

Aleksander Nowak

INFRALUDIUM

na flet, skrzypce i wiolonczelę
for Flute, Violin and Cello
(2014/2016)



Zrealizowano przy wsparciu
Funduszu Popierania Twórczości
Stowarzyszenia Autorów ZAiKS.

NOTKA PROGRAMOWA

infra – poniżej, pod
ludium – gra, zabawa

Utwór powstał na zamówienie tria braci Krzeszowców.

Czas trwania **ca 9'** Duration

PROGRAM NOTE

infra – below, under
ludium – game, play

The piece was commissioned by the Krzeszowiec brothers' trio.

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UWAGI WYKONAWCZE

Oznaczenia położenia prawej ręki (**ORD/ SP/ ST**): *ordinario* (pozycja standardowa), *sul ponticello* (przy podstawku), *sul tasto* (nad gryfem). Oznaczenia ekstremalne (**SP+, ST+**) należy realizować z wyczuciem, ale też z możliwie wyraźnie odznaczającą się zmianą barwy.

Technika szmyczkowania (**norm./ semi c.l.t./ c.l.b.**): *normale* (tarcie struny włosiem, standardowo), *semi col legno tratto* (tarcie struny z udziałem włosia oraz drzewca), *col legno batutto* (uderzając struny drzewcem).

Stopniowe zmiany danej techniki wg wzoru: **x---->y** należy realizować możliwie płynnie, z wyraźnie słyszalną stopniową zmianą brzmienia.

 Trzy rodzaje fermaty: krótka, średnia i długa.

 Trzy rodzaje wibracji: wolne, średnie i szybkie.

PERFORMANCE NOTES

Right hand position markings (**ORD, SP, ST**): *ordinario* (standard position), *sul ponticello* (by the bridge), *sul tasto* (over the fretboard). Extreme markings (**SP+, ST+**), should be realized sensibly, with clear color changes.

Bowing technique (**norm./ semi c.l.t./ c.l.b.**): *normale* (standard dragging strings with bow hair), *semi col legno tratto* (dragging string with hair and wood simultaneously), *col legno batutto* (hitting strings with wood).

Gradual changes of given technique, according to model: **x---->y** should be realized possibly fluently, with gradual shift of sound character clearly audible.

 Three types of fermata: short, normal and long.

 Three types of vibration: slow, medium and fast.

INFRALUDIUM

ALEKSANDER NOWAK

(*1979)

=c.68

Flet (Flute) *fff czysto, jasno, bardzo mocno
clean, bright, very strong*

Skrzypce (Violin) *fff czysto, jasno, bardzo mocno
clean, bright, very strong*

Wiolonczela (Cello) *fff czysto, jasno, bardzo mocno
clean, bright, very strong*

Fl. *f*

Vn. *> f < ff > f*

Vc. *ORD* *SP- (ORD)* *ppp mp*

Fl. *ff nieco łagodniej
a bit more gentle* *mf*

Vn. *ff nieco łagodniej
a bit more gentle* *non vibr.
ST* *mf*

Vc. *pp*

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5

11

f mniej zdecydowanie
less decided
pizz. arco pizz.
non vibr.
ST
---> ~ --->
---> ORD --->
mf pp mp

16

arco
mf f
non vibr.
mf
p

19

rall.
mp
mp
ORD (>) (>) (>) (>)
mf p

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6

23 Poco meno mosso ($\text{♩}=\text{c.}60$)

Fl.

Vn.

Vc.

pp

p

vibr. ad lib.
SP → ST+ → ST → ST+

f

ppp bardzo płynnie i ciemno
very fluent and dark

pp

29

[powietrznie | airy]

Musical score for Flute (Fl.), Violin (Vn.), and Cello (Vc.). The score consists of three staves. The Flute staff has a treble clef and no key signature. The Violin staff has a treble clef and no key signature. The Cello staff has a bass clef and a key signature of one sharp. The music is in common time. The Flute and Violin play eighth-note patterns. The Cello plays eighth-note patterns with some grace notes. There are dynamic markings: **pp** (pianissimo) for the upper voices at the end of the first measure and for the Cello at the beginning of the second measure; **semi c.l.t.** (semiclosed legato) for the upper voices in the middle of the second measure; and **ST** (sforzando) for the Cello in the middle of the second measure. A dashed arrow points from the **ST** marking to the **pp** marking above it. The Cello also has a **pp** marking at the end of the second measure.

35

(simile)

Musical score excerpt showing three staves: Flute (Fl.), Violin (Vn.), and Cello (Vc.). The Flute and Violin staves are mostly silent with a few short dashes. The Cello staff begins with a dynamic *p* and a sixteenth-note pattern. A bracket labeled "ORD" spans the first two measures. In the third measure, a dynamic *pp* is indicated above the Cello staff, with a note head containing a circled "3". The fourth measure shows a sixteenth-note pattern with a dynamic *pp* and a note head containing a circled "2". The fifth measure shows a sixteenth-note pattern with a dynamic *pp* and a note head containing a circled "1". The sixth measure shows a sixteenth-note pattern with a dynamic *pp* and a note head containing a circled "0". The flute and violin staves end with a dynamic *pp* and a note head containing a circled "0". The cello staff ends with a dynamic *p*.

40

Fl.

Vn.

ST

Vc.

pp > *p* > *pp*

pp > *p* > *pp*

pp > *pp* > *mf* > *mp*

45

Fl.

Vn.

Vc.

mp > *p* > *mf* > *mp*

mp > *p* > *mf* > *mp*

mf > *f*

norm. *3*

48

Fl.

Vn.

Vc.

norm. *3*

f

mf

f

mf

3

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8

51

Fl. *mp* *pp*
Vn. *mp* *pp*
Vc. *mf* *p*

Detailed description: This musical score excerpt shows three staves. The top staff is for Flute (Fl.), the middle for Violin (Vn.), and the bottom for Cello (Vc.). The measure number 51 is at the top left. Dynamics are indicated: *mp* for Flute and Violin in the first two measures, *pp* for Flute in the second measure, *mf* for Cello in the first measure, and *p* for Cello in the second measure. The score concludes with a dashed line and an arrow pointing right labeled "ST+".

57 ST

Vn. *ppp* *p* *pp* *p* *pp*
Vc. *ppp* *pp* *ppp*

Detailed description: This score excerpt shows two staves: Violin (Vn.) and Cello (Vc.). The measure number 57 is at the top left. The Violin has six eighth-note pairs with dynamics *ppp*, *p*, *pp*, *p*, *pp*, and *pp*. The Cello has four eighth-note pairs with dynamics *ppp*, *pp*, *ppp*, and an open circle at the end.

62

Fl. *pp* *pp*
Vn. ST ORD 3
Vc. *p* *pp* *mp* *p*
II

Detailed description: This score excerpt shows three staves. The top staff is for Flute (Fl.), the middle for Violin (Vn.), and the bottom for Cello (Vc.). The measure number 62 is at the top left. The Flute has two pairs of eighth notes with *pp* dynamics. The Violin has six eighth-note pairs with dynamics *p*, *pp*, *pp*, *mp*, *p*, and a dynamic bracket labeled "3". The Cello has two pairs of eighth notes with *ppp* dynamics. A vertical line labeled "II" is positioned between the first and second measure groups.

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9

68

Fl.

Vn.

Vc.

ST -----> ST+ -----> ST

p > *pp*

mf = *mp*

pp

72

Fl.

Vn.

Vc.

mp >

p = *mf* > *mp*

mf = *f* -----> ORD

p

mp

mp

75

Fl.

Vn.

Vc.

=*f*

mf

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10

77

F1.

Vn.

Vc.

78

F1.

Vn.

Vc.

79

F1.

Vn.

Vc.

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11

Fl. 80

Vn.

Vc.

This musical score excerpt shows three staves: Flute, Violin, and Cello. The Flute and Violin play eighth-note patterns in 4/4 time. The Cello plays sixteenth-note patterns in 4/4 time. A vertical bar line separates measures 80 from 81. Measure 80 ends with a 3/4 time signature, indicated by a '3' above the staff. Measure 81 begins with a 3/4 time signature, indicated by a '3' above the staff. Measure 81 ends with a 6 time signature, indicated by a '6' above the staff. The Cello's sixteenth-note pattern continues across the measure change.

Fl. 82

Vn.

Vc.

This musical score excerpt shows three staves: Flute, Violin, and Cello. The Flute and Violin play eighth-note patterns in 4/4 time. The Cello plays sixteenth-note patterns in 4/4 time. A vertical bar line separates measures 82 from 83. Measure 82 ends with a 4 time signature, indicated by a '4' above the staff. Measure 83 begins with a 3 time signature, indicated by a '3' above the staff. Measure 83 ends with a 3 time signature, indicated by a '3' above the staff. The Cello's sixteenth-note pattern continues across the measure change.

Fl. 85

Vn.

Vc.

This musical score excerpt shows three staves: Flute, Violin, and Cello. The Flute and Violin play eighth-note patterns in 5/4 time. The Cello plays sixteenth-note patterns in 5/4 time. A vertical bar line separates measures 85 from 86. Measure 85 ends with a 5/4 time signature, indicated by a '5' above the staff. Measure 86 begins with a 5/4 time signature, indicated by a '5' above the staff. Measure 86 ends with a 5/4 time signature, indicated by a '5' above the staff. The Cello's sixteenth-note pattern continues across the measure change.

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12

88

Fl. 5/4 **ff**

Vn. 5/4 **ff**

Vc. 5/4 **ff**

This musical score section for Flute (Fl.), Violin (Vn.), and Cello (Vc.) begins at measure 88. The instrumentation consists of three staves. The Flute and Violin play eighth-note patterns with slurs, while the Cello provides harmonic support with sustained notes. The key signature changes between 5/4 and 4/4. Dynamic markings of **ff** (fortissimo) are present for both woodwind instruments.

92

Fl. =f

Vn. =f

Vc. =f

This section continues from measure 88. The instrumentation remains the same. The dynamics are marked as **=f** (forte). The music features eighth-note patterns with slurs, similar to the previous section but with different note heads and rhythms.

97 **molto rall.**

Fl. **#**

Vn.

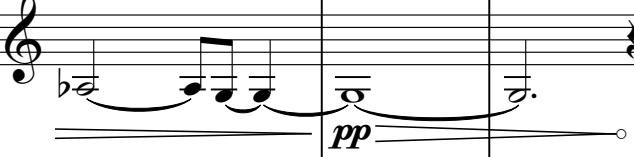
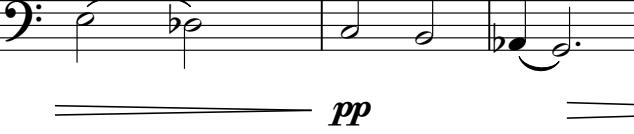
Vc.

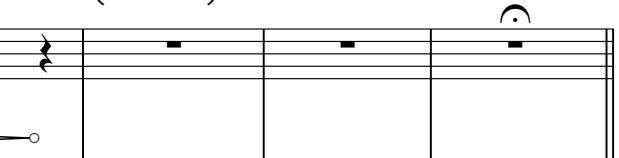
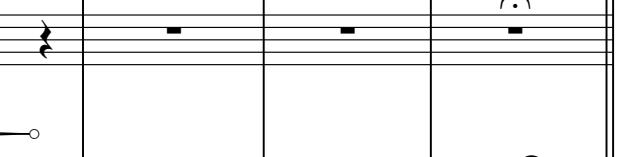
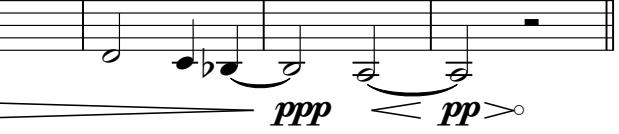
This final section of the score starts at measure 97. The instrumentation includes Flute, Violin, and Cello. The Flute plays eighth-note patterns with slurs. The Violin and Cello provide harmonic support with sustained notes and eighth-note patterns. The dynamic is marked as **molto rall.** (molto rallentando).

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13

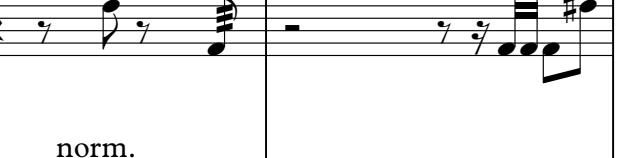
102 $\text{♩}=\text{c.}40$

Fl. 
 Vn. 
 Vc. 

108 $\text{♩}=\text{c.}60$

Fl. 
 Vn. 
 Vc. 


111 **rall.**

Fl. 
 Vn. 
 Vc. 





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14

11

J=c.50

F1.

Vn.

Vc.

