

LAMIERE

PER ENSEMBLE ED ELETTRONICA
(2024)

M A T T E O
T U N D O



Lamiere

per ensemble ed elettronica

Matteo Tundo

(2024)

Instrumentation

Flute

Clarinet

Percussion: Vibraphone; Crotales*; Bass Drum; Cowbell; Temple block; 2 Wood blocks; Thundersheet; Suspended cymbal.

Trombone

Violin

Cello

Double Bass



Extra:

1. **Fl** and **Cl** must be equipped with two music boxes provided by the author. The music boxes must be prepared with patafix to obtain a stopped sound.
2. **Fl**, **Cl**, **Vn** and **Vc** must be equipped with steel pot lids of different sizes, to be played with a small metal chain.
3. **Tbn** and **Cb** must be equipped with a bunch of keys to be played by moving them in the hands to produce a metallic sound.
4. **Conductor** must be equipped with a specific wind chimes provided by the author.

Indications for performance:

Accidentals only concern the note before which they are placed, except repeated notes.

ALL instruments are written in C.


Crotales sound two octaves higher than written.


Double Bass sounds one octave down than written.

Duration: 09'30" ca.

Trills: For **Winds and Vibraphone** trills are always to be played with the semitone higher than the indicated note. For **Strings** the trills are always to be considered as small as possible, microtonal where possible, unless otherwise specified.

Microtones Accidentals:

 = 1/4 tone up

 = 1/4 tone down

Please refer to the score for all other indications concerning the performance.

ELECTRONICS:

The electronic part consists of pre-processed sounds and live electronics.

In the staff dedicated to it, there are some descriptions of the sounds.

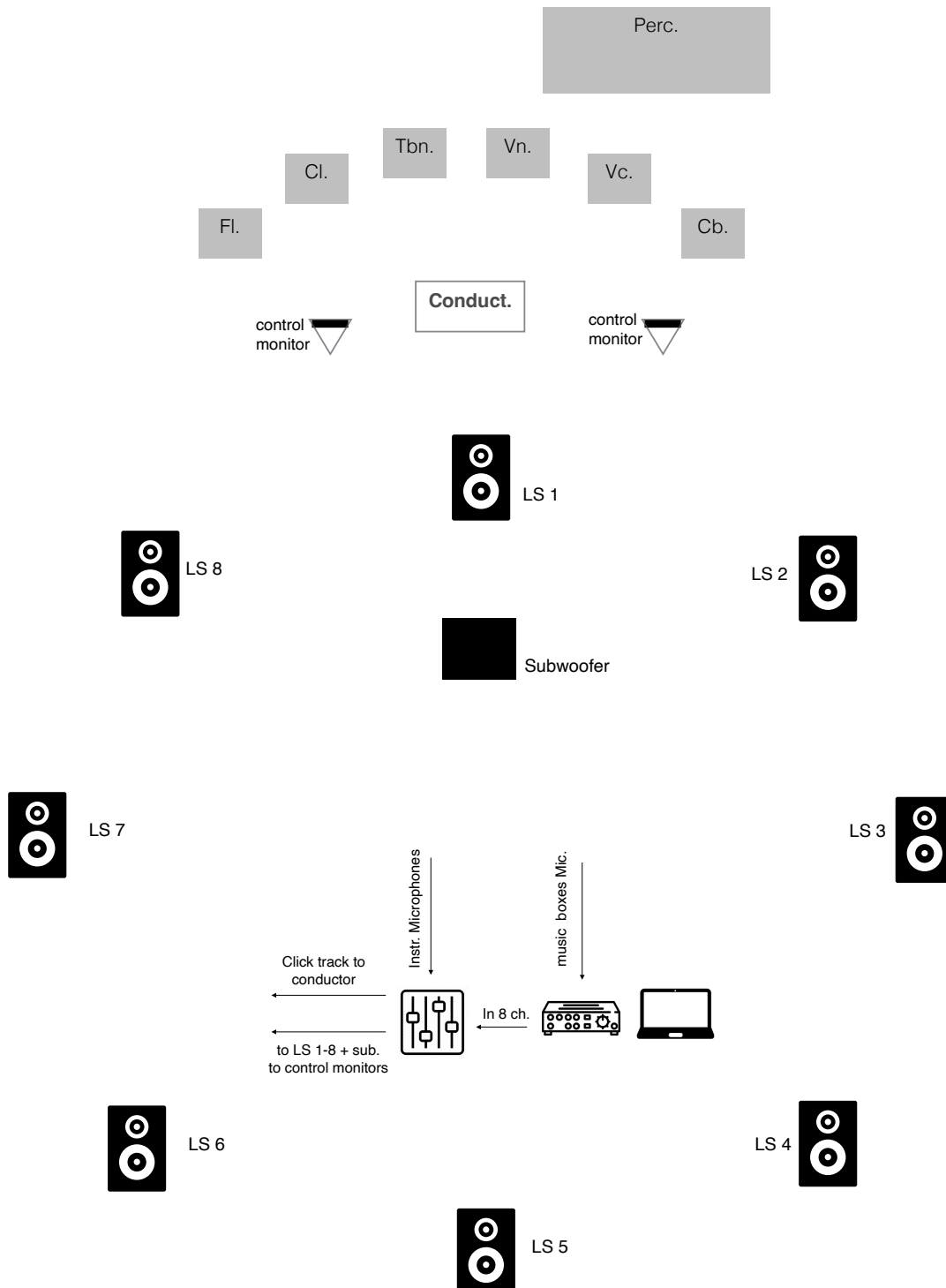
The performer of the electronic part has to start the *click track + tape* and play the crescendo / diminuendo on faders when and if it is indicated in the score.

It's necessary for the conductor to use a **click track**. The click track has to be activated at the right time following the score. In the parts "Senza misura" of the piece the click track will automatically silence itself, starting again with a pre-count of 4 beats before the next "A tempo" measure.

The live electronics consists of two vocoders that process the sound of the music boxes.

The diffusion of the electronic part is octophonic, but stereophonic and quadraphonic versions are also available. The patch is originally programmed in Max 8.

The amplification of the instruments must be carried out to obtain a perfect balance between instrumental sounds and electronic sounds. Depending on the room, it may be necessary to vary the gain of the speakers or add a slight reverberation to the instrumental sound.



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Matteo Tundo

Al Concrete [Lab] Ensemble

Senza misura, ruvido 17" A tempo! ♩ = 60

This musical score system includes parts for Flute, Clarinet in B♭, Trombone, Percussion, Violin, Cello, Double Bass, and Electronics. The Flute and Clarinet parts are marked 'PLAY THE MUSIC BOX' and 'irregular speed'. The Trombone part features a 'flap*' technique and an 'sfz secco' dynamic. The Percussion part uses 'wood blocks with chain' and is marked 'irregular, instable'. The string parts (Violin, Cello, Double Bass) are marked 'C.L. battuto' and 'sfz'. The Electronics part is marked with 'START CLICK TRACK AND TAPE'. The system concludes with a 2/4 time signature and dynamics ranging from *ppp* to *f*.

*) flap tongue technique, very percussive

**) air sound. Breath noise only. The staff notation refers to the variation in timbral range (high, medium, low). Letters [s], [sh], [f] indicate the position of the mouth to vary the air exhalation.

**) s.p. = sul ponticello; quasi s.p. = quasi sul ponticello; s.t. = sul tasto; m.s.t. = molto sul tasto

This musical score system continues with parts for Flute (Fl.), Clarinet in B♭ (B♭ Cl.), Trombone (Tbn.), Percussion (Perc.), Violin (Vln.), Cello (Vc.), Double Bass (D.B.), and Electronics (El.). The Flute and Clarinet parts are marked '(music box)'. The Trombone part features a 'flap' technique and a dynamic range from *f* to *ppp*. The Percussion part uses '(wood blocks)'. The string parts (Violin, Cello, Double Bass) are marked 'C.L. battuto' and 'sfz'. The system concludes with a 2/4 time signature.

5 **A tempo!** ♩ = 60

Fl. (music box)

B♭ Cl. (music box)

Tbn. eolico [f - - - - - > sh] flap f ppp

Perc. bass drum soft mallets pp

Vln. quasi s.p. arco ord. ppp f C.L. battuto sfz m.s.t. arco ord. pp

Vc. quasi s.p. arco ord. ppp f C.L. battuto sfz m.s.t. arco ord. pp

D.B. quasi s.p. arco ord. ppp f pizz. sfz pp

El. tremolo reverb 4/4 cresc. VOCODER 1 & 2 4/4



9

Fl.

B♭ Cl.

Tbn. eolico 5 5 3 pp

Perc. (bass drum) pp

Vln. m.s.t. arco ord. pp

Vc. m.s.t. arco ord. pp

D.B. (pizz.) pp

El. 4/4 cresc. VOCODER 1 & 2 3/4 4/4

13

Fl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

B \flat Cl. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Tbn. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Perc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Vln. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

Vc. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

D.B. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

El. $\frac{4}{4}$ $\frac{5}{4}$ $\frac{3}{8}$ $\frac{3}{4}$

pp *p < f* *p < f*

pp *f* *p < f*

pp *p < f* *p < f*

pp *p < f* *p < f*

pp *p < f* *p < f*

pp *p < f* *p < f*

cresc. VOCODER 1 & 2

resonant filters resonant filters

vibraphone motor off medium mallets

m.s.t. arco ord. quasi s.p. (quasi s.p.)

m.s.t. quasi s.p. (quasi s.p.)

(pizz.)

17

Fl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

B \flat Cl. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tbn. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Perc. (vib.) $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vc. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

D.B. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

El. $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

f *ppp* *pp* *pp* *f* *fff*

f *mf* *mf* *p*

f *p* *p* *mf*

f *p* *pp* *f* *fff*

pp *pp* *f* *fff*

0 dB ca. delay pitch shifting granulation texture

flap 6 eolico 5 ord. flap

crotales

vibraphone

m.s.t. (m.s.t.)

m.s.t. (m.s.t.)

(pizz.) quasi s.p. arco

21

Fl.

B \flat Cl.

Tbn. *mf* *pp* *f*
colico *[f - (d) - sh]*

Perc. *mf* *p* *mf*
crotales *vibraphone* *crotales*

Vln. *p* *ppp*
(m.s.t.)

Vc. *p* *ppp*
(m.s.t.)

D.B.

El. (texture) *dim. VOCODER 1 & 2*

25

Fl. *slow down the movement irregularly*

B \flat Cl. *slow down the movement irregularly*

Tbn. *ppp* *mf* *ppp*
[f - (d) - u]

Perc. *p* *mf* *p*
vibraphone *crotales* *vibraphone*

Vln. *p* *ppp* *p* *pp* *mf*
quasi s.p. *(d.)* *m.s.t.* *ord.* *(ord.)* *quasi s.p.*

Vc. *p* *mf* *p* *p* *pp* *mf*
(m.s.t.) *s.p.* *s.t.* *m.s.t.* *(d.)* *quasi s.p.* *ord.* *quasi s.p.*

D.B. *ppp* *mf* *ppp* *p* *ppp*
quasi s.p. *(d.)* *(d.)* *m.s.t.*

El. *(dim. VOCODER 1 & 2)*

*) artificial harmonic trills