Fausto Romitelli

THE NAMELESS CITY

per orchestra d'archi
(1997)

PARTITURA

RICORDI

COMMISSIONE DELLA FONDAZIONE GULBENKIAN DI LISBONA

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R. 2805

The Nameless City - Notes for performance

1. TUNING. Group II. is normally tuned.

Group I. is tuned *almost* a half tone **higher**, it means a half tone lowered of about 1/6 of tone: written = sounds.

Group III. is tuned *almost* a half tone **lower**, it means a half tone raised of about 1/6 of tone: written = sounds.

As strings need about 15 minutes to fix the new tuning, this work should be performed first in the concert, or first in the second half, in such a way the players have all the time they need for tuning before the performance

There is a problem: as the groups play, they inevitabily tend to equalize their tunings; it means that group I. tends to play *exactly* 1/2 tone higher, group II. tends to play *exactly* 1/2 tone lower, without the little deviation of 1/6 of tone in intonation. Performers should try to avoid this equalisation: they should correct their tunings with the position of left hand; they should listen to group II. as reference, and play just a bit higher(III.) or lower(I.). For example, if players of group I. have this note on the score:

they should play this note: , to obtein this real note:

(strings I. are tuned 1/2 tone higher).

If players of group III. have this note on the score:

they should play this note: , to obtein this real note:

(strings III. are tuned 1/2 tone lower).

This problem doesn't exist in the first part of this piece (pages 1-6), as groups I. & III. play only natural harmonics and open strings.

Instruments of the orchestra

9 Violin 3 Violas 2 Cellos 1 Doublebass

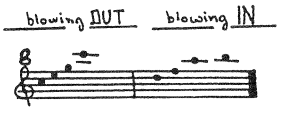
The orchestra is divided in 3 groups:

I. violin1
violin2 (also very small cymbal)
violin3
viola1 (also kazoo)
cello1 (also harmonica)

II. violin4
violin5
violin6
viola2 (also kazoo)
doublebass (also harmonica)

+ tubular bell

III. violin7
violin8 (also very small cymbal)
violin9
viola3 (also kazoo)
cello2 (also harmonica)



a)The harmonica requested is the smallest size, with four holes:

As each instrumentalist uses only one of four holes, it is better to close the other holes by adhesive tape, to make easier the performance.

b)The cymbal (very small size) should be held by hand and struck with a small and thin metallic stick (a coffee spoon, for example).

c)Violas should sing into kazoo without blowing in, to produce a very sweet and soft vibration.

d)Violins 3, 6 and 9 should be able to whistle.

2. SPACE. Groups I. & III. are the "stereophonic" projection of group II. The sound material of group II. is reverberated, "processed" and projected in a stereophonic space by groups I. & III. The 3 groups should be distant enough so as to assure a good listening of stereophonic effects between groups I. and III.: reverberations, echoes, Doppler effect, chorus, FM, distortion, compression, expansion, etc. The best placement will therefore depend on the stage and on the acoustics of the hall.

Dynamics are not expressive here, but their aim is to produce the acoustic illusion of a 3 D-space: a well balanced mixing of different dynamic levels in the 3 groups creates the illusion of a perspective: a foreground, a background and a movement at different distances and points on the space. Therefore, dynamic plans should be very precisely measured.

Symbols

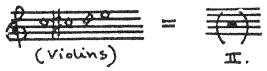
the highest note

glissando of natural harmonics

exaggerated bow pressure (hard sound, noisly)

tremolos: always on 2 strings

Natural harmonics: only the position of left hand is notated, as the string to be used is always at the 3rd minor/3rd major/4th/5th lower; harmonics of 8th are notated in resulting pitch.

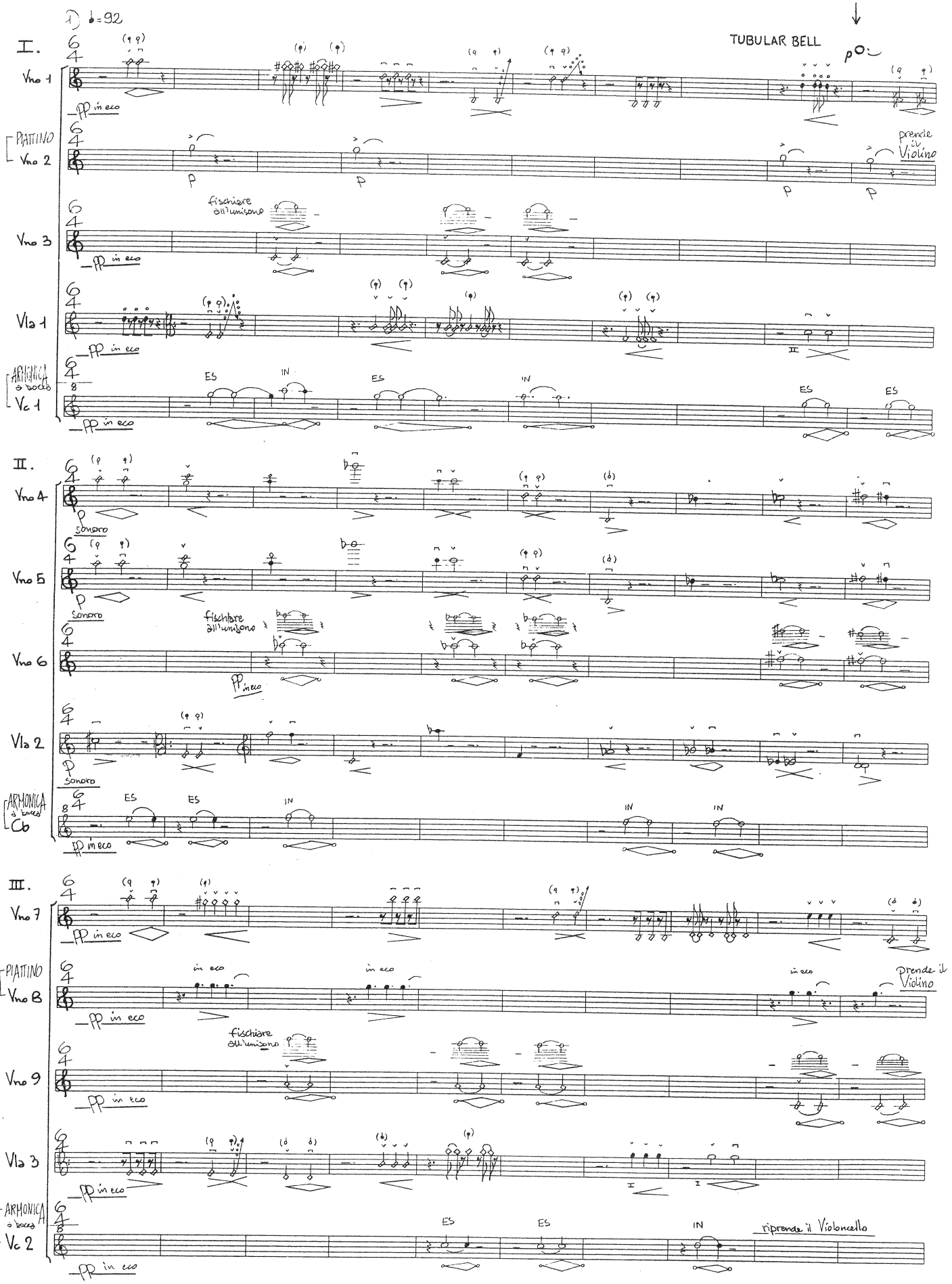
Example: 

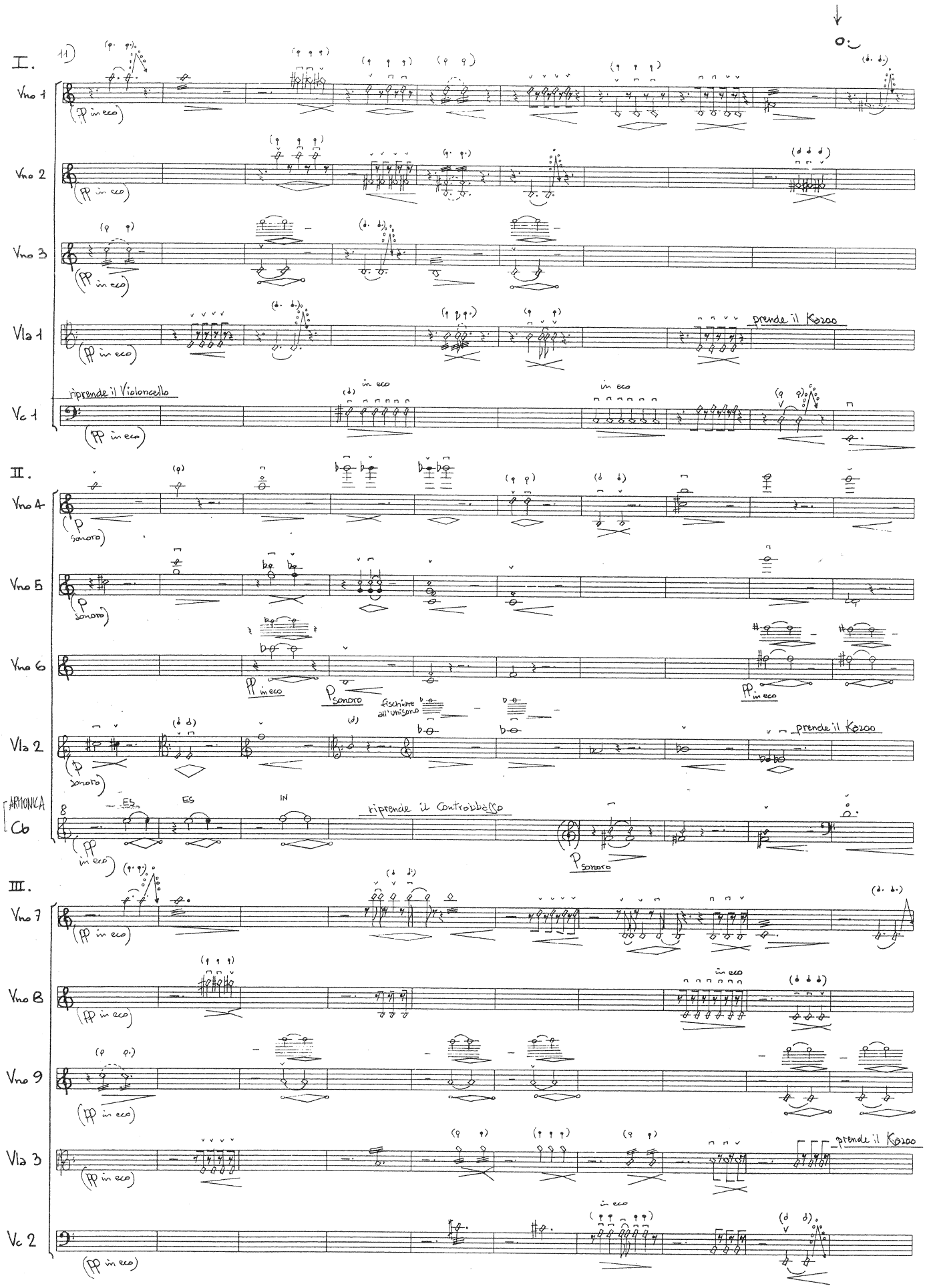
Harmonics should be played always "al ponticello".

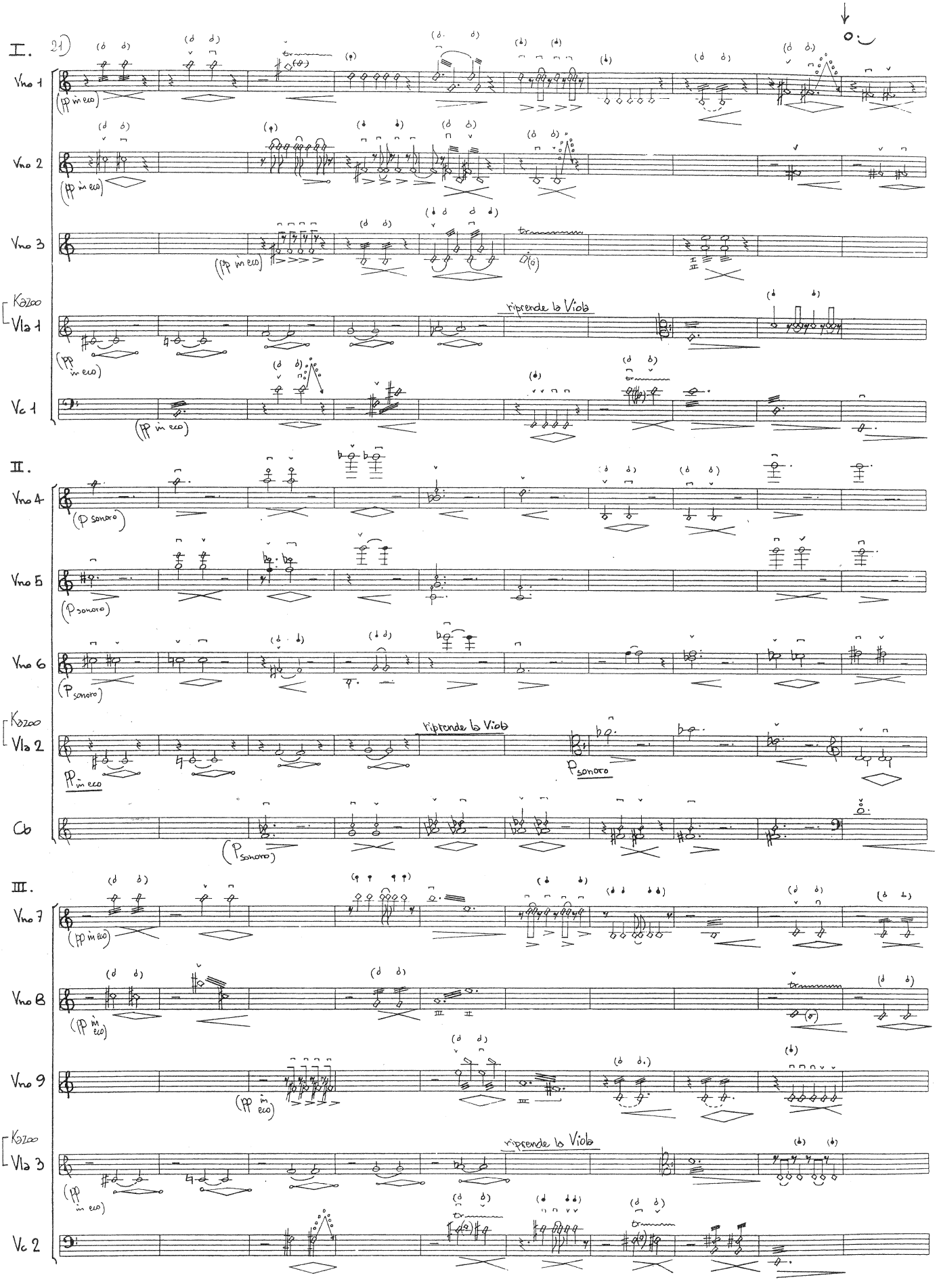
Fausto Romitelli

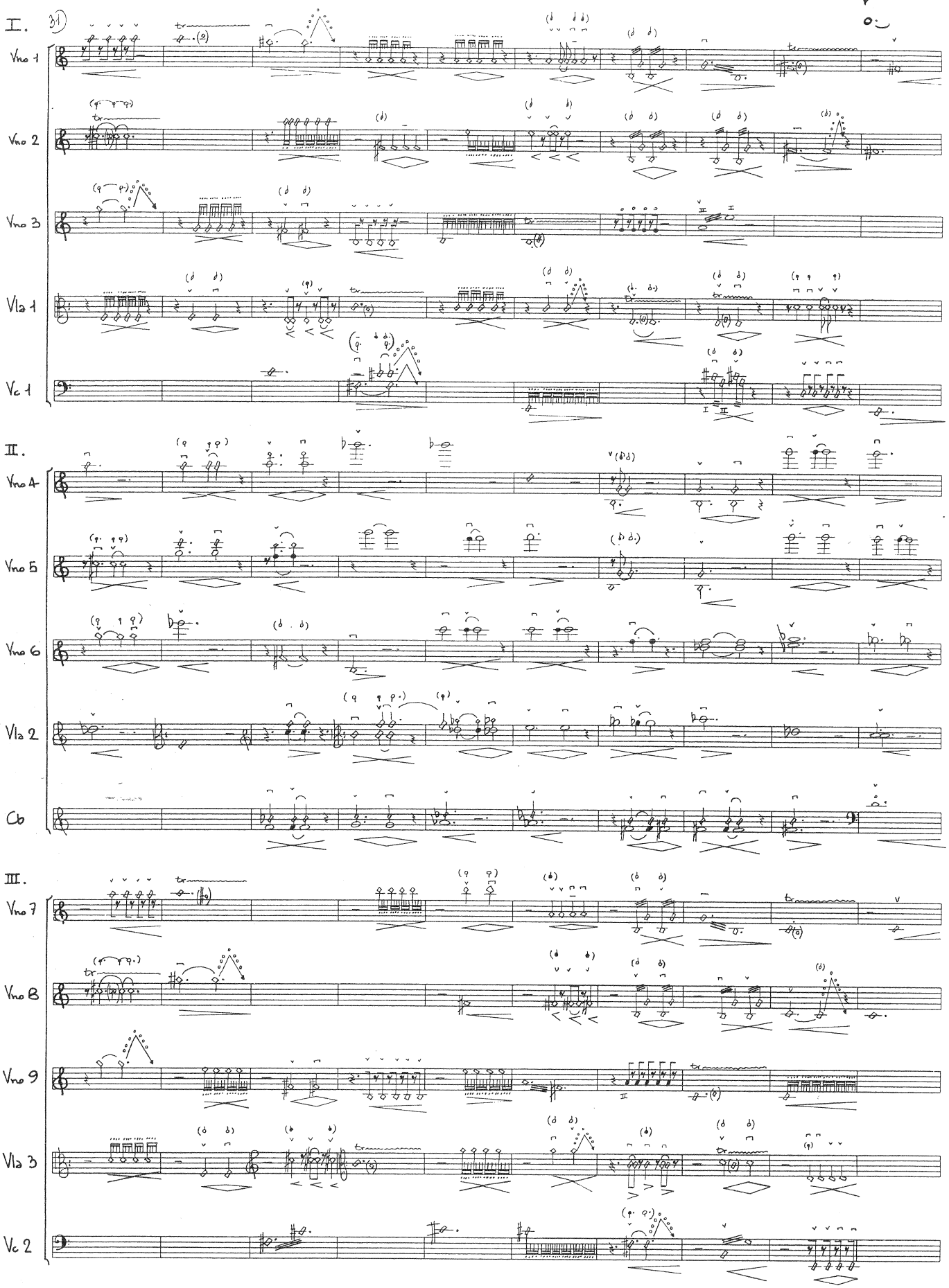
THE NAMELESS CITY

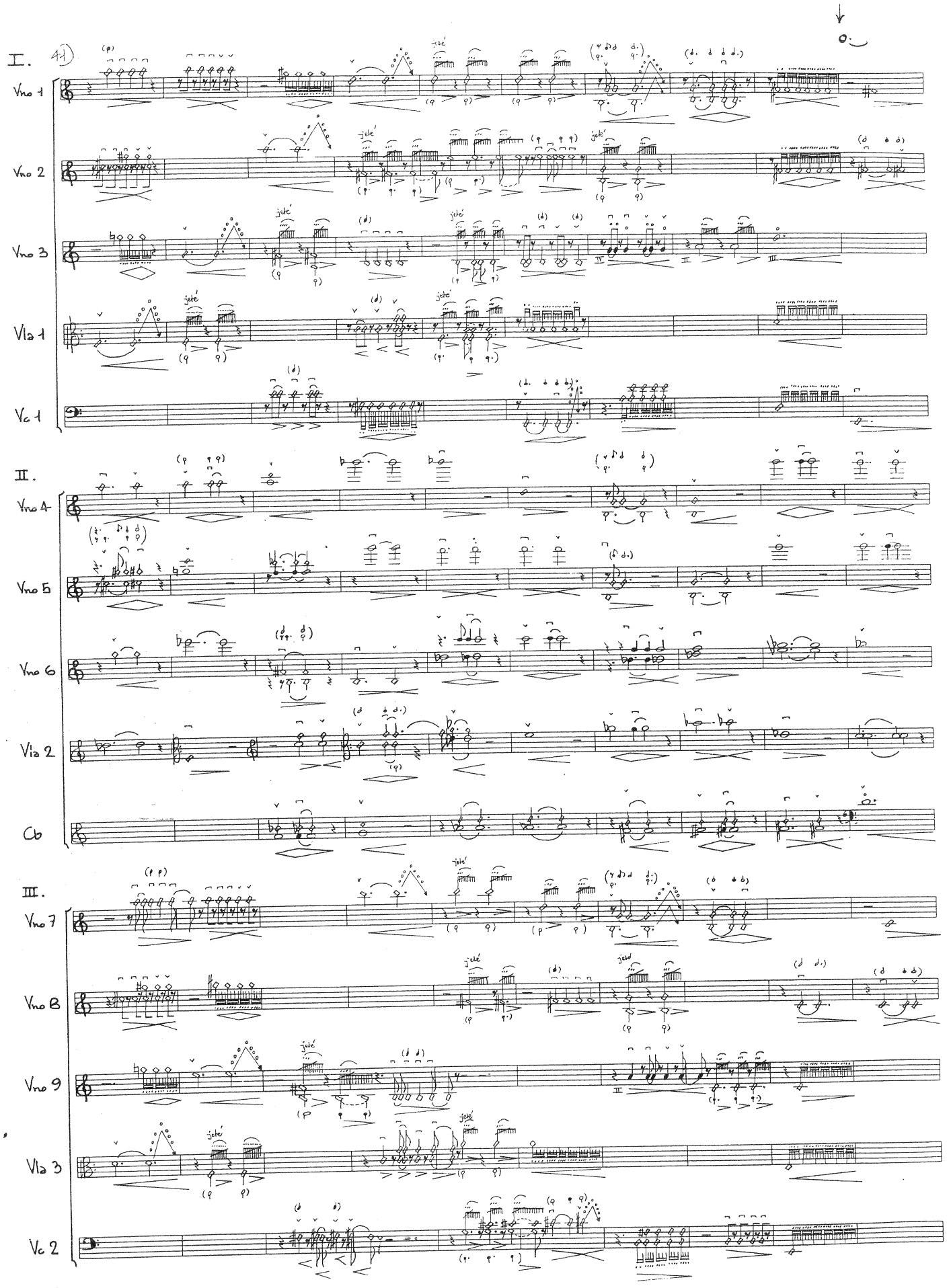
per orchestra d'archi

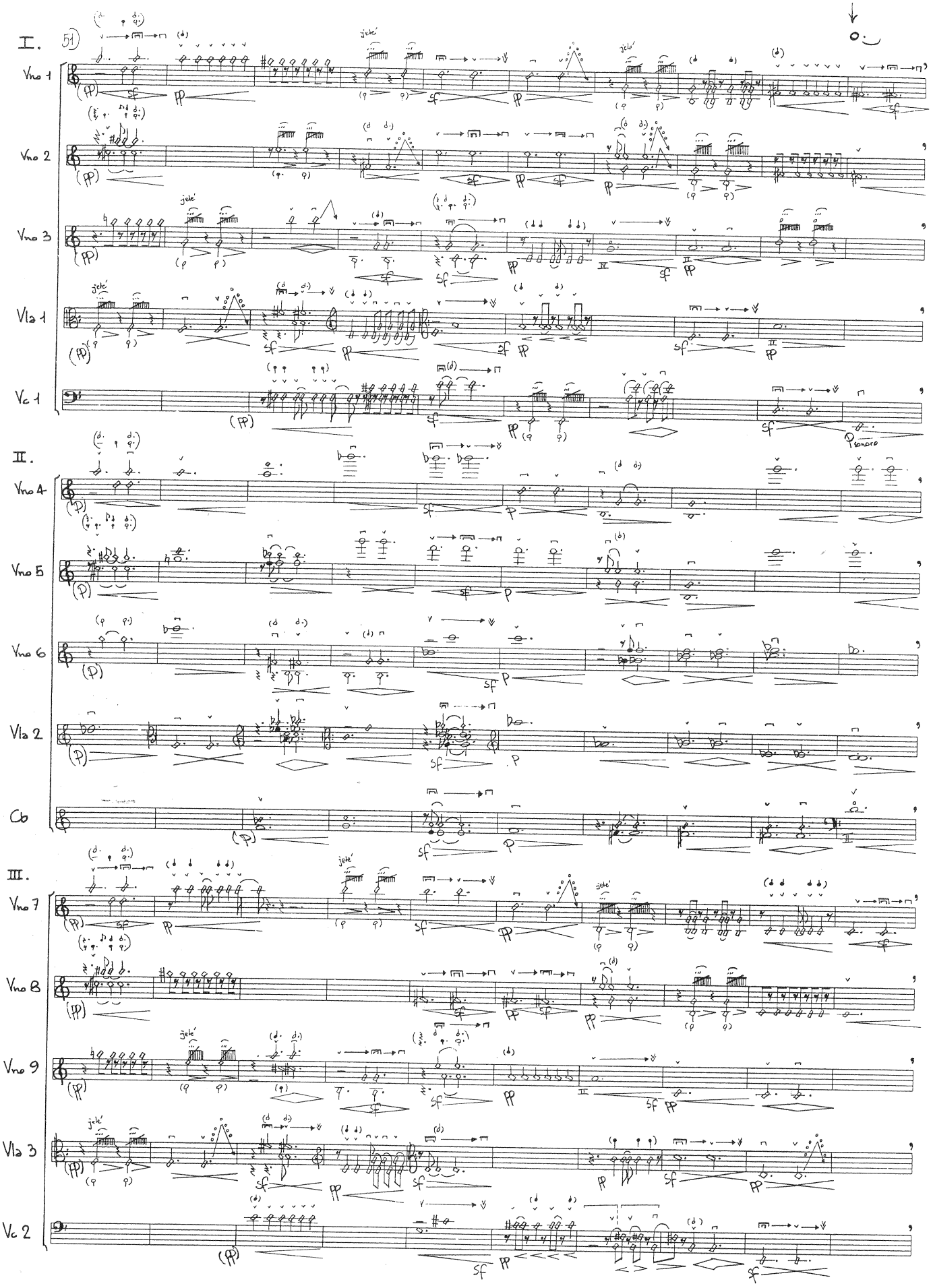


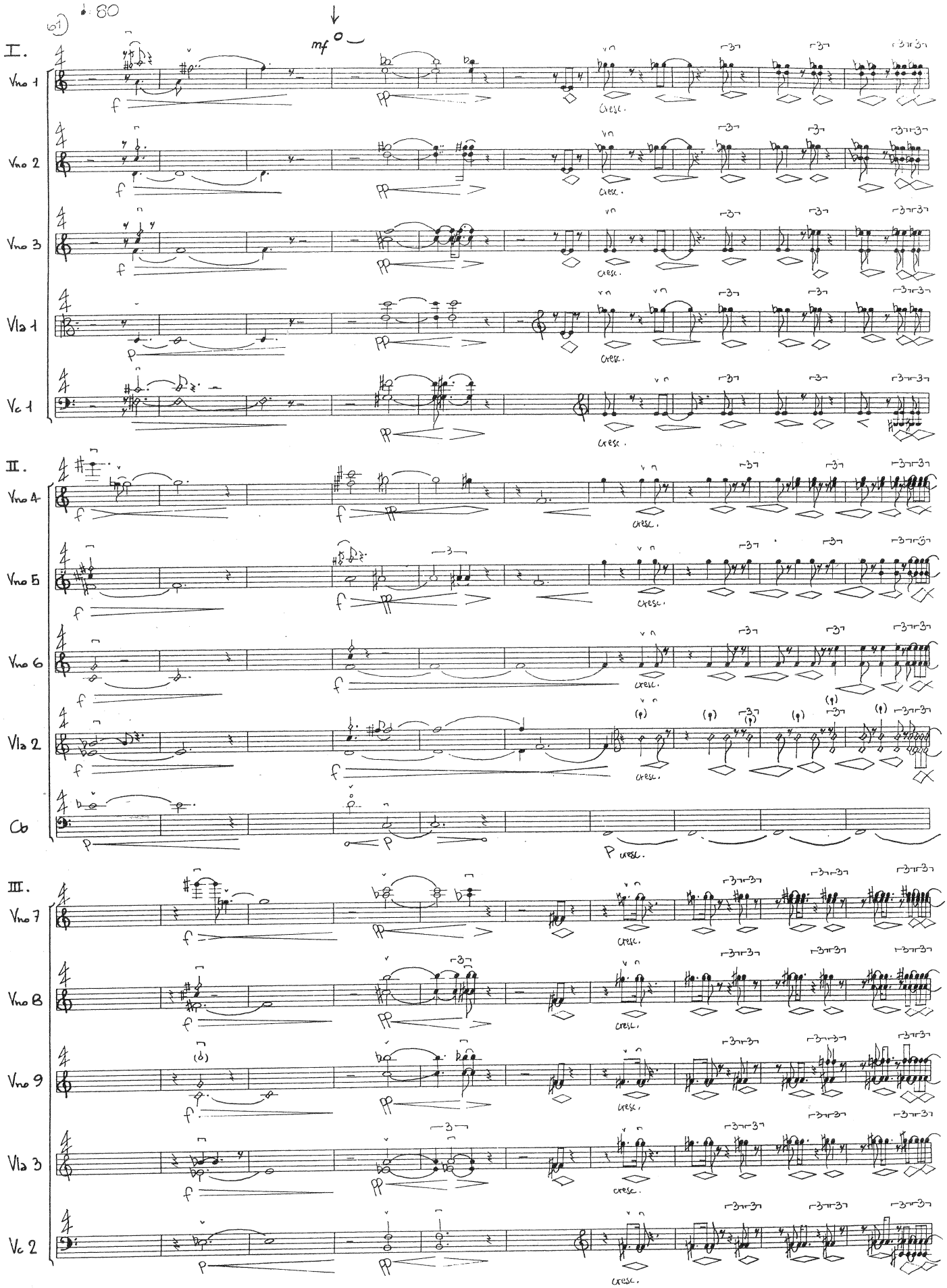

I.
11)
Vno 1
Vno 2
Vno 3
Vla 1
prende il Kazoo
Vc 1
ripende il Violoncello
II.
Vno 4
Vno 5
Vno 6
Vla 2
ARMONICA
Cb
ES
ES
IN
ripende il Contrabbasso
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2

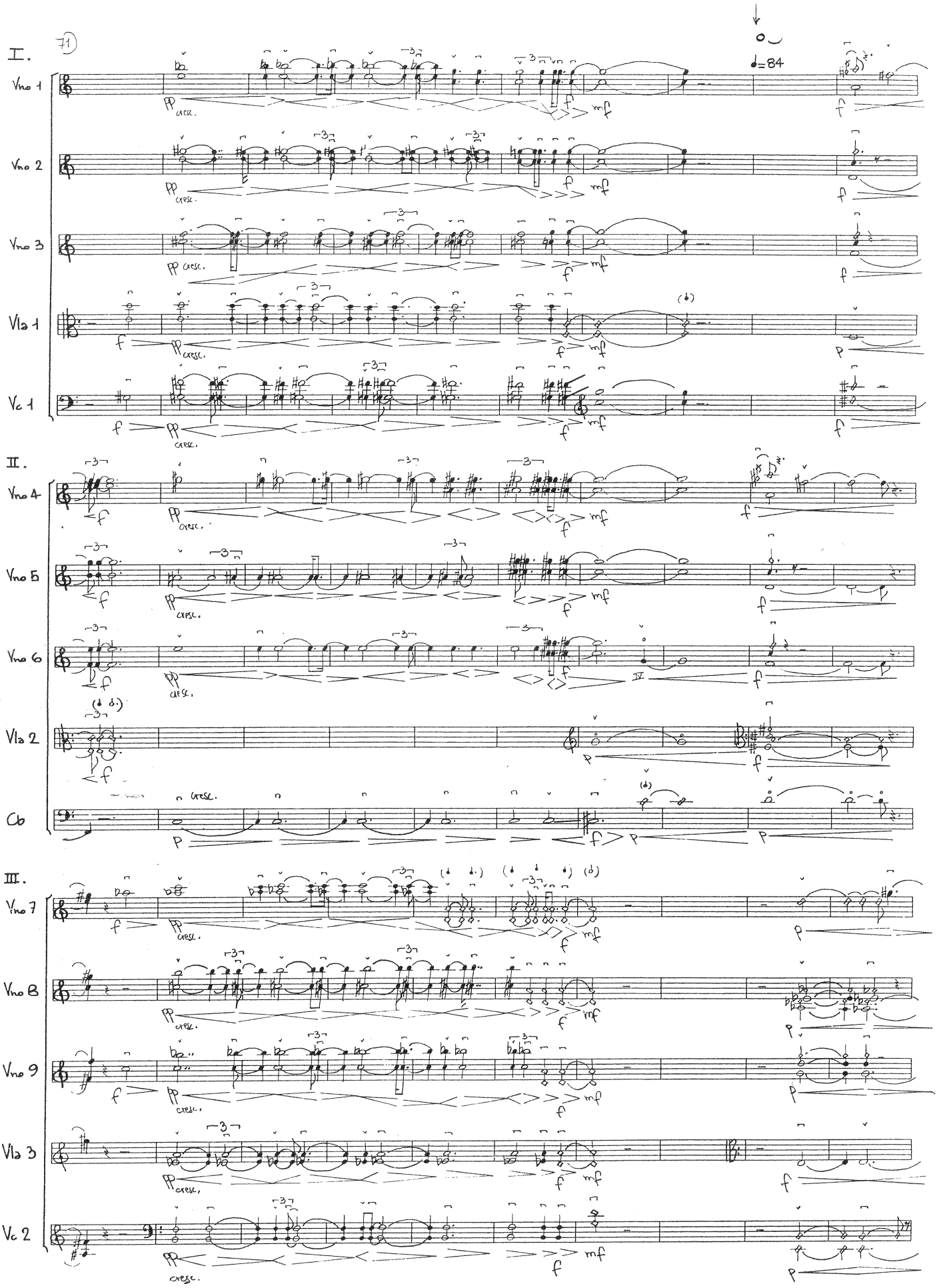

I.
21)
Vno 1
(pp in eco)
Vno 2
(pp in eco)
Vno 3
(pp in eco)
Kazoo
Vla 1
riprende la Viola
(pp in eco)
Vc 1
(pp in eco)
II.
Vno 4
(p sonoro)
Vno 5
(p sonoro)
Vno 6
(p sonoro)
Kazoo
Vla 2
riprende la Viola
pp in eco
p sonoro
Cb
(p sonoro)
III.
Vno 7
(pp in eco)
Vno 8
(pp in eco)
Vno 9
(pp in eco)
Kazoo
Vla 3
riprende la Viola
(pp in eco)
Vc 2

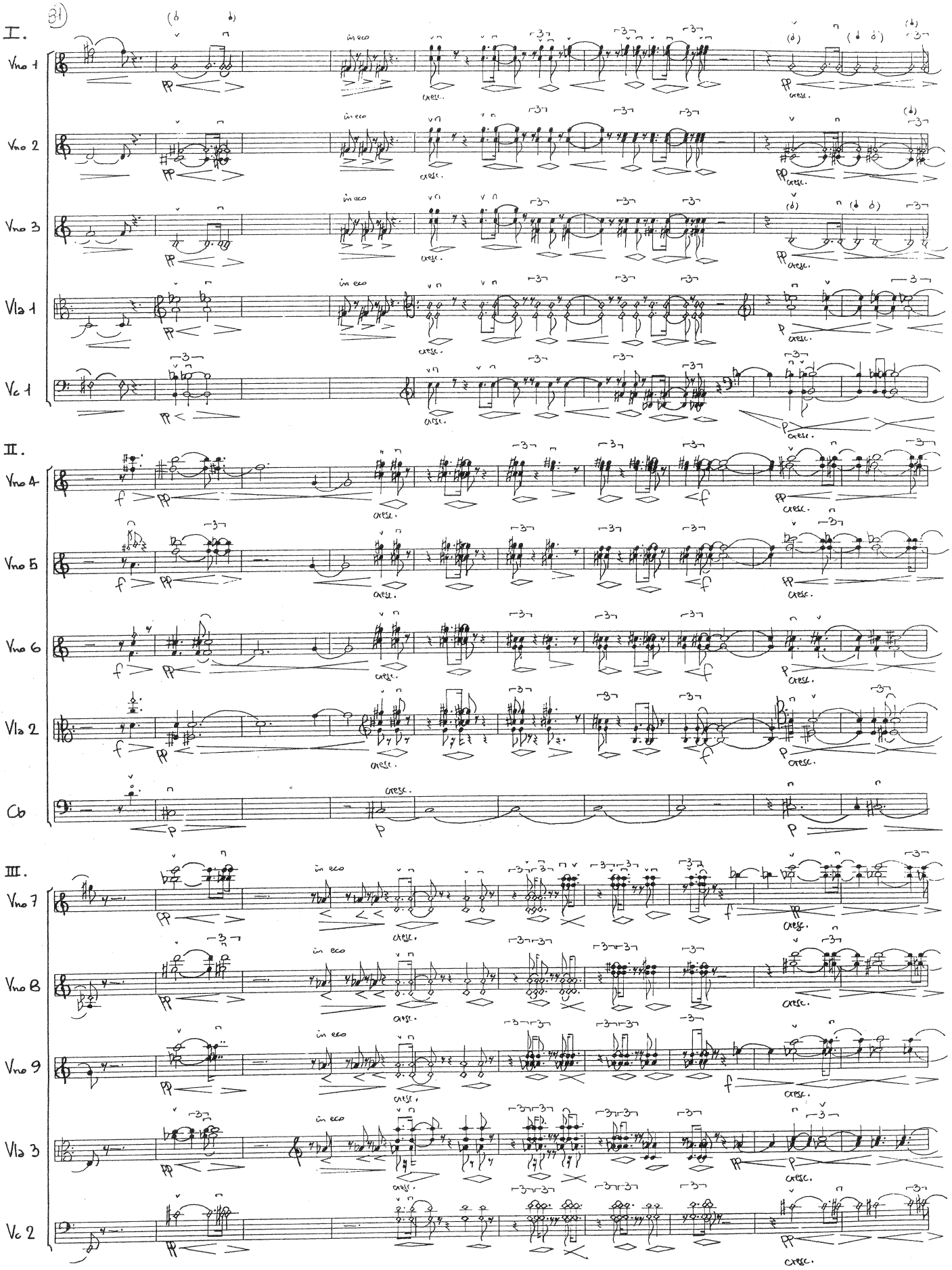

I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2

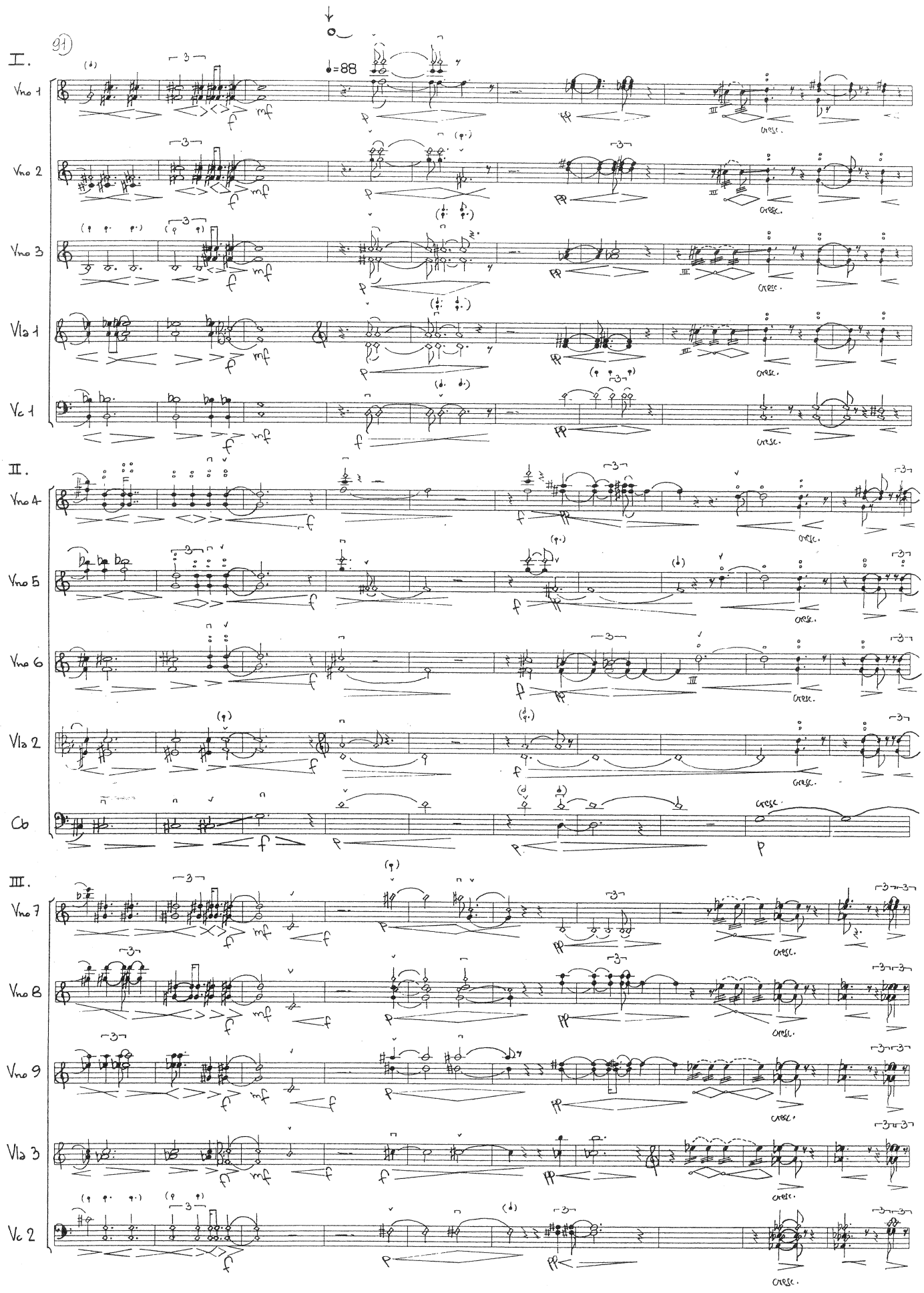

I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2

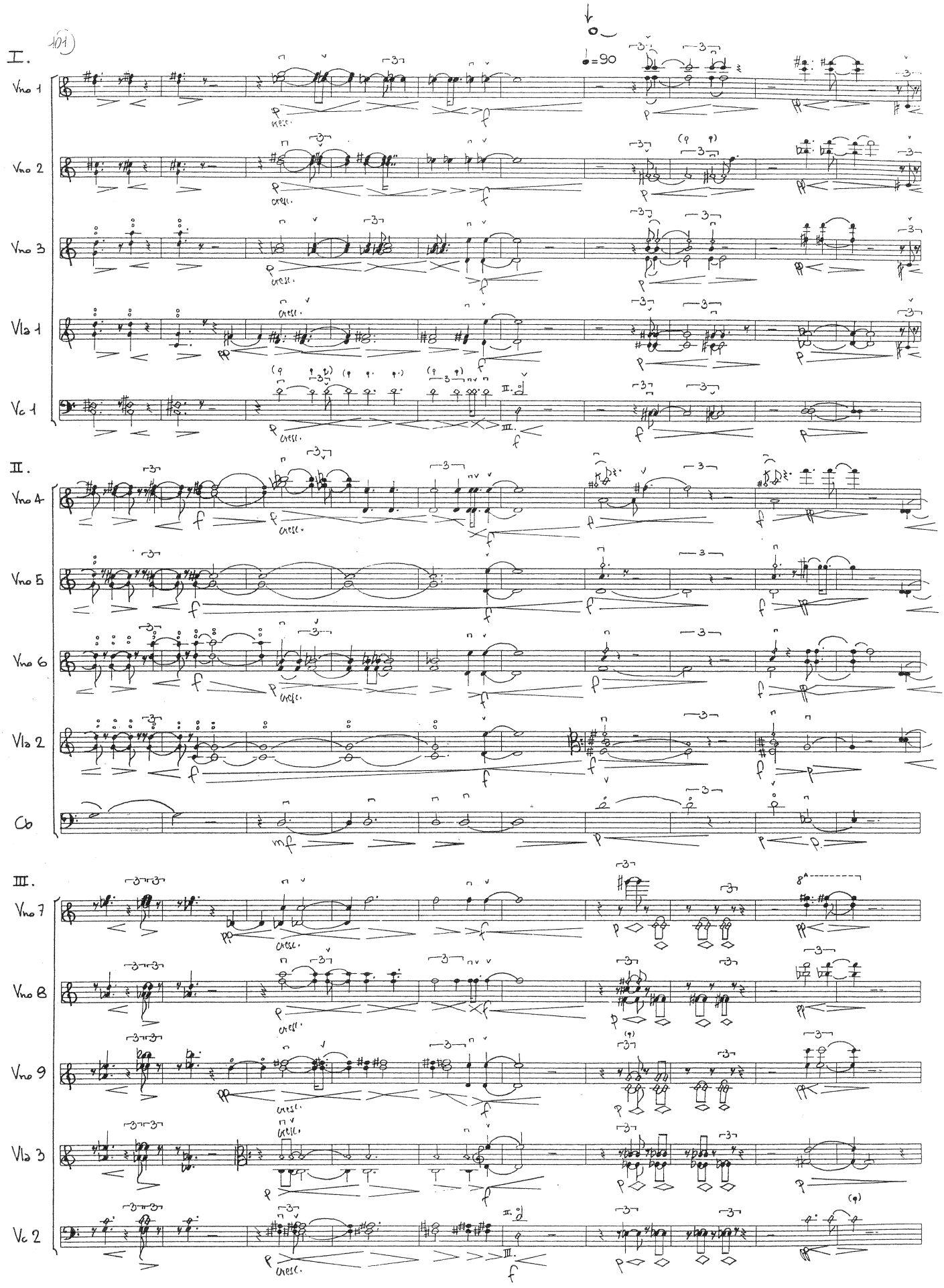

I.
51
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
sonore
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2

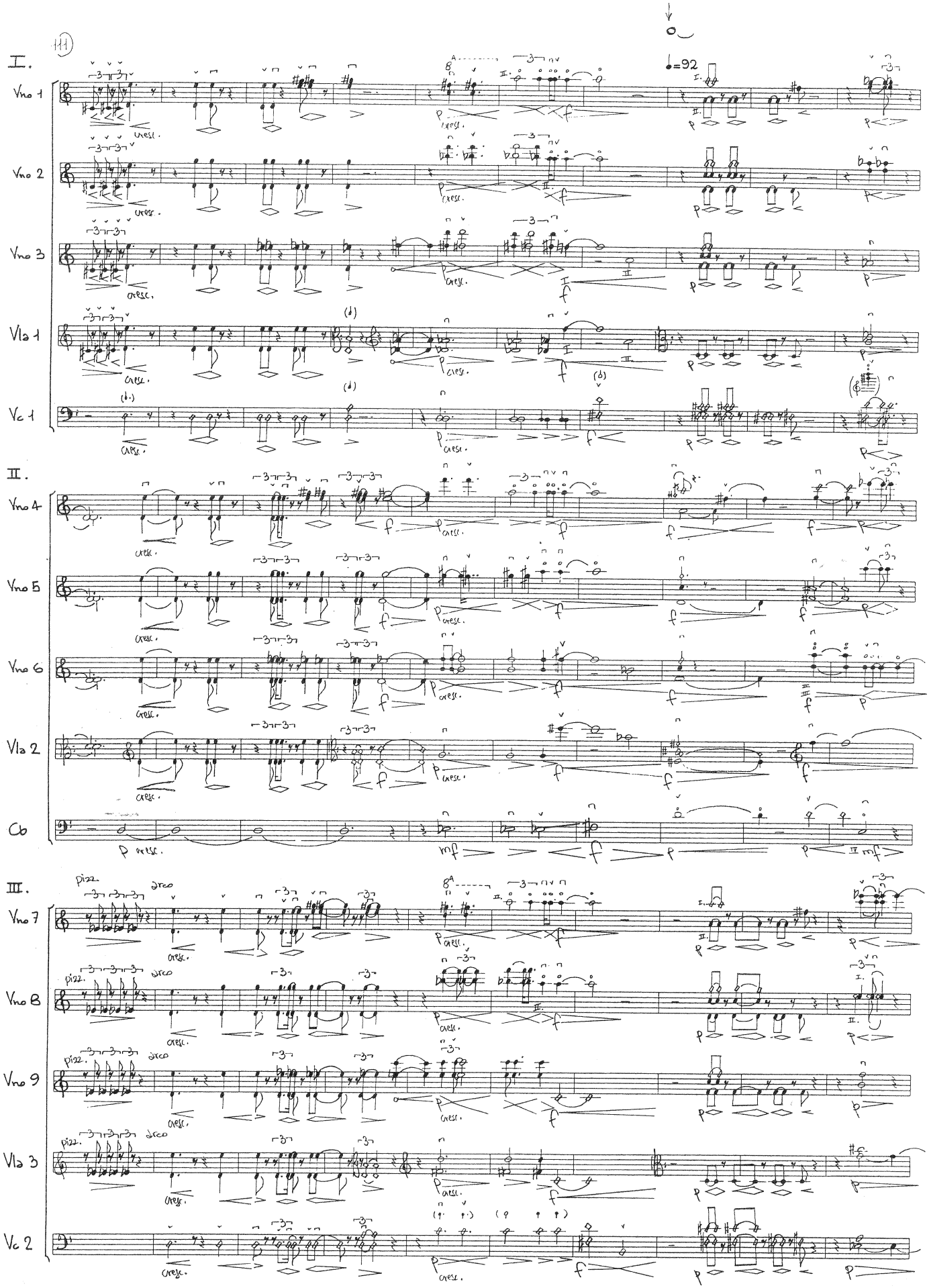

I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
mf
cresc.

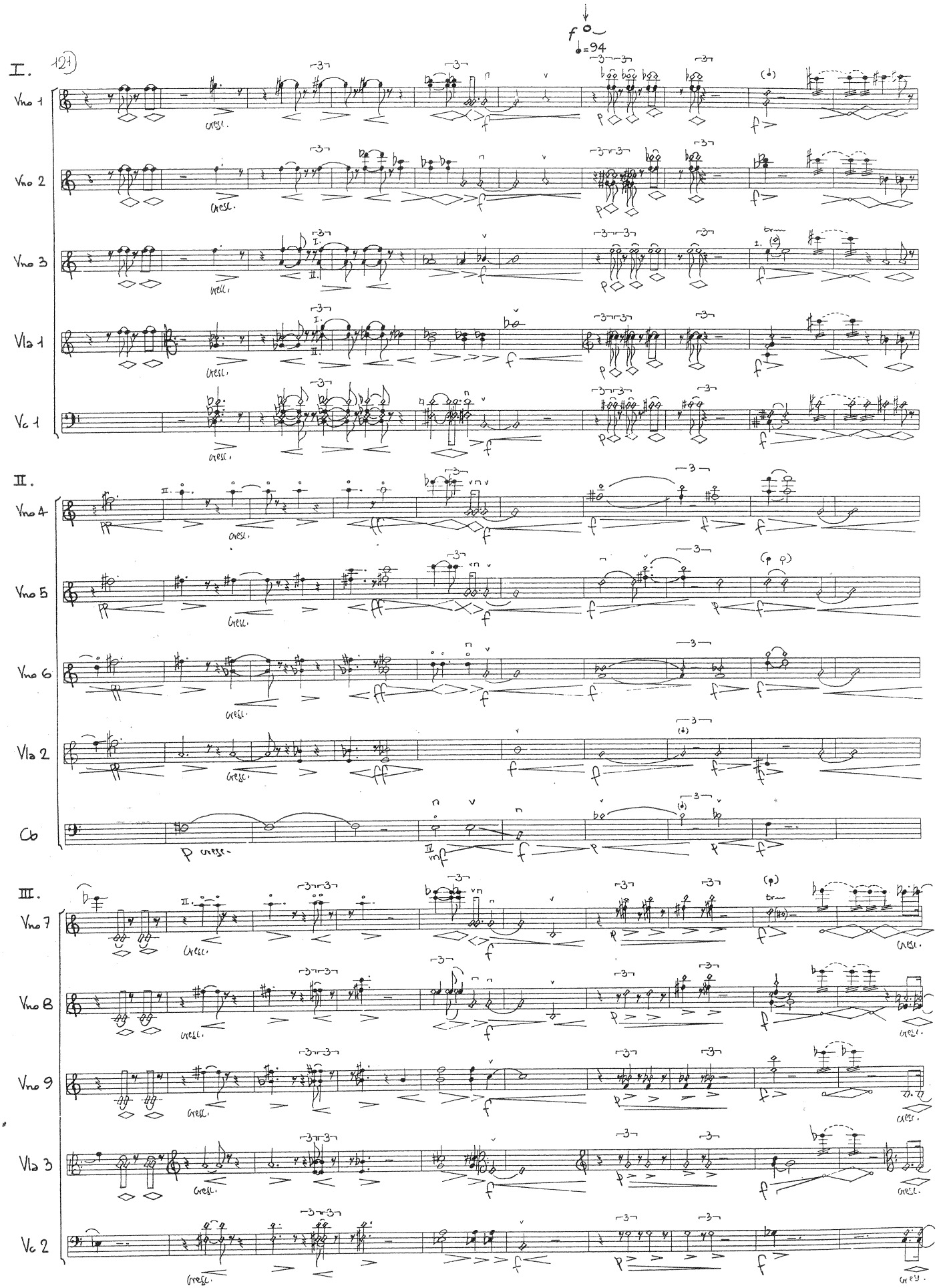

I.
71
♩=84
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
cresc.

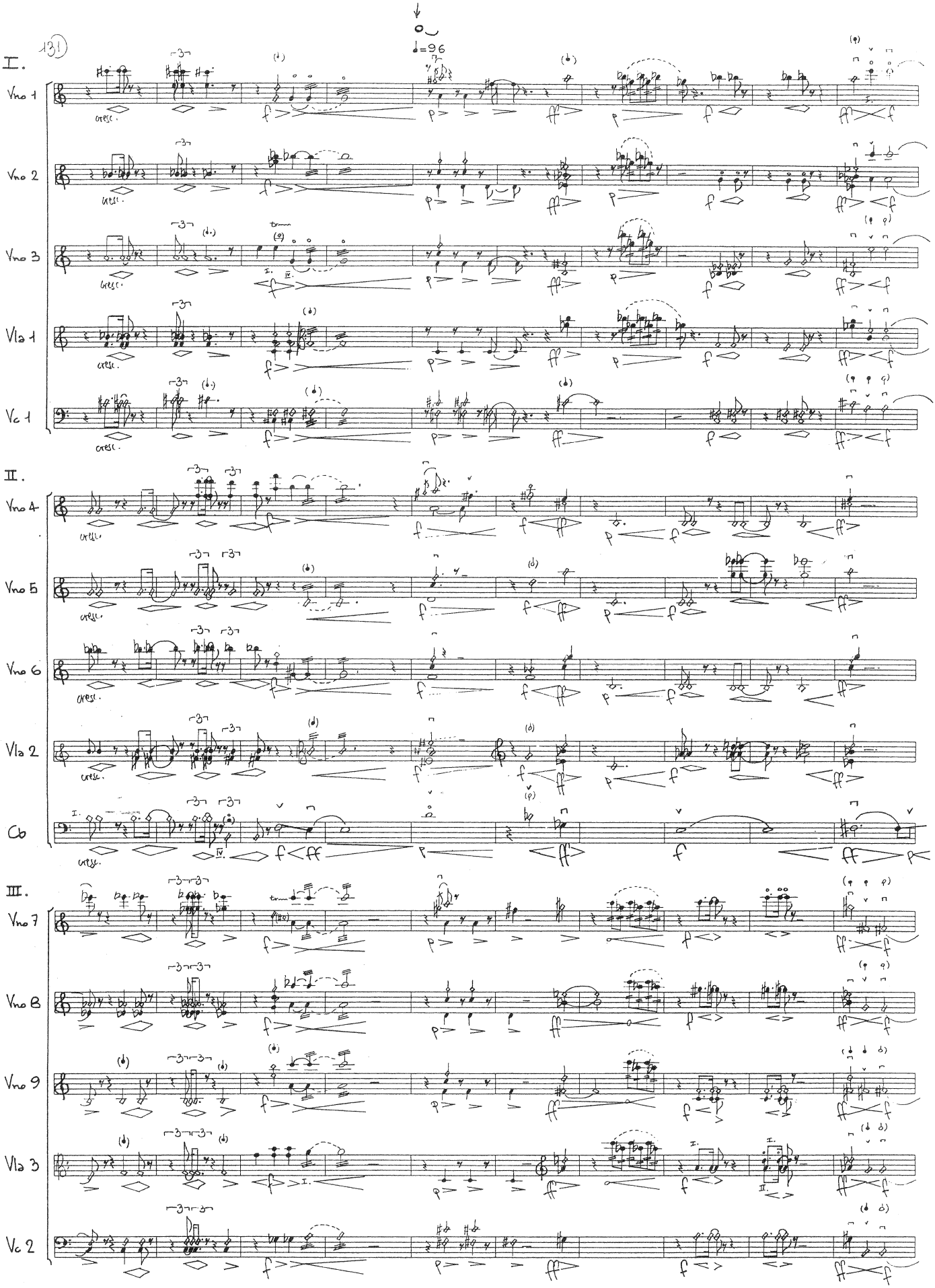

I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
in eco
cresc.

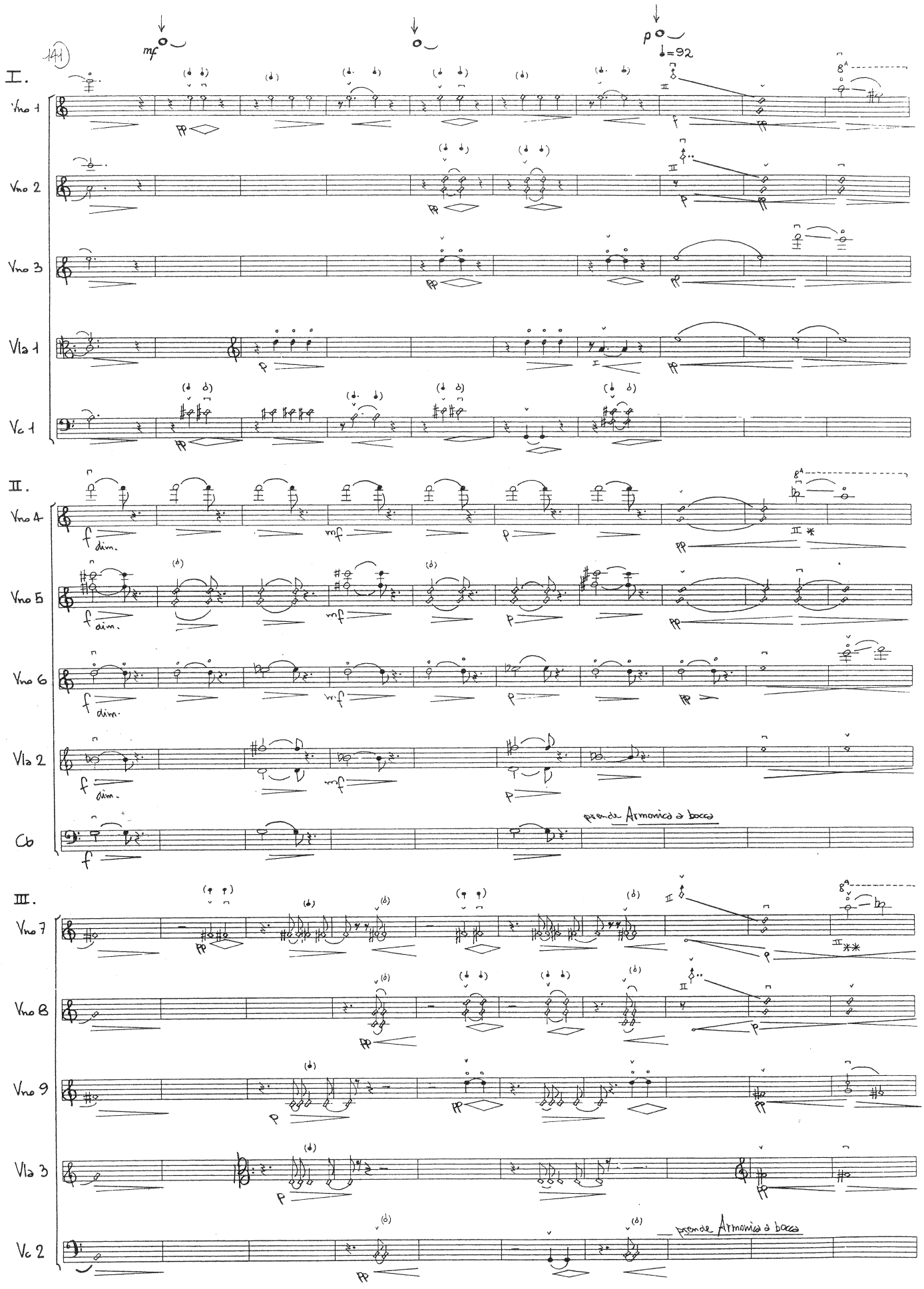

I.
91
♩=88
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
cresc.


101
I.
♩=90
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2


I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
=92
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
pizz.
arco


I.
121
f
♩=94
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
cresc.
II.
III.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2


131
I.
♩=96
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
cresc.
II.
Vno 4
Vno 5
Vno 6
Vla 2
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2



141

mf p ♩=92

I.

Vno 1

Vno 2

Vno 3

Vla 1

Vc 1

II.

Vno 4

Vno 5

Vno 6

Vla 2

Cb

f dim. mf p pp

prende Armonica a bocca

III.

Vno 7

Vno 8

Vno 9

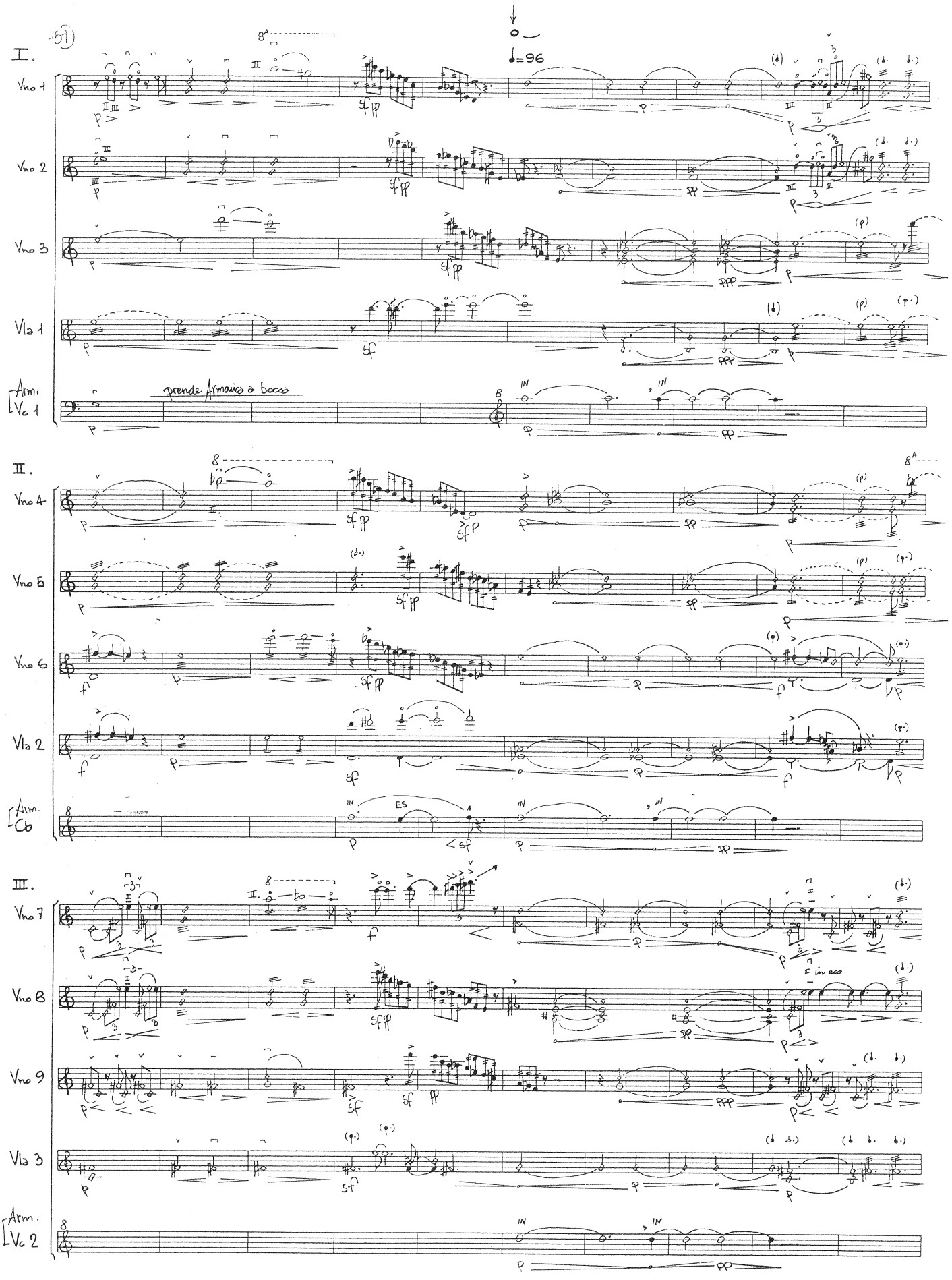
Vla 3

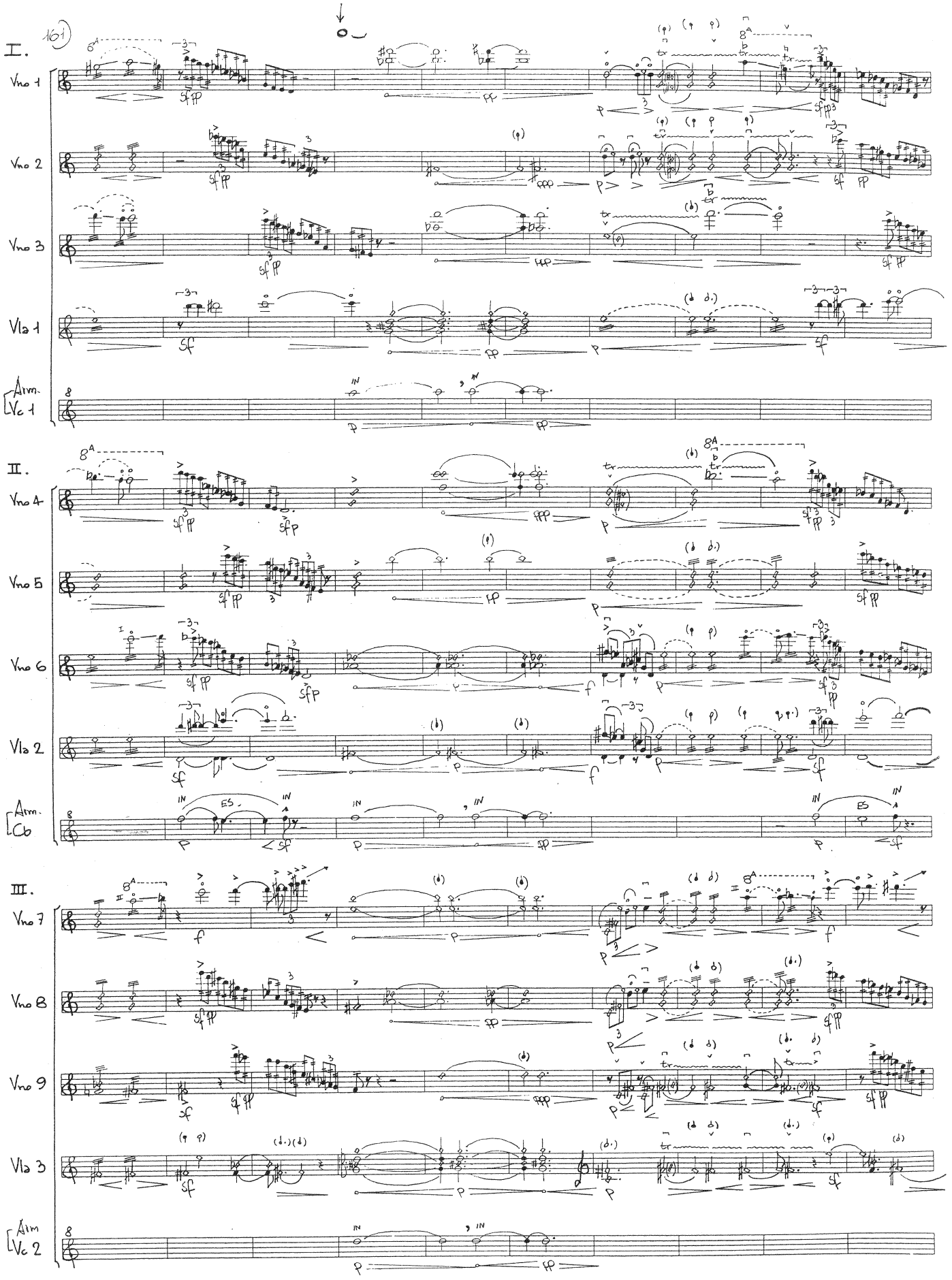
Vc 2

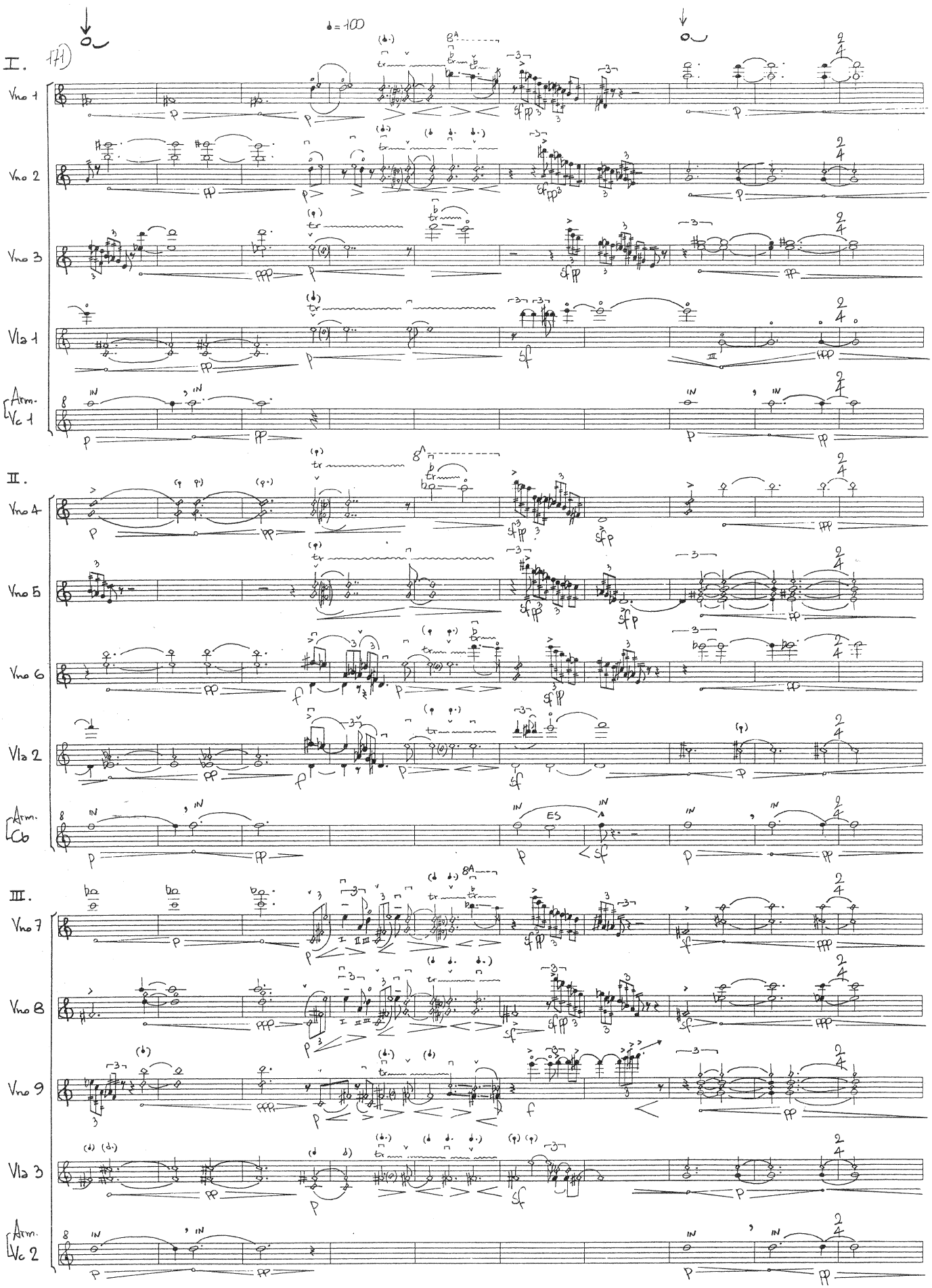
prende Armonica a bocca

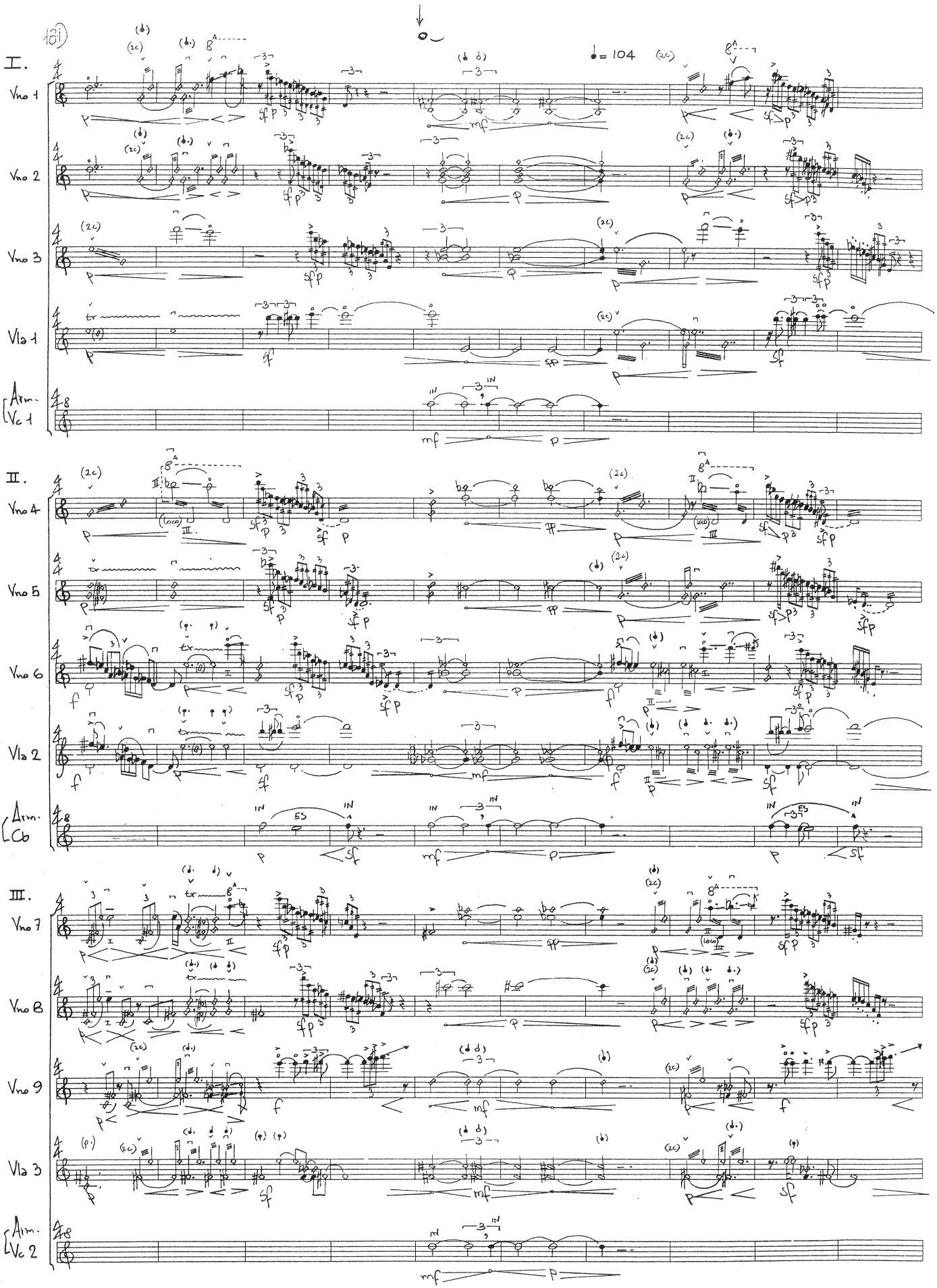
* opp:

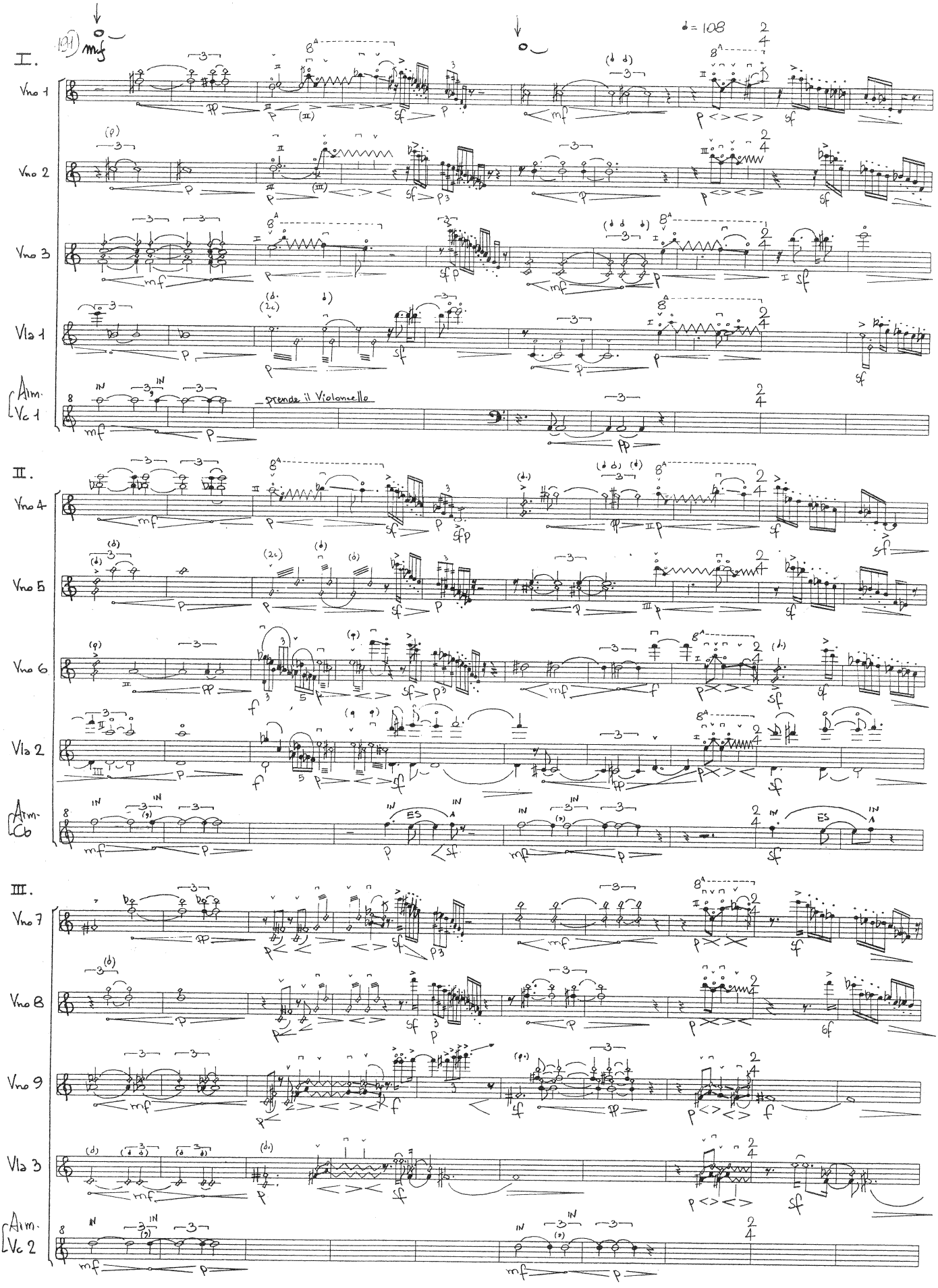
** opp:

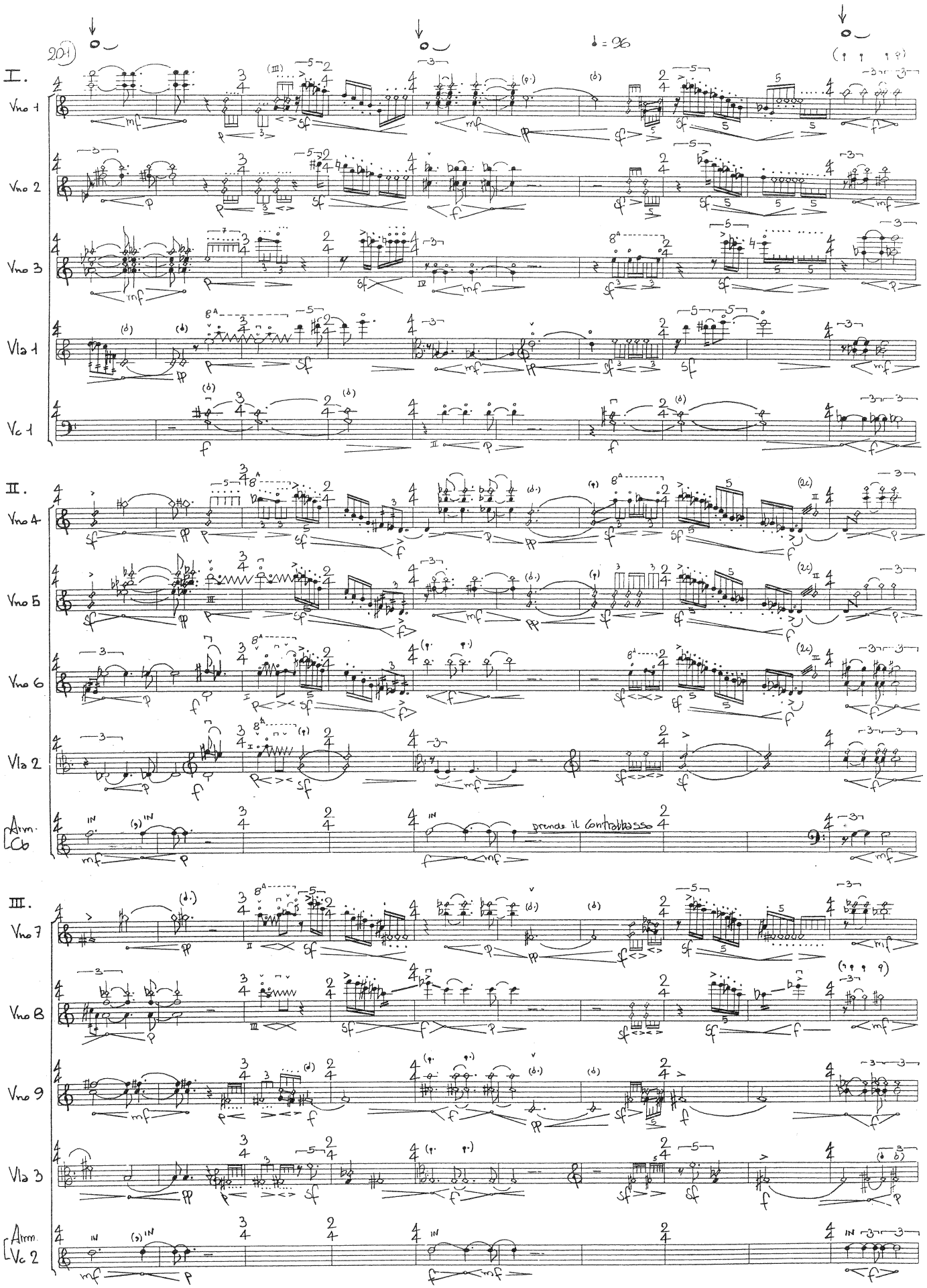

151
I.
♩=96
Vno 1
Vno 2
Vno 3
Vla 1
Arm.
Vc 1
prende Armonia a bocca
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm.
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm.
Vc 2

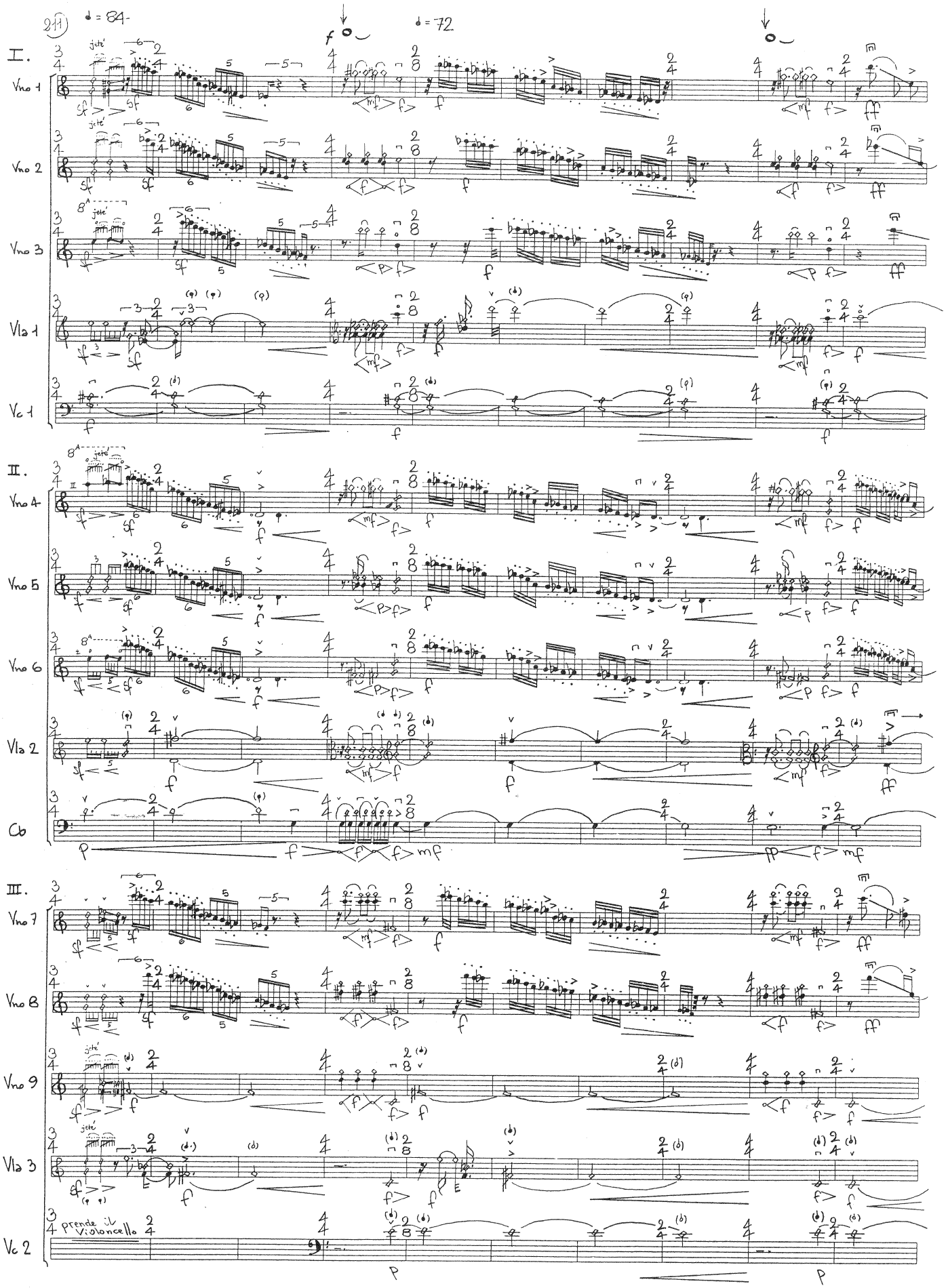

161
I.
Vno 1
Vno 2
Vno 3
Vla 1
Arm.
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm.
Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm
Vc 2

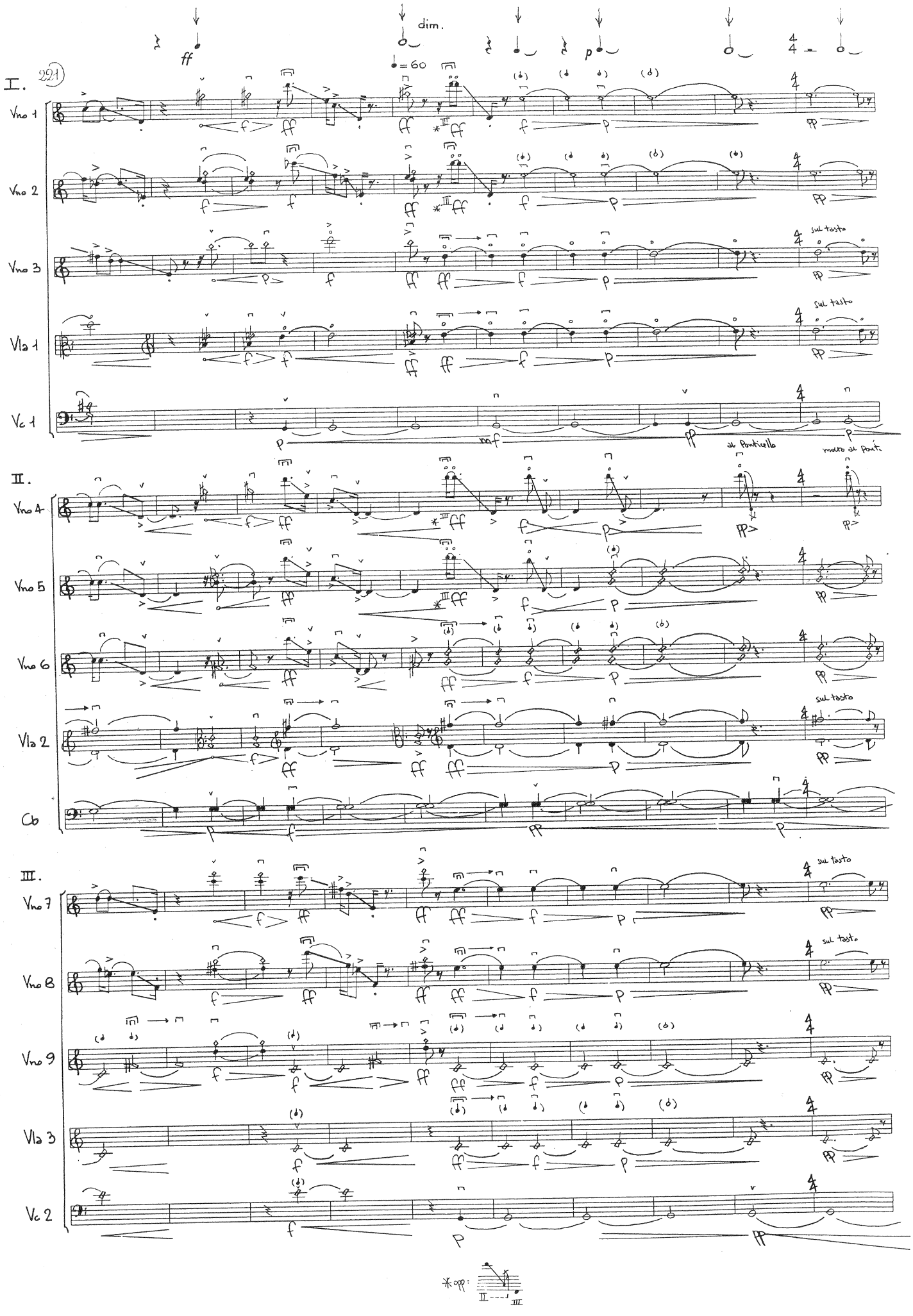

I.
171
♩= 100
Vno 1
Vno 2
Vno 3
Vla 1
Arm. Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm. Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm. Vc 2

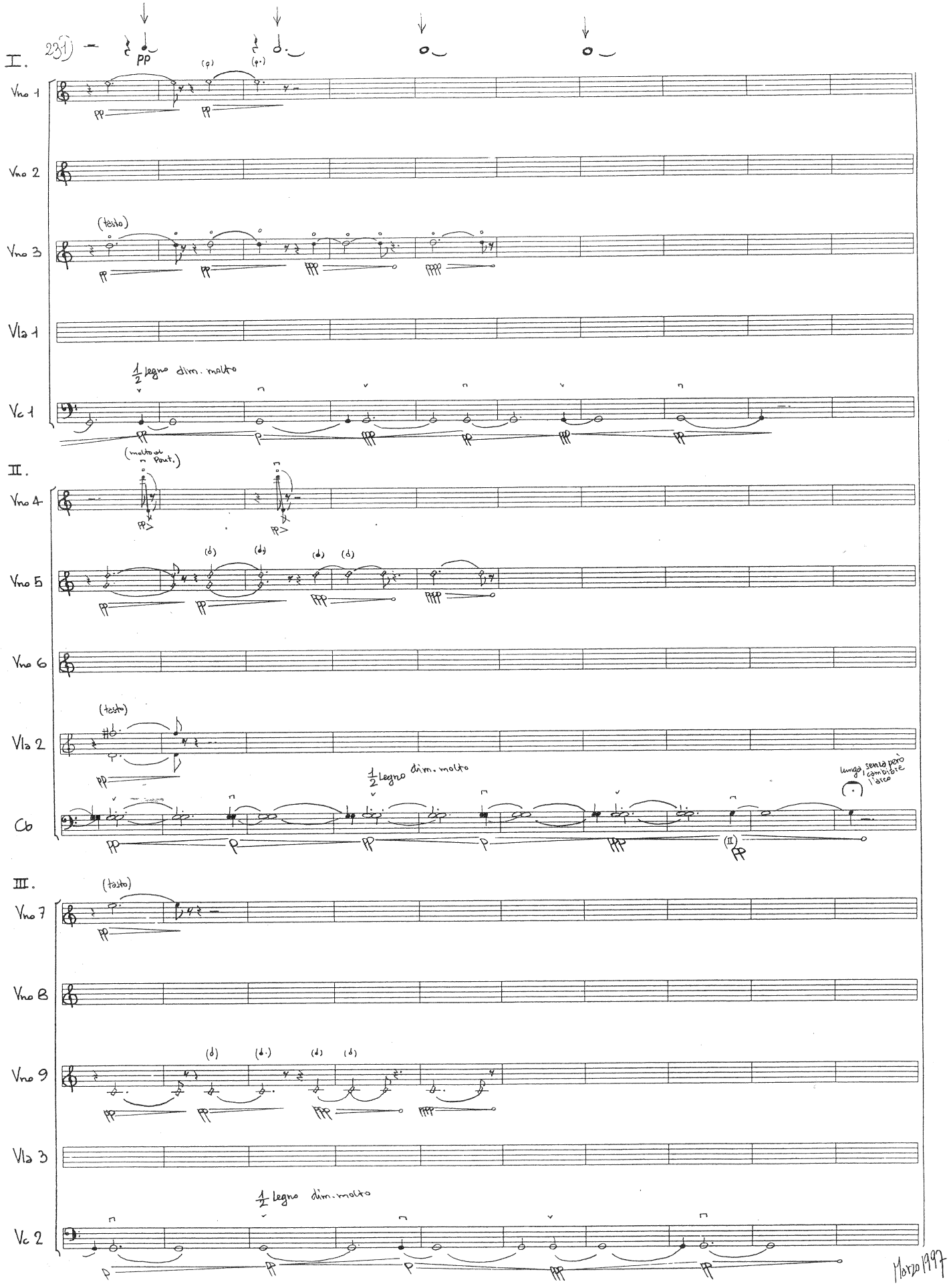

131
I.
Vno 1
Vno 2
Vno 3
Vla 1
Arm. Vc 1
♩= 104
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm. Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm. Vc 2


I.
Vno 1
Vno 2
Vno 3
Vla 1
Arm. Vc 1
prende il Violoncello
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm. Cb
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm. Vc 2


201
I.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
II.
Vno 4
Vno 5
Vno 6
Vla 2
Arm. Cb
prende il Contrabbasso
III.
Vno 7
Vno 8
Vno 9
Vla 3
Arm. Vc 2


211
♩ = 84
♩ = 72
I.
II.
III.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
Vno 4
Vno 5
Vno 6
Vla 2
Cb
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
jeté
prende il Violoncello


dim.
ff
p
♩=60
I.
II.
III.
Vno 1
Vno 2
Vno 3
Vla 1
Vc 1
Vno 4
Vno 5
Vno 6
Vla 2
Cb
Vno 7
Vno 8
Vno 9
Vla 3
Vc 2
sul tasto
al Ponticello
molto al Pont.


I.
231
PP
(p)
(p.)
Vno 1
Vno 2
(tasto)
Vno 3
Vla 1
½ legno dim. molto
Vc 1
II.
(molto al Pont.)
Vno 4
(d)
(d)
(d)
(d)
Vno 5
Vno 6
(tasto)
Vla 2
½ Legno dim. molto
lungo, sempre però cambiare l'arco
Cb
III.
(tasto)
Vno 7
Vno 8
(d)
(d.)
(d)
(d)
Vno 9
Vla 3
½ legno dim. molto
Vc 2
Marzo 1997