

Scelsi Frammenti

(2010)

for violist and chanteuse

Lou Bunk

Scelsi Frammenti

Program Notes:

Violist (and chanteuse) Wendy Richman asked me to compose her a companion piece for Giacinto Scelsi's *Manto III, for viola and female voice*. My approach to the text is similar to Scelsi, being "a speech of the Sibyl" as he writes in the score to *Manto III*. The sonic and gestural language of *Scelsi Frammenti* is a reinterpretation of my own improvisations on a homemade bowed instrument (made of cardboard and styrofoam) filtered through the sound-world of *Manto III*.

Notation and Performance Notes

General

Ideally, the voice part should be performed by the viola player. Though, using a vocalist and violist is OK.

Accidentals: **DO NOT** carry through the bar. If a note does not have an accidental, it is natural. Cautionary natural signs are used when the previous note had an accidental attached to it.

Fermatas: Length is flexible and up to the performer; though, fermatas over longer rests should be longer than those over shorter rest. In general, fermatas show phrasing.

quartertotes: A quarter sharp is notated as ♯ and a quarter flat is notated as ♭.

Voice

In general, do not use heavy vibrato or full voice. As Scelsi indicates in *Manto III*, this is a "barely sung recitative"

Spoken: indicated by an **X note-head**. The pitch indicated by the "X" note-head is not to be precisely sung, but to give the singer a relative "highness" or "lowness" at which to speak the syllable. For example, near the bottom of the staff, the singer will speak the syllable at a lower pitched voice, and near the top a higher pitched voice. Clef does not affect these spoken syllables.

Viola

Natural Harmonics: the **diamond note-head** indicates the note to touch, not the sounding note. For the first occurrence of each natural harmonic, the string on which to play the harmonic will be given (C', G', etc.). Going forward, all subsequent occurrences of a particular natural harmonic (diamond note-head) will be assumed to be played on the same string as its first occurrence, and therefore producing the same pitch.

For example: in m. 1, the diamond note-head 'B₃' is said to be played on the 'G' string resulting in a 'D₆'. The player will then play all subsequent 'B₃' on the 'G' string unless otherwise indicated. The following figure shows all natural harmonics that occur in the piece.

Fingering for Natural Harmonics with Resulting Pitches

Diamonds = fingering, round noteheads = sounding pitch, numbers = partial

The image shows musical notation for natural harmonics on four strings: C3, G3, D4, and A4. The notation is organized into two systems. The first system shows the C3 and G3 strings. The C3 string has two notes: a round notehead with a diamond above it labeled '7' and a round notehead with a diamond above it labeled '8'. The G3 string has three notes: a round notehead with a diamond above it labeled '6', a round notehead with a diamond above it labeled '5', and a round notehead with a diamond above it labeled '7'. The second system shows the D4 and A4 strings. The D4 string has one note: a round notehead with a diamond above it labeled '7'. The A4 string has four notes: a round notehead with a diamond above it labeled '8', a round notehead with a diamond above it labeled '7', a round notehead with a diamond above it labeled '6', and a round notehead with a diamond above it labeled '2'. A dashed line labeled '8va' is positioned above the A4 string notes. Below the strings, the labels 'C3 String', 'G3 String', 'D4 String', and 'A4 String' are written.

Scratch-tones: indicated by a square note-head and an “S” on the stem.

Half-harmonic: indicated by a **triangle note-head**. Bow very slow and lightly. The pitch should be fingered with a bit more pressure than a harmonic, but the string should not touch the fingerboard. The result will be a quiet scratchy sound blended with the pitch of the harmonic, faint and unstable.

As with natural harmonics, the triangle note-head of the half-harmonic indicates the note to touch, not the sounding note.

Muted: A square note-head indicates muting the string with the left hand, touching it like a harmonic. The square note-head indicates which string to mute (and bow). Mute the string at a point where no clear harmonics result. The sound should be complex and unstable, different than a scratch tone, and without an identifiable pitch.

Bow slow/little pressure: An X on the stem indicates to bow very slowly and with extremely little pressure.

Scelsi Frammenti (2010)

for Wendy Richman, altiste/chanteuse

Lou Bunk

Viola

$\text{♩} = 72$

molto sul pont.

ord.

p 5 *mp* *pp* *ppp* *mf* 5 *p* 6

6

Vla.

sul tasto

ord.

sul pont.

sul tasto

jeté

ord.

ppp *mf* *p* *ppp* *mp* *p* 5 *pp* 3 *mp* *pp* *f* *ppp*

12

Vla.

G' 5

5

6

jeté

molto sul pont.

7

5

pp *p* *mp* *pp* *ppp* *p* 5 *ppp* *ppp* *p* *pp*

18

Voice

mp

(spoken)

O

sul pont.

G

molto sul pont.

jeté

ord.

sul pont.

jeté

ord.

5

mp *p* *pp* *p* *mp* *p* *ppp* *mp* *p* *ppp* *mp* *p* *ppp* *ppp* *mf*

24

Voice

mp 5 *mf*

O

G

sul pont.

molto sul pont.

7

5

pp *ppp* *mp* *mp* *f* *mp* *p* *ppp* *ppp*

31

Vla.

ord.

jeté

G' 5

5

6

V

sul tasto

ord.

jeté

5

mp 6 *pp* *mp* *p* *ppp* *p* *pp* *p* *mp* *p* *ppp* *f* 5 *mp*

36 non-vib., half-voice, fragile (whistle)

Voice *pp* O

Vla. *pp* *mp* *pp* *p* *pp* *p* *pp*

sul pont. ord. bow pressure

sul tasto

molto sul pont.

* becoming less bow pressure until the sustaining timbre is unstable

42

Voice *pp* GO O

Vla. *ppp* *mf* *pp* *p* *mp* *pp* *mp*

becoming sul tasto

gliss.

pitch emerges from scratch-tone

47

Vla. *f* *p* *mp* *pp* *ppp*

ord.

sul pont.

51 non-vib., half-voice, fragile *ppp* gliss.

Voice half-harm. emerges from scratch tone G Ü G Ü GÜ

Vla. *p* *ppp* *f* *pp* *mp* *p*

ord.

gliss.

58

Voice *pp* V O

Vla. *pp* *ppp* *pp* *mf* *pp*

sul pont.

ord. jeté

63

Voice *ppp* *pp* *mf*

G

mp gradually become half-harm. molto sul pont.

A'

sul tasto

ord.

V G Ü W

Vla. *ppp* *mp* *ppp* *mp* *pp*

becoming - - - - - molto sul pont.

69

Voice *pp* *f* *pp* *p*

R gliss. G G G G VG V G D VR

Vla. *ppp* gliss.

gliss.

76

Voice *ppp* *pp* *f* *pp*

G V DÜ V G VÖ W

sustain attack of 'V' (the vibrating "teeth on lip" part)

becoming - - - - - faint whistle w/ air

becoming - - -

molto sul pont.

Vla. *ppp* *ppp* *pppp*

(C)

83

Voice *p*

SH V

Vla. *ppp* *p* *ppp* *mf* *f* *p*

ord. jeté

88

Voice: *f* *p* gliss. *mf* *p*
 GÜ G Ü DÜ A'

Vla.: *ppp* *mf* *pp* *mp* *ppp*
 gliss. gliss.

94

Voice: *p*
 SH GÜ W GÜ

Vla.: *pp* *f* *pp*
 5 5

99

Voice: *pp* *mp* *ppp*
 G G DÜ SH

Vla.: *ppp* *mp* *ppp*
 7 6 5

102

Voice: *pp* *p* *ppp*
 VÖ SH SH

Vla.: *pp* *mp* *p* *ppp* *p* *mp* *ppp* *pp* *ppp*
 molto sul pont. ord. jeté 5 6

108

Voice

Vla.

ppp

p pp

becoming (harm.) becoming

GVDÜ D GÜ DÜ KDV GÜ

p ppp

114

Voice

Vla.

< mp

p

DO SHV GÜ G DÜ

(muted) becoming (half harm.) sul pont.

< mp ppp

118

Voice

Vla.

mf

p

SH GÜ VG DÜ

gliss. ord. gliss. sul pont. gliss.

p mp f > p mp

123

Voice

Vla.

mp p

f

p

< f

p

D GO SHV GO

gliss. ord. gliss. sul pont. gliss.

f > p < mf > p f > p mf

129

mf

p

gliss.

ppp

SH EH L S

gliss.

sul tasto

p

ppp

137

gliss.

E

becoming

becoming

molto sul pont.

p

ppp

148

mf

pp

GR

ord.

becoming

(half harm.)

bow slowly creating unstable stuttering scratches

p

mp

pp

pppp

ppp

159

ppp

GR

GR

G R

R

R

ppp

pppp