

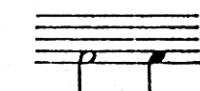
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OKANAGON

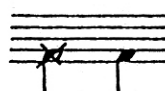
*POUR HARPE, CONTREBASSE
ET TAM-TAM*

editions salabert

TAM-TAM :



baguette normale



baguette dure



résonateur métallique appuyé sur le tam-tam

Le tam-tam doit être de grande taille et très profond. On pourra éventuellement lui permettre de toucher le plancher avec le bord, si possible placé sur un tapis, afin que la sonorité en sorte plus grave et afin d'arriver à l'étouffer aisément avec le genou plutôt qu'avec les bras. Le résonateur doit produire une sonorité rauque et grave qui peut être maintenue de façons différentes, en appuyant et en laissant vibrer une baguette en métal sur le tam-tam ou en frottant le bord de l'instrument avec une lame triangulaire assez grande.

POUR L'EXECUTION :

Le son de la harpe et celui de la contrebasse peuvent être amplifiés en employant des microphones de contact, à condition de disposer d'une pédale-interrupteur pour en couper la résonance. Sinon, il est recommandé de mettre en place pour chacun des trois instruments des micros ordinaires munis de potentiomètres, afin de mieux équilibrer leurs sons, tout en se défendant de produire des effets stéréophoniques. Il serait aussi dans l'esprit de l'œuvre, eu égard au mystère de cette musique de caractère rituel, de cacher micros, instruments et interprètes derrière un grand-écran.

HARPE :

Accorder les cordes les plus graves du Ré – Sol – Do à un quart de ton supérieur :



Appuyer contre les cordes un résonateur (clef pour accorder ou vergette métallique) et suivre le rythme indiqué sur la ligne supérieure de la portée.

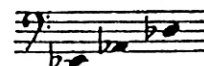
Les notes indiquées avec un γ (γ) vont être pincées avec l'ongle ou un plectre en métal.

Le harpiste doit disposer de deux chaises et se placer latéralement sur la gauche de l'instrument, afin d'arriver à prendre avec les deux mains les notes basses. Il reviendra à la position normale pour la percussion.

La percussion se trouve notée en différentes hauteurs pour signifier les coups plus clairs ou plus profonds à trouver sur la caisse en alternant les doigts.

CONTREBASSE :

Accorder les trois cordes graves à un demi-ton en dessous :



① un quart de ton ascendant

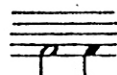
② un quart de ton descendant

A l'exception des sons harmoniques et des quarts de ton, jouer constamment sur les cordes libres. son pincé avec la main gauche ou avec la main droite.

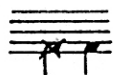
La percussion se trouve notée en hauteurs différentes pour signifier des coups plus clairs ou plus profonds à trouver sur la caisse en alternant les doigts.

Les coups indiqués par des notes rhomboïdales doivent être frappés avec les poignets.

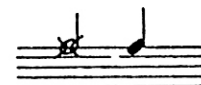
TAM-TAM :



normal stick



hard stick



metallic resonator held against the tam-tam

The tam-tam should be large and quite deep. If possible it should also touch the floor with one edge, preferably on a carpet in order that the resulting sound be lower and more easily dampened with the knee instead of the arm. The resonator should produce a harsh, low sound and may be held in different ways, placing a metallic stick against the tam-tam and letting it vibrate or scraping the edge with a fairly large triangular blade.

FOR THE PERFORMERS :

The harp and the double-bass must be amplified with contact microphones if they have a control pedal to interrupt the resonance. If this is not the case use normal microphones for all three instruments, balancing the sound with the respective potentiometers, but avoiding any stereophonic effect. If possible also hide the microphones, instruments and players behind a large screen, adding in this way to the mystery of the ritualistic character of this music.

HARP :

Tune the lower D, G, C strings a 1/4 tone higher :



Use a RESONATOR against the strings (a tuning key or small metallic bar) following the rhythm indicated on the upper stave line.

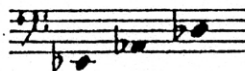
The note indicated $\times$ (or π) are to be plucked (pizzicato) with the fingernail or with a metallic plectrum.

The harpist should have two seats and be placed to the left of the instrument (to the side) in order to be able to play the low notes with either hand. Use the normal position for the percussion.

The percussion is written at different levels to indicate lighter or heavier attacks with alternate fingers on the body of the instrument.

DOUBLE-BASS :

Tune the three low strings a semi-tone lower :



$\textcircled{f}$ 1/4 tone higher

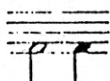
$\textcircled{b}$ 1/4 tone lower

With the exception of harmonics and the quarter-tones, always play on open strings.
left hand or right hand pizzicato.

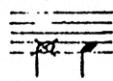
The percussion is written at different levels to indicate lighter or heavier attacks with alternate fingers on the body of the instrument.

The attacks indicated by rhomboid notes are to be struck with the knuckles.

TAM TAM :



mazza normale



bacchetta dura



risuonatore metallico appoggiato sul tam tam

Il tam tam deve essere grande ed assai profondo. Si può anche lasciarlo toccare il pavimento col bordo, eventualmente sopra un tappeto affinché il suono risulti più grave e sia più facile smorzarlo con un ginocchio invece che con le braccia. Il risuonatore deve produrre un suono rauco e grave e può essere ottenuto in vari modi, appoggiando una bacchetta metallica sul tam tam e lasciando vibrare, oppure strisciando il bordo con una lima triangolare piuttosto grossa.

PER L'ESECUZIONE :

L'arpa e il contrabbasso possono essere amplificati con microfoni a contatto se si possiede un pedale interruttore per interrompere la risonanza. In caso contrario conviene usare i normali microfoni per tutti e tre gli strumenti equilibrandone le sonorità con i rispettivi potenziometri, ma senza effetti stereofonici. Si può anche nascondere microfoni, strumenti ed esecutori dietro un grande schermo scenico aggiungendo così al mistero di questa musica a carattere rituale.

ARPA :

Accordare le corde più gravi di Re — Sol — Do col quarto di tono crescente :



Usare contro le corde un RISONATORE (chiave da accordatura o verghetta metallica) secondo il ritmo sul rigo superiore.

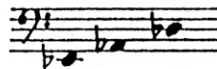
Le note segnate con $\times$ (or π) vanno pizzicate con l'unghia o con plettro metallico.

L'arpista deve avere due seggiole e piazzarsi a sinistra dell'istrumento (di lato) per poter prendere con ambedue le mani le note basse. Riprenderà la posizione normale per la percussione.

La percussione è scritta in varie altezze per significare colpi più chiari o più scuri da trovare sulla cassa a dita alternate.

CONTRABASSO :

Accordare le tre corde gravi mezzo tono sotto :



$\textcircled{f}$ quarto di tono crescente

$\textcircled{b}$ quarto di tono calante

Eccettuati gli armonici e i quarti di tono, suonare sempre su corde vuote.
pizzicato mano sinistra o mano destra.

La percussione è scritta in varie altezze per indicare colpi più chiari o più scuri da trovare sulla cassa a dita alternate.

I colpi indicati con note romboidali devono essere percossi con le nocche.

PER ARPA, CONTRABASSO E TAM-TAM

Handwritten musical score for three staves. The top staff has a 3/4 time signature and contains a melody with a 'mf' dynamic. The middle staff is for woodwinds, marked 'LEGNO p', and includes a triplet. The bottom staff is for piano, marked 'ff' and 'smorz.'. The score is handwritten and shows signs of being a working draft.

Meno Lento (♩ = 52)

4/4

15

pp

mp

p

f

pp

pp ARCO

pp

poco f

mf

5/8

(♩ = ♩)

mf

mf

20

ppp

f

pp

ppp

f

ppp

mp

f

p

mp

pp

f

3/4

4/4

colpo sulla cassa

f

mf

pp

ppp

colpo c.s.

f

mf

pp

ppp

ff

p

pp

ff

pp

mp

25

colpo c.s.

f

mf

pp

ppp

f

p

f

3

LEGNO

ff

3

ff

p

22

3/4 7/8 (♩=♩) 3/4

ARCO

8a

3/4 *Meno lento* (♩=60)

30

8a

35

8a

40

8a

This page of musical notation is divided into three systems, each containing three staves (treble, alto, and bass). The notation includes various time signatures, dynamics, and articulations.

System 1 (Measures 1-4):

- Time signatures: 2/4, 3/8, 2/4, 3/8, 4/4.
- Dynamics: *p*, *mf*, *pp*, *f*, *mp*.
- Articulations: *più f*, *mp*.
- Measure 4 contains a boxed number 45.

System 2 (Measures 5-8):

- Time signatures: 4/4, 2/4, 3/8, 2/4.
- Dynamics: *mf*, *p*, *mf*, *f*, *pp*, *f*, *pp*, *ff*, *pp*.
- Articulations: *meno f*, *più f*, *ff*, *mp*.
- Measure 8 contains a boxed number 50.

System 3 (Measures 9-12):

- Time signatures: 4/4, 3/4, 5/8.
- Dynamics: *pp*, *ppp*, *pp*, *mf*.
- Measure 12 contains a boxed number 55.

The notation includes various musical symbols such as notes, rests, beams, and slurs, along with performance markings like *pp* (pianissimo), *f* (forte), and *mp* (mezzo-piano).

Handwritten musical score for a string quartet, featuring staves for Violin I, Violin II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, pp, f, ff). It also contains performance instructions like "ARCO", "LEGNO", "Lento - tempo I", and "movendo". Measure numbers 60, 65, and 70 are visible.

5. 1 = 92

(non 3^a!)

(loco)

GLISS.

90

CON LE DITA
SULLA CASSA
ARMONICA

$\mathbb{F}$ sempre

Se sempre

2/4 3/8 3/4 2/4

95 (sempre molto ritmico, senza cedere)

[N.B. ♢ = con le nocche]

2/4 7/16

100

7/16 2/4

105

N.B.: Rispettare le dinamiche segnate sul pentagramma inferiore

5/8 2/4 3/8 2/4

affret. mp p

110

(smorz.)

♩ = 120

3/8

pp [115] pp

pa

mp

pa

3/8 2/4 3/8 2/4 3/8 Come prima (♩ = 100) 3/8

p ppp [120]

pp (loco) pp pp mf pp

3/8 5/8 2/4

[125]

[N.B. ◊ = con le nocche]

p (loco)

5/8 (♩. + ♩.) [130] 2/4 affrett.

ppp

(non 3rd)

(non arm.)

mf mp mp

3/4 — — — 2/4 — — — 3/4 — — — 2/4 - J = 120

135

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

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

pp *ppp*

140

ppp

ppp

3
4

al ----- 5 - Ritmico (♩=76) (♩. + ♩.)

(non 3*!)

ppp p mf pp mf f p mp f p mp

150

SULLA CASSA
(con le nocche) gliss. con l'ungghia (nocche)

mf mf f f

p pp

3
4affrettando al - - - - - $\text{♩} = 108$

(nozze)

(dita)

(senza cresc.)

p

mf secco

[155]

pp

mp

f

mp

mf

poco rallent. al - - - - -

[160]

ff

mf

RIMONATORE

5 - $\text{♩} = 76$

mp

mf

mf

(smorz.)

(smorz.)

N.B. Rispettare le dinamiche segnate

f

ppp

mp

pp

sfmp

più f

3/4 7/8 3/4

mp

f *f* *sempre f*

mf *mf* *f* *mf*

p (*loco*) *p*

3/4

[180]

pp

f *pp* *f* *pp* *f* *pp*

p *pp* *pp* *pp*

RALL.

ppp

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

pp

POCO 7/8 A 3/4 POCO

[185]

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

pp *f* *[RISONATORS]* *p*

pp *p*

Sostenuto (♩ = 58)

5/8

mf

mf

190

TAST.

sf pp

mp

pp

mf

quasi f

ARCO.

p

pp

f

tr.

pp

mf

mp

195

LEGNO ----- ARCO

ppp

pp

mf

p

pp

mf

pp

ppp

ARCO

ppp

200

LEGNO

ARCO

ppp

pp

mf

pp

ppp

l.v.

l.v.