

crucifixion (perugino)

for flute, clarinet, percussion, piano, violin & violoncello + stereo audio files

pietro perugino - pazzi crucifixion



Pietro Perugino - Pazzi Crucifixion (ca. 1493-1496)
Fresco — 480 cm × 812 cm

notes for performance

Acoustic the piece must be played in a resonant space (church, hall...)

Accidentals apply for the whole measure

Conductor the piece can also be played without conductor

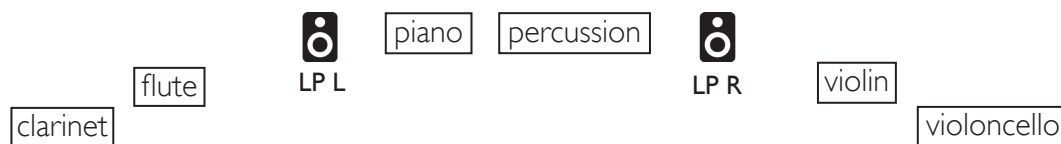
Notation 

Transposition Piccolo sound one octave above the written pitch, Bb Clarinet a major second under and Crotales two octaves higher. Only Violin's and Cello's scordaturas are not transposed and written are their sounding pitches

Vibrato play without vibrato and let resonate, unless otherwise indicated

stage directions

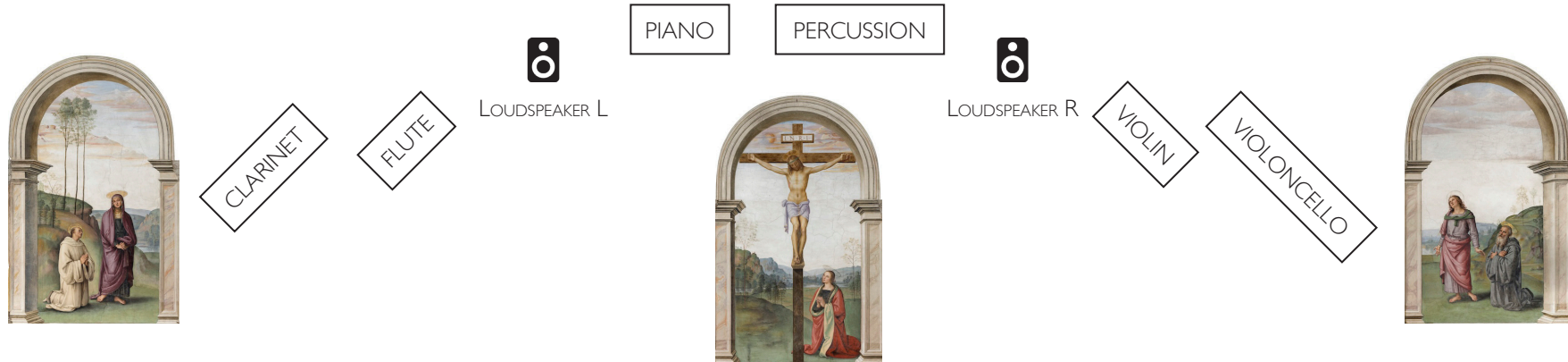
The six (6) instruments should not be too close from each other, but wide apart forming three (3) groups in an arch form, like the position of Perugino's characters in his Crucifixion at the Santa Maria Maddalena dei Pazzi's chapter room in Florence:



stage directions



Ensemble Variances — Gaudeamus Muziekweek 2018 - TivoliVredenburg (Utrecht)



technical requirements

SOUND SETUP

- 2 main front loudspeakers [LS L+R]
- 1 subwoofer [ad lib.]
- 1 mixer
- 1 computer w/ i.e. Ableton Live to launch the samples
- 1 small interface [i.e. Scarlett 2i4]
- 1 launchpad

N.B. : global power of sound system must be adapted to the size of the concert hall. In this piece, the electronic sounds (sinus waves) and field recordings should blend with the whole ensemble.

LIGHT

- should be of a warm temperature (as at the end of a summer afternoon) and not too harsh (i.e. 80% of its power)
- if possible with three spots on the three different groups
- from bar 153, the light (80%) should be very slowly and progressively dimmed to a blackout (0%) to signal the end of the piece


stereo audio files

The following list of audio files are provided with the score:

FORMAT — stereo - AIFF - 24 bits - 48000 Hz

- Sample 1 — c-g
- Sample 2 — high h (1)
- Sample 3 — high h-c
- Sample 4 — chimes (A) [soundscape]
- Sample 5 — g / b / c / d / e / f#
- Sample 6 — high h (2)
- Sample 7 — resonance low [soundscape]
- Sample 8 — high h (3)
- Sample 9 — high f#
- Sample 10 — high b-c
- Sample 11 — high f#-c#
- Sample 12 — diatonic cluster db-eb-f-gb
- Sample 13 — high a-h
- Sample 14 — chimes (B) [soundscape]
- Sample 15 — cicadas night + thunder [soundscape]

symbols

 1/4 tone flat and sharp

 3/4 tone flat and sharp

 Ligatura

 Glissando

 Continuous transition between two states

 Ad libitum alternation between two states

instruments

Bb Clarinet

must also have x| Maraca very high pitch – thinner grain

Multiphonics  taken from heatherrocher.net

Flute (and Piccolo)

must also have a Piccolo and x| Maraca very high pitch – thinner grain

Multiphonics  taken from Pierre-Yves Artaud's *Flûtes au présent* and Salvatore Sciarrino's *L'Orologio di Bergson (Opera per Flauto II)*

w.t. whistle tone

Piano

Must also have x3 Ebows, x1 Maraca high pitch – thin grain and a hard plastic hammer.

◇ Natural harmonic pressure on the indicated string in the piano. Harmonic number and sounding result are indicated.

Percussion

x1 Mark Tree - thin and metallic (not a bell tree)

x3 Crotales - B 1975.53 Hz + A 3520 Hz + B 3951.07 Hz

x1 Tubular bell - C 523.3 Hz

x1 Whip

x1 pair of plastic Castanets - attached on a (wooden) base placed on the ground

x2 Maracas (x7 altogether) - 1/ medium pitch – thick grain and 2/ high pitch – thin grain

x1 Contrabass bow

x2 Metal sticks

x1 Soft mallet

 Normal tremolo

 Circular tremolo

Violin and Violoncello

Violin and Violoncello must have each x1 Maraca (so x2 Maracas in total) very high pitch - thinner grain

Violin's scordatura : 

Cello's scordatura : 

 « Aeolian harp » oscillate slowly and irregularly between the indicated pitches, using double stops ad libitum – like a harp played by a gentle breeze

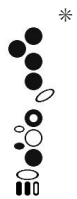
◆ ◇ Natural harmonic pressure ■ □ Breath sound

multiphonics fingerings

Flute (page 16 ff.)



m. 107 ff.



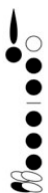
m. 113 ff.



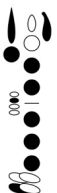
m. 120 ff.

* the symbol ○ in the fingering means that only the outer ring is closed, while the small hole on the key stays open

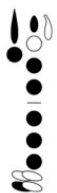
Bb Clarinet (page 16 ff.)



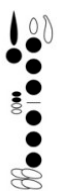
m. 108 ff.
n°01



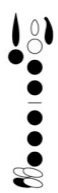
m. 115 ff.
n°136



ossia: n°05



m. 123 ff.
n°180



m. 127 ff.
n°04

crucifixion (perugino)

raphaël languillat
(2015/21)

♩ = ca. 58

Clarinete Si \flat



Flûte



Piano



Percussion



Violon

Scordatura : IV = F / III = C

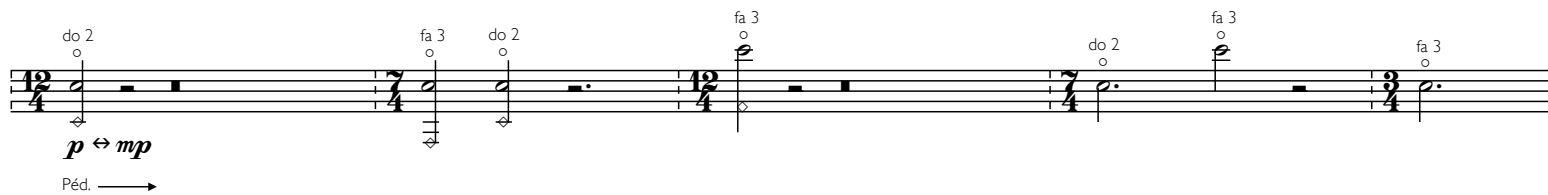


Violoncelle

Scordatura : III = F / II = C



Électronique



do 2 fa 3 do 2 fa 3 do 2 fa 3

p ↔ *mp*

Péd. →

7

Cl.

Fl.

Pno.

Perc.

Vi.

Vcl.

Élec.

do 4 fa 3 do 2

mf *p* *ppp*

Mark Tree ongles

archet Crotale sonne 2 octaves au-dessus de la note écrite (1/5ma)

ppp *p* *ppp*

III 2 / IV 3 ord. III 8

II 4 / III 6 ord. II 14

ppp *p* *ppp*

ppp vitesse d'archet lente

p ↔ *mp*

sol 4

Sample 1

13

Cl.

Fl.

Pno.

Perc.

Vi.

Vlc.

Élec.

légère déviation microtonale (avec l'embouchure)
environ 1/16 ou 1/8 de ton (pas de 1/4 de ton)

mp *f* *p* ↔ *mp* *ppp* *p* *ppp*

mib 5 do 2 sol 4

13 19

Sample 2 Sample 3

Detailed description of the musical score: The score is for page 13 and features seven staves. The top staff is for Clarinet (Cl.) in 3/4 time, with a key signature of one flat. It contains a half note in the first measure, followed by a section in 6/4, 4/4, and 3/4 time marked with dynamics *ppp*, *p*, and *ppp* respectively. The Flute (Fl.) staff is empty. The Piano (Pno.) staff starts in 4/4 time with a half note marked *mp*, then changes to 8/4 time with a half note marked *f* (labeled 'mib 5'). It then changes to 6/4 time with a half note marked *p* ↔ *mp* (labeled 'do 2'), and finally to 4/4 time with a half note marked *p* (labeled 'sol 4'). The Percussion (Perc.) staff has a square symbol in the first measure, followed by a half note marked *f*. The Violin (Vi.) and Violoncello (Vlc.) staves have a half note in the first measure, followed by a section in 8/4 time with a half note marked *p* (labeled '13'), and then a section in 6/4, 4/4, 3/4, and 4/4 time with a half note marked *p* (labeled '19'). The Electric (Élec.) staff has a square symbol in the first measure, followed by a half note marked *p* (labeled 'Sample 2'), and then a half note marked *p* (labeled 'Sample 3'). Vertical dashed lines indicate the boundaries between the different time signature changes.

20

Ci.

Fl.

Pno.

Perc.

Vi.

Vc.

Élec.

fff

p

Crotale baguette métal

f

ppp

p

ppp

p

ppp

mp

p ↔ mf

do 2

fa 3

mib 5

sol 4

Cloche tubulaire

x1 baguette douce

ppp ↔ pp

Sample 4

29

The musical score consists of six staves: Clarinet (Cl.), Flute (Fl.), Piano (Pno.), Percussion (Perc.), Violin (Vi.), and Viola (Vlc.).

- Cl.:** Measures 29-32. Dynamics: *ppp* (measures 29-30), *p* (measure 31), *ppp* (measure 32). Articulation: *ppp* (measure 29), *ppp* (measure 32).
- Fl.:** Measures 29-32. Dynamics: *mp* (measures 29-30), *p* (measure 31), *mp* (measure 32), *p* (measure 33). Articulation: *mp* (measures 29-30), *p* (measure 31), *mp* (measure 32), *p* (measure 33).
- Pno.:** Measures 29-32. Dynamics: *ppp* (measures 29-30), *p* (measure 31), *ppp* (measure 32). Articulation: *ppp* (measures 29-30), *ppp* (measure 32). Includes notes labeled "fa 3", "do 4", "mib 5", and "do 2".
- Perc.:** Measures 29-32. Dynamics: *ppp* (measures 29-30), *p* (measure 31), *ppp* (measure 32). Articulation: *ppp* (measures 29-30), *ppp* (measure 32).
- Vi.:** Measures 29-32. Dynamics: *ppp* (measures 29-30), *p* (measure 31), *ppp* (measure 32). Articulation: *ppp* (measures 29-30), *ppp* (measure 32). Includes note labeled "IV 3".
- Vlc.:** Measures 29-32. Dynamics: *ppp* (measures 29-30), *p* (measure 31), *ppp* (measure 32). Articulation: *ppp* (measures 29-30), *ppp* (measure 32). Includes note labeled "16".

36

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

Fl. *p* *mf* *mp* *p* *mp*

Pno. fa 3 sol 4 do 2 mib 5 fa 3

Perc. →

Vi. « Harpe éolienne » + III 3 *p* ↔ *mp* + IV 6

Vc. « Harpe éolienne » + II 9 *p* ↔ *mp*

43

Cl. *p* *simil.*

Fl. *mp* *p* *mp* *mf*

Pno. *mp* *p* *mp* *p*

Perc. $\equiv \rightarrow$

VI. + III 5

Vlc. + II 6 + III 6

51

Cl. *ppp* *p* *ppp*

Fl. *mp* *mf* *mp*

Pno. *mp* *p* *mf*

Perc. *()*

Vi. - III 5 - IV 6 III 4 *ppp*

Vlc. -16 - II 9 III III *ppp*

Élec. *Sample 5*

59

Cl. *p mp p* *simil.*

Fl. *mp mf*

Pno. *mp p*
sol 4
do 2
mib 5

Perc. *ppp ⇌ pp*
Crotale archet

VI. *p ⇌ mf*
+ II 3
+ IV 6

Vlc. *p ⇌ mf*
+ II 9
+ II 7

Detailed description: This page of a musical score covers measures 59 to 64. It features six staves: Clarinet (Cl.), Flute (Fl.), Piano (Pno.), Percussion (Perc.), Violin (VI.), and Viola (Vlc.). The music is written in 2/4 time and includes various dynamic markings such as *p*, *mp*, *mf*, *ppp*, and *pp*. Performance instructions include *sol 4 do 2* and *mib 5* for the piano, *Crotale archet* for the percussion, and specific fingering or bowing techniques for the strings (+ II 3, + IV 6, + II 9, + II 7). The score is divided into measures by vertical dashed lines.

67

Cl. *ppp* *mp* *ppp*

Fl. *p ↔ mp* *p ↔ mf*

Pno. *mp* *p*
fa 3 sib 3
mib 5 fa 3

Perc.

Vi. *mp*
II 3 / III 4
gliss. lent d'harmoniques

Vlc. *mp*
II 9 / III 11
gliss. lent d'harmoniques
Am

Detailed description: This page of a musical score, numbered 10, covers measures 67 through 74. It features six staves: Clarinet (Cl.), Flute (Fl.), Piano (Pno.), Percussion (Perc.), Violin (Vi.), and Viola (Vlc.). The Clarinet part begins with a fermata in measure 67 and then plays a series of notes with dynamics *ppp*, *mp*, and *ppp*. The Flute part has dynamics *p ↔ mp* and *p ↔ mf*. The Piano part has dynamics *mp* and *p*, with specific fingering instructions: 'fa 3 sib 3' and 'mib 5 fa 3'. The Percussion part uses square notes. The Violin and Viola parts have dynamics *mp* and include performance instructions: 'II 3 / III 4', 'gliss. lent d'harmoniques', and 'Am' with a downward-pointing triangle. The score is divided into measures by vertical dashed lines, and time signatures change from 4/4 to 2/4 and 6/4.

75

Cl. *mf* sonore

Picc. Prendre Piccolo

Pno. *p*
fff

Perc. *mf* ↔ *f* *mp* stable *mf* ↔ *f* *mp* stable

VI.

Vc.

Élec. Sample 6

ppp fragile

w.t.

whistle (air + pitch)

pppp

simil.

x 3 plus de changements d'archet

x 2 plus de changements d'archet

80

Cl.

Picc.

Pno.

Perc.

Vi.

Vlc.

whistle (air + pitch)

micro vib.

w.t.

mp ⇌ *mf*

mf ⇌ *f*

ppp

p ⇌ *mf* ⇌ *ppp*

p

ppp

13

19

ord.

86

Cl.

Picc.

Pno.

Perc.

Vi.

Vcl.

Élec.

♩ = ca. 52

Pédale forte

« fff »

Marteau en plastique dans le piano, sur la barre en X

Fouet

micro vib.

pppp

ppp

p

fff

ff

mf

mp sonore

+ Castagnette *)

Sample 7

Sample 8

*) posée sur le sol et frappée avec l'avant du pied dont le talon percute violemment le sol

100

Cl.

Picc.

Pno.

Perc.

Vi.

Vc.

Élec.

mp

fff

Fouet

Castagnette

mp

p

ppp

p

fff

Crotales baguettes métal

mf

mf

ppp

Prendre Gr. Flûte

Sample 12

Sample 13

Ossia: si un multiphonique ne fonctionne pas, alternez doucement et de manière aléatoire entre les deux notes

Roche : n°01
« Harpe éolienne »

107 $\text{♩} = \text{ca. } 58$

Cl. $\text{pp} \leftrightarrow p$

Fl. « Harpe éolienne » $\text{pp} \leftrightarrow p$ $p \leftrightarrow mp$

Pno. mf Ebows 1, 2 et 3 « Harpe éolienne » mf

Perc. mp $ppp \leftrightarrow p$ léger tintinnablement sombre en touchant irrégulièrement avec les doigts

Vi. III 2 ppp IV 2 $p \leftrightarrow mp$ « Harpe éolienne » + IV 4

Vcl. IV 9 ppp III 5 « Harpe éolienne » $p \leftrightarrow mp$

Élec. Sample 14

Mark Tree (grave-médium) doigts

Roche : n°136 (ou n°05)
◇ (pour l'obtenir, serrer le chalumeau entre les jambes)

113

Cl. *mp* *p ↔ mp*

Fl. ◇ *mf* ◇

Pno. *mf*

Perc. ⊗

Vl. + II 0 ◇

Vc. + II 3 ◇ + I 3 ◇

Detailed description of the musical score: The score is for a woodwind quintet and piano. It consists of seven staves. The Clarinet (Cl.) part starts with a dynamic of *mp* and changes to *p ↔ mp* later. The Flute (Fl.) part has a dynamic of *mf* and includes two diamond-shaped performance marks (◇). The Piano (Pno.) part is marked *mf*. The Percussion (Perc.) part features a rhythmic pattern of wavy lines with circled 'x' marks (⊗). The Violin (Vl.) part has a performance instruction '+ II 0' and a diamond mark (◇). The Viola (Vc.) part has performance instructions '+ II 3' and '+ I 3', each with a diamond mark (◇). The score is divided into measures by vertical dashed lines, and there are time signature changes from 4/4 to 5/4.

118 Roche : n°180

Cl. *mp*

Fl. *p ↔ mp*

Pno. *mp*

Perc. $\text{II } \frac{4}{4} \sim \otimes$

Vi. *p ↔ mf* - II 0 / + III 3

Vc. *p ↔ mf* - III 5 / + III 8

Detailed description: This is a page of a musical score for a chamber ensemble. It features six staves: Clarinet (Cl.), Flute (Fl.), Piano (Pno.), Percussion (Perc.), Violin (Vi.), and Viola (Vc.). The music is in 4/4 time. The Clarinet part has a melodic line with a dynamic marking of *mp*. The Flute part has a similar melodic line with dynamics *p ↔ mp*. The Piano part provides harmonic support with a *mp* dynamic. The Percussion part has a steady rhythmic pattern marked with a wavy line and a circled cross symbol. The Violin and Viola parts are mostly silent, with specific fingering instructions for the strings: - II 0 / + III 3 for the Violin and - III 5 / + III 8 for the Viola. The score is divided into measures by vertical dashed lines. The page number 118 is in the top left, and the composer's name Roche, n°180 is in the top right.

124

Roche : n°04

The score is divided into two systems by a vertical dashed line. The first system covers measures 124-125, and the second system covers measures 126-127. The instruments are Cl., Fl., Pno., Perc., Vi., and Vc. Dynamic markings include *mf* and *p ↔ mp*. Performance instructions include *Roche : n°04* and *M* in diamond symbols. The Percussion part features a wavy line with 'x' marks. The Violin and Viola parts have specific fingering or bowing instructions: *- IV 4*, *+ II 0 / - IV 2*, and *+ 12 / - II 3 / - IV 9*.

Cl. *mf* *p ↔ mp*

Fl. *mf* *p ↔ mp*

Pno. *mp*

Perc. *x*

Vi. *- IV 4* *+ II 0 / - IV 2*

Vc. *+ 12 / - II 3 / - IV 9*

130

Roche : n°01

Cl.

Fl.

Pno.

Perc.

Vi.

Vc.

mf

mf

Maracas (médium)
vitesse moyenne

ppp

- II 0 / + IV 4

- I 2 / - I 3 / + III 5 / + IV 9

+ II 5 / + III 6 / - III 5 / - III 8

p ↔ mp

135

Cl. *mp*

Fl. *p ↔ mp*

Pno.

Perc. *ppp*
trémolo circulaire

Vi. *p ↔ mp*
+ II 2 / - IV 4
- III 2

Vlc. - III 6

The score consists of six staves. The Clarinet (Cl.) staff has a dynamic marking of *mp*. The Flute (Fl.) staff has a dynamic marking of *p ↔ mp*. The Piano (Pno.) staff shows a dynamic marking of *ppp* and a circled '8' in a box. The Percussion (Perc.) staff includes a circled 'x' and the instruction 'trémolo circulaire'. The Violin (Vi.) staff has a dynamic marking of *p ↔ mp* and includes fingering instructions '+ II 2 / - IV 4' and '- III 2'. The Viola (Vlc.) staff has a dynamic marking of *p ↔ mp* and includes a fingering instruction '- III 6'. Vertical dashed lines indicate structural divisions in the music.

♩ = 60

153

Cl. **30** $\frac{30}{4}$ -x

Fl. **30** $\frac{30}{4}$ -x

Pno. **30** $\frac{30}{4}$ -x
 relever lentement la pédale forte
 (Péd.) ----- J

Perc. **30** $\frac{30}{4}$ -x
30 $\frac{30}{4}$ -x

Vi. **30** $\frac{30}{4}$ -x

Vlc. **30** $\frac{30}{4}$ -x

LUMIÈRE diminuer la lumière très lentement de 100% à 0% dans une durée d'environ 1'40"

Élec. **30** $\frac{30}{4}$ Field recording: cicadas avec un soliste (sonnant comme une maraca)

70 $\frac{70}{4}$ Field recording: orage lointain