

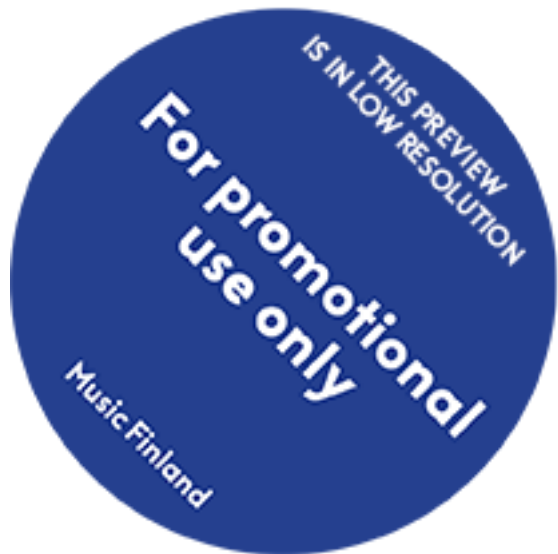
Paola Livorsi

# In between

per sette musicisti

2007, rev. 2009

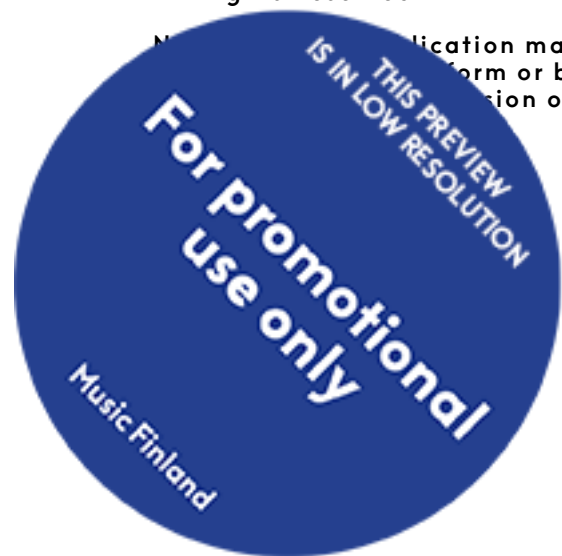
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Paola Livorsi

## In between

per sette musicisti (2007)

rev. 10.09

## strumenti

flauto in sol

clarinetto basso in si bemolle /clarinetto in la

corno in fa

percussione: 1 piatto sospeso (grande) 1 tam-tam (grande)  
wind-chimes di conchiglie, vibrafono, marimba  
accessori: arco, uncinetto, superball

viola

violoncello

contrabbasso (IV corda un quarto di tono sotto)

|    |                   |
|----|-------------------|
| d  | 1/4 di tono sotto |
| db | 3/4 di tono sotto |
| ‡  | 1/4 di tono sopra |
| ## | 3/4 di tono sopra |

Le alterazioni valgono per la battuta intera  
La partitura non è in do

Una commissione della Biennale di Venezia e Compagnia per la musica in Roma

Dedicato al Divertimento Ensemble

## instruments

G - flute

bass clarinet in Bb /cl in A

horn in F

percussion: 1 suspended cymbal (large), 1 tam-tam (large)  
shell wind-chimes, vibraphone, marimba  
bow, hook, superball

alto

cello

double-bass (tune IV string one quarter-tone lower)

1/4 of tone lower

3/4 of tone lower

1/4 of tone higher

3/4 of tone higher

Alterations follow conventional rules  
The score is not in C



PERC

CR

VCL

DIR

CL

CB

## note

tremolo ord. sempre non misurato ordinario

## archi

ST sul tasto  
estr. ST estremamente sul tasto  
SP sul ponticello  
N posizione arco normale

I c. prima corda

∅ balayage oscillazione tra suono armonico e rumore: variare la pressione del dito da sfiorato a metà, la corda non tocca la tastiera

c.l./crini metà legno metà crini

suono soffiato senza altezza: sfiorare la corda con le dita della mano sinistra sulla corda e nella posizione indicate, in modo da impedirne la risonanza (solo rumore)

## fiati

frull. frullato

bisbando: alterna due posizioni

suono

ria

on timbrato): alzare e abbassare  
a metà le tre valvole  
olare, con variazioni di altezza)

## notes

always unmeasured  
ordinary sound emission

## strings

on the fingerboard

normal position

first string

oscillation between harmonic sound and noise: vary finger pressure from harmonic to halfway, so that the string does not touch the fingerboard

half wood half normal bow

no pitch: left hand fingers on string, on the written string and position, so to stop resonance (noise only)  
bassa posizione - l.h. in low position - medio bassa - medium low  
medio-alta - medium-high

## woods/horn

Flatterzunge

alternate two different positions

air only

half air half sound

ordinary sound

coulourless (not timbred sound): alternatively raise and press down half-way the three valves (slow, irregular trill, with pitch variations)  
(slow, irregular trill, with pitch variations)

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# In between

Paola Livorsi 2007

$\bullet = 56$  *oscuro*

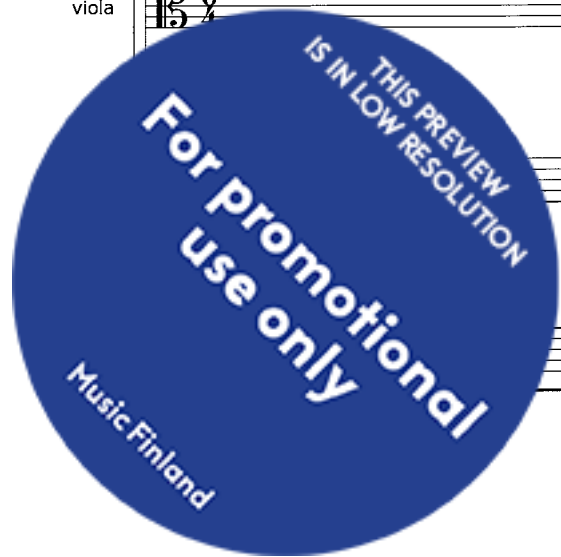
1 *fl in G* *EL in SOL* *frull.* *pp sempre* *pp*

1 *cl* *CL BASSO in SI bem.* *frull.* *pp sempre* *pp*

1 *cr in F*  $\emptyset$  *sempre* *ppp possib.*

1 *perc.* *MARIMBA* *bacch. morbide* *rapido, non misurato* *ppp sempre*

1 *viola* *N* *estr. ST* *pp* *ppp*



1

fl in G

cl

cr

perc.

vla

pp sempre

pp

tr incolore \*

tr sim.

legato sempre

ST \*\*

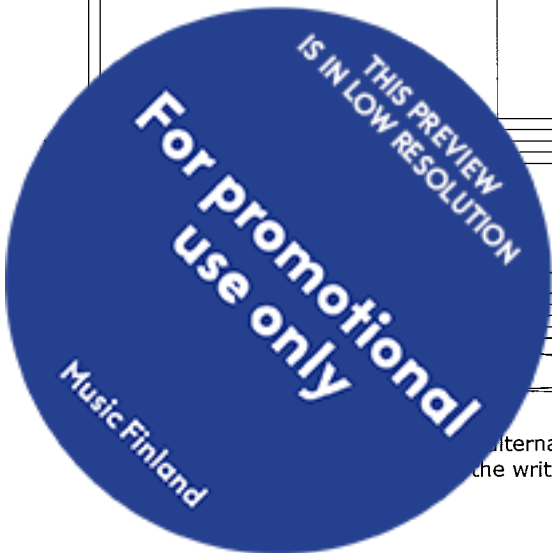
ST legato sempre

pp sempre

estr. ST

estr. ST

alternatively raise and press down half-way the three valves (slow, irregular trill, with pitch variations)  
 the written duration



fl in G

cl

cr

perc.

via

8

3

tr

mp

pp

ST

\* legato sempre

5

1 2 3 4 3

pp sempre

*(Musical notation includes dynamics: p, mf, mp, pp, and articulations: tr, 3, 5)*



ing the figure (in the same position)



2

fl in G

bisb. *tr*

*pp* *mf* *sfz* *mp*

cl

bisb. *tr*

*pp* *mf* *p*

cr

*mp* *pp*

perc.

*mp* *pp*

vla

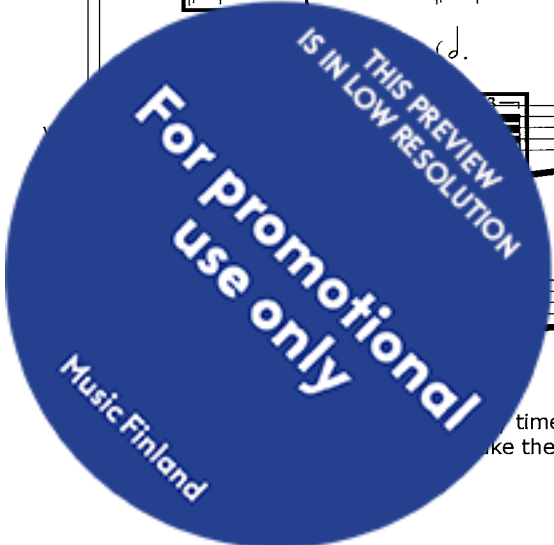
*mp* *pp* *poco*

ST legato sempre

III - IV c.

\*\* ST

time beginning from the following microinterval, always on the same string (sim. when descending)  
 make them smaller when descending



fl in G

cl

cr

perc.

vla

14

*mp*

*p*

*pp*

*poco*

*crescendo*

*p*

*poco*

*crescendo*

ST

estr. ST

SP

*pp*

1 2 4 3

*ppp*

*poco*

*a*

*poco*

*crescendo*

*mf*

*dim.*

*poco*

*a*

*poco*

*crescendo*

*sim.*

N

*crescendo*

*mf*

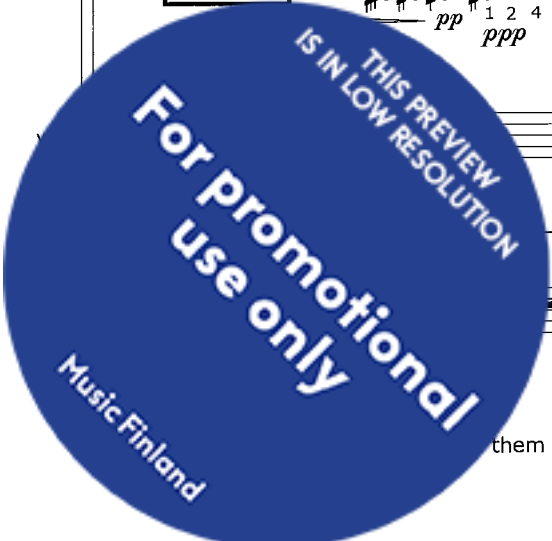
*dim.*

5

5

5

5



them smaller when descending

3

fl in G

18 *f* *mp* *p*

cl

18 *mp* *mf* *p* *mf* MUTA in CL in LA

cr

18 *mf espr.* *pp* ord. Ø

perc.

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

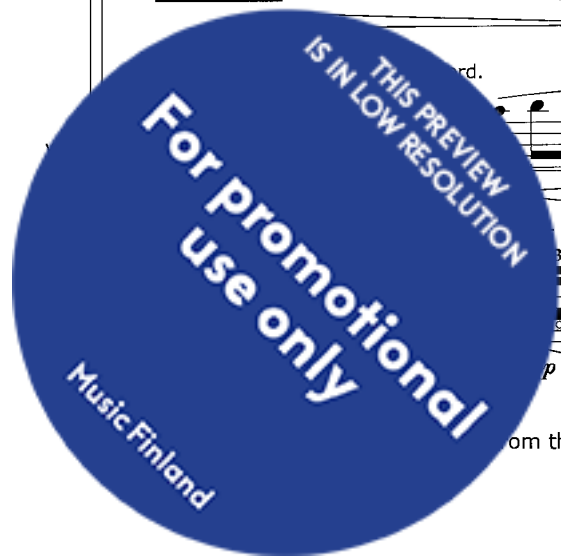
vla

18 *pp* *f* *poco* *a* *poco* *dim.* ST SP

18 *mf espr.*

18 *p* *sim.* *poco* *crescendo* *mf* N

from the following half-tone



fl in G

21

*sfz*

*mf*

*mp*

cl

21

CL in LA

*p*

*poco*

*crescendo*

cr

21

*mp*

*p*

perc.

21

*f*

*dim.*

*mf*

*poco*

ST

est. ST

vla

21

*dim.*

*pp*

*p*

*mf*

*p*

ST

ST

SP

*pp*

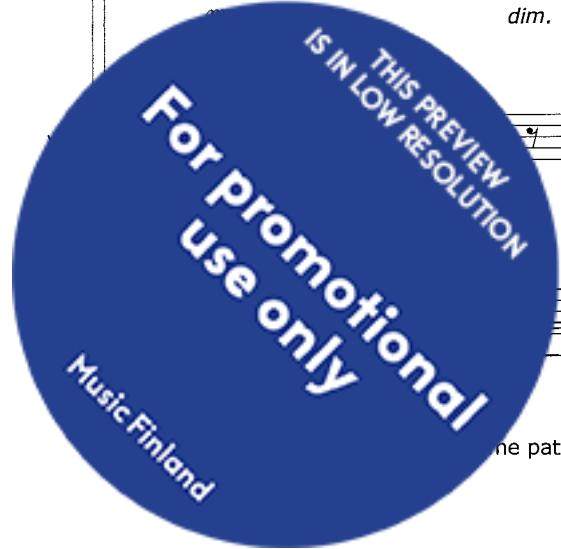
*p*

*mf*

*mf*

*dim.*

the pattern)



4

fl in G

23

*mf espr.*

*p*

cl

23

*mp*

*p*

cr

23

*pp*

*p*

perc.

23

*a*

*poco*

*dim.*

*6*

*3*

*3*

*6*

*6*

*5*

*5*

vla

23

III - II c.

SP flaut. con tutto l' arco

*espr.*

SP sim.

SP

N

*mf*

*p*

*7*

*7*

*3*

*mf*

*p*

*7*

*3*

N

ST

*mp*

*p*

*7*

*3*

N

ST

*mp*

*p*

*7*

*5*

*3*

N

ST

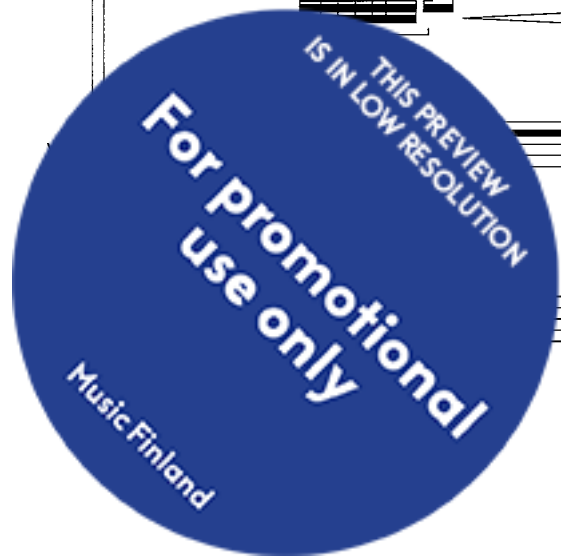
*pp*

*p*

*5*

SP

*p*



fl in G

frull. gola

frull. gola

mf

p

mf

pp

mf

p

mf

cl

p

mp

pp

pp

mf

mp

cr

perc.

p

dim.

perdendosi

vla

SP

N

mf

mp

mf

mp

cresc.

pp

mp

pp

pizz.

mp

poco

a

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5

frull.ord.  
bisb. tr

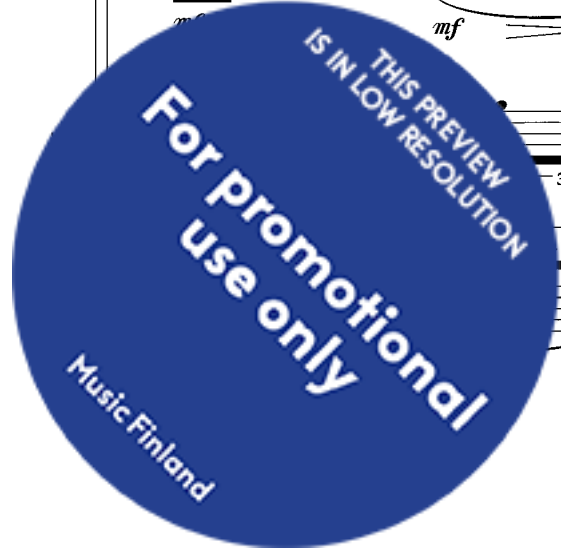
fl in G

cl

cr

perc.

vla



*enigmatico*

frull. gola  
bisb. *tr*

frull.ord. *tr*

gola *tr*

ord. *tr*

gola *tr*

frull.ord. *tr*

ord.

30

fl in G

*mp*

*sim.*

*mf*

30

cl

*p*

bisb. *tr*

*mp* >

*sim.*

*tr*

*tr*

*tr*

*pp*

30

cr

+ sempre *tr*

*tr*

*tr*

3

*pp*

30

perc.

VIBR. senza motore

jeté\* con manico  
bacch. legno

*mf*

*Red.* sempre

*sim.*

*mp*

30

vla

arco

SP sempre

*mp* sempre

*p*

N

*p*

pizz.

*mp*

7:2

3

5

5

5:2

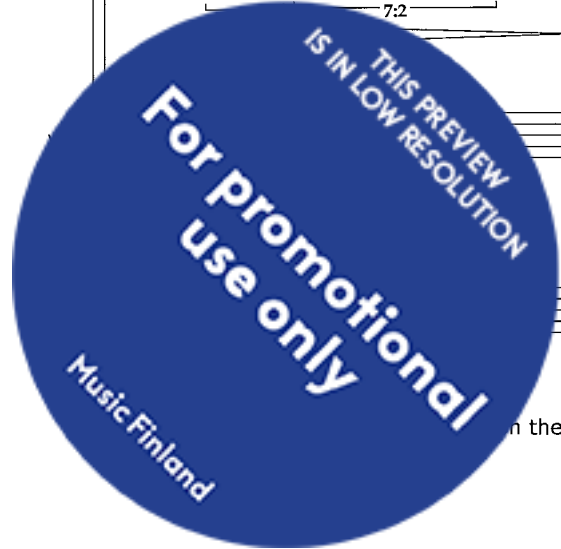
5

5

5:2

5

5



in the edge of the key for the written duration





6

fl in G  
36  
mp  
pp  
mp  
frull. gola  
p  
bisb. frull.ord. tr.  
mp  
p  
bisb. tr.

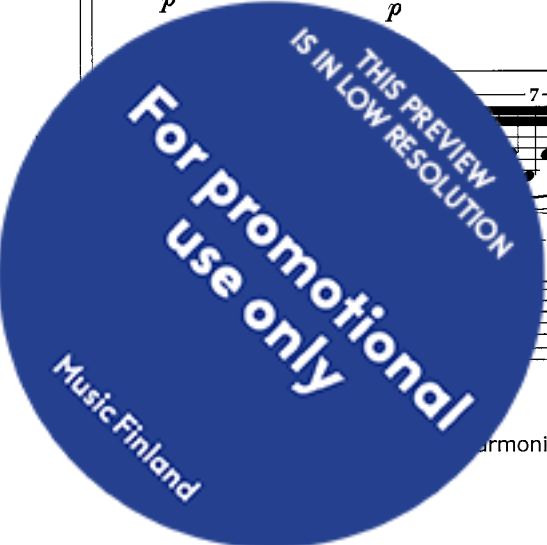
cl  
36  
mp  
frull. bisb. tr.  
mp  
bisb. tr.  
pp  
frull. bisb. tr.  
mp

cr  
36  
p  
mp

perc.  
36  
(.) (.) (.) (.) (.) (.)

via  
36  
p  
p  
\* tr.  
pp  
mp  
pp  
p  
mp  
p  
7  
SP  
f  
II c.  
pp  
\* tr.  
pp  
N  
mp  
pp  
IV c.  
pp  
sim.  
pp

perdendosi  
p  
tr.  
pp



harmonic sound and noise, vary finger pressure from harmonic to halfway, so that the string does not touch the fingerboard

fl in G

40

frull.ord. bisb. frull.ord. bisb. frull. gola bisb.

tr tr tr tr tr

sim.

cl

40

bisb. frull. bisb. frull. bisb. frull. bisb. frull.

tr tr tr tr tr

dim. pp mp dim. sim.

cr

40

perc.

40

vla

40

tr tr tr

mp pp p pp mp pp p

SP N

6 5

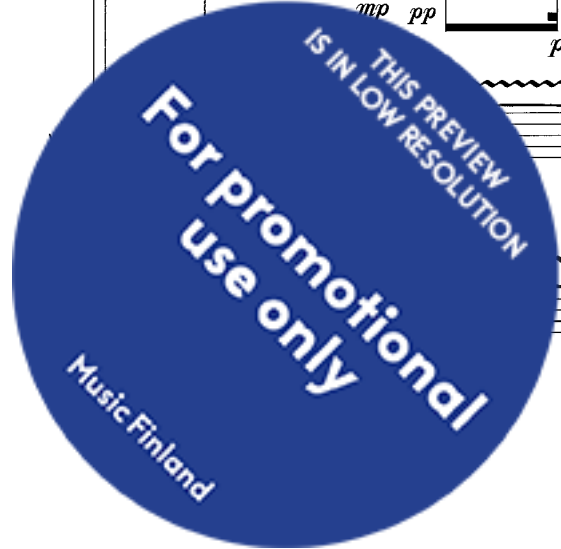
tr tr

mp pp

SP

tr

mp p mp



7

fl in G

44

frull.ord.  
bisb. *tr.*

bisb. *tr.*

frull.

bisb. *tr.*

*p*

cl

44

bisb. *tr.*

frull.

bisb. *tr.*

frull.

*pp*

cr

44

perc.

44

SHELL WIND-CH. ( ) ( )

*pp* *mp*

vla

44

*p*

*p*

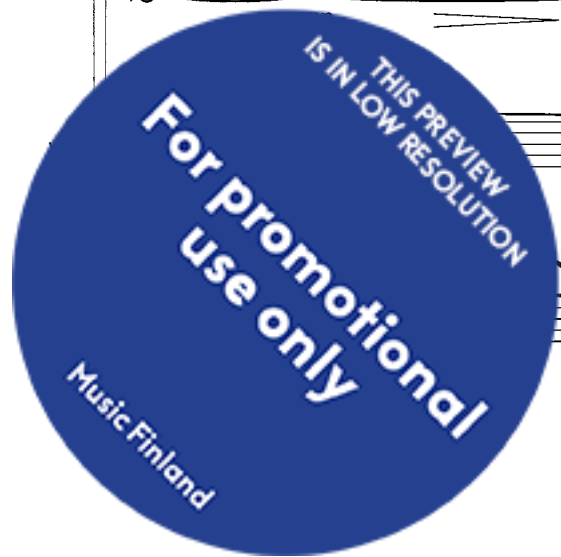
*pp*

*p*

*tr.*

*tr.*

*tr.*



fl in G

48

bisb. *tr.* *frull.*

*mp* *pp*

cl

48

MUTA in CL BASSO in ST hem.

cr

48

perc.

48

*pp* *mp*

vla

48

*tr.* *pp* *mp* *p* *mp* *mf* *p*

*tr.* *pp* *tr.* *pp* *tr.* *pp*

SP

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*poco rall.*

♩ = 52

8

fl in G

Musical staff for Flute in G, measures 53-56. The staff is mostly empty, indicating rests for the instrument.

cl

Musical staff for Clarinet (CL BASSO in SI bem.), measures 53-56. The staff shows rests in measures 53-54 and a melodic line starting in measure 55 with a *pp* dynamic and the instruction *sempre*.

cr

Musical staff for Cor Anglais (cr), measures 53-56. The staff shows rests in measures 53-54 and a melodic line starting in measure 55 with a *pp* dynamic and the instruction *sempre*. The instruction *con sord.* is written above the staff.

perc.

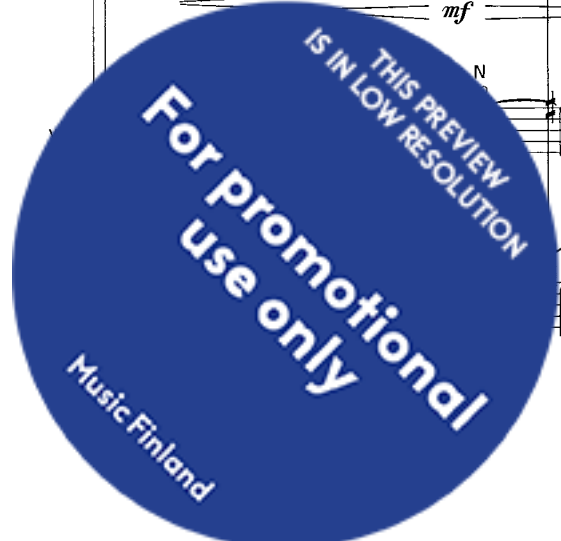
Musical staff for Percussion (perc.), measures 53-56. The staff shows rests in measures 53-54 and rhythmic patterns in measures 55-56. The instruction *T-TAM con le mani* is written above. Dynamics include *pp*, *p*, and *mp*. Rhythmic markings include *3*, *5:2*, and *3 5:2*.

vla

Musical staff for Viola (vla), measures 53-56. The staff shows a melodic line starting in measure 53 with a *mf* dynamic. It includes trills (*tr*) and dynamic markings *p* and *perdendosi*. Fingerings *6* and *5* are indicated.

Musical staff for Bassoon, measures 53-56. The staff shows a melodic line starting in measure 53 with a *mp* dynamic. It includes trills (*tr*) and dynamic markings *p*, *pp*, *mf*, *p*, and *mp*. The instruction *sim.* is written above. Fingerings *N* and *SP* are indicated.

Musical staff for Trombone, measures 53-56. The staff shows a melodic line starting in measure 53 with a *pp* dynamic. It includes trills (*tr*) and dynamic markings *p*, *mp*, and *pp*. The instruction *sempre* is written below. Fingerings *N* and *SP* are indicated.



*poco*

*a*

*poco*

*più*

$\bullet = 60$

*mosso*

9

fl in G

58

cl

58

cr

58

perc.

58

PIATTO SOSE.  
grande

centre → edge  
3:2

bacch. morbide *p*

via

58

pizz.

*mp*

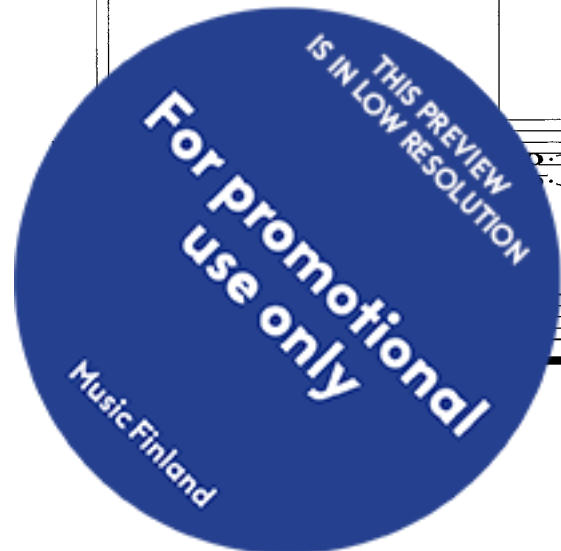
*mf*

*p*

ST → N

*mp*

*p*



63 fl in G *ord.* *p* *mp*

63 cl *slap tongue* *mp*

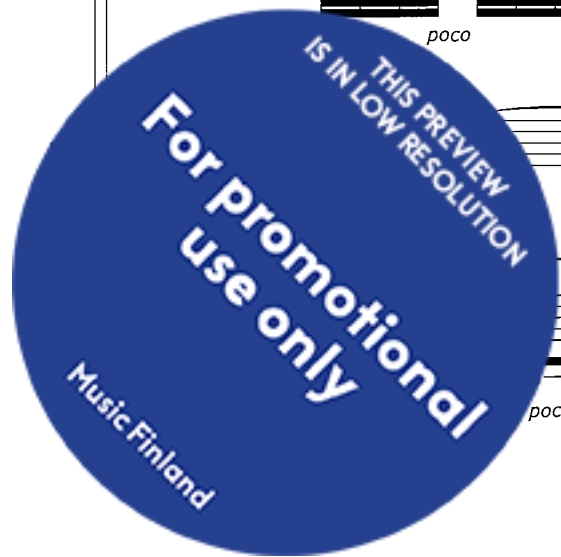
63 cr *senza sord.*

63 perc. *VIBR.* *con arco* *l.v.* *mf* *ad. lib.*

63 via *poco* *cresc.* *mf* *arco* *SP* *N* *SP sim.* *mp* *6* *6* *6* *6*

*p* *crescendo* *mf* *N* *SP* *6* *N* *p*

*poco* *cresc.* *mf* *3* *3* *3* *3* *3* *p*





67 → o

frull.ord.  
o

pizz.

mp sempre

fl in G

67

sfz mp sfz

cl

67

p

cr

perc.

67

mf p mp

vla

pizz. mp

5

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fl in G

69 *sim.*

5

*poco*

*meno*

cl

69 *ord.*

*mp*

cr

69 *p*

3

perc.

69

vla

69 *mf*

6

7

6

7

6

7

6

*dim.*

arco

*pp*

pizz.

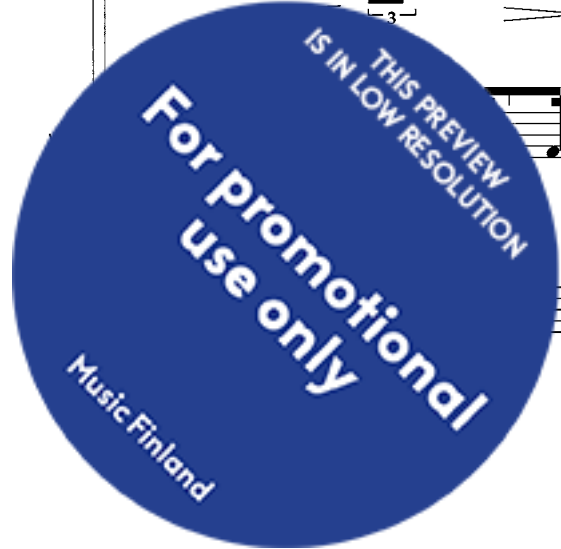
*mp*

*p*

*mp*

*p*

5



10

fl in G

71

*mp* *mf* *p*

cl

71

slap

*mp* *sfz* *mp* sim.

cr

71

*mp* sempre

perc.

71

con arco

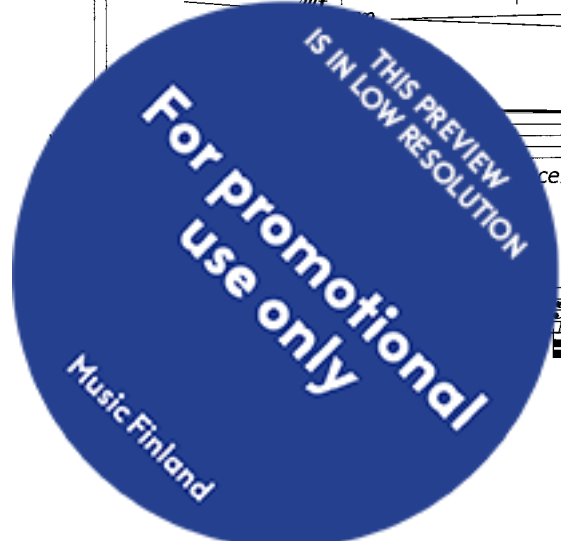
*f*

via

71

*mf* *f* *p* *mf* *dim.*

*mf* *dim.*



74

fl in G

3 *mp* 3 *p* 6

74

cl

MUTA in CL in LA

74

cr

+ *sim.* + *sim.* *pp* 3 + *sim.* *mf* 6

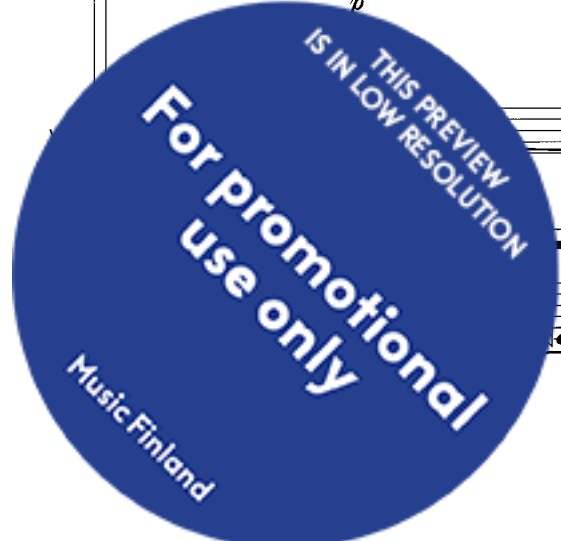
74

perc.

74

vla

*p* *mf* *pp* II - I c. 7 7 5 *pp* 5 5 3 3 3 3 *mp sim.*



fl in G

77 *p* sempre

CL in LA

77 *p* sempre

cr

77 *p*

perc. MARIMBA

77 *p*

vla

77 *mp*

sim.

sim.

sim.

II III II I c. 5

7 6 7 6 7 6 7 6

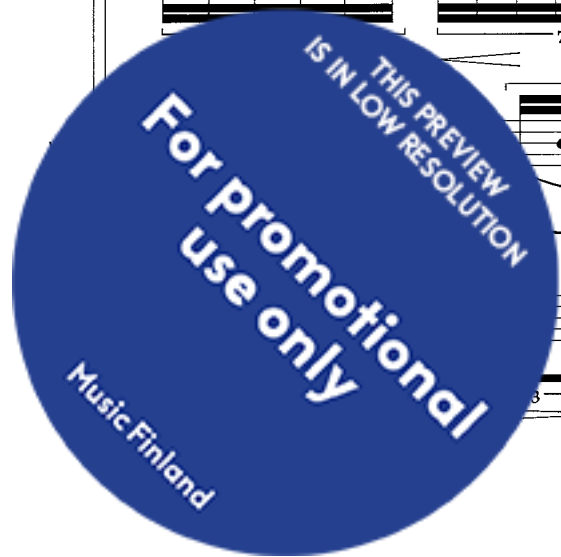
7 6 7 6 7 6 7 6

6 6 6 6 6

3 3 3 7:2

5 5 5 5 5

3 3 3



fl in G

79

poco cresc.

cl

79

poco cresc.

cr

79

incoloro

tr

p

perc.

79

poco cresc.

via

79

poco cresc.

mf

mf

mp

III c.

sim.

mf

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12

fl in G

81

*mp*

*mp sim.*

cl

81

*mp*

*mp sim.*

cr

81

*tr*

*poco*

*cresc.*

*ord.*

*mp*

*mf*

perc.

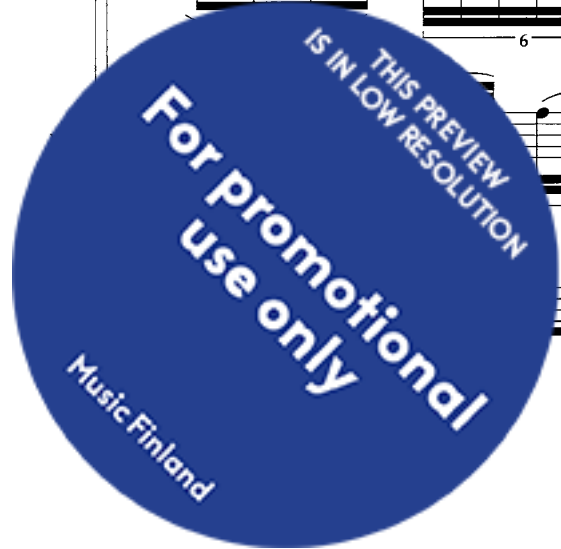
81

*sim.*

vla

81

*sim.*



83

fl in G

7 7 6 7 7 5 7 5

*mf* *mf* *f* sim.

83

cl

7 7 6 7 5 7 5

*mf* *mf* *f* *f* sim.

83

cr

3

*mp* *p*

83

perc.

7 5 7 5 7 5 7 5

*mf* sim.

83

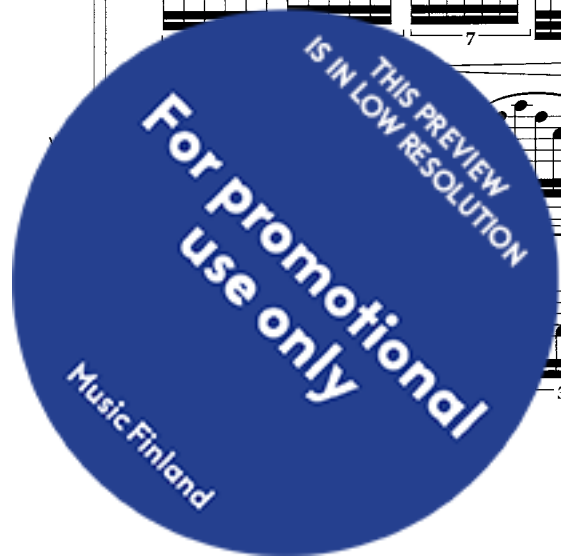
vla

7 6 7 6 7 6 7 6 7 6 7 6 7 6 7 6

*mf* sim. *f* sim.

7 3 7 3 7 3 7 3 7 3 7 3 7 3 7 3

sim. sim. sim. sim. sim. sim. sim. sim.





fl in G

86 *p* *mf* *mp*

cl

86 *p* *p* *pp*

cr

86

perc.

86 *mp* *p* *mp* sempre

vla

86 *p* *f* *dim.* *mf* *dim.* *mp* *mf*

(dit.)  
*mp* III II I c.  
*mf* 3  
 IV c.

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fl in G

89

3

6

6

sim.

3

3

cl

89

3

3

*mp*

*p*

*mp*

cr

89

perc.

89

6

5

6

5

3

3

3

3

3

3

*p*

sim.

vla

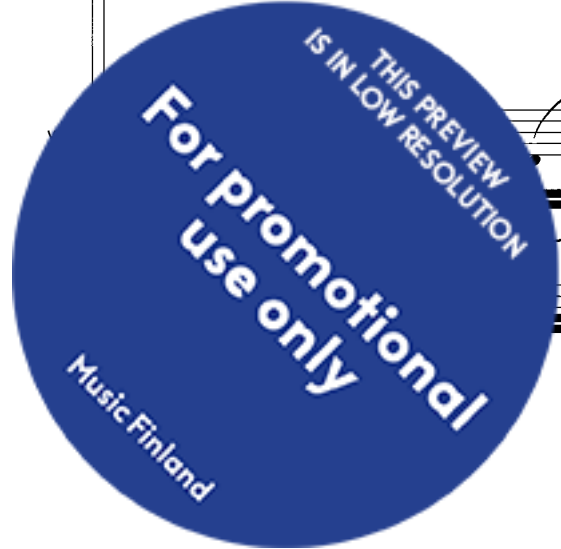
89

3

*p*

*mf*

*p*



fl in G

92

*mf*

sim.

*mp*

cl

92

*mf*

sim.

cr

92

perc.

92

*p*

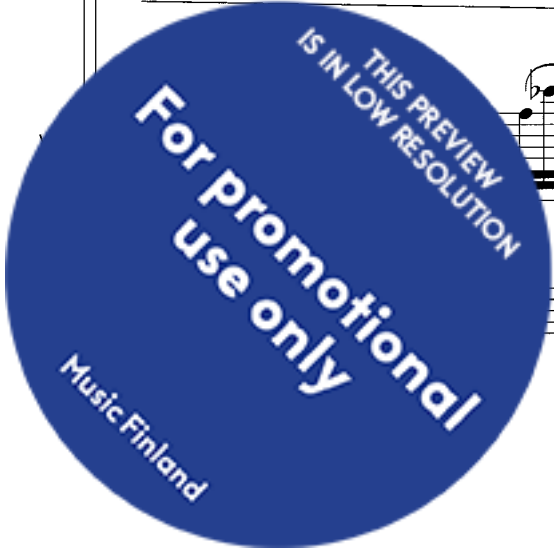
vla

92

*f*

*mf*

sim.



fl in G

95

*p* *mf* *mp espr.*

cl

95

*mp* *p* *mf*

cr

95

*pp* *mp*

perc.

95

*mp* *pp*

vla

95

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

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15

fl in G

Musical staff for Flute in G, measures 99-102. The staff contains a complex melodic line with several triplet markings. The key signature has one flat and the time signature is 4/4.

cl

Musical staff for Clarinet, measures 99-102. The staff is mostly silent, with a few notes in measures 101 and 102, including a *p* dynamic marking.

cr

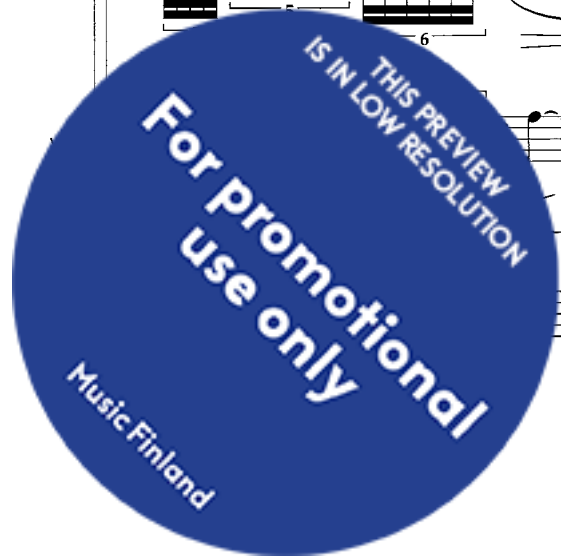
Musical staff for Cor Anglais, measures 99-102. The staff is mostly silent, with a few notes in measures 101 and 102, including a *p* dynamic marking.

perc.

Musical staff for Percussion, measures 99-102. The staff is mostly silent, with a few notes in measure 101.

vla

Musical staff for Viola, measures 99-102. The staff contains a complex melodic line with several triplet markings and dynamic markings including *mf*, *dim.*, *mp*, *mp espr.*, and *mf*. The key signature has one flat and the time signature is 4/4.



senza tempo

103

fl in G

103

cl

103

cr

103

perc.

103

vla

103

103

103

*mp*

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

*poco* *cresc.* *mf* *pp*

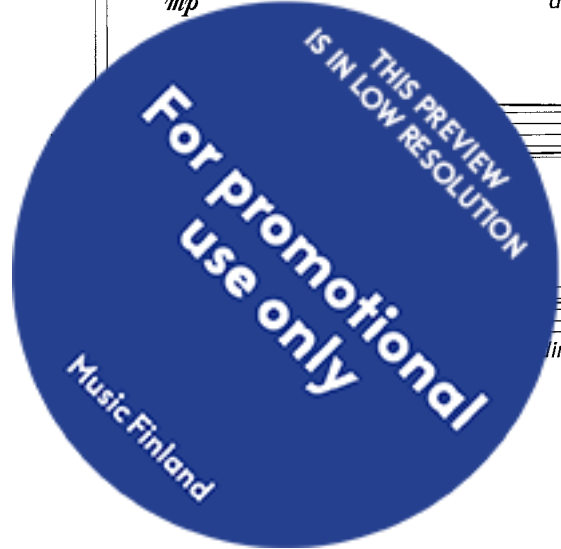
I-TAM

*p*

*glissando molto lentamente*

*mp* *dim.* *dim.*

MUTA in CL BASSO in SI bem.



fl in G  
107 *pp* sempre

cl  
107 CL BASSO in SI bem.  
*pp* sempre

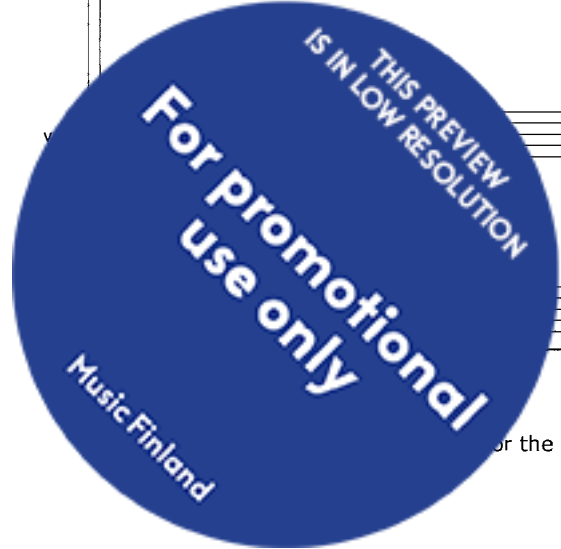
cr  
107 *ppp* *possib.*

perc.  
107 *I-TAM* with hook *battuto* \*  
from centre to edge *pp* *sim.* *l.v. sempre* *tratto* *battuto* *mf* *pp*

vla  
107 ST col legno tratto *pp* *c.l.* *estr. ST c.l./crini* *poco* *cresc.*

v  
107 ST col legno tratto *pp* *ST c.l.* *estr. ST c.l./crini* *poco* *cresc.*

107 *N* *estr. ST* *pp* *ppp*



for the written duration (vary density, always accelerando)

fl in G

111

frull.ord.  
o

gola  
o sempre

gola

ord.

mp

mf

mf

mp

cl

111

frull.  
o

o sempre

sim.

mf

mp

cr

111

perc.

111

battuto

PIATTO SOSP.

bacch. legno tratto

l.v. sempre

pp

sim.

via

111

ST ord.

ST ord.

ST ord.

N c.l.

suono soffiato\*  
ord. m.s. in posiz. bassa

ST c.l.

ST c.l.

ST c.l.

ST

estr. ST

N

N

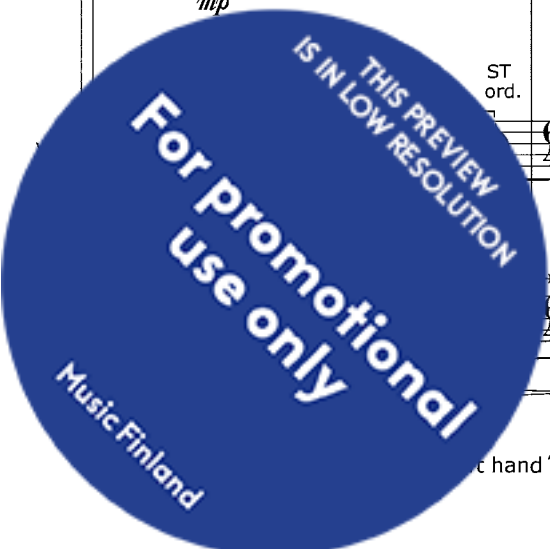
col legno  
ST

pp

ppp

mp

dim.



...t hand's fingers on string, on the written string and position, so to stop resonance (noise only)



115 fl in G gola *mf*

115 cl *mf* sim.

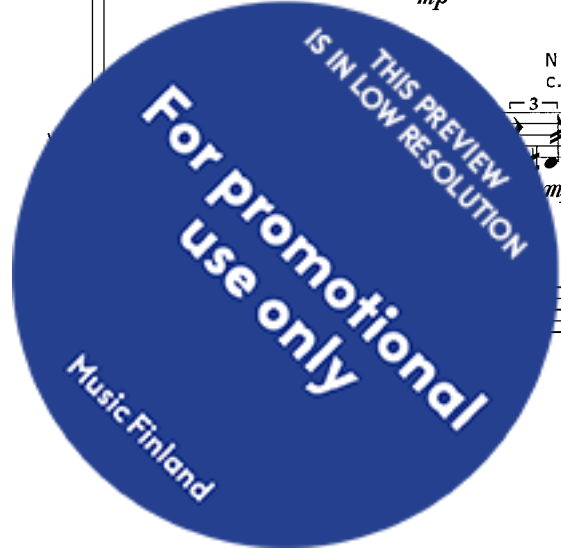
115 cr frull. aria *mp* sim. *mf*

115 perc. with hook battuto *pp* sempre *pp*

115 via N c.l./crini *mp* trem. rall. → ST c.l. *dim.* estr. ST no trem. *pp* ord. suono soffiato m.s. gliss. lento in posiz. bassa - media *mp* poco *cresc.* trem. accel. verso trem. *mf*

N c.l./crini *mp* trem. rall. → ST c.l. *dim.* estr. ST no trem. *pp* ord. suono soffiato m.s. gliss. lento in posiz. bassa - media *mp* poco *cresc.* trem. accel. verso trem. *mf*

ord. movimento circolare arco *mp*



119 ord. o sempre gola

fl in G *mp* *sim.* *mf*

119 o sempre

cl *mf* *mp* *mf*

119 o

cr *mf* *mf* *pp*

119 con le mani with hook tratto

perc. *mf* *p* *pp* sempre

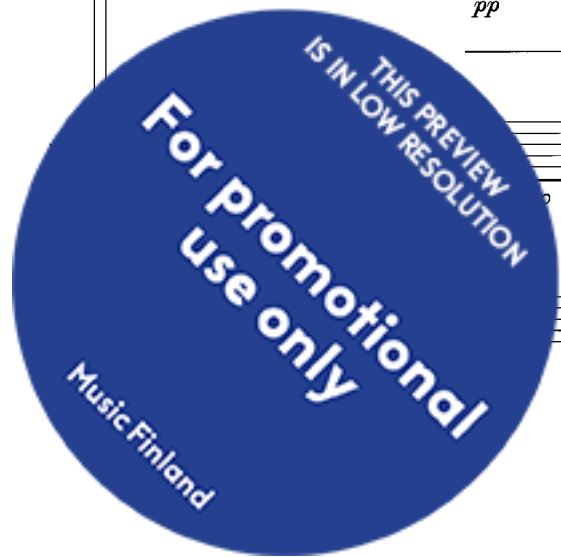
119 ST c.l. / crini N trem. rall. no trem. ST c.l. ord. suono soffiato gliss. in posiz. medio-alta

vla *pp* *poco* *cresc.* *mf* *dim.* *pp* *mp*

119 N trem. rall. ST c.l. no trem. ord. gliss. in posiz. medio-alta suono soffiato verso trem.

col legno battuto arco circ.

*mf* *mp*



123 fl in G frull.ord. *mp* *p*

123 cl *mf* *mp* *p*

123 cr

123 perc. *pp* *p* gliss. con superball I.v. fino alla fine delle risonanze

123 via *verso trem.* *cresc.* *mp* *perdendosi* movimento circolare arco (soff.) m.s. in posiz. bassa

*mp* *perdendosi* movimento circolare arco (soff.) m.s. in posiz. bassa

*mp* *perdendosi* suono soffiato m.s. in posiz. bassa arco circ.

