Instruments

Flauto Alto in G, Flauto Grande, Flauto Piccolo (1 player)
Clarinetto Basso in Sib, Clarinetto Grande in Sib, Corno de bassetto in Fa (1 player)
Violino
Violoncello
Percussion (Tenor Steel Drums, Bass Marimba, Vibraphone, Lithophone) (1 player)
Pianoforte
Electronics

Notes for the performers

1. All dynamics are indicated by the size of the notes: the bigger the notehead, the louder it has to be played
2. The electronics are extremely sensitive to even small changes in timbre of the instruments. This gives the instrumentalists a lot of extended expressive means. As a general rule the instrumentalists should always strive to play in such a way that the acoustical blend amongst them is as smooth as possible, and then deviate from that to create special effects through the electronics.
3. In the flute part, the numbers of the multiphonics refer to the tables in Carin Levines “The Technique of Flute Playing” I and II, ed. Bärenreiter. The fingerings used are also included at the end of the individual flute part.
4. In the clarinet part, the multiphonics are based on Bruno Bartolozzi’s “Metodo per Clarinetto”, ed. Suvini Zerboni – Milano. The fingerings used are also included at the end of the individual clarinet part.
5. The electronics have to be triggered by a musician, nearby the mixing console in the concert hall. They should be mixed in such a way, that in the beginning the electronics are softer than the instruments (which, for best results, should be slightly taken into the mix also); in the Allegro both should be equal strength (as if the concert hall is dialoguing with the instrumentalists), and in the final Andante the electronics should be even louder than the instruments. The overall idea is that in the beginning the instruments are merely colored by the electronics, which become gradually more independent towards the Allegro where they ‘answer’ the instruments, up to the Andante where the electronics get completely disconnected from the acoustical instruments which disappear.

Duration: ca 12 min.

Hodechtri

for Flute, Clarinet, Violin, Cello, Piano, Percussion and Electronics

Peter Swinnen

2006

1.1 **Poco Lento, ma senza misura (♩= 36) (*)**

Pft

Clarinetto Basso in Sib

Clarinetto in Sib

con Pft

(*) In the whole section until Allegro there should be no synchronisation between the 3 superposed musical layers, except for the different conductor's cues. Each layer however needs to be internally perfectly synchronised, as indicated in the many 'col' instructions. At each cue point the conductor should wait for the latest arriving layer, and cue the others immediately.

1.2

2.1

2.2

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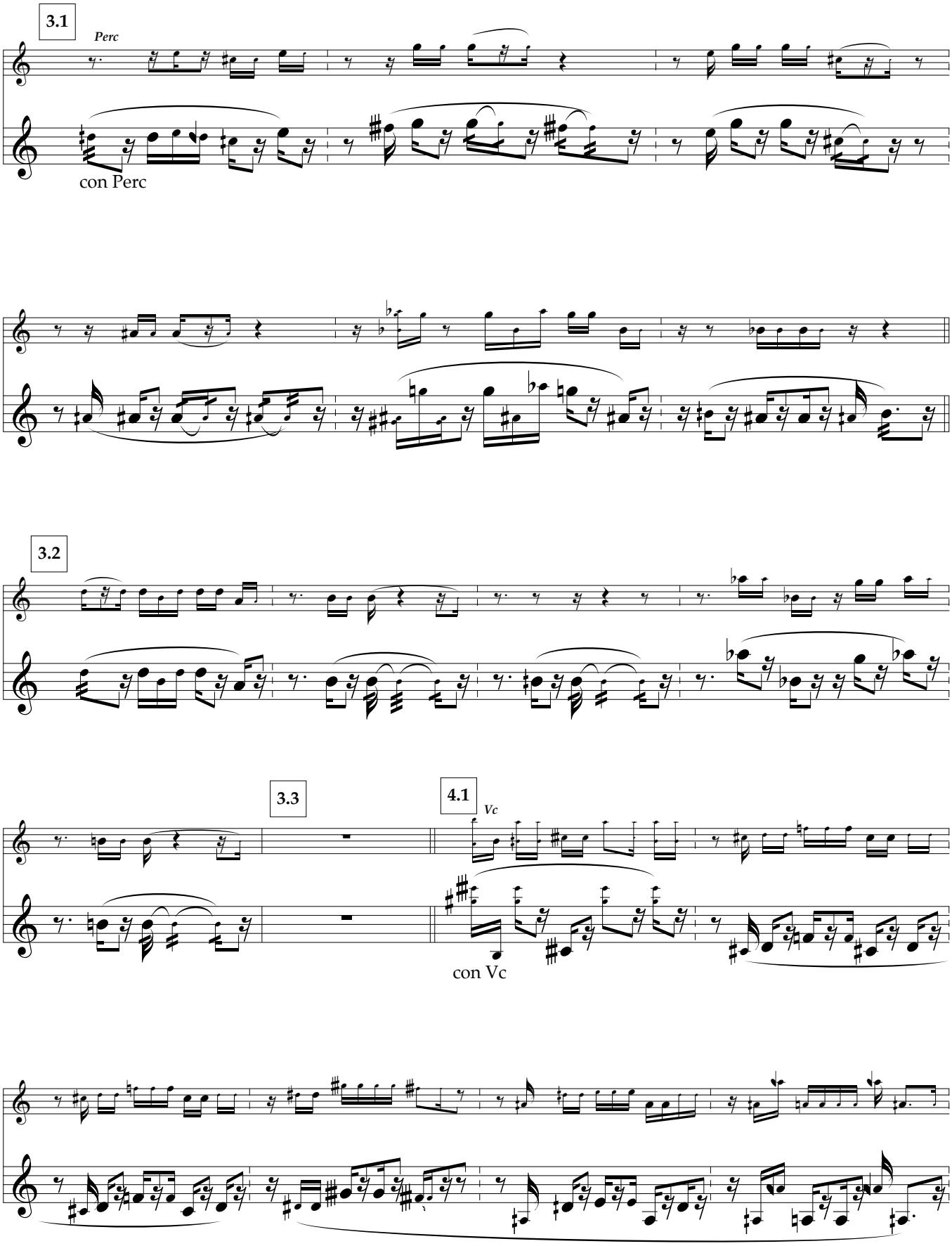
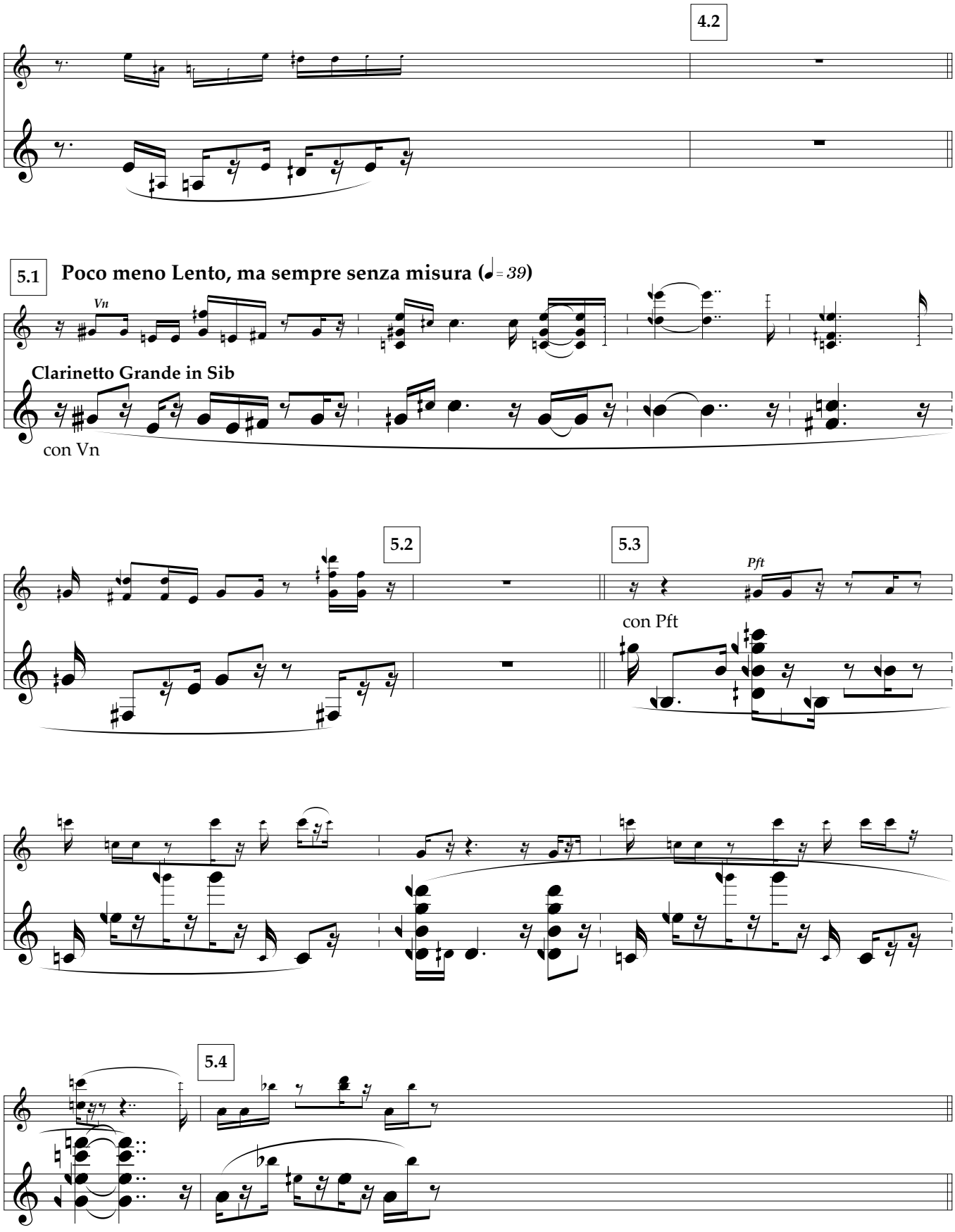
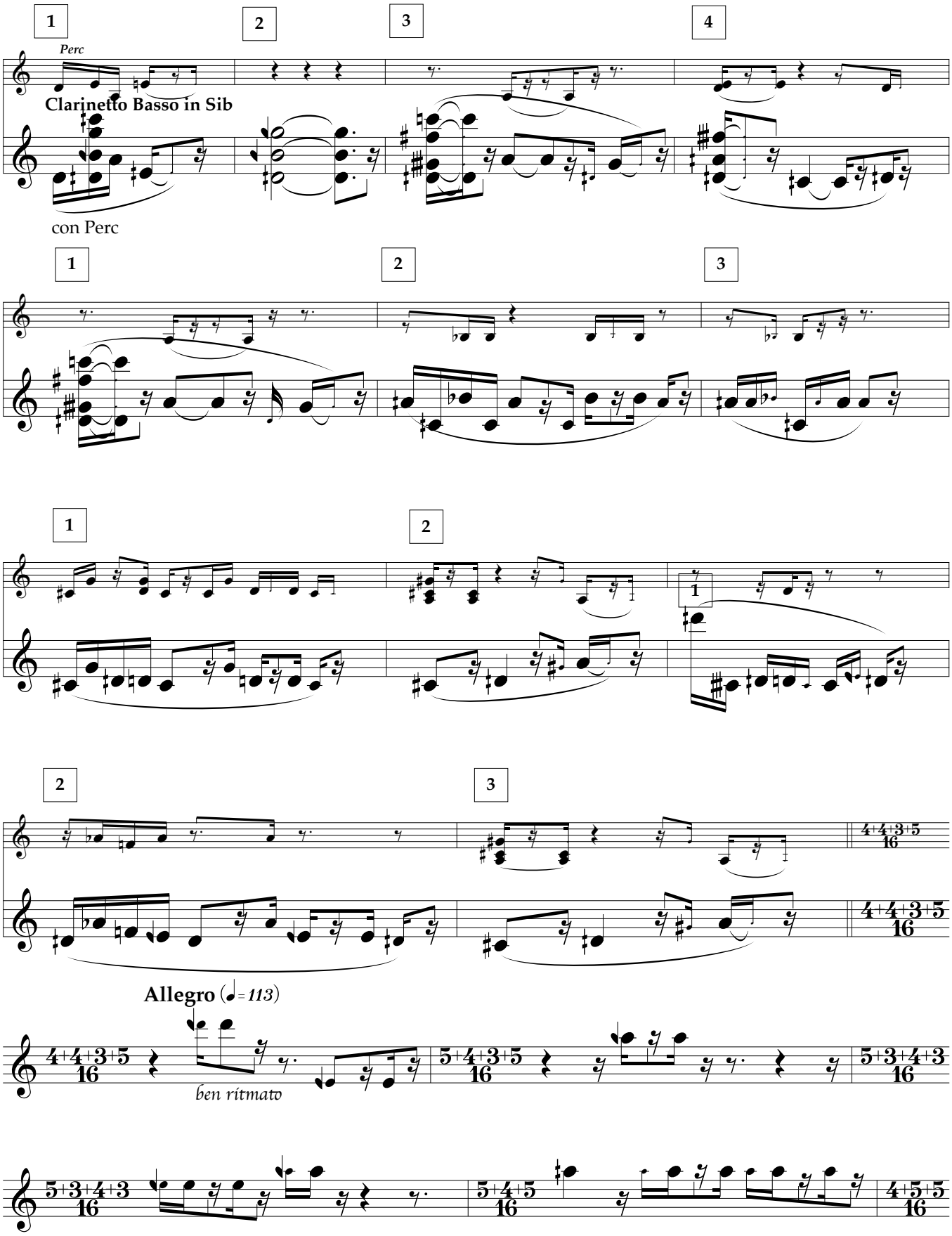
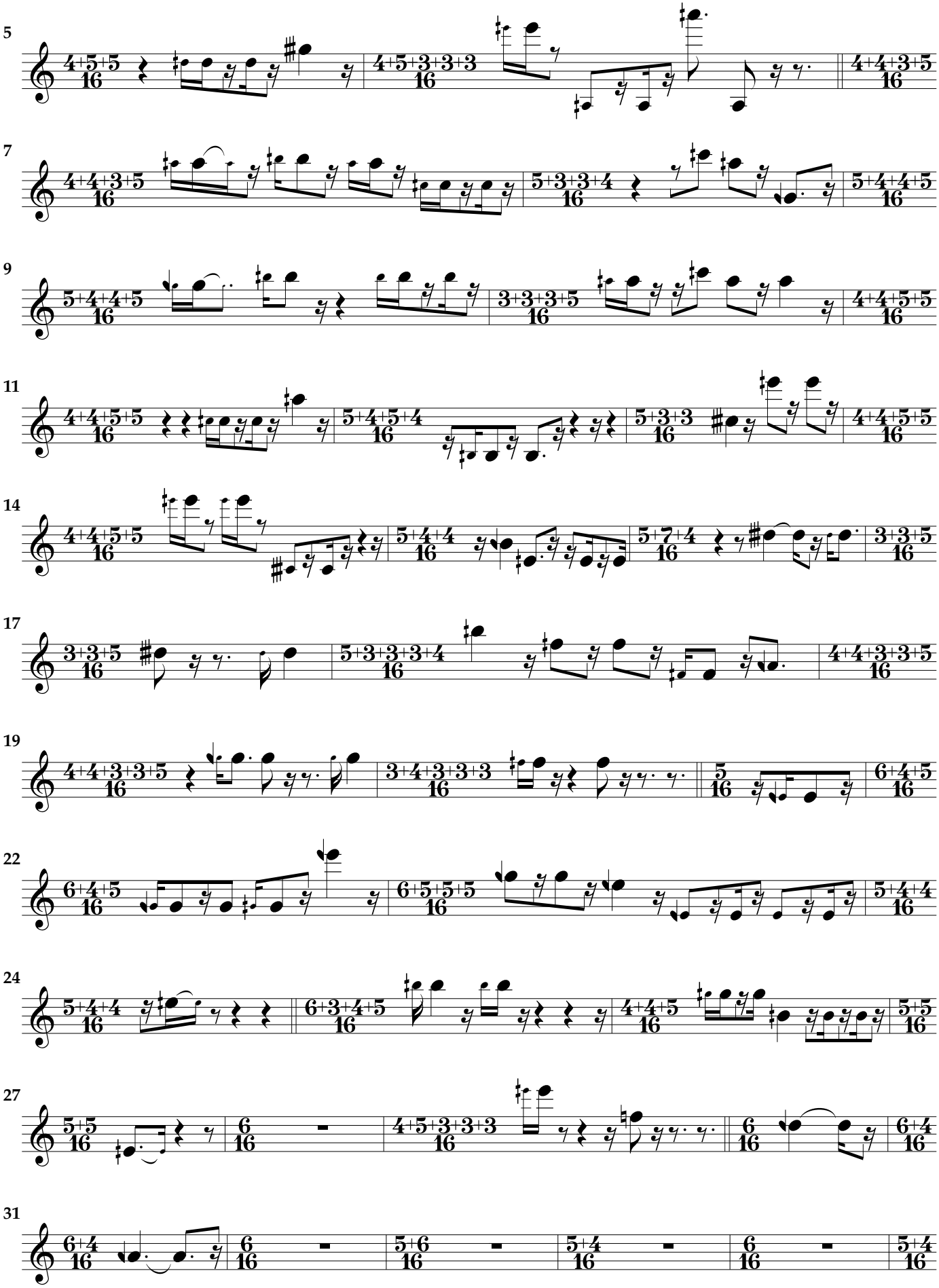
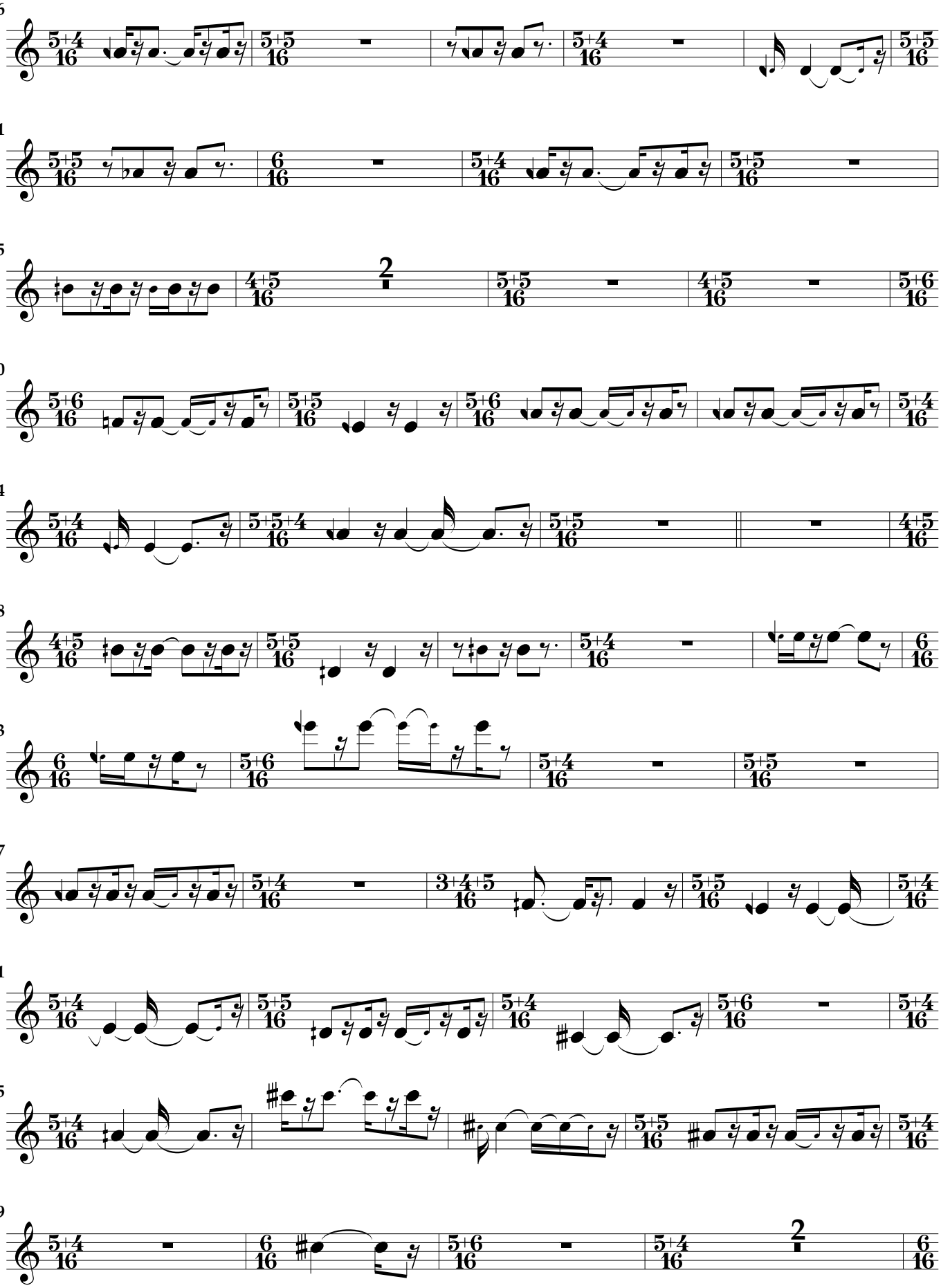
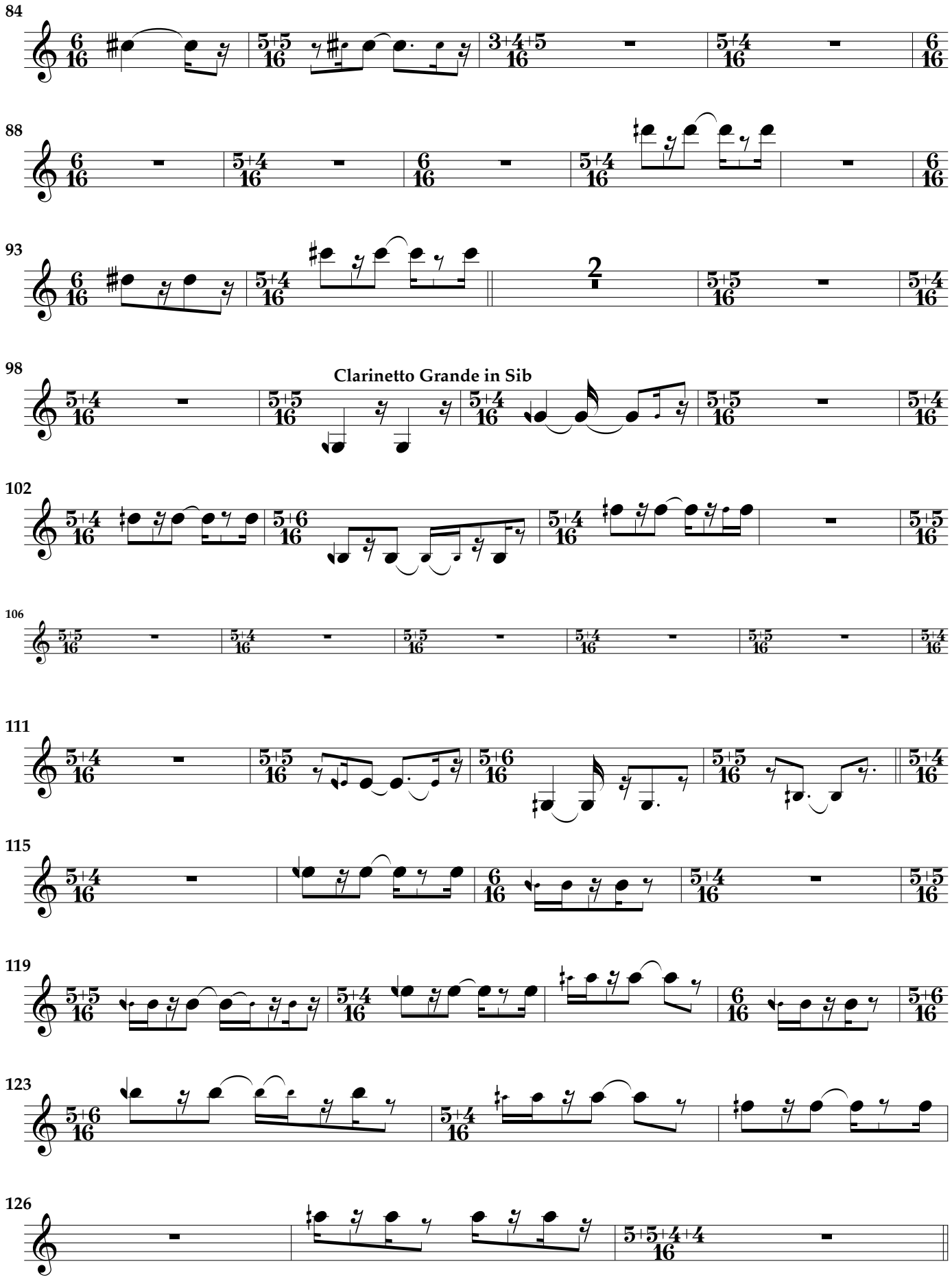

3.1
Perc
con Perc
3.2
3.3
4.1
Vc
con Vc


4.2
5.1
Poco meno Lento, ma sempre senza misura (♩= 39)
Vn
Clarinetto Grande in Sib
con Vn
5.2
5.3
Pft
con Pft
5.4

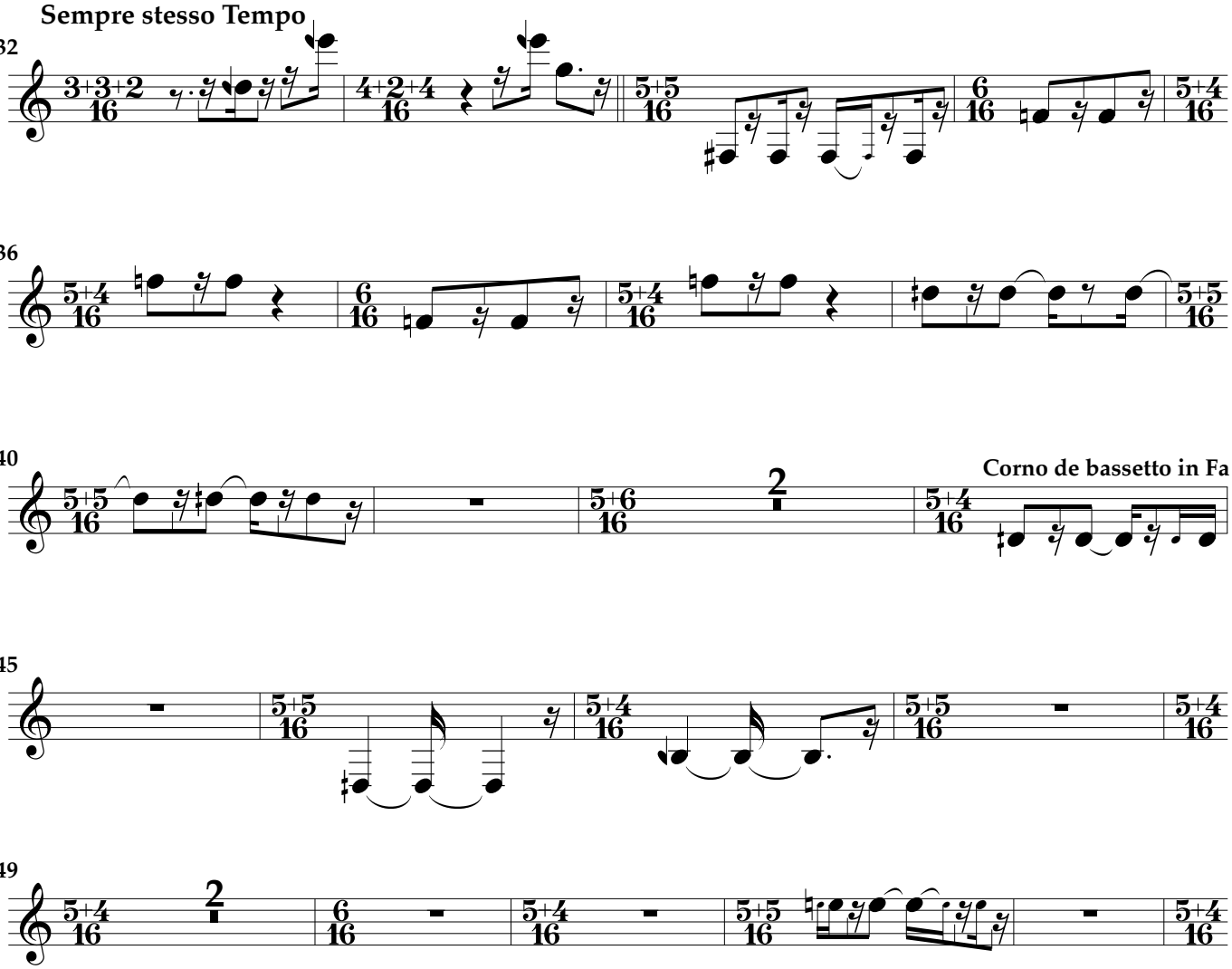

1
2
3
4
Perc
Clarinetto Basso in Sib
con Perc
1
2
3
1
2
1
2
3
Allegro (♩= 113)
1
ben ritmato
3




36
41
45
50
54
58
63
67
71
75
79


84
88
93
98
Clarinetto Grande in Sib
102
106
111
115
119
123
126

(*) From here till Sempre stesso Tempo there should be no synchronisation between the 2 superposed musical layers, except for the different conductor's cues. Each layer however needs to be internally perfectly synchronised, as indicated in the col' instructions. At 2 the conductor should wait for the latest arriving layer, and cue the others immediately.



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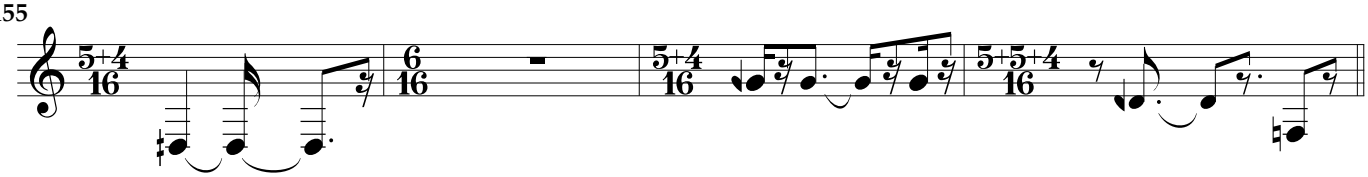
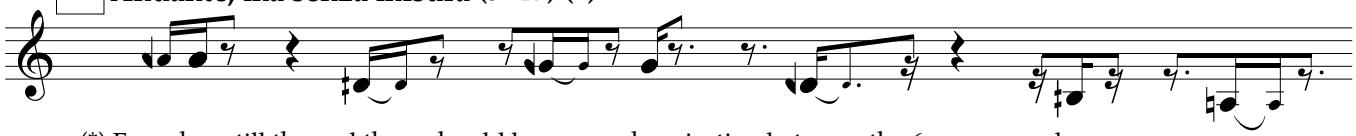
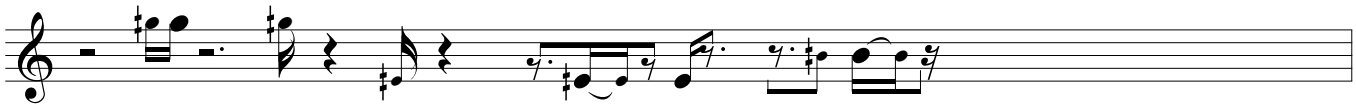


1 **Andante, ma senza misura (♩= 45) (*)**



(*) From here till the end there should be no synchronisation between the 6 superposed musical layers, except for the different conductor's cues. At each cue the conductor should wait for the latest arriving layer, and cue the others immediately.



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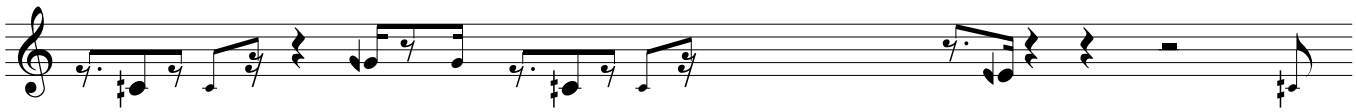

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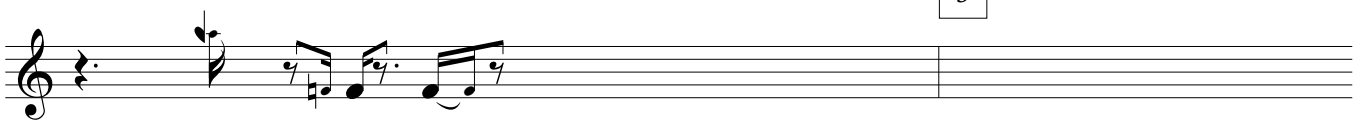

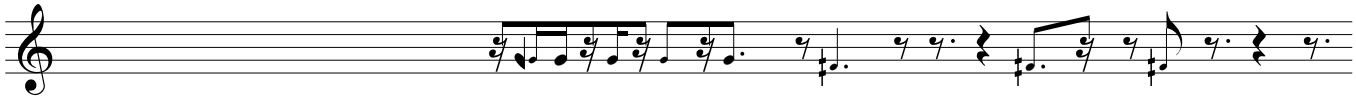

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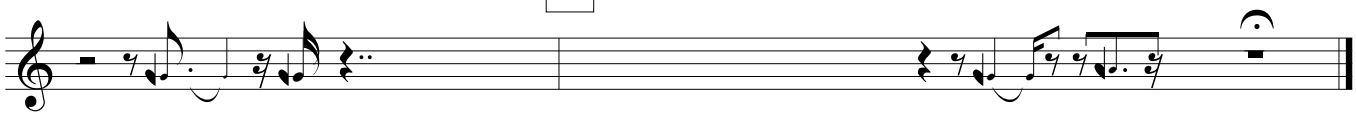
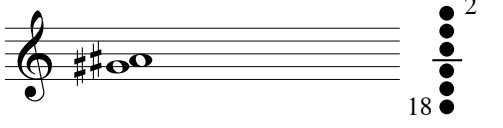


Clarinetto Basso in Sib



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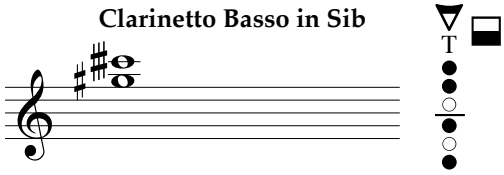
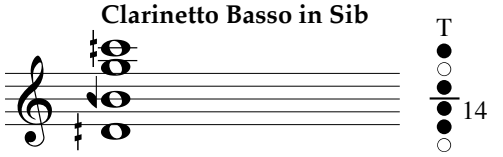


Clarinetto Basso in Sib



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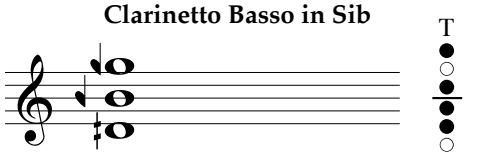

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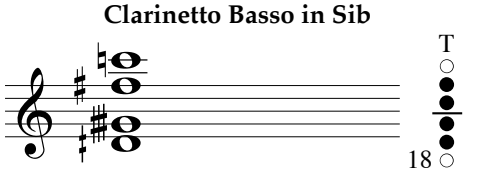
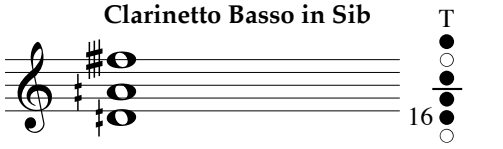
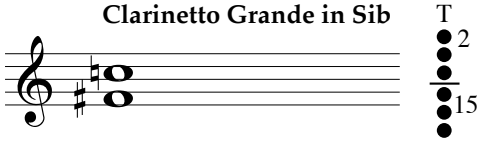


Clarinetto Basso in Sib



Clarinetto Grande in Sib



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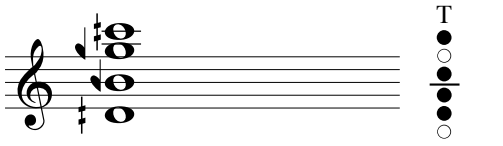
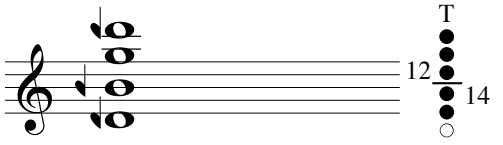
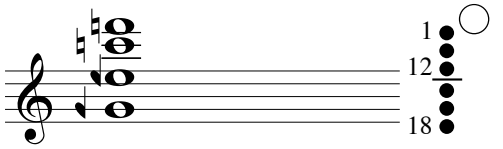


Clarinetto Grande in Sib



Clarinetto Grande in Sib