

Unisoni Trasparenti

Ofer Pelz

Flute, Clarinet, Bassoon, Violin, Violoncello & Electronics

Commissioned by Meitar Ensemble

Ensemble

Flute
Clarinet in Bb
Bassoon
Violin
Violoncello
Electronics (Max concert Patch)

Notes

The Electronic part should be played in a volume that is balanced with the ensemble. Once the volume of the electronics is fixed, it should not be changed during the performance, because in the samples themselves there are volume changes from *ppp* to *fff*, but in the other hand a technician should control the balance of the ensemble and the electronics. The clarinet should be separately connected to the computer using the Max Patch as he is the only treated in real time.

The ensemble should be very lightly amplified in a way that the electronics and the ensemble are in balance and coming out from the same speakers. The ensemble should know the soundtrack so that they can use cues from the samples that are marked in the score.

The Max/Msp Patch provided should be uploaded with the samples given, in an increasing order. The samples should be played one after the other. A technician, that is familiar with the score, activates the samples and takes cues or gives them. The samples are marked by- [1-39.3'] , [2-1:13.1'] etc. In this manner the first number refers to the sample should be activated, and the second number after the hyphen for the duration of the sample. For example – sample no. 1 is 39 seconds, sample no. 2 is 1 minute and 13 seconds and so on. Some of the samples are over lapping each other.

The electronic part is written in score, at some cases accurately and at others only as signs or entry marks.

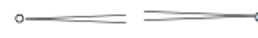

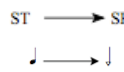

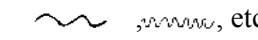
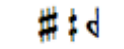

There are some events that are stopping the samples or generating a real time effect on the clarinet.

The dynamics in the score are intentional dynamics and not the absolute result. This is especially important in some special playing technics, as *molto flautando*; if a *Forte* is written, the player should move the bow quicker but the absolute result is soft.

Duration: 14 minutes Ca

Symbols in score

General

	Crescendo da niente; Diminuendo al niente
	Expressive Crescendo in its end
	Gradual progression from one playing mode to another (in those examples; from Sul tasto to Sul ponticello and from a pitch to air sound).
	accelerando ; rallentando
	Vibrato types e.g. Very slow, fast
	# quarter tone higher; # quarter tone lower; b quarter tone higher
	Fast tremolo (woodwinds - flatterzung)

Strings



Press half way the string. (as in natural harmonics) In some cases it creates a natural harmonic and in others a noise. The string number is indicated.



Artificial harmonic that only produces noise and not a pitch (when it is written normally, it does obviously produce harmonics)



In combination with molto flaut. The player is doing a squared motion with the bow; molto SP and then slides to a molto ST position. The result is nearly without any pitch.

Flaut.
Molto flaut.

There is a distinction between a “normal” flautando and molto flautando. In the second the bow is extremely light, barely touches the string.



Bartok pizz. with completely choked strings.



Flute sound - molto sul tasto - the bow is close to the left hand on the neck. (Can be performed only on the II and the III strings.)



Jumping Con legno battuto. Naturally bounce the wooden side of the bow on the string.



The highest possible note. The finger should nearly press the bridge. Not a defined pitch and a relatively soft result.



Son écrasé - the bow is pressing extremely hard with a slow movement. One should hear the hair sound of the bow and not a pitch.

Woodwinds



Air sound



Pitch mixed with air sound



Slap tongue (cl.); pizz. (fl.)



Play and sing (fl.). (importance which note)



Key slaps



T.ram (fl.)



Multiphonics (cl., bsn.) the fingering is indicated.



Multiphonic with moving fundamental (fl.)



Jet whistle (fl.)



Unisoni Trasparenti

①

Full Score

A
4/4 ♩ = ca. 120

Flute

Clarinet in B \flat
f p (blow noise+pitch) pp (blow noise) f sf pp s.t.

Bassoon

Violin

Violoncello

electronics 1st

①

8 4/4 2/4 4/4 7/8 4/4 3/4

Fl.

Cl.

Bsn.

Vln.

Vc.

elec.

f fpp f fppp mf pizz. pp

② ③

20

6/4 4/4 6/4 9/8 4/4

Fl.

Cl.

Bsn.

Vln.

Vc.

etc.

fp *f* *mf cresc.* *mf* *f*

p *f*

molto flaut.
ST
(1)

8 7

④ ⑤

26

4/4 2/4 4/4

Fl.

Cl.

Bsn.

Vln.

Vc.

etc.

fp *p* *f* *f* *f cresc.* *f cresc.*

sing and play

sing and play

flaut.
(1) arco

SP

ST

10'

⑥ ⑦

33

Fl. **B** $\frac{3}{4}$ $\frac{4}{4}$ Tram $\frac{3+3}{4}$ $\frac{3}{8}$

Cl.

Bsn.

Vln. pizz. mf f pizz. f mp arco mf pizz. arco f p

Vc. pizz. f pizz. f pizz. f pizz. f arco flaut (1) p

etc.

8 9 10

42 $\frac{4}{4}$ $\frac{3}{4}$

Fl. f ff p pp f f mf f

Cl. ff p pp f mf f

Bsn. f mp mf

Vln. c.l. battuto mf f pp mf pp ppp f

Vc. mf f pizz. pp arco SP pp mf f

etc.

11 12 13

48 $\frac{3}{4}$ $\frac{6}{4}$ $\frac{4}{4}$

Fl. *T.ram* *N* *pizz.* *f*

Cl. *f* *ff* *mp* *f* *p subito* *pp* *mf* *mp* *p* *mf* *f*

Bsn. *sf* *pp* *pizz.* *f* *mf* *f*

Vln. *gliss.* *f* *ff* *arco* *f* *arco* *pp*

Vc. *molto flaut.* *alto ST* *(1)* *mf* *ord.* *f* *pizz.* *f* *arco* *mp* *gliss.*

etc. $\textcircled{14}$ $\textcircled{15}$

53 $\frac{6}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Fl. *pizz.* *ffpp* *f* *f* *mp* *f*

Cl. *mf* *f* *pp* *mf* *f* *fp* *p* *mf* *p* *f*

Bsn. *mp* *f*

Vln. *pizz.* *f* *arco ST flaut. 3* *mf* *f* *ord.* *mf* *ppp* *mf*

Vc. *vib.* *mp* *f* *pizz.* *f*

etc. $\textcircled{16}$ $\textcircled{17}$ $\textcircled{18}$ $\textcircled{19}$

61 $\frac{3}{4}$ $\frac{4}{4}$ C

Fl. *pp* *mf* *f* *mp*

Cl. *f* *mf* *f* *p* *mf* *mp*

Bsn. *mf*

Vln. SP *pppp* *mf* *ord.* *mf* *f* *mp* SP

Vc. *pp* *p* *ff*^b

etc. 3' 35' 20 21

68

Fl. *f* *f* *f* *mf* T.ram

Cl. *mf* *f* *mf* *mp* *mp*

Bsn. *p* *mp*

Vln. *f* *np* *ST N* *mf* *f*

Vc. *mf* *pizz* *mf* *pizz* *arco* *c.l. battuto* *f*

etc. *f*

74

Fl. *mp* *pizz.* *N*

Cl.

Bsn. *mf* *f*

Vln. *pizz.* *arco SP* *mf* *pizz.* *ff* *arco SP* *f* *pizz.* *arco c.l.b.* *f* *arco ord.*

Vc. *f* *pizz.* *mf* *arco* *pp* *pp* *f* *pizz.* *ff* *arco c.l.b.* *f* *arco ord.*

etc. 3' 43'

22 23

79 **D**

Fl. *ffp* *fp* *fp*

Cl. *ffp* *fp*

Bsn. *ppp* *pp*

Vln. *ffp* *fp* *arco SP* *fp*

Vc. *ffp* *fp* *arco SP* *fp*

etc.

25"

4/4