: *(voix)*, *(voix)*. A large slur covers the notes from G4 to C5.

Plus animé

Musical staff 4: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*, *mp*, *cresc.*, *mf*. Performance instructions: *(cl.)*, *(voix)*, *(voix)*, *(voix)*. A large slur covers the notes from G4 to C5.

Musical staff 5: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p sub.*, *pp poss.*, *p*, *mf*, *f*, *pp*, *pp poss.*. Performance instructions: *(ossia: loco)*, *8va*, *(dans la résonance)*, *vib.*, *slap.*, *8va*. A large slur covers the notes from G4 to C5.

Musical staff 6: Treble clef, common time. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: *p*. Performance instructions: *(8va)*, *(l.v)*. A large slur covers the notes from G4 to C5.

Légèrement animé

24 (dans la résonance)

Notes: *p*, *p*, *mf* (libre, riche), *p*

(notes indicatives) (libre, riche) (notes indicatives)

29

Notes: *p*, *f*, *pp* (dans la résonance), *pp*

(notes indicatives) (notes indicatives)

33

Notes: *p*, *p*

(oscillation libre entre les 2 notes) (oscillation libre entre les 2 notes)

38

Notes: *p*, *p*

(il est possible de s'arrêter brièvement entre les dyads)

42

Notes: *p*, (voix), (filtr. spectrale), (voix)

emergences libres

47

Notes: *mf*, (bas, profond), *pp*, (meno *p*), *f*

(comme une respiration dense) (sim.) (tap. piano)

52

Notes: *p*, (bâchette), (poser clarinette basse), (faire le tour du piano), (ouvert)

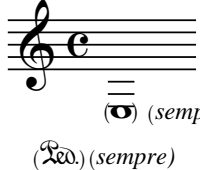
vib. on barre en métal vib. : changements vitesse libres Piano (grand couvercle)

prendre cl. sib (dans le piano)

V

Improvisation 1

(pavillon sur le cadre en métal dans le piano) 1'30" à 2'

Cl. Sib  *(sempre)* *(sempre)*

ad lib. ...

(coller/décoller le pavillon)

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

(générer une grande résonance)

Improvisation 2 (attacca) (dans la résonance)

(pavillon) → (public) → (piano)

souffler dans les trous ("guiro")

mélange libre

air à distance du bec *f* *f* (M) *mp*

(resserrer les effets/éléments)

Improvisation 1

(pavillon sur le cadre en métal dans le piano) 20-30"

ad lib.

(coller/décoller le pavillon)

Calme, suspendu

1 2

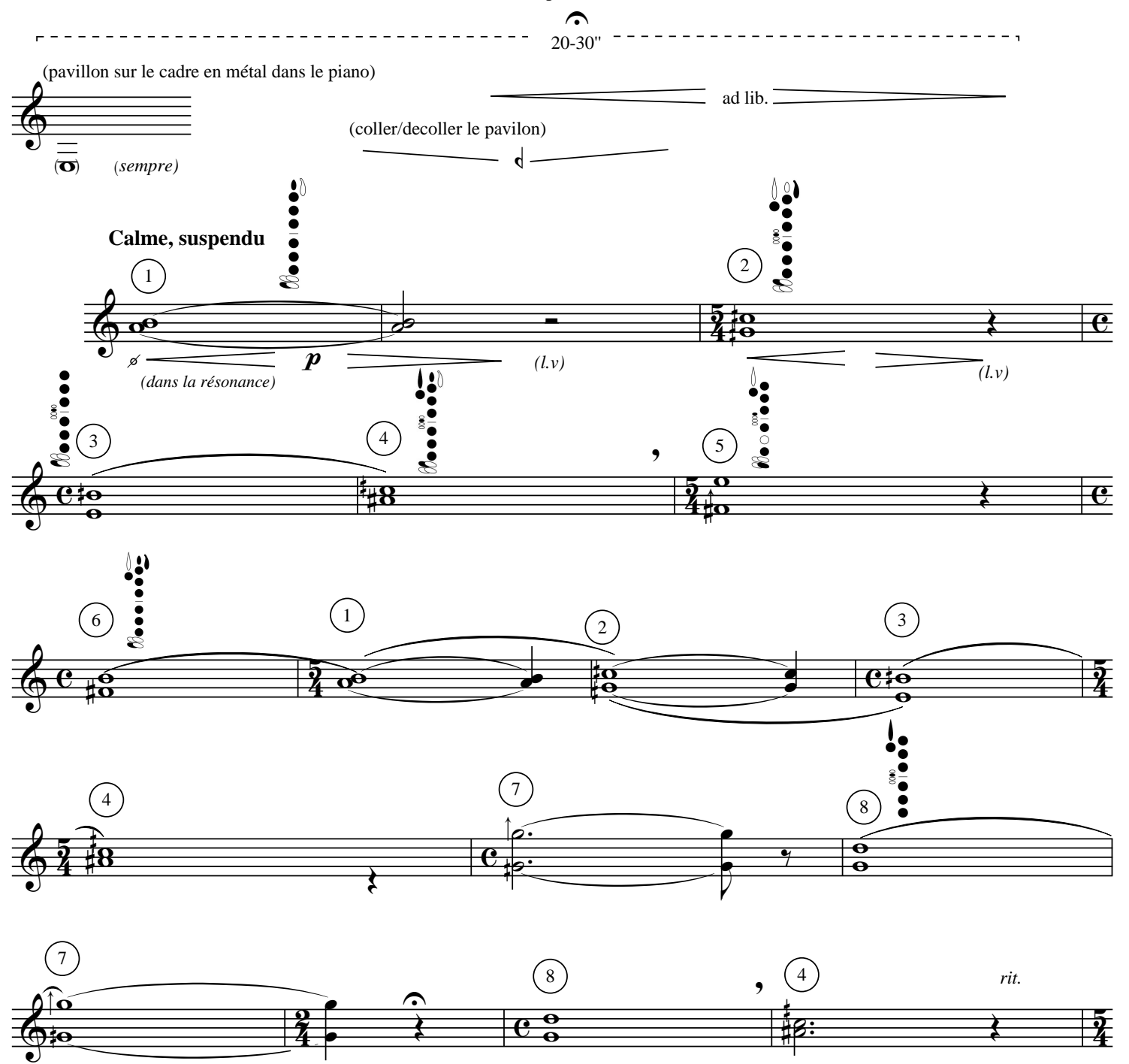
(dans la résonance) *p* (l.v) (l.v)

3 4 5

6 1 2 3

4 7 8

7 8 4 rit.



Musical staff with notes and circled numbers 1, 2, 3, 4.

Musical staff with notes and circled numbers 5, 6, 1, 4.

Piano
clavier (couvercle)
lever légèrement puis rebaisser
mf (faire sonner les touches bloquées)

Clarinette
(jeu à une main)
(voix) —
p (dans la résonance)

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

36 Vib. on (bec enlevé)

Clarinette

Vib. off

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

Piano

Fermer petit couvercle

Fermer grand couvercle

Vib. off (ouvrir légèrement puis fermer)

(Ped.) x 3/4

petit couvercle x 3 (ouvrir légèrement puis fermer)

Vib. on

Static

sortir de scène

Martin Loridan

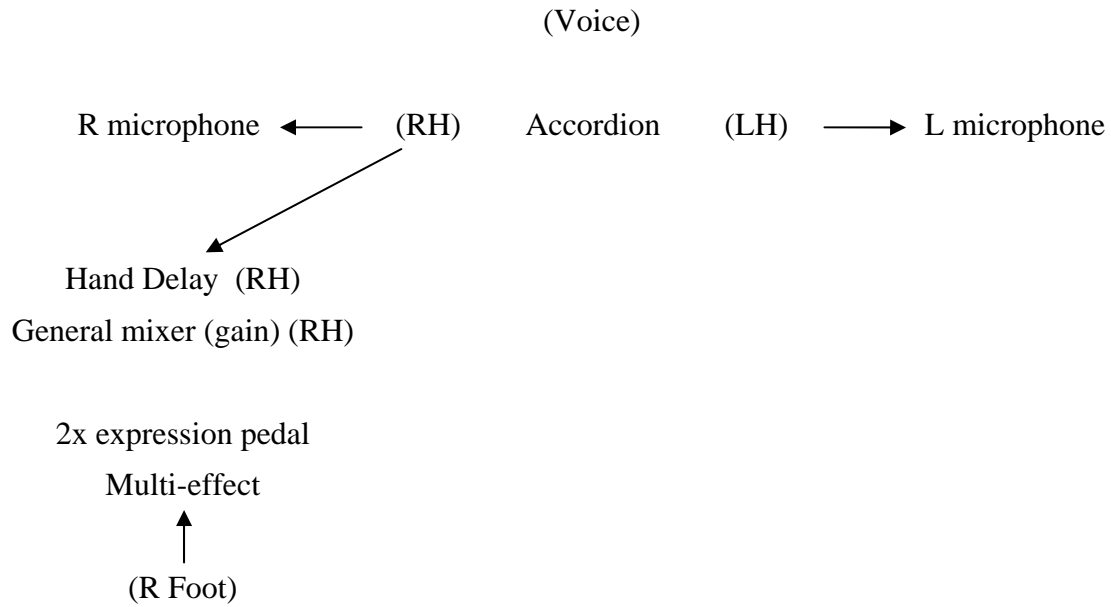
Tracer le Souffle

for Accordion and pedals

(2020)

Pour Luca Piovesan

Concert configuration



Effect setup 1

Tremolo	Whammy 1 (+ 2 8va / - 18va)	Rev 1
Looper	Rev 2	Whammy 2

Effect setup 2

Ring modulation	Whammy 1 (+ 2 8va / - 18va)	Rev 1
Looper	Rev 2	tremolo

Tracer le Souffle

Traces ♩ = 68 c.

Accordion

Microphone

Bellows

vol +

Air

p

Air

f

near L mic.

(1/2)

R2

W2

T. on

ped. clicks

5 **Parlando** ♩ = 74 c. **esitando**

rall. ----- (légèrement animé) rall. -----

(create accel/rall "speaking" phrases)

Air

mp

mf

f

f

mf

vol -

(slow)

(med.)

(slow)

(fast)

(very slow)

(very slow)

T. on

Sub. animé

10 Bellows (2-3-4-5)

Air

f

trace

p

(rich)

f

f

vol +

T. on

13 **Parlando** (légèrement animé)

(2-3-4-5) → (palm)

rall. -----

(create accel/rall "speaking" phrases)

Air

mp

mf

f

vol -

(very slow)

T. on

Sub. animé

16 Bellows

Air

f

(rich)

f

impulses

(freely)

(p)

(appena)

trace

(pp)

air button

air button

rall. -----

T. on

Respiré, légèrement animé

1. rit. ----- Parlando

Plus animé

DL-8 on (tape)

19

1. 2. (rich) *p poco* *mp* *R fist* *impulses* *rall.*

vol + (very slow) **T** **F** (appena)

Animé

Time

DL-8

(sim. freely)

accel. -----

Très animé

blow on mic

23

mf (freely) *molto* (short) *impulses* (short impro) 3/4" *mf/f*

air button (sim. freely) accel. trace

Respiré, légèrement animé (dans la trace)

♩ = 68 c.

Breath

(p)

poco rit. ----- a tempo

Breath

26

(rich) *mf* (slow) *poco rit.* *a tempo* *rall.* (slow)

DL-8 **T** on **T** (pp)(appena) (very slow)

Granulé, riche - en expansion

x5 accel. poco a poco

Animé ♩ = 78 c.

5"

29 w. 2 or 3 fingers (nails) (freely) (palm) (nails) (p) slow, 'grain' residues almost frozen full opening bellows 'residues'

pp *cresc.* *f*

Loop ● 3x overdub

4. **R 2 on** **W 2 on** **Loop II** **R 2** **W 2**

5. **W 2** (freely)

esitando

x3 accel. poco a poco

31 Bellows Keys Bellows Keys Bellows

(2-3-4-5) (1. nail) (2-3-4) (2-3-4-5 nails) Air

p *cresc. poco a poco* (close silently) "compress" spaces for friction

34 **Très animé** (short impro) **Calme, tremblant** vol +

Bellocs tap. freely mix

(fingers) (nails) (fingers) (1. nail) (pp) knee

knee (freely) (...)

ff *p* T. on

39 **Sonore et animé** rall. - - - -

mf *molto ff* *fff*

R fist impulses R fist impulses

T T

42 **Parlando** rit. - - - - a tempo **esitando** (2-3-4-5 nails) vol -

(p) (palm) (nails) (palm) (nails)

poco (ped. clicks)

(very slow) T Loop 5"

46 **Très animé** (dans la trace) (2-3-4-5) (fingers) (pp)

accel. - - - - DL-8 on DL-8 Time blow on mic (sim. freely)

(2-3-4-5 nails) f (short)

48 **Très animé** (dans la trace) DL-8 rall.

(2-3-4-5 nails) blow on mic (pp)

f ff impulses mf

W2 on W2 (1/2) Loop R 2 on

accel. ----- Très animé

51 (nails) perc. (dans la trace) *pp*

ff *mf* *R fist* impulses

R2 W2 (1/2)

Animé

54 perc. (dans la trace) *p*

ff *mf* *R fist* impulses

+ valve W2 (1/2)

Parlando

57 *p* *p* *pp*

mp Loop 5" Loop 3"

W2

Sub. animé

(2-3-4-5 nails)

62 DL-8 8" DL-8 2 actions perc. w. 2 hands

f *ff* (impro) cluster/air/perc. LH

W2 (freely) W2 (full)

Très animé

67 (1. nail) (dans la trace) Très animé (dans la trace) Suspendu vol - vol +

ff *p* *ff* *p* *ppp*

air button W2 (1/2) (full) (1/2) Loop

: -> poco vib. -> ord. : ||

Sub. animé
 70 (2-3-4-5 nails) → perc. (2-3-4-5 nails) → (bright)

f sub. low (med.)

W2 (1/2) (full)

Très animé 8" 2.5" (impro) → as fast as possible 6" 2.4" **Très animé** (2-3-4-5 nails) (1. nail)

mix elements and shorten traces (pp) grain/air mixed w. traces very fast air button

W2 (slow) (freely) (freely) (full)

Microphone 77 2 **En calmant** (mf) **Calme, tremblant** Bellows

Air ff mf knee R fist

(p) (1/2)

80 rall. a tempo (pp) blow on mic (p) blow on mic (pp)

knee R fist

(p) W2 (full)

Respiré, légèrement animé x2 near mic. vol +

Breath (pp) (nails) (rich) w. flat hand p cresc. f Loop sub. R2 T. on

Sonore et animé

86 *accel.* **Très animé** (short impro)

(p) *molto ff* *ff* *(f/ff)*

T

Suspendu

Sonore et animé

89 *f* *(pp)* *mf* *f* *fff*

(slow) *(very slow)*

(p)

Plus calme

(légèrement animé)

Calme

92 *(pp)* *mf* *(pp)* *(p)*

Air *(ped. clicks)*

(slow) *(very slow)*

R 2 on
W2 on

T

Calme, tremblant

95 *(pp)* *(pp)* *(rich)*

knee "trembling" *blow on mic* Bellows

(pp) *(rich)* freely mix

Loop (overdub on previous)

99

15/20" 25/30"

freely mix (grow loop) (loop only) Vol. (2 feet)

Loop (overdub) Loop

(effect) *(f)* W2 (full)

100 Microphone

1 2 vol -

(p)

(in tempo)

W2 R1+2 Loop W2 (1/2) R2 f

Allegro

103 Microphone (rim)

2

tap. f mf pp f (p)

Air

W2 W2 W1 on W1+2

106 W1+2 (1/2) (1/2) (full) (full) (1/2) (full)

pp mp mf pp mp

110 blow on mic W1+2 (free changes of shape whammy) (sim. freely) (...)

fp (w. 2 hands ad lib.) cresc.

4+8 4+8

112 perc. guero perc. guero

f ff (complex, low)

W1+2

115 *gliss.*

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

(LH mic. ad lib.)

W1+2

119 *p* *ff* *pp* *mf* *molto*

(1/2) (full)

W1+2

Piu mosso

122 *f* *cresc.* *ff* *f*

(full) (1/2) (perc. + traces) 1. *f*

guero

(perc. + traces + "waves") 2.

R 2 on

126 *p* *cresc.* *cresc.* *f* *ff*

accel. -----

blow on mic

W1+2

129 *mf* *ff* *(meno f)*

accel. -----

Lent (♩ = ♩) blow on mic

play on impulsion/traces length x4

(freely) (freely)

W1+2

Très vite as fast as possible

132

f sub. (w. 2 hands ad lib.) *ff*

W1+2 (freely)

135

p blow on mic R *accel.* - - - - - as fast as possible blow on mic R

cresc. *molto* 2, 3. (ribattuto)

W1+2 (slow)

138

blow on mic *ff* *ff* play on impulsion/traces length x2

W1+2 (freely) Loop

140

Grognements *p* *pp* Comme une respiration

blow on mic Microphone rub rotation (out)

impulses *mp* W1

Loop *p* Loop

142

Breath near mic. *mf* (merge sounds) Microphone *mp* (RH only)

20" Breath (freely) (LH) (slow) (change speed ad lib.) *pp* (sim. freely)

(LH only) R2 *mf* *mp* DL-8 (looper) (overdub)

Loop

10 Calme

(near mic.)

Breath 144 *p* [j] [o] [Jhi] [o]

DL-8 (looper)

Loop

Breath 146 (sim.)

DL-8

Air

p

Loop

En animant

Breath 148

Bellows (slow, dark)

Air

mf

p

DL-8

1. Loop (short)

2. Loop fast DL-8 fast (sim. freely)

Plus vite

Breath 150

f

(sim. freely)

DL-8

Loop (sim. freely)

Calmando

Calme

152 "Tutti" 8" 6"

ff

ff

Air *ff*

Bellows

Air *dim.*

p

(—)

Air

DL-8

Loop

Loop

Loop

W2

----- Setup change -----

156

Bellows

Microphone

DL-8

DL-8

Loop

(full) W2

Effect setup 2

T. on (fast)

R. Mod on

R 1 on

(already on in the setup)
if transition: T. on only

(pp)

(pp)

----- Optional transition -----

Parlando ----- **Animé**

160

Microphone

Microphone

(freely)

mf

mf

pp

(esitante)

T

(freely)

Air

(fast)

R. Mod on

Loop

R 1 on

Mystérieux, fragile - tremblant légèrement ♩ = 58 - 60

165

Bellows

Bellows

(vib./trem/body movements)

short, trembling

slowly emerging

poco rit. - a tempo

near mic.

ord.

(esitante)

DL-8

ppp

pp

pp

Loop

DL-8

168

Air

Air

ppp

pp

poco rit. - a tempo

far from mic.

ord.

Breath

Breath

DL-8

171 8 **Breath** *short, trembling*
 (palm) (vib./trem/body movements) *ppp*
 R 2 on R-Mod

174 8 *(comme un écho)* **Breath** *poco rit.*
 (key click) *ppp* poss. **DL-8** *pp* Bellows Air
 T (med.) Loop R2 T (fast)

179 8 *far from mic* *a tempo* *ord.* *far from mic* *ord.* **DL-8** **Breath** 2. [o] [é]
ppp *short, trembling* *p* *mp*
 Loop *pp* R 2 on T R2 W on

Fragile **Breath** *poco rit.*
 183 8 *ppp* *ppp* Air
 (15^{mb}) W slowly emerging (appena) R 1 on W

186 8 *poco rit.* *a tempo* **DL-8** *mf*
 vib. > vib. > *pp* *ppp* Air
 W on (15^{mb}) slowly emerging (appena) (1/2) (full) W

Plus présent
 190 8 **DL-8** *p* *(légèrement animé)* *poco rit.*
 Treble clef: *ppp* *p* *(esitante)*
 Bass clef: *vib.* *vib.* *vib.*
 Pedal: (W) (full) **R 2 on** **W** **Loop** *p*

Calme
 193 8 *a tempo* *vib.* *vib.* *(vib./trem/body movements)*
 Treble clef: *ppp* *pp*
 Bass clef: *pp*
 Pedal: **R. Mod on** (W) (prepare)

195 8 *vib.* *(sim. freely)* *(key click)*
 Treble clef: *pp* *ppp* *p*
 Bass clef: *pp* *ppp* *p*
 Pedal: **R2** **W on** *slowly emerging* *(complex)* *slowly emerging* **R 2 on** **W** (W) (full) (prepare)

198 **Breath** [o] [é] [o] **Animé** *(vib./trem/body movements)* *(sim.)* *mf* *mf* *mp* *mp* **Breath** [é]
 Treble clef: *mf* *mf* *mp* *mp*
 Bass clef: *mp* *mp*
 Pedal: **Loop** **T. on** (fast) **T** **R2** **Loop**

202 5-6" 5-6"
 Treble clef: *bending* *beatings* *bending* *beatings*
 Bass clef: *poco* *p* *poco* *p*
 Pedal: **Loop** **T. on** (fast) **R 2 on**

(légèrement animé)

204 8

mp *mp* *mf* *mp*

mf *mf*

T (med.)

8vb

8

207

dans la résonance Animé dans la résonance

mp *mf* *mp* (freely)

beatings (sim.) trace

Air (button) R. Mod on Loop

(key click)

211

DL-8 DL-8

Bellows *pp* Microphone *p* Microphone *mf* *ppp*

Microphone *pp* Loop ● (overdub)

214 8

(vib./trem/body movements) + stereo/distance mic

ppp short, trembling ppp

vib. (sim. freely)

Loop Loop *ppp*

Martin Loridan

Hólo(s)

Pour Ensemble

(2018)

INSTRUMENTATION

Oboe

Alto Saxophone

French Horn

Trombone

Accordion

Percussions

Harp

Piano

Violin

PERCUSSION LIST

Vibraphone (with motor allowing speed variations)

Crotales

1 Suspended Cymbal (Ride)

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

Bass drum

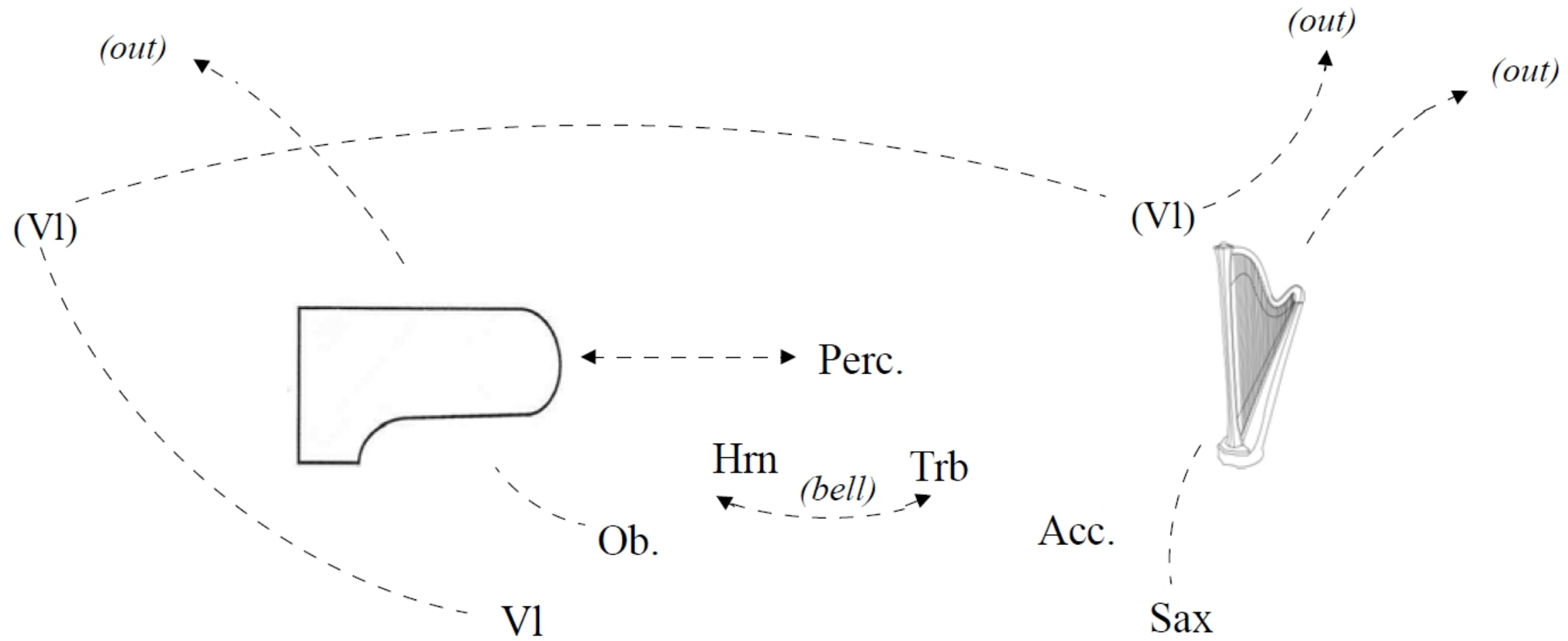
+

1 Cello/Double bass bow

Two Brushes with different timbre qualities: drum brush, soft brush.

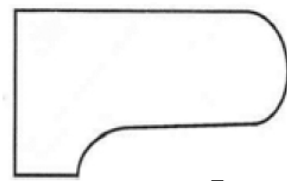
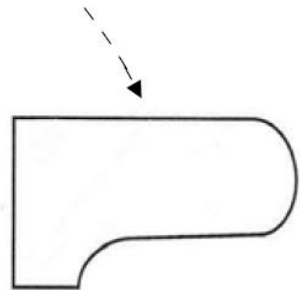
POSITION

(changes start at measure 74)



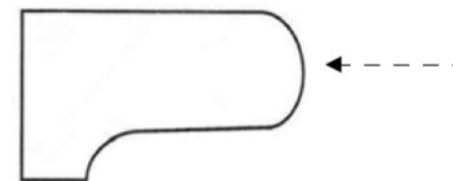
From 97, the oboist plays inside the piano:

Ideal position (lid removed)



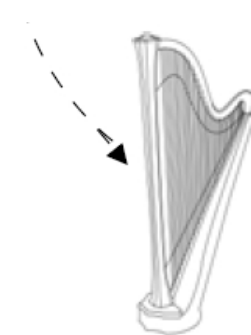
alternative solution (lid not removed)

From 74, the percussionist plays inside the piano:



From 111, the saxophonist plays behind the harp:

(near the soundboard)



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

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

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

General Notation (most techniques are detailed in the score)

Winds

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

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

Four musical staves illustrating wind techniques. The first staff shows a triplet of eighth notes with a dynamic marking of *p*. The second staff shows a slur over a low note and a high note with a dynamic marking of *mf*. The third staff shows a triplet of eighth notes with a dynamic marking of *pp*, followed by a sixteenth-note triplet with a dynamic marking of *mf*. The fourth staff shows a single note with a dynamic marking of *mf* and a box labeled *(med./high)*.

▣ ▽ exhaled – inhaled

Two musical staves. The first staff has a box labeled 'voice' above a slur over a note, with a 'V' mark and the label '(nose)' below. The second staff has a box labeled 'voice' above a slur over a note, with a 'V' mark and the label '(mouth)' below. Dynamics *p* and *mf* are indicated below the staves.

x percussive sounds/key noises

A musical staff with a box labeled 'keys' above it, containing several notes with 'x' marks below them, indicating percussive sounds. A triplet of eighth notes is also shown.

□ ■ air + sound

Accordion

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

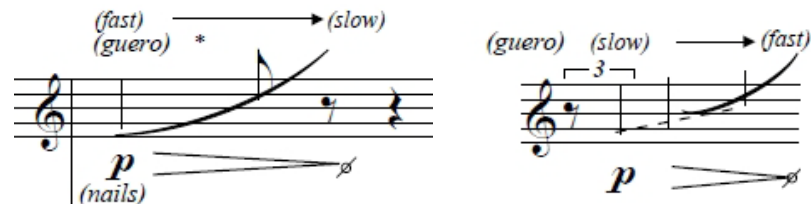
Examples of uses and combinations:

Three musical staves. The first staff shows a triplet of eighth notes with a dynamic marking of *pp*. The second staff shows a slur over a note with a 'V' mark and a dynamic marking of *p*. The third staff shows a triplet of eighth notes with a dynamic marking of *p* and a box labeled *(sim.) ric.* above it.

x Percussive sounds/button noises

Two musical staves. The first staff has a box labeled '(buttons)' above it, containing notes with 'x' marks below them, and a dynamic marking of *p*. The second staff has a box labeled 'bellows (open)' above it, containing a note with a 'p' mark and the label 'Tap.' below it.

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

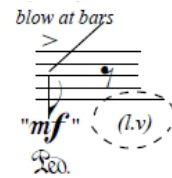


Percussions

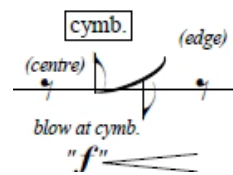
From 74 to 116, the percussionist plays inside the piano (see "Piano" for notation)

Use of Voice (Blow):

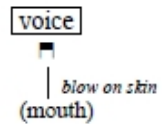
- Vibraphone: Blow and quickly « brush » the indicated bars with a left-right/right-left movement of the head. Generates a resonance "halo".



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



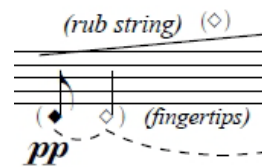
- Tom/Bass drum: Blow on the skin



Harp

String rub: rub the string vertically (downward/upward ad lib.) to create a soft harmonic-like wind sound.

Use fingertips or fingernails according to indication (when not specified: use fingernails). Always use the wire strings (freely chosen according to given register and desired effect/dynamic indication).



String whistle: fast scrape on the string to create a fast "jet" sound.

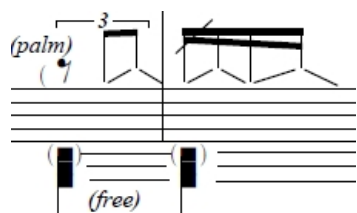
Always use wire strings (freely chosen according to given register and/or dynamic indication).



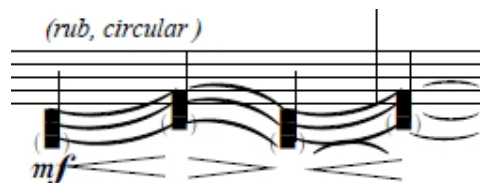
String scratch: slow scrape of the string with fingernail(s) creating slight “cracks”.
 Always use wire strings (freely chosen according to given register and desired effect/dynamic indication)



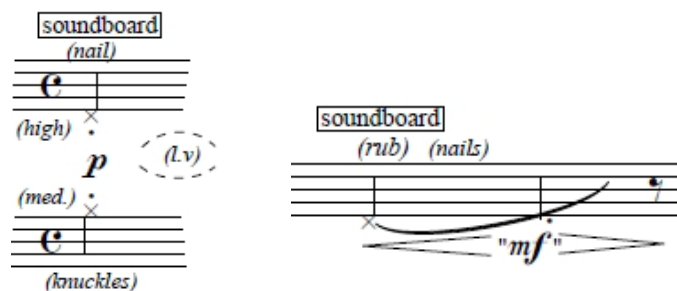
Palm rub: Rub several strings using the palm. Slide the palm of the hand over the strings.
 The palm moves up and down according to speed/rhythm indication (with one or two hands ad lib.)



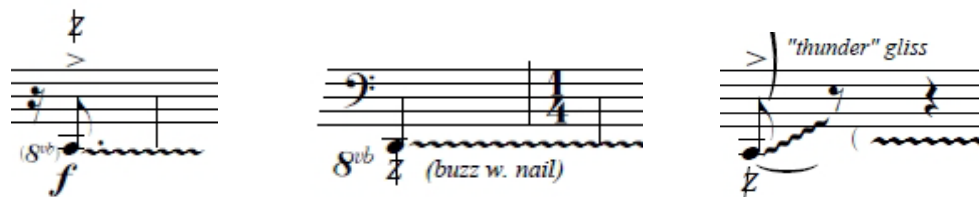
Circular rub: Move the palm slowly over the strings in circular motion to create low “raucous” continuous sounds



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

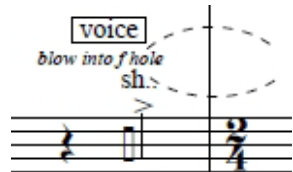


Z: String buzz/rattle - metallic



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

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



Piano

Guero effects (slides on non-pressed keys).

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

Three types of guero effect with distinct sound qualities:

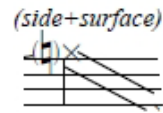
- Guero on the Black keys. Creates a rich and sonorous medium/low pitch colour. Used in both directions. With fingertips (2.3.4.5. in both directions).



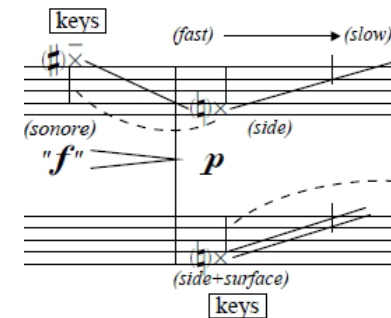
- Guero on the Side of the white keys: creates a sonorous high pitch colour (if played fast) or small 'cracks' (if played slowly with pressure). Used in both directions. With fingernail (2. - centre to edge, and 1. - edge to centre)



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



Guero variations/combinations:



Percussive effects

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

Side

"Block" part on the sides of the keyboard

Side (keys)

"Wood" part on the sides of the keyboard

Cover

Play on or with the keyboard cover.

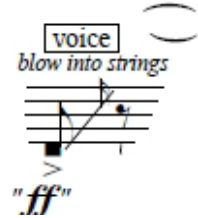


← directly in the prolongation of the keys (side)

Percussive effect obtained by strongly “unpressing” the key. Place the thumb laterally under the key (use the side of the key) and quickly raise the key. Generates resonance (always used with pedal).



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



◇ Harmonics, played inside the piano.

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



Violin

M.S.P Molto sul Ponticello

S.P Sul Ponticello

M.S.T Molto sul tasto

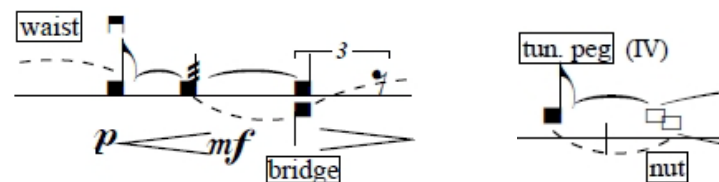
Al Dito Near the left-hand fingers

d.l.c Behind the bridge (“Derrière le chevalet”)

End of strings End of the strings behind the bridge – almost near the tailpiece

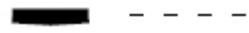
⊖ Mute the strings with the left hand

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



◇ ◆ Harmonic pressure

→ Overpressure on the strings

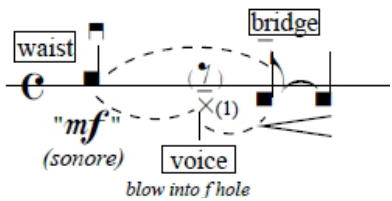


Overpressure behind the bridge (medium/low cracks, slow vertical bow - frog)

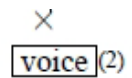
Use of Voice – blow into the f hole

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

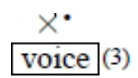
- Position (1): Normal playing position (chin on chinrest). Generally combined with other techniques. Position 1 is the default position (use position (1) when no position is specified)



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

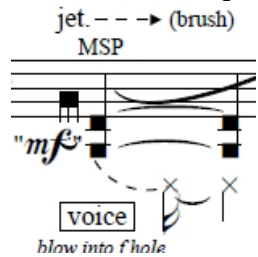


- Position (3): Very near the f hole (raise the chin raise from chinrest and adjust the instrument position using the left hand). High pitched timbre colour, high voice amplification

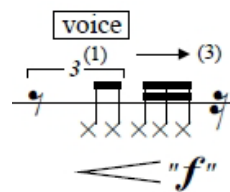


Examples of combinations:

With other techniques



Change of position



Multiphonics : Saxophone

M1	M2	M3	M4	M5	M6	M7	M8	M9
M10	M11	M12	M13	M14	M15	M16	M17	

Multiphonics : Oboe

M1	M2	M3	M4	M5	M6	M7	M8	M9	M10

Hólo(s)

En mouvement ♩ = 66
légèrement animé

(rall.) ----- Statique ♩ = 60

En mouvement ♩ = 68
plus animé

----- Statique ♩ = 62

Oboe (without reed)
p (air) (high)*
mp (med./high)
ppp (soft harmonic-like wind sound)
mf (high)
mf (med./high)
ppp (sim.)

Saxophone (Alto)
mp (air) (med./low)*
ppp (ff.) (blow at mouthpiece)
pp mp (high)
ppp (whistle)

F. Horn (mouthpiece reversed)
p (molto legato) (sempre) (air) (med./high)*
mp (high) (filtr.)
ppp (mouthpiece only)

Trombone
p (air) (low)*
pp (high)
mp (low)
pp (high)

Accordion
p (guero) (air) (close silently)
mp (air) B.S.
mf (air)
p (grille) (fast) (guero) (nails) (slow) poco vib.

Percussion
vibraphone motor on (med.)
bass drum (voice) blow at bars
vibraphone (motor) (fast)
p (+ blow) on skin
crotale arco ppp (L.v)

Harp
p (high) (nail) (rub) (nails)
mp (high) (w. 2 hands)
p (rub) (sim.)
pp (soft harmonic-like wind sound) (rub string) (diamond)
p (string whistle) (mf) (med.)
pp (blow into f hole) (voice)
pp (soft harmonic-like wind sound) (fingertips) (nails) (rub string) (diamond)

Piano
mp (metal frame) (l.v)
mf (sonore) (mf) (side) (nails)
p (keys) (fast) (slow) (tun. pegs)
mf (side+surface) (mf) (w. 2 hands) (f) (mf) (tun. pegs) (nails) gliss.
p (side) (side+surface) (p) (in the piano) 15^{ma} (l.v)

Violin
mf (sonore) (voice) (blow into f hole)
p (voice) (sim.)
p (waist) (bridge) (tun. peg (IV) (air + diamond) (legno + crini)*
mf (voice) (3) (p) (voice) (2) (p) (tun. peg (IV) (air + diamond) (legno + crini) (voice) (1) (mf)

*tun. peg between hair and wood

2 En mouvement $\text{♩} = 72$
(animé)

----- Statique $\text{♩} = 62$

A En echo $\text{♩} = 62$

Ob. *mf* (high) (med./high) *ppp* (sim.) *p* (battement d'ailes) (w. tongue) *p* (med./low) (low)

Sx. A. *mf* (low) (+ keys) (high) *pp* poss. *p* (sim.) *mp*

F. Hrn *mf* (med.) (low) *mp* *pp* (echo of the violin) *p* *pp* *p*

Tbn. *mf* (low) (+ growl throat) *mp* *pp* *pp* (echo of the violin) *p* (echo) *pp* *p*

Acc. *mf* (air) (fast) (guero) (slow) *ppp* poss. *p* buttons (guero) (slow) *p* buttons (guero) (slow) *p* (guero) (slow)

Perc. *p* *mf* bass drum (nails) (w. 2 hands) (palm) *p* (palm) *ppp* crotale arco (Lv) (motor) (med.) *mf* *f* (voice) blow at bars (hold) *p* bass drum (brush)

Hp. *f* *mf* *pp* (Lv) (rub) (finger tips) *mf* *f* *pp* *mf* *pp* *mf*

Pno. *f* (hand) *mf* (side) (side+surface) *pp* (in the piano) scratch (nail) *f* (sonore) *f* (in the piano) scratch (nail) *f* *p* keys (sempré) *ppp* *pp* (slow) keys

VI. *f* *f* *pp* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

ben marcato *pp* (end of strings) (near the bridge) (legno + crini) *p* (ad. lib) *f* (voice) blow into f hole *p* scroll frog legno in the angle of the scroll crine on the peg-box tip scroll (sim.) frog scroll

B Par vagues ♩ = 63
(légèrement animé)

En animant (accel.) ----- 3

Ob.
16 (high) 3 voice (low) (low) (high) (low) V
mp mf mp

Sx. A.
(battement d'ailes) (w. tongue) 7 keys (en dehors) (high) (high) ord. sh. (+voice)
mp (pp) (freely) p molto f mp mf ppp mp

F. Hrn.
p (echo) p molto f pp mf mp

Tbn.
p molto f pp mp p mf mp

Acc.
16 grille (guero) (slow) 3 voice (air) mp pp mf

Perc.
16 bass drum (shell) (drum brush) 3 (brush) (soft) mf (brush) mp Tom (hand)* (high) bass drum (fingers) Tom (med.) (+ blow) pp mp ppp bass drum (fingers) (med.) p mf pp p
*w. palm/nails (freely) - 1-2 hands ad lib. on 2 dif. toms ad lib.

Hp.
16 soundboard (rub) près des chevilles (nails) gliss. (sim.) (slow) voice (blow into f hole sh..) (nails) mf mp scratch (pp) mp scratch (slow) pp mp

Pno.
16 metal frame keys (side+surface) keys side keys (in the piano) metal frame keys
mf (sonore) f (side) (slow) mf tun. pegs gliss. (side) f p f mf voice (blow into strings) f ppp p

VI.
16 scroll tip scroll frog tip frog scroll frog tip frog d.l.c. (end of strings) (slow) (near the bridge) III 3 MSP SP IV 3 gliss. bridge pp (appena)
voice (mf) (p) frog, slow vertical bow slight "cracks"

The musical score is organized into three main sections: **Plus animé** (♩ = 66), **En animant** (♩ = 69), and **Très animé**. The instruments and their specific instructions are as follows:

- Ob. (Oboe):** Dynamics range from *mf* to *f*. Includes instructions like "(low)", "(V)", "(accel.)", and "sub.! (short)".
- Sx. A. (Saxophone Alto):** Dynamics range from *p* to *ff*. Includes "(+voice)" and "3" (triplets).
- F. Hrn. (French Horn):** Dynamics range from *pp* to *f*. Includes "sh.." and "ord." (order).
- Tbn. (Tuba):** Dynamics range from *pp* to *f*. Includes "(+voice)" and "ord.".
- Acc. (Accordion):** Includes "voice", "bellows (guero)", "Tap.", "air button", and "open silently".
- Perc. (Percussion):** Includes "bass drum (shell)", "Tom", "knuckles", "fingers", "high", "low", and "sub.!".
- Hp. (Harp):** Includes "string whistle", "scratch (nail)", "soundboard", "f", and "molto".
- Pno. (Piano):** Includes "metal frame", "scratch (nail)", "voice", "blow into strings", "R.H.", "L.H.", "3. Ped.", and "ossia: una corda".
- VI. (Violin):** Includes "bridge", "waist", "d.l.c.", "MSP", "SP", "voice", "blow into f hole", "frog, slow vertical bow slight 'cracks'", and "jet.".

Ob. *ff* *ff* *f* *p* *mf* *p* *mp* *p* *ppp* (soft harmonic-like wind sound) *p* *mf*

Sx. A. *ff* *ff* *p* *mf* *p* *mp* *p* *pp* (appena) *p* *pp* *mf*

F. Hrn. *fp* *ff* *f* *p* *mf* *p* *pp* *p* *p* *ppp* (mouthpiece whistle)

Tbn. *ff* *ff* *p* *mf* *ppp* *pp* *ppp* *p* *pp* *mf*

Acc. *p* *molto f* *f* *pp* *p* *p* *pp* *mf*

Perc. *f* *f* *mf* *p* *p* *ppp*

Hp. *f* (med.) *mp* *mp* *pp* *pp*

Pno. *f* *mf* *p* *mf* *p* *pp* *ppp* *mf*

VI. *ff* poss. *ff* *p* *molto f* *mf* *p* *mf* *pp* *mp* *ppp*

ossia: una corda (sempre)

ossia: bow screw/wood stick

ossia: (legno + crini) (ad lib. light)

ossia: frog, slow vertical bow slight "cracks"

Plus animé

Craquements $\text{♩} = 58$

En mouvement (leger) $\text{♩} = 62$

(accel.) - - - - - $\text{♩} = 65$

(rall.) - - - - - $\text{♩} = 58$

Ob. mp p mf p mp pp (ppp) p mp p mf

Sx. A. mp p mf pp p mf p

F. Hrn. pp p mf mp (ppp) p mf p

Tbn. p mf mp p mf p

Acc. *behind keyboard (guero)* p mf (pp) *grille (guero) (slow)* mf sh.. p *voice* *grille (guero)*

Perc. *bass drum (drum brush)* pp mp *cymb. (hold) scratch (nails)** p (ppp) *bass drum (drum brush)* pp mf *bass drum (drum brush)* pp f p **ossia: drum brush (reversed)*

Hp. *(rub) (fast)* p f *(sonore poss.)* pp *scratch (nails)* mf ff mf f pp *scratch (nails)* $poco mp$

Pno. *(side+surface)* p f p ff pp $poco mp$ *(side)* ff pp *scratch (nail)* $poco mp$

VI. *voice* f mf (p) f mf p $poco mp$ *voice* f mf p $poco mp$

(legno + crini) jet. *(brush)* *MST (al dito)* *d.l.c.* *(end of strings)* *(near the bridge)* *frog, slow vertical bow slight "cracks"*

41

Ob. *p* *pp* (+ keys) *pp* (high) *pp* *pp* *pp* *pp* *p*

Sx. A. *p* *pp* (+ keys) *pp* (short) (high) *pp* *pp* *p*

F. Hrn. *p* *pp* *pp* *pp* *pp* *p* *p* *pp*

Tbn. *p* *pp* *pp* *pp* *pp* *p* *p* *pp*

Acc. *pp* *mf* *p* *mp* *pp* *p* *mf* *pp* *mp* *f* *p* *f* *p* *mf* *mf*

Perc. (high) Tom (nails) (palm) (nails) (finger) (shell) (med.) *p* (w. 2 hands ad lib.) *pp* voice ff. *mp* (rub) (palm) *p* blow at bars (voice) *f* Tom (sim.) *mf*

Hp. scratch (slow) accel. (rub) string whistle (rub) whistle (rub) *pp* *f* *f* *mf* *mf* *f* *f* *f* *f* *f* *f* *mf* *mf*

Pno. (slow) accel. (fast) side (keys) keys (side+surface) (side+surface) (side) (side) (side+surface) (side+surface) (side+surface) (side) (sim.) side (keys) (side+surface) (side+surface) (side+surface) (side) (sim.) *p* *f* *mf* *p* *f* *p* *ff* *mf* *mf*

VI. d.l.c (end of strings) (near the bridge) jet. (brush) MST (al dito) MSP (al dito) d.l.c (end of strings) (near the bridge) (Θ) sempre jet. (brush) MSP (al dito) V MSP (sim.) (legno + crini) jet. (brush) MSP V (crini) (Θ) *p* *p* *mf* *p* *f* *mf*

bellows (guero) (slow) (fast) behind keyboard grille (slow) behind keyboard (fast) buttons grille behind keyboard

vibraphone (rub) (palm) blow at bars (voice) Tom (sim.)

près des chevilles gliss. soundboard (nails) (rub) string whistle (rub) whistle soundboard (nails) (rub)

keys side (keys) keys side (keys) keys side (keys) keys side (keys) keys

3. Ped.

frog, slow vertical bow slight "cracks" voice blow into f hole voice (sim.)

64 (remove reed) *ben marcato* (without reed) *ff* *p* *ff* *p* *f* *p* *mf* *ff* *p* *ff* *p* *f* *p* *mf* *p* *mp* *p*

Sx. A. *ben marcato* *sh..* *pp* *ff* *p* *ff* *p* *f* *pp* *ff* *p* *ff* *p* *f* *p* *mf* *p* *pp* (keys) (freely) *sh..* (keys) (freely)

F. Hrn. (mouthpiece reversed) *ben marcato* (+valves) *ff* *ff* *p* *f* *p* *ff* *p* *ff* *p* *f* *p* *mf* (mouthpiece ord.)

Tbn. *ben marcato* *ff* *p* *ff* *p* *f* *p* *mf* *p* *ff* *p* *ff* *p* *f* *p* *mf* *mp* *pp*

Acc. *voice* *sh..* *pp* *ff* *p* *f* *voice* *sh..* *pp* *ff* *p* *f* (bellows) (slow) (guero) (fast) Tap. (open) (buttons) (freely)

Perc. *vibraphone* (resonator tubes) (guero) (slow) (fast) *vibraphone* (voice) blow at bars *pp* *f* (stick/wood) (hold) (Res.) motor on (med.) (Res.) (stick/wood) (hold) *ff* (voice) blow at bars *f*

Hp. *soundboard* (med./low) (high) (nail) (knuckles) *pp* *f* (rub) (fast) (palm) *pp* *mf* *p* *f*

Pno. *scratch* (nail) (slow) (fast) *cover* (finger) (centre) (nail) (knuckles) *pp* *f* *cover* (slightly open and close) *cover* (centre) (finger) (edge) (nail) *pp* *mf* *p* *f* *scratch* (nail) *molto* *ff* *voice* blow into strings *pp* *f* *voice* blow into strings *pp* *f* *voice* blow into strings *pp* *f* *cover* (closed) (finger) (centre) (nail) (edge) *pp* *f* *cover* (closed) (finger) (centre) (nail) (edge)

VI. *bridge* *MSP* *voice* (1) (3) (1) (3) *molto* *ff* (put the bow down) *pp* *f* *voice* (3) (1) (3) (1) (3) (1) (3) *pp* *f* *voice* (sempre) *pizz.* *d.l.c.* (3) (1) (3) *pp* (freely)

Ob. (w. tongue) (+ keys) 7 6

Sx. A. (w. tongue) (+ keys) 7 (sim.) 5 (keys) (w. tongue) 7

F. Hrn. (+ valves) 1

Tbn. 5 6 5

Acc. (buttons) (guero) (buttons) (freely) (slow) (guero) (fast) behind keyboard (short) (fast) (guero) behind keyboard (sim.) (buttons) (freely)

Perc. (stick/wood) (slow) (guero) (fast) (voice) blow at bars (resonator tubes) (stick/wood) (guero) (slow) (fast) (short) (voice) blow at bars (resonator tubes) (fast) (slow) (guero) (3) (go to the piano) Piano (en dehors) soundboard (nails)* (rich) (rub) (metal frame) *ossia: brush + mallet (wood part)

Hp. (soundboard) (nails) (low) (knuckles) (high) (palm) (rub) (nails) (low) (knuckles) (high) (soundboard) (knuckles) (nails)

Pno. (cover) (knuckles) (centre) (cover) (open) (cover) (close) (cover) (centre) (nail) (knuckles) (edge) (side) (knuckles) (slightly open and close) (knuckles) (freely) (nail) (finger) (w. 2 hands) (L.v.) (w. 2 hands ad lib.)

VI. (nail) (finger) (voice) (3) (freely) (w. nail) (finger) (voice) (finger) (w. nail) (finger) (voice) (finger) (body) pizz. (freely) (finger) (voice) (finger) (take bow)

Dynamic markings: *f*, *mf*, *p*, *ff*, *pp*, *dim.*, *molto*, *poss.*, *air*, *rich*, *ossia*.

Performance instructions: *behind keyboard*, *short*, *fast*, *guero*, *sim.*, *freely*, *go to the piano*, *Piano*, *en dehors*, *rich*, *ossia: brush + mallet (wood part)*, *3. Ped.*, *(take bow)*.

Ob. *f* (v) 3 (hold) voice (mouth) *p* (M)10 freely move bell inside the piano stop! *pp* *mf* *pp* *mp* (M)8 freely move bell inside the piano *pp* *mf* *p*

Sx. A. *f* (v) 3 (hold) voice (mouth) *p* (M)12 freely move bell along the cymbal 3 (smorz.) *pp* *mp* *p* (ad. lib) (M)13 freely move bell along the cymbal (M)14 *mp* stop! *mf* *p*

F. Hrn. *f* (hold) voice (mouth) *p* voice (nose) *pp* cresc. *p* voice (nose) (hold) voice (nose) (hold) voice (nose) (hold) *p* *mp*

Tbn. *f* (v) 3 (hold) voice (mouth) *p* voice (nose) *pp* cresc. *p* voice (nose) (hold) voice (nose) (hold) voice (nose) (hold) *p* *p*

Acc. *f* (v) 3 (hold) voice (mouth) *p* (air) voice (nose) (hold) (mouth) voice (sim.) *pp* *mp*

Piano Perc. *f* (rub) (palm) (nails) metal frame *mp* voice (nose) (mouth) 3 (hold) metal frame *p* voice (nose) (mouth) 3 *pp* metal frame *mf* voice (nose) (mouth) 3 blow into strings *mp* metal frame *molto f*

Hp. *f* (rub) (nails) *mf* (rub) (nails) *p* (rub) (nails) 3 *mp* *pp* *ppp* (rub) (nails) 3 *pp* (rub) (nails) (sim.) *mf* (rub) (nails) 3 *molto f*

Pno. (open) (beatings) *p* *ppp* *mp* 3 *pp* *ppp* (beatings) *mf* *ppp* (keep pressed)

VI. (scd.) (sempre) scroll frog tip *mf* (f hole) (f hole) (veloce, senza misura) (f hole) scroll frog tip 3 *pp* scroll frog tip 3 *mf* *f* *p* *f*

voice (nose) (rotation, head) blow on bridge blow into f hole (stop) (stop) (position 2)

(slowly move to position 2) (stop) (position 2)

Calme, en écho ♩ = 62

M Lointain ♩ = 55

Ob. *pp* *poss.* (lip gliss) (remove reed)

Sx. A. *pp* *mp* *ppp* *pp* (écho) *pp* *pp* *pp*

F. Hrn. *mp* *ppp* veiled sound (dark) *pp* *pp*

Tbn. *p* *pp* *mp* *pp* (écho) *pp* *mp* *pp* *pp*

Acc. *mf* (air) *f* (buttons) (guero) (fast) (buttons) (freely) *pp* (écho) *pp* *mf* *pp* *mp* *p*

Piano Perc. *mf* voice on strings (go back to percussions) bass drum (brush) *pp* voice blow on skin vibraphone (motor off) arco (resonator tubes) (drum brush) (guero) (fast) (slow) *ppp* (l.v) *p*

Hp. *p* *ppp* (high) (rub) (nails) Tap. (L.v) (rub) (nails) *pp* (rub) (nails) *p* *pp* *p* près des chevilles gliss. *ppp*

Pno. *f* *ppp* (slow) (fast) keys (side) *p* (side) *mf* (l.v) *p* (side) (fast) (slow) *ppp* (slow) (fast) *p* *ppp* (slow) (fast) *p* *ppp* (slow) (fast) *p* *ppp* (keep pressed)

VI. *p* scroll tip (sempré) frog *pp* scroll frog tip frog *p* scroll tip frog *mf* scroll frog tip *p* scroll frog tip *mf* poco flaut. *pp* *pp* dolce *pp* poco flaut.

Ob. *pp* *pp* *p* *ppp* *p* *p* *ppp* *mf* *mf*

Sx. A. *pp* *p* *ppp* *p* *mp* *ppp* *pp* *mp*

F. Hrn. *mp* *ppp* *p* *ppp* *mp*

Tbn. *mp* *pp* *p* *pp* *mp* *mp*

Acc. *mp* *pp* *p* *pp*

Perc. *pp* *pp* (motor) → (med.) *mf* *ppp* *pp* *p*

Hp. *p* *mf* *p* *mf* *f*

Pno. *mf* *p* *mp* *p* *mf* *f*

VI. *p* *p* *pp* *mf* *p* *p* *mf* *p* *mf*

Annotations: (voice) (nose), (soft harmonic-like wind sound), (high), (med./high), (med.), (mouthpiece only), (mouthpiece whistle), (mouthpiece reversed), (med./high), (high), mouthpiece → 1-2 cm from the tube, (voice) (nose), (air), (open silently), (close silently), (air), (bellows) (open), (palm) → (nails), (soundboard) (palm), (soundboard) (palm), (soundboard) (+ blow) on strings, (soundboard) (rub), (slow) (nails), (knuckles) string whistle, (knuckles) "mf", (knuckles) soundboard, (cover) (open), (keys) (fast) → (slow), (side), (metal frame), (knuckles) "mf", (sonore) "mf", (sonore) "f", (scroll) frog, tip, frog, tun. peg (IV), (legno + crini), (waist), tun. peg (IV), (sim.), bridge, waist, (voice) (3), (voice) (1), blow into f hole.

Ob. 149 (sim.) *ppp*

Sx. A. (med./high) *mf* *pp* *p* (ad. lib) (ad. lib)

F. Hrn. mouthpiece → 1-2 cm from the tube (diamond) *pp*

Tbn. (high) *pp*

Acc. 149 (guero) (fast) → (slow) *p* (nails)

Piano Perc. 149 soundboard (nails) (mouth) (palm) (nose) (nails) *pp/p* *pp/p* go offstage (left side)

Hp. 149 soundboard (nails) *p* (side) (nails) *ppp* (side+surface) (sempré) (air + diamond) (tun. peg (IV)) (light) (air + diamond) go offstage (right side)

Pno. 149 (fast) → (slow) (side) (nails) *p* (side) (nails) *ppp* (side+surface) (sempré) (air + diamond) (tun. peg (IV)) (light) (air + diamond) go offstage (right side)

VI. 149 (air + diamond) (tun. peg (IV)) (light) (air + diamond) go offstage (right side)

2. voice 4. (nose) x4 go offstage (left side)

Offstage (left side) *pp/ppp* dim. *morendo*

Offstage (right side) (ad. lib) (ad. lib) *pp/ppp* dim. *morendo*

(mouthpiece reversed) 6 3 3 *p/mp* *pp/p* *pp/ppp* dim. *morendo*

5 6 3 3 3 5 *p/mp* *pp/p* *pp/ppp* dim. *morendo*

voice (nose) *pp/p* *pp/ppp* dim. *morendo*

2. on strings 4. voice (mouth) (nose) (nails) x4 go offstage (left side)

voice (nose) (mouth) x3 *morendo*

soundboard (nails) (sim.) → Stand up (slowly) → go offstage (right side)

voice (nose) (mouth) x3 go offstage (left side) *morendo*

voice (nose) (mouth) x3 Stand up (slowly) *morendo*

Offstage (right side) scroll frog tip frog *morendo*

voice 2. 4. Offstage *morendo*

Martin Loridan

Concerto

Pour Piano et Ensemble

(2019)

Pour Yumi Suehiro et l'ensemble Mise-En

INSTRUMENTATION

Flute (Alto and in C)

Clarinet (Bass and Bb)

Saxophone (Tenor)

French Horn

Trombone

Solo Piano

Percussions

2 Violins

Viola

Cello

Double bass

PERCUSSION LIST

Vibraphone

1 Suspended Cymbal (Ride)

Bass drum – suitable for hand-playing

+

1 Cello/Double bass bow

Drum Brush - Mallets

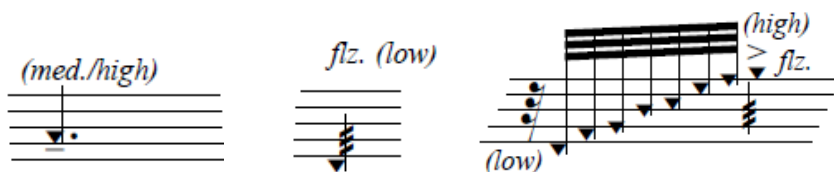
General Notation

Winds

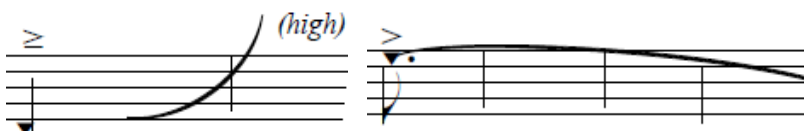
▽ ▼ Air-sounds (“souffle”)

Examples of uses:

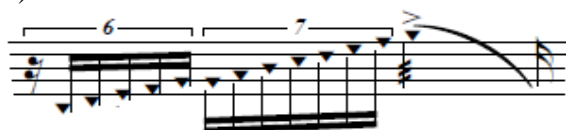
1) Different types of low/high air-sounds colours, articulations, and combinations with flutter-tongue (freely let air escape from reed/mouth/mouthpiece).



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



3) Combinations



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

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

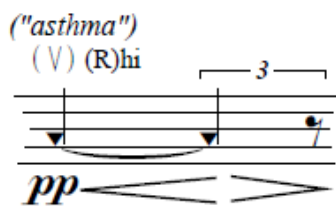
∨ Air, inhaled through the instrument

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

Examples of uses and combinations



Asthma: simulate difficulty to inhale (suggested: (R)hi''- French R). Very bright, almost hissing



□ ■ Air + sound

Multiphonics: fingerings are detailed in the score.

Strings

M.S.P Molto sul Ponticello (very near the bridge)

S.P Sul Ponticello (near the bridge)

N. Normal bow position

S.T Sul tasto (high on the fingerboard)

M.S.T Molto sul tasto (very high on the fingerboard)

◇ ◆ Harmonic pressure (the black/white difference is purely rhythmical)

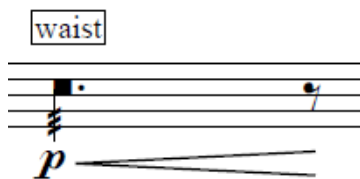
→ Overpressure on the strings

⊖ Mute the strings with the left hand

□ ■ Air-like sounds ("souffle") (the black/white difference is purely rhythmical)

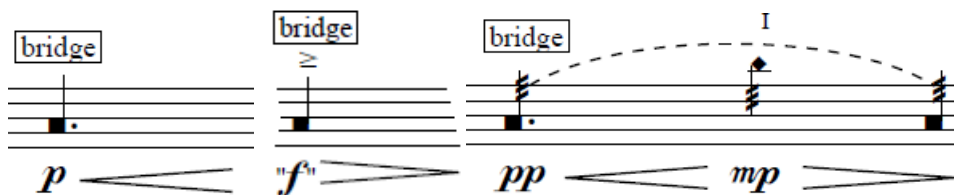
Air-like sounds ("souffle") are produced on the bridge, the strings (muted) and/or using the body of the instrument (waist, f-holes - see below).

Waist Play on the “waist” (or C- bout) part of instrument’s body.
 Ossia: any part of the body producing a similar colour (med/high air-like sound).

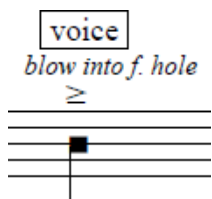


Bridge Play on the bridge (use the bridge angle when possible - mute strings).
 Rich low/med. air-like sound, as sonorous and articulated as possible.

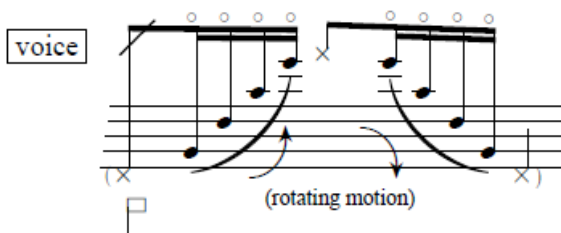
Examples of uses: soft, loud “breath attacks”, “souffle” (air) to sound transition



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



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



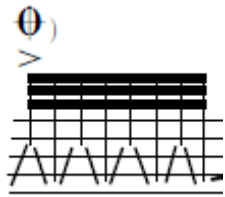
Take the instrument with two hands, Blow on strings and f-hole using a rotation motion. The open strings are slightly vibrating as a result of the breath + rotation (do not mute the strings). Freely.

Brushing techniques:



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

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



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



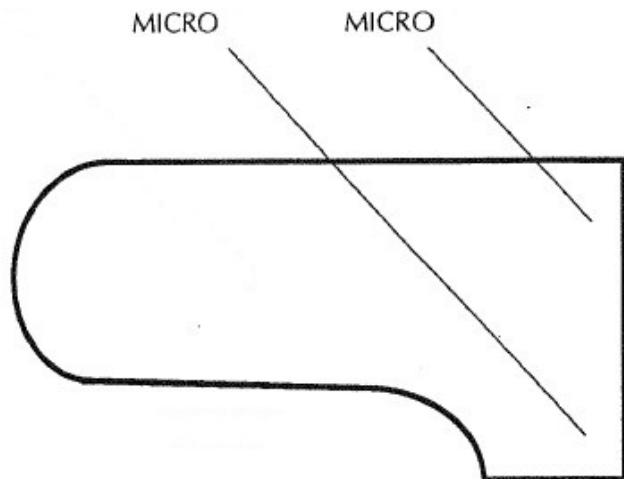
Those two velocities are regally combined

General remarks

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

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

The piano should be slightly amplified using two microphones on the sides of the keyboard.



2

5

Fl. (air) (V) (inhaled) *mf*

Cl. (air) (low) (inhaled) (V) *mf* flz. (low) (sim.) *mp* *mf*

Sx. (air) (V) (inhaled) *p* (V) *mf* (low) *mp* (rich, full) *mf*

Hrn. (air) (low) *p* (rich, full) *mp* flz. *mp* flz. (+ growl) *mf*

Tbn. *p* (rich, full) *mp* *mp* *mf*

Pno. *mf* (pp) *mp* *pp* *mp* (knuckles) (edge) (edge) (tap.) (rub) (strings) (hand) *pp* *mf* *pp*

Perc. (shell) *pp* *p* *pp* (shell) *mp* (fingers) (skin tension) *pp* *p* *pp* *mp*

Vln. 1 *f* SP (sim.) *f* *mp*

Vln. 2 "mf" (rich, full) *f* *f* *f* (come sopra) SP ST MSP (Φ) *mp* (Φ) *mp* (Φ) *mp* (Φ) *mp*

Vla. *f* *f* *f* *p* *f* *mp* (bridge) ST SP ST MSP (Φ) *mp* (Φ) *mp* (Φ) *mp*

Vc. "mf" *f* *f* *p* *f* *mp* (bridge) ST MSP (Φ) *mp* (Φ) *mp* (Φ) *mp*

Cb. "mf" *f* *f* *p* *f* *mp* (bridge) ST MSP (Φ) *mp* (Φ) *mp* (Φ) *mp*

Fl. *(air)* tk tk ... (V) tkt k ... (V) (sim.) (high) flz.

Cl. (V) tk tk ... (V) (sim.) 6 (low) 7 (high) flz.

Sx. tkt k ... (secco) (sim.) mp

Hrn.

Tbn. (low) mf (high)

Pno. (hand) (flat) (edge) (knuckles) (edge) strings cover (fingers)

pp mp pp mf

Perc. (rub) (fingers) (nails) (sim.) (fingers) (skin tension)

mp pp mp pp mp p

Vln. 1 (Φ) > "f" poss. p jet. --- → bridge (SP) (pp)

Vln. 2 (Φ) > "f" poss. "f" bridge (SP) (pp)

Vla. voice blow into f. hole bridge "f" p (rich, full) "f" p bridge SP N

Vc. (Φ) > "f" poss. "f" bridge "f" p bridge SP N

Cb. bridge waist bridge waist bridge SP N "f" poss. p "f" p "f" p

Fl. *p* *pp* *p* *p* *mf* *p* *mp*

Cl. *p* *pp* *mp* *p* *mp*

Sx. *pp* *mp* *pp* *mf* *mp*

Annotations: ("asthma") (V) (R)hi, (sim.), (V) (R)hi, t k t k ..., (R)ho, 3, 6

Hrn. *mf*

Tbn. *p* *mp* *mf* *pp* *mp*

Annotations: flz., t k t k ..., flz. (+ growl), (sim.), 3

Pno. *mf* *pp*

Annotations: (en dehors), (dark), (bright), (dark), (bright), (slightly open and close), (cover), (fingers)

Perc. *pp* *p* *pp* *mp*

Annotations: (fingers), (shell), ord., (shell), ord., (fingers), (nails)

Vln. 1 *p* *mp* *mp* *pp* *mp* *pp*

Vln. 2 *p* *mp* *mp* *pp* *mp* *pp*

Vla. *p* *mp* *p* *mp* *f* *mp* *pp*

Vc. *p* *p* *mp* *f* *mp* *pp*

Cb. *p* *p* *mp* *f* *mp* *pp*

Annotations: SP, jet., IV, N, gliss., bridge, 3, 1, gliss., 1

Ritmico, nervoso

Fl. *f* *mf* *pp* *p* *mp* *p* tk... 6

Cl. *mf* *pp* *p* *mp* *p* tk... (V)

Sx. *f* *mf* "mf" *mp* *p* (V)

Hrn. *f* *mp* *mp*

Tbn. *f* *pp* *mf* "mf" *p* *mp*

(en dehors) Ritmico, nervoso (en dehors)

Pno. *sim.* (dark) (bright) (slightly open and close) *f* *p* *molto* *f*

3. Ped.

Perc. *p* *mf* (fingers) (skin tension) *p* *mp* (sim.)

Vln. 1 *pp* *mf* *f* *mp* *p* (legno + crini) jet. ST SP

Vln. 2 *pp* *mf* *f* *mp* *p* (b.e.) SP N (Φ) > (come sopra) SP

Vla. *f* *mf* *f* *mp* *p* (legno + crini) jet. ST SP

Vc. *f* *mf* *f* *mp* *p* (Φ) (come sopra) SP

Cb. *f* *mf* *pp* *f* *mp* *p* jet. (gliss.) 1 3 SP III N

8 **Animando** **Molto animato**

24

Fl. *mf* *pp* *mf* *f* *f* *p* *ff*

Cl. *pp* *mf* *f* *p* *ff*

Sx. *mf* *pp* *mf* *f* *f* *f* *ff*

Hrn. *mf* *f* *p* *mf*

Tbn. *mf* *mf* *f* *p* *mf*

Pno. (dark) (bright) *f* (slightly open and close) cover "ff" (open)

Perc. (bass drum mallet) *mf*

Vln. 1 SP jet. *mf* gliss. *p* *mf* *f* gliss. *p* *mf* *p* *f*

Vln. 2 SP jet. *mf* gliss. *p* *mf* *f* gliss. *p* *mf* *p* *f*

Vla. IV SP jet. *mf* gliss. *p* *mf* *f* gliss. *p* *mf* *p* *f*

Vc. jet. *mf* *p* *mf* *f* *p* *mf* *p* *f*

Cb. bridge jet. *f* *mf* *p* *f* jet. (gliss.) *p* *f*

27 [A] **Maestoso** ♩ = 72 - 74 c.

Fl.

Cl.

Sx.

Hrn.

Tbn.

[A] **Maestoso** ♩ = 72 - 74 c.

Pno.

strings (scratch)

(med./low)

15^{ma} (sempre)

fp

f

p

f

p

molto

strings (scratch)

15^{ma} (sempre)

strings

side

side

(nails)

mp

3. Ped.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Fl. *flz.* *p*

Cl. *flz.* *mp*

Sx. *mp*

Hrn. *(air) (mouthpiece reversed)* *mp* (rich, full)

Tbn. *(without mouthpiece ad lib.)* *mp*

Pno. *15^{ma} (sempre)* *side* *f* *strings* *p* *15^{ma}* *f* *keys* *(side+surface)* *(l.v.) "ff"* *3* *keys* *15^{ma}* *f* *(short)*

Perc. *bass drum* *(fingers) (nails)* *mf*

Vln. 1 *(short)* *p*

Vln. 2 *III (II)* *IV* *p*

Vla. *p*

Vc. *bridge* *"f"* *"f"*

Cb. *bridge* *"f"* *"f"*

33

Fl. *mp*

Cl. *mp*

Sx. *mp*

Hrn. *mf*

Tbn. *mf*

Pno. *ff* (side+surface) (l.v) *f* *p* *mf* *f* *mf*

keys (side) strings (side) 15^{ma} (sempre) (nails) (med.) (nails) *p* *mf* *p* *f* *mf*

keys 15^{ma} (nails) *p* *mf* *p* *f* *mf*

strings (side) *p* *mf* *p* *f* *mf*

strings (nails) *p* *mf* *p* *f* *mf*

side (nails) *p* *mf* *p* *f* *mf*

side (nails) *p* *mf* *p* *f* *mf*

8^{vb} (nails) 8^{vb} (sempre)

Perc. (fingers) (nails) *mf*

Vln. 1 *p*

Vln. 2 *p*

Vla. bridge *mf* *p*

Vc. bridge *f* *f*

Cb. bridge *f* *f*

2/4

Fl. 36

Cl. 36

Sx. 36

Hrn. 36

Tbn. 36

Pno. 36

15^{ma} (sempre)

as fast as possible, free/random mix

gliss.

f *fp* *ff* *f*

8^{vb}

Perc. 36

Vln. 1 36

Vln. 2 36

Vla. 36

Vc. 36

Cb. 36

Calmando

40

Fl.

Cl.

Sx.

Hrn.

Tbn.

(V)

ppp cresc.

pp

p

mp

(V)

pp

mp

(mouthpiece reversed)

pp

p

ppp cresc.

pp

p

Calmando

40

Pno.

keys (side+surface)

8^{va}

3

f" sonore

mf

mp

p

(l.v)

keys

3 loco

(side+surface)

voice (exhale)

(breathing, soft)

(inhale)

(freely)

(molto legato, merging with the breath)

40

Perc.

40

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

bridge

waist

bridge

waist

bridge

waist

bridge

waist

(legno + crini) (come sopra)

mf

pp

mf

pp

mf

pp

mf

pp

(sim.)

SP

SP

SP

III

III

Fl. *p* *mf* *p* *mf*

Cl. *p* *mp* *mf* *p* *mf*

Sx. *mf* (*p*) *mf* *p*

Hrn. *mp* (*p*) *mf* (*p*) *p*

Tbn. *mp* (*p*) *mf* (*p*) *p*

Pno. *p* (*sim.*) *pp* *mf* *p*

Perc. *mp*

Vln. 1 *mf* *pp* *f* *pp*

Vln. 2 *mf* *pp* *f* *pp*

Vla. *mf* *pp* *f* *pp*

Vc. *pp* *f* *pp* *mp* *p*

Cb. *mf* *f* *mp* *p*

Perc. *mp*

Vln. 1 *mf* *pp* *f* *pp*

Vln. 2 *mf* *pp* *f* *pp*

Vla. *mf* *pp* *f* *pp*

Vc. *pp* *f* *pp* *mp* *p*

Cb. *mf* *f* *mp* *p*

B Ritmico, nervoso ♩ = 84 - 86 c.

Fl.

Cl.

Sx.

Hrn.

Tbn.

Pno.

B Ritmico, nervoso ♩ = 84 - 86 c.

wood > (rub)

"mf" p

Perc.

bass drum (secco)

(fingers) (nails) (sim.)

(rub) pp mp pp mp

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(legno + crini) → (legno) (rich) MST

"mf"

16 Ritmico, nervoso ♩ = 84 - 86 c.

53

Fl. *mf* *p* *mf* *pp* *mp* *f* *p* *mp* *flz.*

Cl. *mp* *pp* *mp*

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

Hrn. *p* *p* *mp*

Tbn. *mp* *p* *mf* *mp* *p*

Ritmico, nervoso ♩ = 84 - 86 c.

53

Pno. *p* *mf* *f* *p* *mf*

(*legno + crini*) *f* *f* *f*

Vln. 1 *f* *f* *f* *mp*

Vln. 2 *f* *f* *f* *mp*

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

Vc. *f* *f* *f* *mp*

Cb. *f* *f* *f* *mp*

Perc. *mf* *pp* *mp* *pp* *mp* *mf* *pp* *mp*

side strings 3. Ped. (p)

Poco animato

56

Fl. *mp* *pp* *mf* *mf* *p* *mp* *mf* *p* *mp* *flz.*

Cl. *pp* *mf* *mp* *mf* *mp*

Sx. *mf* *mf* *mp* *mf* *mp*

Hrn. *mp* *mp* *p* *mp*

Tbn. *mp* *mp* *p* *mf* *p*

Poco animato

56

Pno. *f* *p* *f* *mp* *f* *mf* *p* *mf* *pp* *p*

Perc. *pp* *mp* *mf* *pp* *p* *mf* *pp* *p*

Vln. 1 *f* *pp* *mp* *f* *p* *f* *mp*

Vln. 2 *f* *pp* *mp* *f* *p* *f* *mp*

Vla. *f* *pp* *mp* *f* *p* *f* *mp*

Vc. *f* *pp* *mp* *f* *p* *f* *mp*

Cb. *f* *pp* *mp* *p* *mp*

side (keys) strings (side) strings (med.)

bridge SP N ST SP

(fingers) (tap.) (nails) (shell)

62

Fl. *pp* *mp* *mf* *mp* (with air)

Cl. *mp* *mf*

Sx. *mp* *mf*

Hrn. *p*

Tbn. *mp* *p*

Pno. *mf* *pp* *mp* *mf* *p* *mf* *p*

Perc. *pp* *mp* *mf* *p* *mp* (rub) (tap.) (shell) (sim.)

Vln. 1 *p* *f* *mp*

Vln. 2 *p* *f* *mp*

Vla. *mf* *p* *f* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

bridge

bridge

bridge

bridge

bridge

bridge

20 **Animando**

Piu animato

Fl. *mf* *mp* *f* *mf* *mp*

Cl. *mp* *f* *mf*

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

Hrn. *f* *mp*

Tbn. *mf* *mp*

Animando

Pno. *f* *mf* *p* *f* *f*

(8^{va}) *mf* *p* *f* *f*

(8^{va}) *f* *f*

Perc. *pp* *mp* *mf* *mf* (shell)

Vln. 1 *pp* *mp* *mp*

Vln. 2 *pp* *mp* *mp*

Vla. *mp* *pp* *mp* *mf* *mp*

Vc. *mp* *pp* *mp* *mf* *mp*

Cb. *mp* *pp* *mp* *mf* *mp*

Maestoso ♩ = 76 - 78 c.
poco piu mosso

68

Fl.

Cl.

Sx.

Hrn.

Tbn.

f

f

pp

mf

pp

mp

mp

68

Pno.

Maestoso ♩ = 76 - 78 c.
poco piu mosso

f

loco

f

pp

f

8^{va}

6

10

15^{ma}

8^{va}

(Lv)

8^{vb}

p

f

68

Perc.

(drum brush)

mf

68

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

mf

pp

mf

f

pp

mf

f

pp

mf

(legno + crini)

jet. - - - - -

II > ◇ (gliss.)

I

70

Fl. *mf* *f* *mf* *f* *p* *pp*

Cl. *pp* *f* *f*

Sx. *mf* *f* *f*

poco rit. *a tempo*

70

Hrn. *mf*

Tbn. *mf* *f*

70

Pno. *p* *f* *ff* *f* *mf* *p*

8^{va} 15^{ma} side 15^{ma} side 15^{ma}(sempre)

strings

8^{va} 8^{va}(sempre)

70

Perc. *mf* *mp* *mp*

(fingers) (l.v) (l.v)

70

Vln. 1 *pp* *f* *pp*

Vln. 2 *pp* *f* *pp*

III (8^{va}) IV (l.v)

70

Vla. *f* *f* *mf* *pp*

Vc. *f* *f* *mf* *pp*

Cb. *f* *f* *mf* *pp*

jet. SP N 3 II III I II (b)

(take C flute)

Fl.

(take Bb Clarinet)

Cl.

Sx.

Hrn.

Tbn.

Pno.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

73

73

mf *f* *fp* *ff* *pp* *ff*

15^{ma}

73

73

MSP

MSP

MSP

MSP

Piu Mosso

♩ = 80 - 82 c.

77

Fl.

Cl.

Sx.

77

Hrn.

Tbn.

Piu Mosso
♩ = 80 - 82 c.

77

15^{ma}

ff *p* *ff* *f* *pp* *molto*

8^{va} (sempre) *p* *loco* *15^{ma}*

77

Perc.

77

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Calmando ♩ = 69 c.

79

Fl.

Cl.

Sx.

Hrn.

Tbn.

Musical staves for Flute (Fl.), Clarinet (Cl.), Saxophone (Sx.), Horn (Hrn.), and Trombone (Tbn.). Measures 79-81. All staves are empty, indicating rests for all instruments.

Calmando ♩ = 69 c.

79

Pno.

f

fp

f

mf

f

8va

15ma

8va

(meno f) espr.

(15ma)

x2

side (p)

(nails)

(side)

(sim.)

8vb

Piano part musical score, measures 79-81. The score includes dynamic markings (*f*, *fp*, *f*, *mf*, *f*, *(meno f) espr.*), articulation (*acc.*), and performance instructions (*side (p)*, *(nails)*, *(side)*, *(sim.)*). It also features octave markings (*8va*, *8vb*) and a repeat sign (*x2*). The tempo is marked *Calmando* with a quarter note equal to 69 c.

* take time if needed...

79

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Musical staves for Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Measures 79-81. All staves are empty, indicating rests for all instruments.

poco rit. **C** **Piu Calmo** ♩ = 66 c. *poco rit.* *a tempo*

82

Fl.

Cl.

Sx. (mouthpiece on)

Hrn.

Tbn.

82

Pno.

poco rit. **C** **Piu Calmo** ♩ = 66 c. *poco rit.* *a tempo*

82

Perc.

82

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Misterioso ♩ = 72 - 74 c.

poco rit. a tempo (air)

85 C Flute

Fl. *(molto legato)* *p* *p*

Bb Cl. *p* *p*

Sx. *p* *p* *pp*

Hrn. *pp* *pp*

Tbn. *pp*

Misterioso ♩ = 72 - 74 c.

poco rit. a tempo

85 Pno. *pizz.* *p* *(free, sonore)* *pp* *pp* *15^{ma} pizz. (pp)*

(slight pressure on strings)

Perc. *bass drum* (mallet) *profondo* *pp* *(rub)* *pp*

Vln. 1 *waist* *p* *"mf"* *pp* *(poco vib.)* *pp*

Vln. 2 *waist* *p* *"mf"* *pp* *pp*

Vla. *(vib.)* *p* *profondo* *p* *pp* *p* *pp*

Vc. *pizz.* *p* *profondo* *pp* *p* *pp*

Cb. *profondo* *p* *pp* *p* *pp*

Fl. (air) 7- (sim.) mp mp p (air) 7-

Cl. p p

Sx. mp p p p (poco vib.)

Hrn. pp pp

Tbn. (+ growl) 3 mp pp mf

Pno. (p) "mf" "mf" (p) pp mp

strings mp 8^{va} pizz. 15^{ma} 8^{vb}

Perc. bass drum p (rub) p (rub) mp

profondo pp

Vln. 1 p p p pp

Vln. 2 p "mf" pp pp waist ord.

Vla. profundo mp p mp p p mf

Vc. profundo mp p mp p pp p mf pp III

Cb. profundo mp mp p mf

(take Alto flute)

Fl. *mp* *p*

Cl. *p* *p*

Sx. *p* *pp*

Hrn. *pp*

Tbn. *pp* "mf"

Pno. *mf* (*p*) *mf* *mf* *f*

8va-----

(side) wood (rub) side

Perc. *p* *mp* *pp* *mf*

(rub) (nails) (fingers) (nails)

Vln. 1 *mp* "mf" *f*

(come sopra) (legno + crini) (sim.)

Vln. 2 *mp* "mf" *f*

(come sopra) (legno + crini) (sim.)

Vla. *mp* *mp* "mf" *f*

(come sopra) (legno + crini) MST (sim.)

Vc. *mp* *mp* "mf" *f*

(come sopra) (legno + crini) (sim.)

Cb. *mp* *f*

(come sopra) (legno + crini) (sim.)

D Deciso ♩ = 76 - 78 c.

Alto Flute

Fl. *mf* *p*

Cl. *mp* *p*

Sx. *p* *mp* *p*

Hrn. *p*

Tbn. *p*

D Deciso ♩ = 76 - 78 c.

Pno. *f* *p* *mf* *p*

(poco rubato)

6 *7*

8^{vb-1} *8^{vb-1}* *8^{vb-1}* *8^{vb-1}*

Perc. *mf*

(nails)

Vln. 1 *mf* *p* *mp* *p*

Vln. 2 *mf* *p* *f*

Vla. *mf* *p* *mp* *p*

Vc. *mf* *mp*

Cb. *mf* *p* *mf* *p*

(legno + crini) *jet.* *(poco vib.)*

99

Fl. *mp*

Cl. *mf* *mp*

Sx. *mf* *mp*

Hrn.

Tbn. *mf*

Pno. *mp* *pp* *molto "f"* *pp* *mf* *f* *f* *3. Ped.* *8^{vb}*

Perc. *mf* *pp* *mp*

Vln. 1 *mp* *p* *jet.*

Vln. 2 *mf* *p* *IV*

Vla. *mp* *p* *jet.*

Vc. *mf*

Cb. *mf* *p*

101

Fl.

Cl.

Sx.

101

Hrn.

Tbn.

Animando

Freely -----

Pno.

101

Perc.

101

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Molto animato

103

Fl.

Cl.

Sx.

103

Hrn.

Tbn.

Molto animato

103

Pno.

f

p

molto

ff

(meno f)

(poco rubato)

8^{va}

15^{ma}

8^{va}

15^{ma}

9

8^{vb}

103

Perc.

103

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

105

Fl.

Cl.

Sx.

105

Hrn.

Tbn.

Freely

8^{va} -----

Piu lento esitando...

accel. →

(fast) 8^{va} (sempre) →

(as fast as possible)

9

7

3

mf p cresc.

ff 8^{vb} -----

105

Perc.

105

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

107

Fl.

Cl.

Sx.

107

Hrn.

Tbn.

107

Pno.

strings

mf

(behind the bar) --, (vib.) ad lib.

3. Ped.

fp

8vb (sempre)

f

f

107

Perc.

107

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

E Freely

111

Fl.

Cl.

Sx.

111

Hrn.

Tbn.

111

rit. ----- **E** Freely

Pno.

(rich, complex)
◇ (med.)
(behind bar)
+ - - - -

6 5 >

8^{vb} (sempre) *p* *ff* poss.

(behind bar) (vib.)
6 (pressure on the string)

(behind dampers) 6 6 6 scratch

(Ped.) *ff*

111

Perc.

111

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco animato ♩ = 69 - 72 c.

114

Fl. *p* *mf* *mf* *f*

Cl. *p* *mf* *f*

Sx. *p* *mf* *mf* *p* *f*

Hrn. (mouthpiece whistle) *ppp* *p* (rich, full)

Tbn. *p*

Poco animato

114

Pno. *ff* *mf* *f*

Perc. *ppp* *p*

Vln. 1 *ppp* *pp*

Vln. 2 *ppp* *pp*

Vla.

Vc.

Cb.

(behind dampers) other contact point *scratch* (vib.) (freely) (l.v) *scratch* (non vib.) (rich, complex) (vib.)

8^{vb} (sempre)

bass drum (drum brush) (dark) (nails) (bright) (drum brush) (dark)

(soft whistle) (soft whistle)

118

Fl. *p* *f* *mf* *mf*

Cl. *p* *f* *mf* *mf*

Sx. *f* *p* *mf* *mf*

(V) (V) (V) (V)

6 6 5

118

Hrn. *mp* *p* *mf* *mp*

Tbn. *mp* *mf* *mp*

(sim.)

5

118

Pno. (11th partial) --- (beatings)

(rich, complex) *pp*

(Lv) (just behind bar) (between tun. pegs/metal bar)

8^{vb} (sempre) *mf* *pp* *p*

(double node/4 strings)

118

Perc. (nails) (drum brush) (nails) 6 (drum brush)

mf *p*

118

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco animato

Piu Calmo

Fl. (take C flute) C Flute 6

Cl. take instrument w. 2 hands blow into holes (lateral motion) "f"

Sx. (V) mp p

Hrn. 121 (freely) (mouthpiece whistle) (◇) ppp

Tbn. (freely) (mouthpiece whistle) (◇) ppp

Poco animato

Piu Calmo

Pno. 121 ad lib. (interacting with the beatings) pp

(behind dampers) (rich, with beatings) (high)

(med.) tun. pegs gliss. + small strings behind the bridge ad lib.

mp f p

Perc. 121 bass drum (drum brush) 3 (dark) (bright) mp p

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

Vln. 1 121 take instrument w. 2 hands voice (effect)* f. hole (rotating motion) (blow) "mf"

Vln. 2 take instrument w. 2 hands voice (effect)* f. hole (rotating motion) (blow) "mf" p (sim.)

Vla. take instrument w. 2 hands voice (effect)* f. hole (rotating motion) (blow) "mf"

Vc. voice blow into f. hole "mf"

Cb. bridge 3 waist mp "mf"

Fl. 125 (V) *p* (V) *p* (V) *mf*
 Cl. (V) *p* (V) *p* (lateral motion) *f*
 Sax. (V) *p* (V) *mf*
 Hrn. 125 (mouthpiece whistle) (◇) *ppp*
 Tbn. (low) flz. (high) *mf*

Pno. 125 (rub) metal frame (different colors/filtrations using 1-2-3 fingers (between tun. pegs/metal bar) dampers gliss. tun. pegs metal frame
 wood (p) "breath-like" sound (strings) (fingers) 4 3 2 (suggestion) + (rub) wood *mf*
 Perc. 125 (arco) (mallet) *pp* *pp* (♩) (sempre)
 Vln. 1 bridge voice blow into f. hole *p* *f* (rich, full) *p* waist *f*
 Vln. 2 voice blow into f. hole (sim.) *mf* (rich, full) *f* (rotating motion) *f*
 Vla. bridge *p* *p* *f*
 Vc. bridge waist bridge frog - vertical bow ST *mf* *f* *f*
 Cb. bridge waist bridge *mf* *p* *f* *f*

42 Piu Calmo

Fl. *p* *mp* (V)

Cl. *p* (V)

Sx. (V) *mf* *sonore* *p* (voice)

Hrn. *pp* *p*

Tbn. *mp* *pp* *p*

flz. → ord.

Piu Calmo

(different colors/filtrations using 1-2-3 fingers)

(rub) metal frame

Pno. (come sopra) *p* *mp*

wood (*p*) (sim.)

Perc. *pp* *p* *pp* *pp*

(Xed.) (sempre)

Vln. 1 *pp* (behind the nut) I (soft whistle) *pp* III → ord.

Vln. 2 IV (ST) (SP) III → (vib.) → ord. IV

Vla. bridge *mp* *p* *pp* *p* bat. (legno + crini) III

Vc. bridge *mf* *pp* *p* *pp* *p* bat. (legno + crini) IV

Cb. bridge *mf* *pp* *p* *pp* *pp* II

Animato

133

Fl. *mp* *p* *f* *p*

Cl. *mp* *p* *mf* *flz.*

Sx. *mp* *p* *f* *(V)*

Hrn. *p* *f* *f* *f* *(ppp)* *(en dehors)* *(mouthpiece reversed)* *(mouthpiece whistle)* *(diamond)*

Tbn. *f* *f* *f* *(en dehors)* *(5)* *(6)*

Pno. *mf* *p* *f* *(behind dampers)* *(scratch)* *(p)* *(high)* *rich, complex* *(L.v)* *pp*

Perc. *(sed.) (sempre)* *pp* *(mallet)* *arco* *pp*

Vln. 1 *mp* *mf* *p* *f* *ord.* *3* *III* *IV* *gliss.* *gliss.* *take instrument w. 2 hands* *voice* *blow into f. hole* *(come sopra)*

Vln. 2 *mp* *mf* *p* *take instrument w. 2 hands* *voice* *blow into f. hole*

Vla. *mp* *f* *voice* *blow into f. hole*

Vc. *mp* *pp* *f* *f* *bridge* *bridge*

Cb. *pp* *f* *f* *bridge* *bridge*

G Poco animato

Piu Calmo

Fl. *mf* *blow into holes* (V) *p* (take Alto flute)

Cl. *f* (lateral motion) *reed off*

Sx. *mp* *(mouthpiece off)*

Hrn. *p* *(mouthpiece reversed)*

Tbn. *mf* *p* *(open)* *(closed)*

G Poco animato

Piu Calmo

Pno. *(behind dampers)* *(bright)* *contact point* *(on 4 strings - free finger position)* *(dark)*

+ (sempre)

pp *(rich bell-like sound)* *(sim.)*

(freely)

Perc. *cymb.* *(rub) (hand)* *(soft mallet)* *(bell)*

pp *(L.v)* *pp*

Vln. 1 *voice*

Vln. 2 *voice* *blow into f. holes* *"mf"* *(come sopra)*

Vla. *voice* *blow into f. hole* *"mf"* *bridge*

Vc. *bridge* *"mf"* *bridge* *mp*

Cb. *bridge* *"mf"* *bridge* *mp*

Poco animato

Piu Calmo

Alto Flute (V)

Fl. *p*

Cl. *mf*

Sx. *p*

Hrn. (mouthpiece whistle) (◇) (without mouthpiece ad lib.) (oral cavity) (open) (bright) (air filtration) (close) 3 (dark) *p*

Tbn. *p*

Poco animato

Piu Calmo

Pno. (bright) (vib.) (use the side of the strings) (dark) (vib.) - - ,

+ (sempre)

mp (sim.) *(sim.)* *pp* *mf*

Perc. 141 cymb. (rub) *pp*

Vln. 1 voice *mf*

Vln. 2 voice *mf*

Vla. voice blow into f. hole *mf* bridge

Vc. bridge *mf* bridge

Cb. bridge *mf* bridge

Animando

Fl. 145 (V) mp mp (V)

Cl. take instrument w. 2 hands blow into holes p "mf"

Sx. p mp (V)

Hrn. mp

Tbn. p mp

Animando

Pno. 145 (between tun. pegs/metal bar) (different colors/filtrations using 1-2-3 fingers) (sim.) pp mp p

Perc. 145

Vln. 1 voice (come sopra) p cresc. "mf"

Vln. 2 voice (come sopra) p cresc. "mf"

Vla. voice blow into f. hole bridge "mf"

Vc. waist bridge bat. (legno + crini) SP p mp

Cb. bat. (legno + crini) SP mp

Animato

Piu Calmo

Fl. *mf* *p* (V)

Cl. *f*

Sx. *p* (V)

Hrn. *mf* *p*

Tbn. *mf* (open) (sh)i (o) 3 (close) *p*

Animato

Piu Calmo

Pno. (behind dampers) (bright) (dark) *mf* (come sopra) *pp* *mf*

Perc. 149 cymb. (rub) *p*

Vln. 1 *f*

Vln. 2 *f*

Vla. voice (sim.) waist *f* *mf* jet. (legno + crini) SP *mf*

Vc. bridge *f* *mf* (legno + crini) jet. *p* *mf* SP

Cb. bridge *f* *mf* (legno + crini) jet. *p* *mf* SP

Animando

Fl. *mp* *mf* *p* *mf*
 Cl. *mp* *mf* *mf*
 Sx. *mp* *mp*

(V) (V) (V) (V)

blow into holes

5

Hrn. *mp* *mp* *mp* *p* *mp*
 Tbn. *mp* *mp* *mp* *p* *mp*

(mouthpiece ord.)

Animando

Pno. *p* *mp* *p* *mf* *p* *mf*

(between tun. pegs/metal bar)

(come sopra)

(sim.)

Perc. *p* *pp* *pp* *mp*

bass drum

(superball) (rub) (fast)

(bass drum mallet)

(skin tension)

(profondo)

(skin tension)

Vln. 1 *mf* *mf* *p* *fp*

Vln. 2 *mf* *mf* *p* *fp*

voice

blow into f. hole

≥ (sim.)

(come sopra)

cresc.

Vla. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Vc. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cb. *mf* *pp* *mf* *pp* *mf* *pp* *mf*

(legno + crini)

jet.

SP

N

bridge

jet. SP

159

Fl. *mf* *p* *mf* *p* (pitch+air) (V) (open) (close)

Cl. (open) *p* *mf* (close) (close) (open) *mf* *mp*

Sx. *mf* *mp* *p*

Hrn. *mp* *p*

Tbn. *p* *mf* *p* (close) (open) *p* *mf*

H Animato

159

Pno. (behind dampers) (bright) (vib.) (vib.) (dark) (vib.) (p) scratch (1 finger)

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

159

Perc. (superball) (fast) *p*

159

Vln. 1 voice *f* take instrument ord. jet. N SP (legno + crini) *pp* *mf*

Vln. 2 voice *f* blow into f. hole *mf* take instrument ord. jet. N SP (legno + crini) *pp* *mf*

Vla. (crini) *pp* (legno + crini) *mp* jet. N SP *pp* *mf*

Vc. (crini) SP N (legno + crini) ST N SP *p* *pp* *mp* *pp* *mp* jet. SP *mf*

Cb. (crini) SP N (legno + crini) ST N SP *p* *pp* *mp* *pp* *mp* jet. SP *mf*

50 Piu Calmo

163

Fl.

Cl.

Sx.

mp (open) (close)

(take Bass Clarinet)

p

163

Hrn.

Tbn.

(open) (close)

p

Piu Calmo

163

Pno.

(bright) (dark)

p sub. *mp* *pp*

163

Perc.

163

Vln. 1

Vln. 2

bridge

mf

bridge

mf

Vla.

Vc.

Cb.

Animando

167 (V) (V)

Fl. *p* *mf* *mf* *f* *mf*

Cl. Bass Cl. *mp* *mf* *f* *mf* (voice)

Sx. *p* *mp* *mf* *f* *mf* (voice)

Hrn. *p* *mp* *mf* (voice)

Tbn. *p* *mp* *mf* (voice)

Animando

167 (between tun. pegs/metal bar)

Pno. (come sopra) (sim.) *pp* *mp* *pp* *mf* *scratch* (slow)

Perc. (superball) (slow) *mp* (bass drum mallet) *p* (skin tension) *mf*

Vln. 1 *mf* *mf* *mf* *f* *f* *p* *f* (strings: jet. non-sync., mixed freely) jet. (legno + crini) SP

Vln. 2 *mf* *mf* *mf* *f* *f* *p* *f* jet. (legno + crini) SP

Vla. *mf* *pp* *mf* *f* *pp* *f* bridge bat. N jet. SP

Vc. *mf* *pp* *mf* *pp* *f* bridge bat. N jet. SP

Cb. *pp* *mf* *pp* *f* bridge bat. N jet. SP

52

Fl. (V)

Cl. (voice)

Sx. (voice)

Hrn. (voice)

Tbn. (voice)

Con forza
 (between tun. pegs/metal bar) (scratch) (behind bar) (behind dampers) (between tun. pegs/metal bar) (behind bar) (behind dampers)

Pno. (slow) (fast) (p) (f) (sim.) (as fast as possible)

Perc. (6) (6) (skin tension) (mp) (mf)

Vln. 1 (bridge) (legno + crini) jet. (SP) (f) (mp) (f)

Vln. 2 (bridge) (legno + crini) jet. (SP) (f) (mp) (f)

Vla. (p) (f) (jet. (legno + crini) SP)

Vc. (p) (f) (jet. (legno + crini) SP)

Cb. (p) (f) (jet. (legno + crini) SP)

I Molto animato

Fl. *f* *p* *f* *mp* *f*
 (close) (open) (close) (open) (dark) (bright)

Cl. *f* *mp* *f* *mp* *f*
 ord. (voice)

Sx. *f* (let air escape out of mouthpiece) *mp* *f*

Hrn. *mp* *mp* *mf*

Tbn. *f* *mp* *mf*

I Molto animato

Pno. *ff* *f* *mp* *cresc.* *f*
 (scratch) (slow) (+) (sim.) (dark) (fast) (w. 2 hands) scratch

Perc. *pp* *mf*
 (skin tension)

Vln. 1 *ff* *p* *ff* *p cresc.* *ff*
 (legno + crini) MSP *poco SP* N *poco SP* (crini) MSP

Vln. 2 *ff* *p* *ff* *p cresc.* *ff*
 (legno + crini) MSP *poco SP* N *poco SP* (crini) MSP

Vla. *ff* *p* *ff* *p cresc.* *ff*
 (legno + crini) jet. MSP *poco SP* (crini) (slow) frog - vertical bow (fast) (legno + crini) (crini) (sim.) (fast)

Vc. *ff* *p* *ff* *p* *ff* *p cresc.* *ff*
 (legno + crini) jet. MSP *poco SP* (crini) (slow) frog - vertical bow (fast) (legno + crini) (crini) (sim.) (fast)

Cb. *ff* *p* *ff* *p* *ff* *p cresc.* *ff*
 (legno + crini) jet. MSP *poco SP* (crini) (slow) frog - vertical bow (fast) (legno + crini) (crini) (sim.) (fast)

Fl. *f* *ff* (voice) *p* *mf* *f* *ff* (voice) *f* (V)

Cl. *f* (voice) *p* *mf* *f* *f* (V)

Sx. *f* (V) *f* (V) *f* (V) *f* (V)

Hrn. *mp* *p* *mf* *p* *f*

Tbn. *f* *p* *mf* *f* *f* *p* *f*

Pno. *f* *p* (marc.) *ff* *pp* (sim.) *ff* *pp* *ff*

Perc. (superball) (fast) *p* *mf* (bass drum mallet) (skin tension) *p* *mf* (superball) (fast) *p* *mf*

Vln. 1 voice blow into f. hole *f* jet. (legno + crini) *mf* *ff* voice blow into f. hole *f* *mf* *molto ff* (crini)

Vln. 2 voice blow into f. hole *f* jet. (legno + crini) *mf* *ff* voice blow into f. hole *f* *mf* *molto ff* (crini)

Vla. *p* *f* jet. (legno + crini) *mf* *ff* *mf* *molto ff* (crini)

Vc. *p* *f* jet. (legno + crini) *mf* *ff* *mf* *molto ff* SP

Cb. *p* *f* (legno + crini) jet. *ff* *mf* *molto ff* SP

Piu Mosso

accel.

a tempo

Fl. *f* *p* *f* *p* *f* *ff* poss. (voice) (V)

Cl. *p* *mf* *f* *p* *f* *ff* poss. (V)

Sx. *f* *p* *mf* *f* *f* *p* *f* *ff* poss. (V)

Hrn. *f* *p* *mf* *f* *p* *f*

Tbn. *f* *f* *p* *f*

183 *accel.* **Piu Mosso**

Pno. *p* *ff* *p* *ff* *p* *ff* (sim.) (l.v.) (palm)

183 Perc. *p* *f*

Vln. 1 *p* *ff* *p* *ff* *p* *fff* N — SP

Vln. 2 *p* *ff* *p* *ff* *p* *fff* N — SP

Vla. *p* *ff* *p* *ff* *p* *fff*

Vc. *p* *ff* *p* *ff* *p* *fff* (crini)

Cb. *p* *ff* *p* *ff* *p* *fff* (crini)

56 J Cadenza

Fl. *p*

Cl. *p*

Sx. *p*

Hrn.

Tbn.

J Cadenza

(in the resonance)

wood
(rub)

Pno.

(bright) (gliss.) (1 finger)

(dark)

(w. 2 hands) (rub)

(bright)

(w. 2 hands)

(gliss.)

(gliss.)

(sim.)

8

pp

(keys played)

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

193

Fl.

Cl.

Sx.

193

Hrn.

Tbn.

193

Pno.

193

Perc.

193

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Poco animato

Calmo

Poco animato

Fl. (V) *p* (V) *p* (V) *mf*

Bb Cl. *p* (V) take instrument w. 2 hands blow into holes (lateral motion) *f* *mf*

Sx. *p* *mf*

Hrn. *p*

Tbn. *p* *mf*

Poco animato

Calmo

Poco animato

Pno. metal frame tun. pegs gliss. wood (rub) *p* (very slow) (scratch) (slow) *pp* wood (rub) metal frame

(Ped.) (sempre)

Perc. 200

Vln. 1 voice *p* *f* blow into f. hole

Vln. 2 voice *p* *f* blow into f. holes

Vla. voice *mf* *f* bridge

Vc. waist bridge waist bridge waist frog - vertical bow MSP N waist *p* *mf* *f*

Cb. waist bridge waist bridge waist *p* *mf* *f*

Calmo

(V)

Fl. *p*

Cl.

Sx. *p*

Hrn. *pp* (mouthpiece whistle) (◇)

Tbn. *flz.* → *ord.*

Calmo

tun. pegs

gliss.

pp

Pno.

Perc. 205

Vln. 1

Vln. 2

Vla.

Vc. *p* bridge waist bridge

Cb. *p* bridge waist bridge

Calmo

III

Fl. *whistle tone*

Cl. *(pp)* *(go to piano)* *(near the piano)* *(air)*

Bass Cl.

Sx. *(go to piano)*

Hrn. *(mouthpiece whistle)* *(pp)* *(freely)* *(diamond)*

Tbn. *(pp)* *(freely)* *(diamond)*

Pno. *metal frame* *tun. pegs gliss.* *wood (rub)* *(p)* *dampers gliss.* *(A) (sempre)* *metal frame*

Perc. *vibraphone* *motor on (med.)* *(rub) (palm)** *(soft whistle)* *3* *(resonator tubes)*

Vln. 1 *(behind the nut)* *I* *(soft whistle)* *(ppp)*

Vln. 2 *bridge* *(ppp)*

Vla.

Vc. *tailpiece (air)*

Cb.

212 (sim., freely)

Fl. *pp* (teeth on reed)

Cl. *p/mp* (sim., freely) poss. (teeth on reed)

Sx. (near the piano) (air) *p/mp* (sim., freely) poss.

Hrn. (◊)

Tbn. (◊)

Pno. 212 (tun. pegs) (gliss.)

Perc. 212 (resonator tubes) *ppp*

Vln. 1 212 (behind the nut) (soft whistle) *ppp*

Vln. 2 (behind the nut) (soft whistle) *ppp*

Vla. bridge (behind the nut) (soft whistle) *ppp*

Vc. bridge *ppp*

Cb.

Fl. *pp* *(voice)* *p*

Cl. *p*

Sx.

Hrn. *pp* *(pp)*

Tbn.

Pno. *metal frame* *wood (rub)* *voice* *keys* *(tap on keys w. nails)* *(side)*

blow into strings (Leo.) (sempre) *(Leo.)* *Leo.* *(Leo.)* *(Leo.) (sempre)*

Perc. *ppp*

Vln. 1 *(behind the nut)* *I Δ (soft whistle)* *ppp* *(behind the nut)* *I Δ (soft whistle) Δ*

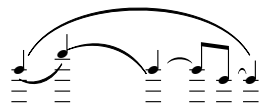
Vln. 2 *(behind the nut)* *I Δ (soft whistle)* *ppp* *(behind the nut)* *I Δ (soft whistle) Δ*

Vla. *ppp*

Vc. *ppp*

Cb.

(sim., freely)



Fl.

Cl. (voice) *pp*

Sx. *pp*

Musical notation for Flute, Clarinet, and Saxophone parts, measures 224-225. Includes dynamics like *pp* and *ppp*, and performance instructions like "(voice)".

Hrn. *pp*

Tbn.

Musical notation for Horn and Trombone parts, measures 224-225. Includes dynamics like *pp*.

Pno.

metal frame

wood

keys (side)

tun. pegs

(tap on keys w. nails)

(*scd.*)

(*scd.*) (sempre)

Musical notation for Piano part, measures 224-225. Includes various performance instructions and dynamics like *ppp*.

Perc. *ppp*

Musical notation for Percussion part, measures 224-225. Includes dynamics like *ppp*.

Vln. 1 (soft whistle) *ppp*

Vln. 2 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *p*

Musical notation for Violin 1, Violin 2, Viola, Violoncello, and Contrabass parts, measures 224-225. Includes dynamics like *ppp* and *p*, and performance instructions like "(soft whistle)".

Fl. *pp*

Cl.

Sx.

Hrn. *pp*

Tbn.

Pno. *pp* (*dolce*)

pizz. *15^{ma}*

(side)

8^{va} - - - 15^{ma} - - -

keys (*side*)

strings

(ped.) (sempre)

pp

ppp

tun. pegs

Perc.

Vln. 1

Vln. 2

Vla.

Vc. *pp*

Cb. *pp*

235

Fl.

Cl.

Sx.

235

Hrn.

Tbn.

235

Pno.

keys

strings

15^{ma}

p dolce espr.

pp

(poco rubato)

(pp)

(sco.) (sempre)

235

Perc.

ppp

235

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

(behind the nut)

(soft whistle)

ppp

ppp

ppp

ST → *(poco vib.)*

ST

ppp

ppp

pp

240

Fl.

Cl.

Sx.

240

Hrn.

Tbn.

240

Pno.

keys

5 6

keys

5 6

keys

3 (slow) (fast)

(side)

keys

3 (side)

keys

5

strings

pp

(ped.)

(ped.) (sempre)

240

Perc.

bass drum

p

p

240

Vln. 1

(behind the nut)

I

ppp

Vln. 2

Vla.

Vc.

(beatings)

Cb.

245

Fl.

Cl.

Sx.

245

Hrn.

Tbn.

pp

(◊)

245

Pno.

keys

6 6 5 6

3

(Ped.) (sempre)

245

Perc.

245

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ppp

Martin Loridan

Sha'aph
For Orchestra
(2020)

Orchestra

3 Flutes

3 Oboes

3 Clarinets (3rd doubles Bass Clarinet)

3 Bassoons

4 French Horns

3 Trumpets

3 Trombones

1 Tuba

3 Percussions

Harp

Piano

Strings

Sha'aph

I

Calme, respiré ♩ = 62 - 64

This musical score is for the first movement of 'Sha'aph', marked 'Calme, respiré' with a tempo of 62-64 beats per minute. The score is written for a full orchestra and includes the following parts and instructions:

- Flute 1-3:** Part 1 (treble clef), Part 2 (treble clef), Part 3 (treble clef).
- Oboe 1-3:** Part 1 (treble clef), Part 2 (treble clef), Part 3 (treble clef).
- Bb Clarinet 1-2:** Part 1 (treble clef), Part 2 (treble clef).
- Bass Clarinet:** (treble clef).
- Bassoon 1-3:** Part 1 (bass clef), Part 2 (bass clef), Part 3 (bass clef).
- F. Horn 1-3:** Part 1 (treble clef), Part 2 (treble clef), Part 3 (treble clef).
- F. Horn 2-4:** (treble clef).
- Trumpet 1-3 in C:** Part 1 (treble clef), Part 2 (treble clef), Part 3 (treble clef).
- Trombone 1-3:** Part 1 (bass clef), Part 2 (bass clef), Part 3 (bass clef). Includes performance notes: 'a2 (dark) → (bright) → (dark)' and 'pp'.
- Tuba:** (bass clef). Includes performance notes: 'a2 (dark) → (bright) → (dark)' and 'pp'.
- Percussion 1:** Includes 'tam (high)' and 'blow on instrument' instructions.
- Percussion 2:** Includes 'cymb.' and 'blow on instrument' instructions.
- Percussion 3 (bass drum):** Includes 'blow on instrument', '(hand) (rub) (dark)', and '(soft brush)' instructions.
- Harp:** Includes 'strings (rub) (bright)', 'soundboard (rub) (dark)', and 'mf' dynamics.
- Piano:** Includes 'Ped.', 'keys (guero) (fingertips)', '(fingernails) (side)', and 'mf' dynamics.
- Violin 1:** Includes 'blow into f hole', '(inhale) (pp) (mix w. bridge)', 'p (rich, full)', and 'bridge' instructions.
- Violin 2:** Includes 'blow into f hole', '(inhale) (pp) (mix w. bridge)', 'p (rich, full)', and 'bridge' instructions.
- Viola:** Includes 'blow into f hole', '(inhale) (pp) (mix w. bridge)', 'p (rich, full)', and 'bridge' instructions.
- Cello div. in 2:** Includes 'bridge', '(side) (bright)', 'legno + crin', and 'mf' dynamics.
- Contrabass div. in 2:** Includes 'bridge', '(side) (bright)', 'legno + crin', and 'mf' dynamics.

Calme, respiré ♩ = 62 - 64

Fl. 1-3
Ob. 1-3
Bb Cl. 1-2
Cl. B.
Bsn. 1-3

Musical notation for Flute 1-3, Oboe 1-3, Bb Clarinet 1-2, Clarinet B., and Bassoon 1-3. Each staff begins with a treble clef and a common time signature. The music consists of whole rests in the first measure, followed by a 2/4 time signature change, and then a whole note in the second measure. The piece returns to common time for the final measure.

F. Horn 1-3
F. Horn 2-4
Tpt. 1-3 in C
Tbn. 1-3
Tuba

Musical notation for French Horn 1-3, French Horn 2-4, Trumpet 1-3 in C, Trombone 1-3, and Tuba. Each staff begins with a treble clef and a common time signature. The music consists of whole rests in the first measure, followed by a 2/4 time signature change, and then a whole note in the second measure. The piece returns to common time for the final measure.

Perc. 1
Perc. 2
Perc. 3

Musical notation for Percussion 1, 2, and 3. Each staff begins with a common time signature. The music consists of whole rests in the first measure, followed by a 2/4 time signature change, and then a whole note in the second measure. The piece returns to common time for the final measure.

Hp.

Musical notation for Harp. The left hand part includes performance instructions: "(dark)", "(bright)", and "(dark)" above the staff, and "soundboard (rub)" and "mf" below the staff. The right hand part consists of whole rests.

Pno.

Musical notation for Piano. Both the right and left hand parts consist of whole rests.

Vi. 1
Vi. 2
Vla.
Vc.
Cb.

Musical notation for Violin 1, Violin 2, Viola, Violoncello, and Contrabasso. The Violoncello and Contrabasso parts include performance instructions: "bridge" above the staff, "mf" below the staff, and "(ord.)" and "(side)" below the staff. The Violoncello part also includes a "0" above the staff. The Violin and Viola parts consist of whole rests.

Mouvements de souffle ♩ = 66

Fl. 1-3 (without reed) *a3* *f* *p* *ff* *rit.*

Ob. 1-3 *a3* *f* *p* *ff* *molto*

Bb Cl. 1-2 (mouthpiece removed) (dark) *a2* *f* *p* *ff* *mp*

Cl. B. *f* *p* *mf* *pp* *ff* *mf*

Bsn. 1-3 (without reed) *a3* *f* *p* *ff* *molto*

F. Horn 1-3 (mouthpiece reversed) (dark) (bright) *a2* *f* *p* *ff* *molto*

F. Horn 2-4 (mouthpiece reversed) (play on instrument-mouthpiece distance) (dark) (bright) *a2* *f* *p* *ff* *molto*

Tpt. 1-3 in C *a3* (bright) *f* *p* *ff* *molto*

Tbn. 1-3 (dark) (closed) (open) (phonetic filtr.) (bright) *a3* *f* *p* *ff* *molto*

Tuba (dark) (closed) (open) (phonetic filtr.) (bright) *f* *p* *mf* *mp* *mf* *mp* *molto*

Perc. 1 (tam) (high) (palm) *pp* *mp* *low tom* *mp* *cymb.*

Perc. 2 (brush) (palm) *mf* *p* *f* *mp*

Perc. 3 (palm) (brush) (bright) (palm) (fingers) (palm) (brush) (palm) (fingers) *mf* *p* *f* *p*

Hp. (soundboard) (perc.) (bright) (rub) (dark) (strings) (perc.) (palm) (soundboard) (perc.) (bright) (dark) *f* *p* *pp* *ff* *mf*

Pno. (ped.) (fingertips) (rub) (slow granulation) (fast granulation) (ped.) (fingertips) *f* *p* *pp* *ff* *mf*

VI. 1 (blow into f hole) (blow on bridge) (bridge) (mid. bout) (inhale) (voice) (blow into f hole) (blow on bridge) (bridge) (mid. bout) *f* *mf* *pp* *ff* *mp* *mf*

VI. 2 (blow into f hole) (blow on bridge) (bridge) (mid. bout) (inhale) (voice) (blow into f hole) (blow on bridge) (bridge) (mid. bout) *f* *mf* *pp* *ff* *mp* *mf*

Vla. (blow into f hole) (blow on bridge) (bridge) (mid. bout) (inhale) (d.l.c.) (blow into f hole) (blow on bridge) (bridge) (mid. bout) *f* *mf* *pp* *ff* *mp* *mf*

Vc. div. (bridge) (side) (ord.) *f* *pp* *f* *mf*

Cb. div. (bridge) (side) (ord.) *f* *pp* *f* *mf*

Souffles, crépitements

50

Fl. 1-3 (o) whistle tone

Ob. 1-3

Bb Cl. 1-2

Cl. B. (med/low)

Bsn. 1-3 (med/low)

F. Horn 1-3 solo (mouthpiece whistle) (pp)

F. Horn 2-4 solo (mouthpiece whistle) (pp)

Tpt. 1-3 in C (pp)

Tbn. 1-3 (mouthpiece whistle) (pp) 2. 7.

Tuba (p)

Perc. 1 (cymb.) (slow granulation) (pp) (slow, 'sporadic') (continuous)

Perc. 2 (wood table)

Perc. 3

Hp. 8va (ppp) p (lv)

Pno. 15va (ppp) p (lv)

VI. 1 (o sempre) (sim., freely) (ppp) p

VI. 2 (ppp) p

Vla. (ppp) p

Vc. (ppp) p

Cb. (p) (ppp) p

o' (dark) (bright) (dark)

o' (dark) (bright) (dark)

Furtif, en écho

Calme, respiré ♩ = 62 - 64

66

Fl. 1-3 *p* *whistle tone* *pp* *whistle tone*

Ob. 1-3 *pp*

Bb Cl. 1-2 *pp* *(rich)*

Cl. B. *p* *(rich)*

Bsn. 1-3 *pp*

F. Horn 1-3 *sh[e]*

F. Horn 2-4 *mouthpiece solo*

Tpt. 1-3 in C *p*

Tbn. 1-3 *pp* *pp* *pp*

Tuba *p* *mp* *(rich)* *(rich)*

Perc. 1 *pp* *pp* *mp*

Perc. 2 *pp* *pp* *mp*

Perc. 3 *mf* *pp* *mf*

Hp. *mf* *(rich)* *mf* *(rich)* *près des chevilles*

Pno. *mf* *(rich)* *p* *Ped.* *p* *3. Ped.* *mf*

VI. 1 *ppp* *blow into f hole* *bridge* *mf* *blow into f hole* *bridge* *1 (soft whistle)*

VI. 2 *ppp* *blow into f hole* *bridge* *mf* *blow into f hole* *bridge* *1 (soft whistle)*

Vla. *SP* *gliss.* *bridge* *mid. bout* *blow into f hole* *bridge* *blow into f hole* *bridge* *behind the bridge* *d.l.d.*

Vc. *ppp* *bridge* *bridge* *pp* *mf* *near the bridge* *pp*

Cb. *ppp* *bridge* *pp* *pp* *mf*

Air aspiré

Légèrement animé

75

Fl. 1-3 *p* *mf* *pp* whistle tone

Ob. 1-3 *p* *mf* *pp*

Bb Cl. 1-2 *p* *mf* *f* *pp*

Cl. B. *mf* *p* *mf* *f*

Bsn. 1-3 *p* *mf* *f* *pp*

F. Horn 1-3 *p* *mf* *f* (mouthpiece reversed)

F. Horn 2-4 *p* *mf* *pp* (mouthpiece whistle) (mouthpiece reversed) (mouthpiece solo) (filtr. w. hand)

Tpt. 1-3 in C *mf* *p* *mf* *f*

Tbn. 1-3 *p* *mf* *f*

Tuba *mf* *p* *mf* *f*

Perc. 1 wood table *mf* bell plate *mp* wood table *mf* bell plate *p* wood table

Perc. 2 *mf* *mp* *mf* *pp*

Perc. 3 (rim) *mf* (rim) *mf*

Hp. strings (palm) *mf* soundboard (dark) *mf* strings (palm) *mf* soundboard (dark) *f* soundboard (med.) *p* près des chevilles

Pno. (rich) *p* Ped. *mf* 3. Ped. *f* tun. pegs *p*

VI. 1 blow into f hole (inhale) *pp* bridge *f* behind the nut solo (soft whistle) *ppp* behind the nut (soft whistle) *ppp* blow into f hole *p* bridge *ff* behind the nut (soft whistle) *ppp*

VI. 2 blow into f hole (inhale) *pp* bridge *f* behind the nut solo (soft whistle) *ppp* blow into f hole *p* bridge *ff* behind the nut (soft whistle) *ppp*

Vla. *p* bridge *f* *ppp* (arco circolare) (sim.)

Vc. *pp* bridge *f* *pp* (arco circolare) (sim.)

Cb. *pp* bridge *f* *pp*

Fl. 1-3 *mp*

Ob. 1-3 *mp*

Bb Cl. 1-2 *pp* 1-2 cm from mouthpiece

Cl. B.

Bsn. 1-3

F. Horn 1-3

F. Horn 2-4 *p* (filtr. w. hand)

Tpt. 1-3 in C *p*

Tbn. 1-3 *p*

Tuba

Perc. 1 *pp*

Perc. 2

Perc. 3

Hp.

Pno. *pp*

Vi. 1 *mp* (arco circolare)

Vi. 2 (arco circolare) (sim.)

Vla. *mp* (sim.)

Vc. *mp* (sim.) *pp*

Cb. *pp*

Hésitant, dans la résonance

Plus présent, plus décidé

This page contains a musical score for an orchestra, divided into two sections: "Hésitant, dans la résonance" and "Plus présent, plus décidé". The score is written for a full orchestra, including woodwinds, brass, percussion, and strings. The woodwind section includes Flutes 1-3, Oboes 1-3, Clarinets 1-2 and Bass, Bassoon 1-3, French Horns 1-3 and 2-4, Trumpets 1-3 in C, and Trombones 1-3. The brass section includes Tuba. The percussion section includes three different percussion parts (Perc. 1, 2, 3) and a Harp (Hp.). The piano part (Pno.) is also included. The string section includes Violins 1 and 2, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is written in common time (C) and features various dynamics such as *pp*, *p*, *mf*, and *sf*. The "Hésitant, dans la résonance" section is marked with *sf* and features a complex rhythmic pattern in the strings and woodwinds. The "Plus présent, plus décidé" section is marked with *mf* and features a more rhythmic and decisive sound. The score is written for a full orchestra and includes various dynamics and articulation marks.

En écho

Fl. 1-3
Ob. 1-3
Bb Cl. 1-2
Cl. B.
Bsn. 1-3
F. Horn 1-3
F. Horn 2-4
Tpt. 1-3 in C
Tbn. 1-3
Tuba
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
Vi. 1
Vi. 2
Vla.
Vc.
Cb.

88

pp *mp* *pp* *mp*

(med.) (bright) (med.) (bright) (med.) (bright)

mp *mp* *mp*

(sim.) (sim.) (sim.) (sim.) (sim.) (sim.)

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

