Davide Rizza

Débris de Fleurs

for soprano and ensemble

(2025)

Instrumentation

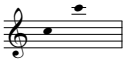
Flute

Oboe

Bass Clarinet

French Horn
+ warm up mute

Percussion

crotales 

bass drum
snare drum (+ metal objects to be put on it)
mallets: bass drum soft mallet, superball, bow

Harp
+ objects: hair clips, wooden stick
+ preparation: place two hair clips on the indicated strings

Piano
+ objects: superball, timpani soft mallet, plastic card
+ preparation: put a strip of patafix on the last, highest octave of the piano

Soprano

Violin

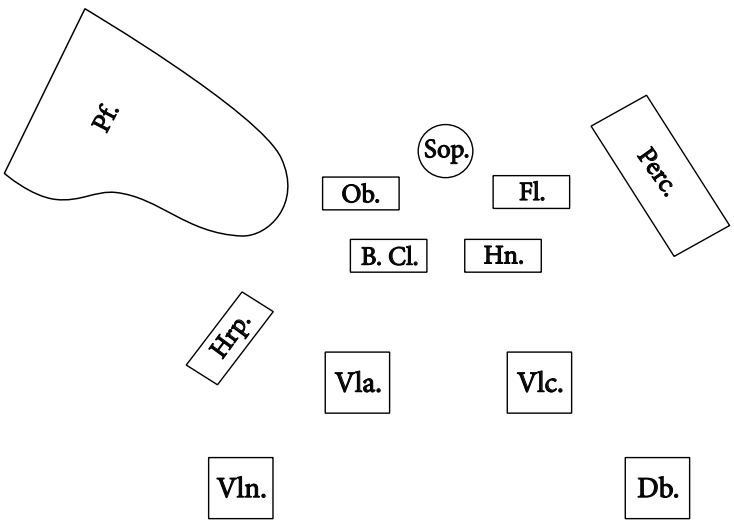
Viola

Cello

Doublebass

Performance notes

The score is transposed.
Accidentals apply only to the notes before which they are placed, with the exception of repeated notes.
Texts are taken from lines of the poems: *Matka Boska Stalagów* by Konstanty Ildefons Gałczyński, and *Plac Trzech Krzyży* by Jan Knothe



Winds

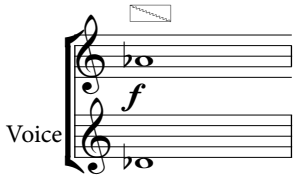
Flute

Between measures 35-37 and 39-41 the flute player will set on and off the snares of the snare drum.

French Horn

The performer needs a warm-up mute.
Between measures 35-37 and 39-41 the performer will play with the bell turned towards a snare drum, which will be manipulated by the flute player.

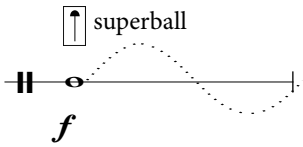
Lowest pitch possible (without and with flatterzunge).



Playing and singing simultaneously. The French Horn part is always transposed, the Voice part is written in real sounds.
The symbol above the staff indicates the snare drum.

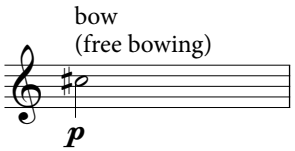
Percussion

Bass Drum



Scrape the skin of the Bass Drum with a superball, letting it bounce, so that the resulting sound is a series of fast and short impulses.

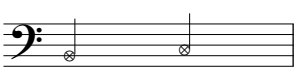
Crotales on Snare Drum+metal objects



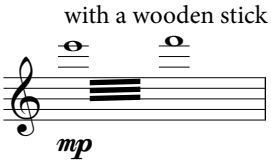
Place the Crotal of the indicated pitch and some metal objects (keys, screws, ecc.) on the Snare Drum. Then bow the Crotal, always keeping it in contact with the skin of the Snare Drum.

Harp

Preparation



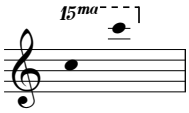
Put a hair clip on the indicated string (one for each string). The resulting sound should be a low inharmonic sound, similar to a gong.
(https://www.amazon.de/-/en/Clips-Hairdressing-Plastic-Small-Multicoloured/dp/B09YYJCR9R)



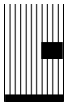
Bisbigliando obtained by rapidly hitting the strings with a wooden stick.

Piano

Preparation



Apply a strip of Patafix (or similar) to the strings corresponding to the octave shown, in order to completely dampen the pitch.



This clef always refers to the lowest area of the tailpiece (limited by the first two iron bars). The black box indicates the area in which the performer has to play. The lowest part of the clef indicates the dampers, the highest part the point closest to the pegs at the end of the strings accessible to the performer.

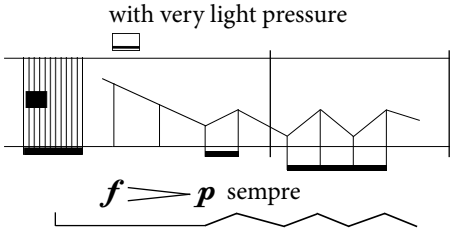
Cluster to be played with the hand palm in the tailpiece, hitting the strings in the given area.

Cluster to be played on the keyboard.

Rapidly rub the credit card on the strings, parallel to them.

With a soft timpani mallet, hit the strings in the given area.

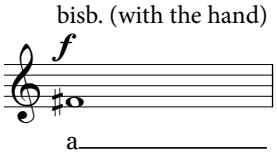
With the superball, rub the given strings, parallel to them, from the pegs to the dampers, always seeking for a granular, non continuous sound.



With the credit card, scrape the strings in the given area, following the rythm shown. The lines under the staff indicate the movement of sustain pedal.

Soprano

Whisper, without intonation.



Bisbigliando effect obtained by rapidly covering and uncovering the mouth with the hand

Strings

Bow pressure

almost no pressure

ordinary pressure

half overpressure, partially distorted sound

overpressure, totally distorted sound

Right hand pressure

harmonic

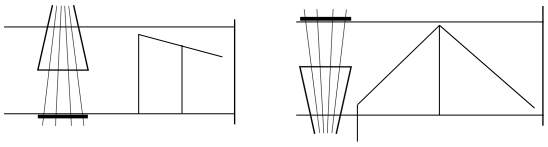
ordinary sound

flautato, harmonic pressure with string damped by fingers

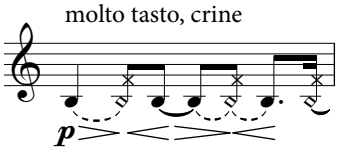
Strings damped with the hand palm/strings no more damped.

Distorted sound on the given string, depending on bow speed and pression. With this notehead, always seek for a granular and noisy sound, avoiding pitch.

The clef shows the strings where to play, **behind the bridge**. With round notehead, let the open string vibrate; with cross notehead, dampen the string with the finger, so that a slightly pitched air noise is produced. The dotted legature indicates to go from a sound to another without change in bowing.



The clefs (referring to Violin/Viola and Cello/Doublebass) show the area of the string where to play.
For Violin/Viola: the bottom line of the clef indicates the bridge, the top line the half of the string.
For Cello/Doublebass: the bottom line of the clef indicates the half of the string, the top line the bridge.
The bow moves, without horizontal shift, between the given positions.
The loudness depends on the amount of bow pressure.



Oscillation between ordinario and flautato sound. The dotted legature indicates to go from a sound to another without change in bowing.

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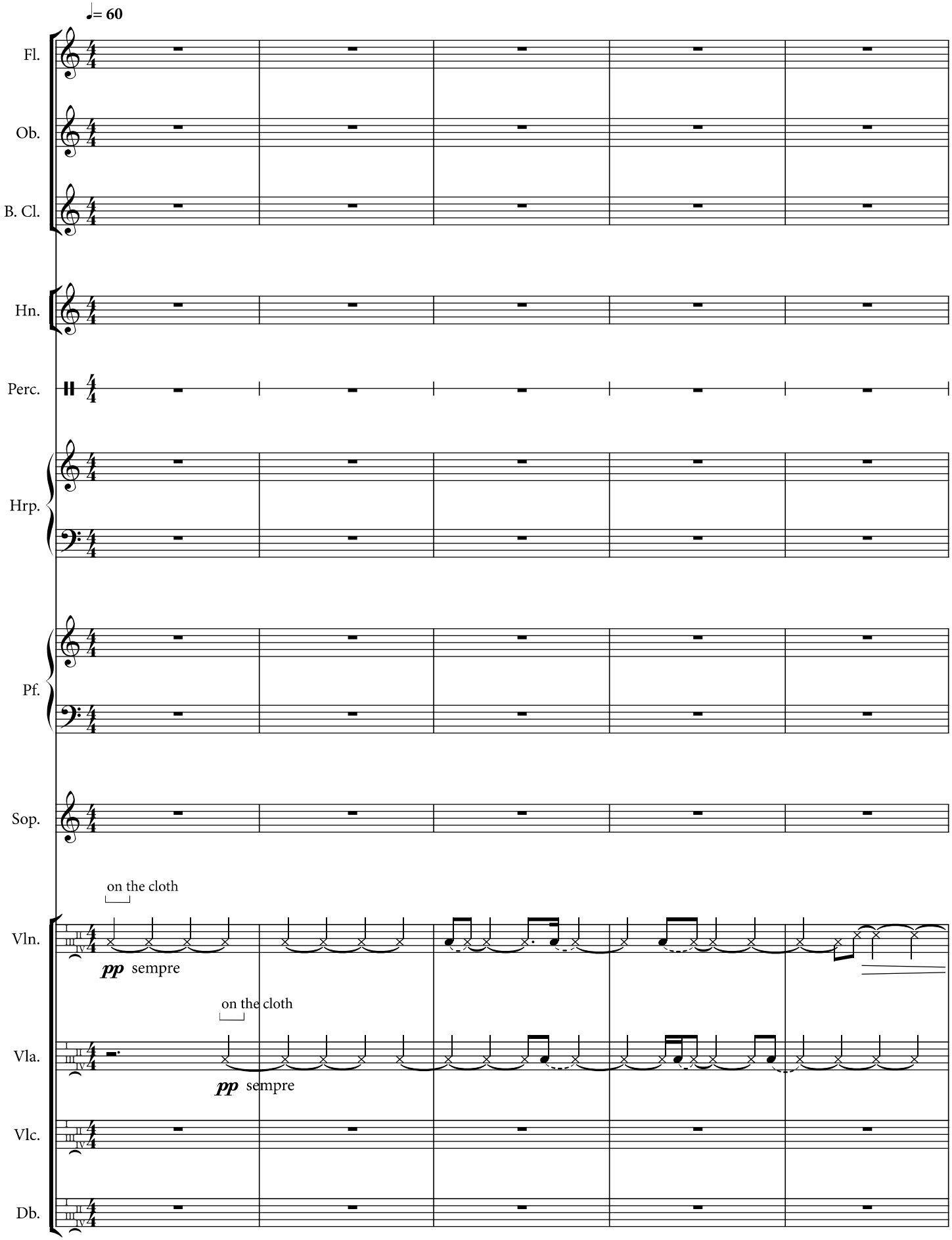
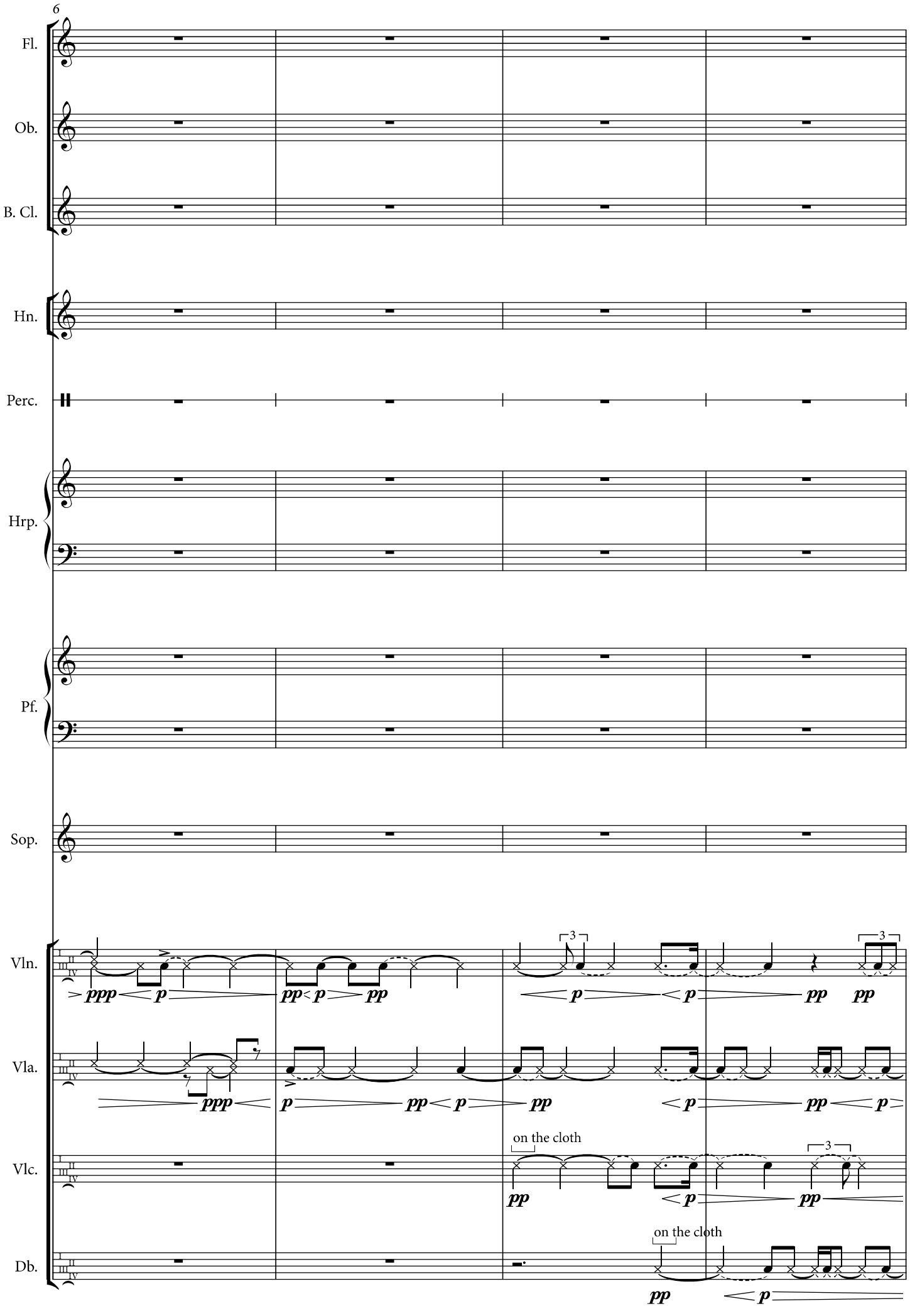
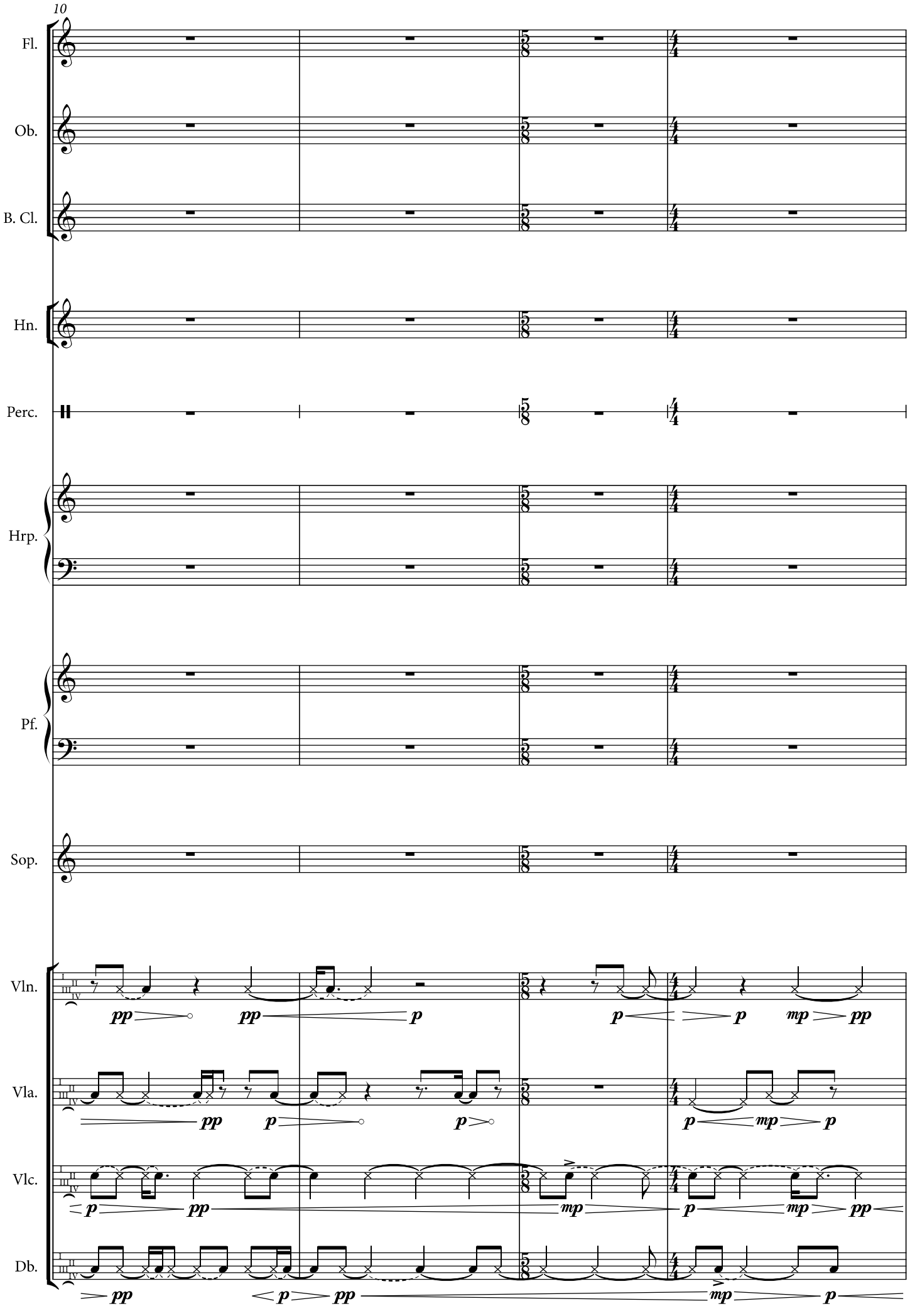
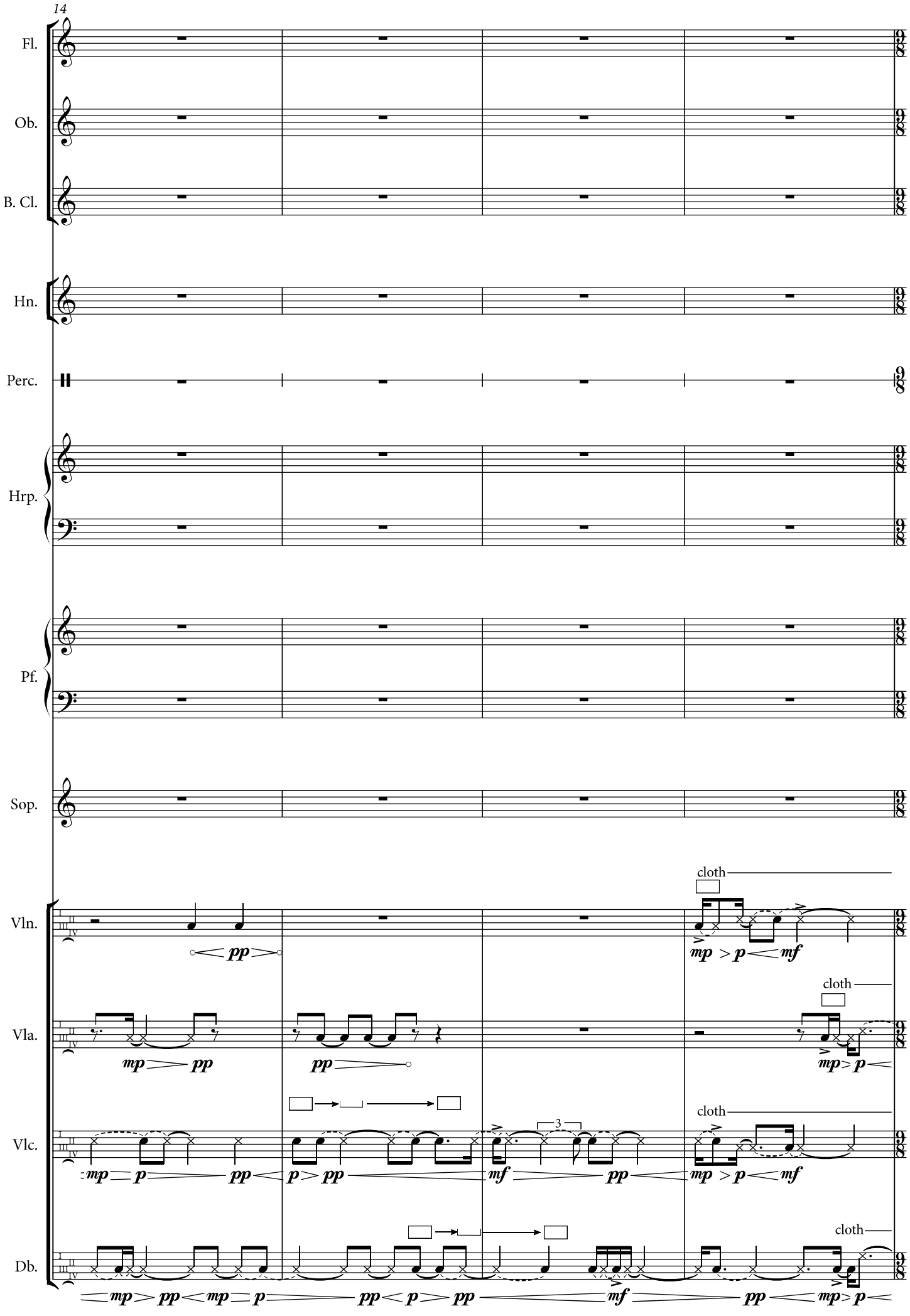
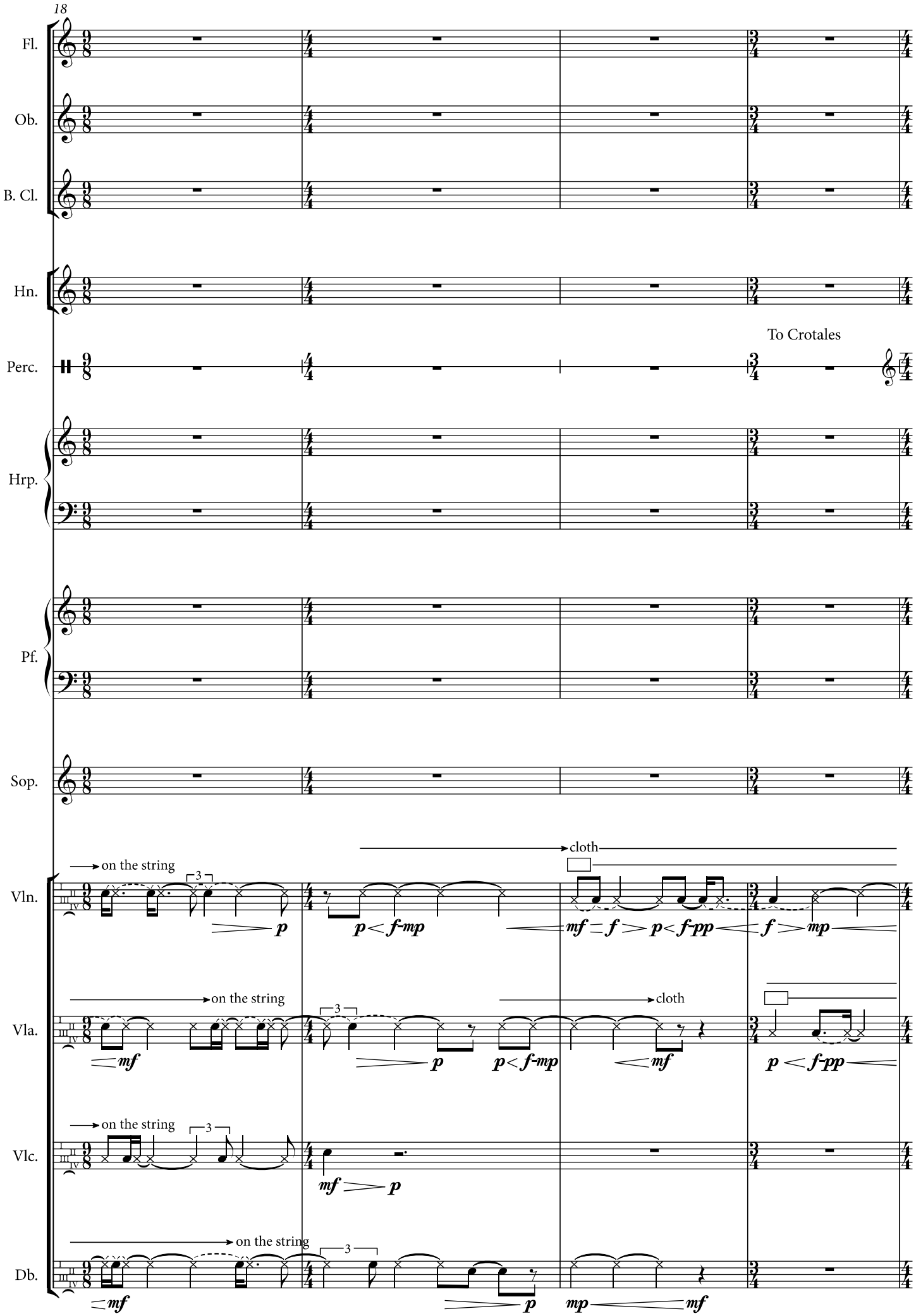
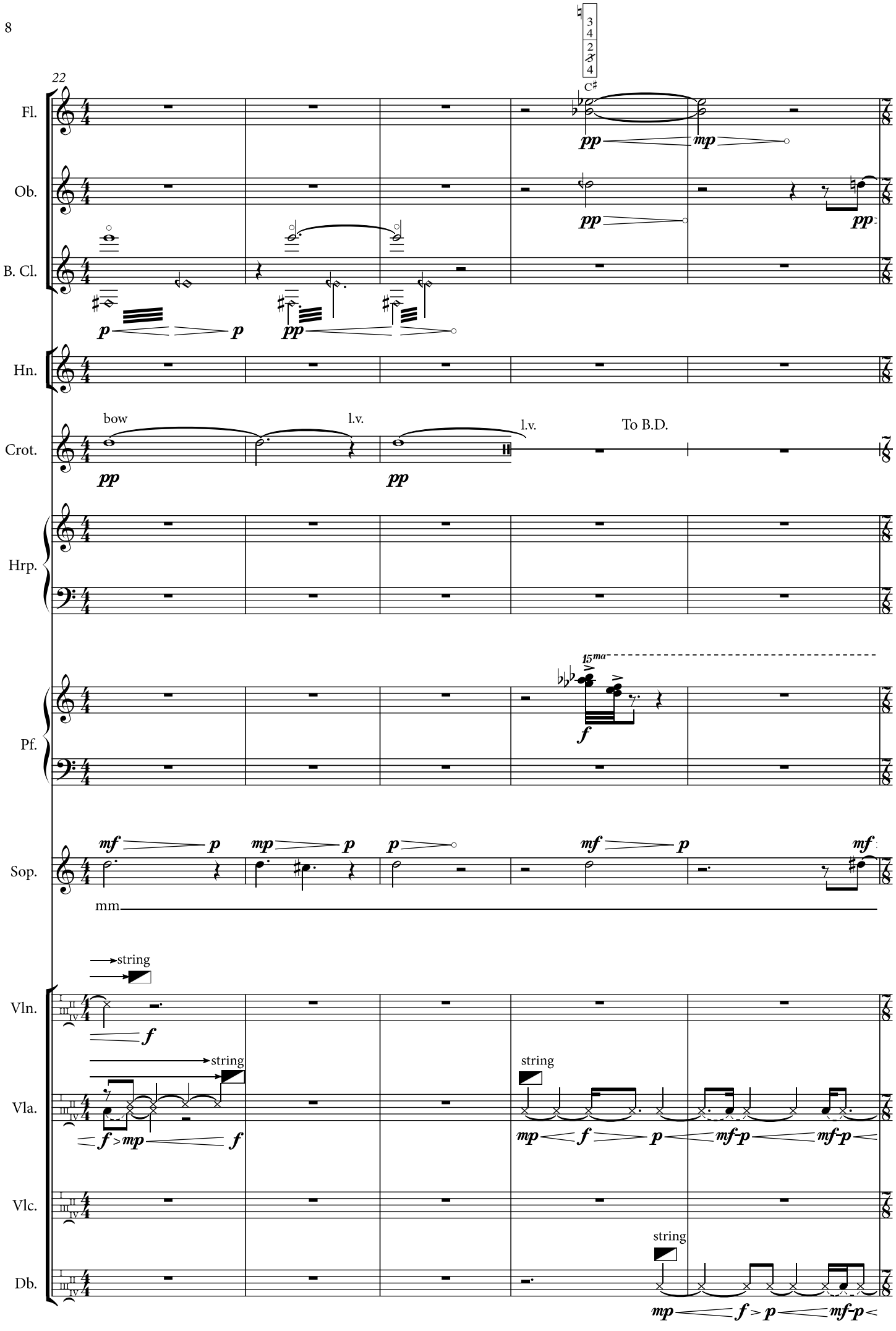


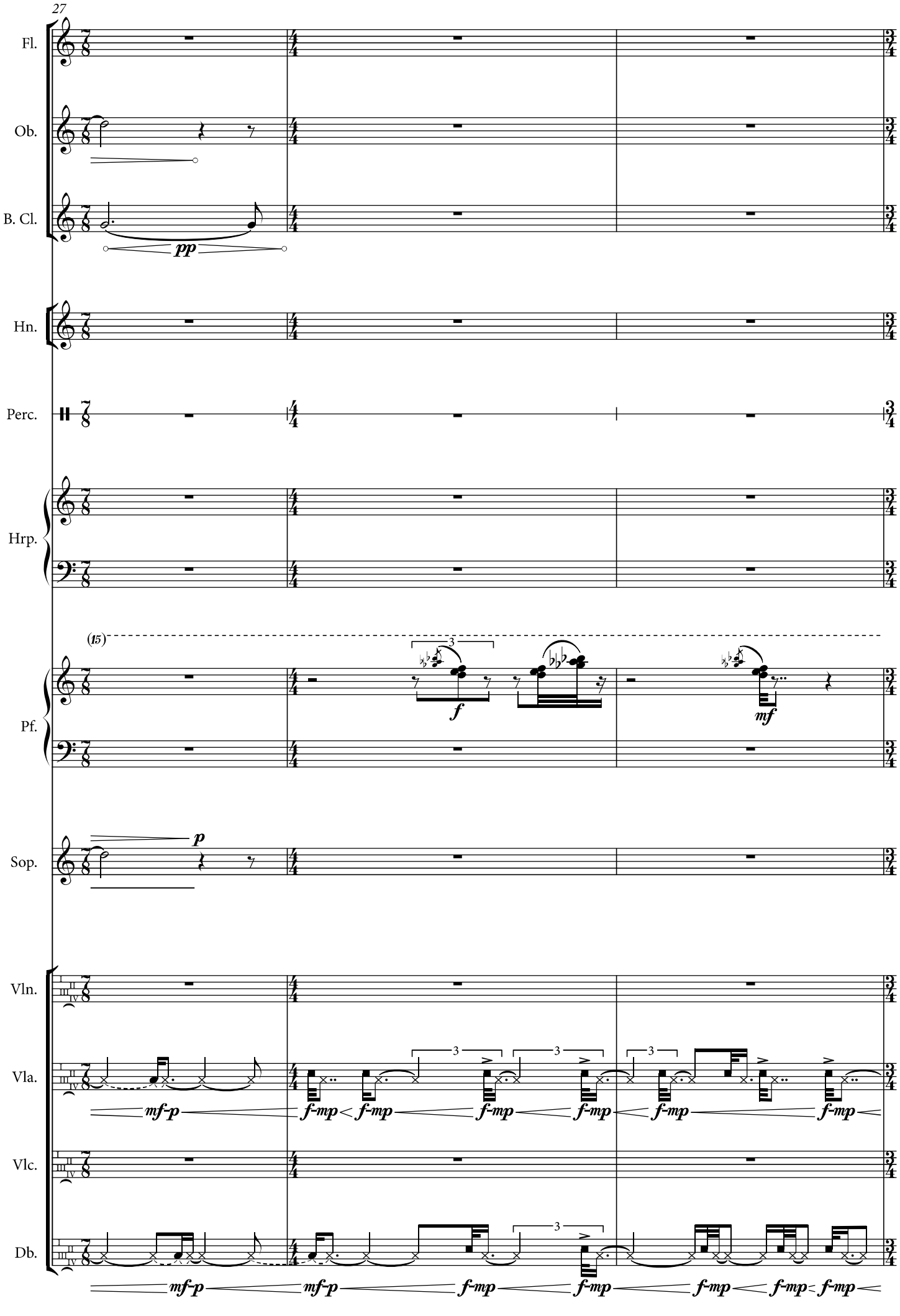

6
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
ppp
p
pp
3
on the cloth

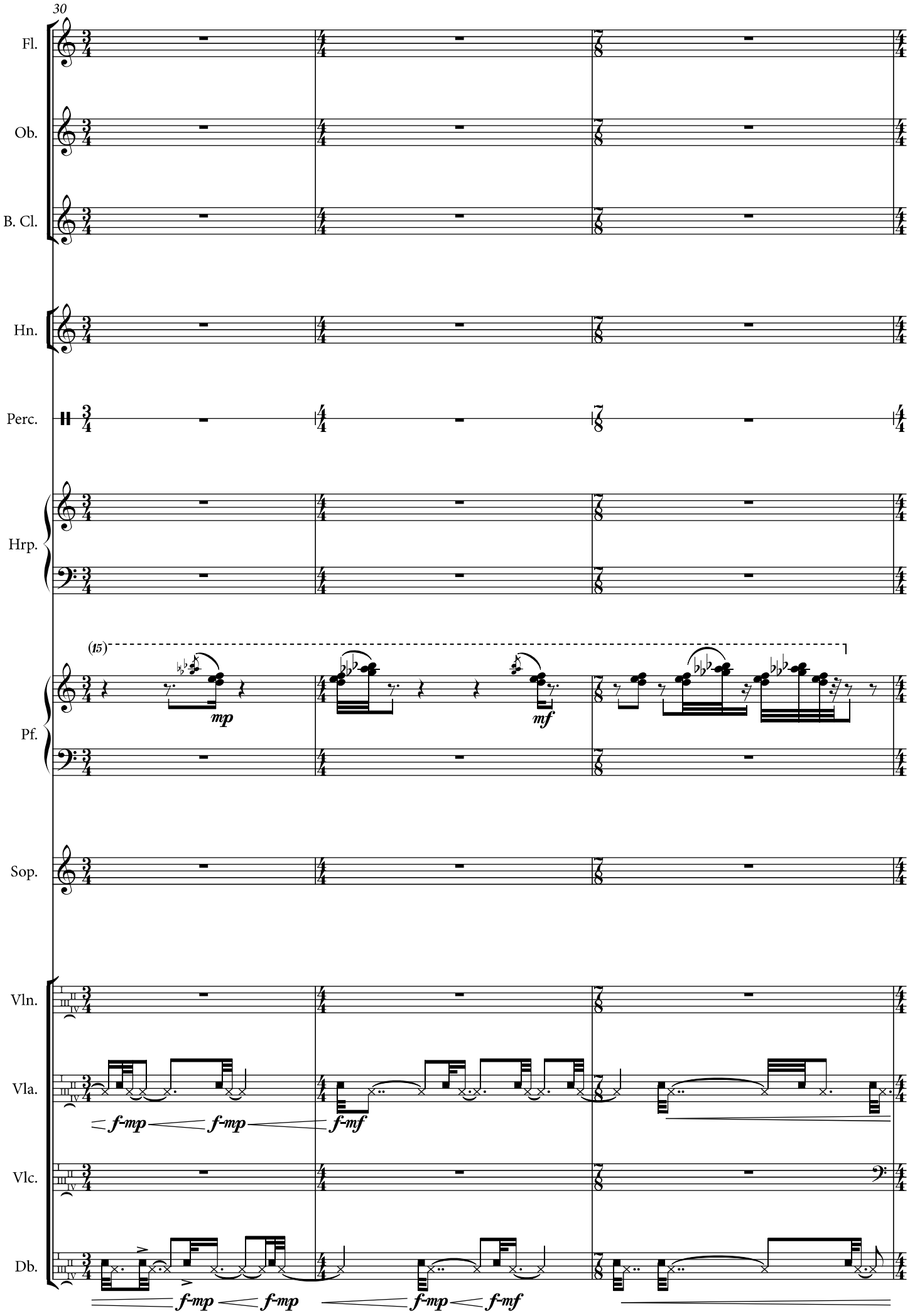

10
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
pp
p
mp

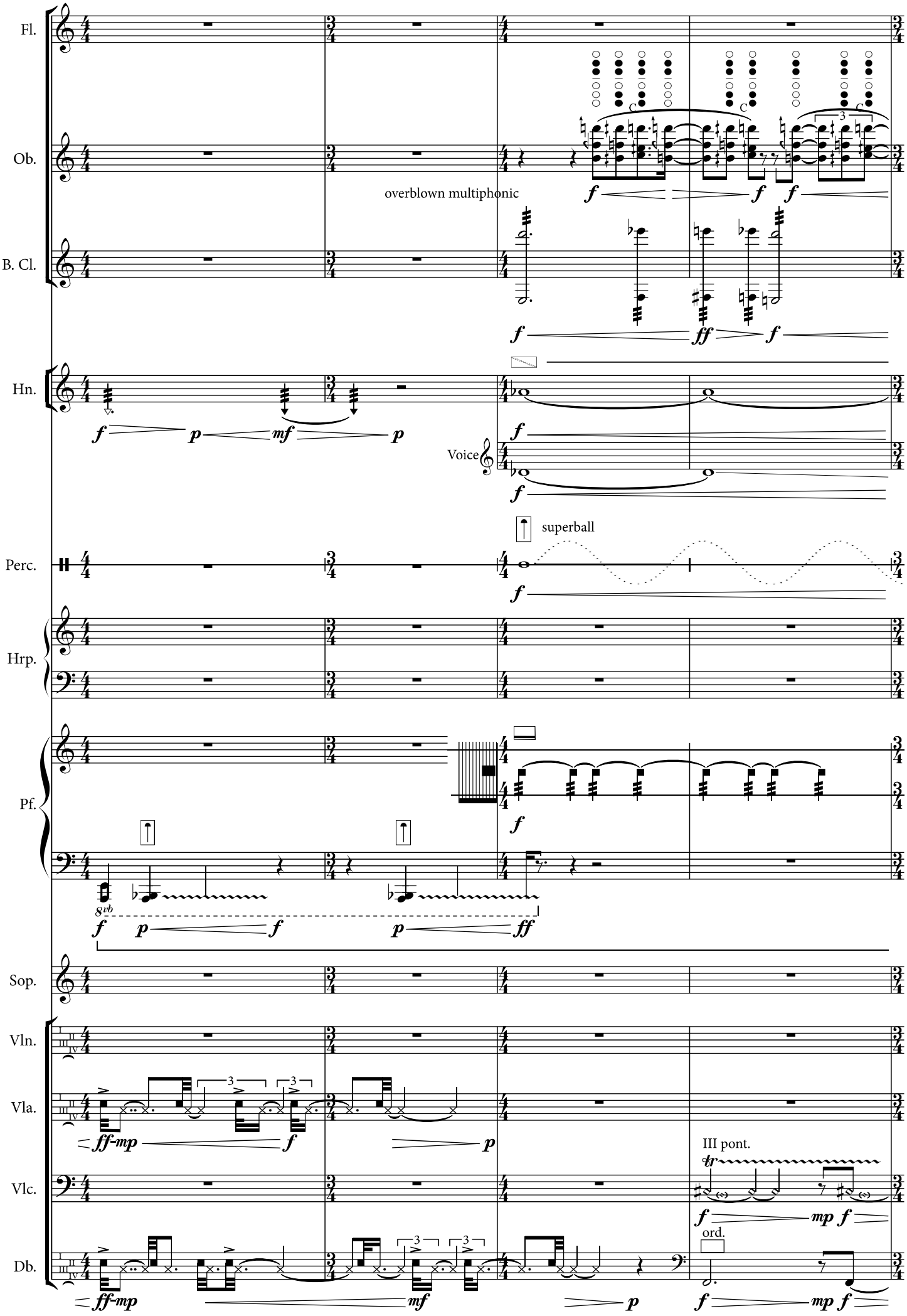

14
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
cloth
cloth
cloth
cloth
3

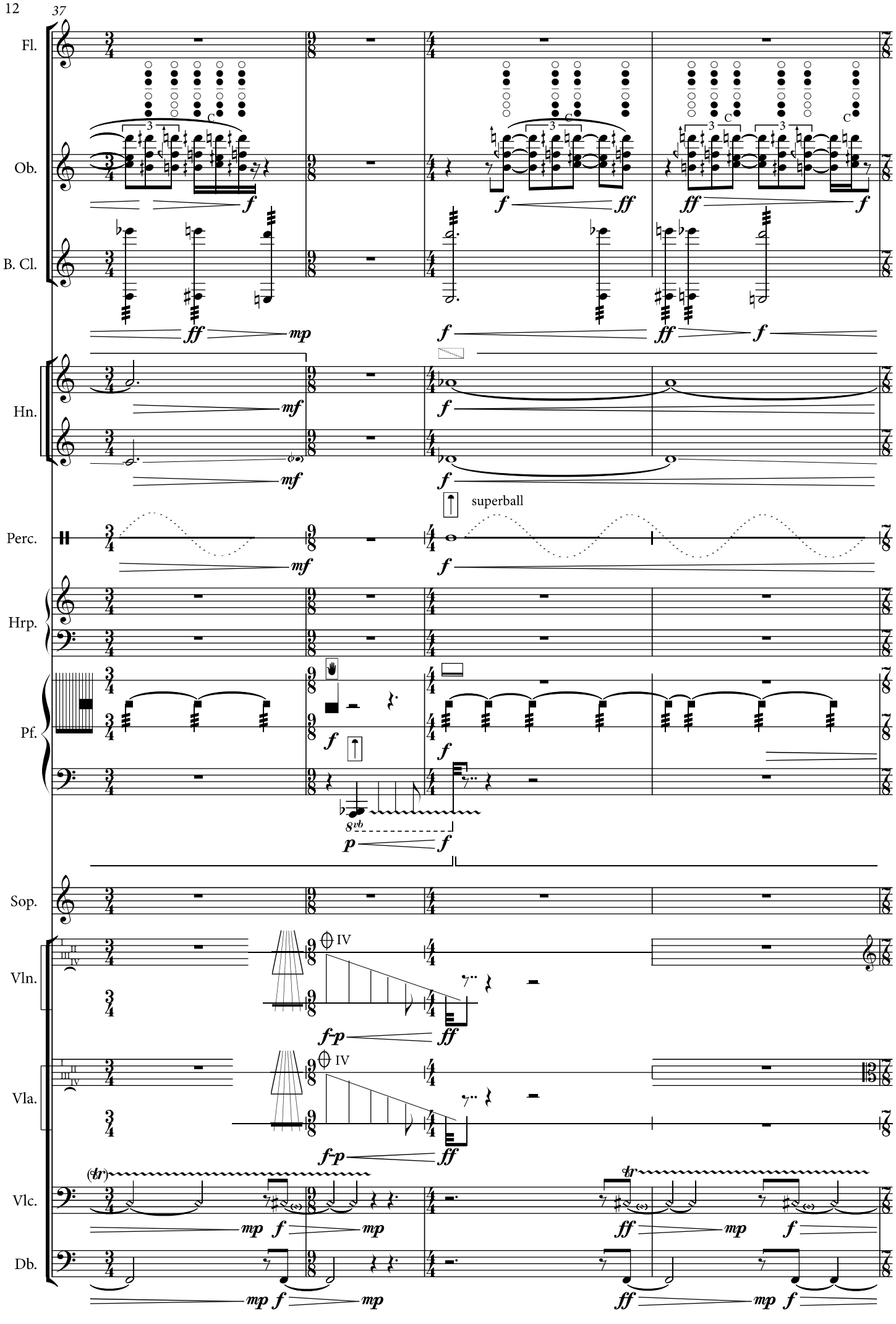

18
Fl.
Ob.
B. Cl.
Hn.
Perc.
To Crotales
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
on the string
cloth
p
p < f-mp
mf – f > p < f-pp
f > mp
mf
p
p < f-mp
mf
p < f-pp
mf
p
mp
mf
3

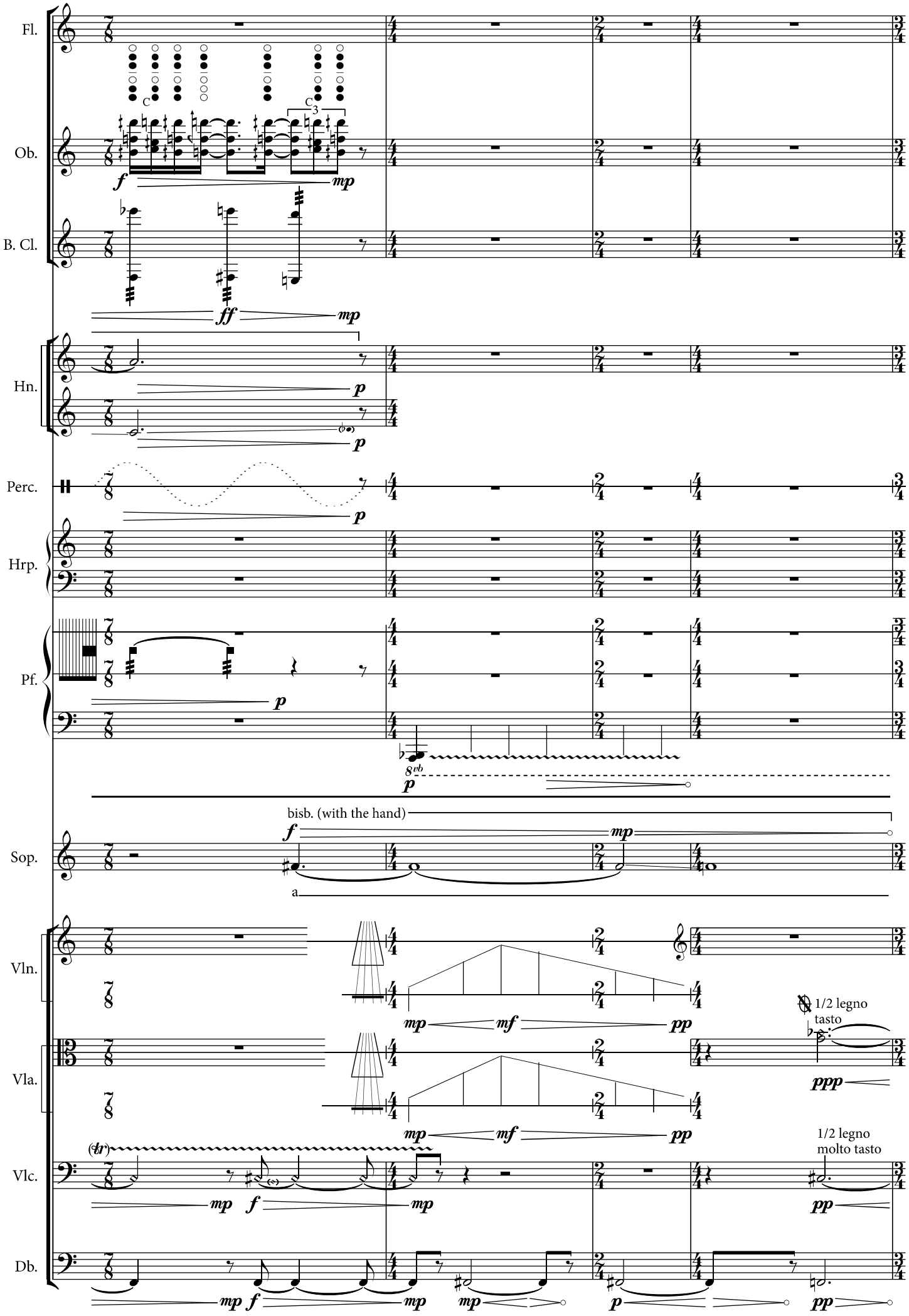

22
Fl.
Ob.
B. Cl.
Hn.
Crot.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
C♯
bow
l.v.
l.v.
To B.D.
15ma
mm
string
string
string
string

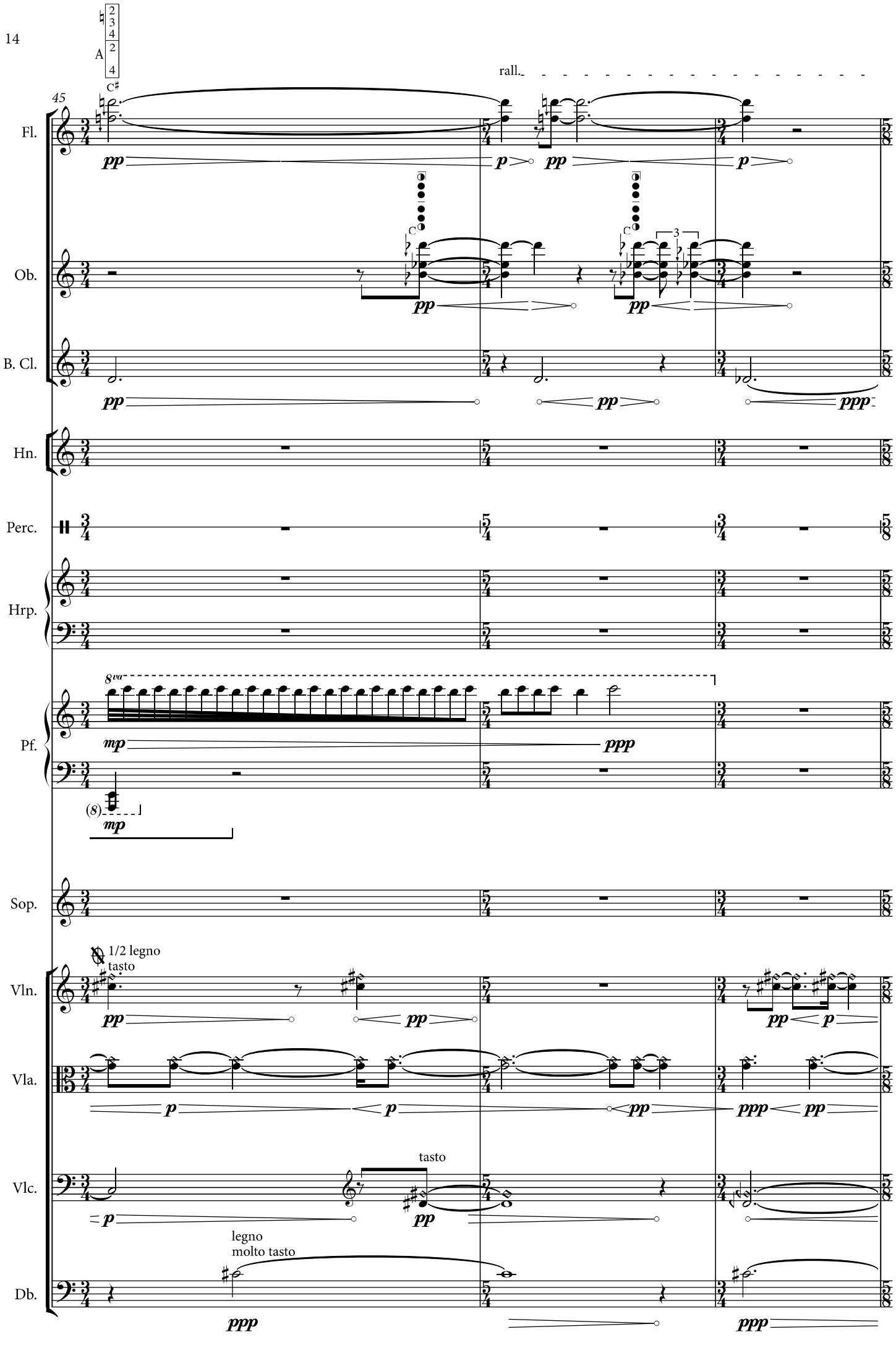

27
Fl.
Ob.
B. Cl.
pp
Hn.
Perc.
Hrp.
(15)
Pf.
f
mf
Sop.
p
Vln.
Vla.
mf-p
f-mp
Vlc.
Db.
mf-p
mf-p
f-mp
f-mp
f-mp
f-mp
f-mp


30
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
(15)
mp
mf
Pf.
Sop.
Vln.
Vla.
f-mp
f-mp
f-mf
Vlc.
Db.
f-mp
f-mp
f-mp
f-mf


Fl.
Ob.
B. Cl.
Hn.
Voice
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
overblown multiphonic
superball
III pont.
ord.


37
Fl.
Ob.
B. Cl.
Hn.
Perc.
superball
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.


Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
C
C3
f
mp
ff
p
8vb
bisb. (with the hand)
a
mf
pp
1/2 legno
tasto
ppp
(tr)
1/2 legno
molto tasto


A
C♯
45
rall.
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
8va
(8)
Sop.
1/2 legno
tasto
Vln.
Vla.
Vlc.
tasto
legno
molto tasto
Db.

48

♩= 53

C♯

Fl.

Ob.

B. Cl.

Hn.

Perc.

Hrp.

Pf.

Sop.

Vln.

Vla.

Vlc.

Db.

pp

ppp

bisb. (with the hand)

a

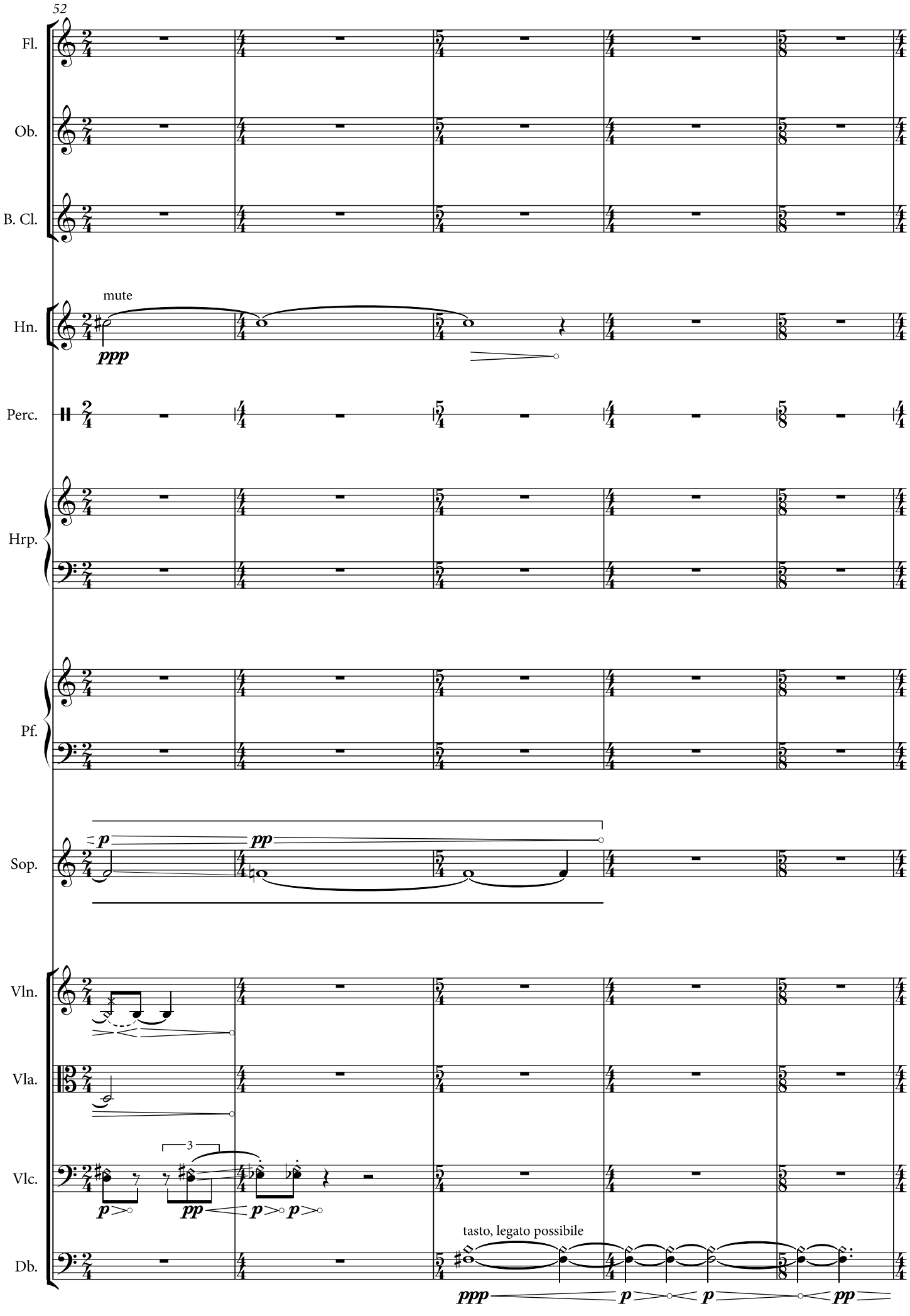
molto tasto, crine

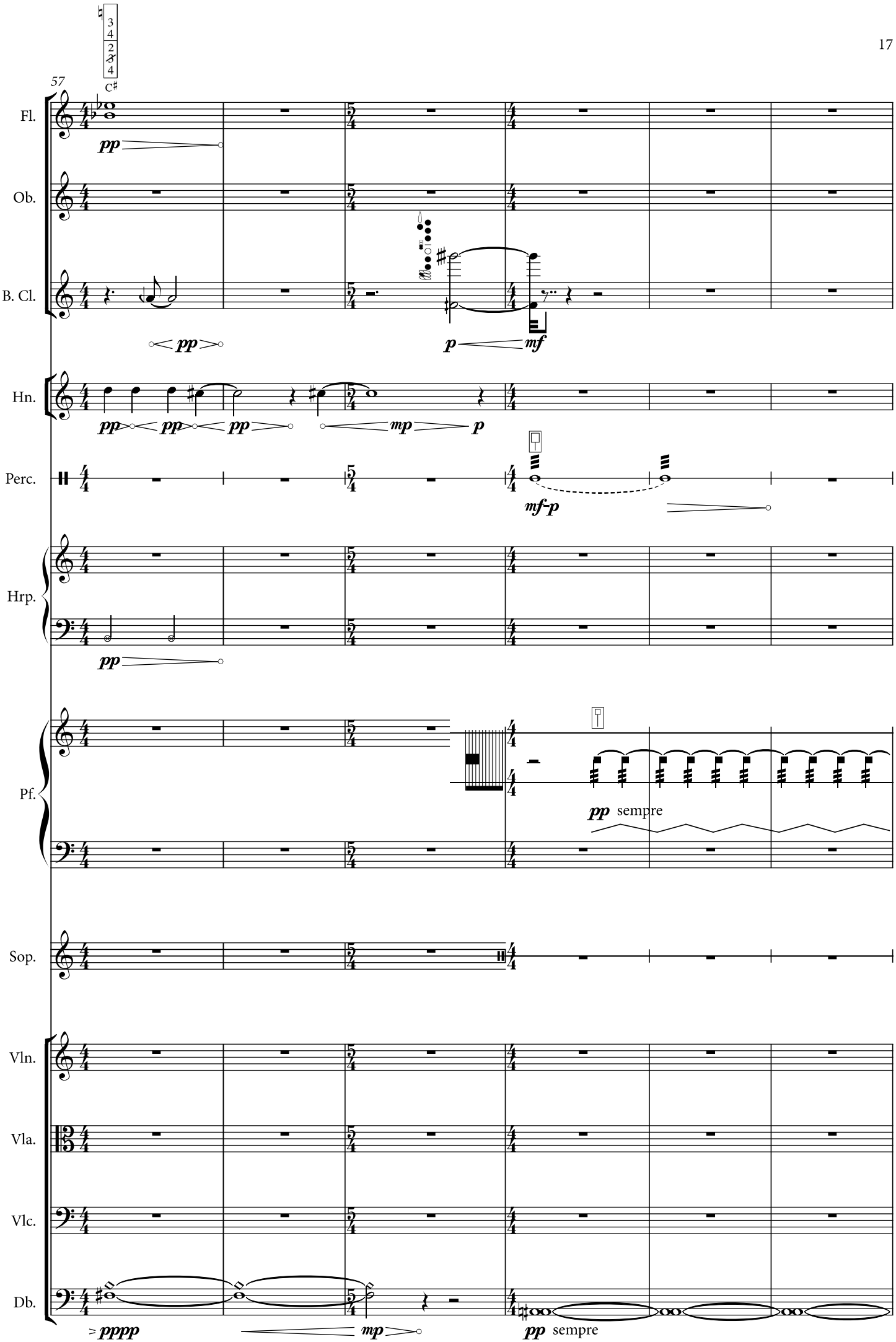
III pont.
crine

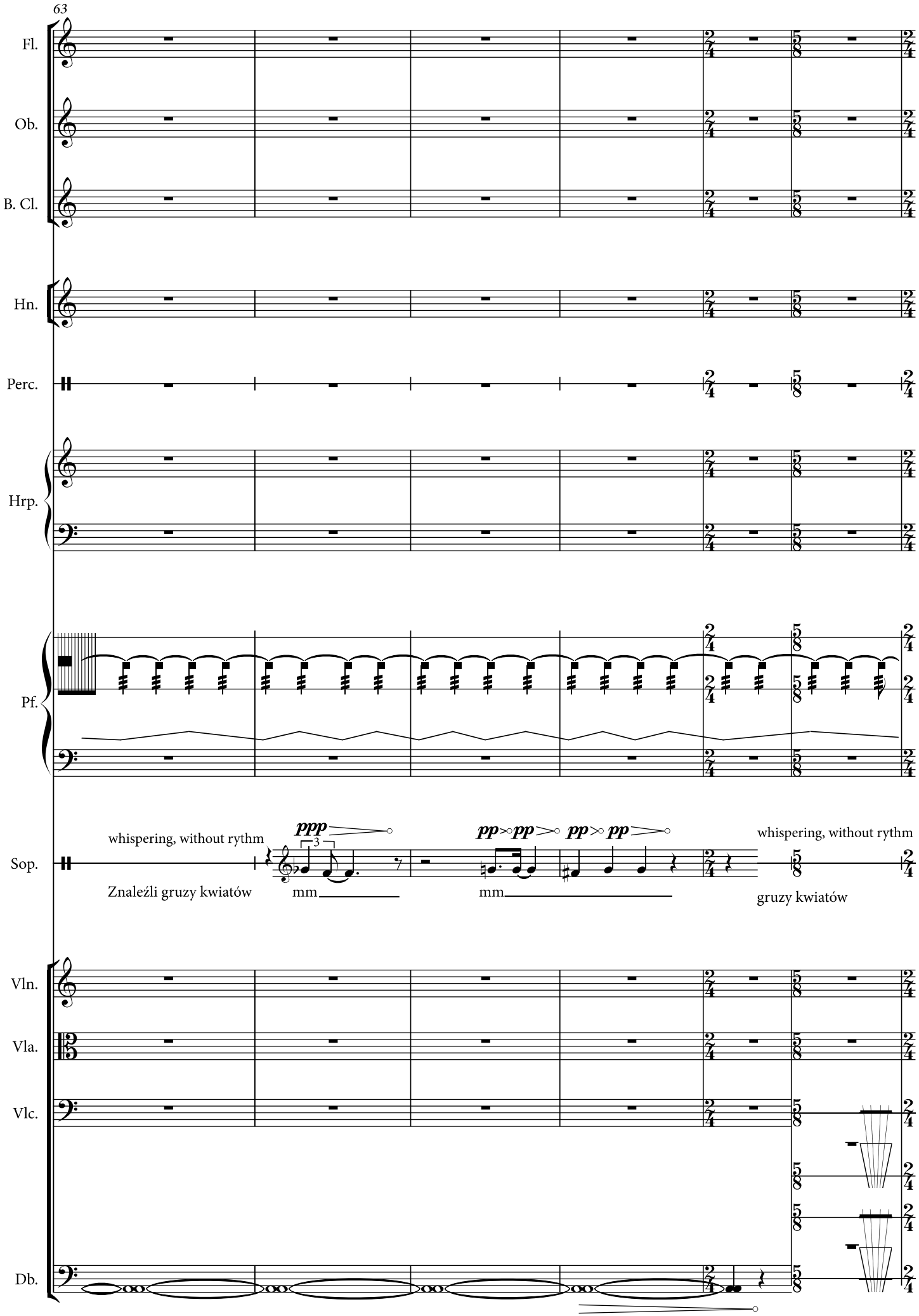
pont., crine

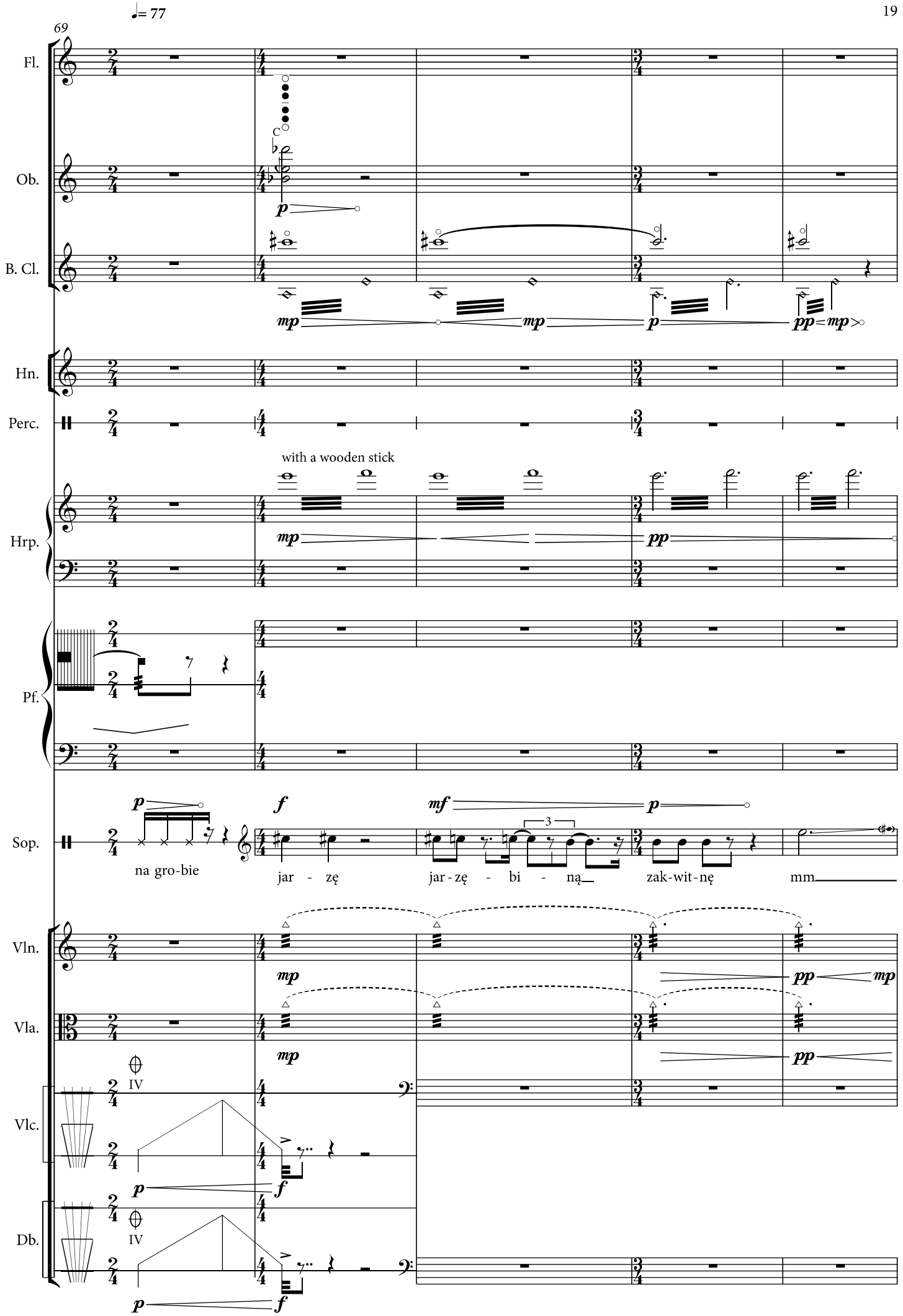
p

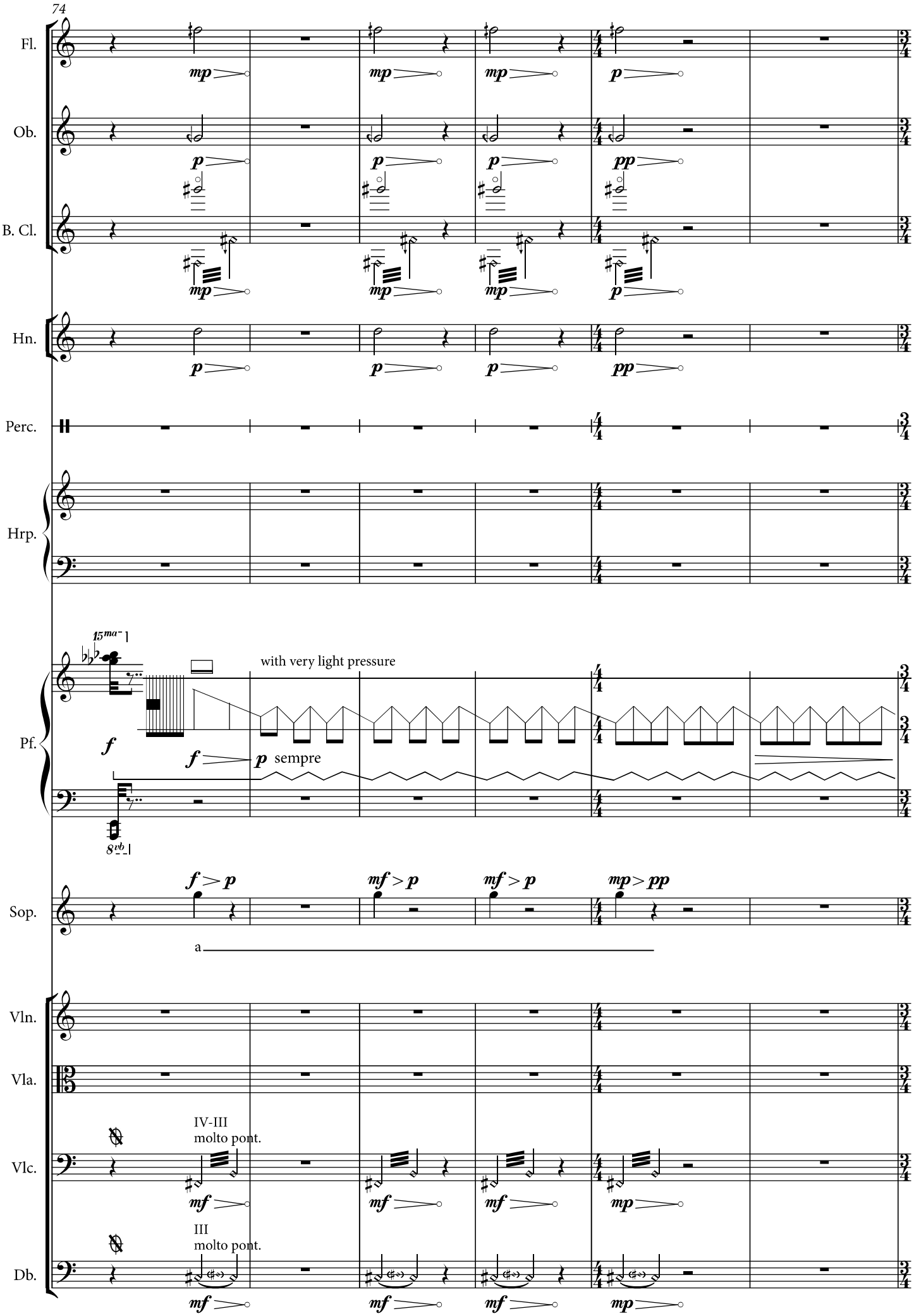
mp

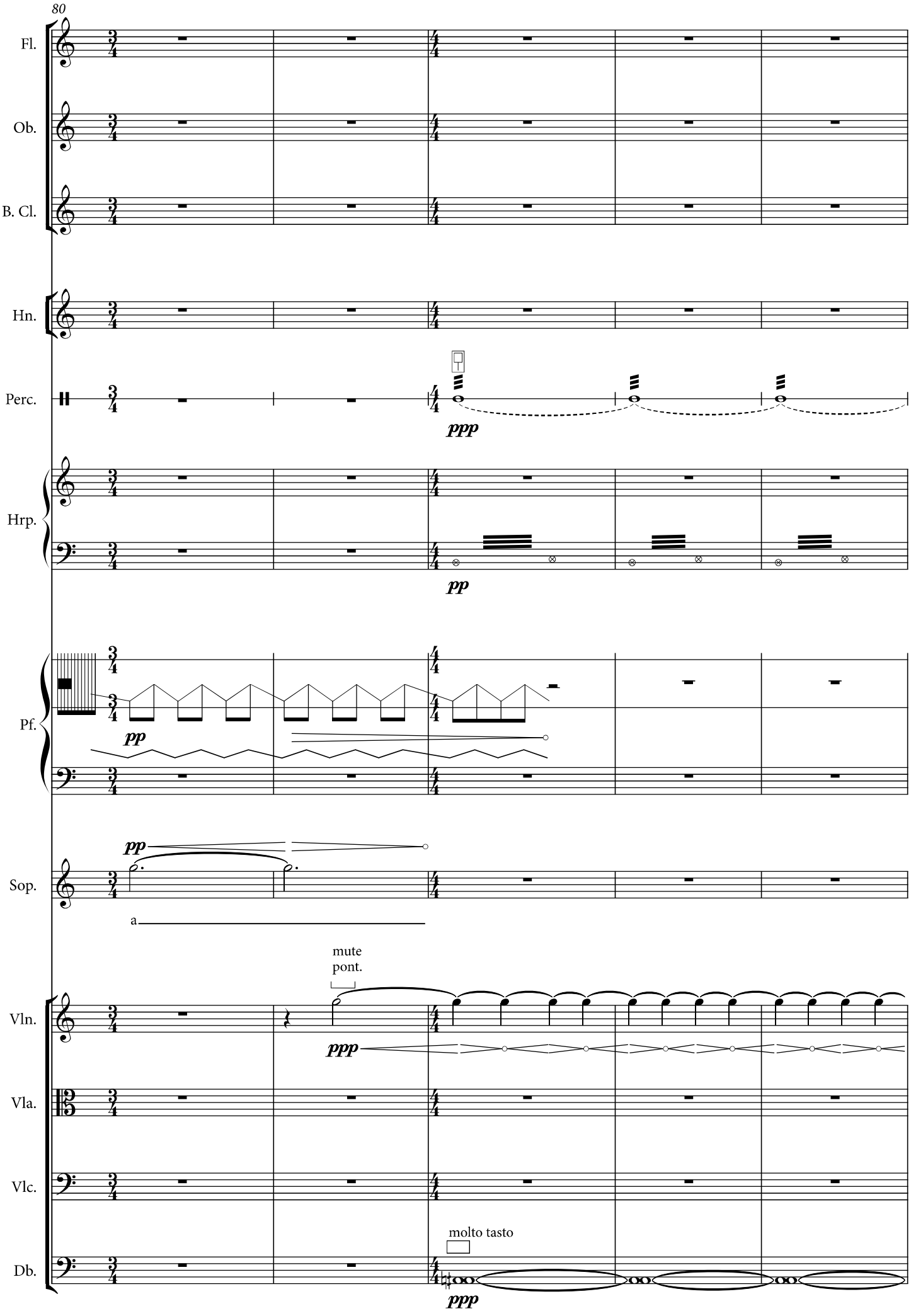

52
Fl.
Ob.
B. Cl.
mute
Hn.
ppp
Perc.
Hrp.
Pf.
Sop.
p
pp
Vln.
Vla.
3
Vlc.
p
pp
p
p
tasto, legato possibile
Db.
ppp
p
p
pp

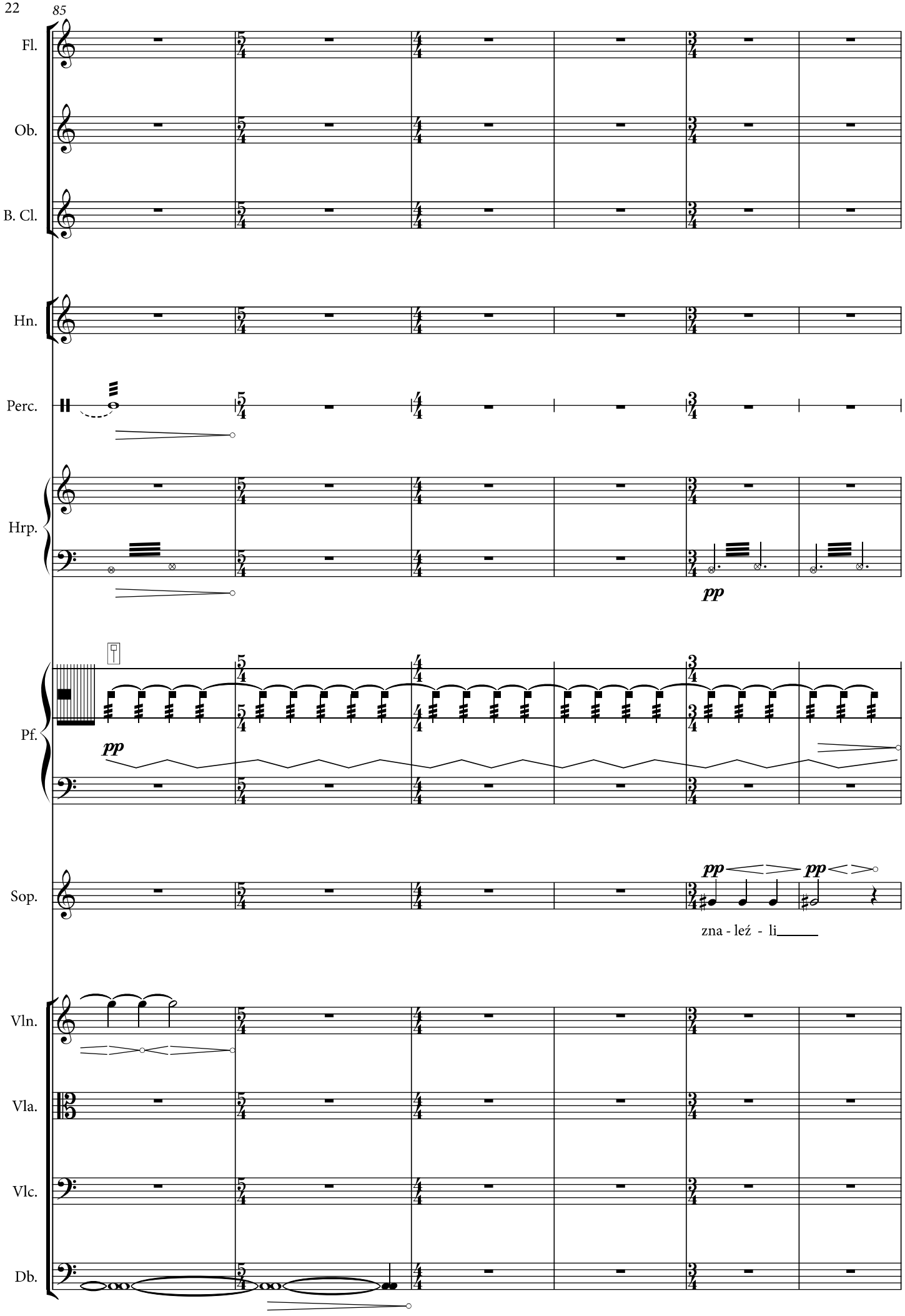

57
C♯
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
pp
pp
p
mf
pp
pp
pp
mp
p
mf-p
pp sempre
pppp
mp
pp sempre

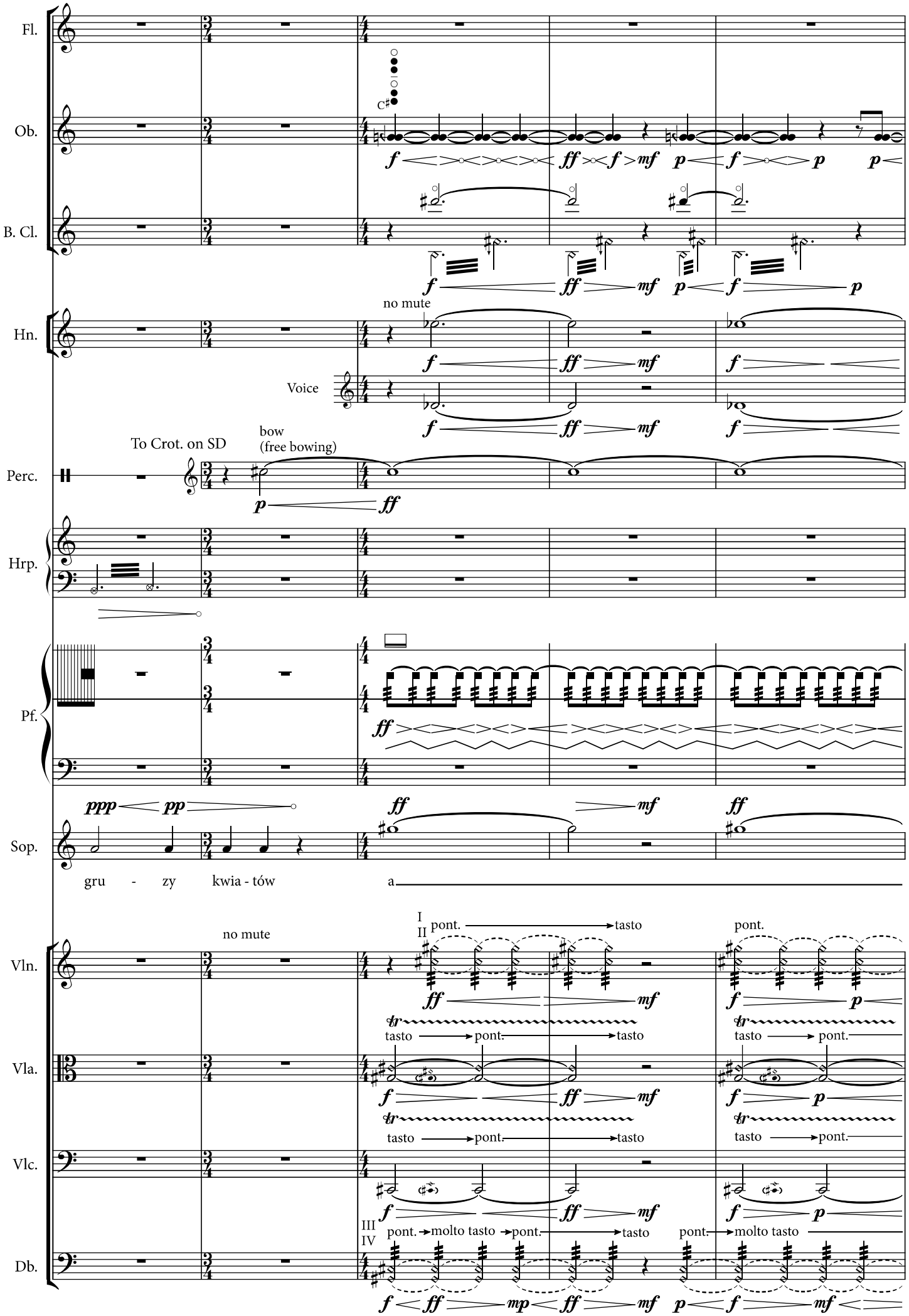

63
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
whispering, without rythm
ppp
3
pp
pp
pp
pp
whispering, without rythm
Znaleźli gruzy kwiatów
mm
mm
gruzy kwiatów
Vln.
Vla.
Vlc.
Db.

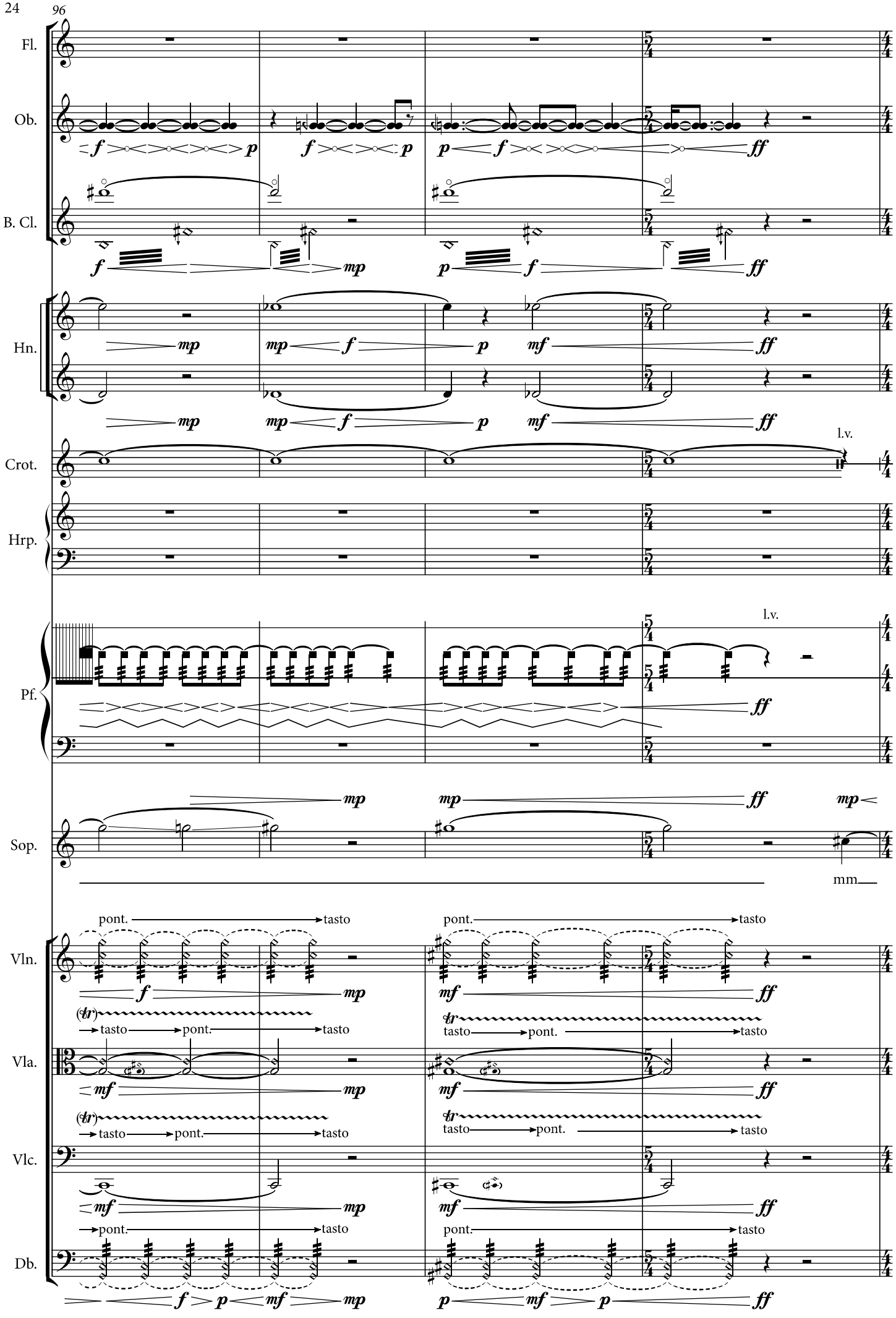

♩= 77
69
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
C
with a wooden stick
na gro-bie
jar - zę
jar-zę - bi - ną
zak-wit-nę
mm
IV
IV

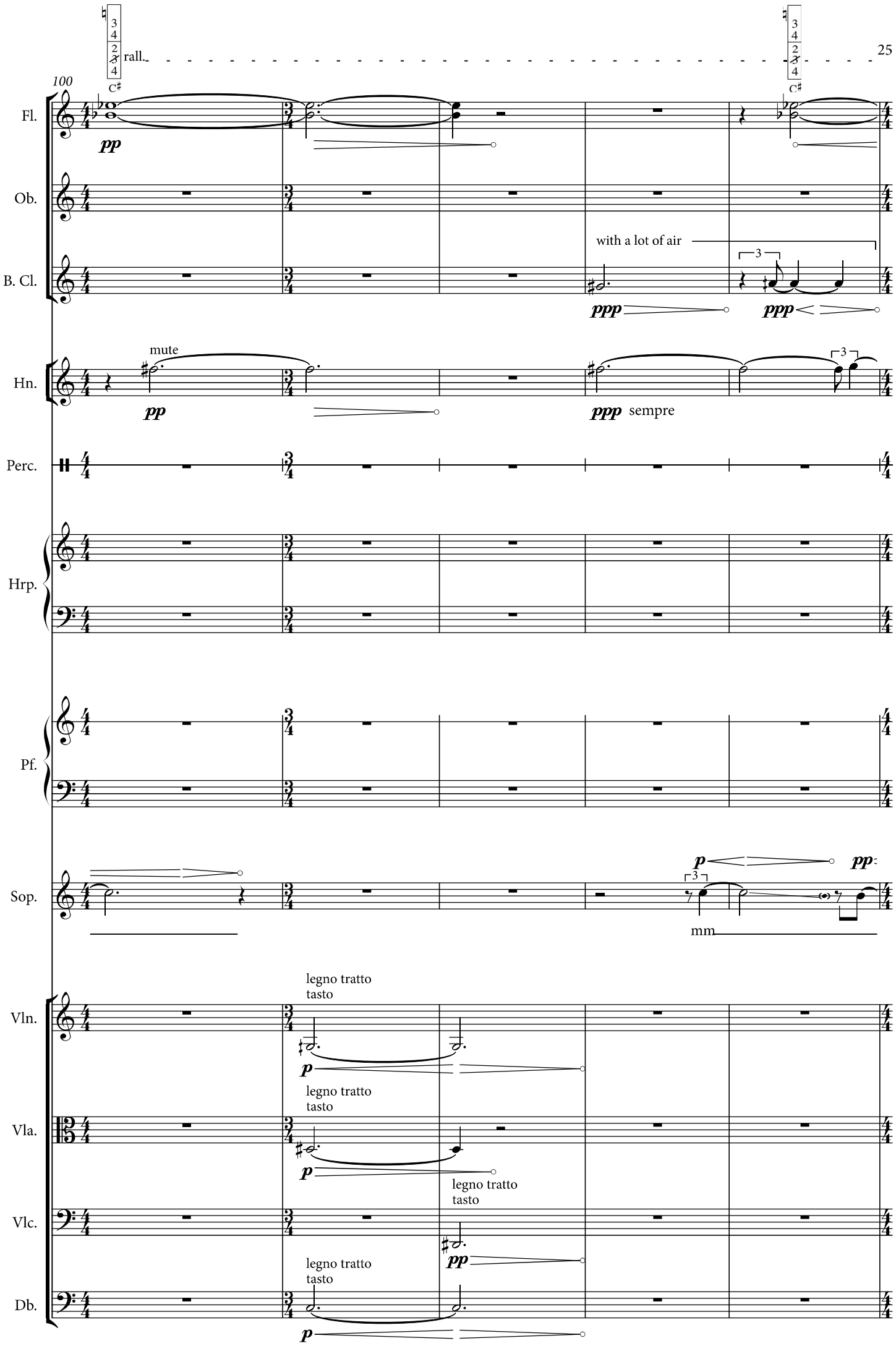

74
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
15ma
8vb
with very light pressure
sempre
a
IV-III
molto pont.
III
molto pont.


80
Fl.
Ob.
B. Cl.
Hn.
Perc.
ppp
Hrp.
pp
Pf.
pp
Sop.
pp
a
mute
pont.
Vln.
ppp
Vla.
Vlc.
molto tasto
Db.
ppp


85
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
pp
Pf.
pp
Sop.
pp
pp
zna - leź - li
Vln.
Vla.
Vlc.
Db.


Fl.
Ob.
C♯
B. Cl.
Hn.
no mute
Voice
Perc.
To Crot. on SD
bow
(free bowing)
Hrp.
Pf.
Sop.
gru - zy kwia - tów a
Vln.
no mute
I
II
pont. tasto
pont.
Vla.
tasto pont. tasto
tasto pont.
Vlc.
tasto pont. tasto
tasto pont.
Db.
III
IV
pont. molto tasto pont. tasto
pont. molto tasto


96
Fl.
Ob.
B. Cl.
Hn.
Crot.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
l.v.
mm
pont.
tasto


rall.
100
C♯
C♯
Fl.
pp
Ob.
with a lot of air
B. Cl.
ppp
ppp
mute
Hn.
pp
ppp sempre
Perc.
Hrp.
Pf.
Sop.
p
pp
mm
legno tratto
tasto
Vln.
p
legno tratto
tasto
Vla.
p
legno tratto
tasto
Vlc.
pp
legno tratto
tasto
Db.
p

♩= 73

105

Fl.

Ob.

B. Cl.

Hn.

Perc.

Hrp.

Pf.

Sop.

Vln.

Vla.

Vlc.

Db.

pp *pp*

pp *pp*

3

pp *ppp* *ppp* *pp*

l.v.

p

8vb

ppp

III 1/2 legno
tasto

ppp sempre

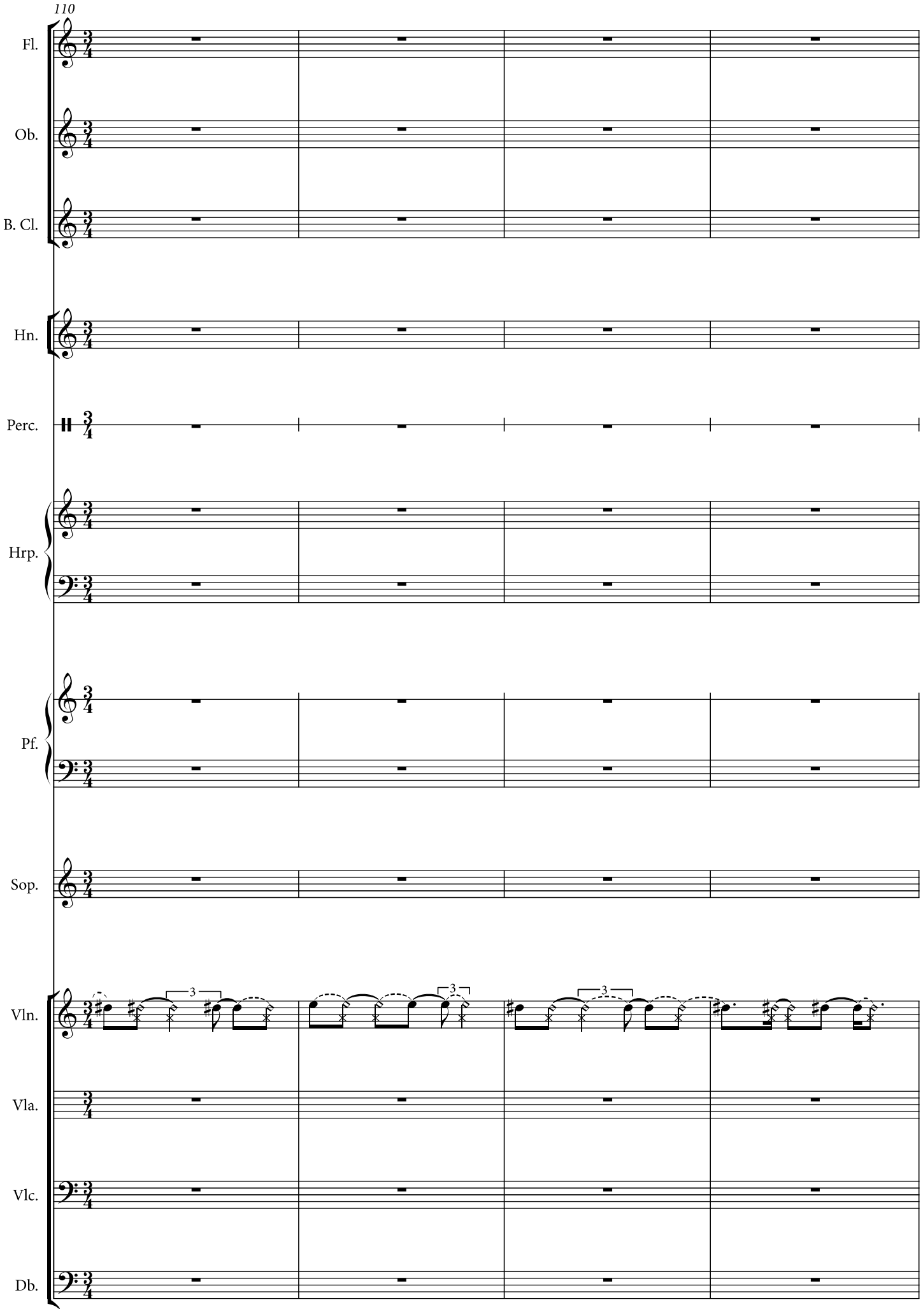
pp *pp*

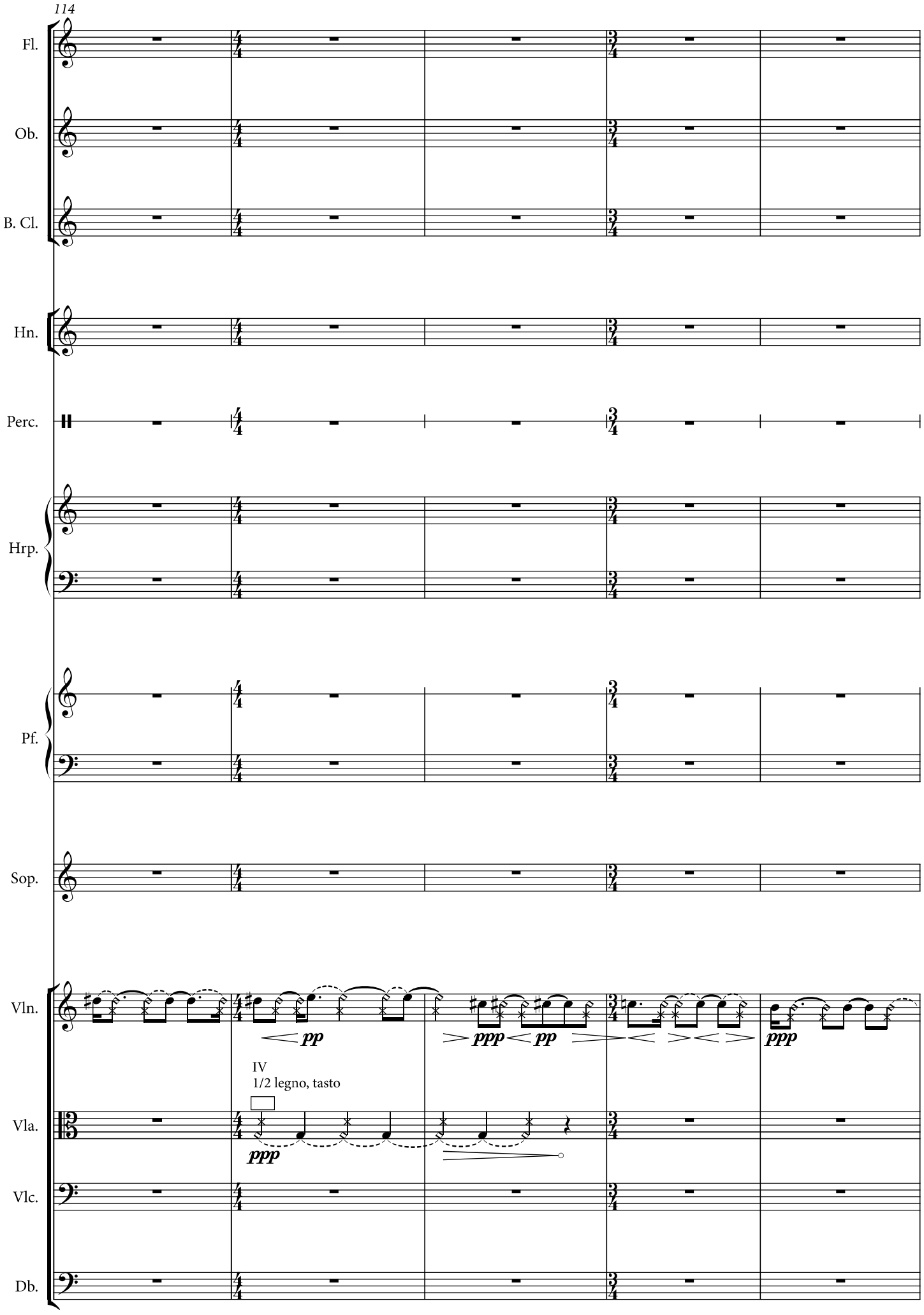
legno tratto

pp

legno tratto

pp


110
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
3
3
3


114
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
pp
ppp
pp
ppp
IV
1/2 legno, tasto
ppp

rall. - - - - - - - - - - - - - ♩= 67

119

Fl.

Ob.

B. Cl.

ppp

3

ppp

Hn.

Perc.

Hrp.

Pf.

pp pp pp pp

Sop.

Vln.

tasto (1/2 legno)

3

ppp

Vla.

ppp

pp

Vlc.

Db.

poco rall. - - - - - - - - - - - - a tempo (♩= 67)

125

Fl.

Ob.

B. Cl.

3

ppp ppp ppp ppp

Hn.

Perc.

Hrp.

Pf.

pp pp pp pp pp pp

Sop.

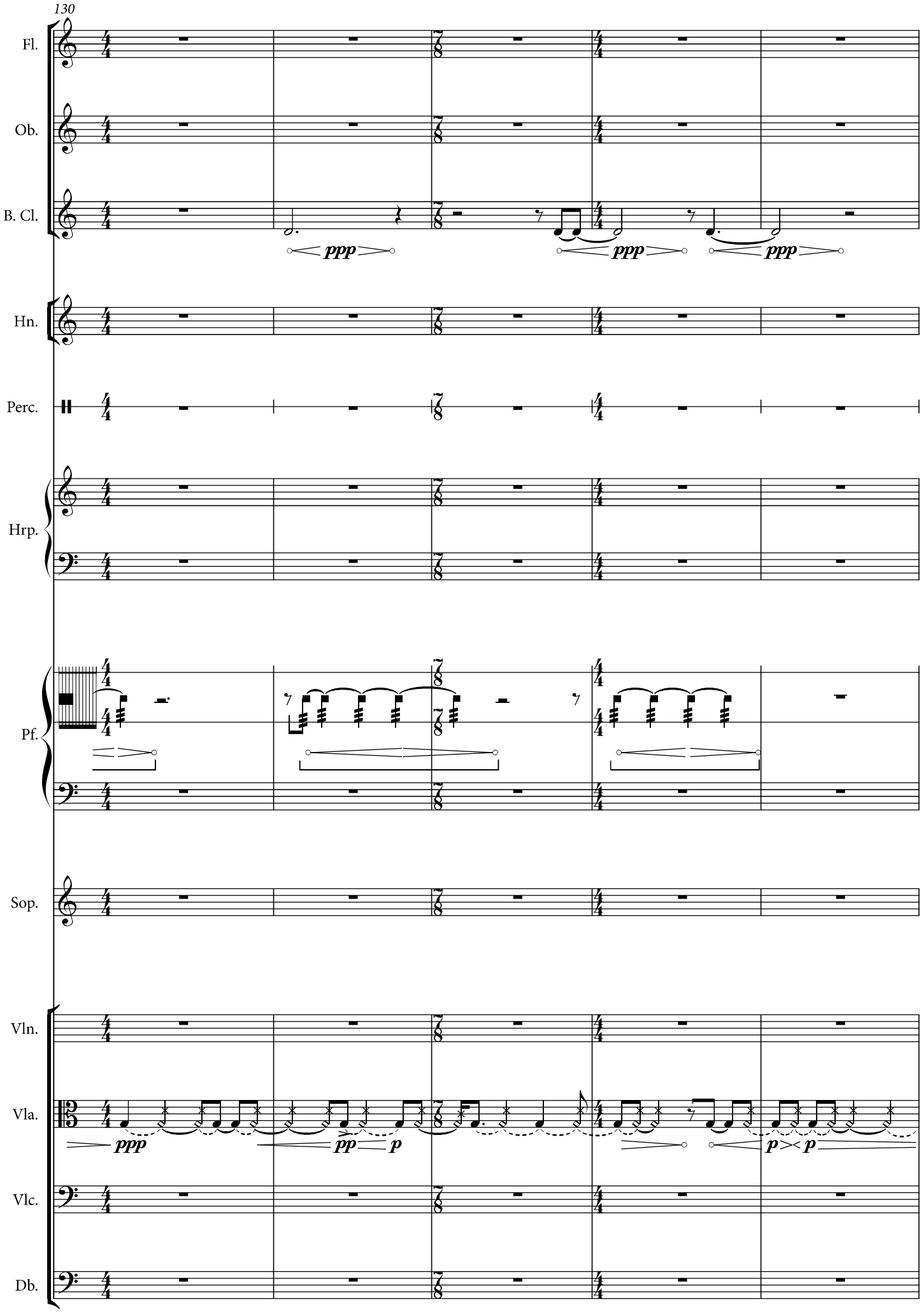
Vln.

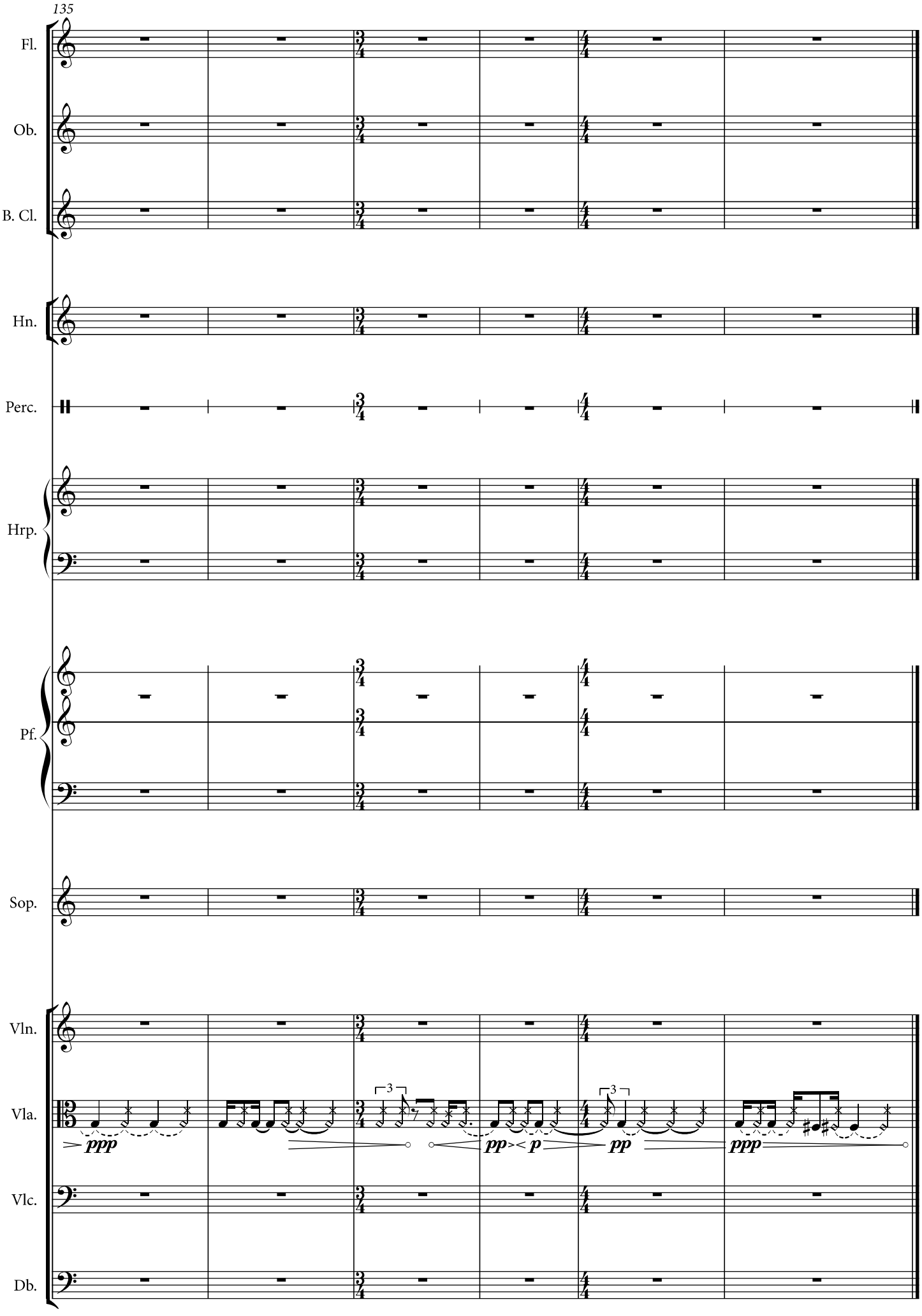
Vla.

pp p pp ppp pp

Vlc.

Db.


130
Fl.
Ob.
B. Cl.
ppp
ppp
ppp
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
ppp
pp
p
p
p
Vlc.
Db.


135
Fl.
Ob.
B. Cl.
Hn.
Perc.
Hrp.
Pf.
Sop.
Vln.
Vla.
Vlc.
Db.
ppp
pp
p
pp
ppp