



Francesco Filidei

Ballata n. 2

per ensemble

Commissioned by Music At The Anthology, Inc.

for the 2012 MATA Festival of New York

Edizioni Musicali RAI TRADE

Edizioni Musicali Rai Com
FOR PERUSAL ONLY

Commissioned by Music At The Anthology, Inc. For the 2012 MATA festival of New York

Instruments:

Flute in C, Alto Flute

And : Mouthpiece in C alone.

Oboe

And : Bubble Wrap (for popping sound, mute playing behind cloth), Gelinotte soufflé (Grouse or other very high blown bird call), Reed alone.

Clarinet in Bb

And : Bubble Wrap (for popping sound, mute playing behind cloth).

Bassoon

And : Buzzing Bow (Schwirrbogen, double is also good), Merle soufflé (Blackbird blown bird call or other breathy-sound bird call), Reed alone.

Horn

And : Corrugated conduit 1.5 x 150 cm ca. (It must be not the split longitudinally cutted model), Plastic Balloon.

Trumpet in Bb

With : WaWa Mute.

And : Rossignol manuel (Nightingale manual call or other bird rosin friction sound), Rattle (Raganella).

Trombone

With : WaWa Mute.

And : Harmonica Bb, Chevalier (Tringa, manual bird call with short little sounds).

Piano

With : Metal bar (for ex. using a Triangle, or Glass Weight) and Glass Weight.

And Tuyau Harmonique, Small Waldteufel, Canard Soufflé (Duck blown bird call or other similar reed-like sound bird call)

I Violin

II Violin

With : 2 Small hairclips (to fix on III and II string).

Alto

With : 2 Small hairclips (to fix on I and II string).

Cello

With : Small hairclip (to fix on II string).

Doublebass

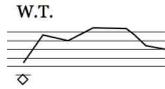
V strings, cristal glass in D and F (tuned with water inside).

THE SCORE IS NOT TRANSPOSED

For Buzzing Bow : www.schwirrh Holz-schwirrbogen.de
For Bird Calls and Tuyau Harmonique: www.fuzeau.com

Instructions :

Flute



Whistle Tones, nearly without blowing, buzzing free sounds (Whistle tones) on the indicated fundamental.



Trill on the same note with different positions.



Tremolo on the same note with different fundamentals (sort of bisbigliando using the indicated position).



Natural Multiphonic, (Harmonics Cluster).



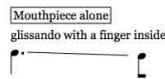
Jet Whistle.



Note with small glissando up or down.

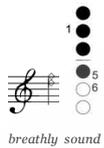


Approximative pitch with small glissando, alterate the sound with voice, growl etc.

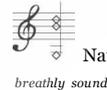


Mouthpiece alone, glissando with a finger inside the embouchure.

Multiphonics : C Flute



G Flute



Natural Multiphonics (1 2 3 4
2 3 4 5 6)



Oboe



Bisbigliando, trill with right hand on the high keys of the trill, while the left hand change pitches.



Tremolo on the same note with different fundamentals (sort of bisbigliando using the indicated position).

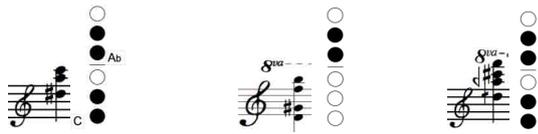


Reed alone, with small glissando up or down starting from different pitches as indicated.

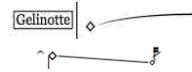


Tongue ram.

Multiphonics :



Random rarefied popping sounds on a Bubble Wrap.



Bird call, very high pitch glissando as indicated.

Clarinet

Bisbigliando



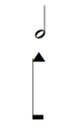
Bisbigliando, trill with right hand on the high keys of the trill, while the left hand change pitches.



Tremolo on the same note with different fundamentals (sort of bisbigliando using the indicated position).



Natural Multiphonic, (Harmonics Cluster), harmonics played « as one block » with a lot of lips pression.



Teeth on reed, very high squeaking sound.

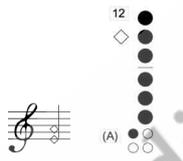


Note with small glissando up or down.

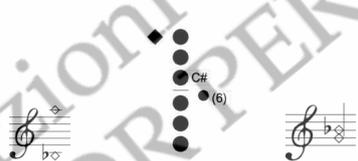


Approximative pitch with small glissando, alterate the sound with voice, growl etc.

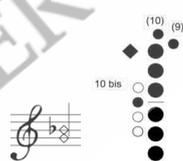
Multiphonics :



breathly sound



breathly sound



breathly sound



Random rarefied popping sounds on a Bubble Wrap.

Bassoon

Bisbigliando



Bisbigliando, trill with right hand on the high keys of the trill, while the left hand change pitches.



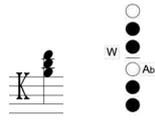
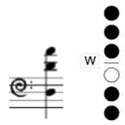
Tremolo on the same note with different fundamentals, (on F): (sort of bisbigliando using the indicated position).



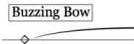
Reed alone, with small glissando up or down starting from different pitches as indicated.

Tongue ram.

Multiphonics :



Saturated.



Buzzing Bow, rotate in the air.



Bird call, breathy sound.

Horn

Breath only

Breath only inside the instrument.



Approximative pitch with small glissando, alterate the sound with voice, growl etc.



Kiss on the mouthpiece, low, high.



Heavy harmonics glissando, like an elephant.

Mouthpiece only

Mouthpiece only, glissando on indicated notes.



Corrugated Conduit

Breath inside the corrugated conduit.



Jet Whistle with the corrugated conduit, strong glissando with partials up and down.

Trumpet

Breath only

Breath only inside the instrument.



Approximative pitch with small glissando, alterate the sound with voice, growl etc.



Kiss on the mouthpiece, low, high.



Heavy harmonics glissando, like an elephant.

Mouthpiece only

Mouthpiece only, glissando on indicated notes.



Rossignol Manuel

Manual bird call (Nightingale), continuously turning the lever.



Rattle

Turning the Rattle (Raganella), very fast.



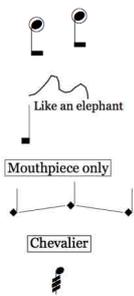
Trombone

Breath only

Breath only inside the instrument.



Approximative pitch with small glissando, alterate the sound with voice, growl etc.



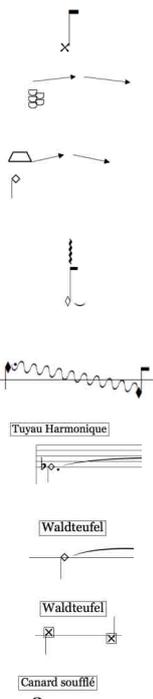
Kiss on the mouthpiece, low, high.

Heavy harmonics glissando, like an elephant.

Mouthpiece only, glissando on indicated notes.

Chevalier manuel, bird call (Tringa, manual bird call, short little sounds obtained shaking the instrument) shake very fast to obtain the right sound.

Piano



Pizz. on the indicated string inside the piano.

Metal bar (ex. triangle, or also glass wide bell in crystal) alone in glissando with pression on strings (medium register) inside piano in order to obtain high partials, up and down.

Glass Weight on strings in glissando with pression, up and down .

Glissando on the indicate string with a fingernail inside the piano.

Metal bar on tuning pegs in glissando, metal pegs percussion noises.

Rotate the corrugated conduit on the air in order to obtain partials.

Rotate the waldteufel on the air.

Only small mouvements with the stick.

Canard Soufflé (Duck blown bird call or other similar reed-like sound bird call), breath inside.

Strings



ST

Sul Tasto.

AST

Alto sul Tasto.

SP

Sul Ponticello.

ASP

Alto sul Ponticello.

N

Normal position.

String with hairclip.

Brushing
ASP/AST

Spazzolato, brushing up and down the string with bow.

Glissando.

Approximative pitch with small glissando, exaggerated pression with bow, almost noise.

Ballata n.2

Il rapporto fra un titolo ed il contenuto del lavoro che lo porta non è quasi mai frutto di un percorso lineare: Talvolta si parte con in tasca un titolo perfetto e ci si ritrova dopo poco con un materiale che lo rifiuta, talvolta si fatica a trovare un titolo anche dopo aver terminato il lavoro di composizione effettiva. La combinazione ideale fra titolo ed opera si avvera quando il primo si manifesta prepotentemente nel pieno del lavoro compositivo, in questo caso esso segue con coerenza la composizione indirizzandola verso la sua forma definitiva.

Per questa seconda ballata invece, la scelta del titolo è stata (non sembrerebbe) sofferta, ho cambiato una decina di volte per rivenire infine all'idea più semplice ed asciutta, quella iniziale. Il problema, evidente per chi ascolti questa musica, è stato lasciare ad un'opera che offre chiari spunti programmatici l'ambiguità necessaria ad una maggiore astrazione.

La tematica non è certo nuova, ed il richiamo al romanticismo del titolo lo evidenzia, ma la struttura portante del lavoro è tutt'altro che rapsodica come forse si potrebbe immaginare. La forma è infatti (come nella prima ballata che ho scritto) è incardinata su una gamma cromatica discendente sulla quale poggiano i singoli episodi, giù giù grado per grado fino al ritorno, un'ottava sotto, della nota di partenza. Il lavoro, commissionato per il Mata Festival di New York, è dedicato a Toshio Hosokawa.

Francesco FILIDEI

Ballata n.2

The relationship between a title and a work's content is usually the result of a non-linear process: sometimes it starts with having a perfect title in the pocket and after a while finding yourself with material that rejects that title. Sometimes it's hard to find a title even after the score has been completed. The ideal combination of work and title emerges when the latter appears powerfully in the middle of the compositional process.

For this piece, however, the choice of title was (it doesn't seem so now) difficult. I have changed it many times, finally arriving at the driest solution, the initial one. The problem, obvious to those who listen to this music, was leaving—for a work that offers many programmatic ideas—the ambiguity needed for a necessary abstraction. This problem is hardly new, and is accentuated by the choice of a title that belongs to our romantic memory, but the structure of the work is far from being rhapsodic as perhaps one might imagine. The form is in fact (as in my first ballata) built on a descending chromatic scale on which is fixed each individual episode, descending downward grade by grade until the return, an octave below, to the note of departure. The work, commissioned by the MATA festival, and underwritten by Myriam Ghazi, is dedicated to Toshio Hosokawa.

Francesco FILIDEI

Francesco Filidei

Ballata n.2

a Toshio Hosokawa
con stima e riconoscenza

Moderato $\text{♩} = 100 \text{ ca.}$

5
4

4
4 Whistle Tones.

G Flute

Flute

ppp

Bubble Wrap

Very rarefied pops.

Oboe

(Cover with cloth if the sound is too loud)

Clarinet B \flat

ppp

Buzzing Bow

Bassoon

ppp

4
4

5
4

Horn

Corrugated Conduit

ppp

Trumpet B \flat

Harmonica B \flat

pp

Piano

15^{ma}

mp

Pizz. inside the Piano.

Ac. 8^{va}

pp

Vibrato large, very irregular.

ASP

(In rilievo)

4
4

the sound should be halfway between an ordinary tone and an overtone

5
4

Violin I

mp

Violin II

ppp

With small hairclip on the III and II strings (ca.2 cm from the bridge)

ST

Viola

ppp

With small hairclip on the I and II strings (ca. 2 cm from the bridge)

II

Arco SP

Cello

mp

ASP

Doublebass
V Strings

Pizz. ST

ppp

Arco

Glass D

ppp

5 4 4 4 7 8

Fl. *ppp* **Gelinotte**

Ob. *ppp*

Cl. *pp*

Bs. *ppp*

Hrn. *ppp* **Corrugated Conduit**

Trp. *p* **Flatterzunge Breath**

Tbn. *p*

Pno. *pp*

Vln. I *mf*

Vln. II *ppp* ST V III

Vla. *pppp* ASP III IV

Clo. *ppp* Arco SP III IV

Dbs. *ppp* Pizz. ST Arco Glass F

Caoutchouc from inner bicycle tire, in glissando with very strong pressure on strings inside the piano.

Fl. 9 $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ W.T. *ppp* Bubble Wrap

Ob. *pp* x x

Cl. *ppp*

Bs. *ppp*

Hrn. $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ *p*

Trp. *p*

Tbn. Harmonica Bb

Pno. *pp* 8^{th} *pp*

Vln. I $\frac{7}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ SP ST

Vln. II *ppp* ST *ppp*

Vla. *ppp* ST

Clo. *ppp*

Dbs. Pizz. ST *ppp* Arco Glass D

13

Fl.

Ob.

Cl.

Bs.

Hm.

Trp.

Tbn.

Pno.

Vln. I

Vln. II

Vla.

Clo.

Dbs.

Corrugated Conduit

ppp

pp

p

mp

mf

ppp

ppp

ppp

3/4

4/4

3/4

4/4

3/4

4/4

8:6

ASP

I

SP

V

©

21 **3/4**

Fl. **4/4** W.T. **3/4**

Ob. **ppp** Bubble Wrap

Cl. **ppp**

Bs. **ppp**

Hrn. **3/4** **4/4** Corrugated Conduit **3/4**

Trp. **p**

Tbn. Harmonica Bb

Pno. **pp** **pp** **8^{va}**

Vln. I **3/4** **4/4** **mp** **3/4**

Vln. II **SP** **ST** **ppp**

Vla. **ST** **SP** **V**

Clo. **ASP**

Dbs. **Pizz. ST** **ppp** **Arco** **Glass D**

25 **3/4** **4/4** W.T.

Fl. *ppp*

Ob. *ppp* Gelinotte

Cl. *pp*

Bs. *ppp*

Hrn. **3/4** **4/4**

Trp. *p*

Tbn. *p*

Pno. *pp*

Vln. I *mf*

Vln. II *pp* ST V SP

Vla. *ppp* ASP III IV *pppp*

Clo. *ppp* ASP

Dbs. *ppp* Pizz. ST Arco Glass F *ppp*

37 **4/4** W.T. *ppp*

Gelinotte

Ob. *pp* *ppp*

Cl. *p*

Bs. *ppp*

4/4 **3/4** **5/8** **3/4**

Hrn. *ppp* Corrugated Conduit

Trp. *p*

Tbn. *ppp*

Pno. *ppp*

Vln. I *f* *mf*

Vln. II *ppp*

Vla. ASP *pppp*

Clo. ASP

Dbs. *ppp* Pizz. ST Arco Glass F *ppp*

Più mosso

41 **3/4** **4/4** **3/4**

Bisbigliando

Very irregular, following the dynamics.

mf *mp*

Bubble Wrap

× × × × ×

Hrn. **3/4** **4/4** **3/4**

mf

Trp. WaWa + *ppp* + simile... (Almost nothing)

Tbn. WaWa + *ppp* + simile... (Almost nothing)

Pno. *mf* *pp* Glass Weight on strings in longitudinal glissando with pression. (Play also the note on the keyboard)

DO NOT PRESS KEY: CHANGE DIRECTION OF THE WEIGHT

Vln. I **3/4** **4/4** **3/4** *f* *mp* Almost circular movement ASP/AST

Vln. II *mf* *pppp* ST → SP 1/2 legno

Vla. *mf* *ppp*

Clo. *pp*

Dbs. Arco ST *pp* ST IV III

45

Fl. $\frac{4}{4}$ $\frac{3}{4}$ p pp

Ob. x x x x x

Cl. Bisbigliando $\frac{4}{4}$ $\frac{3}{4}$ mp

Bs. p

Hrn. Horn $\frac{4}{4}$ $\frac{3}{4}$ pp

Trp. WaWa $\frac{4}{4}$ $\frac{3}{4}$ ppp

Tbn. Breath only WaWa $\frac{4}{4}$ $\frac{3}{4}$ ppp Breath only pp

Pno. simile sempre pp

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ pp

Vln. II Arco ST $\frac{4}{4}$ $\frac{3}{4}$ SP

Vla. pp ST Remove hairclip from II string. $\frac{4}{4}$ $\frac{3}{4}$ 1/2 legno

Clo. Almost circular movement ASP/AST $\frac{4}{4}$ $\frac{3}{4}$ mp

Dbs. SP Pizz. ST $\frac{4}{4}$ $\frac{3}{4}$ pp ppp

57

Fl. $\frac{4}{4}$ $\frac{3}{4}$ *mp*

Ob. x x x

Cl. $\frac{4}{4}$ $\frac{3}{4}$ *mp* *p*

Bs. *p* *p*

Hrn. $\frac{4}{4}$ $\frac{3}{4}$

Trp. WaWa $\frac{4}{4}$ $\frac{3}{4}$ *ppp* *+ simile...*

Tbn. Breath only WaWa $\frac{4}{4}$ $\frac{3}{4}$ *ppp* *+ simile...*

Pno. *ppp* *pp*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ *mp* *Almost circular movement ASP/AST*

Vln. II *pp* *pppp* *ST* *8va - 1/2 legno*

Vla. *pppp* *Arco ST* *SP*

Clo. *pp* *ST*

Dbs. *pp* *ST* *ppp*

61

Fl. $\frac{4}{4}$ $\frac{3}{4}$

Ob. x x x x

Cl. $\frac{4}{4}$ $\frac{3}{4}$ *mp*

Bs. *p*

Hrn. $\frac{4}{4}$ $\frac{3}{4}$

Trp. *pp* WaWa $\frac{4}{4}$ $\frac{3}{4}$

Tbn. Breath only *pp* WaWa $\frac{4}{4}$ $\frac{3}{4}$ *ppp* Breath only *pp*

Pno. *pp*

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ *pp*

Vln. II Arco ST $\frac{4}{4}$ $\frac{3}{4}$ SP

Vla. *pp* ST $\frac{4}{4}$ $\frac{3}{4}$ 1/2 legno

Clo. Almost circular movement ASP/AST $\frac{4}{4}$ $\frac{3}{4}$ *mp*

Dbs. SP $\frac{4}{4}$ $\frac{3}{4}$ ST *ppp* Pizz. ST L.V.