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**Title**

physis III - metallo

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Enrico Minaglia

# physis III – metallo

for solo trombone,  
live electronics and tape

Time passes, and I have reached the third piece of the *Physis* series.

This time I will concentrate on Bruno's dialogue "*De gli eroici furori*".

In this book, the philosopher studies the life of the wise man (the *sapiente*): he stands firm against the world, knowing that everything under the sun is transitory, and in the end will vanish like a dream, and never come back. With this stoical attitude he will avoid the woes of being carried by the passions like the ordinary men, and will lead a calm, long and happy life. But one day he will perceive that this is not enough, and that he wants more. His soul will then suffer again all the passions, he will become a *furioso*, and he will struggle to penetrate the mystery of Nature, like a butterfly in the night is attracted by the lamp's flame. But as the butterfly always ends burned by the flame, the moment in which he finally will obtain such a divine knowledge, will be his last moment on Earth: like the mythical hunter Actaeon, that when manages to see Diana bathing naked, is turned into a deer, and is devoured by his dogs, since the view of the naked truth about nature is not allowed to humans.

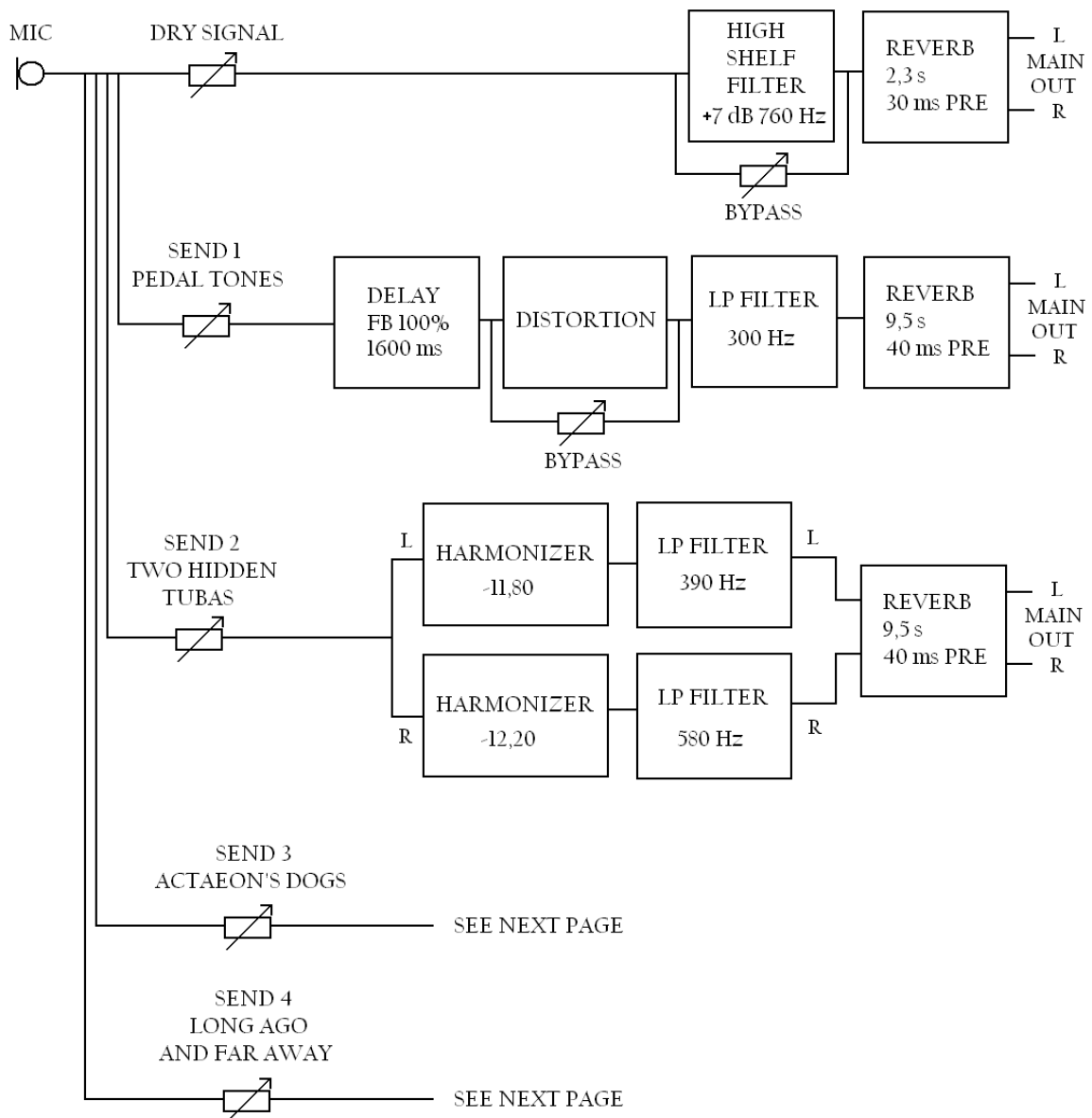
The trombone here symbolises this experience, the shift from *sapiente* to *furioso*, and his metaphoric death, torn to pieces by the dogs of Actaeon (the live electronics).

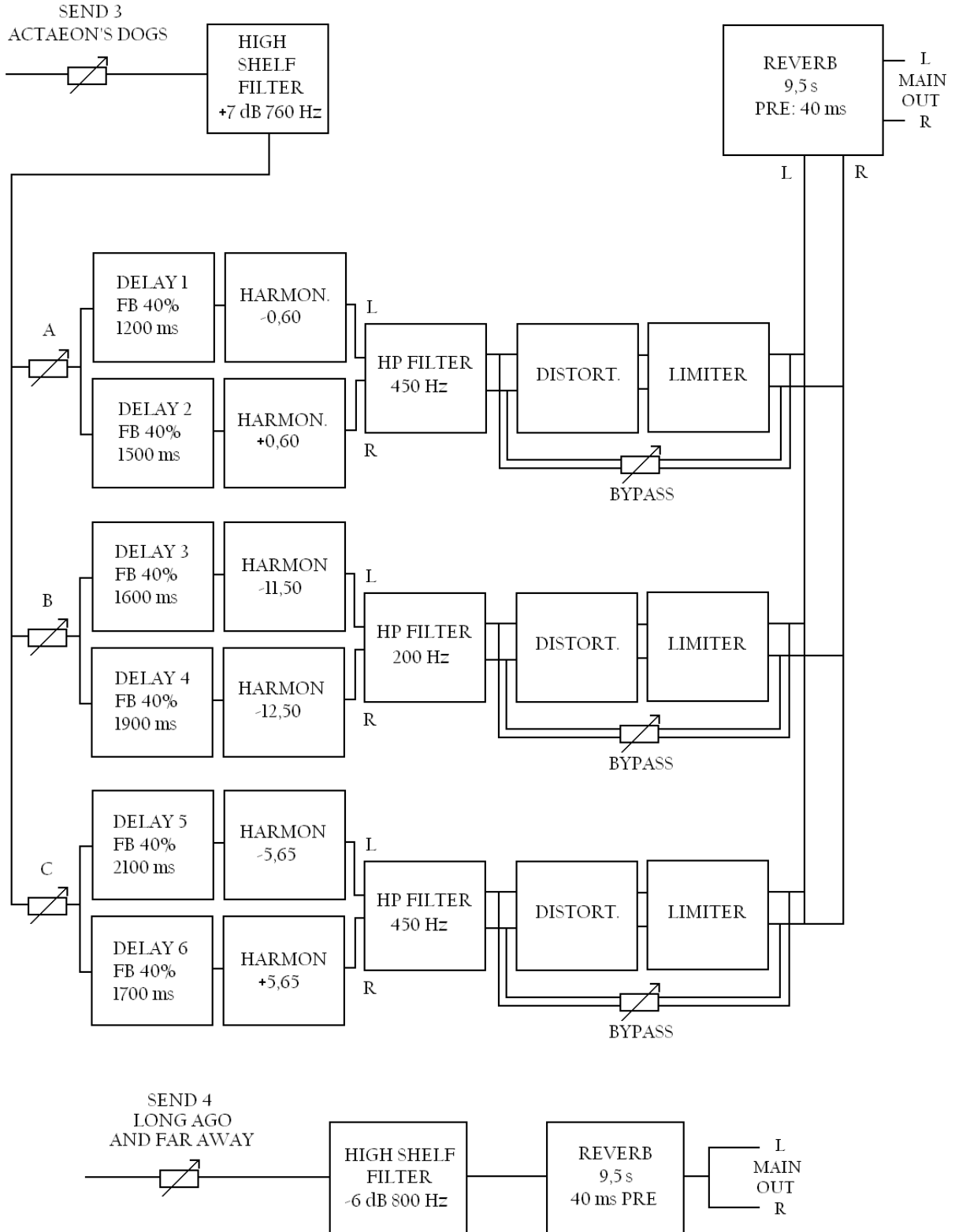
I wanted to explore deeply the *charme de l'impossibilité*, then all the piece is based on the sixth mode by Messiaen, from which a melodic sequence has been derived for the trombone part.

# CIRCUIT DIAGRAMS

to program live effects

All numeric values are indicative and should be considered just a starting point.





# physis III - metallo

Enrico Minaglia

♩ = 54

96

97

101

102

103

104

TIME

22,2"

Trombone

Musical notation for Trombone, measures 96-104. Includes a 4-measure rest in measure 97, a dynamic marking of *sf* in measure 101, and a note in measure 102. A note in measure 104 is marked with *p*. A slur covers measures 103 and 104.

NB: Pedal tones are weaker than the other notes.  
Adjust the mic input gain each time, in order to make them sound equal to the other notes

LIVE EL.

START TAPE  
DRY: always 100% 100% BYPASS (FILTER OFF)

SEND 1: 100%  
100% BYPASS (DISTORTION OFF)      DELAY: SAMPLE THE NOTE AND HOLD IT -----

SEND 2, 3, 4 OFF

TAPE

Three staves of musical notation for the Tape section, measures 96-104. Each staff has a 4-measure rest in measure 97. The top staff has a dynamic marking of *p* in measure 102 and a slur over measures 103-104. The middle staff has a dynamic marking of *p* in measure 104. The bottom staff has a 4-measure rest in measure 97.

105

106

107

108

Time

Tbn.

L. EL.

T

Musical notation for measures 105-108. Includes staves for Tbn., L. EL., and T. The T staff has a dynamic marking of *p* in measure 105. The T staff has a dynamic marking of *p* in measure 107. Slurs and triplets are present throughout the section.

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109

110

111

112

Time

Tbn.

L. EL.

Musical score for measures 109-112. The score includes staves for Tbn., L. EL., and T. The T. part features complex rhythmic patterns with triplets and slurs. The L. EL. staff is mostly empty with a dashed line.

113

114

115

116

117

Time

Tbn.

L. EL.

Musical score for measures 113-117. The score includes staves for Tbn., L. EL., and T. The Tbn. part has a *mf* dynamic marking. The L. EL. staff contains the instruction "FADE OUT" and "SAMPLE THE NOTE AND HOLD IT". The T. part continues with complex rhythmic patterns and triplets.

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118

119

120

121

Time

Tbn.

L. EL.

FADE OUT

Musical score for measures 118-121. The score is for a tuba (Tbn.) and trombones (T.). It features a complex rhythmic pattern with triplets and a crescendo. The tuba part has a 'cresc.' marking. The trombone parts have 'cresc.' markings and '3' triplet markings. The L. EL. section has a 'FADE OUT' instruction.

122

123

124

125

Time

1'55"

Tbn.

soft staccato

*p* sempre

L. EL.

SEND 1: 0%

DRY: always 100%

SEND 2 ON -9 dB

SEND 3, 4 OFF

Musical score for measures 122-125. The score is for a tuba (Tbn.) and trombones (T.). It features a complex rhythmic pattern with triplets and a 'p subito' marking. The tuba part has a 'soft staccato' marking and a '3' triplet marking. The trombone parts have 'ff' markings and '3' triplet markings. The L. EL. section has 'SEND 1: 0%', 'DRY: always 100%', 'SEND 2 ON -9 dB', and 'SEND 3, 4 OFF' instructions.



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126

127

128

129

Time

Tbn.

Musical score for measures 126-129. The score is written for Tuba (Tbn.) and Trombone (T.). The Tbn. part is in the bass clef, and the T. part is in the treble clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking of *p* (piano) is present in the T. part at measure 127. The score is divided into four measures, with measure numbers 126, 127, 128, and 129 indicated above the staff.

130

131

132

133

Time

Tbn.

Musical score for measures 130-133. The score is written for Tuba (Tbn.) and Trombone (T.). The Tbn. part is in the bass clef, and the T. part is in the treble clef. The music features complex rhythmic patterns, including triplets and sixteenth notes. A dynamic marking of *p* (piano) is present in the Tbn. part at measure 131. The score is divided into four measures, with measure numbers 130, 131, 132, and 133 indicated above the staff.

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134

135

136

137

138

Time

3'02"

Tbn.

L. EL.

SEND 1: 100% SAMPLE THE NOTE AND HOLD IT -----

SEND 2 OFF

SEND 2 ON -9 dB

T

139

140

141

142

Time

Tbn.

hard staccato

soft staccato

*f*

*p*

*mf*

L. EL.

SEND 1

FADE OUT

SEND 2 OFF

SEND 2 ON -9 dB

T

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143                      144                      145                      146                      147

Time 3'47"

Tbn. *p* *mf* *cuivré*

L. EL. DRY 0% BYPASS (FILTER ON)  
SEND 2 OFF  
SEND 3 ON A = 100%; B = 0%; C = 0%  
DISTORTION OFF  
SEND 4 OFF

T

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148

149

150

151

Time

Tbn. *ord.* 3 *p* *cuivré* *mf* 3 3 *ord.* 3 *p*

The tuba part is written in bass clef. It begins with a triplet of eighth notes marked *ord.* and *p*. The melody continues with a half note, then a quarter note. At measure 149, it features a triplet of eighth notes marked *cuivré* and *mf*, followed by a quarter note. Measure 150 contains two triplets of eighth notes. Measure 151 starts with a triplet of eighth notes marked *ord.* and *p*, followed by a quarter note.

L. EL.

DRY 100% BYPASS (FILTER OFF)

FILTER ON

FILTER OFF

SEND 2 ON -9 dB

SEND 2 OFF

SEND 2 ON

SEND 3 OFF

SEND 3 ON with a little distortion  
A = 100%; B = 50%; C = 0%

SEND 3 OFF

T

The lower section of the score contains four staves. The top staff is a treble clef staff with a few notes and rests. The second staff is empty. The third staff is a treble clef staff with a melodic line. The fourth staff is a bass clef staff with a melodic line. The bottom staff is a grand staff (treble and bass clefs) with a chordal accompaniment. Triplet markings are present in several measures across these staves.

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152

153

154

Time

Tbn.

L. EL.

FILTER ON

FILTER OFF

FILTER ON

SEND 2 OFF

SEND 2 ON

SEND 2 OFF

SEND 3 ON - a little more distortion  
A = 100%; B = 100%; C = 50%

SEND 3 OFF

SEND 3 ON with distortion  
A = 100%; B = 100%; C = 100%

T

\* = sempre in levare

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155

156

157

Time

Tbn.

L. EL.

T

The musical score is divided into three measures: 155, 156, and 157. The Tbn. part in measure 155 features a triplet of eighth notes, followed by a rest, and then a triplet of eighth notes starting in measure 156, marked with *ord.* and *p*. The L. EL. part contains three instructions: FILTER OFF, SEND 2 ON, and SEND 3 OFF. The T. part consists of five staves: the top four are treble clefs and the bottom one is a bass clef. The top staff has triplet markings. The second staff has triplet markings in measures 156 and 157. The third staff has a triplet marking in measure 157. The fourth staff has a triplet marking in measure 157. The fifth staff has a triplet marking in measure 157. The score includes various musical notations such as notes, rests, and slurs.

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♩ = 120

158

159

160

161

Time

4'40"

Tbn.

*cuivré* *sempre cuivré*

Measures 158-161 of the tuba part. Measure 158 starts with a *fff* dynamic and a *cuivré* instruction. Measure 159 continues with *fff* and *sempre cuivré*. Measure 160 has a *f* dynamic. Measure 161 features a triplet of eighth notes. The part concludes with a double bar line.

L. EL.

SEND 1 ON  
SAMPLE THE NOTE AND HOLD IT

SEND 2 OFF

SEND 3 ON with distortion

T

Measures 158-161 of the trombone part, consisting of four staves. Each staff contains a triplet of eighth notes. Measure 158 has a *fff* dynamic. Measure 159 has a *f* dynamic. Measure 160 has a *f* dynamic. Measure 161 has a *f* dynamic. The part concludes with a double bar line.

162

163

164

165

166

Time

Tbn.

Measures 162-166 of the tuba part. Measure 162 starts with a *f* dynamic and a triplet of eighth notes. Measure 163 continues with a triplet of eighth notes. Measure 164 has a *f* dynamic. Measure 165 has a *f* dynamic. Measure 166 has a *f* dynamic. The part concludes with a double bar line.

L. EL.

SEND 1: DISTORTION

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167 168 169 170 171

Time

Tbn.

L. EL. ----- FADE OUT SAMPLE THE NOTE AND HOLD IT

172 173 174 175 176

Time

Tbn.

L. EL. ----- FADE OUT

SEND 3: increase distortion



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♩ = 54

177 178 179 180 181 182

Time 5'26"

Tbn. *ff* *f* *f* *sf* *fff*

L. EL. SAMPLE THE NOTE AND HOLD IT ----- FADE OUT

SEND 3: even more distortion  
DELAY FEEDBACKS: 100% ALL -----

183 184 185 186 187 188 189 190 191

Time

Tbn. play the big note, while singing the small one  
*pp*

L. EL. (SEND 3) ----- FADE OUT ----- SEND 3 OFF

SEND 4 ON

T. *p*

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192 193 194 195 196 197 198

Time

Tbn.

*pp* *p* espr.

T

199 200 201 202 203 204 205 206

Time

total time: 7'10"

Tbn.

*pp*

T