CHOREOGRAPHING FEELINGS

RX447

for ensemble
dur. ca. 10'

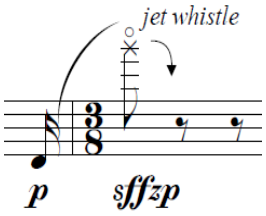
Flute
Cor anglais
Clarinet in A
Horn in F
Piano
Viola
Cello
Double Bass

- March 2017 –

Performance Notes

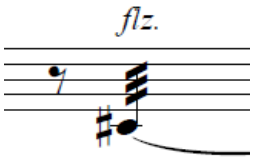
Woodwinds

1)



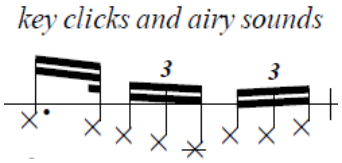
: (flute) jet whistle

2)



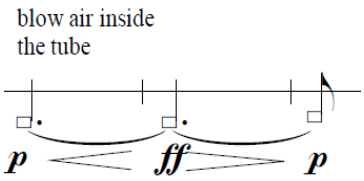
: flutter – tonguing

3)



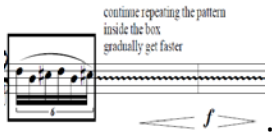
:key clicks and airy sounds: produce percussive sounds (key clicks) in the rhythmic pattern indicated. Also produce airy sounds by breathing into the instrument freely in terms of rhythm.

4)



: blow air inside the tube.

5)

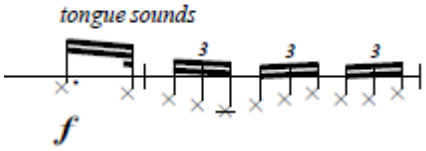


: repeat the pattern inside the box by gradually getting faster.

6)

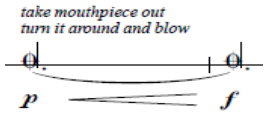
: (horn) Horn hand – stopping.

7)



:(horn) produce tongue sounds.

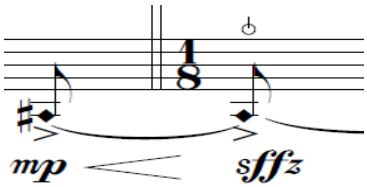
8)



: (horn) take mouthpiece out, turn it around and blow.

Piano

1)



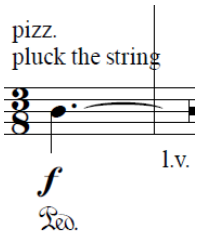
: scratch the string inside the piano violently with fingernail. Gradually the movement of the scratch is faster so as to produce an attack (sffz).

2)

Pedal indications:

- l.v.: let vibrate
- half pedal (1/2)
- normal pedal

3)



: pluck the string (pizzicato) with fingertip, producing a deep and resonant sound.

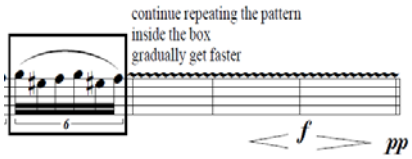
Strings

1) s.t.: sul tasto

2) s.p.: sul ponticello

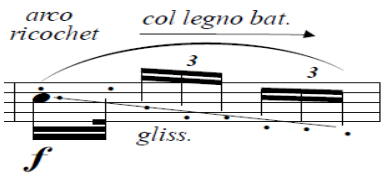
3) flautando: fast and light bow

4)



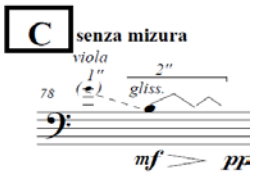
repeat the pattern inside the box by gradually getting faster.

5)



The arrow indicates the gradual transition from normal bowing to “col legno battuto” (tapping with the wood side of the bow).

6)

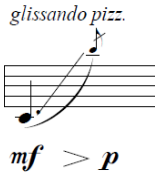


: (cello) play the note indicated (gliss.) one second (1'') after you hear the note (inside the brackets) played by the viola part.

7)

: (cello) Seagull effect.

8)



: (double bass) slurred pizzicato

Programme Note

This piece draws inspiration from contemporary dance as the title suggests ("Choreographing feelings"). Music, in an attempt to depict the movements of a dancer, moves forwards not only in time but also in an imaginary space. In this spatiotemporal dimension, the movements of the dancer are directed/ guided by his feeling states. These feeling states determine the formal structure of the piece which has a linear narrative character and is divided into three sections. In section A, inertia, stasis, emotional stiffness and inactivity prevail as the dancer feels restrained to his overstretched and neglected body, mind and soul . Gradually a desire to break free from these emotional states, arouse inside him, leading us to B section. There, he tries to explore and reexamine his inner self by putting himself through a psychological effort in order to move away from the unwanted state he was. In section C he achieves to reach the desired freedom and a sense of lightness and flexibility (both physical and emotional) he was striving for.

In order to express musically these feeling states and movements of the dancer I came up with some musical materials which represent this linear process which moves from inertia to freedom. The use of these musical materials has both structural and unifying functions. I describe below how these musical elements are used in a different way in each section (as well as its metaphors inside the brackets).

1) Melody and rhythm

→" hidden" melody

A: it is presented in the very beginning of the piece, consisting of all accented notes in the left hand piano part. Each accented note introduces a different instrument. The melody is "hidden" here because it is not present in its entirety (like a melodic line) but it remains "hidden" "behind" other notes. (constraints, stiffness).

B: It does not appear in this section.

C: It is present in the very ending in the right hand piano part, but his time is revealed to us, as the previously accented notes are conjoint here, forming a continuous melodic line (freedom/flexibility).

→ a melodic motif is transformed throughout the piece in various ways . Its presence again becomes clearer in the C section (The dancer undergoes a change, so does the musical motif - is gradually transformed -).

A: Again the melodic motif is presented "hidden" and obscure (lack of self - awareness)

B : It becomes clearer (transformation, change).

C: It is clear now (the dancer becomes more aware of his inner self).

→rhythmic motifs

A: repetitive rhythmic patterns (stasis and emotional confusion)
B: transformation of these rhythmic patterns – rhythmic changes – (effort)
C: transformation of these rhythmic patterns - ascending melodic motions- (urge for freedom)

2) Texture

A: different texture in each instrumental group (distance from his inner self).
B: interaction and overlapping of textures - for instance, through imitations– (effort to approach himself).
C: gradually an omofonic structure is built (atonement, freedom, conciliation with himself).

3) Harmonic material

A: four sharps (stiffness, inertia)
B: modulation -we move from four sharps to one sharp - (effort for change, transformation).
C: no accidentals (freedom, atonement).

4) Meter

A: persistent change of time signature (inertia, instability, desire to change).
B: persistent change of time signature (effort, emotional instability and chaos)
C: absence of time signatures / meter (deconstruction of his previous inner world) → 3/8 (the dancer builds up his new stable inner world).

All these musical aspects serve the underlying idea of the piece and its linear spatiotemporal projection: Stasis/stiffness (A) – elaboration/effort (B) – freedom /flexibility (C). These feeling states are "choreographed" by the dancer whose urge to free himself from the "bonds" of his usual routine (a suggested metaphor) drives him to take the risk by "diving into" the difficult and painstaking path of self exploration in order to achieve his personal freedom, both mental and physical.

Score in C

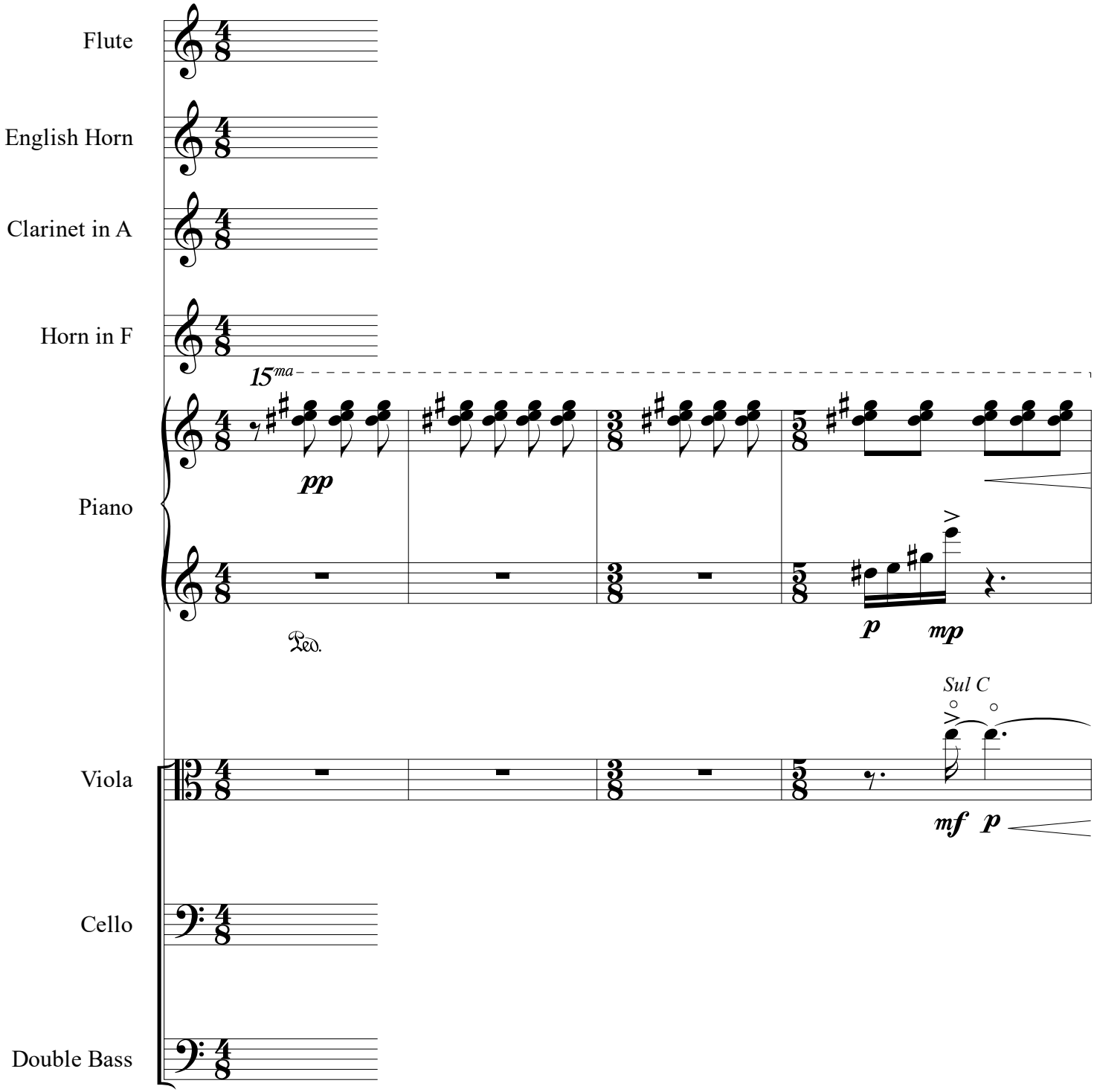
Choreographing feelings

RX447

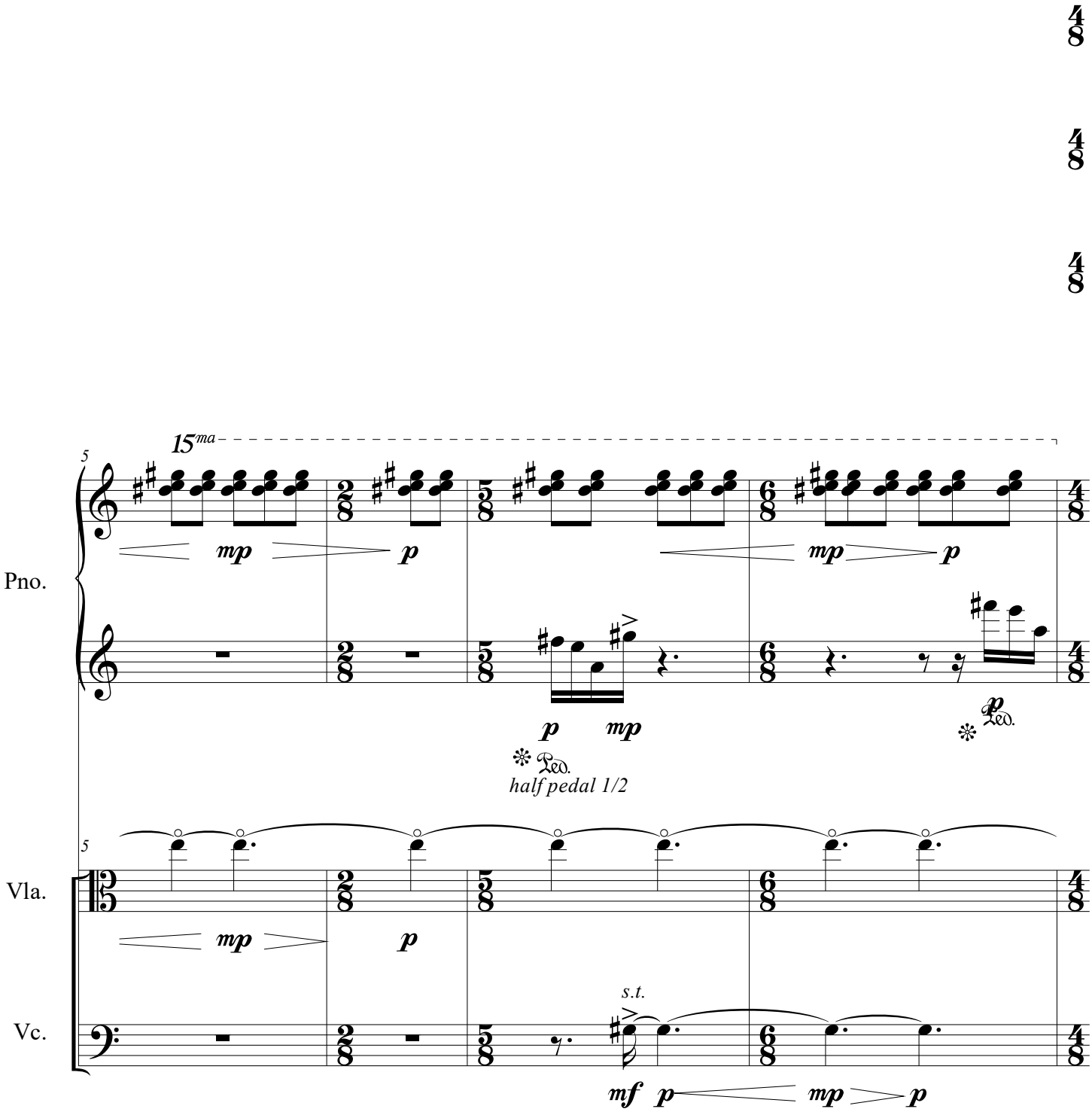
for ensemble

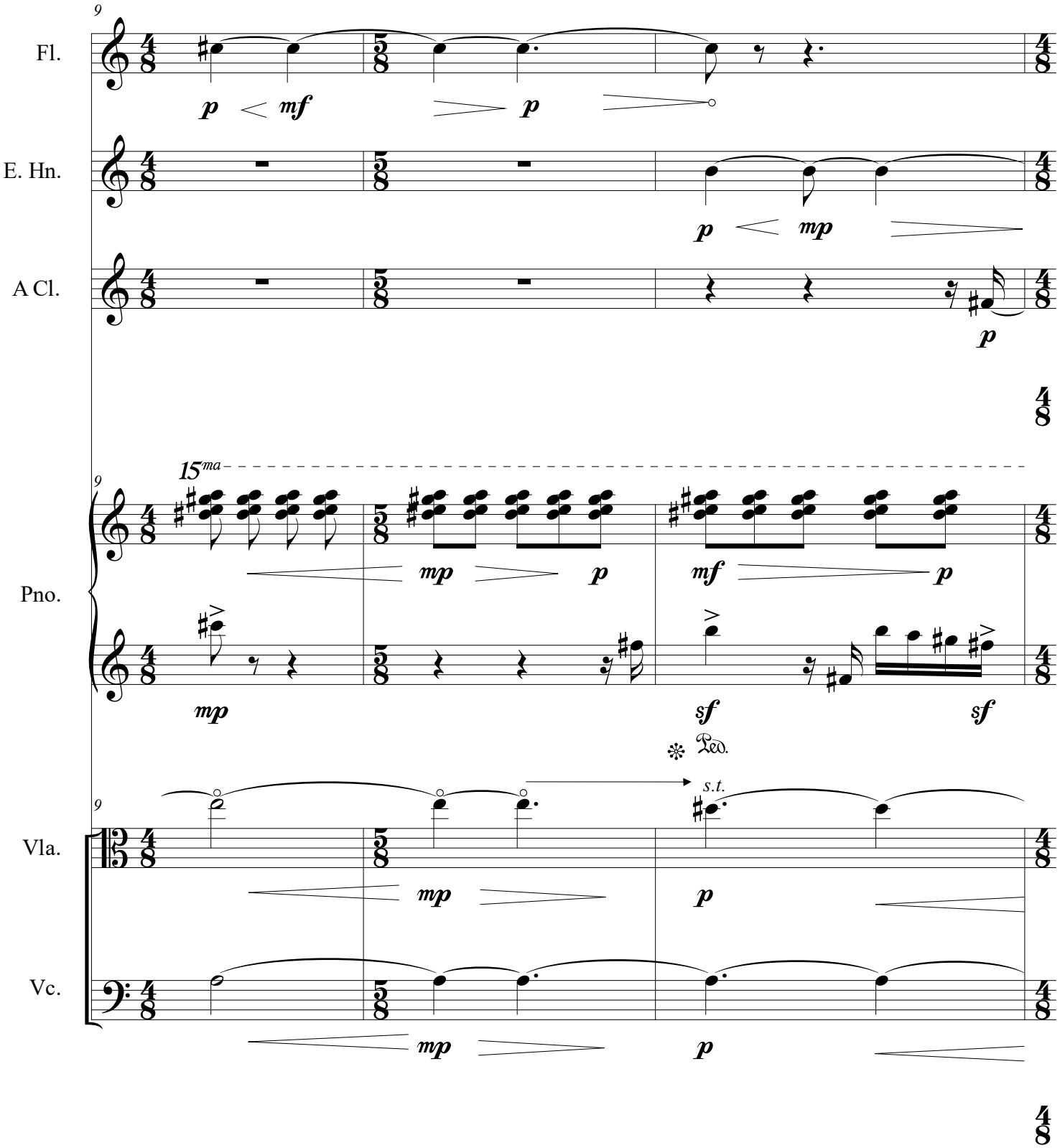
A ♪= ca.75

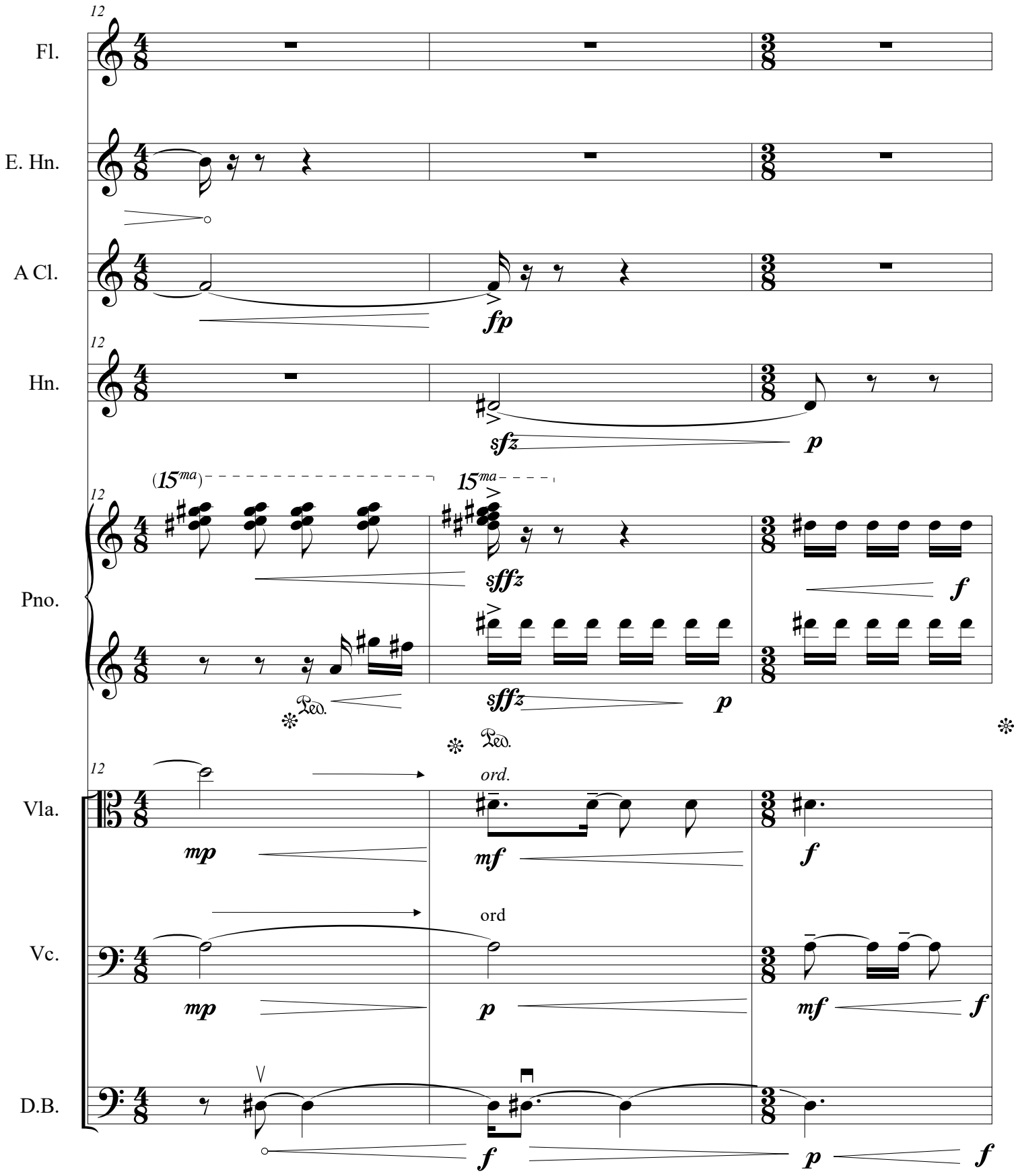
Con dolcezza

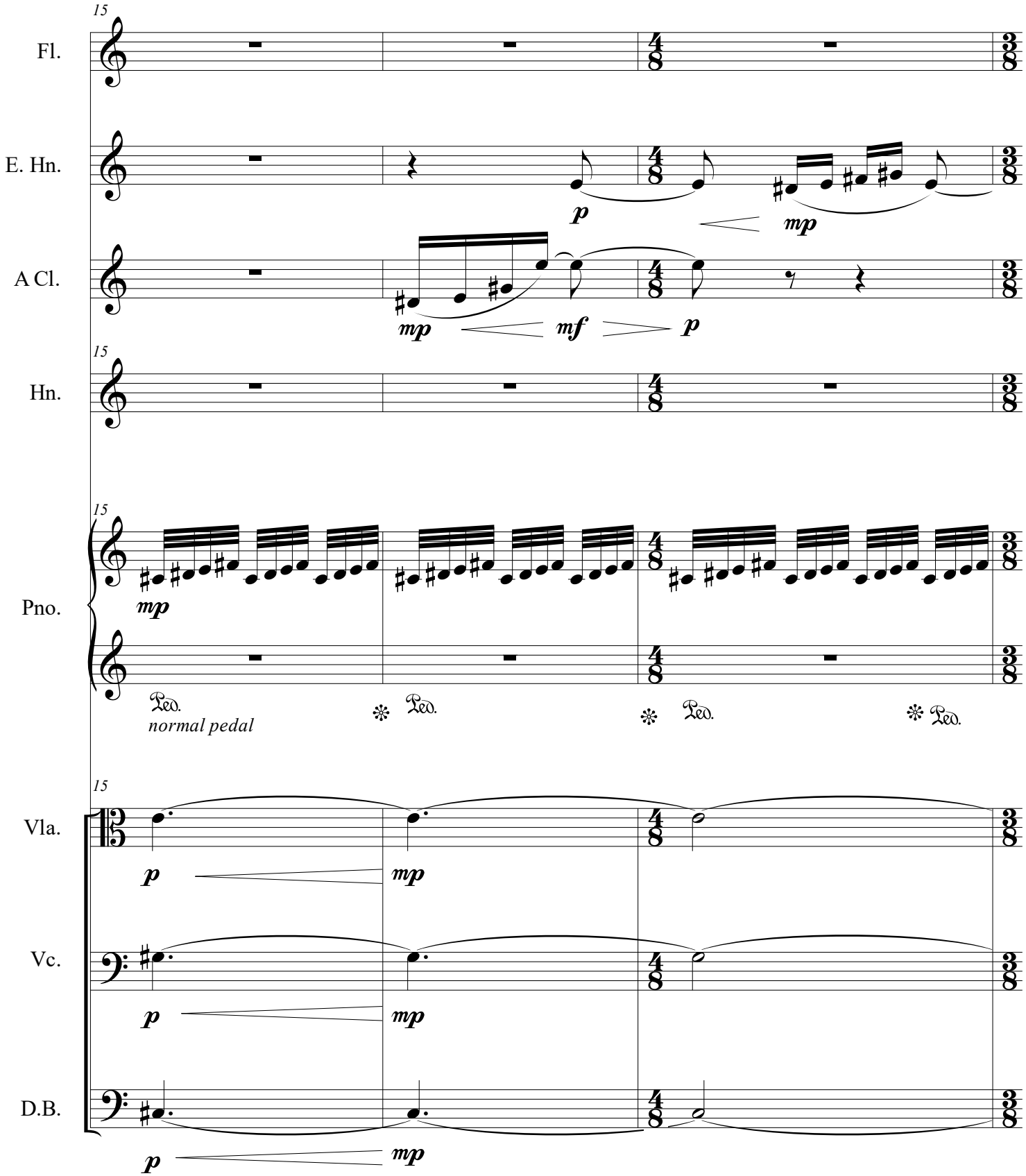


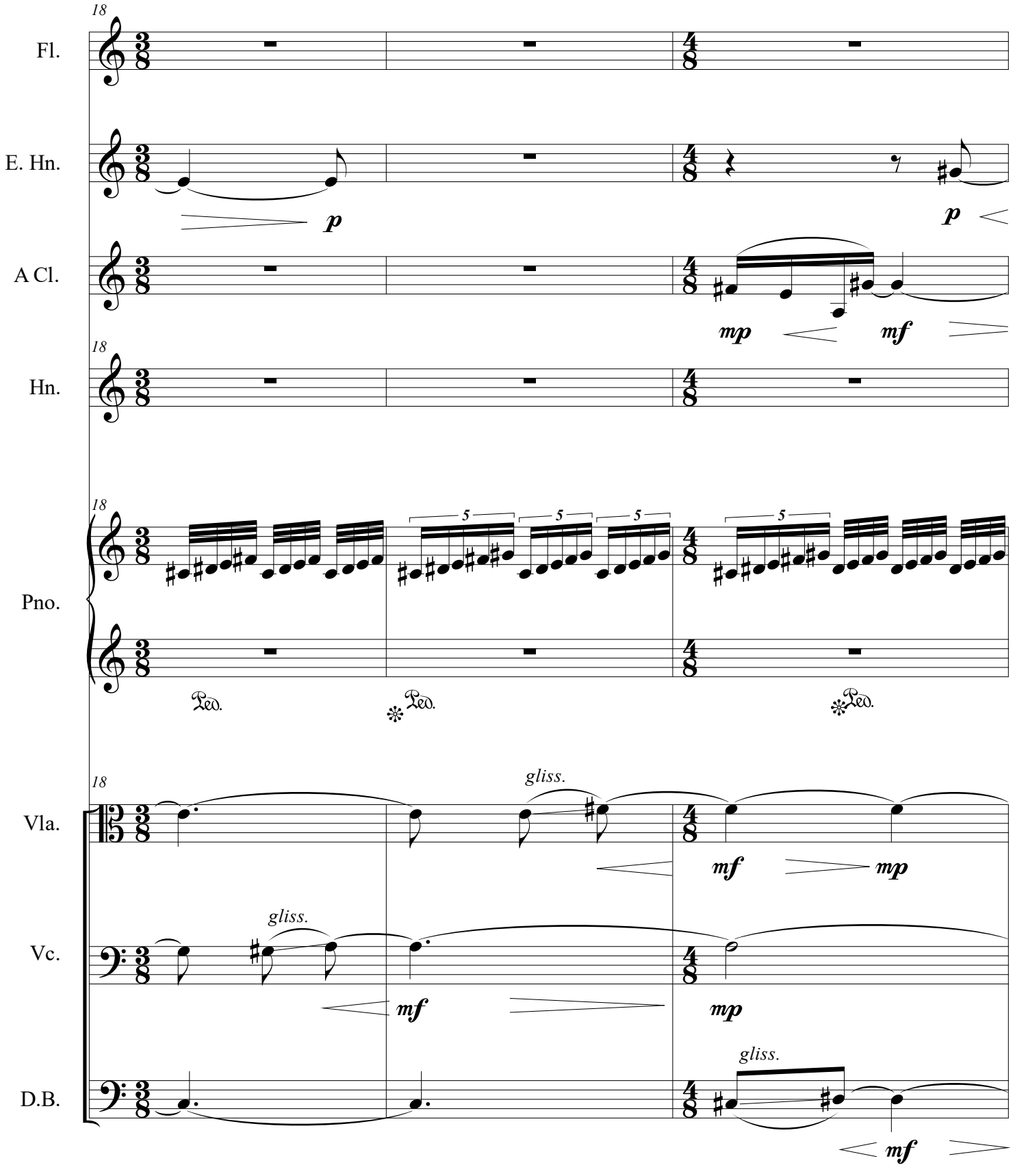
©

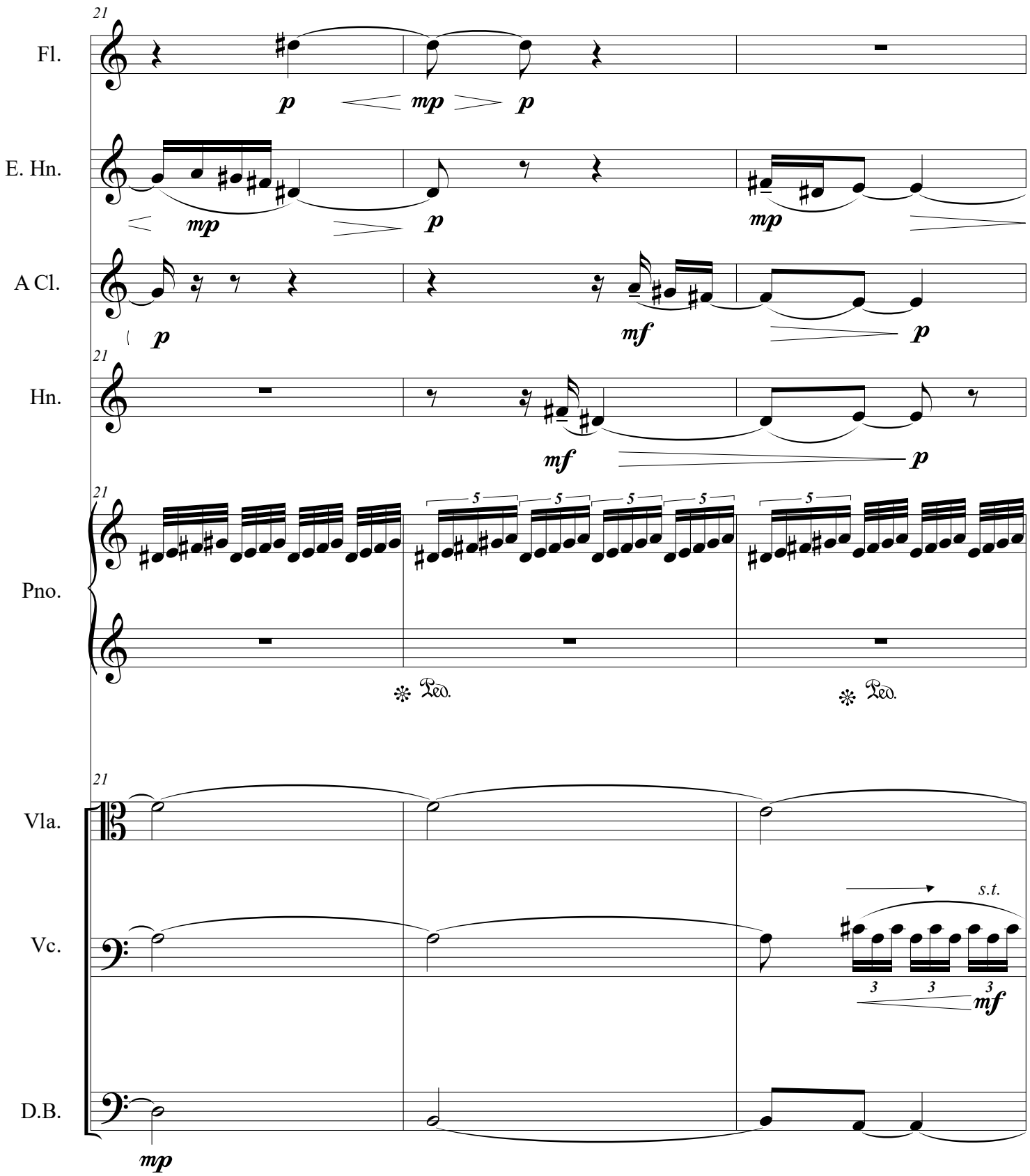

15ma
5
Pno.
mp
p
mp
p
p
mp
Ped.
half pedal 1/2
p
Ped.
5
Vla.
mp
p
Vc.
s.t.
mf
p
mp
p

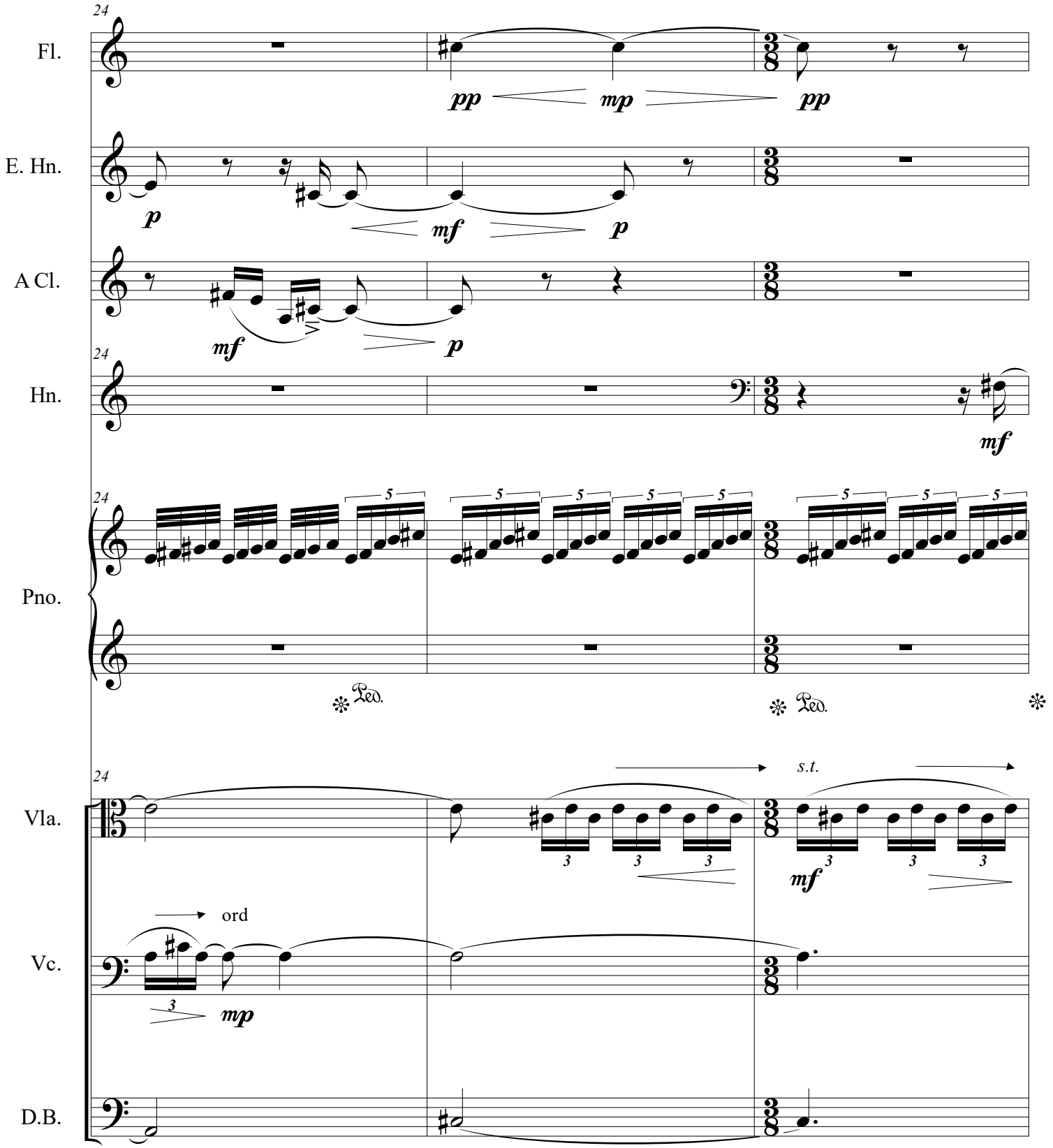

9
Fl.
p
mf
p
E. Hn.
p
mp
A Cl.
p
15ma
9
Pno.
mp
p
mf
p
mp
sf
sf
Ped.
9
Vla.
mp
p
s.t.
Vc.
mp
p

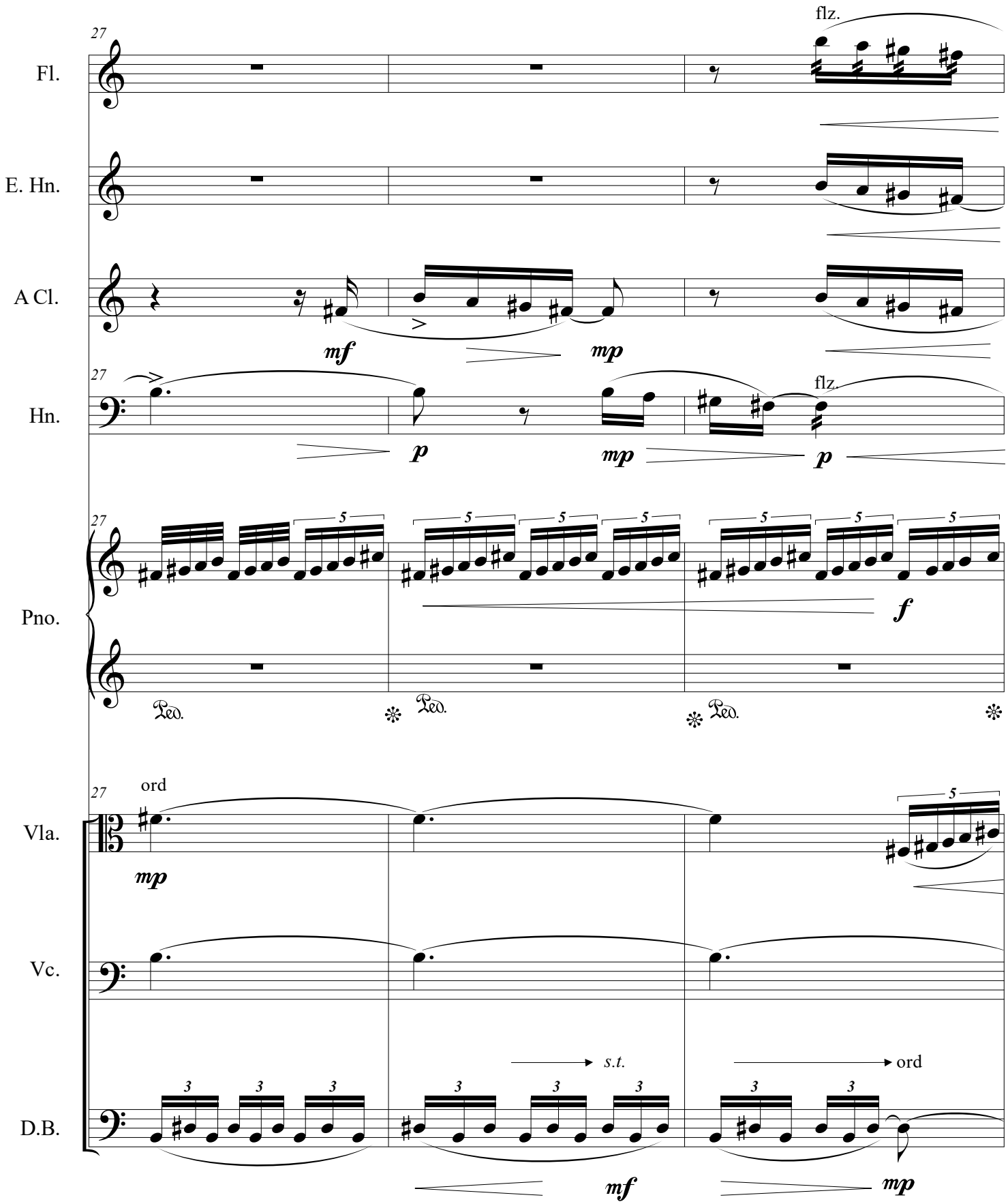

12
Fl.
E. Hn.
A Cl.
fp
12
Hn.
sfz
p
(15ma)
15ma
12
Pno.
sffz
f
sffz
p
Ped.
Ped.
12
Vla.
ord.
mp
mf
f
Vc.
ord
mp
p
mf
f
D.B.
f
p
f

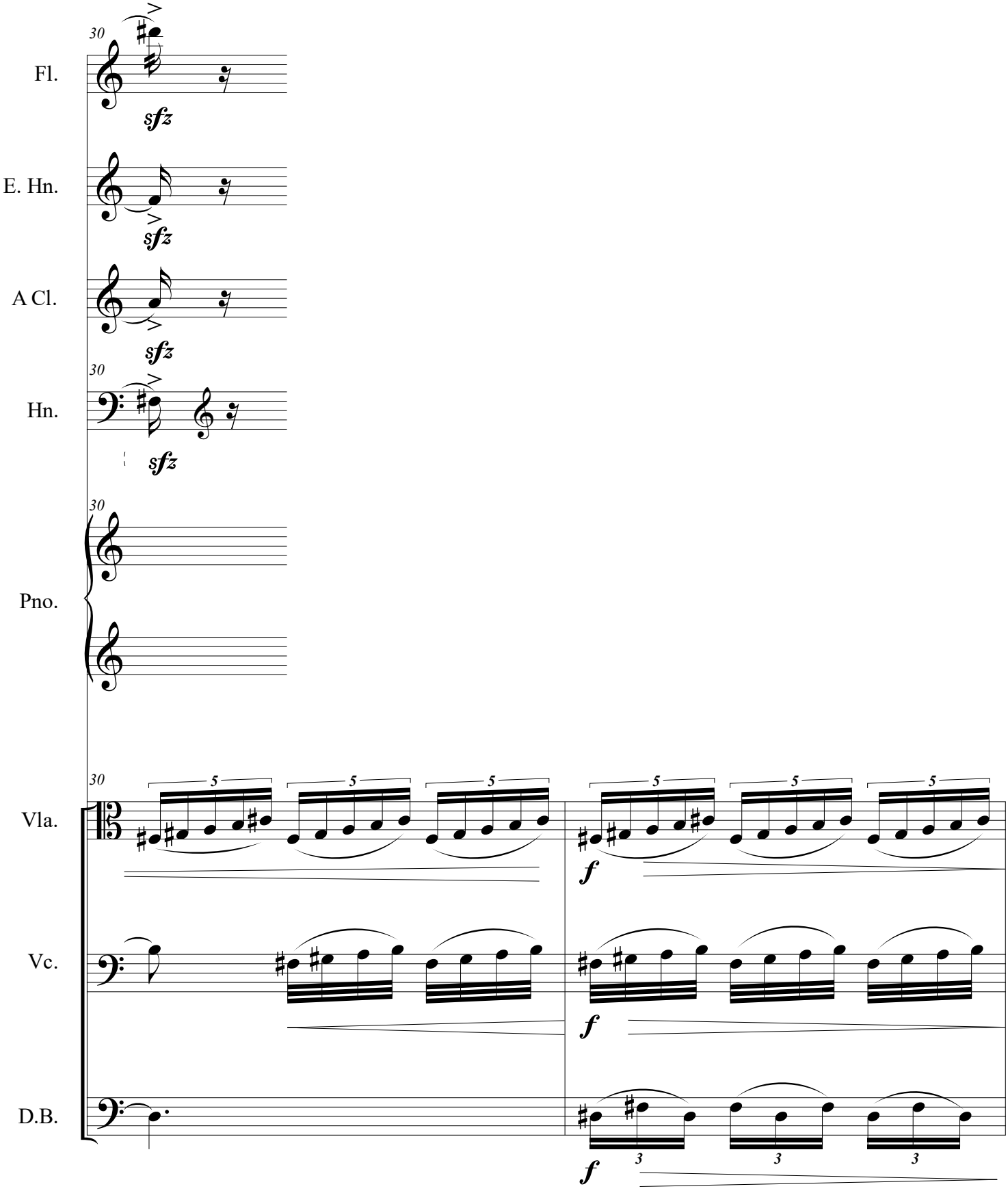

15
Fl.
E. Hn.
p
mp
A Cl.
mp
mf
p
15
Hn.
15
Pno.
mp
Ped.
normal pedal
Ped.
Ped.
Ped.
15
Vla.
p
mp
Vc.
p
mp
D.B.
p
mp

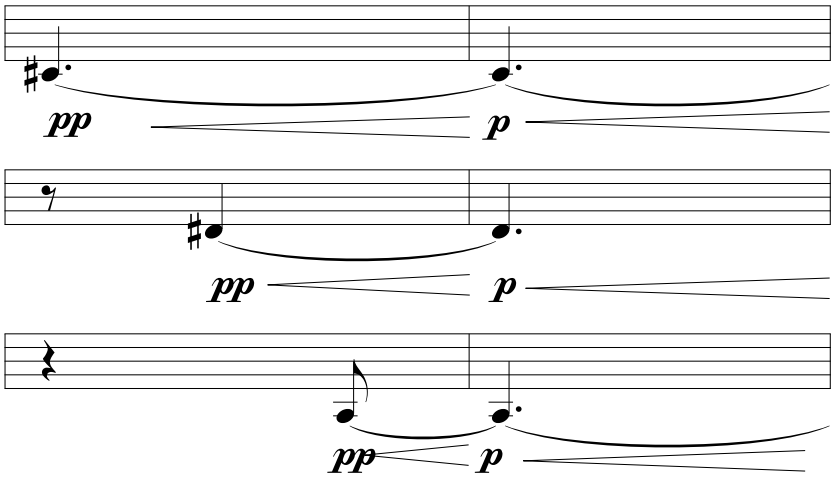

18
Fl.
E. Hn.
p
p
A Cl.
mp
mf
18
Hn.
18
Pno.
5
5
5
5
Ped.
Ped.
Ped.
18
Vla.
gliss.
mf
mp
gliss.
Vc.
mf
mp
gliss.
D.B.
mf

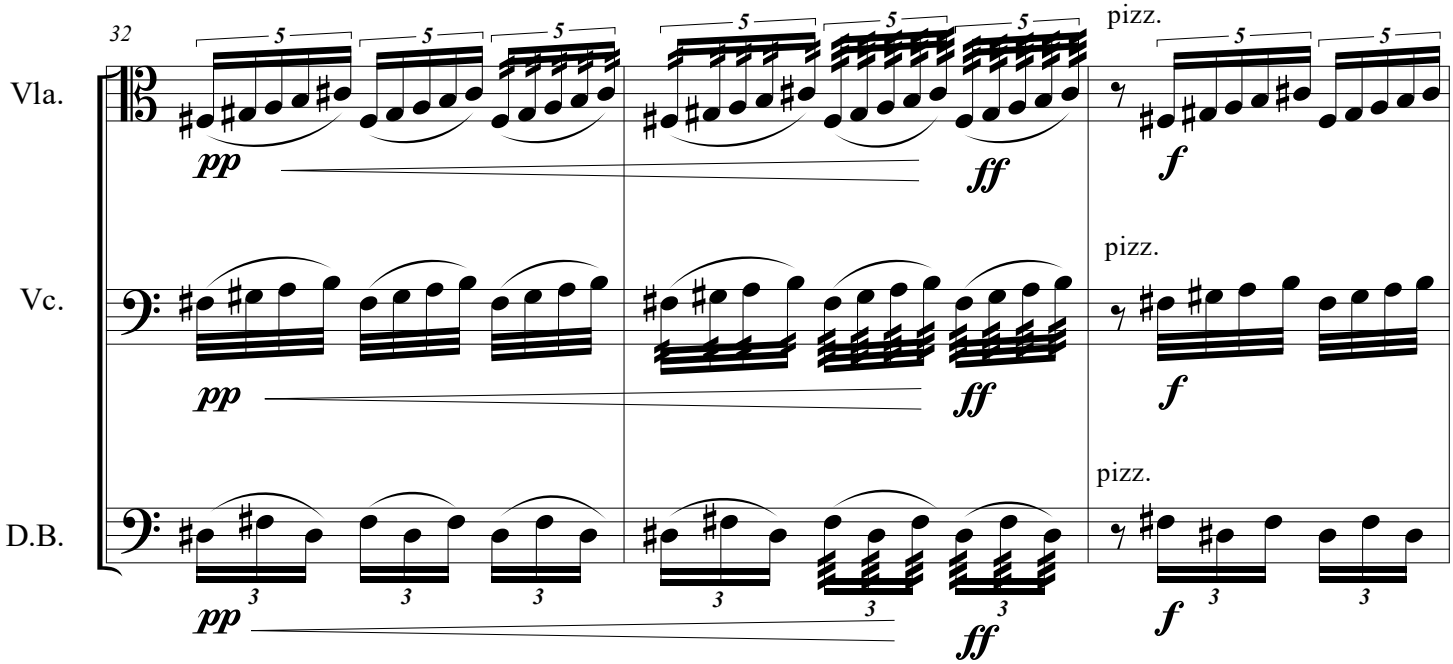

21
Fl.
p
mp
p
E. Hn.
mp
p
mp
A Cl.
p
mf
p
21
Hn.
mf
p
21
Pno.
5
5
5
5
5
Ped.
Ped.
21
Vla.
Vc.
s.t.
3
3
3
mf
D.B.
mp


24
Fl.
pp
mp
pp
E. Hn.
p
mf
p
A Cl.
mf
p
24
Hn.
mf
24
Pno.
5
Ped.
Ped.
24
Vla.
s.t.
mf
ord
Vc.
mp
D.B.

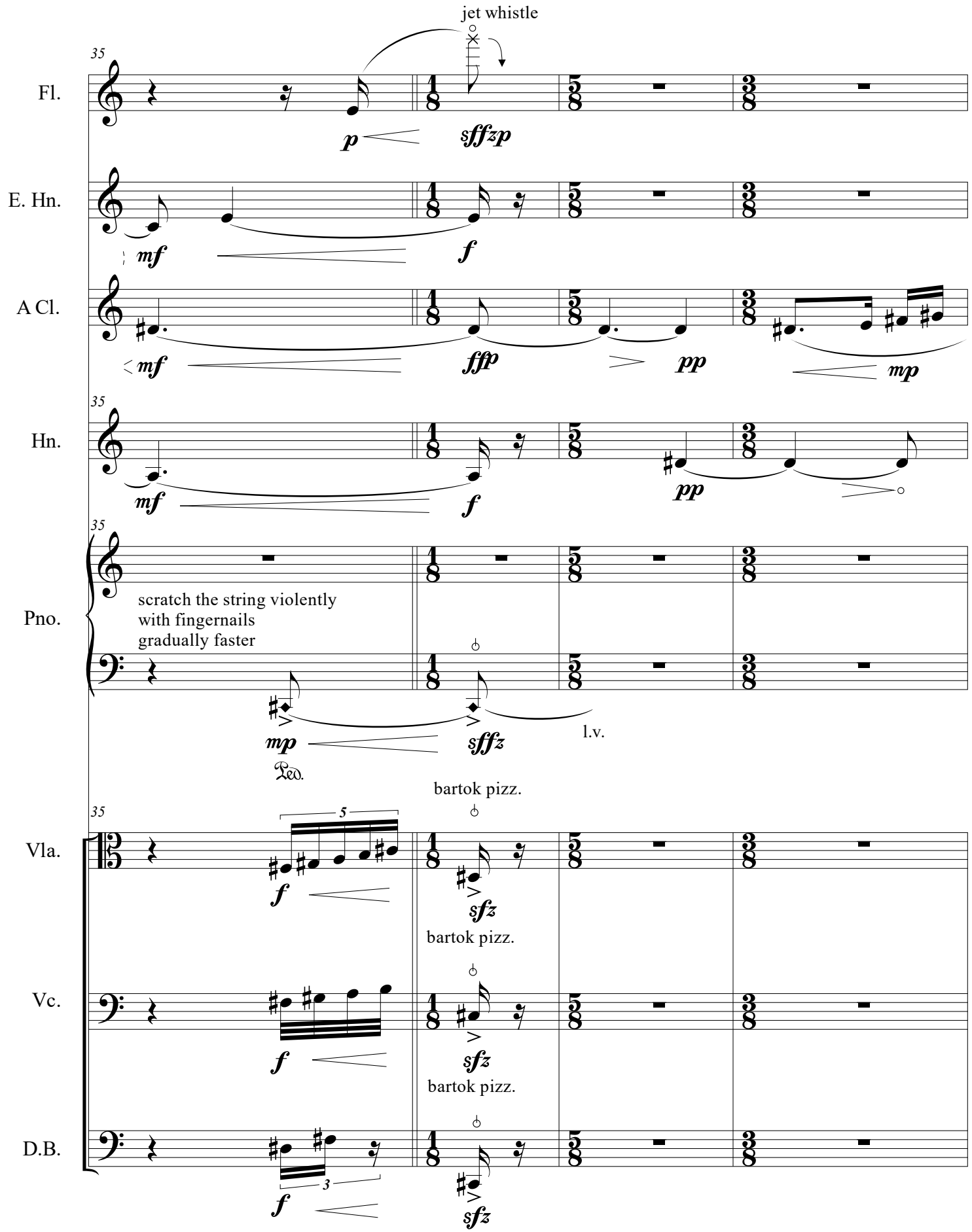

27
Fl.
flz.
E. Hn.
A Cl.
mf
mp
27
Hn.
p
mp
flz.
p
27
Pno.
5
f
Ped.
Ped.
Ped.
27
ord
Vla.
mp
5
Vc.
s.t.
ord
D.B.
3
mf
mp

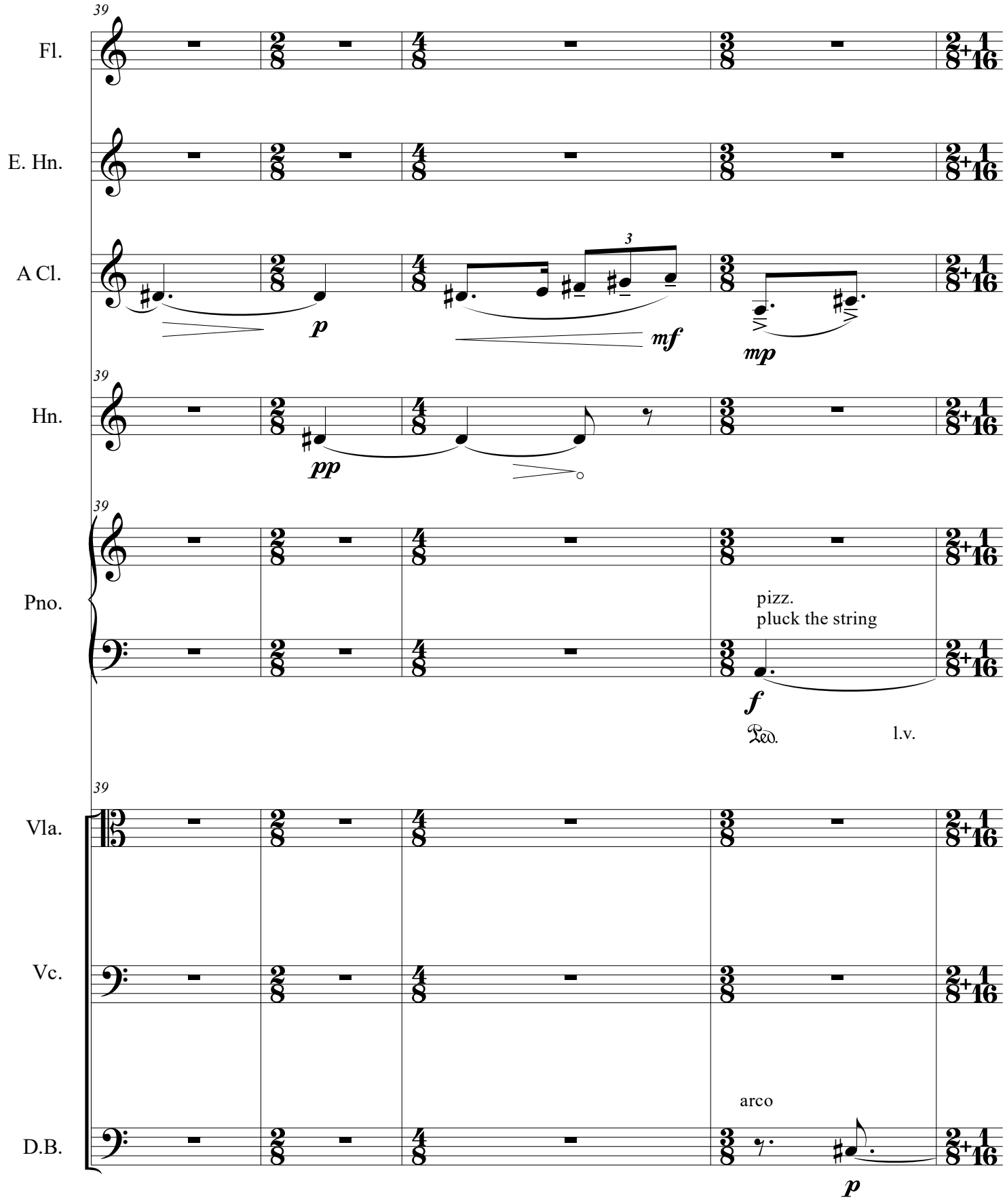

30
Fl.
sfz
E. Hn.
sfz
A Cl.
sfz
30
Hn.
sfz
30
Pno.
30
Vla.
5
5
5
5
5
5
f
Vc.
f
D.B.
3
3
3
f
3
3

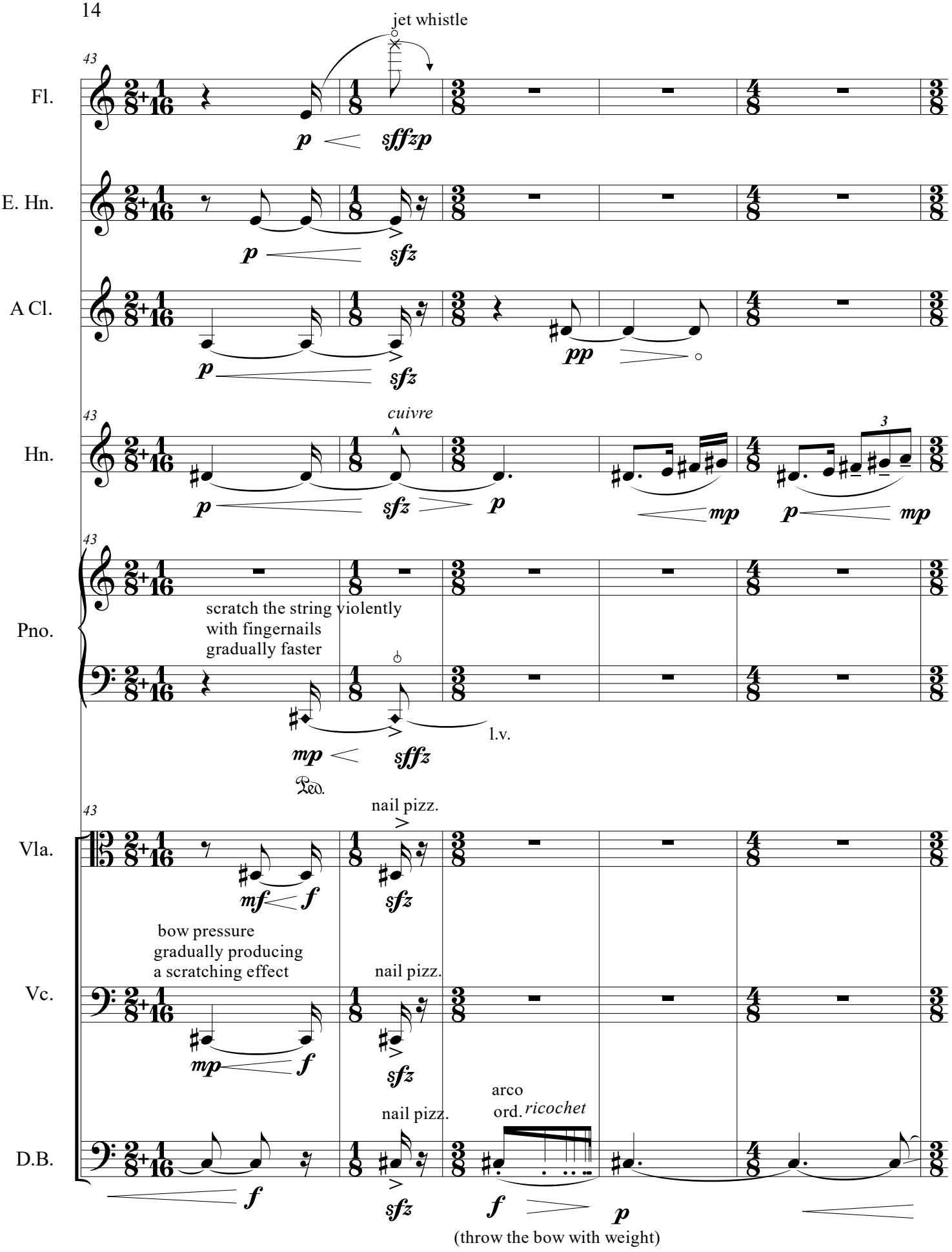

pp
p
pp
p
pp
p

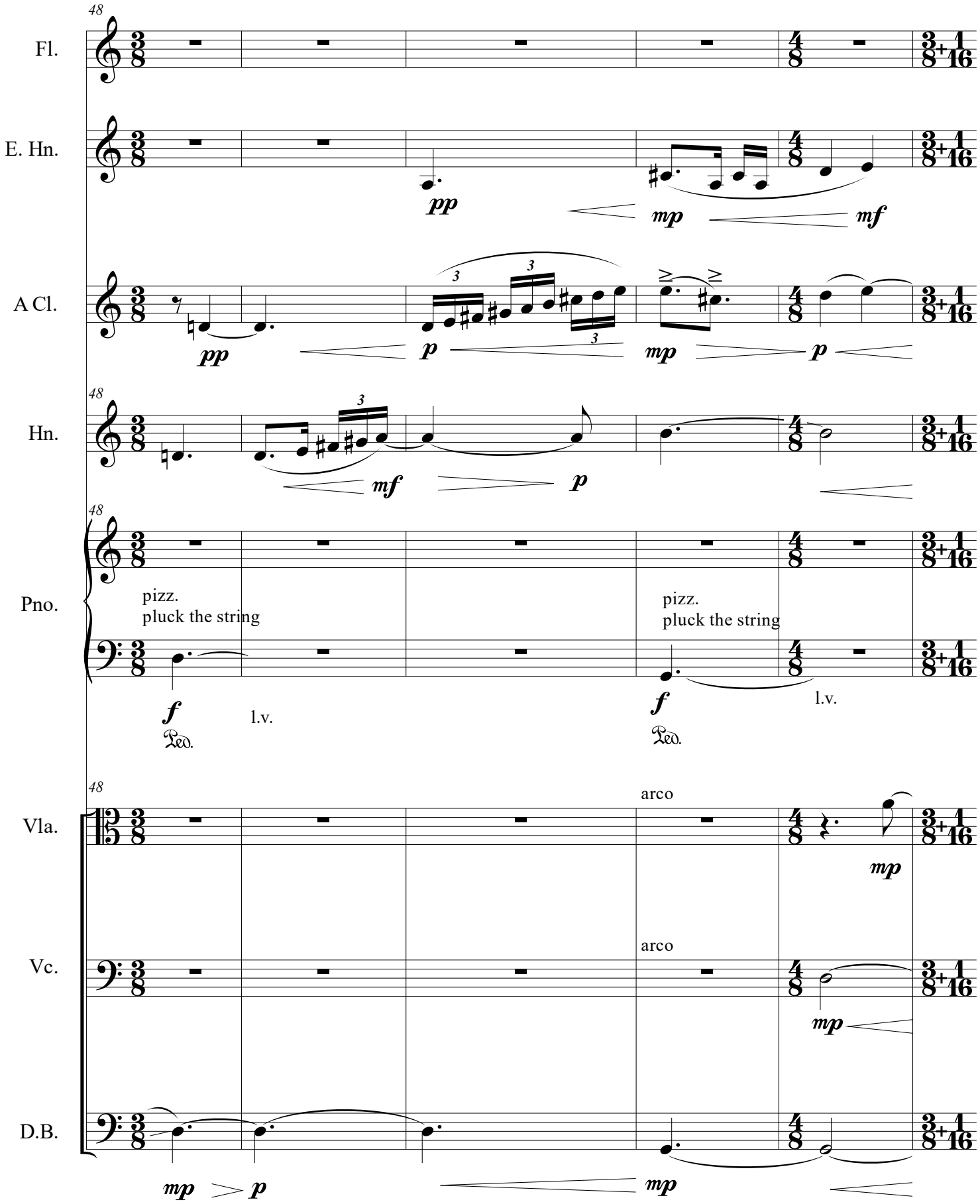

32
Vla.
Vc.
D.B.
pp
ff
pizz.
f

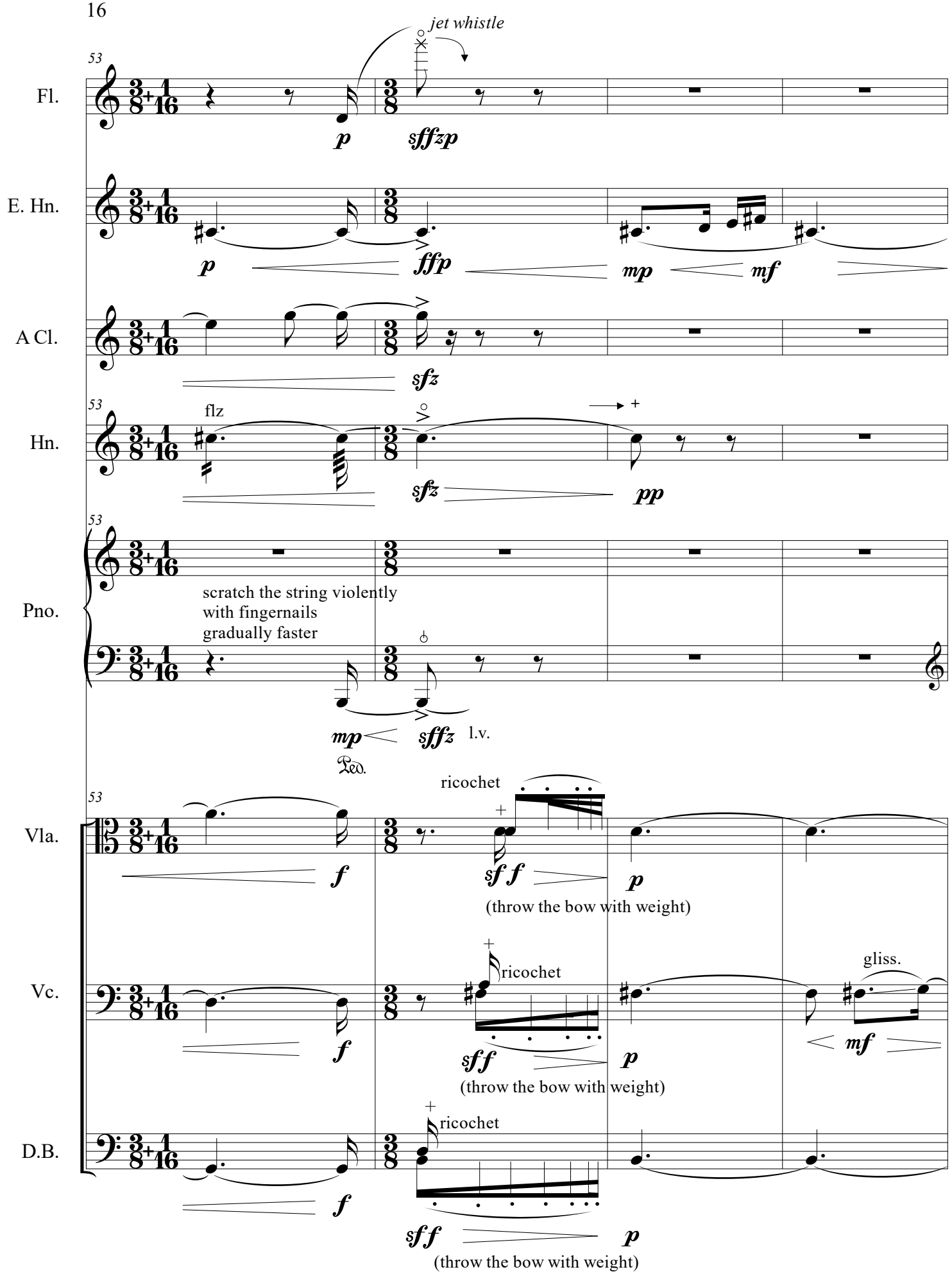
B ♪= ca.70
Poco meno mosso

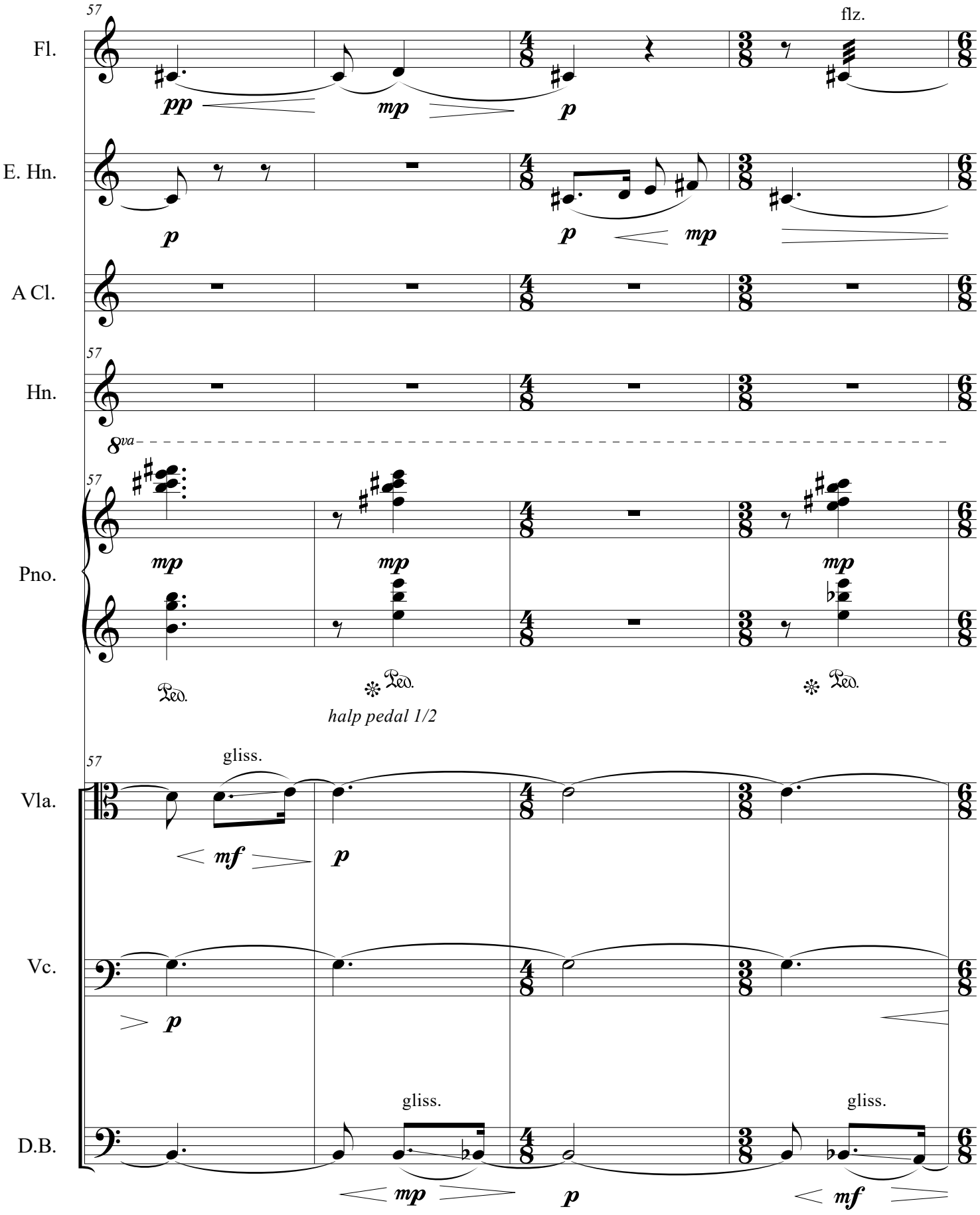


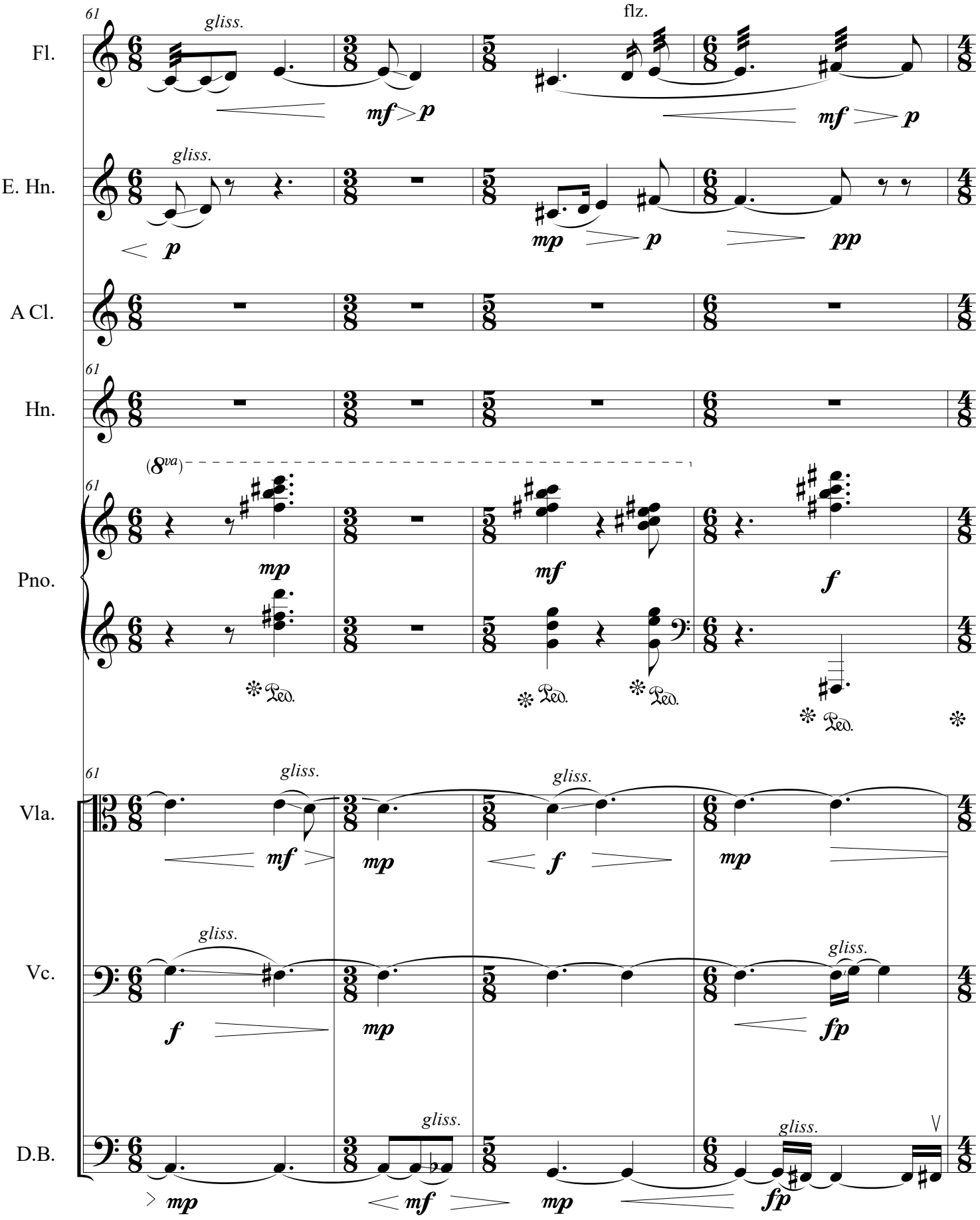

39
Fl.
E. Hn.
A Cl.
3
p
mf
mp
39
Hn.
pp
39
Pno.
pizz.
pluck the string
f
Ped.
l.v.
39
Vla.
Vc.
arco
D.B.
p

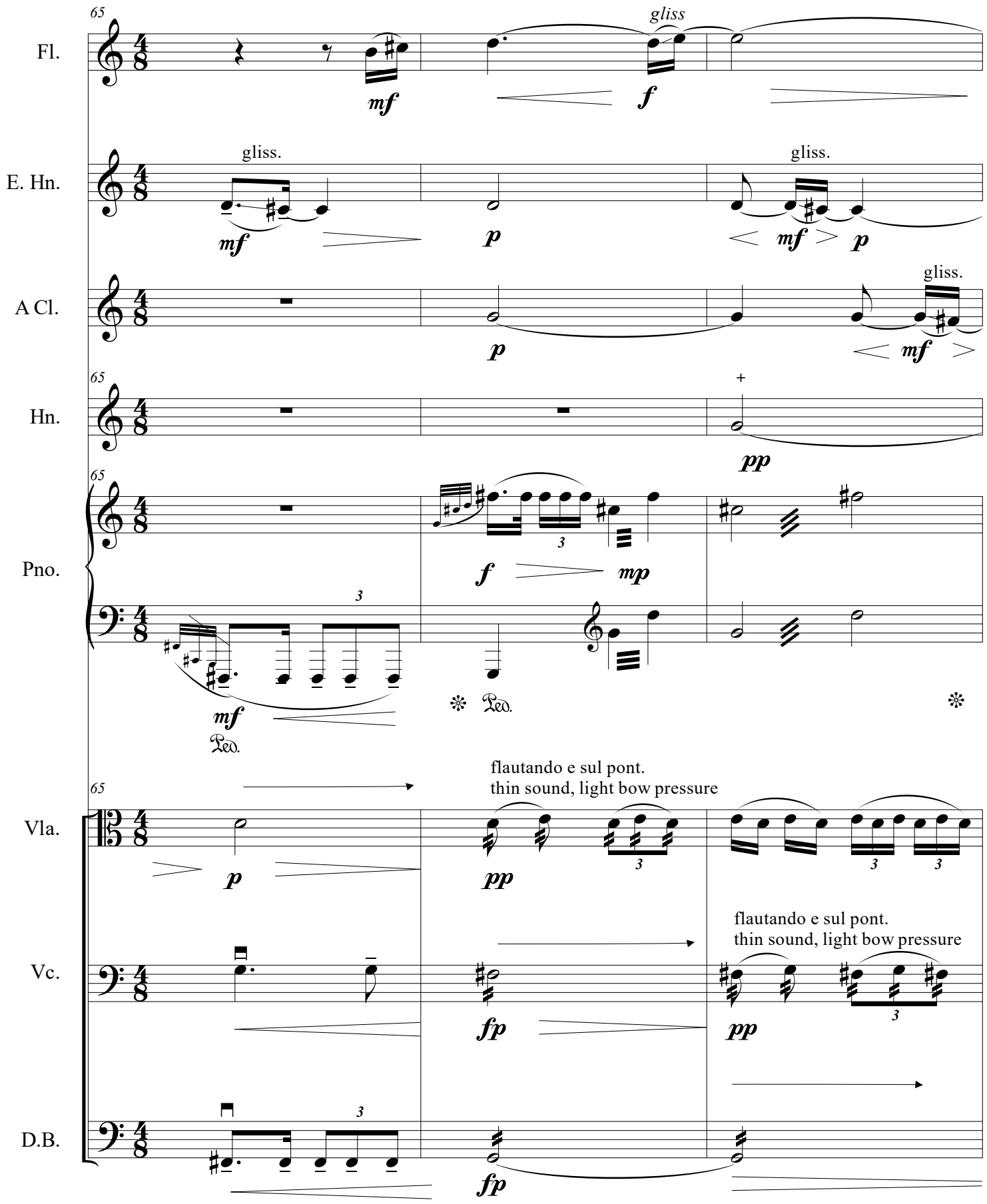

jet whistle
43
Fl.
p
sffzp
E. Hn.
p
sfz
A Cl.
p
sfz
pp
43
Hn.
cuivre
p
sfz
p
mp
p
mp
3
43
Pno.
scratch the string violently
with fingernails
gradually faster
mp
sffz
l.v.
Ped.
43
nail pizz.
Vla.
mf
f
sfz
bow pressure
gradually producing
a scratching effect
nail pizz.
Vc.
mp
f
sfz
arco
ord.
ricochet
nail pizz.
D.B.
f
sfz
f
p
(throw the bow with weight)

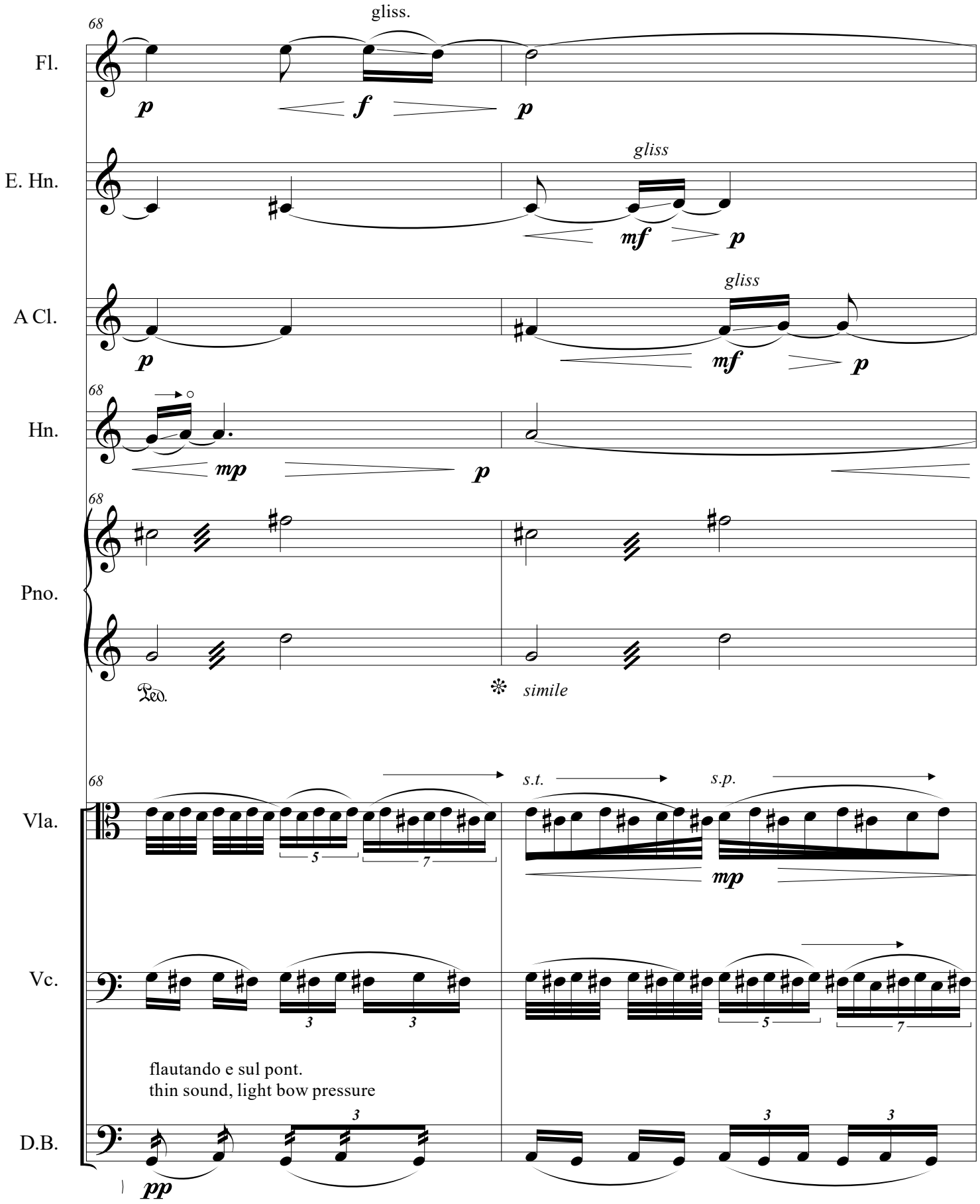

48
Fl.
E. Hn.
A Cl.
Hn.
Pno.
Vla.
Vc.
D.B.
pp
mp
mf
p
pizz.
pluck the string
l.v.
arco
Ped.

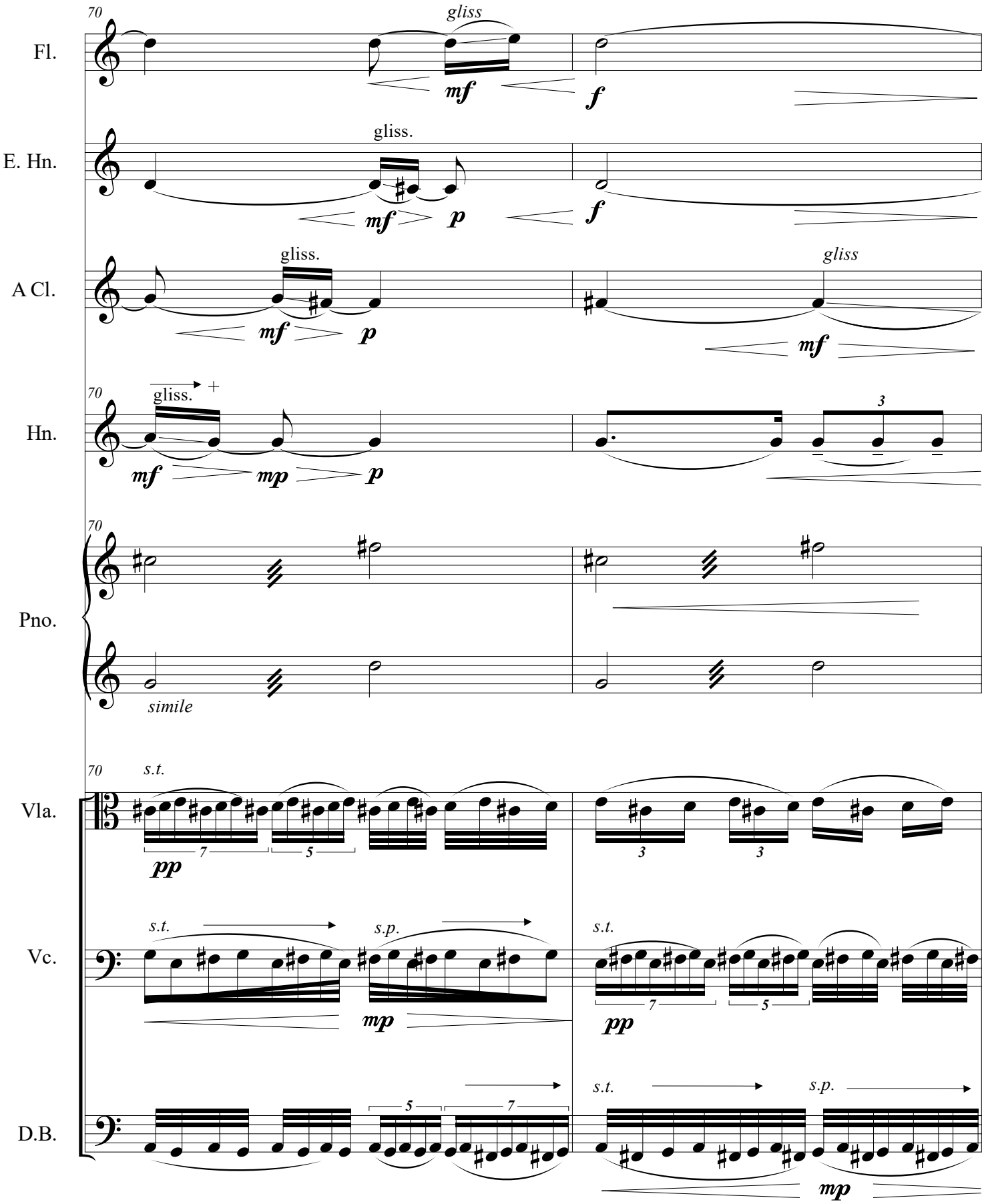

jet whistle
53
Fl.
p
sfffzp
E. Hn.
p
ffp
mp
mf
A Cl.
sfz
53
Hn.
flz
sfz
pp
53
Pno.
scratch the string violently
with fingernails
gradually faster
mp
sfffz
l.v.
Ped.
53
Vla.
f
ricochet
sff
p
(throw the bow with weight)
Vc.
f
ricochet
sff
p
(throw the bow with weight)
gliss.
mf
D.B.
f
ricochet
sff
p
(throw the bow with weight)

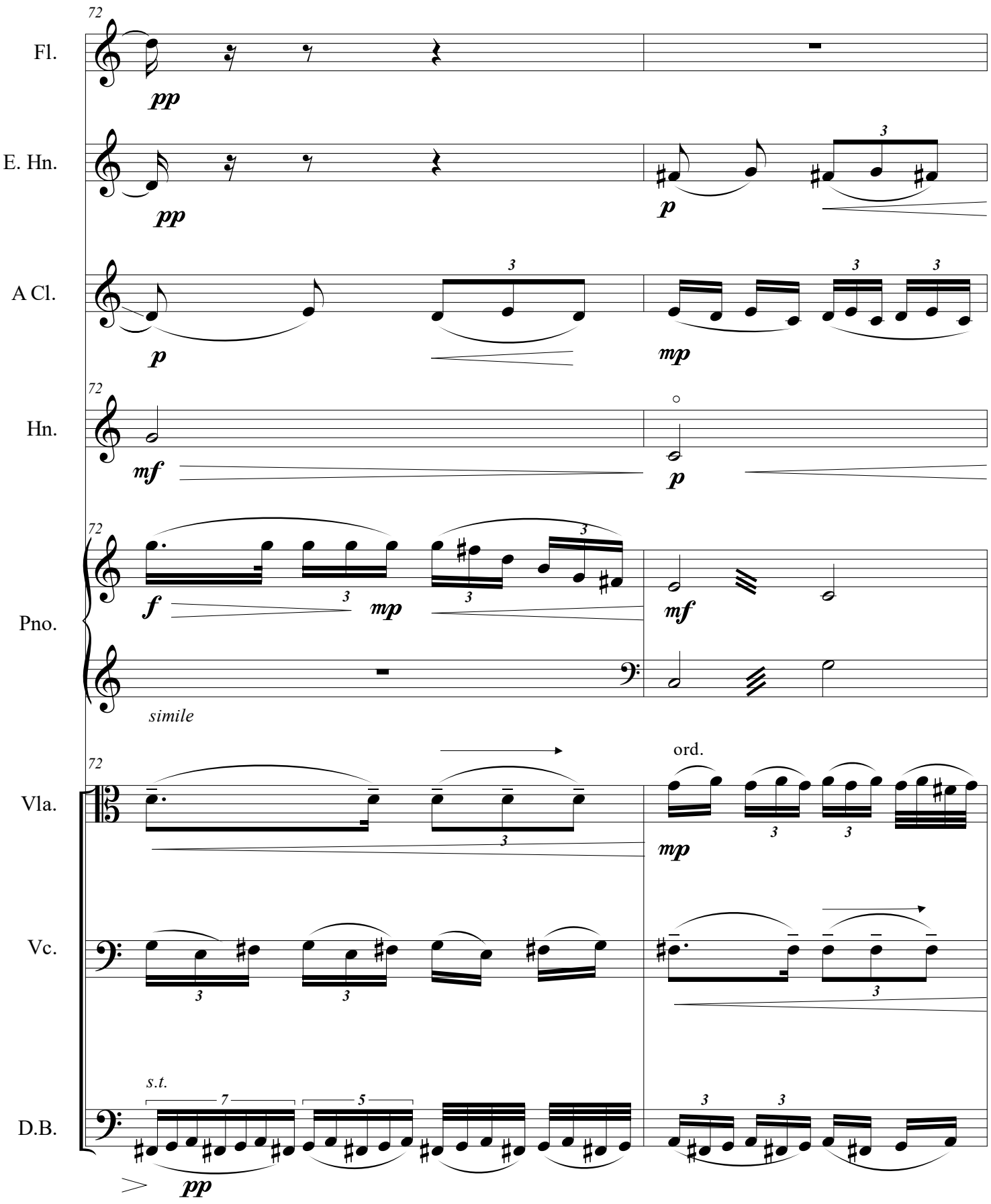

57
Fl.
flz.
pp
mp
p
E. Hn.
p
p
mp
A Cl.
57
Hn.
8va
57
Pno.
mp
mp
mp
Ped.
Ped.
Ped.
halp pedal 1/2
57
Vla.
gliss.
mf
p
Vc.
p
gliss.
gliss.
D.B.
mp
p
mf

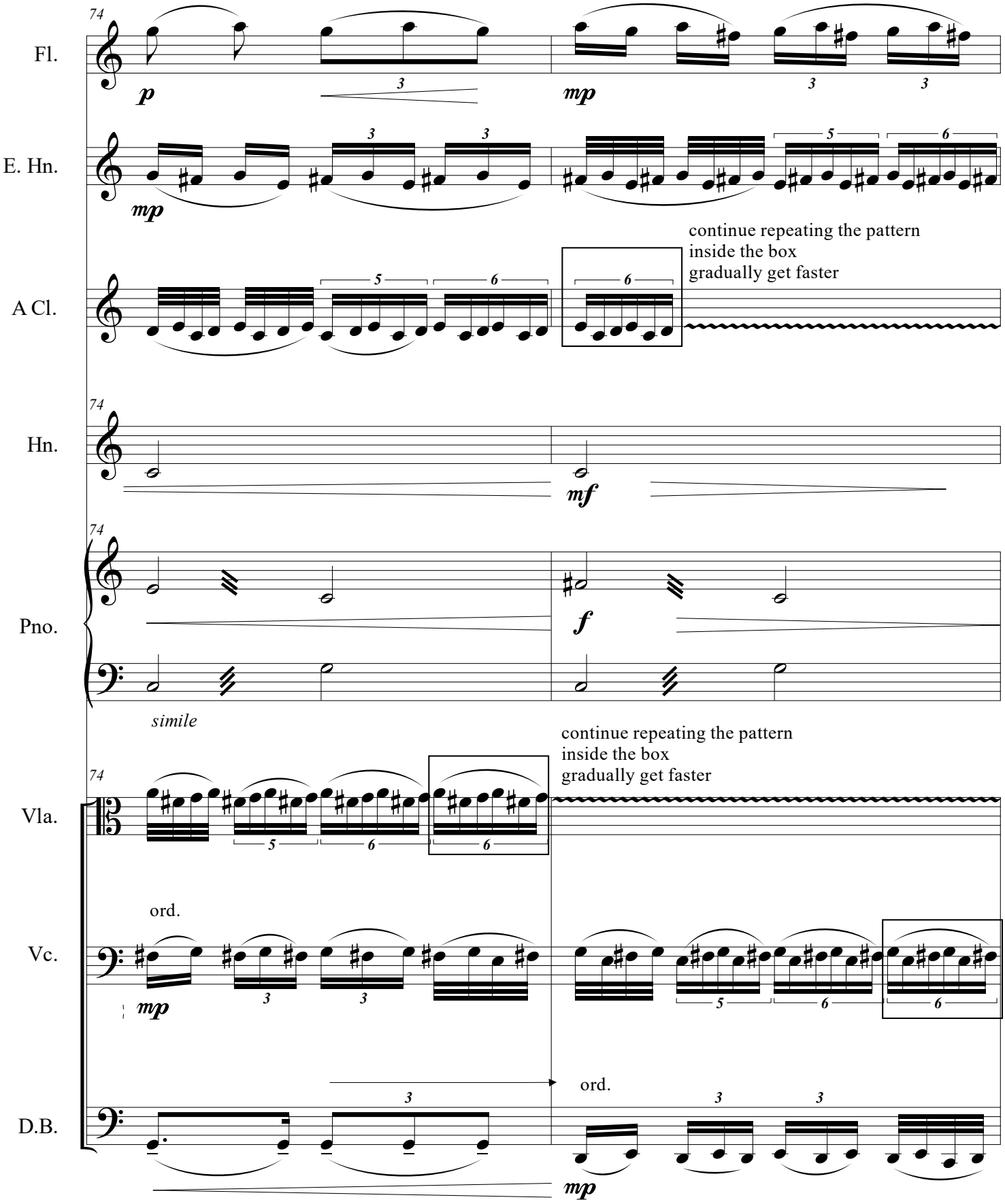

61
Fl.
gliss.
flz.
mf > p
mf > p
E. Hn.
gliss.
p
mp > p
pp
A Cl.
Hn.
61
(8va)
Pno.
61
mp
mf
f
Ped.
Ped.
Ped.
Ped.
61
Vla.
gliss.
gliss.
mf
mp
f
mp
Vc.
gliss.
gliss.
f
mp
fp
D.B.
gliss.
gliss.
mp
mf
mp
fp

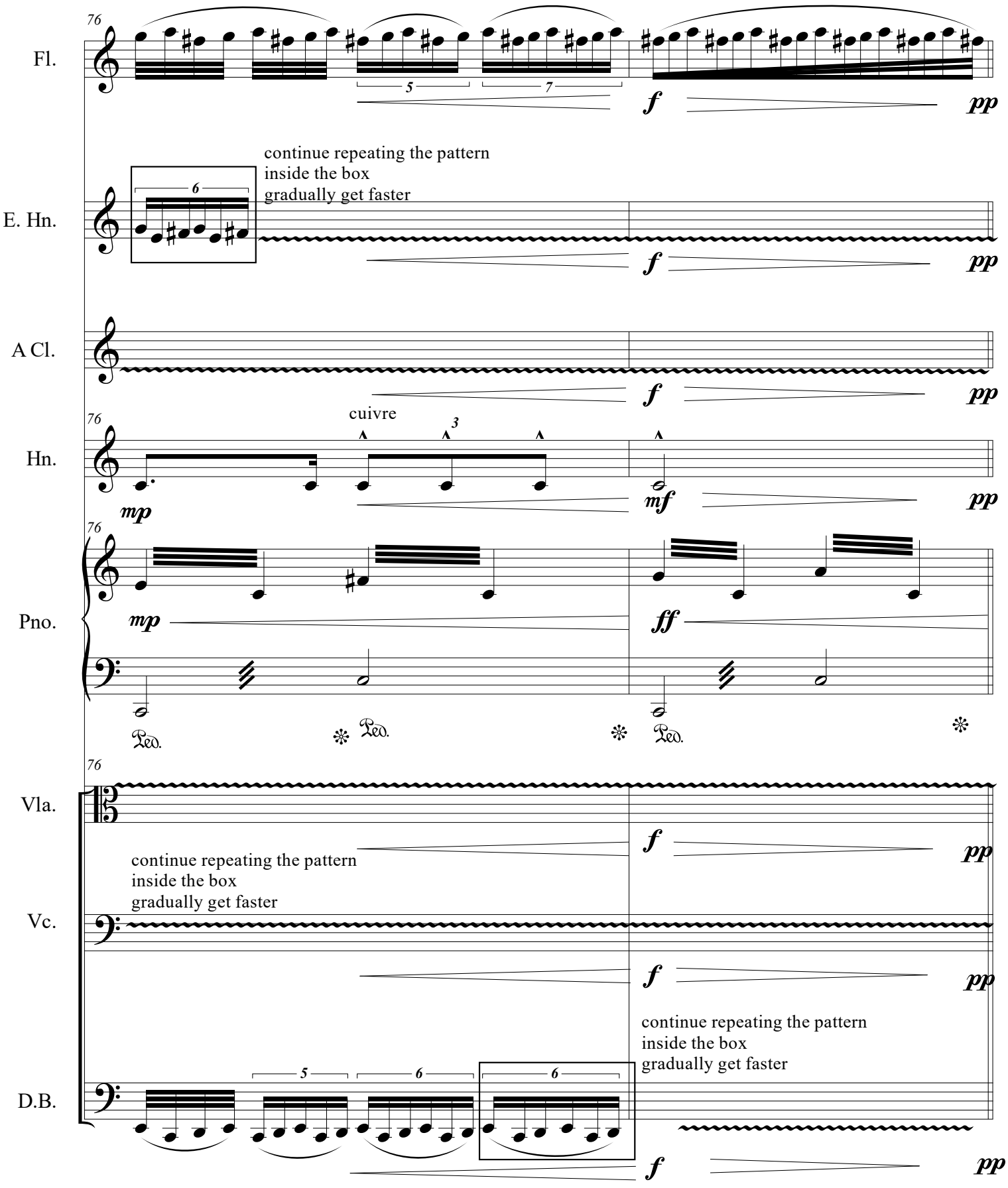

65
Fl.
gliss
mf
f
E. Hn.
gliss.
gliss.
mf
p
mf
p
A Cl.
gliss.
p
mf
65
Hn.
+
pp
65
Pno.
f
mp
3
mf
Ped.
Ped.
65
Vla.
flautando e sul pont.
thin sound, light bow pressure
p
pp
3
3
3
Vc.
flautando e sul pont.
thin sound, light bow pressure
fp
pp
3
D.B.
3
fp

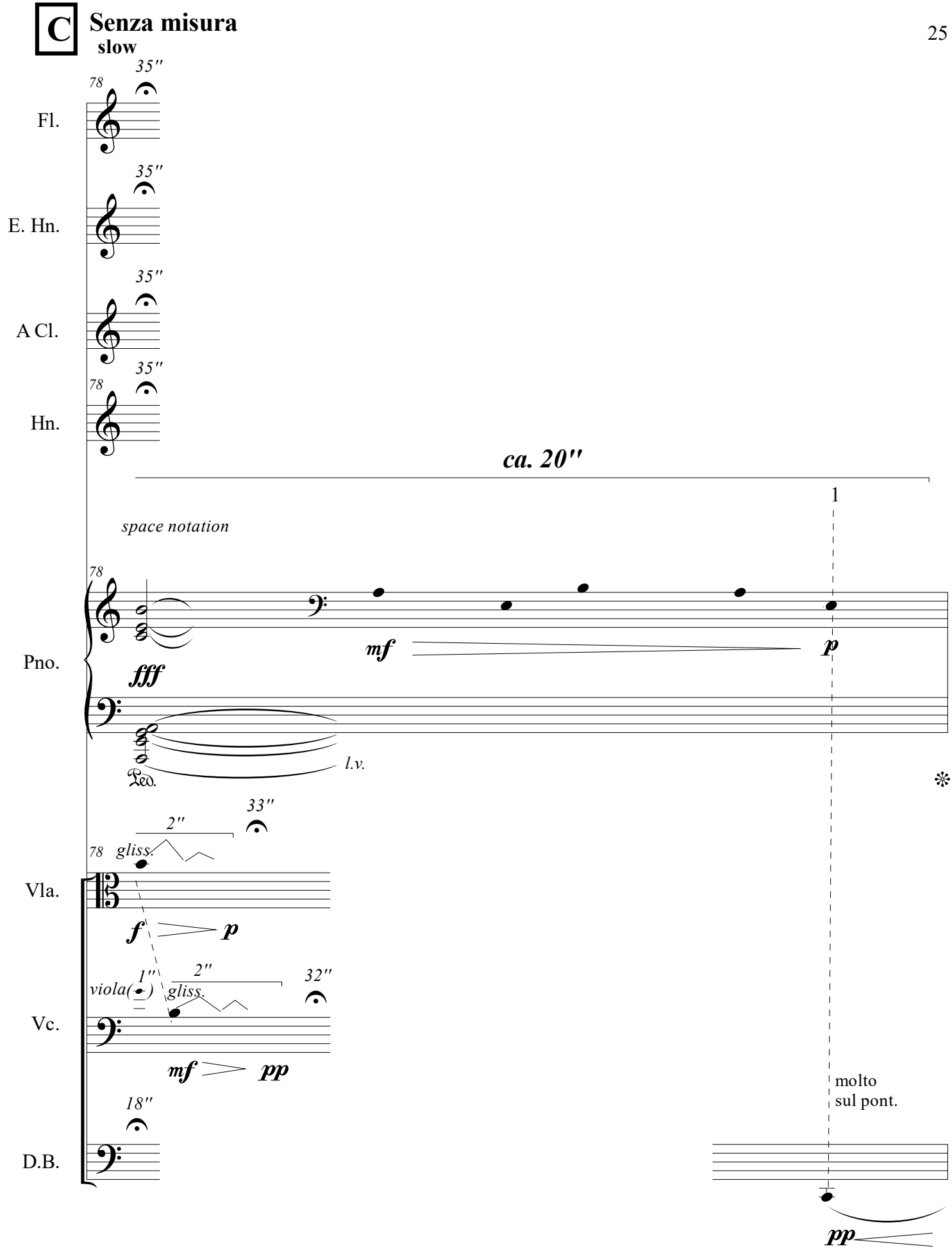

68
gliss.
Fl.
p
f
p
gliss
E. Hn.
mf
p
gliss
A Cl.
p
mf
p
68
Hn.
mp
p
68
Pno.
Ped.
simile
68
s.t.
s.p.
Vla.
5
7
mp
Vc.
3
3
5
7
flautando e sul pont.
thin sound, light bow pressure
D.B.
3
3
3
pp


70
Fl.
gliss
mf
f
E. Hn.
gliss.
mf
p
f
A Cl.
gliss.
mf
p
gliss
mf
70
Hn.
gliss.
mf
mp
p
3
70
Pno.
simile
70
s.t.
Vla.
pp
7
5
3
3
s.t.
s.p.
Vc.
mp
s.t.
pp
7
5
s.t.
s.p.
D.B.
5
7
mp

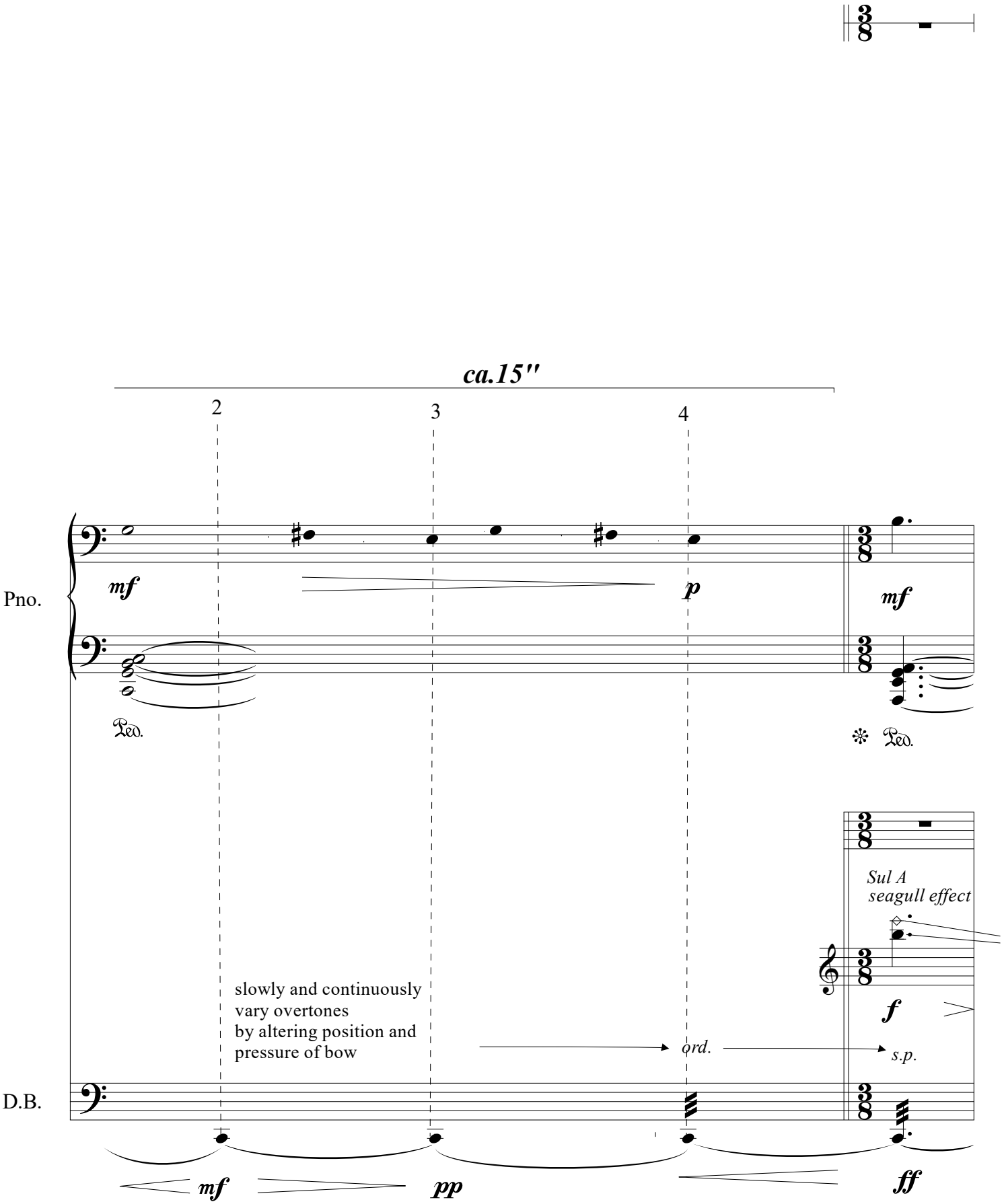

72
Fl.
pp
E. Hn.
pp
p
3
A Cl.
p
3
mp
3
3
72
Hn.
mf
p
72
Pno.
f
3
mp
3
3
mf
simile
72
Vla.
3
ord.
mp
3
3
Vc.
3
3
3
s.t.
7
5
D.B.
pp
3
3

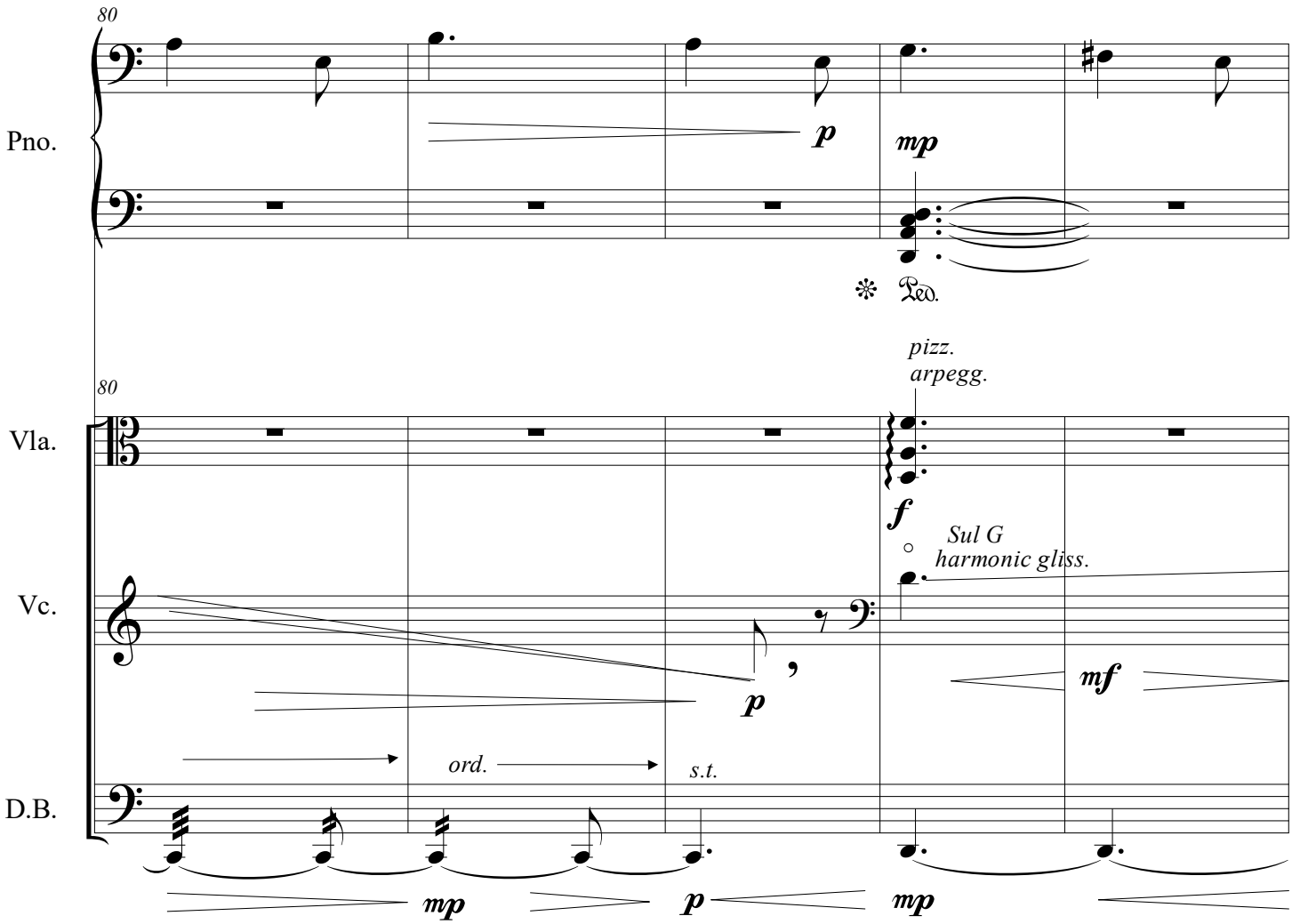

74
Fl.
p
3
mp
3
3
E. Hn.
mp
3
3
5
6
A Cl.
5
6
6
continue repeating the pattern
inside the box
gradually get faster
74
Hn.
mf
74
Pno.
f
simile
continue repeating the pattern
inside the box
gradually get faster
74
Vla.
5
6
6
ord.
Vc.
mp
3
3
5
6
6
ord.
D.B.
3
3
3
mp

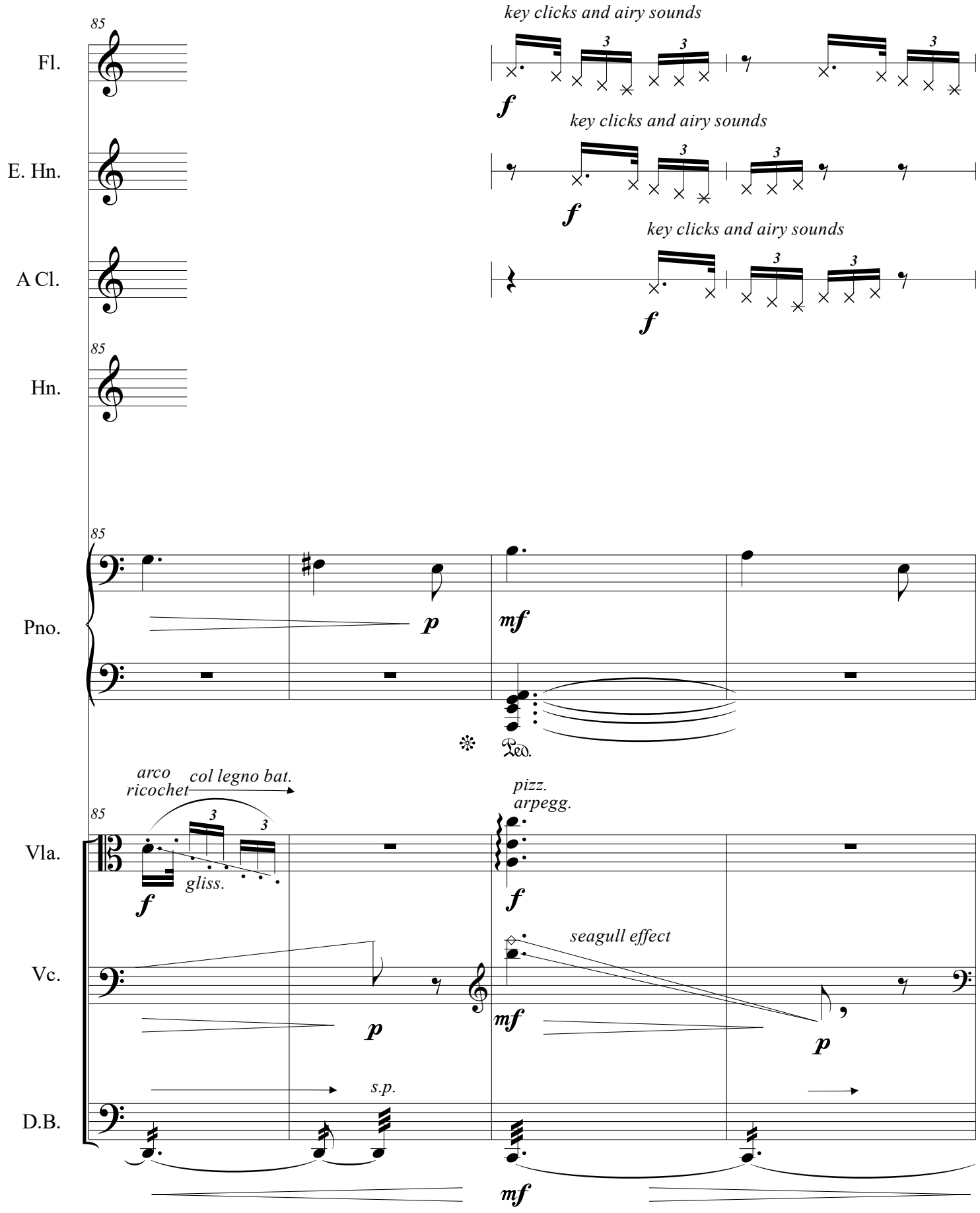

Fl.
E. Hn.
A Cl.
Hn.
Pno.
Vla.
Vc.
D.B.
76
continue repeating the pattern
inside the box
gradually get faster
cuivre
mp
mf
ff
f
pp
Ped.

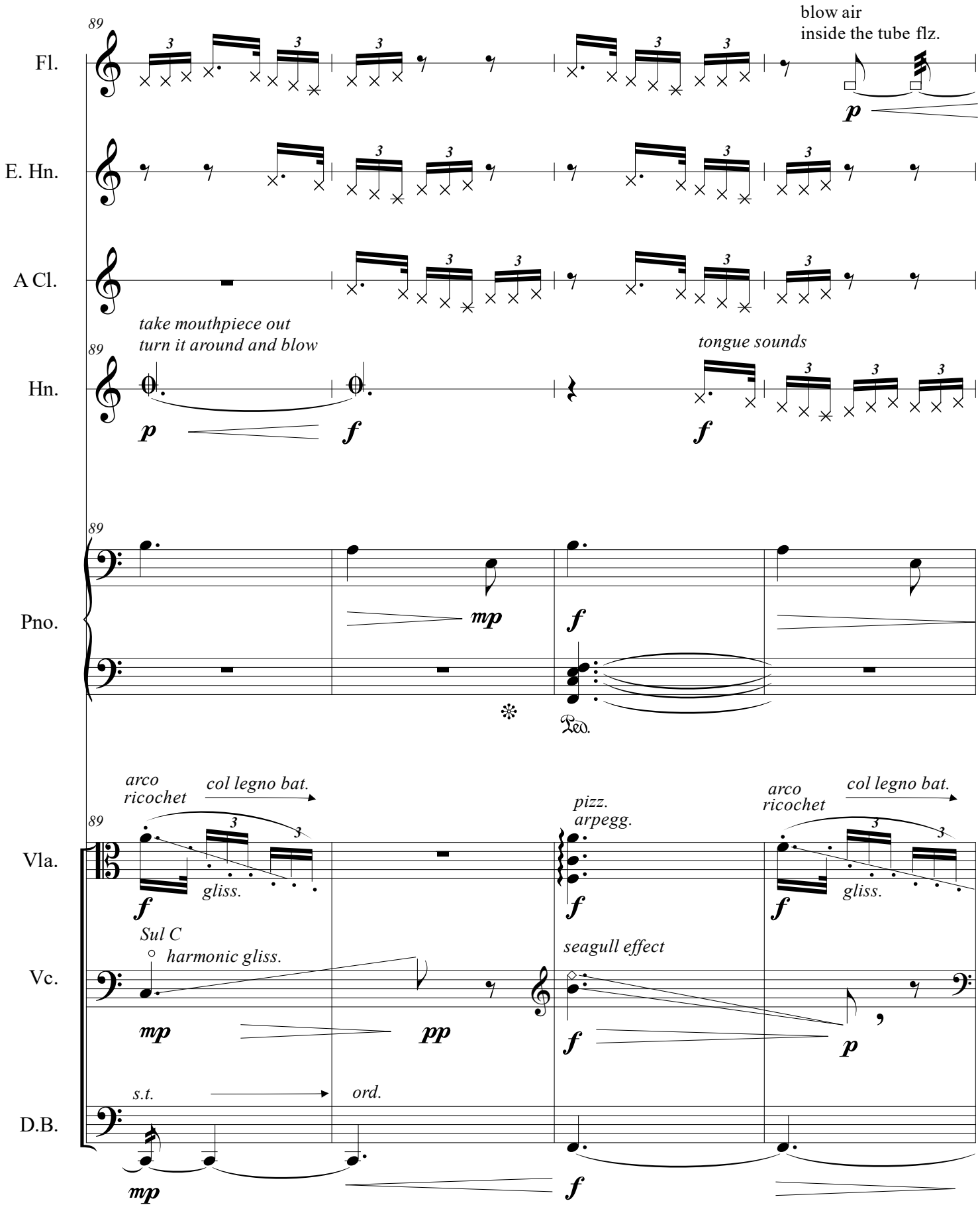

C
Senza misura
slow
78
35''
Fl.
E. Hn.
A Cl.
Hn.
ca. 20''
1
space notation
Pno.
fff
mf
p
l.v.
Ped.
33''
2''
gliss.
Vla.
f
p
1''
viola(
Vc.
mf
pp
18''
D.B.
molto
sul pont.
pp

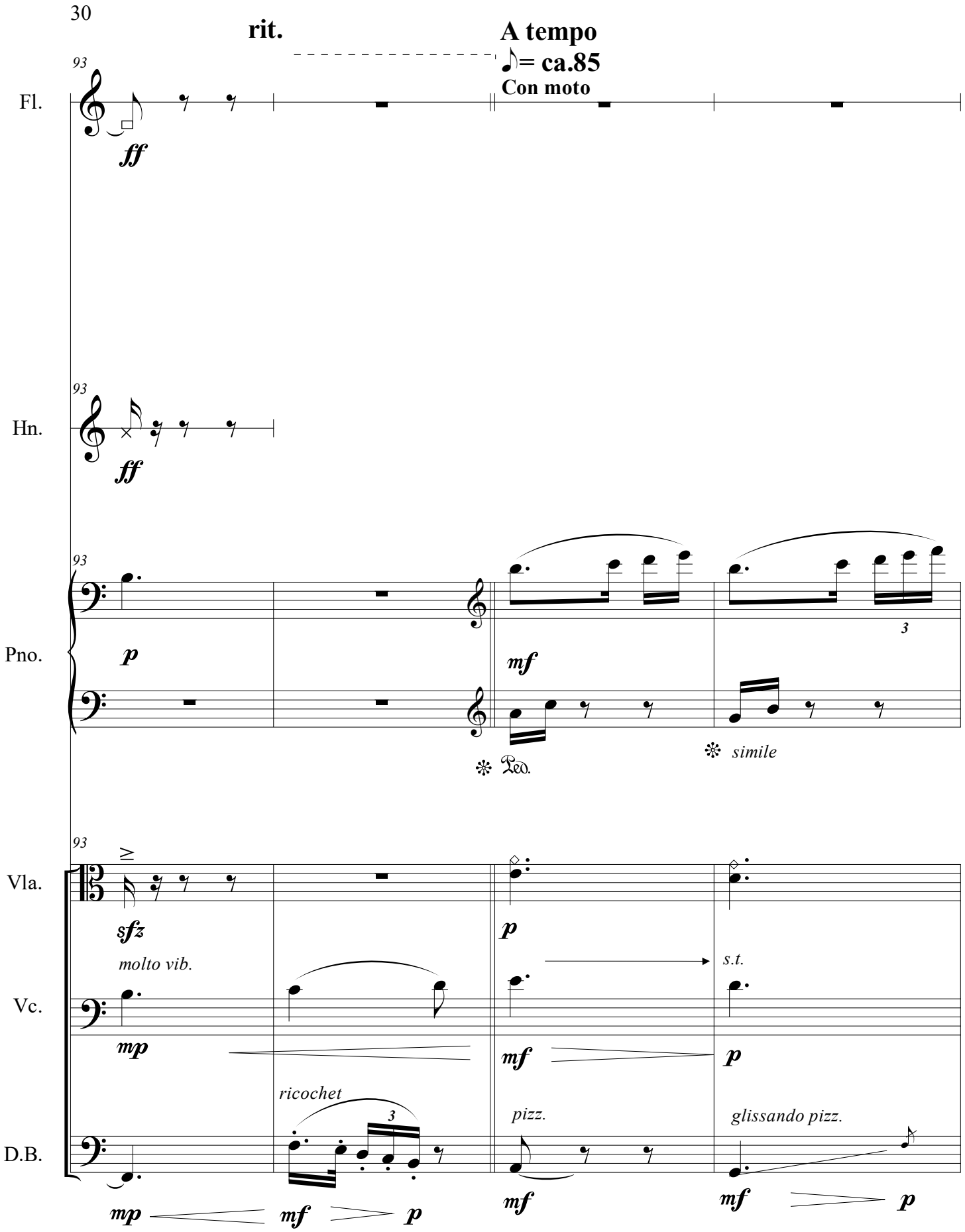
A tempo
♪= ca.70

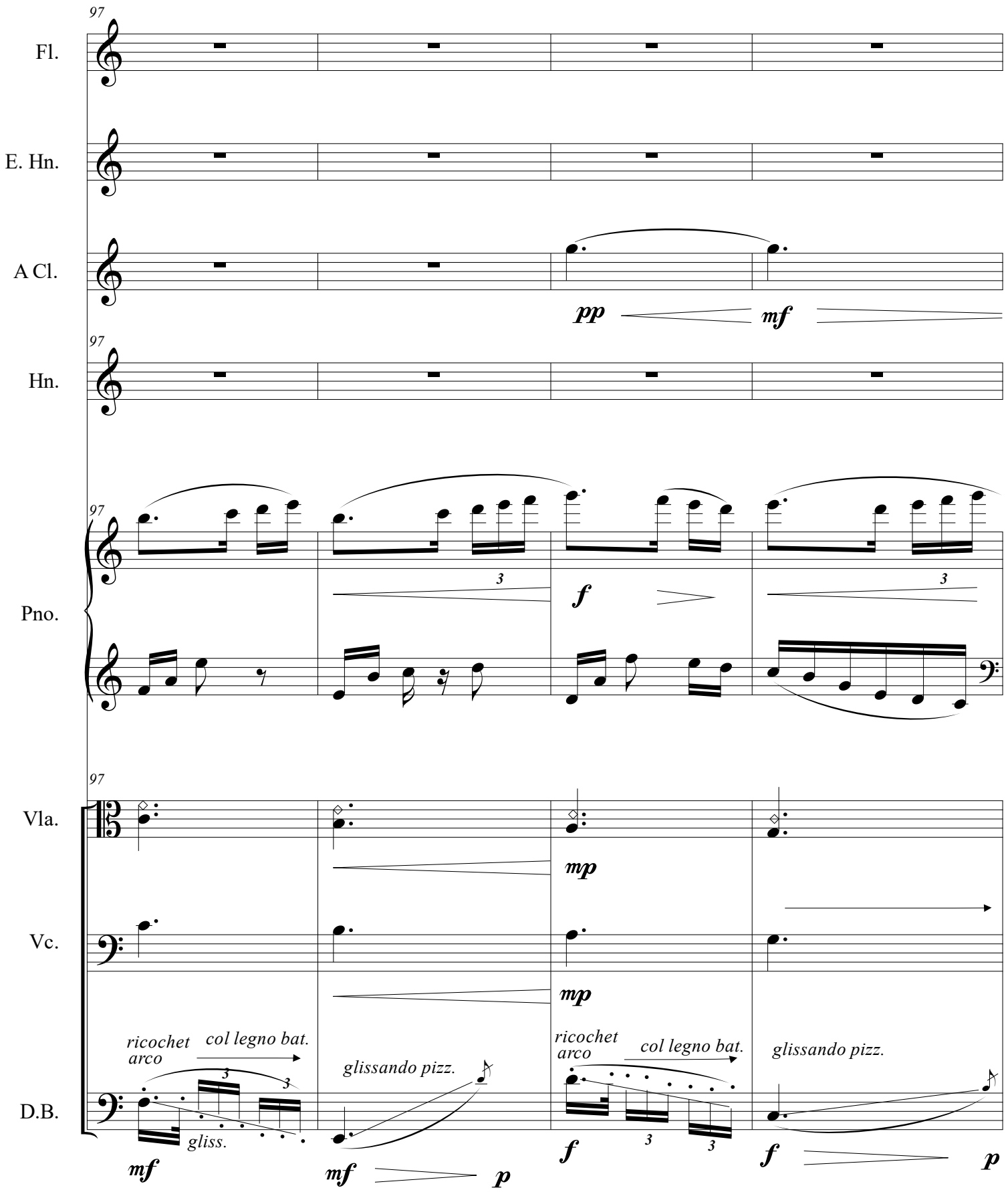

ca.15"
2
3
4
Pno.
mf
p
mf
Ped.
Ped.
Sul A
seagull effect
f
slowly and continuously
vary overtones
by altering position and
pressure of bow
ord.
s.p.
D.B.
mf
pp
ff

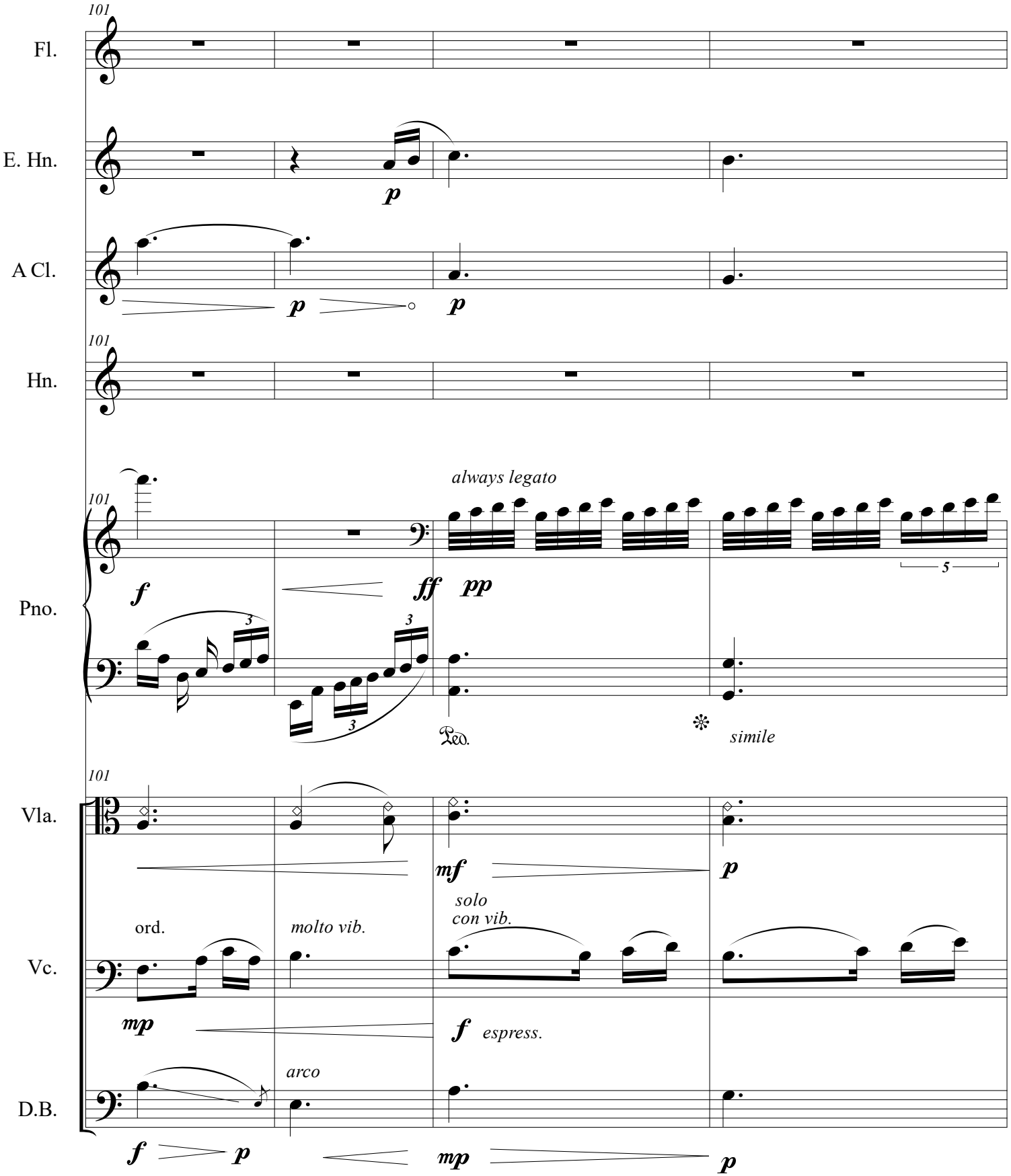

80
Pno.
p
mp
Ped.
80
Vla.
pizz.
arpegg.
f
Sul G
harmonic gliss.
Vc.
p
mf
ord.
s.t.
D.B.
mp
p
mp

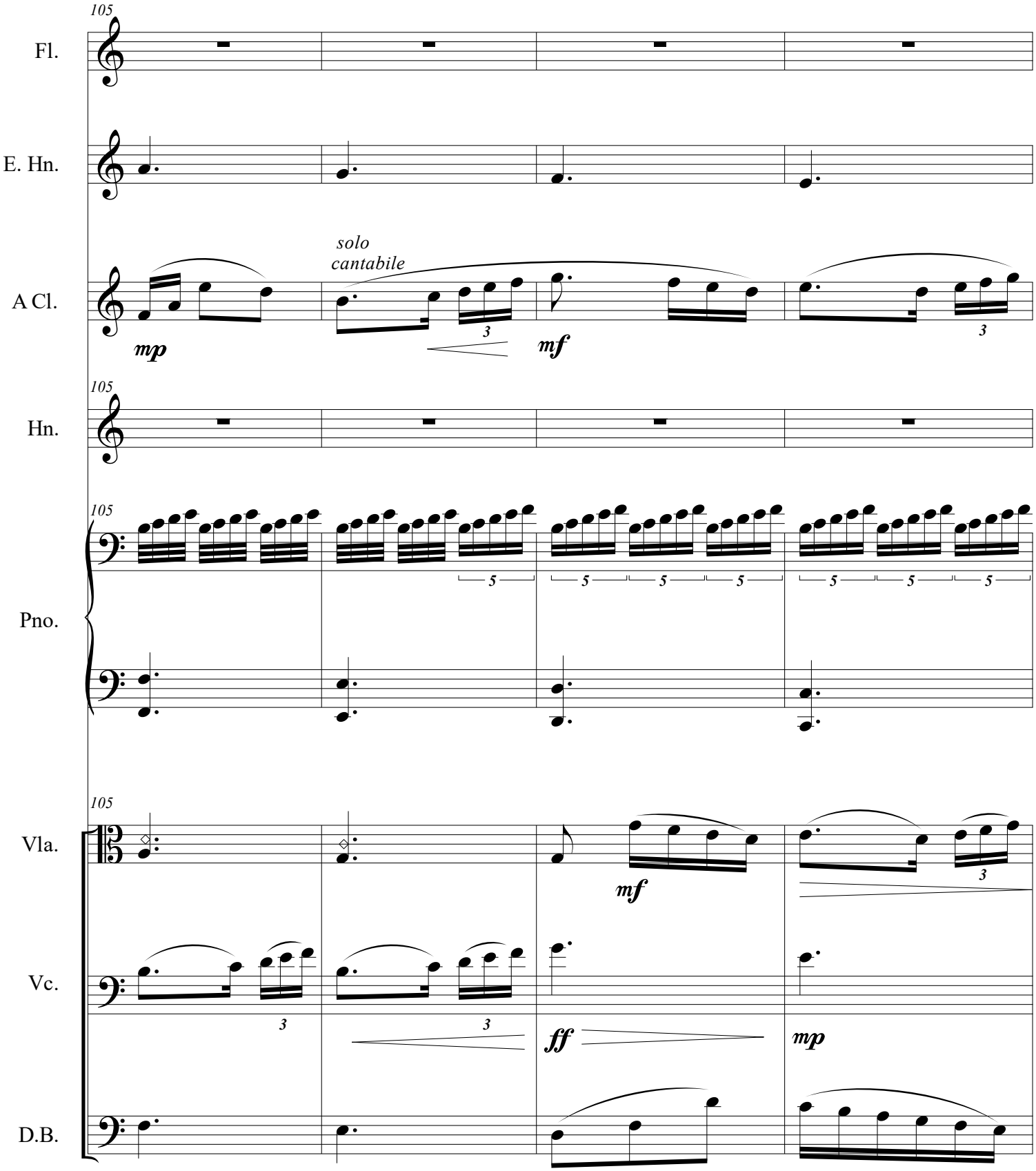

85
Fl.
key clicks and airy sounds
3
3
3
f
E. Hn.
key clicks and airy sounds
3
3
f
A Cl.
key clicks and airy sounds
3
3
f
85
Hn.
85
Pno.
p
mf
Ped.
arco
ricochet
col legno bat.
85
Vla.
3
3
gliss.
f
pizz.
arpegg.
f
Vc.
seagull effect
p
mf
p
s.p.
D.B.
mf

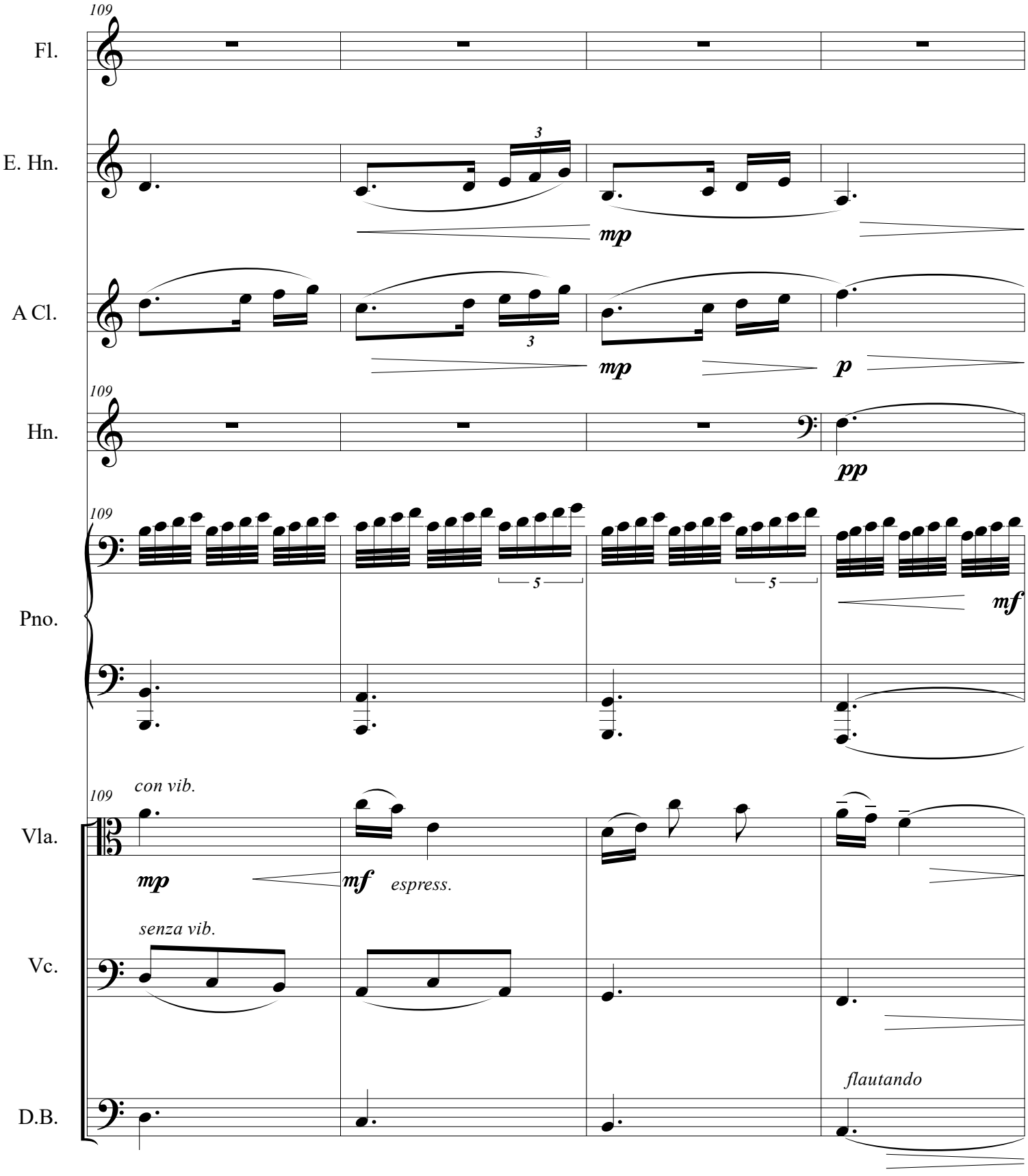

89
Fl.
blow air
inside the tube flz.
p
E. Hn.
A Cl.
take mouthpiece out
turn it around and blow
89
Hn.
p
f
tongue sounds
f
89
Pno.
mp
f
Ped.
arco
ricochet
col legno bat.
89
Vla.
f
gliss.
pizz.
arpegg.
f
arco
ricochet
col legno bat.
f
gliss.
Sul C
harmonic gliss.
Vc.
mp
pp
seagull effect
f
p
s.t.
ord.
D.B.
mp
f

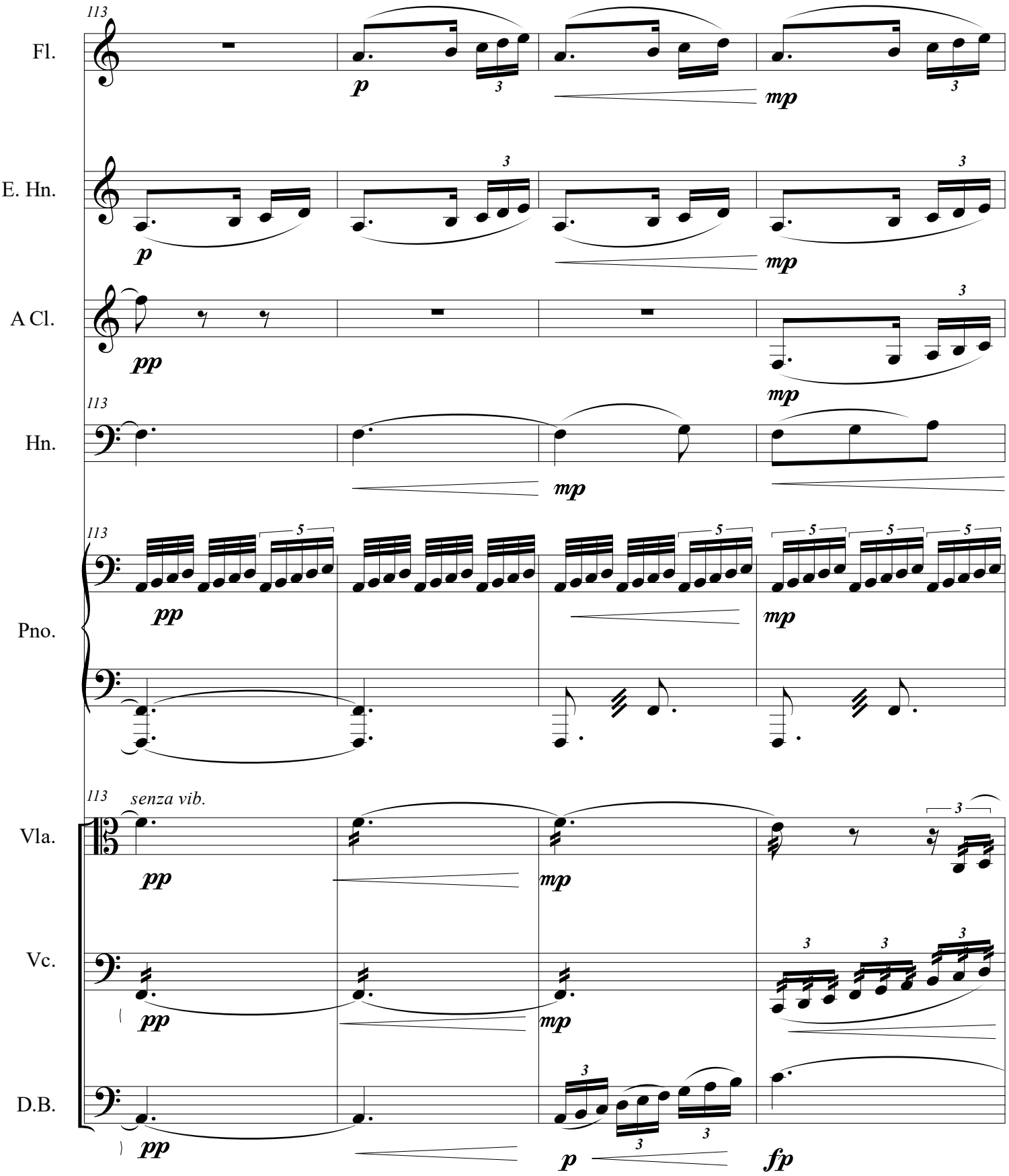

rit.
A tempo
♪= ca.85
Con moto
Fl.
Hn.
Pno.
Vla.
Vc.
D.B.
93
ff
p
mf
3
Ped.
simile
sfz
molto vib.
mp
s.t.
ricochet
pizz.
glissando pizz.

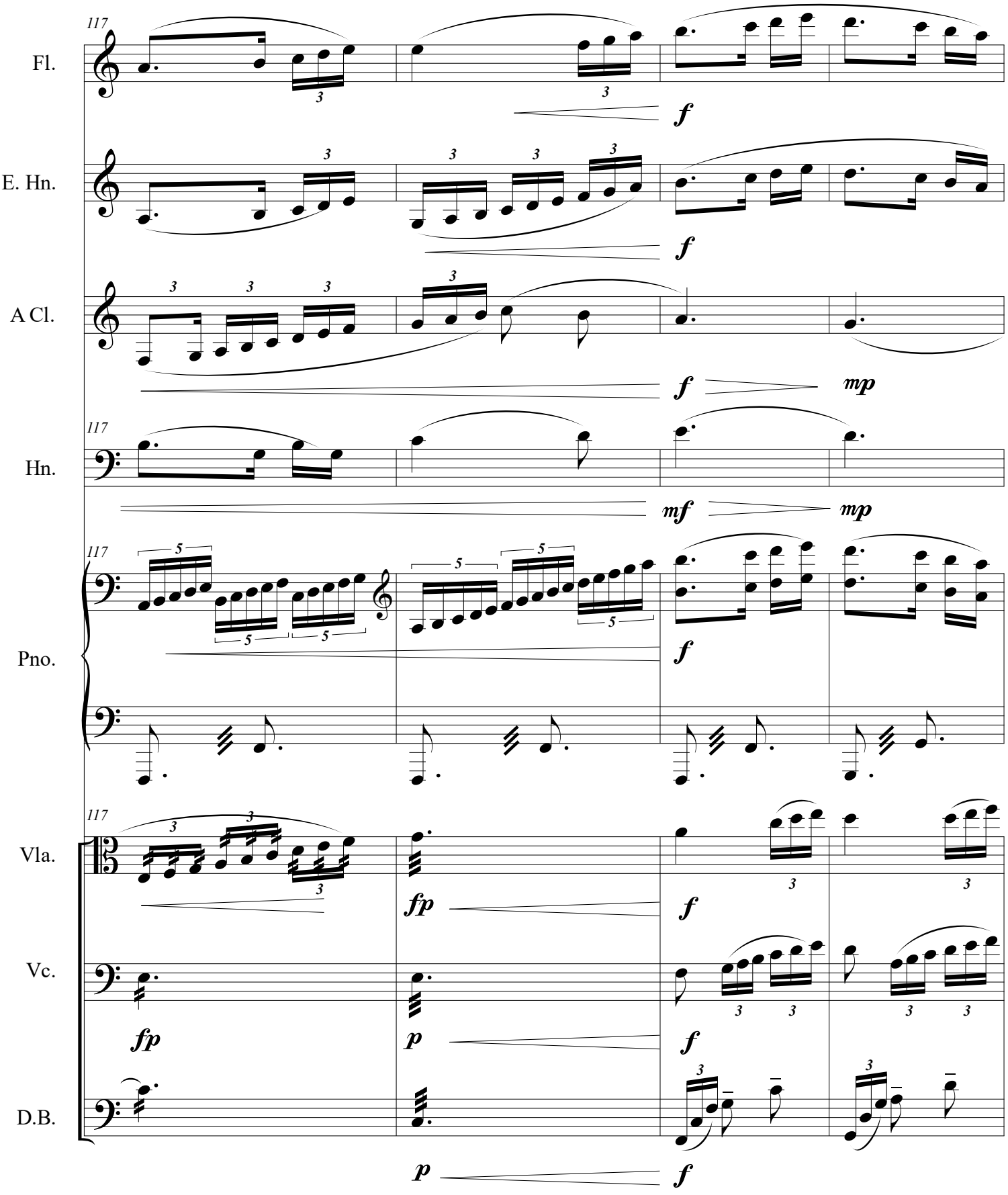

97
Fl.
E. Hn.
A Cl.
pp
mf
97
Hn.
97
Pno.
3
f
3
97
Vla.
mp
Vc.
mp
ricochet
arco
col legno bat.
3
3
gliss.
mf
glissando pizz.
mf
p
ricochet
arco
col legno bat.
3
3
f
glissando pizz.
f
p
D.B.

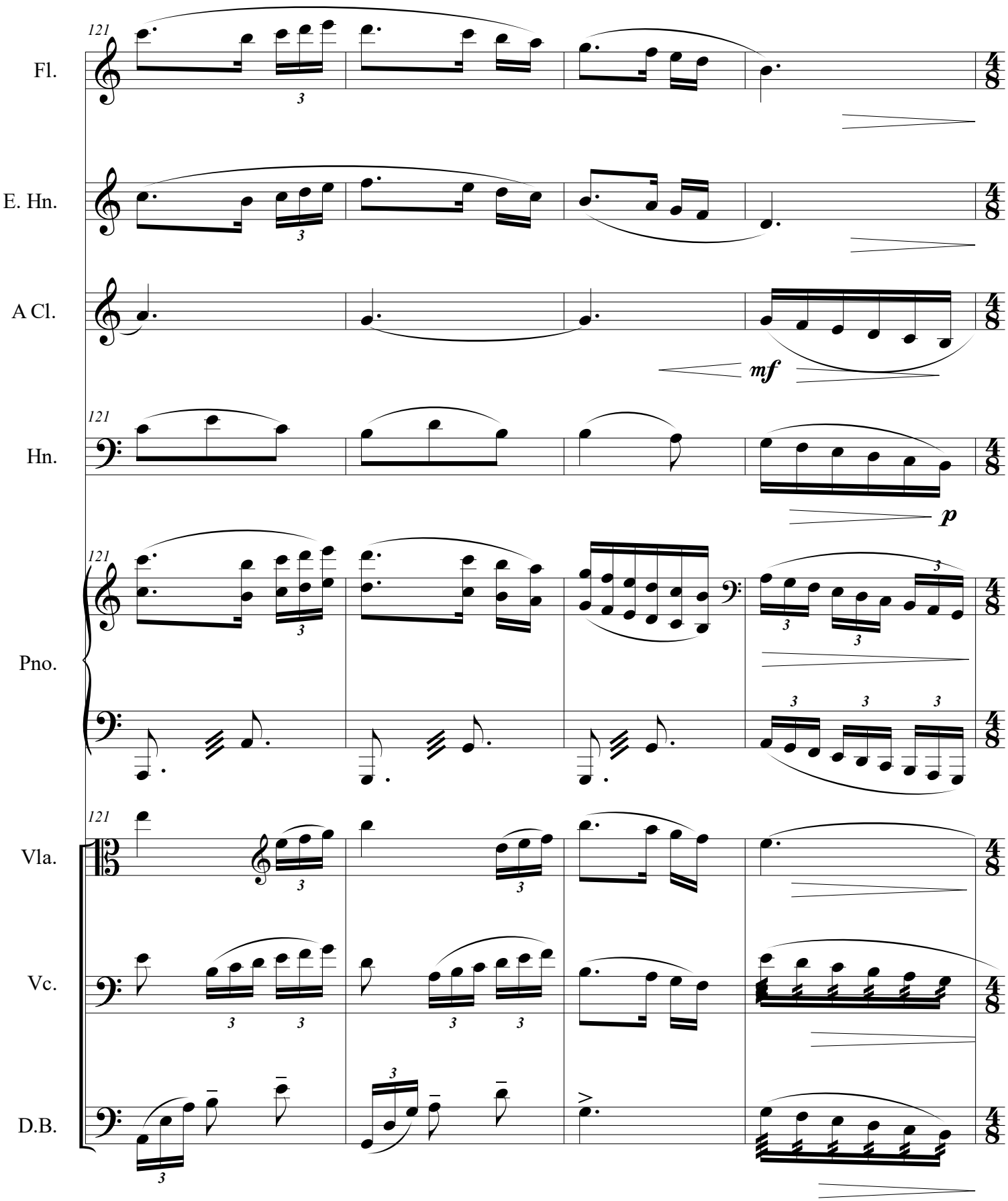

101
Fl.
E. Hn.
p
A Cl.
p
p
101
Hn.
always legato
101
Pno.
f
ff
pp
5
3
3
3
Ped.
simile
101
Vla.
mf
p
solo
con vib.
ord.
molto vib.
Vc.
mp
f
espress.
arco
D.B.
f
p
mp
p

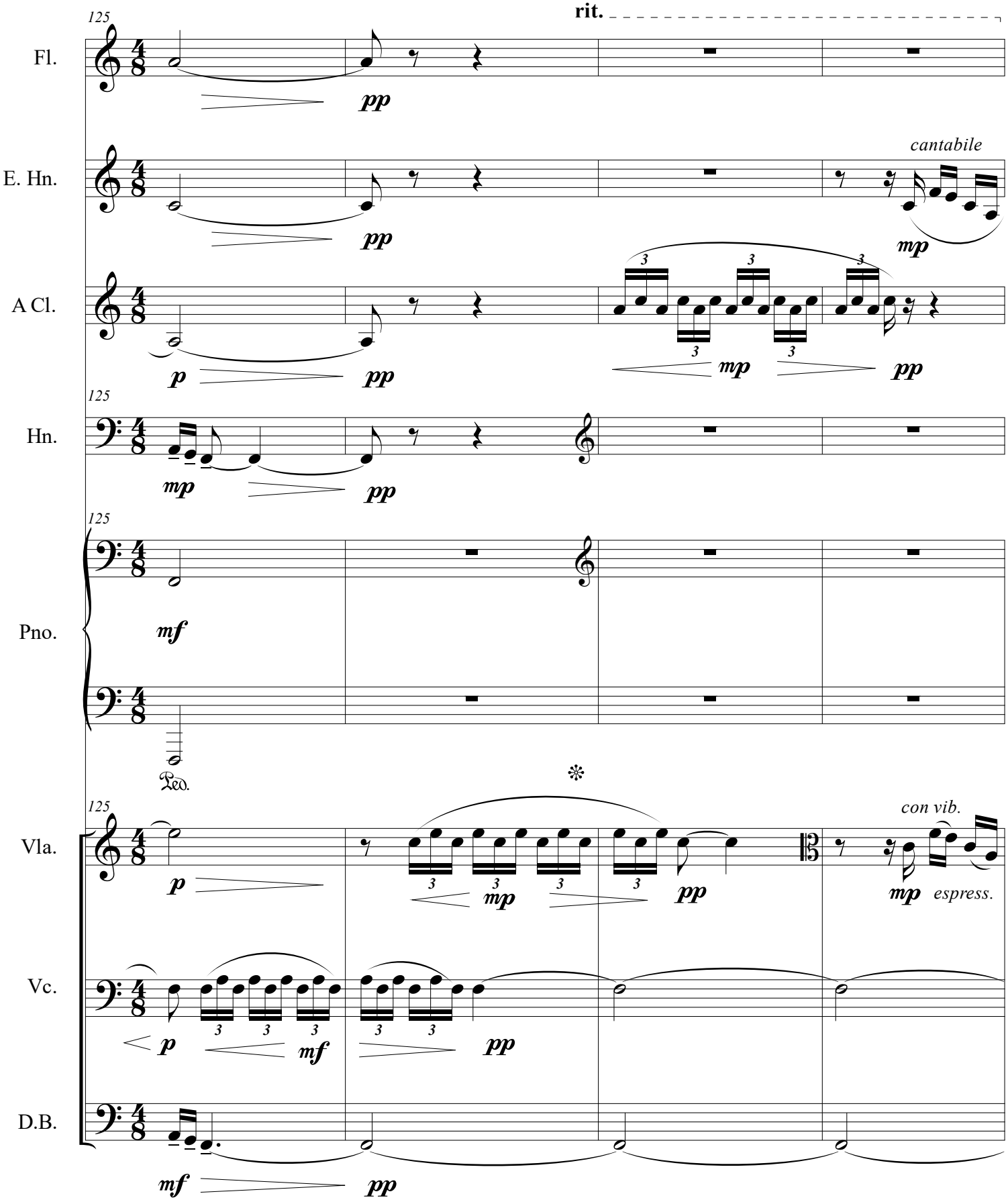

105
Fl.
E. Hn.
A Cl.
solo
cantabile
mp
mf
3
105
Hn.
105
Pno.
5
105
Vla.
mf
3
Vc.
3
3
ff
mp
D.B.

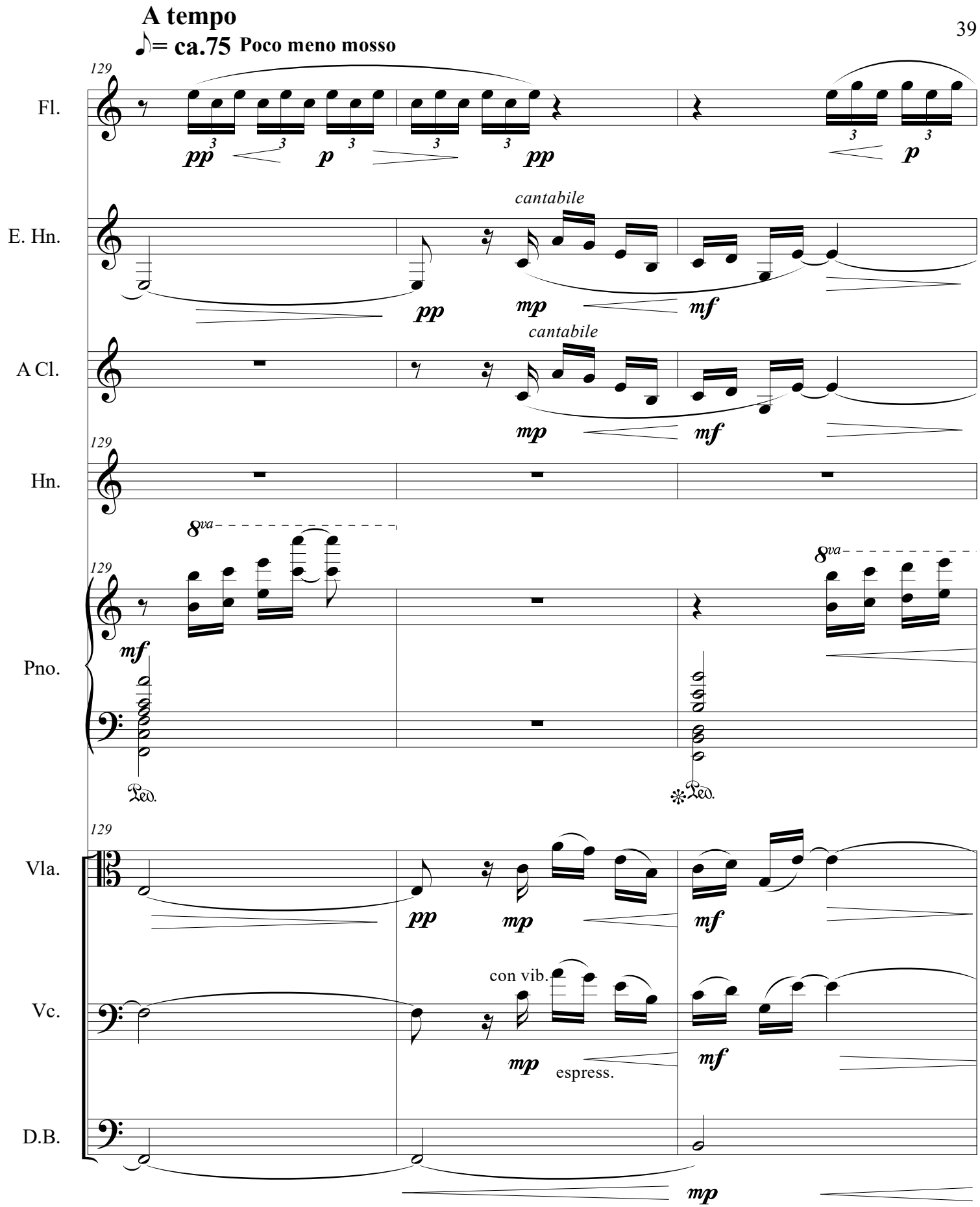

109
Fl.
E. Hn.
3
mp
A Cl.
3
mp
p
109
Hn.
pp
109
Pno.
5
5
mf
109
con vib.
Vla.
mp
mf
espress.
senza vib.
Vc.
flautando
D.B.

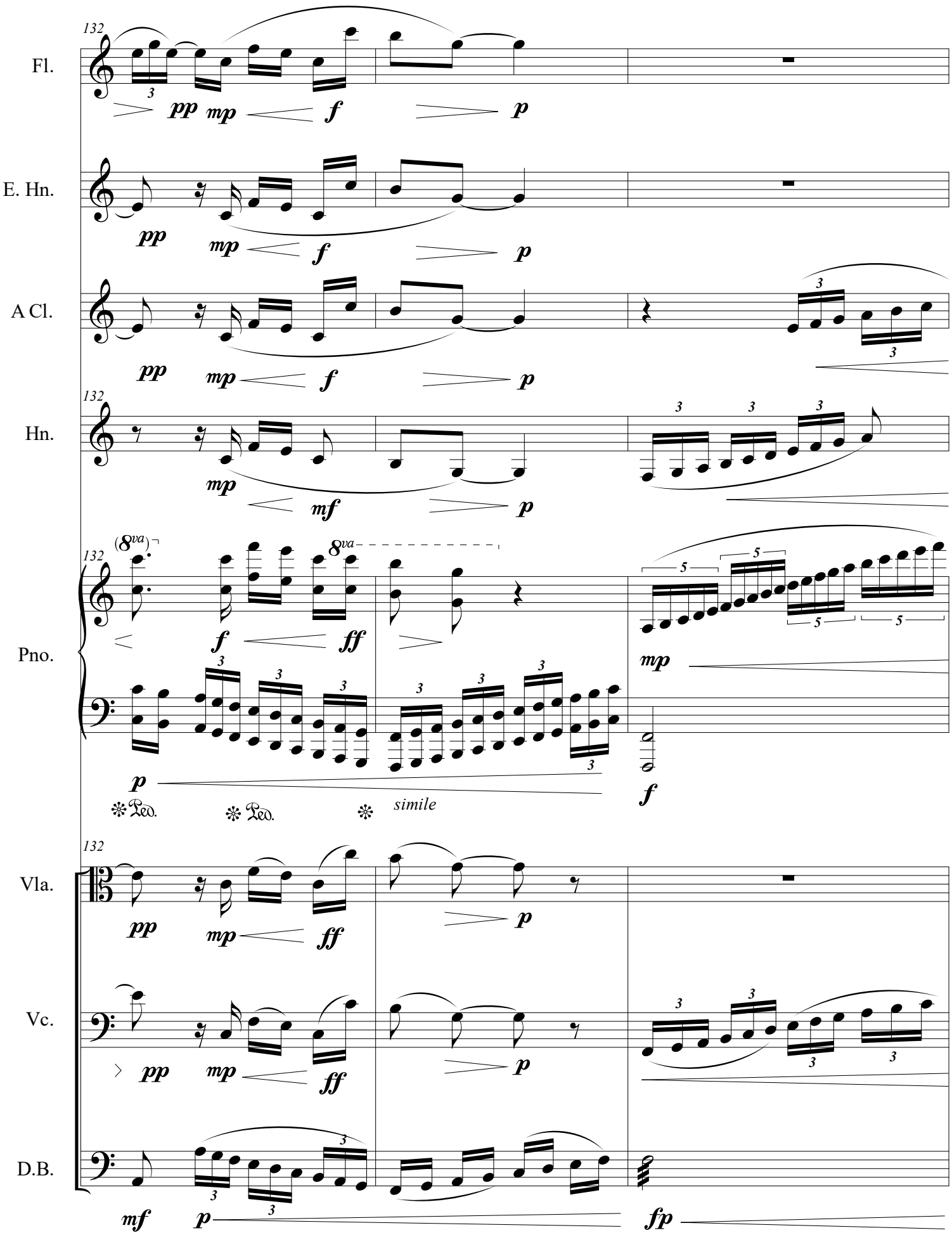

113
Fl.
p
mp
E. Hn.
p
mp
A Cl.
pp
mp
113
Hn.
mp
113
Pno.
pp
mp
113
senza vib.
Vla.
pp
mp
Vc.
pp
mp
D.B.
pp
p
fp

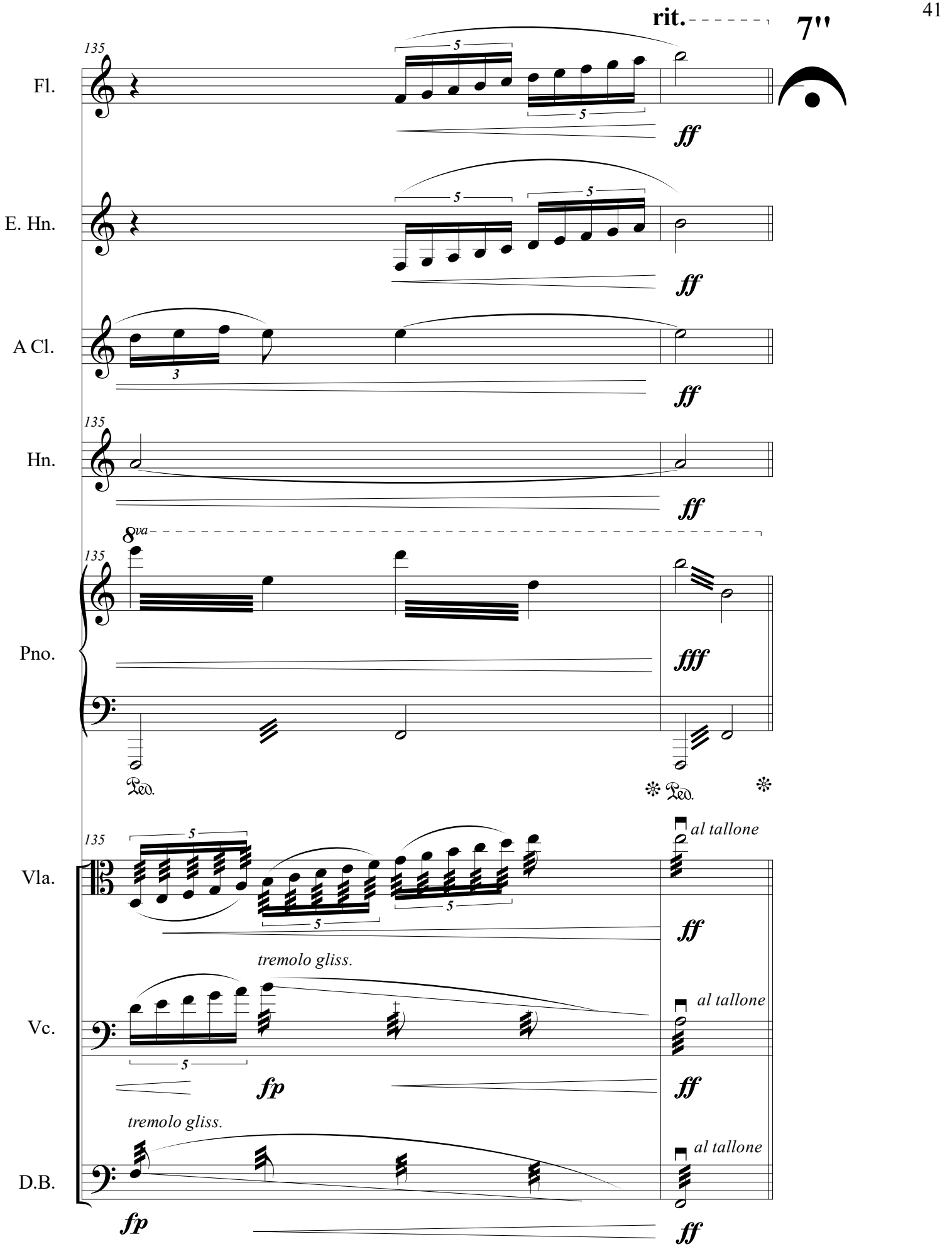

117
Fl.
E. Hn.
A Cl.
Hn.
Pno.
Vla.
Vc.
D.B.
f
mp
mf
fp
p

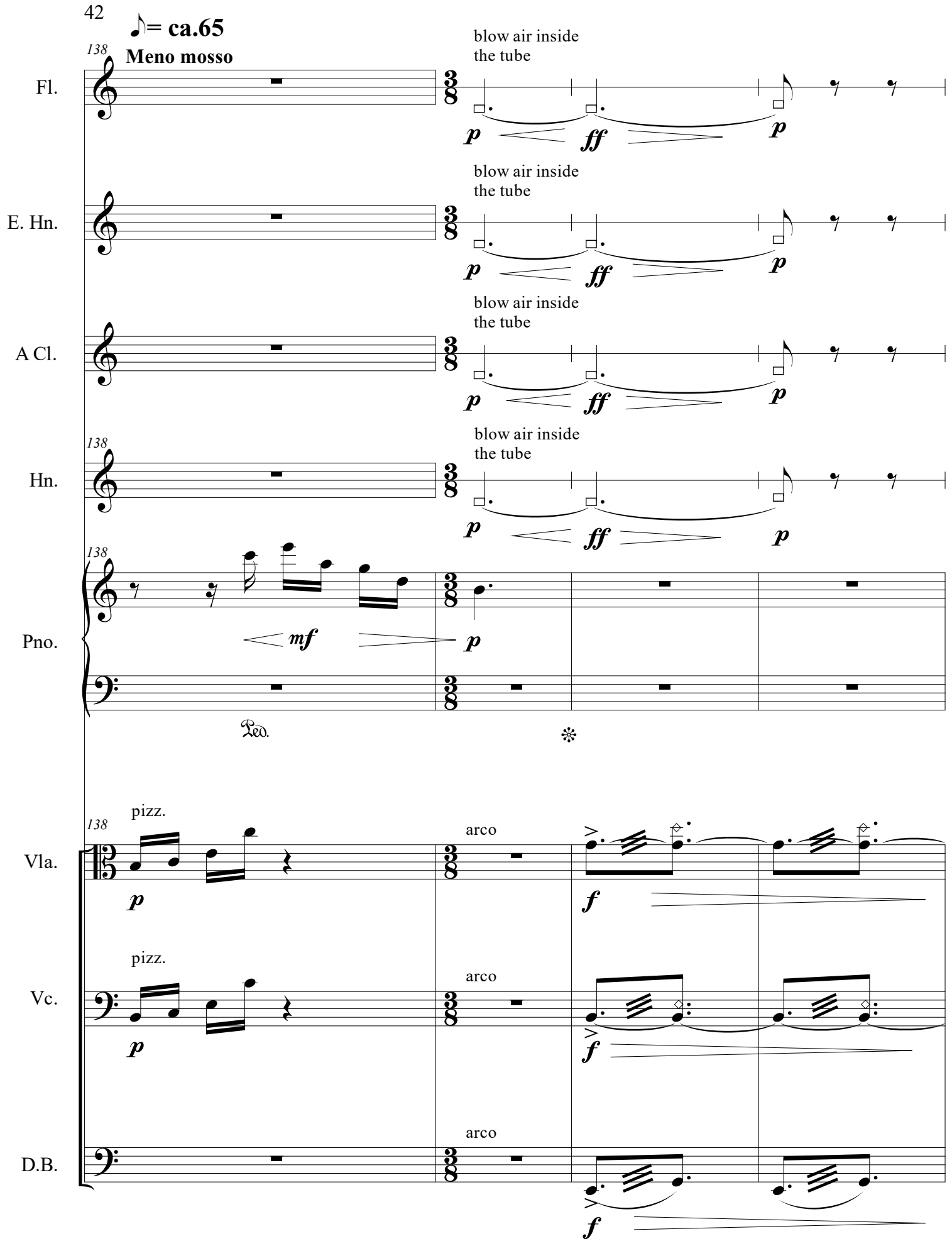

121
Fl.
E. Hn.
A Cl.
mf
121
Hn.
p
121
Pno.
121
Vla.
Vc.
D.B.

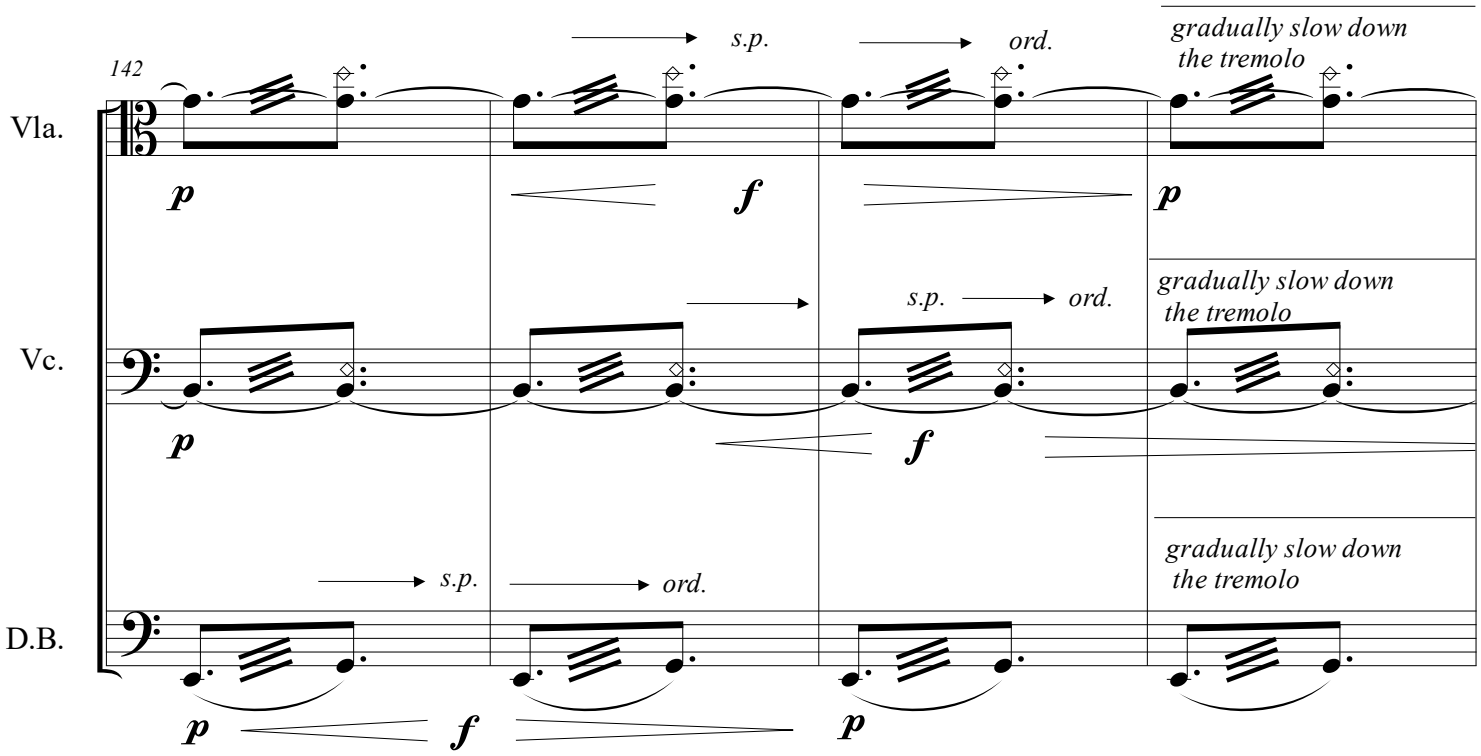

125
rit.
Fl.
pp
E. Hn.
cantabile
pp
mp
A Cl.
p
pp
3
mp
pp
125
Hn.
mp
pp
125
Pno.
mf
Ped.
125
Vla.
con vib.
p
mp
pp
mp
espress.
Vc.
p
mf
pp
3
D.B.
mf
pp

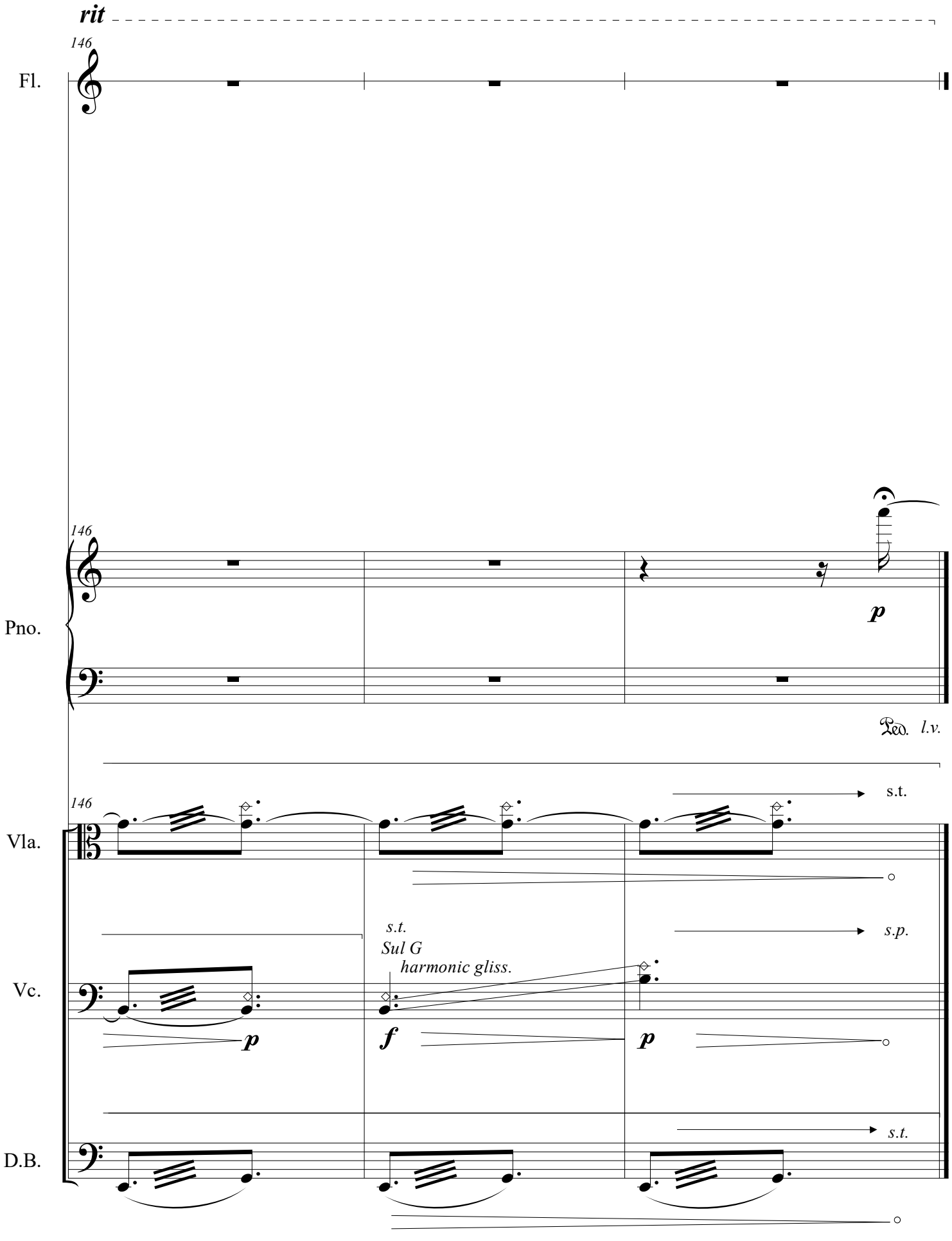

A tempo
♪= ca.75 Poco meno mosso
129
Fl.
pp
p
pp
p
E. Hn.
cantabile
pp
mp
mf
A Cl.
cantabile
mp
mf
Hn.
8va
Pno.
mf
Ped.
Vla.
pp
mp
mf
Vc.
con vib.
mp
espress.
mf
D.B.
mp


132
Fl.
pp mp f p
E. Hn.
pp mp f p
A Cl.
pp mp f p
132
Hn.
mp mf p
132
(8va)
8va
Pno.
f ff
mp
p
f
Ped. Ped. simile
132
Vla.
pp mp ff p
Vc.
pp mp ff p
D.B.
mf p
fp


rit.
7"
135
Fl.
ff
E. Hn.
ff
A Cl.
ff
Hn.
ff
8va
Pno.
fff
Ped.
Ped.
Vla.
al tallone
ff
tremolo gliss.
Vc.
al tallone
fp
ff
tremolo gliss.
D.B.
al tallone
fp
ff


♪= ca.65
Meno mosso
138
Fl.
E. Hn.
A Cl.
Hn.
Pno.
Vla.
Vc.
D.B.
blow air inside the tube
p
ff
mf
pizz.
arco
f
Ped.


142
Vla.
Vc.
D.B.
s.p.
ord.
gradually slow down
the tremolo
p
f
p


rit
146
Fl.
146
Pno.
p
Ped. l.v.
146
Vla.
s.t.
s.t.
Sul G
harmonic gliss.
s.p.
Vc.
p
f
p
s.t.
D.B.