

# Third Paradise

*Saverio Tesolato*

*per violoncello, pianoforte ed elettronica*



# NOTE

## **Pianoforte**

Per l'esecuzione si richiede di indossare un paio di guanti di lana al fine di poter suonare con la opportuna fluidità e senza alcun impedimento le varie figure di (doppio) cluster glissato. In tale ottica si ritiene importante la calibratura in termini metrici degli stessi interventi, dal momento che le loro velocità, da una battuta alla successiva, non sono mai le stesse e mai costanti (ossia, in tempi e ritmi differenti ci si trova a dover ricoprire una distanza sulla tastiera superiore: vedi confronto tra le battute 2 e 4).

## **Elettronica**

Sono state denotate due separate parti di suoni elettronici, con sottoindicate specifiche in relazione alla posizione di panning che ciascuna parte deve avere nei vari momenti dell'esecuzione: in effetti, si realizzano due movimenti incrociati di pan, a partire dal centro e poi dal canale destro verso il sinistro, viceversa per il secondo blocco sonoro (sottinteso che, per ciascun suono, la collocazione in basso riguarda il canale sinistro, mentre quella più in alto riguarda il destro), e di seguito per le successive 4 battute.

L'esecutore effettuerà tali azioni di movimento del pan, tramite opportuni cursori nella funzione mixer del controller impiegato, esclusivamente sulla coppia di blocchi sonori che agisce nelle battute centrali (2-9), laddove produrrà una differente coppia di blocchi sonori, la medesima, agente sulle battute laterali, senza alcun movimento in tal senso (*Statico*, con durata approssimativa 20 secondi).

## **Piano**

To perform this piece, it is required to wear a pair of wool gloves in order to be able to play the various double *cluster-glissandos* figures with the appropriate fluidity and without any impediment. In this perspective, it is considered important to calibrate the metrics of these interventions, since their speeds, from one beat to the next, are never the same and never constant (that is, in different times and rhythms, one finds oneself having to cover a greater distance on the keyboard: see the comparison between beats 2 and 4).

## **Electronics**

Two separate parts of electronic sounds have been denoted, with specifications regarding the panning position that each part must have at various moments of the performance: in fact, two crossed pan movements are realized, starting from the center and then from the right channel towards the left, vice versa for the second sound block (implied that, for each sound, the lower placement concerns the left channel, while the higher one concerns the right), and subsequently for the next 4 bars.

The performer will carry out these pan movement actions, through appropriate sliders in the mixer function of the controller used, exclusively on the pair of sound blocks acting in the central beats (2-9), where he will produce a different pair of sound blocks, the same, acting on the lateral beats, without any movement in this sense (*Statico*, with an approximate duration of 20 seconds).

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Statico (DURATA: 20')

Adagio ♩ = 63

Electronics

I (treni sfumati contorcendosi)

[PAN] (gracchiare industriale controllato)

II (abrasioni rotative quasi-vitree)

[PAN] (risonanze tubulari distoniche)

con tratti più spacey

più contrastato e netto

più vibrante

Cello

Piano

(CLUSTER cromatici)

(CON GUANTI) Ped. morbido morbido

♩ = 67

El.

The electric guitar part consists of four staves. The top staff has a '5' above the 4/4 time signature. The music is represented by dense, dark scribbles across all staves. Two red lines are drawn across the staves, indicating a dynamic contour that starts high and gradually decreases towards the end of the section.

Vc.

The cello part is written on a single staff in bass clef, 4/4 time. It features four measures of music, each with a slur over a pair of notes. The notes are: (1) G2, F#2; (2) E2, D2; (3) C2, B1; (4) A1, G1.

Pf.

The piano part consists of two staves. The right hand is in treble clef and the left hand is in bass clef, both in 4/4 time. The music features sustained chords with slurs. A dashed line labeled '8va' spans the first two measures of the right hand. The notes in the right hand are: (1) G4, F#4; (2) E4, D4; (3) C4, B3; (4) A3, G3. The notes in the left hand are: (1) G2, F#2; (2) E2, D2; (3) C2, B1; (4) A1, G1.

*morbido, con discreta pressione*

8vb

*morbido, con discreta pressione*

♩ = 63

Statico (DURATA: 20')

El.

8

The electronic music score for the 'El.' instrument consists of four staves. The top staff is marked with a '7' and a '4' in a box, indicating a 7/4 time signature. The music is characterized by dense, layered textures of black ink-like scribbles and patterns. Two red lines are drawn across the staves, with a slight dip in the middle section, likely representing a volume or filter envelope.

Vc.

8

The Violoncello (Vc.) score is written in bass clef with a 7/4 time signature. It features sustained notes and chords across three measures. The notes are connected by a long slur, and there are dynamic markings like *pp* and *ppp*. The score ends with a square symbol.

Pf.

8

The Piano (Pf.) score is written in bass and treble clefs with a 7/4 time signature. It features chromatic clusters and dynamic markings like *pp* and *ppp*. The score includes the instruction "(CLUSTER cromatici)" and ends with a square symbol. The word "Led." is written below the final measure.

*morbido*      *morbido*      Led.