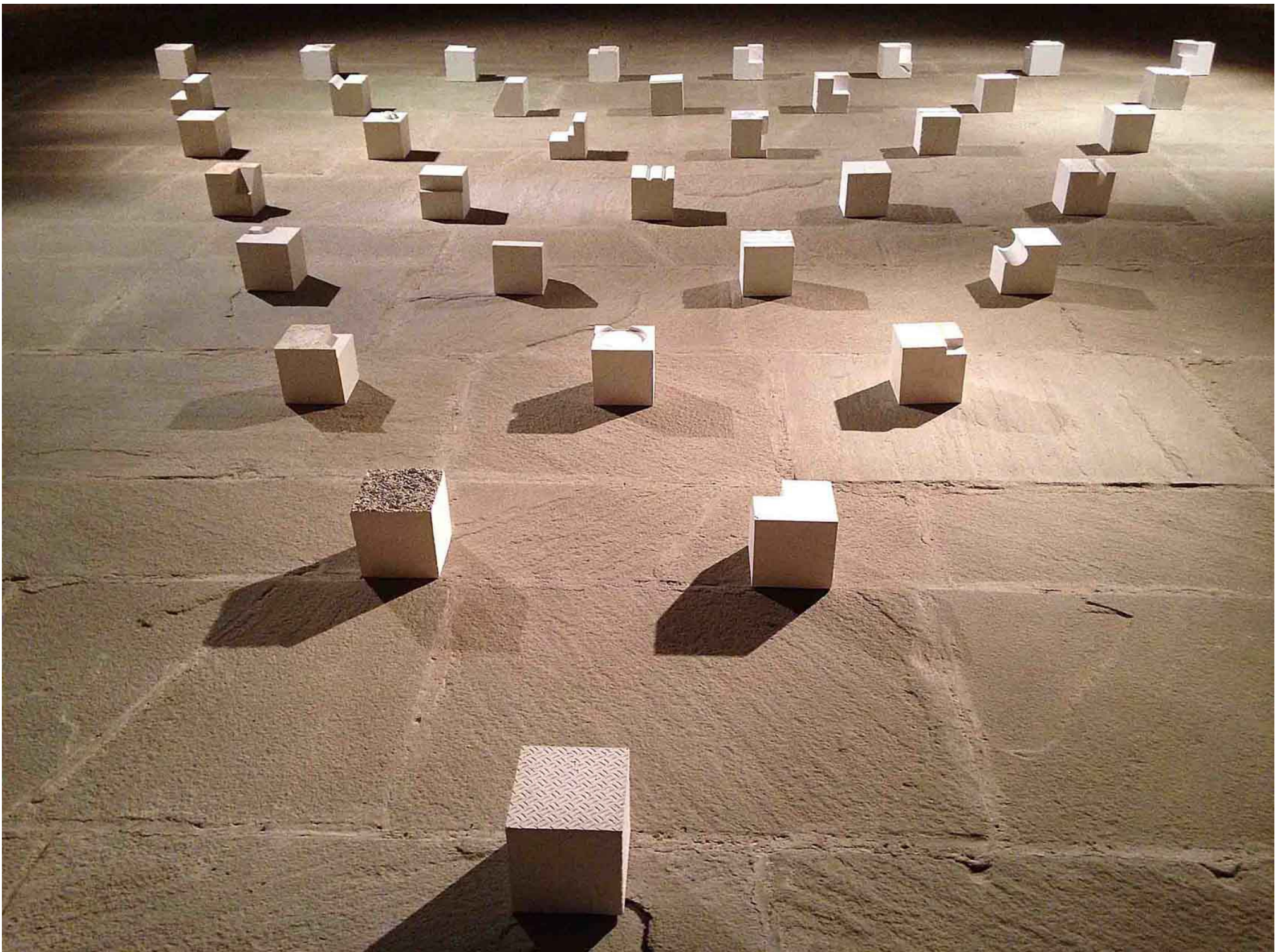


Vacuum Spazio Puro

By Kilian O'Kelly



This score was written for submission in the
1st Peter Rosser Composition Award 2016
and for the Hard Rain Soloist Ensemble.

Duration: 7'33"

Artist's Note

"In my work coexists, the common elements and recurring that every time re-emerge in different ways and in different times, such as "constants of survey" that are, indispensable part, compass, of my trip. Double, crossing border, limit, elsewhere, vacuum, these are some of the fundamental concepts that feed, day after day, my restlessness. A daily oscillation between a mental component (as an artist) and a physical one (as a human), a " double look " addressed at the same time back and forth which creates a mismatch, a disconnection, and is in this fracture, in this "space of nobody", in this "middle ground", here are placed my artworks. Images as filters, membranes or thresholds that invites you to go beyond the contingent reality".

(*M. La Rosa*)

Composer's Note

Vacuum Spazio Puro is dedicated to the installation of the same name by Marco La Rosa. The work inspired me because I felt the aesthetics of the piece tied nicely with the characteristics of my own music. As La Rosa mentions above, in his work there "*coexists the common elements that every time re-emerge in different ways in different times (...)*". I believe this quote echoes the aesthetics of minimal music. For instance, Steve Reich's music focusses largely on the repetition of material whilst gradually developing it over the course of time. As a composer who is influenced by the school of minimalism, I felt there was a mutual artistic interest between La Rosa and myself which was too strong to ignore, and it was for that reason I chose to compose a piece for one of his works.

The structure of *Vacuum Spazio Puro* is based around the layout of the installation in the picture seen on the title page. The development of the time signatures from one bar of 1/4 to two bars of 2/4 to three bars of 3/4 and so on, is a direct representation of how the installation is laid out numerically. These gradual changes in time signature also mirror the "different times" La Rosa speaks of.

As the music progresses across this given structure, our audible perception of the 'C' harmonic series (which the opening music is based on) becomes gradually blurred. This is managed by slowly introducing the higher partials of the spectrum, offering the re-emergence of common elements but once again, also taking into consideration the different ways in which they can be repeated.

Vacuum Spazio Puro is also based around a technique from the French school of spectralism, which is to move from harmonicity to inharmonicity and vice versa. The move takes place for the first time at the 'Spacious' tempo marking on page 9, and reoccurs throughout the piece. This audible change from the 'C' harmonic series (harmonicity) to a spectrum taking from Johnathan Harvey's analysis of a Winchester Cathedral bell (inharmonicity), plays a significant role in describing La Rosa's work. The surprising change pays homage to the fundamental "crossing border" aspect to La Rosa's work. This crossing of borders idea takes place at numerous stages in the piece.

Performance Directions

Mood and atmosphere to convey:

The piece does not set out in conventionally depicting a pure vacuum space. Instead, the listeners are provided with the complete opposite, a piece which takes little breaks and one which leaves little space. Bars 36-37 and bars 108-109 mark the 'crossing of a border' that La Rosa speaks of. Between bars 36 and 37 please notice that there is no caesura and the sudden change in colour and texture is done on purpose. On the other hand, between bars 108 and 109, please take note of the pause, if done correctly this caesura should hopefully last for a maximum of 5"seconds.

Use of Spectra:

Since there is a strong use of spectra throughout the piece, performers are asked to follow the temperament of the piece as strictly as possible. The majority of the spectra's partials have been either slightly rounded up or down to quarter-tone temperament. The woodwind lines have some downward arrows preceding notes as the piece progresses. These passages leave the quartertone temperament and the performer is asked to deviate slightly flatter than the natural.

Tempi:

'Andante Moderato ♩ = 102': The violin and cello lines tie the section together and so should not be drowned out dynamically by woodwind and piano. The best way to achieve this is dynamic balance between woodwind and strings, and piano works as an individual force.

'Spacious ♩. = 51': Johnathan Harvey Spectrum: Piano should resonate like 'bells' in foreground over other instruments. Vertical relationship imperative at natural harmonic passage.

'Slow ♩. = 32': This passage can be played a little faster (bpm 35) if the cellist and violinist are comfortable playing the natural harmonics at that speed

Duration of Piece: +/- 7':33"

Vacuum Spazio Puro

"In my work coexists, the common elements and recurring that every time re-emerge in different ways and in different times (...)" - Marco La Rosa

Andante Moderato ♩ = 102

Flute *p* *mf*

Bass Clarinet in B \flat (sounding score) *p* *mp* *mf*

Violin *mf* *p*
s.p., n.v. *gliss.* m.v. n.v. *gliss.*

Violoncello *mf* *p*
s.t. vib. n.v. *gliss.* *gliss.*

Piano *f*

7

Fl. *f* *mf*

B. Cl. *f* *mf*

Vln. *f* *mp*
nat. *gliss.* *gliss.*

Vc. *f* *mp*
nat. s.t.

Pno. *f* 5:4 7:4

11

Fl. *f*

B. Cl.

Vln. *f* arco

Vc. *f* arco *gliss.*

Pno. *mp* *f* 5

14

Fl. *f* *mp* *f*

B. Cl. *mp*

Vln. *mp* *f* nat. (n.v.)

Vc. *mp* *f* nat. (n.v.)

Pno. *mf* *mp* 3 7:4

17

Fl. *mp* *f*

B. Cl. *p* *f*

Vln. *m.v.*

Vc.

Pno. *f* *mf*

19

Fl. *mp* *f*

B. Cl. *mp* *f*

Vln. *p*

Vc. *nat. (n.v.)* *s.t.* *s.p.*

Pno. *mf* *p*

Musical score for measures 21-24. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 21-24. Dynamics: *mp* (measures 21-22), *f* (measures 23-24). Includes dynamic markings \square and \triangle .
- B. Cl.:** Measures 21-24. Dynamics: *mp* (measures 21-22), *f* (measures 23-24). Includes a *5:4* time signature change.
- Vln.:** Measures 21-24. Dynamics: *mp* (measures 21-22), *mf* (measures 23-24). Includes *7:4* and *5:4* time signature changes, *gliss.*, and *arco* markings.
- Vc.:** Measures 21-24. Dynamics: *mp* (measures 21-22), *mf* (measures 23-24).
- Pno.:** Measures 21-24. Dynamics: *f* (measures 21-22), *f* (measures 23-24).

Musical score for measures 23-26. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 23-26. Dynamics: *mp* (measures 23-24), *f* (measures 25-26). Includes dynamic markings \triangle , \square , and \square .
- B. Cl.:** Measures 23-26. Dynamics: *mp* (measures 23-24), *f* (measures 25-26).
- Vln.:** Measures 23-26. Dynamics: *mf* (measures 23-24), *f* (measures 25-26). Includes *m.v.* marking.
- Vc.:** Measures 23-26. Dynamics: *mf* (measures 23-24), *f* (measures 25-26).
- Pno.:** Measures 23-26. Dynamics: *f* (measures 23-24), *mp* (measures 25-26). Includes *sub p* marking and *7:4* time signature changes.

Musical score for measures 25-26. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 25-26. Measure 25 has a square bracket above it. Measure 26 has a triangle above it. The part features a complex rhythmic pattern with many slurs and accents.
- B. Cl.:** Measures 25-26. Similar rhythmic complexity to the flute part.
- Vln.:** Measures 25-26. A long, sustained note with a slur, marked *m.v.* in measure 25 and *nat* in measure 26.
- Vc.:** Measures 25-26. A long, sustained note with a slur, marked *m.v.* in measure 25 and *nat* in measure 26.
- Pno.:** Measures 25-26. Features complex chordal textures with slurs and accents.

Musical score for measures 27-28. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 27-28. Continues the complex rhythmic pattern from the previous page.
- B. Cl.:** Measures 27-28. Continues the complex rhythmic pattern.
- Vln.:** Measures 27-28. Measure 27 has a triplet of eighth notes marked with a '3'. Measure 28 has a slur over a group of notes marked *s.t.* and *nat.* at the end of the measure.
- Vc.:** Measures 27-28. A long, sustained note with a slur, marked *s.t.* and *nat.* at the end of the measure.
- Pno.:** Measures 27-28. Features complex chordal textures with slurs and accents. Measure 27 has a dynamic marking *f* and a slur over two measures marked *7:4*. Measure 28 has a triplet of eighth notes marked with a '3'.

(4)
(4)

29

Fl. *mf* Flz

B. Cl. *mp* *ff*

Vln. *mp* *ff*

Vc. *mp* 5 5 5 5 *ff*

Pno. *mp* 5 5 5 5 *ff*

31

Fl. Flz

B. Cl. *mp* *ff*

Vln. *mp* *ff*

Vc. *mp* 5 5 5 5 *ff*

Pno. *mp* 5 5 5 7:4 *ff*

33

Fl. *mf*

B. Cl. *mp* *ff*

Vln. *mp* *ff*

Vc. *mp* *ff*

Pno. *f* *ff*

Flz.

35

Fl. *mf*

B. Cl. *mp* *ff*

Vln. *mp* *ff*

Vc. *mp* *ff*

Pno. *f* *ff*

Flz.

Spacious ♩ = 51

Musical score for measures 37-43. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Pedal (Ped.). The time signature is 3/8. The tempo is marked as ♩ = 51. The score includes dynamic markings such as *sub p*, *sub pp*, *nat*, *sub mp*, *f*, *pp*, *mp*, and *sub ppp*. There are also performance instructions like *ped.* and *p 3*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes a *nat* marking for the violin. The measures are numbered 37, 38, 39, 40, 41, 42, and 43. There are also some graphical symbols above the flute staff: a triangle, a square, and another triangle.

Musical score for measures 44-50. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), Piano (Pno.), and Pedal (Ped.). The time signature is 3/8. The tempo is marked as ♩ = 51. The score includes dynamic markings such as *mp* and *pp*. There are also performance instructions like *pp* and *7:4.*. The score features complex rhythmic patterns, including triplets and sixteenth notes. The measures are numbered 44, 45, 46, 47, 48, 49, and 50.

rit. ... Slow ♩ = 32

48

Fl.

B. Cl.

Vln.

Vc.

Pno.

p, *mp*, *gliss.*, *mf*, *3:2*, *3*, *7:4*, *12/16*, *natural harmonics II III*

54

Fl.

B. Cl.

Vln.

Vc.

Pno.

mp, *gliss.*, *mf*, *s.p.*, *natural harmonics III*, *7:4*, *10/16*, *12/16*, *8va*

Red.

59

Fl.

B. Cl.

Vln.

Vc.

Pno.

II

IV II

I

5

(8)

7:4.

7:4.

7:4.

64

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

mf

5:4.

mp

mp

mp

7:4.

7:4.

7:4.

rit.

68

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

p

mf

p

3

7:4

7:4

7:4

Andante Moderato ♩ = 102

73

Fl.

B. Cl.

Vln.

Vc.

Pno.

s.p.

mp

s.p.

mp

f

p

79

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *mf*

f *mf*

nat.

gliss.

f *p* *f*

7:4

83

Fl.

B. Cl.

Vln.

Vc.

Pno.

p *mf*

f

mf

7:4

85

Fl.

B. Cl.

Vln.

Vc.

Pno.

Musical score for measures 85-86. The score is for a woodwind quintet and piano. The flute part (Fl.) begins with a square symbol above the staff and a triangle symbol above the second measure. The bassoon part (B. Cl.) has a long note with a slur. The violin part (Vln.) has a series of sixteenth notes with slurs. The viola part (Vc.) has a series of eighth notes with slurs. The piano part (Pno.) has a complex texture with chords and moving lines in both hands. A circled '8' is above the first measure of the piano part.

87

Fl.

B. Cl.

Vln.

Vc.

Pno.

Musical score for measures 87-88. The score continues with the woodwind quintet and piano. The flute part (Fl.) has a dynamic marking of *f* and a 6/4 time signature change. The bassoon part (B. Cl.) has a dynamic marking of *ff* and a 6/4 time signature change. The violin part (Vln.) has a series of sixteenth notes with slurs. The viola part (Vc.) has a series of eighth notes with slurs and a 7:4 tempo marking. The piano part (Pno.) has a complex texture with chords and moving lines in both hands, with a *p* dynamic marking at the end.

89

Fl. *mp* *f*

B. Cl.

Vln.

Vc. *f* 7:4 7:4 7:4

Pno. *f*

91

Fl. *mp* *f*

B. Cl.

Vln.

Vc. *f* 7:4 7:4 7:4

Pno. *p*

93

Fl. *mp* *f*

B. Cl. 5:4 \flat 5:4 \flat 5:4 \flat

Vln.

Vc.

Pno. *f* 8^{va}

95

Fl. 5 5 5

B. Cl. 5:4 \flat 5:4 \flat 5:4 \flat

Vln.

Vc.

Pno. (8) *p*

97

Fl.

B. Cl.

Vln.

Vc.

Pno.

5

5

5

5

5

5

5:4

5:4

5:4

5:4

5:4

5:4

8va

99

Fl.

B. Cl.

Vln.

Vc.

Pno.

8/4

8/4

8/4

8/4

8/4

8/4

7:4

7:4

7:4

7:4

7:4

p

ppp

101

Fl. *mp* 5 5 5 5 *ff* 3

B. Cl. *mp* *ff*

Vln. 3

Vc. *mp* 5 5 5 5 *ff*

Pno. *mp* 5 5 5 5 *ff*

mf
Ped.

103

Fl. *mp* 3 *ff* 3 3

B. Cl. *mp* *ff*

Vln. 3 3

Vc. *mp* 5 5 5 5 *ff*

Pno. *mp* 5 5 5 7:4 *ff*

mf
Ped.

Musical score for measures 105-110. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 105-110. Starts at *mp* with a melodic line featuring five-measure phrases. From measure 108, the dynamics shift to *ff*. Measure 110 features a triplet.
- B. Cl.:** Measures 105-110. Accompanying line with *mp* dynamics, shifting to *ff* from measure 108.
- Vln.:** Measures 105-110. Starts at *mp*, shifting to *ff* from measure 108.
- Vc.:** Measures 105-110. Starts at *mp* with five-measure phrases, shifting to *ff* from measure 108.
- Pno.:** Measures 105-110. Right hand has five-measure phrases, shifting to *ff* from measure 108. Left hand provides harmonic support.

Red. (Reduction) is indicated at the bottom of the score.

Caesura max: 5"

Musical score for measures 107-112. The score is for five instruments: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 107-112. Starts at *mp* with a melodic line featuring five-measure phrases. From measure 109, the dynamics shift to *ff*. Measure 112 features a triplet.
- B. Cl.:** Measures 107-112. Accompanying line with *mp* dynamics, shifting to *ff* from measure 109.
- Vln.:** Measures 107-112. Starts at *mp*, shifting to *ff* from measure 109.
- Vc.:** Measures 107-112. Starts at *mp* with five-measure phrases, shifting to *ff* from measure 109.
- Pno.:** Measures 107-112. Right hand has five-measure phrases, shifting to *ff* from measure 109. Left hand provides harmonic support.

Red. (Reduction) is indicated at the bottom of the score.

Slow ♩ = 25

109

Fl. *ppp*

B. Cl.

Vln. *ppp* s.t.

Vc. *ppp* s.t.

Pno. *ff*
Ped.

Left-hand plays key whilst Right-hand is inside piano with finger on the string. The more mettalic the sound, the better.

115

Fl. *ppp*

B. Cl.

Vln.

Vc.

Pno. 3

Musical score for measures 121-126. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 121-126. Measures 121 and 125 contain rests. Measures 122-124 feature a melodic line with a flat (b) and a slur over four notes.
- B. Cl.:** Measures 121-126. All measures contain rests.
- Vln.:** Measures 121-126. Measures 121 and 125 contain rests. Measures 122-124 feature a melodic line with a sharp (#) and a slur over four notes. Measure 126 contains a rest.
- Vc.:** Measures 121-126. Measures 121 and 125 contain rests. Measures 122-124 feature a melodic line with a sharp (#) and a slur over four notes. Measure 126 contains a rest.
- Pno.:** Measures 121-126. The right hand contains rests. The left hand features a triplet of eighth notes in measures 122 and 125, indicated by a '3' above the notes.

Move position of index finger on string
so timbre of note changes.

Musical score for measures 127-132. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.).

- Fl.:** Measures 127-132. Measures 127 and 131 contain rests. Measures 128-130 feature a melodic line with a flat (b) and a slur over four notes.
- B. Cl.:** Measures 127-132. All measures contain rests.
- Vln.:** Measures 127-132. Measures 127 and 131 contain rests. Measures 128-130 feature a melodic line with a sharp (#) and a slur over four notes. Measure 132 contains a rest.
- Vc.:** Measures 127-132. Measures 127 and 131 contain rests. Measures 128-130 feature a melodic line with a sharp (#) and a slur over four notes. Measure 132 contains a rest.
- Pno.:** Measures 127-132. The right hand contains rests. The left hand features a triplet of eighth notes in measures 128 and 131, indicated by a '3' above the notes.

Spacious ♩ = 51

133

Fl. *p*

B. Cl. *pp*

Vln. *p* nat. (n.v.)

Vc. *mp*

Pno. *f* *pp* *mp* *f* *pp*

Ped. *ppp*

142

Fl. *p*

B. Cl.

Vln. *mp*

Vc. *pp* nat. (n.v.)

Pno. *f*

153

Fl.

B. Cl.

Vln.

Vc.

Pno.

pp

pp

ppp

s.t.

rit.

161

Fl.

B. Cl.

Vln.

Vc.

Pno.

ppp

pp

f

pp

mp