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Alessandro Perini

TIME AS LANDSCAPE

for ensemble

(2016)

Commissioned by Norbotten NEO and Esbjerg Ensemble

Alessandro Perini

Time as landscape

(2016)

— Remarks and symbols —

➢ Instrument list

On stage front, in a horizontal line facing the audience:

- Violin
- Viola
- Cello

Front, elevated, possibly de-centered:

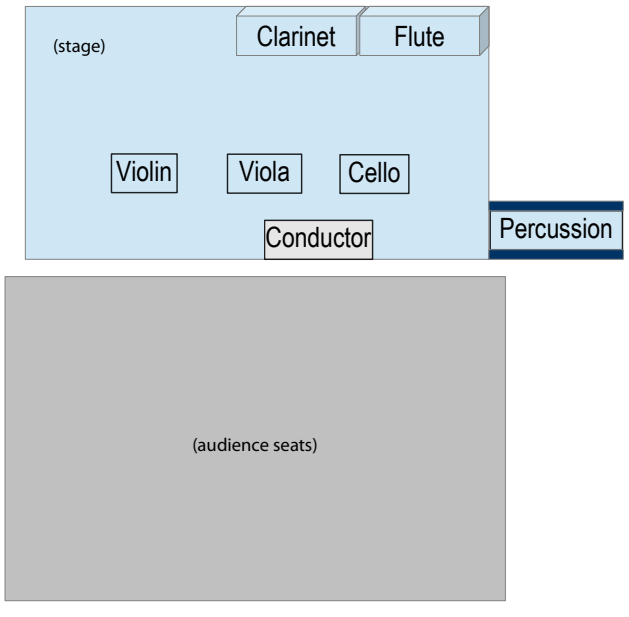
- Clarinet in B flat, also Bass Clarinet
- Bass Flute, also Alto Flute in G and Piccolo

Elsewhere, hidden:

- Percussion
  - 2 Tibetan Bowls (F#3, E5);
  - 2 Woodblocks;
  - 2 Temple blocks;
  - Crotales, high octave (rearranged);
  - Electronic sound source, *ppp* (can be a handheld device, a portable speaker, a computer) emitting a sine wave at 3960 Hz.

Score is written in C. Piccolo flute sounds one octave higher.

➢ Placement of the performers



On the foreground, in front of the audience, the three string instruments are placed in a row, possibly quite distant one from the other.

In the background, flute and clarinet are sitting together as a duo, elevated on a balcony or on a platform (at least 80 cm) and decentered from the middle of the scene.

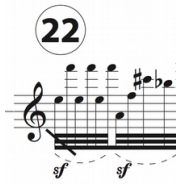
The percussionist is hidden elsewhere, so that the sound he/she produces is not directly reaching the audience. The percussionist can be placed at one side of the stage, hidden by a stage element (curtain, screen), or placed in the wings, in lateral corridors with open doors, or even on balconies, depending on the venue possibilities.

➢ Timing issues

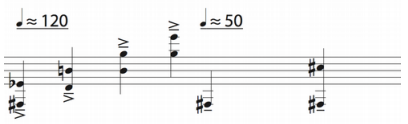
All performers must be able to clearly see the conductor, which gives numbered cues. The conductor beats the global tempo indicated with square-framed tempo markings. Parts with barlines follow the conductor; other parts play following their own, independent tempo, starting/ending at the given cue. Timing is a little loose between groups with different timing; synchronization on the score may not always be near to the actual result. Synchronization between instruments following the same global tempo must be preserved.

Different time structures are indicated as follows:

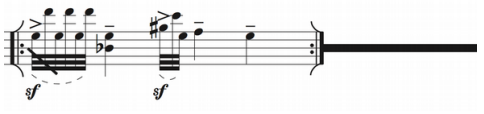
Global tempo, conducted.



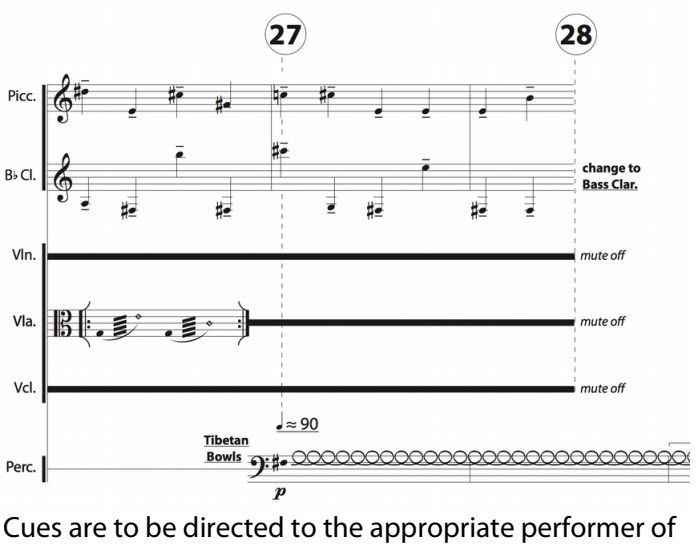
As fast as possible.



Independent tempos, regardless of global tempo. Can be modified with independent accelerando / rallentando. Loose relationship with the other instruments more than strict synchronization. Distance between notes on paper loosely reflect the actual timing ratios.



Fragments to be repeated regardless of global tempo



Cues are to be directed to the appropriate performer of instrument group. In this example, cue 27 is directed to the percussionist, and does not affect the rest of the ensemble. Cue 28 is used to end the repeats of the strings and does not affect the percussionist.

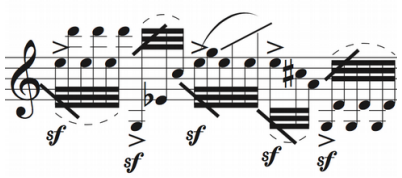
➢ **Accidentals and microtones**

Accidentals only affect the following note or group of repeated tones/chords. However, cautionary accidentals are used. Three microtone symbols are present:

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

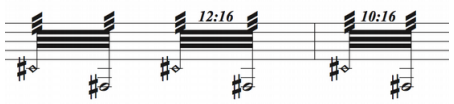
➢ **Strings**

The violin's fourth string is detuned to F#, one semitone lower. The violin's part shows the fingering (as if the violin had no scordatura) as well as the resulting sound.



In the "as fast as possible" fragments, dashed slurs indicate the phrasing. Bowings should be always articulated unless where regular slurs appear.

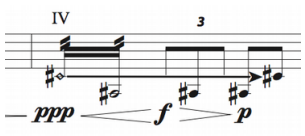
Tremolos are always intended as *measured*. Often two different tremolos are to be performed at the same time: bow tremolo and fingering tremolo. Irregular subdivisions are sometimes indicated:



In this case, the first group produces a subdivision of 16 32nds; the second group an irregular group of 12 notes; the third group an irregular group of 10 notes.

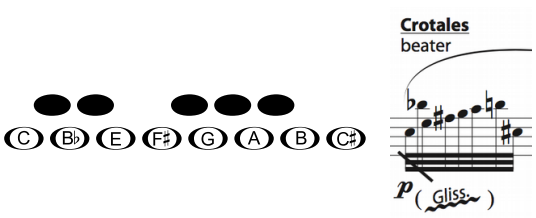
Harmonics used include major second, thirds, perfect fourth and fifth, major sixth, minor seventh (slightly flat) and octave. The resulting tone is not always requested to be a clear, stable pitch, especially with the major second (sounding three octaves above the touched position), but every effort should be made to reach the target tone.

Transitions from harmonic to tone are also present:



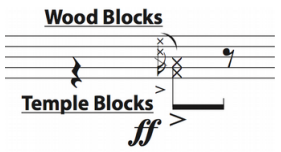
➢ **Percussion**

Crotales are to be re-arranged on their stand following this disposition, needed for the glissando gesture:

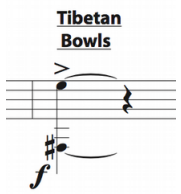


Black circles indicate that the upper row is unused.

Two woodblocks and two temple blocks are to be arranged with the woodblocks on top of the temple blocks, so that the following fast gesture is possible (holding two sticks on one hand):

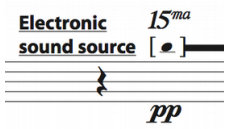


Two Tibetan bowls are tuned as follows:



The lower one is both played with a circular gesture (sustained tone) and struck; the upper one is struck only.

The electronic device is supposed to produce this sustained tone:



This pitch should be heard *pp* by the audience and can be acoustically masked and disappear when the instruments are playing, anyway the tone is *solo* in some parts of the second half of the piece. It should come from the hidden percussionist spot, as if from afar. It can be a pre-recorded violin or an electronic tone.

➢ **Flute**

Quarter-tones are obtained on the flutes by rotating the instrument/embouchure inwards or outwards.

Durata: ca. 10'

Commissioned by Norrbotten NEO and Esbjerg Ensemble

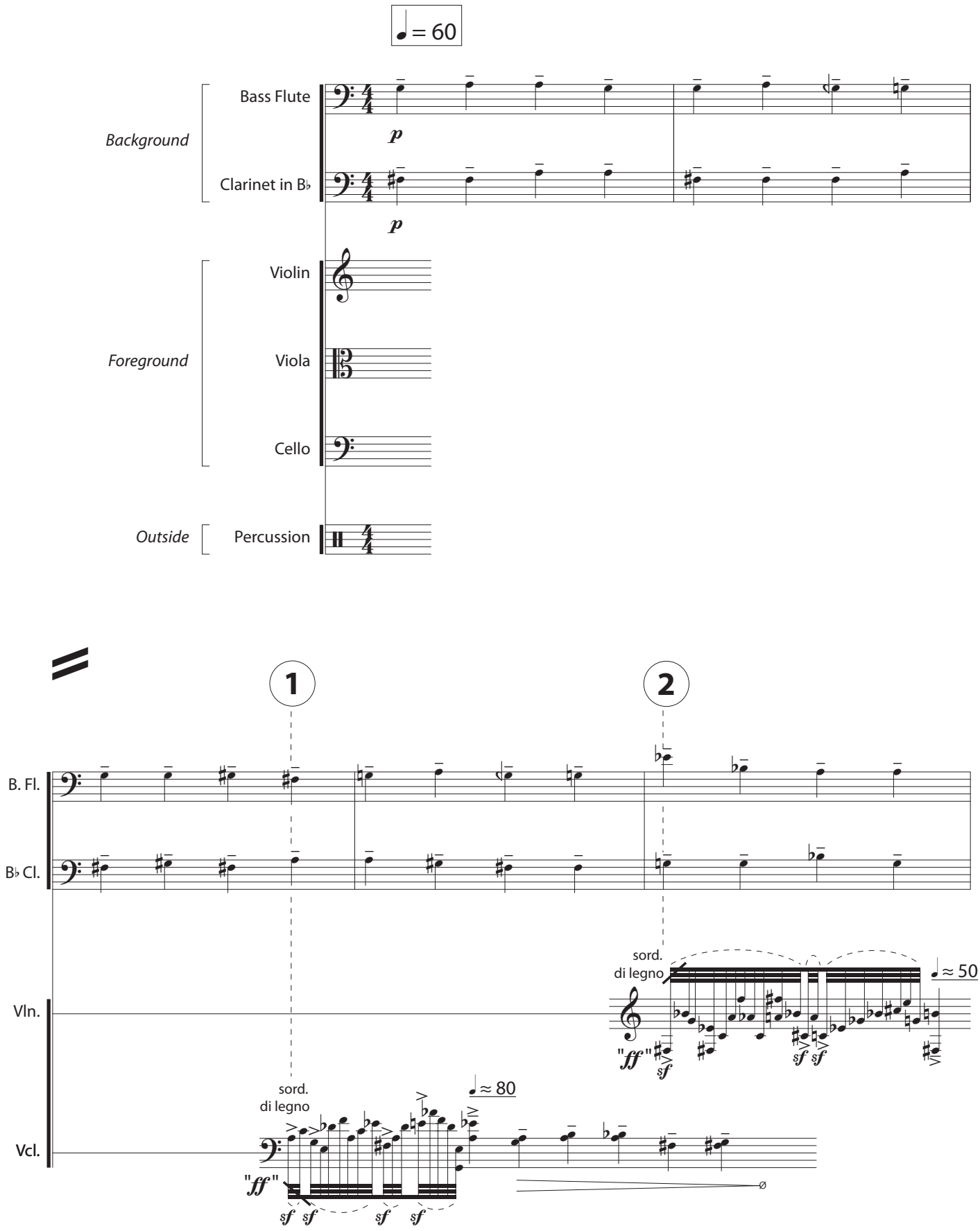
Score in C

Time as landscape

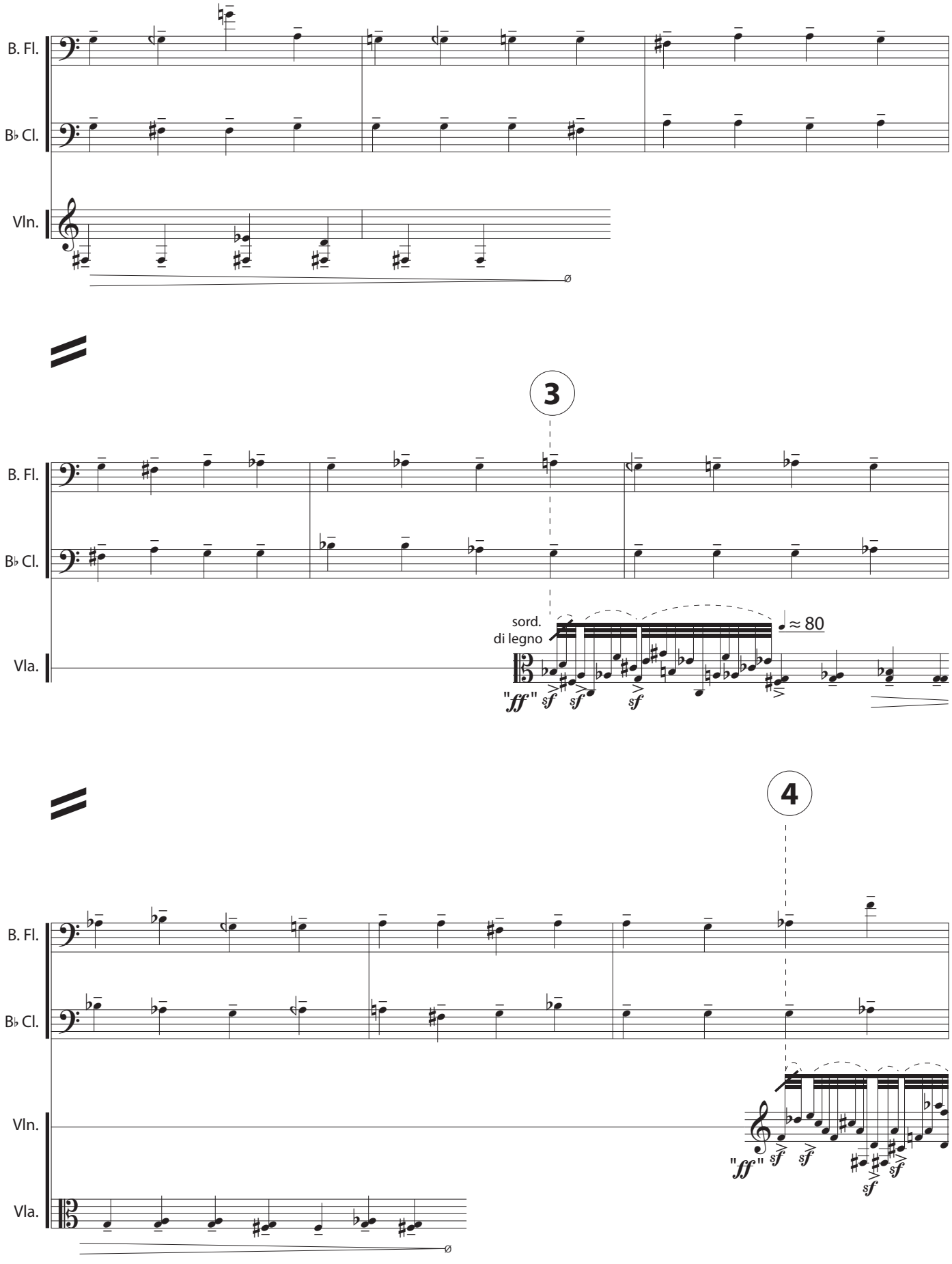
for six musicians

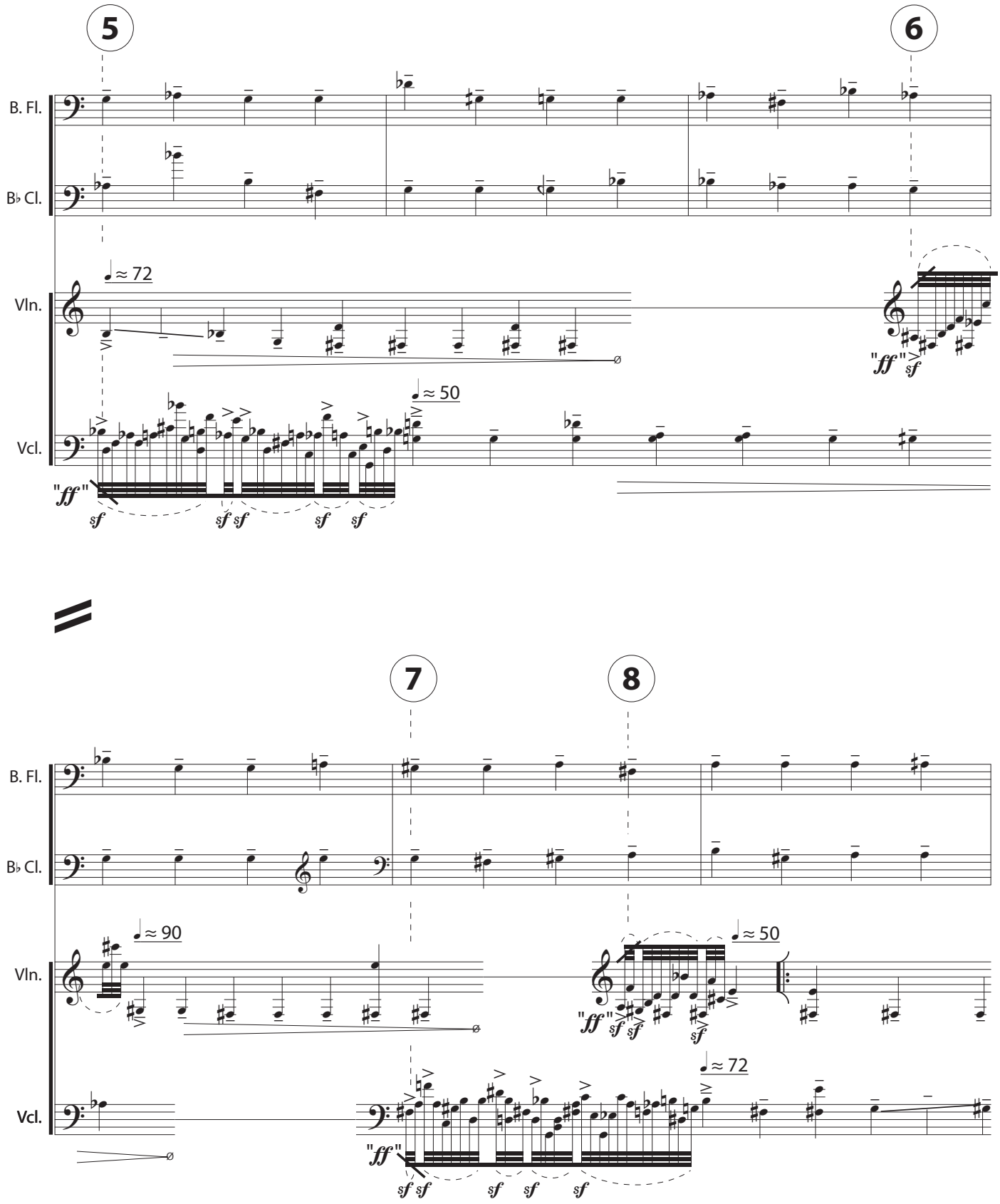
(2016)

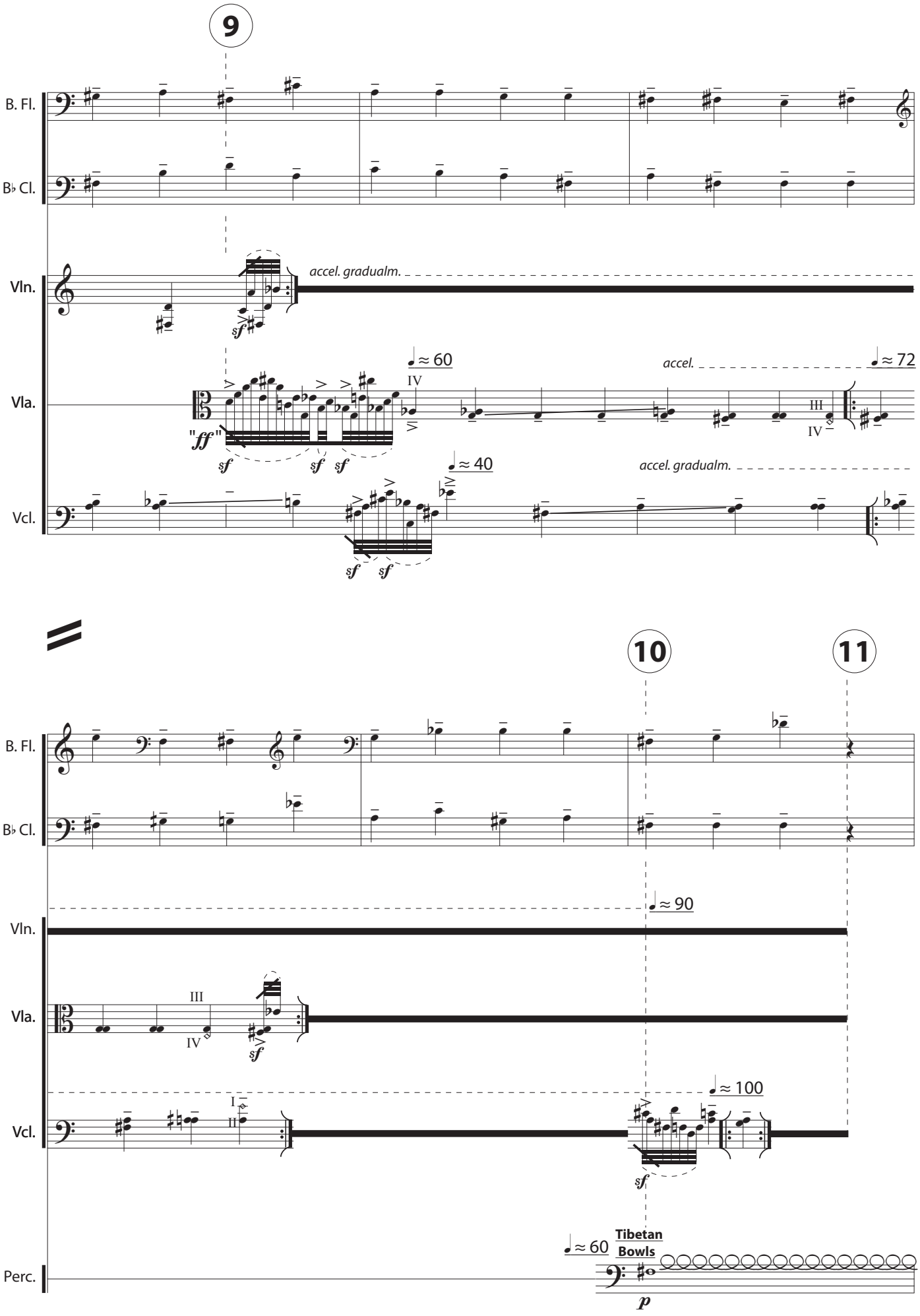
A. Perini

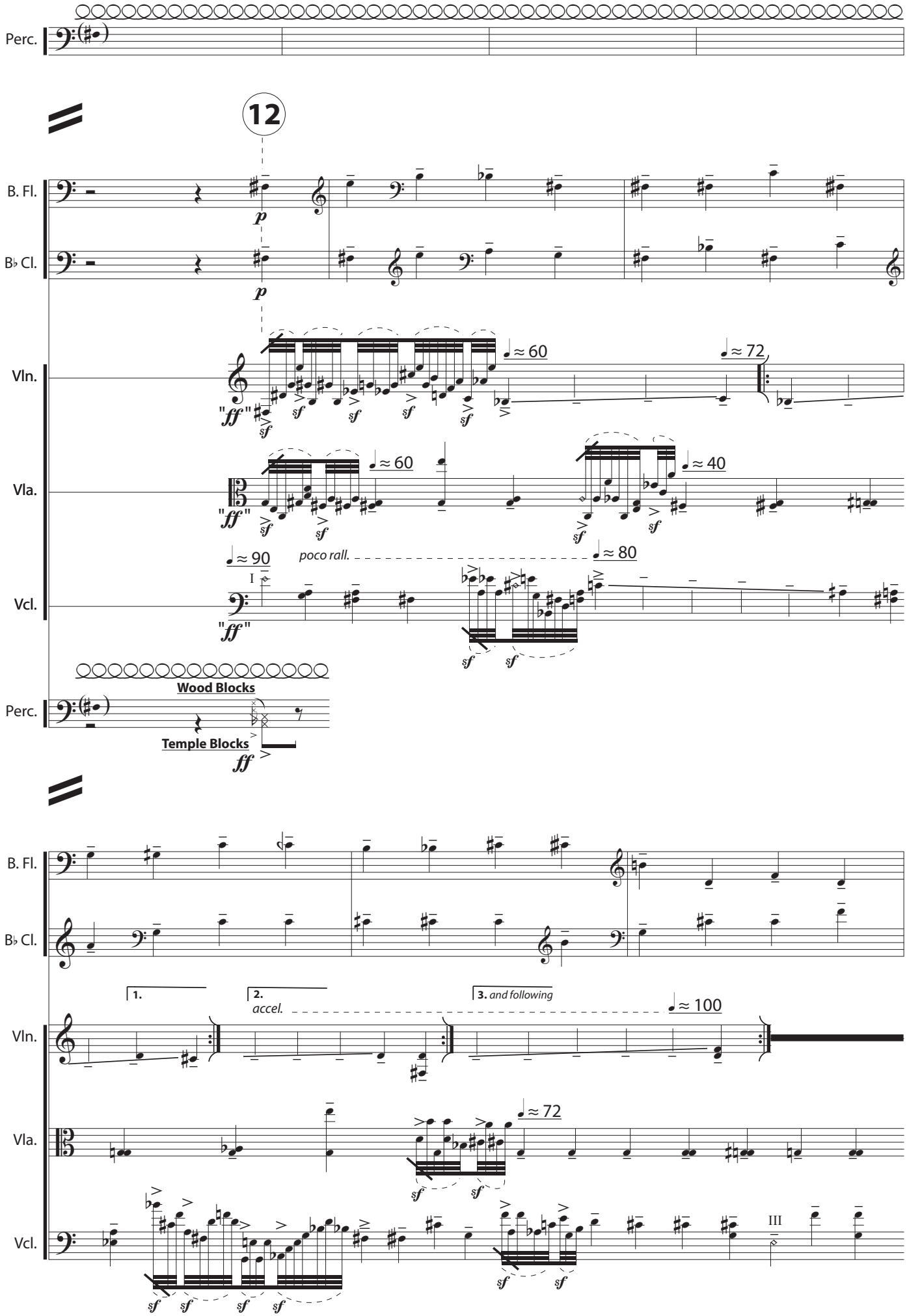


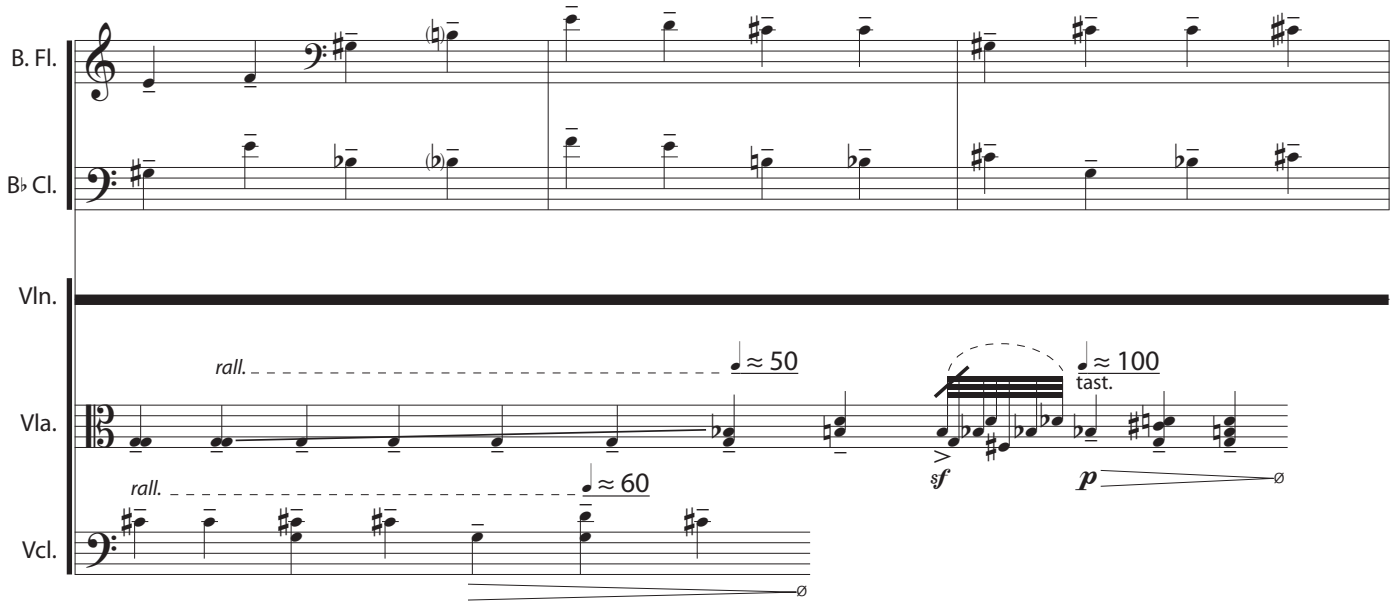
ap at alessandroperini dot com

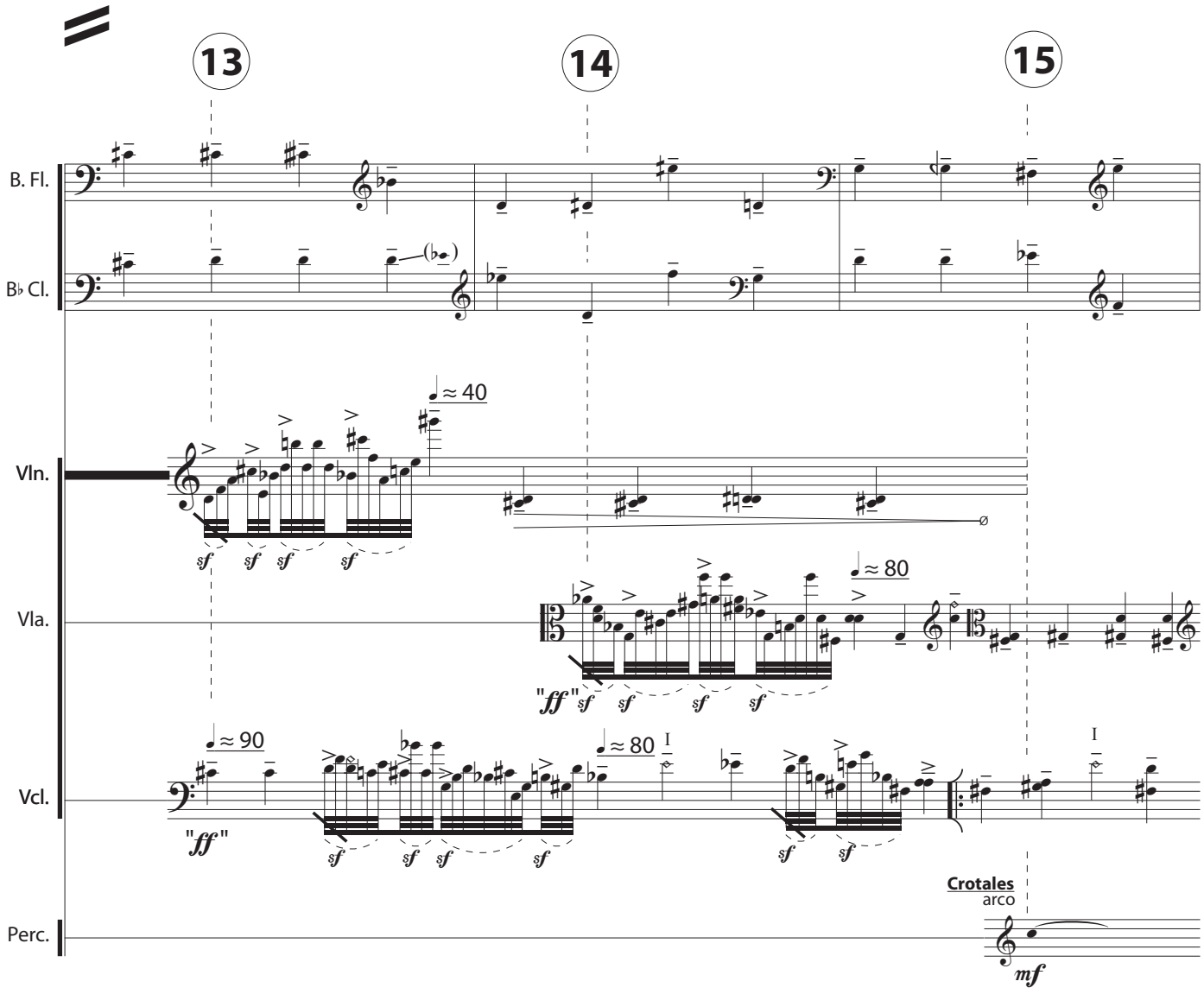

B. Fl.
B♭ Cl.
Vln.
3
B. Fl.
B♭ Cl.
Vla.
sord.
di legno
≈ 80
"ff"
sf
4
B. Fl.
B♭ Cl.
Vln.
Vla.
"ff"
sf

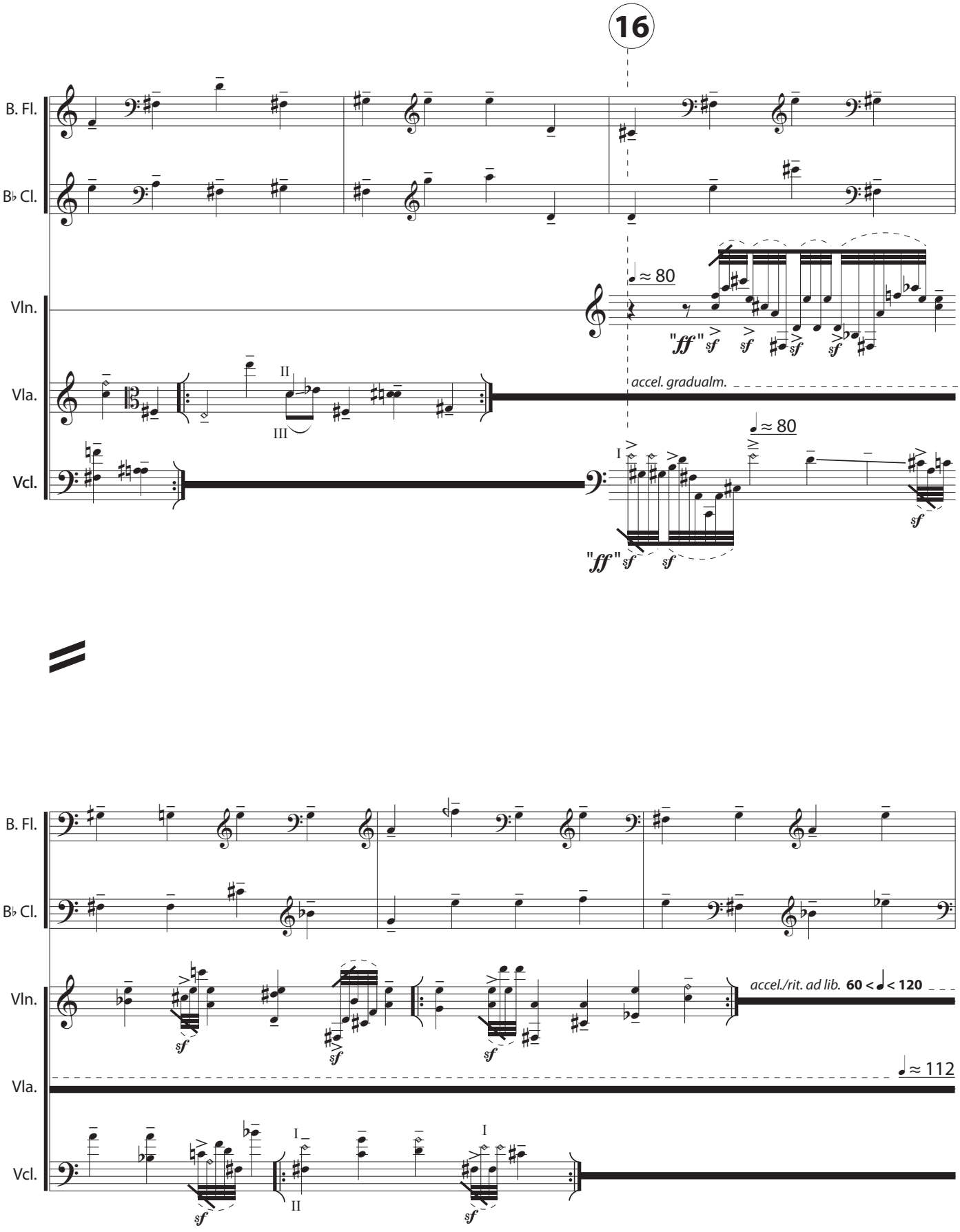

5
6
B. Fl.
B♭ Cl.
Vln.
Vcl.
♩≈72
♩≈50
"ff"
sf
7
8
♩≈90
♩≈50
♩≈72

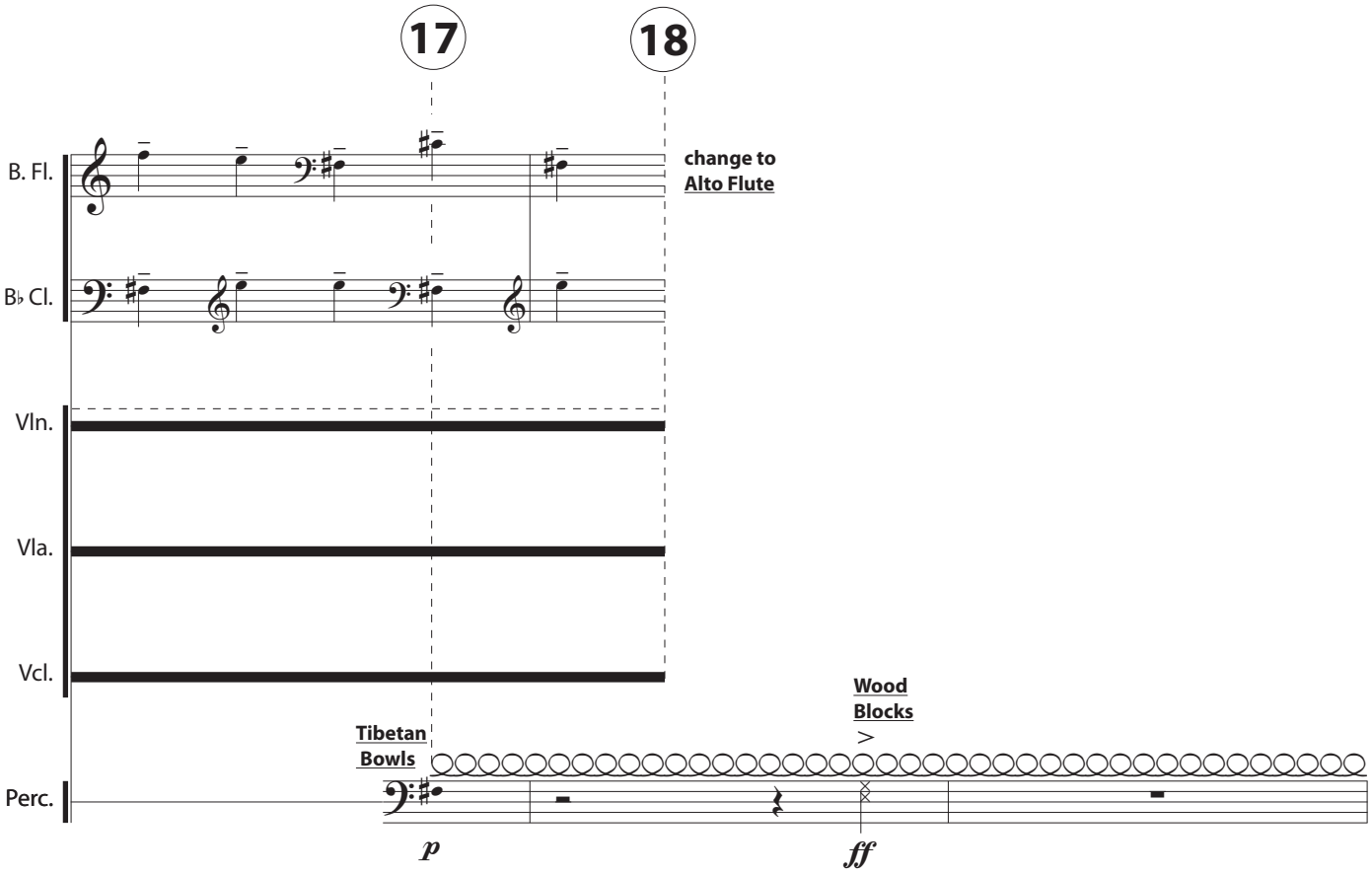

9
B. Fl.
B♭ Cl.
Vln.
accel. gradualm.
Vla.
≈ 60
accel.
≈ 72
"ff"
sf
Vcl.
≈ 40
accel. gradualm.
10
11
≈ 90
III
IV
≈ 100
I
II
Perc.
≈ 60
Tibetan Bowls
p

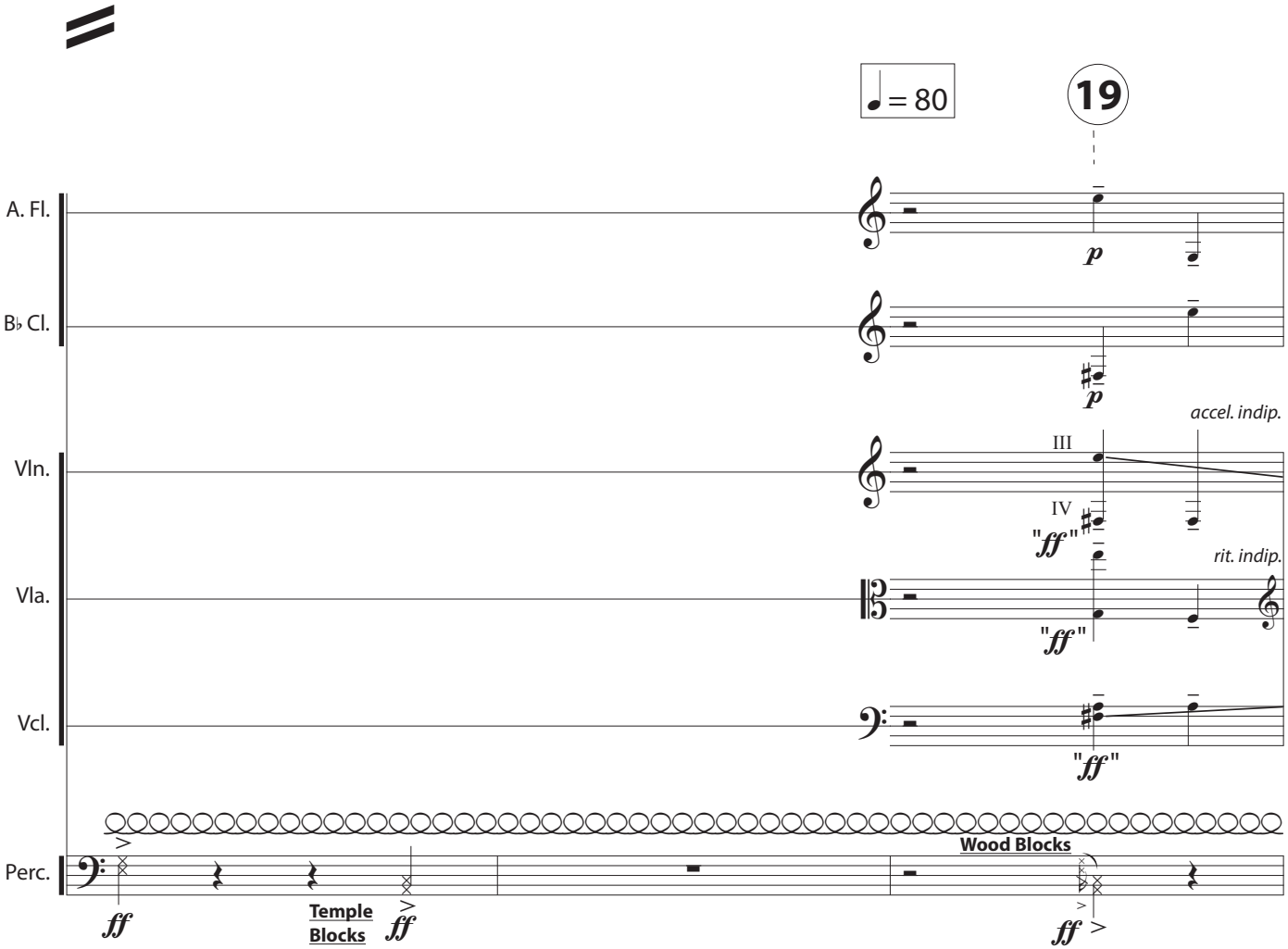

Perc.
12
B. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
p
"ff"
sf
≈ 60
≈ 72
≈ 40
≈ 90
≈ 80
poco rall.
I
Wood Blocks
Temple Blocks
ff
1.
2.
accel.
3. and following
≈ 100
III

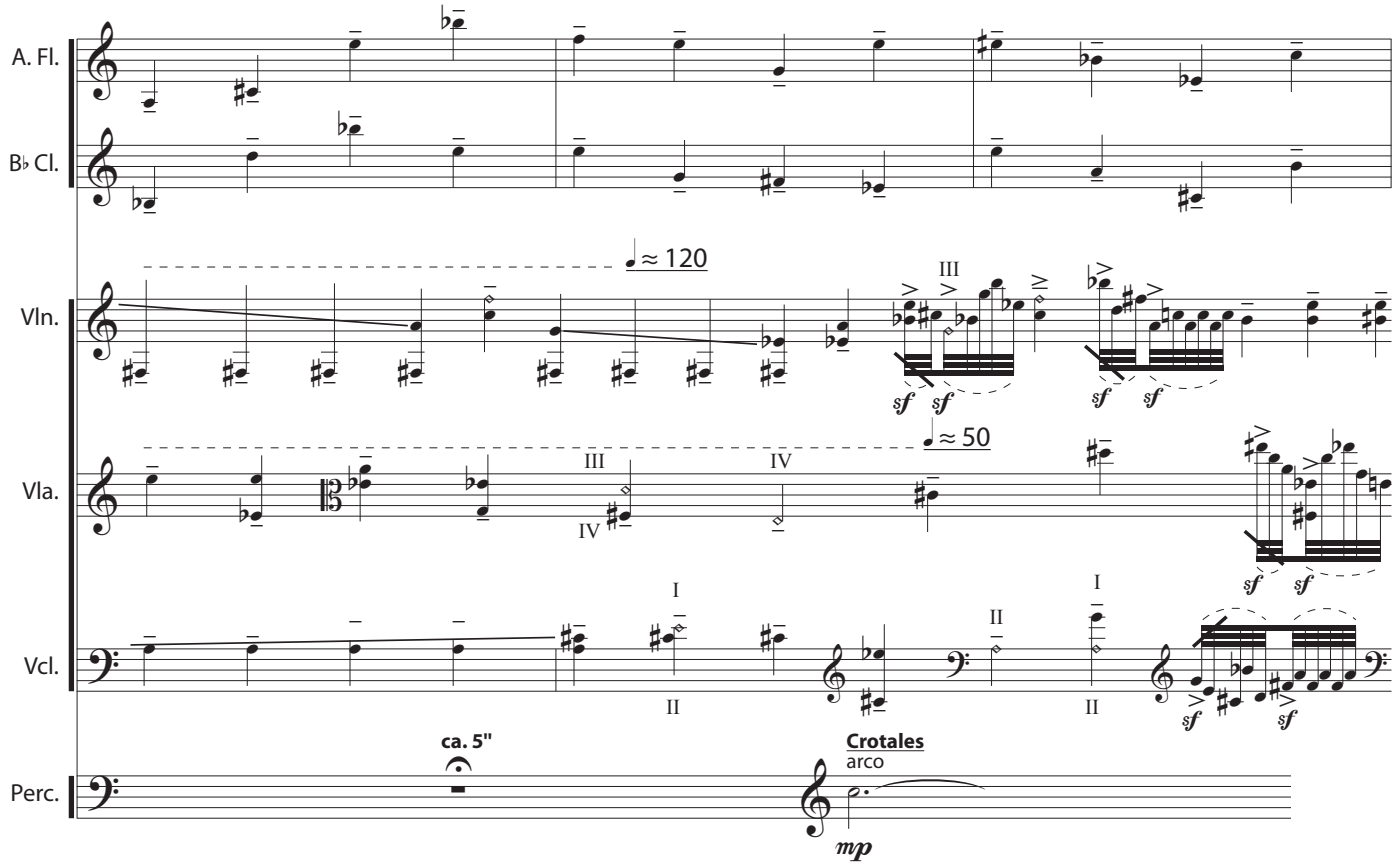

B. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
rall.
≈ 50
≈ 100
tast.
rall.
≈ 60
sf
p

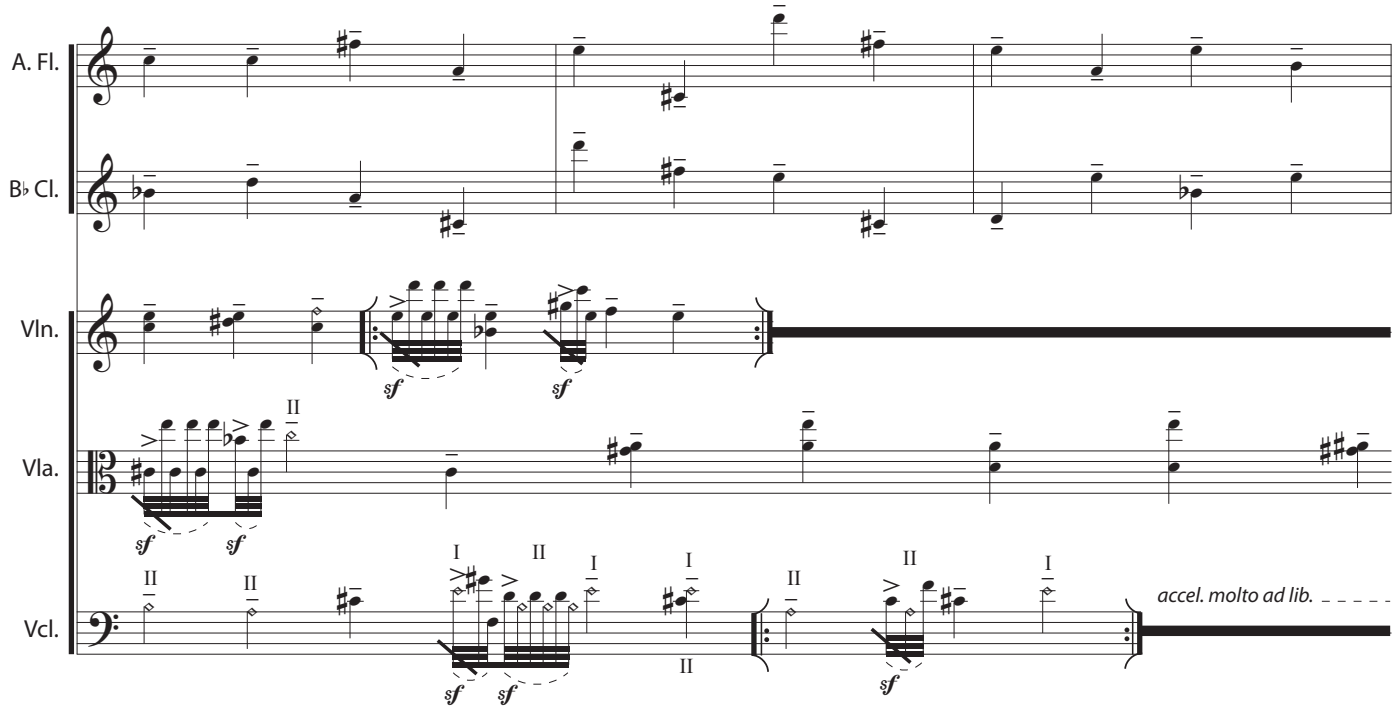

13
14
15
B. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
≈ 40
≈ 80
≈ 90
≈ 80
"ff"
"ff"
Crotales
arco
mf

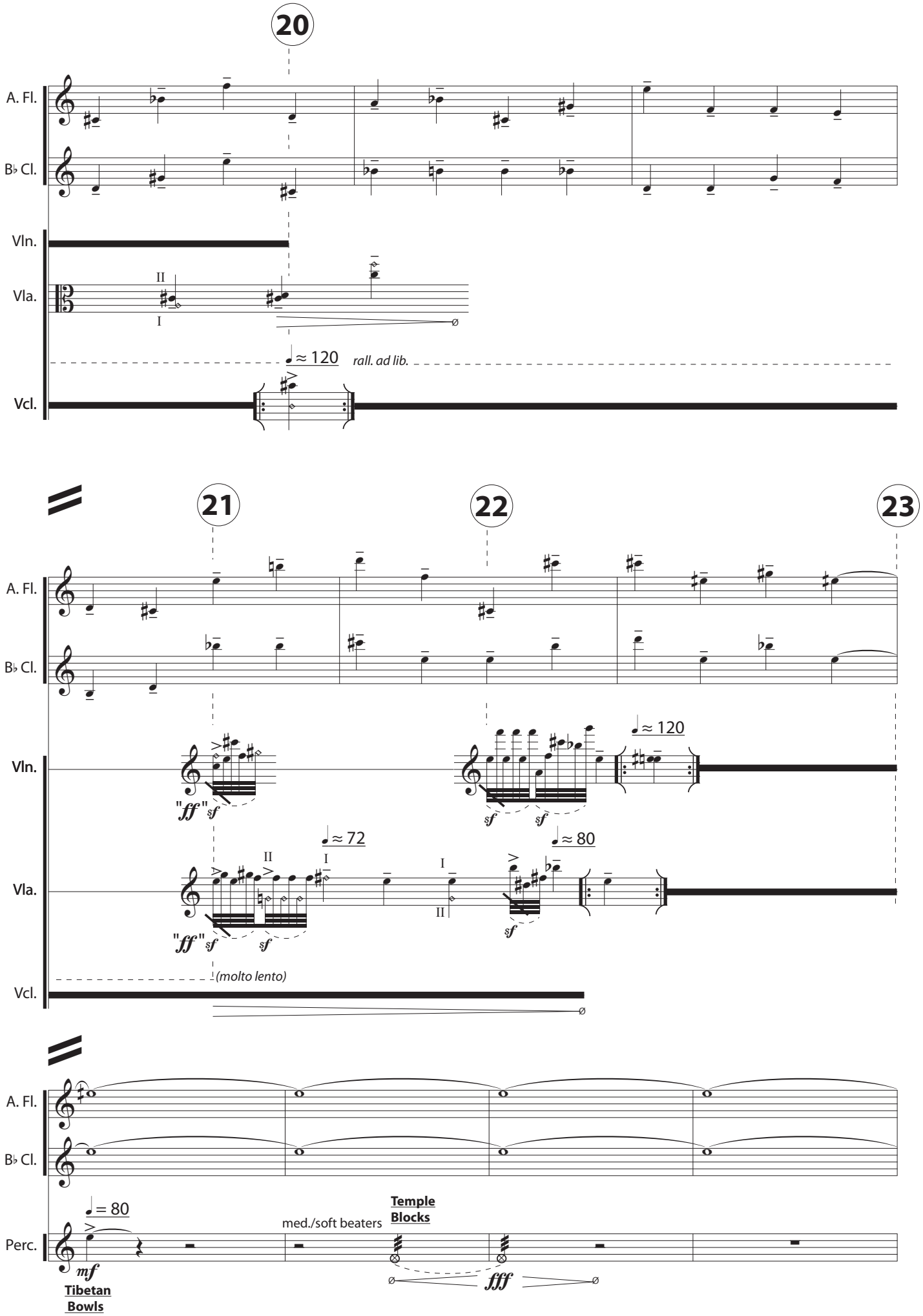

16
B. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
♩≈ 80
"ff"
sf
accel. gradualm.
♩≈ 80
accel./rit. ad lib. 60 < ♩ < 120
♩≈ 112

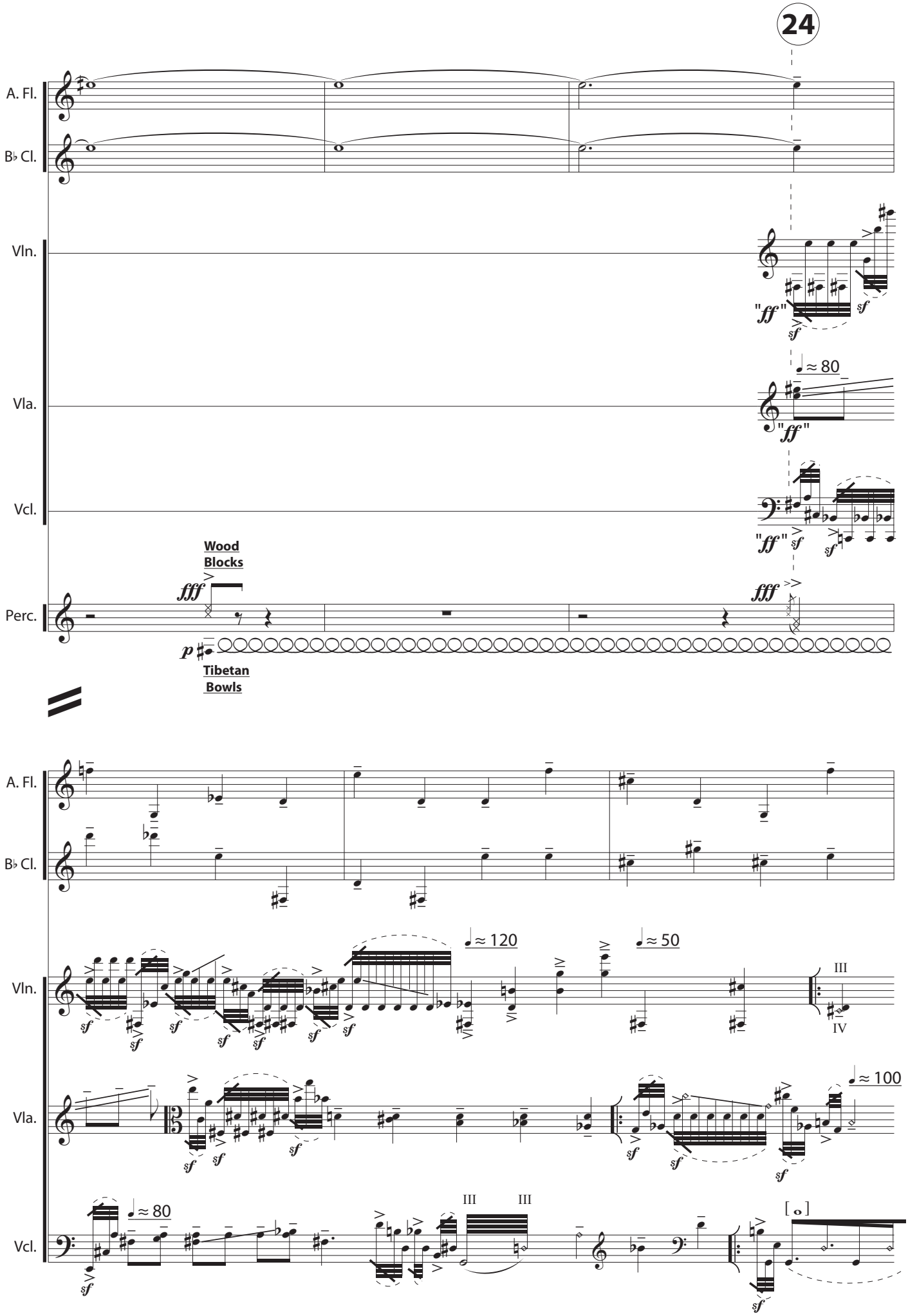

17
18
B. Fl.
change to
Alto Flute
B♭ Cl.
Vln.
Vla.
Vcl.
Wood
Blocks
Tibetan
Bowls
Perc.
p
ff

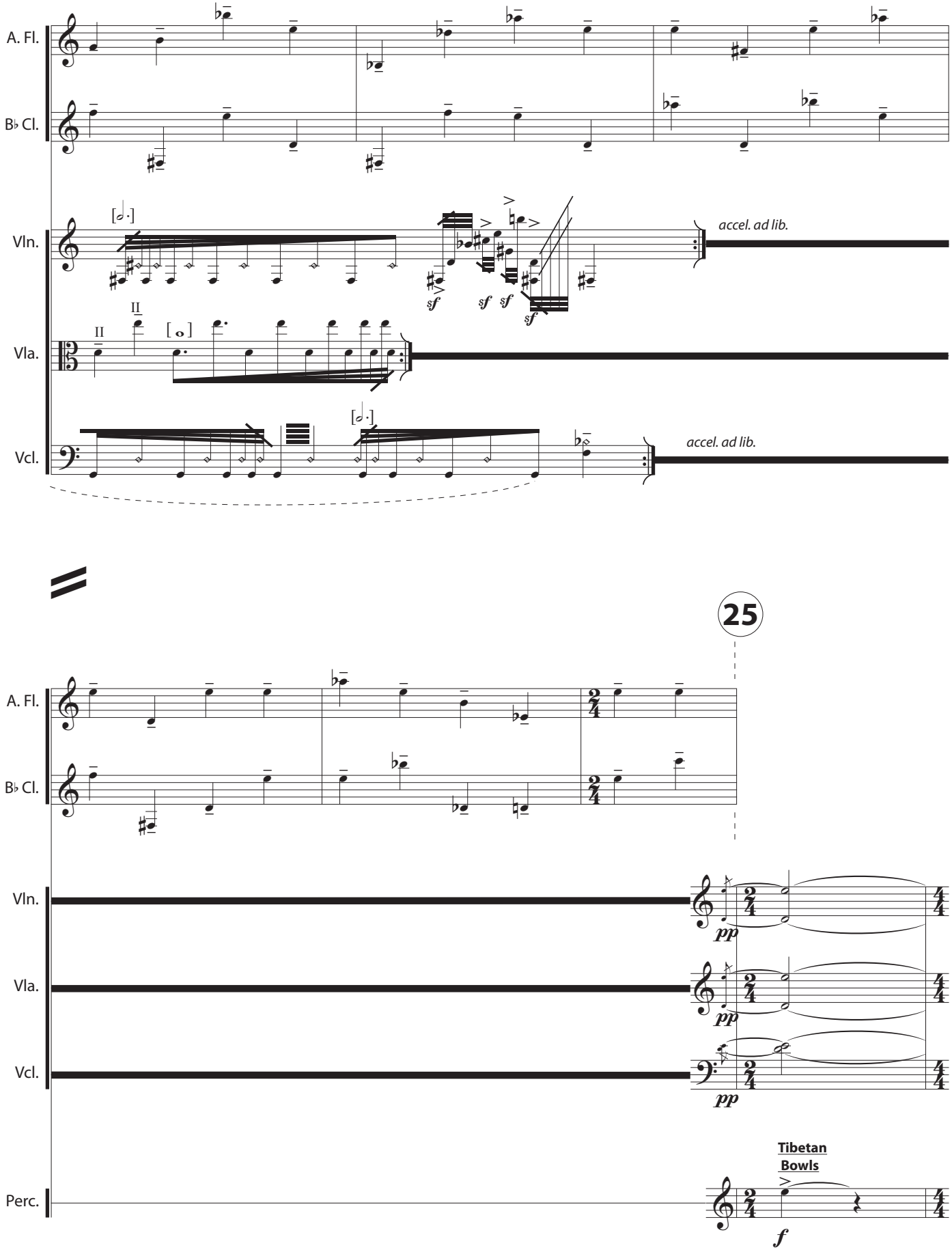

♩= 80
19
A. Fl.
B♭ Cl.
p
p
accel. indip.
III
IV
Vln.
"ff"
rit. indip.
Vla.
"ff"
Vcl.
"ff"
Wood Blocks
Perc.
ff
Temple
Blocks
ff
ff

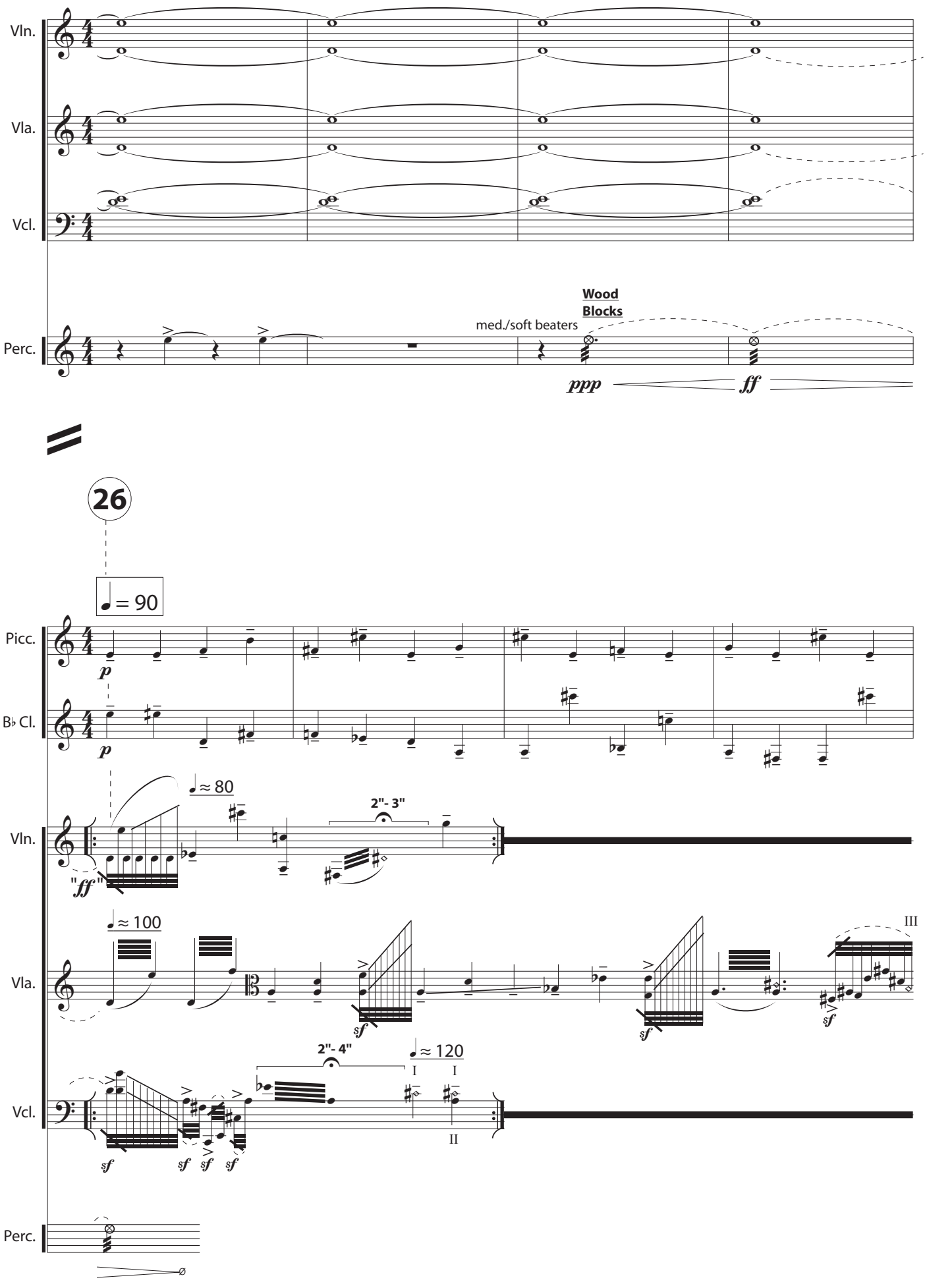

A. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
≈ 120
≈ 50
ca. 5"
Crotales
arco
mp
sf

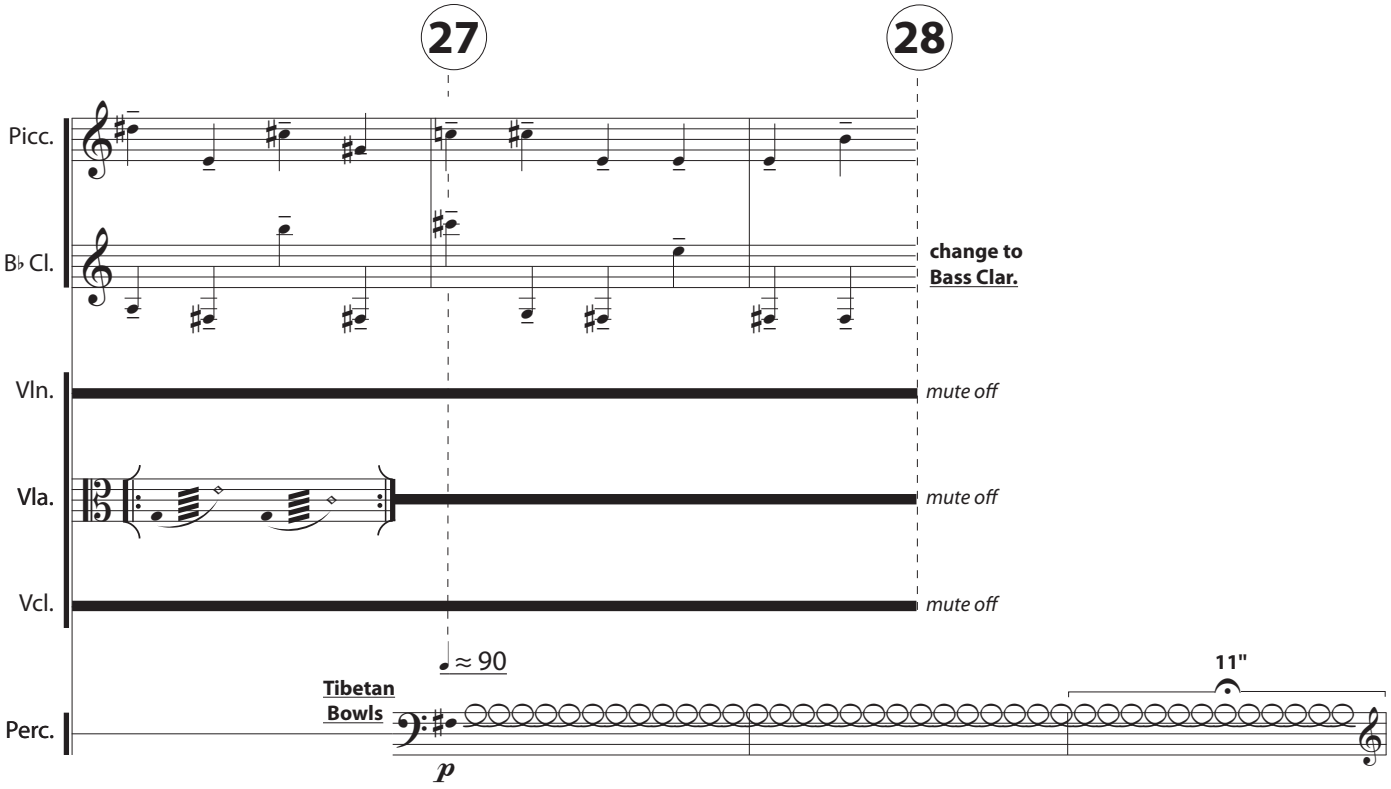

A. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
sf
accel. molto ad lib.

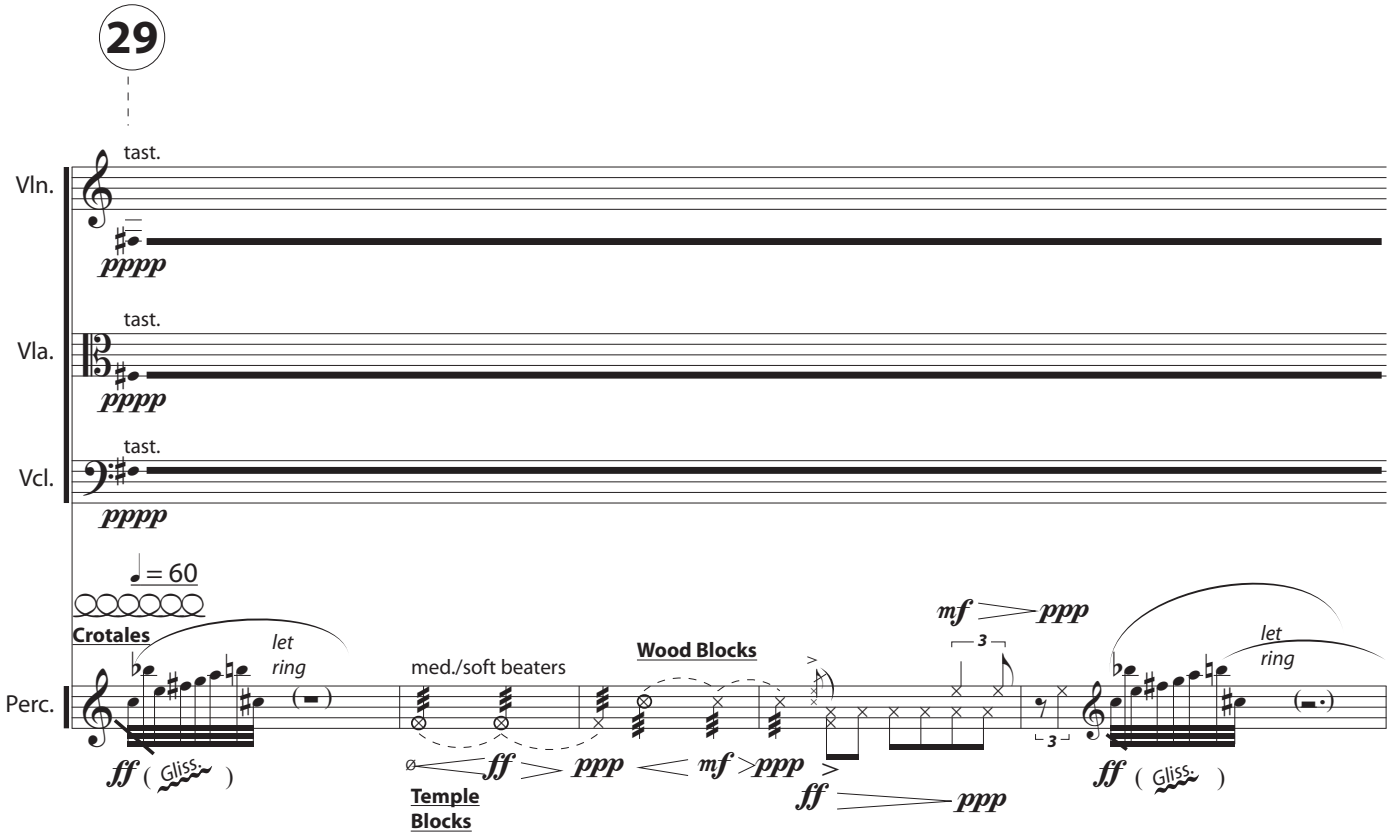

20
A. Fl.
B♭ Cl.
Vln.
Vla.
II
I
♩≈120
rall. ad lib.
Vcl.
21
22
23
A. Fl.
B♭ Cl.
Vln.
"ff" sf
sf sf
♩≈120
Vla.
♩≈72
II I
I
II
♩≈80
"ff" sf sf
sf
(molto lento)
Vcl.
A. Fl.
B♭ Cl.
♩= 80
med./soft beaters
Temple Blocks
Perc.
mf
Tibetan Bowls
fff

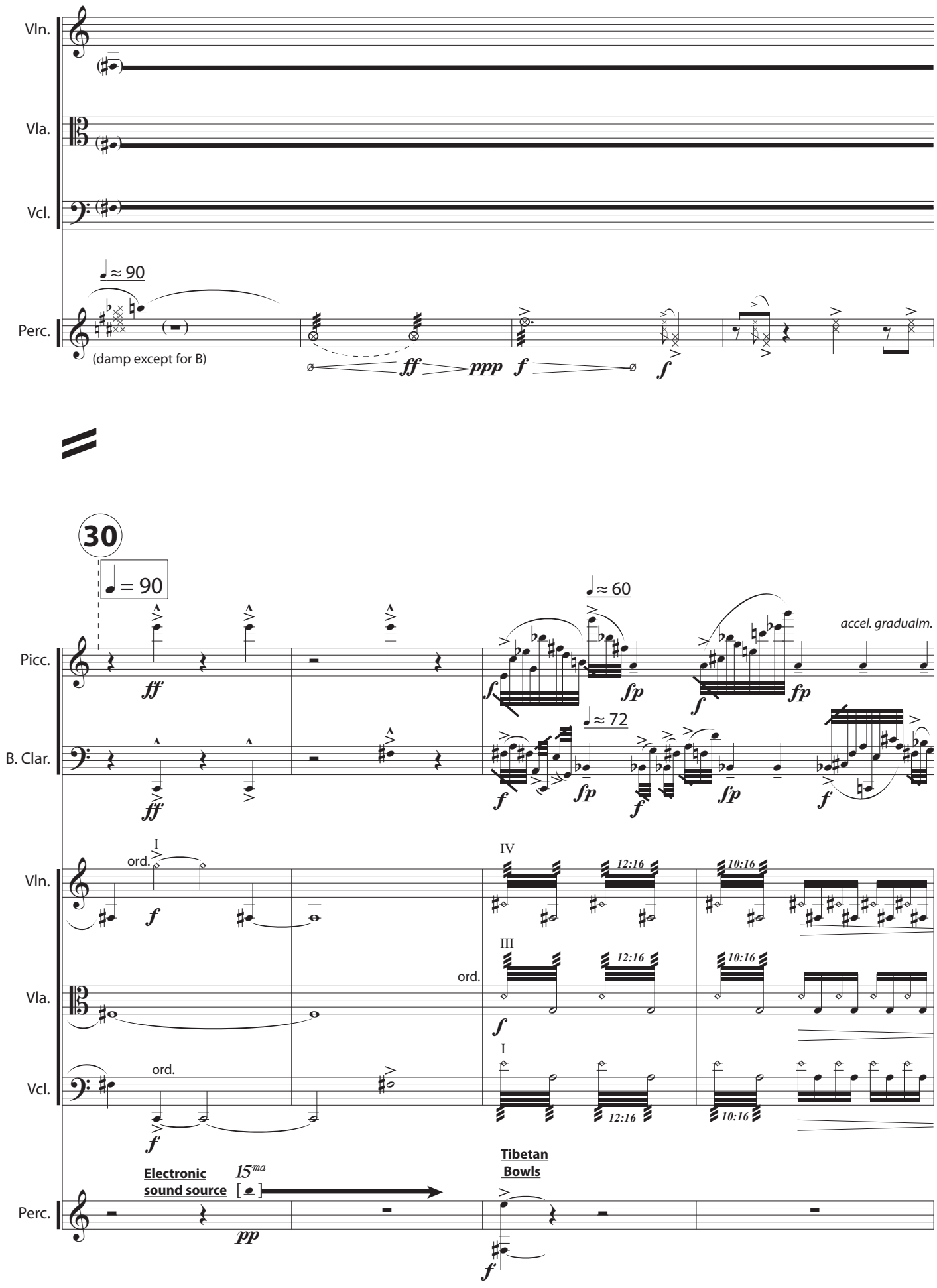

24
A. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
"ff"
≈ 80
Wood Blocks
fff
p
Tibetan Bowls
≈ 120
≈ 50
III
IV
≈ 100
[o]

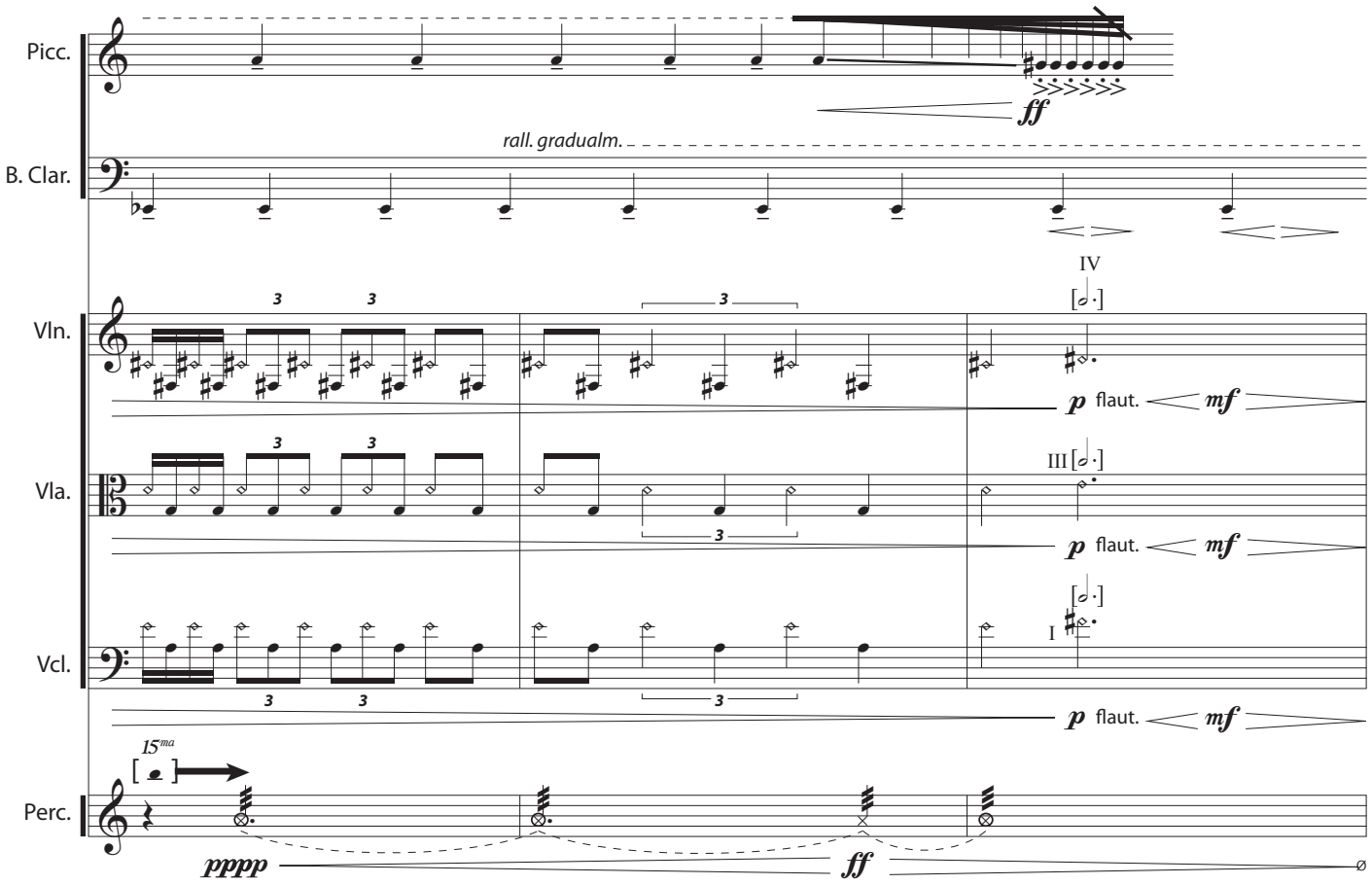

A. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
accel. ad lib.
accel. ad lib.
25
A. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
pp
pp
pp
Tibetan
Bowls
f

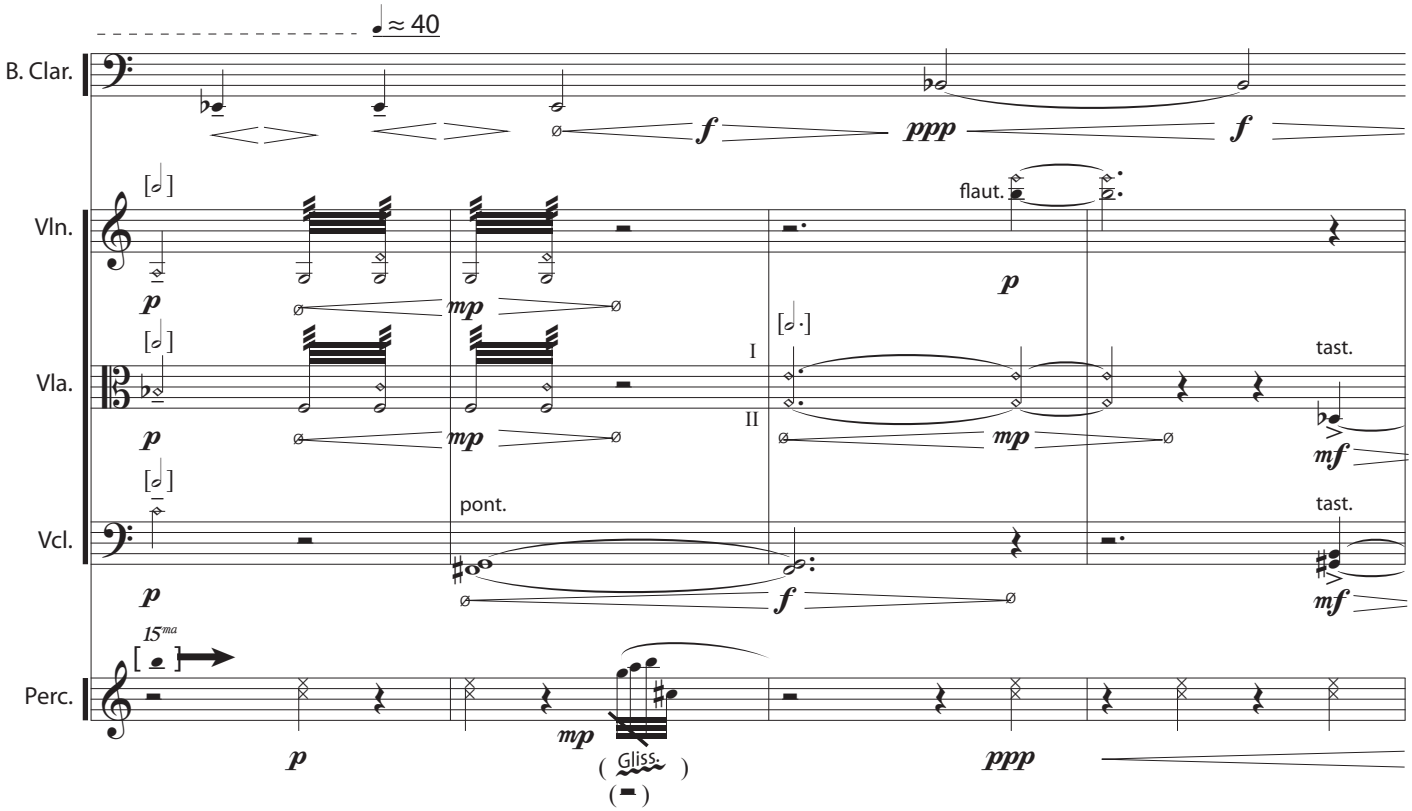

Vln.
Vla.
Vcl.
Perc.
Wood Blocks
med./soft beaters
ppp
ff
26
♩= 90
Picc.
B♭ Cl.
p
p
♩≈ 80
2"- 3"
"ff"
♩≈ 100
III
sf
2"- 4"
♩≈ 120
I I
II
sf sf sf sf

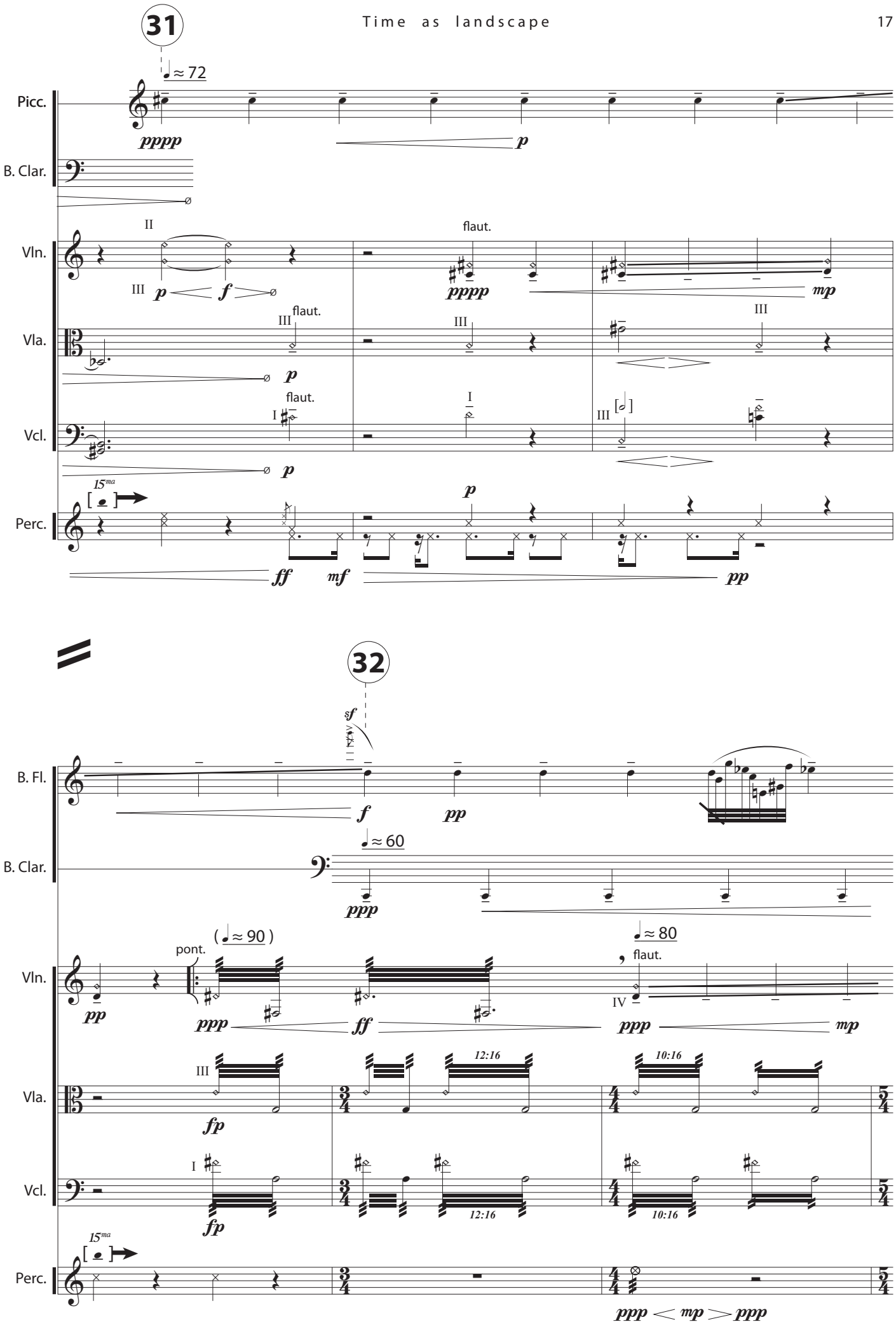

27
28
Picc.
B♭ Cl.
change to
Bass Clar.
Vln.
mute off
Vla.
mute off
Vcl.
mute off
≈ 90
11"
Tibetan
Bowls
Perc.
p

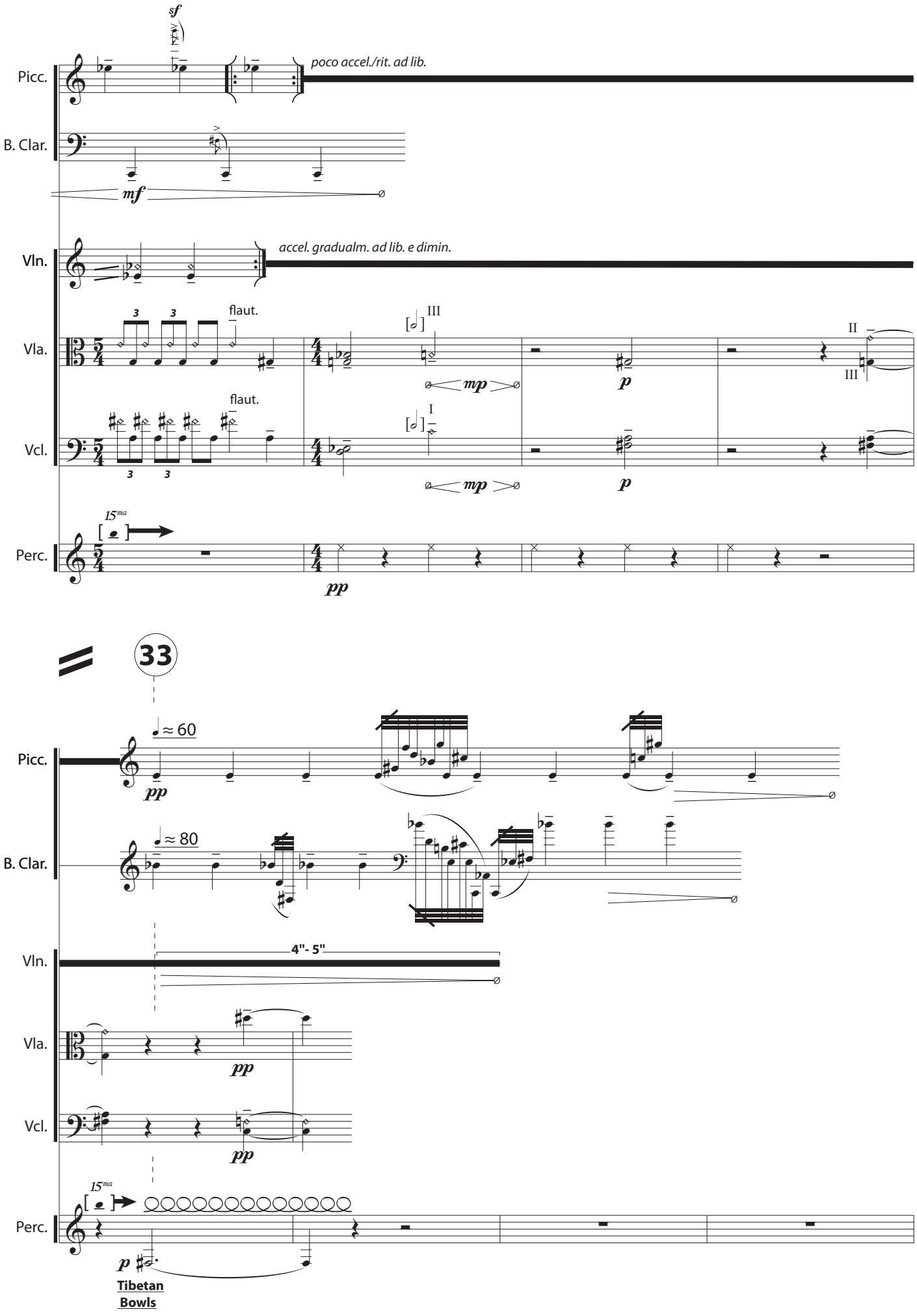

29
Vln.
tast.
pppp
Vla.
tast.
pppp
Vcl.
tast.
pppp
= 60
Crotales
let
ring
ff (Gliss.)
med./soft beaters
Temple
Blocks
ff > ppp < mf > ppp > ff > ppp
Wood Blocks
mf > ppp
3
3
let
ring
ff (Gliss.)
Perc.

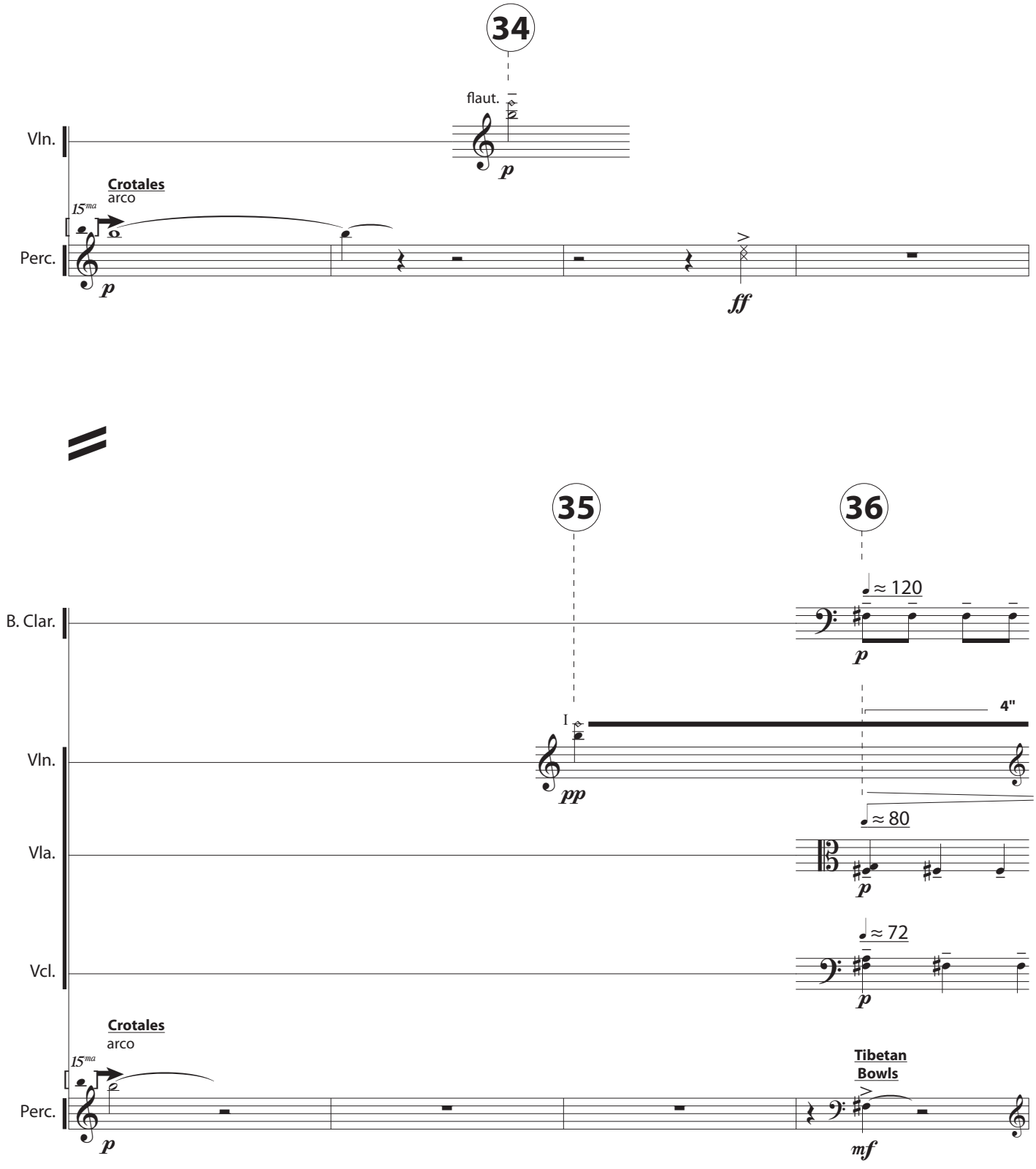

Vln.
Vla.
Vcl.
Perc.
♩≈90
(damp except for B)
ff
ppp
f
f
30
♩= 90
Picc.
B. Clar.
ff
ff
♩≈60
♩≈72
accel. gradualm.
fp
fp
fp
fp
Vln.
Vla.
Vcl.
I
ord.
f
IV
III
I
12:16
10:16
ord.
ord.
Electronic sound source
15ma
pp
Tibetan Bowls
f
Perc.

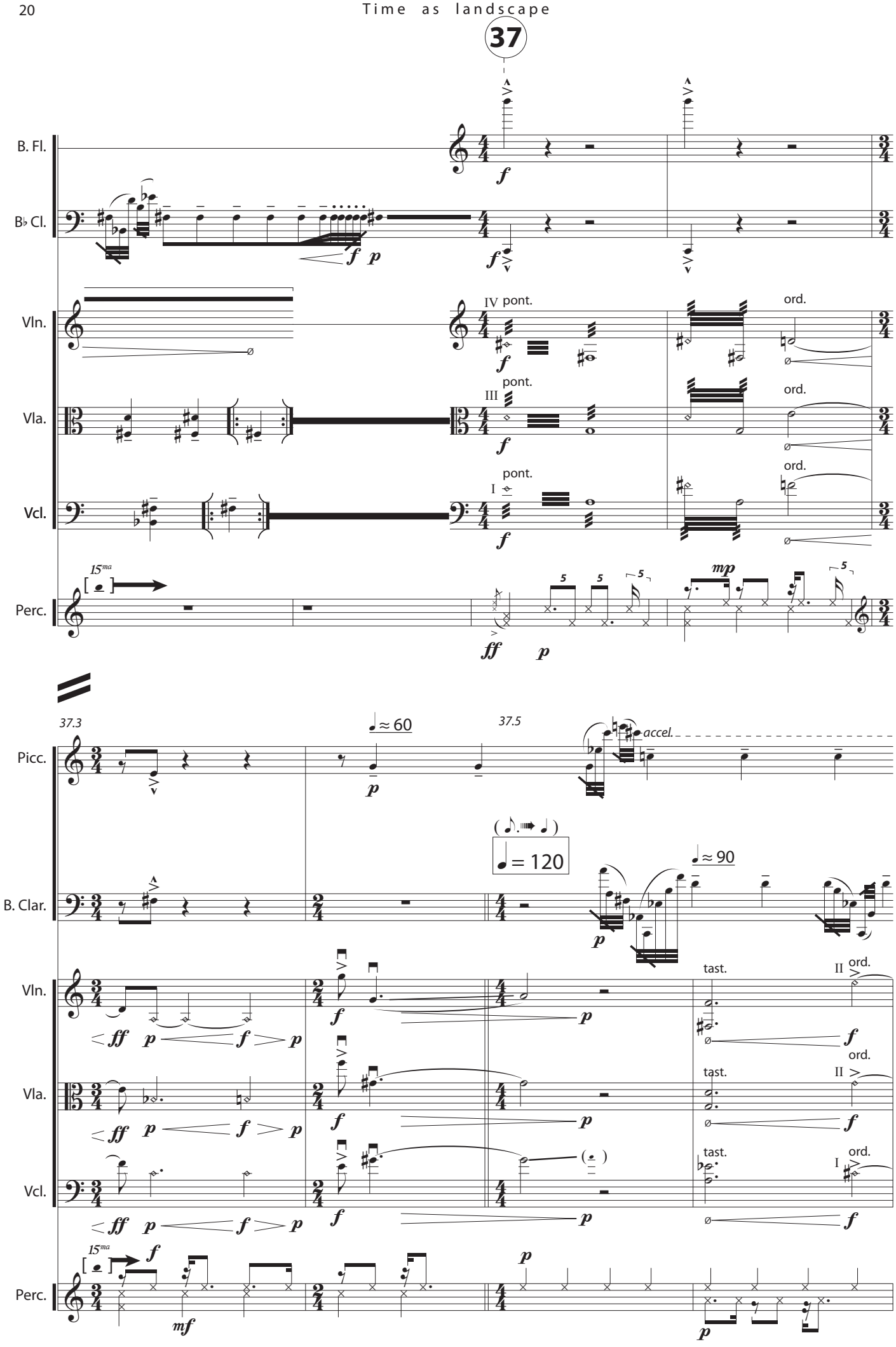

Picc.
ff
rall. gradualm.
B. Clar.
IV
Vln.
p flaut. mf
III
Vla.
p flaut. mf
I
Vcl.
p flaut. mf
15ma
Perc.
pppp
ff

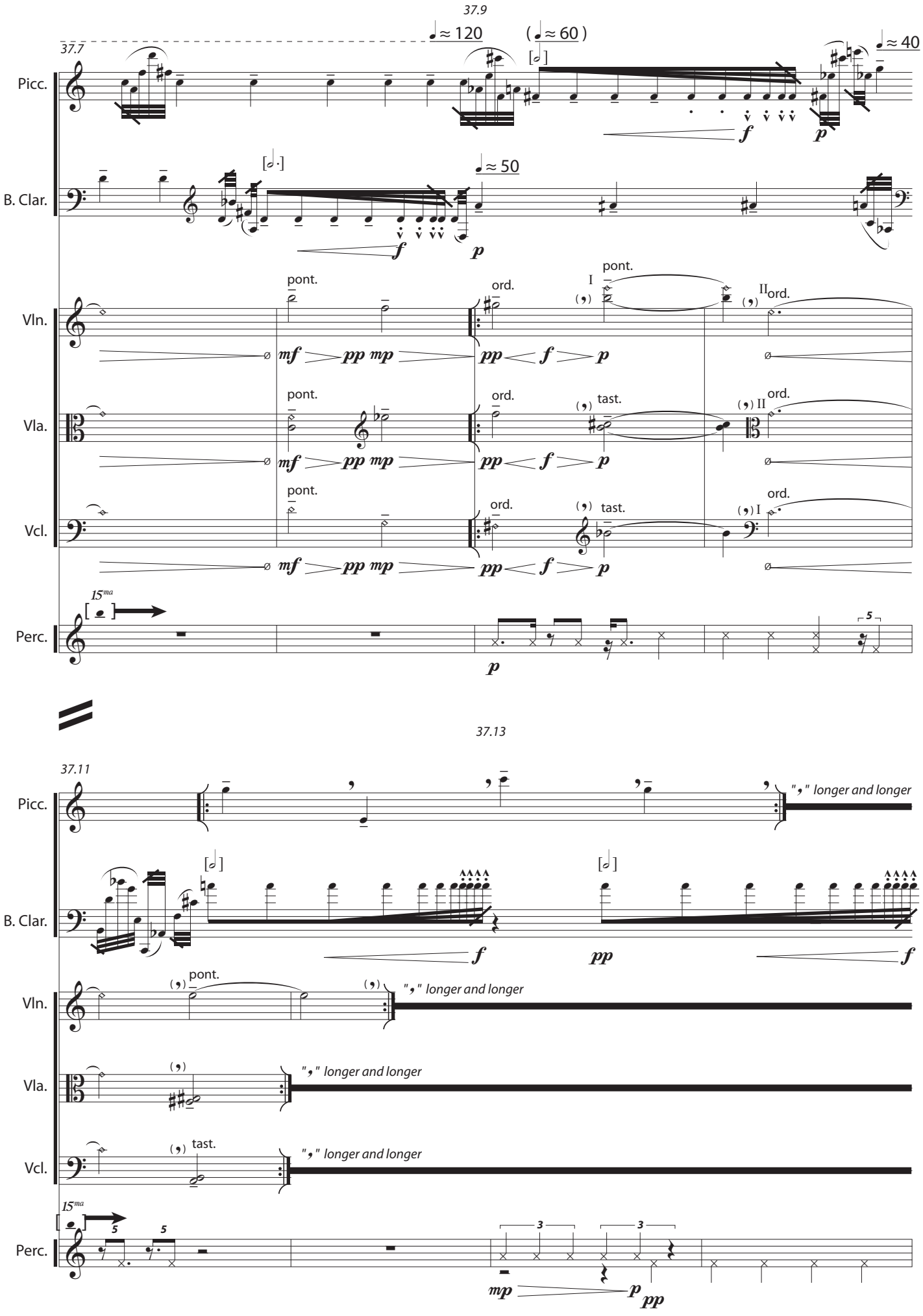

≈ 40
B. Clar.
f
ppp
f
Vln.
flaut.
p
mp
p
Vla.
I
II
mp
mp
tast.
mf
pont.
Vcl.
tast.
p
f
mf
15ma
Perc.
p
mp
Gliss.
ppp

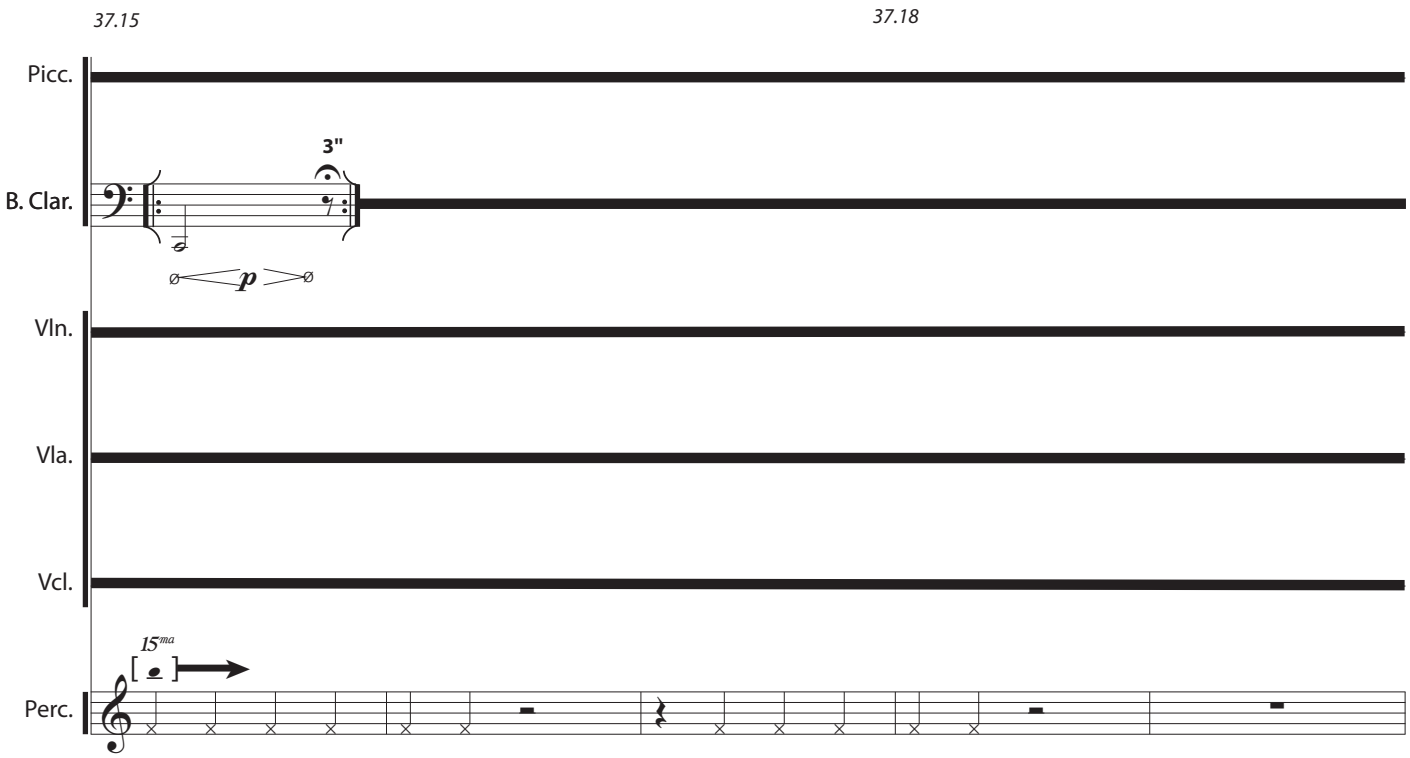

31
≈ 72
Picc.
pppp
p
B. Clar.
Vln.
II
III
p
f
flaut.
pppp
mp
Vla.
III
flaut.
p
III
III
Vcl.
I
flaut.
p
I
III
15ma
Perc.
p
ff
mf
pp
32
sf
B. Fl.
f
pp
B. Clar.
≈ 60
ppp
Vln.
(≈ 90)
pont.
pp
ppp
ff
≈ 80
flaut.
IV
ppp
mp
Vla.
III
fp
12:16
10:16
Vcl.
I
fp
12:16
10:16
15ma
Perc.
ppp < mp > ppp

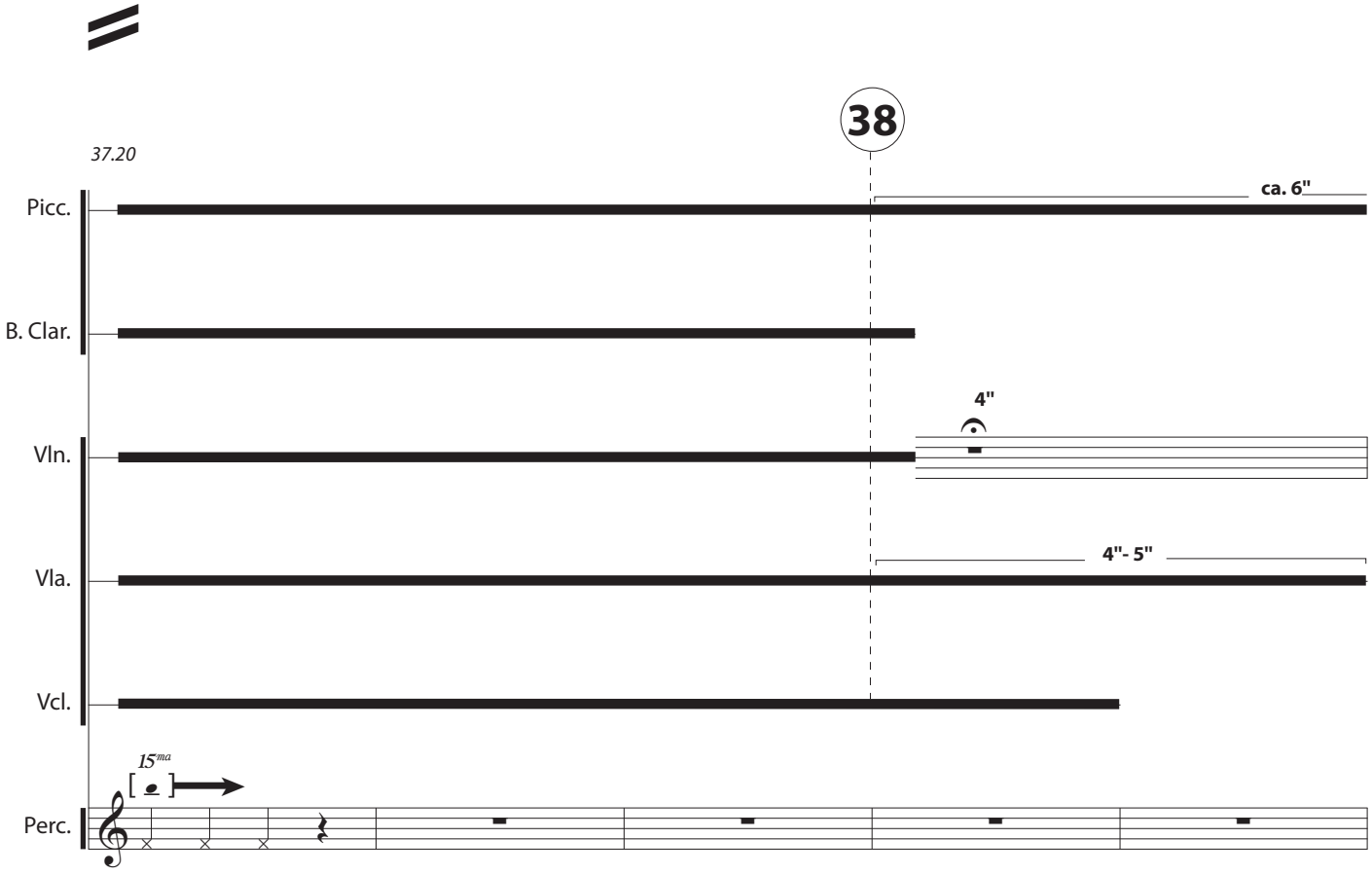

Picc.
B. Clar.
Vln.
Vla.
Vcl.
Perc.
sf
poco accel./rit. ad lib.
mf
accel. gradualm. ad lib. e dimin.
flaut.
flaut.
III
I
II
III
mp
p
15ma
pp
33
≈ 60
≈ 80
4"- 5"
pp
pp
15ma
p
Tibetan
Bowls

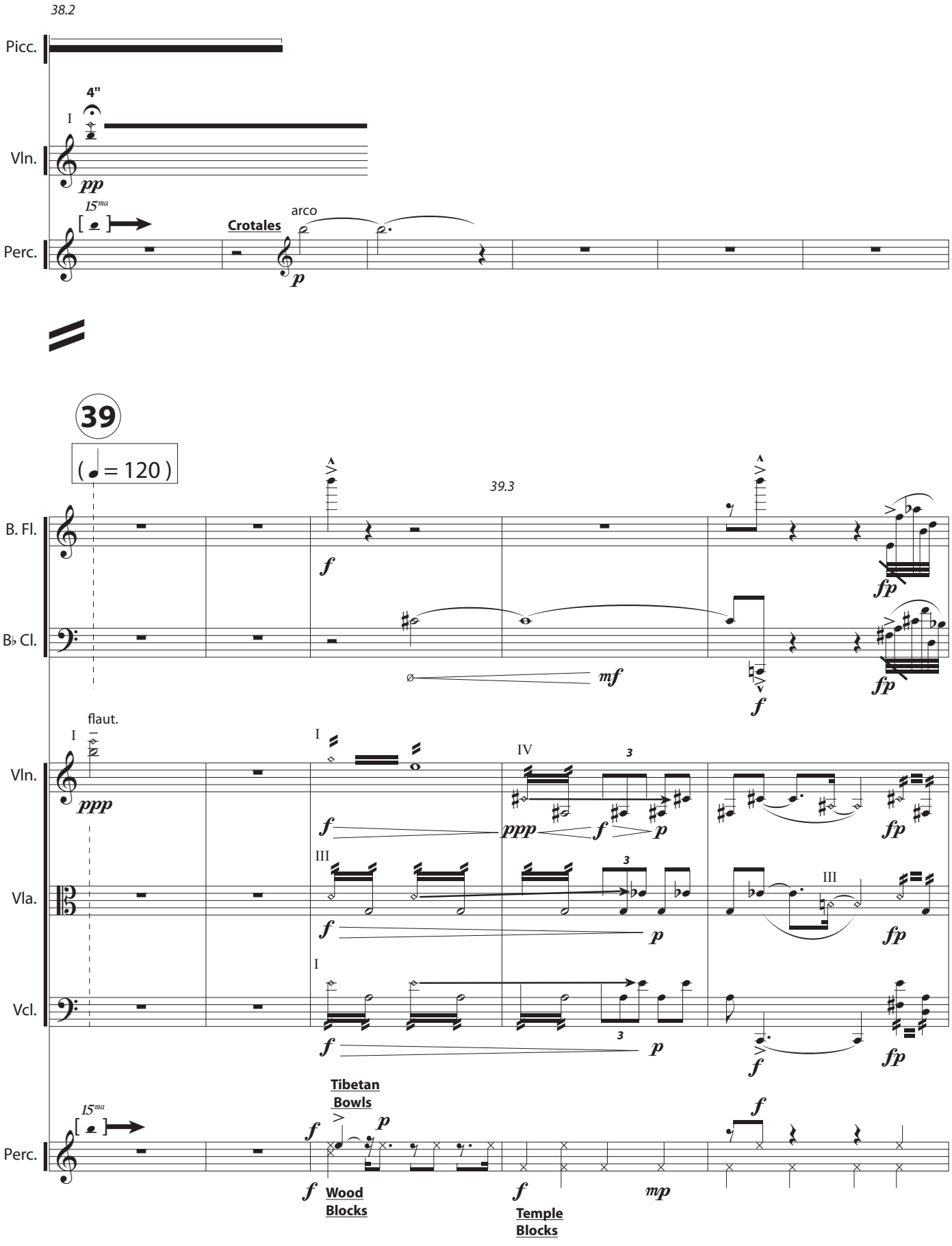

34
flaut.
Vln.
p
Crotales
arco
15ma
Perc.
p
ff
35
36
B. Clar.
≈ 120
p
4"
I
Vln.
pp
Vla.
≈ 80
p
Vcl.
≈ 72
p
Crotales
arco
15ma
Tibetan
Bowls
Perc.
p
mf

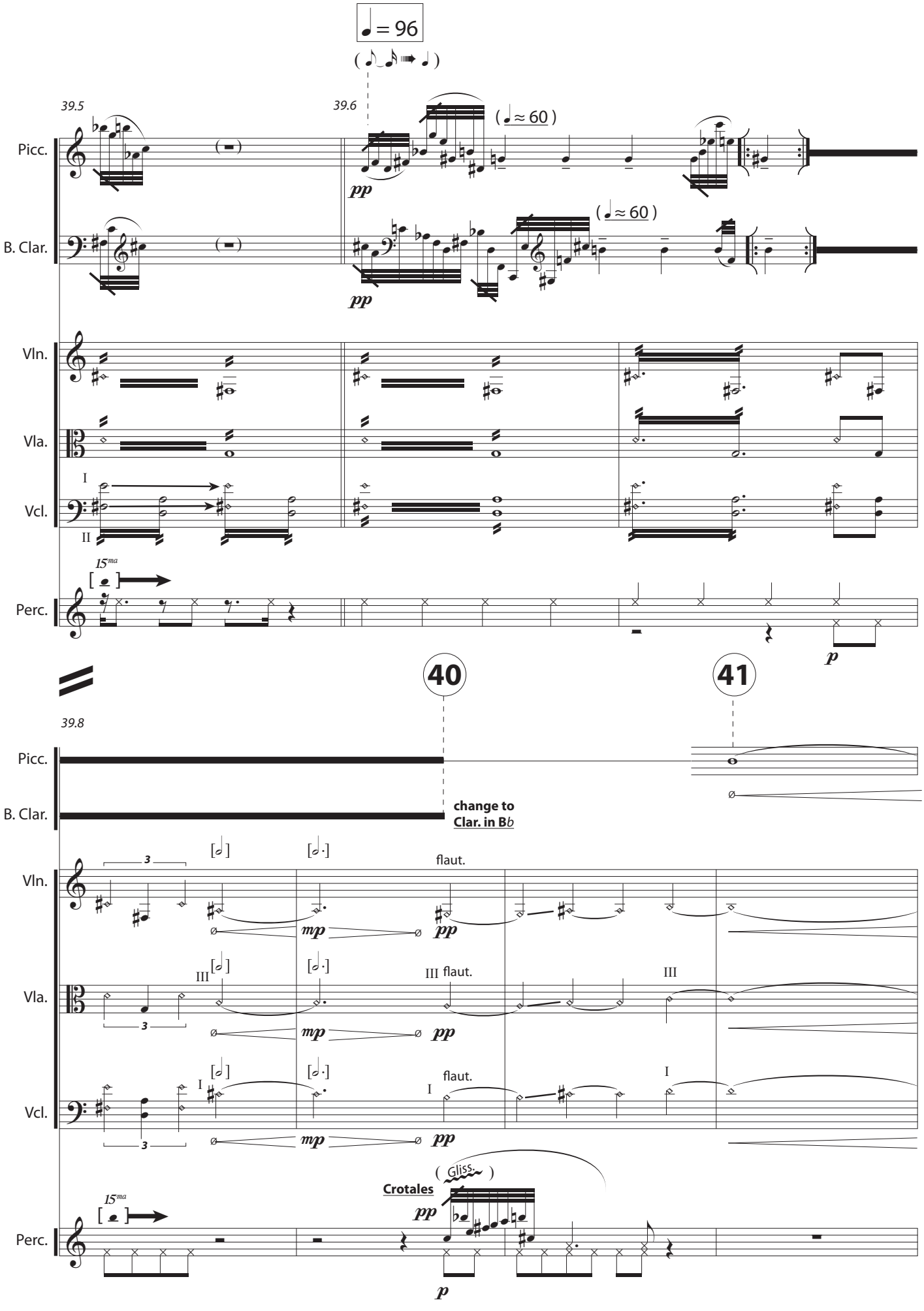

37
B. Fl.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
IV pont.
III pont.
I pont.
ord.
15ma
37.3
37.5
≈ 60
accel.
Picc.
B. Clar.
= 120
≈ 90
tast.
II ord.
I ord.

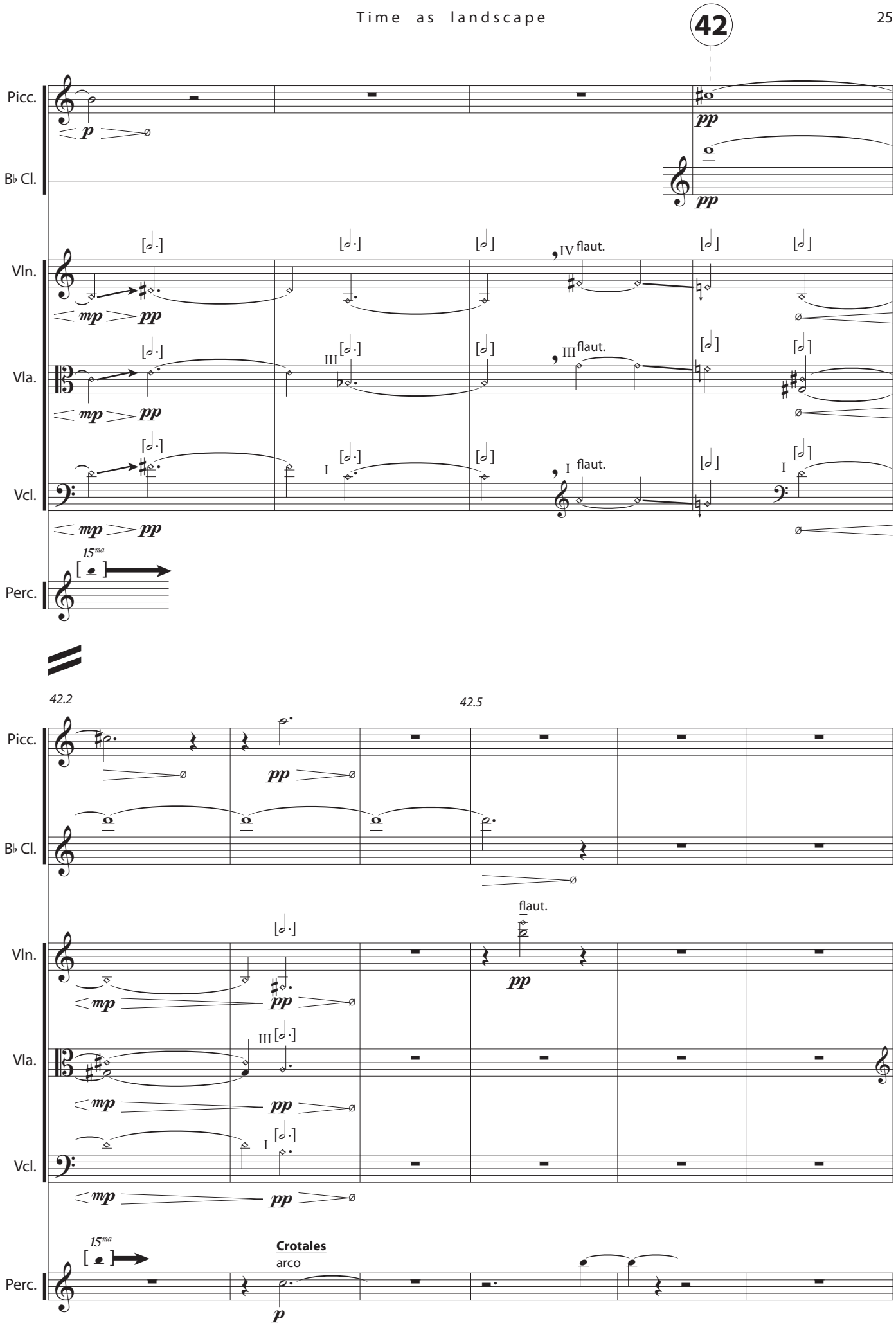

37.9
37.7
♩≈120
(♩≈60)
♩≈40
Picc.
B. Clar.
♩≈50
Vln.
Vla.
Vcl.
pont.
ord.
tast.
Perc.
15ma
37.13
37.11
"," longer and longer

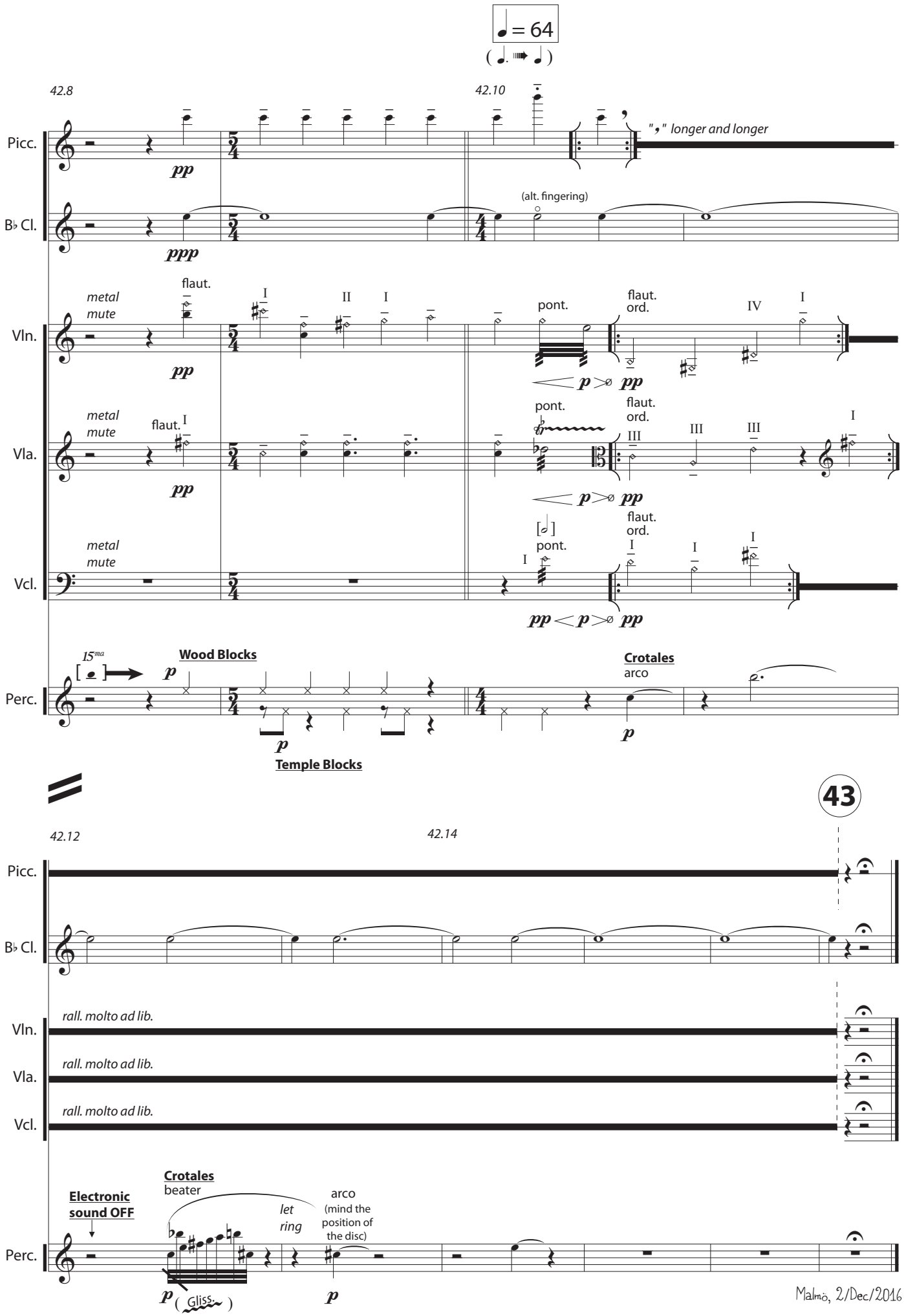

37.15
37.18
Picc.
B. Clar.
3"
p
Vln.
Vla.
Vcl.
15ma
Perc.


38
37.20
Picc.
ca. 6"
B. Clar.
4"
Vln.
4"- 5"
Vla.
Vcl.
15ma
Perc.


38.2
Picc.
4"
I
Vln.
pp
15ma
Crotales
arco
Perc.
p
39
(♩ = 120)
39.3
B. Fl.
f
fp
B♭ Cl.
mf
f
fp
flaut.
I
Vln.
ppp
I
IV
3
f
ppp
f
p
fp
III
Vla.
3
III
f
p
fp
I
Vcl.
f
3
p
f
fp
Tibetan
Bowls
15ma
Perc.
f
p
f
Wood
Blocks
f
Temple
Blocks
mp
f


♩ = 96
39.5
39.6
Picc.
B. Clar.
Vln.
Vla.
Vcl.
Perc.
pp
(♩ ≈ 60)
15ma
p
40
41
39.8
change to Clar. in B♭
flaut.
mp
III
I
Crotales
Gliss.


Picc.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
42
IV flaut.
III flaut.
I flaut.
15ma
42.2
42.5
flaut.
Crotales
arco


♩= 64
(♩. ➡ ♩)
42.8
42.10
Picc.
B♭ Cl.
Vln.
Vla.
Vcl.
Perc.
pp
ppp
"," longer and longer
(alt. fingering)
metal mute
flaut.
pont.
flaut. ord.
15ma
Wood Blocks
Crotales
arco
Temple Blocks
43
42.12
42.14
rall. molto ad lib.
Electronic sound OFF
Crotales
beater
let ring
arco
(mind the position of the disc)
Gliss.
Malmö, 2/Dec/2016