

LAST ALBUM

BY RAFAEL NASSIF



A QUARTET

WITH A FEMALE VOICE

(SOPRANO - ALTERNATIVELY CONTRATENOR/MEZZO-SOPRANO)

ONE WIND INSTRUMENT PLAYER

(OBOE + ENGLISH-HORN / OPTIONAL OB. D'AMORE, MUSETTE, LUPOPHON; OR

CLARINET / OPTIONAL SOPRANINO CL., BASS-CL. OR BASSET-HORN; OR

SAX SOPRANO OR SOPRANINO + ALTO OR TENOR; OR

TRUMPET OR FLUEGELHORN / OPTIONAL TRUMPET PICC.)

CELLO

AND

PIANO

LAST ALBUM

BY RAFAEL NASSIF

TRACK 1 **LISTENING SPACE** MAX. 12'

TRACK 2 **PRECIOUS HUMAN BIRTH** CA. 5' - 6'

TRACK 3 **II-V-I** CA. 2'

TRACK 4 **CYCLIC EXISTENCE** CA. 2' - 3'30" (OR THEN LONGER)

TRACK 5 **PATHS** CA. 48"

TRACK 6 **SEAL** CA. 2'30" - 3' (PIANO SOLO)

(THE DURATION OF THE PERFORMANCE INCLUDING CHANGES ETC.
WILL LAST AROUND 30 MINUTES)

PROGRAM

WHENEVER POSSIBLE PERFORM ALL TRACKS;

THE FOLLOWING REDUCED VERSIONS ARE ALSO ACCEPTABLE:

TRACKS 1,3,4,5,6

TRACKS 1,3,4,5

TRACKS 1,4,5,6

TRACKS 1,4 - WITH (MANY) 'REPETITIONS' OF THE CYCLES IN TRACK 4

IN THESE CASES WRITE ON THE PROGRAM: 'LAST ALBUM' (EXCERPT)

COMMISSIONED BY ENSEMBLE CHAMBRE D'ECOUTE:

OBOE/OBOE D'AMORE/ENGLISH-HORN - CHRISTIAN KEMPER

CELLO - VERENA SENNEKAMP

PIANO - KATHARINA OLIVIA BRANO

QUEST SOLO VOICE - ANNA MARIA PAMMER

PREMIERE: GRAZ, BAROCKSAAL, JULY 8TH 2019

'CHAMBRE D'ECOUTE - EIN RAUM FÜR DAS HÖREN'

('DIE ANDERE SAITE' CONCERT SERIES)

COMMISSION SUPPORTED BY BKA AND SKE (AUSTRIA)

ISWC: T-804.165.965-9

(2018-)2019 GRAZ, SAALFELDEN AM STEINEREN MEER

VERSION UPDATED 01.09.19

WIND INSTRUMENT

WHEN PERFORMING WITH OBOE, ONE WILL NECESSARILY NEED AT LEAST A SECOND INSTRUMENT (ENGLISH-HORN OR LUPOPHON) FOR THE TRACKS 2 AND 3; OB. D'AMORE IS VERY WELCOME FOR THE TRACK 1, BUT NOT OBLIGATORY; IF IT IS POSSIBLE TO FIND SECURE FINGERINGS FOR PERFORMING THE TRACK 4 WITH THE OB. D'AMORE OR WITH A MUSETTE, THEN ONE CAN PERFORM THE PIECE ALSO WITHOUT AN OBOE.

IT IS POSSIBLE TO PERFORM THE WHOLE PIECE JUST WITH ONE SOPRANO CLARINET, ANYWAY, CHANGES OF COLOUR IN THE INSTRUMENTATION ARE ALSO WELCOME: E.G. BASS-CL. OR BASSET-HORN FOR THE TRACKS 2 AND 3, OR SOPRANINO CL. ON TRACK 4; THERE ARE MANY POSSIBLE COMBINATIONS, ALSO WITHOUT A SOPRANO CL., E.G. SOPRANINO CL. + BASSET-HORN (OR BASS-CL.).

FOR A PERFORMANCE WITH SAXOPHONE, ONE WILL NECESSARILY NEED AT LEAST TWO INSTRUMENTS IN TOTAL, E.G. SOPRANINO OR SOPRANO FOR TRACKS 1 AND 4, AND AN ALTO OR A TENOR FOR TRACKS 2 AND 3. WHEN POSSIBLE, A SOPRANINO MODEL IS WELCOME FOR TRACK 4. FOR TRACKS 2-4, AVOID SOUNDING ON THE FOREGROUND.

IF A MODERN MODEL OF A PICCOLO TRUMPET IS AT THE DISPOSAL, THEN ONE WILL BE ABLE TO EASILY PRODUCE THE VERY LONG C OF TRACK 1; IF NOT, THEN PERFORM ONE OCTAVE BELOW. THE COLOUR OF THE FLUEGELHORN IS VERY WELCOME FOR TRACKS 2 AND 3, BUT NOT OBLIGATORY. EXCEPTIONALLY ON TRACK 1 ONE CAN EXCHANGE BETWEEN TWO INSTRUMENTS WITHIN ONE SINGLE TRACK, E.G. FLUEGELHORN OR TPT. ON BARS 1-7 AND 28-29, AND (PICCOLO) TPT. ON BARS 11-24, OR THEN EXCHANGING BETWEEN FLUEGELHORN AND TPT. ACCORDING TO THE BEST COMBINATION OF MUTES ETC. ON TRACK 4 IT WILL BE NECESSARY TO EXPERIMENT WHICH MUTE WILL BE MORE APPROPRIATE REGARDING THE OVERALL COMBINATION OF THE SPECIFIC ENSEMBLE, SO EVEN A PRACTICE MUTE CAN BE EMPLOYED THERE, INSTEAD OF THE BUCKET OR CUP MUTE; THERE, A SMALLER TYPE OF TRUMPET IS WELCOME, BUT NOT OBLIGATORY. ANYWAY, THE WHOLE PIECE CAN BE PLAYED BY JUST ONE INSTRUMENT (TRUMPET OR FLUEGELHORN).

PIANO

TWO TYPES OF MULTIPHONICS ARE REQUIRED: M1 IS TO BE FOUND (AT MANY GRAND PIANO MODELS) JUST AFTER THE HAMMERS;

IT IS LOCATED BETWEEN THE HARMONICS NODES $1/6$ (WHICH AT MANY MODELS IS NOT POSSIBLE TO BE REACHED BECAUSE OF THE HAMMERS) AND $1/5$.

M2 IS LOCATED BETWEEN THE HARMONICS NODES $2/7$ AND $1/3$, AROUND THE MIDDLE BETWEEN THEM (THERE ARE ALSO ANOTHER VERY SIMILAR MULTIPHONIC BETWEEN THEM; SO WHEN PRACTICING CHECK IF THE 13TH HARMONIC, WHICH IS EXPECTED TO COME ABOUT, IS SOUNDING OR NOT - IF NOT, THEN JUST MOVE SLIGHTLY IN THE DIRECTION OF THE NODE $1/3$).

FOR THE HARMONICS, RATIOS SHOW THE SPECIFIC HARMONIC NODES TO BE FOUND.

DEPENDING ON THE PIANO MODEL AT THE DISPOSAL, SOME PIANO MULTIPHONICS/HARMONICS MIGHT SOUND HIGHER THAN EXPECTED; IN THESE CASES THE OTHER MUSICIANS MAY ADAPT THEIR INTONATION TO THE PIANO.

INTONATION

↓ CIRCA 14 CENTS LOWER, E.G. A NATURAL MAJOR THIRD

↑ CIRCA 14 CENTS HIGHER

↓ CIRCA 31 CENTS (CA. $\frac{1}{6}$ TONE) LOWER, E.G. A NATURAL MINOR SEVENTH

↑ CIRCA 31 CENTS (CA. $\frac{1}{6}$ TONE) HIGHER

♭ CIRCA 49 CENTS ($\frac{1}{4}$ TONE) LOWER

♯ CIRCA 49 CENTS ($\frac{1}{4}$ TONE) HIGHER, E.G. A NATURAL TRITONE

(THE NARROWS ARE ALWAYS ADDED TO ACCIDENTALS OR TO A NATURAL SYMBOL)

THE WRITTEN TONES RELATE DIRECTLY TO C, WHICH WAS TAKEN AS A MAIN TONE; MOST OF THEM ARE CLOSE OVERTONES AND UNDERTONES FROM IT. IN ORDER TO FACILITATE SCORE READING, SOME DIFFERENT PROPORTIONS ARE NOTED WITH THE SAME 'ACCIDENTALS' (FOR EX. $\frac{5}{4}$ AND $\frac{15}{8}$, OR $\frac{8}{11}$ AND $\frac{13}{8}$, OR $\frac{7}{4}$ AND $\frac{16}{23}$ ETC.). ON TRACKS 4 AND 5, CONCERNING THE REQUIRED TEMPI, INTONATION CHANGES SMALLER THAN A $\frac{1}{6}$ TONE HAVE NOT BEEN WRITTEN FOR PRACTICAL REASONS.

WHEN SINGING, IT IS NOT A PROBLEM IF IT IS NECESSARY TO START THE TONES SLIGHTLY AFTER THE WRITTEN RHYTHM, IN CASE THIS IS NECESSARY TO ENSURE THE CORRECT INTONATION (THE SOFTWARE HAYWARD TUNING VINE MIGHT BE HELPFUL TO IMPROVE INTONATION)

(SILENT PAGE)

LAST ALBUM

TRACK 1

LISTENING SPACE

(SCORE IN C)

SINGER AND WIND PLAYER ARE TO BE LOCATED VERY FAR FROM EACH OTHER,

STANDING AT THE OPPOSITE SIDES OF THE STAGE/SPACE;

CELLO PLAYER SITS ALREADY IN THE SAME POSITION AS FOR THE NEXT TRACKS;

PIANO PLAYER SITS DISCRETELY ON A CHAIR AT THE SIDE OF THE STAGE, OR

EVEN ON THE AUDIENCE'S FRONT ROW, DEPENDING ON THE SPACE'S CIRCUMSTANCES

RAFAEL NASSIF

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PULSE = AROUND ONE SECOND, BUT NOT RIGID

VOICE $\frac{24}{4}$

WIND INSTRUMENT $\frac{24}{4}$

(OB/OS D'AMORE/MUSEETE, OR CL IN A/Bb/C/D/Eb, OR SAX S/SOPRANINO, OR TPT PICC/TPT/FLUEGELHORN)

(CIRCULAR BREATHING)

BAR 2 IS OPTIONAL (WHEN NOT INCLUDED, JUST JUMP FROM BAR 1 TO BAR 3)

(IT IS SUITABLE TO USE ANOTHER FINGERING FOR THE PIANISSIMO)

CELLO $\frac{24}{4}$

WITH HEAVY METAL MUTE 'PIOMBO'

4 (ALTERNATIVE FOR COUNTING THE PAUSES: COUNT 6 BREATHS FOR EACH BAR)

(TRUMPETS/FLGH: CUP/BUCKET MUTE)

SMORZANDO (WITH THE LIPS, QUITE IRREGULARLY)

WIND $\frac{24}{4}$

pp p dolce poco mp

8 (NATURAL) VIBRATO D'ARCO (VARYING THE PRESSURE QUITE IRREGULARLY)

IV

WIND $\frac{24}{4}$

11 (TRUMPETS/FLGH: STRAIGHT, PREFERABLY ONE OF METAL; IF NECESSARY, SHORTEN THIS BAR)

ARCO + 1/2 (OR 1/3) LEGNO (OSSIA: ARCO)

WIND $\frac{24}{4}$

11

CHANGE BOW'S STROKES AS IMPERCEPTIBLE AS POSSIBLE

(OSSIA: WHEN POSSIBLE, ALTERNATIVELY PLAY AS FIFTH HARMONICS ON THE 3RD STRING)

WIND $\frac{24}{4}$

13

SENZA VIBRATO ** pp MOLTO INTENSO MOLTO pp

(VARY BETWEEN CLOSE-MID/OPEN-MID CENTRAL VOWELS, COMFORTABLY, JUST ACCORDING TO THE DYNAMICS)

WIND $\frac{24}{4}$

13 (TRUMPETS/FLGH: HARMON WITH STEM) ** mp m^f INTENSO pp m^f

* WHEN IT IS NOT POSSIBLE TO GET ALL THE REQUIRED MUTES FOR TRUMPETS/FLGH, SMALL ADAPPTIONS ARE ACCEPTABLE, OR ONE CAN ALSO USE BOTH INSTRUMENTS

** WHEN THE SINGER IS A CONTRATENOR OR A LOW FEMALE VOICE, THEN ALTERNATIVELY PLAY/SING JUST THE SMALL TONE UNTIL BAR 17; WHEN THIS IS THE CASE, THEN IT IS NECESSARY TO PLAY/SING THE G₂ ON BAR 28

TRACK 2 PRECIOUS HUMAN BIRTH

TEXT: EXCERPT FROM THE BEGINNING OF THE LITANY 'DIVINE LADDER'

BY THE YOGI AND SCHOLAR JETSON TARANATHA (1575-1635)

(WITH KIND PERMISSION BY THE TIBETAN BUDDHIST RIME INSTITUTE)

PULSE = NON GIUSTO, OSCILLATING BETWEEN 72 / 84

VOICE: *m^f SENZA VIBRATO, WITH A VERY PLAIN VOICE* (APPENA UN POCHISS. MENO SONORO DI PRIMA)

WIND INSTRUMENT: (TRUMPETS/FLGH: HARMON MUTE WITHOUT STEM) *m^f*

CELLO: WITH HEAVY METAL MUTE 'PIOMBO' *m^f*

PIANO: (SMALL NOTES ARE THE RESULTANT HARMONICS/MULTIPHONICS) *m^f*

think think

PEO. *

VOICE: *m^f* think

WIND: *p* *m^f*

VC 'PIOMBO': UN POCO FLAUT. *p* *m^f* VIBRATO D'ARCO (ESPRESS)

PIANO: *m^f*

CIRCULAR SLOWING UNTIL BAR 18 (VERY SLOW, GRADUALLY MOVING BETWEEN PONTICELLO AND TASTO)

ppp LONTANO

VOICE: *ppp* LONTANO (OR EVEN QUIETER; VERY FRAGILE AND INTIMATE. THE TONE MAY EVEN FAIL IN SOME MOMENTS) (JUST ONE BREATH, IF NECESSARY, FINISH EARLIER) (OPTIONAL, BUT, WHEN POSSIBLE, QUITE LONG) (THE REPETITION IS OPTIONAL) *pp* WITH A VERY AIRY VOICE, ALMOST WHISPERING 3

WIND:

VC 'PIOMBO': (VC: BAR 13 TACET IN THE REPETITION)

PIANO:

for count - less ae ons for this one time

TRACK 3

11-V-1

TEMPO GIUSTO
PULSE CA. 80 OR A LITTLE BIT MORE

(OSSIA BARS 4-7: 8VA HIGHER + QUASI BOCCA CHIUSA + UN POCO MENO SONORO)
'THROAT SINGING', QUASI OVERTONE SINGING (SONORO POSSIBILE)

WIND INSTRUMENT
(ENG-HORN/LUPHON, OR
CL IN A/B♭/BASSET-HORN/BASS-CL,
OR SAX A/T, OR
TPT/FLUEGELHORN)

VOICE

WIND INSTRUMENT
(TRUMPETS/FLGH WITH CUP, BUCKET, OR STRAIGHT MUTE)

CELLO
WITHOUT MUTE

PIANO

SEMPRE SOSTENUTO ED UN POCO MARCATO, MEZZO-FORTE/FORTE *

SEMPRE SOSTENUTO ED UN POCO MARCATO, MEZZO-FORTE/FORTE *

SEMPRE SOSTENUTO ED UN POCO MARCATO, MEZZO-FORTE/FORTE *

SEMPRE SOSTENUTO ED UN POCO MARCATO, MEZZO-FORTE/FORTE *

SED.

*

*) PLAY QUITE STRONG (FORTE) THROUGHOUT, AS FAR AS THE VOICE'S OVERTONE TRANSITIONS AND THE PIANO HARMONICS ARE CLEARLY AUDIBLE;
WHEN NOT, THEN CELLO AND WIND INSTRUMENT SHOULD NOT GO BEYOND THE MEZZO-FORTE;
CELLO AND WIND INSTRUMENT DYNAMICS'S VARIATIONS SHOULD BE QUITE DISCRETE, JUST SLIGHTLY OSCILLATING AROUND THE MAIN DYNAMICS;
AT THE OTHER HAND, VOICE'S DYNAMICS CAN BE MUCH MORE DEVELOPED AND REACH BIGGER DYNAMIC CHANGES;
PIANO HARMONICS NEED TO BE PLAYED ALMOST ALWAYS VERY MARCATO (IF NOT, THEY CAN BE EASILY LOST WITHIN THE TEXTURE)

7

VOICE

WIND

VC

PIANO

ALWAYS JUST ONE BREATH

OSSIA: JUST B FLAT

COLOR FING. (ALTERNATING 2 OR 3 FINGERINGS, OSSIA: PORTATO)

(MUTE) + PED.

PED.

TRACK 4 CYCLIC EXISTENCE

21EMLICH HEITER / ANIMATO MA NON PRESTO / EACH CYCLE CIRCA 30"

TUTTI: NOT TOO SOFT, NOT TOO LOUD, WITH SOME OSCILLATIONS WITHIN EACH CYCLE/'REPETITION'

UN POCO PARLATO (HOW MUCH DEGREE OF TONE TO BE SUNG WILL DEPEND ON THE OVERALL COMBINATION, IT CAN ALSO VARY WITHIN ONE CYCLE;
IF POSSIBLE, THE 'E' JUST AS A SINGLE TONGUE ROLL)

VOICE

WIND INSTRUMENT
(OB/OB D'AMORE/MUSETTE, OR
CL IN Eb/D/C/Bb/A, BASSET-HORN
OR SAX S/SOPRANINO, OR
TPT/TPT PICC/FLUEGELHORN)

CELLO
WITH MUTE

PIANO

da ra da ra da ra da ra da ra da da ra la

(TRUMPETS/FLGH: CUP/BUCKET MUTE)

ULTRA RUBBER MUTE + UN POCO MARCATO
(OSSIA: ORCHESTRAL MUTE + NON MARCATO + UN POCO ALLA PUNTA)

PLAY WITH JUST ONE HAND (PREFERABLE WITH THE LEFT ONE)

UNA CORDA (OSSIA TRE CORDE)

VOICE

WIND

VC (MUTE)

PIANO

da ra da do re di ri da ro la ri do re di ra la ra la ya da ga da ro

(FOR MEZZO-SOPRANO/CONTRATENO: THE SMALL NOTES ARE NOT TO BE SUNG)

VOICE

WIND

VC (MUTE)

PIANO

da da re yo da ra de re ri da ro la ri da ya la ra ta ra

(MUSETTE/SAX SOPRANINO: SMALL NOTES ARE TACET/OPTIONAL)

TRACK 5 PATHS

TEMPO NON GIUSTO, OSCILLANTE

(UN POCO LENTO, IRRREGULARLY INCREASING...)

POCO A POCO MOLTO ACCELL.

DOLCE POCO A POCO CRESCENDO...DIMINUENDO...(OSCILLANTE)

(OPTIONAL) WIND INSTR.
(THE SAME INSTRUMENT AS IN
TRACK 4, OR THEN TACET)

VOICE

du ru du ru du de ro ri re do ri

SLAP (WITH OR WITHOUT REED)

DOLCE

POCO VIBE
PIZZ

PLAY WITH THE RIGHT HAND

POCO A POCO MOLTO ACCELL.

PIANO

DOLCE E LEGATISSIMO

(UNA CORDA, POCO A POCO TRE CORDE)

CELLO
WITHOUT MUTE

VOICE

da ro de ra la ye la de ra

(NON TANTO CRESC.)

(PRESTO VOLANTE)

VC

(PRESTO VOLANTE)

PIANO

COLLA PARTE CRESCENDO...DIMINUENDO...ETC. (OSCILLANTE)

VOICE

yo

POCO A POCO RALL.

VANISHING WITHIN THE CELLO'S SOUND...

POCO A POCO RALL.

POCO A POCO RALL.

1/2 LEGNO, V
FLAUT.

(PREFERABLY DO NOT USE THE A-STRING)

PIANO