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Santuário de Baleias

Whale Sanctuary

for soprano saxophone and strings orchestra

Luigi Antonio Irlandini, 2016

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NOTES ON THE COMPOSITION:

Whale Sanctuary (*Santuário de Baleias*) was composed along the months of September and October 2016. The idea of composing a "sanctuary" implied a treatment of formal proportions and simmetries such as that found in temple construction, the architecture of sacred spaces. This relationship with sacred architecture has been a recurring element in my compositional work, for which my references are romanesque cathedrals such as San Miniato al Monte in Florence, stone circles and hindu temples. I determined the durations of the five musical sections to be related to the real surface areas of the five oceans. These areas are in the proportion 1:1.5:5:8:12, closely expressing the important sacred architecture **Φ** ratio, but I've rounded them up to the Fibonacci numbers 1:3:5:8:13, which express **Φ** even closer, with the exception of ratio 1:3. These macroformal ratios are also found in the microform governing local and middleground rhythms. This treatment of the musical form involves the production of a musical time that is cyclical, both compositionally and in the listening experience, like the circumambulation of this imaginary sacred space, the whale sanctuary. The piece suggests the possibly naïve but legitimate wish to keep all oceans in their pristine condition free from industrial hunting and waste.

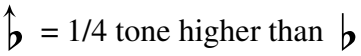
Santuário de Baleias foi escrita nos meses de Setembro e Outubro de 2016. A ideia de compor um "santuário" envolve um tratamento de proporções formais e simetrias do tipo encontrado na arquitetura de espaços sagrados e construção de templos. Esta relação com a arquitetura sacra tem sido um elemento recorrente no meu trabalho de composição, para o qual minhas referências são as catedrais românicas tais como San Miniato al Monte, em Florença, círculos de pedra e templos hindus. Determinei que as durações das cinco seções seriam relacionadas com a real área de superfície dos cinco oceanos. Estas áreas estão na proporção 1:1,5:5:8:12, que, talvez estranhamente, expressam a proporção **Φ** da arquitetura sacra de modo aproximado. Arredondei-as para os números de Fibonacci 1:3:5:8:13 para expressar **Φ** ainda de mais perto e aceitando a margem de erro que envolve a proporção 1:3, que não expressa **Φ** . Estas proporções macroformais também regulam a microforma e os ritmos de nível formal intermediário. Combina-se aos elementos de geometria sacra a produção de um tempo musical que é cíclico tanto composicionalmente quanto na escuta, como uma circumambulação deste espaço imaginário, o santuário de baleias. A peça sugere o desejo talvez naïve, mas legítimo, de manter os oceanos em sua condição pristina e livre de lixo e caça industriais.

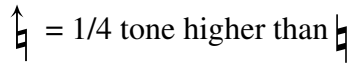
NOTES FOR THE PERFORMANCE:

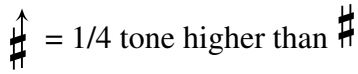
SOPRANO SAXOPHONE:

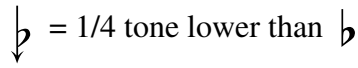
1. The saxophone part in the score sounds as written. The extracted part is transposed.

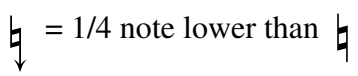
2. Timbral or key trills (examples: mm. 17-19, 228-229) should have a pronounced 1/4 tone pitch alternation.The trill note may be produced by an alternate fingering for the main note resulting in the desired 1/4 tone indicated.

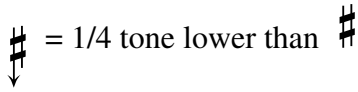
3.  = 1/4 tone higher than

4.  = 1/4 tone higher than

5.  = 1/4 tone higher than

6.  = 1/4 tone lower than

7.  = 1/4 note lower than

8.  = 1/4 tone lower than

9. "GROWL" (example m. 64) applies only to the note to which it is added. This is the less agressive growling, obtained by, at the same time, blowing and rolling Rs with the tongue without pressure on the embouchure.

10. "HUM" (example, m. 90) applies only to the note to which it is added. This is a louder type of growling, obtained by, at the same time, blowing and producing a nasal sound together with the instrument pitch.

11. "VG" (example, m. 232) stands for VICIOUS GROWL and applies only to the note to which itis added. This is the nastiest of the three growlings, obtained by, at the same time, blowing and producing a rough sound with the throat together with the instrument pitch.

12. MULTIPHONICS are indicated by the letter M. There are three multiphonics in this piece: M1 (mm.89-90), M2 (mm. 212-213), and M3 (mm. 242-245). Multiphonics in the score sound as written; multiphonics in the sax part are transposed. The following fingerings are given below for each multiphonic.

M1	M2	M3
1 C1 (or C2)	1	1
2	2	2
3 B♭	3 B	3 B♭
—	—	—
4	4	4
5	5	6
E♭	6	E♭
7	E♭	7
	7	

13. *glissandi* have the duration of the note from which they depart. For example, in mm. 421 to 439, where there are several *glissandi*, the one on m. 422 on the note F lasts a quarter-note (so the first part of that sound, which is in m. 421, is a stable F); the *glissando* on m. 436 on G# lasts a dotted quarter-note (so the first part of that sound, the quarter-note on m. 435, is a stable G#).

STRINGS

Strings Orchestra/Orquestra de cordas: minimum: 6 - 5 - 4 - 4 - 2
Larger ensembles: 9 - 7 - 6 - 6 - 4 or 12 - 10 - 8 -8 - 6
Divisi for the smallest ensemble are:
Vn.I.1 (2 players); Vn.I.2 (2 players); Vn.I.3 (2 players)
Vn.II.1 (2 players); Vn.II.2 (2 players); Vn.II.3 (1 player)
Vla.1 (2 players); Vla.2 (2 players)
Vc.1 (2 players); Vc.2 (2 players)
DB.1 (1 player); DB.2 (1 player)

1. ORD. = *ordinario*

2. **PONT.+** = *molto ponticello*: a maximum of harmonic sounds with a minimum of the fundamental. Normally, the notated intensity of this effect is ***f*** or ***ff***, but is must be interpreted as an instruction to obtain a maximum volume of the *molto ponticello*, which probably will sound softer than the intensity indicated.

3. PONT. = *sul ponticello:* traditional *ponticello sound,* with the fundamental audible.

4. O.D. = overpressure distortion (example: m. 207, where a lot of pressure is used from the beginning of the note in all strings on m. 206 and rapidly increases to reach overpressure distortion at the ***fff*** sign)

5. Dotted lines between ORD., PONT. and **PONT.+**, as well as between "building pressure" and O.D. mean gradually moving from one condition to the next. Ex: PONT. _ _ _ _ORD. means: move gradually from *ponticello* to *ordinario*.

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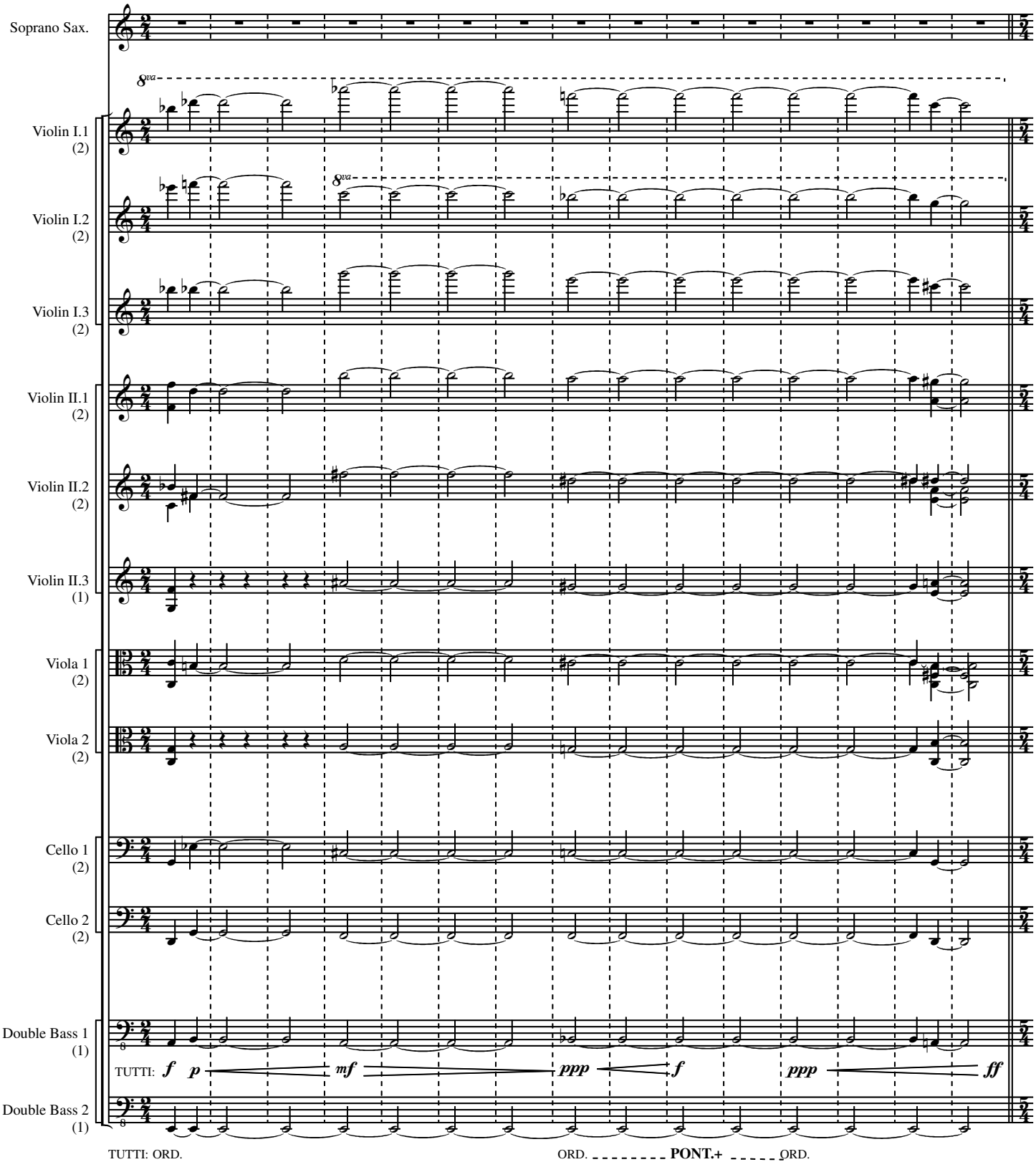
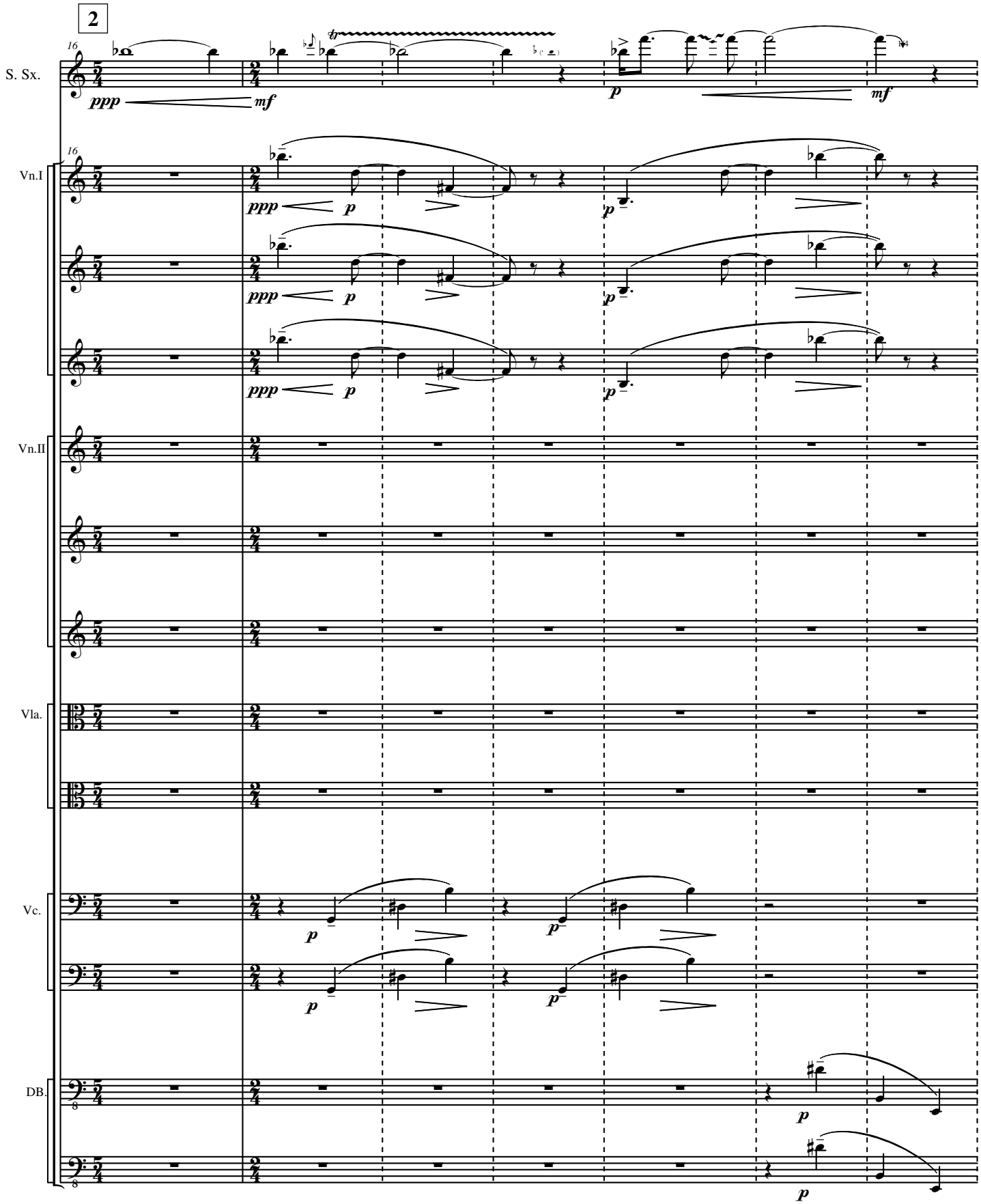
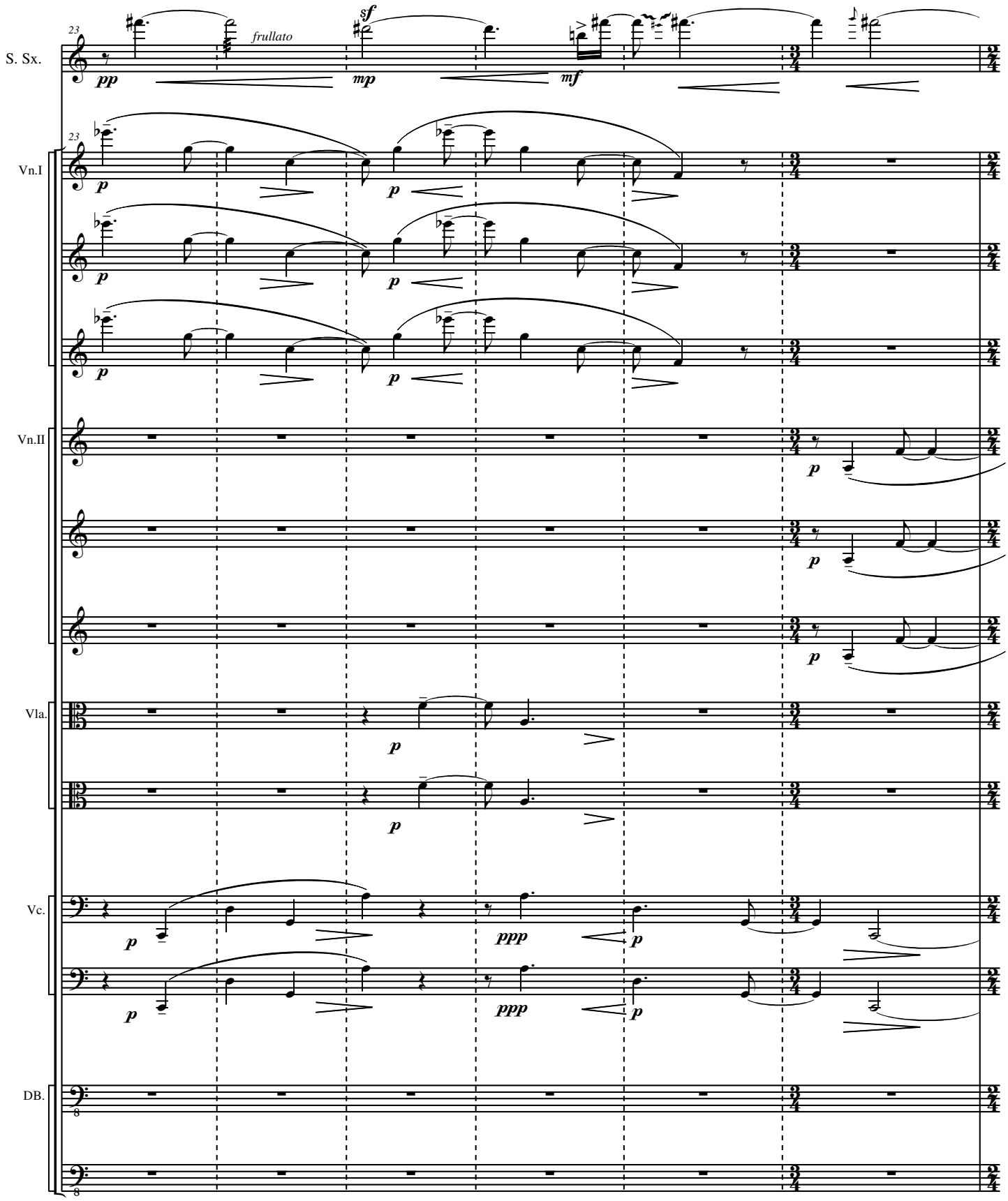
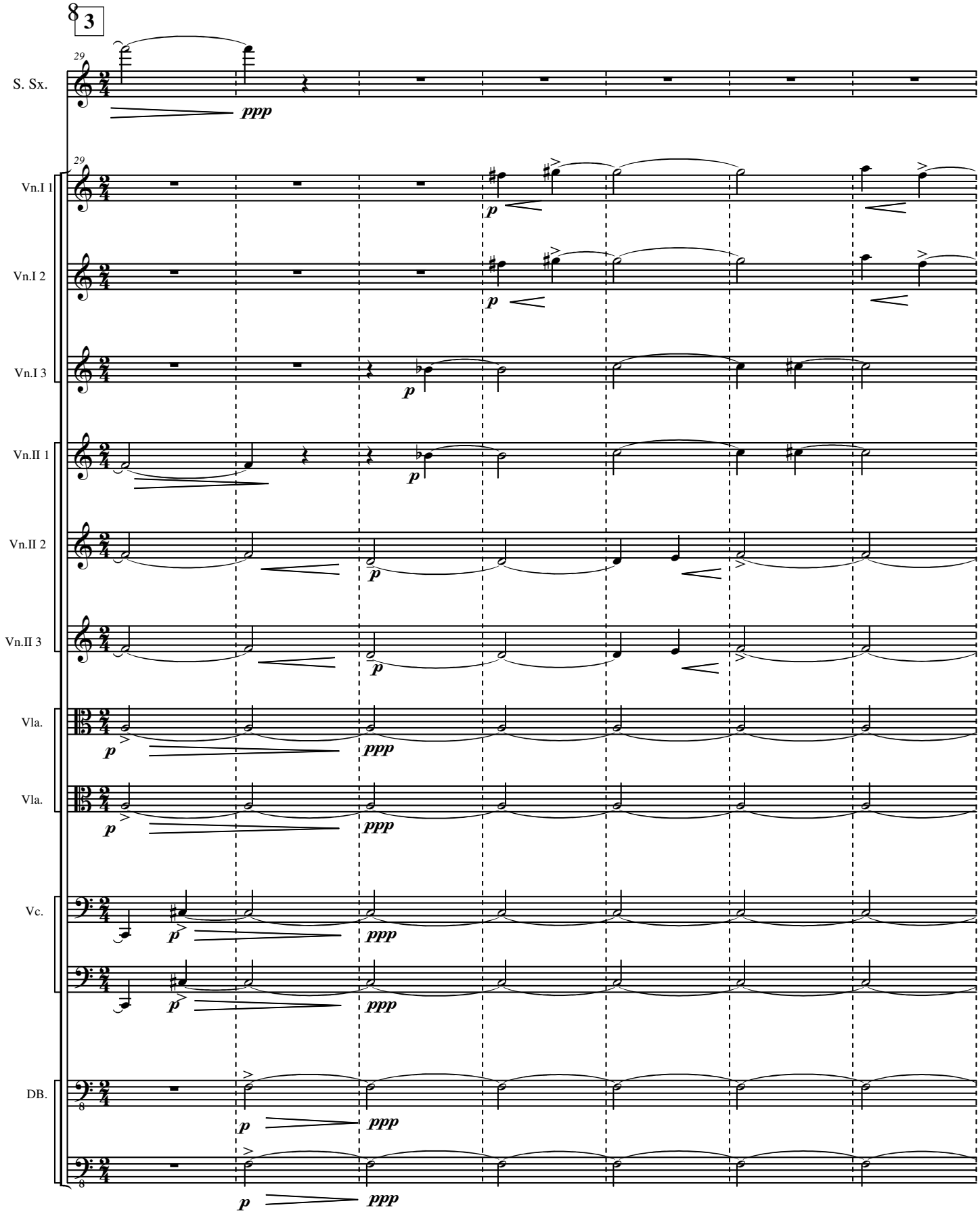
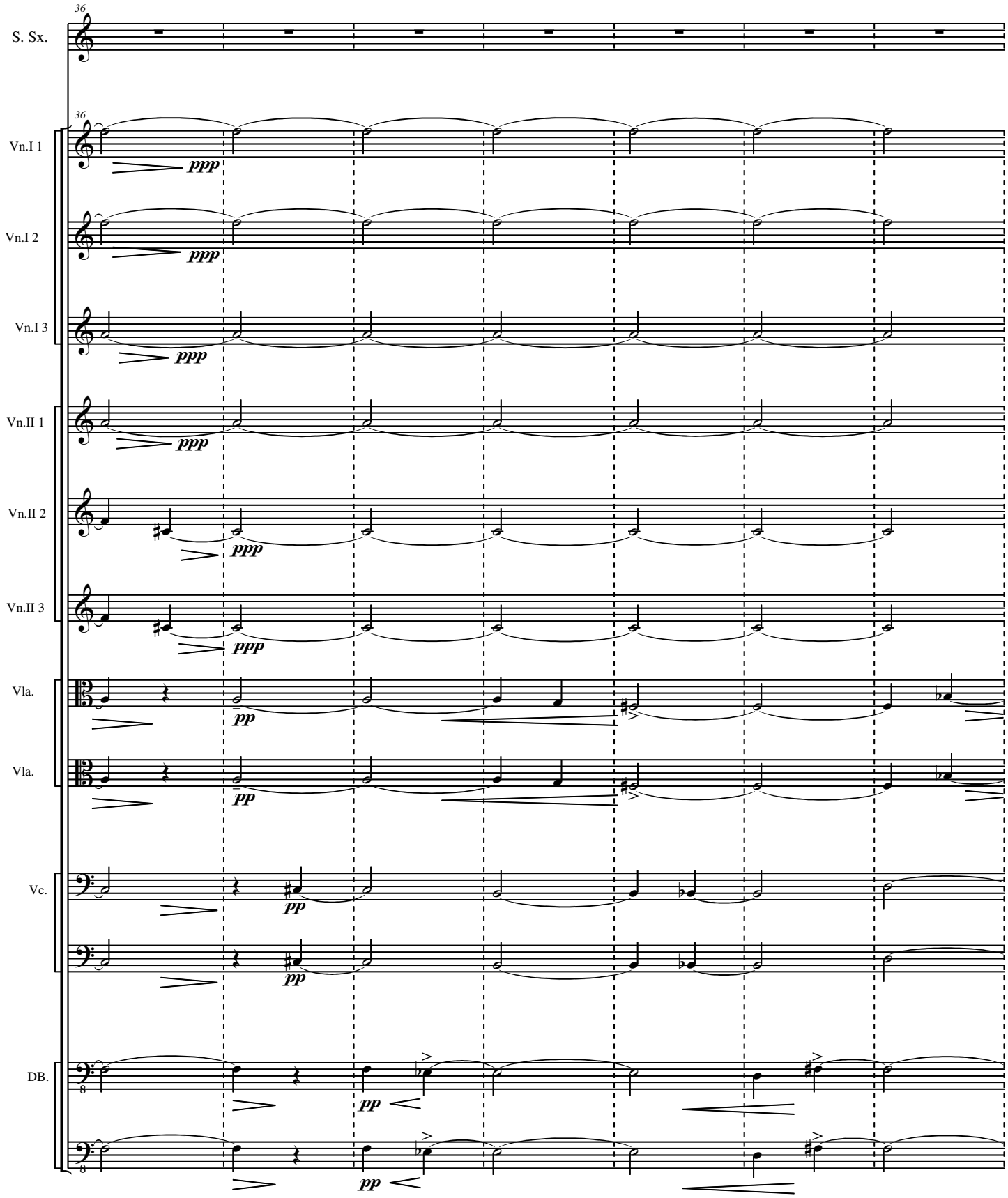
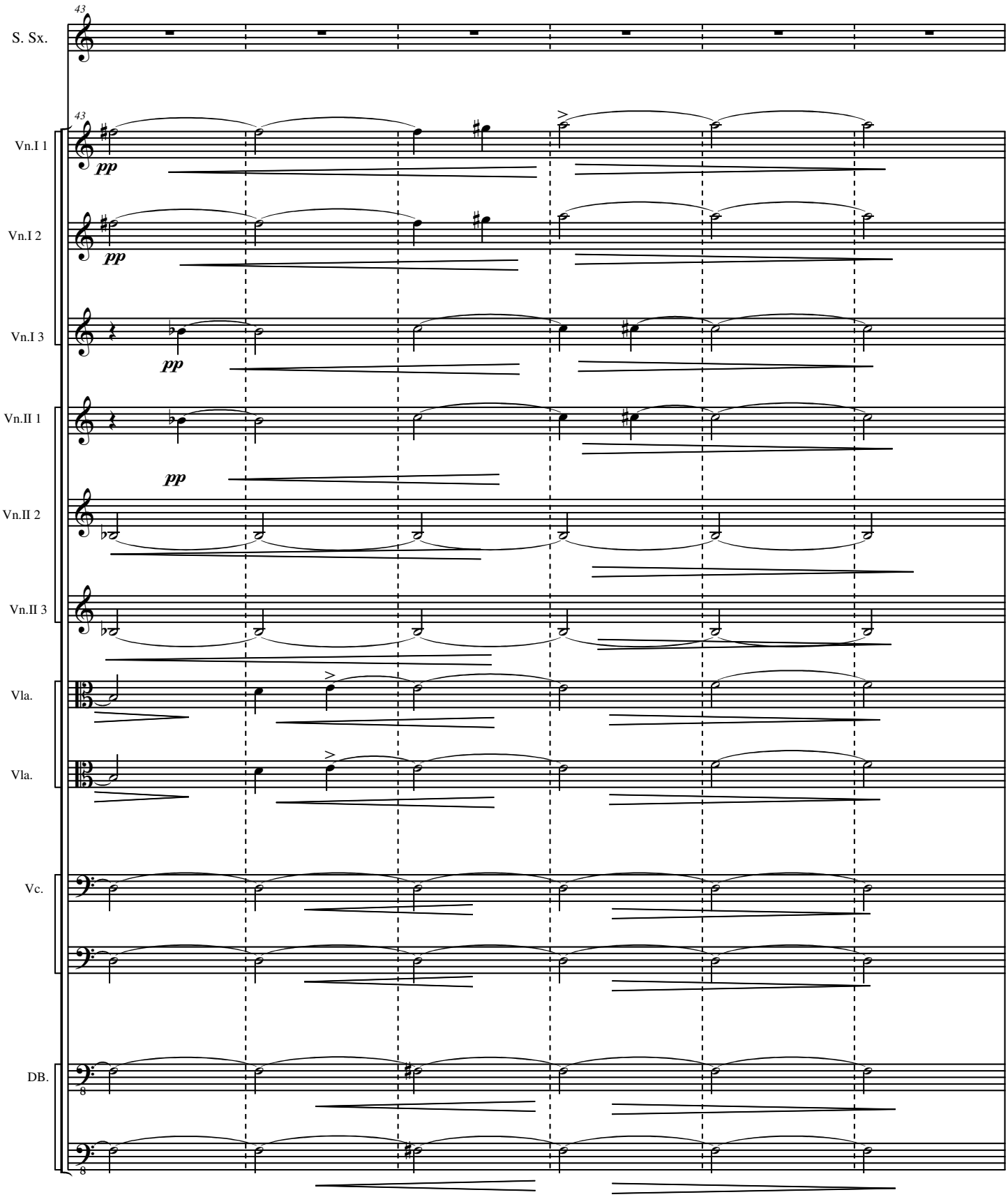


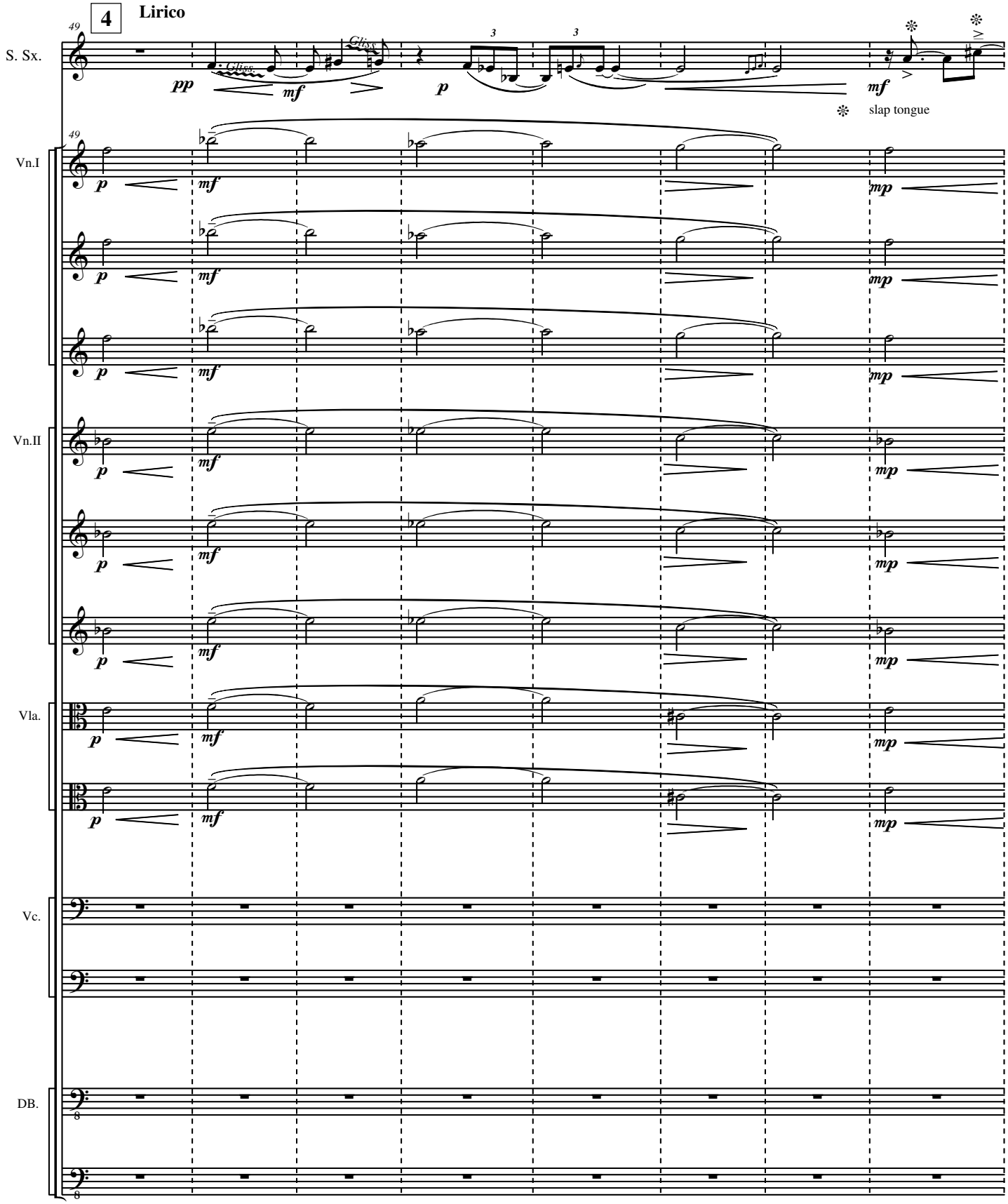

2
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
ppp
mf
p

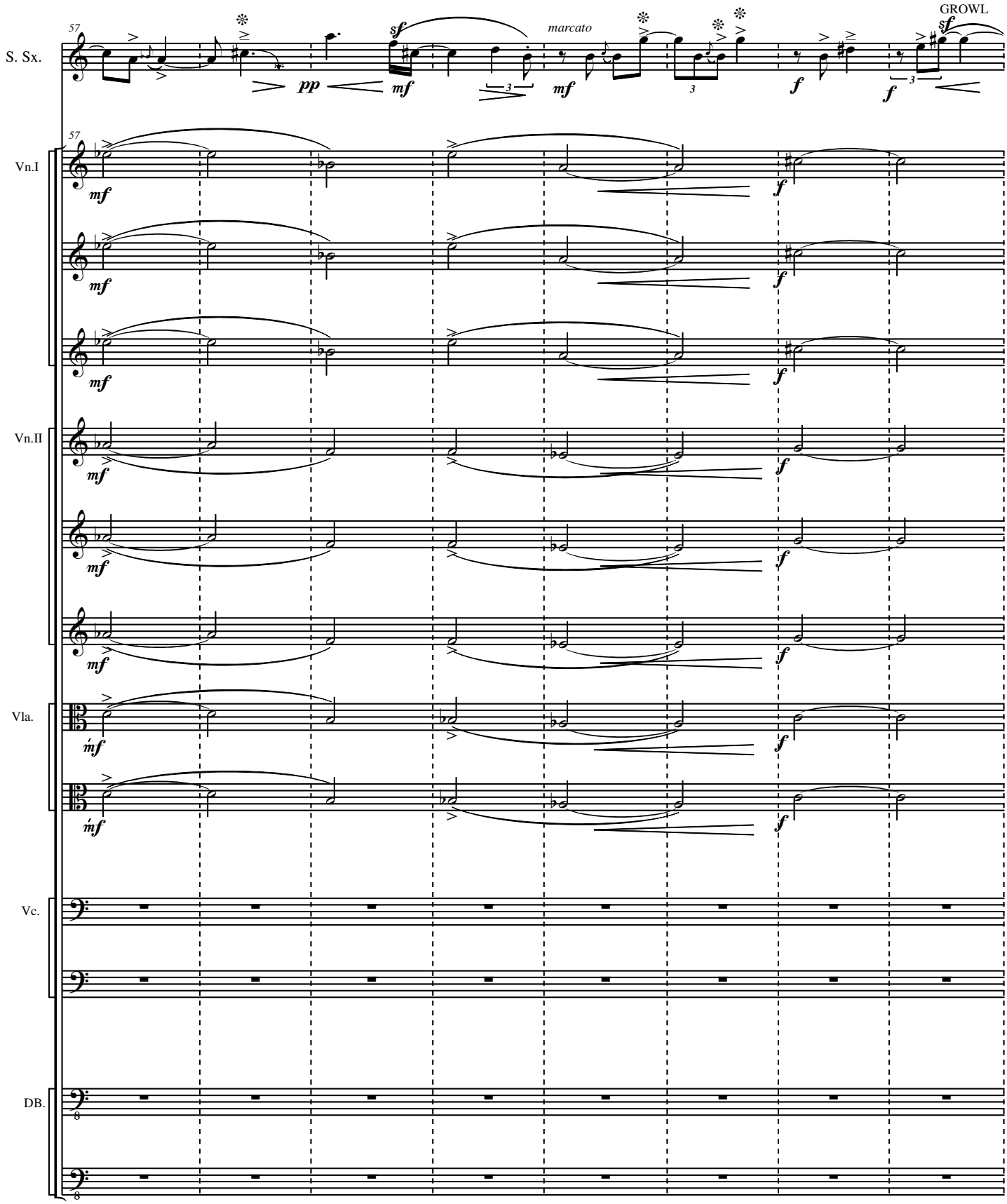

S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
23
frullato
sf
pp
mp
mf
p
ppp

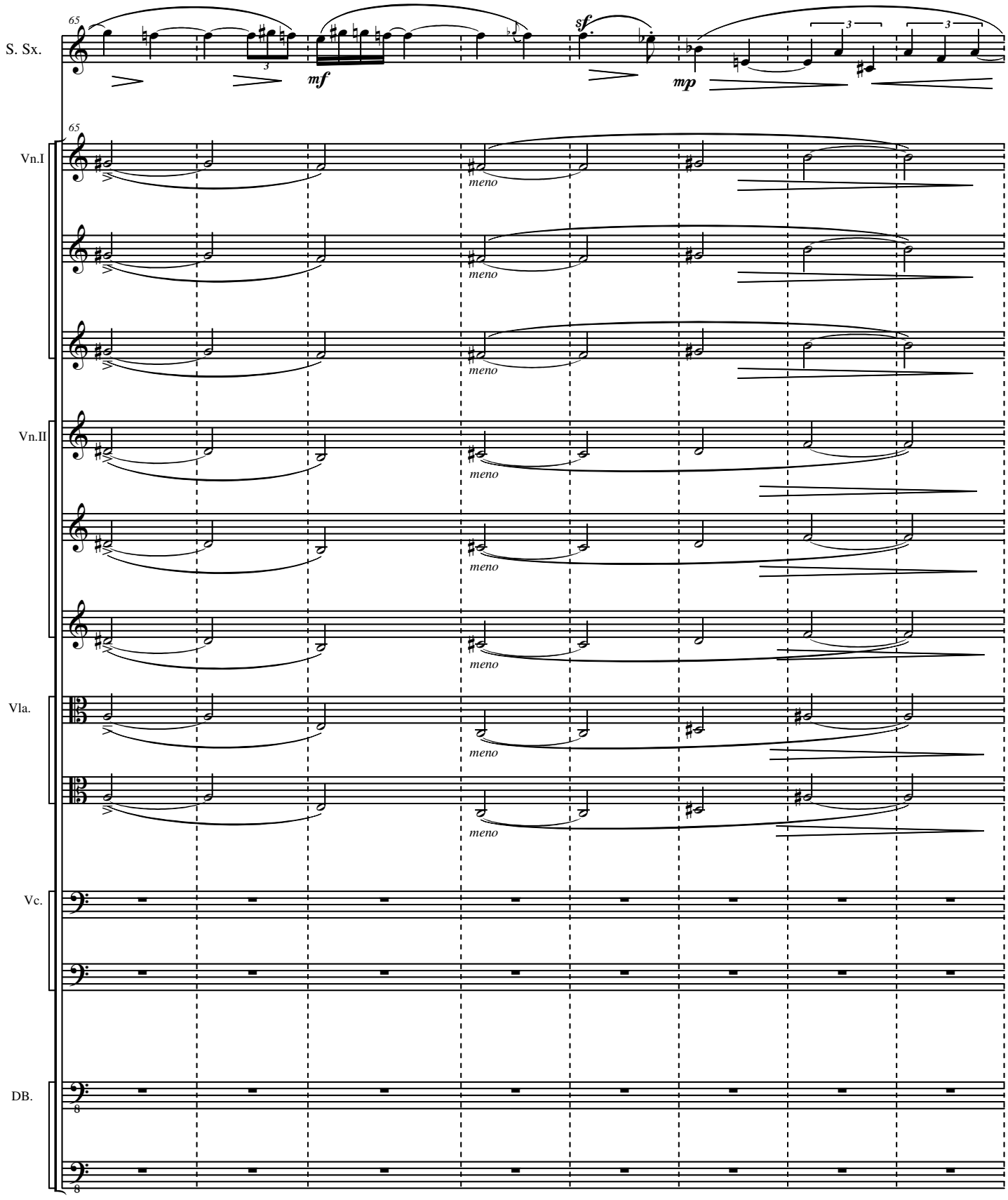

8
3
29
S. Sx.
ppp
29
Vn.I 1
p
Vn.I 2
p
Vn.I 3
p
Vn.II 1
p
Vn.II 2
p
Vn.II 3
p
Vla.
p
ppp
Vla.
p
ppp
Vc.
p
ppp
p
ppp
DB.
p
ppp
p
ppp

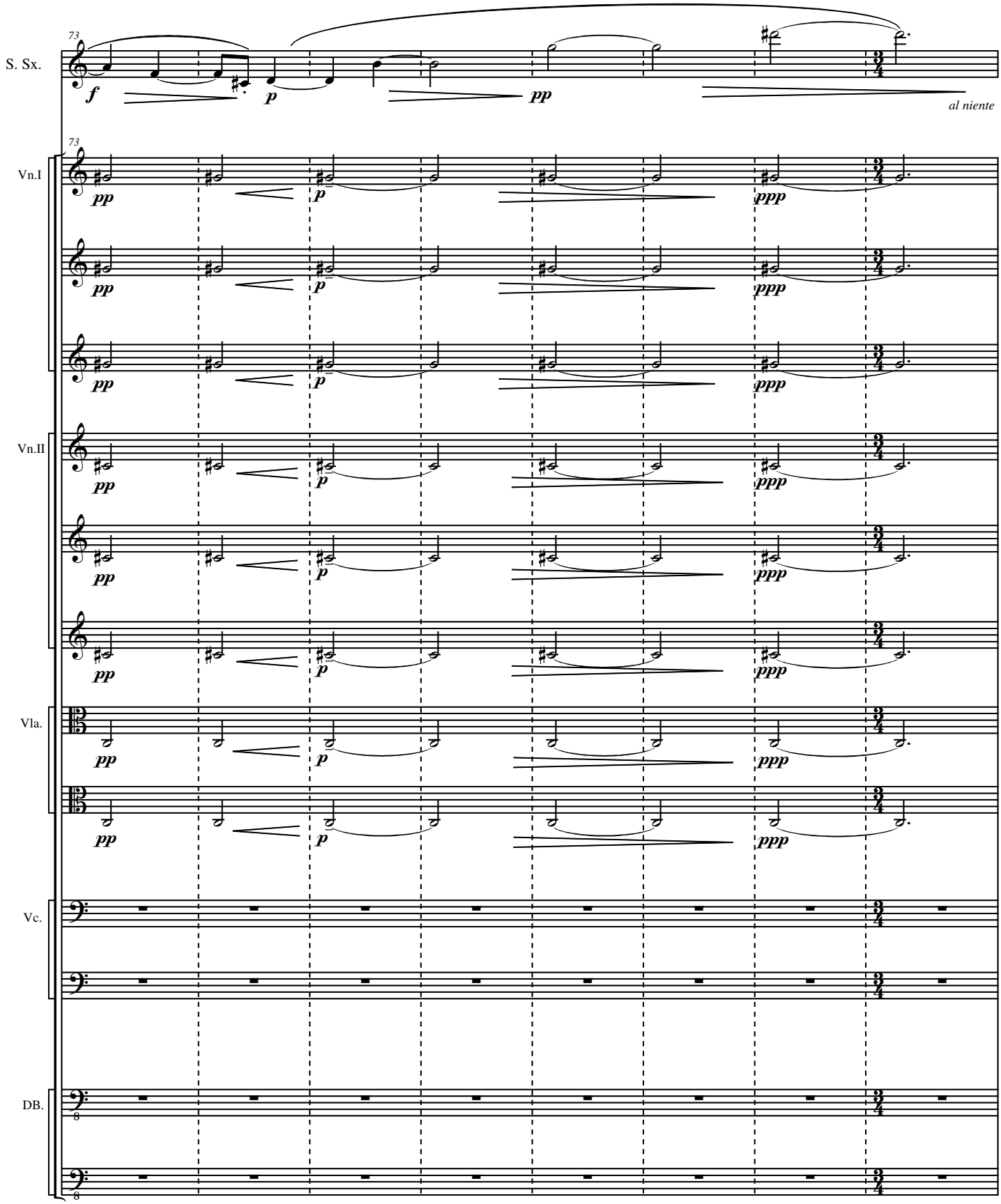

36
S. Sx.
36
Vn.I 1
ppp
Vn.I 2
ppp
Vn.I 3
ppp
Vn.II 1
ppp
Vn.II 2
ppp
Vn.II 3
ppp
Vla.
pp
Vla.
pp
Vc.
pp
pp
DB.
pp
pp

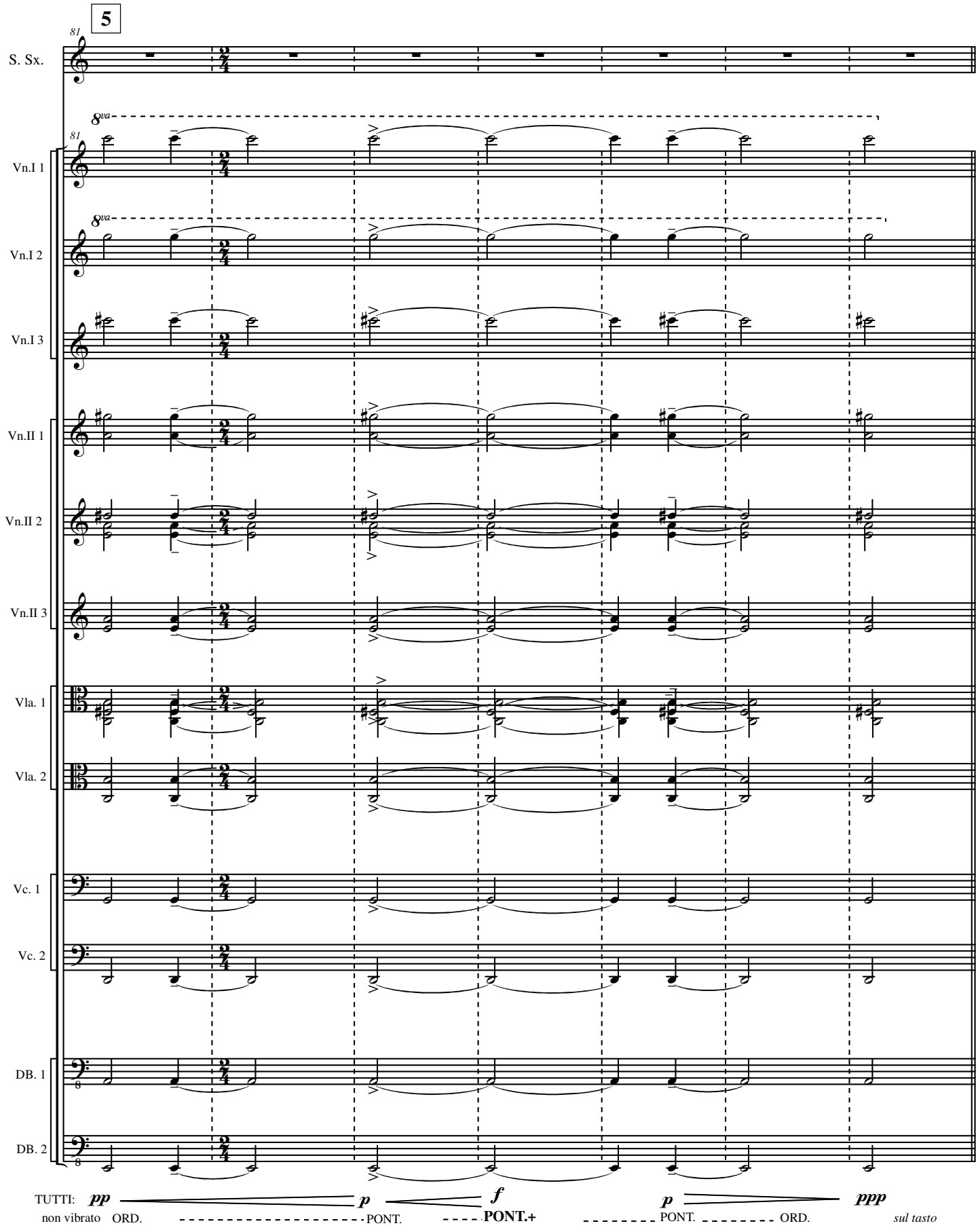

43
S. Sx.
43
Vn.I 1
pp
Vn.I 2
pp
Vn.I 3
pp
Vn.II 1
pp
Vn.II 2
Vn.II 3
Vla.
Vla.
Vc.
DB.
8
8

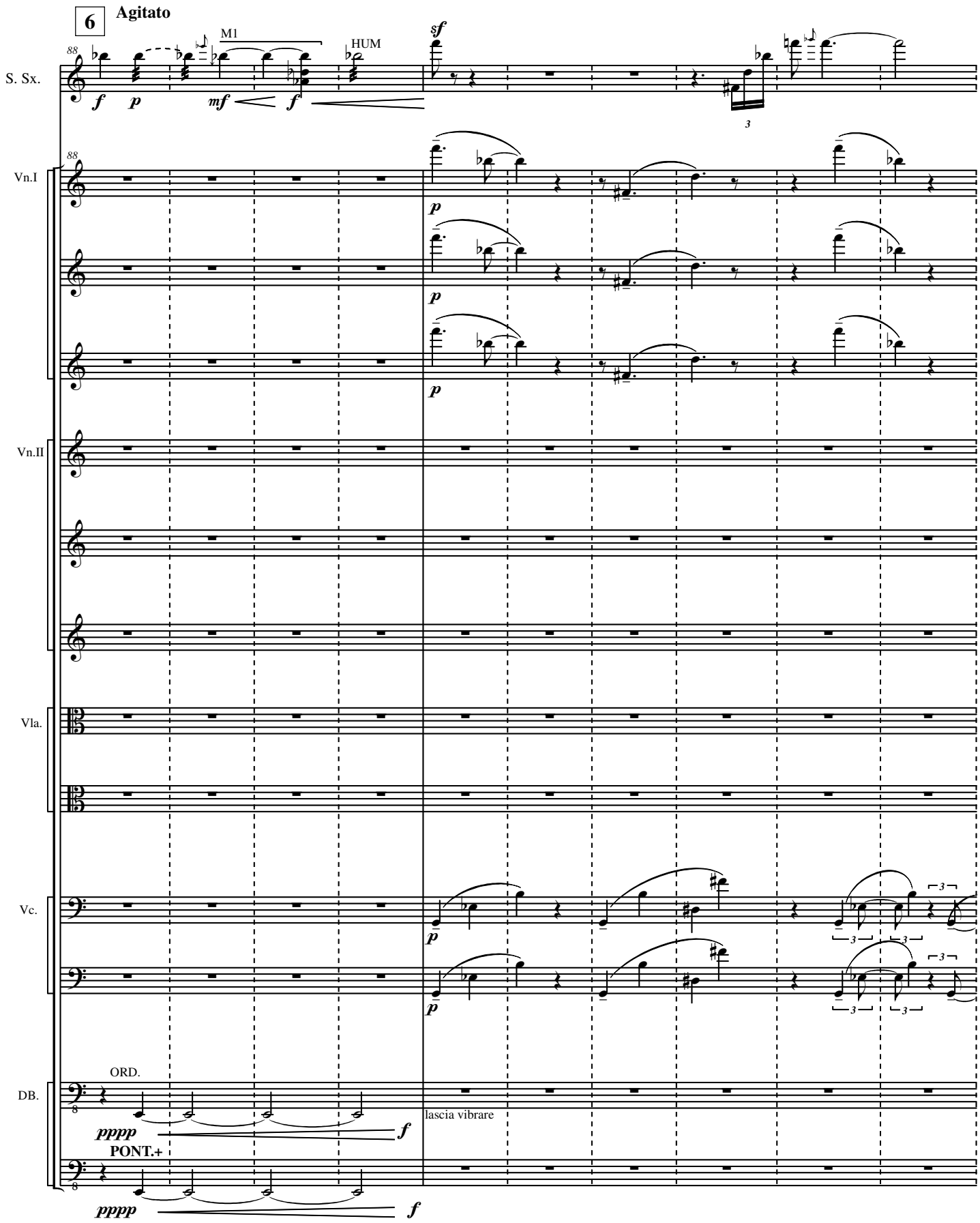

4
Lirico
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
pp
mf
p
mp
Gliss.
slap tongue

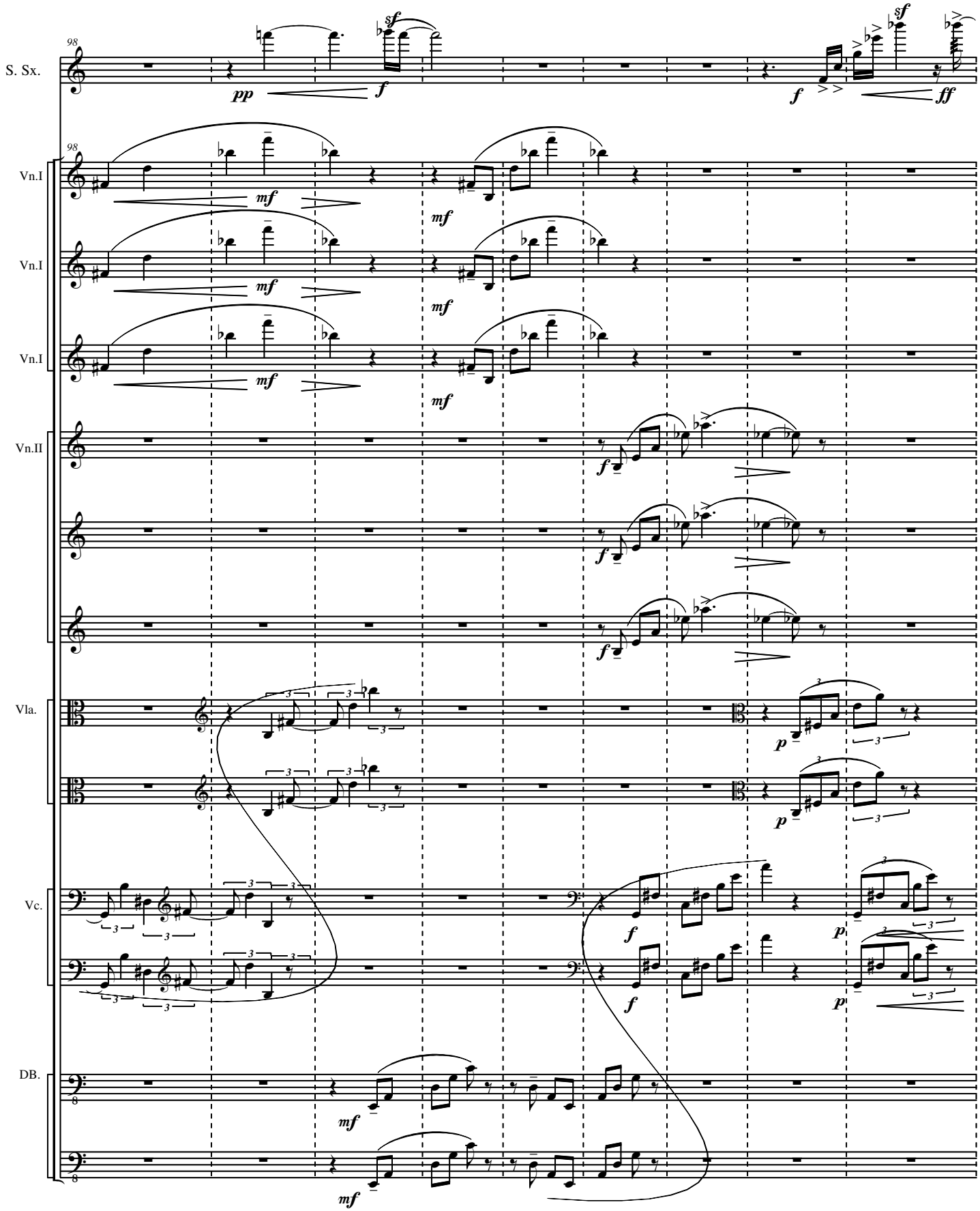

S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
57
marcato
GROWL
pp
mf
sf
f
ḿf

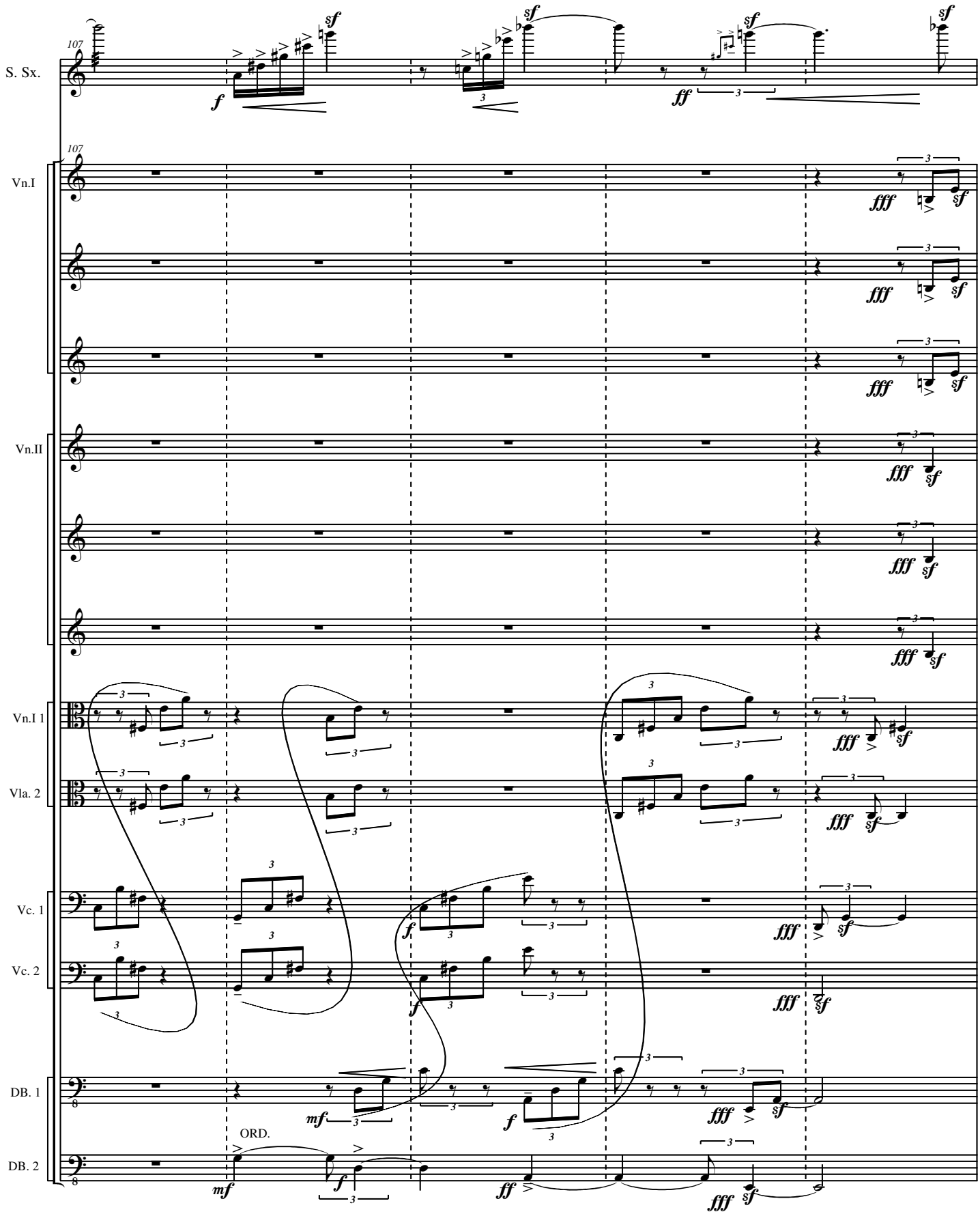

65
S. Sx.
mf
sf
mp
Vn.I
Vn.II
Vla.
Vc.
DB.
meno

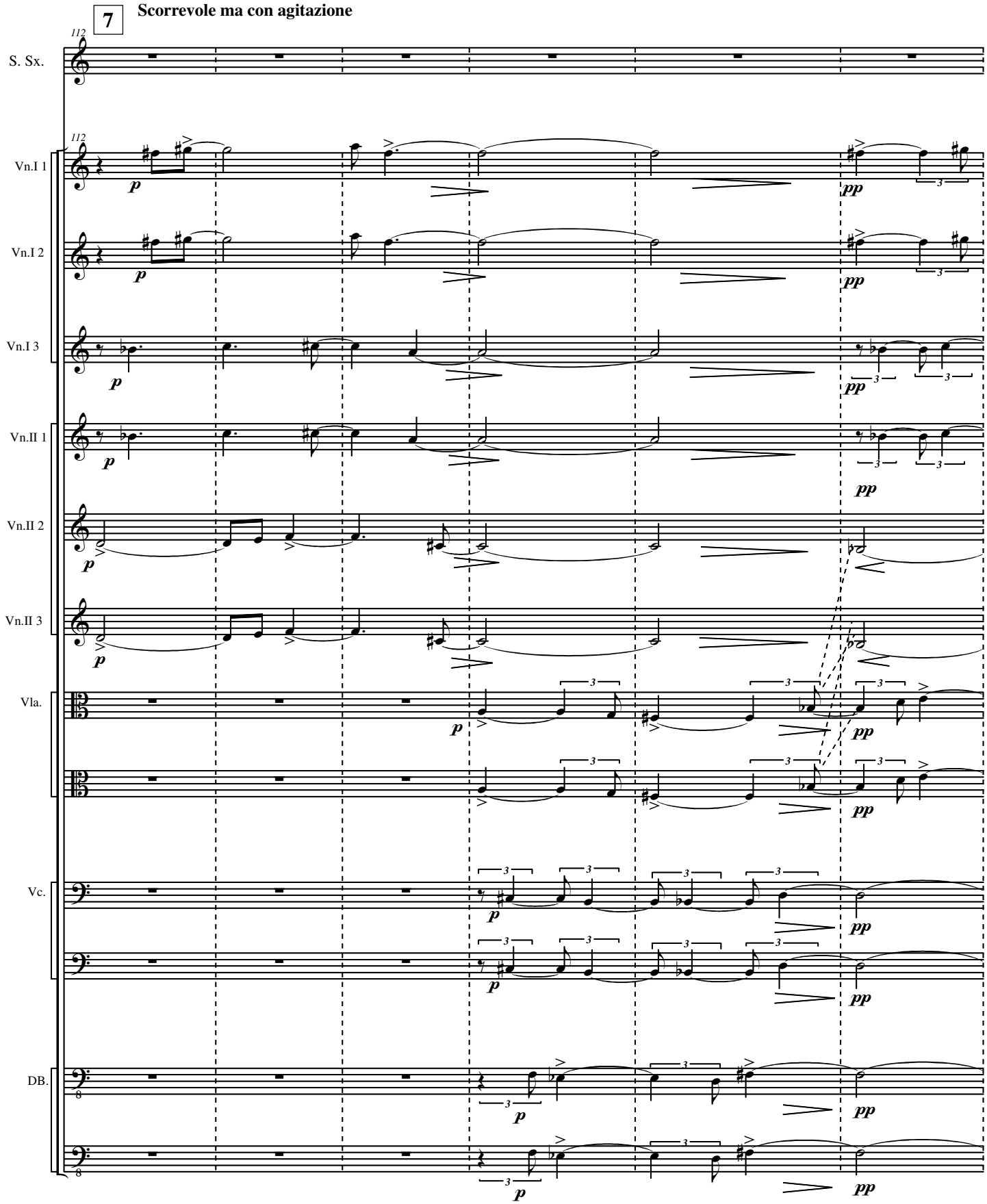

73
S. Sx.
f
p
pp
al niente
Vn.I
Vn.II
Vla.
Vc.
DB.
pp
p
ppp

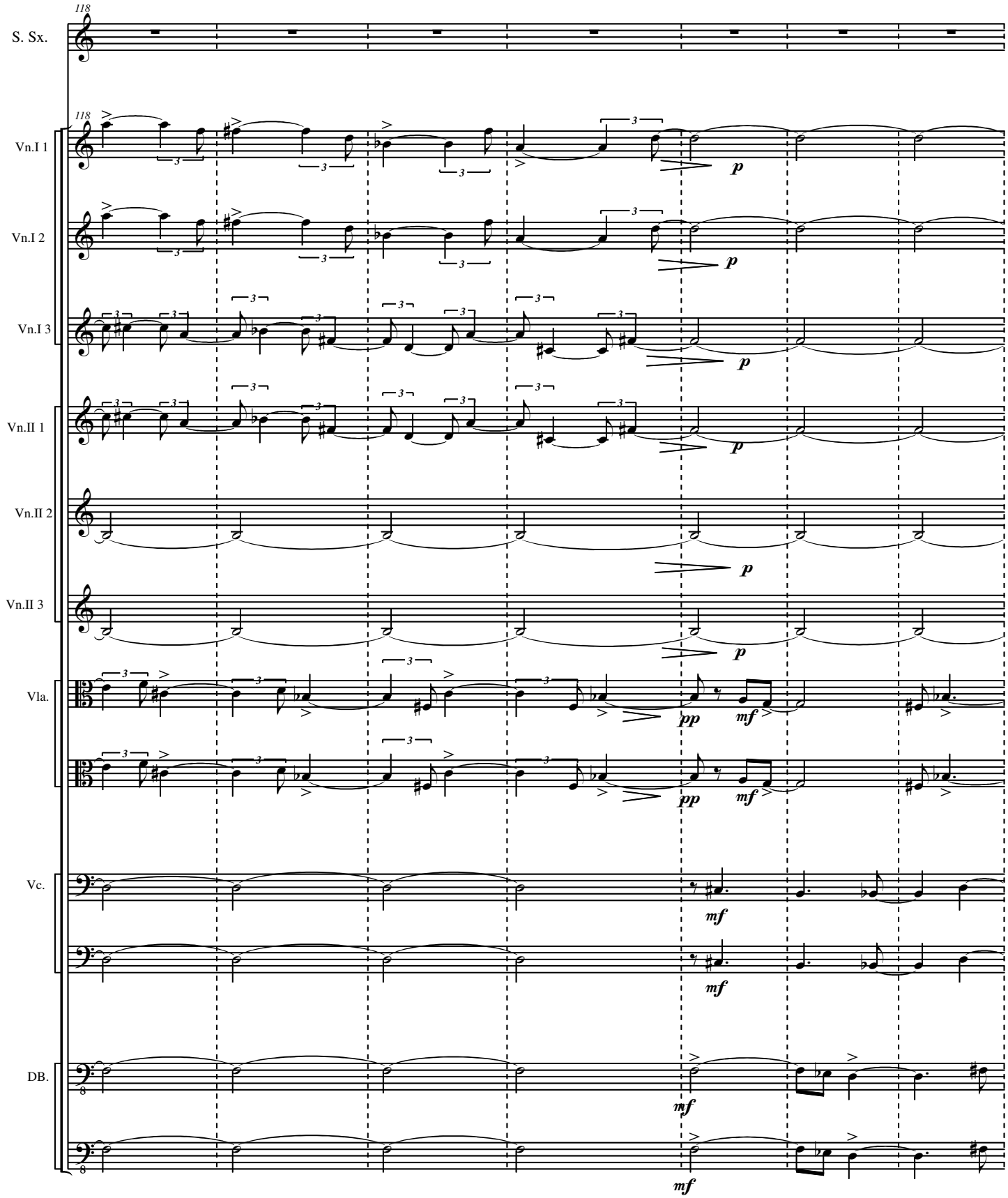

5
81
S. Sx.
8va
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
TUTTI: pp p f p ppp
non vibrato ORD. PONT. PONT.+ PONT. ORD. sul tasto

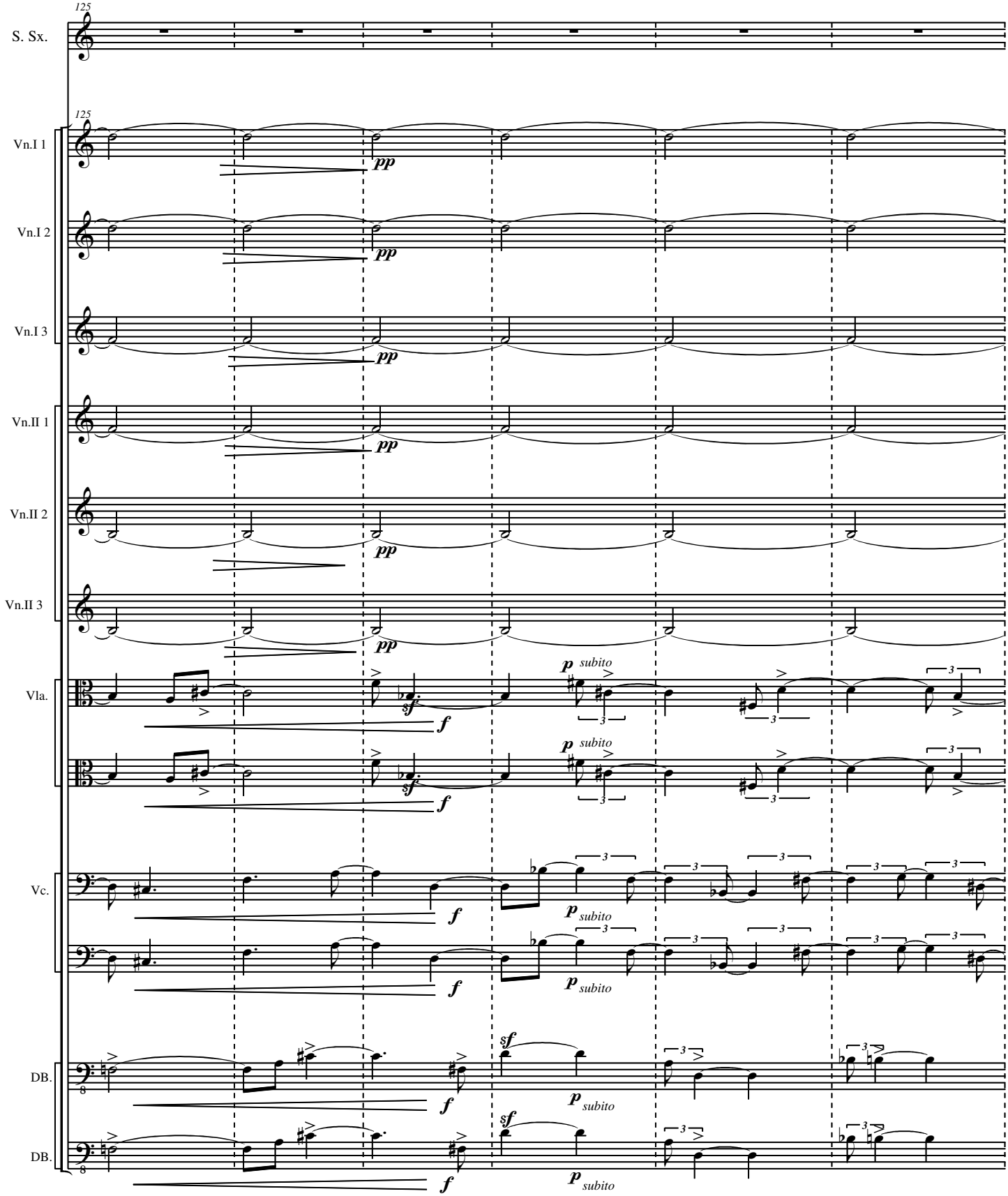

6
Agitato
M1
HUM
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
ORD.
PONT.+
lascia vibrare

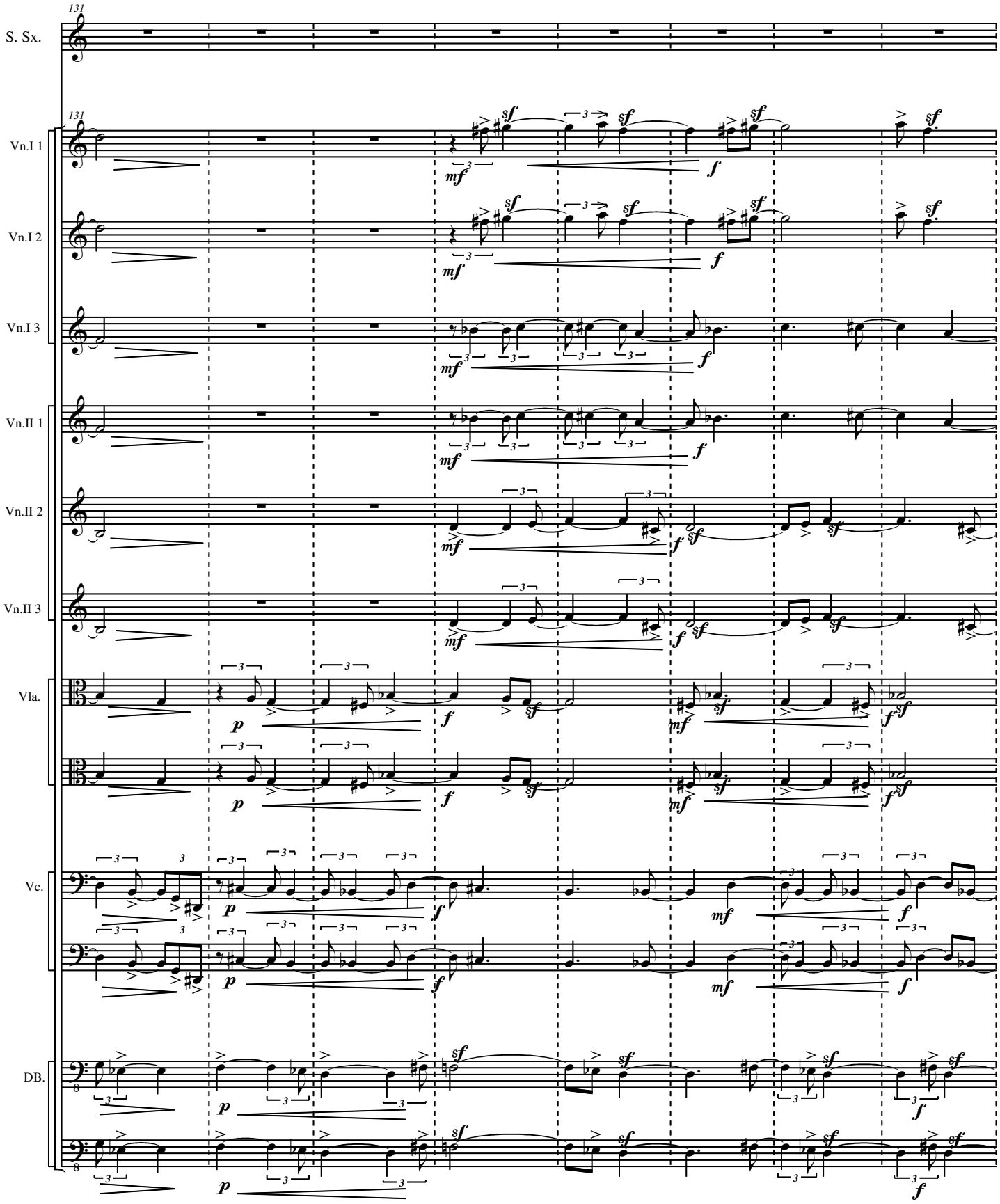

98
S. Sx.
pp
f
sf
f
sf
ff
98
Vn.I
mf
mf
Vn.I
mf
mf
Vn.I
mf
mf
Vn.II
f
f
f
Vla.
p
p
Vc.
f
f
p
p
DB.
mf
mf

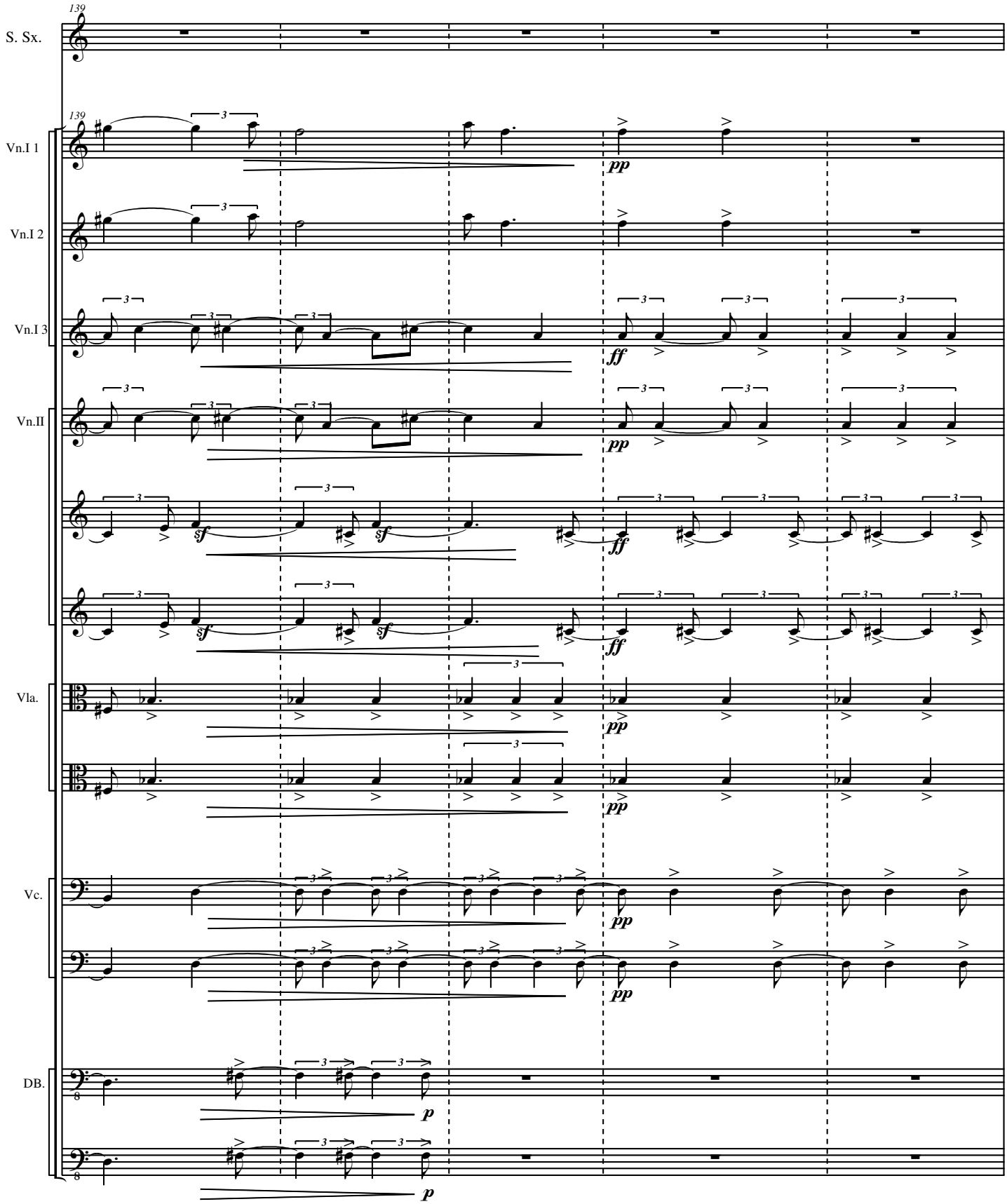

S. Sx.
Vn.I
Vn.II
Vn.I 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
ORD.


7
Scorrevole ma con agitazione
112
S. Sx.
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
p
pp

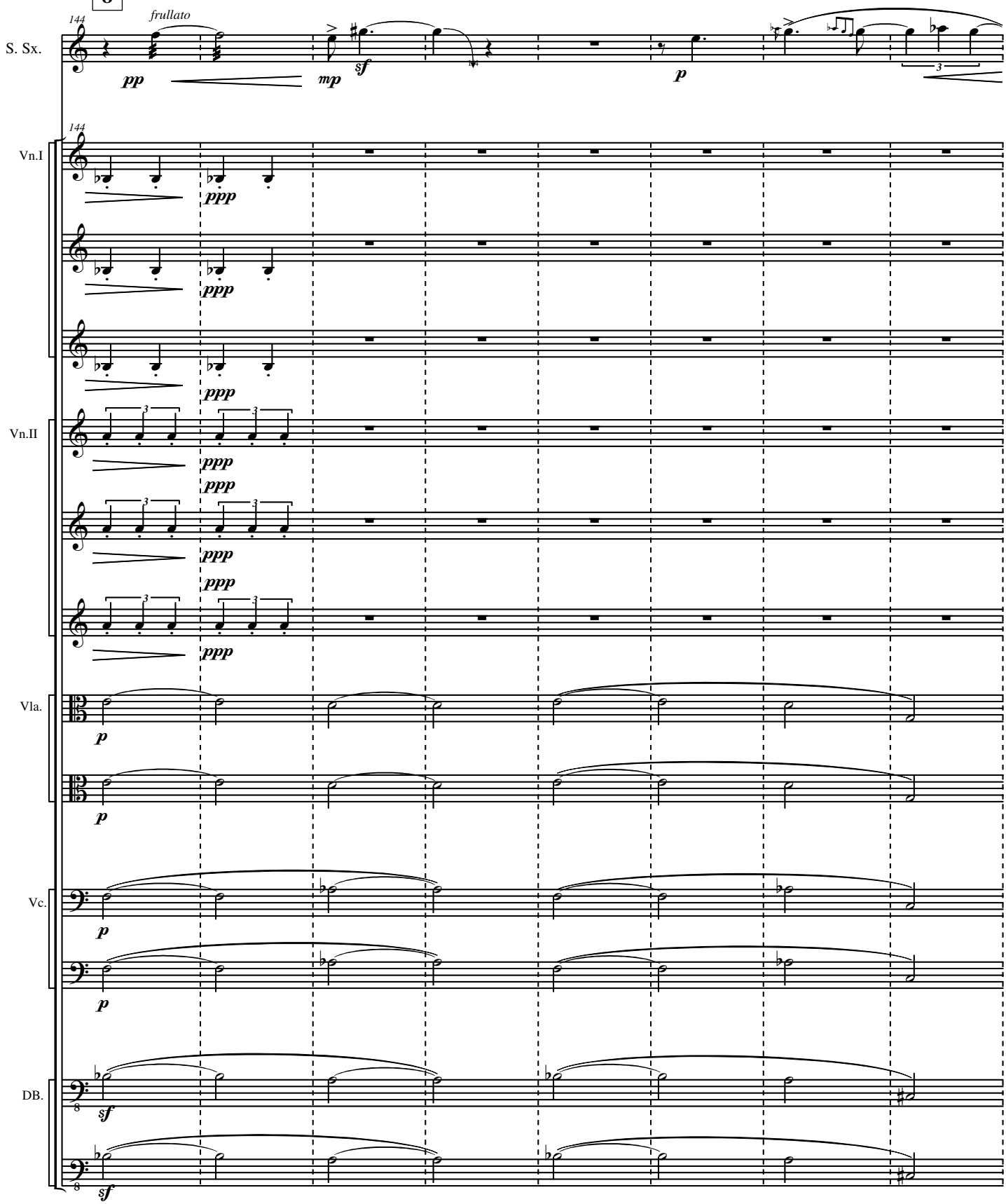

118
S. Sx.
118
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
p
pp
mf

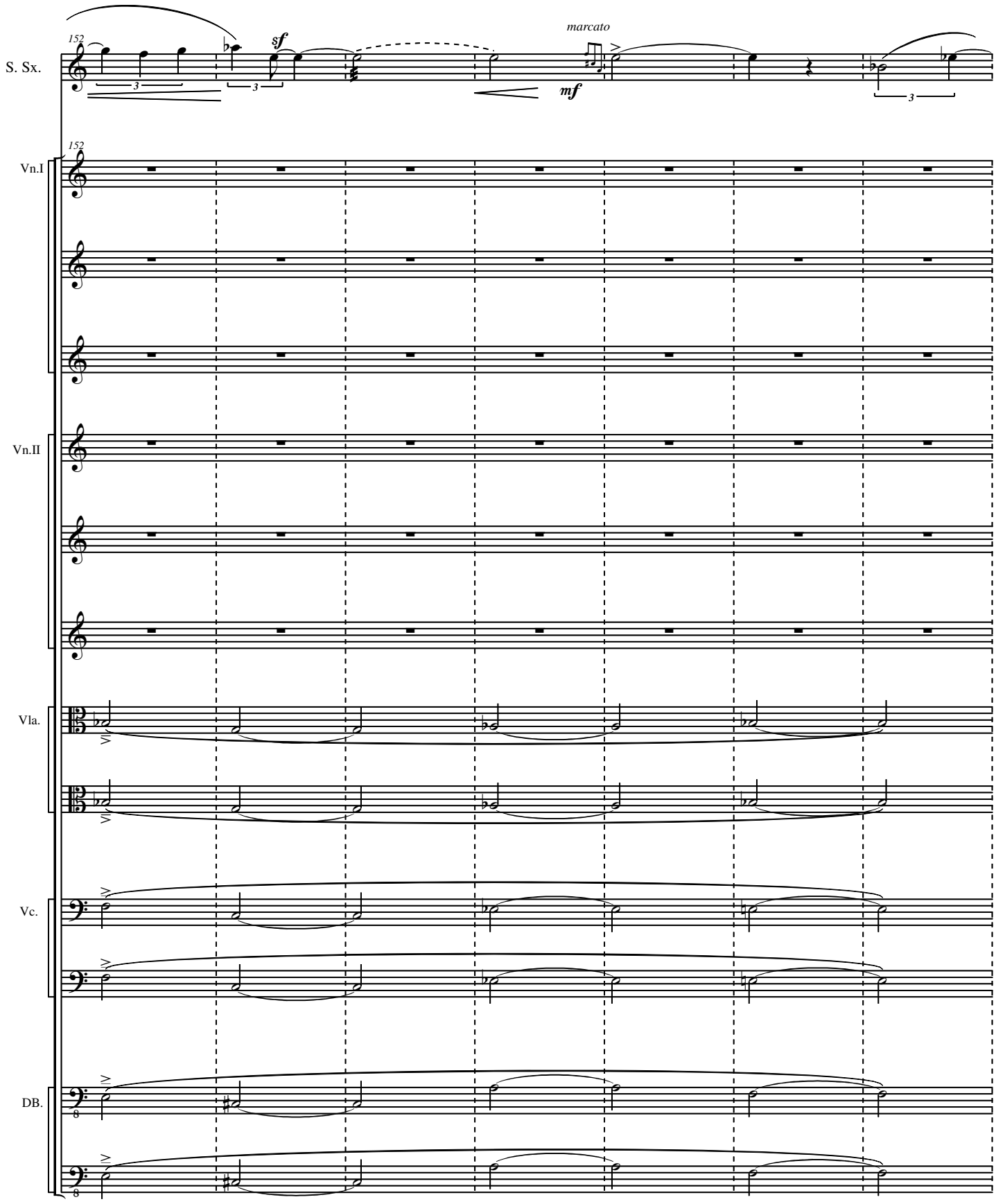

125
S. Sx.
125
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
DB.
pp
sf
f
p subito

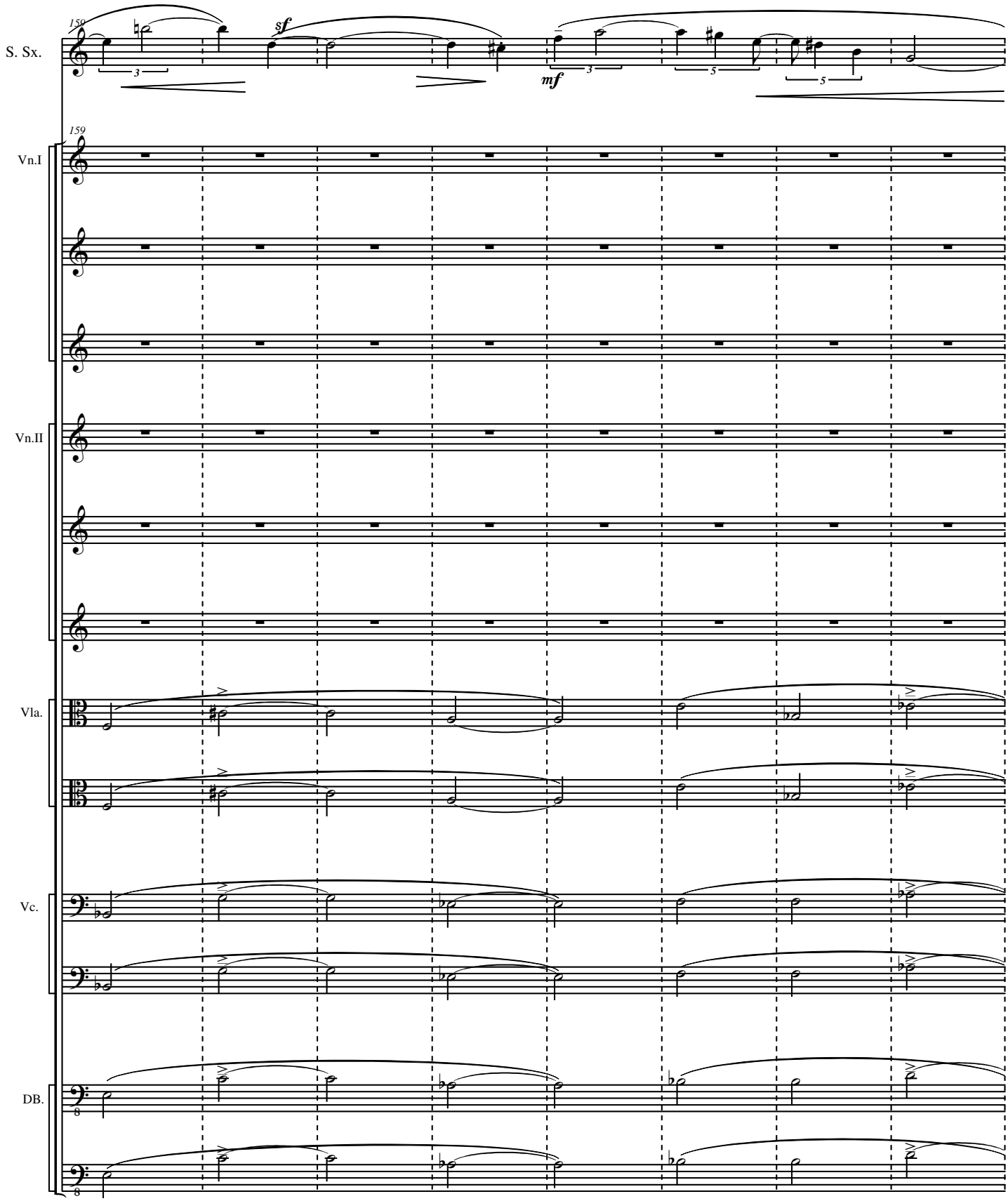

131
S. Sx.
131
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.

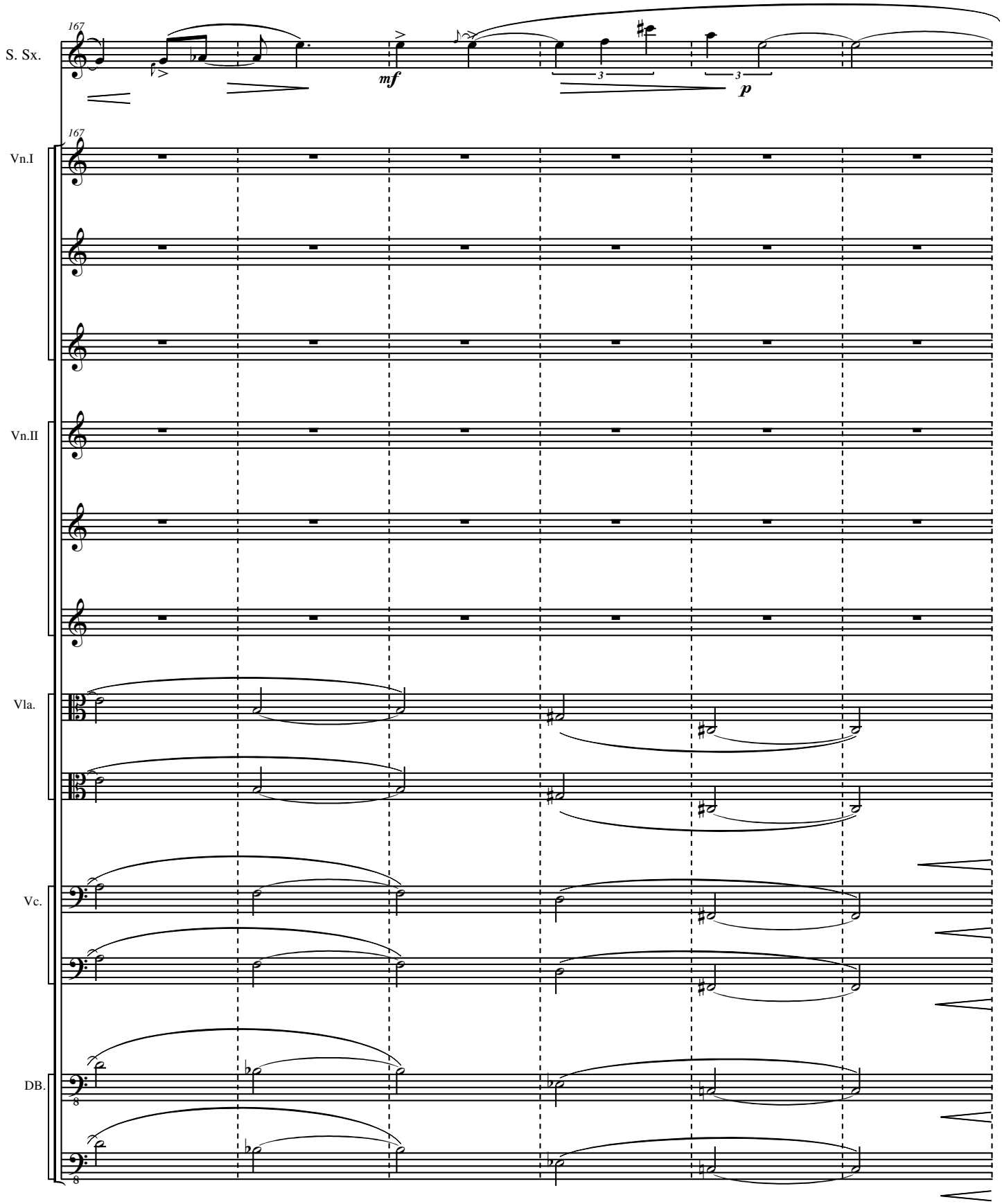

139
S. Sx.
139
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II
Vla.
Vc.
DB.
pp
ff
sf
p

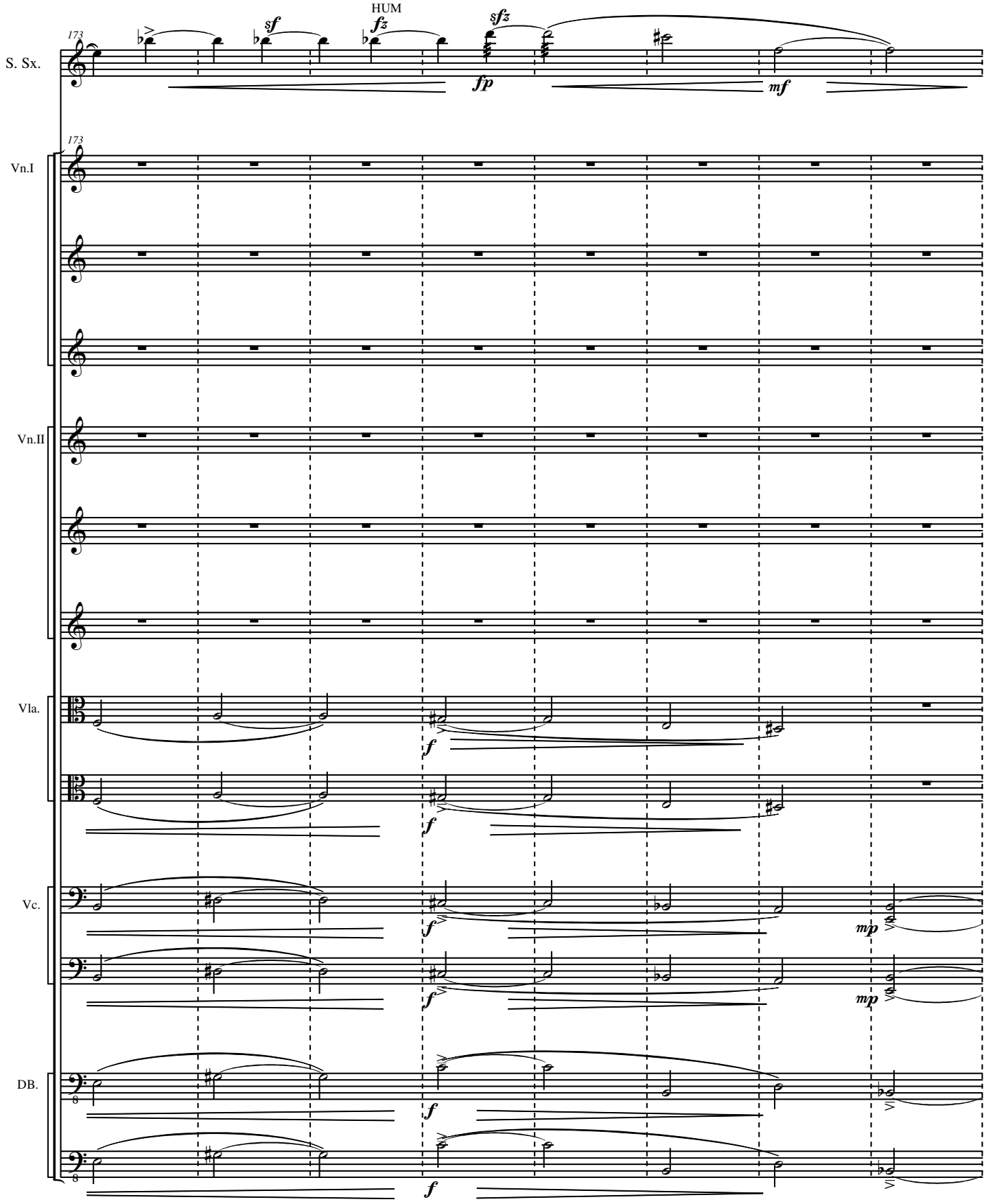
8 **lirico ma come una liturgia**

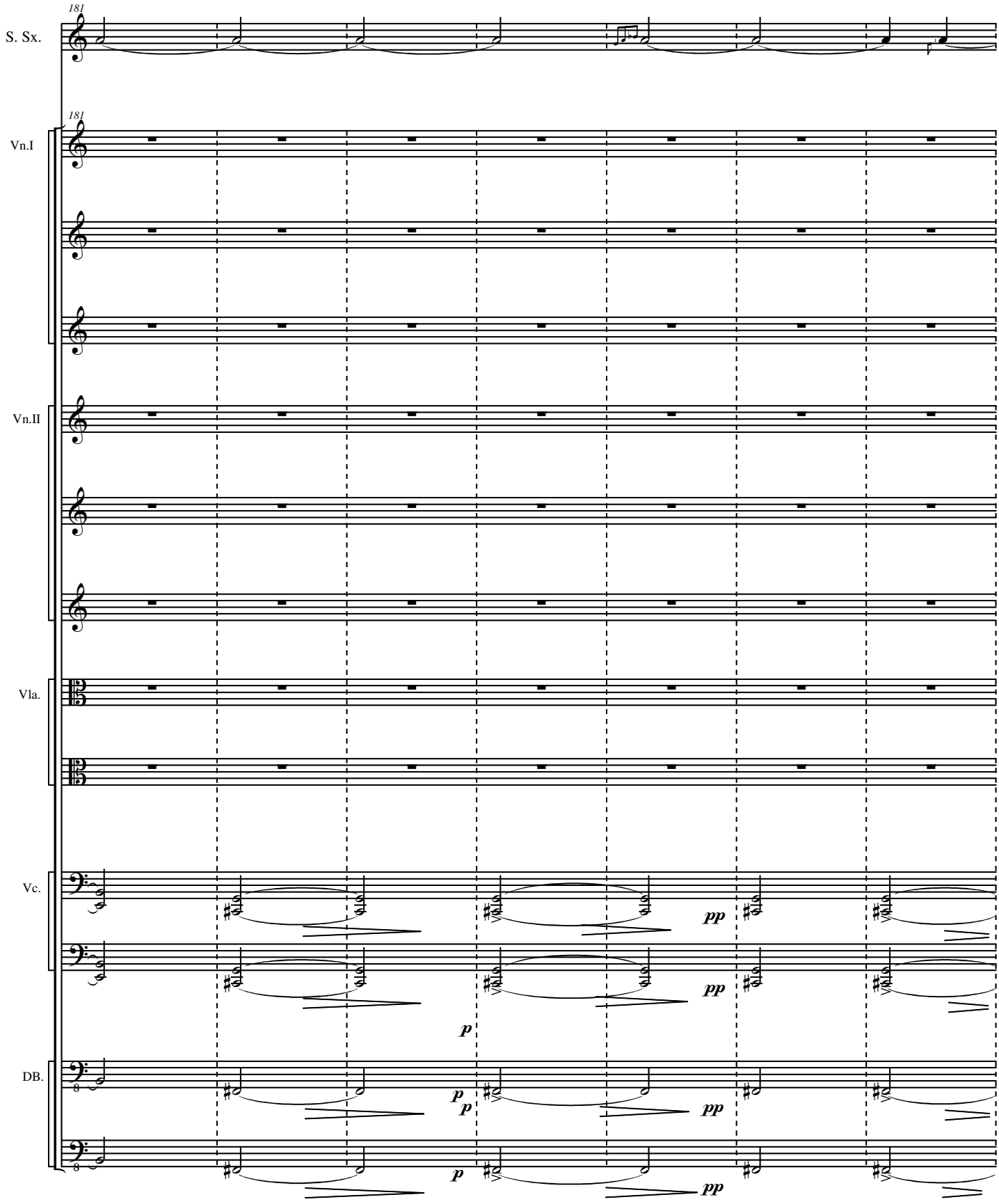


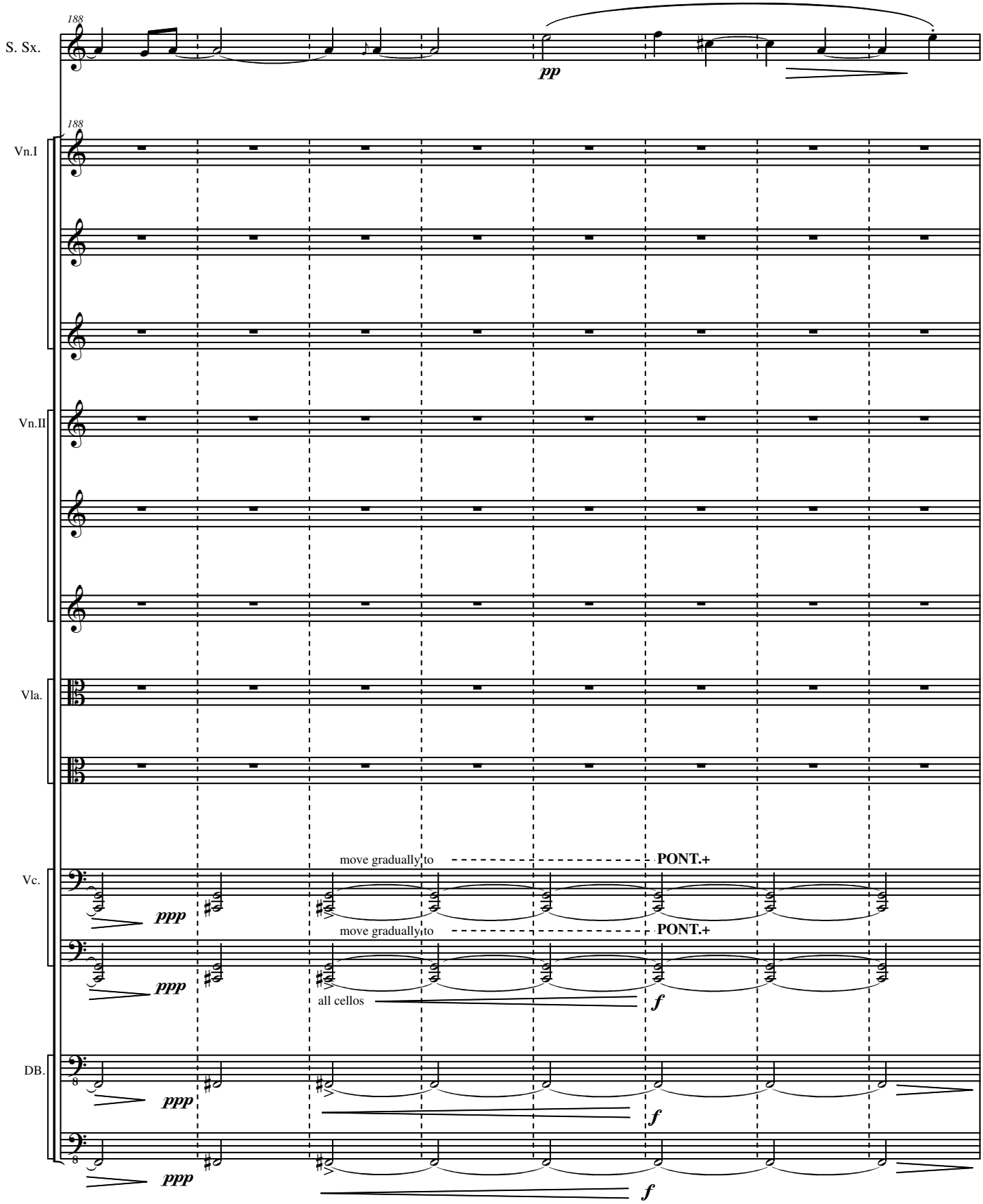

152
S. Sx.
sf
marcato
mf
3
3
3
152
Vn.I
Vn.II
Vla.
Vc.
DB.
8
8

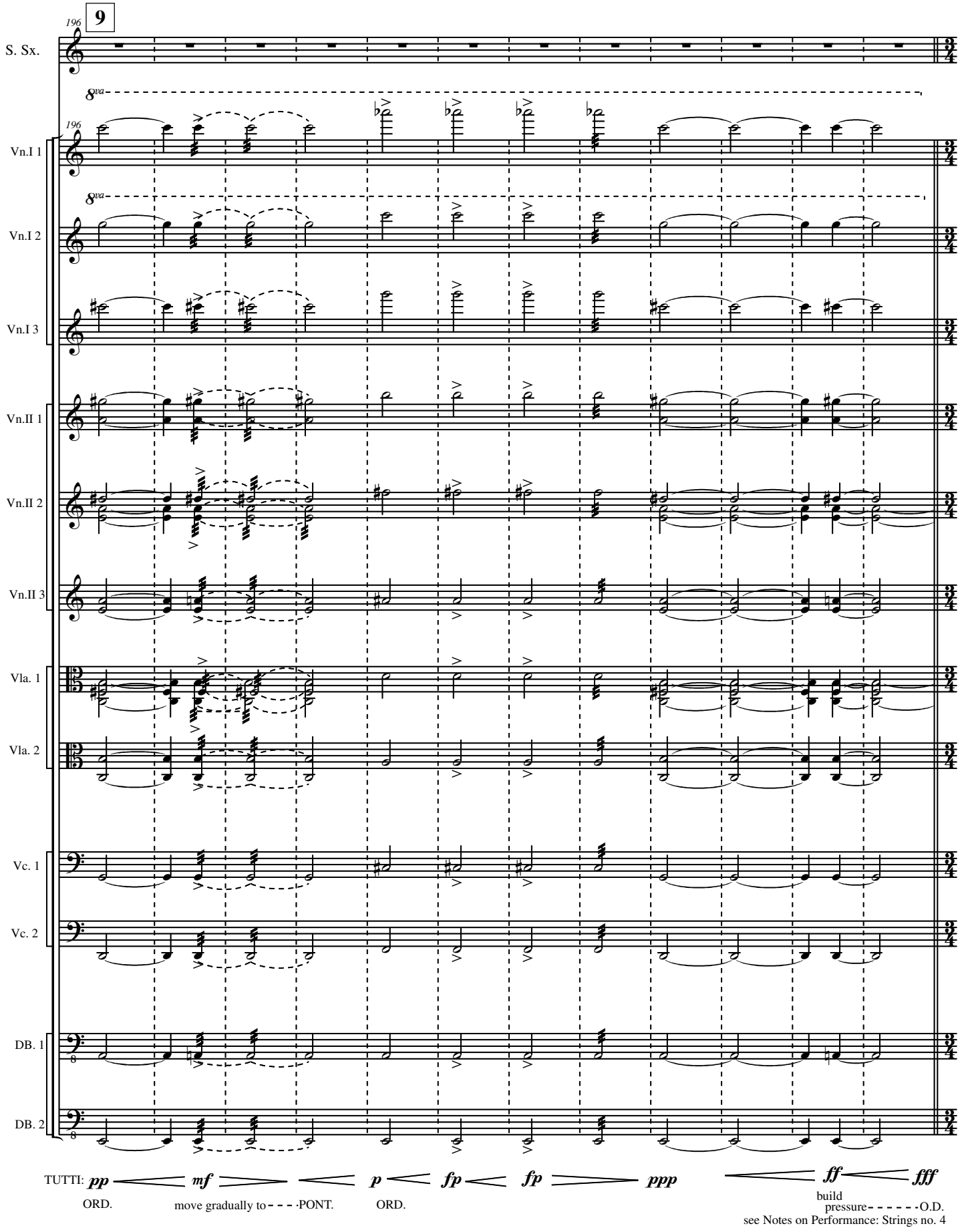

159
S. Sx.
sf
mf
159
Vn.I
Vn.II
Vla.
Vc.
DB.

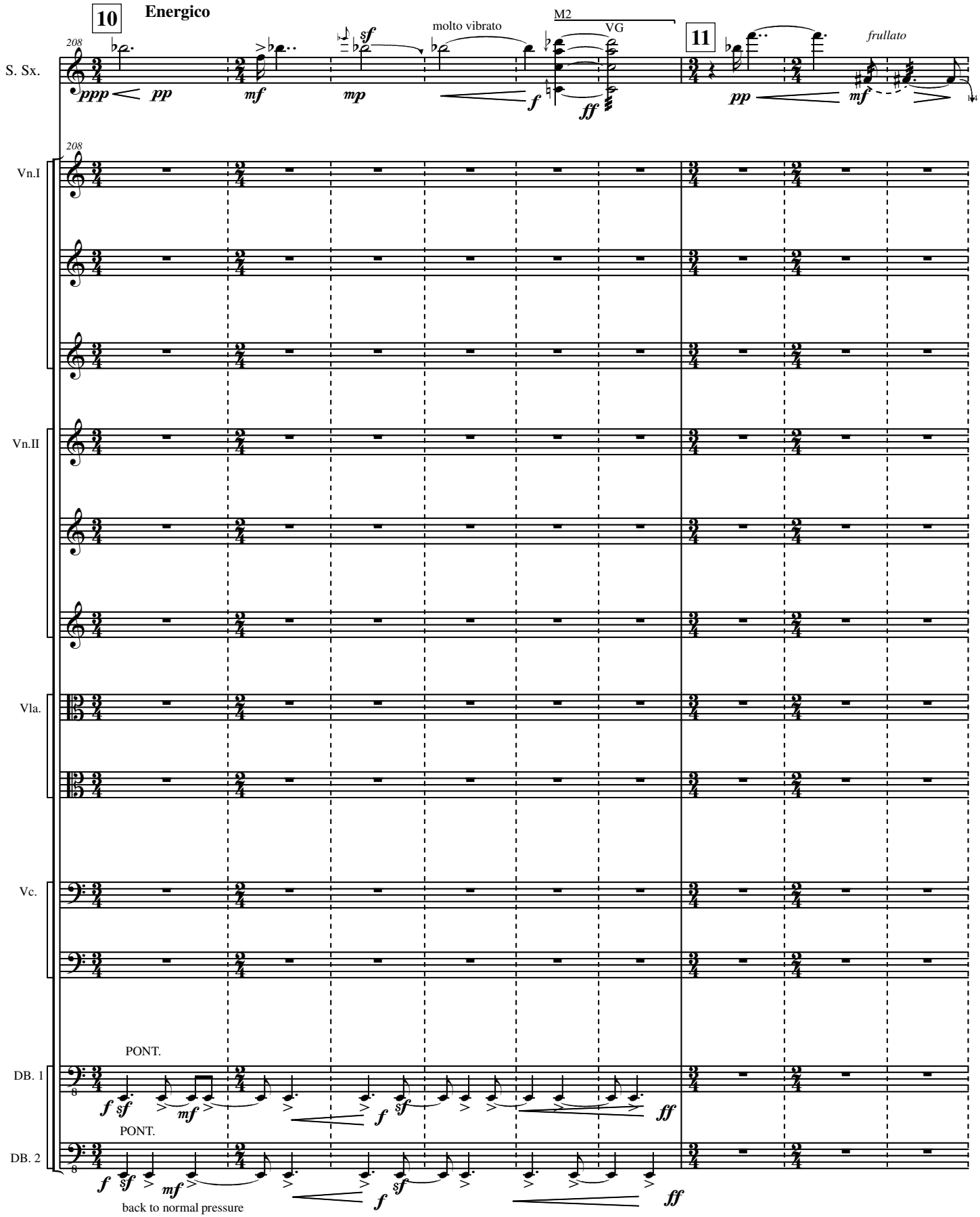

167
S. Sx.
mf
p
3
3
167
Vn.I
Vn.II
Vla.
Vc.
DB.
8
8

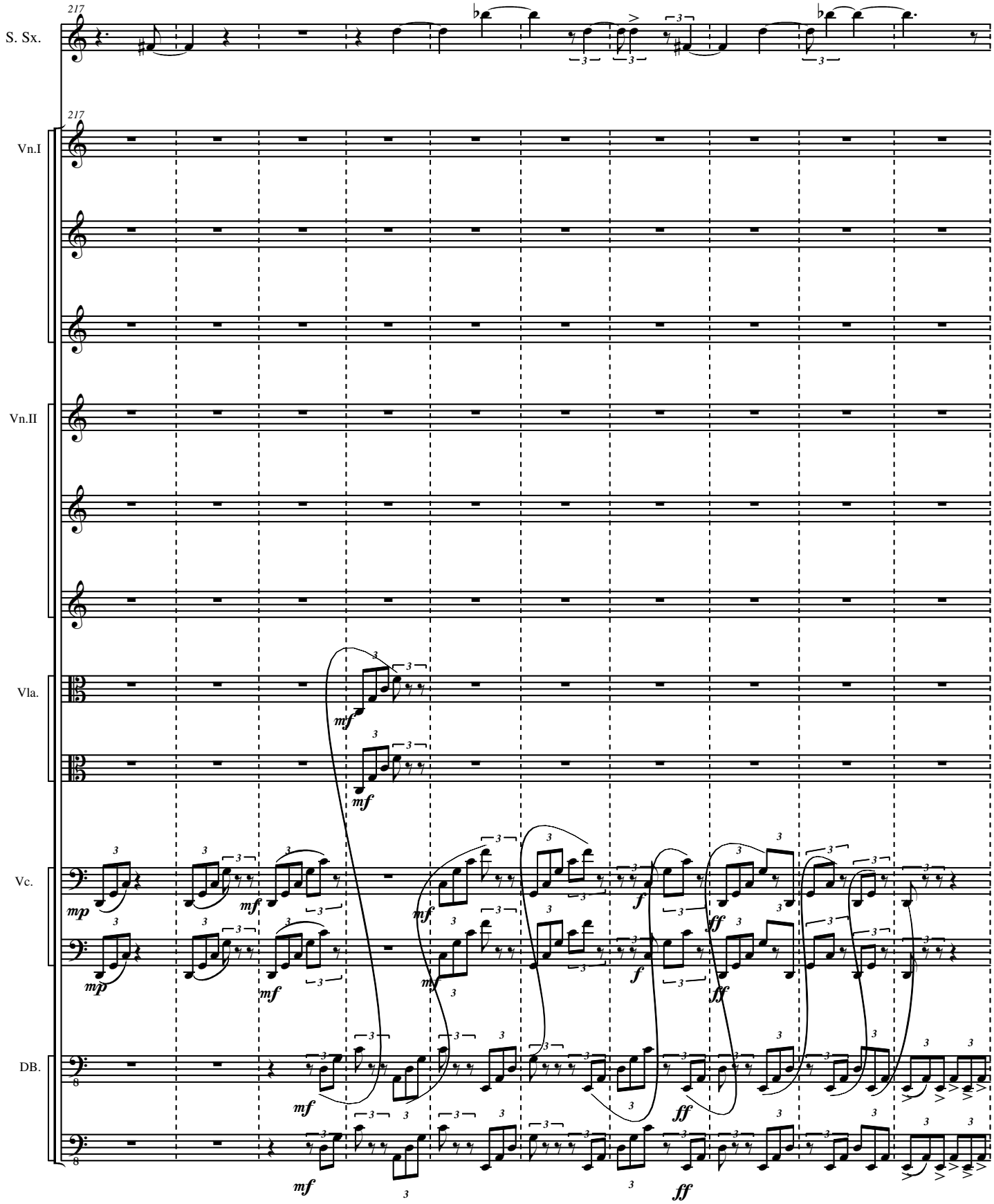

HUM
173
S. Sx.
sf
fz
sfz
fp
mf
173
Vn.I
Vn.II
Vla.
f
Vc.
mp
DB.
8
8

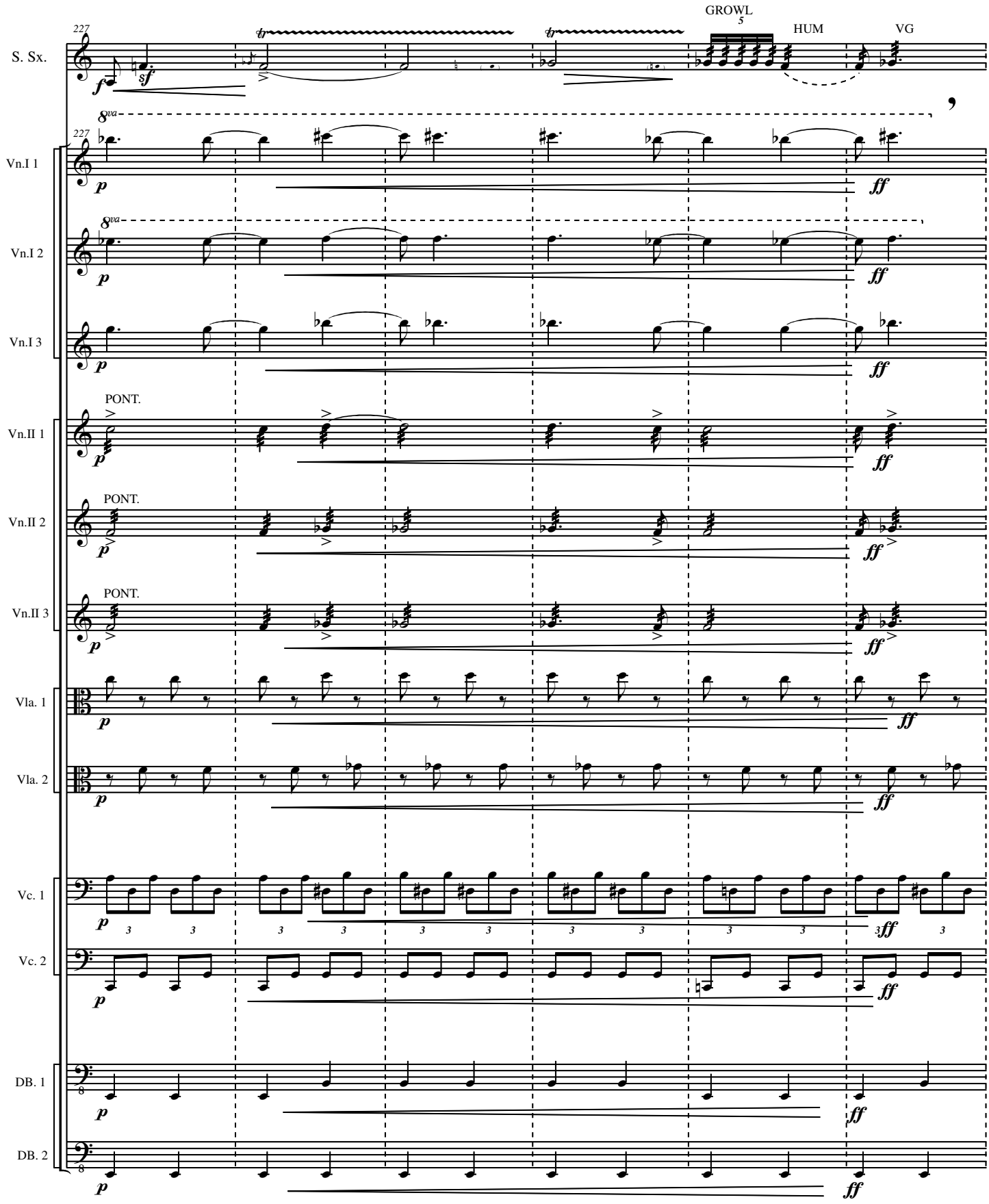

181
S. Sx.
181
Vn.I
Vn.II
Vla.
Vc.
DB.
pp
pp
p
p
p
pp
p
pp

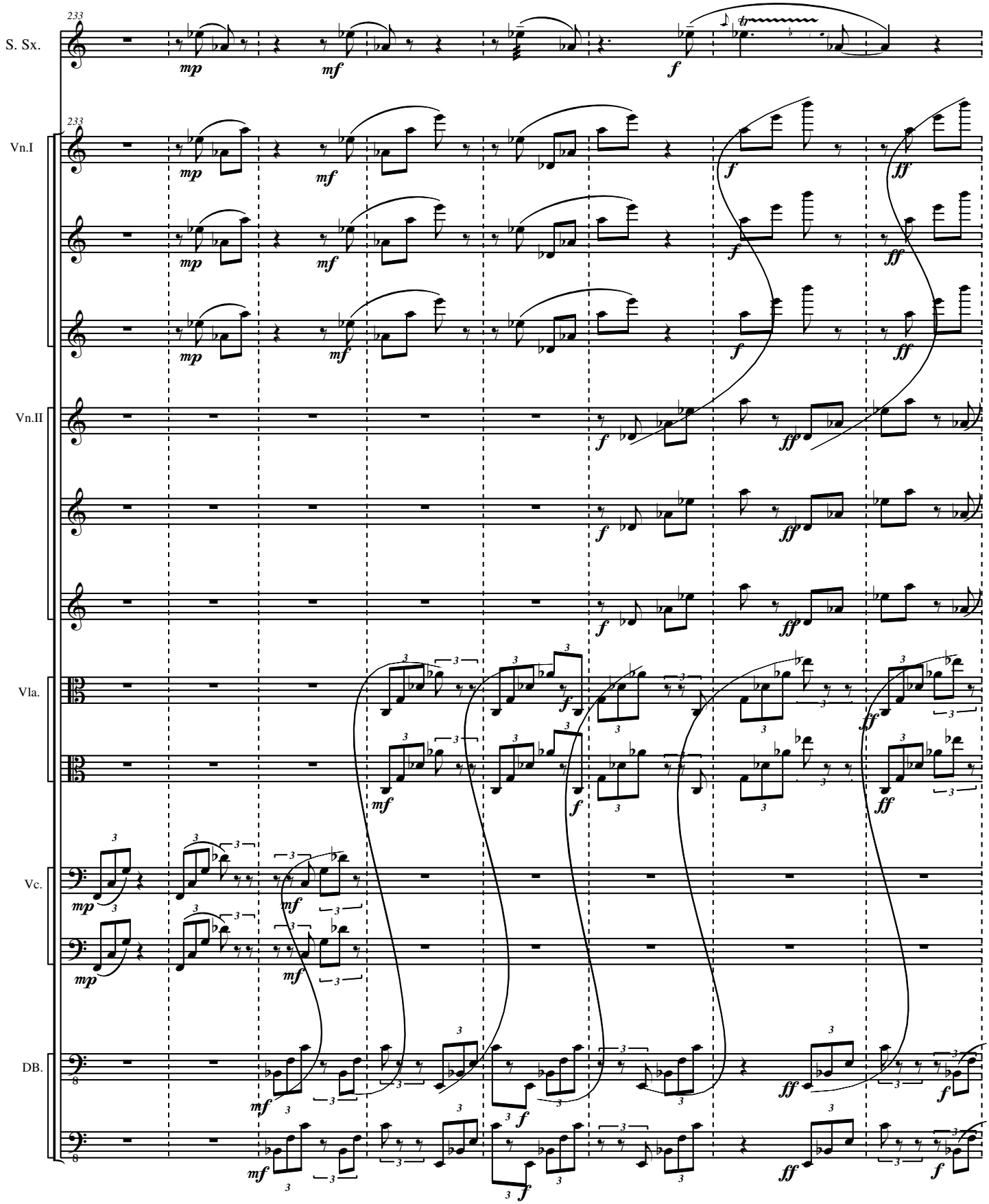

188
S. Sx.
pp
188
Vn.I
Vn.II
Vla.
Vc.
move gradually to
PONT.+
ppp
move gradually to
PONT.+
ppp
all cellos
f
DB.
ppp
f
ppp
f

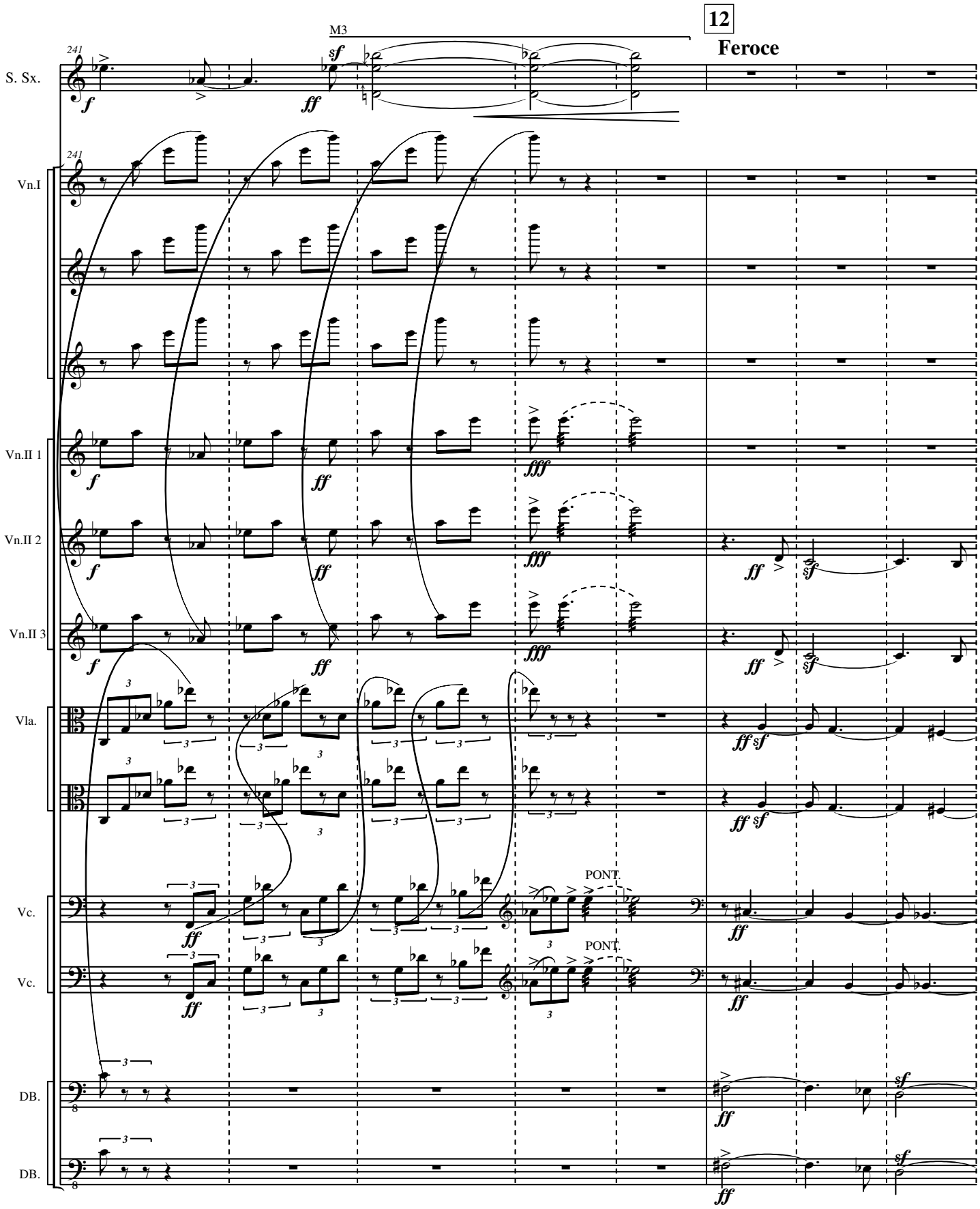

196
9
S. Sx.
8va
196
Vn.I 1
8va
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
TUTTI: pp mf p fp fp ppp ff fff
ORD.
move gradually to PONT.
ORD.
build pressure O.D.
see Notes on Performance: Strings no. 4

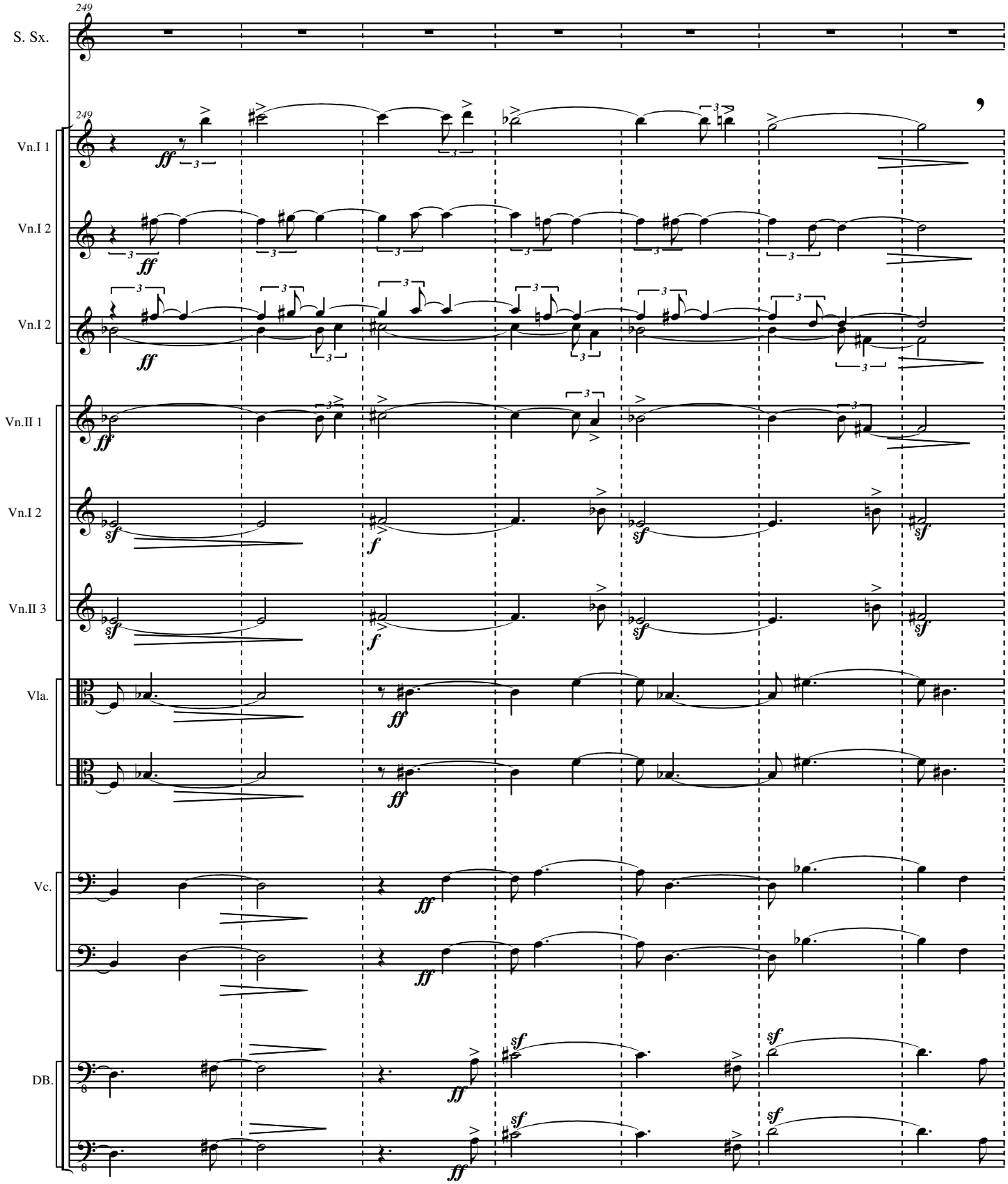

10
Energico
11
M2
VG
molto vibrato
frullato
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB. 1
DB. 2
PONT.
PONT.
back to normal pressure

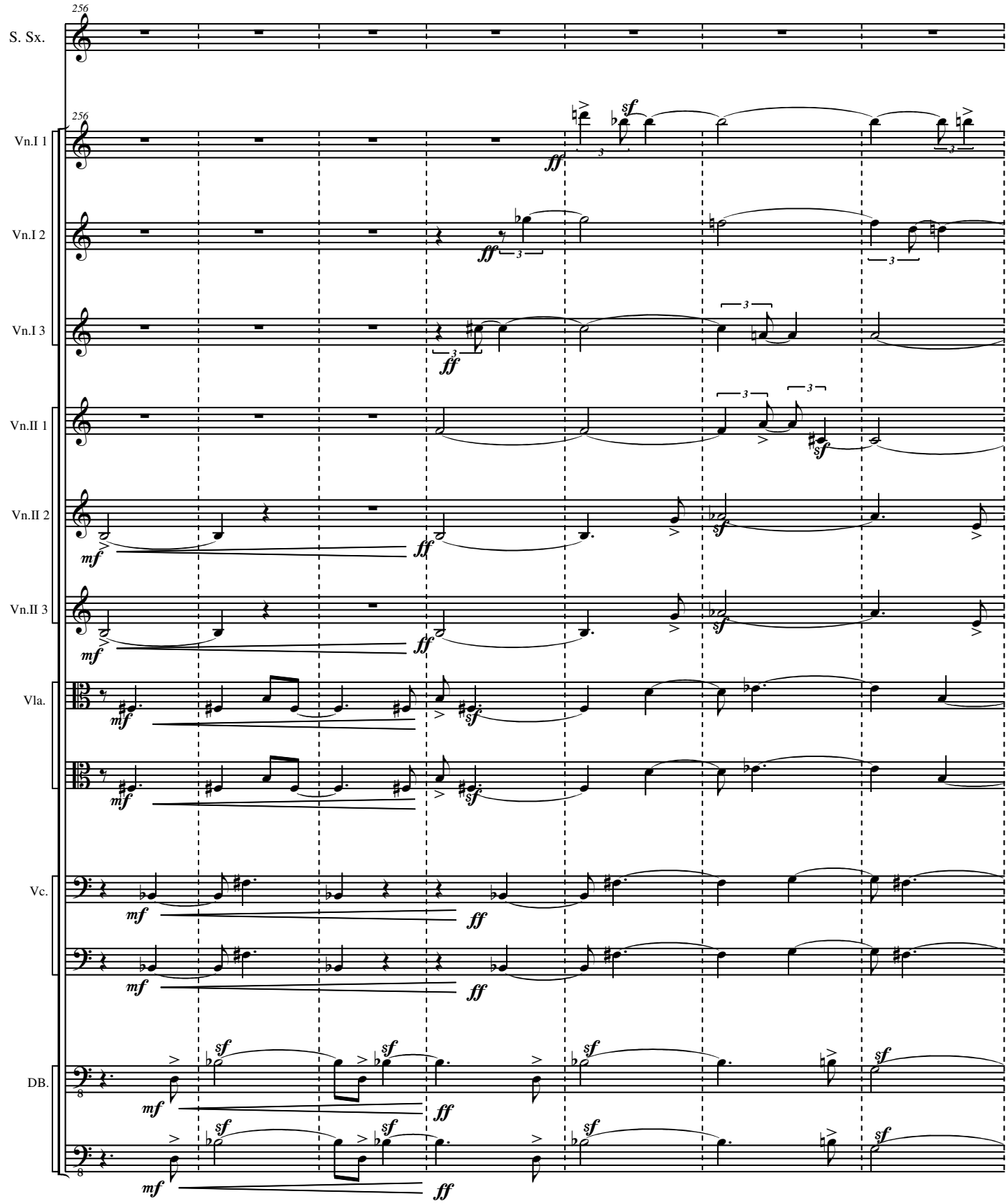

217
S. Sx.
217
Vn.I
Vn.II
Vla.
Vc.
DB.
mp
mf
f
ff

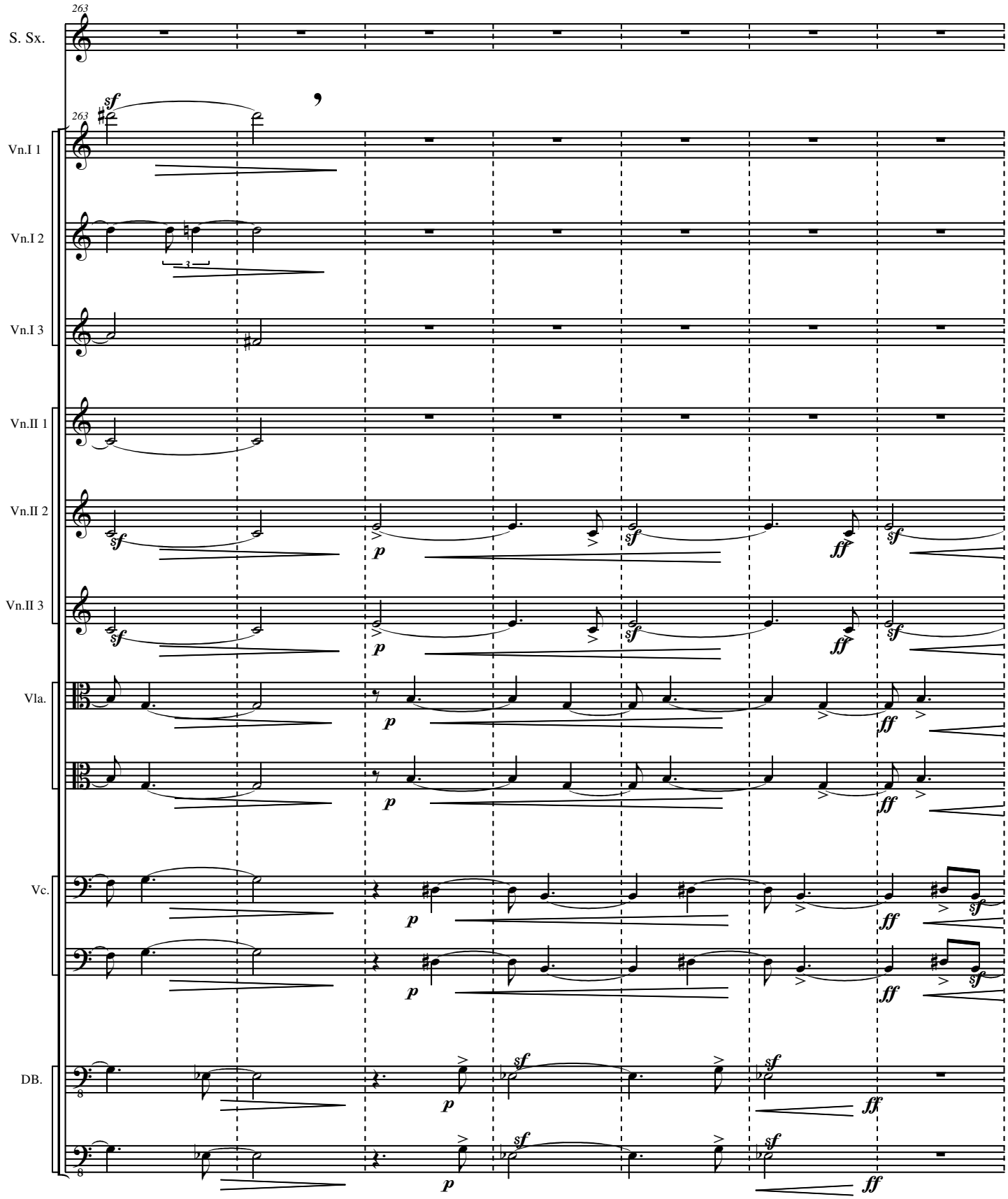

S. Sx.
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
227
GROWL
5
HUM
VG
8va
PONT.
p
sf
ff

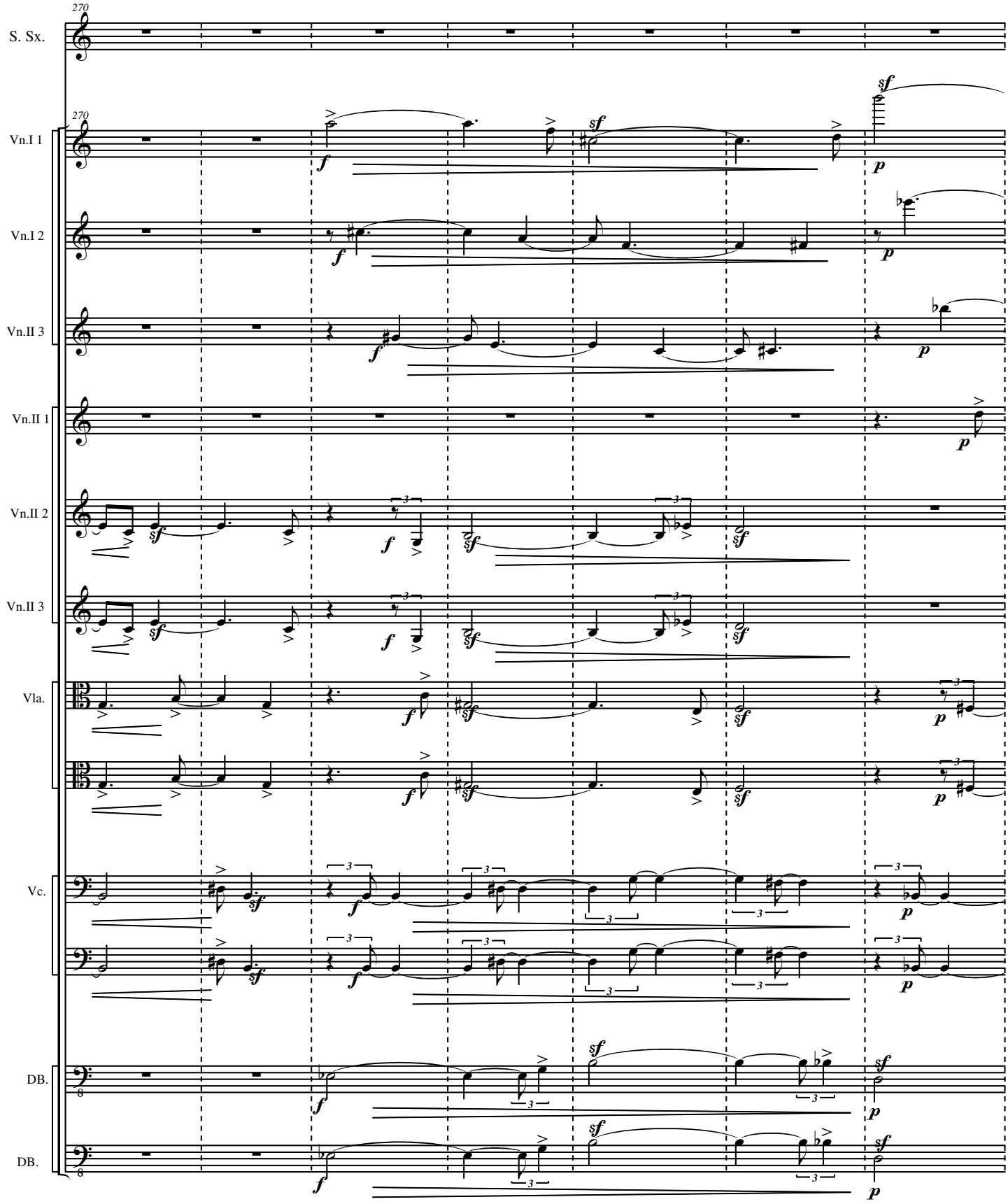

233
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
mp
mf
f
ff

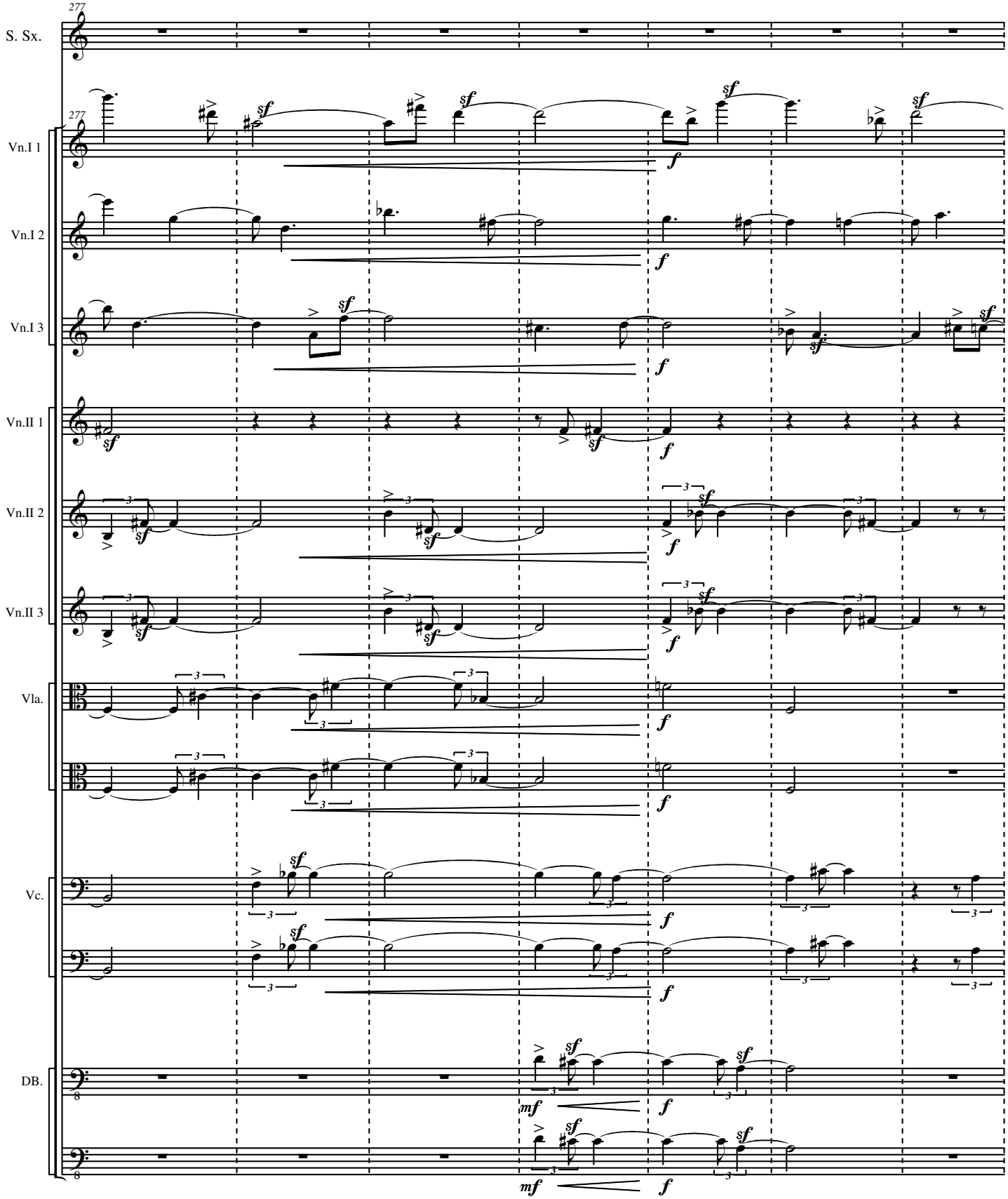

12
Feroce
M3
241
S. Sx.
Vn.I
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
Vc.
DB.
DB.
PONT.
PONT.

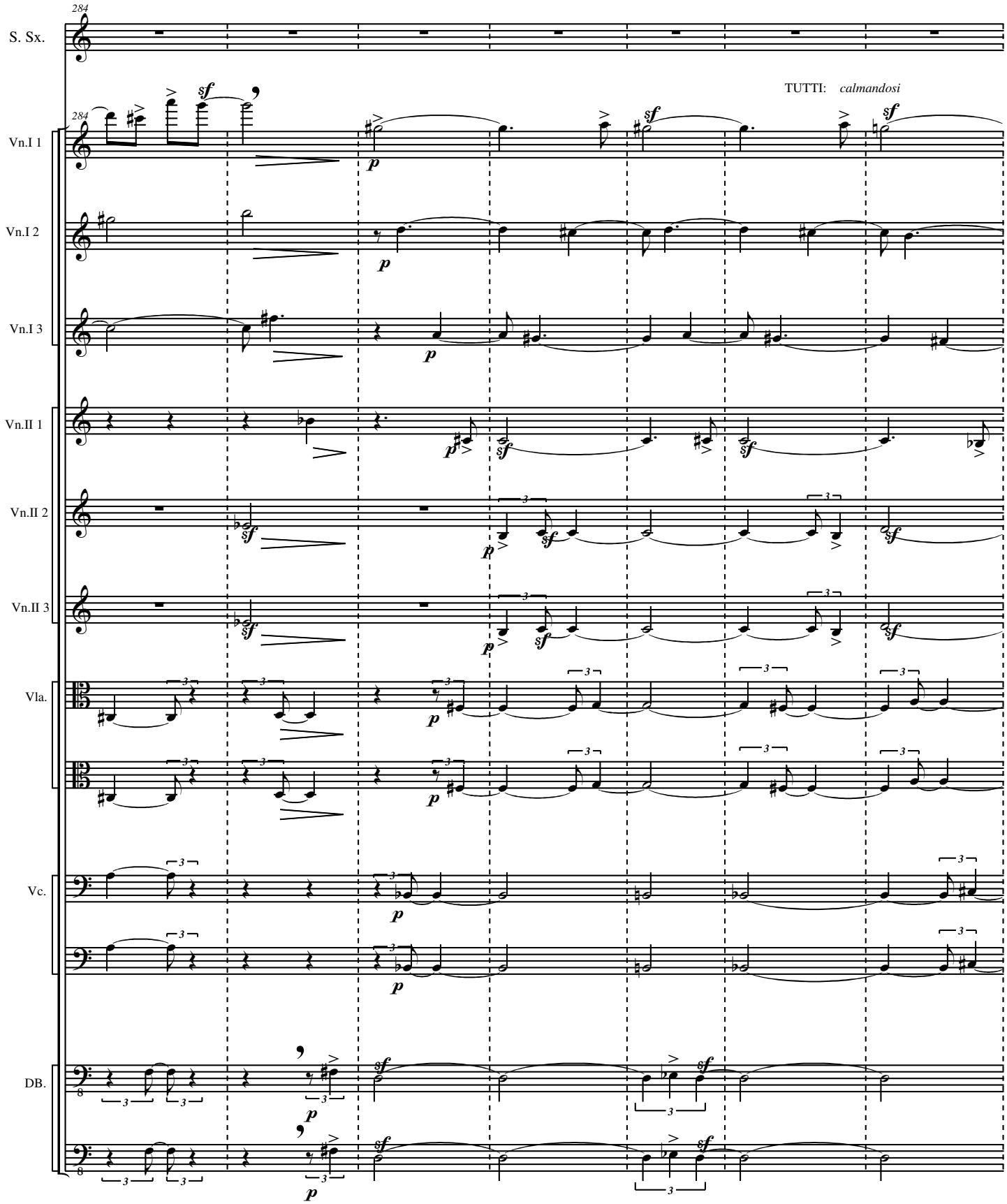

249
S. Sx.
249
Vn.I 1
Vn.I 2
Vn.I 2
Vn.II 1
Vn.I 2
Vn.II 3
Vla.
Vc.
DB.

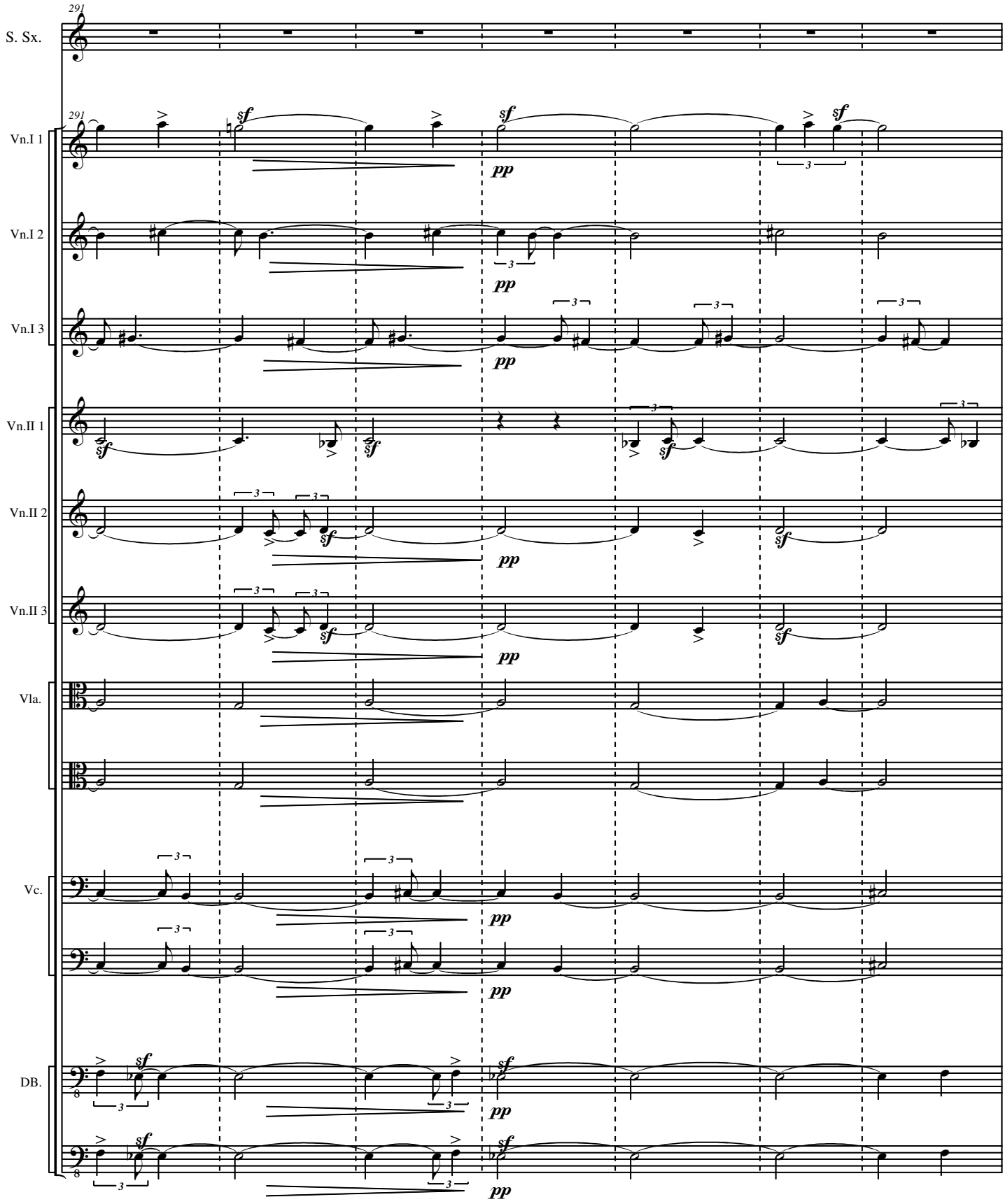

256
S. Sx.
256
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
mf
ff
sf

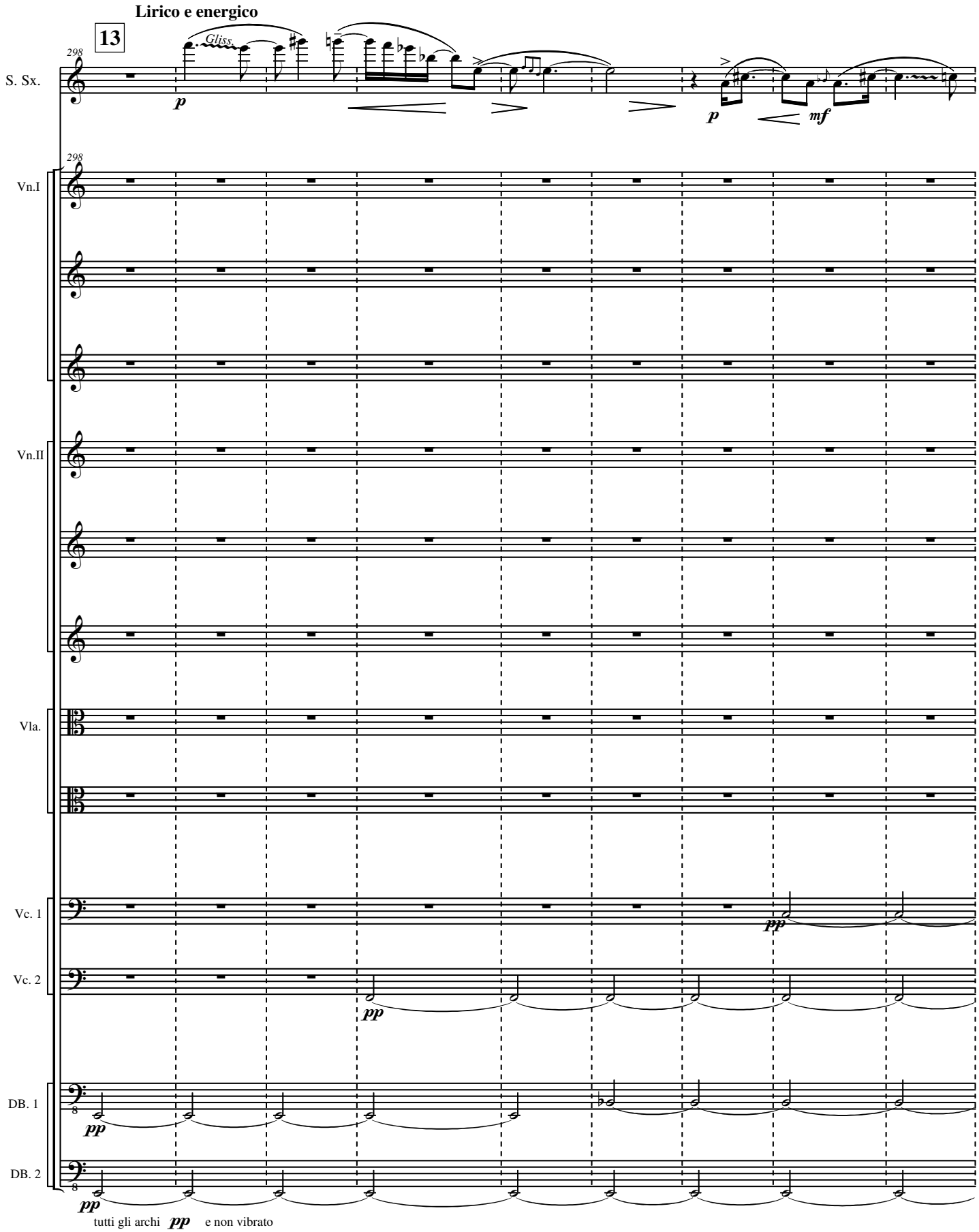

263
S. Sx.
263
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
sf
p
ff

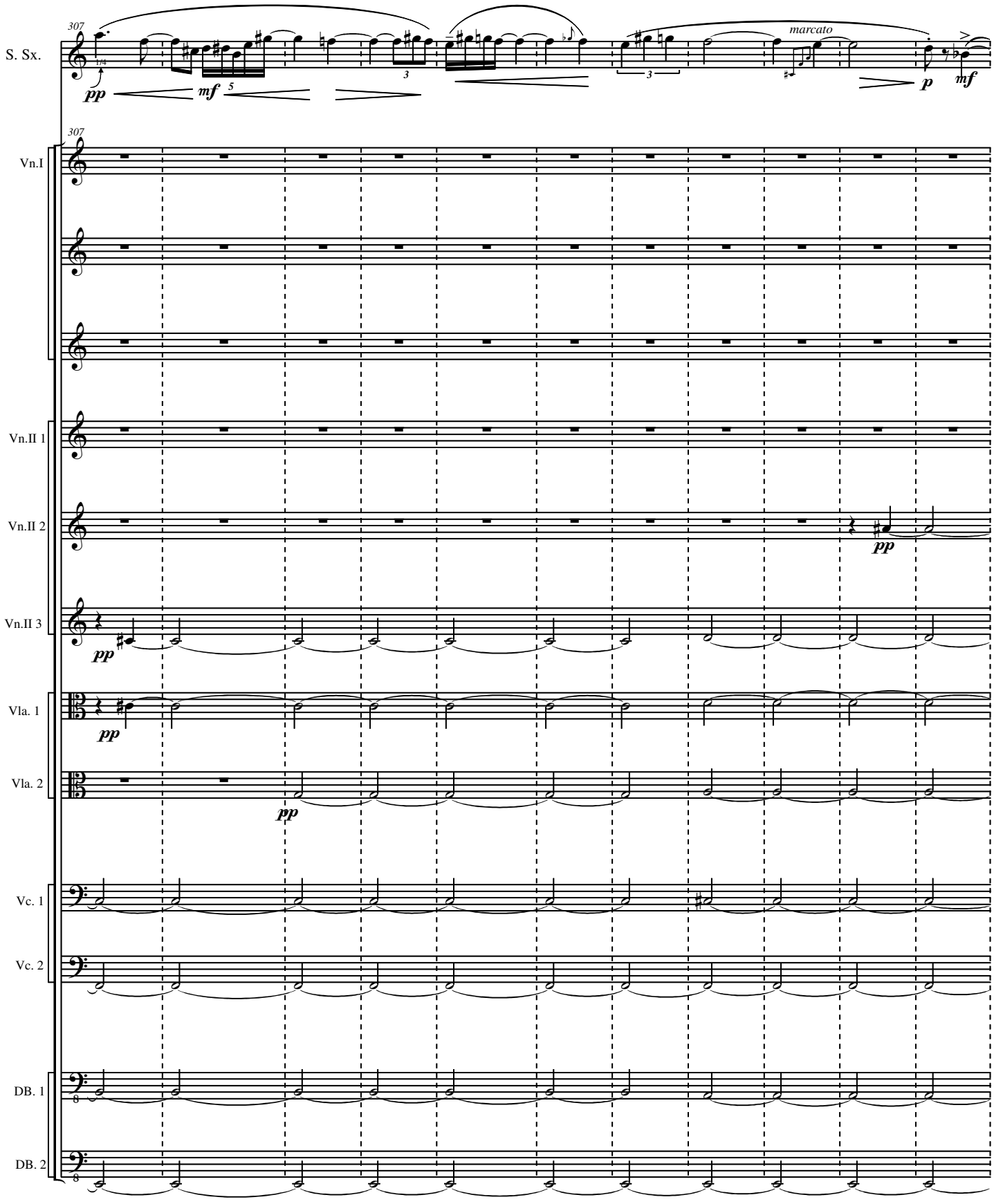

270
S. Sx.
270
Vn.I 1
Vn.I 2
Vn.II 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
DB.


277
S. Sx.
277
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
8
8

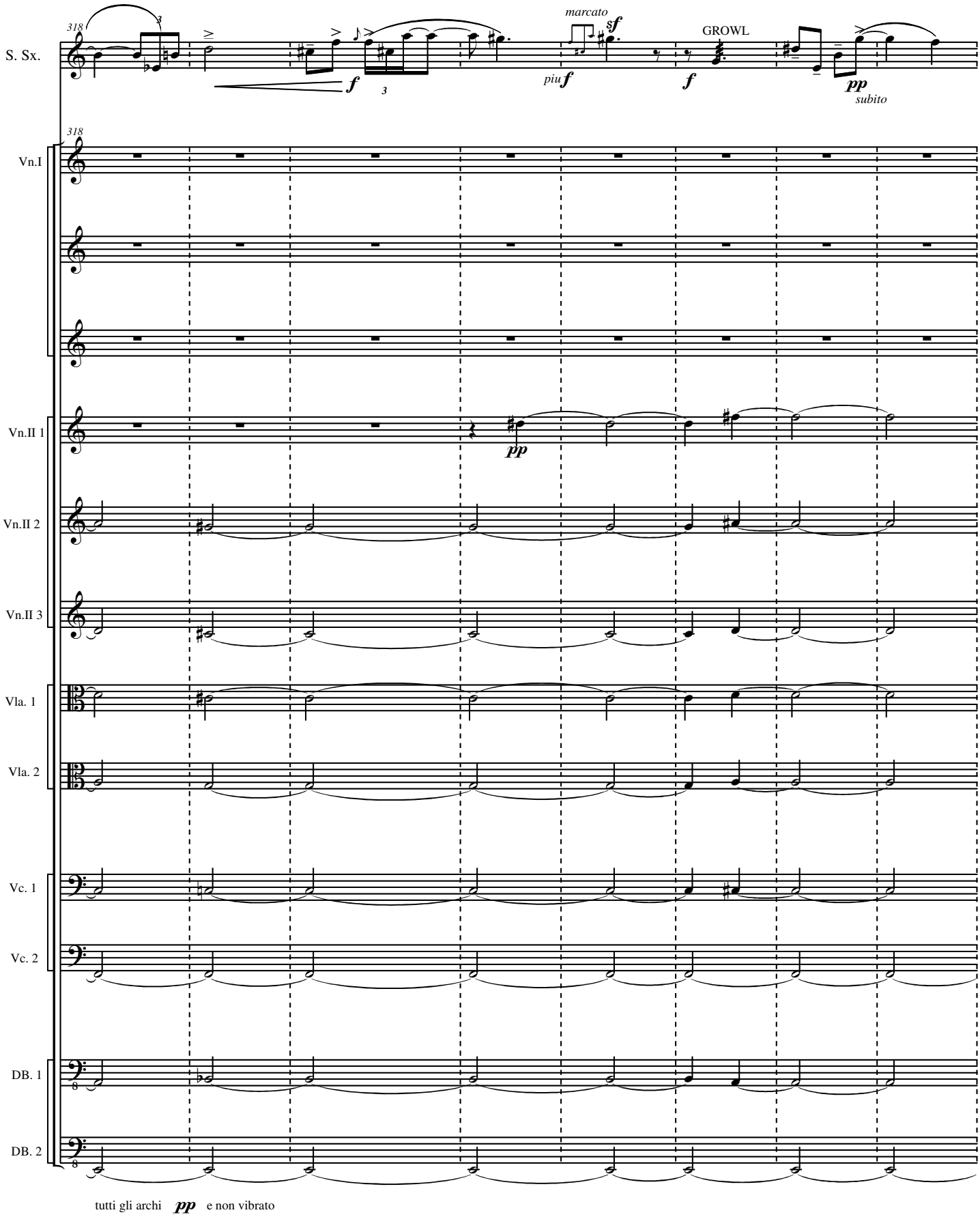

284
S. Sx.
TUTTI: calmandosi
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.

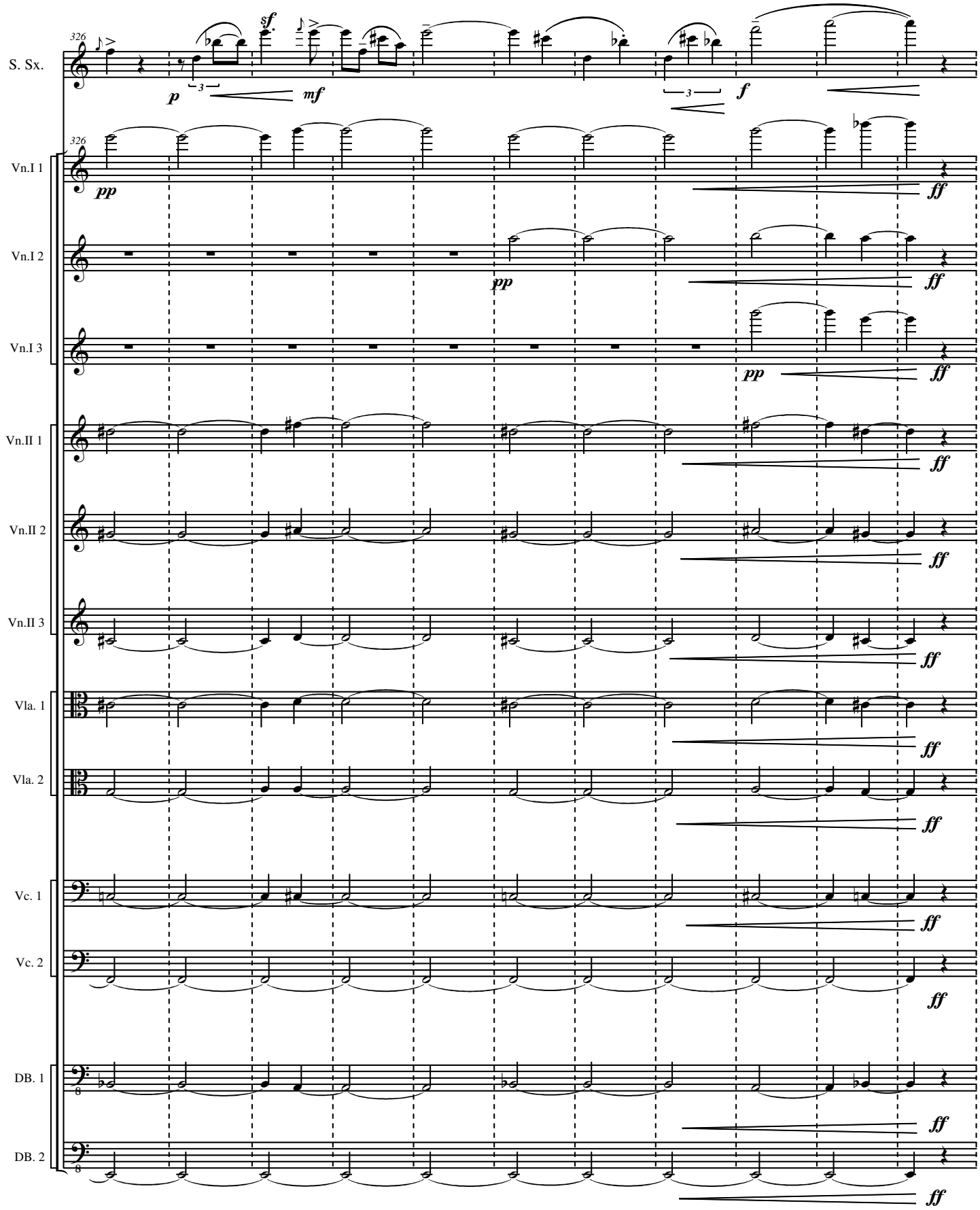

291
S. Sx.
291
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla.
Vc.
DB.
sf
pp
3

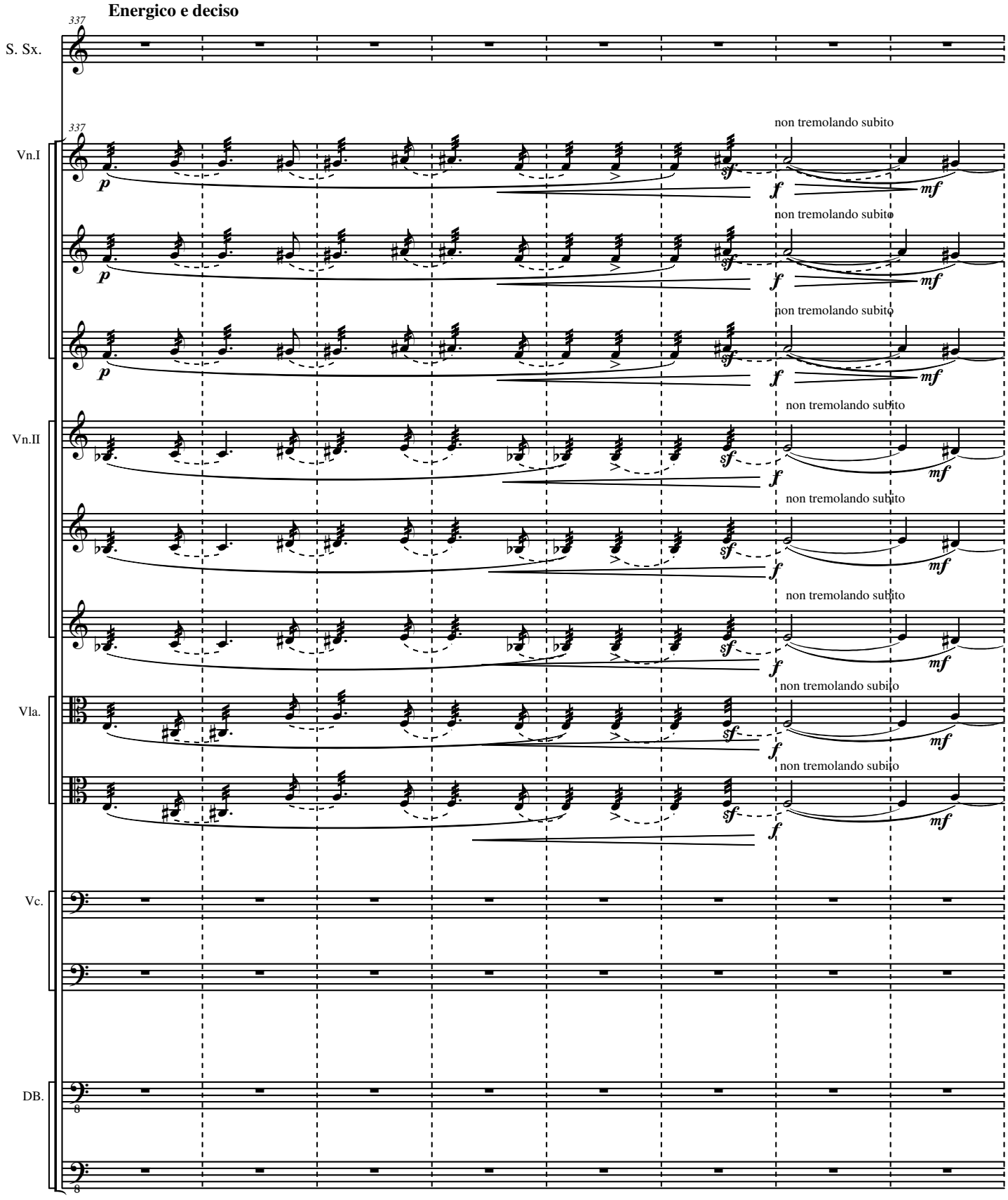

Lirico e energico
13
298
Gliss.
S. Sx.
p
p
mf
298
Vn.I
Vn.II
Vla.
Vc. 1
Vc. 2
DB. 1
DB. 2
pp
pp
pp
pp
tutti gli archi pp e non vibrato

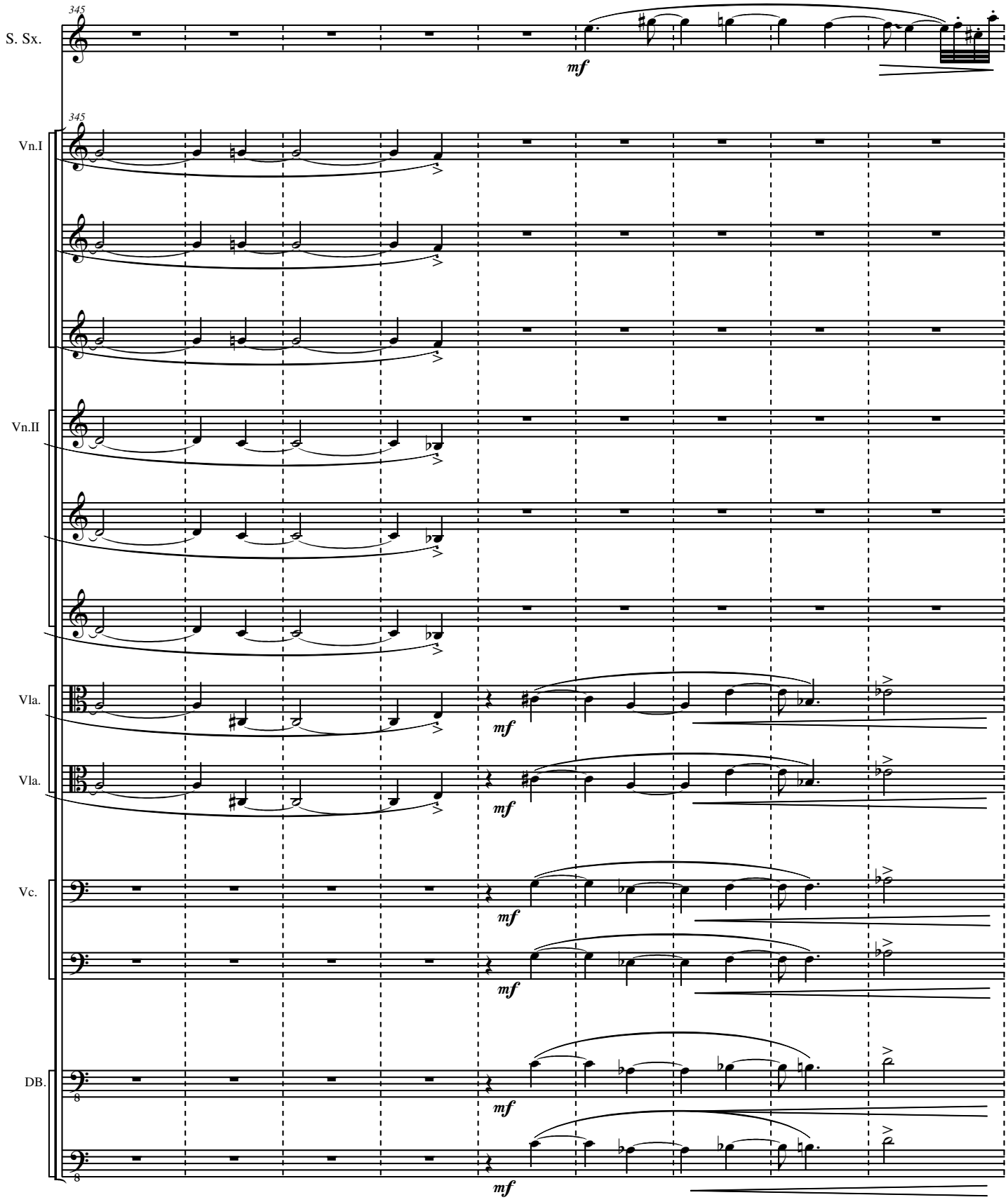


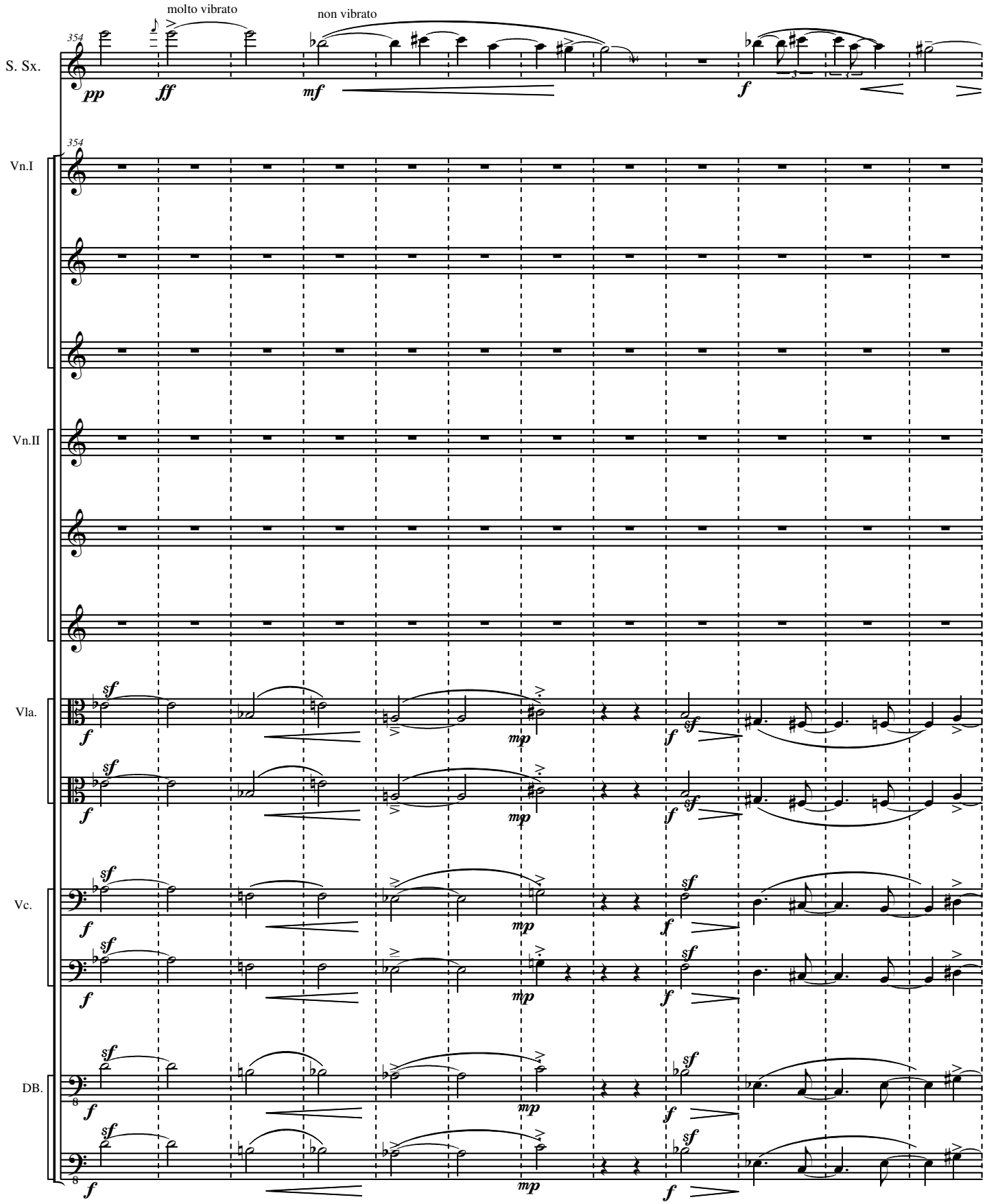
tutti gli archi ***pp*** e non vibrato

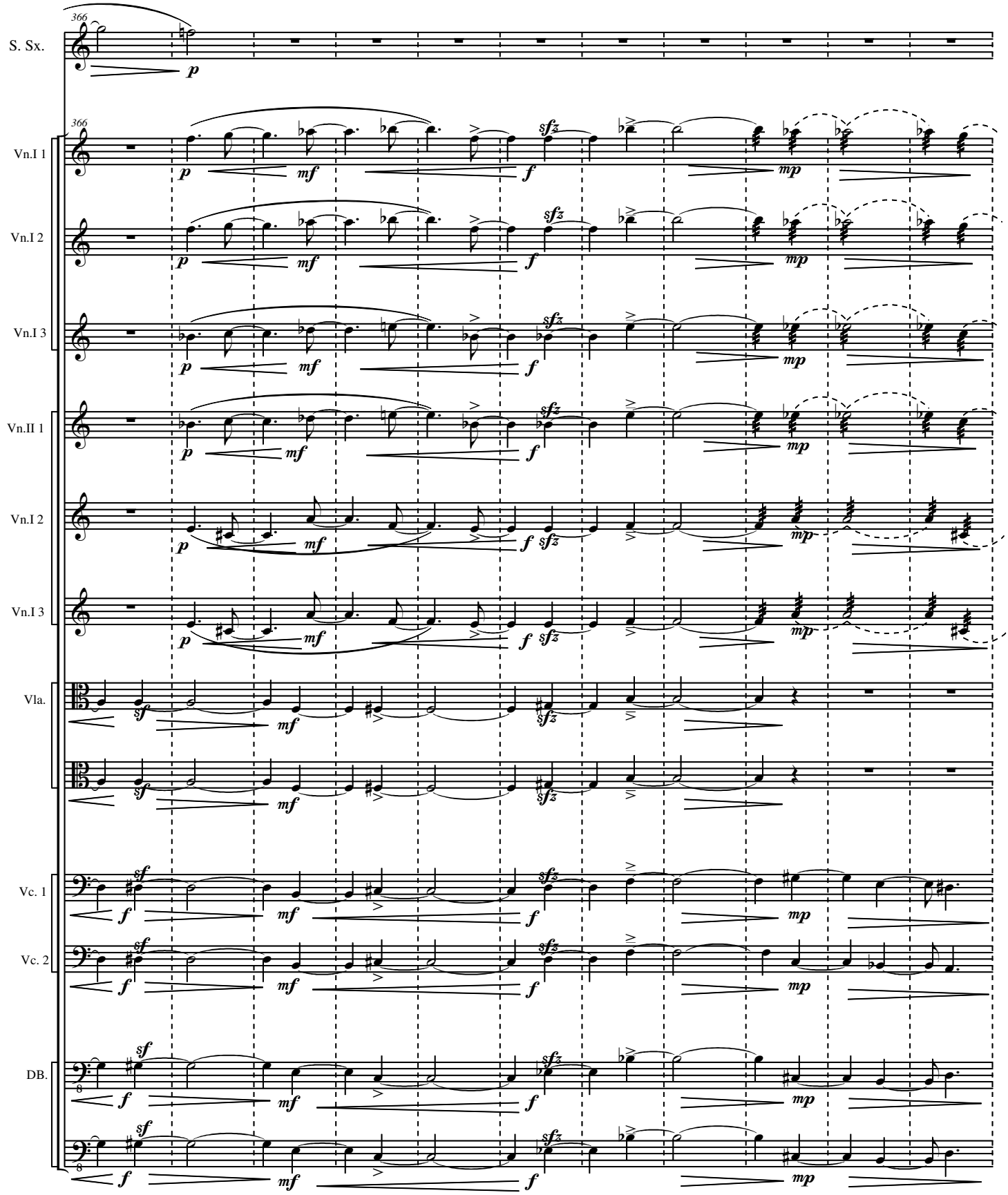

S. Sx.
318
marcato
sf
GROWL
piu f
f
pp
subito
Vn.I
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
tutti gli archi pp e non vibrato

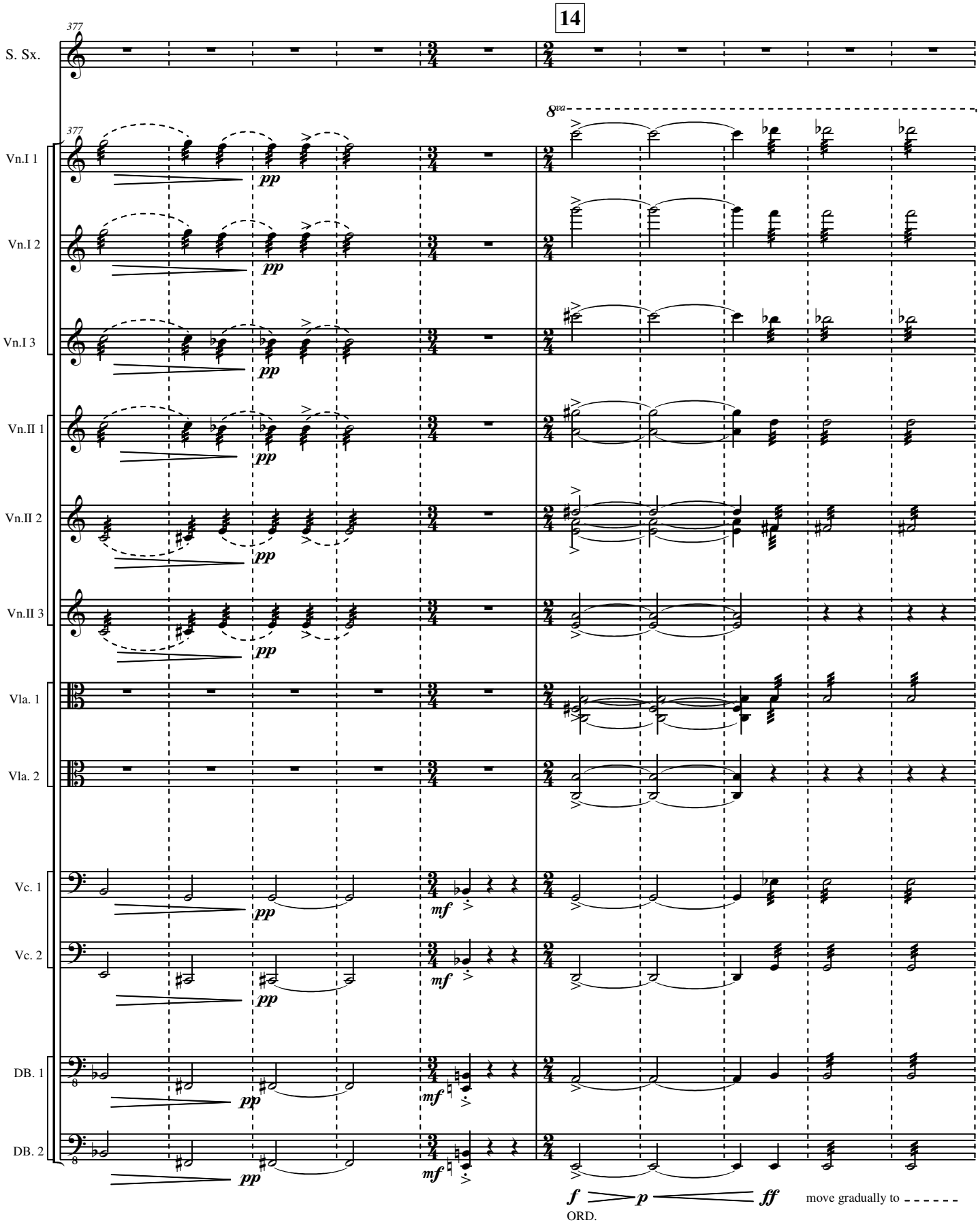

326
S. Sx.
p
sf
mf
f
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
pp
ff

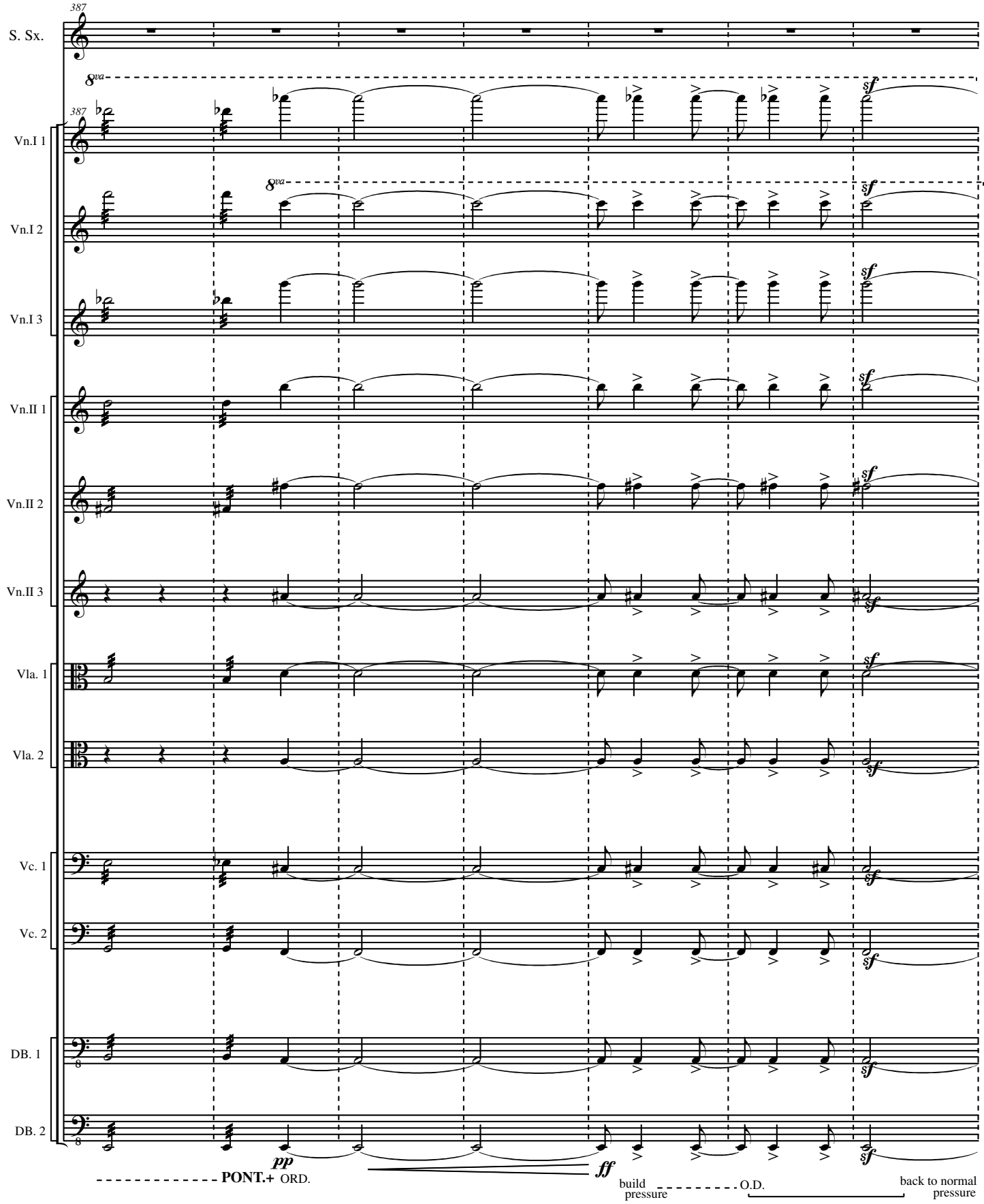

Energico e deciso
337
S. Sx.
337
Vn.I
Vn.II
Vla.
Vc.
DB.
non tremolando subito
p
sf
f
mf

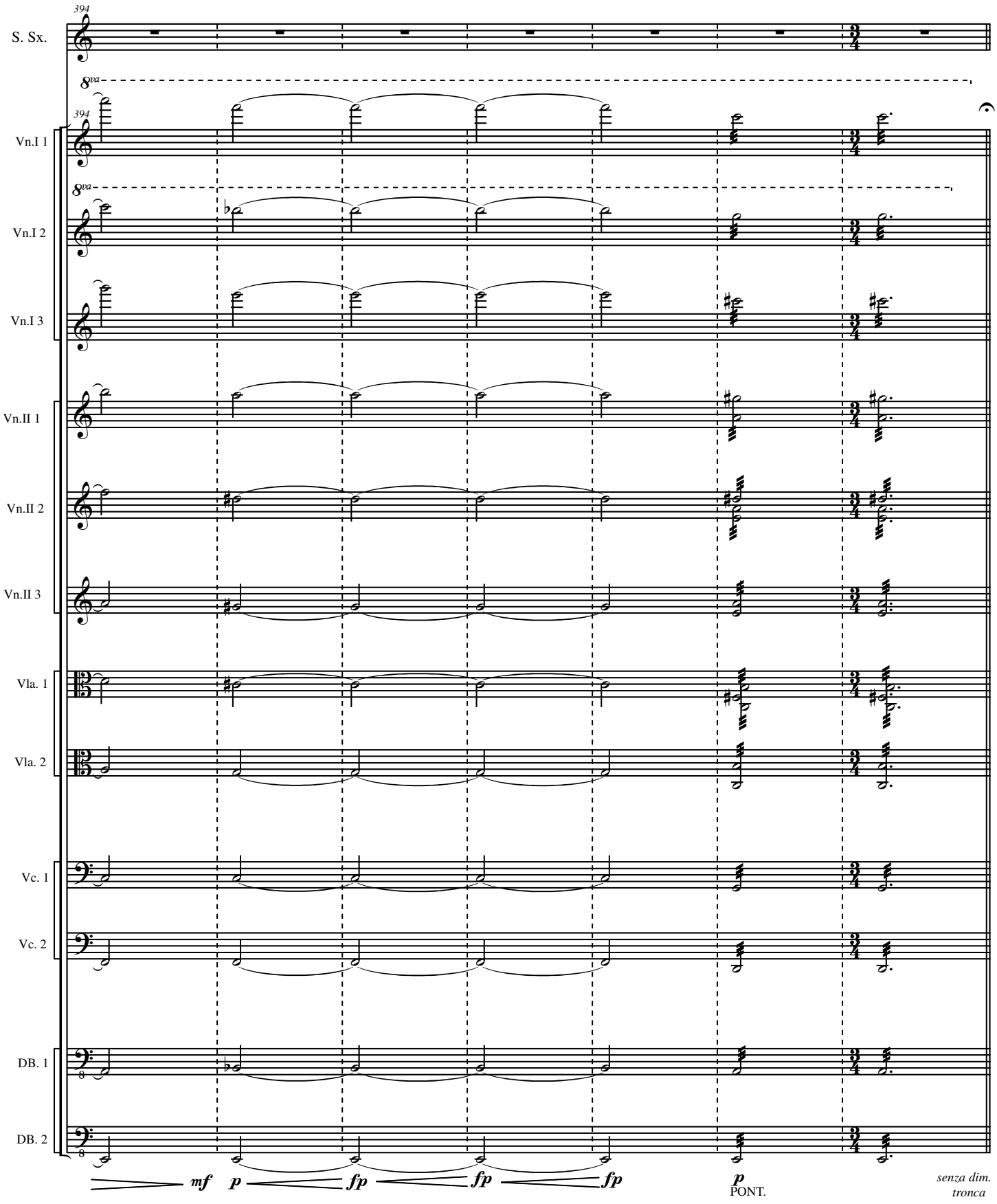

345
S. Sx.
mf
345
Vn.I
Vn.II
Vla.
mf
Vla.
mf
Vc.
mf
mf
DB.
8
mf
8
mf

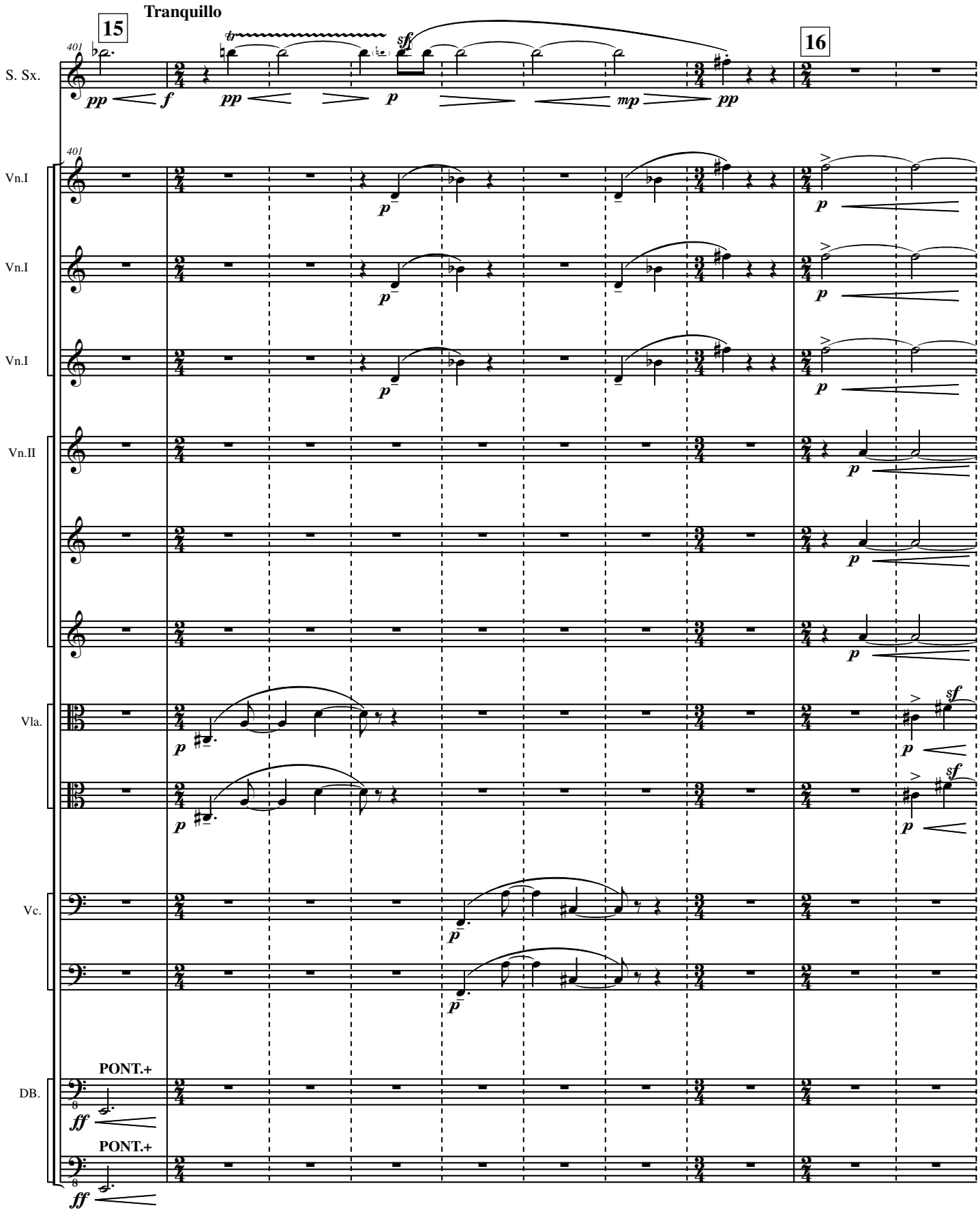

molto vibrato
non vibrato
S. Sx.
Vn.I
Vn.II
Vla.
Vc.
DB.
354
pp
ff
mf
f
sf
mp

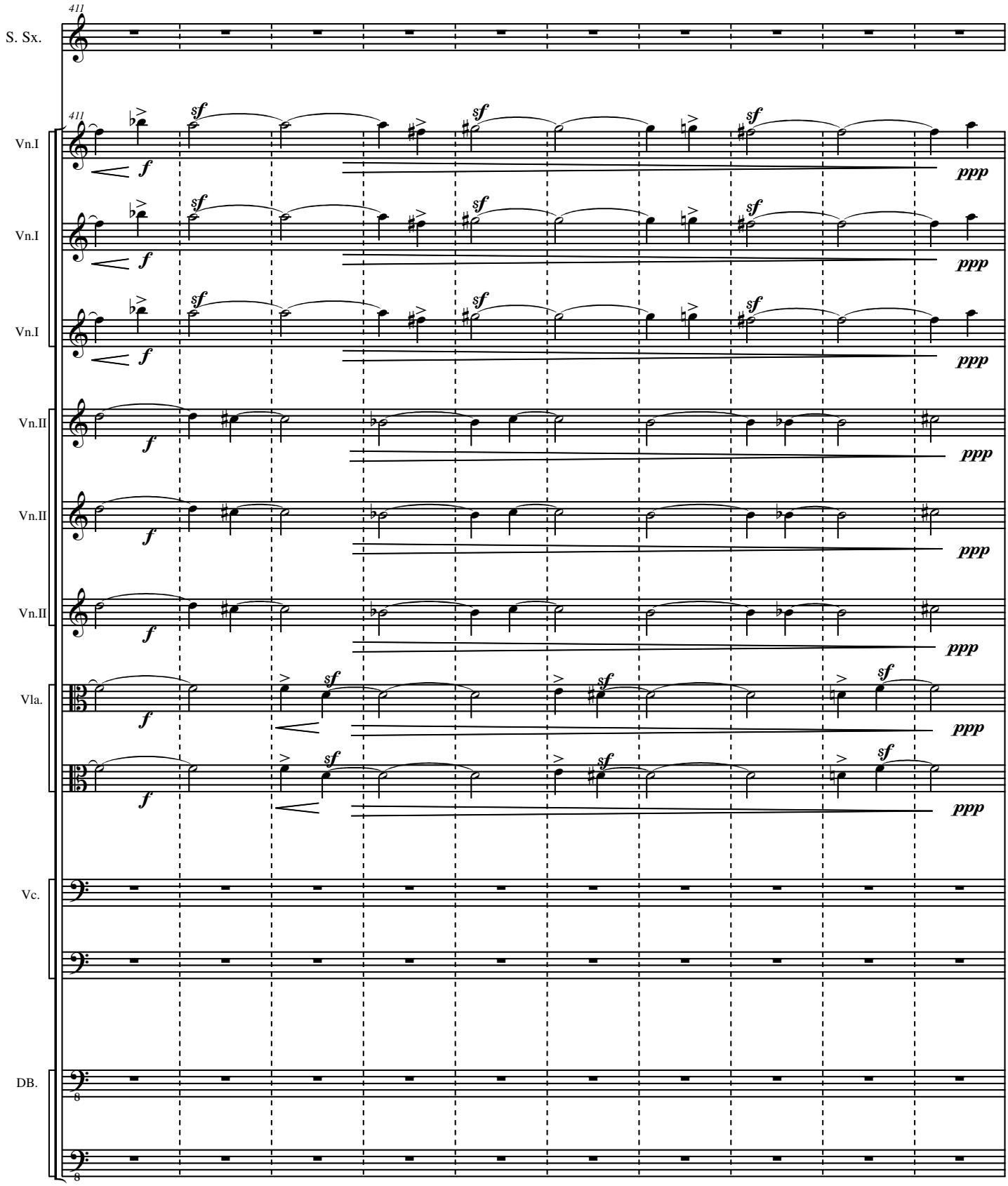

366
S. Sx.
366
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.I 2
Vn.I 3
Vla.
Vc. 1
Vc. 2
DB.

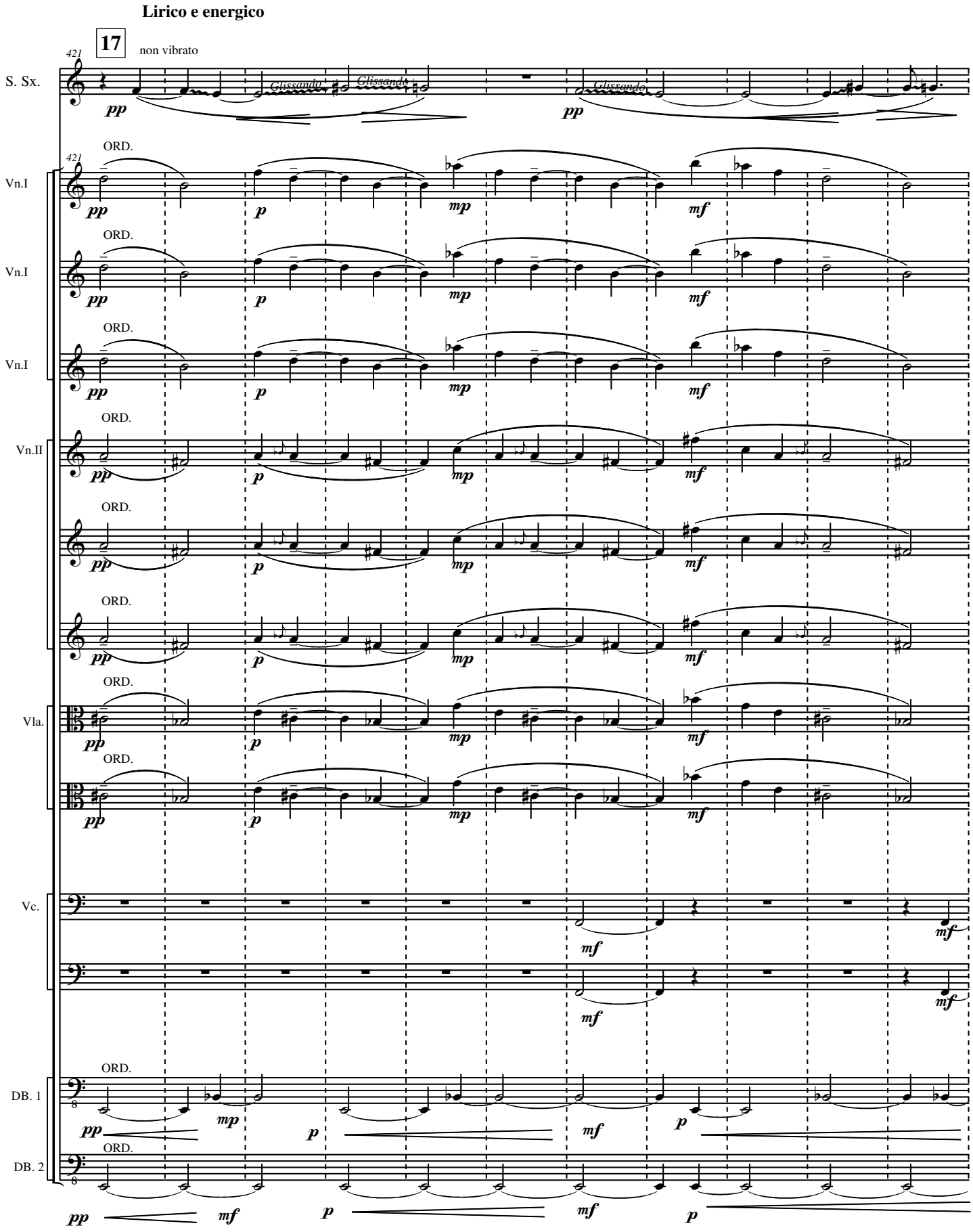

14
377
S. Sx.
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
8va
pp
mf
f
p
ff
ORD.
move gradually to

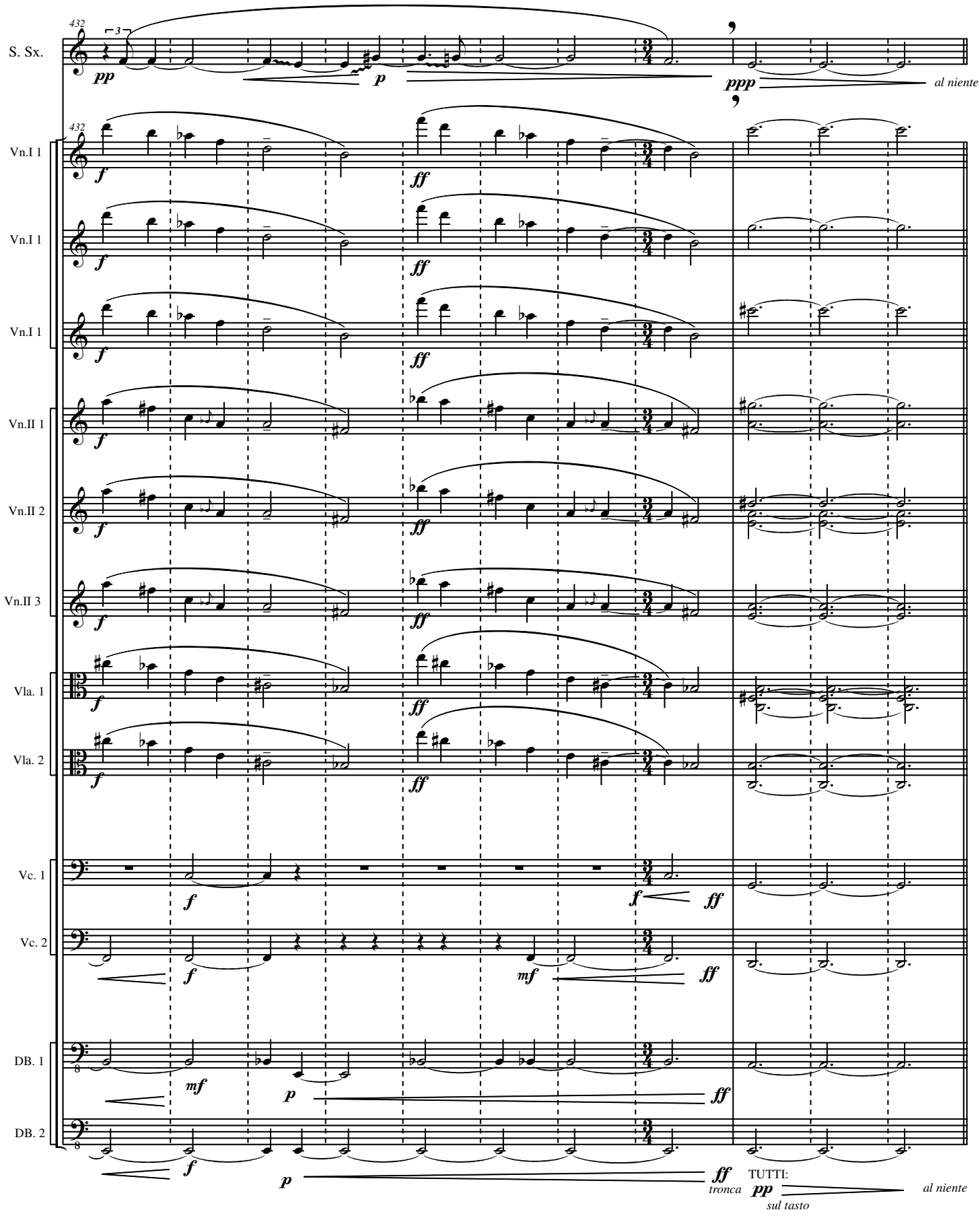

387
S. Sx.
8va
Vn.I 1
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
sf
pp
ff
PONT.+ ORD.
build pressure
O.D.
back to normal pressure


394
S. Sx.
8va
394
Vn.I 1
8va
Vn.I 2
Vn.I 3
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
mf
p
fp
fp
fp
p
PONT.
senza dim.
tronca


Tranquillo
15
16
S. Sx.
Vn.I
Vn.I
Vn.I
Vn.II
Vla.
Vc.
DB.
PONT.+
PONT.+


411
S. Sx.
411
Vn.I
Vn.I
Vn.I
Vn.II
Vn.II
Vn.II
Vla.
Vla.
Vc.
DB.
8
8
f
sf
ppp


Lirico e energico
17
non vibrato
S. Sx.
Glissando
Vn.I
Vn.II
Vla.
Vc.
DB. 1
DB. 2
ORD.
pp
p
mp
mf


S. Sx.
Vn.I 1
Vn.I 1
Vn.I 1
Vn.II 1
Vn.II 2
Vn.II 3
Vla. 1
Vla. 2
Vc. 1
Vc. 2
DB. 1
DB. 2
pp
p
ppp
al niente
f
ff
mf
tronca
TUTTI:
sul tasto