

UCLA
Contemporary Music Score Collection

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)

$\text{♩} = 48$, profondo, inquieto

(*legato, sempre*)

Bass Clarinet in B \flat

Tape

kick drum, approximate transcription

$\text{♩} = 60$ poco rall..

5 octave ad libitum... (male/female)

$\text{♩} = 48$

Voice

B. Cl.

Tape

poco accel..

$\text{♩} = 60$

poco rall..

Voice

B. Cl.

Tape

11 $\text{♩} = 60$

12

13 (dbl. stacc.)

14 accel.

Voice

B. Cl.

Tape

$\equiv \text{sffz}$ $p \equiv \text{sffz}$
ped. 06

ff mf $\equiv 3$

$\# \text{○}$ ppp f f p

$\# \text{○}$ ped. 07

15 $\text{♩} = 72$ feroce!

16

17

Voice

B. Cl.

Tape

$\equiv \text{sffz}$ $p \equiv \text{sffz}$ sfz
ped. 08

$p \equiv \text{sffz}$ sfz $p \equiv \text{sffz}$ $sfz \equiv ff$ mf

$\# \text{○}$ $\equiv 6$ $\equiv 3$

$\text{♩} = 48$

poco accel.

13 $3:4$

14 $5:3$

15

16 $\text{♩} = 60$

distorser le son
à travers la dynamique...

spectral "overblown"
multiphonics (harmonics)

B. Cl.

Tape

$\text{sffz} \equiv p \equiv f$

$sfz \equiv f \equiv mf \equiv mp$

ped. 09

$\text{sf} \quad \text{p} \quad \text{sfz} \equiv f \equiv ff$

17 18 19 20 >

furioso

B. Cl.

Tape

21 22 $\text{♩} = 40$ libero
dolce, calmo

B. Cl.

Tape

25 26 27 28

3

poco a poco cresc.

B. Cl.

Tape

B. Cl.

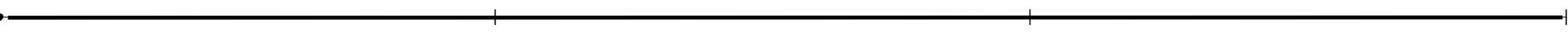
29 *ped. 19* *f ben marcato* (—) **30** *flatt.* **31** *sim.* **32** *sfp* *sfp* *sfp*

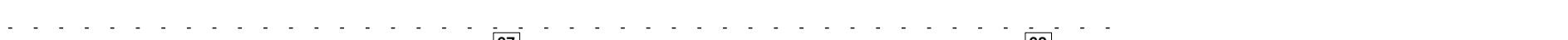
33 *sfp* *sffz* **34** **35** *f* **36** *f*

37 *ff* **38** *sfp* **39** *sfp* **40** *fluido, rubato* *3* *7* *5* *mf* *f*

41 *f* **42** *5* **43** *3* *mp* **44** *f* *mf*

45
 B. Cl. *ff* *z* *z* *5* *sffz* *f marcato*
46
47
48 *3* *>* *>* *>*
49
50 *3* *>* *>* *3* *>* *>*
51
52 *3* *>* *>* *>* *3* *>* *>*
53
54
55
56 *t* *3* *>* *3* *>* *poco accel.* *t*
57 *simile*
58
59
60 *3* *>* *t*
61
62
 B. Cl. *sffffz*

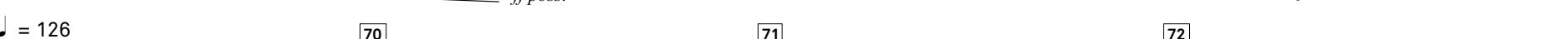
B. Cl. 63 

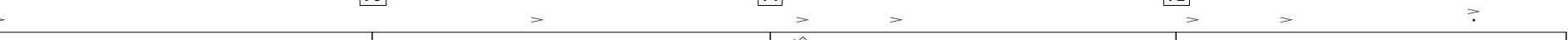
B. Cl. 64 *flatt.* 5 

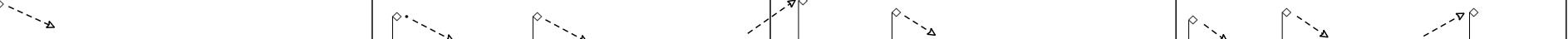
B. Cl. 65 

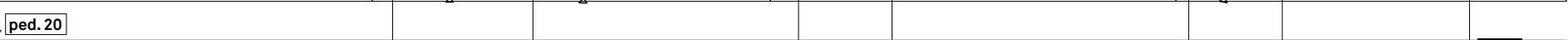
B. Cl. 66 

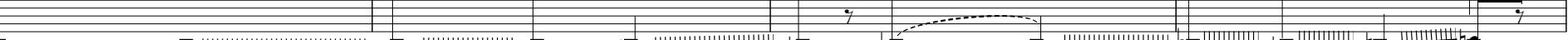
B. Cl. 67 

B. Cl. 68 

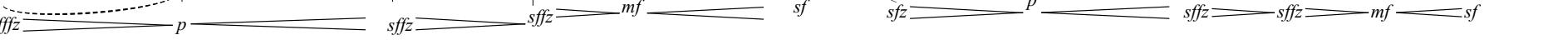
B. Cl. 69 $\text{♩} = 126$ 

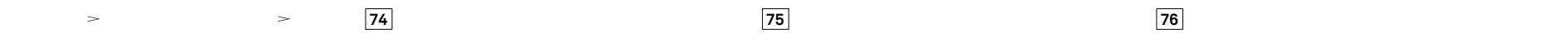
B. Cl. 70 

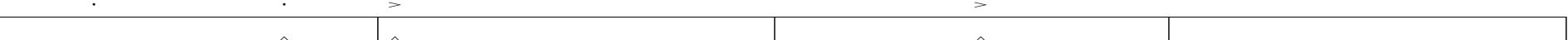
B. Cl. 71 

B. Cl. 72 

B. Cl. 73 

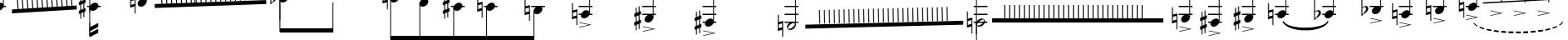
B. Cl. 74 

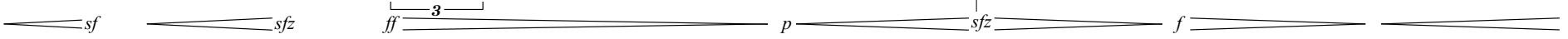
B. Cl. 75 

B. Cl. 76 

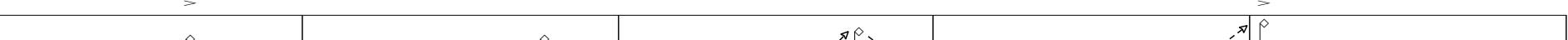
B. Cl. 77 

B. Cl. 78 

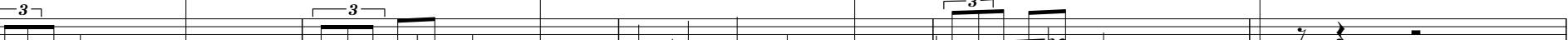
B. Cl. 79 

B. Cl. 80 

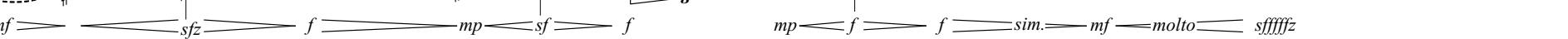
B. Cl. 81 

B. Cl. 

B. Cl. 

B. Cl. 

B. Cl. 

B. Cl. 

B. Cl.

82 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

83 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

84 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

85 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

86 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

87 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

88 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

89 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *mf*

90 tr wavy line tr wavy line > 3 >
f *sfp* *sffz* f *sffz* *sf* *sf* *sf*

91 > tr wavy line tr wavy line > 3 >
sffz f *sffz* *sf* *sf* *sf*

92 tr wavy line tr wavy line > 3 >
f *sffz* f *sffz* *sf* *sf* *sf*

93 tr wavy line tr wavy line > 3 >
f *sffz* f *sffz* *sf* *sf* *sf*

94 tr wavy line tr wavy line > 3 >
sffz f *sffz* *sf* *sf* *sf*

95 tr wavy line tr wavy line > 3 >
sffz f *sffz* *sf* *sf* *sf*

96 tr wavy line tr wavy line > 3 >
sffz f *sffz* *sf* *sf* *sf*

97

Voice

98

99

100

ped. 22

B. Cl.

97: Voice rests. Bassoon Clarinet dynamic: *sffz*, sustained notes, dynamic: *f*. Measure ends with a fermata over the bassoon clarinet's note.

98: Voice rests. Bassoon Clarinet dynamic: *f*.

99: Voice rests. Bassoon Clarinet dynamic: *sffz*.

100: Voice rests. Bassoon Clarinet dynamic: *f*.

Musical score for Bass Clarinet (B. Cl.) showing measures 101 through 104. The score consists of four staves. Staff 1 (measures 101-104) shows diamond-shaped grace notes above the staff, a dynamic *sffz*, and a dynamic *f*. Staff 2 (measures 101-104) shows a dynamic *f*. Staff 3 (measures 101-104) shows a dynamic *f*. Staff 4 (measures 101-104) shows a dynamic *f*.

Musical score for measures 105 through 108. The score consists of two staves: 'Voice' and 'B. Cl.' (Bassoon). The 'Voice' part starts with a sustained note followed by a descending melodic line. The 'B. Cl.' part features various rhythmic patterns and dynamics, including *faggressivo*, *mf*, *sffz*, *tr*, *ff*, *mf*, *tr*, *3*, *ff*, and *sffz*. Measure 108 concludes with a measure number '5'.

109 110 111 112

B. Cl.

v

113 114 $\text{♩} = 60$ with freedom 115 116 117 118

Voice

B. Cl.

\downarrow mp dolce, legatissimo
ped. 21

3

vibr.

ped. 22

sim.

119 120 121 122 123 124

Voice

B. Cl.

3

mp

ped. 23

p

8va

3

p cresc.

mf

125

Voice: *p*, *ped. 25*

B. Cl.: *p*, *mp*, *mf*, *mp*, *mf*, *mp*, *sfp*

126 3

127

128 3

129

Voice: -

B. Cl.: *f*

130

131

132

133

B. Cl.: *f*, *ped. 26*, *8va*, *p*, *mf*, *simile*

134 *8va*

135 *8va*

136 *8va*, *(gloss.)*, *5*

137 *8va*, *7*

138 *8va*, *8va*, *3*

139 *8va*, *5*, *3*, *5*, *7*, *5*

B. Cl.

♩=140 delirante

140 [ped. 27] 141 142

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

A

ff sfffz sfffz 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

B

146 furioso ff sfffz sim. <sfffz sf > sfffz

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

ped. 31 increase time between sffffz progressively

low register: sfffz

increase time between sffffz progressively

slow down articulation and try to attain the highest notes possible

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

END