

a.le.a

score

fdch

performance notes

transposed score

The score is transposed, meaning that the Bb Clarinet sounds a 2M lower than written.

dynamics

In general, dynamics should be played according to context (especially considering the electronic element, which may at moments be loud). So, I would say to try and bring the smallest sounds into surface when possible, and highlight the brightness and sharpness of the forte sections.

itches

Since synchrony is more important, I would suggest to prioritize rhythm over pitches in fast passages. However, the beginning and the ending of phrases is usually important in terms of pitch when it is framed by another player (e.g., BAR 149: piano and clarinet begin on the last note of the violin).

rhythm

Although priority should be given to rhythm, inside a gesture filled with 16th notes what matters is still the edges. Therefore, the player can at times move in and out of the 16th note grid she wishes.

tempo

Tempo is written quarter note = 166, which is rather fast. It is meant to be the upper limit. If this tempo is impossible, I would suggest bringing it down until it is comfortable, but not so much so that the music loses its rather frantic impetus. I would suggest against a tempo lower than quarter note = 144. If this is still too fast, I would suggest to reduce stricture on 16th note gestures which last more than 10 16th notes.

program notes

This music was generated using the a.le.a library for puredata written and played by the composer. The library uses an algorithm for swarm behavior together with the lorenz attractor in such a way that five boids/birds follow the famous chaotic attractor. The a.le.a library provides an interface to monitor and interact with both the lorenz and the boids paths, therefore enabling another -human- element on the movement of the birds: the player of the meta-score (the composer). This interface records result of the interaction of the triad (player, boids, attractor) in both a video file and a text file. The video was used for part of the visual aspect of the performance, and the text is used to generate a set of four meta-scores which indicate curves of transition between three elements (in this case, the electronics, the instrumental and the visual). It aims at being not a 'mapping' of the motion of the birds into musical structures, but as the triggering of events and transitions based on some properties of the line that goes through all the birds. The instrumental score is then interpreted from this output into hand-crafted gestural snippets of Lilypond code (via the [notes] external for puredata) which belong to each of the six instruments of the ensemble. This interpretation produces four full-scores (one for each meta-score). For this performance, the composer hand-trimmed and re-interpreted some absurdly incoherent blobs of ink on the page into musical absurdly incoherent gestures, choosing from all of the four fullscores arriving at a final score. The electronics and the video follow a similar procedure, but are mostly generated live, taking the third -human- element from the real-time feed of the players. a.le.a is, therefore, not a work, it is the unworking of a work. It is not only the performative result in itself, but also the path of its unworking. The spectator is invited to listen for these traces.

notation

flute

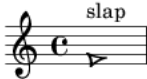
Breathed Pitch (B.P.):



Tongue Ram (T.R.):



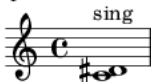
Slap:



Breathed Noise through the mouthpiece:



Sing the pitch above the note:



Slap:



clarinet

Slap:



Teeth on reed (teeth):



Sing the pitch above the note:



Frullato (frull):



percussion

Bass Drum:



Tom (low):



Woodblocks (4):



Metals (3):



Cymbal:



Tam-tam:



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a.le.a

Edch

This musical score is for the film 'The Great Wall' by John Williams. It features a full orchestral arrangement with the following instruments and parts:

- Flute:** The flute part begins with a tempo marking of $\text{♩} = 166$ and a 2/4 time signature. It includes dynamic markings such as *mf*, *pp*, *sfz*, *p*, and *fff*. There are also performance instructions like 'T.R.' (trill) and 'sh' (sharpened).
- Clarinet (Bb):** The clarinet part includes dynamic markings like *mf*, *pp*, *sfz*, and *f*. It features a 'teeth' marking, likely indicating a specific articulation or timbre.
- Violin:** The violin part includes dynamic markings like *mf*, *f*, *mf*, *sfz*, and *p*. It includes performance instructions like 'pizz.' (pizzicato) and 'arco' (arco).
- Cello:** The cello part includes dynamic markings like *mf*, *f*, and *pp*. It includes performance instructions like 'pizz.' (pizzicato) and 'arco' (arco).
- Percussion:** The percussion part includes dynamic markings like *mf* and *ppp*.
- Piano:** The piano part includes dynamic markings like *mf*, *ppp*, and *sfz*. It includes performance instructions like 'senza ped.' (senza pedale) and 'non-legato'.

The score is written in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings, all in black ink on a white background.

2/8

fl.

cl.

vn.

vc.

perc.

pno.

staccato

8-measure rest

non-legato

pp

p

mp

sfz

ppp

una corda

19

sing

slap

sing

teeth

frull.

vn.

vc.

arco

perc.

pno.

open pedal on chord release

una corda

ff *f* *p* *mf* *fp*

fp *ppp* *pppp*

f *mf* *ppp*

mf *sfz* *f* *pppp*

pp

pppp *sfz* *ppp* *fp* *mf* *pppp*

8-¹ 8-¹ 8-¹

Red. Red. una corda Red.

4

26

slap B.P.

teeth

sing

non-legato frull.

pizz.

staccato

una corda

Red.

Red.

This musical score is for a chamber ensemble, featuring five staves: Flute (cl.), Violin (vn.), Viola (vc.), Percussion (perc.), and Piano (pno.). The score is written in 4/4 time and consists of 26 measures. The key signature has one sharp (F#).

Flute (cl.): Measures 1-3 are rests. Measure 4 has a quarter note G4 (teeth) with a *pp* dynamic. Measures 5-6 are rests. Measure 7 has a quarter note A4 (sing) with a *mp* dynamic. Measure 8 has a quarter note B4 (sing) with a *pp* dynamic. Measures 9-10 are rests. Measure 11 has a quarter note C5 (non-legato frull.) with a *pp* dynamic. Measures 12-13 have a half note D5 (non-legato frull.) with a *ff* dynamic. Measures 14-15 are rests. Measure 16 has a quarter note E5 (non-legato frull.) with a *ff* dynamic. Measures 17-18 are rests. Measure 19 has a quarter note F#5 (non-legato frull.) with a *ff* dynamic. Measures 20-21 are rests. Measure 22 has a quarter note G5 (non-legato frull.) with a *ff* dynamic. Measures 23-24 are rests. Measure 25 has a quarter note A5 (non-legato frull.) with a *ff* dynamic. Measure 26 is a rest.

Violin (vn.): Measures 1-3 are rests. Measure 4 has a quarter note G4 with a *p* dynamic. Measures 5-6 are rests. Measure 7 has a quarter note A4 with a *mp* dynamic. Measure 8 has a quarter note B4 with a *mp* dynamic. Measures 9-10 are rests. Measure 11 has a quarter note C5 with a *mp* dynamic. Measures 12-13 are rests. Measure 14 has a quarter note D5 with a *mp* dynamic. Measures 15-16 are rests. Measure 17 has a quarter note E5 with a *mp* dynamic. Measures 18-19 are rests. Measure 20 has a quarter note F#5 with a *mp* dynamic. Measures 21-22 are rests. Measure 23 has a quarter note G5 with a *mp* dynamic. Measures 24-25 are rests. Measure 26 is a rest.

Viola (vc.): Measures 1-3 are rests. Measure 4 has a quarter note G4 with a *p* dynamic. Measures 5-6 are rests. Measure 7 has a quarter note A4 with a *p* dynamic. Measure 8 has a quarter note B4 with a *p* dynamic. Measures 9-10 are rests. Measure 11 has a quarter note C5 with a *p* dynamic. Measures 12-13 are rests. Measure 14 has a quarter note D5 with a *p* dynamic. Measures 15-16 are rests. Measure 17 has a quarter note E5 with a *p* dynamic. Measures 18-19 are rests. Measure 20 has a quarter note F#5 with a *p* dynamic. Measures 21-22 are rests. Measure 23 has a quarter note G5 with a *p* dynamic. Measures 24-25 are rests. Measure 26 is a rest.

Percussion (perc.): Measures 1-3 are rests. Measure 4 has a quarter note G4 with a *pp* dynamic. Measures 5-6 are rests. Measure 7 has a quarter note A4 with a *pp* dynamic. Measure 8 has a quarter note B4 with a *pp* dynamic. Measures 9-10 are rests. Measure 11 has a quarter note C5 with a *pp* dynamic. Measures 12-13 are rests. Measure 14 has a quarter note D5 with a *pp* dynamic. Measures 15-16 are rests. Measure 17 has a quarter note E5 with a *pp* dynamic. Measures 18-19 are rests. Measure 20 has a quarter note F#5 with a *pp* dynamic. Measures 21-22 are rests. Measure 23 has a quarter note G5 with a *pp* dynamic. Measures 24-25 are rests. Measure 26 is a rest.

Piano (pno.): Measures 1-3 are rests. Measure 4 has a quarter note G4 with a *pppp* dynamic and *una corda* marking. Measures 5-6 are rests. Measure 7 has a quarter note A4 with a *pppp* dynamic. Measure 8 has a quarter note B4 with a *pppp* dynamic. Measures 9-10 are rests. Measure 11 has a quarter note C5 with a *pppp* dynamic. Measures 12-13 are rests. Measure 14 has a quarter note D5 with a *pppp* dynamic. Measures 15-16 are rests. Measure 17 has a quarter note E5 with a *pppp* dynamic. Measures 18-19 are rests. Measure 20 has a quarter note F#5 with a *pppp* dynamic. Measures 21-22 are rests. Measure 23 has a quarter note G5 with a *pppp* dynamic. Measures 24-25 are rests. Measure 26 is a rest.

33

u

i

T.R. sh sing

sf

mf

fp

mf

p

cl.

p

fff

frull.

sing

teeth sing

voice murmur

pp

vn.

sfz

molto flautando

molto sul tasto

ppp

ord

vc.

fp

mf

arco

perc.

p

fp

p

pno.

pp

8⁻¹

8

staccatissimo

8⁻¹

8

8⁻¹

6
37

slap

sfz

cl.

mp

vn.

molto flautando
molto sul tasto

fp
ppp

ord

tremolo

pizz. vib

p

vc.

molto flautando
molto sul tasto

ppp

f

sim.

ord

pppp
ppp

perc.

p

pno.

8-

8-

8-

sfz

pp

loco

41

7

B.P. sim

pp

frull.

molto flautando
molto sul tasto

ppppp p

pizz. arco

mf f

muted

(*)

(*)hidden 8th rest for pedal notation

Red. _____

8

49

fl.

cl.

vn.

vc.

perc.

pno.

sh

slap

sh

sing

teeth

staccato

legato

ppp

mf

pp

sf

pp

ppp

mf

p

sf

pp

mp

ppp

f

fff

pp

p

(*)

(*)hidden 16th rest for pedal notation

54

cl.

vn.

vc.

perc.

pno.

mf

sfp

mf

sp

pizz.

arco

pizz.

arco sul pont

p

sff

p

mf

pp

ppp

molto flautando
molto sul tasto

sul pont

sfz

8-----

10

61

12

vib.

sing

B.P.

frull.

sing

B.P.

cl.

12

sing

sing

pp

mp

ppp

vn.

12

vc.

12

perc.

12

pp

p

p

pno.

12

12

8-

p

non legato

p

8-

12

85

cl.

slap

sing

slap

teeth

vn.

pizz.

pizz.

vc.

sim.

ord.

tremolo pizz.

poco vib.

perc.

pno.

8

15

91

B.P

sf

slap

sfz
pp

cl.

pp

sf

vn.

pizz.

sf

rfz

mf

pizz.

arco vib.

pizz.

vc.

mf

sfz

pizz.

arco

rfz

pizz.

arco

pizz.

perc.

pppp

pno.

8⁻⁻⁻1

sf

8⁻⁻⁻1

sf

14
98

cl.

teeth
ppp
sp
sfz
teeth
sfz

vn.

arco
rfz
pppp
pizz.
p
(pizz.)

vc.

arco
sf
pp
rfz
rfz

perc.

pno.

pppp
sfz
mp
sp
mf
mp
mf
pp
p

104

mp

sfz

teeth

sim

arco

mf

mp

sul pont

pizz.

mf

p

pizz.

p

rfz

perc.

pno.

p

mf

mf

15₁

mf

red.

8.

p

8.

sfz

16

112

2

cl.

2

vn.

pizz.

arco

2

vc.

arco

2

perc.

2

pno.

2

2

16

112

2

cl.

2

vn.

pizz.

arco

2

vc.

arco

2

perc.

2

pno.

2

2

122

fl.

B.P.

T.R. sing

T.R.

frull.

sing

p

fp

sfz

mf

p

fsfz

pp

ppp

p

cl.

vn.

vc.

sul pont

p

perc.

pno.

131

B.P.

ppp

sfz pp

mf

p

f

uniss cl.

cl.

p

sfz

slap

sing

slap

sfz pp

f

p

uniss fl.

vn.

sfz

tremolo arco

vc.

pizz.

sfz

termolo arco

perc.

sfz

pno.

sfz

p

8--

8--

8--

8--

8--

8--

pno.

148

B.P.

ff

ff

teeth

uniss pno.

p

fp

sing

teeth

vib

pizz.

pp

ppp

(pizz.)

ppp

arco.

sf

pp

perc.

8⁻⁻⁻7

sf

mf

uniss cl.

p

f

8⁻⁻⁻7

8⁻⁻⁻7

22
153

cl.

vn.

vc.

perc.

pno.

sfz *mf* *sp* *arco* *mf* *pizz.* *sfz* *sfz* *sfz* *sfz*

158

158

cl.

vn.

vc.

perc.

pno.

flautando

pp

arco

pppp

piu pp pos

teeth

f

p

f

p

p

8

8

8

24

165

T.R.

B.P.

B.P.

cl.

ppp

vn.

molto flautando

molto sul tasto

ord.

pizz.

p

vc.

legato

ppp

p

mf

pppp

pizz.

perc.

pno.

ppp

8.

8.

8.

179

rfz

pppp

sfz

p

sfz

p

fp

slap

B.P.

o

slap

frull.

ppp

cl.

ppp

p

vn.

sul pont

ppp

p

pp

vc.

ppp

p

perc.

f

ppppp

ppp

p

pno.

8⁷

staccato

sfz

#

mf

8⁷

pp

8⁷

pp

8⁷

pp

186

sing frull. e frull. sing B.P. sim sing sh frull.

rfz

mf

p

mf

frull. teeth

mf

pizz.

pizz

f

mf

ppp

mp

pno.

27

28

192

fl.

cl.

vn.

vc.

perc.

pno.

frull.

sing

frull.

B.P.

teeth

frull.

sing

pppp

(pizz.)

arco.

pizz.

pizz.

arco sul pont

pp

p

sfz

p

staccato

pp

sfz

pp

198

cl.

vn.

vc.

perc.

pno.

sing

sing

sing

sing

pizz.

tremolo pizz.

sul pont

arco.

pizz.

arco.

8⁻¹

8⁻¹

8⁻¹

legato

p

sfz

p

mp

mf

p

mf

mf

sfz

mf

30
203

cl.

vn.

vc.

perc.

pno.

f *mf* *p* *sfz* *ppp* *mf*

mf *p* *sfz*

p *sp* *p* *mf* *p*

mf *p* *mf* *sfz* *pp* *f* *ppp*

p

8⁷ *legato*

p *sfz* *8⁷*

32
212

fl.

cl.

vn.

vc.

perc.

pno.

f *pp*

frull.

B.P.

sim

slap

sff

p *sfz* *ff*

pizz. arco

p *f*

pizz.

f

mf *mf*

p *sff* *f* *sff*

8⁻⁻⁻ 1

8⁻⁻⁻ 1

8⁻⁻⁻ 1

217

musical score with staves for cl., vn., vc., perc., and pno., including dynamics like *fp*, *mf*, *ff*, *pp*, *sfz*, *p*, *f*, *ppp*, *una corda*, and performance instructions like *teeth*, *legato*, *frull.*, *molto flautando*, *molto sul tasto*, *arco*, *pizz.*, *legato*, and *una corda*.

34

221

frull.

\wedge \wedge \wedge sim.

B.P. sing

cl.

slap

frull.

slap

frull.

vn.

vc.

pizz.

arco

molto flautando

molto sul tasto

perc.

sfz p

mf

pno.

sfz p

8

233

fl.

ppp

3

ppp

i (high spectrum)

2

cl.

ppp

3

pppp

piu pp pos

2

vn.

arco

pizz.

ppp

3

molto flautando
molto sul tasto

2

vc.

pizz.

ppp

3

ppp

2

perc.

ppp

3

mf

arco on woodblock

2

pno.

una corda

ppp

8

ppp

8

mf

8

3

2