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Finnish Music Information Centre

21 255

Paola Livorsi

# Âkâsh

per violin, viola e elettronica

2009 - 2010

Suomalaisen musiikin tiedotuskeskus Fimic  
Finnish Music Information Centre Fimic

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Paola Livorsi

# Âkâsh

per violino, viola e elettronica (2009-10)

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## Notes for the performers

Âkâsh is a Sanskrit word meaning space. It appears in the Upanishads (*Chândogya Upanishad*, 11), Indian sacred texts from 500 B.C.

The performance takes place in an almost totally dark hall

The instruments are always amplified (1 wireless contact microphone on the upper body)

Alterations follow conventional rules

Numbers in circle are sound events, those in square are reference numbers for the performers

bow from estr. ST	longitudinal movement of the bow, with little pressure, from the extremity of the fingerboard (near the pegs) to the written position (ST etc.)
bow to estr. ST	longitudinal movement of the bow, from the written position (ST etc.) to the extremity of the fingerboard
perpendicular longitudinal	kohtisuora pituussuuntainen, pitkittäinen
----> tremolo	repeat the note(s) accelerando, up to tremolo
----> tremolo rall.	repeat the note(s) rallentando
pizz. gliss.	pizzicato glissando: pizzicato only on the first note, rapid glissando with the left hand (not pizz. afterwards)
I.v. lasciar vibrare	let vibrate
tr inf.	trillo inferiore: trill between the written note and the lower note (always fast and without resolution)
NV vibr. ord.	non vibrato vibrato ordinario
col legno	with the wooden part of the bow
rotate the hair of the bow on the back of the instrument	produce a noisy cracking sound

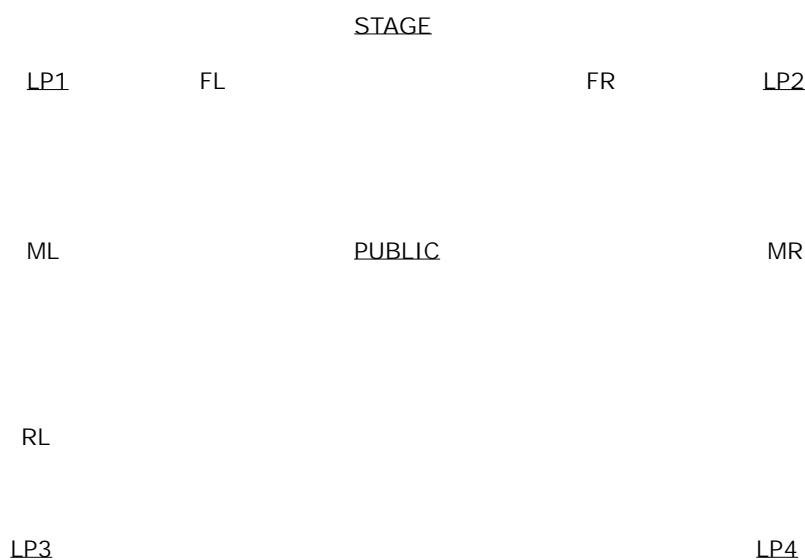
waist	sivu(t)
scroll	kierukka
tailpiece	Kielenpidin
peg	viritystappi
body	kaikukoppa
hair	jouhet
screw	jousen ruuvi

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## Disposition

The musicians move between five points in the concert hall, in each place there is a music stand with its light

FL	front left
FR	front right
ML	middle left
MR	middle right
RL	rear left
LP	loudspeaker



## Technical equipment

- 1 Macintosh Power PC
- 1 audiocard, 6 channels out
- 2 wireless microphones (small condensator micr.) for the instruments
- 1 mixer
- 4 channels (loudspeakers LP 1-4)

Commissioned by Tampere Biennale 2010

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TAMPERE BIENNALE 2010

# Âkâsh

$\bullet = 52$  calmo



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at the front right of the hall

1 violin

on the tailpiece

at the rear left of the hall

1 viola

$f$

$f$  sim.

1. short reverb

electronics

on the waist

3

$mf$

$mf$  sim.

3

EL viola tailpiece

1

12

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on the tailpiece

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

slowly  
on the tailpiece on the waist

poco a poco longer reverb time

slowly silently move to

slowly  
silently move to

1 the front

the front

the middle left bow from estr. ST →

p

2 medium reverb

\* quarter tones are used just to indicate that the string must not be free, the finger has to be on it from the beginning (or the end) of the glissando, as close as possible to the extremity of the fingerboard

left

16

fast gliss. l.h. only

*p* subito

RR violin peg

(2)

23

→ ST

fast gliss. l.h.

bow to estr. ST

*p* sub.

bow from estr. ST → ST

fast gliss. l.h. → bow to → estr. ST

*p* sub.

bow from estr. ST

fast gliss. l.h. ST only

*p* > *mf*

N → estr. ST ST sempre

*p* < *mf*

bow ord. ST

→ N

N

portam. (bow ord.) ST sempre

→ tremolo

3. long reverb 1

23                          sul D portam.                  bow to \_\_\_\_\_

23                  N sul D                  3                  3                  bow to \_\_\_\_\_

23                  1'55''

26                  → estr. ST                  move                  to

26                  → estr. ST

26                  only electronics 23''  
4 loudspeakers  
tremolo and natural sounds

26                  (3)                  40''

29                  the                  front                  right                  2

29                  the                  front                  left                  2

29                  2

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A musical score page featuring two staves. The top staff is in treble clef and has a tempo marking of  $\bullet = 60$ . Measure 33 starts with a note followed by a rest. The next measure begins with a dynamic  $p$  and a grace note, followed by a sustained note with a tremolo instruction. The third measure shows a bassoon part with a dynamic  $mp$  and a grace note, followed by a sustained note with a tremolo instruction. The fourth measure is labeled "4\_long\_reverb\_2". Measure 33 ends with a fermata over the last note.

A musical score page featuring two staves. The top staff is in treble clef. Measure 36 begins with a sustained note followed by a dynamic  $mf$ . The second measure of the staff continues the sustained notes. The bottom staff is in bass clef. Measure 36 begins with a dynamic  $mf$ . The score concludes with a time signature change to  $2^{42}$ .

A musical score page featuring two staves. The top staff is in treble clef. Measures 39 begin with a dynamic  $mp$ , followed by a dynamic  $mf > pp$ , then  $p$ , and finally  $p$  with a tremolo instruction. The bottom staff is in bass clef. Measures 39 begin with a dynamic  $mp$ , followed by a dynamic  $pp$ , then  $p$ , and finally  $p$  with a tremolo instruction. The score concludes with a fermata over the last note.

(bow ord.)  
 ST → N  
 trem.

*mf* > *mp*

*pp* → *mf*

bow from estr. ST → N → trem. → SP

*pp* → *mf*

42 | 20'' | 3' |

42 | 4 |

move to the middle right

45 move to the front right (bow ord.) ST → N

*p*

5. medium reverb

end sound 4.

sul D trem. pizz. sul G gliss. arco

*p* → trem. arco → trem. dolce pizz. ord.

pizz. gliss. *sfz* *p* → trem. *mf* *mf*

48 | 48 | 48 |

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*dolce*

51      sul G   I.v.   sul A pizz. gliss.   arco   sul D   trem.

51      arco   trem.   sul G

51

$\bullet = 60$

sit down in the audience

54

54

54      17 ..

(5)

5

move to

ER pizz. non arpeggiato

57       $p$     $mf$     $sfz$     $mp$     $sfz$

57      6. long reverb 1b

(6) 47 ..

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60

60

mf      *p*      N

sfz

63

the      middle      left

arco N → ST  
jeté

pizz.  
ST

mf      p

66

ML      N → ST  
jeté.....

move      to      the      front      left

sul G      sul D

pizz.  
non arp.  
ST

7. long reverb 2b

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69

arco jeté  
N

ST

p

mf

mp

jeté sim.

pizz.  
gliss.

sfz

arco  
jeté

mf

mp

mf

69

71

71

arco  
jeté

mf

mp

p

mf

71

71

73

mf

p

l.v.

jeté N

f

open reverb even more

(7) 22''

5 11::

73

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pizz.  
arpeggiato

75 I.v.

$\text{♩} = \frac{1}{8}$

75

$\text{♩} = \frac{1}{8}$

only electronics 16''  
2 rear loudspeakers

75

$\text{♩} = 48$  7

flautato  
(fast and light bow)

79 FL

flautato  
(fast and light bow)  $\text{mf}$

79 ER sul G  $\text{mf}$

79 strings dab sounds  $\text{g}^{\text{va}}$  - - - - - - - - - -

(8) 1'09''

81 flautato

sul G  $\text{mf}$   $\text{p}$

81 sim.  $\text{mf}$   $\text{mf}$

81  $\text{g}^{\text{va}}$  -  $\text{g}^{\text{va}}$  -

84

sul D

p

flaut.  
sempre

mf

84

84

*8va* - - - - ,

84

87

flaut.  
sempre

mf

sul A

p

87

87

87

8

mp

mf

90

mp

fast

mf

*8va* - -

90

90

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DFIMIC

93

93

93

93

v  
mp

8va -  
mp

6/32

move to

95

95

95

95

$\text{d} = 52$

the  
9  
pizz.  
non arp.

middle left

ML

arco

3

3

mf

mp

trem.

96

ER

p

mf

mf

mp

96

98

98

98

98

4

poco a poco muovendo

100

100

100

100

$\bullet = 60$  10

trem. rall.

EL

tr inf. #

102

102

102

102

7 12

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DFIMIC

move to the front

move to the middle

27 ..

(9)

104

104

104

11       $\bullet = 52$

left      EL

right      MR

pizz. arpeggiato

arco

trem.

pp      mf

p <      mp espr.

107

long reverb 2

pizz. arpeggiato

arco

sul D

110

110

110

113

113

pizz.

*mp*

*mf*

113

*mf*

113

115

pizz.  
non arp.

*mf*

*mp*

115

*mf*

trem.

*mp*

*p*

115

117

bow from  
estr. ST

*pp*

*N*

*mf*

117

*pp*

*N*

*trem.*

*mf*

117

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D FIMIC

119  
 move to the front right  
 119  
 19  
 10  
 12  $\bullet = 60$   
 EL  
 122  $mf$   
 ER  
 122  $mf < p$  sub.  $mf$   
 long reverb 1b  
 VLA ML  
 11  
 VL MR  
 12  
 pizz.  
 arpeggiato  
 125  
 mp  
 125  $mf$   
 125 VLA ML  
 13

128 arco

128 jeté 3

128 pizz. mp VL MR

131 sfz

131 arco > jeté pizz. mp

131 sfz mf >

134 jeté col legno pp

134 arco jeté col legno pp

(15) 31 ..

move to the front right

Musical staff for measure 136. It consists of two staves, each with a treble clef and a common time signature (indicated by a '4'). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#).

move to the middle left

Musical staff for measure 136. It consists of two staves, each with a treble clef and a common time signature (indicated by a '4'). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#).

Musical staff for measure 136. It consists of two staves, each with a treble clef and a common time signature (indicated by a '4'). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#).

$\bullet = 52$  calmo

14 ER bow from estr. ST → ST  
138 — 3 — trem. rall.

Musical staff for measure 138. It consists of two staves, each with a treble clef and a common time signature (indicated by a '4'). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The tempo is indicated as  $\bullet = 52$  calmo. Dynamic markings include *pp*, *mf*, and *pp*. A performance instruction "ER bow from estr. ST → ST" is present, along with a grace note and a tremolo rallentando (rall.). Measure number 14 is shown in a box.

138 ML

sul D NV  
 $p$

138 medium reverb

EL

(16)

141 sul D NV

bow from  
estr. ST → ST → trem. rall.

Musical staff for measure 141. It consists of two staves, each with a treble clef and a common time signature (indicated by a '4'). The first staff has a key signature of one sharp (F#). The second staff has a key signature of one sharp (F#). The tempo is indicated as  $\bullet = 52$  calmo. Dynamic markings include *pp*, *mf*, and *pp*. A performance instruction "bow from estr. ST → ST → trem. rall." is present. Measure number 141 is shown in a box.

MR

141

(17)

144 bow from  
estr. ST ST → trem. rall.

144

144 NV sul D p

144 EL 18

147 NV

bow from estr. ST → ST → trem. rall.

147 mp

147 vibr. ord. 3 pp

147 pp mf pp

147

150 → trem. rall. ST

150 mp

150 vibr. ord.

150 p mf pp

150

15

153

trem. rall.

153

perdendosi

153

sul A

3

p

mf

trem. rall.

p

pp

153

156

156

mf

3

trem.

trem. rall.

156

pp

mf

p

NV

156

159

sul A NV

p

159

perdendosi

159

11'14''

19 1'21''

move to the middle right

move to the rear left

162 only electronics

165 4 MR  
improvise noises on the instrument's body

165 4 RL

165 4 percussive sounds 22'' 11'34'' 6

176 rotate the hair of the bow on the back of the instrument

176 rotate the hair of the bow on the back of the instrument

Helsinki, 19.2.2010

176 end sound 19.