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Rehearsal

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2020

for the Ensemble A Tempo

Rehearsal

omaggio a Peter Ablinger

Charles M. Champi
(2018)

Instrumentation:

- Flute
- Oboe
- Clarinet Bb
- Bassoon
- Trumpet Bb
- Piano
- 2 Violines
- Viola
- Violoncello
- Contrabass
- Tape
- Performing Conductor

The instrumental notation is very straight forward. Keep in mind that the notes and sounds produced have to be similar to speech or to white noise.

There is no coordination with the Tape besides the Conductor's actions at the very beginning and the activation of the first and second tracks. After the ensemble comes in, the pre-recorded tape could end even a few minutes before the performers. Ideal duration is around 7 minutes (total).

The Conductor has to move, whisper, speak, and sing. This doesn't mean that the Conductor has to be a performing actor or singer. The "vocal" part is to be sung with a natural (non-operatic nor "academic") voice. Intonation does not need to be perfect. Keep in mind that the vocal part is at unison with the Trumpet. A nice heterophonic texture is to be looked for instead of a perfect unison. Regarding vocal timbre: for male conductors I would suggest something similar to Radiohead's Thom Yorke. For female conductors I suggest to sing in a way similar to Portishead's Beth Gibbons, or, if possible, Björk.

As a general remark, the whole piece has to sound like a long shaping of the G major chord at the beginning of Beethoven's 5th symphony. The piece is a kind of detailed work on that chord's balance and colour. Therefore, the music can never be too loud. A moderate general dynamic is needed to blend better the performed music with the tape. However, at bar 85 the pre-recorded sound will fade away and the live music has to "emerge" from the general texture.

The text is a comment by E.T.A. Hoffmann about Beethoven's 5th symphony. It works as a guide to "model" the G major chord and its sonority. This is the full text:

"Radiant beams shout through this regions night, and we become aware of gigantic shadows, which, rocking back and forth, close in on us and destroy everything within us except the pain of endless longing -a longing in which every pleasure that rose up in jubilant tones sinks and succumbs, and only through this pain, which, while consuming but not destroying love, hope, and joy, tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits".

The woodwind multiphonics and the piano chords at the end have to resemble the sounds of spoken vowels, in the same way this happens in Peter Ablinger's "Voices and Piano" pieces. Coordination between the instrumentalists and conductor is vital for this illusion.

For the strings: all long passages with romboid head notes are to be played with harmonic's pressure. However, do not aim for a "pure" or "crystal-like" sound, but for a multiphonic. It might be necessary to bend some notes a little up or down to obtain this multiphonic effect. The hollow (white) circle above the notes stands for "normal bow pressure". A crossed circle stands for "middle-high pressure". A black circle stands for "high bow pressure". However, scratch tones must be avoided as long as possible.

All speaking, humming, or singing effects have to be exaggerated.

Regarding the Tape:

A simple stereo system is required. It is important that the public get the impression that the pre-recorded music comes from the stage. Therefore, there shall not be any kind of spatial distribution.

Please follow carefully all Lightning instructions.

Score in C.

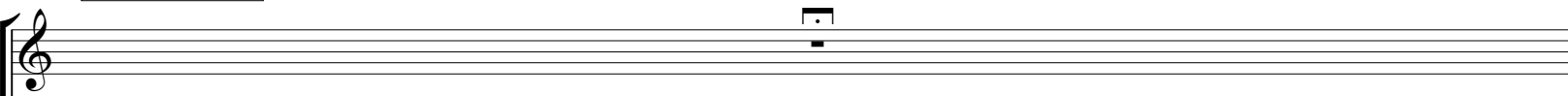
This piece was composed in collaboration with the CMMAS (México) and the Ensemble A Tempo. I'd like to thank the ensemble's conductor Enrique Eskeda for his support and patience.

For any doubts or to request materials please contact the composer at champicanreadit@gmail.com

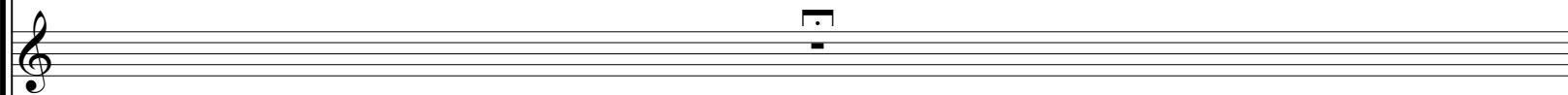
[NO TIME]

Lights OFF.
Only a spotlight on
Conductor's stand.

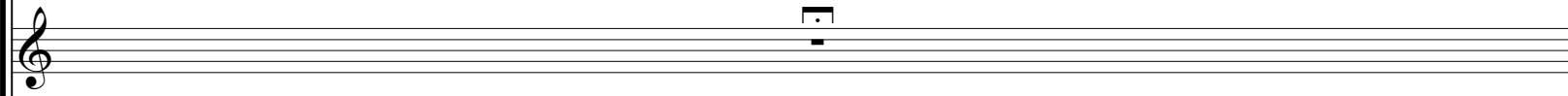
Flute




Oboe



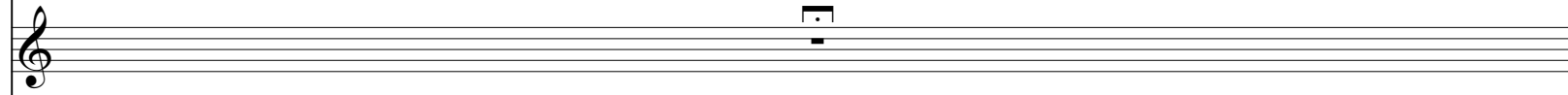
Clarinet in B \flat



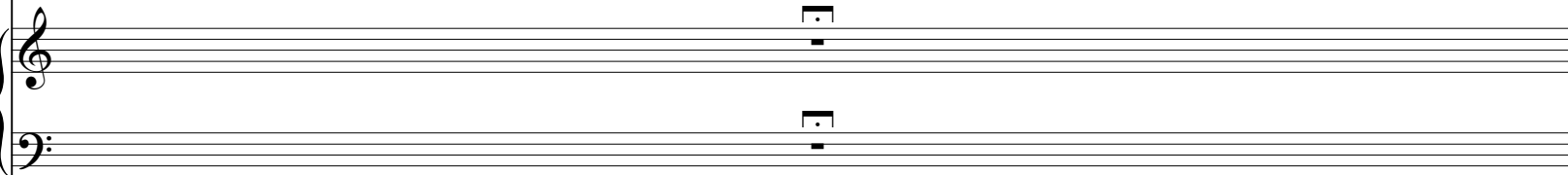
Bassoon



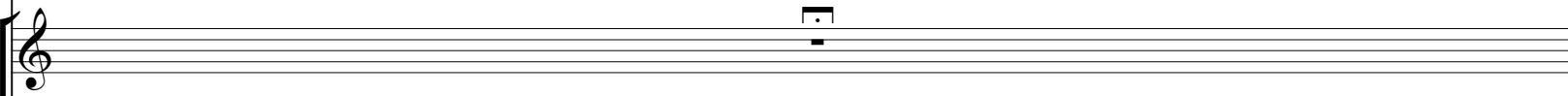
Trumpet in B \flat



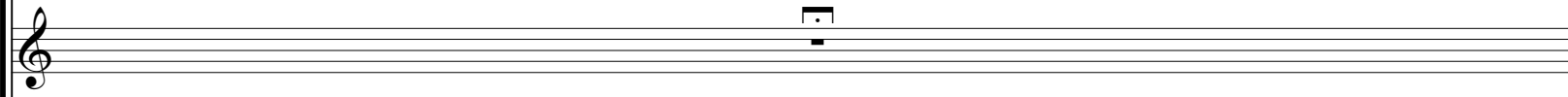
Piano



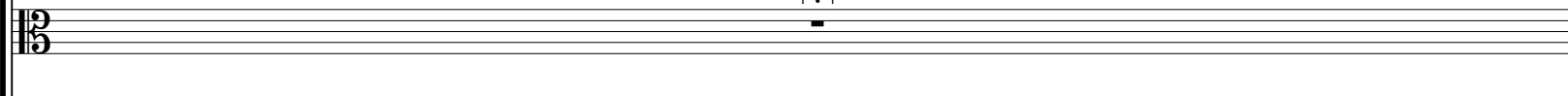
Violin I



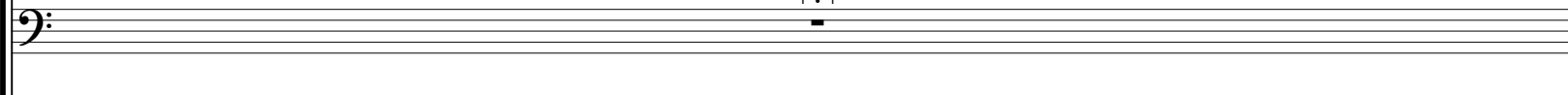
Violin II



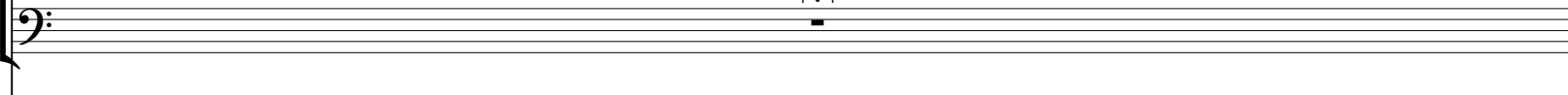
Viola



Violoncello



Contrabass



Tape


Play Track 1
Strings



Conductor

[Pretend to be conducting Beethoven's 5th symphony]

Baton on stand



Go from Backstage to Podium.
Do not greet the audience.
Prepare to conduct.
Wait for Total Silence!

colla voce
deep nose breath
No! Stop! a gain
sffz *sffz mf calm*

2

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tape

Play Track 2

Cond.

[Pretend to be conducting Beethoven's 5th symphony]

[♩ = 60]

Start turning lights ON little by little with dimmer

3 5

Fl. *pppp* *breath freely* *p* *sfz possible*

Ob. *pppp* *breath freely*

Cl. A.S. (tonlos) *pppp* *breath freely* *pp* *p* 1/2 a.s.

Bsn. *pppp* *breath freely* *p* *sfz* [M] (growl)

Tpt. A.S. (tonlos) *pppp* *breath freely* *pp* 1/2 A.S.

Pno. crini (or superball) *pppp* *pp* *p* *sfz*

Vln. I *pppp* *pp* *p* *sfz* ord.

Vln. II *pppp* *pp* *pppp* sul pont. pont. sul pont.

Vla. *pppp* *pp* *p* *sfz* *p* ord.

Vc. *pppp* *pp* *pppp* sul pont. ord.

Cb. *pppp* *pp* *pppp* sul pont. pont. sul pont. pont. *p*

Tape

Cond. [Start proper conducting] *f* Ra-diant! beams! shout through

11

Fl. *ppp* *ppppp* ord.

Ob. *f* *pp < f possible* 3

Cl. ord. growl *sffz* *p* A.S. tonlos *pppp*

Bsn. ord. *p* *pppp*

Tpt. ord. H.V. growl ord. tonlos *p* *mf* *sffz* 3 *p*

Pno.

Vln. I *p* *mf* *p* pont. ord. pont.

Vln. II *pp* *p* *sffz* *mf*

Vla. *mf* *pp* pont. tasto

Vc. *mf* *pp* *sffz* pont. tasto

Cb. *sffz* *mf* *p* *pp* ord. pont. tasto ord.

Cond. *this* *re-gions* *deep*

Lights fully ON

[♩ = 70]

A.S. → o.b. ord.

ord.

7

20

Fl. *ppppp* → *sfz* [3] → *ppp* → *sf* [3]

Ob. *p* → (*pppp*)

Cl.

Bsn.

Tpt. *pppp* → *sf p* → *f* → *sfz* → *sfp*
 H.V. con sord. → [M] growl → H.V. ord.

Pno.

Vln. I → sul pont. *ppppp* → *ppp* → *f espress.* → *sfp*
 sul E n.v., pont.

Vln. II *p* → *ppppp* → *f espress.* 13:16 → *sfp*
 sul A n.v., pont.

Vla. ord. → *sfz* → *p* → *sf* → *f*
 pont. sempre m.v. → ord. → pont.

Vc. → ord. → pont. → ord. → *p* → *sf* → *f*
 pont. sempre m.v. → ord. → pont.

Cb. → pont. → *pppp* → *p* → *sf* → *f*
 pont. sempre m.v. sempre sul E → ord. → pont.

Cond. *f*
 normal speaking voice, try to follow Trumpet's register
 Nights And we

27

Fl. *ff* *p* *sfz* *p* *sfz*

Ob.

Cl.

Bsn.

Tpt. *sf sf p* *sfz* *p* *mf* *f*
 [M] H.V. ord.
 humming *ppp*

Pno.

Vln. I *f* 5 5 5 5 5

Vln. II *f* 13:16 13:16 13:16

Vla. ord. pont. sul G sul C sul G 3 sul A *sfz f* *sfz f* *sfz f* *sfz p*

Vc. ord. pont. sul G sul C 3 ord. *sfz f* *sfz f* *sfz f* *sfz p*

Cb. ord. pont. 3 ord. *sfz f* *sfz f* *sfz f* *sfz p*

Cond. *be* - - - - *come*

2/4

[sing while playing, in unison or octaves, but not exactly with the flute, but a little "out of tune", as if imitating the instrument. Use vowels "a" and "u" ad lib]

32

o.b.

[M] a.s.

o.b.

a.s.

o.b.

a.s.

o.b.

9

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

ffz *ffz* *mf* *sf* *mf* *sf* *mf* *sf*

ffz *ffz* *p* *sf* *f*

ff *ffz* *pp* *p* *pp*

ff *ffz* *p* *pp*

ff *ffz* *p* *pp*

f

a - - - ware

36

Fl. *a.s.* *ord.* → *o.b. a.s.* → *[M] a.s.* *a.s.* *[M] a.s.* *[keep singing] ord.*

Ob.

Cl.

Bsn.

Tpt. → *[SCREAM]* *H.V. ord.* → *[growl]* *H.V. ord.* → *voiced [Ah]* *H.V. ord.*

Pno.

Vln. I *pp* *3* *f* *sffz*

Vln. II *ppp* *f* *sffz f* *p* *pp* *sul G*

Vla. *ff* *pp* *f* *sffz* *p < f*

Vc. *ff* *pp* *f* *sffz* *p < f* *sul G*

Cb. *ff* *pp* *f* *sffz* *p < f* *sul E* *sul A*

Cond. *"mf"* *of* *gi* *gan*

40

[speaking through flute]

Fl. *f* *sfz* *mf* lo - - - ng - ing

Ob.

Cl.

Bsn.

Tpt. *f* *p* *sfz* *sf pp* *sfz* scream [Ah!] H.V. ord. scream [Eh!]

Pno.

Vln. I *p* *sfz* *f* 15:16 [play and hum at once ALMOST at unison or octave, as if imitating the instrument]

Vln. II *sfz* *f espress.* ord. pont. ord.

Vla. *p f* *sfz* *f* 13:16 *sf* n.v.

Vc. *p f* *sfz* *sf espress.* *f* 7:8

Cb. *p f* *sfz* *f* sul A sul E-3 sul A sul E [always look for a Multiphonic] *sempre f*

Cond. *tic*

44

Fl. *5:4* *in* *which* *5:4* *e*

Ob.

Cl.

Bsn.

Tpt. *H.V. ord.* *sffz ppp* *scream! [Ah!]* *sffz* *[Oh] H.V. ord.* *sffz p*

Pno.

Vln. I *15:16* *ord.* *pont.* *ord.* *pont.*

Vln. II *pont.*

Vla. *13:16* *[play and hum at once ALMOST at unison or octave, as if imitating the instrument]* *n.v.* *3* *sf* *13:16* *13:16* *pont.* *ord.*

Vc. *7:8* *p f* *pp* *f* *7:8*

Cb. *sul E*

Cond. *Sha* *dows*

47

Fl. *5:4* *5:4*
very plea sure

Ob.

Cl.

Bsn.

Tpt. voiced [Oh] [growl]
f *sffz*

Pno.

Vln. I *15:16* *15:16* 3 *15:16*
ord.

Vln. II

Vla. *13:16* *13:16* *13:16*

Vc. *7:8* *7:8* *7:8*

Cb. sul E

Cond.

50

Fl. *5:4* *5:4* *5:4*
that *rose* *up*

Ob.

Cl. tonlos → ord.
mf *pp* *sfz* *mf*

Bsn.

Tpt. [M], humming → a.s. (tonlos) [imitating the singer/conductor] sempre H.V.
sfz p *ff* *mf calmo*

Pno.

Vln. I *15:16* *15:16* *15:16*

Vln. II

Vla. *13:16* *13:16* *13:16* *f*

Vc.

Cb. sul E

Cond. *"mf"* *mf calmo*
which *ro - cking* *back*

Pitches must be APPROXIMATE.
 Sprächgesang!
mf calmo

53

Fl. *in ju - bi - lant*

Ob. (8)

Cl. 3

Bsn.

Tpt. 3

Pno.

Vln. I 15:16

Vln. II *pont. ord. pont.* 15:16

Vla. *n.v. sf* 13:16 3 *sf* 13:16

Vc. 7:8

Cb.

Cond. *and forth close in on - - us and*

56

Fl. *5:4 tones* *si*

Ob. (8)

Cl.

Bsn.

Tpt.

Pno.

Vln. I *15:16* *ord.* *pont.* *ord.*

Vln. II

Vla. *13:16*

Vc. *7:8*

Cb.

Cond. *des - troy* *e - very* *thing* *with - - in*

59

Fl. *- nks and su - - - cumb*

Ob. *sf pp*

Cl. *sf pp*

Bsn.

Tpt.

Pno.

Vln. I *15:16*

Vln. II

Vla. *13:16*

Vc. *7:8*

Cb. *sul A sul E*

Cond. *p crying us ex - ept the pain o f*

62

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

5:4

8

9:8

17:16

15:16

13:16

s

sfz sf

p

sfz p

sfp

pppp

f

sfp

sf

p

senza sord. sempre H.V.
[imitating the voice]

[play and hum at once at ALMOST unison
or octave, as if imitating the instrument]
m.v., pont

f espress.

⊕ pont. (with a white noise quality)

sfp

sfp

sfp

⊕ pont. (with a white noise quality)

tr

sfp

sfp

sfp

⊕ pont. (with a white noise quality)

tr

sfp

sfp

sfp

f

f

sfp

f singing!

End less long

+hum ord.

+hum ord.

+hum ord.

65

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

[+hum] ord. [sf] p [sf] sfp [sf] sfp [sf] sfp

[+hum] ord. [sf] p [sf] sfp [sf] sfp [sf] sfp

[+hum] ord. [sf] p [sf] sfp [sf] sfp [sf] sfp

[+hum] ord. [sf] p [sf] sfp [sf] sfp [sf] sfp

tasto pont. tasto

f ff p sfp sfp f ff

f ff p sfp sfp f ff

tasto (tr) tasto

f ff p sfp sfp f ff

tasto (tr) tasto

f ff p sfp sfp f ff

ing a long ing in which

70

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

ord. *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.*

sfp *f* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

ord. *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.*

sf *sfp* *f* *sfp* *sfp* *sf* *sfp* *sfp*

ord. *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.* *[+hum]* *ord.*

sfp *f* *sfp* *sfp* *sfp* *sfp* *sfp* *sfp*

pont. tasto *pont. tasto* *pont. tasto* *pont. tasto*

p *sf* *p* *sf* *p* *f*

pont. tasto *pont. tasto* *pont. tasto* *pont. tasto*

p *sf* *p* *f*

(tr) *p* *sf* *p* *sf* *p* *f*

pont. tasto *pont. tasto* *pont. tasto* *pont. tasto*

(tr) *p* *sf* *p* *sf* *p* *f*

pont. tasto *pont. tasto* *pont. tasto* *pont. tasto*

Eve *ry* *plea - sure* *that* *rose* *up*

74

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

in ju - bi - - - - - lant tones sinks and

Dynamic markings: *sfp*, *sf*, *f*, *ff*, *p*.
 Performance instructions: [+hum], ord., pont., tasto, tr.

79

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

[+hum] ord.

ff *sfp* *sfp* *ff* *sfp* *sfp*

[+hum] ord.

[+hum] ord.

[+hum] ord.

sffz *f* *p* *fff* *p* *ff* *p*

pont. *tr* *tr* *tr* *tr* *tr* *tr* *tr*

tasto

su - cumbs and on - - - ly through

whispering as fast as possible through Flute, repeat several times until the end:
 ["tries to burst our breasts with full-voiced harmonies of all the passions,
 we live on and are captivated beholders of the spirits"]

Lights OUT (subito!)
 Spot-light on Conductor ONLY

84

Fl. *pp*

Ob. *f sf sfp sfp sfp sffz* colla voce (speaking) *p* While

Cl. *f sf sfp sfp sfp sffz* *p* colla voce (speaking) While

Bsn. *f sf sfp sfp sfp sffz* *p* colla voce (speaking) While

Tpt. con sord. *p dolce*

Pno. *f sempre seco*

Vln. I *p statico*

Vln. II *p* colla voce *pp p* *sh*

Vla. *sfz p subito*

Vc. *pp p* *sh*

Cb. *sfz p statico* [hum at unison or octave, louder than the instrument!] *pont.* *tasto* *pont.*

Cond. *mp* (normal voice, almost like talking)
 this pain which while

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

con - - su - - ming

but not des -

con - - su - - ming

but not des -

con - - su - - ming

but not des -

whispering as fast as possible into Violin's "f"s, repeat several times until the end: ["tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits"...]

pp p p sffz

sh sh pp

whispering as fast as possible, repeat several times until the end: ["tries to burst our breasts with full-voiced harmonies of all the passions, we live on and are captivated beholders of the spirits"...]

pp sffz

sh pp

tasto pont. ord.

con - - su - - ming

but not des -

Fl.

Ob. *troy - - - - ing love hope*

Cl. *troy - - - - ing love hope*

Bsn. *troy - - - - ing love hope*

Tpt.

Pno.

Vln. I

Vln. II

Vla. *tasto pont.*

Vc.

Cb. *tasto pont.*

Cond. *troy - - - - ing love hope*

103

Fl.

Ob.

Cl.

Bsn.

Tpt.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cond.

and

and

and

ord. *tasto* *pont.*

and *joy*

Detailed description: This page of a musical score covers measures 103 to 107. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Conductor (Cond.). The Flute part is mostly silent, indicated by a wavy line. The Oboe, Clarinet, and Bassoon parts have a single note in measure 104, marked with a hairpin and the word "and". The Trumpet part has a melodic line starting in measure 103. The Piano part features complex chords and textures in measures 104 and 107. The Violin I part has a melodic line with a fermata in measure 107. The Violin II part is silent. The Viola part has a melodic line with a fermata in measure 107. The Violoncello part is silent. The Contrabass part has a melodic line with a fermata in measure 107, with performance markings "ord.", "tasto", and "pont." above it. The Conductor part has a melodic line with a fermata in measure 107, marked with "and" and "joy".