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Title

Uprising

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Uprising

Version for contrabass clarinet and electronics (2014)

Version for bass clarinet and electronics (2019)

Uprising (II)

Version for bass clarinet and electronics (2019)

♩=48, profondo, inquieto

(legato, sempre)

Bass Clarinet in B \flat

2 3 1

poco accel..

mf > p > f > pp > mf > p > f > p < mf < fp > < mp > p

ped.01 ped.02 ped.03

Tape

kick drum, approximate transcription

♩=60

poco rall..

♩=48

Voice

4 5 6

octave ad libitum... (male/female)

mf

(slap!) (slap!) (dbl. stacc.) (legato)

sfffz p sfffz ff

ped.04 ped.05

Tape

poco accel..

♩=60

poco rall..

Voice

7 8 9 10

mf

mf

f

mf > p > f > sfffz < P < mf > < > < > < > < > < > < mp > < mf > < f > < ff >

ped.05b

Tape

♩ = 60

11 12 13 14

accel.

Voice

B. Cl. (dbl. stacc.)

Tape

ped. 06 ped. 07

sfffz p sfffz ff mf PPP f f p

♩ = 72 feroce!

15 16 17

Voice

B. Cl.

Tape

ped. 08

sfffz p sfffz sfz p sfffz sfz p sfffz sfz ff mf

♩ = 48 poco accel. ♩ = 60

13 14 15 16

spectral "overblown" multiphonics (harmonics)

B. Cl. distorser le son à travers la dynamique...

Tape

ped. 09

sfffz p f sfz <sfz> <sfz> <sfz> <sfffz> mp sf p <sfz> <sfz> <sfffz> ff

17 18 19 20

B. Cl. *furioso* *flatt.* *sfz* *ff* *f sempre* *sffffz*

Tape *sfz* *sfz* *sfz* *ped. 10*

21 22 23 24

B. Cl. *mf dolce* *pp poss.* *mp* *simile*

Tape *ped. 11* *ped. 12* *ped. 13*

♩ = 40 libero dolce, calmo

25 26 27 28

B. Cl. *poco a poco cresc.* *f* *molto vib.* *sffz* *p* *mf* *air sound*

Tape *ped. 14* *ped. 15* *ped. 16* *ped. 17* *ped. 18*

♩ = 116

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

B. Cl. *ped. 19* *f ben marcato* *flatt.* *sim.* *sfp* *sffz* *sfz* *sfp* *sfp*

B. Cl. *sfz* *sfz* *sfz* *f* *f* *sfz* *f*

B. Cl. *ff* *sfz* *sfz* *sfz* *sfz* *sfz* *p* *mf* *f* *fluido, rubato*

B. Cl. *f* *mf* *ff* *mp* *f* *mf*

45 46 47 48 3

B. Cl. *ff* *sfz* *f marcato*

49 50 3 3 51 52 3 3

B. Cl. *sfz* *f* *sfz* *sfz*

53 54 55 56 3 3 57 *poco accel.* *tr* *tr*

B. Cl. *f* *sfz* *sfz* *sfz* *ff* *simile*

58 59 3 60 3 *tr* 61 62

B. Cl. *tr* *tr* *sfz* *sfz* *sfz*

B. Cl. **63** *f ben marcato* **64** *flatt. 5* *sfp* *sffz* **65**

B. Cl. **66** **67** *ff poss.* **68** *f*

B. Cl. **69** ♩ = 126 **70** **71** **72**

sffz *p* *sffz* *sffz* *mf* *sf* *sfz* *p* *sffz* *sffz* *mf* *sf*

ped. 20

B. Cl. **73** **74** **75** **76**

sf *sfz* *ff* *p* *sfz* *f*

B. Cl. **77** **78** **79** **80** **81**

mf *sfz* *f* *mp* *sf* *f* *mp* *f* *f* *sim.* *mf* *molto* *sffffz*

tr tr tr

82 83 84 85

B. Cl.

Measures 82-85 of the B. Cl. part. Measure 82 features a trill (tr) with a dynamic marking of *sffz*. Measure 83 contains a trill (tr) and a triplet (3). Measure 84 begins with a trill (tr) and a dynamic marking of *sffz*. Measure 85 concludes with a trill (tr) and a dynamic marking of *mf*. The score includes a treble clef, a key signature of one flat, and a common time signature. Performance markings include accents (>) and slurs.

86 87 88 89

B. Cl.

Measures 86-89 of the B. Cl. part. Measure 86 starts with a trill (tr) and a dynamic marking of *sffz*. Measure 87 features a trill (tr) and a dynamic marking of *sffz*. Measure 88 contains a trill (tr) and a triplet (3). Measure 89 includes a triplet (3) and a dynamic marking of *f*. The score includes a treble clef, a key signature of one flat, and a common time signature. Performance markings include accents (>) and slurs.

90 91 92 93

B. Cl.

Measures 90-93 of the B. Cl. part. Measure 90 features a trill (tr) and a dynamic marking of *f*. Measure 91 contains a trill (tr) and a dynamic marking of *sfzp*. Measure 92 includes a trill (tr) and a dynamic marking of *sffz*. Measure 93 features a trill (tr) and a dynamic marking of *f*. The score includes a treble clef, a key signature of one flat, and a common time signature. Performance markings include accents (>) and slurs.

94 95 96

B. Cl.

Measures 94-96 of the B. Cl. part. Measure 94 features a trill (tr) and a dynamic marking of *sffz*. Measure 95 includes a triplet (3) and a dynamic marking of *sfz*. Measure 96 contains a trill (tr) and a dynamic marking of *sfz*. The score includes a treble clef, a key signature of one flat, and a common time signature. Performance markings include accents (>) and slurs.

109 110 111 112

B. Cl.

ff *sfz* *ff* *sfz* *sfz* *sfz*

113 114 ♩=60 with freedom 115 116 117 118

Voice

B. Cl.

fff *mp dolce, legatissimo* *mp* *vibr.* *ped. 21* *ped. 22* *sim.*

119 120 121 122 123 124

Voice

B. Cl.

mp *ped. 23* *p* *p cresc.* *mf*

125 126 127 128

Voice

B. Cl.

ped. 25

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

3 3 3 3

129 130 131 132

Voice

B. Cl.

f *p* *f*

3

133 134 135 136

B. Cl.

ped. 26

f *p* *mf* *simile*

8^{va} (gliss.) 7 8^{va} 5 8^{va} 6

137 138 139

B. Cl.

8^{va} 7 8^{va} 8^{va} 8^{va} 3 5 3 5 7

$\text{♩} = 140$ delirante

140 ped. 27 141 142

B. Cl.

sfffz

Improvisation, rest for 2 or 4 bars then start improvising alternating the given elements A and B in short groups. Vary pitches and rhythms, very nervous and aggressive

ped. 28 *ff* A spectral multiphonics, articulate with fingerings to obtain more variety

sfffz *sfffz* *sfffz*

146 *f* *sfffz* *sfffz* *fff* *sfffz* *sf* *sfffz*

furioso B

ped. 31

increase complexity and fragmentation accelerando as much as possible until as fast as possible, "out of tempo".

increase time between *sfffz* progressively

sim.

low register: *sfffz*

increase time between *sfffz* progressively

after the highest note possible is attained, stop the electronic with pedal

slow down articulation and try to attain the highest notes possible

END

The score is for a B. Cl. part, starting at measure 140. It features a tempo of 140 and a 'delirante' character. The piece is divided into sections with specific instructions:

- Measures 140-142:** An improvisation section where the player rests for 2 or 4 bars and then improvises alternating elements A and B. The dynamic is *sfffz*.
- Measures 142-146:** A section featuring 'spectral multiphonics' (Element A) and 'fingering articulation' (Element B). Element A is marked *ff* and Element B is marked *furioso*. Dynamics include *sfffz*, *fff*, and *sf*.
- Measures 146-150:** A section where complexity and fragmentation increase, with an accelerando leading to an 'out of tempo' state. Dynamics include *sfffz* and *sim.*
- Measures 150-154:** A section with 'low register' *sfffz* and progressive increases in time between *sfffz* events.
- Measures 154-158:** A section with further progressive increases in time between *sfffz* events.
- Measures 158-162:** A section where articulation slows down and the player aims for the highest notes possible, ending with a pedal point and the instruction 'END'.