Giulia Monducci

MYCELIA

for bass flute, bass clarinet, violin, cello and piano

Dedicated to NAMES Ensemble

and composed for CROSSROADS Contemporary Music Festival Salzburg

with support from the PRS for Music Foundation

The score is transposed

Duration: 8 minutes

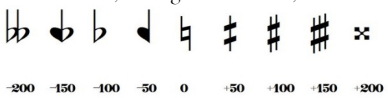
ABBREVIATIONS, SYMBOLS AND PERFORMANCE NOTES

GENERAL



crescendo dal nulla
diminuendo al nulla

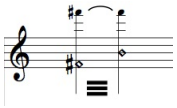
Microtones, as a general rule, are to be intended as



Accidentals affect all the notes in the bar.

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



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 by adjusting the embochure (i.e., changing the lip tension) and, for the the flute, by turning the instrument inward (to produce a descending glissando) or outward (to produce an ascending glissando).

Where not accompanied by fingering indications, glissandos are intended to be produced by adjusting the embouchure.

○ Flute only: open mouthpiece

● Flute only: closed mouthpiece

flz Flatterzunge

◇ Breath tone, still maintaining a little pitch content

◆ Voice

• Ordinary sound

STRINGS

As a general rule, everything should be played without 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

△ highest harmonic on the given string

Bow

▭ ordinary pressure

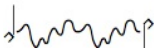
▬ high pressure (noisy sound, still with perceivable pitch)

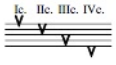
■ over pressure (scratch)

Bow tailpiece

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

When strings are indicated, the bow should be placed on the fabric wrapping the string, as close as possible to the tailpiece, and it 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. If ndications of upbow and downbow are there, they are to be intended as indications to draw the bow in an upward motion, from the tailpiece to the bridge, and viceversa.

 Light-pressure rapid irregular movement between the indicated pitches



Pizzicato on the strings beyond the bridge.

PIANO



Guitar pick (or plastic card, as an alternative)



Superball mallets

Ebow, previously placed on the string:



turn on (standard mode) and lightly press the e-bow against the string



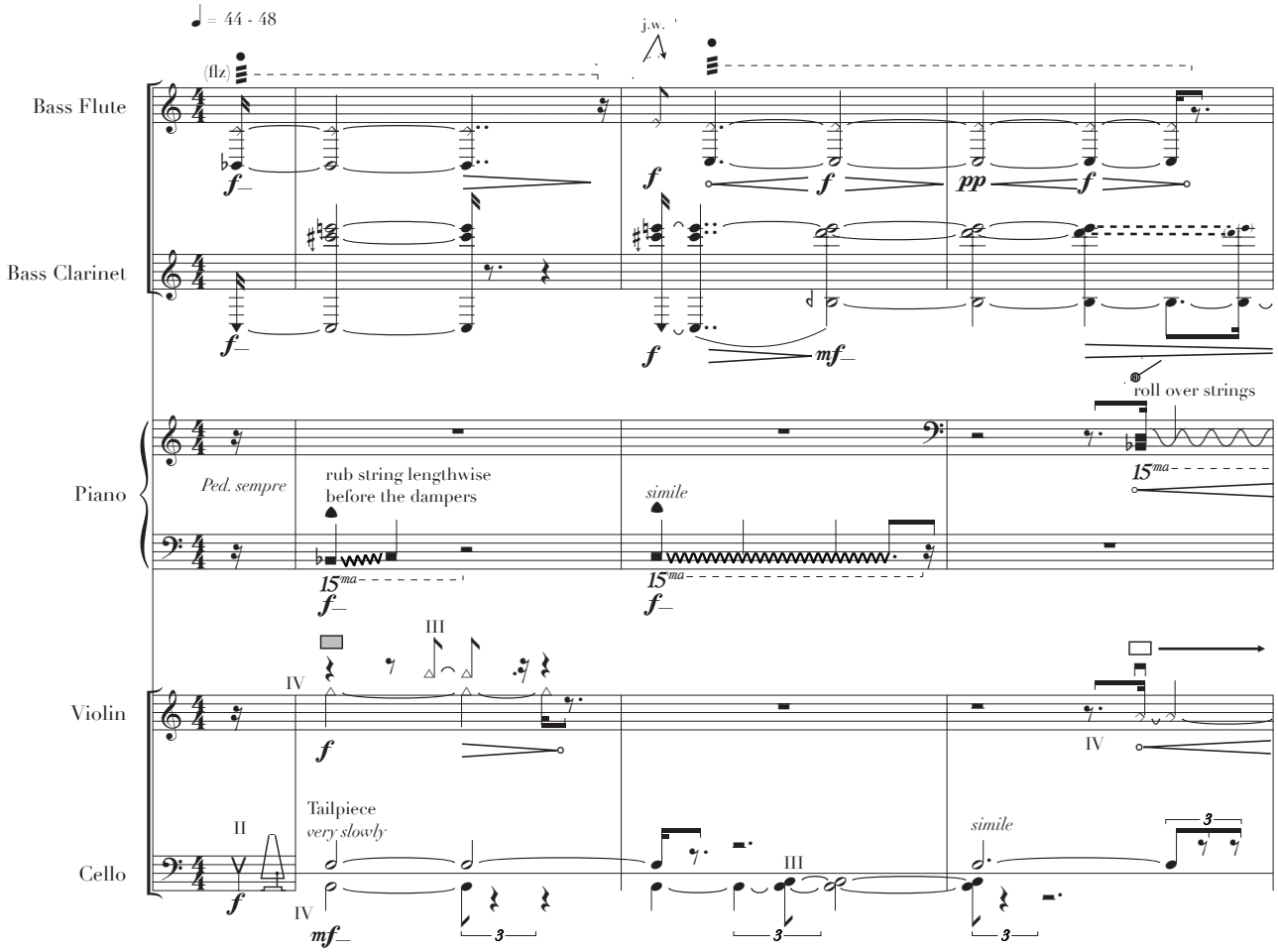
gently lift the e-bow from the string

HS on — Harmonic Switch on:
flip the switch to the far right, changing from standard mode (far left) to harmonic mode (far right)

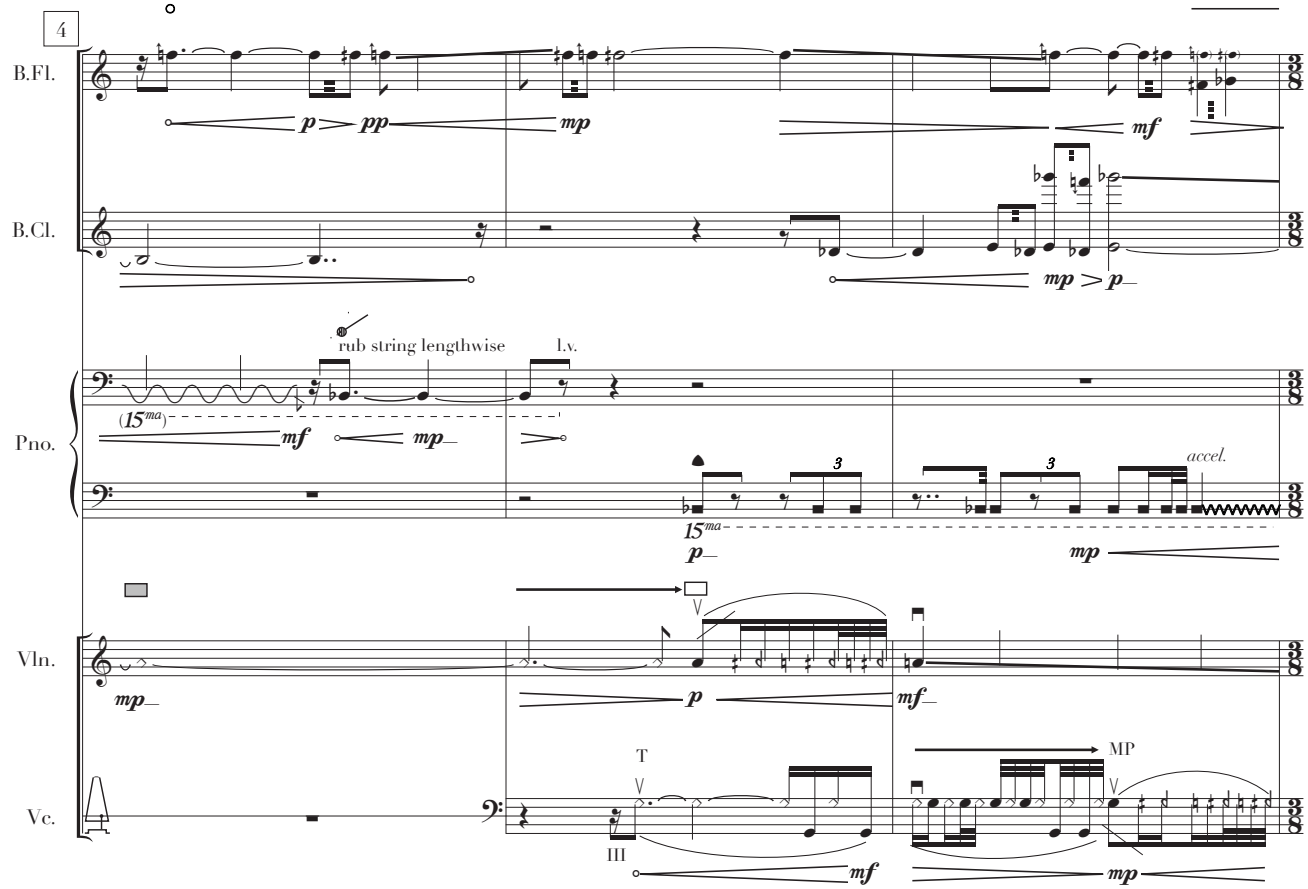
HS off — Harmonic Switch off:
flip the switch to the far left, changing from harmonic mode (far right) to standard mode (far left)

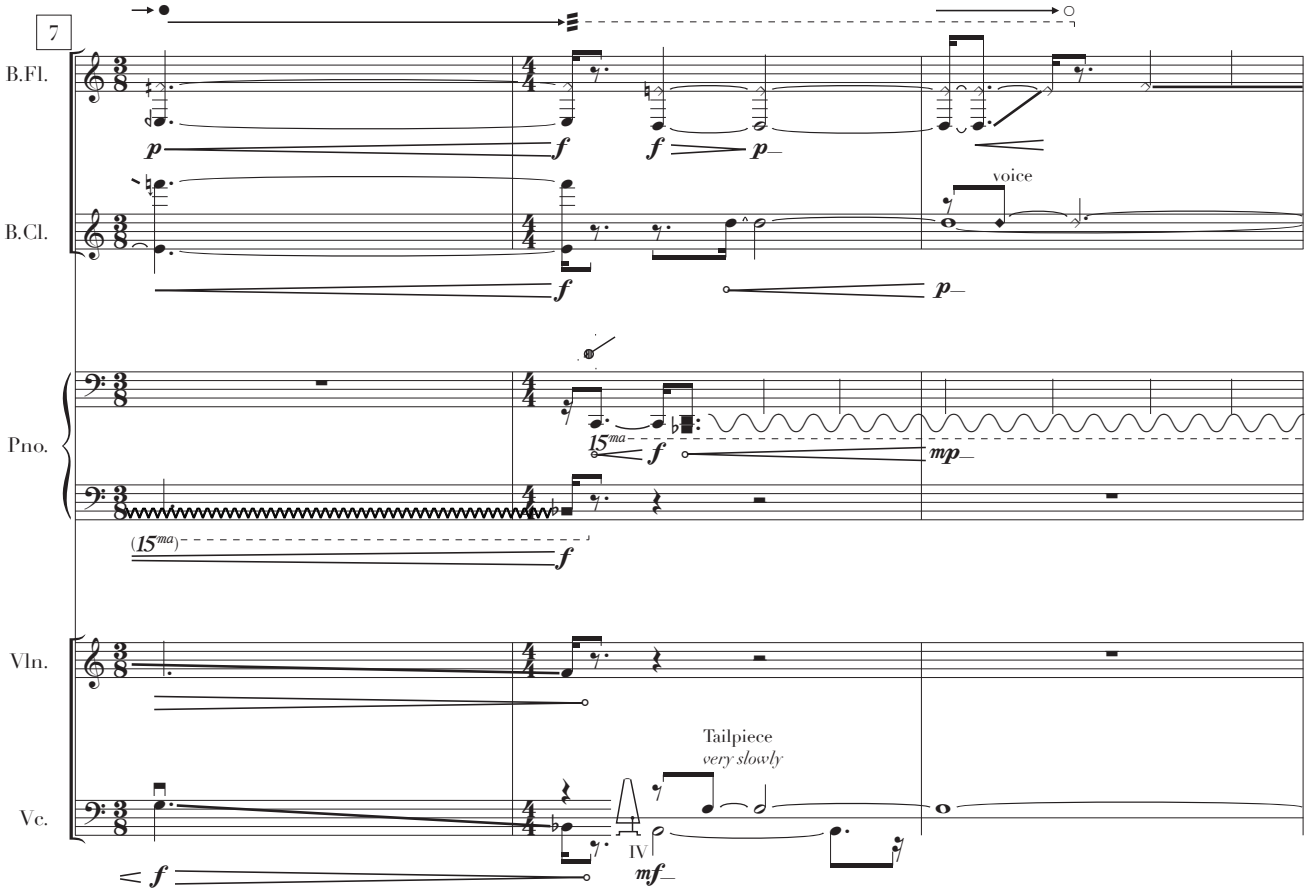
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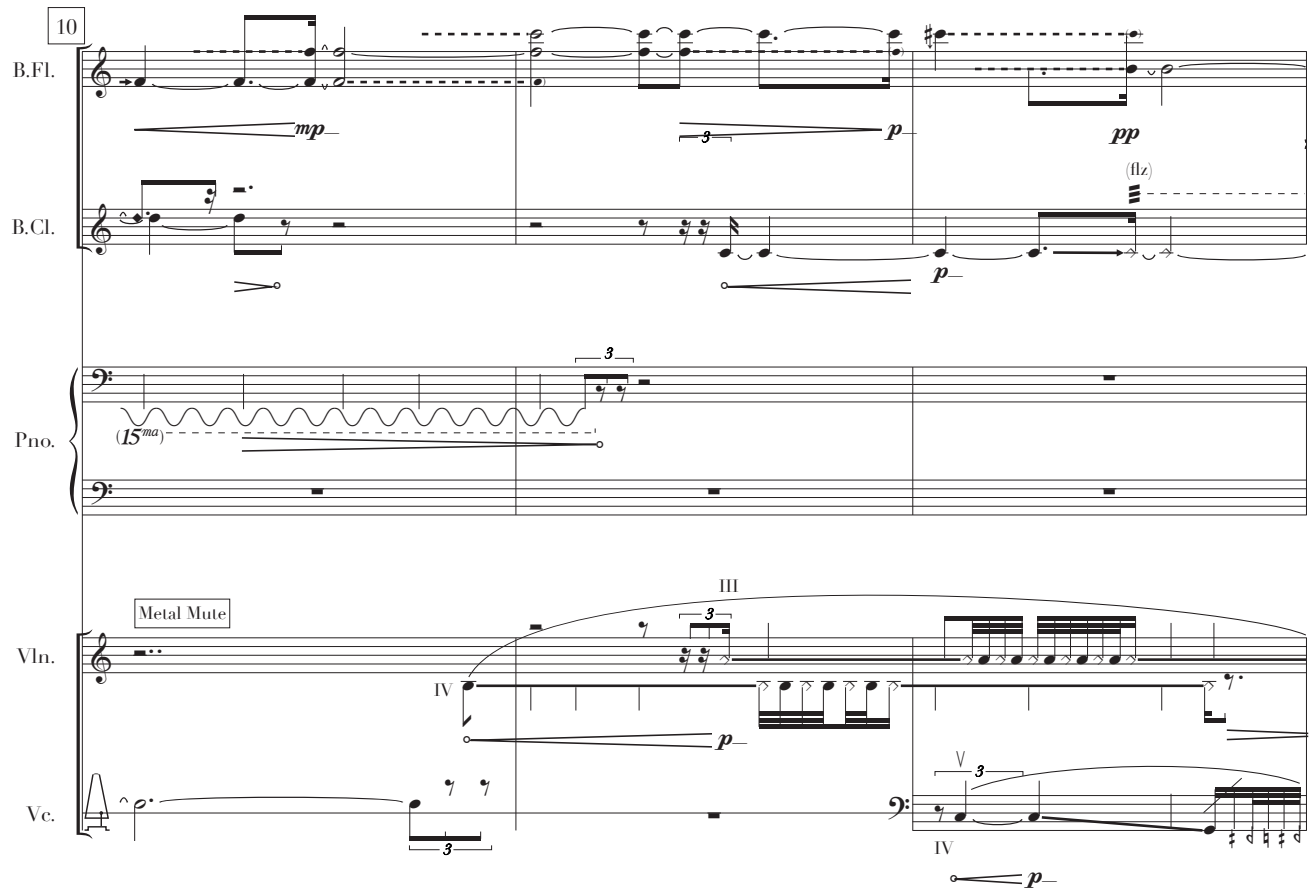


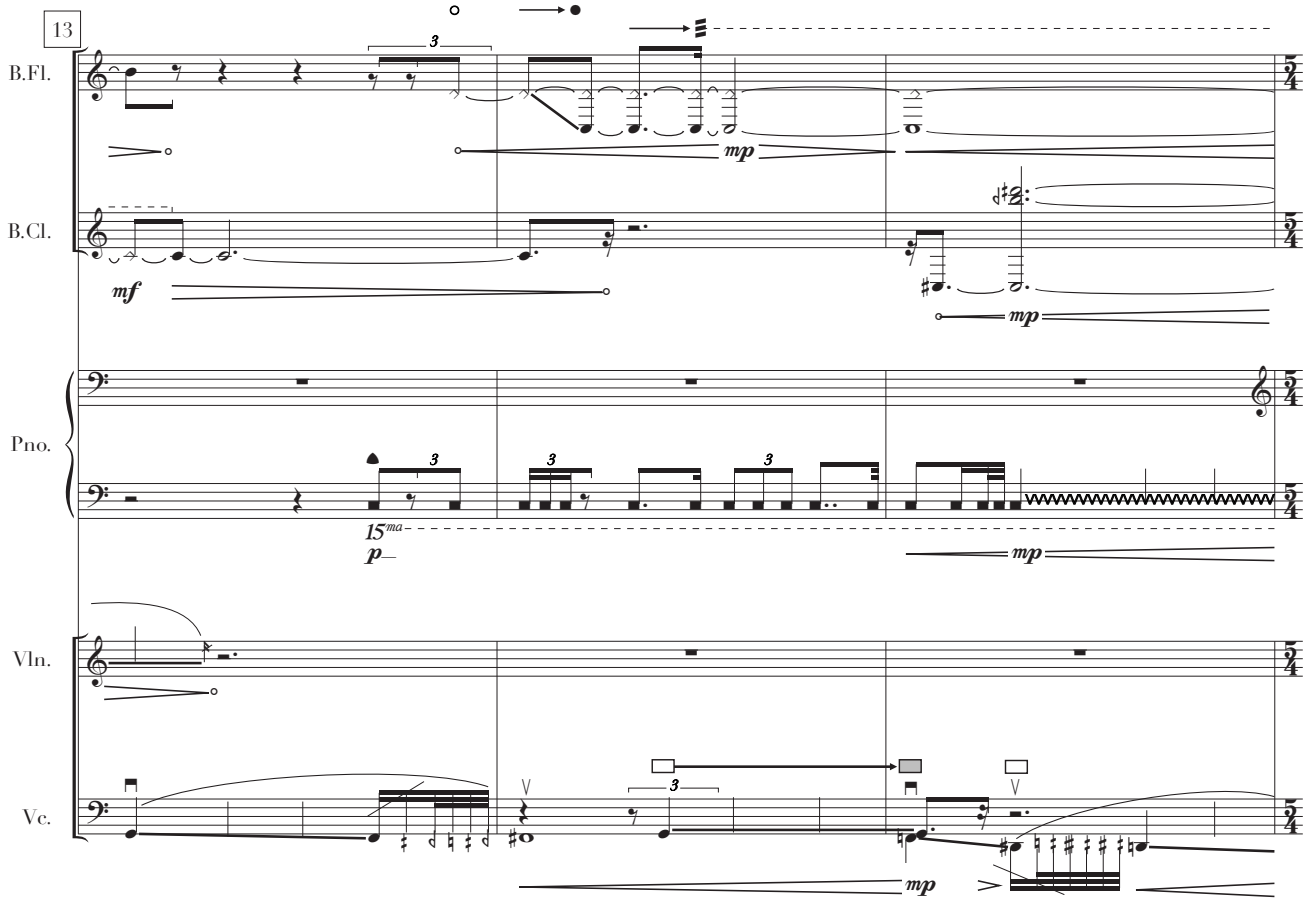
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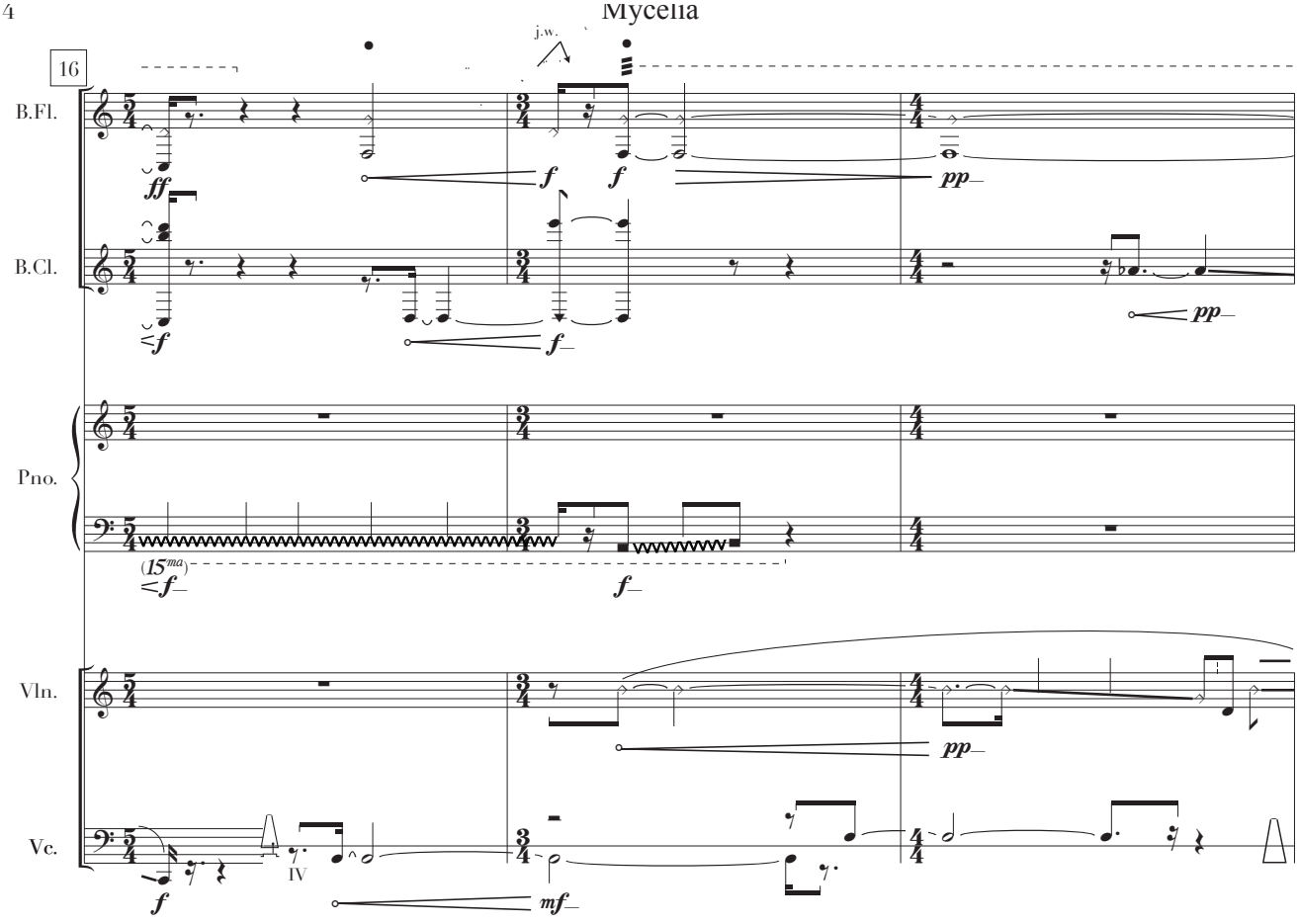


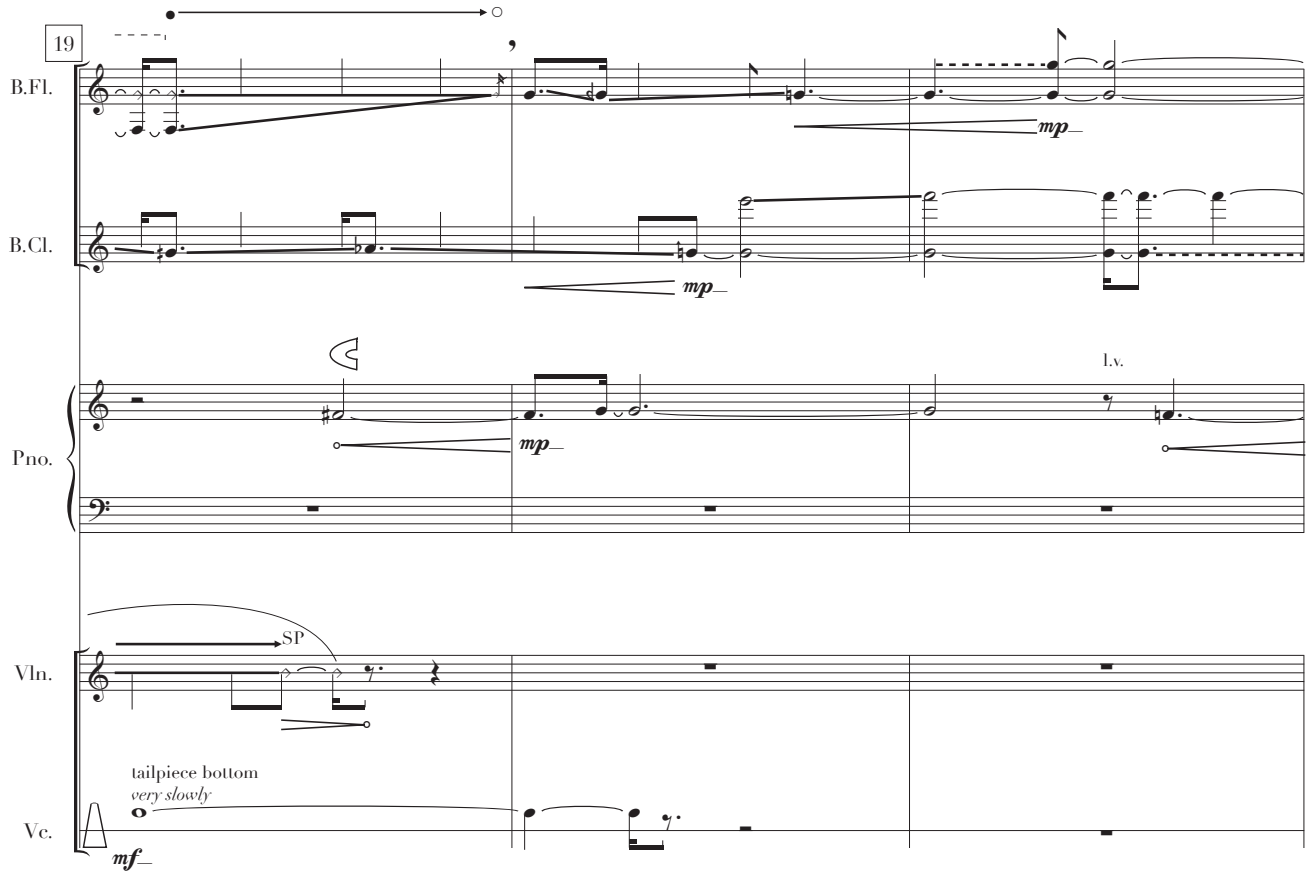
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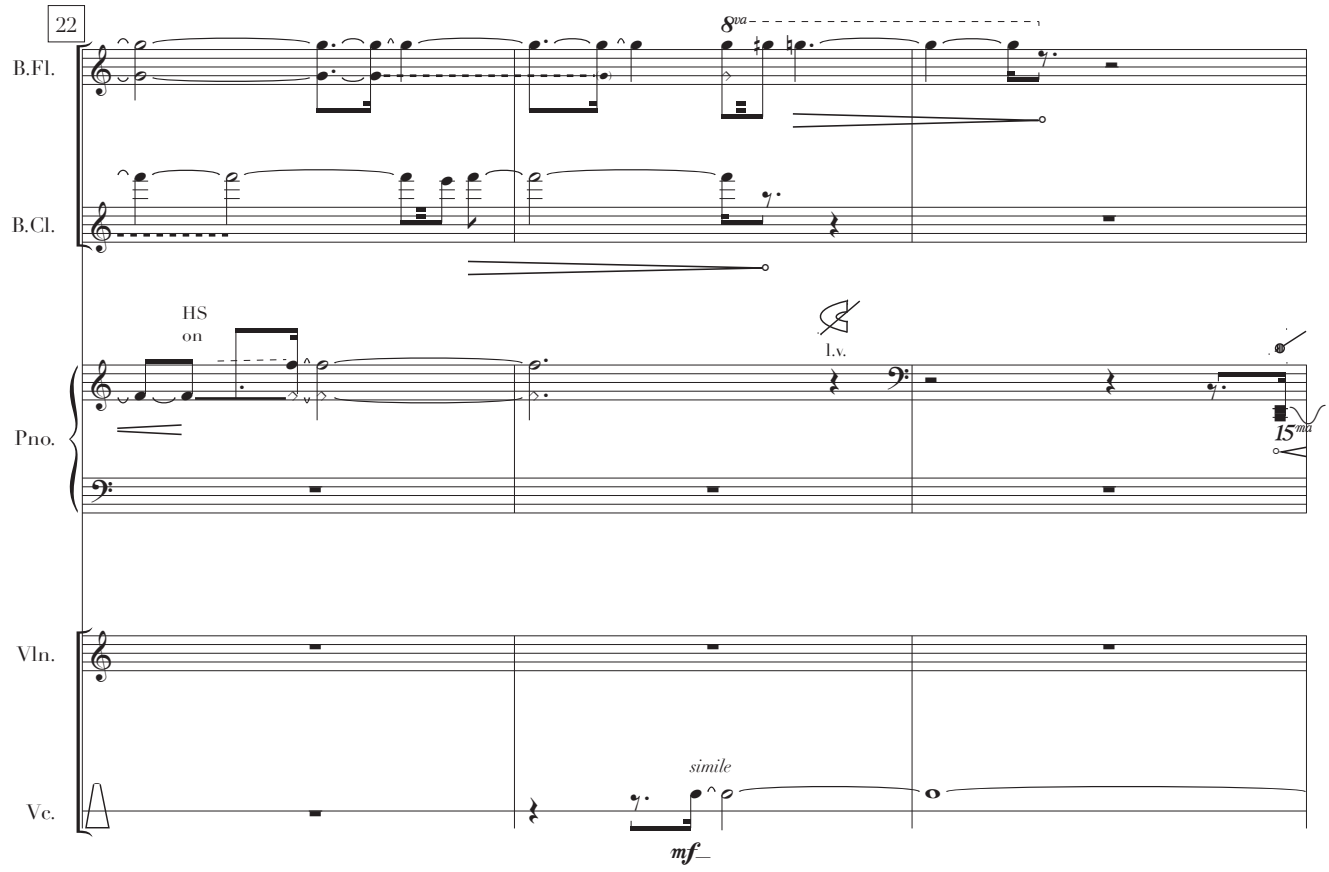


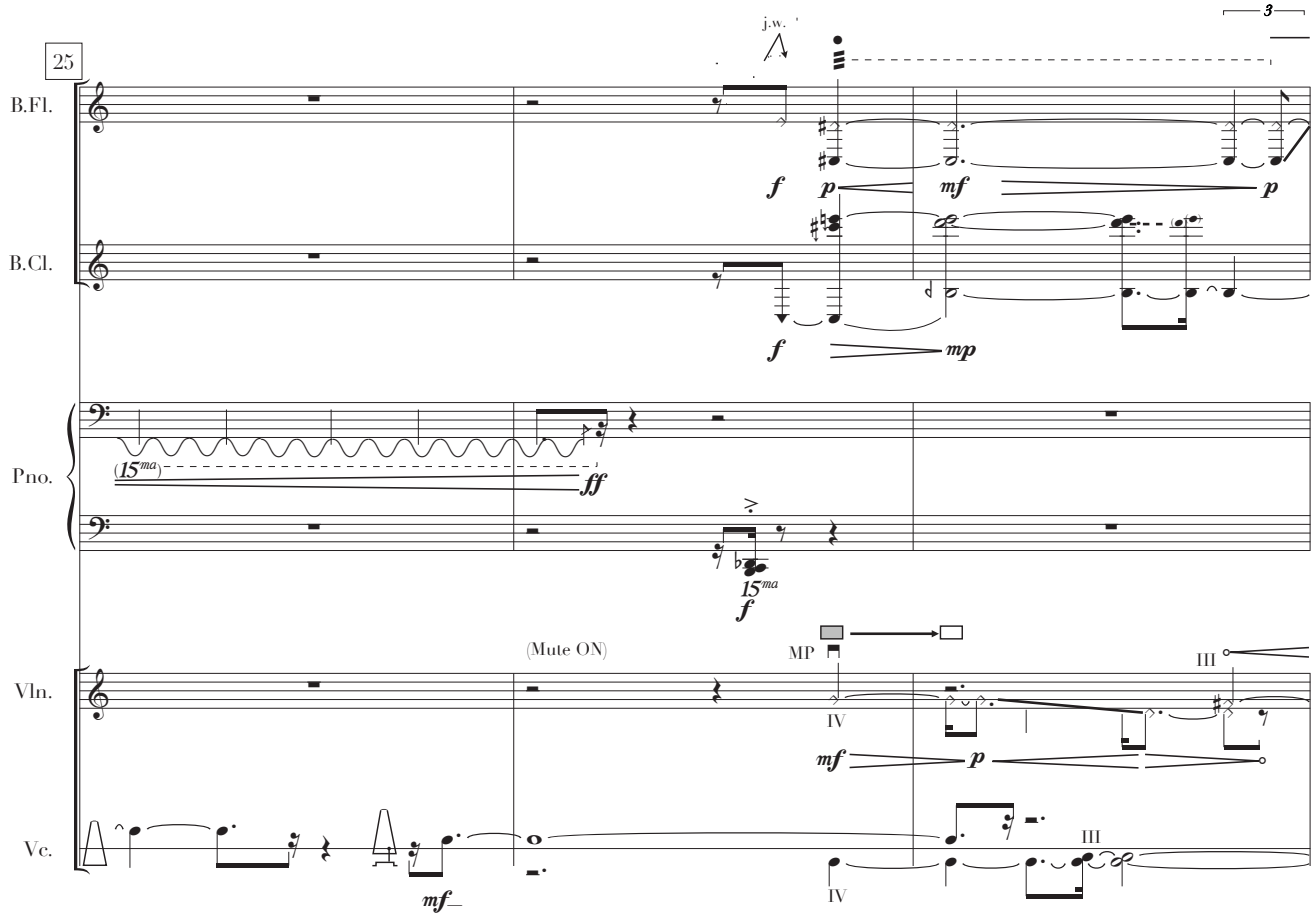
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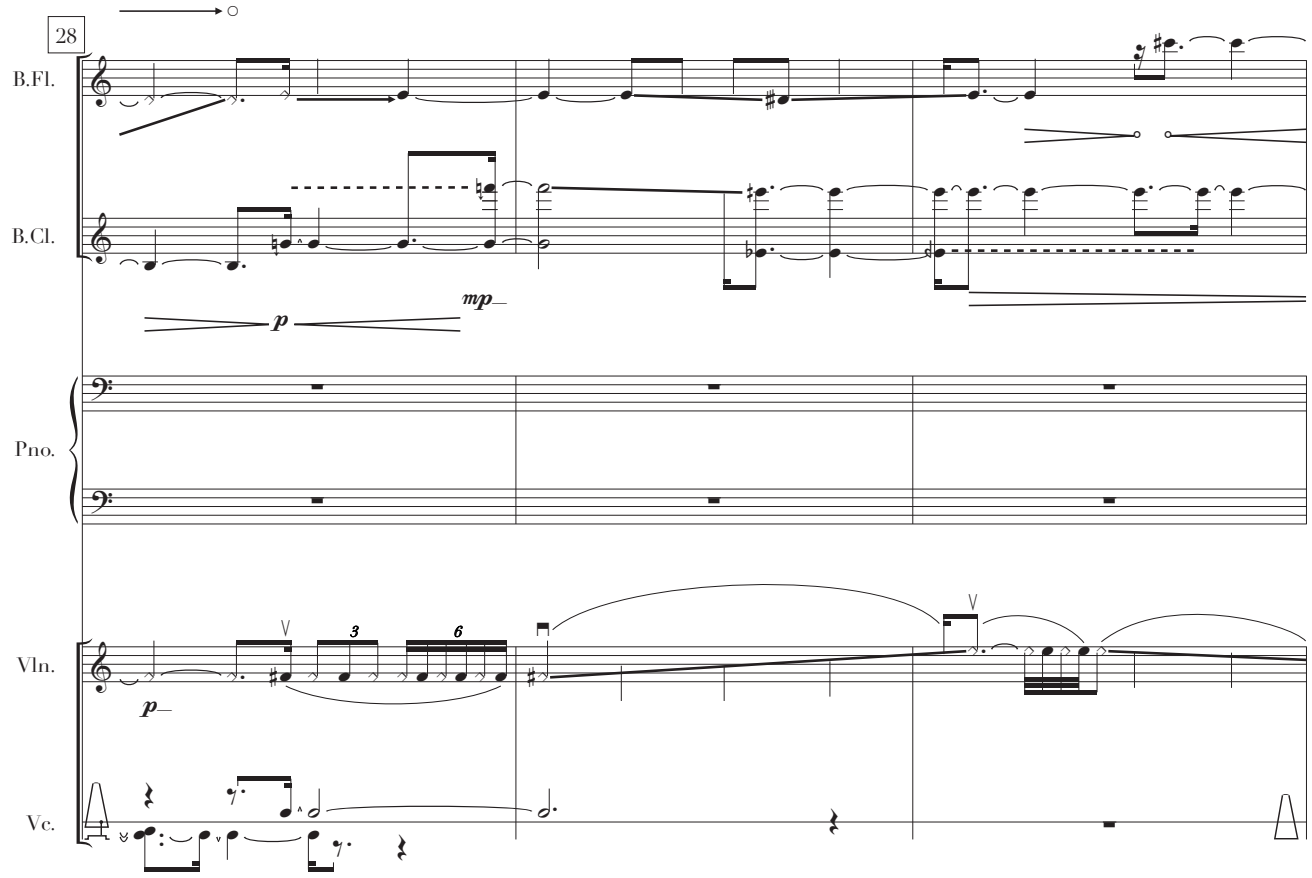


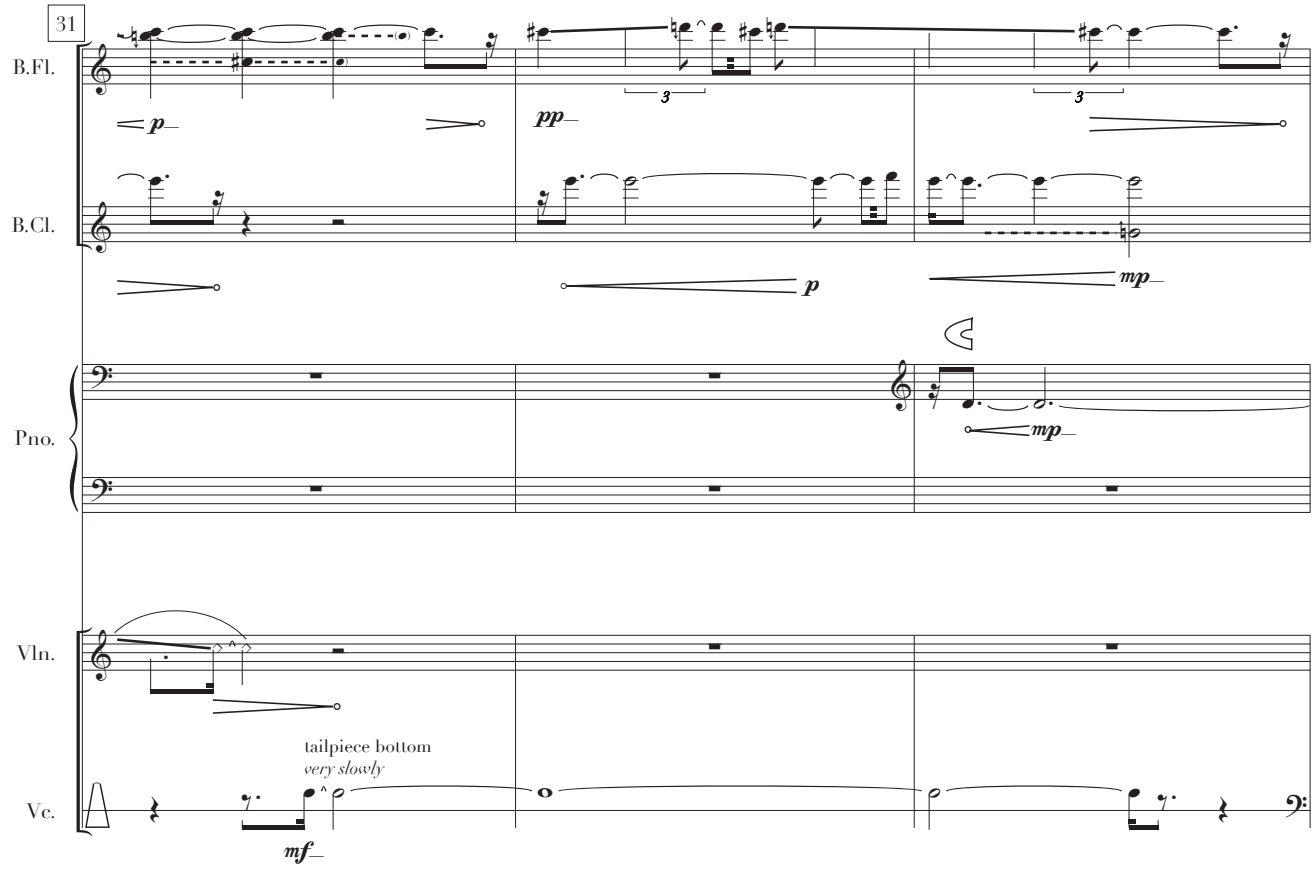
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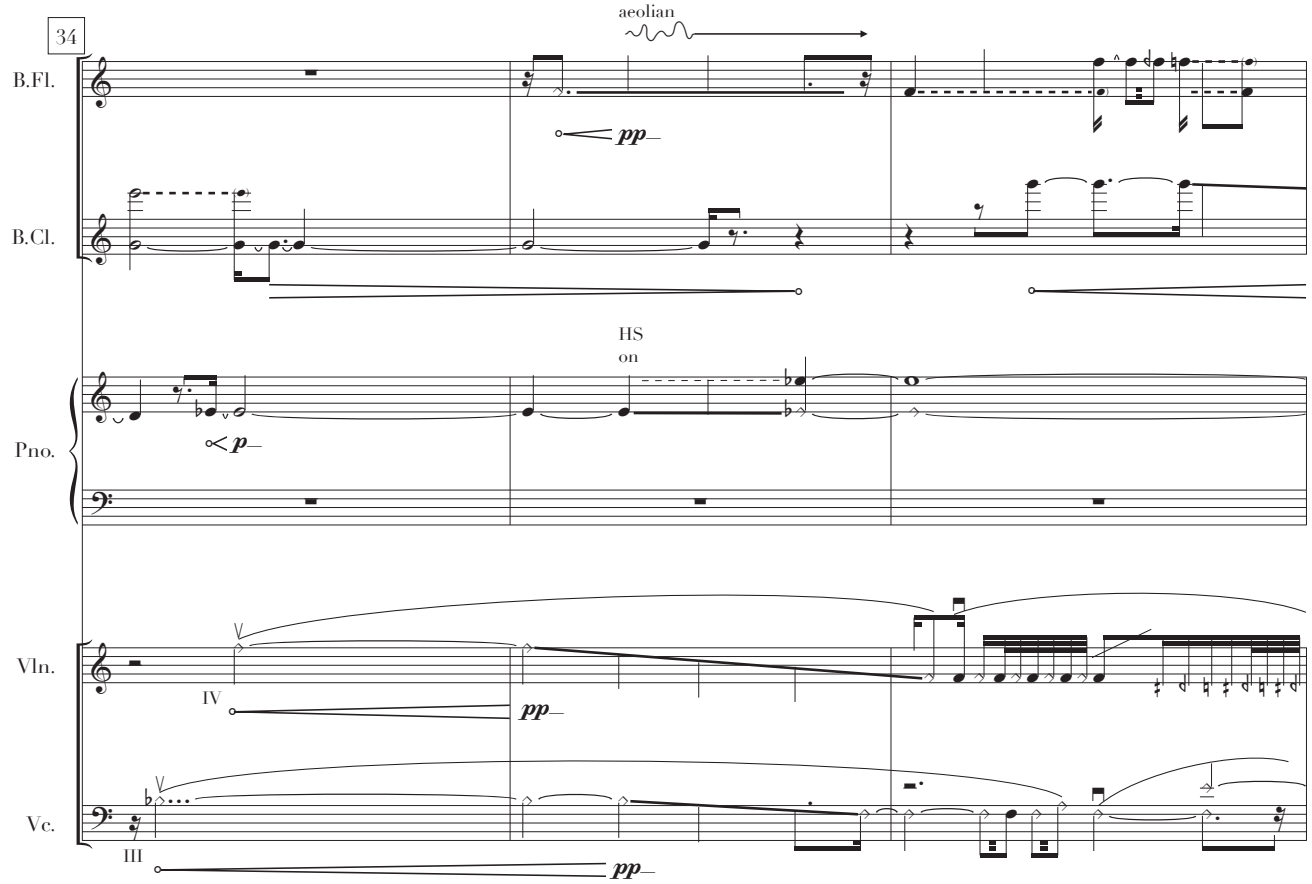


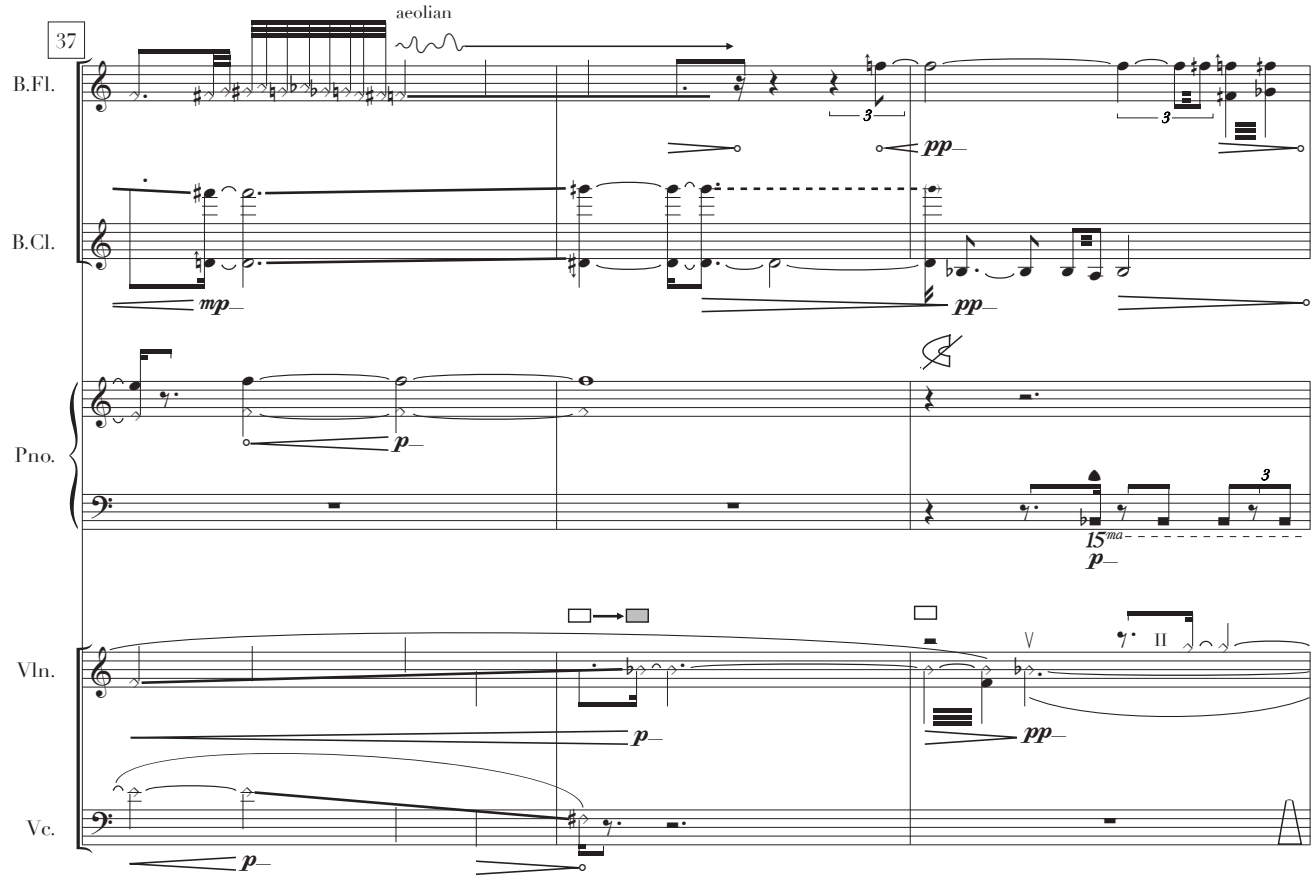
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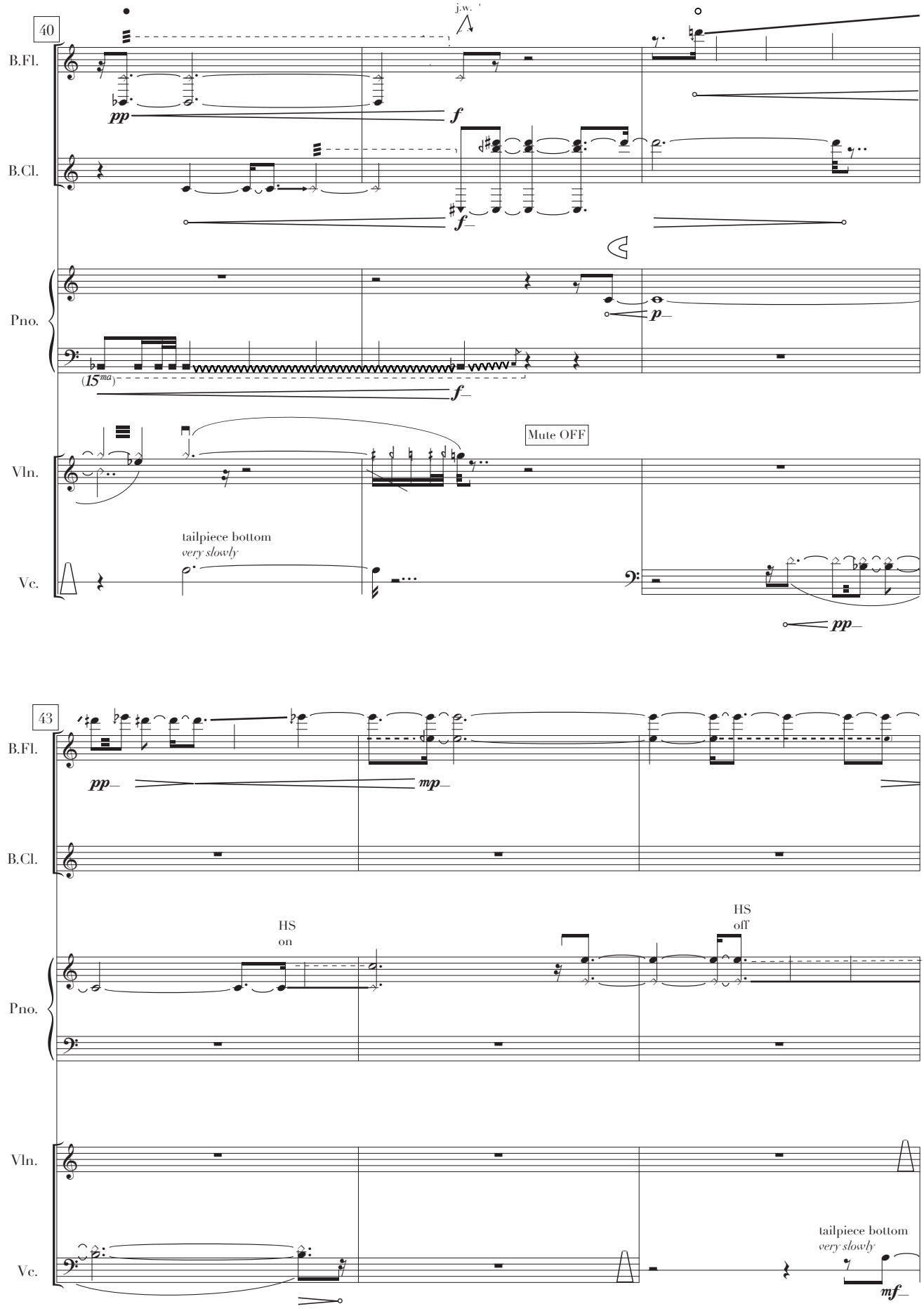


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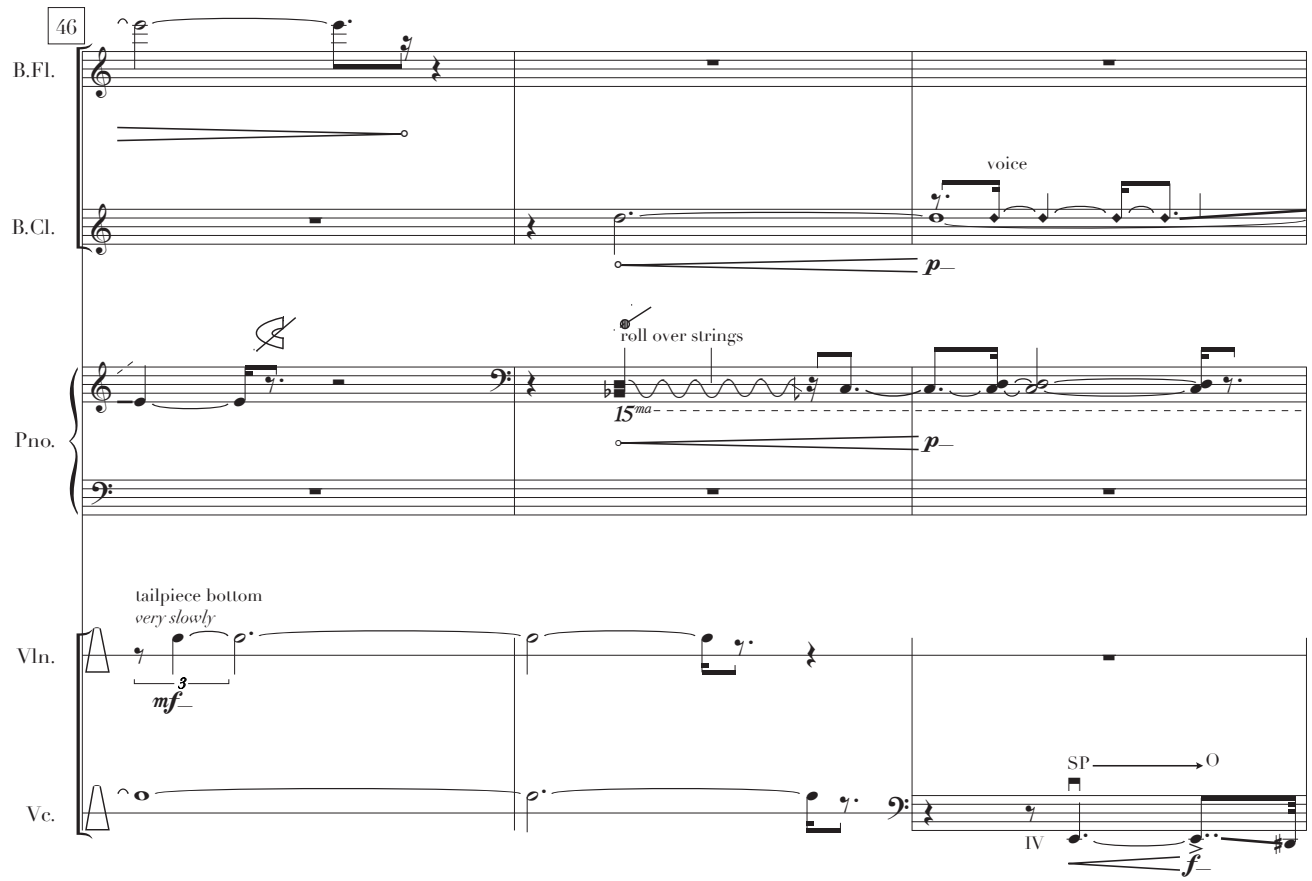


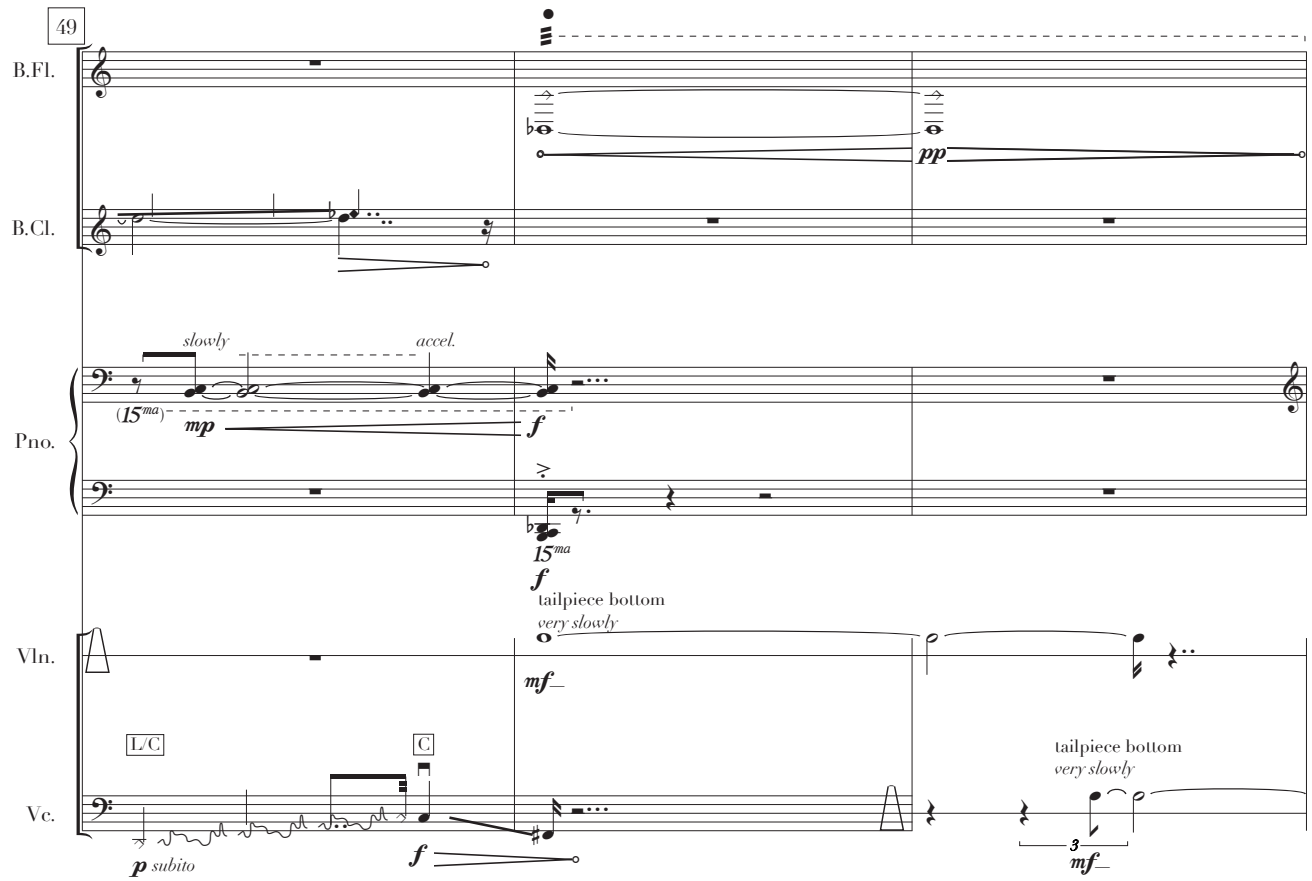


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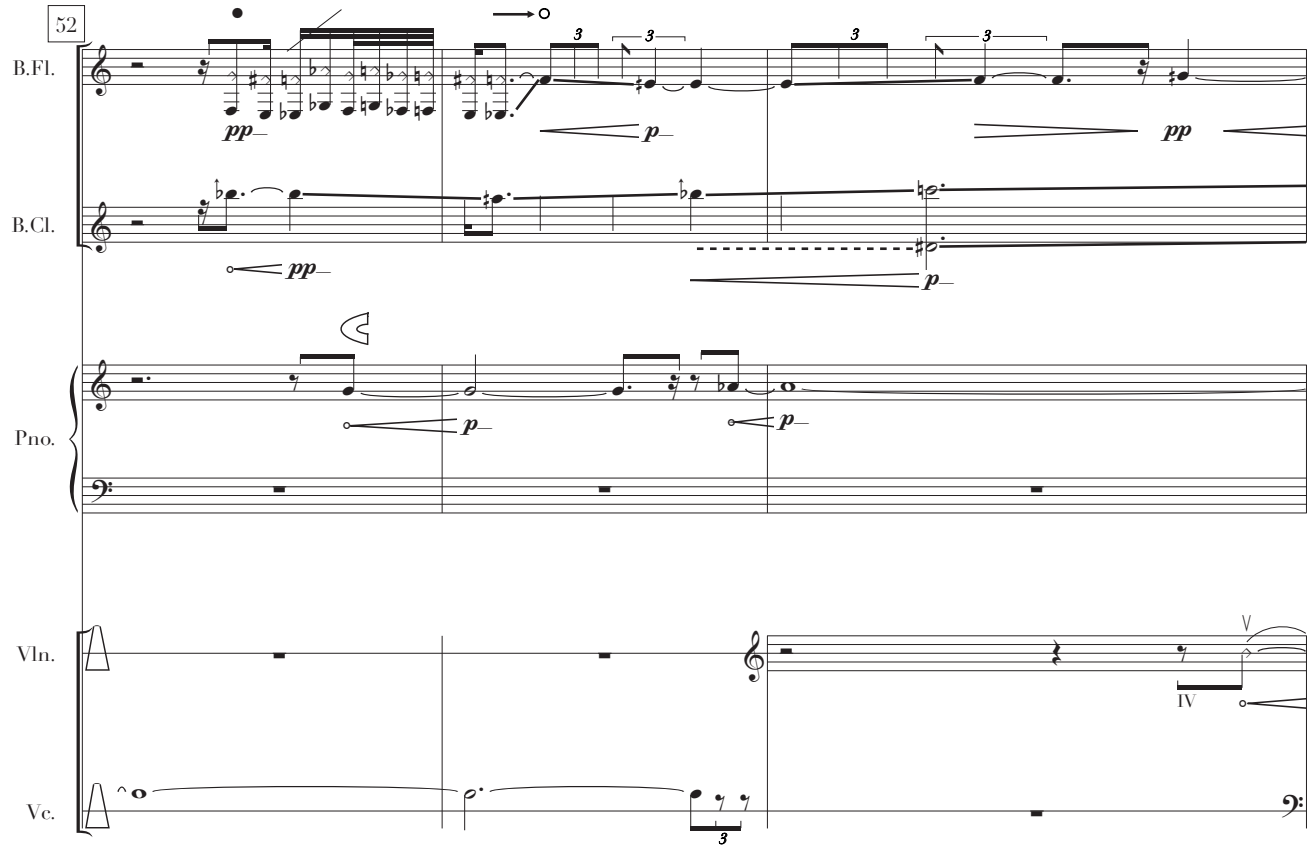


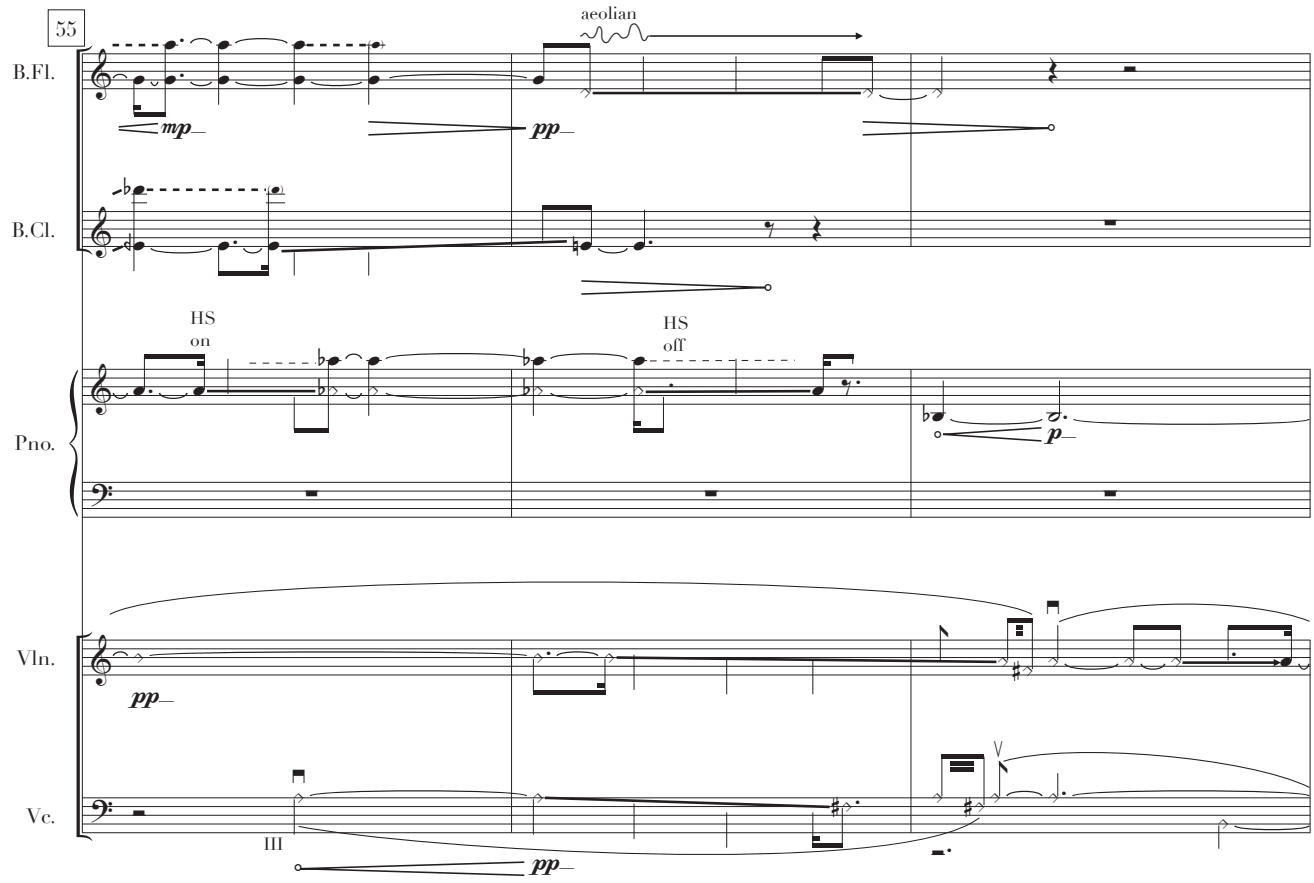
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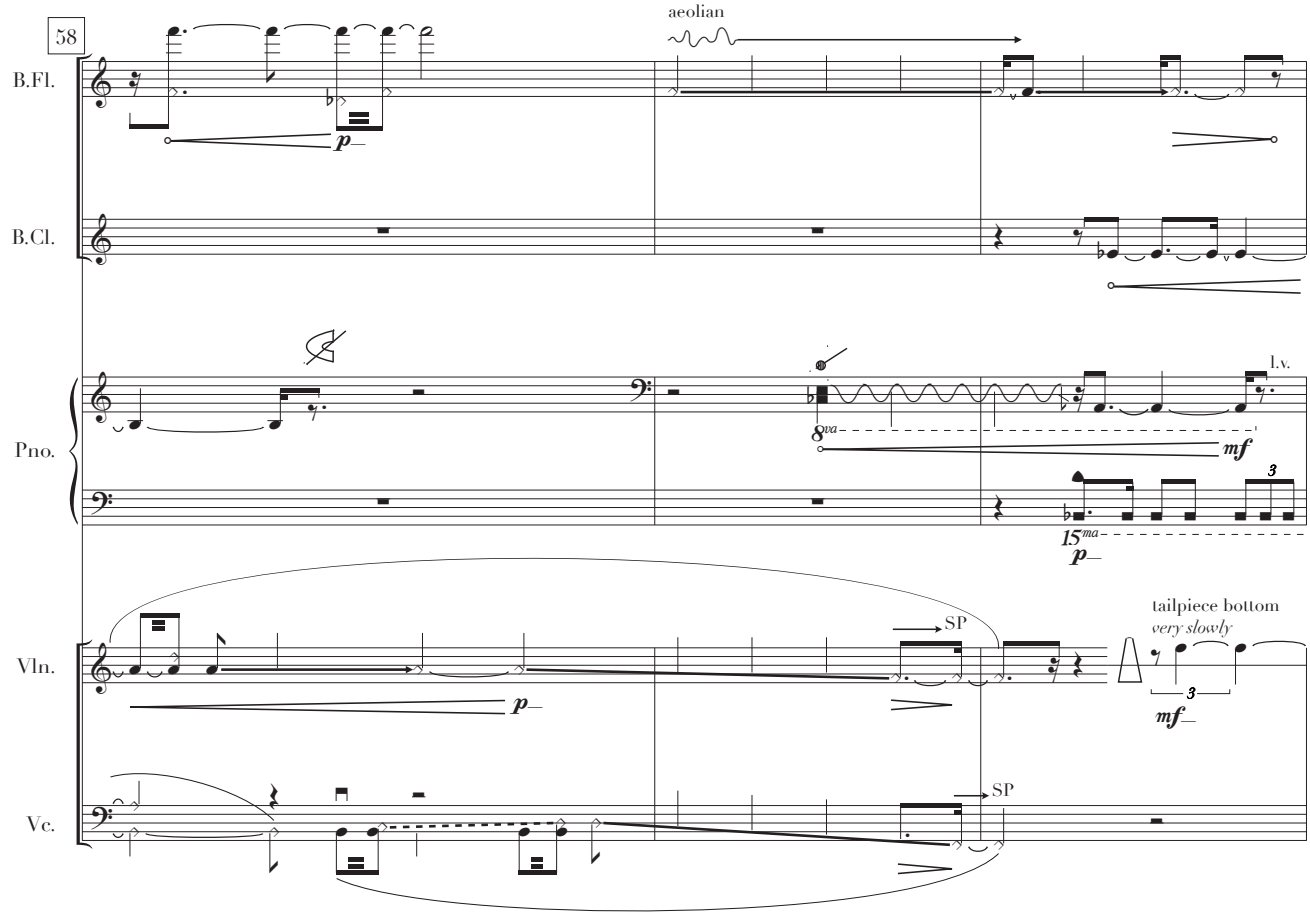


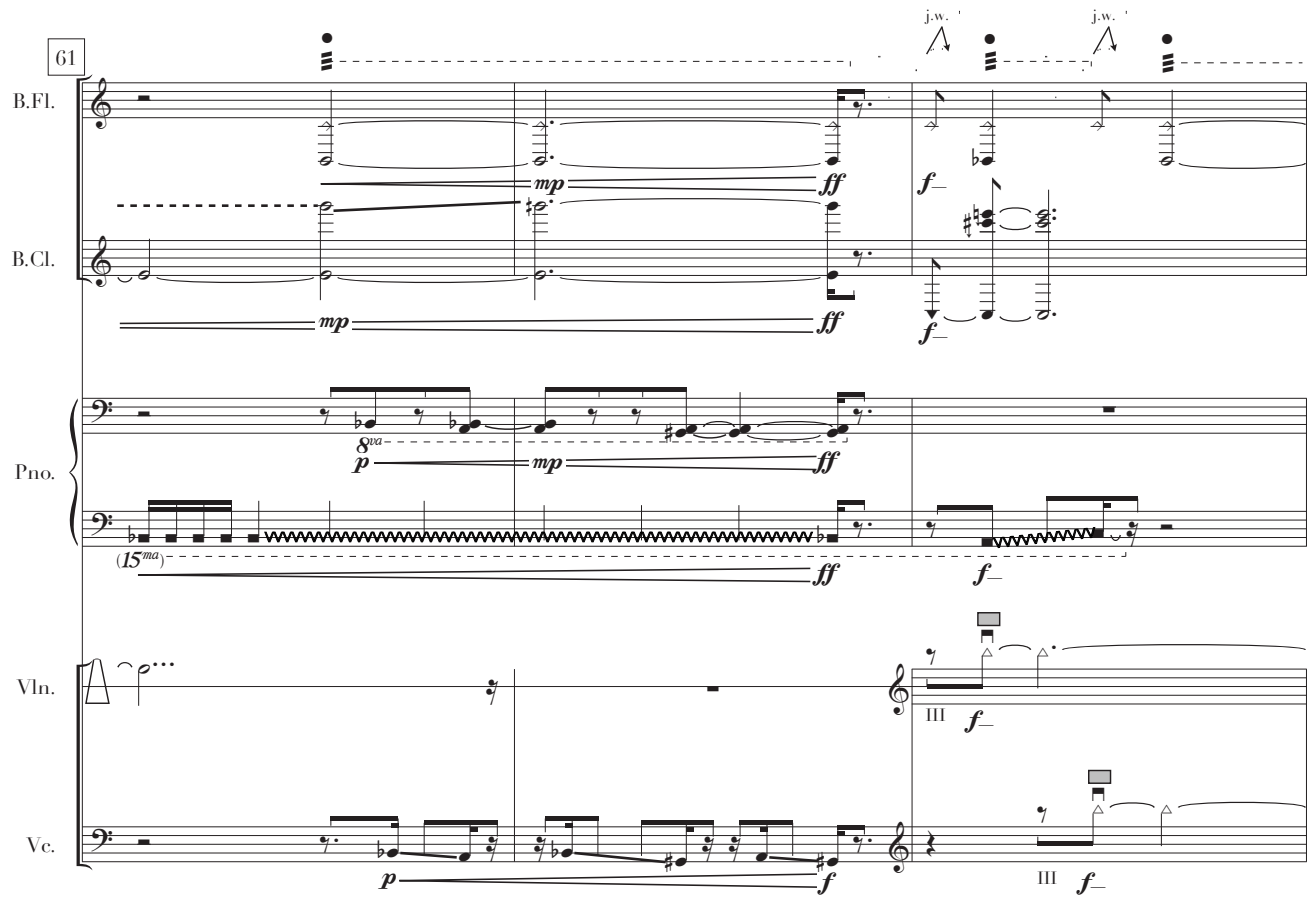
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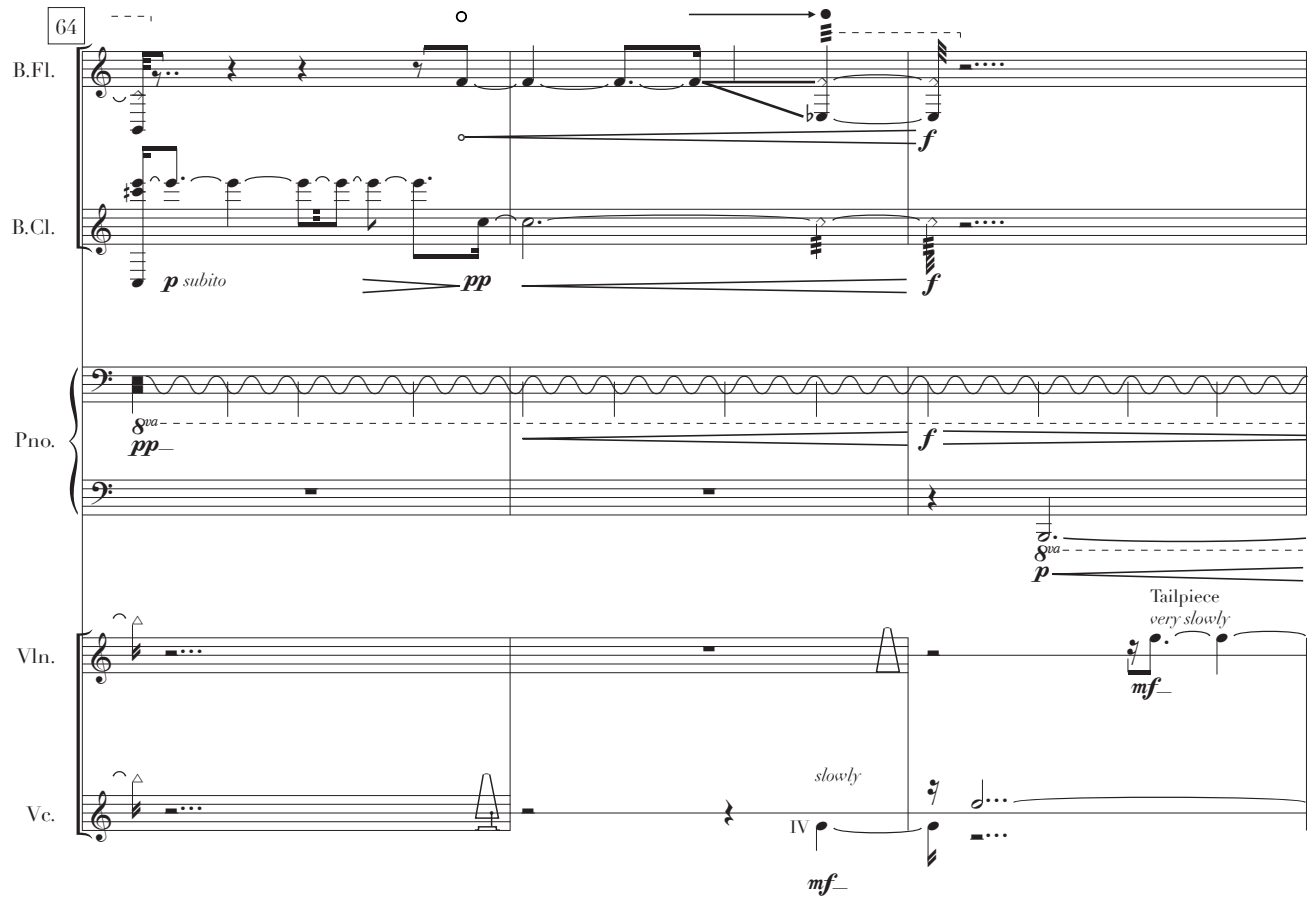


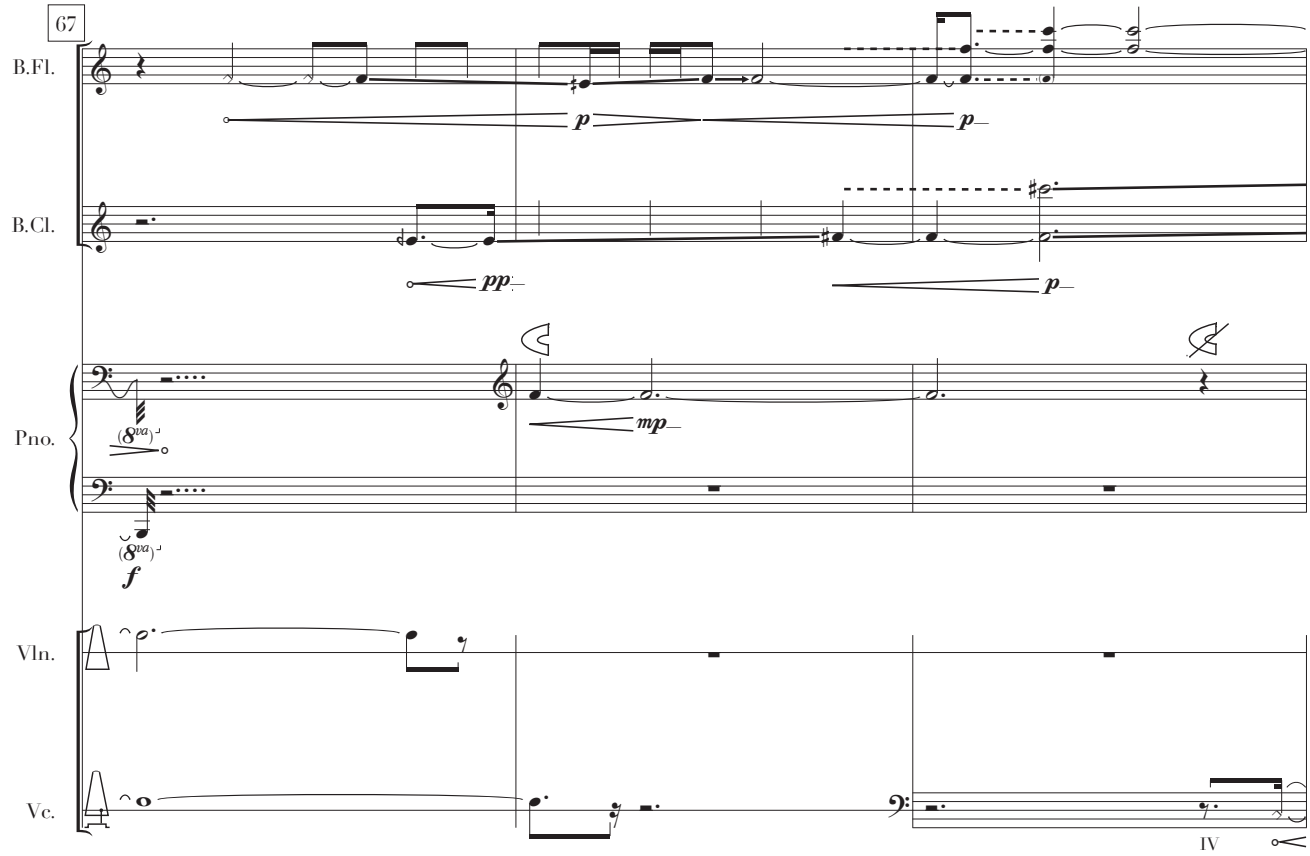
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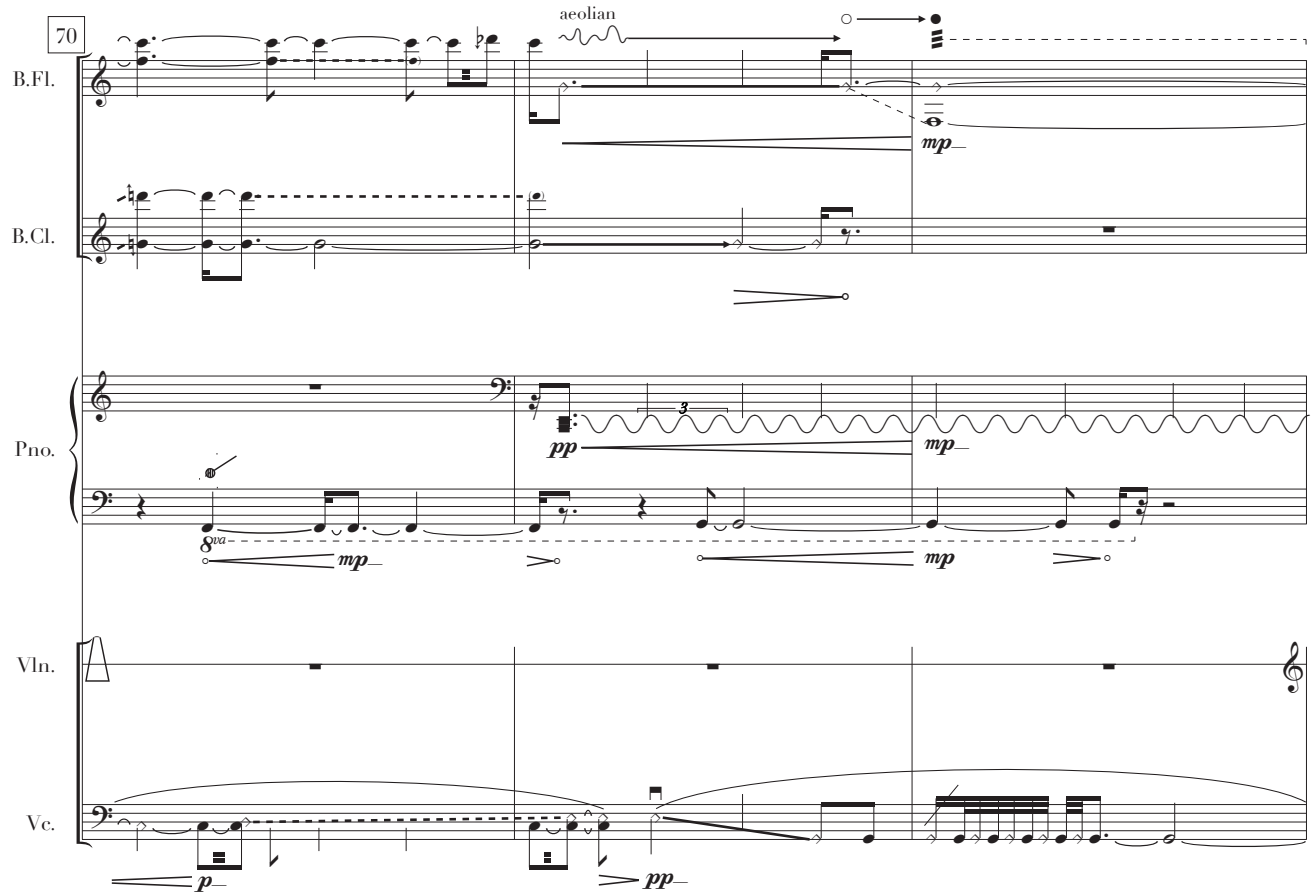


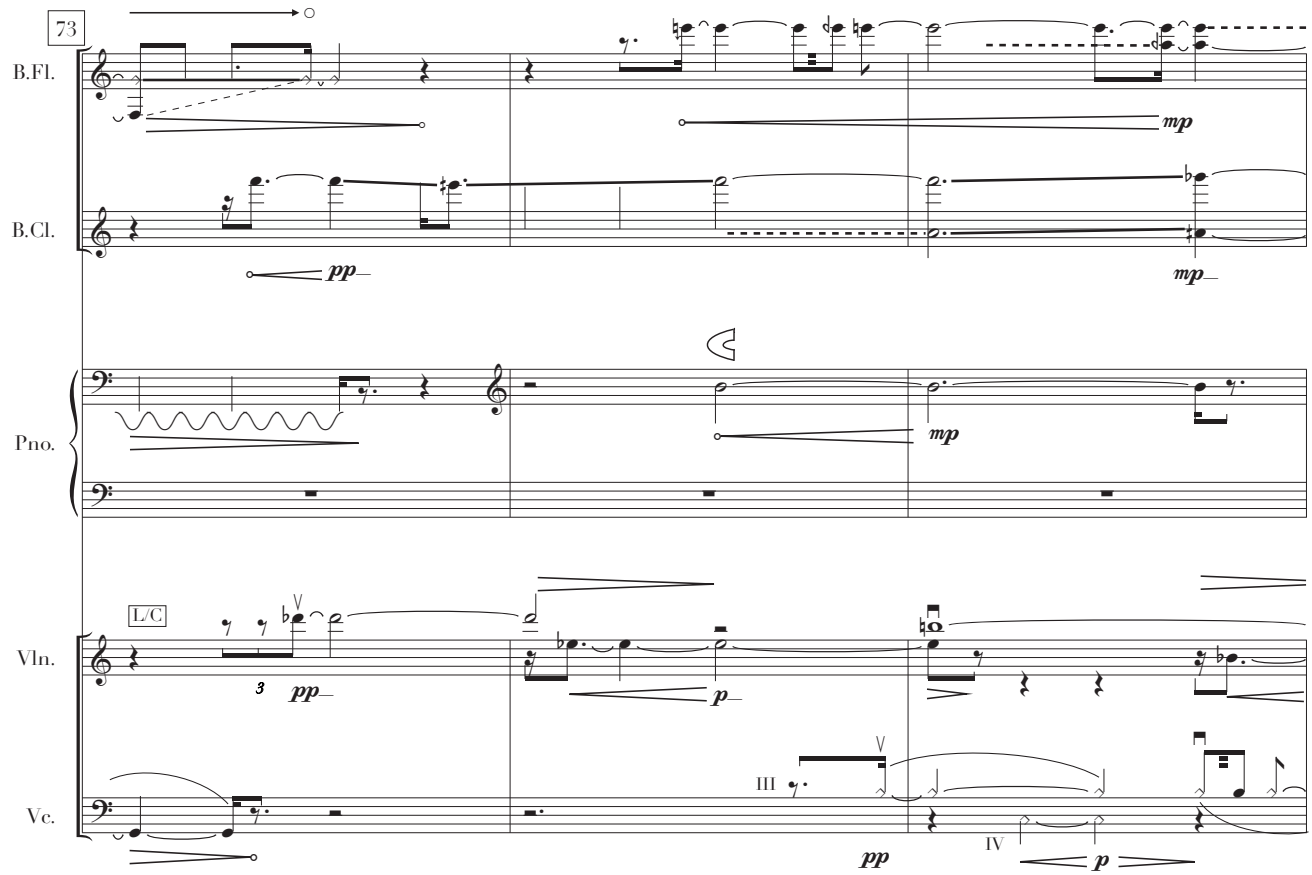
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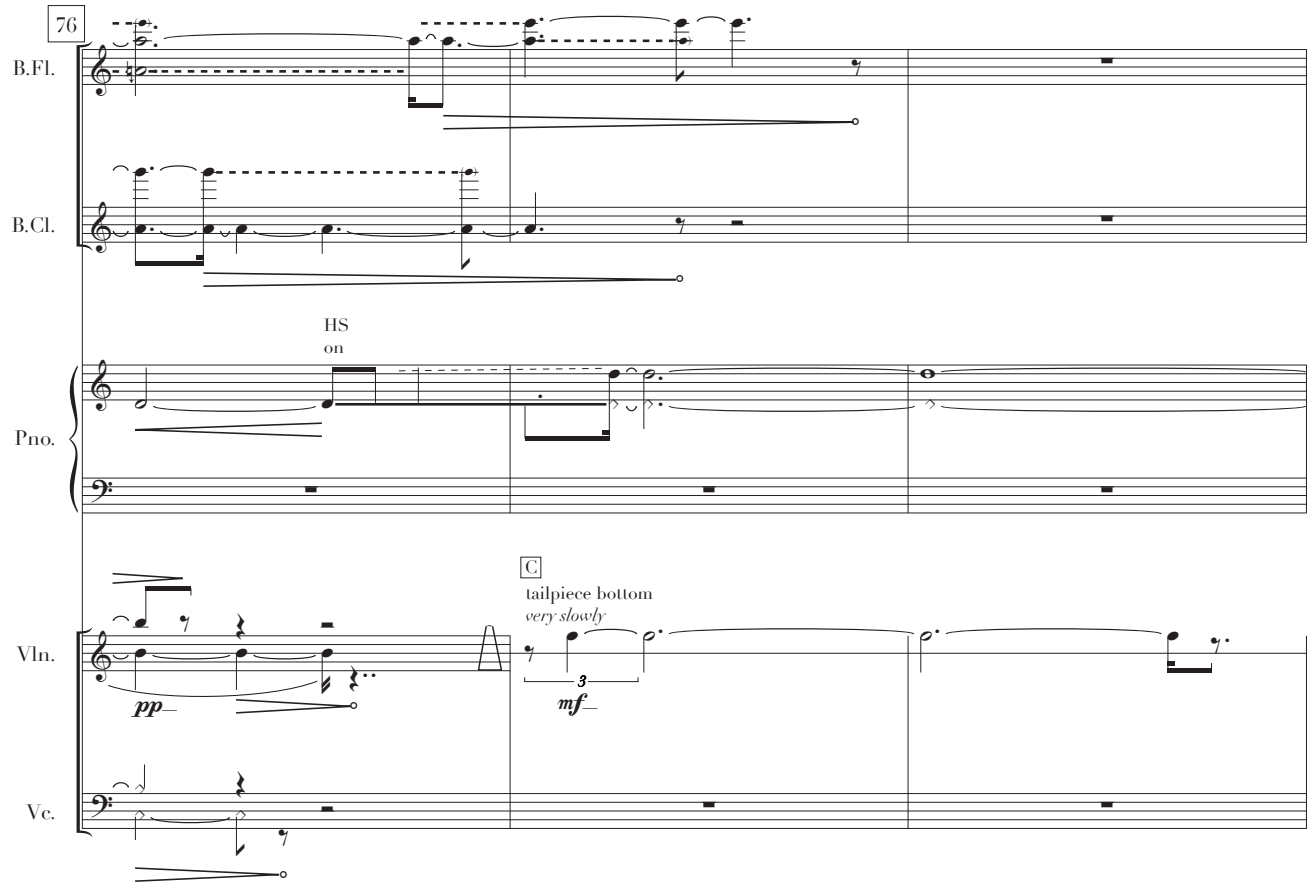


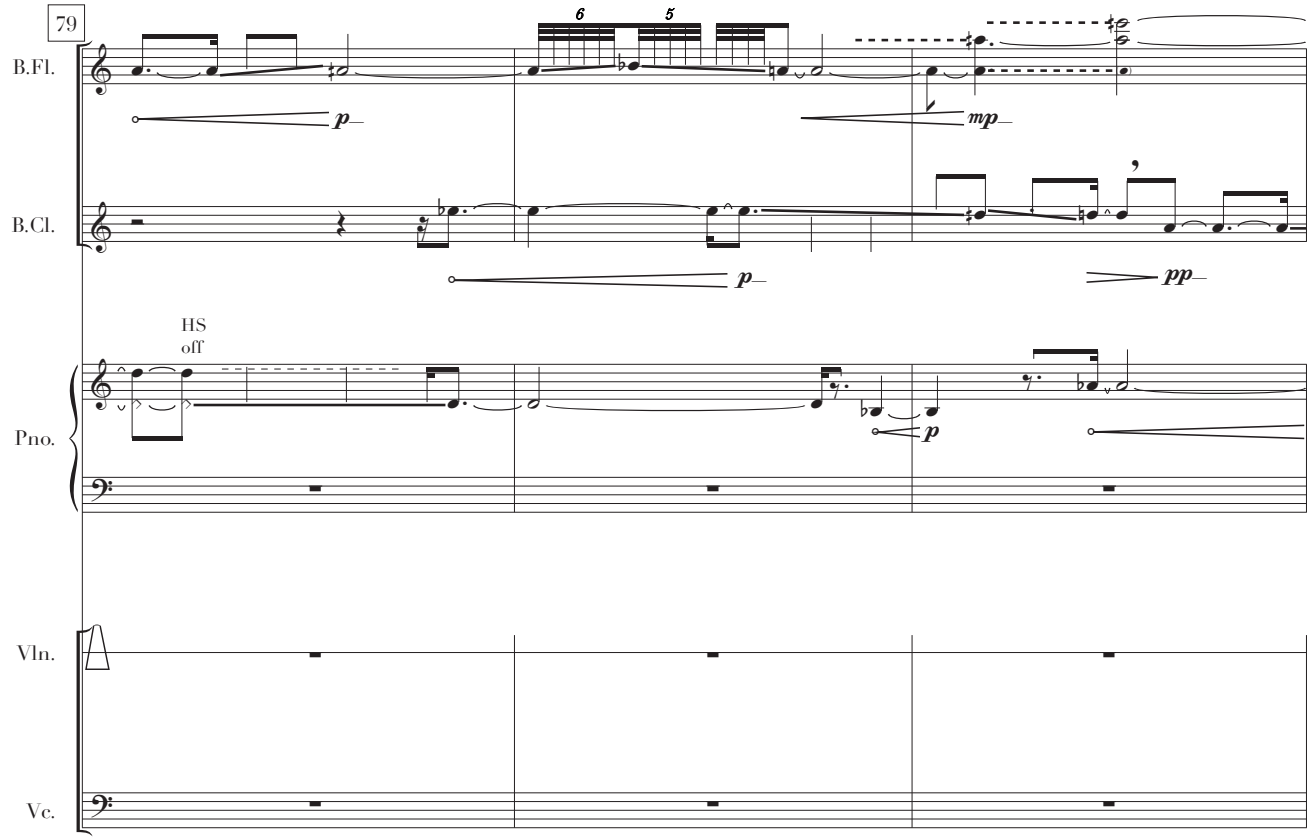
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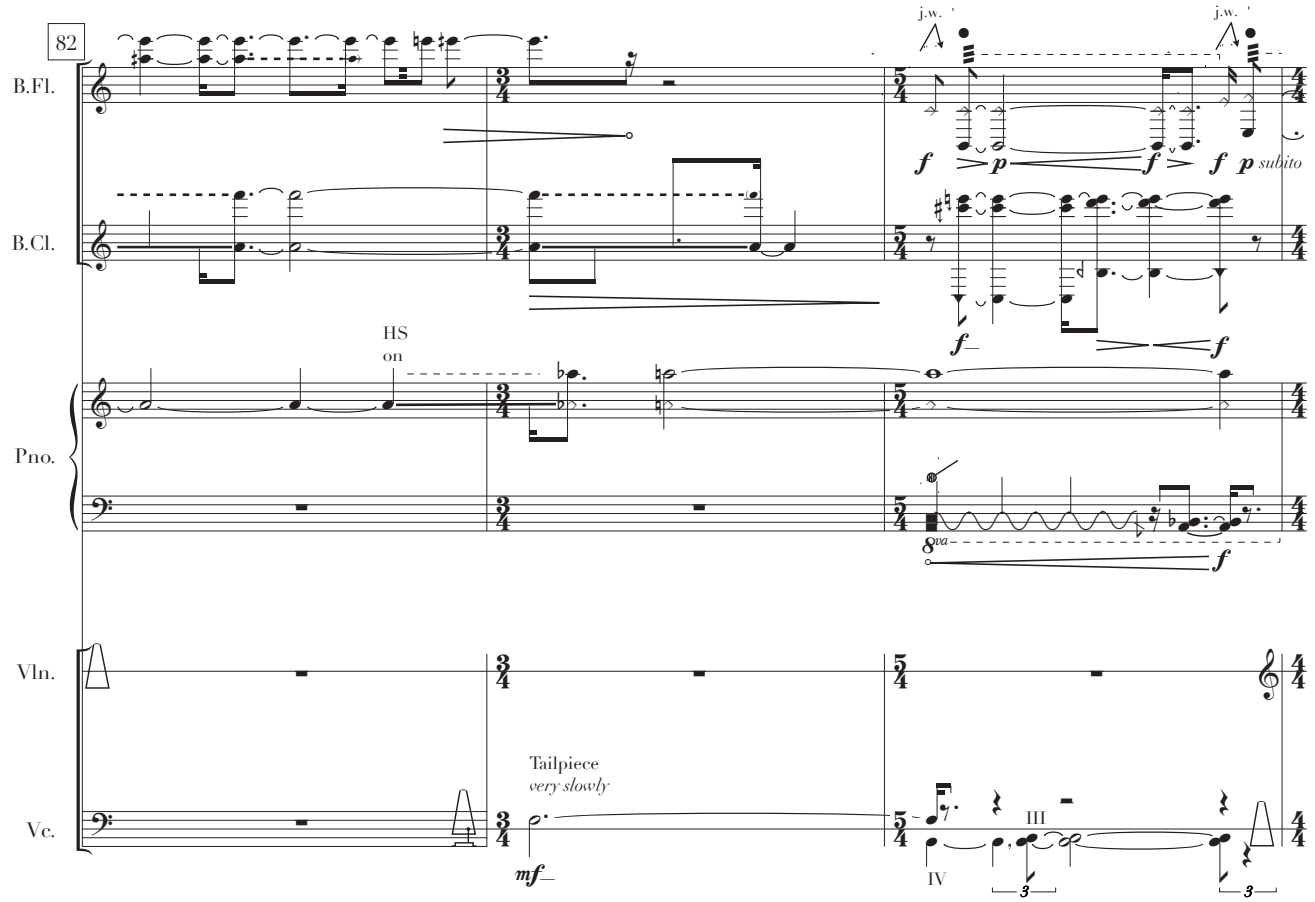


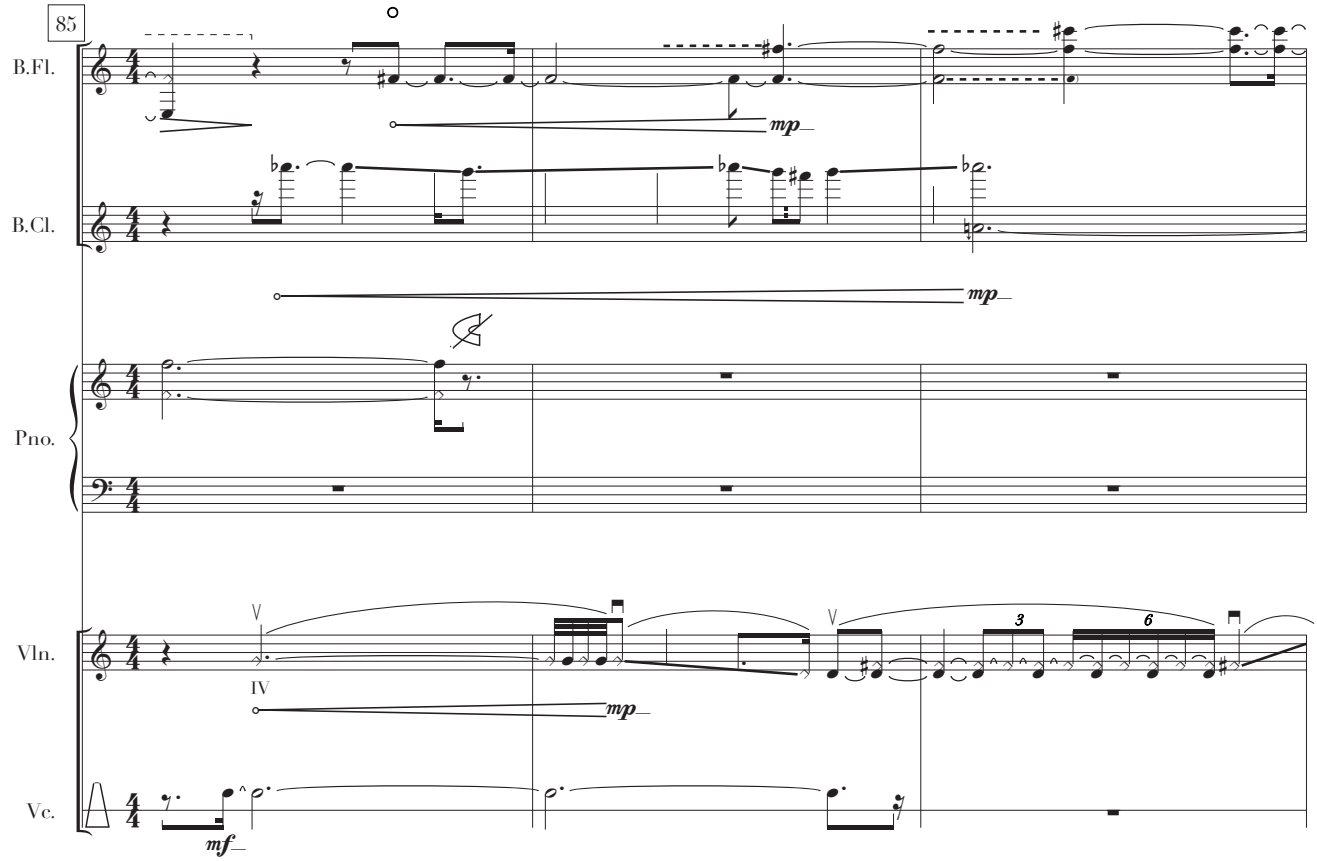
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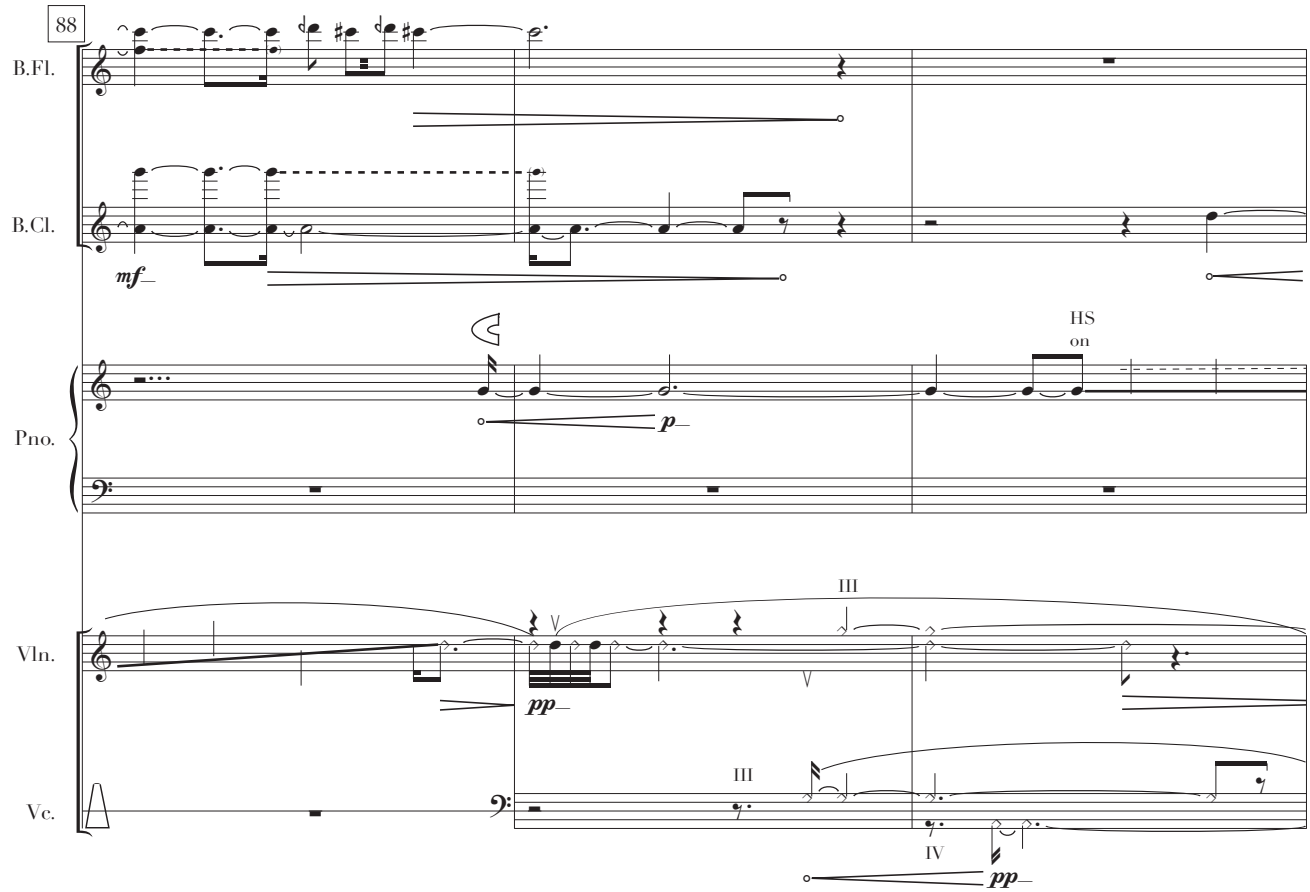


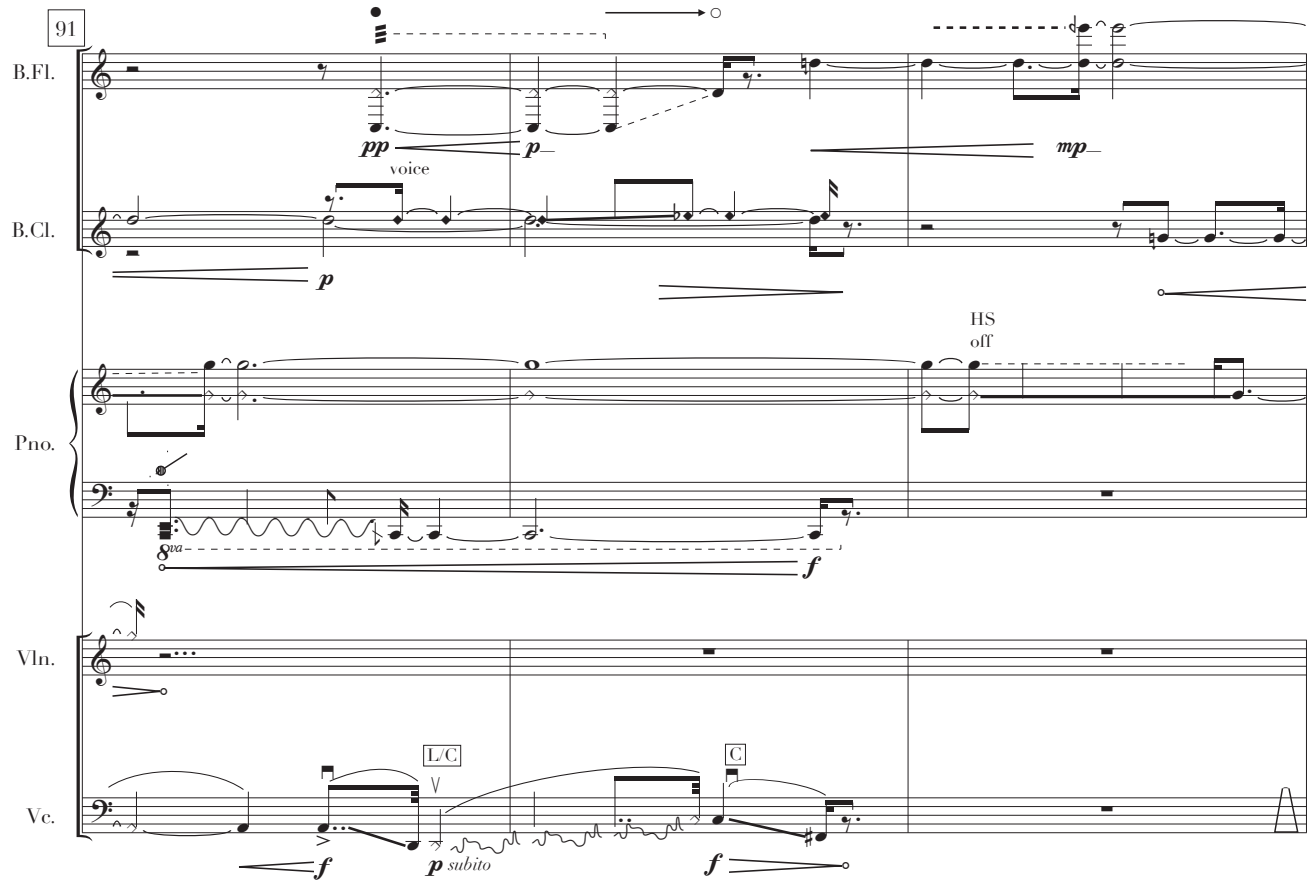
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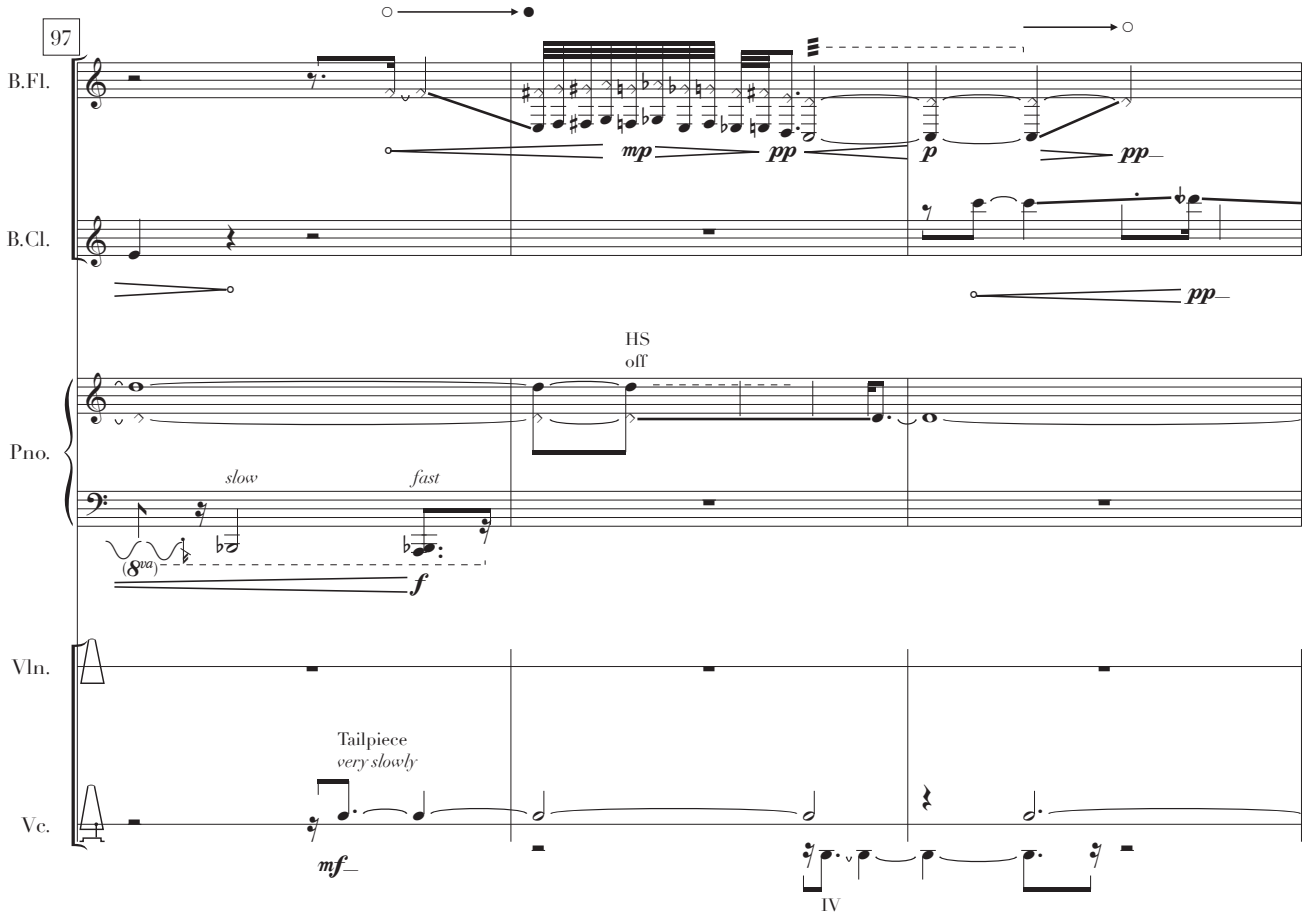
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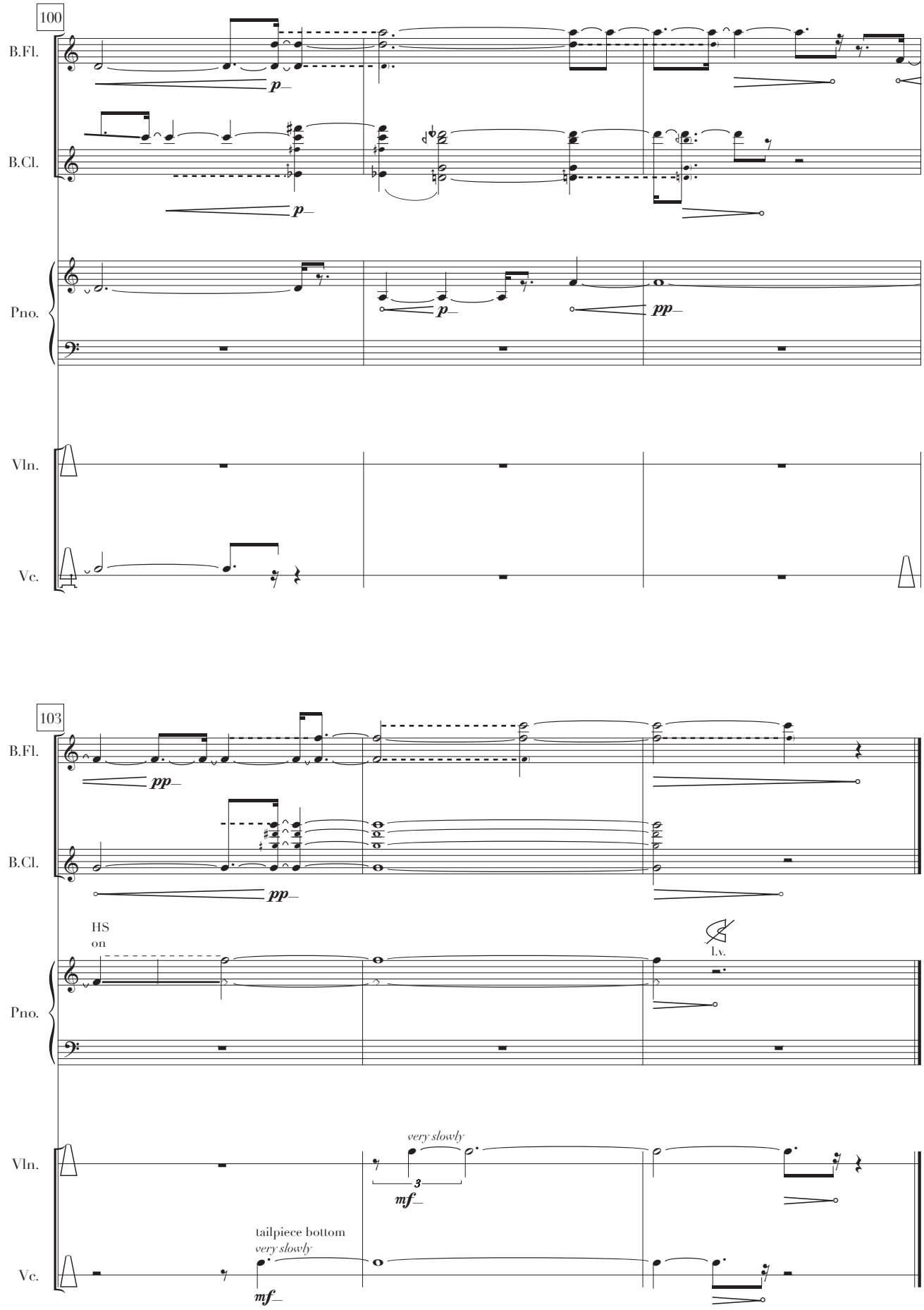
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IV

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