

st242.15.1



sumtone

:

luís antunes pena

três quadros sobre pedra

for percussion and electronics

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2008

commissioned by nuno aroso

luís antunes pena
três quadros sobre pedra
for percussion and electronics
score v1 (may 2011)

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Three Pictures on Stone was created during an artistic residency at the ZKM | Karlsruhe (Center for Art and Media Karlsruhe) in Germany with the percussionist Nuno Aroso.

In 2007 Nuno Aroso played a piece of mine called *Musik in Granit* during an european initiative from the German Music Council *ensemble perspektiv*. In the third movement I used two granite stones that are played crashed against each other until a granule drops on the bass drum. After this piece Nuno Aroso challenged me to compose a solo piece using essentially granite stones. So we went to studio with these instruments but without knowing exactly what kind of sounds we would find. The starting idea was to work with instruments that are not part of the common percussion family such as stones of different kinds, sizes and textures. Having defined the setup, we started to search for sounds, rhythms and musical structures associated to this specific instruments. It was a fascinating work to discover such rich sounds and to spot the possible structures connected to these singular sounds. The piece was composed in an constant exchange with Nuno. There are parts that were improvised and later written other parts were written first.

Three Pictures on Stone is dedicated to Nuno Aroso.

Três Quadros sobre Pedra para percussão e sons pré-gravados foi realizada em Março de 2008 durante uma estadia artística no Centro de Arte e Média de Karlsruhe ZKM | Karlsruhe.

A peça foi sendo construída a partir de uma ideia de trabalhar com instrumentos e sons que não fazem parte do instrumentário comum da percussão, nomeadamente, pedras de diversos tamanhos, formas e constituições. Tendo o instrumentário, foi feita uma pesquisa de sonoridades, ritmos e possíveis estruturas musicais associadas particularmente às pedras. Foi então, a partir dessa procura, ora sistemática, ora improvisatória, que surgiram os primeiros sons e ideias que levaram à realização da peça.

Três Quadros sobre Pedra é dedicada a Nuno Aroso.

Luís Antunes Pena, September 2010

Instrumentation:

- 6 granite stones
- 6 ceramic bars
- 1 wood block
- 1 guiro/shaker
- 1 tom-tom (small)
- 1 cowbell
- 1 thai gong (dampened)
- 1 chinese opera gong (dampened)
- 1 cow bell (dampened)
- 1 cymbal 18' (suspended)

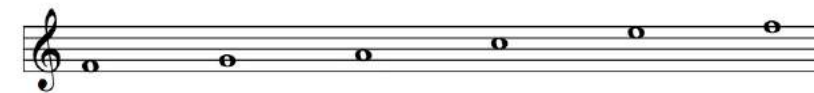


Setup of the concert at Villa Concordia Bamberg, Germany | July 2010 |
Nuno Aroso, Percussion | Luís Antunes Pena, Electronics

about the granite bars: (please note that these are approximate pitches and are not necessarily tuned)



about the ceramic bars: (please note that these are approximate pitches and are not necessarily tuned)



about the notation of the first and the third movement – **Quadro I / III**

the notation of the first and third pictures use a space notation. These are an approximate indication for performance.

In the first picture take special attention to the timbre that should always be very rich varying the position of the granite bar, in the middle, at the edge, with full surface or just using a corner.

Quadro II is to be played precisely as notated in the score.

Quadro I

Luís Antunes Pena

*move the brush using the whole surface
and also the edge to achieve a constant timbre variation*

*keep constant contact with the surface.
no pauses between the changing of stones,
always legato.*

Timeline [s] 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

Granit Bars

soft brush

pppp ————— *pp*

39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76

G. Bars

(soft brush)

hard brush

pppp ————— *p*

77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114

G. Bars

115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152

G. Bars

153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190

G. Bars

granit stone

percussive sound played with the stone

pppp ————— *mp*

sfz

191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225

G. Bars

f

cresc. during accelerando

START TAPE QUADRO_I

TAPE SOLO
2'40"

attaca Quadro II

G. Bars

START TAPE QUADRO II

Quadro II

Tape starts synchronously with percussion. Make a long fade in hearing at the beginning only percussion solo. During Quadro II play the electronics in low dynamics. Tape should never be louder than percussion.

♩ = 96

with stone beaters or with simply with river stones

1

Granit Bars

pp sempre

13

26

38

51

f *pp*

63

♩ = 96 (non ritenuto)

pp

♩ = 96 ritenuto --->

76

♩ = 96 (without changes)

pp repeat ad libitum until you achieve the tempo and dynamics

ritenuto ---> ♩ = 48

cresc al *ff* *f*

ppp ca. 12 s

ca. 9 s

ca. 7 s

ca. 9 s

pp ca. 3 s

cresc al *f*

Quadro II

88 *f* *ca. 17 s* *p* *ca. 20 s* *f* sempre *pp* *ca. 7 s* *pp* *ca. 3 s* *f* dim. *pp* *ca. 3 s* *ppp* *ca. 12 s* *pp* *f*

98 *pp* *ca. 3 s* *cresc al f* *pp*

109 *pp* sempre

122 *attaca Quadro III*

Quadro III

Start Tape III

Timeline [s] | - Tape Solo -

0 20 25 30 35 40 45 50

Cymbals
chinese cymbal
thai gong
18' cymbal
chinese opera gong

Cowbell

Tom-tom

Woodblock

Guiro

Ceramic Bars
ceramic bars: if nothing else indicated play it *p* and *l.v.*

Granit Bars

55 60 65 70 75 80 85 90

Cy.
CB
TT
WB.
Gro.
C. Bars
G. Bars

95 100 105 110 115 120 125 130

Cy.
CB
TT
WB.
Gro.
C. Bars
G. Bars

The score is divided into three systems, each with a timeline in seconds. The first system (0-50s) includes Cymbals, Cowbell, Tom-tom, Woodblock, Guiro, Ceramic Bars, and Granit Bars. The second system (55-90s) includes Cymbals, Cowbell, Tom-tom, Woodblock, Guiro, Ceramic Bars, and Granit Bars. The third system (95-130s) includes Cymbals, Cowbell, Tom-tom, Woodblock, Guiro, Ceramic Bars, and Granit Bars. Dynamic markings include *mf*, *p*, *mp*, *l.v.*, *seco*, and *sim.*. Performance instructions include *sempre p* and *ceramic bars: if nothing else indicated play it p and l.v.*. Fingerings are indicated for Ceramic Bars (VI V IV III II I) and Granit Bars (VI V IV III II I). A box labeled 'Start Tape III' is positioned at the beginning of the timeline.

Quadro III

[s] 135 140 145 150 155 160 165

Cy. *mf* *p* *mf*

CB

TT

WB. *mp*

Gro. *mf* *mp* *mf*

C. Bars *l.v.* *(seco) l.v.* *mf*

G. Bars *p* *mp* *p* *mf* *mp*

mp *p* *mp*>

[s] 170 175 180 185 190 195 200

Cy. *mf* > *mf* *mf* *mp* *mf*

CB

TT

WB. *mf* *p*

Gro.

C. Bars *p* *p* *p*

G. Bars *p* *p*

mf (for all instruments) *p* *p*

(TAPE: short cresc.) *l.v.*

poco piu agitato

[s] 205 210 215 220 225 230 235

Cy. *mf*

CB

TT

WB. *mf*

Gro. *mf*

C. Bars *p* *mf* *mf* *p* *mf* *mp*

G. Bars *mf* *mf* >

[s]

240 245 250 255 260 265 270

Cy. *mf* *mf*

CB

TT

WB.

Gro. *mf*

C. Bars

G. Bars *mf* *p < mf > pp* *p* *f* *p* *mf* *p*

Detailed description: This system covers measures 240 to 270. The Cy. part has notes at 240, 245, 255, and 265. The Gro. part has notes at 240, 245, 255, and 265. The C. Bars part has notes at 240, 245, 255, 260, 265, and 270. The G. Bars part has notes at 240, 245, 250, 255, 260, 265, and 270. Dynamics include *mf*, *p*, *f*, and *pp*. A slur covers measures 240-250, and another slur covers measures 260-270.

[s]

275 280 285 290 295 300 305 310 315 320

Cy. *mf* *p* *p* *mf* *p* *mf*

CB

TT

WB. *mf*

Gro. *mf* *p* drawn, very slowly

C. Bars *mf* *mp* *p* *p* *mf* *p* *p*

G. Bars *mp* *mf* *mp* *p* *p* *mf* *p* *p*

Detailed description: This system covers measures 275 to 320. The Cy. part has notes at 280, 285, 290, 295, 310, and 315. The Gro. part has notes at 275, 280, 285, 290, 295, 300, 305, 310, and 315. The C. Bars part has notes at 280, 285, 290, 295, 300, 305, 310, 315, and 320. The G. Bars part has notes at 280, 285, 290, 295, 300, 305, 310, 315, and 320. Dynamics include *mf*, *p*, *mp*, and *f*. A slur covers measures 275-285, and another slur covers measures 300-315. A 'drawn, very slowly' instruction is present in the Gro. part from measure 300 to 310.