

# Prilozi diplomskom radu

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Lovro Stipčević

# Cataplexis

for symphonic orchestra and electronics

## ORCHESTRA:

3 fl.: 1° picc.  
2° fl.  
3° fl.

3 ob.: 1° ob.  
2° ob.  
3° c. a.

3 cl.: 1° cl. in Bb  
2° cl. in Bb  
3° b. cl. in Bb

3 bsn: 1° bsn.  
2° bsn.  
3° cbsn.

4 hn. in F

3 tpt. in Bb

3 tbn.: 1° tbn.  
2° tbn.  
3° b. tbn.

1 tba.

4 perc.: 1° timp.  
2° sus. cym. (22 & 18 in + 20 in china cymbal), rainstick  
3° crot., t.-t.  
4° vib., b.d.

1 pno.

1 hp.

16 vln. I

14 vln. II

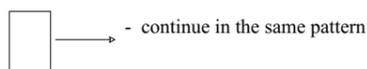
12 vla.

10 vlc.

8 ctb.

## Performance notes:

### General:



- continue in the same pattern



- gradual and continuous transition



- highest pitch possible



- lowest pitch possible

### Woodwinds and brass:



- aeolian tone - breath tone with very little pitch content



- jet whistle (flute)



- air sound - suggested direction - only for brass



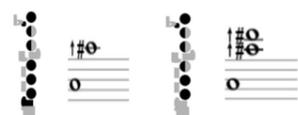
- freely alternate between different pitches with ferocious violent gesture / whistle tone ad. lib – notated in the score (flute)



- harmonic sweep up and down / go from fundamentals to harmonic tones and then back; balayage harmonique (flute)

### Multiphonics chart:

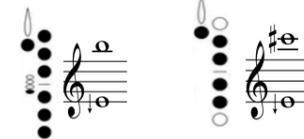
Flute:



Clarinet in B $\flat$ :



Bass Clarinet in B $\flat$ :



- suggested, approximative register  
 - like a violin arco saltando, kind of very dry aeolian pizz., flute sound on – t –  
 - give the approximative number of tong attacks  
 - same applies for the flute and the rest of the woodwinds, with the exception that for the clarinet, first articulation can be slightly slapped

### Strings:

N. - normale

S.P. - sul ponticello

M.S.P. - molto sul ponticello

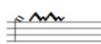
S.T. - sul tasto



- light bow overpressure - moving from tone to noise/scratching sound and back again



- harmonic gliss. - ad. lib.



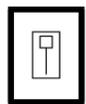
- strident: a rapid vibration of the left hand and with the bow a crushed effect scratched near the bridge followed by flautando. This gesture, which combines both hands, must result in nervous sound

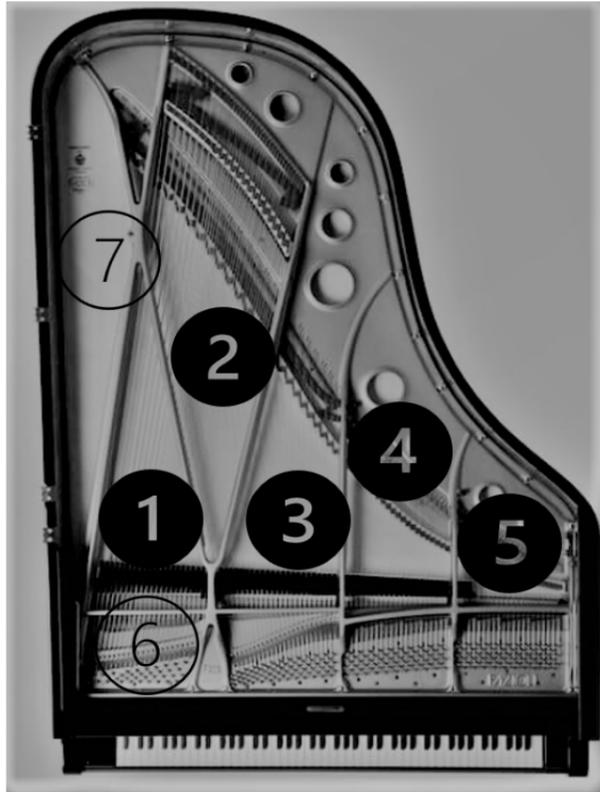


- rhythm and pitches are purely a suggestion - clear articulation of tones is not necessary, but the goal is to get an effective chaotic sound; continue in the prescribed form in glissando direction with going upwards each beat by minor second interval

Explanation of registers in piano from no. 1 to no. 7

**Piano:**

-  - cluster with white and black keys - can be played with an elbow at the lowest register
-  - circle motion with open palm or with mallets
-  - soft mallet
-  - plectrum / guitar pick
-  - *gliss.* over the strings, on the indicated register with fingertips
-  - hit on the soundboard on any beam, preferably where is no.6



**Percussion:**

-  - superball technique
-  - roll thumb, imitating superball technique - only used on Bass Drum
-  - bowing - used on Crotales, Vibraphone and Cymbal

**Harp:**

-  - circular glissando: play several overlapping glissandi, gradually ascending or descending to the destination pitches
-  - curved glissando: following the direction of the arrow, sweep the glissando first up then downwards or vice versa

Regarding the electronics in the piece, it is divided in various tracks that are executed via Samplitude or any other DAW program. In the score, there are dotted lines which are fixated on various instruments that shows where and when the track should be performed. Furthermore, it is a visual representation of which instrument or group of instruments are additionally sonically manipulated for the electronic part.

# Cataplexis

## Score in C

Lovro Stipčević

♩=46

Score in C, page 5. The score includes parts for Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon, Horn in F (1-4), Trumpet in Bb (1-3), Trombone, Bass Trombone, Tuba, Timpani, Suspended Cymbal, Crotales, Vibraphone, Piano, Harp, Violin I, Violin II, Viola, Violoncello, Double Bass, and Electronics. The score features various musical notations including dynamics (pp, mp, p), articulation (div.), and performance instructions like 'dome', 'edge', 'bow arco', and 'arco'. A large graphic of a cymbal is shown at the bottom right.

5

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

Crot.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E.

1.

*p*

rainstick

*pp*

*p*

No. 1  
\*soft mallets on low register with gradual tremolo

*ppp*  
sempre

\*curved gliss.

*pp*

unis.

div.

*pp*

*gliss.*

div.

*pp*

*gliss.*

unis.

*mp*

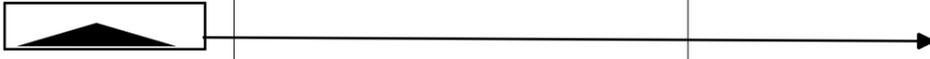
*mp*

*mp*

*pp*

*gliss.*

10

Picc. 

Fl. *ppp* *mp* *ppp*

Ob.

C. A.

Cl. 1. *p*

B. Cl. 1. *p* *ppp*

Bsn.

Cbsn.

Hn. reverse mouthpiece only for air *mf*

Hn. reverse mouthpiece only for air *mf*

Tpts. reverse mouthpiece only for air

Tbn. reverse mouthpiece only for air

B. Tbn. reverse mouthpiece only for air

Tba. reverse mouthpiece only for air

Timp.

Sus. Cym. *ppp* \*light swish cymbal soft mallets

Crot. *mf* arco

Vib. *mp* *mp* To B. D. Bass Drum *p* \*superball mallet

Pno. No. 1 and No. 2

*mp* *mf*

Hp. *mp* \*curved gliss.

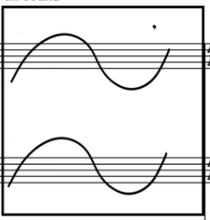
Vln. I *gliss.*

Vln. II *pp* *gliss.*

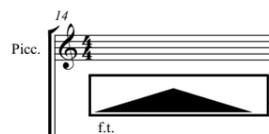
Vla.

Vc. *gliss.* *pp* N. S.P. N. *p* *gliss.*

Db.

\* air sound 

14

Picc. 

Fl. *fl.*  
*ppp* *mp* *ppp*

Ob. *f* *5* *5* simile

C. A. *f* *5* *3* simile

Cl. *f* *a2* *5* simile

B. Cl. *pp* *f* *5* simile

Bsn. *f* *3* simile

Cbsn. *3* *5* *6*

Hn. *(=)*

Tpts. *mf* *mf* *mf* \* air sound

Tbn. *mf*

B. Tbn. *mf*

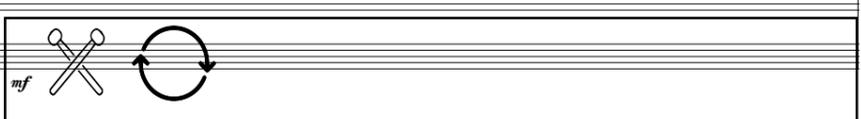
Tba. *mf*

Timp. *ppp*

Sus. Cym. *(=)*

Crot. *(=)*

B. D. *pp* *mp*

Pno. No. 6 

Hp. *pp* \* circular, overlapping gliss.

Vln. I unis. *ppp* *p* slow, wide vibrato

Vln. II *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p* *gliss.* *tr*

Db. *pp* *con sord.*



19

Picc. *5* *5* *6*

Fl. *5* *3* *6* 1. *ppp*

Ob. *5* *5*

C. A. *6* *3* *3* *5*

Cl. *5* *5* *6* 1. *p*

B. Cl.

Bsn.

Cbsn.

Hn. *Pf!* *mfp*

Tpts. *Pf!* *mfp*

Tbn. *Pf!* *mfp*

B. Tbn. *Pf!* *mfp*

Tba. *Pf!* *mfp*

Timp. *gliss.* *p*

Sus. Cym. *pp* rainstick

Crot. Tam-tam *ppp* \* on the second beat *mf* Crotales *p* *mp* \* random glissando movements with metallic brushes

Vib. *mf* *gliss.* *gliss.* *gliss.* *mp* To B. D.

Pno. LR No. 3 *p* *gliss.* RR No. 7 *mf* \*

Hp. *phantom gliss.* *p* \*curved gliss. *mp*

Vln. I unis. *col legno battuto* *fp* ord.

Vln. II unis. *col legno battuto* *fp* ord.

Vla. S.P. *gliss.* *mp*

Vc.

Db. *col legno battuto* *fp* ord.



25

Picc. *p* 5 5 6 5 5 6

Fl. *p* a2 5 5 5 3 1. *ppp*

Ob.

C. A. *p* 5 3 6 6 3 3 5

Cl. *p* a2 5 5 1. *p*

B. Cl. *p* 5 5 6

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

Crot.

Vib. *pp* *mp* To B. D.

\* random glissando movements with metallic brushes

No. 5

Pno. *pp*

Hp.

Vln. I *col legno battuto* *fp* ord.

Vln. II *col legno battuto* *fp* ord.

Vla. *col legno battuto* *fp* ord.

Vc. *col legno battuto* *fp* ord.

Db.

E.

\* whistle tone ad. lib.

♩=66

31

Picc. *ppp*

Fl. *ppp* 1. *p* \* whistle tone ad. lib.

Ob.

C. A.

Cl. *p* a2 *p*

B. Cl. *p*

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

♩=66

Timp.

Sus. Cym. \*light swish cymbal soft mallets *mp* \*wooden sticks *ppp*

Crot. Bass Drum \*superball mallet *p* *mf*

Vib. *mp* Vibraphone

Pno. No. 2 and 3 \*soft mallets on low register with gradual tremolo *ppp* *mf* *sempre*

Hp.

♩=66

Vln. I solo *ppp* change the articulation ad. lib. *mf* unis. S.P.

Vln. II solo *ppp* change the articulation ad. lib. *mf* unis. S.P.

Vla. solo *ppp* change the articulation ad. lib. *mf* unis. S.P.

Vc. solo *ppp* change the articulation ad. lib. *mf* unis. S.P.

Db.

\* rhythm and pitches are purely a suggestion - clear articulation of tones is not necessary, but the goal is to get an effective chaotic sound; continue in the prescribed form.



39

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

Crot.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ppp*

*ppp*

*ppp*

*ppp*

*mp*

*mp*

*mp*

41

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

Crot.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ppp*

*mp*

*gliss.*

To T.-A.

To B. D.







♩=80

Picc. *f*

Fl. *f*

Ob. *f*

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts. *ff*

Tbn. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

♩=80

Timp.

Sus. Cym. *ppp* *ff*

T.-t. *mf*

Vib.

Pno. *f*

Hp.

No. 7

♩=80

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

S.P.

51

Picc. *mp* 3

Fl.

Ob. 2. 1. 2. 1.

C. A. *f*

Cl. 1. *f* 2. 1. 2.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts. *ff* a2 *ff*

Tbn. *sfz* 3

B. Tbn. *sfz* 3

Tba. *sfz*

Timp.

Sus. Cym.

T.-t.

Vib.

Pno. No. 3 *f* *Pa*

Vln. I 6 5x 6 (2) (-)

Vln. II *f* 6 6 6 6

Vla. 6 6 6 6

Vc. (-) (-)

Db. *gliss.*

53

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

T.-t.

Vib.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.



poco rit.

58

Picc. *f* *mf* *f*  
 Fl. *p* *f* *f*  
 Ob. *p* *f* *mf* *f*  
 C. A. *p* *f* *f*  
 Cl. *p* *f* *mf* *f*  
 B. Cl. *mf*  
 Bsn. *a2* *p* *f* *mf* *ff*  
 Cbsn. *p* *f* *mf* *ff*  
 Hn. *p* *f* *mf* *ff*  
 Tpts. *p* *f* *mf* *sfz* *sfz*  
 Tbn. *p* *f* *mf* *sfz* *sfz*  
 B. Tbn. *p* *f* *mf* *sfz* *sfz*  
 Tba. *p* *f* *mf* *ff*  
 Timp. *ppp*  
 Sus. Cym. *ppp*  
 T.-t.  
 Vib.  
 Pno.  
 Vln. I *p* *ff* *fp*  
 Vln. II *p* *ff* *fp*  
 Vla. *p* *ff* *fp*  
 Vc. *p* *ff* *fp*  
 Db. *div.* *fp*  
 E.

61

Picc. *f* *sf* *f* f.t.

Fl. *mf* *f* f.t.

Ob. *f* *mf* *f* f.t.

C. A. *f* *mf* *f* f.t.

Cl. *f* *f* *f* f.t.

B. Cl. *f* *f* *f* f.t.

Bsn. *f* *f* *f* f.t.

Cbsn. *f* *f* *f* f.t.

Hn. *mf* *f* *f* f.t.

Tpts. *f* *f* *f* f.t.

Tbn. *f* *f* *f* f.t.

B. Tbn. *f* *f* *f* f.t.

Tba. *f* *f* *f* f.t.

Timp. *ff* *ff* *ff* f.t.

Sus. Cym. *p* *f* *p* dome

T.-t. *p* *f* *p*

Vib. *p* *f* *p*

Pno. No. 1 *f* *f* *f* \*

Hp. *f* *f* *f* \*

Vln. I M.S.P. *ff* *mp* *b.N.*

Vln. II M.S.P. *ff* *mp* *b.N.*

Vla. M.S.P. *ff* *mp* *b.N.*

Vc. M.S.P. *ff* *mp* *N.*

Db. M.S.P. *ff* *mp* *N.*

E. *ff* *mp* *N.*





70

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. Tpts. Tbn. B. Tbn. Tba. Timp. Sus. Cym. T.-t. Vib. Pno. Hp. Vln. I Vln. II Vla. Vc. Db.

Measures 70-72. The score includes staves for Piccolo, Flute, Oboe, Clarinet in A, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Horn, Trumpet, Trombone, Tuba, Timpani, Suspended Cymbal, Tom-tom, Vibraphone, Piano, and Harp. The Piano part features three numbered sections: No. 1, No. 2, and No. 3, each with specific performance instructions like 'gliss.', 'p', and 'phantom gliss.'. The Harp part has a 'phantom gliss.' instruction. The rest of the instruments are marked with rests.

♩=40

♩=66

73

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

♩=40

gliss.

pp

♩=66

ppp

mf

f

18"

Sus. Cym.

sizzle effect with bass drum mallet and triangle mallet

pp

f

mp

ff

T.-t.

Bass Drum

\*superball mallet

mf

f

p

5

No. 4 and 5

No. 7

Pno.

ppp

*And. sempre*

f

Hp.

♩=40

♩=66

Db.

E.

77

Picc. *ff* 5

Fl. *ff* 3

Ob. *ff* 3

C. A. *ff* 3

Cl. *ff* 3

B. Cl. *ff* 3

Bsn. *ff*

Cbsn. *ff*

Hn. remove mute *ff*

Tpts. remove mute *ff*

Tbn. remove mute *ff*

B. Tbn. remove mute *ff*

Tba. remove mute *ff*

Timp. *sfz* 7 *ff* *gliss.*

Sus. Cym. *p* [china cym.] dome edge do not damp

T.-t. *pp* *ff* *pp* *ff* *pp* *ff*

B. D. *f* 7 *mp* *fp* *sfz*

Pno. \*

Hp.

Vln. I N. *pp* *f* 3

Vln. II N. *pp* *f* 3

Vla. N. *pp* *f* 3

Vc. N. *ff*

Db. N. *ff*

80

Picc. *mf* *ff* 5

Fl. *ff* 5 *f.t.*

Ob. *ff* 5 *f.t.*

C. A. *pp* *ff* 5 *f.t.*

Cl. *ff* 5 *f.t.*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *p* *gliss.* *f* *ff* *sfz*

Tpts. *fp* *sfz* 3 *sfz* *sfz*

Tbn. *fp* *sfz* 3 *sfz* *sfz*

B. Tbn. *fp* *sfz* 3 *sfz* *sfz*

Tba. *ff*

Timp. *ff* 7 *mf* *ff* 7 *mf* *ff* 7

Sus. Cym. *mf* *ff* *do not damp* *pp* 22"

T.-t. *pp* *ff* 7 *pp* *ff* *mp* *ff* *ff* *pp* *ff*

B. D. *ff* 7 *mp* *ff* 7

Pno.

Hp.

Vln. I *pp* *f* 3

Vln. II *pp* *f* 3

Vla. *pp* *f* 3

Vc. *gliss.* *pp* *ff*

Db. *gliss.* *pp* *ff*

E.

84

Picc. *f* *ff*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. *f*

B. Cl. *mf* *f* *mf* *sfz*

Bsn. *mf* *f* *mf* *sfz*

Cbsn. *mf* *mf* *sfz*

Hn. *mf* *sfz* *sfz*

Tpts. *mf* *sfz* *sfz* *ff*

Tbn. *mf* *sfz* *sfz* *mf* *sfz*

B. Tbn. *mf* *sfz* *sfz* *mf* *sfz*

Tba. *mf* *mf* *sfz*

Timp. *ff* *mf* *f*

Sus. Cym. *china cym.* *do not damp* *fp*

T-t.

B. D. *fp* *ff* *mp*

Pno. No. 3 *f*

Hp. *\*crashing thunder glissando* *ff*

Vln. I div. *mf* *ff*

Vln. II div. *mf* *ff*

Vla. div. *mf* *ff*

Vc. div. *mf* *ff*

Db. *ff*

87

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. Hn. Tpts. Tpts. Tbn. B. Tbn. Tba.

Timp. Sus. Cym. T.-t. B. D. Pno. Hp. Vln. I. Vln. II. Vla. Vc. Db. E.

musical score with various dynamics (ff, mf, ff, p, f, sfz, pp), articulations (gliss., do not damp), and performance instructions (china cym., dome, edge, \* soft mallets, 22nd).

musical score with various dynamics (pp, ff, mf, sfz, pp) and performance instructions (div., N.).

91

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. Tpts. Tbn. B. Tbn. Tba.

Timp. Sus. Cym. T.-t. B. D.

Vln. I Vln. II Vla. Vc. Db.

mute

gliss.

*p* *f*

straight mute *p*

straight mute *p*

straight mute *p*

*sfz*

18" china cym. dome edge do not damp 22"

*pp* *ff* *pp* *ff* *pp* *ff*

*mf* *f* *mf* *mf* *mf* *mf* *mp*

S.P.

94

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. Tpts. Tbn. B. Tbn. Tba.

Timp. Sus. Cym. T. L. B. D.

Vln. I Vln. II Vla. Vc. Db.

remove mute

do not damp

18° 22° china cym

22° do not damp china cym

poco a poco tremolo

S.P.

*mf* *pp* *ff* *sfz* *ff* *mp* *f* *fp* *mf*

98

Picc. *f* *mf*

Fl. *f* *ff* 5

Ob. *f* *ff* 5

C. A. *f* *ff* 5

Cl. *f* *ff* 5

B. Cl. *f* *ff* 5

Bsn. *ff* *mf*

Cbsn. *ff* *mf*

Hn. *ff* *mf* *f*

Tpts. *ff* *mf* *f*

Tbn. *ff* *mf* *f*

B. Tbn. *ff* *mf* *f*

Tba. *ff* *mf* *f*

Timp. *f* *ppp*

Sus. Cym. *ff* scrape with triangle mallet

T.-t. *f* *ppp*

B. D. *ff* *ff*

Vln. I *ff* *mf* poco a poco tremolo *f* M.S.P.

Vln. II *ff* *mf* poco a poco tremolo *f* M.S.P.

Vla. *ff* *mf* poco a poco tremolo *f* M.S.P.

Vc. *ff* *mf* poco a poco tremolo *f* M.S.P.

Db. *ff* *mf* poco a poco tremolo *f* M.S.P.

E. *ff* *mf* poco a poco tremolo *f* M.S.P.

\*At the end of crescendo - everyone stays with their instrument in position of playing; strings with their bow upwards. The orchestra can put their instruments down when the electronics is reduced (cue is the sound of "rain")

102

Picc. *ff* 5

Fl. *ff* 5

Ob. *sf* 5

C. A. 5

Cl. 5

B. Cl. 5

Bsn. 5

Cbsn. 5

Hn.

Tpts.

Tbn. *f*

B. Tbn. *f*

Tba. *mf*

Timp. *ppp* *mf*

Sus. Cym. *p* *f* *pp* *ff* *pp < ff* *pp*

T.-t. *p* *f* *pp* *ff* *pp < ff* *pp*

B. D. *f* *fp* *ff* *fp* *f*

Pno. No. 1 *p* *f* \*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E.

18°

china cym. dome

edge do not damp

22°



112

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

T.-t.

B. D.

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

E.

116

Picc. *mf* *f*

Fl. *mf* *f*

Ob. *mf* *f*

C. A. *f*

Cl. *mf* *f*

B. Cl. *f*

Bsn. *sfz*

Cbsn. *sfz*

Hn. *sfz* mute

Tpts. *f*

Tbn. *mf*

B. Tbn. *f* *mf*

Tba. *f*

Timp. *mf* poco accel. . . . . *f*

Sus. Cym. *pp* *ff*

T.-t. *pp* *f*

B. D. *mf*

Pno. *sfz* *2<sup>da</sup>* \*

Hp.

Vln. I

Vln. II

Vla.

Vc. N. *f* M.S.P.

Db. N. *f* M.S.P.

E.

120 ♩=78

Picc. 1

Fl. a2

Ob.

C. A.

Cl. a2

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp. ♩=78

Sus. Cym.

T.-l.

B. D.

Pno.

Hp.

Vln. I ♩=78

Vln. II

Vla.

Vc. M.S.P.

Db. M.S.P.

E.

124

Picc. *mp* *f*

Fl. *mp* *f*

Ob. *mp* *f*

C. A. *mp* *f*

Cl. *mp* *f*

B. Cl. *mf*

Bsn. *mf* *sfz* *mf*

Cbsn. *mf* *sfz* *mf*

Hn. *p*

Tpts. straight mute *f* *ff*

Tbn. *f* *pp*

B. Tbn. *f* *pp*

Tba. *f* *mp*

Timp. *mf* *ff* *mf* *f*

Sus. Cym. *pp* *ff* *p* *fp*

T.-t. *pp* *f* *pp* *ff* *pp* *ff* *pp* *ff*

B. D. *ff* *fp* *ff* *fp* *ff*

Pno. *sfz* *Exd*

Hp. \*

Vln. I unis. M.S.P. *gliss.*

Vln. II unis. *pp*

Vla. unis.

Vc. *div.* *ppp* *mf*

Db. *ppp* *mf*

E.



131

Picc. *f*

Fl. *f*

Ob. *f*

C.A. *f*

Cl. *f*

B. Cl.

Bsn. *f*

Cbsn. *f*

Hn. stop mute *ff*

Hn. stop mute *ff*

Tpts. *ff* *sfz* *ff* *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Sus. Cym. *f* scrape with metallic triangle mallet

T-t.

B. D. *ff*

Pno. *sfz* *ff* \* sweep with plectrum along 2 strings

Hp. \*thunder *ff* \*crashing thunder glissando *ff*

Vln. I *sfz*

Vln. II *sfz* *ppp*

Vla. *sfz* *ppp*

Vc. *sfz*

Db. *sfz*

E.

135

Picc. *ff* 6

Fl. *ff* 6

Ob. *mf*

C. A. *mf*

Cl. *ff* 6

B. Cl. *ff* 6

Bsn. *ff* 6

Cbsn. *ff* 6

Hn. remove mute

Tpts. remove mute

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Tba. *p* *ff*

Timp. *ppp*

Sus. Cym.

T.-t. *pp* *f* do not damp

B. D. *ff* *mf* *gliss.*

Hp. *f* *mf* *gliss.*

Vln. I *sfz* simile

Vln. II *mf* *sfz* simile

Vla. *mf* *sfz* simile

Vc. *mf* *sfz* simile

Db. *mf* *sfz* simile

E. *sfz* simile

♩=72

138

**Woodwinds:**  
Picc.: *mf*  
Fl.: *mf*  
Ob.: *mf*  
C.A.: *mf*  
Cl.: *mf*  
B. Cl.: *mf*  
Bsn.: *mf*  
Cbsn.: *mf*

**Brass:**  
Hn.: *p* / *ff*  
Tpts.: *mf* / *sfz*  
Tbn.: *pp* / *mf* / *sfz* / *mf*  
B. Tbn.: *pp* / *mf* / *sfz* / *mf*  
Tba.: *mf*

**Percussion:**  
Timp.: *f* / *ppp*  
Sus. Cym.: *mp* / *ff* (18" wooden sticks) / *mp* / *ff* (china cym)  
T.-t.: *mp* / *ff*

**Other:**  
B. D.: *f*  
Hp.: *f* / *mf* / *f* (gliss.)

**Strings:**  
Vln. I: *sfz*  
Vln. II: *sfz*  
Vla.: *sfz*  
Vc.: *f* / *mf* / *f* / *mf* (gliss.)  
Db.: *sfz*

140

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

Tpts. *ff*

Tbn. *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp. *ff*

Sus. Cym. *mp* *ff* do not damp

T.-t. *f*  $\Delta$  do not damp

B. D. *ff*

Hp. *f* *gliss.* *ff*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *f* *mf* *f* *gliss.*

Db. *sfz*

E.

142

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *f*

Cbsn. *f*

Hn. *f*

Tpts. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp.

Sus. Cym. \*tam tam mallet

T.-t.

B. D. *ff*

Vln. I *mf* *ff* *f*

Vln. II *mf* *ff* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

Db. *mf* *ff* *f*

E.

144

Picc. *ff* 6

Fl. *ff* 6

Ob. *mf* *ff* *mf*

C. A. *mf* *ff* *mf*

Cl. *ff* 6 3 6 3 6 3 6 3

B. Cl. *ff* 6 3 6 3 6 3 6 3

Bsn. *mf* *ff* *mf*

Cbsn. *mf* *ff* *mf*

Hn. *mf* *ff* *sfz* *ff*

Tpts. *p* *ff* *ff*

Tbn. *pp* *ff* *sfz*

B. Tbn. *pp* *ff* *sfz*

Tba. *pp* *ff* *sfz*

Timp. *ff* *ppp*

Sus. Cym. *mp* *ff* *ppp*

T.-t. *mp* *ff* *ff*

B. D. *ff* *mf* *ppp* *mf*

Pno. *ff* *mf* *ff* *mf*

Hp. *ff* *mf* *ff* *mf* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *ff* 6

Vln. II *sfz* *sfz* *sfz* *sfz* *sfz* *ff* 6

Vla. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *f* *mf* *f* *mf* *f* *mf* *ff* 6

Db. *sfz* *sfz* *sfz* *sfz* *sfz* *ff* 6

227 \*soft mallets do not damp

147

Picc. *ff*

Fl. *ff*

Ob. *ff*

C. A. *ff*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *sfz*

Tpts. *p* *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *f*

Sus. Cym. *mp* *ff* *mp* *ff*

T.-t. *mp* *ff*

B. D. *ppp* *ff*

Pno. *sfz*

Hp. *gliss.* *gliss.* *gliss.* *\*thunder*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Db. *sfz*

do not damp

*gliss.*

*\*thunder*

\*)

150 jet whistle

Picc. *sfz* jet whistle

Fl. *sfz* jet whistle

Ob. *mf* *tr*

C. A. *mf* *tr*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf* *ff*

Tpts. *ff* *sfz*

Tbn. *ff* *sfz*

B. Tbn. *sfz*

Tba. *sfz*

Timp.

Sus. Cym. *f* *mp*

T.-t. *mp* *ff*

B. D. *mp* *ff*

Pno. *sfz*

Hp. *ff* *gliss.*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Db. *sfz*

E. *sfz*

scrape with metallic triangle mallet

\*) starts with the flute



154

Picc. *fff*

Fl. *fff*

Ob. *fff*

C. A. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Cbsn. *fff*

Hn. *fff*

Tpts. *ff* *sf* *fff*

Tbn. *ff* *fff*

B. Tbn. *fff*

Tba. *fff*

Timp. *ppp* *mf* *ff* *fff*  
\*wooden sticks

Sus. Cym. *ppp* *ff* *p* *ff* *mp* *ff*

T.-T. *mp* *ff* *ff* *mp* *ff*  
\*tam tam mallet  
scrape with metallic triangle mallet

B. D. *ff* *fff*

Pno. *sfz* *sfz* *sfz* *fff*  
*Red* \*

Hp. *thunder* *thunder* *thunder* *fff*

Vln. I *sfz* *fff*

Vln. II *sfz* *fff*

Vla. *sfz* *fff*

Vc. *fff*

Db. *sfz* *ff* *fff*

E.

# Autorski koncert

**LOVRO STIPČEVIĆ**

**Mentor:**  
**Vjekoslav Nježić,**  
red. prof. art.

**Nastupaju:**  
**Luka Ivir, udaraljke**  
**Jesús Arias Lizcano, udaraljke**  
**Vid Veljak, violončelo**

**23. studenog 2024. u 18h**  
**MM studio, 2. kat**  
**Muzička akademija Zagreb**

**Ulaz besplatan**



Lovro Stipčević

# Acatalepsy

for multipercussion and  
electronics

*dedicated to Luka Ivir*

**Instrumentation:****General:**

Temple Blocks  
 Crotales  
 Cymbals  
 Vibraphone  
 Bongos  
 Congas  
 Tom Toms  
 Bass Drum

**I. Glitch:**

Temple Blocks  
 Bongos  
 Congas  
 Tom Toms  
 Bass Drum

**II. Tranquility:**

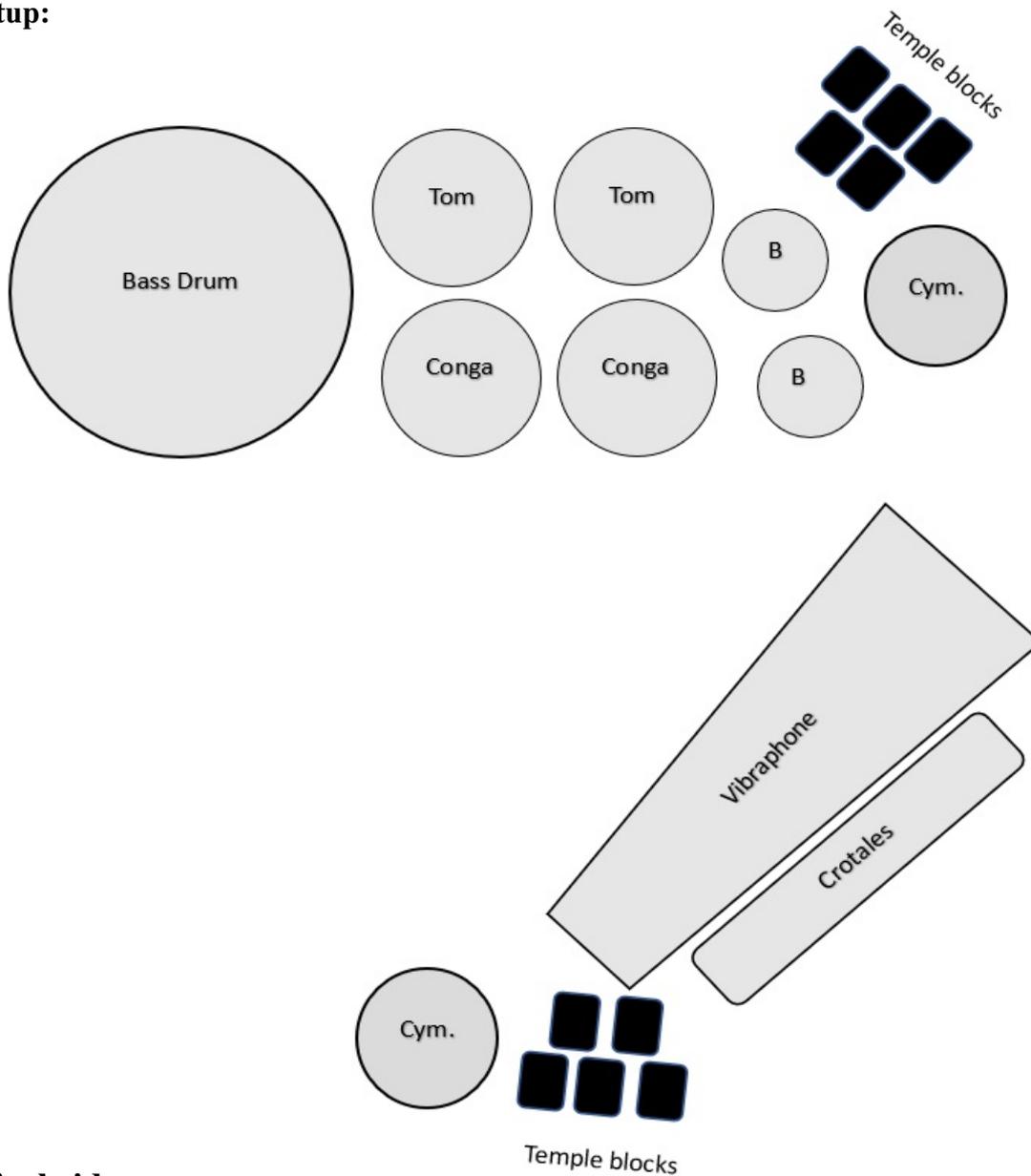
Cymbal  
 Temple Blocks  
 Crotales  
 Vibraphone

**III. Void Intensity:**

Temple Blocks  
 Bongos  
 Congas  
 Tom Toms  
 Bass Drum  
 Cymbal

**Equipment needed:**

soft vibraphone mallets  
 soft bass drum mallet  
 soft timpani mallets  
 metal wire brushes  
 two bows  
 drum sticks  
 xylophone mallets for crotales  
 two thimbles for crotales/vib./temple blocks  
 medium thin cymbals

**Setup:****Technical rider:**

1. **Computer**
2. **Sound Card: 2 in/2 out or 4 out**
3. **2 Loudspeakers or 4 if possible**
4. **Software Max/MSP 8**

**Electronics**

The electronics is used in every movement and is controlled by the performer or alternatively by the composer. The speaker setup is stereo, and can be emitted by 2 loudspeakers or can be "doubled" to 4 loudspeakers. Regarding the notation of electronics - it is a close approximation, especially in the ending of phrases. For all the materials, please contact the composer.

**Performance notes:**

+



- dead stroke



- as fast as possible



- rim shot on tom toms



- bend



- unspecified pitch



- roll thumb - only used on Bass Drum in third movement



- indication for cymbal in the third movement



- superbball mallet - only used on Bass Drum in third movement.

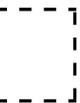


- bowing - used on Crotales, Vibraphone and Cymbal

(h)



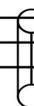
- harmonic - only used on Vibraphone



- improvise pattern



- continuous repetition of the pattern before - can be used with black outlined or dotted box



- cluster with two bows - only used on Vibraphone. Suggested registers: C-H and Cis-Ais

ON OFF

- used on Vibraphone - wait for the natural decay for motor OFF

# Acatalepsy I. Glitch

Temple Blocks  
Bongos  
Congas  
Tom Toms  
Bass Drum

Lovro Stipčević

♩=60

Temple Blocks

Bongos  
Congas

Tom-Toms

Bass Drum

Tape

freeze + riser

impact

septuplets until bar 55

X2 X2

*Synergy with electronics*

10

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

glitch ver. 1

X3 X2 X2

13

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

X3

X2

16

Musical score for measures 16-18. The score is for five instruments: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. A bracket labeled 'X2' spans measures 16-18. The T. Bl. part has a melodic line starting in measure 17. Bongos Congas. and Tom-t. have rhythmic patterns. B. D. has a steady pulse. The Tape part has a dense, textured sound.

X2

19

Musical score for measures 19-22. The score is for five instruments: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. A bracket labeled 'X2' spans measures 19-22. The T. Bl. part has a melodic line starting in measure 20. Bongos Congas. and Tom-t. have rhythmic patterns. B. D. has a steady pulse. The Tape part has a dense, textured sound.

X2

23 *Solo*

Musical score for measures 23-26. The score is for five instruments: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. A bracket labeled 'X2' spans measures 23-26. The T. Bl. part has a melodic line starting in measure 24. Bongos Congas. has a rhythmic pattern starting in measure 24. Tom-t. has a rhythmic pattern starting in measure 24. B. D. has a rhythmic pattern starting in measure 24. The Tape part has a dense, textured sound. Dynamics include *f* and *pp*. A 'reverb' box is present under the B. D. part in measure 23.

27

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*ff*

X3

*Synergy with electronics*

31

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

glitch ver. 1

34

X2

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

X2

8

37

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

X2

X2

40

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

X2

X2

44 *Solo*

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

*f* reverb

X2

47

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*mf*

\* on the third repeat crescendo X3

50

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

X2  $\frac{1}{16} + \frac{1}{4}$   $\frac{1}{4}$

54

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*f*

10

60 \* on the second repeat - cresc. X2

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*p*

64

$\frac{1}{16} + \frac{1}{4}$   $\frac{1}{4}$

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*f*

69

X2

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*f*

**Liberamente**  
*Dialogue with electronics*

\* wait for the electronics to end before starting the new phrase or when possible, start on the reverb

X2

76

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

septuplets  
until bar 123

7

83

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

88

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

93

T. Bl.  
Bongos Congas.  
Tom-t.  
B. D.  
Tape

*f*

This system covers measures 93 to 97. The T. Bl. part has rests in measures 93-95 and a dotted half note in measure 96. Bongos Congas play a rhythmic pattern starting in measure 94. Tom-t. has a double bar line in measure 93, followed by a rhythmic pattern in measures 94-97. B. D. has a dotted quarter note in measure 93, a quarter note in measure 94, and a dotted half note in measure 96. The Tape part has a double bar line in measure 93, followed by a dense, multi-layered texture in measures 94-95, and another dense texture in measure 97.

98

X2

T. Bl.  
Bongos Congas.  
Tom-t.  
B. D.  
Tape

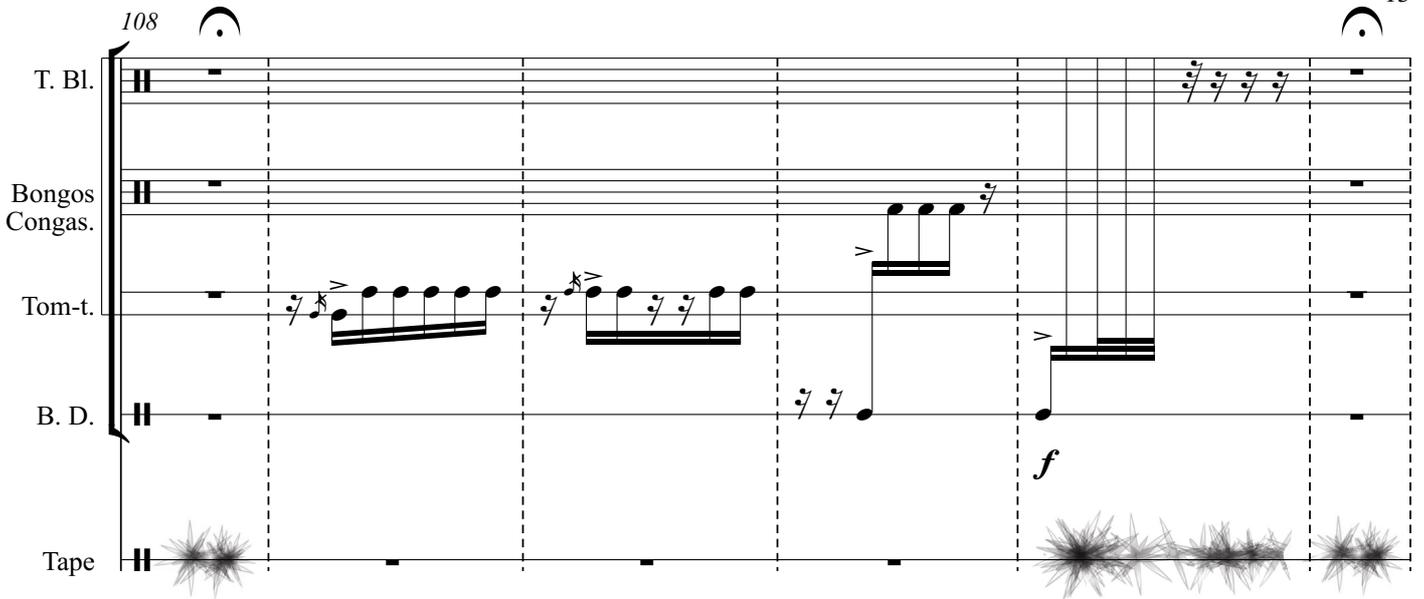
*f*

This system covers measures 98 to 103. The T. Bl. part has a dotted half note in measure 98, rests in measures 99-101, and a dotted quarter note in measure 102. Bongos Congas play a rhythmic pattern starting in measure 99. Tom-t. has a quarter note in measure 99, a dotted quarter note in measure 100, and a dotted half note in measure 102. B. D. has a dotted half note in measure 102. The Tape part has a double bar line in measure 98, followed by a dense texture in measure 99, another dense texture in measure 101, and a final dense texture in measure 103. A bracket labeled 'X2' spans measures 98-101.

104

T. Bl.  
Bongos Congas.  
Tom-t.  
B. D.  
Tape

This system covers measures 104 to 107. The T. Bl. part has a dotted half note in measure 104 and rests in measures 105-107. Bongos Congas play a rhythmic pattern starting in measure 105. Tom-t. has a quarter note in measure 106 and a dotted quarter note in measure 107. B. D. has a double bar line in measure 104. The Tape part has a double bar line in measure 104, followed by a dense texture in measure 105, and another dense texture in measure 107.

108 

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*f*

*Solo*

X2

114 

T. Bl.

Bongos Congas.

Tom-t.

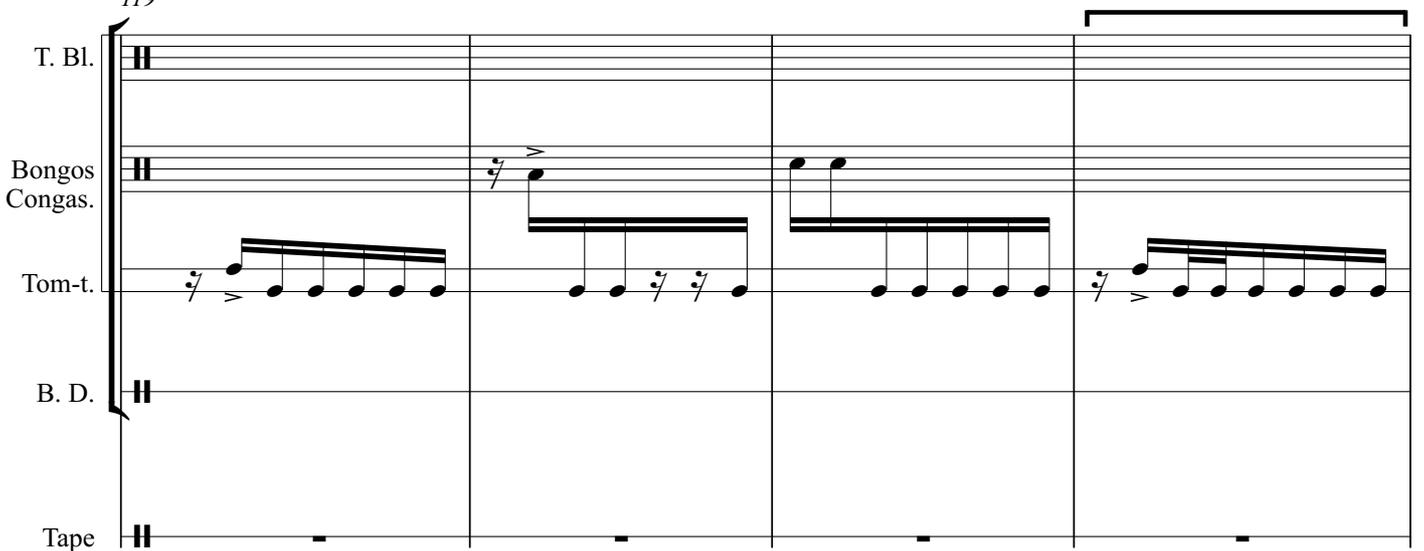
B. D.

Tape

reverb

119

X3



T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

14

123

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

*f*

$\frac{1}{16} + \frac{1}{4}$        $\frac{1}{4}$        $\frac{1}{16} + \frac{1}{4}$

127

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

133

T. Bl.

Bongos  
Congas.

Tom-t.

B. D.

Tape

septuplets  
until bar 150

*f*      *mp*

X3

Synergy with electronics

X2

X2

137

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

glitch ver. 2

X2

142

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*mf*

X2

146

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

*ff*

\*) X2      \*\*) X3      \*\*\*) X2      \*\*\*\*) X7

150

T. Bl. *p* — *mf* — *mf* — *f*

Bongos Congas. *mf* — *mf* — *f*

Tom-t. *f*

B. D. *f* impact

Tape

- \*) include temple blocks
- \*\*) include temple blocks and bongos
- \*\*\*) include temple blocks, bongos and congas with remarks to use congas only seldom
- \*\*\*\*) include temple blocks, bongos, congas and tom-toms, with remarks to use congas and tom-toms only seldom

154

T. Bl.

Bongos Congas. 7 7

Tom-t.

B. D. riser *mf* reverb

Tape

- \* repeat until you hear an impact in the electronics - play the last repetition (1.5-2x) and execute the last bar
- \* include random accents
- \* poco a poco cresc.

# II. Tranquility

Cymbal  
Temple Blocks  
Crotales  
Vibraphone

## Liberamente

~6"    ~7"    ~7"    ~4"    ~8"    ~3"

Crotales

Vibraphone

Tape

bowed

*pp*

\* pedal sempre

*pp*

\* thimbles

simile

reverb + evolution

~7"    ~4"    ~8"    ~4"    ~9"

7

Crot.

Vib.

Tape

6

(s)

~4"    ~10"    ~3"    ~6"    ~5"

12

Crot.

Vib.

Tape

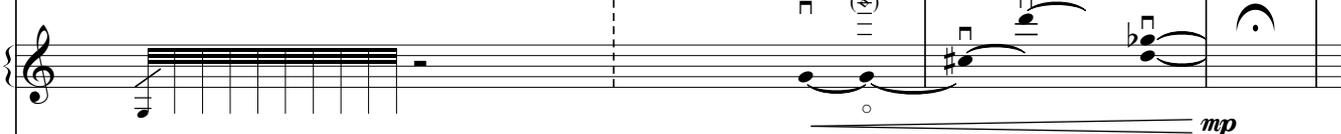
3

X2

~ 8"                      ~ 5"                      ~ 11"                      ~ 6"

17

Crot. 

Vib. 

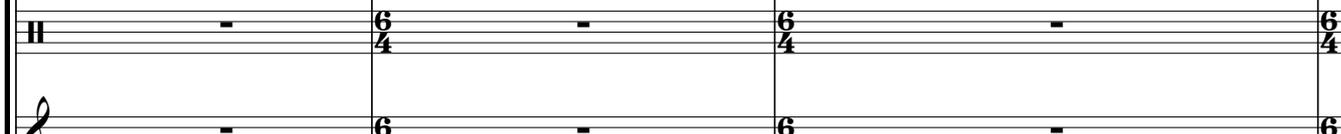
Tape 

*mp*

~ 5"                      ♩=66

21

Cym. 

T. Bl. 

Crot. 

Vib. 

Tape 

reverb + evolution 2

ON OFF

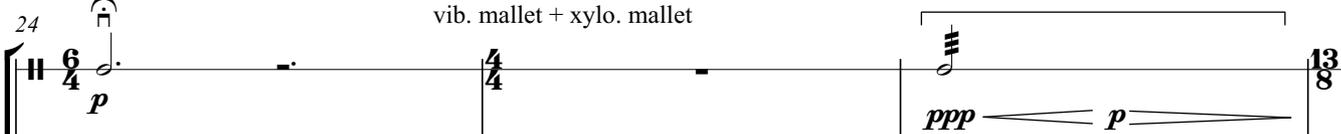
\* with bows ( ) ( )

\* vib. mallets

\* con pedal ad. lib.

~ 4"

24

Cym. 

T. Bl. 

Crot. 

Vib. 

Tape 

vib. mallet + xylo. mallet

ord.

*ppp*                      *p*

rit.  $\text{♩} = 52$

27 (3,3,3,2,2)

Cym.  $\text{♩} \frac{13}{8}$

T. Bl.  $\text{♩} \frac{13}{8}$

Crot.  $\text{♩} \frac{13}{8}$

Vib.  $\text{♩} \frac{13}{8}$

Tape  $\text{♩} \frac{13}{8}$

*ppp*

*p*

*pp*

$\text{♩} = 50$

31 \*vib. + xylo. mallet

Cym.  $\text{♩} \frac{4}{4}$

T. Bl.  $\text{♩} \frac{4}{4}$

Crot.  $\text{♩} \frac{4}{4}$

Vib.  $\text{♩} \frac{4}{4}$

Tape  $\text{♩} \frac{4}{4}$

*p*

*mp*

*mf*

*mp*

\*mouth vibrato

$\text{♩} = 70$

34 (3,3,3,3,3,3)

Cym.  $\text{♩} \frac{18}{8}$

T. Bl.  $\text{♩} \frac{18}{8}$

Crot.  $\text{♩} \frac{18}{8}$

Vib.  $\text{♩} \frac{18}{8}$

Tape  $\text{♩} \frac{18}{8}$

*p*

*p*

\* vib. mallets

~ 4"

4 38  $\text{♩} = 100$   
\*vib. + xylo mallet

T. Bl.  $\frac{4}{4}$

Crot. *ord.*  
*p*  
3 3 3 3 3 3 3 3 3 3 3 3

Vib. 3 3 3 3 3 3 3 3 3 3 3 3

Tape  $\frac{4}{4}$

42  $\text{♩} = 40$  \*mallets on butt/reversed

Cym.  $\frac{4}{4}$   $\frac{5}{4}$  6 *pp*

T. Bl. \*xylo. mallets  
*p*  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Crot.  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Vib. *p* 5 3 5

Tape  $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

45

Cym.  $\frac{4}{4}$

Vib. 3 3 3 3 5 7

Tape  $\frac{4}{4}$

46  $\text{♩} = 60$  **accel.**

Cym.  $\text{H}$   $\frac{3}{4}$  *pp*

T. Bl.  $\text{H}$   $\frac{3}{4}$  *mf*

Crot.  $\text{H}$   $\frac{3}{4}$

Vib.  $\text{H}$   $\frac{3}{4}$  *mf* **ON OFF**

Tape  $\text{H}$   $\frac{3}{4}$

49  $\text{♩} = 70$  \* thimbles + fingers

T. Bl.  $\text{H}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  *pp*

Crot.  $\text{H}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  *pp*

Vib.  $\text{H}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  \* vib. mallets *mp*

Tape  $\text{H}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

52  $\text{♩} = 54$

Cym.  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$  *ppp*

T. Bl.  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  *p*

Crot.  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

Vib.  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$  *p* *mp*

Tape  $\text{H}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

6 54

Cym.  $\text{H } \frac{4}{4}$

T. Bl.  $\text{H } \frac{4}{4}$

Crot.  $\text{H } \frac{4}{4}$

Vib.  $\text{H } \frac{4}{4}$

Tape  $\text{H } \frac{4}{4}$

*p* *p* *mp* *mf*

ON

56 accel.

Cym.  $\text{H } \frac{2}{4}$

T. Bl.  $\text{H } \frac{2}{4}$

Crot.  $\text{H } \frac{2}{4}$

Vib.  $\text{H } \frac{2}{4}$

Tape  $\text{H } \frac{2}{4}$

*pp* *mf*

\* can be played multiple times

~ 8"

~ 4"

- \* *improvise*, play randomly notes -
- keep in mind to have half steps between the notes
- \* on the end - diminuendo and do not damp, let it resonate
- \* on the second repeat, play the pattern for approximately 6" and pause for 4"
- \* mallets on butt/reversed

58

Cym.  $\text{H } \frac{2}{4}$

T. Bl.  $\text{H } \frac{2}{4}$

Crot.  $\text{H } \frac{2}{4}$

Vib.  $\text{H } \frac{2}{4}$

Tape  $\text{H } \frac{2}{4}$

*p* *PPP* *PPP*

OFF

~ 8" ~ 2"

- \* starts and ends with the bowing cymbal plate
- \* the patterns can be overlapped whenever the player chooses to do so
- \* there are 4 rows in total, meaning 1 row is 1 pattern
- \* the pauses are preferable, similar to the first section of the movement
- \* approximative pitches - keep in mind to have an interval of 2nd, 7th and 9th between the notes
- \* when you hear the impact, slowly diminuendo with the gliss. in vibraphone and then execute the last bar

*improvise ~1'30"*

Cym. *pp*

T. Bl. *p*

Crost. *p*

Vib. *p*

Tape *p*

64

Tape

*rit.* Temple Blocks

\* random glissando movements with metallic brushes

Vib. *pp*

*gliss.*

Tape *pp*

# III. Void Intensity

Temple Blocks  
 Cymbal  
 Bongos  
 Congas  
 Tom Toms  
 Bass Drum

## Liberamente

♩=60

\* soft timpani mallets

Bass Drum  $\frac{4}{4}$  *p* *mf* *p* *mf*

Tape  $\frac{4}{4}$  morph + gran.

\*soft bass drum mallet

B. D. 3 *mf* *p* *f* *p* *mf*

Tape

B. D. 7 *p* *mf* whoosh *mp* *f*

Tape

~15"

\* metal wire brushes

\* circular motion

B. D. 9 *ppp* *p*

white noise stretch

Tape

\* drumsticks

12

B. D.

Tape

*p* *mfp* *mfp*

14

B. D.

Tape

*mfp* *fp* *f* *p* *mf*

riser

\* soft timpani mallets + metal wire brushes

18

B. D.

Tape

*p* *f*

\* drumsticks

~15"

19

B. D.

Tape

*f*

# Furioso

♩=106

21

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

*ff*

Tape

24

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

27

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

4

30

X2

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

32

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

34

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

36 5

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

*ff*

*ff* gliss.

38 X2 X3

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

16 16 16

41

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

*mf*

\* on third repeat decresc.

13 13 13

43

T.Bl.

Cym.  
Bongos  
Congas

Tom-t.

B. D.

Tape

13 13 13

*ff*

# Liberamente

6 \* can be played multiple times ~ 8" ~ 7"

T.Bl. 45

Cym. *pp* *f*

Bongos

Congas

Tom-t.

# Liberamente

B. D. *p* *mf*

Tape

\* can be played multiple times  
\* soft timpani mallets

47 ~ 10" ~ 7"

T.Bl. 47

Cym. *pp* *f*

Bongos

Congas

Tom-t.

B. D. *p* *f*

white noise stretch

Tape

$\text{♩} = 60$

\* drumsticks

49 *f* *p* *mfp*

high pitch 1

Tape

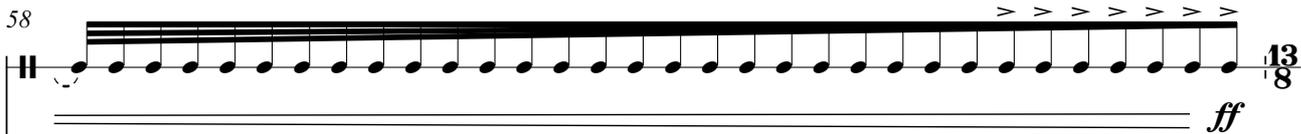
\* soft timpani mallets

\* drumsticks

51 *mfp* *fp* *ffp* *p* *ff* *f*

Tape

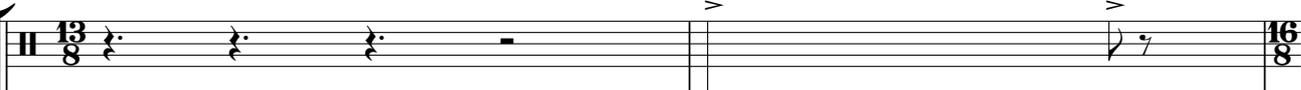
58

B.D.  **ff**

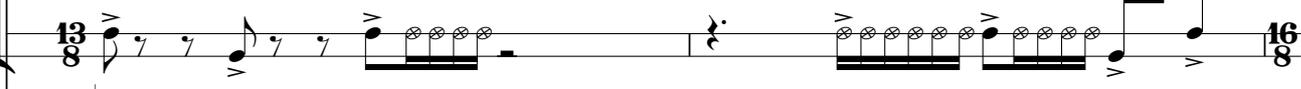
Tape  high pitch 2

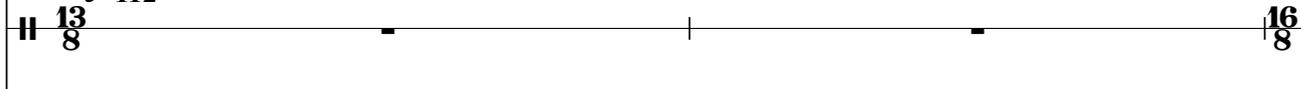
**Furioso**  
♩ = 112

59

T.Bl. 

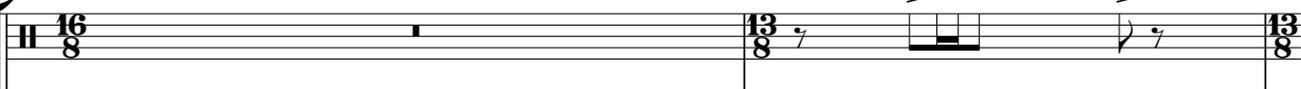
Cym. Bongos Congas 

Tom-t. 

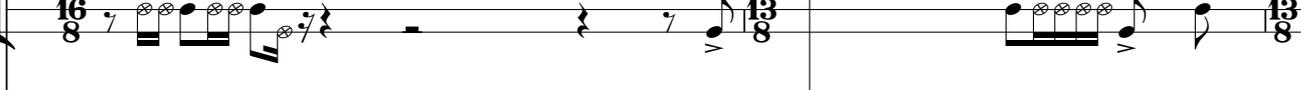
B. D.  ♩ = 112

Tape 

61

T.Bl. 

Cym. Bongos Congas 

Tom-t. 

B. D. 

Tape 

63

T.B.I. 13/8 16/8

Cym. Bongos Congas 13/8 16/8

Tom-t. 13/8 16/8

B. D. 13/8 16/8

Tape 13/8 16/8

accel. . . . .

65

T.B.I. 16/8

Cym. Bongos Congas 16/8

Tom-t. 16/8

B. D. 16/8

Tape 16/8

\*change the instruments with each repetition only on 10-16<sup>b</sup>

\* repeat until you hear an impact in the electronics - play the last repetition (1.5-2x) and execute the last bar

Lovro Stipčević

# Elusive impulses

for violoncello and electronics



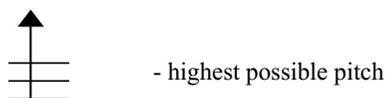
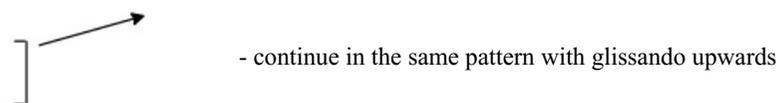
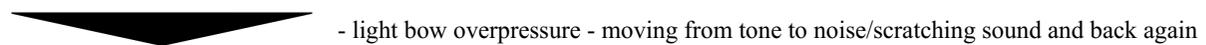
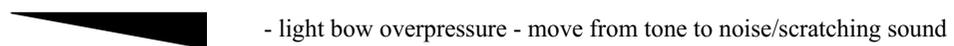
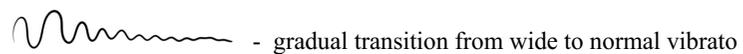
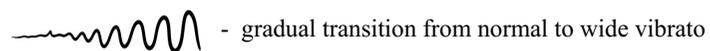
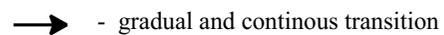
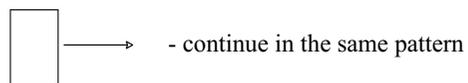
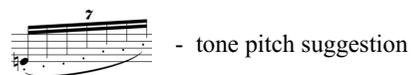
## Performance Notes

S.T. - sul tasto

S.P. - sul ponticello

E.S.P. - estramente sul ponticello: on the bridge

N. - normal, naturale



**Deciso**

♩=60

Violoncello

Electronics

*f*

pizz. arco

This system shows the first two staves of the score. The Violoncello staff begins with a dynamic marking of *f* and a half note with a flat. The Electronics staff is a simple line with a double bar line. The Violoncello staff continues with a complex rhythmic pattern of eighth notes and sixteenth notes, featuring various accidentals and accents. A *pizz. arco* marking appears above the staff.

pizz. arco

N.

*ff*

*mf*

This system continues the Violoncello staff. It features a *ff* dynamic marking and a *pizz. arco* marking. A fermata is placed over a note, with the letter 'N.' written above it. The staff concludes with a *mf* dynamic marking.

S.P.

pizz. arco

*f*

This system continues the Violoncello staff. It features a *f* dynamic marking and a *pizz. arco* marking. A fermata is placed over a note, with the letters 'S.P.' written above it.

Musical score for the first system, featuring a bass clef staff. The notation includes a series of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and accents. Above the staff, there are performance instructions: "pizz." (pizzicato) and "arco" (arco) with a double slash indicating a change. A long horizontal line labeled "S.P." (Sordano Portamento) spans across the staff, with an arrow pointing to "N." (Nasale) at the end. The staff is divided into measures by vertical bar lines.

Musical score for the second system, featuring a bass clef staff. The notation includes a series of notes with various accidentals and accents. Above the staff, there are performance instructions: "N." (Nasale) and "S.P." (Sordano Portamento) with arrows indicating their duration. A bracket labeled "20''" indicates a 20-second duration. Below the staff, there are dynamic markings: "fff" (fortissimo) and "T 1" (Tutti 1). At the end of the system, there is a section labeled "N. espr." (Nasale espr.) with dynamic markings "pp" (pianissimo), "mp" (mezzo-piano), and "ppp" (pianississimo) under a slur. The staff is divided into measures by vertical bar lines.

Furioso

♩=60

5 7

S.P.S.T.

petit detaché

*f* sonore *mf* *f* *sf* *f* *fp* *fp*

T 2

Detailed description: This system of music is in bass clef and 4/4 time. It begins with a forte (*f*) dynamic and the instruction 'sonore'. The tempo is marked as ♩=60. The piece is in a 'Furioso' mood. The notation includes several slurs, some with '5' and '7' indicating fingering. There are dynamic markings of *mf*, *f*, *sf*, and *f*. The piece concludes with *fp* (fortissimo piano) dynamics. A 'T 2' label is positioned below the staff. The music ends with a double bar line.

S.T. → S.P. N. espressivo S.T. S.P. N. pizz. arco S.P. 9" N.

*ff* *fp* *sf* *sf* *sfz* *p* *mf*

T 3 T 4

Detailed description: This system of music is in bass clef and 6/4 time. It starts with a fortissimo (*ff*) dynamic and includes the instruction 'espressivo'. The tempo is marked as ♩=52. The notation features various articulations such as 'pizz.' (pizzicato) and 'arco' (arco). There are dynamic markings of *fp*, *sf*, *sfz*, *p*, and *mf*. A 9-measure phrase is indicated with a double bar line and a quote mark. The system is divided into two parts, labeled 'T 3' and 'T 4'. The music concludes with a double bar line.

→ S.P.

*mf*

11 11 11 13

T 5

13 15 15

N. → S.P. → N. → S.P. → N.

*p*

S.P. → N. → E.S.P. → N. → E.S.P.

4/4

♩=60

ord. pizz. arco

T 6 T 7

This system of music is written for a bass clef instrument in 4/4 time. It begins with a tempo marking of quarter note = 60. The first measure contains a sixteenth-note triplet with a flat. The second measure is marked 'ord.' (ordinario). The third measure is marked 'pizz.' (pizzicato). The fourth measure is marked 'arco' (arco). The fifth measure has a flat and a fermata. The sixth measure is a whole rest. The seventh measure is in 3/4 time. The eighth measure is in 4/4 time. The ninth measure has a fermata and is marked 'N. → S.P.' (Nasale → Sordato). The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The system is divided into two sections, T 6 and T 7, by a vertical line.

N. → E.S.P. → N. → E.S.P.

*mf*

This system of music is written for a bass clef instrument in 4/4 time. It consists of a continuous sixteenth-note pattern. The first measure is marked 'N.' (Nasale) and has a dynamic marking of 'mf'. The second measure is marked 'E.S.P.' (Espasato). The third measure is marked 'N.'. The fourth measure is marked 'E.S.P.'. The fifth measure is marked 'N.'. The sixth measure is marked 'E.S.P.'. The seventh measure is marked 'N.'. The eighth measure is marked 'E.S.P.'. The system is divided into two sections, N. and E.S.P., by a vertical line.

10 N.

*ff* *p* E.S.P.

II

N.

*mf* *ff* *ff*

II

N. → S.P. → N. → S.P. 11

*ff* *p* *f* *mp* *fff*

11

arco  
N. → S.P. ♩=52 N.

*fff* *mp* *ff* *f*

T 8

Electronics

*f* T 9

pizz. arco pizz. arco

||

pizz.

||

Musical score for the first system, featuring a bass clef, a 4/4 time signature, and a single melodic line with various accidentals and slurs.

♩ = 76 arco (•) S.P. N. N. → S.P. mf

Musical score for the second system, including performance instructions like "arco", "S.P.", "N.", and "mf", along with a wavy line and a dynamic wedge.

Musical score for the third system, showing two staves with complex melodic and harmonic lines, including a "5" fingering and dynamic markings "pp" and "mf".

14

N. pizz. arco 7 N. → S.P. pizz. sf f ff sf

T 10

arco N. accel. N. → S.P. → N. pizz. \*) arco 5 5 pp ff

\*) continue the pattern with ad libitum bowing

♩=76  
con legno battuto

ord. pizz. arco

N. → S.P.

N. pizz. arco

*p* *sf* *fp* *ff* *sf*

3 7

♩=70

S.P. → N.

pizz. arco

pizz. arco

*p* *mp* *sf* *mf* *sf* *mf*

T 11

16

*mp* *mf* *sf* *mf* *sf* *ff* *sf* *sf*

pizz. arco S.P. pizz. arco pizz. arco pizz. arco

II

*fff* *sf* *mp*

Electronic *fff*

**Più mosso**  
♩ = 52  
con sordino sempre  
espr.

7

II

T 12

First system of a musical score. The top staff is in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a triplet of eighth notes, followed by a half note, and then a triplet of eighth notes. Dynamic markings include *mf* and *mp*. The bottom staff is empty. A large blacked-out area covers the lower half of the page.

Second system of a musical score. The top staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. It features a triplet of eighth notes, a half note, and a section marked *p* (piano) with a wavy line above it. The section is labeled *S.P. N.* with an arrow pointing to it. The piece concludes with a triplet of eighth notes and a half note. Dynamic markings include *mf*, *sf*, *p*, and *f*. The bottom staff contains a triplet of eighth notes. The number "T 13" is printed below the staff. A large blacked-out area covers the lower half of the page.

18

5

*f* *sfz* *f* *fp* *mp*

N. → S.P.

3

3

3

5

3

rit. . .

petit detaché

*f* *p* *sf* *fff* *mf* *ff*

pizz.

arco

N. → S.P. → N.

5

3

3

3

Skladba *Caligo* nastala je kroz istraživanje simetričnih struktura i timbralnih odnosa u elektroakustičkim zvukovima. Riječ *Caligo* na latinskom znači „zamućenje vida, tama ili prigušenost svjetla“. Ovakav naslov odabran je jer se skladba u potpunosti sastoji od snimljenih zvukova žičanih instrumenata koji su zvučno i prostorno obrađeni uz pomoć raznih računalnih programa za obradu zvuka. Naslov sugerira da zvuk žice nestaje tijekom skladanja, ili bolje rečeno, da je zamagljen slojevima zvuka. Nekoliko različitih vrsta sukobljenih zvučnih materijala koegzistira u djelu, tvoreći bogate glazbene teksture i slojeve eteričnog ugođaja, u nastojanju da preplavi slušatelja.

Video komponenta skladbe izrađena je u programu Izotope Insight 2.

Uz djelo, isporučena su i dva Max/MSP DSP algoritma. Korišteni su kao alat za dobivanje različitih granulacija, stutter efekata u zvuku, kao i nekih drugih intervencija u spektru gudačkih instrumenata.

### Caligo - granular synthesis patch

replace

metro ms

buffer~ Grain @samps 1024

0.

0.

grain duration

OFF

LVL

PAN CONTROL

ch 1 ch 2 ch 3 ch 4 ch 5

buffer~ sound

mc.live.gain~

0.0 dB

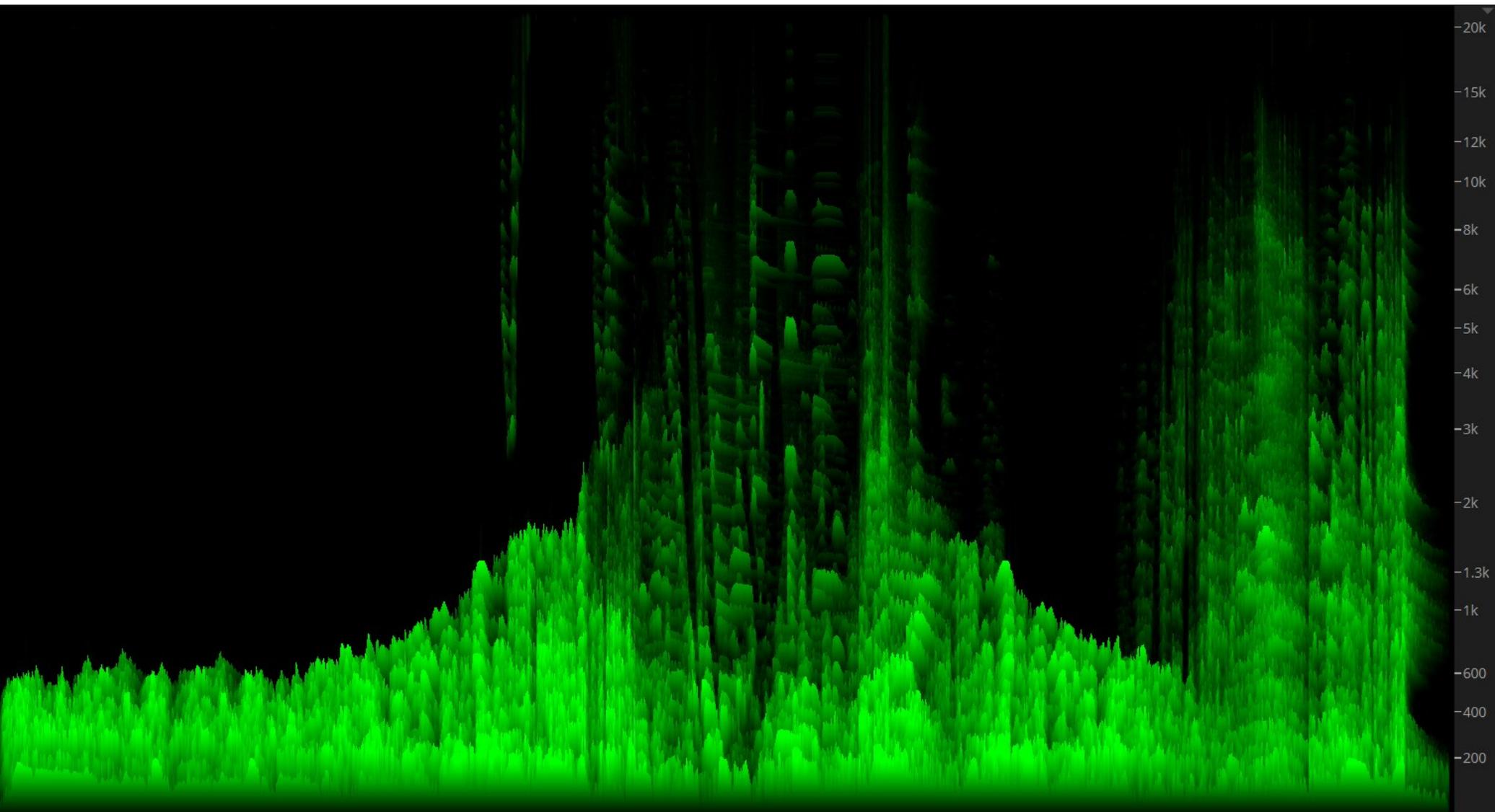
DEVIATE 1

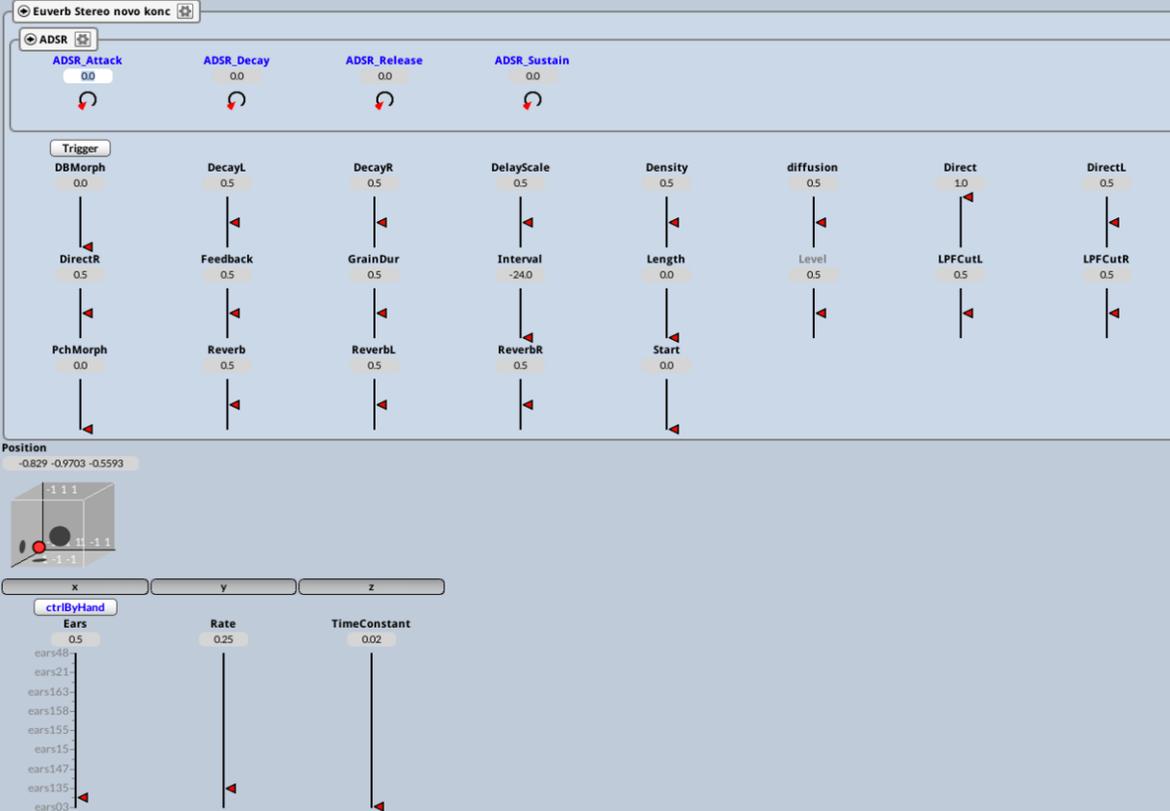
DEVIATE 2

Up Up

Skladba *Glyptic Structure* počiva na istraživanju FM sinteze unutar generativnog algoritma. Pokretanjem algoritma odsvirana je nota nakon koje okidač odabire novu notu (najčešće drugačiju) s različitim svojstvima ADSR ovojnice, visine i timbra. Također, svi elementi su i spacijalno obrađeni. Kao rezultat, ostvarena je kontinuirana serija tonova od kojih se svaki razlikuje od onog prethodnog. Skladba je u cijelosti proizašla iz Kyme, vizualnog programskog jezika za dizajn zvuka. Za video komponentu u skladbi, korišten je Max/MSP/Jitter algoritam skladateljice i multimedijalne umjetnice Sabine Covarrubias.

Slika: Prikaz skladbe u 3D spektogramu





Skladba *Lethiferous* nastala je kroz istraživanje *spektralnog morfinga* pomoću spektralne analize glasa. Drugim riječima, naglasak je na pretvorbi, svojevrsnom „putovanju“ iz jednog objekta u drugi. Svi elementi su obrađeni specijalno i također granularnom sintezom. Postoji i „live“ komponenta u skladbi, gdje se kroz razne efekte manipulira glasom. Sveukupno, nekoliko različitih vrsta sukobljenih zvučnih materijala koegzistira u djelu, tvoreći bogate glazbene teksture i slojevitost u izričaju. Cijela kompozicija proizašla je iz programa Kyma, vizualnog programskog jezika za dizajn zvuka. Patch/zakrpa se temelji na aditivnoj sintezi, u ovom slučaju dekonstrukciji sinusnih valova i ponovnoj rekonstrukciji pomoću *spektralnog morfinga*.

Slika: Prikaz patcha/zakrpe iz Kyme za skladbu Lethiferous

