

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) (*)

Fl

Violino *con Fl*

(*) In the whole section until Vivace 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

3.1

Pft

con Pft

3.2

3.3

4.1

Perc

con Perc

con sordino

Musical score for measures 4.1 and 4.2. The score consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with chords and eighth notes. A box labeled '4.2' is positioned at the end of the first staff.

5.1 Poco meno Lento, ma sempre senza misura (♩ = 39)

Musical score for measures 5.1 and 5.2. The score consists of two staves. The upper staff is marked 'Cl' and contains a melodic line. The lower staff is marked 'con Cl' and 'senza sordino' and contains a bass line with chords. A box labeled '5.2' is positioned between the two staves.

Musical score for measures 5.3 and 5.4. The score consists of two staves. The upper staff is marked 'Fl' and contains a melodic line. The lower staff is marked 'con Fl' and contains a bass line with chords. A box labeled '5.3' is positioned at the end of the first staff, and a box labeled '5.4' is positioned between the two staves.

Musical score for measures 5.5 and 5.6. The score consists of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and eighth notes.

Musical score for measures 5.7 and 5.8. The score consists of two staves. The upper staff contains a melodic line with eighth notes. The lower staff contains a bass line with chords and eighth notes. A box labeled '5.4' is positioned between the two staves.

1 2 3

4 1 2

3 1 2

1 2 3

Allegro (♩ = 113)

1

ben ritmato

3

6

8

10 $\frac{3+3+3+5}{16}$ $\frac{4+4+5+5}{16}$ $\frac{5+4+5+4}{16}$ $\frac{5+3+3}{16}$

13 $\frac{5+3+3}{16}$ $\frac{4+4+5+5}{16}$ $\frac{5+4+4}{16}$ $\frac{5+7+4}{16}$

16 $\frac{5+7+4}{16}$ $\frac{3+3+5}{16}$ $\frac{5+3+3+3+4}{16}$

18 $\frac{5+3+3+3+4}{16}$ $\frac{4+4+3+3+5}{16}$ $\frac{3+4+3+3+3}{16}$

20 $\frac{3+4+3+3+3}{16}$ $\frac{5}{16}$ $\frac{6+4+5}{16}$ $\frac{6+5+5+5}{16}$

23 $\frac{6+5+5+5}{16}$ $\frac{5+4+4}{16}$ $\frac{6+3+4+5}{16}$

25 $\frac{6+3+4+5}{16}$ $\frac{4+4+5}{16}$ $\frac{5+5}{16}$ $\frac{6}{16}$

28 $\frac{6}{16}$ $\frac{4+5+3+3+3}{16}$ $\frac{6}{16}$ $\frac{6+4}{16}$ $\frac{6}{16}$

32 $\frac{6}{16}$ $\frac{5+6}{16}$ $\frac{5+4}{16}$ $\frac{6}{16}$ $\frac{5+4}{16}$

36 $\frac{5+4}{16}$ $\frac{5+5}{16}$ $\frac{5+4}{16}$ $\frac{5+5}{16}$ $\frac{6}{16}$

42 $\frac{6}{16}$ $\frac{5+4}{16}$ $\frac{5+5}{16}$ $\frac{4+5}{16}$ $\frac{2}{16}$ $\frac{5+5}{16}$

48

5+5/16 4+5/16 5+6/16 5+5/16 5+6/16

52

5+6/16 5+4/16 5+5+4/16

55

5+5+4/16 5+5/16 4+5/16 5+5/16

sul pont

59

5+5/16 5+4/16 6/16 5+6/16

64

5+6/16 5+4/16 5+5/16 5+4/16

68

5+4/16 3+4+5/16 5+5/16 5+4/16 5+5/16

72

5+5/16 5+4/16 5+6/16 5+4/16

76

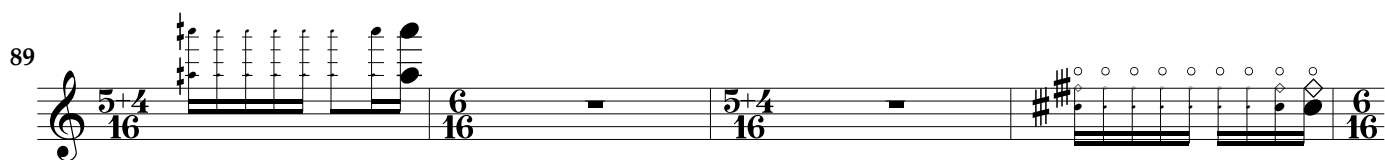
5+5/16 5+4/16 6/16 5+6/16

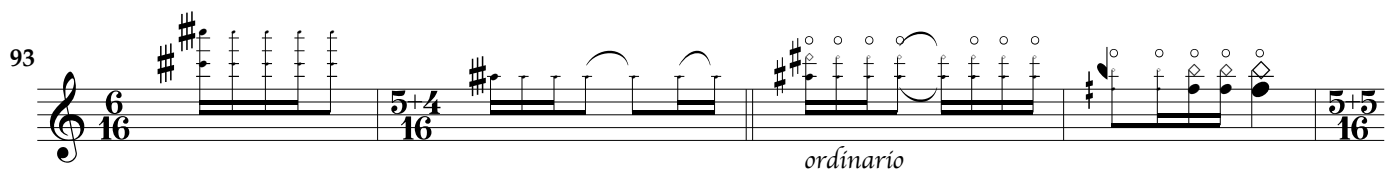
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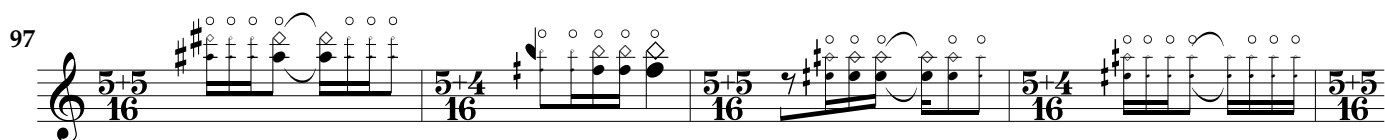
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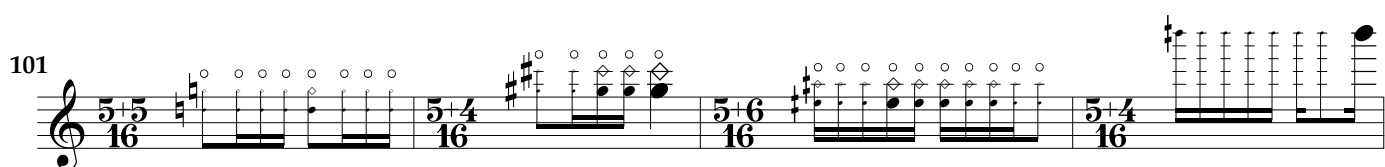
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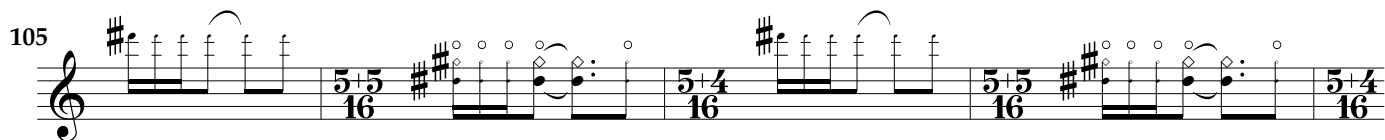
5+5/16 3+4+5/16 5+4/16 6/16 5+4/16

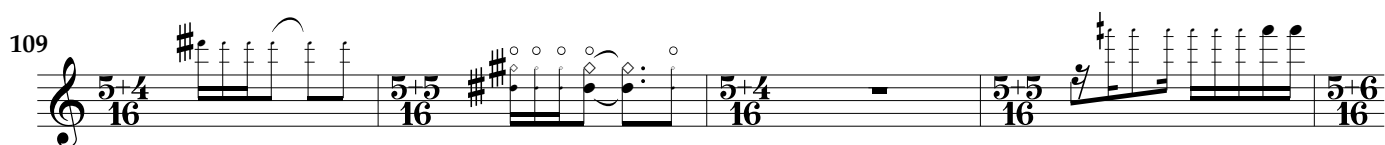
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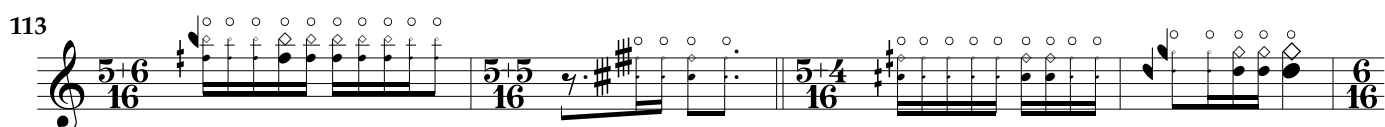
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ordinario

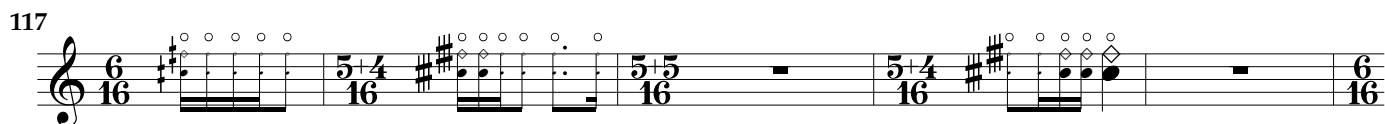
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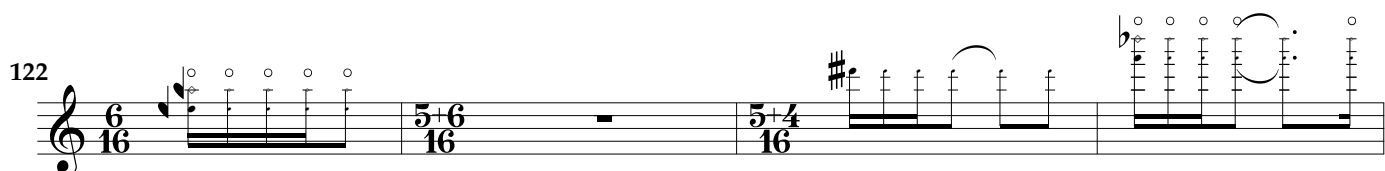
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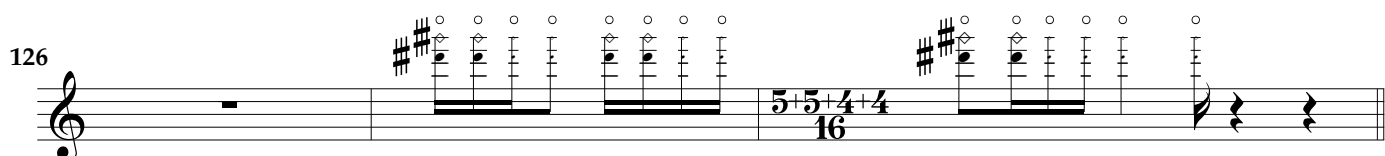
105 

109 

113 

117 

122 

126 

129 1 Senza Misura, ma sempre stesso Tempo (*) 2

Vc

col Vc e Pft

(*) 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.

Sempre stesso Tempo

132

136

sul pont

140

144

148

151

154

157

1 Andante, ma senza misura (♩=45) (*)

con sordino
sul pont.

(*) 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.

2

3

4