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Magnetite

for accordion, oboe & ensemble

2019

Sílvia Lanao Aregay

-MAGNETITE-

for accordion, oboe & ensemble

-2019-

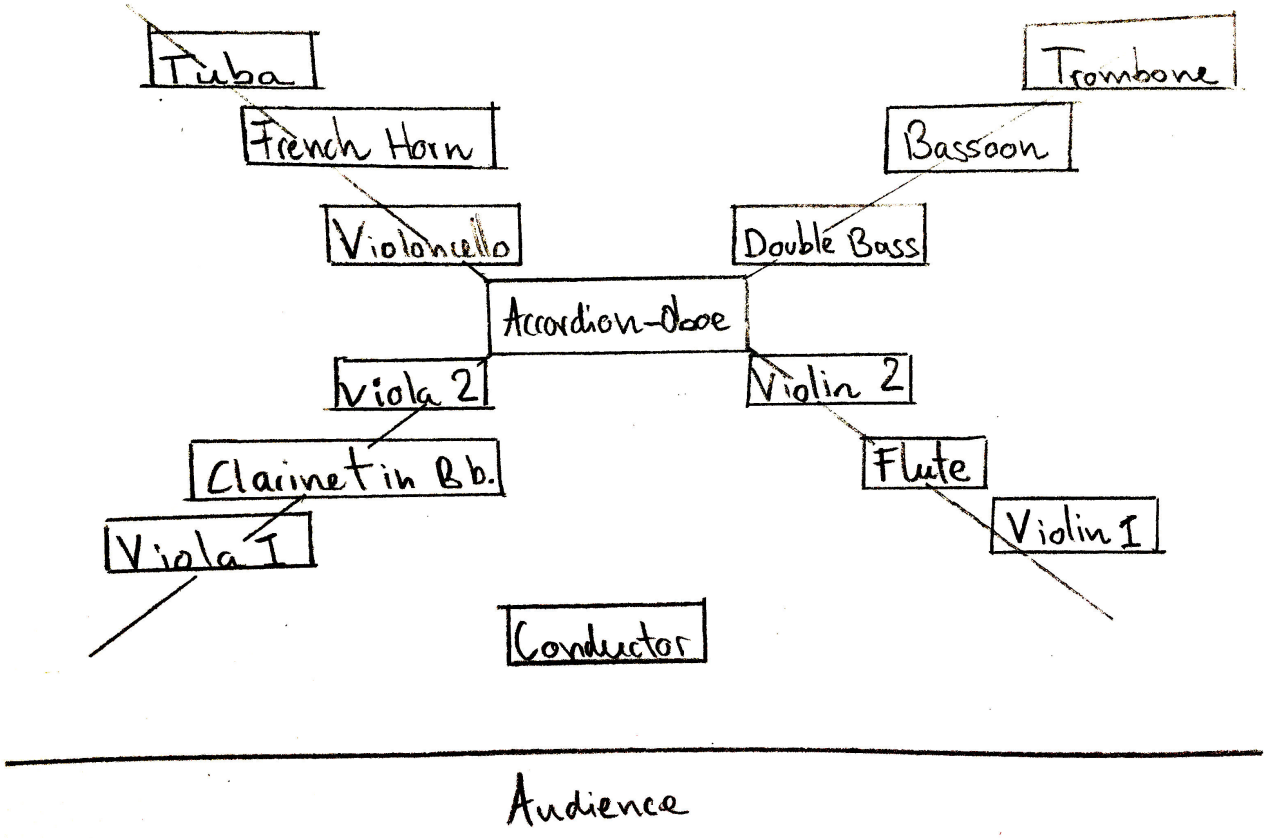
Program Note

Magnetite is the most magnetic of all the naturally-occurring minerals or rocks on Earth. It is attracted to a magnet and can be magnetized to become a magnet itself. In this piece the accordion and the oboe represent the power of the magnetite, both instruments have a strong magnetic field that interacts with the rest of the instruments and with themselves. Therefore the evolution of the music is structured by the power relation between them and the rest of the ensemble. Moreover, this feature should be represented visually on stage, therefore the accordion and the oboe are both the center of polarity, being on the middle of the stage, and the other instruments extend from this center on different directions, creating four different channels on which this magnetic field of sound will be projected. The oboe and accordion, are also kind of soloists within the ensemble, and their center of polarity is the pitch "E", together with the overtones of its sound spectrum. The octave on which the "E" is located does not affect its power of attraction, therefore the ensemble will be most magnetized when the "E" is present and will be less magnetized when the E or overtones of "E" are not present or mixed with other pitches.

"Magnetite" also offers some theatrical possibilities, which are recommended for each performance. In an ideal situation the audience should sit around the musicians or should sit in balconies above them. This way the audience would have a better perception of the magnetic effect, and the stage design. In case that is not possible the musicians should face the audience, as in an ordinary concert format.
Moreover, the musicians should be wearing black clothes, including shoes, socks, trousers or skirt, shirt or dress, if possible made of some shinning material such as sequins, silk or shiny leather. The important characteristic of the clothes is that should imitate the color and texture of the mineral, magnetite. For the accordion and oboe player is recommended that they wear a black, silver or golden eye mask. The concert hall should be dark with, music stand, lights for the musicians. In case it is possible there should be special lights that would create a golden and silver reflection on the clothes of the musicians. Those extra lights should be very weak, and create an atmosphere of darkness with few light reflections. In case extra lights are not available, just perform the piece with as much darkness as possible.

Instrumentation and position of the players

Flute, Oboe, Clarinet in B flat, Bassoon, French Horn, Trombone, Tuba in C, Bayan Accordion, Violins (2), Violas (2), Violoncello, and Double Bass.

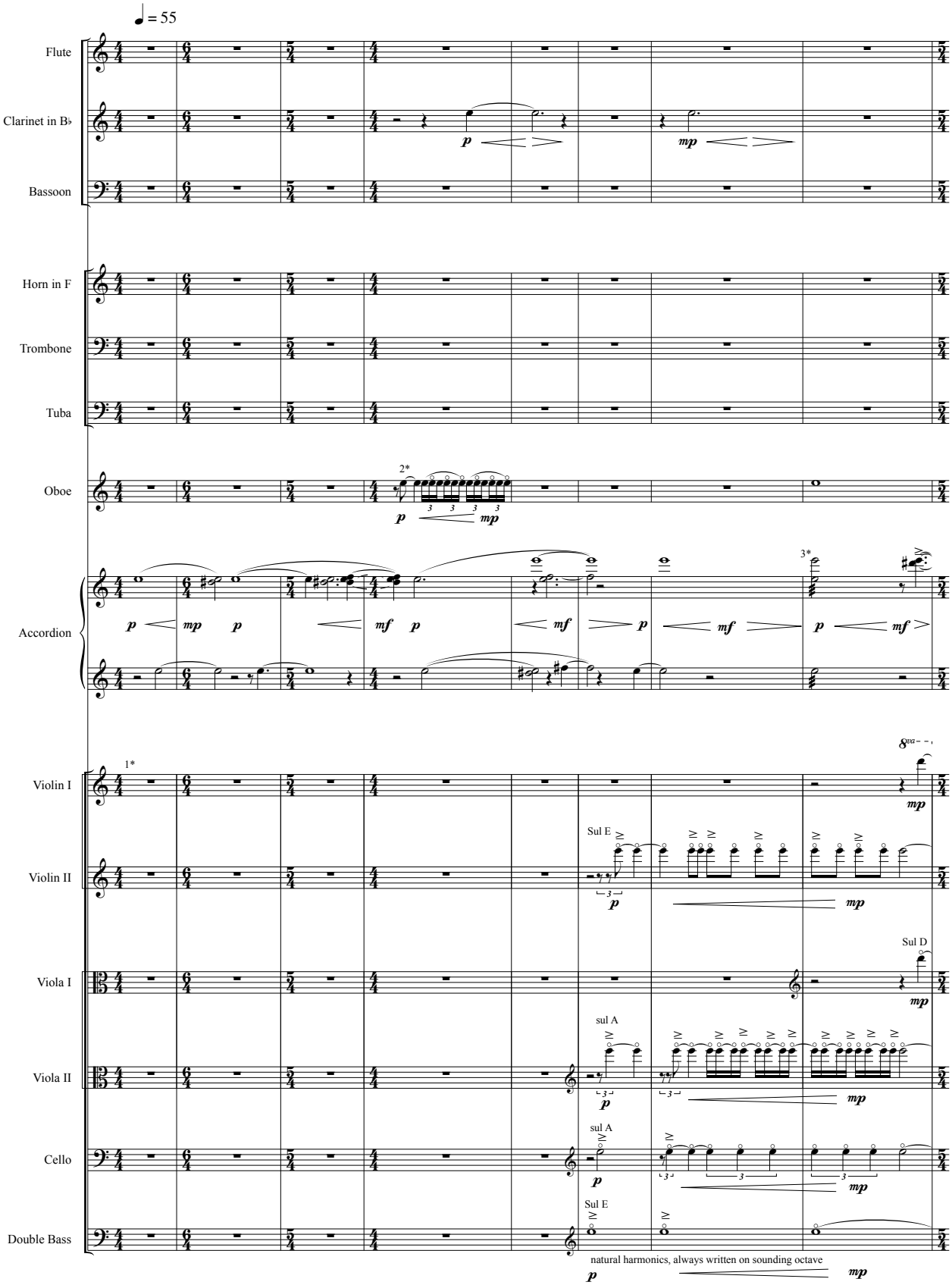


The score is notated in C

Score in C

Magnetite

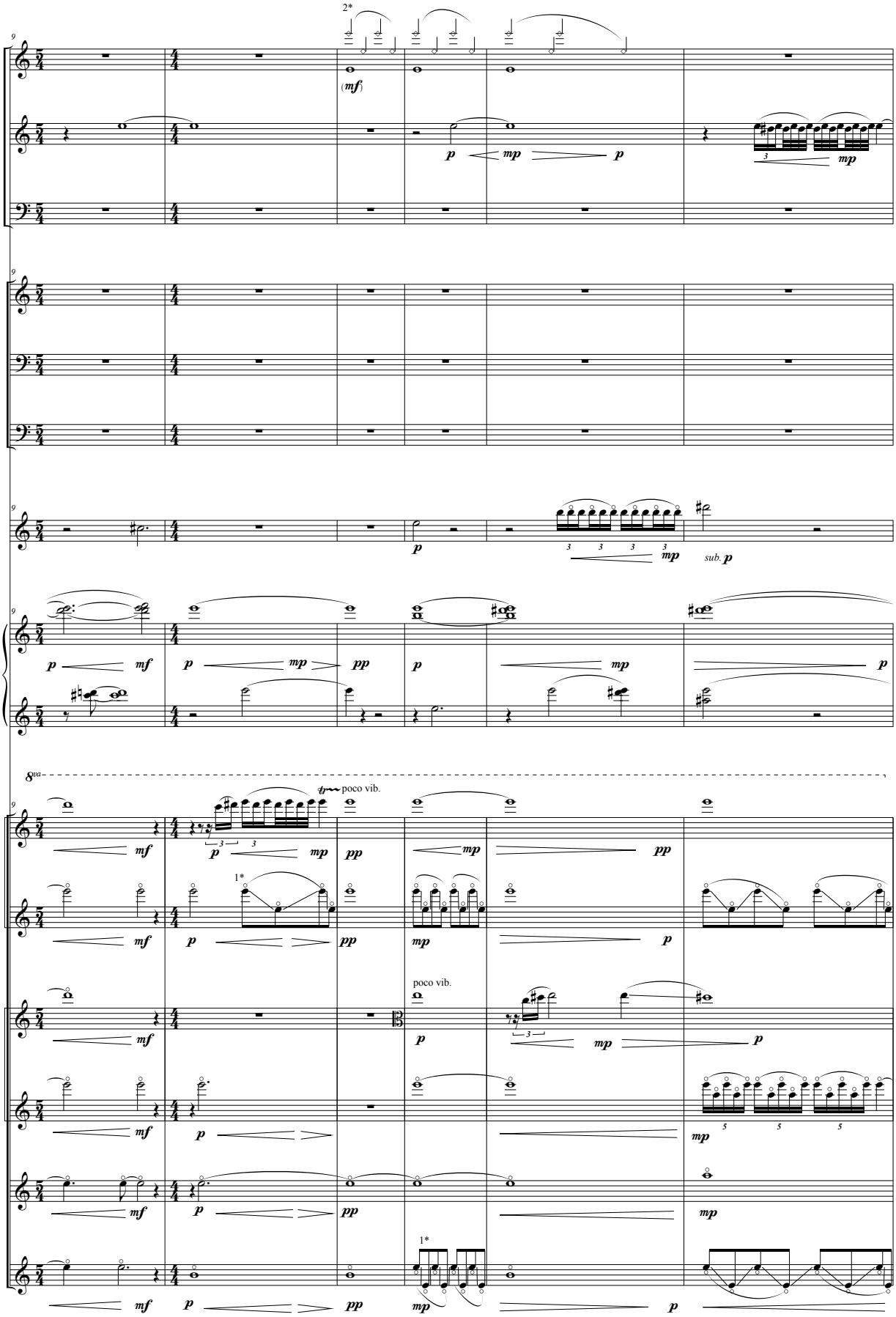
S.Lanao



1* For all the string instruments, when natural harmonics are not possible, do the same pitch with an artificial harmonic, of your own choice.

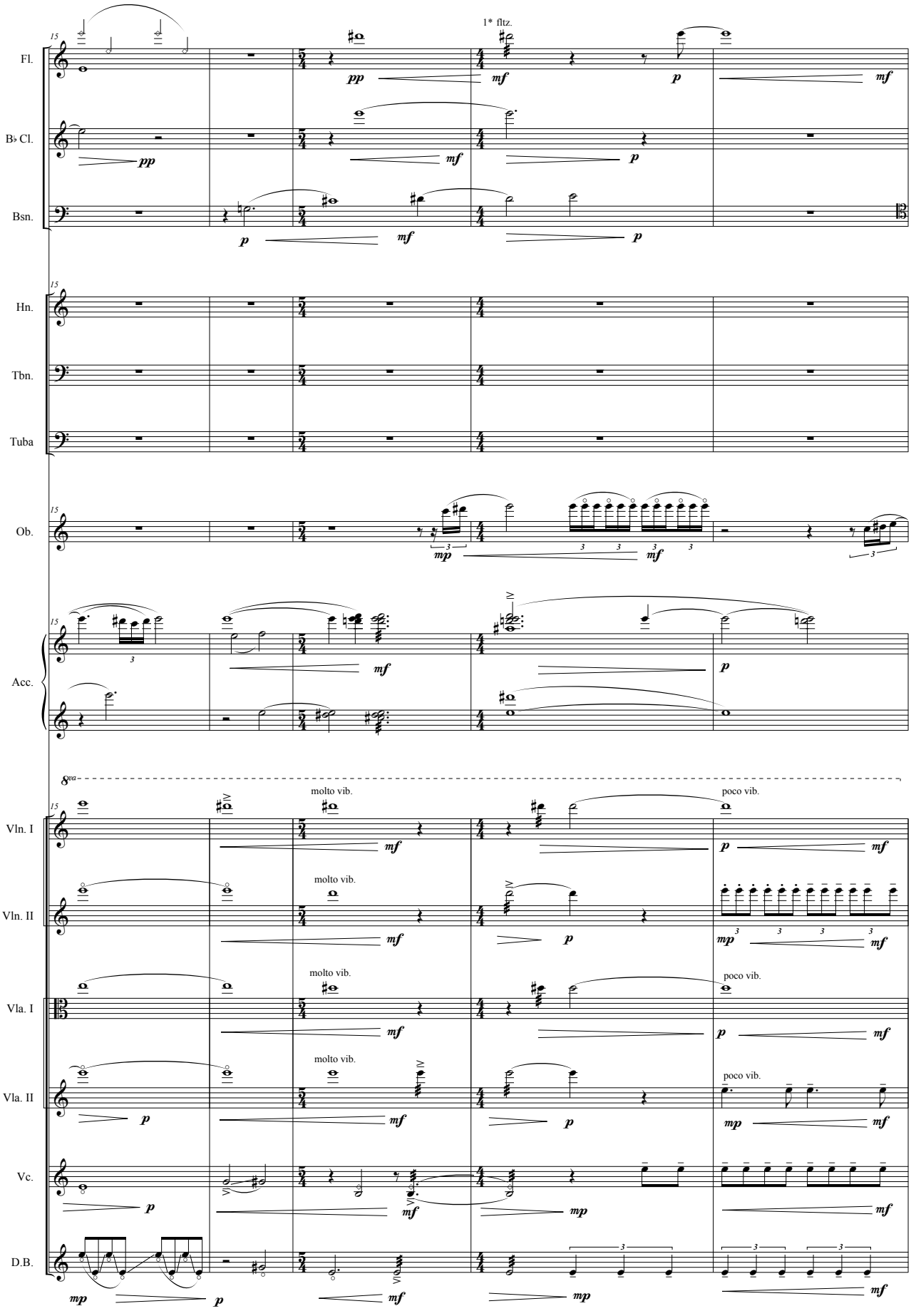
2* Bisbigliando. Play the same note with different fingerings, or by combining a pitch and a harmonic. The effect should be similar to a trill but only with one pitch.

3* This will be the notation for air tremolo. Move the bellows fast, to let the air create the effect of tremolo.

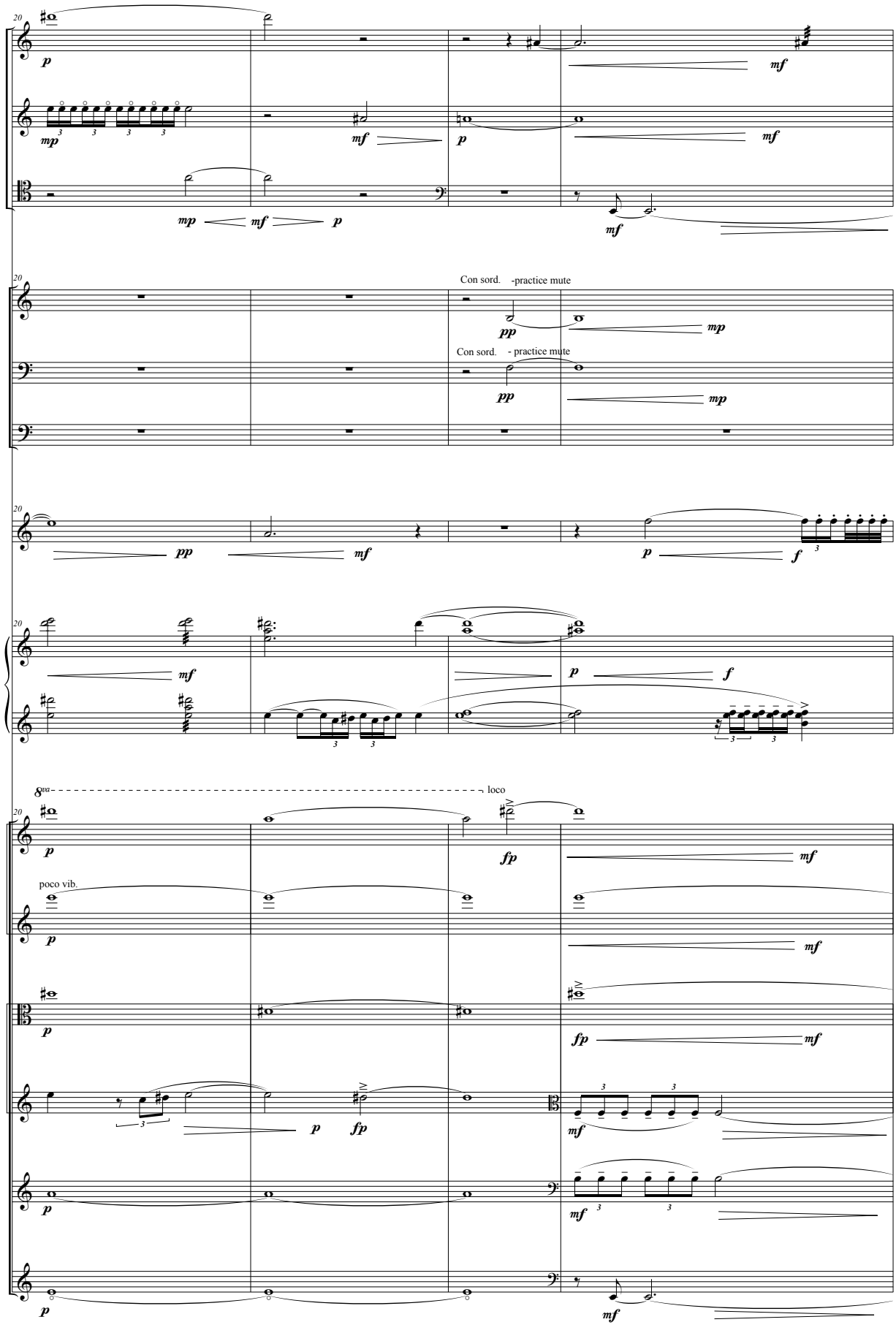


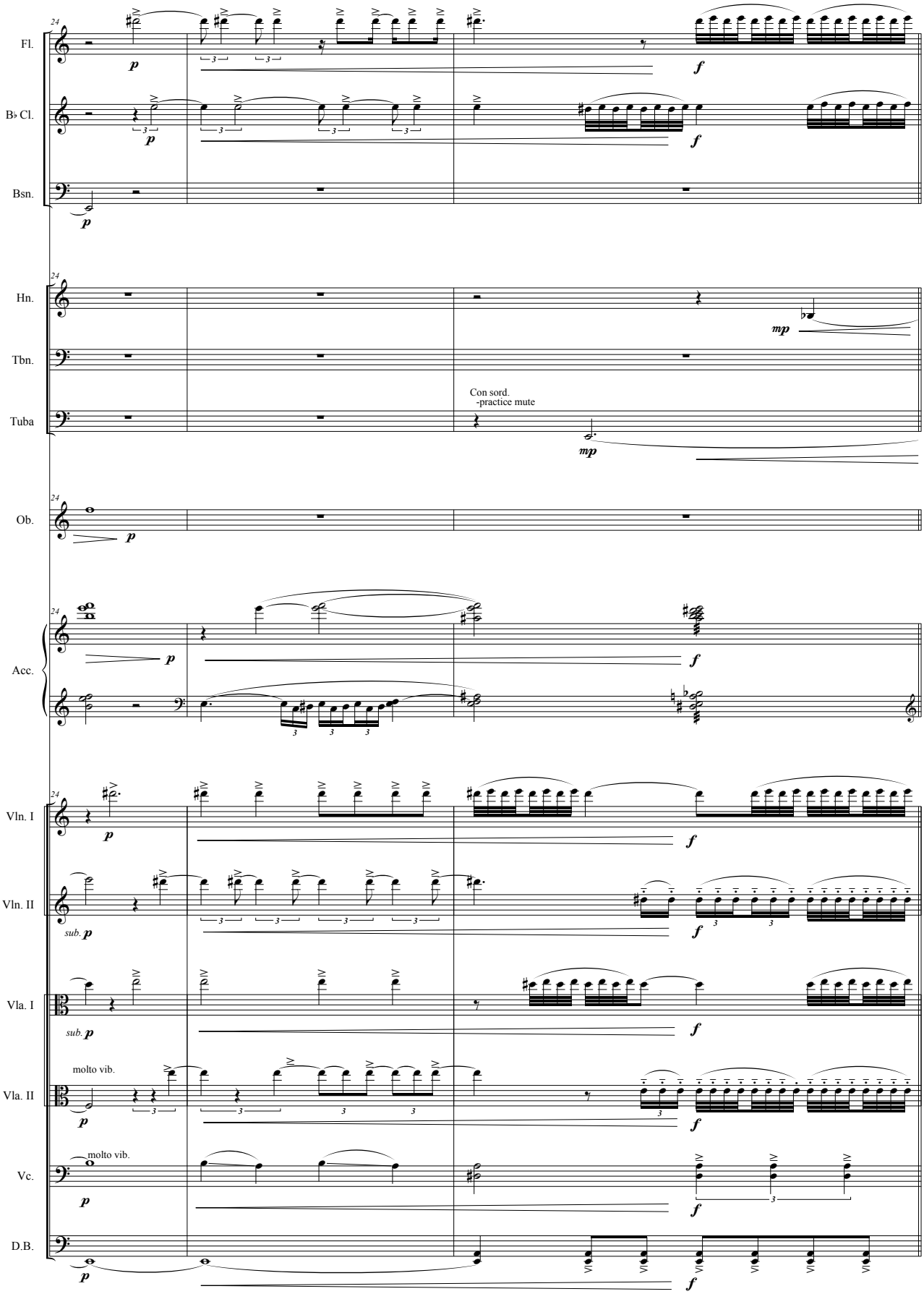
1* The rhythm written down is only orientative, do a glissando of open harmonics on a fluid, fast, and irregular speed, everytime this notation appears.

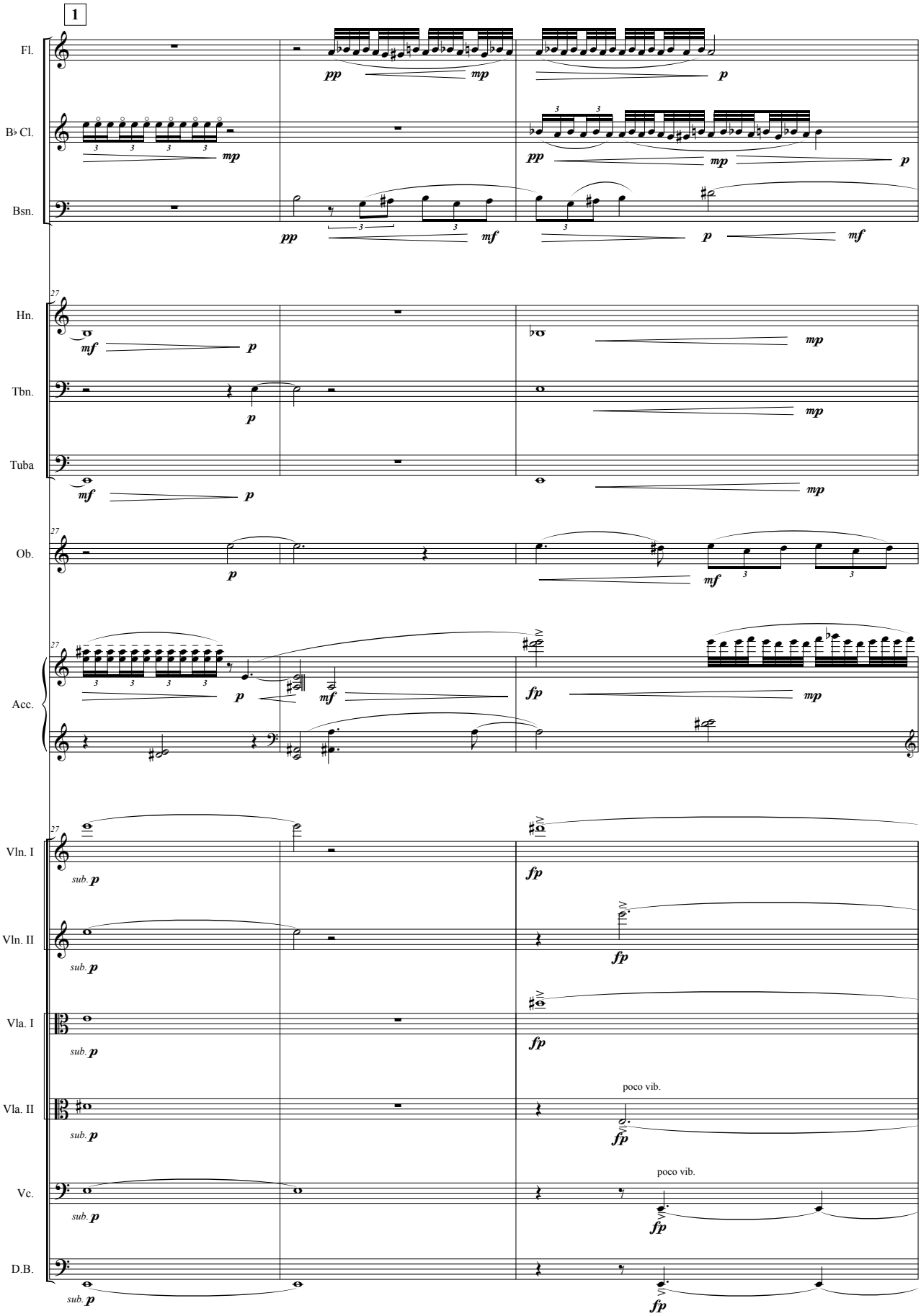
2* Whisper tones, produce a slow stram of air, that will trigger the harmonics, based on the fundamental tone, the rhythm of those harmonics is ad libitum, and should sound irregular.

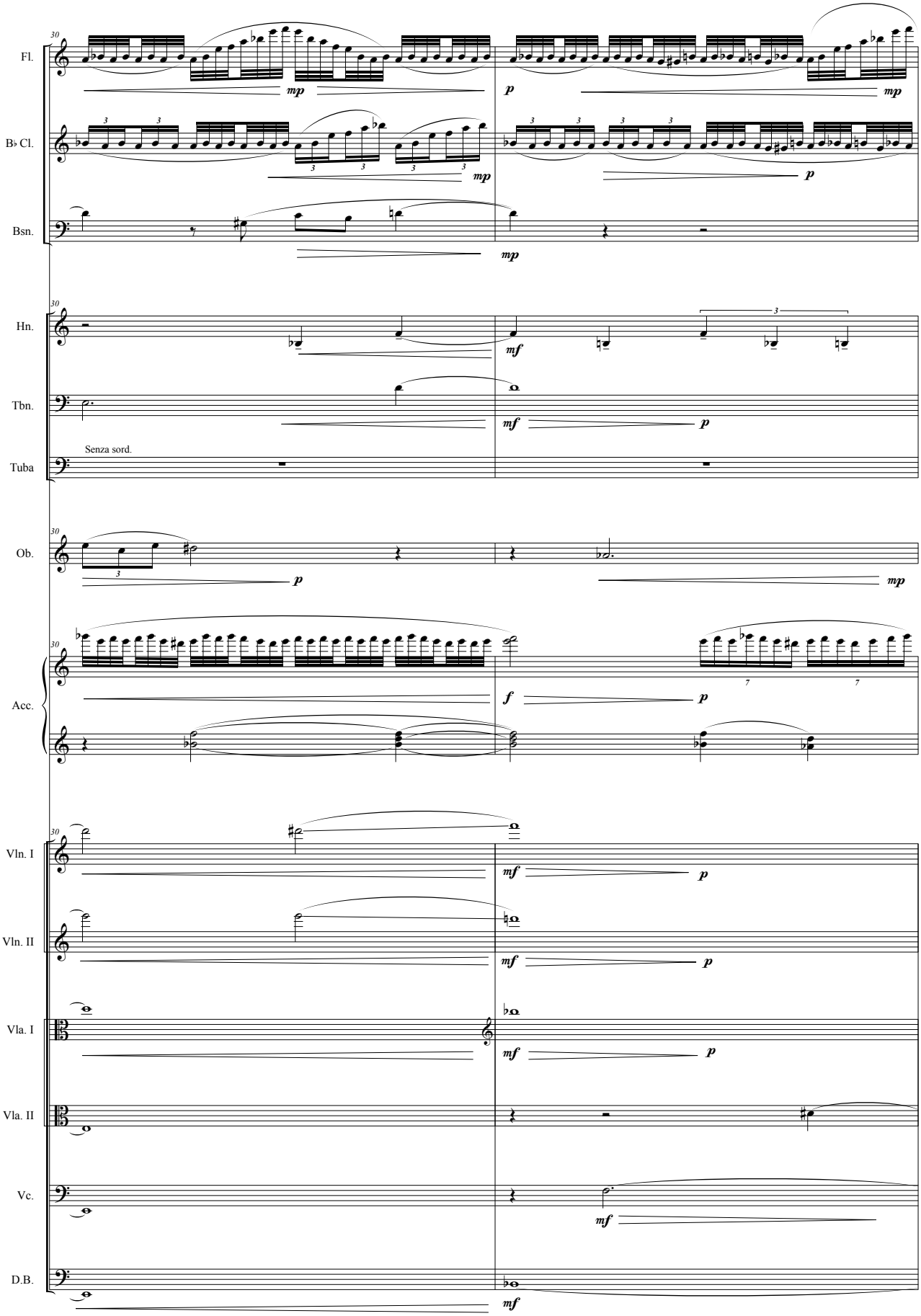


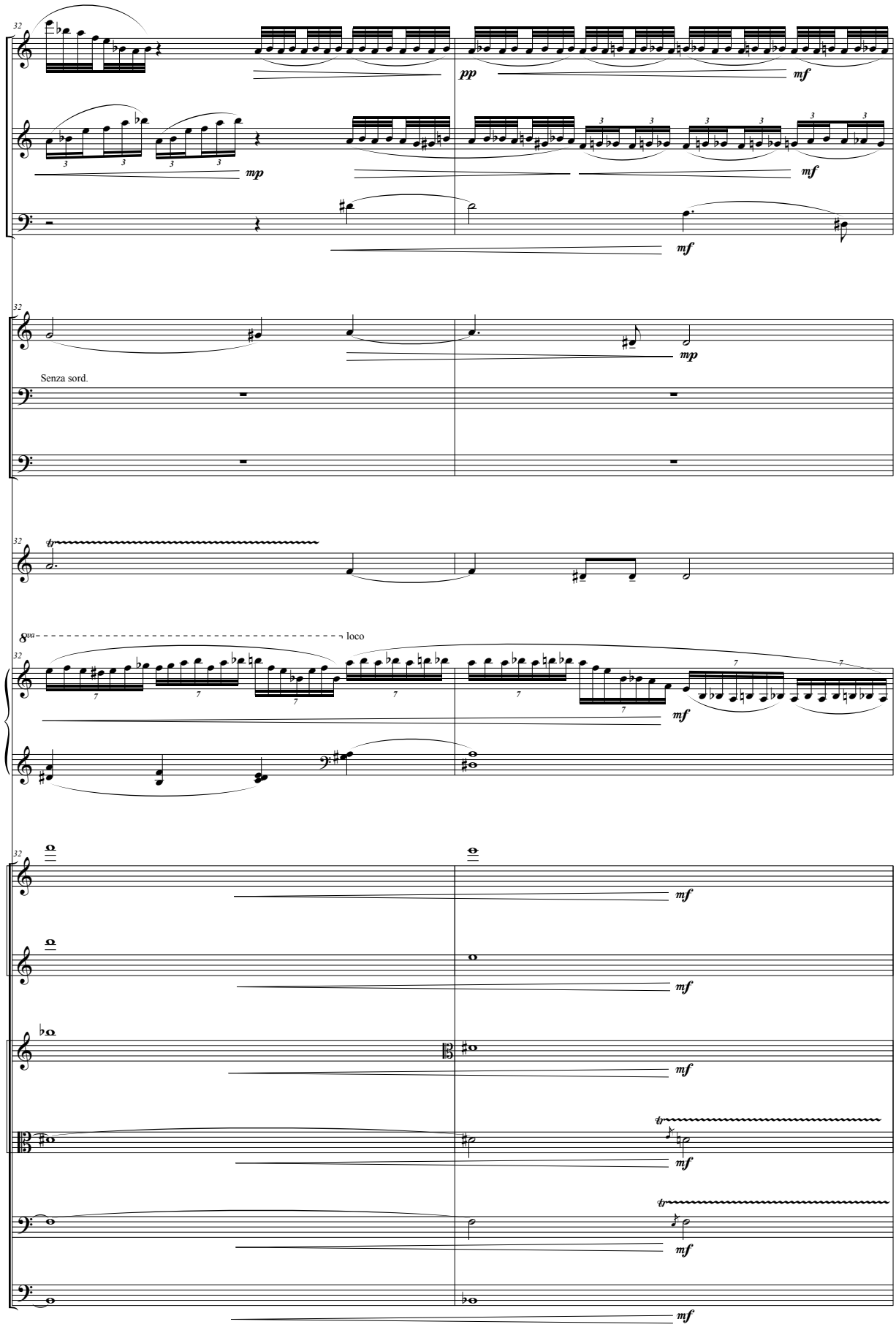
1* roll your tongue to produce am "R" sound together with the indicated pitch.

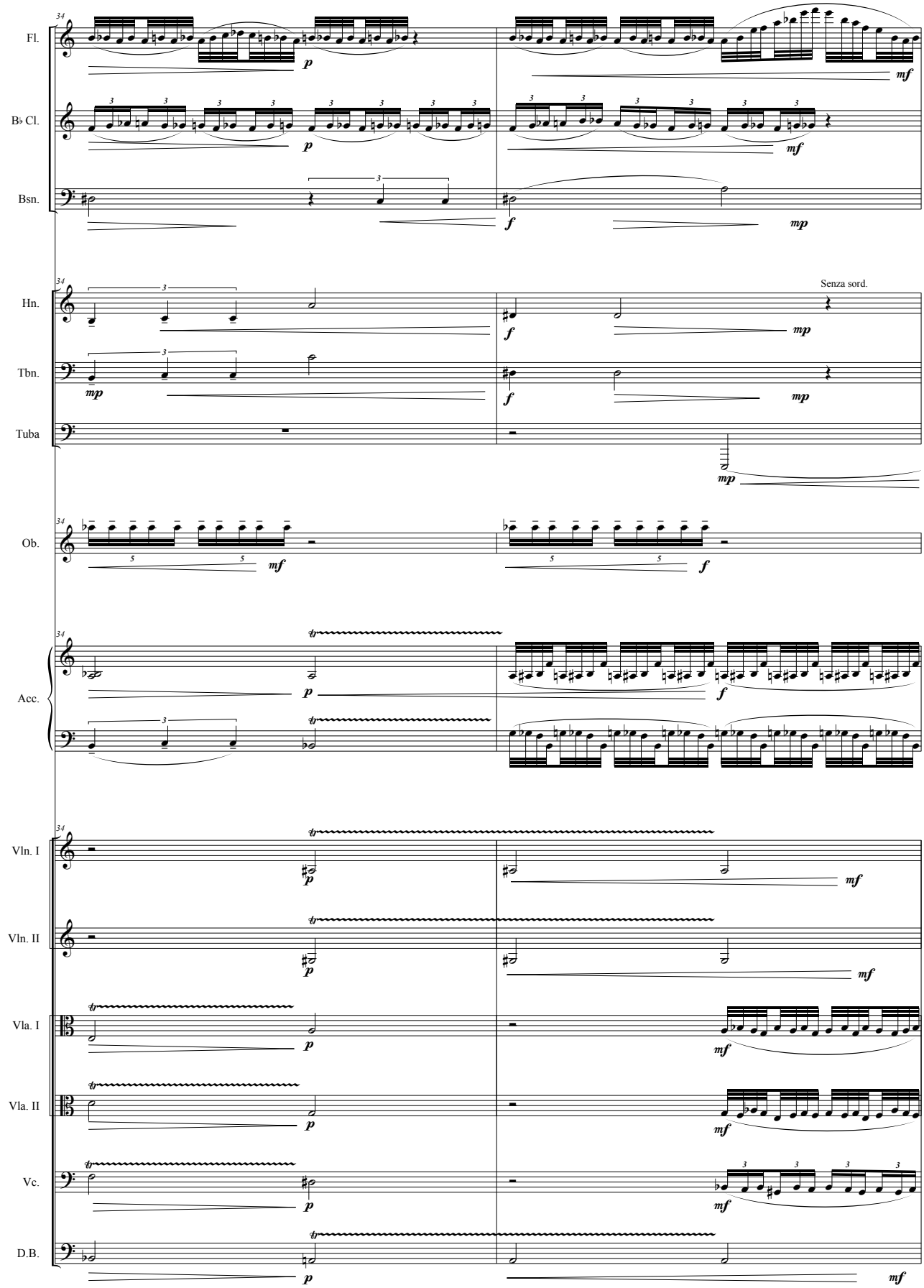

Fl.
B♭ Cl.
Bsn.
Hn.
Con sord. -practice mute
Tbn.
Con sord. - practice mute
Tuba
Ob.
Acc.
8va
loco
Vln. I
poco vib.
Vln. II
Vla. I
Vla. II
Vc.
D.B.

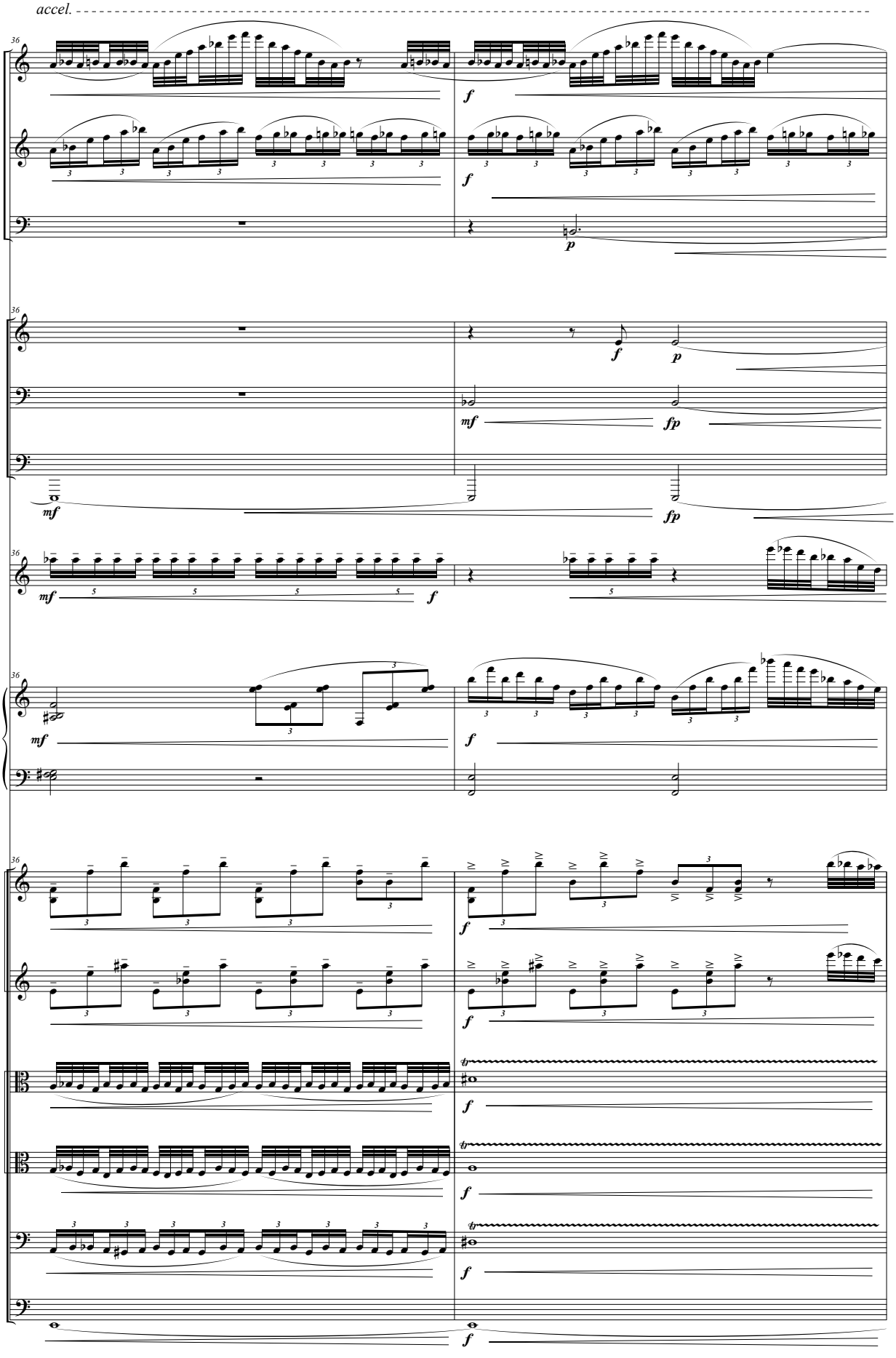

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Con sord.
-practice mute
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
molto vib.
molto vib.
Vc.
D.B.

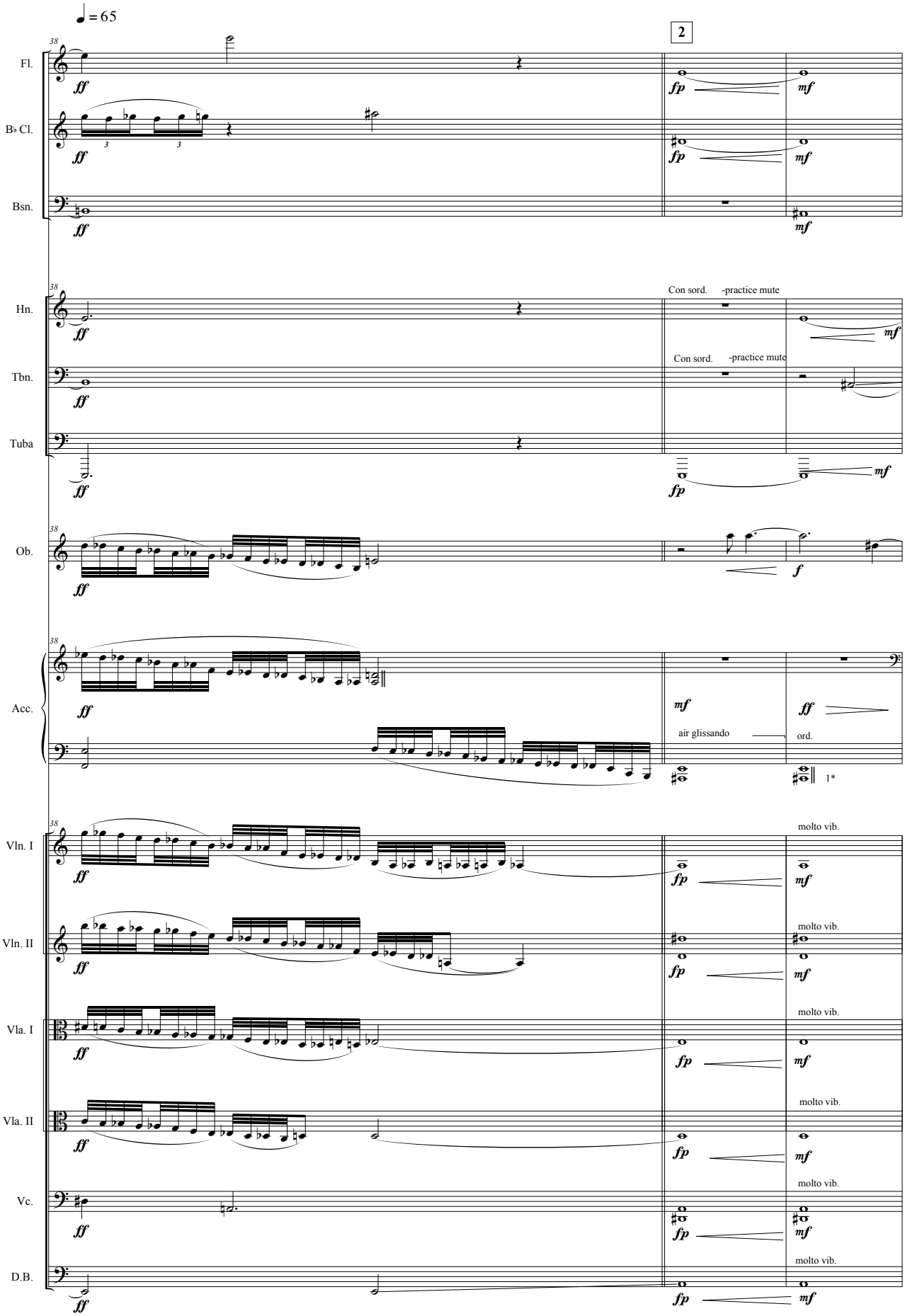

1
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
poco vib.
poco vib.


30
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Senza sord.
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mp
p
mf
f

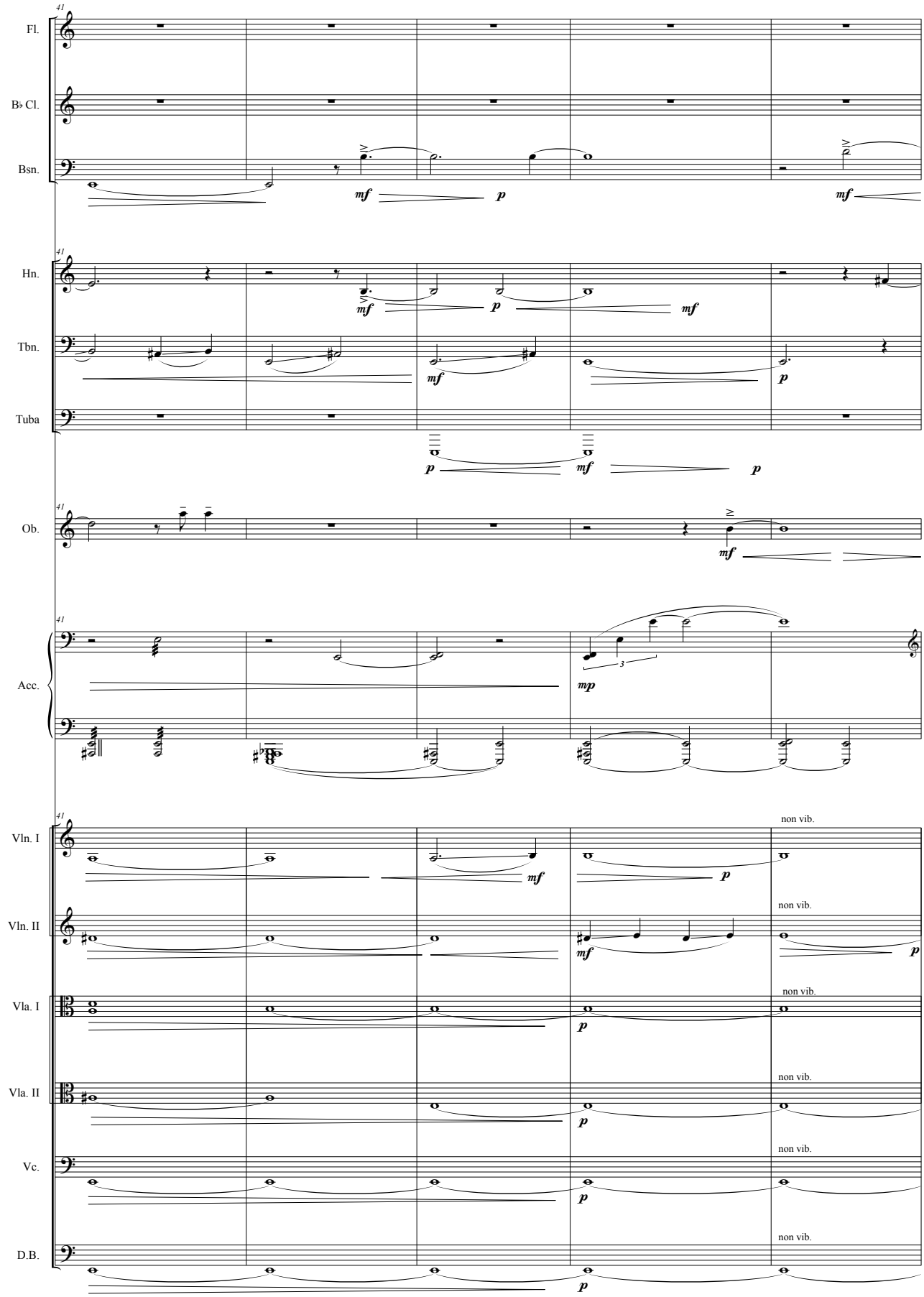

Fl.
B♭ Cl.
Bsn.
Hn.
Senza sord.
Tbn.
Tuba
Ob.
8va
loco
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
pp
mp
mf

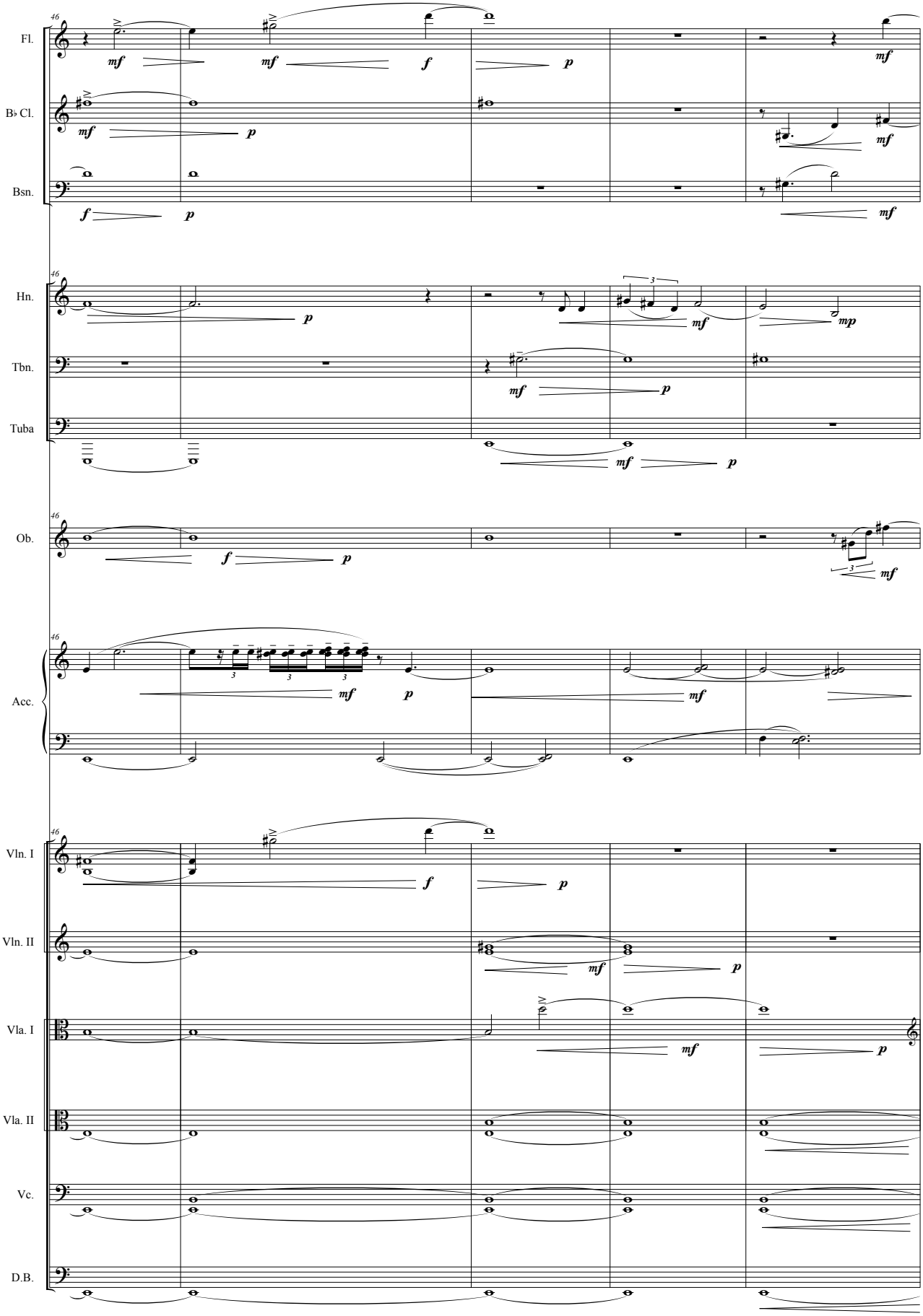

34
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
Senza sord.
p
mf
f
mp
tr

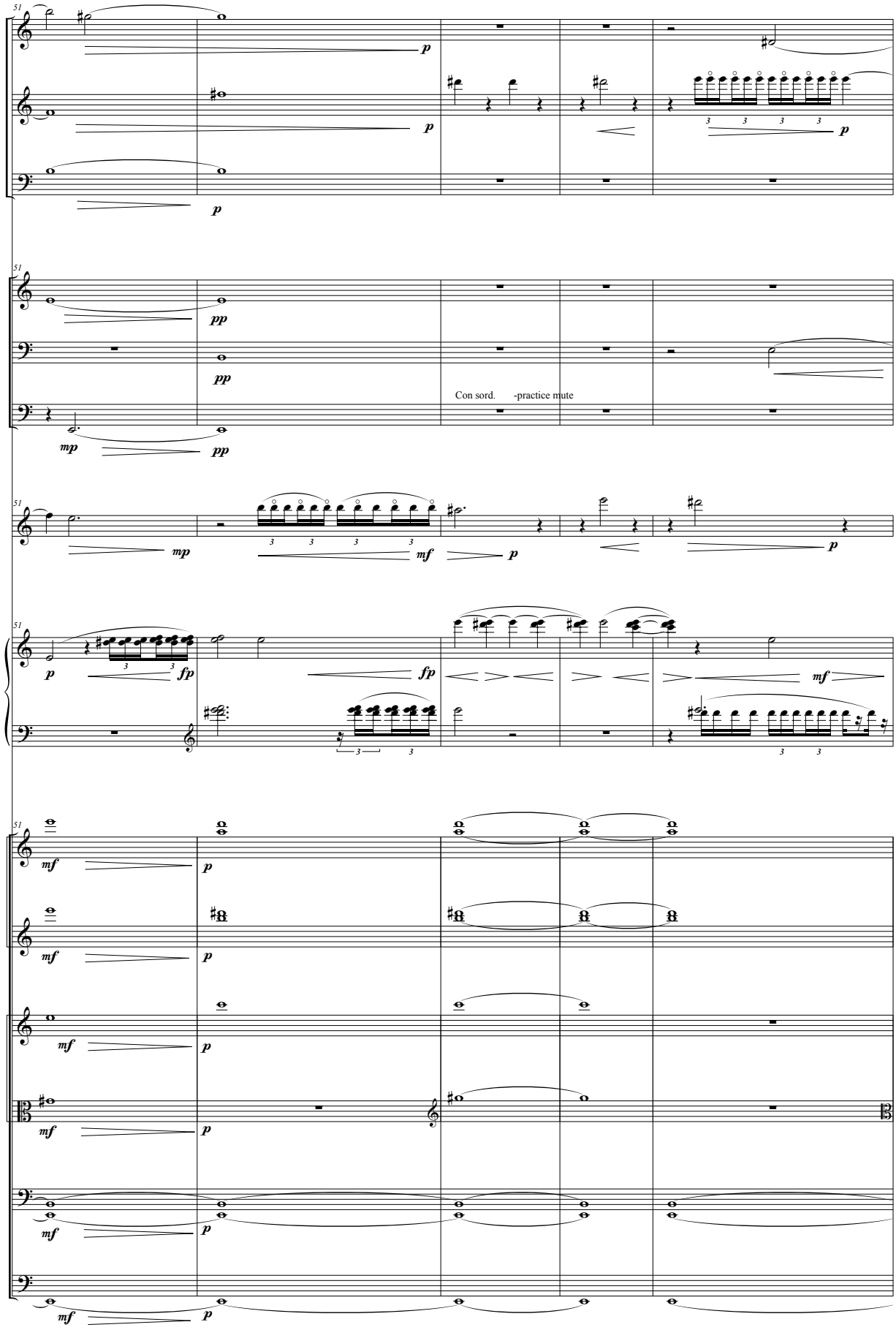

accel.
36
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
f
p
mf
fp

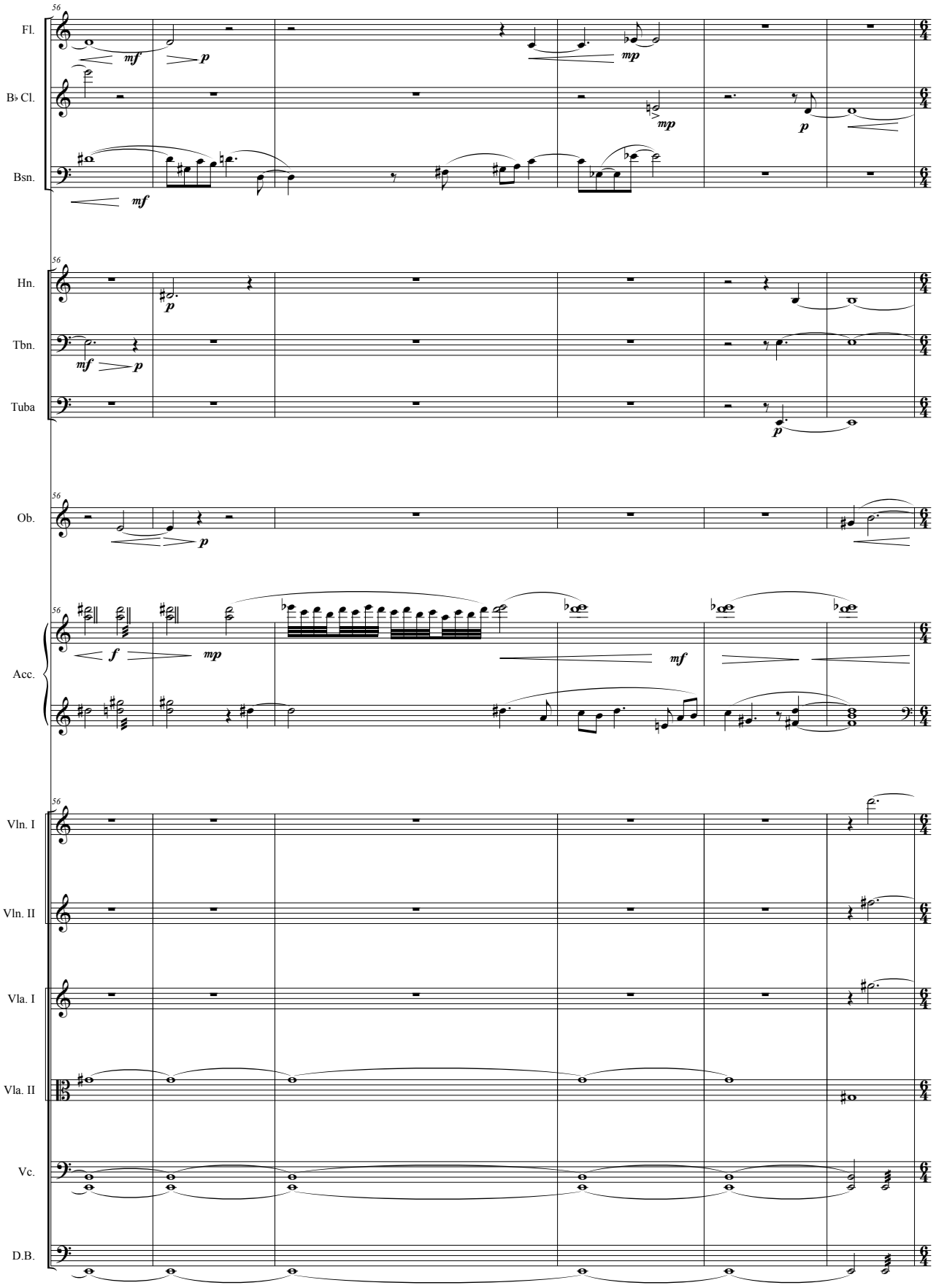


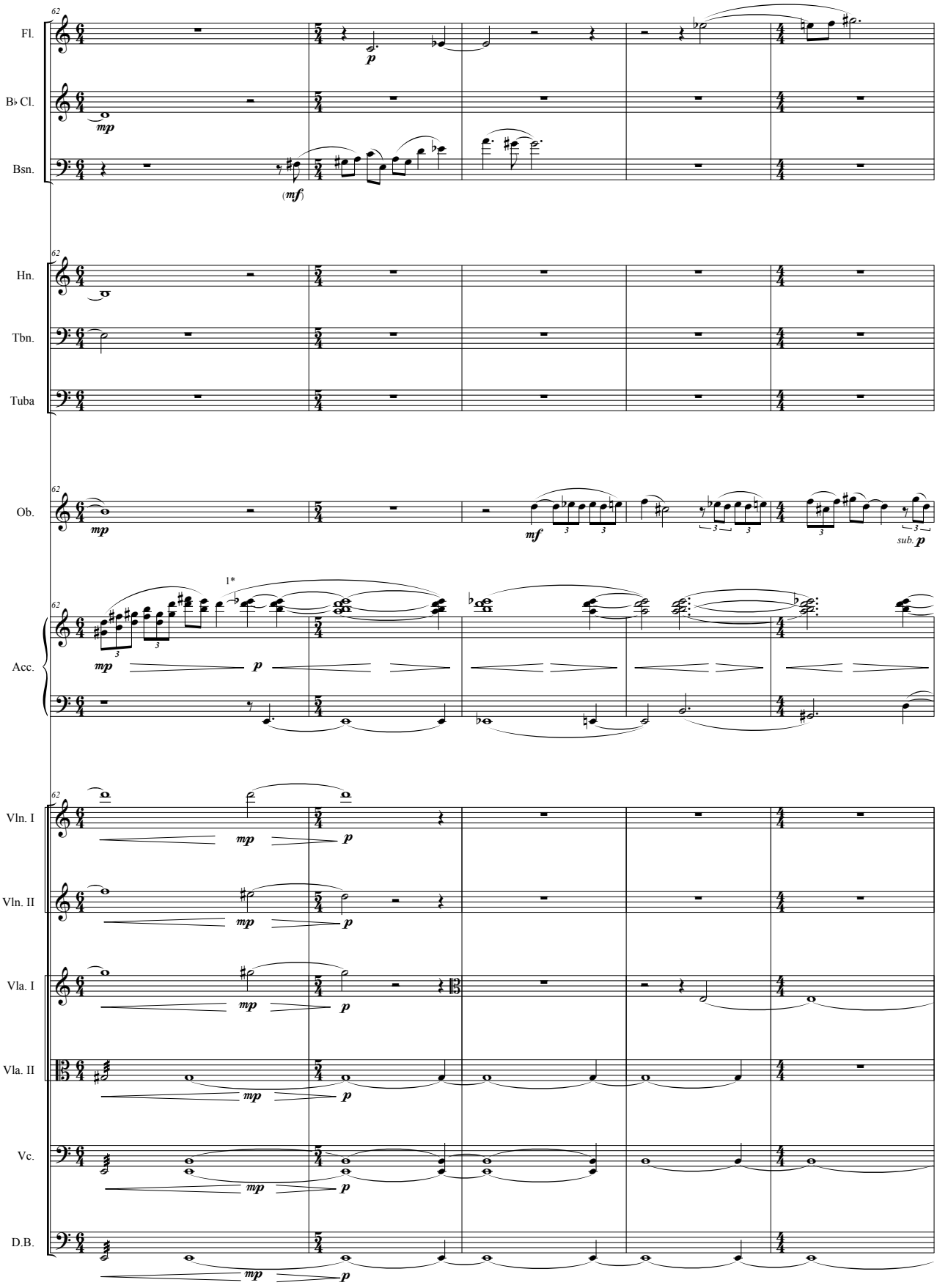
1* play a cluster that contains all possible notes between the notated ones.


41
Fl.
B♭ Cl.
Bsn.
mf
p
mf
41
Hn.
Tbn.
Tuba
mf
p
mf
mf
p
mf
p
p
41
Ob.
mf
41
Acc.
mp
3
41
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mf
p
non vib.
non vib.
non vib.
non vib.
non vib.
non vib.
p
p
p
p
p

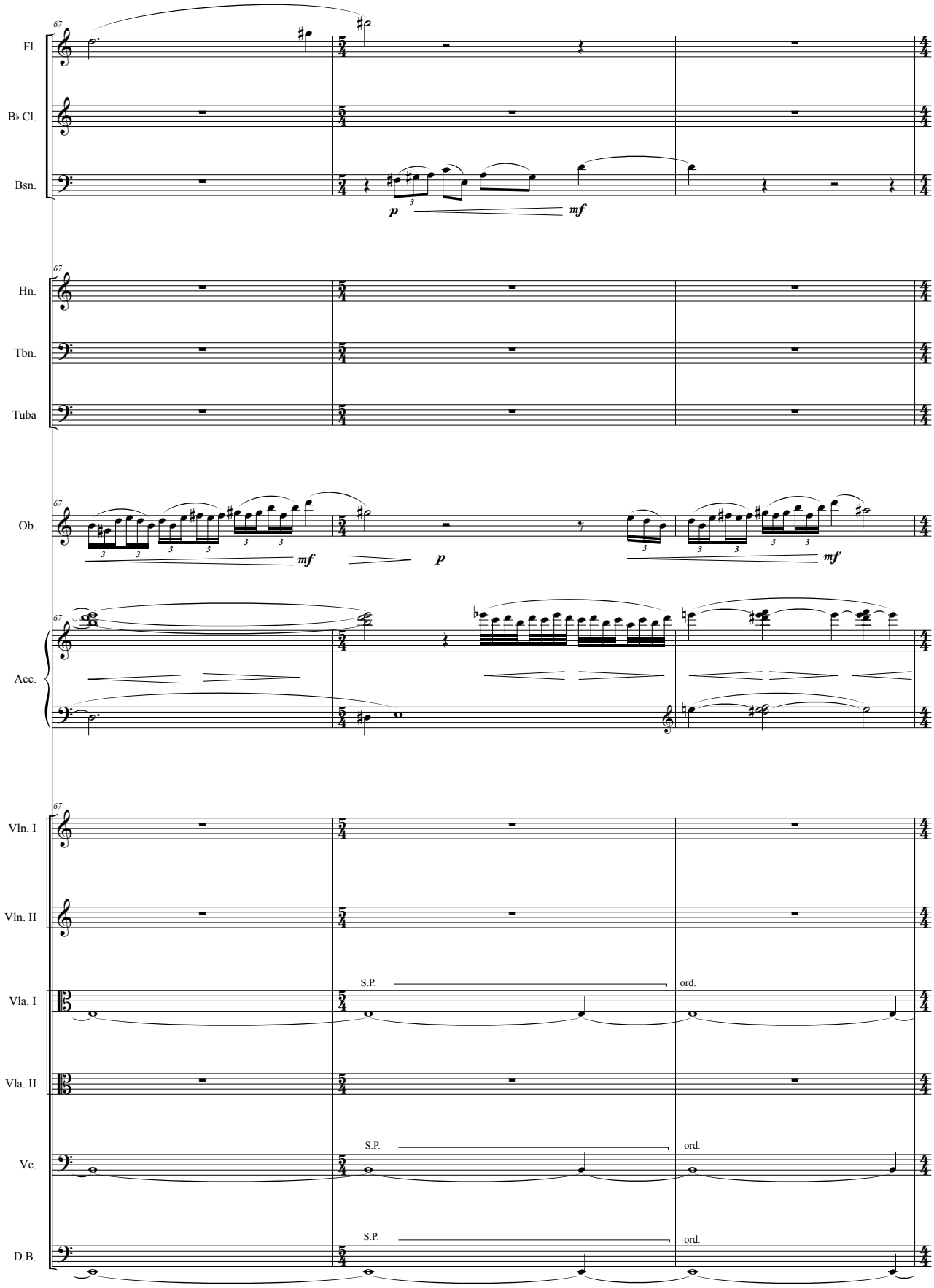

46
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.

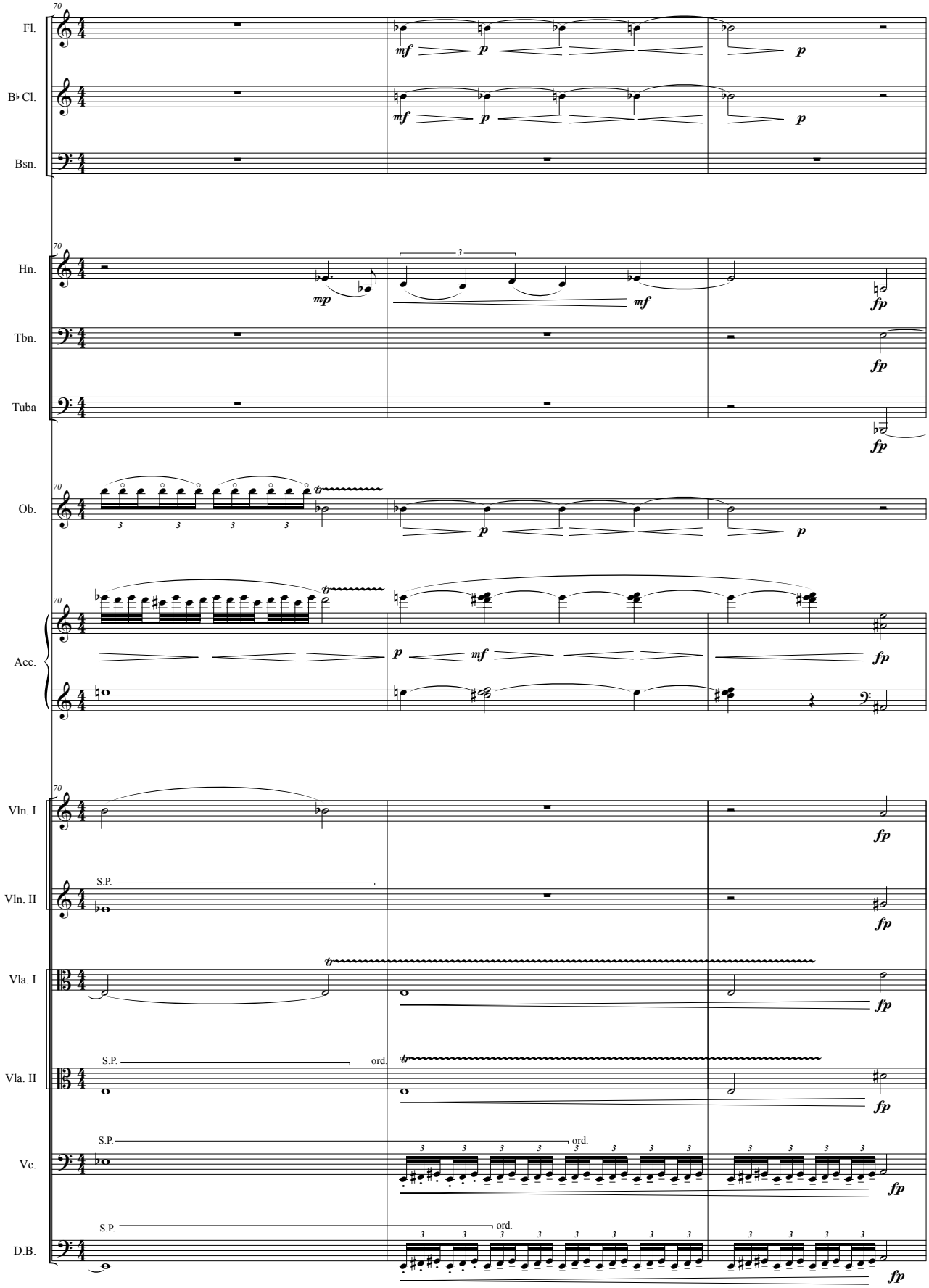

51
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Con sord. -practice mute
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.

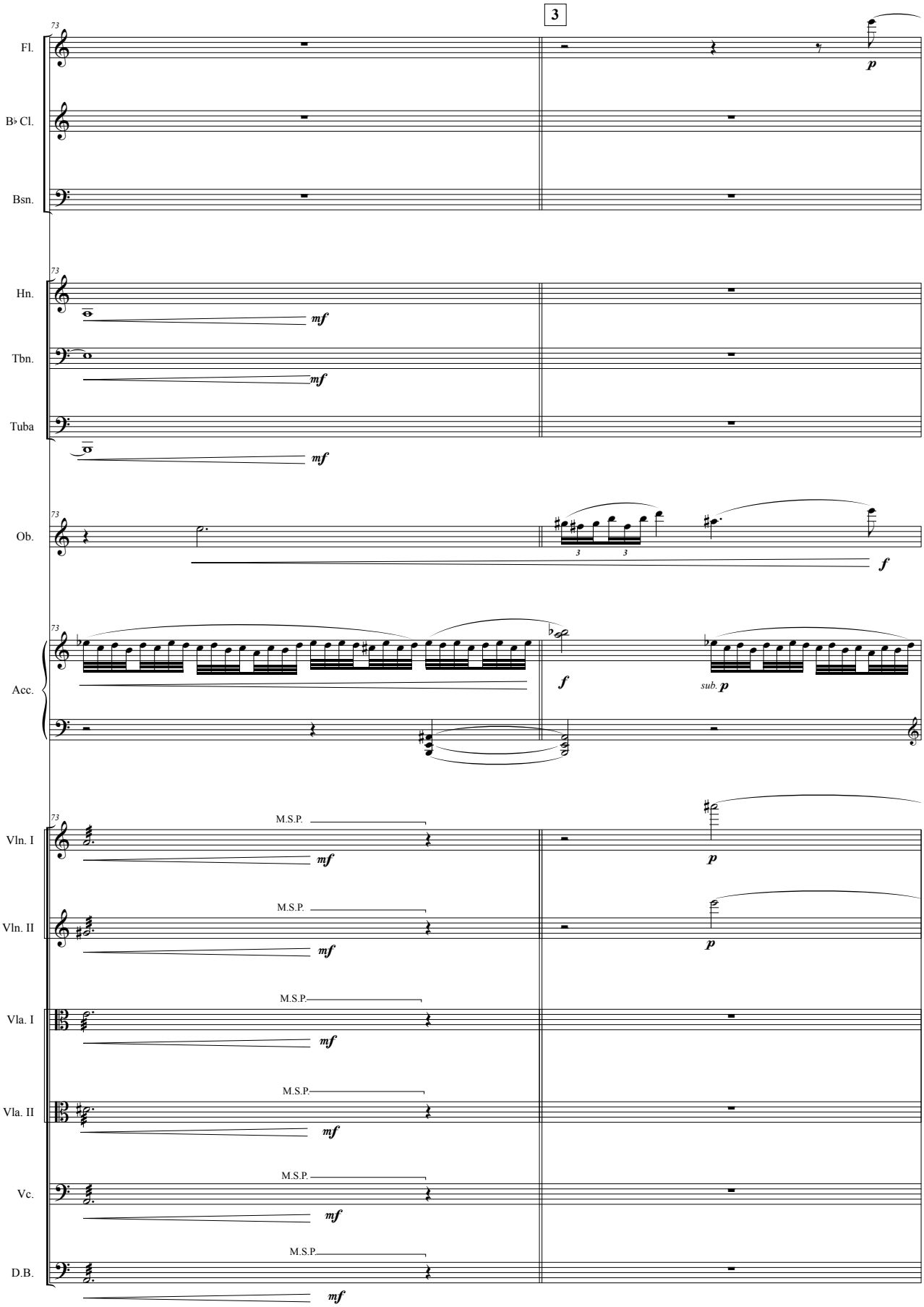

56
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mf
p
mp
f

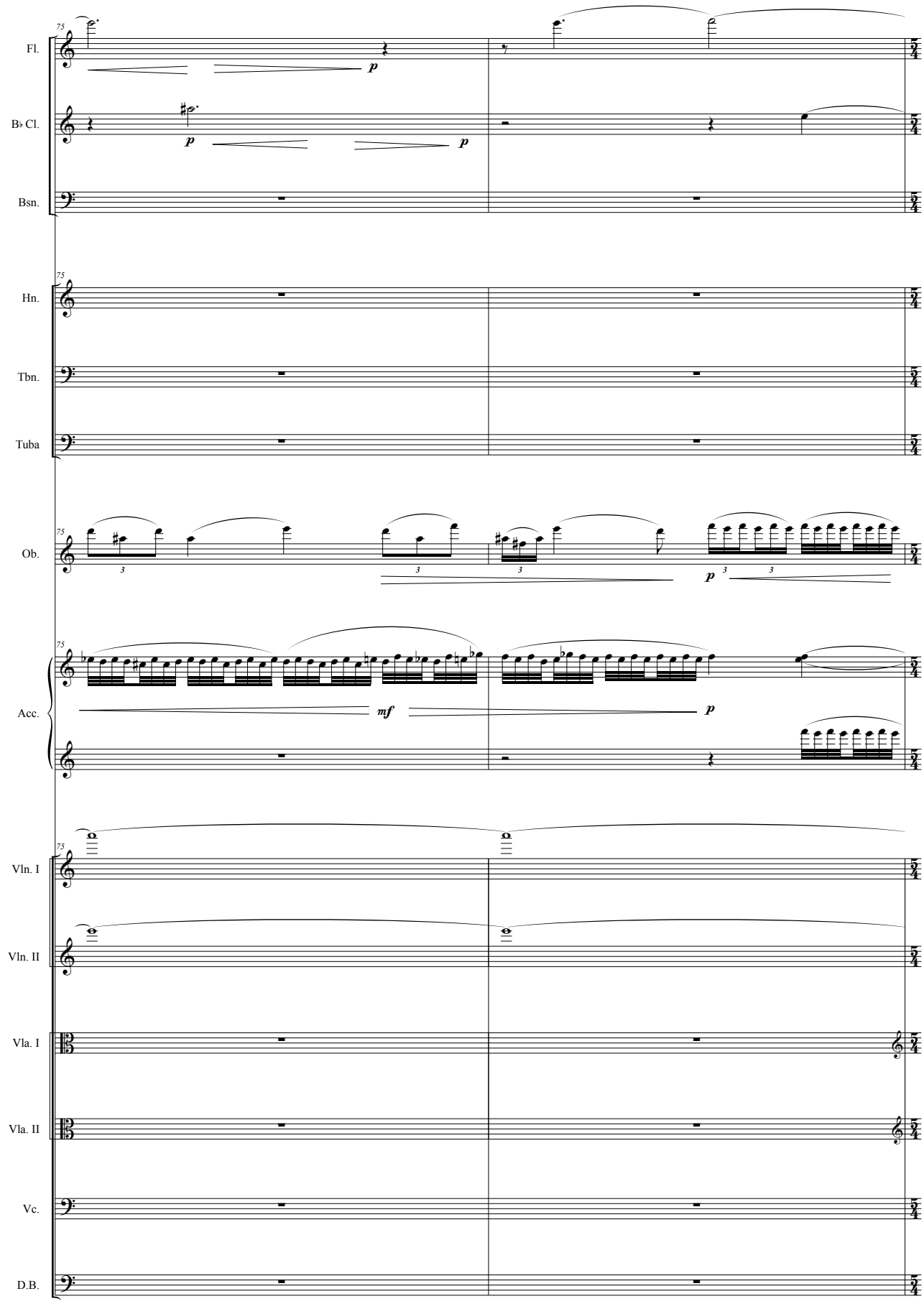


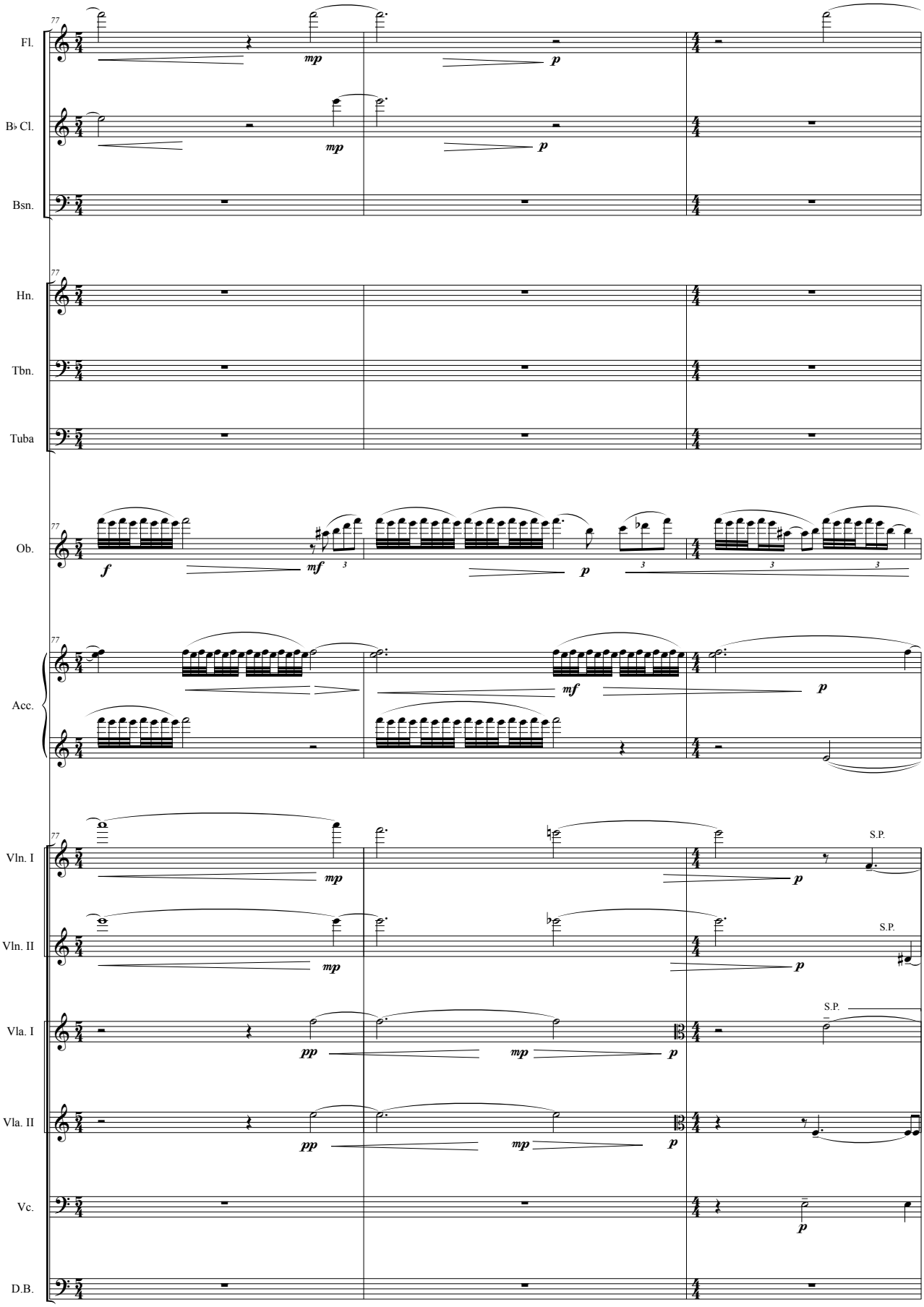
1* the range of the dynamic change is to be adapted, ad libitum by the accordionist.

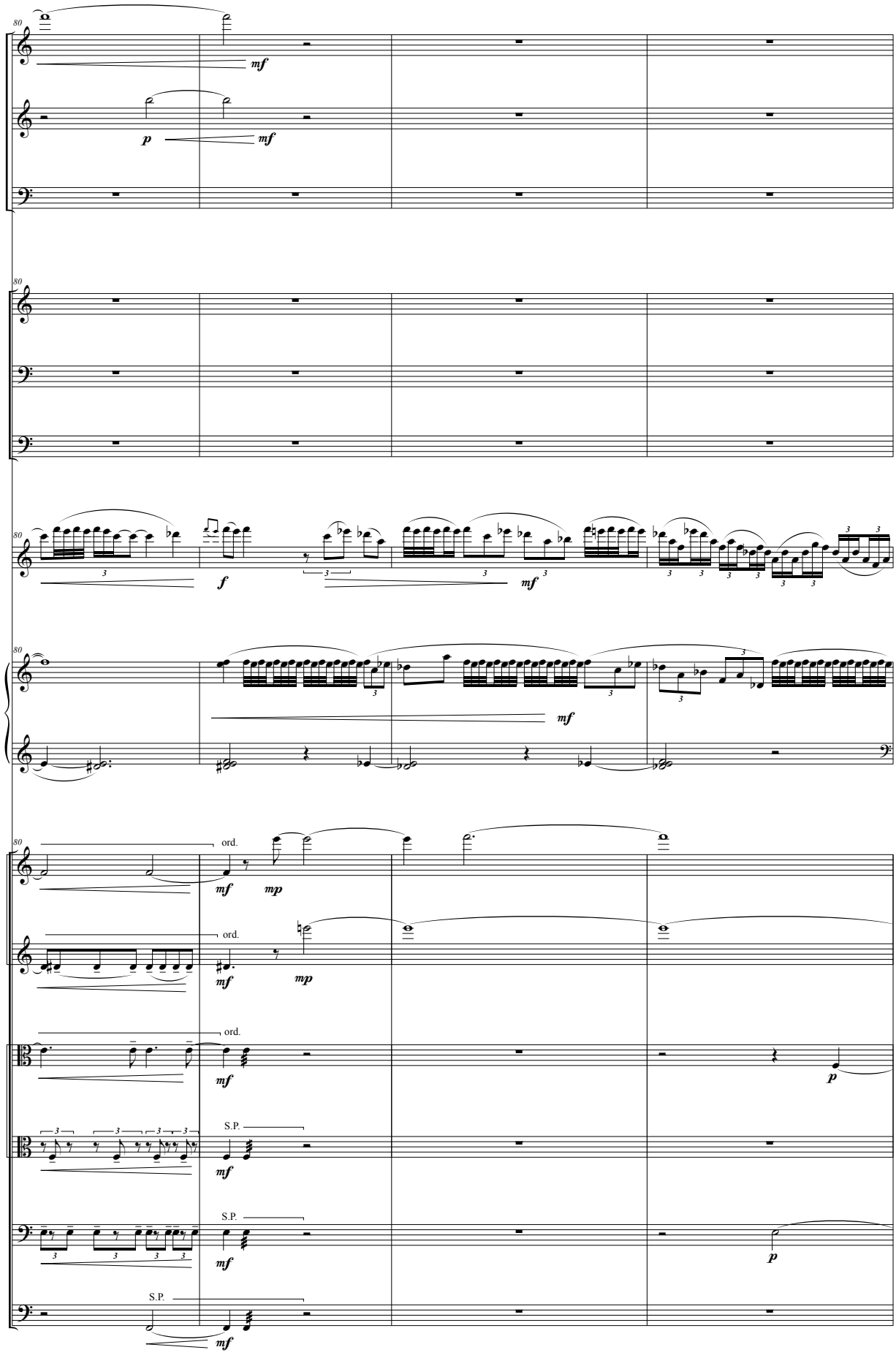

67
Fl.
B♭ Cl.
Bsn.
p
mf
Hn.
Tbn.
Tuba
Ob.
mf
p
mf
Acc.
Vln. I
Vln. II
Vla. I
S.P.
ord.
Vla. II
Vc.
S.P.
ord.
D.B.
S.P.
ord.

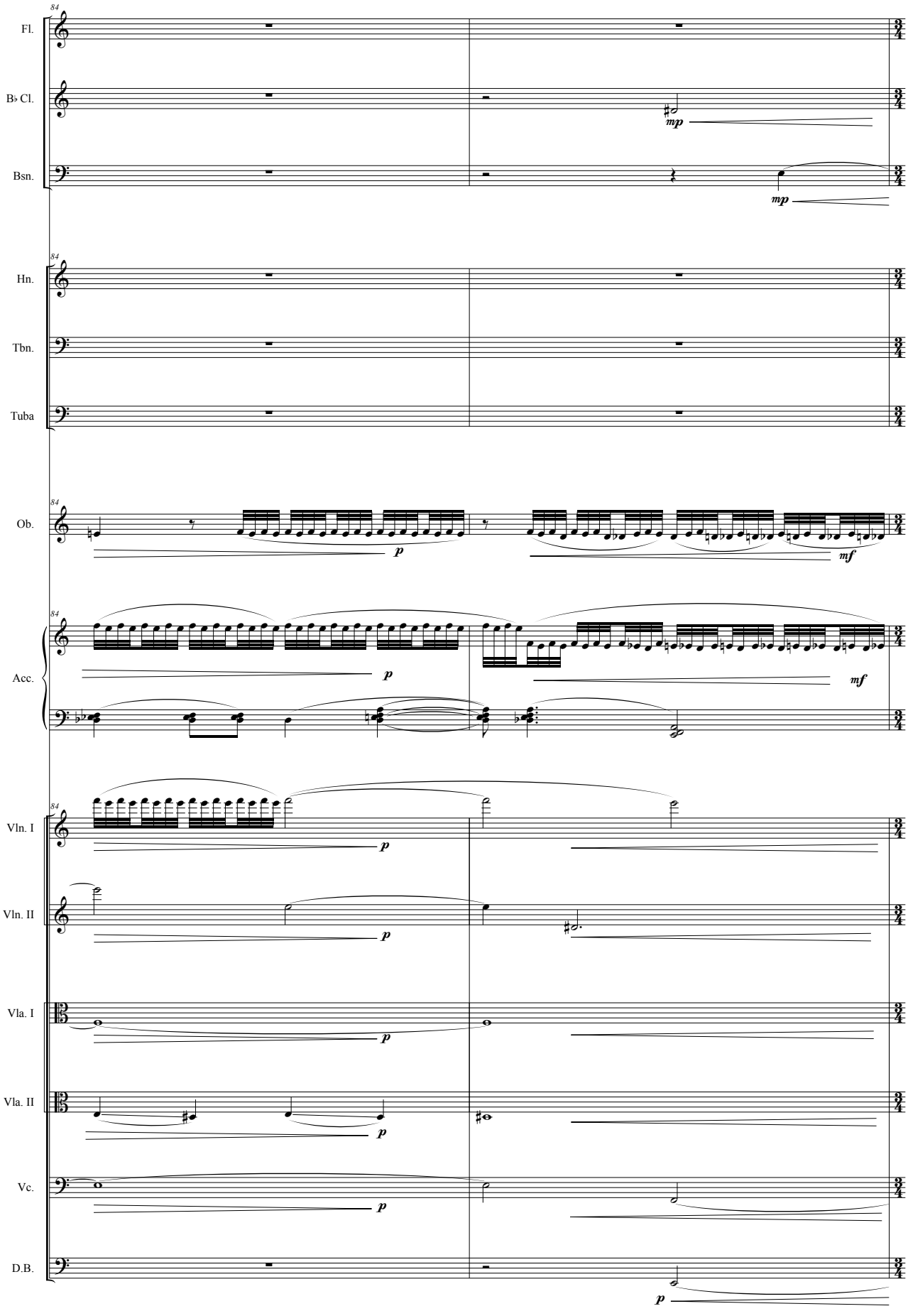

70
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
S.P.
ord.
mf
p
mp
fp
tr

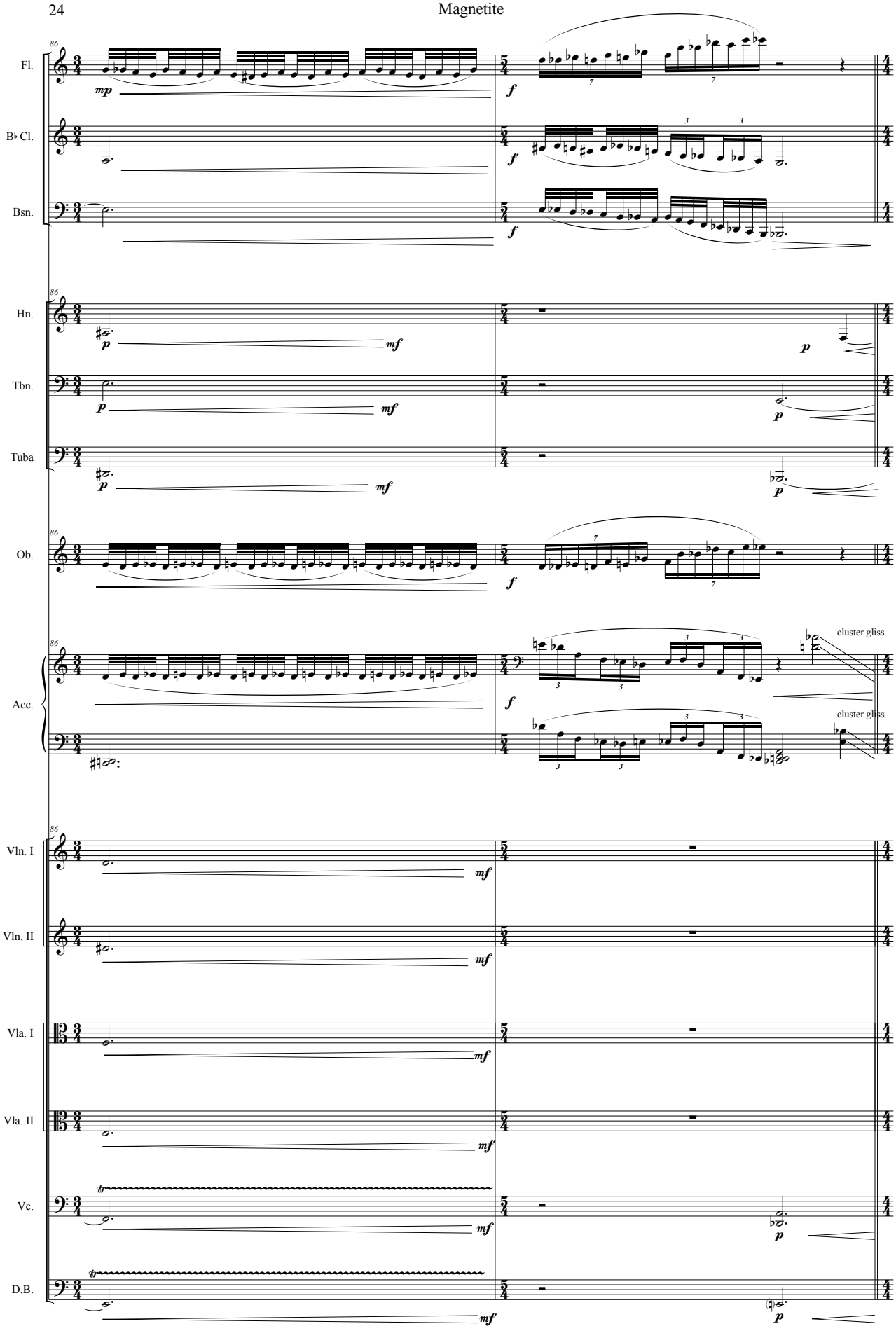

3
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
M.S.P.
mf
p
f
sub. p

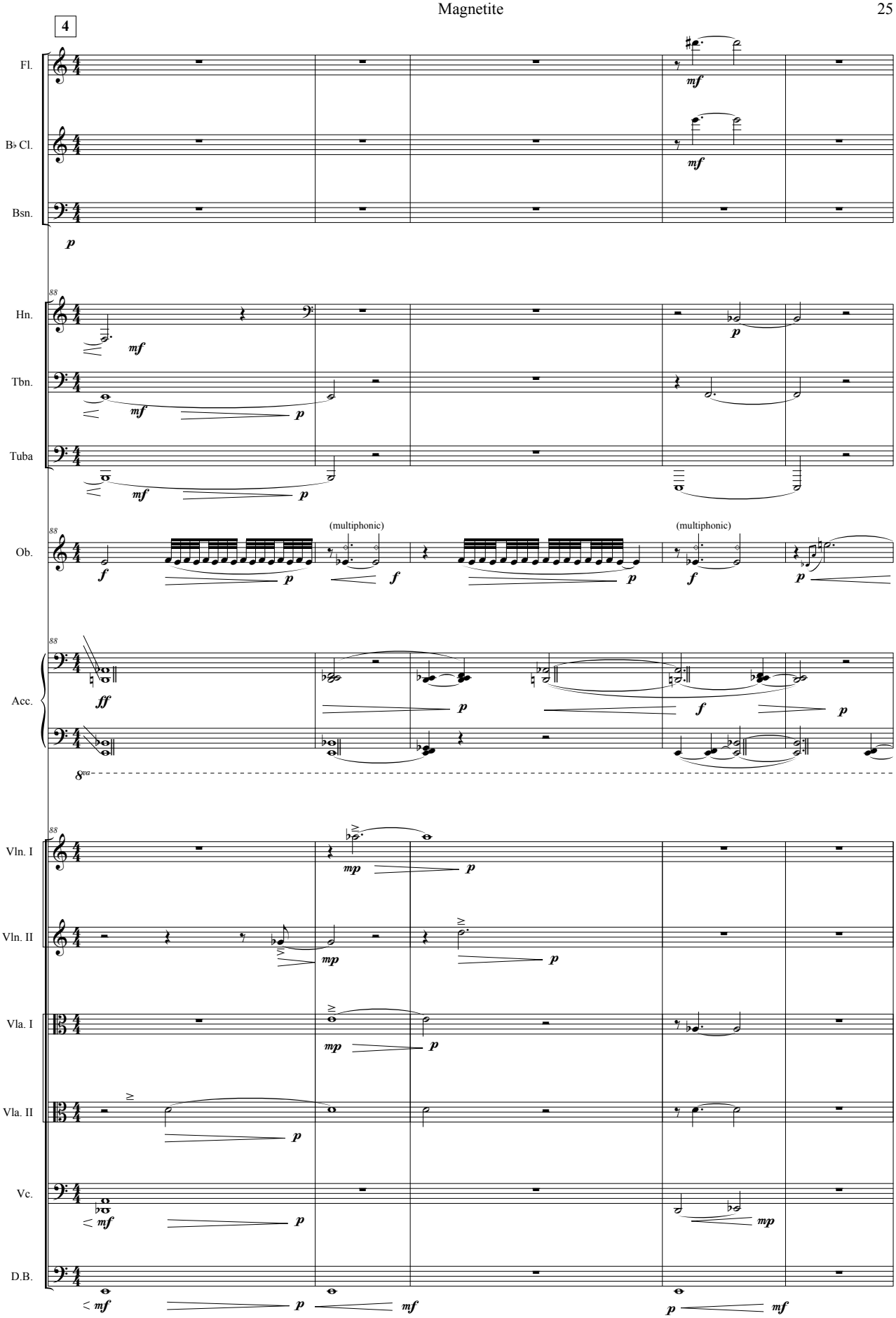

75
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
p
mf

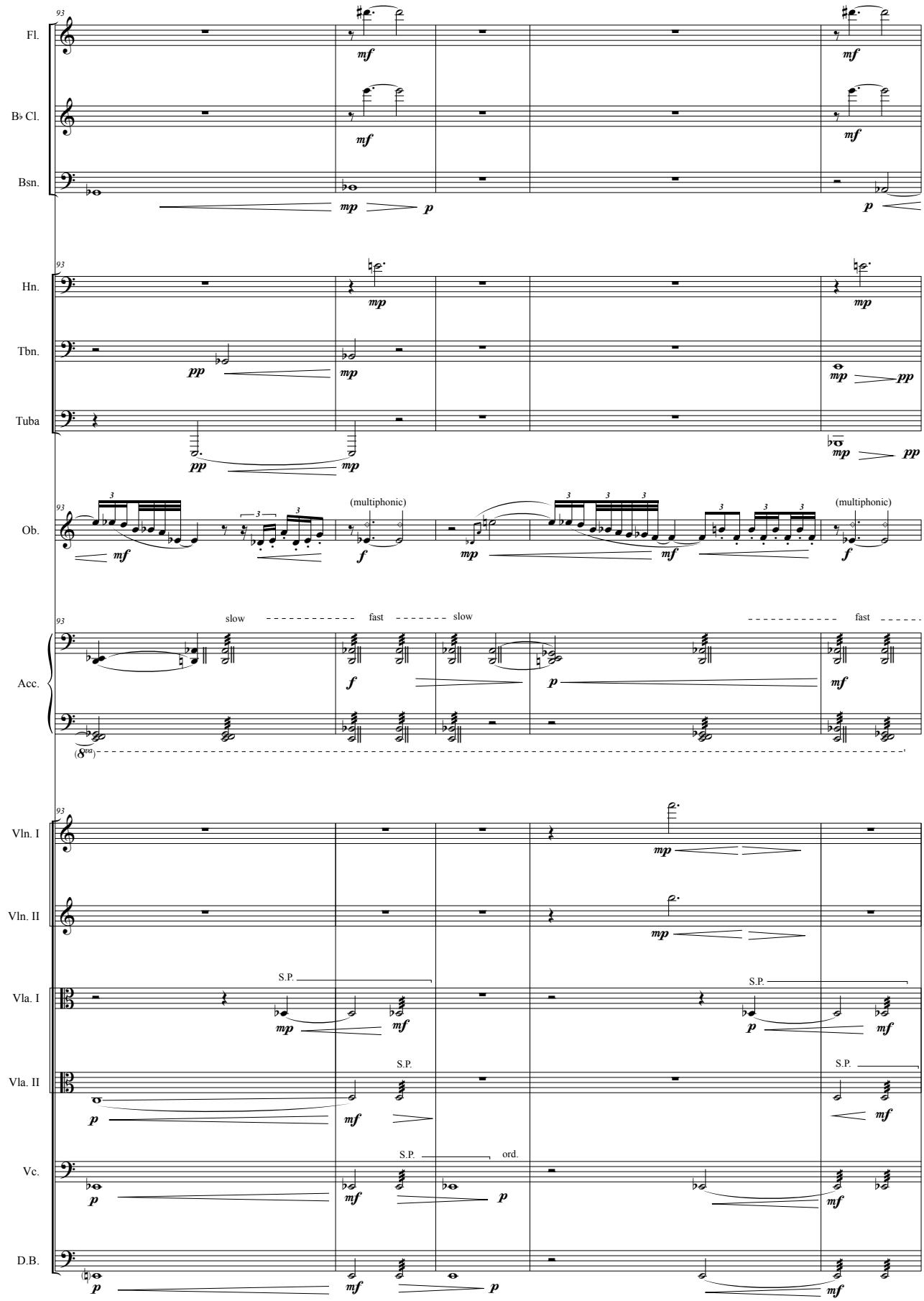

77
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mp
p
f
mf
pp
S.P.

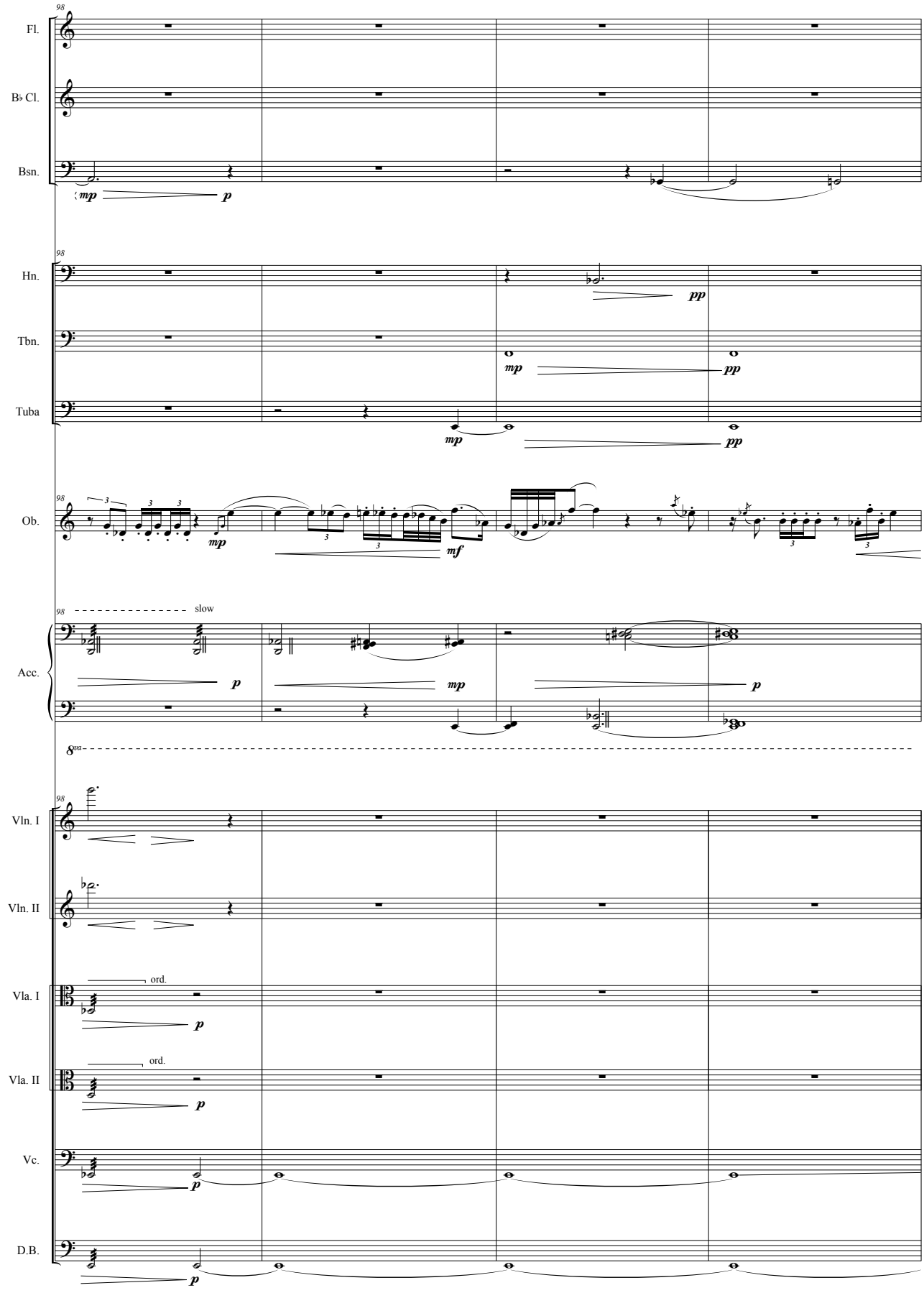

80
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mf
p
f
mp
ord.
S.P.

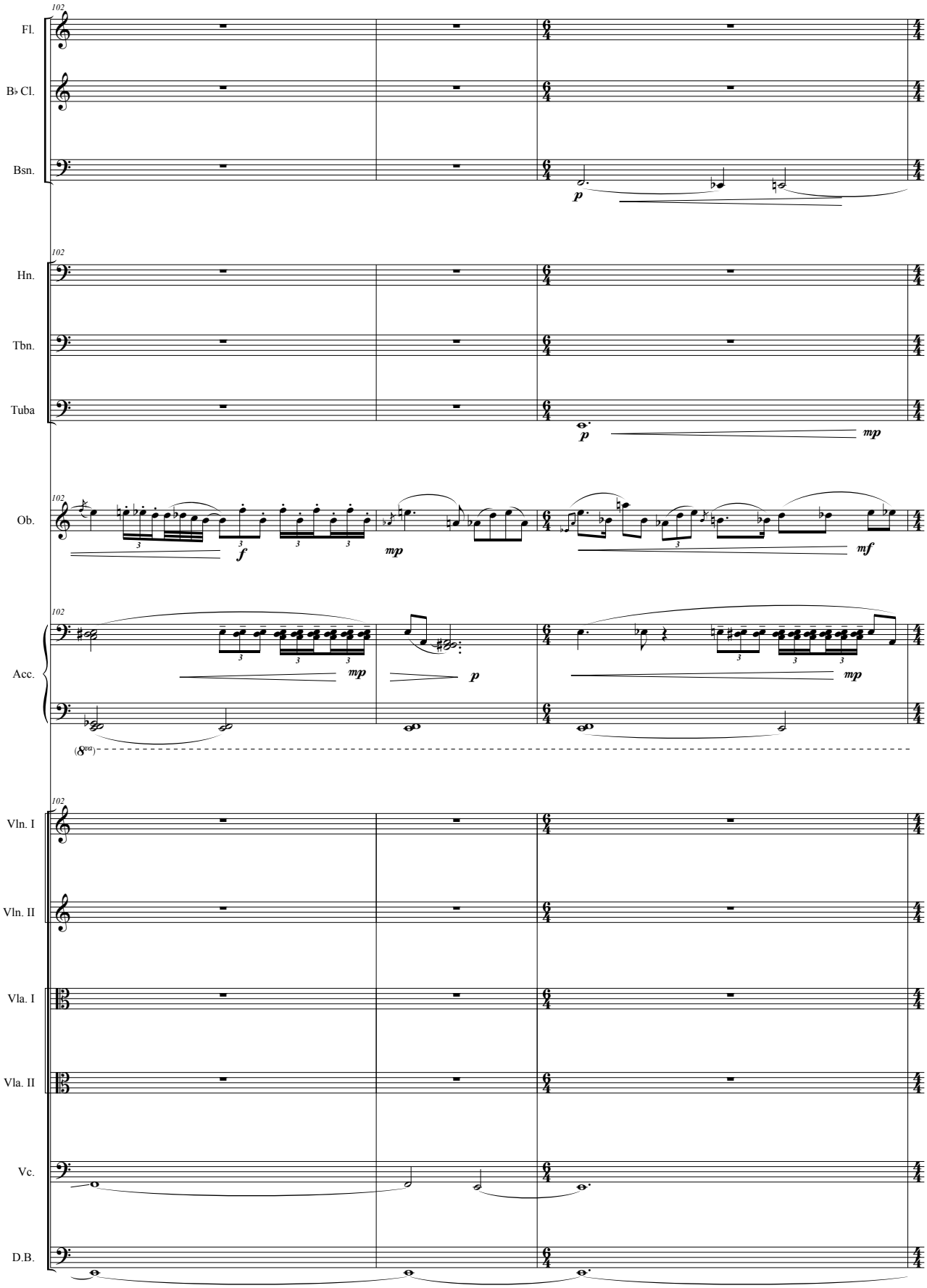

84
Fl.
B♭ Cl.
Bsn.
mp
mp
84
Hn.
Tbn.
Tuba
84
Ob.
p
mf
84
Acc.
p
mf
84
Vln. I
p
Vln. II
p
Vla. I
p
Vla. II
p
Vc.
p
D.B.
p

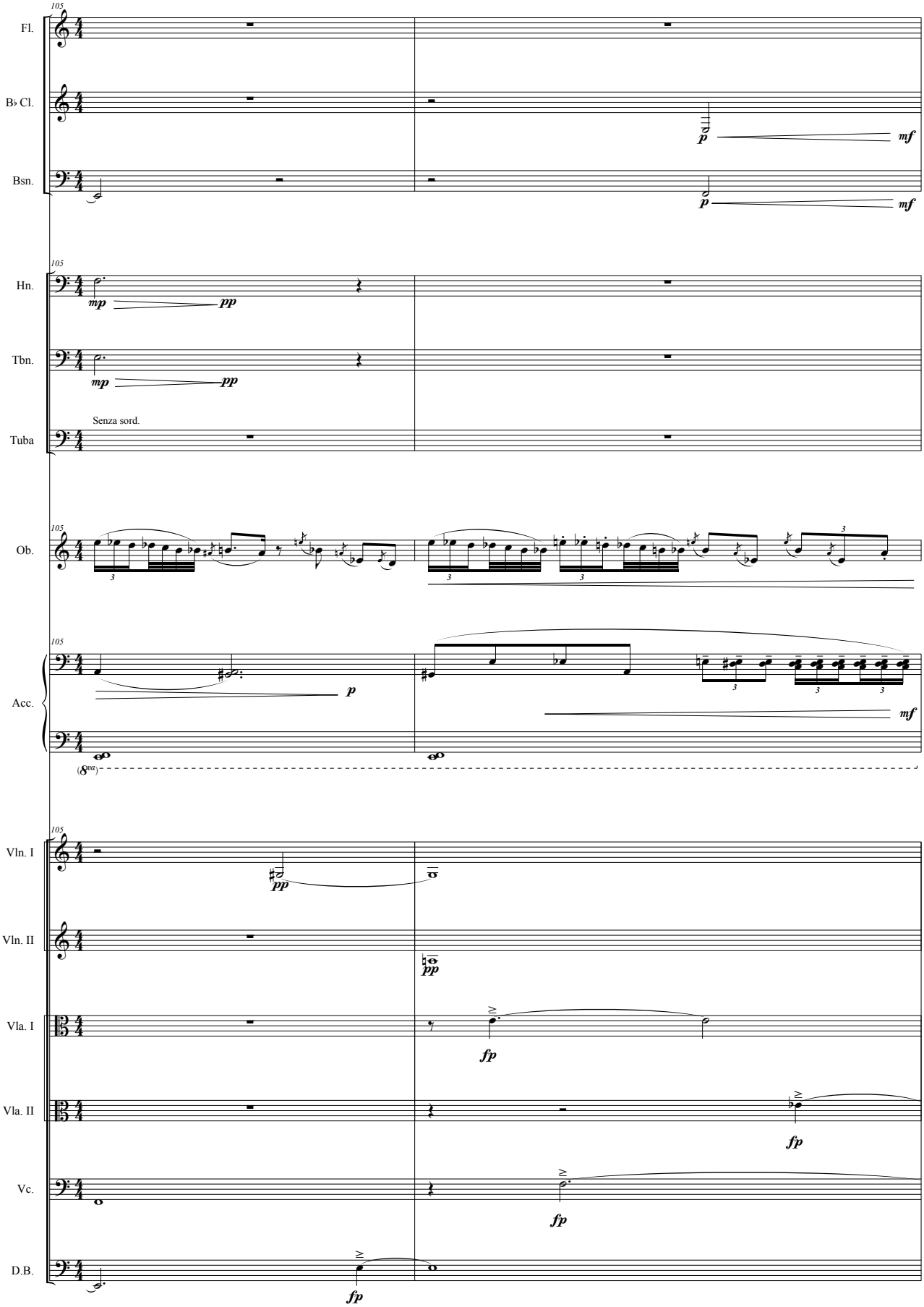

86
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mp
mf
p
f
cluster gliss.

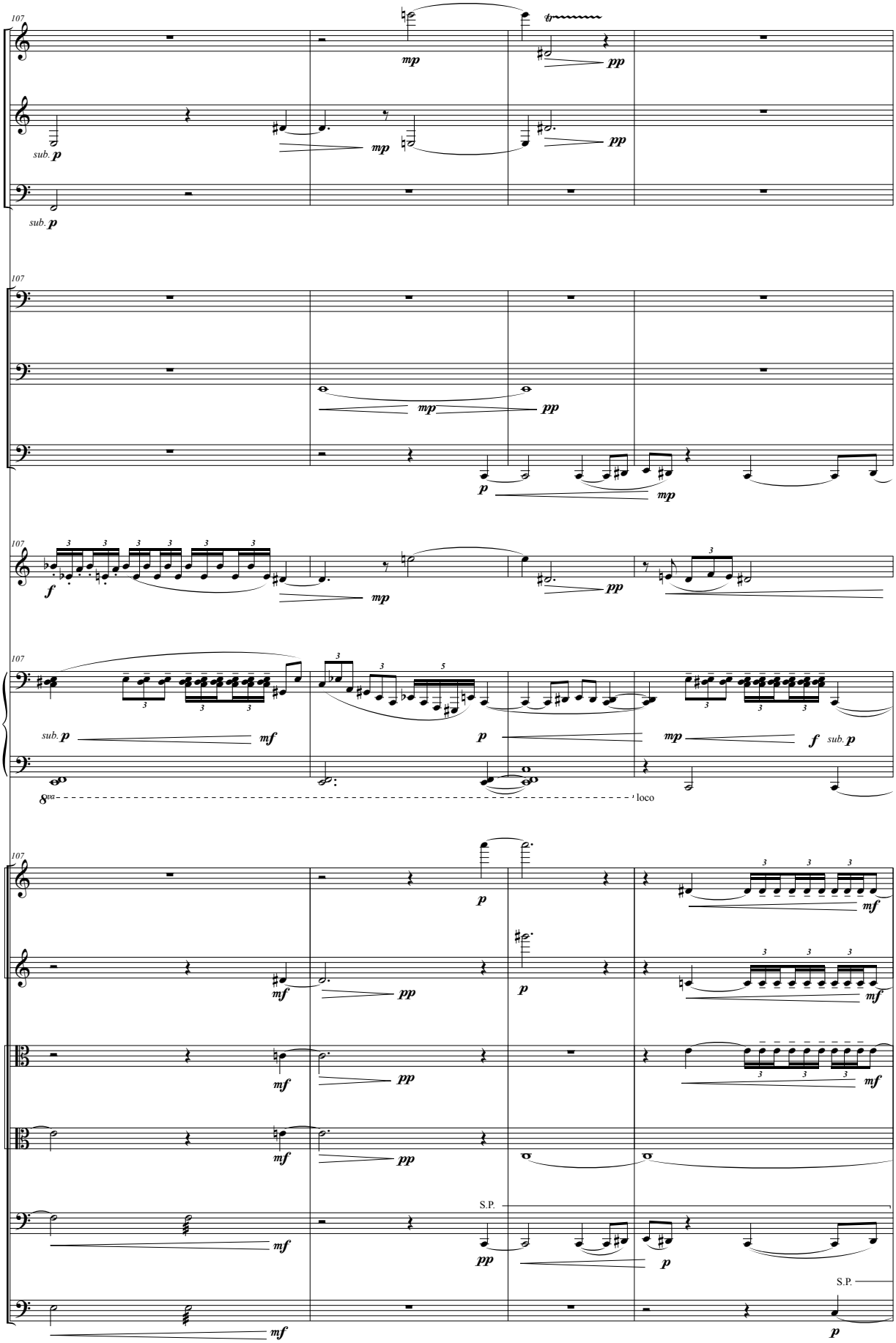

4
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
(multiphonic)
(multiphonic)
Acc.
8va
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.

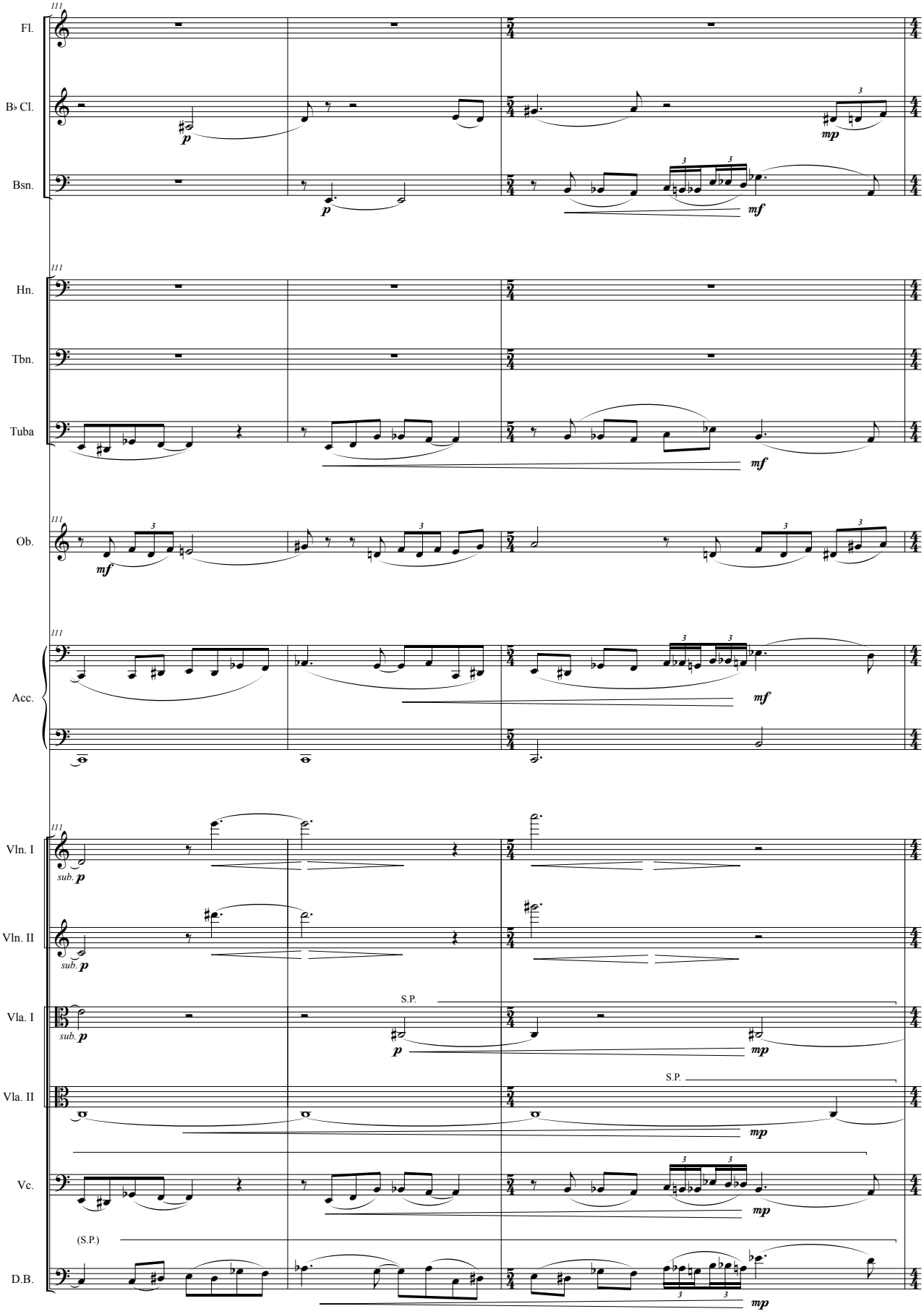

93
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
(multiphonic)
Acc.
slow
fast
slow
fast
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
S.P.
ord.

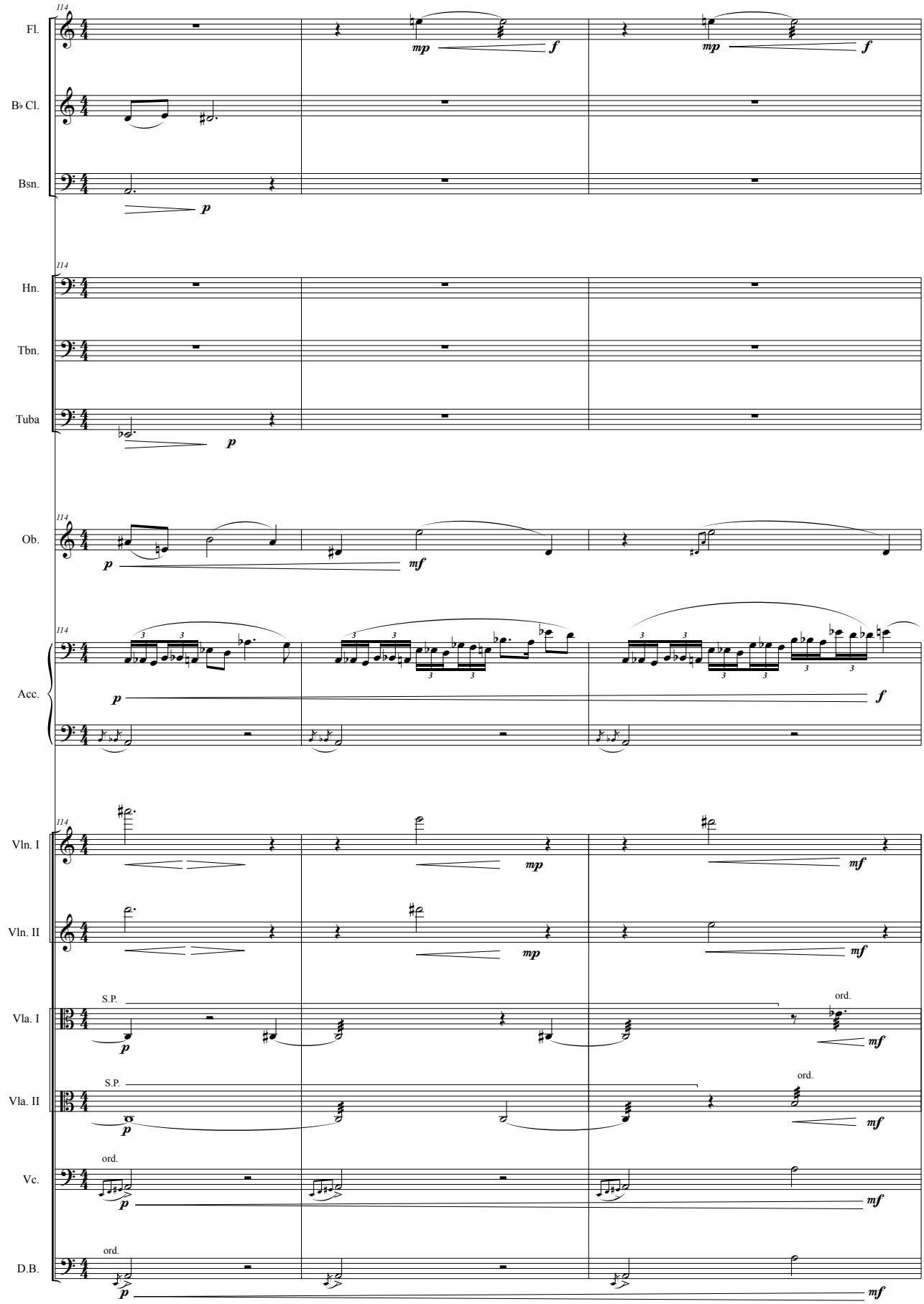

98
Fl.
B♭ Cl.
Bsn.
mp
p
98
Hn.
Tbn.
Tuba
pp
mp
pp
mp
pp
98
Ob.
mp
mf
98
slow
Acc.
p
mp
p
8va
98
Vln. I
Vln. II
ord.
Vla. I
p
ord.
Vla. II
p
Vc.
p
D.B.
p

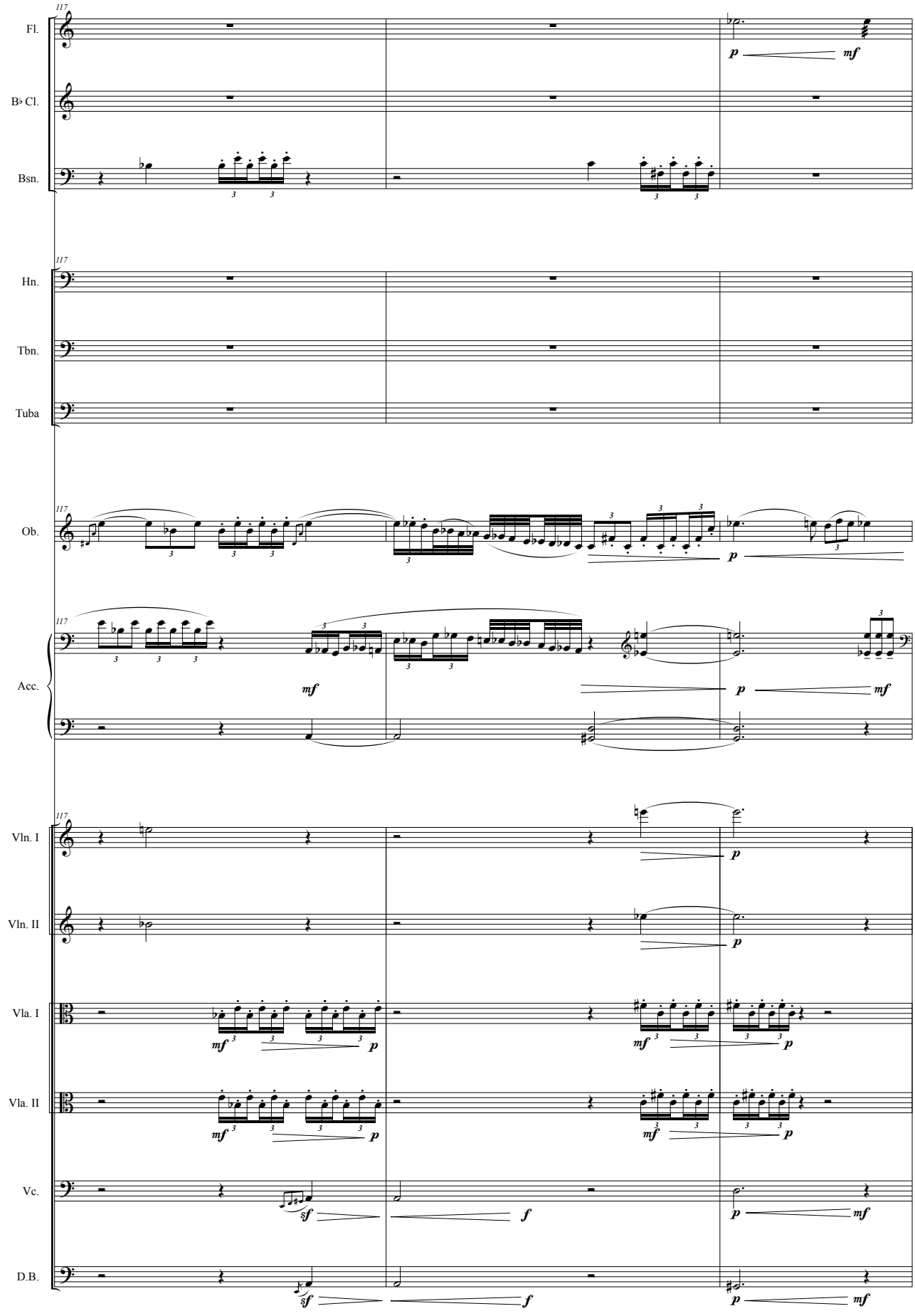

102
Fl.
B♭ Cl.
Bsn.
p
Hn.
Tbn.
Tuba
p
mp
Ob.
f
mp
mf
Acc.
mp
p
mp
(8va)
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.

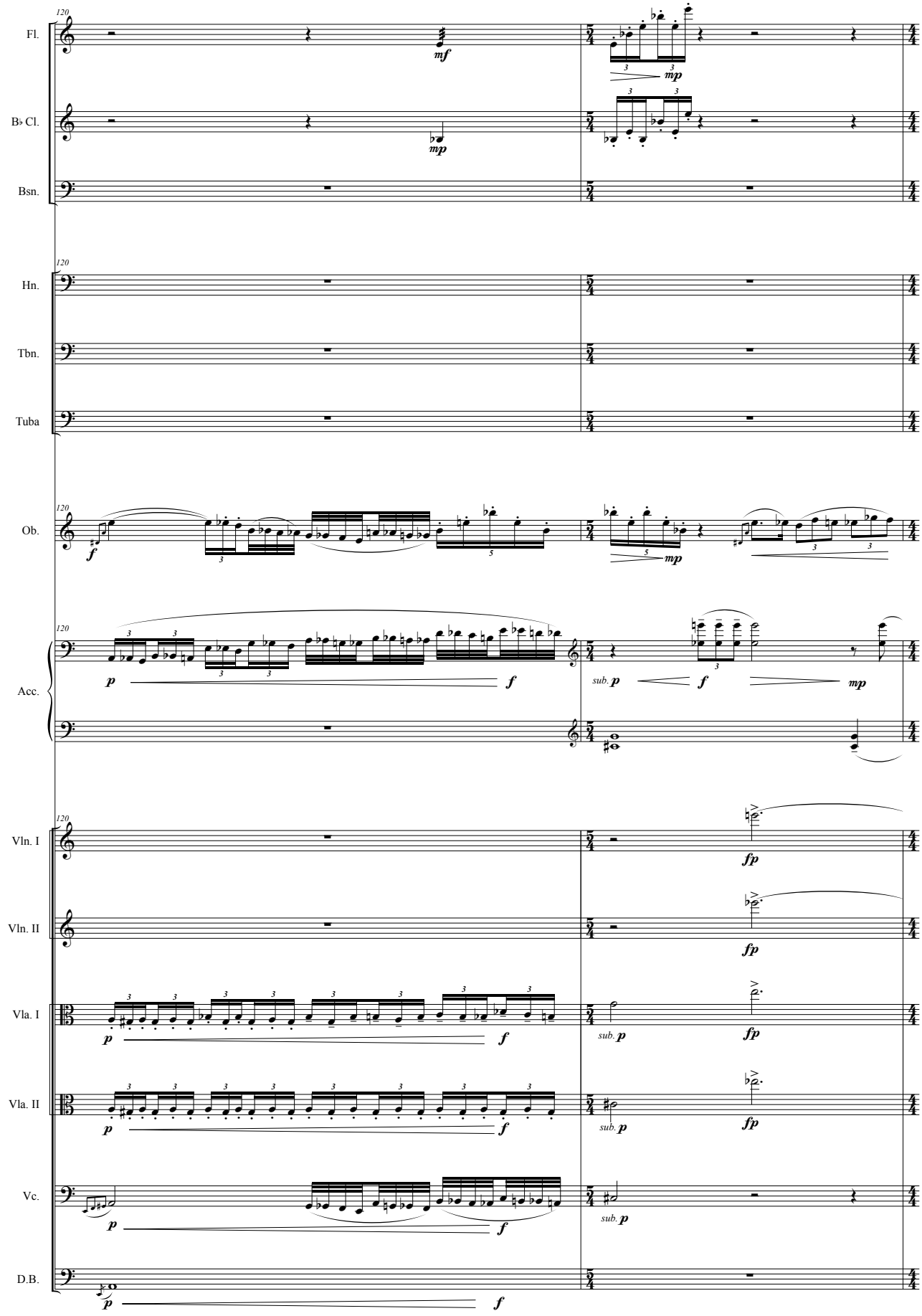

105
Fl.
B♭ Cl.
Bsn.
p
mf
p
mf
105
Hn.
mp
pp
Tbn.
mp
pp
Senza sord.
Tuba
105
Ob.
3
3
3
105
Acc.
p
mf
(8va)
105
Vln. I
pp
Vln. II
pp
Vla. I
fp
Vla. II
fp
Vc.
fp
D.B.
fp

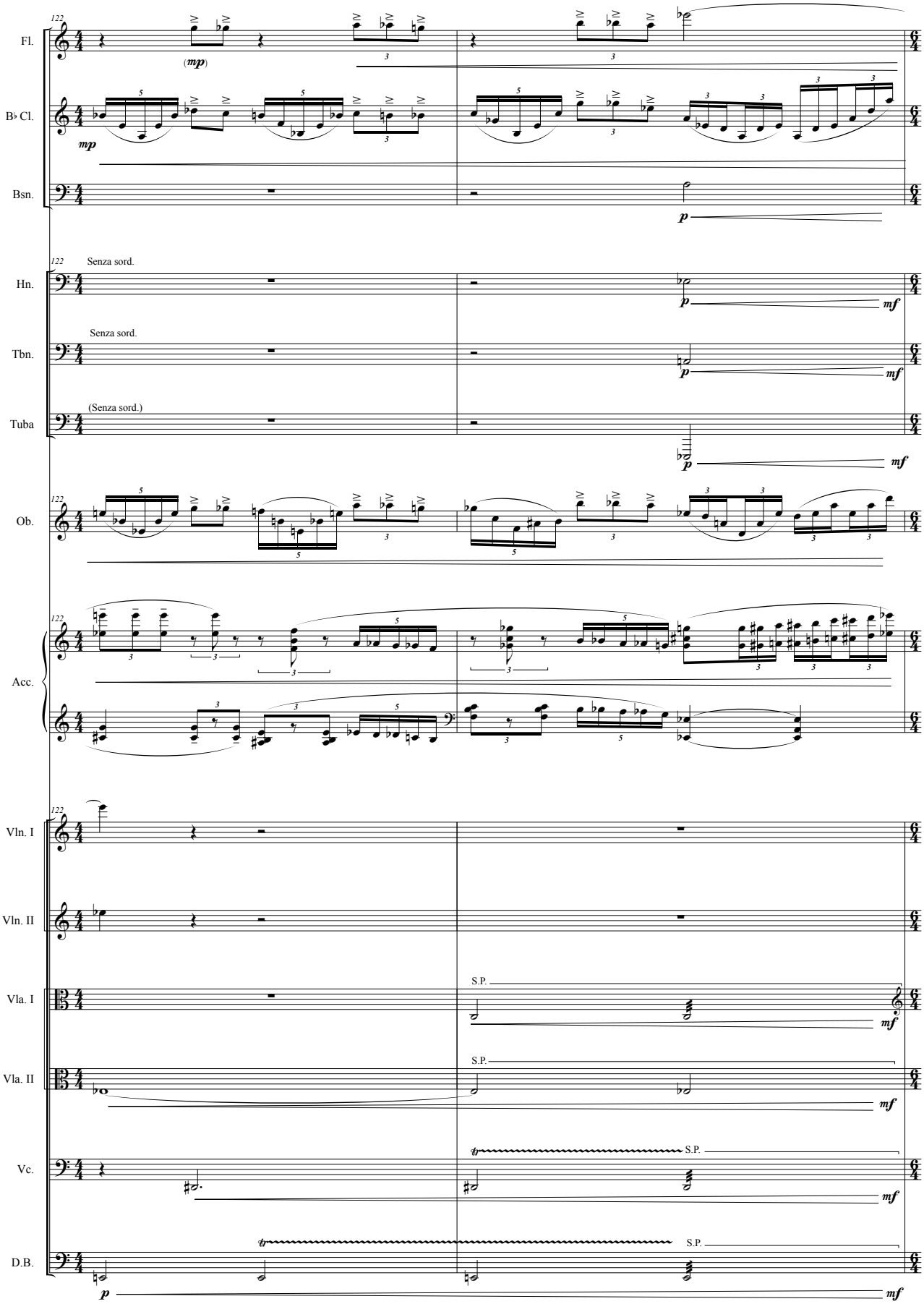

107
Fl.
B♭ Cl.
Bsn.
sub. p
mp
pp
Hn.
Tbn.
Tuba
p
mp
Ob.
f
Acc.
sub. p
mf
8va
loco
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
S.P.

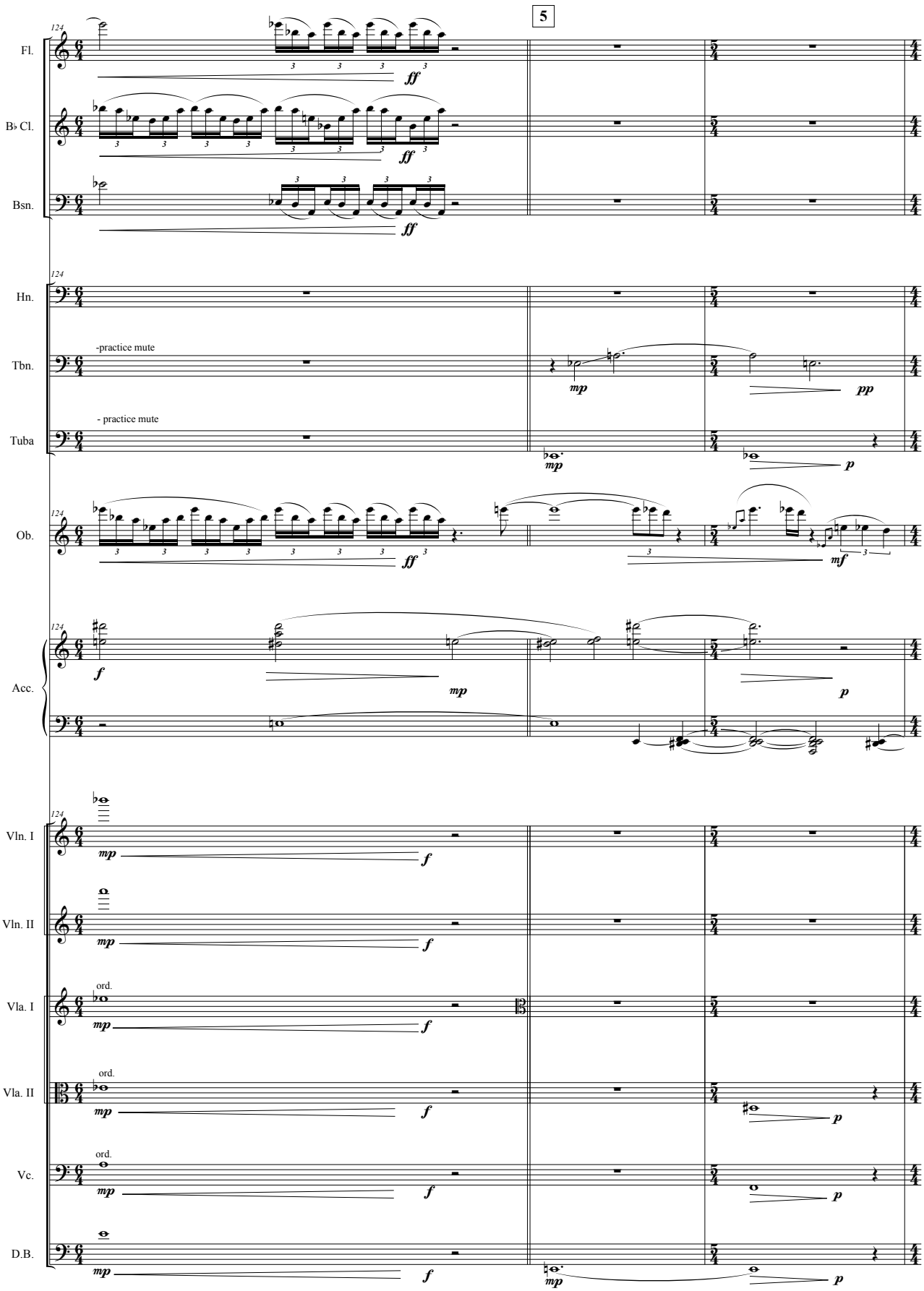

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
sub. p
p
mp
mf
S.P.
(S.P.)

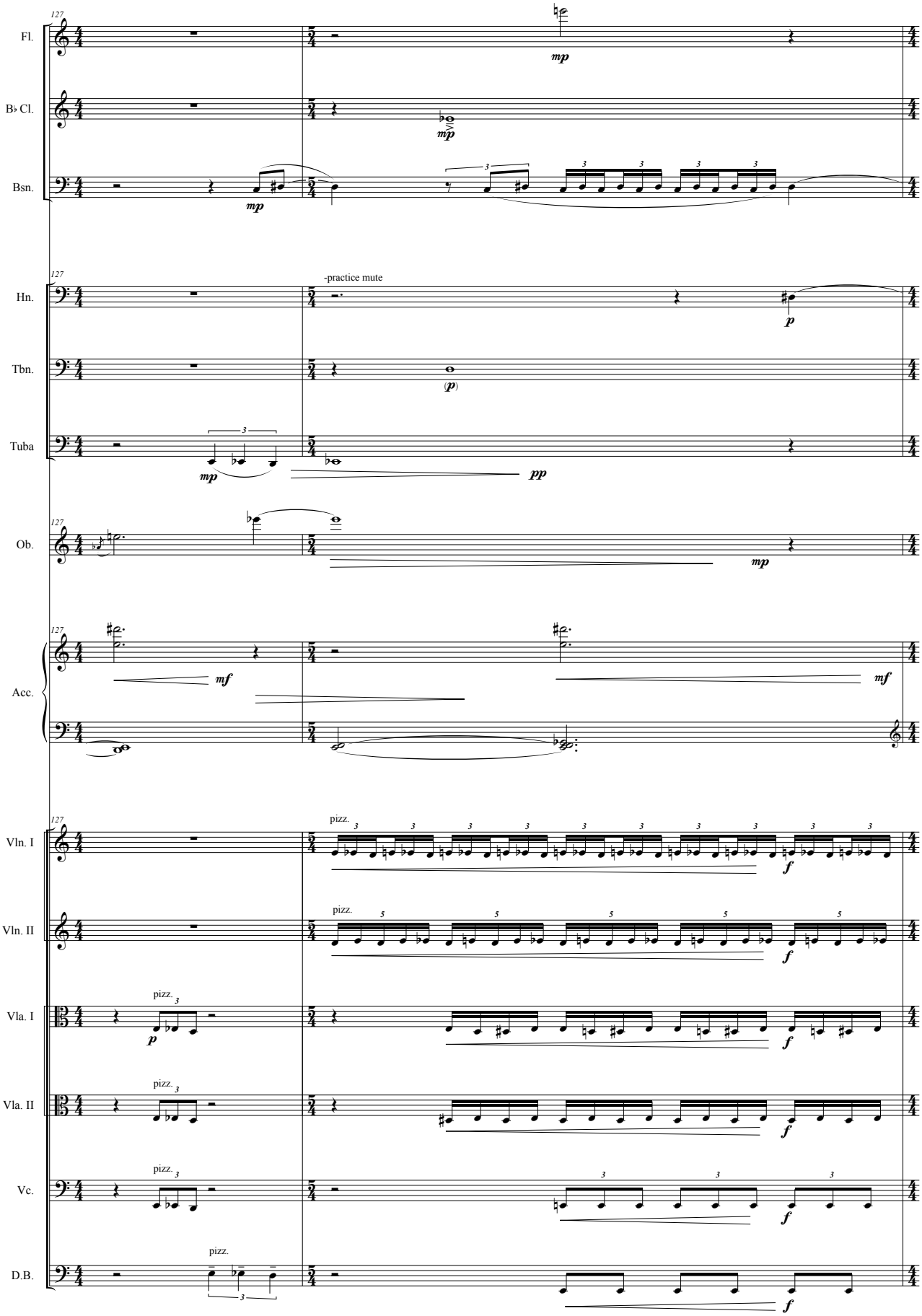

114
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
S.P.
ord.
p
mp
mf
f

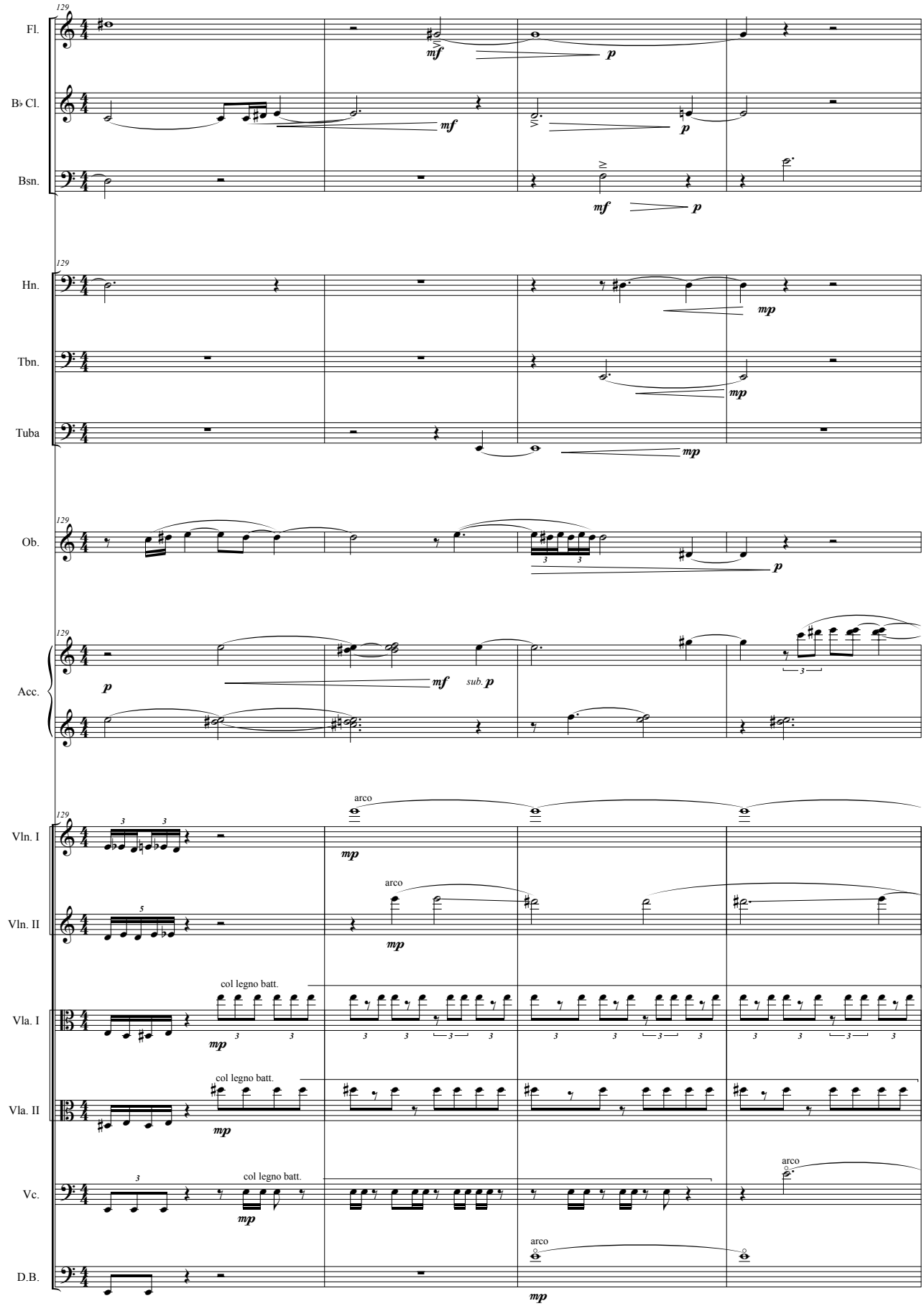

117
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
p
mf
f
sf

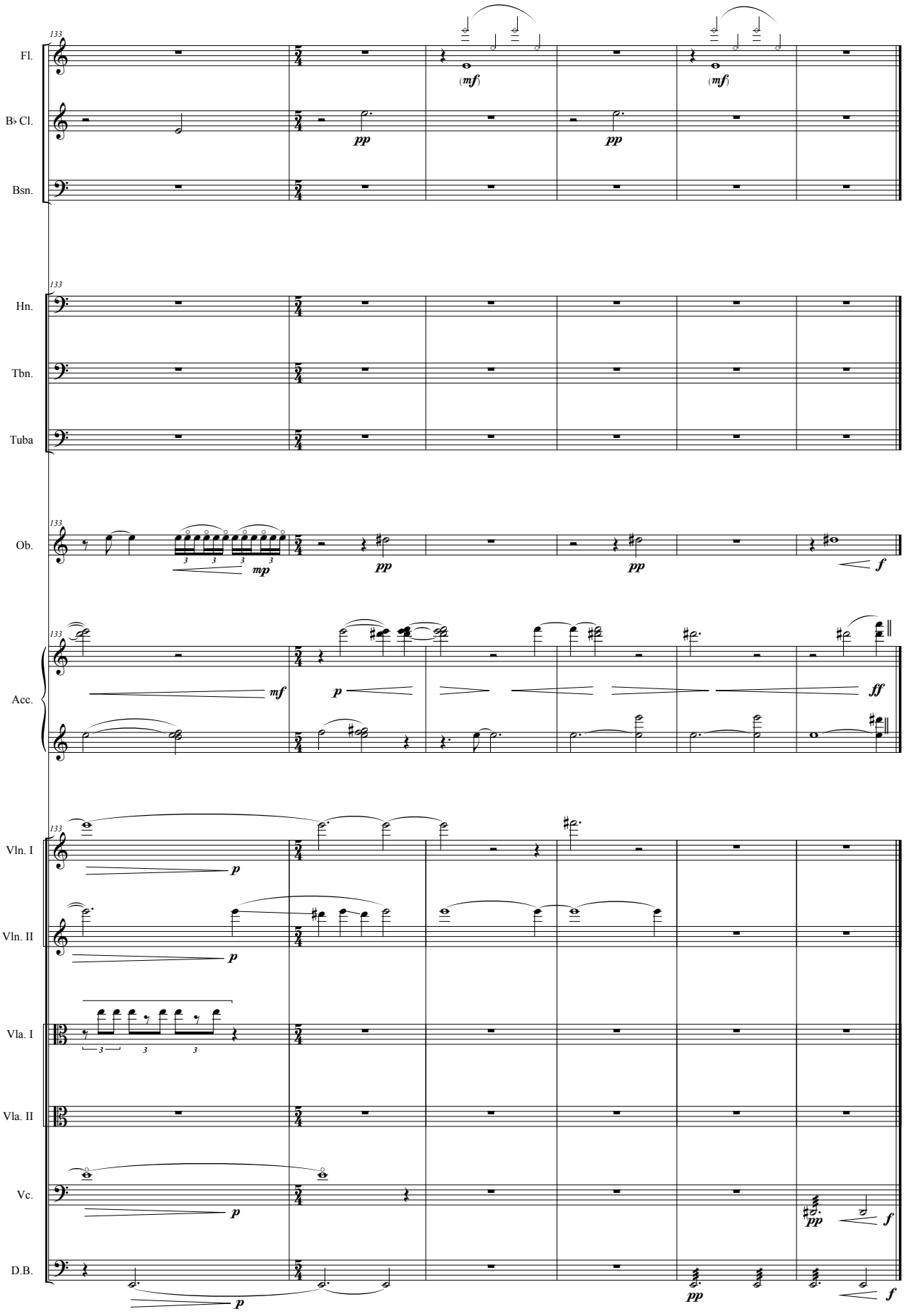

120
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mf
mp
f
p
fp
sub. p


122
Fl.
(mp)
B♭ Cl.
mp
Bsn.
p
122
Senza sord.
Hn.
p
mf
Senza sord.
Tbn.
p
mf
(Senza sord.)
Tuba
p
mf
122
Ob.
122
Acc.
122
Vln. I
Vln. II
Vla. I
S.P.
mf
Vla. II
S.P.
mf
Vc.
tr
S.P.
mf
D.B.
tr
S.P.
p
mf


5
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
-practice mute
Tuba
- practice mute
Ob.
Acc.
Vln. I
Vln. II
Vla. I
ord.
Vla. II
ord.
Vc.
ord.
D.B.
124
ff
mp
pp
p
mf
f


127
Fl.
B♭ Cl.
Bsn.
mp
mp
mp
127
Hn.
Tbn.
Tuba
-practice mute
p
(p)
mp
pp
127
Ob.
mp
127
Acc.
mf
mf
127
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
pizz.
p
f
mf


129
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Tuba
Ob.
Acc.
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
mf
p
mp
sub. p
arco
col legno batt.


133
Fl.
B♭ Cl.
Bsn.
(mf)
pp
(mf)
pp
133
Hn.
Tbn.
Tuba
133
Ob.
mp
pp
pp
f
133
Acc.
mf
p
ff
133
Vln. I
Vln. II
Vla. I
Vla. II
Vc.
D.B.
p
p
p
p
pp
pp
f
f