

Rituals II

for 8 musicians

Ruben Sverre Gjertsen 2002



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Bassflute
Bass Clarinet in Bb

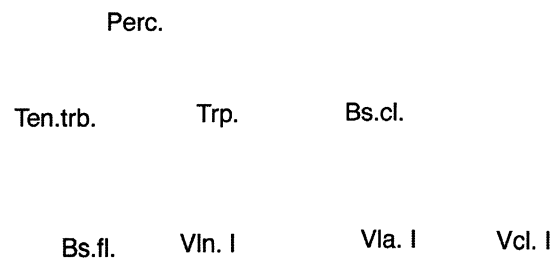
Trumpet in Bb
Tenor Trombone
(with harmon mutes)

Percussion
2 Templeblocks
Lions roar

Violin
Viola
Cello
(strings with tonewolf / metal sordin)

All instruments are written in C in the score , parts are transposed.
Duration: approx. 2'

Preferred seating:



Notation and techniques:

Microtones

$\sharp\sharp = 1/4$ tone sharp $\sharp\sharp\sharp = 3/4$ tones sharp $\flat = 1/4$ tone flat $\flat\flat = 3/4$ tones flat

$\uparrow = 1/8$ sharp

$\downarrow = 1/8$ flat

Accidentals apply to repeated notes.

Vibrato

The general standard is no vibrato for all instruments. N. V. (non vibrato) is only written after a vibrato indication, or as a reminder. When used, exaggerated forms of vibrato (to slow, to fast) are more normal than traditional vibratos.

Some approximate suggestions for vibrato speeds:

Oscil lento = 0,5- 1 vibratocycles per second , range about one quartertone.

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 (for strings) around the given center pitch, very rapidly.

Vibrato irregolare = irregular speed and range.

Glissandi

Articulation signs mean attacks, otherwise all notes are tied.

for strings:

ST = sul tasto

SP = sul ponticello (this is the normal, clear, metallic sul pont.)

ASP = alto sul ponticello (means as close to the bridge as possible (almost at the bridge) , the result should be a distinct, clear, bright whistling sound , the fundamental should not be heard)

AST = alto sul tasto, at the middle of the sounding string (where possible)

multiphonics : touch the given position and play towards sul ponticello, adjust bow speed (slower) and pressure (slightly, just to split the pitch), to make a stable multiphonic sound. They should have a soft sound , and never be confused with the high-pressure bowing.

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



= extremely slow, high-pressure bowing, always a dry , percussion-like “white” noise, and never sounding close to a normal tone . The bow pressure should always be extreme. Soft dynamics do never mean less pressure , just even slower speed , with resulting pops of noise.

horizontal (ordinary direction bowing- used if nothing else is indicated)

vertical (along the strings) This does also depend on sp/st-indications. The intention is purely a noisesound and it must not sound like the multiphonics .

Most string indications are for one note or phrase only and should after a longer rest always be followed by arco ordinario (usually , reminders are given).

for winds (notehead shapes) :

M.ph.= multiphonics

The written multiphonics are suggestions. If they don't work, try to find similar ones. The described dynamic is more important than including all the written pitches.

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

flute:

● = 1/2 breath, 1/2 tone

♩ = lip pizzicato

◇ / \ = means jet whistle (ossia: outburst of harmonics)

clarinet:

♩ = **son fendus** : « harsh » or multiphonic tone on a low note (done by forcing the tone and relaxing the lips).

This is written as 4 different regions, where *region I* means one octave or more from the fundamental, *region II* means 2-3 octaves up, *region III* means 3-4 octaves up and *region IV* means 4-5 octaves up. The exact pitch is ad lib. within these limits.



NB
noter

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♩ = 52

Bass Flute

Bass Clarinet

Trumpet in B♭

Tenor Trombone

Percussion

Violin

Viola

Violoncello

sempre metal sord.

spiccato leggiero

ASP NV

vibr rapido

ST V

NV

bow change accelerando, new attacks

mf > p

ST V

SP II

III

mp > pp mf

pp

p

mf

sub.

arco

ST NV

vibr. estremo

sempre metal sord.

sfz

pp

3

p

3

spiccato leggiero

mf

pp discreto

ASP

pizz.

arco

I 3

(sounding c#3)

mp

9:8

- 1 -

5

B. Fl.

B. Cl.

B $\flat$ Tpt.

T. Tbn.

Perc.

Vln.

Vla.

Vcl.

subito tacet

gliss.

p

NV

mp

SP

vibrato normale sub.

ST

mf > *pp* sub.

spiccato leggiero

mf

jeté meccanico

ORD. NV

p

vibrato grande sub.

ST NV III

pp

II (sounding f#2)

p

III IV

mp

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12

B Fl.

8

son fendus region II

B Cl

pp

p

pp

p

lip pizz. ORD.

1/2 suono, 1/2 aria

mf

p

f

mp

p

B $\flat$ Tpt.

T. Tbn.

Perc.

spiccato leggero brillante

SP sempre

Vln.

12

ff

mp

p

arco

ST

SP

AST

gliss.

ORD.

ST

SP

Vla

p

ASP (♩)

I

M.ph.

II

Vcl

pp < mp > pp

mp

bow:

fingering:

mp

pp

9:8

9:8

3

5:4

3:2

5:4

3:2

5

3

< sfz p < mf >

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M.ph.

3	4
2	3

19

B. Fl. *embouchure gliss. lento*
pp *p* *p*

B Cl *subito tacet*
p *p*

B♭ Tpt.

T. Tbn

Perc.

Vln. *ORD. III* *gliss. lento* *ST* *SP I*
f *p sub.* *pp*

Vla. *ORD. II* *gliss. lento*
f *p sub.* *ffz*

Vcl. *crini+legno independent jeté*
(new attacks when necessary) *mf*

(.) ad lib.
nervoso, rapido poss.

31

B. Fl. *smfz* *smfz* *mf* *sffz* *mf* *pp* *smfz*

B. Cl. *ff* *pp*

B♭ Tpt. *mf* *f* *mp* *mf*

T. Tbn. *smfz* *mf* *sffz* *smfz* *mp* *sffz* *mf* *pp* *sub.*

Perc. Lions roar *f*

Vln. 31 *smfz* static *smfz* *ff* *mf* *ff* *pp* *mf* *mf* *arco* *jeté subito* *pizz.* *crini+legno* *battuto* *mp*

Vla. ORD. *f* *f* *sffz* *f* *arco AST* *vertical* *jeté lunga* *mf* (new attacks when necessary) *POCO SP* *p* *mf* *p* *sub.*

Vcl. *mp* *mf* *mp* *sffz* *p* *mp* *f* *SP*

ORD. lip pizz. *ff* *pp*

ad lib. Flatt. ORD.

ST II I II *jeté subito* *arco* *pizz.* *crini+legno* *battuto*

POCO SP *jeté lunga* *mf* (new attacks when necessary) *p* *mf* *p* *sub.*

arco IV partial 11 *SP*