

Milica Djordjević

Rdja

for ensemble

Commissioned by the ensemble recherche with the generous financial support of Mr Paul Ege and Mrs Helga Ege

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

A

♩ = 50

Flute
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Oboe
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Clarinet in Bb
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Percussion
Tibetan singing bowls soft rubber
mf

Violin
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz
ord. msp ord.

Viola
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz
ord. msp ord.

Violoncello
s.v. sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz
ord. msp ord.

Cymbal
Cymbal
Tam-tam

B

9

Fl.
(mf) sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Ob.
(mf) sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Cl.
(mf) sfz (mf) sfz (mf) sfz (mf) sfz (mf) sfz

Cym
Cym
T.-tam
mp p mf

T.B.
5 3 3

Vn.
ord. msp ord. msp ord. msp ord. msp ord. msp ord. msp ord.
s.v. sfz (mf) sfz mp sfz mp sfz mp sfz mp sfz mp sfz

Vla.
ord. msp ord. msp ord. msp ord. msp ord. msp ord. msp ord.
s.v. sfz (mf) sfz mp sfz mp sfz mp sfz mp sfz mp sfz

Vc.
ord. msp ord. msp ord. msp ord. msp ord. msp ord. msp ord.
s.v. sfz (mf) sfz mp sfz mp sfz mp sfz mp sfz mp sfz

C

16

Fl. *f* *f* *f* *mp* *f*

Ob. *f* *f* *f* *mp* *f*

Cl. *f* *f* *f* *mp* *f*

Cym
Cym
T.-tam *pp* *mp* *mp* *mf*

T.B. *7* *5* *5* *5*

Vn. *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.*
mp *f* *mp* *f* *mp* *f* *mp* *f*

Vla. *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.*
mp *f* *mp* *f* *mp* *f* *mp* *f*

Vc. *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.* *msp* *ord. s.v.*
mp *f* *mp* *f* *mp* *f* *mp* *f*

D

21

Fl. *mp* *f* *mp* *f* *mp* *f*

Ob. *mp* *f* *mp* *f* *mp* *f*

Cl. *mp* *f* *mp* *f* *mp* *f*

Cym
Cym
T.-tam *pp* *mp* *mp* *mf* *mf* *f*

T.B. *3* *hard rubber* *3* *7* *7* *3*

Vn. *msp* *ord. s.v.* *msp* *ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.*
mp *f* *mp* *f* *(p)* *f* *(p)* *f*

Vla. *msp* *ord. s.v.* *msp* *ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.*
mp *f* *mp* *f* *(p)* *f* *(p)* *f*

Vc. *msp* *ord. s.v.* *msp* *ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.* *s.p.* *msp* *gettato* *arco ord. s.v.*
mp *f* *mp* *f* *(p)* *f* *(p)* *f*

54

Fl. *sfz* *f* *sfz* *sfz* *fp* *sfz* *mp* *sfz* *mp* *f* *sfz* *sfz* *sfz* *fp*

Ob. *f* *mp* *sfz* *mp* *mf* *fp* *f* *fp* *f* *fp* *f* *fp*

Cl. *fp* *sfz* *mf* *f* *fp* *f* *sfz*

Cym
Cym
T.-tam

T.B.

CBD

Vn. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Vla. *mf* *sfzp* *mf* *sfzp* *mf* *sfzp* *mf*

Vc. *f* *sfzp* *f* *sfzp* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

ord. sul pont.

s.p. ord. s.t. s.p. mst msp s.t. s.p. ord.

57

Fl. *f* *sfz* *sfz* *sfz* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Ob. *f* *sfz* *fp* *sfz* *f* *sfz* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Cl. *f* *fp* *mf* *f* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp*

Cym
Cym
T.-tam

T.B. *mf*

CBD

Vn. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *f marcato* *sfz* *sfz* *sfz*

Vla. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *f* *sfz* *sfz* *sfz*

Vc. *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *sfzp* *f* *sostenuto*

ord. *bliss.* *tr.*

s.t. s.p. mst msp s.t. s.p. ord.

K Molto meno mosso $\text{♩} < 40$
quasi senza tempo

dynamics is relative should be audible in relation to the strings

aeolian

Fl. *p mp p mp p mp mp p*

Ob. *p mp p mp p mp*

Cl. *p mp p mp p mp p mp*

TS

Vn. *pp sub. p mp* s.p. msp on the bridge

Vla. *pp sub. p mp* s.p. msp on the bridge

Vc. *pp sub. p mp* s.p. msp on the bridge

start with fully damped and gradually change to open strings extremely sul. pont. rich in overtones "electronic sound"

L A tempo $\text{♩} = 40$

Fl. *mp p mp p mp p mp*

Ob. *p mp p mp p mp*

Cl. *p mp p mp p mp*

TS

Vn. *mf* ord. sostenuto, "raw" sul pont. msp "electronic sound"

Vla. *mf* ord. sostenuto, "raw" sul pont. msp "electronic sound"

Vc. *mf* ord. sostenuto, "raw" msp "electronic sound"

87

Fl. *mf* *p* *mf* pizz./st

Ob. *mf* *mp* *mp* *p* *mf* pizz./st

Cl. *mf* *mf* pizz./st

TS *m* *sfz*

Vn. ord. sostenuto, "raw" *mf* sul pont. *mp* msp ord. sostenuto, "raw" *mf* pizz. arco ord. *mf* gliss. *sfz* immediate MBP extreme distortion no resonance

Vla. ord. sostenuto, "raw" *mf* *p* msp ord. sostenuto, "raw" *mf* *mp* pizz. arco ord. *mf* gliss. *sfz* immediate MBP extreme distortion no resonance

Vc. ord. sostenuto, "raw" *mf* *p* msp sostenuto, "raw" ord. *mf* *mp* pizz. arco ord. *mf* gliss. *sfz* immediate MBP extreme distortion no resonance

91

Fl. *p* *mf* *fp* *mf* *sfz* *p* *f subito*

Ob. *p* *mf* *fp* *fp* *f subito*

Cl. *mp* *mf* *fp* *fp* *f subito*

TS *f*

CBD *f*

Vn. msp *pp* *f* *p* *ff subito* con tensione e molto nervoso ord. *preciso, ben articolato*

Vla. msp *pp* *f* *p* *ff subito* con tensione e molto nervoso ord. *preciso, ben articolato*

Vc. msp *pp* *f* *p* *ff subito* con tensione e molto nervoso ord. *preciso, ben articolato*

M

94

Fl. *p* *mf* *fp* *mf* *fp* *mf* *fp* *(mf)* *p*

Ob. *mp* // *mp* *mf* *p* *mf* *fp* *sfz* *p*

Cl. *p* *mp* *fp* *fp* *mp* *fp* *(mf)* *p*

TS

CBD

Vn. *msp* *pp* *s.p.* *ord.* *con tensione e molto nervoso* *f* *p*

Vla. *msp* *pp* *s.p.* *ord.* *con tensione e molto nervoso* *f* *p*

Vc. *msp* *pp* *s.p.* *ord.* *con tensione e molto nervoso* *f* *p*

96

Fl. *f subito* *fp* *(mf)* *mf*

Ob. *f subito* *mp* *(mf)* *fp* *mf*

Cl. *f subito* *mp* *(mf)* *fp* *(mf)* *mf*

TS *f*

CBD *f*

Vn. *preciso, ben articolato* *ff subito* *con tensione e molto nervoso* *f*

Vla. *preciso, ben articolato* *ff subito* *con tensione e molto nervoso* *f*

Vc. *preciso, ben articolato* *ff subito* *con tensione e molto nervoso* *f*

99

Fl. *pizz./st* *sfz* *f* *p* *sfz*

Ob. *pizz./st* *sfz* *f* *p* *sfz*

Cl. *pizz./st* *sfz* *f* *p* *sfz*

TS

Vn. *s.p.* *sub.p* *sfz* *ord. sostenuto* *f* *msp* *fp* *immediate MBP extreme distortion*

Vla. *s.p.* *sub.p* *sfz* *ord. sostenuto* *f* *msp* *fp* *immediate MBP extreme distortion*

Vc. *s.p.* *sub.p* *f* *sfz* *ord.* *f* *s.p.* *msp* *immediate MBP extreme distortion*

N

con tensione e molto nervoso

101

Fl. *f* *(p)p* *f subito* *p sub.*

Ob. *f* *(p)p* *f subito* *p sub.*

Cl. *f* *(p)p* *f subito* *p sub.*

TS

CBD

Vn. *(msp)* *con tensione e molto nervoso* *f* *(p)p* *ord. preciso, ben articolato* *ff subito* *p sub.*

Vla. *(msp)* *con tensione e molto nervoso* *f* *(p)p* *ord. preciso, ben articolato* *ff subito* *p sub.*

Vc. *(msp)* *con tensione e molto nervoso* *f* *(p)p* *ord. preciso, ben articolato* *ff subito* *p sub.*

105 *con tensione e molto nervoso*

Fl. *mp* *sfz* *pp* *(m)p* *mf subito*

Ob. *mp* *sfz* *sfz* *pp* *(m)p*

Cl. *mp* *sfz* *sfz* *pp*

Cym. Cym. T.-tam ThunderSheet *mp* Cym. Cym. T.-tam

CBD

Vn. (ord.) *con tensione e molto nervoso* *mp* *sffz* *msp* *ord.*

Vla. (ord.) *con tensione e molto nervoso* *mp* *sffz* *sub. pp* *sul pont.* *quasi molto espressivo* *mf*

Vc. (ord.) *con tensione e molto nervoso* *mp* *sffz* *mf* *pp* *ord.*

108 *quasi molto espressivo*

Fl. *mp* *mf* *sfz* *pp*

Ob. *mf sub.* *mp* *mf* *sfz* *pp*

Cl. *(m)p* *mf subito* *mp* *mf*

Cym. Cym. T.-tam To TS Thunder Sheet TS T.-tam TS Cym. Cym. T.-tam

T.B. Tibetan singing bowls

CBD *mf*

Vn. *pp* *mp* *p* *mf* *quasi molto espressivo* *p*

Vla. *p* *mp* *p* *mf* *sul tasto* *quasi molto espressivo*

Vc. *p* *mp* *p* *mp* *p* *sul pont.*

Musical score for measures 117-124. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cymbals (Cym.), T-tam, Trombone (T.B.), Contrabass (CBD), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.). The music is in 2/4 time. Dynamics include *mf*, *sfz*, *p*, *mp*, *f*, and *quasi molto espressivo*. Performance instructions include *tr*, *ord.*, *gliss.*, *TS*, *msp*, and *sul pont.*. Fingerings and articulations are indicated throughout the score.

Musical score for measures 119-126. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Cymbals (Cym.), T-tam, Trombone (T.B.), Contrabass (CBD), Violin (Vn.), Viola (Vla.), and Violoncello (Vc.). The music is in 2/4 time. Dynamics include *mp*, *f*, *sfz*, *mp*, *mf*, and *quasi molto espressivo*. Performance instructions include *tr*, *ord.*, *gliss.*, *TS*, *msp*, and *sul pont.*. Fingerings and articulations are indicated throughout the score.

121

Fl. *sfz* *mf* *sfz* *mf*

Ob. *sfz* *mp* *mf* *sfz* *mf* *sfz*

Cl. *f* *sfz* *mp* *mf* *sfz* *mf*

Cym
Cym
T.-tam (mp) (mp) *mf* *mf*

T.B.

CBD *f*

Vn. *f* *mp* *f* *f* *simile...*

Vla. *f* *mp* *f* *mp* *f* *f* *simile...*

Vc. *p* *f* *mp* *f* *mp* *f* *f* *f* *simile...*

ord. 7 tr

Q

123

Fl. *ff* 9 9

Ob. *ff* 6 10 10

Cl. *sfz* *ff*

Cym
Cym
T.-tam TS 3

T.B. *f* *cresc.*

CBD 3 7 3 7

Vn. 6 6 7 7 *ff*

Vla. *ff*

Vc. 7 7 *ff*

as loud as possible

Fl. *fff*

Ob. *fff*

Cl. *fff*

fff as loud as possible

fff as loud as possible

fff as loud as possible

fff

Cym
Cym
T.-tam

T.B.

CBD

TS

fffz

Dampen the strings at the highest position possible (the left hand almost at the bridge). Immediate maximal bow pressure. The sound should be extremely distorted, no clear pitch should be perceived Bow as slow as possible.

Vn. *fff*

Vla. *fff*

Vc. *fff*

Stop the bow on the strings (do not lift the bow after the note)

Stop the bow on the strings (do not lift the bow after the note)

Stop the bow on the strings (do not lift the bow after the note)