

Spectral colours

for Ensemble and tape

© **Javier Alejandro Garavaglia (1997)**

Notes for the Performance

The piece can be played with or without the tape. In the second case, there must be a notice on the program that clarifies it (for example: "Version without tape" or "Version for ensemble alone"). Despite that, the desire of the composer is, that the version with tape should be the best and should be given priority.

The tape is a stereo recording (CD or DAT 44.1 Khz/also audio Sequenzers such as ProTools, Nuendo, Logic, etc), with a quadraphonic projection in the concert hall. For more details, pay attention to the indications on the score and to the console plan.

All the notes that have a long duration must be played in such a way, that the change of the bow direction or the breathing of the winds should be completely unnoticeable.

The dynamics are to be understood in a relative way, so that the balance of the whole won't be affected. The conductor must control that no instrument should sound louder than the others.

The conductor should have a display where the TimeCode of the tape will be shown. Because of the MM: ♩=60, this display can be very helpful not only to synchronize the tape with the ensemble, but also to be absolutely accurate in tempo.

A microphone should be placed very near the TAM-TAM and the cymbals antiques, so that the instruments and their resonances won't remain unheard.

The concert hall and the stage should be quite dark or completely dark. The musicians and the player for the sound-regie should have a small light on their stands.

INSTRUMENTS

All instruments sound as written (except for the Double-bass)

Accidentals are valid for a whole measure.

1 Flute
1 Oboe
1 Clarinet in b
1 Bass-clarinet in b (with low B)

1 Trumpet in C (with sord., with wa-wa)
1 Horn (with sord.)
1 Trombone (with sord.). If possible with Fourth-valve.

1 Percussion player (1 Vibraphon, 1 Pedal Timpani, 1 Pedal Timpani with a big cymbal over it, 3 Cymbal antiques (C, D, E), 1 big Tam-Tam)

1 Piano (with 3 Pedals. The plucking of the strings must be made with a plectrum)

2 Violins
1 Viola
1 Cello
1 Double-bass (with 5 strings, the lowest in C)

1 Player for the sound-regie with the console.

PERCUSSION



Vibraphon



Timpani (with pedal).



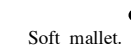
Timpani (with pedal) with a big cymbal over it. The player plays only on the timpani and both instruments sound together.



3 Cymbal antiques. Two of them must hang in front of the TAM-TAM. The third one must hang on the hand of the player (the highest in e).



Big TAM-TAM, played with NO mallet, but with the Cymbal antiques themselves. Let all four instruments vibrate, without muting them.



Soft mallet.



Hard mallet.

STRINGS



Pizzicato Bartók.



Play with the bow on the right side of the bridge.

c.l.b. = col legno batutto

R.P. = Real Pitch (only for Double-bass). For example: **II4** means = 2nd string, fourth Flageolet.

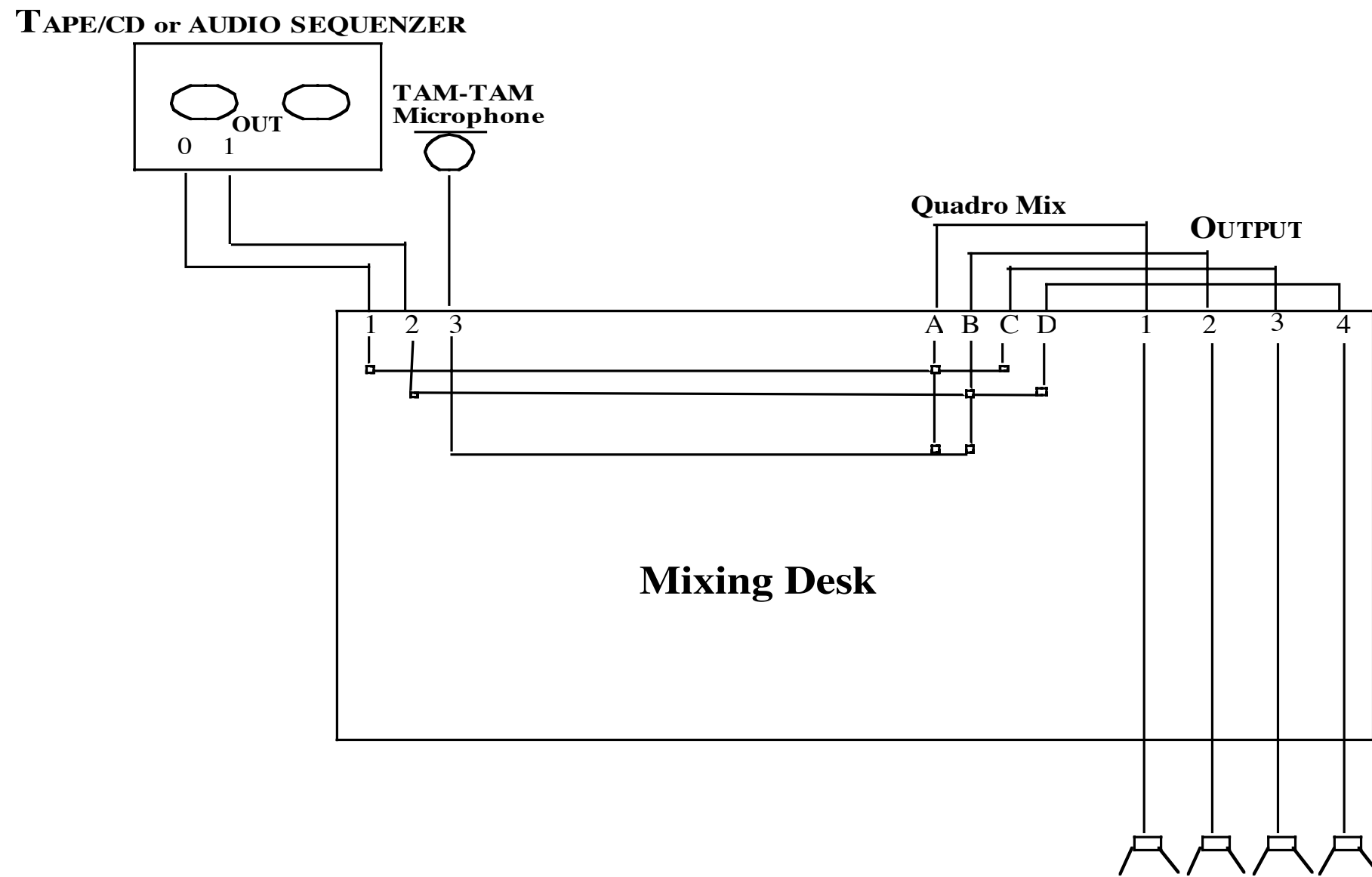
FOR ALL INSTRUMENTS

♯ ♭ ♯ ♭ = Mean about a quarter tone lower or higher.

Spectral colours

for Ensemble and tape

Mixing Desk configurations for the performance



Spectral colours

for Ensemble and Tape

© Javier Alejandro Garavaglia (1997)

$\text{♩} = 60$

1 breathe out *ff* *mf* *pp* *p* *mf* *mp* ord.

Flute

1 *p* *mf* *p* *mf* *p* *mp* *mf* ord.

Oboe

1 *p* *mf* *f* *pp* *p* *mp* *mf* ord.

Clarinet

1 *p* *mf* *f* *pp* *p* *mp* *mf* ord.

Bass clarinet

1 sord. *p dolce* *mf* *pp* *p* *mp* *mf* ord.

Trumpet

1 stopped *sfz p* *mf* *pp* *p* *p* *mp* *mf* ord.

Horn

1 *mf* *pp* *p* *p* *mp* *mf* ord.

Trombone

1 *mf* *pp* *p* *mp* *mf* ord.

Percussion

arco *mf* (with triangle mallets) *mf* *mf* *mf* arco *p*

Violin 1

col legno e crini *mp* c.l.b. *f* Sul Pont. ord. *pp* Sul Pont. ord. *mp*

Violin 2

col legno e crini *mp* c.l.b. *f* Sul Pont. ord. *pp* Sul Pont. ord. *mp*

Viola

Sul C. *f* Sul Pont. *mp* arco ord. *pp* vibr. molto Sul tasto *p*

Cello

pizz. *f* *mp* *pp* *p*

Double bass

R.P. *mf* *pp*

Piano

sfz Press the keys without sound. Gliss. with a plectrum over the strings.

CH. 1 -∞ db
CH. 2 -∞ db
CH. 3 -∞ db
CH. 4 -∞ db

TAPE

Mid. Ped. *sfz* *pp*

13

Fl. *mf* *f* *fff* *ppp* *dolce* *pp dolce* *rubato*

Ob. *f* *mf* *ff* *fff* *ppp*

Cl. *mf* *fff* *ppp* *dolce*

B. cl. *f* *mf* *f* *fff* *ppp* *dolce* *pp*

Tr. *f* *mf* *ff* *fff* *ppp*

Hr. *f* *mf* *ff* *fff* *ppp* *dolce* *pp*

Trb. *f* *ff* *fff* *ppp* *dolce* *pp*

Perc. *fff* *ppp*

VI. 1 *f* *mf* *cresc. molto* *fff* *ppp* *Sul Pont.* *gliss.* *(gliss. very slowly)*

VI. 2 *f* *mf* *cresc. molto* *fff* *ppp* *Sul Pont.* *gliss.* *(gliss. very slowly)*

Vla. *f* *fff* *ppp* *Move slowly from "sul Pont" to "sul Tasto" many times up to the end of the note.*

Vcl. *f* *fff* *ppp* *arco ord.* *pp dolce*

Db. *f* *cresc. molto* *fff* *ppp*

Pno. *fff*

TAPE ON

without Ped.
 TAPE ON
 SMPTE = 00:00:000

0 db

0 db

TAPE

25 *rubato* *molto*

Fl.

Ob.

Cl. *Frullato*

B. cl. *Frullato*

Tr. *poco* *sord.* *ord.*

Hr. *poco* *sord.* *ord.*

Trb. *poco* *sord.* *ord.*

Perc.

Vi. 1 *Sul Pont.* *ord.*

Vi. 2 *Sul Pont.* *ord.*

Vla. *Sul Pont.* *ord.*

Vcl. *poco* *Sul tasto* *pizz.* *arco* *Sul Pont.* *ord.* *pizz.* *arco* *Sul Pont.* *ord.*

Db. *R.P.* *IV₆*

Pno. *pp* *Pluck the string* *pp*

(SMPTE = 00:40:000)

TAPE

74

Fl. *mf* cresc. *mf* cresc. *f* cresc.

Ob. *mf* cresc. *mf* cresc. *f* cresc.

Cl. *mf* cresc. *mf* cresc. *f* cresc.

B. cl. *f* cresc.

Tr. *mf* cresc. *mf* cresc. *f* cresc.

Hr. *mf* cresc. *mf* cresc. *f* cresc.

Trb. *f* cresc.

Perc. *f* cresc.

VI. 1 *mf* cresc. *spicc.* *f* cresc.

VI. 2 *mf* cresc. *spicc.* *f* cresc.

Vla. *f* *Play all 3 strings together tremollando.*

Vcl. *(sempre cresc.)* *f* cresc.

Db. *(sempre cresc.)* *(pizz)* *f* cresc. *arco*

Pno. *(sempre cresc.)* *mf* cresc. *f* cresc.

(SMPTE = 03:56:000)

TAPE

78

Fl. *fff* *ppp* subito

Ob. *fff* *ppp* subito

Cl. *fff* *ppp* subito

B. cl. *fff* *ppp* subito

Tr. *fff* *ppp* subito

Hr. *fff* *ppp* subito

Trb. *fff* *ppp* subito

Perc. *fff*

Vi. 1 *fff*

Vi. 2 *fff*

Vla. *fff* *ppp* subito

Vcl. *fff* *ppp* subito

Db. *fff* *ppp* subito

Pno. *fff* *mf*

TAPE

(SMPTE = 04:12:000)

82

Fl. *mf* cresc. molto Frulatto *ffff* *ppp* súbito

Ob. *p* *mf* cresc. molto Frulatto *ffff* *ppp* súbito

Cl. *p* *mf* cresc. molto Frulatto *ffff* *ppp* súbito

B. cl. *mf* cresc. molto Frulatto *ffff* *ppp* súbito

Tr. *mf* cresc. molto Frulatto *ffff* *ppp* súbito

Hr. (Only to be played, if the trombone isn't able to play it) *mf* cresc. molto *ffff* *ppp* súbito

Trb. If this note is impossible or difficult to play, it should be executed by the horn. *mf* cresc. molto *ffff* *ppp* súbito

Perc. *mp* *mf* cresc. molto gliss. *ffff* *sfz*

Vi. 1 *p* cresc. *mf* cresc. molto *ffff* *ppp* súbito

Vi. 2 *p* cresc. *mf* cresc. molto *ffff* *ppp* súbito

Vla. *p* cresc. *mf* cresc. molto *ffff* *ppp* súbito

Vcl. *p* cresc. *mf* cresc. molto *ffff* *ppp* súbito

Db. *p* cresc. *mf* cresc. molto *ffff* *ppp* súbito

Pno. *p* *f* *ppp* súbito Pluck the string

TAPE *0 db* *-∞ db*

(SMPTE = 04:28:000)

1st BOOM
(SMPTE= 04:56:500)

91

Fl. *ppp* *f* *p* *pp* *molto* *mp*

Ob. *ppp* *p* *mp* *molto* *mp*

Cl. *ppp* *f* *p* *ff* *molto* *mp*

B. cl. *ppp* *fff* *p* *p* *molto* *mp*

Tr. *ppp* *fff* *p* *fff* *mp*

Hr. *ppp* *fff* *p* *mf* *molto* *mp*

Trb. *ppp* *mf* *p* *mp* *molto* *mp*

Perc. *ppp* *f* *molto*

VI. 1 *ppp* *mf* *p* *mf* *f* *molto* *mp* *pp*

VI. 2 *ppp* *mf* *p* *p* *molto* *mp*

Vla. *ppp* *mf* *p* *pp* *molto* *mp*

Vcl. *ppp* *f* *p* *ff* *mp* *pizz.* *p*

Db. *ppp* *fff* *p* *fff* *mp* *pizz.* *p*

Pno. *fff* *p* *ff* *mf* *mp* *pp*

TAPE

2nd BOOM
(SMPTE = 05:05:000)

Blow the note from a distance about 1,5 cm from the mouthpiece.

105

Fl. *mf* *mp* ord.

Ob. *mp*

Cl. *pp* *sempre* *mp*

B. cl.

Tr. *mp*

Hr. *mp*

Trb.

Perc. *p* *mp* *dec.*

VI. 1 *pizz.* *mf* *f* *decresc.*

VI. 2 *pizz.* *p* *cresc.* *f* *decresc.* *p*

Vla. *p* *cresc.* *f* *decresc.*

Vcl. *cresc.* *f* *decresc.*

Db. *cresc.* *f* *decresc.*

Pno. *pp* *sempre* *pp* *sempre* *(pp)*

TAPE

(SMPTE = 06:00:00)

109

Fl. *fff* *ppp* *fff* tenuto *ffff*

Ob. *fff* *ppp* *fff* tenuto *ffff*

Cl. *fff* *ppp* *fff* tenuto *ffff*

B. cl. *mp* *p* *fff* *fff*

Tr. *fff* *ppp* *fff* tenuto *ffff*

Hr. *fff* *ppp* *fff* tenuto *ffff*

Trb. *mp* *p* *fff* *fff* tenuto *ffff*

Perc. *cresc. molto* *fff* *f* *ffff*

Vi. 1 *arco* *mp* *p* *fff* *fff* tenuto *fff* *vibr. molto* *ffff*

Vi. 2 *arco* *fff* *ppp* *fff* tenuto *vibr. molto* *ffff*

Vla. *p* *fff* tenuto *vibr. molto* *ffff*

Vcl. *arco* *mp* *p* *fff* *ffff*

Db. *mp* *fff* *ppp* *fff* *ffff*

Pno. *fff* *fff*

Sop. *fff*

TAPE

(SMPTE = 06:16:000)

∞ db

0 db

119

Fl. *ppp* subito (sempre *ppp*) *ff* decresc. *mf* decresc. *p*

Ob. *ppp* subito (sempre *ppp*) *ff* decresc. *mf* decresc. *p*

Cl. *ppp* subito (sempre *ppp*) *ff* decresc. *mf* decresc. *p*

B. cl. *ppp* subito gliss. (sempre *ppp*) *ff* **Multiphonic** (The player has a free choice to select which multiphonic he should play.) decresc. *mp*

Tr. *ppp* subito (sempre *ppp*) *mp* 5] wa-wa closed

Hr. *ppp* subito (sempre *ppp*) *ff* decresc. *mf* decresc. *p*

Trb. *ppp* subito gliss. (sempre *ppp*) *ff* decresc. *mf* decresc. *p*

Perc. *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo *ff*

VI. 1 *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo gliss. *ff* decresc. *mf* decresc. *p*

VI. 2 *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo *ff* decresc. *mf* decresc. *p*

Vla. *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo *ppp* *ff* decresc. *mf* decresc. *p*

Vcl. *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo *ppp* *ff* decresc. *mf* decresc. *p*

Db. *ppp* subito (sempre *ppp*) poco a poco rallentando il tremolo *ppp* gliss. *ff* decresc. *mf* decresc. *p*

Pno. *ppp* subito *p* *ff* decresc. *mp*

TAPE 3rd BOOM 4th BOOM 5th BOOM
 (SMPTE = 06:59:500) (SMPTE = 07:03:000) (SMPTE = 07:18:000)

TAPE END

148 $\text{♩} = 60$ *rallentando* $\text{♩} = 40$

Fl. *ffff* (keys noise only) *ffff* (keys noise only) *ffff* (keys noise only) *ffff* (keys noise only) *mp*

Ob. 148

Cl. 148

B. cl. 148

Tr. 148

Hr. 148

Trb. 148

Perc. 148 *p* sempre *mp*
 (amplified with Microphone on Mixing Desk)
 (Let all four instruments vibrate. Don't mute them until the piece is finished.)

VI. 1 148 *f*
 Ricochet col legno batutto. Alternate between Tasto and Ponticello. The /// should be irregular but constant.

VI. 2 148 *mf*
 ord. gliss.

Vla. 148 *mf*
 extrem. sul Pont alla punta

Vcl. 148 *ff*

Db. 148 *ff*
 (play with the bow on the string-holder)

Pno. 148 *mp*
 Pluck all notes on the strings up to the end of the piece (sempre *mp*)
ad. (lascia vibrare) (lascia vibrare) (sempre simile)

TAPE *-∞ db*
 (SMPTE = 08:52:000) **TAPE END** (SMPTE = 09:00:000)