

**Rai Trade**

Paolo Cavallone

## **Hóros**

*per flauto discendente al Si e 8 strumenti*

Edizioni Musicali RAI TRADE

*Hòros per flauto discendente al Si e 8 strumenti (2012)*

"Χῶρος", dal greco "spazio": nel caso di questo brano, mutevole percezione dello spazio e della distanza fra noi e l'oggetto interiore e musicale. Il confronto, la collisione e, talvolta, il contrasto con il reale generano un continuo ridefinirsi di confini e distanze; sia su un piano metafisico di dinamica del percepito, sia nel concretizzarsi materiale di tali moti e movimenti. Le reali ragioni di tutto ciò sono per lo più ignote e accessibili parzialmente all'ambito del consapevole soltanto attraverso l'esperienza effettuale; l'atto del comporre risulta, dunque, un tentativo di organizzazione interiore degli eventi descritti nello spazio e porta di accesso ai più diversi "ambiti" compositivi. Dal suono al suono, nelle possibili configurazioni del gesto musicale. Il pretesto imminente (o immanente nelle sue dinamiche) è Chopin: specificamente il Preludio n° 4 in mi minore. *Hòros* si presenta come una sua variazione; sia e in senso tradizionale come serie di variazioni, sia in termini di una cangiante prospettiva (da cui si inquadra l'oggetto) e spazio (distanza) negli ambiti delle possibili realizzazioni/configurazioni. Questo brano è stato commissionato dalla Siemens Foundation ed è dedicato a Roberto Fabbriani, allo Stroma ensemble ed ai suoi direttori (artistico e musicale) Michael Norris e Hamish McKeich. L'esecuzione di *Hòros* è preceduta da un nastro contenente la recitazione di alcuni miei versi (riportati qui di seguito), recitati su un estratto del IV preludio di Chopin. Al termine del nastro, che verrà suonato a stanza buia, si accenderanno le luci ed inizierà immediatamente il pezzo.

"Χῶρος", Greek for "space": in the case of this piece, different perceptions of the space and distance between us and the inner and musical object. The comparison, the collision, and sometimes, the contrast with what actually exists generate a continuous redefinition of boundaries and distances – both on a metaphysical level of dynamics of perception and in the concrete realization of such movements and motions. The actual reasons for all these phenomena are for the most part unknown, and they are only partially accessible to awareness through actual experience. Therefore, the act of composing becomes an inner attempt to organize the events described in space and the doors of access to different compositional environments. In other words, from the sound to the sound: in the possible configurations of the musical gesture. The imminent pretext (or immanent in its dynamics) is Chopin: specifically, the Prelude # 4 in E minor. *Hòros* presents itself as a variation of it; both in a traditional sense as a set of variations, and in terms of a continuously changing perspective (from which to frame the object) and space (distance) of the various possible realizations. *Hòros* has been commissioned by the Siemens Foundation, and is dedicated to Roberto Fabbriani, the Stroma Ensemble, and its artistic director and conductor, Michael Norris and Hamish McKeich, respectively. The performance of *Hòros* is preceded by a tape containing the reading of one of my poems whose text follows. The background music is an excerpt from Prelude # 4 by Chopin. Therefore, at the end of the tape, which will be played in a dark hall, the lights will turn on and the piece will begin immediately.

Paolo Cavallone

trovo nuove stanze

confini

spazi

piante

di ignote

Geografie

traduco

Voci

altri colori

trovo nuovi spazi

al di qua

da ignote

Dimensioni

traduco un altro

Me

Paolo Cavallone, "Hóros" (2011)

**English Translation:** I find new rooms (stanzas)/confines/spaces//Maps/of unknown/Geographies//I translate/Voices//other colors//I find new spaces//on this side/of unknown/Dimensions//I translate another/Myself

## Organico

Oboe  
Clarinetto in Sib  
Clarinetto Basso in Sib

Corno in fa  
Trombone Tenore

Flauto Solista

Violino  
Viola  
Violoncello

## Avvertenze generali / General remarks:

La partitura è scritta in suoni reali  
The score is written in C



alterazione ascendente di un quarto di tono  
a quarter tone higher



alterazione ascendente di tre quarti di tono  
three quarter tones higher



alterazione discendente di un quarto di tono  
a quarter tone lower



alterazione discendente di tre quarti di tono  
three quarter tones lower

battute aleatorie si trovano nell'ultima sezione del brano e devono essere organizzate dal direttore (pag. 39 e 41):  
aleatory bars must be organized by conductor (pages 39 and 41):

nota con valore indeterminato  
the note-heads without stems have no determined value.

ca 3"



pp



tenere la nota per il tempo indicato al di sopra della freccia.  
hold the pitch for the time shown above the arrow

(senza tempo)  
16"



mf



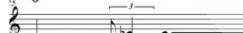
p



mf



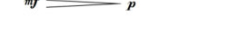
p



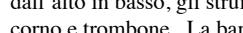
mf



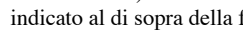
p



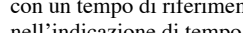
mf



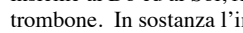
p



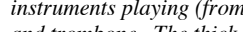
mf



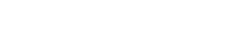
p



mf



p



mf



p

dall'alto in basso, gli strumenti che suonano: clarinetto basso, corno e trombone. La barra continua (a seguire le note a valore inderteminato) indica che i suoni devono essere tenuti per il tempo indicato al di sopra della freccia. I tre strumenti estinguono il suono in sincronia. Nel caso del corno, le prime due note vanno eseguite con un tempo di riferimento di 60 alla semiminima, come indicato nell'indicazione di tempo all'inizio della sezione. Il Mib va estinto insieme al Do ed al Sol, rispettivamente del clarinetto basso e del trombone. In sostanza l'intera battuta del corno viene eseguita entro il tempo indicato al di sopra della freccia.  
instruments playing (from top to the bottom): bass clarinet, horn and trombone. The thick horizontal line without determined values

indicates that the notes have to be held up to the end of the bar, for the duration indicated over the arrow (in this case 4/5"). In this example, specific note values in the part of the horn refer to the tempo "Crotchet=60", as indicated by tempo marking at the beginning of the section. Consequently, the Eb will be stopped together with the pitches of bass clarinet and trombone, C and G, respectively. Therefore, the entire horn bar will have duration of 4/5", as indicated over the arrow as well

in questo caso, il flauto suona il multifonico liberamente entro i 4 tempi della battuta. La linea tratteggiata indica che il suono può essere interrotto anche prima di 4 quarti  
in this case, flute plays the multiphonic freely within the 4 beats indicated by time signature. Dashed horizontal line indicates that the sound can be stopped anytime

la durata del primo multifonico (Si-Reb) è libera, ma il suono non può essere interrotto prima dell'esecuzione del secondo multifonico (dunque, non sono ammesse pause fra le note). Entrambi i multifonici devono essere eseguiti entro la durata della battuta. Il secondo multifonico può essere interrotto prima del termine dei 3/4.  
duration of the first multiphonic is free but sound cannot be interrupted before the performance of the second one. Both multiphonics must be played within the duration of 3/4. The second multiphonic can be stopped before the end of bar

Durata: 15' ca. (including tape)

## Legenda

### Flauto solista:



armonico sulla fondamentale indicata  
*harmonic on the fundamental indicated*



tremolo di armonici sulle fondamentali indicate  
*harmonic tremolo on the fundamentals indicated*



soffio (sull'altezza indicata)  
*breath (at the pitch indicated)*



soffio/suono, suoni d'aria  
*breath/sound, suoni d'aria*



tongue ram



oscillazione di altezza  
*pitch bending*



Tremolo di gola  
*throat tremolo*



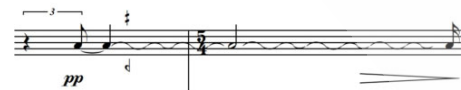
armonico ottenuto coprendo l'imboccatura sulla fondamentale indicata  
*harmonic obtained covering the embouchure at the fundamental indicated*

### Jet whistle

é indicato in due modi in partitura, a seconda che vengano utilizzate una o più note:  
*is indicated in two ways in the score, depending on the number of notes used:*



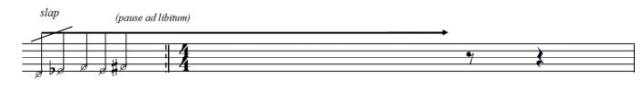
### Oboe:



oscillazione di altezza  
*pitch bending*

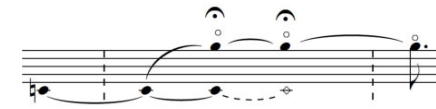


colpi di lingua  
*slap tongue*



*mf*

ripetere l'inciso fino al punto indicato dalla freccia. Pause fra le note possono essere usate liberamente  
*repeat pattern up to the point shown by the arrow. Rest can be used in between pitches freely*



passare dall'emissione normale alla terza parziale armonica in modo da creare un multifonico (DO-SOL); dopo una prima sovrapposizione resta soltanto l'armonico Sol  
*play the C and then the G as an overtone of C in order to obtain the multiphonic C-G, then leave the fundamental (overtone continues)*

### Clarinetto e Clarinetto basso:



tremolo di armonici sulle fondamentali indicate  
*harmonic tremolo on the fundamentals indicated*



soffio (sull'altezza indicata)  
*breath (at the pitch indicated)*



slap

## Ottoni/Brass:



soffio/suono  
*breath/sound*

## Corno:



***sfp***

soffio, attaccare con la lingua (assolutamente nessuna nota da eseguire), staccatissimo (non frullato) molto distinto  
*breath, attack with the tongue (breath only, absolutely no tone production), staccatissimo, very distinct*



Tremolo col pistone (diverse posizioni): come "bisbigliando" fino al punto indicato dalla freccia  
*valve/trigger tremolo, as a "bisbigliando"*

## Trombone:

2 sordine richieste: plunger e velvet  
*2 mutes required: plunger and velvet*

soffio/*breath*

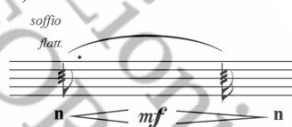
due modi di notazione del soffio si trovano in partitura:  
*two ways of notating the breath can be found in the score:*

1)



soffio accelerando progressivamente l'articolazione  
*breath, gradually quickening the articulation (staccatissimo, no fluttertongue)*

2)



soffio con flattertongue  
*breath, with flattertongue*



alternare suono *chiuso* e suono *aperto* (con sordina plunger); ritmo libero fino al punto indicato dalla freccia  
*alternate between close and open sound (with plunger mute); free rhythms up to the point shown by the arrow*

## Archi/Strings:



molto vibrato



battuto col dito sulla cassa armonica  
*hit the body with fingers*



altezza indefinita (il più alto possibile)  
*indefinite pitch (as high as possible)*



suonare oltre il ponticello  
*play behind the bridge*



il glissato fra due armonici è da intendersi sempre come glissato di armonici  
*glissato in between harmonics has to be always intended as harmonic glissato*



jeté con numero di ripetizioni libero  
*jeté with free number of repetitions*



jeté stoppando le corde sulla tastiera con la mano sinistra: il numero delle ripetizioni è libero  
*jeté muting the strings over the fingerboard with the left hand: number of repetitions is free*



mezza pressione  
*half pressure*



ripetere la figura fino al punto indicato dalla freccia  
*repeat pattern up to the point shown by the arrow*

"...ma se io non conosco  
il valore del suono,  
sono come uno straniero  
per colui che mi parla..."  
(Paolo di Tarso)

Furtivo e rigoroso  $\text{♩} = 60$

a Roberto e allo Stroma Ensemble

Ottobre 2011 - Maggio 2012

# Hóros

Paolo Cavallone

per flauto discendente al Si e 8 strumenti

The musical score is arranged in a standard orchestral format with eight staves. The instruments and their parts are as follows:

- Oboe:** Starts with a rest, then plays a melodic line with dynamics *mf* and accents.
- Clarinet in Si:** Plays a melodic line with dynamics *mf* and includes a section with *ppp* and *pp* dynamics.
- Clarinet Basso:** Plays a rhythmic accompaniment with triplets and dynamics *mp* and *mf*.
- Corno in Fa:** Plays a melodic line with dynamics *p*, *mp*, and *pp*, including a section with *soffio/suono* and *flatt.*.
- Trombone:** Plays a melodic line with dynamics *f subito p* and *pp*, including a section with *soffio*.
- Flauto Solista:** Remains silent throughout the piece.
- Violino:** Plays a melodic line with dynamics *f*, *mp*, and *pp*, including a section with *pizz.* and *Ilc*.
- Viola:** Plays a melodic line with dynamics *f*, *p*, and *pp*, including a section with *Ilc* and *Ilc IVc*.
- Violoncello:** Plays a melodic line with dynamics *f*, *mf*, and *p*, including a section with *Ilc pizz.* and *arco pont.*

Ob. *fp* *pp*

Cl.Sib. *fp* *pp* *fp* *n* *soffio*

Cl.B. *f* *pp* *mf* *f* *mf* *mf*

Cr. *pp* (accento nel p) *mf* *f* *pp* *soffio/suono* *flatt.*

Tbn. *f* *pp* *f* *mf* *mp*

Fl.

Vln. *fp* *pp* *n* *pizz.* *arco* *jeté* *pizz. (oltre il pont.)* *mp*

Vla. *fp* *pp* *ppp* *n* *pizz.* *arco* *jeté* *pizz. (oltre il pont.)* *arco* *gliss.* *mp* *ppp* *n*

Vc. *fp* *mp* *p* *f* *pp* *ppp*

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Più mosso ♩ = 72

Ob. *< mf* *mp* *p*

Cl.Sib *< mf* *mp*

Cl.B. *< mf* *mp*

Cr. *< mf* *p* "morbido" 3 3

Tbn. *< mf*

Fl. *pp* *sf p* *< fp* *< fp*

Vln. *mf* *mp* *ppp* *pppp* *f* *lc* *3*

Vla. *mf* *mp* *pp* *f* *lc* *3* *Ilc* *Ilc*

Vc. *mf* *mp* *pp* *f* *arco* *3* *lc*

*mf* *mp* *mp* *f*

Ob.

Cl.Sib

Cl.B.

Cr.

Tbn.

Fl.

Vln.

Vla.

Vc.

16

*fp* *< fp* *sf p* *fp* *< fp* *< fp*





Tempo I ♩ = 60

... accennando Il Barbiere...

This page contains the musical score for measures 27 through 30. The instruments are arranged in the following order from top to bottom: Oboe (Ob.), Clarinet in B-flat (Cl.Sib.), Clarinet in Bass (Cl.B.), Cor Anglais (Cr.), Trombone (Tbn.), Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

**Ob.:** Measure 27 starts with a *mf* dynamic. Measure 29 features a *mp* dynamic, and measure 30 has a *mf* dynamic leading to a *sf* dynamic.

**Cl.Sib.:** Measure 27 includes a *soffio* marking. Measure 28 has a *sf p* dynamic. Measure 29 has a *mp* dynamic. Measure 30 has a *mf* dynamic leading to a *sf* dynamic.

**Cl.B.:** Measure 27 has a *mp* dynamic. Measure 28 has a *mf* dynamic. Measure 30 has a *mf* dynamic leading to a *sf* dynamic.

**Cr.:** Measure 27 has a *p* dynamic. Measure 28 has a *pp* dynamic. Measure 30 has a *mf* dynamic leading to a *f* dynamic. Performance markings include *sord. plunger*, *soffio/suono*, *flatt.*, *IVpos.*, and *gliss.*

**Tbn.:** Measure 27 has a *p* dynamic. Measure 28 has *sf p* dynamics. Measure 30 has a *mf* dynamic leading to a *f* dynamic. Performance markings include *flatt.* and *n*.

**Fl.:** Measure 27 has a *mf* dynamic. Measure 28 has a *mp* dynamic. Measure 30 has a *mp* dynamic. Performance markings include *flatt. soffio/suono* and *n*.

**Vln.:** Measure 27 has a *ppp* dynamic. Measure 28 has a *pp* dynamic. Measure 30 has a *n* dynamic. Performance markings include *lc* and *Ilc*.

**Vla.:** Measure 27 has a *f* dynamic. Measure 28 has a *pp* dynamic. Measure 30 has a *p* dynamic. Performance markings include *Ilc*, *pont.*, *altesza indefinita*, *ord.*, and *lc*.

**Vc.:** Measure 27 has a *f* dynamic. Measure 28 has a *p* dynamic. Measure 30 has a *p* dynamic. Performance markings include *Ilc* and *(lc)*.

This page contains the musical score for measures 30 through 34 of a piece. The score is arranged in a system with eight staves, each representing a different instrument. The instruments and their parts are: Oboe (Ob.), Clarinet in B-flat (Cl.Sib.), Clarinet in B-flat (Cl.B.), Cor Anglais (Cr.), Trombone (Tbn.), Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is written in a key signature of one flat (B-flat major or D minor) and a time signature of 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *f* (forte), *fp* (fortissimo piano), *mp* (mezzo piano), *sf* (sforzando), *pp* (pianissimo), *mf* (mezzo forte), and *f p* (fortissimo piano). Performance instructions include *gliss.* (glissando), *flatt.* (flattened), and *mezza pressione* (half pressure). Fingerings are indicated with numbers 1-5. The score is marked with measure numbers 30, 31, 32, 33, and 34. A large watermark 'EDIZIONE PER MUSEI' is visible across the page.

This musical score page contains parts for woodwinds and strings, starting at measure 34. The woodwind section includes Oboe (Ob.), Clarinet in B-flat (Cl.Sib.), Clarinet in Bass (Cl.B.), Cor Anglais (Cr.), Trombone (Tbn.), and Flute (Fl.). The string section includes Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

**Woodwind Parts:**

- Ob.:** Starts with a rest in measure 34. Enters in measure 35 with a half note G4, marked *p*. Continues with a half note A4 in measure 36 and a half note B4 in measure 37. Rests in measures 38 and 39.
- Cl.Sib.:** Starts in measure 34 with a half note G4, marked *mp*. Continues with a half note A4 in measure 35 and a half note B4 in measure 36. Rests in measures 37, 38, and 39.
- Cl.B.:** Rests throughout all measures.
- Cr.:** Rests in measures 34, 35, and 36. Enters in measure 37 with a half note G4, marked *f*. Continues with a half note A4 in measure 38 and a half note B4 in measure 39, marked *sf*. A *flatt.* marking is present above the staff in measure 39.
- Tbn.:** Starts in measure 34 with a half note G4, marked *f*. Continues with a half note A4 in measure 35 and a half note B4 in measure 36, marked *ff*. Rests in measures 37, 38, and 39.
- Fl.:** Starts in measure 34 with a half note G4, marked *mp*. Rests in measures 35, 36, 37, 38, and 39.

**String Parts:**

- Vln.:** Starts in measure 34 with a half note G4, marked *p*. Continues with a half note A4 in measure 35 and a half note B4 in measure 36. Rests in measures 37, 38, and 39. A *pp* marking is present below the staff in measure 37.
- Vla.:** Starts in measure 34 with a half note G4, marked *p*. Continues with a half note A4 in measure 35 and a half note B4 in measure 36, marked *mf*. Rests in measures 37, 38, and 39. A *pp* marking is present below the staff in measure 37.
- Vc.:** Starts in measure 34 with a half note G4, marked *p*. Continues with a half note A4 in measure 35 and a half note B4 in measure 36. Rests in measures 37, 38, and 39. A *pp* marking is present below the staff in measure 37.

**Performance Markings:**

- Measures 34-36: *mp* (measures 34-35), *p* (measure 36).
- Measure 37: *f* (Tbn.), *pp* (Vln., Vla., Vc.).
- Measures 38-39: *f* (Cr., Tbn.), *sf* (Cr.), *pp* (Vln., Vla., Vc.).
- Measure 39: *flatt.* (Cr.), *f* (Cl.Sib.), *sf* (Cl.Sib.).

This page contains the musical score for measures 39 through 44. The instruments are arranged in the following order from top to bottom: Oboe (Ob.), Clarinet in Si (Cl. Si.), Clarinet in B (Cl. B.), Cor Anglais (Cr.), Trombone (Tbn.), Flute (Fl.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

**Woodwind Instruments:**

- Oboe (Ob.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, *f*, and *n*.
- Clarinet in Si (Cl. Si.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, *n*, *mp*, and *p*.
- Clarinet in B (Cl. B.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, and *mf*.

**String Instruments:**

- Cor Anglais (Cr.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, and *pp*.
- Trombone (Tbn.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, and *p*.
- Flute (Fl.):** Measures 39-44. Remains silent throughout.
- Violin (Vln.):** Measures 39-44. Starts with a piano (*pp*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *pp* and *n*.
- Viola (Vla.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, and *pp*.
- Violoncello (Vc.):** Measures 39-44. Starts with a forte (*f*) dynamic. Features a triplet in measure 39, a 5-measure rest in measure 40, and a 5-measure rest in measure 41. Dynamics include *f*, *sf*, and *pp*.

**Performance Markings:**

- Triplet:** Indicated by a '3' over a group of notes in measures 39, 40, and 41.
- Rests:** Indicated by a '5' over a group of notes in measures 40 and 41.
- Slap:** Indicated by the word 'slap' above a note in measure 41.
- Dynamic Markings:** *f* (forte), *sf* (sforzando), *mp* (mezzo-piano), *p* (piano), *pp* (pianissimo), and *n* (normal).
- Articulation:** 'ord.' (ordinario) and 'pont.' (ponticello) markings are present.



