

Endecaphony

quartet, woodwinds, piano, harp and mallets

Federico Garcia
2007

score

Endecaphony

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flute (fl)
oboe (ob)
clarinet in b \flat (cl)
bassoon (fg)

vibraphone (vib) and xylophone (xylo)
harp (arpa) - the lowest d tuned to d \sharp
piano (pno)

string quartet (vl I, vl II, vla, vc)

Performance notes

Starting with letter D, the conductor gives numeric cues to indicate measure changes. Apart from this, no pulse coordination is to be sought. The instruments should obscure each other and blend in a homogenous and continuous stream of sound, and no particular element at all (trills, grace notes, or rests) is to stand out. Standard notation and rhythm are resumed at letter G.

At P, the winds, piano, harp, and vibraphone play their repetitions independently, without seeking any beat or tempo coordination. At the appropriate numeric cues, they finish their current repetition and move on to the next material. P1 and P3 concern the flute, oboe, clarinet, and vibraphone; P2 concerns the bassoon, harp, and piano; P4 applies to all. The strings continue to play metrically throughout P. Standard notation and rhythm are resumed at the *Andante tranquilo*.

A slashed beam is to be played as fast as possible.

The vibraphone is to be played with marimba yarn mallets, and the xylophone with plastic mallets.

Program Note

Endecaphony was written in Pittsburgh in 2007, for premiere in the inaugural concert series of Alia Musica Pittsburgh. Originally composed as a nonet, it was revised soon after its premiere to include a full string quartet. The title reflects the eleven instrumentalists that the revised version requires.

The piece moves from a dark opening featuring a 'melody' composed of two oscillating tones. Other tones are at first discovered and underlined, later simply added to a growing, still oscillating cluster. The resulting climax leads to a melodic statement that immediately opens the second section of the piece. Here, spasmodic events occur over a ticking pulse that steadily gains in power, eventually becoming an insistent assertion by the full string quartet. The rest of the ensemble rebels into full rhythmic independence, and drives the piece to the woodwind chorale that establishes the tranquility of the end.

score in c
ca 12'

Endecaphony

Federico Garcia
Pittsburgh, 2007

$\frac{4}{4}$ ♩ = ca 80

cl *solo*
<pp> *poco* *simile*

vl I *sord. tasto* *pp*

vl II

vla

vc

1 2 3 4 5 6 7 8 9 10



A

cl

vl I *V*

vl II *sord. tasto* *<pp>*

vla *sord. tasto* *<pp>*

vc *sord. tasto* *<pp>*

11 12 13 14 15 16 17

B

fl

ob

cl

fg

B

vib

arpa

B: C# D# | E: F# G# A b

pp

18 19 20 21 22 23 24

pno

B

vl I

vl II

vla

vc

senza sord

senza sord flautando

senza sord ricochet

senza sord pont

3

V

pp

18 19 20 21 22 23 24

C

fl *p*

ob *mf*

cl *pp* *p sub*

fg *p*

C

vib

arpa

35 36 37 38 39 40 41

pno *pp* *mf* *pp*

solo

scd. (staccato over pedal throughout)

C

vl I *n* *p* *p sub*

vl II *p sub*

vla *p*

vc *p*

35 36 37 38 39 40 41

fl *solo* *<pp>* *p* **D.1** 8" (6_d)

ob

cl *solo* *<pp>* *p*

fg *p* 6

vib

arpa *solo* *p* A# *p* (aeolian tremolo)

D.1 8" (6_d)

42 43 44 45 46 47

pno *p* *pp*

42 43 44 45 46 47

vl I *molto vib.* *pp* senza sord

vl II *molto vib.* *pp* senza sord

vla *molto vib.* *pp* senza sord

vc *molto vib.* *pp* senza sord

D.1 8" (6_d)

pp

D.2 8"(6_d)

D.3 3"(2_d)

48

49



D.4 3"(2_d)

D.5 3"(2_d)

E.1 5"(4_d)

50

51

52

E.2 5"(4)

E.3 3"(2)

E.4 3"(2)

fl *p*

ob *p*

cl

fg

E.2 5"(4)

E.3 3"(2)

E.4 3"(2)

vib

arpa

53

54

55

pno

E.2 5"(4)

E.3 3"(2)

E.4 3"(2)

vl I

vl II

vla *senza sord* *tasto* *p cresc.*

vc *senza sord* *tasto* *p* *cresc.*

53

54

55

E.5 3"(2d)

F.1 3"(2d)

F.2 3"(2d)

F.3 3"(2d)

F.4 3"(2d)

fl
ob
cl
fg

E.5 3"(2d)

F.1 3"(2d)

F.2 3"(2d)

F.3 3"(2d)

F.4 3"(2d)

vib
arpa

56

57

58

59

60

pno

E.5 3"(2d)

F.1 3"(2d)

F.2 3"(2d)

F.3 3"(2d)

F.4 3"(2d)

vl I
vl II
vla
vc

56

57

58

59

60

F.5] 3" (2)

4 Più mosso
4 ♩ = ca 92

G

fl
ob
cl
fg

F.5] 3" (2)

4 Più mosso
4 ♩ = ca 92

G

xyl
arpa

61 62 63 64

pno

F.5] 3" (2)

4 Più mosso
4 ♩ = ca 92

G

vl I
vl II
vla
vc

61 62 63 64

fl *< ff* *p* *ff* *f cresc.*
 ob *< ff* *p* *ff* *f cresc.*
 cl *< ff* *p* *ff* *f cresc.*
 fg *< ff* *p* *ff* *f cresc.*
 xlyo *p* *ff* *ff*
 arpa *ff* simile L.v. *ff* *ff sempre* L.v.
 pno *sf* *f* *ff* *sf* *f* *sf* *p cresc.* *f*
 vl I *ff* pizz ord *ffz* arco *ffz cresc.* *f*
 vl II *ff* pizz ord *ffz* arco *ffz cresc.* *f*
 vla *ff* pizz ord *ffz* arco *ffz cresc.* *f*
 vc *p* *ff* *ff* *p* *f*
 65 66 67 68 69

← $\frac{3}{4}$ = ♩ (= ca 138) →

3
4 H molto marcato

pesante

4
4

fl

ob

cl

fg

sfz *ff* *sfzp* *ff*

sfz *ff* *sfzp* *ff*

sfz *ff* *sfzp* *ff* solo

sfz *ff* *ff* sempre

← $\frac{3}{4}$ = ♩ (= ca 138) →

3
4 H molto marcato

pesante

4
4

xylo

arpa

sfz *ff* *sfzp* *ff*

ff *p* *ff*

C♯D♭ | G♯

70 71 72 73 74 75 76 77 78 79 80

pno

ff

← $\frac{3}{4}$ = ♩ (= ca 138) →

3
4 H molto marcato

pesante

4
4

vl I

vl II

vla

vc

f sempre

f sempre

ff *sfzp* *ff*

ff *sfzp* *ff*

solo 3

solo

(glissando of natural harmonics on the e string)

70 71 72 73 74 75 76 77 78 79 80

4 Tempo giusto
4♩ = ca 104

fl *p* *pp*

ob

cl *p*

fg *p* *p*

4 Tempo giusto
4♩ = ca 104

xylo *pp* muta in vib

arpa *p* solo

81 82 83 84 85 86 87 88 89

pno *p una corda* *pp*

4 Tempo giusto
4♩ = ca 104

vl I *pp*

vl II

vla

vc *p* *pp* pizz

81 82 83 84 85 86 87 88 89

J

fl

ob

cl

fg

vib

arpa

pno

vl I

vl II

vla

vc

pp

ppmpre

p

n

vib

pp

p

p

pp

90 91 92 93 94 95 96

p

tre corde

pizz

arco

solo

p

p

p

p

arco

ricochet

p

mf

n

p

90 91 92 93 94 95 96

J

arco
ricochet

J

fl *p* *f* *n* *p* *pp*
 ob *p* *pp* *f*
 cl *pp* *f*
 fg *p* *f* *n* *p*
 vib *mf* *p* *p sempre* *f*
 arpa *p* *p*
 pno *mf* *p* *f* *p una corda*
 vl I *pizz* *f* *p* *pizz*
 vl II *pizz* *f* *p* *arco ord*
 vla *p* *pizz* *p* *pp*
 vc *pizz sul do* *arco* *p*

97 98 99 100 101 102

K

fl *f* *f_{sub}* *fp* *fp* *fp* *f*

ob *p* *f* *fp* *fp* *f*

cl *fp* *fp* *fp* *f*

fg *p* *f* *p* *fp* *f*

K

vib muta in xylo xylo *mf* *f*

arpa *p* *f sempre*

103 104 105 106 107 108 109 110

pno *f* tre corde *p* solo *p* *f*

K

vl I arco *pp* *f* *p* *fp* *fp* *f* *p* *f*

vl II *f* *f* *p* *f*

vla *f* *pp* *f* *f* *fp* *f* *p* *f*

vc *f* *fp* *f* *p* *f*

103 104 105 106 107 108 109 110

L

fl *p sub*

ob *p*

cl *p*

fg *p*

xylo *p* muta in vib

arpa solo *f* *p*

111 112 113 114 115 116

pno *p sub*

L

vl I

vl II *p sub* ricochet

vla *p sub* ricochet

vc *p sub* *fp*

111 112 113 114 115 116

fl

ob

cl

fg

vib

arpa

pno

vl I

vl II

vla

vc

117 118 119 120 121 122 123

117 118 119 120 121 122 123

f *p*

pp *f* *p* *p*

vib

xylo

muta in xylo

pp *f* *p* *p*

p

una corda

pp *pizz* *arco* *p*

pont *p*

M

fl *f* *ff* *p* *p* *f* *fp*

ob *f* *ff* *p* *fp* *f* *p* *fp*

cl *f* *ff* *p* *fp* *f* *p* *fp*

fg *f* *ff* *p* *fp* *f* *p* *fp*

p sempre *f* *p* *f* *fp*

M

xylo

arpa

124 125 126 127 128 129 130

pno

M

vl I *f* *ff* *p* *p* *f* *fp*

vl II *f* *ff* *p* *fp* *f* *p* *fp*

vla *p* *p sempre* *fp*

vc *p sempre* *f* *p* *f* *fp*

124 125 126 127 128 129 130

fl

ob

cl

fg

xylo

arpa

131

132

133

134

135

pno

tre corde

ricochet

ricochet

ricochet

131

132

133

134

135

vl I

vl II

vla

vc

N

fl

ob

cl

fg

N

xylo

arpa

136 137 138 139 140 141

pno

N

vl I

vl II

vla

vc

136 137 138 139 140 141

O

fl
ob
cl
fg

ff *rf* *ff* *rf* *ff* *rf*

O

xylo
arpa

f *ff*

142 143 144 145 146 147 148 149

pno

f

O

vl I
vl II
vla
vc

sfz *sfz* *sfz* *sfz*

142 143 144 145 146 147 148 149

P

presto ad libitum

fl *fff* *f*

ob *fff* *f*

cl *fff* *f*

fg *fff* *f*

P

presto ad libitum

presto ad libitum
ettouffés sempre

près de la table

xylo *fff* *f*

arpa *fff* *f*

pno *fff* *f*

150 151 152

P

vl I *fffz*

vl II *fffz*

vla *fffz*

vc *fffz*

150 151 152 153 154 155

P.I

fl

ob

cl

fg

P.I

xylo

arpa

pno

P.I

vl I

vl II

vla

vc

156 157 158 159 160

P.2

P.3

fl

ob

cl

fg

dimin.

dimin.

dimin.

dimin.

P.2

P.3

xylo

arpa

pno

dimin.

dimin.

P.2

P.3

vl I

vl II

vla

vc

sfz

sfz

sfz

sfz

161

162

163

164

165

P.5

4 Andante tranquillo
4 ♩ = ca 69 flessibile

P.4

fl
ob
cl
fg

n *p* *dolce* *solo dolce* *dolce* *dolce*

P.5

4 Andante tranquillo
4 ♩ = ca 69 flessibile

P.4

xylo
arpa
pno

muta in vib

167 168 169 170 171 172 173

P.5

4 Andante tranquillo
4 ♩ = ca 69 flessibile

P.4

vl I
vl II
vla
vc

p *n* *sord* *sord*

166 167 168 169 170 171 172 173

Q

ten

fl

ob

cl

fg

poco

p

pp

ten

ten

ten

ten

poco

p

pp

poco

p

pp

Q

vib

vib

arpa

p

p

pp

p

p

pp

174

175

176

177

178

179

180

181

182

pno

Q

vl I

vl II

vla

vc

sord

sord

174

175

176

177

178

179

180

181

182

fl
ob
cl
fg

vib
arpa

192 193 194 195 196 197 198 199

pno

vl I
vl II
vla
vc

192 193 194 195 196 197 198 199

S

fl

ob

cl

fg

S

vib

arpa

200 201 202 203 204 205 206 207 208

pno

S

vl I

vl II

vla

vc

200 201 202 203 204 205 206 207 208

T

fl
ob
cl
fg

T

vib
arpa

209 210 211 212 213 214 215 216

pno

T

vl I
vl II
vla
vc

209 210 211 212 213 214 215 216

fl

ob

cl

fg

vib

arpa

pno

vl I

vl II

vla

vc

226 227 228 229 230 231 232 233 234 235

226 227 228 229 230 231 232 233 234 235

pp *f*

p sempre
arco

p sempre

p *f sempre*

arco
fp *f*

f sempre
arco
pont

f sempre
arco
pont

arco
fp *f*