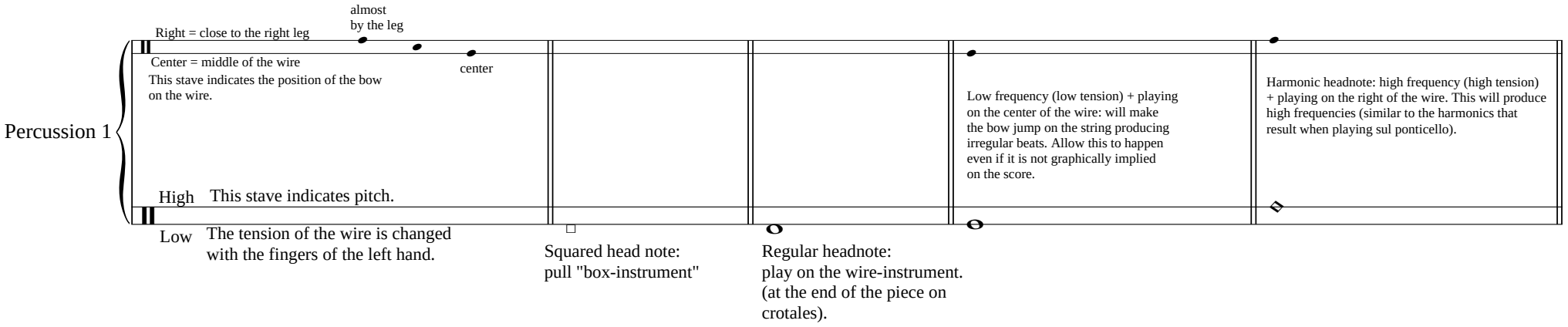
EUFÓTICA

for six musicians

Miguelángel Clerc 2010 (revised 2014)

Eufótica Indications



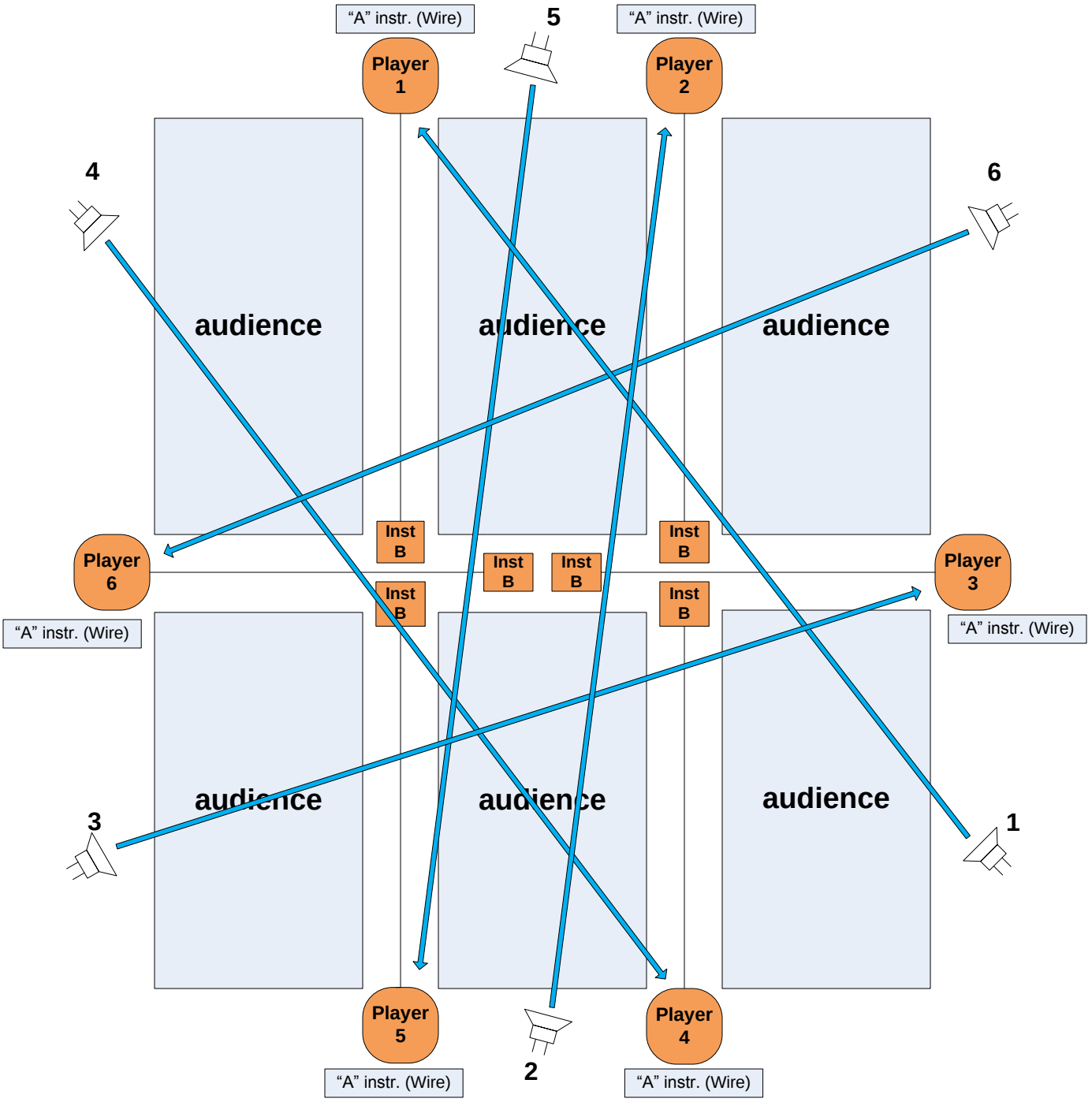
Wire-instrument (instr. A)

Box-instrument (instr. B) : tie a string to pull the box.

Box-instrument (inverted) : metallic candle holders glued to a carton board

Crotales: A (low 8ve), A (high 8ve), A♯ (low 8ve), A♯ (high 8ve), C (high 8ve middle), C (high 8ve top).

Spatial setup

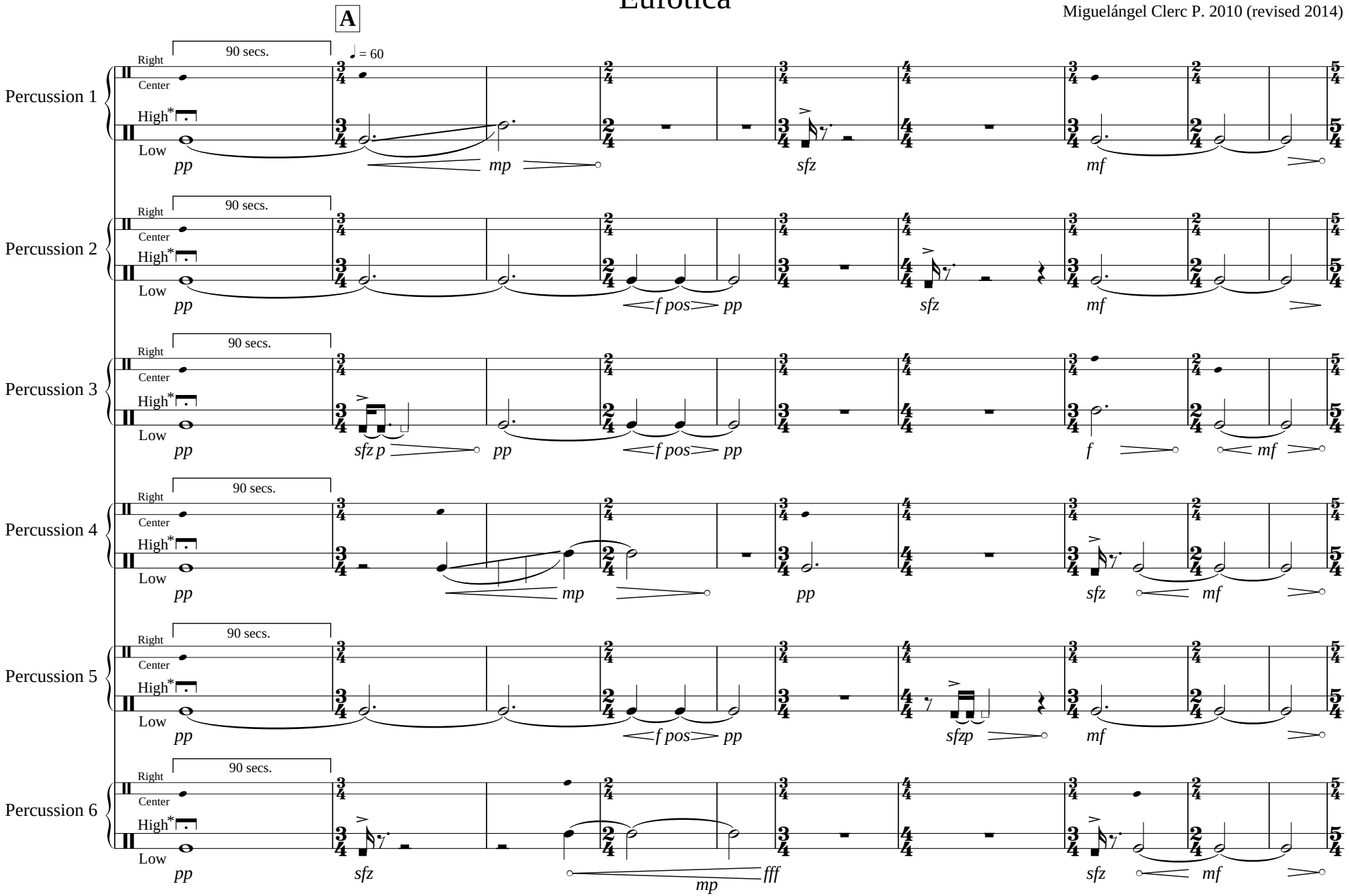


1.-Each player will have an "A" instrument (wire): The wire should be amplified with a condenser microphone placed very close to the wire on the left side. The microphone stand shouldn't interrupt the bowing.
2.-The amplification should be distributed as shown in the graphic above. The number beside the speaker indicates the player that must sound through it. The arrow indicates the direction and position of the speaker. The speaker will always point towards the player that is producing the sound for it.
3.-The "B" instrument should be dragged along the hallways so that space should be left open.
4.- Tape: the recorded tape is stereo. **Right channel:** should be amplified in speakers 1, 3 and 5. **Left channel:** should be amplified in speakers 2, 4 and 6. The tape may be triggered by percussionist number 2, the conductor or a technician.

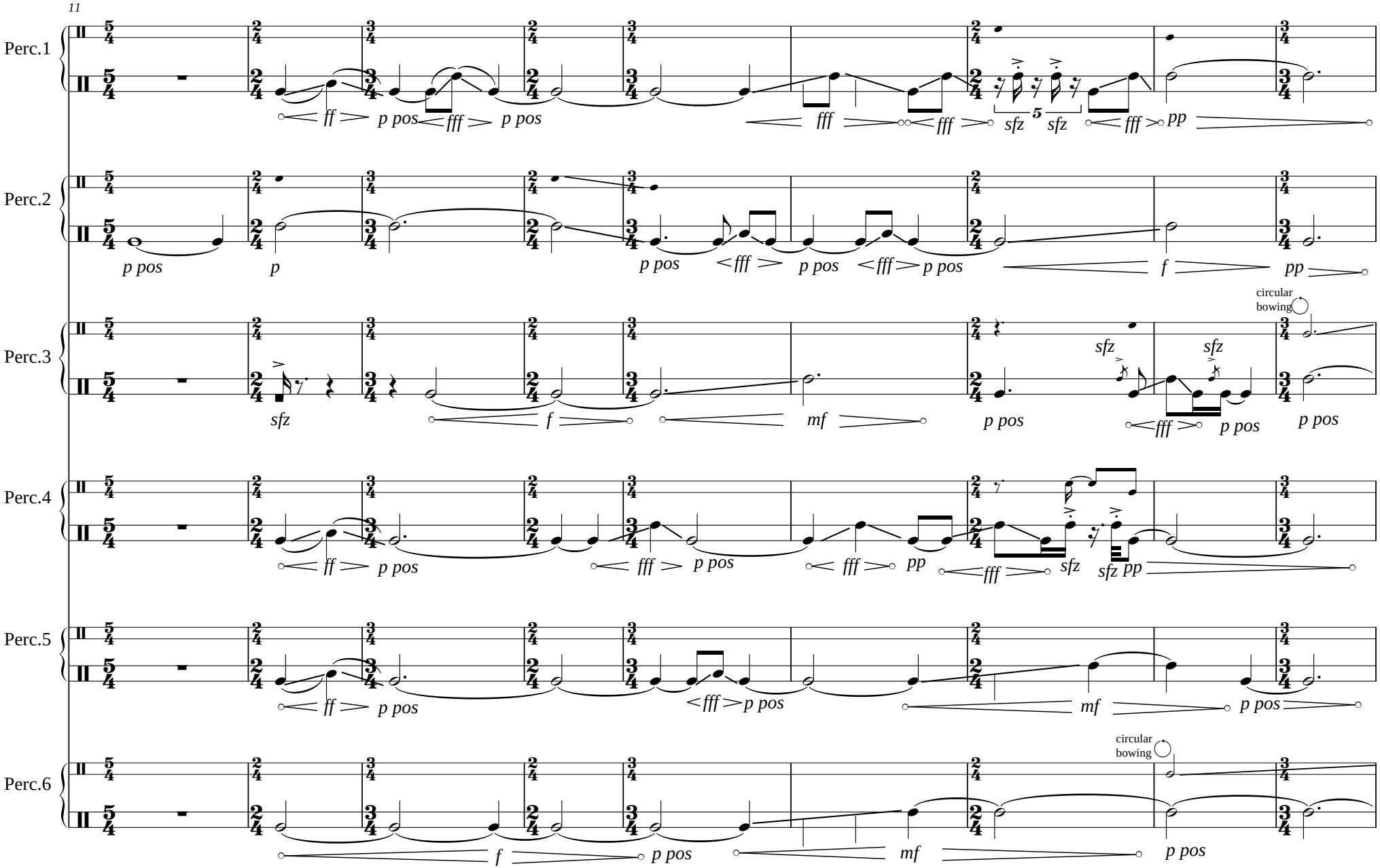
1.-Cada Percusionista tendra un instrumento "A" (alambre): el alambre se debe amplificar con un microfono de condensador situado muy cerca del alambre, del lado izquierdo. EL microfono y su atril no deben interrumpir el movimiento del arco.
2.-La amplificacion tiene que ser distribuida como en el grafico superior. El numero al lado del parlante indica que percusionista debe sonar en aquel 3.-parlante. La flecha indica la direccion y posicion del parlante. El parlante siempre va a apuntar al percusionista que produce el sonido de este.
3.-El instrumento "B" debe ser arrastrado a traves del pasillo asi que ese espacio debe mantenerse abierto.
4.-Tape: la pieza tiene un fragmento pre-grabado en stereo. **Canal derecho:** amplificado en parlantes 1,3 y 5. **Canal izquierdo:** amplificado en canales 2, 4 y 6. La grabacion debe ser activada por el percusionista numero 2.

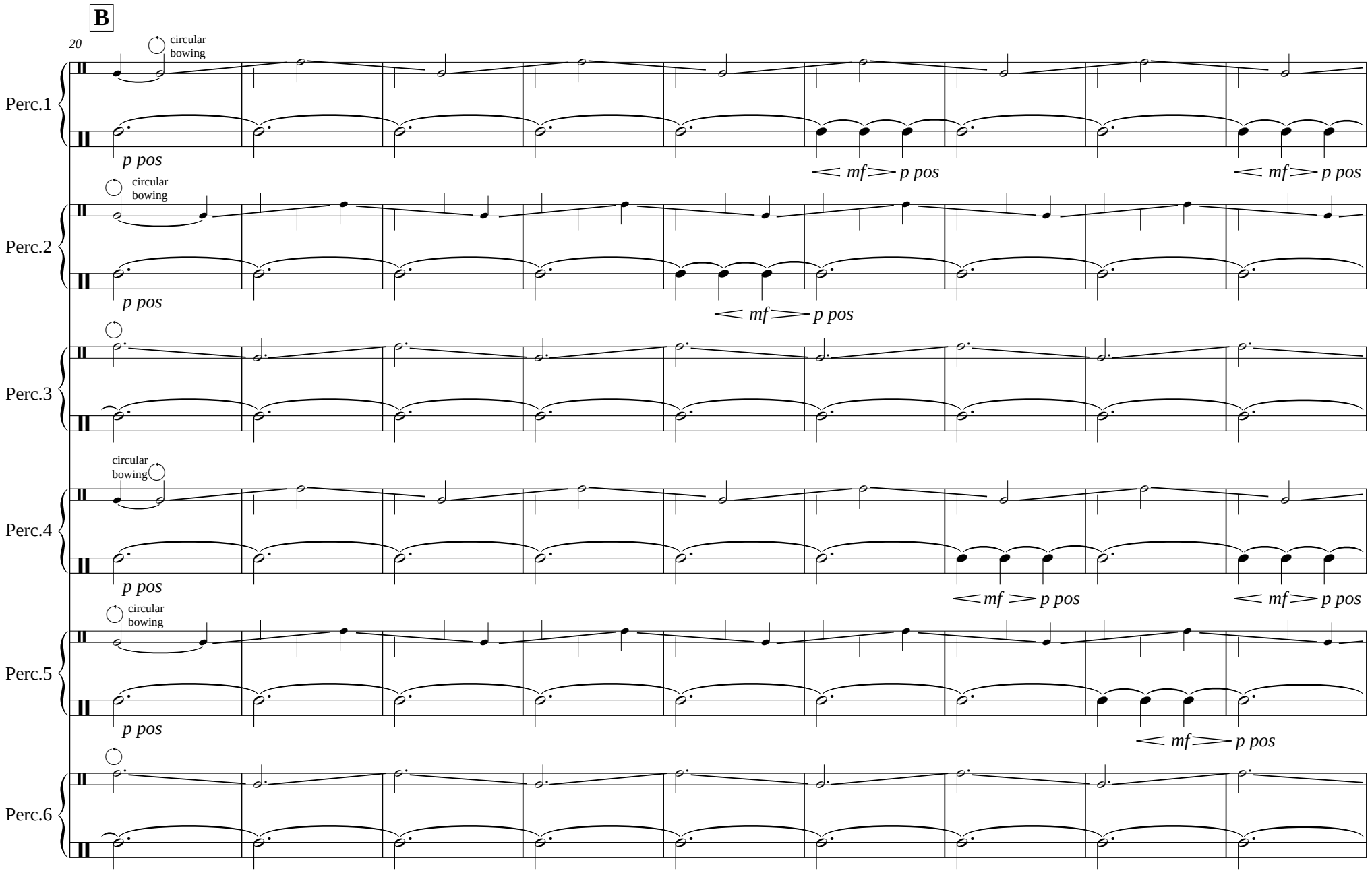
Eufótica

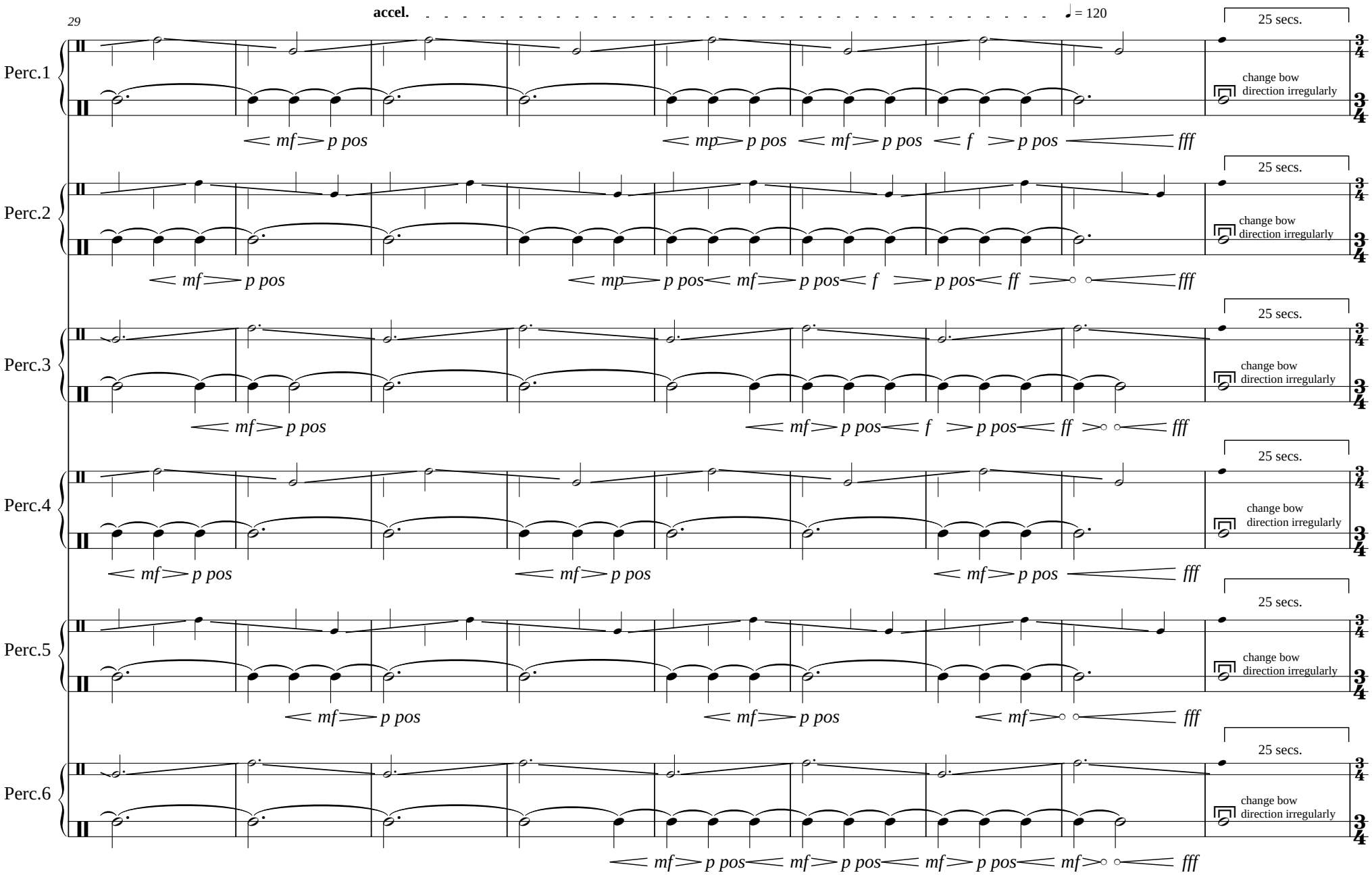
Miguelángel Clerc P. 2010 (revised 2014)



* Play the 1st bar as the audience come in.
After the audience is "relatively" silent keep on playing for one minute before starting the 2nd bar.


11
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
ff
p pos
fff
sfz
pp
p
f
mf
circular bowing

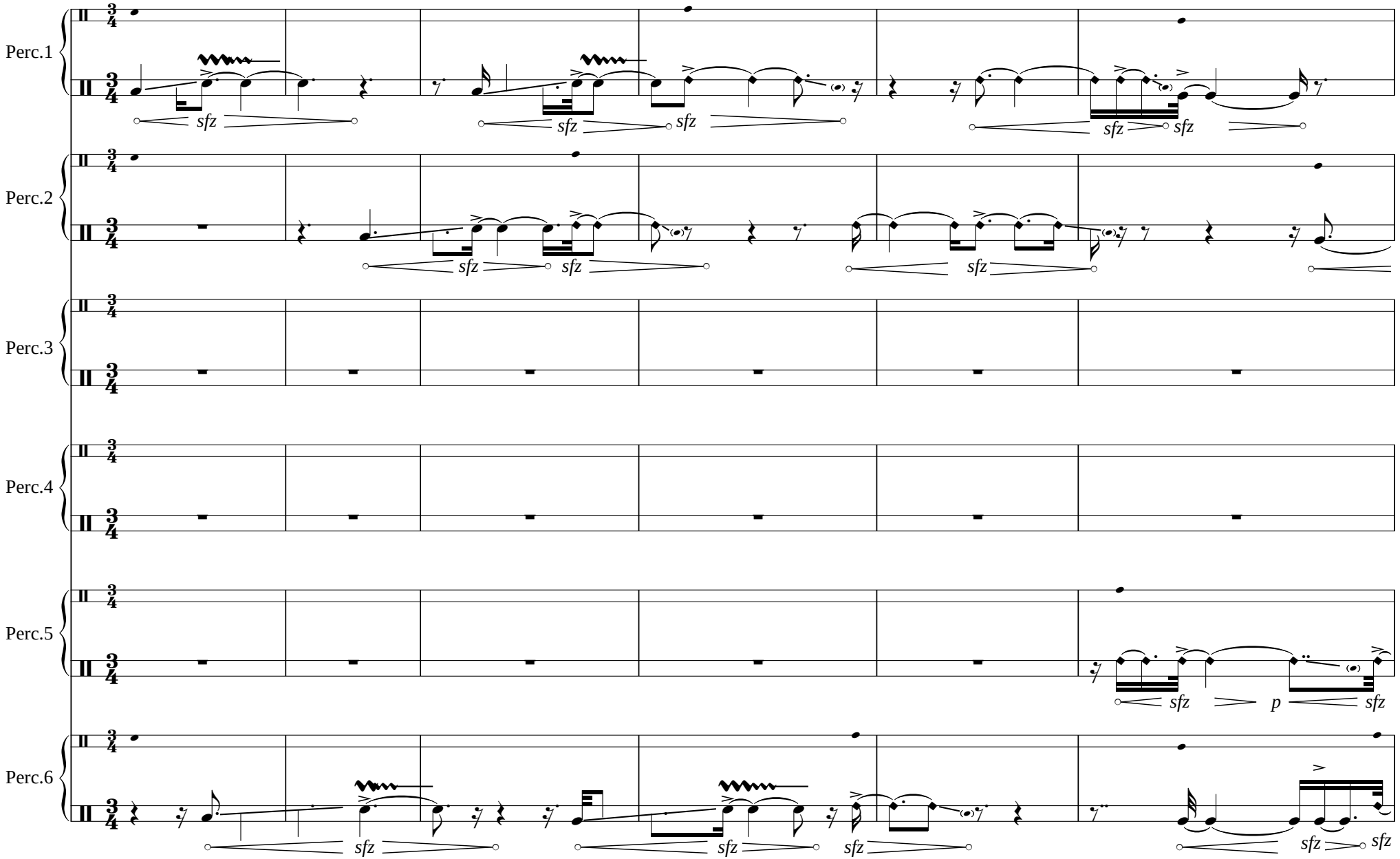

B
20
circular bowing
Perc.1
p pos
mf p pos
mf p pos
circular bowing
Perc.2
p pos
mf p pos
Perc.3
circular bowing
Perc.4
p pos
mf p pos
mf p pos
circular bowing
Perc.5
p pos
mf p pos
Perc.6

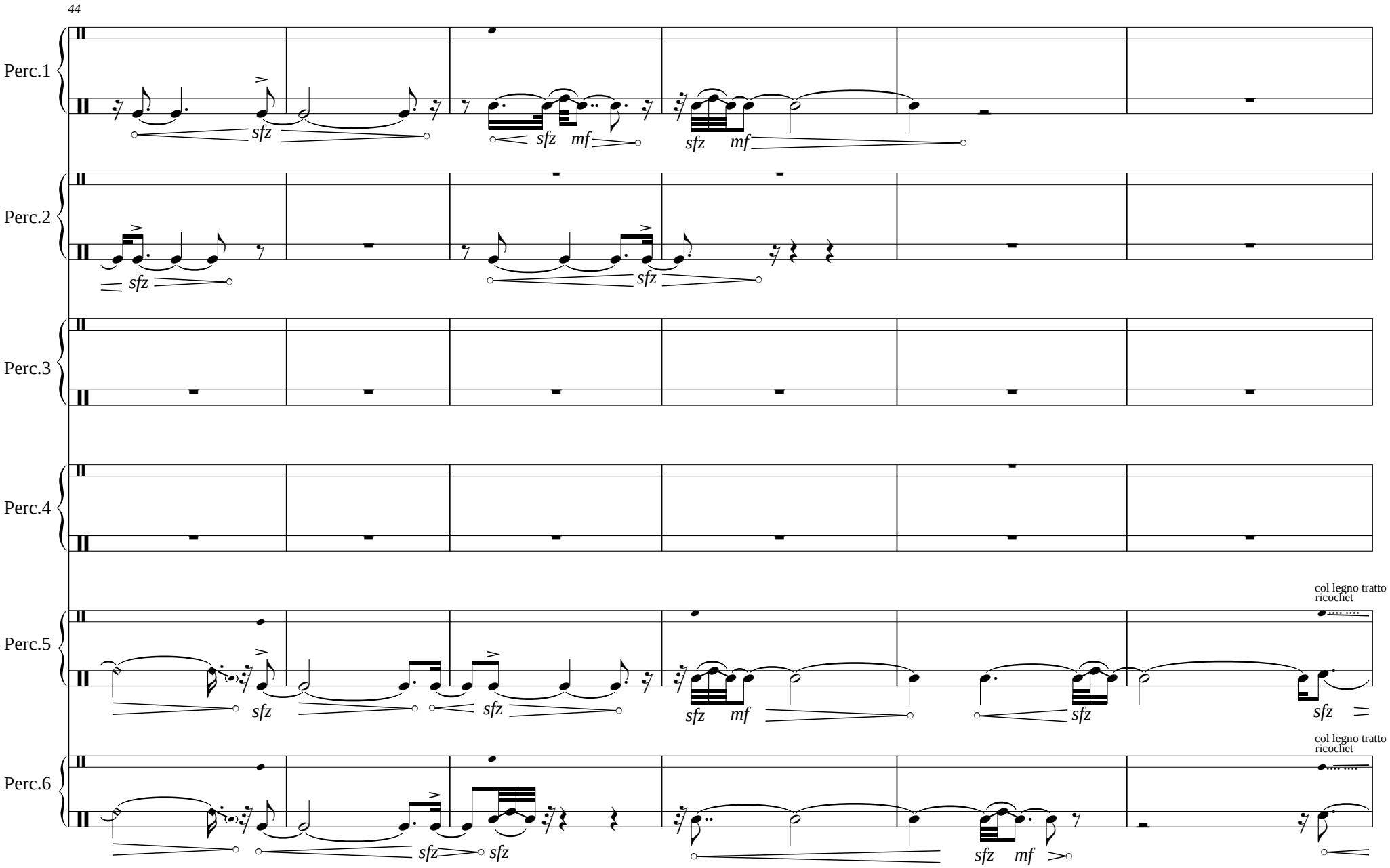

29
accel.
♩ = 120
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
25 secs.
change bow direction irregularly
mf p pos
mp p pos
f p pos
ff
fff

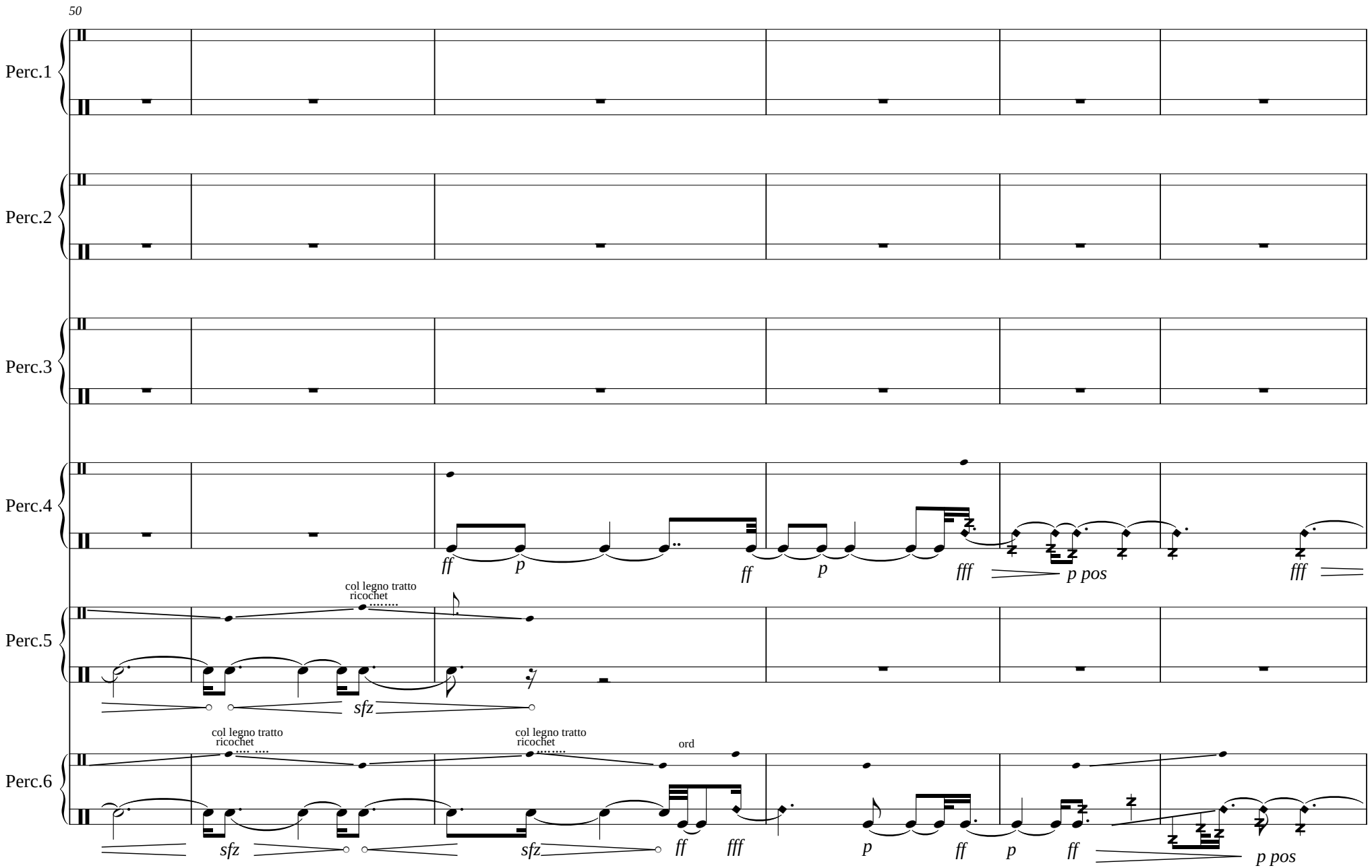
C

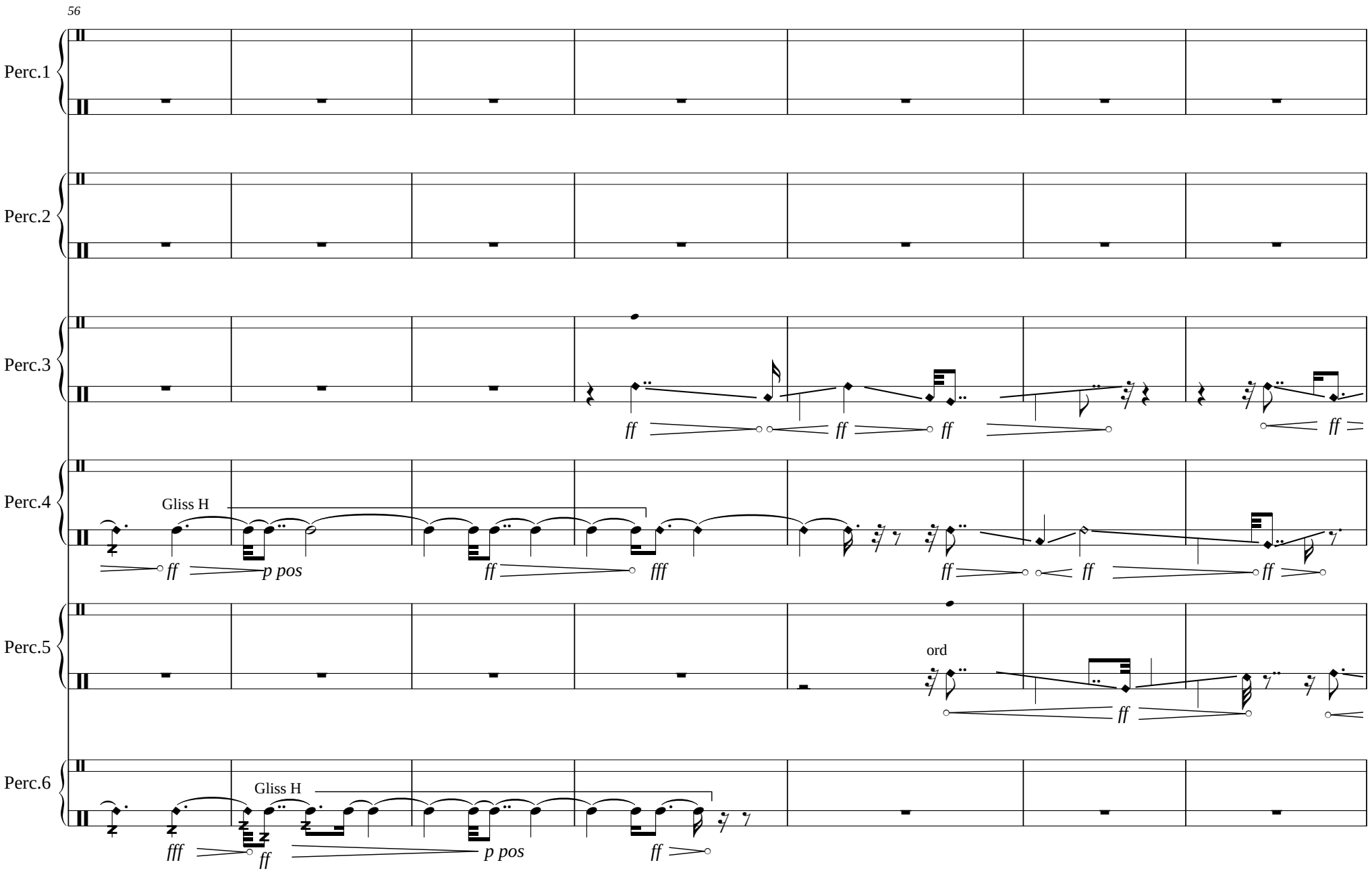
38

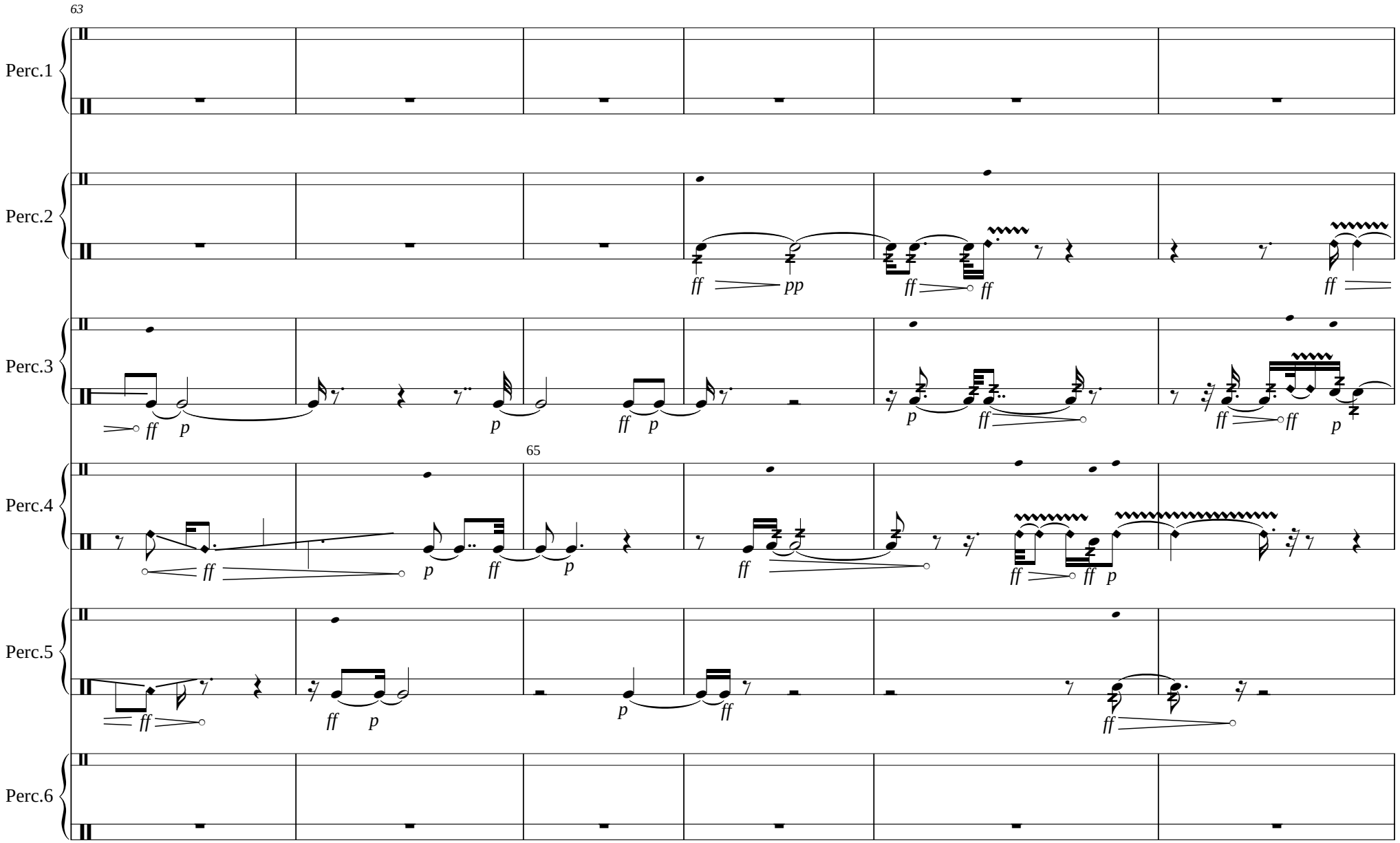
♩ = 60

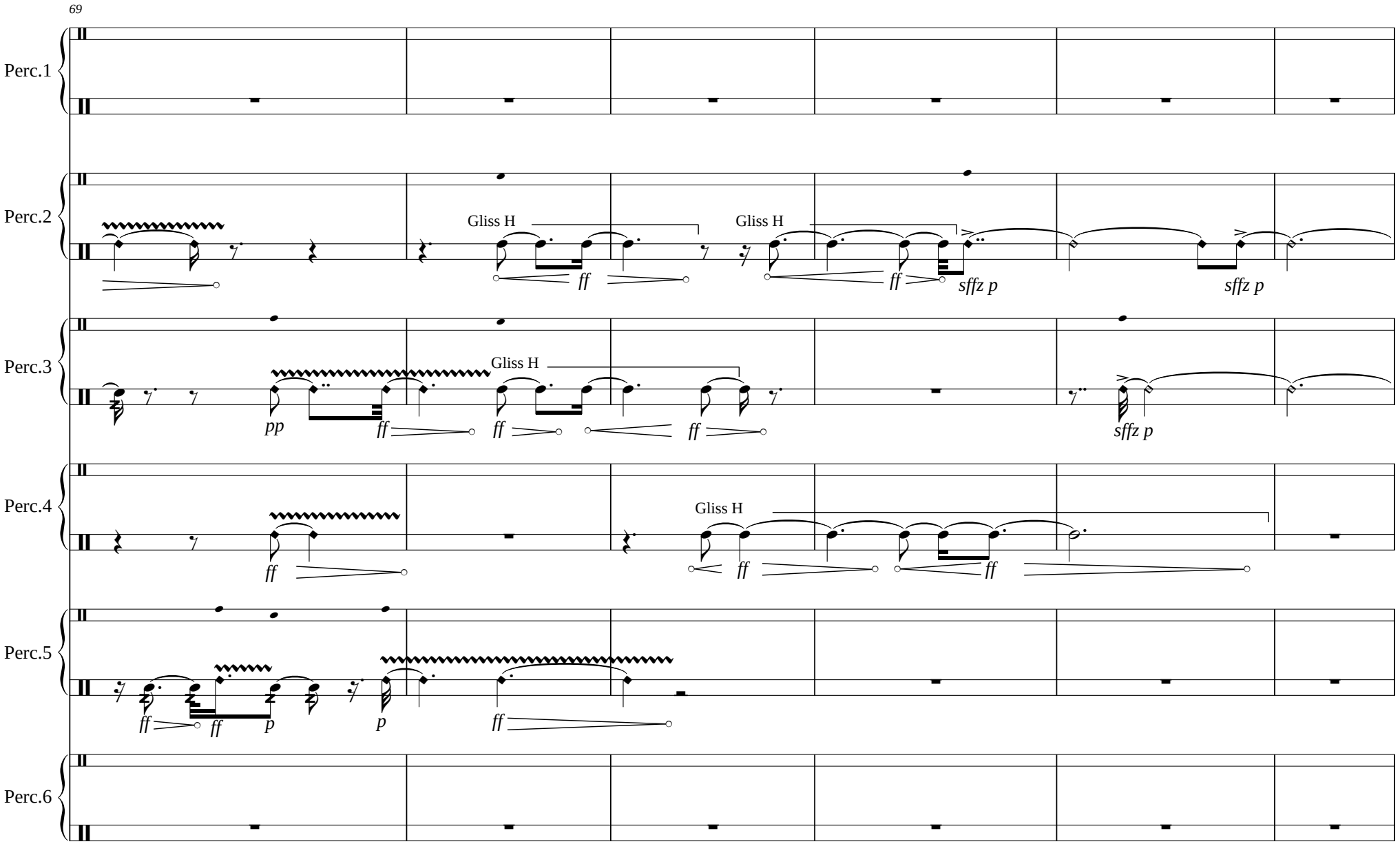


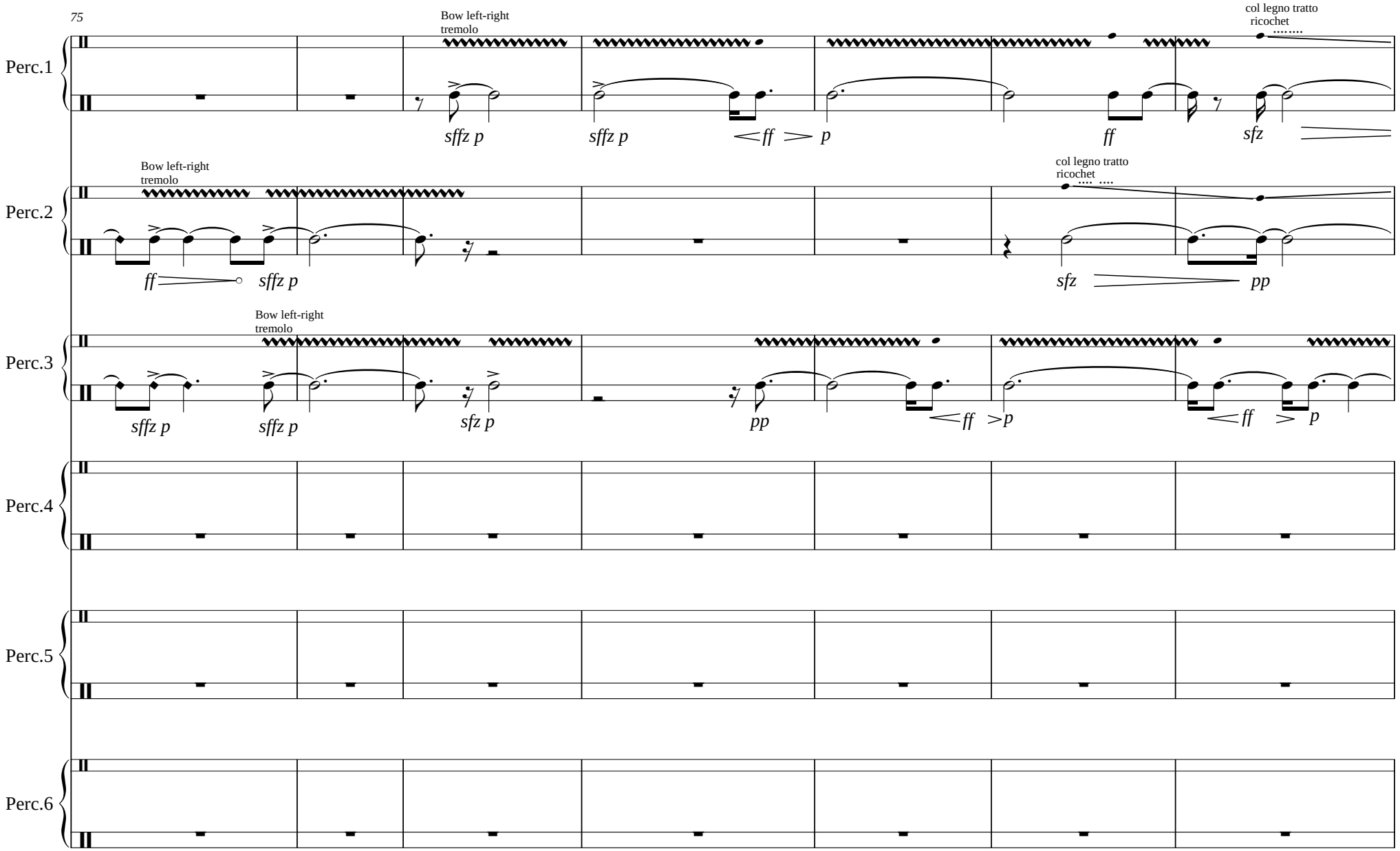

44
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
sfz
mf
col legno tratto
ricochet

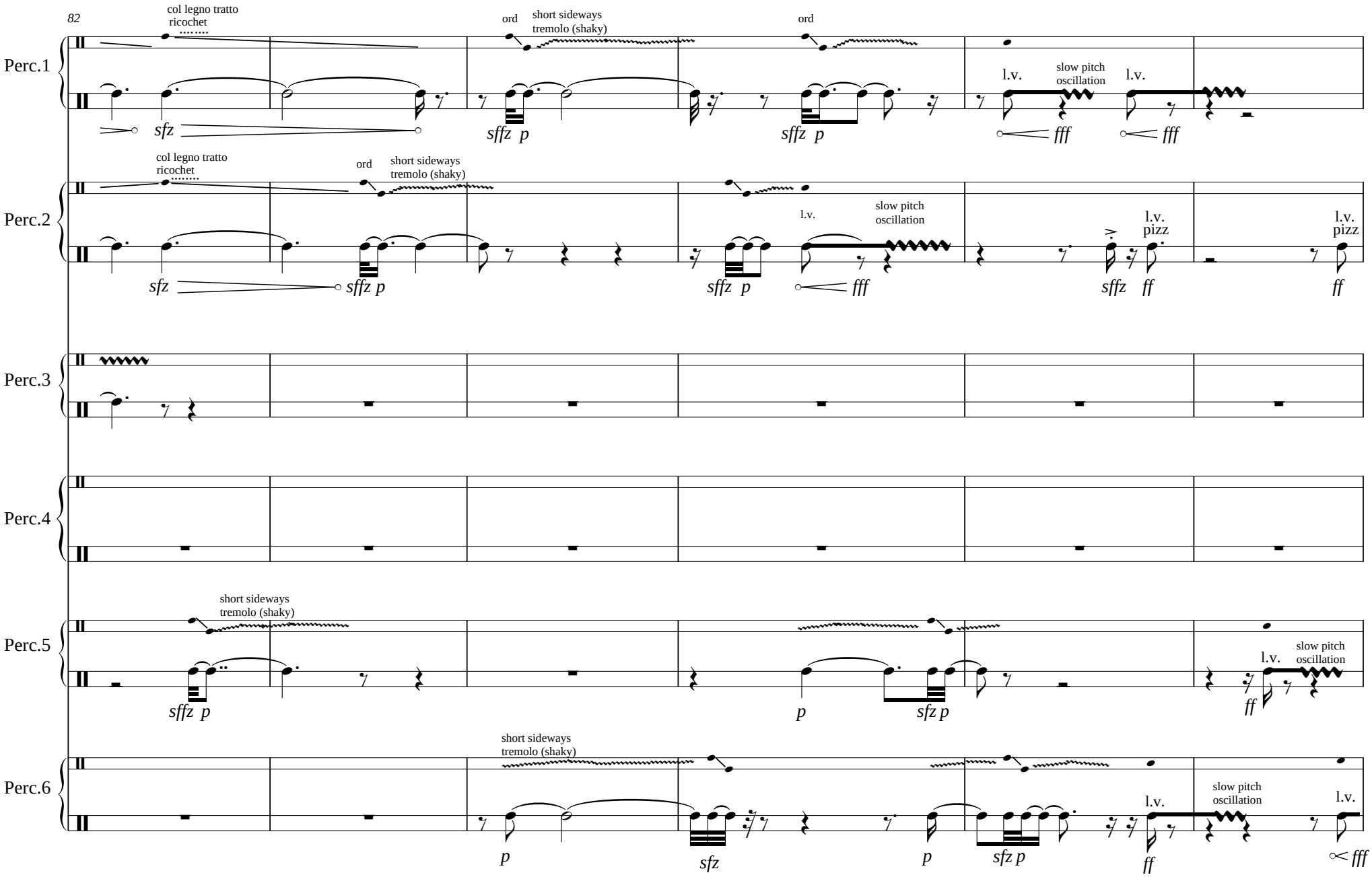

50
Perc.1
Perc.2
Perc.3
Perc.4
ff
p
ff
p
fff
p pos
fff
Perc.5
col legno tratto
ricochet
sfz
Perc.6
col legno tratto
ricochet
col legno tratto
ricochet
ord
sfz
sfz
ff
fff
p
ff
p
ff
p pos

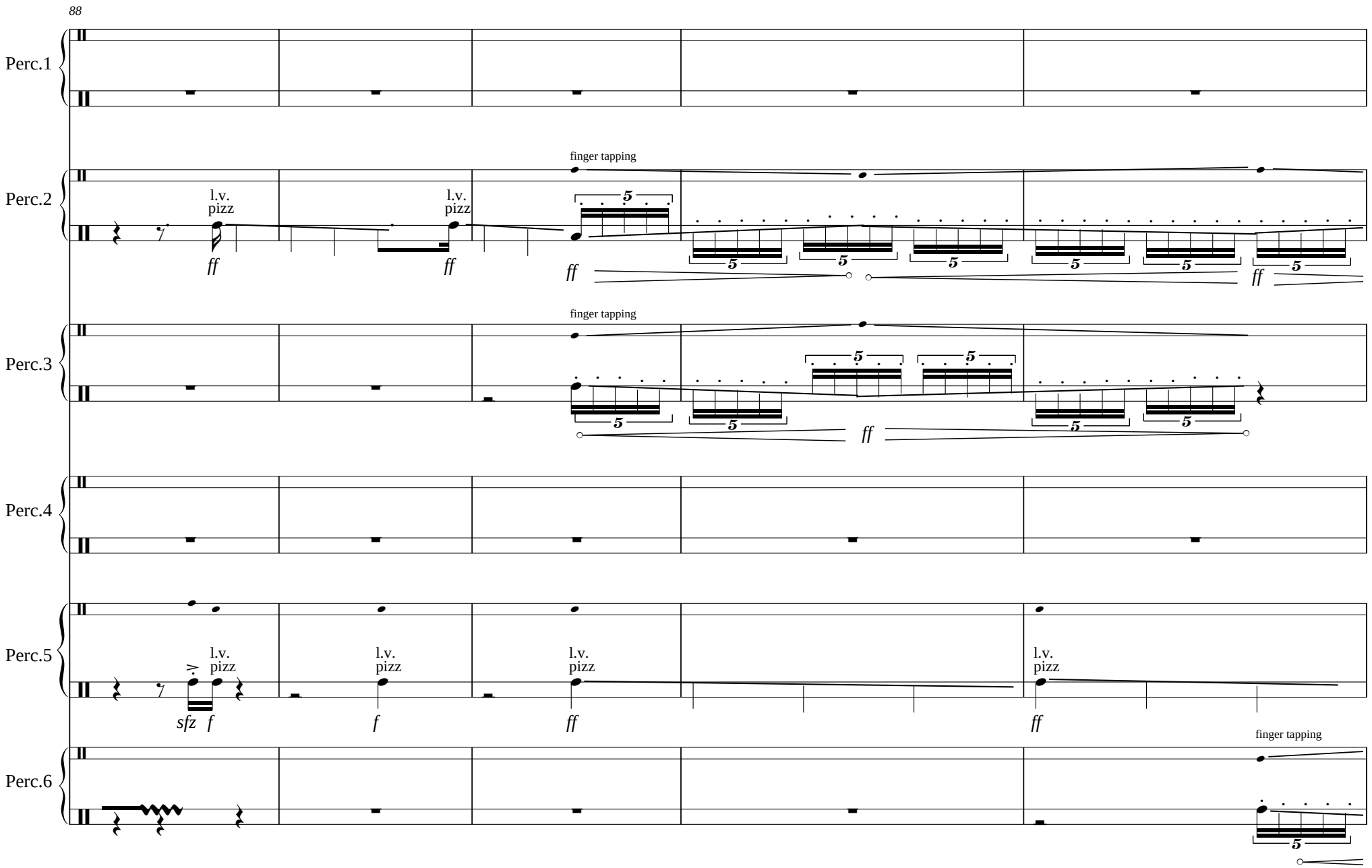

56
Perc.1
Perc.2
Perc.3
ff
ff
ff
ff
Perc.4
Gliss H
ff
p pos
ff
fff
ff
ff
ff
Perc.5
ord
ff
Perc.6
Gliss H
fff
ff
p pos
ff

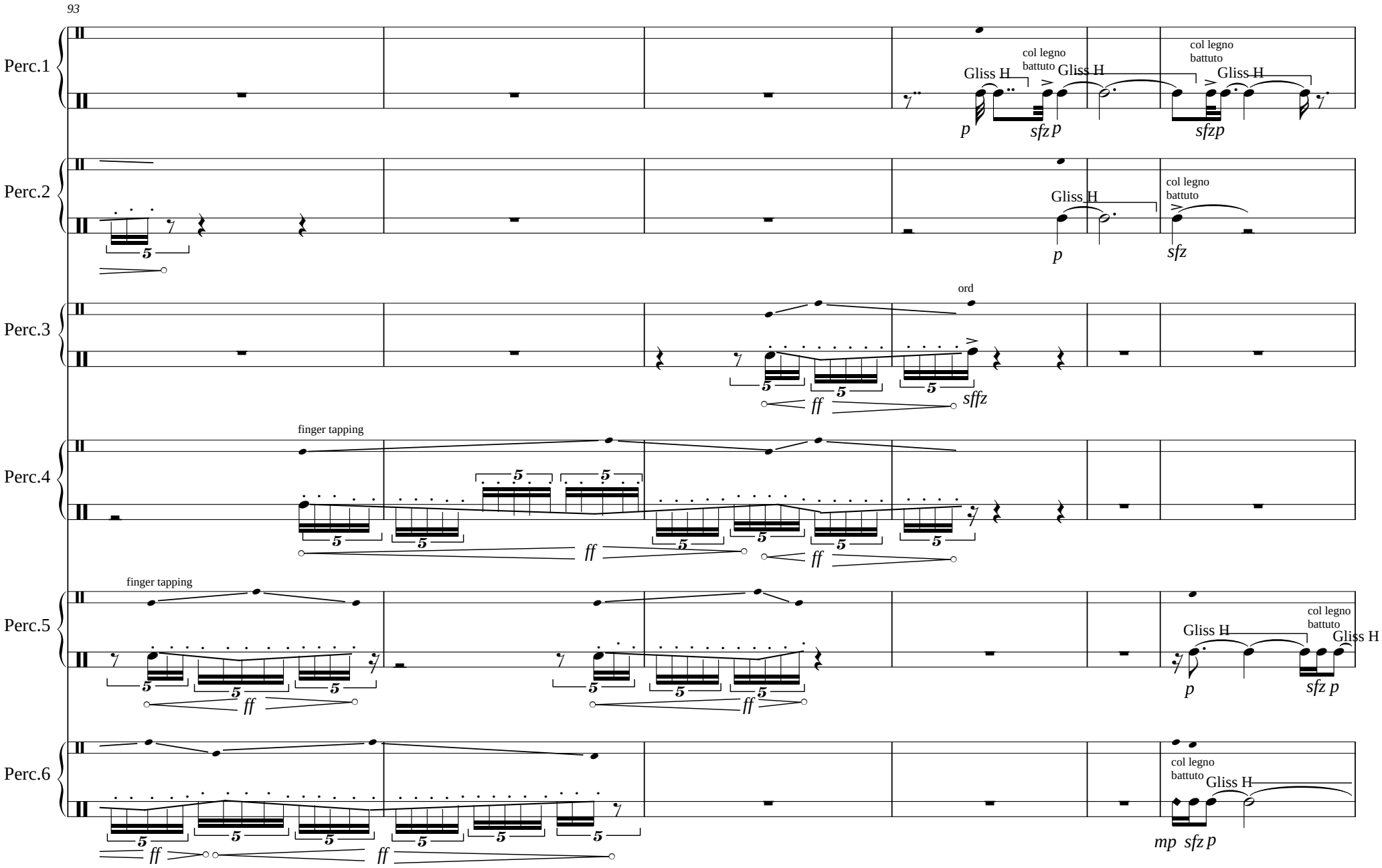

63
Perc.1
Perc.2
Perc.3
Perc.4
65
Perc.5
Perc.6
ff
pp
p

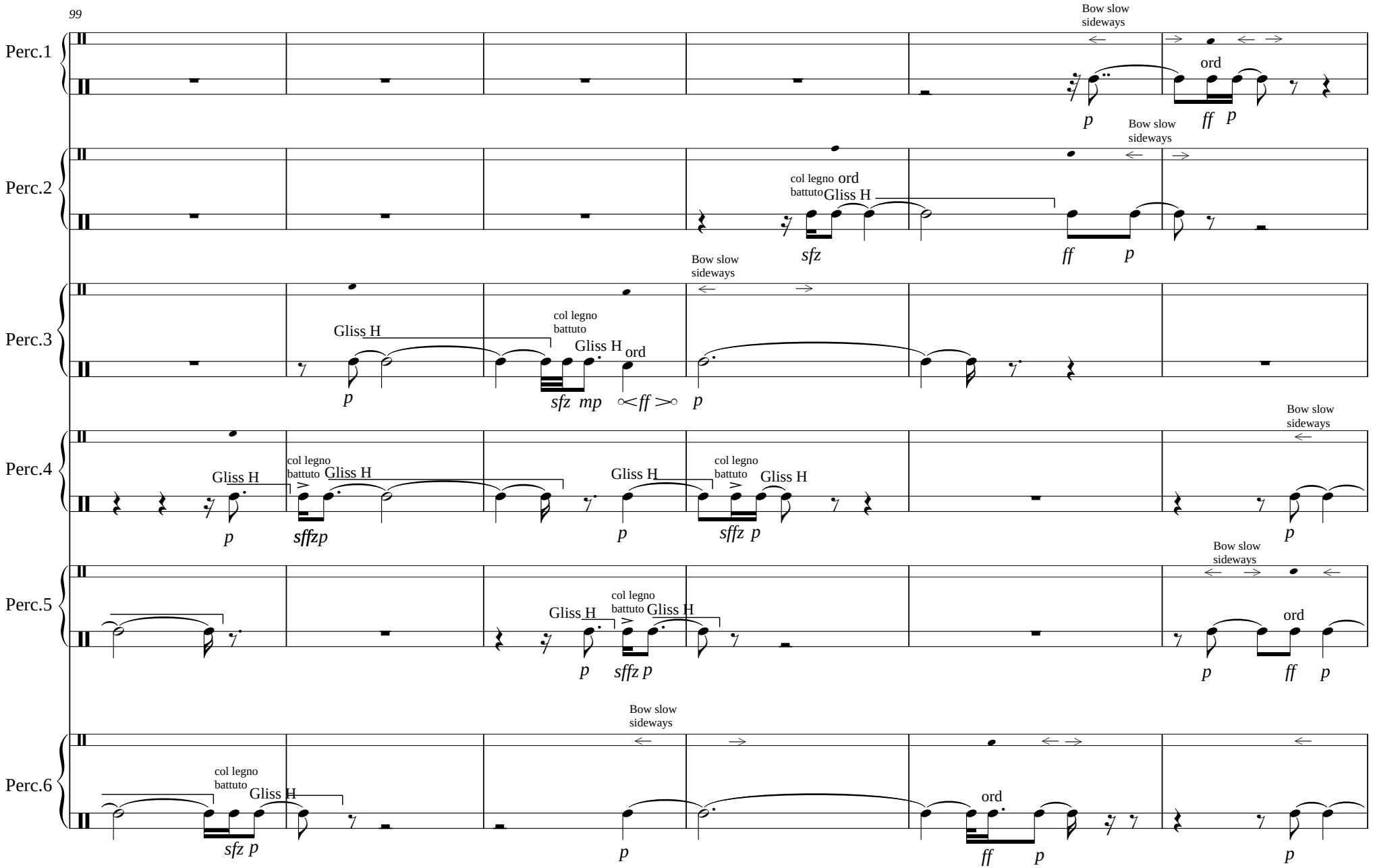

69
Perc.1
Perc.2
Gliss H
ff
Gliss H
ff
sffz p
sffz p
Perc.3
Gliss H
pp
ff
ff
ff
sffz p
Perc.4
Gliss H
ff
ff
ff
Perc.5
ff
ff
p
p
ff
Perc.6

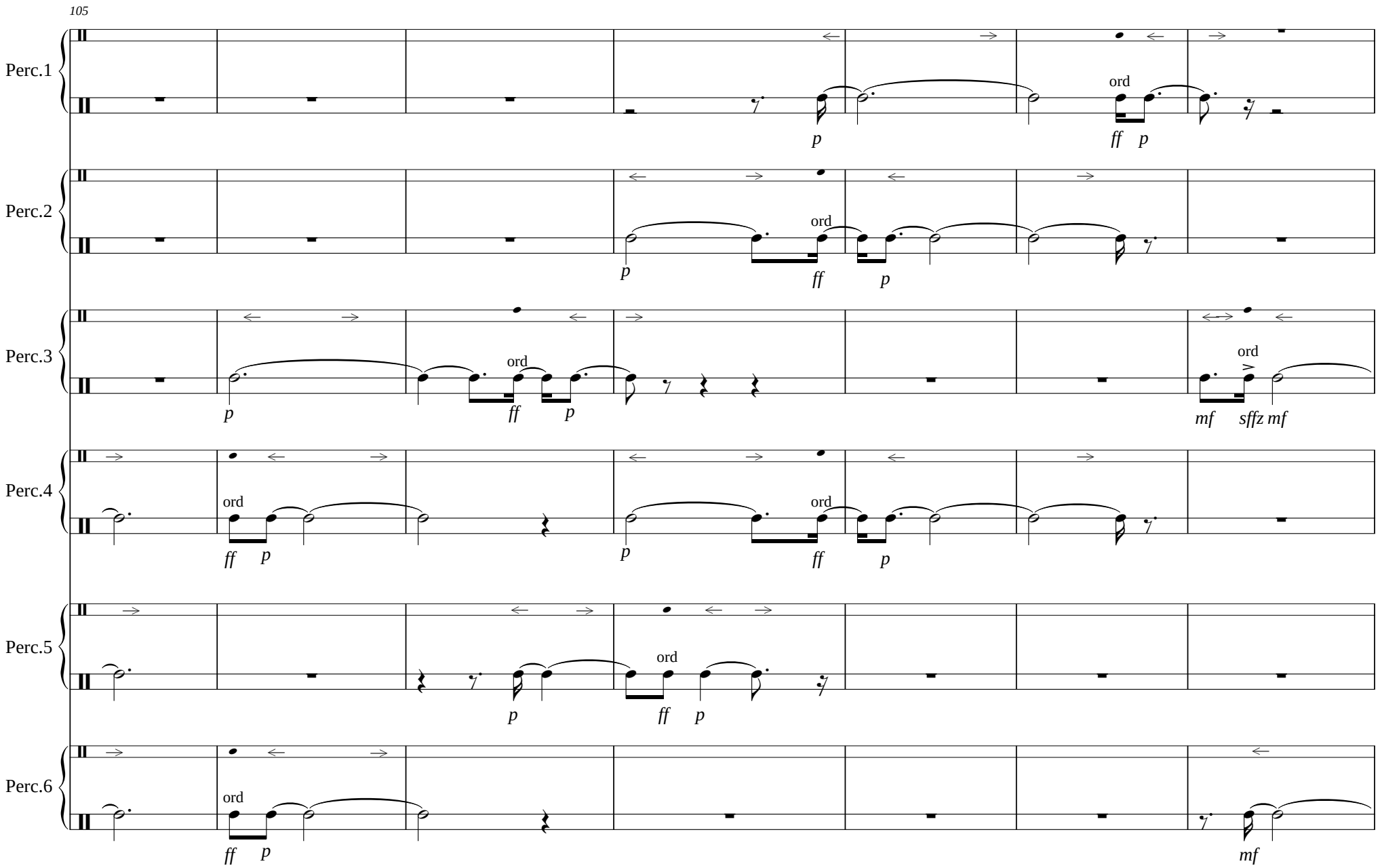

75
Perc.1
Bow left-right tremolo
col legno tratto ricochet
sffz p
sffz p
ff p
ff
sfz
Perc.2
Bow left-right tremolo
col legno tratto ricochet
ff
sffz p
sfz
pp
Perc.3
Bow left-right tremolo
sffz p
sffz p
sfz p
pp
ff p
ff p
Perc.4
Perc.5
Perc.6

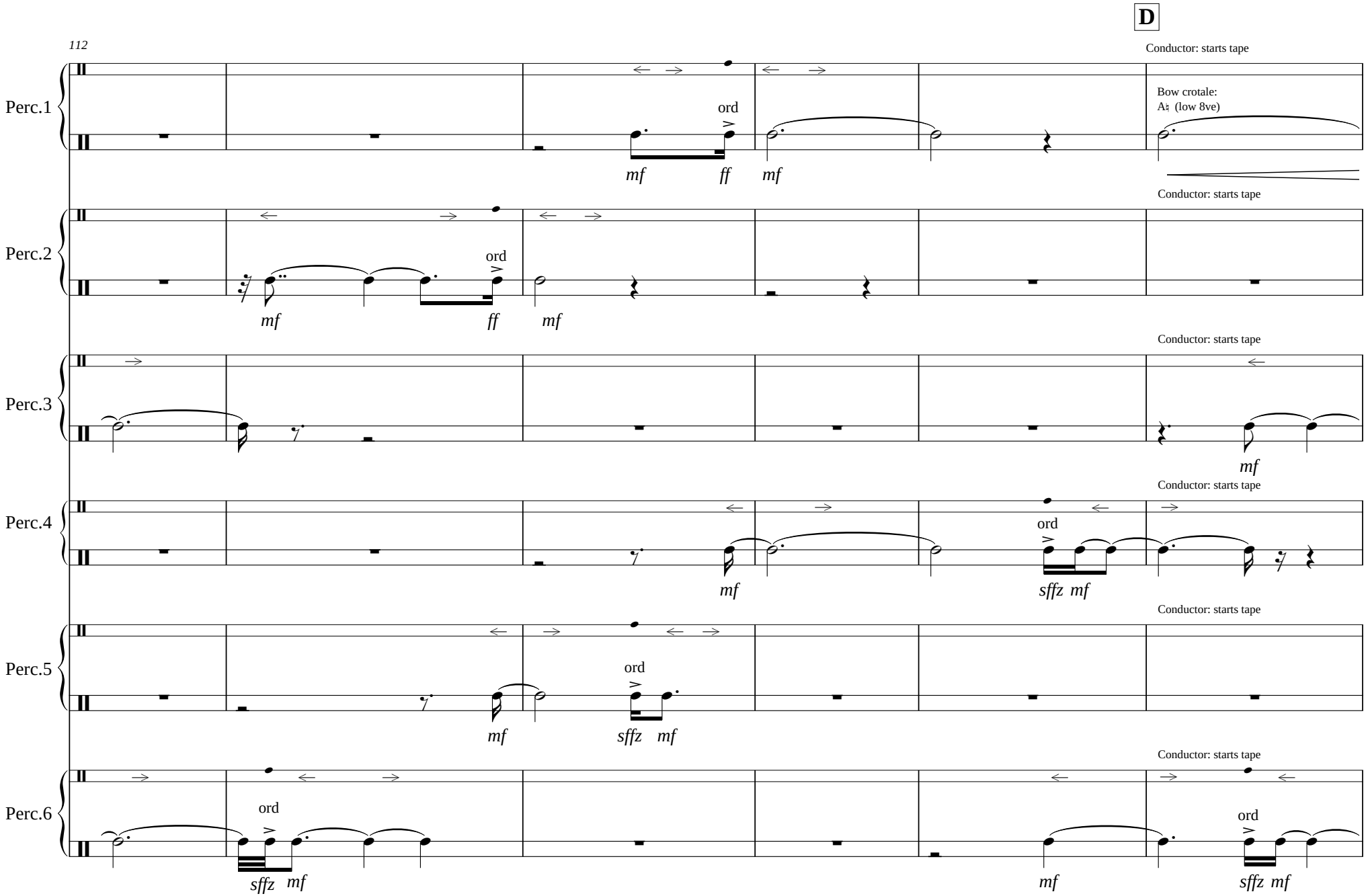

82
Perc.1
col legno tratto
ricochet
sfz
ord
short sideways
tremolo (shaky)
sffz p
ord
sffz p
l.v.
slow pitch
oscillation
fff
l.v.
fff
Perc.2
col legno tratto
ricochet
sfz
ord
short sideways
tremolo (shaky)
sffz p
l.v.
slow pitch
oscillation
sffz p
fff
sffz
l.v.
pizz
ff
l.v.
pizz
ff
Perc.3
Perc.4
Perc.5
short sideways
tremolo (shaky)
sffz p
p
sfz p
ff
l.v.
slow pitch
oscillation
Perc.6
short sideways
tremolo (shaky)
p
sfz
p
sfz p
ff
l.v.
slow pitch
oscillation
fff
l.v.

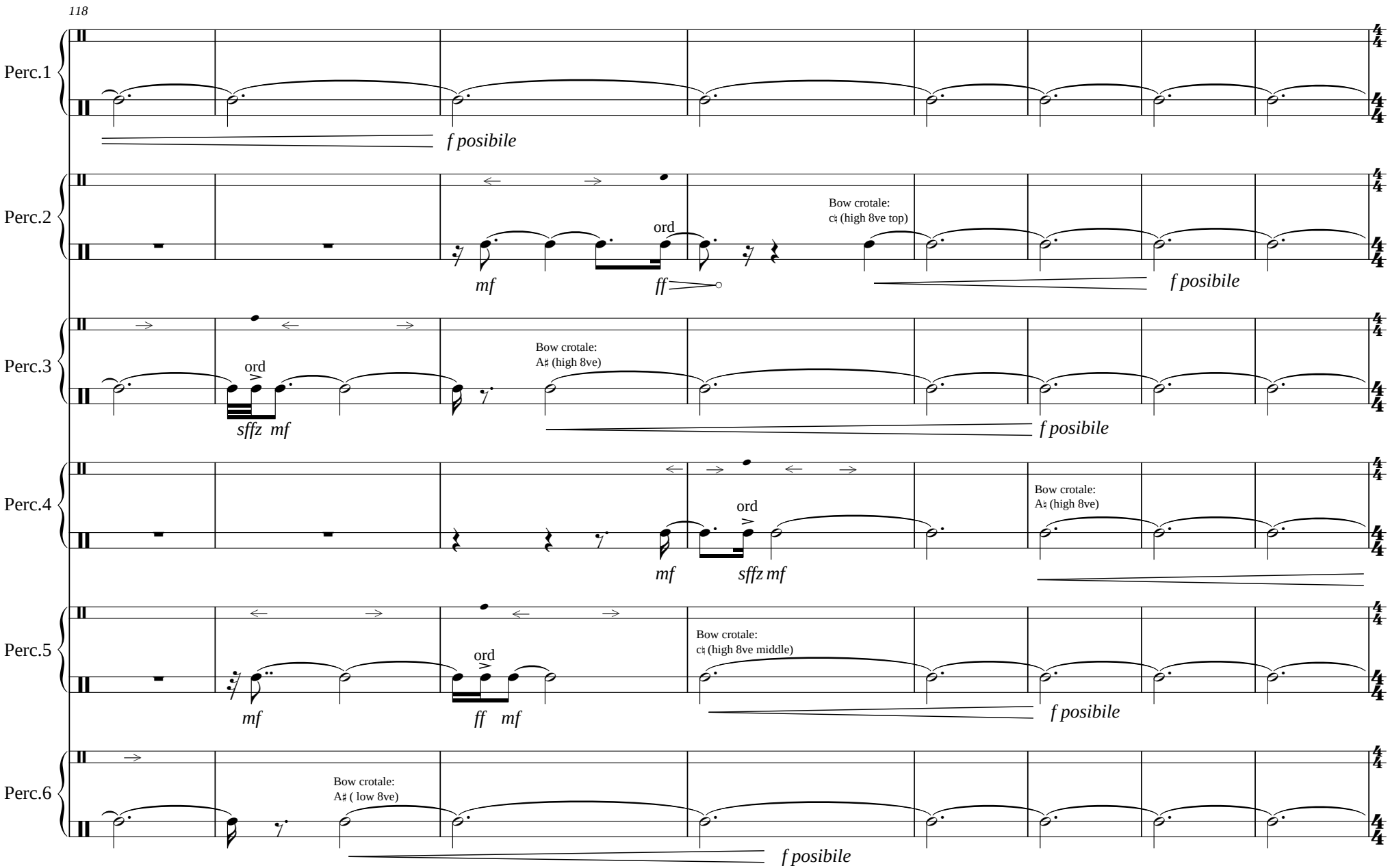

88
Perc.1
Perc.2
l.v.
pizz
ff
finger tapping
Perc.3
Perc.4
Perc.5
sfz
f
Perc.6

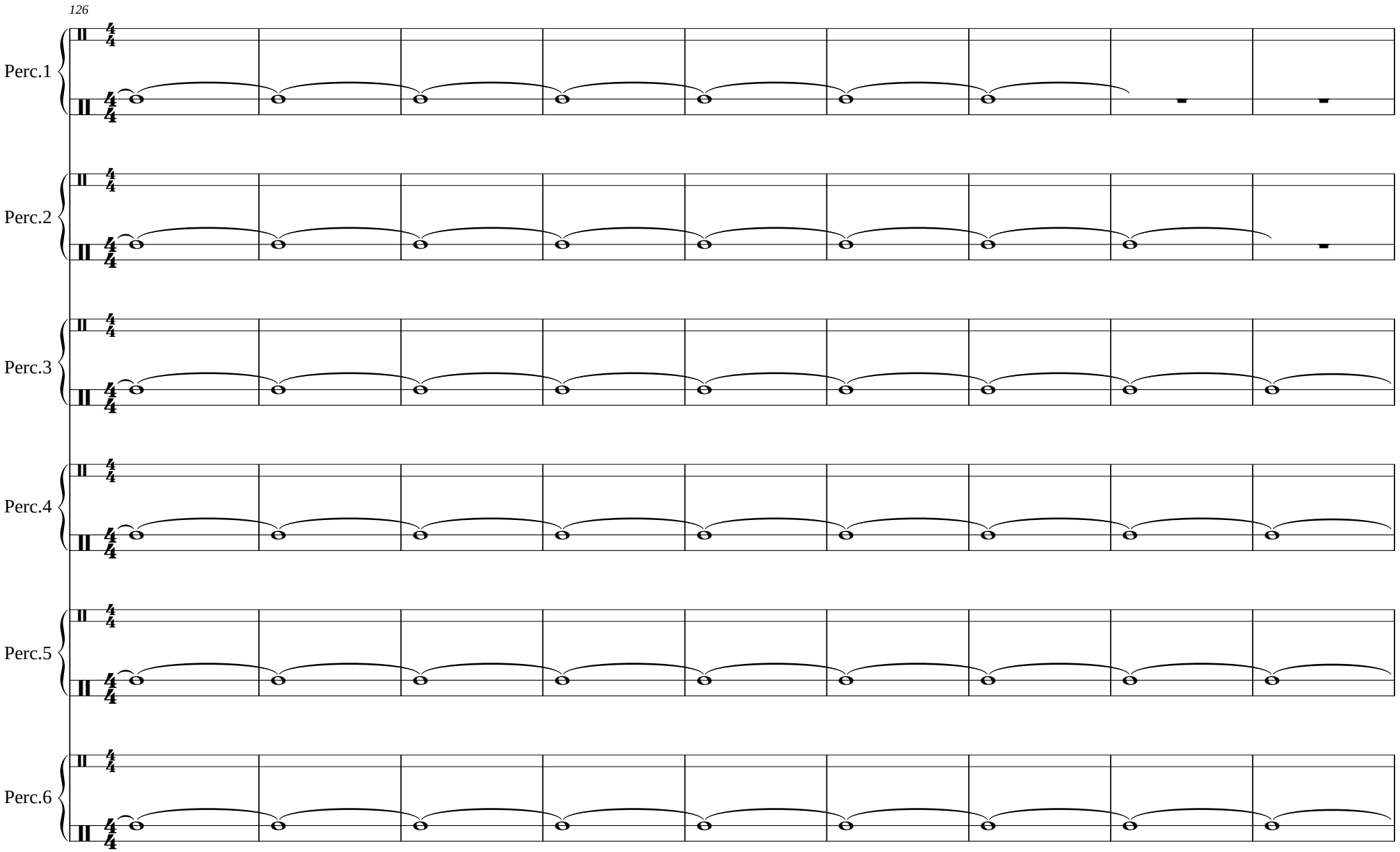

93
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
Gliss H
col legno battuto
p
sfz p
sfzp
sfz
ord
sffz
ff
finger tapping
mp

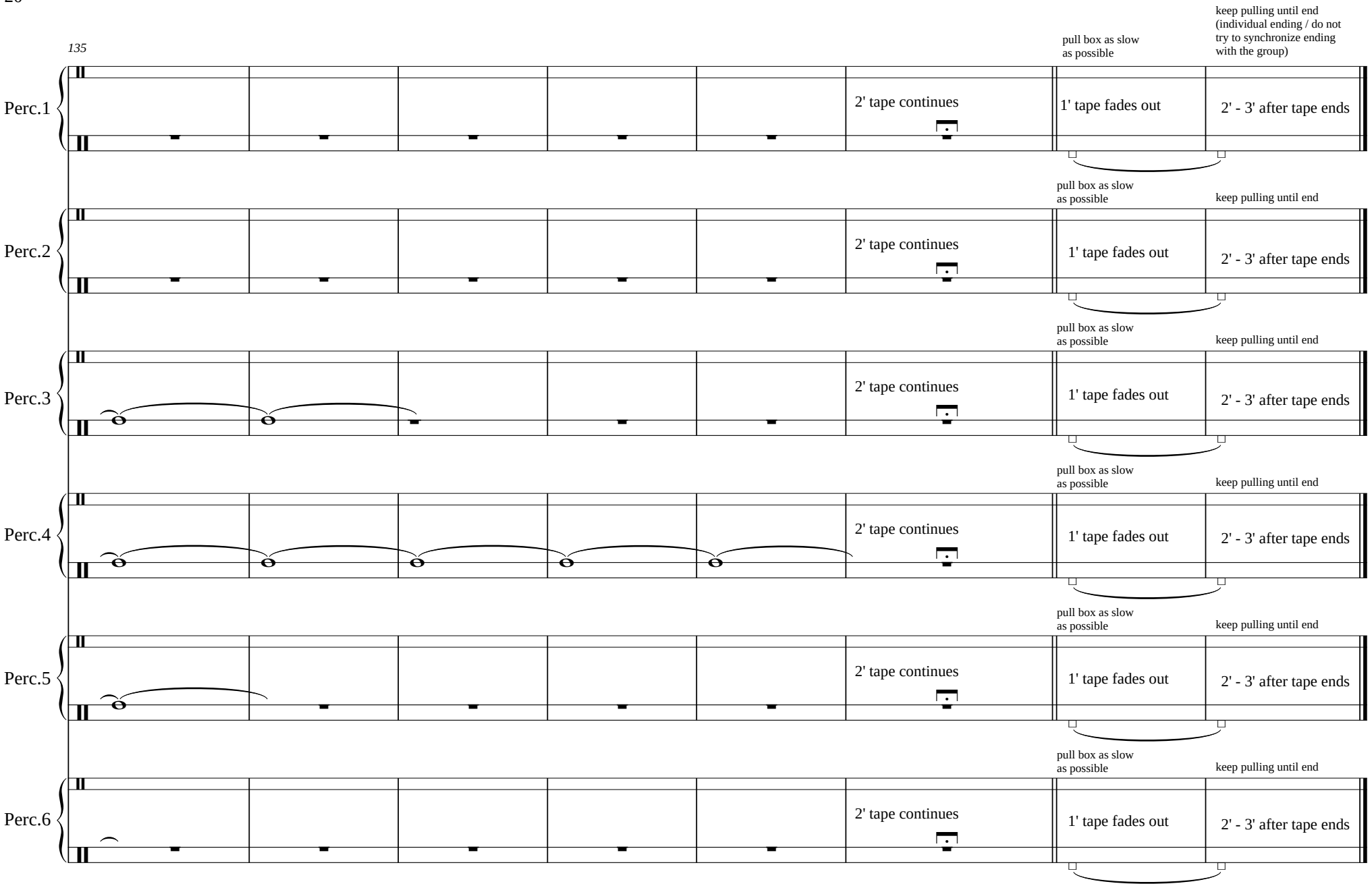

99
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
Bow slow sideways
ord
p
ff
col legno battuto
Gliss H
sfz
mp
sffzp
sffz


105
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
ord
p
ff
mf
sffz


D
112
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6
Conductor: starts tape
Bow crotale:
A♮ (low 8ve)
ord
mf
ff
sffz


118
Perc.1
f posibile
Perc.2
mf
ord
ff
Bow crotale:
c♯ (high 8ve top)
f posibile
Perc.3
ord
sffz mf
Bow crotale:
A♯ (high 8ve)
f posibile
Perc.4
mf
ord
sffz mf
Bow crotale:
A♯ (high 8ve)
Perc.5
mf
ord
ff mf
Bow crotale:
c♯ (high 8ve middle)
f posibile
Perc.6
Bow crotale:
A♯ (low 8ve)
f posibile


126
Perc.1
Perc.2
Perc.3
Perc.4
Perc.5
Perc.6


135
pull box as slow as possible
keep pulling until end (individual ending / do not try to synchronize ending with the group)
Perc.1
2' tape continues
1' tape fades out
2' - 3' after tape ends
pull box as slow as possible
keep pulling until end
Perc.2
2' tape continues
1' tape fades out
2' - 3' after tape ends
pull box as slow as possible
keep pulling until end
Perc.3
2' tape continues
1' tape fades out
2' - 3' after tape ends
pull box as slow as possible
keep pulling until end
Perc.4
2' tape continues
1' tape fades out
2' - 3' after tape ends
pull box as slow as possible
keep pulling until end
Perc.5
2' tape continues
1' tape fades out
2' - 3' after tape ends
pull box as slow as possible
keep pulling until end
Perc.6
2' tape continues
1' tape fades out
2' - 3' after tape ends