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Title

Otto Lamenti

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Otto Lamenti (2019)
for solo violin and ensemble

Preface

Otto Lamenti is a cycle (in panels) for solo violin and ensemble in which both the musicians and the audience take a journey through different emotional contexts and states of mind. From the profound pain of the praying mother to the (very serious!) barking of a dog that wants to go out; from a deep discomfort to the "electric bill complaining". A clash of contrasting meanings and atmospheres.

The music is fragmented, theatrical and minimalistic at times, the panels are bonded by the silence. The musical breathing changes very sharply between powerful ensemble passages, and the loneliness of the solo violin. Dramatic cadenzas dissolve into static moments where melodies emerge. The music material echoes in different places throughout the piece.

Formal Overview

Solo violin and Ensemble

[flute, oboe, clarinet in b flat, cello and piano]

Lamento 1 solo violin and ensemble

A - **Gesture 1** (action) solo violin opening gesture, (reaction) ensemble as a big resonance chamber for the violin gesture

B - **Pedante e nervoso**, solo violin

C - Ensemble echoes the violin "pedante"

D - Solo violin two long harmonics (**Lonely, dreamy**)

A - **Gesture 1** (reiteration)

B' - **Pedante e nervoso** (shorter and perdendosi)

Lamento 2 solo violin and ensemble

A - **Rhythmic, obsessive**: solo violin and ensemble

B - **Più mosso, precipitando**: dramatic ensemble, micropolyphonic passage and solo cello

C - Solo violin, coda echoing section A

Lamento 3 solo violin, cello and piano

A - **Teso** (tense), solo violin on a very high pitch

B - violin and cello **scratch section**

A' - **Teso** (tense), shorter version accompanied by piano sharp accents

Lamento 4 solo violin and ensemble

A - **Semplice e religioso** (introduction) solo violin

B - **Con eleganza**, solo violin pizzicato melody and ensemble sharp gesture (x)

C - **Clicking, obsessive**: wood and metal clicks and ensemble gesture (x)

D - **Double cadenza**, appassionato, violin and cello oltre il ponticello (y)

B' - **Con eleganza**, solo violin pizzicato melody and cello (y) and ensemble (x)

A' - **Semplice e religioso**, solo piano two "aeolian harp" chords echoing the introduction

x' - solo violin last gesture

Lamento 5 solo violin and ensemble

A - **Perenne e profondo, statico**: the whole ensemble sings (low guttural sound), violin and cello bow on tailpiece, piano glass on strings

B - **Lamentoso**, the solo violin transfigures the Lamento 1 in a very slow tempo (intimate)

A - **Perenne e profondo, statico** (reiteration)

Lamento 6 solo violin and ensemble

A - **Shadow music, very simple** (Andante D845): violin and cello play molto flautando a Schubert melody,

accompanied by soft piano sounds

B - **Cadenza, pesante ed apocalittico**: the piano opens with a sharp chord, the solo violin performs a cadenza passage that ends with a flute flutterzung

C - **Perdendosi**: echos from the Andante triplets

D - **Andante d845** the ensemble performs a phrase from the Schubert's Andante, very "classically"

Lamento 7 background and trio

A - **Background music**, nervous, continuous and

independent: textural layer (oboe, clarinet and piano)

B - **Trio, concitato e rapido** [Background music continues]: flute, violin and cello in a fast jet whistle and tremolo passage

Lamento 8 solo violin

A - Stabat Mater, Largo e doloroso 1

A' - Stabat Mater, Largo e doloroso 2

A'' - Stabat Mater, Largo e doloroso 3

Coda solo violin and performers voices

Exaudi, Medieval, voices from far away: a polyphonic section for six voices and violin - sempre più piano.

Performance notes

General

The score is written in concert pitch
microtonal pitches are sometimes suggested

S. M. Senza Misura, when tempo is signed in seconds or
ad. lib. passages.

In the Lamento n.2 all the grouped notes (acciacatura)
are played on the beat (instruments imitate the
violin Jeté)



Repeat the pitch and articulation
the performers use their voices in

Strings

bowing always ad libitum (if needed change bow on long
notes)

Arco ord. when not specified



vibrato (follow the graphic)

(left hand) very low finger pressure



tremolo

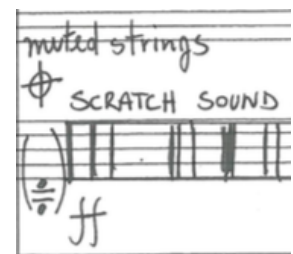
b. pizz. = pizzicato Bartok



glissando/portato



col legno battuto with muted strings



Over pressure scratch sound:

vow very slow with muted strings



percussion on the wood or other resonant surface
(possibly with the metal bottom of the bow)



Oltre il ponticello



bow on the tailpiece or on a heavy rubber
mute, modulate the pressure of the bow following the
graphic

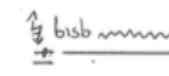


fast glissando with no pressure, imitating a flute jet
whistle

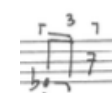
Woodwinds



air sound (flute)



microtonal bisbigliato (flute)



bend/glissando



produce a modulation between the
note and a soft instable multiphonic (follow the graphic)

k.c. = key clicks with ad libitum fingerings

t.r. = tongue ram

pizz. = pizzicato / slap

flz. flatterzunft (flute)

j.w. = jet whistle (flute)

(Lamento 5) sing a low and guttural sound inside the
instrument (take off the embouchure) modulate dynamics
and pitch following the graphic

Piano



muted chromatic cluster (indicated pitches) with
sustain pedal.



glissando with a (medium heavy) metal stick

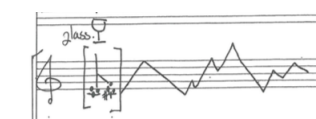
prepare the highest 9 pitches (from e to c) with patafix
gum

Étouffe = mute the string and play on keyboard



percussion on metallic surface of the instrument
(possibly tuning pigs) with the metal stick, help the
resonance with the pedal

Aeolian Harp: mute the keys with the left hand and
glissando on the strings with right hand finger tip



glissando (lengthwise) with the flat
bottom of a glass on the indicated strings, modulating
pressure and speed, a variety of very high pitches should
result. (in Lamento n. 7 add playing on the keyboard with
left hand.

I

marcato $\hat{7}''$ *Pedante e nervoso* $\text{♩} = 138$

Solo start ad lib.
Powerful

flute
pp sempre
soft multiphonic modulation

boe
pp sempre
soft multiphonic modulation

clarinet Bb
(concert pitch)
pp sempre

(ord.)
vibr. *S.M.*
8 *al tempo!*
al pont. 3 1 r 3 1 r 3 1
f e pedante sempre

Solo Violin

Cello
al pont.
sfz > pp sempre

Piano
metal stick gliss. on strings
fast! dramatic!
mutet chromatic cluster
s.ped →
Ped

Solo Violin

$\frac{9}{8}$ (sempre al pont.)

$\frac{2}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

(f) ff (mp)

fl. **ob.** **cl.**

$\text{mf} >$ $\text{mf} >$ $\text{mf} >$

Solo Violin

$\frac{9}{8}$ $\frac{3}{8}$

a tempo sempre nervoso
ECHOING THE VIOLIN

lonely, dreamy

S.M. lunga

Q.P. p immobile

più p immobile

cello

al pont.

$f >$

piano

(S. Ped $\rightarrow$) $P >$ PP (S. Ped $\rightarrow$)

Pedante e nervoso $\text{♩} = 138$

Handwritten musical score for a symphony orchestra and solo violin. The score includes staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Solo Violin, Cello, and Piano. The music is marked with various dynamics, articulations, and performance instructions.

Flute (fl.): *solo ad. lib. Powerful*. *bisb* (bowed). *pp sempre* (pianissimo sempre). *soft multiphonic modulation*.

Oboe (ob.): *pp sempre* (pianissimo sempre). *soft multiphonic modulation*.

Clarinet (cl.): *pp sempre* (pianissimo sempre).

Solo Violin: *ord.* (order). *vibr* (vibrato). *f* (forte). *fff* (fortissimo). *al pont.* (all ponticello). *f pedante* (forte pedante). *mf* (mezzo-forte). *p* (piano). *pp* (pianissimo). *perdendosi* (fading away).

Cello: *al pont.* (all ponticello). *sfz > pp sempre* (sforzando > pianissimo sempre).

Piano: *strings come sopra* (strings come above). *fast!* (fast). *ff* (fortissimo). *(→ S. Ped →)* (towards Sustained Pedal). *(S. Ped →)* (Sustained Pedal).

Other markings: *5/8*, *2/8*, *5/8*, *a tempo!*, *ped* (pedal).

..... gently release S. ped. —

Ritmico $\cdot T = 106$
Obsessive

fl.

ob.

cl.

Solo Violin

cello

Piano

↑ muted strings with patafix

Peol

Piu mosso $\text{♩} = 106$
Precipitando

acc. $\text{♩} = 106$
a tempo Precipitando

acc.

fl

ob.

cl.

Solo Violin

6/8 detache arco orol.

7/8

5.11

6/8 detache arco orol.

5/8

1/8

tutto f

ffffz

tutto ff

Cello

arco orol. vibr

f molto espressivo sempre

ff molto espressivo sempre

Piano

sfz

sfz

Ped

Solo
A tempo meno mosso
ad. lib. perdendosi

Solo Violin

5/8

3/8

Solo

sfzp

sfzp

mp

P

PP

P < f > P



Tesoro $\text{♩} = 38$

Solo Violin

Handwritten musical notation for Solo Violin. The staff is in 5/8 time. It features several measures with notes, some marked with '7' (likely indicating a fingering or a specific note). Above the staff, there are performance instructions: 'orol.', 'poco vibrando', 'al pont.', 'vibrando', 'tasto', 'al pont.', 'orol.', and 'al pont.'. Below the staff, there are dynamic markings: 'f > p', 'sfz > p', 'pp subito', 'quasi f', 'f', 'piu f', and 'sfz'. The notation includes various note values and rests, with some notes having stems and beams.

fl.

ob.

cl

Scratch duet: very painful

Solo Violin

Handwritten musical notation for Solo Violin. The staff is in 2/8 time. It features a series of notes, some marked with '7'. Above the staff, there are performance instructions: 'muted strings', 'SCRATCH SOUND - DISCONTINUOUS - FREELY - PAINFUL', 'al pont.', 'orol.', 'vibrando', and 'f > p'. Below the staff, there are dynamic markings: 'ff' and 'ppp'. The notation includes various note values and rests, with some notes having stems and beams.

Cello

Handwritten musical notation for Cello. The staff is in 2/8 time. It features a series of notes, some marked with '7'. Above the staff, there are performance instructions: 'muted strings' and 'ff'. Below the staff, there are dynamic markings: 'ff'. The notation includes various note values and rests, with some notes having stems and beams.

piano

Handwritten musical notation for piano. The staff is in 2/8 time. It features a series of notes, some marked with '7'. Above the staff, there are performance instructions: 'Ped' (pedal) and 'ff'. Below the staff, there are dynamic markings: 'ff'. The notation includes various note values and rests, with some notes having stems and beams.

Molto largo $\text{♩} = 58$

Poco più mosso
Con eleganza. $\text{♩} = 63$

Clicking music, obsessive ♯=76

Semplice e religioso

fl.

ob.

cl.

4/2

7(5+2)
8 resonant

mp

sfz

6/8

5/8

2/8

5/8

2sfz

Solo Violin

al tasto
non vibrato
p semplice

mp

sfz

mp

mf

W.

f, fisso

f, fisso

sfz

B.Pizz.

Cello

7

sfz

W.

f, fisso

f, fisso

B.Pizz.

piano

mf espressivo
ben timbrato

M.S.

f, fisso

7

f, fisso

E

F

b

sfz

Ped →

(Ped →)

Semplice e religioso Ad libitum, solo

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Solo Violin, Cello, Piano, and Pedal. The score is divided into two sections: "Semplice e religioso" and "Ad libitum, solo".

Flute (fl.): Staff with a treble clef and a 4/8 time signature. A double bar line is present at the end of the section.

Oboe (ob.): Staff with a treble clef and a 4/8 time signature. A double bar line is present at the end of the section.

Clarinet (cl.): Staff with a treble clef and a 4/8 time signature. A double bar line is present at the end of the section.

Solo Violin: Staff with a treble clef and a 4/8 time signature. The tempo changes to 3/8, then 2/2, and finally 1/8. The section includes markings for "W.", "pizz.", "sfz", and "ffz".

Cello: Staff with a treble clef and a 4/8 time signature. The tempo changes to 3/8, then 2/2, and finally 1/8. The section includes markings for "W.", "sfz", and "longa".

Piano: Staff with a treble clef and a 4/8 time signature. The tempo changes to 3/8, then 2/2, and finally 1/8. The section includes markings for "M.S.", "sfz", "longa", "mf", "AEOLIAN HARP", and "f.t. glissando on strings".

Pedal: A line at the bottom of the page with markings for "Ped" and "f.t. glissando on strings".

Perenne e profondo, statico.

Perenne
Cim. Sopra

Lamentoso ♩ = 54

as a transfiguration of Lamento I
(intimate)

30"

fl. sing a low guttural sound
*inside the instrument
mp

ob. *mp

cl. *mp

S.M.

Solo Violin

bow on tailpiece
p < mf > < > < > < >
mp sing a low guttural sound

4/4 3/4 5/4

Molto al tasto

mp.

allargando

poco cresc

S.M.

Cello

bow on tailpiece
p < mf > < > < > < >
mp sing a low guttural sound

COME SOPRA

COME SOPRA

COME SOPRA

Piano

glass. I

(inside the piano)

mp sing a low guttural sound.

ped sempre

ped.



Shadow music, very simple (Andante D845)

Solo Violin

al tasto

PP sempre, ghostly

lunga

Cello

al tasto

PP sempre, ghostly

Piano

very gently

PP

Ped sempre →

PP sempre

Caolenza, pesante ed apocalittico

fl.

lunga

arco ord.

vibr.

flz.

sfz

Solo violin

lunga

sf

sfz > p

mf

Cello

S.M.

fff

piano

9/16

ff

Peol

(Peol)

Peol →

(Peol)

Perdendosi, ad lib.

Andante D 845

Handwritten musical score for a symphony orchestra, featuring staves for Flute (fl.), Oboe (ob.), Clarinet (cl.), Solo Violin, Cello, and Piano. The score includes various musical notations such as notes, rests, and dynamic markings.

Flute (fl.): The staff shows a melodic line starting in the second measure, marked *p espressivo*. It continues with a series of eighth notes and rests, ending with a final note marked *pp*.

Oboe (ob.): The staff shows a melodic line starting in the second measure, marked *p espressivo*. It continues with a series of eighth notes and rests, ending with a final note marked *pp*.

Clarinet (cl.): The staff shows a melodic line starting in the second measure, marked *pp*, followed by a phrase marked *mf espressivo*.

Solo Violin: The staff shows a melodic line starting in the first measure, marked *mp*, followed by a phrase marked *p espressivo*.

Cello: The staff shows a melodic line starting in the first measure, marked *pp*, followed by a phrase marked *ppp*. The instruction *flautando sul tasto* is written above the staff.

Piano: The staff shows a complex accompaniment pattern starting in the second measure, marked *p*, followed by a phrase marked *p espressivo*.

Ped ad lib.

VI

Background music

Trio, concitato, rapido $\text{♩} = 96$ circa
a tempo!

Very fast, in pain

Violin: Solo Violin, sfz , ff sempre, sfz , ff

Viola: 3/8 al pont., sfz , ff sempre, sfz , ff

Cello: al. pont., sfz , ff sempre, sfz , ff

Oboe: nervous, continuous, independent, mp , sfz , pp , p , f

Clarinet: nervous, continuous, independent, p , sfz , pp , f

Background continues nervously

ob.

cl.

piano

glass on strings

piano (on keys), mf , f , ff

Peel

VIII

Stabat Mater, Largo e doloroso

14

Solo Violin

1

4/4

[I.c.] [II.c.]

($<>$) simile.

deciso f dim....

3 4 simile.

....(P)....

....(PP)....

5

7

[II.c.] [III.c.]

(PPP) $>$ deciso ff dim....

....(mf)....

9

3 4

....(P)....

....(PP)....

- * the symbol v means, when arriving at the note produce a little vibrato.
- * il simbolo v significa: raggiungere la nota mediante glissando e poi poco vibrato

...e dinamiche del tipo ...

Handwritten musical score for measures 13-16. The notation includes treble and bass staves with notes, rests, and dynamic markings. A bracket labeled 'III. IV.' is present in measure 14. A circled annotation 'deciso sfz' is written below the staff in measure 14. Dynamic markings include '(PPP)' at the start of measure 13, 'dim... (poco)...' in measure 15, and '(ff)' at the end of measure 16. There are also slurs and accents over the notes.

Handwritten musical score for measures 17-20. The notation includes treble and bass staves with notes, rests, and dynamic markings. Dynamic markings include '(f)' at the start of measure 17 and '(mf)' in measure 19. There are slurs and accents over the notes.

Handwritten musical score for measures 21-24. The notation includes treble and bass staves with notes, rests, and dynamic markings. Dynamic markings include '(p)' at the start of measure 21 and '(pp)' at the end of measure 24. There are slurs and accents over the notes.

Handwritten musical score for measures 25-28. The notation includes treble and bass staves with notes, rests, and dynamic markings. Dynamic markings include '(pp)' at the start of measure 25. There are slurs and accents over the notes.

→ CODA

Coda Exaudi ♩=56

Medieval, voices from far away

16

flutist [voice I] *sing (intimate)*
p sempre
 xa o ra nem me e xau o ra nem am e xau di

oboist [voice II] *sing (intimate)*
p sempre
 e xau di o ra tio nem me am xau o ra tio me am xau

clarinetist [voice III] *sing (intimate)*
p sempre
 e xau di o ra tio nem me am ra

violinist [voice IV] + violin (play) *p sempre*
al fusto
 e xau di o ra tio nem me am xau o tio am e ra piz. me am

cellist [voice V] *sing (intimate)*
p sempre
 di tio nem me xau tio nem xau di nem

pianist [voice VI] *sing (intimate)*
pp
 e xau di

3.B.
04.2019