

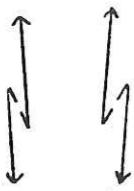
*giuseppe gavazza*

**KNOOT**

*PER CLARINETTO BASSO, FLAUTO E PIANOFORTE*

They are playing a game. They are playing at not  
playing a game. If I show them I see they are, I  
shall break the rules and they will punish me.  
I must play their game, of not seeing I see the game.

(R.D.LAING : "KNOTS")



Asynchronism

Score sound as written.

Indication in brackets are subordinate: they act as suggestion or memorandum.

Accidents refer only to the following note or repeated notes.



Synchronism

Additional pentagram, in piano score, are a monitoring of resulting sounds of Harmonic resonance on strings. The dimensions of notes give an approximate indication of sound's intensity.



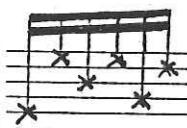
Down beat acciaccatura.

Trees are reference points in execution; they have not a real significance in formal structuring of piece.

Silence between section (tacet) are organic part in organization of the duration, sounds and silence, of the piece. They are to be observed with a good (but not chronometric) precision.

Tactus (M.M.= 60) is the same in the whole piece: it is possible choose another (a little) different execution speed: tacet will change in proportion to new tactus.

Clarinet



Strike the keys without use of breath

Pianoforte



Depress the key silently



Chromatic cluster



Asincronia.

Riferito a stanghette di battuta, note, pause. Indica uno sfasamento tra gli strumenti dovuto a differente velocita' di esecuzione ( rit.; accel. )



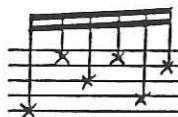
Sincronia.

Riferito a stanghette di battuta, note, pause. Indica il ritorno al normale sincronismo tra gli strumenti dopo sfasamenti dovuti a differente velocita' di esecuzione ( rit.; accel. )



Acciaccatura in battute

Clarinetto



Colpi di chiave per produrre suoni di diversa altezza, approssimativamente indicati

La partitura e' scritta in suoni reali

Le indicazioni tra parentesi hanno valore secondario: di suggerimento o per memoria

Le alterazioni valgono per la nota che segue o per piu' note ribattute, salvo diversa indicazione.

I pentagrammi aggiuntivi che compaiono nelle parti della viola ( sez. A, B, C ) e del pianoforte ( sez. B ) servono come monitoraggio dei suoni risultanti ( armonici, risonanze ).

Nella parte pianistica la grandezza delle note indica, approssimativamente, la prevista intensita' dei suoni risultanti.

I simboli non musicali ( alberi ) servono come punti di riferimento per l'esecuzione; non indicano invece punti di particolare significato formale.

La durata dei tacet ( silenzi che separano le sezioni; pausa con corona sez. C, batt. 28 ) non sono arbitrarie bensì parte organica nella organizzazione delle durate (suoni e silenzi) del brano. Dovranno pertanto essere rispettate, pur senza ricorrere al cronometro.

La velocita' di esecuzione (  $\text{♩} = 60$  ) e' costante in tutto il brano. Sarà possibile scegliere un metronomo poco diverso purché la nuova velocita' di esecuzione sia mantenuta per tutto il brano; in questo caso la durata dei tacet dovrà variare in proporzione.

Pianoforte



Suono muto. Abbassare il tasto indicato senza produrre suono



Cluster cromatico



-2-

a tempo

4 4

cello piano

*fzz fzz* *f*

poco *aud.* 3

*8va bassa fp* *f* *ff*

18 19 20

*p* *ff* *fp* *fzz ff*

5 8 8

*poco* 3 rit. 4

*ff* *fzz f* *8va bassa*

*w tempo, rigoroso*

*tempo legatissimo*

*sempre pp* *lontano*

*Red tonale*

*poco fz* 1c 1c

Pfta

*pp* P.T.

*8va bassa*

*poco fz*

4 4

cello piano

*fzz* 15a

*pp sempre*

*Red tonale*

1c 1c 1c 1c

5 8

BASS CLARINET (B♭)

*a tempo p*

*N.V.*

*5:4* 27

*più vibrato* *pp*

*bassoon*

*breathy pp* *poco sf*

*poco sf*

Pfta

*pp* P.T.

*Red tonale*

*poco sf*

- 3 -

4 4 *ante* ~~~~~

Ce 28 5 8 3 8 5 8 4 4

Piano *pp* *ppp* *pp* *p* *mf* *fp* *mf* *pp* *p* *pp* *p*

Fl 28 VIBRATO 3 29 30 31 32 VIBR. N.Y.

15<sup>a</sup> *pp* 5 5:6 *p* *mf* *pp* *mf*

Pf te

Gua bassa

*poco fz*

28 29 30 31 32

- tutti - - - poco - - - - accel. - - - -

Ce 34 35 36 37

(p) *fp* *pp* *pp* *pp*

Fl 34 *poco fz* *tr* *tr* *tr* *tr*

taut 4.725 sec

taut 4.725 sec

DURATA: 1'51".255

34 35 36 37



**B**

♩ = 60

4  
4

5:4

6:4

3

2

5:4

3

4

5:4

3

8va ↑

8va ↓

sema 2d.

resulting of resonance in piano →

Ped. Tom  
key depressed silently

-1-

5  
8

3 -- poco rit. -- 74 a tempo, rigoroso

BASS CLARINET B<sub>b</sub>

Clar. Gano

fe

5:4

poco rit.

sf

sf

sf

(SLAP)

mf p

ssf p

mp

poco sf p

5:4

3

5:4

3

8va ↑

8va ↓

(P.T.)

(51)

-2-

cl bano

3 8 a tempo

4 4

(molto rit. -- (molto libero) --)

5 8 AS LONG AS POSSIBLE

4 4

cl fl

poco sf pppp

fff sff

long with clarinet

long with clarinet

molto rit.

5:4 7:6

a tempo

poco sf

p

Pfte

(P.T.) P.T.

Red. Ton.

(B3)

This is a handwritten musical score for orchestra and piano. The score is divided into two systems. The top system starts with a 3/8 measure for the bass clarinet (labeled 'cl bano') with dynamics 'mp' and 'poco sf'. It then transitions to a 4/4 measure with dynamic 'pppp'. The middle section of the top system includes dynamic markings 'fff' and 'sff'. The flute (labeled 'fl') has a section labeled 'long with clarinet'. The piano part (labeled 'Pfte') has a section labeled 'molto rit.' followed by a complex rhythmic pattern with time signature changes between 5:4 and 7:6. The bottom system continues with the flute's 'long with clarinet' section and the piano's rhythmic pattern. The score concludes with a dynamic 'p' and a section labeled 'Red. Ton.'. A small drawing of a tree is located at the bottom right of the page.

A handwritten musical score for Clarinet (Clar) and Bassoon (Bass). The score consists of two systems of music. The first system starts with a common time signature (4/4), indicated by a large bracket above the first two measures. Measure 27 begins with a dynamic of *p*, followed by *f*, then *sf mp*. Measure 28 begins with *ppp*, followed by *p*, then *f*, and ends with *sf p*. Measures 29 through 32 continue with similar patterns of dynamics and articulations. Measure 33 begins with a 5:4 time signature bracket, followed by a dynamic of *sf ff*. Measure 34 begins with a 6:4 time signature bracket, followed by *mf*. Measure 35 begins with a 3:8 time signature bracket, followed by *p*, then *f*. Measure 36 concludes the piece with a dynamic of *mf*. The bassoon part features slurs and grace notes throughout the score. Various dynamics such as *p*, *f*, *sf*, *ppp*, *ff*, and *mf* are used. Articulation marks like *slap* are also present.

4  
4

Fl 33

mf *sfp pp* f

8:6

Pftte 34

*p* *f*

*sfp pp*

5 35

*pp* *f* *fp* *mp mp mp*

7:6

36

*fff*

ultacc. subito

5:4

*mp*

37

*sff* *p*

5:4

*mp* *sf*

6:4

*mp* *p*

tacet 2.915 sec

4:3

*p*

tacet 2.915 sec

attacco subito

attacco subito

Pad. ton.

P.T.

(B4) ↑ DURATA COMPLESSIVA  
(A-B-C-D-E-F-G-H)

Handwritten musical score for orchestra and piano, page 1. The score includes parts for Cello (cl), Bassoon (basso), Piano (Pfte), and Pedal (Ped.). The key signature is C major (indicated by a large 'C'). The tempo is 60 BPM. The score features complex rhythmic patterns with many grace notes and slurs. Measure 1 starts with a forte dynamic (ff) for basso, followed by various dynamics including ff, f, pp, mf, sf, and ppp. Measure 2 shows a transition with 'tutto pp sempre' and 'sempre legatissimo e senza Ped'. Measure 3 begins with a dynamic of  $\frac{7}{8}$ . Measure 4 ends with a dynamic of  $\frac{5}{8}$ . The score also includes performance instructions like '(SLAP)' and 'P.T.'.

This image shows a handwritten musical score for orchestra, page 1c, containing measures 5 through 15. The score includes parts for Clarinet (Cl), Bassoon (Bass), Bassoon (Bass), Flute (fl), Oboe (ob), Bassoon (Bass), and Piano (Pfte). The score features complex rhythmic patterns, dynamic markings like *poco sf*, *fff*, and *ppp*, and time signature changes (e.g., 5:8, 5:6, 5:4, 3:8, 8:6, 4:4, 5:4, 5:5, 5:5, 5:5). The piano part includes instructions for *semple pp* and *(tempo)*. Measure 15 concludes with a repeat sign and measure 16 begins with *ppp*.

-2-

5  
8

tutti a tempo

3 (SLAP)

8 sff

4

(SLAP)

4

5:4

15 F

f

p

b:

Keys only.

sff

b:

Breathy

sff

p

(tacet)

av. min.

fff

P.T.

</div



DURATA TOTALE \_\_\_\_\_  
 $(A) + (B) + (C) + \text{tacet}$ )

5'42".707

If I don't know I don't know  
I think I know  
If I don't know I know  
I think I don't know

(R.D. LAING : "KNOTS")