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Raum Void 444

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Alessandro
Perini

RAUM
VOID
444

for ensemble

(2015)

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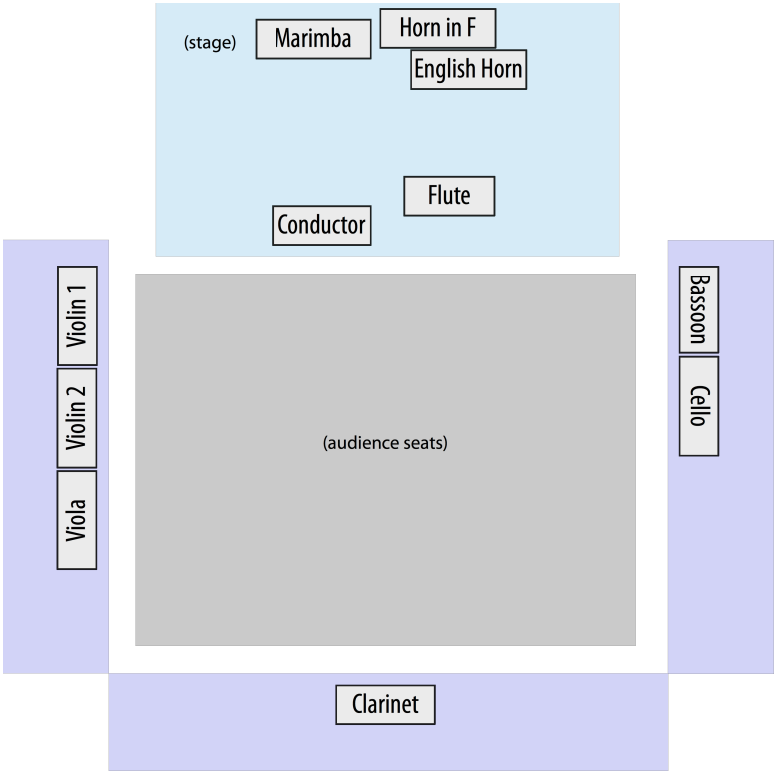
— Remarks and symbols —

- **Instrument list**

Flute in C (also Piccolo and Alto Flute in G)
2 Violins
Viola
Cello
Bassoon
Clarinet in B flat (also Bass Clarinet)
English Horn (also Oboe)
French Horn
Marimba (also 1 ancient cymbal tuned to low G: )

Score is transposed.

- **Placement of the performers and timing issues**



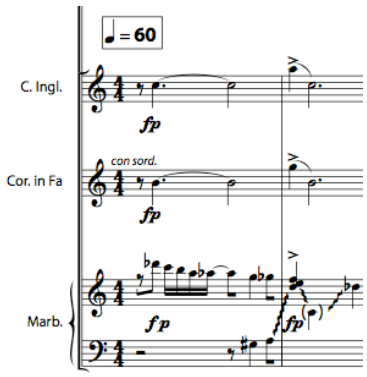
While the flutist is placed in front of the audience, on the main stage, as for a solo piece, the string quartet and the bassoon are distributed at the left and right sides of the audience, possibly on a higher stage (for example, a balcony). The clarinetists sits at the back of the audience, also possibly on a higher stage. Percussionist, oboist and hornist are sitting on stage, far from the flute and the audience.

All instrumentalists must be able to see the conductor, and must play from the score to ensure proper timing.

The displacement of instruments in the space raises timing and syncing issues. The score is written so that tight syncing between displaced groups is never a requirement. This is evident from tempo indications such as

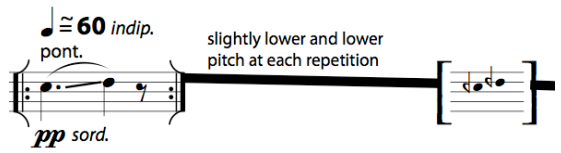


where "*indip.*" stands for "independent", meaning that the performer should keep his/her own tempo independently from the others (and from the conductor, if the conductor is beating any tempo). The only synced fragments are the ones played by marimba, English horn and French horn in the first part of the piece (until cue 25), as shown by the barlines drawn through those instruments' staves and by the boxed tempo indication:



Other signs that indicate synchrony are the dashed vertical lines connecting different elements of different staves, or cue numbers to elements in the staves.

The piece is largely constructed as a juxtaposition or superimposition of music fragments. Apart from conducting the harpsichord-English horn-French horn trios, the conductor's role is that of triggering and stopping those fragments, taking advantage of the circled cue numbers above the top staff. This said, it's however of great importance that the performers study the full score thoroughly, especially to know the sound context that surrounds their interventions. To ensure the synced end of fragments, fermatas or looped elements are introduced in the score, so that the performers can wait for the conductor's cues in order to stop playing (e. g. cue 2). Repeated elements, indicated by a thick black line, may also include modifications in tempo or pitch to be applied gradually during the repetition of the element:

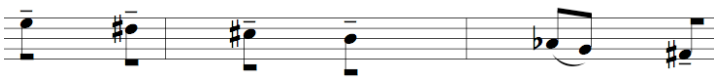


A thin black line indicates a sustained note. These notes should always be played without vibrato, static as if they were synthesized sounds.



This way of indicating durations, as well as stemless notes, is a consequence of the lack of strict synchronization.

At cue 28 all instruments use barlines as an internal clock (independently from each other), only as a means of orientation, and the actual start time of every note or group of notes is left to the choice of the performer:



- **Accidentals and microtones**

Accidentals only affect the following note or group of repeated tones/chords. However, cautionary accidentals are used. Microtones are indicated as follows::

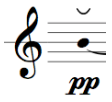
one quarter of a tone sharp
one quarter of a tone flat
three quarters of a tone flat



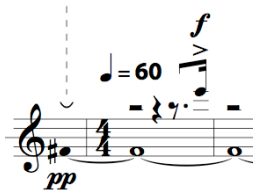
- **Performance remarks and special symbols**

Tremolos and trills always intended as unmeasured, as fast as possible, unless otherwise specified.

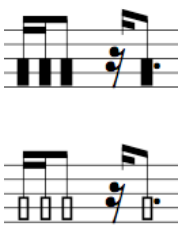
The "weak attack" sign, as opposed to the usual accent sign ">", is used to tell the performer to make sure that the attack of the not must not stand out:



The clarinet part often shows two voices. This imaginary polyphony doesn't refer to multiphonics, but asks for a rapid change of register, dynamics and articulation, accompanied by a neat legato technique, so to convey the illusion of two voices (also taking advantage, whenever possible, of the reverb of the room):



The percussionist is required to play clusters on the marimba (approximate range) in the last part of the piece. They are either on "black keys" or on "white keys":



To do so, a pair of special cluster mallets (or rods) are to be used. They are available at companies such as Kolberg (Germany) or can be hand-made (for more info contact the author).

Durata: ca. 8'40"

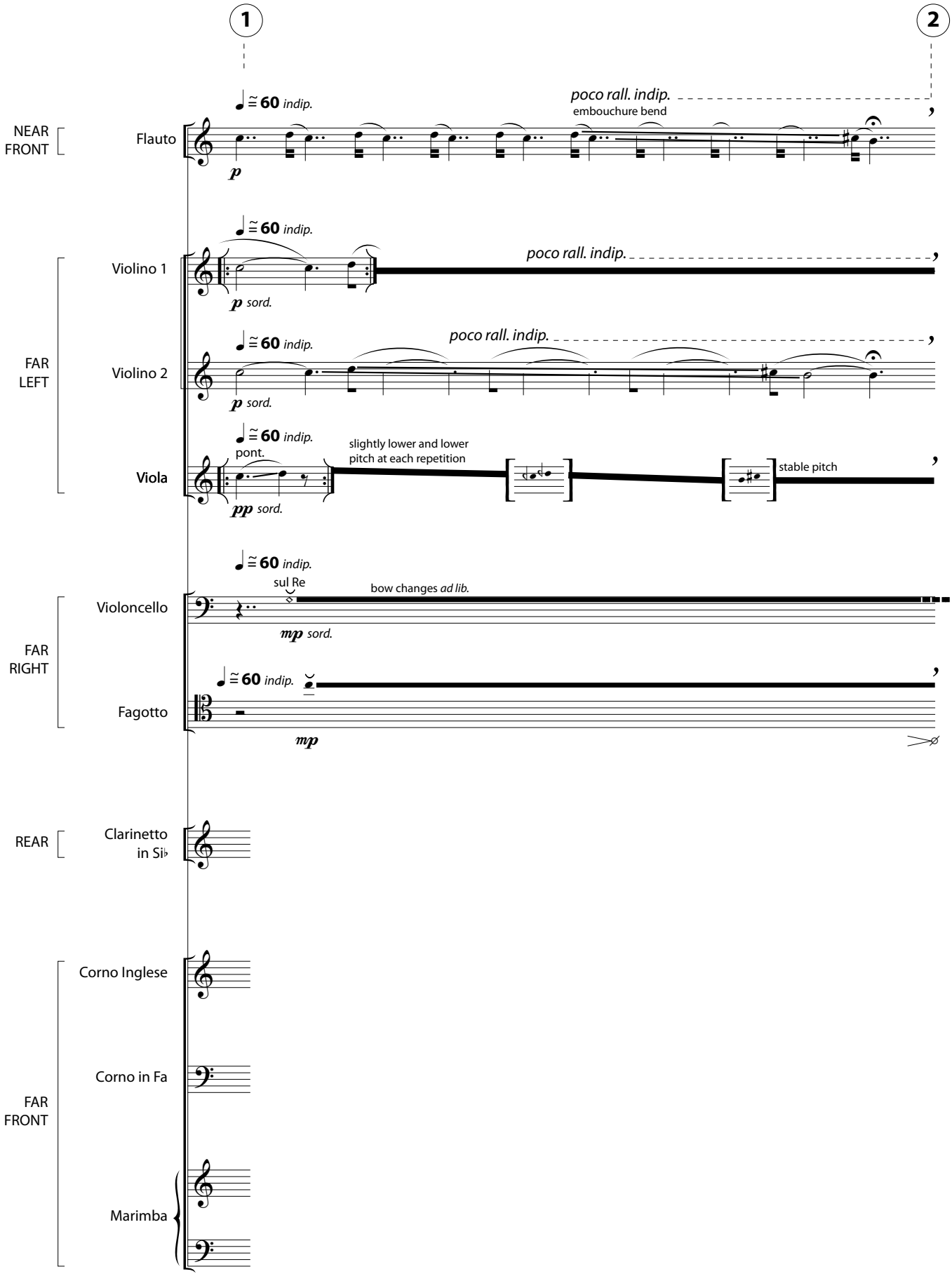
Transposed Score

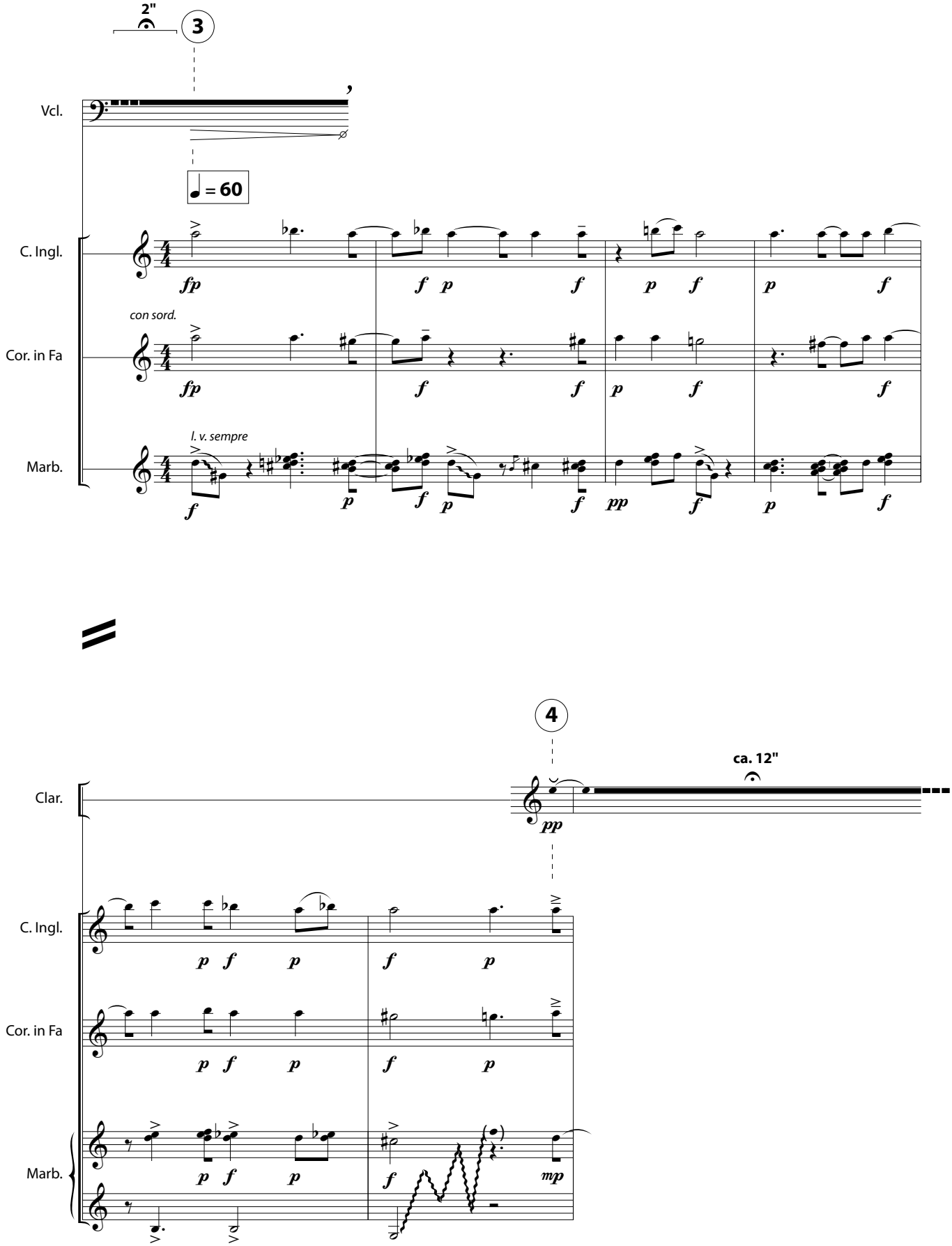
Raum Void 444

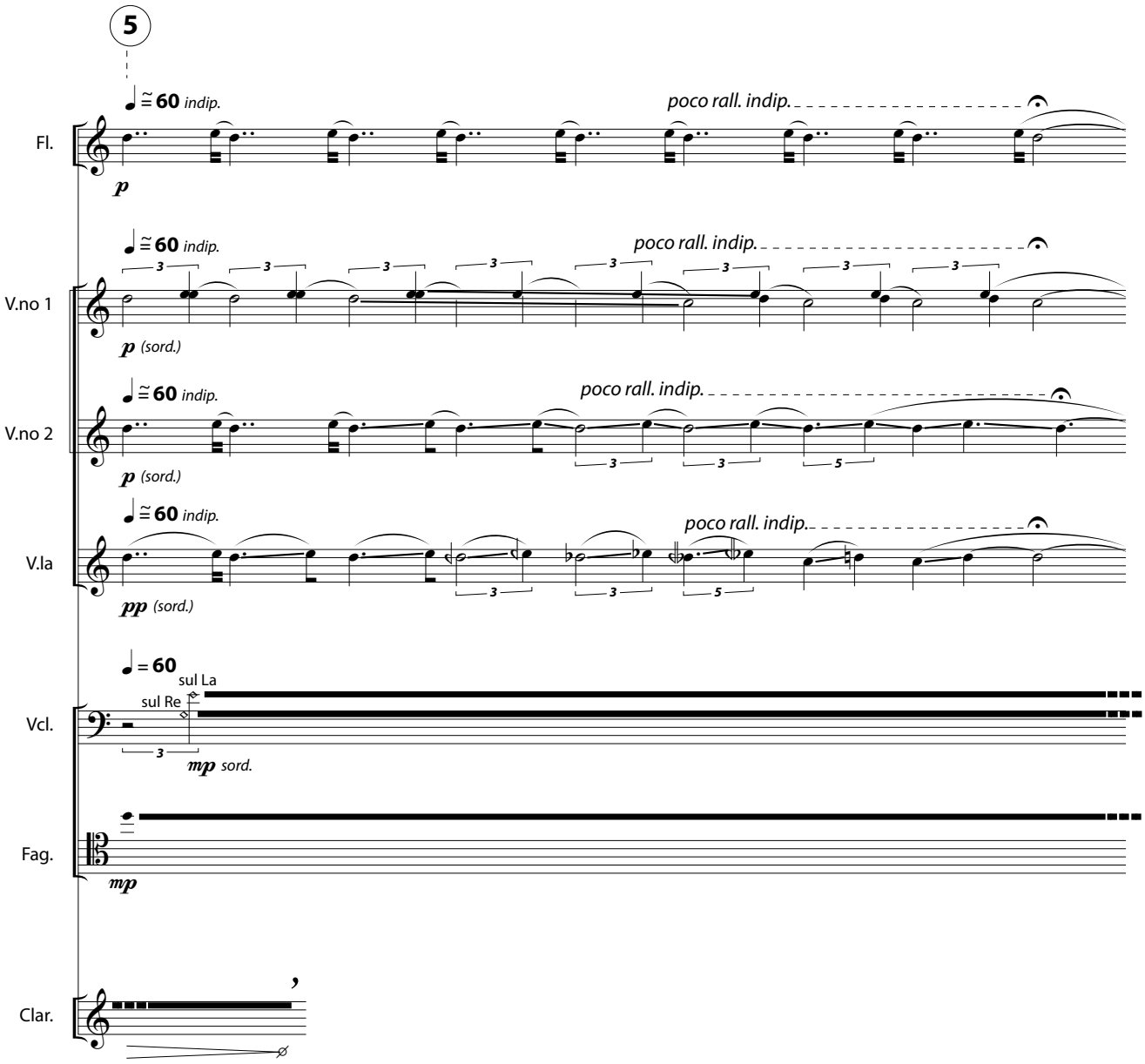
for ensemble

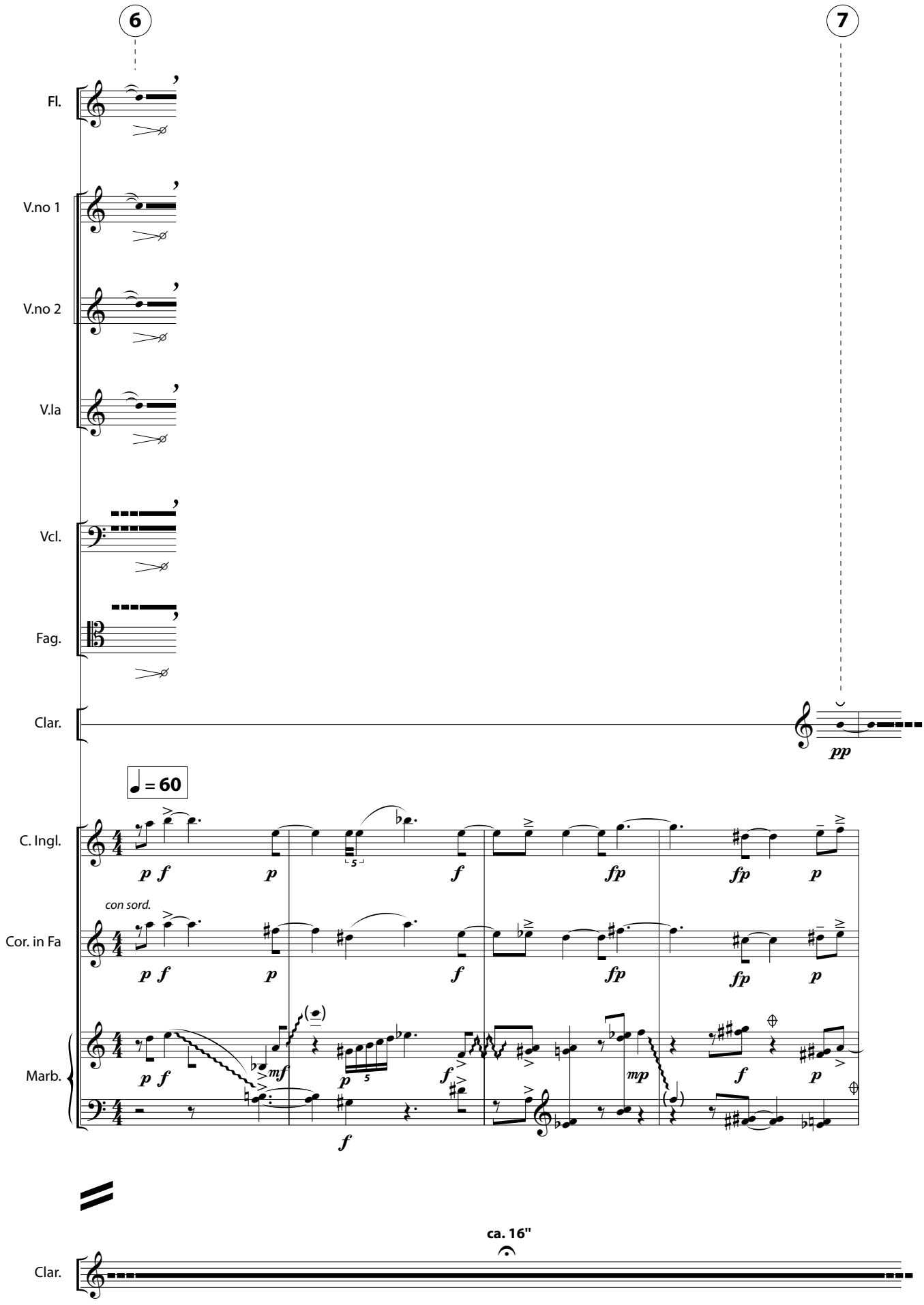
(2015)

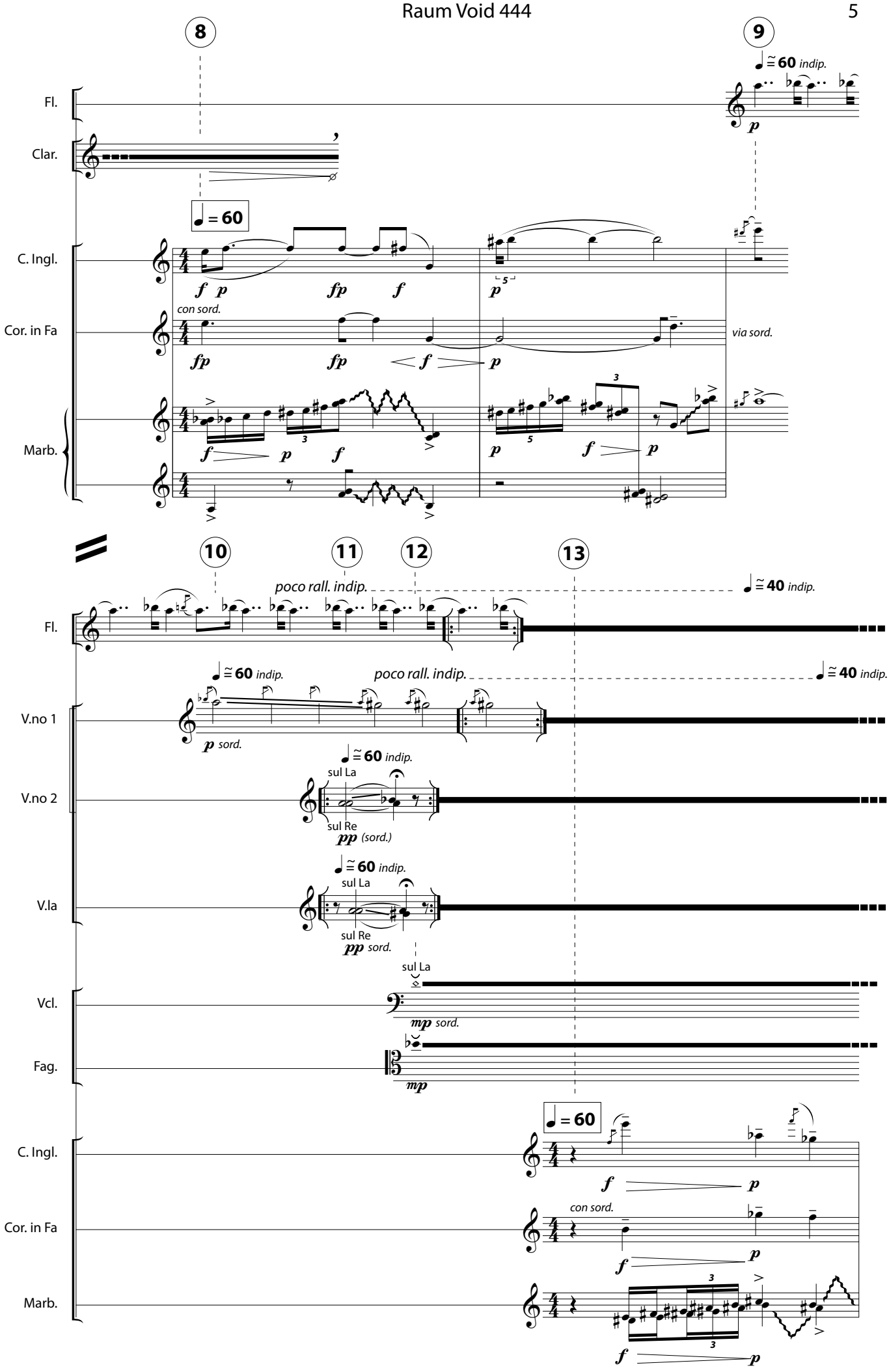
A. Perini

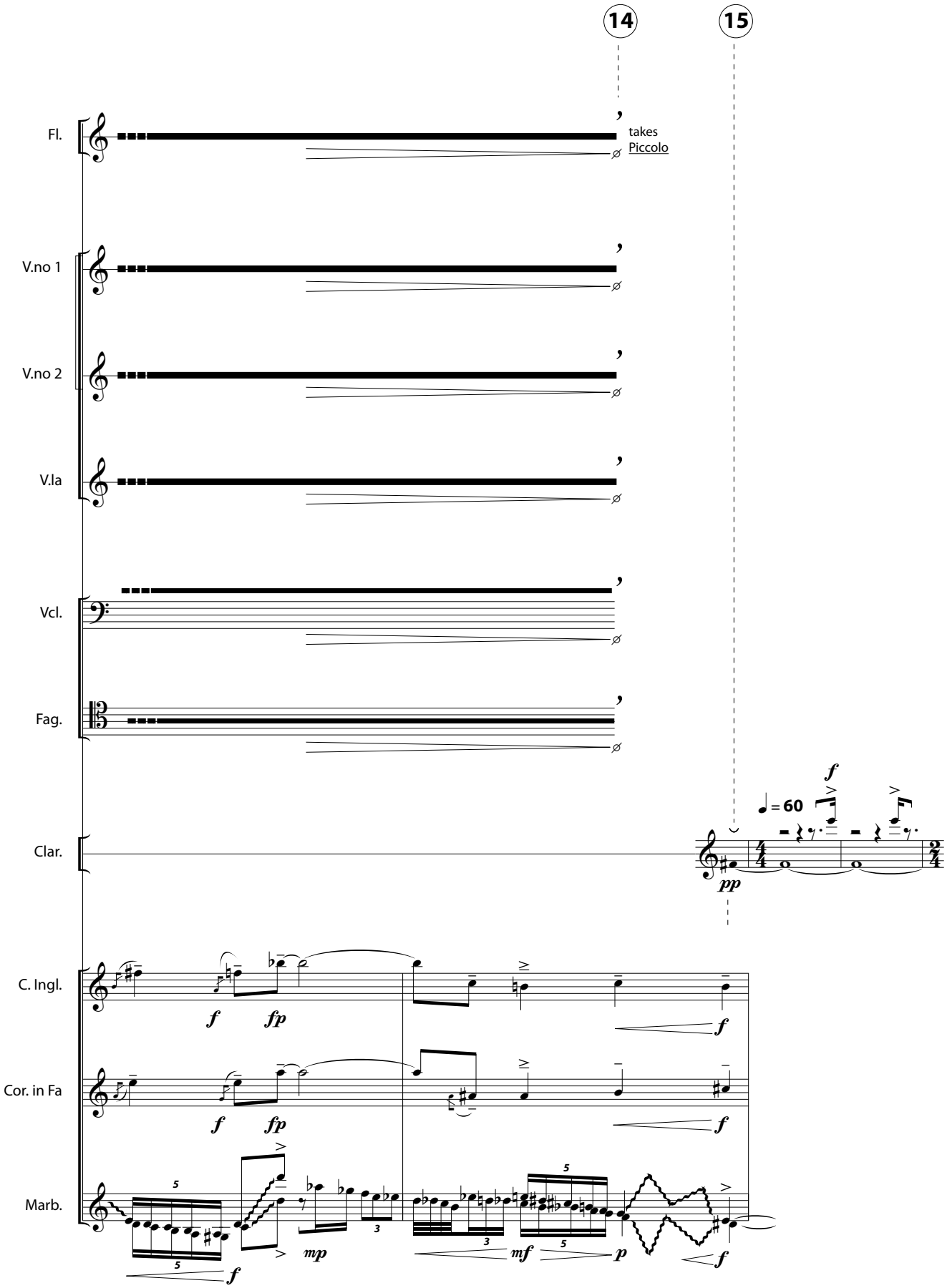


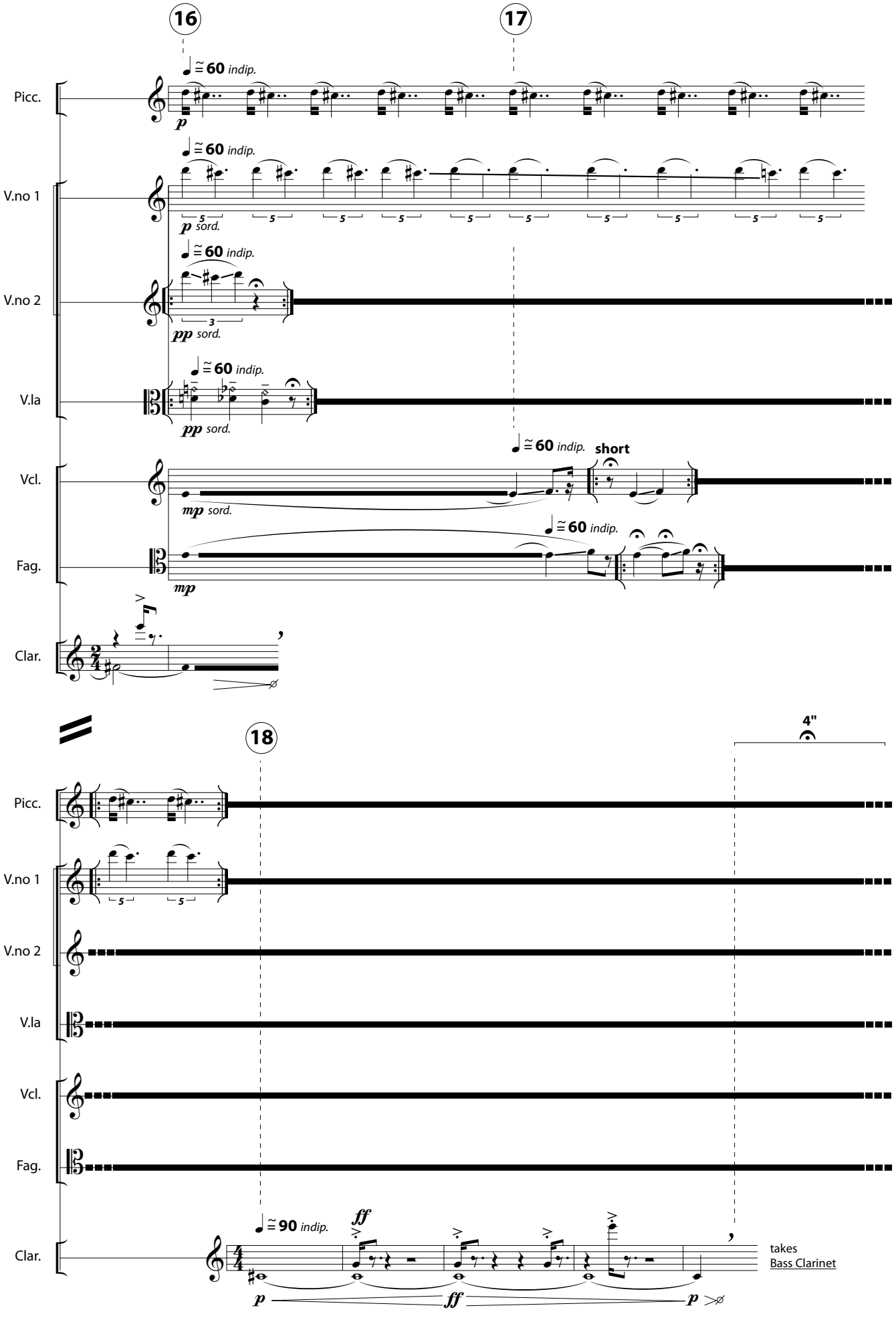

2"
3
Vcl.
= 60
C. Ingl.
con sord.
Cor. in Fa
l. v. sempre
Marb.
4
ca. 12"
Clar.
C. Ingl.
Cor. in Fa
Marb.

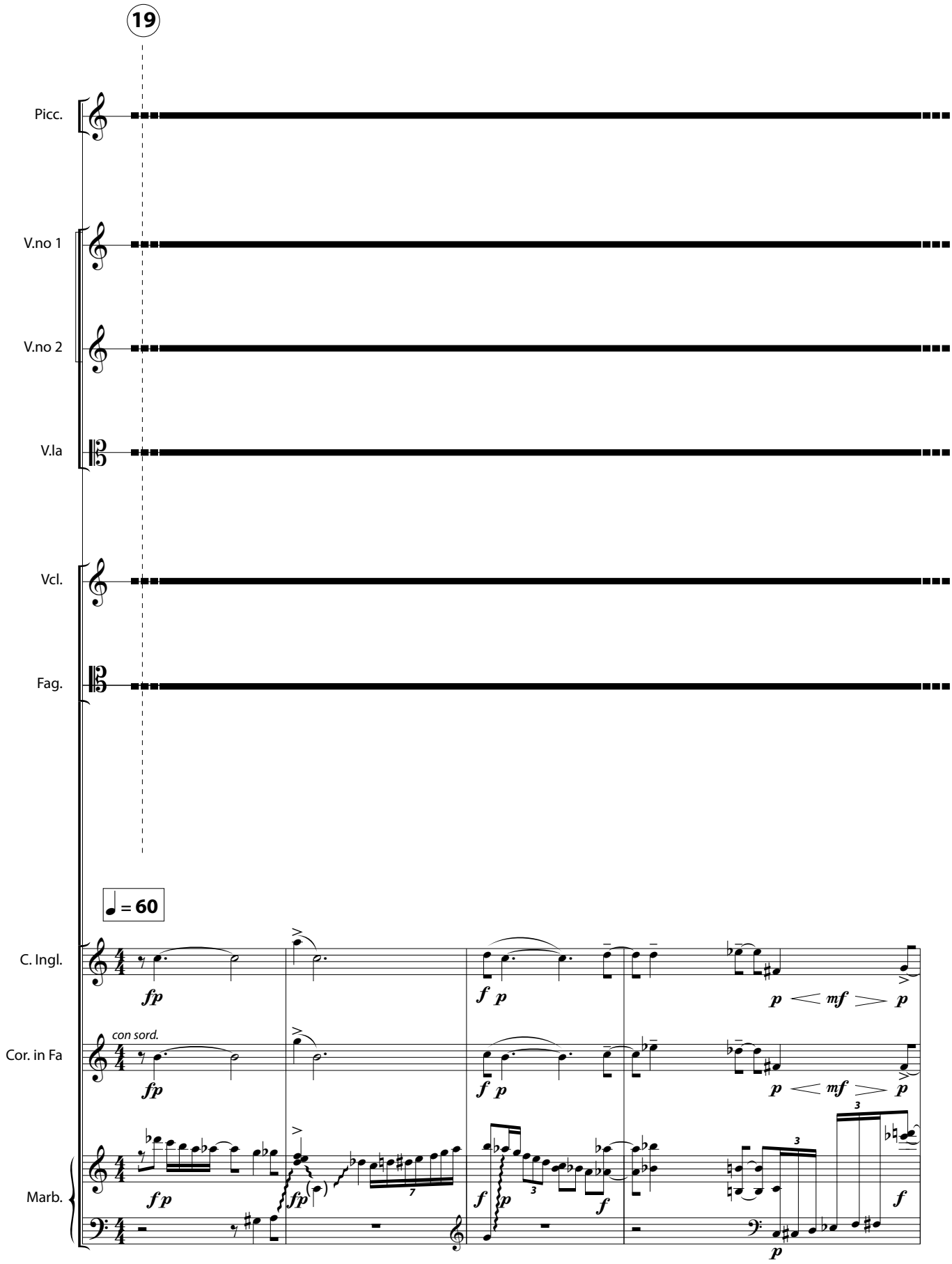

5
♩ ≅ 60 indip.
poco rall. indip.
Fl.
p
♩ ≅ 60 indip.
poco rall. indip.
V.no 1
p (sord.)
♩ ≅ 60 indip.
poco rall. indip.
V.no 2
p (sord.)
♩ ≅ 60 indip.
poco rall. indip.
V.la
pp (sord.)
♩ = 60
sul La
sul Re
Vcl.
mp sord.
Fag.
mp
Clar.

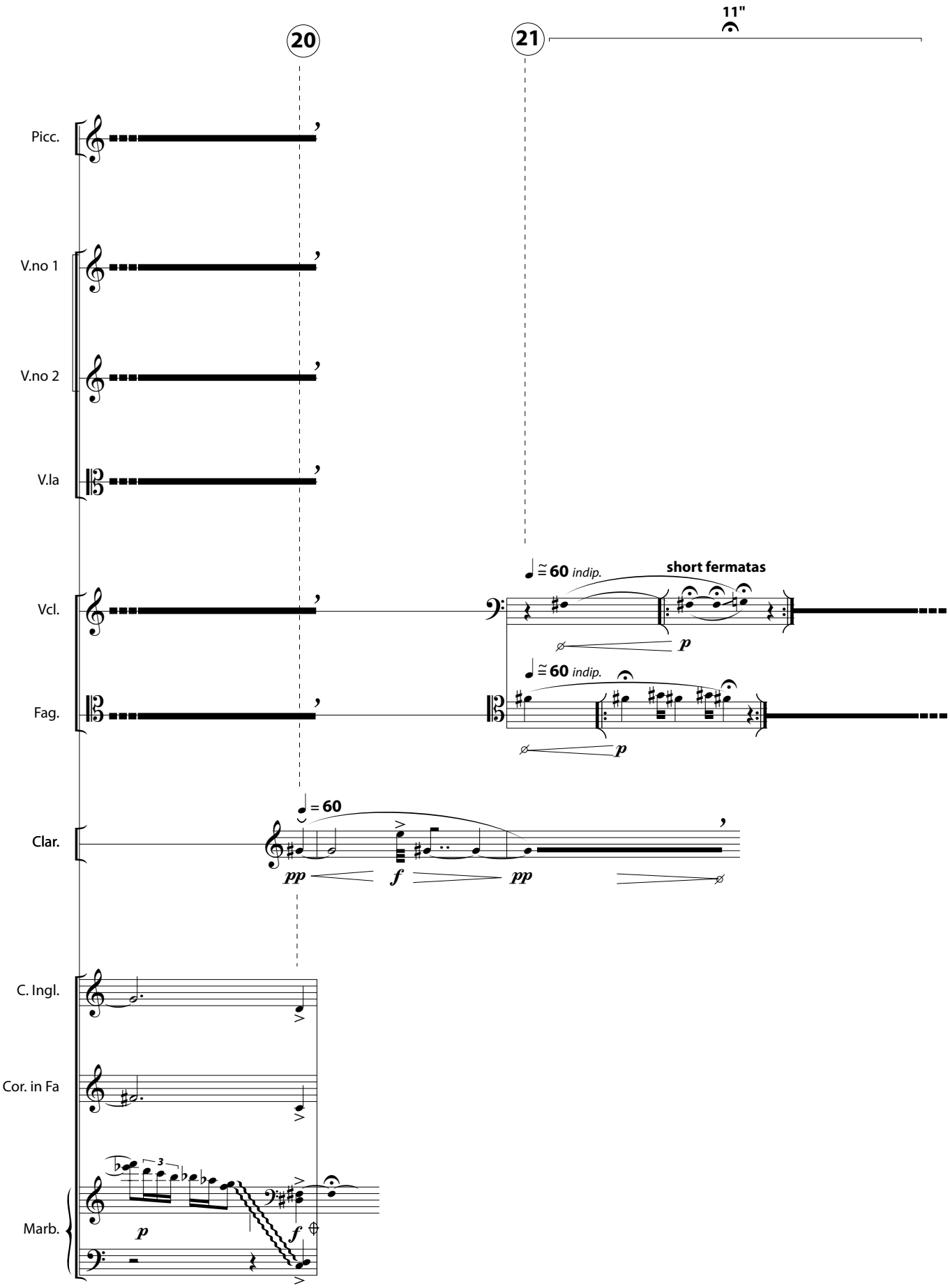

6
7
Fl.
V.no 1
V.no 2
V.la
Vcl.
Fag.
Clar.
pp
♩ = 60
C. Ingl.
p f p f fp fp p
con sord.
Cor. in Fa
p f p f fp fp p
Marb.
p f mf p f mp f p
f
ca. 16"
Clar.

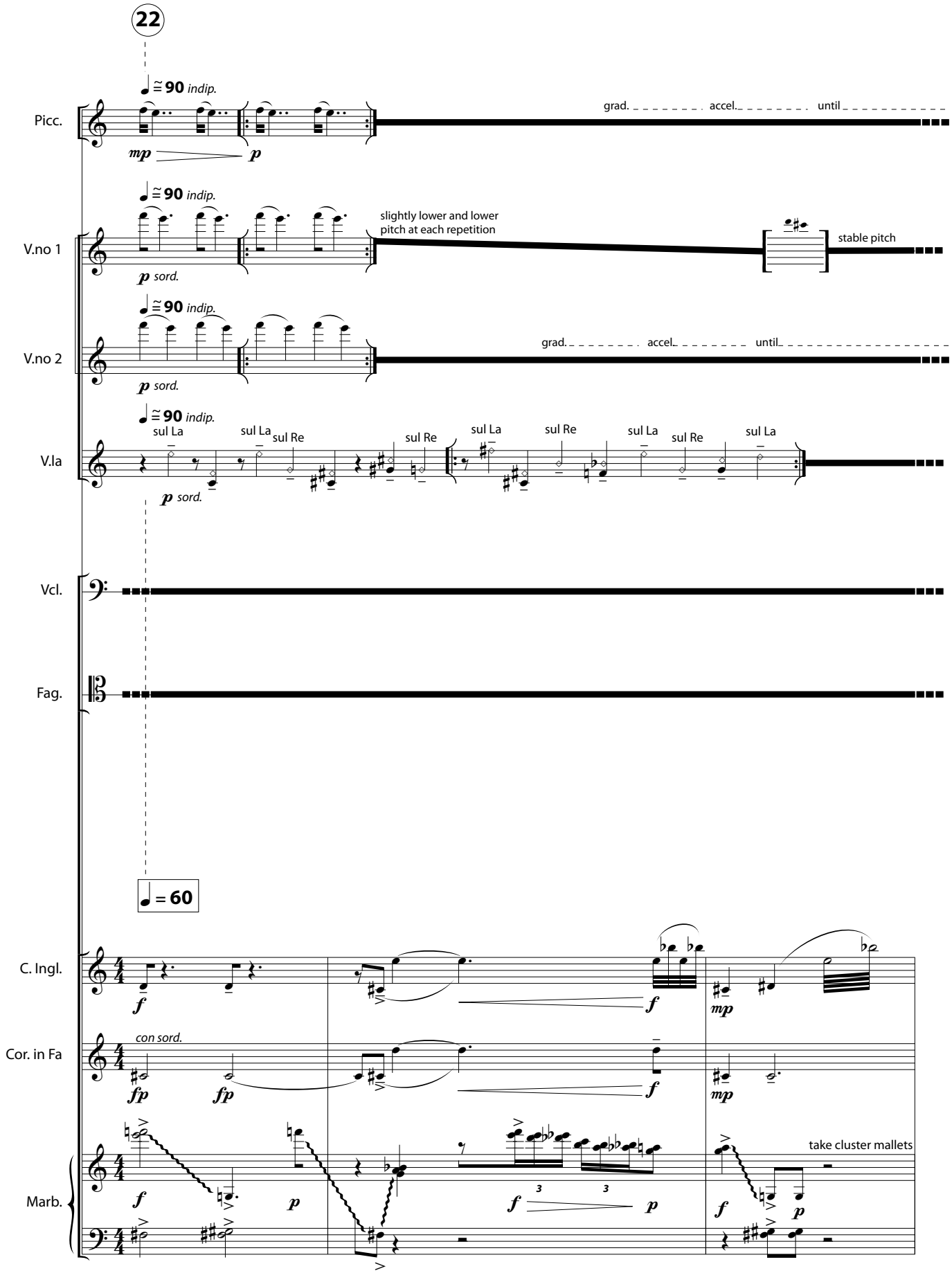

8
9
Fl.
Clar.
C. Ingl.
Cor. in Fa
Marb.
♩ = 60
con sord.
via sord.
10
11
12
13
poco rall. indip.
♩ ≅ 60 indip.
♩ ≅ 40 indip.
V.no 1
V.no 2
V.la
Vcl.
Fag.
sul La
sul Re
sord.
(sord.)

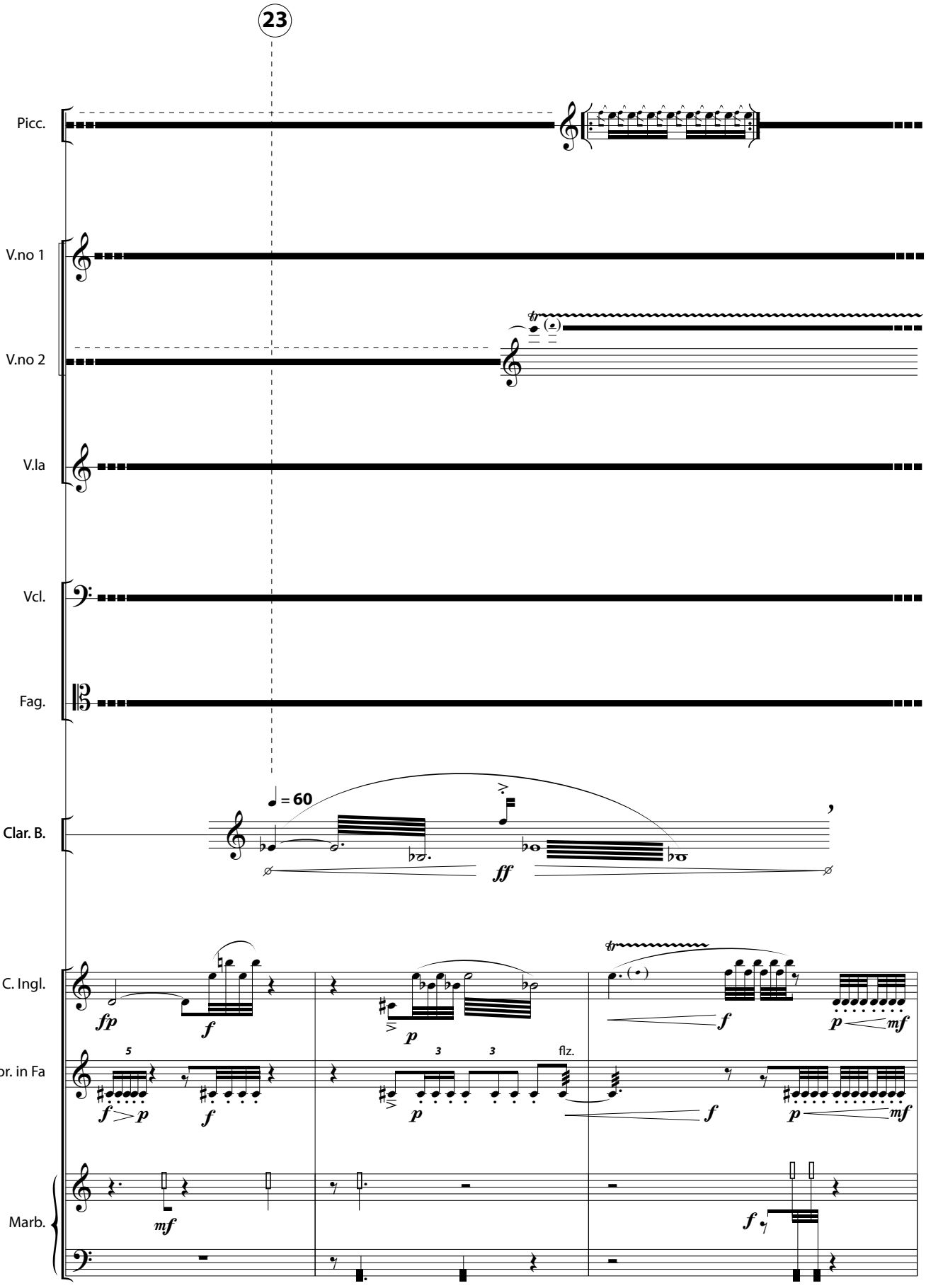

14
15
Fl.
takes
Piccolo
V.no 1
V.no 2
V.la
Vcl.
Fag.
Clar.
C. Ingl.
Cor. in Fa
Marb.
f
fp
mp
mf
p
pp
♩ = 60

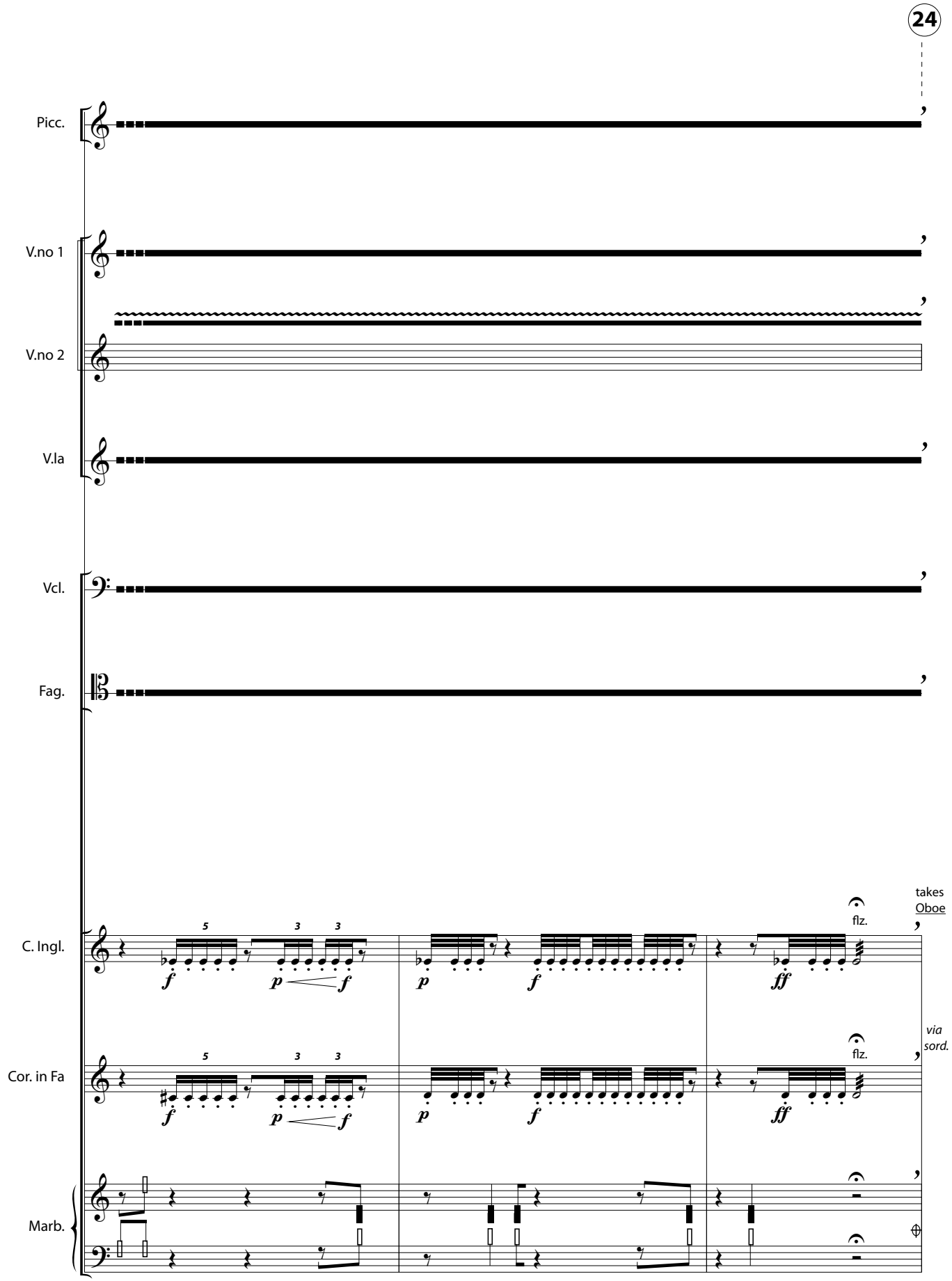

16
17
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
Clar.
≅ 60 indip.
p
p sord.
pp sord.
mp sord.
mp
short
18
4"
≅ 90 indip.
ff
takes
Bass Clarinet

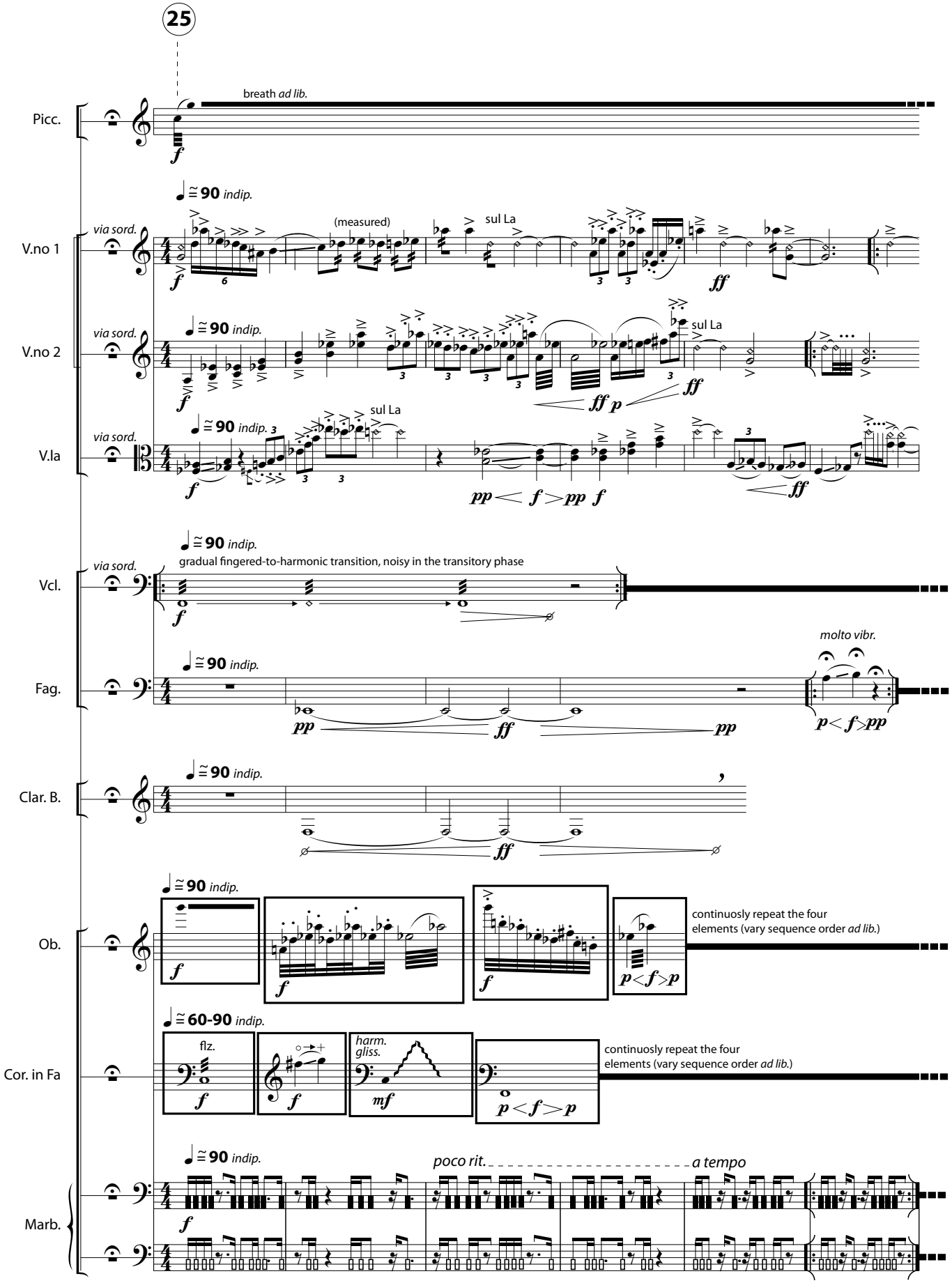

19
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
♩ = 60
C. Ingl.
fp
f p
p < mf > p
con sord.
Cor. in Fa
Marb.
f p
3
7
f

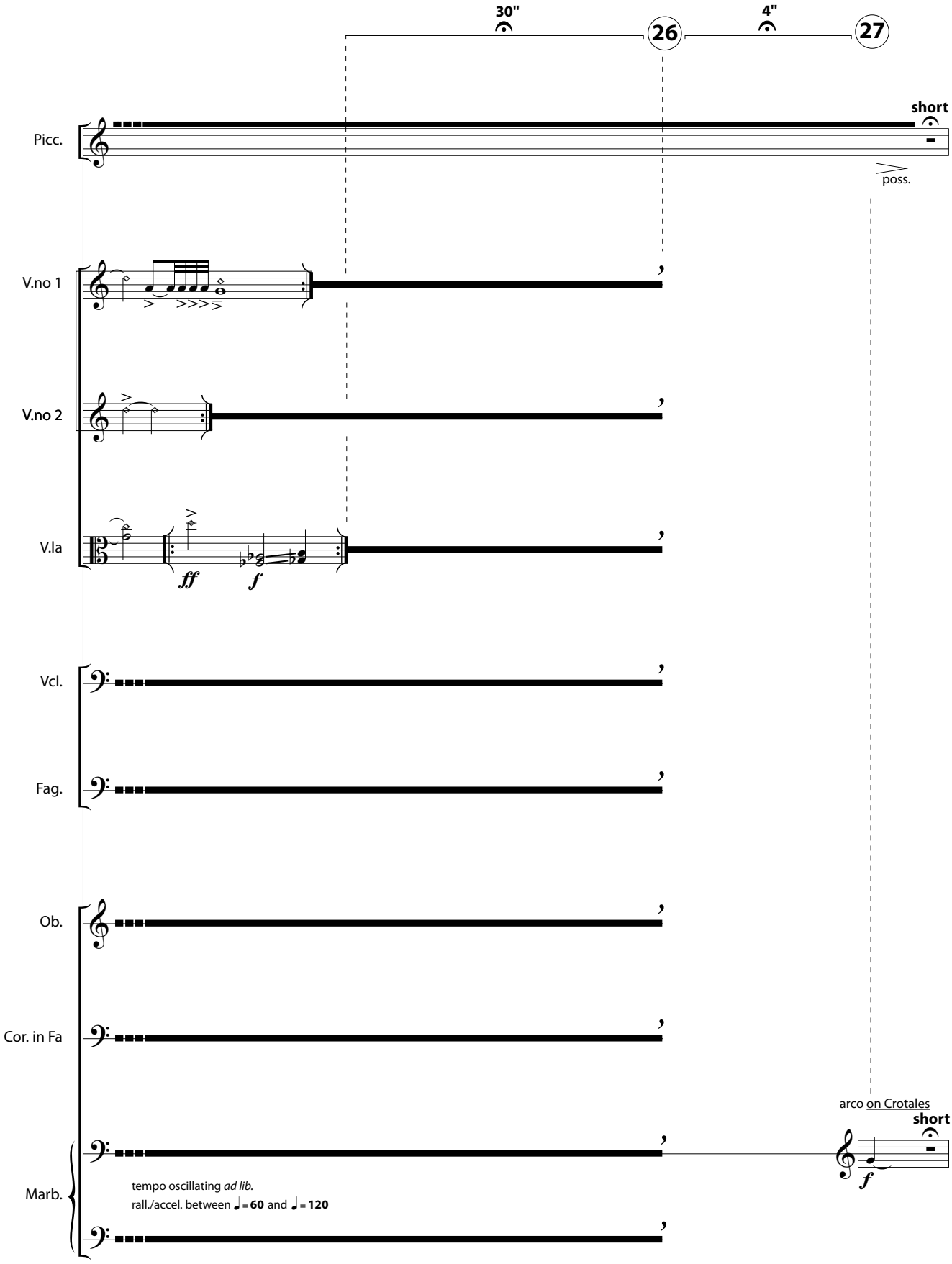

20
21
11"
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
Clar.
C. Ingl.
Cor. in Fa
Marb.
♩ ≅ 60 indip.
short fermatas
p
♩ ≅ 60 indip.
p
♩ = 60
pp
f
pp
3
p
f

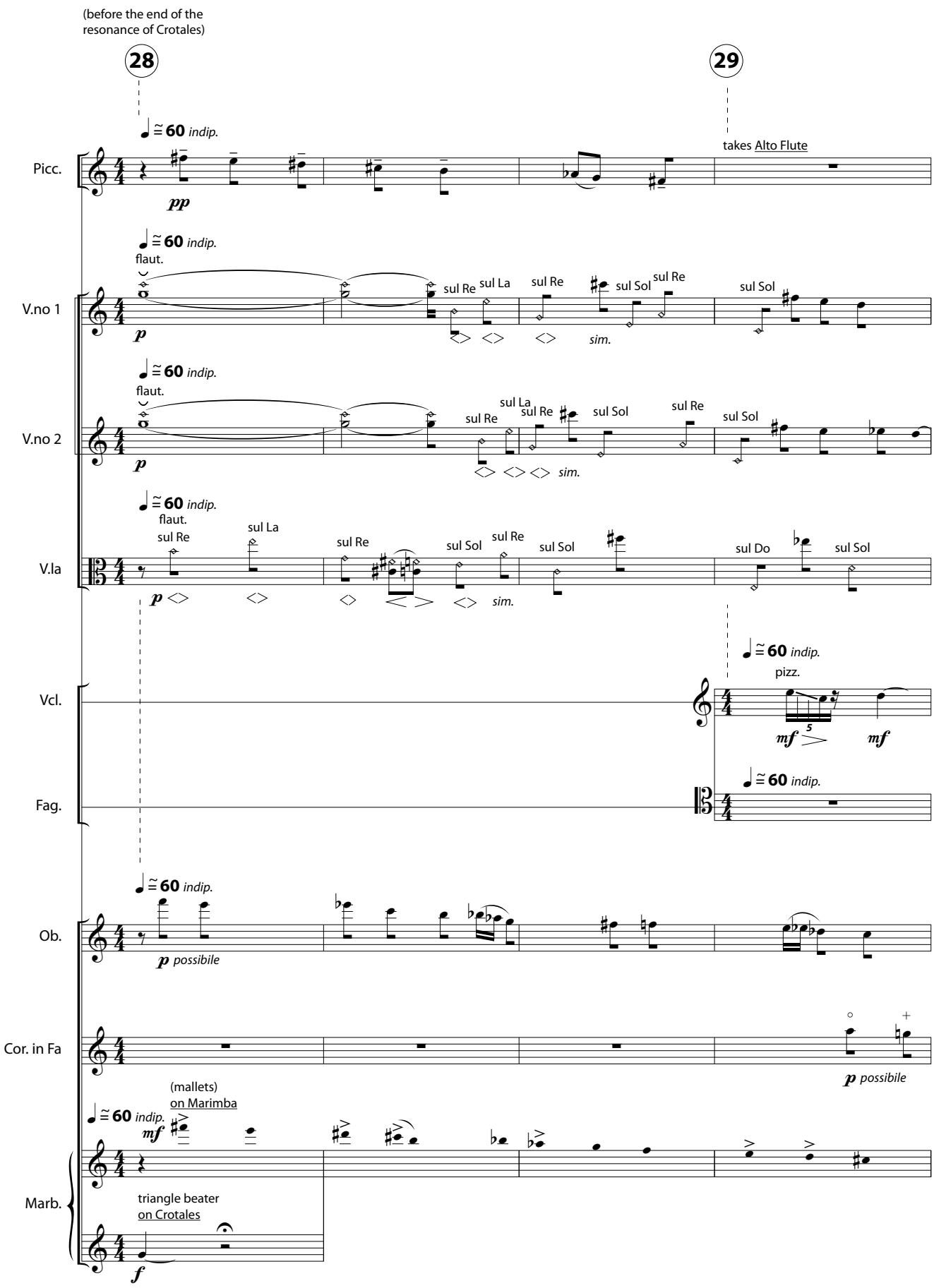

22
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
C. Ingl.
Cor. in Fa
Marb.
indip.
mp
p
grad.
accel.
until
slightly lower and lower pitch at each repetition
stable pitch
sord.
sul La
sul Re
con sord.
take cluster mallets
= 60
f
fp
mp

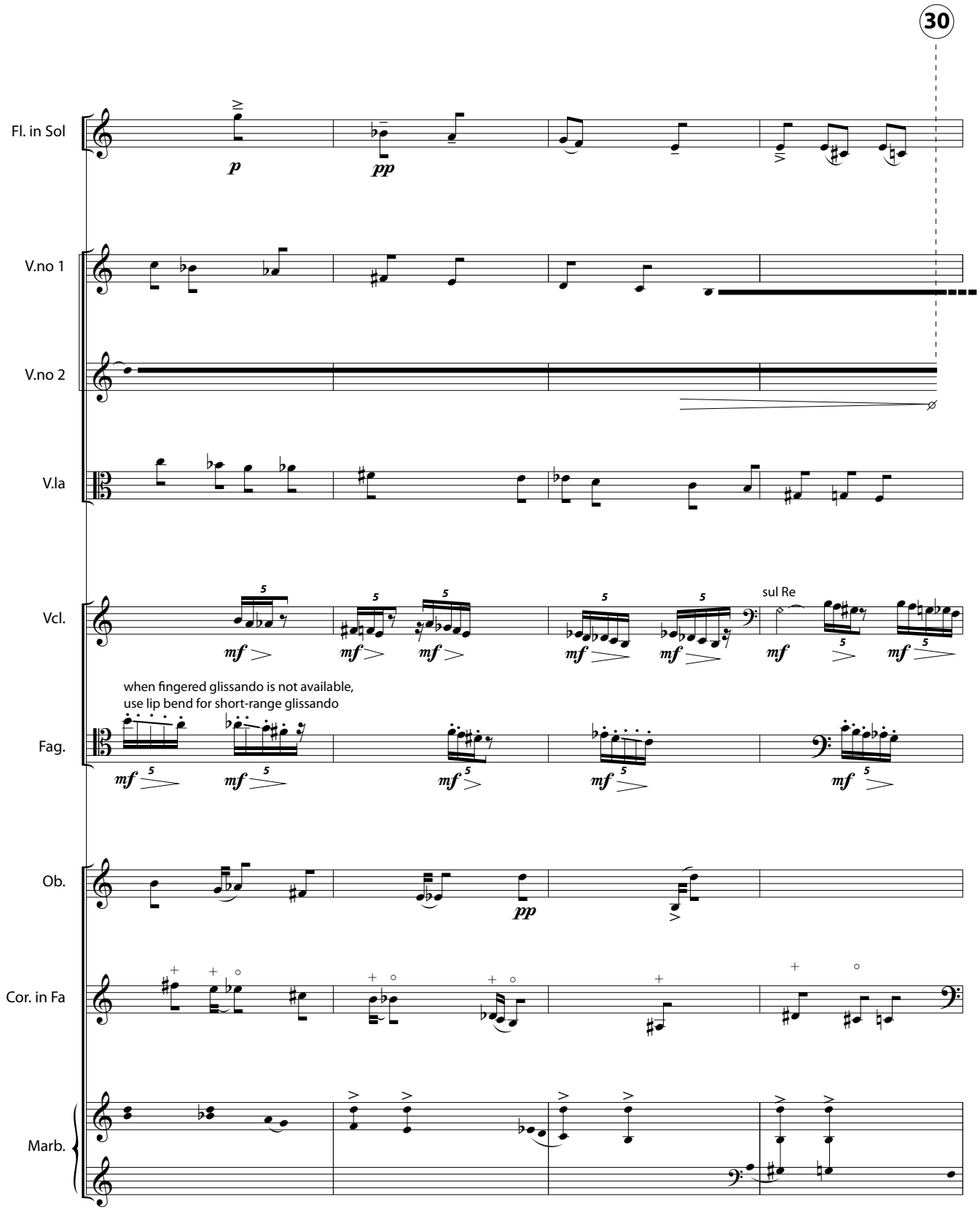

23
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
Clar. B.
= 60
ff
C. Ingl.
fp
f
p
f
p
mf
Cor. in Fa
5
f
p
f
3
3
flz.
p
f
f
p
mf
Marb.
mf
f

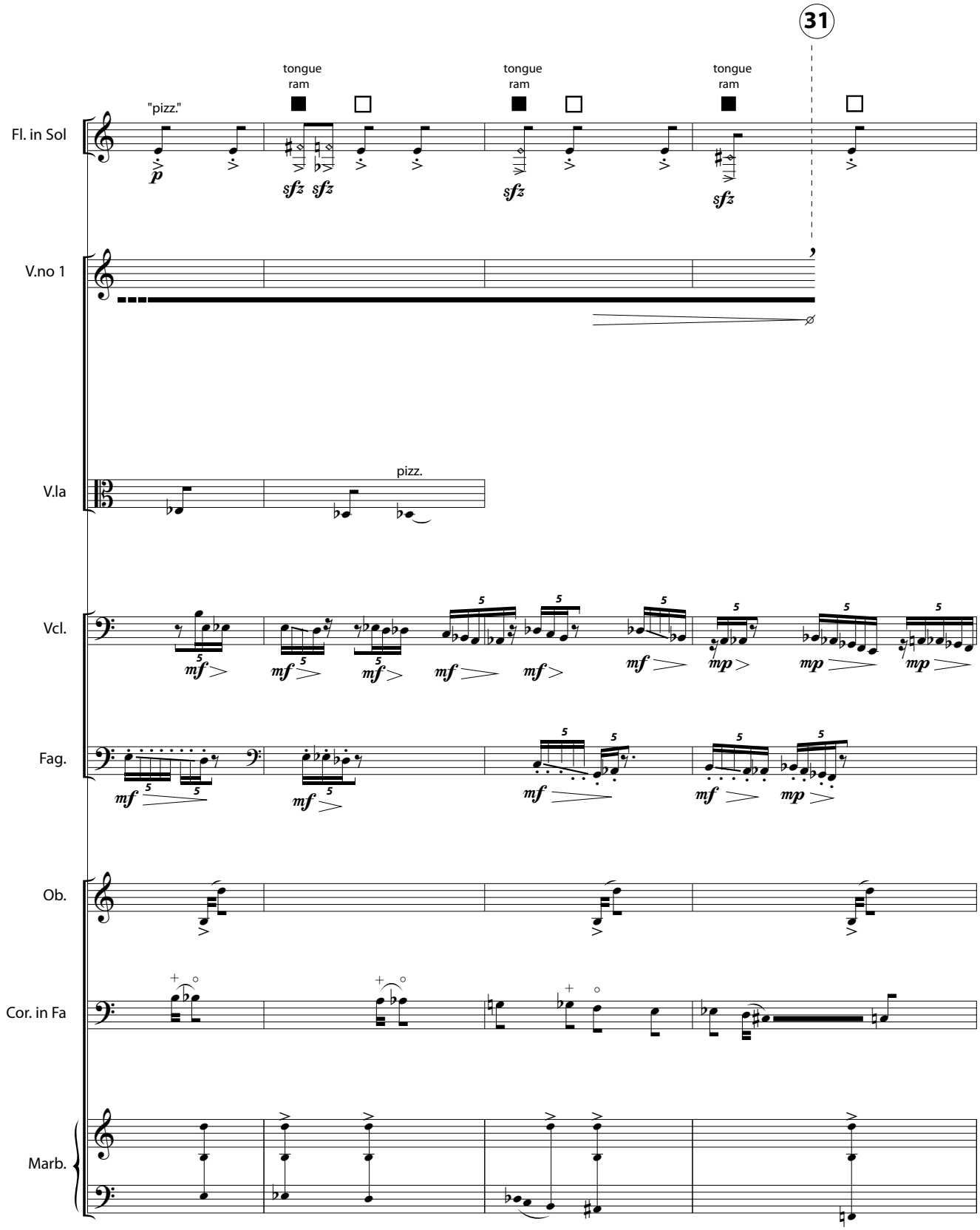

24
Picc.
V.no 1
V.no 2
V.la
Vcl.
Fag.
C. Ingl.
takes Oboe
flz.
Cor. in Fa
via sord.
flz.
Marb.

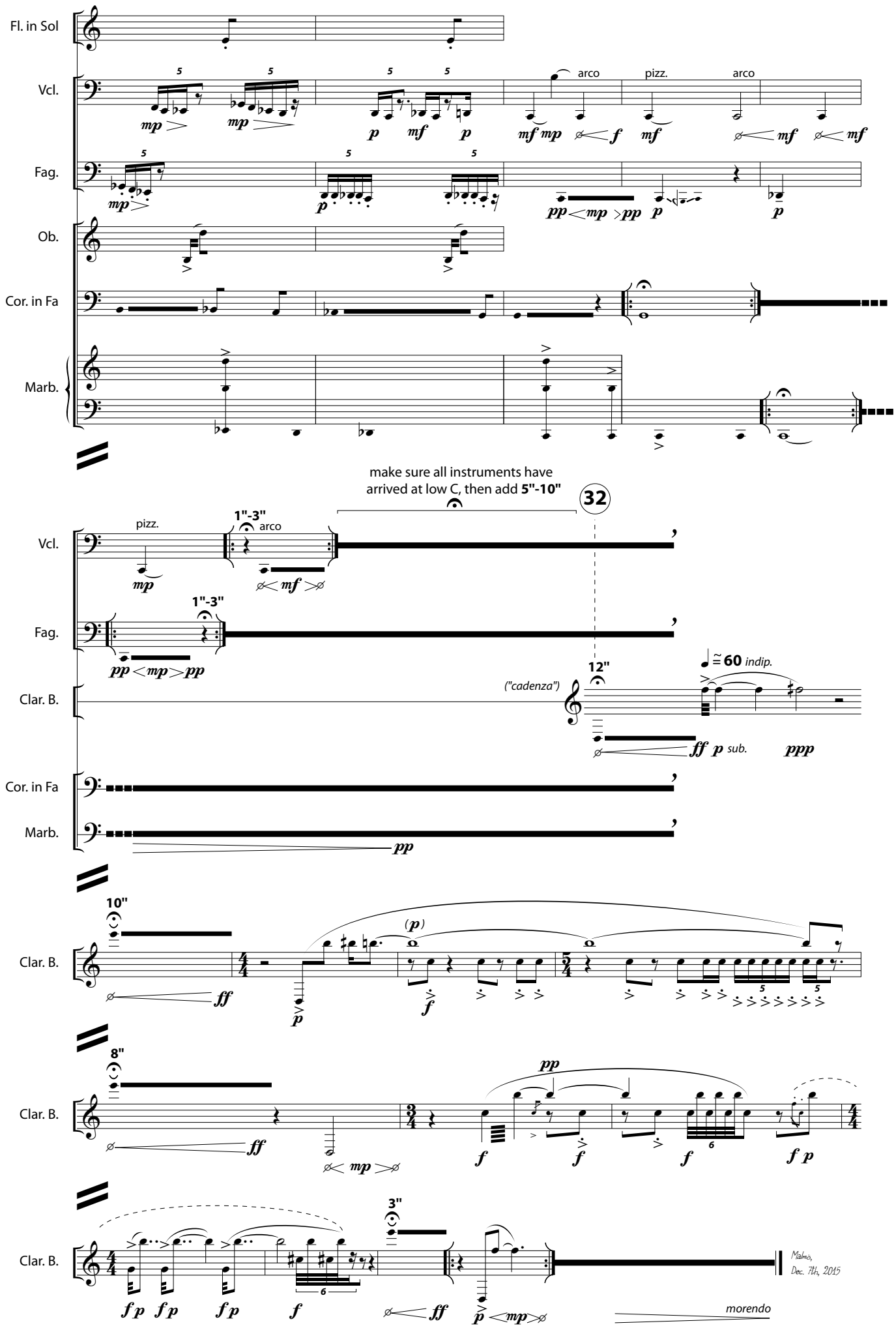

25
Picc.
breath ad lib.
V.no 1
via sord.
(measured)
sul La
V.no 2
via sord.
sul La
V.la
via sord.
sul La
Vcl.
via sord.
gradual fingered-to-harmonic transition, noisy in the transitory phase
Fag.
molto vibr.
Clar. B.
Ob.
continuosly repeat the four elements (vary sequence order ad lib.)
Cor. in Fa
flz.
harm. gliss.
continuosly repeat the four elements (vary sequence order ad lib.)
Marb.
poco rit.
a tempo
indip.
60-90


30"
26
4"
27
Picc.
short
poss.
V.no 1
V.no 2
V.la
ff
f
Vcl.
Fag.
Ob.
Cor. in Fa
arco on Crotales
short
f
Marb.
tempo oscillating ad lib.
rall./accel. between ♩= 60 and ♩= 120


(before the end of the resonance of Crotales)
28
29
Picc.
♩ ≅ 60 indip.
pp
takes Alto Flute
V.no 1
flaut.
sul Re
sul La
sul Sol
p
sim.
V.no 2
V.la
sul Do
Vcl.
pizz.
mf
Fag.
Ob.
p possibile
Cor. in Fa
(mallets)
on Marimba
Marb.
triangle beater
on Crotales
f


30
Fl. in Sol
V.no 1
V.no 2
V.la
Vcl.
sul Re
when fingered glissando is not available,
use lip bend for short-range glissando
Fag.
Ob.
Cor. in Fa
Marb.


31
tongue
ram
tongue
ram
tongue
ram
"pizz."
Fl. in Sol
V.no 1
pizz.
V.la
Vcl.
Fag.
Ob.
Cor. in Fa
Marb.


Fl. in Sol
Vcl.
Fag.
Ob.
Cor. in Fa
Marb.
arco
pizz.
arco
make sure all instruments have
arrived at low C, then add 5"-10"
32
pizz.
1"-3"
arco
1"-3"
12"
("cadenza")
indip.
sub.
10"
8"
3"
Malmo,
Dec. 7th, 2015
morendo