

Fausto Romitelli

THE NAMELESS CITY

per orchestra d'archi

(1997)

PARTITURA

RICORDI



COMMISSIONE DELLA FONDAZIONE GULBENKIAN DI LISBONA



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(PRINTED IN ITALY)

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 inevitably 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 obtain 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 obtain 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
 violal (also kazoo)
 cello1 (also harmonica)

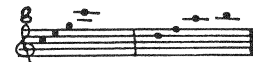
- II. violin4
 violin5
 violin6
 viola2 (also kazoo)
 doublebass (also harmonica)

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

+ tubular bell



blowing OUT blowing IN



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



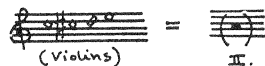
exaggerated bow pressure (hard sound, noisily)



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:



(Violins)

II.

Harmonics should be played always "al ponticello".

THE NAMELESS CITY

Handwritten musical score for a symphony orchestra, featuring staves for various instruments including Violins, Violas, Cellos, Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, and Tuba. The score includes dynamic markings, articulation, and performance instructions in Italian.

Section I:

- Violino 1:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes a *TUBULAR BELL* effect.
- PIATINO Violino 2:** 6/4 time, key of G major. Dynamic: *p*. Includes the instruction *prende il Violino*.
- Violino 3:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.
- Viola 1:** 6/4 time, key of G major. Dynamic: *pp in eco*.
- ARMONICA & BOCCA Viola 2:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.
- Violoncello & Contrabbasso:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.

Section II:

- Violino 4:** 6/4 time, key of G major. Dynamic: *p*. Includes the instruction *sonoro*.
- Violino 5:** 6/4 time, key of G major. Dynamic: *p*. Includes the instruction *sonoro*.
- Violino 6:** 6/4 time, key of G major. Dynamic: *p*. Includes the instruction *sonoro*.
- Viola 2:** 6/4 time, key of G major. Dynamic: *p*. Includes the instruction *sonoro*.
- ARMONICA & BOCCA Viola 3:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.
- Violoncello & Contrabbasso:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.

Section III:

- Violino 7:** 6/4 time, key of G major. Dynamic: *pp in eco*.
- PIATINO Violino 8:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *prende il Violino*.
- Violino 9:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.
- Viola 3:** 6/4 time, key of G major. Dynamic: *pp in eco*.
- ARMONICA & BOCCA Viola 4:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.
- Violoncello & Contrabbasso:** 6/4 time, key of G major. Dynamic: *pp in eco*. Includes the instruction *fischiare all'unisono*.

I. 11)

Vno 1 (pp in eco)

Vno 2 (pp in eco)

Vno 3 (pp in eco)

Vla 1 (pp in eco) prende il Kozoo

Vc 1 riprende il Violoncello (pp in eco) in eco

II.

Vno 4 (p sonoro)

Vno 5 (p sonoro)

Vno 6 (pp in eco) P sonoro

Vla 2 (p sonoro) prende il Kozoo

ARMONICA Cb riprende il Contrabbasso (pp in eco) P sonoro

III.

Vno 7 (pp in eco)

Vno 8 (pp in eco) in eco

Vno 9 (pp in eco)

Vla 3 (pp in eco) prende il Kozoo

Vc 2 (pp in eco) in eco

I. 21)

Vno 1 (pp in eco) (d d) (d d) (p) (d) (d) (d) (d d) (d d)

Vno 2 (pp in eco) (d d) (p) (d d) (d d) (d d) (d d)

Vno 3 (pp in eco) (d d) (d d) (d d) (p) (d d)

K2200

Vla 1 (pp in eco) (d d) (d d) (d d) (d d) (d d) riprende la Viola

Vc 1 (pp in eco) (d d) (d d) (d d) (d d) (d d)

II.

Vno 4 (p sonoro) (d d) (d d) (d d) (d d) (d d)

Vno 5 (p sonoro) (d d) (d d) (d d) (d d) (d d)

Vno 6 (p sonoro) (d d) (d d) (d d) (d d) (d d)

K2200

Vla 2 (p in eco) (d d) (d d) (d d) (d d) (d d) riprende la Viola

Cb (p sonoro) (d d) (d d) (d d) (d d) (d d)

III.

Vno 7 (pp in eco) (d d) (d d) (d d) (d d) (d d)

Vno 8 (pp in eco) (d d) (d d) (d d) (d d) (d d)

Vno 9 (pp in eco) (d d) (d d) (d d) (d d) (d d)

K2200

Vla 3 (pp in eco) (d d) (d d) (d d) (d d) (d d) riprende la Viola

Vc 2 (pp in eco) (d d) (d d) (d d) (d d) (d d)

I. ³¹

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. 41)

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

The image shows a handwritten musical score for a string orchestra, organized into three systems (I, II, III). Each system contains staves for Violins (Vno), Violas (Vla), and Cellos/Double Basses (Cb). The score includes various musical notations such as notes, rests, dynamics (p, sf, pp), and articulation marks. The manuscript is on aged paper with some ink bleed-through and corrections.

System I: Includes staves for Vno 1, Vno 2, Vno 3, Vla 1, and Vc 1. The music features complex rhythmic patterns and dynamic markings like *p*, *sf*, and *pp*.

System II: Includes staves for Vno 4, Vno 5, Vno 6, Vla 2, and Cb. The notation continues with similar complexity, including dynamic markings like *p*, *sf*, and *pp*.

System III: Includes staves for Vno 7, Vno 8, Vno 9, Vla 3, and Vc 2. The score concludes with further musical notation and dynamic markings.

♩: 80

mf

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. 71

$\text{♩} = 84$

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

I. 31

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. 91

(4) $\text{♩} = 88$

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

I. 101

Handwritten musical score for Section I, measures 101-110. The score includes staves for Violino 1 (Vno 1), Violino 2 (Vno 2), Violino 3 (Vno 3), Viola 1 (Vla 1), and Violoncello 1 (Vcl 1). The tempo is marked $\text{♩} = 90$. The key signature has one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *f*, and *crisi.* (crescendo). There are also handwritten annotations like "3-7" and "3-3" above some notes.

II.

Handwritten musical score for Section II, measures 111-120. The score includes staves for Violino 4 (Vno 4), Violino 5 (Vno 5), Violino 6 (Vno 6), Viola 2 (Vla 2), and Contrabasso (Cb). The key signature has one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *f*, and *crisi.* (crescendo). There are also handwritten annotations like "3-7" and "3-3" above some notes.

III.

Handwritten musical score for Section III, measures 121-130. The score includes staves for Violino 7 (Vno 7), Violino 8 (Vno 8), Violino 9 (Vno 9), Viola 3 (Vla 3), and Violoncello 2 (Vcl 2). The key signature has one sharp (F#). The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *pp*, *f*, and *crisi.* (crescendo). There are also handwritten annotations like "3-7" and "3-3" above some notes.

Handwritten musical score for three systems (I, II, III) of a string orchestra. The score includes staves for Violins (Vno 1-3, Vno 4-6), Violas (Vla 1-2, Vla 3), and Cellos/Double Basses (Vc 1, Cb, Vc 2). The tempo is marked $\text{♩} = 92$. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *resc.*, *cresc.*, *f*, *p*, and *mp*. System I includes a rehearsal mark (H1) and a down-bow/bow stroke mark. System II includes a *pizz.* (pizzicato) marking. System III includes a *pizz.* marking and a *arco* (arco) marking. The score is written in a single system with multiple staves per system.

I. 121

Handwritten musical score for Section I, measures 121-124. The section includes staves for Violino 1 (Vno 1), Violino 2 (Vno 2), Violino 3 (Vno 3), Viola 1 (Vla 1), and Violoncello 1 (Vc 1). The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *cresc.*, *f*, and *p*. A tempo marking of $\text{♩} = 94$ is present at the top right. The notation includes various articulations like slurs, accents, and breath marks.

Handwritten musical score for Section II, measures 125-128. The section includes staves for Violino 4 (Vno 4), Violino 5 (Vno 5), Violino 6 (Vno 6), Viola 2 (Vla 2), and Contrabasso (Cb). The music continues with complex rhythmic patterns and dynamic markings such as *cresc.*, *f*, and *p*. The notation includes various articulations like slurs, accents, and breath marks.

Handwritten musical score for Section III, measures 129-132. The section includes staves for Violino 7 (Vno 7), Violino 8 (Vno 8), Violino 9 (Vno 9), Viola 3 (Vla 3), and Violoncello 2 (Vc 2). The music continues with complex rhythmic patterns and dynamic markings such as *cresc.*, *f*, and *p*. The notation includes various articulations like slurs, accents, and breath marks.

131

I.

Vno 1

Vno 2

Vno 3

Vla 1

Vc 1

Handwritten musical score for Section I, measures 131-136. The score includes staves for Violino 1, Violino 2, Violino 3, Viola 1, and Violoncello 1. It features various musical notations such as triplets, slurs, and dynamic markings (f, ff, p, cresc.).

II.

Vno 4

Vno 5

Vno 6

Vla 2

Cb

Handwritten musical score for Section II, measures 137-142. The score includes staves for Violino 4, Violino 5, Violino 6, Viola 2, and Contrabasso. It features various musical notations such as triplets, slurs, and dynamic markings (f, ff, p, cresc.).

III.

Vno 7

Vno 8

Vno 9

Vla 3

Vc 2

Handwritten musical score for Section III, measures 143-148. The score includes staves for Violino 7, Violino 8, Violino 9, Viola 3, and Violoncello 2. It features various musical notations such as triplets, slurs, and dynamic markings (f, ff, p, cresc.).

I. (141)

mf \downarrow \downarrow *p* \downarrow ♭=92

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

* *pp*

** *pp*

I. 8^A ↓ ♩ = 96

Vno 1 p II p 4p p III p (d.) (d.)

Vno 2 p III p 4p p III p (d.) (d.)

Vno 3 p 4p p III p (p)

Vla 1 p sf p (d.) (p) (p.)

Arm. p 8 IN p IN p

Vc 1 p 8 p pp

prende Armonio o boco

II. 8^A 8^A

Vno 4 p II p 4p sfpp p pp p (p)

Vno 5 p (d.) 4p p pp p (p) (p.)

Vno 6 f p sfpp p (p) f p (p)

Vla 2 f p sf p (p) f p (p)

Arm. p 8 IN p IN p

Cb p ES A IN p IN p

III. 8^A 8^A

Vno 7 p II p f p pp p (d.)

Vno 8 p sfpp p pp p (d.)

Vno 9 p sf p pp p (d.) (d.)

Vla 3 p sf p p (d.) (d.) (d.)

Arm. p 8 IN p IN p

Vc 2 p 8 p pp

I. 161

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. $\text{♩} = 100$

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

I.

♩ = 104 (2c)

Vno 1

Vno 2

Vno 3

Vla 1

Arm. Vc 1

II.

Vno 4

Vno 5

Vno 6

Vla 2

Arm. Vc 2

III.

Vno 7

Vno 8

Vno 9

Vla 3

Arm. Vc 2

$\text{♩} = 108$

$\frac{2}{4}$

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

Handwritten musical score for Section I, measures 201-210. The score is for a string ensemble (Violins 1, 2, 3; Viola 1; Violoncello 1) in 4/4 time. It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *mf*, *f*, and *pp*. Fingering and bowing indications are present throughout.

II.

Vno 4

Vno 5

Vno 6

Vla 2

Arm. Cb

Handwritten musical score for Section II, measures 211-220. The score includes Violins 4, 5, and 6; Viola 2; and an Armato Contrabasso (Cb). The music continues with intricate rhythmic figures and dynamic contrasts. A handwritten note "prende il Contrabbasso" is visible above the Cb staff.

III.

Vno 7

Vno 8

Vno 9

Vla 3

Arm. Vc 2

Handwritten musical score for Section III, measures 221-230. The score includes Violins 7, 8, and 9; Viola 3; and an Armato Violoncello 2 (Vc 2). The section concludes with complex rhythmic patterns and dynamic markings.

211) $\text{♩} = 84$ $\text{♩} = 72$

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

prende il Violoncello

Handwritten musical score for five string parts (Violino I, Violino II, Viola, Violoncello I, Violoncello II) of a symphony. The score is in 4/4 time and features various dynamics (ff, f, p, pp), articulations (accents, slurs), and performance instructions like "sul tasto" and "dim.". The notation includes complex rhythmic patterns, accidentals, and fingerings.

Handwritten musical score for five instruments: Vno 4, Vno 5, Vno 6, Vla 2, and Cb. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like *f*, *p*, and *pp*. The Vno 4, Vno 5, and Vno 6 parts have many slurs and accents. The Vla 2 part has a "sul tasto" marking. The Cb part has a "p" marking.

Handwritten musical score for five string instruments: Violino 7, Violino 8, Violino 9, Viola 3, and Violoncello 2. The score is in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like 'p' and 'f'.

I. 231) - \downarrow \downarrow \downarrow \downarrow

Vno 1 pp (p) (p)

Vno 2

Vno 3 (tasto) pp pp ppp ppp

Vla 1

Vc 1 $\frac{1}{2}$ legno dim. molto pp p ppp pp ppp pp

(multit. n. Post.)

II.

Vno 4 pp pp

Vno 5 (d) (d) (d) (d) pp pp ppp ppp

Vno 6

Vla 2 (tasto) pp

Cb $\frac{1}{2}$ legno dim. molto pp p pp p ppp $(II) pp$

lunga senza però cambiare l'arco

III.

Vno 7 (tasto) pp

Vno 8

Vno 9 (d) (d) (d) (d) pp pp ppp ppp

Vla 3

Vc 2 $\frac{1}{2}$ legno dim. molto p pp p ppp pp

Marzo 1997

