

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

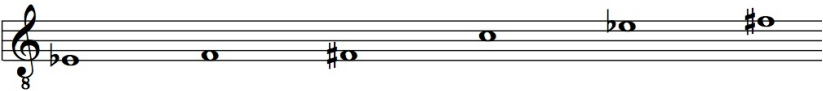
Instrumentation:

- 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)

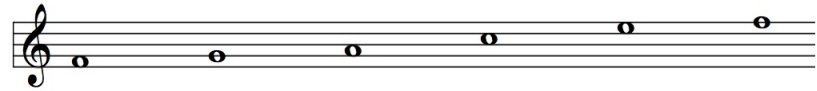


Setup of the concert at Villa Concordia Bamberg, Germany | July 2010 |
Nuno Aroso, Percussion | Luís Antunes Pena, Electronics

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

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

Luís Antunes Pena

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

Timeline [s]

soft brush

Granit Bars

pppp  *pp*

(soft brush)

hard brush
ppp *p*

G. Bars

G. Bars

— *pppp*

G. Bars

- *pppp*

granit stone

pppp ————— *mp*

percussive sound played with the stone

 $\mathcal{S}fz$

25 *repeat this circle mouvement
through the bars ca. 30 seconds
always increasing the velocity*

cresc. during accelerando ***f***

START TAPE QUADRO_I

TAPE SOLO
2'40"

attaca Quadro II

G. Bars

START TAPE 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.

Quadro II

$\text{♩} = 96$
with stone beaters or with simply with river stones

Granit Bars

pp sempre

1

13

26

38

51

f *pp*

63

$\text{♩} = 96$ (non ritenuto)

pp $\text{♩} = 96$ ritenuto --->

$\text{♩} = 96$ (without changes)

pp repeat ad libitum until you achieve the tempo and dynamics

76

ritenuto ---> $\text{♩} = 48$ 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* *ca. 20 s* *ca. 7 s* *pp* *ca. 3 s* *ca. 3 s* *ca. 12 s* *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 -

020253035404550

Cymbals

chinese cymbal
thai gong
18' cymbal
chinese opera gong

mf

seco

p

mf

Cowbell

Tom-tom

Woodblock

Guiro

Ceramic Bars

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

sempre *p*

l.v.

mf

(beaten) *p*

l.v.

Granit Bars

mp

mp

p

[s]

5560657075808590

Cy.

mf

p

l.v.

mf

mf

CB

p

p

TT

WB.

mf

mf

mf

mf

mf

Gro.

C. Bars

sim.

mf

mp

p

mf

l.v.

G. Bars

mf

mf

mf

mf

mf

p

[s]

95100105110115120125130

Cy.

mf

mf

mf

mf

mf

mf

mf

CB

TT

WB.

mf

mf

mp

mf

mf

mf

mp

Gro.

C. Bars

sempre p

p

p

p

p

p

p

G. Bars

mf

mf

mf

mf

mf

mf

mp

Quadro III

[s] 170 175 180 185 190 195 200

poco piu agitato

(TAPE: short cresc.) *mf*

mf *mf* *mf* *mp* *mf*

p *p* *p*

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

[s] 205 210 215 220 225 230 235

Cy.

CB

TT

WB.

Gro.

C. Bars

G. Bars

p *mf* *mf* *mf* *p* *mf* *mp*

Quadro III

[s] 240 245 250 255 260 265 270
 Cy. *mf* *mf*
 CB
 TT
 WB.
 Gro. *mf*
 C. Bars *p* *f* *p*
 G. Bars *mf* *p*

[illegible]