

adrian knight

**comblé
for orchestra**

**2010
score**

to the memory of arman esmailzadeh anari

first performance

december 9, 2010
morse recital hall, sprague hall, yale school of music
new haven, ct, usa

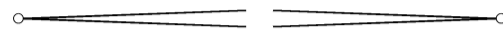
philharmonia orchestra of yale
adrian slywotzky, conductor

special thanks to john, maura, domenico, adrian s, SMIC and marjolaine

guide to the notation

general

crescendo / diminuendo to / from silence



woodwind & brass

un-pitched air sound (on single line staves) /
air sound (finger the specified pitch) (on five line staves)

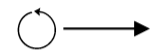


percussion

unmeasured tremolo (as fast as possible)



scrape slowly in rotary motion (sandpaper blocks and styrofoam)



down-bow (starting at the frog) / up-bow (starting at the tip)
used for bowed instruments (tam-tam, vibraphone)



harp

half-pedal glissando (depress the pedal half-way to its first
position and let the string vibrate (buzzing) against the me-
tallics in the soundboard)

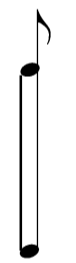


strike as many strings as possible within the designated
range with palm(s) of hand



piano

cluster between specified pitches (white keys)
use forearms and elbows



strings

very gently pulsating on single bow strokes
(no separation)



very slow, quiet scratch tone



bow on the designated string behind the bridge



subharmonics
apply more and more bow pressure until a pitch one
octave beneath the notated pitch is heard



note

"comblé" was written july-october 2010 in stockholm, new haven and new york.
it was written for the yale philharmonia. it is dedicated to the memory of arman
esmailzadeh anari.

note to the performers

the opening of the work must be very balanced and restrained. all notes should,
unless otherwise specified, essentially fade in and out in a series of waves, breaths
or envelopes. the pulsations in strings should be very subtle and should all be ex-
ecuted within single bow strokes (or as long as a bow stroke lasts) using variable
bow pressure; they are related to *louré*, albeit much more indistinct, but must not
bear any resemblance to a bow tremolo (there should be no separation of notes).

there are essentially two different sound worlds in this work: (1) an extremely slow-
moving, pitch-based world rooted in immediately recognisable tonal harmonies
and (2) a wide variety of non-pitched sounds (air sounds, scratch sounds, subhar-
monics, various percussion instruments). the work has three large sections and
a fourth, short, concluding section. in the first section of the work (bb. 1-74), five
triadic chords are articulated at an extremely slow tempo (approx. 40 seconds
per chord), played by constantly variable orchestral groupings. the second sec-
tion of the work (bb. 75-131) focuses relentlessly on the pitches C#, E, G# and
B. the third section (bb. 132-219) features a 40 second loop hovering around B
minor that is repeated five times (each time differently orchestrated). in the fourth
section, twelve chromatically saturated chords are played as loud as possible to
obliterating effect.

instrumentation

2 flutes
oboe
english horn
clarinet in B \flat
bass clarinet in B \flat
bassoon
contrabassoon

2 french horns (with practice mutes)
2 trumpets in C (with practice mutes)
trombone (with practice mute)
bass trombone (with practice mute)

2 percussionists

1 *

mylar plastic
sandpaper blocks (1)
tin foil
rainstick (1)
tam-tam
'cello or double bass bow

2 **

vibraphone
styrofoam (two pieces, one small and one large (stationary on table))
sandpaper blocks (2)
paper bag
rainstick (2)
sizzle cymbal (suspended)
'cello or double bass bow

harp

upright piano with practice mute or sampler ***

7 first violins (divided 1.1, 1.2, 1.3, 1.4, 1.5, 1.6, 1.7)
5 second violins (divided 2.1, 2.2, 2.3, 2.4, 2.5)

4 violas

4 violoncelli

2 double basses

(this is the minimum number of string players since all parts are soloistic.
for larger orchestras, it is advisable to double the number of strings for a total of: 14.10.8.8.4.)

* percussion 1 plays mylar plastic, sandpaper blocks (1), tin foil, rainstick (1) and tam-tam. of these instruments,
all but the tam-tam and rainstick (1) should be placed on a stand and amplified. the sound of the mylar plastic,
sandpaper blocks (1) and tin foil must be dry and distinct and even though played very softly it should be clearly
heard in relation to the music in the rest of the orchestra.

** percussion 2 plays vibraphone, styrofoam, sandpaper blocks (2), paper bag, rainstick (2) and sizzle cymbal
(suspended). of these instruments, all but the vibraphone, sizzle cymbal and rainstick (2) should be placed
on a stand and amplified. the sound of the styrofoam, sandpaper blocks (2) and paper bag must be dry and
distinct and even though played very softly it should be clearly heard in relation to the music in the rest of the
orchestra.

*** the piano must be equipped with a practice mute (usually, a special button like an organ stop or a
position on the middle pedal is used to engage a soft felt carpet that dampens the sound of the strings before the
hammer hits the string). the sound is extremely soft and mellow and must be amplified in order to be heard.
two condenser microphones should be used, positioned very close to the strings, one for the low register and
one for the high register. if the appropriate instrument cannot be procured, an electronic substitute is available
from the publisher.

the score is written in C (contrabassoon and double basses sound one octave lower than written).

comblé for orchestra

adrian knight

I ♩ = 50 Quiet
(Pulsations in strings almost imperceptible throughout, always without vibrato, all attacks as soft as possible) * **

Flute 1
Flute 2
Oboe
English Horn
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Contrabassoon

Percussion 1 ***
Percussion 2 ****
Upright Piano *****
Harp

I ♩ = 50 Quiet
(Pulsations in strings almost imperceptible throughout, always without vibrato, all attacks as soft as possible) * **

Violin 1.4
Violin 1.5
Violin 1.6
Violin 1.7
Violin 2.1
Violin 2.2
Violin 2.3
Violin 2.4
Violin 2.5
Viola 1
Viola 2
Viola 3
Viola 4
Violoncello 1

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**** percussion 2 plays vibraphone, styrofoam, sandpaper blocks (2), paper bag, rainstick (2) and sizzle cymbal (suspended). of these instruments, all but the vibraphone, sizzle cymbal and rainstick (2) should be placed on a stand and amplified. the sound of the styrofoam, sandpaper blocks (2) and paper bag must be dry and distinct and even though played very softly it should be clearly heard in relation to the music in the rest of the orchestra.

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7 G.P. (conductor shows beats)

51

Fl. 1

Ob.

Eng. Hn.

Hn. 1

C. Trpt. 2

B. Tbn.

Perc. 1

Perc. 2

Pf.

Hp.

Detailed description: This block contains the musical notation for measures 51 through 54 for several instruments. Flute 1 (Fl. 1) starts with a dynamic of *f*. Oboe (Ob.) and English Horn (Eng. Hn.) play at *mp*. Horn 1 (Hn. 1) plays at *mf*. Trumpet 2 (C. Trpt. 2) and Trombone (B. Tbn.) also play at *mp*. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play at *p* and *pp* respectively. Piano (Pf.) and Harp (Hp.) have specific rhythmic patterns. The harp part includes markings for octaves: 8^{va}, 8^{va}, 8^{va}, and 8^{va}.

7 G.P. (conductor shows beats)

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 1.7

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vla. 1

Vla. 2

Vc. 3

Vc. 4

Db. 1

Detailed description: This block contains the musical notation for measures 51 through 54 for the string section and double bass. Violins 1.1 through 1.7 and Violins 2.1 through 2.5 have various dynamics including *mp*, *mf*, *p*, and *mf*. Viola 1 (Vla. 1) and Viola 2 (Vla. 2) play at *mp* and *mf* respectively. Violoncello 3 (Vc. 3) and Violoncello 4 (Vc. 4) play at *mf* and *f* respectively. Double Bass 1 (Db. 1) plays at *mf*. The score includes numerous triplets and slurs.

