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Finnish Music Information Centre

18 090

Paola Livorsi

Manantial

for five musicians

1998

TEOSTO

SUOMALAISEN MUSIIKIN TIEDOTUSKESKUS
FINNISH MUSIC INFORMATION CENTRE

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Manantial

for five musicians

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Manantial (Sp. brook, stream) is also the title of an unfinished poem by Federíco García Lorca, written in 1919; the quotation at the beginning of the score is a part of it, and it sounds: "In front of the long winter twilight".

Glossary

un poco animando: a little moving (literally: to become animated)

improvvisamente animando: suddendly moving

aspro: sore

delicato possibile: as gentle as possible

Duration: 11 min.ca.

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Instruments

Flute in C (db. piccolo)

Bass clarinet in B

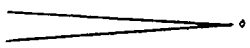
Violin

Violoncello

Piano

General marks

change very gradually from one sound or one way of playing to another


diminuendo al niente

NV non vibrato

V normal vibrato

MV molto vibrato

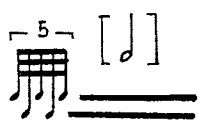

let vibrate until the sound dies naturally

normal breath

short breath


short fermata


long fermata


repeat the last figure according to the duration marked in brackets

Accidentals are intended for only one note, unless the note is repeated or inserted in a pattern.
The score is not written in C.

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Microintervals

♯	note raised a 1/4 tone
♯♯	note raised a 3/4 tone
♭	note lowered a 1/4 tone
♭♭	note lowered a 3/4 tone

Wind instruments

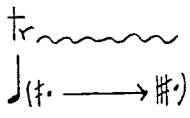
bisbigliando (bisb.)	change the fingering to produce a different tone-colour (always choose two different fingerings)
bisb. trill	'timbre' trill: the trill note is the same pitch as the main note (harmonic or alternative fingering)
ord.	ordinario, return to the previous normally produced sound
frull.	frullato, Flatterzunge
S	suono con soffio, breath coloured tone
MS	con molto soffio, breath tone (without any sound)
N	normal (used with S and MS, otherwise ord.)

Strings

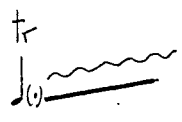
ST	sul tasto
SP	sul ponticello
N	normal (used with ST and SP, otherwise ord.)
flautato, flaut.	long bows with very little pressure

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bariolage — alternate rapidly natural harmonic and normal sound (same fingering), to produce a rich tone-colour



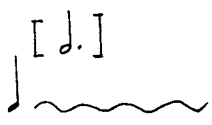
glissando with the secondary note of the trill, without changing the main note



glissando trill, gliss the main note while trilling

Piano

son étouffé (smothered sound); stop the vibration of the string with the left hand, while normally playing on the key with the right hand



draw wire brushes along the marked strings, according to duration in brackets above the stave



draw a triangle beater along the ~~marked~~ strings

harmonic sounds: touch the given strings with left hand at the proper nodes to produce 5th partials, while normally playing on the keys with the right hand

r.h. — right hand
l.h. — left hand
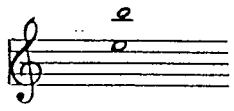


"harp pizzicato" : pluck the marked string violently from under upwards
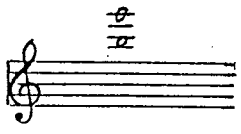
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Multiphonics

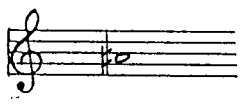
Flute in C



{1 2 3 4
{ 2 3 5

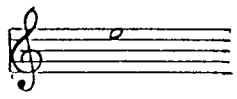


{2 3 4
{ 5



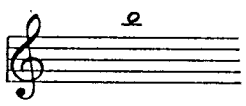
{1 2 /2 5
{1♭2 / 5

1 2 4 /② ④ 5



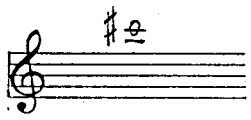
1 2 3 4/2 3 5

1 2 3 4/2 3 4 5♯



1 2 / 5

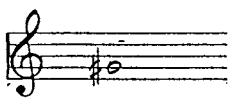
1 2 3 4/2 3 5



1 2 3 4/2 3 4 5♯

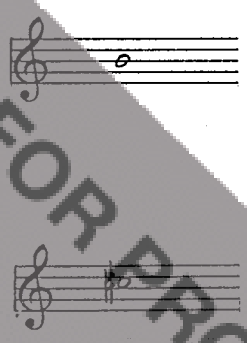
1 3 4/2 4 5♮

Piccolo



1 2 3 4 5/ 5

1 2 3 4 5/ 4 5



1 2 / 5

1 3 4 / 3 4

/ 5

1 3 4 /A 3



2 / 5

2 3 4 / 2 3 5

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(From: Pierre-Yves Artaud/Gérard Geay, *Flûtes au présent / Present day flutes*, Paris, Jobert / Editions musicales transatlantiques, 1980)

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Frente al ancho crepúsculo de invierno
(F. García Lorca)

♩ = ~ 52

♩ = ♩ sempre

Fl.
Cl.-b.
Vl.
Vc.
F.
Ped.

bisb.
(simile)
ord.
bisb. tr
NV
ppp
7 : 4
N
ST
perdendosi
mf
pp
9 : 6
mp
mf
p
pp
mp
ppp
f

(ord.)
bisb.
ord.
un poco avimando
a tempo
simile
(bisb.)
jeté
MV
V
Hautato
cresc.
III - II c.
II - I c.
NV
N
*

7

bisbigliando

mp mf (NV)

→ NV

PPP

arco ord.

flaut. ppp

→ SP

with wire brushes

mp

(Ped.)

V → NV

fing. 1 → 2

mp

ord. SP → N

mp

(NV) → V → N

mp

MV → V

simile

mp

p pp

→ NV

ppp

V → MV → SP

NV

mf

V → MV

ppp subito

mf

10

V

ord.

pp mp

V → N

5 5

mp poco cresc.

→ V

N SP

mp

V → NV

fing. 1 → 2

V simile

pp

NV → V

ppp

SP NV

ppp flaut. ord.

mp poco cresc. mf

*

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un poco animando

ord.

(4/4)

13

15

mp poco cresc. mf

V bisbigliando V → NV ord.

N jeté mp ord. mp

pp ppp tr

V → NV N → ST

p subito f

Ped. f

(5/4) a tempo (9/4) improvvisamente animando 5/4

15

muta in fl. piccolo

p subito bisbigliando ord.

p mp

V pp possibile

MV → V V → NV N → ST

III - II

legiero legiero

mp mf pp sub. mf < f ppp sub. non cresc.

flaut. bariolage

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18

bisb tr

tr

7:4 5:4 3:8 5:4 5:4

mp pp sub. mp 5 pp

poco cresc.

NV ST

ppp

N pizz. V MV NV V

arco N

bar. 5 5 5 pizz. non arp.

mp mf p sfp

(sulla tastiera) mp

mp

Ped. sempre * mf poco cresc. f

* = left hand; touch the given strings at nodes in order to produce 5th harmonics

21

bisb.

V NV

bisbigliando 1 fing. 2 fing., etc. poco a

5:4 p subito

mf NV V

mp pp sub.

pizz.

(III) (III-IV)

mp NV mp

bar. V MV NV MV

pizz.

pizz. (chitarrone)

II I-II

arco legiero

mf mp p

mp cresc.

sf p mp ppp sub.

l.v.

f

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24 25

5/4 2/4

V → NV V → NV V

poco NV

pp pp p

arco jeté pizz. arco jeté I III N → c. l. tratto

arcoV bar. flaut. jeté

N → c. legno N → c. l.

sf pp sf mp sf p sf pp sf pp

ord., calmo

(𝅗𝅥) p f mp mf ff * mp mp pp

Ped.

♩ = 72-80 ~

2/4 5/8 9/8

27 30

NV simile tr mp p mf p

c. l. N → c. l. tratto pizz. arp. arco N → c. l. tratto

fp

arco jeté c. l. N tr → c. l. tratto N tr → c. l. tratto

sf pp

fp mf mp

* pp

Ped.

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QRMIC

♩ = 100 ~

capriccioso

31

bisb. (ord.) espr.

mp pp mp mp pp mp

9:8 tr

mf p sub.

(I) IV ord. eco, N.V. 5:3 capriccioso, vibr. I tr

mp mp

(c.l.) tr

capriccioso loco

5 8 9:8

mf

* pp Ped. * Ped. * pp mp Ped.

mp

5/8 9/8

34 35

p pp mp p

ord. → MV → MV

flaut. ST, N.V. → N, espr. ST

(IV) pp mf ppp

8 7:8 5

mf mp mp

* Ped. * Ped.

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meno vivace

♩ = ♩ sempre, 80 ~

37 39

(ST) → N poco a poco → SP

mp mp cresc. f fp pp

(8) pp mp (loco) * pp f Legato e Legerissimo Ped. (l.h.) mp * Ped.

39 40 bisb. ppp mp

Lirico N SP ST

mp espr. II pp mf p II-III pp

(r.h.) (loco) Loco

ppp ppp mp

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42

throat
frull.

tr

mfpp

NV → N

ST

(II)

mp

y SP

(SP)

pp < f p

p < sfp

throat
frull.

tr

5
8

mf sfp < mfpp

bisb.

tr

SP sempre,
aspro

mf

NV
SP

ST

ord.

c.l.

→ ST

pp

mp

loco

mf

stp

stp

stp

tr

mf p subito

(Loco)

pp

Ped.

45

pp

tr

bisb.

2
4

col legno tratto

ord.

pp

mf p

mp

+ + etc.

+ simile

mp

N → ST

pp

II-III

mf < f p subito

mf < f p subito

Ped.

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OPUS ONE

♪ = ♪ sempre

2/4 (bisb.)

49 50

9:8

bisb. 5/8 con libertà

(colla parte)

SP SP ST

esprr. mf mp

col L. tratto

p mp

pizz. arco (arco)

col legno tratto

pp p simile =

5 5 7

f

3/8

53

N NV (V) muovendo

mp 6 3 poco rall. sp

flaut, ST mp p sfp

mf mp pizz. mf

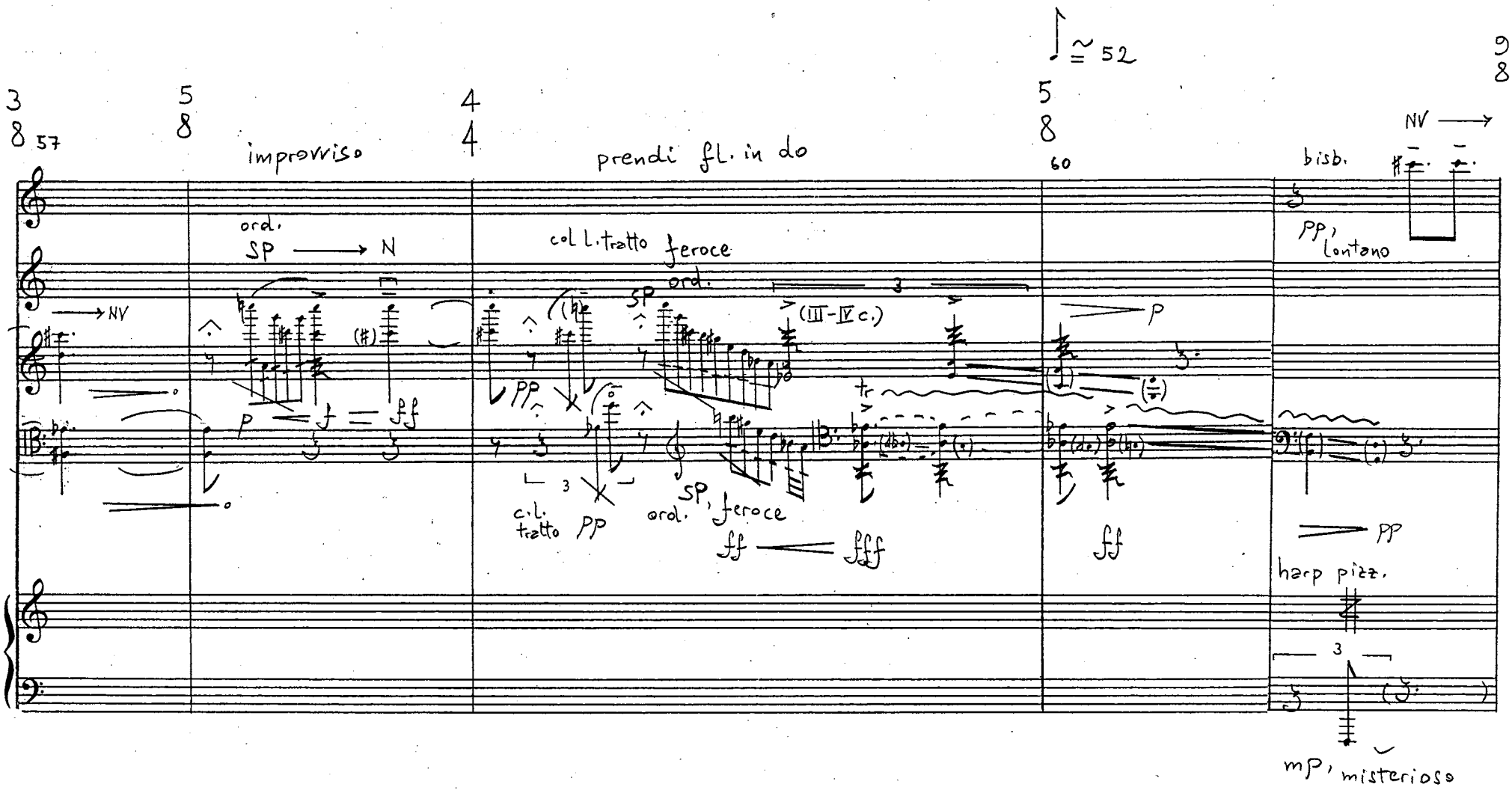
sf arco

flaut. N sf mp NV

c.l. tratto ord.

3 mp p

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un poco animando (delicato possibile) a tempo

(bisb.)

62

pp < mp espr.

bisb. NV, con soffio

pp, lontano

NV → V

flaut., st

pp, lontano

lirico

flaut. st

(st) → N

mf

mp, espr.

(II-III)

fp (I)

mp → pp (IV)

V → st, flaut.

NV → V

pp, lontano

"harp pizz."

f

= ~ 52

65

Simile

Simile

pp, lontano → mp

V, ord.

bisb. tr

mp

mf

pp

mp

p < mf

bisb.

(delicato possibile)

mp ord.

→ NV

SP, V

→ st, NV

V SP

→ N

mp espr.

→ st, flaut. SP

SP →

sub.

pp (III)

mp

pp sub.

p sub. mf pp sub.

mp

p sub.

lirico

mf espr. (I)

mf

mp

mf → mp

p espr.

simile

più f

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69

bisb. → tr

5 8 70

(simile)

mp → N → ST

mp

[♩]

mf

g:8

p subito

mf

bisb. → tr

9 8

mf p

[♩.] SP subito

mp mf pp sub.

ord.

mf espr.

mp

p

N → SP [♩.]

mf ≤ pp subito

III-II c.

[♩.]

[♩.]

5

ord.

mp ≤ pp subito

(1 c)

73

bisb. tr

mp

tr

mp

[♩.]

[♩. ♪]

SP → N

(pp)

mf, dolce

NV → V

N → S

ord.

3:2

pp, lontano ≤ mp pp

simile

75

mp

pp

simile

5 8

N → flaut., ST

fl, ST

(III-II) pp ≤ mp

flaut., ST

N NV → V

IV-III pp, lontano ≤ mp pp

N → ST

3:2

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76

N → MS

MS

tr ord.

N

7:4

bisb.

mp

f

pp

mf

mp espr.

pp

N

tr

flaut.,

N → ST

ord.

N

SP subito

11:7

5

17:7

5

3:2

3

pp

mf

pp mp pp

mp

mf

pp non cresc.

80

bisb. tr

7

mp espr.

pp

N

, lirico

mp

f

mp

mf

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5 (MS) S → N 4 N → S 4
4 83 85
mf mp p mp mp
N → S
bisb.tr
pp lontano
SP → N ST, flaut.
pp subito mp p mf p mf f p mp
NV
pp, lontano

♩ = ♩

4 5 9
4 8 8
N → MS
86
mp
S → MS S
flaut. mp simile
N → ST N → ST → N 5:4 flaut. ST N → ST
pp mp pp, NV pp → V, ST mp p f mp pp mf p
(flaut.) pppp
mp

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9/8 5/8

89 90

(ST) → N flaut. ord. ST II, III c. ST → N

pp mf p < mp pp poco a poco cresc. fp pp

con bacchetta di tr.

Ped.

p < f

91

* S → MS N N

mp p mf mp mf pp sub.

bisb. tr bisb.

pp NV, ST simile mp

pp sempre N → ST NV, ST

mp simile

pp

pp < mp

* = from closed to (gliss.) ordinary embochure

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DEMO

94

bisb.

tr

simile

mf

pp

mp

ord.

NY

ppp

ST → N,V

ST → N

NV

ST → N

ST, NY

ST

bariolage tr

ST → SP

5:3

5:3

3:2

3:2

p mp p mp pp

mp p mp pp pp

mf

97

(simile)

S → MS → N

mp p

f p

NV

Pp

SP → N → ST

SP → N

poco a

mp mf

dim.

bar. tr

pp mf fp pp

mf

mp pp

mp pp sub.

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DIMIC

5
4

101

bisb. tr

7:6

mp

pp

(simile)

MS → S → N

4
4

f

p

NV

8

ppp

poco ST → estr.

ST

N V →

7

mp < mf ord. jeté

pp

(#) (#)

jeté

7

mp < p

p

11:7

pp

4
4

104

NV

bisb.

7:6

mp

ST → estremam. ST

(bisb.)

5

N → ST
→ NV

dim.

NV, ST

3:2

pp

ppp

3

ST → estremam.

3:2

ST

a tempo perdendosi

jeté

p

mp

Roh Living, Helsinki 19.3.98

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