

Milica Djordjević

Rdja

for ensemble

INSTRUMENTS

Flute

Oboe

Clarinet

Percussion: 2 suspended cymbals

Tam-tam (large, min. 36")

Thunder sheet (approx. 100x200 cm)

3 Tibetan singing bowls: bronze, different sizes (approximately 16"-24")

chose those, which have the most unclear pitch and which, when played together, create spectral interferences

3 Brake drums (different sizes)

Violin

Viola

Violoncello

PERFORMANCE NOTES

STRINGS

♭ - ¾ tone flat, ♭ - ¼ tone flat, † - ¼ tone sharp, ‡ - ¾ tone sharp

mst – molto sul tasto *

m.sp. – molto sul ponticello **

s.t. – sul tasto

s.p. – sul ponticello

nat. (ord.) – normal

s.v. – senza vibrato

* indicates bow position *almost over the fingerboard*;

**indicates bow position *almost on the bridge*; the sonority must come out to be "shrill" and very rich in overtones.

Here the caution must be made that, when playing *sul ponticello*, there must be a noticeable timbral difference. The same applies to *molto sul tasto // sul tasto*.

The shift in position between *molto sul tasto*, *ordinario* and *molto sul ponticello* must be correctly observed.




- exponential crescendo





- gradually increasing bow pressure (until its extreme)

MBP immediate maximal bow pressure, extreme **distortion**; no clear pitch should be perceived (**do not lift the bow** after the note as it would result in producing an actual pitch or resonance)

 - oscillato (osc.) – exaggerated, extremely wide vibrato, which results in fluctuation of the pitch approximately ¼ tone ↑↓

actually, it is a continuous ¼ tone glissando up- and downwards at **moderately slow and constant speed** (slower than ordinary vibrato)

 - fluctuation of the pitch more than ¼ tone ↑↓ up- and downwards. Speed and range of glissando are **irregular**.

 - gradually increasing bow pressure (until its extreme). It results in rumbling.

It is exceptionally important to **stop the bow on the string** at the end of a given rhythmic value, in order to avoid the possibility of resonance. At the very end, do not change the direction of the bow.



behind the bridge: pressed bowing, primarily near the tailpiece, on the cloth binding of the strings.
The sound resembles a flutter-tongue played by a muted brass instrument

SPECIAL NOTEHEADS


▲ highest pitch possible

○ extremely *sul ponticello* on open strings, with lots of overtones; if possible develop a saturated multiphonic; "electronic sound"

- ◊ play directly on bridge (absolutely no pitch, just noise).
Start with minimum bow pressure and gradually adjust it so that the sound results in audible noise.
Change of bow should be imperceptible and NOT synchronized with others
- distortion – immediate maximum bow pressure (precisely: overpressure), which results in very distorted, grating sound;
no clear pitch should be perceived (do not lift the bow after the note as it would result in producing an actual pitch)
- // (also distortion, the difference in regard to the previous notehead is that in this case strings are completely dampened with the left hand)

in case of glissando: damp the strings at the highest position (I, II, III) and glide downward, gradually abandoning the I string and including the IV, constantly increasing bowing pressure until it's maximum; get stuck at the end and stop and leave the bow on the strings; the sound should be extremely distorted

WOODWINDS

- ▲ highest pitch possible
- slap-tongue
- ✎ tone + air (between normal and aeolian)
- ▼ aeolian: only air into the tube (BUT it *is* pitched noise)
- teeth / immediate distortion, no clear pitch (like scream)
- ◊ note that is sung in order to produce a multiphonic. If necessary, apply octave transposition. Strive for powerful sound, as “dirty” as possible.
- // also “sung” but with growling
-  chose a stabile and reliable multiphonic, wide in range and very rich in overtones, extremely distorted

Multiphonics are notated approximately.

PERCUSSION



bow

There are three degrees of sonic complexity when bowing cymbals or tam-tam: ① almost pure single tone

② more noise and richer higher partials

③ saturated, extremely noisy and complex tone



metal comb (used to scratch t.-tam and thundersheet); aim for the most unpleasant and disturbing sound you can produce

TRANSPOSED SCORE

Rdja

Milica Djordjević

$\text{♩} = 40$

sfz *(mf)* *sfz* *(mf)* *sfz* *(mf)*

A

sfz *(mf)* *sfz* *(mf)* *sfz* *(mf)*

B

sfz *sfz* *sfz* *sfz*

C

16

f *f* *f* *mp f*

D

21

mp f *mp f* *mp f* *mp f*

26

mp *mf* *mf* *mf*

29

mf *mf* *ppp*

3

Clarinet in Bb

2

*beatings as much as possible
start as softly as possible
senza vibrato

F delicate, "strange" colors
the dynamics of singing matches the dynamics of played notes

35

(s.v.)

mp *mf* *ff* *rfz* *pp sub.* *mf* *p*

42

mf *p* *mf* *p* *mf*

46 **G** Bring out the texture.

fp *mf* *mp* *(mf)* *sfz*

50 **H**

mf *sfz* *mf* *mf* *f* *sfz* *(sfz)* *sfz*

53

sfz *mp* *f* *fp* *sfz*

55

mf *f*

56

fp *f* *sfp*

57 *f* *fp* *(m)f* *f* *st* **I** *sfz**p* *sfz**p* *sfz**p*

59 *sfz**p* *sfz**p* *sfz**p* *sfz**p* *sfz**p* *sfz**p* *sfz**p* *sfz**p* *sfz**p*

62 *ff* *pp* *ff* *sfz* *aeolian* *gliss.*

65 *ord.* *gliss.* *aeolian* *gliss.* *ord.* *gliss.* *aeolian* *gliss.* *ord.* *gliss.*

67 *aeolian* *gliss.* *ord.* *gliss.* *aeolian* *gliss.*

69 *ord.* *gliss.* *aeolian* *gliss.* *ord.* *gliss.* *aeolian* *gliss.* *ord.* *gliss.* *aeolian* *gliss.*

71 *ord.* *gliss.* *aeolian* *gliss.* *ord.* *gliss.* *aeolian* *gliss.* *senza vibrato* *sfz* *ff*

Clarinet in Bb

4 **K** Molto meno mosso
♩ = 40

dynamics is relative
should be audible in relation to the strings
aeolian

quasi senza tempo

Musical staff 4-78: Treble clef, 4/4 time signature. The music begins with a whole rest, followed by a series of eighth notes with slurs and accents. Dynamics include *p*, *mp*, *p*, and *mp*. There are three triplet markings over eighth notes.

79 **L** A tempo ♩ = 40

Musical staff 79-84: Treble clef, 4/4 time signature. The music continues with eighth notes and slurs. Dynamics include *p*, *mp*, *p*, *mp*, *p*, *mp*, *p*, and *p*. There are triplet markings.

85

Musical staff 85-90: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *mp*, *p*, *mf*, *p*, and *mf*. There are five-note slurs and a *pizz./st* marking.

91

Musical staff 91-94: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *mp*, *mf*, *fp*, and *fp*. There are triplet and five-note slurs, and a *tr* marking.

M

Musical staff 95-98: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *f subito*, *p*, *mp*, *fp*, and *fp*. There are triplet and five-note slurs.

95

Musical staff 95-98: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *mp*, *fp*, *(mf)*, and *f subito*. There are triplet and five-note slurs.

98

Musical staff 98-99: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *mp*, *(mf)*, *fp*, *(mf)*, *mf*, and *sfz*. There are triplet and five-note slurs, and a *pizz./st* marking.

N con tensione e molto nervoso

100

Musical staff 100-101: Treble clef, 4/4 time signature. The music features eighth notes with slurs and accents. Dynamics include *f*, *p*, *sfz*, *f*, and *(p)p*.

Clarinet in Bb

12 Es O Gis

102

f subito

p sub.

(tr) *con tensione e molto nervoso*

105

mp

sfz

sfz "pp"

st aeolian -----

O

quasi molto espressivo

ord.

(m)p mf sub.

mp

mf

quasi molto espressivo

112

sfz pp

mp

mf

mp

mf

P

quasi molto espressivo

116

sfz pp

mp

mf

mp

mf

quasi molto espressivo

119

sfz p

mf

mp

f

sfz

mp

mf

Q

122

sfz mf

sfz

ff

124

ff

fff

fff