Shapes and Notes:
Transforming Images into Musical Structures

by

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A Portfolio of Compositions and a Commentary submitted to the University of Birmingham for the degree of Doctor of Philosophy

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Abstract

The relation between colours and sounds has been investigated by a number of composers and theorists throughout the history of music and especially during the last century. I have always been fascinated by this idea. Since I was young, I have tried to find diverse ways to 'draw' shapes and images through notes and to consider how they may be coloured. In this technical commentary, first of all I will focus my attention on how some European composers (from different countries) have interpreted the relation of shapes and colours to sounds. Then I will examine the compositions in my portfolio explaining how I worked on this relation that has been the central point on which I focused my attention during my doctoral studies. In particular I will explain how I have transformed images from painting and poetry, in my music (for example in *Time, Old Age and Beauty* and *Quando passai di qui era di notte*), as well as from other more 'extreme' concepts, to do with the cosmos (for example in *Hypothetical Spaces* and *Kosmogonia*). In so doing, I will also look in detail at the relationships between pitch and colour, rhythm and colour, and form and colour.

Acknowledgements

I dedicate this work to my family, in gratitude for their love, patience and support.

Melbourne, December 2018

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Submitted works
Hypothetical spaces, (2014) for string quartet
9 minutes

Intimate Memories (2014) for piano
20 minutes

Spontanea terra (2015) for a cappella choir
about 9 minutes

The world is on fire (2015) for double bass
9 minutes

Metalogicalities (2016) for acting soprano
5 minutes

Quando passai di qui era di notte (2016) for mezzo-soprano and ensemble
3 minutes

Time, Old Age, Beauty (2016) for ensemble
3 minutes

Kosmogonia (2017) for violin and orchestra
23 minutes

Submitted recordings
Hypothetical spaces, (2014) for string quartet
Daegu Contemporary Music Festival Ensemble (quartet)

Intimate Memories (2014) I, II and IV for piano
I and IV - Aldo Dotto, piano
II - Giovanni Passalia, piano

The world is on fire (2015) for double bass
Gabriele Ragghianti, double bass

Metalogicalities (2016) for acting soprano
Felicita Brusoni, soprano
(video: https://www.youtube.com/watch?v=TKQ0UhchWUA)

Quando passai di qui era di notte (2016) for mezzo-soprano and ensemble
Lucy Schaufer, mezzo-soprano and Birmingham Contemporary Music Group
Richard Baker, conductor

Time, Old Age, Beauty (2016) for ensemble
Birmingham Contemporary Music Group
Richard Baker, conductor

Kosmogonia (midi version)

Music Examples

Ex.1 Olivier Messiaen, *Le banquet Celeste*, mm.1-3
Ex.2 Olivier Messiaen, *Le banquet Celeste*, mm.12-13
Ex.3 Olivier Messiaen, *8 Préludes*, I, mm.1-5
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Ex.26 Silhouette of a woman
Ex.27 *Spontanea terra*, pp.21-25
Ex.28 *Spontanea terra*, mm.157-161
Ex.29 *Quando passai di qui era di notte*, mm.1-3
Ex.30 *Quando passai di qui era di notte*, mm.7-10
Ex.31 *Kosmogonia*, beginning of the first cadenza
Ex.32 *Kosmogonia*, excerpt of the first cadenza
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Ex.34 *Kosmogonia*, mm.171-182
Ex.35 *Kosmogonia*, mm.494-498
Ex.36 *Kosmogonia*, final part of the second cadenza

Chapter 1 - Images and Musical Structures

> "Colour is a means of exerting direct influence on the soul. Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artists are the hands which play, touching one key or another purposively to cause vibrations in the soul."[1]

I was immediately struck by these remarks by the Russian painter Vasilij Kandinsky when I first read them as a young man beginning to visit exhibitions. And they became the starting point for many of my own considerations of what colour is in both general artistic terms and specifically musical terms, both before my PhD, and especially during it.

To touch the soul – the inner part of a person (viewer)- means for me to stimulate his/her mind to receive a certain 'message' from the artist or composer. And I feel that the 'management' of the colours on the canvas, or sounds in the score, fundamentally changes the message, and the impact it has on the viewer/listener. But what detailed characteristics do colours have to move the inner part of a person? That is harder to say, and this is what my focus in this doctorate has largely been.

The second part of the quotation refers directly to the music. It relates the colours to the parts of a piano in order to show how it is possible for the colours to touch a soul. In other words, how this process works. Basically, the piano in this case is a system and the colours, the eyes, and the strings are part of this system. Being linked, they work together. When one part does something, another does something else in relation to the previous part. In this sense the vibration of the soul represents the last part of the process: a part does something, another responds by doing something else, and the result is the vibration of the soul. Many vibrations mean that the soul has been deeply touched; conversely few of them mean that the soul has not been touched to any great extent. Thus 'vibration' in this case means the active and deep participation of the listener in the piece they are listening to. In addition, it means that the work of art, both a composition or a painting, can communicate immediately something that is very clear, and being very clear it strikes the listener or viewer. In part, this is what I have been trying to develop, especially within the works during my PhD.

Kandinsky found his musical theory of colour within the works of Wagner and Skrjabin. In particular, Wagner's *Lohengrin* (1850) was the opera that allowed Kandinsky to gain his own spiritual experience with art and music. He first began to see colours and feel emotions while listening to this music. In fact, the painter attended a performance of *Lohengrin* in Moscow in 1896 and he was so impressed that the theory of colours came immediately into his mind. About the performance he said: "I saw a small part of my fairy-tale Moscow already painted on the canvas. The *Lohengrin* was a perfect realization of that image of Moscow. Violins, basses and particularly the woodwinds had, for me, the strength of that view."[2] At heart, he linked sounds to colours according to his sensibility. What he wanted to do, over the

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[1] Davis, John, Leshko, Jaroslaw, Fabing, Suzannah J., *Smith College Museum of Art: European and American Painting and Sculpture 1760-1960*, Hudson Hills Press, Boston 2000, p.70.

[2] Cf. Kandinsky, Vasilij, *Rückblicke,* in "Die Sturm", Berlin 1913 – ed. Italiana Kandinsky, Vassili, *Sguardo al passato,* in "Tutti gli scritti", a cura di Sers, Philipp, Feltrinelli, Milano 1974, vol. II, p. 158.

following years, was to take the 'inner sound' of elements that he was drawing in his works. He could 'see' and hear a perfect relation between music and images.

He was also very inspired by Skrjabin, who established a table of equivalent tones in colour and music that were applied in *Prometheus: A Poem of Fire* (1908). Kandinsky desired to create what Skrjabin had done for music, but for colours in visual art and feelings.[3] His theory developed out of his experience and understanding of the music. For myself, while preparing my PhD I have not developed any theory strictly speaking. Nevertheless, I have repeatedly and, as it were, from different angles, tried to 'see' compositionally, and describe in the commentary the inner colours of various diverse images that I have put in my music. Thus I try to link images with sounds.

Early on in the doctoral process, I began to think more deeply about several questions that the initial quotation suggested. For example, how is it possible to use colours in order to 'provoke' vibrations using notes rather than colours? And how should they be organised? Furthermore, are colours specific to a particular culture, or can a single colour have different meanings in different cultures? I was intrigued by a conversation between Skrjabin and Rimsky-Korsakov in Paris.[4] On that occasion, for the first time, Skrjabin's attention was drawn to his own colour hearing. They talked about the colour effect of some key signature, especially B, C, and F sharp major.[5] They believed that a general agreement exists in this respect. Thus different tonalities were connected with different colours. Indeed, there was a clear difference among them. In this way, for Skrjabin it was possible to 'paint' using sounds rather than colours, and to connect tonalities thinking to connect colours, in other words, with visual effects.

A second more recent composer with whom I have had personal contact, provides further background to my thinking. The British composer Peter Maxwell Davies told me several times (in private conversations) that, living in the Orkney Islands, he was able to observe with particular intensity the colours of nature, especially in relation to the textures and hues of the sea and how they change according to the weather and season. These colours and relationships in turn became the starting points for several of Maxwell Davies' pieces. In other words, he put images into music. I recall in particular the starting ideas for both his *First Symphony* and *Second Symphony*. Writing about Maxwell Davies' music, journalist Tom Service tellingly observes: "One way to hear this dazzling foment of ideas – a strident horn-call, a disturbing tread of pizzicato strings, a glint of glockenspiel, a percussive explosion, an unsettled, passionate violin line – is as a sounding metaphor for the seascape that Max looked out on to from that cliff-top eyrie on Hoy, the way the surface of the water is ever-changing with cresting waves, the eddies of the tide, the pull of the wind, the endlessly unpredictable currents, and yet how all of that diversity of movement, shape, and colour, is part of the same single element – the sea."[6] I also have repeatedly transformed images into music in different ways, and with different methods and materials – and this is core to my portfolio. For example, as I will detail below, in my string quartet *Hypothetical Spaces* I have searched for my own ways to echo, reflect, and make 'sounding metaphors' for extra-musical sources (images) from ideas about distant galaxies to a 'reading' through human physicality. In all

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[3] Kandinsky, Vasilij, *On the Spiritual in Art*, The Solomon R. Guggenheim Foundation, New York 1946

[4] Cf. Peacock, Kenneth, *Synesthetic Perception: Alexander Scriabin's Colour Hearing* in Music Perception: an interdisciplinary journal, vol.2 n.4, p. 483-505.

[5] *ibid.*

[6] Retrieved on https://www.theguardian.com/music/tomserviceblog/2012/aug/20/peter-maxwell-davies-music-guide.

these pieces I see that the music is both its own materials - pitch, rhythm, texture and so on – but also that the idea of colour acts as a compelling bridge (in my ideas and in physical reality) between the musical parameters and external images.

Another contemporary figure who has inspired me on this subject, as well as revealing ideas about how the visual and the aural interrelate in his own working practices, is the Hungarian composer György Ligeti. Indeed, during an interview he went as far as to say explicitly: 'when I hear music, then I also see colours and shapes.'[7] To cite one work out of many in which these parallels and interrelations are clear, Ligeti's kaleidoscopic *San Francisco Polyphony* draws its multi-coloured lines and brimming textures out of a 'picturing' of the contours and colours of San Francisco. In other words, a way of seeing San Francisco has provided the contours and colours (images) for Ligeti's way of working. What is remarkable here is not only how the musical shapes and colours are musical 're-imagining', but also how the very look of the musical score – its densities and lightneses, its blacks, whites and greys embody notationally and 'show' the sounds. His description of how sound and speed relate – how speed creates colour change - is a further aspect of his remarkable thinking. Ligeti also discusses 'timbre compositions': works based on the colours rather on pitch sets. Talking about the second movement of his *Second String Quarte*t, he states: 'There we have the colour-transformation of a single pitch, which remains in unison. I had written in this way a short time before, two years earlier, in '66, in the Cello Concerto. There the music begins with E above middle C, and that pitch is slowly 'coloured over'. This was my manner of working in the late 1960s.'[8] Thus the concept of colour, and colour transformation, are the primary element of a composition as it happens in Messiaen (cf. the following chapter).

These three composers set the scene for my work. They represent the metaphorical side of colour-shape thinking, wherein powerful external ideas lead as metaphors to intense and revealing musical 'responses'. Studying their scores, the relation between image and musical structure became extremely important for me. I focussed my attention on it for the whole duration of my doctoral studies. Thus, the starting point for every piece I wrote has been how to translate a shape, a contour, into music (of course, colours are involved as these shapes have a colour, they are not simply an empty contour). As regards the method, I drew contours in my scores with the lines and contours of the instruments and then, using one or another pitch class set, I could colour them. This is a generalization: the point will be developed in depth for every single piece in this portfolio. Colour and shapes are for me a fundamental starting point/inspiration outside music that I use as a way of getting into, or towards, my sounds and notes. It is something entirely practical. Inevitably, however, these metaphors are also personal and subjective, and so from the point of view of 'generalizable' research can only go so far. Therefore, to supplement this and to look for ways to codify further musical colours, below I will examine set of composers from the 20th and 21st centuries and specific musical parameters seen as colours and shapes in themselves. According to their concerns, some of them used harmony (chords) as a colour; another group use the timbre or effect on the instrument as a colour; some other manages the texture in order to obtain different colours. Following this, I divided them into four groups: harmony, timbre, texture and orchestration (see below).

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[7] Nordwall, Ove, *György Ligeti: Eine Monographie,* Edition Schott, Mainz 1971.

[8] Satory, Stephen, *An Interview with György Ligeti*, Canadian University Music Review 101 (1990), p.7.

Having in mind this subdivision, I organized my portfolio accordingly. In chapter 2 I will analyse pieces characterized by a direct mapping of an image in the score - in other words, shapes transferred in a score. This is the case of my string quartet *Hypothetical Spaces* in which I put two photos in music. Then *The World is on Fire* for solo double bass; in this case the starting point is an image of a flame – not just in its myriad colours, but crucially how it moves. The following piece will be, *Metagicalities* for acting soprano. In writing this piece, I also developed the idea of how an acting performer, especially in a solo instrument composition, can become a link between the world of theatre and instrumental music. As such, I see the piece as part of a developing strand of 'instrumental theatre' in contemporary music. Finally, *Time, Old Age, Beauty* for ensemble. For this piece I had in mind a painting by the Italian Renaissance painter Pompeo Batoni (Lucca, 1708 – Rome, 1787). The piece was superficially a depiction of the painting, but in the context of the PhD it also was a vehicle for me to explore and reflect upon the limits of how one art form can be 'translated' into another.

Chapter 3 is dedicated to the relation harmony-colour. I will discuss my collection of five piano pieces entitled *Intimate Memories*. In this composition I focus my attention especially on how to link two or more colours together, which elements are used to avoid any gaps, and how to let each section flow naturally.

In the fourth chapter I will explain in depth how to illustrate, capture, or evoke images through the texture. It was not my intention here to 'paint' text as has been done in past centuries. Rather, I wanted to create music that might most powerfully *communicate* an image, or rather moving images. My intention, then, is to write music for, as I see, it, a kind of imaginary theatre. The following composition of this chapter is *Spontanea terra*, a composition for a cappella choir, based on a text I wrote inspired by another (see below). Finally, I will examine the song for mezzosoprano and ensemble *Quando passai di qui era di notte*, the starting point was my own poem, describing a journey.

The fifth chapter on my work is about the longest work in the portfolio: *Kosmogonia* for violin and orchestra (orchestration). The piece is not a concerto in the common sense, but rather a piece for orchestra with solo instrument. The starting point for this piece was the idea of opposites of smallness and vastness, and more specifically what a human being might feel while looking at the stars, realizing how minute he is compared to nature. The title, *Kosmogonia*, refers to the universe, not the origin of the universe, but rather the dynamic qualities of the motion of planets and stars, and what emotions these might provoke in a human being. This piece was the climax of my exploration of instrumental colours, now on an orchestral scale, but the piece is also as much about colour as juxtaposition and relations between the one and the many, between the soloist and the orchestral forces.

Metaphor

In trying to address the questions and points I outline above, and in writing the pieces for my portfolio, I have tried to do is to see and hear the music in terms of metaphor (and a metaphor provokes an evocation). I think of my music as attempting to establish, or better, create a relationship between the images and shapes I had in my mind and colours and sounds according to my sensibility. This idea of metaphor has been a source not only of inspiration for my music, but also more concretely led to many details where I feel myself to be as much shading colours as playing sounds. For example in *Time, old age, beauty* I followed the painting to draw the lines and colours in my score. As will be explained in depth, I imagined the painting below the empty staves (systems) of my score. Doing so, I could change the colour of the music when the colour was changing in the painting (see chapter 7).

But as a well as this extraordinary simultaneity of experience, colours and shape can also be seen as a metaphor to express something else. For instance, in my piece *Hypothetical spaces* for string quartet, they represent – are a metaphor for - the different zones and courses of extra-terrestrial comets. In many photographs of these extraordinary things, they are brought to life by being represented by many colours, and my work tries too to take the listener closer to the comets as a set of moving images. Indeed, in my piece the colours of the images correspond to different degrees and shades of musical colour. Thus I could create a sort of representation in music of the image that I had in front of me. Colour conjures up sound – but also it recalls, reminds us, indeed transports us to a far-away place or image.

If *Hypothetical spaces* takes us to a world of multi-colours and other-worldly light, another work by contrast, *Quando passai di qui era di notte* for mezzosoprano and ensemble, tries to match the text and give, especially through the use of bass sounds, the sense of absence of light, darkness and the world of night. Furthermore, the colours - visual and musical – are now interlocking (in my mind) with the vital aspect of ideas and feelings, here in verbal form. As Kandinsky observes, colour is not there merely as an object, its use is (or so I hope) to engage with the soul. In *The world is on fire* the pitch class is organized according to the image of a flame. Thus lower sounds on the double bass correspond to the lower part of the flame, which has darker colours. And vice versa higher sounds correspond to the higher part of the flame which has brighter colours.

Colour relations

Specifically, I find that there are several ways to talk about relations between sounds as colours. First, an individual colour can dominate a whole section of a large piece, or characterize a short piece entirely. For example, in my *Metalogicalities*, I see the whole in terms of a light colour. It is as though the whole piece shines the same hue at the object, so that despite the twists and turns, we experience one dominant colour.

By contrast, and more frequently, colours can be mixed in all kinds of ways in a piece. These colours come from all the sources - pitch sets (harmony), timbre, register, dynamics. And these colours, as I see it, often represent different parts of a single image. In my piano pieces *Intimate memories*, for example, several colours are represented in each piece. Often, they emerge as variations – colourings and re-colourings - of a theme or themes heard at the beginning of the piece. These mixtures can be subtle, overlapping, elided. But they can also be starkly different. In this case, I seek here to make colour 'links' to pass from one main colour to another. These links might be the same fragments repeated but with different textural forms, or a different theme using the previous pitch set.

So colours can be juxtaposed. To put one colour after another can be very effective because it shocks. For example, this is what happens between the first and the second sections of *Kosmogonia* for violin and orchestra. In this case the first part has a meditative character with few instruments involved. The dominant colour is darker because it is the colour that dominates in many images of the universe. The second has a more rhythmic character with all strings. It is a brighter colour representing the images of a planet that is usually bright.

And colours can also be directly related to the dynamic. Metaphorically speaking, a *p* or *pp* can indicate something far from us, or indeed the night, for example, while a *f* or *ff* can represent something near us or an intense light. In addition, sounds in the low register of an instrument may suggest something dark, while those in the high register brightness or lucidity. And these dynamic/colour differences are not simply absolute, but if anything have most to do with how we perceive difference and the relationship, contrast, and juxtaposition of dynamics and sounds.

During my studies, I discovered how each composer handles these things differently. And the rest of this chapter is devoted to the analysis of important 20th/21st century figures who are models for me in the way they work with shape-colour in their compositions. As I see it, each composer/piece of music illustrates an aspect of 'colour-thinking'. According to the aspect they focussed on, I divided them into categories:

1- Harmony (Messiaen)
2- Timbre (Scelsi, Sciarrino)
3- Texture (Nono, Ligeti)
4- Orchestration (Birtwistle, Adès)

Harmony – Messiaen

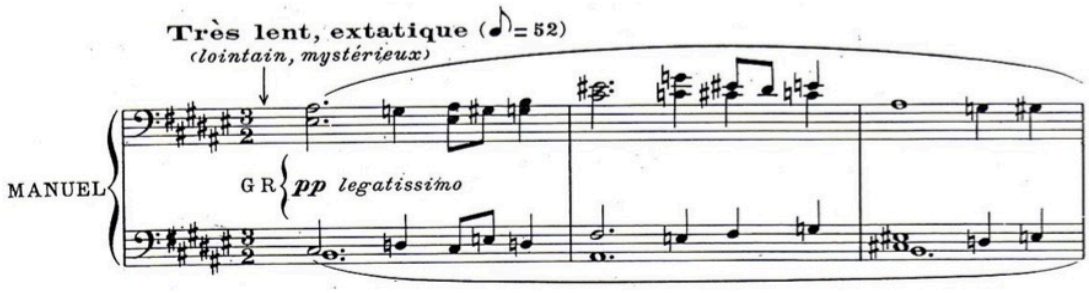
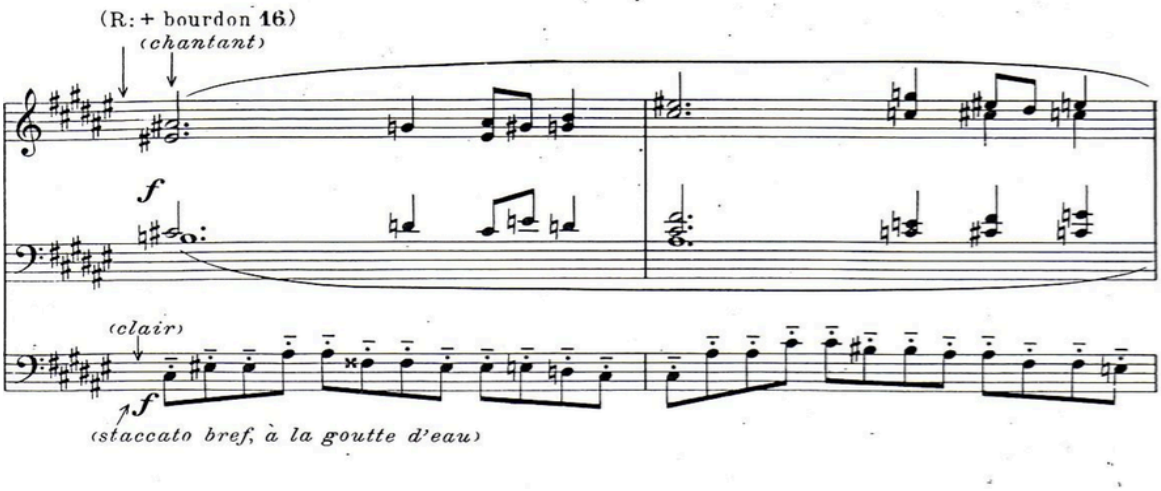
One of the principal figures in this field was the French composer Olivier Messiaen (1908-1992). His example and influence continue to be keenly felt. In a long interview published as 'Music and Colour',[9] he explains why colour gained such importance in the 20th century and why it is so important to his poetic.

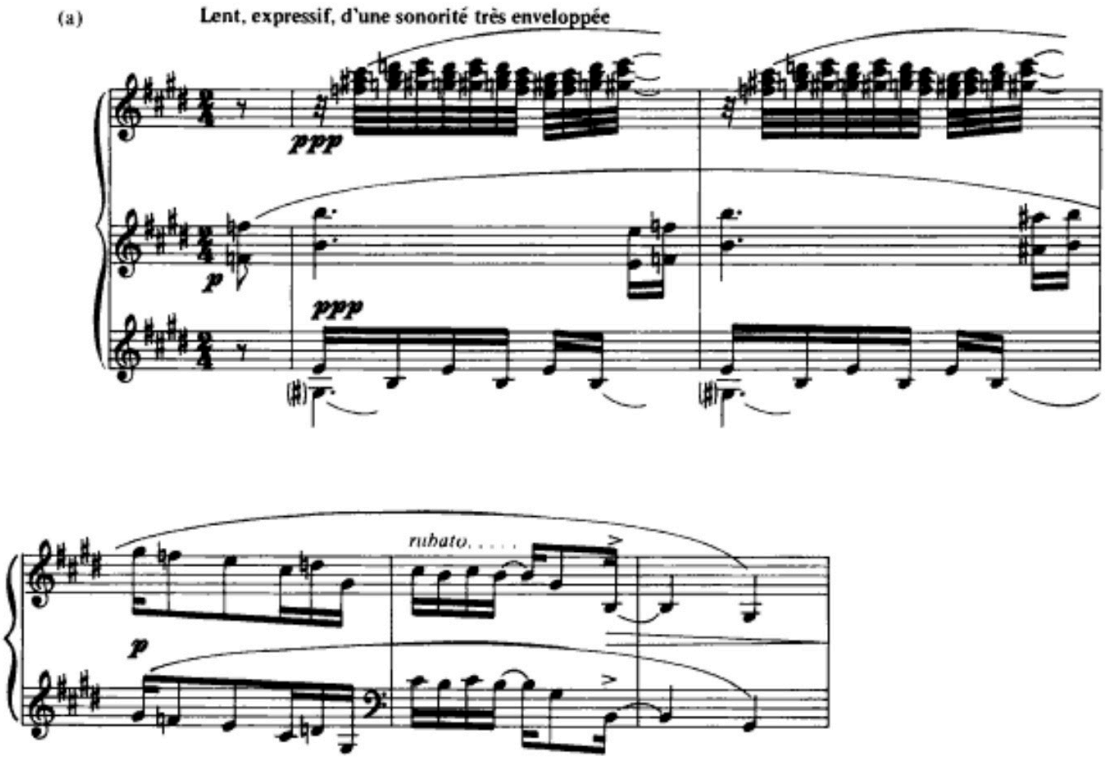
> 'The word freedom is foreign for me. Hierarchy, too. Hierarchy of what? Freedom from what? The classic tonalities had a tonic. The ancient mode had a final. My modes have neither a tonic nor a final; they are colours. The classic chords have attractions and resolutions. My chords are colours.'

Thus, essentially for Messiaen, with the demise of tonal hierarchy and harmonic function, the only means to connect harmonies was by thinking of the colours within them and the relationships between these colours. Messiaen's intention was to use colours in place of tonal functions to assure the logic and narrativity of a piece. Colours were for him not merely momentary sensations, but also a way to ensure the coherence of the piece, and to give it a direction. In other words, it was the colour that increased or decreased the tension in a composition.

In the same interview Messiaen also explained that the colour that he assigned to chords was

[9] Messiaen, Olivier, *Music and Colour: Conversation with Claude Samuel*, Amadeus, Paris 1994.

always something personal and subjective, while someone else could see other colours for the same chords. Nevertheless, we can still try to deduce some general principles from Messiaen's specific example. For example, we might say that the same chord transposed up seems to lead to a brighter colour, while the same chord transposed down becomes darker. A second, related, principle is that a high sound suggests something light and a low something heavier. Among many examples that apply these ideas, the organ piece *Le banquet celeste*, from 1928, stands as representative of Messiaen's early approach to colour composition. At the very beginning of the piece the music begins dark in a low region (Ex.1) and only gradually moves up to represent heaven. When it reaches that point in b.12 (Ex.2), he also writes *chantant* (singing) in the upper stave and *clair* (bright) in the lower staff, to transmit at once the colour and the feeling of that colour, perhaps the joy that moving from earth and reaching heaven evokes.

Ex.1

Ex.2

Ex.3 provides another example from Messiaen's *Preludes*.

Ex.3

Messiaen talks about these chords as "orange, veined with violet"[10]. Orange is the colour linked to E major but in the passage there are lots of F natural that does not belong to E major. Thus it is possible to argue that some modal transpositions have been used. These transpositions are linked to other colours. As Bernard states in his article about Messiaen, orange is the dominant colour in mode 3.[11] Thus the transpositions can be seen as a variation of the colour. In fact, violet is a variation of the colour orange (orange plus blue gives violet). Once more, this is an example of how Messiaen could state that he did not compose with sounds but with colours.

Timbre – Scelsi and Sciarrino

Attracted to the Oriental world and Eastern esotericism,[12] the music of the Italian composer Giacinto Scelsi (1905-1988) and the composer's life and place of work (Rome) straddle East and West. His works are focussed on a remarkably limited palette of colours or indeed just one or two colours from piece to piece, and these come as much from limitations of pitch as from sonority. This is because he attempted to find unity in music to represent the unity of the universe. The sound and the colour, in fact, represent as a vibration and all vibrations are part of the big cosmic vibration. In Hindu philosophy it is called Nada-Brahman. Scelsi knew it because he studied Hindu philosophy. For this reason, he could try to translate the principles

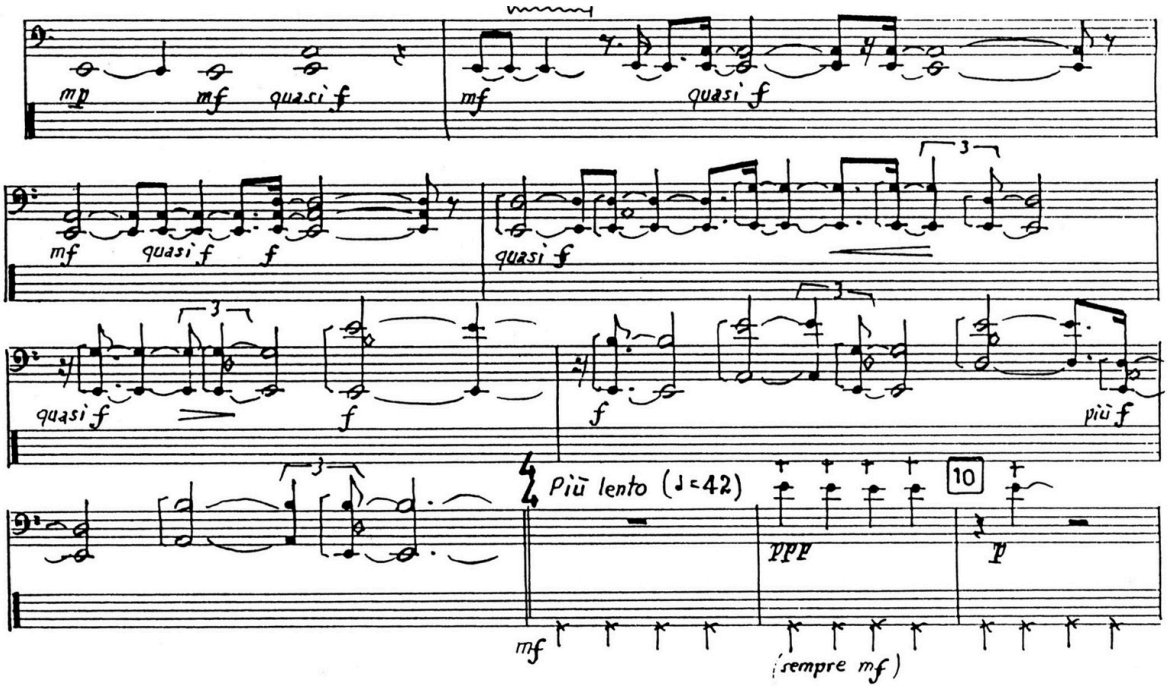
[10] Messiaen Olivier, *Olivier Messiaen Analyse ses Ouvres*, in Hommage à Olivier Messiaen: novembre-decembre 1978, La Richerche Artistique, Paris 1979, p.23.

[11] Bernard, Jonathan, *Messiaen's Synaesthesia*, in 'Music Perception: An Interdisciplinary Journal' Vol. 4, No. 1 (Fall, 1986), p. 49. Are you required to put publications in italics?

[12] Freeman, Robin, Scelsi, Giacinto, *Tanmatras: the Life and Work of Giacinto Scelsi* in 'Tempo' n.176 (1991), Cambridge University Press, p. 8-18.

of this philosophy to music.

Scelsi has investigated Eastern ideas in depth. Less considered but equally important, perhaps, in Scelsi's work is also how much these self-limitation stems from his interest in evoking the exotic – places and ideas – in his music. Also one of Messiaen's pupils, the French composer Tristan Murail (1947), is a composer intimately connected with the development of colour in the 20th century. He writes revealingly about Scelsi, comparing his work to that of one of the great painters of the last century: "Some years ago, Salvador Dali made a short film called *Visions de Haute-Mongolie*. It showed abstract images that looked almost natural: geological shapes, patches of colour with blurred contours, dunes, lakes, lifeless rocks. Dali commented on these colourful, hazy forms in his careful Catalan accent, describing an imaginary world with his painter's eye: 'the great tyrant of the Mongols', 'hallucinogenic mushrooms'—a surreal landscape. But the 'Haute-Mongolie' was in fact an entirely inner Mongolia—at the end of the film it was revealed that all the images came from vastly enlarged photographs of the surface of a pen, where the metal had been corroded by acid. A striking parallel can be made between Dali's double exploration—the exploration of physical matter, the exploration of the imagination—and Scelsi's: the exploration of the physicality of sound, combined with a similar fascination with an imaginary Asia."[13] The following example, the beginning of *Ko-tha,* for guitar, illustrates how Scelsi worked on the quality of the sound.



Ex.4

The same note, an empty string, changes dynamic several times. In addition, from the second bar other empty strings are added. What comes across here too is the lack of metrical perception. We realize that, because there is no clear perception of the metre, the ear is drawn all the more to the sound itself. Other composers, of course, have explored this, but in this and many other examples Scelsi pin-points this important relation: to emphasize and explore all the more one parameter – here colour – while another is 'weakened' or lessened. Furthermore, the perception turns, as this occurs, to the sense in which Scelsi's harmonies (as

[13] Murail, Tristan, *Scelsi De-composer*, in 'Contemporary Music Review' 24 (2-3), April/June 2005, p.173-180.

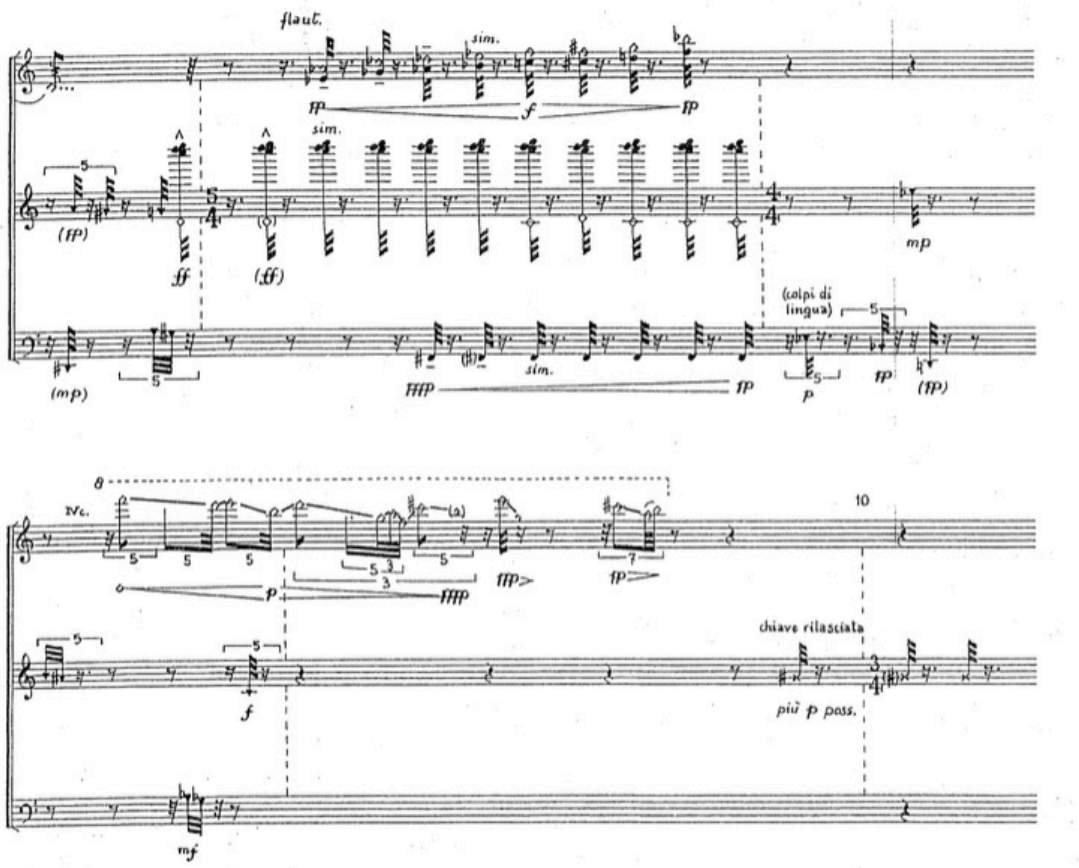
they can still be described) are evermore perceived as pure colour. In effect, abstract harmony becomes concrete physicality as sound-colour. Equally, it is important to see how much this turn to physicality is driven by Scelsi's wish to make external musical images out of his vivid internal imagination. In my own way, I have taken something of Scelsi's 'physical' approach to sound as I explore below.

In 1947 Salvatore Sciarrino (1947) – one of the great figures of the Italian 20th century musical scene - gave an interview for a documentary on his work in which he talked about how one piece of music comes to the light in his mind.

> 'The idea of a musical piece can arise in several ways and often it can be a desire or just a vague will to go through the various sound forms. However, I often enter in a sonic world and I stay in it for a while. This is the beginning. Sometimes the sonic result at the end is different.'

Thus, first and foremost, for Sciarrino the music *is* the image or colour, the object of his research. He gazes at/listens to the colours or images in order to 'live' near them for a while and become familiar with them. He sees musical images in his mind's eye or ear, which develop and change over time, while maintaining a remarkable intensity of focus. This has allowed him to create genuinely new sonic worlds, often on the interstices of sound and silence.

In this liminal region, peripheral to most, Sciarrino has increased the palette of sonic possibilities for many instruments enormously, as well as developed a whole panoply of playing techniques to make them, working with individuals to make this happen. *Omaggio a Burri* for violin, alto flute, and bassoon can stand for his general approach, the example (Ex.5) remarkable in its notational detail and the bright, rarefied sounds that result. Here the source, the Italian modernist painter Alberto Burri (1915-1995), was famous for paintings composed of single broad brushstrokes. Here the high cutting overblown sounds from the flute – an instrument that Sciarrino has explored extensively in a whole series of solo works – takes the listener into the stratosphere, so to speak, but also Burri's abstract yet immediate world of colour - harsh, yet continuously giving way to silence, pitched sound but also tending to noise. Even in *ff*, the sensation is always of something light because the note has more air than harmonics. The violin harmonics complement and extend - bright, high, white in terms of pictorial colour, fragile. Meanwhile, short notes from the bassoon, perhaps an unlikely instrument to integrate into an ethereal, pale universe, adds its own colours of half-heard, half-produced sounds. The sounds tend towards silence not just because of the quiet dynamics, but also because of all the many ways sounds edge into, and out of, silence. A whole range of remarkable new musical colours arise.



Ex.5

Texture – Nono and Ligeti

Luigi Nono (1924-1990) was another Italian composer who worked a lot with colours and images, musical and external, especially later in his oeuvre. A recurring source of this were the colours and actual sounds of Nono's home city, Venice. As his wife Nuria Schoenberg Nono explains:

> 'Nono was deeply linked to Venice. Colours, the sound of the water, the stones and the bells of Venice are in his music. This is evident in …*sofferte onde serene…* where you can recognize immediately the bells and the waves of Venice.'[14]

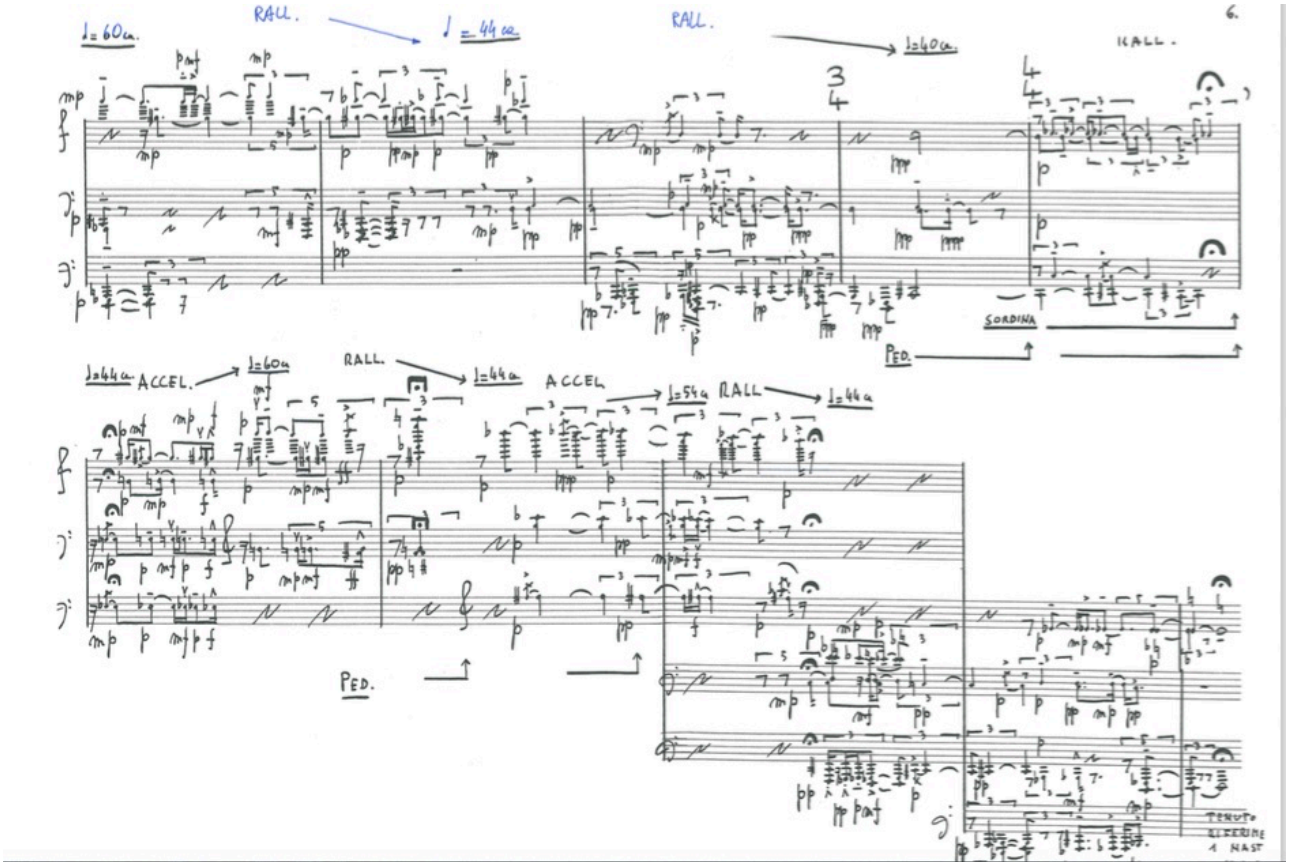
Nono had always been fascinated by painting. He frequently visited exhibitions and had several painter friends, and his thoughts and feelings about the relationship between paint and sound, even metaphors may well have entered his music.

In terms of representing Venice in sound, a huge variety of colours was used by Nono, not only in terms of exploring piano sonority, density, register, and highs and dynamics, but also constructed out of rhythm, flow, and metre. This is another significant addition to the catalogue of ideas that I am accumulating in this chapter as to what contributes to colour. Rhythm is traditionally considered to be a separate parameter, in its own complex ways

[14] Retrieved on March 2017, http://www.ricordi.com/it-IT/News/2016/11/Interview-Nuria-Schoenberg-Nono.aspx.

driving music forward or keeping it still or any number of relations between the two. But Nono (and others) during the course of the 20th century and into the 21st explored how rhythmic layering and the many weaves and textural inventions that can result fundamentally move into the realm of colour and colouristic perception.

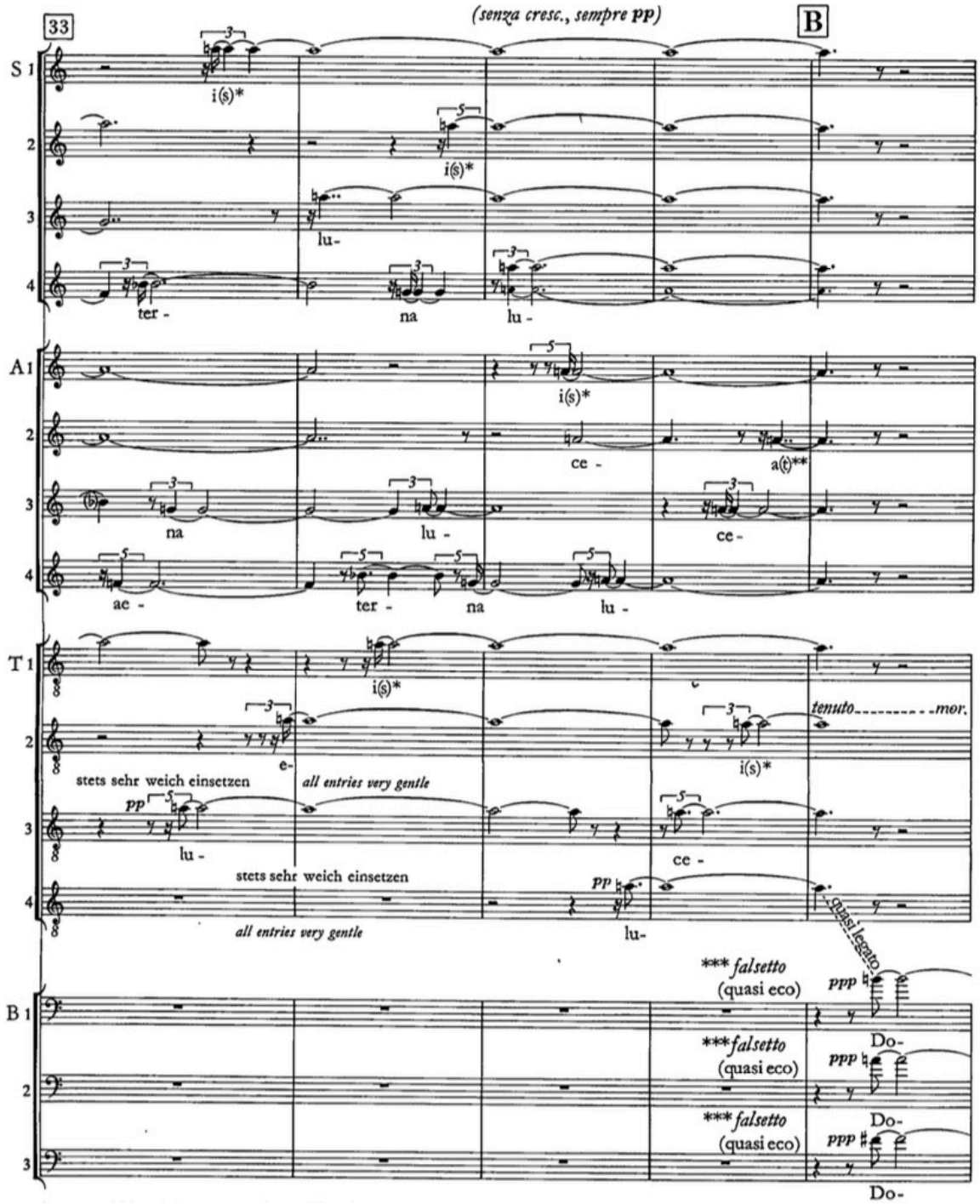
From the start of …*sofferte onde serene…* for me it is as though waves are represented in the score through musical figurations. Ex.6 shows the very beginning of the piece. The tempo suggests the waves: the crotchet unit changes frequently from 60 to 44 to 40 to 60 and so on. Dynamics reinforce the waves too. Some of them are in *p*, others in *pp*: different tonalities of blue (as I see/hear it) indicate the water. The link among the multiple tempi may, owing to its frequency, be considered to be the triplet-centred rhythmic figure - it recurs many times in all registers. However, every line in each register has its own personality. All of them represent the waves of Venice. Thus in this case there is not only a representation of colours but also a superstructure: the representation of Venice.



Ex.6

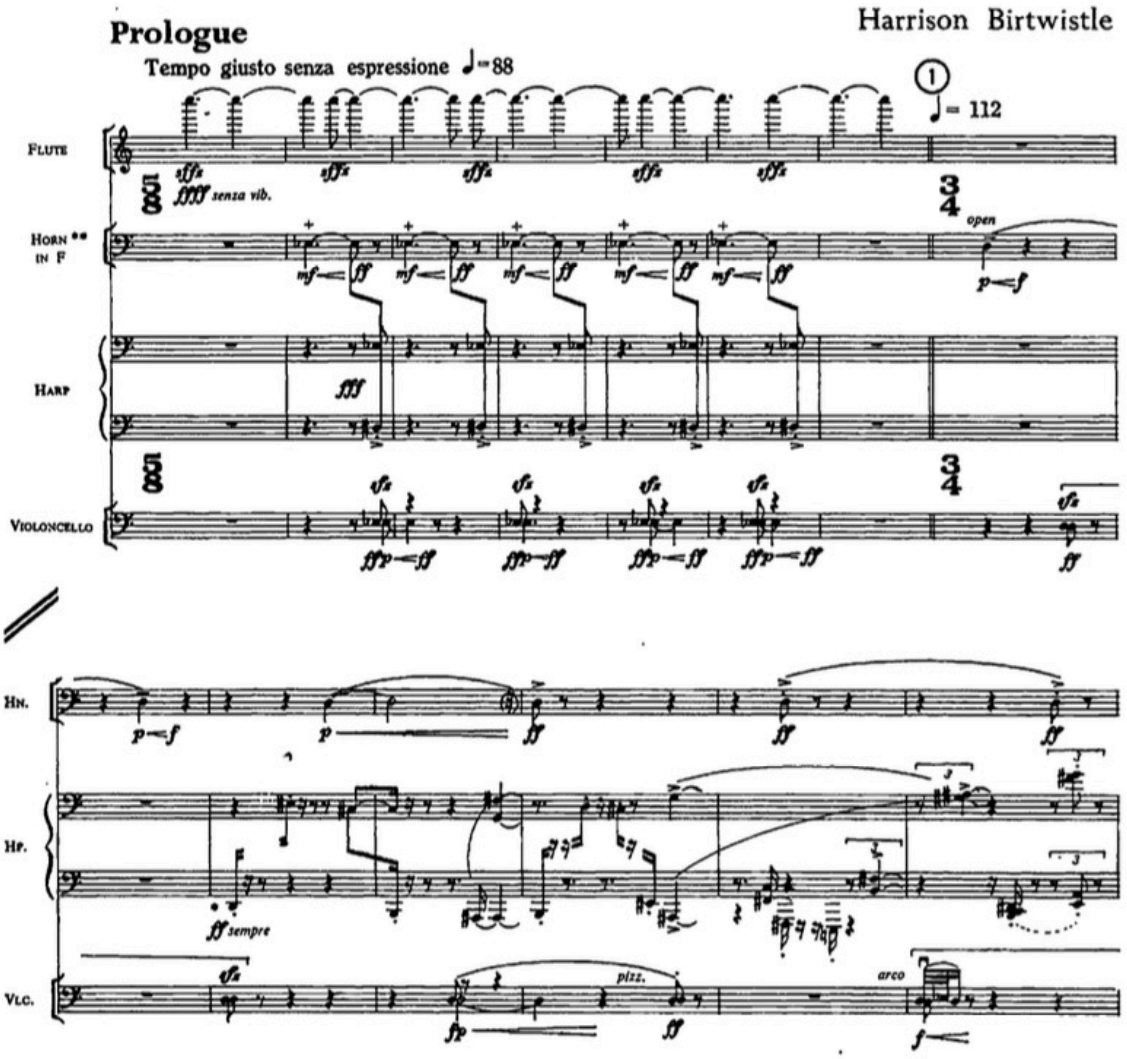
In the case of Nono's …s*offerte onde serene…*, the colours essentially interlock and merge, but there are of course many cases where they are juxtaposed. One such occurs in another central part of my compositional backdrop, *Lux Aeterna* by the Hungarian composer György Ligeti (1923-2006) - and here the juxtaposition is driven by a very different compositional motif from Nono's approach - drama. Ligeti often spoke of colours from a general point-of-view with regard to the motivation for his composing and, more particularly, how he shaped the mobile parts of his intricate approach to texture. In an interview with Eckhard

Roelcke,[15] for example, Ligeti talked about his capacity, since he was very young: 'to imagine sounds and musical movements as waves of colour'. Lines move up and down like waves, multiplying in their hue and movement according to how they double, overlap, and superimpose, each time yielding a different colour. But at times too – crucially for Ligeti's approach to dramatic form – opposition takes over. Colours and textures are pitted against one another. This makes the piece very dynamic. An example (one of many) is shown in Ex.7 from *Lux Aeterna*. In this case sopranos, altos, and tenors end simultaneously as they are suddenly cut off – as Ligeti often marks it in his scores - and the basses are left only singing falsetto in a 'false' low region, creating a feeling of vertigo. This sonority/colour also creates a tension, because it sets up the expectation of continuation. The listener realize that the piece is not finished, as indicated by the strangest of sounds in an extremely 'far-away' region, sonically and expressively. This juxtaposition of colours then creates tension between the two sections of the piece, and this helps to create tensile strength in the work'. For Ligeti, and for me, colours are not then merely surface features of a work. Their relationships can form the very foundational structure of a piece.

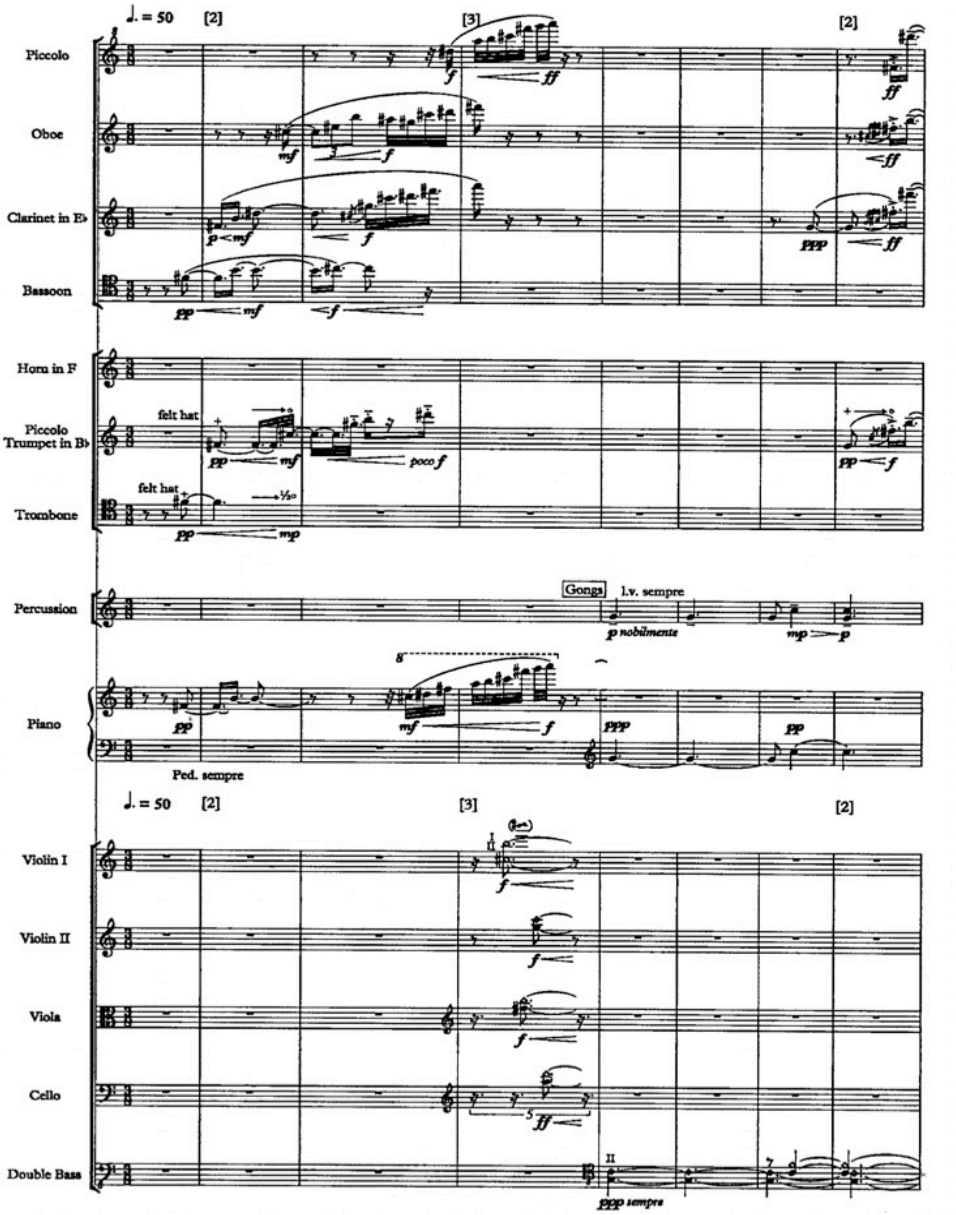
[15] Ligeti, György, *Lei sogna a colori*, Alet, Padova 2004.

Ex.7

Orchestration – Birtwistle and Adès

The British composer Harrison Birtwistle (1934) composed *Tragoedia in 1965*. The piece announced him on the music stage as a composer using the boldest palette of colours, one placed against, or on top of, another. Different colours are aligned in this work, and others, especially in relation to, and evocative of, moments of tragedy. Indeed, the whole piece can be seen to be patterned according the structure of a Greek tragedy. The composition is divided into numbers, or moments (*Prologue*, *Parodos*, *Strophe* etc.), and each has a different colour, representative of the unfolding tragic form or ritual. Nevertheless, as well as the individual identities of the movements, certain colours and gestures are carried across the form. Overall, I see a sort of metaphor across the whole work, between the music and the scene unfolding on

the stage of this imaginary theatre. It is possible to argue that in Birtwistle's piece, colours not only stand for something but they also represent a theatrical situation.

Ex.8

Looking at one detail, in the first seven bars of the opening (Ex.8), the two pitch-classes C and E*b* are played by flute, horn, harp, and cello with extreme sounds – very high, stopped (in the horn), intense double-stop in the cello, harp as *fff* 'trigger'. Then from bar 8 the horn, harp, and cello take up the different notes and different colours of D, E, F, G#, A#, B, and C#. A different pitch set corresponds to a different colour. Also, the gestures and rhythms contribute to the colourations, juxtapositions, and, fundamentally, the keen sense that Greek tragedy's fixed parts and characteristics are being musicalized by similarly fixed characteristics. The structure and philosophy of the tragic is embodied in Birtwistle's colours.

Using very different means and ends, the music of the British composer Thomas Adès (1971) is deeply connected with colour. Indeed, he has also commented much on Ligeti's use of colour and how this has been a model for his own. The first piece of *Living Toys* offers interesting points to analyse.

Ex.9

In this case, the colours are related to the position of the notes. The rising register seems to encompass a changing colour within the opening gesture, from something covered to the most open and brightest of sounds. The inclusion of the timbres of E*b* clarinet and high piccolo contribute greatly to this, but so too does the way their timbres overlap and reinforce each other. In addition, there is also a pitch-dynamic connection. Up to C4, the colours vary from *ppp* to *mp*. From C4, the volume increases quickly and forcefully into *ff*. C4 is the pivotal note belonging to both groups. This yields at least two different colours: the first is the lower one until B3, the second if from C4 up. What is interesting is that these two colours are linked so the listener can hear this change; one colour magically changes into another.[16]

Considering the relation between music and colour, Adès has argued that for him:

> 'there is no distinction between colour and timbre and pitches. You can't just analyse something based on the pitches alone. […] The notes and the colours are inseparable,

[16] Cf. Adès, Thomas, *Full of Noises*, Farrar, New York 2012.

> two sides of the same coin, and of equal value. This relation has had a great importance also in my music: I often related a chord or a sound to a specific colour.'[17]

In this revealing statement, Adès makes a strong case for a deep link between timbre and pitch in terms of colour. Colour for him is felt and heard as a combination of timbre and pitch. If the timbre changes, the colour changes – but so also for pitch. Indeed, they cannot be separated. I feel much at one with this view, and indeed it is this inseparability of pitch, timbre and colour that I have grappled with during the course of composing this portfolio. It is instructive to see too how far Adès also considers the formal relations and developments of his music in terms of colours and their evolution. If one considers colour in this way - as I do too - we can begin to realize quite how wide and varied a colour palette a composer has to play with.

In terms of timbre, it is significant too to enlarge our common understanding of it by referring to individual instrumental sound and the differences that come from register, dynamic, and playing technique. The American theorist and composer Robert Erickson extends this crucially by thinking of timbre as one thing in relation to another. He:

> 'assigns the term to any difference between sounds of the same loudness, pitch and duration.'[18]

Also, Erickson talks about the difficulty of interpreting, in a definitive way, the term 'timbre'. In his remarkable book about timbre, he uses the term but also 'tone', 'colour', and 'tone quality'.[19] None are satisfactory, he states.

In the light of what we have seen so far, it will be helpful to list some ways of linking colours in a piece:

- mixing (gradual transition);
- juxtaposition (sudden contrast);
- use of rhythm;
- increasing/decreasing the texture;
- expanding only a part of the pitch set.

And as we have seen, there is a range of ways of 'managing' these categories.
For example, a composer can use one category or two at the same time.
As regards mixing, for instance, it is possible to list several ways in which colours can be put together. For example, two pitch sets can have some note in common and these notes can be used as turning points to switch from one set to another (relationship). Or other new notes can be added to a previous pitch set (addition/mutation). In both of these ways, there is not a caesura but the flux is continuous.[20] Two sets can be used in contrast in order to create a dark-light effect. Following and developing the subdivision made above, I organized my portfolio in these categories:
1- Formal shape/direct mapping

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[17] Cf. *ibid.*, p. 301.

[18] Slawson, Wayne, *The Colour of Sound: a Theoretical Study in Musical Timbre* in 'Music theory spectrum', vol.3 (Spring 1981) pp. 132-141.

[19] Erickson, Robert, *Sound Structure in Music*, University of California Press, Berkeley, 1975, p.7.

[20] For examples, cf. the following comments on my pieces.

2- Harmony
3- Texture
4- Orchestration

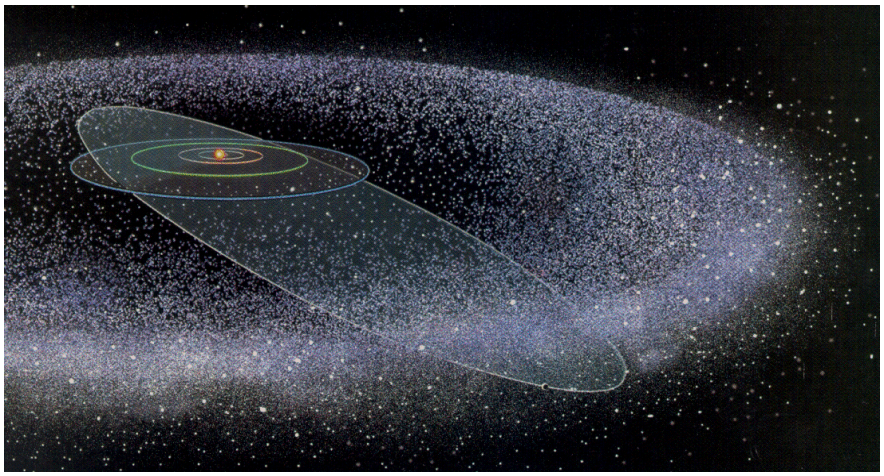
To end this chapter, I wish to refer briefly to the case of Melissa McCracken, an American painter, who has tried to relate her use of colour to music. It is revealing to consider that not only can colour be a stimulus for sound, but conversely sound can do the same for art. More McCracken envisages in a rich and complex way how sound and paint mix in her perception and artistic practice. She relates how she sees colours in music, or better, she actually 'hears' colours when listening to a piece of music. Then she finds that she paints effectively with these 'sounds', one particular sound relating to one. She relates how she sees colours in music, or better, she actually 'hears' colours when listening to a piece of music. Then she finds that she paints effectively with these 'sounds', one particular sound relating to one particular colour.[21] This version of metaphor is at the heart of her creative practice. Thus, as Kandinsky argues, now colour really has the power to exert a direct influence on the soul.

[21] Interview retrieved in May 2017 on https://broadly.vice.com/en_us/article/melissa-mccracken-synesthesia-painter-interview.

Chapter 2 – Formal shapes/direct mapping: *Hypothetical Spaces* for string quartet

My doctoral research has been, naturally, as much (if not more) practical than merely trying to adopt anew the workings and findings of others. Thus, I see to some extent the works in the portfolio as being 'experiments' in the use of colour, wherein my own pathways of exploration take place as much in the act of composing, both intuitively and rationally, as in adopting pre-compositional ideas. Nevertheless each of the works does have certain leanings as to the use of colour, and in these opening two pieces, my aim was especially to experiment with pitch set relations, how these relate to/can be seen in terms of colour, and then in turn how the colours that result are related among themselves. These two works, then, for quartet and piano respectively, are the first that I wrote during my doctoral studies.

To write the string quartet, I had in mind two particular pictorial representations of stars that have always fascinated me, 'Oort cloud' and 'Nemesis' as seen in the specific images below (Ex.10 and Ex.15). These images are of course 'artificial' to the extent that clearly the colours in them are not in the actual universe. But what really interested me was not their relationship to the universe, but the way they related – as colours – to each other. In particular I observe how the several colours are in a circle; some return, some do not; some are stronger than others. I saw too, then, that the colours having several shades which could correspond to several forms and kinds of texture or orchestration. Further, I was interested in the depiction of the ideas of distance that relate these two astronomical phenomena. The first part of the quartet, 'Oort Cloud', explores the idea of great, far away, distances, an Oort Cloud, being the origin of comets, at an enormous distance from us in the universe. The second part 'Nemesis', meanwhile, refers to the name of a very distant star, which, therefore, still cannot be fully investigated and so remains a kind of mystery for us. In my piece, depiction through colour is centred on different pitch collections correspond to the different colours in the picture. They link to each other (as I explore) in various ways as pitch, but I equally see them in terms of angle, density and 'colour rhythm'. As such a spatial phrase, I find helpful to me to describe what I am trying to do is 'sound environment'.



Ex.10

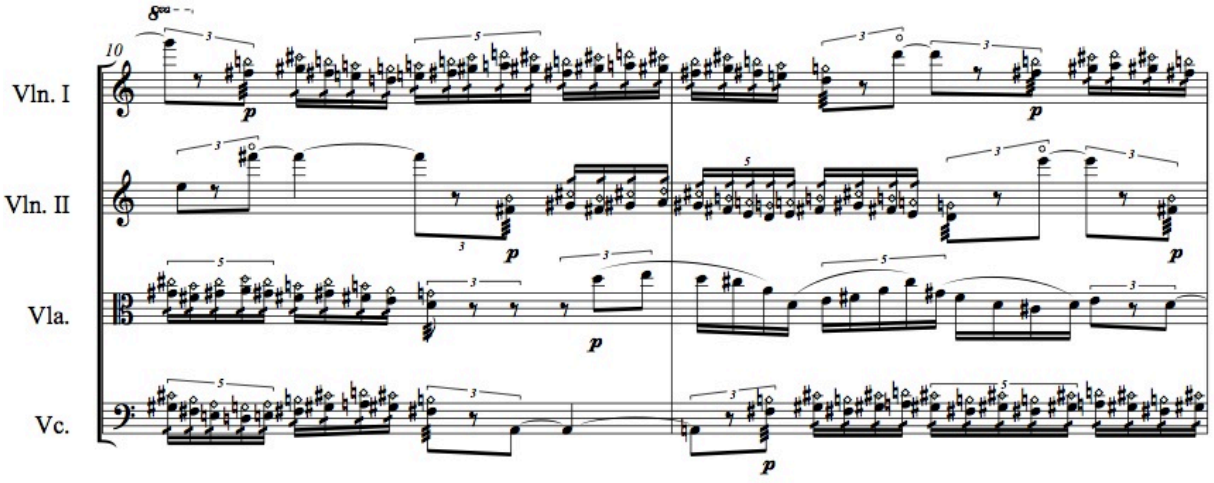
FORM

The first part of the work, 'Oort Cloud', is divided into seven sections, each easily identified due to the way in which materials are characterized and juxtaposed; and, in particular, each section has, as I see it, its own specific musical colour. The sections and colourations are as follows:

sections:	I	II	III	IV	V	VI	VII
bars:	1-17	18-33	34-53	54-77	78-89	90-97	98-105
	blue	green	pink	yellow	pink	green	blue

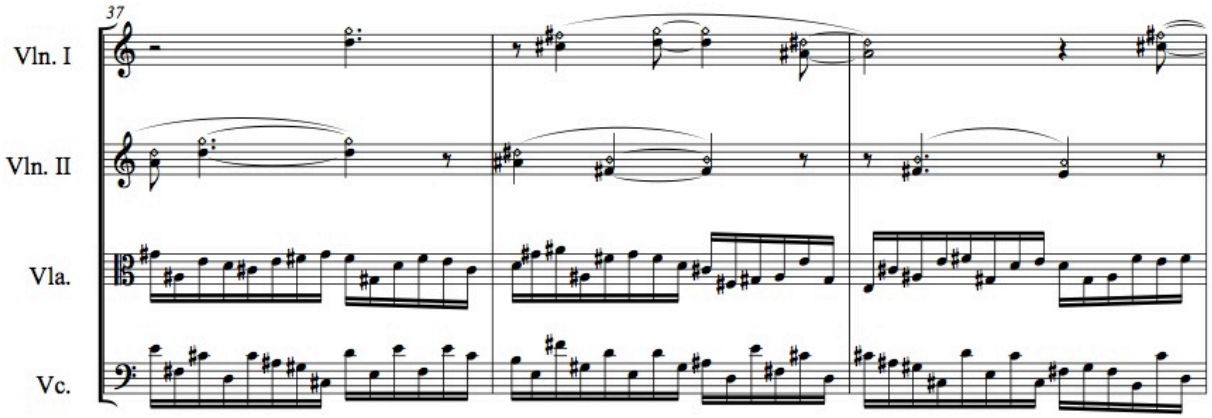
Ex.11

As can be seen from the image, my starting colours are indeed those taken from the individual colours of the circles. They were my starting point. But in the picture these colours are separate, whereas for me in this piece (and in general in my work), I wished to look for ways to connect the colours, or colour categories, to find (or invent) relationships between them. The reason for this (as I have already indicated in the way I have looked in the previous chapter at the works of others who have been a model for me) is that these relationships not only furnish a way of structuring my work, according to tension and release, light and shade, thinness and density, but also because, quite simply, this way of 'seeing' sound leads me on in my musical invention.

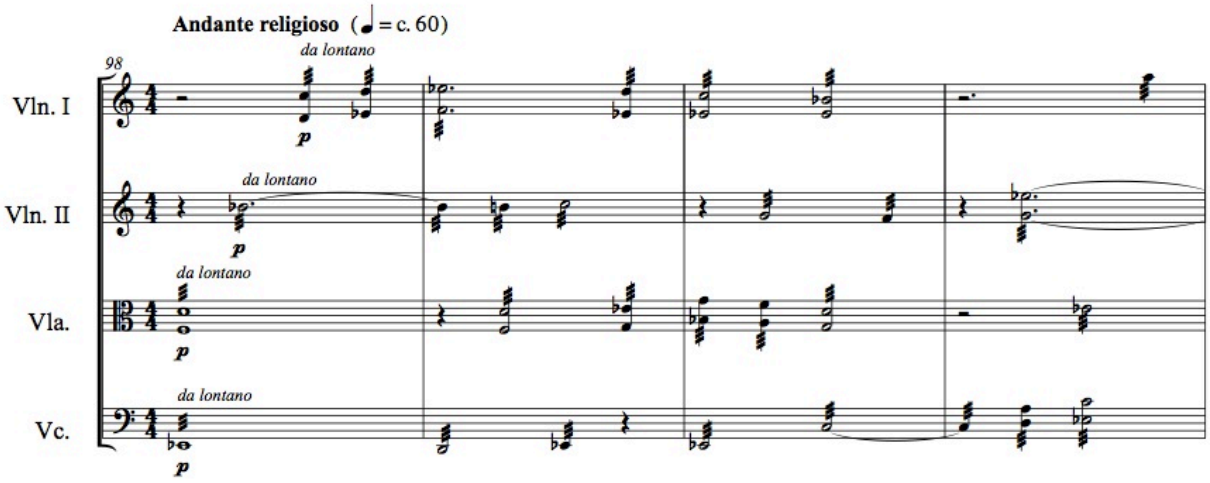
I now look now in greater detail at the way the sections, materials and colours bleed into each other. The first section begins with an allusion to the opening of Ligeti's *Second String Quartet*, at least in terms of its sonority. All parts have *tremolo* which alternate with a natural harmonic or a line with an 'ordinary' sound (Ex.12 shows bars 10-11).

Ex.12

Rhythmically, there is a constant movement throughout the section given by alternating groups formed by 3-4-5-4-3 notes. This kind of movement I feel as a sort of internal breath – and the push and pull of the breath I also sense in terms of colour fluctuation. This fluctuation is even more keenly, I hope, sensed in terms of the harmony of the piece. Here the core of the colour the relationships. And by harmony, I mean not merely a 'simultaneity' of sound (i.e. a traditionally conceived 'chord') but rather any collection of pitches distributed as much 'diagonally' as 'vertically. Here, at the start, the collection I see too as a gradually forming scale, which is present throughout the whole section. Thus, at the beginning there are only two notes (F♯ and G♯), then E is added, then D, A, and C♯. This is an example of the addition/mutation category that I have described above (cf. page 20). At the end (bar 17),

only F♯ is held and it becomes the basis (as enharmonic G*b*) of the following scale. This is an example of one colour bleeding into, or eliding with another (blue into green, see Ex.11). Following this, the second section uses the scale collection G*b*, A, B*b*, C, D*b*, E*b*, and F, which can (and does indeed) appear as a varied G*b* major scale. This section is very fast and has longer ascending and descending lines that describe a sort of canon. And this is an example of a colouring that arises out of the combination (or synthesis) of pitch, rhythm and textural weave. Though I cannot in this case 'translate' the musical colouring into a straightforward visual equivalent, nevertheless for me, both from the constructive and aesthetic perspectives, the music is most acutely thought of in colouristic terms.

After a very short interlude, the third section has a further completely different colouration. Here I find the term 'setting' useful, and I mean by it just as a diamond can be 'set' in different casings that shed different light and shade on it, so materials are 'set off' with different colours according to what surrounds them. In this case, small '*cantabile*' fragments appear above shorter notes (Ex.13 shows bars 37-39). These fragments constitute a sort of reverberation of the opening design that appears again in the short interlude. This aspect of reverb is indeed yet another very important part of colour, which I have not yet mentioned. The way a sound resonates, or changes its resonance according to what surrounds it, is for me a kind of 'halo' that can create a good way to introduce new colours, often starting from just a few gently resonating sounds. In other words the resonance can be used as a sort of bridge between sections. This can be a single note (as I did between section one and two) or a fragment of an articulation with notes with augmented duration (in this case, as I said, the notes are a reverberation of the opening design).

Ex.13

In this section the resonating fragments are developed by an extensive use of artificial harmonics. These are underpinned by semi-quavers played '*sempre senza vibrato e molto leggero*'. From bar 47, the scale changes quickly and anticipates the one that will be used in the following rhythmical section ('*Presto estatico*'). It is (as I see it) the transition between pink and yellow (sections 3 and 4). Here the collection becomes A, B*b*, C, D, E*b*, F, and G; and his fourth (yellow) section is also characterized by wide intervals and a textural scattering of *sforzandi* and long notes. Thus there is a radical change of musical atmosphere as in the image there is a change of colours. At the same time as the music is elaborated, it increasingly stands apart as musical colouring in and for itself.

The fifth section (from bar 78) recalls the third (both 'pink'), being a variation of it. This time there are no *cantabile* fragments but only semi-quavers describing wide-interval harmonies. This can be seen as a unifying element between the first two parts, effectively a maintenance of underlying colour, while the variation creates a change of hue or shade. The following part (n.6) does something similar in relation to section two (both 'green'). Finally, to close the movement, there is a chorale (Ex.14 shows the first part). It is marked '*da lontano*', and the tremolo 'treatment' of the chorale, for me evoking the colour blue, is also part of an attempt to convey something timeless yet greatly distant - never quite fully defined, never static.

Ex.14

Finally, I wish to point to the circular nature of the musical structure, built around the fourth section as centre. The representation of the Oort cloud start is a cyclical design and I have tried to capture this musically. But such circularity, as I see it, can also emphasize the notion of music as something more static and pictorial, more attuned to the depiction and perception of images – and colours.

The second movement ('Nemesis') is quite different as regards the form. The image of the star, as below, is clearly divided into two parts (Ex.15).

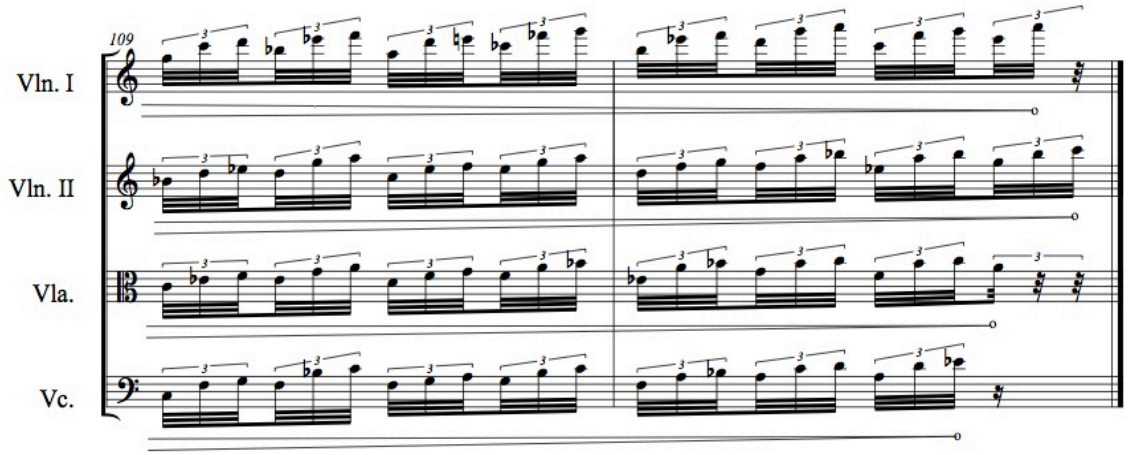
Ex.15

Thus, the movement is also divided into two main parts and subsections as follows:

parts:	I			II		
sections:	1	2	3	1’	2’	3’
bars:	1-26	27-39	40-53	54-79	80-92	93-110

Ex.16

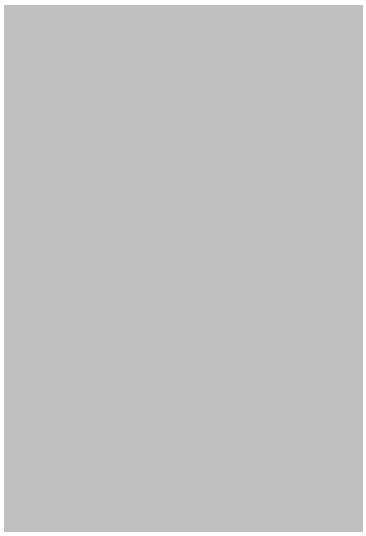
These divisions frame the different areas of colour that it is possible to observe in pictures of ‘Nemesis’. In fact, there are both black and orange in the photo (the black part has one orange point and the orange part has dark scrubs).
It is clear from the image that the colours orange and black dominate here. But my musical concerns were less here in terms of pitch collection ‘translation’ of these colours, as an exploration of rhythm, texture and density flowing form the observation of the textural ripples on the star, the way the colour contrasts contribute to these ripples and again the notion of distance.
Initially as the piece unfolds, the texture can be seen as one to do with imitation and fragmentation among the four instruments. The opening density decreases gradually, and the second section, which takes over at bar 15, is a response (as in the first piece) to the image of remoteness: the sound diffuses and thins, all instruments arriving at a dynamic of *ppp*. The following ‘*Lento misterioso*’ leads to further imitation and the textures gradually interpenetrate each other: colour and distance combine. And I see these musical ebb-and-flows also in terms of musical ‘breath’. Whilst harder to articulate in words, for me this ‘arsis and thesis of breath and texture undoubtedly contributes an essential part of the kinds of colour I am trying to produce – and these colours result as much from how they move between each other as in terms of their own profiles.

These different kinds of movement are equally created affected by the alternation of varying tempi here too; While Towards the end of the piece, as the star Nemesis is so far away in the universe, so the musical breathing leads towards increasingly less defined contours. The movement closes by vanishing without any real sense of closure (Ex.17): it simply disappears.

Ex.17

***The World is on Fire* for solo double bass**

An overriding image set my piece for double bass in motion. In this case it was a flame and it came to me, once again, from my readings, in this case some words from the Book of Exodus (3, 1-6) in the Bible.[22]
And as a result of these words, I began to consider the varying, flickering, overlapping colours, in a flame and how they might be translated into musical gestures and sounds.

When the Italian double bass player Gabriele Ragghianti asked me to write a concert piece for him, the necessary added spur of dealing with a particular instrument and set of timbres led me on to a proper engagement with this image and the challenge of realising it musically. And this concrete musical material was combined with a image of a flame I had in my mind, and the form (as I see it) leading to both musical representation and structural articulation (as in Ex.18)



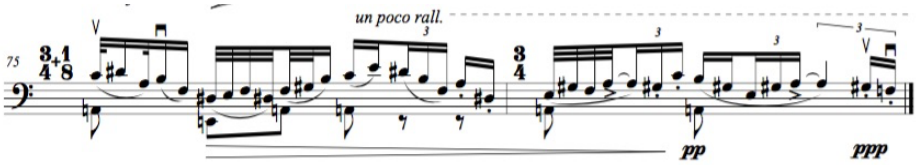
Ex.18

For this reason, the form of my piece is A-B-C-B'-A'. In this scheme, A and A' are the lower parts of the flame (blue). As such, they are the more massive sections; then B and B' are lighter because they are going toward the peak (yellow), while C, the middle section (red), is the lightest, the peak. Hence the image gives form to my composition. In other words the structure of the piece is shaped according to the form of the image. The point upon which I focused my attention was how to link all these sections. Some fragments had been developed and they became links among the sections. In addition, the time signature is not regular. Rather, it varies greatly as a flame does not have regular borders because they change so often.

[22] Here the whole quote: 'Now Moses was tending the flock of Jethro his father-in-law, the priest of Midian, and he led the flock to the far side of the wilderness and came to Horeb, the mountain of God. There the angel of the Lord appeared to him in flames of fire from within a bush. Moses saw that though the bush was on fire it did not burn up. So Moses thought, 'I will go over and see this strange sight—why the bush does not burn up. When the Lord saw that he had gone over to look, God called to him from within the bush, 'Moses! Moses!' And Moses said, 'Here I am.' 'Do not come any closer,' God said. 'Take off your sandals, for the place where you are standing is holy ground.' Then he said, 'I am the God of your father, the God of Abraham, the God of Isaac and the God of Jacob.' At this, Moses hid his face, because he was afraid to look at God'.

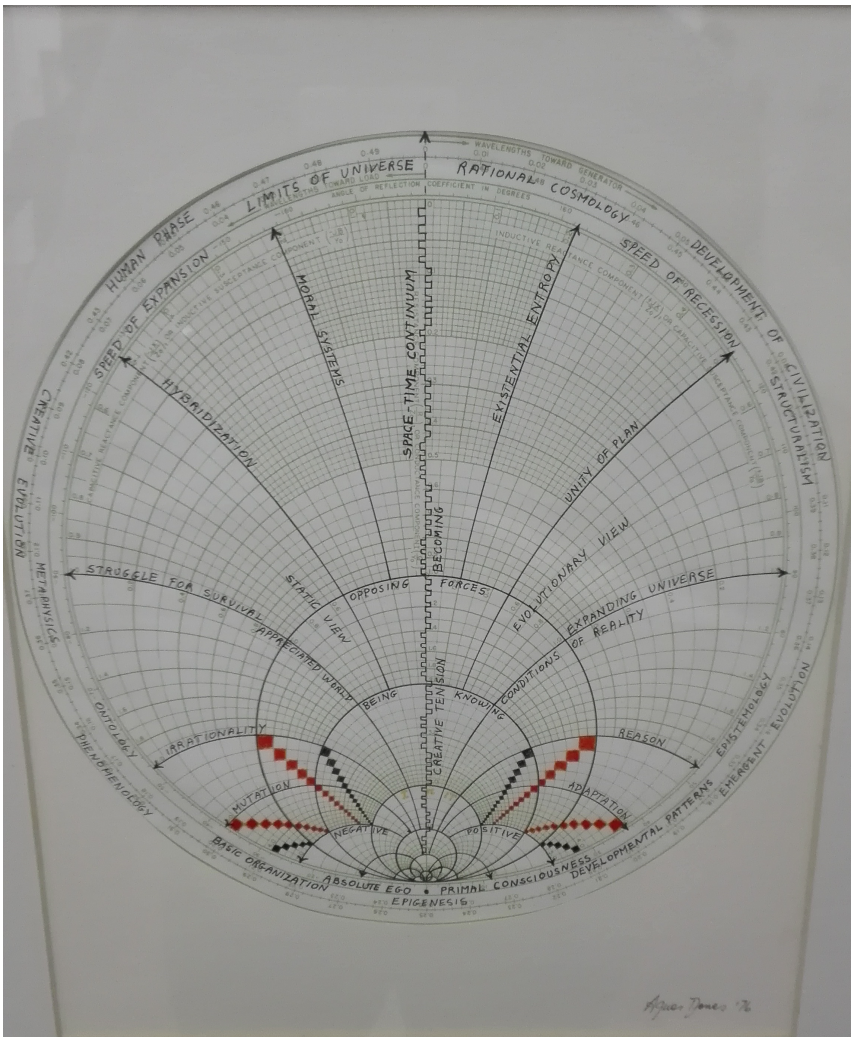
This fluidity is developed further through the use of changeable time signatures, irregularity of strong and weak beats and length of phrases, of course relating to the idea of a moveable, shimmering flame without precise borders.

The idea of mobility against a framework is played out in the relations of pitch to rhythm and timbre too. The first section uses the note G as a point of reference. It is the note that recurs most often throughout the section. But the rhythmic structure is free and there are no recurring patterns. Here, as regards the timbre, the piece is concentrated in the lower region of the instrument, representing the lower part of the flame in the picture, but also the sense that this is where the flickering unpredictable flame motions are centred. The B and B' sections move forward and on with new intensity, with ascending *glissandi*, representing the strands of fire, always shooting upwards. And in these sections the notes are higher and often in the treble clef. So the intensity comes not only from the pitch, but also from the strained timbre this effects on the double bass. There are also many notes that are touched lightly, with a big difference in sound between the 'ordinary' ones and those 'floating away', again inspired by the idea of fire and moving into the realm of colour investigation per se. Indeed this aspect becomes the main characteristic of these sections. At the same time, the shape of these notes is similar to the shape of the first section, so maintaining a link across them.

Section C represents the peak of the flame. The rhythm is faster compared with the other sections and only single notes are present. In this way I try to depict both the intensity and lightness of the flame. Range-wise the section also covers the greatest ambitus, from the lowest to the highest points in the piece, the return to the depths linking in to B'. When A subsequently returns as A', there is a further take on stillness and motion, the G reference point there again, but now surrounded by swirling chromaticisms. And at the very end the G itself disappears alongside a gradual *rallentando*. However, the end is not a 'proper' ending; there are no signs that show that the piece is finishing. Rather, the composition concludes suddenly. And here too, I see the notion that a flame continues to burn without a clear border, and the ambiguity that suggests, being expressed. (Ex.19).

Ex.19

***Metalogicalities* for acting soprano**

The shape of an image was also the starting point for the next piece I wrote. While visiting the 'Centro arte moderna e contemporanea della Spezia-CAMeC' in Italy, I was struck by one painting in particular: *Without Title*, by the Hungarian-born American conceptual artist Agnes Denes. This work is reproduced in Ex.20.



Ex.20

My attention was caught by the image within the image: several circles with different dimensions appear in the painting at the same time. In the lower part of the work, several lines begin and run in different directions. On each line are words that are apparently not connected and they do not tell a coherent story. There is also disconnected text on the external part of the bigger circle. Yet as a whole the patterns within patterns make pictorial 'sense' as fractals. And I was drawn to the fact that the that the lines all start from the same point of origin, which then go to different places while carrying a message in words (many different messages) that anyone can see.

My intention then came to be to write a piece using these various elements of continuity and discontinuity in the painting. I did not wish simply to illustrate what a viewer might see in the work. Rather, I wanted to follow its 'philosophy', that is, the way one single point can sprout

into an enormous number of different directions. In my work there are many different lines and words that the solo voice utters, but because – as in the painting – there is no story, what, I hope the listener focuses on all the more, are the resultant sonorities and colours. The voice uses several different 'effects' and as such, the lines of the painting become sound chains created by using several ways to produce sound. Similarly, the words in the painting became more pure sound than significant meaning.

The colour palette in the piece is quite large. Notationally, I use a normal staff with 'ordinary' notes, then I used a three-lined staff to indicate a relative register (high, medium, or low). These notes are variously whispered or spoken. In other places, I sometimes also employ an intonation contour, rather than precise pitches. In addition, I enlarged the palette by using two other 'bodily' colours - clapping hands and stamping feet. It was my intention, then, to try to bring together singing and acting, to better express my vision of the original but then also to make a musical work of greater intensity. The singer is as much or more *performer*. As I indicate in the score: 'the performer must always be acting, trying to stress every hidden gesture or emotion that can be felt in the texture.[23]'

The structure of the piece evolved freely out of my sketches, governed simply by the idea of curved lines and colours, one to another. At the beginning an ascending line is repeated several times with different dynamics and different colours (whispered and spoken notes). The first ordinary sound occurs at the end of the first line. Sometimes, common pitches join sounds and lines together, at the start for example all the attacks begin with A. All these lines beginning from the same point, are like the bundles of lines in the painting, joined at their origin. But at other times the lines and colours are more juxtaposed. There is alternation between ordinary sound and whispered/spoken notes several times. Sudden spoken rhythm occurs and creates a lot of tension; early on, it is possible to hear clearly hear the words 'moral system' and 'condition', which disrupt and fragment the texture. Microtones are also used to enlarge the range of colours that the voice could create. Also, I did not use any barlines, only indicating the beat, leaving the performer free to interpret the lines and figures. In one section, there is no beat at all, here I simply use an adverb – *velocemente* - indicating the speed. Thus, the colours, their ordering and rhythmic placement, stay, I hope, surprising and unpredictable to the listener. This explains the title; metalogicality is something that goes beyond logic; it cannot be seen in advance.

[23] Cf. the score.

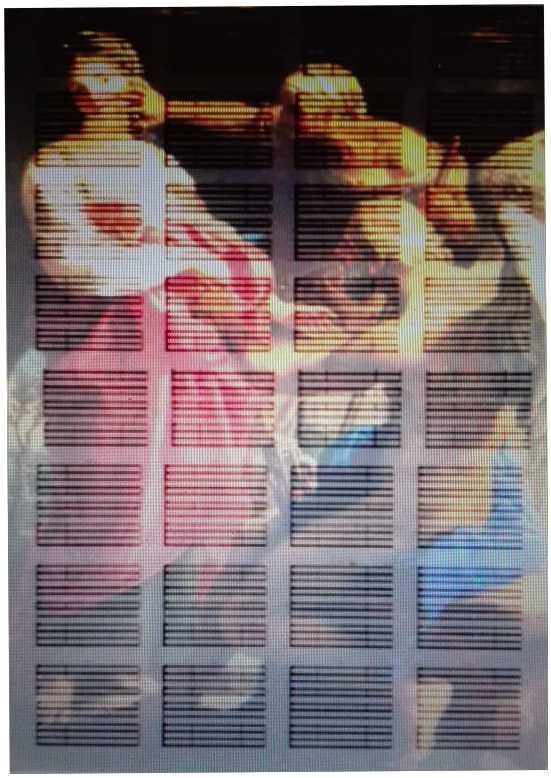
***Time, Old Age, Beauty* for ensemble**

The year 2016 was the anniversary of a great work of art painted by a painter from my hometown. I wrote *Time, Old Age, Beauty* to celebrate this famous painting by artist Pompeo Batoni, which was completed in 1746 (Ex. 21).

Ex.21

This painting struck me for two reasons. First, there is a circle of tension in the image created by the body of Beauty, the arms of Old Age and time, and the head of Time. Second, the beauty is surprisingly 'out of time'. In other words, she does not care what is going to happen to her, she simply laughs. Herein lies what I believe to be Batoni's sacred message: that beauty can win out over both time and old age.

My approach to this painting might have been to try to evoke Beauty's sense of 'out-of-timeness' in the music in some kind of narrative fashion. But instead, once again here, I took the precise forms, structures and relationships of the colours and contours of the work as the 'provocation' for mine. In my earlier choral work, I took a woman's form for part of the piece as an aspect of my musical 'description' of growth and flowering. Here in this work for 11 instruments, more ambitiously I have 'traced' the forms of the painting into a complete piece, trying to emulate its tensions and follow its lines. In order to do this, I prepared a blank score, and superimposed its staves onto the painting to cover the entire image, as shown in Ex. 22. There are four systems in each line.



Ex.22

By doing this, I put the lines of the figures in the painting into the empty score. Then I wrote notes for the instruments following the courses, shapes and interrelationships of the lines, together with the coloured 'spaces' and volumes, effectively 'reproducing' the painting in musical terms. Groups of short notes, for example, represent the painting's contours, while longer notes represent the colours that fill in the shapes of the painting's figures. As such, the form in the painting created the form of my piece. By putting pages one to four in a line, pages five to eight below them, and so on, it is, indeed, possible to see – as well as hear - these corresponding lines.

To look in a little more detail at the pitch collections, at the beginning of my piece the pitch set is A#, B, C, D, D#, E, F, F#, and G#, with the texture somewhat dense. At bar 9, this set changes slightly; G becomes G*b*. There is then a transition from *f* to *p* that occurs at bar 12. From this bar on, the sound changes because artificial harmonics appear in the strings. At this point, the set changes to C, D, E, F#, G#, and A#, mimicking the change of colour and contour of Old Age. In the picture. At bar 16, the *f* appears again and the pitch set becomes C, C#, D#, F#, G#, A#, and B until bar 23, where the previous set returns. Tubular bells arise in this thinner texture. From bar 29 on, there is a diagonal figuration, which is followed by longer notes on all of the instruments. In the strings, artificial harmonics appear again until measure 35. Then, from bar 37 on, the tubular bells re-appear. Towards the end of the piece, the gong in the water (which is repeated twice) introduces a new colour, which will disappear gradually beginning at bar 54. Thus, using this technique I could organize the tensions in my score. In other words, I tried to transfer the tensions in the painting given by the disposition of the lines into my score.

Chapter 3 – Harmony: *Intimate Memories* for piano solo

As a pianist and composer of music for the piano, I have had a particular kind of personal 'tactile' insight into how various composers have explored colour in terms of specifically pianistic terms. Debussy was of course one of the key pioneers in the exploration and creation of new piano textures in the late 19th and early 20th centuries, which he himself saw in very direct terms of painting with colours at the piano. Skrjabin from another tradition is key for me in the way that he transformed tonal functionality (using familiar, and altered chords used by many in functional terms) into 'stand-alone' colours because of his particular use of stasis, re-harmonisation and particular kinds of chord voicing. And more recently, I have been drawn to Murail especially for the way in which he has developed his research into harmonic and inharmonic spectra, and how, as I see it, the sound spectra are turned into 'images' in the score. His piece *Le Ciel Ouvert*, for example, depicts images of the sky in various degrees of brightness, exploring at once the upper partials of harmony and inharmony set into the highest pitches on the keyboard.

My set of piano 'images' are both explorations of the piano and reminiscences of my personal past, especially places I visited as a child; and they are too attached to private ideas associated with several of my long-standing friends. There are 'concrete' aspects to the work in terms of sonic materials and these personal ideas, but I see the pieces too as abstract structures, and so I decided not to give the pieces specific titles. A further aspect of this dual nature can be seen in the way that each piece – and place – is linked to a particular melody. These melodies are specific folk songs that are sung in these places on special occasions, such as feast days; each has its own a different character. Yet it was not my intention to make them recognizable. Rather, I saw them as material to be *transformed*, leading to the new. The original material is varied, cut, or superimposed, and as this happened, so it took on new forms and colours. But also, as the melodies were transformed, so, as I described it too myself, the elusive *colours* of memory – in some sense like a photographic negative – also became altered.

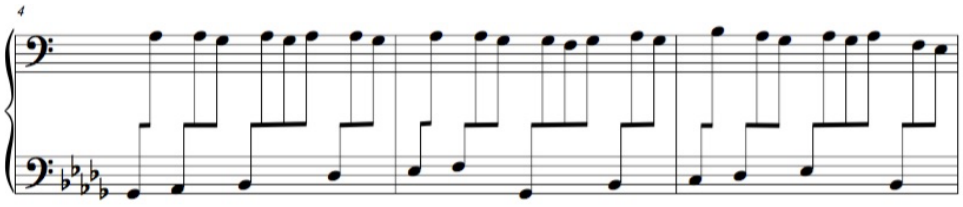
No. 1

The first piece has three sections. The first and third of these are made up of four horizontal lines, each of which is written in a different scale and superimposed. This fact creates several colours according with the vertical encounters among the notes of the lines. The highest line is formed out of a whole tone scale: C, D, E, F♯, G♯, and A♯, the second line uses the pitches B*♭*, C, D, E*♭*, F, G, and A*♭*, with two pitches in common with the first, C and D. The third has the same note-names as the second, but the E naturalised; while the lowest line is D, E, F, G, A, B, and C, so here there are many pivot notes in common with the one above. These note collections are abstract, yet they are, as in other pieces, at the heart of my 'coloured' thinking. The change of one group to another, as some notes change and others remain the same, is like shading. A medium green, say, has an extra note added or taken away and becomes a darker or lighter hue, as for example at bar 45 where the beginning of the third line makes the colour darker.

All these lines also have different contrasting rhythms that form together a kind of rippling *cantabile*. Together, rhythm, texture and pitch create oscillating shades of colour. The 'tone' of the colour is given also by the mood of the melody. Of course the *cantabile* gives a gentle and light colour rather than, for example, a series of accented notes. The central section (from bar 18), then dramatizes more keenly the idea of contrast – with initial lighter colours quickly darker - as broken chords in the right hand and scales in the left move quickly, until they stop suddenly at a sort of central codetta (bars 40-43). What follows is a non-literal repetition of

the first section. Whilst the scales are organized in the same way, the patterns of the first two lines are exchanged. And at the very end what was *p* in the coda becomes *ff*. I see these variations as shifts in degrees of shade, or as if the same material is heard (or seen) under different kinds of light.

No.2

Like the first piece, the second also uses different pitch sets, one for each hand. The one in the right is A, B, C, D, E, F, G, while the left has a D*b*, E*b*, F, G*b*, A*b*, B*b*, C. Superimposed as they are, they can be seen as a kind of polytonal bundle, natural and sharp, but with other flavours and nuances, according to the moment in the piece. Because of the selection of notes in the left hand for example, at the beginning the collection is in fact more pentatonic than diatonic. Thus, there is a different flavour from another part of the piece). As well as the pitch content, the collections are controlled and varied according to the number of notes in the patterns themselves, moving between 2, 3 and 4 notes. So a further kind of colouristic shimmer or iridescence is produced. Thus the music can be seen to be rooted in tonal material, yet is not tonal at all. It is as clear an example as any in the portfolio of how note collection, once functional, once 'thinkable' as harmony, now requires another kind of categorization – as musical colour.

Ex.23

Again, here too these colours take on their flow and beat because of the rhythms used. I see this in terms of different kinds of internal, musical breath. At a certain point in the piece, a melodic line appears (bars 13-22). And this moves towards a traditional musical structure shift, perhaps the perception of the music as colour more back, for some, to music as music. Nevertheless, I see even the melody as a kind of colouration, and the subsequent turn to the rhythmic section marked as 'con swing' refers to jazz, equally in colouristic terms. This reaches its peak at b.47-48. On the return to music from the first section, the inversion of the parts, with the 'A natural' material now in the left hand, the right takes up an F# major collection, renewing and varying the colours once again.

No.3

If the second piece is essential continuous, flowing motion, the third piece alternates between lyrical and virtuoso moments. Here, the scales are different for every moment. The first is cantabile and has an A natural scale with B*b*. The second, the virtuoso one, uses an artificial scale: F♯, G, A♯, C, D, and E. These moments recur several times during the composition but, whilst the first becomes longer each time, the second becomes shorter.

No.4

The fourth piece is essentially an ostinato. Similar to the previous composition, it has two different scales, attached to two kinds of fragmentary material. The left hand plays the ostinato that is sometimes transposed and varied. In the first part of the piece (bars 1-18), up to three lines are superimposed to the ostinato pattern. The second part of the piece changes

metre - 3+2, which changes the structure of the fragment. In this section, the right hand has a more rhythmic theme and the speed is faster than in the first part. Velocity increases even more in the third part (bars 39-44) when the pattern is played in octaves by the right hand. The highest grade of variation is reached in the fourth part (bars 45-68), both in terms of level of chromaticism and rhythmic richness. In the last part, the original fragment appears clearly again in its slower movement. This reaches the very low register of the piano until it disappears. All these rhythmic variations are easier to describe in detail as I have tried to do here *as* rhythm – yet I wish to reiterate here that they are felt by me both poetically and aesthetically as types of 'moving colour'.

No.5

The first part of the fifth piece is again an ostinato (bars 1-36) in the lower part of the piano. Thus the colour of this is dark. But unlike piece 4, in this case, rather than a fragment which repeats itself, there is a rhythm which consists of two lines that are repeated in the left hand. The right hand then is patterned on top of it with its own fragments. As the right hand begins, the colour is lighter because the chords are made with higher notes. The second part (bars 37-96) is a *perpetuum mobile*, in other words, a movement which never stops until the piece reaches its end. Sometimes, a line made up of semi quaver fragments from a melody appear. At other times, both hands play lines with notes of the same value. The lines are thinner in this section and mainly in the upper part of the keyboard. Thus, the colour that comes out is lighter than the first part and disappears at the end.

Chapter 4 - Texture: *Spontanea terra* for a cappella choir

I have always been fascinated by the charm and beauty of nature, as well as its ability regenerate itself. Reading a book on the American composer John Cage, I encountered a poem by E.E. Cummings, *O sweet spontaneous*, which was quoted by Cage himself. This poem fascinated me at the time, particularly due to its images regarding the nature and its focus on growth and regeneration, aspects connected to my appreciation of nature, but also notions and images which I felt I could respond to musically-speaking. And here it has been the various colourations of the voices, together with their mixtures, and changes of colour between them, that I have explored in terms of the 'transcription' of the poetic images.

I found in the end the original Cummings poetry to be too hermetic. Therefore, I worked on the text and created another one inspired by the original. Because I enjoy many of the sounds in my mother language, I decided to set it to music using Italian as follows:

'O dolce spontanea terra,
pizzichiamo e frughiamo il tuo corpo
e tu ci rispondi solo con la primavera'

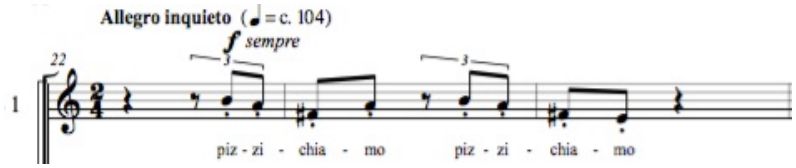
'O sweet spontaneous Earth,
we pinch and rummage your body
and you answer us only with spring'

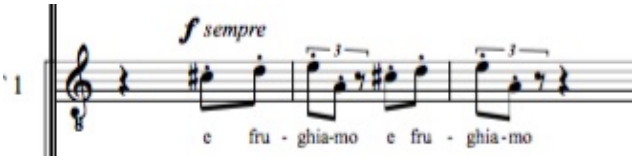
As explained above, in writing the music I wanted to focus upon certain images and portray them in music. It was not my intention to illustrate each word. Rather, I wanted to give the sensation more of situations or feelings. And I chose to divide each voice type into three parts in order to have the chance to manage sonic richness and create a substantial degree of sound, bot merely from dynamics but more for the moving textures such a *divisi* approach can create. Models for me for this approach included Ligeti's *Three Fantasies after Hölderlin*.

At the beginning, all of the voices enter in imitation, each with its own particular rhythmic figuration; they all sing he word/sonority 'O'. Then they slowly began to move from the note B, which is the first note until they reach C#, always in *p*. From then on, other vowel sounds and the words 'spontanea' and 'dolce' appear. Gradually then the textures open up, as patterns of natural growth are mimicked. But also, and significantly for me, while nature is the starting point perhaps, the end is an exploration of vocal sound-colours in and for themselves. At bar 9, *f subito ed espressivo* suddenly rises up in the soprano part, as dynamics start to play their part in shaping the sound to the words 'dolce spontanea o terra'. This passage is repeated further on in the tenor parts – and while that voice sings this passage, the other voices continue to sing vowel sounds, using small intervals. Thus as the colours are superimposed and start to mix, there remains one dominant colour against changing backgrounds, while the central note B is always the point of reference.

At bar 17, the background suddenly disappears and all of the voices sing the word 'dolce' with an *f* dynamic as well as some continuing vowel sounds. This is part of the continuing growth and change of the music responding to the idea of the spontaneous, but I also see these changes as part of sheer enjoyment and pleasure taken in the sounds, and as part of this I also have changed the order of the words of the original text here. As Debussy once said in relation to his own quiet revolution, turning away from received patterns and harmonic functions toward pure colour 'Pleasure is the only law'[24].

[24] Shapiro, Nat, *An Encyclopedia of Quotations About Music*, Da Capo Press, Boston 1981, p. 268.

At bar 22, all voice parts suddenly sing in staccato and *f*. This is because the word at this point is 'pizzichiamo' ('we pinch'). As such, in order to give the idea of something pinching something else, I used *pizzicato* and descending fragments sung by the sopranos and altos (Ex.24). In addition, here appears that F# becomes natural. This creates a different setting:

Ex.24

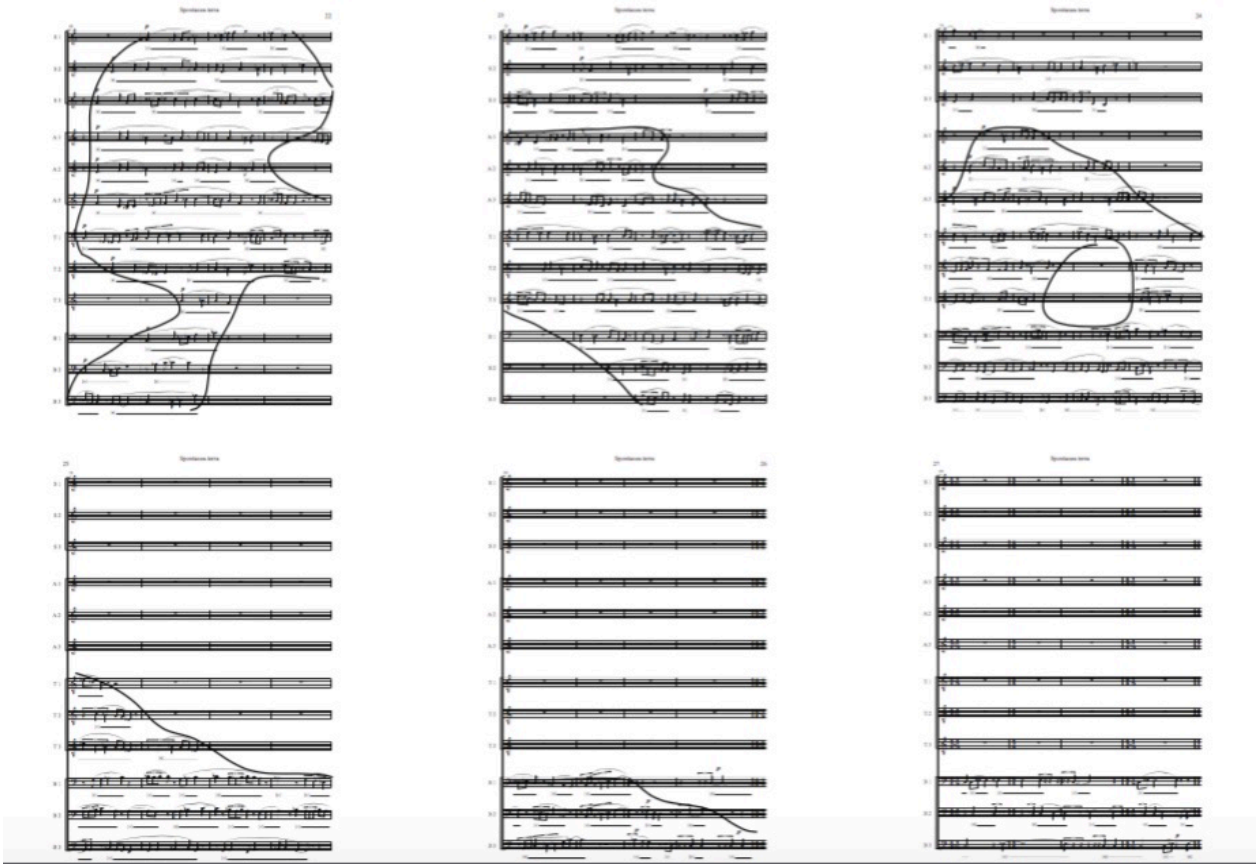
With regard to the next words 'e frughiamo' ('and we rummage'), the text is sung by the men, again in order to change the colour. Their lines are different from the previous passage pitch wise, with C# appearing (Ex.25), but the rhythm is the same. Thus we could see this as a recolouring of rhythm by pitch. The text 'pizzichiamo' and 'e frughiamo' interconnected in the poetry, are then joined in the music by rhythm, and developed thorough changes of pitch and vocal type:

Ex.25

But then, at bars 37-41, the rhythm changes too, getting faster, as altos and tenors sing together – and the music continues to evolve. The next part of the process is one of further fragmentation as the whole choir sings gradually but rapidly letters or syllables that are randomly taken from the text. This creates a new sound never heard in the piece before. This section, which is quite long, ends with a spoken word 'terra!' and is followed by an empty bar. Using a new colour here is a 'pleasure' but it also creates a formal space between the section with strong verbs and the section with a strong image (i.e. the following one, from bar 58 to bar 89). Colours are sound *and* form.

In this latter section, I incorporate an unusual technique and thinking about the relationship of music and image, by tracing a silhouette of a body in the actual visual shaping of the score represented in the score. The words of the text are 'il tuo corpo' ('your body') and then vowel sounds; and so I took an image of a woman's body (as below) - because nature and the Earth are feminine nouns in Italian – and drew this into the score, shaping my music accordingly through and around its contour (Ex.26).

Ex.26

My intention was *not* to write a graphic score (or part of the score in this case), nor can the piece be seen exactly as '*augenmusik*' where pictures are made out of the notations. Nevertheless, the music is precisely shaped by drawing (and drawing on) the image, and is, I hope, however 'below the surface' connected to it. Clearly, this is a kind of departure from the types of colours and images I have been discussing hitherto, but I see it nonetheless as part of a thinking that is still an extension of it.

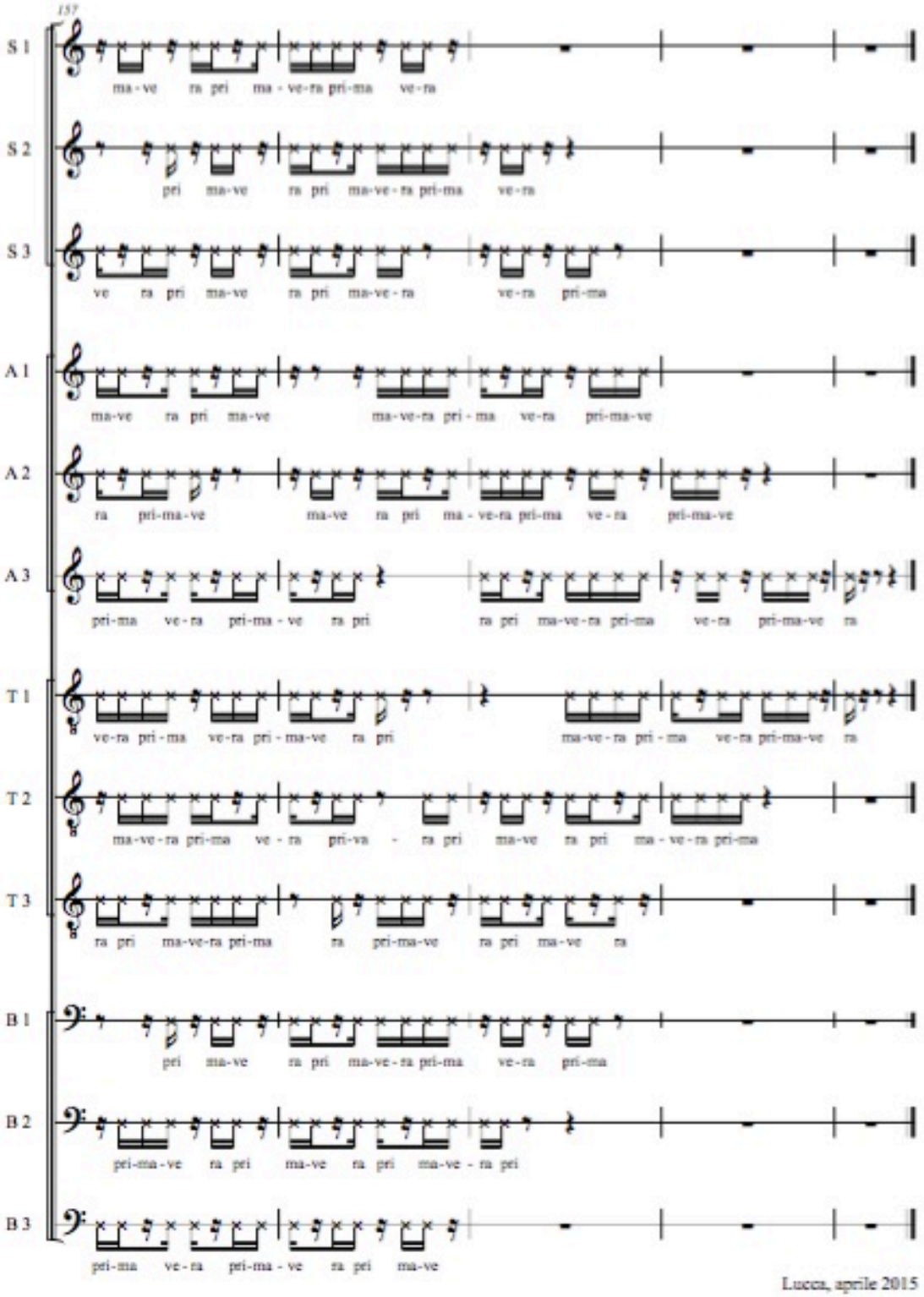


Ex.27

Ex. 27 represents how I put the silhouette of a woman in the score. The six systems have to be read in rows. Thus, in the first page there is the hair and face, in the second the body, and from the third to the end are the legs. The pitch set used in this section is F, G, A, B*b*, C, D*b*, and E*b*. Since this is a set never used in the piece before, it also creates a new pool of colours. But above all the mapping of image onto musical notation is one of form as the shapes lead to the particular rises and falls of the vocal groupings.

The section from bar 90 on recalls the beginning of the piece and leads to the following, in which the concept of 'primavera' ('spring') is illustrated. At bar 106, the choir sings together. Then, from '*allegro solare*' (bar 110) on, the life that spring brings is expressed with several rhythmic figurations. Rhythmically, there is a correspondence between: soprano 1, alto 2, and tenor 3; soprano 2, alto 3, and bass 1; soprano 3, tenor 1, and bass 2, and alto 1, tenor 2, and bass 3. The pitch set used here is E, F#, G#, A#, B, C#, and D#.

At the end, the voices disappear and there is a short slow passage ('*Lentamente*', bar 130) that creates a gap in the final section in which the word 'primavera' is again illustrated, but in a contrasting way with respect to the previous section. In the latter, the rhythmic element predominates. All voices sing *staccato* with small intervals and different rhythmic patterns. The syllables are random. What I was trying really to achieve here is the vitality afforded by the intersections of the rhythms. And I take this further, as 'voiced' sounds turn into 'unvoiced' ones towards the end of the section. As I describe it to myself, the sound is transfigured into words. All of the voices say the word 'primavera' or the syllables until they disappear gradually, describing a *diminuendo* as they do so (Ex.28). Sound indeed turns into silence – another sound.



Ex.28

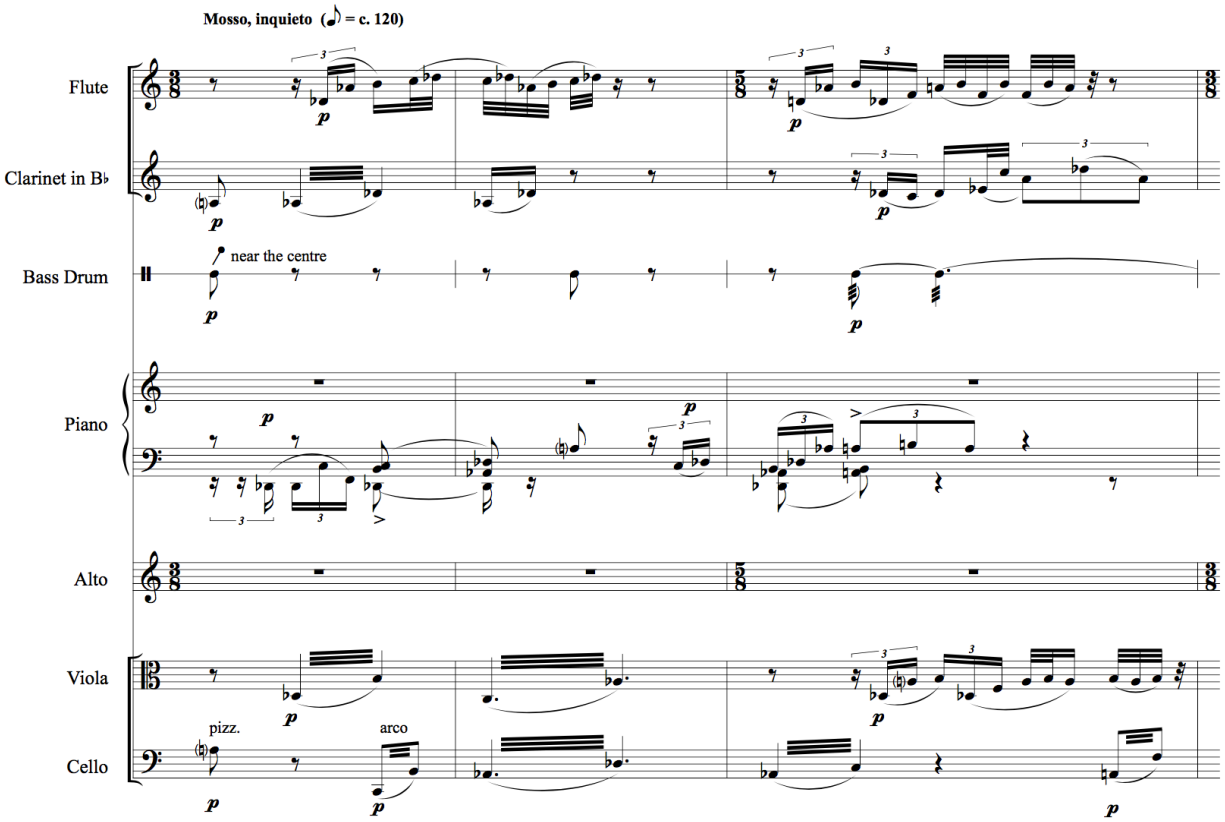
Quando passai di qui era di *notte* for mezzosoprano and ensemble

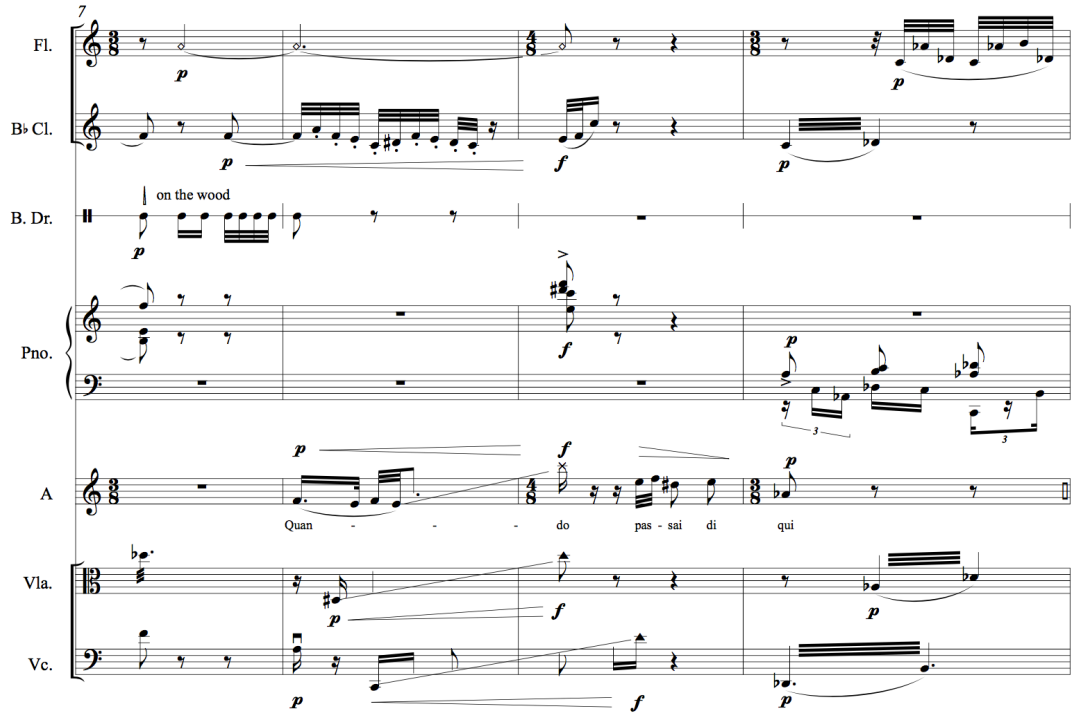
I wrote the song *Quando passai di qui era di notte* for mezzosoprano and ensemble for the Crosscurrents Festival of Contemporary Music, held in Birmingham in February 2016. The song essentially tells a short story about a person who is making her own journey, but perhaps not a real one. I wrote the text inspired by poetry of the Italian poet Sandro Penna.[25] Together these fragments evoke both the smell and colours of the night, as well as the pain felt by the central character.

'Quando passai di qui era di notte.	'When I passed through here it was night
Guardai la lucentezza attorno.	I looked at the gleam all around
Io lo dico con voce tremante:	I say with a trembling voice:
siete poeti della bellezza.	you are poets of beauty.
Ma c'è un velo di tristezza che non chiedo'	But there is a hint of sadness I do not ask'

Even in this case, my music does not merely illustrate the words, but rather engages with the feelings and colours of the 'environment' that is evoked by the words. Although the text is relatively short, it is divided into three parts. The first section suggests an imaginary scene experienced by the protagonist, the second portrays what she is thinking (and saying), and the last reflects what she feels about what she has said. Therefore, even within this short text, there is a path. At the same time, though, when it came to shaping the text musically, I ended up breaking it into smaller images, sometimes using simple phrases or single words, which were then spread throughout the composition.

Before beginning to write, I studied a number of works by Berio, including his *Folk Songs*, *Sequenza for Oboe* and *Piano Sonata*, and took note of certain aspects of his poetic/technique, and used them in my piece. One example of this is that I used a single note as a gravitational centre, around which every harmony and pitch set rotates. I used the note A below middle C, which is heard at the very beginning of the piece on the clarinet and cello (Ex. 29). This note recurs several times and is played by various instruments in the composition. And around it, again with the model of Berio in mind, filigrees of notes decorate and 'comment' on the central axis, exploring too a variety of techniques and instrumental colours, departing from the words, but then going into their own expressive pathways and more abstract figurations.

[25] In particular cf. Sandro Penna, *Poesie*, Milano, Garzanti, 2000, p. 394.

Ex.29

Following through now the form of the piece, the text at the beginning of the piece concerns the sharp contrasts of colours of the night, and the complex of feelings I wished to express musically were with the sense of both mystery and darkness. The pitch set used here is D*b*, E, F, G, A*b*, B, and C, which changes suddenly at bars 8 and 9, only to come back at bar 10. This change underlines the element of surprise when the soloist sings 'Quando passai di qui'. This entrance also utilizes a special theatrical gesture (Ex. 30), with a glissando upward until the voice reaches the highest note. It is a theatrical gesture representing the amazement and fear of the protagonist passing in a place during the night.

Ex.30

At bar 11, the pitch set becomes A, B, C, D#, E, F, and G. The texture then thins out at bar 17, and here the sensation is one of complete suspension, representing the protagonist lost in the night, but also then giving rise to the musical notion (and the colour/shape it suggests to me) of motion within stasis (as I have explored to different degrees in other works such as *Time, Old Age, Beauty* and *The World is on Fire*). The pitch sets change frequently both before this section and after, as the emotions expressed in the text change frequently. At bar 15 the pitch set is A, A#, C#, D#, and F#, then at bar 17 it is A, B*b*, C, D, E, and F. And here the change of colour that comes with the change of set is also musically *seen* in the enharmonic change from sharps to flats. Next, the phrase 'la lucentezza', the 'gleam' is evoked by staccato articulations in viola and cello. Here the viola takes up A, B, C, D, E, F#, and G, which will subsequently used by the entire ensemble until bar 39. The lento section, beginning at bar 36, then represents the uncertainty of 'con voce tremante', and here the tremulousness of the image is explored in different kinds of tremulous patterning…Here for once the word is indeed the colour. Then, at 'io ve lo dico', the tempo increases until the climax of the piece, which stresses the words 'siete poeti della bellezza' (bars 48-55). The direction intensifies and becomes clearer and keener: this is the central message of the text and climax of the piece.

At bar 56, there is, then, a radical change. Different, newly heard, musical figures appear suddenly because the words state 'c'è un velo di tristezza'. The pitch set used here also has never been heard before, which stresses this differentiation: G, Bb, D, E*b*, and F#. And the set changes to another new collection/colour in the following bars, becoming Bb, G, D, and F until bar 67. This section of the text is about sadness, and to evoke this, the texture in the following bars becomes thinner, turning to a *pp* dynamic. This is an example where image and accompanying shade and expression is reflected in terms of gradual change, and as such is as formal as it is textural. The *f* dynamic return at 'che non chiedo' (bar 80), enlivens the musical energy, but also underlines the fact that this phrase is essentially a protest by the protagonist. If the song then ends very quietly, the tensions it has evoked do not, I hope, simply disappear;

if anything I hope the move towards *pp* and the murmuring sounds intensifies the feelings and colours of the whole.

Chapter 5 – Orchestration: *Kosmogonia* for violin and orchestra

In 2017, the Italian violinist Alberto Bologni asked me to write a piece for violin and orchestra. This was a challenge for me. First of all because there is already a big repertoire written for this combination. Second, because I could use the orchestra to draw colours with its huge palette. Naturally, in light of the research that I had conducted until this point, I thought about the orchestra as the ideal place to experiment with different metaphors (colours), and various ways in which to connect them. Therefore, I wanted to try to write something that would both fit within the existing repertoire, and build upon it. As such, I chose to write for a full orchestra because this way I would have more colours to work with.

When I was thinking about an idea for this piece, I was inspired by the fact that the famous British astrophysicist Stephen Hawking turned 75 in 2017 (he passed away in 2018). I wished to create a sort of homage to him by using the universe, as well as the movements of the stars and planets, as my starting point. I have always been interested in this space of expansion (the universe), which is full of planets that could potentially have life on them, and where time is relative. The movements of planets and stars, and the interaction among them, could be seen as a giant theatre, or in other words a 'theatre of the universe'. Thus, I saw the possibility of reading these movements as the movements of characters on a stage (naturally, in this case on a giant stage). Thus, in my mind this piece became a work about the movements of the stars and planets. The title itself, *Kosmogonia*, refers to the origin of the universe and how it works.

Like the compositional process for my string quartet *Hypothetical Space*, I looked at many pictures of the stars and planets, and I found that I was once again completely fascinated by the many colours in the pictures. However, writing for orchestra, now I had a huge palette of colours compared with a string quartet. In other words, I had families of instruments each of them with its own particular colour. Thus, mixing them, I could create a variety of colours to represents these images. If in the quartet colours were based mainly on pitch sets, here they could also be based on the peculiar qualities of each family of instruments.

Considering the piece symbolically, I developed the idea of how the violin and the orchestra could represent the relationship between a human being and the universe (in which the solo violin would naturally represent the man and the orchestra the universe). Humans have the capacity to explore, interact with, and affect, positively and negatively, the universe. In my work I decided to explore something of these interactions, between the individual and the cosmic, the tiny and the enormous. Nevertheless, my piece is not a concerto in the conventional manner, where the soloist and orchestra are as often pitted against each other, in dramatic fashion. Instead the interactions and 'meeting places' of my piece are much more often to do with juxtaposition and superimposition. The soloist, it may be seen, floats across (perhaps without gravity) across and within the 'universe' of the orchestra, touching it, creating filigree lines across it, dancing even within it, but rarely dramatically in conflict with it. Thus my piece, finally, is more an act of contemplation of man's place in the universe than anything else. I thought this concept could work even in terms of colours. In fact, the orchestra has a huge palette of colours in which the soloist can fit or be juxtaposed.

Other than developing my colour palette and planning the relation soloist-orchestra, my other main challenge in the piece was how to consider its form, and in particular how – as I wished to confront – my form could represent, the relativity of time in the universe, which Hawking (and others before him) had explored and uncovered so, for me, compellingly. To represent

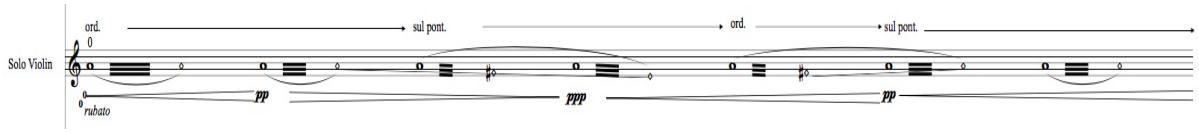
time, I created a 'crossed structure' in which two elements, A and B, cross, or alternate, between each other, as in the scheme below. In other words, two parts, let us say A and B, cross the first with the second. To organize each part, I used the first part of the Fibonacci series: 1, 2, 3, and 5. I decided to use this mathematical series because it is often possible to find it in nature, and since it was my desire to represent a non-artificial place, I thought it would fit very well. Perhaps more importantly too, and beyond its symbolic value, it supplied me with measurements and values which are related organically, and feel to me (as of course to many other composers who have used them, Debussy, Bartok and so on), 'naturally' suited to the creation of aesthetically satisfying and structurally taut structures.
Then, in my piece the relative time in the universe is created by treating the first part (A) in a synchronic way, and the second (B) in a non-synchronic way. The first part, from 1 to 5, has a development, while the second part, from 5 to 1, has a reverse development. In other words, 1 is the non-developed part and 5 is the most developed part. The following scheme represents the structure of the piece:

A		1		2		3		5	
B			5		3		2		1

If one puts all of these values on a timeline, the result is: A1, B5, A2, B3, A3, B2, A5, and B1. Organizing the material in this way guaranteed the internal coherence of the material in the piece, although the musical material of A and B is different. Another very important aspect is also the cyclical nature of the musical material that I used. The structure of the piece reflects the cyclicality of the universe. Indeed almost everything in the universe occurs in a cyclical manner (the motion of the planets, most obviously).

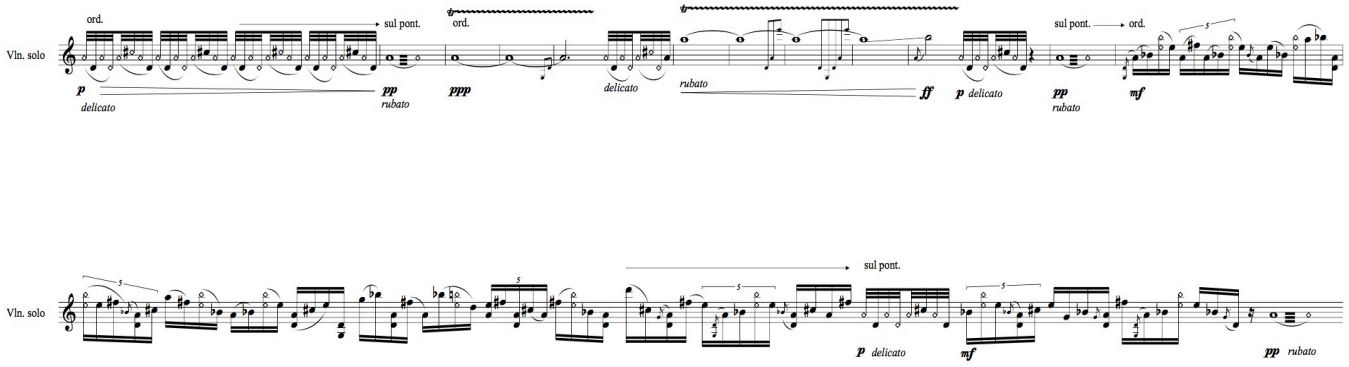
The solo violin is, then, placed within these 'orbits', or perhaps wanders in these cosmic scenes, and the two together – the structured orchestra and the more 'instinctive' violin make up the main body of the piece. However, I also added two substantial cadenza-like passages at the start and end of the piece, which creates a very different dramatic structure than it otherwise would have had.
These cadenzas, in my theatrical view, could represent the following: at the beginning the astonishment of the man looking at the sky; in the main body of the piece described above his interaction with the sky, and finally, with the last cadence, the breath-taking feeling one has when experiencing such an extraordinary view. Another consequence of adding these extended, solo-led passages was the realisation when putting solo with orchestra in the rest, which the precise proportional 'pre-compositional' structures came to do need modifying in situ. Some parts needed longer 'to speak'; other proportions needed tightening. Practically speaking, I needed to diverge from my scheme, and not stick obsessively to it, to be flexible for a variety of 'musical' reasons; the structure was then a roadmap to shape my idea of the piece. But also this realisation during composing of how an individual fits in with (or not) a much bigger overarching structure but can then alter it, reflects, perhaps, something deeper too about the whole expressive notion behind the piece.

Taking the unfolding form more in detail now, the first cadence begins with a colour given by a *tremolo* on the central A, played as an ordinary sound and harmonic (Ex.31).

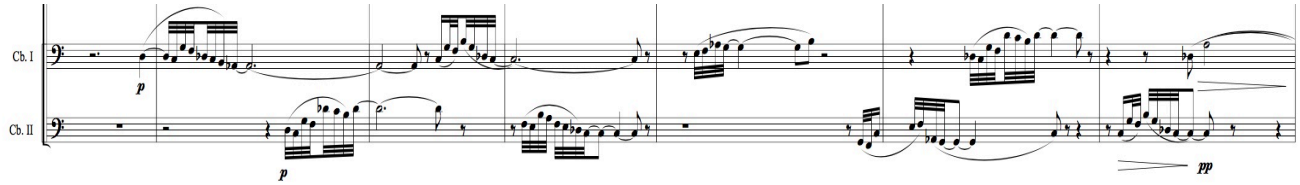


Ex.31

It becomes a point from which notes will depart and return. Other ordinary notes (D) are added later, and the original A is transposed one octave up. This transposition creates a sort of variation of the previous colour, or better, another intensity of the same colour (Ex.32).



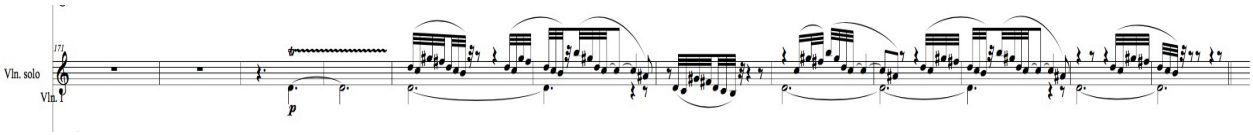
Ex.32

As such, after the first few lines the pitch set is enlarged. In the cadence, the *tremolo* on A sometimes returns to its original position. Thus, there is a constant variation of the intensity of the colour. Every time this occurs, it is followed by a different figuration. For example, ascending glissandos or arpeggios. The last time it appears, it is followed by a trill on the A one octave above. The glissando from the A to the lower D gives way to the entrance of the orchestra. Section A is the first section of the scheme (A1). At the very beginning, the colour is dark and it is given by the double basses (Ex.33), tuba and trombone. Thus, the colours of the cadenza and the first colour of the orchestra are juxtaposed.

Ex.33

The same colour will be 'broken up' by the glockenspiel and then gradually by the woodwinds. Thus, it becomes gradually brighter. The solo violin then has a figuration taken from the double bass line but of course in another registral region. Here then is the first elaborate variation of colour in the piece, from the depths to the heights, the initial low pitches rising up but also combining the low, rich, shadow-filled colours into the higher ones. As such, the change of colour, the integration of orchestral texture that results, is in fact a third 'resultant' colour – as the listener creates new, vibrating relationships in their 'auditory memories'.

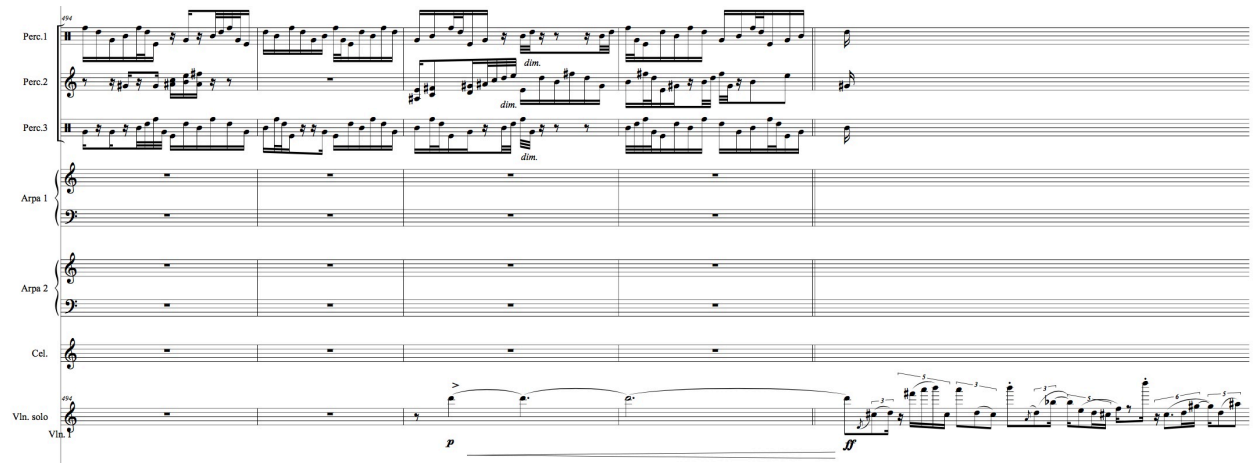
The following section (B) corresponds to section B5 in the scheme above. It is, then, the longest amount of B material, the most extended development of it. At first here, there is a massive amount of sound that is created suddenly. And this intensity creates its own special

colour again not merely in itself, but also, crucially, in relation to what has gone before (and indeed what will come after). Both brass and woodwinds in particular make use of sonic bends played above the continuous sound of the strings. However, this is not homogeneous for the entire section – and continues to be elaborated, as in a kind of web or aura of sound tissue. It begins with two notes per bar, then three, and from bar 64 on there are several different rhythmic figurations. At this point, the solo violin has a cantabile line that contrasts with the other writing, as though, colouristically-speaking as I see/hear it, the violin provides a long shaft of light sitting upon cloud-like background in the sky, or, better, an unending imaginary stream of light projected into the opacity of the cosmos. But this then gives way to a virtuoso section for the soloist at bar 8 – and here something more human, more varied enters into the form and the colour relations. A few bars later, the texture become much lighter - and so the colour as well lightens and, also, perhaps, can be seen to be more diffuse. Even when there is greater density on the page subsequently, from b.118, with new harp figuration, and string harmonics, it is, colouristically a diaphanous quality that is most in play. The solo violin writing here is pretty much the same, but its different context, is as though a jewel is shone with different lights, actually making its appearance of colour new.

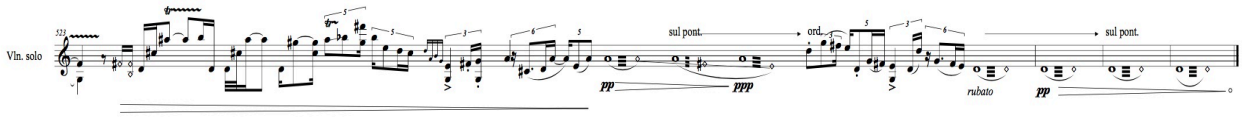
Bar 173 anticipates the return of the A material in the violin.

Ex.34

And indeed, the soloist has the same writing as in the first section. But again the colour context changes our 'auditory' view.

At the letter D of the score (bar 183), we reach section A2 in the scheme. Here, once again, development occurs as much through re-assignation of colours, now with woodwind figurations also in the strings (bar 196). And at this point, the violin is integrated once again with the strings of the orchestra – visually in a performance something theatrical takes place here with this joining together, a representation in part of my ideas to do with the human relationship to the universe. But there is also something particular to do with sound-colour, I think, of the same material being played by both one and the many.

Section B3 begins at letter F, and here the brass, and its colours, contrasts strongly with the previous section. It is the aural juxtaposition of block colour that here pushes the music forward, and this is overtaken by other contrasts, with percussion and soloist, from heavy to light, from dark to shining. What follows continues with this chain of contrasts: H is a return of the *'andante misterioso*', A3 in the scheme, with figurations spread throughout the orchestra, and then section B2 in the scheme at letter I. In this case, the woodwinds add a new colouristic slant by sliding above the strings: they share the same pattern but have different rhythms, and this kind of heterophony then turns towards lighter textures towards and after J. After a sudden increment in the texture here, only the percussion alone remains, leading to the final cadence of the soloist, where the different pitch 'centres' recall the opening, but also add to the final flickering colour.

Ex.35

The very end (Ex.36) is similar in colour to the first, so representing a circle, that geometrical figure that, as I discuss above, is so prevalent in the universe. But also it is important to emphasize – especially given how it has been difficult not to discuss the changes of colours in a linear form – that I intend the overall impression of the work also to be psychologically-speaking circular. In other words, I am aiming towards a work that is more contemplative and meditative than dramatic and goal directed, and that I hope my focus on changing colour and nuance shifting back and forth aids that goal, going beyond human emotion toward a greater cosmological concept.



Ex.36

Chapter 6 - Conclusion

Over the course of my doctoral studies, I have written for a wide range of forces, from chamber and solo works, to works involving singers, and for large ensemble and orchestra. Throughout it, the guiding thread has been how to transform shapes into musical structures. As I have tried to explore above too also looking at the works of different composers, this extraordinarily important aspect to contemporary composition is still comparatively little theorised and codified. Undoubtedly this is partly because of the subjective nature of the subject. Messiaen's labelling of pitch groups and chord voicings with specific colours can be counted, but hardly generalised. I have tried to find a personal way. However, my deep consideration of one group of pitches or a texture as dark may still be seen/heard by others in other metaphorical terms. At the same time, I think that even if there remains real difficulty in categorising and labelling, nevertheless the feelings I have for colour and most of all for how one relates to another, both on the small and large scale, has been a guide to shape my works.

I hope that the pieces in this portfolio have also provided evidence for how much I am interested in transferring or 'translating' one art-form into another: translating shapes into musical structures is what I have done in my doctoral studies; I hope it is clear how my love for poetry and painting and visual imagery in general has led to my own musical creativity, but more particularly to the very specific ways I have shaped my pieces. Thinking in terms of colours has been a way to organize musically some shape I could find in pictures for example (as I have done for *Hypothetical Spaces*, *Time, Old Age, Beauty* and *Kosmogonia*) or in some poetry. Indeed, just as I have discussed above how difficult, perhaps impossible it is for me to fully untangle instrumental timbre and pitch, and dynamic and register too, so do I feel as I am composing an intermingling of shape, image and hue too. In other words, though this portfolio and commentary has focussed on shapes and musical structures, finally, I think it cannot really be separated from any of the other musical parameters – and indeed, as I have also tried to explore, the perception of colours by others cannot be fully separated from these other parameters either. I have brought texture and rhythm into this equation above, but undoubtedly speed and space are other characteristics that affect perception of and composition with colour. And it may be that I will come to consider these more actively in subsequent pieces too. I'm sure that a further consideration of form, and my ongoing interest in pitch-colour sets and the myriad kinds of light and shade that I see in these will be part of my future work as well. It is worth saying here too that all of my considerations continue to be shaped by my study of the work of other composers too, especially of those over the last century.

Though I see my large-scale *Kosmogonia* as the culmination of my PhD studies, and its block and layered relations of sound focus much of my work, I also became aware during its composition that I have much more work to do regarding the subtleties of sound on a formal level. In particular, according to what I have found and learnt writing these pieces, I want to consider in the future more subtle changes and elisions of sounds and colours that I achieved I hope on a smaller scale but not to date have yet so fully thought through on larger canvases and over larger periods of time. It has, then, been challenging for me to find different ways to connect material that was sometimes very heterogeneous. Anticipating varied fragments of the following material was one way to do this, as I learnt in these years, while another was to anticipate the upcoming colour. I want to improve my skills in this direction beyond the point I reached at the end of my PhD. In this way I will be able to put images into music with more precision.

Then, I gained an amount of notions studying scores: the composers I have considered in the first part of this commentary, especially Ligeti, Scelsi and Adès, need to be analysed more. I started from them to think in terms of colours. In other words I studied how they treated colours first of all and them I found my personal way. This fact has been extremely important to give a colour to the images I put in my music. The latter music is especially compelling for its fluidity of sonority and sonorous change. But above all it is Scelsi who I see as my model and as a way further forward. His approach was so very personal and empirically derived, driven in particular by his interest as much in the East, i.e. in a culture different to his own, and looking for ways – often involving colour – in which to realise his philosophical and cultural interests musically. I do not have great knowledge of Eastern culture and Hindu philosophy, but I am fascinated by Scelsi's way of 're-thinking' sound, not merely using a type of sound that has already been used for centuries. Becoming familiar with his work has had a major effect on the development of my musical thinking. This then lies behind, finally, why, as I have tried to show through my works and their discussion that pitch, rhythm and form remain for me paramount beyond timbre and texture in my own exploration of colour. This may seem surprising, when the 20th century and now 21st, seems to have concentrated on colour so much in relation to the way musical instruments (and voices) speak, both in terms of their basic sounds and all the extended techniques that have been brought to bear upon them. I am of course interested in these clear examples of 'sound-colour'. But still I think there is much more to be done, considered and expressed through the uses of traditional parameters, and the subtlety, often involving small changes, between their groupings and patterns. This is principally what I have tried to explore in this portfolio, and, as I see it now, in the future too.

But I also hope to take these colour investigations forward in a more 'applied' way too. In the piece *Metalogicalities*, for example, I was fascinated by the potentialities of the voice and how I might extend its sound by using an 'acting' soprano rather than for an ordinary soprano. It is drama and 'theatricality' then that I much want to explore and develop in the future. Whilst many studies have been undertaken in this area and many pieces have been written, I believe it is possible to push the research further, and in a personal way. The audience appreciated this "theatricality" in every performance I had of my piece. The way to look at the singer as an 'acting performer' allowed me to communicate to the audience in a different way: not a more difficult one to understand but a different way. In other words, I used other instruments to draw images, and this was both understood and appreciated. The way sounds and gestures interlocked; and I am, for the future, still very interested in exploring further the vision of the instrumentalist as 'acting' performer. This could be developed, then, by exploring instrumental gesture and technique alongside colour, indeed seeing how they overlap – and also considering the idea of the instrumentalist uttering words too. In other words, the instrumentalist will be seen as a performer rather than a 'mere' violinist, pianist, singer etc. I hope then this will be a major field of research for me in the future. This notion could enormously enlarge the palette of colours I can use, and allow me to draw more complex images with that bigger palette. It also allows me to deal with the idea of making the use of the colours in a theatrical way.

Lastly there is the fundamental issue of time. Musical time traditionally speaking in the West, has been thought of most commonly in terms regular rhythmic pulsation. But in the 20th century onwards (and even exceptionally in the 19th), a wide range of approaches and degrees of relationship to time (and its perception) has been explored. From Debussy onwards but stretching into our present-day, composers have explored how to 'control' time without fixed pulsation, and the effects this produces of fluidity and stasis. I have been especially drawn to

the experimentation of Murail, and how his use of non-fixed pulsation and spectral colour interlocks – and, though what I have taken from him is still in its infancy, it will be, I believe, increasingly important to what I do in the future, my score in this portfolio, *Metalogicalities,* in particular pointing to this. It is music as a flux, then, rather than as ordinate sequence that I wish to study. As Murail writes in the preface to his orchestral piece *Time and again*: the piece 'explores a more complicated architecture of time, rich with flash-backs, premonitions, loops, etc. as if the composer (and the listener) were using a kind of time machine'.[26] Thus one of my aims is to investigate how it is possible to transfer shapes in musical structures that consider musical time in this way.

This aspect of time is particularly interesting in contemporary opera, I think. Flashbacks, multiple times, changing relationships have been explored by a few, but I think there is great opportunity, marshalling the fluidity of music – as time and colour – to do much more. Before my doctoral studies, I began to study this while composing my first chamber opera, *The Fall of the House of Usher*, which rehearses the famous tale by Edgar Allan Poe. From my vantage point now, I can see how much more I can bring to this tale in which the narrative is interwoven with several dramatic flashbacks. This way of using multiple times in the theatre, can allow one dramatically-speaking to draw the listener's focus in a more complex way onto topics easily overlooked (here the relationship between the 'house' and the 'deceased'), and beyond the mere narration of the facts in itself. But it also explores the richness and layeredness of our own mental 'time zones'. Thus it is a new way of dealing with both drama and perception. The audience appreciated this structure of my libretto and it became, pleasingly, clear that there weren't problems in understanding what was happening on the stage. I was told too that such an opera made them focus on particular points of the story rather than, conventionally, on the natural sequence of facts in the original story by Poe. This was one of my goals: I wish to develop further writing for theatre in this direction.

I hope, then, that I have shown that my doctoral studies have been fruitful in themselves, building upon my previous studies, focussing deeply on the subject of sound and colour. At the same time, I hope the portfolio demonstrates from the fundamental point-of-view of craft a development and refinement of the manipulation of material, idiomatic writing, and how to 'manage' the structuring and unfolding of a piece. The last idea of 'unfolding' in all its many manifestations I especially wish to explore in the future both in relation to the general subject of time and in relation to the construction of rich and engaging musical dramas, in which the subject of colour will continue to play a core part.

[26] Cf. the score.

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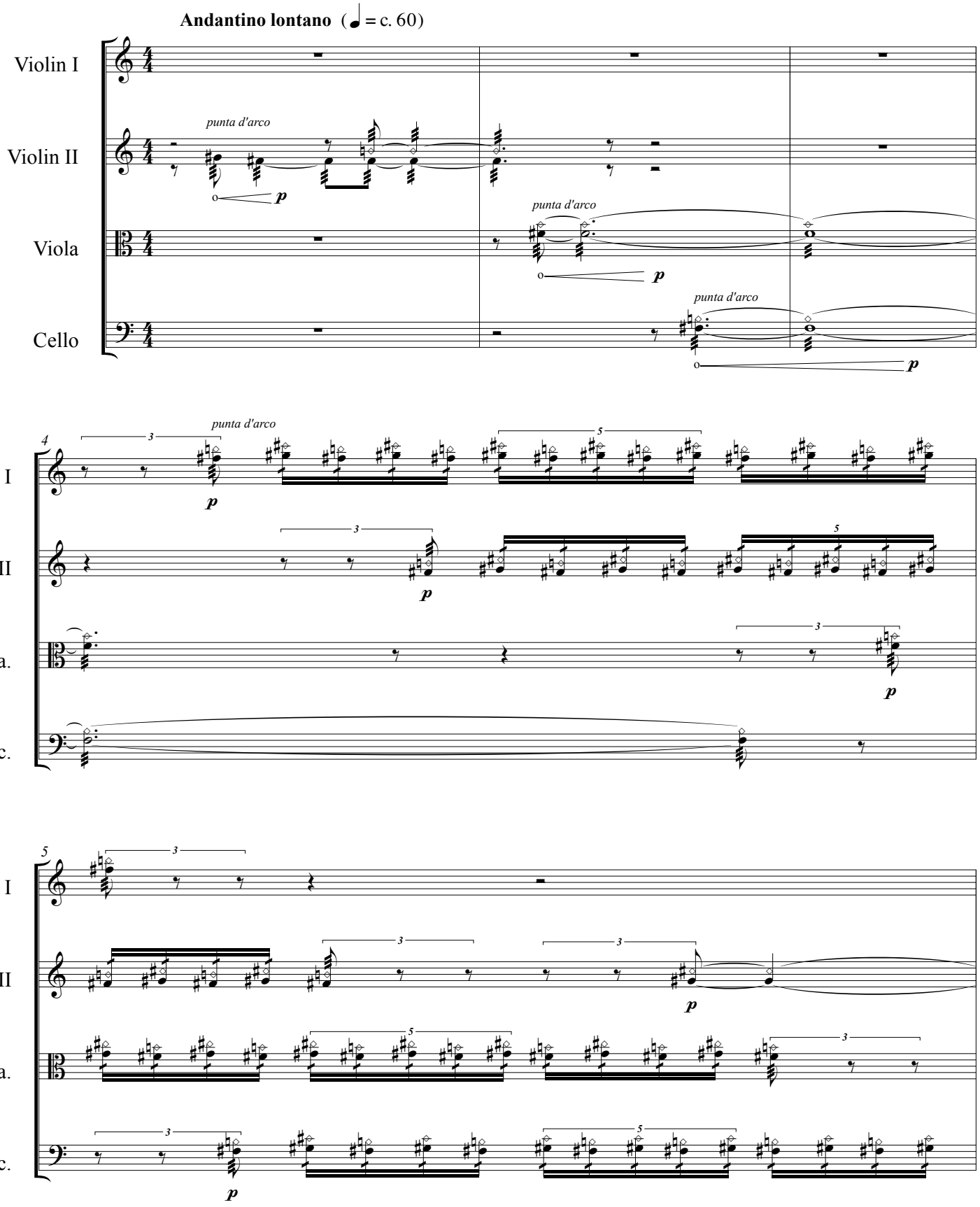
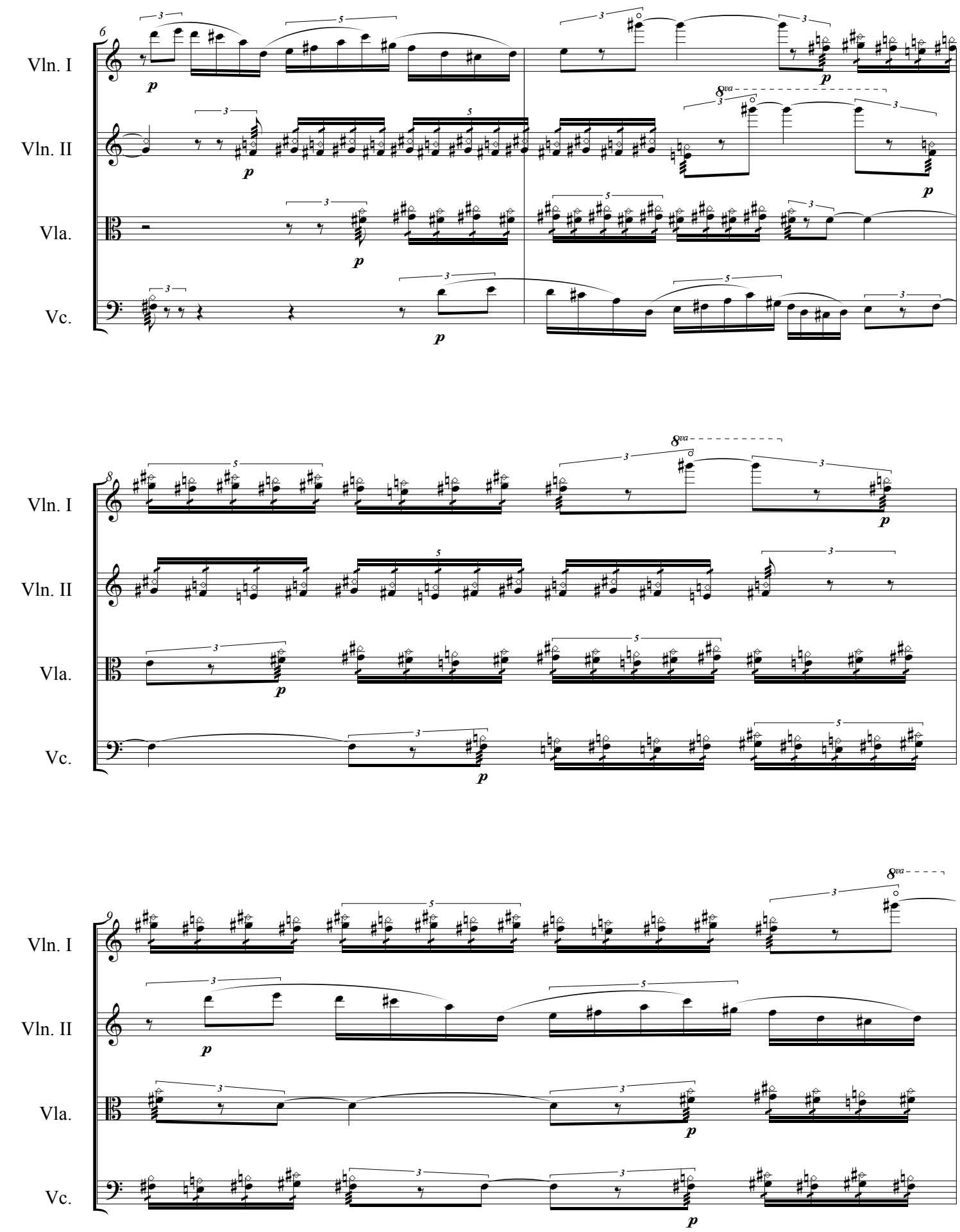
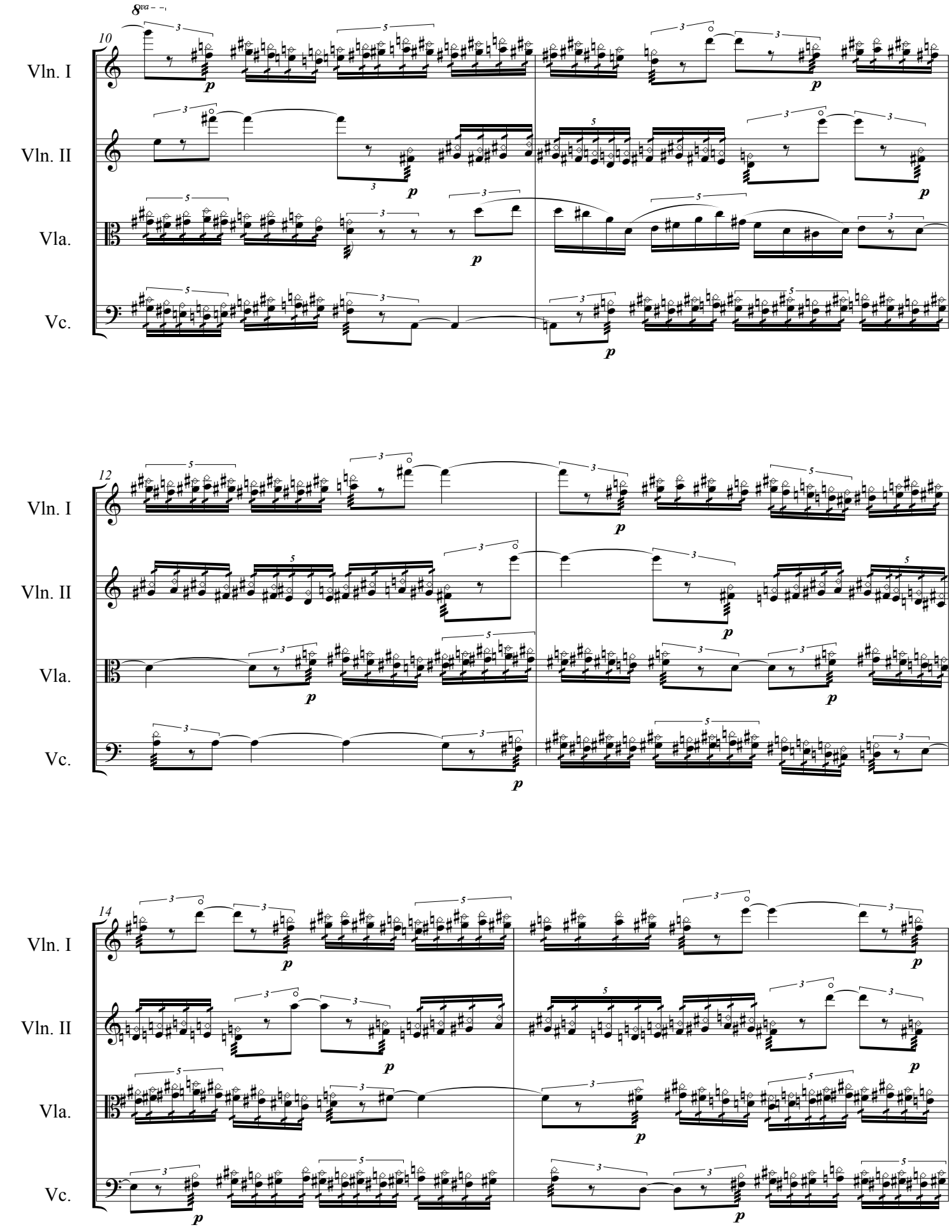
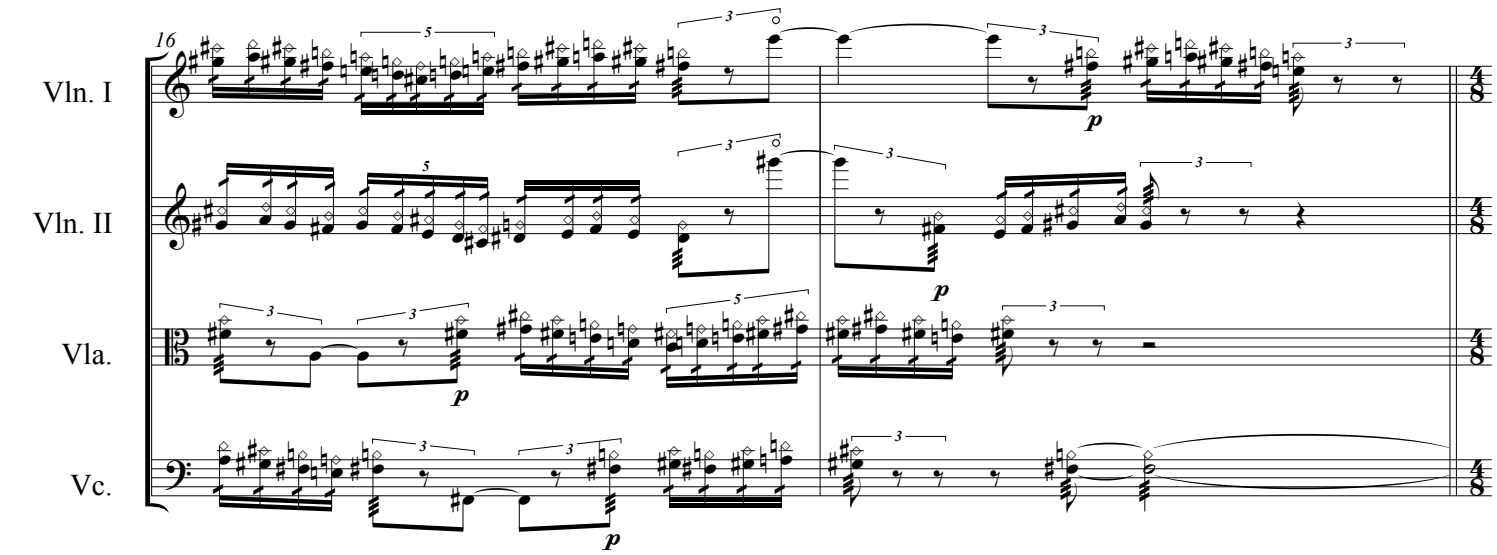
Federico Favali

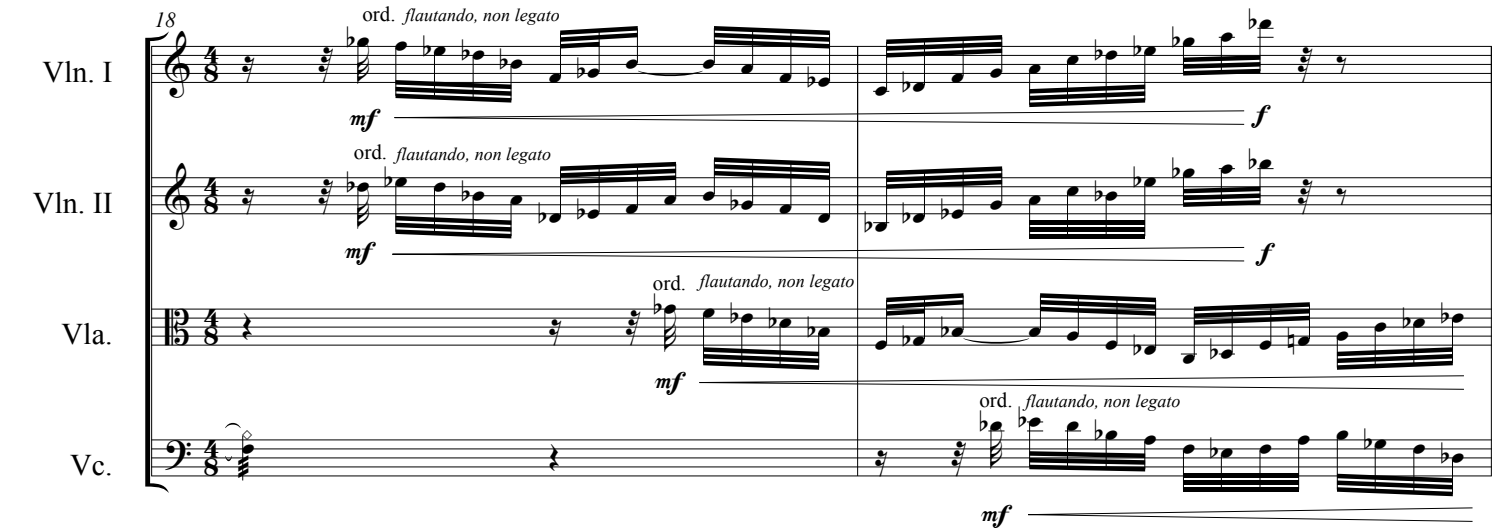
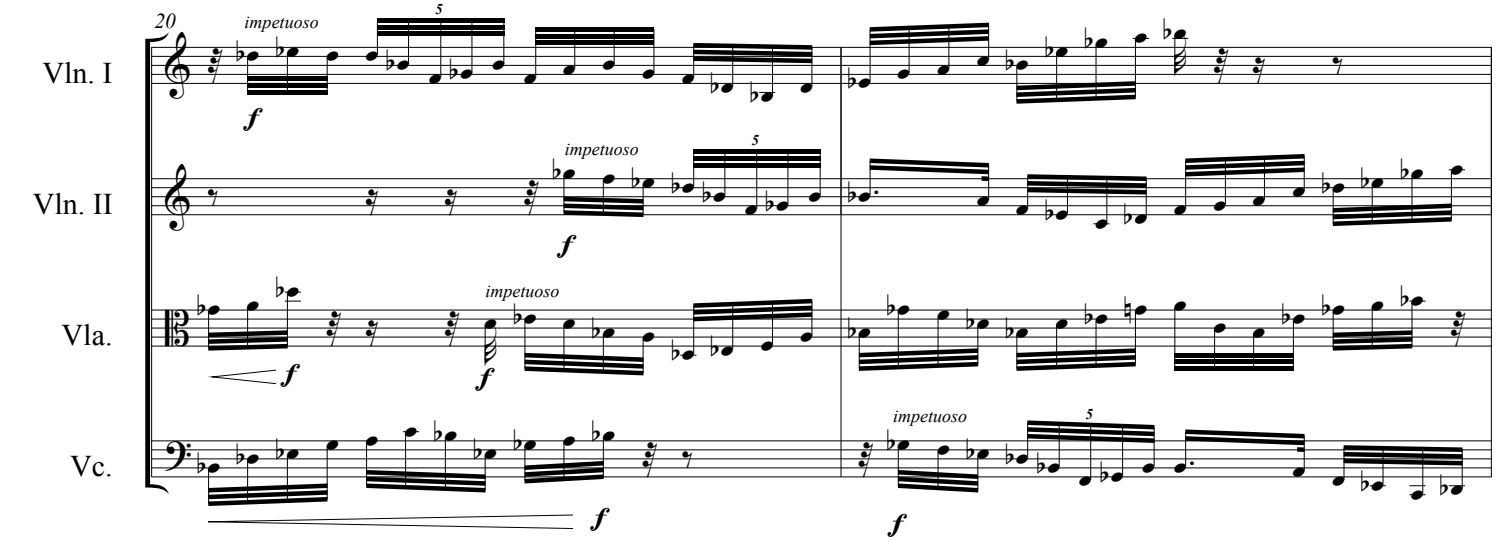
Hypothetical spaces

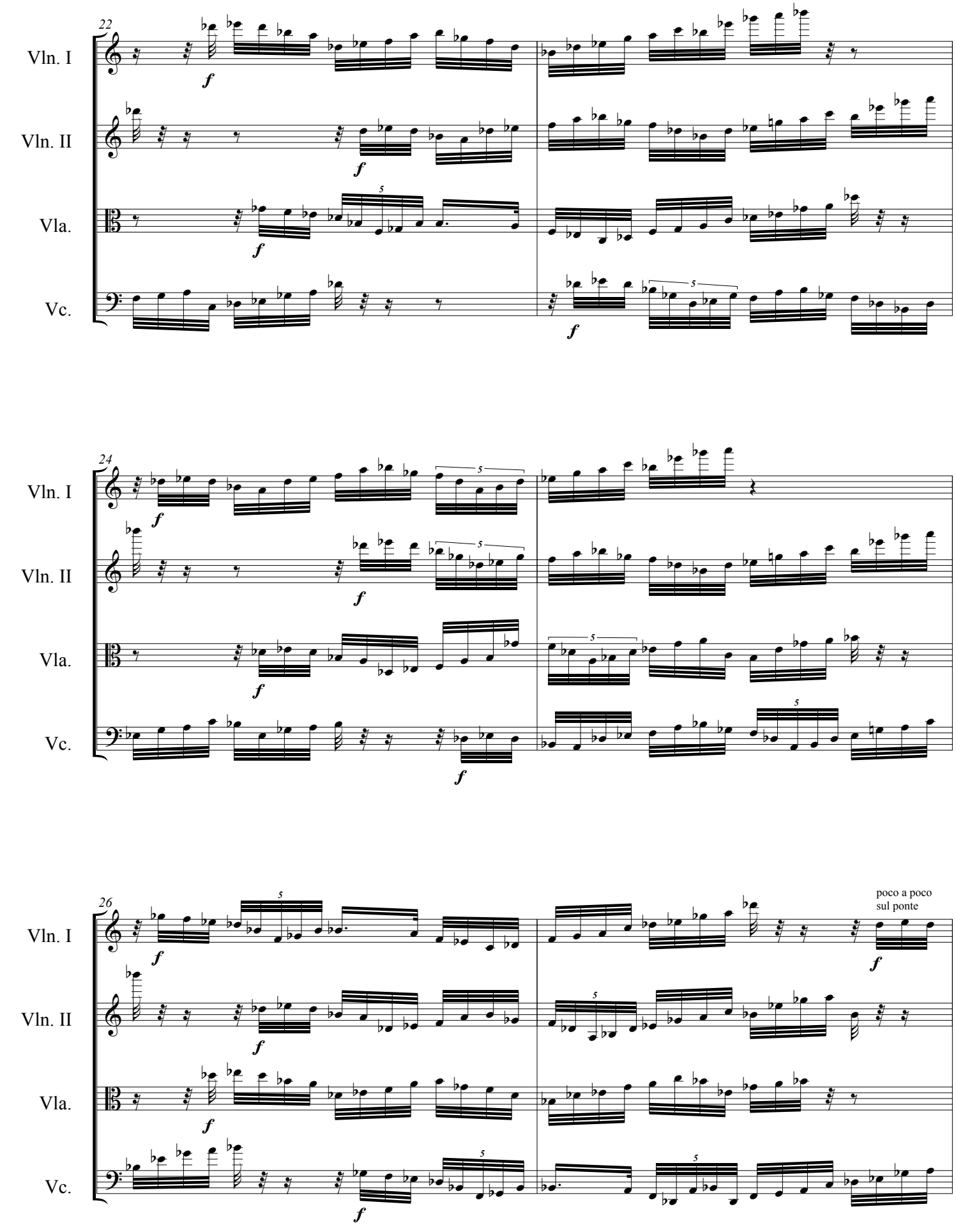
for string quartet

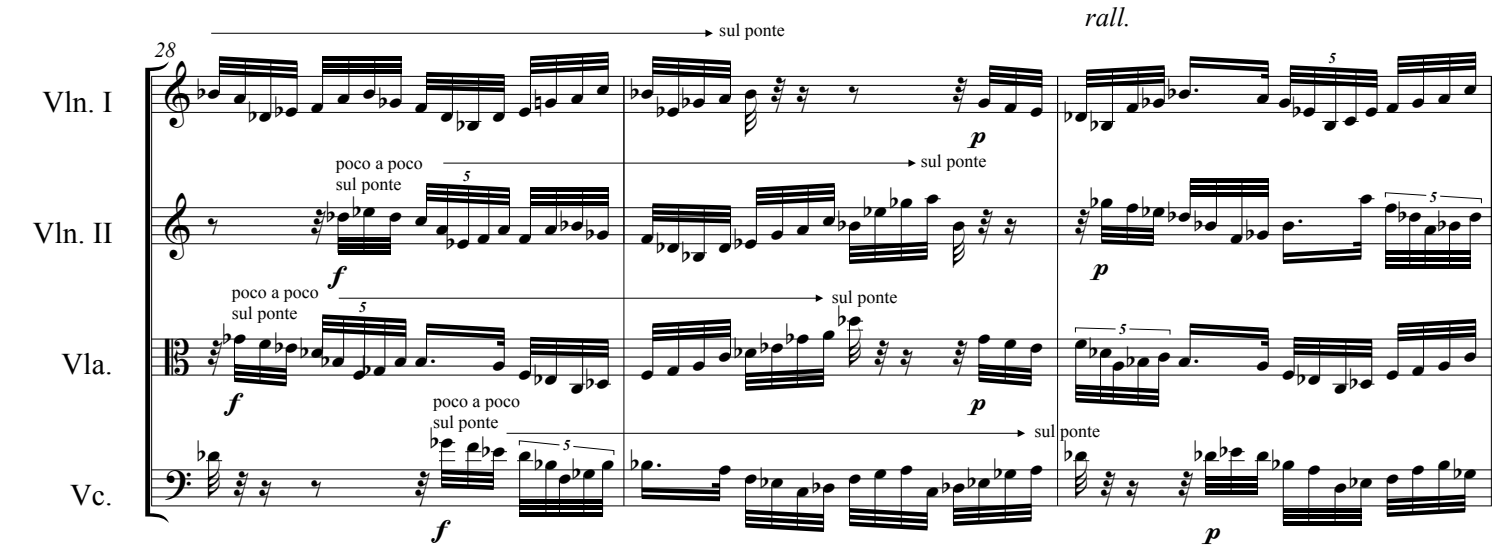
Hypothetical spaces

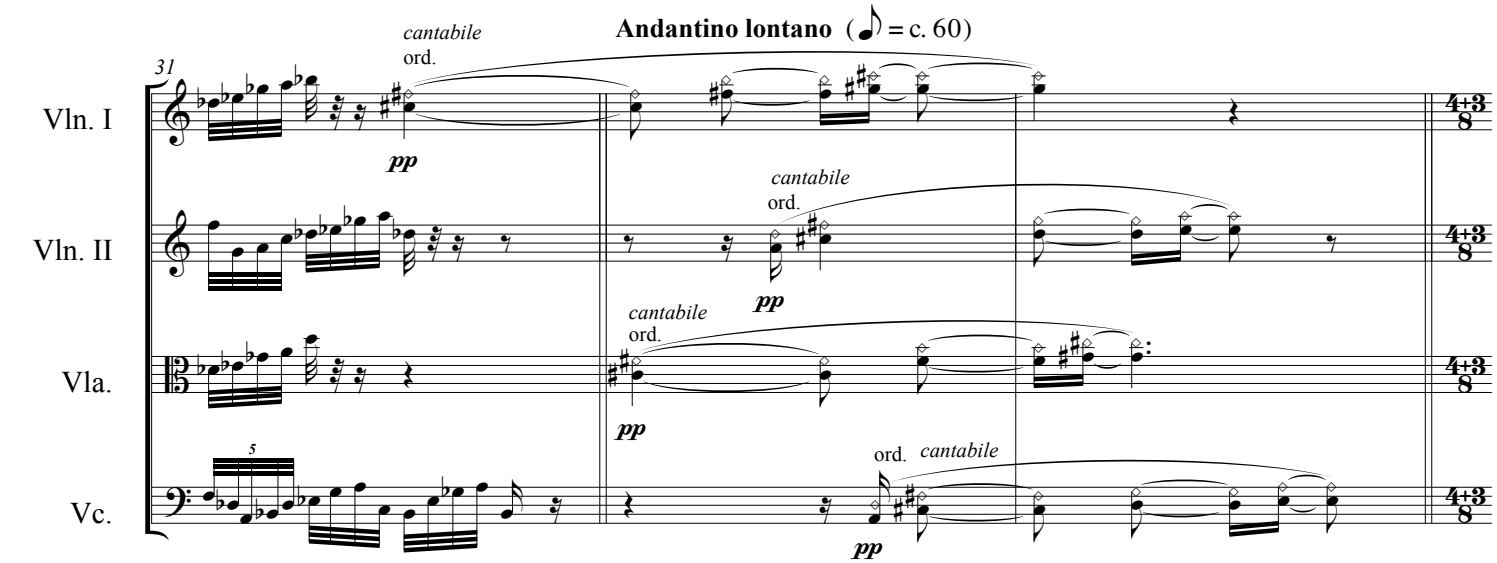
I- Oort cloud

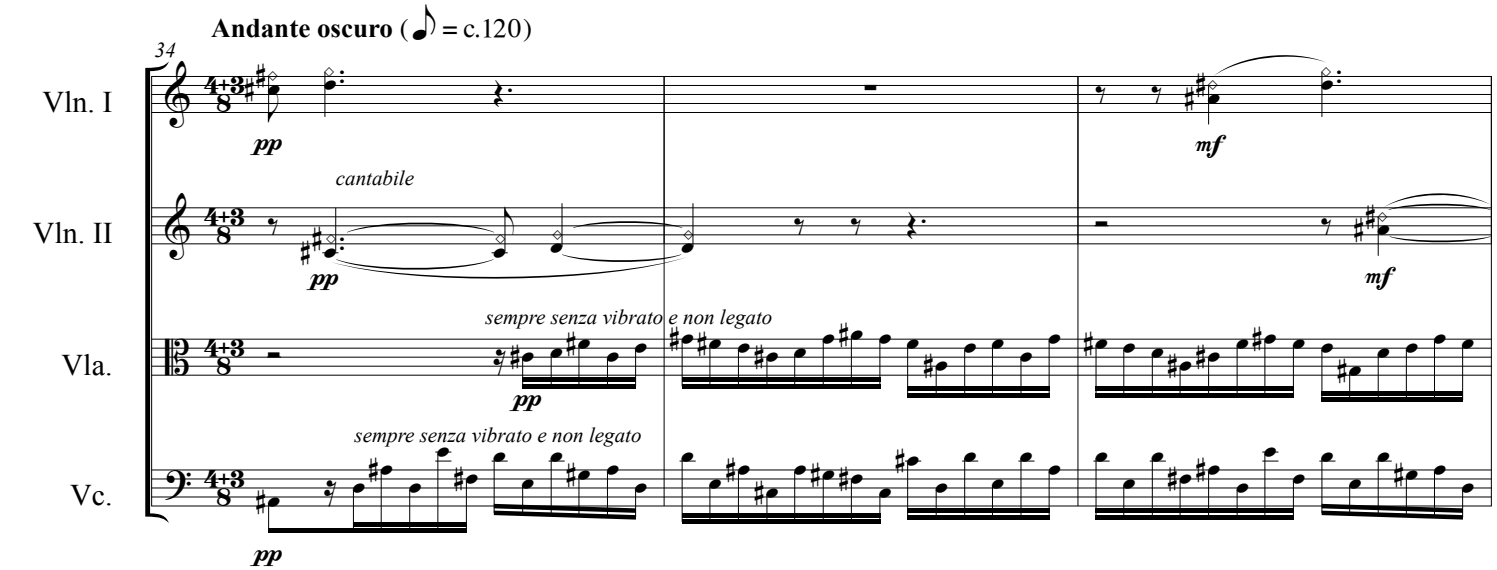
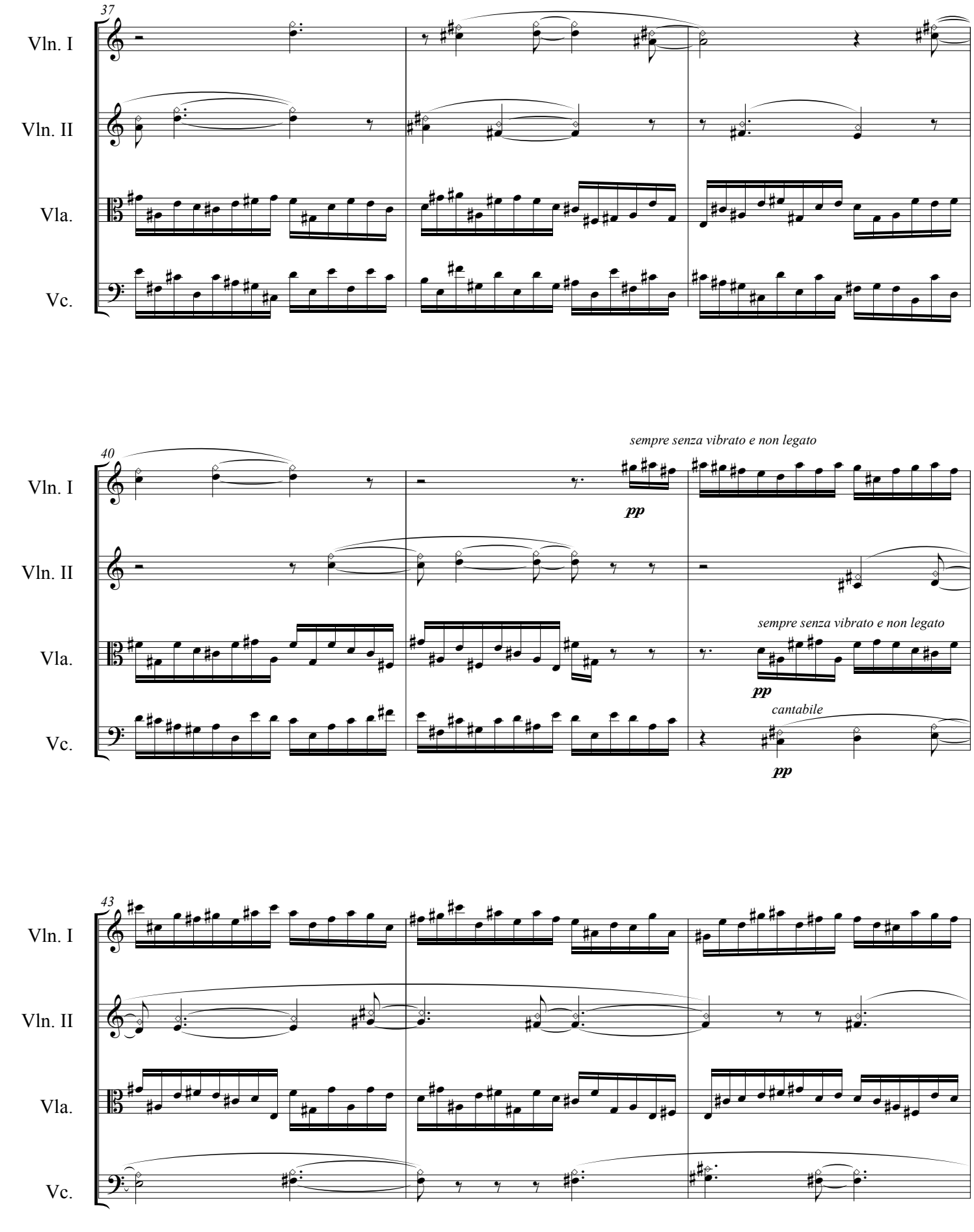
Federico Favali

6
Vln. I
Vln. II
Vla.
Vc.
8va
8
9

8va
10
Vln. I
Vln. II
Vla.
Vc.
12
Vln. I
Vln. II
Vla.
Vc.
14
Vln. I
Vln. II
Vla.
Vc.

Prestissimo euforico (= c. 120)

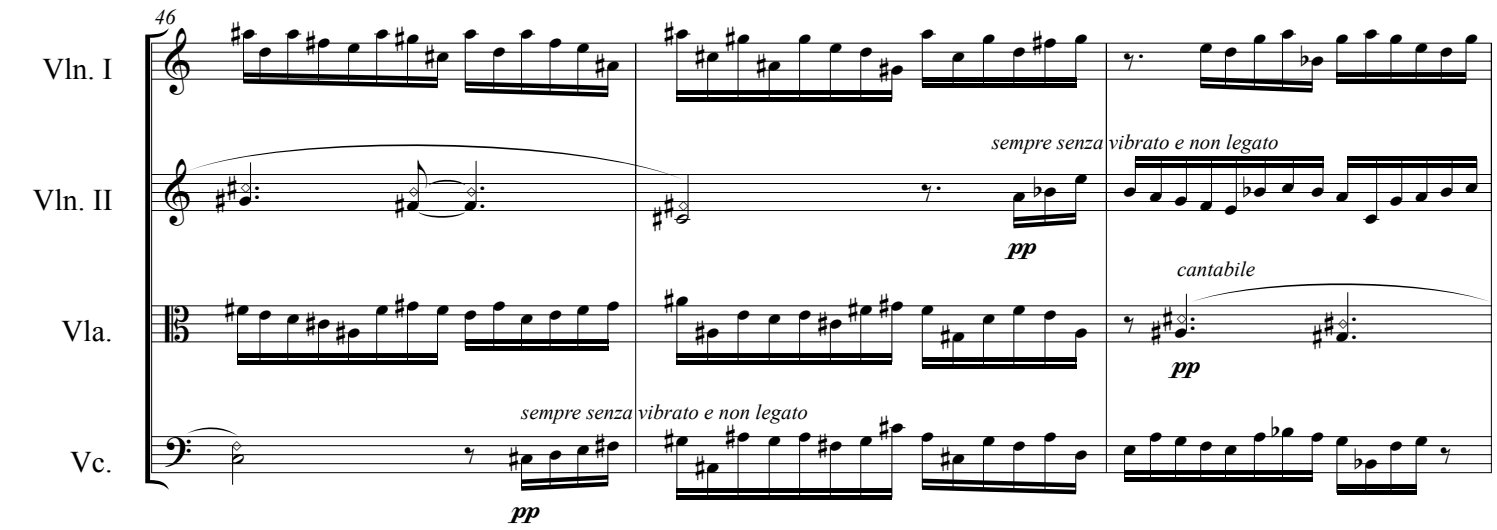
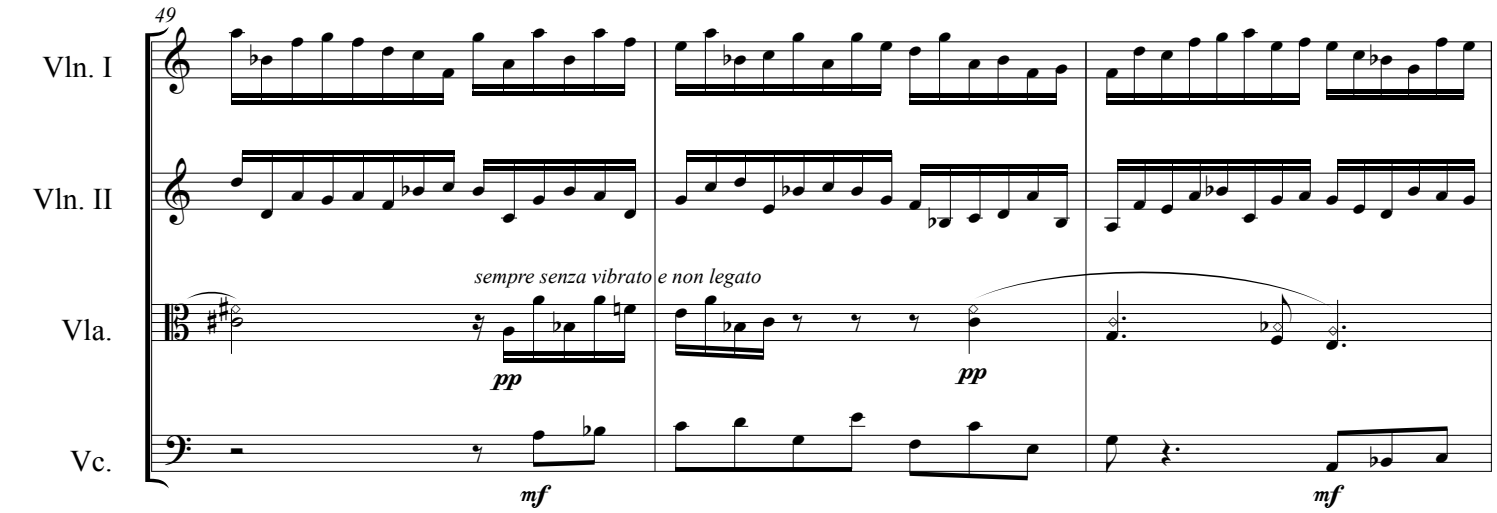
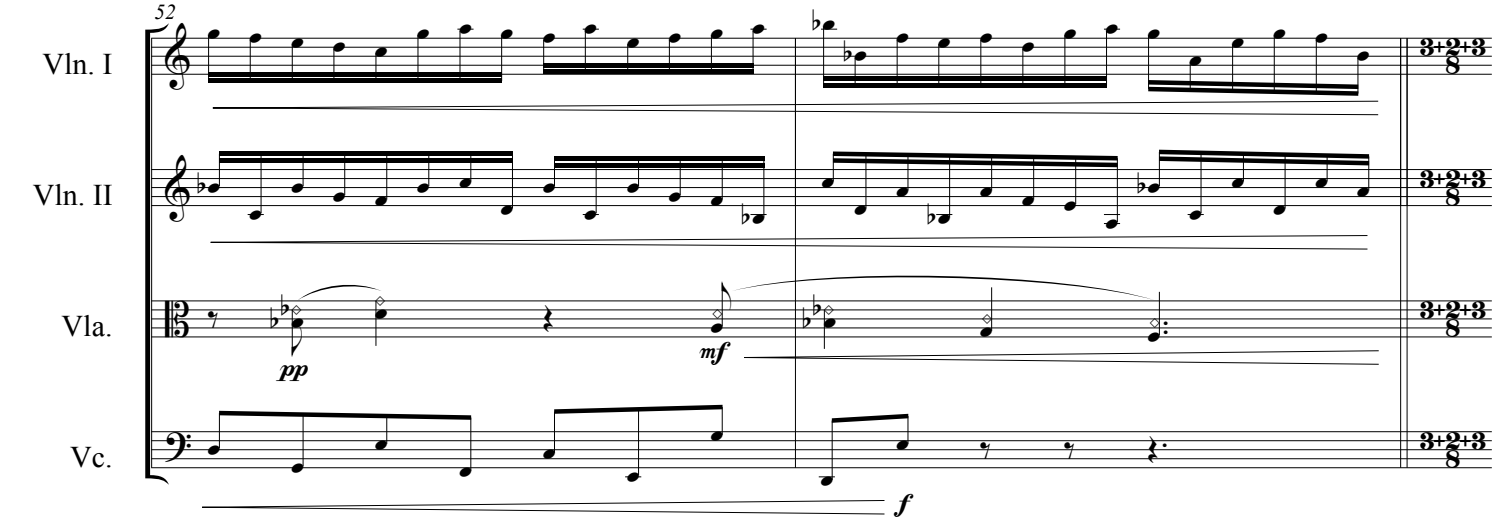
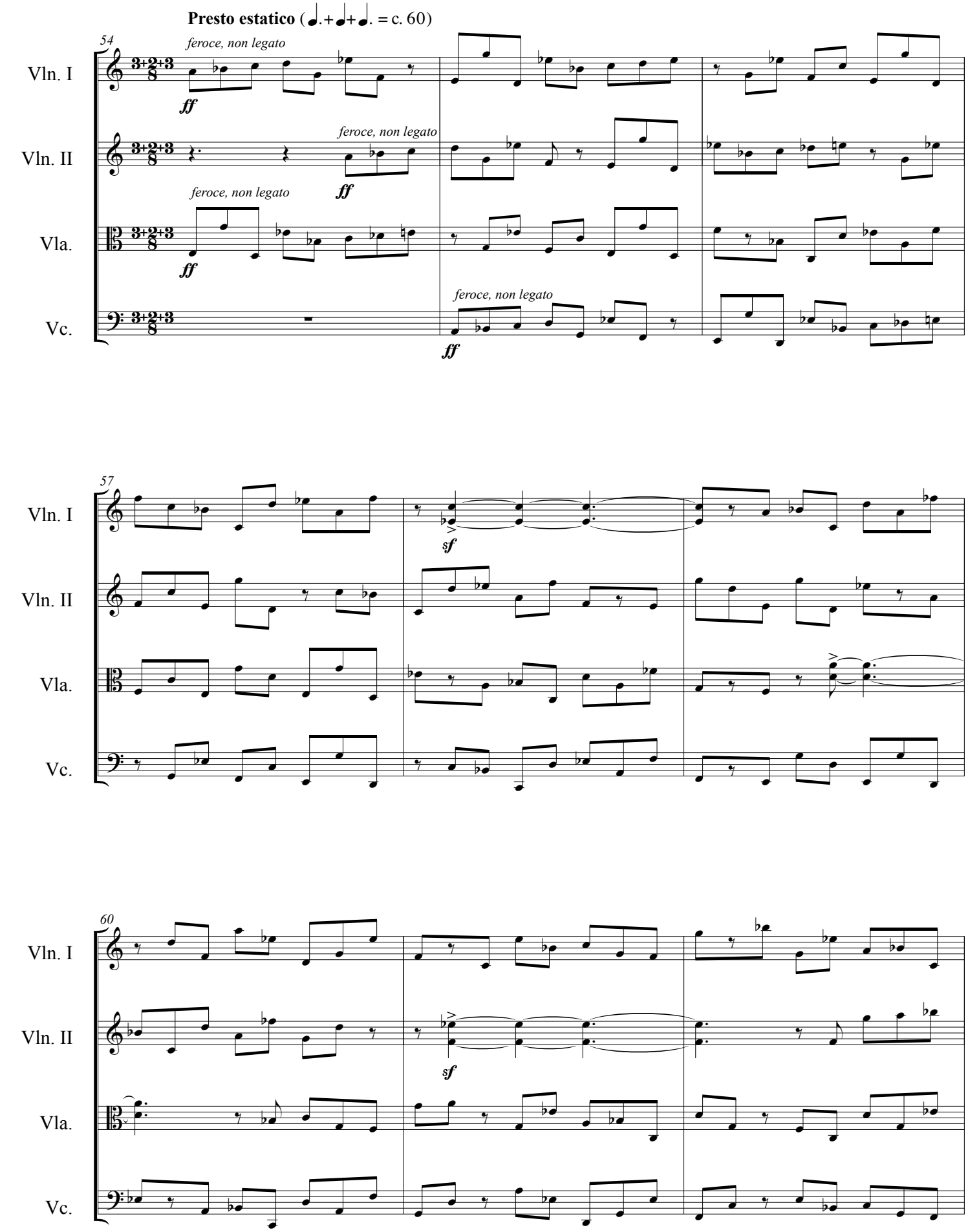


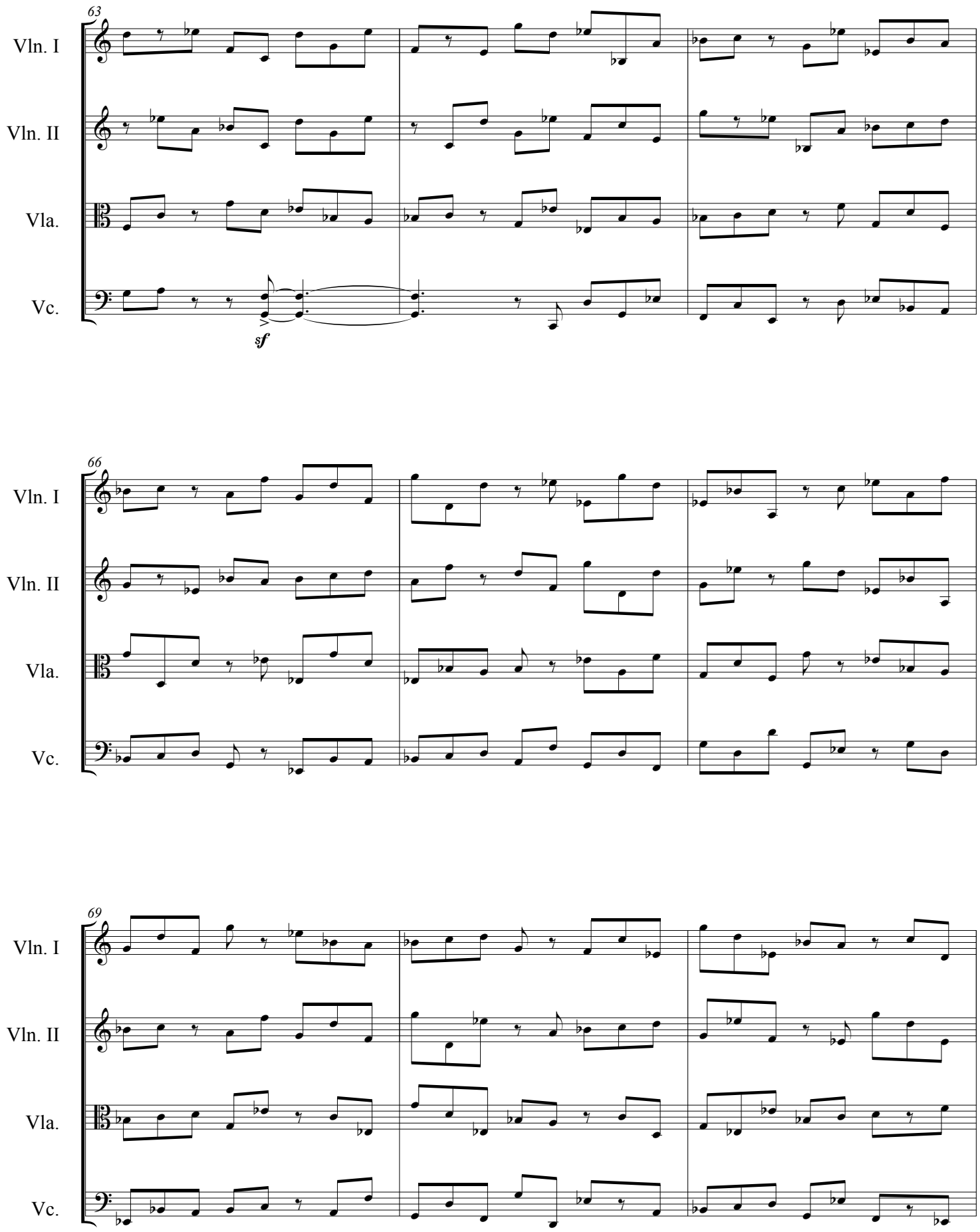
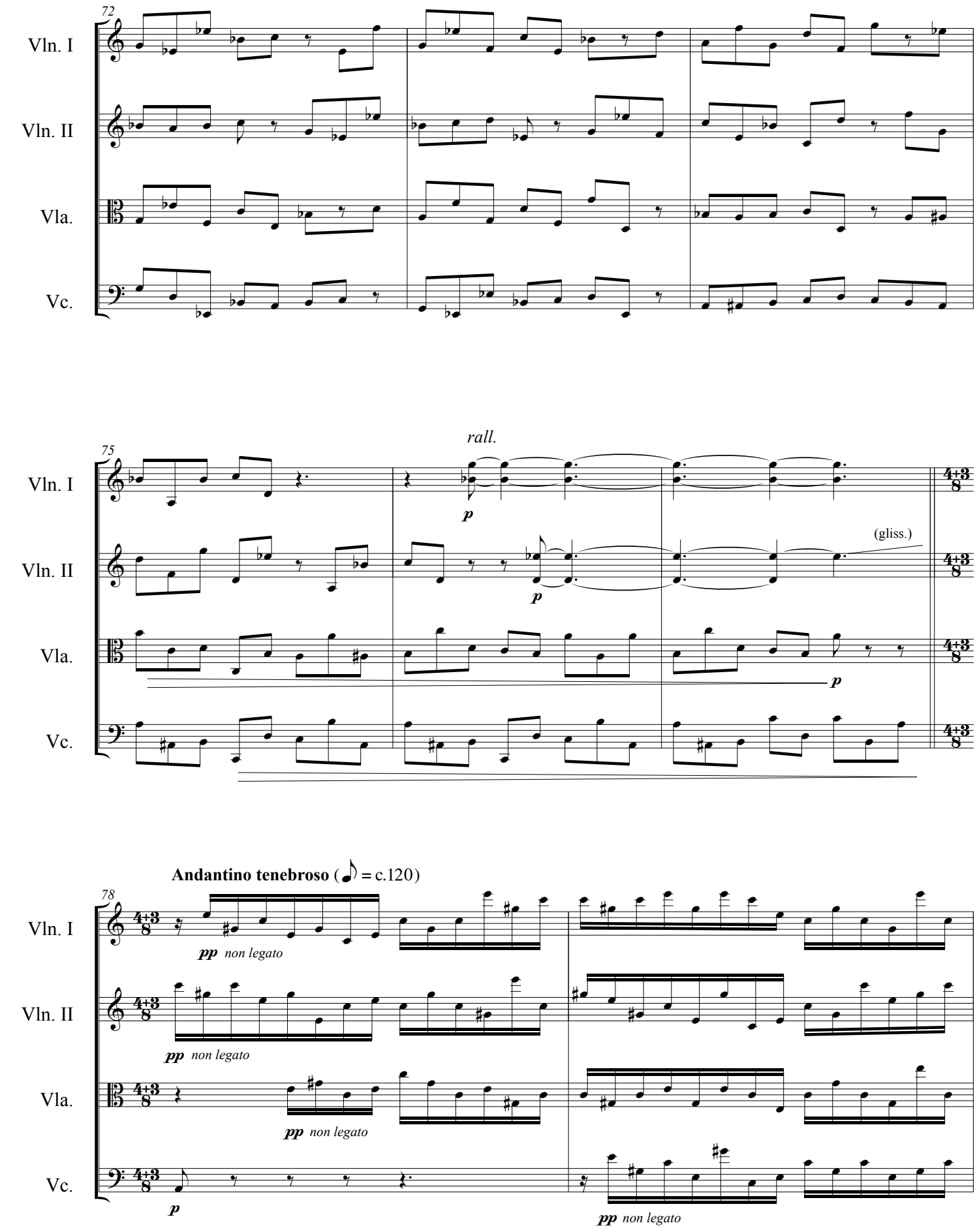

22
Vln. I
Vln. II
Vla.
Vc.
f
5
24
26
poco a poco
sul ponte

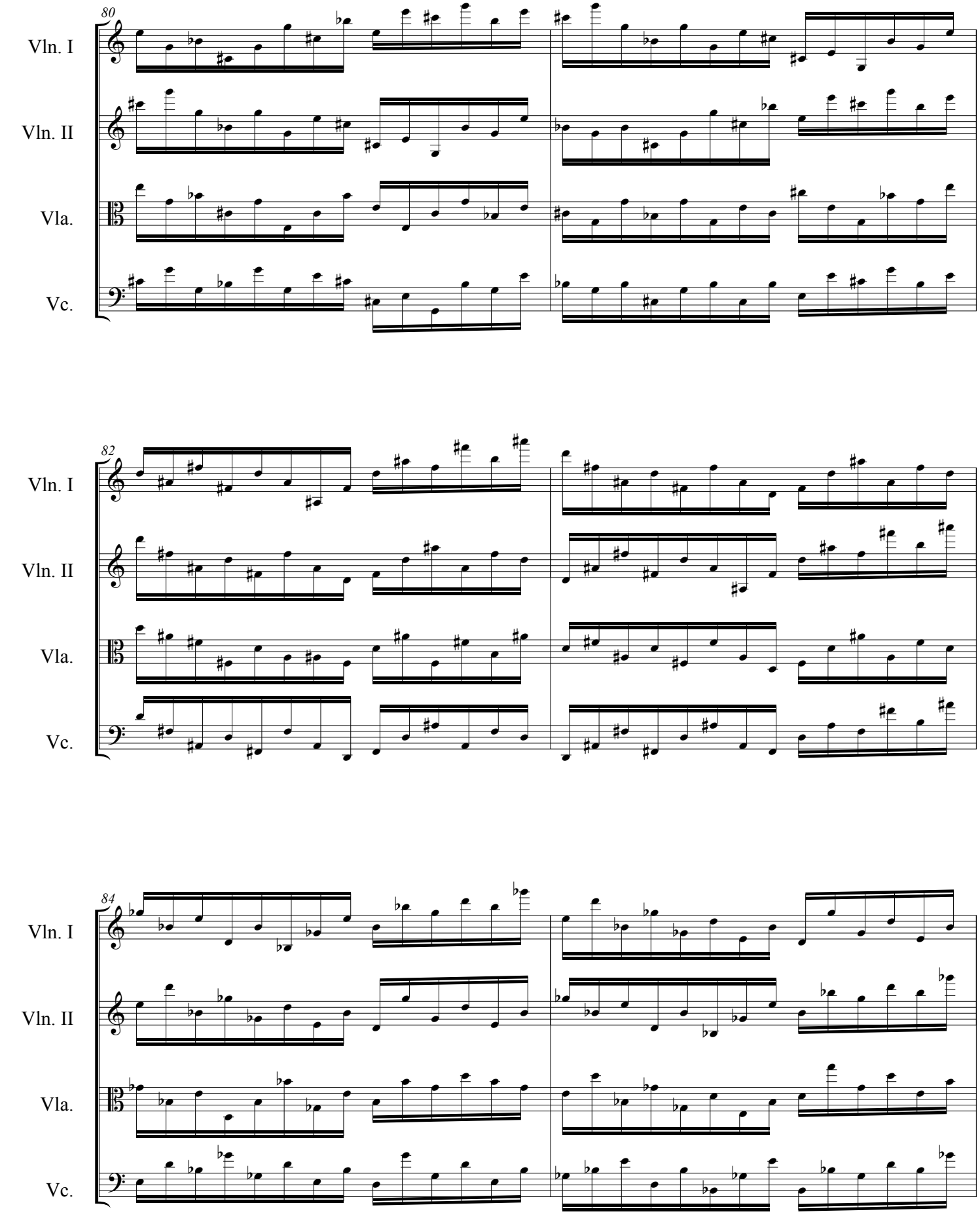

28
Vln. I
Vln. II
Vla.
Vc.
sul ponte
rall.
poco a poco
sul ponte
f
p

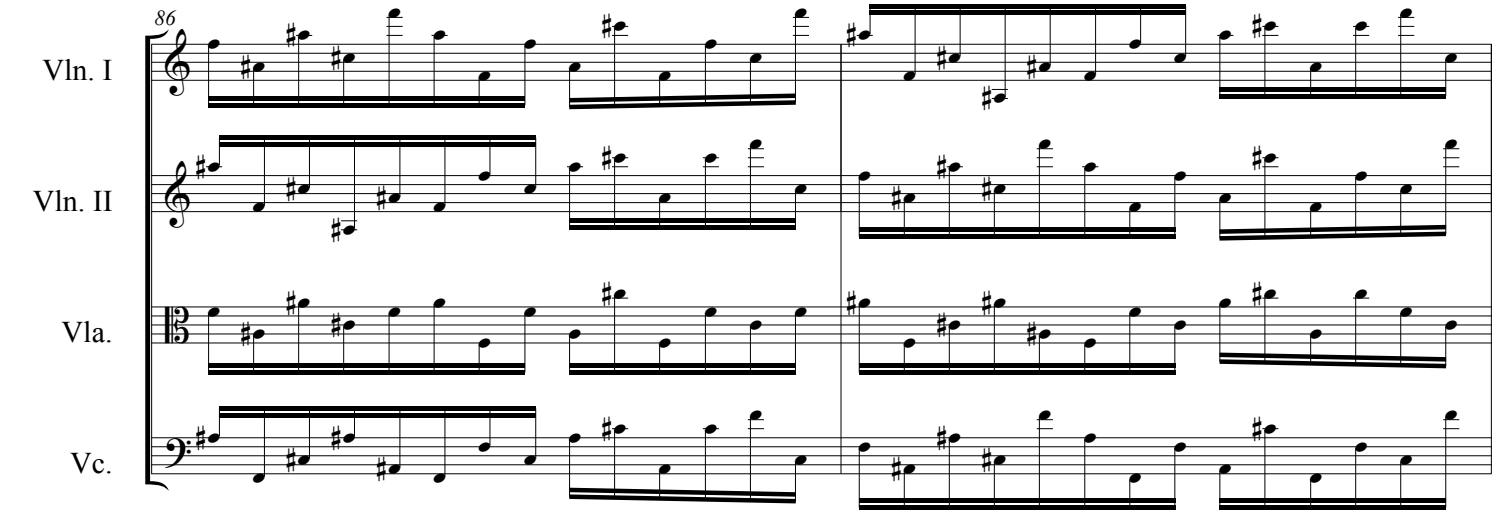
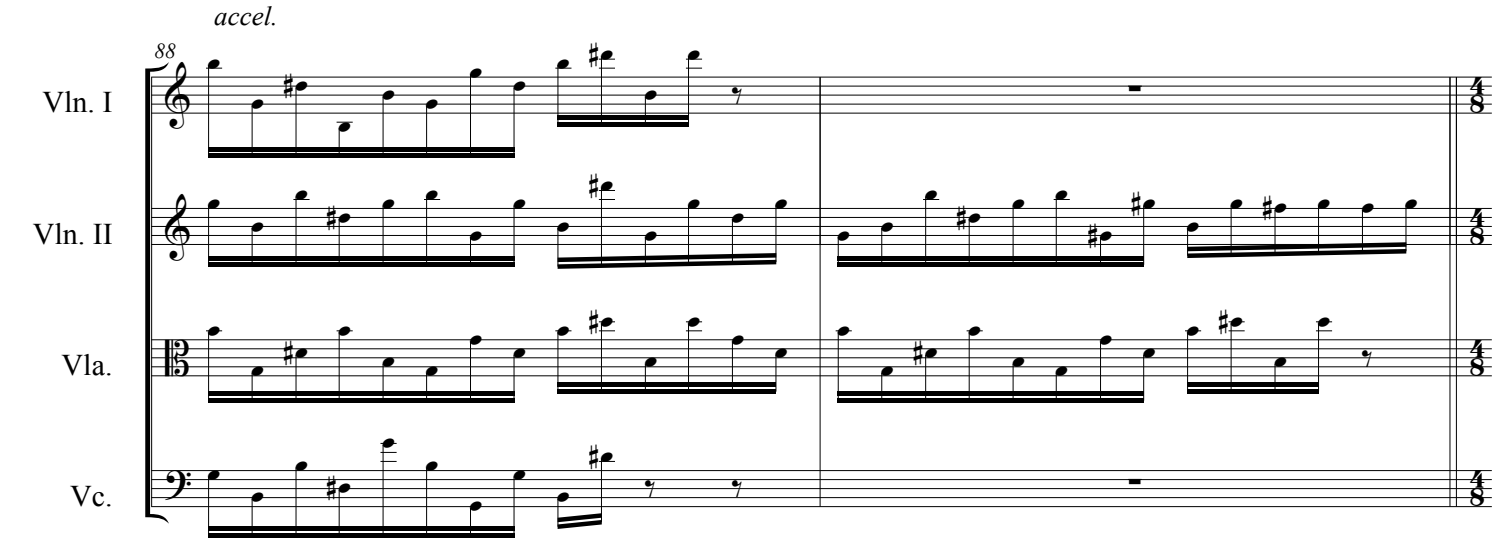

31
Andantino lontano (♪ = c. 60)
Vln. I
Vln. II
Vla.
Vc.
cantabile
ord.
pp
4+3/8

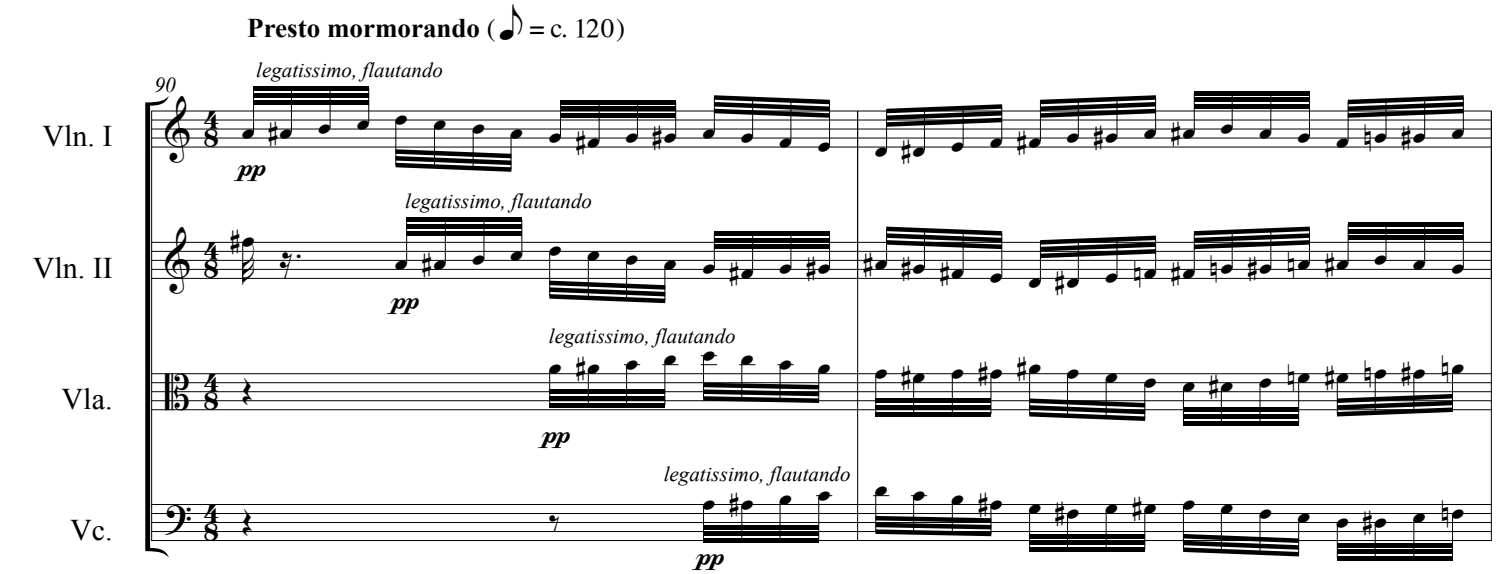

34
Andante oscuro (♪ = c.120)
Vln. I
Vln. II
Vla.
Vc.
cantabile
sempre senza vibrato e non legato
pp
mf

37
Vln. I
Vln. II
Vla.
Vc.
40
sempre senza vibrato e non legato
pp
sempre senza vibrato e non legato
pp
cantabile
pp
43

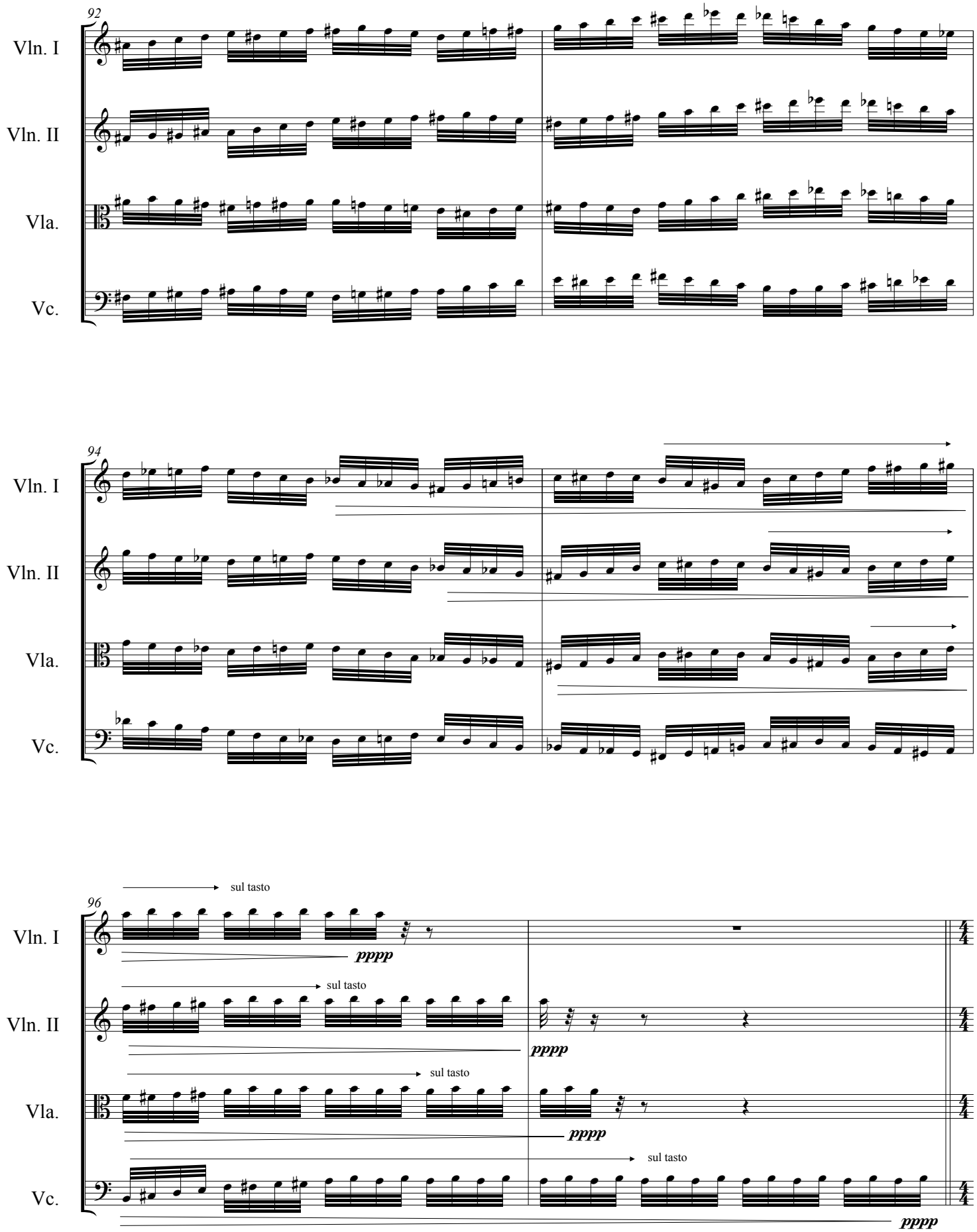
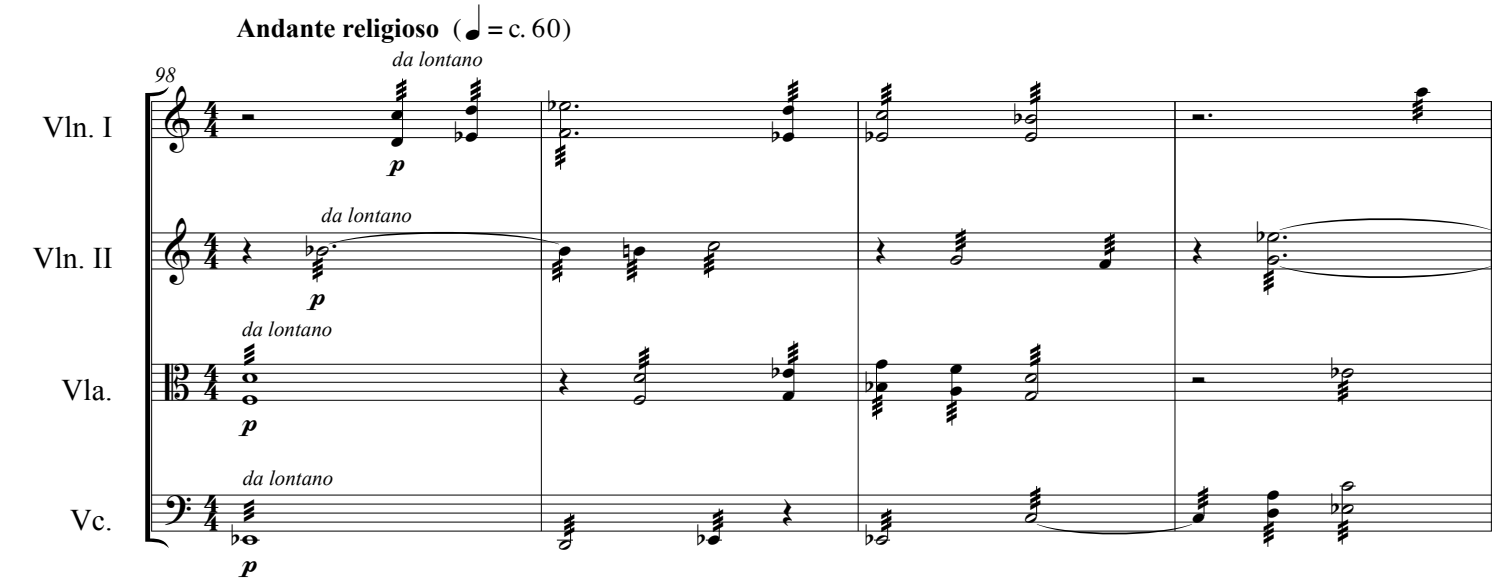
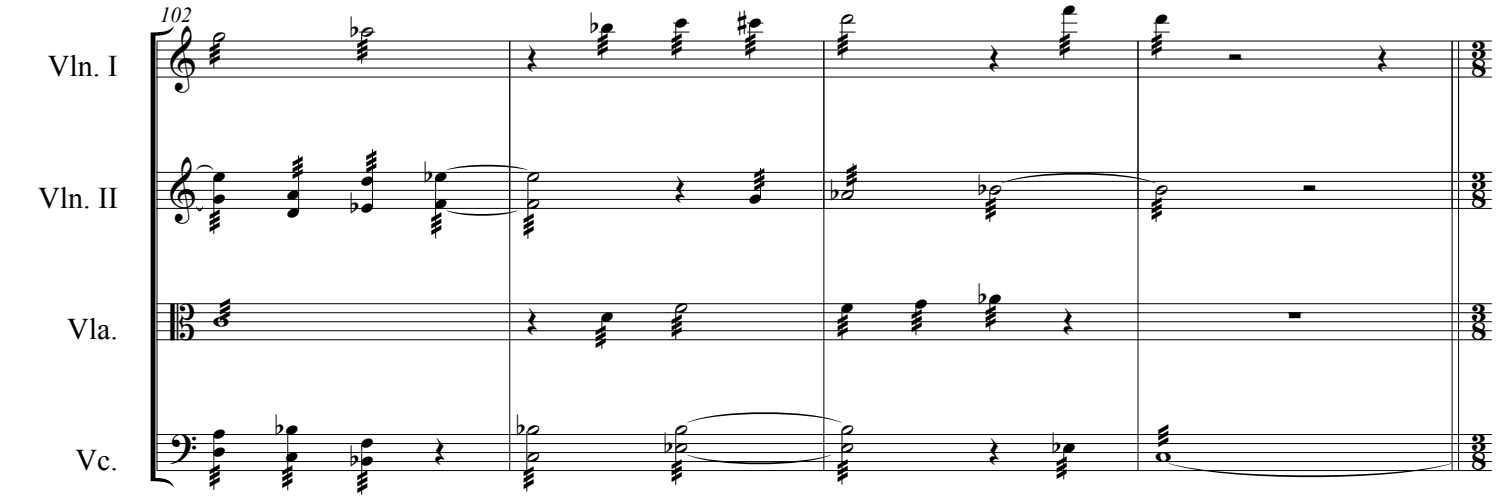

46
Vln. I
Vln. II
Vla.
Vc.
sempre senza vibrato e non legato
pp
cantabile
pp
sempre senza vibrato e non legato
pp

49
Vln. I
Vln. II
Vla.
Vc.
sempre senza vibrato e non legato
pp
pp
mf
mf

52
Vln. I
Vln. II
Vla.
Vc.
pp
mf
f
3+2+3
8

Presto estatico (♩.+♩+♩. = c. 60)
54
feroce, non legato
ff
Vln. I
Vln. II
Vla.
Vc.
57
sf
60


63
Vln. I
Vln. II
Vla.
Vc.
sf
66
Vln. I
Vln. II
Vla.
Vc.
69
Vln. I
Vln. II
Vla.
Vc.

72
Vln. I
Vln. II
Vla.
Vc.
75
rall.
p
(gliss.)
4+3
8
Andantino tenebroso (♪ = c.120)
78
pp non legato
p

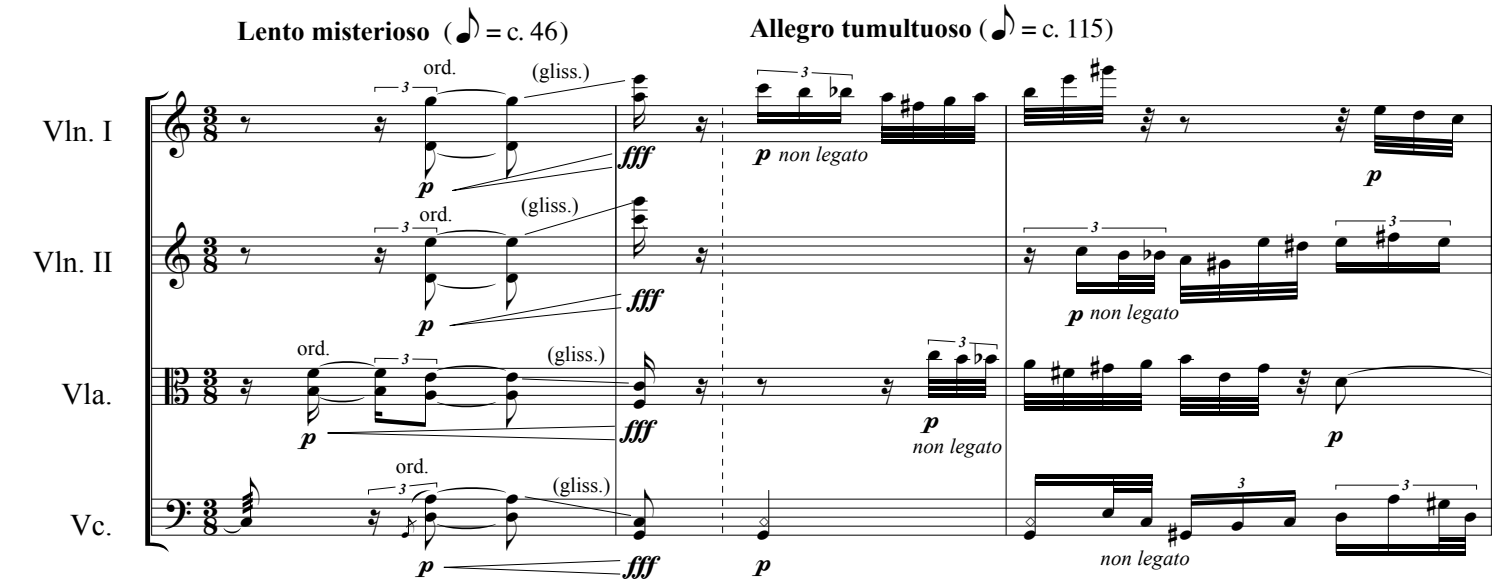
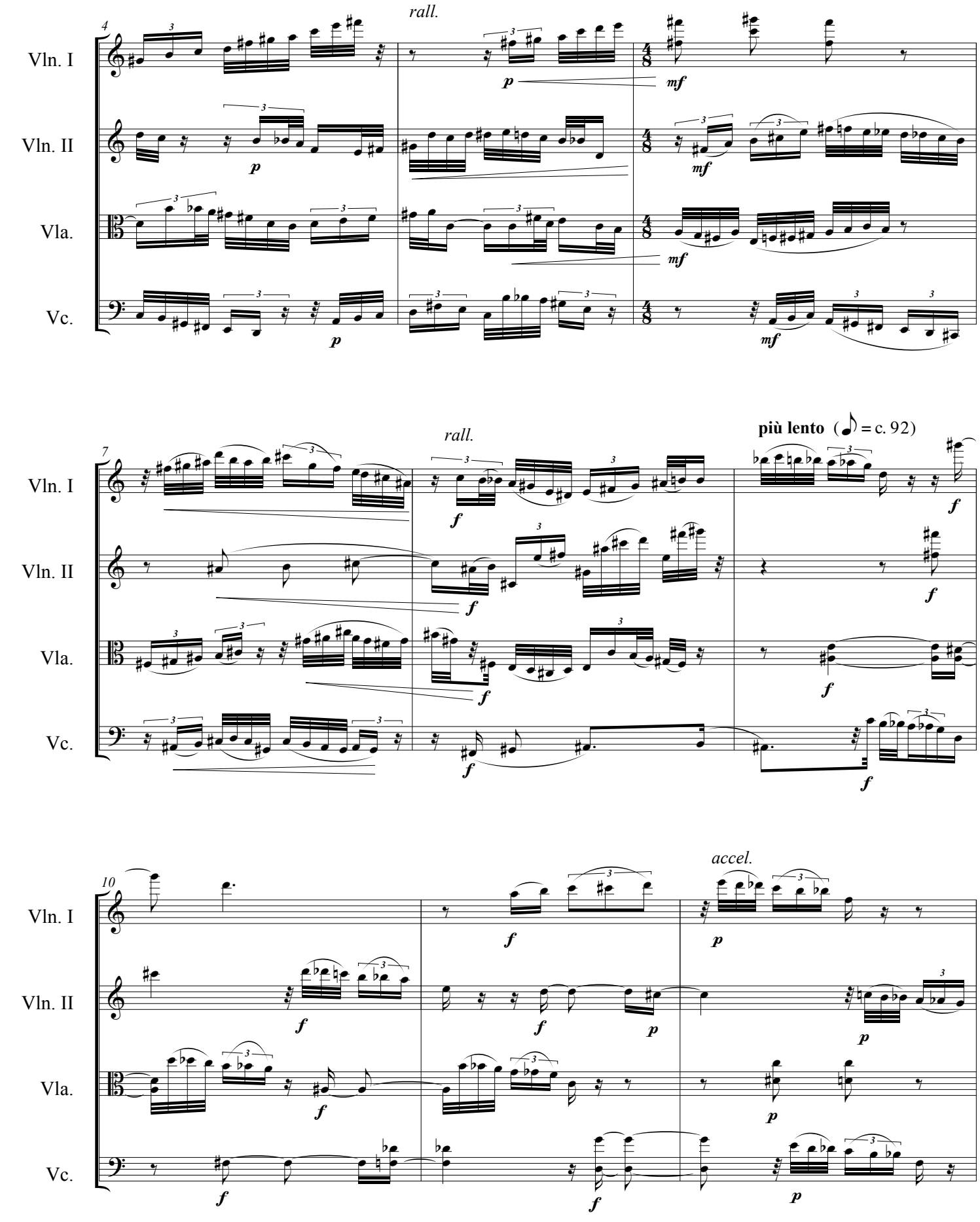

80
Vln. I
Vln. II
Vla.
Vc.
82
Vln. I
Vln. II
Vla.
Vc.
84
Vln. I
Vln. II
Vla.
Vc.

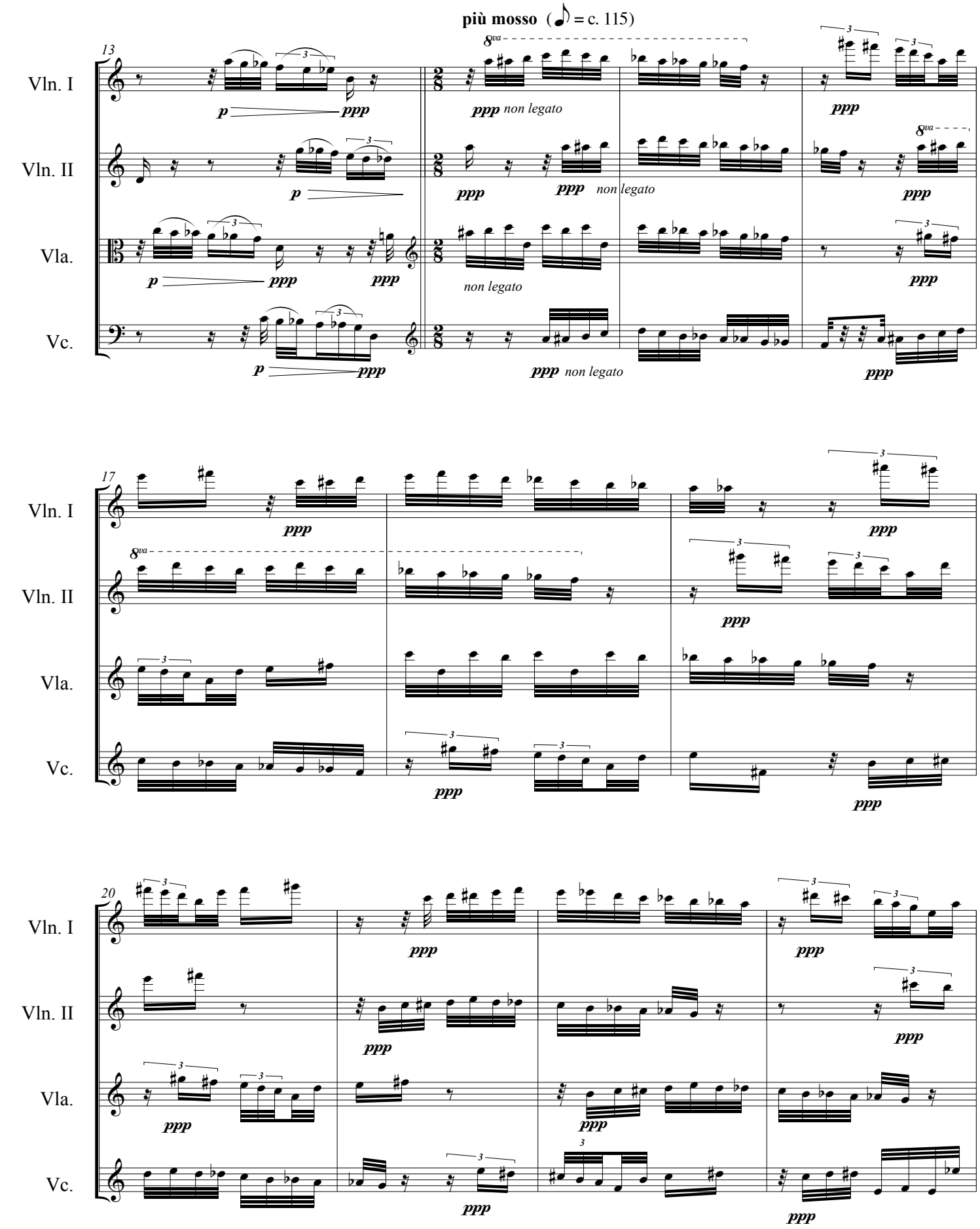
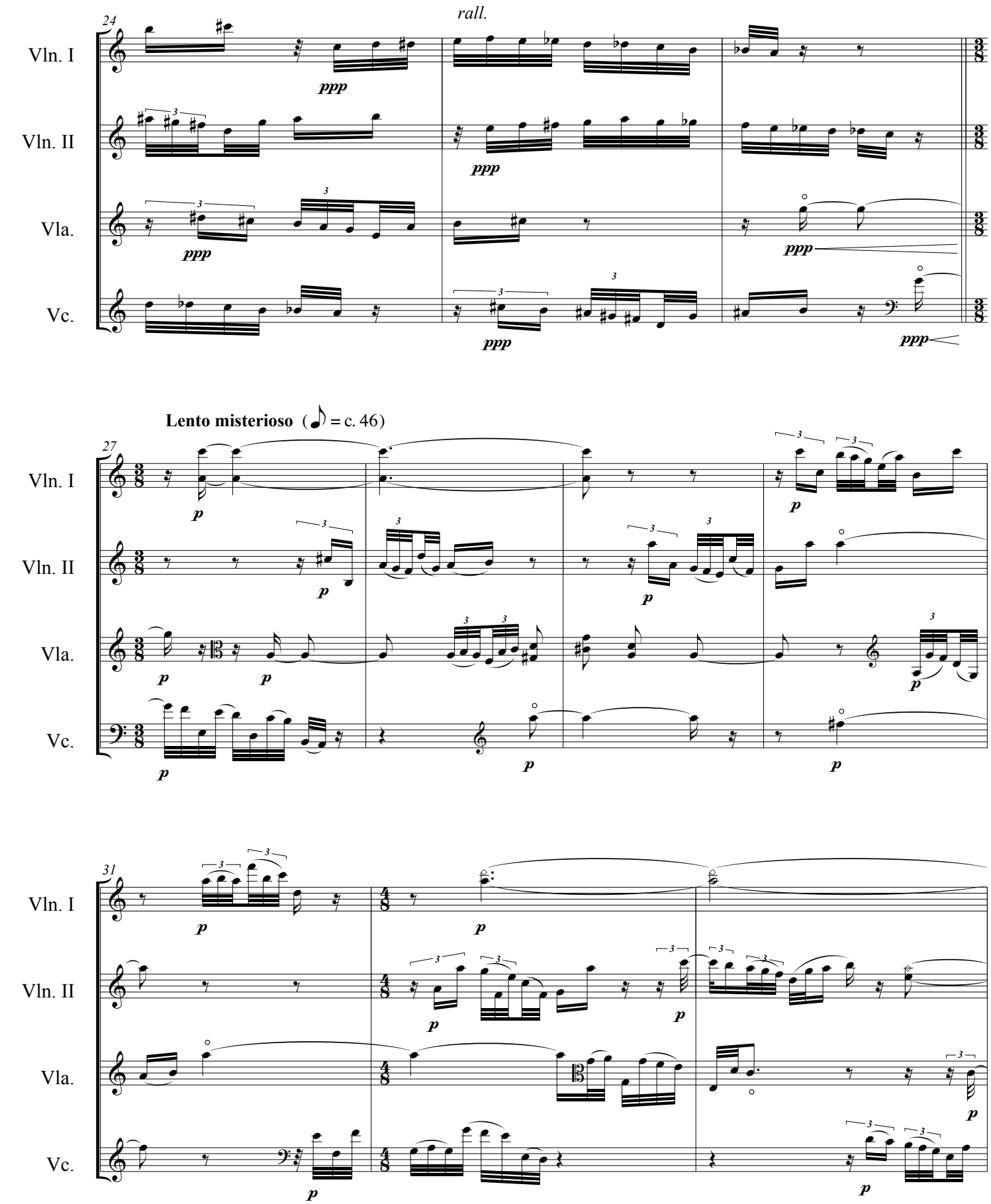
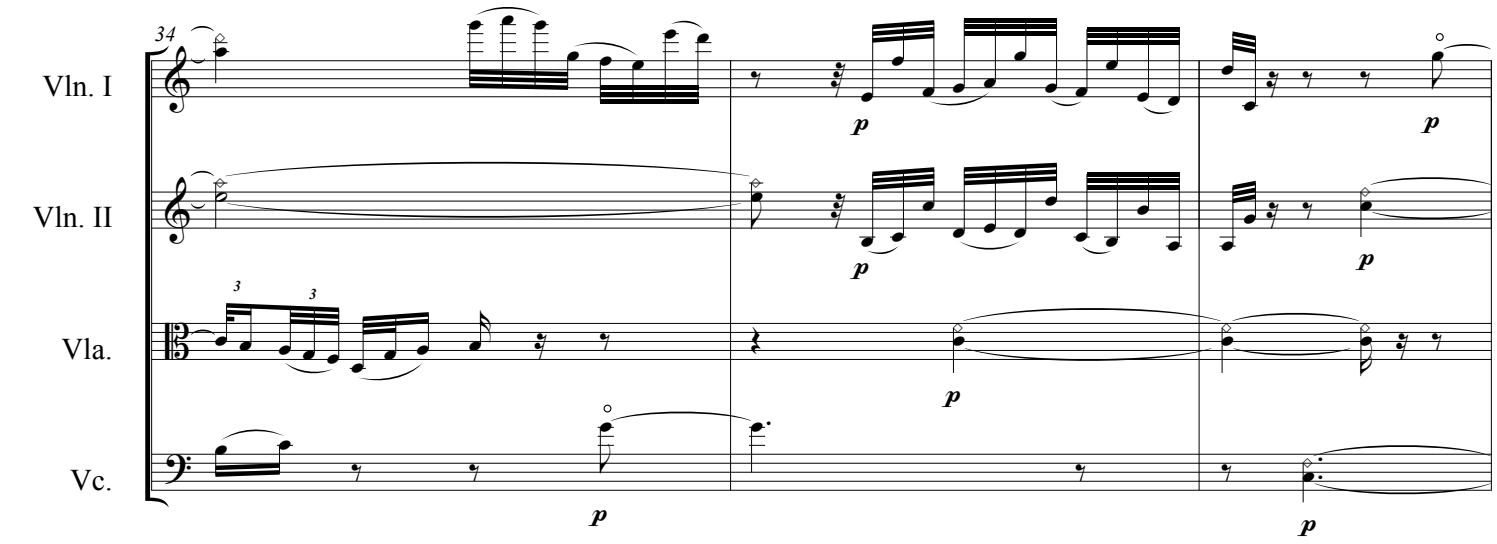

86
Vln. I
Vln. II
Vla.
Vc.

accel.
88
Vln. I
Vln. II
Vla.
Vc.

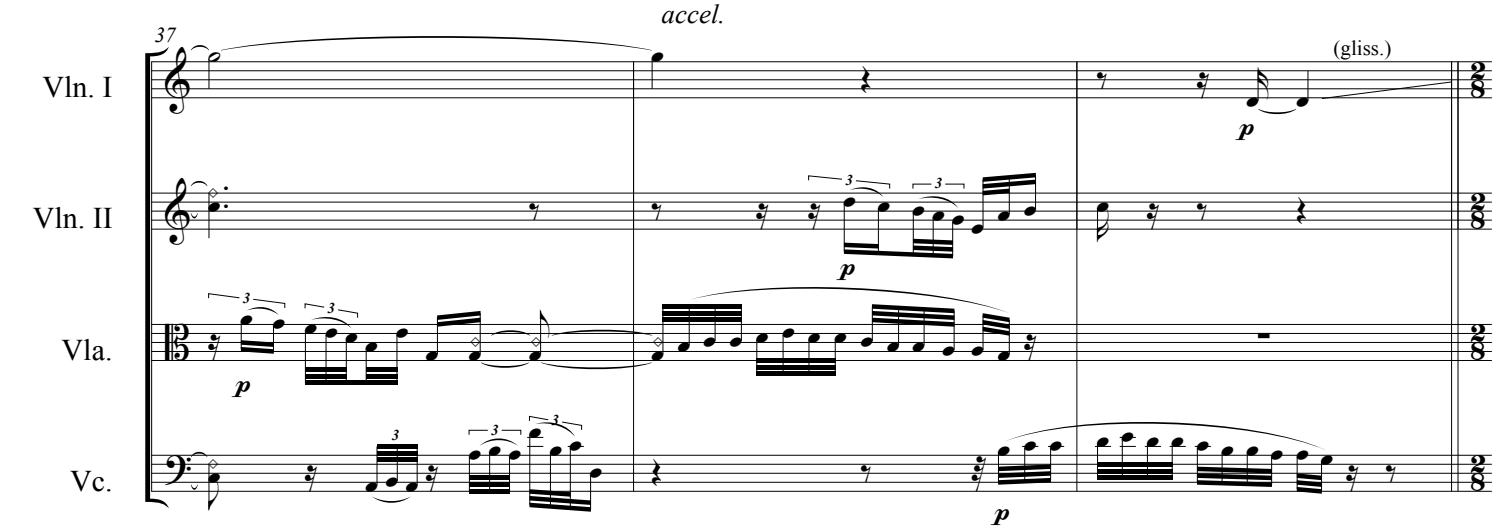
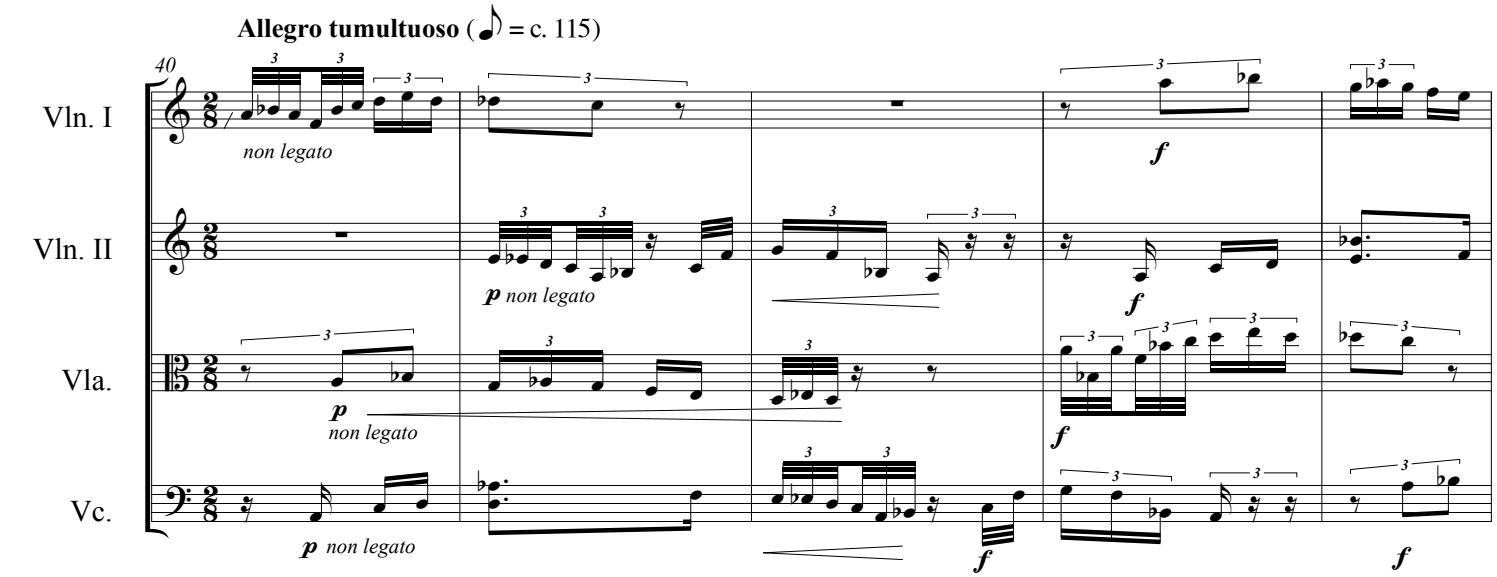
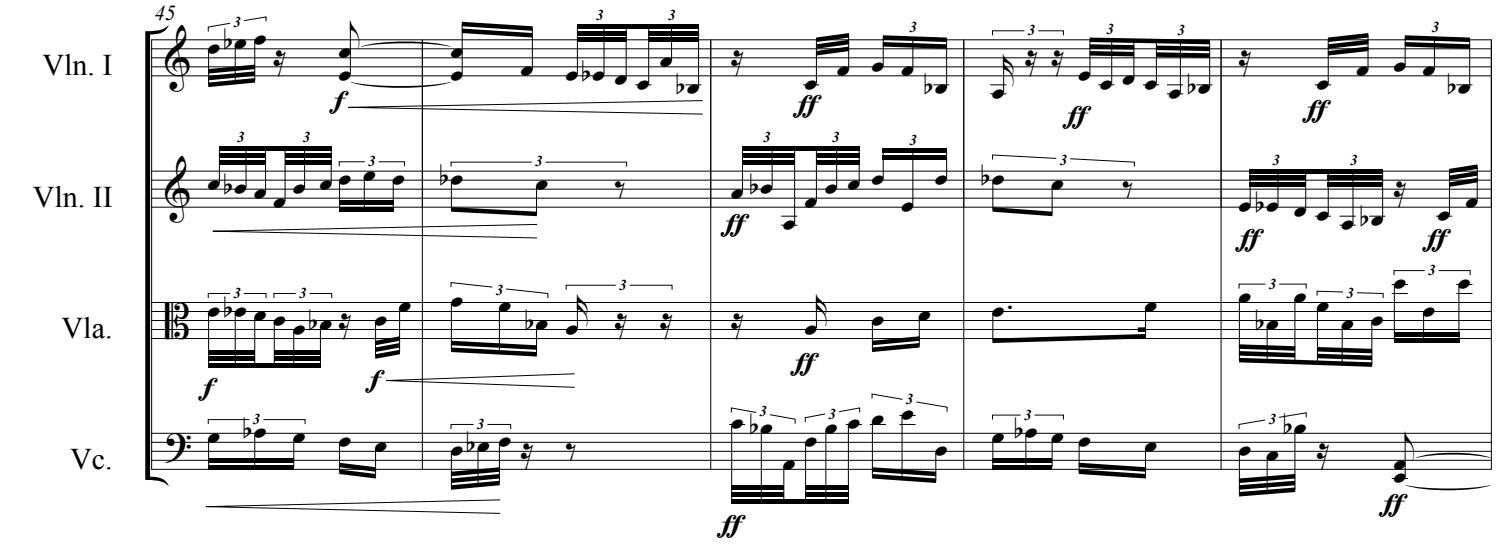
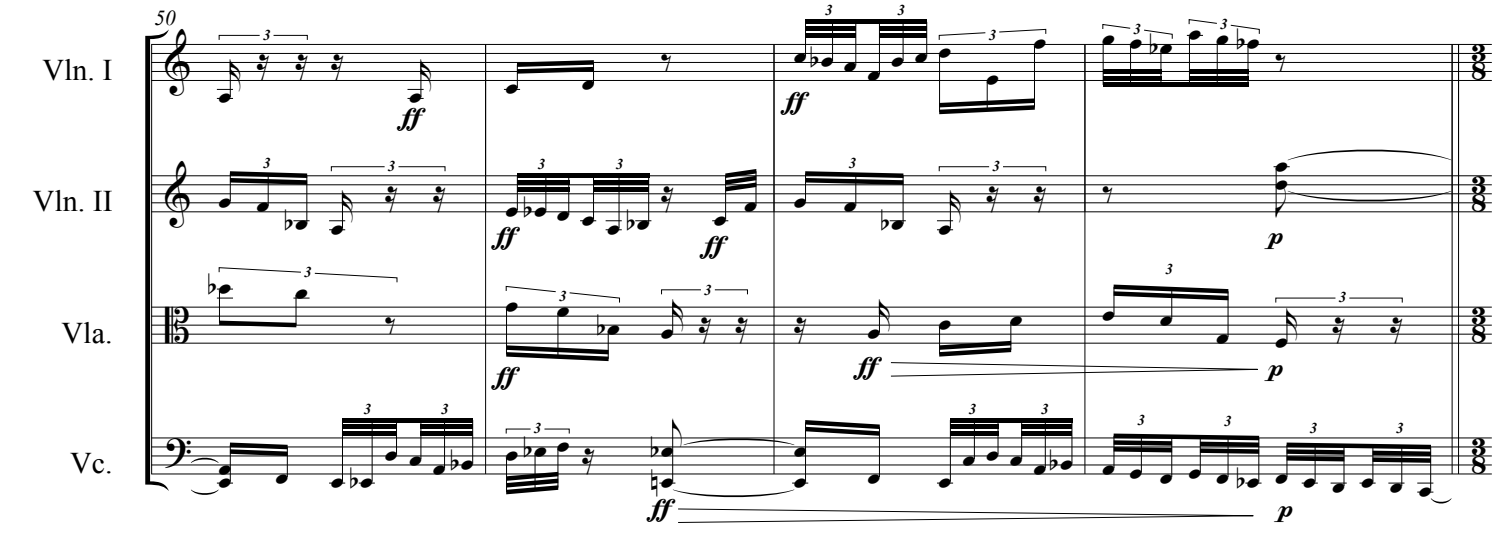

Presto mormorando (♪ = c. 120)
90
legatissimo, flautando
pp
Vln. I
Vln. II
Vla.
Vc.

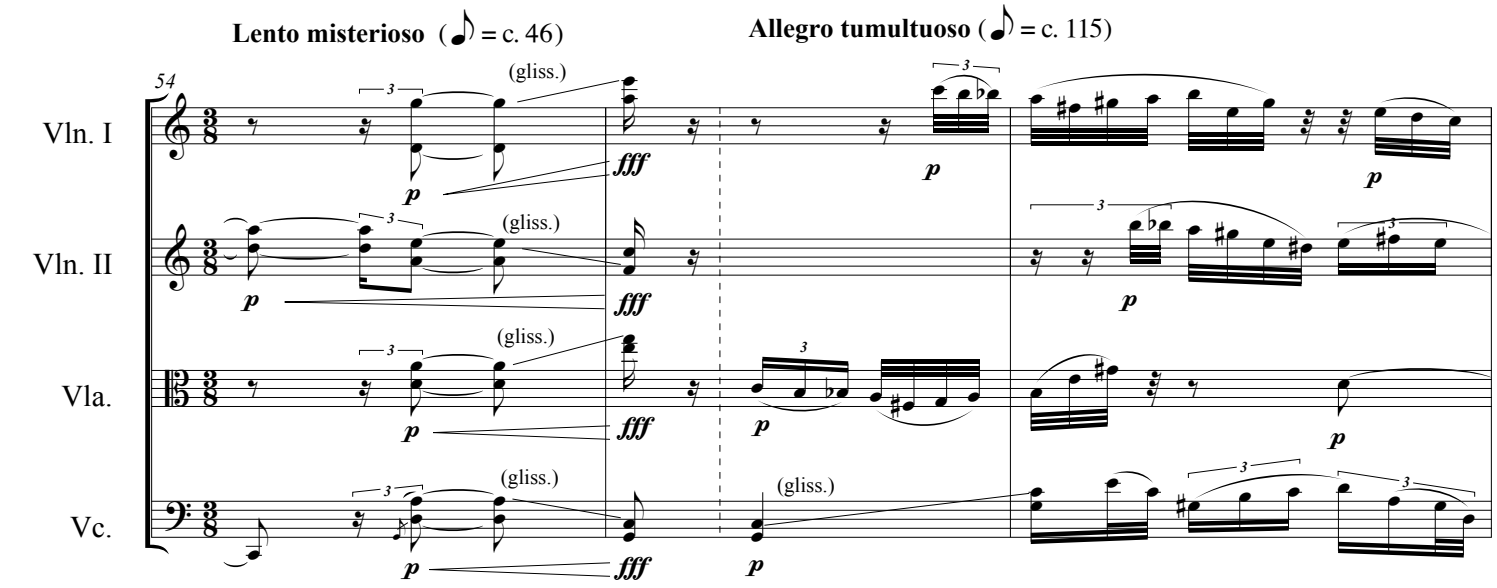
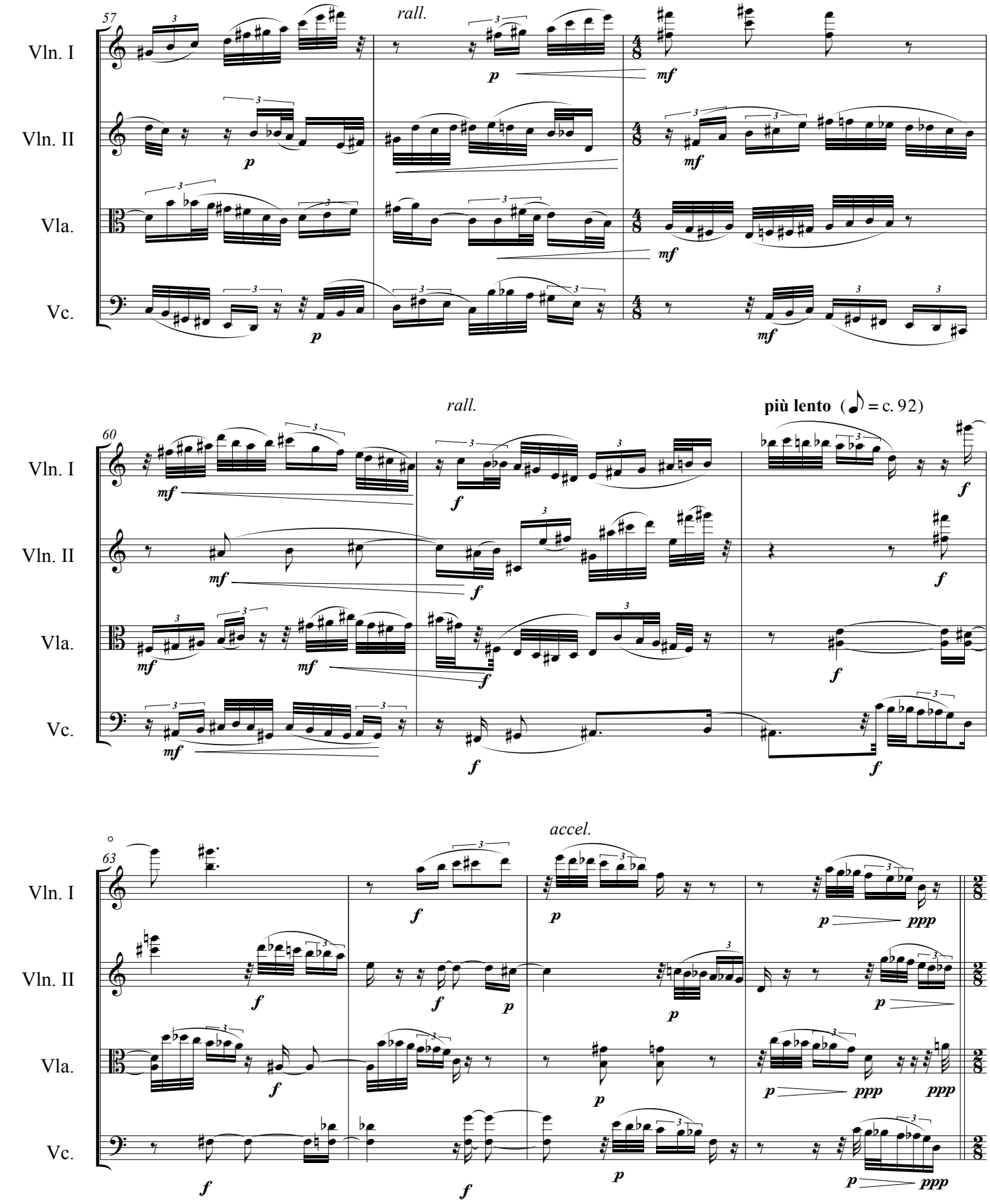
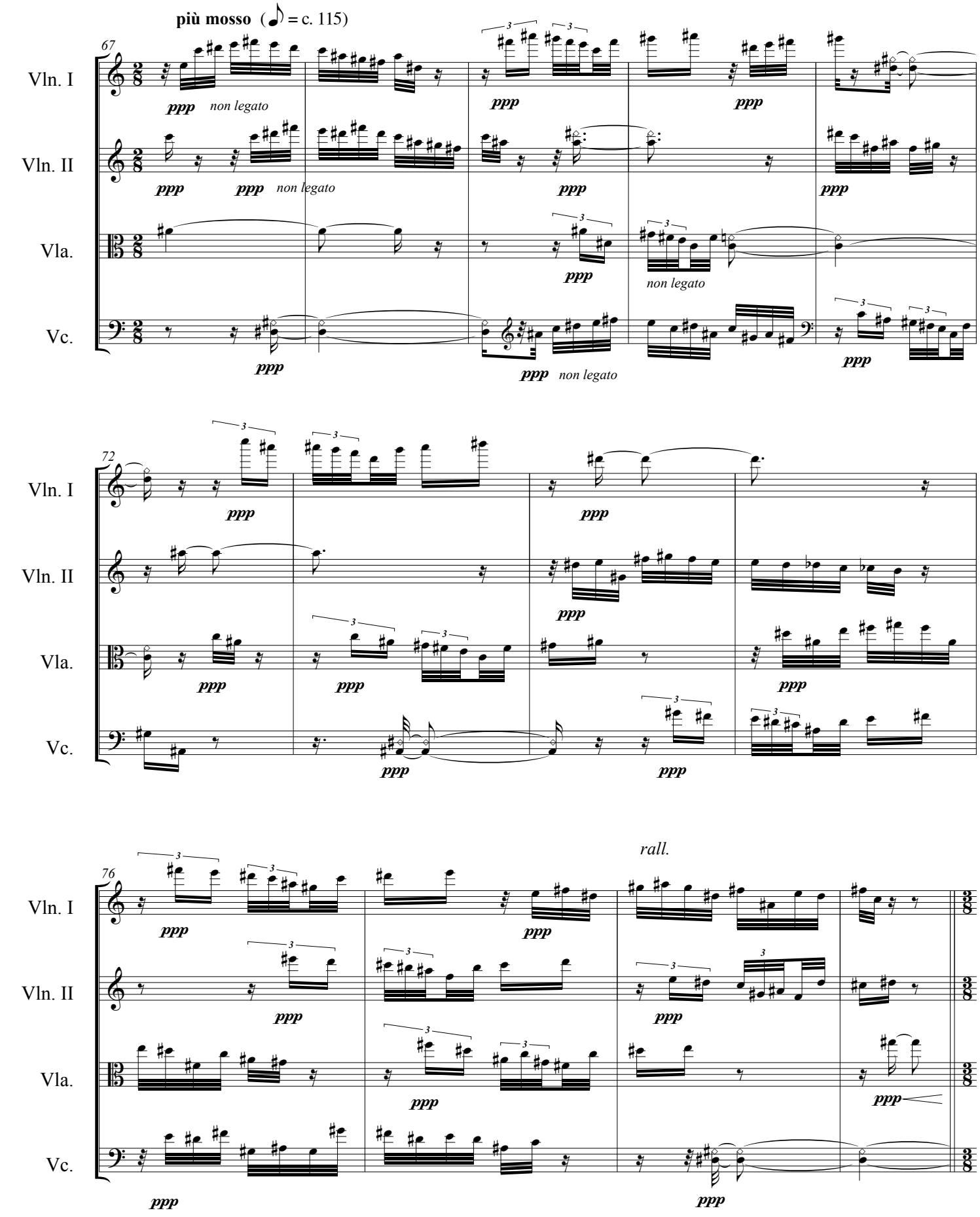
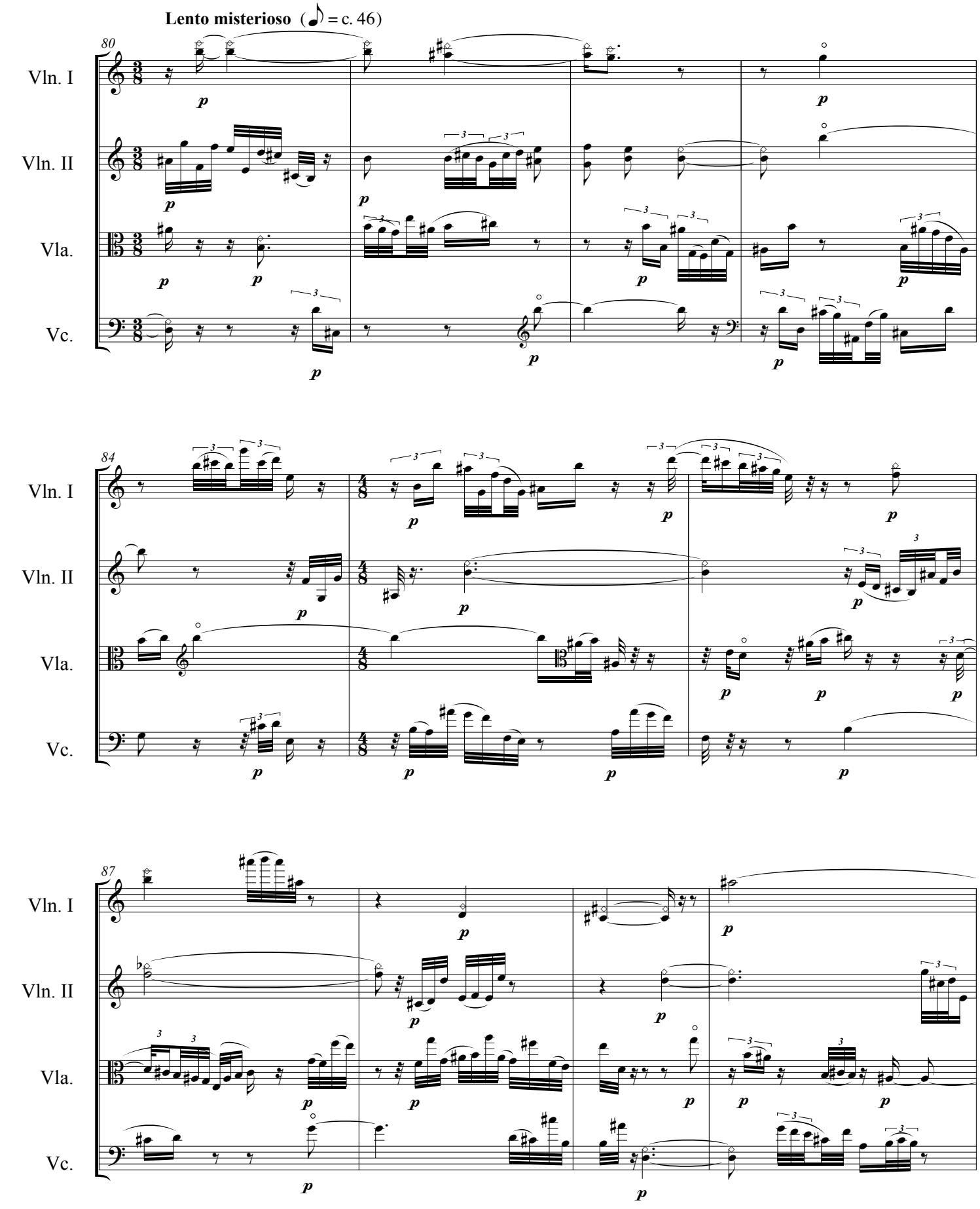
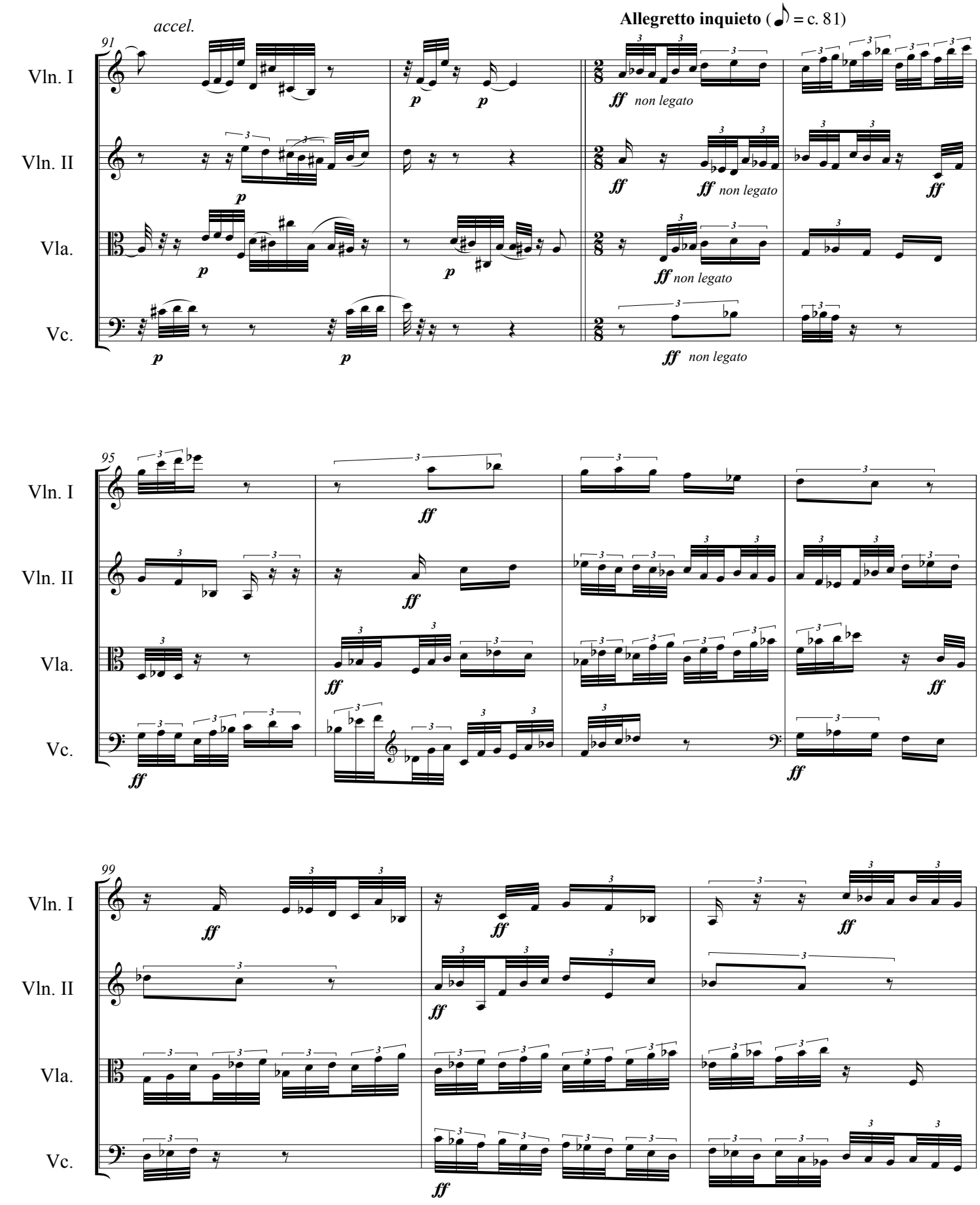
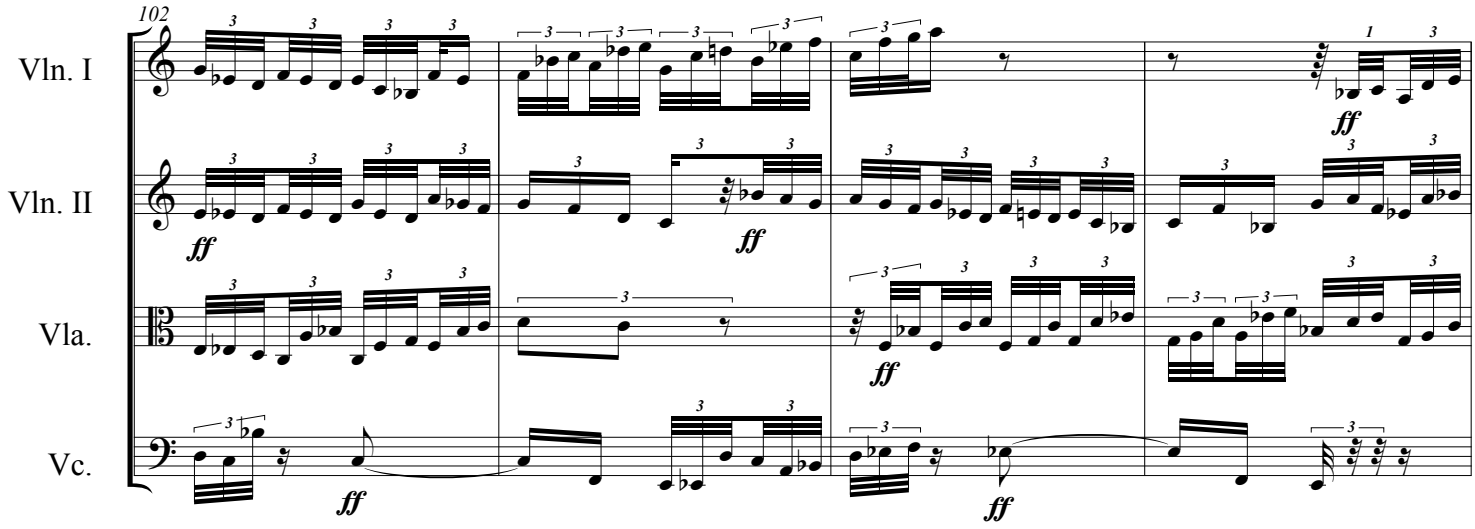
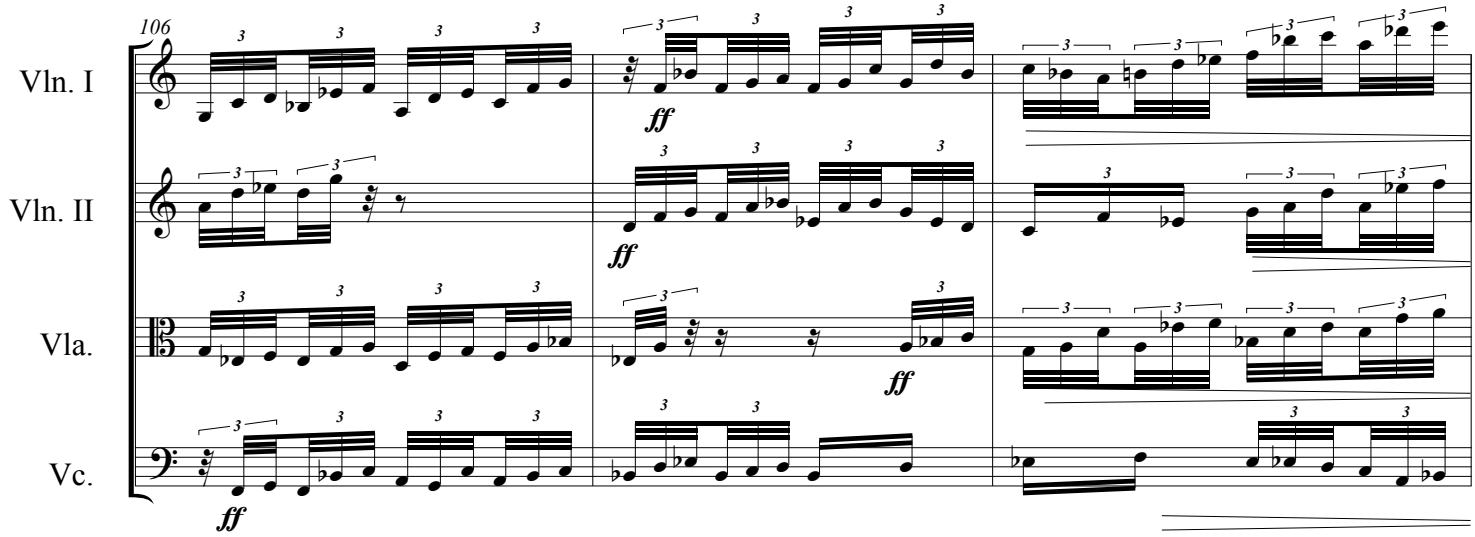
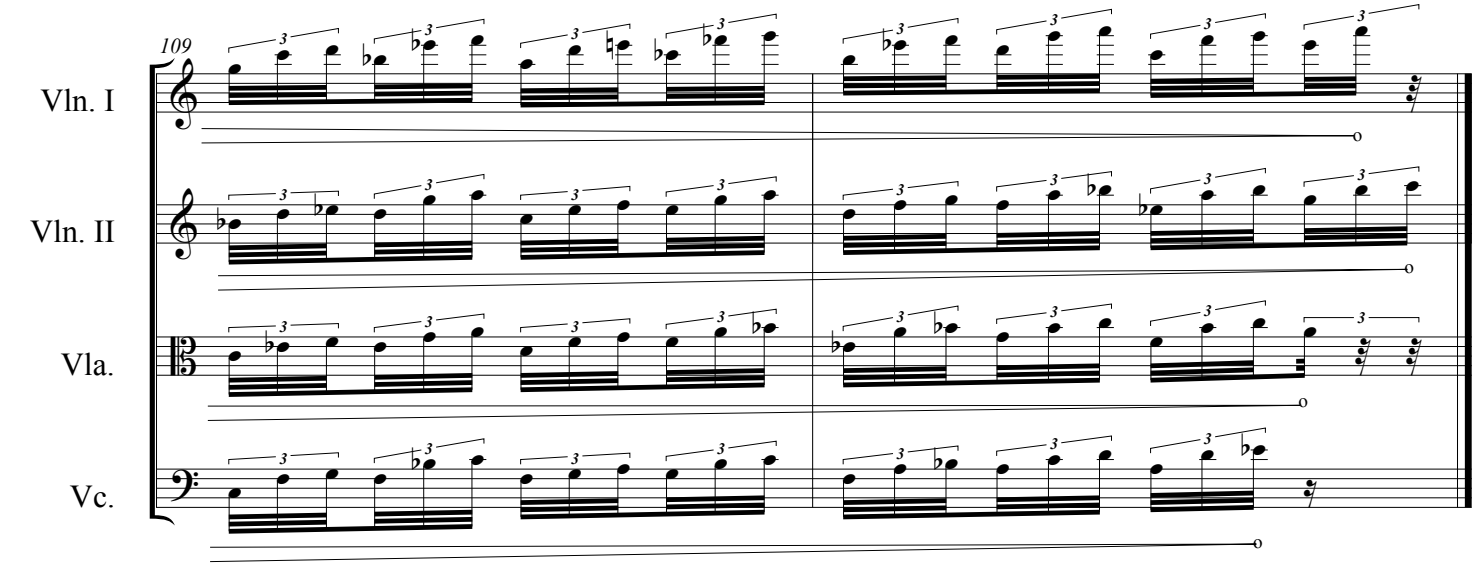

92
Vln. I
Vln. II
Vla.
Vc.
94
Vln. I
Vln. II
Vla.
Vc.
96
sul tasto
Vln. I
pppp
sul tasto
Vln. II
pppp
sul tasto
Vla.
pppp
sul tasto
Vc.
pppp

attacca:

II - Nemesis



4
rall.
Vln. I
Vln. II
Vla.
Vc.
p
mf
7
rall.
più lento (♪ = c. 92)
f
10
accel.

più mosso (♪ = c. 115)
13
Vln. I
Vln. II
Vla.
Vc.
p
ppp
non legato
8va
17
20

24
rall.
Vln. I
Vln. II
Vla.
Vc.
ppp
Lento misterioso (♪ = c. 46)
27
p
31

34
Vln. I
Vln. II
Vla.
Vc.
p


accel.
37
Vln. I
Vln. II
Vla.
Vc.
(gliss.)
p

Allegro tumultuoso (♪ = c. 115)
40
Vln. I
Vln. II
Vla.
Vc.
non legato
p
f

45
Vln. I
Vln. II
Vla.
Vc.

50
Vln. I
Vln. II
Vla.
Vc.


Lento misterioso (♪ = c. 46)
Allegro tumultuoso (♪ = c. 115)
54
Vln. I
Vln. II
Vla.
Vc.
(gliss.)

57
rall.
Vln. I
Vln. II
Vla.
Vc.
p
mf
60
rall.
più lento (♪ = c. 92)
mf
f
63
accel.
ppp

più mosso (♪ = c. 115)
67
Vln. I
Vln. II
Vla.
Vc.
ppp
non legato
72
76
rall.

Lento misterioso (♪ = c. 46)
80
Vln. I
Vln. II
Vla.
Vc.
84
87

accel.
91
Allegretto inquieto (♪ = c. 81)
Vln. I
Vln. II
Vla.
Vc.
p
ff
non legato
95
99



Lucca, ottobre - novembre 2014

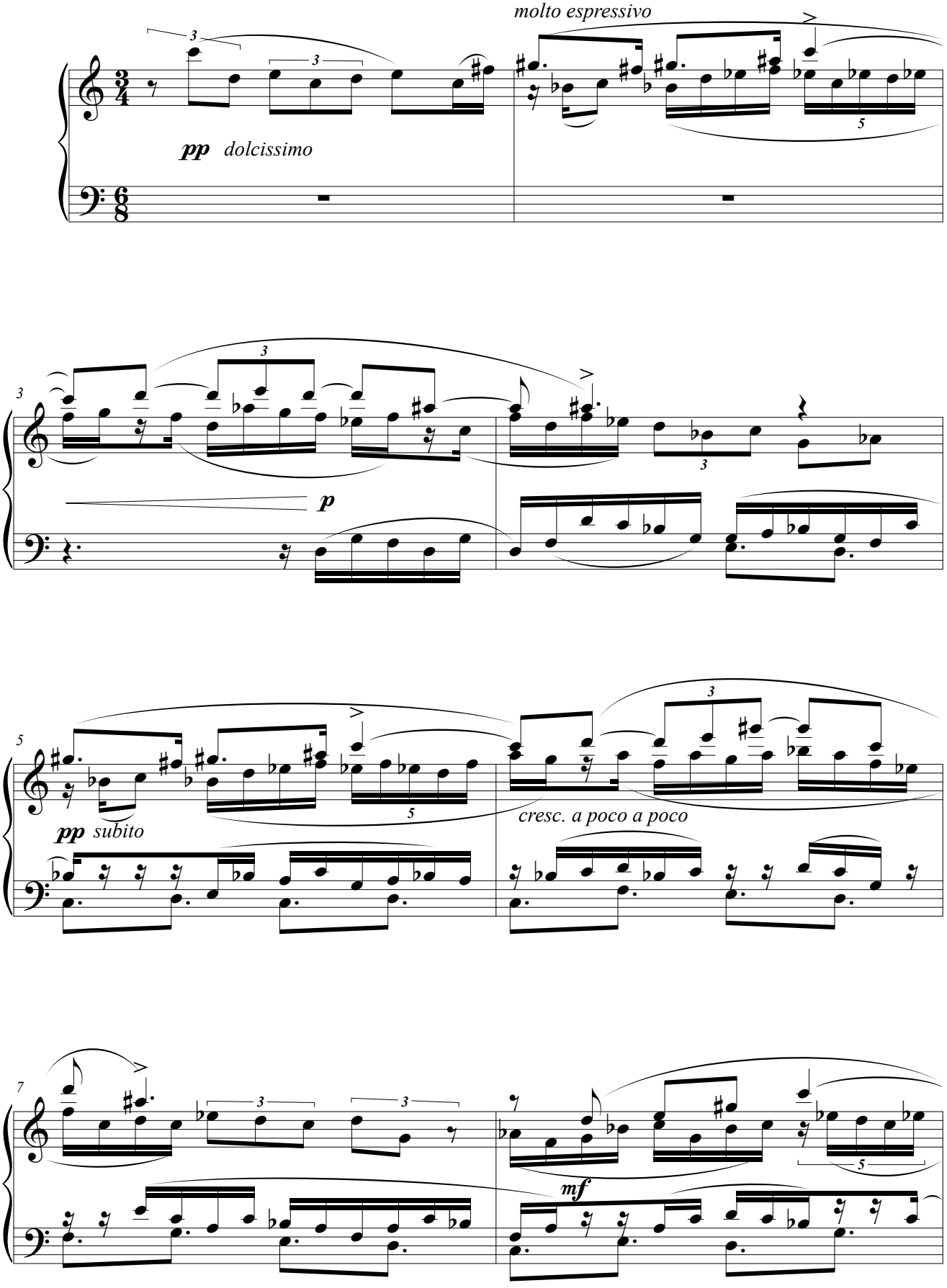
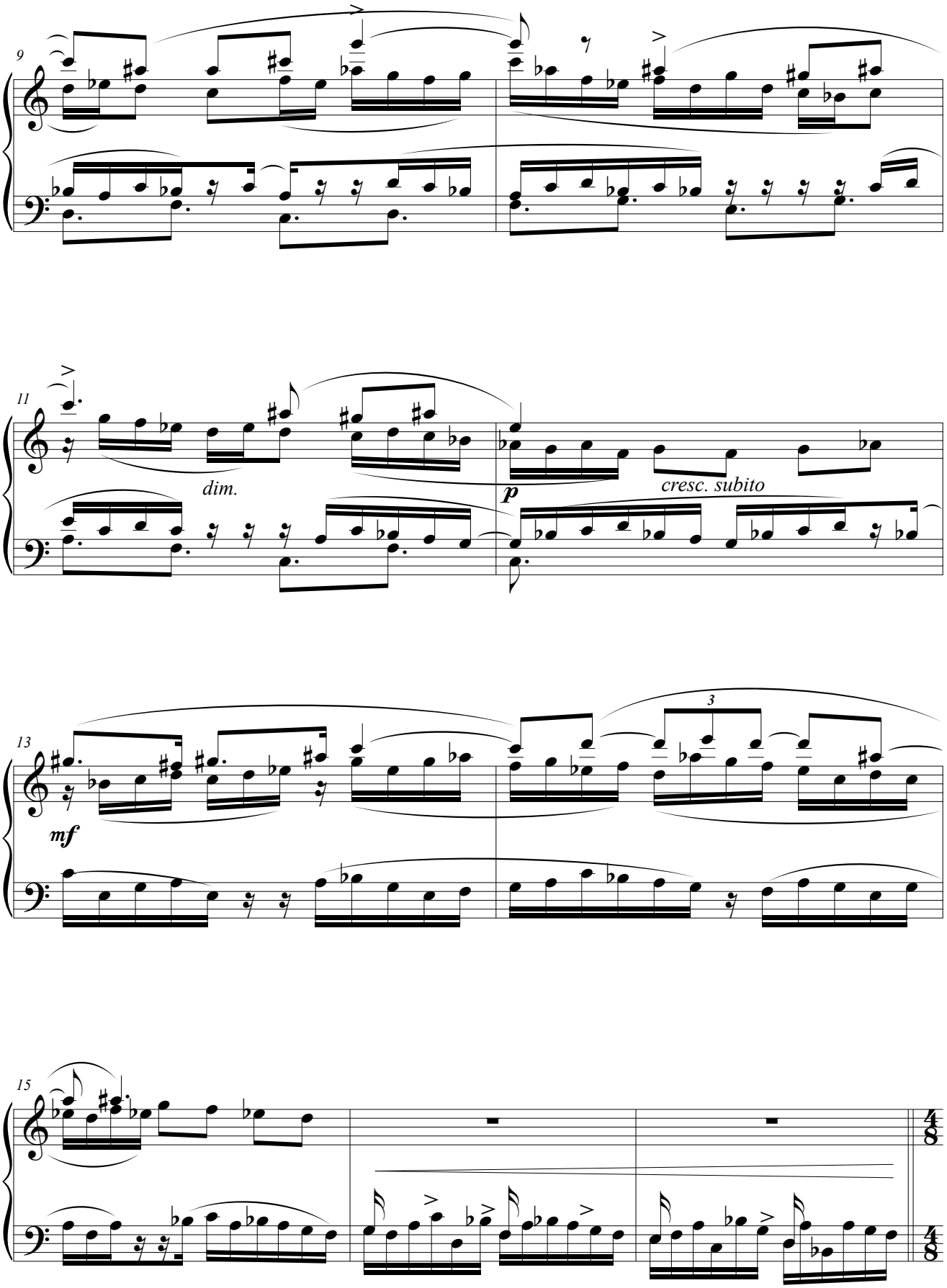
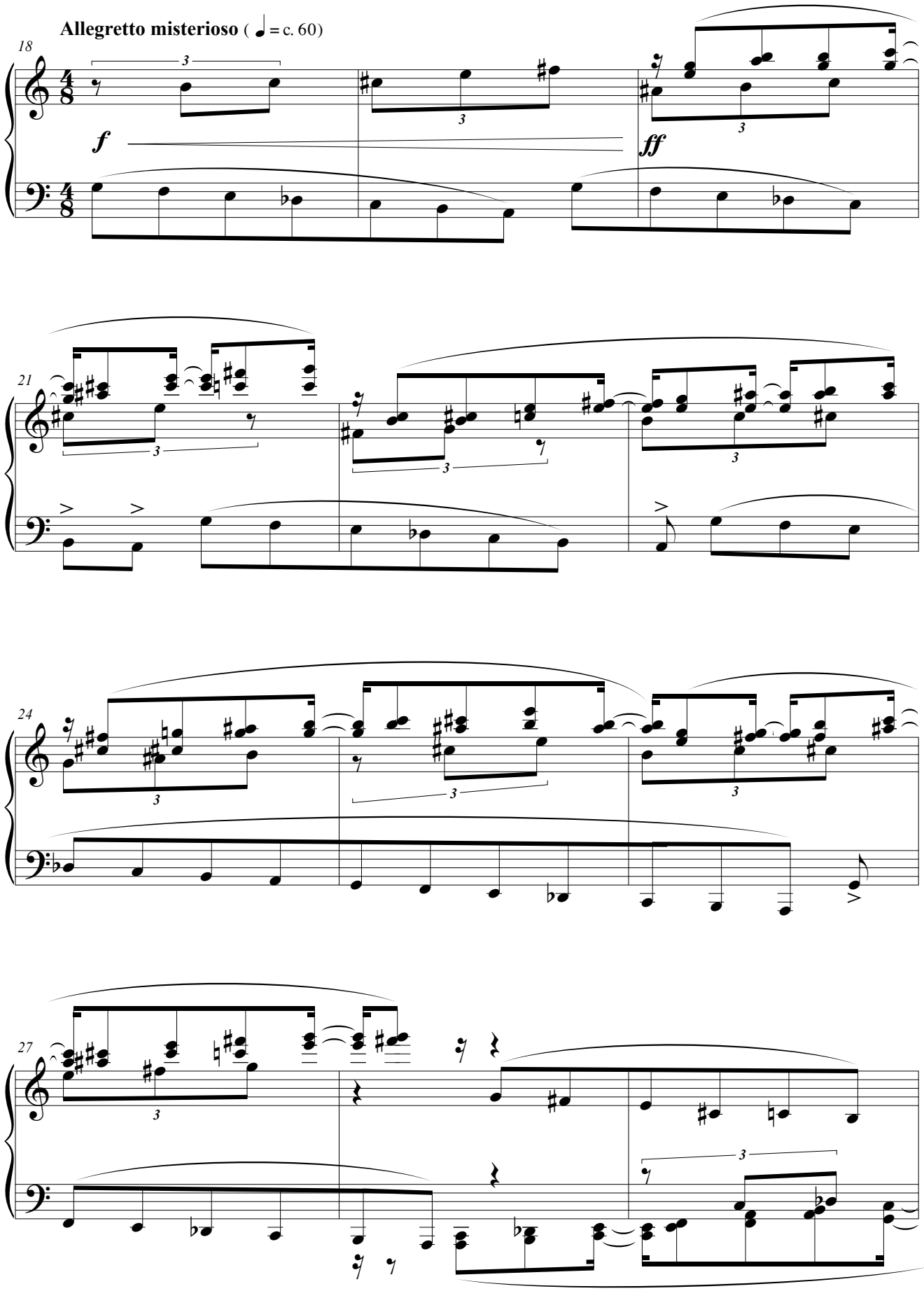
Federico Favali

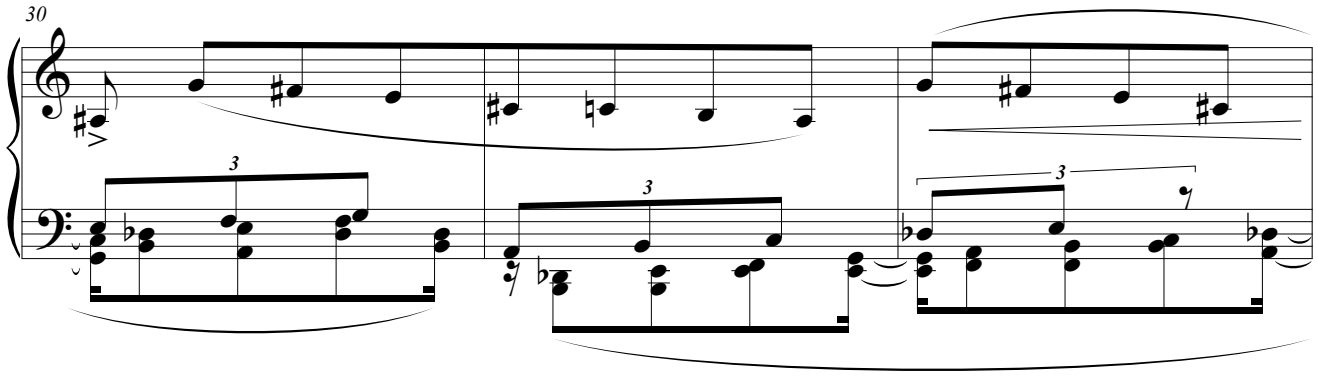
Intimate memories

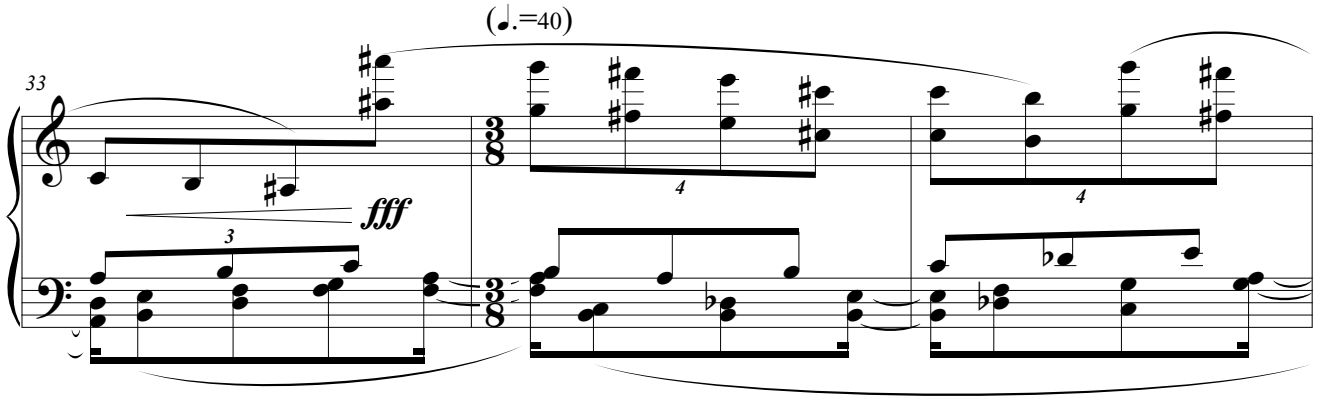
for piano

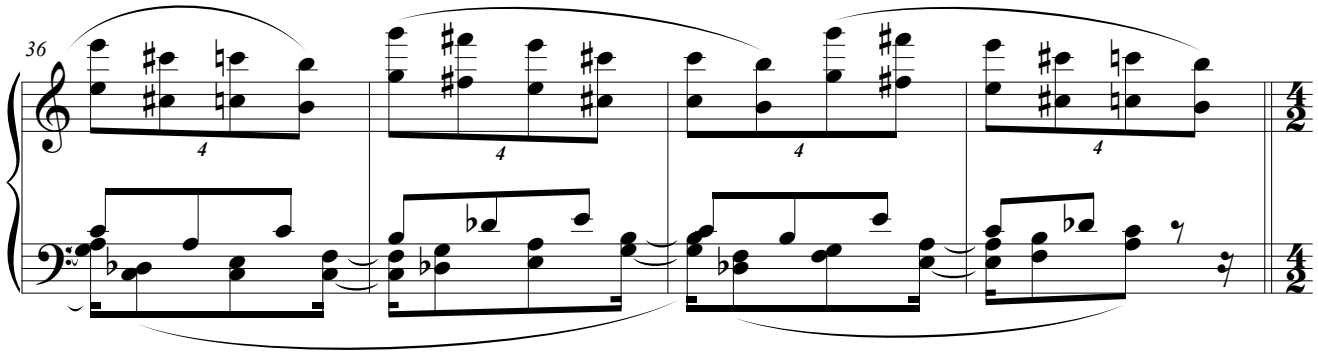
I

Federico Favali

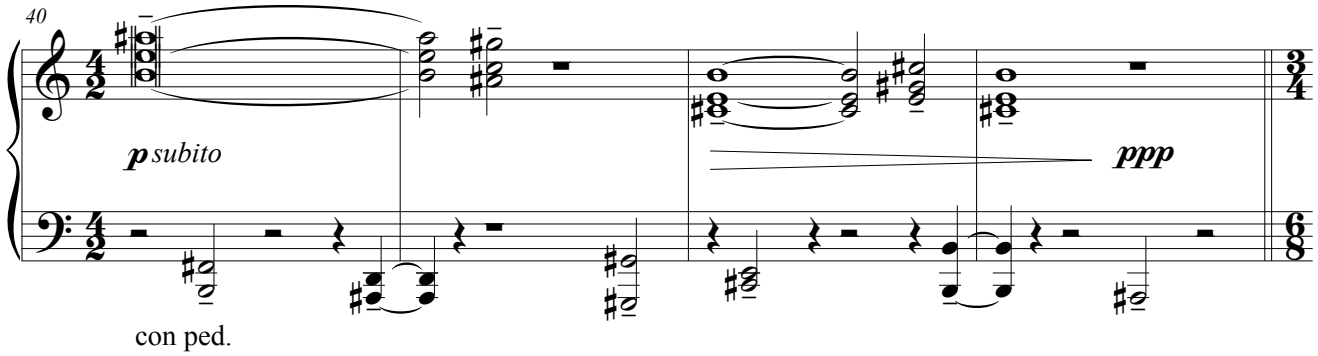
Andantino estatico (♪ = c. 54)

9
11
dim.
p
cresc. subito
13
mf
3
15

Allegretto misterioso (♩ = c. 60)
18
f
ff
21
24
27

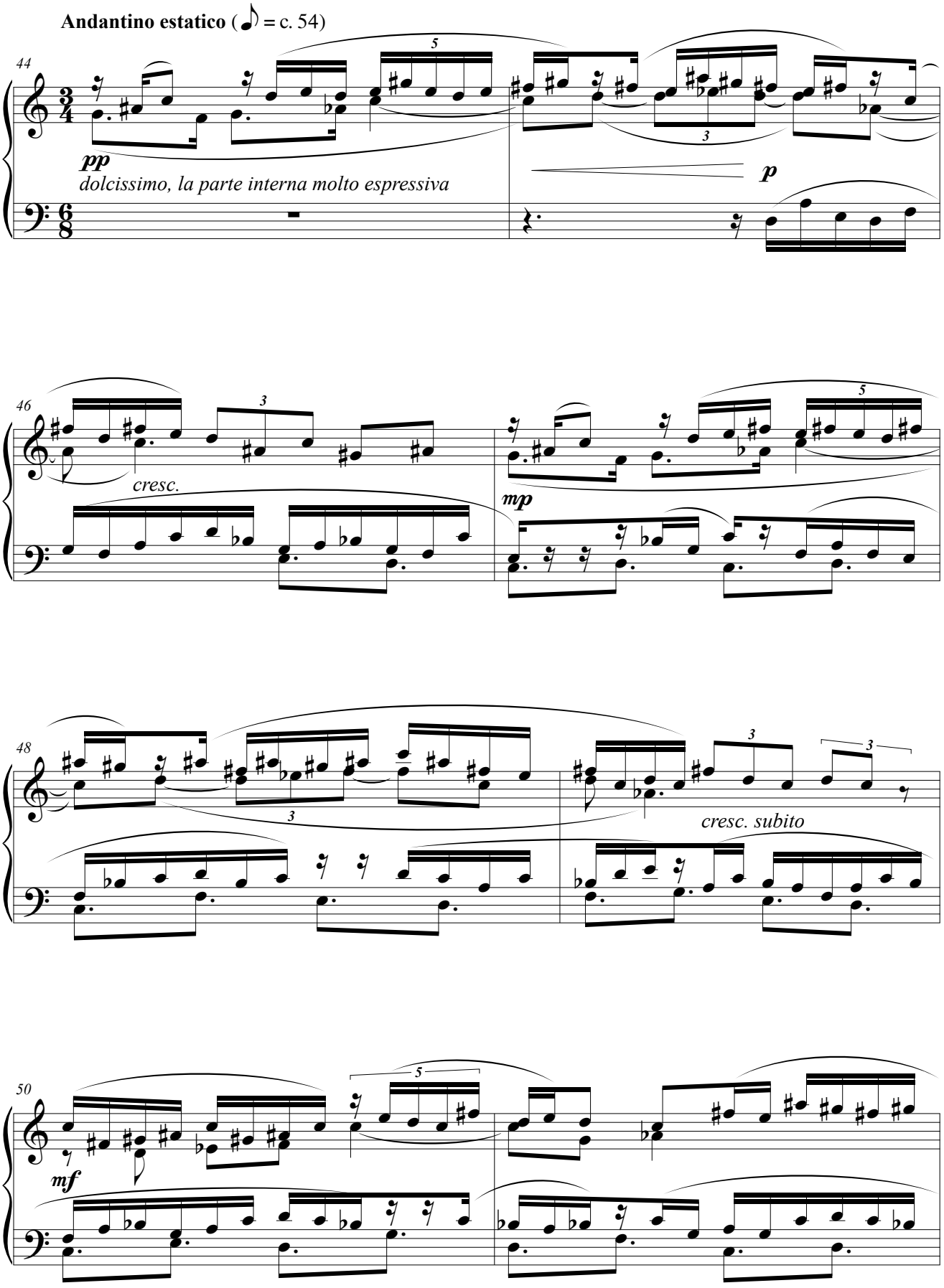
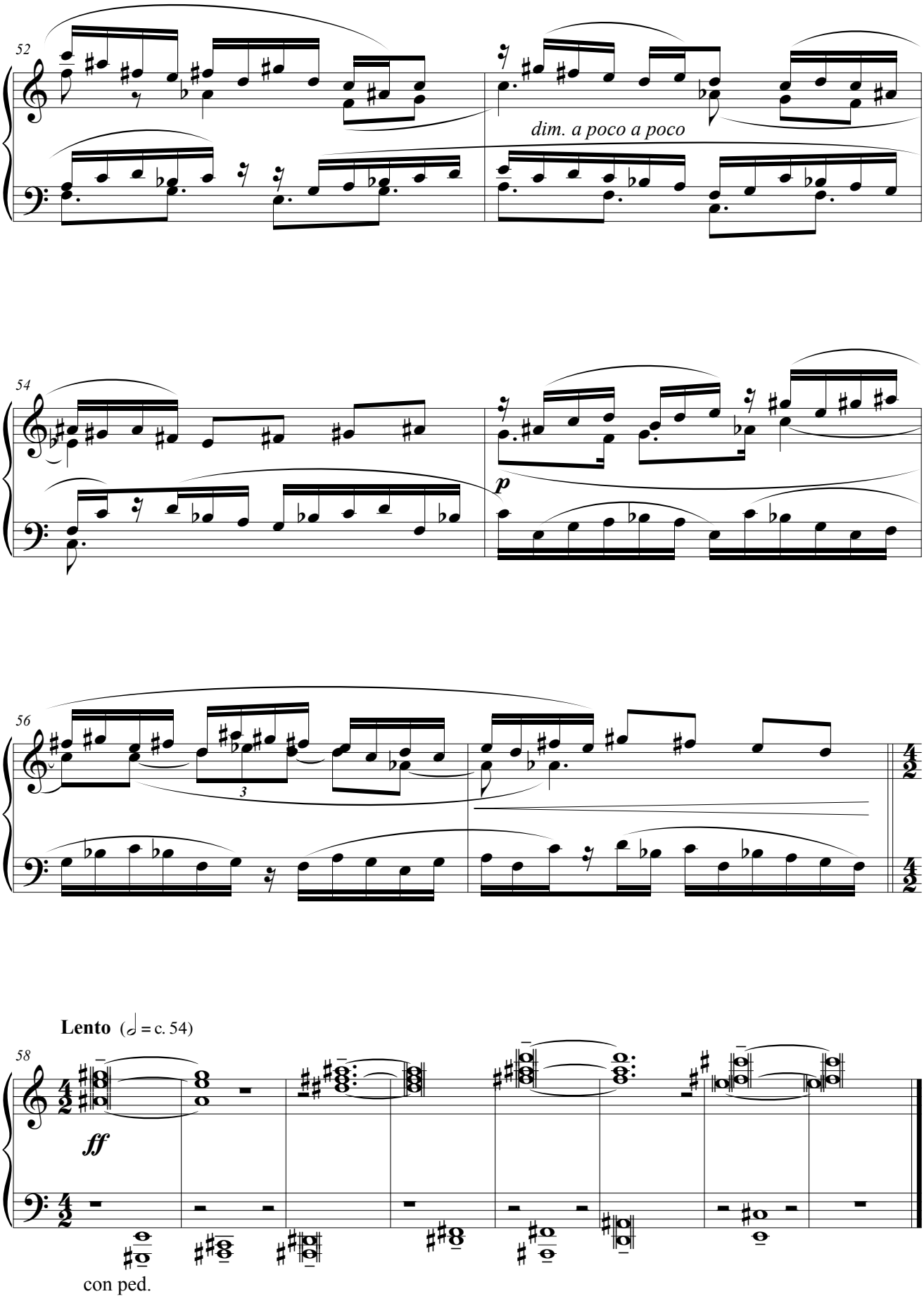






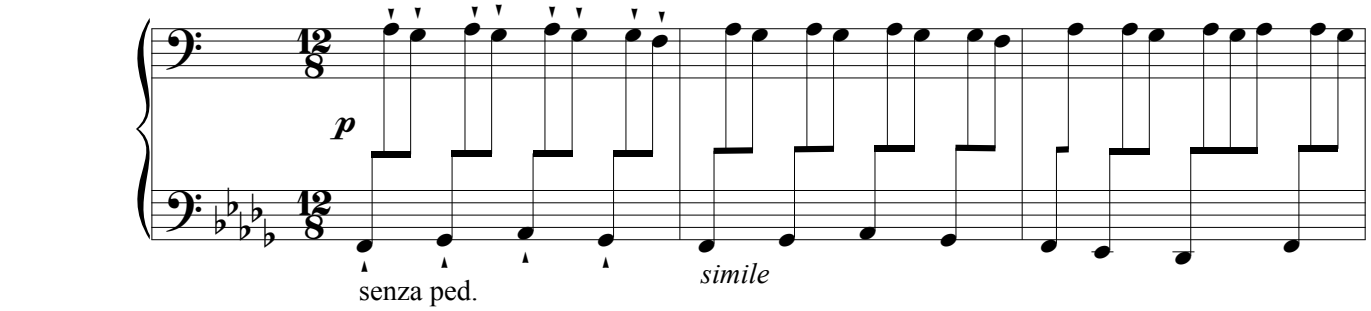
Lento, da lontano (𝅗𝅥 = c. 54)

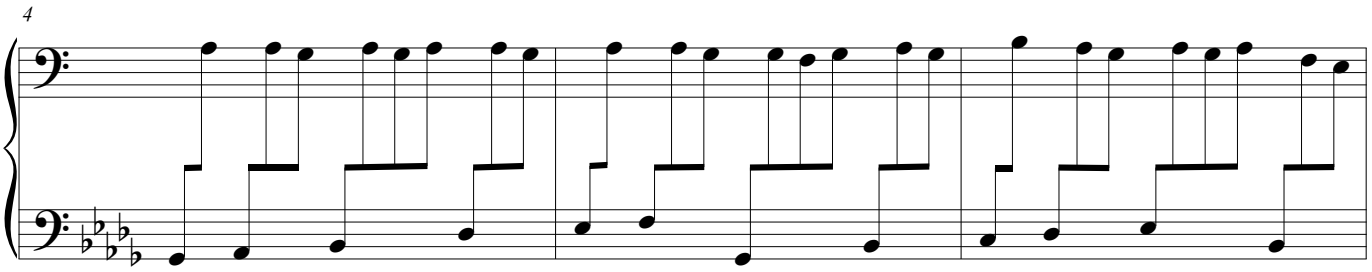


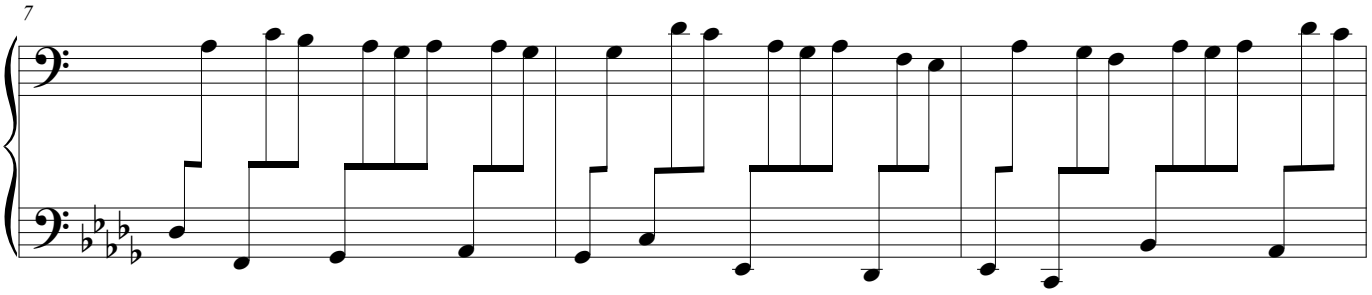
con ped.

Andantino estatico (♪ = c. 54)
44
pp
dolcissimo, la parte interna molto espressiva
p
46
cresc.
mp
48
cresc. subito
50
mf

52
dim. a poco a poco
54
p
56
3
Lento (𝅗𝅥 = c. 54)
58
ff
con ped.

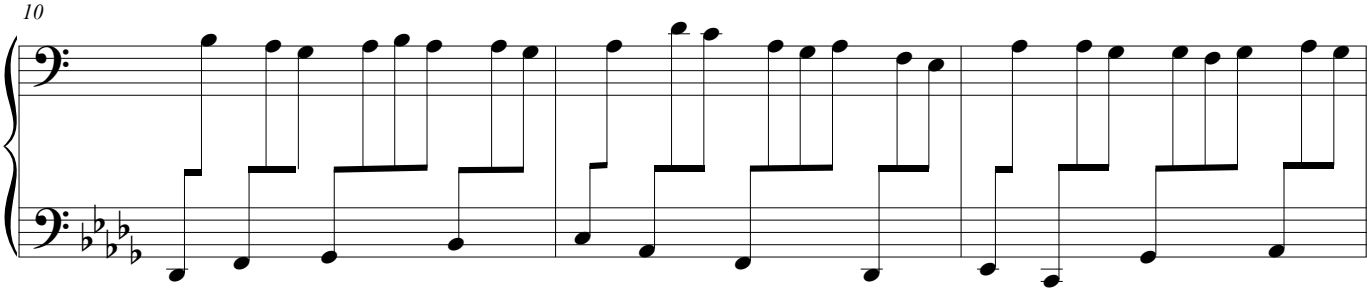
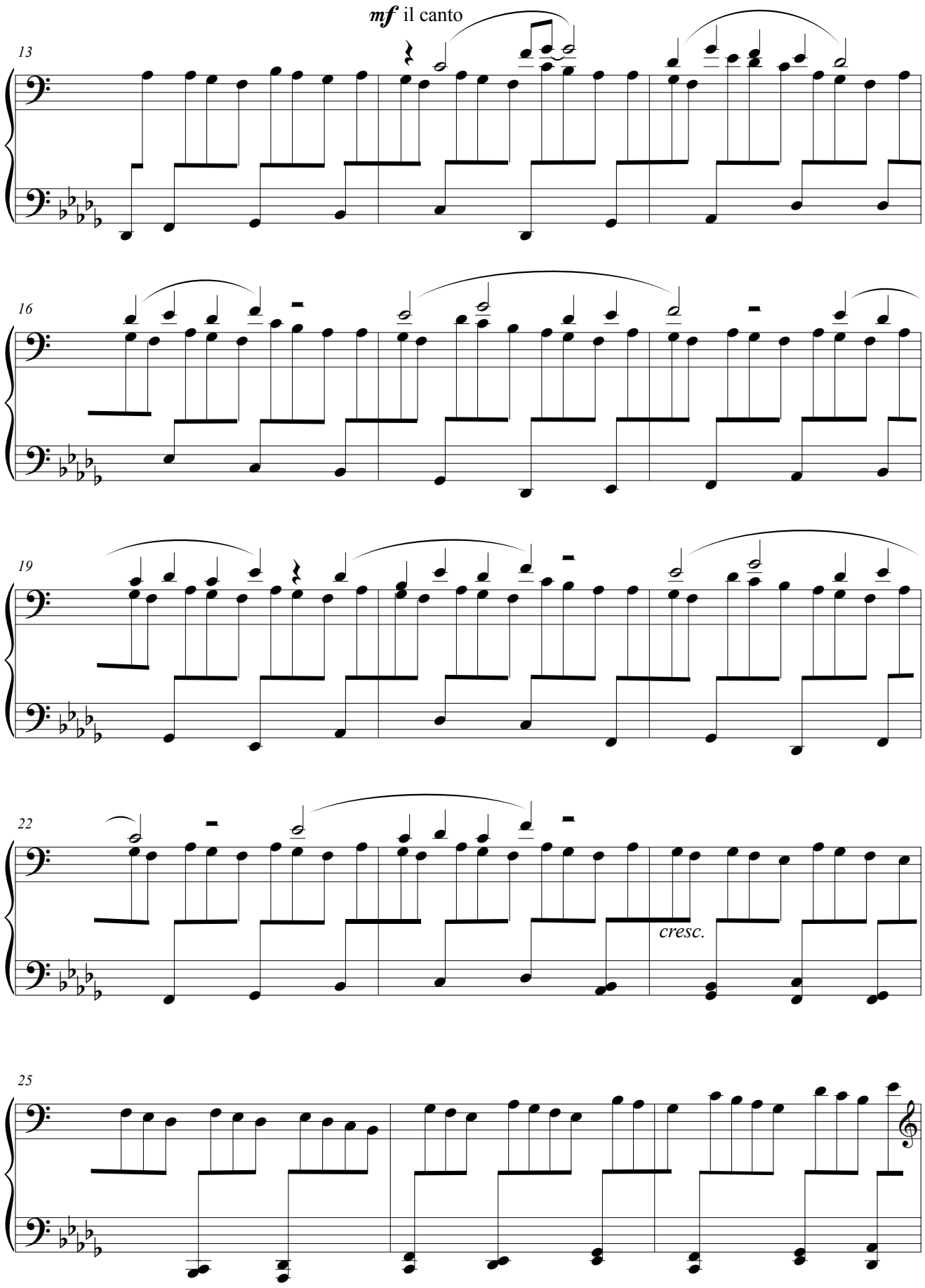
II

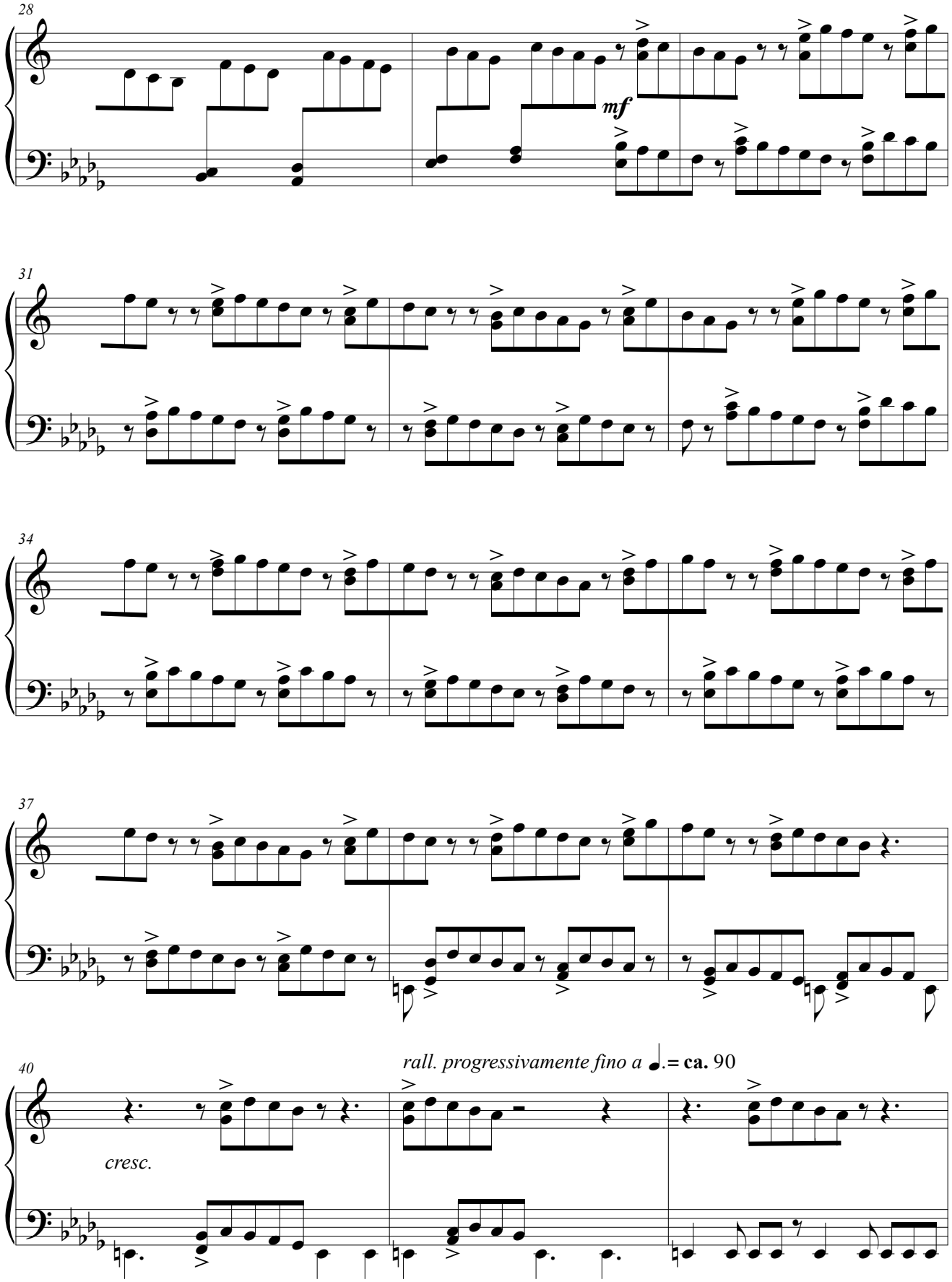
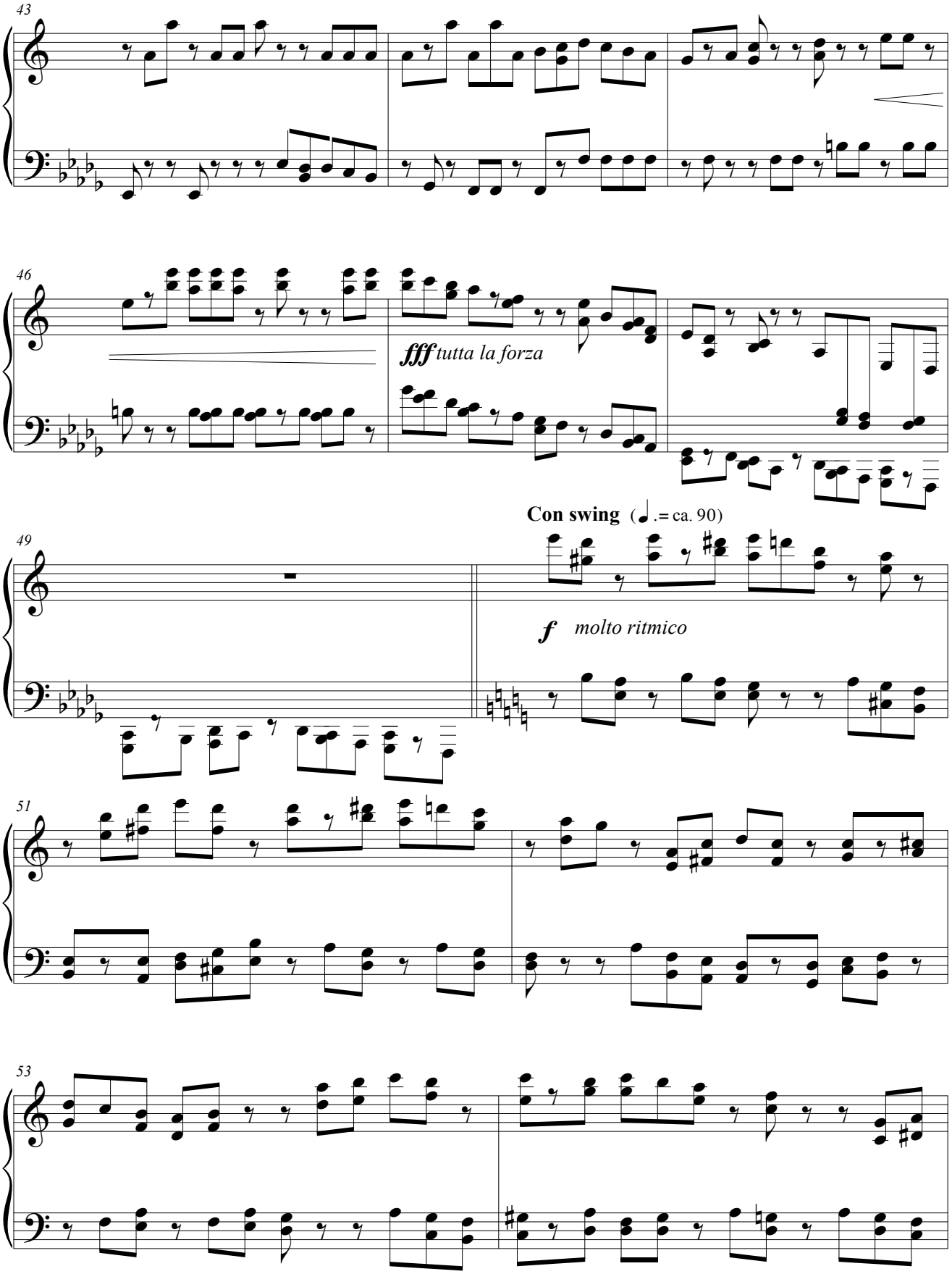
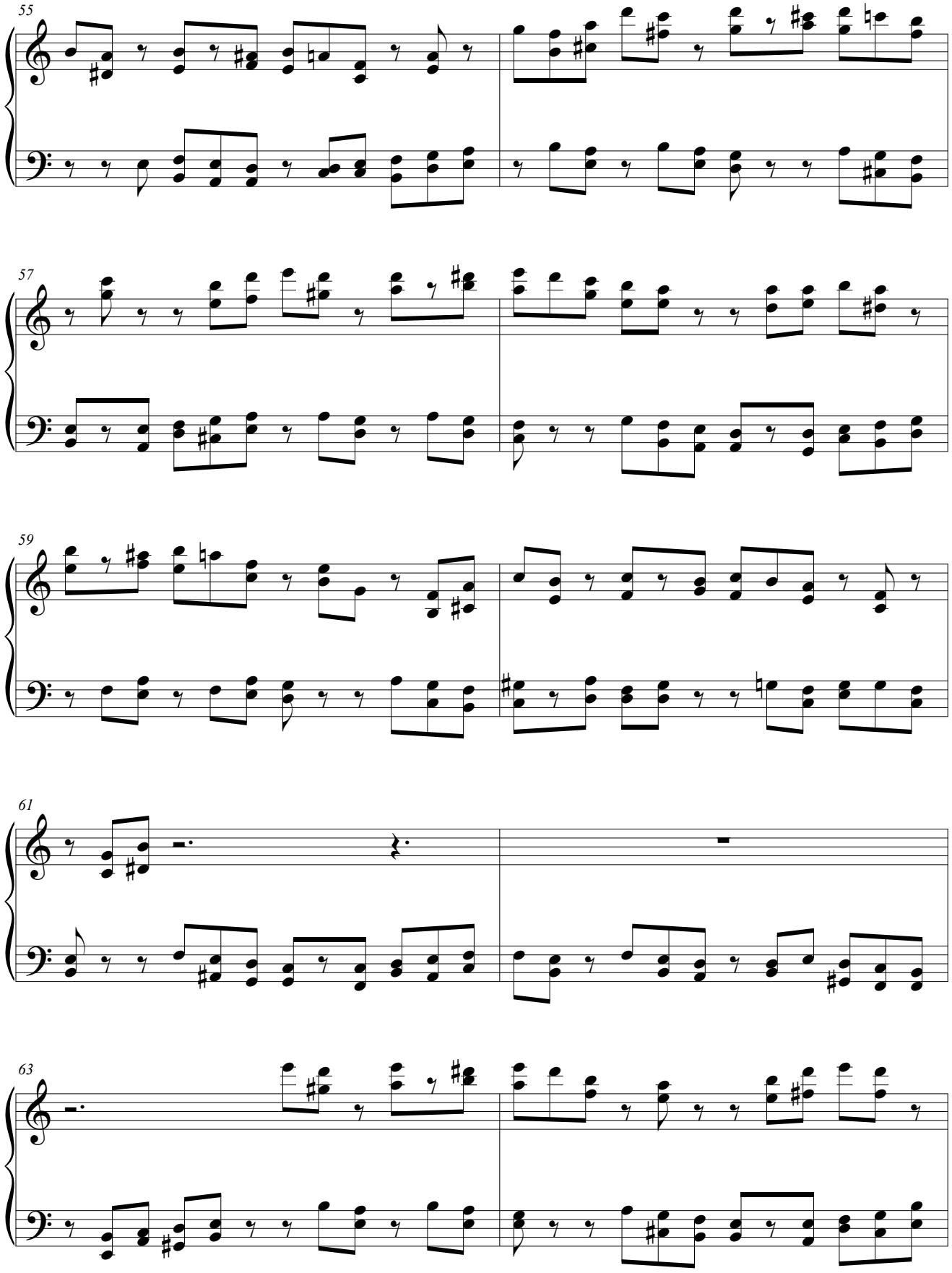
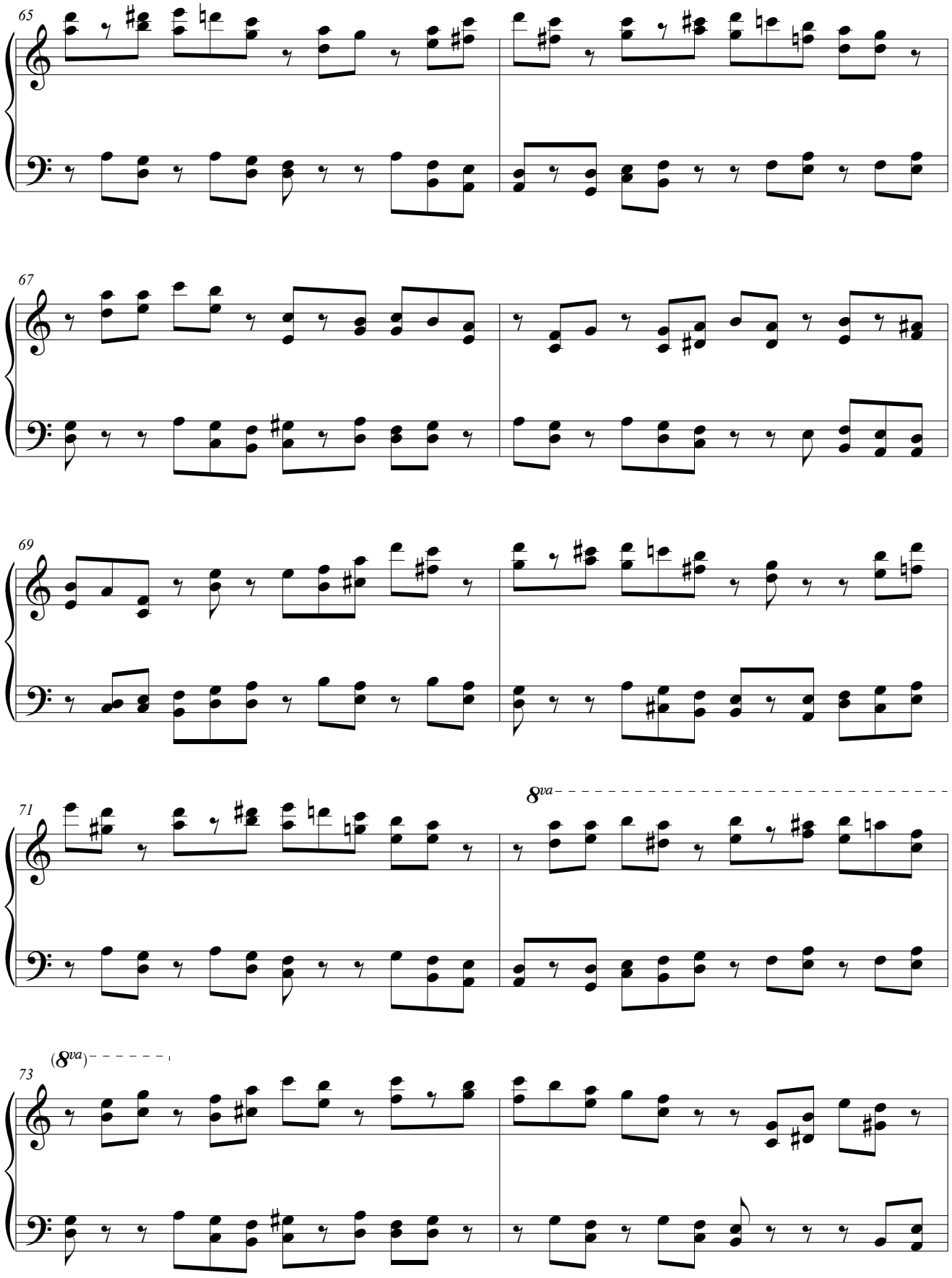
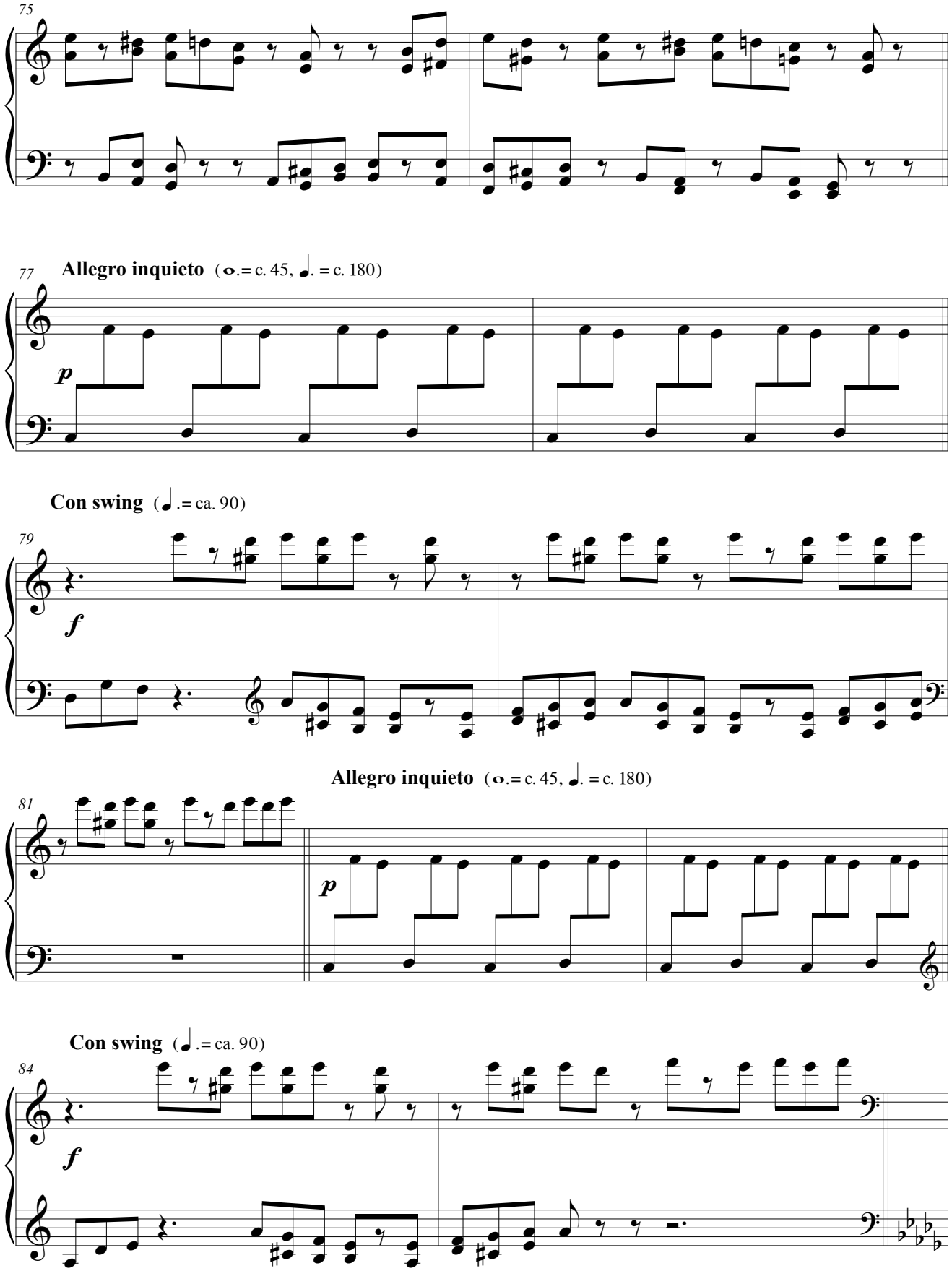
Allegro inquieto (𝅝. = c. 45, ♩. = c. 180)









mf il canto
13
16
19
22
cresc.
25

28
mf
31
34
37
40
rall. progressivamente fino a ♩.= ca. 90
cresc.

43
46
fff tutta la forza
Con swing (♩.= ca. 90)
49
f molto ritmico
51
53

55
57
59
61
63

65
67
69
71
8va
(8va)
73

75
77
Allegro inquieto (𝅝.= c. 45, 𝅗𝅥. = c. 180)
p
Con swing (𝅗𝅥. = ca. 90)
79
f
Allegro inquieto (𝅝.= c. 45, 𝅗𝅥. = c. 180)
81
p
Con swing (𝅗𝅥. = ca. 90)
84
f

Allegro inquieto (𝅝. = c. 45, ♩. = c. 180)

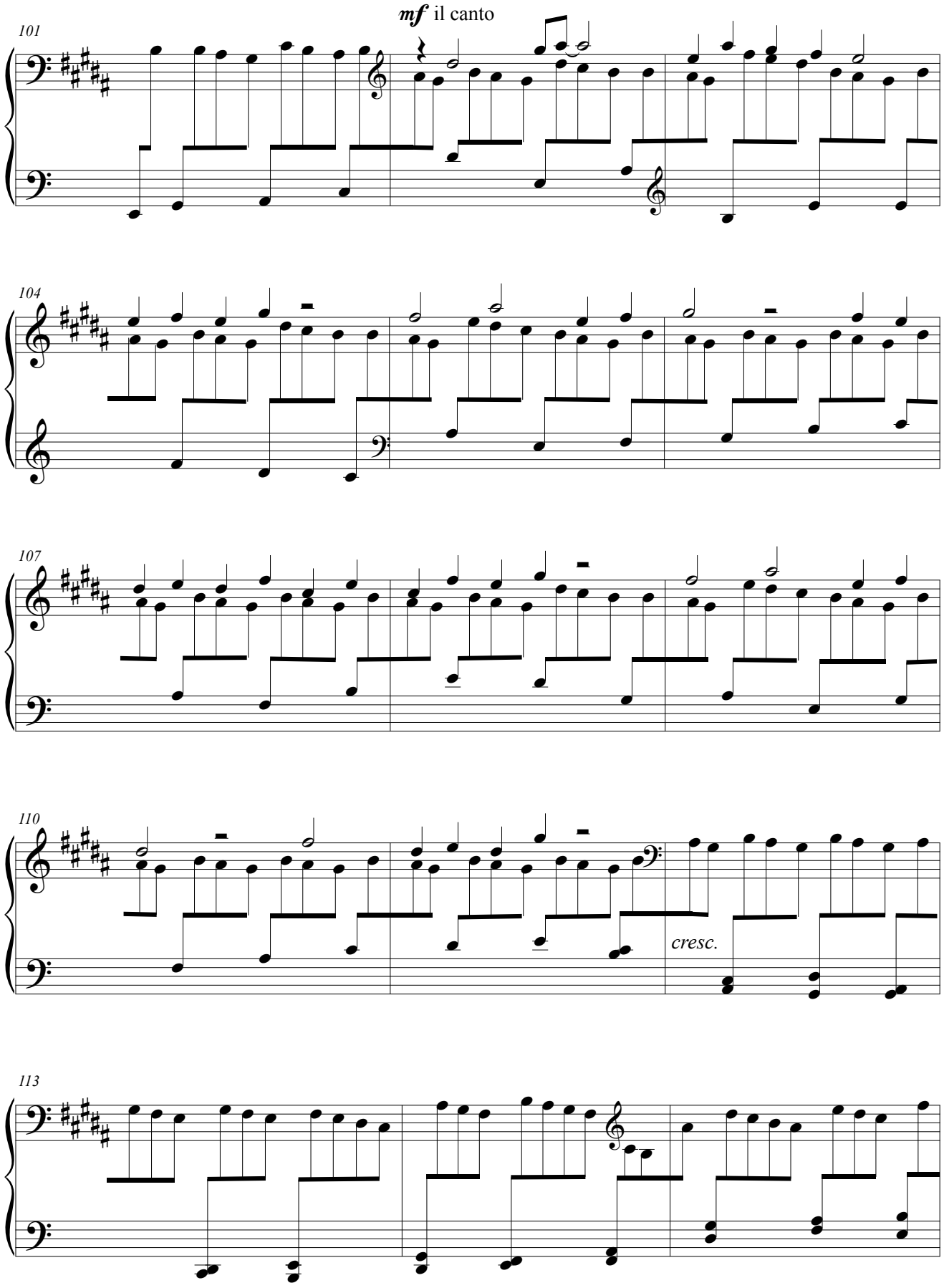
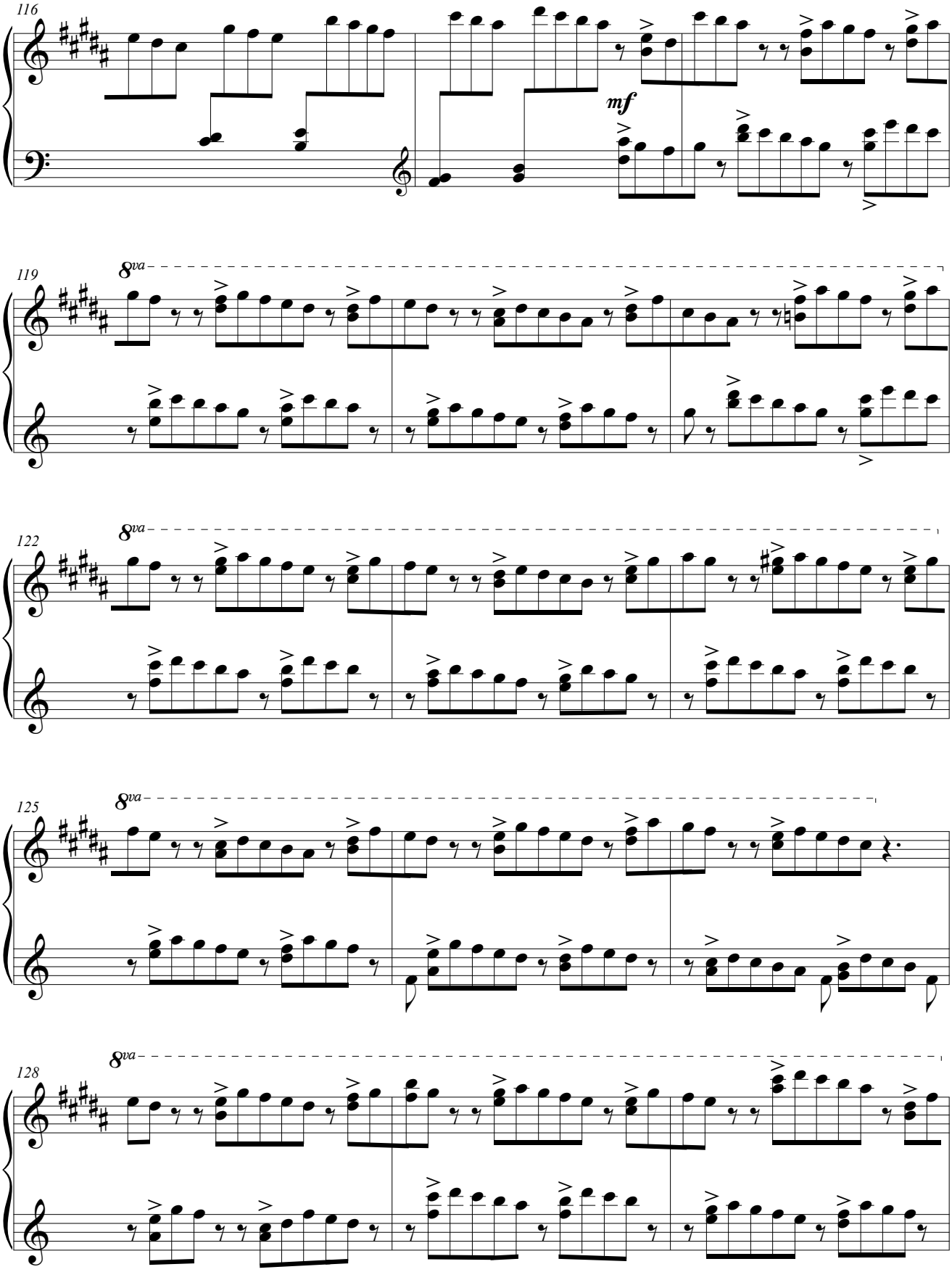
86

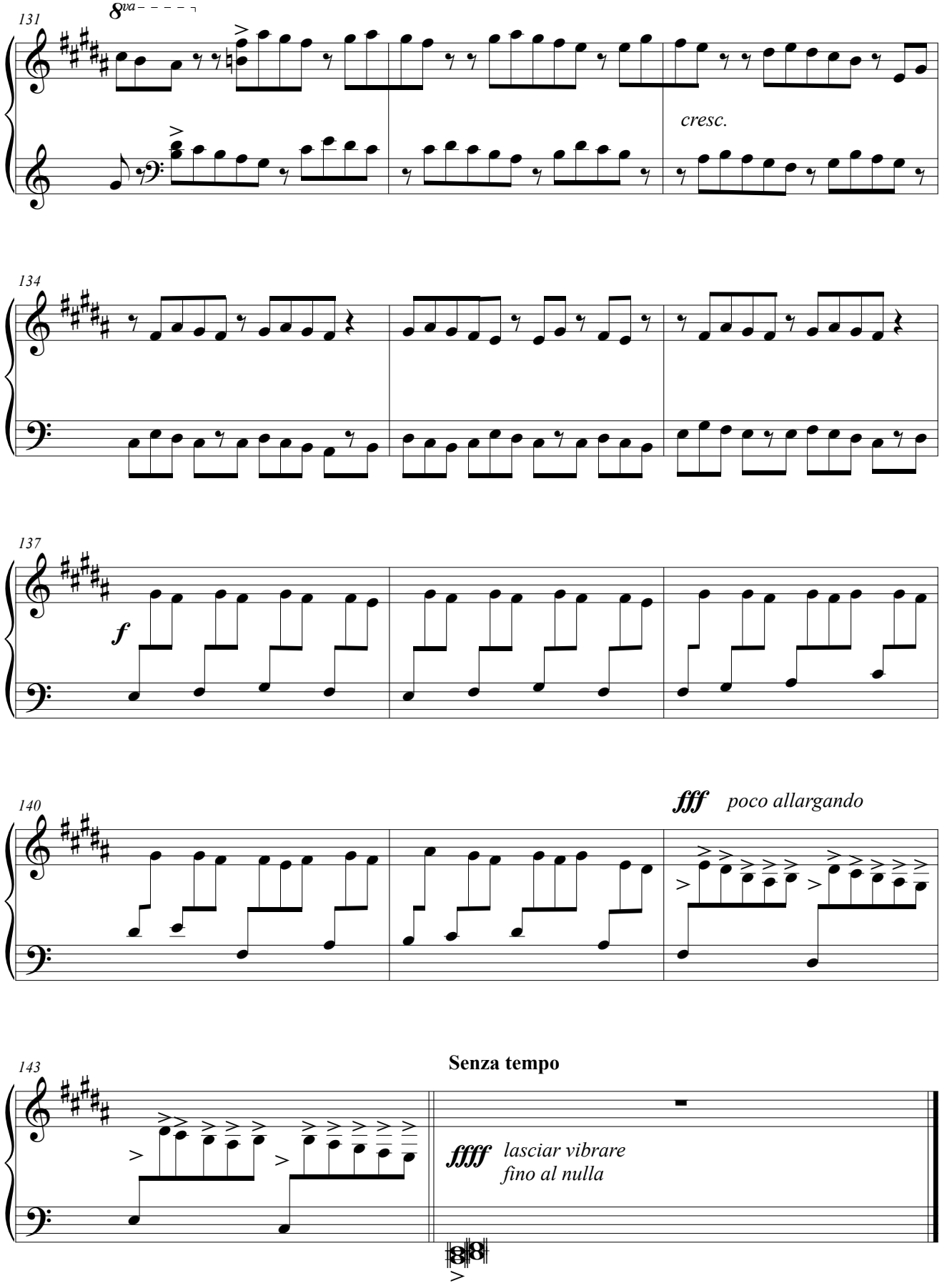
p

89

92

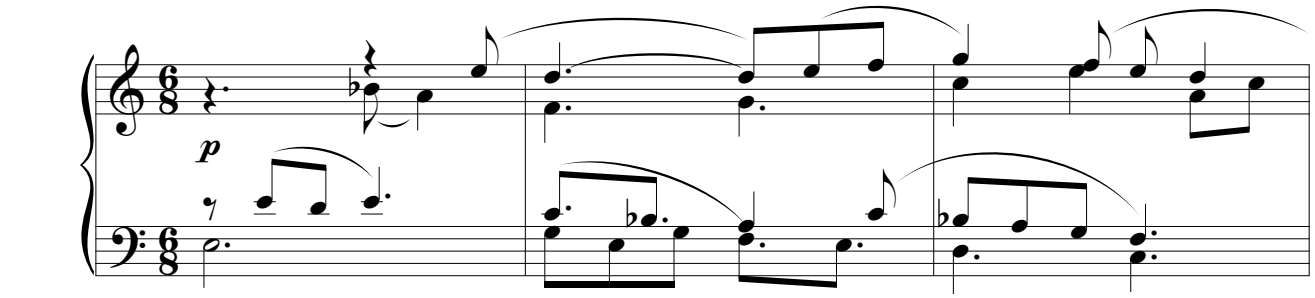
95

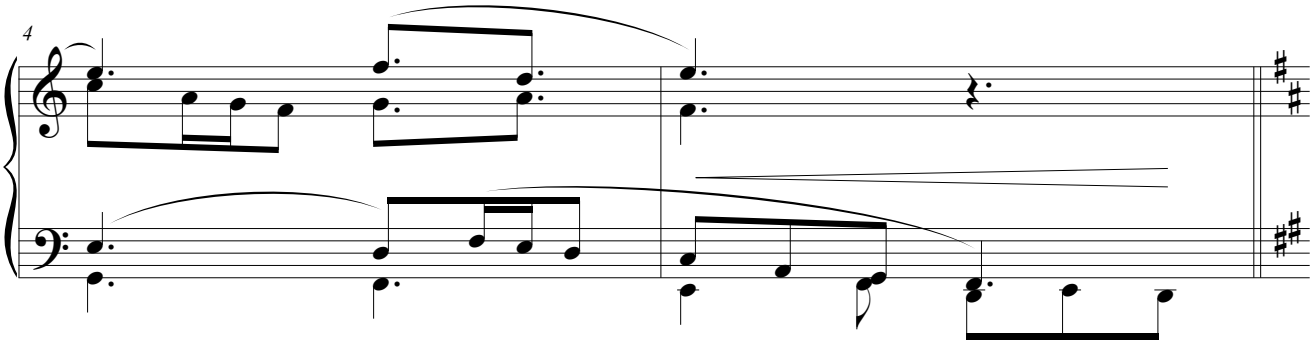
98

mf il canto
101
104
107
110
cresc.
113

116
mf
119
8va
122
8va
125
8va
128
8va


131
8va
cresc.
134
137
f
140
fff poco allargando
143
Senza tempo
ffff lasciar vibrare
fino al nulla

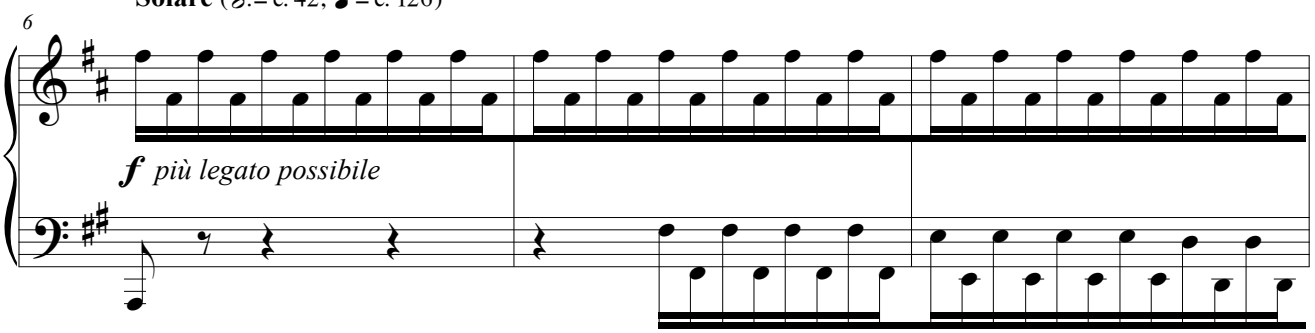
III

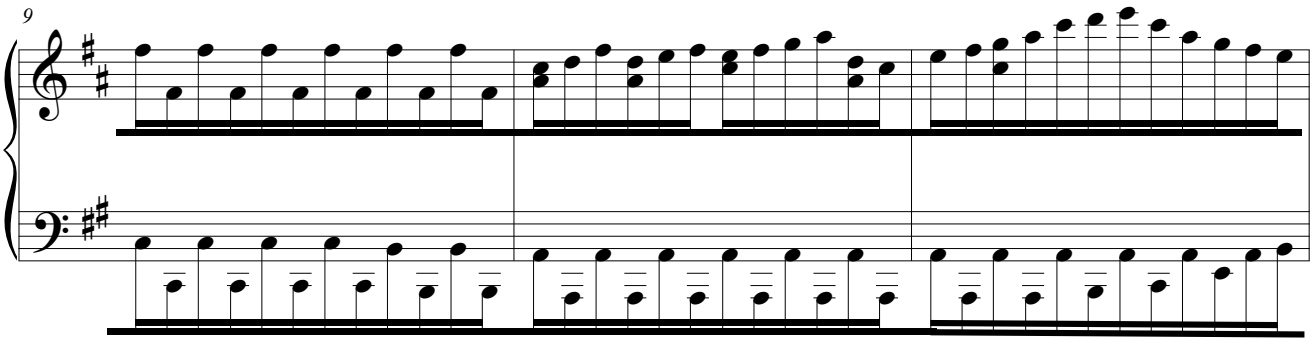
Lento malinconico (♪ = c. 84)

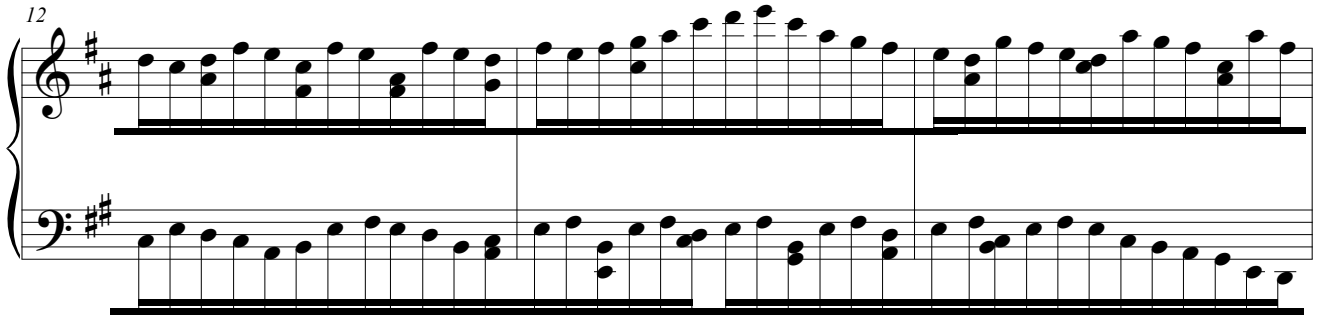


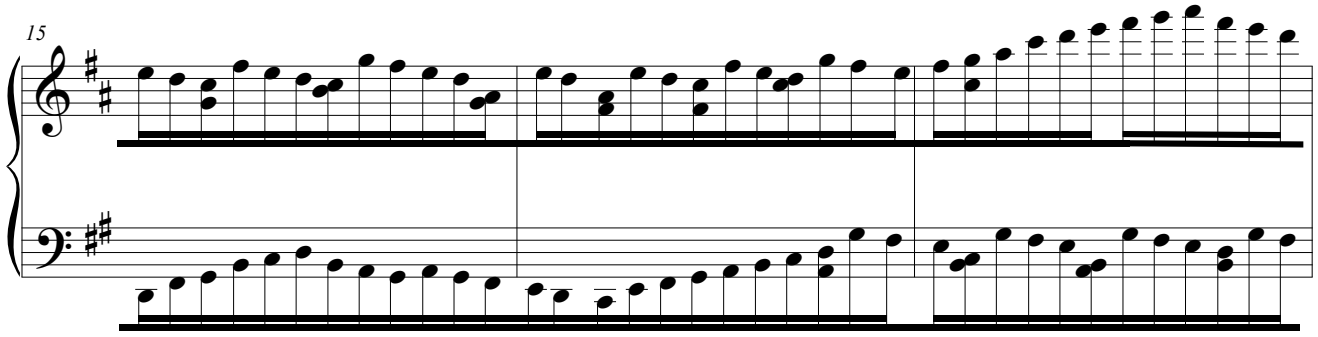


Solare (𝅗𝅥. = c. 42, ♩ = c. 126)






12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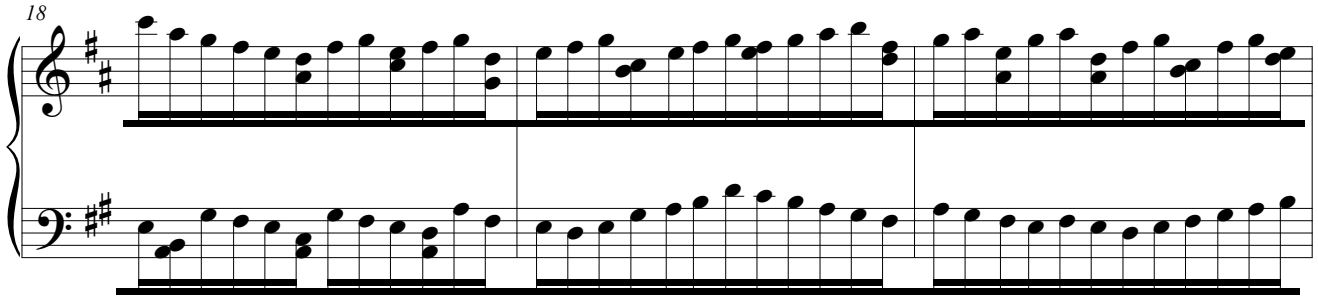
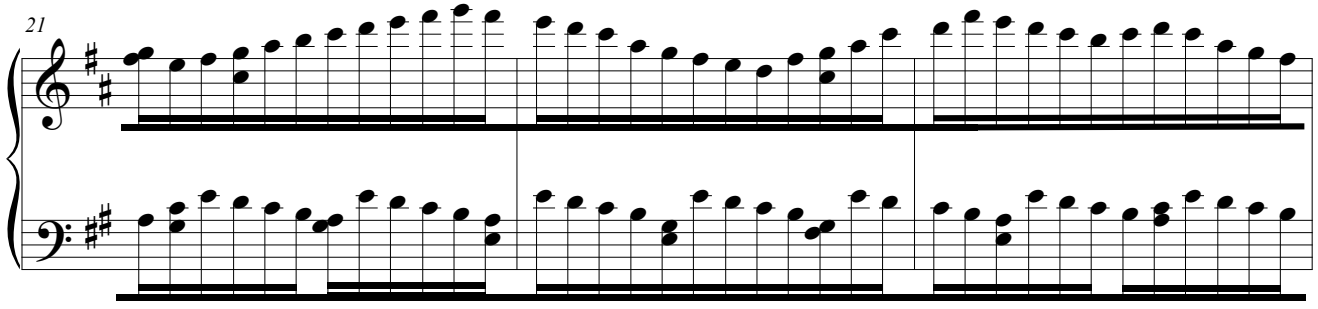

18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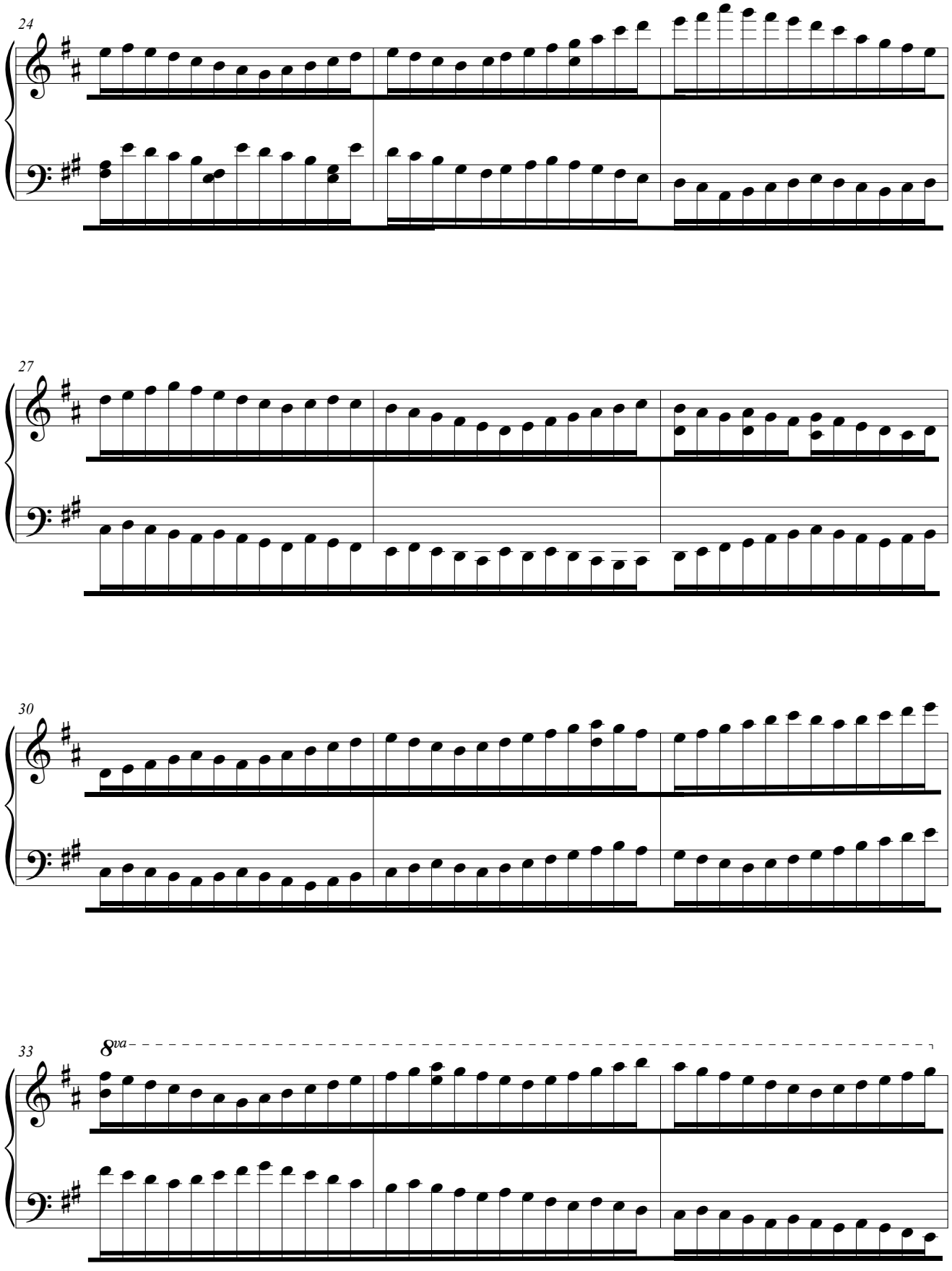
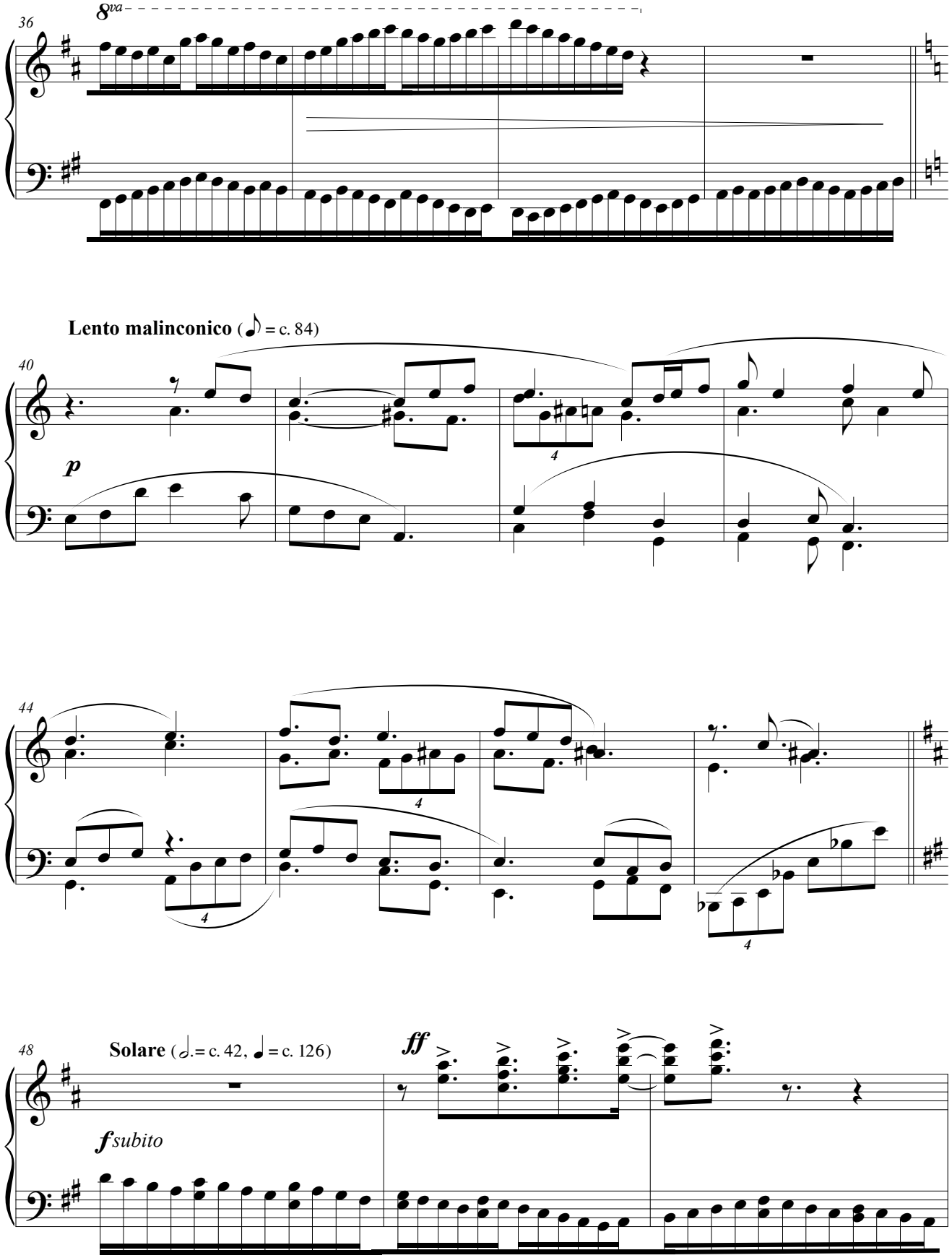
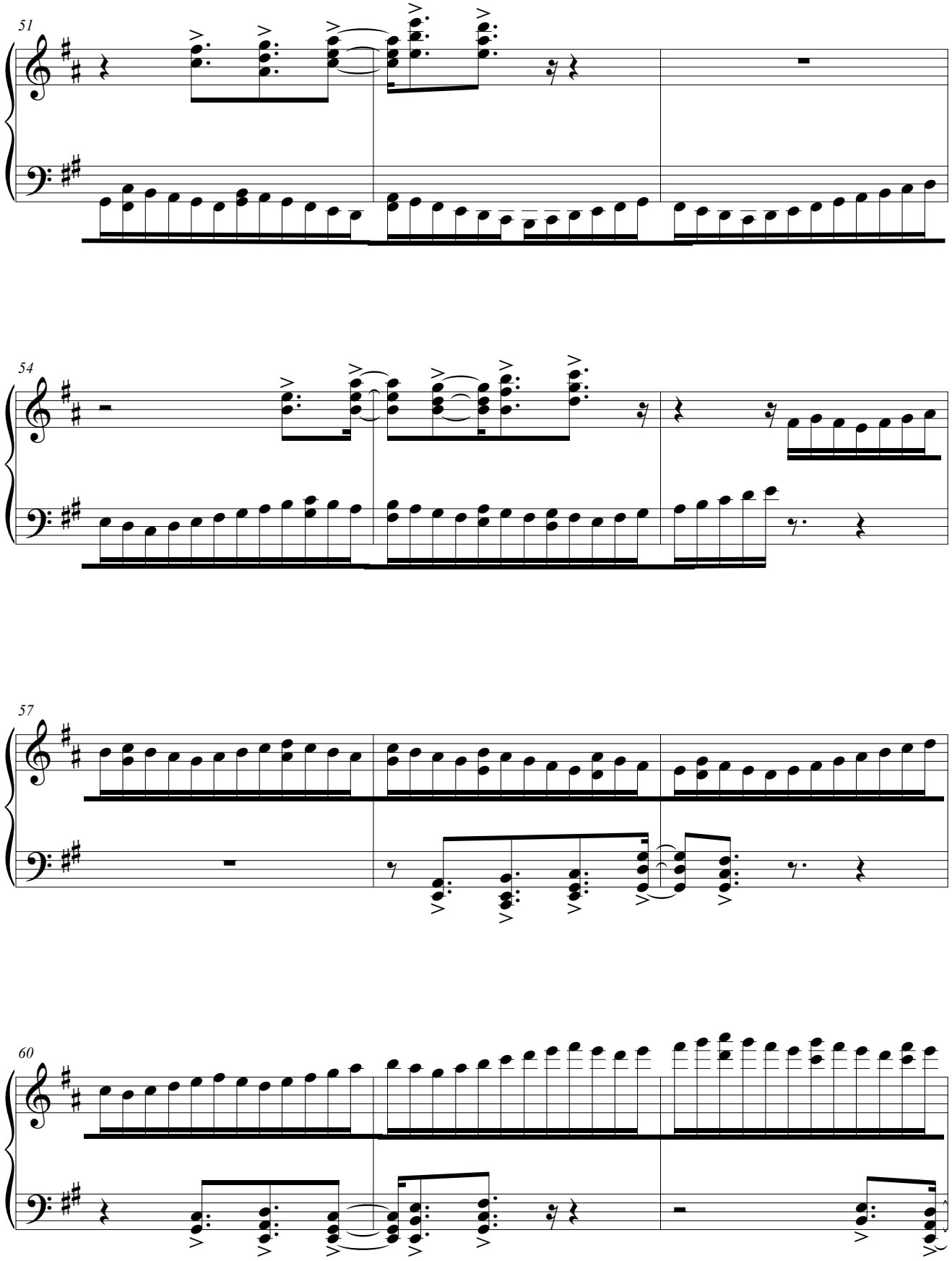
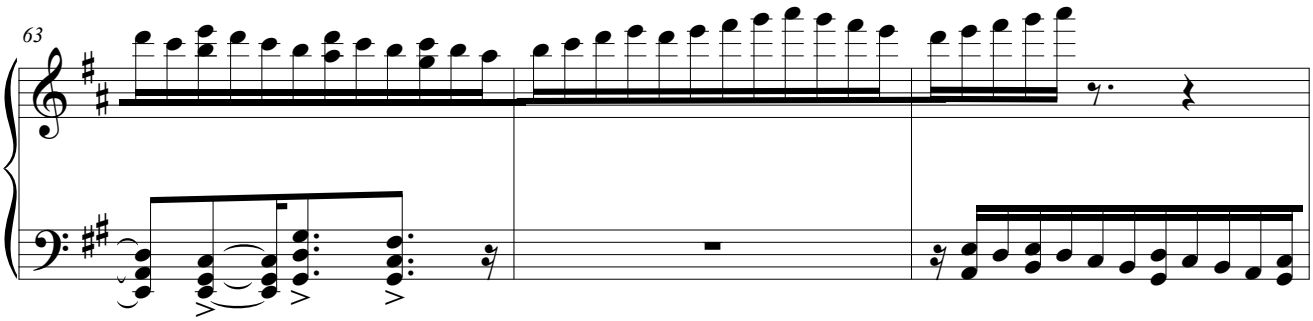
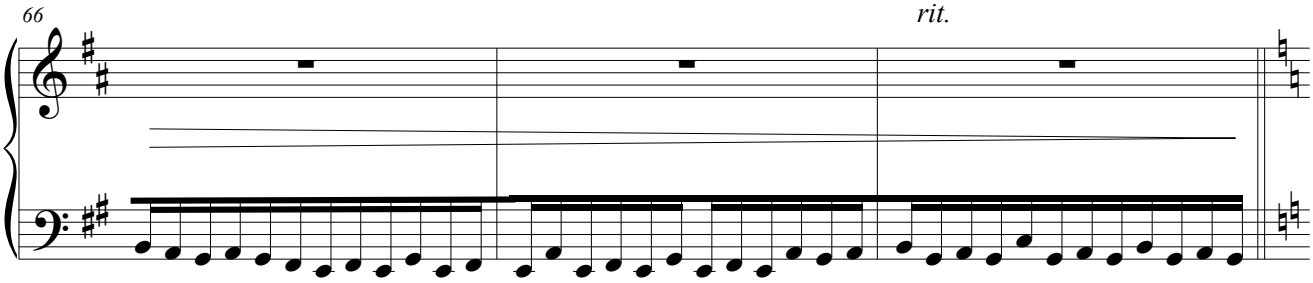
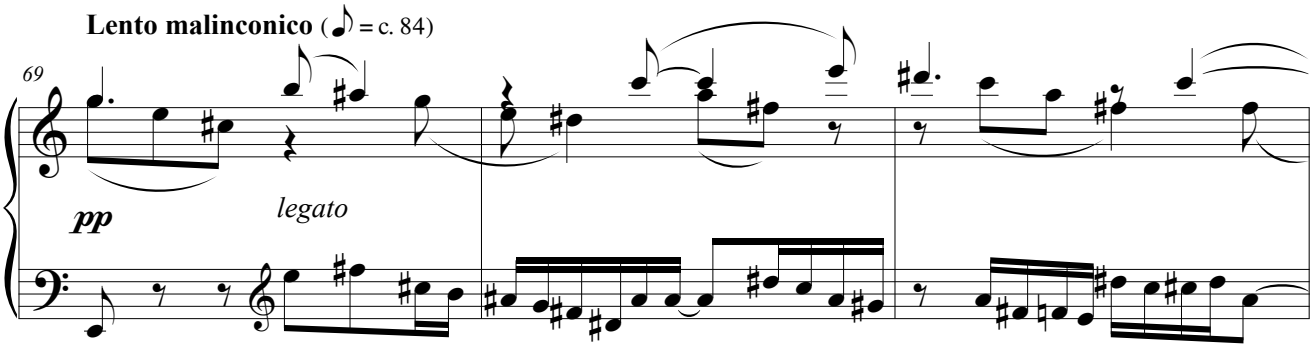
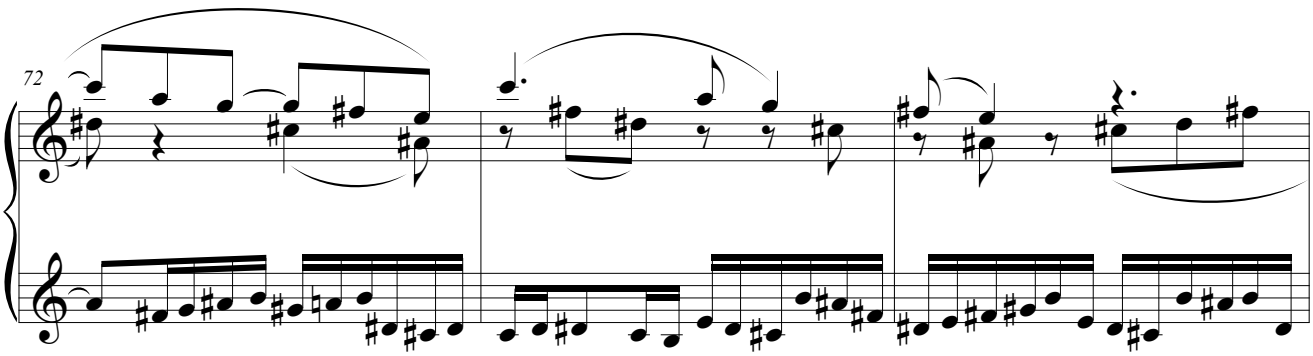
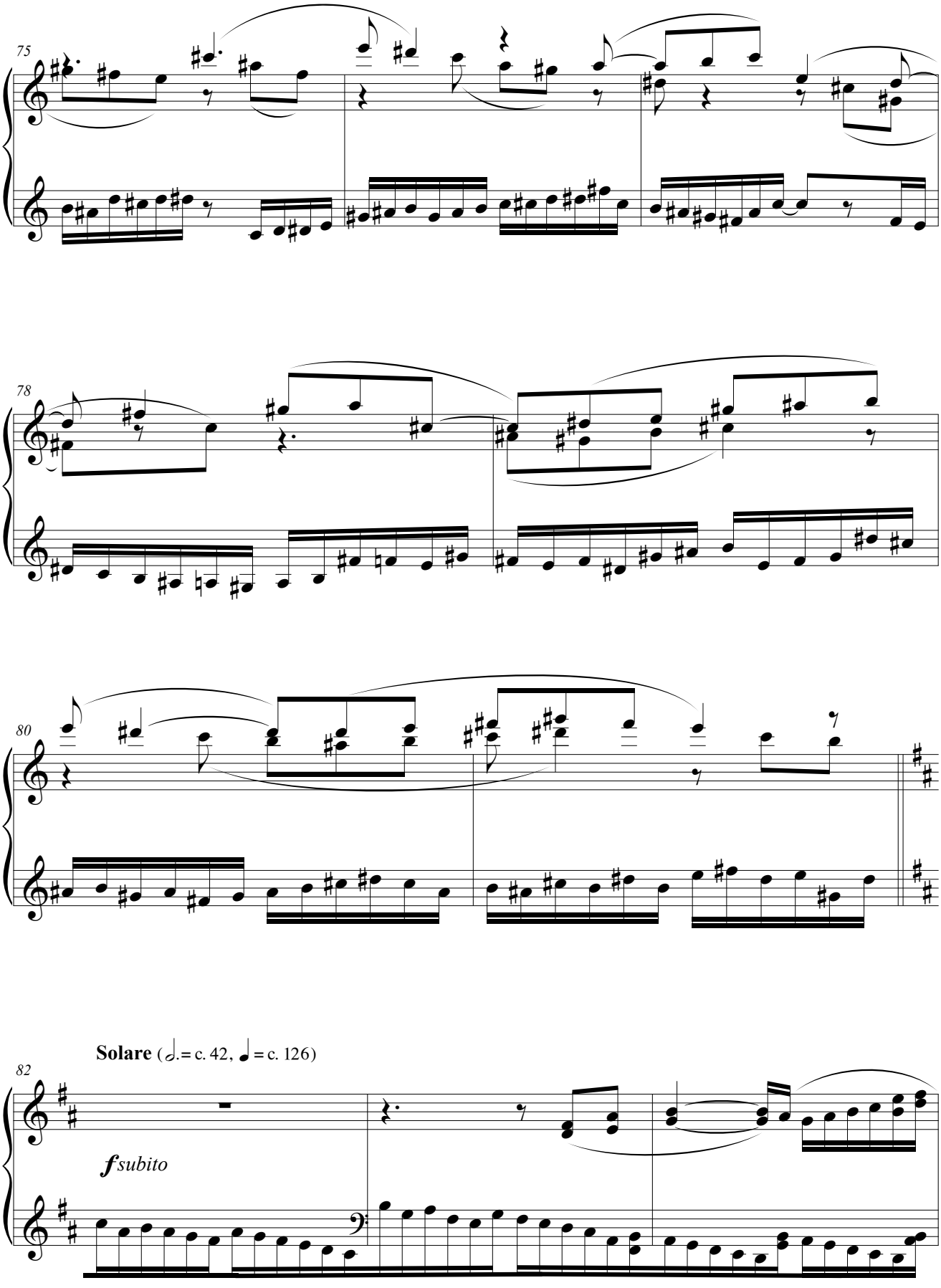
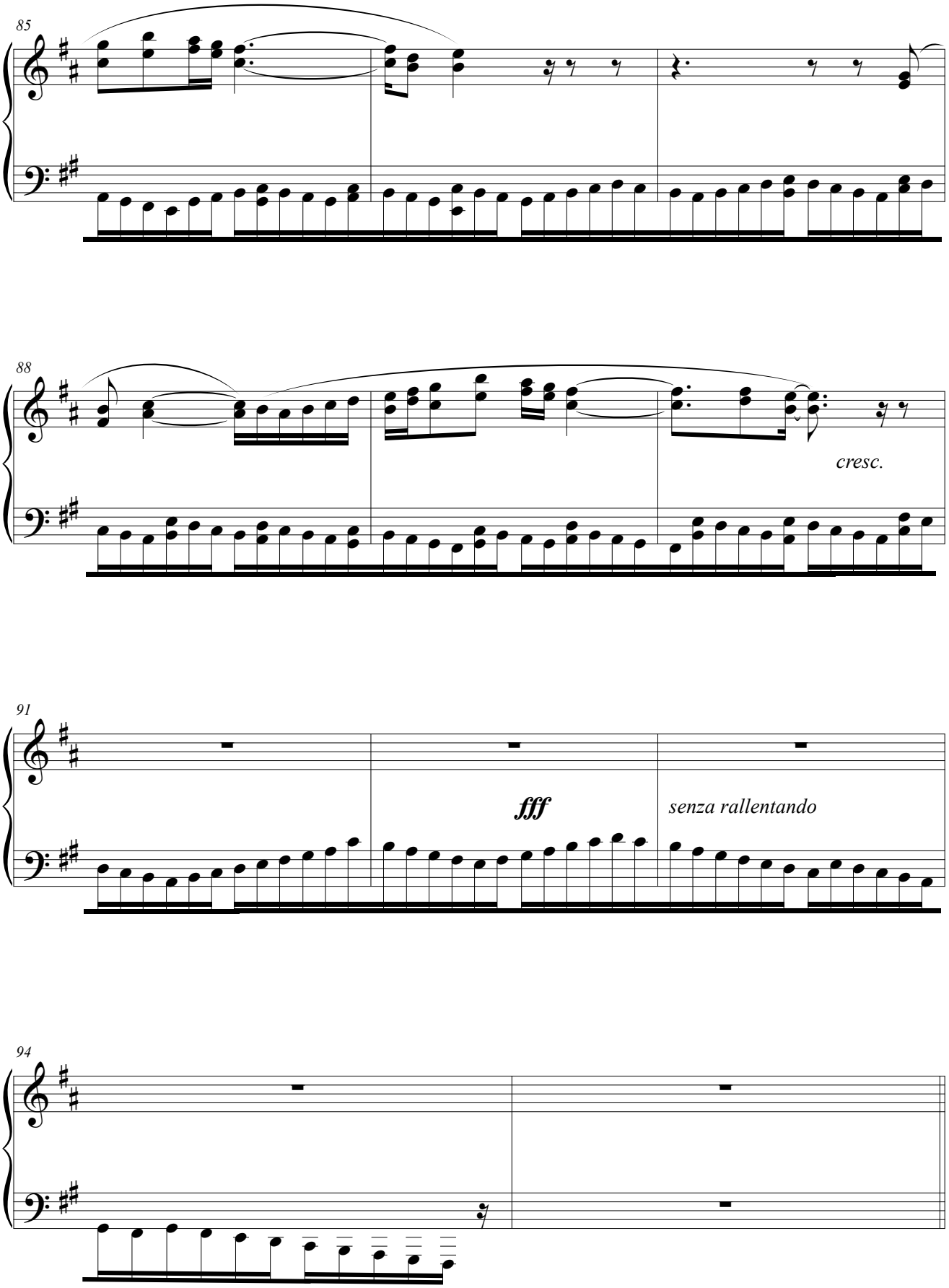
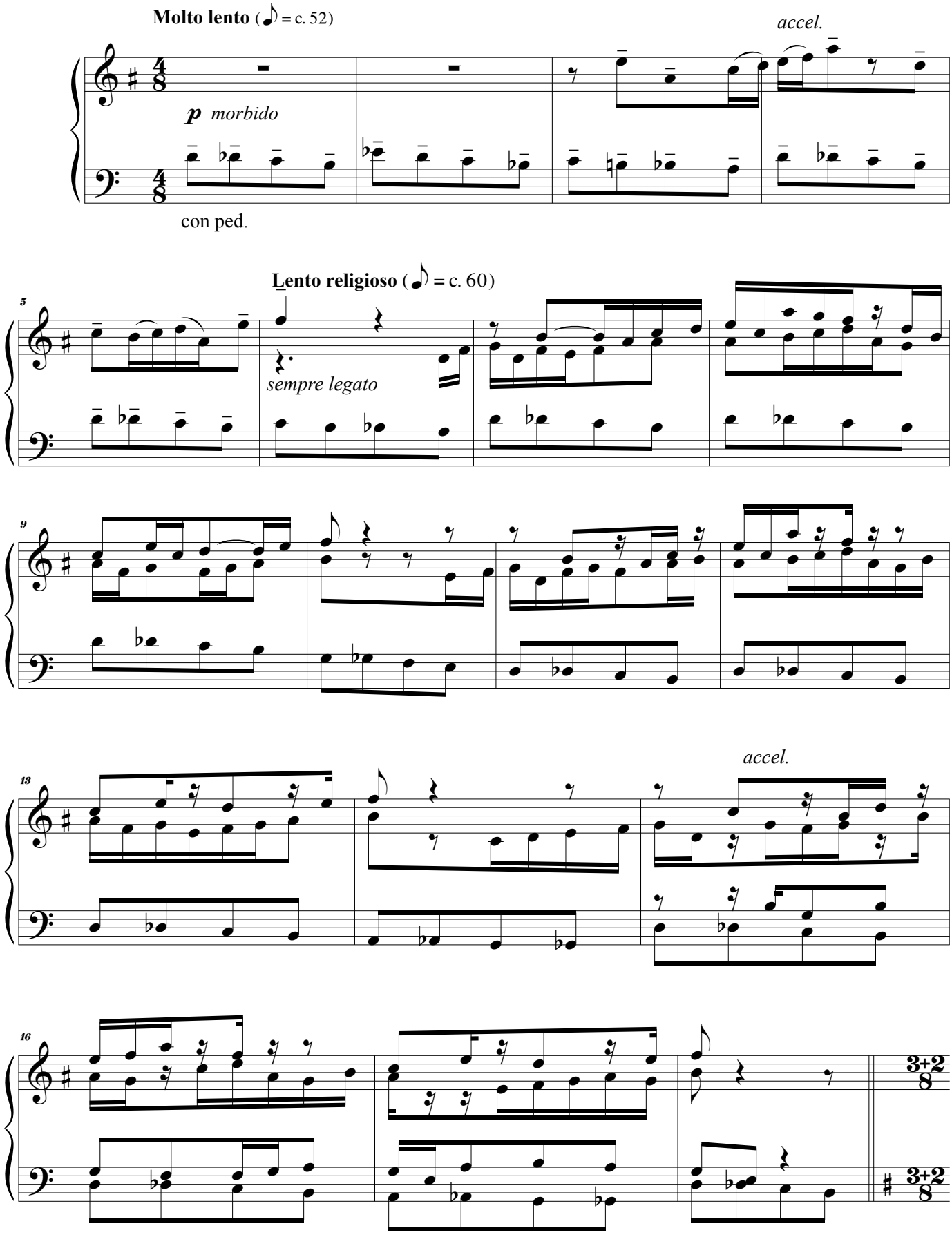
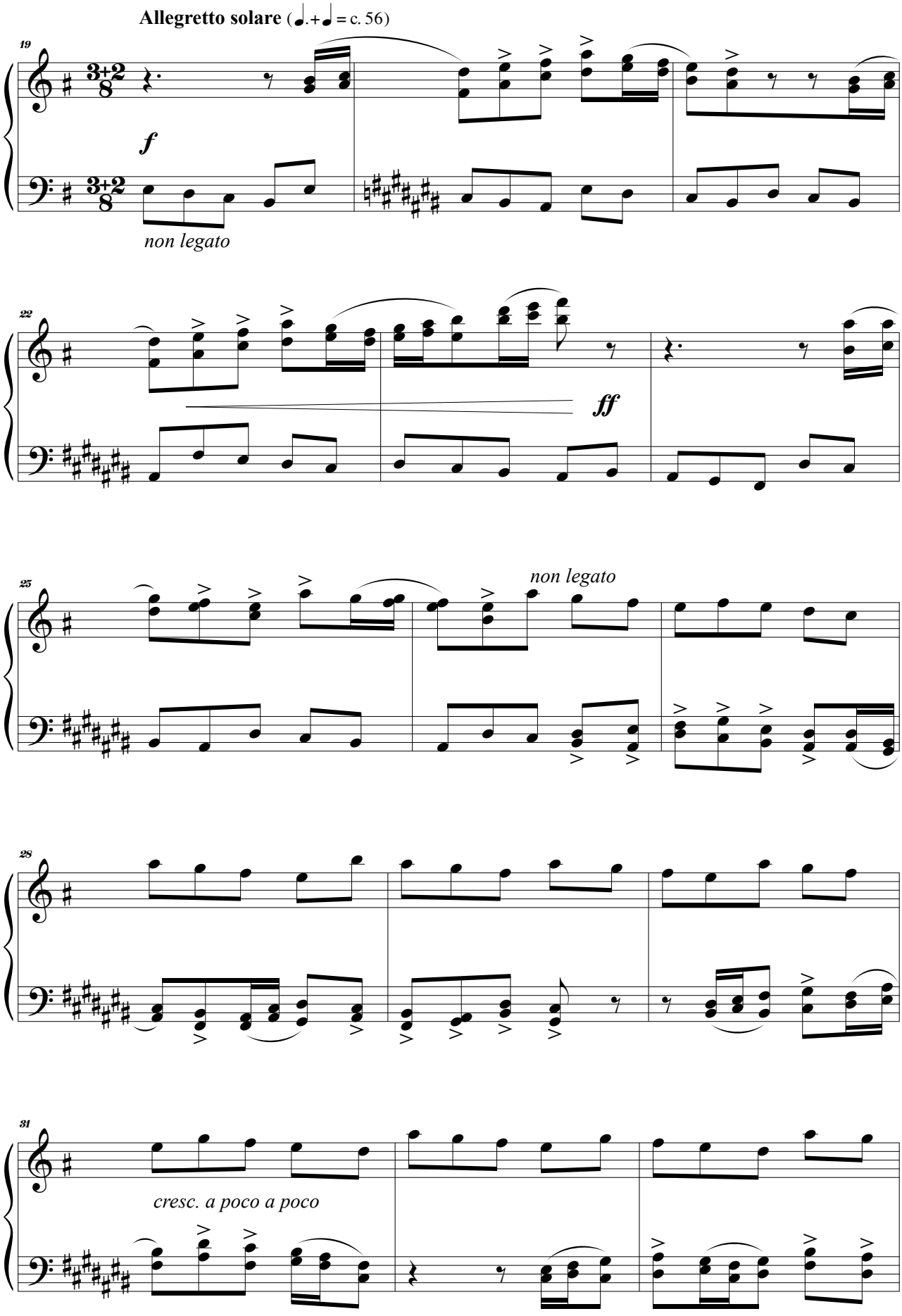
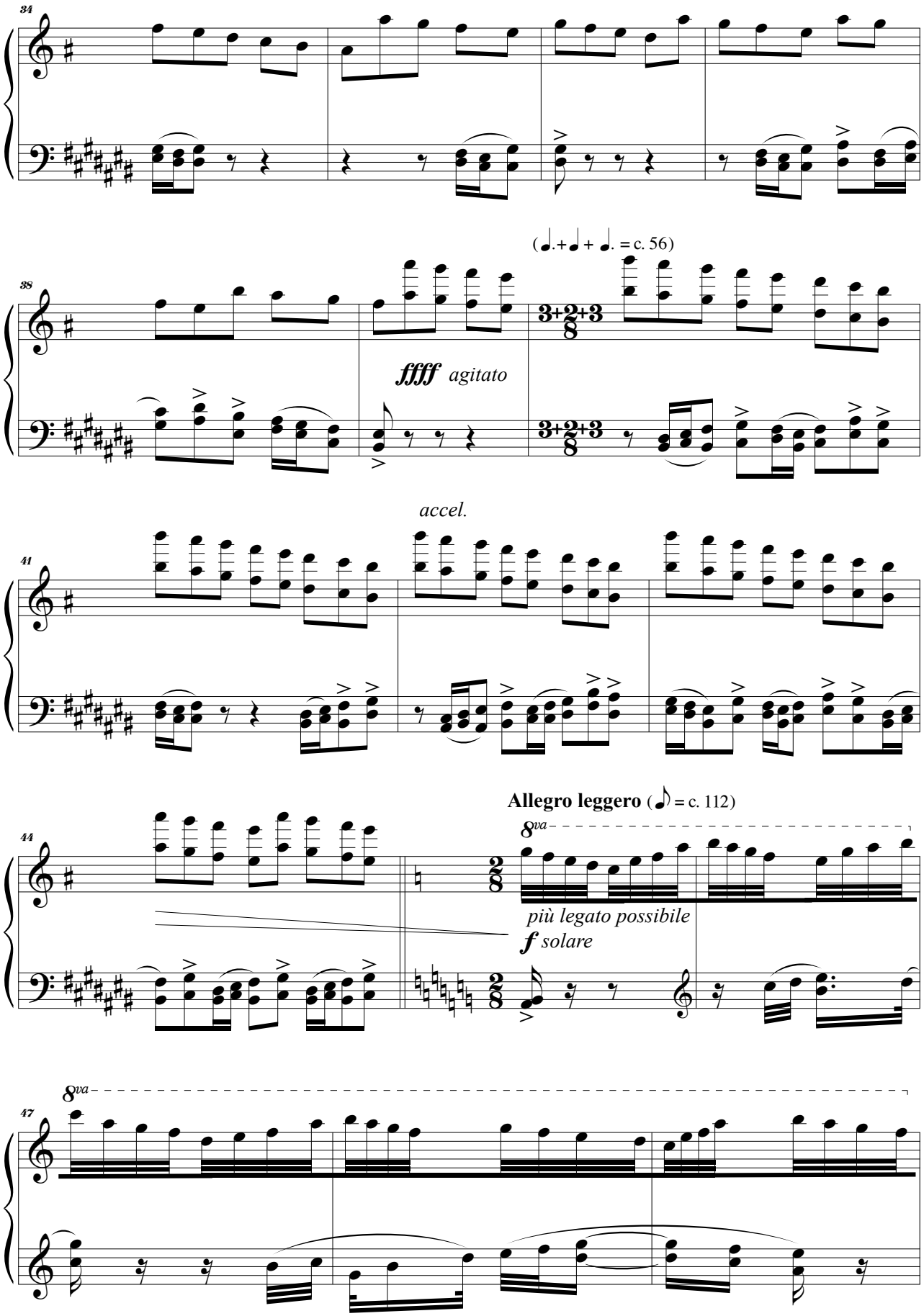
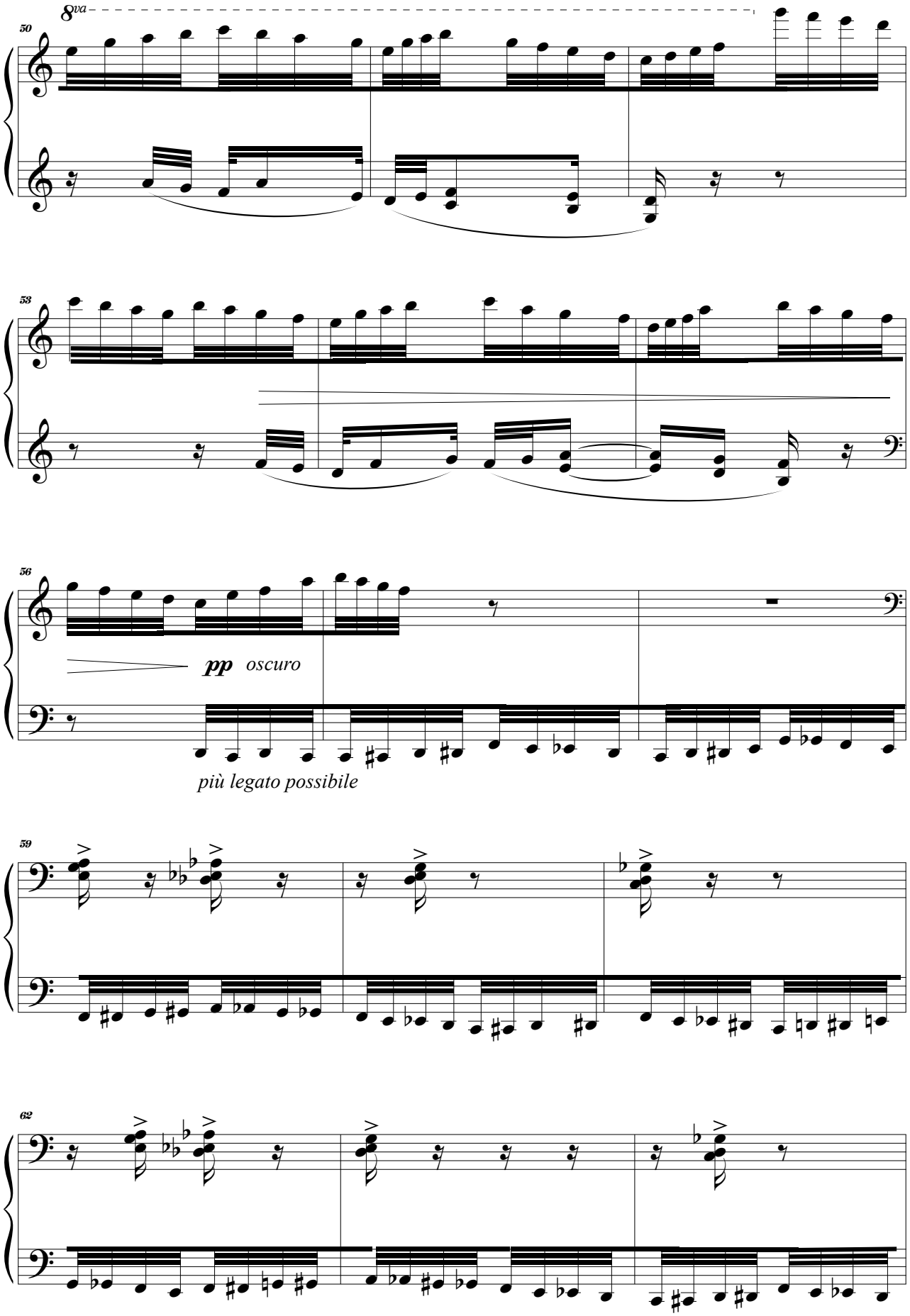
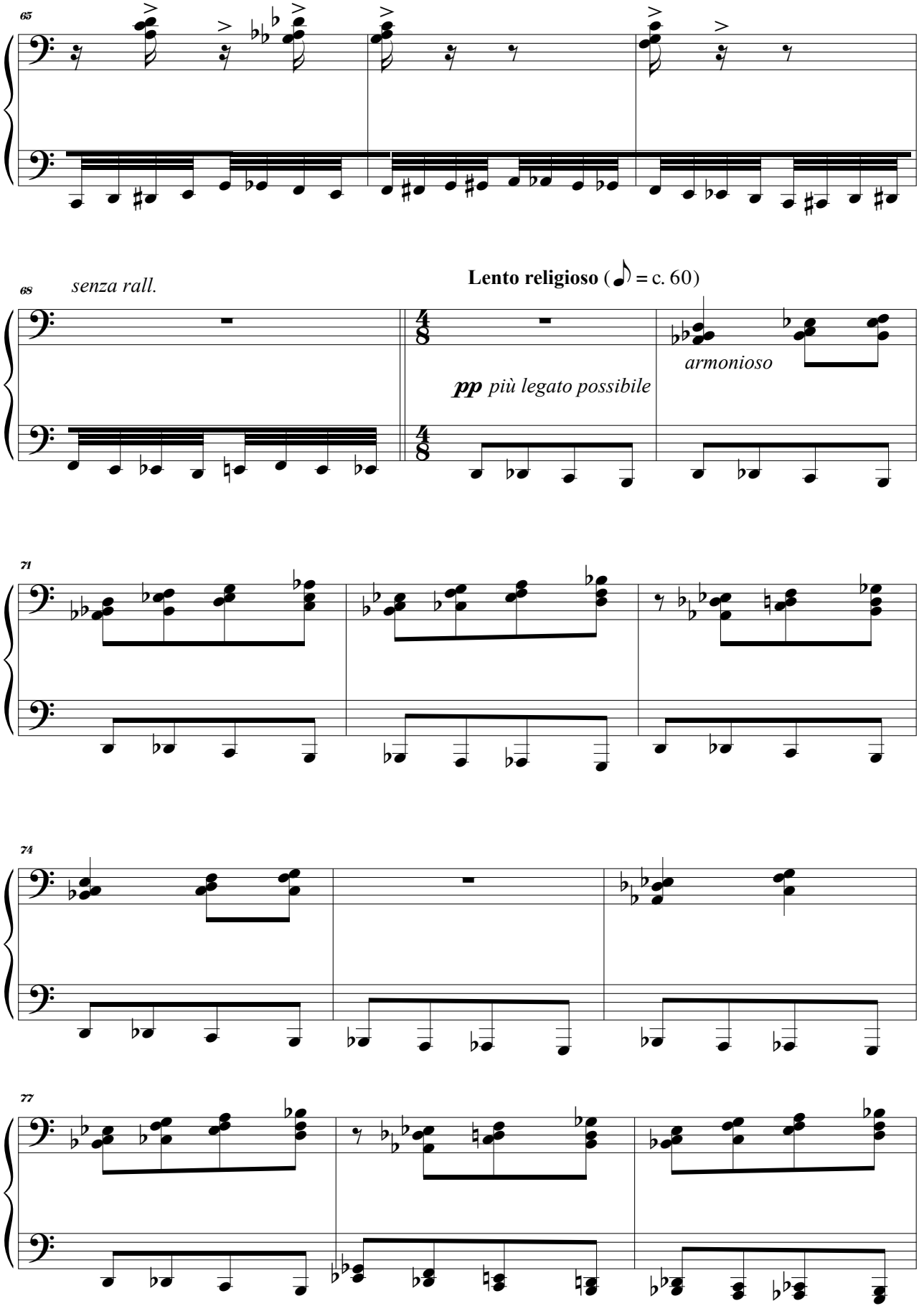
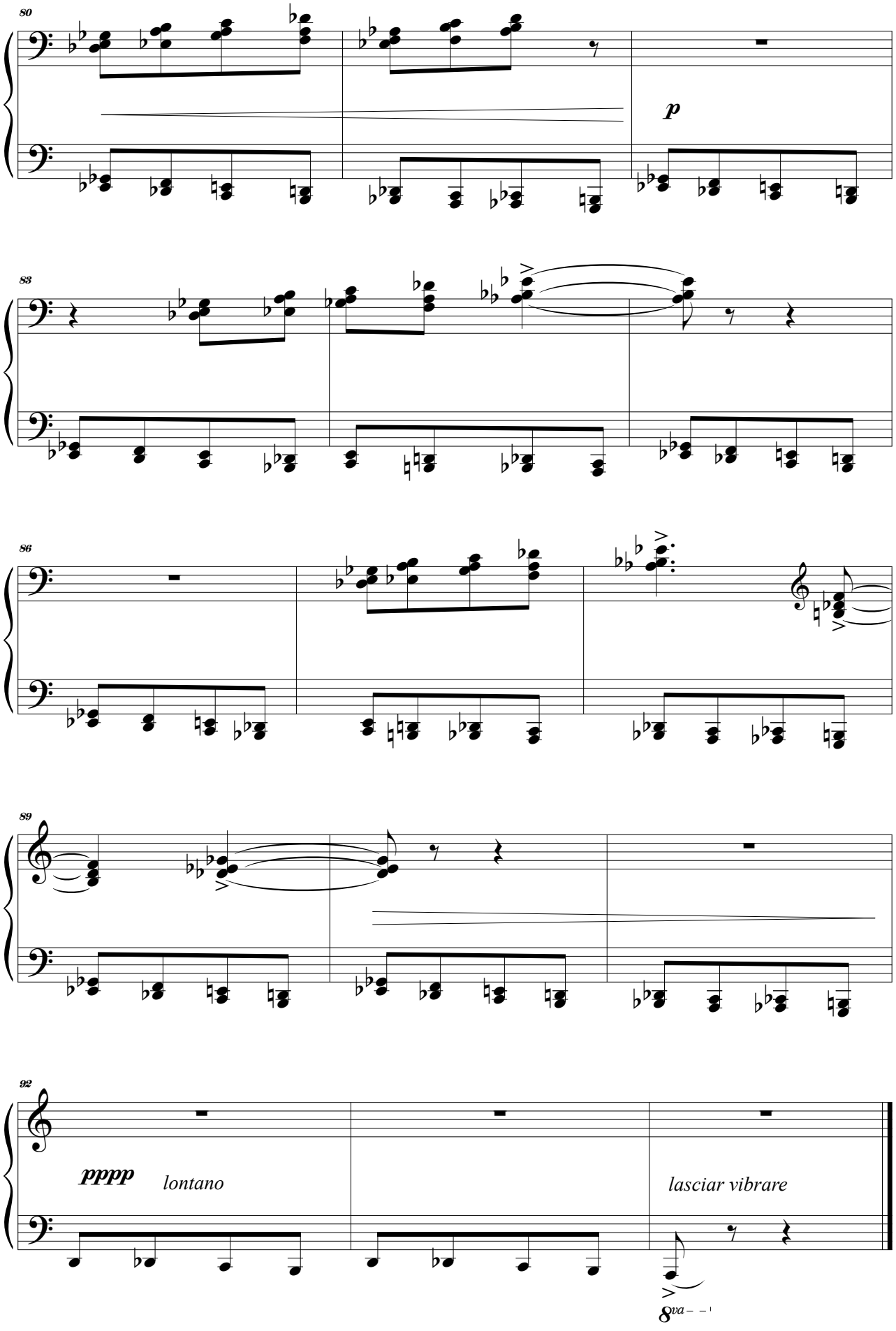

24
27
30
33
8va

36
8va
Lento malinconico (♪ = c. 84)
40
p
44
48
Solare (𝅗𝅥. = c. 42, ♩ = c. 126)
ff
f subito

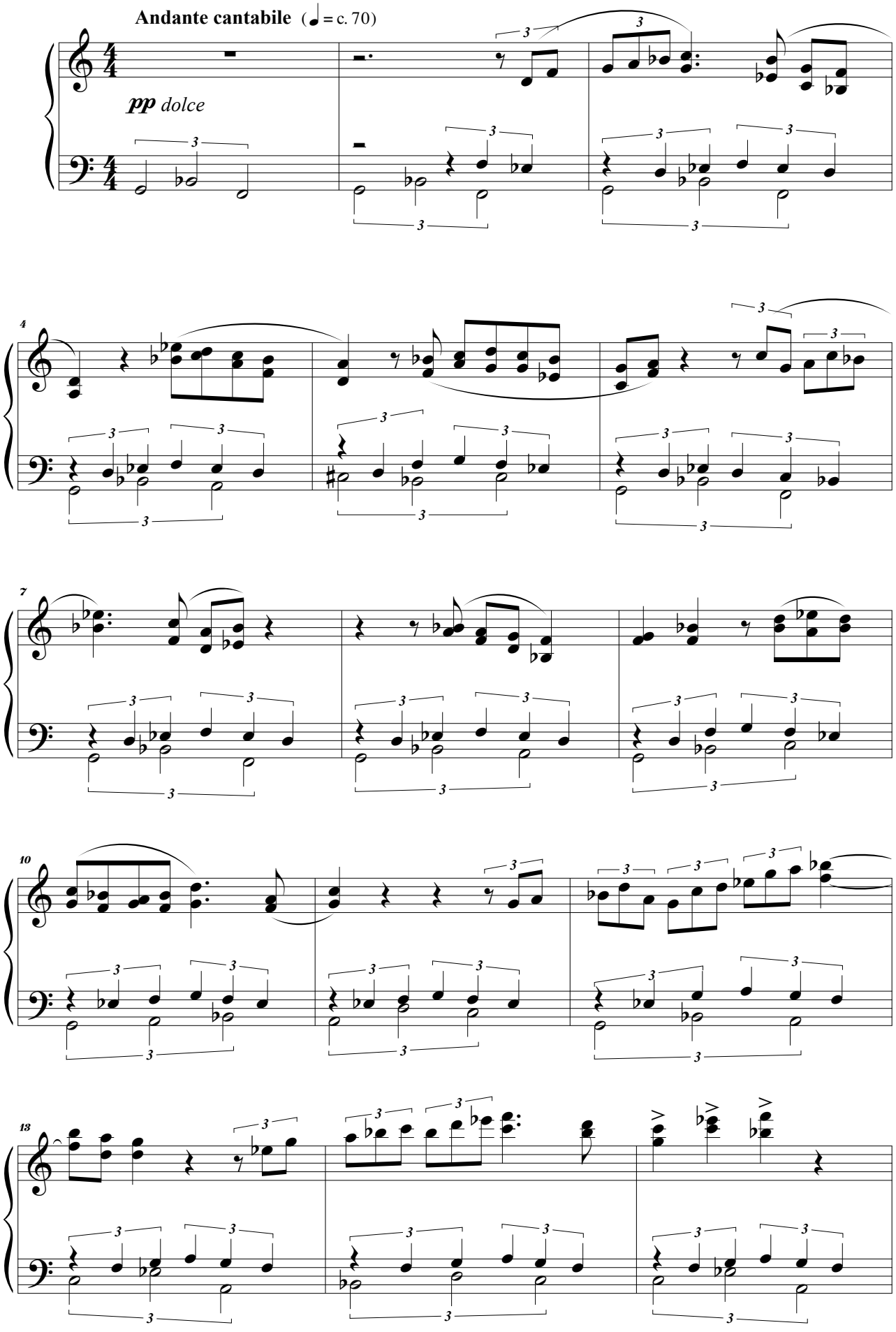
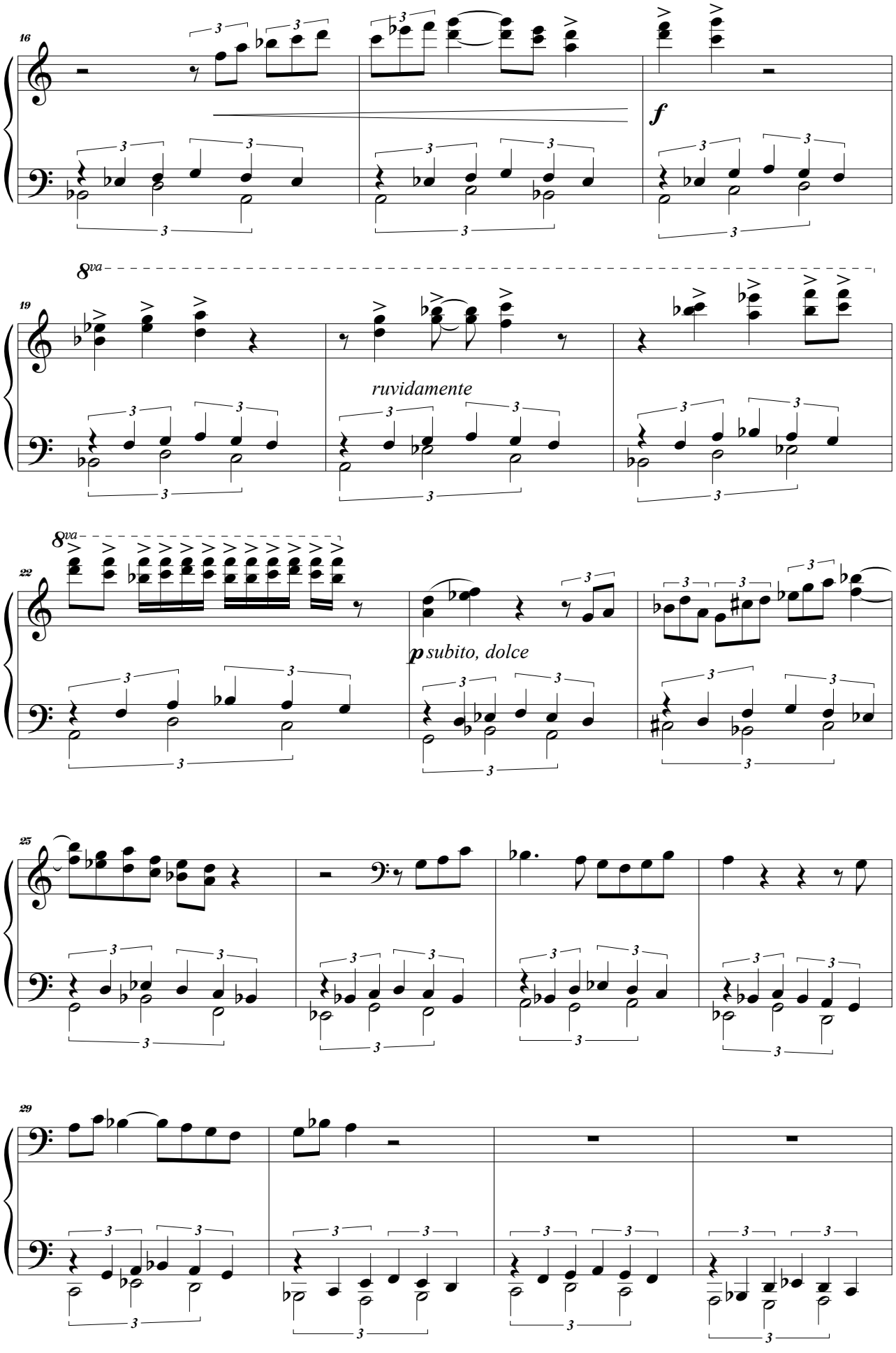
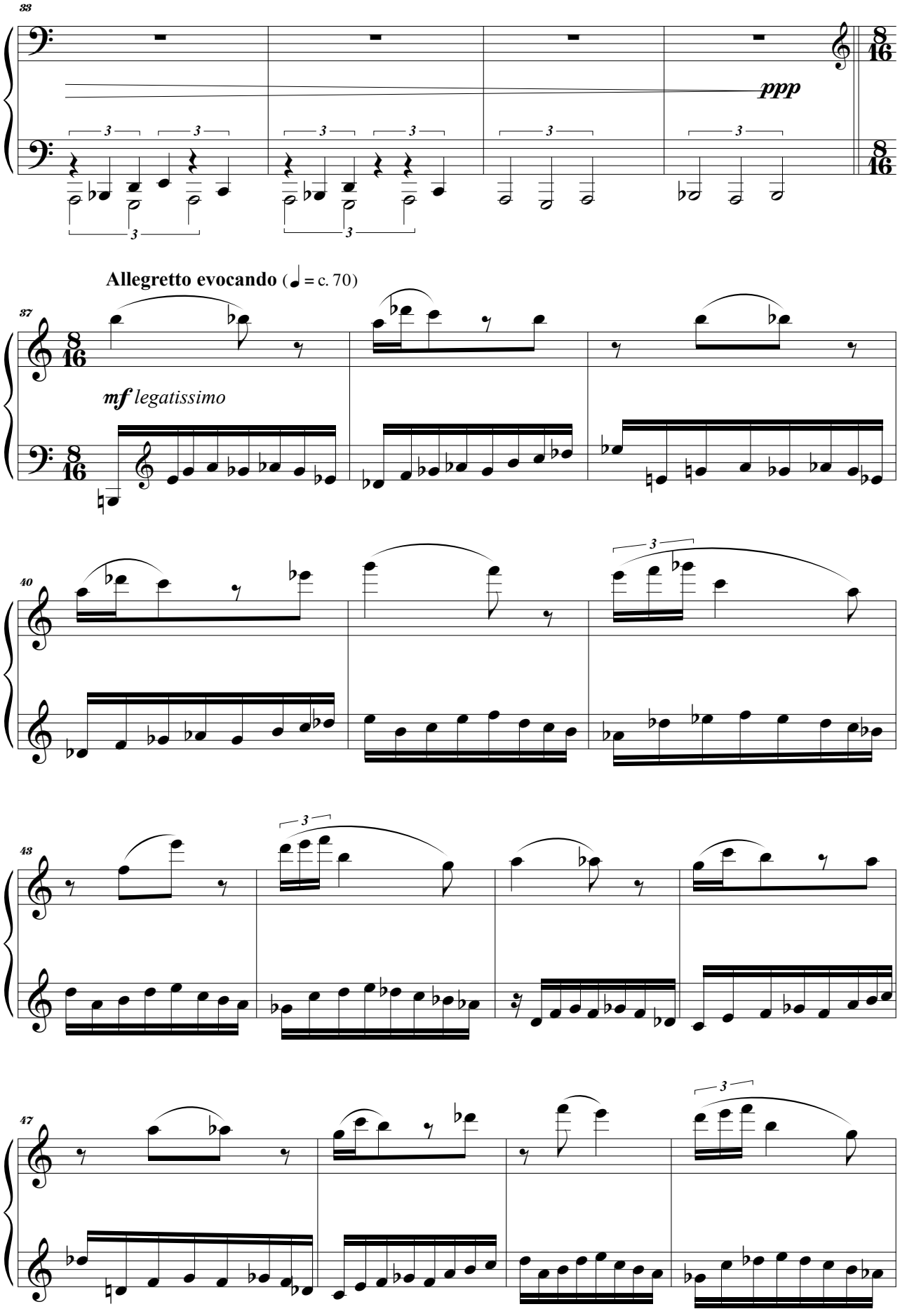

51
54
57
60

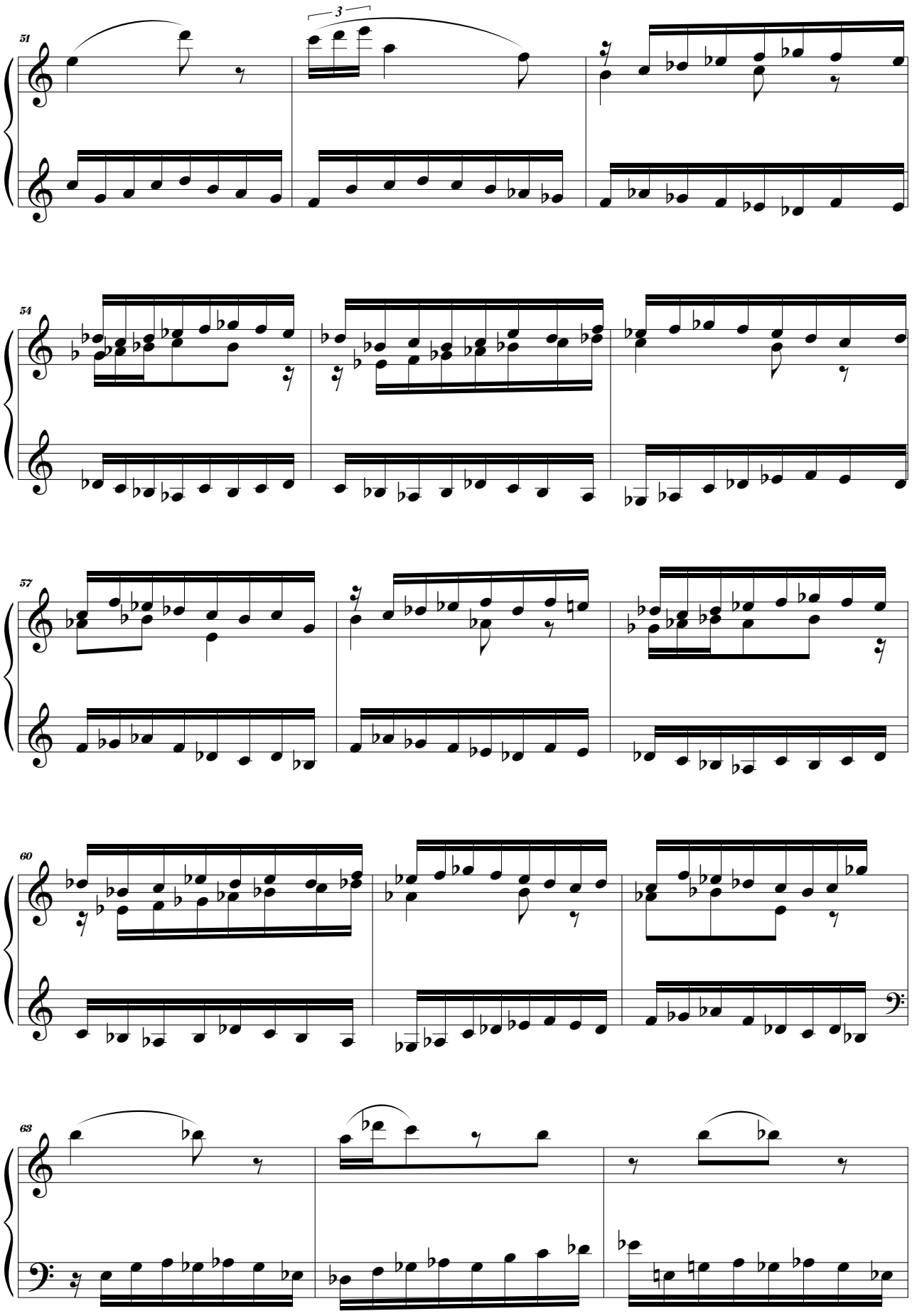
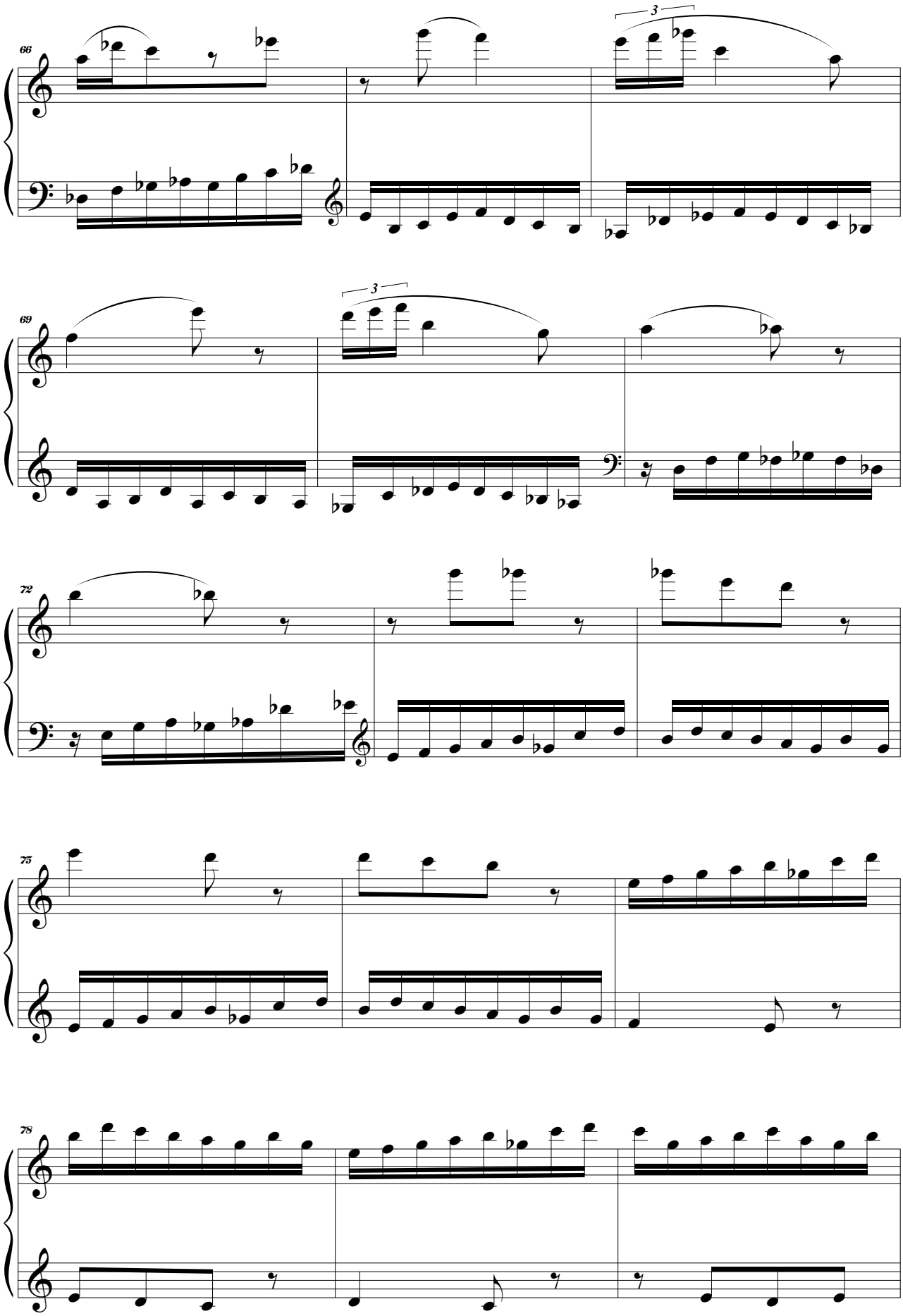

63

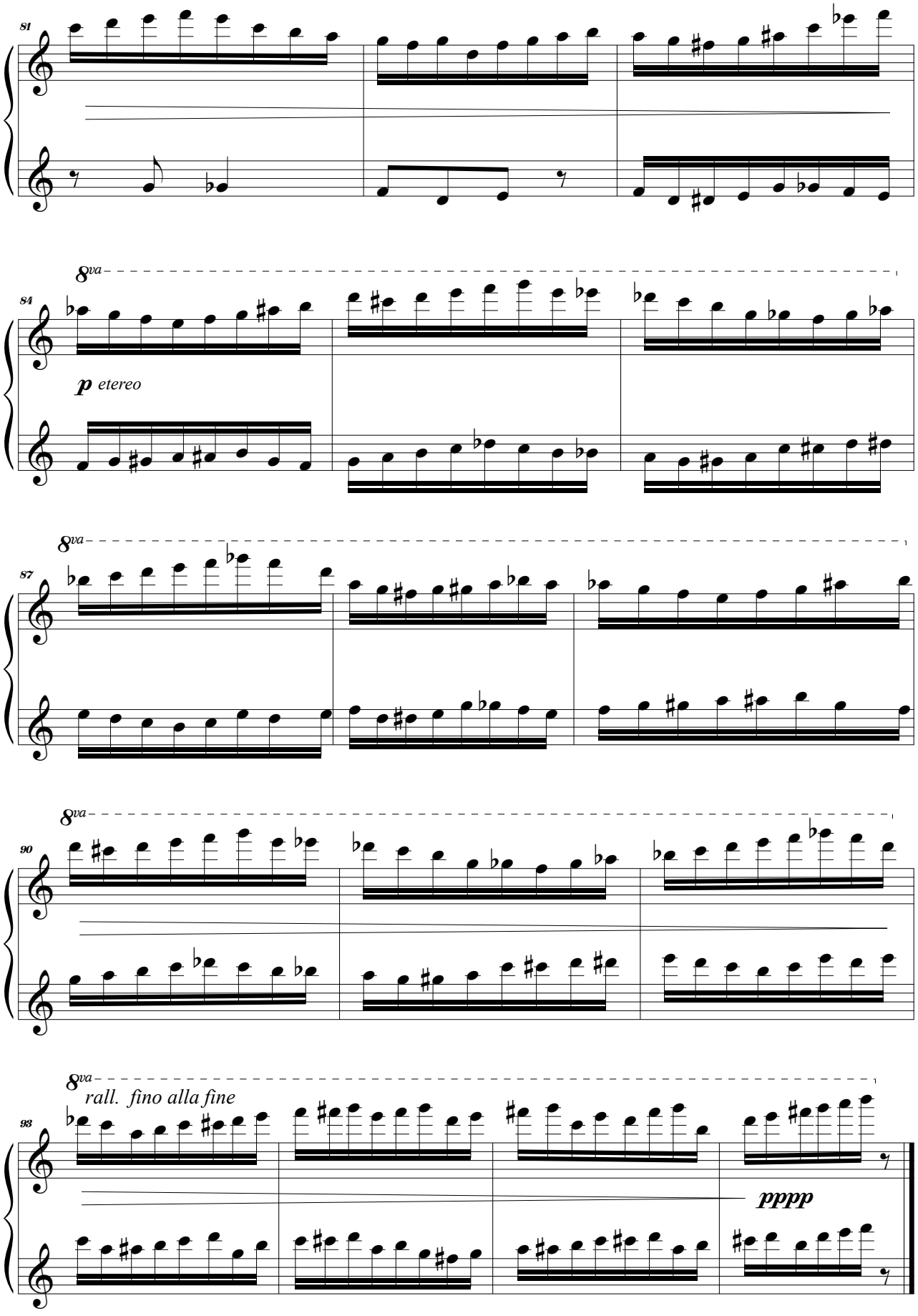

66
rit.


Lento malinconico (♪ = c. 84)
69
pp
legato

72

75
78
80
Solare (𝅗𝅥. = c. 42, ♩ = c. 126)
82
fsubito

85
88
cresc.
91
fff
senza rallentando
94

IV

Molto lento (♪ = c. 52)
accel.
p morbido
con ped.
Lento religioso (♪ = c. 60)
5
sempre legato
9
13
accel.
16
3+2
8

Allegretto solare (♩.+♩ = c. 56)
19
3+2/8
f
non legato
22
ff
25
non legato
28
31
cresc. a poco a poco

34
38
(♩.+♩ + ♩. = c. 56)
3+2+3
8
ffff agitato
accel.
41
Allegro leggero (♪ = c. 112)
44
8va
più legato possibile
f solare
47
8va

8va
50
53
56
pp oscuro
più legato possibile
59
62

65
68
senza rall.
Lento religioso (♪ = c. 60)
pp più legato possibile
armonioso
71
74
77

80
p
83
86
89
92
pppp
lontano
lasciar vibrare
8va

V

16
f
8va
19
ruvidamente
8va
22
p subito, dolce
25
29

33
ppp
Allegretto evocando (♩ = c. 70)
37
mf legatissimo
40
43
47


51
3
54
57
60
63

66
3
69
3
72
75
78



London-Lucca, January-June 2014

Federico Favali

Spontanea terra

per coro a cappella
(SSSAAATTTBBB)

Testo:

Oh dolce spontanea terra

pizzichiamo e frughiamo

il tuo corpo

e tu ci rispondi

solo con la primavera.

E.E. Cummings - F. Favali

Durata: ca. 8'40"

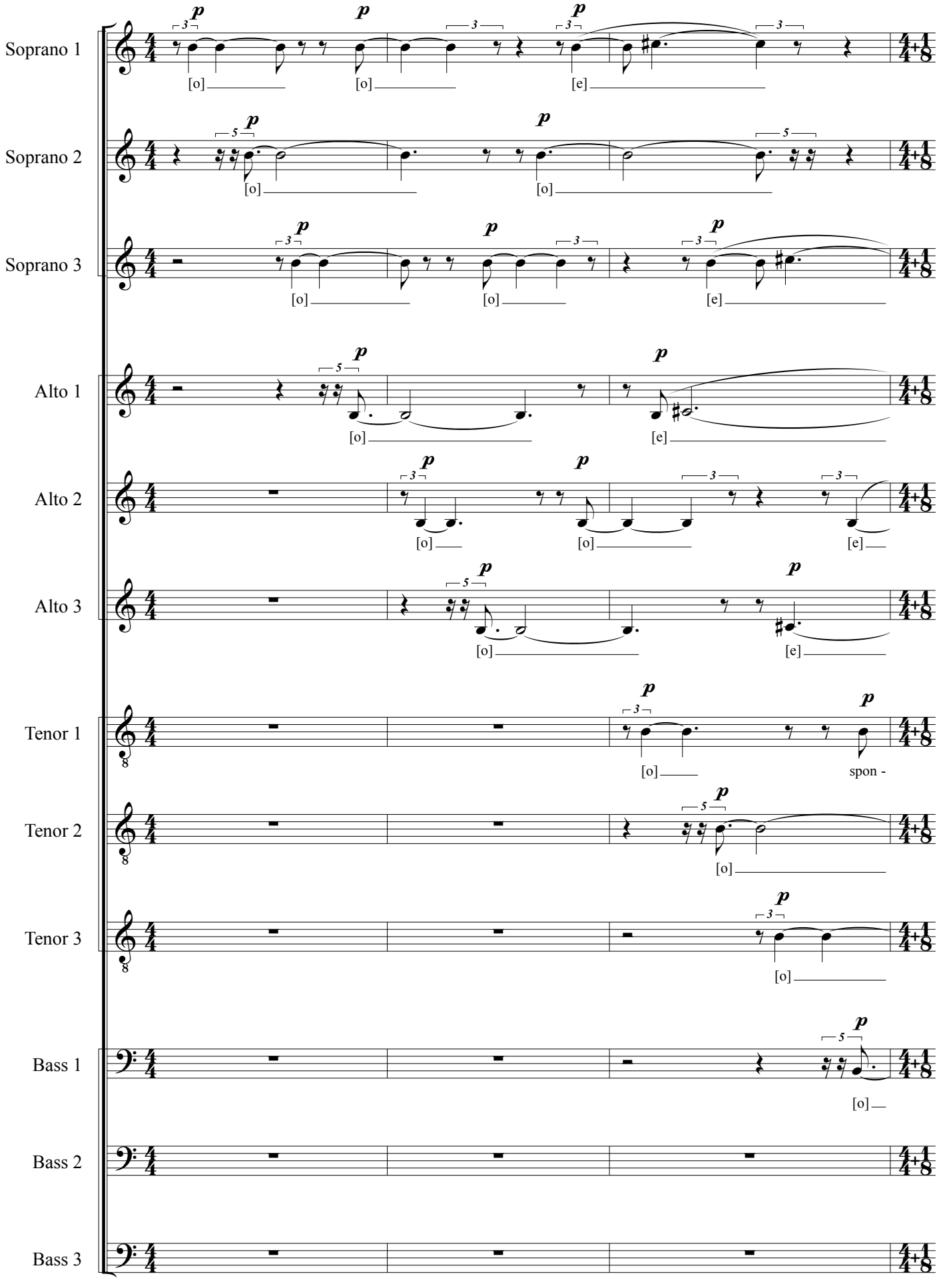
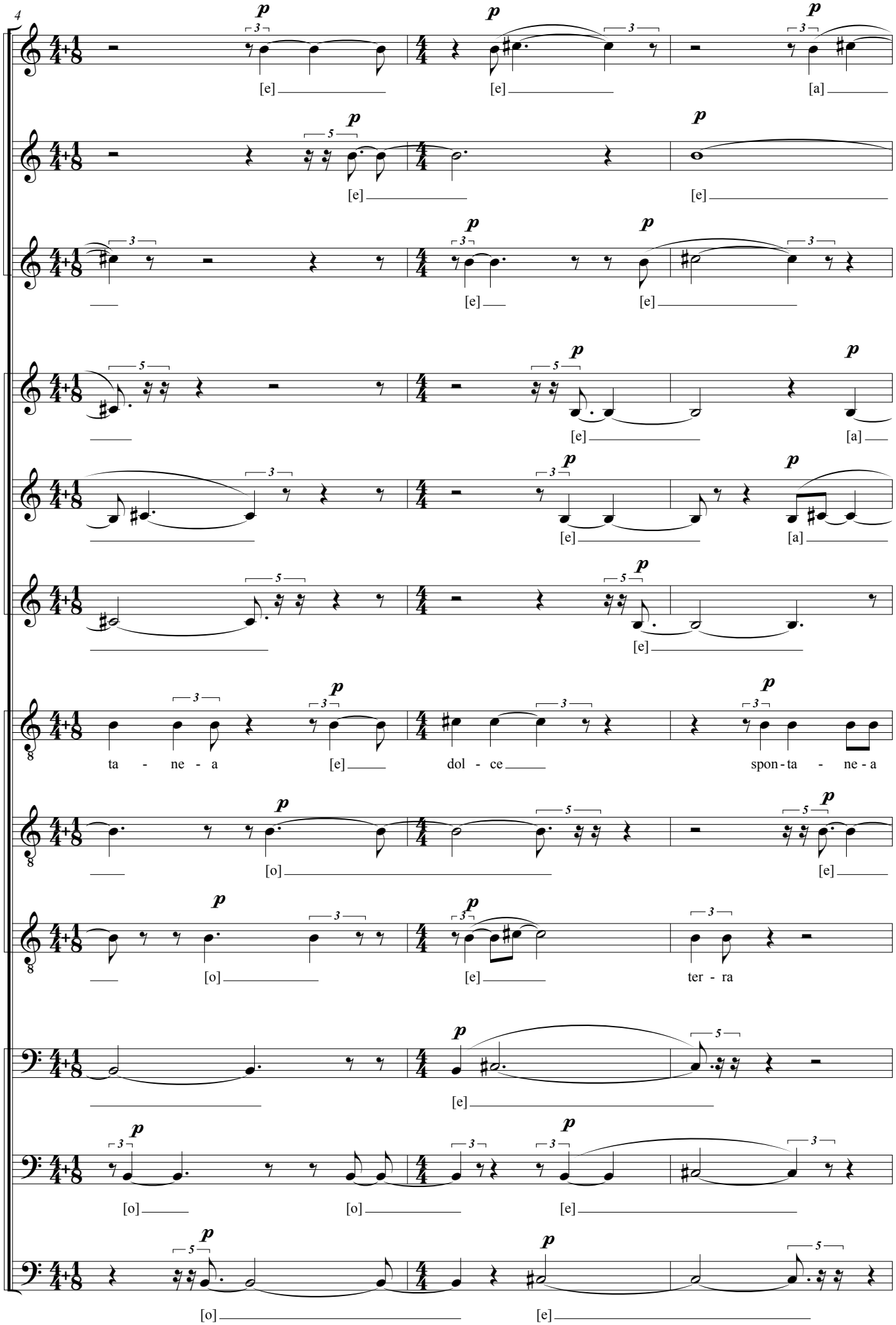
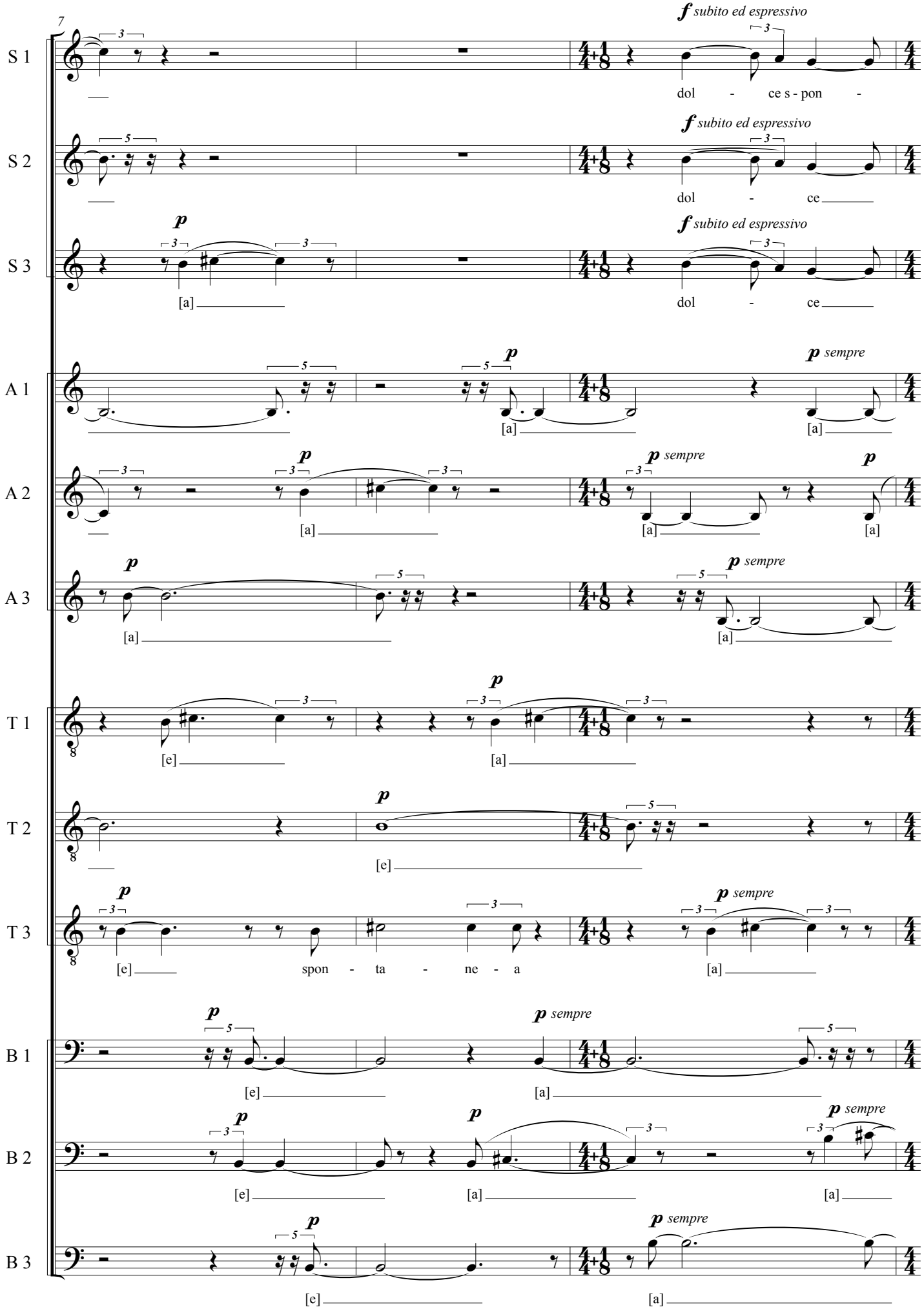
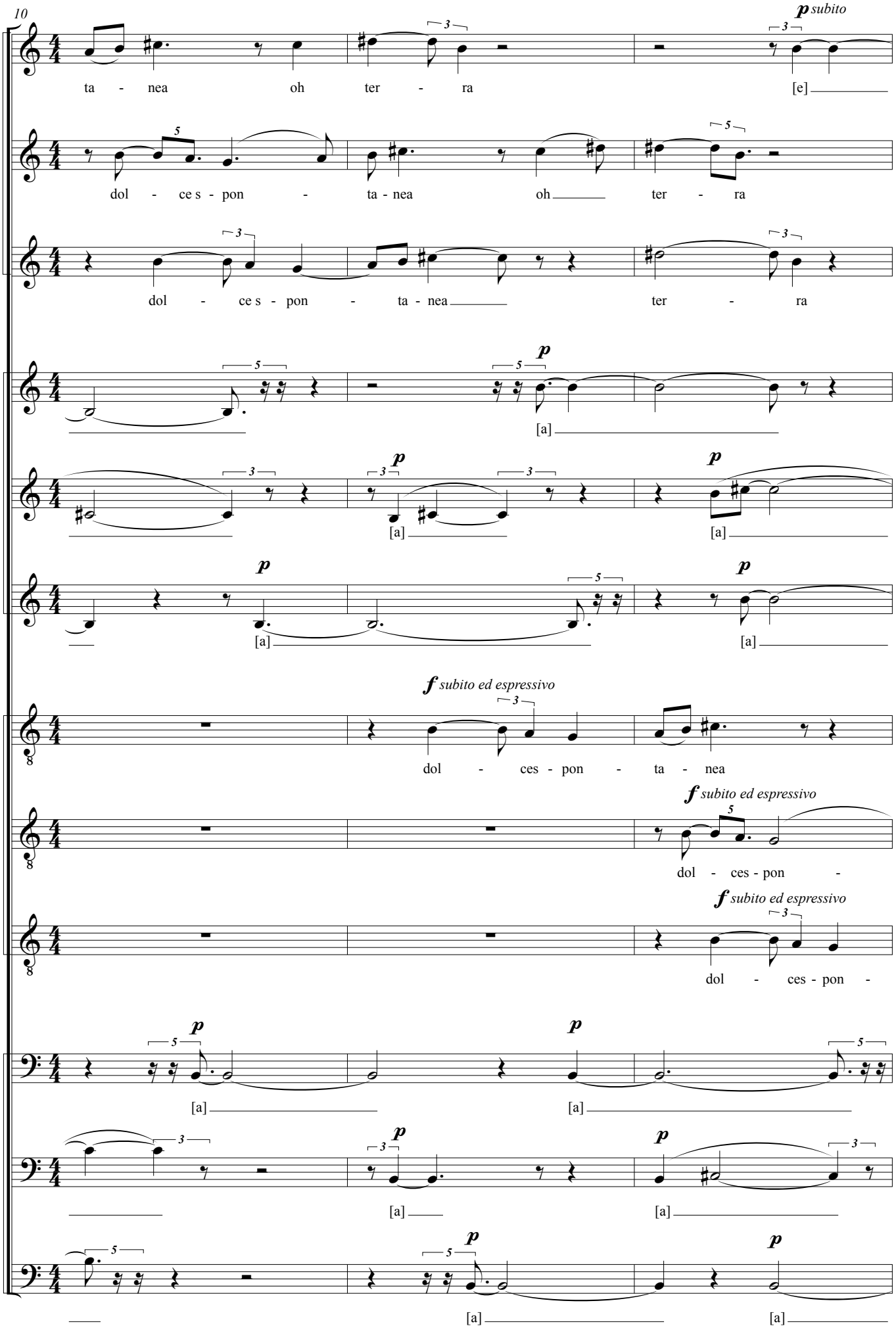
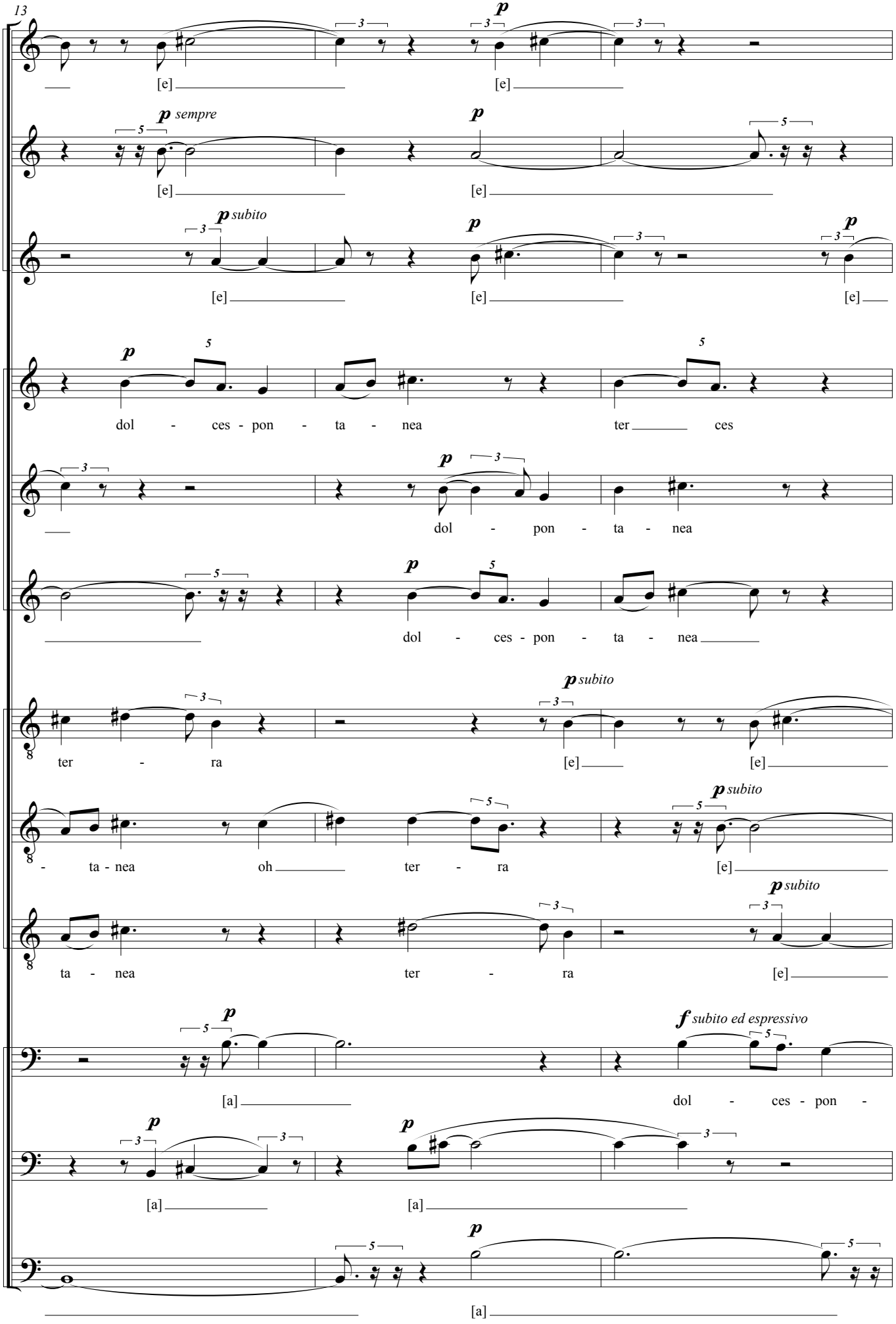
Trascrizioni fonetiche:

[a] come in **a**gnello / as in f**a**ther
[e] come in b**e**re / as in b**e**d
[i] come in p**i**n**i** / as in h**i**t
[o] come in s**o**tt**o** / as in **o**bey

Nota: mantenere l'accento della parola anche se non corrisponde con l'accento ritmico del metro segnato.

Spontanea terra

Federico Favali

Andantino affettuoso (♩ = c. 52)

Spontanea terra

7
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
f subito ed espressivo
dol - ce s - pon -
dol - ce
p
p sempre
[a]
[e]
spon - ta - ne - a

10
S 1
ta - nea oh ter - ra [e]
p subito
S 2
dol - ce s - pon - ta - nea oh ter - ra
S 3
dol - ce s - pon - ta - nea ter - ra
A 1
[a]
A 2
[a]
A 3
[a]
T 1
f subito ed espressivo
dol - ces - pon - ta - nea
T 2
f subito ed espressivo
dol - ces - pon -
T 3
f subito ed espressivo
dol - ces - pon -
B 1
[a]
B 2
[a]
B 3
[a]

13
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
p sempre
p subito
dol - ces - pon - ta - nea
ter ces
dol - pon - ta - nea
dol - ces - pon - ta - nea
ter - ra
- ta - nea oh ter - ra
ta - nea ter - ra
f subito ed espressivo
dol - ces - pon -
[e]
[a]

Spontanea terra

16

S 1 — *f* — dol - ce — *p* — [e]

S 2 — *f* — dol - ce — *f* — ce

S 3 — *f* — dol - ce

A 1 — *f* — dol - - - ce

A 2 — *f* — ter - ra — dol - ce — *p* — [e]

A 3 — *f* — ter - ra — dol - ce

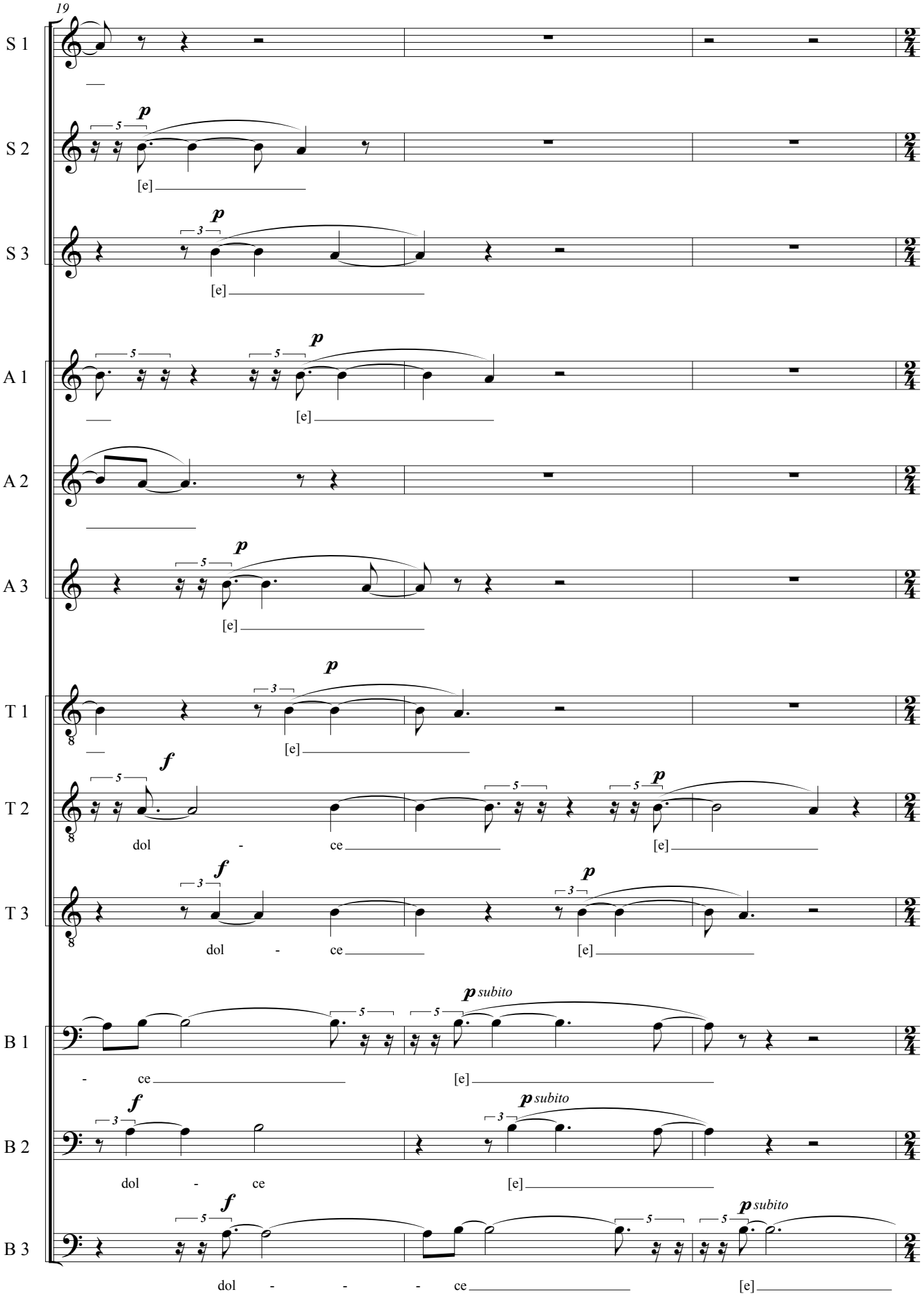
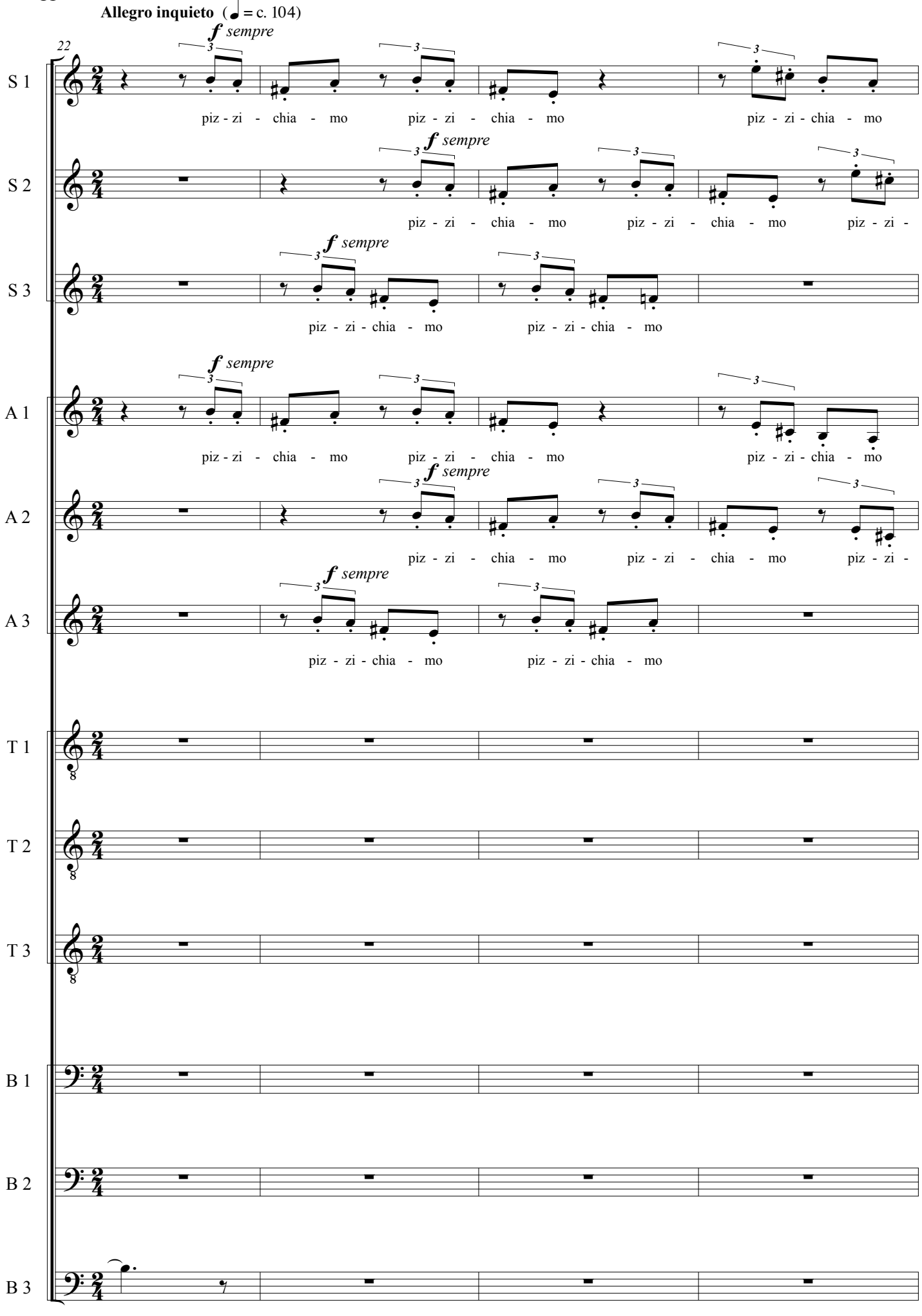
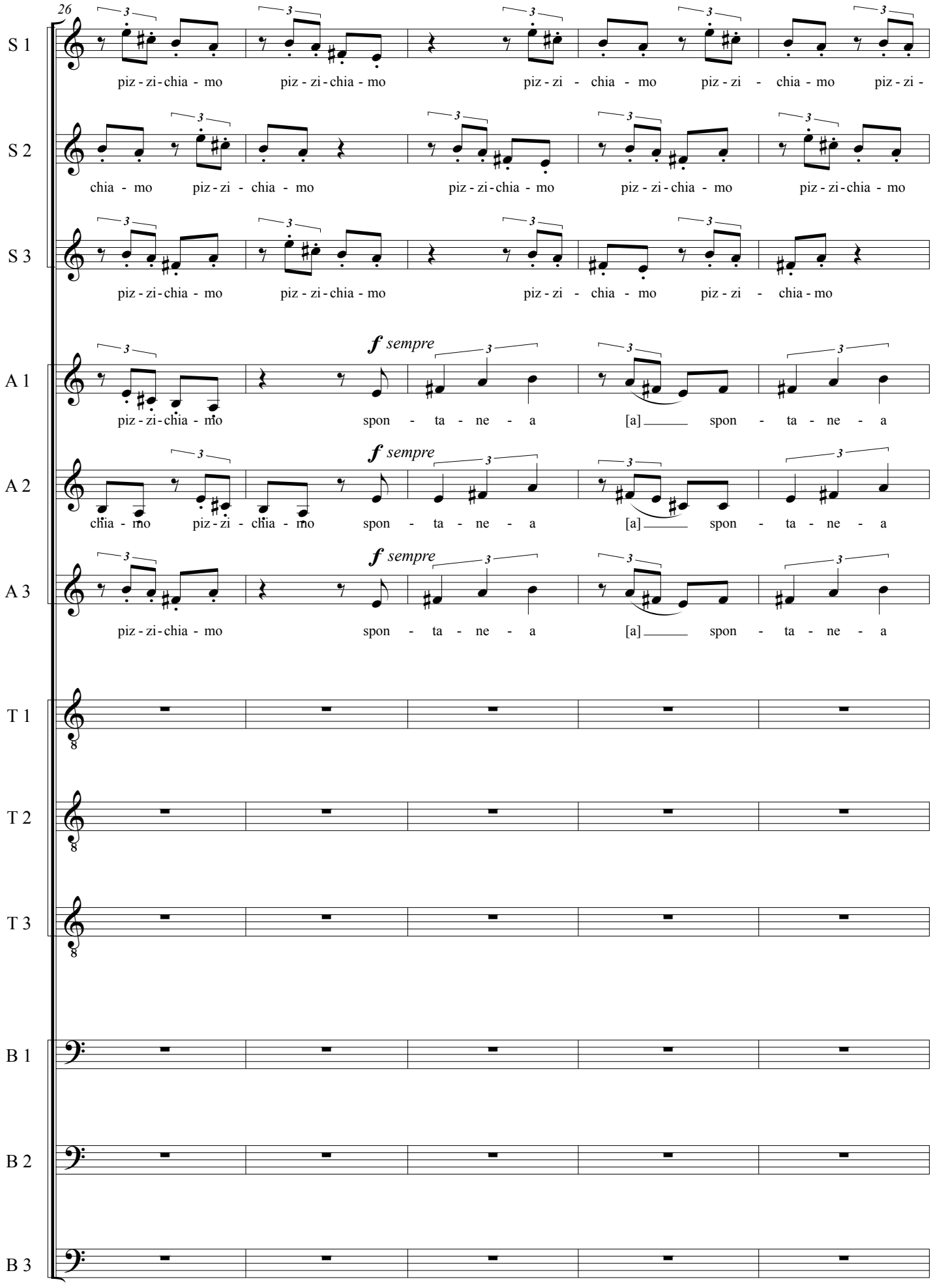
T 1 — *p* — [e] — *f* — dol - ce

T 2 — *p* — [e]

T 3 — *p* — [e] — *p* — [e]

B 1 — *f* — - ta - nea oh ter ces dol -

B 2 — *f subito ed espressivo* — dol - ce spon - ta - nea ter - ra

B 3 — *f subito ed espressivo* — dol - ces - pon - ta - nea ter - ra

19
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
f
p subito
[e]
dol - ce

Allegro inquieto (♩ = c. 104)
22
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
f sempre
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi -
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi -
piz - zi - chia - mo
piz - zi - chia - mo

26
S 1
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi -
S 2
chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
S 3
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
piz - zi - chia - mo
A 1
piz - zi - chia - mo
f sempre
spon - ta - ne - a
[a]
spon - ta - ne - a
A 2
chia - mo
piz - zi - chia - mo
f sempre
spon - ta - ne - a
[a]
spon - ta - ne - a
A 3
piz - zi - chia - mo
f sempre
spon - ta - ne - a
[a]
spon - ta - ne - a
T 1
T 2
T 3
B 1
B 2
B 3

Spontanea terra

31

rall.

S 1 — chia-mo

S 2 — piz-zi - chia - mo

S 3 — piz-zi-chia - mo

A 1 — ter - ra — *f* e

A 2 — ter - ra — *f* e

A 3 — ter - ra — *f* e — fru

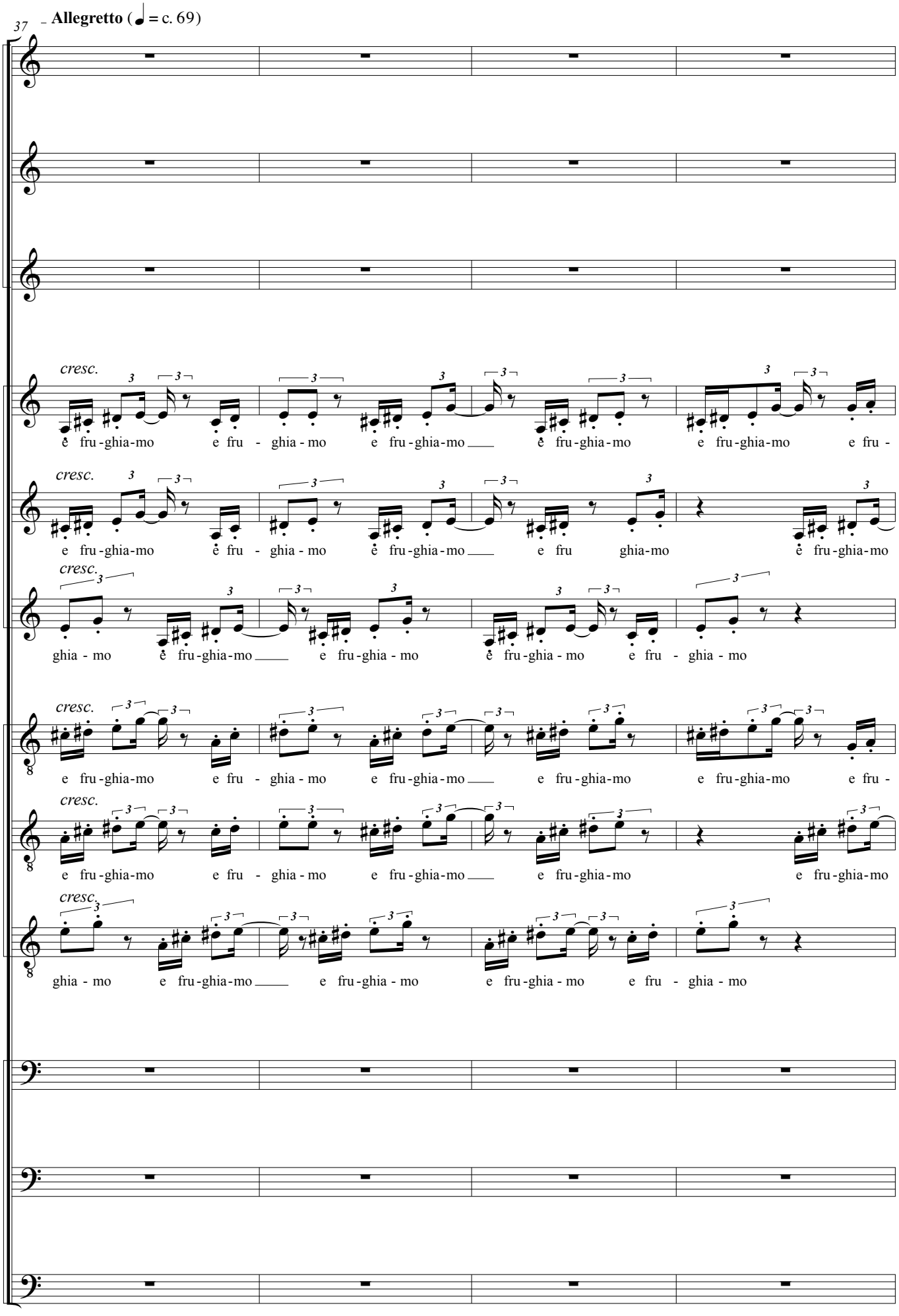
T 1 — *f sempre* e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo

T 2 — *f sempre* e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo

T 3 — *f sempre* e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru - ghia-mo e fru -

B 1 — *f sempre* spon - ta - ne - a [a] spon - ta - ne - a ter - ra

B 2 — *f sempre* spon - ta - ne - a [a] spon - ta - ne - a ter - ra

B 3 — *f sempre* spon - ta - ne - a [a] spon - ta - ne - a ter - ra

37
Allegretto (♩ = c. 69)
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
cresc.
ẽ fru-ghia-mo e fru - ghia - mo e fru-ghia-mo ẽ fru-ghia-mo e fru-ghia-mo e fru -
e fru-ghia-mo ẽ fru - ghia - mo ẽ fru-ghia-mo e fru ghia-mo ẽ fru-ghia-mo
ghia - mo ẽ fru-ghia-mo e fru-ghia - mo ẽ fru-ghia - mo e fru - ghia - mo
e fru-ghia-mo e fru - ghia - mo e fru-ghia-mo e fru-ghia-mo e fru -
e fru-ghia-mo e fru - ghia - mo e fru-ghia-mo e fru-ghia-mo e fru-ghia-mo
ghia - mo e fru-ghia-mo e fru-ghia - mo e fru-ghia - mo e fru - ghia - mo

Spontanea terra

41

S 1 — ff sempre, staccato
fru-ghia mo oh te ghia-

S 2 — ff sempre, staccato
fru-ghia mo oh te ghia-mo dol-ce

S 3 — ff sempre, staccato
fru-ghia - oh ter-ra fru mo dol ter ra

A 1 — ff sempre, staccato
ghia-mo fru-ghia mo oh ter-ra fru-ghia-mo do ra piz-zi

A 2 — ff sempre, staccato
e fru ghia-mo fru-ghia mo oh ter-ra fru-ghia-mo ce ra piz zi chia mo

A 3 — ff sempre, staccato
ê fru-ghia-mo e fru fru-ghia mo te fru-ghia-mo do ter-ra piz - zi mo oh ghia-mo

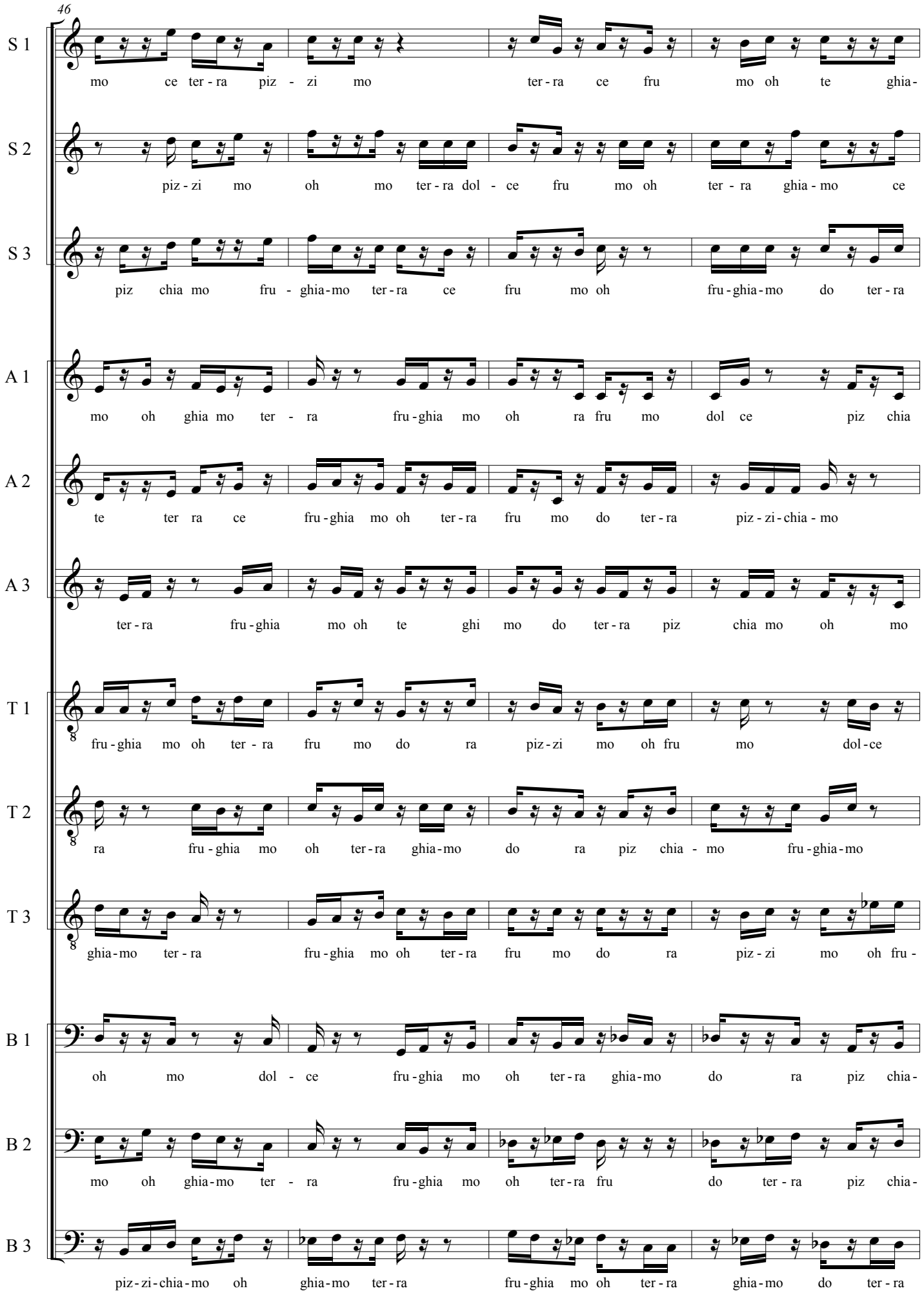
T 1 — ff sempre, staccato
ghia-mo fru-ghiamo oh ter-ra fru mo do ra piz-zi mo oh fru ghia ter ra

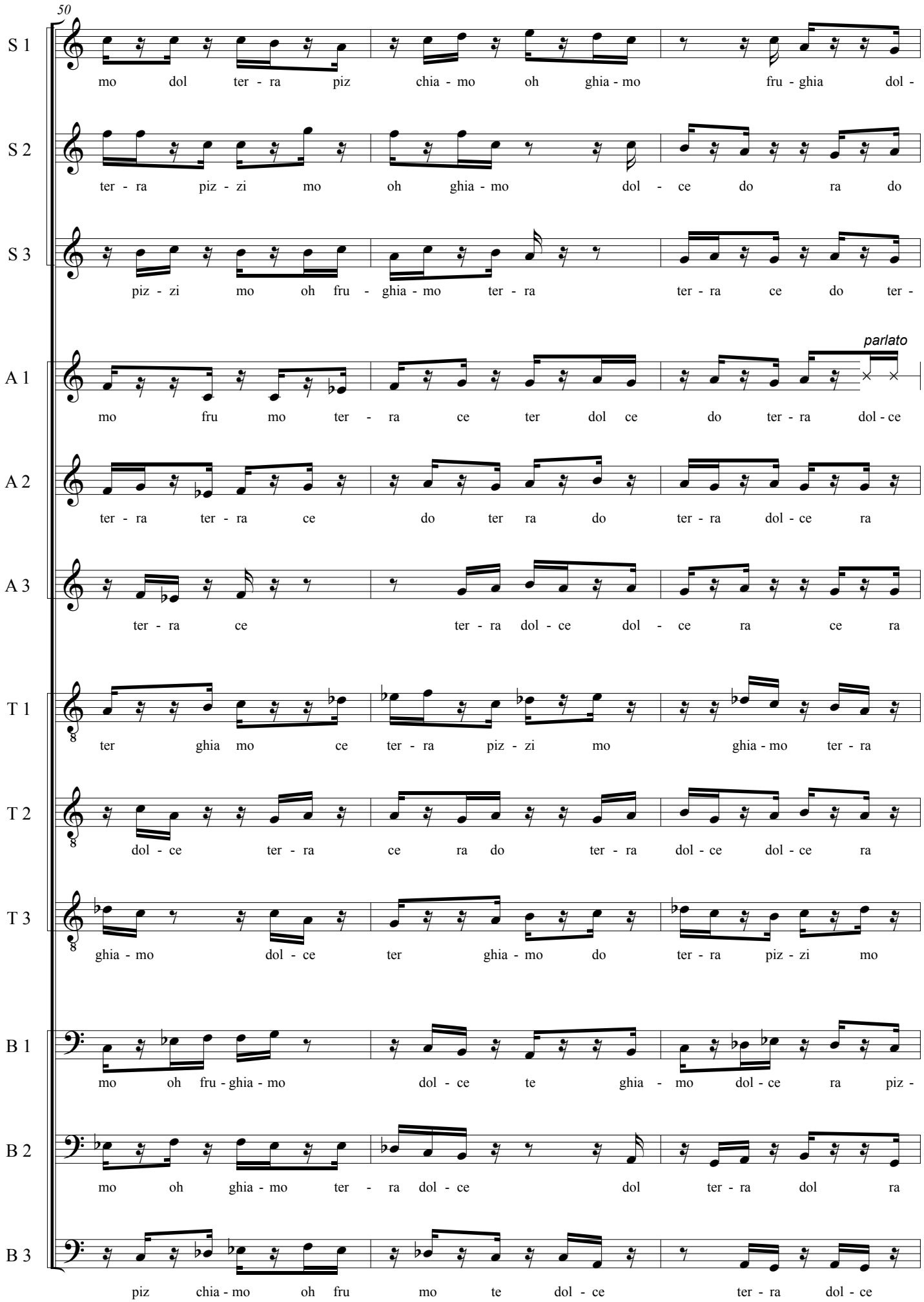
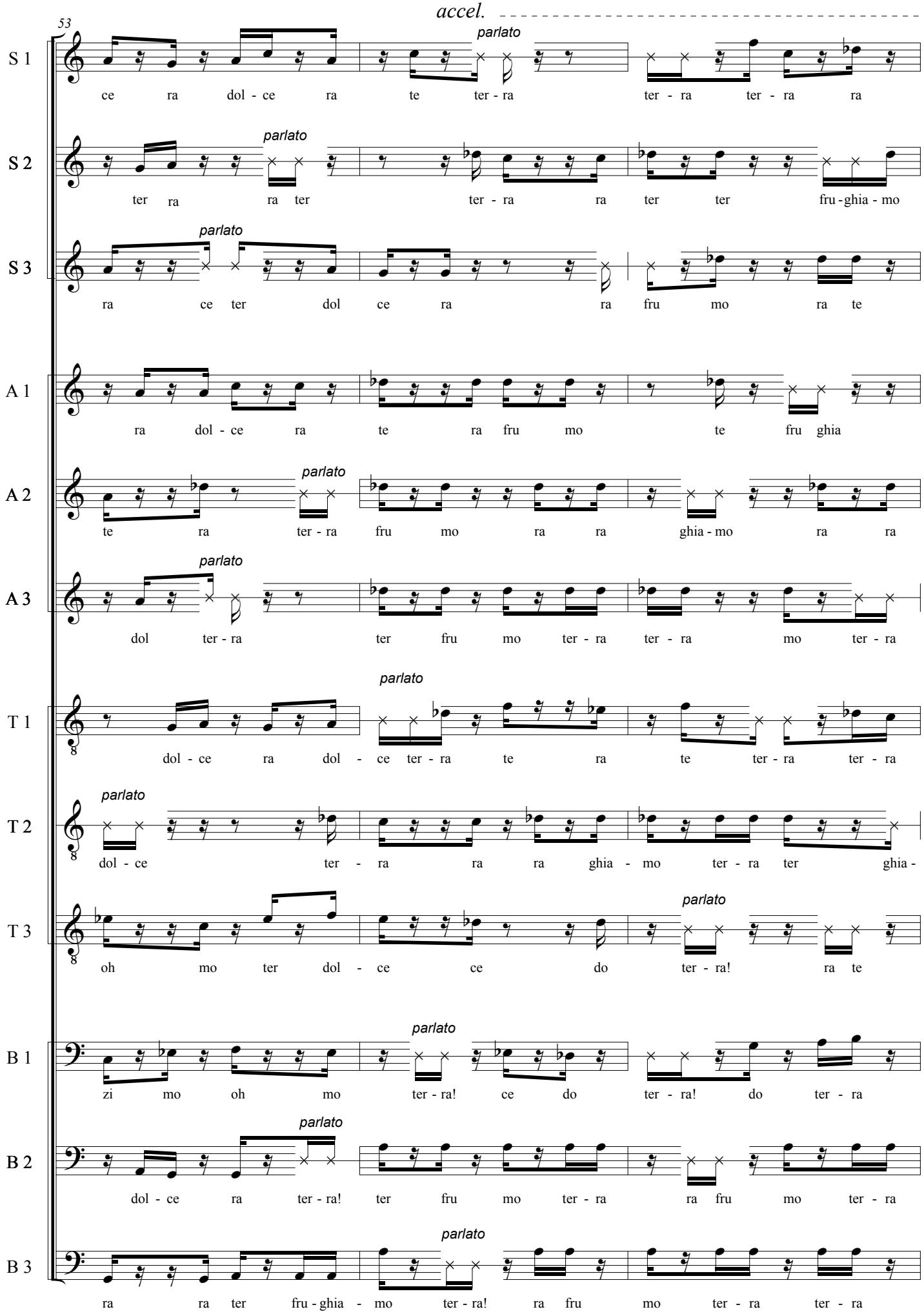
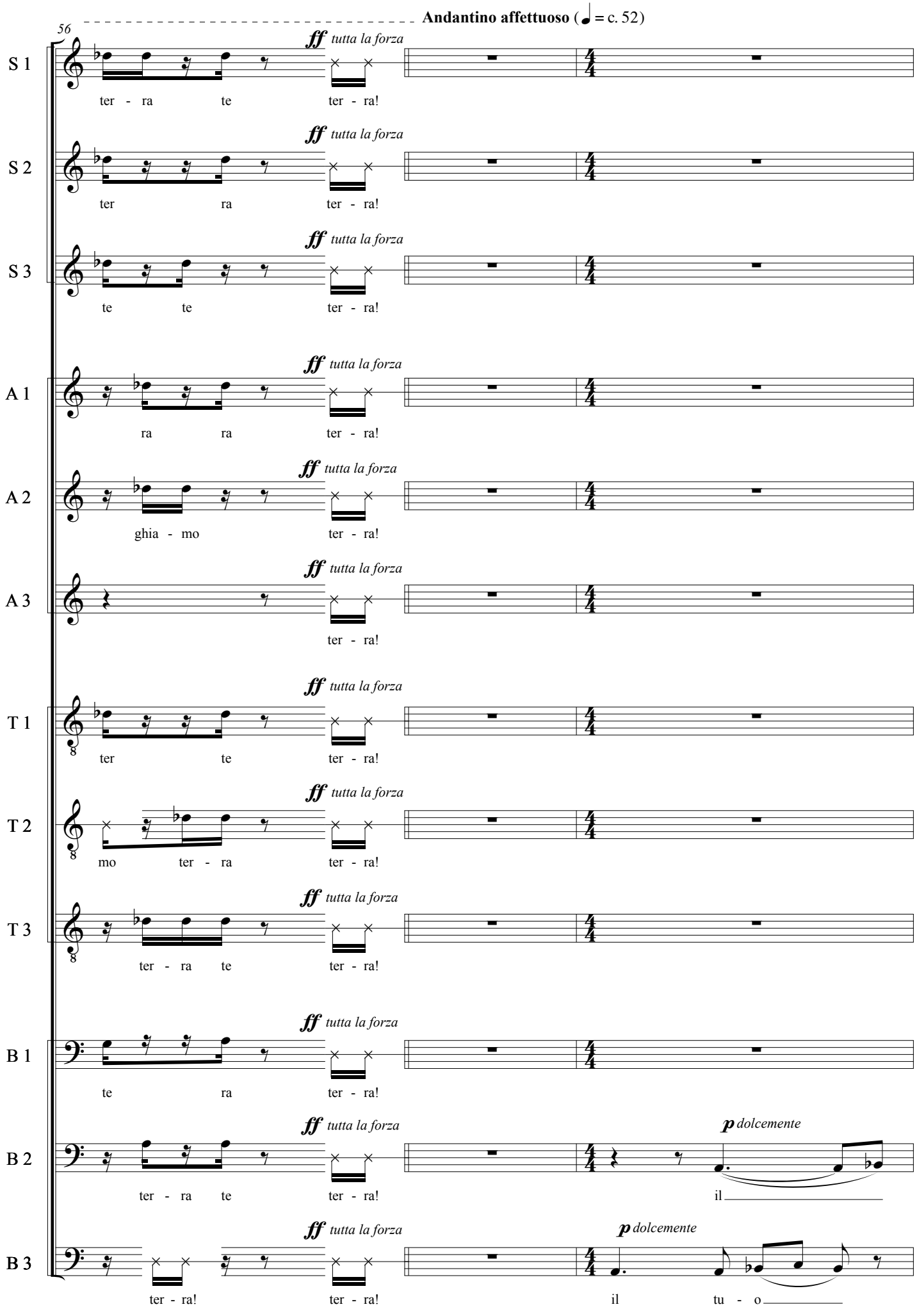
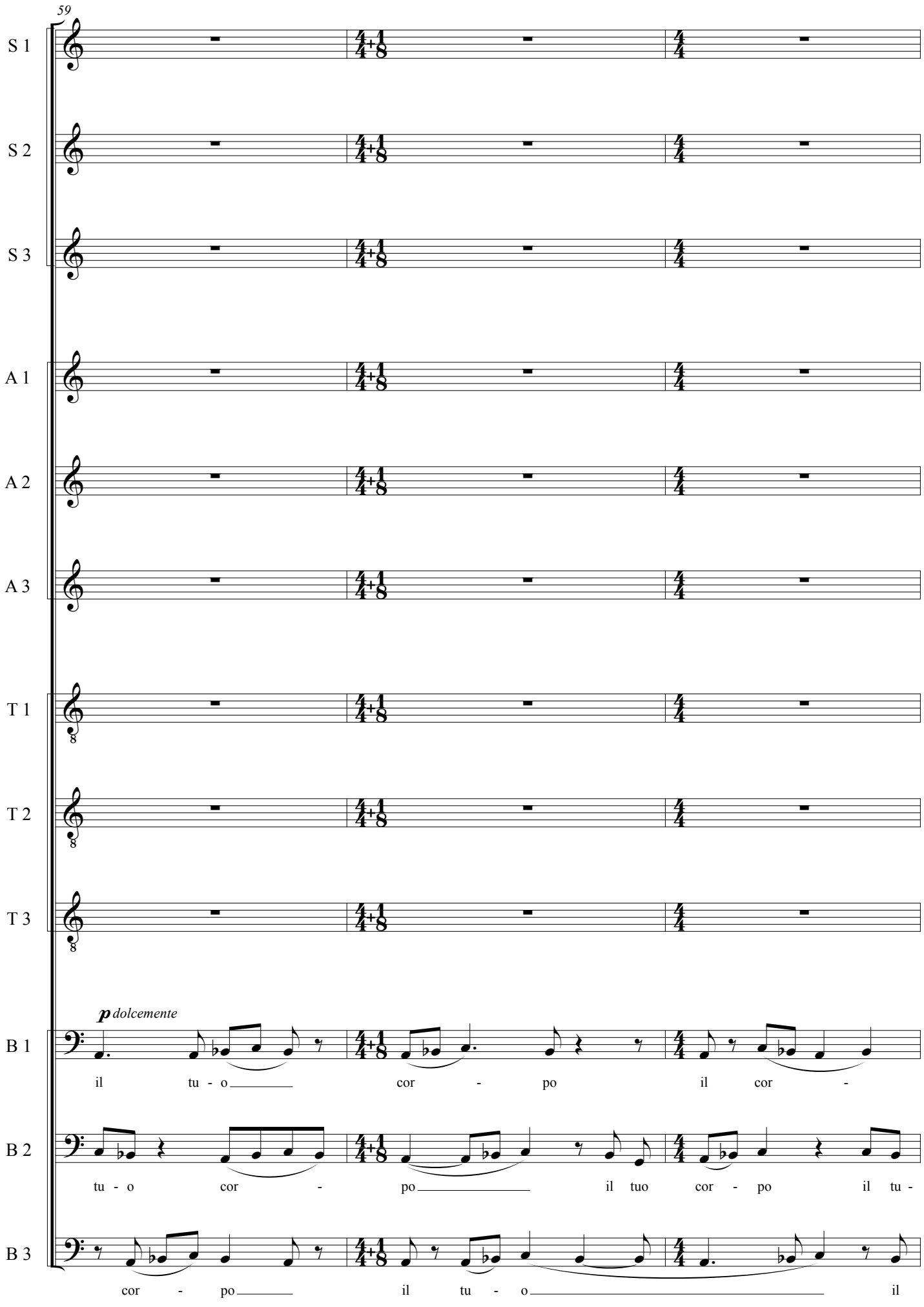
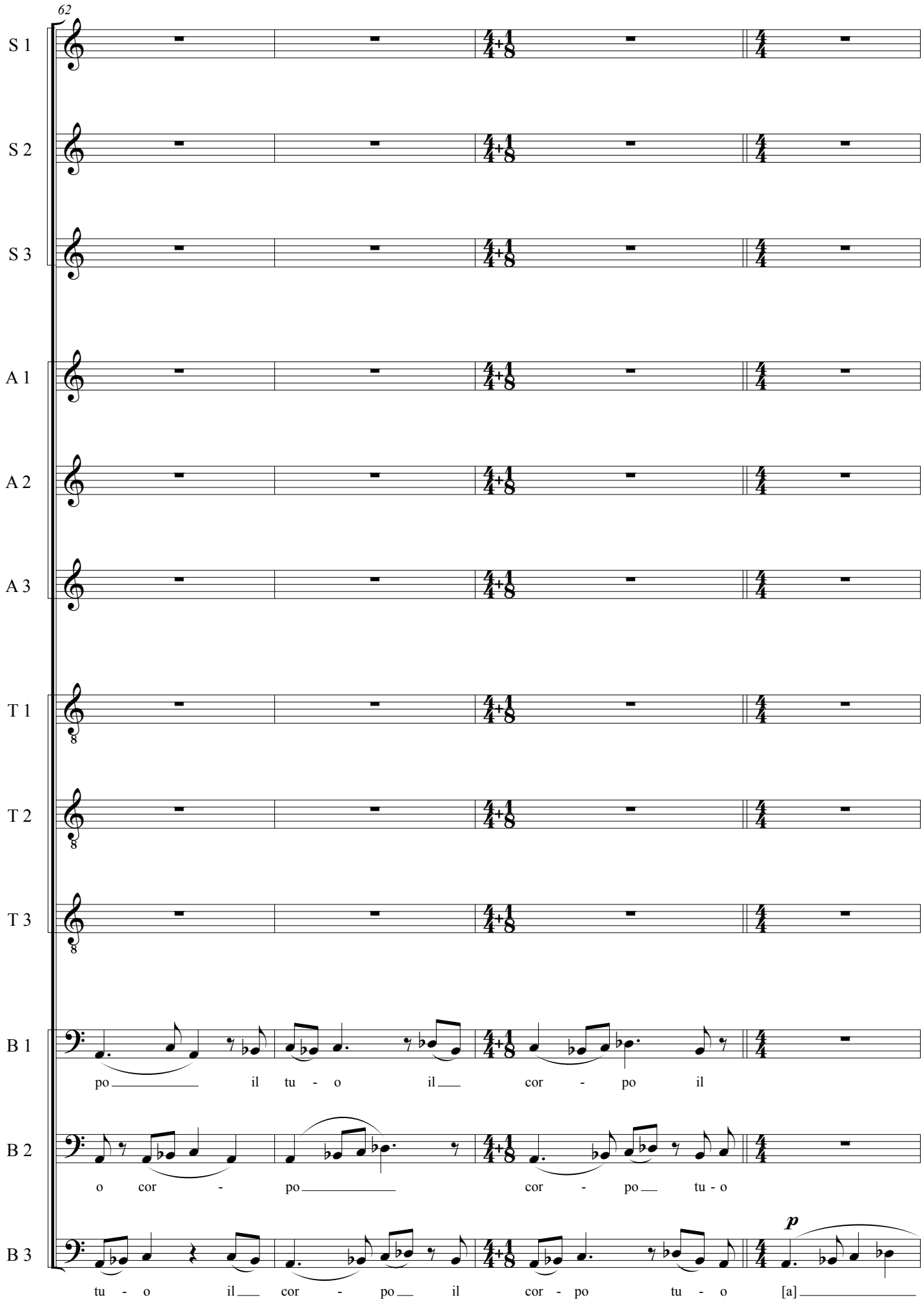
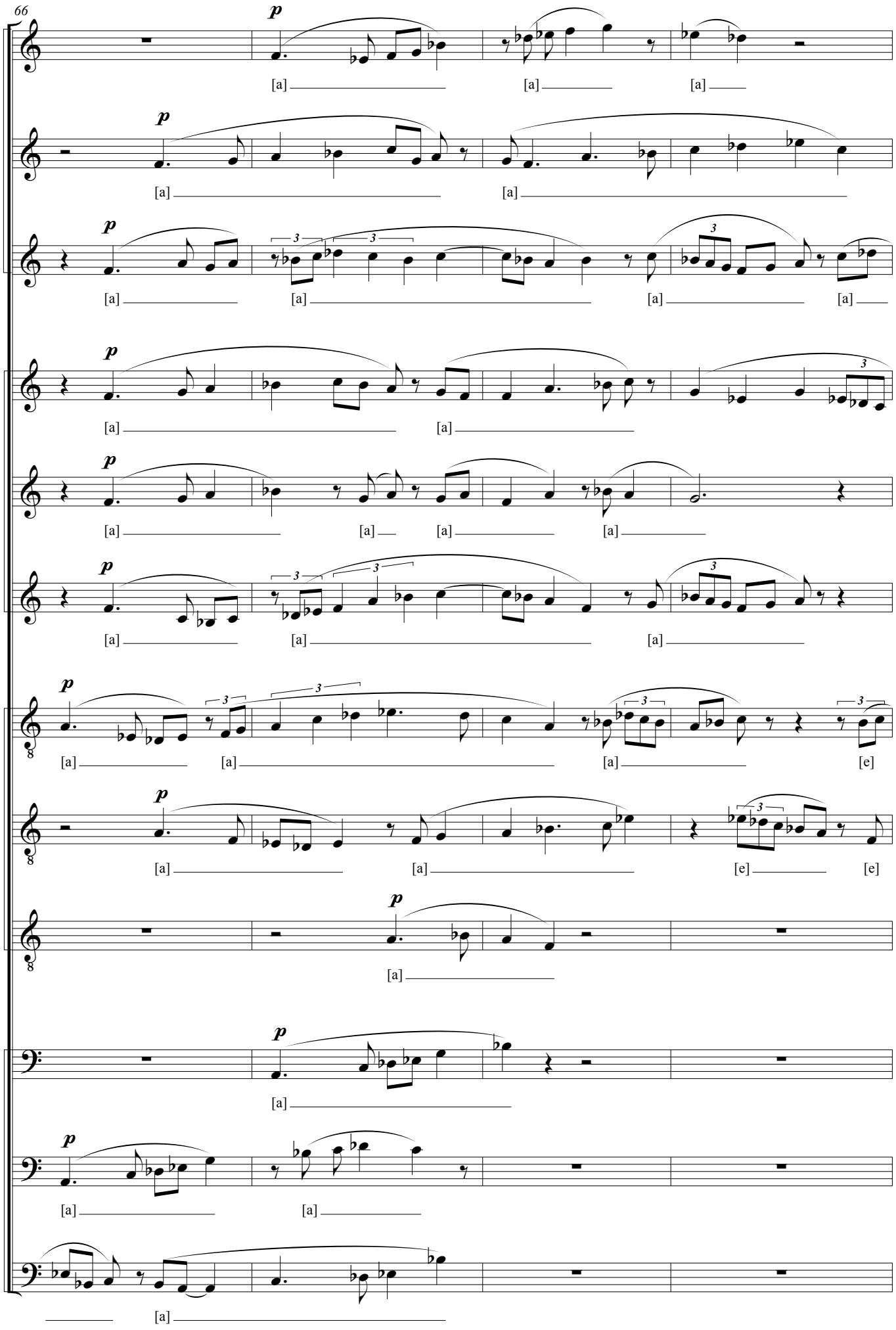
T 2 — ff sempre, staccato
e fru-ghia-mo fru-ghia mo oh ter-ra ghia-mo dol-ce ter-ra piz chia-mo oh fru mo ter-

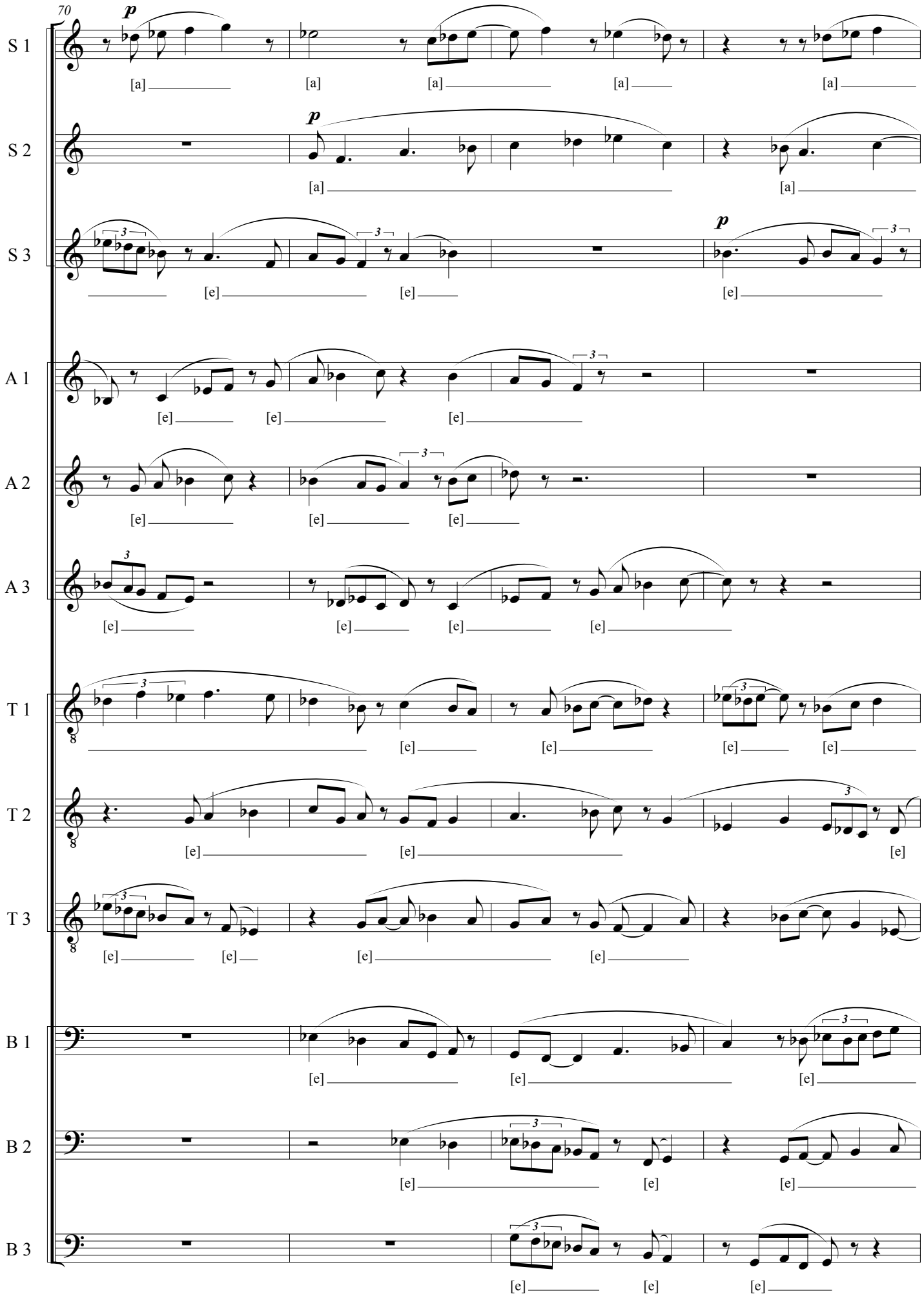
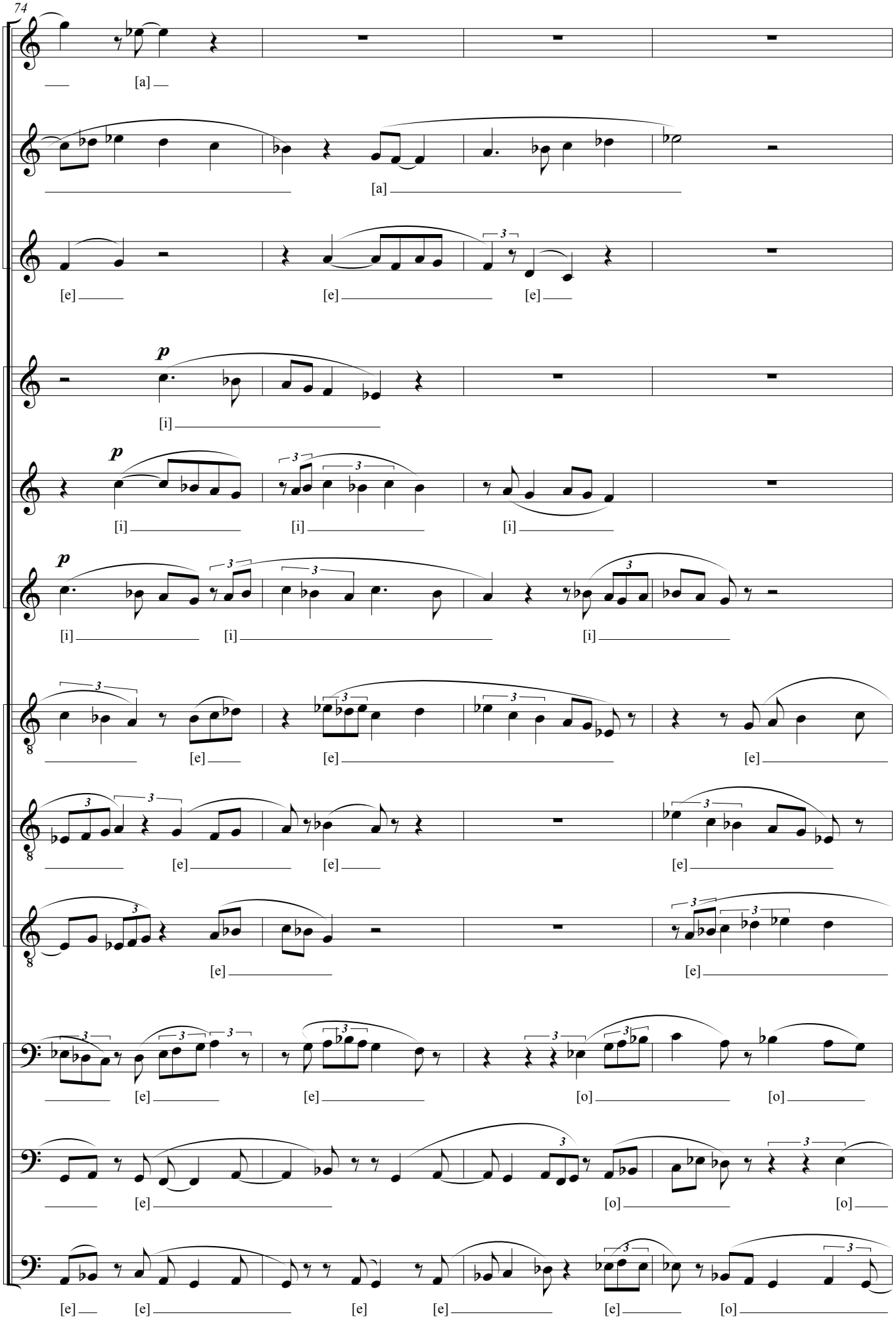
T 3 — ff sempre, staccato
e fru-ghia-mo e fru - ghia-mo fru-ghia mo oh ter-ra fru dol-ce ra piz chia-mo oh fru-

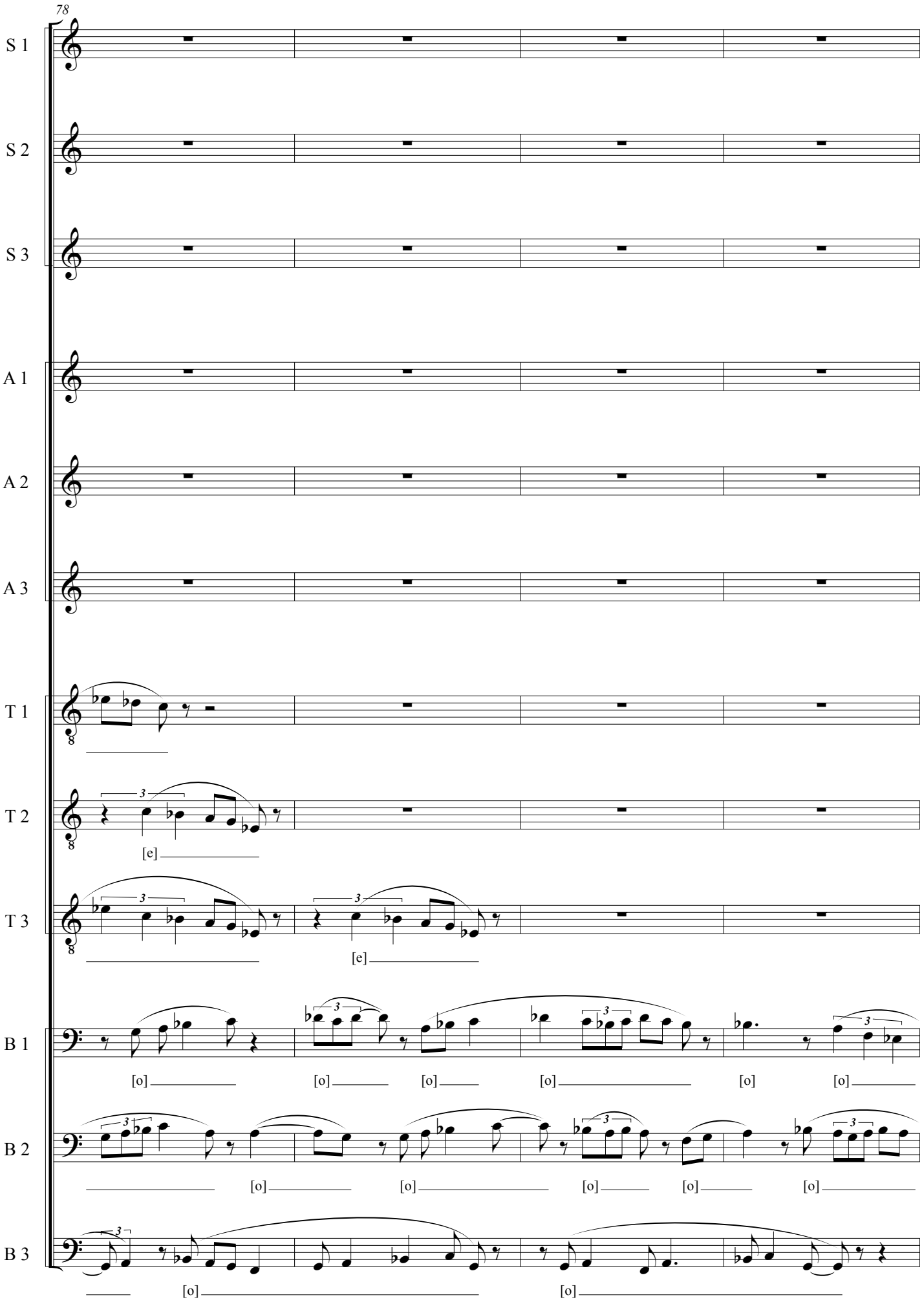
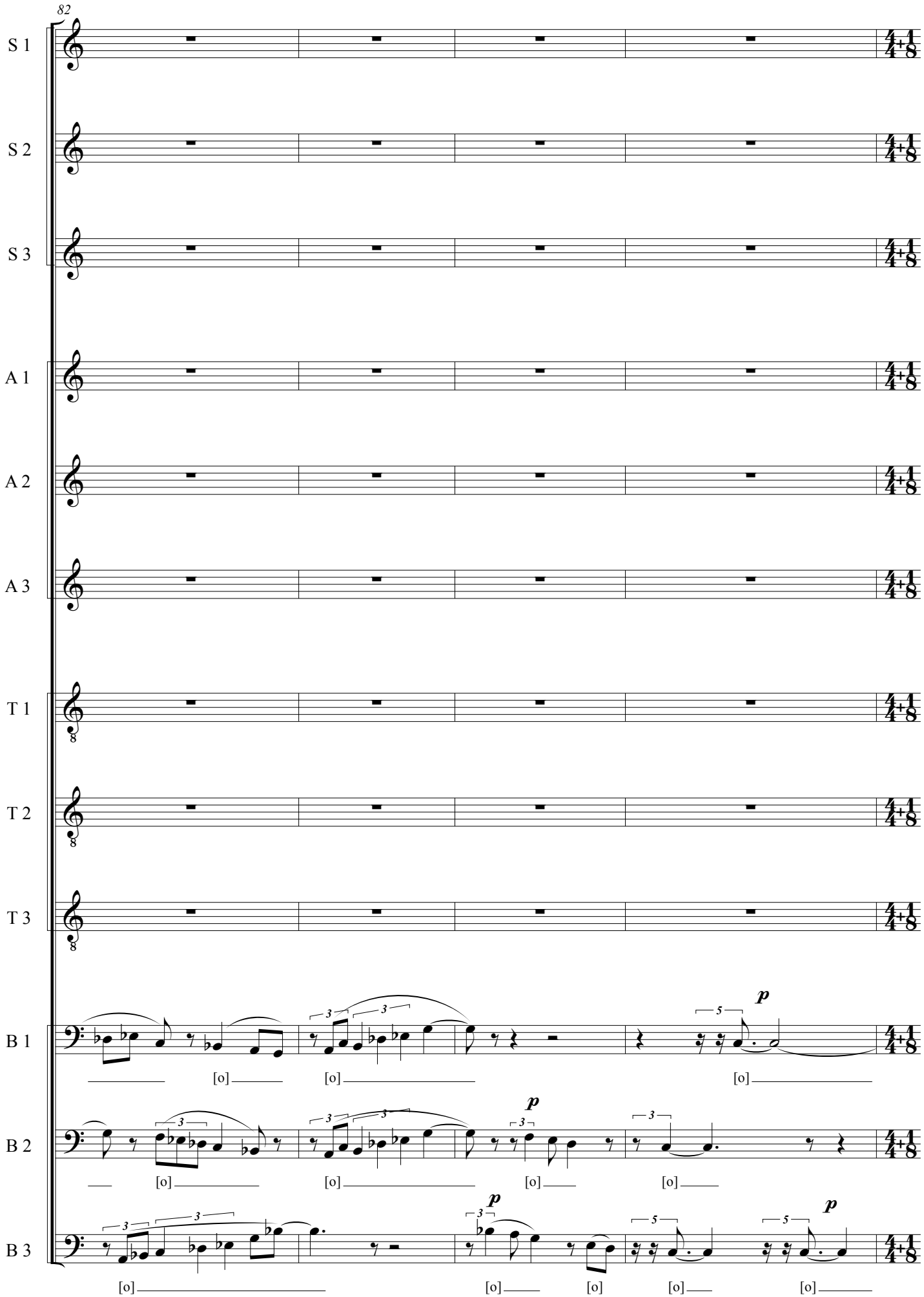
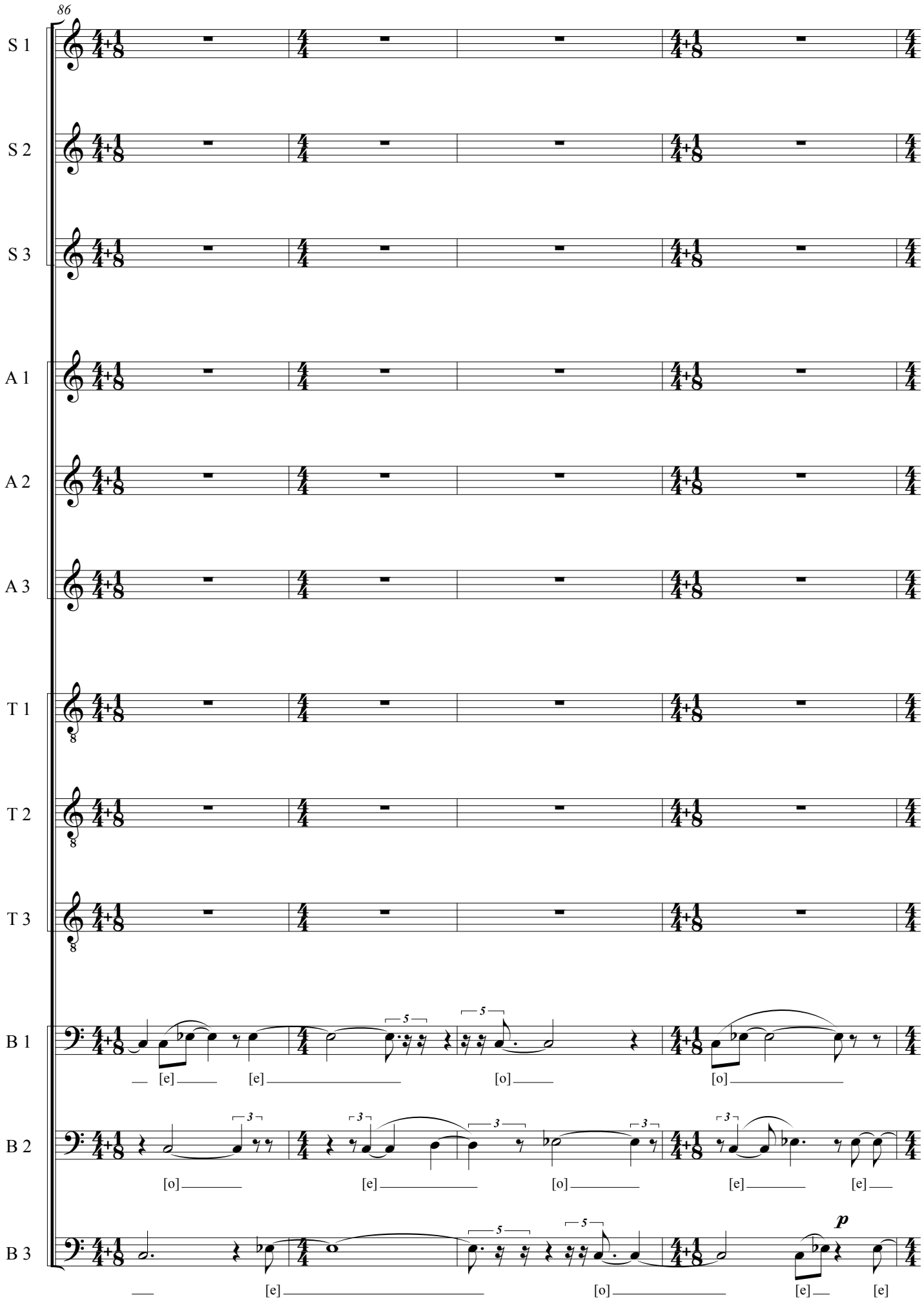
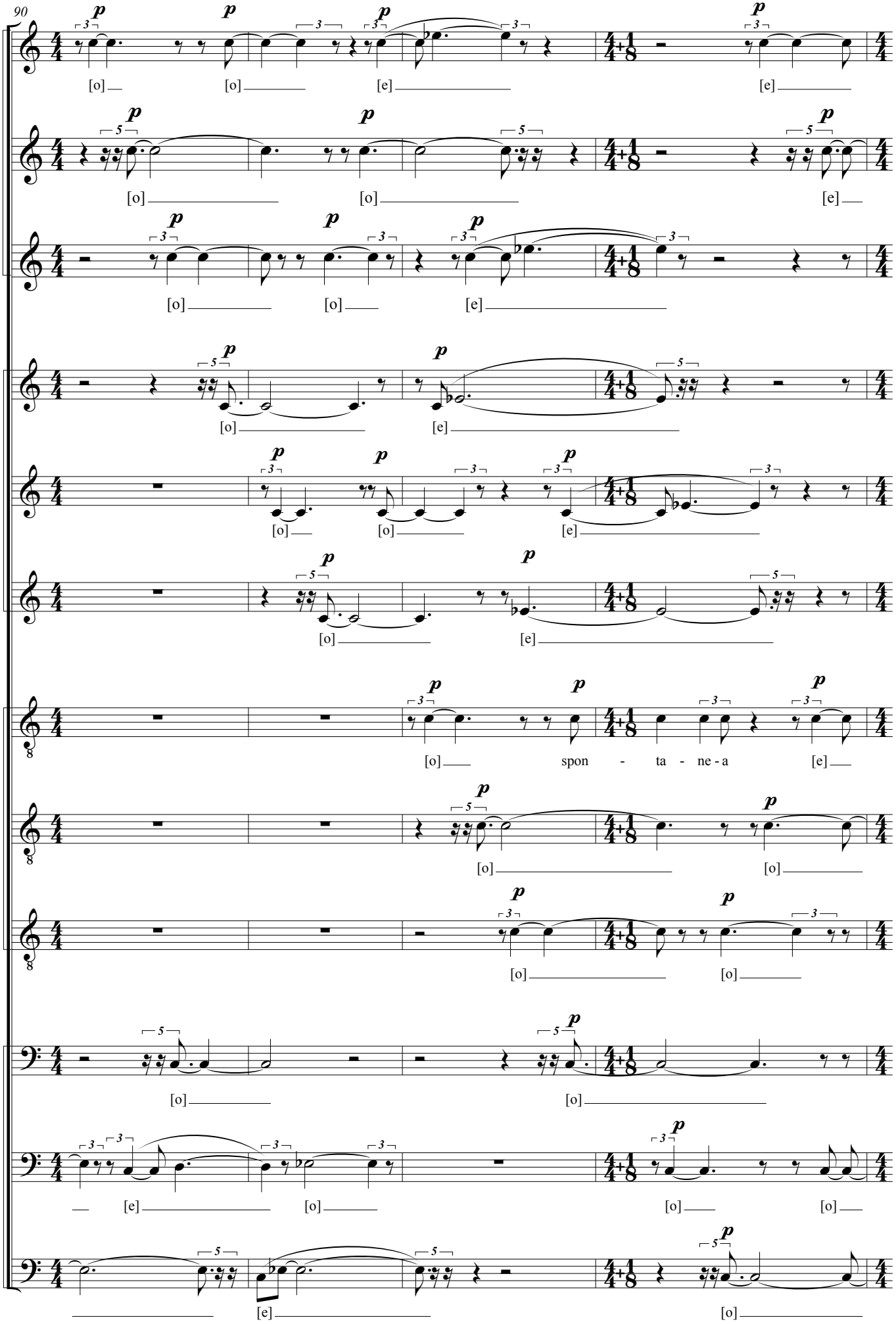
B 1 — ff sempre, staccato
fru-ghia mo oh ra fru ghia mo do ter ra piz zi mo

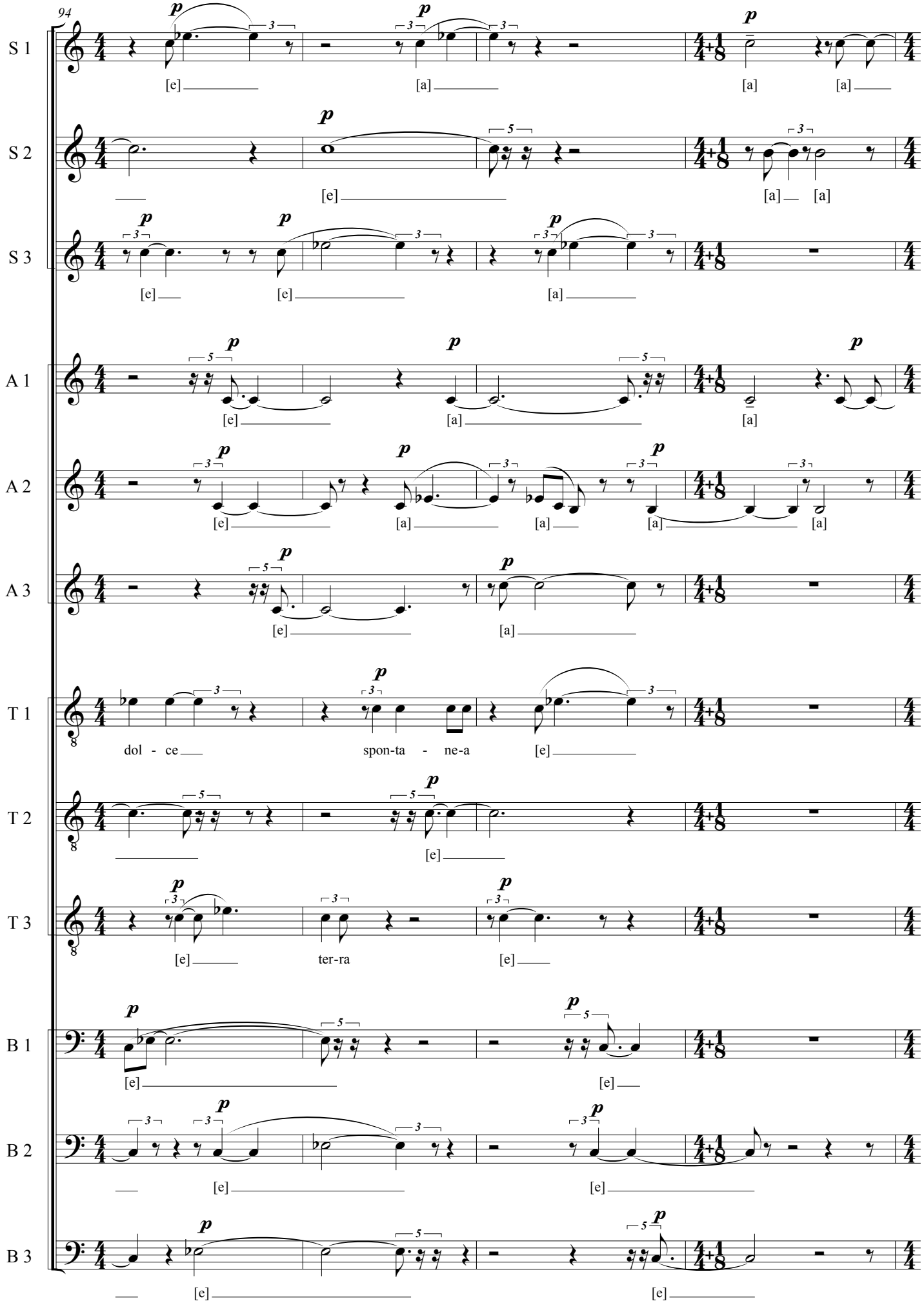
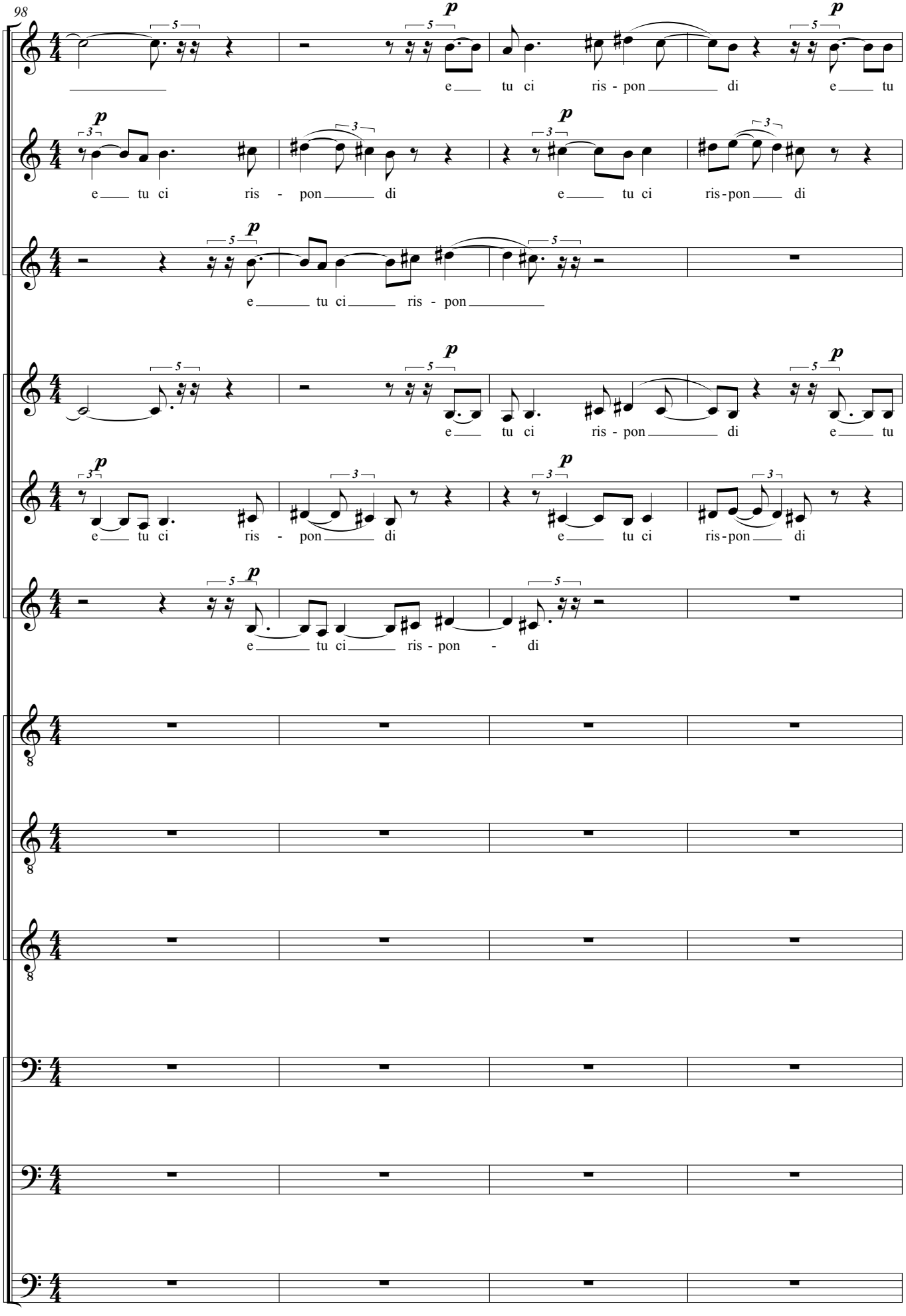
B 2 — ff sempre, staccato
fru-ghia mo oh ter-ra ghia-mo do ter-ra piz-zi-chia-

B 3 — ff sempre, staccato
fru-ghia mo oh ter-ra ghia-mo do ter-ra

46
S 1
mo ce ter - ra piz - zi mo ter - ra ce fru mo oh te ghia -
S 2
piz - zi mo oh mo ter - ra dol - ce fru mo oh ter - ra ghia - mo ce
S 3
piz chia mo fru - ghia - mo ter - ra ce fru mo oh fru - ghia - mo do ter - ra
A 1
mo oh ghia mo ter - ra fru - ghia mo oh ra fru mo dol ce piz chia
A 2
te ter ra ce fru - ghia mo oh ter - ra fru mo do ter - ra piz - zi - chia - mo
A 3
ter - ra fru - ghia mo oh te ghi mo do ter - ra piz chia mo oh mo
T 1
fru - ghia mo oh ter - ra fru mo do ra piz - zi mo oh fru mo dol - ce
T 2
ra fru - ghia mo oh ter - ra ghia - mo do ra piz chia - mo fru - ghia - mo
T 3
ghia - mo ter - ra fru - ghia mo oh ter - ra fru mo do ra piz - zi mo oh fru -
B 1
oh mo dol - ce fru - ghia mo oh ter - ra ghia - mo do ra piz chia -
B 2
mo oh ghia - mo ter - ra fru - ghia mo oh ter - ra fru do ter - ra piz chia -
B 3
piz - zi - chia - mo oh ghia - mo ter - ra fru - ghia mo oh ter - ra ghia - mo do ter - ra

Spontanea terra


accel.
53
S 1
ce ra dol - ce ra te ter - ra ter - ra ter - ra ra
parlato
S 2
ter ra ra ter ter - ra ra ter ter fru - ghia - mo
parlato
S 3
ra ce ter dol ce ra ra fru mo ra te
parlato
A 1
ra dol - ce ra te ra fru mo te fru ghia
A 2
te ra ter - ra fru mo ra ra ghia - mo ra ra
parlato
A 3
dol ter - ra ter fru mo ter - ra ter - ra mo ter - ra
parlato
T 1
dol - ce ra dol - ce ter - ra te ra te ter - ra ter - ra
parlato
T 2
dol - ce ter - ra ra ra ghia - mo ter - ra ter ghia -
parlato
T 3
oh mo ter dol - ce ce do ter - ra! ra te
parlato
B 1
zi mo oh mo ter - ra! ce do ter - ra! do ter - ra
parlato
B 2
dol - ce ra ter - ra! ter fru mo ter - ra ra fru mo ter - ra
parlato
B 3
ra ra ter fru - ghia - mo ter - ra! ra fru mo ter - ra ter - ra

Andantino affettuoso (♩ = c. 52)
56
S 1
ff tutta la forza
ter - ra te ter - ra!
S 2
ff tutta la forza
ter ra ter - ra!
S 3
ff tutta la forza
te te ter - ra!
A 1
ff tutta la forza
ra ra ter - ra!
A 2
ff tutta la forza
ghia - mo ter - ra!
A 3
ff tutta la forza
ter - ra!
T 1
ff tutta la forza
ter te ter - ra!
T 2
ff tutta la forza
mo ter - ra ter - ra!
T 3
ff tutta la forza
ter - ra te ter - ra!
B 1
ff tutta la forza
te ra ter - ra!
B 2
ff tutta la forza
p dolcemente
ter - ra te ter - ra! il
B 3
ff tutta la forza
p dolcemente
ter - ra! ter - ra! il tu - o

59
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
p dolcemente
B 1
il tu - o cor - po il cor -
B 2
tu - o cor - po il tuo cor - po il tu -
B 3
cor - po il tu - o il

62
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
po il tu - o il cor - po il
o cor - po cor - po tu - o
p
tu - o il cor - po il cor - po tu - o [a]

66
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
[a]
[e]

Spontanea terra

74
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
[a]
[e]
[i]
[o]

Spontanea terra

82
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
[o]

86
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
[e]
[e]
[o]
[o]
[o]
[e]
[o]
[e]
[e]
[e]
[o]
[e]
[e]
p

90
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
p
[o]
[e]
spon - ta - ne - a

Spontanea terra

98
rall.
S 1
S 2
S 3
A 1
A 2
A 3
T 1
T 2
T 3
B 1
B 2
B 3
e tu ci ris - pon di e tu
e tu ci ris - pon di e tu ci ris-pon di
e tu ci ris - pon
e tu ci ris - pon di e tu
e tu ci ris - pon di e tu ci ris-pon di
e tu ci ris - pon - di

Spontanea terra

Lentamente (♩ = c. 48)

102

S 1 — *pp da lontano, leggero*
ci ris - pon di so - lo so lo con la la pri - ma ve - ra

S 2 — *pp da lontano, leggero*
con la con la pri - ma ve - ra

S 3 — *pp da lontano, leggero*
con la pri - ma ve - ra

A 1 — *pp da lontano, leggero*
ci ris - pon di pri - ma ve - ra

A 2 — *pp da lontano, leggero*
pri - ma ve - ra

A 3 — *pp da lontano, leggero*
pri - ma ve - ra

T 1 — *pp da lontano, leggero*
e tu ci ris-pon di pri - ma ve - ra

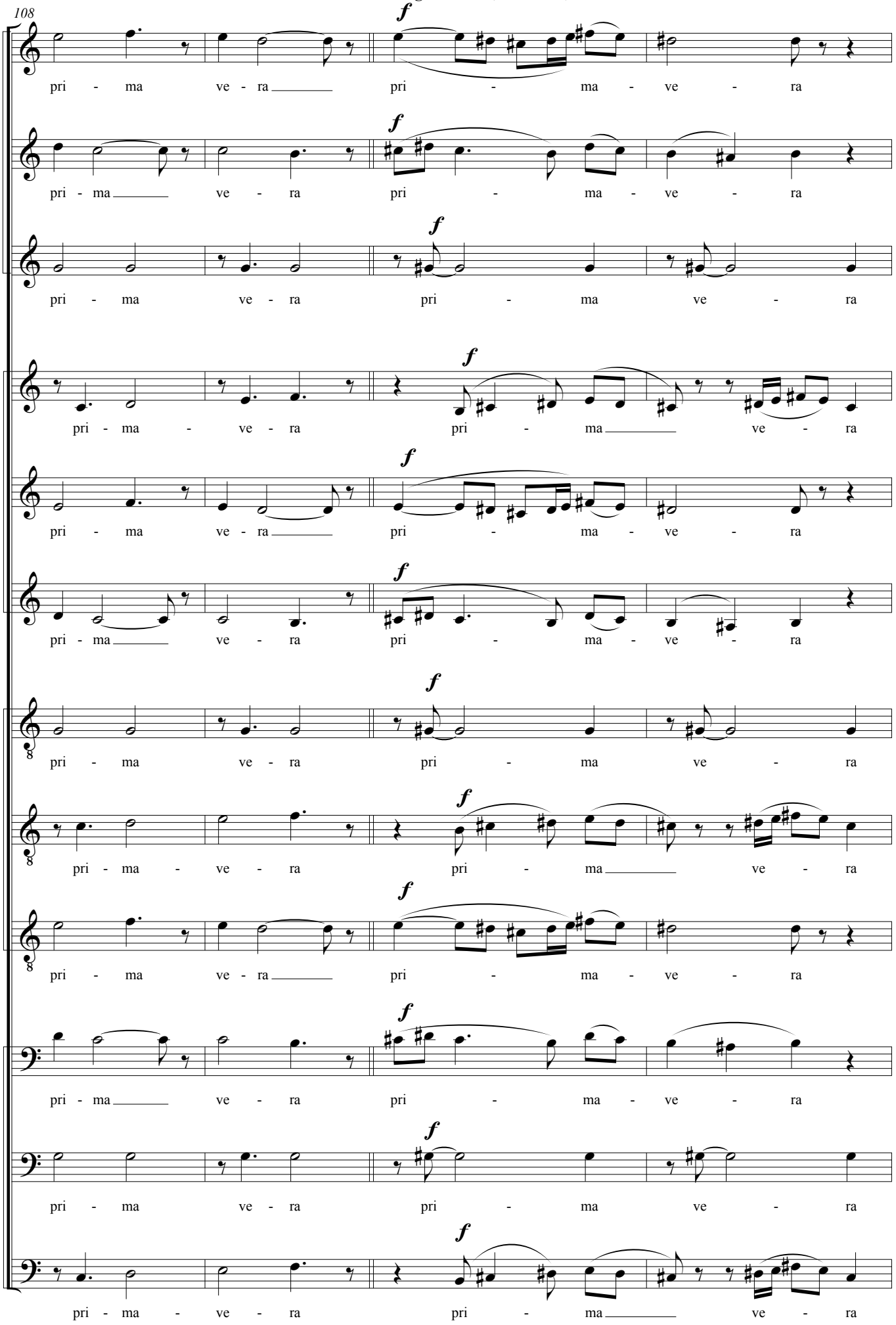
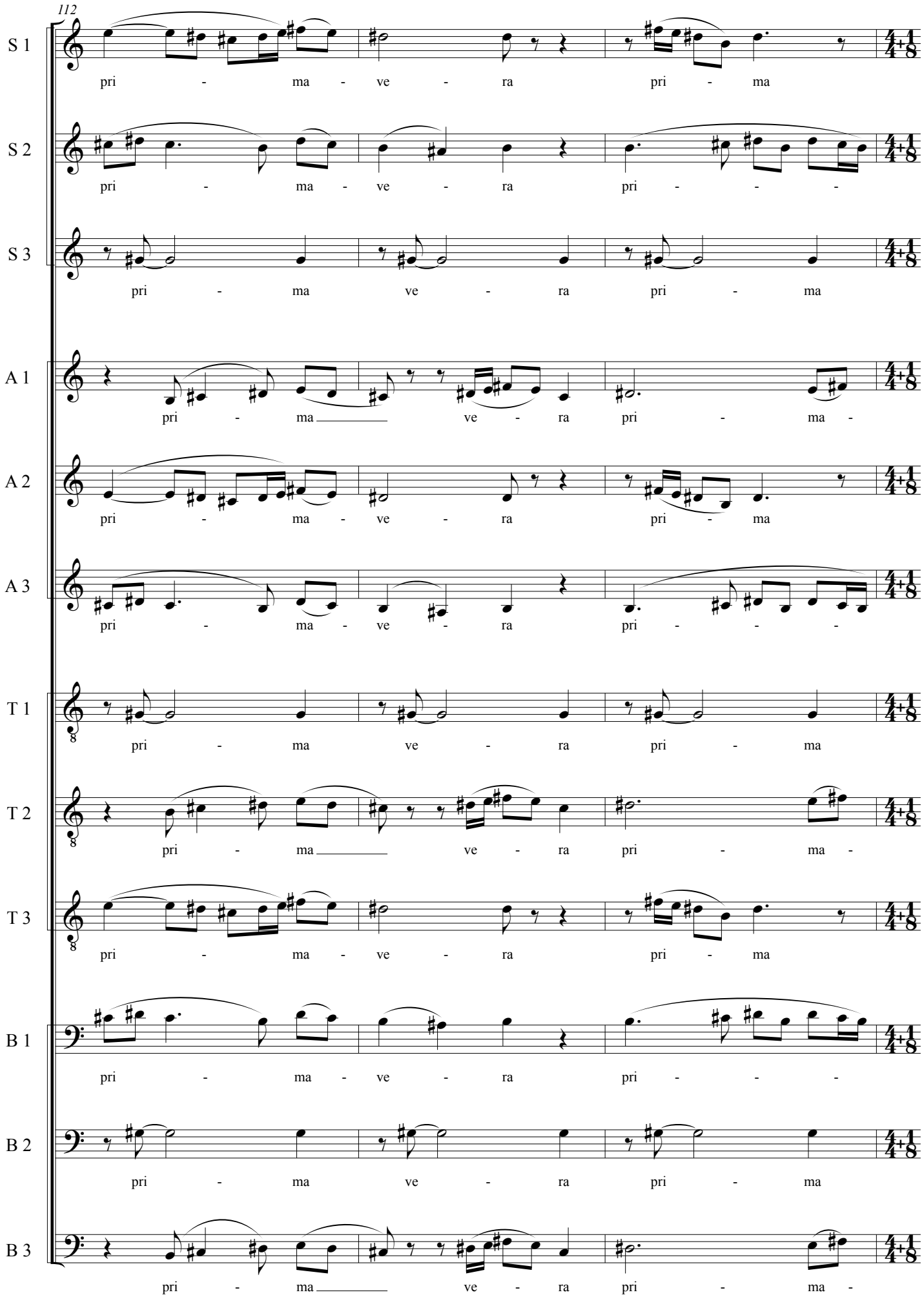
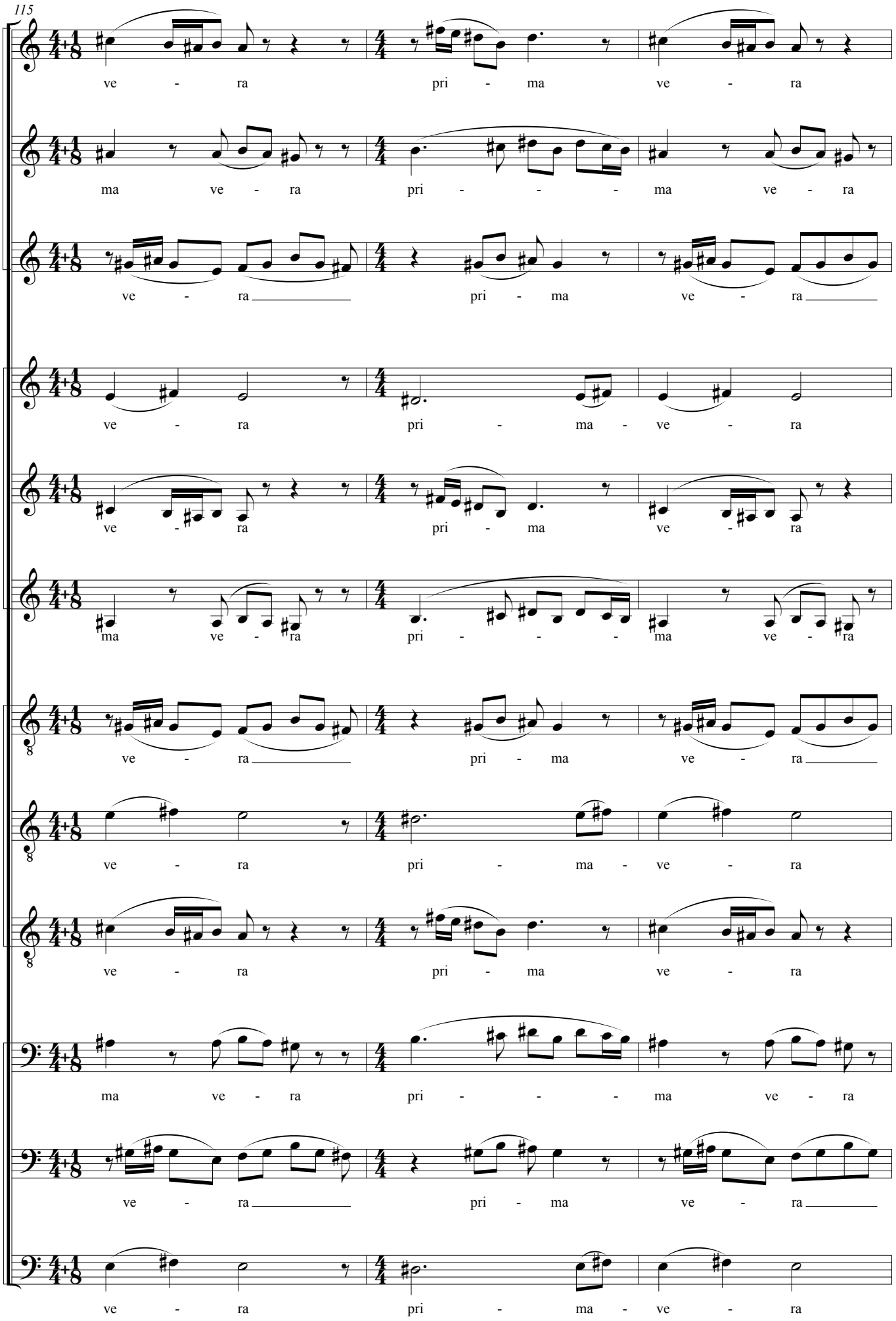
T 2 — *pp da lontano, leggero*
e tu ci ris-pon di pri - ma - ve - ra

T 3 — *pp da lontano, leggero*
e tu ci ris - pon di pri - ma ve - ra

B 1 — *pp da lontano, leggero*
e tu ci ris-pon di pri - ma ve - ra

B 2 — *pp da lontano, leggero*
e tu ci ris-pon di pri - ma ve - ra

B 3 — *pp da lontano, leggero*
e tu ci ris - pon di pri - ma - ve - ra

Allegro solare (♩ = c. 100)

Spontanea terra

115
S 1
ve - ra pri - ma ve - ra
S 2
ma ve - ra pri - - - ma ve - ra
S 3
ve - ra pri - ma ve - ra
A 1
ve - ra pri - ma - ve - ra
A 2
ve - ra pri - ma ve - ra
A 3
ma ve - ra pri - - - ma ve - ra
T 1
ve - ra pri - ma ve - ra
T 2
ve - ra pri - ma - ve - ra
T 3
ve - ra pri - ma ve - ra
B 1
ma ve - ra pri - - - ma ve - ra
B 2
ve - ra pri - ma ve - ra
B 3
ve - ra pri - ma - ve - ra

Spontanea terra

118

S 1 pri - ma - ve - ra pri - ma -

S 2 pri - - ma - ma ve - ra pri - ma -

S 3 pri - ma ve - ra pri - ma

A 1 pri - ma ve - ra pri - ma

A 2 pri - ma - ve - ra pri - ma -

A 3 pri - - ma - ma ve - ra pri - ma -

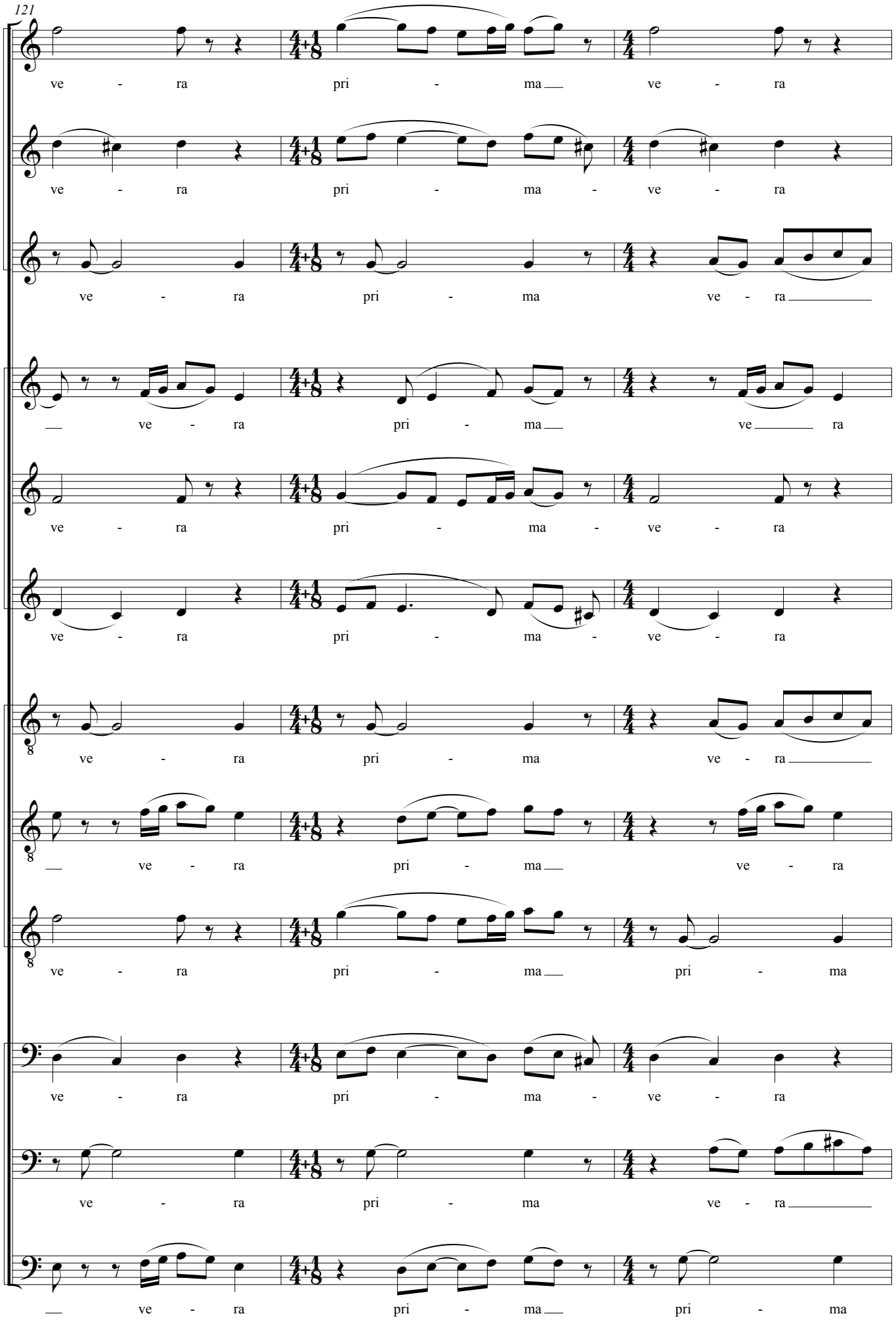
T 1 pri - ma ve - ra pri - ma

T 2 pri - ma ve - ra pri - ma

T 3 pri - ma - ve - ra pri - ma -

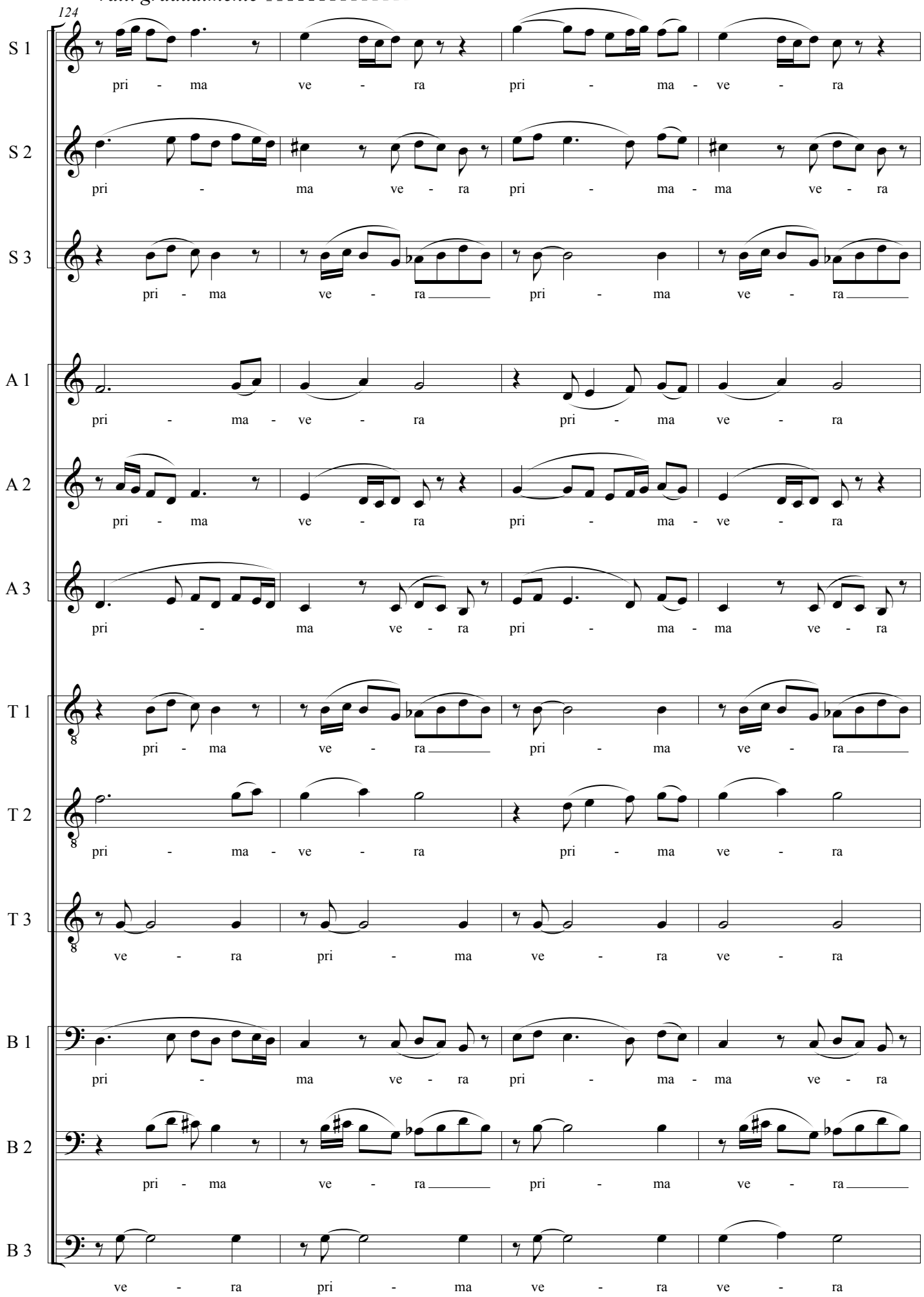
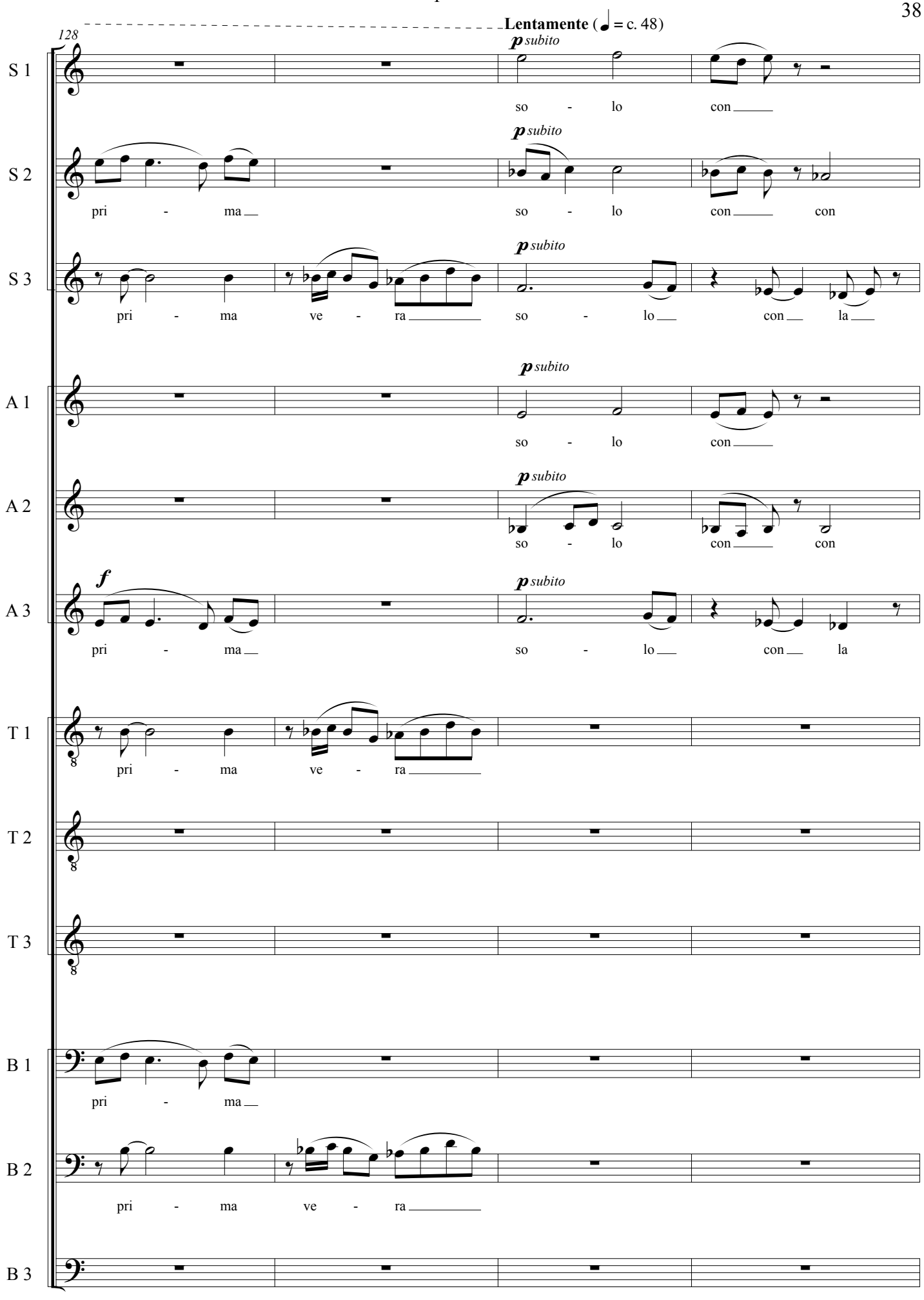
B 1 pri - ma - ma ve - ra pri - ma -

B 2 pri - ma ve - ra pri - ma

B 3 pri - ma ve - ra pri - ma

121
S 1
ve - ra pri - ma ve - ra
S 2
ve - ra pri - ma - ve - ra
S 3
ve - ra pri - ma ve - ra
A 1
ve - ra pri - ma ve ra
A 2
ve - ra pri - ma - ve - ra
A 3
ve - ra pri - ma - ve - ra
T 1
ve - ra pri - ma ve - ra
T 2
ve - ra pri - ma ve - ra
T 3
ve - ra pri - ma pri - ma
B 1
ve - ra pri - ma - ve - ra
B 2
ve - ra pri - ma ve - ra
B 3
ve - ra pri - ma pri - ma

37

rall. gradualmente

124

Lentamente (♩ = c. 48)
128
S 1
p subito
so - lo con
S 2
p subito
pri - ma so - lo con con
S 3
p subito
pri - ma ve - ra so - lo con la
A 1
p subito
so - lo con
A 2
p subito
so - lo con con
A 3
f
p subito
pri - ma so - lo con la
T 1
pri - ma ve - ra
T 2
T 3
B 1
pri - ma
B 2
pri - ma ve - ra
B 3

Spontanea terra

accel. **Allegro** (♩ = c. 87)

132

S 1 — *f staccato*
la pri-ma-ve ra pri ma-ve ra pri ma-ve-ra

S 2 — *f staccato*
la pri-ma-ve ra pri ma-ve ra pri

S 3 — *f staccato*
con la pri-ma-ve ra pri ma-

A 1 — *f staccato*
la pri-ma-ve ra pri ma-ve

A 2 — *f staccato*
la pri-ma-ve ra pri ma-

A 3 — *f staccato*
con la pri-ma-ve

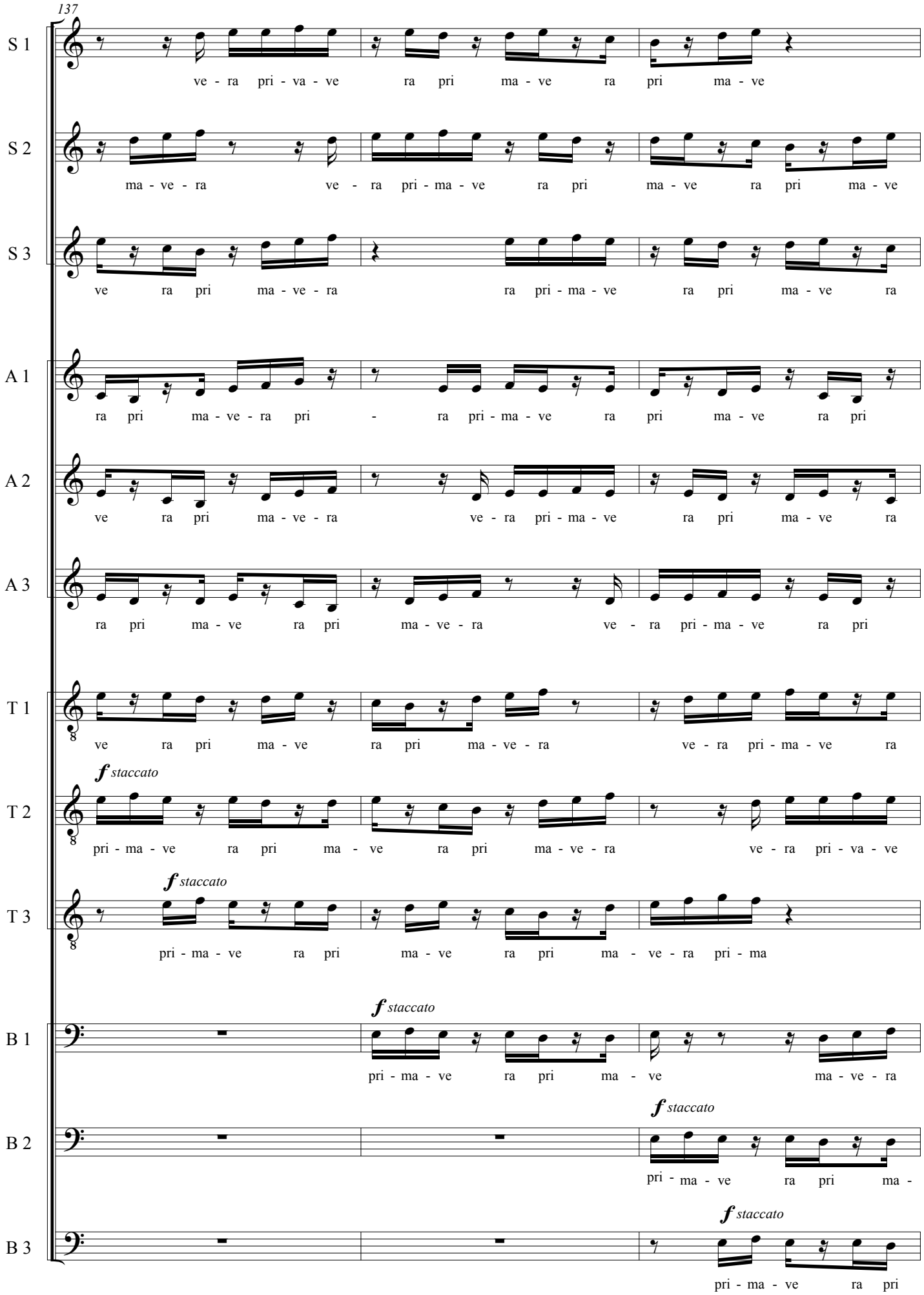
T 1 — *p subito* / *f staccato*
la la pri-ma-

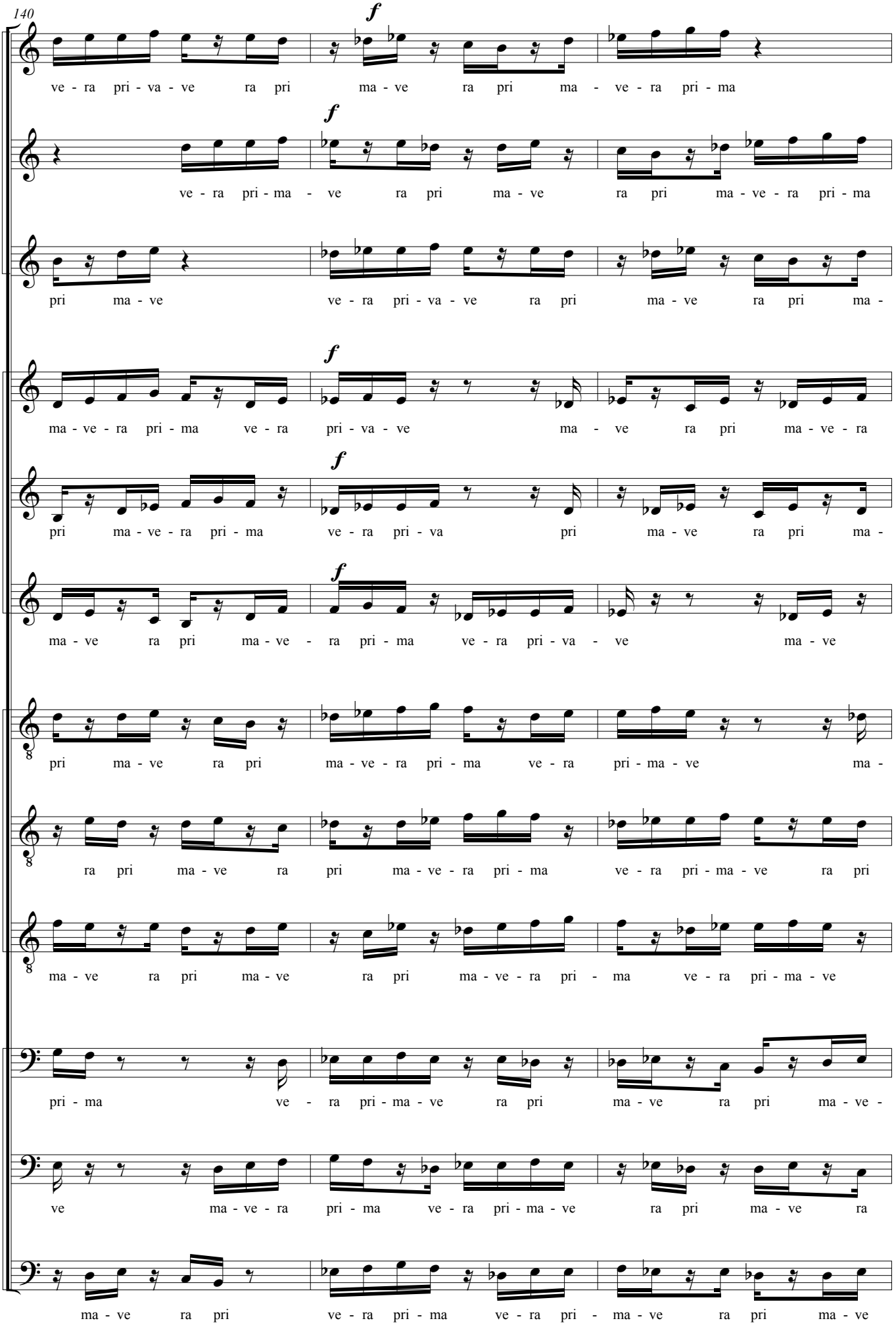
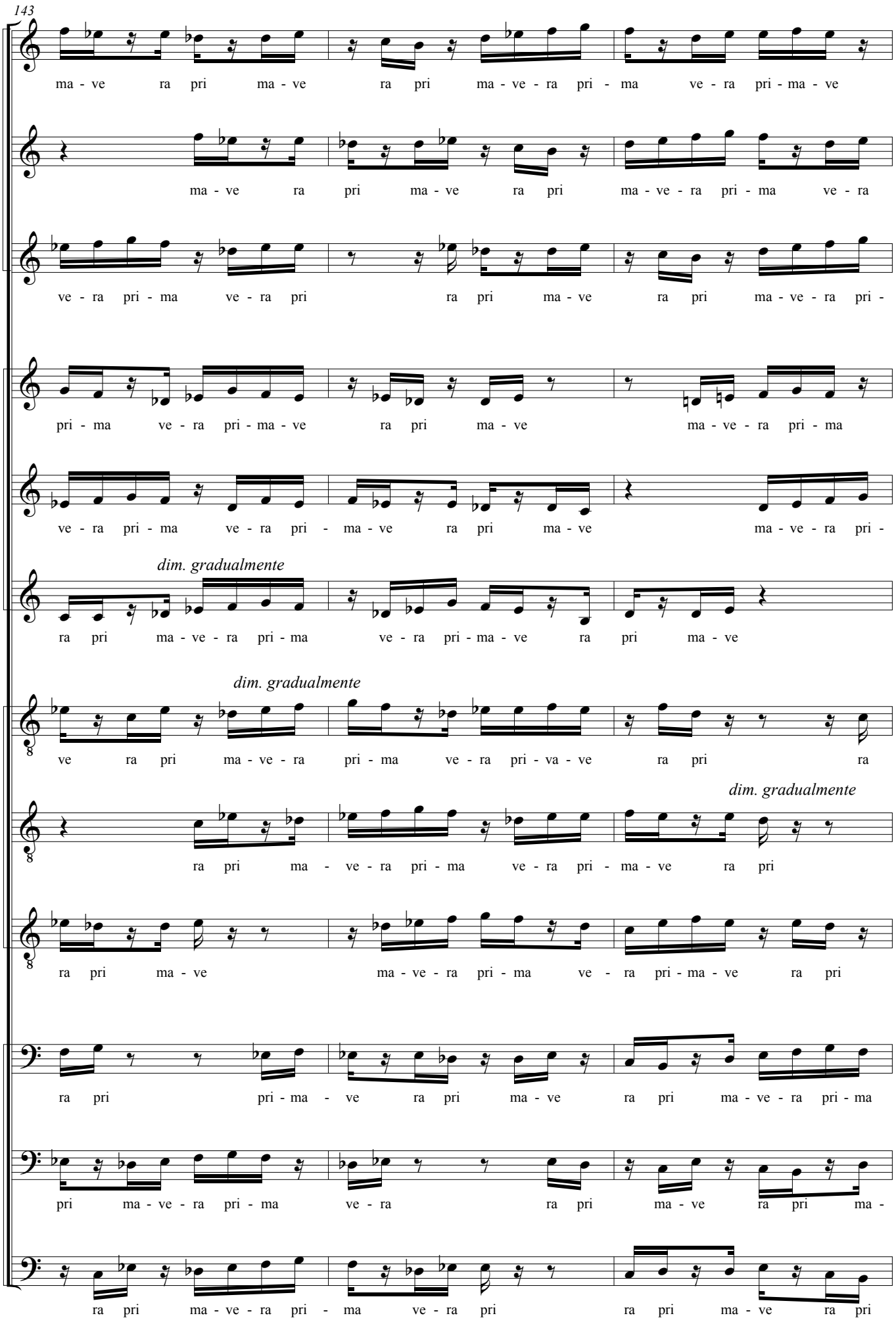
T 2 — *p subito*
la la

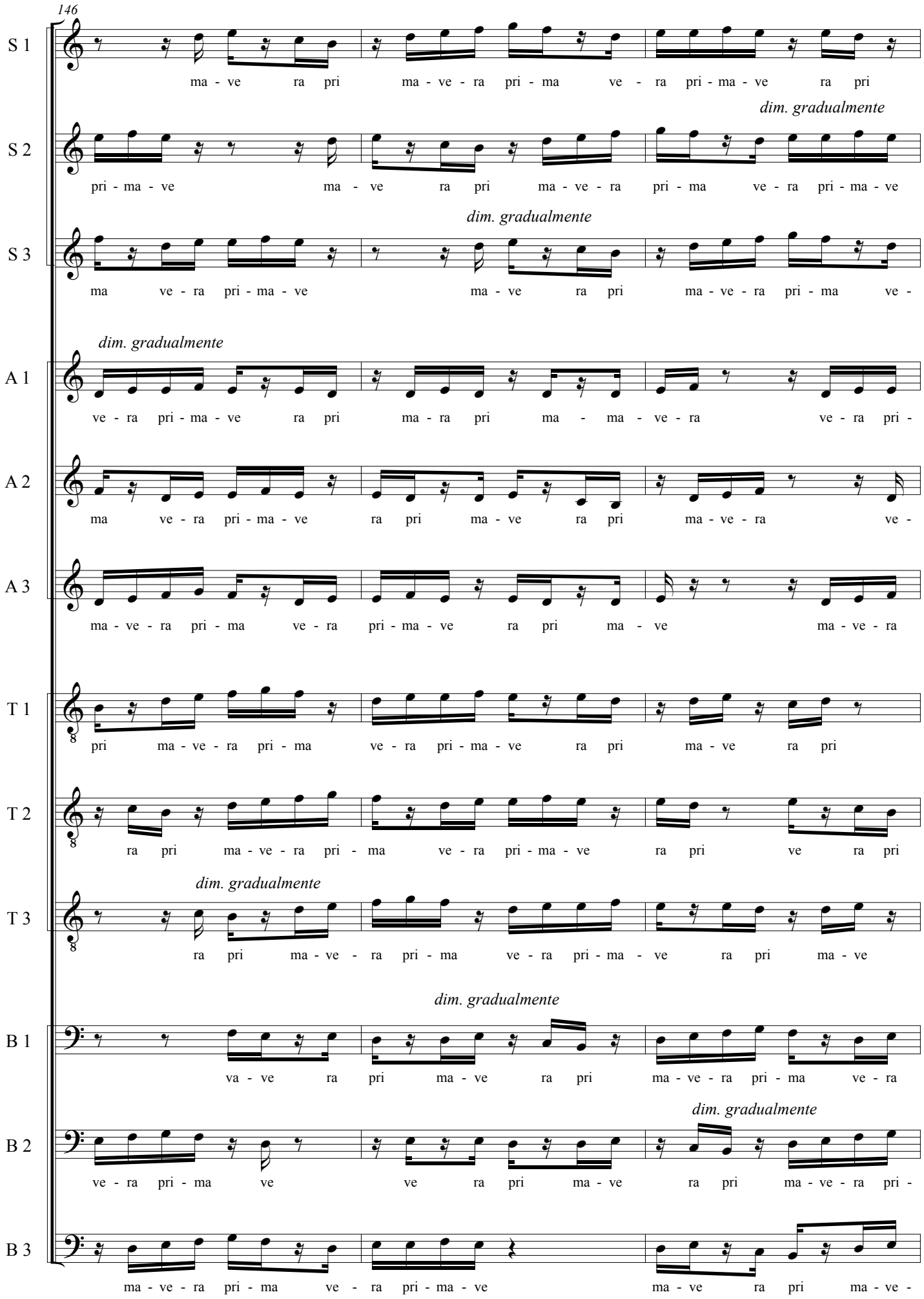
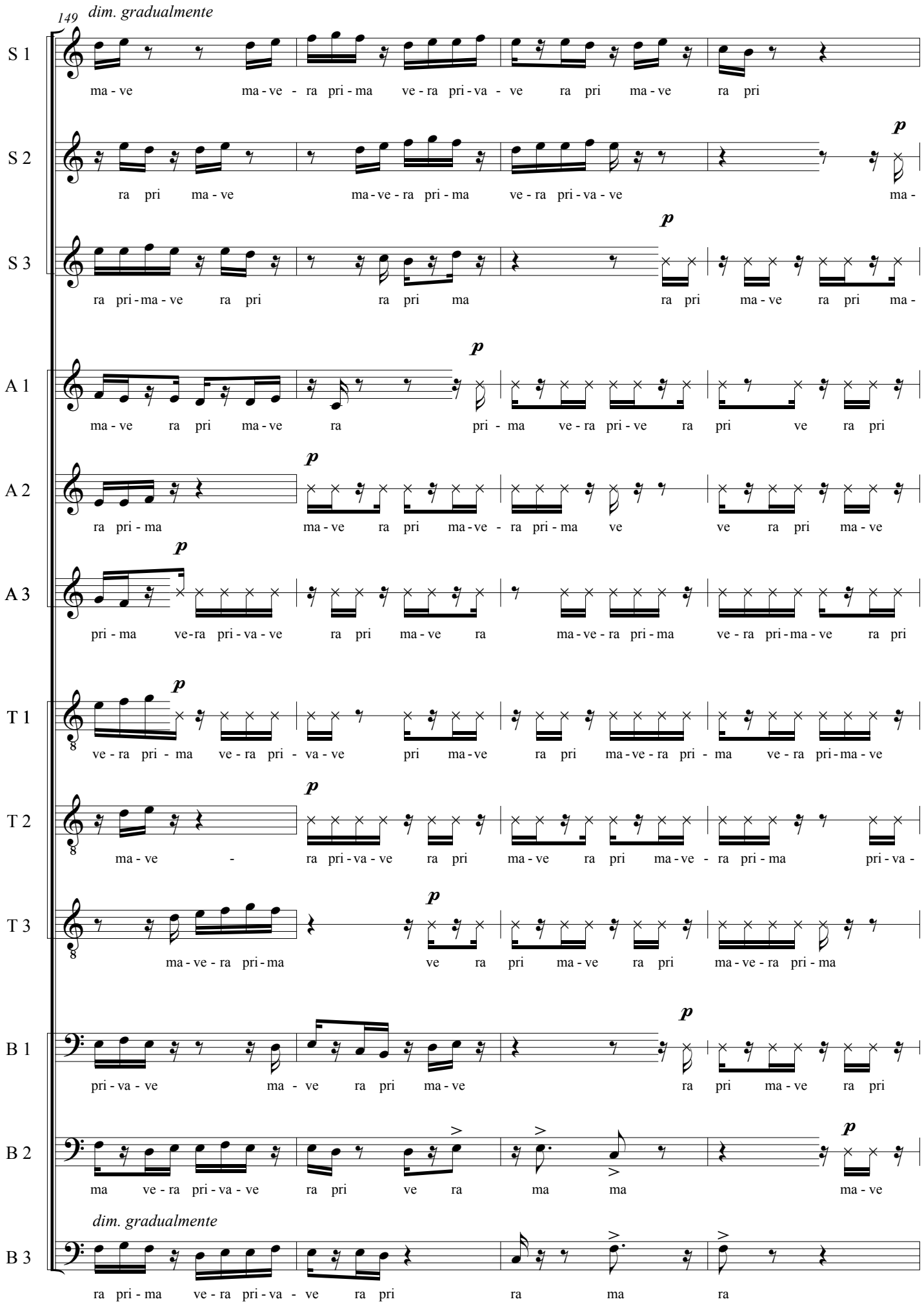
T 3 — *p subito*
con la con la

B 1 — *p subito*
la la

B 2 — *p subito*
la la

B 3 — *p subito*
con la con la

137
S 1
ve - ra pri - va - ve ra pri ma - ve ra pri ma - ve
S 2
ma - ve - ra ve - ra pri - ma - ve ra pri ma - ve ra pri ma - ve
S 3
ve ra pri ma - ve - ra ra pri - ma - ve ra pri ma - ve ra
A 1
ra pri ma - ve - ra pri - ra pri - ma - ve ra pri ma - ve ra pri
A 2
ve ra pri ma - ve - ra ve - ra pri - ma - ve ra pri ma - ve ra
A 3
ra pri ma - ve ra pri ma - ve - ra ve - ra pri - ma - ve ra pri
T 1
ve ra pri ma - ve ra pri ma - ve - ra ve - ra pri - ma - ve ra
f staccato
T 2
pri - ma - ve ra pri ma - ve ra pri ma - ve - ra ve - ra pri - va - ve
f staccato
T 3
pri - ma - ve ra pri ma - ve ra pri ma - ve - ra pri - ma
f staccato
B 1
pri - ma - ve ra pri ma - ve ma - ve - ra
f staccato
B 2
pri - ma - ve ra pri ma -
f staccato
B 3
pri - ma - ve ra pri

Spontanea terra

143
S 1
ma - ve ra pri ma - ve ra pri ma - ve - ra pri - ma ve - ra pri - ma - ve
S 2
ma - ve ra pri ma - ve ra pri ma - ve - ra pri - ma ve - ra
S 3
ve - ra pri - ma ve - ra pri ra pri ma - ve ra pri ma - ve - ra pri -
A 1
pri - ma ve - ra pri - ma - ve ra pri ma - ve ma - ve - ra pri - ma
A 2
ve - ra pri - ma ve - ra pri - ma - ve ra pri ma - ve ma - ve - ra pri -
dim. gradualmente
A 3
ra pri ma - ve - ra pri - ma ve - ra pri - ma - ve ra pri ma - ve
dim. gradualmente
T 1
ve ra pri ma - ve - ra pri - ma ve - ra pri - va - ve ra pri ra
dim. gradualmente
T 2
ra pri ma - ve - ra pri - ma ve - ra pri - ma - ve ra pri
T 3
ra pri ma - ve ma - ve - ra pri - ma ve - ra pri - ma - ve ra pri
B 1
ra pri pri - ma - ve ra pri ma - ve ra pri ma - ve - ra pri - ma
B 2
pri ma - ve - ra pri - ma ve - ra ra pri ma - ve ra pri ma -
B 3
ra pri ma - ve - ra pri - ma ve - ra pri ra pri ma - ve ra pri

Spontanea terra

149
dim. gradualmente
S 1
ma - ve ma - ve - ra pri - ma ve - ra pri - va - ve ra pri ma - ve ra pri
S 2
p
ra pri ma - ve ma - ve - ra pri - ma ve - ra pri - va - ve ma -
S 3
p
ra pri - ma - ve ra pri ra pri ma ra pri ma - ve ra pri ma -
A 1
p
ma - ve ra pri ma - ve ra pri - ma ve - ra pri - ve ra pri ve ra pri
A 2
p
ra pri - ma ma - ve ra pri ma - ve - ra pri - ma ve ve ra pri ma - ve
A 3
p
pri - ma ve-ra pri - va - ve ra pri ma - ve ra ma - ve - ra pri - ma ve - ra pri - ma - ve ra pri
T 1
p
ve - ra pri - ma ve - ra pri - va - ve pri ma - ve ra pri ma - ve - ra pri - ma ve - ra pri - ma - ve
T 2
p
ma - ve - ra pri - va - ve ra pri ma - ve ra pri ma - ve - ra pri - ma pri - va -
T 3
p
ma - ve - ra pri - ma ve ra pri ma - ve ra pri ma - ve - ra pri - ma
B 1
p
pri - va - ve ma - ve ra pri ma - ve ra pri ma - ve ra pri
B 2
p
ma ve - ra pri - va - ve ra pri ve ra ma ma ma - ve
dim. gradualmente
B 3
ra pri - ma ve - ra pri - va - ve ra pri ra ma ra

Spontanea terra

153

p

S 1 pri-ma-ve ra pri ma-ve ra pri ma-ve ve-ra pri-m-ve ra pri

S 2 ve-ra pri-ma ve-ra pri-va-ve ra pri ma ra pri ma-ve-ra pri-ma ve-ra pri-ma

S 3 ve-ra pri-ma ve-ra ra pri ma-ve ra pri ma-ve-ra ve-ra pri-ma-

A 1 ma-ve-ra pri-ma ve-ra pri-ma-ve ve ra pri ma-ve-ra pri-ma ve-ra pri-

A 2 ra pri ma-ve-ra pri-ma pri-ma-ve ra pri ma-ve ra pri ma-ve-ra pri-ma ve-

A 3 ra pri ma-ve-ra pri-ma ve-ra pri-ma-ve ma-ve ra pri ma-ve-ra

T 1 ma-ve ra pri ma-ve-ra pri-ma ve-ra pri-ma-ve ra pri ma-ve ma-

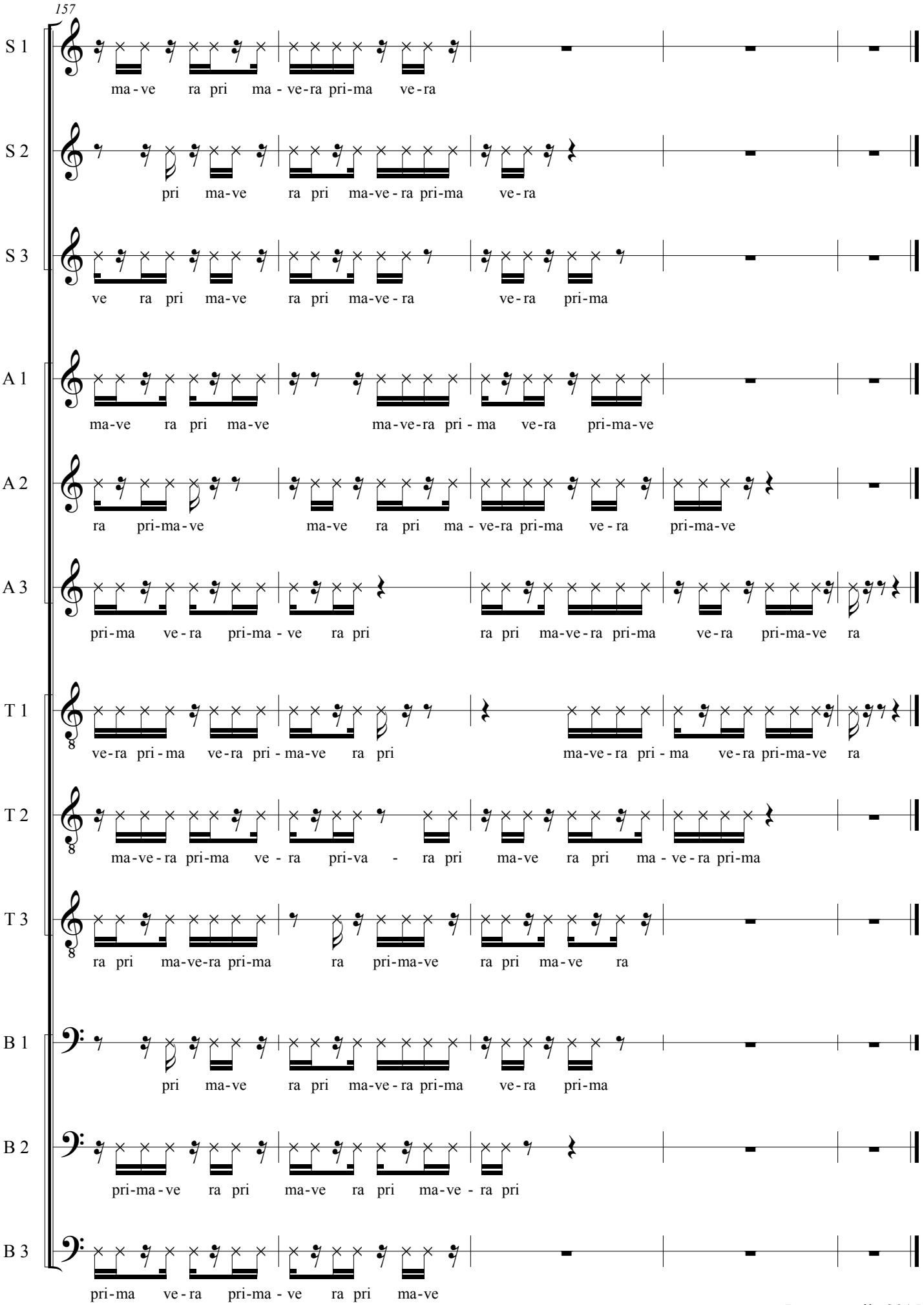
T 2 ve ra pri ma-ve ra pri ma-ve-ra pri-ma ve-ra pri-va-ve ma-ve ra pri

T 3 pri-va-ve ra pri ma-ve ra pri ma-ve-ra pri-ma ve-ra pri-va - ra pri ma-ve

B 1 ma-ve-ra pri-ma pri-ma-ve ra pri ma-ve ra pri ma-ve-ra pri-ma ve-ra pri-va

B 2 ra pri ma-ve-ra pri-ma ve - ve ra pri ma-ve ra pri ma-ve-ra pri-ma

p

B 3 ra pri ma-ve-ra pri-ma ve-ra pri-ma-ve ma-ve ra pri ma-ve-ra

Lucca, aprile 2015

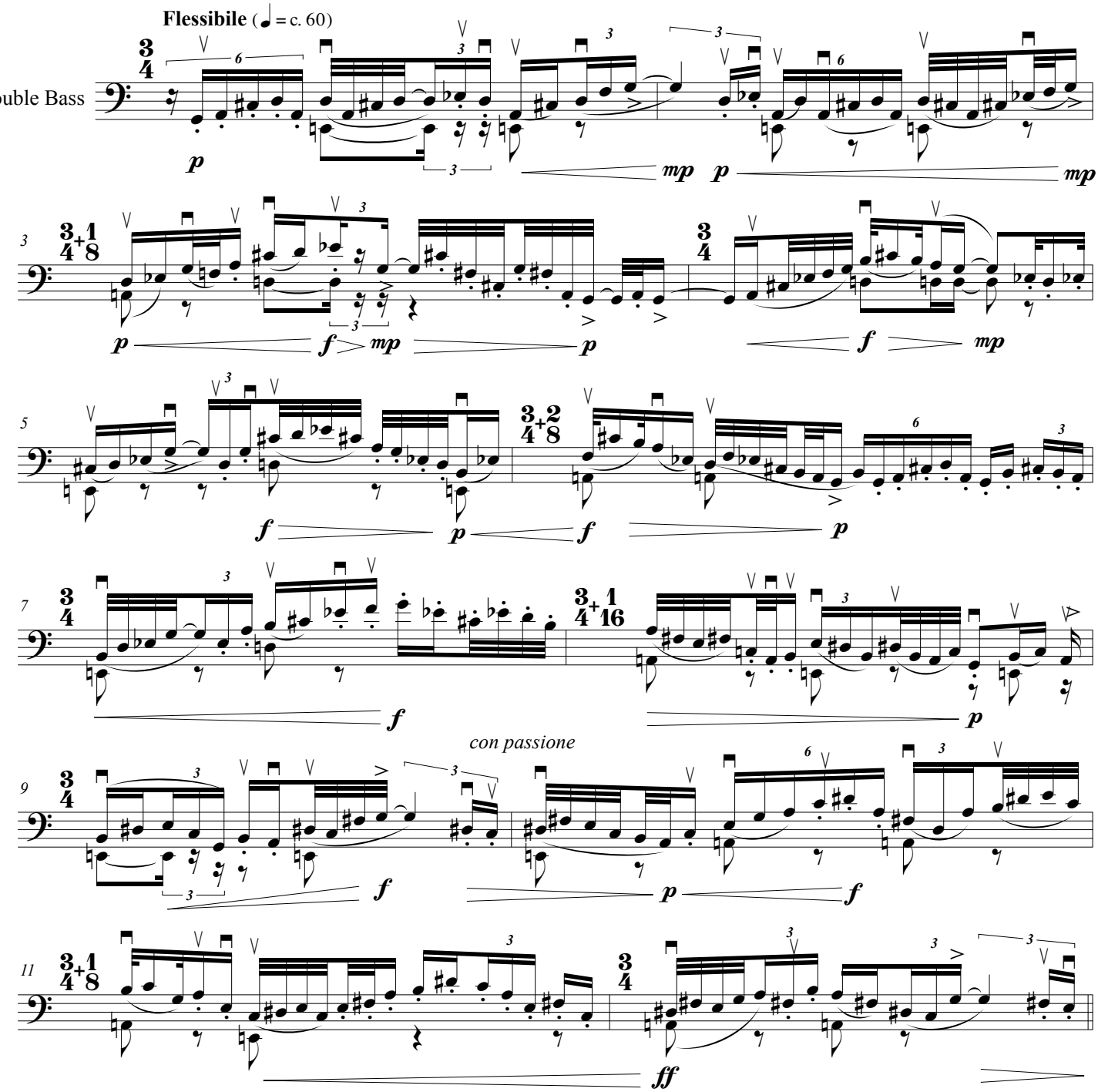
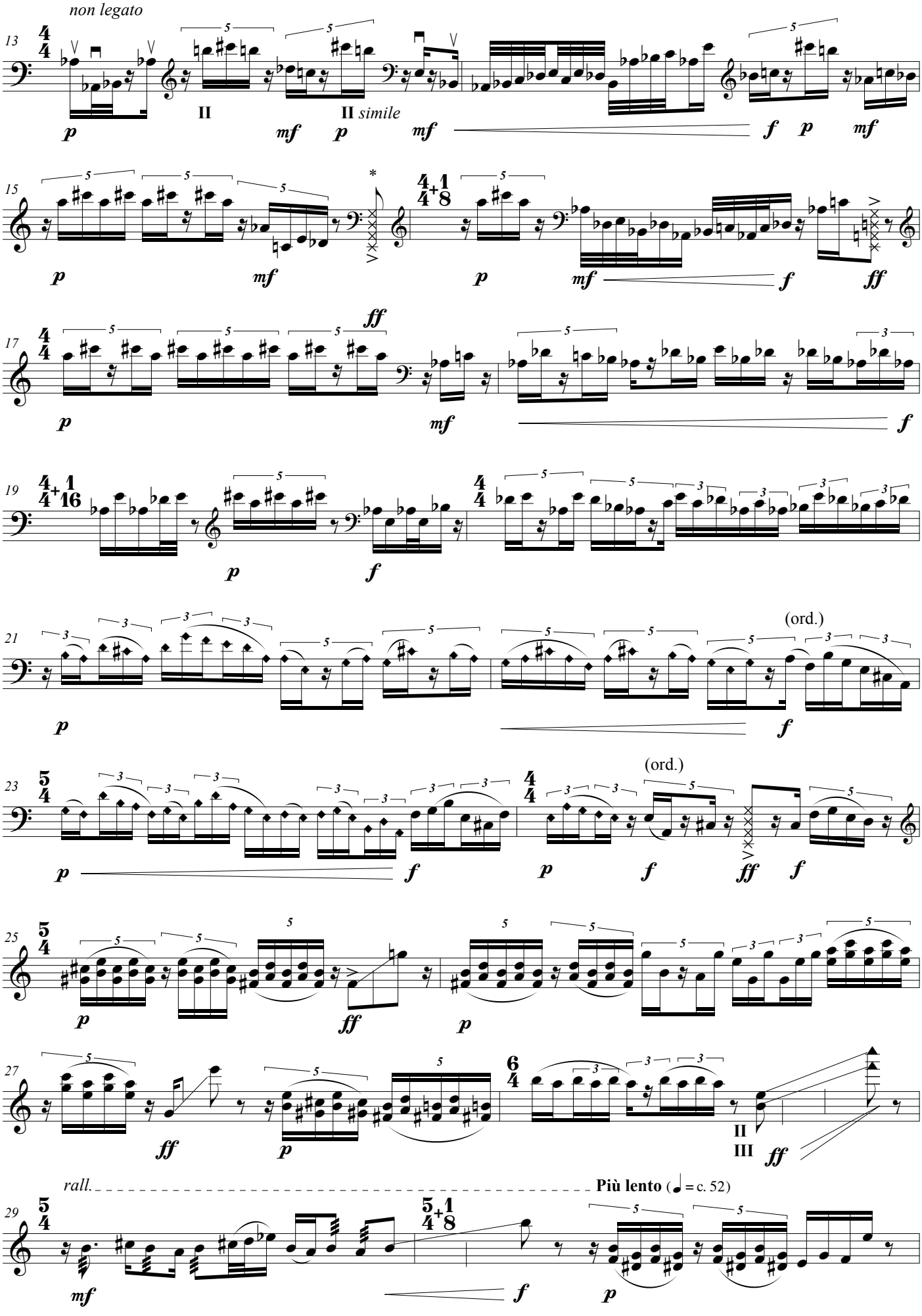
Federico Favali

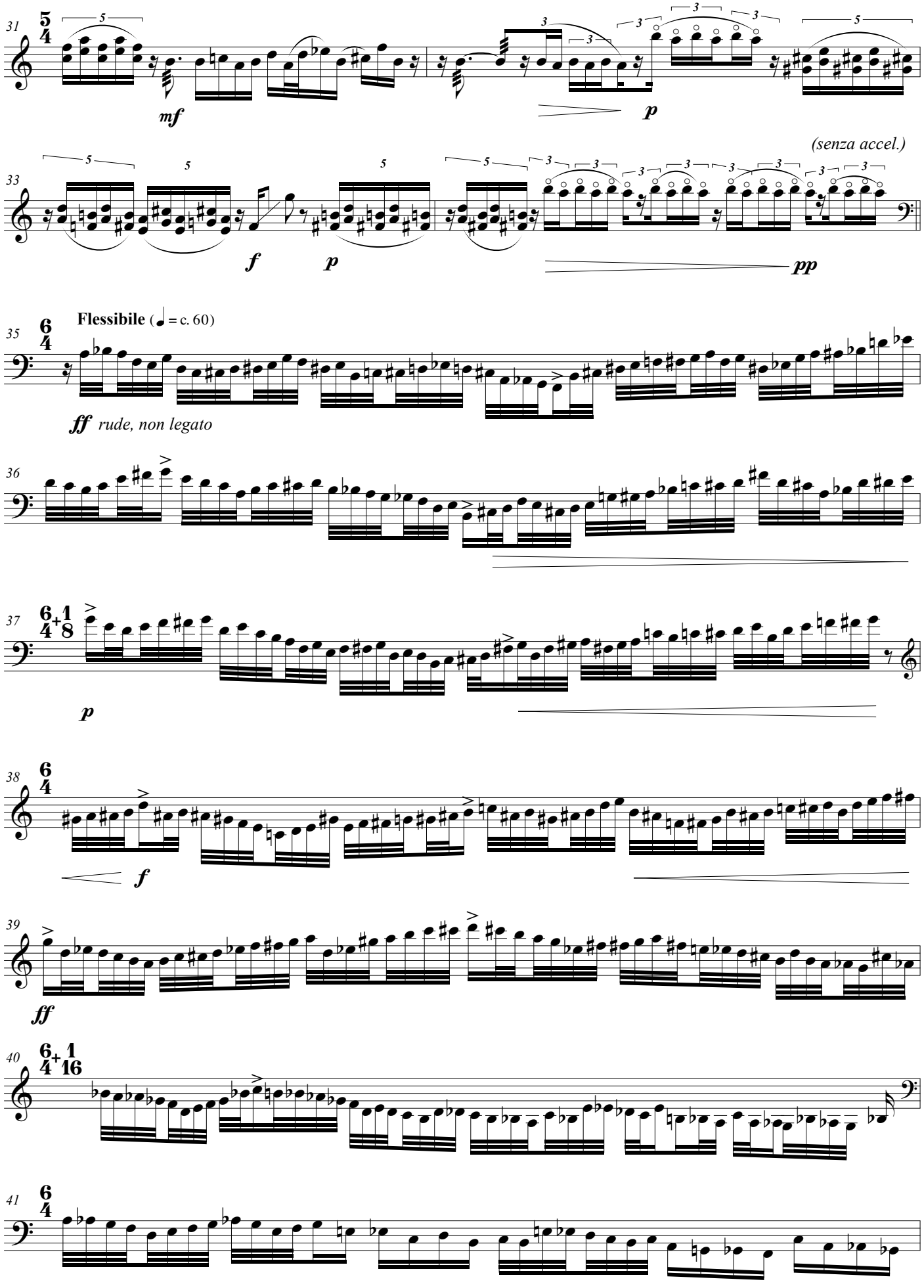
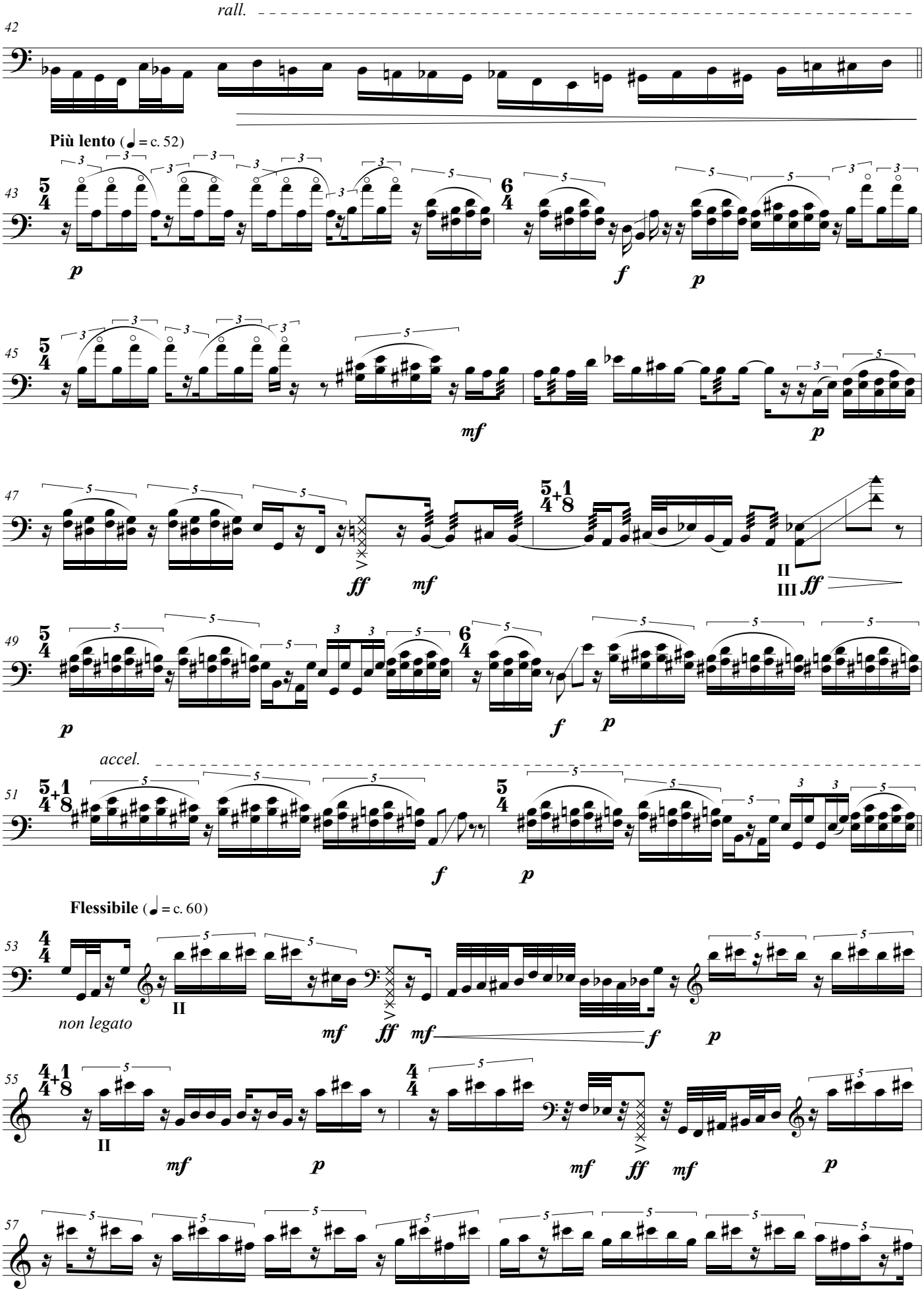
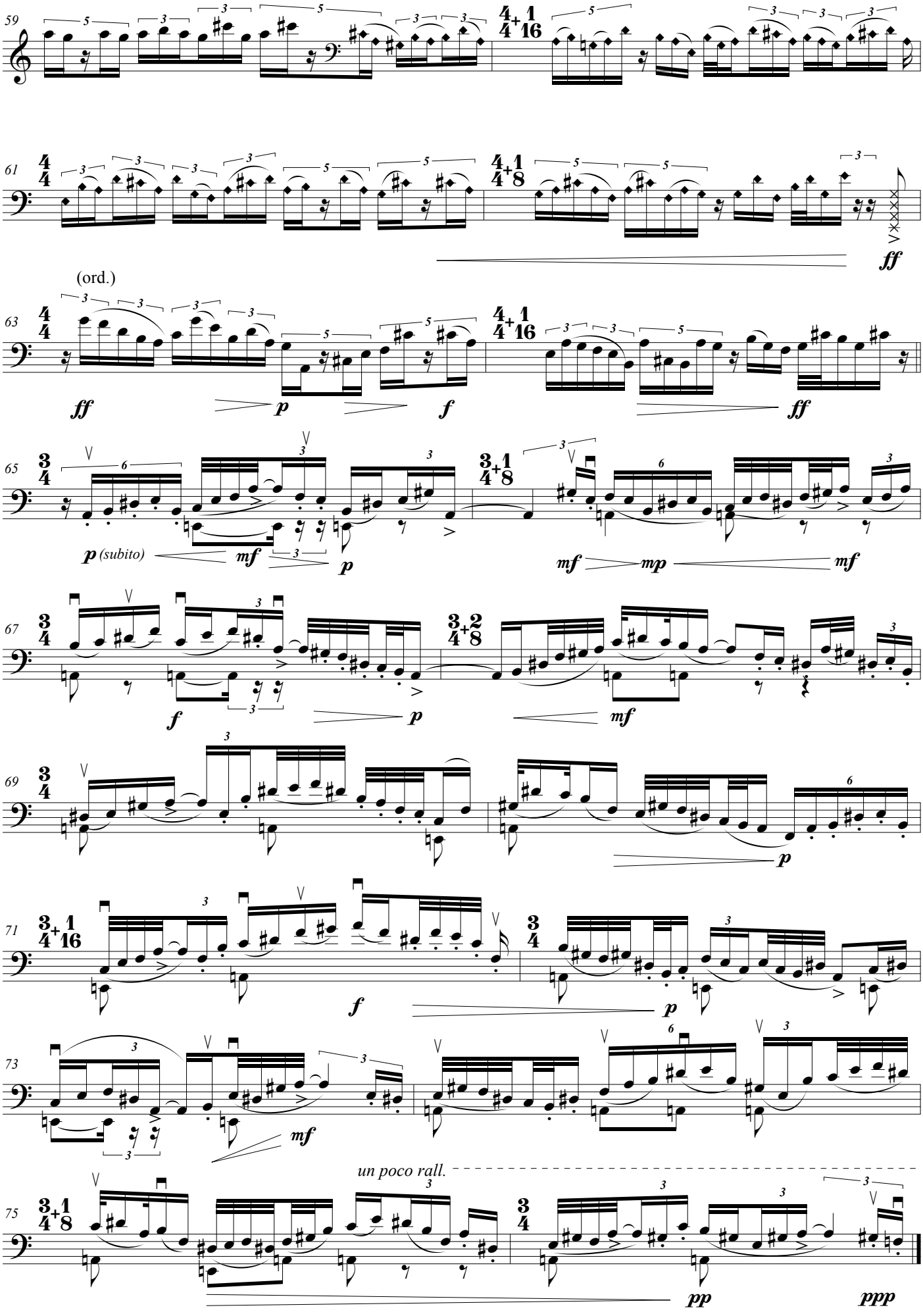
The world is on fire

for solo double bass

a Gabriele Ragghianti,
per i suoi 50 anni in musica,
con stima ed affetto

The world is on fire

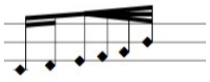
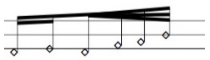
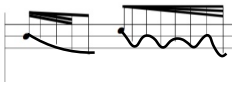
Federico Favali

non legato
II
II simile
(ord.)
(ord.)
rall.
Più lento (♩ = c. 52)
* hit the strings with a hand

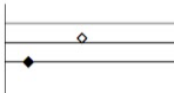

31
mf
p
(senza accel.)
33
f
p
pp
35
Flessibile (♩ = c. 60)
ff rude, non legato
36
37
p
38
f
39
ff
40
41

rall.
42
Più lento (♩ = c. 52)
43
p
f
p
45
mf
p
47
ff
mf
II
III ff
49
p
f
p
accel.
51
f
p
Flessibile (♩ = c. 60)
53
non legato
II
mf
ff
mf
f
p
55
II
mf
p
mf
ff
mf
p
57

59
61
(ord.)
63
65
p (subito)
67
69
71
73
un poco rall.
75
Seoul, June 2015

Federico Favali

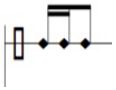
Metalogicalities

per soprano recitante / for acting soprano

Legenda / *Notes*

note parlate posizionate sul registro relativo della voce / *spoken notes in the relative register of the voice*

note sussurrate posizionate sul registro relativo della voce / *whispered notes in the relative register position of the voice*

profilo dell'intonazione - *intonation contour*

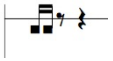


nota ordinaria e nota sussurrata da tenersi fino all'inizio della successiva / *ordinary note and whispered note to be held to next note*



parlato ritmico */spoken rhithmically*

m.v. molto vibrato / *molto vibrato*



battere un piede (o i piedi) a terra */beat a foot (or feet) on the ground*

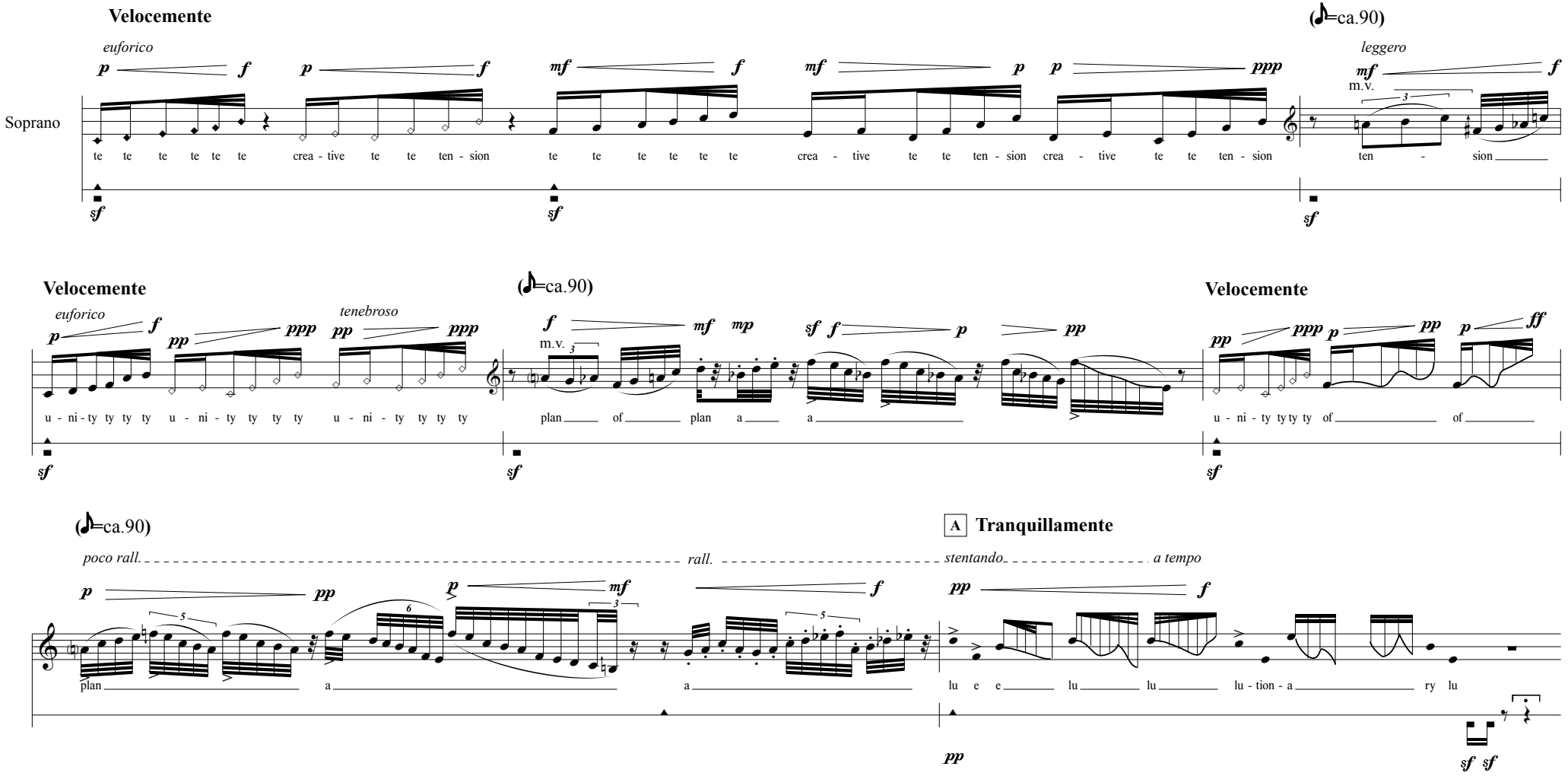
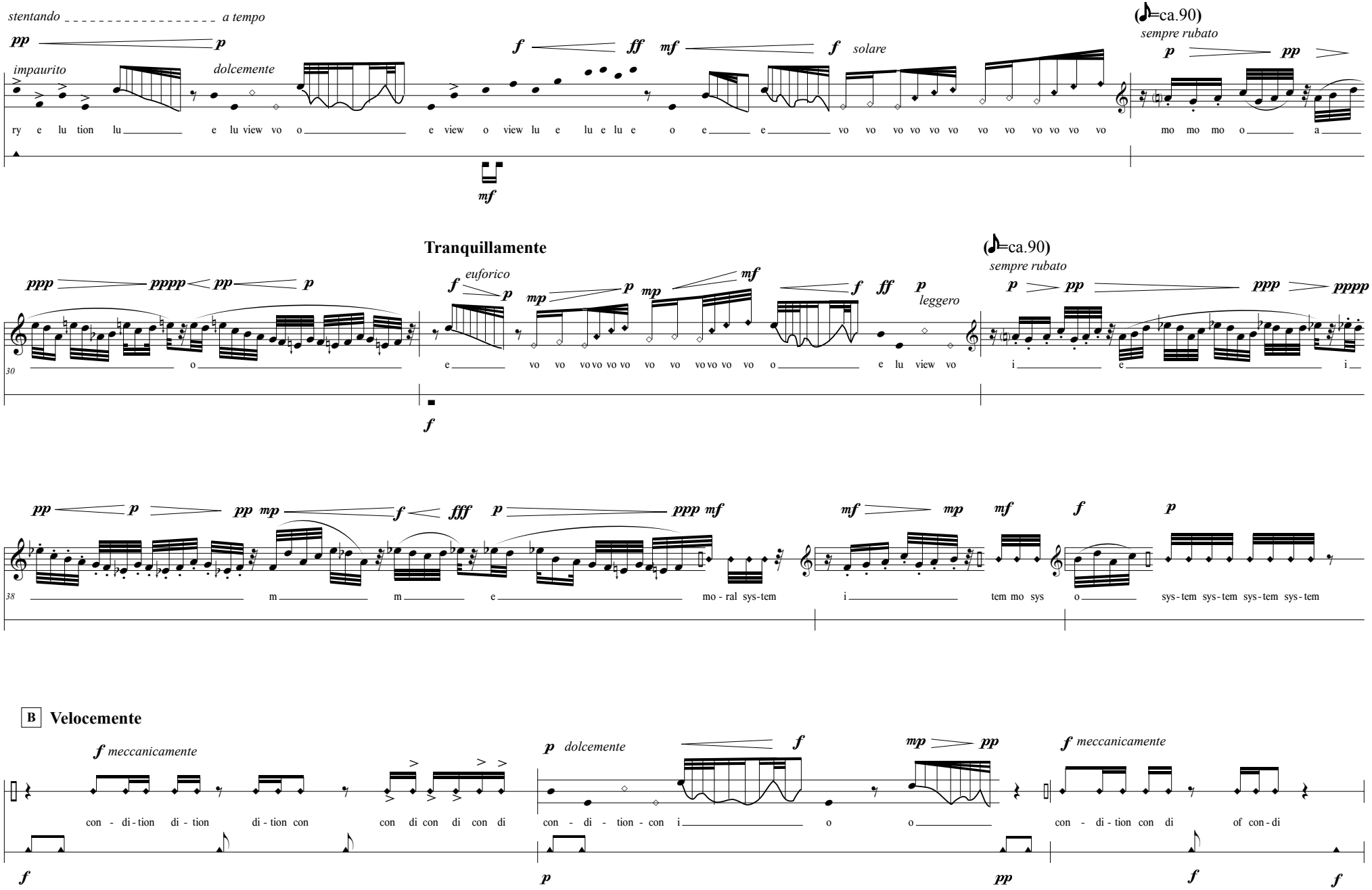
battere le mani / *strike the hands*

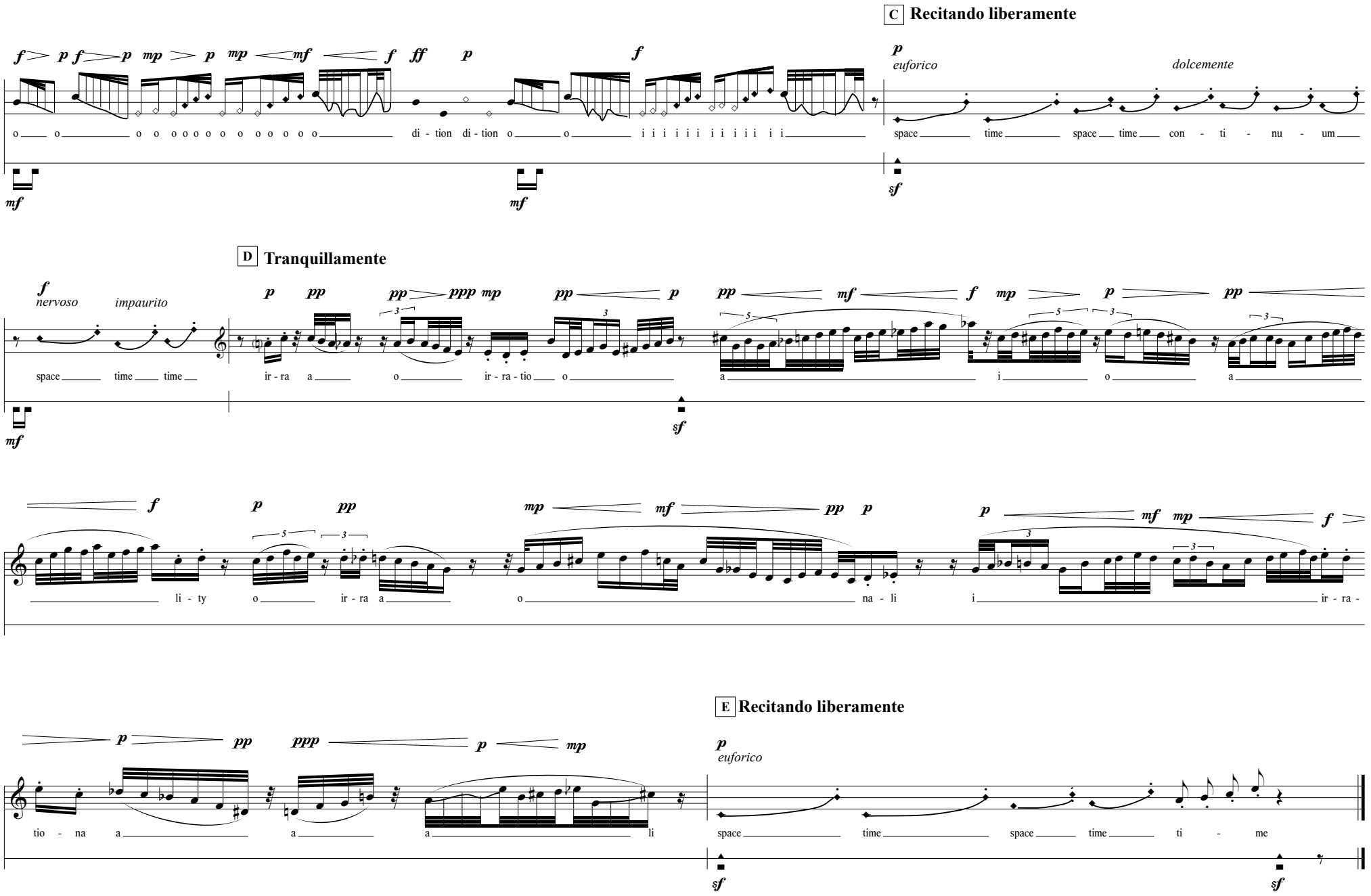
L'esecutrice deve sempre recitare, cercando di sottolineare ogni gesto recondito, o emozione, può esser scovata nella partitura. Per far questo, i gesti delle mani, così come quelli facciali e del corpo possono esser impiegati a discrezione dell'esecutrice. /
The performer must always acting, trying to stress every hidden gesture or emotion can be felt in the texture. To do this, hand, facial and bodily gestures are to be employed according to her sensibility.

Durata */ Duration:* circa – *about 5'*

Metalogicalities

Federico Favali



stentando
a tempo
pp
p
impaurito
dolcemente
f
ff
mf
f
solare
(♪=ca.90)
sempre rubato
p
pp
ry e lu tion lu e lu view vo o e view o view lu e lu e lu e o e e vo vo vo vo vo vo vo vo vo vo vo mo mo mo o a
mf
Tranquillamente
(♪=ca.90)
sempre rubato
ppp
pppp
pp
p
f
euforico
p
mp
p
mp
mf
f
ff
p
leggero
p
pp
ppp
pppp
30
o e vo vo vo vo vo vo vo vo vo vo vo o e lu view vo i e i
f
pp
p
pp
mp
f
fff
p
ppp
mf
mf
mp
mf
f
p
38
m m e mo - ral sys-tem i tem mo sys o sys-tem sys-tem sys-tem sys-tem
B
Velocemente
f
meccanicamente
p
dolcemente
f
mp
pp
f
meccanicamente
con - di - tion di - tion di - tion con con di con di con di con - di - tion - con i o o con - di - tion con di of con - di
f
p
pp
f
f

Birmingham, febbraio /*February* 2016

Federico Favali

Quando passai di qui era di notte

for mezzosoprano and ensemble

Instumentation:

Flute

Clarinet B*b*

Bass drum

Piano

Alto

Viola

Cello

Duration: about 3'

Score in C

Text:

Quando passai di qui era di notte.
Guardai la lucentezza attorno.
Io lo dico con voce tremante:

siete poeti della bellezza.
Ma c'è un velo di tristezza
che non chiedo.

When I passed through here it was night.
I looked at the gleam all around.
I say with a trembling voice:

you are poets of beauty.
But there is a hint of sadness
I do not ask.

Notes:

Flute

ordinary embouchure

◇ cover the whole mouthplace

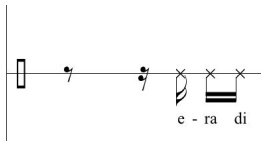
Bass drum

hard stick

with hand

with the wood of the stick

Voice

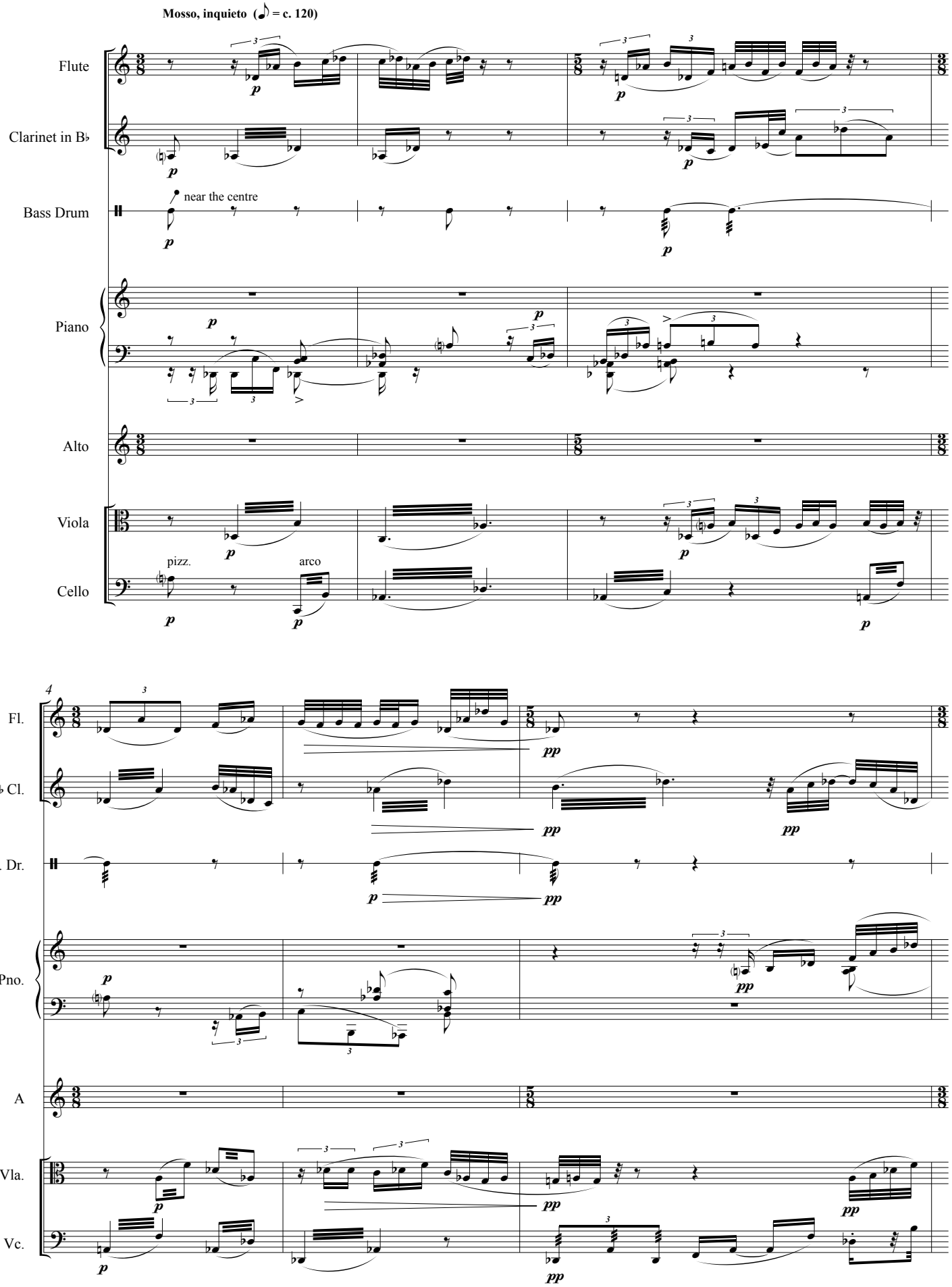
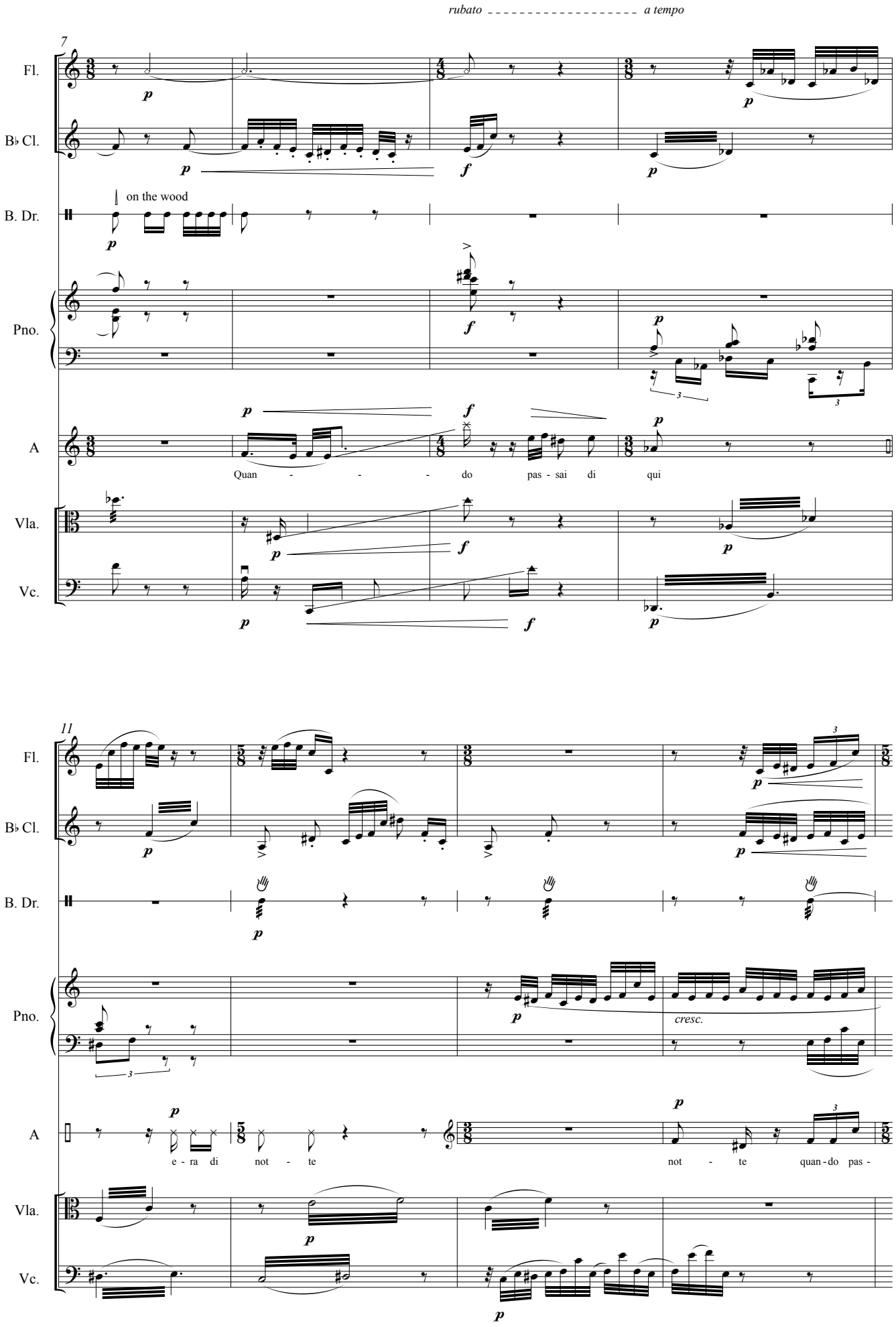
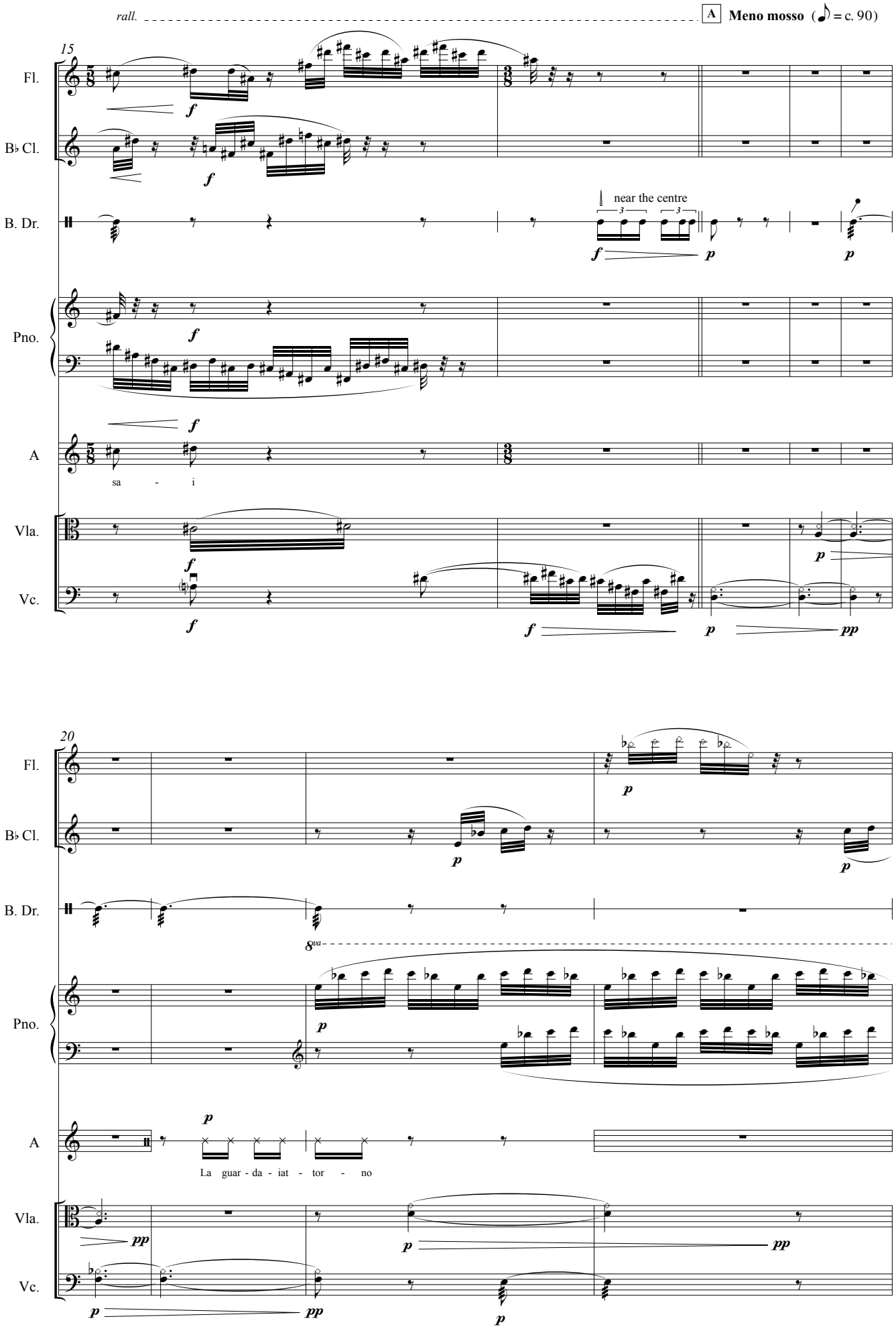
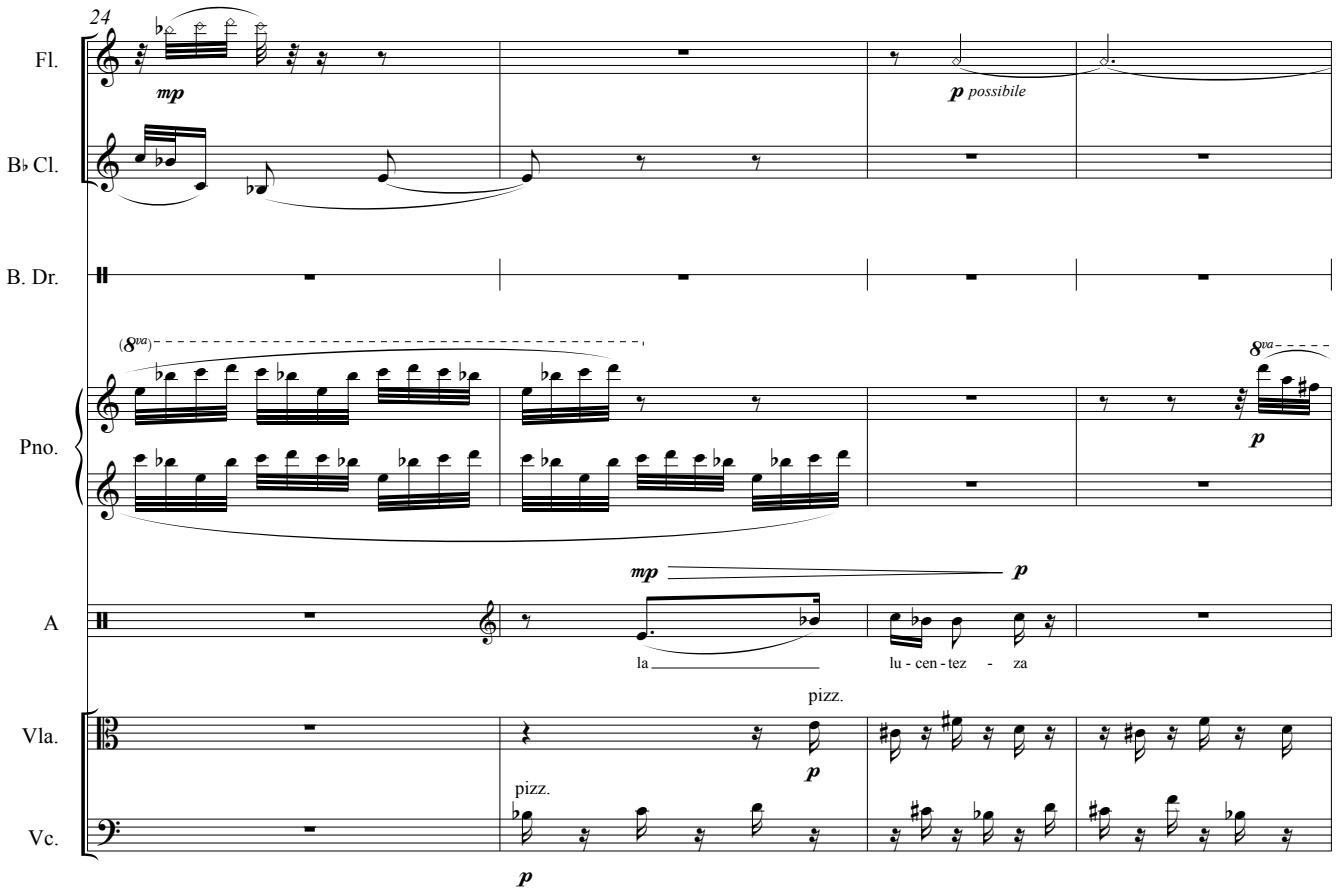
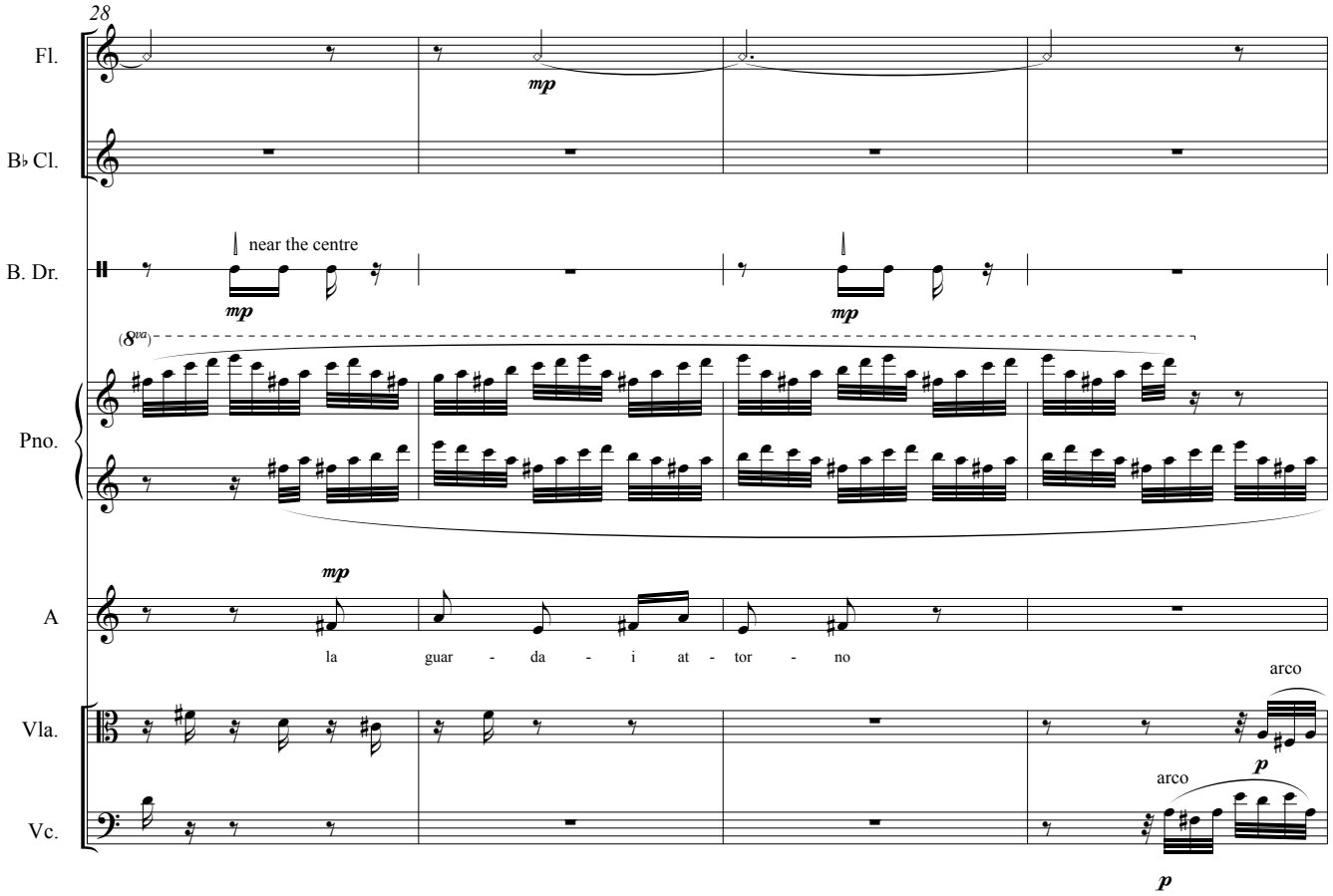
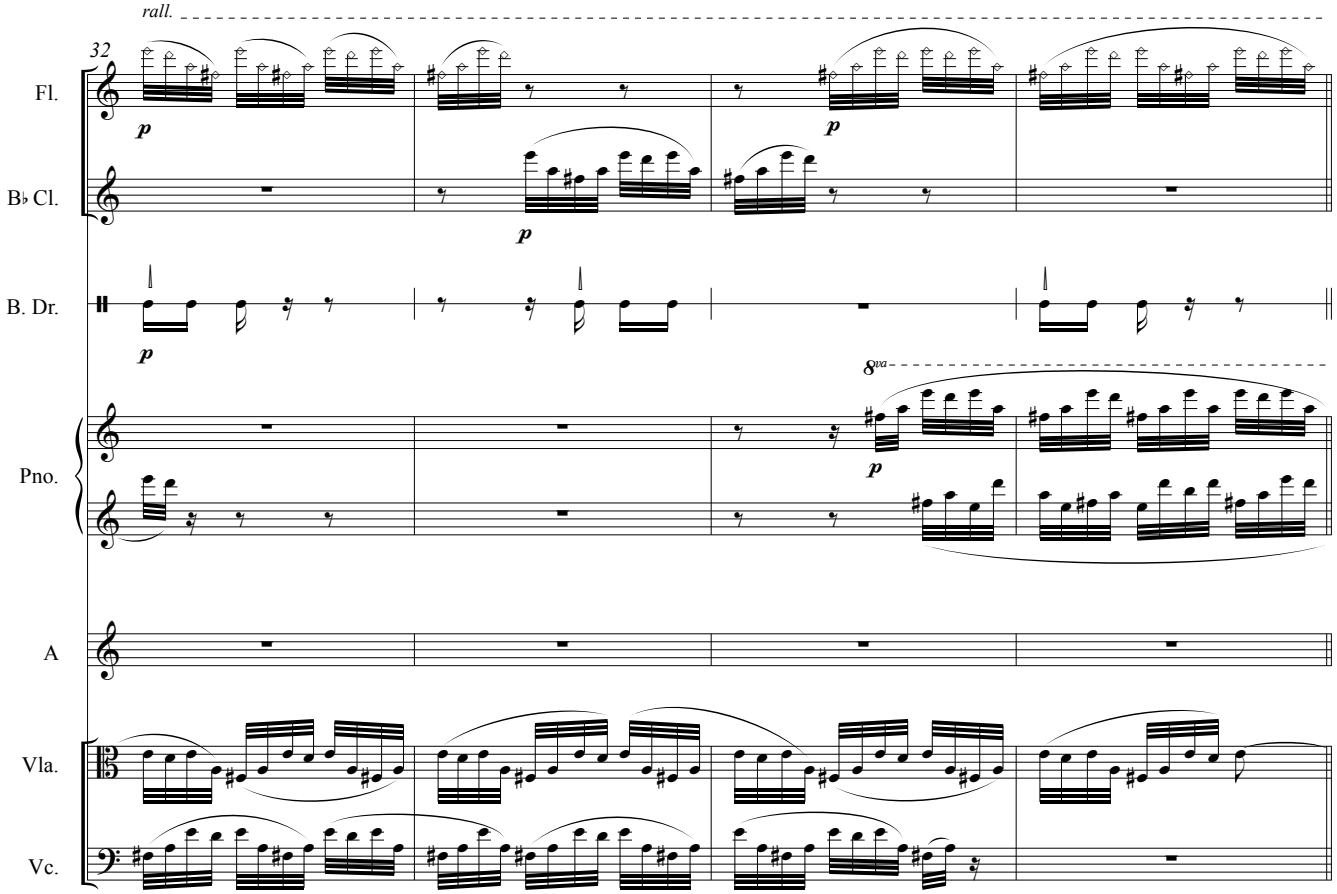


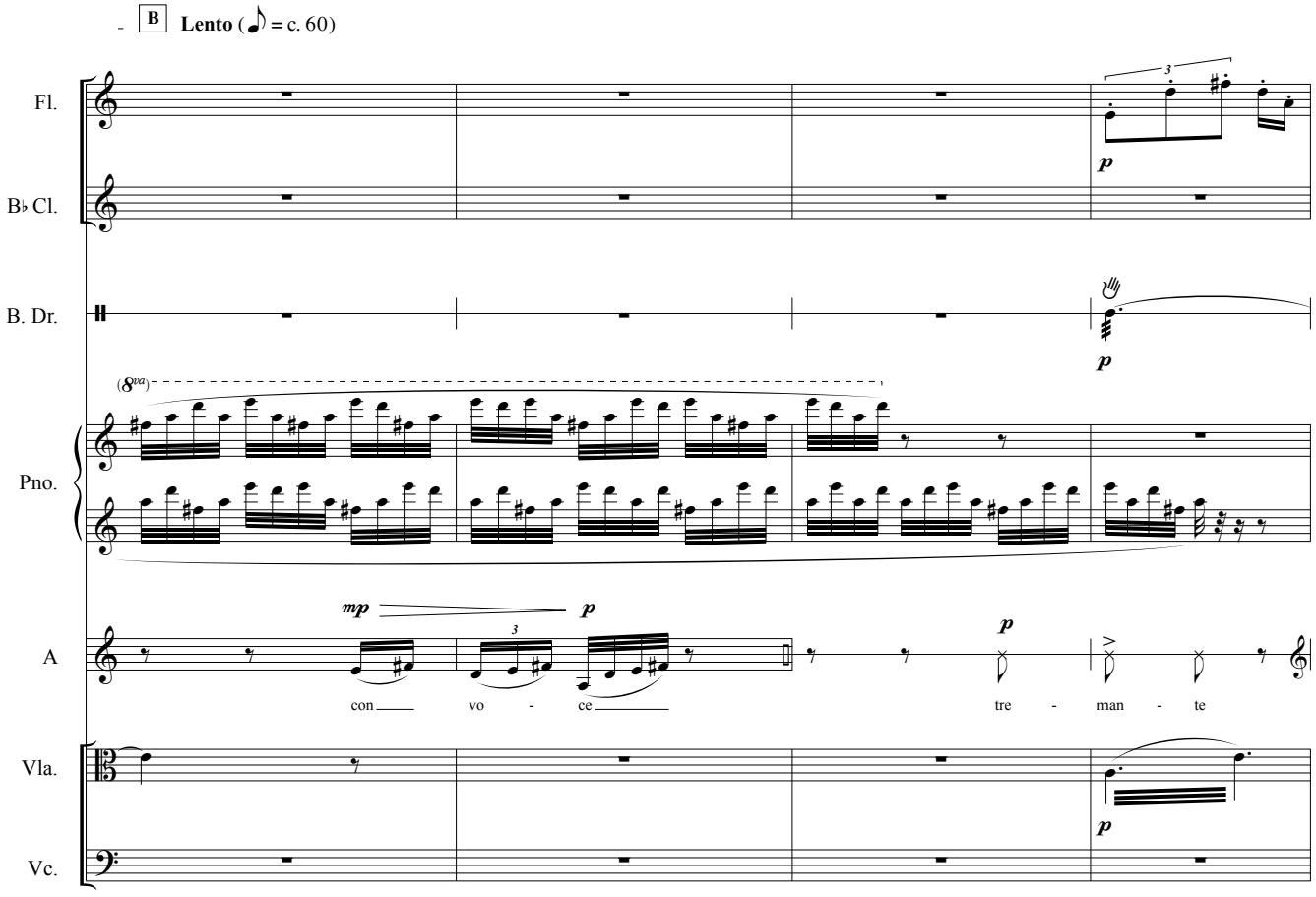
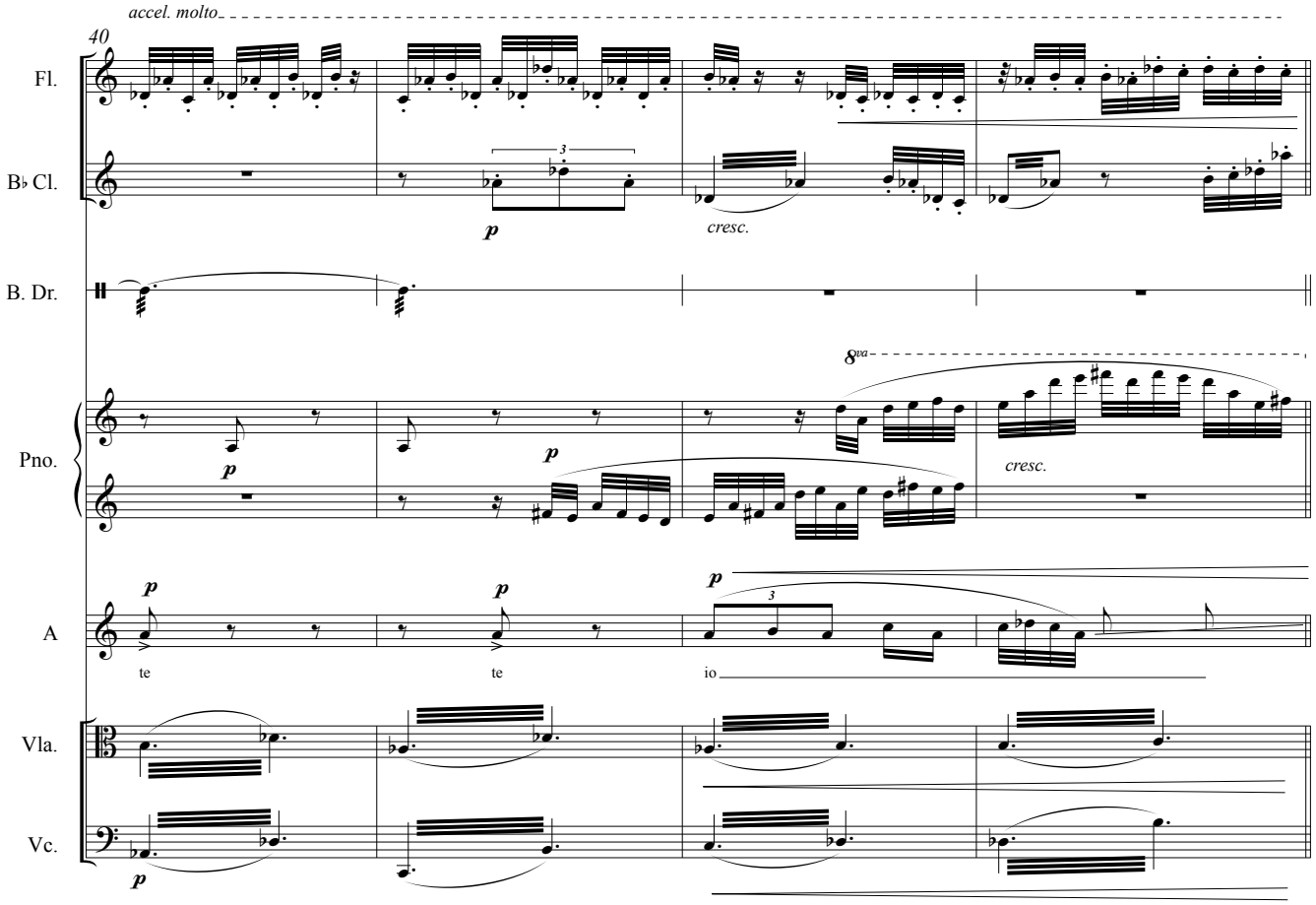
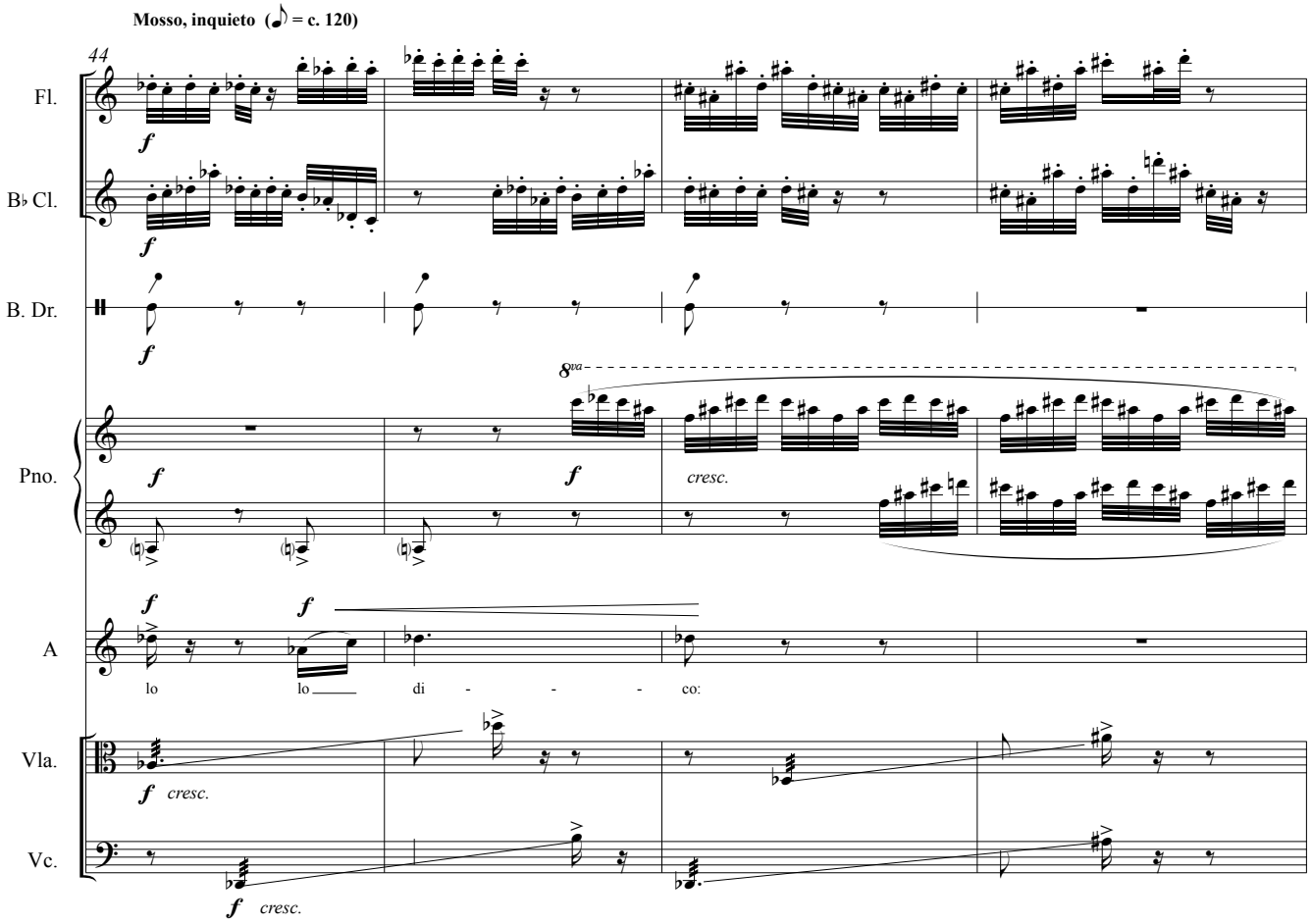
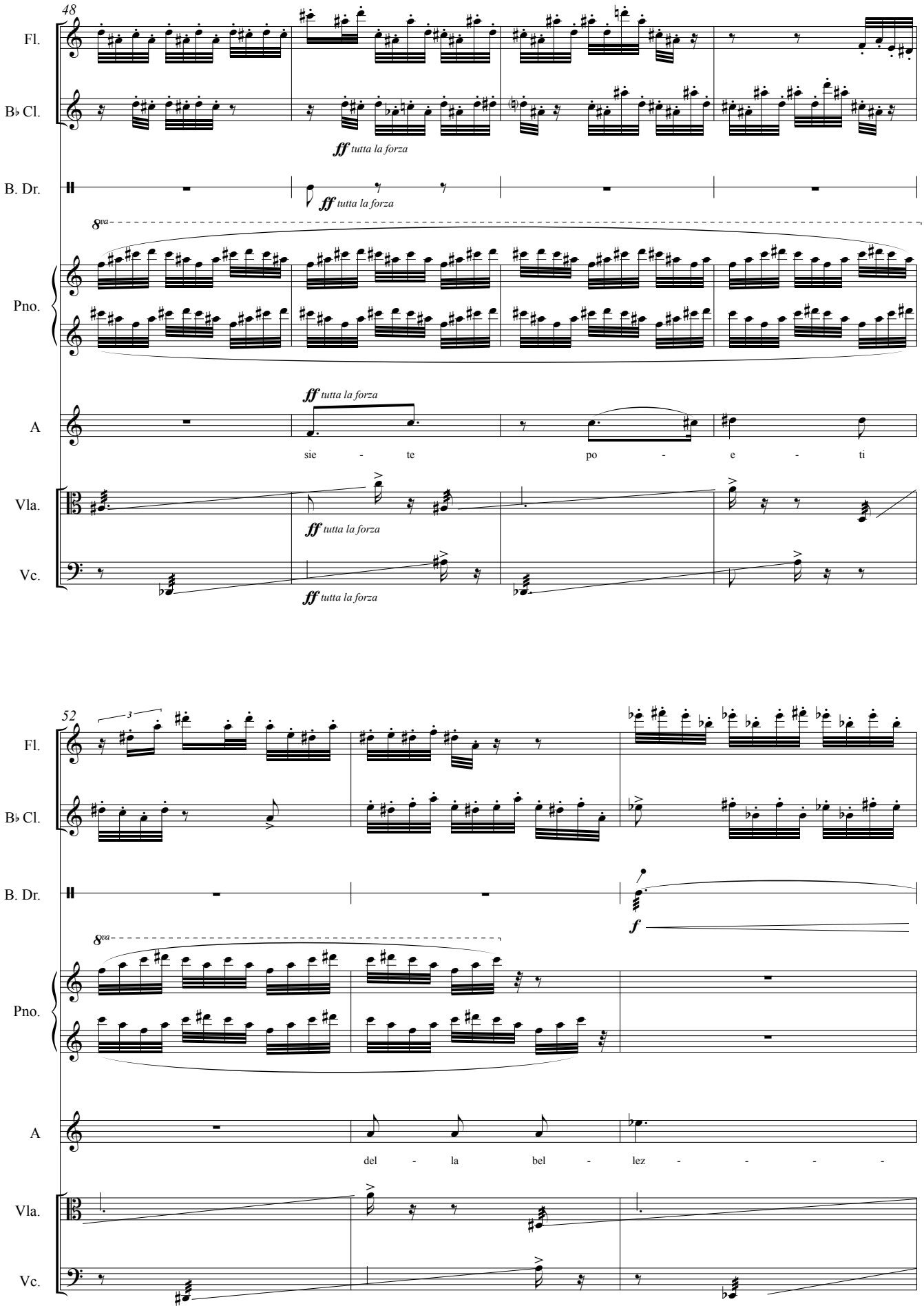
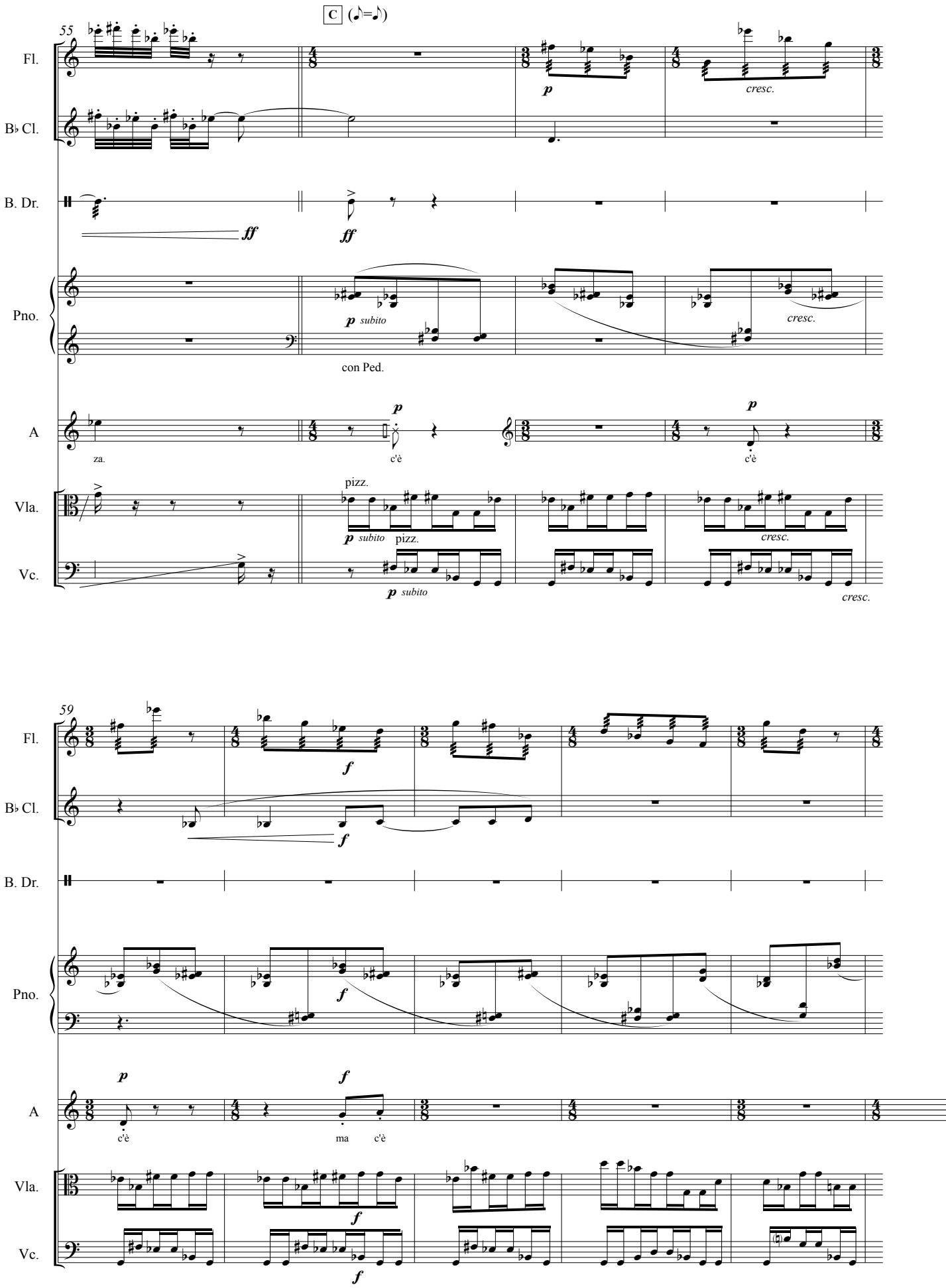
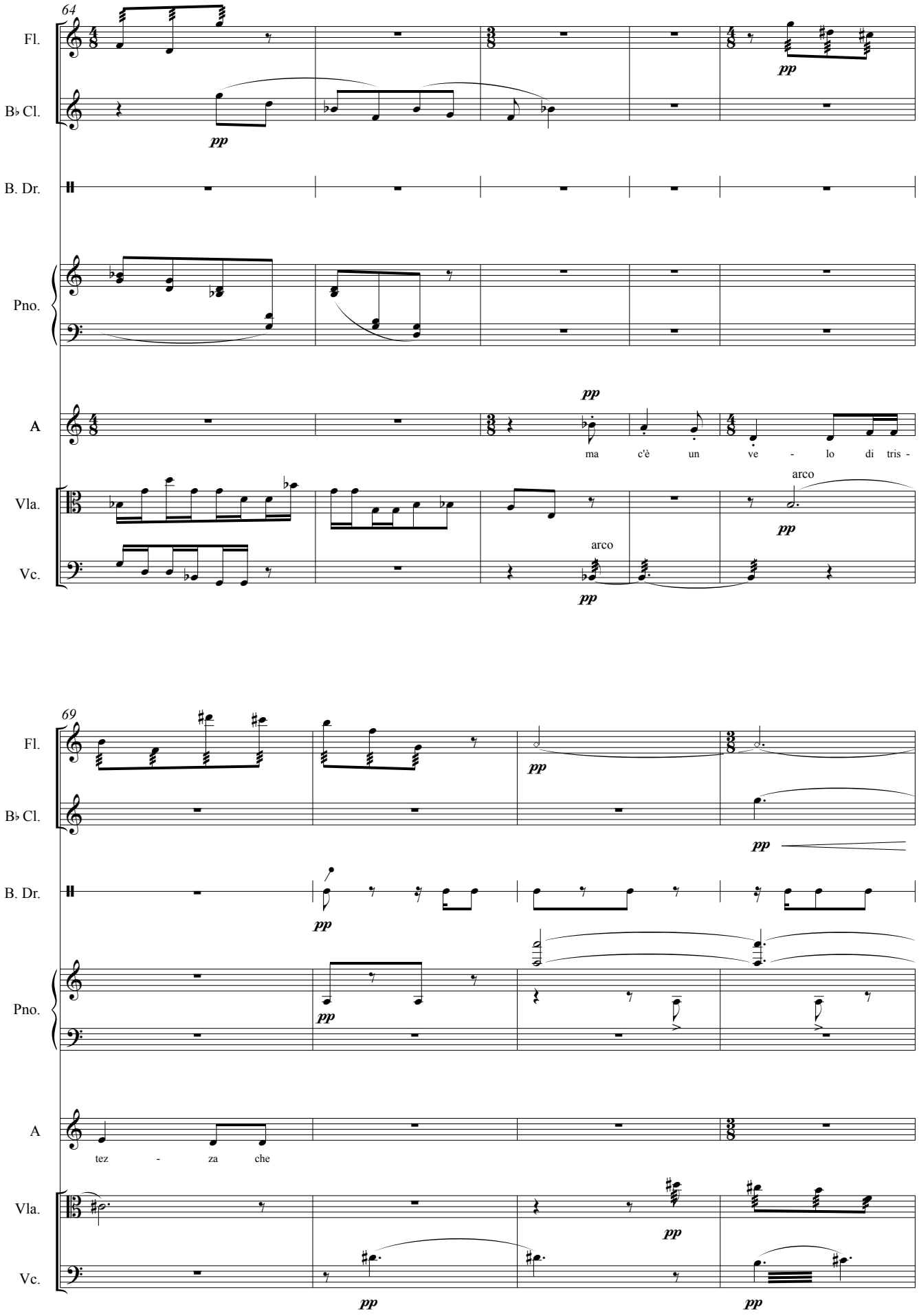
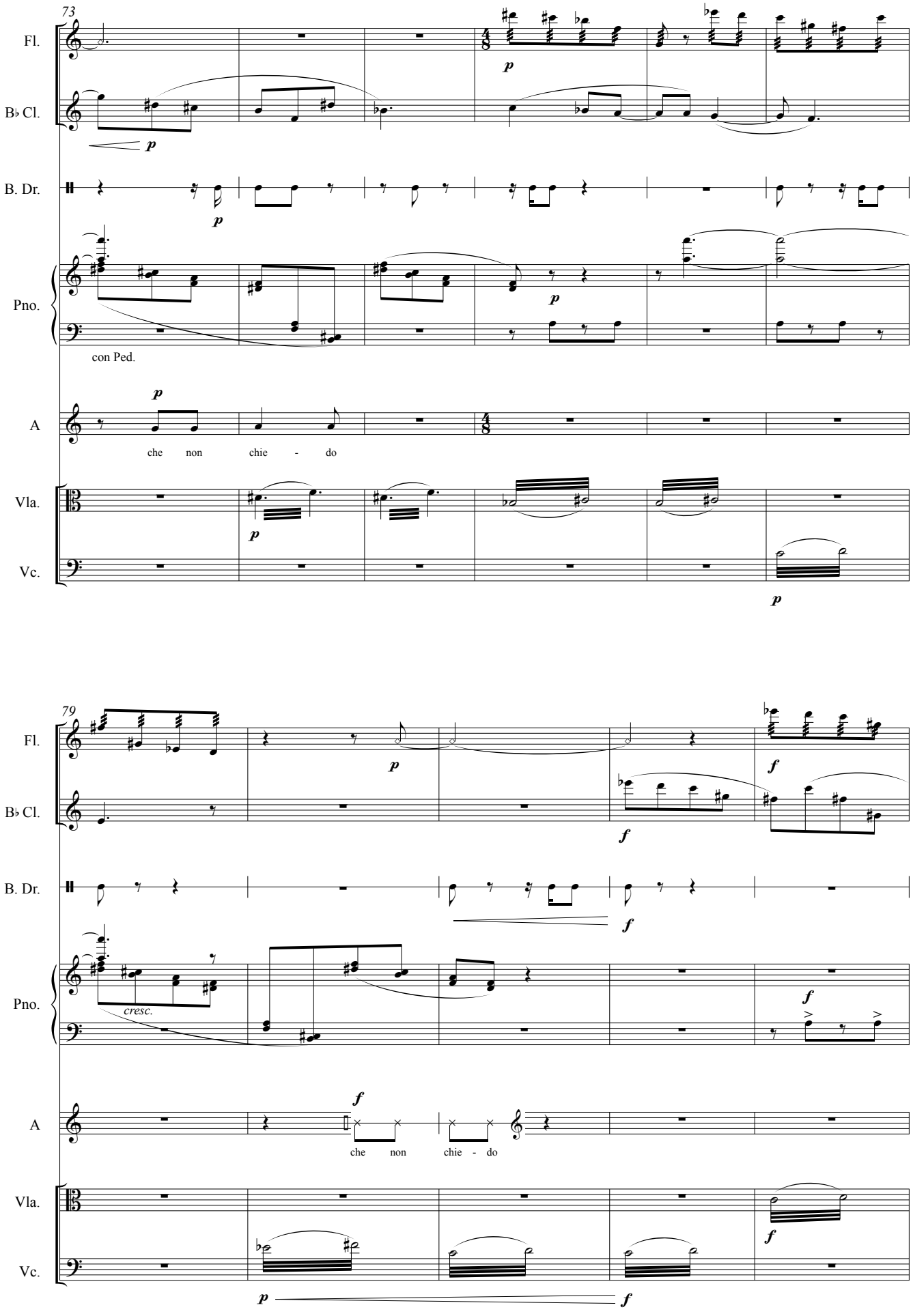
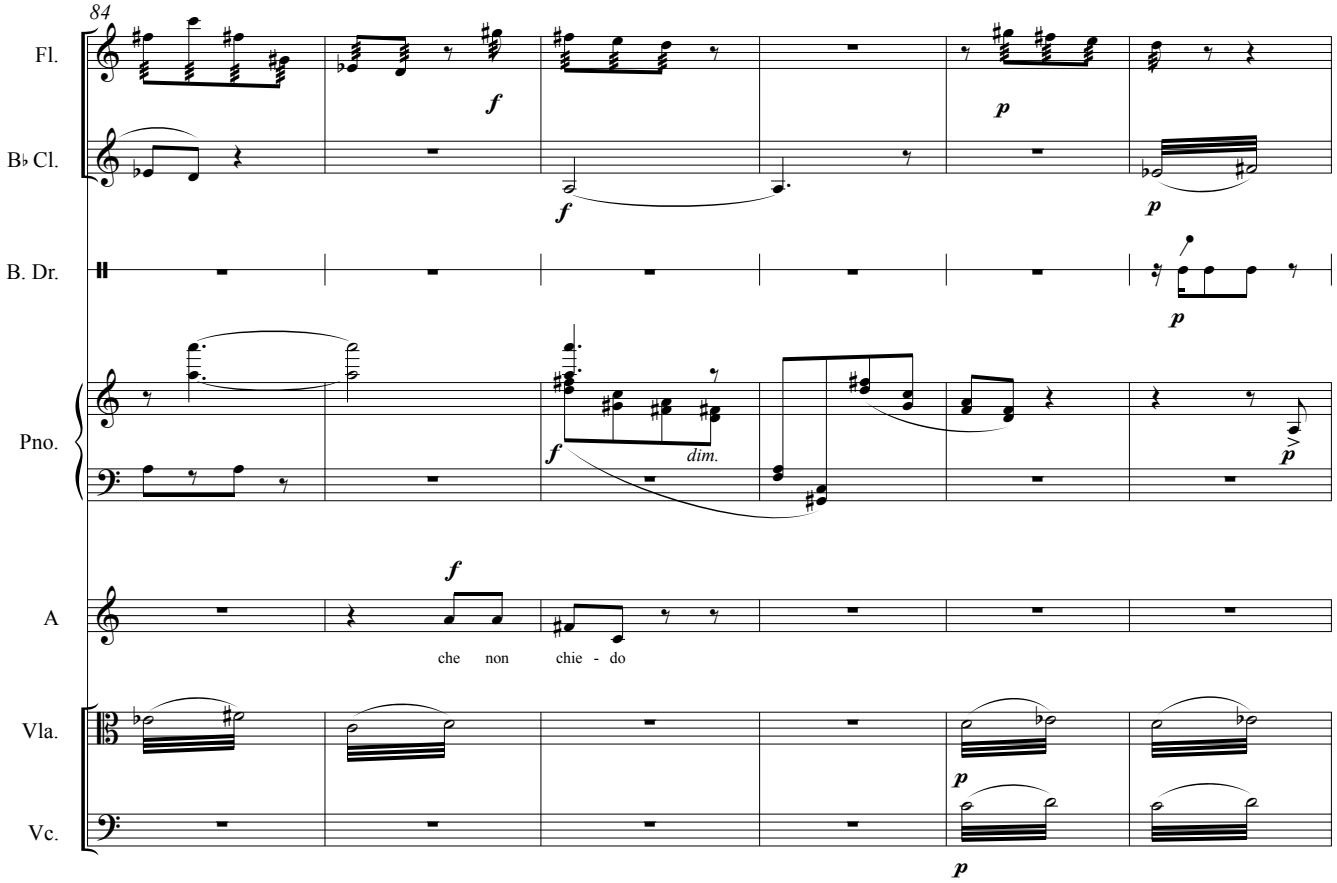
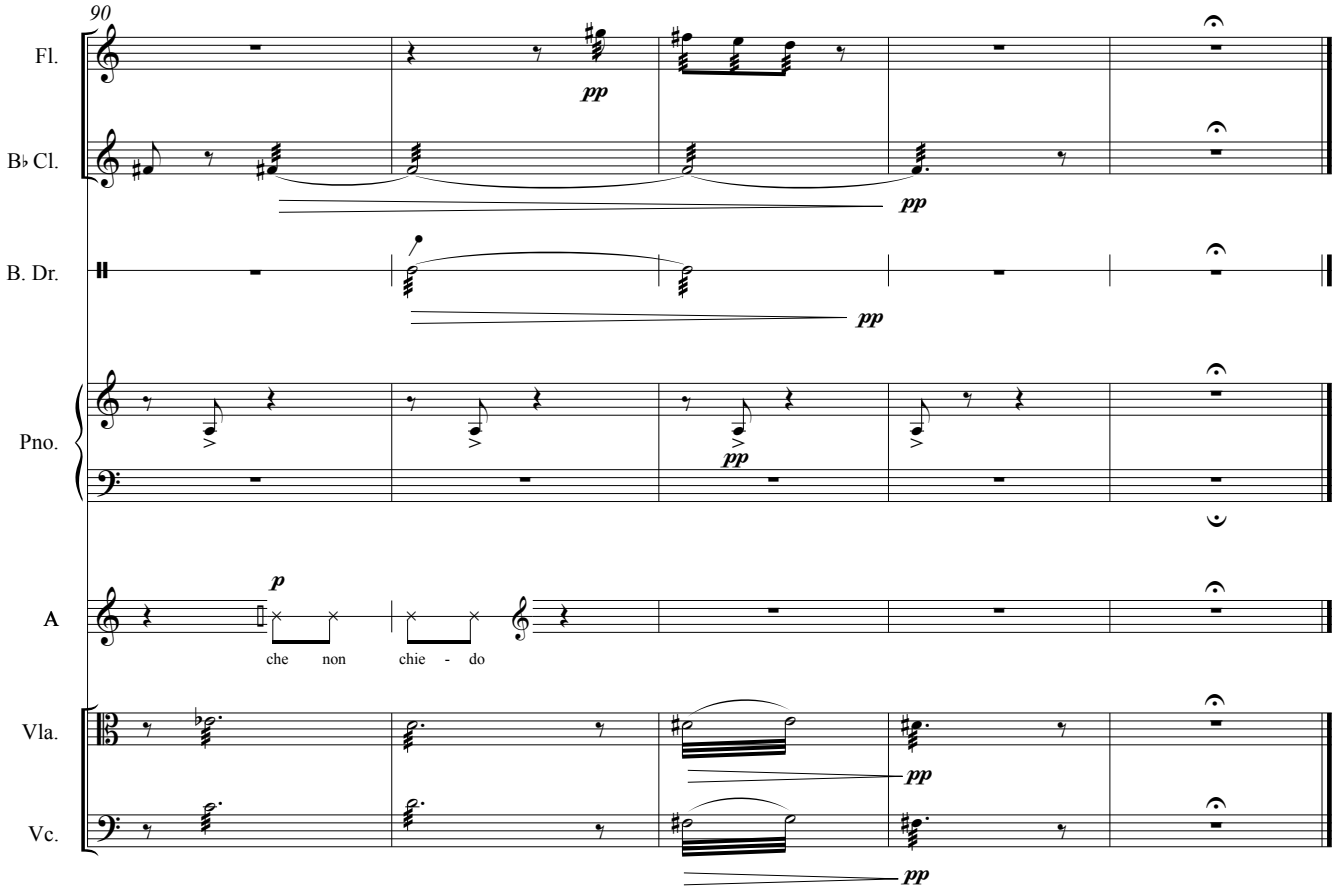
spoken rhithmically

Viola and Violoncello

▲ the highest note

Quando passai di qui era di notte

Federico Favali

rubato
a tempo
7
Fl.
B♭ Cl.
B. Dr.
on the wood
Pno.
A
Quan - - - do pas - sai di qui
Vla.
Vc.
11
Fl.
B♭ Cl.
B. Dr.
Pno.
cresc.
A
e - ra di not - te not - te quan - do pas -
Vla.
Vc.

rall.
A
Meno mosso (♪ = c. 90)
15
Fl.
B♭ Cl.
B. Dr.
near the centre
Pno.
A
sa - i
Vla.
Vc.
20
La guar - da - iat - tor - no
8va

24
Fl.
mp
p possibile
B♭ Cl.
B. Dr.
(8va)
8va
Pno.
p
mp
p
A
la
lu - cen - tez - za
pizz.
Vla.
p
pizz.
Vc.
p

28
Fl.
mp
B♭ Cl.
near the centre
B. Dr.
mp
mp
(8va)
Pno.
mp
A
la guar - da - i at - tor - no
arco
Vla.
p
arco
Vc.
p

rall.
32
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
8va


B
Lento (♪ = c. 60)
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
(8va)
mp
con
vo - ce
tre - man - te

accel. molto
40
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
p
cresc.
8va
te
te
io

Mosso, inquieto (♪ = c. 120)
44
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
f
cresc.
8va
lo
lo
di
co:

48
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
ff tutta la forza
8va
sie - te po - e - ti
52
3
f
del - la bel - lez - - - -

C (♪=♪)
55
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
p
cresc.
ff
p subito
con Ped.
za.
c'è
pizz.
59
f
ma
c'è

64
Fl.
B♭ Cl.
B. Dr.
Pno.
A
Vla.
Vc.
pp
ma c'è un ve - lo di tris -
arco
69
tez - za che

73
Fl.
B♭ Cl.
B. Dr.
Pno.
con Ped.
A
che non chie - do
Vla.
Vc.
79
cresc.
che non chie - do

Lucca, December 2015

Federico Favali

Time, old age, beauty

for ensemble

Instrumentation:

Flute
Clarinet in B*b*
Bassoon

Horn in F
Trombone

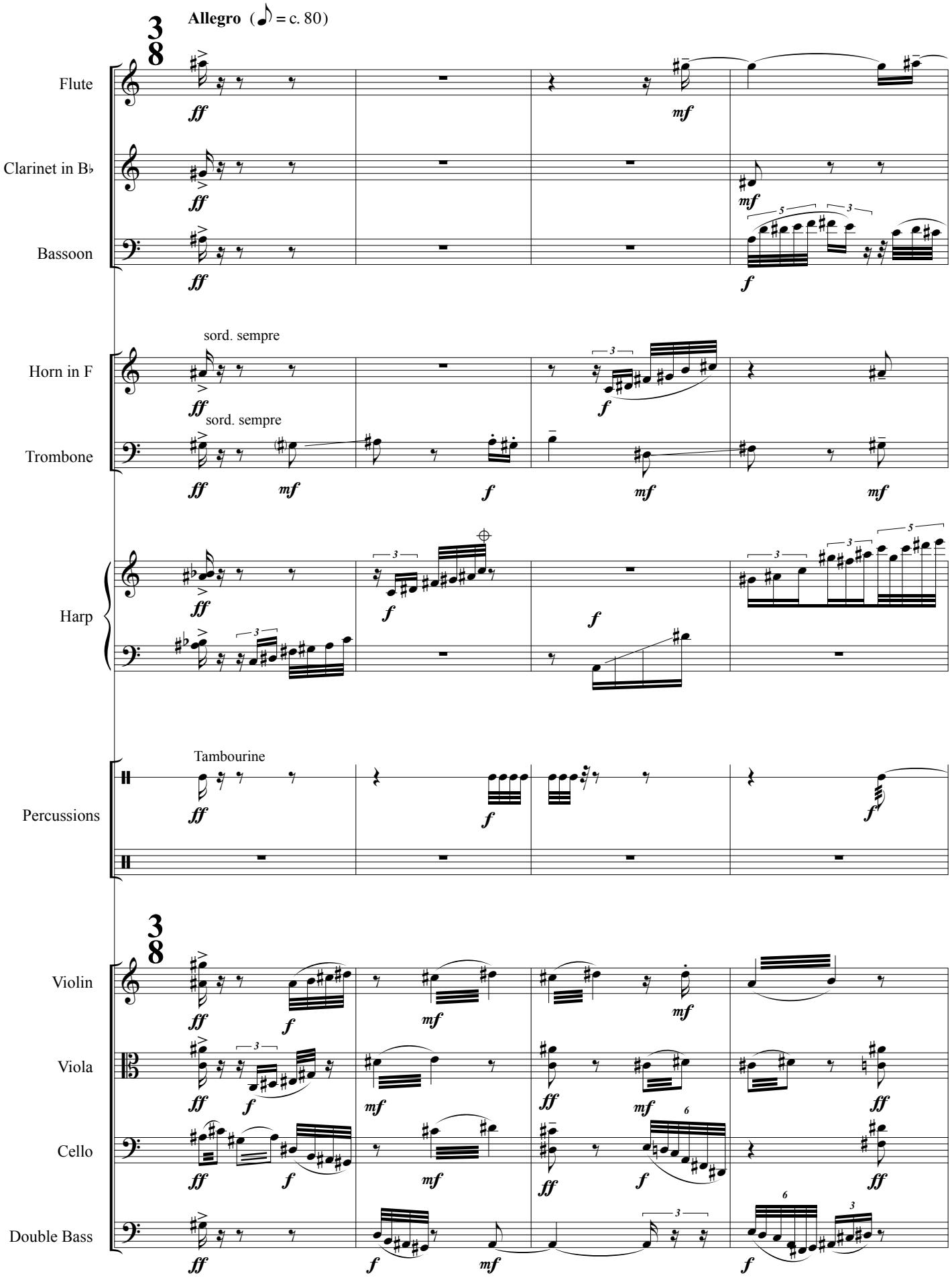
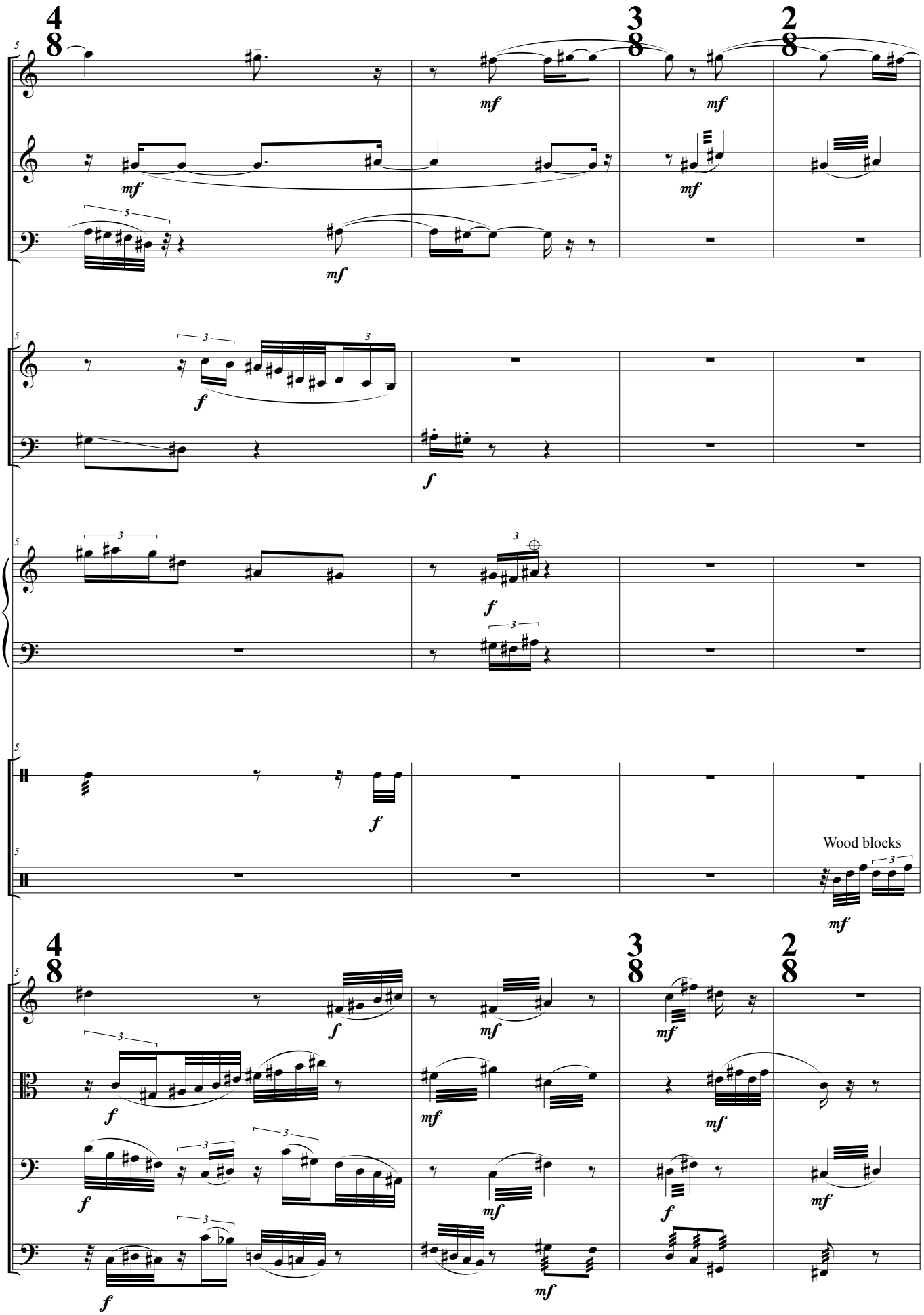
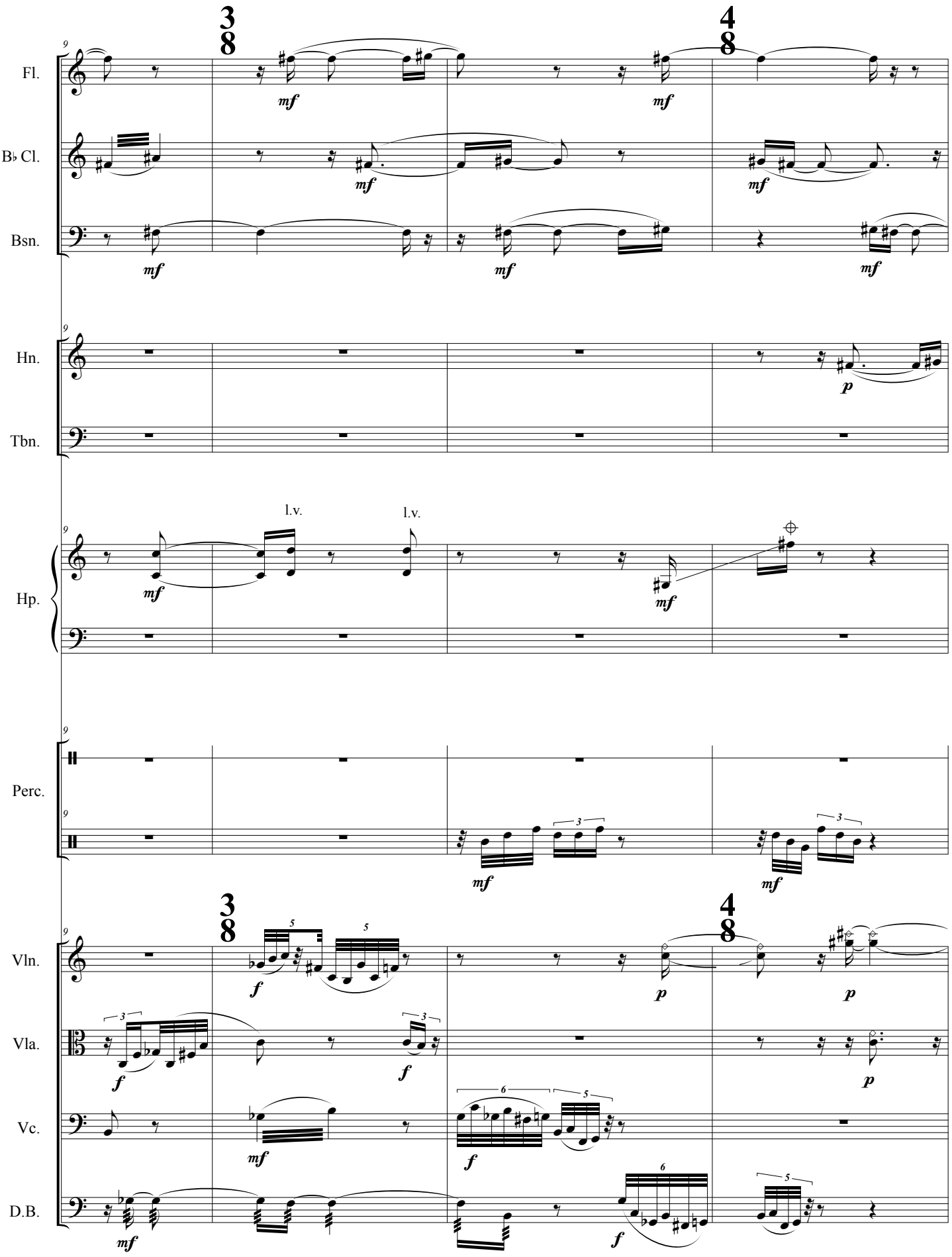
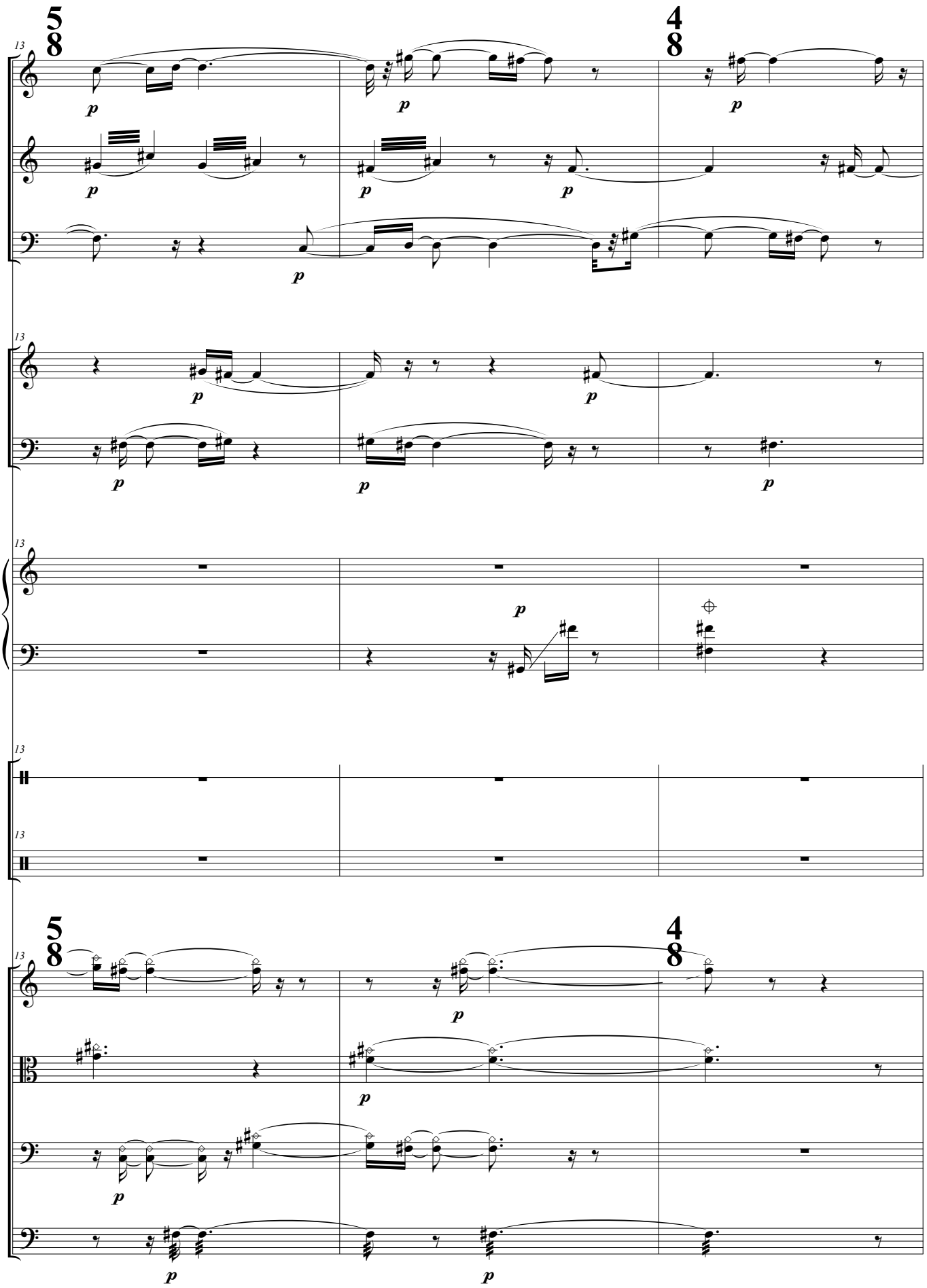
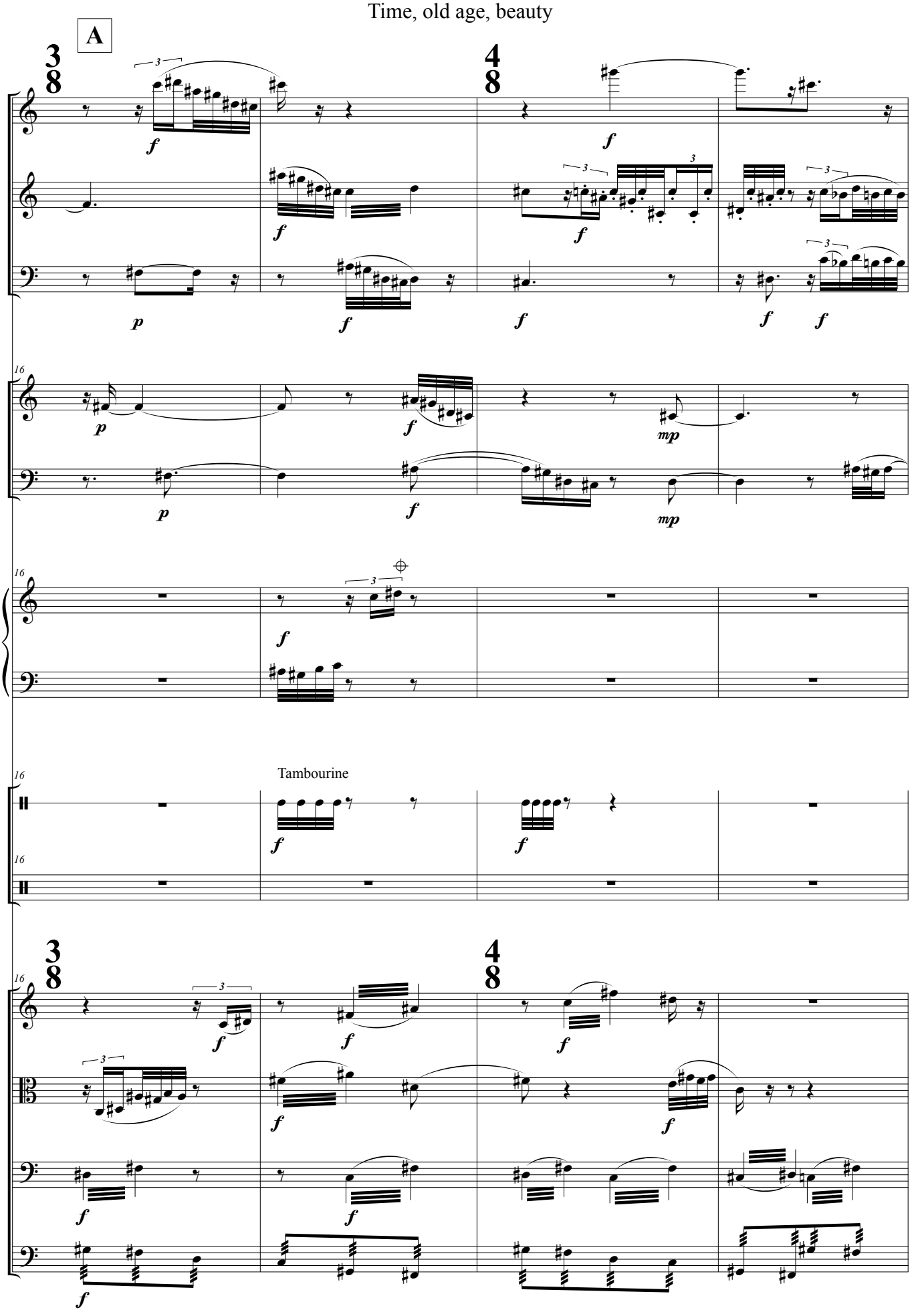
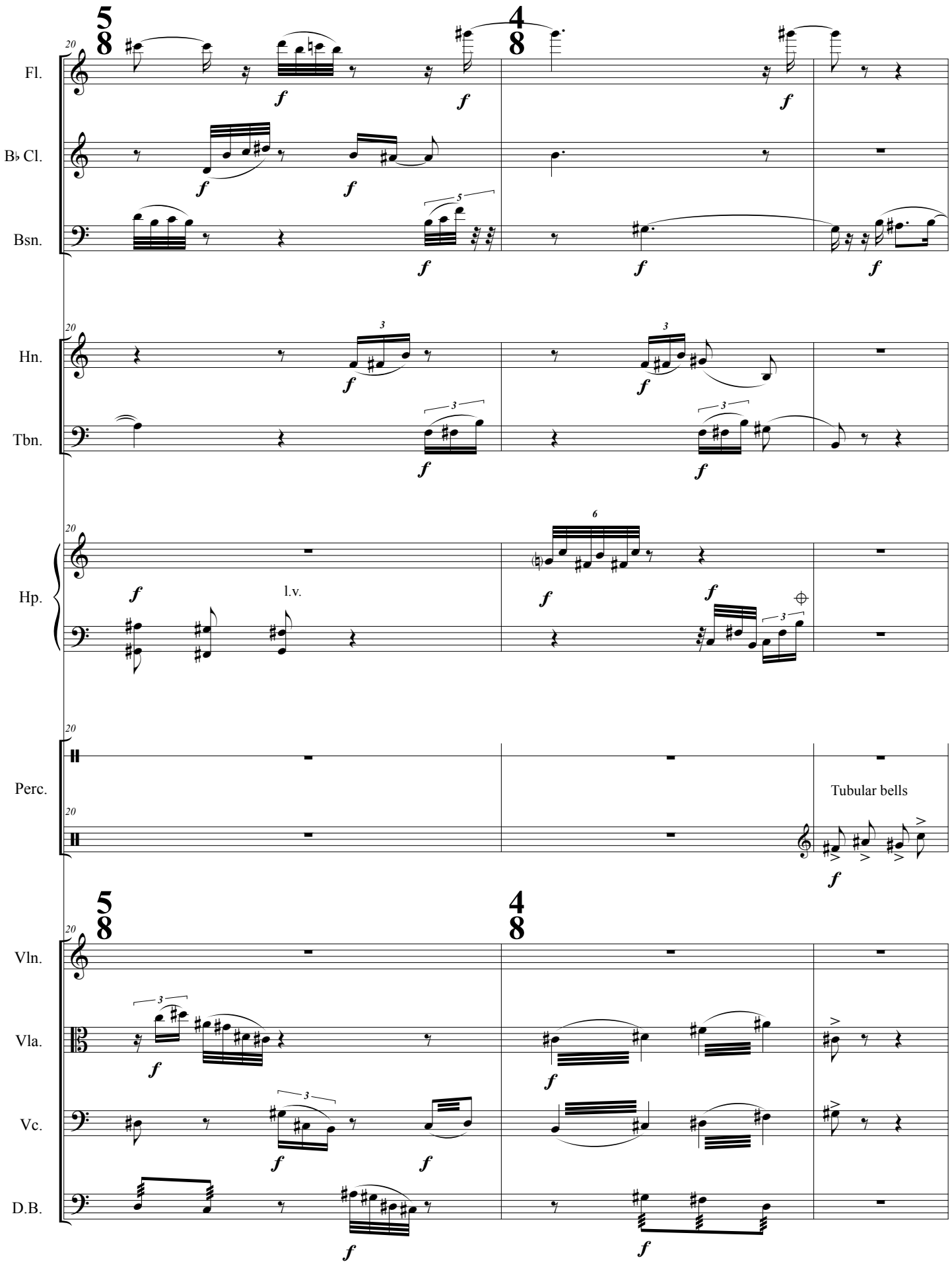
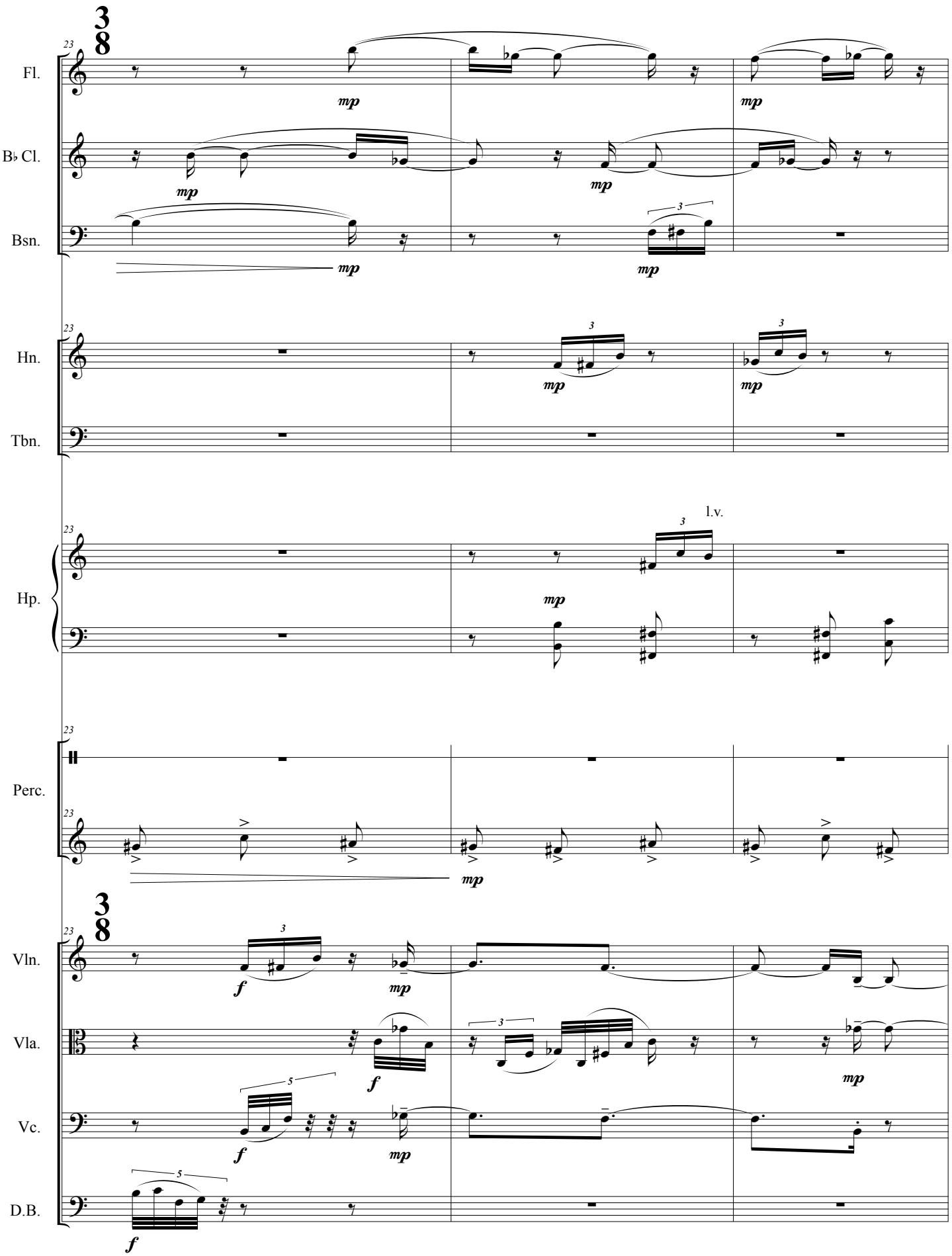
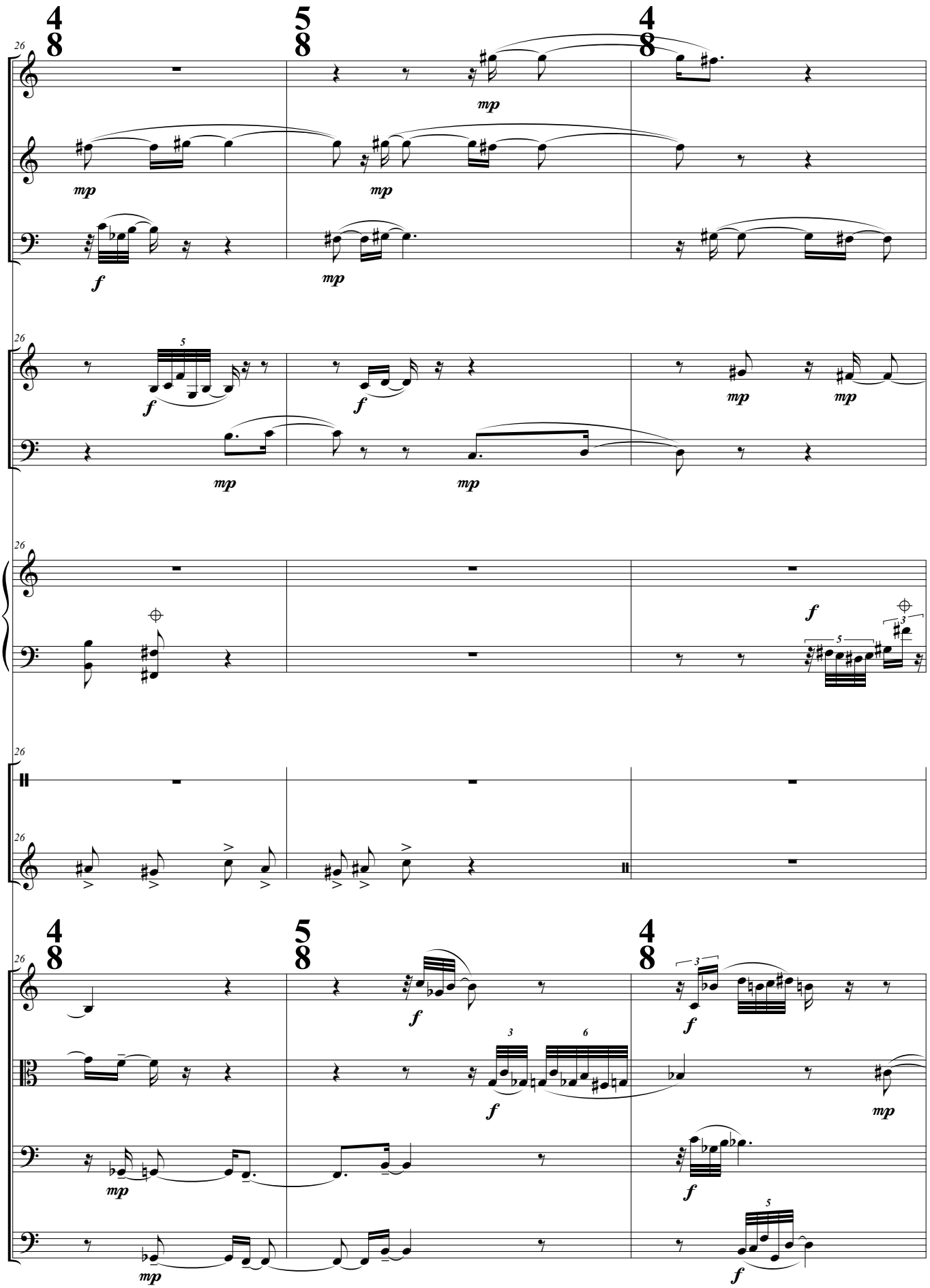
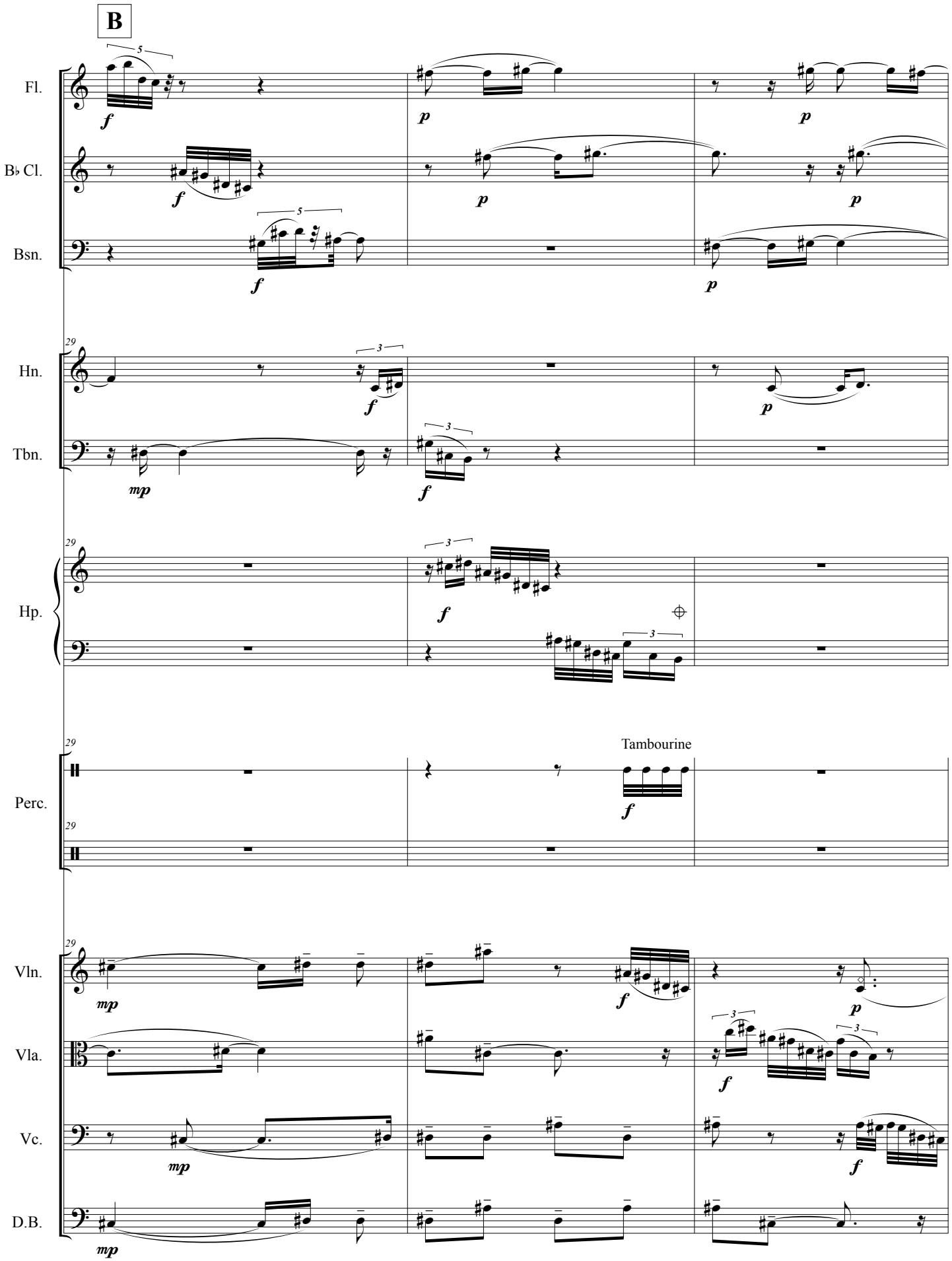
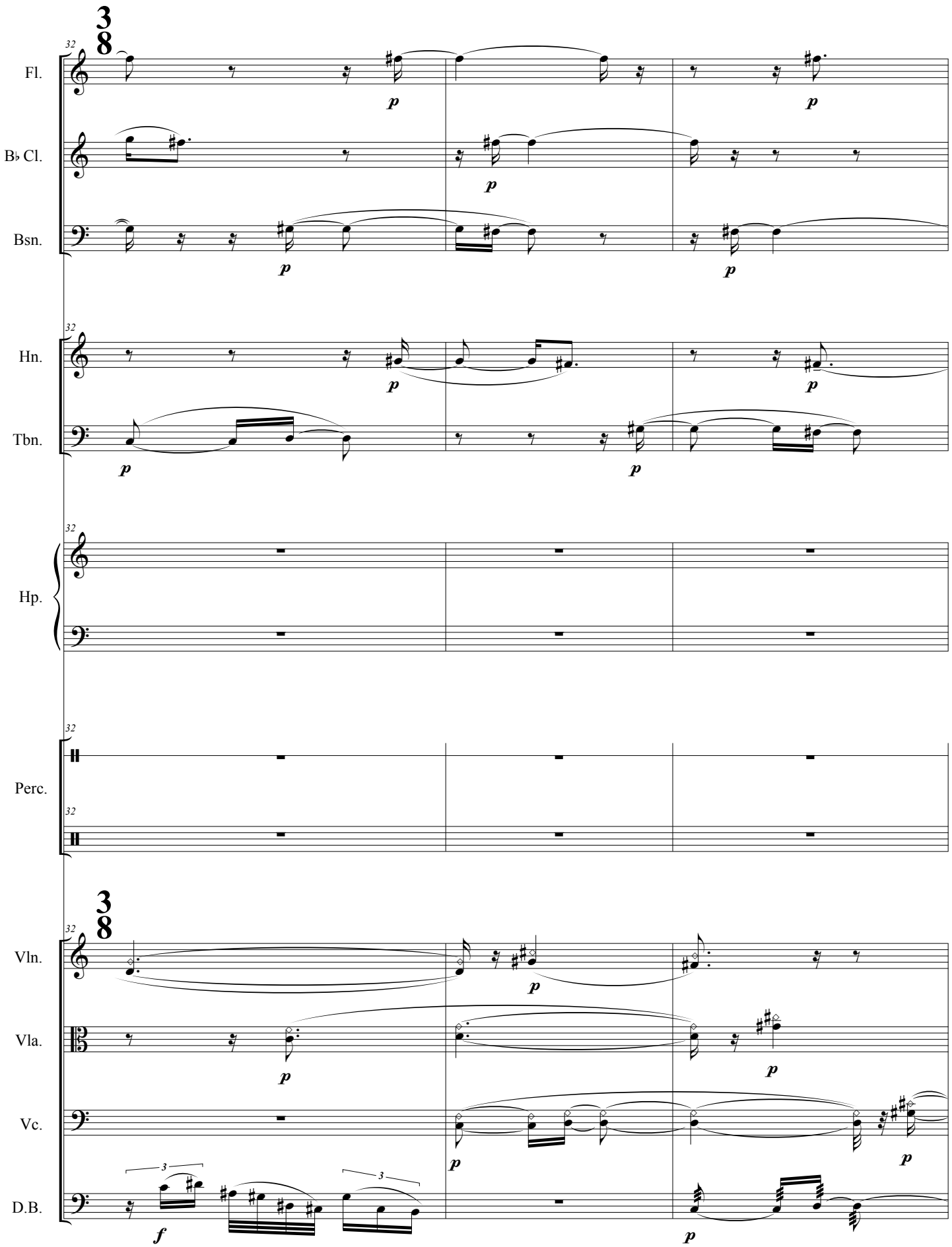
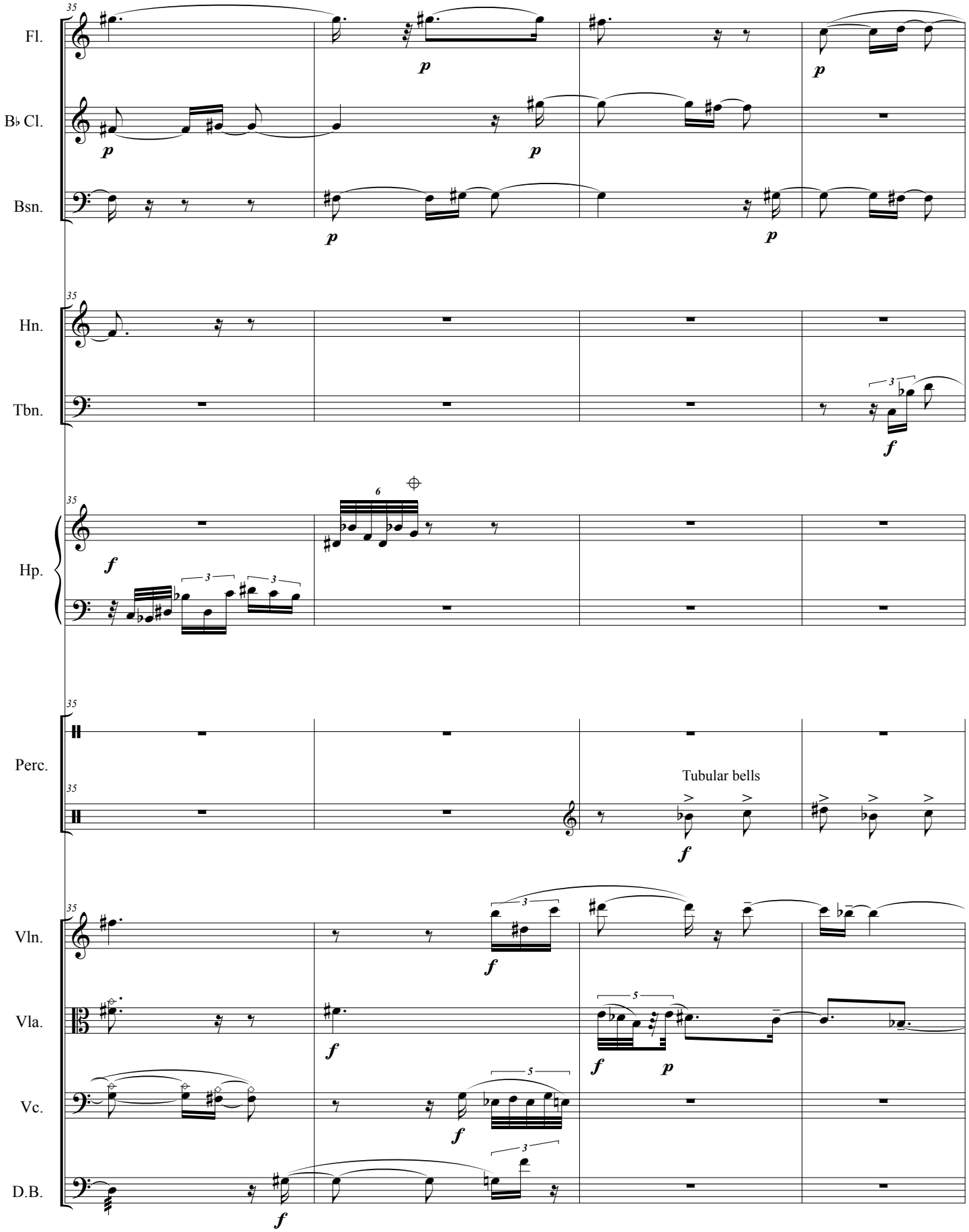
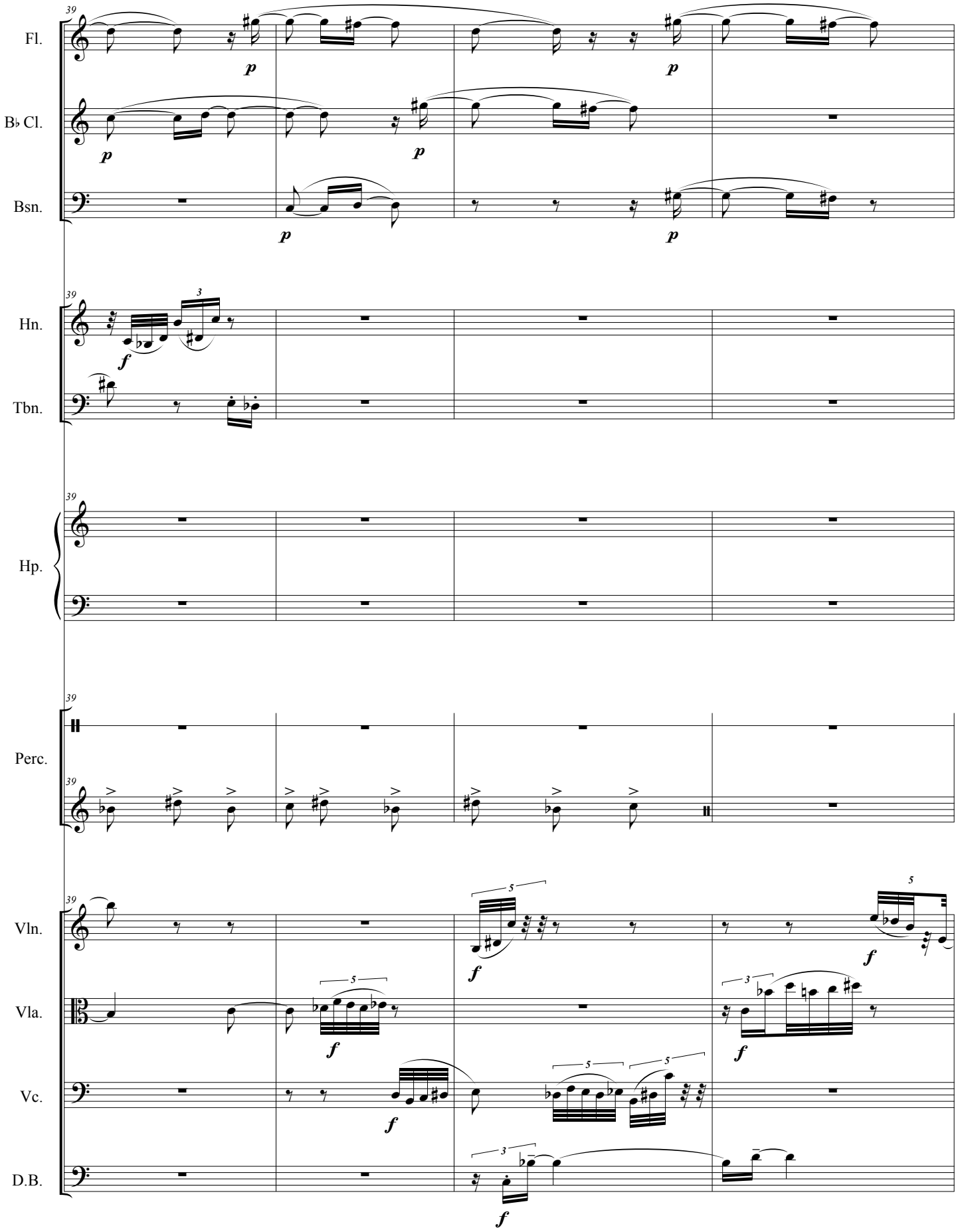
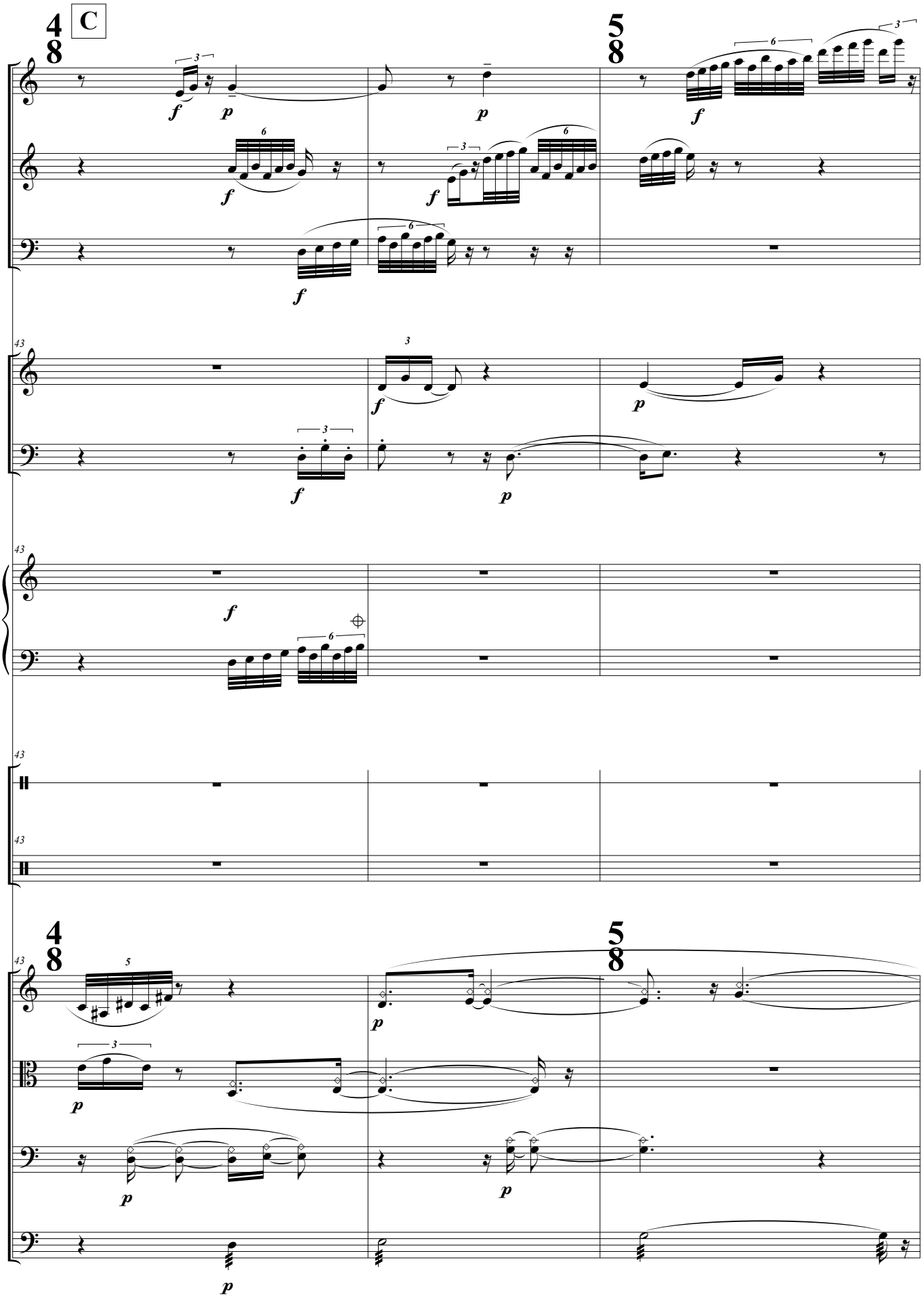
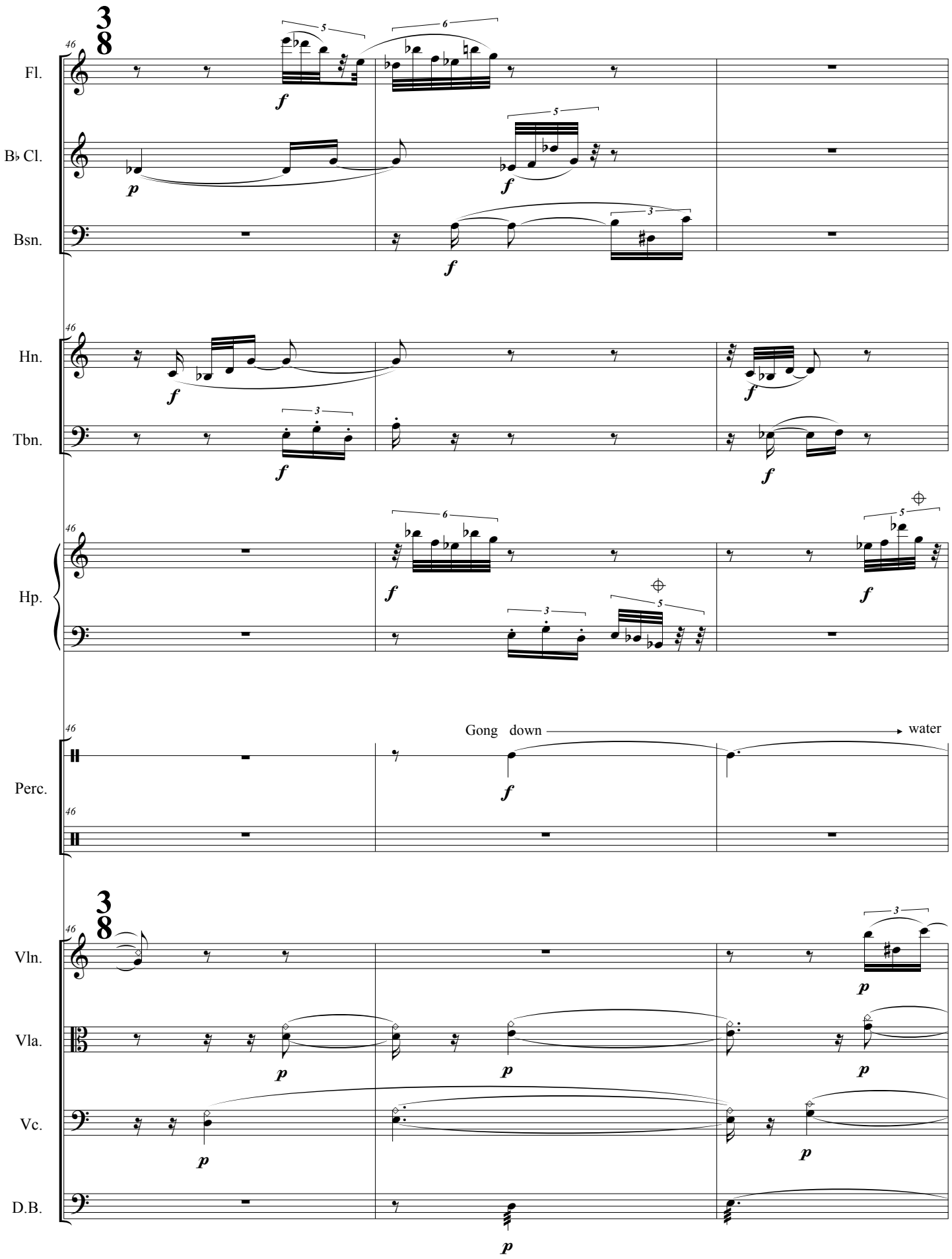
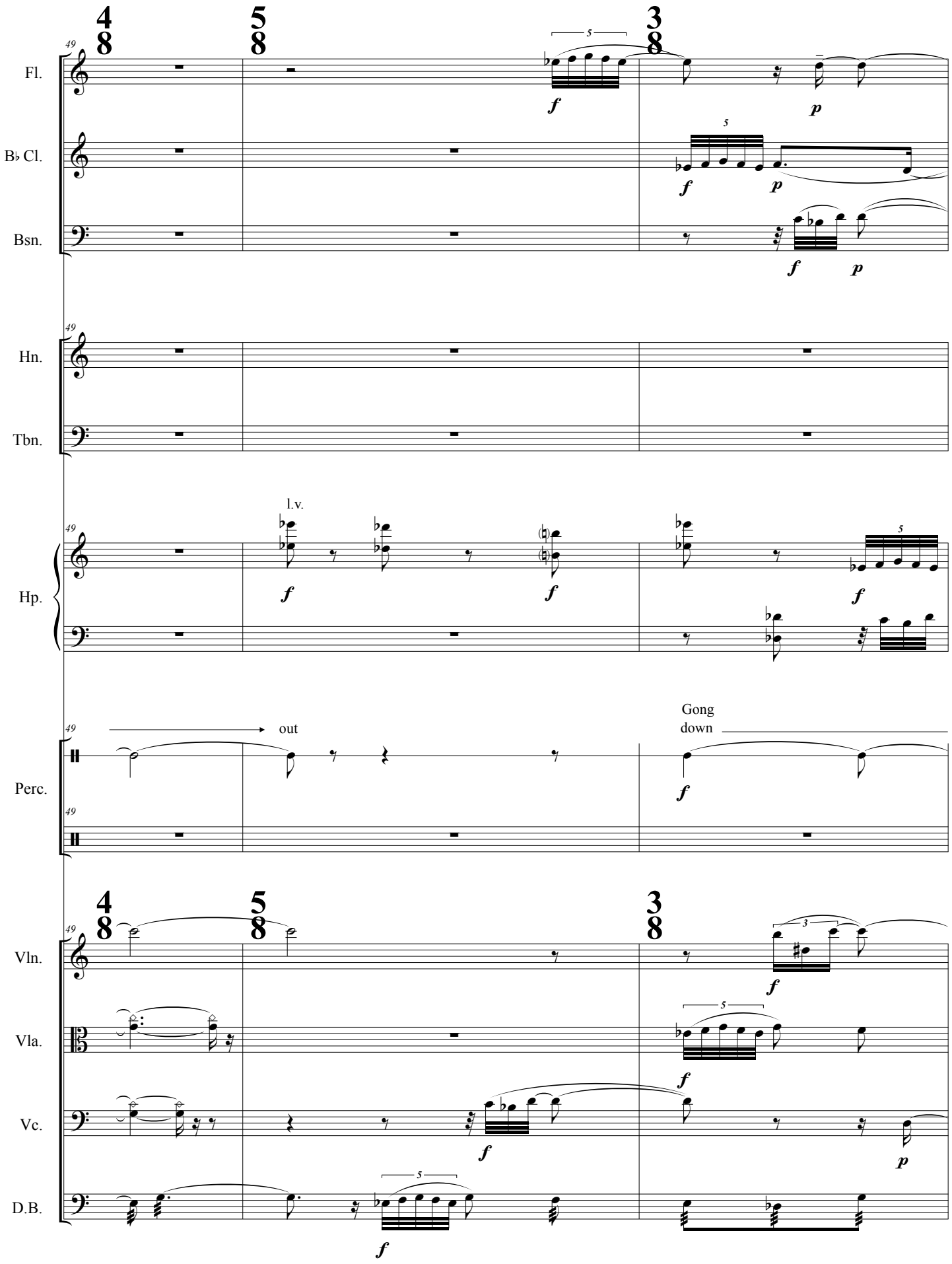
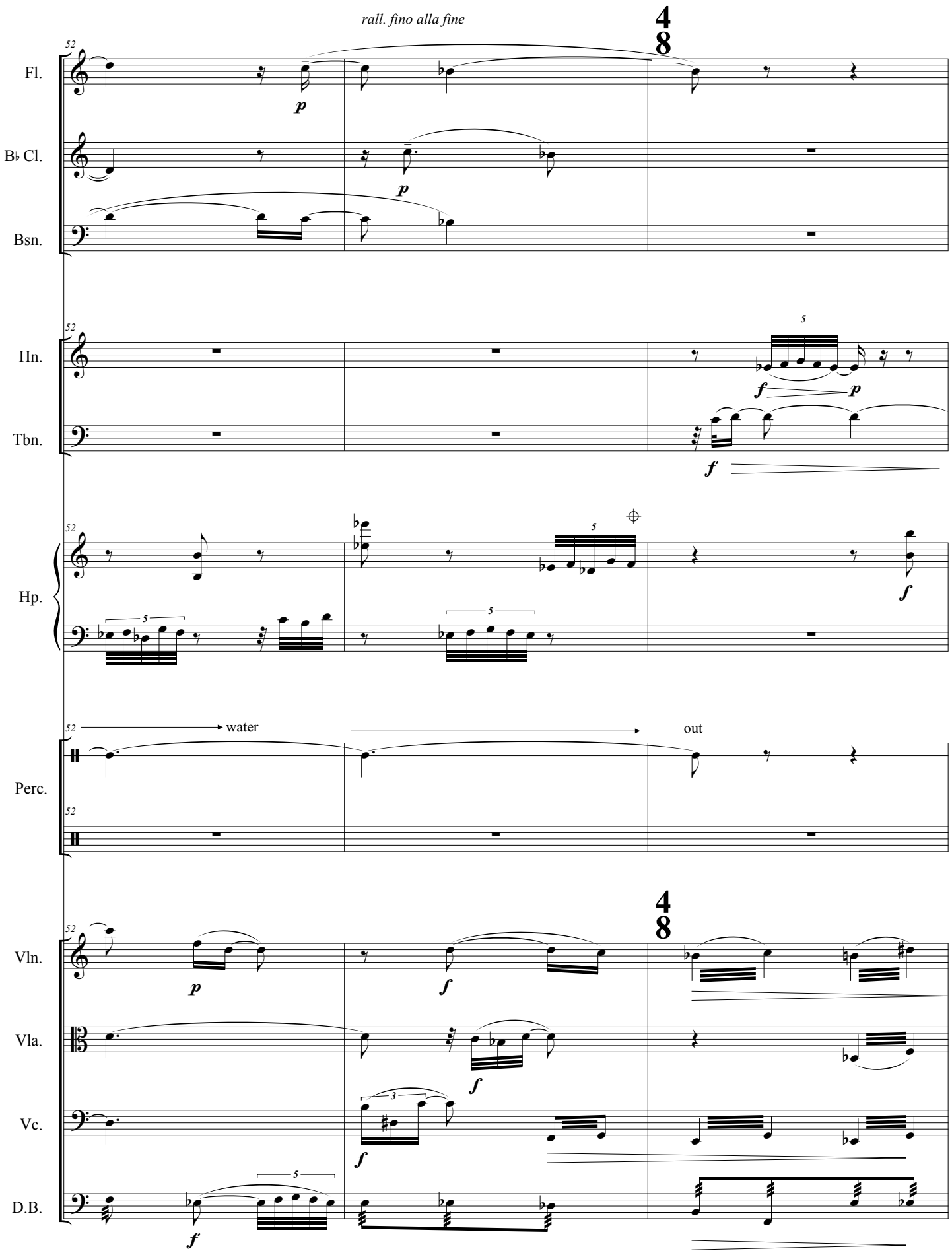
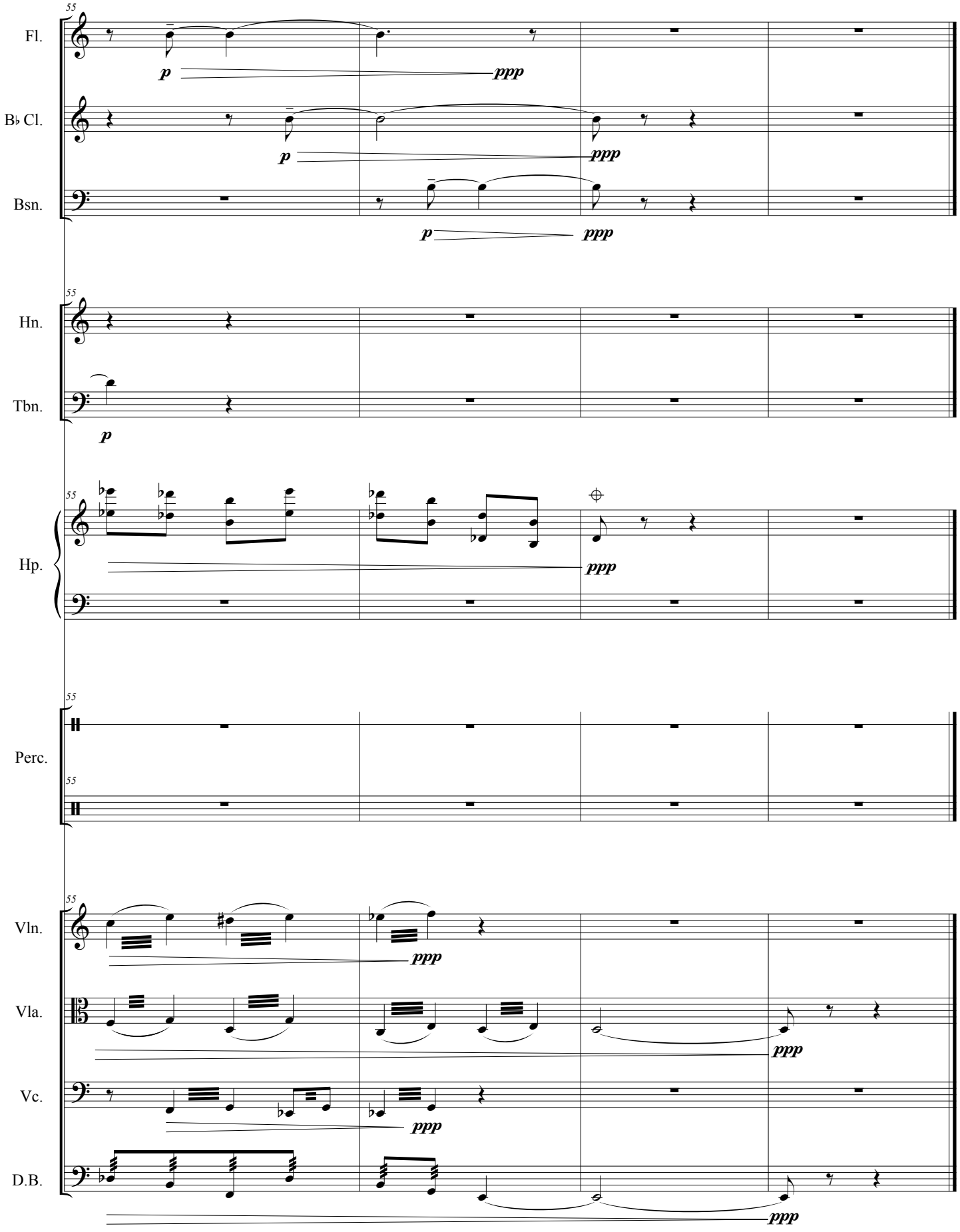
Harp

Percussions (tambourine, wood blocks, tubular bells, water gong)

Violin
Viola
Cello
Double Bass

Score in C
Duration: about 3'

Time, old age, beauty

Federico Favali

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Wood blocks
Vln.
Vla.
Vc.
D.B.

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
l.v.
l.v.

13
5
8
4
8
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
p

A
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Tambourine
Vln.
Vla.
Vc.
D.B.

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
l.v.
Tubular bells

23
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
l.v.
Perc.
Vln.
Vla.
Vc.
D.B.
mp
f

26
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
4/8
5/8
4/8
mp
f

B
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Tambourine
Vln.
Vla.
Vc.
D.B.

3
8
32
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
p
f
3

35
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Tubular bells
Vln.
Vla.
Vc.
D.B.

39
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
p
f

C
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
Gong down
water

Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
Vln.
Vla.
Vc.
D.B.
l.v.
out
Gong
down

rall. fino alla fine
4
8
Fl.
B♭ Cl.
Bsn.
Hn.
Tbn.
Hp.
Perc.
water
out
Vln.
Vla.
Vc.
D.B.

Lucca, May 2016

Federico Favali

Kosmogonia

for violin and orchestra

Orchestra:

1 Piccolo
3 Flutes
2 Oboes
1 English Horn
3 Clarinets in B*b*
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
1 Tuba

Percussions 1 (glockenspiel, bass drum, woodblocks)
Percussions 2 (tam-tam, bass drum, xilophone)
Percussions 3 (woodblocks, bells, cymbals)

Celesta

2 Harps

Solo Violin

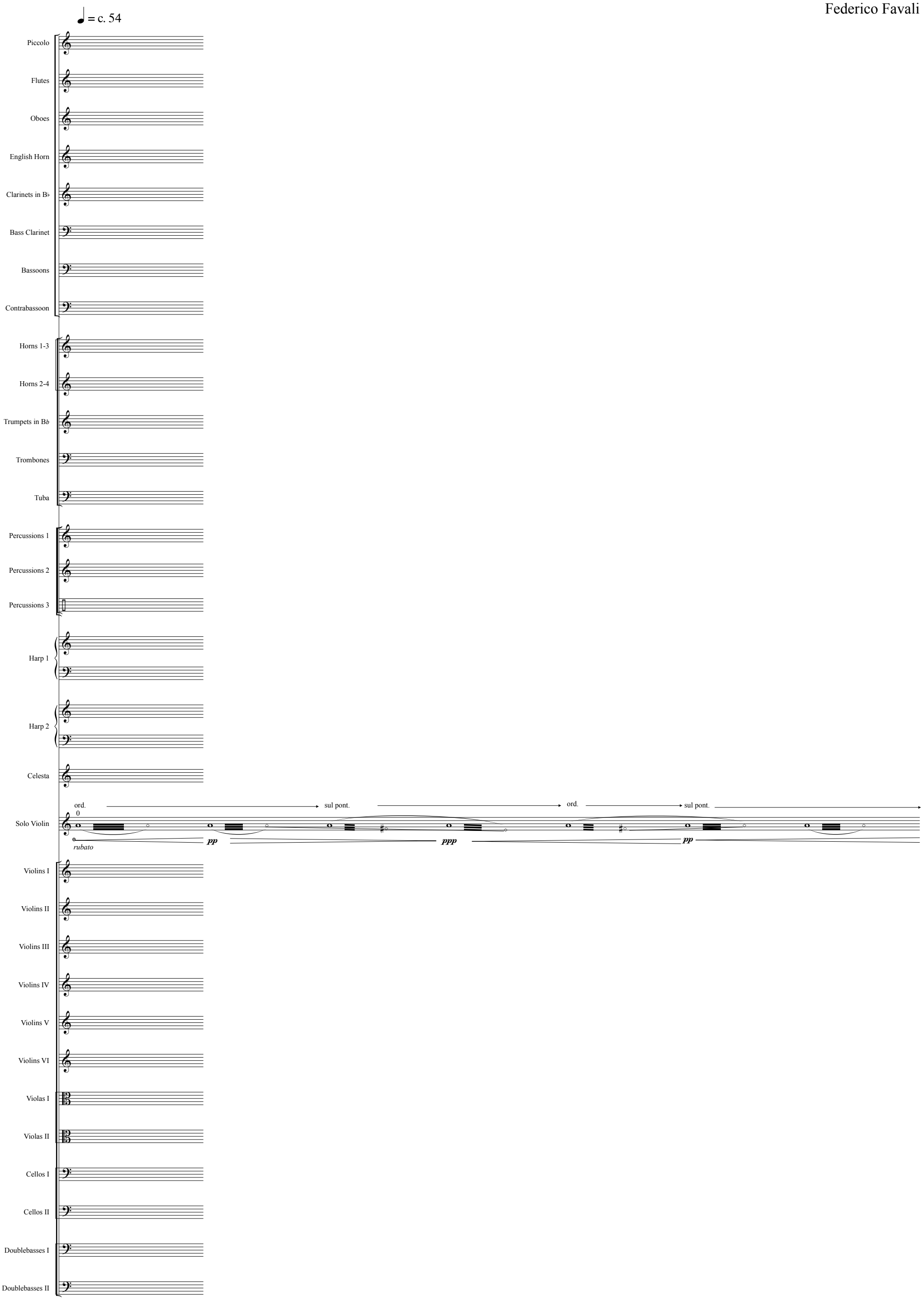
24 Violins I-II-III-IV-V-VI (each made by 4)
8 Violas (4+4)
8 Cellos (4+4)
6 Doublebasses (3+3)

Duration: about 23'

Score in C

Kosmogonia

Federico Favali



Solo Vln.

ord. sul pont. ord. sul pont. ord.

p *delicato* *pp* *rubato* *ppp* *delicato* *rubato* *ff* *p* *delicato* *pp* *rubato* *mf*

Solo Vln.

sul pont. *p* *delicato* *mf* *pp* *rubato*

Solo Vln.

mf

Solo Vln.

sul pont. II III *p* *delicato* *mf* *agitato* *f* *mf*

Solo Vln.

ord. *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *f* *un poco furioso*

Solo Vln.

sul pont. ord. *pp* *rubato* *f*

A **Andante misterioso** (♩ = c. 56)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
con sordina
Tbn.
Tuba
bass drum
tam-tam
cymbals
glockenspiel
Perc.1
Perc.2
Perc.3
Harp 1
l.v.
Harp 2
l.v.
Cel.
Solo Vln.
Vln. I
Vln. II
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

5/4 4/4

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

cresc. *cresc.* *cresc.*

via sordina

sul pont. *sul pont.* *sul pont.* *sul pont.*

B **Allegro** (♩. = c. 80)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

bass drum
bass drum
glissando circolare
l.v.
glissando circolare
sul pont.

24

Picc.

Fl.

Ob.

En. Hn.

Cl.

Bass Cl.

Bsn.

Cbsn.

24

Hn. 1-3

Hn. 2-4

Tpt.

Tbn.

Tuba

con sordina

f

con sordina

f

con sordina

f

con sordina

f

24

Perc.1

Perc.2

Perc.3

Harp 1

l.v.

Harp 2

l.v.

Cel.

24

Solo Vln.

Vln. I

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

38

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

38

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

38

Perc.1
Perc.2
Perc.3

l.v.

Harp 1

l.v.

Harp 2

Cel.

38

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

52

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

52

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

52

Perc.1
Perc.2
Perc.3

bass drum
xilofono

Harp 1
l.v.

Harp 2
l.v.

Cel.

52

Solo Vln.
non legato

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
non legato

Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

67

f

simile

p

bells

l.v.

non legato

79

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

79

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

79

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2
Cel.

79

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

tr *f* *dim.* *p* a 2 *l.v.* *non legato*

C (♩.=60)

rallentando

91

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

91

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

91

Perc.1
Perc.2
Perc.3

glockenspiel

Harp 1
Harp 2

l.v.

Cel.

91

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

103

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

ppp

ppp

103

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

ppp

ppp

ppp

103

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

103

Solo Vln.

ppp

Vln. I

Vln. III
Vln. IV
Vln. V
Vln. VI

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

118

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

118

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

118

Perc.1
Perc.2
Perc.3

woodblocks
xilofono
woodblocks

Harp 1
Harp 2
Cel.

118

Solo Vln.

non legato

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

131

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

131

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

131

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

131

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

141

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

141

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

141

Perc.1
Perc.2
Perc.3

p

p

Harp 1
Harp 2
Cel.

141

Solo Vln.

p

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

153

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

153

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

153

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2
Cel.

153

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

3
4

171

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

p

171

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

171

glockenspiel

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

171

Solo Vln.

p

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

p

D **Andante misterioso** (♩ = c. 56)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
183
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
183
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
183
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

189

5/4 4/4

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

189

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

189

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2
Cel.

189

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

E

3/4

195

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

195

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

195

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2

Cel.

195

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

a 2

4/4

5/4

200

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

a 2
p

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2
Cel.

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

5/4

205

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

205

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

205

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

205

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

4
4

208

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

208

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

208

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

208

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

p

F

Allegro (♩. = c. 80)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

218

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

218

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

218

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

218

Solo Vln.

Vln. I

Vln. III
Vln. IV
Vln. V
Vln. VI

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

231

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

p

231

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

2.
1.
1.

231

Perc.1
Perc.2
Perc.3

woodblocks
xilofono
woodblocks

p

Harp 1
Harp 2
Cel.

231

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

242

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

242

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

242

Perc.1
Perc.2
Perc.3

p

Harp 1
Harp 2
Cel.

242

non legato

Solo Vln.

p *un poco furioso*

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

250

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

250

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

250

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

250

Solo Vln.

pp p pp p

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

G

259

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

f

259

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

259

Perc.1
Perc.2
Perc.3

p

Harp 1
Harp 2
Cel.

non legato

259

Solo Vln.

p

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

sul pont.

pp

270

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

ppp

270

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

270

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2

Cel.

p

270

Solo Vln.

ord.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

p

283

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

283

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

283

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

283

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

ppp
p
non legato
col legno

297

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

297

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

297

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

297

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

307

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

307

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

307

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

307

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

a 2 *p*

a 2 *p*

a 2 *p*

H **Andante misterioso** (♩ = c. 56)

322

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

322

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

322

Perc.1
Perc.2
Perc.3

Harp 1
Harp 2
Cel.

322

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

mp *p* a 2

5/4

4/4

331

Picc.

Fl.

Ob.

En. Hn.

Cl.

Bass Cl.

Bsn.

Cbsn.

331

Hn. 1-3

cresc.

Hn. 2-4

Tpt.

cresc.

Tbn.

Tuba

331

glockenspiel

Perc.1

cresc.

xilofono

Perc.2

cresc.

woodblocks

Perc.3

Harp 1

Harp 2

p

Cel.

p

331

Solo Vln.

Vln. I

Vln. III

Vln. IV

Vln. V

Vln. VI

Vla. I

Vla. II

Vc. I

Vc. II

D.B. I

D.B. II

I **Allegro** (♩. = c. 80)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

337

fff

cresc.

bass drum

tam-tam

ord.

347

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

347

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

347

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

347

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

360

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

360

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

360

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

360

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

369

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

369

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

369

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

369

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

379

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

379

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

379

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

379

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

388

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

388

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

388

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

388

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

rallentando

401

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

dim.

401

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

401

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

dim.

401

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

dim.

J

Andante misterioso (♩ = c. 56)

413

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

pp

p

5/4 4/4 3/4

425

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

425

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

425

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

425

Solo Vln.

f *simile*

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

436

4/4 5/4 4/4 3/4

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

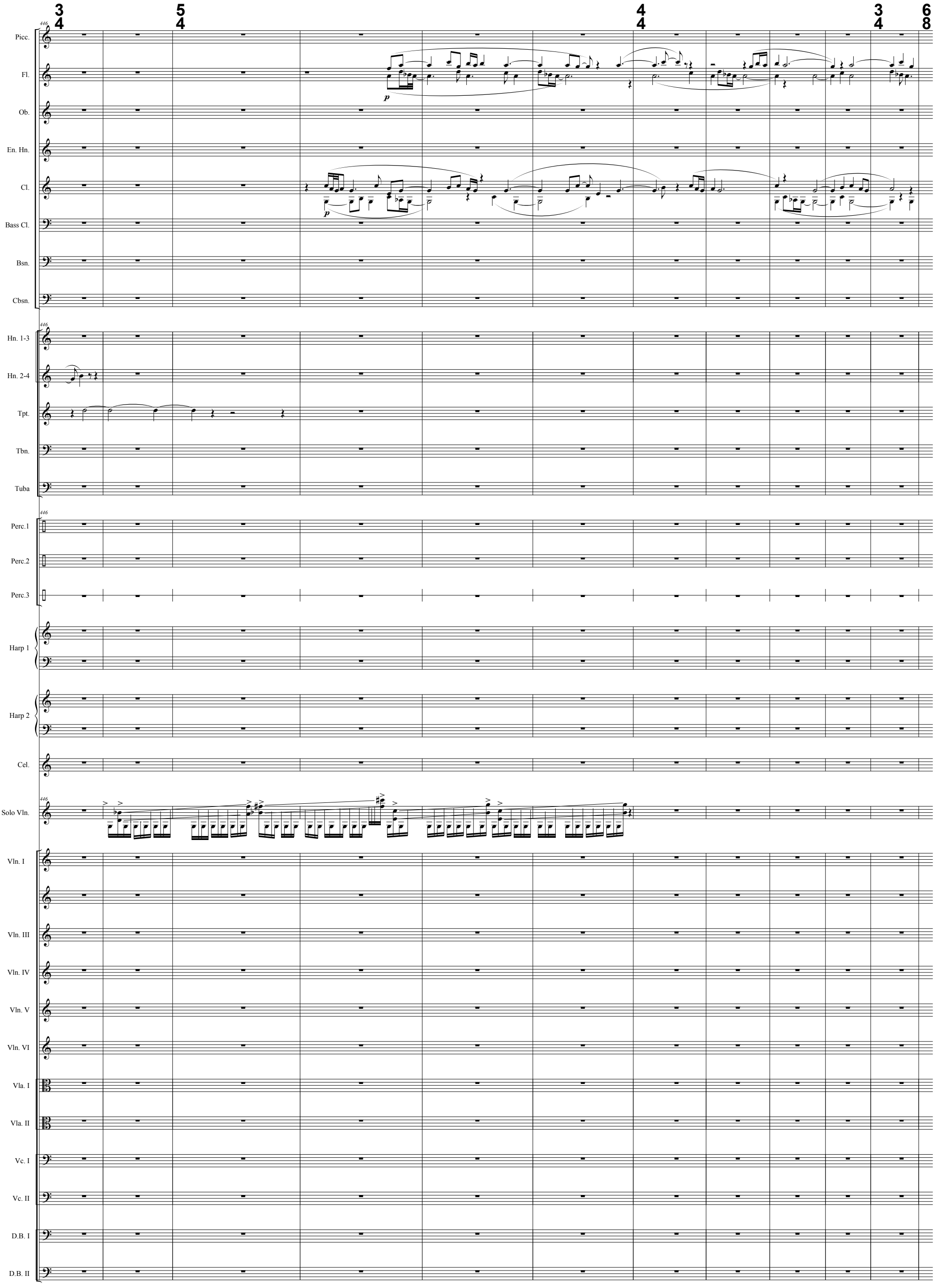
436

Hn. 1-3 — 1. *con sordina* — ***pp***
Hn. 2-4 — 2. *con sordina* — ***pp***
Tpt. — 1. *con sordina* — ***pp***
Tbn.
Tuba

436

Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.

436

Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

3/4
5/4
4/4
3/4
6/8
446
Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.
Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba
Perc.1
Perc.2
Perc.3
Harp 1
Harp 2
Cel.
Solo Vln.
Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II
p

K **Allegro** (♩. = c. 80)

6/8

Picc. *ff*

Fl. a 2 *ff*

Ob. a 2 *ff*

En. Hn. *ff*

Cl. a 2 *ff*

Bass Cl. *ff*

Bsn. a 2 *ff*

Cbsn. *ff*

457

Hn. 1-3

Hn. 2-4

Tpt.

Tbn.

Tuba

457

Perc.1 bass drum *ff*

Perc.2 tam-tam *ff*

Perc.3 cymbals *ff*

Harp 1

Harp 2

Cel. *ff*

457

Solo Vln. *legato possibile*

Vln. I *ff legato possibile*

Vln. II *ff legato possibile*

Vln. III *ff legato possibile*

Vln. IV *ff legato possibile*

Vln. V *ff legato possibile*

Vln. VI *ff legato possibile*

Vla. I *ff legato possibile*

Vla. II *ff legato possibile*

Vc. I *ff legato possibile*

Vc. II *ff legato possibile*

D.B. I *ff legato possibile*

D.B. II *ff*

465

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

465

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

465

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

465

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

473

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

473

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

473

bass drum

Perc.1

tam-tam

Perc.2

cymbals

Perc.3

Harp 1

Harp 2

Cel.

473

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

482

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

482

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

482

Perc.1
Perc.2
Perc.3

Harp 1

Harp 2

Cel.

482

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI

Vla. I
Vla. II

Vc. I
Vc. II

D.B. I
D.B. II

489

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

489

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

489

Perc.1
Perc.2
Perc.3

woodblocks
xilofono
woodblocks
p
p
p

Harp 1
Harp 2
Cel.

489

Solo Vln.

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

494

4/4 (♩=56)

Picc.
Fl.
Ob.
En. Hn.
Cl.
Bass Cl.
Bsn.
Cbsn.

494

Hn. 1-3
Hn. 2-4
Tpt.
Tbn.
Tuba

494

Perc.1
Perc.2
Perc.3

dim.
dim.
dim.

Harp 1
Harp 2
Cel.

494

Solo Vln.

p
ff

Vln. I
Vln. III
Vln. IV
Vln. V
Vln. VI
Vla. I
Vla. II
Vc. I
Vc. II
D.B. I
D.B. II

Solo Vln.

500

509

rubato

fffff furioso

Solo Vln.

518

Solo Vln.

521

Solo Vln.

526

pp *ppp*

sul pont.

ord.

rubato

pp

sul pont.