

Antonio Gervasoni

# The Spirits of Cahuachi

for 10 musicians

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## Instrumentation

Flute  
Oboe  
Horn in F  
Trombone  
Percussion (1 player)  
    Triangle  
    Mark Tree  
    Suspended Cymbal  
    Claves  
    Guira  
    Whip  
    2 Woodblocks  
    Snare Drum  
    3 Toms (High, Mid and Floor)  
    Small Gong  
Harp  
Violin  
Viola  
Violoncello  
Double Bass

## Programme Notes

"The Spirits of Cahuachi" is inspired by the reading of the book "Behind the Silence: Music in the Nasca Culture", by the Polish scientist Anna Gruszczyńska-Ziółkowska, which describes the discovery, in 1994, of several "antaras" (Andean pan flutes) made of clay in a temple in the city of Cahuachi, the political and cultural center of the Nasca culture.

The artifacts have been laboriously studied by Dr. Gruszczyńska-Ziółkowska and the book includes tables with the exact tones that each tube is capable of producing. The Spirits of Cahuachi uses these tones, i.e. their approximate counterpart in our modern tuning system, treating them in different ways, sometimes as chords, sometimes as scales, sometimes as pitch-class sets, fragmenting the sets, and then overlapping the resulting groups, etc.

A common thing throughout the piece is the application of what I call the "delay effect", in other words, writing the music in such a way that it mimics the delay effect found in audio processing software. This idea comes from the theme of the piece itself because we relate the effect of audio reverberation with a large empty space, and there is a kind of emptiness that separates us from the times of the Nasca culture, not the emptiness of time itself, but the one left by all the things we don't know about them, all the things that have been lost, like their music.

Of course, there is no intention to produce something that resembles the music of the ancient Nasca inhabitants. We don't know anything about their music. None of it has survived with the exception of these tones, these "spirits" contained in the pipes of the antaras discovered in Cahuachi.

## Notation

This score makes extensive use of very soft dynamics as well as "al/dal niente" hairpins. In all cases, these indications simply instruct the musicians to play as softly as possible considering the given register and the possibilities of their instruments. No extraordinary abilities are expected. As long as the players do their best to produce the softest sound possible, the piece should sound as expected.

## Duration

c.a. 6 min.

## Printing Instructions

The correct paper size for this score is B4. Do not print on paper smaller than B4 or the music will most likely be unreadable.



The Spirits of Cahuachi

Antonio Gervasoni

Largo ♩ = 46

Flute

Oboe

Horn in F

Trombone

Claves

Percussion

Harp

Violin

Viola

Violoncello

Double Bass



Fl.

Ob.

Hn.

Tbn.

Perc.

Hp.

Vln.

Vla.

Vc.

D. B.

1

Fl. *ppp* *f*

Ob. *f* open

Hn. *mf* open

Tbn. *mf*

Perc. Snare Drum *f* Toms *mf*

Hp. *ff*

Vln. *ppp* *ff*

Vla. ord. *ppp* *ff*

Vc. *ppp* *ff*

D. B. cuasi trillo *ff*

2

Fl. *p* *ff*

Ob. *p* *ff*

Hn. *p* *f* *ppp*

Tbn. *p* *f* *ppp*

Perc. Wood Block 1 *f* Mark Tree *pp*

Hp. *ppp* *p*

Vln. *p* *ppp* *p*

Vla. *p* *ppp* *p*

Vc. *p* *ppp* *p*

D. B. *p* *ppp*

11

Fl. *pppp* *p* *pppp* *p* *pppp* *p* *pppp*

Ob. *mf* *p* *pppp* *p* *pppp* *p* *pppp*

Hn. *p* *pppp* *ppp* *p* *pppp*

Tbn. *p* *pppp* *ppp* *p* *pppp*

Perc. *pp* *pppp* *pp* *pppp* *pp* *pppp*

Hp. *p* *pppp* *p* *pppp*

Vln. *pppp* *pp* *pppp* *p* *pppp* *mf* *p* *pp* *p* *pppp*

Vla. *pppp* *pppp* *p* *pppp* *p* *pppp* *p* *pppp*

Vc. *p* *pppp* *p* *pppp* *p* *pppp* *p* *pppp*

D. B. *p* *pppp* *p* *pppp* *p* *pppp* *p* *pppp*

snare off Wood Block 2 Suspended Cymbal

14

3 4

Fl. *pppp* *p* *pppp* *p* *pppp* *mf*

Ob. *pp* *p* *pppp* *pp* *p* *pppp* *p* *mf*

Hn. *pp* *p* *pppp* *pp* *p* *pppp* *open* *mp* *mf*

Tbn. *mp* *mp* *open* *mp*

Perc. *snare on*

Hp. *gliss.* *pppp* *gliss.*

Vln. *ppp* *pizz.* *pp* *mf*

Vla. *ppp* *pizz.* *pp* *mf*

Vc. *ppp* *pizz.* *pp* *mp*

D. B. *p* *pp* *mp*





25

Fl. *pppp* *ppp* *p*

Ob. *pppp* *ppp* *p*

Hn. *p* *pppp* *ppp*

Tbn. *p* *pppp* *ppp* *p*

Perc. *p* *mp* *ppp* Sn. Dr. *pp*

Hp. *mp* *ppp*

Vln. *pppp* *ppp* *p*

Vla. *pppp* *ppp* *p*

Vc. *p* *pppp* *ppp* *p*

D. B. *p* *ppp* *p*

28

Fl. *pppp* *mp* *pppp*

Ob. *pppp* *mp* *pppp*

Hn. *p* *pppp* *mp*

Tbn. *pppp* *mp* *pppp*

Perc. *mp* *mp* *ppp* Small Gong

Hp. *mp* *ppp*

Vln. *pppp* *mp* *pppp*

Vla. *pppp* *mp*

Vc. *pppp* *mp*

D. B. *mp*

[illegible][illegible]

[illegible][illegible]



[illegible]

(\*) All instruments will have to be played with the same beaters. The best option is probably Timpani beaters.

52

Fl.

Ob.

Hn.

Tbn.

Perc.

Fl. Tom.

S. Cym.

Hp.

Vln.

Vla.

Vc.

D. B.

*ff* *pp* *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

*f* *pp* *mf* *pp* *f* *pp* *f* *pp*

*f* *pp* *mf* *pp* *f* *pp* *f* *pp*

*f* *pp* *mf* *pp* *f* *pp* *mf* *ppp*

*ff* *p* *f* *p* *ff* *p* *f*

*ff* *p* *f* *p* *ff* *p* *f*

*ff* *p* *f* *p* *ff* *p* *f*

*ff* *p* *f* *p* *ff* *p* *f*

[illegible]



59

Fl. *pppp*

Ob. *pppp*

Hn. *pppp*

Tbn. *pppp*

Perc. S. Cym. *pppp* Sn. Dr. *p* *pppp*

Hp. *pppp*

Vln. *pppp*

Vla. *pppp*

Vc. *pppp*

D. B. *pppp*



62 14

Fl. *ppp*

Ob. *ppp*

Hn. *ppp*

Tbn. *ppp*

Perc. W. Bl. 1 *mf* *pp* *pppp*

Hp. *pp* *ppp cresc. poco a poco*

Vln. *mf* *pppp*

Vla. *mf* *pppp*

Vc. *mf* *pppp*

D. B. *mf* *pppp*

[63]

Fl. *pppp* *ppp*

Ob. *pppp* *ppp*

Hn. *pppp* *ppp*

Tbn. *pppp* *ppp*

Perc. *mf* *pp* W. Bl. 2

Hp. *mf*

Vln. *mf* *pppp* *mf*

Vla. *mf* *pppp* *mf*

Vc. *mf* *pppp* *mf*

D. B. *mf* *pppp* *mf*

65

Fl. *p* *pppp*

Ob. *p* *pppp*

Hn. *p* *pppp*

Tbn. *p* *pppp*

Perc. *pppp*

Hp. *f*

Vln. *pppp* *mf* *pppp*

Vla. *pppp* *mf* *pppp*

Vc. *pppp* *mf* *pppp*

D. B. *pppp* *mf* *pppp*

