

Duration: c. 9 mins

Alto Flute
Clarinet in Bb

Bass Koto (17 strings)



also playing Rain Stick (50cm) and Wood (or Shell) Pod Rattle

Violin
Violoncello



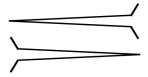

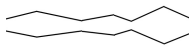


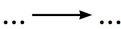

The score is in C

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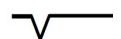









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PERFORMANCE NOTES




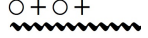

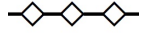




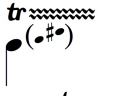
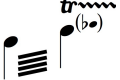
Tutti:

	quarter tone & three-quarter tone sharp
	quarter tone & three-quarter tone flat
	esponential <i>cresc.</i> and <i>dim.</i>
	<i>glissando</i>
	irregular dinamic
	irregular rhythm
	repeat the passage in free order for the duration of the beam
	gradual passage from a technique to another
	indicates the efford, not the resulting dynamic

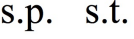




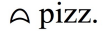



Bass Koto:

	<i>Yuri-iro</i> : vibrato made by left hand
	<i>Hiki-iro</i> : pull the string with l.h. soon after it has been played
	<i>Tsuki</i> : push the string with l.h. soon after it has been played
	<i>multiple Tsuki</i> : repeatedly push the string as graphically suggested (even during passages on more notes)
	esponential <i>multiple Tsuki</i> : increase or decrease the force of the l.h. as graphically indicated
	esponential <i>multiple Hiki-iro</i> : increase or decrease the force of the l.h. as graphically indicated
	<i>chirashi-zume</i> : strike the string horizontally and rapidly with the nail
	<i>suri-zume</i> : firmly rub the strings with the nails (not rapidly) - no pitch
	<i>mute</i> : stop the string with l.h. finger very close to the bridge (resulting sound is a note still pitched but with a "mute" effect; if the pitch doesn't sound position the l.h. finger closer to the bridge, should be almost on it!)
	<i>uchi-zume</i> : tap (almost violently) the strings with the nails
	dampen the vibration (on koto or percussion)

Woodwinds:

	<i>k.c.</i> <i>keyclicks</i>
	breathy sound
	half breath half pitch
	<i>bisbigliando</i> : alternate different position on the same note
	intensity of vibrato
	irregular alternation of air and pitch
	<i>smorzato</i> : regular restriction of air flow by partial compression of lips (width of pattern indicates relative speed of action)
	fast <i>ribattuto</i> , for all the duration of the note
	<i>pizzicato</i> : sharp tongue action with no subsequent breath pressure
	note with simyltaneous percussive key action
	<i>tr</i> (♯) pitches specified in brackets combined into trills of varying intervallic content
	<i>tr</i> (♭) trill withing the tremolo

Strings:

	s.p. s.t. sul ponticello and sul tasto
	ord. ordinary bow or technique
	half pression of fingers on the string
	half pression / "harmonic" pression tremolo
	<i>scratchy sound</i> : with a little percentage of pitch
	♭ pizz. nail pizz.
	nail action (or any substitute such as credit card) over the entire length of the string, for all the duration of the note
	bowed note attacked with <i>fingertap</i>
	knock on the body's wood

ink on canvas

(2013-2015)

Gerardo Gozzi

♩ = 72

Alto Flute
C-D#
G#
sf ff → *mf*
sf mf → *f* < *f* → *mp*
lip gliss. (♯) (♯)
bisbigliando ○+○+
p → *mf*
lip gliss. (♯) (♯)

Clarinet in Bb
f
pppp

Koto
r.h. ⑤ ⑥ ⑨ ⑫ ⑬ ⑭ ⑰
l.h. V
mp → *"f"*
* use fingernails or a substitute, as a credit card
r.h. ④ ⑤ ⑧ ⑪ ⑫ ⑬ ⑰
l.h. V
p → *"mf"*
r.h. ⑦ ⑨ ⑫ ⑰
l.h. V
"mf"

Violin
♩ = 72
(mp)
mp → *p*
pp
[ord.]
mf
almost a breath, without pitch II.

Violoncello
f + arco
(mp) → *p*
mp
mp
mf

The musical score consists of two systems of staves. The first system includes a treble clef staff and a bass clef staff. The treble staff begins with a measure marked '6' and contains notes with 'lip gliss.' markings. Dynamics range from *mp* to *p*, *mf*, and *f*. Performance directions include *rall.* and *accel.*. The bass staff features a tremolo marked *ff*, followed by notes with circled numbers 16, 17, 14, and 17, and later notes with circled numbers 15, 13, and 17. Dynamics include *pp*, *p*, *poco*, and *mf*. The second system also has a treble and bass staff. The treble staff has notes with circled numbers (III.) and (IV.), and dynamics *fp*, *p*, and *mf*. The bass staff has notes with circled numbers (IV.) and (IV.), and dynamics *fp*, *mp*, *p*, and *mf*. Performance directions include *rall.*, *accel.*, *s.p. → ord.*, *pizz. trem.*, and *extr. pont.**. A final instruction reads 'almost a breath, without pitch'.

* play the tremolo with index and suri-zume with thumb moving the hand towards the extremity of the string (extr. pont., opposite of pont.)

!!! Rain Stick has to be prepared in a horizontal position with the grains well distributed within the tube: central position in the stave indicates the starting horizontal position of the stick, the arrow indicates the grade of inclination of the stick (freely decide if up and down are left or right). The crossed notes out of the stave indicates to knock on the wooden surface of the Bass Koto.

Rain Stick

mp

knock on the wood (on Koto)

arco [ord.]

as before, etc.

IV.

17

velvet tone → ord.

quasi smorzato no tongue

lip gliss.

irregular k.c.

mf *p* *fff* *f sub.* *p* *mf*

mp *mp* *mp*

mf *p* *mf*

Koto

mf

18

pp *poco*

[ord.] N

molto s.t. l.h. *mp* *

* push the II string behind the nut with the left hand, imitating the technique just played by the koto

22

(o+o+) *lip* *stacc.* *ff*
pp *ppp* *p* *p*
 N $\overset{\circ}{+} \overset{\circ}{+} \overset{\circ}{+}$
 ⑥④⑦③ ≈ *p* *ff* *mf* *ppp* *p* ① □ (v) *p* *mf*
 Rain Stick Koto
 * position the Rainstick vertically and let the grains fall down while passing to Koto
 pizz. trem. *mf* arco $\diamond\diamond\diamond\diamond$ [ord.] *p* *p* *p* *mf*
 pizz. trem. *mf* arco $\diamond\diamond\diamond\diamond$ [ord.] pizz. trem. *p* *mf*
mf *p* < > < > *p* *mf*

27 **6/8**

rall. *accel.*

lip gliss *mp* *mf* *p* *irregular k.c.*

vocal hum *"mf"*

slap *p* *f* *pp* *p* *irregular k.c.*

r.h. ① ③ ⑦ ⑩ ⑬ ⑮ ⑰ *l.h.* *mp* *poco* *pp*

arco *mp* *p* *mp* *[ord.]*

arco *mp* *s.t.* *ord.* *p* *mp* *f*

32

sf *mf* < > *mp* >

lip gliss.

R
C#
C

Rain Stick
repositioned horizontally, but without spreading the granes (which will all be in one extremity)

Koto

15 16 13 ~ → pont.

p *mf* *p* *poco*

knock on the wood

f

II. → molto s.p. pizz. trem. arco, s.p. ord. s.p. [ord.]

mf *sfz* *f* *mp*

knock on the wood

II. molto s.p. pizz. trem. arco, s.p. ord. s.p. [ord.]

f *mp*

38

f

vocal hum

f

ff

sfz

p

sfz

tongueram

mp

f

p

[ord.]

f

f

mf

f

f

f

fff

fff

[ord.]

f

fff

mf

mf

p

mf

p

4/8

7/8

4/8

IV.

C-D#

G#

C-D#

G#

r.h. 5 6 9 12

l.h. 13 7 15

r.h. 4 5 8 11

1

43

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

"*mf*" *p* *pppp* < > *pp* < >

⑨ ⑪ → # ⑪ *long Hiki-iro* *p* — *f*

pizz. *f* *arco* *p* *molto s.p.* *pizz. trem.* *f* *f*

poco *[arco]*

sfz *sfz*

[arco]

mf *f* *p* < >

G#

D#

k.c. 3/8 4/8

lip gliss. (#)

bisbigliando

pizz.

arco

molto s.p.

pizz. trem.

poco

[arco]

49

lip gliss.

mf *f* *sfz fp*

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

④ ⑧

alternate in free rhythm the notes ④⑤ progressively widening the vibrato (*Yuri-iro* & *Tsuki*) on the A \flat

pp *mp* *mf* *f*

pizz. *pizz. 5* *pizz. 3* *arco* *pizz.*

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

pizz., s.p. *sfz* *mf* *f*

scratchy sound

6/8 4/8

54

f 3 *mf* *mf* *fp* *mp* *mp* *mf* *f* 3

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

f *mf* 3 *mp* 3

① *f* ⑭ *mf* 3 ⑮ →

p *ff* *ff* *arco poco s.p.* 3 *mf*

mf <molto> *ff*

Chord diagrams: G# (D#), A, D#; C, C, C, C, C, C; R, E

Time signatures: 3/8, 4/8, 3/8, 4/8

Articulation: accents, slurs, triplets, sixteenth notes, eighth notes, quarter notes, half notes, whole notes, rests.

Performance instructions: *pizz.*, *arco poco s.p.*

59 $\frac{4}{8}$

lip gliss.

mp

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

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

p *poco*

(11) \rightarrow
(10) \rightarrow
(7) \rightarrow

$\frac{4}{8}$

arco poco s.p.

p *mf* *p* *mp*

mf

p *f* *mp*

mp

65 $\circ+\circ+$ irregular *k.c.* *molto* $\frac{3}{8}$ $\frac{4}{8}$ *lip gliss.* *mp* *p* *cresc.* *vocal hum* *mp* *sfz* *irregular k.c.* *molto* *mp* *p* *Pod Rattle* *Koto* $\frac{3}{8}$ *pizz.* $\frac{4}{8}$ *arco* *f* *mf* *f* *fp* *mf* *f*

71 *quasi smorzato*
no tongue
lip gliss.
f

irregular k.c.
f
p
mp
p
mp
lip gliss.

vocal hum
mp

irregular k.c.
3
ppp
3
ppp
p

A
F

Rain stick
Pod Rattle
Koto

molto sfz
p
mf
mp
3

col legno (sempre IV.)
ff
arco ord.
pp
mp

col legno (sempre IV.)
ff
knock on the wood
sfz

13 9 7 6 1

150

rall. → ♩ = 52

76 **4/8**

mf *f* *f* *p*

mp *f* *ff* *pp*

poco

* violently strike the strings indicated with numbers

* gradual passage to mute technique

rall. → ♩ = 52

molto s.p. → *ord.*

4/8

ff *p* *p* *mf* *p*

mp *ff* *pp*

arco ord. *molto s.p.*

82

1508 4/8

multiphonic on the fundamental

f *mp*

⑤
④
③
②

[ord.] ⑫ ⑧ ⑬ ⑩ ~

ff *mp* *ff*

s.p.

ord.

ppp *poco* *mp* *f* *ppp*

ppp *poco* *mp* *f* *ppp* *pizz.* *f*

87 **4/8**

mf

mp

p

lip gliss.

mf

p

mf

ff

mp

ff

Pod Rattle

pp

f

ff

mf

mp

pizz. trem.

s.p.

arco poco s.p.

p

mf

pizz. trem.

pizz. ord.

arco poco s.p.

"mf"

poco

p

mf

* tremolo of identical harmonics with different fundamentals, prevalence of high sound with an amiguous presence of the inferior tremolo: when the harmonic is notated with a small head there must be a bigger evidence of the fundamentals

92 $\frac{4}{8}$

mf *cresc. molto* *f* *< f* *mp*

p *p < f* *sfz*

slaptongue

5 6 9 12 13

"mf" < poco

ord. \rightarrow *molto s.p.* *molto s.p.* *s.t.* *molto s.p.* *pizz.* \rightarrow *pizz.*

f *p < ff* *< f* *"mf" < poco*

f *p < ff* *< f*

accel. \rightarrow $\text{♩} = 72$