

Université de Montréal

Narrativity and Identity in the Creative Process

par

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RÉSUMÉ

Cette thèse propose une discussion sur les relations entre la musique et le langage et l'identification des bases d'une musique narrative dans une sélection de sept pièces composées au cours de mes études de doctorat à l'Université de Montréal. Les origines de ces pièces proviennent d'éléments extra-musicaux, issus des arts littéraires et visuels, aux côtés de phénomènes naturels visuels. Ce texte peut être subdivisé en deux parties, en soulignant les fondements théoriques et en présentant des éléments analytiques.

La première partie considérera une perspective critique d'une prédisposition contemporaine à une catégorisation aprioriste de la musique en tant que système sémiotique, dans laquelle cette recherche est fondée. Par la suite, elle présentera comment l'élément extra-musical peut être l'étincelle de départ de la créativité musicale, comme point de départ du développement de l'acte créatif lui-même, illustrant comment ma perception de ce matériau extra-musical peut être « traduite » et racontée à travers une forme sonore cohérente. Enfin, cette première partie abordera l'émergence d'une nouvelle perspective : le *We-Composer*, préconisant qu'aucun processus créatif n'existe sans la dynamique dialectique intrinsèque entre les aspects socioculturels et individuels entourant la conceptualisation d'un nouvel artefact, plus précisément, une nouvelle composition musicale.

La deuxième partie se réfèrera à la perquisition du « fil d'Ariane » de la narrativité dans chacune des pièces sélectionnées, en les reliant aux sujets discutés précédemment, en tenant compte des références spécifiques et des considérations esthétiques – techniques et subjectives – qui enveloppent l'acte compositionnel. En conclusion, des réflexions philosophiques circonscrivant l'importance du récit comme outil de diffusion du savoir et de la connaissance de soi seront proposées, dans une perspective plus personnelle, en proposant un lien identitaire possible et dynamique entre les œuvres étudiées et moi-même.

Mots-clés : Composition musicale, narrativité, créativité, analyse, identité.

ABSTRACT

This thesis proposes a discussion on the relationships between music and language while identifying the basis for a narrative music in a selection of seven pieces composed during my studies as a Doctoral candidate at the *Université de Montréal*. The origins of the pieces stem from extra-musical elements, deriving from literary and visual arts, alongside visual natural phenomena. This text can be subdivided into two parts, emphasizing theoretical foundations and presenting analytical elements.

The first part will consider a critical perspective of a contemporary predisposition towards an aprioristic categorization of music as a semiotic system, in which this research is grounded. Subsequently, it will present how musical creativity can be ignited through the extra-musical element, as a starting point towards the development of the creative act itself, illustrating how my perception of this extra-musical material can be “translated” and narrated through a coherent sound form. Finally, it will address the emergence of a new perspective: The *We-Composer*, advocating that no creative process exists without the intrinsic dialectical dynamic between the socio-cultural and individual aspects surrounding the conceptualization of a new artifact, more specifically, a new musical composition.

The second part will refer to the perquisition of the “Ariane’s thread” of narrativity in each of the selected pieces, relating them to the previously discussed topics, taking into consideration specific references and aesthetical considerations – technical and subjective – that envelop the compositional act. Conclusively, some philosophical examinations circumscribing the importance of narrative as a tool regarding the dissemination of knowledge and self-knowledge will be offered, in a more personal perspective, while proposing a possible and dynamic identitary link between the studied pieces and myself.

Key-words: Musical Composition, Narrative, Creativity, Analysis, Identity.

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1. INTRODUCTION: NARRATIVE KNOWLEDGE

1.1. INTEREST IN THE TOPIC

The "anthropological revolution" that characterized the last century, consenting to different cultures reciprocal unveiling allowed, among other things, the understanding that there are no societies, as more restricted and isolated that they may be, devoid of any musical expressivity. In other words, it is now possible to understand that music constitutes a "universal" of human behavior, such as language or social organization. (GIANNATTASIO, 1998, p.20)

Jean-François Lyotard, in his famous book *The Postmodern¹ Condition*, openly states the fact that scientific knowledge does not equate to all knowledge. Correspondingly, there also exists what he classifies as *narrative knowledge*, which is not exhausted in the form of denotative or descriptive utterances, also encompassing a series of other skills, sensibilities and ideas such as "know-how, knowing how to live, how to listen, etc " (LYOTARD, 1984, p.36). It is an eminently ritualistic or performatic knowledge whose narratives find vigor not so much in the subjects that they are capable of articulating, but especially in the very act of reciting. In Lyotard's classificatory context we can insert music, by itself, as a form of this non-scientific narrative knowledge.

The task that musicology imposed itself to, was to transform this previously mentioned knowledge referencing the difficulty of a conceptual representation, which determined that, despite all musicology, music has continuously remained far from the cultural interpretations that truly matter.

What is perceived is that not only is it secondary to non-specialists, that is, to the clear majority of intellectuals, but that even for musicians and musicologists, it costs a great deal to be perceived in that fundamental and constitutive realm of the human, as noted above. It is true that in a broad sense, as a cultural manifestation of great influence and repercussion, music has been treated with growing interest in the critical discourse

¹ The term post-modern, in this case, should be comprehended as described by Lyotard (1984, p.84), who stated that "a postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by pre-established rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or the work. [...] Post-modern, then, would have to be understood according to the paradox of the future (*post*) anterior (*modo*).

of postmodernity, which has come to be understood as a privileged element in the contemporary process of oscillation and displacement of modern reason and as a typical phenomenon of hybridization and transculturality that characterize today's world.

However, the consideration of music from the culturalist angle does not seek to investigate questions regarding its historical and systematic exclusion from the dominant epistemological discourse, or the difficult dialogue that is dealing with modern reasoning. Furthermore, it does not deepen, even with justified fear of falling into essentialism, in a reflexive exercise, what music is after all. In this regard, the questions that music and the universe of sound pose to Western thought and culture remain untouched. On the other hand, we must consider that some of these impasses begin to appear as preoccupations and take shape in the reflections of certain musicologists. This is what can be deduced from Jean-Jacques Nattiez texts that outline his "phylogenetic theory" for the nature of music. (see NATTIEZ 1976, 1987, 1989).

However, in my personal perspective, all those qualifications can be bypassed. After all, it is not necessary to force music to absorb certain categories which are somewhat alien to it, since verbal language itself – as Nattiez himself points out – does not always submit to these categories; meaning does not always define the functioning of language.

More than being a symbolic form, it is more plausible to consider music as an eternal symbolic possibility, as if in music, the symbol was permanently in a state of latency, and any analytical operation that sought to evidence it would result in an impoverishment or a trivialization of music. In short, music is by no means reduced to the representations that are built around it.

If this way of thinking makes sense, I believe it is also outside the consolidated notion of semiotic systems and symbolic forms that the encounter between music and language can and should be gathered. Language, in this scenario, should be understood as the means of communication through a set of pre-determined and pre-assimilated symbols that create "affects"² in all the participants of the necessary exchange of symbolic

² The term "affect", throughout this thesis, should be understood as defined by Nadler: "Our affects – our love, anger, hate, envy, pride, jealousy, and so on – [...] are divided into actions and passions. When the cause of an event lies in our own nature – more particularly, our knowledge or adequate ideas – then it is a case of the mind acting. On the other hand, when something happens in us the cause of which lies outside

information. The universal character of music stated by Giannattasio (1998) justifies the conditions it shares with several other primordial manifestations of man.

From there, it becomes legitimate to investigate music in a situation in which it has not even been differentiated, linguistically, as a term that refers to certain practices consolidated previously; in this place, where music is in genesis, there is no reason to require a specific education, and it is possible to understand it in the direct confrontation with human manifestations that are equivalent to it in terms of originariness and universality. Along these lines, this is the path that this thesis seeks to tread. The guiding thread and hypothesis of this thesis are based on the facts that music and language are not separate nor incommunicable instances as if each corresponded to the different abilities of man. Although today one can imagine completely different things when he/she encounters the signifiers "music" and "language", the central point is exactly what remains forgotten under the surface, that is, the unity of meaning composed by music and language.

Music inhabits language: this is the light that this thesis intends to shed. Such a statement is recognizably not something that is proven or demonstrated. It is merely a point around which one can exercise thought; providing other forms of understanding music and establishing a relationship with it. This phrase is not intended to indicate a place or a shelter for music, as if language, as is commonly understood, was a larger system that encompassed it. It is only intended to indicate a radical impossibility of distancing the two manifestations.

To make the approximation of music and language possible then, from the coordinates that are outlined, it is important to underline the differences between language and idiom. The latter can, in fact, be considered as a system of representation that allows individuals the expression and communication of ideas, feelings, and concepts. Language, however, can be considered as an original dimension in relation to

of our nature, then we are passive and being acted upon. Usually what takes place, both when we are acting and when we are being acted upon, is some change in our mental and physical capacities, what Spinoza calls 'an increase or decrease in our power of acting' or in our 'power to persevere in being'. [...] An affect just *is* any change in this power, for better or for worse. Affects that are actions are changes in this power that have their source (or 'adequate cause') in our nature alone; affects that are passions are those changes in this power that originate outside of us." (NADLER, 1999, p. 238).

an idiom, which allows an idiom to manifest itself. However, language cannot be confused with idiom as it does not reduce itself to a means of representing reality based on signs. Language, as an originary instance, resists linguistic definitions, but can be understood in a certain way as a dimension in which meaning is manifested. It is not an element of mediation between man and the world, but it is the very naming of the unification of man and world, both existing and constituting themselves as possibilities derived from it. By not being a mediator, language establishes all meaning as immediate. Music, being a form of language and, by consequence, an immediate communication form, belongs to this set of forces.

So, if music and language cohabit, can music tell a story? How evident may it be? Despite the discussions between *Programmatic Music* and *Absolute Music*, it is clear that music is a form of communication that affects the listener, no matter how pure it can be. From the compositional point of view, it begins from the first creative moment where the inspiration arises and it ends when that communication has been (or not) made, affecting (emotions, sensations) the listeners. This thesis will identify the narrative perspective of a set of seven compositions created between 2013 and 2017, during the period of my Doctoral candidacy at the *Université de Montréal*. They are: *Neige*, (2013) for symphonic orchestra, *Sallekhanā* (2013), for chamber ensemble, *Jacicoê* (2014) for percussion sextet, *E se tornou Estrela...* (2014), for chamber ensemble, *Eosos* (2015), for symphonic orchestra, *Pour de Nouvelles Aventures* (2016) for chamber ensemble, and *Leurs Derniers Pas* (2017) for symphonic orchestra.

The strategy adopted towards the organization of this thesis is first to distinguish the two conflicting conceptual debates existing since the nineteenth century between *Pure Music* and *Programmatic Music*. It will then describe why the music that will be analyzed in this paper can be interpreted as narrative music without necessarily belonging to one of these two mainstreams. Subsequently, it will discuss how the process of musical composition and, subsequently, musical creativity, can be ignited through the extra-musical element, in this case, the idea of music as a language that narrates an event, a history, a work of art, as a starting point to the creation of a set of restrictions to the creative act itself. Finally, it will address the emergence of a new perspective: the *We-Composer*, advocating that no creative process exists without the intrinsic dialectical

dynamic between the socio-cultural and individual aspects surrounding the conceptualization of a new artifact, more specifically, a new musical composition.

The following chapters will refer to the perquisition of this “Ariane thread” of narrativity in each of the selected pieces, relating them to both specific references and aesthetical considerations – technical and subjective – that envelop the compositional act.

The conclusive chapter will entail a more personal reflection on why the perspective of narrative music was chosen, together with how the writing of this thesis illuminated and legitimized the process behind the “translation” of an extra-musical material into a coherent sound form. Furthermore, it will put the emergence of the *We-composer* perspective into evidence. Additionally, this chapter will address the importance of the narrative for the dissemination of knowledge and self-knowledge. It will do so by concentrating on the memories of my experiences during my “history of life in formation”, principally during the period of the doctorate program, while proposing a possible and dynamic identitary link between the pieces and, therefore, this composer.

1.2. ABSOLUTE MUSIC vs. PROGRAMMATIC MUSIC

Musical criticism, at least since the nineteenth century, was debated under the dilemma created between two ideal types of critics, and a stalemate tends to revisit it constantly: on the one hand, there exists the critic who seeks the technical description of the compositions he addresses, looking to trace, within the musical language, its abscesses and possibilities. On the other hand, there is the critic who is interested only in the fruition of the musical pieces, reflecting in his writings the state of mind engendered by the composition he traverses.

Eduard Hanslick, a Viennese critic, one of the main militants of *Absolute Music*, and who is linked with the idealist discourse concerning the process of autonomy of the musical field in the nineteenth century, was marked as one of the main antagonists of the “aesthetics of feeling” – a stereotype largely based on his critics of *Programmatic Music* especially the operas of Richard Wagner –, and the central formulator of a specifically Viennese musical criticism.

In his book *The Beautiful in Music*, written in 1854, the esthetician sought to divide his hypothesis into two critical movements, as musicologist Mário Videira clearly demonstrates: a "negative thesis", where Hanslick will deconstruct the bases of what he calls the "aesthetics of feeling", confronting the idea that feelings would be the *telos* of music and would constitute its purpose. The second movement, considered to be the "positive thesis", seeks to postulate the bases of what he calls a beautiful autonomous musical, a structural element to think about the formalism in music (VIDEIRA, 2007, p. 152).

To deliberate the negative portion of Hanslick's thesis, it is necessary to abide by a fundamental distinction between feeling and sensation; understanding all perception of a sensitive quality such as sound or color by sensation, and, by feeling, the conscious state of an incitement or even an impediment in their state of mind. According to the critic, these two dimensions are not separate, but one cannot confuse them, for "sensation [is] the beginning and the condition of all aesthetic enjoyment, it is the source of *feeling* in its widest sense"³ (HANSLICK, 2011, p. 10-11).

In Hanslick's statements, musical criticism will find objectivity by arguing that any aesthetic consideration cannot be based on elements residing outside what is considered strictly musical. He states: "If we are required by a determined title to compare the musical piece with an object that is extrinsic to it, we must measure it by special criteria, which is not the musical one" (HANSLICK, 2011, p. 103).

However, the French critic and author Charles Baudelaire can be identified as an antagonist within this scheme. Baudelaire was considered to be one of the great advocates of Richard Wagner's work in France, and continues to be an acknowledged militant of the "aesthetics of feeling" in criticism. His critical *modus operandi* comes directly from the *Salons de Diderot*⁴, as the literary critic Roberto Calasso illustrates. For Diderot (and Baudelaire seems to strictly follow this proposition), making a *Salon* is to wander from one painting to the other, indulging the imaginary delight and letting it determine the fruition of one's current emotional state, confusing itself with the picture. In

³ All the translations from Portuguese to English in this text were realized by the author.

⁴ Writer, philosopher and encyclopaedist of the French enlightenment, Denis Diderot's *Salons* are writings criticizing works of art in epistolary styles.

this way, the *Salon* became the writer's great opportunity to reveal to all, through criticism, the tumultuous and contradictory workspace that resides in its subjectivity (CALASSO, 2012, p.14).

It is important to emphasize that the *Salons*, as a form of criticism (and of rhetoric), were limited to the expositions of plastic arts. One can state, then, that Baudelaire structures his criticism from a tactile, imaginary referential, which determines a subjective appreciation, since feelings are represented immediately to our sensibility. However, as considered and previously discussed in this introductory chapter, if music inhabits language and concurrently constitutes a “universal” of human behavior, it is also an immediate communication form, instantly creating feelings and altering emotional states.

Thus, we understand how Baudelaire distances himself from the discourse of *absolute music* advocates: while Hanslick needed to veer from feelings to approach the knowledge of the musical element, it is through feelings (effects of sounds on its own subjectivity) that Baudelaire would attempt to extract the objectivity of the musical material by organizing it in images.

This binary view of *Programmatic Music* versus *Absolute Music*, became relevant once again during the late 1980s and 1990s, when a variety of scholars, albeit with little agreement, produced a great number of publications concerning music and narrative⁵. Disagreements between theorists regarding the fundamental question of whether music can express narrative or even illustrate pre-existing narratives, then arose. Without getting into specific details regarding those quarrels, it is important to notice that this is nevertheless a very significant aspect of study in the musical field and a great deal is yet to be resolved.

⁵ See Abbate, Carolyn. 1991. *Unsung Voices: Opera and Musical Narrative in the Nineteenth Century*. Princeton: Princeton University Press; Cone, Edward T. 1974. *The Composer's Voice*. Berkeley and Los Angeles: University of California Press; Hatten, Robert S. 1994. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington: Indiana University Press; Kivy, Peter. 1984. *Sound and Semblance: Reflections on Musical Representation*. Princeton: Princeton University Press; Kramer, Lawrence. 1990. *Music as Cultural Practice, 1800–1900*. Berkeley and Los Angeles: University of California Press; Maus, Fred Everett. 1988. 'Music as Drama'. *Music Theory Spectrum*, 10: 56–73; McClary, Susan. 1987. 'The Blasphemy of Talking Politics during a Bach Year'. In: *Music and Society: The Politics of Composition, Performance, and Reception*. Cambridge: Cambridge University Press, 466–483; Nattiez, Jean-Jacques. 1990. 'Can One Speak of Narrativity in Music?'. *Journal of the Royal Musicological Association*, 115 (ii): 240–257; and Tarasti, Eero. 1994. *A Theory of Musical Semiotics*. Bloomington: Indiana University Press.

Byron Almén's comparatively current publication *A Theory of Musical Narrative*, written in 2008, criticizes the points of view defended by the stream of scholars from the aforementioned period and provides a more recent approach to an emergent concept of narrative. Almén's critique of narrative in music is established on the premise that many of its publications postulate a derivative between musical and literary discourse. He considers a "descendant model" in which musical narrative is viewed as a lesser "descendant" of literary narrative hierarchically. (ALMÉN, 2008 p. 12) Under the descendant model, a failure in recognizing the distinction between "narrative *proper* and narrative as manifested in literature" (*ibid.*) is evidenced. In this model, the non-referential signification of music is visualized as a problem instead of a difference between music and distinctive narrative media "sharing a common conceptual foundation (*ibid.* p.13). It is this conceptual foundation that is a particular point of interest for this text. Almén conceptualizes narrative and musical narrative as follows:

I will understand narrative as articulating the dynamics and possible outcomes of conflict or interaction between elements, rendering meaningful the temporal succession of events, and coordinating these events into an interpretive whole. [...] Music's lack of semantic specificity might, for example, be viewed as a positive characteristic, in that music can display narrative activity without being limited to specific characters and settings. (ALMÉN, 2008 p. 13)

This definition of narrative is very interesting, especially from the point of view of a composer. First, because it intertwines itself with the concept of musical coherence defended by Schoenberg, who states that "coherence is what binds individual phenomena into forms" (SHOENBERG, 1994, p.8-9), which is a challenging point for any creative process. In the development of any given musical creation, the foundations that give coherence to the elements as a whole can be the relationship between the ideas (global and local), but they are also due to the interactions that favor a continuity, to the coexistence of sound events perceived as parts of a form and conveyors of a truth; of a meaning.

Secondly, the definition is of interest because it refutes arguments that condemn narrative in music based on its lack of semantically determined plot events and its intrinsic indeterminate agency in what concerns characters and their backgrounds. It eliminates the necessity to visualize musical narrative in the light of other narrative media. Music,

here, is inhabiting language, as previously indicated through this introduction. *Programmatic music* and narrative music do not have necessarily the same definition.

Taking these elements into consideration, one can determine that a musical narrative is a form of an interpretation of an artistic work, offering a *reading*, not an *explanation* to the creative result. In music, it is important to recognize that there is a subjective inter-space between creator, creation and community, that is unavoidably involved in the establishment of musical meaning, i.e. the subjectivity of the listener. However, as Michael Klein states, the entrenched narrative, despite being susceptible to subjectivity, issues significance from the subjective. In addition, it evokes affects in the listener through the music (KLEIN, 2004, p. 26).

For the composer, however, the narrative perspective in music can provide a starting point and/or a context for the creative process; a background that will provide coherence to an idea, that will tell a story, however it may be received and interpreted by the listener; music and language cohabiting in a discourse without words. Chaya Czernowin, when referring to musical form in her essay *The Other Tiger* states that:

Instead of tonality and its fixed forms, every composer in every piece must determine the framework of the work. Every piece has to teach the listener how to listen to it: what matters, what does not matter, what is at work...This is done absolutely with no words. This means that each composer has to learn to create a context for each piece, and to make this context apparent through the minute details of the work and its unfolding. Thus, no words attached. (CZERNOWIN, 2011, p.186).

These statements open the door to the musical narrative of a composition from the perspective of a composer. Music can never be *absolute*, as we cannot distance ourselves from ourselves. The introspective practice involving creative activity provides privileged access to mental states (e.g., sensorial, bodily, cognitive, emotional, etc.). These processes almost always cannot be accessed by external observation (GILLESPIE, 2007, p.682). Additionally, the social and cultural context had and will always have direct influence on the creative process, after all, “[...] if we are, if every individual is, the singular re-appropriation of the social and historical universe that surrounds him or her, it is possible to identify the social from the irreducible specificity of

an individual praxis"⁶ (FERRAROTTI, 1988, p.26-27). Even the title of a piece provides context and will, no matter how, immediately affect the way a piece is absorbed by the community. It is, indeed, a decision of the composer concerning his work. No matter how generic or non-referential this title is, i.e. a *Sonata*, they are going to be equally effective at promoting narrative listening, since they engender a specific set of dialectic processes into the listeners. As Eco resumes: "Whereas the signs can be issued or received voluntarily or involuntarily by the issuer or the addressee, [...] the latter may attribute to the issuer a voluntary or involuntary intention"⁷ (ECO, 1994, p. 42, translated by the author).

The subsequent sub-chapter will entail a brief discussion concerning how the extra-musical material can provide context for the creation of a compositional framework, providing the *inspiration* and the *conception* for its development. It can assist in the conservation of coherence of a musical idea and in the evocation of distinct sensations within its listeners, always taking into consideration the inevitable inter-subjective space between the artistic expression itself and its receivers. Music is in language and, as Levinson states:

It is, after all, not surprising that music, as an intentionally arranged, temporally extended sequence of sounds, one that often displays a character of utterance, is readily thought of as recounting something or other, and likely something that is itself temporally extended, such as a sequence of actions, events, or mental states (LEVINSON, 2004, p. 429).

1.3. INSPIRATION AND CONCEPTION OF A CREATIVE PROCESS

The creative process is often perceived as an enigmatic phenomenon, with unexpected insights that happen through unconscious and inaccessible levels. (SCHOOLER & MELCHER, 1994). The unique moment at which an idea rises into consciousness is a constitutive part of what makes creativity seem sudden, illogical and

⁶ "[...] se nós somos, se todo indivíduo é, a reapropriação singular do universal social e histórico que o rodeia, podemos conhecer o social a partir da especificidade irreduzível de uma práxis individual" (Ferrarotti, 1988).

⁷ "Considerando que los signos pueden ser emitidos o recibidos voluntariamente (+) o involuntariamente (-) por parte del emiteente (E) o del destinatario (D); [...] este último puede atribuir al emiteente una intención (IE) voluntaria o involuntaria" (ECO, 1994, p. 42)

intangible. Nevertheless, there is optimism and prospect towards the study of this topic, remarkably because of its massive importance not only for individual and structural performance, but also for social development and economic success at a universal level (WESTWOOD & LOW, 2003). This alone is sufficient reason for creativity to stand out “as an activity to be studied, cherished, cultivated”. (ARIETI, 1976, p. ix).

One can usually define creativity as the process of bringing something that is novel and useful, within a certain context⁸, into existence (SAWYER, 2006). However, it is possible to complement this seemingly minimal classification to such a complex subject, by adding that: “to create is to act in the world, or on the world, in a new and significant way” (MASON, 2003, p.7).

But what is musical creativity? Is it possible to provide a universal definition to it, as it is part of an extremely ramified field of study? I can think of two different approaches to it, each one of them deserving a deep theoretical background that will not be provided in this thesis (since it would actually require a discussion of what music is per definition in each context). Nonetheless, they will be stated as complementary factorials to domains of music that directly relate to and are inherent to creativity, those being composition/analysis and performance/improvisation.

Musical creativity can be considered as the creativity of various forms of music-making – a more general approach and likely to be the most suggested one; as well as the creativity that arises from and is inspired by music – multimedia collaborative works, for instance, or even during our everyday routines, because it is an omnipresent phenomenon in our society (LOCK, 2011, p. 122). The interest for this interdisciplinary topic dates from the eighteenth century, through philosophical discussions encountered in texts by Kant⁹, for example, but the more scientific and systematic approach to it only came to attention during the twentieth century, accompanying the expansion of music psychology and cognitive sciences to an independent field of research after the Second

⁸ The word “context” derives from the Latin term *contextus*, which roughly means a joining together structure, scheme, equivalent to *contex(ere)*; to join by weaving. It expanded its original textual/linguistic meaning to additionally refer to the environment, setting, or to a set of circumstances surrounding a particular event or situation, in which something (whether words or events) exists. Other utilized synonyms include background, climate, milieu.

⁹ See Kant, Immanuel, *Critique of Pure Reason*, B 192, p. 94-95; Kant, Immanuel. 1987[1790]. *Critique of Judgment*. Indianapolis: Hackett.

World War. Furthermore, the rapid evolution of computational sciences increased the relevance and connection of music and creativity, in the attempt to design “self-creative” machines and software, using algorithms and preference rules to design music styles and/or music motives (DELIÈGE & WIGGINS, 2006). Non-artificial studies concerning creativity and music however, continue to be uncommonly explored.

The origins of a musical creation can be defined by the *conception*, i.e., the moment of insight in which the composer encounters a musical idea and, from that idea, grasps the possibility and/or necessity of artistic expression. The single moment before the conception is the sole genuinely pre-compositional moment. From that point on, everything else will compose the route of the creatural act. Deryck Cooke (1989) made use of this term to justify the genesis of a compositional work. Nonetheless, Cooke inserts the *inspiration* as a part of this process. For this author, at times the *conception* comes first, other times *inspiration* does, and there are moments where they happen simultaneously (see COOKE 1989, p.170). According to Cooke, a musical idea can have its genesis in the mind of the composer via four different procedures:

[...] (1) From a *literary text* which the composer feels an urge to set to music (masses, anthems, some operas and oratorios). (2) From a “*literary*” *idea* which the composer feels an urge to use either as a basis for a vocal and instrumental composition (some operas and oratorios) or as a programme for a purely instrumental work (symphonic poems, and programme-symphonies like Berlioz *Symphonie Fantastique*). (3) From a *ideal or concept* which the composer feel drawn to use as the basis of a purely instrumental work without a specific programme (Beethoven's *Eroica* Symphony, or Carl Nielsen's *Inextinguishable*). (4) From a “*purely musical impulse*” - the desire, say, to write “a great symphony” (Schubert's Ninth) (COOKE, 1989, pp. 168-169).

The following stage for Cooke (1989), is the *inspiration*: “the sudden materialization of a musical idea in a composer’s mind”. He states that inspiration does not come from nowhere, but is the fruit of an accumulation of experiences about other music from different composers, from the earliest to his/her contemporaries. “In other words, it is a creative reformulation of already existing materials in musical tradition” (op. cit. p. 171).

It is interesting to note how there is also interest in the discrimination of different types of idea related to their origin, in other artistic domains. Doc Comparato (1995, p. 46-49), taking the table of ideas of screenwriter Lewis Herman as a model, brings some

topics presenting where ideas can come from, particularly for the creation of screenplays, as illustrated by the following table I:

Table I. Origin of ideas for Screenplays (COMPARATO, 1995)

| | |
|----------------------------------|---|
| Selected Idea | This type of idea comes from our memory or from our personal experience. Independent of other people or external factors. |
| Verbalized Idea | It comes from what someone tells us, a tale, a comment, a short history or part of a history. |
| Idea for free | Found while reading a newspaper, a magazine, a book or even a booklet given on the street. |
| Idea Twists (Transformed) | It comes from other works, from a fiction, a book, a film. Unlike a plagiarism, the same idea is used in a different way. |
| Idea by assignment | Commissioned. A producer proposes a script. |
| Researched Idea | It is found through a study made to know what kind of film the market wants. |

The composer, for the materialisation of an idea, places himself in an *aesthetic*¹⁰ state, in which his mind remains sensitive, alert to elements that may contribute to the composition process. Taking the concepts exposed by Cooke (1989), in addition to how ideas usually arise for composers, in my perspective, it is possible to classify and adapt the exposed ideas in Table I to a musical context.

- Selected idea: It comes from the composers' own mind. Although permeated by other composers, as Cooke states, inspiration is implicit and remodeled in the artist's intellect.
- Transducer idea: Transduction in Physics is when there occurs transformation of an energy into an energy of a different nature. In music, it is when the composer,

¹⁰ Philosophically and etymologically, I understand aesthetics to be a branch of knowledge concealing the judgement and the perception of what, for a sensitive or emotional reason, causes the emergence of feelings for the beautiful, the ugly, the different, i.e. that which is concerned with how the senses are affected by "appearances". These sensations are dependent on the particular experiences of the individual, along with their historical, artistic and cultural contexts. In music, I comprehend the particularities of aesthetics within the sound characteristics that result from technical and musical aspects of auditory perception and the general context that limit the composition.

respecting the limits of each language, pursues in other arts, in daily life, in mathematics, in nature, means that unleash musical materialities.

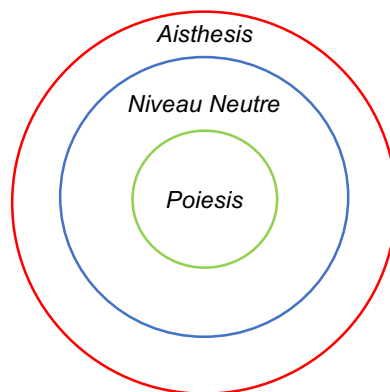
- Transformed idea: the compositions are consciously inspired by works of other composers. Generally, it happens when the composer hears a musical piece or it can even come from the reading/analysis of a score. This process can be voluntary (the composer actively seeks a musical work) or involuntary, occurring when the author unpretentiously encounters a musical work.
- Suggested Ideas: These are ideas that come from a proposition or request from another person. These suggestions may come from interpreters, from a teacher, colleagues, competitions etc.
- Researched idea: Involves an investigation. For instance, my research director suggested that I listen to many different composers, specifically those with a great capacity of vocal writing. To extrapolate this, it is also important for a composer to listen to the acclaimed composers at that particular moment. In a sense, this would be to look for the sonority of the present time.

It is interesting to note that from what Cooke stated and from the table proposed by Comparato, an idea can present itself in many different ways, but is important to complement that a single piece of music can have multiple inspirational sources. They coexist in a “global” and in a “local” plan of the music itself and they happen naturally, as being part of the practice of the composer. In the core of this thesis, however, we will specifically investigate the extra-musical material as the inspirational source for a composition, focusing on the *Transducer Idea* category. Nonetheless, in the specific chapters reserved for the individual analysis of each piece presented in the *corpus* of this work, other originative ideas and specific referential ideas will be examined.

1.4 MUSICAL NARRATIVE AS A *TRANSDUCER IDEA* AND THE EMERGENCE OF A NEW CONCEPT: THE *WE-COMPOSER*

Jean Molino's¹¹ studies include the idea that music is a language that requires a certain level of mastery to be considered an art. He proposed a *tripartition* concept consisting of a three-step process of creation, integrating the notions of semantics, issuer, and addressee. The *poiesis* consists of the beginning of the creational process in which the message is produced, alongside with the creator's intentions and background; the *niveau neutre* consists of the actual artistic artifact, thereby, the structure of the message; finally, the *aisthesis*, which entails the reception of the artistic product by the community. As previously stated, one cannot eliminate the inter-subjective space between the creator (who makes art), the community (who receives it), and the intermediate message between them (creation, artifact). Nonetheless, it is possible to visualize those three levels in a non-linear fashion, as exemplified by the following figure 1:

Figure 1. 1. Molino's *tripartition* represented in a non-linear fashion



The *poietic* level is located at the very center, being the necessary point for the rest of the circle to develop. It is possible, then, to affirm that art is primarily dependent on the *poiesis*. The creator is, subsequently, the most important contributor to the creation. It is essential in defining that artists are the very center of their work and their message.

¹¹ See MOLINO, Jean.1975. "Fait musical et sémiologie de la musique". *Musique en jeu*, 17: 37-62.

Despite their visual appearance, however, these three points do not necessarily correspond. At some level they all intercommunicate, as the introspective level of the creational process superimposes itself to the artistic product and the community, since the creator is part of the community and the creation is part of the creator. Nonetheless, the *niveau neutre* can be interpreted in distinctive ways by a community, thus deeming it fundamentally unnecessary that the message intended by the *poietic* level is received (*aesthetic* level) in the same way that it was fashioned.

“Signifier and signified can thus coexist without going through the condition *sine qua non* of a reversible equivalence”¹² (MCKINLEY, 2008, p. 9). They are not fixed or absolute. In the case of an artistic product, especially in an essentially instrumental musical one – referencing the pieces to be studied in this thesis –, in which interpretation is very much subjective since there is no visual reference, these *signifying* and *signified* possibilities are limitless.

So, how can music be utilized as a narrative and how can the extra-musical element foment music creativity? More precisely, how can an *aesthetic* contemplation become a *poietic* impulse for an artistic creation? It is from these questions that it is possible to center the previously analyzed theoretical considerations into the compositional practice, specifically towards the pieces that compose this thesis. This procedure occurs from a continuous progression after what Molino proposes. The *inspiration* and *conception* behind the creative process comes from my own *aesthetic* state while being the addressee of a given artwork. The work itself is received without any prepotency to be translated into another form of art. However, it evokes feelings, atmospheres and different sensations into myself, as an involuntary process intrinsic to any communicative form. This procedure can trigger a *Transducer Idea* and, subsequently, the necessity to “translate” a different art form into music, in an attentive mindset to the elements that may contribute to the composition process. It is almost like an impulse, in which I begin imagining and internally listening to timbres, sonic atmospheres, gestures and structures that can illustrate and evoke my interpretation of a

¹² « Signifiant et signifié peuvent ainsi coexister sans passer par la condition *sine qua non* d'une équivalence réversible ». (MCKINLEY, 2008, p. 9).

particular art form. Consequently, the compositional process starts at this very point, in which a framework of restrictions begins to take shape at a macro and microscopic level.

Amidst the pieces selected for analysis in this thesis, it is possible to observe that the *conception* always passes through an *aesthetic* personal interpretation, enticing either general ideas and/or local ideas. As a decision concerning the ideas, i.e. sound materials, formal structures, etc., is made, the potential composition begins to move toward its realization. Each of these subdivisions are decisions that must be necessarily made. From the *inspiration* and *conception* – which triggers the creative process – the other subdivisions that are part of this framework of restrictions demand determinations that will establish the general idea as a pole to which all local ideas must point towards. In this way, as a composer, I try to be aware of each one of these subdivisions within my creative process and bring them out as questions, which will encourage and push me to further delve into the comprehension of the piece as solutions are proposed. Therefore, the path of musical creation is produced from a decision-making process. Such decisions are based on options provided by ideas (general and local), and are concretized in sound materiality.

The studied pieces in this thesis were all derived from an extra-musical source, and are a result of my personal interpretation of it. They are all part of a *Transducer idea* in which respectively, a book, a poem, a painting, a religious ritual, an indigenous ritual, what could be a representation of a life story, and two natural phenomena provided the generative material for their “translation” into musical form; an organized subjective art form, with important properties that can justify this statement.

Music has the capacity to communicate in first-person and consequently, is able to hear and express subjectivity. The subjectivity of the composer and/or the subjectivity of anyone outside of the music itself is not what is in question. The subjectivity is of the music itself, which has the capacity of memory, a sense of time (past and future), and is in itself an articulated language. As a non-visual, dynamic and linear art form, music discusses with the world in real time. It presents the self as a performative act and shares with its listeners a discovery, an individual truth, allowing space for distinctive interpretations and *readings* of a sole composition.

From this statement, it is possible to suppose that transferring or traducing any given art form into music can be more effective than, for instance, traducing a book into movies. The visual aspect of a plastic art or a movie turns the imaginary process into a secondary one. The evocative ideas of the book, – i.e. how a character looks and sounds, the description of a setting, etc. – become concrete ideas, that can (and most likely will) dissatisfy a portion of the addressees. Music, however, preserves its imaginary quality, not impeding different understandings of the same creative process. This does not mean that this is an unmanageable procedure in other art forms, but that it is inherent in music.

Expanding the discussion, McKinley (2008) proposes to distinguish different manifestations of musical narrativity, according to the level of the content and according to its perceptibility by the listener:

- Music with perceptible narrative content: music in which the elaboration is voluntarily and perceptibly related to an extra-musical model
- Music with non-perceptible narrative content: music in which the elaboration is voluntarily interconnected, without being perceptible through listening, to an extra-musical model;
- Narrative-style music without narrative content: music that gives the feeling of telling something extra-musical without using extra-musical arguments;
- Narrative-style music with narrative content: music that gives the feeling of telling something extra-musical and is based on an extra-musical argument. (MCKINLEY, p. 32)

This latter classification encircles all of the pieces studied in this thesis. The extra-musical as a source of *inspiration* and *conception* of a *Transducer Idea*, evoking immediate distinct feelings into its listeners, articulated by musical language. It is important nonetheless to clarify that in the context of any composition that uses an extra-musical material as the argument for its development, the *aesthetic* feeling created in me

by the “to be translated artwork” is the very first stage of the compositional process. This sensation is the combination of an introspective interpretation of the artwork with the social context impregnated within me and within the artwork itself. As stated by Westwood and Low, “creativity takes place within, is constituted and influenced by, and has consequences for, a social context” (WESTWOOD & LOW, 2003, p. 236).

The intermediality that is inherent of a *Transducer Idea* must consider the inter-social aspect between the inspirational artwork, myself as the composer and “translator” of this artwork, and the community (listeners) who will accept or reject the newly created artifact. Notwithstanding the discussions regarding the paradigmatic stages of creativity studies especially in the field of psychology (*I-, He-, and We-paradigm*)¹³, one may ask if creating alone is howbeit a possibility. The idea of the genius creating *ex-nihilo* is long-ago discarded. (NEGUS & PICKERING, 2004, p.138). The main studies in the field try to bring the social aspect back into the theories of creativity, in which “the social and cultural [are] working from within the creative person and process” (GLAVEANU, 2010a, p.84), stemming the supposition behind the *We-paradigm*. Glăveanu defines creativity, from a cultural perspective as:

A complex socio-cultural-psychological process that, through working with “culturally-impregnated” materials within an inter-subjective space, leads to the generation of artifacts that are evaluated as new and significant by one or more persons or communities at a given time (GLAVEANU, 2010a, p.87).

This definition interweaves with the concepts behind the extra-musical fomenting a *Transducer Idea*. The inspirational artwork (culturally-impregnated material), give rise to a new creative outcome in musical form (new artifact), generated by the creative person (composer), that will be experienced and re-signified by the listener (community). It can also provide room for the emergence of a new term located within this perspective: the concept of the *We-composer*.

¹³ See Glăveanu, Vlad Petre. 2010a. "Paradigms in the Study of Creativity: Introducing the Perspective of Cultural Psychology". *New Ideas in Psychology* 28 (1): 79-93; Glăveanu, Vlad Petre. 2010b. "Principles for a Cultural Psychology of Creativity". *Culture & Psychology* 16 (2): 147-163; Glaveanu, Vlad Petre, and Brady Wagoner. 2015. "Memory and Creativity: Historical and Conceptual Intersections." *Psychology as the Science of Human Being: The Yokohama Manifesto*, 67–83. Springer International Publishing.

Creativity, as described beforehand, is allowed by the social context, as we are the re-appropriation of the socio-historical world that surrounds us, permanently present in any individual creative process. Even more interestingly, we live in an intercultural world. Hybridism, ethnic and racial diversity, new political and cultural identities: these are terms directly related to inter-culturalism. As cultural diversity tracks the history of mankind, the political accent on cultural differences are dated by the intensification of the process of economic globalization, which announces, according to analysts, a new phase of capitalism, known as "late capitalism" (MANDEL, 1982, p. 262). Despite arguments regarding the origins of this new phase, the fact is that discussions concerning inter-culturalism accompany debates regarding postmodernism and the effects of post-colonization in the contemporary scene. The globalization of capital and the intensified circulation of information aided by new technologies, bring affirmation of local and regional identities seeking the right to differentiate themselves through political, cultural, social and artistic manifestations (HALL, 2001). However, it provides a constant and dynamic exchange of information between many different entities, and their individual and/or communal creative instances. This winged exchange of information and social contexts are key to conceptualizing the notion of the *We-composer*.

Creativity must come from somewhere; from the available materials, the cultural artifacts that comprise the basis of creative products. In this perspective, the symbolic or culturally impregnated resources are utilized towards the generation of new processes and artifacts. Moreover, the individuals (creator and/or community) are also important participants in the creative process. Their life experiences, social settings, and their abilities to modify and adapt the existing cultural motivations transform them into active actors in the development of something innovative (GLAVEANU, 2010b, p.153).

The *We-composer* resides within this classification. It is important for the composer to know with whom his composition in formation dialogues, and how other composers have used the same ideas. If it is to make "contemplative" music, who are the other composers who have done this previous, how did they organize the musical elements and the relations between them? More than that however, it is a true recognition of the "state of the art". From this point of view, the process of composition is extremely dialogic in nature. The knowledge of these interrelationships and inter-influences can lead the

composer towards a greater comprehension of his own creative process. Awareness of the repertoire and the use made of such knowledge establishes a network of interconnections that locates the composer and contributes to the production of knowledge. In the context of this thesis, however, this dialog between “new” and “old” surpasses the musical field and finds other interrelationships and influences in extra-musical individual or social manifestations, and in natural phenomena.

Taking those statements into consideration, the concept of *We-composer* can be defined then as: a dialectical process between the creative person (in this case, the composer) and the previously generated and assimilated artifacts (within or not within the musical range), utilized as *inspiration* to the *conception* of something novel. It supports the cohesion of an idea and directly affects the compositional process, in which the *aesthetic* level of the addressee (listener, analyst, observer) becomes the *poietic* level of a new creative outcome.

In any creative product derived from a *Transducer Idea*, the concept of the *We-composer* will be present. When translating an art form to another, there is inevitably a dialogue between the “old” artifact and the “new” artifact, a subjective interchange between both worlds, comprising the social and individual aspects intrinsic to the creator, that will be reflected in a new creation.

From these reflections and to conclude this first chapter, while simultaneously anticipating the individual approach of each composition, it is worth mentioning that additional theoretical foundations for each piece will be reserved for their specific chapters and will be referenced when relevant. Thus, I intend to recall the creative procedure of each piece. My process of interaction with such memories will be registered in a reflective-historic way, including the lived experiences, questionings, decisions and attitudes that circumscribed these compositions, concentrating on those that I consider most relevant. Additionally, it will aim to bring out evidence of how the narrative process appears in the compositional process of each piece, and how the *Tranducer Idea* relevant to each piece was conceptualized and materialized into sound form, taking the *We-composer* perspective into consideration. It is important to acknowledge, however, that registering a past experience becomes a complex procedure, since the reality of the facts encompasses many facets and allows for numerous interpretations and clippings of such

reality. In addition, it is necessary to be aware of the lack of inhibition preventing memory selectivity. In an artistic-creative procedure such as the act of musical composition in which this reality often merges with the imaginary and subjective, it is considered impossible and unproductive to point out every aspect that circumscribed the creative act of the pieces studied here.

2. NEIGE

2.1. CONTEXTUAL BACKGROUND

Neige was the first piece created during my Doctorate Program in Musical Composition at the *Université de Montréal* in 2013, under the direction of Professor François-Hugues Leclair, and was written specifically for l'OUM, *l'Orchestre de l'Université de Montréal*. As it was composed for a reading, restrictions on the instrumentation available, the deadline for submission of the full score, and the duration of the piece were established. A duration of anywhere between four to six minutes was to be respected as well as the following instrumentation:

3 flutes (1 Piccolo), 2 Oboes (1 English Horn), 3 Clarinets (1 Bass Clarinet), 2 Bassoons, 4 Horns, 3 Trumpets, 3 Trombones, 1 Tuba, 3 Percussion, 1 Piano, 1 harp, 1 Celesta, Strings.

Being of Brazilian origin, living in a foreign country brings up a completely different sociocultural interface to my perspective as a composer. Canada's culture, precisely in Québec, is in many ways incongruent with Brazil's culture. The adaptation process, the language, the new personal interactions; they all became a part of my "history of life in formation", motivating a creative process derived from a novel multicultural experience. This northern culture came to directly influence the composition, as this piece originated from my first experience watching the snow fall, which fomented both *inspiration* and impulse for the creative process behind *Neige*, and gave genesis to this new artifact, inside a social context where the cultural differences between the composer in question and the outside community are salient. It can be said, then, that a dialectic process between creator and community existed, in which social relationships and self-examining attitudes concurrently allowed the creative process. The contemplation of the snowfall ignited the compositional process, through my personal desire of "translating" this natural phenomenon into musical language, constituting the *Transducer Idea* behind this composition.

Neige used, as its main compositional motivation, the search for a sound that was located in the liminality between tonality and atonality. A "non-atonal" sound, borrowing the term used by Ligeti in an interview with Tünde Szitha in 1992, to describe the musical language used in his trio for horn, violin and piano, composed in 1982.

The analysis of a piece whose musical language is not essentially tonal or atonal can be problematic. Although some models of analysis, such as Spectromorphology or TSU (Temporal Semiotic Units) could be used towards this objective, it is very difficult to encounter established analytical models that can adequately embrace the ambiguous essence of this musical language. Due to its elusive nature, it is likely that analytical approaches will face certain limitations during the investigation of the structure of the piece. Consequently, no predetermined analytical model will be used and the analysis will emphasize the key elements focused upon understanding the piece in question. Jonathan Cross (2010) addresses the issue in a more general way:

Whether it is adapting Schenkerian theory, applying pitch-class set theory, adopting a motivic approach, or by whatever other means, many analysts of modern music have been more concerned with demonstrating the consistency of their own theories and with perpetuating the 19th century belief that the only great music is that which is wholly unified, than with actually asking themselves whether or not their critical approach was fully appropriate to the music. (CROSS in SEARBY, 2010 p.111-112).

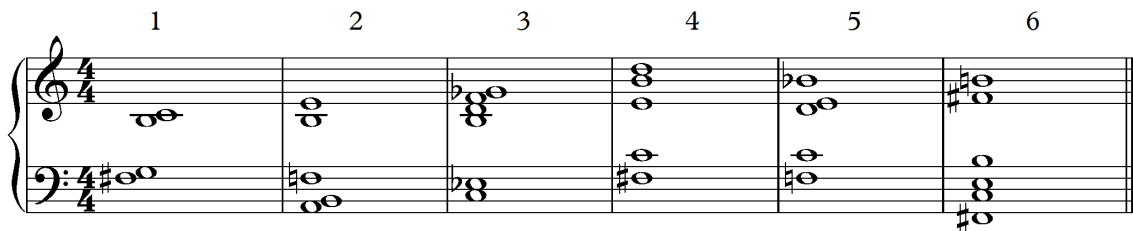
2.2. ANALYTICAL ELEMENTS IN *NEIGE*

The writing of the score started without any pre-elaboration regarding the local or global structure. Edgar Varèse, when talking about his compositional procedure in an interview with Schuller (1965), refers to the musical form as the result of a process of expansion and interaction between sound features – timbre, rhythm, pitches, etc. – rather than as a starting point for the creational process. This statement is directly connected to the composition of *Neige*. Since the orchestral "sound", i.e., the complex combination of texture, timbre and expressive atmosphere which belongs to this ensemble, is extremely fascinating, any compositional restrictions beyond those already mentioned were deliberately removed, in order to make this "sound" the guide to the composition, in everything that concerned the choices related to the creative act.

The immersion in this orchestral sound spectrum, allowed by analytical studies and focused listening concerning possible instrumental combinations, was important for the development of how the sound discourse would evolve. Thus, *Neige* consists of a constant counterpoint between harmonic, melodic and textural procedures that aim to elucidate the different ways that snow can present itself, either by a snowstorm or by a gentle deposition of snowflakes on the ground, made possible mainly through the selected orchestration. Music illustrates this natural phenomenon via sonic resources in an almost impressionistic manner, evoking and musically narrating the subjectivity of nature without making use of archetypal sound replications. It is an “orchestral painting” of what snow can be; my particular interpretation.

Nevertheless, the approach of using the “orchestral sound” as the main resource for the composition resulted in the reoccurrence of the use of some compositional procedures for which I possess appreciation and confidence in functionality, based on previous compositional experiences. One of these procedures, which I like to refer to as “sequential fixed harmony” can be exemplified by analyzing the following figure 2.1:

Figure 2. 1. Harmonic structure of *Neige*



The harmony of the piece is defined by one tetrachord, three pentachords, and two hexachords. The whole composition is structured based upon these chords, which always appear in sequence, i.e., after the third chord, the fourth chord must emerge. Therefore, it is considered as both a sequential and fixed harmony. The harmonic mapping is defined by groups of chords that are created through experimentations at the piano and by previous determinations of intervallic structures that must be privileged in the different sections of the piece. It is important to comprehend, nevertheless, that the positions of the notes in each chord are not fixed, since the use of inversions is permitted. In spite of

this, the sonority and the basic function of each chord within the compositional procedure are maintained, in order to facilitate the memorial absorption of the listener through repetition. The first four bars of the piece (Figure 2.2) can be used to illustrate how this procedure was implemented in the piece:

Figure 2. 2. “Sequential fixed harmony” in *Neige*. Only the piano is shown [1-4]

The liberty¹⁴ in the choice of pitches for the composition of the melodic lines complements the pre-established harmonic determination. While retaining certain inflexibility in relation to the melodic intervals utilized (mostly tritones, seconds and thirds), the pitches were chosen mainly through experimentations at the piano. The melodic phrases create musical direction and they connect themselves through rhythmic affinity and melodic movement, either by transitioning or not transitioning between different orchestral instruments, as illustrated by figure 2.3:

¹⁴The term “liberty”, throughout this work, should be understood as the absence of a mathematical or theoretical planning to determine the use of any musical resource. It should be clear that the very choices made for the compositional process already determine, individually, a set of restrictions limiting this supposed freedom.

Figure 2. 3. Melodic development in *Neige* [24-26]

6

D

6/8 *A tempo* ♩ = 60 ca.

24

Picc.

Fl. 1, 2

senza rigor

1.

p < f > mp < f > mp

Htb. 1, 2

Cl. 1, 2

1. *senza rigor*

pp

ff

Cl. B

mf < ff >

4/8

Neige situates itself in a superposition of discourses. Thus, it is possible to evidentiare that the piece covers, at the same time, a linear discourse, defined by an increase of movement and texture at the global level, and an immersive and non-directional discourse, determined by static and prolonged chordal sections, along with timbral elaborations of a single note or a single chord. Therefore, this piece contains musical writing by sonic layering. Three of these layers have enough pertinence to be investigated.

Inertia and the establishment of an amalgamator background sound, which becomes responsible for the acoustic fusion and the sonic continuity, define the first layer. This layer transits principally between the strings and the brass. Timbral elaborations are assigned to these static sections, to bring a different sound experience to each appearance. Figure 2.4 illustrates one of these moments, represented here by the strings.

Figure 2. 4. Sonic background realized by strings [7-10]

The image displays a musical score for a string ensemble, consisting of Violin I (Vln. I), Violin II (Vln. II), Alto (Altos), Violoncello (Vc.), and Contrabasso (Cb.). The score is divided into four measures, numbered 7, 8, 9, and 10. The time signatures for these measures are 5/8, 4/8, 6/8, and 3/8, respectively. The key signature is B-flat major (one flat). The dynamic marking is *ppp* (pianissimo) throughout, with the instruction *(sempre)* indicating that this dynamic is to be maintained. A *poco rit.* (poco ritardando) instruction is placed above measure 9. The notation features long, horizontal lines across the staves, suggesting sustained notes or a specific rhythmic texture. The strings are marked *con sord.* (con sordina) in measures 7 and 8.

The second layer is represented by an increase of rhythmic movement, which occurs together with the static elements, or separately. This layer is principally responsible for creating musical direction and ensures mobility inside the micro and macro structures of *Neige*. The orchestral elaboration of music-material transition and timbristic coloration creates very interesting sonic results, as exemplified by figure 2.5:

Figure 2. 5. Descending musical gesture traversing a broad timbral spectrum in *Neige* [46-47]

The image displays a musical score for five woodwind instruments: Flutes 1 and 2 (Fl. 1, 2), Horns 1 and 2 (Htb. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Clarinet Bass (Cl. B.), and Bassoons 1 and 2 (Bsn. 1, 2). The score is divided into two systems. The first system shows the instruments playing a descending melodic line with triplets, marked with a forte (*f*) dynamic. The second system shows the instruments playing a descending melodic line with quintuplets and sextuplets, marked with fortissimo (*ff*) dynamics. The overall effect is a descending musical gesture that traverses a broad timbral spectrum from the acute pitches of the flutes to the dark and low bass pitches of the bassoon.

Observing the figure above, one may perceive the existence of a single descending gesture that deepens gradually and that traverses through a broad timbral spectrum of the woodwinds – spanning from the acute pitches of the flutes to the dark and low bass pitches of the bassoon – emphasizing the importance of the orchestral process in the preparation of the musical layers that compose the resulting sound.

The third layer is reflected by the interventions of percussive character that pervade the piece. These interventions occur by superimposing the other layers. They create some instability within the musical moment, happening in sonic blocks or just by one instrument, and they have the role of causing an estrangement or even discomfort to the listener. Their appearances were set deliberately and they complement the compositional procedure employed, taking into account the approach of a musical writing based on sonic layers. They contribute to the development of chaos and tension required for the cadence of a subsection or even to create a distinctive orchestral color at certain points during the piece. It would be the unheard of, unusual, unaccustomed, abnormal element, which may surprise or disappoint the common sense and the expectation (GARCÍA, 2007, p.19). Figure 2.6 illustrates some of the elements used primarily as percussive sound effects.

Figure 2. 6. Percussive blocks in *Neige* [177-183]

The musical score for Figure 2.6, titled "Percussive blocks in *Neige* [177-183]", features the following instruments and parts:

- Vib. (Violin):** Four vertical boxes highlight percussive blocks in measures 177, 180, 182, and 183. Dynamics are *mf secco* for the first three blocks and *f* for the fourth.
- Hp. (Harp):** Dynamics include *f* (*non arpeggio*), *f simile*, and *f*. A marking *(étouffez)* is present in measure 178.
- Pno. (Piano):** Dynamics are *mf secco* for the first three blocks and *mf* for the fourth.
- Vln. I (Violin I):** Dynamics are *f* and *f*. Includes a tempo marking **4/8** *Q* *Più mosso* and *pizz.* $\text{♩} = 80$.
- Vln. II (Violin II):** Dynamics are *f* and *f*. Includes *pizz.* markings.
- Altos (Violas):** Dynamics are *f* and *f*. Includes *pizz.* markings.
- Vc. (Violas):** Dynamics are *f* and *f*. Includes *pizz.* markings.
- Cb. (Cello):** Dynamics are *f* and *mf*. Includes *pizz.* markings.

The score is in 4/8 time and features a key signature of two flats. The highlighted percussive blocks occur in measures 177, 180, 182, and 183, characterized by sharp, rhythmic patterns across multiple instruments.

2.3. FORM THROUGH NARRATIVE IN *NEIGE*

From a formal point of view, *Neige* resulted in a structure that can be understood as A – B – A'. The first section of the piece [1-53] introduces the first main motive of the composition, which is realized by the piano under an orchestrated background created by the strings and percussion. This short motive, characterized by high pitch notes with high intervallic distance between them in ascending movement, previously illustrated by figure 3, aims to elucidate the small snowflakes slowly deposited by snowfall. The repetition of the motive, under a slightly dense orchestration – horns and trombones are added – indicates a meditative ambience created by this natural phenomenon. It is also possible to consider that this small thematic variation evokes the idea that, in nature, nothing can be repeated exactly in the same manner. Next, a few melodic elaborations and re-orchestrations are presented occasionally by the piano and at times by the woodwinds, upon a backdrop performed by the horns and the strings. Those melodic elaborations can be better understood as melodic ascendant and descendant gestures, which will foresee important elements of the following section of *Neige* and evoke a more dynamic and aggressive state in which snow deposits itself. Figure 2.7 depicts one of those important gestures:

Figure 2. 7. Melodic superimposed ascendant and descendant gestures in *Neige* [19-23]

The musical score for *Neige* [19-23] features a complex arrangement of woodwind instruments. The score is divided into measures 19, 20, 21, 22, and 23. The time signature changes from 5/8 to 6/8 and then to 3/8. The instruments include Piccolo, Flute 1 & 2, Horn 1 & 2, Clarinet 1 & 2, Clarinet B, Bassoon 1 & 2, Horn 1, 2, 3 & 4, Trumpet 1 & 2, Trombone 1, 2, & 3, and Tuba. The score is marked with dynamics such as *pp*, *mf*, and *ppp*, and includes performance instructions like *leggiero*, *poco rit.*, *divisi a 3*, *gliss.*, and *perdendosi*. The melodic lines are characterized by superimposed ascendant and descendant gestures, creating a dense and unstable rhythmic movement.

Gradually, the rhythmic movement becomes denser and a little unstable, but never distances from the basic elements of this first section. It is much like something that had intended to transform itself, but since it is unable to do so, must return to its initial configuration. Short complementary melodies transit amongst the woodwind instruments, creating a single longer melodic line that will also refer to the aforementioned ascendant and descendant gestures. These short melodies were previously illustrated by figure 2.3. The first section concludes with a harmonic development starting on measure 33 that culminates on a phrase performed by the string section in blocks, followed by a long

chord, intensified by the appearance of the horns, as exemplified by figure 2.8. Figure 2.9 illustrates the sudden tempo change that will commence section B of *Neige*.

Figure 2. 8. Melodic line executed by the strings [49-53]

The musical score for Figure 2.8 is arranged in five systems, each containing two staves. The instruments are labeled on the left: Vln. I, Vln. II, Altos, Vc., and Cb. The score is in 6/8 time, indicated by a large '6' at the top left. The tempo is marked 'molto rit.' at the top center. The dynamics are marked as *mp* (mezzo-piano) and *fp* (fortissimo) in the first two systems, and *perendosi* (decrescendo) in the third system. The melodic line is characterized by a series of eighth and sixteenth notes, often grouped in triplets (indicated by a '3' above the notes). The score is framed by a large '6' on the left and a large '3' on the right.

Figure 2. 9. Sudden change of tempo and musical character [54-57]

12

54 **G** **Presto** ♩=152

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2
leggierissimo
ppp

Cl. B
ppp dolcissimo

Bsn. 1, 2

This brusque change determines the beginning of section B [54-160]. It is possible to infer, taking into consideration the development of the studied piece, that the unfolding of the sound form over time considers the sequence in which the materials are arranged. Additionally, the dramatic tempos of the parts articulated to each other, the driving of the affections involved and how they “play” with the feelings – which is precisely the “perception accompanied by the memory” (LEIBNIZ, 2004, p. 155) – are put in a process of interweaving in function of time, leaving behind, as a result, the musical plot.

Linear composition processes accompany the development of the piece. Therefore, the development is thought of along with each new written measure. However,

in a non-linear composition process, it is necessary to predict and organize this development *a posteriori*. *Neige* is part of the first process, since, as previously explained, there was no pre-elaboration regarding the micro and macro structure.

If form is perceived as a continuity, I believe that the development is a flow of continuities, the stream of directions of the forces involved that contour time. The impression of sonorities in time, at every instant, leaves a structure embossed in the form of sensations. Development reveals itself mutually as the way a sound form passes through time, and how time passes in a sound form. Thus, in the compositional act, the process of development occurs in the concatenation of the fragments in the order that they will appear to the listener. This assembly of fragments, both at the macro and micro level, should be controlled by the composer who must impute directions, destinies and objectives, creating, as Boulez declares, a "phrasing":

In a directed whole, these various structures must be strictly controlled by a general kind of 'phrasing', must contain beginning and end markers, and must make use of different kinds of 'turntable' for purposes of intersection; all this to escape from the complete loss of any global sense of form as well as to avoid falling into a kind of improvisation with no other imperative than free will. (BOULEZ, 1964, p.49)

The "phrasing" of which Boulez (1964) refers to is the conduction of directionalities and it demands an essential interrelationship of the different structures involving the creative process. In *Neige*, although part B introduces a few new musical materials to the compositional corpus, the section was essentially constructed with the gestures presented in part A, confirming Boulez's (1964) statement. The "fantasy-like" motive executed within part B, for instance, is derived from the fast-melodic gestures essentially performed by the piano, vibraphone and woodwinds in part A. Figure 2.10 exemplifies the presentation of the material in part A and figure 2.11 depicts one of its developments in part B. In addition, the ascending scales in whole tones first exposed at measure 92, realized also in blocks by the woodwinds and the brass, refers to the first gesture of this piece and they create enough tension and direction to maintain the attention of the listener. It also sustains the interrelationship between the structures presented in part A and in part B.

Figure 2. 10. Fast melodic gestures in part A of *Neige* [19-22]

The musical score for Figure 2. 10 consists of three staves: Vibraphone (Vib.), Harp (Hp.), and Piano (Pno.). The Vibraphone part features a melodic line starting with a *leggiero* marking and a *motor off.* instruction, moving from *mf* to *p*. The Harp part has a *leggiero* marking and a *poco* dynamic change, with a *mf* dynamic and a *p* dynamic. The Piano part includes *pp*, *poco*, and *mf* dynamics, with a *poco* marking and a *mf* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 2. 11. Example of the development of the fast melodic gestures in part B of *Neige* [67-74]

The musical score for Figure 2. 11 consists of six staves: Piccolo (Picc.), Flute 1 & 2 (Fl. 1, 2), Horn 1 & 2 (Htb. 1, 2), Clarinet 1 & 2 (Cl. 1, 2), and Clarinet B (Cl. B.). The Piccolo part starts at measure 66 and features a melodic line with a *p* dynamic and a *mf* dynamic. The Flute 1 & 2 part includes *p*, *poco*, *pp*, and *mf* dynamics, with a *Frull.* marking. The Horn 1 & 2 part includes *poco*, *pp*, and *p leggiero* dynamics, with a *Frull.* marking. The Clarinet 1 & 2 part includes *pp*, *mf*, and *pp* dynamics. The Clarinet B part includes a *p leggiero* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The new distinctive material added to the compositional pallet of *Neige* in this section B, is characterized by percussive accents undertaken not only by the percussion, but also by the piano, harp, and strings, appearing in blocks and separately. This portion of the piece illuminates and narrates a different aspect of the experience of snow deposition. Similar to every other natural phenomenon, snow can present itself in very aggressive ways, such as blizzards, ice storms, sleet, etc., hereby exemplified by the

denser orchestration and the accelerated movement of the motives. Figure 2.12 exemplifies the elucidated rhythmic accents.

Figure 2. 12. Percussive accents in part B of *Neige* [75-82]

The musical score for Figure 2.12, titled "Percussive accents in part B of *Neige* [75-82]", is a complex orchestral arrangement. It features the following parts and dynamics:

- Xyl. (Xylophone):** Dynamics range from *pp* to *f*, with a *cresc.* marking.
- Hp. (Harp):** Dynamics range from *mp non arpeggio* to *f*, with a *cresc.* marking.
- Pno. (Piano):** Dynamics range from *mp* to *mf*, with a *cresc.* marking.
- Vln. I & II (Violins):** Dynamics range from *mp* to *sf*, with a *cresc.* marking. Includes performance instructions like *pizz.* and *divisi.*
- Altos (Violas):** Dynamics range from *mp* to *sf*, with a *cresc.* marking. Includes performance instructions like *pizz.* and *divisi.*
- Vc. (Violoncello):** Dynamics range from *p* to *sf*, with a *cresc.* marking. Includes performance instructions like *pizz.* and *divisi.*
- Cb. (Cello):** Dynamics range from *pp* to *mf*, with a *cresc.* marking. Includes performance instructions like *divisi.*

The score includes various performance instructions such as *pp*, *mp*, *cresc.*, *f*, *sf*, *mf*, *pizz.*, *divisi.*, and *non arpeggio*. It also features time signatures of 2/8 and 3/8, and a section marked with a box 'H'.

The section ends with a decelerating and descending scale in whole tones, realized in blocks by the woodwinds, juxtaposing the ascending movement presented throughout the piece, as indicated by figure 2.13. This gesture intended to evoke a calm and peaceful moment after the storm/blizzard and it has some connection to the sonority of Claude Debussy's Prelude n.6, *Des pas sur la neige* (1910).

Figure 2. 13. Descending whole tone scale [154-158]

The musical score for Figure 2.13 shows a descending whole tone scale in blocks for woodwinds from measures 154 to 158. The score is in 3/8 time and marked 'molto rit.'. The instruments are Piccolo, Flutes 1 and 2, Horns 1 and 2, Clarinets 1 and 2, Clarinet Bass, and Bassoons 1 and 2. The Piccolo and Flutes 1 and 2 are silent. The Horns 1 and 2 play a descending whole tone scale in blocks, starting on G4 and ending on G3. The Clarinets 1 and 2 play a descending whole tone scale in blocks, starting on E4 and ending on E3. The Clarinet Bass plays a descending whole tone scale in blocks, starting on C3 and ending on C2. The Bassoons 1 and 2 play a descending whole tone scale in blocks, starting on B2 and ending on B1. Dynamics include *mp*, *pp*, and *p*.

The conclusive section A' [161-202] functions as a coda and presents the features and materials used both in the A and B sections. This was defined as A' and not as C because the introductory gesture of the piece is recapitulated, despite appearing varied and using a different orchestration, with the intention of simultaneously pushing the listener to remember what they had previously heard and directing the piece towards its end. The characteristic gestures of both first sections (high pitched notes with long intervallic distance between them, fantasy-like melodic structures, percussive blocks, ascending whole-tone scales, etc.) appear one after the other, and in the last bars of the piece they appear superimposed, as if there was another A – B – A' section inside the original A' section; a micro-form situated inside the macro-form. Figure 2.14 illustrates the last few bars of the piece, in which the whole tone ascending scales in blocks originated from section B are superimposed by the original piano gesture of section A.

Figure 2. 14. Superposition of materials in the last bars of *Neige*. Ascending whole-tone scales (red), and first gesture of the piece (green) [194-202]

The image displays two systems of musical notation for the piece *Neige*, measures 194-202. The upper system, enclosed in a red border, shows the parts for Vibraphone (Vib.) and Harp (Hp.). The Vib. part features ascending whole-tone scales, with dynamics ranging from *mf* to *f*. The Hp. part includes chords and textures, with dynamics *mf*, *f*, and *ff*. The lower system, enclosed in a green border, shows the Piano (Pno.) part, which contains the first gesture of the piece. This section includes various textures and dynamics such as *mp*, *mf*, *p*, and *mf*. A section marker 'S' is visible at the beginning of the piano part.

2.4. CONCLUDING REMARKS

Neige embodies a compositional work in which the simplicity of the formal details concerning the melodic and harmonic development provide a deeper focus on timbre and textural exploration. The orchestration process itself was the main material used in this composition, which functions with orchestra as though it contained – though it does indeed contain – several chamber groups. The formal organization arose from a non-planned structure, resulting in a linear musical form, and the “phrasing” concerning the development of the materials corroborates the inter-relations between these structures. The flow of continuity is perceivable through listening, even though new materials are added, suggesting the idea that for each section composed, a revisitation of the previous sections of the piece was realized, with the objective of promoting a musical appreciation accompanied by remembrances. Taking this factor into account, it can be determined that the approach used in this composition was focused on a study of the sonic possibilities present in an orchestra and its constant explorations, with the objective of representing the different aspects of snowfall, translating, into musical language, events of a primarily visual natural phenomenon. It is, indeed, *representative* music, in which the *conceptualization* and *inspiration* behind an idea only suggests an expressive character,

without the use of any mimetic sonic symbology¹⁵, much like an impressionist painting. Visualizing this hypothesis through Molino's *tripartition* concept, it is possible to say that the *poiesis* of the snowfall, through the *niveau neutre* of a natural phenomenon, put me in a level of *aisthesis*, which triggered my own *poietic* approach to snowfall, represented by a new *niveau neutre* (music), that will, consequently, create distinct levels of *aesthesis* into its listeners.

This puts in evidence the new proposed concept of the *We-composer*, intrinsically present within any artifact derived from a *Transducer Idea*. However, it is important to illuminate that a *Transducer Idea* in music, although permeated by other artists' or natural resources, has its implicit inspiration and it is re-modeled in the creator's mind, in order to generate something novel and creative. The creator has an active role in selecting and judging what is important or not for the development of this idea. In *Neige*, in addition to the evocation of a natural phenomenon, a clear influence of a post-modern idiomatic approach towards its composition is perceivable.

Concluding this first analytical chapter, it is significant to re-examine the question of the multi-cultural experience as a context for the enlargement of the creative process, by offering the intellectual ingredients and opportunities for a "creative conceptual expansion" (WAN & CHIU, 2002; WARD, 2001). It consists in the procedure of outspreading the conceptual borderlines of an existing concept by amalgamating it with other concepts, in a constant negotiation between self (creator) and others (community). The Canadian culture started becoming a part of my own culture, stimulating new ideas and solutions to my compositional practices.

¹⁵ See CALVOCORESSI, Michel-Dimitri. *La musique à programme*, in *Encyclopédie de la Musique et Dictionnaire du Conservatoire*. 1930. Delagrave, tome 5, p. 3187

3. SALLEKHANĀ

3.1. ORIGIN AND CONTEXTUAL BACKGROUND

Sallekhanā was composed during my first residence with the *Atelier de Musique Contemporaine* of the *Université de Montréal*, in 2013. Having already had experience composing for large ensembles – such as orchestras and wind ensembles –, and small chamber groups, I have always felt the desire and necessity to write for a large mixed chamber group in order to develop and evolve as a composer. Two important pre-compositional decisions were then made together with Madame Lorraine Vaillancourt, the conductor and director of the group at that time. Firstly, the instrumentation was decided, as follows:

Flute, Oboe, Clarinet in Bb 1, Clarinet in Bb 2(Bass Clarinet in Bb), Bassoon, Horn in F, Trumpet in C, Trombone, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Secondly, the duration of the composition had to be established from between six to seven minutes, due to the total length of the concert in which this piece would be performed. The following stage resided in the pursuit for a source of inspiration and motivation circumscribing the general idea behind this piece, consequently found in a different culture, more specifically, in an important ritual for a religion called Jainism.

Jainism is one of the oldest religions in India, dating back to the sixth century BC. Since the founding of the religion, Jainism has given prominence to *Sallekhanā*, also known as *Santaharā* and *Samadhimarana*, a centuries-old religious ritual of fasting to the ultimate test: death. This ritual is considered by the Jain faith to be a release from life and its inherent pain and suffering (JAIN, 1917). Throughout ongoing fasting in harmony with detailed prescription and under close care of mendicant teachers, Jains can meet their death in a controlled and peaceful manner. It is considered to be a *telos* for all Jains.

Due to the prolonged nature of the *Sallekhanā*, the individual is required to reflect on his life. *Sallekhanā*'s vow is fulfilled when the individual believes that he has accomplished his mission on earth, thus having no more wishes, ambitions, desires and

responsibilities. The goal is to purge the old karmas from the body in order to access a superior reincarnation. According to Jain,

Soul is a simple substance and as such immortal. Death is for compounds whose dissolution is termed disintegration and death when it has reference to a living organism, that is a compound of spirit and matter. By dying in the proper way will is developed, and it is a great asset for the future life of the soul, which, as a simple substance, will survive the bodily dissolution and death. The true idea of *Sallekhanā* is only this that when death does appear at last one should know how to die, that is one should die like a man, not like a beast, bellowing and panting and making vain efforts to avoid the unavoidable. (JAIN, 1934, p. 179)

Instead of delving further into discussion surrounding the philosophies and the arguments behind *Sallekahanā* practice, this chapter will discuss how and why this ritual was chosen to be the extra-musical motivation to the composition of the homonym piece, and how the musical narrative presents itself in the creative process.

3.2. POEM AS AN INSPIRATIONAL SOURCE TO A NARRATIVE MUSIC

I found the controversies contiguous to Jainism and especially to the ritual of *Sallekahanā* quite fascinating, and began further studying the subject. Naturally, questions concerning the legality, the beliefs, and the ideals of such practice then became evident. During these investigative sessions, I encountered a book entitled *The Cilappatikāram – The Tale of an Anklet*, written by a Jain prince referred to as Illangō Adigal, approximately at the end of the 2nd century or the beginning of the 3rd century AD. It is an epic whose story revolves around the character named Kannagi, who lost her husband due to an unjust debacle at the court of the Pandyan Dynasty, and wreaks her revenge upon the kingdom. This exceptionally complex and intricately written epic tale contains some indirect mentions to *Sallekahanā* practice.

The last chapter entitled *Vanchikkandam* refers to the ascension of the protagonist Kannagi to heaven and has seven cantos. One of them, entitled *The Lustration*, refers to this ritual fasting by the Jain nun, Kaundi Adigal. The nun provided companionship to the unfortunate Kannagi and her husband Kovalan, during their arduous journey from Puhar (the Chola capital) to the fateful city of Madurai, where Kovalan was unjustly executed.

This infuriated Kannagi, leading her to burn the city. The following excerpt illustrates the passage in which the ritual is cited:

*In the open space smeared with cow dung
And covered over with pollen: Cowherds! No wrong
Has Kovalan done. Only the king has erred.
And I have lost her who was in my care.
Have the king's parasol and scepter fallen
From the true path? With those words,
She leaped into the fire in the dead of night.
Enraged was Kaundi of the great penance.
She calmed down when she heard of the death
Of the king, renowned for his upright scepter.
And she moaned: Was this the fate of those
Who were my companions? She vowed to starve
Herself to death. So ended her life.¹⁶*

This excerpt of the book provided the *Transducer idea* behind this narrative composition. According to François-Hugues Leclair, once the text is chosen as an inspiration source to any composition, it is necessary to decide how will this text be presented in the piece. He suggests three possibilities:

1. Presenting the text itself, without any modification, in a vocal line;
2. Reciting the text simultaneously with the music, according to a precise division reflecting the various sections corresponding to each part of the text;
3. Using the text as a simple reference, indicated in the program notes or in the *libretto*. (LECLAIR, 2002, p.8)

Since the previously selected instrumentation does not include voice, it was decided to use the text as a simple reference to the composition. However, while doing

¹⁶ Canto 27, Lines 85–97, in Parthasarathy, R. 1993. *The Cilappatikāram – The Tale of an Anklet*. New Delhi: Penguin Books, p. 241.

this, a narrative dimension to the piece arose. The selected lines of the Canto 27 were utilized as a guide towards the musical composition of *Sallekhanā*, and each passage of the piece was associated with a section of the poem.

This passage from *The Cilappatikāram* permitted the visualization of an imaginary scenario that could be used as a guideline and that could provide a dramatic setting for the composition of the piece, allowing the creation of musical moments that would tell a story without words. It is important to note that at no point did the composition of *Sallekhanā* intend to describe or imitate any sound phenomena whatsoever, rather, it would attempt to evoke and narrate the selected excerpt of the epic through sound.

3.3. PRE-COMPOSITIONAL ELEMENTS IN *SALLEKHANĀ*

Before going into a direct analysis of the piece, it is important to evidence essential constraints that will restrict the framework of possibilities to the creative process and allow the coherent *mise en place* of those elements. In order to create an organic musical discourse, a sketch with the pivotal elements that would, at first, partake in the structure of the composition was fashioned. In the context of a pedagogy of music composition, it is possible to affirm that the decision-making process is essential to any creative conception. This process can be visualized by using *challenging points* that concern every composer. Four examples are shortly described below, yet, it is essential to understand that there are many different *challenging points* involving a compositional process. In addition, other motivations and other elements intrinsic to the identity of the composer can be the driving force behind his creative process.

- *Structural* challenging point: the balance of the conceptualization between structure and form is indispensable as a guide to the exercise of any compositional activity
- *Pitch selection* challenging point: the decision of what intervals and what combination of pitches are going to be utilized are an essential part of a musical compositional process.

- *Orchestration* challenging point: the selection of the instrumental combinations to provide a specific color to the music, or simply to an important passage of a piece are the constituents of this perspective.
- *Temporal* challenging point: the impulses that move the composer forward are the control of time and the unfolding of a musical idea in time – the depiction of a path between point A and point B, which is the path between the beginning and the end of a cut in time; of a time cut.

In *Sallekhanā*, as previously discussed, the selected text created the scenario and will, by consequence, determine the form and the structure of the piece, since each musical moment was associated with a passage of the poem. The pitch selection was defined as a dodecaphonic structure based on intervals of minor seconds, major seconds, augmented fourths and minor sixths, as illustrated by figure 3.1.

Figure 3. 1. Pitch selection of *Sallekanā*



The *Orchestration* challenging point and the *Temporal* challenging point were generated throughout the actual compositional process and they relate directly to the selected passage of the poem.

The music that was created, though inspired by a state of mind very particular to this literary work will, inevitably, contain an authentic and personal approach. It is in essence a representation of my individual understanding of this passage, reproduced now without words. This process of creation can be understood as a transformation of knowledge, which, added to the cultural, social and psychological memories and experiences of the composer, will promote the construction of a composition. The new piece would be centered on an influence derived from a reference work, generating a novel artifact, being located, therefore, within the context of the *We-composer* perspective. The analysis of *Sallekhanā* will consist mostly of the relationship between

words and music, and how the sonic result can narrate a story by the means of orchestration, form, pitch and duration.

3.4. ANALYSIS OF *SALLEKHANĀ*

Measures [1-26]

*“In the open space smeared with cow dung
And covered over with pollen: Cowherds! No wrong
Has Kovalan done. Only the king has erred.
And I have lost her who was in my care
Have the king’s parasol and scepter fallen
From the true path?”*

The text delivers the scenario. Kannagi furiously exclaims her disappointment with the king for his erroneous and unjust decision to the people of the city of Madurai. The anger, tension, and darkness in this segment is essential. The trombone, in the first three measures of the piece, functions as a calling for the speech to be given. The multiphonics and combinations of voice and tone sounds performed by the woodwinds superposed with scratch noises in the strings and violent accents in the percussion and piano can be understood and visualized as the agreements and/or disagreements of the public with Kannagi. The two first notes of the pitch series previously exemplified, *E* and *Eb*, are of main importance in the beginning of the piece. The strings and trombone play an *E*, which is superimposed by an *Eb*, the root notes of the selected multiphonics performed by the woodwinds, as exemplified by figure 3.2.

Figure 3. 2. Multiphonics, voice and tone, scratch noises in *Sallekhanā* [1-4]

The musical score is for the piece *Sallekhanā* [1-4]. It is in 4/4 time with a tempo of 'Hidden, Deep' where a quarter note equals 42. The score includes parts for Flûte, Hautbois, Clarinette en Si♭ 1, Clarinette en Si♭ 2, Basson, Cor en Fa, Trompette en Si♭, Trombone, and Percussion. The woodwind parts (Flûte, Hautbois, Clarinette en Si♭ 1, Clarinette en Si♭ 2, Basson) feature multiphonics and 'poco a poco frull' markings, with dynamics ranging from *ff* to *pp*. The Trombone part includes 'frull + air' markings with dynamics *ppp* and *f*, and a 'Violent rasp downwards' marking with *gliss.* and *ff* dynamics. The Percussion part includes 'Grosse caisse' markings with dynamics *ff* and *mf*, and 'Slide fingers quickly Very high pressure' and 'Same movement Keep high pressure' markings.

The piano, in the beginning of the first *a piacere* section of the piece, introduces all the notes of the pitch series. In the first gesture, the first eight notes are performed in the same order as they appear in the series. The second gesture revisits the first five notes and inserts the four missing notes of the series as exemplified by figure 3.3.

Figure 3. 3. Presentation of the pitch series in *Sallekhanā* by the Piano [beginning of the first *a piacere* section]

The musical score consists of three measures. The first measure shows a piano (pp) dynamic with a crescendo and decrescendo. The second measure features a fortissimo (ff) dynamic and a downward-sloping line. The third measure is marked piano (pp) poco. An 8th note interval is indicated in both the second and third measures. The score is written for piano (P.) with treble and bass staves.

Immediately afterwards, the violoncello begins to perform the only solo of the piece, that is also based on the pitch sequence mentioned beforehand, although with much more freedom than the piano's announcements. This solo was intended to evoke Kannagi's voice and is constantly interrupted by short percussive gestures, together with softly played harmonies in harmonics on the higher pitched strings. Those chords were constructed by utilizing two of the main intervals present in the pitch series previously depicted. They are a superposition of a major second and an augmented fourth and they provide the *color* for the whole passage. Going back to the narrative quality existent in the piece, it is possible to say that these interruptions are the reactions of the crowd (specifically the cowherds) regarding what Kannagi is stating. Figure 3.4 exemplifies the solo of the violoncello (Kannagi's voice) and the commentary made by the strings in harmonics (crowd).

Figure 3. 4. Solo of the violoncello in *Sallekhanā* [p .3]

This whole section is performed *a piacere* and the conductor signs are indicated in the scores and parts by arrows ↓. These arrows denote the signal of the conductor that opens a non-conducted section. In such cases, the conductor gives only one sign to the players, at the beginning of the section, which is then performed *ad libitum* until the conductor's next sign. The duration of each sign will be determined by the violoncello solo. The figures with metric values in this section are meant to be suggestions, and the horizontal distances between the notes graphically represent the approximate interval of time between the notes concerned.

As soon as Kannagi finishes her speech the crowd reacts nervously. Musically, the intent was to create a suspensive and afflicted ambience. The denser orchestration and the strong accents performed by the percussion, brass and woodwinds evoke the public's uncertainty of what is about to happen, after such a passionate discourse. Figure 3.5 illustrates the resulting anxiousness.

Figure 3. 5. Dense orchestration evoking the suspensive feeling after Kannagi's speech in *Sallekhanā* [20-23]

20 **A tempo primo** $\text{♩} = 42$

Fl. sf sf sf sf sf ppp

Htb. sf sf sf sf sf ppp

Cl. 1 sf sf sf sf sf ppp

Cl. 2 sf sf sf sf sf ppp

Bsn. ff ppp

Cr. *con sord.* sfp sfp sfp sfp sfp ppp

Trp. *frull + air* ppp f sfp sfp sfp sfp ppp

Trb. *frull + air* ppp f sfp sfp sfp sfp ppp

Gr. C. **GLOCKENSPIEL** sfp sfp ppp To Crot.

Measures [27-40]

*“With those words,
She leaped into the fire in the dead of night.”*

Once again, the text conducted all the musical decisions in this passage. Kannagi, infuriated with the death of Kovalan, burns the city into ashes. To evoke this short passage through music, it was decided to use the piano as the main instrument throughout this section. The harmonies and the selected pitches were elaborated through

experimentations in the piano, and they do not follow the aforementioned pitch series. This decision was made, in part, so as to create a contrasting sonic result, evoking the fire's irregular path spreading throughout the city. The piano plays at a very fast pace and has strong accents every three notes. The accents are orchestrated by the woodwinds and brass, always in *frullatos*. They evoke the flames and the crackle of the fire. Figure 3.6 exemplifies the musical narrative created based on those two lines of text.

Figure 3. 6. The burning of the city in *Sallekhanā* [31-32]

The musical score is for a 4/4 time signature, starting at measure 31. The instruments and their parts are as follows:

- Fl.**: Flute, measures 31-32, dynamics *fp* and *ppp*.
- Htb.**: Horns, measures 31-32, dynamics *fp* and *ppp*.
- Cl. 1**: Clarinet 1, measures 31-32, dynamics *fp* and *ppp*.
- B. Cl.**: Bass Clarinet, measures 31-32, dynamics *fp* and *f poco*, with the instruction *ad libitum* for the second measure.
- Bsn.**: Bassoon, measures 31-32, dynamics *fp* and *ppp*.
- Cr.**: Cor Anglais, measures 31-32, dynamics *fp* and *ppp*.
- Trp.**: Trumpet, measures 31-32, dynamics *fp* and *ppp*, with the instruction *senza sord.* (without mutes).
- Trb.**: Trombone, measures 31-32, dynamics *fp* and *ppp*.
- Crot.**: Cymbal, measures 31-32, dynamics *fp* and *ppp*.
- P.**: Piano, measures 31-32, dynamics *f secco*, featuring a rapid sixteenth-note pattern with accents every three notes.

As the section develops in time, a denser and more agitated orchestration takes place, with the strings playing in tremolos, complementing the density of the orchestration, as if the fire spread throughout the whole chamber orchestra as illustrated by figure 3.7.

Figure 3. 7. Strings complementing the orchestration in *Sallekhanā* [33-34]

The musical score for strings in 4/4 time, measures 33-34, is as follows:

- V.I. (Violin I):** Rest in measure 33. In measure 34, plays a tremolo starting on G4, moving up to A4. Dynamics: *fp* to *ppp*.
- V.II. (Violin II):** Rest in measure 33. In measure 34, plays a tremolo starting on G3, moving up to A3. Dynamics: *fp* to *ppp*.
- A. (Viola):** Rest in measure 33. In measure 34, plays a tremolo starting on G2, moving up to A2. Dynamics: *fp* to *ppp*.
- Vc. (Violoncello):** Rest in measure 33. In measure 34, plays a tremolo starting on G2, moving up to A2. Dynamics: *fp* to *ppp*.
- C.B. (Contrabass):** Rest in measure 33. In measure 34, plays a tremolo starting on G1, moving up to A1. Dynamics: *fp* to *ppp*.

Measures [41-63]

*“Enraged was Kaundi of the great penance
 She calmed down when she heard of the death
 Of the king, renowned for his upright scepter.
 And she moaned: Was this the fate of those
 Who were my companions?”*

The Jain nun Kaundi Adigal, who provided comradeship to the couple Kovalan and Kannagi in their expedition from Puhar the city of Madurai, becomes disappointed with what happened to her companions. Although she is composed after receiving the notice of the deceased king, the nun questions herself about who the people she was partnering with actually were. In this section, it was decided to create an introspective and self-reflexive ambience, as if the Jain nun was talking to herself, lost in her thoughts. There is

a more textural approach to the orchestration, that evokes this contemplative state that Kaundi finds herself in, as illustrated by figure 3.8.

Figure 3. 8. Textural orchestration in *Sallekhanā*, representing, the self-reflexive state of the Jain nun. Only strings are shown [55-60]

The musical score for strings in *Sallekhanā*, measures 55-60, is as follows:

- V.I. (Violin I):** Notes are present in measures 55-56. Dynamics: *n* (measures 55-56), *mf* (measure 57), *mp* (measures 58-60). Performance instruction: "over the bridge Full pressure".
- V.II. (Violin II):** Notes are present in measures 55-56. Dynamics: *n* (measures 55-56), *mf* (measure 57), *mp* (measures 58-60). Performance instruction: "over the bridge Full pressure".
- A. (Viola):** Trills in measures 55-56. Dynamics: *n* (measures 55-56), *p* (measures 57-58), *ppp* (measures 59-60). Performance instructions: "trill between normal and light pressure Very colorful!!", "molto sul pont.", "poco a poco ord.", "ord.".
- Vc. (Violoncello):** Trills in measures 55-56. Dynamics: *n* (measures 55-56), *f* (measures 57-58), *p* (measures 59-60), *f* (measures 61-62). Performance instruction: "molto sul pont.".
- C.B. (Contrabass):** Trills in measures 55-56. Dynamics: *mp* (measures 55-56), *mf sempre* (measures 57-60). Performance instructions: "non tremolo bow as necessary", "poco a poco molto sul pont.".

Measures [64-end]

*"She vowed to starve
Herself to death. So ended her life."*

This is the moment in which the practice of *Sallekhanā* is mentioned in the epic. The complex decision of fasting until death was made by the Jain nun, and is musically represented through a shorter *a piacere* section that revisits the main materials and motives utilized in the piece, as illustrated by figure 3.9.

Figure 3. 9. *A piacere* section representing the Jain nun's decision to practice *Sallekhanā* [p.21]

a piacere c.a. 30" 21

64

1 2 3 4

Fl. *ppp*

Htb.

Cl. 1 *pp* *ad libitum*

B. Cl. *ppp*

Bsn.

Cr.

Trp.

Trb.

Cymb. **SUSP. CYMB.** *molto calmato* *p* *p* l.v.

P. *molto calmato* *p* *KEYS* l.v.

3.5. CONCLUDING REMARKS

The analysis of *Sallekhanā* illustrates studied topics exposed in the beginning of this thesis, i.e., how a musical work can be constructed from multiple sound interpretations of non-musical works of art. In this case, the *Transducer idea* providing the *inspiration* and *conception* of such musical composition, came from a short passage of a poem within the epic *The Cilappatikāram – The Tale of an Anklet*. Implicitly in the analysis, one can notice the persistence of individual, structural, socio-cultural, and affective properties as paramount categories for the “translation” of one work of art to another, which provides a clear visualization of the *We-composer* perspective.

The *poiesis* of Adigal’s epic, presented over the *niveau neutre* of the book itself, offered, through its linguistics signs, a level of appraisal to its readers, which, in a state of *aisthesis*, will accept or reject it. In this case, it was clearly accepted, as it became the motivation for a musical composition in which I send my individual *poietic* approach and understanding of this passage, throughout the *niveau neutre* of a coherent organization of sound in time, creating a subsequent state of *aesthesis* affecting a community.

4. JACICOË

4.1 CONTEXTUAL BACKGROUND

Jacicoë was written specifically for the *Atelier de Percussion de l'Université de Montréal*, during my compositional residency with this ensemble. Although I had written for percussion during my Bachelors and Masters degrees, I never had the opportunity to compose for a group of percussionists, which provides for a more broad and diverse pallet of sonorities to investigate. In order to begin the composition of *Jacicoë*, I had a meeting with the conductor and director of this ensemble, Prof. Julien Grégoire, who explained what instrumentation would be available and the number of musicians that would be a part of the ensemble. It was decided, then, that the piece would be written for six percussionists, each with their own set of instruments.

My compositional procedures are very much based on harmonic and pitch structures, which are created as a base to the composition itself. However, as a personal goal and in order to grow as a composer, it was decided that this piece would explore only un-pitched percussion sonorities, eliminating a predefinition of pitch and harmony almost completely, and therefore allowing me to concentrate on rhythm and timber development, techniques that I felt needed to be refined. The final instrumentation was defined as illustrated by figure 4.1 below:

Figure 4. 1. Instrumentation of *Jacicoê*

Percussion I

3 SPLASH CYMBALS FLANDRES

+ SLEIGH BELLS

Percussion II

2 WOOD BLOCKS 5 TEMPLE BLOCKS CLAVES WHISTLE

+ SLEIGH BELLS

Percussion III

EMBOLO FLUTE SNARE DRUM AGOGÓ (3) SMALL SPLASH CYMBAL WHISTLE

+ SLEIGH BELLS

Percussion IV

2 BONGOS 4 TOMTOM WHISTLE

+ CHIMES

Percussion V

TAM-TAM GONG SNARE DRUM WHISTLE

+ SLEIGH BELLS

Percussion VI

2 BASS DRUM 3 LARGE DRUMS WHISTLE

+ SLEIGH BELLS

Jacicoê is a word that comes from an indigenous language in Brazil, called *Tupi-Guarani* and its closest translation in English would be “daybreak”. The main compositional motivation for the writing of this piece came from an extra-musical source, being based on indigenous rituals to welcome the sunrise, although many other rituals from this tribe and others exist. These rituals resonate significantly with the Brazilian native people and my intent was to pay homage to this underrated part of my country’s culture. The first step towards the *conception* of this specific *Transducer Idea* circumscribed an important investigation about the socio-political situation of indigenous groups in Brazil, contextualizing the compositional process.

At present, there are approximately two hundred fifty-four (254) indigenous ethnic groups, according to FUNAI (National Indian Foundation – Brazil)¹⁷, with a unique sociocultural range. The subject regarding indigenous presence is not new and has, consequently, been treated in a multiplicity of manners through the governmental administrations of non-Indians during five centuries of history. The situation of Brazilian indigenous communities from colonization to the mid-twentieth century was uncertain, since these individuals were not recognized as deserving of rights, because they were culturally different. A large part of indigenous ethnic groups was decimated, another part was enslaved, serving as a cheap labor to exploit the country’s environmental wealth (PRESTES et al., 2017). As they were considered of inferior culture, Brazilian autochthones were Christianized and forbidden to practice their original traditions. Thus, Western culture was imposed, and recognition and respect for indigenous culture was placed in the background. In this course of time, much traditional knowledge was lost, as well as other languages and customs, a cause of the decimation of these various communities.

It is perceived that the recognition of the rights of the indigenous peoples in Brazil went through a period of total indifference. This trajectory permeates the nineteenth century and, throughout the twentieth century, the discriminations were covered by the

¹⁷ FUNAI, the National Indian Foundation, founded in 1967, is the Brazilian government body that establishes and carries out policies relating to indigenous peoples. It is also responsible for mapping out and protecting lands traditionally inhabited and utilized by these communities.

signs of protection. It is in this interim that the intermediary figures such as SPILTN¹⁸ and SPI¹⁹ appear, with the purpose of protecting and representing these groups. In this alignment, after intensities and clashes, the question of indigenous people gains a place in the legal system, firstly, with the Indian Statute (*Estatuto do Índio*), in 1973, which, although it deserves to be updated, has brought to the foreground the question of recognition based on identity. In addition, only after the Federal Constitution (*Constituição Federal*) of 1988, titled as Citizen Constitution (*Constituição Cidadã*), does the Indigenous person come to be recognized as a subject of full rights (PRESTES et al., 2017).

Grounded on these statements, it becomes clear that Brazilian Indigenous communities continue to undergo a difficult social, cultural, and political situation. Being only acknowledged as individuals with full rights for less than thirty (30) years, they still struggle to affirm their culture and identities. For centuries they have been marginalized, and nonetheless, they resisted. Their traditions still exist, their music, their art, their culture. Zarader (2009) relates resistance and identity, from a concept with which I identified promptly. A resistor always opposes resistance to hegemony. This concept consistently resists a figure of domination, primarily in the field of culture. It strives, in effect, to renounce the idea of an original purity, to think of an identity that not only accommodates an otherness, but also allows one to change it. In the words of the author,

Whether it's jazz or language, translation or interpretation (Walter Benjamin), whether it's even of contemporary art and its relation to the Museum (Breton, Picasso, Malraux), it is always resistance that constitutes a true identity – that refuses closing in itself²⁰. (ZARADER, 2009).

The richness and diversity that Brazilian indigenous communities have to offer is outstanding. They challenged the imposed Western culture while most of their ideals have remained intact. As previously explained, *Jacicoê* was composed with the intent of

¹⁸ Serviço de Proteção aos Índios e Localização dos Trabalhadores Nacionais. The Protection Service for Indians and Locations of National Workers (SPILTN) was created in 1910 under the government of President Nilo Peçanha, who began to take care of indigenous issues in Brazil (MARCON & MACIEL, 1994).

¹⁹ Serviço de Proteção ao Índio, founded in 1918.

²⁰ « Qu'il s'agisse de jazz ou de langue, d'interprétation (Adorno et Patrick Williams) ou de traduction (Walter Benjamin), qu'il s'agisse même de l'art contemporain et de son rapport au Musée (Breton, Picasso, Malraux), c'est toujours dans la résistance que se constitue une véritable identité – qui est refus d'une clôture sur soi » (ZARADER, 2009, p.22).

reverencing these minorities in respect for everything they struggled for, and to bring a small portion of their culture to light through the lenses of contemporary music²¹. Listening sessions of Brazilian indigenous music and studies related to indigenous political causes and traditions were realized and they inspired and conceptualized the idea behind this composition. According to Muriuzzo (2012), astrology, for the indigenous people, especially to the *Guarani-Ñandeva* tribe, is deeply connected to religion. The *Guarani* hierarchy of Gods is headed by *Ñanderu* or *Tupã*, God of the sun, who illuminates their lives, their earth, and their soul, driving away the darkness. The same God also illuminates special religious places, such as the house of prayer, which should be built towards sunshine (SILVA & SAD in RENN, 2012, p. 535). Many religious rituals are executed daily by the *Guarani* community and they normally include music and dance.

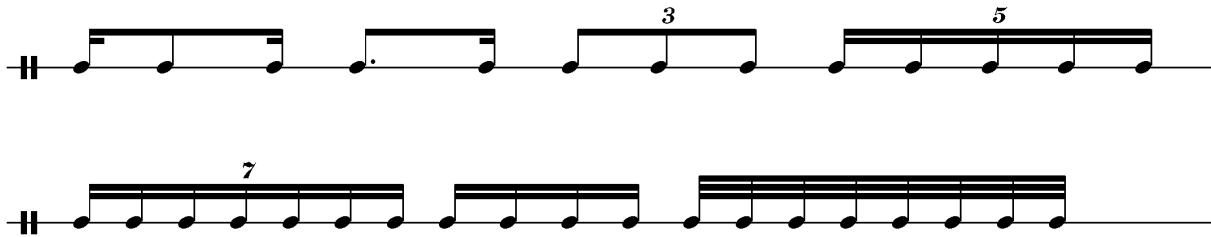
It was then decided that *Jacicoê* would, in its own voice, evoke the ritual to the God of the sun. It is important to clarify that no attempt to exemplify or imitate this ritual was made. Interestingly, extra-musical elements – rituals, in this case – serve as conduits for the listener, eliminating then, the idealization or notions previously held by them due to their background. However, this factor does not affect the appreciation and understanding of the piece. It could be understood as a representation of a particular approach, conducted by my sensibility and my understanding of how these rituals could be represented through contemporary music.

4.2. PRE-COMPOSITIONAL DECISIONS

Almeida (2013) states that mimetic ceremonies are an intrinsic part of indigenous rites. The instrumentation of *Jacicoê* was chosen with the idea of also suggesting and evoking sounds of nature, such as birds and wind, together with other forest sounds while using some characteristic autochthonous instruments – whistle, bells, drums, etc. Then, a set of different rhythmic patterns was established as a framework, to be used as basic thematic material, as illustrated below by figure 4.2.

²¹ The term contemporary music should be understood here as the concert music composed from the twenty-first century that deals with modernist aesthetic topics and its consequences, implications, and oppositions in the postmodern scene.

Figure 4. 2. Rhythmic patterns of *Jacicoê*



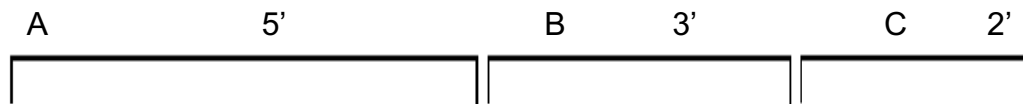
These patterns or subdivisions are always present throughout the music, having rhythmic variation and creating diversity in the piece. According to Menezes Bastos (2007), variation is one important feature of music in ethnic societies of lowland South America. Certainly, the variation is present in the compositional process and musical performance of many indigenous tribes and, in *Jacicoê*, they appear as an allusion to the traditions of this cultural repertoire. Figure 4.3 below illustrates how one of these variations came about, taking the eighth note triplet, sixteenth notes and sixteenth quintuplets as an example (pattern 3/4/5).

Figure 4. 3. Variation of the 3/4/5 pattern followed by a roll performed by percussion VI [p. 3]



A rudimentary form was also sketched, primarily to help the direction of the compositional process, as illustrated by figure 4.4.

Figure 4. 4. Formal sketch of *Jacicoê*



These durations were changed during the composition process however, allowing for a more sensorial approach to the writing process. With the idea of giving a certain liberty to the performers, rigorous rhythmic sections were to be interwoven with a *piacere*

or non-conducted sections. This makes direct reference to the music of indigenous people, which, through its function within a certain fixed context, rhythmically has a certain amount of freedom and flexibility. Moreover, improvisatory segments should be dispersed and should reoccur during the piece, thus strengthening the aforementioned idea of local ceremonies. It is important to note that, by the utilization of these improvisatory sections throughout the piece, it was attempted to create an *in-performance creative approach*, which would reference, from a different perspective, the concepts studied in this paper.

While composers like John Cage largely utilized free improvisation in their work, others, such as Luciano Berio, rejected it as “a haven of dilettantes [who] normally act on the level of instrumental praxis rather than musical thought, [...] by musical thought I mean above all the discovery of a coherent discourse that unfolds and develops simultaneously” (BERIO, 1985, p. 81, 85). I personally disagree with Berio’s statement, since improvisation not only instigates a complex creative process, an important concept to composers in all levels of its application, but it also “moves beyond matters of expressive detail to matters of collective structure; it is not formless music making, but form-making music” (BORGIO, 2002, p. 167). It puts in evidence the capability of the performers to create and to integrate their improvisatory attitudes to shape the musical form. Ann Farber enlightens that, as interpreters,

[...] our aim is to play together with the greatest possible freedom which, far from meaning without constraint, actually means to play together with sufficient skill and communication to be able to select proper constraints in the course of the piece, rather than being dependent on precisely chosen ones” (FARBER in BELGRAD 1997, p. 2).

Jacicoê, nevertheless, goes beyond that statement and interlopes non-improvisatory sections to the piece. The study of the score would then assist towards the choices of the interpreters in their improvisatory approach, becoming an accessible piece for musicians that have little to no experience in contemporary musical improvisation.

4.3. MUSICAL NARRATIVE IN JACIOÊ

Having those three important pre-compositional decisions completed (rhythmic patterns, rhythmic variation and improvisatory sections), the compositional process of *Jacicoê* commenced. The piece begins with an important gesture played by the embolo flute, which appears as a cue in many other moments in *Jacicoê*, followed by an improvisatory section. The main rhythmic patterns appear in this introduction, which can be understood as the beginning of the sunrise ritual – pages 1 to 4 of *Jacicoê*. Figure 4.5 depicts the introductory gestures of the piece.

Figure 4. 5. Introduction of compositional materials in *Jacicoê* [p. 1]

poco vivo **a piacere**
A **~30"** **Gabriel Penido (2015)**

*The figures with metric values in the partially indetermined sections have suggestive character

Analysing the figure above, it is possible to visualize, in green, the embolo flute gesture, utilized constantly in the composition to indicate a change of setting or a cue to a subsequent event. In red, the improvisatory section is highlighted, coexisting and superimposed with figures with metric values (although they have a suggestive character

in this segment). In blue, the rhythmic patterns previously exemplified appear for the first time and they will appear throughout the piece being constantly varied and modified.

Succeeding the introductory gestures of *Jacicoê*, the six percussionists are divided in different sound layers. Percussionists I, II and IV perform individual musical phrases (motives) in a loop, repeating them until a different motive arises. Percussionists III, V and VI play in rhythmic synchronization with each other, as illustrated by figure 4.6, representing individual homages to the God of the sun. Section A (pages 1 to 5) of the piece is comprised by these two events.

Figure 4. 6. Multiple sound layers in *Jacicoê* [p. 5]

The figure shows a musical score for six percussionists (Perc. I-VI) in 5/4 time, divided into four measures (1-4). The score includes various dynamic markings and performance instructions:

- Perc. I:** Starts with a red box containing notes with dynamics *sf*, *mp*, *mf*, *mp*. A red box also highlights notes in measures 2 and 3 with dynamics *mp*, *mf*, *mp*. Measure 4 has a dynamic of *ff*.
- Perc. II:** Measure 2 has dynamics *p* and *mp*. Measure 4 has a dynamic of *ff*.
- Perc. III:** Includes a SNARE DRUM part with dynamics *fp*, *ff*, *pp*, *ff*, *pp*, *ff*, *pp*. Annotations include "vivo, con fuoco", "calmando poco a poco", and "center → edge". A note: "*unaccented notes = ghost notes".
- Perc. IV:** Includes a 4 TOM-TOMS + 2 BONGOS part with dynamics *mf* and *mf* sempre. Measure 4 has a dynamic of *ff*.
- Perc. V:** Includes a SNARE DRUM part with dynamics *fp*, *ff*, *pp*, *ff*, *pp*. Annotations include "vivo, con fuoco", "calmando poco a poco", and "center → edge". A note: "*unaccented notes = ghost notes".
- Perc. VI:** Measure 4 has dynamics *sf*, *p*, *mp*, *sf*, *p*, *ff*.

Additional annotations include "vivo, con fuoco", "calmando poco a poco", and "center → edge" for Perc. III and V. A note: "*unaccented notes = ghost notes" is present for Perc. III and V. The time signature is 5/4.

An interlude follows the first section of the piece. This segment was added after the composition was finalized, with the objective of creating a parenthesis to the continuity of the piece. It was decided that this short moment would depict a conversation between the religious leader of the tribe and the ritualists, discussing and agreeing with the leader's

decisions on how the ceremony should continue, giving continuity to the narrativity present in this piece and, subsequently, leading the listener to part B of the music. Figure 4.7 illustrates this dialogue.

Figure 4. 7. Interlude section of *Jacicoê* [p. 6]

~ 35"

1 **D** 2 3 4 **3**
4

Perc. I *ff* *ff*

Perc. II *ff* *ff*

Perc. III *f* *AGOGÓ (3)* *sonorous and violent w/ metal mallets* (+plank)

Perc. IV *ff* *ff*

Perc. V *ff* *ff*

Perc. VI *ff* *ff*

agitated, chaotic play on all instruments available

The second section of the piece, part B (pages 7 to 14), is characterized by perpetual repetition and a larger interaction between the six percussionists. While one or some of them (percussion I and VI) never leaves its/their own separate world/s, the remainder play the same rhythmic material simultaneously, creating tension and directing the piece to its final segment. This part, then, could be associated as an established group tribute, decided in the parenthesis created by the interlude section, to praise the sunrise, and, consequently, the God of the sun *Tupã*, when considering the simultaneity of the ensemble (figure 4.8).

Figure 4. 8. Example of rhythmic simultaneity in *Jacicoé* [p.13]

The image shows a musical score for six percussion parts, labeled Perc. I through Perc. VI. Perc. I is a snare drum part consisting of five measures of rests. Perc. II, III, IV, and V are melodic lines, each featuring a series of eighth-note triplets across five measures. Perc. VI is a more complex line, starting with a triplet of eighth notes, followed by a roll of eighth notes, and then a series of eighth-note triplets. The score is written on a grand staff with five systems of staves.

Section C (pages 15 to 21) intends to represent the actual daybreak. Through the use of rolls and other percussive effects such as bow on cymbals, tam-tam, and gong, I tried to allude to the first glimmer of light. This is the end of the ritualistic episodes and the beginning of the natural phenomenon of dawn. The following image, illustrated by figure 4.9, motivated the choice of timbre and the orchestration to be utilized in order to musically evoke it, as depicted by the following figure 4.10. This is another extra-musical material that was of utmost importance to the composition of this section, providing the development of a second *Transducer Idea*.

Figure 4. 9. Image of the sunrise in the Amazon Forest



Figure 4. 10. Musical evocation of the previously depicted image [p. 16]

Musical score for Percussion I through VI, showing the evocation of the sunrise image. The score is in 4/4 time, with a 3/4 section in the middle. The dynamics range from *ppp* to *sf*.

Perc. I: *pp* (4/4), *pp* (4/4), *mp* (3/4), *mp* (3/4), *ppp* (4/4)

Perc. II: -

Perc. III: *poco piu* *p* (4/4), *p* (4/4), *mp* (3/4), *poco* *mp* (3/4), *ppp* (4/4)

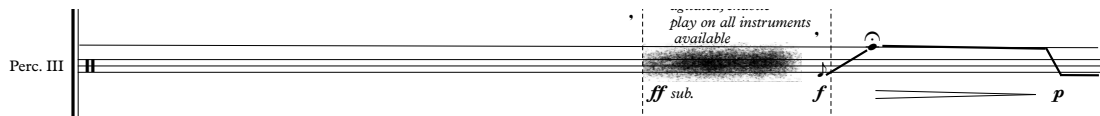
Perc. IV: *p* (4/4), *p* (4/4), *f sf* (4/4)

Perc. V: **GONG** *w/ soft mallets* *pp* (4/4), *pp* (4/4), **TAM-TAM** *w/ soft mallets* *ppp* (4/4)

Perc. VI: *p* (4/4), *p* (4/4), *ppp* (4/4)

The whistles that follow this example act as morning birds and the drums and flandres are supposed to allude the remaining sounds of this autochthonous ceremony. The piece ends with the archetypal sound of the embolo flute, creating a full circle effect – the music could actually start over once again, as illustrated below (figure 4.11).

Figure 4. 11. Archetypal embolo flute motive in *Jacicoê* [p. 21]



4.4. CONCLUDING REMARKS

Jacicoê consisted of a compositional experience based on un-pitched percussive sounds in which rhythmical patterns interact with each other through variation and repetition. The extra-musical element of the Brazilian indigenous culture and rituals had great importance towards the writing of this piece, especially with regards to the form. This piece tells a story in the shape of music, in an attempt to respect and honour a strong cultural component of my roots, being a narrative-style piece supported by an extra-musical concept. The challenge of writing without pitches aided in the development of my compositional techniques and allowed a strong focus in rhythm, as it is the main sound feature in *Jacicoê*.

This piece signifies a creative identity based on previous social environments that were part of my “history of life” in constant (trans)formation. It connects with the argument advocated by the *We-composer* approach, but in such a way that I revisit a different culture with its own artifacts that were part of my social environment in a past time, to create a new object – the piece itself – inside a different community. Creativity here takes place through a self-examining procedure of resignification and “translation” of an earlier experience through memory, research and identity with the objective of communicating Brazilian indigenous traditions to others (community). In addition, it is evident that the generative materials utilized in this piece originated from traditional Brazilian syncopated rhythms (figure 4.12), and recordings of *Guarani* religious rituals.

Figure 4. 12. Brazilian syncopated rhythms used in *Jacicoé* [p. 21]



5. E SE TORNOU ESTRELA...

5.1. CONTEXTUAL BACKGROUND

The decision to write a scene of an opera as an exercise in preparation for a future major operatic work, came from an important conversation with my research director, Prof. Dr. François-Hugues Leclair, which occurred during my first year of study at *Université de Montréal*. Prof. Leclair, who is very experienced in vocal writing, advised that I should first write smaller pieces for voice, to begin to develop this ability. For that reason, *Trois Chansons* (2014), for voice and piano was composed, based upon three poems written by Joanna Wiebe. In these compositional exercises that further became other works, I was able to explore different vocal techniques, learn how to properly write them in a score, and finally how to properly manipulate vocal writing, in order to make it as clear as possible for the intended interpretation. This practice further developed a compositional skill that needed maturation, since I had little experience in writing for voice until then.

For methodological support, the study and analysis of a set of vocal works was indicated. Among them, one can cite *l'Amour de Loin* (2000), an opera written by Kaija Saariaho; *The Expedition (Expeditionen)* (1999), by Klas Torstensson, another opera that explores a more traditional vocal writing though electronic settings are used, *Wozzeck* (1922), by Alban Berg, *Le Grand Macabre* (1974), by György Ligeti, and *Sequenza III, for voice* (1966), by Luciano Berio, that offer not only a vast array of approaches concerning vocal exploration, but also how specific ideas can be put into writing.

After reading, analysis, and the assimilation of compositional concepts derived from the aforementioned practices, the decision to compose a new piece was defined, together with the need to find an original and proper story to tell, that was simultaneously interesting and also had a socio-cultural connection to myself as a person (and as a composer). Therefore, the first assessment that arose as an idea was that this piece should be connected to a story penned by a Brazilian writer. All the compositions constituting this thesis begin with the contemplation of distinct works of art from different areas than that of music, without my thinking that this contemplation could serve as a

foundation for an act of musical creation. Thereby, having discovered Clarice Lispector by the end of my teenage years, I had been interested in her literary production about ten years before beginning *E se tornou estrela...*

The following stage of the compositional process consisted in a comprehensive immersion in Lispector's work: reading her books²², analysis of her writing style, critical texts, documentaries and interviews, etc. During this process, my mind was in an *aesthetic* state, being affected by the *poiesis* of each studied book. However, the book that had always fascinated me the most, and that in fact introduced me to Clarice Lispector, is the last book she wrote entitled *A hora da estrela* (1977). This book is considered to be the most astonishing one, since she decided to move away from the intimate inflection regarding femininity that characterizes her style. She wrote to defy reality, questioning social-cultural factors. Therefore, there is a fusion to this story between raw realism and a poetic tone from which the author cannot escape. According to Tóibín (2011),

“Most late work has a spectral beauty, a sense of form and content dancing a slow and skillful waltz with each other. Lispector, on the other hand, as she came to the end of her life, wrote as though her life was beginning, with a sense of a need to stir and shake narrative itself to see where it might take her, as the bewildered and original writer that she was, and us, her bewildered and excited readers.” (TÓIBÍN in LISPECTOR, 2011, p. xii).

In this chapter, a brief synopsis of the story will be described, together with the main characters, the space/time in which the story takes place, and how the narrative is conducted. This will be done in order to contextualize the composition of this specific scene within the framework of a to-be-composed opera. Following this, an explanation of the musical decisions that were previously taken up to this point will occur, through an analysis of the scene *E se tornou estrela...*, that arose from the *Transducer Idea* conceptualized by the “translation” of a part of this book into musical language, focusing on the narrative aspect of the musical result. Finally, a reflection regarding how the concept of the *We-composer* can be envisioned in this composition, will be delineated.

²² Clarisse Lispector wrote in a wide range of styles comprised of short stories, children's literature, journalism and novels. The investigative process concerning her publications consisted mainly on reading her most important and innovative novels listed here: *Perto do Coração Selvagem* (1943), *A Maçã no Escuro* (1961), *A Paixão segundo G.H.* (1964), *Água Viva* (1973) e *A hora da Estrela* (1977).

5.2. CHARACTERS

In this sub-chapter, all the characters in the book will be presented and briefly described. However, in the scene *E se tornou estrela...*, only three of the characters are of importance: Macabéa, Rodrigo S.M and Madame Cartola.

Rodrigo S.M (Tenor)

Rodrigo S.M. is not a typical narrator, since he does more than just tell a story. He has absolute power regarding what is written. He has a double role in this narrative, being a character himself at times.

Macabéa (Soprano)

Born in Alagoas, the protagonist of the story, is a nineteen-year-old girl that suffered constant physical abuse by her sanctimonious aunt, who raised her. Macabéa, also known as 'Maca', is considered to be unattractive, oblivious, and gullible; one would go so far as to call her "unconscious", as she rarely perceives her surroundings in her own complete alienation.

Olímpico de Jesus (Bass)

Olímpico de Jesus Moreira Chaves is both overly ambitious and proud. Though he once killed a man before migrating to Rio de Janeiro from Paraiba, Olímpico continues to have lofty goals, as he dreams of being rich and becoming a deputy.

Glória (Mezzo Soprano)

Daughter of a butcher, born and raised in Rio de Janeiro, Gloria steals Olímpico from Macabéa. She is somewhat savage-like, voluptuous, smart, and attentive to the world.

Madame Carlota (Contralto)

Madame Carlota is a clairvoyant who reads Macabéa's fortune. She was a prostitute when she was young, who then set up a brothel and gained her livelihood from it. Madame Carlota is also known to be a vulgar deceiver.

5.3. SYNOPSIS

The book tells the story of Macabéa (Maca), who was raised by her aunt, after her parents had died when she was just two years old. The melancholy of Brazil's Northern Backland²³ heritage accumulated in a way, namely, in all the forms of cultural repression which kept Macabéa alienated from her own self, and from society.

As Macabéa grew up, she moved from Alagoas, in the northeast part of Brazil, to Rio de Janeiro, where she ended up living with three colleagues on what is known to be an actual street in Rio, called Acre Street (near the downtown port area of the city).

Macabéa worked as a typist in a firm of construction-pulley representatives located on Lavradio Street. One day, Macabéa's boss, Raimundo Silveira came to her cubicle warning her that she would be fired for her complete incompetence. However, as Macabéa accepted the news with great humility, Raimundo demonstrated compassion and decided not to fire her immediately.

She eventually met her first and only boyfriend, Olímpico de Jesus, who was also from the northeastern part of Brazil. Since she had no assets necessary to help Olímpico in his personal goals and lofty, ambitious, desires, he left her for another woman, Gloria – a co-worker of Macabéa's, who had some of the attractive ideals he yearned for.

Feeling guilty for stealing Macabéa's boyfriend, Glória then suggested that Macabéa visit a fortune-teller, who was a good friend of hers. Glória lends Macabéa some money to pay the fortune-teller, and tells her that this woman, Madame Carlota, was so

²³ The northeastern part of Brazil, during the military dictatorship (1964-1985), was known for its social inequality and poverty, especially in the backland area of this region, know as *sertão*. The book was published in 1977, during the oil and many other capitalist crises that were happening in Brazil. For those reasons, a large percentage on northeastern habitants migrated to the south and southeast parts of the country, with the hope of a better life. However, the unfortunate social stigma followed them, together with all its issues.

capable, that she could even tell Macabéa how to get another boyfriend. Heeding Glória's advice, Macabéa goes to Madame Carlota's house. Upon her arrival, Madame Carlota openly shares and recounts her own stories revolving around her past as a prostitute; however, perceiving that Macabéa was miserable, she then foretells a wonderful future for her: that Macabéa would marry a handsome, blonde, wealthy man – Hans – who would give her both luxury and love.

Ecstatic, Macabéa proceeded to leave Madame Carlota's house "pregnant with the future" (LISPECTOR, 2011, p. 70)²⁴, enchanted by the happiness that the fortune-teller had assured her with, and that she was already beginning to feel. Suddenly, as she stepped off the sidewalk to cross the street, a luxurious yellow Mercedes Benz car hit her. This was her moment. An hour of fame, like a movie star, where she was "as big as a dead horse" (p. 76).

The moment she was run over, Macabéa discovered her own essence: "Today, she thought, today is the first day of my life" (p. 71). In this moment, there exists a paradoxical situation, therefore: she is only born, i.e., she only gets to be aware and conscious of herself, at the time of her death. This flash of enlightenment for her, is the reason why she incessantly repeats the words: "I am, I am, I am" (p. 74) before her death.

Having defined her existence, Macabéa pronounces a phrase that none of the passersby understand: "As for the future' [...] At this very moment, Macabéa feels a deep nausea in her stomach and almost vomited, she wanted to vomit something that wasn't her body, to vomit something luminous. A thousand-pointed star" (p. 75). When she dies, the narrator dies with her, since he has no more necessity to be, thus ending the story.

5.4. LITERARY FEATURES

According to the Brazilian critic and author of *O narrador pós-moderno* (1989) Silvano Santiago, "the post-modern narrator knows that the 'real' and the 'authentic' are linguistic constructions" (SANTIAGO, 1989, p.40). Undeniably, Rodrigo S. M., the narrator of the story, has complete conscience of his role. He begins by stating that "the story (...)

²⁴ All quotations from the book are extracted from the 2011 English translation.

will have around seven characters and I'm obviously one of the more important." (p. 5). The narrator knows, however, that his knowledge about the issues discussed in the book are disjointed, since all knowledge when shared, is "inevitably filtered by [an] intricately mediated consciousness" (BUENO, 1996, p. 202). In *A hora da estrela*, the narrator transforms his discourse in order to not only present the protagonist Macabéa, but also to speak about himself, in a process of self-understanding through a level of metanarrative in which "both fiction and reality combine in a conspiratory level..." (BUENO, 1996, p. 202). Though his identity is not clear, he writes to discover that he has a destiny. As for his relationship with the heroine, he claims to understand her and to love her, although he continuously poses questions in regards to her, declaring that he is incapable of dealing with a subject whose authenticity is created by words. Macabéa is, in fact, an invention of the narrator, both with which he identifies himself, and eventually perishes alongside.

Going back to the question of meta-reality within the book, it is interesting to note that many questions can arise from its reading. Is Rodrigo S. M. talking through the invented character of Macabéa? Is Rodrigo S. M. an invented representation of Clarice Lispector, who, being aware of her own approaching death, tries to inhabit a personality in order to understand life, its anxieties, sufferings and lack of hope? Or, as stated by Bueno, is it an example of literary anthropophagy? Lispector invented the narrator Rodrigo S. M – as he himself is made up of words – and he feeds upon the words he invents, these being the characters of the book and their stories and personalities. (BUENO, 1996, p.203). From this point comes the most interesting aspect of the book: an impossible dialogue that occurs through a nonlinear dramatization of Brazilian society, poverty, marginality and an attempt at self-awareness.

To delve into this further and to clarify what was previously stated, there are at least three stories embedded in the book, all of which are perceived to occur synchronously. The first is the actual and central narrative: Rodrigo S. M. tells the story of Macabéa, a person whom he caught a glimpse of on the street.

The second story pertains to the identification between the narrator's story and the protagonist's. Rodrigo S. M. tells his own tale. This narrative happens to be entrenched and paralleled to Macabéa's story. It is present throughout the book, in the form of

comments and unveilings from the narrator, who both reveals and conceals himself at some points, slowly discovering his own identity. This identity, which goes beyond issues of class, gender, and world consciousness, is a highly significant element in the novel. The line that distinguishes Rodrigo and Macabéa then becomes unclear.

The third story concerns the description regarding the narrator's ability to weave the narrative. Both the narrator and protagonist, inserted in a discontinuous and unpredictable writing, allow the reader to reflect upon a time of transition, of inconsistency. This occurs as a movement in the search of a new structure to the literary work that offers a feeling similar to insecurity, anxiety and suffering.

Due to its complexity, these aspects were both deeply studied and assimilated. After this process, the first musical decisions regarding the compositional process of the scene began and will be described below.

5.5. MUSICAL DECISIONS IN *E SE TORNOU ESTRELA...*

The first musical decision was made in regard to the instrumentation that was to be used, germinating the framework of restrictions that supports the organization of local and global ideas into a coherent total. Together with my research director, Prof. Dr. François-Hugues Leclair, many options were brainstormed. Finally, an assessment was made to use a similar instrumentation as that of the well-known contemporary music chamber ensemble *Nouvel Ensemble Moderne*. This decision was based on the possibility that this scene would be performed by the ensemble under the supervision of musical director Lorraine Vaillancourt. The instrumentation is listed as follows:

1 Flute (Piccolo, Alto Flute), 1 Oboe (English horn), 2 Clarinets (Bass Clarinet), 1 Bassoon (Contrabassoon), 1 Horn in F, 1 Trumpet in C, 1 Trombone, 1 Percussion, Piano, String Quintet.

Fortunately, the opportunity for a reading with this group arose and *E se tornou estrela...* was recorded on December 4th, 2014. Nevertheless, as this piece would eventually be a part of a major operatic work, a few decisions concerning the global idea of the soon-to-be composed opera began to take shape. For instance, it was decided that

this opera would be divided into two acts. Accordingly, it is important to note that in order to respect how Clarice Lispector penned this masterpiece of Brazilian literature – taking into consideration the most noteworthy aspect of the book, which is the metalinguistic approach of the narrator –, the first act would feature Rodrigo S. M. as a solitary character. It would be a monologue of approximately 20 minutes, in which he slowly introduces the other characters, speaking at the same time, about his insecurities, anxieties, and unfolding the struggles to narrate this story.

The second act would be divided into five different scenes and would have a total duration of about 45 minutes, as described below in table II, based on *Wozzeck*'s formal template:

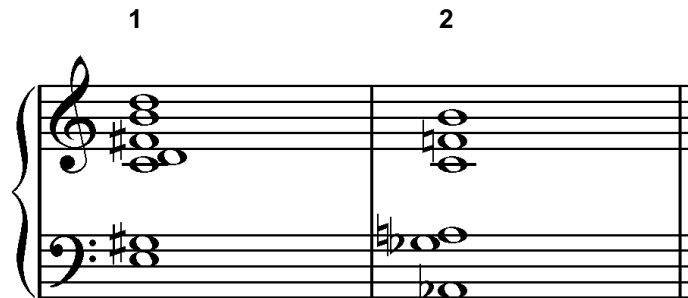
Table II. Sketch of the formal organization of the opera based on Alban Berg's sketch for the formal organization of *Wozzeck* (1922).

| Dramatic Portion | Musical portion |
|---|---|
| <p style="text-align: center;">Act I: Exposition Duration: ~20 min Devaneios do narrador <i>(Musings of the narrator)</i></p> <p>Scene 1. Monodram</p> | <p style="text-align: center;">Fantasy</p> <p>Scene 1. Presentation of all themes and motives that will be explored during the whole opera.</p> |
| <p style="text-align: center;">Act II: Development of the story Duration: ~45 min A tragédia de Macabéa <i>(Macabéa's tragedy unfolds)</i></p> <p>Scene 1. Macabéa – work environment and unconscious unhappiness</p> <p>2. Macabéa and Olímpico</p> <p>3. Glória and Olímpico</p> <p>4. Macabéa and the Fortune-teller</p> <p>5. Macabéa and death (E se tornou estrela...)</p> | <p style="text-align: center;">Five inventions</p> <p>Scene 1. Invention on a repeated note.</p> <p>2. To be determined.</p> <p>3. To be determined.</p> <p>4. Invention on a Rhythm (Maracatú).</p> <p>5. Invention on a note (B) and a chord.</p> |

The scene *E se tornou estrela...* was located, thenceforth, at the end of this future major work, and portrays the moment directly after the yellow Mercedes Benz hits Macabéa, minutes following her departure of Madame Cartola's house. It was decided to not use voice in the scene, because the main character had just died at this moment. Instead, the trumpet and the flute would replace Macabéa's voice, as if her subconscious was trying to speak or express itself. For that reason, a more lyrical approach was given to these specific instruments, and this will be further discussed later in this chapter.

The musical organization of this scene is based on the note *B*, which is present from the beginning of the scene to its end, without interruption. This is a clear reference to Alban Berg's *Wozzeck* (1922), specifically the second scene in the third act, where the protagonist murders Maria and in which the *B* note represents death. Since *Wozzeck* is amongst one of my favourite musical works, I saw the opportunity to pay homage to it, giving the same dramatic effect to the *B* note in my own operatic scene. The difference, however, is that two chords are also part of the main structure of the piece, and instead of a crescendo in the end on the previously mentioned *B* note as it occurs in *Wozzeck*, I decided to represent it via sustained notes, that could be understood as the resonance of chordal attacks in a *fortissimo* dynamic. The two main chords of this scene are illustrated below by figure 5.1.

Figure 5. 1. Structural chords of *E se tornou estrela...*



The dramatic effect is supported by a constant void between the high and low pitches. The distance between the notes creates an emptiness of harmonics, giving the illusion of a dry atmosphere, though evidently, that is not the case. This provokes a suspended sensation of constant tension and even a certain terror, resulting especially from the obscure sonorities of the chosen orchestration, as illustrated by figure 5.2.

Figure 5. 2. Example of the suspension created by the orchestration in *E se tornou estrela...* [9-14]

The musical score is divided into two systems, each beginning with a $\frac{3}{4}$ time signature and a tempo marking of quarter note = 52. The first system includes Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Trombone, Timpani, Percussion, and Piano. The second system includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics (p, mp, ppp), articulations (pizz., i.v.), and performance instructions like "INSIDE" and "III IV".

There are many representations of death in music, and tragedy is strongly represented in much of both traditional and contemporary operatic repertoire. In fact, representations of death appear not only in opera of course, but also in other traditional musical forms, such as requiems and marches. Gestures and ideas form statement-making characteristics in music. As shown by Lerhdal and Jackendoff (1983), the human mind has a strong inclination towards the assembly of group information it receives, whether explicit by words, phrases, and language. In music, it appears as the small groups and patterns that will or will not, eventually, form larger ideas and direct the music to its conclusion.

According to Harris and Sandresky (1985), an active and intelligent listening is required to give meaning to a musical composition. The distinctive character of the piece together with its musical motives must be recalled, and the memory of them is referential to what follows. It is important, however, to clarify that when a pattern is repeated exactly as it was previously presented, the element of surprise disappears, creating a neutral feeling towards it. The variation and reformulation of this pattern will then provide an “arousal of feeling” (HARRIS & SANDRESKY, 1985, p. 304).


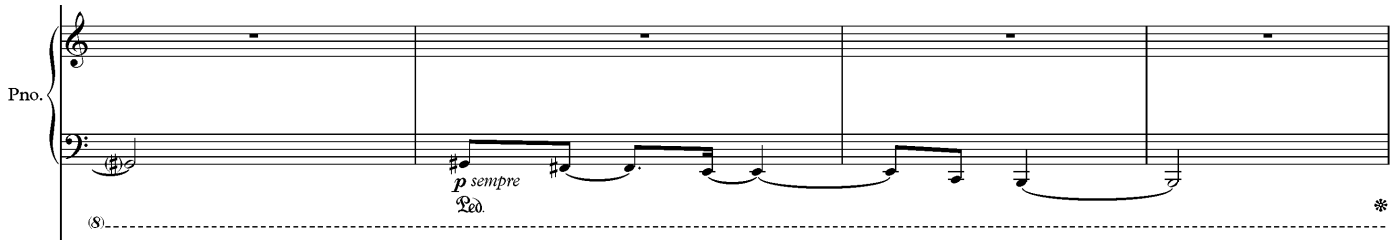
A well-known example of the musical representation of death is easily identified in Frédéric Chopin’s *Sonata in B flat Minor, Op. 35*, in which the “Funeral March” with its archetypal and inexorable beat associated with a dotted rhythmic subdivision , that indeed provokes and gives a certain heaviness to the piece. With the intent to incorporate those ideas into the composition of *E se tornou estrela...*, I decided to insert, together with the aforementioned development of the note *B* and the two principal chords of this scene, a recurrent characteristic that referenced this rhythmical subdivision. Nevertheless, in *E se tornou estrela...*, the motive is structured differently, as it is always varied. It is exposed initially as repeated and delicate triplets that are performed by the timpani and the Double Bass [6-9]. It then appears in pontilistic interventions by the violoncello, double bass and piano [9-15]. Finally, from bars 17 to 26, the piano plays a descending scale in a very low octave, using a more connected variation of the above said rhythmical subdivision, giving prominence to the syncopation present in the dotted and upbeat notes, as illustrated by figure 5.3.

Figure 5. 3. Piano performing a variation of the aforementioned dotted rhythm. [16-19]



From this bar onwards, the rhythmic pattern begins to appear more and more varied, as it emerges, superimposed, in its many variations and thus, deconstructs the original perception of its configuration, though the sensation of tension is still perceived by the accumulation of materials.

A final musical setting that was established in order to facilitate the compositional process was a pitch series, which was used only as a tool for intervallic melodic composition. The series is illustrated below by figure 5.4.

Figure 5. 4. Pitch series of *E se tornou estrela...*



It is possible to note the presence of consonant and dissonant sequences in this series. The first four notes create, together, a diminished G7 chord, while the last four notes create a major Ab7 chord. This pitch construction references the idea of a liminal composition between tonality and atonality, as previously exposed and explained as part of my compositional ideal at that time. An example of the usage of a portion of the series is illustrated below, by figure 5.5.

Figure 5. 5. First trumpet solo of *E se tornou estrela...* in which the pitch series is at times applied. [50-53]



The beginning of this solo is characterized by the use of three main intervals that are present in the pitch series, which are major thirds, minor thirds and augmented fourths. As formerly explained, this pitch series was not strictly used, but it appears clearly in this melodic creation containing the notes *C, E, Eb, Ab* and *B*. These five notes appear in sequence in the series (when disregarding the *F#* that divides the structure in the middle), thus confirming the importance of its pre-determination, as illustrated by figure 5.6.

Figure 5. 6. Pitch selection of first trumpet solo in *E se tornou estrela...*



Subsequently, it was necessary to create a formal organization that would emphasize the scenic-musical coherence. Throughout the last pages of the book, the narrator states that Macabéa only gains conscience of herself when she is dying. In order to indulge this moment of clarity, the first gesture of the piece, i.e. the chordal attacks in *fortissimo*, with the *B* note as a resonance, can be understood not only as the ‘physical’ moment in which Macabéa is killed, but also as an important moment of lucidity of the protagonist. In fact, the word “explosion” is written many different times throughout the book. According to Rocha (2007, p. 18), these “explosions” are moments in which the main character escapes her alienated state and reveals that she actually has her own desires. It can also be seen as death wanting to say something about life through this noun. Therefore, this musical gesture, which is ‘explosive’ in its own way, evokes this special moment in the narrative, translating these “explosions” into music.

After the musical development of the first section, the first solo is presented. The solos were also composed in order to accentuate the scenic-musical consistency. They all have very lyrical characteristics and they can be comprehended as Macabéa’s “Hour of the Star”, in which she ‘shines’ without singing a single note; she ‘shines’ when she dies. Despite the great tragedy that concludes the story, life continues; that is to say, events do not stop occurring. This would be a last homage to *Wozzeck*, in which, according to Reich (1952, p. 16), the first barline of the opera could be attached to the

end of it, thus closing the cycle. The ascending chromatic melody performed by the trumpet illustrates this idea (figure 5.7).

Figure 5.7. Ascending melody performed by the trumpet and accompanied by the chamber ensemble in *E se tornou estrela...* [166-168]

The musical score for Figure 5.7 consists of six staves. The Horn (Hn.) part features a melodic line starting with a *ppp* dynamic, marked *poco*, and ending with a *pp* dynamic. The Trumpet (C Tpt.) part is marked *senza sord.* and includes dynamics of *sfz*, *pp*, *p*, and *pp*. The Percussion (Perc.) part includes a *l.v.* (left valve) marking and a *p* dynamic. The Piano (Pno.) part features a *p* dynamic and a *p* dynamic marking. The score is marked *ord.* (order) at the top.

5.6. NARRATIVITY IN *E SE TORNOU ESTRELA...*

E se tornou estrela... is deeply connected with the last pages of Lispector's book *A hora da estrela*. In this section of the book, the narrator Rodrigo S.M., Macabéa, and Lispector became one person. When Macabéa dies, the narrator finds himself in a position in which he does not need to exist anymore, and Lispector herself, dealing with cancer and already accepting her fate, writes a very introspective conclusion for her book. The most meta-narrative part of this literary work takes place as soon as Macabéa is hit by the yellow Mercedes Benz, and that is what is musically narrated and evoked in this piece.

The book is written in a very disjunct manner. For that reason, it was defined that the music should contain traces of discontinuity. However, during the compositional

process itself, this changed due to aesthetical preferences and attentive listening. The result was a linear form containing a superposition of two musical stories that are not told in a linear fashion, perceived as interwoven fragments of two similar but distinct musical compositions, giving importance to the meta-narrative aspect present in the book.

As previously discussed, the scene starts with a moment of physical “explosion” – the accident – that is followed by a dense and apprehensive atmosphere. This ambience, containing pontilistic gestures and long sustained harmonies, as illustrated by figure 5.8, evokes the story of the narrator, Rodrigo S. M., who recounts his philosophical questions and his doubts regarding what will happen to Macabéa.

Figure 5. 8. Long sustained notes superimposed with pontilistic gestures evoking Rodrigo S.M. story in *E se tornou estrela....* Only strings and piano are shown [20-25]

The musical score for Figure 5.8 consists of six staves. The top staff is for the Piano (Pno.), showing long sustained notes and pontilistic gestures. The middle four staves are for the strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The bottom staff is for the Double Bass (Db.). The score includes dynamic markings such as *pp*, *mp*, *mf*, and *p*. Performance instructions include *III*, *batt. col legno III*, *pizz.*, and *arco*. The score is marked with *mp* and *p* dynamics. The score is marked with *mp* and *p* dynamics. The score is marked with *mp* and *p* dynamics.

This uneasy environment is conjured from the beginning of the piece, however it is interrupted at measure 50, when the second story – Macabéa’s story itself – begins its own musical narrative. The sonic movement abruptly diminishes and the first solo

depicted by figure 5.5 appears, evoking Macabéa's subconscious voice. The materials are very similar, since we cannot distinguish Macabéa from Rodrigo S. M., but they are approached in very different manners. The woodwind section becomes more prominent, being now responsible for the harmonic development of the piece, replacing the role previously taken by the string section, as illustrated by figure 5.9. A much more lyrical and melodic development provides the flow of continuities of this segment and carries the music along.

Figure 5.9. Harmonic and melodic development of Macabéa's story in *E se tornou estrela...* [50-54]

The musical score for Figure 5.9 is for the woodwind section of a piece. It begins at measure 50 and is marked 'Distant' with a tempo of 72. The time signature is 6/8, and the tempo is 'poco rall.'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The woodwinds play a melodic line with dynamics ranging from *ppp* to *mf*. The Trumpet part has more complex rhythmic patterns with dynamics including *sfz*, *pp*, *mf*, *ff*, *p sub.*, *p*, *sfz*, *p*, *mf*, *p*, *f*, and *p*. The Trombone part is mostly silent.

When measure 62 is reached, the music returns to narrating Rodrigo S. M.'s musings. The pontilistic gestures exposed in the beginning of the piece are the material

of importance here, being developed throughout this portion of the music. They become more agitated, as if Rodrigo's questionings became more complex and philosophical. Alongside with it, the harmonies exposed by figure 5.1 begin developing in free counterpoint, especially when the music arrives at measure 104. This enhances the ambiance of anxiety and uncertainty in which these characters are situated, as illustrated by figure 5.10.

Figure 5. 10. Free conterpoint in *E se tornou estrela...* [108-113]

18

The musical score for Figure 5.10 consists of seven staves, each representing a different instrument: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), and Trombone (Tbn.). The score begins at measure 108. The Flute, Oboe, and Clarinet parts feature intricate melodic lines with frequent triplets and sixteenth-note patterns. The Bassoon and Horn parts provide a harmonic foundation with sustained notes and dynamic markings. The Trumpet and Trombone parts also contribute to the complex texture with rhythmic patterns and dynamic shifts. The overall mood is one of tension and complexity, as indicated by the dynamic markings and the intricate counterpoint.

Macabéa’s story comes back to the foreground by measure 142; the lyrical and soloistic characteristics exposed in the first fragment of her story are expounded upon, lasting until the end of the piece, as illustrated by figure 5.11.

Figure 5. 11. Lyrical development in *E se tornou estrela...* Only woodwinds are shown [108-113]

The musical score for woodwinds in *E se tornou estrela...* is shown for measures 151 to 157. The score is in 9/8 time, marked 'Sweetly, but grave' with a tempo of ♩=69. The instruments shown are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

The Flute part begins with a dynamic of *mf*, followed by *p*, then *p* again. It features a melodic line with various dynamics including *mf*, *p*, *mf*, and *pp*. There are also trills and triplets indicated. The Oboe, Clarinet, Bass Clarinet, and Bassoon parts are mostly silent, with the Clarinet playing a few notes in the first measure at a *pp* dynamic, marked 'sempre'.

It is possible to infer, after this analysis of *E se tornou estrela...*, that if the two fragments that refer to Rodrigo’s story were cropped and put together, one coherent and continuous piece of music would be crafted. The same can be said if we put the two fragments containing Macabéa’s story together. Intertwining the two musical stories was my solution to address and value the metanarrative and the fragmented discourse utilized by Lispector in this masterpiece of Brazilian literature.

5.7. CONCLUDING REMARKS

The compositional process of *E se tornou estrela...* proved to be a challenging one. In the composition of an operatic scene, there are many variants to consider that without any previous organization of the ‘scene – music – text’ dialogue, would render the arrival towards a sonic result, in which there is evident coherence, nearly impossible.

Another important point to mention concerns vocal manipulation, as writing for voice is very different than instrumental composition. With its own set of possibilities, it is of utmost importance to comprehend the relationship between text and melodic development in order to respect prosody and dramatic correlation, while becoming familiar with the capacity and capability of what the human voice can accomplish. Although not represented in this specific piece, since there are no more characters left in the story, this became a new representative portion of my formation as composer and musician, being a significant addition to my previous compositional pallet. The elaboration of this scene had, in essence, a continuous interchange between the introduction of new materials and the recapitulation of other previously used ones in both macrostructure and microstructure of the piece, thus facilitating their continuity.

The metanarrative aspect present in the book *A hora da estrela* was and will be favoured during the compositional development of the future operatic project. This aspect is linked with the identitary and creative questions discussed in this thesis, represented by the narrative of the compositional process. The *We-composer* concept materializes firstly as the revisitation of my own culture, with its own pre-established social, cultural and musical artifacts that were used as material towards the composition of the piece.

Secondly, it relates to a new set of signs that were learned during my experience in a different country thus far, specifically in what concerns vocal manipulation, that would not be possible without the interactions with my research director and by the ideas that were derived from the intrinsic social aspect within a different culture.

Thirdly, and probably most importantly, the *We-composer* perspective relates to an identitary investigation, that appears in Lispector's book, exposed by the narrator Rodrigo S. M. and that is represented here in a superimposed multiplicity of manners: the musical representation of those philosophical questionings; the book being used as material towards the creation of a new artifact, i.e. a previously created and accepted set of significations used as a motivational and influential item towards the elaboration of an authentic creative process; and the resignification of a literary work into music.

This is indeed the sole piece studied here that fits into two of the categories proposed by McKinley concerning the narrative aspect of music. It is at the same time narrative-style music without narrative content, and narrative-style music with narrative

content. (MCKINLEY, 2008, p. 32). The use of the *B* note as a representation of death, and the varied rhythmical pattern derived from the dotted rhythmic subdivision $\text{♩} \cdot \text{♩}$, presented throughout *E se tornou estrela...* were subsequently found in my own inner dialogue with Alban Berg's *Wozzeck* (1922), as well as with my own reflections surrounding Frédéric Chopin's *Sonata in B flat Minor, Op. 35*. Those events do not have a specific narrative character, but they do evoke strong sensations, being almost like theatrical musical gestures that, although perceptible through listening, are not modelled within an extra-musical argument.

At the same time, the chord that begins the piece, for instance, was utilized to evoke the exact moment in which Macabéa passes away, and was based upon the word "explosion", a reappearing and representative noun throughout Lispector's book, referring to, at the same time, moments in which the protagonist has a conscious state of her existence and desires, and also to death, attempting to describe what life is through this one word. Additionally, the trumpet solo exemplified beforehand, containing a very lyrical characteristic, represents Macabea's shining moment; she dies and the community finally becomes conscious of her existence. It is her single moment to truly express herself, however, she doesn't have a voice anymore. Those events do have the intention of expressing something external to themselves as they become *leitmotifs*, real sound characters interacting and expressing feelings, objects, and dramatic situations.

6. EOSOS

6.1. CONTEXTUAL BACKGROUND

In the beginning of April 2015, calls for submission for a composition competition were opened in my city of birth, Belo Horizonte. The competition, called “Tinta Fresca”, is organized by the *Orquestra Filarmônica de Minas Gerais*, one of the best ensembles in the country. This competition takes place every two years, and is currently in its sixth season. Due to the limited time available to write, since the deadline was the April 21st, 2015, uncertainties surrounding this opportunity arose. After pondering for a few days, I relented and began the compositional process of *Eosos*, which took around two weeks of intense writing to be completed.

The Latin term *Eosos* can be translated in English as “dawn”. It is perceivable, then, that the inspiration for the title and the global idea of the piece originated from *Jacicoê*. Nevertheless, although both pieces were inspired and conceptualized in the same manner, they strongly differ in the selection of materials, sonic result and, evidently, the instrumentation. They represent two different creative processes that intended to evoke the image of “dawn” from two different perspectives. In *Eosos*, the main focus is the actual “dawn”, with its ecological features (birds singing, for instance), and natural phenomena (ie., first rays of light, sunrise), while in *Jacicoê*, Brazilian indigenous rituals were at the centre of the creative process. The re-appropriation of a previous *conception* and *inspiration* behind a resulting new artifact is “re-translated” into a distinct compositional outcome. Thenceforth, it is possible to state that the same extra-musical material stimulating a *Transducer Idea* can be utilized and “translated” into musical language, stating, evoking and/or narrating different sonic stories.

6.2. PRE-COMPOSITIONAL DECISIONS

As usual for any competition, several fixed variables were established beforehand, such as the maximum duration (ten minutes), the instrumentation, and other limitations that circumscribed the writing process of the piece. The orchestral arrangement was decided, respecting the described conditions as listed:

3 Flutes (Piccolo and Alto Flute), 2 Oboes, 1 English Horn, 2 Bb Clarinets, 1Bb Bass Clarinet, 2 Bassoons, 1 Contrabassoon, 4 French Horns, 3 Trumpets in C, 3 Trombones, 1 Tuba, Timpani (3), 3 Percussionists (Vibraphone, Glockenspiel, 3 Suspended Cymbals, 3 Tam-Tams), Piano, Harp, Strings (14/12/10/8/6).

Due to the short period of time available for its writing, *Eosos* revisits pre-compositional procedures, which, based on previous experience, I have appreciation and confidence in. Figure 6.1 illuminates the result of one of the sketches created. These sketches surround most of my compositional processes and they always aid in the clarification of structure and ideas that will be explored throughout the music. An explanation of their application in actual composition will follow.

Figure 6. 1. Page 1 of the sketch of *Eosos*

The image shows a handwritten musical sketch on a spiral notebook page. The sketch is organized into several systems of musical notation. At the top, there is a system titled "Eosos!" with two staves of music. Below this, there is a system with a bass line and several lines of handwritten text: "3333 - 4331 . trv +3 - hp - cd/mo - cos", "3^20 - 3^25", "3^2 notes", "2^2 notes", "INTERVALOS -> Acorde", and "Lo Notas -> 4a A - 5:J - 2m". Below this system is a staff with notes and accidentals. At the bottom, there is another system with two staves of music and handwritten text: "3^2 notes", "Lo notas", and "sopros!!". There are also some boxed areas and arrows indicating relationships between different parts of the sketch.

As constantly observed throughout the reading of this project, the act of musical composition is always preceded by the concretization of a set of determinations, being a part of a creative process whose extension is determined by constraints. It consists

essentially of limitations and resource restrictions that the composer utilizes throughout the stages that comprise musical creation. The existence and influence of constraints on the compositional process can be grasped through the thought and work of numerous composers, both explicitly and vestigially. In the words of Örjan Sandred (2009), who, in an article on the use of rules as a compositional method, states:

Music can only exist within a framework of constraints. Composers voluntarily utilize some of these constraints. Other constraints are forced by common practice in music. The notation system commonly used in Western Art music imposes several constraints for how composers write music. Two obvious restrictions are the use of 12 pitches per octave, and the concept and organization of whole and half tone steps [...] Composers have used their creativity to stretch the framework of constraints. [...] The fact that composers tend to stretch what is acceptable within a framework does not mean that a framework is not desired. For example, when composers abandoned tonality as a framework, it was soon replaced by other systems with other rules (for example, serial or stochastic techniques. (SANDRED, 2009, p. 149).

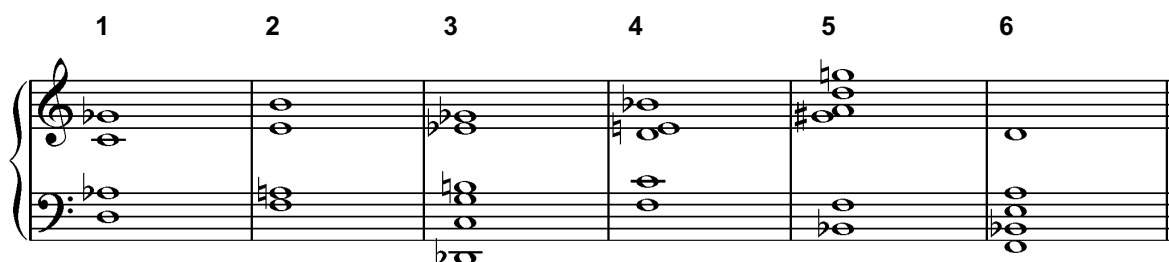
Sandred (2009) highlights the relevant aspect of the approach applied here and the previously analyzed compositions, when referring to the duality of acceptance of the constraints with which the composer must oversee: some are forced by conventions or are even unavoidable, while others are individually elaborated and their adoption is optional. In a hypothetical example for which the starting point is the infinite number of possibilities in which the composer will make his choices, the writing decision of a piece using the western notation system is limited to a specific set of pitch classes. Following this example, one could consider that it also is intended for execution by a given solo instrument and is tantamount to delimiting the creative process by a set of constraints, that narrows the scope of creative activity, that is, the remaining possibilities and the subsequent decisions to be made. Later choices, such as a particular pitch series and a specific form for the piece, successively reduce the space of possibilities and approximate the composition of its final state, allowing the finished score to be understood as the result of a succession of decisions made by the composer among the inestimable originally available.

In the previously depicted draft, it is possible to note the harmonic, melodic, and pitch structures that were outlined. To contextualize the idea behind a restrictive framework into a more palpable example, three procedures utilized in *Eosos*, from their

conception into a material to be utilized to the application of this constraining material into the compositional act, will be demonstrated.

The first procedure concerns the “sequential fixed harmony”, already explored and explained in *Neige*. The first six chords were structured respecting a *B* flat major chord interval structure in the bass line, as illustrated below by figure 6.2.

Figure 6. 2. “Sequential Fixed Harmony” in *Eosos*



The first chord of the sequence, for instance, holds special importance to the piece, as it regularly appears throughout; transposed and transformed in different ways. This chord is derived from the sonorities of the famous *Tristan* chord, which prominently appears in the *Tristan und Isolde* Prelude by Richard Wagner. According to Magee (2000), this chord “remains [as] the most famous single chord in the history of music. It contains within itself not one but two dissonances, thus creating within the listener a double desire, agonizing in its intensity, for resolution.” (MAGEE, 2000, p.208). The chord that I use essentially respects the same intervallic structure between the first three notes, having slight changes in the last note, sometimes appearing as a minor or Major second transposed upwards or downwards. It respects the aforementioned quote when it states the unresolved sensation that the chord may cause the listener to feel. Figure 6.3 exemplifies the Tristan chord while figure 6.4 illustrates how the first chord of this sequence was shaped in the introduction of the piece.

Figure 6. 3. Tristan chord on (F) – piano reduction of Wagner’s *Tristan und Isolde* Prelude [0-3]



Figure 6. 4. First chord of the “sequential fixed harmony” in *Eosos* [1-2]

The use of transpositions of the same intervallic configuration is a key factor when considering the harmonic structure of *Eosos*. It is important to clarify that in the composition of the studied piece, the strictness of the “sequential fixed harmony” technique was not respected, allowing a certain freedom in the manipulation of these chords. Babbit, in an article originally published in 1958, emphasizes the autonomy of the set of restrictions that the composer elaborates for each piece, and puts into evidence the non-necessity of following those constraints unerringly:

[...] musical compositions [...] possess a high degree of contextuality and autonomy. That is, the structural characteristics of a given work are less representative of a general class of characteristics than they are unique to the individual work itself. Particularly, principles of relatedness, upon which depends immediate coherence of continuity, are more likely to evolve in the course of the work than to be derived from generalized assumptions. Here again greater and new demands are made upon the perceptual and conceptual abilities of the listener (BABBIT, 2003, p. 49).

It is within the scope of this Babbitian contextuality and autonomy that the compositions studied in this thesis have been, are, and will continue to be framed: each piece was elaborated in an autonomous way, having its own rules and strategies, as well as unique compositional motivations and unique technical solutions; in short, the framework of constraints that restrict the compositional act is specific to each piece. It is unavoidable, however, to occasionally have a recurrence of resources among different works, even if they are unintentional. Nonetheless, these recurrences are the fruit of personal predilections, personal limitations, and expressive needs, rather than of deliberate adherence to superordinate systems or principles, in order to give the set of compositions homogeneous features. In this specific example, the recurrence of the “sequential fixed harmony” technique results from the limited amount of time available for the composition of *Eosos*, consequently being a pre-compositional procedure in which I have confidence in.

The second pre-compositional process that was delineated earlier is a sequence of notes that would motivate the creation of melodic lines during the piece. This sequence indulges intervals of seconds and thirds, important indeed to the global structure of the piece. Figure 6.5 and 6.6 illustrate the sequence itself and one of its applications in the piece.

Figure 6. 5. Melodic sequence as structured in the sketch



Figure 6. 6. Melodic sequence transformed in *Eosos* by the double basses. [10-11]

1. sul pont. *p* *ppp* ord.

2. pizz. *p* *ppp* ord.

3. arco ord. *p* *ppp*

Noticeably, the sequence is not followed rigorously in this example, or at any other moment in the piece either. It was, as stated before, created as an auxiliary tool in the melodic development of *Eosos*, which ratifies the statements made by Babbit (2003). Despite maintaining certain inflexibility with respect to the previously determined melodic intervals, the pitches were chosen primarily through experimentation at the piano. Creative listening was again an essential feature of the composition, through sensory exploration and perception of the musical materials available for the composition.

The last procedure that came from past successful experiences was an inexistence of prearranged formal structures to the piece, as it also appears in *Neige* and in other pieces that I wrote during my Master's degree. The absence of this predefinition allowed me to create musical gestures that came to me as I composed simultaneously;

in a quasi-improvisatory creational process. Nevertheless, the general musical “phrasing”, reutilizing the term applied by Boulez (1964), always circumscribed the creative process. From this experience, four main gestures were created, each one of them referring to the significance of the Latin term *Eosos*.

6.3. ANALYSIS AND MUSICAL NARRATIVE IN *EOSOS*

Eosos predominantly consists of a continuous process of interaction between the four aforementioned different musical gestures. Through an extensive process of orchestration, these motives reappear regularly throughout the music, being modified in each of its appearances, respectively wearing a different hue.

The following figures will exemplify these gestures and their importance to the comprehension of the piece, starting from the first one of them, since it has a characteristic resulting sound, and because all the others were derived from this genesis gesture, illustrated here by figure 6.7:

Figure 6. 7. First main gesture of *Eosos* performed by the flutes [6-11]

The musical score for Figure 6.7 shows the first main gesture of *Eosos* for the flutes. It begins at measure 6, marked 'A tempo'. The score is written for Fl. 1, Fl. 2, and Picc. The time signature is 2/4. The music is divided into measures with time signatures 2/4, 3/8, 5/8, 4/4, 3/4, and 4/4. Dynamics include *poco mf*, *p*, *pp*, and *ppp*. The Picc. part has a 'flut. b' marking. A 'rit.' marking is present in the 3/4 measure.

The principal characteristic of this musical motive is the absence of the main intervals that were described beforehand. Instead of thirds and seconds there are fourths and augmented fourths. This decision was made to bring this gesture to the foreground, disconnecting it from the harmonic structure of the piece. They are used exactly as they are in *Neige*, as pontilistic elements that disrupt static moments, providing a diversity of distinctive orchestral colors. In what concerns the connection with the term *Eosos*, this

motive could be understood as birdsong announcing the coming of day, if visualized from a narrative perspective.

The second gesture worth being mentioned is mainly realized by low-pitched instruments. Disjunct descending melodic intervals and ascending conjunct melodies, derived from the aforementioned motivational pitch series, appear in the introductory part of the music as well as in the conclusive segment. However, elaborations of those gestures appear throughout the piece, as “fantasy-like” ascending or descending melodies that appear in the beginning or ending of a short motive. They normally disturb the static feeling by creating internal movement and contrasting the consequential inertia caused by the long sustained chords realized by the string and brass sections. These melodies can be envisioned as the first rays of light that illuminate the day and they are illustrated by figure 6.8:

Figure 6. 8. Second gesture of *Eosos* performed by double basses [6-11]

In sequence, a third important gesture is evidenced. The piano, low-pitched woodwind instruments, timpani, and the double-basses introduce an agitated quick paced movement, that would open a contrasting section to the piece. It can be analysed as a tense moment superposing the calm and contemplative ambience previously inflicted by the resulting orchestral sound. Extrapolating this musical idea to the narrative scope, one can consider it as a second character, the night, that is in discordance with the sun that tries to bring out the daylight. From this point onwards, the composition becomes a result of the discussions between these two characters (day and night), each one exposing their point of view in an intertwined fashion, opening part B of the composition. Figure 6.9 exemplifies the first apparition of the “night” gesture, at measure 30:

Figure 6. 9. Third gesture of *Eosos* exemplified by the piano and double basses [30-32]

The musical score for Figure 6.9 consists of two main parts: Piano (Pno.) and Double Bass (Cb.).

- Piano (Pno.):** The score is in 2/4 time. It begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The melodic line features a series of notes with a leap between the first two notes. The dynamics then shift to mezzo-forte (*mf*) and conclude with a *rit.* (ritardando) marking.
- Double Bass (Cb.):** The part includes various performance techniques:
 - batt. col legno* (battlement with wood) at the beginning, marked *poco mf*.
 - arco* (arco) and *gliss.* (glissando) markings.
 - pizz.* (pizzicato) markings, with dynamics ranging from *f* to *p*.
 - arco* markings are used again towards the end of the segment.

The score also includes tempo and performance instructions: **2/4 Più Mosso Pesante**, $\downarrow = 48 \text{ ca.}$, $\downarrow = 96 \text{ ca.}$, and **rit.** at the end of the segment.

In the beginning of this new segment, the last important gesture is exposed. It consists of a harmonized melodic motive comprising three notes in constant transposition (at each appearance of the chord), that are directly related to the first two main gestures. The leap between the first two notes of this motive corresponds to the first gesture, since it privileges augmented fourths. The subsequent movement, a conjoint descending melody, makes reference to the second gesture but with the original direction being inverted. Although this motive is already derived from two other gestures, it is a main constituent of the materials utilized during the composition. It appears frequently, though varied, throughout the music, thus important to be brought to the foreground. Figure 6.10 depicts the first apparition of this motive:

Figure 6. 10. Fourth gesture of *Eosos* exemplified by the violins [38-39]

The musical score for Figure 6.10 is divided into two measures. The first measure is in 2+3/8 time, marked 'Meno Mosso' with a tempo of 30-60. The second measure is in 3/8 time, marked 'molto rall.'. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). Dynamics are indicated by *mf*, *f*, *p*, *poco mf*, and *pp*. The Viola part is marked 'divisi' in the first measure. The score shows a melodic gesture in the violins that is repeated in the other instruments, with varying dynamics and articulation.

The flow of continuities that both provide coherence to the development of a piece and that ensure a formal structure, is easily envisaged through the chain of interconnected musical gestures. These four exemplified gestures reappear often in a dialectical and interlinked manner, dividing sections, connecting them, creating necessary tension and relaxation and, most importantly, directing the piece gradually towards its conclusion. Taking that into consideration, it is possible to say that the piece, being composed in a linear way, generated a form that could be considered as A – B – A’.

The final section of *Eosos* revisits the introductory material of the piece and concludes the “debates” between night and day, the latter coming out as the victorious one. The final gesture of the piece puts in evidence the ascending melodic movement originally introduced by the double basses. It is indeed the sun coming out and bringing light to the day as exemplified by figure 6.11.

Figure 6. 11. Concluding moment of *Eosos* exemplified by the percussion, harp and piano [108-110]

The musical score for the concluding moment of *Eosos* (measures 108-110) features five staves: Timp., Perc. 1 (Vib.), Perc. 2 (Susp. Cymbals P/M/G), Perc. 3 (T-t. P/M/G), Hp., and Pno. The Timp. staff has a *rit.* marking and a *L.v.* marking with a fermata. Perc. 1 (Vib.) has an *allargando molto* marking, a *p* dynamic, and a *ppp* dynamic. Perc. 2 (Susp. Cymbals P/M/G) has a *L.v.* marking with a fermata. Perc. 3 (T-t. P/M/G) has a *L.v.* marking with a fermata. Hp. has an *allargando molto* marking, a *p* dynamic, and a *ppp* dynamic. Pno. has an *allargando molto* marking, a *p* dynamic, and a *ppp* dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

6.4. FINAL CONSIDERATIONS

The composition of *Eosos* was essential to corroborate that the techniques adopted and incorporated during my compositional career, as of yet, have an adequate fundamental basis in the structure, organization, and representation of musical ideas. They function as they are intended to – a clear example demonstrated by the selection of this piece in the aforementioned competition, and my ability to write in a relatively short period of time. Here, my compositional identity, therefore my creative identity, emerged as resistance to the social modifications that have been part of my life, disconnecting itself in part to the idea defended by Zarader (2009)²⁵. The identity that is not closed in itself, but allows changes, decided to refuse new influences to follow a safe path, due to instinct and to the necessity to work at a very fast pace, reducing the time to develop what was being learned during this experience abroad.

The *We-composer* perspective appears here as a revisitation to a past time, using the already assimilated techniques to create a new artifact. It contextualizes the creative

²⁵ See page 59.

process, locating it inside the perspective of a composition competition, and never eliminating the fact that the social and cultural aspects had an influence on this creative process. On the contrary, the arrival of spring, the sounds of the birds – the awakening of nature from its winter hibernation – appear clearly in this work and confirm once again that creativity is indeed social, as stated by Fischer et al. (2005), coming from a context where other people, artifacts or situations are fundamental contributors to its development. Moreover, this aspect corroborates the fact that a natural phenomenon influenced the work, providing the background for a *Transducer idea*, being utilized as an extra-musical material to the development of the piece. This happens through the “translated” representation of an image in form of sound – the image of dawn – in an attempt to achieve a dialectical communication between self (creator) and others (community/listener) by musical means.

Eosos employs the same musical language applied in *Neige*, being neither essentially tonal or atonal, located in the resulting liminal sound of the amalgamation of both languages. The post-modern language resulting from this idiomatic approach towards its composition increases the list of re-appropriated materials previously utilized in my former works, being a direct result of the short period of time available for its development and resulting in an extremely immersive working atmosphere.

7. POUR DE NOUVELLES AVENTURES

7.1. IDENTITY AS A CONTEXTUAL BACKGROUND

Pour de Nouvelles Aventures was composed from 2015-2016, during my second residency with the *Atelier de Musique Contemporaine de l'Université de Montréal*, for a farewell concert in honor of professor Madame Lorraine Vaillancourt. The main impulse behind *Pour de Nouvelles Aventures* – a title that evokes a desire for continuity – would lie in the musical representation of a life story that is still underway and in constant evolution and transformation. This life story, however, does not necessarily represent the honored person in question but yet narrates, through sound, events that could evoke the daily routine and the important occurrences that take place throughout life, in other words, the milestones that influence, transform, and/or mark someone's identity. This latter term was, then, the key word and the *Transducer Idea* that motivated the creative process of this composition.

It is very important to note that the studies that were made in order to obtain my Master's degree in musical composition relate directly to the concept of identity, a complex subject that cannot be approached without some theoretical background, even if brief, since it is not the main topic studied in this thesis. Nonetheless, it does connect strongly with the concept creativity, especially if the argument defended by the *We-composer* is taken into consideration, and it did motivate the composition of this piece, deserving, consequently, a deepening in its comprehension.

Castells affirms that identity is “[...] the source of meaning and experience of a people. [...] Every identity is built. The main question, in fact, concerns how, from what, by whom and for what it happens”²⁶ (CASTELLS, 2000, p. 22-23). In addition, identity has a relational character; that is, it is defined in relation to otherness, it "depends, to exist, from something outside of it: namely [...] an identity that it is not [...], but which, in the meantime, provides the conditions for it to exist [...]. Identity is thus marked by

²⁶ “[...] a fonte de significado e experiência de um povo. [...] Toda e qualquer identidade é construída. A principal questão, na verdade, diz respeito a como, a partir de quê, por quem e para quê isso acontece”. (CASTELLS, 2000, p. 22-23).

difference"²⁷ (WOODWARD, 2000, p.9). The thematic of identity relates itself with memory, since identities are constituted by heritages of meanings, connected to the formation of a memory and a discourse that legitimates the idea of belonging (to a group or a culture).

As Michael Pollak (1992) states, memory is a constitutive element of the feeling of identity, both individual and collective, insofar as it is also an extremely important factor of the sentiment of continuity and coherence of a person or a group in their reconstruction of themselves (POLLAK 1992, p. 200-202). Memory is, then, important to the formation of the identity of a group. It leads them on a pursuit to make themselves known and actually recognized as a historical process within a wider historical process. Another very important point to be made is that memory and identity share the idea of alterity as the essential element to both. Catroga (2001) states that, "remembering is in itself an act of alterity. Nobody remembers exclusively of himself or herself, and the requirement of loyalty, which is inherent in the memory, urges the testimony of the other"²⁸ (CATROGA, 2001, p. 45). It is, then, very significant to know the references from which an identity is constituted, added to the fact that this also relates strongly to the concept of social representation, because an identity is defined by difference, meaning that it can be in constant dispute with what is external to itself.

Social representations aspire towards a universalist character, and are determined by the individuals or groups that produce them. For this reason, they are never neutral discourses; they are always putting themselves in situations of competition and always engendering differentiated social practices. Social representations include the symbolic systems and the practices of significations through which meanings are produced, positioning us, at the same time, as the subject. It is important to realize that it is through representations that one gives meaning to an experience and to what one is, i.e., to an identity. Discourses and representational systems construct the places from where

²⁷ [...] depende, para existir, de algo fora dela: a saber [...], de uma identidade que ela não é [...], mas que, entretanto, fornece as condições para que ela exista [...]. A identidade é, assim, marcada pela diferença". (WOODWARD, 2000, p.9).

²⁸ "recordar é em si mesmo um ato de alteridade. Ninguém se recorda exclusivamente de si mesmo, e a exigência de fidelidade, que é inerente à recordação, incita ao testemunho do outro". (CATROGA, 2001, p. 45).

individuals can position themselves and from which they can have a voice (WOODWARD, 2000, p.17).

To conclude this concise sociological background, it can be said that this intimate relationship between the concepts of identity, memory, and representation, is imbricated throughout everyday life and in social practices of different groups, thus creating a path towards the development of a cultural identity of an entity.

7.2. PRE-COMPOSITIONAL DECISIONS

The compositional process of *Pour de Nouvelles Aventures* was completely influenced by these concepts. The main idea, as previously stated, was to emulate a life story of a person through the representational system of a musical composition, which could not be achieved without giving an identity to the piece itself. It is clear that all musical composition has an identity that was or will be constructed, nonetheless, as Castells (2000) states, it is how, from what, by whom and for what it exists that is interesting to analyze and by correlation, will give meaning to the experience of listening, reading or revisiting the memories that constitute its identity. But how could a life story be epitomized by a sequence of sounds in a concise period of time? It would be necessary to define a framework of restrictions, a practice that was already discussed and applied in previous compositions studied in this paper. It was decided, then, that the duration of *Pour de Nouvelles Aventures* should be between 7 to 10 minutes in length, and the choice of instrumentation was concretized as follows:

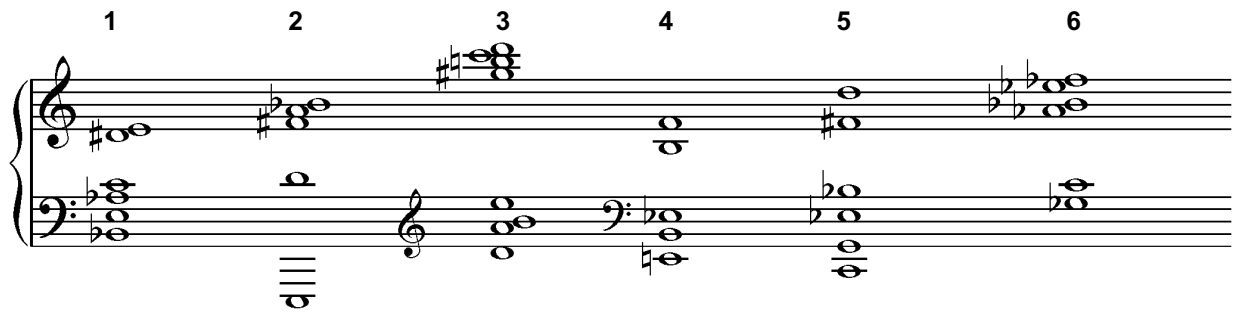
Flute (Alto Flute), Oboe, Clarinet in Bb (Bass Clarinet in Bb), Bassoon, Trumpet in C, Percussion, Piano, Violin I, Violin II, Viola, Violoncello, Double Bass.

Subsequently, the form of the piece was to be defined. A lifecycle is an unceasing period. It never re-lives the exact same moment, event, or experience, not even when it is remembered. For that reason, it was decided that the form of the piece should be representative of the lifetime; as a continuous linear form. It is essential to clarify that at no point was it attempted to represent specific stages of life through the piece, although

some parallels can be made. It is a *reading* of how a life story can be narrated through music.

Following that decision, a harmonic structure was sketched. Figure 7.1 illustrates the six chords that compose “sequential fixed harmony” structure of this piece.

Figure 7. 1. “Sequential fixed harmony” in *Pour de Nouvelles Aventures*



In this specific case, these chords were utilized as a model towards the global sonic perception of each section of the piece. They were constantly changed throughout the composition according to my aesthetic preferences together with the resulting sound of the orchestration, and they made room for a harmonic development of those sections. All the other chords presented during the music are derived from the six that are depicted here.

One last procedure concerned the outline of a simple pitch series, which was used freely as a tool to aid and support the melodic lines of this composition. It is important to clarify that none of the rules related to serialism or to dodecaphonic style were respected and this intervallic series was not always utilized. In many sections of the piece, there was a liberty related to the choices of intervals, guided by listening and experimentation on the piano. Figure 7.2 depicts this pre-established pitch series.

Figure 7. 2. Pitch series in *Pour de Nouvelles Aventures*



7.3. ANALYSIS OF *POUR DE NOUVELLES AVENTURES*

Pour de Nouvelles Aventures was composed in a linear form. Consequently, the introductory section of the music was the first to be composed. In this segment, the pitch series illustrated above was of great importance. The note *E*, the first note of the series and the first note to be played in the piece, appears almost unremittingly throughout the music. The idea was to evoke a sentiment of continuity, corresponding to a line that would track the course of someone's life story. Superposing this continuous note, it is possible to identify two important sonic layers that supplement the first section of *Pour de Nouvelles Aventures*: a quick melodic movement, nearly like a fantasy, utilizing the eight notes of the aforementioned pitch series, performed, initially by the flute and the clarinet in *Bb*, and a snare drum solo. The piano is essentially utilized as an unpitched percussive instrument and it complements the orchestration of the segment.

It is essential to clarify that the layers exposed in this first section are representative of the materials that will be developed throughout the whole piece, giving meaning to the experience and linking the idea of memory and identity, whilst concurrently being legitimized through the discourse of the representational system of a musical composition.

This long introduction creates a static ambience. However, there is an internal movement within this virtually immobile and non-developmental section, produced by the superimposed layers previously cited, creating interest and direction somehow to the piece. From the narrative perspective, if paralleled to a life story, one can say that this inert atmosphere would be the daily routine; the unvarying, habitual, regular and repeated formulae that every individual constantly lives, i.e. everyday activities. Figure 7.3 illustrates the first appearance of these events and the static atmosphere with internal movement derived from the consequential combined sound.

Figure 7. 3. Unceasing E note (black); Snare Drum Solo (green); 'fantasy' performed by the fl. and cl. in Bb (red), in *Pour de Nouvelles Aventures* [1-3]

The musical score is for the piece *Pour de Nouvelles Aventures* [1-3]. It is in 4/4 time with a tempo of $\text{♩} = 60 - 64 \text{ ca}$. The score includes parts for Flute, Oboe, Clarinet in B \flat , Bassoon, Trumpet in C, Percussion, Vibraphone, Piano, Violin I, Violin II, Viola, Violoncello, and Double Bass.

Flute and Clarinet in B \flat (Red boxes): Both parts play a melodic line with triplets. The Flute part starts with *ppp senza crescendo* and ends with *ppp*. The Clarinet in B \flat part also starts with *ppp senza crescendo* and ends with *ppp*.

Snare Drum Solo (Green boxes): The Percussion part features a snare drum solo. The first box is marked *pp*, the second *ppp senza crescendo*, and the third *pp*. The Vibraphone part has a *solo* section marked *pp* with the instruction "motor on slow".

Trumpet in C: The first box is marked *solo* and *pp* with the instruction "con sord. (wa-wa) no steam". The second box is marked *pp* and *l.v.*.

Piano: The first box is marked *INSIDE*, *l.v.*, and *poco mp*. The instruction reads: "Beat with the palm of the hand inside the piano, trying to respect the indicated pitches. Keep sustain pedal pressed if possible." The second box is marked *INSIDE*, *l.v.*, and *p*. The instruction reads: "with coin or guitar pick inside the piano".

Violoncello and Double Bass (Black box): The Violoncello part is marked *pp* and *molto vibrato cresc. e dim. ad lib. (ppp - p)*. The Double Bass part is marked *solo* and *pp*.

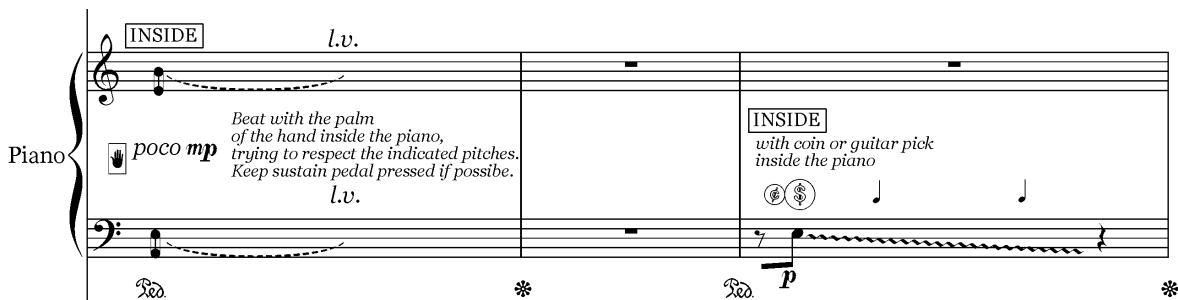
Violoncello and Double Bass (Black box): The Violoncello part is marked *pp* and *pp simile*. The Double Bass part is marked *pp*.

To complement and to assist the creation of attentiveness for the listener, it is important to illuminate that there is a timbral variety throughout this section. The piano and the trumpet play an important role in that regard, as illustrated by figures 7.4 and 7.5.

Figure 7. 4. Example of timbral variety performed by the trumpet in *Pour de Nouvelles Aventures* [14-16]



Figure 7. 5. Timbral variety performed by piano in *Pour de Nouvelles Aventures* [1-3]



As the first section reaches its end, the melodic interval of an augmented fourth begins gaining more importance and the first major event of the piece is developed. At measure 24, the piano announces the first chord of the “sequential fixed harmony” depicted by figure 7.2, followed by an ascending movement performed by the strings. This chord modulates slowly in major seconds until measure 30, where the ‘fantasy’, performed initially by the flute and the clarinet is taken to the foreground with a denser orchestration, as illustrated by figure 7.6.

Figure 7. 6. Development of the ‘fantasy’ in *Pour de Nouvelles Aventures*. Only woodwinds are shown here [30-31]

The image shows a musical score for woodwinds in the 'Piu Mosso' section of 'Pour de Nouvelles Aventures'. The score is in common time (C) with a tempo of 72-76 ca. and includes markings for acceleration (accel.) and deceleration (rall.). The woodwinds shown are A. Fl., Ob., B. Cl., and Bsn. The score is divided into two measures, 30 and 31. Measure 30 features a melodic line with a five-note slur and a dynamic of *f*. Measure 31 features a melodic line with a five-note slur and a dynamic of *ff*. The A. Fl. part has dynamics of *f*, *ff*, and *pp*. The Ob. part has dynamics of *pp*, *ff*, and *p*. The B. Cl. part has dynamics of *pp*, *ff*, and *pp*. The Bsn. part has dynamics of *mf*, *f*, and *p*. The Bsn. part also includes a *poco* marking. The score ends at measure 31 with a 4/4 time signature.

This occurrence, announced once again by the piano that plays the second chord of the “sequential fixed harmony” illustrated above, intended to suggest the first milestone, or an important event in someone’s life, a memory that would be recorded and remembered, that would create alterity if compared to the other, putting the common place of the ordinary life aside. However, this short event returns to the static state exposed in the beginning of the piece, as if the routine took back its role, giving continuity to life and to the piece. It is interesting to note that this gesture illustrated by figure 7.6, was utilized before in a different composition, *Eosos*, and it can connect directly to the idea of a memory in the constitution of an identity. This topic will be addressed with more detail in the end of this chapter.

The second section of the composition starts at measure 41. The note *E* is still consistently present, but the ‘fantasies’ first performed by the woodwinds in the first segment of *Pour de Nouvelles Aventures* are rhythmically and melodically different, as the orchestration is comprised of the clarinet in *Bb*, the vibraphone, and the piano, while respecting the third chord of the formerly depicted “sequential fixed harmony”. The strings complete the harmony of the section, varying timbral techniques as the music develops. Figure 7.7 illustrates the beginning of this segment.

Figure 7. 7. Beginning of the second section of *Pour de Nouvelles Aventures*. The string section is not shown in this figure [41-43]

The musical score for Figure 7.7 consists of five staves:

- CLARINET IN Bb (Cl.):** Features a melodic line with dynamics *ff* and *ppp sub.* (pianissimo, *sub.* = *subito*).
- Bsn. (Bassoon):** Remains silent throughout this section.
- C Tpt. (C Trumpet):** Includes instructions for "con sord (wa-wa) with steam" and "timbral trill". Dynamics include *pp*.
- Perc. (Percussion):** Remains silent.
- Vib. (Vibraphone):** Features a rhythmic pattern with dynamics *ff* and *L.v.* (left hand).
- KEYS (Piano):** Features a melodic line with dynamics *ff sub.* and *L.v.*

As this section unfolds, it is possible to perceive an increase of movement and dynamics, especially when arriving at measures 52 and 53, in which the bassoon and the oboe start to execute a repeated note in triplets and quintuplets in crescendo, exposing evidence of a strong influence by Salvatore Sciarrino's *Introduzione all'oscuro per 12 instrumenti* (1981), regarding the repetition of the same note in this section. As stated by Pereira (2011), repetition is a critical component of emotional engagement with music (PEREIRA et. al., 2011). Once again it is the note *E*, played in a distance of a quarter of tone from each other and now utilizing a bend or scoop technique to achieve the indicated pitch. This is the most fluctuating section of *Pour de Nouvelles Aventures*; and this aforementioned repetition generates important tension that will flow into a calmer ensuing portion. Figure 7.8 exemplifies how Sciarrino utilized the repetition in his piece and figure 7.9 exemplifies the repetition in *Pour de Nouvelles Aventures*, performed initially by the bassoon and oboe, and sub-sequentially followed by the second violin and the viola.

Figure 7. 8. Salvatore Sciarrino's *Introduzione all'oscuro per 12 instrumenti*. Only woodwinds are shown (Transcription by the author) [40-44]

ancora un po' string. **Agitato**

imbeccatura fra i denti

Flute

Oboe

Clarinet in B \flat

Bassoon

Figure 7. 9. Repeated note E in *Pour de Nouvelles Aventures* [53-54]

A. Fl.

Ob.

Cl.

Bsn.

To B. Cl.

From the narrative outlook, the “sonic routine” has been slightly modified and became more agitated, slightly shaping and modifying the identity of the piece and the hypothetical subject, however, the main constituent elements are still present, providing musical cohesion and a sentiment of continuity and consistency.

The next segment begins at measure 60 and gives place to the most melodic part of the composition. The fourth chord of the “sequential fixed harmony” is central to the development of the whole section and all the other chords presented here are derived

from it, including the fifth and sixth chord depicted by figure 7.2, appearing, respectively, in measures 74 and 89. The melodies presented here were created by experimentations on the piano and by my *aesthetic* preferences. As in *Neige*, the melodic phrases connect themselves through rhythmic similarity and they transition constantly between different instruments of the ensemble. Another memory is revisited, in a type of meta-compositional process. The revisitation of previously utilized techniques strictly interacts with the idea of the construction and coherence of an identity – in this case my own –, and, at the same time, the identity of the person whose life story is being narrated over this musical representation. To the latter, it would also be another ground-breaking moment in his or her life, that is completely distinctive from the other events presented and that would consequently detach him or her from the otherness, restructuring the identity once again. Figure 7.10 illustrates this phenomenon of identity in this section’s melodic development.

Figure 7. 10. Melodic development in *Pour de Nouvelles Aventures* [65-68]

The image shows a musical score for measures 65-68 of the piece 'Pour de Nouvelles Aventures'. The score is written for five instruments: A. Fl., Ob., B. Cl., Bsn., and C Tpt. The music is in 3/4 time and features several melodic lines with triplets and dynamic markings. The A. Fl. part begins in measure 65 with a triplet of eighth notes marked *p*. The Ob. part has a melodic line with triplets, starting with *poco mf* and ending with *pp*. The B. Cl. part has a melodic line with triplets, starting with *poco mp* and ending with *p*. The Bsn. part has a melodic line with triplets, starting with *ppp* and ending with *ppp*. The C Tpt. part has a melodic line with triplets, starting with *poco mp* and ending with *mf*. The score is marked with *dolcissimo* in measure 68.

As the piece reaches measure 101, the last main event of the composition begins. The interval of an augmented fourth between the notes *Bb* and *E*, presented in the introductory section of the piece is of utmost importance here. Instead of commencing

with the note *E*, as it happens at the beginning of the music, it was decided to invert the order and begin from the *Bb*, to also create variation in that respect. Once again, it is possible to identify different musical layers that complement each other. The viola, for instance, begins to provide the harmonic structure of the section, performing a tremolo concerning the aforementioned interval *E-Bb*. A very slow microtonal linear ascending development from the *Bb* to an *E* starts, in a constant dialogue between the flute, clarinet in *Bb* and the vibraphone as illustrated by figure 7.11.

Figure 7. 11. Microtonal ascending development in *Pour de Nouvelles Aventures* [105-110]

34

105

Fl. *poco vibrato* *pp* *senza vibrato* *pp* *senza vibrato* *pp*

Ob.

Cl. *n* *pp* *poco vibrato* *pp* *senza vibrato* *pp*

Bsn.

C Tpt.

Perc.

Vib. *ppp* *mp* *motor slow* *ppp* *mp* *motor medium* *ppp* *mp* *motor medium* *ppp* *mp*

dim. by muting bar with finger or thumb

As soon as the note *E* is reached, it goes back to its perennial existence, while very fast, soft and irregular descending melodic lines start to occur, alongside incisive percussive attacks realized by the piano and further along by the bassoon and the bass clarinet in *Bb*. These events unveil the development of the first gesture of the section. After the ascending global movement, a descending one must start. Figure 7.12 illustrates the descending melodies and the sharp attacks performed by the piano, and figure 7.13 depicts how the *E* note is explored in this section.

Figure 7. 12. Descending melodies and incisive attacks performed by the piano in *Pour de Nouvelles Aventures* [111-113]

The musical score for Figure 7.12 consists of two staves. The upper staff is for the Vibraphone (Vib.) and the lower staff is for the Piano (Pno.).
 The Vib. staff begins with a dynamic marking of *ppp*, which transitions to *mp* and then back to *ppp dolce*. Performance instructions include "motor slow" and "mouth vibrato". The music features a descending melodic line with slurs and dynamic markings of 10, 10, and 10. The Pno. staff is mostly silent, with a section labeled "KEYS muted" indicated by a dashed line. Percussive attacks are marked with dynamics *f*, *ff*, and *pp*, with slurs of 6 and ≥ 6 .

Figure 7. 13. Development and variations on the note *E* in *Pour de Nouvelles Aventures* [120-121]

The musical score for Figure 7.13 shows two staves for Violin I (Vln. I) and Violin II (Vln. II). Both parts are marked "senza sord." and "arco". They play a rapid, repetitive melodic line on the note *E*. The dynamics are marked *ppp* and *pp*, with slurs of 10. The score ends with a final *ppp* dynamic marking.

The culmination of the piece draws near, and by this point, around measure 133, the gestures and musical events previously heard throughout the piece begin to reoccur. Narratively speaking, these events can be interpreted as evocations of the memories that were lived during a certain period of time, represented here by this musical composition. It is significant to comprehend that the experience of the reflection about the past in the

present differs from that actually lived, not only because of the temporal abyss between the two moments, but also in its very essence. The first moment is characterized by the lived-experience and the acquisition of that experience, while the second is determined by the remembrance and re-signification of the passed encounter. As the German philosopher Walter Benjamin defends, in the narrative of this lived-experience, "the narrator takes from the experience what he communicates: his own experience or that of others. And incorporates those things narrated to the experience of his audience" (BENJAMIN, 1994, p. 201).

With this concept incorporated, it was necessary to represent this re-lived experience through the music. Taking the conclusive section of the piece as an example, it can be said that it is the re-visitation of the first event of the piece, with a few glances or flashes of other memories superimposed to the first one. The snare drum solo in the beginning is now realized by the bass drum and the continuous note *E*, instead of being performed by the lower string in harmonics, is now played by the violins *con sordino* and *sul tasto*, as if it was coming from "afar in time and space". This corroborates the idea that a memory is never exactly re-lived and figure 7.14 illustrates the new orchestration of the final section.

Figure 7. 14. Beginning of the final section of *Pour de Nouvelles Aventures* [143-146]

The musical score is divided into two systems. The first system (measures 143-145) shows the beginning of the section. The Percussion part has a rest. The Vibraphone part has a rest. The Piano part has a 'muted' section with a 'mp' dynamic and a 'rall.' marking. The Violin I and II parts have a 'mp' dynamic. The second system (measures 146-148) shows the beginning of the final section. The Percussion part has a 'pp' dynamic. The Vibraphone part has a rest. The Piano part has an 'INSIDE' marking, a 'poco mp' dynamic, and a 'l.v.' marking. The Violin I and II parts are marked 'con sord. sul tasto flautando' and 'cresc. e dim. ad lib. (ppp - mp)'. A tempo change is indicated: '* A tempo ♩ = 60-64 ca'. The time signature is 4/4.

One last compositional aspect that deserves to be addressed is the fact that once the music reaches its end, it would be possible to start over from the first bar of the piece, exactly as previously exposed in the analysis of *E se tornou estrela...* and *Jacicoê*. The cycle of life does not end, and the sentiment of continuity is once again defended. One could use James Joyce's well-known romance *Finnigan's Wake* as an analogy, in which the first phrase of the book starts in the middle, and the last phrase is actually the beginning of the very first phrase, creating ultimately, then, a closed cycle.

7.4. FINAL CONSIDERATIONS

The most interesting aspect of the compositional process of *Pour de Nouvelles Aventures* is that in the context of a generative nature of creativity, I consequently revisited my own memories, which motivated the selection of materials within my aesthetical musical preferences. It is important to clarify that it was not a forceful procedure, since it happened naturally. However, it became a significant characteristic of the piece because it was possible to identify a variety of motivic structures, ranging from post-modernistic to timbral compositional approaches coexisting in the same artifact. It is possible to say then, that *Pour de Nouvelles Aventures* entailed a superposition of ideas derived from an introspective personal examination of a multidimensional process. This process concerns thoughts and feelings circumscribed in the creative development of an idea, from its genesis to the necessary coherence that would “bind individual phenomena into forms” (SHOENBERG, 1994, p.8-9) in a self-reflective manner (BORING, 1953). The concept of identity and of memory as a continuous constitutive part of this identity, by sculpting, moulding and transforming an individual, validated through a representational system (narrative music), permitted the creation of a linear musical form with interwoven different musical styles and aesthetics.

This pluralism of styles present in the piece promotes the idea of personal identity (in this case, represented by music) being a matter of *psychological continuity*, a view defended by John Locke (1997). According to this view, in order for a person *A* to undergo a particular “adventure” it is necessary that there exists, at some point after the lived “adventure”, a person *B* who psychologically evolved out of *A*. Those two persons have overlapping chains of direct psychological connections, such as those caused by beliefs, memories, character traits, etc., but have been transformed by the experience; hence the title of the piece, *Pour de Nouvelles Aventures*. Transposing it into the musical field, it is possible to evidenciate this occurrence in György Ligeti’s compositional style transformation through the following short example.

During his years in Hungary, his first works contain strong traces of musical of nationalistic character, referring mainly, in this case, to choral music in folk style. (GRIFFITHS, 2001) While composing and perfecting his choral technique, Ligeti

composed *Musica Ricercata* (1951-1953), a set of eleven piano pieces, often compared to Béla Bartók's *Mikrokosmos*, for its didactic character. Also, referring to this first compositional stage of Ligeti's life, is his first string quartet *Métamorphoses nocturnes* (1953-1954).

When he moved to Cologne, Ligeti kept much contact with electronic music production, and despite not having been a devotee of this compositional approach, the sounds he discovered clearly formed his new compositional scope, influencing him in a search for textures that could resemble these electronic sonorities. In an interview with Pierre Gervasoni, Ligeti states that:

Scores such as *Apparitions* or *Atmospheres*, conceived in Cologne then in Vienna, testify to my discovery of Karlheinz Stockhausen and Pierre Boulez. Therefore, what I would have done without these influences, while remaining in Budapest, would of course have been different. But not enormously so, because in the summer of 1956, before leaving Hungary, I had written a score for orchestra [*Visions*] which corresponds to a more primitive first movement of *Apparitions*. (LIGETI in GERVASONI, 1997).

This example illustrates that the “adventures” lived by Ligeti in Cologne changed his individual approach to composition, directly altering and influencing his creative process. It is an identity in constant transformation, a life story in formation. This contextualizes, musically, John Locke's aforementioned point of view behind and identity with *psychological continuity*.

To end this chapter, it is important to emphasize that the outlook of the *We-composer* perspective is not an anti-individualistic one. It does not intend to replace the personal to the collective, but to locate it, as Buber (1992) suggests, in the intersubjective, “[...] where I and Thou meet” (BUBER, 1992, p.40). It admits the roles of both intra-personal and inter-personal as composing factors of the creative process, having a comprehensive and integrative perspective of the relationship between individual and social creativity. (FISCHER et al., 2005, p. 483). It does not reduce the role of the individual, rather, it provides a more human perspective on the creative process, taking the other individuals, groups, and situations and how they contribute to the existence of creativity into consideration. Once again, it is a self that does not create alone, but in an incessant interchange with himself and the other, both inserted within social and cultural

systems (GLAVEANU, 2010b, p. 156). The self-examining compositional procedure applied here permitted culture existing from within the individual, in this respect, myself, who became an active agent in selecting, interpreting and reassessing cultural artifacts, already existing and assimilated by me and by a community (*Transducer Idea*), in order to generate a creative outcome in a narrative musical form. This creative outcome mediates the relationship between the creator and the socio-cultural world, deriving from it and existing for it (*We-composer*), from the selection of all the materials utilized in *Pour de Nouvelles Aventures* (i.e. the “sequential fixed harmony”, the pitch series, the augmented fourth interval, etc.) to their coherent presentation, an important aspect in all art forms.

8. LEURS DERNIERS PAS

8.1. CONTEXTUAL BACKGROUND

Leurs Derniers Pas was written intentionally for the opportunity to be read by the *Orchestre Symphonique de Montréal* during the 2016-2017 season. As previously stated, in any major composition, notably orchestral compositions, a series of pre-established variables encircle the compositional process and restrict the possible framework of materials to a certain extent. In this case, the duration required of the piece was of seven to nine minutes long, and the instrumentation was previously established:

2 Flutes (1Piccolo), 2 Oboes, 1 Bb Clarinet, 1Bb Bass Clarinet, 1 Bassoon, 4 French Horns, 2 Trumpets in C, 3 Trombones, 1 Tuba, Timpani (4) + Temple Bowl (E) on one Timpani (32"), 2 Percussionists (Waterphone, Vibraphone, 3 Suspended Cymbals (S/M/L), 2 Tam-Tams (S/L), 3 triangles (S/M/L), 1 Bass Drum), Piano, Harp, Strings.

The creation of this piece was driven by a willingness to experiment and to find a more unique and fluid writing technique. The quality of the orchestra would certainly permit those explorations and a thorough investigation in orchestration possibilities, melodic development, and extra-musical motivations would allow me to possibly achieve such a goal. This chapter will include the description of the extra-musical references, followed by the pre-compositional procedures that were decided and utilized. Thirdly, the intent of the creational act will be addressed, considering the formal, harmonic and melodic structure themselves, based on a narrative style. Finally, a correlation with the concept of *We-composer* will be established.

The *inspiration* and *conception* behind this composition came from an old sound file found in my personal computer. The recording was of a very strong, grating, squeaking, metallic noise produced by a ski-lift, that was set aside as an eventual inspirational tool for a creative process. This recording, received by me in my *aesthetic* level at that time, instantly gave me a mental picture of large metal doors closing and the image of a gas chamber materialized in my mind.

Many dispute that those structures were used for the alleged murders, and state that they are “[...] nothing but a tall story of Wartime. This invention of wartime propaganda is comparable to the widespread legends of the First World War about ‘Teutonic barbarism.’” (FAURISSON, 1981, p. 319). Nonetheless, others such as Henry Friedlander (1995), confirm their existence by describing the architecture of one those rooms at the Bernburg killing center. He states that the gas chamber was about ten by fifteen feet large and it was masqueraded as a shower room, containing pipes with small holes through which the gas was administered by an adjoining room. The physician responsible for this procedure could view the mirrored reflection of “the patients” through a window on the door. (FRIEDLANDER, 1995, p. 92).

Despite the quarrels concerning the use of these structures for genocide, many artists of many different religious inclinations were and still are profoundly affected by those events and used them as a form of motivation for their creative process. In this specific case, the sound of the ski-lift mechanism that resembled the sound of a large metal closing door became a strong extra-musical motivation for the composition of this piece. This recording, however, was put aside for about one year before I re-listened to it. It was only when the opportunity to write for the OSM arose that it came back as the beginning of an immersion in this turbulent period in our history and gave place to investigations of the artistic expressions of the prisoners in the concentration camps.

8.2. NARRATIVE IN LEURS DERNIERS PAS

Shirli Gilbert, in the book *Music in the Holocaust* (2007) and Gila Flam, in the book *Singing for Survival* (1956/1992), consider that art was used to diminish the suffering of the inmates and to give them moral dignity before so much pain. According to both authors, those activities were utilized as a psychological strategy to facilitate the survival of the prisoners. Children’s drawings, poems, songs and paintings are only some of the forms of creative and psychological expressions of those “patients”, and they reflect in some way, one of the few forms of resistance from a persecuted group against a totalitarian regime.

During my research, I listened to songs and viewed a large number of paintings, but one specific painting struck me more than the others, perhaps because it depicts a raw and brutal moment of that historic period. It became, then, the principal motivation and the *Transducer Idea* for the composition of *Leurs Derniers Pas*. It is a homonym painting by David Olère, a French painter of Polish origin who survived two years of internment in the Auschwitz camp, as illustrated below by 8.1:

Figure 8. 1. *Leurs Derniers Pas*, by David Olère, 1946. 73x54 cm, Ghetto Fighters House, Israel



During his internment in Auschwitz, David Olère was assigned to help at the crematorium in the camp. One can only imagine the amount pain and cruelty he witnessed. Like most of his other paintings, he depicts events taken from his own personal experience in the concentration camps and intends to express the actions of the Nazi regime. It is possible to identify the symbolism presented here. This image illustrates three *Muselmänner* who support each other as they stagger towards the gas chamber. *Muselmann* was the term of the camp for those whose physical and mental exhaustion made them candidates for "selection." During the "selection" in the camp they were sent to their death in the gas chambers. In the background, there are a variety of brutal actions carried out by the SS guards on the prisoners, but in my opinion, the main item that is

shown in the image is the crematorium, which resembles a symbolic figure of a cross. One can interpret that the artist is trying to express to us that after all the torture the prisoners had to endure, their bodies were sent to the crematoria. The colors in the image reflect the dark reality of the pain the inmates went through in the camps, almost like an apocalyptic image of the Jewish faith and culture. The prisoners in the image seem as if they are pleading for mercy but that even when they are a few steps away from death, the prisoners act upon each other with loyalty and unity by holding on to each other's arms.

From this personal analysis of the painting surfaced the form of the composition. It is a linear form that attempts to musically represent the story of these three men, who are on their way to the gas chamber, providing a narrative dimension to this piece. It can be divided in three parts: the path towards the gas chamber, the moment they are inside and realize what it is about to happen, and a final section that symbolizes a breath of hope and resistance of persecuted minorities. It is important to clarify my awareness concerning the atrocious event of the Holocaust, since it is a very delicate period of our modern history. My intent, with this composition, is not to recreate or to make use of a different culture other than mine to make a statement towards this event. It is, however, my paying homage to those victims, existing through the "translation" of a painting into sonic narrative.

It is interesting to note the different views concerning narrative in music, as there is a dichotomy present in this term. If one interprets narrative through its literal definition, it would be impossible to name a piece of music which is not narrative, because music is a temporal art form. One event will be heard, followed by another which will connect or contrast with what was previously listened to, consequently followed by another occurrence until the piece is over. However, the literal definition of narrative has its limitations. This term implies a sense of intentional connection between the aforementioned events. In music, conversely, these connections are not necessary, since a piece may present a series of ideas following one another or juxtaposing against one another without having essentially a process connecting them. As Ball (2010, p. 392) states, narrative "is simply not an essential, or even important, part of music".

It is consequently arguable that narrative in music, far from being inevitable, may depend on the intentions of the composer and on the context of *aisthesis* within which the composer was writing and is neither obvious or forthright. Examining the idea of narrative in instrumental and abstract music, Maus (2005, p. 466) defines two possibilities, that such music is “a form of narrative representation” or “analogies between instrumental music and discourses normally understood as narrative”. *Leurs derniers pas* situates itself within this second possibility. The role of the instrumental sounds is to evoke the idea of a narrative process through a form of a mimetic or representational expression of the homonym painting by David Olère.

8.3. PRE-COMPOSITIONAL PROCEDURES IN *LEURS DERNIERS PAS*

To support the narrative element of this piece, the investigations regarding musical production during these dark times were expanded. Musical performance and creation, as previously mentioned, were, like all the other forms of artistic expression, a psychological survival strategy utilized by “inmates” in the concentration camps. One specific concentration camp was utilized as the model camp during the Nazi regime, in which artists were allowed to create new works put on display for the international public as a proof of the humane treatment of prisoners. *Theresienstadt* (Terezín), had an effervescent cultural scene and oratorios, chamber music and even orchestral music and operas were performed there. For instance, Hans Krasa’s opera for children *Brundibar* was staged fifty-five times in Terezín over the course of the years 1941-1945 (PIERCE, 1994, p. 6). Such moments of culture stood in sharp contrast to the daily attempt to survive.

It is important to note that “Terezín was not the only place where music was played and composed behind barbed wire” (JOZA, 1985, p. 189) and that the conditions of *Theresienstadt* were not very different from the other concentration camps. However, because it was useful for propaganda purposes, the Nazi leadership of the camp welcomed the cultural life of those prisoners. The SS regime even featured this camp in a propaganda documentary entitled: *Theresienstadt. Ein Dokumentarfilm aus dem*

Jüdischen Siedlungsgebiet (Theresienstadt: A Documentary Film of the Jewish Settlement Area).

The amount of artistic production by the “inmates” throughout the years of internment is extremely vast and many of them demonstrated a form of expressive resistance from the part of those prisoners. Some of those pieces were also of utmost importance to the pre-compositional process of *Leurs Derniers Pas*. During numerous listening sessions of a variety of songs, instrumental music, chorales, etc., produced during the Holocaust and shortly Post-Holocaust, it was decided that at the source of the compositional procedure of the discussed piece, small melodic structures of three to five notes would be borrowed from traditional Yiddish songs and prayers, reorganized and modified in order and rhythm. One can cite *Zog nit keyn mol az du geyst dem letstn veg* (Never say that you are walking the final road), written by Hirsh Glick, a song that became a symbol of defiance against the Nazi regime (GILBERT, 2007, p.71); *Shtil di nakht iz oysgeshternt* (The silent night is filled with stars), from the same author; *El malei rachamim*, a Jewish prayer for the soul of a person who has died, usually recited at the graveside during burial service and at memorial services during the year; and *Kol Nidre* or *Kol Nidrei*, a traditional song that opens the celebrations of *Yom Kippur*. Figure 8.2 and 8.3 exemplifies some of these melodies. Later in this chapter, the way those melodies were modified will be exposed.

Figure 8. 2. First eight bars of *Shtil di nakht iz oysgeshternt* (Transcription by the author) [1-8]

Chords: Dm, Gm, C, F, F, Bb, F

Lyrics: Shtil, di nakht iz oys - ge - shte - - rnt
un - der frozt hat shtark ge - brent

Figure 8. 3. First four bars of *El malei rachamim* (Transcription by the author) [1-4]

Adagio ad. lib.

El ma - lei ra - cha - min sho - chein bam - ro - mim ham -
 tzei m' - nu - cha n' - cho - na ta - chat kan - fei hash - chi - na

These modified melodies appear intertwined in a free imitative counterpoint, representing the prayers, fear, suffering, pain and acceptance of these prisoners. This creates a form of micropolyphony, in which the melodic lines evoke the unheard voices of these victims.

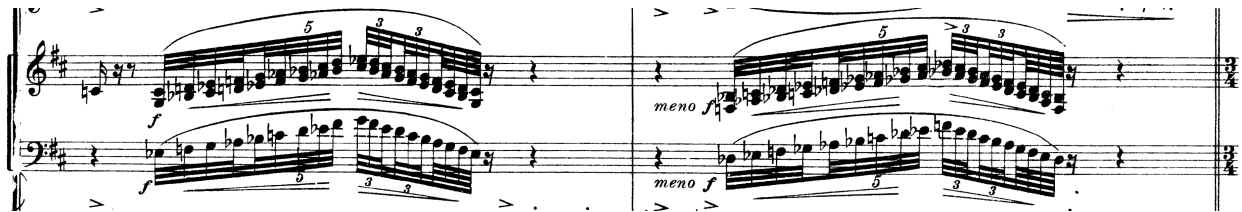
In addition, one last musical reference was important in order to establish a complimentary melodic structure that would be the base for this composition. *Schelomo: Rhapsodie Hébraïque* for Violoncello and Orchestra written in 1915-1916 by Ernest Bloch was utilized as a source for the decision making related to musical intervals that would be utilized in this piece., illustrated here by figure 8.4 and 8.5.

Figure 8. 4. Melodic structures of *Schelomo: Rhapsodie Hébraïque* for Violoncello and Orchestra, by Ernest Bloch (1915-1916)²⁹, utilized as motivation for the selection of intervals in *Leurs Derniers Pas* [1-4]

Violoncello solo
 Violini I¹ (al meno 12)
 Violini II¹ (al meno 10)
 Viole (al meno 8)
 Violoncelli (al meno 6)
 Contrabassi (al meno 4)

²⁹ Public domain score.

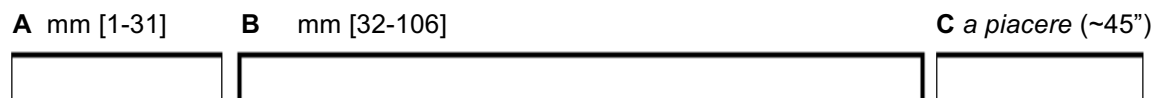
Figure 8. 5. Melodic structures of *Schelomo: Rhapsodie Hébraïque* for Violoncello and Orchestra, by Ernest Bloch (1915-196), utilized as motivation for the selection of intervals in *Leurs Derniers Pas* [52-53]



8.4. ANALYSIS OF LEURS DERNIERS PAS

As heretofore stated, this piece can be divided into three sections, as illustrated by figure 8.6.

Figure 8. 6. Formal structure of *Leurs Derniers Pas*



The first section of this piece intends to represent the moment in which these three men are walking towards the gas chamber, not yet knowing what is about to happen. A suspensive, ethereal, atmosphere is created by the superposition of percussive effects and artificial harmonics on the strings, illustrated by figure 8.7. There is a static ambience that creates significant tension and aims at creating interest for the listener.

Figure 8. 7. Ethereal and suspensive atmosphere in the first bars of *Leurs Derniers Pas* [1-5]

pedal remains in the lowest position until indicated to change

Timpani
Place Temple bowl (E) on Timpani (32") Head

Percussion 1 (Vibraphone, 3 Susp. Cymbals, Waterphone, 1 Tam-Tam P)
VIBRAPHONE motor on (slow)
BASS DRUM

Percussion 2 (3 Triangles, 1 Tam-Tam G, 1 Bass Drum)

Piano

Harp

3
Molto Andante e Calmato
♩ = 52

Violin I

Violin II

Viola
con sord.

Violoncello
con sord.

Contrabass
con sord.

Slowly, the other instruments of the orchestra are introduced. The brass section, together with the woodwind section, evoke the winds sweeping across the outside field of the concentration camp by making use of aerial, breathing sounds produced by those instruments. The triangles and suspended cymbals complement this attempt to illustrate this gloomy atmosphere, by using a repeated rhythmic pattern that appears only after the air sounds produced by the above-mentioned instruments, as if the wind swishes against those instruments, as illustrated by figure 8.8.

Figure 8. 8. Evocation of the wind in *Leurs Derniers Pas* [13-17]

The musical score for Figure 8.8 is arranged in a standard orchestral format. The staves from top to bottom are: Horns 1 & 2, Horns 3 & 4, C Trumpets 1 & 2, Trombones 1, 2, & 3, Tuba, Timpani, Suspended Cymbal, and Tuba/Timpani. The score is written in 4/4 time. The key signature has one flat (B-flat). The music is characterized by long, sustained notes with various dynamics. The C Trumpets 1 & 2 part starts with a *pp* dynamic and a *simile* instruction. The Trombone 1, 2, & 3 parts also feature *pp* and *mp* dynamics. The Tuba part has a *pp* dynamic. The Tuba/Timpani part has a *pp sempre* dynamic. A specific section of the Tuba/Timpani part is highlighted with a box, showing a triplet of eighth notes marked 'TRIANGLE (3)' and 'pp sempre'. The score also includes performance instructions such as 'a 2. simile' and 'undefined pitch (breath only) very softly'.

As the three *Muselmänner* approach the gas chambers, they take their last steps. Those are represented by chromatic minor sixth leaps performed by the double basses, harp, piano and vibraphone, that superimpose a single sustained note *E* executed by the violins and some of the double basses. The double basses, in particular, have a very important narrative role in this section. It was decided that they were to be divided into three soloists, each one representing one of the three men depicted in David Olère's painting and each one having their own specific technique of playing. One plays *arco ordinario*, the second one plays *pizzicato*, and the third one *sul ponticello*. These different techniques performed at the same time aim to represent the different ways the three men walk, giving or attempting to evoke an individual aspect to each one of them in their last moments, as it is shown in figure 8.9.

Figure 8. 9. Three Double base soloists evoking each of the three men depicted by David Olère in *Leurs Derniers Pas* [22-25]

As soon as the three men enter the gas chamber, the door closes behind them. The recorded audio was the source of inspiration of this short specific moment in the piece. A dissonant chord containing microtones is performed, followed by a short sequence of effects realized by the percussion section together with the piano. Those sounds attempt to suggest a metallic door being abruptly closed, proposing an end to the first section of the piece, as illustrated by figure 8.10.

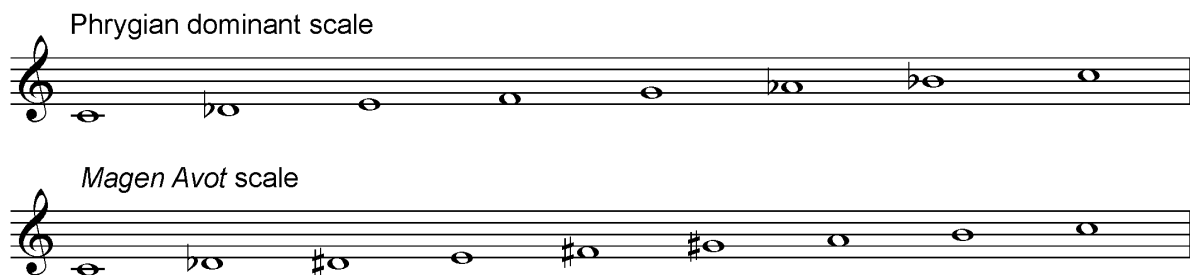
Figure 8. 10. Percussive effects in *Leurs Derniers Pas*, evoking the closure of a metallic door [26-31]

The second and longest section of *Leurs Derniers Pas* starts with the appearance of the free interwoven counterpoint inspired by the Yiddish songs and prayers mentioned

earlier in this segment, performed by the clarinets and sub-sequentially the string section. The narrative characteristic continues and tries to represent not only the three *Muselmänner*, but all the prisoners that are inside the gas chamber. It is important to note that it was not attempted to figure each instrument as a single “inmate”, but rather as the individual voices of those victims, as if they were singing and praying to one another, trying to soothe their fear and desperation, and helping them face what is about to happen.

From the musical standpoint, Ernest Bloch’s *Schelomo* was of utmost importance towards the composition of this section. The sonority of the piece and the intervals portrayed in figures 8.4 and 8.5 were utilized as a motivation to the pitch alterations realized to the aforementioned traditional songs. It was not attempted to emulate exactly the same sonority, rather, to utilize intervals that could evoke it. It can be said that the pitch intervals utilized in *Leurs Derniers Pas* are a combination of the Phrygian dominant scale, and the so-called *Magen Avot* scale, both illustrated by figure 8.11.

Figure 8. 11. Pitch selection of the second section of *Leurs Derniers Pas*



Those two scales provide a similar sonic approach to Bloch’s piece. However, it is important to clarify that alterations were made during the compositional process, based on aesthetic preferences of this composer and experimentations on the piano. Figure 8.12 illustrates the first appearance of the contrapuntal section of this composition, clarifying the modifications made to the traditional Yiddish songs and prayers and the final melodic product.

Figure 8. 12. Interwoven counterpoint in *Leurs Derniers Pas*. Only the string section is depicted here [32-34]

The musical score for the string section (Violins I and II, Violas, Cellos, and Double Basses) is shown in 4/8 time, marked *Meno mosso* with a tempo of 40. The score is divided into three measures. The first measure shows the strings starting with *pp* dynamics. The second measure features *senza sord.* and *solo ord.* markings, with dynamics ranging from *pp* to *mp*. The third measure includes *gliss.* markings and dynamics from *mp* to *ppp*. The Cello and Double Bass parts include *Harm. suono reale* markings.

It is important to clarify that those contrapuntal melodies are modified four times during this section, in pitch, timbre and duration, and as this segment starts to reach its end, they become freer and they have a more soloistic aspect, as if the inmates began singing different songs to one another. Figure 8.13 and figure 8.14 exemplifies two of these variations:

Figure 8. 13. Variations of the counterpoint melodies. The woodwind section is depicted here [45-46]

The musical score for the woodwind section (Flute 1, Piccolo, Oboe 1 and 2, Clarinet 1, Bass Clarinet, and Bassoon 1) is shown in 4/8 time, marked *Più mosso* with a tempo of 44. The score is divided into two measures. The first measure shows the woodwinds starting with *pp* dynamics and *dolce* markings. The second measure features dynamics ranging from *pp* to *mp*. The Oboe 1 part includes a *ppp* marking.

Figure 8. 14. Variations of the counterpoint melodies. The woodwind section is depicted here [65-66]

The musical score for the woodwind section (measures 65-66) features the following parts and markings:

- Fl. 1:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *mf* dynamic.
- Fl. 2:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *mf* dynamic, followed by a *f* dynamic.
- Ob. 1:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *mf* dynamic, followed by a *f* dynamic.
- Ob. 2:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *ppp* dynamic.
- Cl. 1:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *mf* dynamic, followed by a *f* dynamic.
- B. Cl.:** Rests in measure 65 and 66.
- Bsn. 1:** Rests in measure 65, then plays a melodic line starting in measure 66 with a *mp* dynamic, marked *cantabile*.

Superimposed with the melodic counterpoint lines, a second sonic layer can be encountered, represented by long sustained notes predominantly executed by woodwind instruments. Those long notes try to evoke the screams and cries of the prisoners, as they start to realize what is about to happen. At first, they start softly, but as the piece advances in time, they become more and more evident, almost overcoming the importance of the contrapuntal melodies. Figure 8.15 exemplifies these long notes.

Figure 8. 15. Long sustained notes representing the screams and cries of the prisoners in the gas chambers. Woodwind section is illustrated here [35-37]

The musical score for the woodwind section (measures 35-37) features the following parts and markings:

- Fl. 1:** Starts with a *p* dynamic, then *mp*, followed by a long sustained note with a *ppp* dynamic. The section is marked *cantabile*. It includes a *gliss.* (glissando) and ends with a *p* dynamic.
- Fl. 2:** Starts with a *mf* dynamic, followed by a long sustained note with a *ppp* dynamic. The section is marked *To Picc.* (Tutti Piccolo).
- Ob. 1:** Rests in measure 35 and 36, then plays a long sustained note with a *ppp* dynamic in measure 37.
- Ob. 2:** Rests in measure 35 and 36, then plays a long sustained note with a *ppp* dynamic in measure 37. The section is marked *lontano*.
- Cl. 1:** Starts with a *mp* dynamic, followed by a long sustained note with a *mp* dynamic. It includes a *gliss.* (glissando) and ends with a *pp* dynamic.

The harmonic aspect of *Leurs Derniers Pas* is largely defined by the superimposition of the counterpoints, mutating promptly as the piece develops, thus creating a form of micropolyphony and resulting in tone clusters that appear vertically throughout the music. No previous harmonic sketch was created and the chords that appear in the first and last section of the composition come from the set of pitches previously exemplified. The absence of the necessity to develop the harmony of the piece allowed space for a refined elaboration of the orchestration of this work, especially in this second section, and it once again supports the aforementioned incessant narrative aspect.

It is important to note that the musical development of this second section is slow, at a rapidity that can create a certain static emotion to the listener. The development appears to be inexistent since there is not a clear melodic or harmonic progression, but as Aristoxenus stated,

[...] we must bear in mind that musical cognition implies the simultaneous cognition of a permanent and of a changeable element, and that this applies without limitation or qualification to every branch of music. We shall be sure to miss the truth unless we place the supreme and ultimate, not in the thing determined, but in the activity that determines. (ARISTOXENUS, in STRUNK, 1950, p. 31).

It can be affirmed then, that other elements, such as timbre and orchestration can be responsible to the evolutionary aspect of a piece. Moreover, as Bamberger (2006) announces,

Musical development is enhanced by continuously evolving interactions among multiple organizing constraints along with the disequilibrium and sensitivity to growing complexity that these entanglements entrain. (BAMBERGER, 2006, p 73).

Taking those statements into consideration, it can be said that the variety and the attempt to create a refined evolutionary orchestration gave place to a sonic development existing inside a “stationary” section of *Leurs Derniers Pas*. The prisoners are not moving anymore. They are confined in a small space and their voices are the only element that can express something at the final moments of their lives. Since there is a great diversity in how the orchestration was utilized to give continuity to the narrative aspect of the piece and to create development in this section, only a few will be described here.

The most important aspect relates to the intensity of the sounds produced by the orchestra. There is a non-linear progression that starts from a *quasi niente* to a *fortississimo (fff)* global sound in the end of this section. It is important to clarify that the development of the dynamics is considered non-linear because throughout the segment one can listen to waves of *crescendos* and *diminuendos* that create internal movement and provide interest to the listener, without simply going from a *pianississimo (ppp)* to a *fortississimo (fff)* sound. The accumulation of materials and a much denser orchestration creates this sensation.

In the beginning of this segment of this composition, simple combinations of woodwind instruments and strings, together with a few interferences from percussion instruments create a soft, melancholic general atmosphere. Going back to the narrative quality of *Leurs Derniers Pas*, it was my intention to evoke a moment of contained fear from the inmates inside the gas chamber, as if they were still unaware of what was to come and are in a certain way, vocalizing it with their trembling singing, as previously exemplified by figure 8.12.

As the section develops, more and more instrumental interferences appear. One that deserves to be explained is the ostinato performed by the piano and the timpani, that is responsible for its first appearance in mm. 55. The piano appears a few bars later, in mm. 58 and has a more important role than the timpani, which is utilized more as a subtle sonic coloration of the resulting sound of the combining instruments. The piano, however, creates a lot of tension to the segment and it is much more developed than the timpani. For instance, upon its first appearance, only a single note C is performed, going from a *piano (p)* dynamic to a *forte (f)* dynamic. Immediately afterwards, the instrumentalist must play octaves. By mm. 65, the piano starts performing a single note and after a few triplets in sixteenth-notes, a chromatic cluster starts to arise, with one note being added at a time. When the section arrives at its end, at mm. 104, the piano plays the same ostinato, but now one in the right hand and the other on the left hand, maintaining the same idea of creating chromatic clusters by adding one note at a time to each ostinato. Figures 8.16 and 8.17 illustrate the first and the last appearance of this ostinato.

Figure 8. 16. First appearance of the ostinato performed by the piano in *Leurs Derniers Pas* [57-59]

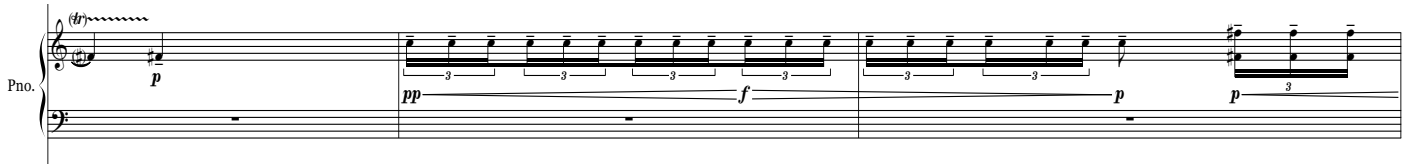
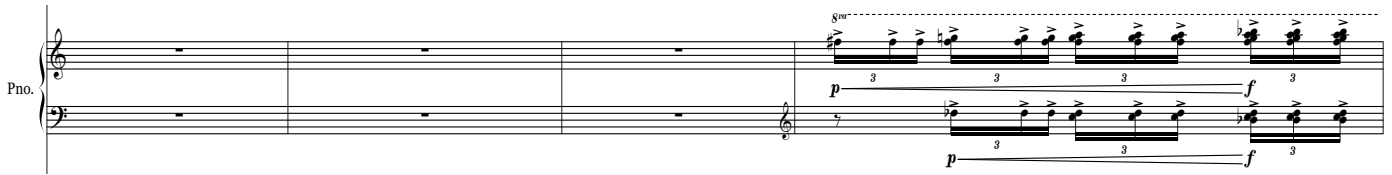


Figure 8. 17. Last appearance of the ostinato performed by the piano in *Leurs Derniers Pas* [101-104]



As Charles Rosen has described, an ostinato is “neither stable or dynamic... [it] creates instability... through the tensions that come through insistent repetition” (ROSEN, 1976, p.55). This instability described by Rosen is very important to the dramatic aspect of the piece. Revisiting the narrative idea of *Leurs Derniers Pas*, this ostinato can be related to the acknowledgement of death. The prisoners now know that they are in an irreversible situation and their hearts start beating stronger. The incessant repetition creates an enormous amount of tension that will be resolved as unavoidable death arrives. The superposition of clusters, by the end of this segment, gives place to a melancholic atmosphere, that is supported by descending *glissandos* in *tremolo* performed by the strings and descending scales in double tonguing performed by the piccolo and the flute, derived from the combination of the aforementioned selected scales. Furthermore, the harmony performed by the brass section and the lower pitched woodwind instruments together, utilizing *sforzando* attacks, followed by a quick drop in dynamics and a fast increase in intensity, provide a gloomy background for this section, as illustrated by figure 8.18.

Figure 8. 18. Ostinato on the pno. (blue), picc. and fl. performing the descending scales (red), strings descending *gliss.* in *trem.* (green) and harmony by the brass and lower woodwinds sections (black) in *Leurs Derniers Pas* [94-96]

The musical score is organized into several systems, each representing a different instrument or section:

- Fl. 1 and Picc. (Red Box):** Flute 1 and Piccolo parts, featuring descending scales.
- Brass and Lower Woodwinds (Black Box):** Includes Oboe 1 and 2, Clarinet 1 and Bass Clarinet, Bassoon 1, Horns 1-2 and 3-4, Trumpets 1-2 and 3, and Trombones 1-2 and 3. These parts provide harmonic support.
- Pno. (Blue Box):** Piano part, featuring an ostinato.
- Hp. (Black Box):** Harp part.
- Strings (Green Box):** Violins I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.). These parts perform descending glissandi in tremolo.

Other instruments shown include Suspended Cymbal (Susp. Cymb.), Triangle (Tri.), and Timpani (Timp.). The score includes various musical notations such as dynamics (e.g., *ff*, *p*, *pp*), articulation (e.g., *tr.*, *acc.*), and performance instructions (e.g., *ord.*, *arco*, *pizz.*, *sul pont.*).

A third element that deserves to be mentioned in the end of this section relates to the long sustained notes, representing the screams of the inmates, previously exemplified by figure 8.15. Those notes, as mentioned before, become more and more important as the second segment of the piece evolves through time and they are utilized to finalize the section itself. The whole orchestra performs those cries in *trills* at measures 104 and 105, but it is the piccolo that punctures that mass of sound and is clearly heard. In this music, it was attempted to represent the last sounds that those prisoners made and that is why they do not end at the same time. Each instrument, or at least for the most part of them, finishes at a different moment of the piece, providing an individual characteristic for each one of them, as each inmate perishes at their own moment. Figure 8.19 exemplifies the flute and the piccolo “screams”.

Figure 8. 19. Development of the long sustained notes utilized throughout the second section of *Leurs Derniers Pas*. Last scream performed by the flute and the piccolo [105-106]

The image shows a musical score for two instruments: Flute 1 (Fl. 1) and Piccolo (Picc.). The score covers measures 105 and 106. Both instruments play a series of rapid, sustained notes, creating a 'scream' effect. The flute part begins at measure 105 with a dynamic marking of *ff* and includes a trill. The piccolo part follows with similar dynamics and a trill. The score concludes with a final sustained note in both parts.

The third and the shortest section of the piece was specifically composed as an homage to the victims of the Holocaust. The melody, conceded to a viola soloist, was composed by experimenting on the piano, utilizing the notes of the combination of Phrygian dominant scale, and *Magen Avot* scale. Lower pitched instruments were chosen to execute a set of long pedal notes that would support the viola solo. The combination of sounds produced by the waterphone and the tam-tam being scraped with a small superball, together with the higher pitched strings playing harmonic *glissandos* individually, aimed to evoke the idea of ashes falling from the sky, as if they were the bodies of those inmates being taken by the wind.

This whole section is performed *a piacere* and the conductor signs are indicated in the scores and parts by arrows ↓, in the same fashion as it was used before in *Sallekhanā*.

The melody played by the viola suggests the sound of a Yiddish prayer, having a meditative aspect to it, that aimed to represent a hopeful future for the families of those who have passed away during these dark times in history and also to the minorities currently being persecuted. Figure 8.20 depicts the discussed solo.

Figure 8. 20. Viola solo in the last section of *Leurs Derniers Pas*. A *piacere* section

8.5. CONCLUDING REMARKS

Leurs Derniers Pas consisted of a compositional experience of complete immersion into a different culture, in which I was profoundly affected by all the research, the listenings, readings, and viewings of paintings and drawings related to this horrific period of time. The studies related to the atrocities described and portrayed permitted the existence of the creation of this work. Nevertheless, the involvement and almost an obsession with the topic, together with the overwhelming number of compositional projects and work, resulted in an psychological entanglement in a mentally-depressive state that had severe consequences to health, well-being and especially to my will to create.

That being said, it is possible to conclude that this composition, taken here as the creative act, determined an *emic* perspective (from within the social group and taking into consideration the standpoint of the subject), because the cultural aspect was conceived “as not being ‘outside’ but ‘inside’ [...], as a constitutive part rather than as a type of ‘standardized environment’” to the creative process (GLAVEANU, 2010b, p. 152). This relates directly to the point of view and the framework defended by the *We-composer* standpoint. Creativity, then, exists in the inter-subjectivity of inherent and overt connections amidst an individual (or collective) creator and others, from the same and/or different communities. (*ibid.*, p. 152). From a composer’s outlook, it is unmistakably clear that creativity is highly generative or, as Arieti states, “uses what is already existing and

available and changes it in unpredictable ways” (ARIETI, 1976, p.4), assuming and selecting what is valuable to the creative process in question. This allows a dialogue between the “new” and the “old”, with the standing schemes of artifacts and norms that both Self (creator) and Other (community) hold, share, or dispute (GLAVEANU, 2010b, p. 152), providing space to the creative act. It is important to note that the “old” or, in other words, the culturally impregnated resources available, are not rigid, which enables the visitation of “different worlds while studying abroad, discovering distant cultures and their philosophies and understanding of life, religion, and art” (LOCK, 2011, p. 128). Consequently, composers will rely on their own cultural setting, something that often happens instinctively, and, at the same time, are able to absorb other cultural principles, filtering and modifying those to construct something novel inside a social context, based, simultaneously on modern and traditional way of thinking.

The immersion in this different culture allowed space for an intercommunication between this new artifact being created and what was already assimilated by the community, where the creativity existed inside and for a social context, in a constant dialogue between the creator and the existing artifacts. This dialogue existed during the compositional process, it exists now from an analytical point of view, and it could exist as an integrated part of a culture. The composer has a resilient freedom to modify those offered artifacts, in this exploratory process clearly exemplified in this chapter, which happens consciously or unconsciously, through intuition or mathematical procedures, for instance. *Leurs Derniers Pas* extrapolates an interpretation of a static art form (painting) to construct a time-based art form (music), narrating the story of the three *Muselmänner* before, during and after their ‘last steps’ through musical sounds. The creative process described here could never exist without the social and ecological motivations and influences in every aspect of this composition that will be evaluated as appropriate or not within a certain context, by the existing culture and community.

9. FINAL CONSIDERATIONS

To dwell, to be set at peace, means to remain at peace within the free sphere that safeguards each thing in its nature. The fundamental character of dwelling is this sparing and preserving. It pervades dwelling in its whole range. That range reveals itself to us as soon as we reflect that human being consists in dwelling and, indeed, dwelling in the sense of the stay of mortals on the earth. (HEIDEGGER, 1971, p. 147)

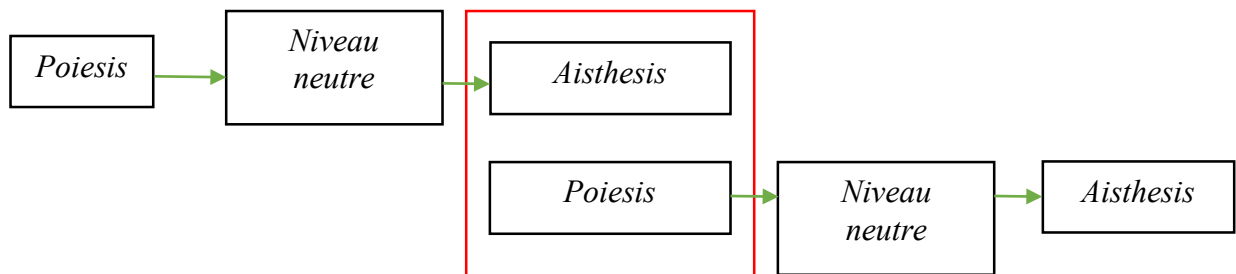
Throughout this thesis, it was attempted to account the varying processes and the reflections underlying the composition of the set pieces studied here, as completely and clearly as possible. From the historical observation that the musical phenomenon always represented a difficulty for Western epistemology, what was sought was to at the very least, initiate a process of critical analysis of this situation, by exercising thought concerning the relationship between music and language: music-dwelling language, music as a language, and musical narrative as context for the creative process. This happens through the conceptualization and inspiration behind an idea derived from an extra-musical material that is translated into musical form (*Transducer idea*), taking into consideration the intrinsic intermediality comprising this procedure, i.e., the inter-social dialectical property between the inspirational artwork, myself – as the “translator” and composer of a new artifact –, and the community, which, in a state of *aisthesis*, will accept or reject this new creative outcome. The consequence of this procedure lay in the emergence of the *We-composer* perspective.

I would like to conclude this text by addressing a little less than the “how”, but rather the reasons themselves behind this approach. Nonetheless, it is important to understand that, in art, the “why” does not reveal itself as clearly as in different domains, and that these final comments will rest in a more intimate area, because without this subjective-introspective substance, these analyzed creative outcomes would probably not exist.

If the pieces studied here were composed between 2013-2017, then they are absolutely a part of a much older reflective way of thinking, dating from the beginning of my interest for the arts. It comprises my personal identification with music together with my desire to understand it more and more – something that is *utopic*, since the deepening in musical knowledge has always created a feeling in me of realizing I know less and less

about it –, and the socio-identitary transformations that existed during my life-story. These compositions are inside a paradigm in which a creative outcome searches for its propulsive impressions within art and nature, towards a new representation filled with individualistic perceptions and interpretations, for a new universal artifact. If we take Molino’s *tripartition* concept as a tool for the analysis of the motivation behind the compositional process of these seven pieces, it is possible to state that the *poiesis* of a given artwork or an image, through its *niveau neutre* – whereas by a book, a painting, a natural phenomenon –, creates a state of *aisthesis* in myself. Subsequently, throughout an individual *poiesis*, I will create a new artifact with its own *niveau neutre* (score, sequence of sounds), consequently generating new and distinct states of *aisthesis* in a community (listeners, audience). Figure 9.1 illustrates this procedure.

Figure 9. 1. Expansion of Molino’s *tripartition* concept to the perspective of the *We-composer* within a *Transducer Idea*



Clarisse Lispector, David Olère, Illangô Adigal, the *Tupi-Guarani* indigenous group, the snow and the sunrise³⁰, together with the observation of a life story, propelled the context of their messages to the world with their own languages. They appeared to me, and I tried to read and understand the message that they tried to communicate. I, on the other hand, sent back the musical resonance of my discoveries, instigating a possible

³⁰ The natural phenomena of snow deposition and sunrise inside Molino’s logic can be only understood within a *divine plan*, since they are raw data, having a single dimension, and not three (*poiesis*, *niveau neutre*, *aesthesis*), as works of art do. In the context of this thesis, the reader must take into consideration that the composition of the pieces which utilized those natural phenomena as the extra-musical material are a representation of my interpretation of those events, and they do contemplate my personal beliefs in the divine. In addition, even if one does not believe in a *divine plan*, the *niveau neutre* of those natural events still propelled myself into a level of *aisthesis*, generating, consequently, the *transducer idea* behind the *poiesis* of my creative process.

never-ending cycle; art, through the affinity between individuals and between individuals and nature, transcending space and time. It is inside the red square depicted by the previous figure that one can visualize this statement, and in which the *Transducer Idea* and the concept of the *We-composer* coexist.

In addition, I would like to shine light to the importance of the writing of this thesis. This individual literary narrative refers to a dynamic process of a historical period of time that embraces the interactions of the subject, in this case, myself, with his memories and knowledge. When writing about him/herself, the subject is gathering and organizing relevant events on a specific route and giving meaning to the experience. As Delory-Momberger affirms, "we do not narrate our life because we have a history; we have a history because we narrate our life" (DELORY-MOMBERGER, 2008, p.197). Moreover, the relativization with the constituting elements of the route in question contributes to self-discovery, such as the memories, references, moments, artworks, conversations and locations that were instrumental in the construction of the current identity of the individual. This identity is, in fact, constantly varying, especially throughout the dynamism of the socio-cultural environment in which the subject is inserted in during his/her trajectory, and the knowledge acquired over life has been and is constantly changed and revised by him/herself, configuring a "continuous being" (ABREU, 2011, p. 48).

Therefore, the narrative procedure is related to the process of self-knowledge of the subject that is directly or indirectly influenced by a whole conglomeration of situations relating to the society in which he lives. The dynamic identity and by consequence, dynamic creativity, will present itself in the discourse of the individual when his consciousness monitors its own memories, fantasies and activities (RUUD, 1998 p.36). As Frith (1996) states,

But if musical identity is, then, always fantastic, idealizing not just oneself but also the social world one inhabits, it is, secondly, always also real, enacted in musical activities. Music making and music listening, that is to say, are bodily matters, involve what one might call social movements. In this respect, musical pleasure is not derived from fantasy – it is not mediated by daydreams – but is experienced directly: music gives us a real experience of what the ideal could be. (FRITH, 1996, p.123).

The composer, when narrating his compositional practices, will be bringing to light how the sociocultural environment integrates with his contemplative practice. He would be, then, creating a “compositional narrative”, which consists of a historical and reflexive narrative regarding the musical and extra-musical references, the questionings, the context in which the subject is inserted, and the compositional procedures used by the individual in the process of musical creation during a determined period of time. The “compositional narrative” should attempt to correspondingly clarify for the reader how and why such references and procedures were adopted so that he/she comprehends the information of the narrated course. The trajectory of the genetic procedure of musical artistic expression will be recreated, at last, becoming a document of academic formation.

This proposal can possibly be considered fruitful both for the reader as well as for the author. The reader, through the study of this thesis, for instance, will eventually be able to make use of the reflections concerning the *We-composer* perspective, and to also learn from the compositional techniques described here, to possibly apply them in their own individual artistic and analytical production. For the author, it allows a greater approximation of his/her musical production, envisioning it not only as a composer but also as an analyst. It provides a privileged position, to detect positive and negative points that diagnose and establish projections of his/her creative process and artistic expression for the future. It draws a territory in which “the self becomes a reflexive product” (GIDDENS, 1991, p. 32).

Personally, the pieces exhibited here, as well as being part of an artistic work and a document of formation, also served as a learning tool to consolidate my musical training to the present moment. The multicultural experience lived during these four years of my compositional life, either by living in a different country or by simply studying or visiting new cultures, changed how I think about music and how I relate to it, in both positive and negative manners. Agreeing with Leung, Maddux, Galinsky & Chiu (2008), this experience facilitated the access to:

“novel ideas and concepts from other cultures, [...] [to] the ability to see multiple underlying functions behind the same form, [...] [to] destabilize routinized knowledge structures, [...] [to] create a psychological readiness to recruit ideas from unfamiliar sources and places, [...] and [to] foster synthesis of seemingly

incompatible ideas from diverse cultures” (LEUNG, MADDUX, GALINSKY & CHIU, 2008, p. 173).

“As for the future”, paraphrasing one of the proposed titles by Lispector for her book *A hora da estrela* (The hour of the star), it can be stated that, although some aspects of my compositional process remain elusive, this research has much enlightened my poetic approach. Even if I consider that this research must continue, I can already better grasp and articulate the creative act as a dynamic organizational process between my consciousness and the generative materials available. This process ranges from the conception and inspiration sustaining a musical idea to the flow of continuities that guarantee its coherent development. New *Transducer ideas* will come, and new perspectives on how to write music and, in fact, on how I understand music will change and have actually already changed, if one analyzes the seven studied pieces in this thesis in chronological order. My compositional identity is dynamic, as it has transformed and will transform according to my social context, configuring other dialogues within the *We-composer* perspective.

This thesis resulting from my doctoral studies, though highly important, of course, is ultimately only one step taken inside my “history of life in formation”. The acquired knowledge will certainly be followed by new developments, since this project has already delivered the starting point to guide me in this and many more new ventures, such as the composition of my opera *A Hora da Estrela*. It is inside the context of new endeavours that Klee’s parable fits and proposes a continuity, finalizing this document of formation.

This sense of direction in nature and life, this branching and spreading array, I shall compare with the root of the tree. From the root the sap flows to the artist, flows through him, flows to his eye. Thus he stands as the trunk of the tree. Battered and stirred by the strength of the flow, he molds his vision into his work. As, in full view of the world, the crown of the tree unfolds and spreads in time and in space, so with his work. (KLEE, 1996, p. 13)

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11. ANNEX

11.1. ATTACHED DOCUMENTS

Musical scores

- *Neige* (2013)
for symphonic orchestra. Format 27,9 cm x 43,2 cm
- *Sallekhanā* (2013)
for chamber ensemble. Format 27,9 cm x 43,2 cm
- *Jacicoê* (2014)
for percussion sextet. Format 21,6 x 27,9 cm
- *E se tornou estrela...* (2014)
for chamber ensemble. Format 27,9 cm x 43,2 cm
- *Eosos* (2015)
for symphonic orchestra. Format 27,9 cm x 43,2 cm
- *Pour de Nouvelles Aventures* (2016)
for chamber ensemble. Format 27,9 cm x 43,2 cm
- *Leurs Derniers Pas* (2017)
for symphonic orchestra. Format 27,9 cm x 43,2 cm

Recordings

One USB Drive containing the following recordings and scores in PDF, in chronological order:

- *Neige* (2013)
1st prize in the COMPOSITION COMPETION OF THE MUSIC FACULTY OF THE UNIVERSITY OF MONTRÉAL
digital synthesizer simulation

- *Sallekhanā* (2013).
Atelier de Musique Contemporaine de l'Université de Montréal et Nouvel Ensemble Moderne
Conductor: Lorraine Vaillancourt
Recorded in concert. Salle Claude Champagne, April 2014

- *Jacicoê* (2014)
Ensemble de Percussion de l'Université de Montréal
Conductor: Julien Grégoire
Recorded in concert. Salle Claude Champagne, April 2015

- *E se tornou estrela...* (2014).
Nouvel Ensemble Moderne
Conductor: Lorraine Vaillancourt
Recorded in rehearsal. Salle Serge-Garant, December 2014

- *Eosos* (2015)
2nd prize in the 6th FESTIVAL TINTA FRESCA
Orchestra: *Orquestra Sinfônica de Minas Gerais*
Conductor: Marcos Arakaki
Recorded in concert. Sala Minas Gerais, June 2015.

- *Pour de Nouvelles Aventures* (2016)
Piece composed for Madame Lorraine Vaillancourt las concert as a faculty member of UdeM.
Atelier de Musique Contemporaine de l'Université de Montréal et Nouvel Ensemble Moderne
Conductor: Lorraine Vaillancourt
Recorded in concert. Salle Claude Champagne, April 2016

- *Leurs Derniers Pas* (2017).

Piece selected to be read by the Orchestre Symphonique de Montréal

Orchestra: *Orchestre Symphonique de Montréal*

Conductor: Adam Johnson

Recorded in concert. Salle Claude Champagne, April 2017

11.2. USB DRIVE

All the pieces presented in the text are available on the USB drive attached to this thesis. Additionally, you will find some pieces on this drive that are not presented in my thesis, but composed within the framework of my doctoral candidacy at *Université de Montréal*. These pieces will be located in the folder entitled “OTHER COMPOSITIONS”.

Due to restrictions regarding the distribution of recordings realized by the Symphonic Orchestra of Montréal and *Orquestra Sinfônica de Minas Gerais*, I ask that the examination committee kindly does not save or distribute this recording and if possible, after the defense of this project is complete, to delete the pieces from the USB drive and from the computer.

The pieces that cannot be saved or reproduced are: *Eosos*, for Symphonic Orchestra and *Leurs Derniers Pas*, for Symphonic Orchestra.

11.3. OTHER COMPOSITIONS

This annex presents and shortly describes some of the other pieces that were composed during the period of my first two years of Doctorate at *Université de Montréal*.

CONFUSIONS D’UN ESPRIT EN DÉLIRE (2013)

Duration: 7’

Confusions d’un esprit en délire, for voice, two violins and electroacoustic sounds, is based on a poem entitled *Autopsicografia*, written by Fernando Pessoa. Literally translated, the word *Autopsicografia*, non-existent in the English language, can be broken

into two different parts. “Auto” – meaning ‘self’, and “Psicografia” – being the quasi-psychic ability of an individual to write without knowing he is doing so. When put together, *Autopsicografia*, is then meant to be understood as the “writing of the soul”; a procedure of self-knowledge based on the poetic and dynamic relationship between the heart, reason, feeling, and thought process. Consequently, this piece is a musical representation of my individual bewildered state of mind during my first semester of adaptation into one of the Canadian cultures, the Quebecois culture. Performed in December 2013, at *Salle Serge-Garant*.

ZUCCO (2014)

Duration: 4’

This piece was written as a transition track for the theater piece *Roberto Zucco* (1988), by Bernard-Marie Koltès. It should be played right after the scene during which there is a death of a child. The piece was written as duo for Flute and Cello and then transformed electronically, having a D as a central note. Recorded at *Université de Montréal*, in February 2014.

DANCE PROJECTS (2014)

Duration: 5’

Two background tracks composed for two solo dancers of the *École de Danse Contemporaine de Montréal*. The two pieces were created as part of collaboration between the composer and the two dancers who were simultaneously choreographers and performers. One was composed integrally with electroacoustic sounds (live instruments recorded and then electronically manipulated) and the second one was composed as a mixed music piece for flute and electronics. Performed in April 2014, at the *École de Danse Contemporaine de Montréal*.

THEATRE PROJECTS (2014)

Duration: 7'

Soundtracks composed for different scenes of two plays: *Roberto Zucco* (1988), by Bernard-Marie Koltès and *Hamlet-machine* (1977), by Heiner Muller.

TROIS CHANSONS (2014)

Duration: 10'

This short cycle of three pieces for voice and piano is based on three poems written by Joanna Wiebe and it uses a dodecaphonic series as a base for the composition, together with 4 specific chords, created throughout experimentation on the piano.

AURORA (2014)

Duration: 11'

Aurora was composed specifically for l'*Orchestre de l'Université de Montréal*, as a commissioned piece for the 2014-2015 orchestral season, and was to be performed on April 11, 2015. It was later postponed to a different date, being rescheduled to October 3, 2015. The main motivation behind this composition was purely imagery: the sonic representation of the movement and the changes of colors of the northern lights.

PIPES (2015)

Duration: 6'

This solo flute piece was composed as a commission to the Doctoral recital of André Sinico, a Brazilian flutist. The fast pace of this piece explores the agility of the performer, proving to be a technically challenging composition. It was performed in late June, 2015, at *Auditório Tasso Correa*.

MIREOR (2015)

Duration: 6'

The term *Mireor* is derived from the old French significance of “mirror” or “reflecting glass”, and was fundamental as an extra-musical motivation to the composition of the piece. By using a set of pre-established chords together with the whole spectrum of possible sounds that a string ensemble can produce, I aim to represent these particles of light reflected through musical movement. It would be like a Kaleidoscope, in which every rotation pertains to the reflection of a new orchestral design, constantly in flux, changing its colors and its patterns. The piece was performed twice, once in a competition setting – *Concours Accès Arkea 4e édition* –, in January 28, 2016, and a second time as the winner composition of the competition, in February 25, 2016, both at the *Chapelle Historique du Bon-Pasteur*.

DANSER LA MUSIQUE D'AUJOURD'HUI PROJECT (2017)

Duration: 40'

The compositions that are a part of this project result from a partnership between the and the. A forty-minute background track was composed together with Pierre-Luc Lecours, to support the choreography created by Harold Rheaumé. The students of the second year at *École de Danse Contemporaine de Montréal* performed the piece together with five musicians from *Université de Montréal*. The spectacles took place at *Édifice Wilder – Espace Danse*, from May 17 to May 20, 2017.

Neige

Gabriel Penido (2013)

Instrumentation*

1 Piccolo
2 Flutes
2 Oboes
2 Bb Clarinets
1 Bb Bass Clarinet
2 Bassoons
4 Horns in F (with Sord.)
2 Trumpets in C (with Sord.)
3 Trombones (with Sord.)
1 Tuba
Timpani (4)
Percussion**
Harp
Piano
Strings***

Duration: approximately 9'30"

* The score is written at sounding pitches.

** 1 Tam-tam (large), 2 Suspended Cymbals (small and medium), Vibraphone, Xylophone, 4 Tom-toms, Bass drum.

*** Strings must be subdivided in two. The staff should be read where the outside players play the top line of the staff and the inside players play the bottom line.

Neige

Gabriel Penido (2013)

A
Lointain
♩ = 69 ca.

Piccolo

Flûte 1, 2

Hautbois 1, 2

Clarinete en Si \flat 1, 2

Clarinete basse en Si \flat

Basson 1, 2

Cor en Fa 1, 3

Cor en Fa 2, 4

Trompette 1

Trompette 2

Trombone 1, 2, 3

Tuba

Percussion 1 (Cymbales susp. aigu, Grosse Caisse, 4 Timpani)
CYMBALES SUSP.
L. 4-3 col piano
p ppp

Percussion 2 (Cymbales susp. moyen, Tam-Tam, 4 Tom-Toms)
L. 7 7 col piano p ppp

Percussion 3 (Vibraphone, Xylophone)
VIBRAPHONE motor off
L. 3 5 (poco) mp col piano
L. 4-3 (poco) mf
L. 6 (poco) mf
L. 7 (poco) mp

Harpe
L. 3 col piano l.v.
(poco) mf
L. 5 col piano l.v.
(poco) mf
L. 6 col piano l.v.
p
L. 7 col piano
(poco) mp

Piano
L. 3 (poco) mp
(poco) mf
L. 5 (poco) mp
L. 6 (poco) mf
L. 7 (poco) mf
L. 8 (poco) mp

A
Lointain
♩ = 69 ca.

Violon I
L. 7 con sord. ppp (sempre)

Violon II
L. 7 con sord. ppp (sempre)

Altos

Violoncelle
L. 4-3 con sord. ppp (sempre)
L. 6 con sord. ppp (sempre)

Contrebasse
L. 3 con sord. ppp (sempre)
L. 5 con sord. ppp (sempre)

5/8 **4/8** **6/8** poco rit.

Picc. *col piano* *p*

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3 *1.* *ppp* (lontain) *n*

Hn. 2, 4 *2.* (lontain) *ppp* *n*

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3 con sord. (lontain) *n*

Tbn. *ppp* (lontain) con sord. *ppp* *n*

Tba.

5/8 **4/8** **6/8** poco rit.

Cymb. *ppp* *col piano* *p* *ppp* To T.-t.

Vib. motor on (slow) *col piano* (poco) *mp* (poco) *mf* *col piano* (poco) *mf* *l.v.*

Hp. *col piano* *l.v.* (poco) *mf* *col piano* *l.v.* *E_b* *col piano* *l.v.* *p* *E_b* *col piano* (poco) *mf* *l.v.*

Pno. (poco) *mp* (poco) *mf* (poco) *mp* (poco) *mf* *p* (poco) *mp*

5/8 **4/8** **6/8** poco rit.

Vln. I *ppp* (sempre) *ppp* (sempre) *ppp* (sempre)

Vln. II *ppp* (sempre) *ppp* (sempre) *ppp* (sempre)

Altos con sord. *ppp* (sempre) *ppp* (sempre) *ppp* (sempre)

Vc. *ppp* (sempre) *ppp* (sempre) *ppp* (sempre)

Cb.

A tempo **4** **molto rit.**

Picc. *ppp*

Fl. 1, 2 *ppp* *leggiere* *p* *poco* *mf*

Htb. 1, 2 *pp* *leggiere* *p* *poco* *mf*

Cl. 1, 2 *pp* *leggiere* *p* *poco* *mf*

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Cymb. **A tempo** **4** **molto rit.** CYMBALES SUSP. *pp*

Cymb. TAM-TAM *pp* *mp*

Vib. *pp* *leggiere* *p* *poco* *mf* *poco mp*

Hp. *pp dolce* *poco* *mf* *pp*

Pno. *pp dolce* *poco* *mf* *pp*

A tempo **4** **molto rit.**

Vln. I *pp* *senza sord.* *poco*

Vln. II *ppp (sempre)* *senza sord.*

Altos *pp* *senza sord.* *poco* *ppp (sempre)*

Vc. *pp* *senza sord.* *poco* *ppp (sempre)*

Cb. *ppp (sempre)* *senza sord.*

C **Meno mosso**

♩ = 60 ca.

Picc. *p* *mf*⁵

Fl. 1, 2 *p* *mf*⁵

Hrb. 1, 2 *p* *mf*⁵

Cl. 1, 2 *p* *mf*⁵

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *dolce* *p* *pp* *poco mp* *pp*

Tpt. 2 *dolce* *p* *pp* *poco mp* *pp*

Tbn. 1, 2, 3 *senza sord. dolce* *p* *pp* *poco mp* *pp*

Tba.

Cymb. *To Timp.* *pp*

T-t. *To Tom-t.*

Vib. *leggiere motor off.* *mf* *p*

Hp. *leggiere* *mf*

Pno. *pp* *mf*

TIMPANI (4) *mp* *(preparaz)*

TOM-TOMS (4) *mp*

C **Meno mosso**

♩ = 60 ca.

Vln. I *p*

Vln. II *perdendosi* *p*

Altos *perdendosi* *ppp* *perdendosi*

Vc. *perdendosi* *ppp* *perdendosi*

Cb. *perdendosi* *ppp* *perdendosi*

senza sord. *p*

Picc.
 Fl. 1, 2
 Htb. 1, 2
 Cl. 1, 2
 Cl. B.
 Bsn. 1, 2
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2
 Tbn. 1, 2, 3
 Tba.
 Timp.
 Tom.
 Vib.
 Hp.
 Pno.
 Vln. I
 Vln. II
 Altos
 Vc.
 Cb.

leggiere
pp *mf* *pp* *ppp*
divisi a 3 *gliss.* *pp* *ppp* *perdendosi*
To B.D.
mf *mf* *mf*
To T.-t.
avec liberté *mf* *mp*
col piano *lv.* *mf*
(poco) mf *mp*
pizz. col piano *(poco) mf* *mp*
divisi. *gliss.* *pp* *mf* *pp* *ppp*
poco rit.

D
A tempo
♩ = 60 ca.

4
8

6
Più mosso
Energia Crescente

Picc. *senza rigor*
1. *p < f > mp < f > mp*

Fl. 1, 2 *1.* *f* *3* *ff*

Htb. 1, 2 *1.* *mp* *poco f* *3* *fff*

Cl. 1, 2 *1.* *senza rigor* *pp* *ff*

Cl. B *mf* *ff*

Bsn. 1, 2

Hn. 1, 3 *ppp dolce* *n* (possible) *con sord.* *ppp*

Hn. 2, 4 *ppp dolce* *n* (possible) *con sord.* *ppp*

Tpt. 1 *ppp dolce* *n* (possible)

Tpt. 2 *ppp dolce* *n* (possible)

Tbn. 1, 2, 3 *ppp dolce* *n* (possible)

Tba. *ppp dolce* *n* (possible)

D
A tempo
♩ = 60 ca.

4
8

6
Più mosso
Energia Crescente

Timp. *mp sempre*

Tom.

Vib. *motor on (slow)* *f* *fff*

Hp.

Pno.

D
A tempo
♩ = 60 ca.

4
8

6
Più mosso
Energia Crescente

Vln. I

Vln. II

Altos

Vc. *p*

Cb. *batt. solo col legno 6* *f* *fff* *ord. tutti* *p subito* *p*

29

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Gr. C.

Tom.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Altos

Ve.

Ch.

mp (possible)

mf → *mp* (possible)

mp → *f* → *f* → *pp*

mp → *f* → *fff* → *ppp* (possible)

n (possible)

n (possible)

con sord.

ppp

n (possible)

con sord.

ppp

n (possible)

con sord.

ppp

n (possible)

con sord.

ppp

n (possible)

To timp.

ppp

TAM-TAM

mp

mf

col arpa

f → *fff* → *fff*

f → *fff* → *fff*

pp
legato

mf → *ff*

poco a poco → sul pont.

poco a poco → sul pont.

poco a poco → sul pont.

poco a poco → sul pont.

E
 33 $\text{♩} = 120 \text{ ca.}$

molto accel.

Picc. pp pp mp pp

Fl. 1, 2 pp pp mp pp

Htb. 1, 2 pp pp mp pp

Cl. 1, 2 pp pp mp pp

Cl. B pp mp pp

Bsn. 1, 2 pp pp mp pp

Hn. 1, 3 con sord. pp

Hn. 2, 4 con sord. pp

Tpt. 1 pp mp pp

Tpt. 2 pp

Tbn. 1, 2, 3 senza sord. pp ppp

Tba. ppp

E
 33 $\text{♩} = 120 \text{ ca.}$

molto accel.

Gr. C. TIMPANI (4) (preparaz.)

T.-t. CYMBALES SUSP. p

Vib. f

Hp. f

Pno.

E
 33 $\text{♩} = 120 \text{ ca.}$

molto accel.

Vln. I sul pont. arco mp mp ppp

Vln. II sul pont. arco mp mp ppp

Altos sul pont. arco mp mp ppp

Vc. sul pont. arco ppp mp ppp

Cb. ppp perdendosi ppp

39 **poco rit.** $\text{♩} = 116 \text{ ca.}$ **F**

Picc. pp pp pp mp ppp p

Fl. 1, 2 p pp pp mp ppp p

Htb. 1, 2 pp p pp p

Cl. 1, 2 ffp pp pp p p

Cl. B pp mp pp p p

Bsn. 1, 2 ffp pp p ppp p

Hn. 1, 3 ffp pp p ppp

Hn. 2, 4 ffp pp

Tpt. 1 mp ppp *perdendosi*

Tpt. 2 ffp

Tbn. 1, 2, 3 *tutti* ppp ffp f

Tba.

poco rit. $\text{♩} = 116 \text{ ca.}$ **F**

Timp. mp sf

Cymb. ppp

Vib. *poco* ffp p

Hp. f *ord.* p pp

Pno. mp f

poco rit. $\text{♩} = 116 \text{ ca.}$ **F**

Vln. I pp p ppp

Vln. II pp p ppp

Altos pp p ppp

Vc. *divisi. ord.* ffp f ppp

Cb. *divisi. ord.* ffp f ppp ppp

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

Cymb.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Altos

Vc.

Cb.

46

f

ff

fff

pp

mf

mp

gliss.

motor on

To Xyl.

7

3

5

6

7

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99

100

49 *molto rit.*

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2 *ppp*

Cl. B *ppp*

Bsn. 1, 2

Hn. 1, 3 *pp* *perdendosi*

Hn. 2, 4 *pp* *perdendosi*

Tpt. 1 *pp* *perdendosi*

Tpt. 2 *pp* *perdendosi*

Tbn. 1, 2, 3 *pp* *perdendosi*

Tba. *pp* *perdendosi*

Timp. *molto rit.*

Cymb. *lv.* *ppp* *To T.-t.*

Vib.

Hp. *mf* *E♭ A♯*

Pno.

molto rit.

Vln. I *mp* *fp* *perdendosi*

Vln. II *mp* *fp* *perdendosi*

Altos *mp* *fp* *perdendosi*

Vc. *mp* *fp* *perdendosi*

Cb. *mp* *fp* *perdendosi*

G

Presto

$\text{♩} = 152$

Picc. Fl. 1, 2 Htb. 1, 2 Cl. 1, 2 Cl. B Bsn. 1, 2 Hn. 1, 3 Hn. 2, 4 Tpt. 1 Tpt. 2 Tbn. 1, 2, 3 Tba.

G

Presto

$\text{♩} = 152$

Timp. T.-t. Xyl. Hp. Pno.

G

Presto

$\text{♩} = 152$

Vln. I Vln. II Altos Vc. Cb.

66

Picc. *p* *mf* *p* *Frull.*

Fl. 1, 2 *p* *poco* *pp* *mf* *Frull.* *mf*

Htb. 1, 2 *poco* *pp* *p leggiero* *p leggiero* *p*

Cl. 1, 2 *pp* *mf* *pp* *pp* *mf* *mp*

Cl. B *p leggiero*

Bsn. 1, 2

Hn. 1, 3 *senza sord.* *poco* *sf* *sf*

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

T.-t.

Xyl. *ppp* *ppp* *pp*

Hp. *F₄* *G₄* *A₄* *E_b F# G#* *B_b D₄* *p*

Pno. *ppp* *ppp* *p* *p sempre*

Vln. I *ppp* *arco* *sul pont.* *pp* *pp* *pp* *pp* *sempre sul pont.* *p*

Vln. II *ppp* *arco* *sul pont.* *pp* *pp* *pp* *pp* *sempre sul pont.* *p*

Altos *pp* *pp* *pp* *pp* *pp* *pp* *sempre sul pont.* *p*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *sempre sul pont.* *p*

Cb. *pp* *pp* *pp* *pp* *pp* *pp* *sempre sul pont.* *p* *divisi.*

H

2

3

Picc. *mf* *mp* *cresc.* *f*

Fl. 1, 2 *f* *mp* *cresc.* *f*

Htb. 1, 2 *p* *sf* *p* *sf* *p* *sf* *f*

Cl. 1, 2 *p* *sf* *sf* *sf* *sf* *f*

Cl. B *mp* *sf*

Bsn. 1, 2 *sf* *sf* *sf*

Hn. 1, 3 *sf* *sf* *sf* *sf*

Hn. 2, 4 *sf* *con sord.* *sf* *sf*

Tpt. 1 *con sord.* *p* *sf* *sf*

Tpt. 2 *con sord.* *p* *sf* *sf*

Tbn. 1, 2, 3 *sf* *sf* *sf*

Tbn. 4 *sf* *sf* *sf*

H

2

3

Timp.

T.-t.

Xyl. *pp* *pp* *mp* *cresc.* *f*

Hp. *mp non arpeggio cresc.* *f*
D \flat G \flat

Pno. *mp* *cresc.* *f*

H

2

3

Vln. I *mp* *cresc.* *f*
sw *pizz.* *mp* *cresc.* *f*

Vln. II *divisi. pizz.* *mp* *cresc.* *f*
pizz. divisi. *mp* *cresc.* *f*

Altos *p* *mp* *cresc.* *f*
pizz. divisi. *mp* *cresc.* *f*

Vc. *p cresc.* *mp* *cresc.* *f*
pizz. divisi. *mp* *cresc.* *f*

Cb. *pp* *pp* *mf* *mf*
divisi. *pp* *mf* *mf*

81

Picc. *ff* *mf* *p* *pp* *p* *mf*

Fl. 1, 2 *ff* *mf* *p* *pp* *p* *mf*

Htb. 1, 2 *ff* *ff* *mf* *pp* *pp* *mf*

Cl. 1, 2 *ff* *f* *mp* *ppp* *perdendosi*

Cl. B *mf* *pp*

Bsn. 1, 2 *mf* *pp*

Hn. 1, 3 *fp* *pp* *pp* *perdendosi*

Hn. 2, 4 *fp* *pp* *pp* *perdendosi*

Tpt. 1 *f* *mf* *pp*

Tpt. 2 *f* *mf* *pp*

Tbn. 1, 2, 3

Tba.

Timp. *I* (preparaz)

T.-t.

Xyl.

Hp.

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

Vln. I *ff* *f* *p* *col legno* *p* *mf*

Vln. II *ff* *f* *p* *col legno* *p* *mf*

Altos *ff* *f* *p* *col legno* *p* *mf*

Vc. *ff* *f* *p*

Cb.

15

88

Picc. *p* *mf*

Fl. 1, 2 *p* *mf*

Htb. 1, 2 *pp* *mf*

Cl. 1, 2 *ppp* *perdendosi* *mf*

Cl. B *pp*

Bsn. 1, 2

Hn. 1, 3 *senza sord.* *pp* *perdendosi* *pp* *f*

Hn. 2, 4 *senza sord.* *pp* *perdendosi*

Tpt. 1 *con sord. (harmon)* *pp*

Tpt. 2 *con sord. (harmon)* *pp*

Tbn. 1, 2, 3 *con sord. (harmon)* *pp*

Tba. *dolce* *ppp* *dolce* *ppp*

Timp. *pp ppp* *ppp* *perdendosi* *p*

T-t. *mf* CYMBALES SUSP.

Xyl.

Hp. *col timpani* *pp* *col timpani* *pp* +++|+|+

Pno. *p*

Vln. I *p* *mf* *arco* *pp* *f*

Vln. II *p* *mf* *arco* *pp* *f*

Altos *p* *mf* *arco* *pp* *f*

Vc. *arco a1* *p* *poco* *arco* *p* *perdendosi* *arco* *pp* *f*

Cb. *arco* *p* *poco* *arco* *p* *perdendosi* *arco* *pp* *f*

arco *p* *perdendosi* *arco* *pp* *f*

100

This musical score page contains the following parts and markings:

- Picc.**: Piccolo flute, rests throughout.
- Fl. 1, 2**: Flute 1 and 2, dynamics *p*, *f*, *sfp*, *mp*, *cresc.*
- Htb. 1, 2**: Horn in B-flat 1 and 2, dynamics *p*, *f*, *sfp*, *p*, *sfp*, *p*
- Cl. 1, 2**: Clarinet 1 and 2, dynamics *p*, *f*, *sfp*, *sfp*
- Cl. B.**: Bass Clarinet, dynamics *f*, *p*, *mp*
- Bsn. 1, 2**: Bassoon 1 and 2, dynamics *sfp*, *sfp*
- Hn. 1, 3**: Horn in E-flat 1, 3, dynamics *sfp*, *sfp*
- Hn. 2, 4**: Horn in E-flat 2, 4, dynamics *sfp*
- Tpt. 1, 2**: Trumpet 1 and 2, dynamics *p*, *p*
- Tbn. 1, 2, 3**: Trombone 1, 2, 3, dynamics *sfp*, *sfp*
- Tba.**: Trombone (solo), rests throughout.
- Timp.**: Timpani, dynamics *mp*
- Cymb.**: Cymbal, rests throughout.
- Xyl.**: Xylophone, dynamics *f*, *mp*, *cresc.*
- Hp.**: Harp, dynamics *f*, *F#*, *Db*, *sfp non arpeggio*, *cresc.*
- Pno.**: Piano, dynamics *f*, *sfp*, *cresc.*
- Vln. I**: Violin I, dynamics *mp*, *cresc.*, *stacc.*, *pizz.*, *mp*, *cresc.*
- Vln. II**: Violin II, dynamics *mp*, *cresc.*, *divisi. pizz.*, *mp*, *cresc.*
- Altos**: Viola and Violoncello, dynamics *f sempre*, *mp*, *cresc.*, *pizz. divisi.*, *mp*, *cresc.*
- Ve.**: Violoncello (separate part), dynamics *f sempre*, *divisi.*, *tutti*, *mp*, *cresc.*, *pizz. divisi.*, *mp*, *cresc.*
- Cb.**: Double Bass, dynamics *pizz.*, *f*, *divisi.*, *mf*, *pizz.*, *divisi.*, *mf*, *mf*

108

Picc.

Fl. 1, 2

Hrb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

Cymb.

Xyl.

Hp.

Pno.

Vln. I

Vln. II

Altos

Ve.

Cb.

sf *ff* *mf* *f* *p* *pp* *arco* *divisi* *tutti*

K

Picc.
 Fl. 1, 2
 Htb. 1, 2
 Cl. 1, 2
 Cl. B
 Bsn. 1, 2
 Hn. 1, 3
 Hn. 2, 4
 Tpt. 1
 Tpt. 2
 Tbn. 1, 2, 3
 Tba.

K

Timp.
 Cymb.
 Xyl.
 Hp.
 Pno.

K

Vln. I
 Vln. II
 Altos
 Vc.
 Cb.

126 **poco accel.** **L** $\text{♩} = 175$

Picc. *p* *mf*

Fl. 1, 2 *sf* *p* *mp*

Htb. 1, 2 *sf* *p*

Cl. 1, 2 *sf* *p*

Cl. B

Bsn. 1, 2 *p*

Hn. 1, 3 *pp*

Hn. 2, 4 *pp*

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

poco accel. **L** $\text{♩} = 175$

Timp. *pp* *perdendosi*

Cymb.

Xyl.

Hp. *pp*

Pno.

poco accel. **L** $\text{♩} = 175$

Vln. I *p* *pp* *p* *p* *p*

Vln. II *p* *pp* *p* *p* *p*

Altos *p* *pp*

Ve. *p*

Cb. *pp* *p*

134

Picc. *mp* *p* *p* *mp* *p*

Fl. 1, 2 *p* *mp* *p* *p*

Htb. 1, 2 *mp* *p* *mp* *p* *mp* *p*

Cl. 1, 2 *p* *mp* *p*

Cl. B *mp* *p* *mp* *p*

Bsn. 1, 2 *mp* *p* *p*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

4

150

153

156

4

150

153

156

Timp.

Cymb.

Xyl.

Hp. *mp* *pp* B# Bb

Vln. I *p* *p* *p*

Vln. II *p* *p* *p*

Altos *pp* *pp* *pp*

Vc. *p* *pp* *p* *pp*

Cb. *p* *p*

bizz. *p* *p*

M **Meno mosso**
♩ = 144

138

Picc. *mf* *p* *pp* senza express.

Fl. 1, 2 *mf* *p* *mf* senza express. *pp*

Htb. 1, 2 *mf* *mp* *mf* *p* senza express. *pp*

Cl. 1, 2 *mf* *p* *mf* senza express. *pp*

Cl. B *mf* *p* *mf* *p* *pp* senza express.

Bsn. 1, 2 *mf* *p* *p legg.* *p legg.* *cresc.*

Hn. 1, 3

Hn. 2, 4

Tpt. 1 senza sord. *f*

Tpt. 2

Tbn. 1, 2, 3 1. senza sord. *f*

Tba.

M **Meno mosso**
♩ = 144

Timp.

Cymb.

Xyl. **VIBRAPHONE** motor off *pp*

Hp. *pp* F₂ C₂ D_b B_b *pp*

Pno.

M **Meno mosso**
♩ = 144

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *pp* *p legg.* *p legg.* *cresc.*

Altos *pp* *pp* *p legg.* *p legg.* *cresc.*

Vc. *p* *pp* *pp* *p* *cresc.*

Cb. *p* *pp* *pp* *p* *cresc.*

144

Picc. *cresc.* *mf*

Fl. 1, 2 *cresc.* *mf*

Htb. 1, 2 *cresc.* *mf*

Cl. 1, 2 *cresc.* *mf*

Cl. B *cresc.* *mf*

Bsn. 1, 2 *mf*

Hn. 1, 3

Hn. 2, 4

Tpt. 1 *cresc.* *ff*

Tpt. 2

Tbn. 1, 2, 3 *cresc.* *ff*

Tba.

Timp.

Cymb.

Vib. *cresc.* *mf*

Hp. *cresc.*

Vln. I

Vln. II *cresc.*

Altos

Vc. *mf*

Cb. *pizz.* *p* *mf*

N

148

Picc. *mf* *cresc.* *f*

Fl. 1, 2 *mf* *cresc.* *f*

Hrb. 1, 2 *sfp* *p* *sfp* *p* *sfp* *mp*

Cl. 1, 2 *sfp* *sfp* *sfp* *sfp* *mp*

Cl. B *mp* *sfp*

Bsn. 1, 2 *sfp* *sfp* *sfp*

Hn. 1, 3 *sfp* *sfp* *sfp*

Hn. 2, 4 *sfp* *sfp* *sfp*

Tpt. 1 *sfp* *fff* *p*

Tpt. 2 *senza sord.* *p tutti*

Tbn. 1, 2, 3 *sfp* *sfp* *sfp*

Tba. *sfp* *sfp* *sfp*

149

Timp. *f* *sf* *mf* *mf* *mf*

Tom-t. *f* *sf* *f* *sf* *mf* *mf* *mf*

Vib. *mf* *cresc.* *f*

Hp. *G_b* *E_bF_b* *non arpeggio* *mf* *cresc.* *f*

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

150

Vln. I *mf* *mf* *cresc.* *f*

Vln. II *mf* *mf* *cresc.* *f*

Altos *mf* *mf* *cresc.* *f*

Vc. *mf* *mf* *cresc.* *f*

Cb. *mf* *mf* *mf* *mf*

154 **molto rit.**

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

Tom-t.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Altos

Vc.

Cb.

pp

p

mp

ppp

p sub.

col legno

legierissimo

arco

l.v.

155

161 **A tempo primo**
♩ = 69 ca.

Picc.

Fl. 1, 2
perdendosi

Htb. 1, 2

Cl. 1, 2

Cl. B
perdendosi

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.
perdendosi
con sord. **pp dolce**

162 **A tempo primo**
♩ = 69 ca.

Timp.
pp

Tom-t.
pp

Vib.
lv. **pp** **mf** lv. **pp** **mf** lv. **pp** **mf**

Hp.
pp *poco*

Pno.
pp *poco* *pp* *poco* *pp* *poco*

163 **A tempo primo**
♩ = 69 ca.

Vln. I
nat. **pp** arco

Vln. II
nat. **pp** arco

Altos
nat. **pp** arco

Vc.
arco **pp** arco **pp**

Cb.
arco **pp** arco **pp**

173 **P**

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3
pp dolce *perdendosi*

Hn. 2, 4
pp dolce *perdendosi*

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3
ppp *pp dolce* *ppp*

Tba.
ppp *pp dolce* *ppp*

Timp.

Tom-t.

Vib.
motor off *col piano* *mp* *col piano* *mf* *col piano* *mf*

Hp.
col piano *mf* *col piano* *mf* *col piano* *p* *col piano* *mf*

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

Vln. I

Vln. II
pp *pp* *pp*

Altos
pp *pp*

Vc.
pp *pp*

Cb.
pp *pp*

P

4

Q
4
8
Più mosso
♩=80

Picc. *mp*

Fl. 1, 2 *mp*

Htb. 1, 2 *mp* *sempre mp*

Cl. 1, 2 *mp*

Cl. B *mp*

Bsn. 1, 2 *sempre mp*

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Q
4
8
Più mosso
♩=80

Timp.

Tom-t.

Vib. *mf secco* *mf secco* *mf secco* *f*

Hp. *non arpeggio* *(étouffez)* *f simile* *f* *f simile* *f*

Pno. *mf secco* *mf secco* *mf secco* *mf*

Q
4
8
Più mosso
♩=80

Vln. I *f* *pizz.*

Vln. II *f* *pizz.*

Altos *f* *pizz.*

Vc. *f* *pizz.*

Cb. *f* *pizz.* *mf* *mf*

p *p* *p* *p*

184

3/8 **4/8^R**

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

Tom-t.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Altos

Vc.

Cb.

p *perdendosi*

mf

pp

f

pp

mp

p

Solo 1.

188

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

Timp.

Tom-t.

Vib.

Hp.

Pno.

Vln. I

Vln. II

Altos

Ve.

Cb.

con sord.

solo

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

p *f* *pp*

pp

pp *ff* *pp*

pp

pp

pp

pp

pp

pp

pp

mp *f* *ff* *fff*

mp *f* *ff* *fff* To Cymb.

mf *fff sub.*

f *f* *fff sub.*

mf secco

mp *pp*

mp *pp*

molto rit.

194

Picc.

Fl. 1, 2

Htb. 1, 2

Cl. 1, 2

Cl. B.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1

Tpt. 2

Tbn. 1, 2, 3

Tba.

mf cresc. \leftarrow *f* \rightarrow *p*

senza sord.

senza sord.

molto rit.

Timp.

Tom-t.

Vib.

Hp.

Pno.

mf

f

mf

ppp

f

mf

A#

A#

mf

mp

mf

p

mf

mp

4.3

5

4.3

6

molto rit.

Vln. I

Vln. II

Altos

Ve.

Cb.

mp

sfp

pp

mp

pp

ppp

arco

arco

arco

arco

arco

arco

Sallekhanā

Gabriel Penido (2013)

Instrumentation

Flute
Oboe
Clarinet 1 in Bb
Clarinet 2 in Bb (Bass Clarinet in Bb)
Bassoon
Horn In F
Trumpet in C
Trombone
Percussion
Piano (with coin or guitar pick)
Violin 1
Violin 2
Viola
Violoncello
Double Bass

THE SCORE IS NOTATED IN SOUNDING PITCHES

General Notation

Symbols

 Ordinary Fermata

 Long Fermata

// Caesura

l.v. Let Vibrate

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



Ornaments

All the *acciaccaturas* and *appoggiaturas* must be played before the tempo.

Positions

molto sul pont. – play extremely near the bridge. Let overtones dominate most of the sound.

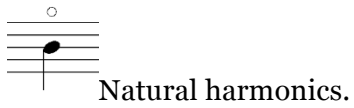
ord. – play in ordinary position.

—————> – gradual transition from one way of playing to another way of playing.

Sound production techniques



or Frullato (woodwinds and brass), trêmolo (strings), rolls (percussion) – without rhythmic definition.



Natural harmonics.



Artificial harmonics. The position is indicated, not the sounding pitch. The musician should try to play the harmonics as clearly as possible.

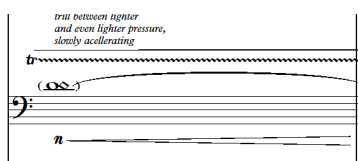


Air sound (woodwinds and brass), body (strings)

Specific notation for each section

Strings

Full pressure – apply full bow pressure in order to obtain a scratchy noise.



Trill between light and full pressure or light and even lighter pressure.

Double bass:

Detune 4th string while playing

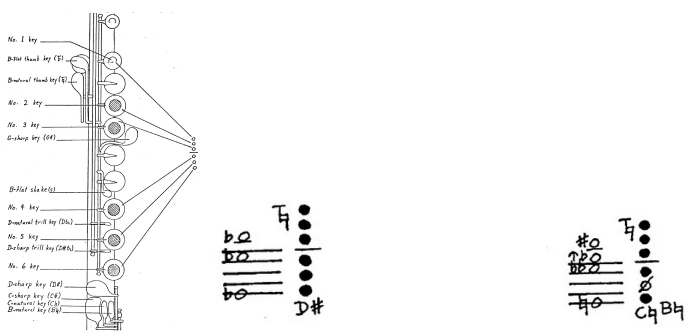
- detune 4th string as you play, trying to respect indicated pitches. Respect written indications in the piece.

Woodwinds

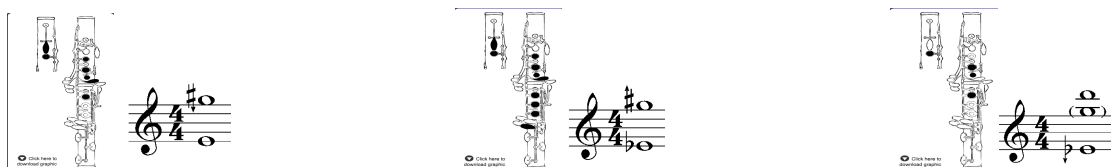
Timbral trill between pitch and air. As colorful as possible. Variable or invariable trill.

Multiphonics:

Flute:



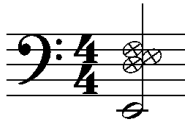
Clarinet:



Oboe:

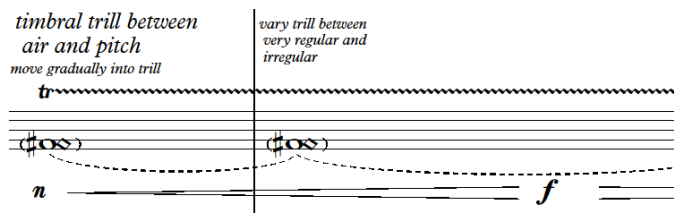


Bassoon:



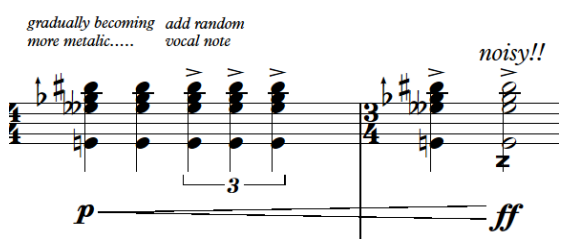
Multiphonic on fundamental → choose a fingering for a low multiphonic with beautiful rich vibrations, no high partials or squeaks. Written bass note must be clearly heard.

Other techniques:

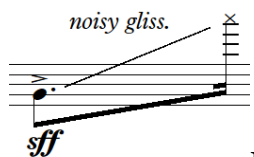


Timbral trill between pitch and air. As colorful as possible. Variable or invariable trill.

Flute:



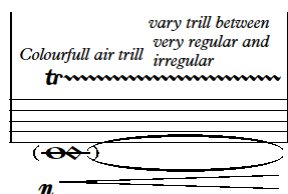
Gradually becoming more metallic: gradually adding or changing partials and adding vocal pitch to extend the multiphonic noisy! – create a very distorted timbre with flutter tongue or any other means.



Distort the tone as much as possible as you glissando upwards towards an undetermined pitch.

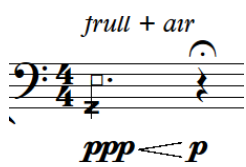
Bassoon:

Remove reed – remove reed and play as you normally would.



Air Trill (without reed) – Trill between the prescribed note and the note above or below, often varying between the two using breathing points as part of the color. As colorful as possible.

Brass



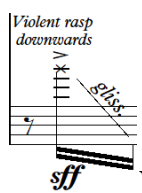
Flutter tongue quickly on air tone.

Other techniques:

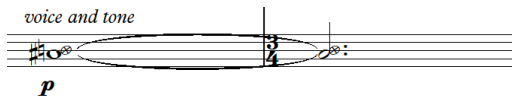
Trumpet

Half-valve: press the valves only half-way, in order to create a different, colorful pitch.

Trombone:



Violent rasp downwards. Glissando downwards as noisily as possible, with a type of “rasping” quality”



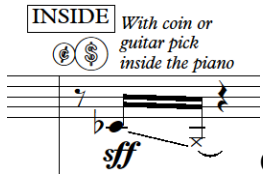
voice and tone
p

Voice and tone. Attempt to sing the note written with an X while playing the other indicated note.

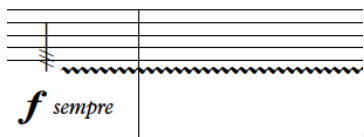
Piano

INSIDE – play inside the piano.

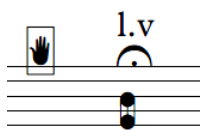
KEYS – play on the keys.



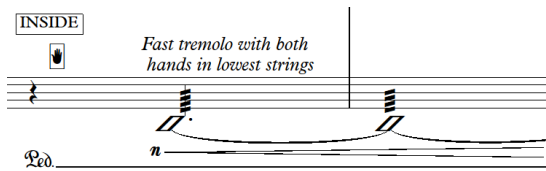
Quickly scrape a coin or a guitar pick across the strings.



Scrape a coin across the string from as high as possible to as low as possible.



Beat with the palm of the hand on the strings of the piano, trying to respect the pitches indicated by the symbol. If possible, keep the sustain pedal pressed.



Fast tremolo with both hands in lower strings. Try to keep pedal pressed.

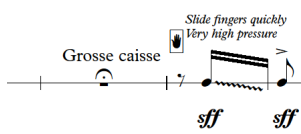
Percussion

Instruments:

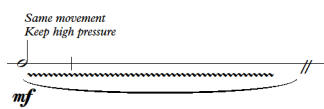
- Bass Drum
- Snare Drum
- 3 cymbals susp.
- Glockenspiel
- 2 Crotales (G and A 4)
- Sandpaper

Techniques:

Bass Drum



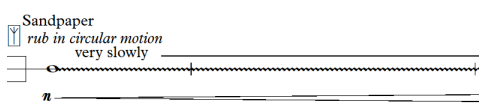
Slide fingers slowly across the Bass Drum, very heavy pressure.



Continue this gesture

Sandpaper

Place a large piece of Sandpaper on a table.



Move a hard bristle brush (clothes brush) around the sandpaper, producing a slow crackling with noise.

Sallekhana

Gabriel Penido (2013)

4/4 Hidden, Deep ♩ = 42

Flûte

Hautbois

Clarinette en Si \flat 1

Clarinette en Si \flat 2

Basson

Cor en Fa

Trompette en Si \flat

Trombone

Percussion
(Grosse Caisse, Caisse Claire, 3 susp. Cymb, 2 Crotales, Papier de verre)

Piano

frull + air
ppp \leftarrow *p* *ppp* \leftarrow *f*

voice and tone

ppoco a poco frull

sff *pp*

Violent rasp downwards

gliss.

Slide fingers quickly Very high pressure

Same movement Keep high pressure

sff *sff* *mf*

INSIDE *With coin or guitar pick inside the piano*

sff *f sempre* *sff*

KEYS

8vb

Red.

sff

3/4

4/4 Hidden, Deep ♩ = 42

Violon I

Violon II

Alto

Violoncello

Contrebasse

Full pressure Almost scratch noise

Full pressure Almost scratch noise

Full pressure Almost scratch noise

ppoco a poco non tremolo

sff *f*

sff *f*

sff *f*

3/4

a piacere c.a 2'

5 $\frac{3}{4}$ $\frac{5}{4}$ 1

Fl.

Htb.

Cl. 1

Cl. 2

Bsn.

Cr.

Trp.

Trb.

Gr. C.

P.

VI.

VII.

A.

Vc.

C. B.

frull + air
ppp \rightarrow **p**

half-valve frull + air
ppp \rightarrow **f**

over the bridge
ppp \rightarrow **p**

over the bridge
ppp \rightarrow **f**

To Cym.

ppp \rightarrow **f**

8^{vb}
pp \rightarrow **pp**

ff

pp poco

8^{vb}

pp

a piacere

9 2 3

Fl.

Htb.

Cl. 1

Cl. 2

Bsn.

Cr.

Trp.

Trb.

Perc.

SUSP. CYMB

To C.Cl.

CAISSE CLAIRE

scratch

pp

ppp

pp

P.

f

8^{vb}

mp

8^{vb}

red.

VI.

ord.

col cymb.
echo

ppp
sempre

col cymb.
echo

col pno.
echo

ppp
sempre

V II.

ord.

sempre
ppp

echo
col pno.

sempre
ppp

A.

ord.

echo
col cymb.

ppp
sempre

echo
col pno.

sempre
ppp

Vc.

poco.....a.....poco.....più.....agitato

pp misterioso

p

mf

C. B.

14

4 5 6

Fl.

Htb.

Cl. 1

Cl. 2

Bsn.

Cr.

Trp.

Trb.

C. Cl. *mf* *pp* *To Glock.* *GLOCKENSPIEL col cello mf* *col pno. mp mf*

P. *col cello (calmato)* *sf* *mf* *poco* *loco* *p* *mf* *8vb* *mf* *Red.* *sfp* *Red.* *8vb* *pp*

VI. *echo col cello. ppp sempre*

VII. *echo col cello sempre ppp*

A. *echo col cello ppp sempre*

Vc. *f sf (calmato) mf pp p p*

C. B.

18

Fl.

Htb.

Cl. 1

Cl. 2

Bsn.

Cr.

Trp.

Trb.

Glock.

To Gr. C.

P.

ppp
quasi niente
sed.

f

VI.

V II.

A.

Vc.

sfp

C. B.

Musical score for page 5, measures 18-22. The score includes staves for Flute (Fl.), Horns (Htb.), Clarinets (Cl. 1, Cl. 2), Bassoon (Bsn.), Cor Anglais (Cr.), Trumpets (Trp.), Trombones (Trb.), Glockenspiel (Glock.), Piano (P.), Violin I (VI.), Violin II (V II.), Viola (A.), Violoncello (Vc.), and Double Bass (C. B.).

The Piano part (P.) begins at measure 18 with a dynamic marking of *ppp* (quasi niente) and a *sed.* (sordina) instruction. The melody consists of a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. A slur covers these notes, and a fermata is placed over the final G3. The dynamic then increases to *f* for a tremolo passage starting at measure 20.

The Violoncello part (Vc.) begins at measure 18 with a dynamic marking of *sfp*. The melody consists of a series of eighth notes: G3, F3, E3, D3, C3, B2, A2, G2. A slur covers these notes, and a fermata is placed over the final G2. The dynamic then increases to *f* for a tremolo passage starting at measure 20.

The Glockenspiel part (Glock.) has a "To Gr. C." instruction at measure 22, indicated by a double bar line and a repeat sign.

Checkmarks are present in the Violin I (VI.), Violin II (V II.), Viola (A.), and Violoncello (Vc.) staves at the end of the page.

19 7 8 4/4

Fl.

Htb.

Cl. 1

Cl. 2

Bsn.

Cr.

Trp.

Trb.

Gr. C. **GROSSE CAISSE** *mp* *f* *ppp* To Glock. *molto calmato*

P. *mf* *f* *mp* *p* *mf* *ppp* 8^{va}

VI.

VII.

A.

Vc. *(exaltato)* *f* *mf* *pp* *molto calmato* *(perdendo-se)*

C. B.

4/4 A tempo primo $\text{♩} = 42$

Fl. *sf sf sf sf sf ppp*

Htb. *sf sf sf sf sf ppp*

Cl. 1 *sf sf sf sf sf ppp*

Cl. 2 *sf sf sf sf sf ppp*

Bsn. *ff ppp*

Cr. *con sord. sfp sfp sfp sfp sfp ppp*

Trp. *frull + air con sord. ppp < f sfp sfp sfp sfp ppp*

Trb. *frull + air ppp < f sfp sfp ppp*

Gr. C. **GLOCKENSPIEL** *f 3 3 3 3 3 To Cro.*

P. *ff 8vb*

4/4 A tempo primo $\text{♩} = 42$

VI. *over the bridge 3/4 pp < f p sub. pizz. f ppp ord.*

VII. *over the bridge pp < f p sub. pizz. f ppp ord.*

A. *over the bridge pp < f p sub. pizz. f ppp ord.*

Vc. *ppp ord.*

C. B. *over the bridge pp < f p sub. ppp ppp ord.*

24 *4/4* *gradually becoming more metallic.....* *add random vocal note* *3* *noisy!!* *4/4*

Fl. *p* *ff*

Htb.

Cl. 1 *poco a poco voice and tone* *n* *f* *To B. Cl.*

Cl. 2

Bsn.

Cr.

Trp. *senza sord.*

Trb. *voice and tone* *p*

Glock. *CROTALES* *p* *ff* *l.v.*

INSIDE *With coin or guitar pick inside the piano* *fff* *l.v.* *ff* *KEYS ad libitum* *mf* *perdendo-se*

4/4 *poco a poco sul pont.* *3/4* *Full pressure Almost scratch noise* *f* *4/4*

VI. *poco a poco sul pont.* *f*

VII. *poco a poco sul pont.* *f*

A. *poco a poco sul pont.* *f*

Vc. *poco a poco sul pont.* *f*

C. B. *poco a poco sul pont.* *f*

4/4 Agitated, tense

$\text{♩} = 108$

Fl. *fp* *ppp* *fp* *ppp*

Htb. *fp* *fp* *ppp*

Cl. 1 *fp* *ppp*

B. Cl. Bass Clarinet in B \flat *fp* *ppp* *fp* *ppp*

Bsn. *fp* *ppp*

Cr. *fp* *ppp* *fp* *ppp*
senza sord.

Trp.

Trb.

Crot. *p* \leftarrow *mp* *p* \leftarrow *mp*
l.v. To Gr. C. l.v.

P. *f secco* *f secco*

VI. **4/4 Agitated, tense**

VII. $\text{♩} = 108$

A.

Vc.

C. B.

31

Fl. *fp* *ppp*

Htb. *fp* *ppp*

Cl. 1 *fp* *ppp*

B. Cl. *fp* *ad libitum* *f poco*

Bsn. *fp* *ppp*

Cr. *fp* *ppp*

Trp. *fp* *ppp* senza sord.

Trb. *fp* *ppp*

Crot.

P. *f secco*

VI.

VII.

A.

Vc.

C. B.

4/4

33 $\frac{4}{4}$

Fl. *fp* *ppp*

Htb. *fp* *ppp*

Cl. 1 *fp* *ppp*

B. Cl. *fp* *ppp* *fp* *ppp*

Bsn. *fp* *ppp* *p*

Cr. *fp* *ppp* *p* (open) 5

Trp. *fp* *ppp*

Trb. *fp* *ppp*

Crot.

P. *v* 6 6 6 6 6 6

VI. *fp* *ppp*

VII. *fp* *ppp*

A. *fp* *ppp*

Vc. *fp* *ppp*

C. B. *fp* *ppp*

35

Fl.

Htb.

Cl. 1

B. Cl.

Bsn.

Cr.

Trp.

Trb.

Gr. C.

GROSSE CAISSE

P.

VI.

VII.

A.

Vc.

C. B.

ff *sf* *fp* *ff* *sub sf* *f secco* *l.v.*

gradually becoming more metallic.....

add random vocal note

noisy!!

37

Fl. *p* *ff*

Htb. *ppp*

Cl. 1 *n* *f*

B. Cl. *ppp*

Bsn.

Cr. *ppp*

Trp. *ppp*

Trb. *ppp*

Gr. C. *mf*

P.

VI. *ppp*

VII. *ppp*

A. *ppp*

Vc.

C. B.

poco a poco voice and tone

3

7

mf

3

39 (♩=♩)

Fl.

Htb. *ppp*

Cl. 1

B. Cl. *ppp*

Bsn.

Cr. *ppp*

Trp. *ppp*

Trb. *ppp*

Gr. C. *ff*
To Cymb.
l.v.

P.

VI. *ppp*

V II. *ppp*

A. *ppp*

Vc.

C. B. *ad libitum*
poco f

40

Fl. *poco f* *perdendo-se*

Htb.

Cl. 1

B. Cl. *ffpp*

Bsn.

Cr. *sfz*

Trp. *sfz*

Trb. *sfz*

Gr. C.

INSIDE

With coin or guitar pick inside the piano

P. *f* *fff*

Red.

V. I. *sfz*

V. II. *sfz*

A. *sfz*

Vc.

C. B.

4/4

4/4 Hidden, Deep

♩ = 42

41

Fl. *air* *ppp*

Htb. *air* *ppp*

Cl. 1 *air* *ppp*

B. Cl. *air* *ppp*

Bsn. *air* *ppp*

Cr. *air* *ppp* INVERT MOUTHPIECE *air* *ppp*

Trp. *air* *ppp* INVERT MOUTHPIECE

Trb. *air* *ppp* INVERT MOUTHPIECE *air* *ppp*

Cymb. SUSP. CYMB *mp* l.v.

P. KEYS *p*

4/4 Hidden, Deep

♩ = 42

VI. *on the body* *ppp* *p* poco a poco sul pont.

VII. *on the body* *ppp* *p* poco a poco sul pont.

A. *on the body* *ppp* *p* poco a poco sul pont.

Vc. *on the body* *ppp* *p* poco a poco sul pont.

C. B. *on the body* *ppp* *p* poco a poco sul pont.

Fl. *poco a poco frull*
sf

Htb. *voice and tone*
sf

Cl. 1 *voice and tone*
poco a poco frull
sf

B. Cl.

Bsn. *poco a poco frull*
sf

Cr. *air*
ppp < fff
p dolce
 ord.

Trp. *air*
ppp < fff
p dolce
 ord.

Trb. *air*
ppp < fff
p dolce
 ord.

Cymb. *mp*
 KEYS
mp

P. *INSIDE*
low strings (as low as possible while keeping pedal pressed)
mp

VI. *poco a poco full pressure*
almost scratch noise
ppp
sf

V II. *poco a poco full pressure*
almost scratch noise
ppp
sf

A. *poco a poco full pressure*
almost scratch noise
ppp
sf

Vc. *poco a poco full pressure*
almost scratch noise
ppp
sf

C. B. *poco a poco full pressure*
almost scratch noise
ppp
sf

Very colourful, $\text{♩} = 42$

ressonant

49

Fl. *noisy gliss.* *ff*

Htb. *air* *ff*

Cl. 1 *voice and tone* *ff*

B. Cl. *air* *ff*

Bsn. *ff* *ppp*

Cr.

Trp.

Trb.

Cymb. *pp*

P. *INSIDE* *With coin or guitar pick inside the piano* *f < fff*

Very colourful, $\text{♩} = 42$

ressonant

VI.

VII.

A.

Vc. *molto sul pont.* *pp* *explore overtones* *f sempre*

C. B. *molto sul pont.* *pp* *explore overtones* *ord.* *f* *Detune 4th string while playing*

move gradually into trill

55

Fl. *n* *f* *p* *f* *p* *f* *p* *f*

Htb.

Cl. 1

B. Cl. *n* *f*

Bsn. *n* voice and tone

Cr.

Trp. *ppp* *p sempre*

Trb. *n* *f* *ppp* *p* *ppp* *p*

Cymb. l.v. To Papier de verre **ff** PAPIER DE VERRE very slowly rub in circular motion faster and faster... *n* *f sempre*

P. **INSIDE** Fast tremolo with both hands in lowest strings *n* *mf sempre*

V. I. *n* *mf* *mp* over the bridge Full pressure

V. II. *n* *mf* *mp* over the bridge Full pressure

A. *n* *p* *ppp* trill between lighter and even lighter pressure, slowly accelerating sul pont. ord.

Vc. *n* *f* *p* *f* molto sul pont. poco a poco molto sul pont.

C. B. *mp* *mf sempre* non tremolo bow as necessary

slowing down trill

61 (∞)

Fl. *ppp* *n*

Htb. *voice and tone*
mp *n*

Cl. 1 *mp* *n*

B. Cl. *slowing down trill*
(#∞) *ppp* *n*

Bsn. *mf* *p* *n*

Cr. *p* *ppp* *n*
possible

Trp. *z* *ppp* *n*
possible

Trb. *z* *pp* *ppp* *n*
possible

P. de verre To Cymb.

P. l.v.

VI. *n*

V II. *n*

A. *slowing down trill*
(∞) *n*

Vc. (∞) *n*

C. B. *Keep detuning 4th string until it is too low to bow*

a piacere c.a. 30"

64

1 2 3 4

Fl. *ppp*

Htb.

Cl. 1 *ad libitum* *pp*

B. Cl. *ppp*

Bsn.

Cr.

Trp.

Trb.

Cymb. **SUSP. CYMB.** *molto calmato* *p* *l.v.*

P. **KEYS** *molto calmato* *p* *l.v.*

Red.

a piacere

VI.

V II.

A.

Vc.

C. B.

n

Jacicoê

Gabriel Penido (2014)

Instrumentation

Percussion I

3 SPLASH CYMBALS FLANDRES

+ SLEIGH BELLS

Percussion II

2 WOOD BLOCKS 5 TEMPLE BLOCKS CLAVES WHISTLE

+ SLEIGH BELLS

Percussion III

EMBOLO FLUTE SNARE DRUM AGOGÓ (3) SMALL SPLASH CYMBAL WHISTLE

+ SLEIGH BELLS

Percussion IV

2 BONGOS 4 TOMTOM WHISTLE

+ CHIMES

Percussion V

TAM-TAM GONG SNARE DRUM WHISTLE

+ SLEIGH BELLS

Percussion VI


2 BASS DRUM 3 LARGE DRUMS WHISTLE

+ SLEIGH BELLS

General Notation

Symbols

 Ordinary Fermata

 Long Fermata

l.v. Let Vibrate

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



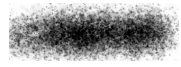
Ornaments

All the *acciaccaturas* and *appoggiaturas* must be played before the tempo.

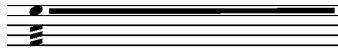
Mallets

All mallets are indicated (written) in the score.

Special notations



Improvisatory section. Play as indicated in the score, always *ad. lib.*



Indicates that the note must last until the end of the sub-sequential line.



Play the rhythmic section in a loop, repeating as many times as necessary, following the indications written in the score. The event must last until the end of the sub-sequential dashed line. If indicated, the player should start another rhythmic section. It will be notated in the score.

A piacere → The conductor will signal the beginning of a non-conducted section. In such cases, the conductor gives one sign to the players, at the beginning of the section, which is then performed *ad libitum* until the conductor's next sign, respecting the numbers on top of the score. These sections are notated with duration in seconds instead of the usual time signature. The conductor should try to respect the time display located above, keeping a margin of about 10% more or less than the one determined by the composer. The figures with metric values in the partially undetermined sections have suggestive character. The distance between the notes is how close they should be played within that time.

Jacicoê

Gabriel Penido (2014)

Poco vivo **A** **a piacere** $\sim 30''$

1 **2** **3** **4** **5**

Percussion I
 4/4 **3 SPLASH CYMBALS**
w/ soft mallets
pp *l.v.* *ff* *pp* *mf* *l.v.* *l.v.*

Percussion II
5 T. BLOCKS + 2 WOOD BLOCKS
WHISTLE
ff *f* *f* *f*
EMBOLO FLUTE
gliss *gliss*

Percussion III
4 TOM-TOMS + 2 BONGOS
w/ soft mallets
f *f*
WHISTLE
4 TOM-TOMS + 2 BONGOS
f

Percussion IV
TAM-TAM
w/ metal mallets
ff *p* *f* *f* *fp* *fp* *fp* *sf*
WHISTLE
TAM-TAM
w/ metal mallets

Percussion V
scrape from center to the edge
2 BASS DRUMS
w/ vibraphone mallets
ff *f* *f* *f* *f*

Percussion VI
3 LARGE DRUMS
f *sf* *pp* *sf* *ff* *pp* *mf* *pp*

7:4 *5:4* *3:2* *3* *3:2*

*The figures with metric values in the partially indeterminated sections have suggestive character

Poco vivo

a piacere
~20"

3^B
4

2
4

1

2

3

4

5

The score is divided into two main sections. The first section, marked 'Poco vivo', contains two measures with time signatures 3^B/4 and 2/4. The second section, marked 'a piacere ~20"', contains five measures numbered 1 through 5. The percussion parts are as follows:

- Perc. I:** Starts with *pp sub.* in the first measure, then *ff*. In the 3^B/4 measure, it plays *pp*. In the 2/4 measure, it plays *sf*. In measure 1, it plays *pp*. In measure 2, it plays *pp*. In measure 3, it plays *pp*. In measure 4, it plays *pp*. In measure 5, it plays *pp*.
- Perc. II:** Starts with *f* in the first measure, then *sfp* and *ff*. In the 3^B/4 measure, it is silent. In the 2/4 measure, it is silent. In measure 1, it is silent. In measure 2, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 3, it is silent. In measure 4, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 5, it is silent.
- Perc. III:** Starts with *mp* in the first measure, then *mp* and *ff*. In the 3^B/4 measure, it plays *mp*. In the 2/4 measure, it plays *mp*. In measure 1, it is silent. In measure 2, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 3, it is silent. In measure 4, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 5, it is silent.
- Perc. IV:** Starts with *sfp* in the first measure, then *sfp* and *ff*. In the 3^B/4 measure, it plays *sfp*. In the 2/4 measure, it plays *pp*. In measure 1, it plays *ff*. In measure 2, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 3, it plays *pp*. In measure 4, it plays *mf*. In measure 5, it plays *pp* with 'WHISTLE nervous' and '+ SLEIGH BELLS'.
- Perc. V:** Starts with *sf* in the first measure, then *sf sf sf sf*. In the 3^B/4 measure, it is silent. In the 2/4 measure, it is silent. In measure 1, it is silent. In measure 2, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 3, it is silent. In measure 4, it plays *ff* with 'WHISTLE nervous' and '+ SLEIGH BELLS'. In measure 5, it is silent.
- Perc. VI:** Starts with *pp sub.* in the first measure, then *ff*. In the 3^B/4 measure, it is silent. In the 2/4 measure, it plays *pp*. In measure 1, it plays *sf*. In measure 2, it is silent. In measure 3, it is silent. In measure 4, it plays *f*. In measure 5, it plays *p*.

~45"

1 **2** *calmato, forte* **3** **4** **4/4**

Perc. I *f* *l.v.* *l.v.* *f* *l.v.* *l.v. l.v.* *ff*

Perc. II

Perc. III

Perc. IV *pp* *mf* *sub f* *pp* *ff* *pp* *f* *pp* *ff*
w/ metal mallets
 TAM-TAM *scraping*

Perc. V *f* *f*

Perc. VI *f* *3:2* *5:4* *fffpp* *f* *f* *5:4* *3:2* *pp sub.* *ff*

poco vivo

4/4 **FLANDRES** **3/4** **rit.** **1** **a piacere** **2** *w/ soft mallets l.v.* **3**

~ 60"

Perc. I
f *p* *ff* *p < sf mp* *sf*

Perc. II
nervous *ff* *p sempre* *5 T. BLOCKS + 2 WOOD BLOCKS w/ claves* *5:4* *strike claves*

Perc. III
ff *+ SLEIGH BELLS* *WHISTLE nervous* *CHIMES*

Perc. IV
ff *+ CHIMES*

Perc. V
GONG *w/ t. tam mallets* *ff* *ffpp* *ff* *sol* *ff* *mf* *sf* *p* *sff*

Perc. VI
ffpp *ff* *sol* *ff* *7:4* *p < sff*

Detailed description: This is a musical score for a percussion ensemble, consisting of six parts (Perc. I to Perc. VI). The score is divided into three measures by vertical dashed lines, labeled 1, 2, and 3. Measure 1 is marked 'poco vivo' and 'rit.', with a tempo of approximately 60 seconds. The time signature changes from 4/4 to 3/4. Percussion I plays 'FLANDRES' with dynamics *f*, *p*, and *ff*. Percussion II plays '5 T. BLOCKS + 2 WOOD BLOCKS w/ claves' with dynamics *ff* and *p sempre*, and includes a '5:4' time signature. Percussion III plays '+ SLEIGH BELLS' and 'WHISTLE nervous'. Percussion IV plays '+ CHIMES'. Percussion V plays 'GONG' and 'w/ t. tam mallets' with dynamics *ff*, *ffpp*, and *ff*, and includes a 'sol' marking. Percussion VI plays with dynamics *ffpp* and *ff*, and includes a 'sol' marking and a '7:4' time signature. Measure 2 is marked 'a piacere' and 'w/ soft mallets l.v.'. Percussion I has dynamics *p < sf mp* and *sf*. Measure 3 is marked '3' and includes 'sol' markings for Perc. V and Perc. VI, with dynamics *ff*, *mf*, *sf*, *p*, and *sff*.

~ 35"

1 2 3 4

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

SNARE DRUM
*unaccented notes = ghost notes
center → edge

4 TOM-TOMS + 2 BONGOS

sf *ff* *pp* *ff* *pp* *ffpp* *ff*

mf sempre *5:4* *ff sempre* *5:4*

mp < *mf* *mp* *poco* *5:4* *ff*

vivo, con fuoco
calmando poco a poco

p *mp* *ff* *p* < *mp* *ff* *p* *ff*

~ 35"

1 **D** **2** **3** **4** **3**
4

Perc. I *ff*
agitated, chaotic play on all instruments available

Perc. II *ff*
agitated, chaotic play on all instruments available

Perc. III *f*
AGOGÒ (3)
sonorous and violent w/ metal mallets
(+splash)

Perc. IV *ff*
agitated, chaotic play on all instruments available

Perc. V *ff*
agitated, chaotic play on all instruments available

Perc. VI *ff*
agitated, chaotic play on all instruments available

E

3
4

♩ = 72
nervous, con fuoco
timorous, frightened

4
4

3
4

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

l.v.

pp *f*

SNARE DRUM
w/ s. drum mallets
simile and regular

4 TOM-TOMS + 2 BONGOS
w/ hard mallets
pp *p sf sf sf sf*

simile and regular

SNARE DRUM
p sf sf sf sf sf

simile and regular

SNARE DRUM
p sf sf sf sf sf

violent
ff sempre *pp*

The score is divided into two systems of measures. The first system consists of two measures with time signatures $\frac{3}{4}$ and $\frac{5}{4}$ *l.v.*. The second system consists of three measures with time signatures $\frac{4}{4}$, $\frac{2}{4}$ *l.v.*, and $\frac{5}{4}$.

Perc. I: $\frac{3}{4}$ and $\frac{5}{4}$ measures: *pp* to *f*. $\frac{4}{4}$ measure: *pp* to *f*. $\frac{2}{4}$ and $\frac{5}{4}$ measures: rest.

Perc. II: $\frac{3}{4}$ measure: rest. $\frac{5}{4}$ measure: *p*, then *sf sf sf sf sf sf*. $\frac{4}{4}$ measure: *p*, then *sim*. $\frac{2}{4}$ and $\frac{5}{4}$ measures: *sf sf*.

Perc. III: $\frac{3}{4}$ measure: *sim.*, *p*. $\frac{5}{4}$ measure: rest. $\frac{4}{4}$ measure: *AGOGÓ (3)* w/ metal mallets, *mf*. $\frac{2}{4}$ and $\frac{5}{4}$ measures: rest.

Perc. IV: $\frac{3}{4}$ measure: *sim.*, *p*. $\frac{5}{4}$ measure: *sf sf sf sf sf sf sf*. $\frac{4}{4}$ measure: *sim*, *p*. $\frac{2}{4}$ and $\frac{5}{4}$ measures: *sf sf*.

Perc. V: $\frac{3}{4}$ measure: *sim.*, *p*. $\frac{5}{4}$ measure: *sf sf sf sf sf sf sf*. $\frac{4}{4}$ measure: *sim*, *p*. $\frac{2}{4}$ and $\frac{5}{4}$ measures: *sf sf*.

Perc. VI: $\frac{3}{4}$ measure: *ff*, $\frac{5}{4}$ measure: *ffpp*, $\frac{4}{4}$ measure: *ff*, $\frac{2}{4}$ measure: *ff*, $\frac{5}{4}$ measure: *sf*.

5/4 3/4 l.v. 1/4 4/4

Perc. I
pp ————— *f* *p* < *f* *ff* *ff*

Perc. II
mp < *f* *fp* < *f* *fp* ————— *ff* *ff* *ff* *ff*

Perc. III
mf *ff* *ff* *ff*

Perc. IV
p < *f* > *p* < *f* *ff* *ff* *ff* *ff*

Perc. V
fp *sim.* *sim.* *sf*

Perc. VI
ff *ff* *ff* *ff* *ff* *pp*

Detailed description: This is a percussion score for six parts (Perc. I to Perc. VI) across five measures. The time signatures are 5/4, 3/4, 1/4, and 4/4. Percussion I starts with a *pp* dynamic and increases to *f* by the end of the first measure. Percussion II has a complex rhythmic pattern with dynamics ranging from *mp* to *ff*. Percussion III starts at *mf* and reaches *ff*. Percussion IV starts at *p* and reaches *ff*. Percussion V starts at *fp* and has *sim.* markings. Percussion VI starts at *ff* and ends at *pp*. The score includes various rhythmic notations such as triplets, sixteenth notes, and rests.

F a piacere

~15"

4
4 ♩=72
nervous, con fuoco
timorous, frightened

1 **2**

Perc. I: *mf*

Perc. II: *improvisatory disordered*, WHISTLE, 5 T. BLOCKS + 2 WOOD BLOCKS, *f* *ff*, *p sub*, *sf*

Perc. III: EMBOLO FLUTE *gliss*, *mf*, *f* *ff*, *improvisatory disordered*, WHISTLE, 4 TOM-TOMS + 2 BONGOS, *p sub*, *sf*

Perc. IV: *f* *ff*, *improvisatory disordered*, WHISTLE, SNARE DRUM w/ s. drum mallets, *p sub*, *sf*

Perc. V: *f* *ff*, SNARE DRUM w/ s. drum mallets, *p sub*, *sf*

Perc. VI: *ff* sempre 3:2, 3:2, 5:4

Perc. I: *sf*, *mf*, *sf*, *sf*, *mf*, *sf*

Perc. II: *sf*, *sf*, *sf*, *sf*, *sf*

Perc. III: *sf*, *sf*, *sf*, *sf*, *sf*

Perc. IV: *sf*, *sf*, *sf*, *sf*

Perc. V: *sf*, *sf*, *sf*, *sf*, *sf*

Perc. VI: $\frac{5}{4}$, 3, $\frac{5}{4}$, $\frac{7}{4}$, $\frac{3}{2}$, $\frac{3}{2}$

Detailed description: This page contains six staves of musical notation for percussion instruments. Percussion I (Perc. I) is the only staff with a melodic line, featuring notes with dynamic markings *sf* (fortissimo) and *mf* (mezzo-forte). Percussions II through V (Perc. II-V) play continuous, dense rhythmic patterns, likely on a snare drum, with a consistent *sf* dynamic. Percussion VI (Perc. VI) has a melodic line with specific rhythmic groupings: a 5/4 measure, a triplet of eighth notes, another 5/4 measure, a 7/4 measure, and two 3/2 measures. The page is divided into three measures by vertical bar lines.

G

Perc. I
sf *mf* *ff*
molto marcato, fortissimo and firm

Perc. II
sf *ff*
molto marcato, fortissimo and firm
 AGOGÔ (3) + SPLASH
w/ metal mallets

Perc. III
sf *ff*
molto marcato, fortissimo and firm

Perc. IV
sf *ff*
molto marcato, fortissimo and firm

Perc. V
sf *ff*
molto marcato, fortissimo and firm

Perc. VI
ff *sempre*
 *unaccented notes = ghost notes

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

5:4

7:4

5:4

Detailed description: This musical score is for a percussion ensemble consisting of six parts, labeled Perc. I through Perc. VI. Perc. I is a mallet part with a single line of music containing five measures of rests. Perc. II, III, IV, and V are played on a snare drum (indicated by the 'H' time signature) and feature complex rhythmic patterns involving eighth and sixteenth notes, often grouped in triplets. Perc. VI is played on a tom-tom (indicated by the 'H' time signature) and features a more intricate pattern with sixteenth-note runs and triplets. The score is divided into five measures. Perc. II, III, IV, and V have a consistent rhythmic motif throughout. Perc. VI has a more varied pattern, including a section with a 5:4 time signature in the third measure and a 7:4 time signature in the fourth measure. The notation includes various rhythmic values, rests, and articulation marks like accents and slurs.

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

pp
quasi niente

f

fff

pp

fff

l.v.

Detailed description: This page of a musical score contains six staves for percussion instruments, labeled Perc. I through Perc. VI. Perc. I is a mallet part with a dynamic range from *pp* (quasi niente) to *f*. Perc. II, III, IV, and V play complex rhythmic patterns using eighth and sixteenth notes, often in groups of three, with dynamics ranging from *pp* to *fff*. Perc. VI features a more intricate pattern with triplets and a 5:4 ratio, also ranging from *pp* to *fff*. A fermata is placed over the Perc. I staff in the final measure, with the instruction *l.v.* (leggiero) written above it.

a piacere
~ 8"

H

5
4 **Distant**
♩=40 ♩=80 ca
w/ soft mallets

3
4

4
4

3
4

*agitated, chaotic
play on all instruments
available*

*agitated, chaotic
play on all instruments
available*

*agitated, chaotic
play on all instruments
available*

*agitated, chaotic
play on all instruments,
available*

*agitated, chaotic
play on all instruments
available*

ff
ppp

ppp *poco più* **ppp**

SNARE DRUM
w/ brushes (circular motion)

ppp *poco* **ppp**

ppp *poco più* **ppp**

TAM-TAM
w/ soft mallets

ppp

l.v.

pp *poco più* **ppp** *l.v.*

4/4 **3/4** **4/4**

Perc. I *pp* *pp* *mp* *mp* *ppp*

Perc. II

Perc. III *p* *poco più* *p* *mp* *poco* *mp* *ppp*

Perc. IV *p* *p* *f* *f*

GONG
w/ soft mallets

Perc. V *pp* *pp* *ppp*

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

TAM-TAM
w/ soft mallets

Detailed description: This is a page of a musical score for a percussion ensemble, numbered 16. It features six staves, Perc. I through Perc. VI. Perc. I and Perc. III have treble clefs and a key signature of one sharp (F#). Perc. II, IV, V, and VI have alto clefs. Perc. I and Perc. III are marked with dynamic levels *pp*, *mp*, and *ppp*. Perc. III includes the instruction *poco più*. Perc. IV includes dynamic markings *p* and *f*. Perc. V and Perc. VI are marked with *pp* and *ppp*. Perc. V and Perc. VI are marked with **GONG** and **TAM-TAM** respectively, with the instruction *w/ soft mallets*. The score is divided into three measures by vertical bar lines. Above the staves, time signatures are indicated: **4/4** above Perc. I, **3/4** above Perc. I and Perc. III, and **4/4** above Perc. I and Perc. III. The music consists of various rhythmic patterns, including eighth notes, quarter notes, and half notes, often with slurs and dynamic hairpins. Perc. II and Perc. IV have rests in the first and third measures.

a piacere
~ 40"

I

4/4 Vivo, marcato
♩ = 90

1 w/ hand
l.v. sempre

2

Perc. I *ff* *p*

Perc. II *mp* *f*

Perc. III *ff* *p* sempre
w/ brushes

Perc. IV *mf* *fp* *f* *sfz* *mf* *f*

Perc. V *(f)* do not overplay the other instruments
w/ bow *p* *mf* *only resonance*

Perc. VI *(f)* do not overplay the other instruments *f* *sf*

~20"

3

accel..

Perc. I

WHISTLE

improvisatory
disordered

Perc. II

p sempre

Perc. III

solo

accel..

Perc. IV

mp

f

WHISTLE

improvisatory
disordered

GONG

w/ metal mallets

Perc. V

p sempre

sf

sf

Perc. VI

sf

The score consists of six staves for Percussion I through VI. Percussion I has a whole rest. Percussion II has a whole note marked 'WHISTLE improvisatory disordered' and 'p sempre'. Percussion III has a whole rest. Percussion IV has a 'solo' section with a melodic line of eighth notes, marked 'mp' and 'accel.', which transitions to a 'GONG w/ metal mallets' section marked 'f'. Percussion V has a whole note marked 'p sempre' and two 'sf' accents. Percussion VI has a whole note marked 'sf'. A bracket at the top indicates a duration of approximately 20 seconds. A box with the number '3' is at the top left. A dashed line with 'accel..' spans Perc. II and Perc. IV. An arrow points from the 'WHISTLE' section of Perc. IV to the 'GONG' section of Perc. V.

J **Vivo, più mosso**
♩=120

FLANDRES
with regularity
do not accentuate

Perc. I

mp sempre *simile*

Perc. II

Perc. III

Perc. IV

Perc. V

TAM-TAM
w/ metal mallets *l.v.*

mf *scrape SLOWLY*
from center
to the edge *molto*

Perc. VI

ff *sempre* *ff* *sempre*

Perc. I

Perc. II

Perc. III

Perc. IV

Perc. V

Perc. VI

w/ hard mallets

mp

w/ hard mallets

mp *cresc.* *sf*

pp *mp*

repeat fading out

f p f p sempre

a piacere
~35"

VERY SHORT
NO MORE THAN 4"

The score is divided into three sections by vertical dashed lines labeled 1, 2, and 3.

- Section 1:** Percussion I-VI play a sustained line. Perc. I-VI dynamics are *ppp*. Perc. V dynamics are *p*, *pp*, *p*.
- Section 2:** All instruments play a dense, chaotic texture. Dynamics are *ff sub.*. Instruction: "agitated, chaotic play on all instruments available".
- Section 3:** Percussion I-VI play a sustained line. Perc. I-VI dynamics are *fff*. Perc. III dynamics are *f* and *p*.

E se tornou estrela...

For Nouvel Ensemble Moderne

Gabriel Penido (2014)

Instrumentation

Flute (Piccolo)
Oboe
Clarinet in Bb
Bass Clarinet in Bb (Clarinet in Bb)
Basson
Horn in F
Trumpet in C
Trombone
Percussion
Piano
Violin 1
Violin 2
Viola
Violoncello
Double Bass

General Notation

Symbols

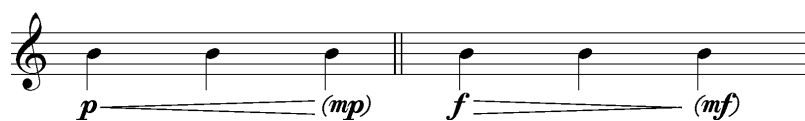
 Ordinary Fermata

 Long Fermata

l.v. Let Vibrate

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



 *Crescendo and Diminuendo (d)al niente possibile*

Ornaments

All the *acciaccaturas* and *appoggiaturas* must be played before the tempo.

Positions


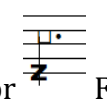
sul pont. – play near the bridge.


molto sul pont. – play extremely near the bridge. Let overtones dominate most of the sound.


ord. – play in ordinary position.

—————> – gradual transition from one way of playing to another way of playing.

Sound production techniques

 or  Frullato (woodwinds and brass), trêmolo (strings), rolls (percussion) – without rhythmic definition.

 Natural harmonics.

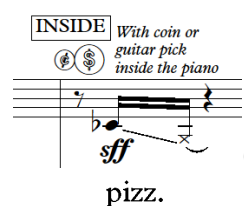
 Artificial harmonics. The position is indicated, not the sounding pitch. The musician should try to play the harmonics as clearly as possible.

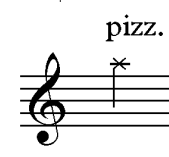
Specific notation for each section

Piano

INSIDE – play inside the piano.

KEYS – play on the keys.

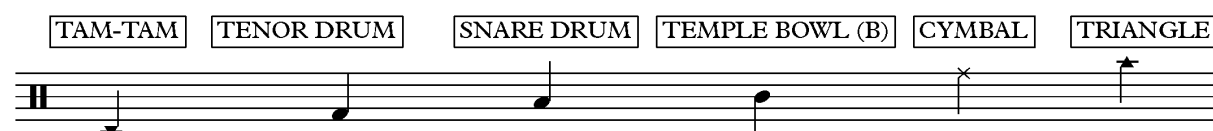
 Quickly scrape a coin or a guitar pick across the strings.

 Play the indicated not with the fingernail inside the piano. Very short sound.

Percussion

Instruments:

- 1 Timpani (32")
- Snare Drum
- Tenor Drum
- Temple Bowl
- Cymbal susp.
- Tam-Tam
- Triangle



+ Triangle → Mute

E se tornou estrela...

Gabriel Penido (2014)

Grave and serious

$\text{♩} = 92$

$\text{♩} = 60$
rall.

3
4

This musical score is for the piece "E se tornou estrela..." by Gabriel Penido (2014). It is written for a full orchestra and is in 2/4 time. The score is divided into two systems, each starting with a tempo marking of "Grave and serious" and a metronome marking of $\text{♩} = 92$. The first system includes staves for Piccolo, Oboe, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Horn in F, Trumpet in C, Trombone, Timpani, Percussion, and Piano. The second system includes staves for Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features various dynamics such as *ff* (fortissimo), *pp* (pianissimo), and *ppp* (pianississimo), along with performance instructions like "sub (silence)", "pizz." (pizzicato), and "arco" (arco). The piece concludes with a 3/4 time signature.

3A
4

♩=52

2
4

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Pno.

3A
4

♩=52

2
4

Vln. I

Vln. II

Vla.

Vc.

Db.

INSIDE
pizz.

Ped. *p sempre*

8vb

*

p

pp

<mf

pizz.

arco

mp

p

pp

pizz.

p

mp

p

mp

p

mp

p

mp

pizz.

III IV

16

Picc.

Ob.

Cl.

B. Cl.

Bsn.

3/4

2/4

3

pp

mf *pp*

Hn.

C Tpt.

Tbn.

Timp.

Perc.

mp

ppp

Pno.

p sempre
Led.

⑧.....*

Vln. I

Vln. II

Vla.

Vc.

Db.

3/4

2/4

arco

pp

pp

IV IV III

p sempre

3/4

2/4

Picc. *pp*

Ob. *p* *mp*

Cl. *mp* *p* *ppp*

B. Cl. *ppp*

Bsn. *ppp*

Hn.

C Tpt.

Tbn.

Timp. *ppp* *ppp*

Perc. *ppp* *ppp* l.v.

Pno. *mp* *mp*

8. Ped. *

3/4

2/4

Vln. I *pp* *mp* *mp*

Vln. II *mp* *mp* *mp*

Vla. *mp* *mp* *mp*

Vc. *mp* *mp*

Db. III *p < mp* *mf* *mf* *p*

batt. col legno III *pizz.* *arco*

gliss. *gliss.*

26 *rall.* $\text{♩} = 44$ **3/4** **B** $\text{♩} = 52$ To Fl. **2/4**

Picc. *ppp* *p* *sub (silence)*

Ob. *pp* *sub (silence)*

Cl. *p* *ppp* *ppp* *p* *sub (silence)*

B. Cl. *p* *ppp* *ppp* *p* *sub (silence)*

Bsn. *p* *ppp* *ppp*

Hn.

C Tpt.

Tbn. *p* *ppp* *p*

Timp. *p* *ppp* *pp*

Perc. *pp* *pp* *pp*

Pno. *f* *INSIDE pizz.* *loco* *p* *8th*

Vln. I *pp* *pp* *p* *sub (silence)*

Vln. II *pp* *pp* *p* *sub (silence)*

Vla. *pizz.* *p* *ppp* *arco* *pp* *p* *sub (silence)*

Vc. *pizz.* *p* *ppp* *arco* *ppp* *p* *sub (silence)*

Db. *pizz.* *p* *ppp* *arco* *ppp* *p*

6 Flute 35

2/4 1/4 2/4 3/4 2/4

Fl. *p* *p < mp*

Ob. *p* *p*

Cl. *p* *p*

B. Cl. *p* *pp*

Bsn. *p* *p* *pp* *pp*

Hn. senza sord *pp* *mp*

C Tpt. *p* *p* *pp*

Tbn. con sord (wah-wah) senza sord *pp* *mp*

Timp. *ppp* *p* *ppp*

Perc. *p sempre* *f*

Pno. *mp* *p* cluster (cromatic - B-F)

Vln. I 2/4 1/4 2/4 3/4 2/4 *p* *p* *mp* *p* *f*

Vln. II *p* *mp* *p* *mp* *mf* *f* pizz.

Vla. *p* *mp* *p* *mp* *mf* *f* pizz.

Vc. *p* *ppp* *p* *ppp* arco

Db. *p* *ppp* *pp*

cluster (cromatic - B-F) *mp* *p* *ppp*

8 Ped. *

43 **2/4** ♩=76

Fl. *fff* *pp* *ff*

Ob. *fff* *mf* *ff*

Cl. *fff* *mf* *ff*

B. Cl. *fff* *pp* *ff*

Bsn. *fff* *ff*

Hn. *fff* *pp* *ppp* *pp* *fff*

C Tpt. *fff* *f* *pp* *fff*

Tbn. *fff* *pp* *ppp* *pp* *fff*

Timp. *fff*

Perc. *fff*

Pno. *fff* *fff* *p* *f*

8^{va} *fff* *8^{va}* *fff*

Leod. * *Leod.* * *Leod.*

2/4

Vln. I *p* *mp* *ff* *sul tasto* *molto sul pont.*

Vln. II *f* *arco* *p* *ff* *sul tasto* *molto sul pont.*

Vla. *f* *arco* *p* *ff* *sul tasto* *molto sul pont.*

Vc. *fff* *pp* *ppp* *ff* *sul tasto* *molto sul pont.*

Db. *fff* *pp* *ppp* *ff* *sul tasto* *molto sul pont.*

Distant

6/8 C =72

poco rall.

50

Fl. *ppp* *poco* *pp* *p* *mf*

Ob. *ppp* *poco* *pp* *p* *mf*

Cl. *ppp* *poco* *pp* *p* *mf*

B. Cl. *ppp* *poco* *pp* *p* *mf*

Bsn. *ppp* *poco* *pp* *p* *mf*

Hn. *ppp* *poco* *pp* *p* *mf*

C Tpt. *sfz pp* *mf* *ff p sub.* *p sfz p mf* *p f p*

Tbn. *mf*

Move timpani pedal only
DO NOT strike head until indicated

*pedal remains in the lowest position
until indicated to change*

Place Temple bowl on Timpani head

Timp.

Perc.

Pno. *p l.v.* *mf l.v.*

Distant

6/8 C

poco sul pont.

poco rall.

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

poco accel.

A tempo

rit. subito

molto rall.

♩=72

54

Fl. *p* *pp* *mf* *ff* *mf* *ff* *p* *pp*

Ob. *p* *pp* *p* *mf* *ff* *p* *pp*

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

B. Cl. *p* *pp* *p* *poco* *f* *p* *pp*

Bsn. *p* *pp* *p* *poco* *f* *p* *pp*

Hn. ord. *p* *pp* *p* *poco* *f* *p* *pp*

C Tpt. *mf* *ff* *p* *mf* *sff* *mp=ppp* *p* *pp*

Tbn. *p* *pp* *p* *poco* *f* *p* *pp* *p*

Timp.

Perc. *fff* *p* *pp*

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

poco accel.

A tempo

rit. subito

molto rall.

9

Vln. I ord. *p* *pp* *p*

Vln. II ord. *p* *pp* *p*

Vla. ord. *p* *pp*

Vc. ord. *p* *pp*

Db. ord. *p* *pp*

10

59

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

6 A tempo $\text{♩} = 72$

24 molto rall.

f *ff* *mf*

f *ff* *mf*

mf *ff* *p*

p *mf* *mf* *ff* *p*

f *ff* *mf*

p *mf*

p *mf* *f* *ff* *molto p* *ppp*

mf *f* *ff* *molto p* *ppp*

p *mp* *f* *molto-p*

p *f*

mf *f* *mf* *p*

p *mf* *f* *ff* *mf* *p*

p *mf* *f* *ff* *mf* *p*

p *mf* *f* *ff* *mf* *p*

p *mf* *f* *ff* *f* *p*

Remove Temple bowl from Timpani head

l.v. *l.v.*

6 A tempo $\text{♩} = 72$

24 molto rall.

f *ff* *mf* *p*

f *ff* *mf* *p*

p *mf* *f* *ff* *mf* *p*

p *mf* *f* *ff* *mf* *p*

p *mf* *f* *ff* *f* *p*

2^D Mournful

♩=76

3/4

62

Fl. *pp sempre*

Ob. *pp*

Cl. *p> pp sempre*

B. Cl. *pp sempre*

Bsn. *pp*

Hn. *fff p ff*

C Tpt. *fff p ff pp* *secco mf* *secco mf*

Tbn. *fff p ff pp*

Timp. *fff p* *strike head*

Perc. *secco mf*

Pno. *pp sempre*

2^D Mournful

♩=76

3/4

Vln. I *pp (pp)*

Vln. II *mf pp*

Vla. *mf* *pizz.* *arco ricochet* *mf* *mf* *simile* *ppp*

Vc. *fff* *pp* *ppp*

Db. *ppp* *fff sub.* *ppp*

68

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

rall.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc.

Pno.

ppp *pp* *fff* *fff* *fff* *ppp*

mf *fff* *pp < p*

secco

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

rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *fff* *fff* *fff non dim* *fff* *fff non dim*

pizz. q *arco* *IV* *arco*

E ♩=44

3/4 2/4

74

Fl.

Ob.

Cl. *f*

B. Cl. *pp* *f*

Bsn. *pp*

Hn. *pp*

C. Tpt. *pp*

Tbn. *pp* *pp sempre* *a l transposto*

Timp. *pp sempre*

Perc. *pp sempre* (mute) (ord)

Pno. *pp sempre* *Ped. sempre*

E ♩=44

3/4 2/4

Vln. I *pp*

Vln. II *pp* *pp*

Vla. *pp* *pp*

Vc. *p* *pp sempre* *III*

Db. *p* *pp* *pp < mf* *pp*

85

Fl. *pp* ³

Ob. *pp*

Cl. *pp* *mp* *pp* *pp* *pp*

B. Cl.

Bsn. *pp* (possible)

Hn.

C Tpt. *pp* *pp*

Tbn. *pp*

Timp.

Perc. *simile*

Pno. *p* *pp* *p*

Vln. I *pp* *(pp)-p*

Vln. II *pp* *p* *pp* *p*

Vla. *pp* *pizz.* *p*

Vc. *pizz.* *p*

Db. *pp* *arco* *pp* *pp*

92 **2/4** **F** accel.

Fl. *pp*

Ob.

Cl. *pp*

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

Bsn. *mf* *p* *pp* *mp* *p*

Hn. *pp*

C Tpt.

Tbn.

Timp.

Perc. *p*

Pno. *pp* *p* *p*

8^{va}

2/4 **F** accel.

Vln. I *pp* *p*

Vln. II *mf* *pp* *p*

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

Vc. *pp*

Db. *p*

96

Fl. *mp* *mp* *mf* *p*

Ob. *p* *mp non dim* *mf* *p*

Cl. *mp* *p* *mp*

B. Cl.

Bsn. *mp* *p*

Hn. *mp* *pp* *mp*

C Tpt. *mp* *p* *mp sub.*

Tbn. *mp* *p*

Timp. *p*

Perc. *p*

Pno. *mp* *p* *mp* *p* *

Vln. I *arco* *p*

Vln. II *arco* *mp* *p* *p*

Vla. *arco* *pp* *mp* *p*

Vc. *mp*

Db.

♩=60

arco *p*

arco *p*

3^G Dark **2⁴**
♩ = 66

102

Fl. *ff* *ff sempre*

Ob. *ff* *ff sempre*

Cl. *sfz*

B. Cl. *ff*

Bsn. *ff*

Hn. *mf* *ff* *ff* *pp* *ff* *ff*

C Tpt. *pp* *ff* *ff* *ffp* *ff*

Tbn. *p* *ff* *ff*

Timp. *ff* *ff sempre*

Perc. *mf* *ff* *ff* rim shot *ff* rim shot *ff*

Pno. *ff* *ff sempre*
8^{vb}

Vln. I *mf* *ff* *ff sempre*

Vln. II *mf* *ff* *ff* *ff* *ff* *ff*

Vla. pizz. arco *ff sempre*

Vc. pizz. arco *ff* *ff* *ff*

Db. arco *ff* *ff* *ff*

108

Fl. *ff ffp ff*

Ob.

Cl.

B. Cl. *ff ff*

Bsn. *ff ff*

Hn. *ff ff ff ff sub.*

C Tpt. *ff ff sub. p ff ff ff*

Tbn. *ff ff*

Timp.

Perc. rim shot *ff ff ff*

Pno. *loco*

Vln. I *mf ff p ff p ff*

Vln. II *ff ff*

Vla.

Vc. *ff ff ff ff*

Db. *ff ff ff ff*

114 **H**

Fl. *p* *ff* *p* *ff* *p* *ff*

Ob. *ff* *ffp*

Cl. *ff* *ff* *p* *ff* *p* *ff* *ff*

B. Cl. *ff* *ffp*

Bsn. *ff* *ffp*

Hn. *ff* *p* *ff* *p* *ff* *p* *ff*

C Tpt. *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff* *p*

Timp. *ff* *ff*

Perc. *ff* *ff* *ff*

Pno. *ff* *ff*

3
4

2
4

H

Vln. I *f* *ff* *ff* *ffp*

Vln. II *f* *ff* *ff* *ffp*

Vla. *ff* *ffp*

Vc. *ff* *ffp*

Db. *ff*

pizz. *arco*

pizz. *arco*

3
4

2
4

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

To Cl.

3

3

3

3

3

Hn. *p* *ff*

C Tpt. *pp*

Tbn. *mf* *ff*

Timp.

Perc. *ff*

rim shot

3

3

Pno. *ff*

cluster (diatonic E-E) WHITE KEYS

8va

ff

ff

Vln. I *ff* pizz. arco

Vln. II *ff* pizz. arco

Vla. *ff* pizz.

Vc. *ff* pizz.

Db.

3

130

Fl. *pp*

Ob. *pp* *ff* *ff* 3

Cl. *pp* *ff* *ff*

Cl. *pp* *ff* *ff* To B. Cl.

Bsn. *pp* *ff* *ff*

Hn. *ff* *pp* *ff*

C Tpt. *ff* *p sub.* 3 con sord.

Tbn. *ffp* *ff* *ff* *p*

Timp. *ff*

Perc. *f* *ff* *ff*

Pno. *ff*

Vln. I *pp*

Vln. II *pp* *ff* *ff* pizz.

Vla. *pp* *ff* *ff* pizz.

Vc. *pp* *ff* *ff* pizz.

Db. *ff* *p* *ff*

rall.

134

Fl. *p*

Ob. *p*

Cl. *p*

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp. *ppp* *sempre*

Perc.

Pno. *mf*

cluster (chromatic - B-E)
8va

Red. *

8va Red. *

rall.

Vln. I *p*

Vln. II *p* arco

Vla.

Vc. *p* IV

Db.

A tempo II Distant

J ♩ = 72

142

Fl. *p* < *mf* < *mf* ³ < *sfz*

Ob. *mf* < *f*

Cl. *ppp dolce* < *p* < *p* < *f*

B. Cl. *ppp dolce* < *p* < *p* < *f*

Bsn. *sfz* < *p*

Hn. *p* < *poco* < *f*

C Tpt.

Tbn. *p* < *mf* < *f* < *pp* < *p* < *mf*

Timp.

Perc. *p* < *pp*

Pno. *p* < *mf* < *p* < *poco* < *f*

A tempo II Distant

J con sord.

Vln. I *ppp* < *p* < *p* < ³ < ³ < (*f*)

Vln. II con sord. *ppp* < *p* < *p* < ³ < ³ < (*f*)

Vla. con sord. arco *ppp* < *p* < *p* < *mf*

Vc. con sord. arco *ppp* < *p* < *p* < *mf*

Db.

144 **6/8** **6/8** poco rall. Poco Meno mosso

Fl. *p*

Ob. *p* *pp* *p*

Cl. *p* *p* *ppp*

B. Cl. *mf* *sf* *mf* *p* *mf* *pp*

Bsn. *mf* *sf* *pp* *p* *mf* *pp*

Hn. *mf < f > p sub* *mf* *pp* senza sord.

C Tpt.

Tbn. *mf < f > p sub*

Timp.

Perc. *p* *l.v.*

Pno. *mf* *l.v.*

Vln. I **6/8** poco rall. Poco Meno mosso

Vln. II

Vla.

Vc.

Db. *pp* *p* *mf* *p sempre*

IV

147

Fl. *p* *ff* *p* *ppp*

Ob. *p* *ff* *p*

Cl. *p* *ff* *p* *fff*

B. Cl. *p* *mf* > < *sfz* *p* *ff* *p*

Bsn. *mf = p* *ff* *p*

Hn. *p* *mf* *f* *pp*

C Tpt. *con sord. (cup)* *mf* *molto* *p* *f* *pp* *poco*

Tbn. *con sord. (cup)* *mf* *molto* *p* *f* *pp* *poco*

Timp. *pedal remains in the lowest position until indicated to change Place Temple bowl on Timpani head*

Perc.

Pno. *p* *mf* *L.v.*

Vln. I *senza sord.* *p* *f* *fff* *pp*

Vln. II *senza sord.* *p* *f* *f* *fff* *pp*

Vla. *senza sord.* *p* *f* *p*

Vc. *senza sord.* *pp* *p* *mf* *f* *p*

Db. *mf* *p* *pp*

8va

89 **K** Sweetly, but grave $\text{♩} = 69$

151

Fl. mf p p mf p mf pp

Ob.

Cl. pp *sempre*

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Timp.

Perc. pp *sempre*

Pno. p

89 **K** Sweetly, but grave $\text{♩} = 69$

Vln. I pp IV

Vln. II pp IV

Vla. pp IV

Vc. pp IV

Db. pp

154 **7/8** **2/8** poco accel. **2/4** $L = 42$

Fl. *ppp* *p* *ppp* *p* *p* *mf*

Ob. *pp* *(mf)* *p*

Cl. *pp* *(mf)* *p*

B. Cl. *ppp* *(mf)* *p*

Bsn. *ppp* *p* *ppp* *(mf)* *p*

Hn. con sord. *ppp* *p* *ppp* *p* senza sord. *ppp* *(mf)* *p*

C Tpt.

Tbn.

Timp.

Perc. *p* *mp* *pp*

Pno. *p* *mf* *f* *p* *p_{sub}* *ff*

7/8 **2/8** poco accel. **2/4** $L = 42$

Vln. I

Vln. II

Vla. *ppp* *(mf)* *p* *ppp* *pp* *(mf)*

Vc. *ppp* *(mf)* *p* *ppp* *pp* *(mf)*

Db. *ppp*

158 **poco rall.**

Fl. *ff* *sempre* *3* *sfz* *p* *f*

Ob. *ppp*

Cl. *pp* *(mp)*

B. Cl. *pp* *(mp)*

Bsn.

Hn. *ppp* *p*

C Tpt.

Tbn.

Timp.

Perc. *mf*

Pno. *ff*

poco rall.

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

Db. *p*

162 **poco accel.** **molto rall.**

Fl. *ff* *sff* *ff* *sff* 3

Ob. *mp*

Cl. *pp* (*mp*)

B. Cl. *pp* (*mp*)

Bsn. *pp* (*mp*)

Hn.

C Tpt.

Tbn.

Timp.

Perc. *p*

Pno. (8).....

poco accel. **sul pont.** **molto rall.**

Vln. I *pp* (*mf*)

Vln. II *pp* (*mf*)

Vla. *pp* (*mf*)

Vc.

Db. *mf*



6/8 M ♩ = 60

166

Fl. *ppp* *poco* *pp* *p* *pp* *molto rall.*

Ob. *ppp* *poco* *pp* *p* *pp*

Cl. *ppp* *poco* *pp* *p* *pp*

B. Cl. *ppp* *poco* *pp* *p* *pp*

Bsn. *ppp* *poco* *pp* *p* *pp*

Hn. *ppp* *poco* *pp* *p* *pp* ord.

C Tpt. *sfz* *pp* *p* *pp* senza sord.

Tbn. *pp*

Timp.

Perc. *p* *l.v.*

Pno. *p* *p*

6/8 M *poco* ♩ = 60 sul pont.

Vln. I *pp* *p* *molto rall.* ord.

Vln. II *pp* *p* *molto rall.* ord.

Vla. *pp* *p* *molto rall.* ord.

Vc. *pp* *p* *molto rall.* ord.

Db. *pp* *p* *molto rall.* ord.

Eosos

Gabriel Penido (2015)

Instrumentation*

- 3 Flutes (3. Piccolo/Alto Flute)
- 3 Oboes (3. English Horn)
- 2 Clarinet in Bb
- 1 Bass Clarinet in Bb
- 2 Bassoons
- 1 Contrabassoon
- 4 Horns in F
- 2 Trumpets in C
- 3 Trombones
- 1 Tuba
- 3 Timpani
- 3 Percussion**
- Piano
- Harp
- Strings

Duration: Aprox. 8'30"


* The score is written at sounding pitches.

** Percussion:

- 1. Vibraphone
- 2. 3 Susp. Cymbals (P/M/G), Glockenspiel
- 3. 3 Tam-tams (P/M/G)

General Notation

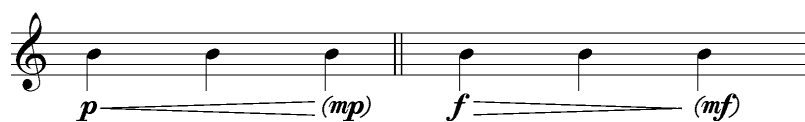
Symbols

 Ordinary Fermata

l.v. Let Vibrate

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



Ornaments


Grace notes must come on the first beat.


Positions

—————> - gradual transition from one way of playing to another way of playing.

Sound production techniques

General

 Frullato (woodwinds and brass), tremolo (strings), rolls (percussion) – without rhythmic definition.

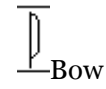
 Indicates that the notes inside the rectangle must be played ad. lib., improvising with the selected pitches. The event must last until the end of the sub-sequential line. Woodwinds -> breathe when necessary.

 Play the indicated notes or gestures until the end of the sub-sequential line.

Oboes

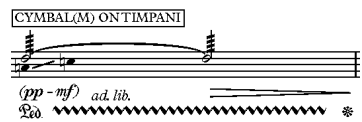
N= Normal fingering. o = harmonic (flageolet tone)

Percussion



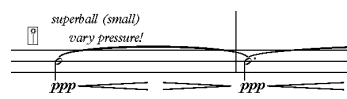
All the other mallets are indicated in writing.

Timpani



* A cymbal should be positioned inverted over the timpani. The percussionist must then play the cymbal while changing the position of the pedal, respecting the indications in the score. When indicated *arco*, the percussionist will scrape the *arco* in the cymbal and perform the movement of the timpani pedals, as indicated in the score.

Tam-tam



The percussionist must scrape the superball mallet around the tam-tam in circular motions, varying the pressure as indicated, and respecting dynamics signs. Avoid scraping the center of the instrument. A small mallet should be used.

Eosos

Gabriel Penido (2015)

4/4 Grave $\text{♩} = 42 \text{ ca.}$

3+2/4 $\text{♩} = 40 \text{ ca.}$ *poco rit.*

4/4 Lento e Meditativo $\text{♩} = 40 \text{ ca.}$ *rit.*

4/4 Lento e Meditativo $\text{♩} = 40 \text{ ca.}$ *rit.*

Flute 1 *mf* *p* *flutt.* *p*

Flute 2 *mf* *p* *flutt.* *p*

Piccolo (Flute 3) *mf* *p*

Oboe 1

Oboe 2

English Horn (Oboe 3) *poco* *f* *pp* *molto dim.* **N = normal fingering* *o = harmonics*

Clarinet in B \flat 1

Clarinet in B \flat 2 *mf* *p* *pp*

Bass Clarinet in B \flat *mf* *p* *pp*

Bassoon 1

Bassoon 2

Contrabassoon (Bassoon 3) *ppp* *poco* *f* *ppp* *poco* *mf*

Horn in F 1, 2 *ppp* *poco* *f* *ppp* *poco* *mf* *con sord.* *p*

Horn in F 3, 4 *senza sord.* *p* *pp* *pp* *con sord. (Harmon) 1.* *ppp* *mf* *al niente*

Trumpet in C 1, 2 *con sord. (plunger) 1.* *poco* *fp*

Trumpet in C 3

Trombone 1, 2

Trombone 3

Tuba

Timpani (3) *4/4 Grave* $\text{♩} = 42 \text{ ca.}$ **3+2/4** $\text{♩} = 40 \text{ ca.}$ *poco rit.* **4/4 Lento e Meditativo** $\text{♩} = 40 \text{ ca.}$ *rit.*

Percussion 1 (Vibraphone) *VIBRAPHONE* *Motor on sempre* *pp < p* *L.v.* *pp* *pp < p* *L.v.* *mp* *L.v.*

Percussion 2 (Susp. Cymbals P/M/G Glockenspiel) *SUSP. CYMBALS* *pp < p* *L.v.* *TAM-TAM*

Percussion 3 (Tam-Tam P/M/G)

Harp *mf* *p* *p* *L.v.* *p*

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

Violin I *con sord.* *con sord.* *pp < mfp >* *mp* *ppp < p*

Violin II *senza sord.* *ppp* *ord.* *pp < mfp >* *mp* *ppp* *flautando ord.*

Viola *con sord.* *con sord.* *ppp* *ord.* *pp < mfp >* *mp* *ppp* *flautando ord.*

Violoncello *con sord.* *con sord.* *ppp* *ord.* *pp < mfp >* *mp* *ppp* *flautando ord.*

Contrabass *ppp < p > pp* *(pp)* *al niente* *con sord.* *ppp < p* *ppp* *flautando con sord.*

play one octave higher if necessary

ppp *pp* *(pp)* *fp* *pp* *ppp* *p*

A tempo

Fl. 1, 2: poco mf, p, PP, PPP, p, p

Picc.: p, PPP

Ob. 1, 2: -

Eng. Hn.: -

Cl. 1, 2: -

B. Cl.: pp, mp, pp, PPP

Bsn. 1, 2: -

Cbsn.: p, pp

Hn. 1, 2, 3, 4: -

C Tpt. 1, 2: senza sord., delicadamente PPP, p, al niente pp, pp, pp, PPP, pp, PPP

C Tpt. 3: -

Tbn. 1, 2: senza sord., PPP, delicadamente p, pp, al niente pp, pp, pp, PPP, pp, PPP

Tbn. 3: -

Tba.: senza sord., PPP, delicadamente p, pp, al niente pp, pp, pp, PPP, pp, PPP

Timp.: **A tempo**, 2/4, 3/8, 5/8, 4/4, 3/4 rit., 4/4

Perc. 1 (Vib.): p, pp, pp

Perc. 2 (Susp. Cymbals P/M/G): PPP, mp

Perc. 3 (T-t. P/M/G): pp, p, pp, PPP

Hp.: p, pp, mp, pp, p, pp

Pno.: p, pp, mp, pp, mf, p, pp, mf, p, pp, pp, Lv.

Vln. I: pp, p, pp, pp < p >, mf >, pp, pp, pp

Vln. II: pp, p, pp, pp < p >, poco mf >, pp < p >, poco mf >, pp

Vla.: pp, p, pp, pp < p >, mf >, pp, pp

Vcl.: pp, p, pp, pp < p >, mf >, pp, pp

Cb. 1: 1. sul pont., pp, p, ord. pp

Cb. 2: 2. pizz., pp, p, 3. arco ord., pp

Cb. 3: 3. arco ord., pp, p, 3. arco ord., pp

gli altri: pp, pp, pp < p >, mf >, tutti pp

divisi: tutti pp

rit.: rit., rit., rit., rit., rit., rit.

5/8 $\text{♩} = 72 \text{ ca.}$ rit. 2+3/8 A tempo 4/8 rit. 3/4

Fl. 1 *p* *f* *pp* *poco f*

Fl. 2 *p* *f* *pp* *poco f*

Picc. *p* *f* *flutt.* *f* *mf* *pp* *poco f* To A. Fl.

Ob. 1 *f* *mf*

Ob. 2 *sf* *p* N

Eng. Hn. *sf* *p*

Cl. 1 *f* *pp* *poco mf*

Cl. 2 *f* *pp* *poco mf flutt.*

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

Bsn. 1 *pp* *f* *mf*

Bsn. 2 *pp* *f*

Cbsn. *pp* *f*

Hn. 1, 2 *senza sord.* *pp* *f* *poco sf sub. pp* *mp* *pp* *con sord.* *pp* *f* *poco* *p* 1.

Hn. 3, 4 *senza sord.* *pp* *f* *con sord.* *pp* *f* *p* 3.

C Tpt. 1, 2 *con sord. (cup)* *pp* *al niente* *con sord. (cup)* *pp* *poco mf*

C Tpt. 3 *con sord. (cup)* *pp* *al niente*

Tbn. 1, 2 *pp* *al niente*

Tbn. 3 *pp* *al niente*

Tba. *pp* *f* *pp* *al niente*

Timp. *pp* *f* *seco* *ff* *mf* rit. 3/4

Perc. 1 (Vib.) *p* *f* *pp* *p*

Perc. 2 (Susp. Cymbals P/M/G) *pp* *mp* *ppp* *p* To Glock.

Perc. 3 (T-t. P/M/G) *pp*

Hp. *p* *f* *f* *ppp* *p*

Pno. *f* *pp* *ppoco f*

Vln. I *ord.* *p* *f* *rit.* 2+3/8 A tempo *ord.* *f* *mf* *pp* *poco f* *rit.* 3/4

Vln. II *ord.* *p* *f* *trem. sul pont.* *pp* *mp* *pp* *poco f*

Vla. *ord.* *p* *f* *trem. sul pont.* *pp* *mp* *pp* *poco f*

Vc. *f* *f* *trem. sul pont.* *pp* *mp* *pp* *poco f*

Cb. *f* *f* *poco f* *pp* *p*

3/4
A tempo
 ♩ = 72 ca.

Fl. 1 *mp*

Fl. 2 *p poco mf*

A. Fl. **ALTO FLUTE** *poco mf*

Ob. 1 *f*

Ob. 2 *mf*

Eng. Hn. *distante pp*

Cl. 1 *mf*

Cl. 2 *p mf*

B. Cl. *distante pp*

Bsn. 1 *distante pp*

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

3/4
A tempo
 ♩ = 72 ca.

Timp. *rit.*

Perc. 1 (Vib.) *mp*

Perc. 2 (Susp. Cymbals P/M/G)

Perc. 3 (T-t. P/M/G)

Hp. *pp* *lv.*

Pno. *pp* *lv.* *mf*

3/4
A tempo
 ♩ = 72 ca.

Vln. I *mf*

Vln. II *ppp* *p* *sul G* *mf*

Vla. *ppp* *p* *mf*

Vc. *ppp* *mf*

Cb. *pp pizz.* *ppp* *mf*

Meno mosso $\frac{1}{2}$ = 32 ca. $\frac{1}{4}$ = 64 ca.

Fl. 1, Fl. 2, A. Fl., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, Tbn. 3, Tba., Timp., Perc. 1 (Vib.), Perc. 2 (Susp. Cymbals P/M/G), Perc. 3 (T-t. P/M/G), Hp., Pno., Vln. I, Vln. II, Vla., Ve., Cb.

flutt., *ord.*, *N*, *accel.*, *poco f*, *p*, *f*, *rit.*, **2/4**, *pp*, *mf*, *f*, *poco f*, *p*, *f*, *To Picc.*, **PICCOLO**, *Solo*, *N*, *f*, *p*, *poco*, *f*, *mf*, *pp*, *mf*, *p*, *f*, *pp*, *mf*, *f*, *p*, *f*, *1. senza sord.*, *sf*, *p*, *senza sord.*, *con sord. (straight)*, *p dolce*, *mf*, *con sord. (straight)*, *mf*, *con sord. (straight)*, *mf*, *al niente*, *con sord. (straight)*, *mf*, *con sord. (straight)*, *mf*, *con sord.*, *mf*, *Meno mosso*, $\frac{1}{2}$ = 32 ca. $\frac{1}{4}$ = 64 ca., *accel.*, *poco*, *mf*, *p*, *f*, *rit.*, **2/4**, *p*, *ff*, *divisi*, *divisi*, *sul tasto*, *pp < p*, *p < poco*, *mf*, *pp < p*, *p < poco*, *mf*, *pp*, *p < poco*, *mf*, *ord.*, *poco f*, *p*, *mf*, *ff*, *divisi*, *ff*, *sul tasto*, *pp < p*, *p < poco*, *mf*, *pp < p*, *p < poco*, *mf*, *pp*, *p < poco*, *mf*, *ord.*, *p*, *f*, *sul tasto*, *pp < p*, *p < poco*, *mf*, *pp < p*, *p < poco*, *mf*, *pp*, *p < poco*, *mf*, *ord.*, *p*, *f*, *pp*, *arco*, *p*, *f*, *f*, *f*, *f*

A tempo *rall.* **3/4** **2/4** **Piu Mosso Pesante** $\text{♩} = 48 \text{ ca.}$ $\text{♩} = 96 \text{ ca.}$ *rit.* **3/4**

Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Eng. Hn., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, Tbn. 3, Tba.

mf > p, *f > mf*, *p > pp*, *poco mf > p*, *al niente*, *pizz.*, *f*, *ff*, *mf*, *p sempre*, *con sord. (straight)*, *muito curto!*, *poco sf*

A tempo *rall.* **3/4** **2/4** **Piu Mosso Pesante** $\text{♩} = 48 \text{ ca.}$ $\text{♩} = 96 \text{ ca.}$ *rit.* **3/4**

Timp., Perc. 1 (Vib.), Perc. 2 (Glock.), Perc. 3 (T-t, P/M/G), Hp., Pno.

sfp (p), *f*, *p*, *poco f*, *GLOCKENSPIEL*, *To Cym.*, *SUSP. CYMBALS*, *ppp*, *poco mf*, *mf*, *mf*, *ppp*, *l.v.*, *poco f*, *F# B#*, *aliss.*, *damp*, *poco mf*, *p*, *f*, *poco f*, *pp*, *f*, *mf*

A tempo *rall.* **3/4** **2/4** **Piu Mosso Pesante** $\text{♩} = 48 \text{ ca.}$ $\text{♩} = 96 \text{ ca.}$ *rit.* **3/4**

Vln. I, Vln. II, Vla., Ve., Cb.

mf > p, *f > mf*, *p pp*, *poco mf > p*, *al niente*, *divisi*, *divisi tutti*, *senza divisi*, *p sempre*, *batt. col legno*, *poco mf arco*, *f*, *mfz*, *pizz.*, *arco*, *pizz.*, *mf arco*, *p*

Meno Mosso
♩=30
♩=60

Fl. 1

Fl. 2

A. Fl. **ALTO FLUTE**

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Meno Mosso
♩=30
♩=60

Timp.

Perc. 1 (Vib.)

Perc. 2 (Susp. Cymbals P/M/G)

Perc. 3 (T-t. P/M/G)

Hp.

Pno.

Meno Mosso
♩=30
♩=60
con sord.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

Piu Mosso *Brilhante* *accel.*
♩=36
♩=72

A tempo
♩=36
♩=72

2+3
8

Fl. 1, 2, A. Fl., Ob. 1, 2, Eng. Hn., Cl. 1, 2, B. Cl., Bsn. 1, 2, Cbsn., Hn. 1, 2, 3, 4, C Tpt. 1, 2, 3, Tbn. 1, 2, 3, Tba., Timp., Perc. 1 (Vib.), Perc. 2 (Susp. Cymbals P/M/G), Perc. 3 (T-t. P/M/G), Hp., Pno.

f, *ff*, *dim. molto*, *legato*, *rit.*, *pp*, *mf*, *ppp*, *con sord. (straight)*, *senza sord.*, *damp*, *l.v.*, *Glockenspiel*

E

Piu Mosso *Brilhante* *accel.*
♩=36
♩=72

A tempo
♩=36
♩=72

2+3
8

Vln. I, Vln. II, Vla., Vcl., Cb.

f, *ff*, *dim. molto*, *legato*, *rit.*, *pp*, *mf*, *ppp*, *con sord. (straight)*, *senza sord.*, *damp*, *l.v.*, *Glockenspiel*

38

2+3 **Meno Mosso** $\text{♩} = 30$
 $\text{♩} = 60$

Fl. 1, 2 *fff* *mf* *f* *p*

A. Fl. *fff* *mf* *f* *p*

Ob. 1, 2 *divisi* *p* *f* *p*

Eng. Hn. *p* *f* *p*

Cl. 1, 2 *p* *f* *p*

B. Cl. *p* *f* *p*

Bsn. 1, 2 *fff* *mf* *f* *p*

Cbsn. *fff* *mf* *f* *p*

Hn. 1, 2 *bouché cuivré* *p* *f* *p* *dolce* *al niente*

Hn. 3, 4 *p* *f* *pp* *al niente*

C Tpt. 1, 2 *p* *f* *p*

C Tpt. 3 *con sord. (straight)* *p* *f* *p*

Tbn. 1, 2 *p* *f* *p*

Tbn. 3 *p* *f* *p*

Tba. *p* *f* *p*

2+3 **Meno Mosso** $\text{♩} = 30$
 $\text{♩} = 60$

Timp. *mf* *pp* *mf*

Perc. 1 (Vib.) *mf* *pp* *mf*

Perc. 2 (Glock.) *GLOCKENSPIEL* *mf* *pp* *mf*

Perc. 3 (T-t. P/M/G)

Hp. *mf* *lv.* *p* *lv.* *p*

Pno. *mf* *f* *p* *poco* *mf* *mp* *p dolce*

2+3 **Meno Mosso** $\text{♩} = 30$
 $\text{♩} = 60$

Vln. I, II *mf* *f* *p* *mf* *poco*

Vla. *divisi* *p* *f* *p* *poco* *mf* *p*

Vc. *p* *f* *p* *poco* *mf* *p*

Cb. *f* *p* *pp* *pp*

3 **Piu Mosso** $\text{♩} = 42$
Grave $\text{♩} = 84$

41 **2/4** rit.

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf* *p*

A. Fl. *pp* *al niente*

Ob. 1 *p*

Ob. 2

Eng. Hn. *pp* *al niente*

Cl. 1 *pp* *al niente*

Cl. 2 *pp* *al niente*

B. Cl. *pp* *al niente*

Bsn. 1 *pp* *al niente*

Bsn. 2 *pp* *al niente*

Cbsn.

Hn. 1, 2 *senza sord.* *pp dolce* *p* *pp*

Hn. 3, 4 *senza sord.* *pp dolce* *p* *pp*

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp. **2/4** **[CYMBAL(M) ON TIMPANI]** rit. *ppp* *p*

Perc. 1 (Vib.) *p* *p* *p*

Perc. 2 (Glock.) *pp* *p* *pp*

Perc. 3 (T-t. P/M/G)

Hp. *p* *p*

Pno. *p* *mf* *p* *ff sub.*

42 **2/4** rit. *con sord.* *p* *al niente*

Vln. I *divisi con sord.* *p* *al niente*

Vln. II *con sord. sul pont.* *pp* *p* *con sord. p* *divisi* *al niente*

Vla. *con sord. senza vibrato* *pp* *trem.* *gliss.*

Ve. *con sord. senza vibrato* *pp* *trem.* *gliss.*

Cb.

The musical score is organized into three main systems, each beginning with a rehearsal mark 'F'. The time signature is 3/4, and the piece concludes with a 4/4 section marked 'rall.'.

System 1 (Measures 44-53):

- Flutes (Fl. 1, 2):** Flut. ord., poco mf.
- Woodwinds:** A. Fl., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Eng. Hn.
- Brass:** Hn. 1, 2; Hn. 3, 4; C Tpt. 1, 2; C Tpt. 3; Tbn. 1, 2; Tbn. 3; Tba.
- Percussion:** Perc. 1 (Vib.), Perc. 2 (Glock.), Perc. 3 (T-t. P/M/G).
- Keyboard:** Hp., Pno.
- Strings:** Vln. I, Vln. II, Vla., Ve., Cb.

System 2 (Measures 54-63):

- Brass:** Hn. 1, 2 (bouché 1), Hn. 3, 4 (bouché 3), C Tpt. 1, 2 (con sord. (cup)), C Tpt. 3 (con sord. (cup)), Tbn. 1, 2, Tbn. 3, Tba.
- Percussion:** Perc. 1 (Vib.), Perc. 2 (Glock.), Perc. 3 (T-t. P/M/G).
- Keyboard:** Hp., Pno.
- Strings:** Vln. I, Vln. II, Vla., Ve., Cb.

System 3 (Measures 64-73):

- Woodwinds:** Fl. 1, 2, A. Fl., Ob. 1, Ob. 2, Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn., Eng. Hn.
- Brass:** Hn. 1, 2, Hn. 3, 4, C Tpt. 1, 2, C Tpt. 3, Tbn. 1, 2, Tbn. 3, Tba.
- Percussion:** Perc. 1 (Vib.), Perc. 2 (Glock.), Perc. 3 (T-t. P/M/G).
- Keyboard:** Hp., Pno.
- Strings:** Vln. I, Vln. II, Vla., Ve., Cb.

Performance Instructions:

- Flutes:** flutt., ord., poco mf.
- Clarinets:** sotto voce, p.
- Horns:** bouché 1, bouché 3, pp.
- Trombones:** con sord. (cup), pp.
- Percussion:** mf, p, L.v., distante, To Cym.
- Piano:** f, p, mf, L.v.
- Violins:** p, mf, poco f, mf, senza vibrato, pp.
- Violas:** pp sul tasto, pp sul pont., senza vibrato, pp.
- Venues:** pp sul pont., senza vibrato, pp.
- Cellist/Double Bassist:** Harm. suono real, sul G, sul D, sul Artificial Harm., mf.

G **Piu Mosso** $\text{♩} = 40 \text{ ca.}$
 $\text{♩} = 80 \text{ ca.}$ **Piu mosso** $\text{♩} = 46$

Fl. 1, 2 *p* *p* *poco mf p* *p*

Picc. **PICCOLO**

Ob. 1, 2

Eng. Hn.

Cl. 1, 2 *p* *p* *poco mf p* *poco mf > p*

B. Cl.

Bsn. 1, 2 *p* *p* *poco mf p*

Cbsn.

Hn. 1, 2 *senza sord.* *pp* *p*

Hn. 3, 4 *senza sord.* *pp* *p*

C Tpt. 1, 2 *con sord. (straight)* *dolce* *p* *p* *poco mf p*

C Tpt. 3 *con sord. (straight)* *dolce* *p* *p* *poco mf p*

Tbn. 1, 2 *con sord. (straight)* *dolce* *p* *p* *poco mf p* *pp* *p* *senza sord.* *solo 1.* *p* *dolciss.* *poco mf* *p* *mf* *p*

Tbn. 3 *con sord. (straight)* *dolce* *p* *p* *poco mf p* *pp* *p*

Tba. *con sord. (straight)* *dolce* *p* *p* *poco mf p*

G **Piu Mosso** $\text{♩} = 40 \text{ ca.}$
 $\text{♩} = 80 \text{ ca.}$ **Piu mosso** $\text{♩} = 46$

Timp. **CYMBAL(M) ON TIMPANI** *(pp - mf)* *ad lib.*

Perc. 1 (Vib.) *ad lib.* *l.v.*

Perc. 2 (Susp. Cymbals P/M/G) **SUSP. CYMBALS** *ppp* *mp* *poco mf* *p* *poco mf > p* *damp*

Perc. 3 (T-t. P/M/G)

Hp. *l.v.* *poco mf > p*

Pno. *l.v.* *p*

G **Piu Mosso** $\text{♩} = 40 \text{ ca.}$
 $\text{♩} = 80 \text{ ca.}$ **Piu mosso** $\text{♩} = 46$

Vln. I *ord.* *con sord.* *mf* *pp* *al niente*

Vln. II *ord.* *con sord.* *mf* *pp* *al niente* *poco* *pp* *poco*

Vla. *ord.* *con sord.* *mf* *pp* *al niente* *pp* *poco*

Vc. *ord.* *con sord.* *mf* *pp* *al niente* *pp* *poco*

Cb. *ord.* *con sord.* *mf* *pp* *al niente* *pp* *poco*

trem. *ppp* *poco mf < > poco sfp* *pp* *pp* *poco*

55

3/4

Fl. 1 *pp* *p* *mf* *ppp* *quasi flutt.* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Fl. 2 *pp* *p* *mf* *ppp* *quasi flutt.* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Picc. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Ob. 1 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Ob. 2 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Eng. Hn. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Cl. 1 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Cl. 2 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

B. Cl. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Bsn. 1 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Bsn. 2 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Cbsn. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Hn. 1, 2 *1. con sord.* *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Hn. 3, 4 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

C Tpt. 1, 2 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

C Tpt. 3 *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Tbn. 1, 2 *pp* *p* *mf* *mp* *f sub.* *sfpp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Tbn. 3 *pp* *p* *mf* *mp* *f sub.* *sfpp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Tba. *pp* *p* *mf* *mp* *f sub.* *sfpp* *ord.* *poco sfp* *ord.* *mf* *al niente*

3/4

Timp. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Perc. 1 (Vib.) *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Perc. 2 (Susp. Cymbals P/M/G) *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Perc. 3 (T-t. P/M/G) *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Hp. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Pno. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

3/4

Vln. I *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Vln. II *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Vla. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Vc. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

Cb. *pp* *p* *mf* *ppp* *pp* *ord.* *poco sfp* *ord.* *mf* *al niente*

1. dolciss. *p* *poco mf*

cui-ré! *f sub.* *sfpp*

bisbigliando *pp*

lv.

H

rit. 21 Piu mosso ♩ = 48 ca. 2 = 96 ca.

59
Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tba.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Susp. Cymbals P/M/G)
Perc. 3 (T-t. P/M/G)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Ve.
Cb.

65

4 *Meno Mosso*
♩ = 40 ca.
♩ = 80 ca.

rit.

2 *A tempo*

3 *flutt.*

2 *rit.*

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Glock.)

Perc. 3 (T-t, P/M/G)

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.
a2

f *mf* *p*

pp *ff* *pp* *ppp*

1. senza sord.

mf *mf* *ppp*

ff *pp* *ff* *ppp*

rit. *A tempo*

p < mf *mp < f* *poco mf* *f*

GLOCKENSPIEL

To Cymb.

SUSP. CYMBALS

To Glock.

ppp *poco mf*

f *poco f*

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

rit. *A tempo*

senza sord.

mf *f*

senza sord.

mf *f*

senza sord.

p = mf *p* *ppp*

divisi

senza sord.

p = mf *p* *ppp*

divisi

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

pp *pp* *pp* *pp*

batt. col legno

poco mf *p* *sempre*

pp *pp*

sfp *p* *sempre*

Meno Mosso ♩ = 36 ca. ♩ = 72 ca.

3/4

4/4

rit. 3/4

Fl. 1, 2
Picc.
Ob. 1, 2
Eng. Hn.
Cl. 1, 2
B. Cl.
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tba.

Meno Mosso ♩ = 36 ca. ♩ = 72 ca.

3/4

4/4

rit. 3/4

Timp.
Perc. 1 (Vib.)
Perc. 2 (Susp. Cymbals P/M/G)
Perc. 3 (T-t. P/M/G)
Hp.
Pno.

Meno Mosso ♩ = 36 ca. ♩ = 72 ca.

3/4

4/4

rit. 3/4

Vln. I
Vln. II
Vla.
Ve.
Cb.

3/4 Più mosso ♩ = 48 ca. ♩ = 96 ca.
rit. **4/4 A tempo** rit. . . .

Fl. 1, 2
flutt. *rit.*
p *mf* *f* *mf* *f* *mf* *f*
flutt. *mf*

Picc. *p* *mf* *f* *mf* *f* *To A. Fl.*

Ob. 1, 2
p *mf* *f* *mf* *f*

Eng. Hn. *p* *mf* *f*

Cl. 1, 2
poco mf *f* *ppp mf* *p* *dolciss.* *mf* *mf* *fp* *pp* *poco mf*
sotto voce *p* *f* *ppp* *mf* *ppp* *mf* *mf* *fp* *pp* *poco mf*

B. Cl. *p* *mf* *f* *<f* *p* *pp* *f* *pp*

Bsn. 1, 2
p *mf* *f* *p* *poco* *p* *mf* *mf* *fp*

Cbsn. *p* *mf* *f* *<f* *p* *a₂* *pp* *mf* *mf* *fp*

Hn. 1, 2 *con sord.* *p* *mf* *f*
3, 4 *senza sord.* *poco* *p* *mf* *p*

C Tpt. 1, 2
3

Tbn. 1, 2
3

Tba.

Timp. *poco mf* *f* *p* *poco* *p* *mf* *pp* *poco mf*

Perc. 1 (Vib.) *mf* *poco* *p* *mf* *pp* *poco mf*

Perc. 2 (Glock.) [GLOCKENSPIEL] *mf* *poco* *p* *mf* *pp* *poco mf*

Perc. 3 (T-t, P/M/G) *mf* *poco* *p* *mf* *pp* *poco mf*

Hp. *f* *p* *sotto voce* *mf* *ppp* *gliss.* *ppp* *poco mf*

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

Vln. I, II *tutti* *p* *mf* *f* *p* *poco f* *sub. p* *pp* *divisi* *divisi* *ord.* *ord.* *ord.* *ord.* *poco mf* *mf* *f* *p* *pp*

Vla. *p* *mf* *f* *p* *poco f* *sub. p* *pp* *ord.* *ord.* *ord.* *ord.* *poco mf* *mf* *f* *p* *pp*

Ve. *p* *mf* *f* *p* *poco f* *sub. p* *pp* *ord.* *ord.* *ord.* *ord.* *poco mf* *mf* *f* *p* *pp*

Cb. *poco f* *pp* *ord.* *pp* *mf* *f* *<fp* *sub p* *pp* *f* *p* *pp*

5/4 tempo A tempo 4/4 3/4 2/4 molto rit. 3/4

Fl. 1 flutt. ord. poco mf

Fl. 2 flutt. ord. poco mf

A. Fl. ALTO FLUTE flutt. ord. poco mf

Ob. 1 flutt. ord. poco mf

Ob. 2 flutt. ord. poco mf

Eng. Hn. solo p p < mf

Cl. 1 p p < mf

Cl. 2 p p < mf

B. Cl. dolce p

Bsn. 1 p p < mf

Bsn. 2 p p < mf

Cbsn. p sempre

Hn. 1, 2 1. + poco mf

Hn. 3, 4

C Tpt. 1, 2 dolciss. senza sord. p poco f

C Tpt. 3 dolciss. senza sord. p poco f

Tbn. 1, 2 dolciss. senza sord. p poco f senza sord. dolce 1. p

Tbn. 3 dolciss. senza sord. p poco f

Tba. senza sord. dolce p

Timp. 5/4 tempo A tempo 4/4 3/4 2/4 molto rit. 3/4

Perc. 1 (Vib.) p

Perc. 2 (Glock.) p

Perc. 3 (T-t. P/M/G)

Hp. p dolce

Pno. p

Vln. I sul tasto ord. poco mf divisi

Vln. II sul tasto ord. poco mf divisi

Vla. trem. sul pont. ord. poco mf

Ve. trem. ord. poco mf divisi

Cb. non divisi

M
3/4
A tempo

87 solo

rit. 2/4

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tba.

M
3/4
A tempo

rit. 2/4

Timp.
Perc. 1 (Vib.)
Perc. 2 (Glock.)
Perc. 3 (T-t, P/M/G)
Hp.
Pno.

bou (BALLOM) ON TIMPANI
(pp - mp)
ad. lib.

distante

snare sticks

mf
superball (small)
vary pressure!

col Fl.

l.v.

M
3/4
A tempo

rit. 2/4

Vln. I
Vln. II
Via.
Vc.
Cb.

senza vibrato

p sempre

pp

f

p

91 $\frac{2}{4}$

$\frac{4}{4}$ molto rit.

Fl. 1
Fl. 2
A. Fl.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tba.

bouché cuivré
dolce
con sord. (straight)
3.
+
pp

$\frac{2}{4}$

$\frac{4}{4}$ molto rit.

Timp.
Perc. 1 (Vib.)
Perc. 2 (Glock.)
Perc. 3 (T-t, P/M/G)

pp
L.v.
pp
ppp
superball (small) vary pressure!
ppp
To Cymb.

Hp.
Pno.

mf
p
L.v.
L.v.
ppp
p
al niente

$\frac{2}{4}$

$\frac{4}{4}$ molto rit.

Vln. I
Vln. II
Vla.
Vc.
Cb.

divisi
pp
pp
pp
pp
pp
pp
pp
pp
pp
niente
pp
pp

N

A tempo primo
Grave ♩ = 42 ca

flutt. rit.

Fl. 1 *p*

Fl. 2 *poco sf > pp*

A. Fl. *poco sf > pp*

Ob. 1 *poco sf > pp*

Ob. 2 *poco sf > pp*

Eng. Hn.

Cl. 1 *mp p*

Cl. 2 *mp p*

B. Cl. *mp p*

Bsn. 1 *poco sf > pp*

Bsn. 2

Cbsn. *ppp (ppp) poco mf*

Hn. 1, 2 *senza sord. fp* *al niente*

Hn. 3, 4 *senza sord. fp* *al niente*

C Tpt. 1, 2 *fp*

C Tpt. 3

Tbn. 1, 2 *dolciss. senza sord. pp ppp* *al niente con sord. (cup) molto curto! fp*

Tbn. 3 *fp*

Tba. *ppp p pp ppp*

flutt. *p*

flutt. *p*

flutt. *p* To Picc.

poco mf p pp

poco mf p pp

pp p

pp p

ppp poco mf

ppp poco mf

fp

fp

fp

fp

fp

fp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

N

A tempo primo
Grave ♩ = 42 ca

rit.

Timp. *ppp poco mf*

Perc. 1 (Vib.) *pp p* *L.v.*

Perc. 2 (Glock.) *SUSP. CYMBALS* *ppp poco mf*

Perc. 3 (T-t, P/M/G) *pp poco ppp* *poco mp pp ppp* *mp poco ppp*

Hp. *L.v. mf p p L.v. mp*

Pno. *deixar ressonância* *mf p L.v. poco mf p pp*

N

A tempo primo
Grave ♩ = 42 ca

sul pont. rit.

Vln. I *mf p* *sul pont. pp mp ppp* *al niente*

Vln. II *mf p* *sul pont. pp mp ppp* *al niente*

Vln. II *senza sord. sul pont. ord. ppp mf ppp* *al niente*

Vln. II *con sord. ord. ppp (ppp) p* *al niente*

Vla. *mf p* *sul pont. pp mp ppp* *al niente*

Vla. *mf p* *sul pont. pp mp ppp* *al niente*

Vc. *ppp p pp* *(pp) al niente*

Cb. *ppp* *pizz. pp p* *pizz. pp p*

Meno Mosso
♩ = 40 ca.

98

Fl. 1

Fl. 2

Picc. **PICCOLO**

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

C Tpt. 3

Tbn. 1, 2

Tbn. 3

Tba.

Meno Mosso
♩ = 40 ca.

Timp.

Perc. 1 (Vib.)

Perc. 2 (Susp. Cymbals P/M/G)

Perc. 3 (T-t. P/M/G)

Hp.

Pno.

Meno Mosso
♩ = 40 ca.
ord.
flautando

Vln. I

Vln. II

Vla.

Vc.

Cb.

102 **O** accel. rit. accel. rit. **Meno Mosso** $\text{♩} = 40 \text{ ca.}$ rit.

Fl. 1
Fl. 2
Picc.
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
C Tpt. 1, 2
C Tpt. 3
Tbn. 1, 2
Tbn. 3
Tba.
Timp.
Perc. 1 (Vib.)
Perc. 2 (Susp. Cymbals P/M/G)
Perc. 3 (T-t. P/M/G)
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *pp* *mf* *ppp* *sotto voce* *pizz.* *allargando molto* *rit.* *L.v.* *ad. lib.* *superball (small) vary pressure!* *sempre ppp* *al niente*

Meno Mosso $\text{♩} = 40 \text{ ca.}$ *divisi* *ad. lib.*

Pour de Nouvelles Aventures

Dedicated to Lorraine Vaillancourt

Gabriel Penido (2015-2016)

Instrumentation

Flute (Alto Flute)
Oboe
Clarinet in Bb (Bass Clarinet in Bb)
Bassoon
Trumpet in C
Percussion (w/ Double Bass bow)

Piano (with coin or guitar pick)
Violin 1
Violin 2
Viola
Violoncello
Double Bass


General Remarks


THE SCORE IS NOTATED IN SOUNDING PITCHES


Symbols

 Ordinary Fermata

l.v. Let Vibrate

 Scoop → Begin playing the note slightly below the target pitch to then slide up to the target pitch.

 → Highest pitched note the context allows.

 → Lowest pitched note the context allows.

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



Ornaments


All the *acciaccaturas* and *appoggiaturas* must be played before the tempo.

Sound production techniques

All *frullatos*, *tremolos* and *rolls* must be played as fast as possible.


Specific notation

FOR THE FLUTE

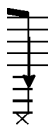
 → Cover the mouthpiece with the lips and perform a *Frullato* with a lot of air pressure. Play indicated pitch positions.

Trills on the same note → obtained by the use of the same harmonic note of different fundamentals.

FOR THE OBOE

 → Wide vibrato

FOR THE CLARINET



→ *Secco Slap*. Closed slap without air, only the clacking of the reed.



→ Closed slap with perception of pitch

FOR THE BASSOON

Pizz. → Attack the specified pitch and then use the tongue to stop the sound immediately, by closing the airflow with the tip of the tongue against the reed.

FOR THE TRUMPET

1/2v: Half-valve → press the valves only halfway, in order to create a different, colorful pitch.




→ Use the half-valve position to produce a *wide glissando*.

timbral trill



→ Alternate between two valve positions producing the same pitch.

 → Shake



→ Quarter tone trill: Alternate between two valve positions producing pitches with a quarter tone difference.



→ Accompany instrumental gesture with the voice in order to interfere with the frequencies

FOR THE PERCUSSION

Instruments:

- Bass Drum
- Snare Drum
- 2 Cymbal susp. (Small, Large)
- 2 Crotales (E, Bb)
- Vibraphone
-

BASS DRUM

SNARE DRUM

2 SUSP. CYMBAL (S/L)

2 CROTALES (E/Bb)

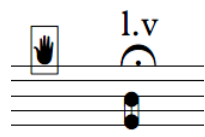
Percussion



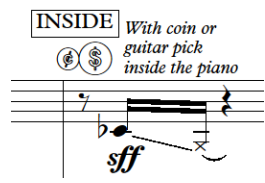
FOR THE PIANO

INSIDE – play inside the piano.

KEYS – play on the keys.



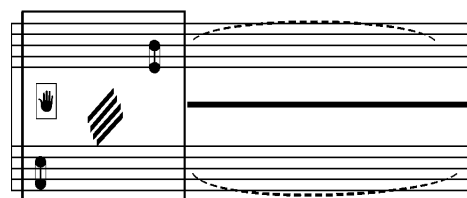
→ Beat with the palm of the hand on the strings of the piano, trying to respect the pitches indicated by the symbol. If possible, keep the sustain pedal pressed.



→ Quickly scrape a coin or a guitar pick across the strings.



→ Play the indicated note with the fingernail inside the piano.



Fast *tremolo* with both hands inside the piano. Try to keep pedal pressed and to respect the indicated pitches by the symbol. The event must last until the end of the sub-sequential line.

Muted: Attack the key while dampening the string with finger or hand. Pitches should be maintained.

FOR THE STRINGS

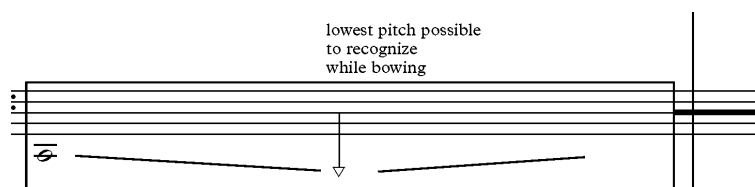
half-harmonic
as fast as possible
smooth bow changes



Half-harmonic sound. The musician must apply an intermediate pressure on the strings between the one needed to achieve a plain sound and the minimal pressure to achieve a natural harmonic. It also gets good results without any pressure, just placing the finger just before or after the correct position. The event must last until the end of the sub-sequential line.

L.H. Tremolo → the tremolo must be made only with the left hand. Bow must play regularly, in the indicated position (*tasto, pont, ord.*)

Detune 4th string while playing → Detune 4th string as you play, trying to respect indicated pitches. Respect the written indications in the piece.



→ Detune 4th string ad. Lib as you play, trying to respect the dynamics indicated. The event must last until the end of the sub-sequential line.

Pour de Nouvelles Aventures

Gabriel Penido (2015-2016)

4/4 **Lent**
♩ = 60 - 64 ca

Flute
3 3 3
ppp senza crescendo *ppp*

Oboe

Clarinet in B♭
5 5
ppp senza crescendo *ppp*

Bassoon

Trumpet in C
solo
con sord. (wa-wa)
no steam
pp *pp* *pp*

Percussion
pp *ppp senza crescendo* *pp*

Vibraphone
solo
motor on
slow
pp

Piano
INSIDE *l.v.*
poco mp
Beat with the palm of the hand inside the piano, trying to respect the indicated pitches. Keep sustain pedal pressed if possible.
l.v.
INSIDE
with coin or guitar pick inside the piano
p

Violin I

Violin II

Viola

Violoncello
pp *molto vibrato cresc. e dim. ad lib. (ppp - p)* *pp simile*

Double Bass
solo
pp *pp*

4/4 **Lent**
♩ = 60 - 64 ca

4

Fl. *ppp*

Ob.

Cl. *ppp*

Bsn.

C Tpt. *pp*

Perc. *flick!*
l.v. *pp* *mf* *mf*

Vib.

Pno. *INSIDE* *pizz.*
l.v. *pp*

Vln. I

Vln. II

Vla.

Vc. *pp simile*

Db. *pp*

*

7

Fl. *ppp* *ppp*

Ob.

Cl. *ppp* *ppp*

Bsn.

C Tpt. *pp* *pp* 1/2v.

Perc. *pp* *pp* *l.v.*

Vib. *ppp*

Pno. *ppp* *l.v.* *INSIDE* *

Vln. I *ppp* con sord.

Vln. II

Vla.

Vc. *pp* *simile*

Db. *pp* *pp*

Fl. ¹⁰ *ppp*

Ob.

Cl. *ppp*

Bsn.

C Tpt. *pp* shake

Perc. *pp*

Vib.

Pno. *pp fast* INSIDE *l.v.*

Red. *

Vln. I

Vln. II

Vla.

Vc. *pp simile*

Db. *pp*

14

Fl. *ppp* *3*

Ob.

Cl. *ppp* *5*

Bsn.

C Tpt. *pp* with steam
+ o as fast as possible

Perc. *mf* *mf* *pp* *l.v.*

Vib.

Pno. KEYS *ppp* *poco*

Vln. I

Vln. II

Vla.

Vc. *pp* *simile*

Db. *pp*

A

Fl. *ppp* *ppp*

Ob.

Cl. *ppp* *ppp*

Bsn.

C Tpt. *pp* *pp*

timbral trill
φ (any position)

frull.

Perc. *pp*

como prima

Vib. *pp* *poco*

Red.

Pno. *poco mp* *poco mp*

INSIDE *l.v.* KEYS *8va*

Red.

A

Vln. I *ppp*

Vln. II

Vla.

Vc. *pp simile* *pp simile*

Db. *pp* *pp*

19

Fl. *ppp* *ppp*

Ob.

Cl. *ppp* *ppp*

Bsn.

C Tpt. *pp* *pp* senza sord. (quarter tone trill)

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

Vib. *poco mp* *l.v.*

Pno. *ppp* *pp* *fast*

INSIDE

Vln. I

Vln. II

Vla.

Vc. *pp* simile

Db. *pp* *pp*

23

Fl. *ppp* To A. Fl.

Ob.

Cl. *ppp* To B. Cl.

Bsn.

C Tpt. *pp* ord.

Perc. *pp* *pp* *poco*

Vib.

Pno. KEYS *l.v.* *pp* *l.v.*

* Red.

Vln. I *pp* *senza sord.*

Vln. II *pp*

Vla. *pp*

Vc. *pp simile* *pp simile*

Db. *pp*

B

26 ALTO FLUTE

A. Fl. *ppp* *dolcissimo* *pp* *dolcissimo*

Ob. *pp* *poco* *pp* *frull.*

B. Cl. *ppp* *dolcissimo* *pp* *dolcissimo*

Bsn. *ppp* *dolcissimo* *pp* *dolcissimo*

C Tpt.

Perc. *pp*

Vib. *pp* *poco*

Pno. *pp* *l.v.*

o = harmonics
N = natural position

* Red.

B

Vln. I *poco* *p* *poco*

Vln. II *poco* *p* *poco*

Vla. *poco* *p* *poco*

Vc. *pp simile*

Db. *pp* *pp*

accel..

3/4

28

A. Fl. *p* *dolcissimo*

Ob. *poco* *ord.* *p* *poco*

B. Cl. *5* *p* *dolcissimo*

Bsn. *3* *p* *dolcissimo*

C Tpt.

Perc. *poco* *l.v.* *p* *poco* *mf*

Vib. *p* *poco*

Pno. *l.v.* *p* *mp* *l.v.*

* Red. *

accel..

3/4

Vln. I *mp* *mf* *f*

Vln. II *mp* *mf* *f*

Vla. *mp* *mf* *f*

Vc. *pp simile* *pp simile*

Db. *pp* *p* *f*

C Più Mosso *accel.* $\text{♩} = 72 - 76 \text{ ca}$ *rall.* **11**
30 **4**

A. Fl. *f* *ff* *pp*

Ob. *pp* *ff* *p*

B. Cl. *pp* *ff* *pp*

Bsn. *mf* *f poco* *p*

C Tpt.

Perc. *f*

Vib. *pp* *ff* *pp*

Pno. *f* *ff* *pp*

C Più Mosso *accel.* $\text{♩} = 72 - 76 \text{ ca}$ *rall.* **4**

Vln. I *p* *f poco* *p*

Vln. II *p* *f poco* *p*

Vla. *p* *f poco* *p*

Vc. *p* *f poco* *p*

Db. *p* *f poco* *p*

A Tempo 4/4 ♩ = 72 -76 ca

accel..

3/4 rall..

4/4

32

A. Fl. *f* *ff* *p*

Ob. *pp* *f* *p*
poco

B. Cl. *pp* *ff* *pp*

Bsn. *mf* *fp* *f* *p*
poco

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

Perc. *l.v.*

Vib. *p* *mf* *pp* *f* *ff* *pp*
l.v.

Pno. *f* *pp* *f*
ff

A Tempo 4/4 ♩ = 72 -76 ca

accel..

3/4 rall..

4/4

Vln. I *mf* *fp* *f* *p*
poco

Vln. II *mf* *fp* *f* *p*
poco

Vla. *mf* *fp* *f* *p*
poco

Vc. *mf* *fp* *f* *p*
poco

Db. *p* *f* *p*
poco

D

4/4 A tempo primo

♩ = 60 - 64 ca

A. Fl. *ppp* *dolcissimo* (triplets)

Ob. *pp* *poco*

B. Cl. *ppp* *dolcissimo* (quintuplets)

Bsn. *ppp* *dolcissimo* (triplets)

C Tpt. (rest)

Perc. *ppp* *senza crescendo* *l.v.* *pp*

Vib. (rest)

Pno. (rest)

D

4/4 A tempo primo

♩ = 60 - 64 ca

Vln. I (rest)

Vln. II (rest)

Vla. (rest)

Vc. *pp* *cresc. e dim. ad lib.* (*ppp - p*) *molto vibrato*

Db. *pp*

37

A. Fl. *ppp* *dolcissimo* *ppp* *dolcissimo*

Ob. *pp* *poco* *molto vibrato* *pp* *poco*

B. Cl. *ppp* *dolcissimo* *ppp* *dolcissimo* To Cl.

Bsn. *ppp* *dolcissimo* *ppp* *dolcissimo*

C Tpt.

Perc. *ppp* *senza crescendo* *pp* *mf* *mf* *pp* *p* *pp* *mf* *mf* *l.v.*

Vib.

Pno. *pp* *pp* *l.v.* *pp*

Vln. I

Vln. II

Vla.

Vc. *pp* *simile* *pp* *simile*

Db. *pp* *pp*

INSIDE

Red. *

Red. *

Red. *

E

3/4

4/4

A. Fl.

Ob.

Cl. **CLARINET IN Bb**
ff *ppp* sub.
ff *pp* sub.

Bsn.

C Tpt. **con sord (wa-wa) with steam**
 o + as fast as possible
pp *pp* **timbral trill**

Perc.

Vib. **motor medium**
ff *ff*

Pno. **KEYS**
ff sub. *ff*

E

3/4

4/4

Vln. I *ppp* *ppp*

Vln. II *ppp* *ppp*

Vla. *ppp* *ppp*

Vc. *ppp* *ppp*

Db. *ppp* *ppp*

2/4

4/4

3/4

44

A. Fl.

Ob.

Cl. *ff* *pp* *sub.*

Bsn.

C Tpt. *pp* *1/2v. gliss.* *pp* *o + as fast as possible*

Perc.

Vib. *ff* *7* *l.v.*

Pno. *ff* *3* *l.v.* *ff* *3* *l.v.* *

Vln. I *ppp* *half-harmonic as fast as possible smooth bow changes* III II *b* I

Vln. II *pizz.* *ff*

Vla. *pizz.* *ff*

Vc. *ppp* *< ff*

Db.

F

47 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ 17 $\frac{4}{4}$

A. Fl.

Ob.

Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *ff* *l.v.* *INSIDE* *pizz.* *pizz.l.v.* *sfmp* *sfmp* *mp* *cluster* (chromatic - Bb - E) *Red.* *8va* *

arco *con sord.* *pp* *mf* *pp* *arco* *con sord.* *pp* *mf* *pp* *con sord.* *pp* *mf* *pp* *con sord.* *pp* *mf* *pp*

n

51 **4/4** **G** **4/4** **3/4**

A. Fl. *ff* *p* *sub.*

Ob. *pp* *poco*

Cl. *ff* *p* *sub.*

Bsn. *ppp*³

C Tpt. *con sord. (cup)* (quarter tone trill) *pp*

Perc. *f* *l.v.* *mp* *mf* *mp* *mf* *l.v.* *l.v.*

Vib.

Pno. *ff* *ff* *ff*

Vln. I *molto sul pont. senza sord. let overtones prevale* *mp* *molto sul pont. let overtones prevale* *

Vln. II *ff* *sub.* *pizz. senza sord.* *molto sul pont. arco let overtones prevale*

Vla. *ff* *sub.* *mf*

Vc. *pizz. senza sord.* *arco molto vibrato* *pp* *cresc. e dim. ad lib. (ppp - p)*

Db. *pp* *senza sord.*

53 $\frac{3}{4}$

A. Fl. pp *dolcissimo*

Ob. ppp

Cl. pp *dolcissimo*

Bsn. ppp

C Tpt. pp timbral trill ϕ 1/2v. pp

Perc. *l.v.* *cresc. e dim. ad lib. (p - mf)* *simile* damp

Vib.

Pno. (8) pp INSIDE

Vln. I pp L.H. tremolo *The tremolo must be made only with the left hand. Bow must play regularly, in the indicated position (tasto, pont, ord.)* increasing bow pressure

Vln. II pp

Vla. pp half-harmonic as fast as possible smooth bow changes

Vc. ppp

Db. pp

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

55

4/4 **3/4**

A. Fl. *pp*

Ob. *ff ppp sub.* *ff ppp sub.* *ff*

Cl. *pp*

Bsn. *ff ppp sub.* *ff ppp sub.* *ff*

C Tpt. *ff pp* *ff pp* *ff*

Perc. *damp* *damp*

Vib.

Pno. *ff* *pp* *ff* *pp* *ff* *l.v.*

Vln. I. *ffpp* *ffpp* *ff*

Vln. II. *pp* *flautando sul tasto 5*

Vla. *p cresc. e dim. ad lib. (p - mf)*

Vc.

Db. *ffpp* *ffpp* *ff*

BASS CLARINET IN Bb

timbral trill ϕ 1/2v.

increasing bow pressure

scratch! ord.

flautando sul tasto

cresc. e dim. ad lib. (p - mf)

4/4

57

A. Fl. *3*

Ob.

B. Cl. *5*

Bsn.

senza sord.

growl *10*

p mp p

Perc. *l.v.*

Vib.

INSIDE

mf

l.v.

Pno.

4/4

Vln I.

Vln II *5 5 5* *p mp p* *mf p*

Vla.

Vc.

Db. *pp p f* *7*

H **Meno Mosso**
♩ = 46-52 ca

59 *rall.*

A. Fl. *p* < poco *p* < poco

Ob.

B. Cl. *ff* *p sub.* *fff sub.* *slap secco*

Bsn.

C Tpt.

Perc. *l.v.* *p* *p* *l.v.*

Vib. *ff* *l.v.* *motor slow* *p dolcissimo* *5:6* *l.v.*

Pno. *ff sub.* *8va* *l.v.* *INSIDE* *KEYS* *p* *gentle but incisive* *l.v.* *l.v.* *fff* *dolcissimo* *l.v.*

H **Meno Mosso**
♩ = 46-52 ca

rall.

Vln. I. *ppp*

Vln. II. *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *p* *fff* *ppp sub.*

62

3/4 **4/4**

A. Fl. *p* *poco* *p* *poco* *p* *dolcissimo*

Ob. *poco mp*

B. Cl. *poco mp* *p*

Bsn.

C Tpt.

Perc. *l.v.* *p*

Vib. *l.v.* *poco mp* *p* *l.v.*

Pno. *l.v.* *l.v.* *dolcissimo* *p* *dolcissimo* *l.v.*

* *poco mp* *p* *l.v.*

3/4 **4/4**

Vln. I. *poco sfp* *pp*

Vln. II. *poco sfp* *pp*

Vla. *poco sfp* *pp*

Vc. *poco sfp* *pp*

Db. *poco sfp* *pp*

65

A. Fl. *p*

Ob. *poco mf* *mp* *pp*

B. Cl. *poco mp* *p*

Bsn. *ppp* *mf* *ppp*
dolcissimo

C Tpt. *poco mp* *mf*

Perc.

Vib. *poco mp* *p* *l.v.*

Pno. *poco mp* *p* *l.v.*
* *Red.*

Vln. I. *pp* *p* *ppp* *pp*
poco

Vln. II. *pp* *p* *ppp* *pp*
poco

Vla. *pp* *p* *ppp* *pp*
poco

Vc. *pp* *p* *ppp* *pp*
poco

Db. *pp* *p* *ppp* *pp*
poco

68

A. Fl. *mp* > *p* < *poco* *p* < *poco* *p* < *poco*

Ob.

B. Cl. *poco mf* > *mp*

Bsn. *ppp* < *mf* < *pp*

C Tpt. *p*

Perc. *l.v.* *p* < *p* <

Vib. *poco mf* < *p* <

Pno. *mp* < *l.v.* *p* *como prima* *p*

l.v. *poco mf* > *mp*

* *Red.*

Vln. I. *p* < *mp* < *pp* < *ppp*

Vln. II. *p* < *mp* < *pp* < *ppp*

Vla. *p* < *mp* < *pp* < *ppp*

Vc. *p* < *mp* < *pp* < *ppp*

Db. *p* < *mp* < *pp* < *ppp*

34

I

71 3/4

3/8 ♩=♩

A. Fl. *p* *poco* *p* *mf*

Ob.

B. Cl. *p* *mf*

Bsn.

C Tpt.

Perc.

Vib. *p* *l.v.*

Pno. *p* *l.v.* *mf*

* Red.

I

3/4

3/8 ♩=♩

Vln. I. *p* *mf* *p* *p* (*mf*)

Vln. II. *p* *mf* *p* *p* (*mf*)

Vla. *p* *mf* *p* *p* (*mf*)

Vc. *p* *mf* *p*

Db. *pp* *mp* *p*

74

A. Fl. *p* *pp*

Ob. *p* *pp*

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

Bsn. *p* *mf* *pp*

C Tpt.

Perc.

Vib. *p* *mf*

Pno. *p* *mf* *p* *l.v.*

Vln. I. *p* *mf* *p* *rit.*

Vln. II. *p* *mf* *p* *p*

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

Vc. *p* *mf* *p* *mf*

Db. *p* *mf* *pp* *mf*

A Tempo

28



♩=46 - 52 ca
♩=92 - 104

79

A. Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

A Tempo



♩=46 - 52 ca
♩=92 - 104

Vln. I.

Vln. II

Vla.

Vc.

Db.

85 *poco accel.* *rall.*

FLUTE

A. Fl. *ff* *p*

Ob. *ff* *p*

B. Cl. *ff* *p*

Bsn. *ff* *p*

C Tpt. *con sord. (wa-wa)* *ff* *p*

Perc.

Vib. *ff*

Pno. *ff* *

poco accel. *rall.*

Vln. I. *cresc.* *molto* *ff* *poco* *p*

Vln. II. *cresc.* *molto* *ff* *molto* *p*

Vla. *cresc.* *molto* *fff* *molto* *p*

Vc. *cresc.* *molto* *ff* *molto* *p*

Db. *cresc.* *molto* *ff* *molto* *p*

Poco Più Mosso

K

♩=48 - 54 ca

♩=96 - 108 ca

2/4

91

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Poco Più Mosso

K

♩=48 - 54 ca

♩=96 - 108 ca

2/4

Vln. I.

Vln. II

Vla.

Vc.

Db.

batt. col legno arco

rall..

95

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

INSIDE *l.v.*

mp

l.v.

p *poco* *mf*

f *p*

p *f* *poco* *sf*

f *p*

o + as fast as possible

ppp

ppp *p*

p *f* *sf* *poco*

* *Red.* *

rall..

Vln. I.

Vln. II

Vla.

Vc.

Db.

f *pp* *f* *pp* *f* *pp*

pp *f* *pp* *f* *pp* *f* *pp*

pizz. *arco*

p *poco* *mf* *mf* *sf* *p*

f *mf* *p* *ppp*

sub.

4 Poco Meno Mosso
♩ = 46-52 ca

accel.

3
4

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I.

Vln. II

Vla.

Vc.

Db.

98

pp ppp pp ppp To Cl.

motor fast7 l.v. 7 l.v. l.v. pp sub. pp dolcissimo l.v.

4 Poco Meno Mosso ♩ = 46-52 ca accel. 3 4 con sord.

con sord.

ppp ppp

L A tempo primo ♩ = 60-64 ca
much air pressure

101

Fl. *ff*

Ob. *ff*

B. Cl. **CLARINET IN Bb**
senza vibrato
dolce n *ppp*

Bsn. *ff*

C Tpt.

Perc. *solo*
pp

Vib.
For the "mouth vibrato," the vibraphonist will play the pitch indicated, hold with pedal, move their face very close to the bar and mouth "wah wah wah" (etc.) to affect the timbre.
mouth vibrato
ff *damp* *l.v.*

Pno. **INSIDE** *pizz.* *l.v.*
pp
muted

* *Red.*

L A tempo primo ♩ = 60-64 ca
Bartok pizz.

Vln. I. *ff*

Vln. II. *ff*

Vla. *sul pont.* *L. H. tremolo*
ppp
The tremolo must be made only with the left hand. Bow must play regularly, in the indicated position (tasto, pont, ord.)

Vc. *con sord. senza vibrato*

Db. *ppp* *pp*

poco vibrato

senza vibrato

senza vibrato

105

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I.

Vln. II

Vla.

Vc.

Db.

n \longleftarrow *pp*

pp

pp

poco vibrato

senza vibrato

pp

pp

motor slow

motor medium

l.v.

l.v.

l.v.

ppp \longleftarrow *mp*

ppp \longleftarrow *mp*

ppp \longleftarrow *mp*

dim. by muting bar with finger or thumb

*

arco

n \longleftarrow *pp* \longrightarrow *n*

L. H. tremolo

ppp

ppp

pp

ppp

ppp

ppp \longleftarrow *quasi niente*

pp

ppp

M

senza vibrato lip gliss.

Fl. *pp* *n*

Ob.

Cl. *pp*

Bsn.

C Tpt.

Perc.

Vib. *motor slow* *mouth vibrato* *l.v.* *ppp* *mp* *ppp* *dolce*

Pno. *f* *ff* *ff* *pp* *KEYS* *6* *6* *muted*

M

Touch the harmonic very lightly, in order to make other partials arise. Try to make them sound together with rhythmic irregularity

Vln. I. *n* *ppp*

Vln. II.

Vla. *con sord.* *ord.* *n* *ppp*

Vc. *con sord.* *n* *ppp*

Db.

114

Fl. *ppp dolce¹⁰ quasi niente*

Ob.

Cl. *ppp dolce quasi niente* **To B. Cl.**

Bsn.

C Tpt.

Perc.

Vib.

Pno. *mf*

* Red.

Vln I.

Vln. II

Vla.

Vc.

Db.

4/4

116

cover embouchure
air sound

Fl. *mf*

Ob.

Cl. *ppp* *molto*

Bsn. *mf* *molto*

C Tpt.

Perc.

Vib. *ppp* *ppp*

Pno. *mp* *l.v.* cluster (chromatic - Bb - E) muted *l.v.*

Vln I.

Vln. II

Vla.

Vc.

Db. *ppp* senza sord.

BASS CLARINET IN Bb

* *sed.* *

N

120

Fl. *secco*
ppp — 10 — *pp* — 10 — *ppp*

Ob.

B. Cl. *brutal*

Bsn. *brutal*
fff
brutal
pizz.
fff
shake
fff
ppp

Perc.

Vib. *ppp* — 10 — *pp* — 10 — *ppp*
Red.

Pno. *INSIDE*
Bartok pizz.
l.v.
fff
Red.
KEYS muted
fff *

Vln. I. *senza sord.*
ppp — 10 — *pp* — 10 — *ppp*

Vln. II. *senza sord.* arco
ppp — 10 — *pp* — 10 — *ppp*

Vla. *senza sord.*
Bartok pizz.
fff

Vc. *senza sord.*
Bartok pizz.
fff

Db. *pp*

This sound is produced by attacking the tone, then having the tongue stop the sound immediately by closing the air flow with the tip of the tongue against the reed.

122 Fl. **ppp** *wide vibrato*

Ob. **ppp**

B. Cl. slap with pitch **fff** **ppp** *molto*

Bsn. pizz. **fff**

C Tpt. shake **ppp**

Perc.

Vib. **ppp** **ppp** **ppp** **ppp**

Pno. muted **pp** **ppp**

And. *

Vln. I. **3/4**

Vln. II. **3/4**

Vla. **3/4**

Vc. *arco*

Db. **ppp**

124 $\frac{4}{4}$ $\frac{2}{4}$

Fl. *mf*

Ob.

B. Cl. *brutal*
fff

Bsn. *pizz.*
fff *f* *pp* *molto* *fff*

C Tpt.

Perc.

Vib.

Pno. *muted*
fff

Vln. I. *4/4* *sul pont.*
f

Vln. II. *sul pont.*
pp *mf* *pp*

Vla.

Vc. *Detune IV string while playing*
fp *f* *pp* *ppp*
aprox. pitches

Db. *Detune IV string while playing*
fp *f* *pp* *ppp*
aprox. pitches

with much air
on the same note

128 $\frac{2}{4}$ $\frac{4}{4}$ 41

Fl. *ppp* wide vibrato *mf*³ cover embouchure air sound

Ob. *ppp*

B. Cl.

Bsn.

C Tpt.

Perc.

Vib. motor on slow *ppp* *ff* *ff*

Pno. muted *pp* *lv.*

Vln. I. ord. *ppp* 10 *pp* 10 *ppp*

Vln. II. ord. arco *ppp* 10 *pp* 10 *ppp*

Vla.

Vc. *pp*

Db. *pp*

*



130

Fl.

Flute staff with notes and dynamics *mf*

Ob.

Oboe staff with notes and dynamics *mf*

B. Cl.

Bass Clarinet staff with notes, slurs, and dynamics *fff* to *ppp*

Bsn.

Bassoon staff with notes, slurs, and dynamics *fff*, *mf*, *p*, and *possible ppp*

C Tpt.

Trumpet staff with notes and dynamics *mf*

Perc.

Percussion staff with notes and dynamics *mf*

Vib.

Vibraphone staff with notes, slurs, and dynamics *p* to *mf*, including markings like *motor medium* and *motor fast*

Pno.

Piano staff with notes, slurs, and dynamics *fff*, *pp*, *p*, and *ppp*, including *muted* markings



Vln. I.

Violin I staff with notes, slurs, and dynamics *p*, including *sul pont.* marking

Vln. II

Violin II staff with notes, slurs, and dynamics *p*, including *sul pont.* marking

Vla.

Viola staff with notes, slurs, and dynamics *f* and *ff*, including *arc sul pont.* marking

Vc.

Violoncello staff with notes, slurs, and dynamics *ppp*, *mf*, and *mp*, including *lowest pitch possible to recognize while bowing* instruction

Db.

Double Bass staff with notes, slurs, and dynamics *ppp*, *mf*, and *mp*, including *lowest pitch possible to recognize while bowing* instruction

133

Fl. *mp*

Ob. *ppp* 3 3

B. Cl.

Bsn. *ppp* 3 3 3 3

C Tpt.

Perc.

Vib. *p* *mf* *p* *mf* *l.v.*

Pno. 3 3 *l.v.* *

Vln. I. *mp* *pp* *pp* *p* *pp* *ppp*

Vln. II. *pp*

Vla. *mp*

Vc. *p* *mp* *ppp*

Db. *p* *mp* *ppp*

134

2/4

P

2/4

135

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Red

P

2/4

Vln. I.

Vln. II

Vla.

Vc.

Db.

The musical score for page 44, measures 135-140, is written in 2/4 time and marked 'P' (Piano). The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Trumpet (C Tpt.), Percussion (Perc.), Vibraphone (Vib.), Piano (Pno.), Violin I (Vln. I.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key musical features include:

- Oboe:** Five-measure phrases starting with *f* and *ppp*, marked with a '5'.
- Bass Clarinet:** A phrase starting with *p* and ending with *fppp*, marked with a '3'.
- Bassoon:** Three-measure phrases starting with *f* and *ppp*, marked with a '3'.
- Trumpet:** A phrase starting with *ppp* and marked with a '3', including the instruction 'con sord (cup)'.
- Percussion:** A phrase starting with *mp* and *pp*, marked 'scrape! fast!', and ending with *mf* and *l.v.*
- Piano:** A phrase starting with *p* and ending with *f*, marked with a '3'.
- Double Bass:** A phrase starting with *p* and ending with *f*, marked with a '3'.

batt.
col legno

arco

f

137 *accel.*

Fl.

Ob. *f* *ppp*

B. Cl. *p* *f* *poco sf* arco₃

Bsn. *f* *ppp*

C Tpt. *ppp*

Perc. *mp* *scrape!* *fast!* *poco mf* *l.v.* motor slow

Vib.

Pno. *p* *f*

Vln. I. *accel.*

Vln. II.

Vla.

Vc.

Db. *mf* *sf* *p* sub.

139 -

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I.

Vln. II

Vla.

Vc.

Db.

f

5

ff

pp

pp

mf

poco

ppp

molto

fff

pp

f

f

p

p

p

p

p

p

f

3/4

*

A tempo ♩ = 60-64 ca
on the same note

rall. *tr* *with much air*

Fl. *ff* *ppp*

Ob. *ff* *p*

B. Cl. *ff* *pp* *ppp dolce¹⁰ quasi niente*

Bsn. *f* *p* *ppp possible*

C Tpt.

Perc.

Vib. *ff* *pp ppp* *Red.*

Pno. *ff* *pp* *ppp* *l.v.*

l.v. *

rall. **A tempo** ♩ = 60-64 ca

Vln. I. *f poco* *p* *ppp*

Vln. II. *f poco* *p* *ppp*

Vla. *f poco* *p* *ppp*

Vc. *f poco* *p* *ppp*

Db. *f poco* *p* *ppp*

143 *rall.*

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

muted

l.v.

mp
red

*

rall.

Vln I.

Vln. II

Vla.

Vc.

Db.

The musical score for measures 143-148 is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Cor Anglais (C Tpt.). The percussion section includes Percussion (Perc.) and Vibraphone (Vib.). The string section includes Violin I (Vln I.), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano part (Pno.) is written in two staves. The score features a *rallentando* (rall.) marking at the beginning and end of the section. The woodwinds and strings play sustained notes, while the piano part features a melodic line with dynamic markings of *mp* and *l.v.* (lento vivace). The Cor Anglais part includes a *growl* effect and a *ppp* (pianissimo) dynamic marking. The score is in 4/4 time and ends with a repeat sign.

Q

144 $\frac{4}{4}$ **A tempo** ♩ = 60-64 ca

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

pp

l.v.

Vib.

Pno.

INSIDE *l.v.*

poco mp

l.v.

Red.

*

Q

$\frac{4}{4}$ **A tempo** ♩ = 60-64 ca
con sord. *flautando*
sul tasto

Vln. I.

ppp

cresc. e dim. ad lib.
(ppp - mp)

Vln. II

sul tasto
con sord. *flautando*

ppp

cresc. e dim. ad lib.
(ppp - mp)

Vla.

Vc.

Db.

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I.

Vln. II

Vla.

Vc.

Db.

pp

mf

mf

pp

lowest pitch possible to recognize while bowing

lowest pitch possible to recognize while bowing

Detune IV string ad. lib respecting the dynamics indicated

Detune IV string ad. lib respecting the dynamics indicated

ppp

mf

ppp

mf

149

Fl. *ppp dolce* ¹⁰
quasi niente

Ob.

B. Cl.

slap with pick

mf *ppp*

Bsn.

pizz. 3 3

mf *p* *pp* *possible ppp*

C Tpt.

Perc.

pp < *pp*

l.v.

Vib.

Pno.

fast
l.v.
pp

Red. *

Vln. I.

simile

Vln. II

simile

Vla.

Vc.

mp *p*

Db.

mp *p*

R

151

Fl.



Ob.



B. Cl.



Bsn.



C Tpt.



Perc.



Vib.



Pno.

mp *sempre*

Red. *if possible*

lv.

R

Vln. I.



Vln. II



Vla.



Vc.



Db.



ppp

ppp

153

Fl.

Ob.

B. Cl.

Bsn.

C Tpt.

Perc.

Vib.

Pno.

Vln. I.

Vln. II

Vla.

Vc.

Db.

mf *ppp*

slap
with pick

mf *ppp*

pizz. 3 pizz. 3

mf *p* *pp* *ppp*

possible

motor fast

l.v.

ppp dolce 10

10

10

simile

simile

Keep detuning until its
to low to bow

Keep detuning until its
to low to bow

p

S

rall..

cover embouchure
air sound

155

Fl. *mf* *ppp*

Ob.

B. Cl.

Bsn.

C Tpt.

Perc. *pp* *mf* *mf* *pp* >

Vib. *pp* *mf* l.v.

Pno.

ppp
perdendosi

S

rall..

*

Vln. I.

Vln. II *ppp* *perdendosi*

Vla.

Vc. *mp* *p* *mp* *ppp* *perdendosi*

Db.

ppp *perdendosi*

Leurs Derniers Pas

Gabriel Penido (2016-2017)

Instrumentation*

2 Flutes (1 Piccolo.)
2 Oboes
1 Clarinet in Bb
1 Bass Clarinet in Bb
1 Bassoon
4 Horns in F
2 Trumpets in C
3 Trombones
1 Tuba
4 Timpani + temple bowl (E) on one Timpani (32")
2 Percussion**
Piano
Harp
Strings

Duration: Aprox. 8'30"


* The score is written at sounding pitches.

** Percussion:

4 Timbales + temple bowl (E) sur une timbale - 32"29"26"23"
Percussion 1: Waterphone; Vibraphone; 3 Susp cymb. (S/M/L); 1 Tam-Tam (L)
Percussion 2: 1 Tam-tam (S); 3 Triangles(S/M/L); 1 Bass Drum

General Notation

Symbols

 Ordinary Fermata

l.v. Let Vibrate

Dynamics

If there is no indication of dynamic signals after the *crescendo* e *decrescendo* signals, a dynamic level above or below should be adopted.



Ornaments

Grace notes must come on the first beat.

Positions

—————> - gradual transition from one way of playing to another way of playing.

Sound production techniques

General



Frullato (woodwinds and brass), tremolo (strings), rolls (percussion) – without rhythmic definition.



Indicates that the notes inside the rectangle must be played ad. lib., improvising with the selected pitches. The event must last until the end of the sub-sequential line. Woodwinds -> breathe when necessary.



Play the indicated notes or gestures until the end of the sub-sequential line.

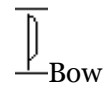
Percussion



Hard Mallet.



Soft Mallet.



Bow



Medium Mallet

All the other mallets are indicated in writing.

A piacere section

The conductor signs are indicated in the scores and parts by arrows ▼. These arrows denote the signal of the conductor that opens a non-conducted section. In such cases, the conductor gives only one sign to the players, at the beginning of the section, which is then performed *ad libitum* until the conductor's next sign. The duration of each sign will be determined by the Viola solo. The figures with metric values in this section are meant to be suggestions. The horizontal distances between the notes represent graphically the approximate interval of time (between the notes concerned).

Leurs Derniers Pas
Basée sur l'oeuvre de David Olère

Gabriel Penido (2016-2017)

Molto Andante e Calmato
♩ = 52

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭
Bass Clarinet in B♭
Bassoon 1
Horn in F 1, 2
Horn in F 3, 4
Trumpet in C 1
Trumpet in C 2
Trombone 1, 2
Trombone 3
Tuba

pedal remains in the lowest position until indicated to change

Timpani
Place Temple bowl (E) on Timpani (32") Head
TEMPLE BOWL (E)
p
poco
lv.

Percussion 1 (VIBRAPHONE, 3 Susp. Cymbals, Waterphone, 1 Tam-Tam P)
VIBRAPHONE motor on (slow)
lv.
p
lv. To Susp. Cym. (M)
p

Percussion 2 (3 Triangles, 1 Tam-Tam G, 1 Bass Drum)
BASS DRUM
pp
poco
p
poco

Piano

Harp
pp
lv.

Molto Andante e Calmato
♩ = 52

Violin I
Violin II
Viola
Violoncello
Contrabass

con sord.
p
con sord.
p
con sord.
p
con sord.
p

6

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1, 2
Tbn. 3
Tba.

Timp.
Vib.
B. D.
Pno.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

simile
pp

undefined pitch (breath only)
very softly
pp **mp**

a 2.
undefined pitch (breath only)
very softly
pp **mp**

undefined pitch (breath only)
very softly
pp **mp**

undefined pitch (breath only)
very softly
pp **mp**

l.v.
p

p

SUSP. CYMBALS (3)
To Vib.

To T.-t.
p poco

TAM-TAM

To Tri. solo
pp

l.v.
pp
pp

p
p
p
p
p

13

Fl. 1

Fl. 2 *dolce*
pp

Ob. 1

Ob. 2

Cl. 1 *dolce*
pp

B. Cl. *dolce*
pp

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1 *mp*

C Tpt. 2 *simile*
pp *mp*

Tbn. 1, 2 *a 2.*
simile
pp *mp*

Tbn. 3 *simile*
pp *mp*

Tba. *simile*
pp *mp*

Timp.

Susp. Cymb.

T.-t. TRIANGLE (3)
pp sempre

Pno.

Hp.

Vln. I *con sord. espress.*
pp

Vln. II *con sord. espress.*
pp *espress.*
con sord.

Vla. *pppp* *sempre*
flautando

Vc. *pppp* *sempre*
flautando

Cb. *pppp* *sempre*

dolce
pp

dolce
pp

dolce
pp

dolce
pp

pp
a 2. undefined pitch (breath only)
very softly

simile
pp

pp

pppp

pppp

pppp

pppp

26
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
B. Cl.
Bsn. 1

dolciss.
mp

Hn. 1, 2
Hn. 3, 4
C Tpt. 1
C Tpt. 2
Tbn. 1, 2
Tbn. 3
Tba.

enter very softly con sord. (straight)
mp

Timp.
Vib.
T.-t.
Pno.
Hp.

SUSP. CYMBALS (3)
To T.-t.
pp *pp*⁵
scrape! scrape!
To B. D.
pp *mp*
brush along the strings with the hand
pp *mp*
mp

Vln. I
Vln. II
Vla.
Vc.
Cb.

sul pont.
divisi sul pont. *p*
pp *mp*
divisi sul pont. *p*
pp *mp*
divisi enter very softly sul pont. *mp*
divisi enter very softly sul pont. *mp*
sul tasto divisi
sul tasto sul pont. *mp*
pp *p* *poco*
pp *p* *poco*
pp *p* *poco*
pp *p* *poco*
sul tasto senza vib. *ppp*
sul tasto senza vib. *ppp*
sul tasto *mp*
Harm. suono reale *mp*
Harm. suono reale *mp*
mp

Meno mosso

♩=40

Fl. 1 *air sound* *p* *mf* *gliss.* *3*

Fl. 2 *air sound* *pp*

Ob. 1 *lontano* *ppp*

Ob. 2

Cl. 1 *cantabile* *pp* *3* *5* *3* *mp* *mp* *ppp* *pp*

B. Cl. *cantabile* *pp* *3* *5* *3* *mp* *mp* *ppp* *pp*

Bsn. 1 *mp* *ppp*

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp. *lv.* *pp*

T.-t. *TAM-TAM* *pp* *To Cym.* *SUSP. CYMBALS (3)* *mp* *3* *5* *3*

B. D. *BASS DRUM* *pp* *To Tri.* *TRIANGLES (3)* *mp* *3* *5* *3*

Pno. *mp* *mp sempre* *3* *5* *3*

Hp. *pp* *p* *pp* *mp*

Meno mosso

♩=40

Vln. I *senza sord. solo ord.* *pp* *3* *5* *3* *mp* *mp* *gliss.* *pp*

Vln. II *senza sord. solo ord.* *pp* *3* *5* *3* *mp* *mp* *gliss.* *pp*

Vla. *senza sord. ord. solo* *pp* *3* *5* *3* *mp* *mp* *ppp*

Vc. *senza sord. solo ord.* *pp* *3* *5* *3* *mp* *mp* *ppp*

Cb. *ppp* *Harm. suono reale* *pp*

ppp *Harm. suono reale* *pp*

35

Fl. 1 *p* *mp* *cantabile* *pp* *mp* *mf* *p*

Fl. 2 *mf* To Picc.

Ob. 1 *ppp*

Ob. 2 *lontano* *ppp*

Cl. 1 *mp* *mp* *pp* *mp* *pp*

B. Cl.

Bsn. 1

Hn. 1, 2 *pp* 1. *senza sord.*

Hn. 3, 4

C Tpt. 1 *pp* *mp* *pp*

C Tpt. 2 *undefined pitch (breath only) very softly* *pp* *mp*

Tbn. 1, 2 *undefined pitch (breath only) a 2. very softly* *pp* *mp*

Tbn. 3 *undefined pitch (breath only) very softly* *pp* *mp*

Tba. *undefined pitch (breath only) very softly* *pp* *mp*

Timp. *lv.* *pp*

Susp. Cymb.

Tri. *mp*

Pno. *mp sempre*

Hp. *pp* *mp* *pp* *f*

Vln. I *ppp* *pp* *tutti sul pont.* *mp* *pp*

Vln. II *mp* *ppp* *pp* *tutti sul pont.* *mp* *pp*

Vla. *pp* *mp* *pp* *f*

Vc. *pp* *mp* *pp* *f*

Cb. *mp*

38

Fl. 1 *sf > p* *poco* *f* *p* *mp*

Picc. *PICCOLO* *sempre* *ppp*

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2 *con sord.* *pp*

Hn. 3, 4 *3. senza sord.*

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Place Temple bowl (E) on Timpani Head

Timp. *pp* *pp* *pp* *move pedal ad lib. (increasing range of movement)*

Susp. Cymb.

Tri.

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

Hp. *mf* *pp* *mf* *mf* *mp* *L.v.*

Vln. I *f* *p* *mf* *pp* *mf* *ppp dolce sempre*

Vln. II *f* *mf* *pp* *mf* *ppp dolce sempre*

Vla. *p* *mf* *pp* *mf* *pp* *ppp dolce sempre* *divisi a 2*

Vc. *p* *mf* *pp* *mf* *ppp dolce sempre* *divisi a 2*

Cb. *pp* *mp* *ppp*

saltato e accell. *ord.* *con vib.* *senza vib.* *ad lib. play individually slow and calm gliss.*

Più mosso $\text{♩} = 44$ *dolce*

Fl. 1 *pp* *mp*

Picc. *pp*

Ob. 1 *ppp*

Ob. 2 *pp* *mp* *pp* *mp*

Cl. 1 *p* *pp* *pp* *mp* *pp*

B. Cl. *pp* *ppp* *ppp* *mp* *pp*

Bsn. 1

Hn. 1, 2 *pp* *mp* *pp* *1. senza sord. dolce*

Hn. 3, 4 *pp* *mp*

C Tpt. 1 *pp* *mp*

C Tpt. 2 *pp* *mp*

Tbn. 1, 2 *pp* *mp*

Tbn. 3 *pp* *mp*

Tba. *pp* *mp*

Place Temple bowl (E) on Timpani Head

Place Temple bowl (E) on Timpani Head

move pedal *ad. lib.* (increasing range of movement) *mp* *mp*

Susp. Cymb. *mp* *To Vib.* *pp* *motor on (slow)* *VIBRAPHONE*

Tri. *mp* *To T-t.* *mp*

Pno. *p* *mp* *p*

Hp. *ppp* *ad lib. slow and calm gliss. play individually* *mf* *ppp* *mp* *l.v.* *mp*

Più mosso $\text{♩} = 44$ *sul tasto*

Vln. I *ad lib. play individually slow and calm gliss.* *mp* *ppp*

Vln. II *mp* *sul tasto*

Vla. *mp* *senza sord. con vib. senza vib.* *pp* *mp* *pp* *mp* *senza sord.*

Vc. *mp* *pp* *mp* *pp* *senza sord. arco* *pizz.*

Cb. *ppp* *mp* *ppp*

Fl. 1 *pp < mf* *mf* *pp* *cantabile* *mp* *mf* *p* *mf* *p* *mf*

Picc. *pp* *pp*

Ob. 1 *ppp* *ppp*

Ob. 2 *pp* *cantabile* *mf* *p* *mf* *p* *mp* *pp*

Cl. 1 *mp* *p* *mf* *p* *f* *p* *mp* *pp*

B. Cl.

Bsn. 1

Hn. 1, 2 *mp* *pp* *mp* *con sord. ppp* *pp*

Hn. 3, 4 *con sord. ppp* *pp*

C Tpt. 1 *con sord. dolce* *pp* *con sord. mf* *pp* *f > p* *f*

C Tpt. 2 *pp*

Tbn. 1, 2 *con sord. ppp* *pp*

Tbn. 3 *con sord. ppp* *pp*

Tba. *con sord. ppp* *pp*

Timp. *mp* *pp* *Place Temple bowl (E) on Timpani Head* *move pedal ad. lib. (increasing range of movement)*

Vib. *pp*

T.-t. *TAM-TAM* *pp* *To Tri. scrape!* *pp* *poco* *TRIANGLES (3)* *mp* *To T-t.*

Pno. *dolce* *mp* *mf* *mp*

Hp. *mp* *p* *L.v.* *slow* *mp*

Vln. I *ord.* *mp* *mf* *f* *sul pont.* *p* *mf* *pp*

Vln. II *ppp* *ord.* *mp* *mf* *f* *sul pont.* *f* *p* *mf*

Vla. *sul pont.* *pp < mp > pp* *mp = pp* *ppp* *tutti ord.* *p* *mp* *ppp*

Vc. *sul pont.* *mp* *pp < mp > pp* *pp* *ord. tutti* *mp* *ppp* *sul pont.* *ord.* *p* *mp* *ppp*

Cb.

57

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Vib.

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

pp

pp

mp *f* *mp* *f* *p*

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

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

pp *mf* *pp*

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

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

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

mp *simile*

mf *pp* *mf*

pp *mp* *pp*

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

pp *ff* *pp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

ppp *ff* *ppp*

pp *f* *p* *pp* *simile*

60

Fl. 1 *pp* *gliss.* *ff* *p* *ff* *p*

Picc. *p* *ff* *p*

Ob. 1 *p* *ff* *p*

Ob. 2 *p* *ff* *p*

Cl. 1 *p* *ff* *p*

B. Cl. *p* *ff* *p*

Bsn. 1 *f* *mp* *ff* *p* *ff* *p* *ff*

Hn. 1, 2 *pp* *mf* *pp* *f* *ff* *p*

Hn. 3, 4 *pp* *mf* *pp* *f* *ff* *p*

C Tpt. 1 *mf* *pp* *mf* *pp* *f* *ff*

C Tpt. 2 *mf* *pp* *mf* *pp* *f* *ff*

Tbn. 1, 2 *pp* *mf* *pp* *f* *ff* *p* *f*

Tbn. 3 *pp* *mf* *pp* *f* *ff* *p* *f*

Tba. *pp* *mf* *pp* *f* *ff* *p* *f*

Timp. *mp* *simile* *f* *pp*

Vib. *pp* *f* *p*

B. D. *mp* *pp* *pp* *mf* *pp* *mf*

Pno. *f* *p* *f* *pp*

Hp. *f* *pp* *ff*

Vln. I *ff* *ppp* *ff* *p*

Vln. II *ff* *ppp* *ff* *p*

Vla. *ff* *ppp* *ff* *p*

Vc. *ff* *ppp* *ff* *div. pizz.*

Cb. *f* *p* *divisi in 2* *pp* *ff* *pizz.*

Fl. 1 *ff* To Fl. *mf* *f*

Picc. *ff* *mf* *f*

Ob. 1 *ff* *mf* *f*

Ob. 2 *ff* *ppp* *f*

Cl. 1 *ff* *mf* *f*

B. Cl. *ff*

Bsn. 1 *ff* *cantabile* *mp* *mf*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff* con sord. (Harmon) *ppp*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Tba. *ff*

Timp. *f* *pp* *simile* *sempre*

Vib. *ff* *pp* *mf*

B. D. To T.-t. *f* TAM TAM *scrape!* *scrape!* *mp* *mf* *mp* *mf*

Pno. *ff* *pp* *f* *pp*

Hp. *ff* *l.v.* *pp* *l.v.*

Più mosso ♩=48

Vln. I *sf* *ff* *fff* *pp* *sf* *mf* *sf* *fff* *pp* *ord.* *solo* *mf* *3* *mf* *5* *f*

Vln. II *sf* *ff* *fff* *pp* *sf* *mf* *sf* *fff* *pp* *ord.* *gli altri*

Vla. *sf* *ff* *fff* *pp* *sf* *mf* *sf* *fff* *pp* *ord.* *solo* *mf* *3* *f*

Vc. *ff* *ff* *pp* *sf* *mf* *sf* *fff* *pp* *ord.* *solo* *mf* *3*

Cb. *ff* *ff* *pp* *sf* *mf* *sf* *fff* *pp* *ord.* *gli altri*

sul pont. non divisi *non divisi* *molto sul pont.* *ord.* *solo* *sul pont.*

sul pont. non divisi *non divisi* *molto sul pont.* *ord.* *gli altri*

sul pont. non divisi *non divisi* *molto sul pont.* *ord.* *solo* *sul pont.*

sul pont. non divisi *non divisi* *molto sul pont.* *ord.* *gli altri*

sul pont. arco *non divisi* *molto sul pont.* *ord.* *solo*

sul pont. arco *non divisi* *molto sul pont.* *ord.* *gli altri*

sul pont. arco *non divisi* *molto sul pont.* *ord.* *solo*

sul pont. arco *non divisi* *molto sul pont.* *ord.* *gli altri*

67

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Vib.

T.-t.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *mp* *pp* *ppp*

senza sord. solo

cantabile

ord. *tutti* *sul pont.* *non divisi*

pp *mp* *ppp*

l.v. *simile* *pp sempre*

poco *mp*

pizz. *mp* *ppp*

Fl. 1 *pp*

Fl. 2 *pp* *mp* *pp* *f* *mf* *ff*

Ob. 1 *mp* *pp* *mf* *f*

Ob. 2 *ppp*

Cl. 1 *mp* *pp* *mp* *pp* *mf* *f*

B. Cl. *pp*

Bsn. 1 *mp* *pp* *mf* *f* *pp* *f*

Hn. 1, 2 *ppp* *f* *pp*

Hn. 3, 4 *ppp* *f* *pp*

C Tpt. 1

C Tpt. 2 *pp*

Tbn. 1, 2 *ppp* *f* *pp*

Tbn. 3 *ppp* *f* *pp*

Tba. *ppp* *f* *pp*

Timp. *pp* *pp sempre* *l.v.* *simile*

Vib. *pp* *mp* *pp* *mf* *pp*

T.-t. *pp* *pp* *mp*

Pno. *pp* *f* *p* *l.v.*

Hp. *l.v.* *mp* *f*

Vln. I *ord.* *mp* *pp* *sul pont.* *mp* *pp* *f* *mf* *ff*

Vln. II *ord.* *pp* *mp* *pp* *sul pont.* *mp* *pp* *f* *mf* *ff*

Vla. *ord.* *mp* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *ord.* *pp*

Vc. *ord.* *pp* *pp* *sul pont.* *ord.* *pp* *ff*

Cb.

Piu Mosso
♩ = 56

Fl. 1 (Flute 1) - Part 2, measures 78-81. Dynamics: f , p , ff .

Ob. 1 (Oboe 1) - Part 2, measures 78-81. Dynamics: f , p .

Ob. 2 (Oboe 2) - Part 2, measures 78-81. Dynamics: f , p .

Bsn. 1 (Bassoon 1) - Part 1, measures 78-81. Dynamics: sf , pp , f . Includes instruction: "senza sord."

Hn. 1, 2 (Horn 1, 2) - Part 1, measures 78-81. Dynamics: f , pp , f , sf . Includes instruction: "senza sord. undefined pitch (breath only)".

Hn. 3, 4 (Horn 3, 4) - Part 1, measures 78-81. Dynamics: f . Includes instruction: "senza sord. undefined pitch (breath only)".

C Tpt. 1 (C Trumpet 1) - Part 1, measures 78-81. Dynamics: f , p , f , sf , p , ff . Includes instruction: "senza sord. flutt."

C Tpt. 2 (C Trumpet 2) - Part 1, measures 78-81. Dynamics: sf , p , ff . Includes instruction: "senza sord. flutt."

Tbn. 1, 2 (Tuba 1, 2) - Part 1, measures 78-81. Dynamics: f , p , ff . Includes instruction: "senza sord."

Tbn. 3 (Tuba 3) - Part 1, measures 78-81. Dynamics: sf , p , f . Includes instruction: "senza sord."

Tba. (Tuba) - Part 1, measures 78-81. Dynamics: sf , p , f . Includes instruction: "senza sord."

Remove Temple bowl (E) from Timpani (32") Head

Vib. (Vibraphone) - Part 1, measures 78-81. Dynamics: p . Includes instruction: "SUSP. CYMBALS (3) To Vib."

T.-t. (Triangle) - Part 1, measures 78-81. Dynamics: f . Includes instruction: "scrape! l.v."

Pno. (Piano) - Part 1, measures 78-81. Dynamics: f .

Hp. (Harp) - Part 1, measures 78-81. Dynamics: ff . Includes instruction: "près de la table".

Piu Mosso
♩ = 56

Vln. I (Violin I) - Part 1, measures 82-85. Dynamics: pp , f , pp , fff , p , ff , pp . Includes instructions: "ord.", "con vib.", "sul pont.", "molto sul pont.", "solo."

Vln. II (Violin II) - Part 1, measures 82-85. Dynamics: pp , f , pp , $molto sul pont.$, pp . Includes instructions: "ord.", "con vib.", "sul pont.", "molto sul pont.", "solo."

Vla. (Viola) - Part 1, measures 82-85. Dynamics: pp , f , pp , $molto sul pont.$, pp . Includes instructions: "ord.", "con vib.", "sul pont.", "molto sul pont.", "solo."

Vc. (Violoncello) - Part 1, measures 82-85. Dynamics: pp , f , pp , $molto sul pont.$, pp . Includes instructions: "ord.", "con vib.", "sul pont.", "molto sul pont.", "solo."

Cb. (Cello) - Part 1, measures 82-85. Dynamics: f , $pizz.$, f , pp , f , pp , f , pp . Includes instructions: "ord.", "con vib.", "sul pont.", "arco", "pizz.", "pp arco", "solo."

Piu Mosso
♩ = 60

Musical score for woodwinds, brass, percussion, and piano. The score is for measures 87-90. The instruments listed are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, B. Cl., Bsn. 1, Hn. 1, 2, Hn. 3, 4, C Tpt. 1, C Tpt. 2, Tbn. 1, 2, Tbn. 3, Tba., Timp., Vib., T.-t., and Pno. The score includes dynamic markings such as *ff*, *p*, *pp*, *mf*, and *f*. Performance instructions include *flutt.*, *senza sord.*, *SUSP. CYMBALS (3)*, *scrape!*, *f sub.*, and *TRIANGLES (3)*. The piano part features complex rhythmic patterns with triplets and sixteenth notes.

Musical score for strings, including Vln. I, Vln. II, Vla., Vc., and Cb. The score is for measures 87-90. The tempo is *Piu Mosso* at $\text{♩} = 60$. The score includes dynamic markings such as *ff*, *pp*, *mp*, *f*, and *p*. Performance instructions include *sempre sul pont.*, *pizz.*, *arco*, *sul pont.*, *ord.*, and *pp*. The string parts feature complex rhythmic patterns with triplets and sixteenth notes.

This page of a musical score, numbered 24, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Fl. 1 includes a **PICCOLO** part. Dynamics range from *ff* to *p*. Trills are marked with *tr*.
- Oboes (Ob. 1, Ob. 2):** Dynamics range from *ff* to *p*. A marking *ff > p possible* is present.
- Clarinets (Cl. 1, B. Cl.):** Dynamics range from *ff* to *p*. Trills are marked with *tr*.
- Bassoon (Bsn. 1):** Dynamics range from *ff* to *p*. A marking *p possible* is present.
- Horns (Hn. 1, 2; Hn. 3, 4):** Dynamics range from *ff* to *p*.
- Trumpets (C Tpt. 1, 2):** Dynamics range from *ff* to *p*.
- Trombones (Tbn. 1, 2; Tbn. 3; Tba.):** Dynamics range from *ff* to *p*.
- Timpani (Timp.):** Dynamics range from *pp* to *mf*.
- Suspended Cymbal (Susp. Cymb.):** Includes markings *scrape!*, *f sub.*, *l.v.*, and *simile*.
- Triangle (Tri.):** Dynamics range from *pp* to *f*.
- Piano (Pno.):** Dynamics range from *ff* to *p*. Includes trills marked with *tr*.
- Harp (Hp.):** Dynamics range from *mp* to *ff*.
- Violins (Vln. I, Vln. II):** Dynamics range from *ff* to *pp*. Includes trills marked with *tr*.
- Viola (Vla.):** Dynamics range from *ff* to *pp*. Includes trills marked with *tr*.
- Violoncello (Vc.):** Dynamics range from *ff* to *pp*. Includes markings *ord.* and *sul pont.*.
- Contrabass (Cb.):** Dynamics range from *pp* to *ff*. Includes markings *arco*, *pizz.*, and *pp*.

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Susp. Cymb.

Tri.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff, *f*, *p*, *pp*, *mf*, *mp*, *ff*, *pp*, *pp possible*, *L.v.*, *simile*, *To Vib.*, *To T.-t.*, *ord.*, *sul pont.*, *arco*, *pizz.*

This page of a musical score (page 26) contains the following parts and their general characteristics:

- Fl. 1:** Flute 1, playing triplet patterns and sustained notes with dynamics *ff*, *mf*, and *f*.
- Picc.:** Piccolo, playing triplet patterns with dynamics *ff*, *ff*, and *mf*.
- Ob. 1, 2:** Oboe 1 and 2, playing sustained notes with dynamics *pp* and *f*.
- Cl. 1:** Clarinet 1, playing sustained notes with dynamics *pp* and *ff*.
- B. Cl.:** Bass Clarinet, playing sustained notes with dynamics *pp*, *f*, *p f sub.*, and *pp*.
- Bsn. 1:** Bassoon 1, playing sustained notes with dynamics *ff*, *p*, and *ff*.
- Hn. 1, 2, 3, 4:** Horns 1, 2, 3, and 4, playing sustained notes with dynamics *ff*, *p*, and *ff*.
- C Tpt. 1, 2:** Cornet 1 and 2, playing sustained notes with dynamics *ff*, *pp*, *ff*, and *fff*.
- Tbn. 1, 2, 3:** Trombones 1, 2, and 3, playing sustained notes with dynamics *ff*, *p*, and *ff*.
- Tba.:** Tuba, playing sustained notes with dynamics *ff*, *p*, and *ff*.
- Timp.:** Timpani, playing a rhythmic pattern with dynamics *pp* and *ff*.
- Vibraphone:** Labeled "VIBRAPHONE".
- Vib.:** Vibraphone, playing a melodic line with dynamics *pp*, *ff*, and *damp.*
- T-t.:** Tam-tam, playing a rhythmic pattern with dynamics *pp* and *ff*.
- Pno.:** Piano, playing a complex rhythmic pattern with dynamics *fff*.
- Hp.:** Harp, playing sustained notes with dynamics *pp*, *ff*, and *lv.*
- Vln. I, II:** Violins I and II, playing sustained notes with dynamics *pp*, *ff*, and *pp*, including markings for *ord.*, *con vib.*, *slow gliss.*, and *sul pont.*
- Vla.:** Viola, playing sustained notes with dynamics *ff*, *pp*, *ff*, and *pp*, including markings for *ord.*, *con vib.*, *slow gliss.*, and *sul pont.*
- Vc.:** Violoncello, playing sustained notes with dynamics *pp*, *ff*, *pp*, and *ff*, including markings for *ord.*, *con vib.*, *ff pizz.*, and *ff pizz.*
- Cb.:** Contrabass, playing sustained notes with dynamics *ff*, *pp*, and *ff*, including markings for *ord.*, *con vib.*, *ff pizz.*, and *ff pizz.*

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Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Vib.

T.-t.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp, *f*, *p*, *ff*, *mp*, *mf*, *ppp*, *scrape!*, *L.v.*, *simile*, *ord.*, *sul pont.*

105

Fl. 1 *ff* *ff* *fff*

Picc. *ff* *ff* *fff*

Ob. 1 *ff* *ff* *fff*

Ob. 2 *ff* *ff* *fff*

Cl. 1 *ff* *ff* *fff*

B. Cl. *p* *ff* *fff*

Bsn. 1 *p* *ff* *fff*

Hn. 1, 2 *ff* *ff* *fff*

Hn. 3, 4 *ff* *ff* *fff*

C Tpt. 1 *p* *ff* *fff*

C Tpt. 2 *ff* *p* *ff* *fff* flutt.

Tbn. 1, 2 *ff* *ff* *fff* flutt.

Tbn. 3 *ff* *ff* *fff* flutt.

Tba. *ff* *ff* *fff* flutt.

Timp. *pp* *f* *ff*

Vib. *simile* To Waterphone. *f*

T.-t. *pp* *f* damp.

Pno. *pp* *ff*

Hp. *pp* *ff*

Vln. I *ff* *p* *fff*
Slow gliss. Play individually. *pp sempre* c.a. 2-3" simile

Vln. II *f* *ff* *p* *fff*
Slow gliss. Play individually. *pp sempre* c.a. 2-3" simile repeat

Vla. *ff* *p* *fff* *molto rubato quasi improv. solo p espr.*

Vc. *ff* *p* *fff* *ff* sul pont.

Cb. *ff* *p* *fff* *ff* sul pont.

A piacere C.a. 45"

107 ↓1 ↓2 ↓3 ↓4

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Hn. 1, 2

Hn. 3, 4

C Tpt. 1

C Tpt. 2

Tbn. 1, 2

Tbn. 3

Tba.

Timp.

Waterphone

T.-t.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

WaterPHONE *Play ad lib. Look for low pitched resonances*

superball (small) *Vary pressure! Look for low pitched resonances*

pp l.v. *pp* *pp l.v.* *ppp l.v.*

ppp *poco* *ppp* *poco*

mp *l.v.*

pp sempre *poco* *p < mf* *p*

con sord. *ppp dolcissimo* *ppp* *dolcissimo*