Giulia Monducci

AVENUE #1

5 Is Always Empty

for double bass and ensemble

ENSEMBLE

Flute

Clarinet in Bb

Bass Clarinet in Bb

Horn in F

Trombone

Percussions

(Timpani, Tamtam, Glockenspiel, Marimba)

Piano

Double Bass (soloist)

Violin

Viola

Cello

Composed for and dedicated to

Ukho Ensemble Kyiv

Duration: 12 minutes

The score is in C

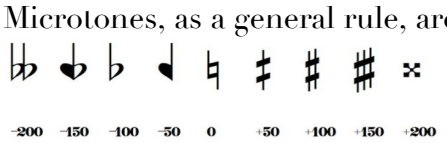
ABBREVIATIONS, SYMBOLS AND PERFORMANCE NOTES

GENERAL



crescendo dal nulla
diminuendo al nulla

Microtones, as a general rule, are to be intended as



Accidentals affect only the notes they immediately precede.

The arrow marks the gradual passage from an indication to the following one.
The dotted line marks the prosecution of an indication until the end of the line.

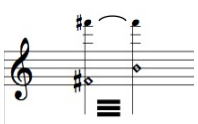
WOODWINDS

Breath, air only with little to no pitch content

Breath tone with gradual more pitch

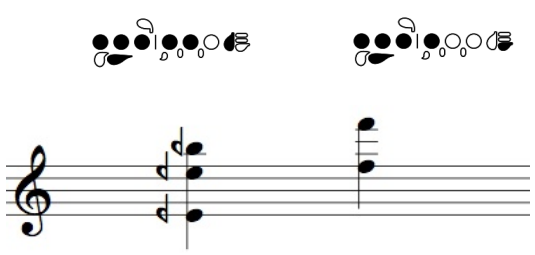
Ordinary sound

FLUTE



Harmonic trills are produced by overblowing while alternating the two fingerings indicated by the diamond note-head in order to obtain the upper note. In general, the higher the harmonic, the stronger the air pressure required. Their intonation is usually flatter than the tones created with the fingerings on which they are based.
Glissandi are possible without fingering change and can be produced either by changing the embochure (i.e., the lip tension) or by turning the instrument inward (to produce a descending glissando) or outward (to produce an ascending glissando).

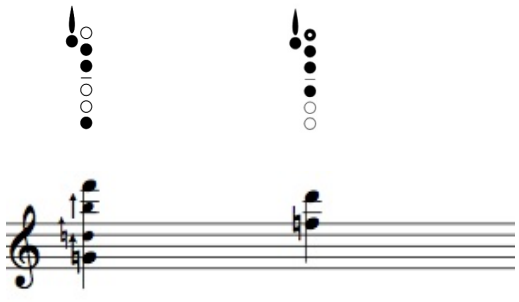
Multiphonics



BASS CLARINET

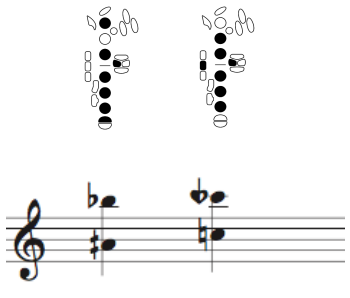
Rapid trill producing a blend of different pitches.
The left hand plays the written position, while the trill is performed by the right hand on the top trill keys.

Multiphonics



ALTO SAXOPHONE

Multiphonics



HORN and TROMBONE

	Hand muting
+	stopped
o	open
flz	Flatterzunge
m.p. pop	Pop on the mouthpiece
air only	Simply air with no tone or discernable pitch. Wrap lips around the mouthpiece and blow.
air sounds	Air with some tongue articulation in order to have a little variation, as to imitate the sound of wind.
(fff)	Form the letter “f” with teeth and bottom lips and blow. With flatterzunge, a very aggressive air sound with rapid articulated pulsations. Apply the same techniques with the additional fluttering of the tongue or the valves.
(sh)	Wrap lips around the mouthpiece, form the letter “sh” and blow.
	Tongue tremolo: air only with irregular stopping with the tongue.

PIANO

	Superball mallets
	Simple notation: In the soundboard, hit the region indicated by the note head with the palm of your hand, letting the strings resonate. When “one handed roll” is indicated: fast and irregular hand-beating on the region indicated by the note head.
	Bottleneck: In the soundboard, use a (plexiglass) bottleneck in circular motion on the string region indicated by the note head. For very long sounds it is advisable to combine circular motion with a left-to-right movement within the string region, eventually changing direction throughout the passage.
	Ebow (previously placed on the string):
	lightly press the e-bow against the string
	lightly lift the e-bow from the string

PERCUSSION

	Circular motion with superball mallets
	Cross two drumsticks and place one end of the lower stick on the skin of the drum. Perform a double circular motion with both sticks: the lower one on the skin of the drum, and the upper one on the lower stick.
M	Muted. Position one bass drum mallet on the skin and hit its head with the other mallet.

STRINGS

n.v.	non vibrato
p.v.	poco vibrato
m.v.	molto vibrato

T	sul tasto
MT	molto sul tasto
P	al ponticello
MP	molto al ponticello / even closer to the bridge
SP	sopra il ponticello / on top of the bridge (unpitched sound, white noise)
O	ordinario

MT T O P MP SP

L	col legno / wood
C	crine / hair (arco ordinario)
L/C	legno e crine / half wood half hair

Left-hand

light pressure (harmonics)

half pressure

ordinary pressure

Bow

ordinary pressure

high pressure (noisy sound, still with perceivable pitch)

over pressure (scratch)

"Scratching"

Position the bow on the fabric wrapping the string, as close as possible to the tailpiece. The bow should be held pressed down at the frog and always stick to the fabric-wrapped portion of the string. The effect should be a rather "scratchy" sound, with some trace of pitch. Indications of upbow and downbow are to be intended as indications to draw the bow in an upward motion, from the tailpiece to the bridge, and viceversa.

Bow tailpiece

Bow the upper part of the tailpiece, as close as possible to the strings.

Light-pressure rapid irregular movement between the indicated pitches

AVENUE #1

5 Is Always Empty

Giulia Monducci

♩ = 44

Flute

breath tone

pp

Bass Clarinet

gradually introduce pitch

pp

Alto Sax in E♭

breath

gradually introduce pitch

pp

Horn in F

m.p. pop

mp

Trombone

m.p. pop

mp

Percussion

Marimba

arco

pp

Timpani

pp

Piano

Pedale sempre for perpetual resonance

Superball

rub lengthwise against the string

8vb

p

l.v.

Double Bass solo

♩ = 44

Violin I

Viola

white noise

SP

gradually introduce pitch

O

ppp

SP

Cello

white noise

SP

gradually introduce pitch

O

SP

pp

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Avenue #1

5

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

Db.

Vln. I

Vla.

Vc.

breath tone

breath

gradually introduce pitch

Marimba

arco

simile

l.v.

white noise

SP

O

© 2018

9

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

Db.

Vln. I

Vla.

Vc.

breath tone

aeolian
irregularly (ad lib.)

pp

air sound
"fff"

p

l.v.

pp

mp

mf

white noise
SP → O
IV

p *mf*

p subito

L

L/C

C
III

mf

O → SP

L
flaut.

p

SP

L
flaut.

p

O

SP

L
flaut.

p

L
flaut.

p

L
flaut.

mp

L
flaut.

mp

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Avenue #1

13

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

Db.

Vln. I

Vla.

Vc.

b.t.

3

breath

gradually
introduce
pitch

pp

breath

air sound

(air only)

pp p pp

arco

pp

p

8vb

mp

l.v.

SP

p subito

mf

p subito

flaut.

p

flaut.

p

C
white noise
SP

flaut.

p

flaut.

p

C
white noise
SP

flaut.

mp

gradually
introduce
pitch

O

pp

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17

Fl.

B.Cl.

A.S.E♭

gradually introduce pitch

Hn.

Tbn.

Perc.

arco

Pf.

(Superball)

Db.

white noise

SP

O

IV

subito

C

white noise

SP

gradually introduce pitch

O

SP

Vln. I

gradually introduce pitch

O

SP

Vla.

SP

Vc.

L

flaut.

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21

Fl.

B.Cl.

A.S.E♭

Hn.

(air only) (fff)

p mp

Tbn.

air sound (air only)

pp p pp

Perc.

pp p subito

Pf.

pp 8vb p

L/C C

Db.

III

mf p mf

Vln. I

flaut. 8va mp flaut. 8va mp

Vla.

flaut. mp flaut. mp

Vc.

flaut. mp flaut. mp

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25

Fl.
breath tone
pp

B.Cl.
breath
gradually introduce pitch
pp

A.S.E♭
breath
gradually introduce pitch
pp

Hn.
(air only)
pp

Tbn.

Perc.
Timpani
l.v.
p

Pf.
l.v.

Db.
SP
C
O
mf

Vln. I
C
white noise
SP
gradually introduce pitch
O
SP
ppp

Vla.
C
white noise
SP
gradually introduce pitch
O
SP
ppp

Vc.
C
white noise
SP
gradually introduce pitch
O
SP
pp

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29

Fl.
b.t.
p
pp

B.Cl.
slap
mf

A.S.E♭
slap
mf

Hn.
air sound
mp
(air only)

Tbn.
m.p. pop
mf
air sound
pp

Perc.
l.v.
mp
M
mp

Pf.
8va
p
8vb
(mf)

Db.
L/C
flaut.
p
mp
C
mf

Vln. I
L/C
P
I

Vla.
L/C
P
I

Vc.
L
P
I

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33

aeolian

irregularly (ad lib.)

Fl.

B.Cl.

A.S.E♭

Hn.

(fff) (air only) (air only)

Tbn.

(air only) air sound

Perc.

Marimba arco

Timpani

Pf.

(8va)

one-handed roll l.v.

Db.

L P *flaut.* C

Vln. I

Vla.

Vc.

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37

aeolian
irregularly (ad lib.)

Fl.

B.Cl.

A.S.E♭

bisbigliando

Hn.

(sh)

(air only)

(air only)

Tbn.

(air only)

air sound

Perc.

Tamtam

Pf.

Db.

L

flaut.

C

Vln. I

L/C

P

I

Vla.

L/C

P

I

Vc.

L

P

I

© 2018

simile

41

Fl.

multiphonic

B.Cl.

A.S.E♭

multiphonic

(sh)

(air only)

Hn.

p *mf* *pp*

(air only)

Tbn.

p *pp*

l.v.

Perc.

mp

arco

Glockenspiel

p

3

p

p

Pf.

Superball
rub lengthwise
against the string

15*mb*

p

l.v.

simile

L

III

L/C

(5°)

IV

Db.

pp *p* *pp* *p*

Vln. I

pp

Vla.

pp

Vc.

pp

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45

Fl.

B.Cl.

multiphonic

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

l.v.

Db.

SP

Vln. I

Vla.

Vc.

© 2018

49

Fl.

multiphonic

pp

p

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Tamtam

l.v.

mp

mp

Pf.

p

l.v.

Db.

IV

mf

mp

Vln. I

II

P

p

Vla.

II

p

Vc.

II

p

© 2018

53

multiphonic

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Timpani

l.v.

Perc.

Pf.

(Superball)

l.v.

T

MP

O

Db.

Vln. I

Vla.

Vc.

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57

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

pp mf

Pf.

simile l.v.

8vb mp

8vb mp

Db.

SP

P

III

pp mf

p subito

IV

pp

Vln. I

Vla.

Vc.

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61 aeolian

Fl. *pp*

B.Cl. *pp* *ff* *pp*

A.S.E♭ *pp* *ff*

Hn. *pp* *f*

Tbn. Cup mute on *pp*

Perc. *ff*

Pf. *p* l.v. (Superball) 8vb

Db. O *mf* *p subito* L L/C

Vln. I

Vla. *pp*

Vc. *pp* *f*

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65

Fl.

multiphonic

p

B.Cl.

A.S.E♭

pp

Hn.

pp

Tbn.

Mute off

f *pp*

Perc.

pp *mp*

Pf.

Activate e-bow
(harmonic switch on)

p

l.v.

8vb

f

Db.

P O SP

mf

L L/C

III

pp

Vln. I

Vla.

f *pp*

Vc.

pp

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69

Fl.

mp

p

B.Cl.

underblown multiphonic

p

A.S.E♭

multiphonic

p

Hn.

(air only)

Tbn.

air sound

pp

Perc.

Pf.

p

p

Db.

(5°)

p

pp

IV

p

SP

Vln. I

Vla.

Vc.

© 2018

73

Fl.

underblown multiphonic

B.Cl.

p

A.S.E♭

Hn.

"sh" *p* (*mf*) (air only) *pp* (air only) *mp*

Tbn.

(air only) *p* *pp* (air only) *p* (air only)

Perc.

Pf.

slow one-handed roll *p* l.v. simile

rub string lengthwise before the dumpers

3 *15mb* (*p*)

Db.

"scratching" effect *slowly* 3 (*mp*) 3 *very slowly* 3 (*mp*) 3

Vln. I

Vla.

Vc.

"scratching" effect *slowly* (*mp*) *fast* 3 (*mf*) *very slowly* 3 (*mp*)

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77

Fl.

B.Cl.

A.S.E♭

Hn.

p *mp*

Tbn.

pp *p* *pp*

Tamtam

Perc.

l.v.

Pf.

p

rub string lengthwise
before the dumpers
very slowly

simile

15*mb* 15*mb*

(*p*)

Db.

"scratching" effect
very slowly

(*mp*)

Vln. I

Vla.

Vc.

fast *fast* *very slowly*

(*mf*) (*mf*) (*mp*)

© 2018

81

Fl.

B.Cl.

A.S.E♭

Hn.

(air only) "sh" (air only)

p (*mf*) *pp*

Tbn.

Perc.

l.v.

mp *mf*

Pf.

one-handed roll

l.v.

mf

3 simile

15*mb*

Db.

3

Vln. I

Vla.

Vc.

© 2018

85

Fl.

B.Cl.

A.S.E♭

Hn.

(air only) "sh"

p

Tbn.

(air only)

pp

Perc.

Pf.

Superball
rub lengthwise
against the string

8vb

mp

l.v.

Db.

bow tailpiece
very slowly

(*mp*)

3

Vln. I

Vla.

Vc.

© 2018

89

Fl.

aeolian
irregularly (ad lib.)

pp

B.Cl.

A.S.E♭

Hn.

(air only)

(***mf***) ***pp***

Tbn.

p ***pp***

air sound

pp ***p***

(air only)

l.v.

Perc.

p

Pf.

simile

8^{vb}

mp

l.v.

Db.

simile

(***mp***)

3

Vln. I

Vla.

Vc.

© 2018

93

Fl.
b.t.
p
pp
aeolian
irregularly (ad lib.)
pp

B.Cl.
slap
mf

A.S.E♭
slap
mf

Hn.
m.p. pop
mp
(air only)

Tbn.
m.p. pop
mf
air sound
pp
p
(air only)
pp

Perc.
Timpani
M
mp

Pf.
mp
8vb
(mf)
slowly
rub string lengthwise
before the dumpers
15mb
(pp)

Db.
"scratching" effect
slowly
(mp)
very slowly
(mf)

Vln. I

Vla.

Vc.
fast
(mf)

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97

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

Db.

Vln. I

Vla.

Vc.

b.t.

(fff)

(air only)

(fff)

(air only)

slowly
rub string lengthwise
before the dumpers

very slowly

fast

bow tailpiece
slowly

very slowly

© 2018

101

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Tamtam

Pf.

mp

Superball
rub lengthwise
against the string

l.v.

8vb

pp

Db.

3

bow tailpiece
very slowly

(mp)

Vln. I

Metal mute on

O

3

pp

Vla.

Metal mute on

Vc.

Metal mute on

© 2018

105

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

Pf.

(Superball)
simile

Db.

bow tailpiece
very slowly

Vln. I

Mute off

Vla.

Mute off

Vc.

Mute off

© 2018

109

Fl.

B.Cl.

A.S.E♭

Hn.

Tbn.

Perc.

l.v.

Pf.

l.v.

8vb

mp

Db.

bow tailpiece
very slowly

(*mp*)

3

Vln. I

Vla.

Vc.

© 2018