

OPTOPHONIA

Version B

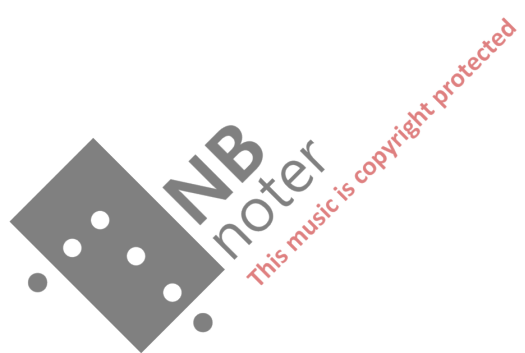
Sinfonietta
(15 instruments)

Recomposed 2018

durata: 19'

Original version for 18 instruments (2005/06)
commissioned by Ensemble Ernst

with support from Det Norske Komponistfond



Instrumentation

Optophonia by Kari Beate Tandberg
Recomposed for 15 instruments

Piccolo / Flute in C
Obo
Clarinet in Bb / Cl Eb
Bassoon

Perc 1:
Small chinese cymbal
Large chinese cymbal
Susp. cymbal (perc 2, extra)
Sizzle cymbal

Horn in F
Trumpet in Bb
Trombone

Gliss gong
5 Temple blocks

Percussion 1
Percussion 2

Glass wind chimes
Flexatone
triangle

Piano

Glockenspiel
Crotales (also played by perc 2)
Xylophone (also played by perc 2)

Violin 1
Violin 2
Viola
Violoncello
Contrabass

Perc 2:
Susp. cymbal (perc 1, extra)

4 Tomtoms

Bass-drum

Vibraslap
Metal windchimes

Vibraphone
Xylophone (also played by perc 1)
Crotales (also played by perc 1)

Notation

OPTOPHONIA Version B, Kari Beate Tandberg



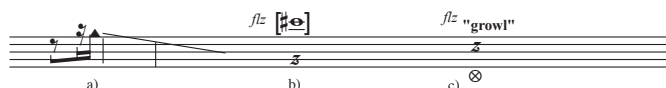
DYNAMICS

Dal niente, al niente



MICRO-INTERVALS

Note lowered $\flat$ or raised $\sharp$ a 1/4 tone
Note raised 3/4 tone $\sharp\sharp$



PITCH

- a) Highest note possible $\blacktriangle$ (on given string)
- b) Correct fingering, noisy sound
- c) Low pitched flutter tongue (pedal tone) sounding noisy.



c) Percussive sound. No exact tone-production or pitch

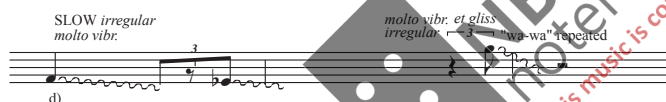


VIBRATO

- a) Molto vibrato = exaggerated, fast and even vibrato
- b) Non vibrato



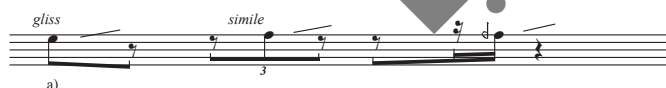
c) From slow, wide vibrato gradually towards fast, narrow vibrato or trill



d) Irregular, exaggerated vibrato

"Wa-wa" repeated = the trombone imitating this vibrato by opening and closing harmon mute with flat hand

Et glissando = Totally and gradually changing pitch in one direction

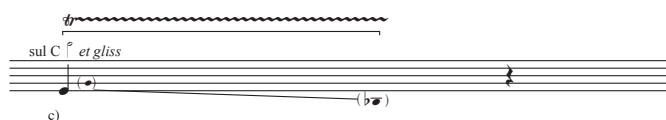


GLISSANDO

- a) Small bendings of the main note upwards or downwards



b) Glissando and bow-tremolo



c) Trill or fingertremolo and gliss



REPEATING NOTES

Two different notations: a) b)

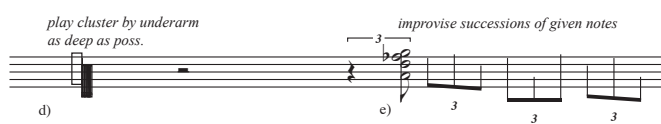
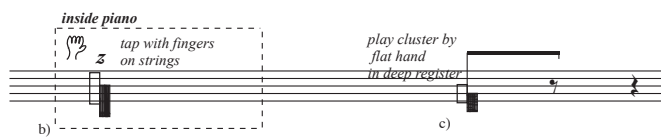
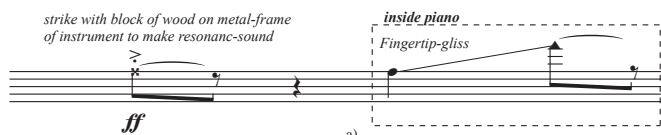
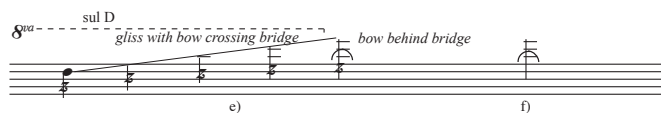
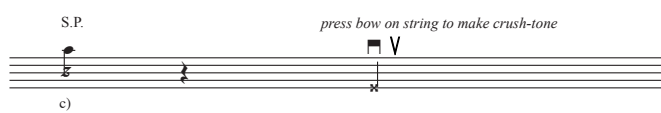
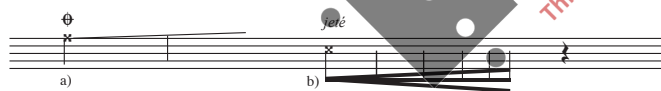
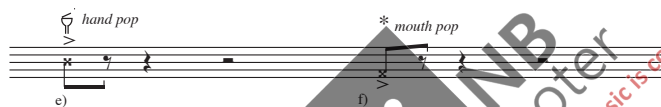
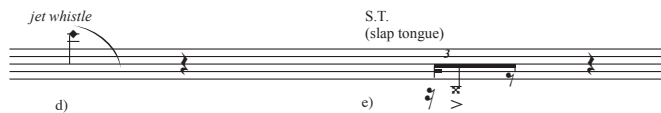
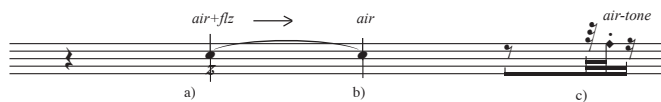
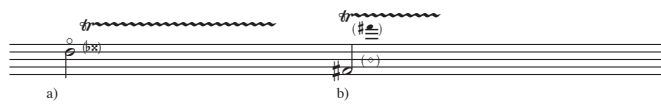


ACCELL/ RIT.

Beamed accelerando and ritardando

Notation page 2

OPTOPHONIA Version B, Kari Beate Tandberg



TRILLS

- a) Disturbing effect
- b) Trill with flageolet

- b) Stop trill when marked

ANTICIPATIONS

Gracenotes always anticipated
(Main note on the beat)

ON THE BEAT

Play as fast as possible within the beat

WIND-TECHNIQUES

- a) Air and flutter (fingering as notated)
- b) blow air through instr. without producing tone-quality (fingering as notated)
- c) Air-sound together with sound-quality

- d) "Jet whistle" gives resonances and air-sound
- e) S.T. = Slap tongue

- e) Hand pop = Flat hand beating mouthpiece
- f) Mouth pop = Tongue together with air making an explosion into the mouthpiece

STRING-TECHNIQUES

- a) Muffle string
- b) Bow jumping on string

- c) SP = Sul ponticello

- d) Extra bow pressure to make crushed tone (noisy sound)

- e) Bow gradually crossing bridge
- f) Bow playing behind bridge

PIANO-TECHNIQUES

Strike with block of wood on metal-frame of instrument to make resonance-sound

- a) Play *inside piano* with fingertip from the given pitch horizontally, making arpeggio-like sound

- b) Tap with fingers *inside piano* on strings to make a tremolo-effect (in very low register) (Keep pedal down)

- c) Making cluster using flat hand in deep register

- d) Making cluster using left underarm in deep register (or right in high register)

- e) Improvise succession of given notes. Only play single notes, no cord.

Optophonia

Version B
for sinfonietta

Score for sinfonietta, Version B, transposed. The score is written for 15 instruments and includes a variety of percussion and string parts. The tempo is marked as ♩ = 60. The key signature is one flat (Bb).

Instrument List:

- Piccolo/ Flute C
- Oboe
- Clarinet in Bb / Cl. Eb
- Bassoon
- Horn in F
- Trumpet in Bb
- Trombone
- Percussion 1
- Percussion 2
- Piano
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Key Features and Performance Instructions:

- Piccolo/ Flute C:** Starts with a 3/4 time signature, then changes to 3/8 and 4/4. Includes a "piccolo" marking.
- Oboe:** Includes markings for "mp", "mf", "f", and "sfz".
- Clarinet in Bb / Cl. Eb:** Includes markings for "p", "mp", "mf", and "f".
- Bassoon:** Includes markings for "mf" and "f".
- Trumpet in Bb:** Includes markings for "Con sord. STRAIGHT" and "p".
- Trombone:** Includes markings for "Con sord. Harmon" and "fz".
- Percussion 1:** Includes markings for "susp. cymb." (from bell grad. twds. rim), "sm. chin. cymb." (with wood-sticks on edge), "gliss-gong", and "5 temple blocks".
- Percussion 2:** Includes markings for "crot." (with bow) and "susp. cymb.".
- Violin I:** Includes markings for "p", "S.P.", and "fz".
- Violin II:** Includes markings for "pizz", "mf", and "fp".
- Viola:** Includes markings for "mf", "f", and "fp".
- Violoncello:** Includes markings for "et slow gliss", "pizz et gliss", and "f".
- Contrabass:** Includes markings for "pp", "mp", and "f".

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33 Picc./Fl. C *p* *mf* *mp* *p* *mp*

Ob. *pp* *mf* *pp* *mp* *p*

Clarinet in Bb

B♭ Cl./Eb Cl. *p* *mf* *p* *mf* *mp*

Bsn. *pp* *pp* *mf* *dim p. a. p.*

Hrn. *pp* *p*

B♭ Tpt. *pp* *p*

Tbn. *pp* *p*

Perc. 1

Perc. 2

Pno. *z* *z* *z* *z* *L.v.*

Vln. I *mf* *mf* *mp*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *mp*

Cb. *pp* *p*

sul A, D

sul A, D trem et gliss

sul D, G

sul A, D

77

Picc./Fl. C *fp* *sfz* *f* *staccato simile* 5 3 *f* 6

Ob. *fp* *sfz*

B♭ Cl./Eb Cl. *mf* 5 7 6 3 (Clarinet in Eb)

Bsn. 6 *f*

Hr. *fp* *sfz*

B♭ Tpt.

Tbn. *fp* *sfz*

Perc. 1 77

Perc. 2

Pno. 77

Vln. I *simile* *p* *pp*

Vln. II

Vla. *simile* *p* *pp*

Vc. *simile* *p* *pp*

Cb. 77

- 8 -

80

Picc./Fl. C

Ob.

B♭ Cl./Eb Cl

Bsn.

Hrn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

simile staccato

simile staccato

f

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6

83 *accel.* **E** $\text{♩} = 72$ **Piccolo** *fp* *sfz*

Ob. *accel.* $\text{♩} = 72$ *fp* *sfz*

B♭ Cl./Eb Cl. *accel.* $\text{♩} = 72$ **Clarinet in Eb** *fp* *sfz*

Bsn. *accel.* $\text{♩} = 72$ *fp* *sfz*

Hrn. *accel.* $\text{♩} = 72$ *fp* *sfz*

B♭ Tpt. *accel.* $\text{♩} = 72$ *senza sord.* *fp* *sfz*

Tbn. *accel.* $\text{♩} = 72$ *fp* *sfz*

Perc. 1 **crotales** *with bow* *accel.* $\text{♩} = 72$

Perc. 2 *accel.* $\text{♩} = 72$ **vibraphone** *fp* *sfz*

Pno. *accel.* $\text{♩} = 72$ **E**

Vln. I *mp* *accel.* *accell.* *ord.* $\text{♩} = 72$ *pizz* *sfz*

Vln. II *accel.* $\text{♩} = 72$ *pizz* *3* *sfz* *simile*

Vla. *accel.* *accell.* *ord.* $\text{♩} = 72$ *mp* *f* *pp* *pizz* *sfz*

Vc. *accel.* $\text{♩} = 72$ *pizz* *f* *pp* *pizz* *sfz*

Cb. *accel.* $\text{♩} = 72$ *ord.* *p* *f* *pp* *pizz* *sfz*

93

Picc./Fl. C

mf *f* *mf* *f* *mp* *mf*

Ob.

mf *mp* *mf*

B♭ Cl./Eb Cl

p *mf* *f* *mp* *mf*

Bsn.

mf *f* *mf* *f* *f* *riff*

93

Hrn.

B♭ Tpt.

p *f* *repeat note as fast as poss.*

Tbn.

93

Perc. 1

Perc. 2

93

Pno.

93

Vln. I

p

Vln. II

p

Vla.

mf *f* *p*

Vc.

p

Cb.

p *p*

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The image shows a page of a musical score, measures 116-118. The score is for a large ensemble, including woodwinds, brass, percussion, piano, and strings. The notation is complex, featuring many triplets and sixteenth notes. Dynamic markings include *pp*, *sub f*, *f*, and *sf*. There are also articulation marks like accents and staccato. A large watermark "NB noter" is visible across the center of the page.

129

Picc./Fl. C. *fp* *5*

Ob. *f* *p* *fp* *3*

B♭ Cl./Eb Cl. *mf* *mf* *mp* *mp* *mp* *fp* *5*

Bsn. *f* *mf* *fp* *mf*

Hrn. *mf* *fp* *mf* *mf*

B♭ Tpt. *fp* *mf* *fp*

Tbn. *mf* *fp* *sub mf*

Perc. 1

Perc. 2

Pno.

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. *fp*

Cb. *fp*

6

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144

Picc./Fl. C *p* *p* *mp* *mf* non legato simile

Ob. *mp* non legato

B♭ Cl./Eb Cl *pp* *p* *mp* non legato

Bsn. *p* non legato

Hrn. *pp* *p* *mp* *mf* senza sord. non legato simile

B♭ Tpt. *mp* *mf* simile

Tbn. *mp* *mf* simile

Perc. 1

Perc. 2 (bass-drum) simile

Pno. *inside piano* simile

Vln. I *pp* *p* ord.

Vln. II

Vla. *pp* *p* ord.

Vc. *p* *mp* *mf* senza sord. non legato simile

Cb. simile

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150

Picc./Fl. C

mf

fp

sfz

f

Ob.

f

f

B♭ Cl./Eb Cl

mf

fp

sfz

f

f

Bsn.

150

Hrn.

mf

fp

sfz

f

f

B♭ Tpt.

mf

fp

sfz

f

Tbn.

mf

fp

sfz

glockenspiel

Perc. 1

Perc. 2

Pno.

150

Vln. I

fp

sfz

fp

Vln. II

fp

sfz

fp

Vla.

fp

sfz

fp

Vc.

fp

sfz

fp

Cb.

fp

sfz

fp

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153 (piccolo)

Picc./Fl. C *mf*

Ob. *mf* *f* *mp*

B♭ Cl./Eb Cl *mf* *f* *mp*

Bsn. *mf*

Hrn. *mf* *mp*

B♭ Tpt. *mf* *mp*

Tbn. *mf*

Perc. 1 153 (glockenspiel) *mf* triangle with metal stick

Perc. 2 *crotales with metal stick*

Pno.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

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163

Picc./Fl. C

Ob.

Clarinet in Eb

B♭ Cl./Eb Cl

Bsn.

Hrn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

xylofon

vibraphone

pizz

arco

ord.

ff

fp

mf

p

f

3

2

6

simile

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176 *ad lib.*

Picc./Fl. C *f* *ff* *fp*

Ob. *p* *f* *ff* *fp*

B♭ Cl./Eb Cl *p* *ff*

Bsn. *p* *pp* *fp*

Hrn. (ord.) *fp*

B♭ Tpt. *p* *pp* *fp* senza sord

Tbn.

Perc. 1

Perc. 2 (vibr.) *p* *mf*

Pno. *p* *mf*

Vln. I *p* *pp* *f* *fp*

Vln. II *p* *pp* *f* *fp*

Vla. *p* *pp* *f* *fp*

Vc. *p* *pp* *f* *fp*

Cb. *fp*

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a tempo *rit.*

187

Picc./Fl. C *a tempo* *rit.*

Ob. *a tempo* *rit.*

B♭ Cl./Eb Cl *a tempo* *fp* *rit.*

Bsn. *a tempo* *fp* *rit.*

Hrn. *a tempo* *fp* *rit.*

B♭ Tpt. *a tempo* *rit.*

Tbn. *a tempo* *fp* *rit.*

Perc. 1 *a tempo* [5 temple blocks] *mf* (vibr.) *p* *mf* *rit.*

Perc. 2 *a tempo* *mf* *rit.*

Pno. *a tempo* *f* *ppp* *rit.*

improvise successions of given notes

et u.c.

Vln. I *a tempo* *rit.*

Vln. II *a tempo* *p* *mf* *rit.*

Vla. *a tempo* *p* *mf* *rit.*

Vc. *a tempo* *p* *mf* *rit.*

Cb. *a tempo* *rit.*

195 rit. a tempo Flute C S.T. slap tongue

Picc./Fl. C

Ob.

B♭ Cl./Eb Cl

S.T. (slap tongue) rit. a tempo *fp* S.T.

Bsn.

Hn.

B♭ Tpt.

Tbn.

Perc. 1 (5 temple blocks) rit. a tempo (5 temple blocks)

Perc. 2 metal wind chimes vibraphone *sp sp* *p* *mf* *mf* *fp*

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp *fp* *p* *fz* *pp* *pp* *pp* *pp*

pppp *improvise successions of given notes* *rit.* *a tempo*

et u.c.

ord. *rit.* *a tempo* *fz* *pp*

ord. *rit.* *a tempo* *fz* *pp*

ord. *rit.* *a tempo* *fz* *pp*

ord. *rit.* *a tempo* *fz* *pp*

rit. *a tempo* *pp*

232

Picc./Fl. C *mf* *p* *mf* *f* *mf* *mp*

Ob. *p* *p* *mf*

B♭ Cl./Eb Cl. *mf* *mf*

Bsn. *mf* *p*

Hrn. *pp* *mf* *f* *mp*

B♭ Tpt. *pp*

Tbn. *pp* (Con sord) (Harmon) *mf* *f* *mp*

Perc. 1 (crot.) (with metal stick) *mf* (crot.) (with bow) *mf*

Perc. 2 (vibr.) *mp* *mf* *mp*

Pno. *ff* *p* *mf* *p*

Vln. I *pp* *p* non vibr.

Vln. II *p* non vibr.

Vla. *p*

Vc. *pp*

Cb. *pp*

6

245

Picc./Fl. C *mf* *f* *mp* [Piccolo]

Ob. *mf* *f* *p* *mf* *mp*

B♭ Cl./Eb Cl *mp* *mf* *mp* *sub mf* *mf* *5*

Bsn. *mf* *mp* *mp* *mp*

Hrn. *p* *p*

B♭ Tpt. *senza sord* *p* *p* *mp*

Tbn. *p* *mp* (c.s.) *mp*

Perc. 1 (crot.) with metal stick *L.v.* *mf* *simile* *L.v.* *mf*

Perc. 2 *p*

Pno. *mp* *8va*

Vln. I *non vibr.* *p*

Vln. II *senza vibr.* *p* *simile* *p*

Vla. *non vibr.* *mf* *p*

Vc. *non vibr.* *p*

Cb. *non vibr.* *p* *ord.*

248 (piccolo) *accel.* **S** $\text{♩} = 72$

Picc./Fl. C *p* *mfz* *f*

Ob. *p* *mfz* *f*

B♭ Cl./Eb Cl *p* *mfz* *f*

Bsn. *mfz* *f*

S $\text{♩} = 72$

Hrn. *p* *fz*

B♭ Tpt. *mp* *mf* *fz*

Tbn. *p* *mfz* *fz*

Perc. 1 *accel.* $\text{♩} = 72$

Perc. 2 *accel.* $\text{♩} = 72$ (vibr.) *fp*

S $\text{♩} = 72$

Pno. *accel.* $\text{♩} = 72$ *sfz*

S $\text{♩} = 72$

Vln. I *pp* *mfz* *f* *sfz* *trem et gliss*

Vln. II *pp* *mfz* *f* *sfz* *trem et gliss*

Vla. *pp* *mfz* *f* *sfz* *trem et gliss*

Vc. *pp* *mfz* *f* *sfz* *trem et gliss*

Cb. *pp* *mfz* *f* *sfz*

270

Picc./Fl. C

Ob.

B♭ Cl./Eb Cl

Bsn.

Hrn.

B♭ Tpt.

Tbn.

Perc. 1

Perc. 2

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

non legato

simile

mp

fp

p

senza sord

lip-trill

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297 $\frac{3}{8}$ (piccolo) $\frac{4}{4}$ $\frac{5}{4}$

Picc./Fl. C. *f* *p* *gliss* *simile* *mp* *cresc.*

Ob. *f* *p* *mp* *cresc.*

B♭ Cl./Eb Cl. *f* *p* *mp* *cresc.*

Bsn. *f* *p* *mp* *cresc.*

Hrn. *f* *mp* *f* *p*

B♭ Tpt. *f* *p*

Tbn. *f* *p*

Perc. 1 sm. chin. cymb. *mf* *sizzle symb.* *L.v.* *gliss-gong* *mp* *cresc.*

Perc. 2 *mf* *(vibr.)* *mf* *3* *3*

Pno. *f* *L.v.* *f* *L.v.*

Vln. I *ord.* *S.P.* *fp* *mf*

Vln. II *molto vibr.* *p* *ord.* *fz* *S.P.* *fp* *mf*

Vla. *molto vibr.* *p* *ord.* *fz* *S.P.* *fp* *mf*

Vc. *p*

Cb. *mf* *p* *mp*

305 **4** **5** **3**

Picc./Fl. C. *mf* *p* *mf* *cresc.* *ff*

Ob. *mf* *f* *mf* *ff*

B♭ Cl./Eb Cl. *mf* *mf* *ff*

Bsn. *mf* *p* *mp* *mf* *ff*

Hrn. *sfz* *f* *ord.* *mp* *ff*

B♭ Tpt. *mf* *f*

Tbn. *sfz* *mp* *mf* *ff* (senza sord) *flz*

Perc. 1 *glockenspiel* + (prepare two wood-sticks)

Perc. 2 (vibr.) *susp. cymb.* *p* *ff*

Pno. (INSIDE PIANO) *mf* *f* *cresc.* *ff*
Up with fingers on strings in deep register *simile*

Vln. I *p* *cresc.* *cresc.* *molto cresc.* *ffz*

Vln. II *p* *cresc.* *cresc.* *molto cresc.* *ffz*

Vla. *p* *cresc.* *cresc.* *molto cresc.* *ffz*

Vc. *p* *cresc.* *cresc.* *molto cresc.* *ffz*

Cb. *sfz* *ffz*

