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cubist dances

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martin herraiz

cubist dances

for eight instrumentalists

2013

CUBIST DANCES

Instrumentation

Flute (also Alto Flute in G)
Bass Clarinet in B $\flat$
Tenor Trombone
Piano
Violin
Viola
Cello
Contrabass

Duration: ca. 10 min.

All instruments sound as written, except bass clarinet and contrabass which sound an octave lower.

Accidentals are valid only for a single note and its immediate repetitions, allowing of course for eventual rests which may occur in between; nevertheless, cautionary natural signs abound throughout the score.

This work was commissioned by the Ensemble Reconsil for its “Exploring the World” project, and premiered on April 16, 2015, in Vienna, Austria.

PERFORMANCE NOTES

- All apoggiature and tremoli are to be performed as fast as possible.
- Glissandi are indicated by straight diagonal lines. Unless they are slurred, both notes should be articulated.
- A downward curved line placed after a note ($\searrow$) indicates a “fall”, i.e. a subtle portamento or “bend” at the end of the note. This effect must not be overemphasized; in fact, especially when followed by a rest, it is best accompanied by an equally subtle decrescendo.
-  Always implies flutter-tonguing (*flatterzunge*) for the winds and tremolo for the strings.
- Vibrato indications**

SV Senza vibrato (default).

PV Poco vibrato.

MV Molto vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers’ discretion, and should not necessarily remain constant all the time.

As with all indications of parametrical variations, dashed arrows are used to indicate gradual transitions between states.

WINDS SPECIFICS

-  For the bass clarinet: slap-tongue.
-  For the bass clarinet: slap-tongue without definite pitch (the written note indicates the fingering to be used).
- +

For the woodwinds: keyclicks.

For the trombone: hit the mouthpiece with the open palm of the right hand, producing a percussive sound with a clear pitch.
-  Very irregular (aperiodic) trill.
-  The highest possible note (or whistle tone, where indicated).
-  Aeolian sounds (without definite pitch; the written note indicates the fingering to be used).
- ◆

“Airy” sound (on the flutes), still with a very clear pitch.

◦ Alternative fingering with a darker tone than the basic fingering for the same note.
-  Any multiphonic which can be be played at the specified dynamics, prominently featuring the written pitch.

 Any multiphonic whatsoever which can be be played at the specified dynamics.

 Any multiphonic, as noisy and saturated as possible.

TR

 Tongue ram (on the flutes): cover the mouthpiece with the whole mouth and perform an abrupt movement with the tongue against the teeth. The resulting pitch should sound a major seventh lower than written.

 Jet whistle (on the flutes – only fingered pitches indicated).

 Tongue pizzicato (on the flutes).
- PIANO SPECIFICS
- Besides the conventional playing on the keys, the following playing methods are used:

+

Also on the keys, but with the fingers of one hand muting the strings inside the piano. An x-shaped notehead means that the strings should be completely choked with the palm so that only the sound of the hammers is heard.

plectrum: Use a hard plastic plectrum, such as an electric guitar or bass guitar pick. The pick should be as hard as possible in order to minimize attack transients, but not too hard as to choke the natural resonance of the strings.

pizz.: Pizzicato directly on the strings, using the fingertips, at a considerable distance from the dampers.

arco: Use a nylon string coated with rosin, such as a guitar string or fishing line. The piano should be prepared beforehand by wrapping a separate string around each set of strings to be played (C#5, D5, E5, G#5 – see mm. 180-195) and applying a sufficient amount of rosin to each string. The performer is encouraged to experiment with strings of different thicknesses. It is suggested to attach a weight to either end of the string, such as a bolt or nut, to keep it in place. The written durations on the score indicate only the time for which the nylon string remains in contact with the piano strings, after which the latter should be allowed to vibrate freely. Some practice time should be dedicated to perfecting this technique in order to avoid interrupting the sound when changing directions.
- Clusters
-  Cluster with hand.

 Cluster with forearm.
- Pedal activity
- P**

Depress pedal.



Release pedal.



Pedal stomp (depress the pedal silently and remove the foot abruptly, producing a loud percussive sound).

When no pedal markings are given, the pedal may be used freely as a tonal resource, as long as all pitches are sustained only for their written duration; likewise, when playing pizzicato or with the plectrum, as when muting strings with the fingers, the pedal should remain depressed only for the written duration of each note.

STRINGS SPECIFICS

Bow position indications

- ST Sul tastò.
- SP Sul ponticello.
- ord. cancels any previous indications for bow position but not for vibrato (which are cancelled only by SV).

Bow pressure

- Two notated degrees of bow pressure are used*:
- ▽ Normal bow pressure (default).
- ▽ High bow pressure: very harsh and noisy sound, but still with a very clear pitch.
- * A third degree of bow pressure, of course, is the conventional **flautando** (marked fl.).

Harmonics

All natural harmonics for the strings are accompanied by a text indication showing the string on which they should be played (in roman numerals) and their corresponding partial number (in arabic numerals, with the first partial being the open string). Sometimes the exact position at which the harmonic should be played is notated (with a diamond-shaped notehead), but usually they are written as they sound (obeying the usual octave transposition for the contrabass), accompanied by a harmonic sign. In the latter case, the performers are free to choose the position, since all partials from the third up are available at several points on the string. In either case, the intonation is not to be adjusted by any means.

“Alla chitarra” section

The final section of the piece (starting at m. 181) must be played *alla chitarra* by the violin, viola and cello, using an electric guitar pick (plectrum). The pick should be made of plastic, as hard as possible in order to minimize attack transients, but not too hard as to choke the pitch. As a rule of thumb, high strings should be avoided when playing in this fashion, especially on the violin, where the entire section should be played on the two bottom strings. Some practice time should be dedicated to perfecting this technique for maximum precision in rhythms and articulation. The cellist is encouraged to experiment with bass guitar picks as well, which he or she might find more comfortable given the size of the instrument.

- C.L. Col legno.
- ☿ Bartók pizzicato.
- × When playing pizz. or col legno: mute the strings with the left hand so that only a percussive sound without definite pitch is produced. The written note indicates the string to be played.
- ^ Play behind the bridge (between bridge and tailpiece). The written note indicates the string to be played.
- + Left-hand pizzicato.

cubist dances

To Roland Freisitzer

martin herraiz

Flute

Bass Clarinet in B $\flat$

Trombone

Piano

Violin

Viola

Violoncello

Contrabass

$\text{♩} = 72$

take alto flute

A. Fl.

pppp

f

p

fff

mf

pp 3

C.L. 5:3 3

pp

p

C.L. 3 3 5

pp

p

pppp

[♩ .] ord.

C.L. 5 3

p

mp

ric.

f

C.L. ric.

p

mf

C.L. ric.

mf

sim. 3

mf

sim.

mf

3

mp

f

5:3

f

31

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

mf *mp* *pp* *ff* *p* *ff* *ppp* *fp* *mp* *p* *mf* *p*

ff *p* *ff* *p* *fp* *mp* *p* *mf* *p*

ppp *p* *mf* *ff*

p *ff*

f

P→

(ST)--->ord. tall. ST III7 *pp* ord. SV MV PV SV (ord.) ST

ff *pp* *f* *p* *< molto p sub.*

ff *pp* *p* *< molto p sub.*

ff *pp* *p* *< molto p sub.*

ff *pp* *p* *< molto p sub.*

IV10

47

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

p *fff* *p*

p *fff* *p*

p *fff* *p* *mp*

fff *mf* *fff* *mf* *fff* *mf* *fff* *mf* *fff*

p *fffp sub.* *fffp sub.* *fffp sub.* *fff*

p *fffp sub.* *fffp sub.* *fffp sub.* *fffp sub.* *fffp sub.*

p *fffp sub.* *fffp sub.* *fffp sub.*

p *fffp sub.* *fffp sub.* *fff* *p sub.*

51

A. Fl.

5

6

6

7

7

7

7

7

7

mp

B. Cl.

8

5

5

5

5

5

6

6

6

6

6

mp

Tbn.

NV VII

SV

7

poco

3

Pno.

3

5

8va

11

15ma

8va

12

fff

p

f

mf

*

Vn.

p sub.

fff

p

III4

Va.

fff

pp

III4

Vc.

III5

III7

fff

f

Cb.

III8

IV5

fff

f

57

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

fff

mp *f*

mp

f *mf*

ff *mf*

ff

fff *ffff*

mp *f*

mp

f

ff *mf*

ff *mf*

ff

fff

ff

(mp)

ff

ff

mf

fff *ffp*

ff

ff *mp*

mf

mf

fff *ffp*

ff

mp *fff*

ff

mf

fff *ffp*

mp *f*

ff

fff

ff

mf

ord.

16

15^{ma}

pizz.

arco

IV5[♯] III3 IV3

SP

63

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

mf

mf

mf

f

ff

mf

fff

mp

f

mp

f

mp

f

mp

f

pizz.

arco SP

pizz.

arco SP

pizz.

arco SP

pizz.

arco SP

112 12 115

69 tempo I

A. Fl. *TR* *fff* *pp* *fff* *ff* *p*

B. Cl. *p* *mf* *p* *mf* *fff* *mp* *fff* *p*

Tbn. *s/ sord.* *mp* *p* *f* *mp* *f* *fff* *p*

Pno. *mp* *mp* *pp* *mp* *pizz.* *w/ plectrum* *ord.* *p* *fff*

Vn. *pizz.* *fff* *ff* *arco* *pppp* *mf* *pizz.* *mp* *fff* *pp* *mf* *arco ST* *pizz.* *mp* *p*

Va. *pizz.* *fff* *ff* *arco* *pppp* *mf* *pizz.* *mp* *fff* *pp* *mf* *arco ST* *pizz.* *mp* *p*

Vc. *pizz.* *fff* *ff* *arco* *pppp* *mf* *pizz.* *mp* *fff* *pp* *mf* *arco ST* *pizz.* *mp* *p*

Cb. *pizz.* *fff* *ff* *IV C.L.* *p* *sim.* *p* *pizz.* *fff* *pp* *mf* *7:6*

111

Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

8va

8vb

15mb

fff

f

mp

sim.

5

3

6

7

8

19

This musical score page contains measures 111 through 119. The instrumentation includes Flute (Fl.), Bass Clarinet (B. Cl.), Trombone (Tbn.), Piano (Pno.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). Measures 111-114 are in 3/4 time, and measures 115-119 are in 3/8 time. The woodwinds and brass play complex rhythmic patterns, often with eighth notes and sixteenth notes, and some parts include triplets and sixths. The piano part features dense chordal textures with many accidentals. The strings play a steady eighth-note accompaniment. Dynamics range from *fff* (fortississimo) to *mp* (mezzo-piano). Performance markings include *8va* (octave up), *8vb* (octave down), and *15mb* (15th ledger line below). Some parts have *sim.* (sustained) markings. The page number 19 is in the top right corner.

119

B. Cl.

ff

mf

f

p sub

f

mp

mf

ff

mp sub

3

6

5

7

11

2:3

4:3

5:3

tz

5

tz

3

7:6

6

3

Va.

s/ sord. SP

126

B. Cl.

tz

3

f

p

ppp

mp

Tbn.

f

mf

p

mp

f

mf

mf

mf

ff

5

7

3

7

5

5

3

3

5

5

3

5

3

5

Va.

7

p

pp

f

mp

f

mp

f

mf

ff

MV

5

3

3

5

5

3

5

5

3

5

Vc.

ST, fl. PV

ppp

ST, fl. IV5

p

mf

SP, non fl.

III5 ST, fl.

SP, non fl.

I4 II5

ord.

pp

ff

mp sub

(*) trill between natural and artificial harmonic (the finger touching the harmonic node remains static).

141 *molto accel.* 23

Fl. *ff* *f* *fff*

B. Cl. *ff* *f* *fff*

Tbn. *ff* *fp* *ff*

Pno. *ff* *mf* *f* *fff*

Vn. *f* *c/ sord. (metal)* *fff*

Va. *sim.* *arco* *pizz.* *arco* *ppp* *molto* *mf*

Vc. *pizz.* *arco* *pizz.* *arco* *ppp* *molto* *mf*

Cb. *pizz.* *arco* *pizz.* *arco* *ppp* *molto* *mf*

mf *ff* *mf* *ff* *IV2 arco* *ppp* *molto* *mf* *IV5 ppp* *molto* *mf*

ad lib. (not too fast) random keyclicks

preciso e meccanico ♩ = 60

148

Fl. *molto* *f poss.* *sim.* *f* *mf*

B. Cl. *molto* *f* *p* *sff* *f* *mf*

Tbn. *fff* *fffp* *molto* *f* *mf*

Pno. *mp* *fff* *sff* *mf* *sf* *f* *mf*

Vn. *molto* *f* *sim.* *f* *mf*

Va. *fff* *molto* *f* *sff* *p* *f* *mf*

Vc. *fff* *molto* *f* *mp* *p* *f* *mf*

Cb. *fff* *molto* *sff* *sff* *f* *mf*

(*) if a 5th string is present, play this note one octave below.

cluster w/ hand

cluster w/ forearm

ord. 8va

pizz. 6 5

arco 14 11 13

153

Fl. *fff* *ff* *ff* *tr^b* *tr*

B. Cl. *fff* *ff* *ff* *tr^b* *tr*

Tbn. *fff* *ff* *ff* *tr^b* *tr*

Pno. *mf* *ff* *ff* *tr^b* *tr*

Vn. *arco* *fff* *ff* *tr^b* *tr*

Va. *p < ff* *p < ff* *p < ff* *8va* *5:3* *tr^b* *8va* *tr^b*

Vc. *p < ff* *p < ff* *p < ff* *3* *3* *3* *spicc.* *ord.* *3* *3* *3*

Cb. *p < ff* *p < ff* *p < ff* *pizz.* *arco* *14* *pizz.* *arco* *pizz.* *arco* *14* *III 5*

158

Fl. *fff* 3 5 5 5 **take alto flute** A. Fl. *p* 7 *fff*

B. Cl. *fff* 10:6 *p* 6 *fff*

Tbn. *fff* 10:6 *p* 5 *fff*

Pno. *fff* 9 *p* 9 *fff*

Vn. (8) *fff* 3 3 6 3 *pp* ST II5 *fp*

Va. *fff* 3 *pp* ST III5 *fp*

Vc. *fff* spicc. 9 ord. *pp* ST IV9 *fp*

Cb. *fff* pizz. arco, spicc. 10:6 ord. *pp* ST IV10 *fp*

VI-VII *f*

174

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

p

ppp

mp

arco

fff

f

p

f

p

f

fp

fp

fp

f

fp

fp

fp

f

7:6

(MV)

5:3

5:3

SV

III5
IV4

II5
III4

15
II6

181 MV (*)

A. Fl. *ppp*
(*) very slow vibrato, as wide as possible

B. Cl. *ppp*
(*) very slow vibrato, as wide as possible

Tbn. *ppp*
(*) continue with slow microtonal oscillations ad lib.

Pno. *pp*

Vn. *alla chitarra (w/ pick) molto espr.*
p

Va. *alla chitarra (w/ pick) molto espr.*
p

Vc. *alla chitarra (w/ pick) molto espr.*
p

Cb. *pp*
(*) from here on, use circular bowing ad lib. (alternating freely between ST and SP) with as few bow changes as possible

186

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

191

A. Fl.

B. Cl.

Tbn.

Pno.

Vn.

Va.

Vc.

Cb.

pizz.

pppp

p *fff* *p* *f* *p* *mf* *p* *mp* *pp*

p *fff* *p* *f* *p* *mf* *p* *mp* *pp*

p *fff* *p* *f* *p* *mf* *p* *mp* *pp*

pizz. SP