

Andrea Sarto
(1979)

Choral

(2008)

for Recorders Quartet (Sn in F, S in C, A in F, T in C),
Patzold Recs. Quartet (Bassett in F, Bass in C, C.Bass in F & C)
Recorders Group (S S A T) offstage
& electronics

Instrumentation

Group offstage

2 Soprano Recorders in C
1 Alto Recorder in F
1 (or 2) Tenor Recorders in C

Recorders Quartet

1 Sopranino in F
1 Soprano in C
1 Alto in F
1 Tenor in C

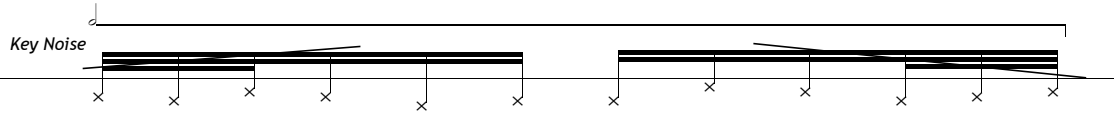
Paetzold Recorders Quartet

1 Bassett in F
1 Bass in C
1 Contrabass in F
1 Contrabass in C

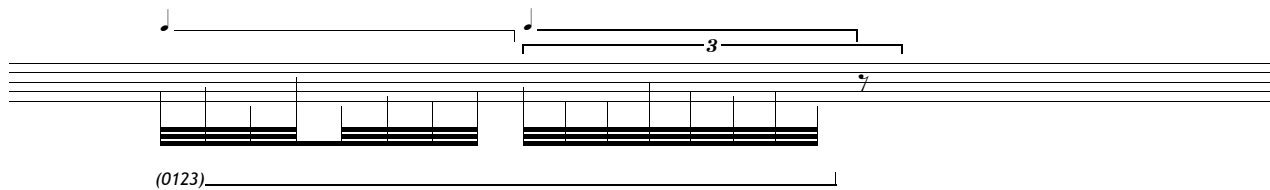
Both the Quartets should be amplified and a bit reverberated. The group offstage should not be amplified.

Legenda

FINGERS ARTICULATION



Rumore di chiavi: premere le chiavi più rumorose secondo il ritmo indicato in partitura. La durata è segnata sopra il rigo.
Key Noise: press the noisiest keys according to the written rhythm. Duration is signed above the staff.



Random Fingering, adoperando la diteggiatura indicata sotto la figura. La durata è scritta sopra il rigo.
 L'articolazione deve essere sempre varia e fantasiosa, combinando e variando liberamente la velocità della figura, ma sempre guidati dalla propria musicalità. Evitare assolutamente la staticità dell'articolazione !!!

*Random Fingering, using the fingering suggested below the figure. Duration is written above the staff.
 Obs.! The way of articulate the fingering is free: you must accelerate or rallentate it, increasing or decreasing the speed as you want, following your musical mood. All combinations and variations of articulation are encouraged.
 Always avoid a static articulation!!!!*

La diteggiatura da utilizzare nel r.f. viene indicata tramite i numeri, con le seguenti precisazioni:

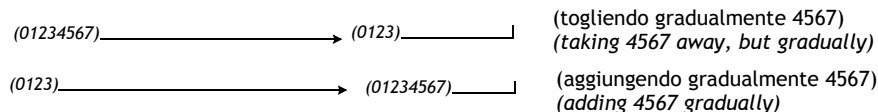
- 1) se riguarda la sola mano sinistra (segnata come (0123) oppure (123)) significa che vanno aperti o chiusi ad lib. i fori indicati, e le dita della mano destra non coprono nessun foro.
- 2) se riguarda la sola mano destra (segnata come (4567) oppure (567), etc..) significa che vanno aperti o chiusi ad lib. i fori indicati, ma le dita della mano sinistra chiudono comunque i fori 0123.
- 3) se riguarda tutte le dita di entrambe le mani viene indicata come (01234567), e significa che tutti i fori dello strumento vanno chiusi o aperti ad lib.

The fingering used in the r.f. is indicated by numbers. By the way you must notice that:

- 1) *If r.f. concerns only the left hand's fingers (signed like (0123) or (123)) it means that you must open or close ad lib. the suggested holes; therefore the right hand's fingers do not cover any hole.*
- 2) *If r.f. concerns only the right hand's fingers (signed like (4567) or (567) etc...) It means that you must cover or open the suggested holes, but the left hand's fingers must close the holes 0123.*
- 3) *If r.f. concerns all the fingers of both the hands (signed like (01234567)), It means that all the holes of the instrument must be covered or opened ad lib. by the fingers.*

Mutamento di diteggiatura nel random fingering.

Transitions of random fingerings



BLOW PRESSURE

Ov _____

Overblow. Insufflare con forza nello strumento, in modo da rompere la colonna d'aria e produrre gli armonici.
 La qualità degli armonici ottenuti dipende dall'intensità dell'insufflazione, indicata dalla dinamica scritta.
Overblow. Blow strongly into the instrument, in order to break the air column, and producing a burst of overtones.
The quality of the obtained overtones depends by the intensity of the blow, which is always suggested by the written dynamic.

○ _____

"Underblow". Suonare la nota diteggiata insufflando pochissima aria, senza innescare la produzione del suono ordinario.
 Si ottiene un debole suono irregolare dall'altezza incostante (flageolet-tones)
"Underblow". Play the fingered note blowing almost nothing, avoiding the production of the ordinary sound.
A weak and irregular sound is produced. (flageolet-tones)

Tali segni sono impiegati nell'esempio riportato qui sotto.
These special signs are indicated in the following example.

EXAMPLE

The example shows a sequence of notes on a staff. Above the staff, four 'Ov' (overblow) signs are placed over groups of notes. Below the staff, dynamics are indicated: *ffff*, *f*, *ff*, *p*, *fff*, and *pp*. Ratios are also shown: *7:4*, *3:2*, and *5:4*. The notes are connected by slurs and some have triplets.

Breath

Breath in
 Breath out

The diagram shows a staff with three notes. Above the staff, two '3' (triplets) are indicated. Below the staff, a horizontal line represents the mouthpiece. Vertical lines connect the notes to the mouthpiece, showing the lip position for 'Breath in' and 'Breath out'.

Respiro: inspirare o espirare tenendo le labbra sull'imboccatura.
Breath Noise: Breath in or out, keeping the lips onto the mouthpiece.

sul labium

The notation shows a staff with a note. Above the note, a box is drawn, and the text *sul labium* is written above it. Below the staff, the text *INSP.* is written with a horizontal line extending to the right.

Inspirare coprendo il labium con le labbra, diteggiando la nota scritta.
Breath in from labium: put your lips onto the labium (turning the recorder like a flute) and breath in, fingering the written note.

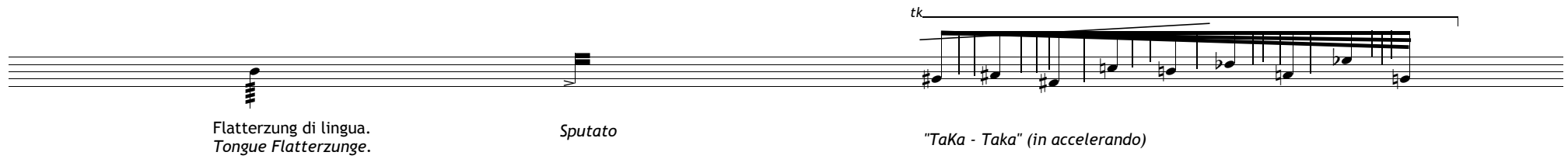
COMBINATIONS

wind noise

The notation shows a staff with a series of vertical lines of varying heights, representing wind noise. Below the staff, a horizontal line represents the mouthpiece.

rumore di vento
wind noise } → *(random fingering + underblow)*

TONGUE ARTICULATION



Flatterzung di lingua.
Tongue Flatterzunge.

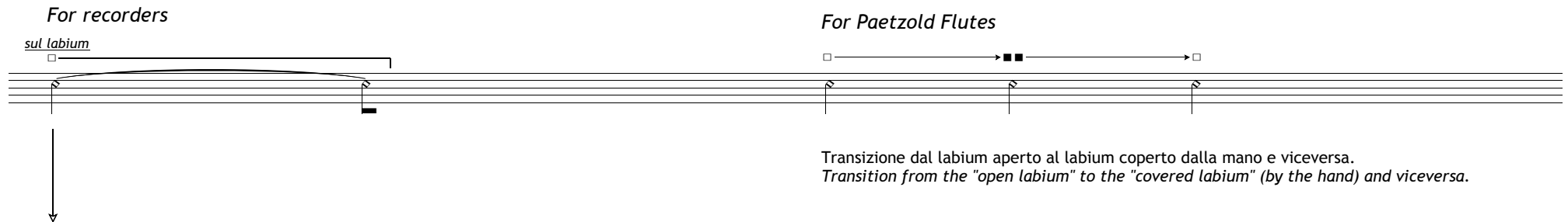
Sputato

tk

"TaKa - Taka" (in accelerando)

The image shows three musical exercises on a five-line staff. The first exercise is a single note with a vertical line through it, labeled 'Flatterzung di lingua. Tongue Flatterzunge.'. The second exercise is a single note with a horizontal line through it, labeled 'Sputato'. The third exercise is a sequence of notes with a horizontal line above them, labeled 'tk' and 'TaKa - Taka (in accelerando)'.

LABIUM



For recorders

sul labium

For Paetzold Flutes

Transizione dal labium aperto al labium coperto dalla mano e viceversa.
Transition from the "open labium" to the "covered labium" (by the hand) and viceversa.

The image shows two musical exercises on a five-line staff. The first exercise is labeled 'For recorders' and 'sul labium', showing a note with a horizontal line above it and a vertical arrow pointing down from the staff. The second exercise is labeled 'For Paetzold Flutes', showing a note with a horizontal line above it and a vertical arrow pointing down from the staff.

Suoni eolici. Scostare le labbra dal becco e portarle sul labium, tenendo lo strumento come se fosse un flauto traverso, ed insufflare.
Aeolian sounds. Keep the lips away from the "béc" and put them onto the labium, holding the instrument like a "grand flûte", and blow.

MULTIPHONICS

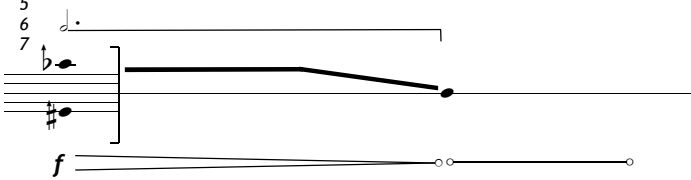
Tutte le diteggiature dei multifonici sono indicate con i numeri, tipo
All the Multiphonic Fingerings are indicated with numbers, like

0 1
2
3
5
6
7

I Multifonici segnati si ottengono insufflando l'aria con una certa pressione, che ho genericamente indicato con la dinamica "forte".
Variazioni di tale pressione comportano dunque un mutamento dell'altezza o della qualità del multifonico. Tali variazioni sono state impiegate nel discorso musicale.
Un esempio è riportato qui sotto.

*Multiphonics are obtained blowing the air with a certain pressure, generally indicated by the dynamic "forte".
Variations of that pressure produce changes of the pitch or of the tone-colour quality of the mutliphonic. These variations are actually used in the work.
An Example is written below.*

0 1
2
3
5
6
7

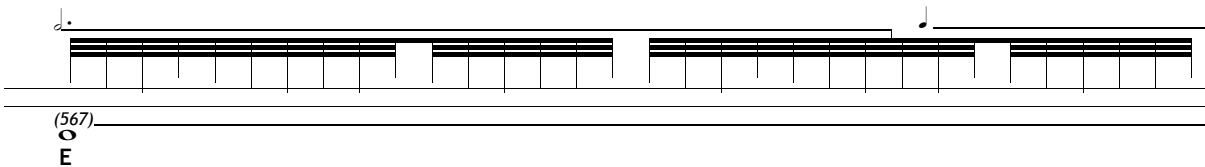


Mantenendo la diteggiatura segnata diminuire la pressione del fiato sino al nulla.
L'altezza del suono emesso cambierà secondo la diminuzione della pressione.

*keep the fingering while decreasing the blow pressure till "nulla".
The pitch will change according to the diminuendo.*

VOICE or SINGING

La voce o il canto sono segnate sotto la parte strumentale
Voice or Singing are signed below the instrumental part



La composizione è stata intitolata Corale perché trae spunto dal Corale di J.S. Bach "Jesu Lieden, Pein und Tod". In un paio di versioni questo corale presenta sulle fermate degli accordi di settima di dominante in primo rivolto, episodio praticamente unico in tutta la produzione Bachiana di questo genere. Ho dunque estrapolato tale armonia e l'ho espansa secondo determinati procedimenti. Inoltre ho inserito di tanto in tanto i frammenti di tale corale nel discorso musicale.

Ovviamente non si tratta solo di questo, né, tantomeno, di un omaggio a Bach (sarebbe inutile e presuntuoso). L'idea di questo pezzo è esattamente la seguente: immaginate di stare in piedi sul ciglio di una strada ferrata, magari ascoltando musica dal vostro Ipod. Siete tranquilli e placidi, ma all'improvviso, ad un palmo di naso da voi passa un lungo convoglio fatto di tante carrozze colorate, che sferraglia, sbuffa vapore e frena stridendo fino a fermarsi., lasciandovi di stucco.

Il pezzo è dunque una serie di finestre che si aprono e si chiudono, ognuna con una propria personalità timbrica diversa, ma comunque governate e direzionate in un certo modo.

La seconda parte della composizione è invece costituita dal raggelamento delle fermate e dei respiri del corale, congelamento realizzato ed evidenziato dagli spettri dei multifonici.

La terza parte del pezzo presenta la realizzazione Bachiana del corale, che viene per così dire "emanato"

come da lontano, "in der Ferne". E infatti il Corale di Bach deve essere eseguito da un Quintetto (S S A T T, la parte del Tenore raddoppiata in unisono)

posto in un altro punto della sala da concerto (dietro, o in alto, comunque dislocato in un posto diverso e il più

lontano possibile da quello del doppio quartetto). Il corale va eseguito ad un tempo proprio, che il quintetto deciderà, e che manterrà costante per tutta la durata dell'esecuzione.

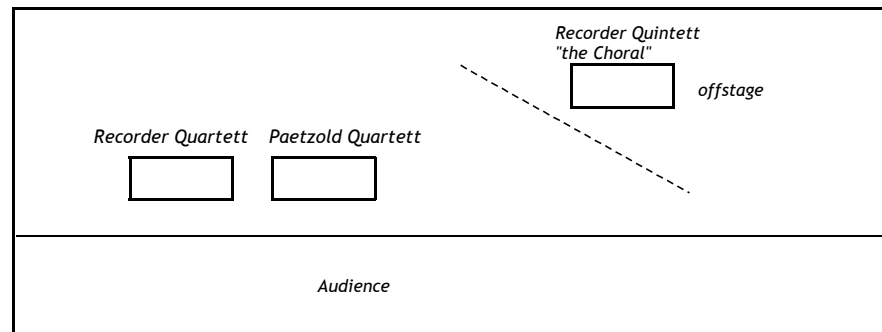
Suggerisco di contare come se la parte fosse scritta in 6 pulsazioni per battuta. Sulla partitura si troverà dunque scritto "in 6"

Non importa quindi che vi sia sincronia fra il Corale e il resto del pezzo.

L'unica sincronia richiesta è quella dell'attacco. Se lo spazio della sala non consente una tale dislocazione del quartetto, il Corale non deve essere eseguito.

Inoltre questa parte della composizione presenta l'uso della voce, che canta o pronuncia i fonemi della parola "Iesu", la prima del corale Bachiano.

Gli strumenti vanno amplificati e leggermente riverberati, tranne quelli del Quintetto dislocato "in der Ferne"



The work is entitled "Choral" because is inspired by J.S. Bach "Jesu, Leiden, Pein und Tod" Choral. A pair of versions of this choral show seventh-dominant chords on some fermatas; this occurs only in that precise choral. Therefore, I extrapolated and expanded that harmony. Moreover I put some choral fragments into the work.

Of course the work isn't only that. And it isn't a homage to Bach too. The main idea for the piece is the following: imagine to stand up along the side of a railway, maybe listening some music from your Ipod. You are tranquil and calm. But suddenly a long train with a lot of coloured coaches pass very close in front of you; it makes noise, it spreads steam and it uses its iron brakes in order to stop. You are very astonished, indeed!!

Therefore the work is a succession of windows that open and close very quickly, each of one has its own personality and behaviour. Of course all the windows are governed in a certain way and points to a culmination point.

The second part of the piece presents a sort of "freezing" of the fermatas (and of the breathes) of the Choral; this freezing is represented by the spectrum of some overlapped multiphonics.

The third part of the work presents Bach's original elaboration of the Choral, that comes from "from beyond", "in der Ferne", offstage.

And in fact the Choral must be played by a Quintett (S S A T T, the tenor part doubled) placed in another point of the hall (behind, over the audience, but in any case placed in a different place, as far as possible from the stage). The Choral must be performed in a own metronomic Tempo, decided by the quintett itself; I suggest to count as if the score would be written "in 6" movements for each bar; indeed you'll find that indication in the score ("in 6").

the quintett must maintain that tempo throughout all the duration of the performance.

Therefore, a perfect synchrony between the Choral and the other part of the double quartett is not required. The only required synchrony is the attack of the Choral.

Obs.! If the space of the hall is not adequate for that displacement, the Choral must not be performed. That's mandatory.

The third and the last part of the work presents the use of the voice, which sings or pronounces the phonemas of the word "Iesu", the first one of the original choral. Instruments should be amplified and reverberated a little. The Quintett offstage should not be amplified.

This musical score is for a brass section and vocalists. It consists of the following parts:

- Sn. in F**: Snare drum, measures 1-4, 5-8, 9-12, 13-16.
- S. in C**: Soprano saxophone, measures 1-4, 5-8, 9-12, 13-16.
- A. in F**: Alto saxophone, measures 1-4, 5-8, 9-12, 13-16.
- T. in C**: Tenor saxophone, measures 1-4, 5-8, 9-12, 13-16.
- Ptz. Bst. in F**: Trumpet B section, measures 1-4, 5-8, 9-12, 13-16.
- Ptz. B. in C**: Trumpet B section, measures 1-4, 5-8, 9-12, 13-16.
- Ptz. C.B. in F**: Trumpet C section, measures 1-4, 5-8, 9-12, 13-16.
- Ptz. C.B. in C**: Trumpet C section, measures 1-4, 5-8, 9-12, 13-16.
- HARMONIZERS**: A section for vocalists, with a large blacked-out area in the first two measures.
- Live El.**: Live electronics.
- VOWELS**: A section for vocalists.

The score includes various musical notations such as dynamics (*mf*, *ff*, *p*), articulation (*Ov*, *3*), and performance instructions (*sul labium*, *key noise*). It also features rhythmic patterns and fingerings indicated by numbers in parentheses.

This musical score is arranged in a vertical format with the following parts from top to bottom:

- Sn. in F**: Snare drum part in treble clef, featuring triplet patterns with articulation marks.
- S. in C**: Soprano vocal line in treble clef, with lyrics and triplet markings.
- A. in F**: Alto vocal line in treble clef, with lyrics and triplet markings.
- T. in C**: Tenor vocal line in treble clef, with lyrics and triplet markings.
- Ptz. Bst. in F**: Trumpet B section in bass clef, with dynamics *mf* and *p*, and articulation marks.
- In Out**: A section with two staves, likely for In and Out signals.
- Ptz. B. in C**: Trumpet B section in bass clef, with dynamics *mf* and *p*, and articulation marks.
- In Out**: A section with two staves, likely for In and Out signals.
- Ptz. C.B. in F**: Trumpet C.B. section in bass clef, with dynamics *mf* and *p*, and articulation marks.
- In Out**: A section with two staves, likely for In and Out signals.
- Ptz. C.B. in C**: Trumpet C.B. section in bass clef, with dynamics *mf* and *p*, and articulation marks.
- In Out**: A section with two staves, likely for In and Out signals.
- HARMONIZERS**: A section with two staves.
- Live El.**: A section with two staves.
- VOWELS**: A section with two staves.

The score includes various musical notations such as triplets, slurs, and dynamic markings (*mf*, *p*) to guide performance.

Sn. in F

S. in C

A. in F

T. in C

Ptz. Bst. in F

In Out

Ptz. B. in C

In Out

Ptz. C.B. in F

In Out

Ptz. C.B. in C

In Out

HARMONIZERS

Live El.

VOWELS

p *f* *ff* *Ov* (4567) (34567) (0123)

key noise

This musical score page contains the following parts and markings:

- Sn. in F:** Snare drum part with dynamic markings *fff* and *ff*. Includes fingerings (34567) and accents (*Ov*).
- S. in C:** Soprano vocal line with dynamic markings *p* and *fff*. Includes fingerings (34567) and accents (*Ov*).
- A. in F:** Alto vocal line with dynamic markings *p* and *fff*. Includes fingerings (34567) and accents (*Ov*).
- T. in C:** Tenor vocal line with dynamic markings *fff*. Includes fingerings (234567) and accents (*Ov*).
- Ptz. Bst. in F:** Bass Trombone part with dynamic markings *mf*, *p*, *fff*, *(ff)*, *p*, and *mp*. Includes fingerings (01234567), accents (*Ov*), and articulation marks (*tk*, *t*).
- Ptz. B. in C:** Baritone Trombone part with dynamic markings *mf*, *p*, *fff*, *(ff)*, *p*, and *mp*. Includes fingerings (01234567), accents (*Ov*), and articulation marks (*tk*, *t*).
- Ptz. C.B. in F:** First Contrabass Trombone part with dynamic markings *mf*, *p*, *fff*, *(ff)*, *p*, and *mp*. Includes fingerings (01234567), accents (*Ov*), and articulation marks (*tk*, *t*).
- Ptz. C.B. in C:** Second Contrabass Trombone part with dynamic markings *mf*, *p*, *fff*, *(ff)*, *p*, and *mp*. Includes fingerings (01234567), accents (*Ov*), and articulation marks (*tk*, *t*).
- HARMONIZERS:** Section with a solid black bar.
- Live El.:** Section with a solid black bar.
- VOWELS:** Section with a solid black bar.

This musical score page features eight staves. The top four staves are for vocal parts: Sn. in F, S. in C, A. in F, and T. in C. The next four staves are for trombone parts: Ptz. Bst. in F, Ptz. B. in C, Ptz. C.B. in F, and Ptz. C.B. in C. The bottom two staves are for HARMONIZERS, with sub-sections for Live El. and VOWELS. The score is divided into four measures. The vocal parts include various articulations such as *sul labium*, *mf*, *ff*, *Ov*, and *tk*, along with fingerings like (34567), (234567), and (1234567). The trombone parts feature dynamic markings like *mp*, *p*, and *f*, and include fingerings (0123), (4567), and (123). The bottom section contains a thick black bar.

Sn. in F
S. in C
A. in F
T. in C
Ptz. Bst. in F
Ptz. B. in C
Ptz. C.B. in F
Ptz. C.B. in C

HARMONIZERS
Live El.
VOWELS

Dynamics: *fff*, *mf*, *p*, *f*
Articulation: *Ov*, *tk*
Fingering: (0123), (01234567), (12345), (5)

Sn. in F
fff (0123) (0123) (01234567) fff (0123) (01234567)

S. in C
fff (1234) sul labium mf (01234567) fff (0123) (01234567)

A. in F
fff (12345) sul labium mf (01234567) fff (0123) (01234567)

T. in C
fff (123456) sul labium mf (01234567) fff (0123) (01234567)

Ptz. Bst. in F
fff mf p f

Ptz. B. in C
fff p fff mf p f

Ptz. C.B. in F
fff mf p f

Ptz. C.B. in C
fff p fff mf p f

HARMONIZERS
Live El.
VOWELS

This page contains a musical score for a percussion ensemble and vocalists. The percussion parts include Snare in F, Snare in C, Alto in F, and Tom in C. The vocal parts include Ptz. Bst. in F, Ptz. B. in C, Ptz. C.B. in F, and Ptz. C.B. in C. The score is divided into four measures. The percussion parts feature complex rhythmic patterns with dynamic markings such as *fff*, *mf*, *f*, and *p*. The vocal parts have lyrics and dynamic markings. The bottom section includes a 'HARMONIZERS' section with a thick black bar, and 'Live El.' and 'VOWELS' sections with empty boxes.

Sn. in F
S. in C
A. in F
T. in C
Ptz. Bst. in F
Ptz. B. in C
Ptz. C.B. in F
Ptz. C.B. in C
HARMONIZERS
Live El.
VOWELS

start this measure just after the end of the last hearable sound

ABSOLUTE SILENCE!!

Sn. in F

S. in C

A. in F

T. in C

01 2 3 4 5

01 2 3 4 6 7

01 2 3 4 5 6

01 2 3 4 5 6

p *f* *p* *f* *p*

till the end of breath

Ptz. Bst. in F

In Out

Ptz. B. in C

In Out

Ptz. C.B. in F

In Out

Ptz. C.B. in C

In Out

02 3 4 6

01 01 2 2 4 4 5 5 6 6

01 2 3 4 6 7

01 2 4 5 6 7

f *f* *f* *f*

mf *mf*

3 3 3 3

HARMONIZERS

Live El.

VOWELS

This page contains a musical score for a percussion ensemble and vocalists. The instruments and parts are:

- Sn. in F (Snare Drum)
- S. in C (Soprano)
- A. in F (Alto)
- T. in C (Tenor)
- Ptz. Bst. in F (Bass Drum)
- Ptz. B. in C (Bass)
- Ptz. C.B. in F (Cymbal)
- Ptz. C.B. in C (Cymbal)
- HARMONIZERS
- Live El. (Live Electronics)
- VOWELS

The score is divided into three systems. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12. Each instrument part includes dynamic markings (mp, f, mf, p) and articulation (accents, slurs). Fingerings and breathings are indicated by numbers 0-7 above notes. The VOWELS section at the bottom shows the vocal parts for 'A' and 'U'.

Sn. in F

S. in C

A. in F

T. in C

Ptz. Bst. in F

In Out

Ptz. B. in C

In Out

Ptz. C.B. in F

In Out

Ptz. C.B. in C

In Out

HARMONIZERS

Live El.

VOWELS

E U

The image shows a page of a musical score for a brass and woodwind ensemble. It includes parts for Sn. in F, S. in C, A. in F, T. in C, Ptz. Bst. in F, Ptz. B. in C, Ptz. C.B. in F, and Ptz. C.B. in C. The score is divided into measures, with various musical notations such as notes, rests, and dynamics (f). There are also performance instructions like 'till the end of breath' and 'HARMONIZERS', 'Live El.', and 'VOWELS'. The bottom right corner features the letters 'E' and 'U'.

[Choral-gesänge] See the Legenda for the performance of this part

Take your Own Tempo:
count each bar in 6 movements;
do not mind about synchronies
between you and the double quartett

Musical notation for four voices (Soprano, Alto, Tenor, Bass) with dynamic markings (p) and 'sul Labium' instruction.

Musical notation for Sn. in F, S. in C, A. in F, and T. in C. Includes performance instructions: "OUTSIDE THE MOUTHPIECE" and "START TO TURN THE RECORDER, MEANWHILE APPROACHING THE LIPS ONTO THE LABIUM".

Musical notation for Ptz. Bst. in F, Ptz. B. in C, Ptz. C.B. in F, and Ptz. C.B. in C. Includes performance instructions: "Random Fingering + Voice, singing the lowest note, as deep and obscure as possible".

HARMONIZERS
Live El.
VOWELS

U
(come un'ombra)

permutare ad libitum, con ritmo irregolare, senza correre!
U A E U E U A....

79

1st S. in C in der Ferne
 2nd S. in C in der Ferne
 A in F in der Ferne
 T in C in der Ferne

Sn. in F
 S. in C
 A. in F
 T. in C

Ptz. Bst. in F
 In Out
 Ptz. B. in C
 In Out
 Ptz. C.B. in F
 In Out
 Ptz. C.B. in C
 In Out

HARMONIZERS
 Live El.
 VOWELS

SOSPESO [metronome changes only for the double quartet]

sul labium

40

INSP.

f

sul labium

INSP.

f

sul labium

INSP.

f

sul labium

INSP.

f

40

TACET till the end

TACET till the end

TACET till the end

TACET till the end

TACET till the end

TACET till the end

TACET till the end

TACET till the end

ALL OFF!

ALL OFF!

84

1st S. in C
in der Ferne
mf TACET till the end

2nd S. in C
in der Ferne
mf TACET till the end

A in F
in der Ferne
mf TACET till the end

T in C
in der Ferne
mf TACET till the end

Sn. in F

S. in C

A. in F

T. in C

Ptz. Bst. in F
In
Out

Ptz. B. in C
In
Out

Ptz. C.B. in F
In
Out

Ptz. C.B. in C
In
Out

Live El.

The musical score consists of ten staves. The first four staves are for vocal parts: 1st Soprano (S. in C), 2nd Soprano (S. in C), Alto (A. in F), and Tenor (T. in C). Each vocal part begins with a circled measure number '84' and a dynamic marking 'mf'. The vocal lines are melodic and end with a fermata. Above the end of each vocal line is the instruction 'TACET till the end'. The next four staves are for instruments: Snare drum (Sn. in F), Soprano saxophone (S. in C), Alto saxophone (A. in F), and Tenor saxophone (T. in C). These staves are mostly empty, with a few notes at the beginning. The last four staves are for percussion: Ptz. Bst. in F, Ptz. B. in C, Ptz. C.B. in F, and Ptz. C.B. in C. Each percussion staff has a double bar line with 'In' and 'Out' markings. The final staff is for 'Live El.' (Live Electronics), which is also empty.

G.P.

at least 9" from the end of the Quartet "in der Ferne"