crucifixion (perugino)

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

2015/21

raphaël languillat

pietro perugino - pazzi crucifixion

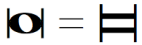
Pietro Perugino - Pazzi Crucifixion (ca. 1493-1496)
Fresco — 480 cm × 812 cm

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

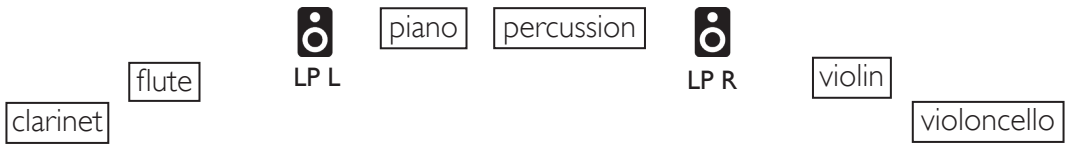
Notation  =

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 to 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)

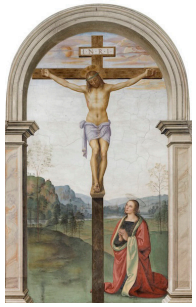
CLARINET

FLUTE

LOUDSPEAKER L

PIANO

PERCUSSION



LOUDSPEAKER R

VIOLIN

VIOLONCELLO

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 aufio 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 x1 Maraca very high pitch – thinner grain

Multiphonics taken from heatherrocher.net

Flute (and Piccolo)

must also have a Piccolo and x1 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

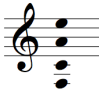
x1 Mark Tree - thin and metallic (not a bell tree)
x3 Crotales - B 1975.53 Hz + A 3520 Hz + B 3951.07 Hz
x1 Tubular bell - C 523.3 Hz
x1 Whip
x1 pair of plastic Castanets - attached on a (wooden) base placed on the ground
x2 Maracas (x7 altogether) - 1/ medium pitch – thick grain and 2/ high pitch – thin grain

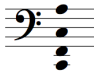
x1 Contrabass bow
x2 Metal sticks
x1 Soft mallet

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 : 

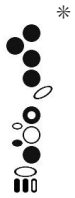
« Aeolian harp » oscillate slowly and irregularly between the indicated pitches, using double stops ad libitum – like a harp played by a gentle breeze

◆ ◇ Natural harmonic pressure ■ □ Breath sound

multiphonics fingerings

Flute (page 16 ff.)

m. 107 ff.

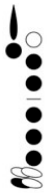


m. 113 ff.

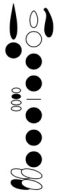
m. 120 ff.

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

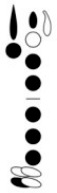
Bb Clarinet (page 16 ff.)



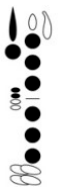
m. 108 ff.
n°01



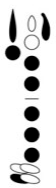
m. 115 ff.
n°136



ossia: n°05



m. 123 ff.
n°180



m. 127 ff.
n°04

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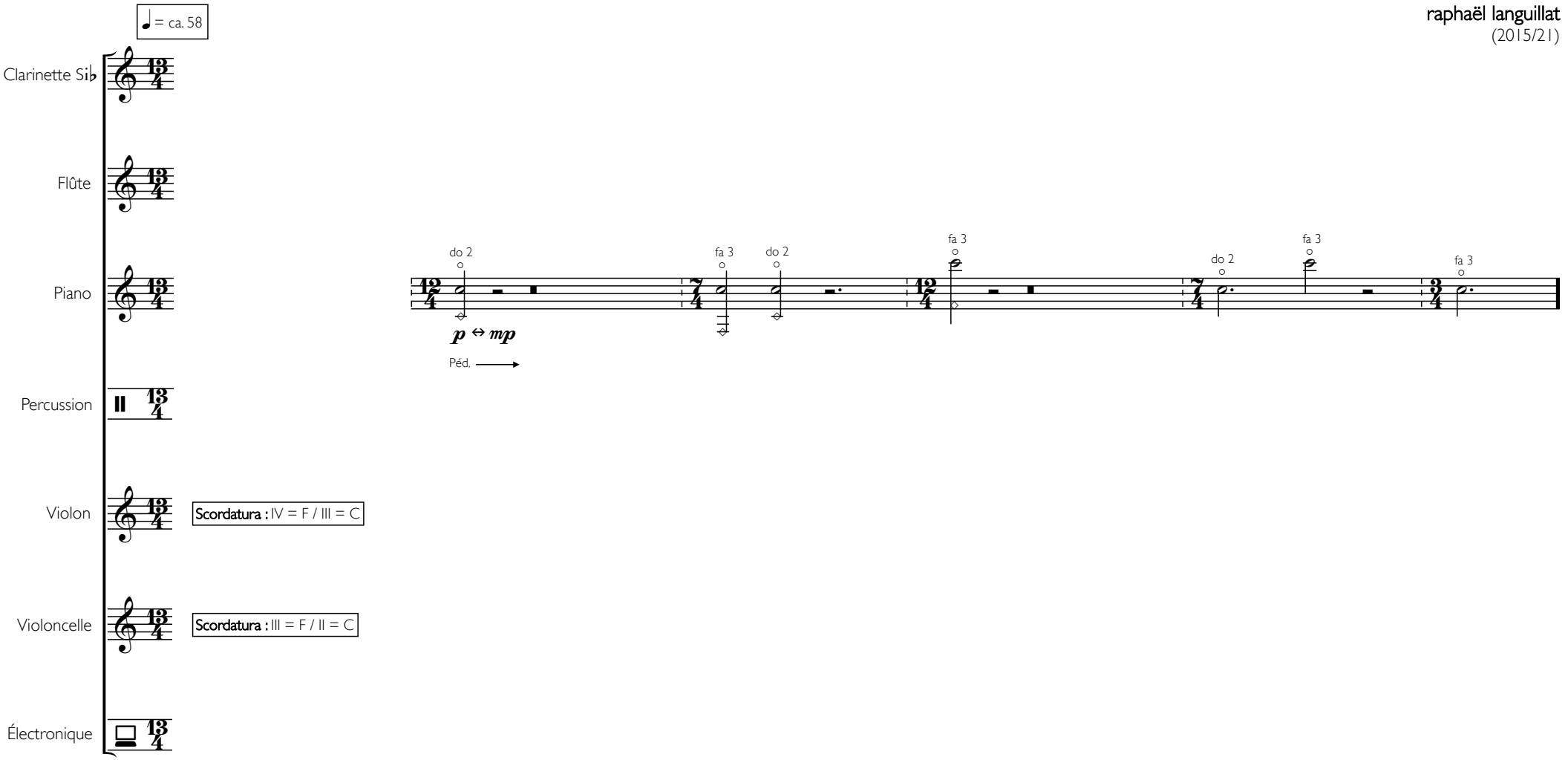
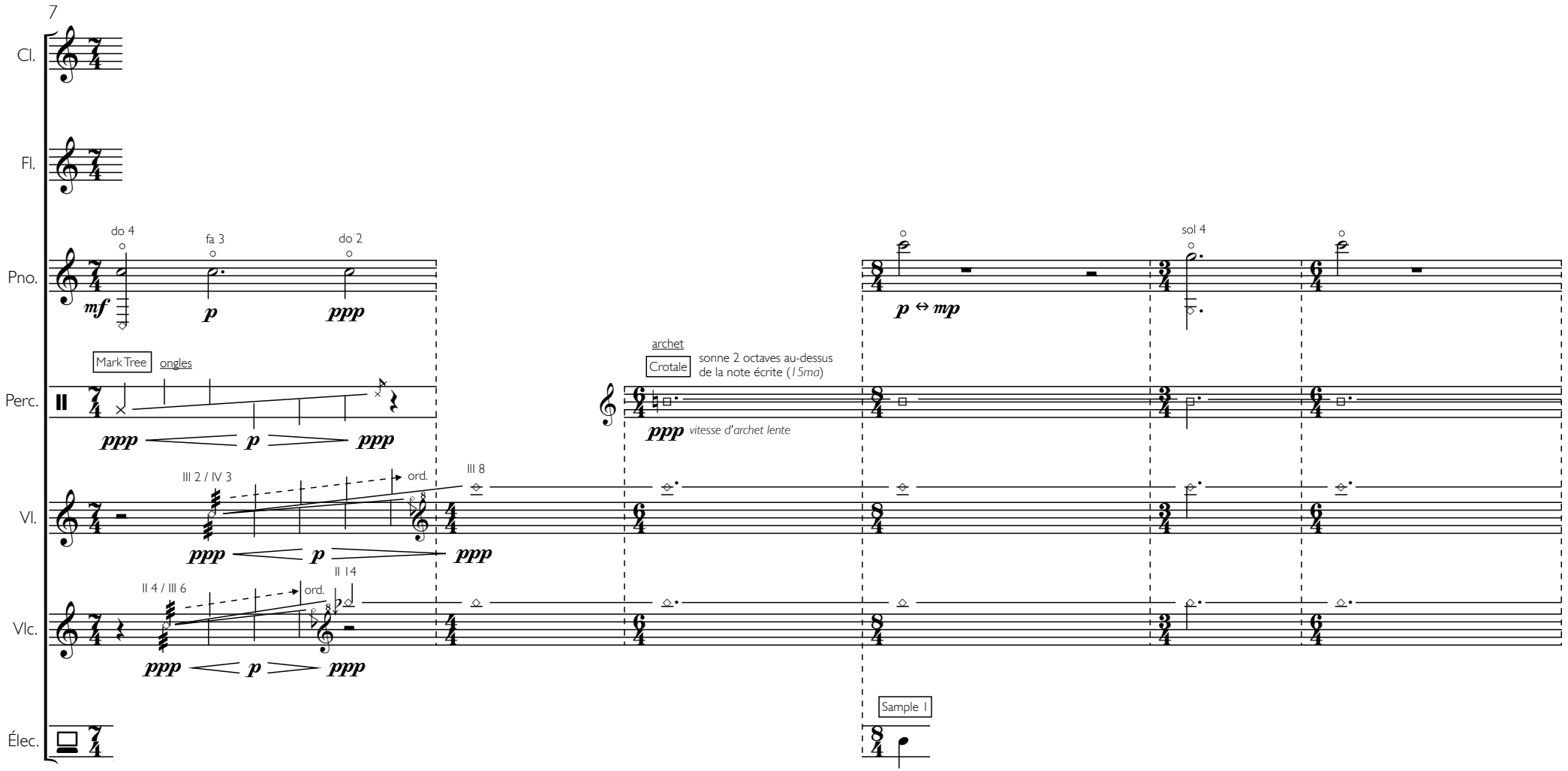
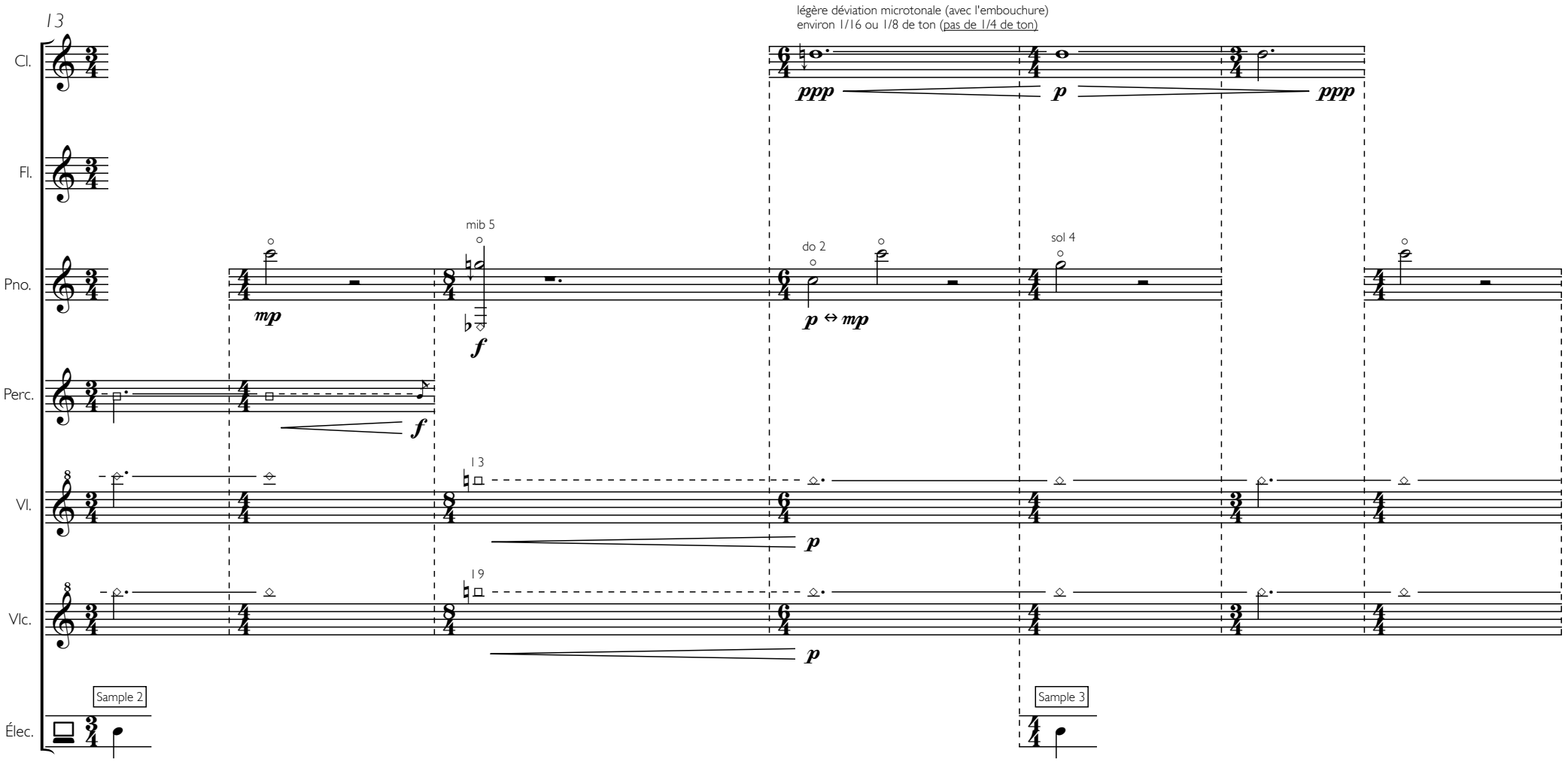
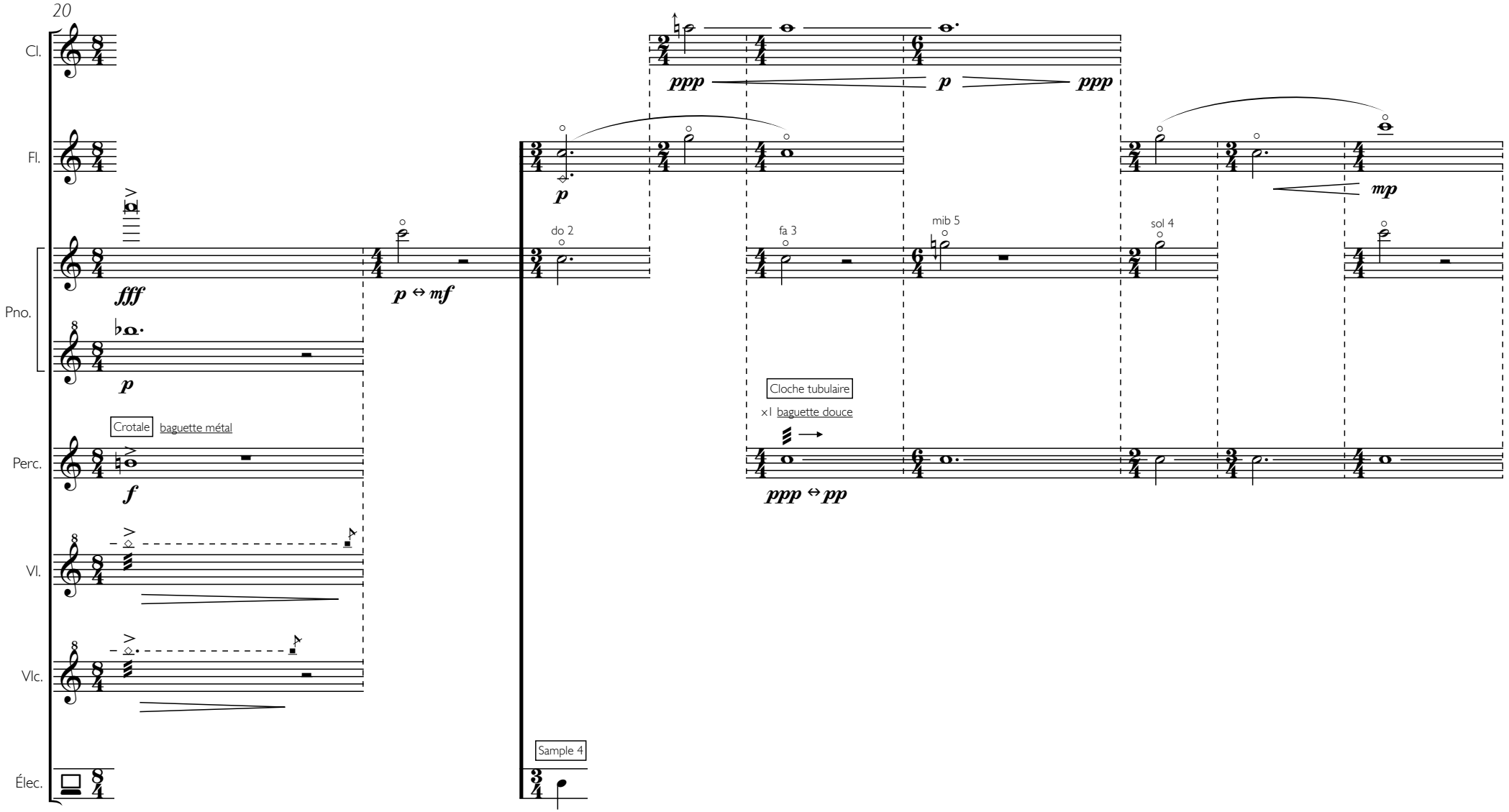
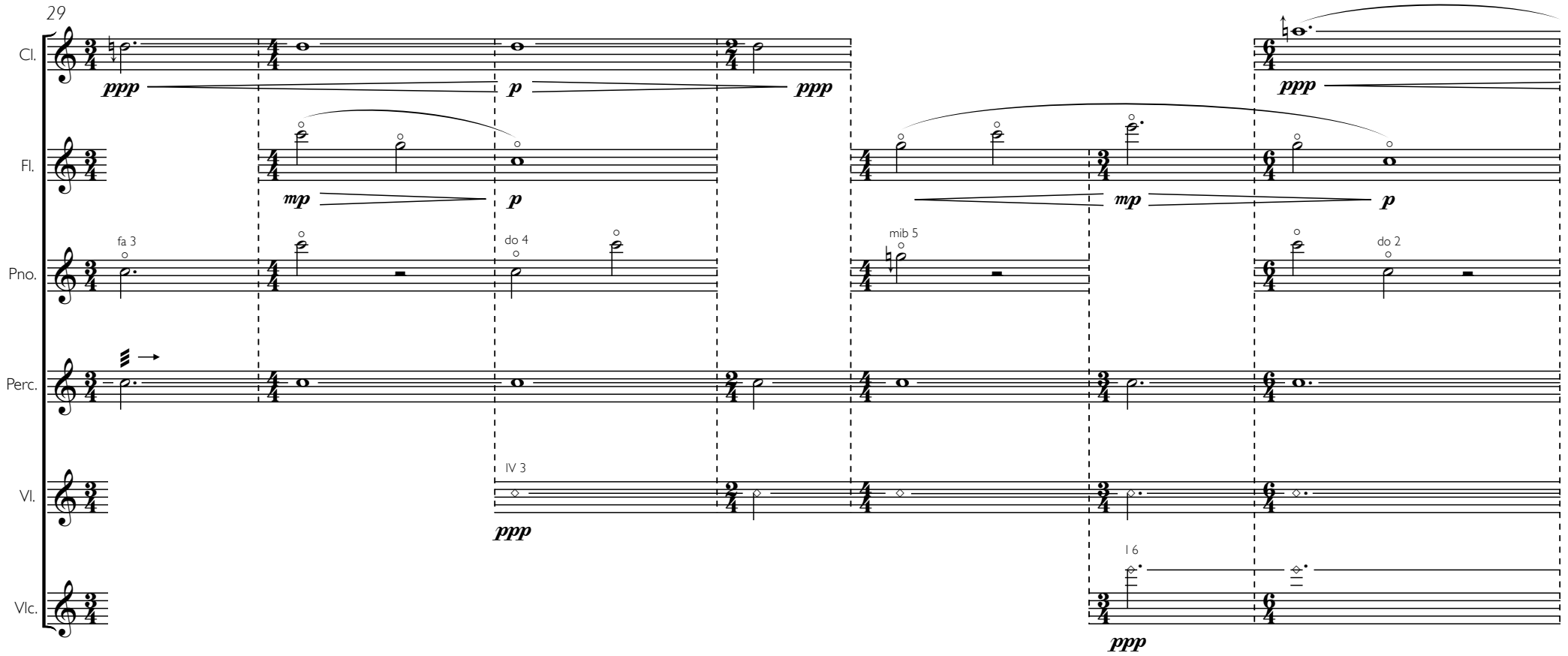
raphaël languillat
(2015/21)

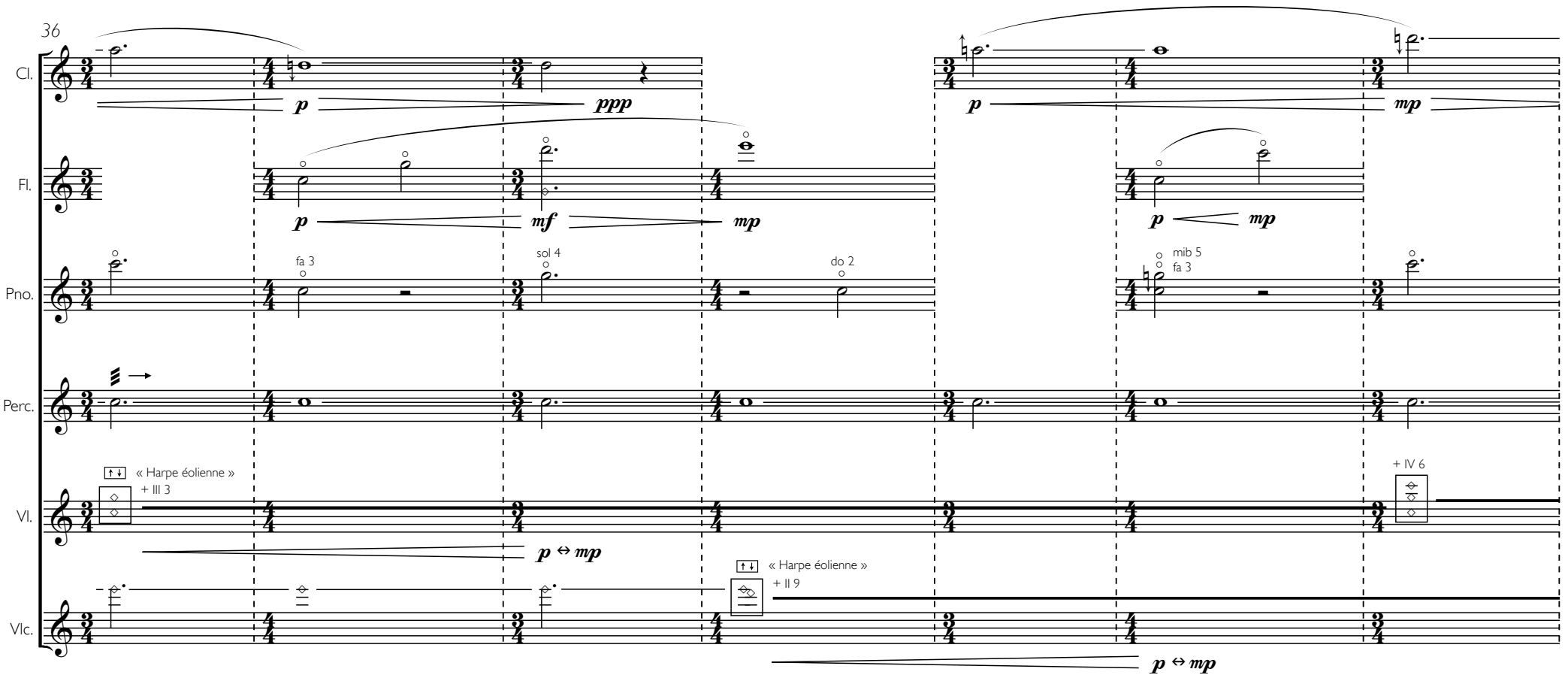


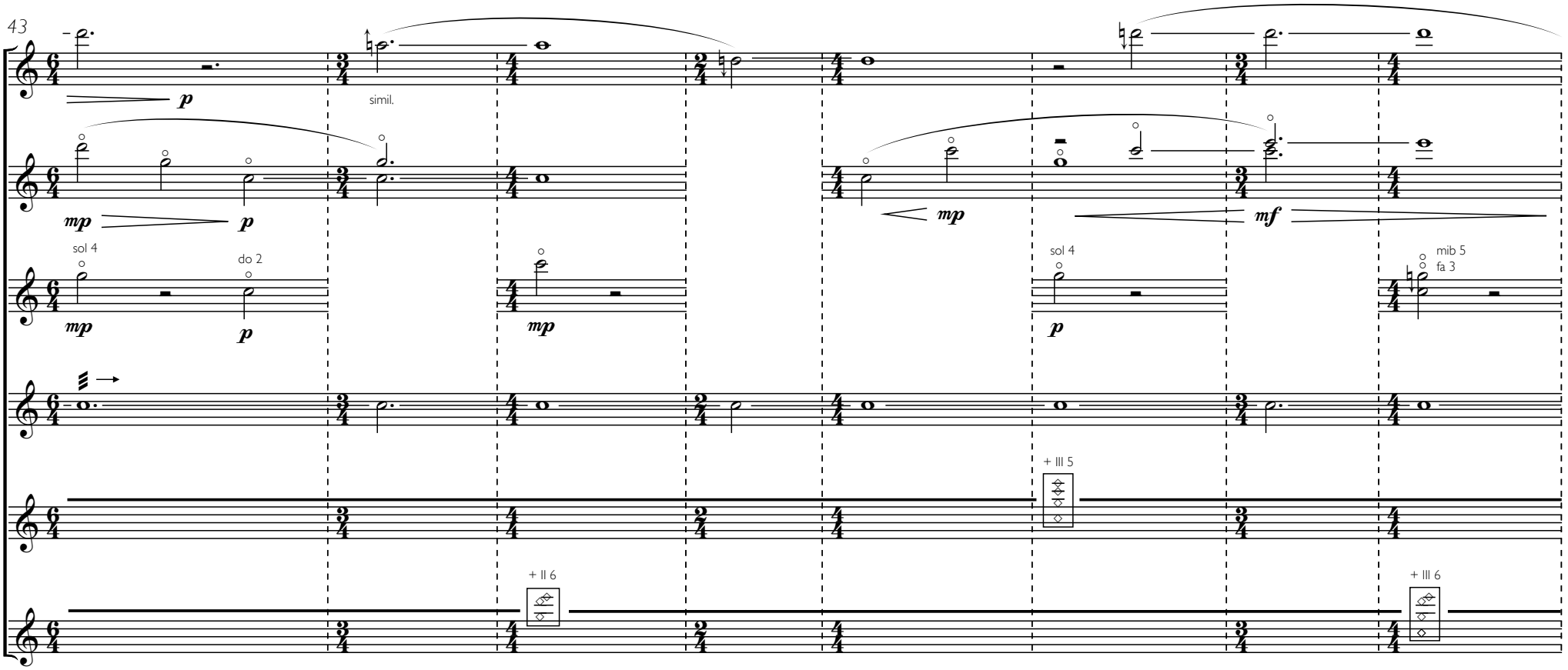

7
Cl.
Fl.
Pno.
do 4
fa 3
do 2
mf
p
ppp
sol 4
p ↔ mp
Perc.
Mark Tree
ongles
archet
Crotale
sonne 2 octaves au-dessus
de la note écrite (15ma)
ppp
vitesse d'archet lente
Vl.
III 2 / IV 3
ord.
III 8
Vlc.
II 4 / III 6
ord.
II 14
Élec.
Sample 1

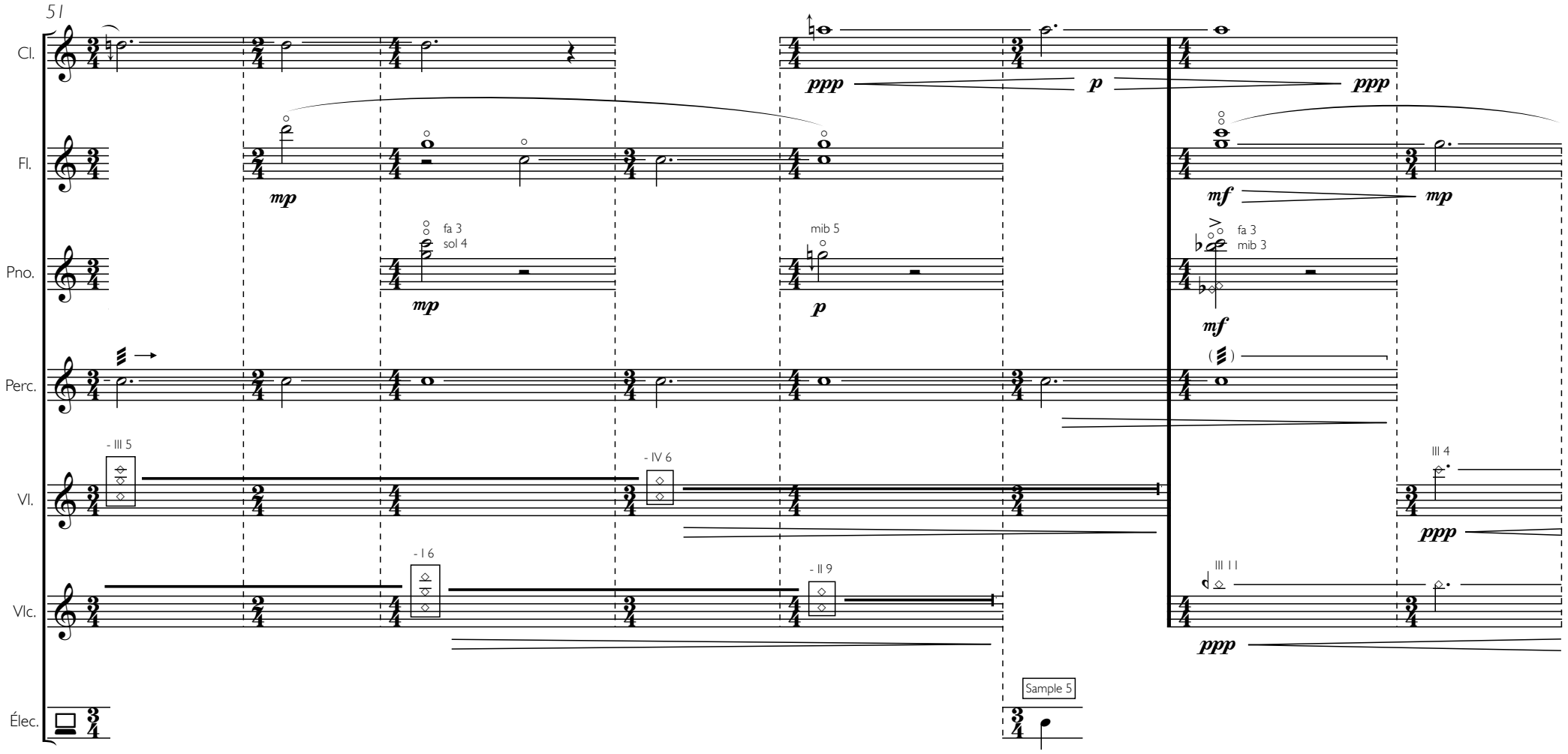

13
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
Élec.
légère déviation microtonale (avec l'embouchure)
environ 1/16 ou 1/8 de ton (pas de 1/4 de ton)
ppp
p
ppp
mp
mib 5
f
do 2
p ↔ mp
sol 4
f
13
p
19
p
Sample 2
Sample 3

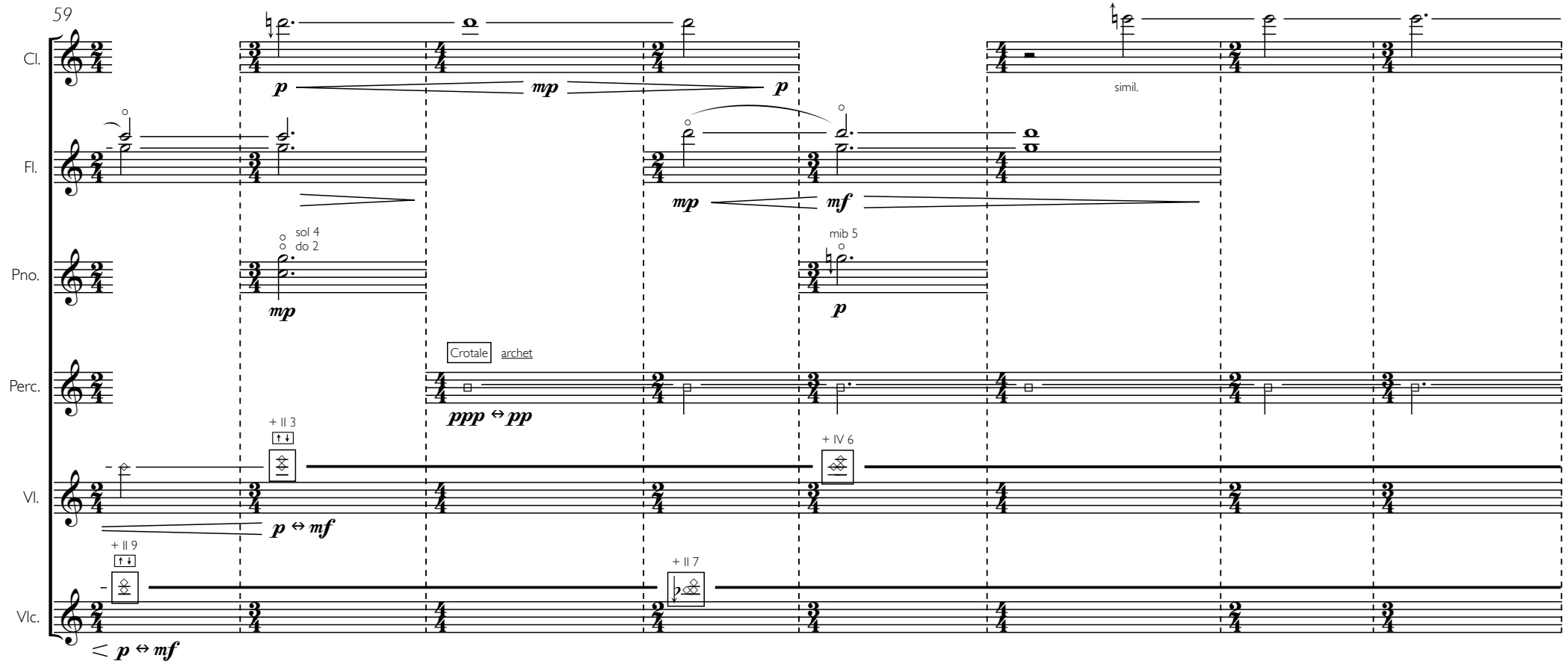

20
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
Élec.
fff
p ↔ mf
p
Crotale
baguette métal
f
do 2
Sample 4
ppp
p
ppp
fa 3
mib 5
sol 4
mp
Cloche tubulaire
×1 baguette douce
ppp ↔ pp

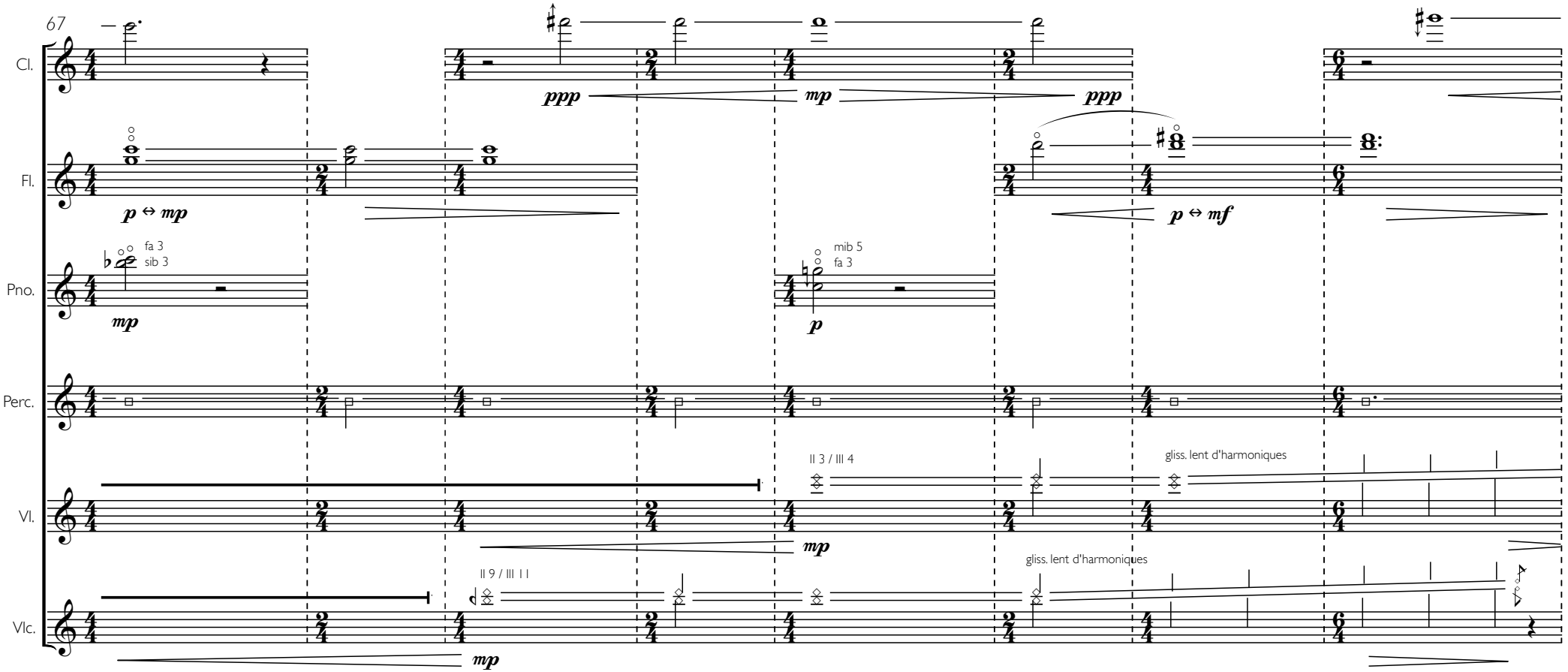

29
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
ppp
p
ppp
mp
p
mp
p
ppp
fa 3
do 4
mib 5
do 2
IV 3
ppp
I 6
ppp

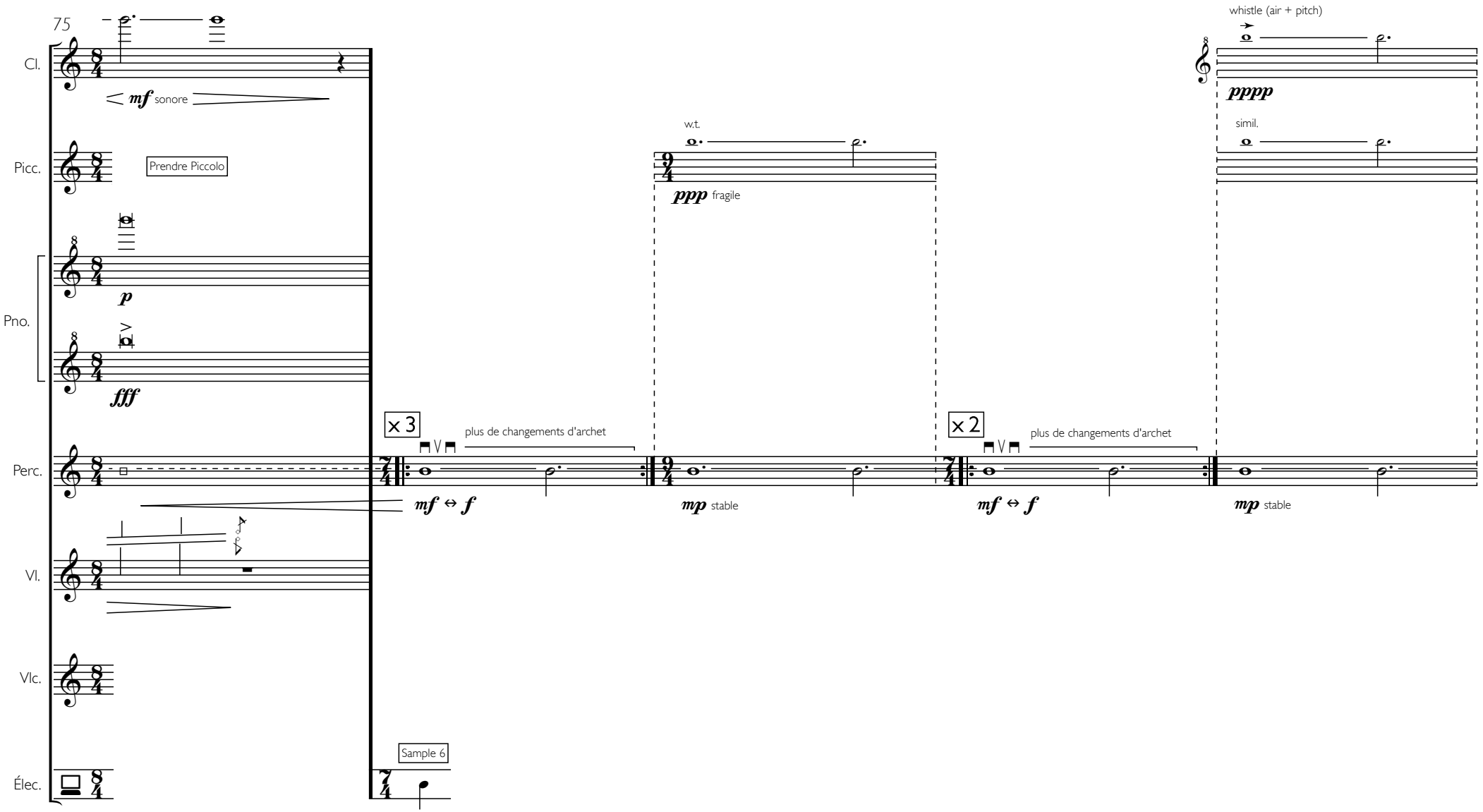

36
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
p
ppp
mf
mp
fa 3
sol 4
do 2
mib 5
fa 3
« Harpe éolienne »
+ III 3
p ↔ mp
« Harpe éolienne »
+ II 9
+ IV 6

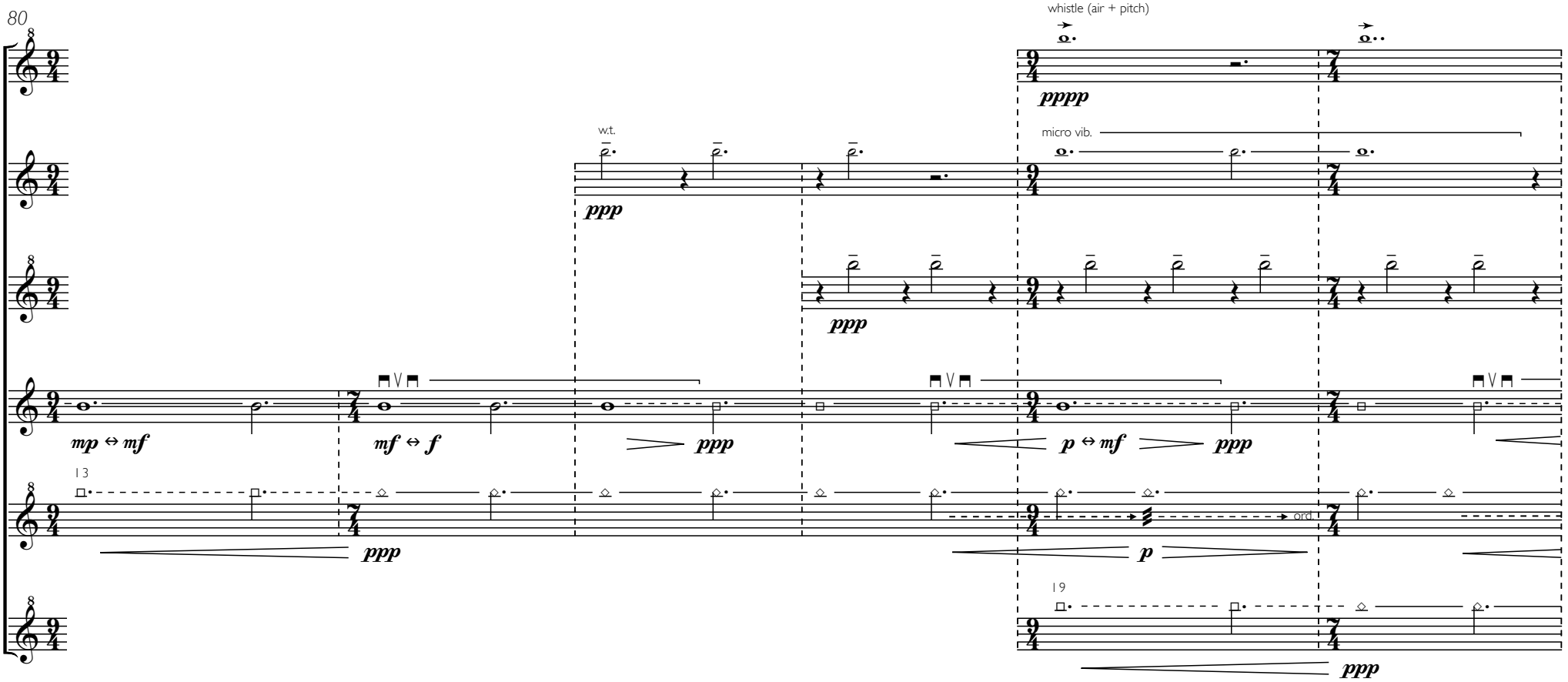

43
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
p
simil.
mp
p
mf
sol 4
do 2
mp
p
mp
sol 4
p
mib 5
fa 3
+ III 5
+ II 6
+ III 6

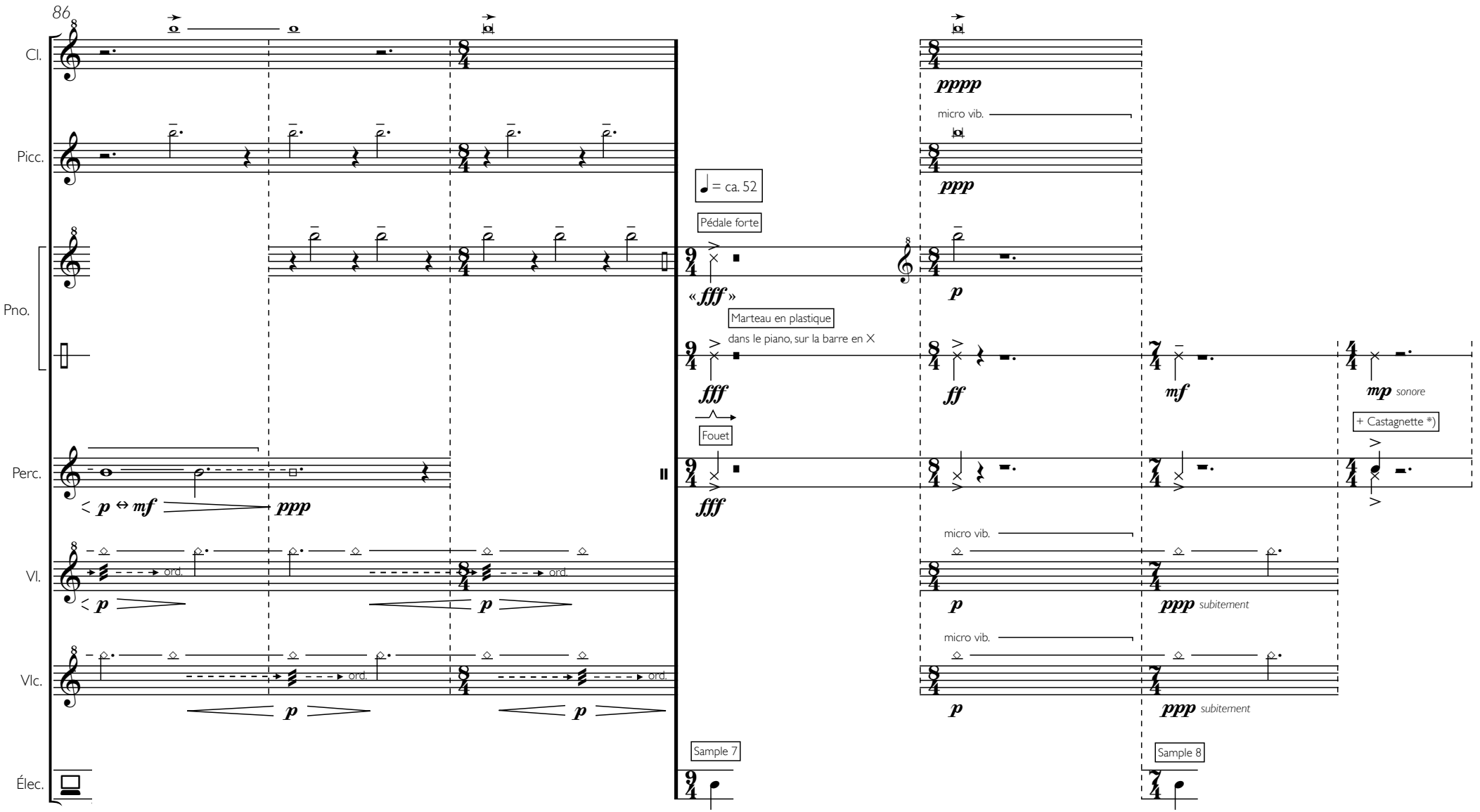

51
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
Élec.
ppp
p
ppp
mp
mf
mp
fa 3
sol 4
mp
mib 5
p
fa 3
mib 3
mf
- III 5
- IV 6
III 4
ppp
- I 6
- II 9
III 11
ppp
Sample 5


59
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
p
mp
p
simil.
mp
mf
sol 4
do 2
mp
mib 5
p
Crotale
archet
ppp ↔ pp
+ II 3
+ IV 6
p ↔ mf
+ II 9
+ II 7
p ↔ mf

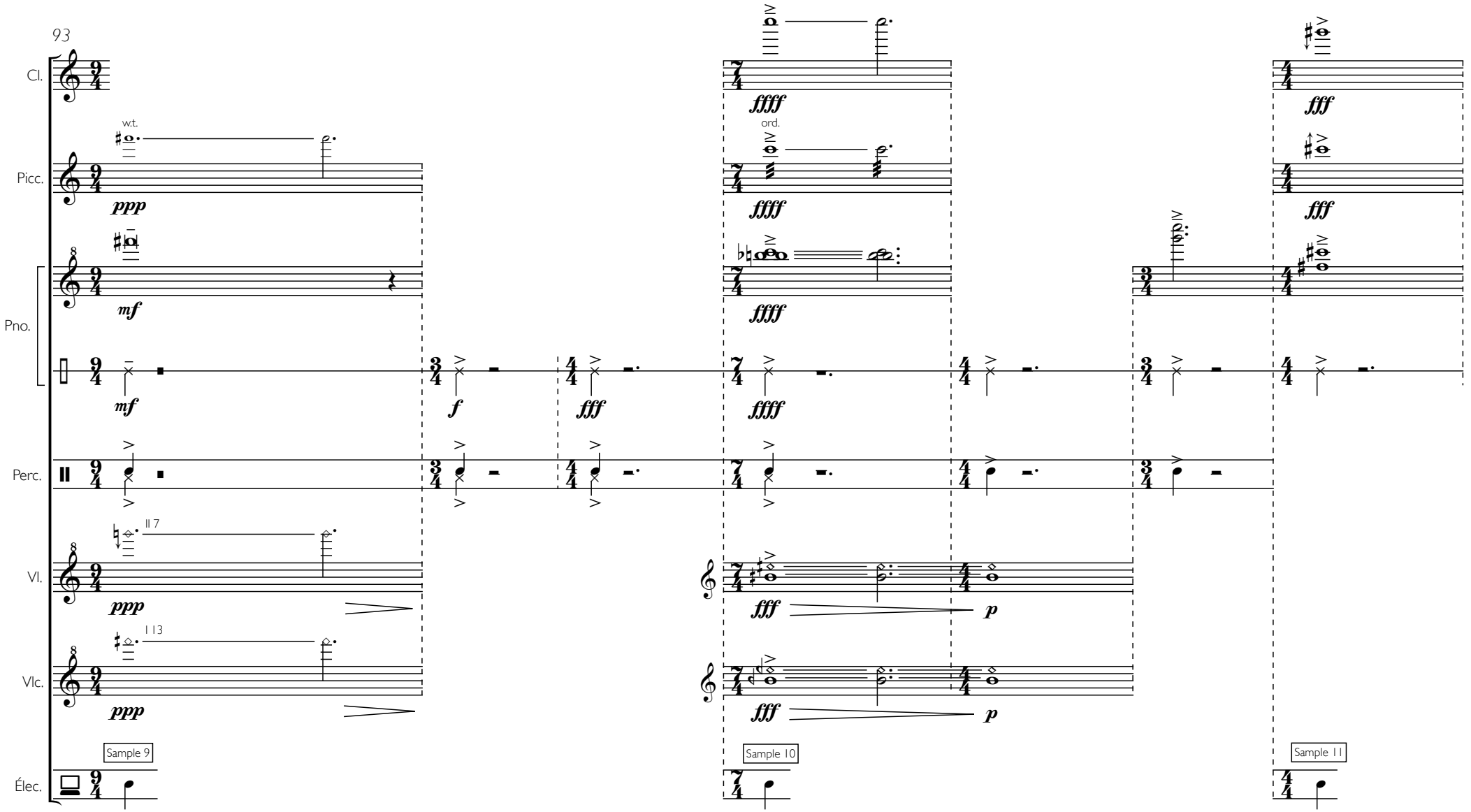

67
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
ppp
mp
ppp
p ↔ mp
p ↔ mf
fa 3
sib 3
mp
mib 5
fa 3
p
II 3 / III 4
gliss. lent d'harmoniques
mp
II 9 / III 11
gliss. lent d'harmoniques
mp

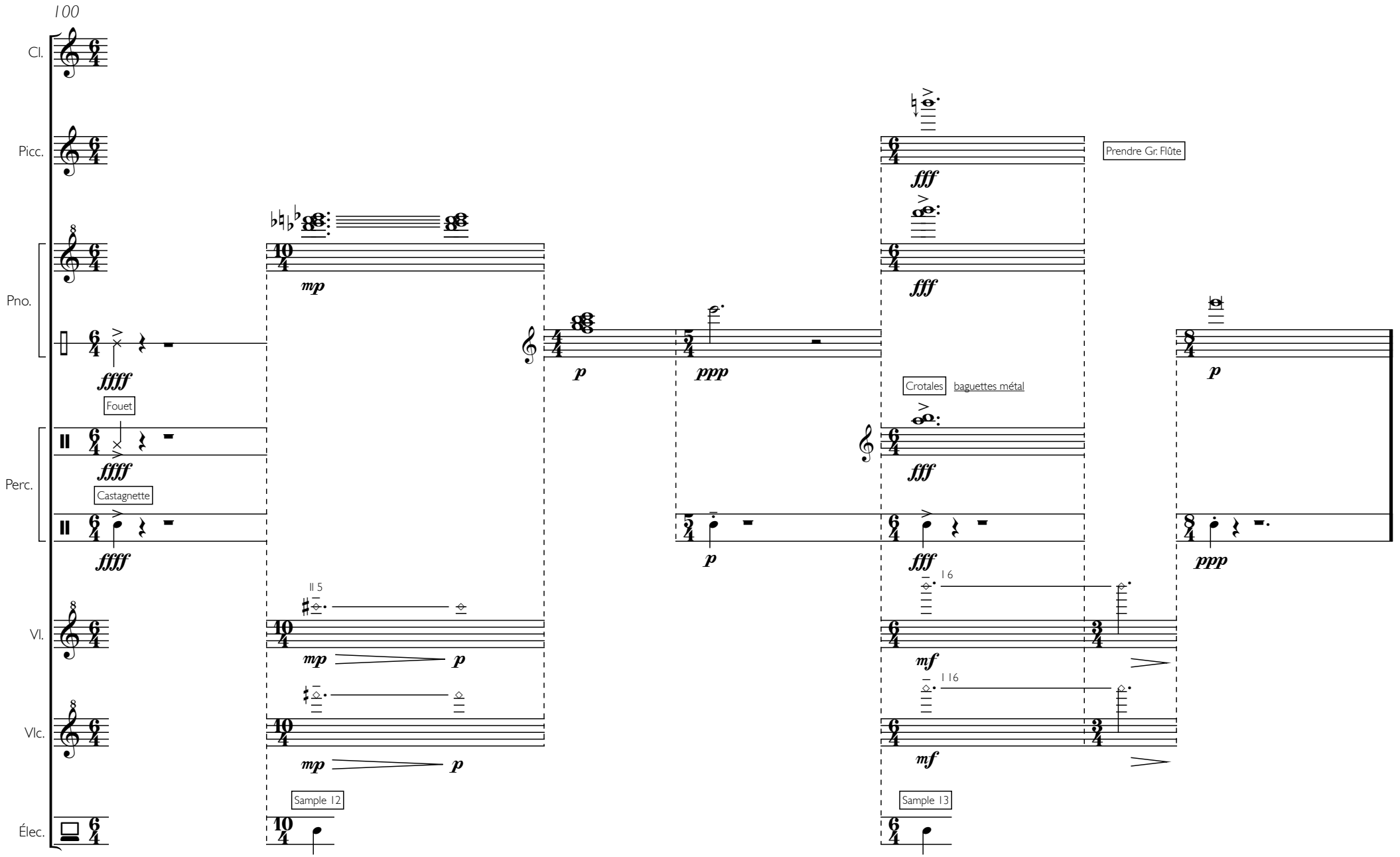

75
Cl.
mf sonore
Picc.
Prendre Piccolo
Pno.
p
fff
Perc.
Vl.
Vlc.
Élec.
Sample 6
× 3
plus de changements d'archet
mf ↔ f
w.t.
ppp fragile
mp stable
× 2
plus de changements d'archet
mf ↔ f
whistle (air + pitch)
pppp
simil.
mp stable

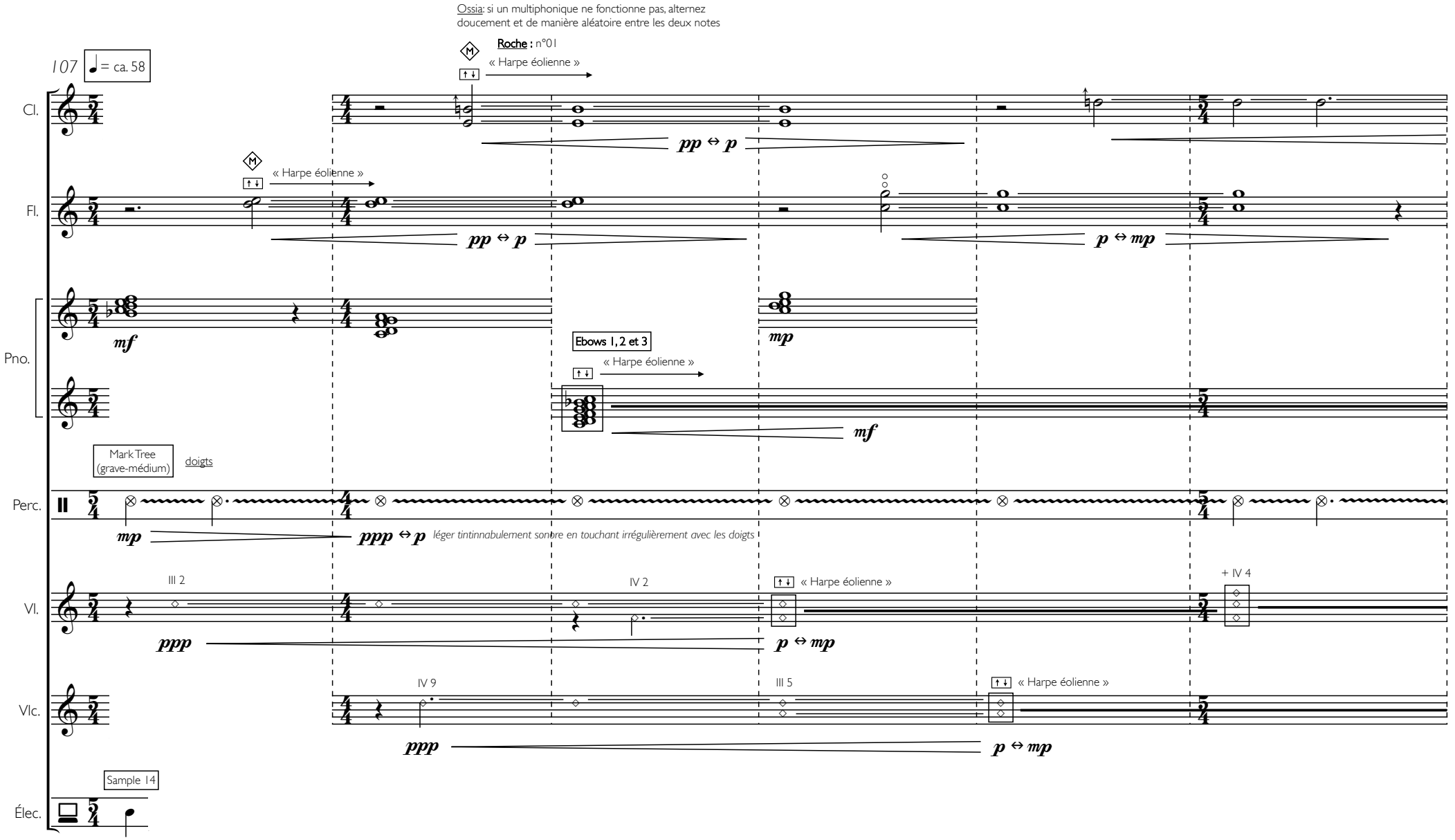

80
Cl.
Picc.
Pno.
Perc.
Vl.
Vlc.
whistle (air + pitch)
pppp
w.t.
ppp
micro vib.
ppp
mp ↔ mf
mf ↔ f
ppp
p ↔ mf
ppp
13
ppp
ord.
p
19
ppp

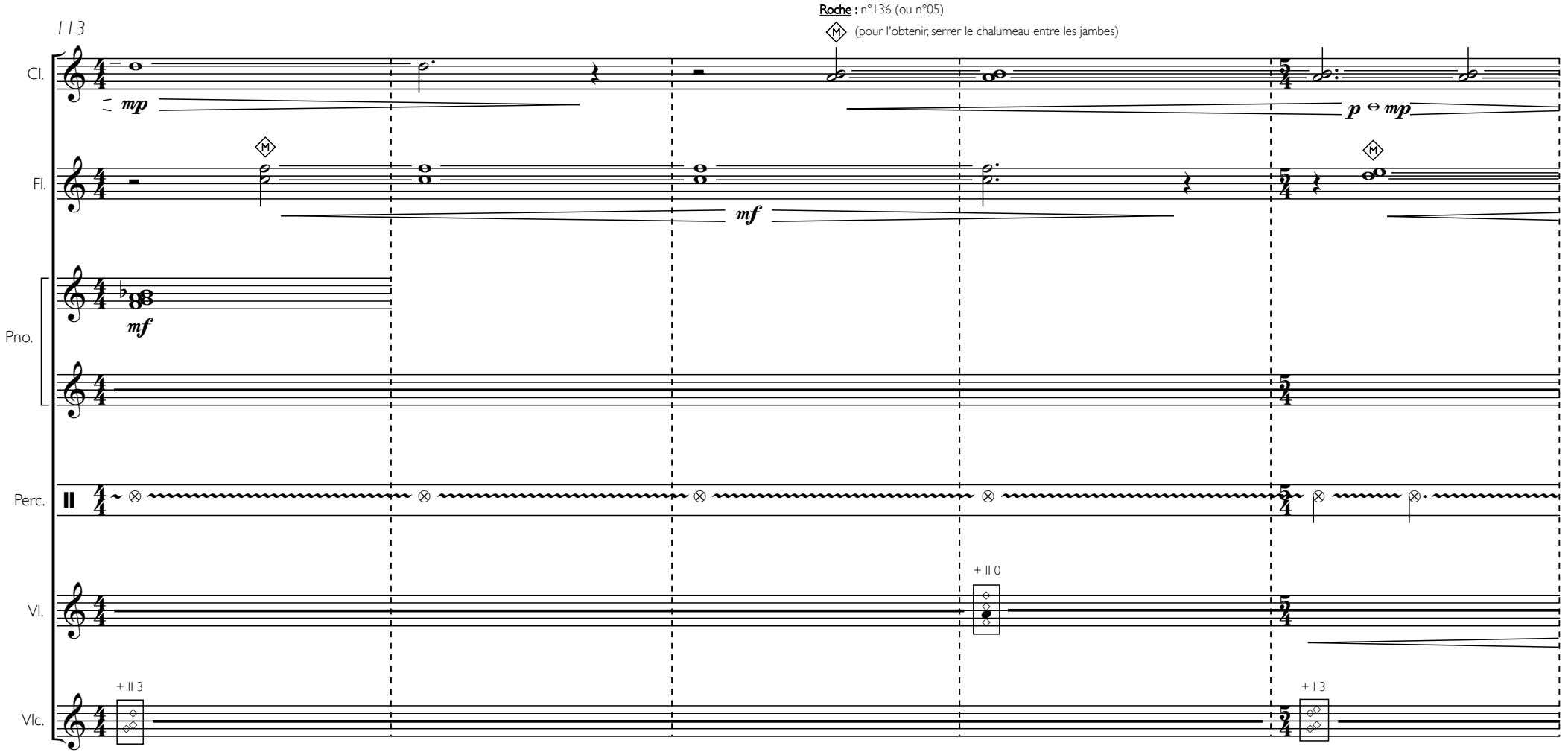


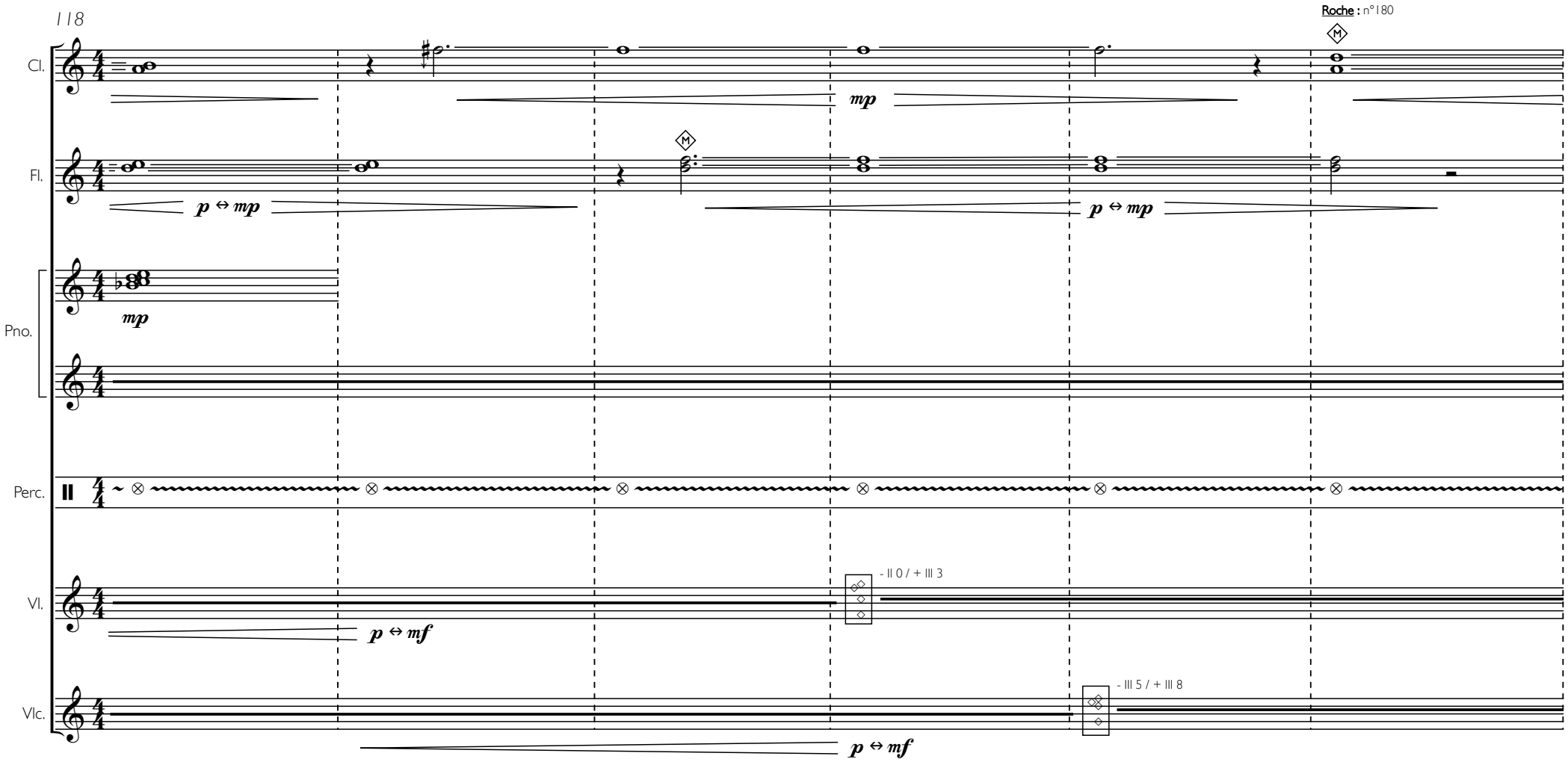
***)** posée sur le sol et frappée avec l'avant du pied dont le talon percute violemment le sol

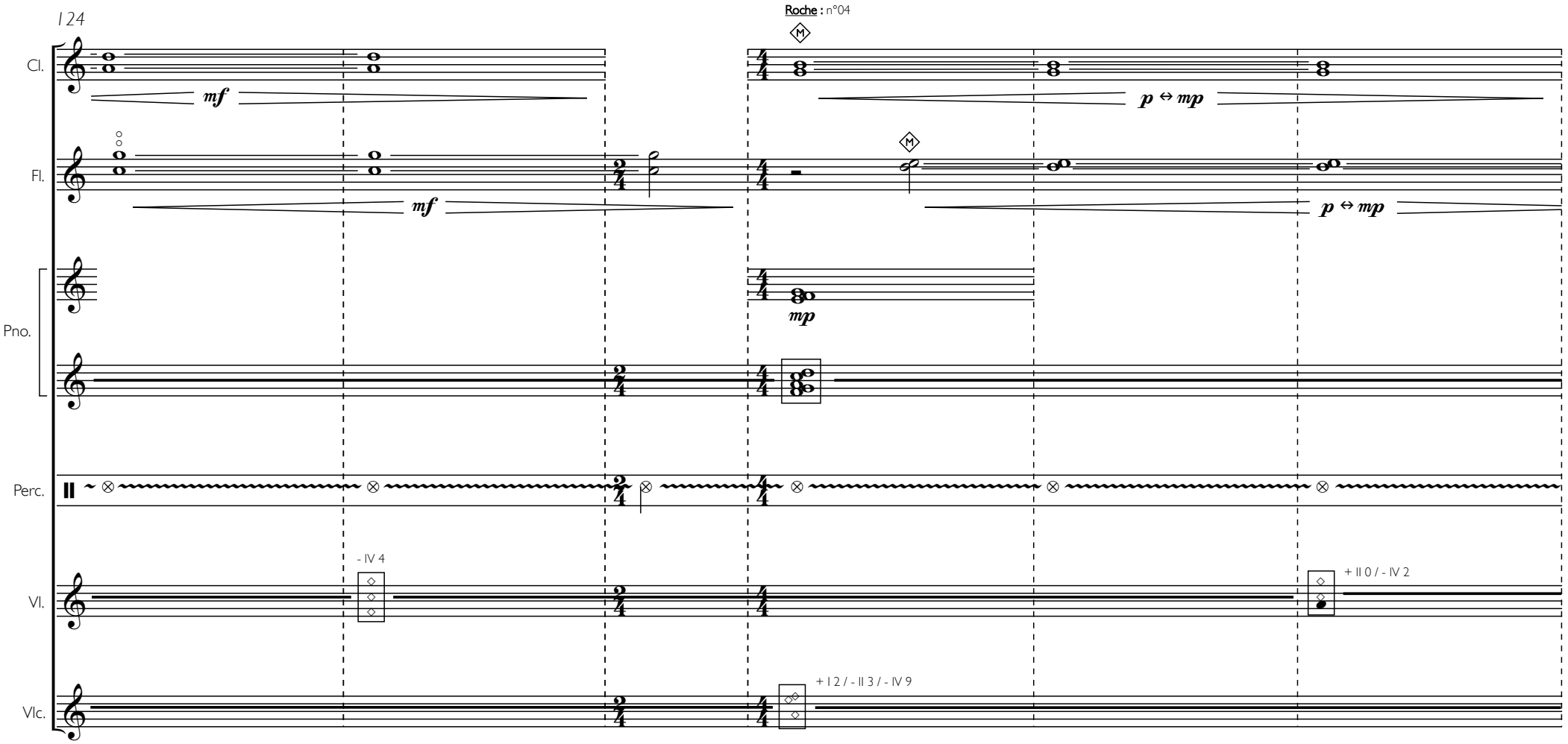

93
Cl.
Picc.
Pno.
Perc.
Vl.
Vlc.
Élec.
w.t.
ord.
ppp
mf
f
fff
ffff
p
Sample 9
Sample 10
Sample 11

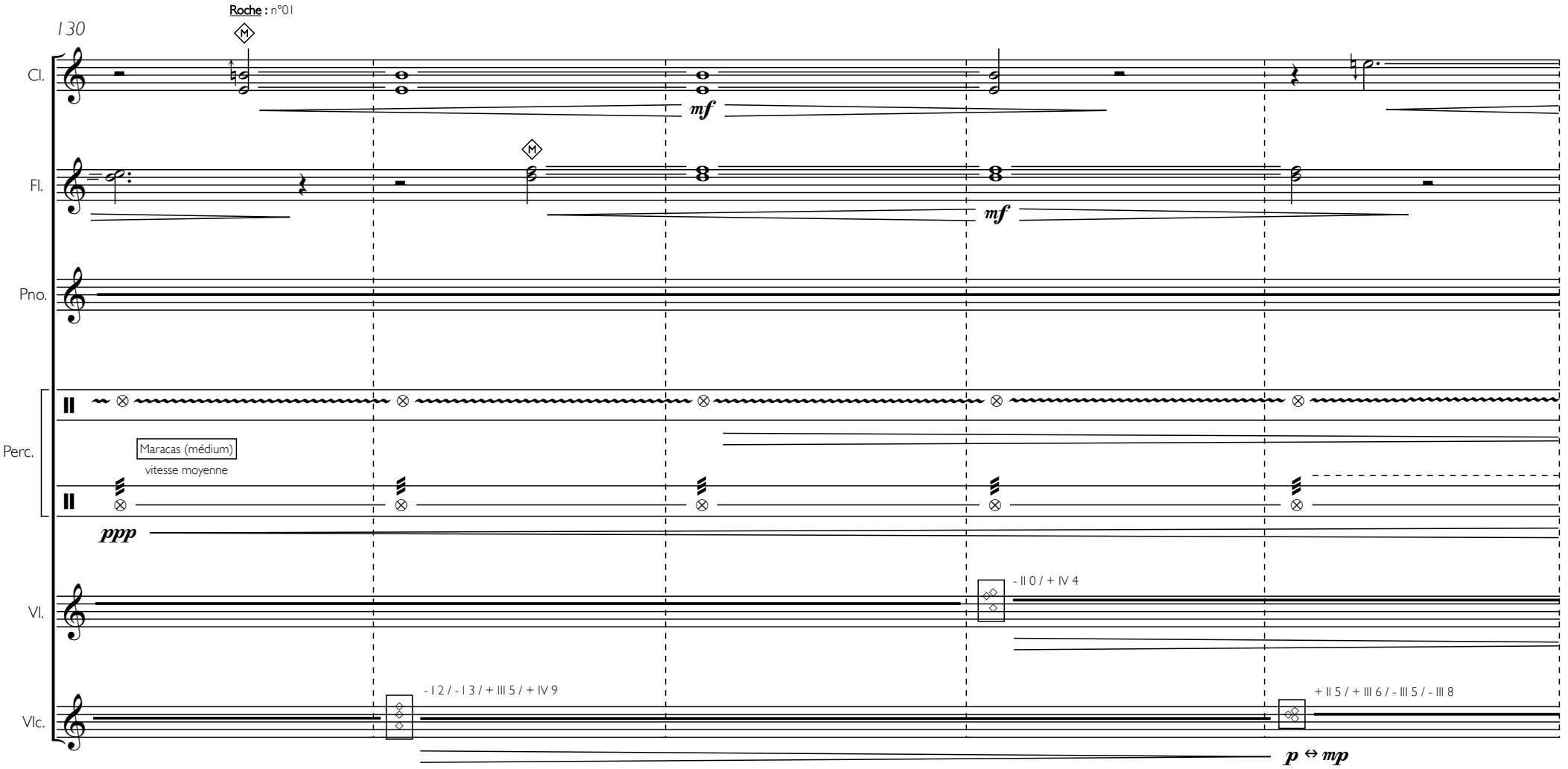

100
Cl.
Picc.
Pno.
Perc.
Vl.
Vlc.
Élec.
ffff
Fouet
Castagnette
mp
p
ppp
fff
Crotales
baguettes métal
Prendre Gr. Flûte
mf
Sample 12
Sample 13

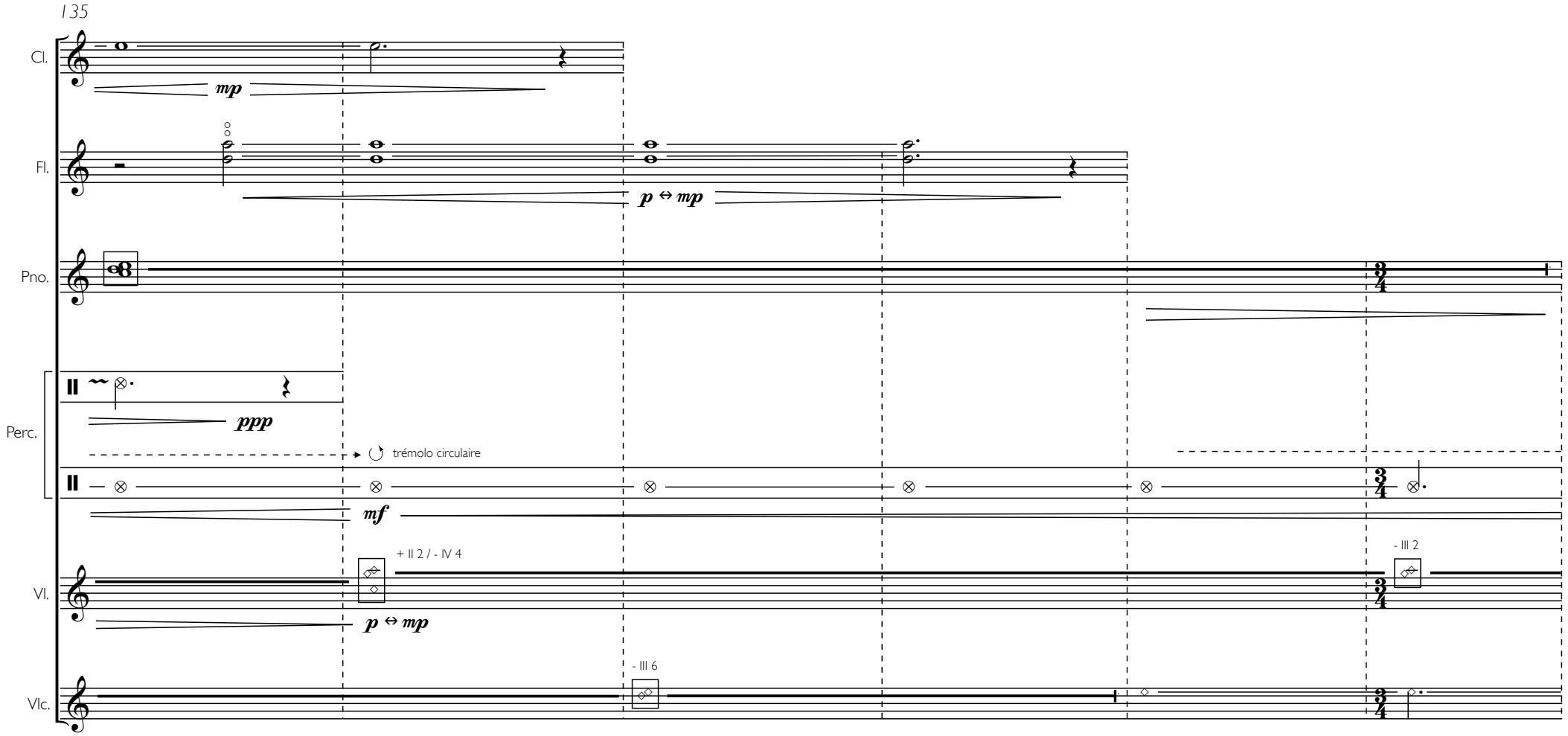

Ossia: si un multiphonique ne fonctionne pas, alternez doucement et de manière aléatoire entre les deux notes
Roche : n°01
107
= ca. 58
« Harpe éolienne »
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
Élec.
pp ↔ p
p ↔ mp
mf
mp
Ebows 1, 2 et 3
Mark Tree (grave-médium)
doigts
ppp ↔ p
léger tintinnabulement sonore en touchant irrégulièrement avec les doigts
III 2
IV 2
+ IV 4
ppp
IV 9
III 5
Sample 14

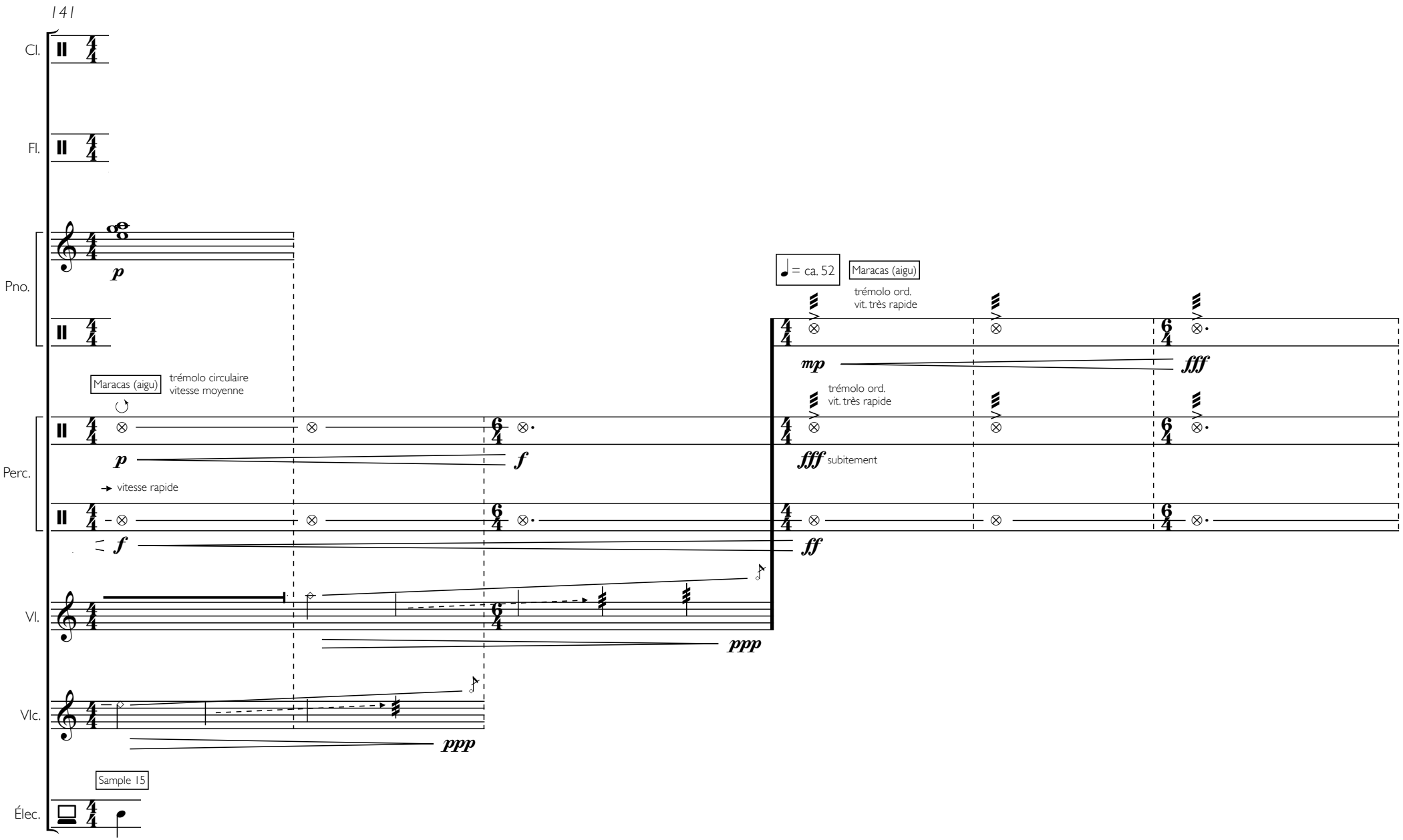

113
Roche : n°136 (ou n°05)
(pour l'obtenir, serrer le chalumeau entre les jambes)
Cl.
mp
p ↔ mp
Fl.
mf
Pno.
mf
Perc.
+ II 0
Vl.
+ II 3
+ I 3
Vlc.

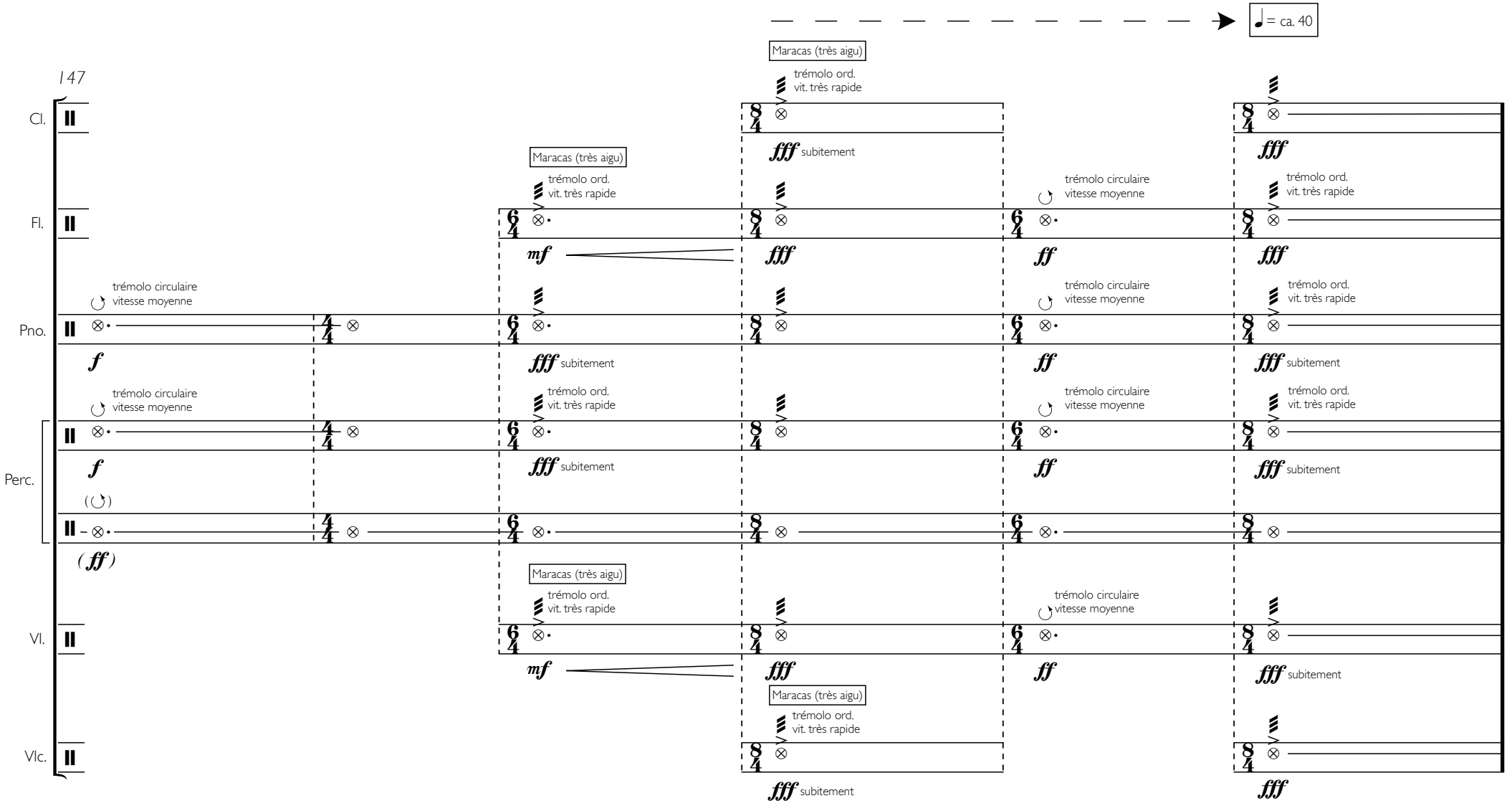

118
Roche : n°180
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
mp
p ↔ mp
p ↔ mf
- II 0 / + III 3
- III 5 / + III 8

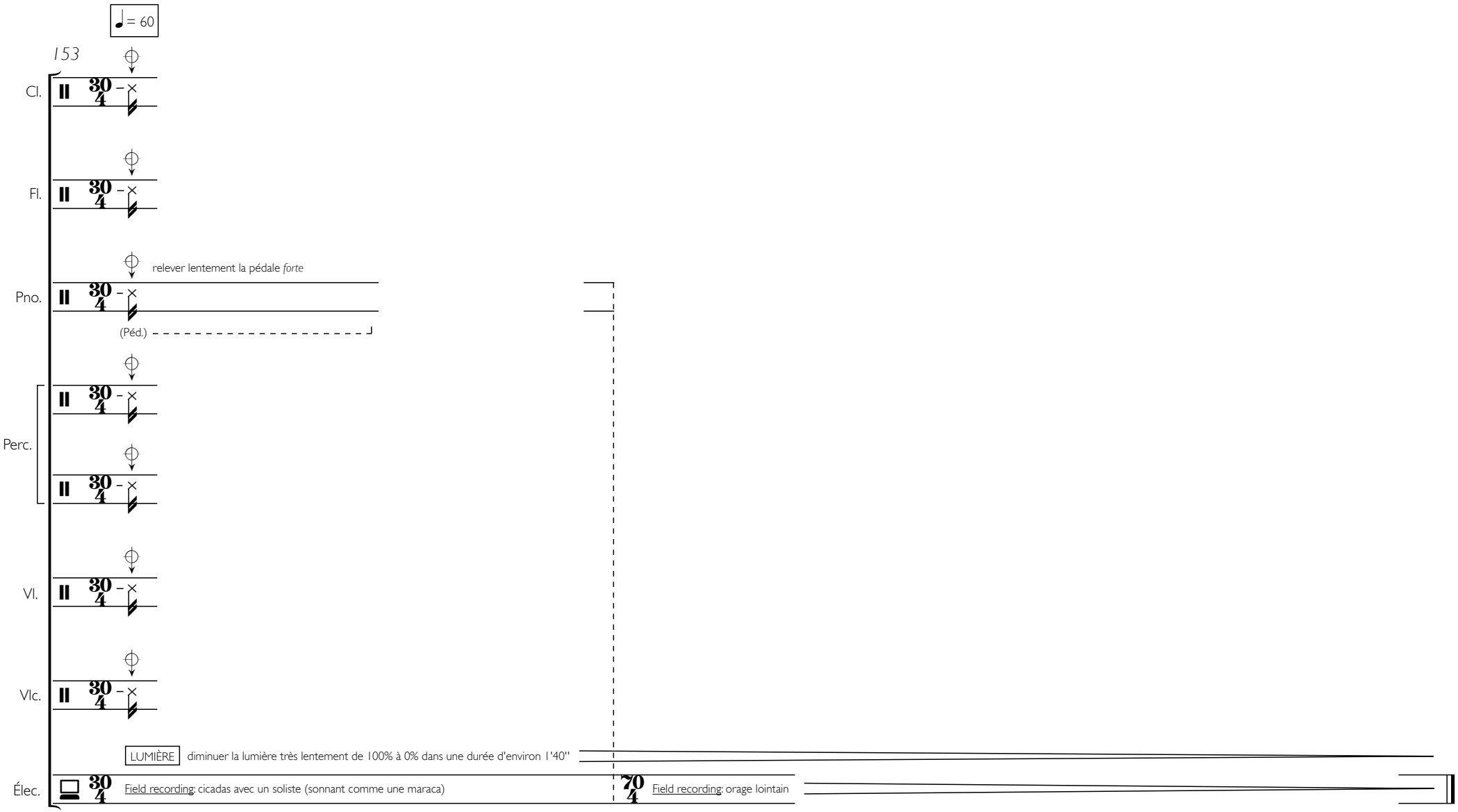

124
Roche : n°04
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
mf
mf
mp
p ↔ mp
p ↔ mp
- IV 4
+ II 0 / - IV 2
+ I 2 / - II 3 / - IV 9


Roche : n°01
130
Cl.
mf
Fl.
mf
Pno.
Perc.
Maracas (médium)
vitesse moyenne
ppp
Vl.
- II 0 / + IV 4
Vlc.
- 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
mf
Vl.
+ II 2 / - IV 4
p ↔ mp
- III 2
Vlc.
- III 6


141
Cl.
Fl.
Pno.
p
Maracas (aigu)
trémolo circulaire
vitesse moyenne
Perc.
p
f
vitesse rapide
f
ff
= ca. 52
Maracas (aigu)
trémolo ord.
vit. très rapide
mp
fff
trémolo ord.
vit. très rapide
fff subitement
Vl.
ppp
Vlc.
ppp
Sample 15
Élec.


147
= ca. 40
Cl.
Fl.
Pno.
Perc.
Vl.
Vlc.
Maracas (très aigu)
trémolo ord.
vit. très rapide
fff subitement
trémolo circulaire
vitesse moyenne
mf
f
ff
fff
(ff)


♩= 60
153
Cl.
Fl.
Pno.
relever lentement la pédale *forte*
(Péd.)
Perc.
Vl.
Vlc.
LUMIÈRE
diminuer la lumière très lentement de 100% à 0% dans une durée d'environ 1'40"
Élec.
Field recording: cicadas avec un soliste (sonnant comme une maraca)
Field recording: orage lointain