

# A Portfolio of Original Compositions with Commentary

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2 Volumes

Volume 2: Original Compositions



## Declaration

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# EL LLAMADO

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Martin Della Vecchia

2021

For Symphony Orchestra

5' 32''

# Instrumentation

3 Flutes (3rd doubling Piccolo)  
3 Oboes (3rd doubling Cor Anglais)  
3 Clarinets ni Bb (3rd doubling Bass Clarinet)  
3 Bassoons (3rd doubling Contra Bassoon)  
4 Horns in F  
3 Trumpets in C  
3 Trombones (3rd doubling Bass Trombone)  
Tuba  
Timpani  
\*Percussion  
Strings

\*snare drum, bass drum, tam-tam, triangle, claves, tambourine, güiro.

Duration: 5' 32" minutes

## Program Notes

*El Llamado* emerged as an orchestral piece from the Woodwind Quintet *Discursos and Balbucoes*. The composer embarked on the composition journey to explore the possibilities of a full orchestra, aiming to enrich the polyphonic landscape and experiment with the kaleidoscopic palette of acoustic instruments. Unveiling the piece's metamorphosis, the composer reimagines the symphony as a tribal dance. The motifs, once simple gestures, evolve into intricate patterns, echoing the movements of a ceremonial gathering. The call and response between sections mirror the communal exchange of voices in a celebration. The exploration of tribal elements and the significance of the initial horn-like gesture prompted the rechristening of the composition to *El Llamado* (the call).

# El Llamado

## Score in C

Martin Devek

Tempo markings: ♩=68, ♩=136

Instrument parts and dynamics:

- Piccolo: *pp*, *ppp*, *ff*, *f*
- Flutes 1, 2: *p*, *ff*, *mf*, *f*
- Oboes 1, 2: *p*, *ff*, *p*
- Cor Anglais: *pp*, *ff*, *p*
- Clarinet in Bb 1, 2: *p*, *ppp*, *mf*, *f*
- Bass Clarinet in Bb: *ppp*, *ff*, *mf*
- Bassoon 1, 2: *ff*, *p*
- Contrabassoon: *ff*, *p*
- Horns in F (1, 2, 3, 4): *f*, *ff*, *p*
- Trumpets in C (1, 2, 3): *f*, *ff*, *p*
- Trombones 1, 2: *p*, *ff*, *p*, *ff subito*
- Bass Trombone: *p*, *ff*, *p*, *ff subito*
- Tuba: *ff*
- Timpani 1, 2: *mp*
- Snare Drum: *p*, *f*, *ff*
- Bass Drum: *p*, *f*, *ff*
- Tam-tam: *ff*
- Triangle: *mp*
- Claves: *mp*
- Tambourine: *mp*
- Guiro: *mp*
- Violin I: *pp*, *ff*, *mp*
- Violin II: *pp*, *ff*, *mp*
- Viola: *pp*, *ff*, *mp*
- Violoncello: *pp*, *ff*, *mf*
- Double Bass: *pp*, *gliss.*, *ff*, *p*, *f*, *mf*

This page of the musical score contains the following parts and markings:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hns.) in 1, 2, 3, and 4; Trumpets (Tpt.) in 1, 2, and 3; Trombones (Tbn.) in 1, 2, and 3; and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Tom-tom (T.-t.), Triangle (Tri.), Cymbals (Clv.), Tambourine (Tamb.), and Gong (Gro.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Key musical markings include dynamics such as *f*, *mp*, *mf*, *p*, *pp*, *mp subito*, *mf*, *mf ff*, and *ppp*. The score also features various articulation marks, slurs, and phrasing slurs.

31

Picc. *mf*

Fl. *mf*

Ob. *p* *mf* *p*

C. A. *mf*

Cl. *pp* *mf*

B. Cl. *mp* *mf*

Bsn. *mf*

Cbsn. *mf*

Hns. 1,3 *mf* *p* *mf* *p < ff*

2,4 *mf* *p < ff*

Tpt. 1,2 *mp* *mf* *mf* *p < ff*

3 *mf* *p < ff*

Tbn. *mf* *p < ff*

B. Tbn. *mf* *p < ff*

Tba. *mf* *p < ff*

Timp. *mp*

S. D.

B. D. *mf* *pp*

T.-t. *mf*

Tri.

Clv. *pp*

Tamb. *ppp* *p* *ppp*

Gro. *p <*

Vln. I *ff* *mp* *mf* *p*

Vln. II *ff* *mp* *mf* *f* *p* *mp* *mf*

Vla. *ff* *mp* *mf* *f* *mp* *mf* *sf* *mp*

Vc. *ff* *mf* *pizz* *arco* *f* *p* *mp* *mf* *sf* *mp*

Db. *gliss.* *ff* *mf* *pizz* *arco* *f* *sf* *mp*

44

**A**

*firmly*

Picc. *mp* *mf* *f* *mf* *f*

Fl. *mp* *mf* *f* *mf* *f*

Ob. *ff* *f*

C. A. *mp* *mf* *f* *mf* *f*

Cl. *mp* *mf* *f* *mf* *p* *mp*

B. Cl.

Bsn.

Cbsn.

Hns. 1,3 *p* *mf* *dolce*

2,4 *p*

Tpt. 1,2 *f* *mf* *p* *f* *ff* *f* *mp*

3

Tbn. *f* *mf* *p* *f* *firmly*

B. Tbn. *f* *mf* *p* *f* *firmly*

Tba. *f* *p* *f*

Timp. *mf*

S. D. **A**

B. D. *f* *mf*

T.-t. *f*

Tri.

Clv. *f* *pp*

Tamb. *ppp* *f* *pp*

Gro. *f*

Vln. I *mp* *f* *mp* *mp* *f*

Vln. II *mp* *f* *mp* *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f* *firmly* *f*

Vc. *mp* *f* *firmly* *f*

Db. *mp* *f* *f* *firmly*

60

Picc. *mf* *p* *cheeky*

Fl. *mf* *p*

Ob. *mf* *p* *cheeky*

C. A. *mf* *p*

Cl. *mf* *ff* *mf*

B. Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hns. 1,3 *mp* *p* *mf* *p* *ff sf* *mf*

2,4 *f* *ff* *mp* *p* *mf* *p* *ff sf* *mf*

Tpt. 1,2 *mf* *f* *mf* *p* *f* *cheeky* *f*

3 *mf* *f* *mf* *p* *f*

Tbn. *f* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp.

S. D.

B. D.

T.-t.

Tri. *mf*

Clv.

Tamb.

Gro.

Vln. I *ff* *f* *cheeky*

Vln. II *ff* *f* *cheeky*

Vla. *ff* *f* *mf* *f* *mf*

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

Db. *ff* *f* *mf* *f* *mf*

76

Picc. *dolce*  
*mf* *p* *mf* *cresc.* *f*

Fl. *dolce*  
*mf* *p* *mf* *cresc.* *f*

Ob. *mf* *cresc.* *f*

C. A. *mf* *cresc.* *f*

Cl. *dolce*  
*p* *mf* *mf* *p* *mf* *cresc.* *f*

B. Cl. *mf* *mf* *p*

Bsn. *mf* *cresc.* *f*

Cbsn. *mf* *cresc.* *f*

Hns. 1,3 *p* *mf* *cresc.* *f*

2,4 *p* *mf* *p* *cresc.* *f*

Tpt. 1,2 *dolce*  
*ff subito* *mf* *cresc.* *f*

3 *mf* *f*

Tbn. *dolce*  
*p* *mf* *f* *mf* *ff* *mf*

B. Tbn. *dolce*  
*p* *mf* *f* *mf* *cresc.* *f*

Tba. *cresc.* *f*

Timp.

S. D.

B. D. *ppp*

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I *dolce*  
*p* *ff* *f*

Vln. II *dolce*  
*p* *ff* *f*

Vla. *dolce*  
*p* *ff* *f* *cresc.* *f*

Vc. *dolce*  
*p* *ff* *f* *cresc.* *f*

Db. *f* *cresc.* *f*

91 **B**

**Woodwinds:**  
 Picc. *f* *pp*  
 Fl. *f* *p*  
 Ob. *f* *pp*  
 C. A. *f* *pp* *p*  
 Cl.  
 B. Cl.  
 Bsn. *f* *p*  
 Cbsn. *f* *p*

**Brass:**  
 Hns. 1, 2, 3, 4 *mf*  
 Tpt. 1, 2, 3  
 Tbn. *f* *p*  
 B. Tbn. *f* *p*  
 Tba. *p*

**Percussion:**  
 Timp.  
 S. D.  
 B. D. *f* *ppp*  
 T.-t. *f*  
 Tri.  
 Clv. *ppp*  
 Tamb.  
 Gro.

**Strings:**  
 Vln. I *sempre cresc.* *f* *p*  
 Vln. II *sempre cresc.* *f* *p*  
 Vla. *f* *p*  
 Vc. *p*  
 Db. *mf*

101

Picc. *p* *fp* *p* *mp* *p* *mp*

Fl. *p*

Ob. *p*

C. A. *pp* *p*

Cl. *mp* *mf* *p* *fp*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hns. 1,3 2,4

Tpt. 1,2 3

Tbn. *p*

B. Tbn. *p*

Tba. *p*

Timp. *ppp*

S. D.

B. D.

T.-t.

Tri.

Clv. *f* *ppp*

Tamb.

Gro. *ppp*

Vln. I *f* *ppp*

Vln. II *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

Db. *f* *ppp*

108

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

1,3  
Hns.

2,4

1,2  
Tpt.

3

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mp*

*non legato*

*p*

*mf*

*f*

*pp*

*ppp*

*ppp*

115

Picc. *ppp* *ff* ord.

Fl. *ppp* *ff* ord.

Ob. *ppp* *ff*

C. A. *mp* *ppp* *ff*

Cl. *ppp* *ff* *ff*

B. Cl. *f*

Bsn. *f*

Cbsn. *ppp* *mf* *f subito* *meccanico*

Hns. 1,3 *mp* *f* *mp*

2,4 *mf* *f* *f subito* *mp*

1,2 Tpt. 3 *mp* *f* *ff* *p* *f* *ff*

Tbn. *mf* *f* *ppp* *mf*

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

Tba. *ppp* *mf* *f subito* *mp* *p*

Timp.

S. D.

B. D.

T.-t.

Tri.

Clv. *p* *f*

Tamb. *f*

Gro. *p*

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

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

Vla. *f* *ff* *meccanico*

Vc. *f* *pizz.*

Db. *f* *pizz.*

127

Picc. *ff* *mf*

Fl. *mf* *ff* *mf*

Ob. *ff* *mf*

C. A. *ff* *mf*

Cl. *ff* *mf* *ff* *mf*

B. Cl.

Bsn. *ff* *mf*

Cbsn.

Hns. 1,3 *f*

2,4

Tpt. 1,2 *mp*

3

Tbn. *f* *mf* *ff*

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

Tba.

Timp.

S. D.

B. D.

T.-t.

Tri. *cresc*

Clv. *cresc*

Tamb. *f* (tr)

Gro. *mf*

Vln. I *ff*

Vln. II *ff*

Vla. *f* *f* *f* *mf* *ff*

Vc. *pizz*

Db. *arco* *pizz*

145

Picc. *f* *mf* *cresc.*

Fl. *f* *mf* *cresc.*

Ob. *f* *ff* *f* *cresc.*

C. A. *f* *ff* *f* *cresc.*

Cl. *f* *ff* *f* *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Cbsn. *cresc.*

Hns. 1,3 *ff* *cresc.*

2,4

Tpt. 1,2 *ff* *f* *cresc.*

3

Tbn. *cresc.*

B. Tbn. *cresc.*

Tba. *cresc.*

Timp.

S. D.

B. D. *mf* *f* *ff*

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

162

Picc. *f al fine*

Fl. *f al fine*

Ob. *sempre cresc.* *f al fine*

C. A. *sempre cresc.* *f al fine*

Cl. *sempre cresc.* *ff*

B. Cl. *ff*

Bsn. *sempre cresc.* *f al fine*

Cbsn. *sempre cresc.* *f al fine*

Hns. 1, 3 *sempre cresc.* *p*

Hns. 2, 4 *f* *p*

Tpt. 1, 2 *sempre cresc.* *p*

Tpt. 3 *f*

Tbn. *sempre cresc.* *mf* *ff*

B. Tbn. *sempre cresc.* *mf* *ff*

Tba. *f* *ff*

Timp. *f*

S. D. *mf* *f*

B. D. *f*

T.-t.

Tri. *mf*

Clv. *mf*

Tamb.

Gro. *mf*

Vln. I *meccanico* *sempre cresc.*

Vln. II *meccanico* *sempre cresc.*

Vla. *sempre cresc.*

Vc. *sempre cresc.* *f* *pizz* *ord.*

Db. *sempre cresc.* *f* *pizz*

177

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.  
1,3  
2,4

Tpt.  
1,2  
3

Tbn.  
1,2  
3

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

*cresc.*

ord.

194

Picc. *cresc.*

Fl. *cresc.*

Ob. *cresc.*

C. A. *cresc.*

Cl. *cresc.*

B. Cl. *ff*

Bsn. *cresc.*

Cbsn. *cresc.*

Hns. 1,3 *cresc.*

2,4 *cresc.*

Tpt. 1,2 *cresc.*

3 *cresc.*

Tbn. *cresc.*

B. Tbn. *cresc.*

Tba. *cresc.*

Timp. *sempre cresc.*

S. D. *ff*

B. D. *sempre cresc.*

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Db. *cresc.*

E

212

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.  
1, 3  
2, 4

Tpt.  
1, 2  
3

Tbn.  
1, 2  
3

B. Tbn.

Tba.  
-f

Timp.

S. D.

B. D.

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I

Vln. II

Vla.

Vc.

Db.

223

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

1, 3  
Hns.

2, 4

1, 2  
Tpt.

3

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

B. D.

T.-t.

Tri.

Clv.

Tamb.

Gro.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ff*

# DISCURSO Y BALBUCEOS

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Martin Della Vecchia

2021

For Woodwind Quintet

5' 14"

## Program Notes

*Discurso y Balbuceos* is an exploration of musical speech and stammer, where the composer delves into the interplay between a declarative discourse (*Discurso*) and the hesitant, stuttering motifs (*Balbuceos*). The piece unfolds through a series of crafted ideas and patterns, commencing with a succinct, declamatory idea expressed through the horn, oscillating between minor and major thirds. This initial gesture evolves into a lyrical, extended melody forming the 'discurso' or speech aspect. Contrasting this, an insistent staccato motive emerges as the 'balbuceos' or stammer, creating a rhythmic counterpoint. A central theme in *Discurso and Balbuceos* lies in the repetition and morphing of musical cells. The composer introduces a motif—an ascending minor third—and manipulates it through various iterations, including inversions, retrogrades, and rhythmic displacements. This process serves as a personal sonic exploration, a journey of evolving ideas and patterns.

The composer's approach involves a deep connection with repeated ideas and patterns, introducing silence and variation to maintain engagement. The absence of a harmonic instrument in the woodwind quintet liberates the composer to explore polyphonic ideas within a single instrument, emphasizing independent lines. This departure from traditional melody-accompaniment thinking is a hallmark of *Discurso and Balbuceos* and aligns with the composer's broader portfolio, including works like *Punto de Partida* and *Foco*. The harmonic landscape of the piece emerges organically from the juxtaposition of repeated ideas across different instruments, rather than adhering to predetermined harmonic progressions. This *ad libitum* approach creates a textured, dynamic harmony that adds a layer of unpredictability to the sonic narrative.

# Discurso y Balbuceos

Martin Della Vecchia

♩=132

Piccolo

Oboe

Bass Clarinet

Horn in F

Bassoon

Picc.

Ob.

B. Cl.

Hn.

Bsn.

8

Picc. *mp*

Ob. *mp subito* *mf* *mp*

B. Cl. *mf*

Hn.

Bsn. *mp*

14 To Fl.

Picc. *mf* *mp*

Ob. *p* *mp* *p*

B. Cl. *p*

Hn. *p* *mp* *p* *mp*

Bsn. *mf* *p*

19 Flute

Picc. *p* *f* *mp*

Ob. *mp* *p* *mp*

B. Cl. *mp* *p* *mp*

Hn. *pp* *mp*

Bsn. *mp*

24

Fl. *mf* *mp subito* *f* *mp*

Ob. *mf* *mp subito* *f* *mp*

B. Cl.

Hn.

Bsn.

29

Fl.

Ob.

B. Cl.

Hn.

Bsn.

*mf*

*p*

*meccanico*

*mp*

3

3

33

Fl.

Ob.

B. Cl.

Hn.

Bsn.

*mp*

*mf*

*f*

*mf*

*pp*

3

3

3

36 **A**

Fl.

Ob. *firmly*  
*mf*

B. Cl. *firmly*  
*mf*

Hn.

Bsn. *firmly*  
*mf*

Detailed description: This system contains measures 36 through 43. The Flute part is mostly silent, with a few notes in measure 43. The Oboe and Bassoon parts play a rhythmic pattern of eighth notes, starting in measure 37. The Bass Clarinet part plays a similar rhythmic pattern. The Horn part is silent. Dynamics include *firmly* and *mf*.

44

Fl. *mp* *mf*

Ob.

B. Cl.

Hn. *dolce*  
*pp* *p*

Bsn.

Detailed description: This system contains measures 44 through 47. The Flute part has a melodic line starting in measure 44, with dynamics *mp* and *mf*. The Oboe part has a rhythmic pattern. The Bass Clarinet part has a rhythmic pattern. The Horn part has a melodic line starting in measure 44, with dynamics *dolce*, *pp*, and *p*. The Bassoon part has a rhythmic pattern. Dynamics include *mp*, *mf*, *dolce*, *pp*, and *p*.

51

Fl.

Ob.

B. Cl.

Hn.

Bsn.

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

Detailed description: This system of music covers measures 51 through 57. The Flute (Fl.) part begins with a melodic line in measure 51, marked with a slur and a fermata. The Oboe (Ob.) and Bassoon (Bsn.) parts play a rhythmic accompaniment of eighth notes. The Bass Clarinet (B. Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) part has a melodic line with dynamics *mp*, *p*, *mf*, and *p* indicated by hairpins. The Bassoon (Bsn.) part has a melodic line with dynamics *f* and *mf* indicated by hairpins.

58

Fl.

Ob.

B. Cl.

Hn.

Bsn.

*mf* *f* *mf* *p* *mf* *f* *mf*

*cheeky*

Detailed description: This system of music covers measures 58 through 64. The Flute (Fl.) part has a melodic line starting in measure 58, marked with a slur and a fermata. The Oboe (Ob.) and Bassoon (Bsn.) parts play a rhythmic accompaniment of eighth notes. The Bass Clarinet (B. Cl.) part plays a steady eighth-note accompaniment. The Horn (Hn.) part has a melodic line with dynamics *mf*, *p*, *mf*, *p*, and *mf* indicated by hairpins. The Bassoon (Bsn.) part has a melodic line with dynamics *f* and *mf* indicated by hairpins. The word "cheeky" is written above the Flute part in measure 61.

65 *dolce*

Fl. *mf* *p* *mf* 3

Ob. *cheeky* *f* *mf* 3

B. Cl.

Hn.

Bsn.

72

Fl. *cresc.* 3 3

Ob. *cresc.* 3 3 3 3

B. Cl. *cresc.* 3 3 3 3

Hn. *cresc.*

Bsn. *cresc.*

B

Musical score for measures 77-81. The score is for five instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.).

- Fl.:** Treble clef. Measures 77-81 feature a melodic line with triplets and a final measure with a fermata and *flz* marking. Dynamics include *sempre cresc.* and *f*.
- Ob.:** Treble clef. Measures 77-81 feature a melodic line with triplets. Dynamics include *sempre cresc.* and *f*.
- B. Cl.:** Treble clef. Measures 77-81 feature a melodic line with triplets. Dynamics include *sempre cresc.* and *f*.
- Hn.:** Treble clef. Measures 77-81 feature a melodic line with a fermata in measure 81. Dynamics include *sempre cresc.*, *f*, and *p*.
- Bsn.:** Bass clef. Measures 77-81 feature a melodic line with triplets. Dynamics include *sempre cresc.* and *f*.

Musical score for measures 82-85. The score is for four instruments: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.).

- Fl.:** Treble clef. Measures 82-85 feature a melodic line with a fermata in measure 82 and a *ord.* marking above measure 83. Dynamics include *pp*.
- Ob.:** Treble clef. Measures 82-85 feature a melodic line with triplets and a fermata in measure 85. Dynamics include *non legato* and *pp*.
- B. Cl.:** Treble clef. Measures 82-85 feature a melodic line with triplets. Dynamics include *pp*.
- Bsn.:** Bass clef. Measures 82-85 feature a melodic line with triplets. Dynamics include *pp*.

86

Fl. *p*

Ob. *p*

B. Cl. *p*

Bsn. *p*

89

Fl. *pp* *p*

Ob. *pp* *p*

Bsn. *p*

92

Fl. *p* *mp* *p*

Ob. *p*

95

Fl. *p* 6 6 6 6 6

Ob. *p* 3 3 3 7 7

97

Fl. *mp* 6 6 6 6 6 6

Ob. non legato *mp* *mf*

99

Fl. non legato 6 7 7 *mp*

Ob. *f* 5 *mp* 3 3

flz. To Picc. C Piccolo

102

Musical score for measures 102-108. The score is for a woodwind section including Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 102 starts with a *p* dynamic. The Flute part features a melodic line with a slur and a fermata. The Oboe part has triplet markings (*3*) and a *p* dynamic. The Bass Clarinet and Horn parts enter in measure 103 with a *mf* dynamic. The Horn part has a *pp* dynamic in measure 104. A box containing the letter 'C' is positioned above the staff lines. The instruction 'flz.' is above the Flute staff, and 'To Picc.' is above the Oboe staff. The word 'Piccolo' is written above the Flute staff in measure 103.

109 ord.

Musical score for measures 109-115. The score continues with the Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The key signature has one sharp (F#) and the time signature is 3/4. Measure 109 starts with a *mf* dynamic. The Piccolo part has an *ord.* marking above it. The Oboe part has a melodic line with a slur and a fermata. The Bass Clarinet and Horn parts have rhythmic patterns. The Bassoon part has a melodic line with a slur and a fermata. The dynamic *mf* is present in the Piccolo and Bassoon parts.

117

Picc.

Ob.

B. Cl.

Hn.

Bsn.

125

Picc.

Ob.

B. Cl.

Hn.

Bsn.

*f*

132

Picc. *mf*

Ob.

B. Cl.

Hn.

Bsn.

138

Picc.

Ob.

B. Cl.

Hn.

Bsn.

145

Picc. *cresc.*

Ob. *cresc.*

B. Cl. *cresc.*

Hn. *cresc.*

Bsn. *cresc.*

D

151

Picc. *meccanico*  
*sempre cresc.*

Ob. *sempre cresc.*  
*f al fine*

B. Cl. *sempre cresc.*  
*f al fine*

Hn. *sempre cresc.*  
*f al fine*

Bsn. *sempre cresc.*  
*f al fine*

156

Picc.

Ob.

B. Cl.

Hn.

Bsn.

*f al fine*

*meccanico*

162

Picc.

Ob.

B. Cl.

Hn.

Bsn.

170

Picc.  
Ob.  
B. Cl.  
Hn.  
Bsn.

Detailed description: This system of musical notation covers measures 170 through 176. It features five staves: Piccolo (Picc.), Oboe (Ob.), Bass Clarinet (B. Cl.), Horn (Hn.), and Bassoon (Bsn.). The Piccolo part begins with a dotted quarter note followed by eighth notes. The Oboe part has a melodic line with slurs and accents. The Bass Clarinet part consists of eighth-note patterns. The Horn part features a melodic line with slurs. The Bassoon part has a rhythmic pattern of eighth notes. The key signature has one flat, and the time signature is 3/4.

177

Picc.  
Ob.  
B. Cl.  
Hn.  
Bsn.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

Detailed description: This system of musical notation covers measures 177 through 183. It features the same five staves as the previous system. The Piccolo part continues with eighth-note patterns. The Oboe part has a melodic line with slurs and accents, and a *cresc.* marking appears at the end of the system. The Bass Clarinet part continues with eighth-note patterns. The Horn part features a melodic line with slurs and a triplet of eighth notes in measure 182, with a *cresc.* marking at the end. The Bassoon part has a rhythmic pattern of eighth notes and a *cresc.* marking at the end. The key signature has one flat, and the time signature is 3/4.

E

184

Picc. *sempre cresc.*

Ob. *sempre cresc.*

B. Cl. *sempre cresc.*

Hn. *sempre cresc.*

Bsn. *sempre cresc.*

192

Picc. *sempre cresc.*

Ob. *sempre cresc.*

B. Cl. *sempre cresc.*

Hn. *sempre cresc.*

Bsn. *sempre cresc.*

200

Picc. *ff*

Ob. *ff*

B. Cl. *3*

Hn. *3*

Bsn. *ff*

206

Picc.

Ob.

B. Cl.

Hn.

Bsn.

# PUNTO DE PARTIDA

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Martin Della Vecchia

2021

For Saxophone Quartet

7' 47''

## Program Notes

*Punto de Partida* germinates from the simple act of accentuating different beats of a continuous fast beating machine like grid of continuous notes. An eight-note synthetic scale is used for the piece which gives a plethora of different harmonies and certain unpredictability. Simple rhythmic figures are arranged, rearranged, and juxtaposed resulting in an organic flow that mirrors a rhythmic complexity. Most of the piece is harmonised using perfect and augmented 4ths, and major and minor 7ths. These dissonances help creating a vibrant sonic palette, which evoke excitement, balancing to maintain an overarching melodic focus.

The piece starts with a slower section crafted from the elongated figures found in the middle section. The composer explores various iterations of these figures, expanding and contracting the original figure in register and length. This beginning section is a contrasting section that precedes a faster part which introduces a nuanced sense of form. *Punto de Partida* invites the audience on a rhythmic journey through counting, accenting, and the playful manipulation of simple musical elements that create an intricate soundscape.

# Punto de Partida

- Full Score in C. Parts transposed -

♩=160

Martin Devek

5/4 *espressivo* 3/4 4/4

Alto Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

7 4/4 5/4 3/4 4/4

13 4/4 3/4 5/4 4/4 5/4

*mf* *pp* *mp* *pp subito* *p* *mp*

*pp subito* *pp subito* *p* *mp*

*mp* *pp subito* *p* *mp*

19 **5/4** **4/4** **3/4** **4/4**

*pp* *mp* *cresc. poco a poco* *pp*

*pp* *mp* *p*

*pp* *mp* *p*

*p* *mp* *p*

25 **4/4** **3/4** **5/4** **3/4**

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

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

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

*pp* *mf*

32 **4/4** **3/4** **4/4** **3/4**

*mf* *mp* *mf*

*mf* *mp* *mf*

*mf* *mp* *mf*

**A**

39  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

*f* *mf subito* *p* *mp* *f* *mf*

*f* *mf subito* *p* *mp* *mf* *mp* *mf*

*f* *mf subito* *p* *mp* *mf* *mp* *mf*

46  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*mp* *mf* *f*

*mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mf*

$\infty$

**B**

52  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*mp subito* *pp* *mf* *p* *mp* *mf*

*mp subito* *pp* *mf* *p* *mp* *mf*

*mp subito* *pp* *mf* *p* *mp* *mf*

*mp* *mp subito* *pp* *mf* *p* *mp* *mf*

59

5/4 3/4 4/4

*p mp mf mp p mp mf*

*p mp mf mp p mp mf*

*p mp mf mp p mp mf*

65

4/4 3/4 5/4 4/4

*mp mf p f pp subito pp*

*mp mf p f pp subito pp*

*mp mf p f pp subito pp*

71

3/4 4/4 3/4 2/4 4/4 5/4 3/4

*p p mf p mp*

*p mp p mp*

*p mp p mp*

79 **4/4**

pp pp p pp mp  
pp pp mp p pp mf  
pp pp p pp mp  
pp pp p pp mp

86 **3/4 4/4 3/4 4/4**

mf p pp mp pp subito  
mp mf pp mp pp subito pp mp  
mf p pp mp pp subito pp mp  
mf p pp mp pp subito pp mp

94 **4/4 3/4 4/4 3/4 4/4 C**

mp mf  
p mp mf p mp  
p mp mf p mp  
p mp mf p mp

102

5/4 4/4

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

107

5/4 4/4 5/4

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

112

5/4 3/4 2/4 3/4 2/4 3/4 4/4

*p* *mp* *mp* *mf* *f* *pp* *mp* *p* *mp* *p*

118  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{5}{4}$

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

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

*mp* *p* *mp*

124  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

*f* *mp* *p*

*f* *mp* *p*

*f* *sf* *mp* *p*

*f* *mp* *p*

131  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

*molto cresc.* *f* *mp* *pp* *p*

*molto cresc.* *f* *mp* *pp*

*molto cresc.* *f* *mp* *pp*

*molto cresc.* *f* *pp*

139  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

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

*mf* *mp* *mp*

*mp*

*mp*

144  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{3}{4}$

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

*mf* *f* *mp*

*mf* *f* *mp*

*mf* *f* *mp*

148  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{5}{4}$

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

*f* *mp* *mf*

*f* *mp*

*f* *mp*

152 **5/4** **4/4** **3/4** **5/4**

156 **5/4** **3/4** **4/4** **5/4**

161 **5/4** **3/4** **4/4** **3/4**

166  $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$

171  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

177  $\frac{2}{4}$   $\frac{3}{4}$

183

2/4

3/4

5/4

Musical score for measures 183-188. The score is written for three staves: Treble, Bass, and Bass. Measure 183 starts with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *ff* in the treble and *ff* in the bass. Measures 184-188 show a continuation of the melodic and rhythmic patterns. Dynamic markings in the bass staff include *mp*, *mf*, and *mp* with accents. The time signatures 2/4, 3/4, and 5/4 are indicated above the staff.

190

5/4

3/4

4/4

5/4

Musical score for measures 190-193. The score is written for four staves: Treble, Treble, Bass, and Bass. Measure 190 starts with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *mf* and *f* with accents. Measures 191-193 show a continuation of the melodic and rhythmic patterns. Dynamic markings in the bass staff include *mp* and *mf* with accents. The time signatures 5/4, 3/4, 4/4, and 5/4 are indicated above the staff.

194

3/4

5/4

3/4

4/4

Musical score for measures 194-197. The score is written for four staves: Treble, Treble, Bass, and Bass. Measure 194 starts with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. Dynamic markings include *mp* and *mf* with accents. Measures 195-197 show a continuation of the melodic and rhythmic patterns. Dynamic markings in the bass staff include *mp* and *mf* with accents. The time signatures 3/4, 5/4, 3/4, and 4/4 are indicated above the staff.

199  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

204  $\frac{4}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

210  $\frac{2}{4}$   $\frac{3}{4}$

4/4

216

221 **4/4** *full of energy up to the end* **4/4** **5/4** **3/4**

*ff* *full of energy up to the end*

*ff* *full of energy up to the end*

*ff* *full of energy up to the end*

*ff* *full of energy up to the end*

225 **4/4** **3/4** **2/4** **3/4**

*sf*

*sf*

*sf*

*sf*

230  $\frac{3}{4}$

*sf*

*sf*

*sf*

*sf*

236  $\frac{4}{4}$

*sf*

*sf*

*sf*

*sf*

242  $\frac{4}{4}$

*mp subito sf*

*sf*

*sf*

*sf*

247

Musical score for measures 247-251. The score is written for a grand staff with treble, middle, and bass clefs. The music includes various rhythmic patterns and dynamics such as *sf* and *ff*.

252

3/4 4/4 3/4

Musical score for measures 252-256. The score is written for a grand staff with treble, middle, and bass clefs. The music includes various rhythmic patterns and dynamics such as *sf* and *mp*. Time signatures 3/4 and 4/4 are indicated above the staff.

257

3/4 4/4 3/4 4/4 3/4 5/8

Musical score for measures 257-261. The score is written for a grand staff with treble, middle, and bass clefs. The music includes various rhythmic patterns and dynamics such as *mp* and *mf*. Time signatures 3/4, 4/4, and 5/8 are indicated above the staff.

262 **8/8** **4/4**

Musical score for measures 262-266. The score is in 4/4 time and features a key signature of one flat (B-flat). It consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a melodic line with a *ff* dynamic marking. The second staff has a rhythmic accompaniment with a *f* dynamic marking. The third staff has a bass line with a *f* dynamic marking. The fourth staff (bottom) has a bass line with a *ff* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

267

Musical score for measures 267-270. The score is in 4/4 time and features a key signature of one flat (B-flat). It consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a melodic line with a *mf* dynamic marking. The second staff has a rhythmic accompaniment with a *ff* dynamic marking. The third staff has a bass line with a *ff* dynamic marking. The fourth staff (bottom) has a bass line with a *ff* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

271

Musical score for measures 271-274. The score is in 4/4 time and features a key signature of one flat (B-flat). It consists of four staves: two treble clefs and two bass clefs. The first staff (top) has a melodic line with a *ff* dynamic marking. The second staff has a rhythmic accompaniment with a *ff* dynamic marking. The third staff has a bass line with a *ff* dynamic marking. The fourth staff (bottom) has a bass line with a *ff* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

276

Musical score for measures 276-280. The score is written for four staves: two treble clefs and two bass clefs. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the second measure of the first two staves. The key signature has one flat (B-flat).

281

Musical score for measures 281-285. The score continues with the same four-staff format. The rhythmic complexity is maintained with various note values and rests. The key signature remains one flat.

286

Musical score for measures 286-290. The score continues with the same four-staff format. The rhythmic complexity is maintained with various note values and rests. The key signature remains one flat.

291

3/4

Musical score for measures 291-295. The score continues with the same four-staff format. A time signature change to 3/4 is indicated by a large '3' over a '4' in the fourth measure. The key signature remains one flat.

296

4/4 3/4

301

4/4 5/4 4/4

*fff*

306

4/4 2/4 4/4

*pp*

FOCO

---

Martin Della Vecchia

2021

For Brass Quintet

3' 16"

## Program Notes

*Foco* emerged as a reflection on and refinement of my compositional skills. Its genesis lies in a predecessor piece that, overwhelmed by an excess of musical ideas, prompted a deliberate choice to distill the composition. Two bars were chosen as the foundational starting point, forming the basis for subsequent expansion. The composition extensively repeats these two bars, employing different composition techniques. A foundational grip pattern of quavers became a focal point. Accents and rhythmic groupings underwent displacement, introducing variation to the primarily two-bar repeated motif. Originally premiered at Harlaxton Manor with a flute choir, "Foco" underwent adaptation for Brass Quintet. The transition aimed to achieve a brighter, more powerful, and resonant sound, exploiting the dynamic range and strong articulations characteristic of brass instruments. The rhythmic motif serves as a unifying element throughout the composition. In the original flute choir version, the motif was consistently repeated, evolving in the Brass Quintet adaptation to expand, contract, and pass alternating downbeats, providing a rhythmic framework that unifies and propels the piece forward.

# Foco

Martin Della Vecchia

♩=148

plunger mute -----> open (o) close (+)

1st Trumpet in Bb

2nd Trumpet in Bb

French horn in F

Tenor Trombone

Tuba

7

ord.

Tpt.

Tpt.

Hn.

Tbn.

Tba.

14

Tpt.

Tpt.

Hn.

Tbn.

Tba.

*f* *mp* *f* *mp* *f* *mp*

20 **A**

Tpt.

Tpt.

Hn.

Tbn.

Tba.

*fp* *mp* *p* *fp* *mp* *p* *mp* *fp* *mp* *p* *mp*

25

Musical score for measures 25-28. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#) and the time signature is 4/4. Measure 25 starts with a *mf* dynamic. Measure 26 continues with *mf*. Measure 27 features a *pp* dynamic with a triplet of eighth notes. Measure 28 returns to *mf*. The Tpt. part has a long slur across measures 25-28.

29

Musical score for measures 29-32. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#) and the time signature is 4/4. Measure 29 starts with a *mf* dynamic. Measure 30 continues with *mf*. Measure 31 features a *mp* dynamic. Measure 32 returns to *mf*. The Tpt. part has a long slur across measures 29-32.

33

Tpt. *mf*

Tpt. *f* *mp*

Hn. *f* *mp*

Tbn. *f* *mp* *mf*

Tba. *f* *mp*

37 **B**

Tpt. *fp* *f* *mp*

Tpt. *f* *mp*

Hn. *fp* *mp*

Tbn. *mp*

Tba. *mp*

41

Tpt. *f* *mp*

Tpt. *f* *mp*

Hn. *f* *mp*

Tbn. *mf* *p* *mf* *p* *mf* *p*

Tba. *mf* *p* *mf* *p* *mf* *p*

46 C

Tpt. *f* *mp* *f* *mp* *f* *mp* *mf*

Tpt. *f* *mp* *f* *mp* *f* *mp* *mf*

Hn. *f* *mp* *f* *mp* *f* *mp* *mf*

Tbn. *f* *mp* *f* *mp* *f* *mp* *mf*

Tba. *f* *mp* *f* *mp* *f* *mp* *mf*

50 **D**

Musical score for measures 50-53, marked with a 'D' in a box. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), and Tba. (Tuba). The music is in 5/4 time and features dynamic markings of *f* (forte) and *mf* (mezzo-forte). Measure 50 starts with a *f* dynamic and a triplet of eighth notes. Measure 51 has *mf* dynamics. Measure 52 has *f* dynamics. Measure 53 has *mf* dynamics. The score includes various rhythmic patterns, including triplets and slurs.

54

Musical score for measures 54-57. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), and Tba. (Tuba). The music is in 4/4 time and features dynamic markings of *f* (forte) and *mf* (mezzo-forte). Measure 54 has *mf* dynamics. Measure 55 has *f* and *mf* dynamics. Measure 56 has *mf* dynamics. Measure 57 has *mf* dynamics. The score includes various rhythmic patterns, including triplets and slurs.

58

Tpt. *sempre cresc.*

Tpt. *sempre cresc.*

Hn. *sempre cresc.*

Tbn. *sempre cresc.*

Tba. *sempre cresc.*

61

Tpt. *gliss.* *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Tba. *ff*

63 **E**

Tpt. *p* *mf* *p* *sf*

Tpt. *p* *mf* *p* *sf*

Hn. *sf* *mp*

Tbn. *p* *mf* *p* *sf* *mp*

Tba. *p* *mf* *p* *sf* *mp*

69

Tpt. *mf* *f*

Tpt. *sf* *mf* *f* *p*

Hn. *sf* *mf* *f* *p*

Tbn. *sf* *mf* *f* *p*

Tba. *sf* *mf* *f* *p*

70

73

Tpt.

Tpt. *mf* *p subito* *pp*

Hn. *mf* *p subito* *pp*

Tbn. *mf* *p subito* *pp*

Tba. *mf* *p subito* *pp*

77 **F**

Galloping

Tpt. *p*

Tpt. *Galloping* *mf* *pp* *p*

Hn. *Galloping* *mf* *pp* *p*

Tbn. *Galloping* *mf* *pp* *p*

Tba. *Galloping* *mf* *pp* *p*

71

82

Tpt. *mf p* *mf* *f* *mf mp*

Tpt. *mf p* *mf* *p* *mf mp*

Hn. *mf p* *mf* *p* *mf mp*

Tbn. *mf p* *mf* *p* *mf mp*

Tba. *mf p* *mf* *p* *mf mp*

86

Tpt. *mf* *mp* *mf* *sf*

Tpt. *mf* *mp* *mf* *sf*

Hn. *mf* *mp* *mf* *sf*

Tbn. *mf* *mp mf* *sf*

Tba. *mf* *mp mf* *sf*

72

91

Tpt. *mp* *f*

Tpt. *mp* *mf* *f*

Hn. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

G

96

Tpt. *mp* *sf*

Tpt. *mp* *mf sf*

Hn. *mp* *mf sf*

Tbn. *mp* *mf sf*

Tba. *mp* *mf sf*

100 H

Musical score for measures 100-103. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), and Tba. (Tuba). The music is in 4/4 time and features a key signature of one sharp (F#). The dynamics are marked as *f* (forte) for the first measure, *mp* (mezzo-piano) for the second measure, and *crescendo al fine* for the remaining measures. The notation includes various rhythmic values and articulation marks.

104

Musical score for measures 104-107. The score is for five instruments: Tpt. (Trumpet), Tpt. (Trumpet), Hn. (Horn), Tbn. (Tuba), and Tba. (Tuba). The music is in 4/4 time and features a key signature of one sharp (F#). The dynamics are marked as *sf* (sforzando) for the first measure, *sf* for the second measure, and *sf* for the final measure. A "highlight" marking is present over the Tbn. part in the second measure. The notation includes various rhythmic values and articulation marks.

109

Musical score for measures 109-112. The score is written for four brass instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with *sempre cresc.* (always crescendo) and *sf* (sforzando). A *highlight* bracket is placed over the second measure of the Tpt. and Tbn. staves. The Tbn. staff includes a triplet of eighth notes in the second measure. The Tba. staff includes a triplet of eighth notes in the fourth measure.

113

Musical score for measures 113-116. The score is written for four brass instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature is one sharp (F#) and the time signature is 3/4. The music is marked with *sempre cresc.* (always crescendo) and *sf* (sforzando). A *highlight* bracket is placed over the second measure of the Tpt. and Tbn. staves. The Hn. staff includes a *sf* marking at the beginning. The Tbn. staff includes a triplet of eighth notes in the fourth measure.

116

Musical score for measures 116-117. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#). Measure 116 features a 'highlight' bracket over the Horn and Tenor Trombone parts. The Horn part includes a 'gliss.' (glissando) and a triplet of eighth notes. Measure 117 features a 'highlight' bracket over the Tenor Trombone and Tuba parts. The Tuba part includes a triplet of eighth notes.

118

Musical score for measures 118-121. The score is for five instruments: Tpt. (Trumpet), Hn. (Horn), Tbn. (Tenor Trombone), and Tba. (Tuba). The key signature has one sharp (F#). Measures 118-121 feature a 'sempre cresc.' (sempre crescendo) instruction for all instruments. Measure 118 includes a 'gliss.' (glissando) in the Trumpet part. Measure 119 includes a 'highlight' bracket over the Tenor Trombone and Tuba parts. Measure 120 includes a 'highlight' bracket over the Tenor Trombone and Tuba parts. Measure 121 includes a 'highlight' bracket over the Tenor Trombone and Tuba parts. The Tuba part includes a triplet of eighth notes.

121 **I**

Tpt. *ff*

Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Tba. *ff*

126

Tpt. *mp* *ff* *fff*

Tpt. *mp* *ff* *fff*

Hn. *mp* *ff* *fff*

Tbn. *mp* *ff* *fff*

Tba. *mp* *ff* *fff*

flz. -----> ord.

flz. -----> ord.

flz. -----> ord.

flz. -----> ord.

flz. -----> ord.

# MARCHA DE LOS SOLDADOS DISTRUIDOS

---

Martin Della Vecchia

2021

For Piccolo and Alto Flute

2' 55''

## Program Notes

Marcha de los Soldados Distráidos (March of Two Distracted Soldiers) unfolds as an exploration into the realm of embodied composition. Created without preconceived concepts, the composition evolved organically, guided by intuition and improvisation using the computer as a creative tool. As the musical narrative unfolded, the rhythmic elements took centre stage, giving rise to a march-like quality enriched with syncopation. In this flute duet, the composition paints an evocative picture of two soldiers in motion, their steps neither perfectly synchronized nor regimented. Instead, the music suggests a scenario where distraction or individual rhythms guide their march. The interplay of the instruments captures the essence of this unconventional parade, offering a sonic portrayal of the soldiers' wandering attention and unique cadence.

# Dos Soldados Distraidos

Martin Devek

$\text{♩} = 156$

Piccolo

Alto Flute

Piccolo

A. Fl.

Piccolo

A. Fl.

Piccolo

A. Fl.

**A**

Piccolo

A. Fl.

*pp* *ff* *mp* *mf* *f* *sf* *pp* *ff* *mf*

*ff* *f* *mp* *p* *pp*

*<f>* *mf* *f* *ff*

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

*f* *p* *<mp>* *mp* *ff* *mf* *>mp*

*p* *p* *<mp>* *mp* *>p* *mf* *f* *>mp*

27

Picc. *f*

A. Fl. *f*

33

Picc. *mf* *mp* *mf*

A. Fl. *mf* *mp* *mf*

38

Picc. *f* *mp* *f* *p* *ff*

A. Fl. *f* *mp* *f* *ff*

43

Picc. *mp* *f*

A. Fl. *mp* *f* *mf*

**B**

48

Picc. *mp* *p*

A. Fl. *mp* *p*

54

Picc.

A. Fl.

*mf sf*

59

Picc.

A. Fl.

*sf f sf*

63

Picc.

A. Fl.

*sf f*

68

Picc.

A. Fl.

*ff sf*

73

Picc.

A. Fl.

*mf mp p*

79

Picc. *ff* *sf* *ff* *sf* *sf* *fff*

A. Fl. *p* *ff* *sf* *sf* *fff*

84

Picc. *ff* *sf* *fff*

A. Fl. *ff* *sf* *fff*

87

Picc. *sf* *f* *mf*

A. Fl. *sf* *f* *mf*

92

Picc. *mp* *mf*

A. Fl. *mp* *mf*

99

Picc. *ff* *f*

A. Fl. *ff* *f*

**C**

104

Picc.

A. Fl.

*sf*

*sf*

109

Picc.

A. Fl.

114

Picc.

A. Fl.

*ff*

*ff*

*sf*

118

Picc.

A. Fl.

122

Picc.

A. Fl.

*mf*

*mf*

*f*

*> mp*

*mf < f >*

*mp < mf >*

*mf < f >*

*mp < mf > mp*

*p*

CALMA... Y ESCUCHO EL FLUIR  
DE MI SANGRE

---

Martin Della Vecchia

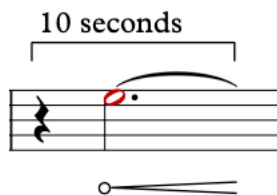
2020

For Bb Clarinet, Bass Clarinet, Vibraphone and Waterphone

6' 12''

## PERFORMANCE NOTES

Although there is no tempo mark at the beginning of the piece there is one tempo marking on bar seven (crotchet = 72). The performer might choose to think to count as written (in seconds and then in beats) or decide to take the tempo mark of crotchets at 72bpm throughout the piece. In the latter case, bar 1 to 6 can be counted as roughly 12 beats long each. The passages indicated in seconds should sound freer. The performer is encouraged to include variations *ad lib.* to portray this.



### Waterphone

The five-line staff is used to indicate roughly how high, middle or low they should sound. The following symbols are used throughout the piece:



Bow at the top of the rods



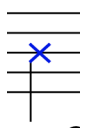
Bow in the middle of the rods



Bow at the base of the rods



Use bow to play the waterphone



Use a stick to play the instrument

### Vibraphone

Pedal use is at the discretion of the performer. Some pedal marks have been included in the score in places where its required use might not be obvious.

## Program Notes

Calma... Y Escucho el Fluir de mi Sangre (Calm... and I Hear the Flow of my Blood) presents a contemplative sonic landscape, exploring the convergence of musical elements and embodied sensations. Unlike traditional programmatic works, Calma... doesn't follow a narrative structure but instead serves as a catalyst for emotional and sensory experiences. As part of an approach to composition devoid of predetermined concepts, this piece emerged through intuition and computer improvisation, embodying an introspective and tranquil atmosphere. The ethereal sounds of the waterphone take centre stage, creating a relaxing yet ambivalent ambiance. The resonant vibrations of this unconventional instrument evoke a sense of calmness, akin to the soothing embrace of introspection.

# Calma... y escucho el fluir de mi sangre

Martin Devek

10 seconds      10 seconds      10 seconds

Bass Clarinet in B $\flat$

Waterphone

*mf*      *p*      *mp*

highest rod non vibrato      non vib      small range vib      non vib      bigger range vib      non vib

10 seconds      10 seconds      10 seconds

4

B. Cl.

Waterph.

mf      mp      p

interact with waterphone  
use only previous 4 notes  
in any order

molto vibrato      non vib      vib      non vib

highest rod no vib

To Vibraphone

7

B. Cl.

Vib.

*pp*      *p*      *ppp*

$\text{♩} = 70$

$\text{♩} = 70$  Vibraphone

Red.

12

B. Cl.

Vib.

*p*      *pp*      *p*      *pp*      *p*

3

17

B. Cl. *pp* *p*

Vib. *pp* *pp* *p* *pp*

22

B. Cl. *p* *p* To Cl.

Vib. *p* *p*

25

B. Cl. Clarinet in Bb *mp*

Vib. To Waterphone

28

Cl. *p*

Waterph. *mp*

5 seconds 10 seconds

Waterphone: *gliss.*, *vib.*, *molto vib.*

Cl.: *p*

Annotations: soft mallet, ad lib answer back clarinet, bar 24, To Vib.

32

Cl. *mp*

Vib. *mp* *ppp*

36

Cl. *mf*

Vib. *mp* *mp* *mf p* Ped.

40

Cl. *mf* *p subito*

Vib. *mf*

43

Cl. *mf*

Vib.

48

Cl. *sempre cresc.* *f* *mp < mf* *mf*

Vib. *sempre cresc.* *f* *mp* *mf*

53

Cl. *mp* *p* *mf*

Vib. *mp* *p* *pp*

90

58 *Con movimento*

Cl. *mf* *f* 3

Vib. *mf* *f* 3

61

Cl. *ff*

Vib. *ff* 3

64

Cl. *f*

Vib. *f p* *mf* 3

68

Cl. *mf* *mp*

Vib. *p* *mp p* *pp* *p* 3

74 *To B. Cl.*

Cl. *sempre cresc.* *f* *p*

Vib. *mf* *f* *pp*

78 Bass Clarinet in B $\flat$  *p* *mp* *vibrato*

Vib. *To Waterphone* *Waterphone* *pp* *gliss.* *bow non vib* *mallet* *p*

85 B. Cl. *non vib.* *p* *pp* *p* *pp subito*

Waterph. *widest vibrato* *gliss.* *mp* *bow from lowest to highest non vib*

90 B. Cl. *vibrato* *non vib.* *mp*

Waterph. *from shortest rod* *gliss.* *mf* *To vibraphone* *p*

95 B. Cl. *p*

Vib. *3*

92 *ppp* *Red.*

# GESTOS

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Martin Della Vecchia

2020

For Pierrot Ensemble

5' 16''

## PERFORMANCE NOTES

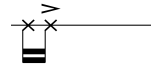
Flute and Clarinet:

•• = no pitch. Blow air to produce white noise.

clicks ad lib = ad lib rhythm following the intensity of the music being played

Violin and Cello:

knock body  
with knuckles = knock body with knuckles



tap fingers  
on body = like a trill on the body of the instrument



fingers tap  
body **5** = tap all five fingers of the LH, one at a time, starting with the little and finish  
with thumb (accent).



Piano:

Page turning: pages 1, 2 / 3, 4, 5 / 6

## Program Notes

*Gestos* is inspired by the composer's realization that the conventional, desk-bound approach to composition was in misalignment with his creative instincts. The concept of *Gestos* centres around the conductor's hand motion serving as a signal for performers to initiate the music. This gesture, akin to grabbing a dart and propelling it forward, symbolizes a dynamic interplay between circular motion and linear progression. This circular and linear duality is encapsulated in the very first measure on the piano. A quintuplet of notes represents the circular motion while the following chord signifies the conductor's downbeat gesture. These two elements form the foundation for the entire piece. The interplay and juxtaposition between these contrasting elements give rise to a rich variety of sonic gestures. Importantly, the composer's creative process involved spontaneous hand gestures in response to the music, reflecting a departure from intellectual choices to organic, physical expressions. In *Gestos*, the integration of bodily movements becomes a driving force shaping the composition.

# Gestos

Martin Devek

$\text{♩} = 92$   
no pitch: air clicks ad lib → pitch

Flute

Clarinet in B $\flat$

Violin

Violoncello

Piano

7/4 6/4 5/4

*f* *p* *ppp* *ff* *p*

no pitch: air clicks ad lib → pitch

*f* *p* *ppp* *ff* *pp*

pizz.

fingers tap body 5 pizz.

knock body with knuckles

*f*

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

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

8<sup>ub</sup> ped ad lib

4 (tr) 2/4

Fl.

Cl.

Vln.

Vc.

Pno.

*ff* *pp* *p* *mp*

*ff* *pp* *p* *mp*

pizz.

*p* *mp*

*p* *mp*

*ff* *pp* *p* *mp* *f*

8<sup>ub</sup>

Musical score for measures 8-11. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 8: *mf*, 5th finger. Measure 9: *mf*, 5th finger. Measure 10: *f*, 5th finger, *flz.* (flautando), 4/4 time signature. Measure 11: *pp*, trill, 3/4 time signature.
- Cl.:** Measure 8: Rest. Measure 9: *mf*, 5th finger. Measure 10: Rest. Measure 11: *mf*, 3rd and 5th fingers.
- Vln.:** Measure 8: *mf*, 5th finger. Measure 9: Rest. Measure 10: *f*, 5th finger. Measure 11: *pp*, *mf*, *pp*. Instruction: tap fingers on body.
- Vc.:** Measure 8: Rest. Measure 9: *mf*, 5th finger. Measure 10: *f*, 5th finger. Measure 11: Rest.
- Pno.:** Measure 8: Rest. Measure 9: *ff*, 5th finger. Measure 10: Rest. Measure 11: *ff*, 4/4 time signature, 3/4 time signature.

Musical score for measures 12-15. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measure 12: *mp*, trill, 3/4 time signature. Measure 13: *p*, 6th finger, 6/4 time signature. Measure 14: *f*, 6th finger, 3/4 time signature.
- Cl.:** Measure 12: *f*, 6th finger. Measure 13: *f*, 3rd and 5th fingers. Measure 14: Rest.
- Vln.:** Measure 12: Rest. Measure 13: Rest. Measure 14: *f*, pizz., 6th finger. Measure 15: *f*, pizz., 6th finger.
- Vc.:** Measure 12: *pp*, *mf*, *pp*. Measure 13: Rest. Measure 14: *f*, 6th finger. Measure 15: Rest.
- Pno.:** Measure 12: *mp*, 3/4 time signature. Measure 13: *ff*, 6/4 time signature. Measure 14: Rest. Measure 15: *mp*, 3/4 time signature, 5th finger.

15  $\frac{3}{4}$   $\frac{5}{4}$  only air  $\frac{3}{4}$

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

18  $\frac{3}{4}$   $\frac{5}{4}$   $\frac{2}{4}$   $\frac{2}{4}$

Fl. 

Cl. 

Vln. 

Vc. 

Pno. 

Musical score for measures 22-25. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 22-25. Measure 22 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mf* and *mp*.
- Cl.:** Measures 22-25. Measure 22 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mf* and *mp*.
- Vln.:** Measures 22-25. Measure 22 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mp* and *f*.
- Vc.:** Measures 22-25. Measure 22 starts with a bass clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mp* and *f*.
- Pno.:** Measures 22-25. Measure 22 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *f*.

Musical score for measures 26-29. The score is for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 26-29. Measure 26 starts with a treble clef, a key signature of one flat, and a 5/4 time signature. Measure 29 starts with a treble clef, a key signature of one flat, and a 3/4 time signature.
- Cl.:** Measures 26-29. Measure 26 starts with a treble clef, a key signature of one flat, and a 5/4 time signature. Measure 29 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *f*, *mp*, and *molto espressivo e cantabile*.
- Vln.:** Measures 26-29. Measure 26 starts with a treble clef, a key signature of one flat, and a 5/4 time signature. Measure 29 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mp*.
- Vc.:** Measures 26-29. Measure 26 starts with a bass clef, a key signature of one flat, and a 5/4 time signature. Measure 29 starts with a bass clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *mp*.
- Pno.:** Measures 26-29. Measure 26 starts with a treble clef, a key signature of one flat, and a 5/4 time signature. Measure 29 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Dynamics include *sf*, *p*, *ff*, and *m.s.*

29  $\frac{3}{4}$  tr

Fl. *mf*

Cl. *mf* 6

Vln. *mf* *f*

Vc. *mf* *f*

Pno. *mf* 5 *mp* 5

31 tr  $\frac{5}{4}$   $\frac{3}{4}$  tr

Fl. *mp* *mf*

Cl. *f* *mf*

Vln. *mf*

Vc. *mf*

Pno. *p* *ff* 6 m.s.  $\frac{5}{4}$   $\frac{3}{4}$  3 *mp*

34 **6**/**4** **6**/**4**

Fl. *f* *tr*

Cl. *f* **6**

Vln. *f*

Vc. *f*

Pno. *mf* **3** **3**

36 **6**/**4** **5**/**4** **6**/**4** **5**/**4**

Fl. *(tr)* *pp* *f*

Cl.

Vln. *mf* *pp* *playfully*

Vc. *f* *p* *mf* *p* *mf*

Pno. *mp* *f* *pp* *fff* *15<sup>ma</sup>* *mp* *ff*

39

Fl.

Cl. *pp* *f*

Vln. *pp*

Vc. *p* *f* *p* *f* *gliss.*

Pno. *p* *ff* *mp* *cantabile*

(5)

Detailed description: This system covers measures 39 and 40. The Flute part is mostly rests. The Clarinet part begins in measure 39 with a *pp* dynamic, moving to *f* by measure 40. The Violin part starts in measure 40 with a *pp* dynamic. The Violoncello part has a rhythmic pattern of eighth notes, alternating between *p* and *f* dynamics, with glissando markings. The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics *p*, *ff*, and *mp*, and the instruction *cantabile*. A dashed line labeled (5) spans measures 39 and 40.

41

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

Cl. *f* *6* *with energy*

Vln. *mp*

Vc. *mp* *f* *gliss.*

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

Detailed description: This system covers measures 41 and 42. The Flute part has a melodic line with dynamics *p* and *mf*. The Clarinet part has a rhythmic pattern with a *f* dynamic and a sixteenth-note figure labeled '6', with the instruction 'with energy'. The Violin part has a melodic line with a *mp* dynamic. The Violoncello part has a rhythmic pattern with dynamics *mp* and *f*, and glissando markings. The Piano part has a melodic line with dynamics *p* and *mp*, and a glissando marking.

Musical score for measures 43-44. The score is in 4/4 time. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 43-44. Dynamics: *mp* to *mf* (measures 43), *p* to *mf* (measures 44).
- Cl.:** Measures 43-44. Includes sixteenth-note patterns in measures 43 and 44.
- Vln.:** Measures 43-44. Includes a whole note in measure 43.
- Vc.:** Measures 43-44. Includes a whole note in measure 43. Dynamics: *p* to *f* (measures 43), *p* to *f* (measures 44). Includes glissando markings.
- Pno.:** Measures 43-44. Includes a whole note in measure 43 and a sixteenth-note pattern in measure 44.

Musical score for measures 45-47. The score is in 4/4 time. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.).

- Fl.:** Measures 45-47. Dynamics: *mp* (measures 45-46), *mf* (measure 47). Includes a 5/4 time signature change in measure 47.
- Cl.:** Measures 45-47. Includes sixteenth-note patterns in measures 45 and 47.
- Vln.:** Measures 45-47. Includes a whole note in measure 45.
- Vc.:** Measures 45-47. Includes a whole note in measure 45. Dynamics: *p* to *f* (measures 45), *p* (measures 46-47). Includes glissando markings.
- Pno.:** Measures 45-47. Includes a triplet in measure 45. Dynamics: *f* (measures 46-47). Includes a 5/4 time signature change in measure 47.

48

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

Cl.

Vln. *arco* *p*

Vc. *f* *gliss.* *p* *f*

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

51

Fl. *f* *mf* *f*

Cl. *f* *mf* *f*

Vln. *mf* *f* *mp*

Vc. *p* *f* *p* *f* *p*

Pno. *mf* *p*

2/4

2/4

54 **2/4** **6/4** **5/4**

Fl. *molto espressivo*

Cl. *ff* *f* *mf* *mf*

Vln. *mf* *pizz.* *mf*

Vc. *f* *mf*

Pno. *pp* *p*

57 *tr*

Fl. *mp*

Cl.

Vln.

Vc.

Pno. *mf*

58 *tr* *molto espressivo*

Fl. *f* *molto espressivo*

Cl. *f* *molto espressivo*

Vln.

Vc.

Pno. *ff* *mf* *mp* *p*

60

Fl. *sf* *rfz*

Cl. *sf*

Vln.

Vc.

Pno. *mp*

61 *tr* **4/4**

Fl. *ff*

Cl. *ff* 6 *mf*

Vln. *gliss.*

Vc.

Pno. *8va* **4/4** *legato ff* 6

62 **4/4** **5/4**

Fl. *f subito* 5

Cl.

Vln.

Vc. *f* 5

Pno. *15ma* **4/4** 6 **5/4** 6

63  $\frac{5}{4}$

Fl. *f* *sf*

Cl.

Vln. *f* arco

Vc. *f*

Pno. *dim.* 6 6 6 6

64  $\frac{2}{4}$

Fl. *p*

Cl.

Vln. *mf* *mp*

Vc. *f*

Pno. *mf* 6 6 6 6 6 6  $\frac{2}{4}$

65  $\frac{2}{4}$   $\frac{5}{4}$

Fl.

Cl. *mf*

Vln. *mp*

Vc. *mp*

Pno. *dim* *mp*

67

Fl.

Cl.

Vln. *f*

Vc.

Pno. *dim*

68

Fl. *mf*

Cl.

Vln. *mf*

Vc. *mf*

Pno. *p*

(15)

69

Fl. *mp*

Cl.

Vln. *mp* *f*

Vc. *f*

Pno. *cresc.*

(15)

70

Fl. *f* 5

Cl. *f* 5 *mp* 5

Vln. *f* 5 *mp* 5

Vc. *p subito*

Pno. (15) *mf* 6

71

Fl. *mf* 5 *f* 5

Cl. *f* 5

Vln. *mf* 5 *f* 5 *f* 5

Vc. *p subito*

Pno. (15) *f* 6

72

Fl. *ff* *flz.*

Cl. *ff* 6 6 6 6 6

Vln. *ff* pizz.

Vc. *ff* *gliss.*

Pno. *ff* *f* 15<sup>ma</sup> 8<sup>vb</sup>

73

Fl.

Cl. 6 6 6 6 6

Vln.

Vc.

Pno. 15<sup>ma</sup> 8<sup>vb</sup>

74

Fl.

Cl.

Vln.

Vc.

Pno.

*glass.*

6

6

6

6

8<sup>vb</sup>

Detailed description: This system of musical notation covers measures 74 and 75. The Flute (Fl.) part is mostly silent. The Clarinet (Cl.) part features a complex melodic line with several sixteenth-note sextuplets, each marked with a '6' and a slur. The Violin (Vln.) part consists of a simple melodic line with quarter notes. The Viola (Vc.) part includes a 'glass.' (glissando) marking over a descending line of notes. The Piano (Pno.) part has a sparse accompaniment with chords and single notes, including an 8<sup>vb</sup> (octave below) marking. A dashed line indicates the continuation of the piano part.

75

Fl.

Cl.

Vln.

Vc.

Pno.

6

6

6

6

6

8<sup>vb</sup>

Detailed description: This system of musical notation covers measures 75 and 76. The Flute (Fl.) part is silent. The Clarinet (Cl.) part continues with sixteenth-note sextuplets, each marked with a '6' and a slur. The Violin (Vln.) part continues with its simple melodic line. The Viola (Vc.) part continues with its melodic line. The Piano (Pno.) part continues with its accompaniment, including an 8<sup>vb</sup> (octave below) marking. A dashed line indicates the continuation of the piano part.

**3/4**

76

Fl.

Cl.

Vln.

Vc.

Pno.

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

*glass.*

(8).....

**3/4**

77

Fl.

Cl.

Vln.

Vc.

Pno.

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

no pitch: air clicks ad lib

pitch

arco

tap fingers on body

no pitch: air clicks ad lib -----> pitch

80

Fl. *ppp* ----- *mp* *mp p* ----- *ppp*

Cl. *mf* <sup>6</sup> ----- *f* *mf* <sup>6</sup> ----- *p* *mf* <sup>6</sup> ----- *p*

Vln. *mf* <sup>6</sup> ----- *f* *mf* <sup>6</sup> ----- *p* pizz. *mf*

Vc. *mp*

Pno. *pp* <sup>3</sup> ----- *mp*

83

Fl. ----- *pp* <sup>6</sup>

Cl. *mp* <sup>6</sup> ----- *mf* *mp* ----- *p* *pp* ----- *p*

Vln. *f* *pp* <sup>6</sup> ----- *p* <sup>6</sup>

Vc. *pp* ----- *p*

Pno. *mf* *f sf*

86 **3/4** **4/4** **5/4**

Fl. *>pp*

Cl. *p* *mp*

Vln. *p* *mf*

Vc. *mf* *pizz.* *p* *mf*

Pno. **3/4** **4/4** *una corda* **5/4** *ppp*

90 **5/4**

Fl. *pp*

Cl. *p* *mf* *pp*

Vln. *p* *mf* *pp* *arco* *p*

Vc. *p* *mf* *pp* *p*

Pno. **5/4** *ppp*

93

Fl. *p* *mp*

Cl. *p* *mp*

Vln. pizz *f* *mp* arco

Vc. *f* *mp*

Pno. *pp* tre corde

Detailed description: This system covers measures 93 and 94. The Flute part begins with a triplet of eighth notes in measure 93, marked *p*, and continues with a melodic line in measure 94, marked *mp*. The Clarinet part has a similar triplet in measure 93, marked *p*, and a melodic line in measure 94, marked *mp*. The Violin part starts with a pizzicato figure in measure 93, marked *f*, and continues with an arco line in measure 94, marked *mp*. The Viola part has a similar pizzicato figure in measure 93, marked *f*, and an arco line in measure 94, marked *mp*. The Piano part features a triplet of chords in measure 93, marked *pp*, and continues with a melodic line in measure 94, marked *pp* and *tre corde*.

95

Fl. *mf*

Cl. *mf*

Vln. arco *mf* pizz *mf*

Vc. *mf*

Pno. *mf*

Detailed description: This system covers measures 95 and 96. The Flute part has a melodic line in measure 95, marked *mf*, and continues with a melodic line in measure 96, marked *mf*. The Clarinet part has a melodic line in measure 95, marked *mf*, and continues with a melodic line in measure 96, marked *mf*. The Violin part starts with an arco figure in measure 95, marked *mf*, and continues with a pizzicato figure in measure 96, marked *mf*. The Viola part has a similar arco figure in measure 95, marked *mf*, and a pizzicato figure in measure 96, marked *mf*. The Piano part features a triplet of chords in measure 95, marked *mf*, and continues with a melodic line in measure 96, marked *mf*.

97

Fl.

Cl.

Vln.

Vc.

Pno.

*mp*

*arco*

*mp*

*pizz*

*mp*

*mp*

*p subito*

100

Fl.

Cl.

Vln.

Vc.

Pno.

*mf*

*mf*

*pizz*

*mf*

*mf*

*f*

103

Fl. *sf*  
*f* *mp* *pp*

Cl. *f* *pp* *pp*

Vln. *mp* *pp*

Vc. arco *mp* pizz *pp*

Pno. *mp* *p* *pp*

8<sup>vb</sup>.....

106

Fl. *ppp* *f* *p*

Cl. *ppp* *f* *p*

Vln. *p* *ff* *p*

Vc. *p* *ff* *p*

Pno. *mp* *p* *ppp*

3/4 5/4 6/4

3/4 5/4 6/4

8.....

# BICICLETEANDO

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Martin Della Vecchia


2020


For Cello, Voice and Bicycle

7' 03"

## PERFORMANCE NOTES

Bicicleteando is a colloquial word used in Argentina to describe going on a bike ride. It also means going around in circles. Although the piece is not programmatic (it doesn't tell a story), the sensing and imagining of the movement associated with the different meanings of the word permeated through the composition process. The first movement is called 'Aprendiendo' (learning) and the second movement 'Andando' (riding).

 = Left hand audibly stops all strings

 = left hand hammer on. In this case, tapping between E and C

### Use of voice

Throughout the piece the cellist is asked to say or whisper sounds. Where possible these are included in the same cello line.


Vc.   
whisper: f f


However, at times the above is not possible so two different staves are employed:


219

Vc.   
Voice   
ttttttttttttttttttttt...

The images in the score act as a visual help to convey the intention and intensity of the sounds.

 = Breathing in and out panting like a dog (open mouth, ah shape, tongue slightly out).

 = Gasp, expressing surprise.

 = air going out, starting with a 't' sound to mark the start of the air going out followed by 'sss'.

 = the performer is invited to play with different sounds associated with the image.

## Program Notes

Bicicleteando emerges from an exploration of incorporating movement and spontaneity into the compositional process. Departing from the conventional practice of sitting at a desk or in front of a computer, the composer sought inspiration from physical activities, particularly cycling, as a catalyst for creativity. The title, a made-up Spanish word meaning "bicycling," encapsulates the essence of the piece, which draws inspiration from the liberation felt while cycling. The composition of "Bicicleteando" is not confined to the typical compositional tools but extends to capturing sounds associated with cycling, such as pedalling, wheel movements, braking, breathing, and other elements linked to the physical act. The composer adopted this approach to break creative roadblocks. This involved stepping away from the computer, going on walks, and embarking on bicycle rides while listening to the music created up to date. The physical engagement with these activities served as a source of inspiration, allowing the composer to overcome compositional hurdles and discover new musical ideas.

# Bicicleteando

## Parte 1

♩ = 86

Violoncello

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

Vc.

*f* *mf*

Vc.

*f* *ff* *mf subito* *ff* *mf*

Vc.

*mf* *f*

Vc.

*f* *ff*

*martele ord.*

Vc.

*mf* *f* *mf* *mf subito*

Vc.

*f* *mp* *p*

36

Vc. *mf* *f subito*

41 *ff* *mp* *ff* *f*

sul pont. ----- ord.

45 *ff* *mf* *f* *mf* *f subito*

espressivo

50 *mp* *ff subito* *mp* *mf subito* *mp* *ff subito*

ord. b

55 *f* *ff* *f* *ff* *f* *ff*

59 *mf* *ff subito* *f* *mf*

65

69 *ff* *mf*

74

Vc.

*f*

78

Vc.

*ff* *pp* *ppp*

84

Vc.

*f* *mp* *mp*

89

Vc.

*f*

95

Vc.

-----> sul pont. -----> ord.

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

102

Vc.

*mp* *f* *p* *ff subito* *mp* *f subito*

109

Vc.

*mf* *f* *mf* *f*

114

Vc.

*ff*

# Parte 2

118 5 Sec ♩=110

Vc. *p* *ff* *p* *f* *ff*

*intense* *3* +

When louder allow it to be explosive. When at fastest/loudest (B 117) cello interrupts

*f* 4/4

121 +

Vc. *p* *fp* *mf* *f* *ff*

Voice *pp*

126

Vc. *mf* *f* *ff*

129

Vc. *fp* *f* *ff*

*zta!*

132

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

*espressivo*

*tsss*

136

Vc. *f*

Voice *f*

sa sa sa ...

126 *f*

138

Vc. *p subito* *f* *ff* *mp*

141

Vc. *ff* *> mp* *f* *mp* *f*

*pizz*

146

Vc. *ff* *mp*

150 ord.

Vc. *mf*

152

Vc. *f* *ff*

154

Vc. *ff* *fff*

156

Vc. *mp subito*

Voice *mf* *mp*

159

Vc. *ff subito* *ff subito*

Voice *mf* *f* *mp* *mf* *p* *f*

166 *col legno*

Vc. *mf* *ff* *mf*

170 *ord.*

Vc. *ff* *mf* *mp* *mf* *f* *mf*

175

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

180 *martele*

Vc. *ff*

184 *ord.*

Vc. *gliss* *mf* *ff* *mf* *a* *f*

tiiiiiss a!

189

Vc. *ff* *f*

tah kah

194

Vc. *f* *f*

197

Vc. *sempre cresc.*

Voice audible exhale open mouth whisper

a a a! sa sa! sa!

*mf*

200 *martele*

Vc. *sempre cresc.* *fff*

Voice *mf* *ff*

ssss

203

Vc. *mf* *f* *sf* *f* *sf*

209

Vc. *ff*

213

Vc. *mp subito* *mf* *mp*

*detache* *ord*

219

Vc. *f* *molto espressivo*

Voice *mf* *ff* *sf*

tttttttttttttttttttt

222

Vc. *mf* *mp* *p* *mf* *ff* *sf*

tah rah pah pah!

# TIERRA SELLADA

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Martin Della Vecchia

2019

For Piano Trio


11' 00''


## PERFORMANCE NOTES


 = circular bowing

 = bow pressure

 = left hand mute strings

 = tap bow on bridge

 = side of plectrum on piano string (fast)

 = side of plectrum on piano string (slow)



# I. Tierra Sellada

Martin Devck

♩=66

Teeth touching  
Like the wind

Violin Voice

hu

*pp* *pp* *mf*

Violin

III / IV  
RH con legno / LH ⊕

RH circular bowing ○  
LH tap fingers on strings

*ppp*

Violoncello Voice

Teeth touching  
Like the wind

hu hu, hu, hu, hu, hu, hu, hu

*mf*

Violoncello

LH: rub body with nails

*ppp*

Piano

*mp*

pedal ad lib

4

Vln. Voice

hu, hu, hu, hu, hu, hu, hu, hu

*mp* *f* *pp* *p*

hu - sh

Vln.

*ad lib ppp to p*

Vc. Voice

sh

*mp* *pp*

*gliss.*

+ RH: Bow diagonaly on bridge  
Like the wind: no pitch.

+ left fingers tap around body

Vc.

*ad lib ppp to p* *ad lib pp to p*

Pno.

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

8<sup>vb</sup>-----

9

Vln. Voice

Vln.

Vc.

Pno.

III jete con legno

III jete con legno

gliss.

pp

pp

mf

+ RH: Bow diagonaly on bridge  
Like the wind: no pitch.

mf

mp

mf

(8)-----

12

Vln. Voice

Vln.

Vc. Voice

Vc.

Pno.

like a baloon loosing air

like a baloon loosing air

return to normal position

attaca

attaca

attaca

8va

8vb

mf

f

mf

f

\* turn mics volume DOWN

# II. Bocanada

15  $\text{♩} = 62$

Vln. *espressivo vibrato gliss.* *gliss.*

Vc. *s.t.* *p* *sul pont.* *mp* *pp* *mp* *ord.*

Pno. *p* *3* *cresc* *3* *mf* *3*

18

Vln. *mf* *gliss.* *mp* *gliss.* *gliss.*

Vc. *mf* *mp*

Pno. *3* *3* *3*

22

Vln. *sul tasto* *ord.*

Vc. *sul tasto* *mp* *ord.* *pp* *sul tasto*

Pno. *3* *p sub* *mp* *3*

25

Vln. *espress.* *intense*  
*p* *mp* *mf*

Vc. *ord.* *espress.*  
*p* *mp*

Pno. *ppp sub* *cresc. 3 molto* 3

27

Vln. *more intense* *light comical* *attaca*  
*f* *pp*

Vc. *more intense* *light comical* *attaca*  
*mf* *f* *pp*

Pno. *p* *dim.* 3 3 *pp* 3 *attaca*

# III. Vibraciones: desperdicios que vuelven.

♩=58

30

Vln. Voice *mp* stage whisper  
thou-sand ducks

Vln. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. Voice *ppp*  
Teeth touching Like the wind  
*mp* stage whisper  
u twen-ty nine rubb-er ducks

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

Pno. *ppp*

8<sup>vb</sup>

32

Vln. Voice *pp* *gliss.* *gliss.*  
drif-ted on the tide to chi-le In-do-ne-sia

Vln. *pp*

Vc. Voice *pp*  
A-las-ka

Vc. *pp*

Pno. Voice  
fell in-to the North Pa-ci-fic gyre Ha-waii

Pno. *3* *3* *LH*

(8)

34

Vln. Voice

Vln.

Vc.

Pno.

normal

car - go

*gliss.*

*gliss.*

*gliss.*

*gliss.*

*mp*

*gliss.*

*mp*

*espress.*

*p*

*mp*

*pp*

*3*

*3*

*3*

*8<sup>vb</sup>*

37

Vln. Voice

Vln.

Vc.

Pno.

*mf*

whisper

ship from Chi - na

sul pont.  
vary speed of tremolo ad lib.

*gliss.*

*gliss.*

*gliss.*

*mf*

vary speed of tremolo ad lib.

*pp*

*mp*

*mp*

*p*

*3*

*3*

*3*

40

Vln. Voice *as an echo*  
*p* 3  
 twen-ty nine thou-sand plas-tic

Vln. *gliss.* *gliss.* *gliss.* *ppp*

Vc. *gliss.* *p*

Pno. *p* 3 3 *ppp*

43

Vln. Voice half whisper half normal  
 fell from a car-go ship  
 Play as written.  
 Repeat getting faster until very fast

Vln. *express.* *mp* *f* *ff* *gliss.* play until ff chord (piano)

Vc. vary speed of tremolo ad lib. *espress.* sul D sul G *f* *ff* *gliss.* play until ff chord (piano)

Pno. *p* *f* *mp* *attaca*

# IV. Asfixia

♩=48 *Freely*

49 Leave instrument. Go to left side of pianist

swipe strings gently

+ tapping

ad lib *pp* to *mp*

Leave instrument. Go underneath piano

rub wood under piano

+ tapping

ad lib *pp* to *mp*

Repeat until VI. and Vc. arrive

interact with strings with knocks and swipes ad lib.

Pno. *ff* (*mf*) *f*

55

scratch

swipe and tap

swipe and bang

go back to violin

ad lib *p* to *ff*

*fff*

scratches and taps

knock and scratches

one big bang

go back to cello

ad lib *p* to *ff*

*fff*

Repeat *pp* from bar 49 until VI. and Cl. are back

Attaca

Pno. *ff* (repeat *pp*)

# V. Agresivo I

*♩=72 Freely*

with PENCIL scratch III & IV up & down  
from neck (extremely slow) → to bridge (normal speed)

fast scratch

*p* > *ppp* *p* > *ppp*

with PENCIL scratch III & IV  
from neck (extremely slow) → to bridge (normal speed)

fast

*p* > *ppp* *p* > *ppp*

pluck string (lowest A)  
2 or more fingers stop string tightly

very slowly scratch string

*f* 15<sup>mb</sup> ord (LH still stops) 15<sup>mb</sup> 15<sup>mb</sup>

fast taps on strings producing pitch

bridge neck bridge hit strings

*p* > *ppp* *p* > *pp* < *mf*

getting slower → slow

fast taps on strings producing pitch

bridge neck bridge hit strings

*p* > *ppp* *p* > *pp* < *mf*

→ faster

let it go & ring 15<sup>mb</sup> 15<sup>mb</sup> 8<sup>vb</sup> *mf*

15<sup>mb</sup> 8<sup>vb</sup> *mf*

\* 8<sup>vb</sup> ped at lib

aggressively hit strings

extremely fast scratches

bridge pont. extremely fast scratches

slower and bigger movements

stop 5/4 *pp* < *f* > *p* *ppp*

attaca

extremely fast scratches

bridge pont. extremely fast scratches

slower and bigger movements

stop 5/4 *pp* < *f* > *p* *ppp*

attaca

8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup> 8<sup>vb</sup>

# VI. Historia

10 Follow the narrator.  $\text{♩} = 58$  Voice: like the wind

Vln. Voice  $\frac{5}{4}$   $\frac{4}{4}$   $\text{SSS}$  *ppp*  $\text{p}$

Vc. Voice  $\frac{5}{4}$   $\frac{4}{4}$   $\text{SSS}$  *ppp*  $\text{p}$   
 Narrator or Pianist  
*in a calm tone* Voice: like the wind

$\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   
 The day you learned you could swim a day as perfect, little one, as any we shared -

Pno. *pp*

81 III / IV RH con legno / LH  $\oplus$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  RH  $\circ$  LH tap fingers on strings

Vln. *pppp*

Vc. Bow diagonally on bridge Like the wind: no pitch.  $\frac{5}{4}$   $\frac{4}{4}$   $\frac{3}{4}$  IV LH  $\oplus$  *gliss.*  $\text{p}$  Bow diagonally on bridge Like the wind: no pitch. *pppp*

$\frac{5}{4}$   $\frac{5}{4}$   $\frac{4}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   
 the gifts you threw into the Atlantic until the swell and toss the cadence of water breached

Pno.

85  $\frac{4}{4}$   $\frac{5}{4}$

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

Vc.  $\frac{4}{4}$   $\frac{5}{4}$  Bow diagonally on bridge Like the wind: no pitch. *mp*  $\text{p}$

$\frac{4}{4}$   $\frac{4}{4}$   $\frac{5}{4}$   
 a pod appeared and stayed with us wild, enchanted hours

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

88

Vln.  $\frac{5}{4}$   $\frac{4}{4}$  jete con legno voice gliss. sh *pp* *pp*

Vc. flaut. 6 5 6 voice gliss. jete con legno sh *ppp* *pp*

Pno.  $\frac{5}{4}$  -  $\frac{4}{4}$  through a straw into the gullet and stomach of shear water

91 I - on bridge ----- msp ----- con legno e ord.

(white noise)

Vln.  $\frac{5}{4}$  *pp*

Vc. IV LH knock body with knuckles hit bridge with screw *mp* *p* *mf* *p* *f*

Pno. more energetic getting aggressive until it spewed up small toys, price tags, brand-ing la-bells, twine



100 on bridge (white noise) msp on bridge (white noise)

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

Vc. on bridge (white noise) msp on bridge (white noise)

$\frac{4}{4}$  7 every toothbrush you have ever used  $\frac{5}{4}$  7 in your life, bottles bath time ducks, all build to last  $\frac{5}{4}$

Pno. 3

### VII. Interludio

103  $\text{♩} = 92$

Pno. *mf* *p sub* *mp* *mf p sub*

3 3 3 3 3

8<sup>vb</sup>

108

Pno. *pp*

3 3 3 3

113

Pno. *ppp*

3 3 3 3

attaca

8<sup>vb</sup>

# VII. Asfixia

14

118  $\text{♩} = 72$

Vc.  $pp$

Pno.  $p$   $mf$   $mp$   $mf$   $ms$   $pp$   $8^{vb}$   $ms$  *blurry* 3

$\text{Ped.}$  \*  $\text{Ped.}$  \*  $\text{Ped.}$  \*

123

Vc.  $mf$  3

Pno. 3 3 3 3

$\text{Ped.}$  \*  $\text{Ped.}$  \*

125

Vc.  $mp$   $mf$  3

Pno. 3  $8^{vb}$   $mp$  3

$\text{Ped.}$  \*  $\text{Ped.}$  \*

127 s.t.

Vln. 3 3

Vc.  $mp$   $mp$  3

Pno.  $8^{vb}$  3  $mp$   $mf$  3

$\text{Ped.}$  \*  $\text{Ped.}$  \*

146

130 → ord

Vln. *mf* 3 sul tasto *mp*

Vc. *mf*

Pno. 8<sup>vb</sup> 3

Red. \*

133

Vln. s.t. *mf*

Vc. 3 3

Pno. 3 3 3 3

Red. \*

135 → ord

Vln. s.p.

Vc. 3 *f*

Pno. 8<sup>vb</sup> 3 clusters 3

Red. \*

147

137

Vln. *f* *p*

Vc. *mf* *ff subito*

Pno. *sf* *ff*

\* *ped at lib*

139

Vln. *mp* *ff*

Vc. *mf* *ff*

Pno. *mf* *ff*

141

Vln. *mf* *fff*

Vc. *mf* *fff*

Pno. *mf* *fff*

143 ord 17

Vln. *ff*

Vc. *fff* *ff*

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

146 *agressive* *s.p*

Vln. *fff*

Vc. *molto espressivo*

Pno. *fff* *f* *mf*

*8va* *8vb*

149 *attaca*

Vln. *attaca*

Vc. *attaca*

Pno. *mp* *ppp*

*8vb*

## IX. Agua de mar: curadora, calma, serena.

151  $\text{♩} = 62$

Vln. *ppp* sul D sul G

Vc. *ppp* sul A sul D

Pno. *mf* *mp*

156

Vln. *gliss.* *gliss.*

Vc. *gliss.* *gliss.*

Pno. *3* *3*

# POSTAL NOTES

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Martin Della Vecchia

2020

For Vocal Ensemble

10' 00''

## Program Notes

*Postal Notes* presents a collection of seven postcard pieces, crafted for the contemporary vocal group TONNTA and premiered at New Music Dublin 2020. Inspired by the concept of *Aus den sieben Tagen* (From the Seven Days) by Karlheinz Stockhausen, these pieces challenge conventional musical notation, inviting performers to rely on intuition and personal connection to create distinctive interpretations. Each postcard in the set features an abstract painting on one side of the score and performance instructions in text form on the other. The creative process for each piece unfolded in four stages. The composer began by crafting an abstract painting, which was then digitized. This visual artwork served as the catalyst for drafting a text that described how to translate the visual ideas into a sonic experience. Subsequently, the composer revisited the digitized painting, making digital adjustments to harmonize with the text. The final stage involved refining the original text to ensure clarity in the performance instructions.

In line with the principles of Intuitive Music, *Postal Notes* emphasizes spontaneous creation. Performers are given verbal and graphic cues, guiding them in creating music from a place of intuition rather than intellectual understanding. *Postal Notes* asks performers to step outside the realm of music, encouraging them to connect with the world around them to enrich their interpretation of the work. Each piece invites a somatic experience as a foundation for performance. For instance, in the piece titled "Clothes," performers are prompted to touch the clothes they are wearing, exploring colours, textures, and sensations against different parts of their bodies. The experience of wearing clothes becomes a source of inspiration for vocal expression, encouraging interaction between performers and a deep listening to each other.



**Smell (for 1 or more performers)**

Imagine your body could produce the most alluring scent - irresistible to any available mate around. The fragrance exudes through all the pores of your body. Once you release the smell it will float in the room for 2 minutes before dissipating.

Sing in response to how intensely you can imagine this smell, its movement around the room, and how it finally dissolves.

**Tonnta  
c/o Smock Alley Theatre,  
6-7 Exchange Street Lower,  
Dublin 8,  
D08 PX27,  
Ireland.**



155

**Textures** (for 1 or more performers)

Touch the clothes you are wearing. What colours do they have? What textures?

What clothes are in direct contact with your own body? How do they feel against your feet, your knees, your genitals, your torso?

Sing the experience of wearing your clothes.

Start from your torso, all the way down to your feet.

If there is more than 1 performer, aim to interact in every possible way. How do their clothes feel against yours?

Listen to each other.

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D08 PX27,  
Ireland.



### Favourite things (for 1 or more performers)

Pick one activity you do regularly: cut nails, wash dishes, make tea, playing a musical instrument. Pick one. Using your voice, perform a piece that captures the sensations of doing your chosen action. Try to incorporate the rhythms that are included in this activity.

If there is more than 1 performer, aim to interact in every possible way. Listen to each other.

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D08 PX27,  
Ireland.**



## Listening to the change (for everybody)

Preparation: ask members of the audience to write in one sentence a political or social change they wish to happen.

Dynamics: slowly grow from niente to as loud as possible. When loudest, keep it going for longer than what you would like/expect.

Piece:

Clap and/or stamp a steady pulse.

One by one all members join.

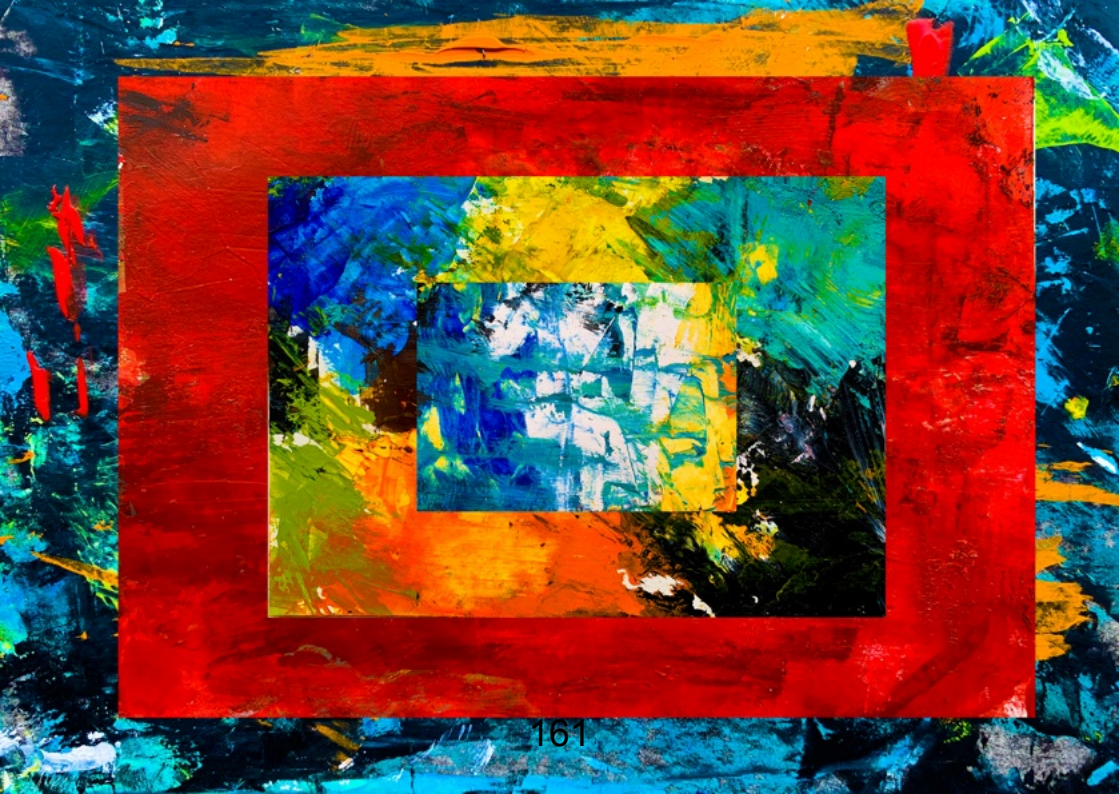
One by one, one syllable per beat, clearly sing/say the wishes for change.

When it gets so incomprehensible you can't understand each other, each member slowly shifts to saying/singing the groups' most desired wish for change.

The piece finishes when you are all saying the same wish for change in unison. \*

—  
\* The most desired wish for change must be revealed through the act of performing the piece, not before.

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**Colours** (for 2 or more players)

Preparation: agree a starting colour. One person points in the postcard where and when to move.

Looking at the postcard, imagine one sound for each colour you see. Allow your feelings, emotions and associations you have for each colour to affect the sounds you produce. Move together. Aim to interact in every possible way. Listen to each other.

Performance: Leader chooses one colour. All sing the colour. Stay in one colour for as long as you want. Then, leader quickly changes to another colour. Choose to interact with as many colours as you want.

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Ireland.



**Transitions** (for 2 or more players)

Preparation: agree the starting colour (but not the sounds). Then, every performer shifts in their chosen direction. Looking at the postcard, imagine one sound for each colour you see. Imagine the journeys of sounds going from one colour to another. Allow your feelings, emotions and associations you have for each colour to affect the sounds you produce. Aim to interact in every possible way. Listen to each other.

Performance: choose one colour. Sing the colour. Very slowly shift from one colour to another, allowing the character of the colour you are singing to affect the transition.

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Dublin 8,  
D08 PX27,  
Ireland.



## **Transitions 2** (conductor and two+ performers)

Preparation: you are the conductor (and composer) of the piece. Ask two or more performers to look at the postcard. Ask them to imagine one sound for each colour they see and to imagine the journeys of sounds going from one colour to another. They will allow the feelings, emotions and associations they have for each colour to affect the sounds they produce. Agree with performers your conducting gestures for dynamics and any other chosen parameter.

Performance: conductor divides the performers into two groups. Using one hand for each group, conductor points at the colour they want each group to perform. Very slowly transition from one colour to another. Aim to get a gradual shift in tone, dynamics and texture. Stay curious and open.

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c/o Smock Alley Theatre,  
6-7 Exchange Street Lower,  
Dublin 8,  
D08 PX27,  
Ireland.

# PUMP - PERFECTLY USED MIC POWER

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Martin Della Vecchia

2022

For Live Laptop

21' 50''

## Program Notes

Pump emerged from a dynamic collaboration between composer Martin Devek and Brazilian choreographer Ricardo de Paula, bringing together the realms of dance and music improvisation. In March 2022, this project unfolded in collaboration with six dancers from the University of Malta. The resulting piece encapsulates a fusion of artistic expression and collaborative exploration. The concept driving this project was the establishment of a synergy between dance and music, where both art forms not only coexist but actively inspire and inform each other. The objective was to utilize improvisation not only as a tool for crafting and perfecting the artistic work but also to facilitate a reciprocal relationship between music and dance. Music, acting as a catalyst, would propel the dancers' movements, and the dancers' movements, in turn, would shape the evolution of the musical composition. The guidelines used by the composer emphasize a speed reminiscent of abstract physical expressionist painters. These guidelines include starting without explicit compositional ideas, allowing form to evolve organically, cultivating flow, maintaining mindful awareness of the dancers' bodies, while avoiding excessive refinement. The intentional choice to start without predetermined ideas ensures that the creative process remains nonconceptual and mindful, allowing ideas to manifest intuitively.

# Performance Notes

Instrument name → instruction = morph one instrument according to the instruction given

 = dots represent notes, up and down represents register, density of dots represents texture.

 = represents the hearts of the oscillator. In this case, the oscillator is getting slower in time and range.

 = getting quieter to niente.

Instrument \_\_\_\_\_ = continue playing.

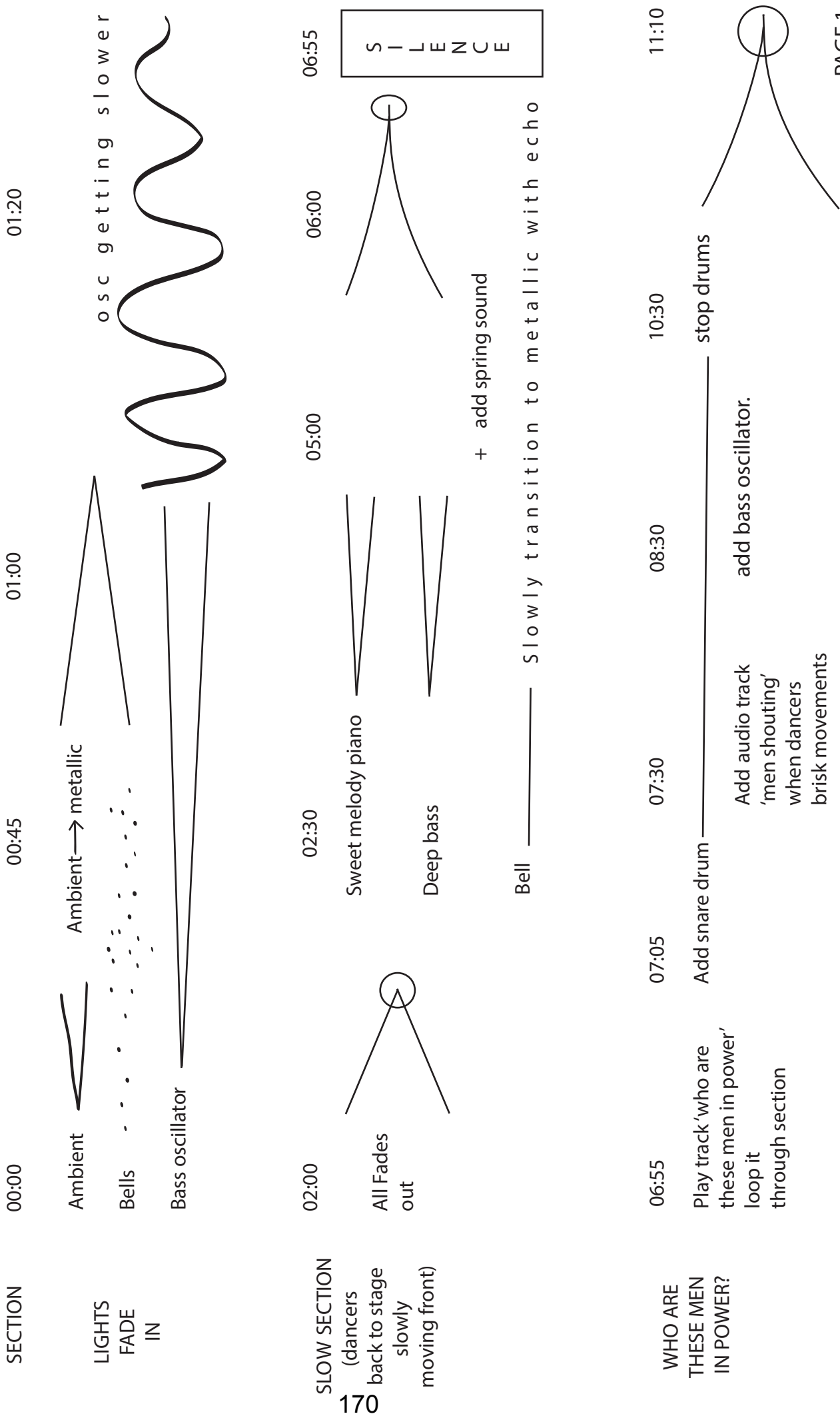
In Ableton Live (requires at least version 10)

- Open file 'PUMP.als'
- Load the sounds
- In the audio tracks record dancer's voices (text to read is the name of the actual track).

# PUMP

## Perfectly Used Mic Power

Martin Devek



SECTION

11:10

12:30

13:00

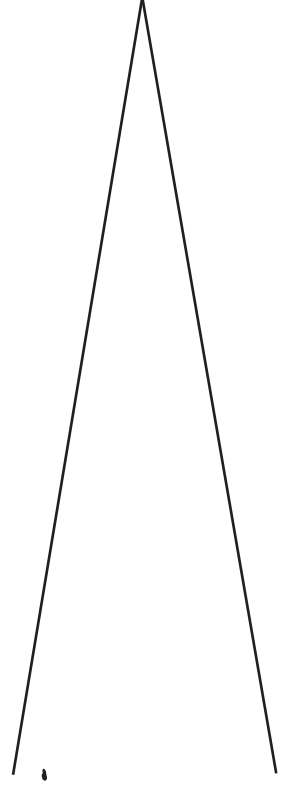
REFLECTIONS  
FROM  
DANCERS

Bell sound



play audio from dancers

Add drum loop



MICROPHONE  
POWER

13:00

19:30

Open microphone for dancers. Music out.

171

CODA

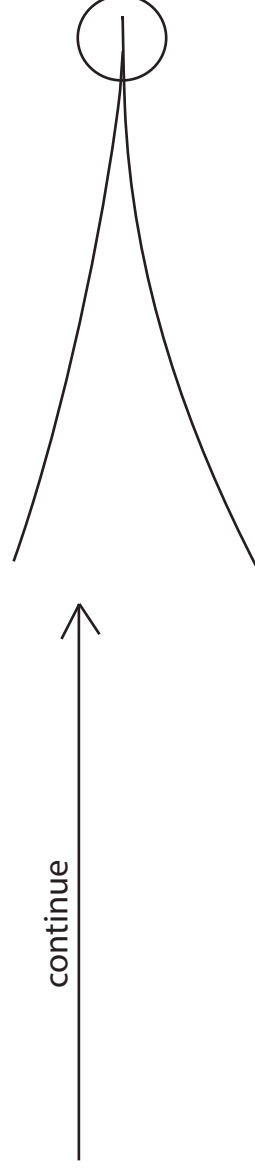
19:30

20:00

21:00

Oscillator space  
(speed in sync with dancer's movements)

continue



# FRICCIÓN

---

Martin Della Vecchia

2019

For Electric Guitar and Voice

9' 30''

## Program Notes

*Fricción* is a sonic exploration born from the concept of friction, a term encapsulating movement in both physical and social dimensions. The piece, created in collaboration with two performers, delves into the multifaceted aspects of friction, including chafing, rubbing, attrition, and the conflict of differing opinions and temperaments. The composition process unfolds organically within the rehearsal space, where performers engage in the generation of friction through a myriad of techniques and objects. Short explorations, lasting two to five minutes, prompt the performers to experiment with various materials and shapes, creating sounds that resonate with the overarching theme. The evolution of the piece involves refining the sounds and techniques that emerge during these explorations. Performers are encouraged to play and explore the generated sounds freely, and specific instructions are introduced to guide the technique, dynamic range, and texture. The collaborative effort results in a rich bank of sounds and techniques. These sounds and techniques form the building blocks for the entire structure of *Fricción*, encompassing phrases, cadences, and climaxes. The initial improvisations set the groundwork. Subsequent tasks involve refining sounds, exploring contrasting elements, and documenting the creation process through written notes. As the composition takes shape, the score is crafted, with sections emerging from the elements of the improvisations that are most resonant with the concept of friction.

## Performance Notes

### GUITARIST


Scratch string with side of pick: take the side of a medium pick and make short scratches in the low E string

Glass Slide 

: take a glass slide. Apply pressure on the three highest strings. Lift the slide briskly and close to the microphone pick ups so it makes a pop sound

pick flat on strings place a pick (preferably with a logo or some texture) flat on the three lowest strings. Make circular or linear motion, according to the graph.

### VOCALIST

 Use loop machine to loop sample and continue playing it

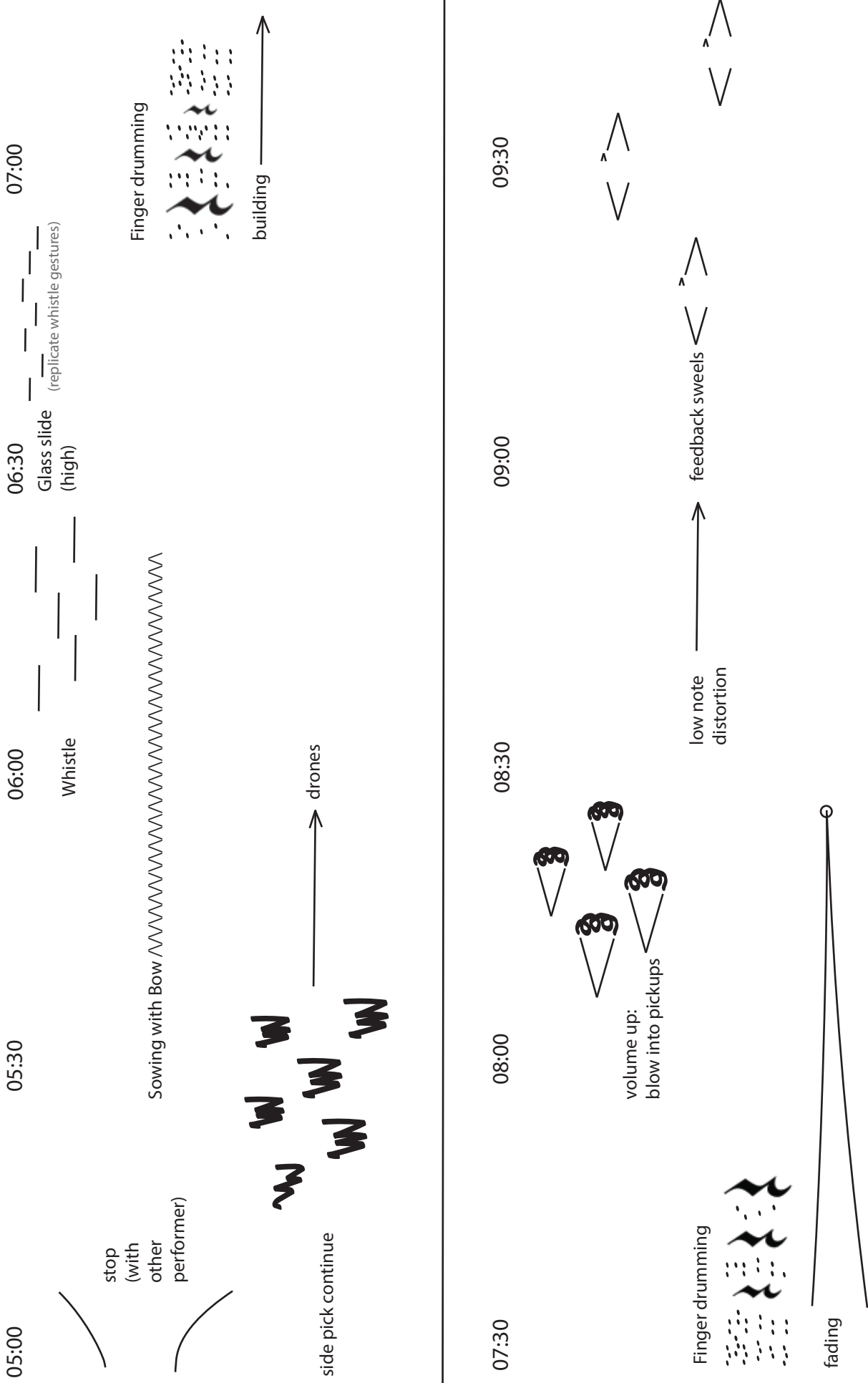
Growling: growl, as heavy metal singers. Place mic at a distance from mouth so it sounds quieter and at a distance

Chewing sounds: as if you were chewing something. Mic as close as possible to the mouth

Scratch nail on mic: scratch the metal mesh of the microphone.

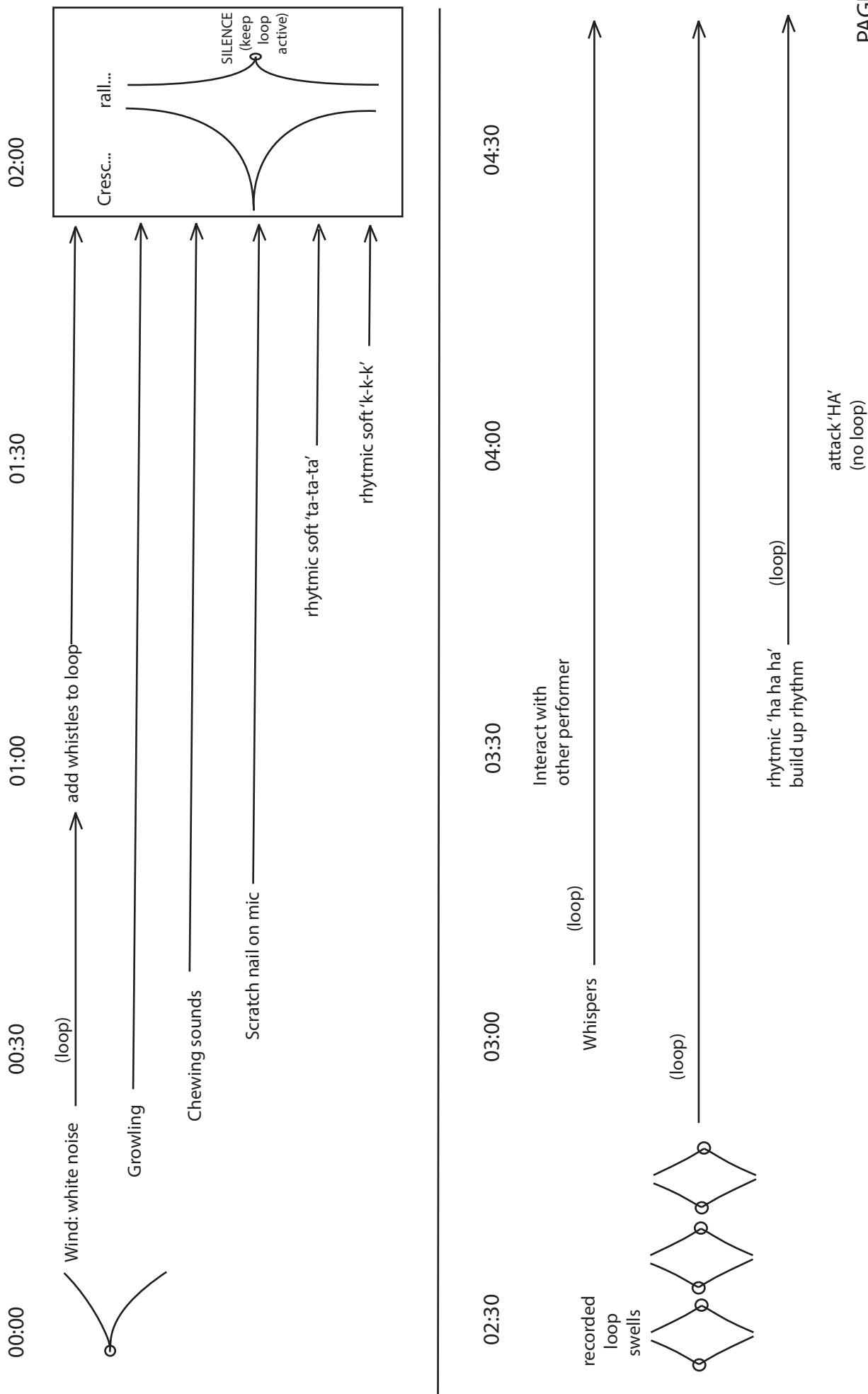


ELECTRIC GUITAR + VOICE

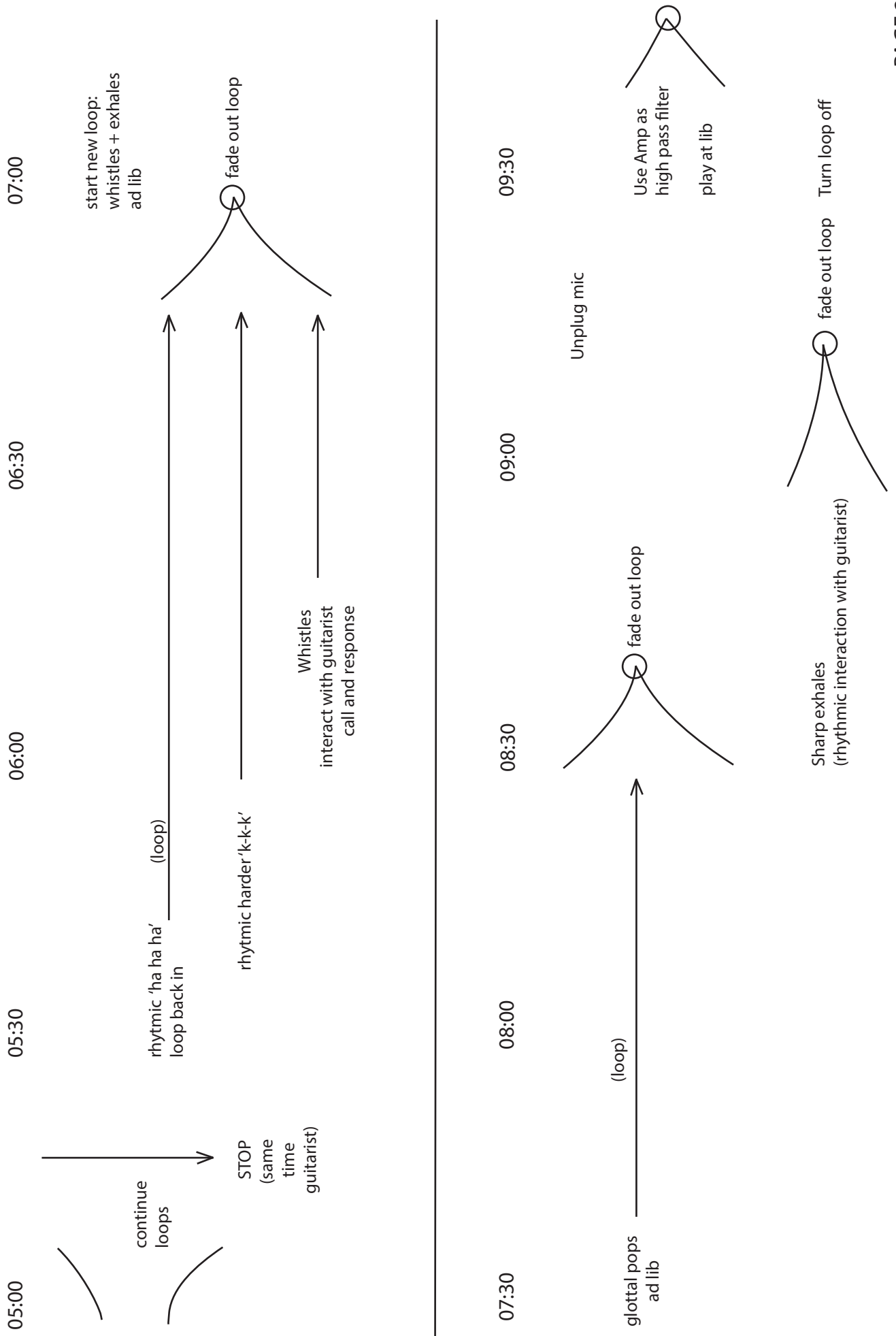


# Friccion (Vocalist + loop pedal)

Martin Devek



# VOCALIST + LOOP PEDAL



# APPENDIX

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# THE HOUSE THAT STOOD FOR HAPPINESS

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Martin Della Vecchia

2019

For Classical Guitar and Baritone

4' 30''

## PERFORMANCE NOTES

*The House that Stood for Happiness* is a musical exploration inspired by the poem of the same name by Maria McManus. This composition, divided into four distinct sections, delves into themes of nature, memory, loss, refuge, and hope. The creative journey begins with a deep engagement with the poem's narrative structure. Each of the four sections addresses a unique idea or topic, providing a thematic framework that guides the musical expression. The first section explores notions of belonging and home, evoking a tender and contemplative atmosphere. Transitioning to the second section, the composition embraces loss and the fragile nature of life, adopting a recitative style with a declamatory tone, marked by an affirmative urgency tinged with a hint of anger. Moving forward, the third section unfolds with resilience, depicted through dynamic forte expressions and pride. This section builds towards a climax, capturing the strength that emerges in the face of challenges. Finally, the fourth section shifts towards hope, beginning quietly after the middle climax of the third section and gradually working towards the grand finale. The tonal palette of "The House that Stood for Happiness" is primarily tonal but characterized by fluid shifts in tonal centres. Unlike traditional compositions with a fixed key signature, this piece embraces a constant evolution of tonal focus. Accidentals are strategically employed for notational convenience rather than to establish a fixed key, aligning with the tonal exploration found in Benjamin Britten's song cycles and Bartok's string quartet.

# The House that Stood for Happiness

Maria McManus

Martin Devek

I

$\text{♩} = 72$  *p* tenderly

Baritone

Where a-mong

Guitar

*mf* *mp* *p*

6

Bar.

these fea-thered path— is rest? Where the sweet spot,

Gtr.

*mp* *p* *mp*

9 *mf* strict, marcato *mp* tenderly

Bar.

in half-light, dap-pled fli-cke-ring, green and ai-ry— Is that sure

Gtr.

13

Bar. *ins - tinct? How can we know at last the place called*

Gtr. *mf p*

IV

17

Bar. *home? The black bird fled her she - lter her*

Gtr. *mp f mp with a growing sense of urgency*

sul pont ord.

21

Bar. *con-fi-dence her trust in the world came to nothing in the end. The*

Gtr. *ff*

V XII IX I

25

Bar. *nest she fa-shioned pressed out with ur - gent ten-der heartbeats lies a - ban -*

Gtr. *ternderly f*

31 *mf*

Bar. *mf*

Gtr.

35 *f*

Bar. *f* *mf*

Gtr.

39 close onto 'n'

Bar.

(n) \_\_\_\_\_

Speak 'c' of 'cold' repeatedly, independent tempo

Guitarist voice *p* *fff*

use RH nail or plectrum to scratch the string in your own rhythm (getting faster as it gets louder) and in a stop-start fashion that aligns with the vocalisation

Gtr.

II

♩=86

43 *mf* *recitativo*


Bar. 

I palmed her cold blue eggs her la - tent in - ti - ma - cy:

Gtr. 

sustain scratch  
from nut to end  
of fingerboard  $\phi$

48 *f*

Bar. 


here, a child-hood un - lived, here, a child-hood lost.


Gtr. 

LH RH (slap strings at XII) *attaca*


III

52  $\text{♩} = 92$

Bar. 

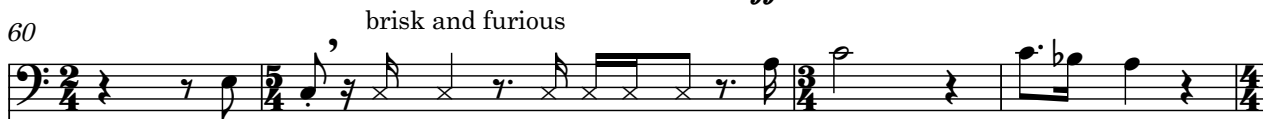
Gtr. 

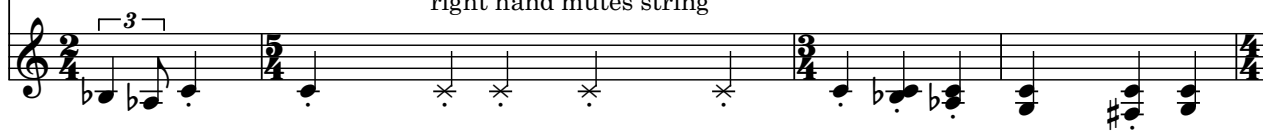
56

Bar. 


Gtr. 


60

Bar. 

Gtr. 

64

Bar. 

Gtr. 

67 rall. . . . .

Bar.

Gtr.

(s) soun - - - (d)

port. *p*

70 ♩=72

Bar.

Gtr.

*mf* *mp*

♩=60

74

Bar. *p*

Where there is light she will have this place bet-ween hea-ven and earth. a

Gtr. *p*

78

Bar. *mp*

place high for\_ dream-ing a mar-riage of moss and down cupped just out of

Gtr. *mp*

83

Bar.

reach gi-ven form from my bo - dy\_ pressed out lo-vin-gly\_

Gtr.

87

Bar. *mf* *p sub.* *mp*

gown to fit\_ breathed in - to\_ She can make good her\_

Gtr. *mp*

90

Bar. pal - pi-tations put\_ them to work in this place that know

Gtr. IV

93

Bar. the cho - re - o - gra - phy of fo - rest love

Gtr.

95

**a Tempo**  
*mp*

Bar. here the world and its hos - ti - li - ties are\_ muffled

Gtr. with a growing sense of urgency (up to the end)

97

Bar. su - ffo - ca - ting\_ far a - way be - yond the trees;

Gtr. XII IX I

101

Bar. *ff* *fff*

here she finds a place to sing.

Gtr. *ff*

GRÁ

---

Martin Della Vecchia

2019

For Electric Guitar and Voice

9' 30''

## Program Notes

Ogham is an Early Medieval alphabet used to write the early Irish language, Primitive Irish. Evidence shows that Ogham was in use since at least the 4th century, long before the arrival of the Latin alphabet to Ireland. In ogham ‘Grá’ (Love) is represented by the symbol below. This image, along with further manipulation using hand and digital drawing and video, inspired the sounds, shape, and texture of the piece. *Grá* emerges as a testament to the collaborative process between composers Martin Devek and Anselm McDonnell. Inspired by the ancient Ogham script, an Irish writing system distinguished by markings along a central line, the composition intricately threads a sonic narrative, mirroring the nuanced gestures of its visual muse. The creative journey of *Grá* is a testament to the interplay between the composers, where decisions and ideas are seamlessly shared, blurring the lines of individual ownership.

The initial spark emerged from a discussion surrounding the nature of lines and gestures, drawing inspiration from a previous collaboration, *Stutter*. The exploration of Ogham script became a pivotal point, with both composers independently producing video content centred around the Ogham character for *Grá*. In the collaborative process, each composer responded to the other's visual exploration. The resulting videos, with their slow, gentle line drawings and rhythmic on/off flickering, became catalysts for musical expressions. The composers chose to freely respond to their impressions of the visuals, creating a free-form structure that captures the essence without mirroring the video in a literal sense. The sonic landscape of *Grá* emerges from the synthesis of muted piano, repetitive guitar harmonics, and carefully chosen elements that symbolize deviations, silences, breaks, or changes in pitch. The collaboration extended beyond traditional musical performance, experimenting with live performances on Zoom, mute performances to discern interplays, and recording audio and video separately without auditory prompts, relying on visual cues for a telepathic musical piece.

## Performance Notes

Open Ableton file 'Grá'.

Connect a MIDI keyboard to the computer

Instructions on the score correspond to the name of the tracks and the instruments that load with it.

# Grá

Martin Devek

Prepared Piano	1 pan drum	pan drum with gentle percussion sounds (around C4). Dreamy and very sparse piano sounds.	continue	Piano low note arrives at 2:30"	stop playing. Indicate this to guitar	detuned sounds (between C4 and C5)	Indicate ending of the piece. Use slow wobbling sound, play with knob.
Muted Guitar		Sparse steady cells using only one pitch. (cresc and dim)                         < > Repeat cell in different registers up to written D4 (loop)	Interact with loop. simple short melodies (single gesture)	Keep low notes quiet, not too aggressive.	Guitar solo (harmonics) high plucking sounds	Harmonic melodies, but developed through the continuous plucking. Avoid the low aggression.	Follow indications.
TIME	0	0:05"	1'00"	2'00"	3'00"	3'30"	5'00"

IO IO

---

Martin Della Vecchia

2020

For Piano and Voice, and Megaphone

14' 30''

## Program Notes

Ogham is an Early Medieval alphabet used to write the early Irish language, Primitive Irish. Evidence shows that Ogham was in use since at least the 4th century, long before the arrival of the Latin alphabet to Ireland. In ogham 'Io' is represented by the symbol below, which was selected as it inspired the image of sunrays poking through clouds.



*Io Io* was entirely created through a video conferencing application during the COVID 19 pandemic. It represents a shift toward a visual-centric improvisational approach which facilitated an exploration of physical gestures and facial expressions, compensating for the limitations of audio interactions in the online realm. The process engaged both conscious and unconscious processes, fostering emotional expression, and enabling rich social and creative interaction between composers Martin Devek and Anselm McDonnell. The collaboration's essence lies in adaptive technology use, emphasis on visual and physical cues, and intricate shared decision-making that moulded the creative process and its musical outcomes. Like other collaborative process carried out in the past by the duo, the creative journey was documented to examine the decisions that shaped their collaborative efforts. These interactions spanned idea-sharing, real-time listening/editing sessions, and a decision-making process, providing visibility into the inner creative processes that are typically concealed within an individual's imaginative realm.

Unexpected elements like the introduction of a megaphone challenged conventional notions of musical instruments. This exploration extended to unconventional sound sources, pushing against traditional boundaries and embracing the spirit of genuine engagement in the present moment. The collaborative exploration in "Io Io" ventured into various sonic dimensions, experimenting with repeated two-note patterns, layered sounds, and vocal and instrumental textures. Discussions delved into the impact of physical gestures on sound production, the hypnotic effect of repetition, and addressing technical challenges such as latency. The creative journey embraced visual elements inspired by Ogham script, exploring sunray visuals, bright colours, overlaid videos of clouds, and beams of light, adding an extra layer of depth to the sonic world.

## Performance Notes

Open Ableton file 'Gra.als'

Connect a MIDI keyboard to the computer

Instructions on the score correspond to the name of the tracks and the instruments that load with it.

# Io Io

Martin Devcek

<b>Piano &amp; Voice</b>	A0 Repeat ad lib. Growing vocal texture With sharp exhales	Vocal texture only (shaking sounds)	A0 reappears. Add higher percussive sounds	Low drone Add high glass sound	Breath sounds cresc. up to a long exhale	Beetle sound	Fade everything and leave vocal sounds on	Silence		
<b>Megaphone</b>	Silence (entry at 4 minutes)						Droning chord	Silence	Droning chord fading in and out slowly.	Vocal ticks, slow inhale, and exhale
	00:00	01:00	01:20	2:00	2:20	3:00	4:00	4:30	4:40	5:05

Piano & Voice	Light emerging sound Drones Ad lib.	Percussion add lib A0 Repeat from niente rhythm ad lib.	Low pedal sound	High glass sound	Low drone (repeat rhythm from 2') Vocal texture (play ad lib similar as 1')	Fade
<p>Turn megaphone on/off. Rhythm ad lib. Loop Slow and quiet breathing loop</p>	<p>Cresc. Add guitar bending pitch ad lib</p>	<p>Continue loops</p>	<p>add percussive sounds ad lib</p>	<p>Fade percussive sounds loop</p>	<p>'High pitch like cat meow' add</p>	<p>Fade out</p>
<p><b>Megaphone</b></p>	<p>add percussive sounds ad lib</p>	<p>Fade percussive sounds loop</p>	<p>add high notes</p>	<p>Add agitated meow sounds as if cat in distress</p>	<p>Build the high pitch into loop</p>	<p>Fade out</p>
	05:05	05:30	06:00	06:40	07:30	07:55
	05:05	05:30	06:00	06:40	07:30	07:55
	05:05	05:30	06:00	06:40	07:30	07:55
	05:05	05:30	06:00	06:40	07:30	07:55
	05:05	05:30	06:00	06:40	07:30	07:55
	05:05	05:30	06:00	06:40	07:30	07:55
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