

Erratum and some rehearsal tips for the *small treatise for love and geometry*

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I.- Tips

Please allow me some tips for your rehearsal of this piece. My experience for this piece, and more generally for my music, is that it could appear simple on the first view (very few changes of tempo and metric, metric 4.4, “simple rhythms”, etc.), but the difficulties appear during the rehearsal, when the musicians discover the required precision of the rhythms, colors, quarter tone intonations, the hoqueti and other “cross-rhythms”, etc.

Generally, an interpretation with the sax is easier as with the euphonium (which requires someone who controls carefully his instrument in the medium high register).

*** 1st. Mvt ***

In short, my music in general, and particularly this first mvt., sounds like very precise, long, and sculpted surfaces, mosaic-like, which are composed with small and differentiated small “stones” of sound, in order to achieve a rhythmically precise figure (the technique is inspired from the African “cross-rhythm” technique, and is generalized on every parameter). It means that every stone of this mosaic must be differentiated from the others, but on other hand must remain the same when played by two different instruments on two different locations. It means that the “morphology” of each figure/stone –rhythm, playing technique, intonation- has to remain the same, even played by different instruments.

For instance, on the first page, meas. 1-6: [“carré”] is a first “stone” (clar., fl. Meas.1; clar. fl., vn, vcl. Meas. 3; clar., euph. Meas. 4, etc.). The [3 staccato (or battuto) in 16th.] is another stone (meas. 1: vn., euph; meas. 4, euph “coup de langue” and vcl., etc.). the [3 16th. “serré”] is a third stone; the [“plaintive” figur] is a fourth one; the [“pose” with flatt. or tremolo] is a fifth one; the [legato with up-arpeggio] (meas.1: vn., meas.2: clar & fl., etc.) a sixth stone, etc.

Therefore, a high precision in pitches, rhythms and playing techniques is required, and I advise to rehearse one figure after another (everybody plays the “carré” figure, then the “serré”, etc.). Then we can rehearse all the figures together, in order to build this “cross-rhythm” surface. The pitches with quarter tones are the same inside a particular surface (for instance between meas. 1 and 17).

* Meas. 49: the sixteen-notes must be regular (minimal pulse)

* meas. 71-80 & 84-87

The H. with the arrow means “hauptstimme”, main figure. It sounds a little “sigh” (parlando, a little bit plaintive, forte decrescendo, deep glissando). The other voices stay in background. Clar. and Flute play a pedal-texture, it means that the sound must stay a little but airy, windy (clar. and fl. must sound similar: generally, the clar. is more windy than the fl., therefore the fl. has to play more windy and the clar. less.)

*** Second Mvt. ***

This movement is completely different from the first movement, using another « Arabic ornamentation’s technique »:

- This is a long monody, mostly played by the euphonium/saxophone or the bass clarinet, and built on 7 pitches only. The other instruments play only a sort of "overtone/coloration" of these pitches, so that each pitch of this monadic line would be differently colored. Therefore the other instruments must perfectly fuse with the euphonium/saxophone, and the fade in of the sound, the crescendi, the

decrescendi and fade out of the sound must be totally identical between the instruments, as a perfect doubling (for instance the F+1/4 of the flute or the the e flatt –meas. 6- of the cello come always with every Bb+1/4 resp. G of the euphonium/sax as an “ornamentation/overtone” and have to be not too loud; the multiphonics of the clar is constantly doubling as a coloration every E of the euphonium/sax, etc...). Don’t forget to work out the fade in together, but also the fade out. The decrescendo are as important as the crescendo.

It is also important that:

- The different instruments keep the same intonation of the Bb a quarter tone lower.
- the cross fade between two instruments must achieve a relay in color without lost in dynamic, it means that the sum of an instrument playing decrescendo with the other playing cresc remains with the same intensity. The musicians have to listen to each other and the conductor must control during the rehearsal the change of color but no change in dynamics. For instance after meas. 28 between clar. And sax/euph.
- Formally, the second movement is very quiet, slow and fragile, and in fact very difficult despite it appearance (the first could appear more difficult at first, but this is not the case). Color and ambiance are as important as the pitches (this is not a “choral”) to achieve the required poetry.
- The form is similar of the one in an Indian *Tala* of a *Raga*. The climax is on meas 22, where the highest pitch of this modal monody is reached, but must remain mp although the tension. Then, Meas 35-39 must be even quieter and more fragile as before, and meas 40-46 (a beating between two pitches only: C and Bb-1/4 with a lot of doublings and cross-fade) even more quiet! (it is not easy).
- The indicated tempo is very important: the tendency is often to play it too quickly; stay REALLY slow, as written. If possible, conduct the eight of notes with slow tempo rather than quarter. It is sometimes better to conduct slower than what is written (depending the acoustic of the room) [see erratum].

I.- Erratum

Alteration is for the entire measure, but only for the note, not for the octaviated notes.

***** 1st. Mvt *****

Fl. & clar.: be careful with the balance and quality of the sound meas. 77 (& 84, etc.)

Fl.

Meas. 6: no tongue ram in this register, simply stacc.

Meas. 102: a quarter #

Euph./sax., meas. 65 and 66: always Db

vn.

Meas. 46: no octave: double string e natural/e harmonics on the same octave.

Meas. 99, last beat: the last A is natural, not quarter tone

Meas. 123, 2 beat: arco (Pizz on the first beat only)

vcl.

Meas. 28, first beat: Bb

Meas. 44: ord. (no S.P.)

Meas. 56: ossia: g# and not a# (in any case, normal note is easier than ossia...)

Meas. 67, 2nd beat: p

Meas. 109: no tenuto articulation (battuto)

***** Second Mvt. *****

Tempo: rather 50 than 60

Fl.: meas. 26: p

bass. Clar. (2nd mvt): no need of special key

vn. : Meas. 13, beginning: no slur coming from 12