

Confluences (Rainbows II)

for Flute, Violin, Clarinet in Bb , Cello, Piano & Electronics

© Javier Alejandro Garavaglia (2010/12)

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Flute *mp dolce* *mf dolce* *p*

B Clarinet *mf dolce* *p*

Violin *mf dolce* *mp dolciss.* *p*

Cello *mf* *mp dolce* *p*

Piano *fff* *mf* *p*

30" 30" 30" 30" 30"

sul pont. *Sul D* *Sul A* *Sul D* *ord.*

8va *5* *3* *3* *5:4*

Lea. *

SMPTE 00:00:00:00 00:00:10:00:00 00:00:40:00 00:00:48:00 00:00:59:00 00:01:03:00

Live-electronics

Reverb ON (Fl)

Record 10" Livesample1 (Fl)

Surround random ON (4.5 secs change)

Play Livesample1

(Surround in decrescendo. Fades Out in the last 15')

Dynamic Delays ON - Mic ON (Piano)

Convolution ON [livesample 1 (normal Pitch) * piano]

Reverb OFF

Play Livesample1 / 2x Octs up gliss. Pitch Shift [Phase Vocoder]

Livesample1 OFF

Surround Circ (Pno) OFF

Convolution OFF

10 $\text{♩} = 60$ *Molto lento*

Fl. *quasi echo*
ppp
ppp

Cl. *(R) Ab* *(Multiphonic Trill)* *ff*
ppp
ppp *dolciss. e delicatissimo*

Vln. *Sul A* *Sul G* *Sul D/A*
pp *leggero e delicato*

Vlc. *fff*

Pno. *mf* *delicatto*
mp *molto delicato*
pppp

6" 16" 4" 4" 6" 16" 4" 4" 6" 16" 4" 4" 6" 16" 4" 4" 6" 16" 4" 4"

SMPTE

00:01:08:00 00:01:16:00 00:01:22:00 00:01:29:00 00:01:38:00 00:01:42:00 00:01:50:00 00:01:58:00

LE

Dyn. Delays ON (VI)
Record 3" Livesample2 (Pno)
Mic. Pno + VI OFF
Dyn. Delays OFF
*CONV. ON [(Cello+Fl)*Clarinet]*
MIC. ON [Cello-Fl-Clarinet]
Play 1x Livesample2 (Pno)
Transp. 3x Octs down gliss (4.5")
Reverb ON (livesample2)
*CONV. OFF [(Cello+Fl)*Clarinet]*
Reverb OFF
Play livesample2 (pno) / No transpositions.
random surround, 3.5" between speakers.

♩ = 60 *Tempo primo*

17

Fl. *pp* *dolciss. e delicatissimo* *p* *leggero e delicato*

Cl. *ppp* *p* (Multiphonic)

Vln. *pizz.* *mf* *Sul D/A*

Vlc. *pizz.* *p* *delicato* *arco* *mp* *flautando* *Sul D* *Sul C*

Pno. *pp* *dolciss. e delicatissimo* *pp* *mp*

Reo.

SMPTE

00:02:02:00

00:02:08:00

00:02:10:00

Livesample2 OFF
Surround Rdm OFF

Reverb ON

Convolution ON

LE

MIC. ON [ALL]

(CONV= Flute+Cello X Clarinet)

19

Fl. *f*

Cl. *mf* *delicato* *p* (Multiphonic) *ff* Frullato

Vln. *f* *pizz.* *arco* *sul pont.* *f*

Vlc. *f* *pizz.* *arco* *arco ord.* *ff*

Pno. *f* *ff* tenuto

Reo. *f*

12" subito

12" subito

12" subito

12" subito

12" subito

12" subito

* subito

SMPTE

00:02:14:00

00:02:20:00

00:02:26:00

Reverb OFF

LE

Convolution OFF
(RVB all continues)

Record 6" Livesample3 (Pno)

PLAY Livesample3
repeated + surr. circ
1.5 secs + decresc.

Dynamic Delays ON
(livesample3)

♩ = 90

22

Fl. *f* molto espress. *ff*

Cl. *f* molto espress. *ff*

Vln. *f* molto espress. *ff*

Vlc. arco *f* molto espress. *f* *ff*

Pno. *ff* molto espress. *ff* sempre *ff*

fff *sfz* (both hands) *sfz* (both hands)

SMPTE 00:02:38:00 00:02:42:00 00:02:46:00

Livesample3 OFF

DYNAMIC DELAYS OFF

LE

♩ = 120

ord.

ord.

33

Fl. *sfz* *sfz*

Cl. *Slaptone* *sfz* *ord.* *ff*

Vln. *leggero sul pont.*

Vlc. *pp (sotto voce)* *sul pont. leggero*

Pno. *f*

SMPTE *Rec.* *6:4* *

00:03:54:00

MIC. ON [Cello-VI]
(Delays continue now
for Pno, VI and Co)

LE

34

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

00:03:58:00

The image shows a page of a musical score, page 9, starting at measure 34. The score is for a woodwind section (Flute and Clarinet), strings (Violin and Viola), and Piano. The Flute and Clarinet parts are written in treble clef and feature dynamic markings of *sfz* (sforzando) and accents (>). The Violin and Viola parts are written in treble and bass clefs respectively, with slurs and accents. The Piano part is written in grand staff (treble and bass clefs) and features a dynamic marking of *sfz*. The SMPTE timecode is 00:03:58:00.

35

Fl. *sfz* $\frac{3:2}{>}$ *sfz* $\frac{3:2}{>}$ *fff* Blow heavily into the instrument: loud air noise

Cl. *sfz* $\frac{3:2}{>}$ *fff*

Vln. *ff* *c.i. batutto* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Vlc. *f* *sfz* *f* *sfz* *f* *f* *sfz* *f*

Pno. *f* *sfz* *pp*

p Short and fast glissando over the last strings on the right (highest pitches), repeated irregularly through the passage. Glissando over the strings should be ideally made with a pluck.

Rec. *

SMPTE

00:04:02:00 | 00:04:06:00 | 00:04:08:00

Record all instruments 4"
LIVESAMPLE 05-06-07-08-09

MIC. ON (Fl-Clarinet)

(Delays continue on all instruments [direct])

LE

38

25"

$\text{♩} = 120$

ord.

sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

ff *ff*

3:2 3:2 3:2

10/4

25"

ord.

ff tenuto *ff*

10/4

25"

ord.

ff tenuto *ff*

10/4

25"

mf

molto delicato
leg. sempre

10/4

SMPTE

00:04:12:00

00:04:37:00

PLAY Livesample5-6-7-8-9
 Surr diverse, random
 transp, and DELAYS now on
 samples

General FADEOUT 4"

(Delays continue on Samples while FADEOUT)

LE

Mic =All OFF

40

Fl. *pp dolce espress.* simile *ppp* *delicatissimo*

Cl. *f* (subito toneless) (libero, but within the 10 quarter notes given for this bar) *ppp* ord.

Vln. *pp subito* *sul pont.* *tr* simile

Vlc. *pp* *sul pont.* *tr* simile

Pno. *pp* *pp*

SMPTE

00:04:41:00

00:04:51:00

MIC. ON [Clarinet]

LE

OFF Livesample5-6-7-8-9
Surr diverse, random
transp.

(Delays continue, now on Clarinet alone)

42

Fl. *mf* *f*

Cl. *mf* molto espress. simile

Vln. ord. *mf* molto espress. *f* pizz. arco *mf* *mf*

Vlc. ord. *mf* molto espress. *mf*

Pno. *f* *mf*

mf molto espress. *mf*

SMPTE

00:04:59:00

00:05:03:00

00:05:13:00

DELAYS & MIC
[Clar] OFF at
SMPTE 05:02:00

ALL Mics ON

Reverb ON
(all Instr. Direct + PhVoc + PhM Grains)

LE

PhM Grains ON
[VI - Cello]

45

Fl. *mf* *ppp dolce*

Cl. *p* *mp* *mp* *mp*

Vln. *mf*

Vlc. *sul pont.* *f*

Pno. *mp delicato* *mf* *mp delicato*

SMPTE 00:05:23:00 00:05:31:00

LE

47

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

mp *p* *p*

sul pont. *mp* *pizz.* *p*

simile *p* *sul tasto* *p*

pp

00:05:35:00 00:05:39:00 00:05:43:00

*

50

Fl.

Cl.

(Multiphonic)

p *dolciss.*

pp

p *dolciss.*

8

simile

Vln.

arco

sul tasto

pp

Vlc.

pp

sul pont.

ppp

pizz.

mf

Pno.

pp

mf

SMPTE

00:05:47:00

00:05:51:00

00:05:55:00

00:05:59:00

LE

PhVoc OFF

AM Comb Filter ON
[Piano + Clarinet]

(Reverb + PhM Grains continue ON)

54

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

8

G#

p

pp

pp

pizz.

pizz.

pizz.

mf

simile

00:06:03:00

00:06:07:00

00:06:11:00

00:06:15:00

00:06:19:00

00:06:23:00

60

Fl. *pp* *pp* *p dolciss.*

Cl. *p dolciss.* *p* *(with A natural)* *Frullato* *ord.*

Vln. *ord. Sul A* *ppp* *ord.* *pp*

Vlc. *arco sul pont.* *mp*

Pno. *p* *p* *pp*

pp *scd.* *

SMPTE

00:06:27:00	00:06:31:00	00:06:35:00	00:06:39:00	00:06:43:00	00:07:03:00
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AM Comb Filter OFF [Piano + Clarinet]
 (PhM grains and Rvb continue ON)

Rvb & PhM Grains OFF at SMPTE 06:42:00
 (PhM grains and Rvb continue ON)

Dyn. Delays ON (ALL)
 All 5 Mics continue ON

Delays & All Mics OFF at SMPTE: 07:05

LE

66

Fl. *ff* *ff* Frullato *súbito*

Cl. *p* *molto* *súbito*

Vln. *pizz.* *sfz* *sfz* *sfz* *arco* *sfz* *f* *molto* *súbito*

Vlc. *ord.* *ff* *ff* *molto* *súbito*

Pno. *sfz* *súbito*

SMPTE

00:07:07:00

ALL Mics ON

Reverb ON

(Rvb all Instr.)

LE

00:07:17:00

Reverb OFF

(All mics continue ON)

68

Fl. *ff*

Cl. *ff* Frullato ord. 6:4

Vln. *sf* ord. *ff*

Vlc. *sf* ord. *ff*

Pno. *f* *sf* *ff*

SMPTE 00:07:19:00 Dynamic Delays ON

LE

70

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

3:2

sfz

sfz

sfz

sfz

sfz

3^o

súbito

3^o

súbito

3^o

súbito

3^o

súbito

00:07:27:00

00:07:31:00

♩ = 120

6:4

72

Fl. *mp* *dolciss. e delicatissimo* *mp* *mp*

Cl. *ppp* *dolciss. e delicatissimo*

Vln. *sul pont.* *ppp* *dolciss. e delicatissimo*

Vlc. *mp* *dolciss. e delicatissimo* *mp* *mp*

Pno. *pp* *dolciss. e delicatissimo* *pp* *pp* *pp*

SMPTE 00:07:34:00

AM Comb Filter ON
 [Violin+ Clarinet]
 Surround Circ slow

LE

73

Fl. *pp* *pp* *pp* *pp*

Cl.

Vln. 5 5 5 5 5 5 5

Vlc. *mp* Sul D *mp* (#) *mp* Sul A

Pno. *pp* *pp* *pp* *pp*

SMPTE 00:07:38:00

LE

74

Fl. *pp* 3:2 *pp* 3:2 15"

Cl. 15"

Vln. 5 5 5 5 5 5 5 5 15"

Vlc. *mp* Sul G *mp* 15"

Pno. *pp* 3:2 *pp* 3:2 *pp* 3:2 15"

SMPTE 00:07:42:00

00:07:46:00

AM Comb Filter OFF
[Piano + Clarinet]
Dynamic Delays OFF
at SMPTE= 7:57

LE

76 $\text{♩} = 60$

Fl. *f* *pp*

Cl. *f* *pp*

Vln. ord. *f* *pp*

Vlc. *f* *pp*

Pno. *f* *pp*

SMPTE

00:08:01:00

00:08:17:00

00:08:33:00

Reverb ON

(All Mics continue ON)

LE

♩ = 60

79

Fl. *p*

Cl. *p*

Vln. *pizz.* *p*

Vlc. *mp* molto *espress.* *p* *sul pont.* *pppp*

Pno. *pp* *dolciss. e delicatissimo* *simile* *ppp*

SMPTE

00:08:36:00	00:08:44:00	00:08:52:00	00:09:00:00
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Reverb OFF

AM Comb Filter ON
 (Piano with Cl, V, Cello, Fl)
 Surround Rdm 900ms

LE



83

Fl. *mp dolce espress.* *f*

Cl. *mp dolce* (Multiphonic) *ppp* *mf*

Vln. *mp* *sul pont.* *arco* *ord.* *ff* *sempre*

Vlc. *ord.* *mf dolce espress.* *f*

Pno. *f* *p* *f*

SMPTE

00:09:10:00 00:09:16:00 00:09:24:00 00:09:32:00 00:09:40:00

AM Comb Filter OFF

PhVoc ON pitch shift Piano (gliss downwards) with Slow Surround circular movement

Convolution ON (Conv=Fl+Cl+VI X Pno)

Dynamic Delays ON (All Mics continue ON)

(Dyn. Delays, All mics & PhVoc continue ON)

LE

88

Fl. *f* Frullato *mf* *f* *pp* ord.

Cl. *mf* *p* *molto* *ff* *f* ord.

Vln. *f* *f* *mp* *delicato* *molto espress.* *mp* *sempre*

Vlc. *f* *f* *f* *mp* *sul pont.* *ord.* *f* *f* *pizz.* *mp* *delicato*

Pno. *mf* *Leo.*

SMPTE 00:09:48:00 00:09:56:00 00:10:04:00

LE

91

Fl. *f* ord. *pp*

Cl. *pp* Frullato

Vln.

Vlc.

Pno.

SMPTE 00:10:12:00 00:10:20:00 00:10:26:00 00:10:28:00

LE

PhVoc OFF

CONV. OFF

WS Grains Fixed Pitch ON
 [Livesample2 Pno]
 through PhVoc Surr Circ

Dyn. delays OFF
 at SMPTE: 10:30

♩ = 96

libero
leggero e delicato

simile

94

Fl. *p* *p*

Cl. *p* *sfz* *p*

Vln. *pizz.* *sfz* *pizz.* *sfz* *pp* *simile*

Vlc. *pizz.* *sfz* *pizz.* *sfz*

Pno. *mp*

SMPTE 00:10:38:00

Reverb ON (all instruments)

LE

95

Fl. *p* Slaptone *sfz*

Cl. Slaptone *sfz* Slaptone *sfz* Slaptone *sfz*

Vln. *pizz.* *sfz* arco *sul pont.* *pp*

Vlc. *col legno sul pont.* *pp* *pizz.* *sfz* *sfz*

Pno.

SMPTE 00:10:43:00

LE

96

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

pp

Slaptone *sfz* Slaptone *sfz* Slaptone *sfz* *pp*

mf

arco sul pont. pp

00:10:48:00

97

Fl.

Cl.

Vln.

Vlc.

Pno.

SMPTE

LE

p

pp

ord.

pp

ff

mp dolce

p

ff

ord.

p

ff

ord.

p

ff

ord.

p

ff

10"

♩ = 60

10"

10"

10"

10"

00:10:53:00

00:10:58:00

00:11:03:00

00:11:08:00

00:11:18:00

WS Grains Rdm Pitch OFF
PhVoc and Surr circ OFF

102

Fl. *pp* *f* *ff* *ppp*

Cl. *ppp* *ff* *ppp*

Vln. *f* *ff* *ppp*

Vlc. *f* *ff* *ppp*

Pno. *pp* *mf* *ff* *ppp* lasciar vibrare!
PEDAL still down!

SMPTE

00:11:26:00 00:11:34:00 00:11:42:00 00:11:50:00 00:12:10:00

AM Comb Filter ON
[Fl + Cl + VI with PIANO]
No Surround
(Mics and Rvb continue on)

AM Comb Filter OFF
(Mics and Rvb continue on)

LE

107 ♩ = 96

Fl. *pp* *pp* poco rallentando 25" IF NEEDED, IMPERCEPTIBLY RENEW BREATHING WITHIN THE DECRESCENDO *pp* al niente

Cl. *pp* *pp* poco rallentando 25" *pp* al niente

Vln. *pp* *pizz.* poco rallentando arco 25" *pp* al niente

Vlc. *pp* poco rallentando 25" *pp* al niente

Pno. *pp* poco rallentando 25" *f*

SMPTE 00:12:20:00 00:12:30:00 00:12:40:00 00:13:05:00

General FADEOUT 25' Reverb OFF All Mics OFF

Piece ends at SMPTE: 13:05:00

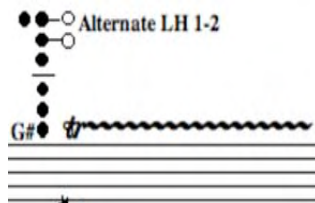
LE

Confluences (Rainbows II)

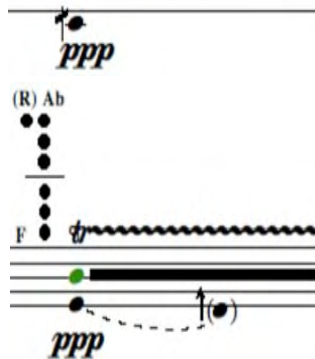
for Flute, Clarinet in Bb, Violin, Cello, Piano & Electronics

Instructions for the performance:

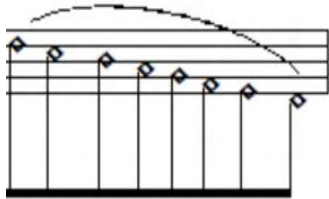
- (1) The piece alternates metronomic indications in some parts with time given in seconds for others (which are free to perform within the times given). The Time Code times given in the score (SMPTE) must be followed with absolute precision, in order to synchronise accurately with the electronics. A SMPTE display on the stage should be used to follow those times. The electronics can be found in the MAXMSP patch. The patch works automatically by pressing the start button. No further action is needed for the electronics to run.
- (2) The electronics need 5 different microphones, one for each instrument. The input levels must be controlled through a mixing desk. However, their activation runs automatically directly from the patch. Recommended are cardioid, condenser microphones.
- (3) With the exception of the clarinet, all instruments are written in C.
- (4) Special indications:
 - (a) Micro-intervallic is written accurately where needed. If not, different arrows signalise a small deviation of the pitch in the direction shown.



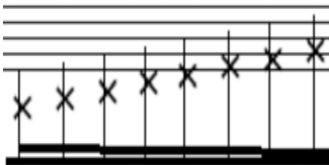
(b) **Clarinet:** trill with alternation of 2 fingers = percussive effect plus notes.



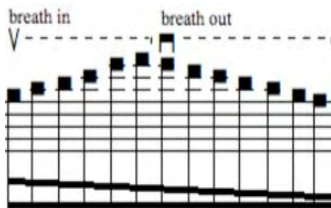
(c) **Clarinet:** multiphonic trill. The higher note is sustained, while the lower ones are trilled.



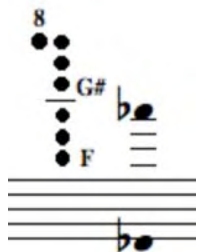
(d) **Clarinet & Flute:** very soft, almost toneless articulation. Keys strokes as soft as possible. Sense of pitch and direction must be clear and accurate though.



(e) **Clarinet & Flute:** only key strokes.



(f) **Clarinet:** toneless playing: blow through the instrument, with an embouchure not enough to produce the fingered normal pitch. Key strokes should be inaudible. All notes articulated within the indicated breath direction = breath in (inhale) - breath out (exhale) and fingered on the given pitch.



(g) **Clarinet:** Multiphonic. There are seven different multiphonics in this piece. The performer is supposed to play them as indicated in the score and not otherwise.



(h) **Strings:** with the bow hair on the side of the bridge. The result should be a rather high, rough and unpitched sound.



i) **Strings:** Very fast tremolo over all 4 strings at the same time (as in Berio's *Sequenza VI*.)



j) **Strings:** Pizzicato alla Bartók.

DURATION: ca. 13 minutes