

Flo Menezes

Contrafacta

March/April 2013

for brass quintet and electronics in real time *ad libitum*
(Trumpet in B \flat , Trumpet in C, French Horn in F, Tenor-Trombone in B \flat , Tuba in F)

Duration: ca. 13'

commissioned by the Trombone player Carlos Freitas
for his CD recording project supported by the PROAC program of the
State of São Paulo

Contrafacta

Introduction and general conditions for the performance

The term *contrafactum* (plural: *contrafacta*) refers in the music of the Renaissance to vocal pieces with a substituted text (a sacred one instead of the original secular text, or vice-versa). *Contrafacta* transposes this concept: a musical original source in itself is considered as a “text”, and its own facture is “substituted” by another “text”, as if I was visiting an old facsimile through the looking glass of a Stravinsky... In this case, the masterpiece *Mille regretz* by Josquin Desprez! *Contrafacta* accomplishes literally a “trans-textualized” re-version of this genial, highly expressive piece by Josquin.

By this way, *Contrafacta* retakes in a given sense my concept of *TransFormants* – musical “formants” which cross the whole time of a given concert – and, although not being a “TransFormante”, it interweaves its references along the whole concert in which the piece is inserted: *Contrafacta* should ideally (although not necessarily) be preceded by the transcription I made for brass quartet of Josquin’s piece as well as by the “à la Stravinsky” transfigured version of it for brass quintet (both figuring as Appendix to the score). If *Contrafacta* is preceded by those musical references, both of them must necessarily be played in order to perceive the degrees of metamorphosis of the original Josquin’s materials until achieving *Contrafacta* itself, and both Appendixes must be well separated along the entire concert and also from *Contrafacta*, which should ideally be performed as the last piece of the recital.

Contrafacta is conceived for brass quintet with electronics in real time (live-electronics), but the piece can eventually be performed without electronics too. The electronics multiplies spatially, harmonically and rhythmically the musical structures and provides the ambience with a reverberation which is typical from liturgical musical contexts, evoking the past of the genre (of the brass ensemble as instrumental ensemble of the sacred ancient works), but I decided also to allow the piece being performed without electronics in order to make possible its performances in different contexts, answering to the request of ensembles of this genre.

Contrafacta signifies indeed a culminating point of my studies on the music of the Renaissance, discovering in those treasures many common points with the contemporary and most radical way of listening to sounds and to music. Many are the principles that link the music of that period to *Contrafacta*. The first one is this common praxis of borrow the facture from an older music and using it as main material for a new composition, in a high level of referentiality. Another one is the use of rapid, evasive notes in the musical texture, in a rather virtuosic manner (mostly in the Renaissance music figured as downwards figures), which were described by the Latin word *currentes* (from “running”); it has motivated the very beginning of *Contrafacta*, besides many passages in which quick notes can be heard as main traces of the texture.

Besides that, the original Spanish concept of “variations”, described as *diferencias*, is also important for the whole conception of the piece: one deals here indeed with three “different” appearances of Josquin’s *Mille regretz*, but always in a harmonically radical transfigured way. My techniques of *proportional projections* (I decided as a challenge not to use this time my *cyclic modules*) transform the original material through three distinct pitch ranges in such a way that there is actually no musical quotation, but just slight insights into and reminiscences of the original source. And some of the phrases of the main structure of the piece are themselves varied when they return back to the surface.

Although the score is presented as a “general” score, *Contrafacta* refers also to the common writing praxis of the Renaissance, which seems as an absolutely surprising procedure under our actual point of view: the masters of that period used to write down polyphonic music in *individual* parts rather than having in their hands a general “score” (with simultaneous view of all the musical lines implied)! Either having in mind the already written parts or comparing what they were writing down with the individual parts already composed, the composers used not to write polyphony down into a general musical system of simultaneous staves... Although the timing of the figures was absolutely under control by the Renaissance masters, this procedure gave way to rich metric textures with a given interdependency between the individual voices, and this point led me to try to conceive some of the moments of my piece – specially then those in which the original harmonic fabric would almost overcome to the surface, risking to reveal a greater similarity to the original, modal/tonal texture – rather as individual *tempi*, de-constructing the musical facture and proposing therefore a kind of kaleidoscopic fabric with a rich timing interlacing between the instruments. In such moments, which are written in proportional notation and contrast with the proper “scores” of the “choral” moments (written as traditional notation), the musicians play their figures totally independently from the others.

The origin and original praxis of the brass ensemble are obviously also reflected into my piece. Such ensembles were mostly formed to play transcription of original vocal pieces, as it is the case here. The link with military context is ironically exposed at the very beginning of the piece with its theatrical happening – not to speak of the very end, through which the musicians go out from stage and from the theater while playing synchronously as a kind of transformed, fractionated hymn –, which is drastically opposed both to the religious character of the reverberate sound when played with electronics (referring to cathedrals and therefore to the religious character of ancient music) and even to some “jazz-like” passages as well, which transpire in some moments, in another trans-textualized strategy of the many meanings of *Contrafacta*.

Last but not least, I should mention the intellectual interplay which was so beloved by the ancient masters, even by Josquin, who used his own name to numerically constitute musical structures: along *Contrafacta* a freezing process of pitches (when played with electronics) gradually accumulates five notes, which are summed to the constant five notes chords of the ensemble. Thus from a certain point of the piece we have five constant “fixed” notes (which are done by the live-electronics and can also vary from performance to performance) functioning as pivot-notes of other five constantly varied notes provided by the chords, making together *ten* notes, i.e., the sum of the letters of my own name: FLO MENEZES.

General instructions


◆ Accidents:


- every altered note is necessarily provided with an accident and every note which is not provided with an accident is **natural**: ♮ ; a natural note ♮ just after an altered note is – to be sure – provided with a natural accident in parenthesis: (♮).

◆ In the transposed score, the Trumpet in B \flat sounds a Major Second below, and the French Horn in F sounds a Fifth below than written.

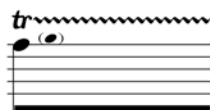
◆ The bars are of two types:

- traditional bars, in which the figures are precisely played regarding their values and rhythms; these bars are always provided with a character description of their *tempi*;
- bars written with proportional notation; such bars have their approximate duration indicated in seconds or minutes: " → ?" ← ; in these bars, the small notes are "*currentes*", i.e., quick notes, although they should not be misunderstood as *appoggiature*, i.e., with extremely rapid notes (which have their own notation as commonly known). The musicians should consider the duration of each one of these bars in order to know how fast the small notes should be played at that particular bar. The phrasing between long notes (if *legato* or *non legato*) is free, and each musician plays his/her part in a totally independent way regarding to the other players. Concerning the sequence of notes between all musicians, by no means the general result must be exactly the same of what appears in the general score, which serves therefore just as an example for the performance;
- there are only two exceptions concerning the bars in proportional notation: 1) in section C, there is a solo of the Trombone (bar 34: a Fibonacci number) with precise values in traditional notation inserted inside a bar in proportional notation; 2) in bar 80 every note of a given instrument must succeed the previous one and must be followed by the next one as precisely indicated by the arrows; this is the only case in which the musicians need to care about the sequence of the notes in the whole ensemble, looking at the parts of the other players.

◆  = *ritardando* with extremely articulated small staccato notes, even if they become slower.


◆  = the *appoggiature* must be played as quick as possible.


◆ The intervals of the trills are always clearly indicated:



◆ The *glissandi* of the Trombone must respect the precise duration as indicated every time it occurs in the score.

◆  = *fermata ad libitum*.

◆  = *fermata lunga*, very long, *ad libitum*.

◆  = *fermata molto lunga*, extremely long until the end of the air; it occurs once at bar 103 at the end of the piece.

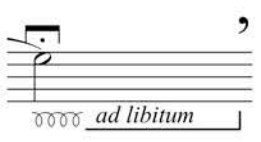

- ◆ Mutes: Trumpet 1 and 2 and Trombone make use of mutes. Altogether we have these mutes employed along the piece:

◆



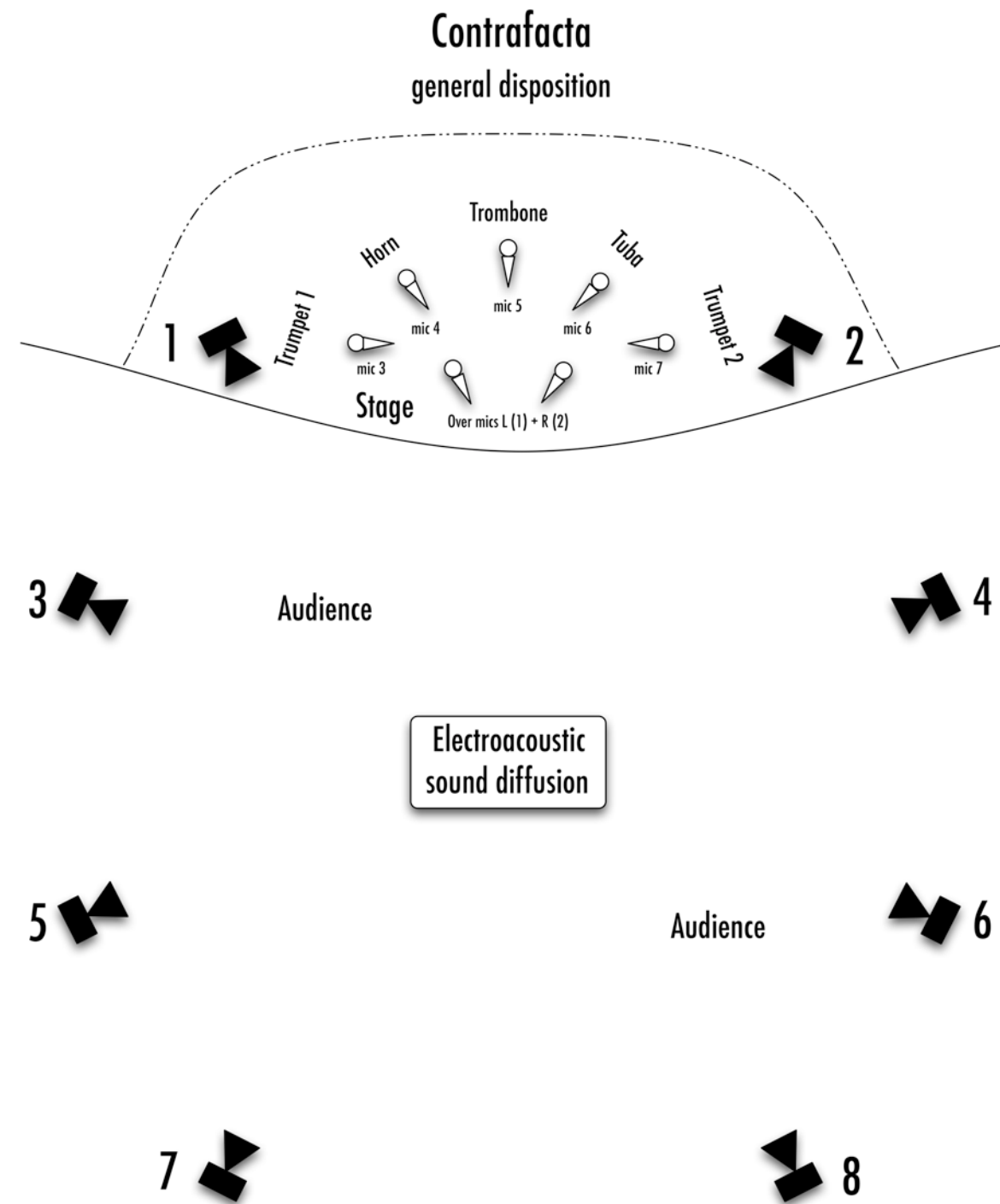
From left to right: **plunger**; **cup**; **harmon**; **velvet** and tow types of **straight** (optional, but preferably the metal one)

- ◆ \oplus = with mute.
- ◆ \ominus = without mute.
- ◆ $\rightarrow \oplus$ = put the mute while playing the note.
- ◆ $\rightarrow \ominus$ = put away the mute while playing the note.
- ◆ The score indicates always which type of mute should be used in that passage with the name of the respective mute below the mute sign.

- ◆  = this small sign () below the note means "wawa" opening and closing *ad libitum* of the respective mute during the indicated duration/value.

General disposition

The Figure below illustrates the general disposition of the musicians as well as of the microphones and loudspeakers in an octophonic sound system when the piece is played with electronics. Although one should prefer this octophonic sound system, the piece can also be performed with a quadraphonic sound system; in this case, loudspeaker 1 is "front left", 2 is "front right", 3 is "rear left" and 4 is "rear right".

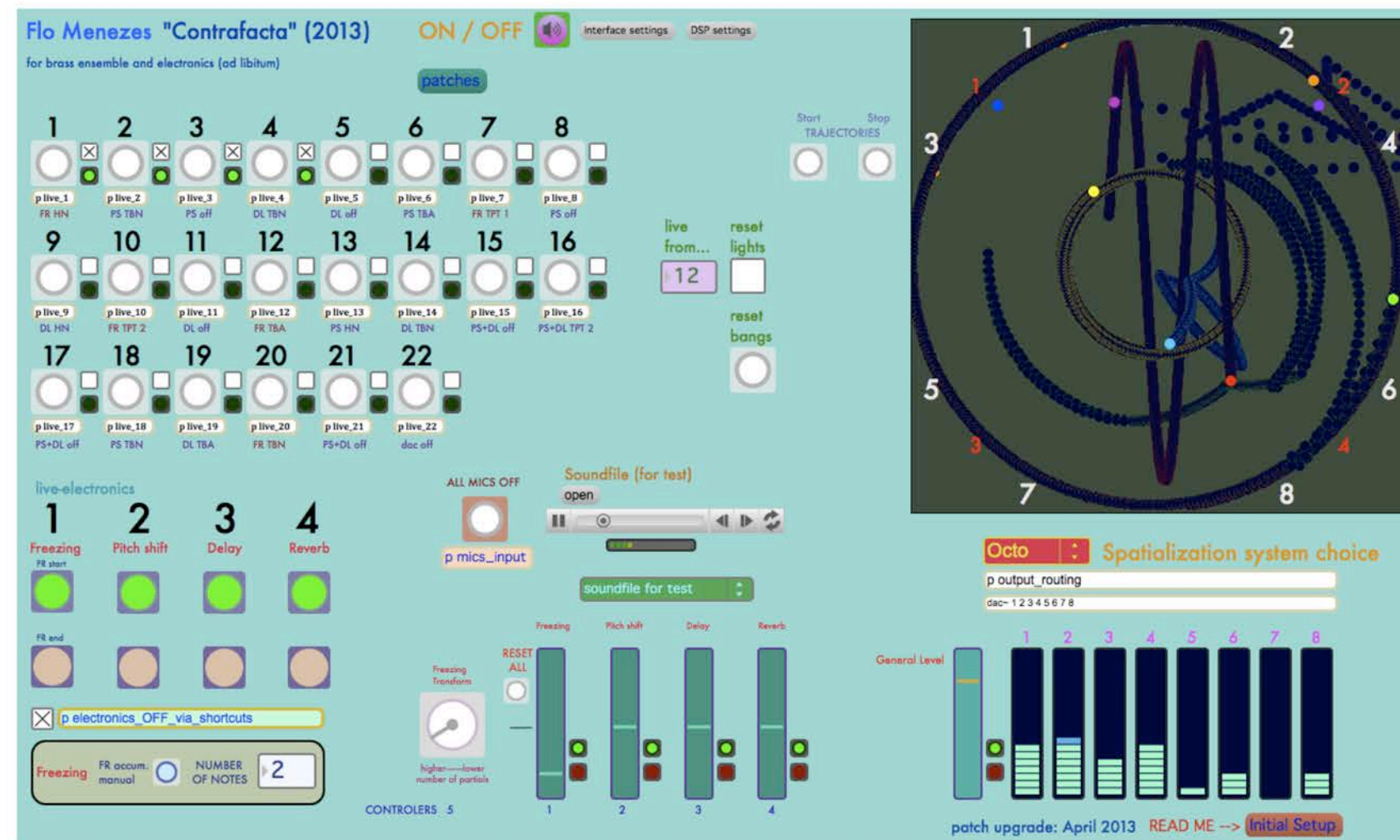


The electronics in real time (live-electronics)

Contrafacta is conceived for brass ensemble and electronics in real time, although it is also allowed to perform the piece without electronics too. For the electronics the piece requires seven (7) microphones: mics 1 & 2 are over mics and should capture the whole ensemble with a clear stereo image, while mics 2 to 7 are used individually for each instrument and should capture just the sounds of their respective instruments.

The electronics for *Contrafacta* multiplies harmonically, spatially and rhythmically the structures of the piece and is fully controlled by the automatic **bang-sequence** along the work given by pressing the **spacebar** at the computer keyboard. In order to make that, the musician responsible for the electroacoustic sound diffusion and for the electronics must carefully follow the score, where each one of the bangs is clearly indicated at the respective moments along the piece.

The patch in its first version (on April 2013, when the composition was finished) is illustrated below:



There are basically four types of processing:

- **Freezing** = accumulation of at least five (5) notes during the performance of the piece, each one of one of the five instruments of the ensemble; one can decide to manually “freeze” more sounds if musically necessary just by clicking the optional “FR accum. manual” bang control, seeing immediately how many notes are already accumulated inside the respective number box (named “number of notes”);
- **Pitch shifting cloud** (name as “Pendulum” in the respective sub-patch) = multiplications of pitch shifted sounds which happen according the pre-elaborated setups;
- **Delays** = layers of delayed sounds which happen according the pre-elaborated setups;
- **Reverb** = a general reverberation alluding to the ancient praxis of the brass ensemble when performing in cathedrals or inside similar architectures.

With a MIDI controller one can control the individual level of each one of these effects and the sound quality (amount of partials) of the freezing notes as well.

The most processed instrument is the Trombone, which plays the only solo in the piece as well, since a Trombone player commissioned the work to me.

The exact moments where the electronics occurs are clearly indicated in the score, as the next example (of page 6) shows; fadeouts (although indicated too) are automatically made by the patch and their finals are approximate in the score:

The image shows a musical score for Trombone (Tpt.) and Tuba (Tba.) parts, measures 36-37. The score is divided into two systems. The first system, labeled 'D Spiritoso', covers measures 36-37. It features five staves: Tpt. (B \flat) 1, Tpt. (C) 2, Hn., Tbn., and Tba. The Tbn. staff has a 'plunger' marking. The Tba. staff has a 'poco' marking. The score includes dynamic markings (mf, p, f) and electronic effect annotations: 'FREEZING 2 = a note from TRUMPET 1' with a bang icon and 'PITCH-SHIFTING CLOUD 2 = TUBA'. A double bar line is present between systems. The second system, labeled 'Mosso, ma lirico' and 'Molto meno mosso, di più in più drammatico', covers measures 37-38. It features the same five staves. The Tbn. staff has a 'poco' marking. The score includes dynamic markings (p, f, mf) and electronic effect annotations: 'FREEZING 2 = a note from TRUMPET 1' with a bang icon and 'PITCH-SHIFTING CLOUD 2 = TUBA'. A double bar line is present between systems. The score includes tempo markings (Spiritoso, Mosso, Ma Lirico, Molto meno mosso) and time signatures (2/4, 3/4, 2/4). The score also includes a '13'' annotation above the first system and a '5'' annotation above the second system. The score is marked with a '6' in a box at the beginning of the second system and an '8' in a box at the end of the second system.

[In this page, we see a Pitch shifting cloud effect of the Tuba notes by pressing the bang 6 on the patch at the very beginning of bar 36 and a Freezing effect as well, which will freeze a note from the Trumpet 1 through bang 7 and which can freely be pressed by the patch-user along the bar 36].

Contrafacta

Flo Menezes

A → 1'10"

* 1

Trumpet 1 (B \flat)

Trumpet 2 (C)

French Horn (F)

Tenor-Trombone (B \flat)

Tuba

Electronics → REVERB: ON
ad libitum

The instruments are already in their respective places on stage, but no musician is yet there. The instruments are without their mouthpieces, which are inside the pocket of its respective player. There are no chairs, since all musicians play the whole piece standing in front of the audience in a middle circle and facing the audience (see the Instructions).

Suddenly all the five musicians enter the space of the theater running one after the other as in a military training, in a very periodic rhythm, throughout the audience's space and crying synchronously one with the other and with their own periodic running rhythm:

"**Currentes! Currentes! Currentes! ...**" [and so on].

They come to the stage and run in a circle around it about twice, then each one comes to his/her instrument, stops running, takes the mouthpiece on his/her pocket and puts it into the respective instrument, preparing to play.

By putting the mouthpiece into the instrument, each musician sometimes strongly taps the mouthpiece with his/her right hand over it, producing a strong occlusive, short sound.

All musicians should be tired and with excited breathing. While resting in order to retake the normal breathing condition to play, all blow asynchronously as loud as possible into the respective instrument and as many times as necessary, producing the possible lowest sound with their instruments.

When all are ready, a general sign (normally given along the whole piece by the Trombone standing in the middle of the stage) gives start to the following section **B**.

← - - - - ↵

attacca

* All notes sound as written.

B absolutely **not** synchronous one with the other; each player absolutely free in time for his/her long notes; short notes means very rapid notes (as for the **currentes** of the Renaissance music)!

16"

Musical score for the first system, featuring five brass instruments: Tpt. (Bb) 1, Tpt. (C) 2, Hn., Tbn., and Tba. The score includes dynamic markings such as *f* and *gliss. b*.



Musical score for the second system, continuing the brass parts from the first system. It includes dynamic markings such as *ff* and *f*, and a first ending bracket at the end.

Agitato, giocoso

only the very beginning synchronicity between Tpt. 2, Hn. and Tbn.

5" 2/4 ♩ = 90 3 4 15"

Tpt. (B \flat) 1
Tpt. (C) 2
Hn.
Tbn.
Tba.

mf *p* *mf* *f* *p* *p* *f* *ff* *p*

FREEZING 1 = a note from HORN

→ bang 1



(10) 5"

Tpt. (B \flat) 1
Tpt. (C) 2
Hn.
Tbn.
Tba.

f *mf* *f* *mf* *poco* *mf* *p* *f* *mf*

Velato, ma agitato

8"

Mosso, deciso

2/4 ♩ = 90 rall.

fermata più lunga!

12

Tpt. (B \flat) 1 *pp* *pp* *f*

Tpt. (C) 2 *>pp* *f* *f*

Hn. *mf* *f*

Tbn. *>pp* *f*

Tba. *pp* *f*

PITCH-SHIFTING CLOUD 1 = TROMBONE

2

3

Meno mosso

♩ = 78

rall.

♩ = 66

5" * → ⊕ harmon

17

Tpt. (B \flat) 1 *>mf* *p* *p* *mf* *f* *f* *p*

Tpt. (C) 2 *>mf* *p* *p* *mf* *f* *mf* *p*

Hn. *>mf* *p* *mf* *f* *mf* *p*

Tbn. *mf* *f* *(pedal tone)* *p* *mf* *f* *mf* *p*

Tba. *mf* *p* *p* *mf* *mf* *f* *mf* *p*

ossia

* Put the sordina while playing the note!

Calmo, misterioso
without any vibrato!

Subito molto energico

29 **25"** **10"** **2** $\text{♩} = 62$ **4**

Tpt. (B \flat) 1 *harmon* *pp* *f sub.*

Tpt. (C) 2 *plunger* *pp* *f sub.*

Hn. *pp* *f sub.*

Tbn. *pp* *straight* *f sub.*

Tba. *pp* *f sub.*

* oooo = "wawa" opening and closing ad libitum.



C *Trombone solo*, during which the other four players play ad libitum the chord below in absolute synchronicity and totally independent from the Trombone; they play the chord as many times as they wish (one of them giving signals for beginning and end of the chords)

34 **1'18"** (both times) **8"** *attacca*

Tpt. (B \flat) 1 *?x* *simile* *velvet*

Tpt. (C) 2 *always molto vibrato, but pppp!* *pppp* *simile* *harmon*

Hn. *pppp* *always molto vibrato, but pppp!* *simile* *general TACET:*
all musicians absolutely
quiet and immobile until
his/her next sound, except
for his/her lips, which
are moved quickly as
if they are trying to relax
the muscle of the mouth!

Tbn. $\text{♩} = 58$ *2x* *espressivo, libero,*
mostly legato *f* *mf* *p poco* *p* *mf* *p* *f* *mf* *p* *f* *plunger*

Tba. *pppp* *always molto vibrato, but pppp!* *simile*

MULTIPLE DELAYS 1 = TROMBONE

4

5

5

D

Spiritoso

13"

36

Tpt. (B \flat) 1 velvet *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. (C) 2 harmon *mf* *ad libitum*

Hn. *mf*

Tbn. plunger *mf* *poco* *p* *mf* *simile* *p* *mf* *p* *mf*

Tba. *mf* (h)

FREEZING 2 = a note from TRUMPET 1 → 7

PITCH-SHIFTING CLOUD 2 = TUBA

6

8

Mosso, ma lirico

Molto meno mosso, di più in più drammatico

37

5" ← 2/4 ♩ = 70

molto rall. 3/4

2/4 ♩ = 46

5" ←

Tpt. (B \flat) 1 *p* *f* *p* *f* (h)

Tpt. (C) 2 *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *mf* *f*

Tbn. *p* *f* *f* *p* *f* *f*

Tba. *f* *p* *p* *f* *poco*

6

50 10" 3" 2 4

Tpt. (B \flat) 1 *pp* *pp* *mf* straight

Tpt. (C) 2 *pp* *mf* harmon

Hn. *pp* *pp* *mf*

Tbn. *pp* *mf* *mf* *pp* *mf*

Tba. *pp* *mf*

FREEZING 3 = a note from TRUMPET 2 → 10

MULTIPLE DELAYS 2 = HORN

9 11

52 13" 24"

Tpt. (B \flat) 1 straight *p* *f* *mf* *p* *tr*

Tpt. (C) 2 harmon *p* *f* *mf* *p* *tr*

Hn. *p* *f* *mf* *p*

Tbn. *p* *f* *mf* *p* *f*

Tba. *p* *f* *mf* *p*

ad libitum * *ad libitum*

plunger

* Put away the sordina at the very end of this moment while playing!

FREEZING 4 = a note from TUBA → 12

7

Agitato, burlesco

← - - - - | 2/4 ♩ = 66

(58)

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

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

tr *tr* *tr*



63

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

molto *pp* *pp* *f* *pp* *f* *pp*

5" 18" 5" 2/4

PITCH-SHIFTING CLOUD 3 = HORN

Lirico, ma mosso... **...subito molto drammatico** **E** **Lento, sempre drammatico** *attacca*

66 $\frac{2}{4}$ $\text{♩} = 54$ $\frac{3}{4}$ *molto accel.* $\frac{2}{4}$ $\text{♩} = 80$ *molto rall.* $8''$ $\text{♩} = 44$

Tpt. (B \flat) 1 *mf* *ff* *mf* *f* *molto*

Tpt. (C) 2 *mf* *ff* *poco* *f* *mf* *f* *molto*

Hn. *f* *mf* *ff* *f* *mf* *f* *molto*

Tbn. *mf* *ff* *mf* *f* *molto*

Tba. *mf* *ff* *mf* *f* *molto*

+ MULTIPLE DELAYS 3 = TROMBONE

14 15

Misterioso, oscuro

although without synchronicity between the musicians, here each note of a given instrument must follow a specific note of another instrument, as illustrated by the arrows

80 $34''$

Tpt. (B \flat) 1 *ppp* *harmon*

Tpt. (C) 2 *ppp* *harmon*

Hn. *ppp*

Tbn. *ppp*

Tba. *ppp*

PITCH-SHIFTING CLOUD 4 + MULTIPLE DELAYS 4 = TRUMPET 2

16 9 17 at ca. 21''

Moderato, risoluto

81 $\frac{2}{4}$ ♩ = 40

8" 5"

Tpt. (B \flat) 1 *mf* *pp* *f* *ff* *mf*

Tpt. (C) 2 *f* *mf* *ff* *mf* *ff* *mf* *attacca*

Hn. *mf* *pp* *f* *ff* *molto* *p* *molto*

Tbn. *f* *mf* *pp* *f* *mf*

Tba. *f* *f* *ff* *f* *mf*

Energico, con molta luce

88 29"

Tpt. (B \flat) 1 *f* *mf* *f* *f* *mf* *f* *mf* *f*

Tpt. (C) 2 *f* *mf* *f* *f* *p* *f* *mf*

Hn. *fff* *molto* *mf* *f* *mf* *without accent*

Tbn. *f* *p* *f*

Tba.

periodic, not too short

PITCH-SHIFTING CLOUD 5 = TROMBONE

← - - - - - | - - - - - → 27"

(88)

Tpt. (B \flat) 1 *p f* *mf* *f* *mf* *pp* *pp*

Tpt. (C) 2 *f* *p f* *p f* *mf* *pp* *pp*

Hn. *f* *mf*

Tbn. *f* *mf* *pp* *f* *b \flat (pedal tone)*

Tba. *f* *f*

FREEZING 5 = a note from TROMBONE → 20

+ MULTIPLE DELAYS 5 = TUBA

19



Mosso, poco a poco molto agitato

← - - - - - 2/4 ♩ = 54

poco accel. - - - - -

(89)

Tpt. (B \flat) 1 *pp* *f* *p* *mf*

Tpt. (C) 2 *f* *molto ppp* *molto mf*

Hn. *pp* *f* *molto ppp* *molto mf*

Tbn. *pp* *f* *molto ppp* *molto mf*

Tba. *pp* *f* *molto ppp* *molto mf*

→ Freezing towards a lower amount of partials

21

11

Molto lento, pesante $\text{♩} = 64$ *molto rall.* $\text{♩} = 40$

Pochissimo più mosso $\text{♩} = 48$

Fermata la più lunga possibile! Each one keeps the sound until the end of the air, independently from the others!

96

Tpt. (B♭) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

ff *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

F → **2'**

Tpt. (B♭) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

After a small break, all the five musicians leave the stage throughout the audience's space and, during their walk, they play by heart, as many times as necessary and with small silences after each new performance, the following bar in absolute synchronicity, always *f*, until disappearing completely from the audience's view.

They play until they are very far from the audience and until their instruments sound very soft from the audience's perspective of listening.

?x *all the musicians play by heart, as many times as necessary, while walking and leaving the stage, always in absolute synchronicity*

Ancora un poco più mosso $\text{♩} = 50$

104

f *f* *f* *f* *f*

f

f

f

f

Electronics
(Freezings)

22
REVERB: OFF

São Paulo, March/April 2013

Flo Menezes

Contrafacta

APPENDIX: to be played before Contrafacta (optional)

1)

**"Mille regretz" by Josquin Desprez,
transcribed for brass quartet by Flo Menezes**

2)

**"Mille regretz" by Desprez-Menezes,
transfiguration "à la Stravinsky" for brass quintet
of the transcription for brass quartet by Flo Menezes**

Mille regretz

(transcribed for brass quartet by Flo Menezes)

Josquin Desprez
(ca. 1440/50-1521)

2
4 ♩ = 58 *dynamics and phrasing ad libitum*

1 *

Trumpet 1 (B \flat)

Trumpet 2 (C)

Tenor-Trombone (B \flat)

Tuba

Detailed description: This system contains the first 17 measures of the piece. It features four staves: Trumpet 1 (B \flat), Trumpet 2 (C), Tenor-Trombone (B \flat), and Tuba. The key signature has two flats (B \flat and E \flat). The time signature is 2/4. The music is in a common rhythmic pattern with various melodic lines and rests. A first ending bracket is marked above the first measure.

* Sounds one Major Second below.



18

Tpt. (B \flat) 1

Tpt. (C) 2

Tbn.

Tba.

Detailed description: This system contains measures 18 through 25. It features four staves: Tpt. (B \flat) 1, Tpt. (C) 2, Tbn., and Tba. The key signature remains two flats. The music continues with similar melodic and rhythmic patterns as the first system.

31 **molto rall.**

Tpt. (B \flat) 1

Tpt. (C) 2

Tbn.

Tba.

enough TACET
between both pieces!



Mille regretz

(transfiguration "à la Stravinsky" for brass quintet of the transcription for brass quartet by Flo Menezes)

Desprez-Menezes

$\text{♩} = 54$ dynamics and phrasing ad libitum

$\frac{2}{4}$

1

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

* Sounds one Major Second below.

** Sounds one Fifth below.

19

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

b \flat (pedal tone)



31

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

molto rall.

b \flat (pedal)

Contrafacta

Flo Menezes

[Transposed score]

A ┌───┐ → 1'10"

Trumpet 1 (B \flat) *

Trumpet 2 (C)

French Horn (F) **

Tenor-Trombone (B \flat)

Tuba

Electronics → **REVERB: ON**
ad libitum

The instruments are already in their respective places on stage, but no musician is yet there. The instruments are without their mouthpieces, which are inside the pocket of its respective player. There are no chairs, since all musicians play the whole piece standing in front of the audience in a middle circle and facing the audience (see the Instructions).

Suddenly all the five musicians enter the space of the theater running one after the other as in a military training, in a very periodic rhythm, throughout the audience's space and crying synchronously one with the other and with their own periodic running rhythm:

"**Currentes! Currentes! Currentes! ...**" [and so on].

They come to the stage and run in a circle around it about twice, then each one comes to his/her instrument, stops running, takes the mouthpiece on his/her pocket and puts it into the respective instrument, preparing to play.

By putting the mouthpiece into the instrument, each musician sometimes strongly taps the mouthpiece with his/her right hand over it, producing a strong occlusive, short sound.

All musicians should be tired and with excited breathing. While resting in order to retake the normal breathing condition to play, all blow asynchronously as loud as possible into the respective instrument and as many times as necessary, producing the possible lowest sound with their instruments.

When all are ready, a general sign (normally given along the whole piece by the Trombone standing in the middle of the stage) gives start to the following section **B**.

← ───┐

attacca

* Sounds one Major Second below.

** Sounds one Fifth below.

B absolutely **not** synchronous one with the other; each player absolutely free in time for his/her long notes; short notes means very rapid notes (as for the **currentes** of the Renaissance music)!

16"

Musical score for the first system, featuring five brass instruments: Tpt. (Bb) 1, Tpt. (C) 2, Hn., Tbn., and Tba. The score includes dynamic markings such as *f* and *gliss. b*.



Musical score for the second system, continuing the brass parts. It includes dynamic markings such as *ff* and *f*, and a first ending bracket at the top right.

Agitato, giocoso

only the very beginning synchronicity between Tpt. 2, Hn. and Tbn.

5" 2 3 15"

♩ = 90

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

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

FREEZING 1 = a note from HORN

→ bang 1

(10)

5"

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

f *mf* *f* *mf* *poco* *mf* *p* *f* *mf*

Velato, ma agitato

8"

Mosso, deciso

2/4 ♩ = 90 rall.

fermata più lunga!

Musical score for measures 12-16. Instruments: Tpt. (B♭) 1, Tpt. (C) 2, Hn., Tbn., Tba. Dynamics: pp, >pp, mf, f. Includes a fermata over the final measure.

PITCH-SHIFTING CLOUD 1 = TROMBONE

2

Meno mosso

♩ = 78

rall.

♩ = 66

5"

Musical score for measures 17-21. Instruments: Tpt. (B♭) 1, Tpt. (C) 2, Hn., Tbn., Tba. Dynamics: >mf, p, mf, f. Includes performance instructions: "harmon", "plunger", "ossia", and "(h)".

* Put the sordina while playing the note!

Calmo, misterioso
without any vibrato!

25"

Subito molto energico

10"

2 ♩ = 62

4

Tpt. (B \flat) 1 *harmon* *pp* *f sub.*

Tpt. (C) 2 *plunger* *pp* *f sub.*

Hn. *pp* *f sub.*

Tbn. *pp* *straight* *f sub.*

Tba. *pp* *f sub.*

* $\circ\circ\circ\circ$ = "wawa" opening and closing ad libitum.



C **Trombone solo**, during which the other four players play ad libitum the chord below in absolute synchronicity and totally independent from the Trombone; they play the chord as many times as they wish (one of them giving signals for beginning and end of the chords)

1'18" (both times)

8" *attacca*

34

Tpt. (B \flat) 1 *?x* *simile* *velvet*

Tpt. (C) 2 *always molto vibrato, but pppp!* *pppp* *simile* *harmon*

Hn. *pppp* *always molto vibrato, but pppp!* *simile* *general TACET:*
all musicians absolutely
quiet and immobile until
his/her next sound, except
for his/her lips, which
are moved quickly as
if they are trying to relax
the muscle of the mouth!

Tbn. $\text{♩} = 58$ *2x* *espressivo, libero,*
mostly legato *f* *mf* *p poco* *p* *mf* *p* *f* *mf* *p* *f* *plunger*

Tba. *pppp* *always molto vibrato, but pppp!* *simile*

MULTIPLE DELAYS 1 = TROMBONE

4

5

5

D

Spiritoso

13"

36

Tpt. (B \flat) 1 *velvet* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Tpt. (C) 2 *harmon* *mf* *ad libitum*

Hn. *mf*

Tbn. *plunger* *mf* *poco* *p* *mf* *simile* *p* *mf* *p* *mf*

Tba. *mf* (h)

FREEZING 2 = a note from TRUMPET 1 → 7

PITCH-SHIFTING CLOUD 2 = TUBA

6

8

Mosso, ma lirico

Molto meno mosso, di più in più drammatico

5"

2

$\text{♩} = 70$

molto rall.

3

2

$\text{♩} = 46$

5"

37

Tpt. (B \flat) 1 *p* *f* *p* *f*

Tpt. (C) 2 *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *mf* *f*

Tbn. *p* *f* *f* *p* *f* *f*

Tba. *f* *p* *p* *f* *poco*

50 $\text{---} \rightarrow 10''$ $\text{---} \leftarrow 3'' \leftarrow 2, 4$

Tpt. (B♭) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

pp, pp, mf, mf, mf, pp, mf, wawa

FREEZING 3 = a note from TRUMPET 2 → 10

MULTIPLE DELAYS 2 = HORN

9

11

Molto lento ed espressivo

52 $\frac{2}{4}$ $\text{---} \rightarrow 13''$ $\text{---} \leftarrow 24''$

Tpt. (B♭) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

straight, harmon, p, f, mf, ad libitum, p, p, p, f, mf, p, f

plunger, harmon, plunger, ad libitum

* Put away the sordina at the very end of this moment while playing!

FREEZING 4 = a note from TUBA → 12

7

Agitato, burlesco

← - - - - - 2
4 ♩ = 66

(58) (tr) ~~~~~ ,

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

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



5" ← - - - - - 18" → - - - - - 5" ← - - - - - 2
4

63

Tpt. (B \flat) 1

Tpt. (C) 2

Hn.

Tbn.

Tba.

molto *pp* *pp* *f* *pp* *f* *pp*

PITCH-SHIFTING CLOUD 3 = HORN

Lirico, ma mosso... **...subito molto drammatico** **Lento, sempre drammatico** *attacca*

66 $\frac{2}{4}$ $\text{♩} = 54$ $\frac{3}{4}$ *molto accel.* $\frac{2}{4}$ $\text{♩} = 80$ *molto rall.* $\text{♩} = 44$ $8''$

Tpt. (B \flat) 1 *mf* *ff* *mf* *f* *molto*

Tpt. (C) 2 *mf* *ff* *poco* *f* *mf* *f* *molto*

Hn. *f* *mf* *ff* *f* *mf* *f* *molto*

Tbn. *mf* *ff* *mf* *f* *mf* *f* *molto*

Tba. *mf* *ff* *mf* *f* *mf* *f* *molto*

+ MULTIPLE DELAYS 3 = TROMBONE

14 15

Misterioso, oscuro

although without synchronicity between the musicians, here each note of a given instrument must follow a specific note of another instrument, as illustrated by the arrows

$34''$

80 *plunger* *plunger*

Tpt. (B \flat) 1 *ppp*

Tpt. (C) 2 *ppp*

Hn. *ppp*

Tbn. *ppp*

Tba. *ppp*

PITCH-SHIFTING CLOUD 4 + MULTIPLE DELAYS 4 = TRUMPET 2

16 9 17 *at ca. 21''*

Moderato, risoluto

81 $\frac{2}{4}$ ♩ = 40

8" ← - - - 5"

Tpt. (B \flat) 1
 Tpt. (C) 2
 Hn.
 Tbn.
 Tba.

mf *pp* *f* *ff* *mf*
f *mf* *ff* *mf* *ff* *mf*
mf *pp* *f* *ff* *p* *molto*
f *mf* *pp* *f* *mf*
f *f* *ff* *f* *mf*

attacca

Energico, con molta luce

88 29"

periodic, not too short

Tpt. (B \flat) 1
 Tpt. (C) 2
 Hn.
 Tbn.
 Tba.

f *mf* *f* *f* *mf* *f* *mf* *f*
f *mf* *f* *f* *p* *f* *mf*
fff *molto* *mf* *f* *mf*
f *p* *f*

without accent

PITCH-SHIFTING CLOUD 5 = TROMBONE

← - - - - - 27" - - - - - →

(88)

Tpt. (B \flat) 1 *p f* *mf* *f* *mf* *pp* *pp*

Tpt. (C) 2 *f* *p f* *p f* *mf* *pp* *pp*

Hn. *f* *mf*

Tbn. *f* *mf* *pp* *f* *b \flat (pedal tone)*

Tba. *f* *f*

FREEZING 5 = a note from TROMBONE → 20

+ MULTIPLE DELAYS 5 = TUBA

19



Mosso, poco a poco molto agitato

← - - - - - 2/4 ♩ = 54

poco accel. - - - - -

(89)

Tpt. (B \flat) 1 *f* *p* *mf*

Tpt. (C) 2 *f* *molto PPP* *molto mf*

Hn. *pp* *f* *molto PPP* *molto mf*

Tbn. *pp* *f* *molto PPP* *molto mf*

Tba. *pp* *f* *molto PPP* *molto mf*

→ Freezing towards a lower amount of partials

21

Molto lento, pesante $\text{♩} = 40$ **Pochissimo più mosso** $\text{♩} = 48$

Fermata la più lunga possibile! Each one keeps the sound until the end of the air, independently from the others!

96 $\text{♩} = 64$ *molto rall.*

Tpt. (B \flat) 1
Tpt. (C) 2
Hn.
Tbn.
Tba.

ff *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

f *ff* *p* *ff* *mf* *f* *mf*

F \rightarrow **2'**

Tpt. (B \flat) 1
Tpt. (C) 2
Hn.
Tbn.
Tba.

After a small break, all the five musicians leave the stage throughout the audience's space and, during their walk, they play by heart, as many times as necessary and with small silences after each new performance, the following bar in absolute synchronicity, always *f*, until disappearing completely from the audience's view.

They play until they are very far from the audience and until their instruments sound very soft from the audience's perspective of listening.

?x *all the musicians play by heart, as many times as necessary, while walking and leaving the stage, always in absolute synchronicity*

Ancora un poco più mosso $\text{♩} = 50$

104 $\frac{3}{4}$

f *f* *f* *f* *f*

f

f

f

f

22
REVERB: OFF
Electronics
(Freezings)

