

Prilozi diplomskom radu

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Supplement / Prilog

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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)

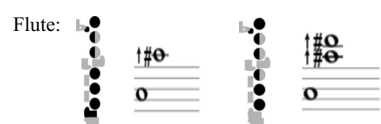
 - air sound - suggested direction - only for brass

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

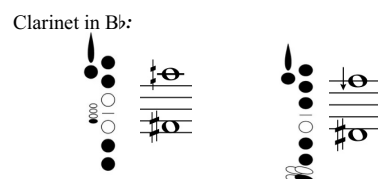
 - harmonic sweep up and down / go from fundamentals to harmonic tones and then back; balayage harmonique (flute)

Multiphonics chart:

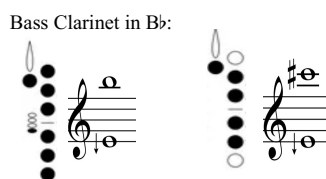
Flute:



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

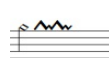
S.P. - sul ponticello

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.






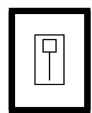
 - strident: a rapid vibration of the left hand and with the bow a crushed effect scratched near the bridge followed by flautando. This gesture, which combines both hands, must result in nervous sound

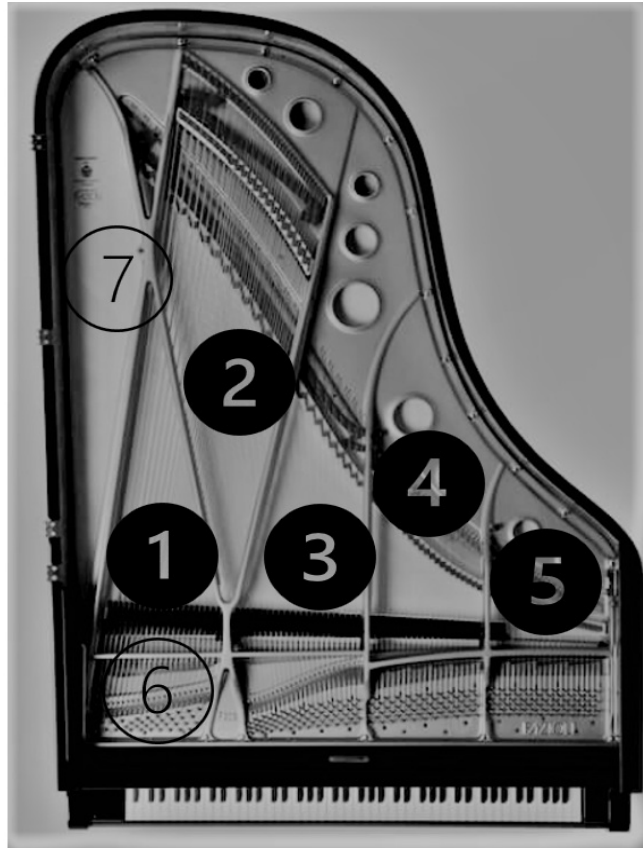


- rhythm and pitches are purely a suggestion - clear articulation of tones is not necessary, but the goal is to get an effective chaotic sound; continue in the prescribed form in glissando direction with going upwards each beat by minor second interval




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

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

1
2
Horn in F

3
4

1
Trumpet in B \flat

2
3

Trombone

Bass Trombone

Tuba

♩=46

Timpani

Suspended Cymbal * large 22 in cymbal

Crotales * thimbles or hard plastic/metallic mallets

Vibraphone

Piano

Harp

Violin I

Violin II

Viola

Violoncello

Double Bass

Electronics

dome → edge

pp *mp* *p*

bow arco

arco

p *mp*

pp *pp* *pp*

div.

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.

rainstick

pp

p

p

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

ppp
sempre

*curved gliss.

pp

unis.

div.

pp

gliss.

pp

gliss.

pp

mp

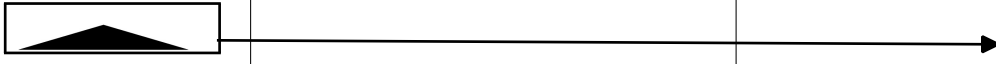
mp

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.

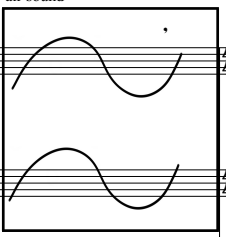
Vln. I *gliss.*

Vln. II *pp* *gliss.*

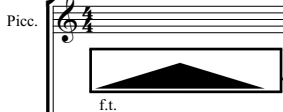
Vla.

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

Db.

* air sound 

14

Picc. 

Fl. *ppp* *mp* *ppp*

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

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

Cl. *f* *a2* *5* *simile* *5* *3* *3*

B. Cl. *pp* *f* *5* *simile* *3*

Bsn. *f* *3* *simile* *3* *5* *6*

Cbsn.

Hn.

Tpts. *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. *mf*

B. Tbn. *mf*

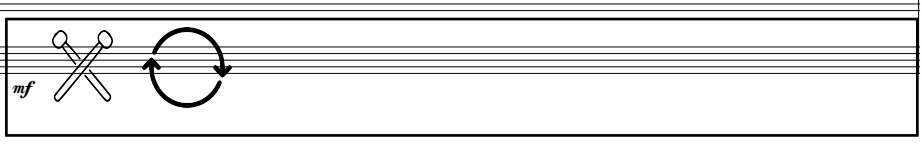
Tba. *mf*

Timp. *ppp*

Sus. Cym.

Crot.

B. D. *pp* *mp*

Pno. *mf* 

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

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

Vln. II *ppp* *p*

Vla. *ppp* *p*

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

Db. *con sord.* *pp*

16

Picc. *f* *p* *p*

Fl. *f* *p* *p*

Ob. *f* *p* *p*

C. A. *f* *p* *p*

Cl. *f* *p* *p*

B. Cl. *ppp* *pp* *p*

Bsn. *ppp* *pp* *p*

Cbsn. *ppp* *pp* *p*

Hn. *mfpp* *pp* *p*

Tpts. *mfpp* *pp* *p*

Tbn. *mfpp* *pp* *p*

B. Tbn. *mfpp* *pp* *p*

Tba. *mfpp* *pp* *p*

Timp. *ppp* *pp* *p*

Sus. Cym. *pp* *mp* *p*

Crot. *pp* *pp* *p*

B. D. *pp* *pp* *p*

Pno. *pp* *pp* *p*

Hp. *pp* *pp* *p*

Vln. I *mf* *pp* *mp*

Vln. II *mf* *pp* *mp*

Vla. *pp* *pp* *mp*

Vc. *pp* *pp* *p*

Db. *pp* *pp* *p*

* air
Tsl!
mfpp
* air

Tsl!
mfpp
* air

Tsl!
mfpp
* air

Tsl!
mfpp
* air

Tsl!
mfpp
* air

Tsl!
mfpp
* air

gliss.
p

dome → edge
pp → *mp*

To T.-t.

To Vib. *p*

Vibraphone

No. 4
* gliss. with fingertip
pp

* phantom gliss.
p

solo
S.T. *pp* *mp* *S.P.* *gliss.*

S.P. *pp* *mp* *S.P.* *gliss.*

solo
S.T. *pp* *mp* *S.P.* *gliss.*

senza sord. *p*

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!* *mf*

Tpts. *Pf!* *mf*

Tbn. *Pf!* *mf*

B. Tbn. *Pf!* *mf*

Tba. *Pf!* *mf*

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* *gliss.* *gliss.* *gliss.* *gliss.* *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.

$\text{♩} = 66$



31

Picc. ppp 1. p * whistle tone ad. lib.

Fl. p * whistle tone ad. lib.

Ob.

C. A.

Cl. a_2 p p

B. Cl. p

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

$\text{♩} = 66$

Timp.

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

Crot. Bass Drum *superball mallet p mf

Vib. Vibraphone

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

Hp.

$\text{♩} = 66$

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.

$\text{♩} = 70$

37

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

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

ppp

$\text{♩} = 70$

Timp. Sus. Cym. Croc. Vib. Pno. Hp.

mf

$\text{♩} = 70$

Vln. I S.T. Vln. II S.T. Vla. Vc. Db.

mf

p

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.

poco accel.

43

Picc. $\frac{6}{4}$

Fl. $\frac{6}{4}$

Ob. $\frac{6}{4}$

C. A. $\frac{6}{4}$

Cl. $\frac{6}{4}$

B. Cl. $\frac{6}{4}$

Bsn. $\frac{6}{4}$

Cbsn. $\frac{6}{4}$

Hn. $\frac{6}{4}$
gliss.
gliss.
f

Tpts. $\frac{6}{4}$

Tbn. $\frac{6}{4}$
p
f

B. Tbn. $\frac{6}{4}$

Tba. $\frac{6}{4}$

poco accel.

Timp. $\frac{6}{4}$

Sus. Cym. $\frac{6}{4}$

Crot. $\frac{6}{4}$

Vib. $\frac{6}{4}$

Pno. $\frac{6}{4}$

Hp. $\frac{6}{4}$

poco accel.

Vln. I $\frac{6}{4}$
mf
6

Vln. II $\frac{6}{4}$
mf
6

Vla. $\frac{6}{4}$
mf
6

Vc. $\frac{6}{4}$
mf
6

Db. $\frac{6}{4}$
mf
6

45

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

Hn. Tpts. Tbn. B. Tbn. Tba. Timp. Sus. Cym. Croc. Vib. Pno. Hp.

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

ord. N. *pp* *sfz* *sf* *ff* *gliss.*

47

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.

Tam-tam

S.P.

N.

sfz

pp

f

6

♩=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. 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.

55

Picc. *mf* *f*

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

ppp *f*

Hn.

p *f*

Tpts.

ppp *f*

Tbn.

ppp *f*

B. Tbn.

ppp *f*

Tba.

ppp *f*

Timp.

mf *f*

Sus. Cym.

ppp *f*

T.-I.

ppp *f*

Pno.

gliss. * sweep with plectrum along 2 strings

Hp.

f *ff*

Vln. I

f *p* *ff* *gliss.* *div.*

Vln. II

f *p* *ff* *gliss.* *div.*

Vla.

f *p* *ff* *gliss.* *div.*

Vc.

f *p* *ff* *gliss.* *div.*

Db.

E.

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. *poco rit.* *ppp*

Sus. Cym. *ppp*

T.-t.

Vib.

Pno.

Vln. I *poco rit.* *p* *ff* *fp*

Vln. II *p* *ff* *fp*

Vla. *p* *ff* *fp*

Vc. *p* *ff* *fp*

Db. *p* *ff* *fp* *div.*

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. *scrape with bow* *ff* *f* *f.t.*

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

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

Vib. *p* *f* *p* *dome*

Pno. *No. 1* *f* *f* *f* *f.t.*

Hp. *f* *f* *f* *f.t.*

Vln. I *M.S.P.* *ff* *mp* *f.t.*

Vln. II *M.S.P.* *ff* *mp* *f.t.*

Vla. *M.S.P.* *ff* *mp* *f.t.*

Vc. *M.S.P.* *ff* *mp* *f.t.*

Db. *M.S.P.* *ff* *mp* *f.t.*

E. *ff* *mp* *f.t.*

♩ = 62

65

Picc. -

Fl. -

Ob. -

C. A. -

Cl. -

B. Cl. -

Bsn. -

Cbsn. -

Hn. -

Tpts. - straight mute

Tbn. - straight mute

B. Tbn. - straight mute

Tba. - straight mute

pp, mp, mute

♩ = 62

Timp. - gliss. mp

Sus. Cym. -

T.-t. -

Vib. -

Pno. - f, gliss., No. 2, No. 3

Hp. - *crashing thunder glissando ff

♩ = 62

Vln. I -

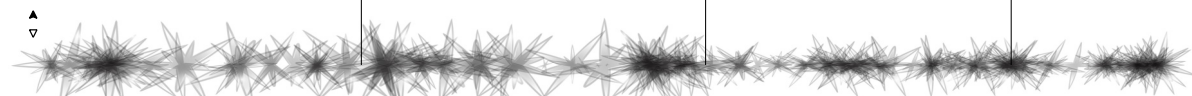
Vln. II -

Vla. -

Vc. - S.P. ppp, mp

Db. - S.P. fp, mp

E. -



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 and dynamics. The Harp part includes 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

Vib.

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*

remove mute *ff*

remove mute *ff*

Tpts. remove mute *ff*

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* 5 *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* *mf* *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. mute gliss. f remove mute

Hn. mute p f remove mute

Tpts. straight mute gliss. p f

Tpts. straight mute p f

Tbn. B. Tbn. Tba.

Timp. ff mf ff mf ff

Sus. Cym. china cym. dome edge do not damp 22" do not damp

T.-t. pp ff mf ff do not damp

B. D. ff mp ff fp sfz ff

Pno. Hp.

Vln. I div. N. pp

Vln. II div. N. pp

Vla. div. N. pp

Vc. div. N. pp

Db. pp

E. pp

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.

98

Picc. *f* *mf*

Fl. *f* *ff* 5 5 5

Ob. *f* *ff* 5 5 5

C. A. *f* *ff* 5 5 5

Cl. *f* *ff* 5 5 5

B. Cl. *f* *ff* 5 5 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*

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* 18° china cym. dome edge do not damp 22° *p*

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.

108

Picc. *f*

Fl. *f*

Ob. *f*

C. A. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn.

Tpts.

Tbn. *f*

B. Tbn. *mf* *f*

Tba. *mf* *f* *sfz* *sfz*

Timp. *fp*

Sus. Cym. *ff* do not damp *pp* *ff* [18°] [22°] china cym. dome edge *mf*

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

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

Pno.

Hp.

Vln. I

Vln. II

Vla.

Vc. N. *p* *mp* S.P.

Vc. N. *p* *mp* S.P.

Db. N. *p* *mp* S.P.

E.

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* *sfz*

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^{da}* *

Hp.

Vln. I

Vln. II

Vla. N. M.S.P.

Vc. N. M.S.P.

Db. N. 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* china cym. *p* *fp*

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

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

Pno. *sfz* *Ed* *

Hp.

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

Vln. II unis. *pp*

Vla. unis.

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

Db. *ppp* *mf*

E.

128

Picc. *mf*

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

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

Tpts. *f* *sfz* *sfz* *p* *ff* *ff*

Tbn. *f* *sfz* *sfz* *sfz* *sfz*

B. Tbn. *f* *sfz* *sfz* *sfz* *sfz*

Tba. *f* *f*

Timp. *f* *p* *sfz* *mf* *f*

Sus. Cym. *f* *pp* *ff*
 18" scrape with metallic triangle mallet
 china cym.

T.-t.

B. D.

Pno. *sfz* *sfz* *Rea* *

Hp.

Vln. I *mf*

Vln. II *sfz* *ppp* *pp* *gliss.* *mf*
 S.P. M.S.P.

Vla. *sfz* *ppp* unis.

Vc.

Db.

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* *ppp*

Vln. II *sfz* *ppp*

Vla. *sfz* *ppp*

Vc. *sfz*

Db. *N.*

E. *ff*

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.: Rest, then sixteenth-note patterns with slurs and accents.
Fl.: Sixteenth-note patterns with slurs and accents.
Ob.: Sustained notes with trills and accents.
C.A.: Sustained notes with trills and accents.
Cl.: Sixteenth-note patterns with slurs and accents.
B. Cl.: Sixteenth-note patterns with slurs and accents.
Bsn.: Rest.
Cbsn.: Rest.

Brass:
Hn.: Sustained notes, dynamic *p* to *ff*, accents *sfz*.
Tpts.: Sustained notes, dynamic *mf* to *sfz*.
Tbn.: Sustained notes, dynamic *pp* to *mf*.
B. Tbn.: Sustained notes, dynamic *pp* to *mf*.
Tba.: Sustained notes, dynamic *mf*.

Percussion:
Timp.: *f* to *ppp*, includes **wooden sticks* and *china cym*.
Sus. Cym.: *mp* to *ff*, includes *china cym*.
T.-t.: Rest.
B. D.: Sustained notes, dynamic *f*.

Strings:
Hp.: Glissando lines, dynamic *f* to *mf*.
Vln. I & II: Sustained notes, dynamic *sfz*.
Vla.: Sustained notes, dynamic *sfz*.
Vc.: Glissando lines, dynamic *f* to *mf*.
Db.: Sustained notes, dynamic *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* Δ do not damp

B. D. *ff*

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

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *f* *mf* *f*

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*

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

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

simile *simile* *simile* *simile* *simile* *simile*

147

Picc. *ff* *ff*

Fl. *ff* *ff*

Ob. *ff* *ff*

C. A. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *f*

Cbsn. *f*

Hr. *sfz* *sfz*

Tpts. *p* *ff*

Tbn. *ff*

B. Tbn. *ff*

Tba. *ff*

Timp. *ff*

Sus. Cym. *mp* *ff*

T.-t. *mp* *ff*

B. D. *ppp* *ff*

Pno. *sfz* *sfz*

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

Vln. I *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *sfz* *sfz*

Db. *sfz*

*)

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

152

Picc. jet whistle

Fl. jet whistle

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

Sus. Cym.

T.-t. scrape with metallic triangle mallet

B. D.

Pno.

Hp. gliss. *thunder

Vln. I.

Vln. II.

Vla.

Vc.

Db.

E.

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*
*tam tam mallet

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

B. D. *ff* *fff*

Pno. *sfz* *fff*

Hp. **thunder* *fff*

Vln. I *sfz* *fff*

Vln. II *sfz* *fff*

Vla. *sfz* *fff*

Vc. *fff*

Db. *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:

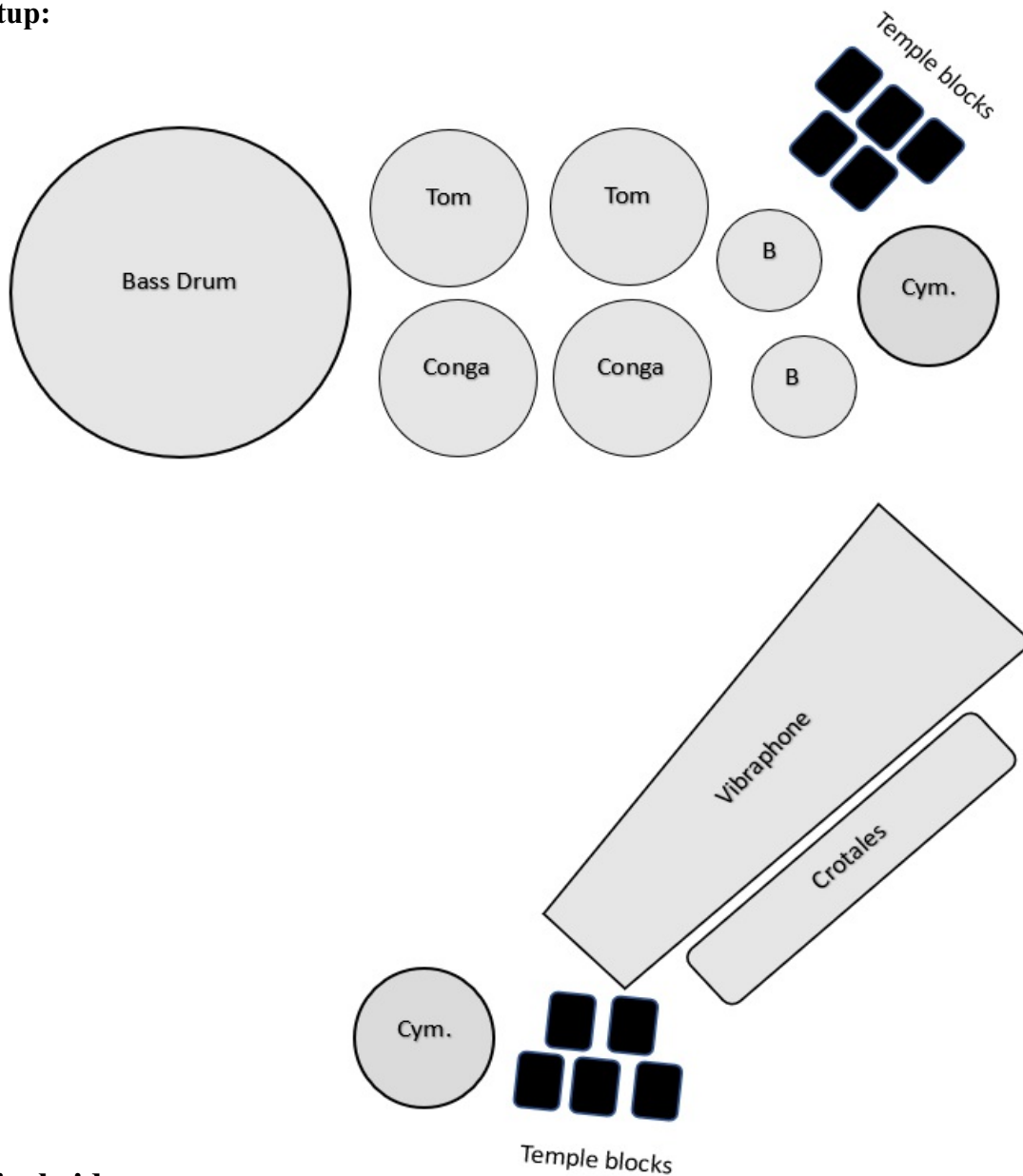
Cymbal
 Temple Blocks
 Crotales
 Vibraphone

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



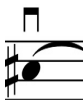
- roll thumb - only used on Bass Drum in third movement



- indication for cymbal in the third movement



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



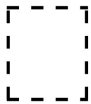
- bowing - used on Crotales, Vibraphone and Cymbal



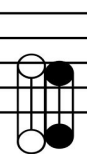
- harmonic - only used on Vibraphone



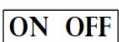
- improvise pattern



- 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



- 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

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

X2

19

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

X2

23 *Solo*

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

f

reverb

pp

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. It features five staves: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. The T. Bl. staff has a whole rest in measure 93, followed by three eighth notes in measure 94, and a whole note in measure 95. The Bongos Congas. staff has a quarter note in measure 93, followed by eighth notes in measure 94, and eighth notes in measure 95. The Tom-t. staff has a quarter note in measure 93, followed by eighth notes in measure 94, and eighth notes in measure 95. The B. D. staff has a quarter note in measure 93, followed by eighth notes in measure 94, and eighth notes in measure 95. The Tape staff has a whole rest in measure 93, followed by eighth notes in measure 94, and eighth notes in measure 95. A dynamic marking of *f* is present in measure 94. A repeat sign is above measure 95. A fermata is above measure 96. A starburst effect is present in measure 96. A fermata is above measure 97. A starburst effect is present in measure 97.

98

X2

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

f

This system covers measures 98 to 103. It features five staves: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. The T. Bl. staff has a whole rest in measure 98, followed by a whole note in measure 99, and a whole note in measure 100. The Bongos Congas. staff has a quarter note in measure 98, followed by eighth notes in measure 99, and eighth notes in measure 100. The Tom-t. staff has a quarter note in measure 98, followed by eighth notes in measure 99, and eighth notes in measure 100. The B. D. staff has a quarter note in measure 98, followed by eighth notes in measure 99, and eighth notes in measure 100. The Tape staff has a whole rest in measure 98, followed by eighth notes in measure 99, and eighth notes in measure 100. A dynamic marking of *f* is present in measure 100. A repeat sign is above measure 101. A fermata is above measure 102. A starburst effect is present in measure 102. A fermata is above measure 103. A starburst effect is present in measure 103.

104

T. Bl.

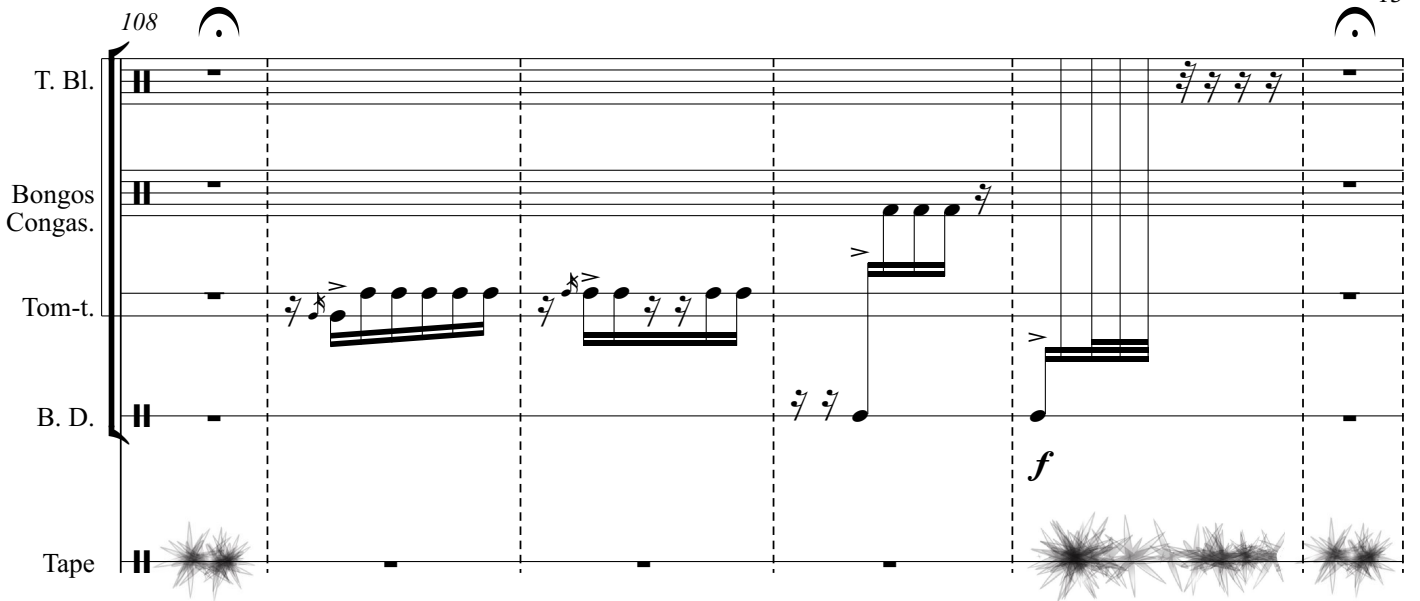
Bongos Congas.

Tom-t.

B. D.

Tape

This system covers measures 104 to 106. It features five staves: T. Bl., Bongos Congas., Tom-t., B. D., and Tape. The T. Bl. staff has a whole rest in measure 104, followed by a whole note in measure 105, and a whole note in measure 106. The Bongos Congas. staff has a quarter note in measure 104, followed by eighth notes in measure 105, and eighth notes in measure 106. The Tom-t. staff has a quarter note in measure 104, followed by eighth notes in measure 105, and eighth notes in measure 106. The B. D. staff has a quarter note in measure 104, followed by eighth notes in measure 105, and eighth notes in measure 106. The Tape staff has a whole rest in measure 104, followed by eighth notes in measure 105, and eighth notes in measure 106. A fermata is above measure 105. A starburst effect is present in measure 105. A fermata is above measure 106. A starburst effect is present in measure 106.

108 

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

f

Solo

X2

114 

T. Bl.

Bongos Congas.

Tom-t.

B. D.

Tape

reverb

X3

119 

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

Tom-t. 7

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

The score is divided into three systems, each with six measures of duration indicated above the staffs.

System 1:

- Measure 1: ~6" (Crotales: bowed, pp; Vibraphone: pp, *pedal sempre)
- Measure 2: ~7" (Crotales: *thimbles; Vibraphone: bowed)
- Measure 3: ~7" (Crotales: pp, *thimbles; Vibraphone: bowed)
- Measure 4: ~4" (Crotales: simile; Vibraphone: bowed)
- Measure 5: ~8" (Crotales: simile; Vibraphone: bowed)
- Measure 6: ~3" (Crotales: simile; Vibraphone: bowed)

System 2:

- Measure 1: ~7" (Crotales: 7; Vibraphone: bowed)
- Measure 2: ~4" (Crotales: 6; Vibraphone: bowed)
- Measure 3: ~8" (Crotales: 6; Vibraphone: bowed)
- Measure 4: ~4" (Crotales: 6; Vibraphone: bowed)
- Measure 5: ~9" (Crotales: 6; Vibraphone: bowed)
- Measure 6: ~9" (Crotales: 6; Vibraphone: bowed)

System 3:


- Measure 1: ~4" (Crotales: 12; Vibraphone: bowed)
- Measure 2: ~10" (Crotales: 12; Vibraphone: bowed)
- Measure 3: ~3" (Crotales: 12; Vibraphone: bowed)
- Measure 4: ~6" (Crotales: 3; Vibraphone: bowed)
- Measure 5: ~5" (Crotales: 3; Vibraphone: bowed)
- Measure 6: ~5" (Crotales: 3; Vibraphone: bowed)

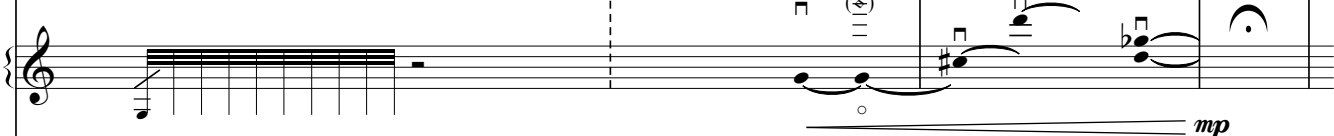
Annotations:


- reverb + evolution:** A box containing this text is placed over the Tape staff in the first system.
- pp:** Pianissimo dynamic marking.
- simile:** Similar dynamic marking.
- bowed:** Instruction for the vibraphone.
- *thimbles:** Instruction for the crotales.
- *pedal sempre:** Instruction for the vibraphone.
- 6, 3, 12:** Numerical markings above the crotales staff, likely indicating the number of crotales to be played.

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

17

Crot. 


Vib. 

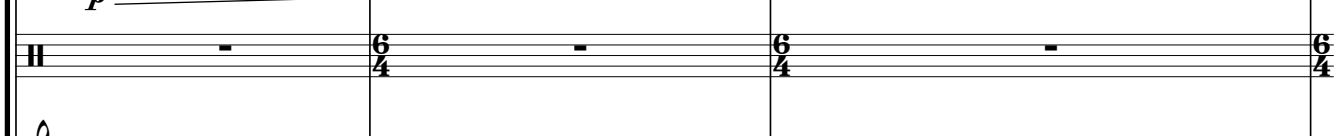
Tape 


mp


~ 5" ♩ = 66


21

Cym. 

T. Bl. 

Crot. 

Vib. 

Tape 

p

pp

ppp

mp

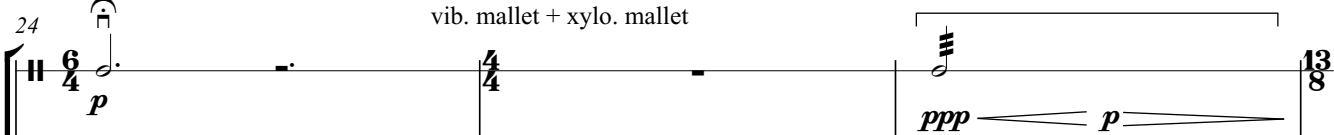
reverb + evolution 2


ON OFF


* con pedal ad. lib.

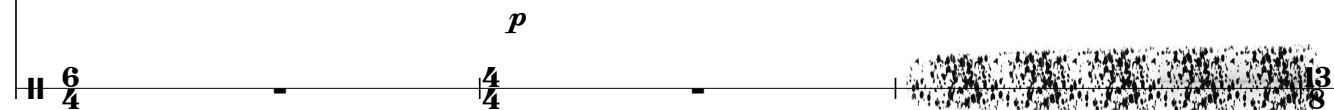
~ 4"


24

Cym. 

T. Bl. 

Crot. 

Vib. 

Tape 

p

ppp

p

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

Crot. *ord.*
p

Vib.

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

42 $\text{♩} = 40$

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

T. Bl. ** xylo. mallets*
p

Crot. ** mallets on butt/reversed*
pp

Vib. *p*

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

45

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

Vib.

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

46 $\text{♩} = 60$ **accel.**

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

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

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

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

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

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

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

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

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

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

52 $\text{♩} = 54$

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

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

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

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

Tape 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 the 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

64

Tape

rit. Temple Blocks

* random glissando movements with metallic brushes

Vib. *pp*

Tape

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

* soft timpani mallets

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

16

41

T.Bl.

Cym.
Bongos
Congas

Tom-t.

B. D.

Tape

mf

* on third repeat decresc.

13

13

13

13

43

T.Bl.

Cym.
Bongos
Congas

Tom-t.

B. D.

Tape

13

13

13

13

ff

2/4

2/4

2/4

2/4

Liberamente

6

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

T.Bl. 45

Cym. $\frac{2}{4}$ *

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

Bongos $\frac{2}{4}$

Congas $\frac{2}{4}$

Tom-t. $\frac{2}{4}$

Liberamente

B. D. $\frac{2}{4}$

Tape $\frac{2}{4}$

* can be played multiple times
* soft timpani mallets ~ 10" ~ 7"

T.Bl. 47

Cym. *

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

Bongos $\frac{2}{4}$

Congas $\frac{2}{4}$

Tom-t. $\frac{2}{4}$

B. D. $\frac{2}{4}$

white noise stretch

Tape $\frac{2}{4}$

$\text{♩} = 60$

* drumsticks

49

B. D. $\frac{2}{4}$

f p mfp

high pitch 1

Tape $\frac{2}{4}$

51

B.D. $\frac{2}{4}$

mfp fp ffp p ff f

* soft timpani mallets

* drumsticks

Tape $\frac{2}{4}$

58

B.D. **ff** 13

Tape 13

high pitch 2

Furioso
♩ = 112

59

T.Bl. 16

Cym.
Bongos
Congas 16

Tom-t. 16

B. D. 16

Tape 16

61

T.Bl. 13

Cym.
Bongos
Congas 13

Tom-t. 13

B. D. 13

Tape 13

63

T.B.I.

Cym.
Bongos
Congas

Tom-t.

B. D.

Tape

13/8

16/8

accel.

65

T.B.I.

Cym.
Bongos
Congas

Tom-t.

B. D.

Tape

16/8

16/8

accel.

*change the instruments with each repetition only on 10-16^b

* 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

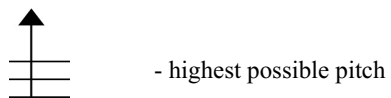
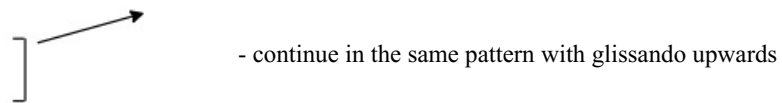
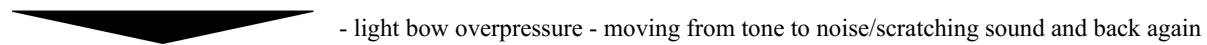
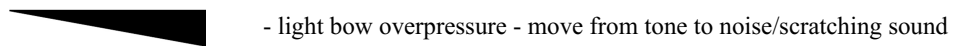
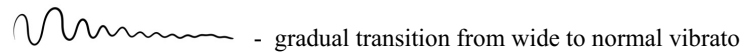
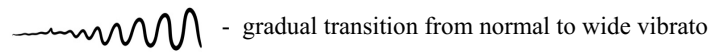
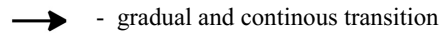
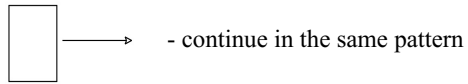
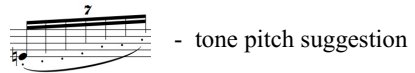
Performance Notes

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 contains the first two staves of the score. The Violoncello staff begins with a dynamic marking of *f* and a key signature of one flat. The Electronics staff is represented by a double bar line. The Violoncello staff features a complex rhythmic pattern with many sixteenth notes and rests, some of which are beamed together. The piece is marked 'Deciso' and has a tempo of ♩=60.

ff

mf

pizz. arco

N.

This system contains the second two staves of the score. The Violoncello staff continues with the same rhythmic pattern, featuring dynamic markings of *ff* and *mf*. The Electronics staff is represented by a double bar line. The Violoncello staff includes performance markings such as 'pizz. arco' and 'N.'.

f

pizz. arco

S.P.

This system contains the third two staves of the score. The Violoncello staff continues with the same rhythmic pattern, featuring a dynamic marking of *f*. The Electronics staff is represented by a double bar line. The Violoncello staff includes performance markings such as 'pizz. arco' and 'S.P.'.

Musical score for the first system, featuring a bass clef. The notation includes a series of eighth notes with various accidentals (sharps, flats, naturals) and accents. Performance markings include *pizz.* (pizzicato), *arco* (arco), and *S.P.* (Sordano Portamento) with an arrow pointing to the right. A *N.* (Nasale) marking is also present. The system concludes with a double bar line.

Musical score for the second system, featuring a bass clef. The notation includes a series of eighth notes with various accidentals and accents. Performance markings include *N.* (Nasale) and *S.P.* (Sordano Portamento) with arrows. A *20"* marking is present above a note. Dynamic markings include *fff* (fortissimo) and *T 1*. The system concludes with a *N. espr.* (Nasale espr.) marking and dynamic markings *pp* (pianissimo), *mp* (mezzo-piano), and *ppp* (pianississimo). The system concludes with a double bar line.

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 a bass clef with a 4/4 time signature. It begins with a tempo marking of ♩=60. The piece is marked 'Furioso'. The first measure contains a five-note descending scale with a forte (*f*) dynamic and the instruction 'sonore'. The second measure has a seven-note descending scale. The third measure continues the scale. The fourth measure features a six-note descending scale with a mezzo-forte (*mf*) dynamic. The fifth measure has a six-note descending scale with a forte (*f*) dynamic. The sixth measure contains a six-note descending scale with a sforzando (*sf*) dynamic. The seventh measure has a six-note descending scale with a forte (*f*) dynamic. The eighth measure features a six-note descending scale with a fortissimo-piano (*fp*) dynamic. The ninth measure has a six-note descending scale with a fortissimo-piano (*fp*) dynamic. The system concludes with a double bar line. A large, dark, textured graphic element is positioned below the staff, starting under the fourth measure and extending to the end of the system.

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

♩=52

Detailed description: This system of music is in a bass clef with a 6/4 time signature. It begins with a tempo marking of ♩=52. The piece is marked 'Furioso'. The first measure contains a six-note descending scale with a fortissimo (*ff*) dynamic. The second measure has a six-note descending scale with a fortissimo-piano (*fp*) dynamic. The third measure features a six-note descending scale with a mezzo-forte (*mf*) dynamic. The fourth measure has a six-note descending scale with a mezzo-forte (*mf*) dynamic. The fifth measure contains a six-note descending scale with a sforzando (*sf*) dynamic. The sixth measure has a six-note descending scale with a sforzando (*sf*) dynamic. The seventh measure features a six-note descending scale with a sforzando (*sfz*) dynamic. The eighth measure has a six-note descending scale with a piano (*p*) dynamic. The ninth measure contains a six-note descending scale with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line. A large, dark, textured graphic element is positioned below the staff, starting under the first measure and extending to the end of the system.

→ S.P.

mf

T 5

11 11 13

This system contains measures 11, 12, and 13. It begins with a bass clef and a key signature of one sharp (F#). Measure 11 starts with a half note G2, followed by a dotted half note G2. A dynamic marking of *mf* is placed below the first measure. Measures 11 and 12 are marked with a double bar line and a repeat sign. Measure 13 is marked with a double bar line and a repeat sign. The system ends with a double bar line.

13 15 15

This system contains measures 13, 14, and 15. It begins with a bass clef and a key signature of one sharp (F#). Measure 13 is marked with a double bar line and a repeat sign. Measures 14 and 15 are marked with a double bar line and a repeat sign. The system ends with a double bar line.

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

N. E.S.P. N. E.S.P.

mf

10 N.

ff *p* E.S.P.

N.

mf *ff* *ff*

N. → S.P. → N. → S.P. 11

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

arco
N. → S.P. ♩=52 N.

fff *mp* *ff*

Electronics
f T 9

T 8

pizz. arco pizz. arco

Measures 1-8 of the first system. The top staff is in 3/4 time and features a complex rhythmic pattern with pizzicato and arco markings. The bottom staff provides a bass line. A large blacked-out area covers the lower portion of the page.

pizz.

Measures 9-16 of the second system. The top staff begins with a pizzicato marking and contains a few notes. The bottom staff continues the bass line. A large blacked-out area covers the lower portion of the page.

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.

Musical score for the second system, including tempo markings (♩=76), dynamics (pp, mf), and performance instructions (arco, S.P., N.).

Spectrogram for the second system, showing the frequency content of the musical notes and their evolution over time.

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 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

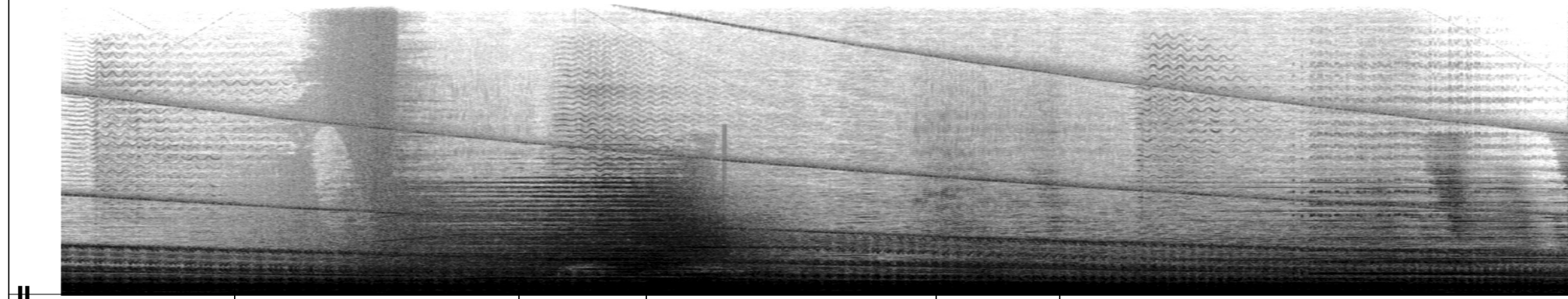
pizz. arco

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

T 11

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

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

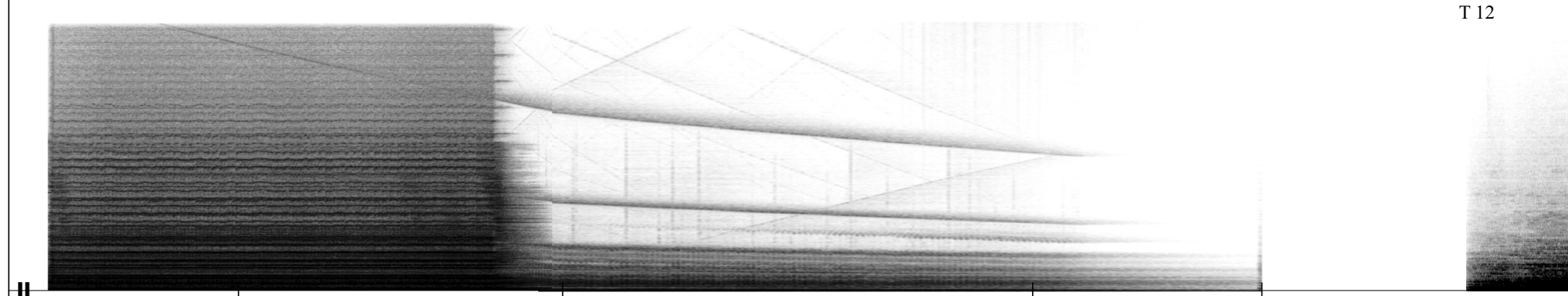


pizz. arco
 con sordino sempre espr.

Più mosso
 ♩=52

fff *sf* *mp*

Electronics



17

mf

mp

f

3

3

3

3

S.P. N.

mf

sf

p

f

3

3

3

3

3

3

T 13

18

5

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

N. → S.P.

N.

3 3 3 5 3

2 3

rit.

petit detaché

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

arco N. → S.P. → N. → S.P.

5 3

pizz.

5 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 0

0 grain duration

OFF

buffer~ Grain @samps 1024

LVL

PAN CONTROL

ch 1 ch 2 ch 3 ch 4 ch 5

buffer~ sound

DEVIATE 1

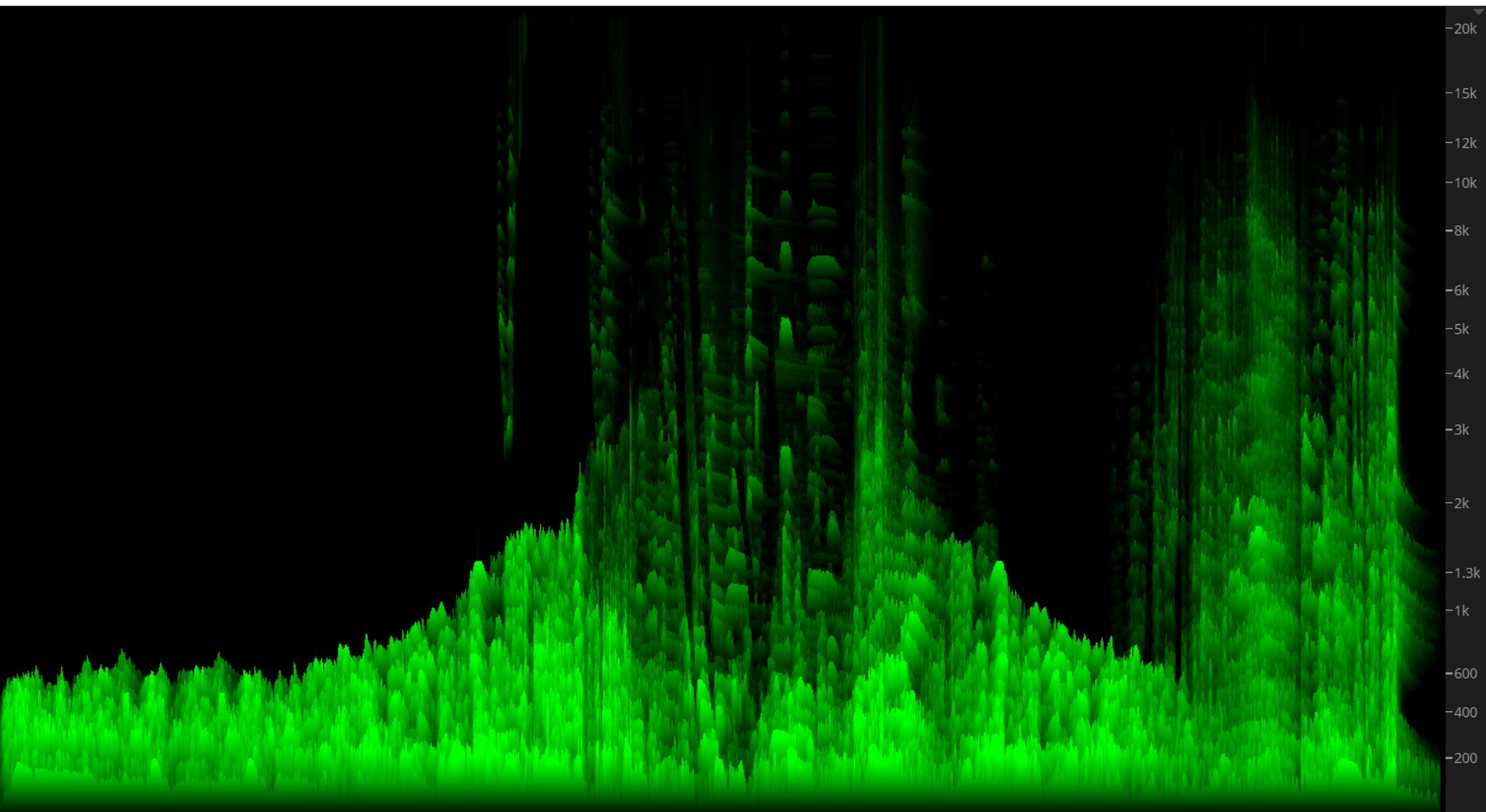
mc.live.gain~ 0.0 dB

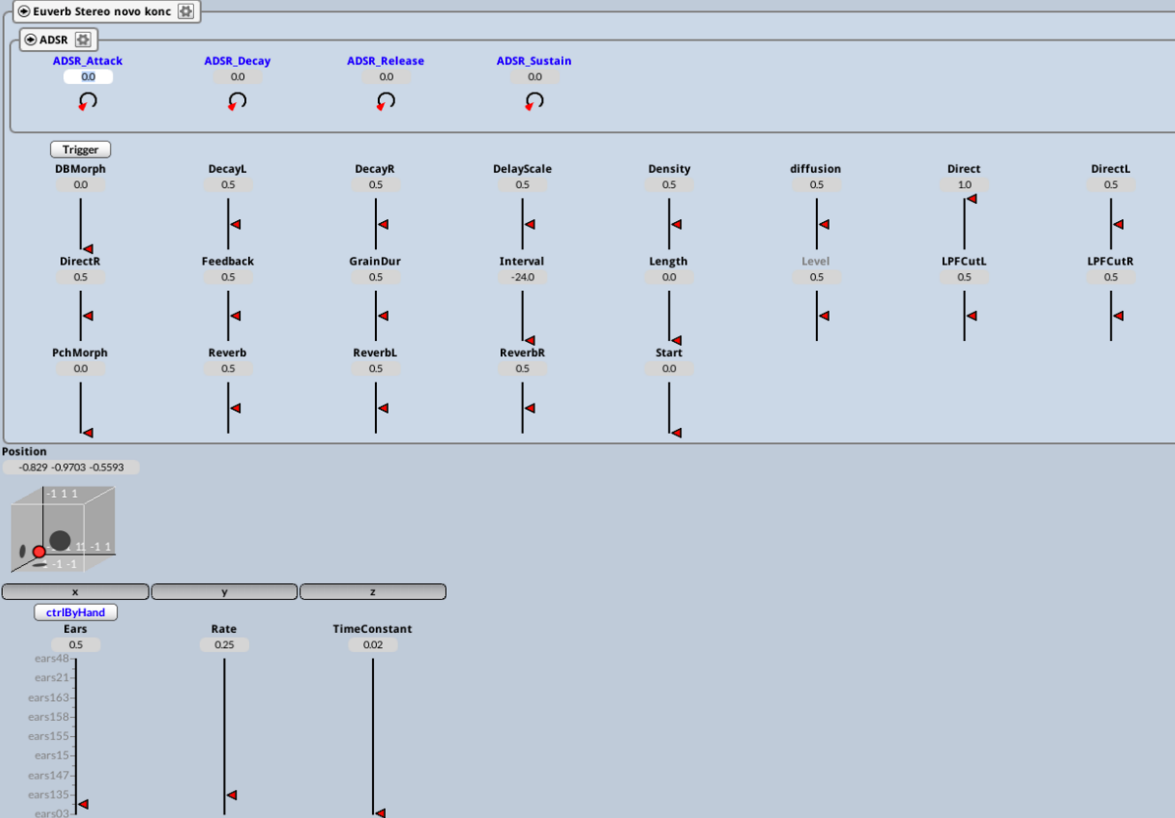
DEVIATE 2

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

