

Vs: Levering av revidert Contradiction-partitur
Torkild Hansen til: Karen Rygh

18.05.2009 09:07

----- Videresendt av Torkild Hansen/NMI den 18.05.2009 09:06 -----

Fra: Ruben Sverre Gjertsen <ruben@bek.no>
Til: info@mic.no, torkild@mic.no
Dato: 15.05.2009 23:25
Emne: Levering av revidert Contradiction-partitur

Hei,

Jeg leverer en ny og revidert versjon av Contradiction for fiolin, bassklarinett og horn (2000, rev. 2009).

Kan spilles av profesjonelle.

Varighet 9'

Kan skrives ut i A3

Første fremføringer (nå oppført i partituret):

First performance of selected parts from the piece; Nouvel Ensemble Modern (Joanne Morin, Simon Aldrich, Jocelyn Veilleux) conducted by Lorraine Vaillancourt, 30/9-2000, Abbaye de Royaumont, Val d'Oise (Voix Nouvelles).

First complete performance; Ensemble Intercontemporain (Jeanne-Marie Conquer, Alain Billard, Jean-Christophe Vervoitte), 14/12-2002, Centre Pompidou, Grande Salle, Paris (Tremplin).

Oppaket med Ensemble Intercontemporain vil straks være ute på cd på bergenske +3dB. Jeg sender Mic et eksemplar når denne er ute.

Først og fremst er notasjonen forbedret. Jeg har laget et nytt transponert partitur som også er mer blavennlig. Av hensyn til samspillet vil det være best å spille dette stykket fra partituret. Det er nå aldri mer enn 4 sider mellom hvert sted det er praktisk å bla. Jeg har derfor lagt inn noen ekstra blanke sider i pdf-filen.

Hvis dere også lager utbrettssider for musiker-eksemplarer er dette en mulighet:

Side 1 separat

Side 2-3 mot hverandre

Side 4-7 som utbrettssider

Side 8 separat

Side 9-12 som utsbrettssider

Side 13-15 som utbrettssider

Side 16-17 mot hverandre

For vanlig arkiveksemplar og studiepartitur er ikke dette nødvendig, noter det bare som en mulighet.

Jeg har tidligere levert partitur og stemmer. Jeg vil foreslå at disse trekkes tilbake eller markeres utdatert, slik at det ikke er

Transposed score



Contradiction

for violon, bass clarinet and horn

Ruben Sverre Gjertsen 2000, revised 2009

Pièce écrite dans le cadre du programme de Voix Nouvelles a la Fondation Royaumont.

First performance of selected parts from the piece; *Nouvel Ensemble Modern* (Joanne Morin, Simon Aldrich, Jocelyn Veilleux) conducted by Lorraine Vaillancourt, 30/9-2000, Abbaye de Royaumont, Val d'Oise (Voix Nouvelles).

First complete performance; *Ensemble Intercontemporain* (Jeanne-Marie Conquer, Alain Billard, Jean-Christophe Vervoitte), 14/12-2002, Centre Pompidou, Grande Salle, Paris (Tremplin).

INSTRUMENTATION

Violin

Bass clarinet i Bb

Horn in F

DURATION

9'

MICROTONES

 = 1/4 tone sharp  = 3/4 tones sharp

 = 1/4 tone flat  = 3/4 tones flat

↑ = slightly sharp (ca. 1/12 tone)

↓ = slightly flat (ca. 1/12 tone)

Accidentals apply to repeated notes.

VIBRATO

The whole piece should be played strictly Non Vibrato (NV), expression is made by other means. Vibrato is notated graphically as ornamentations, usually in exaggerated forms (combinations of too large, too fast, too slow). Normal vibrato is in other words rare. Some examples:

Oscil lento = 0,5-1 vibratocycles per second

Vibrato lento = similar, slightly faster

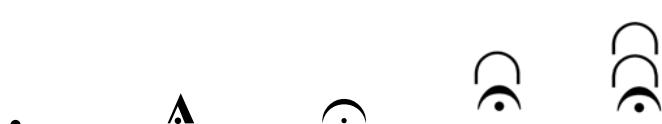
Poco vibr. = almost a normal vibrato

Vibrato estremo = as fast as possible, range between a major second and a third.

Vibrato grottesco/Vibrato grande = range between a third and a fifth around the center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

FERMATAS



shortest ←-----→ longest
(breath)

VIOLIN

BOW POSITION

Abbreviations are used in the score to indicate vertical bow positions or movements on the string:

AST = alto sul tasto, whenever possible at the middle of the sounding string.

ST = sul tasto

SP = sul ponticello (metallic sound)

ASP = alto sul ponticello, fundamental is lost, rich sound of overtones.

XSP = extreme sul ponticello, almost at the bridge.

BOW USE

Slow bow = reduce the bow speed to lose the fundamental pitch. This should be the opposite of crush tones, always with light bowing. Create a rich, shimmering multiphonic-like timbre.

M.ph. = **multiphonics** : touch the position, play towards sul ponticello, slow bow speed, and light bow pressure, to split the pitch and produce a stable multiphonic sound.

crini +legno = 1/2 crini (hair), 1/2 legno

BOW PRESSURE



= extremely slow bowing, high bow pressure bowing and high friction. Strictly white noise, the pitch should never be perceived. Maintain same pressure and soft dynamics to produce irregular pops of noise.



= medium crush with audible pitch.

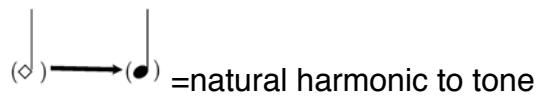
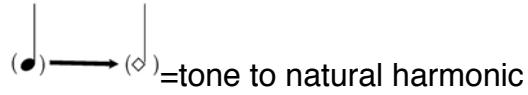
Transitions between normal, double and triple bow pressure are noted by arrows.

BOW DIRECTION

horizontal (ordinary direction)

vertical (along the strings)

FINGER PRESSURE TRANSITIONS



Make smooth and gradual timbre changes.

BASS CLARINET

NOTATION

= breath sound only (white noise , articulate clearly when forte)

= 1/2 breath, 1/2 tone

= slap tongue (notehead)

= **son fendus** : « harsh » or multiphonic tone on a low note. Done by forcing the tone and relaxing the lips. Make multiphonic sounds with emphasized regions, avoid overtone solos. Four different regions are suggested:
region I 1-2 octaves up from the fundamental,
region II 2-3 octaves up,
region III 3-4 octaves up,
region IV 4-5 octaves up.

COMBINED SOUNDS 'Son fendus' or slap tongue can be used as attacks on normal notes.

MULTIPHONIC FINGERINGS: The written fingerings are suggestions. If they don't work, try to find similar timbres with common pitches.

LITERATURE

Multiphonics are found in Phillip Rehfeldt: New Directions for Clarinet.

HORN

= breath sound only (unpitched)

= slap tongue (unpitched)

HAND STOPS MOVEMENTS NOTATION

o//+ = very rapidly

o// = rapidly

o/+ = intermediate

oz+ = irregular

HAND STOP AFFECTING PITCH

The hand stops will create irregularities, vibrati and glissandi. This is intended and often written out.

Stop mutes should be avoided, as they will take away the pitch changes. Fingerings should be chosen to match the initial hand position.

Combinations of various techniques, like flutter/stop/vibrato/trill, should create dirty and unpredictable textures. The sound ideal is often a non-heroic one.

Microtone fingerings can be found in Douglas Hill: Extended techniques for the horn.



NB
noter
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Contradiction

I

Violon $\text{♩} = 40$

Cl.B.

Cor

Vln.

Cl.B.

Cor

POCO SP

II IV III I

rapido poss.

tremolo molto irregolare

II

Vln. 5 ST NV → SP
vibrato estremo

CL.B.

Cor 5 oscil. lento NV

rapido poss.
as many of the written notes as possible
end with gliss.

ORD ()

Vln. 6 ASP vibrato grottesco POCO SP NV

CL.B.

Cor 6 SLAPT. 6:4 3:2

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Vln. 7 SP → AST POCO SP III

CL.B.

Cor 7 vibr. rapido

ORD

Vln. 9 ST 7:4 → POCO SP

distinto

CL.B.

breath only (unpitched)

Cor 9 NV 3:2

mf sub.

mf pp

mf mp f p f pp

Vln. (dotted note) SP ST
 Cl.B. fff 5.4
 Cor 10 mf 6:4 p f mp p ff 5.4
 Flutt. +zo Flutt. 16

Poco SP meditativo 6

III ORD → Poco SP
 Vln. NV cold 3 pp-
 Cl.B. breath only 5 o p o 4



IV

Vln. ORD 5 II SP ORD 6 ASP POCO SP 3 ORD NV sempre 6

Cl.B. mechanico 3 5 3 o ff

Cor f mf p f 5.4 3.2 mp

Vln. POCO SP vibr. normale 3 ASP NV ORD AST poss. 3 ffz ffz p

Cl.B. 7.4 5.4 M.ph. ffz ffz 3

Cor oscil. lento (1/4-tone) ff poss. meditativo NV 5 p > pp

Vln. ORD 6 POCO SP 6 SP ORD vertical arco SP AST

Cl.B. 7.4 5.4 pp mf 6.4 9.8 son fendus region III molto distinto 7.4 3.2 mp mf p mp p

Cor p 5.4 mf 7.4

Vln. POCO SP 3.2 SP ORD SP ORD

Cl.B. pp o pp abrupt 5.4 sffzpp 7.4 ff

Cor mf > ppp > pp f > mp + z o 3.2 f > p p < mf > pp p < mf > p mp p

Vln. 19 vibr. normale NV (dotted note) 3 3
 Cl.B. 19 p 5 5 p
 Cor. 19 3 3 pp p pp

Vln. 21 II SP ASP ST AST ORD 12:8 V V V V
 Cl.B. 21 murmurando 3:2 5:4 distinto 7:4
 Cor. 21 partial 11 mf f 5:4 3:2 p mf pp gliss. 6:4 mp

Vln. 22 AST SP ORD subito silenzio 3
 Cl.B. 22 6:4 5:4 ff 7:4 mf f 6:4 mp pp 5:4 lontano 3:2
 Cor. 22 mf

Vln. 24 ST SP ORD (dotted note) 3 3
 Cl.B. 24 6:4 mf f 5:4 p mp f 6:4 mf f p
 Cor. 24 3 3

Vln. 24 vibrato piccolo rapido (dotted note) 9:8 ff sub.
 Cl.B. 24 mf
 Cor. 24 f p

Vln. III M.ph. (d) SP ASP

Cl.B. (d) 5:4 pp ff mf

Cor 26

Vln. POCO SP rapido poss. M.ph. IV ORD NV

Cl.B. R Eb G# M.ph. horizontal

Cor 28 pp sfz o p mf p mp 7:4 breath only (unpitched) f

Vln. ST SLOW BOW SP ASP SLOW BOW

Cl.B. pp o pp o pp o pp ppp o

Cor 30

Vln.

Cl.B. Flutt. 9:8 5:3:2 3:2 5:4 ff sub. p mp p cuivré 4:3 7:4 Flutt. 3:2 pp senza espressione

Cor 32 sffz sffz

Vln. 33

Cl.B. 33

Cor. 33

son fendus
region IV

f 5 *pp* 5:4

p 5:4 + ○ *mf* 3:2 *pp*

cuivré Flutt. attack as if open

sub.

() 3:2 *mf* *f* *p*

sffz

Vln. 34

Cl.B. 34

Cor. 34

V normale ORD

SP → POCO SP ORD

ff *f* 7:4 6:4

mf 3:2 *f* *pp* 9:8 *ff* *p* *distinto* *mf p* *p* < *ff* *p* < *mf* *dolce* *mp* *p*

mf p *f* *p* *mf* *Flutt. +* 3:2 *o* *gloss.* *p* *sfz* *p* *mp*

son fendus
region II

oscil. lento 3



VI

36

Vln. AST NV → SP → ASP

Cl.B. vibrato normale rapido

Cor AST NV

son fendus
region III

38 ORD → SP

Vln. ST ORD NV gett.

Cl.B. oscil. lento

Cor breath only

SP vibrato piccolo rapido

R F# Eb G# M.ph.

pp dolce

Flutt. meditativo

40 ASP

Vln. trans. al

Cl.B. unpitched slaptongue

Cor smfz mfz sfz

VII POCO SP → ORD

(.) cold

Vln. 42 pp

Cl.B. breath only

Cor

VIII

Vln. 43 ORD

Cl.B.

Cor. 43

son fendus (as many of the written notes as possible)
region III

rapido poss.

SP →

mf Flutt. Normal

sffz p → mf

SP → POCO SP

ST I II (d)

Vln. 45

son fendus
region III

Cl.B.

Cor. 45

Flutt. gliss. 5:4 3:2 9:8

sffz → pp ppp

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Vln. 47 AST

Cl.B.

Cor. 47

rapido poss.

rapido poss.

3:2

ORD

SP

mf → p

pp → o

5:4

dolce

Vln. 49 AST → ORD

trans. al → vibrato piccolo irregolare

subito silenzio

Cl.B.

Cor. 49

3

mf

f p mf

5:4 3:2

f > p smfz pp

3

pp

51

Vln. ORD (harmonics) ma distinto II III

Cl.B. SLAPT.

Cor Flutt. VI

(. . .) ORD

Vln. 55 *f* 6:4 5:4 6:4 *mf* *p* *f* *p* *mf* static *ff*

Cl.B. 55 *mp* Flutt. 6:4 *sfffz* *s fz* 3 *pppp* 7:4 *pp* *mf* *f* *pp*

Cor 55 5:4 vibrato grottesco NV 3:2 3:2 3:2 3:2 *f* *mf* > *p* *p-* 5:4 Flutt. *gloss.* *s fz* *p*

ST SLAPT.

Vln. 57 ORD ASP vibrato grottesco ORD II III IV
 Cl.B. 57 vibrato irregolare
 Cor. 57 breath only vibrato piccolo
 o mfz

Vln. 59 esplosivo 3:2 3:2 ST AST ASP
 Cl.B. 59 vibrato estremo oscil. lento NV
 Cor. 59 NV

Vln. 62 ASP I ST SP ORD mechanico
 Cl.B. 62 nervoso p mp mf > p < ff > p abrupt
 Cor. 62 f ff = mf f ff mf < f

Vln. 64 SP III IV (dotted notes)
 Cl.B. 64 ff = p p < ff
 Cor. 64 f = p < f f- ff gliss. p

IX

ORD → SP
AST sub.
POCO ST
III
Vln. ff violente p < f pp o < pp > o
Cl.B. p mp sfz p pp mf p dolce
Cor p mf p f dolce

POCO SP NV
vibrato grottesco
ORD
III
Vln. pp- p mp sffz mfp cold
Cl.B. 5:4 3:2 p pp o mp f pf f fff f
Cor attack as if open 3 gliss. / vibr. NV 5:4 3:2 p mf p sffz p sffz p risoluto

Vln. III 5:4 ppp < f mp o < pp mp sffz
Cl.B. mp p pp ppp < f mp f fp mp p < ff
Cor gliss. ff static
POCO SP cold SP esplosivo cold SP
oscil. lento (1/4-tone, gradually smaller)

AST ST → AST ORD → SP
Vln. (mf) ff subito
Cl.B. ff pp- f
Cor NV 3:2 mf

(♩) → ASP
 ST
 Vln. 78 3:2 3:2
 Cl.B. 78 5
 Cor. 78 3
 f p mf ff vibrato grottesco
 NV 5:4 NV
 vibrato grottesco
 sub. mf p

POCO SP III (♩)
 Vln. 80 o pp
 Cl.B. 80 vibrato grottesco subito spz
 Cor. 80 pp o ppp

→ ASP → SP ST POCO SP III
 Vln. 82 (♩) o p 3
 Cl.B. 82 - 3 SLAPT. mf > p 5:4 f > mf pp
 Cor. 82 breath only sfz pp

ST → SP fast arpeggio on strings II III I etc.
 Vln. 84 3:2 3
 vibr. grande NV 5:4 3:2 3:2
 NV 3:2
 cold

ORD → ST → SLOW BOW NV
 Vln. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

SP → ORD
 Vln. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

Vln. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

Cl.B. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

Cor. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

ST slide positions fast arpeggio on strings II III I etc.
 Vln. 84 sffz > p ff
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

Cl.B. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

Cor. 84 3:2 3
 vibr. grande NV 5:4 3:2
 NV 3:2
 cold

86

Vln. AST 5:4 ORD 7:4

Cl.B. M.ph. ff mf

Cor vibrato grottesco NV 5:4 3:2 pp

ff cuivré sffz 6:4 pp

ppp 3 p mp p

SP fastidioso II ORD

88

Vln. ORD p

Cl.B. vibrato estremo vibr. normale

Cor vibrato lento

subito silenzio

X ORD

Vln. pp mp pp

Cl.B. breath only spz o

Cor



98

Vln. AST poss. 3

Cl.B. 3:2

Cor. 3:2

ORD
gett.
crini+legno

subito tacet

SLAPT.

98

pp o o

mp mf p

mf pp

XII ORD arco normale

I

Vln. f f>p <sfz fff

Cl.B. R F# Eb M.ph. f p mf 6:4 (dotted)

Cor. ff fp ff mf p <f>p

III

Flutt. 3 3

II

POCO ST ()

ORD 5:4 3:2

Vibr. lento

NV

attack as if open +o 3

5:4 o + 9:8 o +

ff ff mf p f sfsz

100

Vln. 5:4 3:2

Cl.B. mp <mf p mf vibr. lento ppp <p mp

Cor. pp <p pp sfsz mecanico ff mf p f

II

101

Vln. crini+legno (new attacks when necessary) arco normale poco ASP

Cl.B. subito silenzio son fendus region IV NORMAL distinto SLAPT.

Cor. gliss. pp sfsz >o mfzp mp pp

poco

poco

101

3 o

smfz pp