

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.

pitches

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 is 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.

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dch

flute

clarinet (Bb)

violin

cello

perc

piano

musical score for 'The Great Wall' by John Williams, featuring flute, clarinet (Bb), violin, cello, perc, and piano. The score includes various musical notations such as dynamics (mf, pp, sfz, p, f, ppp, sfz), articulations (pizz., arco, non-legato), and performance instructions (senza ped., una corda). The tempo is marked as quarter note = 166.

[illegible]

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.

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

(*)

8₋₋₋ (*)hidden 8th rest for pedal notation

8

49

sh

slap

sh

mf

pp

sf

cl.

sing

teeth

ppp

mf

p

sf

vn.

pp

pp

vc.

perc.

ppp

mp

pno.

mp

ppp

f

fff

staccato

legato

pp

p

(*)

(*)hidden 16th rest for pedal notation

54

cl.

vn.

vc.

perc.

pno.

mf

sfp

mf

sp

molto flautando
molto sul tasto

pizz.

arco

pizz.

arco sul pont

p

sff

p

mf

pp

ppp

sul pont

sfz

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

slap

sf

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.

ff

ff

8⁻⁻⁻

8⁻⁻⁻

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

8₁

8₁

8₁

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.

perc.

pno.

[illegible]

141

cl.

vn.

vc.

perc.

pno.

142

143

144

145

146

147

148

149

150

151

152

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584

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586

587

148

B.P.

ff

ff

cl.

teeth

uniss pno.

p

fp

sing

teeth

vn.

vib

pizz.

pp

ppp

vc.

(pizz.)

ppp

arco.

sf

pp

perc.

pno.

8⁺ 7

sf

mf

uniss cl.

p

f

8⁻ 1

8⁻ 1

[illegible]

158

flautando

pp

f

pp

cl.

piu pp pos

teeth

pppp

vn.

f

pp

vc.

arco

f

perc.

pno.

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.

frull.

slap

teeth

frull.

teeth

uniss pno.

pp

ppp

pp

pppp

mp

uniss vn.

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.

cl.

vn.

vc.

perc.

pno.

27

rfz

p

sf

pizz.

pizz

f

mf

ppp

mp

frull. teeth

28
192

frull. sing frull. B.P.

cl. teeth frull. sing
pppp

vn. (pizz.) arco. pizz. pizz. arco sul pont
mf

vc.

perc. *pp* *p*

pno. *sfz* *p* *pp* *sfz*
staccato

[illegible]

208

slap sing

a T.R.

cl.

slap sing

frull.

vn.

vc.

perc.

pno.

8

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

217

cl. *fp* *mf* *ff* *pp* *f*

vn. *sfz* *pp* *sfz* *pp*

vc. *p* *f* *p* *sfz* *p*

perc. *p* *mf* *ppp* *p* *mf* *pp* *mf*

pno. *sfz* *f* *pp* *f* *pp* *f*

teeth *legato* *frull.* *molto flautando* *molto sul tasto* *una corda* *legato*

34

221

frull.

sim.

B.P.

sing

cl.

slap

frull.

slap

frull.

vn.

vc.

pizz.

arco

molto flautando

molto sul tasto

perc.

pno.

8

sfz p

f

ppp

fp

p

mf

sfz

p

233

fl.

ppp

ppp

3

i (high spectrum)

2

cl.

ppp

pppp

3

piu pp pos

2

vn.

arco

pizz.

ppp

3

molto flautando

molto sul tasto

2

vc.

pizz.

ppp

3

ppp

2

perc.

ppp

3

arco on woodblock

mf

2

pno.

una corda

ppp

ppp

8

ppp

8

8

mf

8

3

2