In una rete di linee che s'intrecciano

for spatialized chamber ensemble

Jordan Nobles

Dedicated to Italo Calvino

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ORCHESTRATION

Flute	Percussion 1 - Vibraphone & Glockenspiel	Violin
Oboe	Percussion 2 – Marimba & Crotales	Viola
Clarinet in Bb	Harp	Cello
Bassoon	Piano	Double Bass
Horn in F		

ABOUT THE PIECE

- *In una rete di linee che s'intrecciano* was finished in December 2010 in North Vancouver.
- The duration of the piece is 8 to 9 minutes.

PROGRAMME NOTES

In una rete di linee che s'intrecciano (*In a Network of Lines that Intersect*) is my favourite chapter of my favourite book by **Italo Calvino** - *If on a Winter's Night a Traveler*. In this chapter a wealthily businessman, with an obsession for kaleidoscopes and mirrors, finds himself trapped in a hall of mirrors of his own devising, unable to determine anymore the difference between reality and reflection.
I used another piece of mine *Simulacrum* as the basis for this piece but trapped it in its own hall of mirrors where the lead line and its reflections are often interchangeable and confused.

SPATIALIZATION

In una rete di linee che s'intrecciano should be performed spatialized, whenever possible, with the musicians surrounding the audience. There is no specific layout that works best. The exact layout will vary depending on the venue but the goal is to space the musicians evenly throughout the venue, Each performer should be able to hear the soloists clearly.
Piano, harp and percussion will probably have to remain on stage due to the difficulty of moving them during the concert but the rest should be relocated somewhere such as behind or beside the audience or on balconies and other levels.

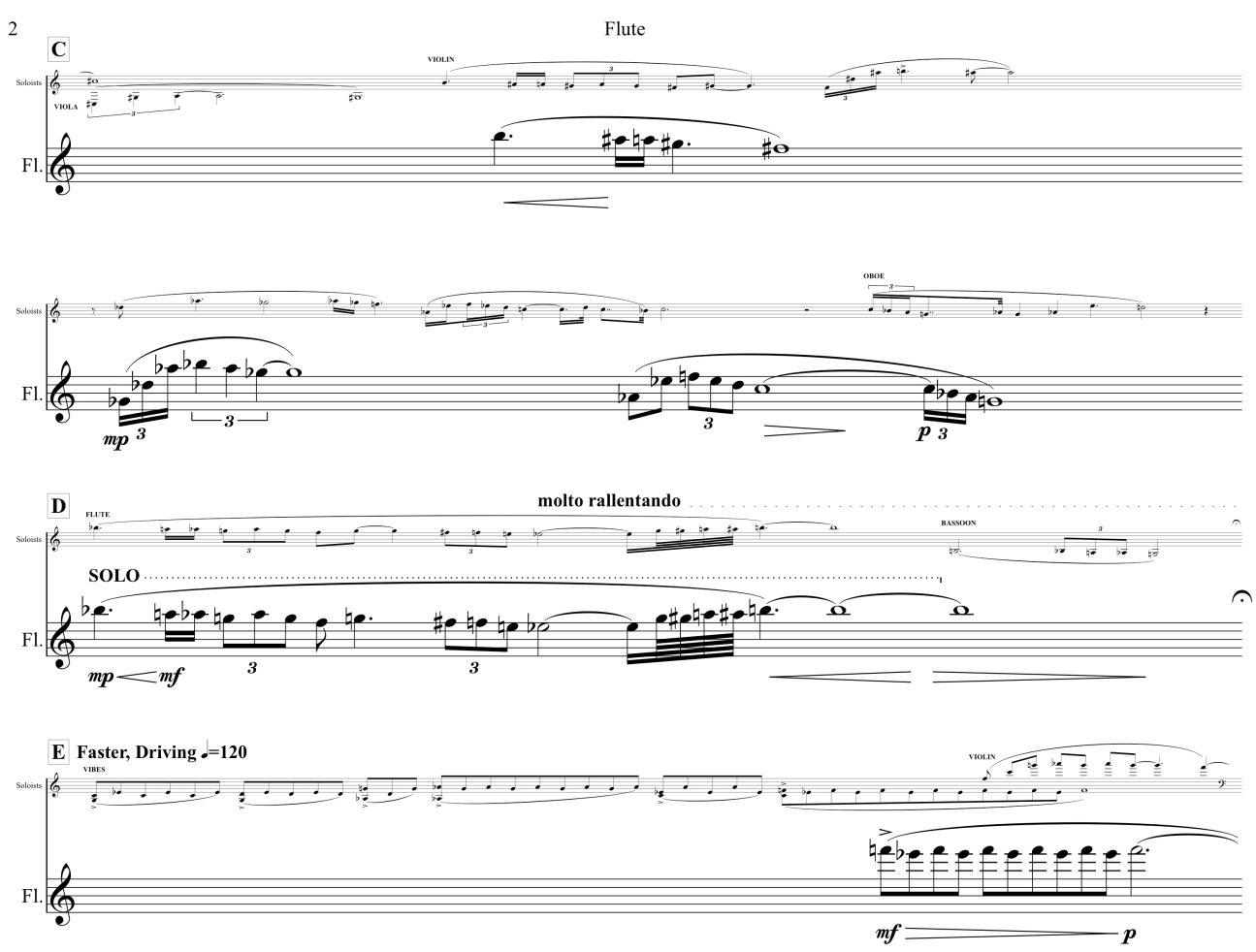
PERFORMANCES NOTES

- This piece is to be performed freely and expressively. Exact synchronization is not required.
- The notation is proportional.
- The fermatas at the end of certain systems should not be too long, just a moment to wait until everyone is ready to proceed. The piece should continue moving.
- Accidental markings apply to all subsequent incidences of the note in the same system unless cancelled by another accidental.
- All phrases, whether the solo line or not, should be performed with much expression; as if they were the most important melody in the piece.

- A single melodic line runs throughout the piece (in the score in red) and acts as a thread to keep everyone together. Each performer takes their tempo from the soloist performing the line which is on a cue staff in all of their parts. Most instruments take turns performing a fragment of this solo line but when not doing so should perform, as accurately as possible, their material in time (i.e. vertically in line with) with the soloist.
- In order for the ensemble to stay together the solo line should always be slightly above the general dynamic.

- Therefore a conductor is not necessarily required for performance but may be a good idea during rehearsals to move the piece along while the performers get comfortable following the solo line and taking their cues from it.

A sample of the flute part showing the solo line throughout the piece and indicating (in section D) where the flute is the soloist…



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Score in C

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Freely, Cantabile ♩=70

Flute — Whistle tone (slow, ad lib) — *pp*

Oboe

Clarinet in B♭ — *pp*

Bassoon

Horn in F

Freely, Cantabile ♩=70

Percussion 1 (vibraphone & glockenspiel) — Glockenspiel — hard mallets — *laissez vibrer* — *ppp*

Percussion 2 (marimba & crotales) — Crotales — hard mallets — *ppp*

Harp — E♭ F♯ G♮ A♮ B♭ C♮ D♮ — 8va — *ppp* — *laissez vibrer sempre*

Piano — 8va — *ppp* — *pp* — Ped.

Freely, Cantabile ♩=70

Violin — *ppp* *pp* — *ppp* *pp*

Viola — *ppp* *pp* — *ppp* *pp*

Violoncello

Contrabass

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molto rallentando

slow down trill

Fl.

Ob.

Cl.

Bsn.

Hn.

molto rallentando

Vibraphone

medium mallets

Vib.

To Marimba

Marimba

soft mallets

Crot.

Hp.

Pno.

molto rallentando

lift harmonic finger

Vln.

lift harmonic finger

Vla.

lift harmonic finger

Vc.

Cb.

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A **Tempo Primo (♩=70)**

Fl.

Ob.

Cl.

Bsn.

Hn.

A **Tempo Primo (♩=70)**

Vib.

To Glock.

Glockenspiel

To Vib.

Mar.

Hp.

slow down tremolo

Pno.

A **Tempo Primo (♩=70)**

Vln.

Vla.

Vc.

Cb.

pizz.

arco

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B

Fl.

Ob.

Cl.

Bsn.

Hn.

B

Vibraphone

Vib.

Mar.

Hp.

G♯ C♯

Pno.

B

Vln.

Vla.

Vc.

Cb.

pizz.

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C

Fl.

Ob.

Cl.

Bsn.

Hn.

C

Vib.

Mar.

Hp.

Eb Fb Gb Ab
Bb Cb Db

Pno.

C

Vln.

Vla.

Vc.

Cb.

arco

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Fl.
Ob.
Cl.
Bsn.
Hn.
Vib.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Cb.

C♮ G♮
D♮
pizz.

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D **molto rallentando**

Fl. Ob. Cl. Bsn. Hn.

D **molto rallentando**

Vib. Mar. Hp. Pno.

D **molto rallentando**

Vln. Vla. Vc. Cb.

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E Faster, Driving ♩=120

Fl.
Ob.
Cl.
Bsn.
Hn.

E Faster, Driving ♩=120

Vib.
Mar.
Hp.
Pno.

E Faster, Driving ♩=120

Vln.
Vla.
Vc.
Cb.

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F

Fl.

Ob.

Cl.

Bsn.

Hn.

F

Vib.

laissez vibrer

Mar.

Hp.

A♯ D♭

G♭

Pno.

F

Vln.

Vla.

arco

Vc.

pizz.

Cb.

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G **molto rallentando**

Fl. Ob. Cl. Bsn. Hn.

G **molto rallentando**

Vib. Mar. Hp. Pno.

G **molto rallentando**

Vln. Vla. Vc. Cb.

add finger on harmonic

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H **Tempo Secondo (♩=120)**

Fl.
Ob.
Cl.
Bsn.
Hn.

H **Tempo Secondo (♩=120)**

Vib.
Mar.
Hp.
Pno.

H **Tempo Secondo (♩=120)**

Vln.
Vla.
Vc.
Cb.

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molto rallentando

Fl.
Ob.
Cl.
Bsn.
Hn.

molto rallentando

To Glock.
Glockenspiel

Vib.
Mar.
Hp.
Pno.

molto rallentando

arco

Vln.
Vla.
Vc.
Cb.

(pizz)

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I Tempo Primo (♩=70)

Fl.
Ob.
Cl.
Bsn.
Hn.

I Tempo Primo (♩=70)

Glock.
Mar.
Hp.
Pno.

I Tempo Primo (♩=70)

Vln.
Vla.
Vc.
Cb.

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J

Fl.

pp p pp

Ob.

pp p pp

Cl.

pp pp p

Bsn.

Hn.

J

Glock.

To Vib.

p ppp pp p pp

Mar.

mf 3 3 p mf p

Hp.

F♯ B♮ C♯

mp pp

Pno.

3 mf 3 p

J

Vln.

ppp pp

Vla.

ppp pp

Vc.

(pizz.) 3

Cb.

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K

Fl.

Ob.

Cl.

Bsn.

Hn.

K

Vibraphone

Vib.

Mar.

Hp.

E♭ F♮ G♮ A♭
B♭ C♮ D♭

Pno.

K

Vln.

Vla.

arco

Vc.

pizz.

Cb.

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L

molto rallentando

Fl.

Ob.

Cl.

slow down trill

Bsn.

Hn.

L

molto rallentando

slow down tremolo

Vib.

slow down tremolo

Mar.

Hp.

Pno.

L

molto rallentando

slow down trill

Vln.

slow down trill

Vla.

arco

Vc.

pizz.

Cb.

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M Tempo Secondo (♩=120)

Fl.
Ob.
Cl.
Bsn.
Hn.

M Tempo Secondo (♩=120)

Vib.
Mar.
Hp.
Pno.

M Tempo Secondo (♩=120)

Vln.
Vla.
Vc.
Cb.

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N

Fl.

Ob.

Cl.

Bsn.

Hn.

N

Vib.

non vibrer

Mar.

Hp.

G♯ D♮

G♮

Pno.

N

Vln.

Vla.

pizz.

Vc.

pizz.

Cb.

pizz.

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O

molto rallentando

Fl.

mp mf 3 3 p

Ob.

pp p

Cl.

pp p

Bsn.

pp p

Hn.

O

molto rallentando

Vib.

laissez vibrer

p ppp

p ppp

Mar.

p mp ppp

p ppp

Hp.

p ppp

Eb Fb Gb Ab
Bb Cb Db

Pno.

p

p ppp

pp ppp

mf

O

molto rallentando

Vln.

pp p

Vla.

3 3 mp pp

Vc.

arco

mf f

Cb.

arco

mf

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P **Tempo Secondo (♩=120)**

Fl.

Ob.

Cl.

Bsn.

Hn.

P **Tempo Secondo (♩=120)**

Vib.

Mar.

Hp.

Pno.

P **Tempo Secondo (♩=120)**

Vln.

Vla.

Vc.

Cb.

arco

place finger on harmonic

arco

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molto rallentando

Fl.
Ob.
Cl.
Bsn.
Hn.

molto rallentando

Vib.
Mar.
Hp.
Pno.

molto rallentando

Vln.
Vla.
Vc.
Cb.

pizz.

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Q slower ♩=90

Fl.

Ob.

Cl.

Bsn.

Hn.

Q slower ♩=90

Vib.

Mar.

Hp.

Gb Bb

Pno.

Q slower ♩=90

Vln.

Vla.

Vc.

pizz.

Cb.

arco

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molto rallentando

Whistle tone (slow, ad lib)

Fl.

Ob.

Cl.

Bsn.

Hn.

molto rallentando

Glockenspiel

hard mallets

To Glock.

Vib.

To Crotales

Crotales

very hard mallets

Mar.

Hp.

Pno.

molto rallentando

Vln.

Vla.

Vc.

Cb.

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