

a.le.a parts

cello

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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a.le.a
cello from meta-part 0 - sco-0

fdch

$\text{♩} = 166$

cello

2

pizz.

arco

10

mf

f

pp

ppp

17

pizz. non-legato

arco

ppp

p

mf

sfz

21

f

pppp

7

pizz.

2

33

fp

mf

arco

37

molto autando
molto sul tasto

sim.

ppp

f

pppp

40

ord

pizz.

ppp

sp

43

arco

10

pizz.

arco

pizz. arco sul pont

mf

f

p

pp

ppp

molto autando
molto sul tasto

57

sul pont

20

ff

p

p

mf

pp

ppp

87 *tremolo pizz.* *mp* *poco vib.* *arco* *sfz* *pp* >

96

4

arco

2

sul pont

The musical score for the bass line is written on a single staff in bass clef. It begins with a whole rest, followed by a quarter rest, then a quarter note G2 with a sharp sign. This is followed by a measure with a whole rest. The next measure contains a quarter note G2 with a sharp sign, a quarter note F2 with a sharp sign, and a quarter note E2 with a sharp sign, all beamed together. This is followed by a measure with a quarter rest, then a quarter note G2 with a sharp sign, a quarter note F2 with a sharp sign, and a quarter note E2 with a sharp sign, all beamed together. The score concludes with a measure containing a whole rest.

sf

pp

rfz

mp

106

pizz.

p

sfz

arco

113



11

sul pont

p

[illegible]

143 tremolo pizz. (pizz.)

p

147

(pizz.)

ppp

150

arco.

6

arco

ff
pp

160

3

f

legato

ppp \longrightarrow *p*

166

pizz.

*mf**pppp*

170

6

4

5

*pp**ppp**p* >

189

pizz

4

3

199

arco

pizz. arco.

pizz.

arco.

*p**mf*

203

*mf**p**mf* >*sfz*
pp< *f*

207

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a quarter rest, a quarter note D3, a quarter note E3, a quarter note F#3, and a quarter note G3. The melody then continues with a quarter note A3, a quarter note B3, a quarter note C4, and a quarter note D4. The melody ends with a quarter note E4, a quarter note F#4, a quarter note G4, and a quarter note A4. The dynamics are marked as *ppp* (pianissimo) for the first four notes, *p* (piano) for the next four notes, and *f* (forte) for the last four notes.

211

pizz. arco

p *p*

215

f *f* *f* *f* *f* *f* *pizz.* *arco* *p* *f* *pizz.*

219

The musical score shows four measures of music in bass clef. Measure 219 starts with a whole rest, followed by a quarter note G#2 (marked *p*). Measure 220 contains two groups of eighth notes: F#3-G#3-A#3-Bb4 (marked *p*) and A#3-Bb4-C#4-D4 (marked *sffz*). Measure 221 contains two groups of eighth notes: C#4-D4-E4-F#4 (marked *p*) and E4-F#4-G#4-A4 (marked *sffz*). Measure 222 begins with a half note G#2 (marked *ppp*), followed by a group of eighth notes F#3-G#3-A#3-Bb4 (marked *pizz.*), and ends with a half note G#2 (marked *arco*).

223

molto *autando*
molto sul tasto
fpp

226

legato

ff *p* *sfz*

229

4 pizz. 3 4 2

ppp

ppp

The image shows a musical score for the bass line of 'The Rose Tree'. It is a single-staff piece in bass clef. The tempo is marked 'Allegretto' and the key signature has one sharp (F#). The score consists of seven measures. The first measure has a whole rest. The second measure has a quarter rest followed by a quarter note G#2, marked 'pizz.' and 'ppp'. The third measure has a quarter rest followed by a quarter note G#2. The fourth measure has a quarter rest followed by a quarter note G#2. The fifth measure has a quarter rest followed by a quarter note G#2. The sixth measure has a whole rest, marked 'ppp'. The seventh measure has a whole rest. The piece ends with a double bar line.