

GIUSEPPE GAVAZZA

NODI

per clarinetto basso, viola 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")

NODI



Asynchronism



Synchronism



Down beat acciaccatura.

Clarinet



Strike the keys without use of breath

Viola

Bartok pizzicato



Excessive pressure on the string with the bow down,
generally *al tallone* (heel)



Jeté: ricochet the wood of the bow on the string



Suono muto : place finger lightly on the string without
fundamental or harmonic sound

Pianoforte



Depress the key silently



Chromatic cluster

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.

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.

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.

NODI



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 battere

Clarinetto



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

Viola



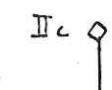
Pizzicato alla Bartok. Pizzicare facendo sbattere la corda contro il legno della tastiera



Arco in giu' con molta pressione. Suono ruvido (in genere al tallone)



Lasciare rimbalzare l'archetto (legno) piu' volte liberamente (jeté)



Suono muto. Sfiorare la corda al punto indicato dalla losanga per non produrre armonici

Pianoforte



Suono muto. Abbassare il tasto indicato senza produrre suono



Cluster cromatico

La partitura e' scritta in suoni reali

Le indicazioni tra parentesi hanno valore secondario: di suggerimento o pro 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.

a tempo

4 4 17

cello basso

poco acc.

fzz-fz

f

8va bassa fp

f-fz ff

p

ff

fp =

fzz ff

p

ff

fz f

8va bassa

a tempo, rigoroso

sempre legatissimo

sempre pp

e lontano

Red tonale

poco fz

1c

1c

5:4

18

19

20

21

5 8

8va bassa

3

pp P.T.

8va bassa

poco fz

1c

1c

4 4 23

cello basso

a tempo

Pegatissimo N.V.

note reali

cl

5:4

27

3

tr

pp

a tempo

Tasto N.V.

arco

p

tr

pont. alla punta

pizz

pp

p

15a

f-fzz

f-fzz

pp sempre

Red. tonale

1c

P.T.

1c

P.T.

1c

poco ssf

1c

1c

5 8 24

25

26

27

1c

1c

1c

1c

(A2)

- 3 -

4 4 *n(t)r) nnn*

Ce Basso 26 *pp*

Vla 29 *pont. alla punta*

5 8 30 *tasto ord. (sempre N.V.)*

Vla 31 *pont. alla punta*

3 8 32 *5:4*

Vla 33 *N.V. > poco V18z.*

5 8 34 *ord. V*

Vla 35 *NN. tasto*

4 4 36 *5:4 5:4*

Vla 37 *p*

Pf te

8va bassa *poco fz*

15a

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

Ce 34 *(b)* *(p)*

Vla 35 *fp pp*

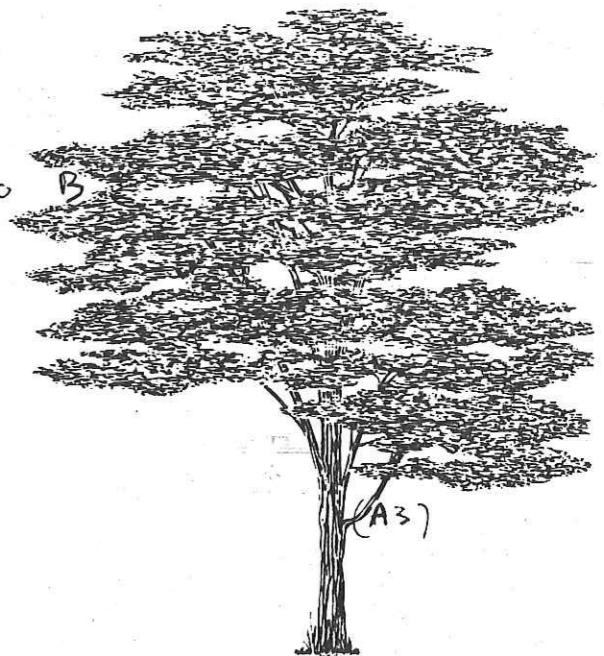
3 8 36 *5:4*

Vla 37 *attacca subito*

38 *taut 4.725 sec*

Vla 39 *taut 4.725 sec*

DURATA:
1'51".255



B ♩ = 60
4/4

5:4 3 6:4 2 5:4 3 3:4 4 5:4 3

sempre *mp*
molto *sffz* gli accenti
senza *ped.*

Pf. & C

— Ped. Tom —

-1-

8va ↑ 8va ↓

Handwritten musical score for three instruments: Clarinet Basso (Clar. basso), Viola, and Pftc (Pfte). The score consists of four systems of music.

System 1: Clarinet Basso (top staff) starts with a 5/8 time signature, indicated by a 5 above the staff and 8 below it. The key signature changes between B-flat major (two flats) and A major (no sharps or flats). The Viola (second staff) and Pftc (third staff) entries begin with a 3/8 time signature, indicated by a 3 above the staff and 8 below it. The tempo markings are "poco rit." (slightly slower) and "rit." (ritardando). The dynamic for the first measure of the Clarinet Basso is *mp*. The Viola and Pftc parts have dynamics *sf* (sforzando).

System 2: The time signature changes to 7/4, indicated by a 7 above the staff and 4 below it. The key signature changes to A major (no sharps or flats). The tempo marking is "a tempo, rigoroso". The dynamic for the first measure of the Clarinet Basso is *pizz.* (pizzicato). The Viola and Pftc parts have dynamics *sf* (sforzando). The dynamic for the first measure of the Clarinet Basso is *p*.

System 3: The time signature changes to 5:4, indicated by a bracket over the staff. The key signature changes to E major (one sharp). The tempo marking is "pont." (ponticello). The dynamic for the first measure of the Clarinet Basso is *p*. The Viola and Pftc parts have dynamics *sf* (sforzando).

System 4: The time signature changes to 5:4, indicated by a bracket over the staff. The key signature changes to D major (two sharps). The tempo marking is "f" (forte). The dynamic for the first measure of the Clarinet Basso is *f*. The Viola and Pftc parts have dynamics *sf* (sforzando).

Performance Notes:

- (P.T.)
- (B1)

-2-

- 3 -

rit. (molto libero)

cl basso 3 8 a tempo
21 mp poco sf pppp
22 23 24 25 26 ffffff
Viola (ord. flautando) 8va ↑
(mf) 22 23 24 25 26
fizz
molto rit
5:4 7:6
21 22 23 24 25 26
mp p poco sf
Pfite 21 22 23 24 25 26
pff
(P.T.) P.T. Ped. Tom.

(B3)



Handwritten musical score for orchestra, page 4, measures 27-32. The score includes parts for Clarinet (Clar.), Piano (Piano), Viola, and Double Bass (Pfte.). The score features complex rhythmic patterns, dynamic markings like *p*, *mf*, *ff*, and *sff*, and performance instructions such as *pizz.*, *accord.*, *ord.*, *pont.*, *legg.*, *flautando*, *alla punta*, and *pizz. acco.*. Measure 27 starts with a piano dynamic and a 4/4 time signature. Measure 28 begins with a bassoon solo (bassal) in 5/8 time, followed by a section for piano and double bass. Measures 29-30 show a transition with various dynamics and time signatures (5:4, 6:4). Measure 31 features a piano dynamic and a bassoon solo. Measure 32 concludes with a piano dynamic and a bassoon solo. The score is filled with numerous slurs, grace notes, and dynamic markings, indicating a highly expressive and technically demanding piece.

Musical score page 1, measures 1-8. The score includes parts for cl. basso, fte, and bassa. Measure 1 starts with a forte dynamic (ff) and transitions through various dynamics including *p*, *mp*, *f*, *sf*, *pp*, *mf*, *sfp*, *p*, and *fff*. Measure 2 features a sustained note with a grace note. Measures 3-4 show complex rhythmic patterns with 5:4 time signatures. Measures 5-6 continue with similar patterns. Measures 7-8 conclude the section with a final dynamic of *p*.

5
8

bassoon
8va bassa

pp

poco sf

3
8

piano

mp

a tempo

5:4

sf

p

8:6

4
4

5:4

poco

accel.

violin

mf

p

5:4

poco sf

sff

ff

P.T.

fff

a tempo

poco sf

sff

p

mf

5:4

fff

fff P.T.

(a tempo)

flute

15
8

15/8 (semper pp)

(4:4)

(1)

1c

-2-

5
8

tutti a tempo

This image shows a handwritten musical score page 58. The score includes parts for Cello/Bass, Viola, Piano, Clarinet, Bassoon, Violin, and Double Bass. The music is in 5/8 time, with various dynamics like *poco sf*, *sf*, *sff*, *p*, *mf*, and *pp*. The score features complex rhythmic patterns, including triplets and sixteenth-note figures. Handwritten markings include "avamhaccio destro (chromatico)" and "av. m.m.". Performance instructions like "con le chaine", "pizz.", "batt. ord", "c. legno", and "pont." are also present. Measure numbers 10 through 15 are visible along the top staff.

5
8

38

Handwritten musical score page 1c, measures 16-20. The score includes parts for cl. bano, vln, pfte, gva bassa, and gva contrabass. Measure 16 starts with a dynamic *sff* and a tempo of 7:6. Measure 17 begins with *f*, followed by a 5:4 measure. Measure 18 starts with *c. legno ord* and continues with *pont.* Measure 19 shows a transition to 7:6 time. Measure 20 concludes with a dynamic *ff*. Various performance instructions like *arco pont.*, *legg. ard*, and *poco sf* are included. The page is numbered 38 at the top right.

*¹ Per alterazioni valgono per la battuta intera

-4-

lano

poco sf 5:4

3 8 5 8 4 4

pp fp mp pp fp pp pp sfp

rit.

36

la

molto arco
nd. IIc
IIIc
IVc
p

c. legno
batt ord
punt

(crine) ord.
5:4

pp p fpp

poco rit.
tempo

31 32 33 34 35 36

p P.T. p P.T. staccatissimo 15° poco sf

poco più p

poco sf

(piede destro) (piede destro)

8va ↓

8va ↑

(piede destro)

8va ↓

8va ↑

DURATA C (C4) ↑

DURATA TOTALE (A+B+C+talet) ↑

TORINO 29 settembre 1989 Signorazzini

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")