

eight miniature atmospheres
for Ensemble Fractales

Elo Masing
2019

Prologue

1. Forest creatures (1'30'')
2. Breathing (1')
3. Merging 1 (1'30'')
4. Merging 2 (1'30'')
5. Screaming (1'30'')
6. Beating 1 (2'30'')
7. Resonance (3')
8. Beating 2 (2'30'')

Epilogue

Instrumentation:

Piccolo, Flute in C, Bass Flute

Clarinet in Eb, Clarinet in Bb, Bass Clarinet

Piano

Violin

Violoncello

Sound objects, preparations:

Flautist: low pitched bell

Clarinetist: 1 sheet of thick A4, high pitched bell

Pianist: 2 shells, round glass slide, piece of thin soft wood/reed,
wooden chopstick, min. 2 meters of wool thread

Violin, Cello: wooden mutes

In Merging I, Cl, Vlc, Pno game, Cl imitates this sound: <https://soundcloud.com/elo-masing/guerosound/s-Y9Iqj>



Prologue. Fl, Cl, Pno are sitting in the audience, making continuous sound until the audience is fully silent. Vl and Vlc are already on stage. Very low light on the stage, room light is dimming, until the audience is fully in the dark.

Forest creatures. Fl, Cl, Pno slowly start moving towards stage, Vl, Vc enter. Everybody plays continuous sounds, interpolated by call-response games. Slowly stage light gets brighter, until, by the end of the section, Cl and Pno are on the stage and stage light is at half.

Breathing. Fl, Cl, Pno play continuous sounds/motifs, interpolated by call-response games. Call and response plays out between tapping the shells (Pno) and slap tongue (Cl). Fl responds to Pno glissando. Vl and Vlc continuously repeat their breathing motifs. By end of this section, Fl arrives on stage. During the section, stage light gradually goes to full.

Merging I and II. All players are on stage, stage light on full. At the end of Merging II, Vl and Vlc walk to positions around the audience.

Screaming. Vl and Vlc are around the audience, everyone else on stage. Full light still on stage.

Beating I. During the section, Cl and Fl walk to their positions for Resonance. Stage light gets slightly dimmed, a little light appears on the players around the audience.

Resonance. Rules of the game: Fl and Cl ring bells. Pno chooses between motifs of corresponding letters, other instruments then follow. Fl has lower-sounding bell, Cl higher-sounding bell. Higher bell corresponds to motifs B1 – B4, lower to motifs A1 – A4. Upon hearing higher bell, Pno can choose between playing one motif from B1 - B4; when lower bell sounds, from A1 - A4. Pno can also choose to play a motif without hearing either bell – A5 or B5. Pno can also choose to repeat a motif. Game lasts until all motifs have been played at least once. Fl, Cl, Vl, Vlc are notated proportionally, the duration of the material can be adjusted to the acoustics of the room. Light – slightly dimmed light on stage, very little light also on the players around the audience.

Beating II. During the section, stage light slowly dims to very low level, like in the beginning of the piece, light around audience dims out completely.

Epilogue: ad libitum. 3 volunteers play sheets of A4 in the dark around the audience for at least 30'' after the musicians have left the hall and become silent. A4 sheets slowly fade in during the last moments of Pno on stage.

prologue. 1 - forest creatures. starts when audience is silent and Fl, Cl, Pno start slowly moving to the stage, Vl and Vlc enter.
 ♩ = 48 - 56 (every player can take their own tempo)

Everyone plays the material in their first box continuously. First box material is interpolated with second box material, which is performed according to rules described below.

Prologue: Fl, Cl, Pno play their continuous sound till the audience is fully silent.

Flute

continuous sound: breath only

Chi - a - o o - o
p

Tapping game: Pno, Fl - call-response with second box material. Each can initiate max. 3 call-response cycles during the section.

Slowly start moving towards stage

tongue ram on in-breath (suck tongue to hard palate: ht-ht)

"mf" > pppp

A4 Sheet

Percussion

continuous sound: circular movement, use fingernails, 1 circle = 4x ♩ at c. MM58

p

Slowly start moving towards stage

scrape the sharp edge of A4 towards you

mp > ppp

Clarinet in Bb

Scraping game: Cl, Vl, Vc - call-response with second box material. Each can initiate max. 2 cycles during section. Responses always go clockwise, e.g. Vl → Vlc → Cl.

Slowly start moving towards stage

tap, holding shells in front of mouth

ppp < "mf"

Piano

continuous sound: circular movement, 1 circle = c. MM58

p

♩ = 48 - 56 (every player can take their own tempo)

When audience has become silent, **Vl and Vlc** wait some 10" and then start their continuous sound.

Violin

continuous sound: circular bowing

mp

all strings muted with hand

(sul G) scrape /w bow towards you

"mf"

Violoncello

continuous sound: circular bowing

mp

muted with hand near the edge of the fingerboard

(sul D) scrape /w bow towards you

"mf" 5

2

2 - **breathing.** starts when Pno and Cl have reached the stage. Vl and Vlc then change material, others follow.

$\text{♩} = 48 - 56$

Reply with either figure to every Pno. Gliss.

Fl.

continuous sound: breath only

Chi - a - o o - o
ppp

Flute

ppp

ppp

Cl.

Cl. in B \flat

continous motif:
breath only

e - a - o
ppp

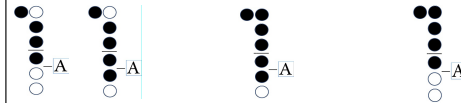
Cl. and Pno. call and response game: tapping/ram. Each can initiate max. 2 call-response cycles in section Breathing. After each cycle, piano plays Gliss. figure.

tongue ram

ppppp

Gliss between
tuning pegs
and bridge
with soft wood

ppp



Piano

Shells

continous sound:
circular movement in
same tempo as in 1

p

hold shells to mouth,
tapping them together

o - a
ppppp \rightarrow *mp*

Piano

$\text{♩} = 48 - 56$

in your personal breathing rhythm

Vln.

bow on the side of mute

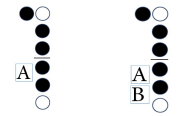
ppp

in your personal breathing rhythm

Vc.

bow on the side of mute

ppp



3 - merging I. starts when Fl has reached the stage. Fl, Vl change material; Cl, Pno, Vlc follow.

During this section, repeat the following 3 fragments in free order, interpolated with short silences or either of the two given multiphonics.

Piccolo
 ♩ = c. 184 With suppressed urgency, slightly irregular. Surprise yourself!

Fl.

Cl.

round glass on strings, slow circles in uppermost register
 gliss.
 ppp

Cl, Pno, Vlc game: during Merging I, keep repeating what's in your first box. Max 3 times during the section, play second box. Anyone can start with the second box material. When Cl starts, the sound should then be passed from one instrument to another in clockwise direction (Cl→Vlc→Pno); if Pno or Vlc starts, then counter-clockwise. At any one time, second box material should be played only once.

Piano

During this section, repeat the following 3 fragments in free order, interpolated with short silences.

Vln.

Vc.

4 - merging II. starts when Picc changes to Fl in C.

During this section, repeat the following 3 fragments in free order, interpolated with either of the two given multiphonics.

Flute in C

$\text{♩} = \text{c. } 184$ With suppressed urgency, slightly irregular. Surprise yourself!

Fl.

ppppp dolce *ppppp dolce* *ppppp dolce* *ppppp dolce*

one long outbreath each

Bass Cl.

Fingering: SP p. 138 Vary playing order!
each figure 1 very slow outbreath, pause for slow inbreath

Cl.

ppppp *ppppp* *ppppp*

as slow, long and even as possible
gliss.

ppppp

round glass on strings,
circular movement

Pno.

ppppp

Piano

upwards gliss. on string w/ round glass, as slow as possible, attack only on string

ppp

Cl, Pno, Vlc game: during Merging II, keep repeating what's in your first box. Max 3 times during the section, play second box. Anyone can start with the second box material, the sound should then be passed from one instrument to another in clockwise direction (e.g. Cl → Vlc → Pno). At any one time, second box should be played only once.

During this section, repeat the following 3 fragments in free order, interpolated with short silences. Half way through the section, slowly start moving to position for sect. 5.

$\text{♩} = \text{c. } 48$
sul G, molto s.t.

Vln.

ppppp dolce *ppppp dolce* *ppppp dolce*

1 trill = 1 slow outbreath
trill ' *trill*

Vc.

ppppp

Violoncello

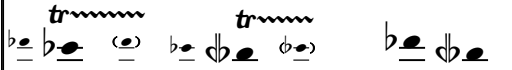
sul D s.t., as slow and even as possible
gliss.

ppppp

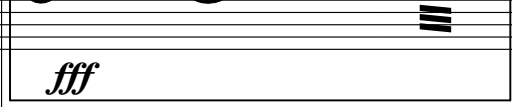
At the end of Merging II, move slowly to the position for next section. If possible, continue to play while walking.

Picc. and Cl. always begin and end this motif together. Each utterance between 3" - 10". Pause between utterances 8" - 15". Direct sound into Pno. Piccolo

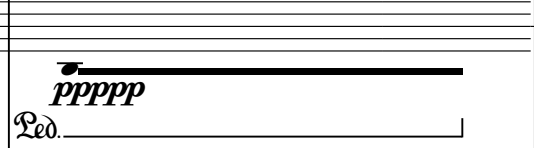
trill between the 3 notes as fast as possible for 3" - 10"



trill between the 3 notes as fast as possible for 3" - 10"



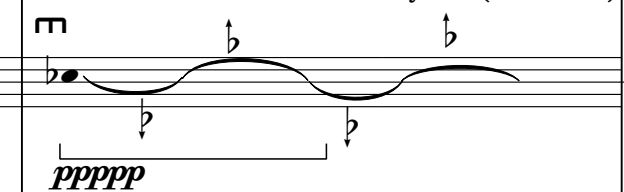
slow circular bowing on chopstick between strings



one oscillation = 2 breath cycles (2x in-out)



one oscillation = 2 breath cycles (2x in-out)



Section start: when Vlc is in position (and still playing material from Merging II), Cl in Eb and Picc go to Pno and start loud trill motif together. Pno, Vl, Vlc then immediately change material, so new material is already there, when the trill ends.

Change to Bass Cl.

Section start: when Vlc is in position (and still playing material from Merging II), Cl in Eb and Picc go to Pno and start loud trill together. Pno, Vl, Vlc then immediately change material, so new material is already there, when the trill ends.

Section end: VI and Vlc very slowly gliss to next section starting notes

6 - **beating I.** starts when VI and Vlc have changed material. Throughout the section, listen for acoustic beats.

Piccolo
trill between the 3 notes as fast as possible for 3" - 10"
fff

Fl.
Direct sound to different points in space. Half way through the section, walk slowly towards your position in Resonance and gradually fade out trills.

Bass Cl.
one long outbreath each, in free order
Fingering: SP 01, 08, 13
ppp

During this section, **Cl** slowly and continuously walks to position for Resonance.

one long outbreath each, in free order
Fingering: SP 01, 03, 04
ppp

Pno.
extremely slowly arpeggiated, each chord 5" - 7", vary order, on keys or pizz.
ppp
Ped. _____

Half way through Beating, **VI** starts to slowly walk to position for Resonance.

Vln.
G, D extremely slow gliss. sul D, listen for beats
1/4 1 bracket = 2 very slow breath cycles
mp

Material change: very slowly gliss to D

extremely slow gliss. sul G, listen for beats
0/2 1 bracket = 2 very slow breath cycles
mp

Vc.
G, D extremely slow gliss., listen for beats
0/2 1 bracket = 2 very slow breath cycles
mp

Material change: very slowly gliss to G

C, G extremely slow gliss., listen for beats
0/2 1 bracket = 2 very slow breath cycles
mp

7 - resonance. starts when Fl, Cl, VI have reached their positions. For rules of the game, see performance instructions.

♩ = 56 - 63

A1 B1 Flute in C soft, airy like Picc.

Fl. Bass Cl. in B♭ Flute in C soft, airy like Picc.

ppppp *ppppp* *ppppp*

p *mp* *p* *ppp* *ppp*

ped. *ped.* *ped.*

on strings, w/ fingertip ^{pizz.} gliss. on string with glass slide on strings, w/ fingertip

Vln. E (#) E (#)

Vc. E (#) *ppppp*

ppppp

A2 B2 Bass Flute

Fl. 

Cl. 

Pno. 

on strings, w/ fingertip *gliss. on string w/ glass slide*

p *ppp* *mp*

ppp *ppp*

Ped. 

Vln. 

(b-a) *(-a)*

ppppp *ppppp*

Vc. 

sul D *sul C*

ppppp *ppppp*

Flute in C

A3 B3

Fl. *ppppp*

Cl. *ppppp*

Pno. *pizz. + p ppp*

on strings, w/ fingertip

gliss. on string with glass slide

ppp

ppp

Vln. *sul G*

sul A *ppppp*

Vc. *sul G* *ppppp*

ppppp

Fl. **A4** **B4** soft, airy like Picc. *pppppp*

Cl. *pppppp* *pppppp*

Pno. on strings, w/ fingertip *p* pizz. + *ppp* on strings, w/ fingertip *p* gliss. on string with glass slide *ppp*

Vln. *pppppp* *pppppp*

Vc. *pppppp*

Fl. A5 Bass Fl. B5

Cl.

Pno. *ppp* 9 *ppp* 9

Ped. Ped. Ped. Ped.

Vln. sul G *ppppp*

Vc. sul C *ppppp*

The musical score is arranged in five systems. The first system contains the Flute (Fl.) and Bass Flute (Bass Fl.) staves, with dynamic markings *ppppp* and performance instructions A5 and B5. The second system contains the Clarinet (Cl.) staff with a *ppppp* dynamic marking. The third system contains the Piano (Pno.) grand staff, featuring a 9th fingering and *ppp* dynamics, with four *Ped.* markings below. The fourth system contains the Violin (Vln.) staff with a *ppppp* dynamic marking and a *sul G* instruction. The fifth system contains the Viola (Vc.) staff with a *ppppp* dynamic marking and a *sul C* instruction.

8 - beating II. starts with Bass Flute changing material, the others follow.

During this section, repeat the following 3 fragments in free order, interpolated with glissando motifs. While playing, walk slowly to the back of hall.

Bass Flute

$\text{♩} = c. 96$

With suppressed urgency, slightly irregular. Surprise yourself!

Fl.

ppppp dolce *ppppp dolce* *ppppp dolce* *ppp*

Bass Cl.

one very slow outbreath each, in free order

Fingering: SP 81, 82, 83, 87, 88

Cl.

ppp

At the end of the piece, if possible, everyone except Pno leaves the hall, while still playing.

very slow circular bowing on wool thread attached to string, diameter of circle at least 30 cm, listen for harmonics!

Pno.

p
Ped. _____

Pno fade out as others leave the hall, but continue for a few moments after they've left.

diagonal bowing, use 1/3 or 1/4 of bow molto s.t., lots of pressure listen for harmonics!

Vln.

p

At the end of the piece, if possible, everyone except Pno leaves the hall, while still playing.

very slow circular bowing, listen for harmonics!

Vc.

ppppp

While playing, walk slowly to the back of hall.