

CONDUCTOR SCORE

# *First Symphony 'Ek'*

for orchestra

*1 - Constellatio I.D.A.*

*2 - Puzzle*

*3 - Crossnotes*

*4 - Sandclock*

by

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# First Symphony 'EK'

## 1990

### General information for performance

General instructions for performance of four movements, whether they are performed the four of them or separately each movement or group of movements:

The form of these works is "Open Form" it means that there are multiple interpretations. You can play with any instrument including voices or group of instruments, from two instruments to symphony orchestra or any other type of instruments, either traditional, folkloric, ancient or native instruments.

Instrumentalists MUST be disposed as spread as possible in the spatialised sound space, preferably surrounding the public.

A guide or conductor will be visible for all the members of the orchestra.

The score consists of a single sheet for each movement, which has to be mounted by means of a clip to the instrument (as in military bands), so that the performer can move in the space and between movements. If this cannot be possible, provide previously music stands around the sound space so the musicians will travel between movements. If a musician has difficulty reading the small format, this can make a photocopy of the score in a larger format, tabloid for example.

In a given set, for example the orchestral set, is not necessarily to play all the instruments available, you (or the conductor) can choose which instruments will be involved in every movement.

## 1 - Constellatio I.D.A.

(A Cage on Schönberg, Varèse, Boulez)

Musicians may agree beforehand (or not.!) in what form, duration and / or route is going to perform the piece. For example they will agree on the number of times or turns the score will be played, it is advisable to play at least four laps. It is recommended that instruments of the same type running opposite paths.

The reading of the score can start at the top left of the page or at the bottom right of the page, when you are finished, you restart either in the same place or in the opposite direction, or jump and start the same thing already you have played, it is advisable to exchange notes inside each sub-box inside score.

In this piece is very important NOT to listen to other musicians; act completely independent and never try to match the other musicians, each musician has his own rhythm and intensities. The attacks and end of each note will be started and ended independently from the others, clearly state at what time the note is started and when the note is finished, you can even make a tiny crescendo at the end of each long note and cut a little abruptly.

Each musician independently has to have the ♩ = 60 very firmly in his absolute tempo, (please see the 5<sup>th</sup>. box from the beginning in the score who is in ♩), between each note you can breath or make a little pause depending the note who follows to play; if the note is long you make a long pause or breath, if the note is short, you make a short pause equilibrating the hole piece who schematizing the form is a very long accelerando or very long rallentando depending on were you start reading, at the end or at the beginning of the score. When a note is outside the range of the instrument, play it in other octave, but always respecting the dynamic.

Different versions:

When different versions of the piece are considered, the possibilities are; The "Ordinary" is to play traditionally the notes as they are written, if you choose to do so, you all have to do the same all over the piece. If another version is decided to play, a way of different plays are possible among which may be: For Winds; flaterzunge, aeolian sound, mouthpiece sound, double or triple articulation, "noises" etc. For strings: tremolo, sul ponticello, sul tasto, ricochet-(long), scratching, flautatto, crossing bow, percussion etc. . also can integrate another different modes of play.

But what you have to respect all time is the duration of the notes and their dynamics.

## x joueurs minimum

# 1 - Constellatio I.D.A

(a Cage on Schönberg, Varèse, Boulez)

Salvador Torrè

## Version 2, musicians part

♩ = 60

as fast and as loud as possible →

*p o c o a p o c o r i t a r d a n d o*

(♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩) (♩)

*fff fff ff f mf mp*

*sim.*

*e d i m i n u e n d o*

*p pp ppp*

*or D.C.*

*(ppp) pppp*

- You can start from the beginning or from the end
- inside each box every time you play, exchange the notes

↗ = very fast breathing  
↘ = fast  
• = normal

## 2 - Puzzle

(hommage à O. Messiaen)

Contrary to the previous movement ("Constellatio") here we do need to listen carefully, here is to agree beforehand what will be the version to play to place the cells in space and interact with others, especially play silences to listen the other musicians and do not saturate. The interpretation is free, the piece can be any length, the conductor can coordinate, or not, the actions and the form of the piece.

You can play or not all cells or groups, this is to agree in advance: The musicians, following the conductor, or not, may agree before which version they want to do, for example; starting where "suggested starting and ending" is marked down in the score, once all entered this A pitch and make a first section, then all begins to play the short cells for a moment, then they play the passages with the same character, for example all the "moderatos" then all the "Vivo", then the tremolos, **then make a pause.!**, and continue, then ends the piece as the beginning playing the log A pitch. etc. To make pauses or silences is very important, the more instrumentalists are in action, and more needs to play pauses.

Another interpretation is considering small numbering written in every cell, coordinated by the conductor who give signals to play this or that number or numbers. The first number is the left hand of the conductor; the second number indicates the right hand of the conductor.

Other aspect of the piece is that the conductor opens "sound fields action" eg. If a given overall texture is given, for ex. A 'tutti', with his hands he can open or close zones or radians or areas or triangles or individuals in the sound space. Giving these signals either to whole orchestra or according to certain particular sections or zones of musicians he activates certain areas or fields of musicians or sounds in space.

# PUZZLE

(hommage à O.Messiaen)

**Vivo**

1.2 *echoing* *p*

1.3 *f* *mp (sub)* *3* *3* *3*

1.4 **Lento** *flatterzunge.* *p* *f* *p* *3*

1.5 *(moderato)* *mf* *5* *accel.* *f*

2.1 *f*

2.2 **Vivo** *f* *3* *3*

2.3 *mf*

2.4 **Moderato** *mf* *3* *p* *p*

2.5 *mp* *echo*

3.1 *(..f)* *pp*

3.2 *mf*

3.3 **Vivo** *fingering* *etc.*

3.4 *(continuous C# tr.)* *tr* *mf* *mf* *(rall.)* *(rall.)*

4.1 **Vivo** *mf* *(rall.)*

4.2 *bisbigliando (alternate adjacent fingers)* *mp*

4.3

4.4 *interchange* *p*

4.5 **Vivo** *ff* *mf* *p* *3* *3* *3*

5.1 *p* *mf* *fltz.*

5.2 *f*

5.3 *mp* *sim.*

5.4 *trem.* *pp* *f*

5.5 **Lento** *p*

### 3 - Crossnotes

(crossing B-erio, Beethoven, Webern, Berg, Bartok, Bach .. B ...)

Instrumentalists placed around the sound space move to form duets of the same instrument or mixed. Previously shall agree what version to perform. One of the two members of each duet will act as a conductor who will give signals to "jump" cells or bars. To a signal of the individual conductor's duo, each duo is completely independent of the others with its own tempo and its own version previously determined. Another version is that each pair positioned at different line and column, the director giving entries for each column everybody together and musicians wait until the next signal, which is the next column.

Multiple readings along lines and columns are possible. The more traditional reading is from left to right and from top to bottom. But there are many other readings, as just one example given here:

"Diagonal Reading": 1-1, 2-2, 3-3, 4-4, 5-5, then do the upper triangle: 1-2, 2-3, 3-4, 4-5, followed by 1-3, 2-4, 3-5, then 1-4, 2-5 and 1-5, then jump to the lower triangle: 2-1 3-2 4-3 5-4 following to 3-1, 4-2, 5-3, 4-1 follow to 5-2 and complete the piece at 5-1. This is just one example among many other of how combining multiple readings horizontal lines and vertical columns as in a crossword puzzle. Virtually the piece can begin and end anywhere, as long as no cell is repeated and that ultimately have played all of them.

Writing is proportional; this means that the duration of the sounds is proportional to the distance covered in the paper. To aid this reading few lines throughout the length of the piece are located defining the speed at which the work piece has to be performed. This distance or "speed" will be constant throughout the length of the piece and will be predefined by performers, the shortest space between two little lines is a second, the longest space between them is three seconds, according to difficulty and type of instrument used you maintain this "tempo" all over the piece.

An upward arrow means accelerando and a downward arrow means rallentando. A comma means, for winds breath or pause and for strings small pause.

For orchestral or massive version, eventually you can make "holes" or "spaces" or "breaks", for which the conductor of each duo give entries to play the cells and thus make "holes" at will within the sound mass orchestra arranged in the space.

Another way is that the conductor does his version, indicating musicians which cell he want them to play and for which duo or group or sound area. Using the fingers of both hands to indicate the numbers in the score: Horizontal lines (from 1 to 5) on the left hand, columns or vertical (from 1 to 5) correspond to the right hand of the conductor.

Another version is that not all play at the same time, you can make duets they enter one by one, then in groups and gradually disappearing. Another version: is that not all musicians play in this piece, for example they can play only the first stands of each section or just the strings, etc. Another version: Every musician is positioned in a different line and column, at the conductor signal all enter into its corresponding column playing in his individual 'tempo' then waiting until the conductor gives the next measure or column, the conductor will make fermatas of different sizes in each "box" or beat, the piece ends when everyone has played all the bars. (On this piece is required to play the entire piece).

Another version is not playing duets; each one individually makes its route and ends in a different place. But is important to play the entire piece.



# Crossnotes

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## 4 - Sandclock

(minimal homage to S. Reich.. Africa.. B..)

Also in this piece instrumentalists must be placed at the sound space forming duets of the same or mixed instruments. At signal of the conductor of each duet, each pair begins to play independently with its different tempo for each duo. The number of repetitions for each duo is previously defined; the beat change will given by the conductor of each duo. The tempo will be constant and regular throughout the entire piece and will be laid before you start playing, but this will be adapted to each pair of instruments, for example, it will not be the same the tempo for a duet of tubas that for a duet of piccolos. Whoever the conductor of each duet will hear very well to the other musicians who are in the sound space and according to that he change or not the bar.

Another version: At the beginning all will play the first beat in "loop" but successively entrances indicated by the general conductor, then he will give in relays the signal to each duet for the second bar, then each pair continues independently through the end of the piece until the last bar were reached, were everybody still playing loop on the same note of the last measure, then the conductor stop each duet one by until the piece is finish.

Is important to calculate that the instruments who plays faster do more repetitions and the instruments who plays slower do less repetitions, calculate that in the first and last bar of the piece, to arrive, more or less, all at once at the end.

Another version is Not to make duets; each one plays independently in his own continuous tempo and follows the conductor through the end.

And other possibilities?... There are welcome

# Sandclock

(minimal homage to S. Reich.. Africa, B..)

(♩ ± ca. 360 (♩ ± 90))

*staccato sempre* →

5 *sim.* 10

*pp* *p sempre* *sim.*

15 20

25 *always pp, highlight only the accents* 30

35 40

(*mf*) *p* *pp* *ppp*

*p* *pp*

The musical score is written for two staves, Treble and Bass clef. It consists of 40 measures, divided into four systems of 10 measures each. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, with frequent rests. Dynamic markings include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *ppp* (pianississimo). Performance instructions include *staccato sempre* (staccato always), *sim.* (simultaneous), and *always pp, highlight only the accents*. The score is marked with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40. Arrows indicate the progression of the music and the staccato instruction.

Choose a metronome speed and maintain it throughout the piece. Number of repetitions at will.  
 Those who go faster do more repetitions, especially in the first and last bars to arrive more or less while the end with the others.  
 You can play in duet or each one separately, in different metronome speeds.