

# "SCANNING VARIATIONS" 1972

Gustavo Becerra-Schmidt

for conductor and chamber ensemble

## TEMA Presto possibile

Cb. *Pizz p sempre cresc.*

after start, no synchronisation required VI. *Presto possibile arco legato a piacere*  
*p sempre cresc.....*

Cb.

VI.

Cb.

VI.

Cb.

Cl. sib *Presto possibile, legato a piacere* *sempre cresc.....*

VI.

- a) Each role ought to be performed the first time without repetitions.
- b) After that further versions are necessary, within the time determined, which allow repetitions from the successive direction reversion (\*) offered by notational forms, so that the resulting fragments end in a similar way.
- c) No discontinuity or silence is allowed after a role starts, except for the common and through the conductor coordinated end.

Cl.

Fag. *Presto possibile staccato*  
*p cresc. sempre*

VI.

Cb.

Cl.

Fg.

Conat sib. *Presto possibile, legato*  
*p cresc.*

VI.

Cb.

Cl.

Fg.

Con.

VI.

Cb.

Cl. 1  
Fg. 1

Cl. 1  
Musical staff with notes and accidentals.

Trbn.

Presto Possibile staccato

Trbn.  
Musical staff with notes and accidentals.

p cresc. sempre

Vi.  
Cb.

Cl. 2  
Fg. 2

Cl. 2  
Musical staff with notes and accidentals.

Trbn.  
Musical staff with notes and accidentals.

Cl. 3  
Fg. 3

Cl. 4  
Fg. 4

Trbn.  
Musical staff with notes and accidentals.

Vi.  
Cb.

Cl.   
Fg   
Crt.

Trbn.

*Presto possibile*

*p cresc sempre*

VI.   
Cb.   
Cl.   
Fg   
Crt.   
Trbn.

**cresc.....**

**fff**

**cresc.....**

**fff**

VI.   
Cb.

VAR I. To be played with the Theme's score (and parts). At the beginning only turning-point-notes. Notes or passages excluded at the beginning have to be replaced by silences.

MOTTO for this variation is "The vanishing Silence"

Quasi possibile

The image shows a handwritten musical score for Variation I, consisting of several staves for different instruments. The notation is a series of connected lines representing notes, with various fingerings (1, 2, 3) and articulations (accents, slurs) indicated. The instruments are labeled as Cb. (Cello), VI. (Violin), and Cl. (Clarinet). The score is divided into sections by arrows and includes a tempo marking 'Quasi possibile'. The notation is somewhat abstract, focusing on the sequence of notes and their articulation rather than traditional musical notation with stems and beams.



- a) I suggest to begin playing very general turning-point-notes "1)"
- b) After that more detail turning-point-notes can be performed "2)" "3)" etc. After that the remaining silence can be filled gradually with nearby remaining notes.
- c) Articulations remain as in the Theme but for isolated tones with a legato origin, they turn into "•" ones.
- d) Tempo remain as in the Theme so, the fluences of units are required.


Cl. II 

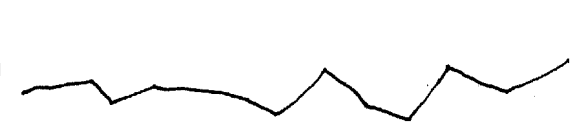
Fag.  

VI. II  


Cb. II 

Fg. II 

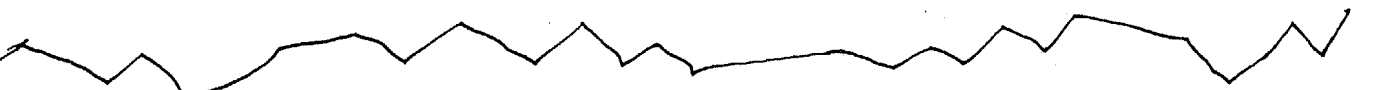
Cornet sib. 

VI. II 


Cb. II 

 Cl. II 

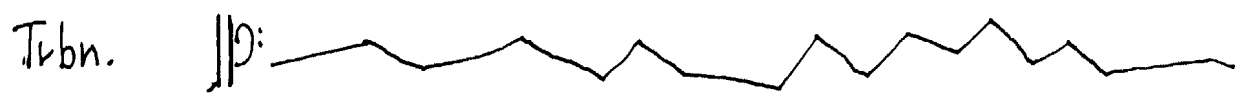
Fg. II 

Ct. II 

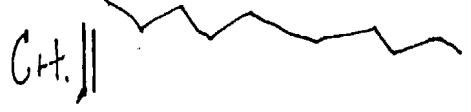
VI. II 

Cb. II 

Cl. 1  
Fg. 1



Vi.  
Cb.  
Cl. 1  
Fg. 1



Cl. 1  
Fg. 1  
Cb. 1  
Trbn. 1



Vi. 1  
Cb. 1







VAR. II. Lento (materials from VAR. I, type "1"). General dynamic structure cresc... to mf. Only longest possible tones. Articulations "<->" or "<->". Coord. legato.

VAR. III. Tempo rubato. Free articulation and rhythm. Variable coordination points...

± 23 elements

Cb.

VI.

The means (attac) of obtaining sound are up to each performer. Dynamics between mp and f are suggested by the conductor.

Cb.

VI.

Cb.

VI.

Cb.

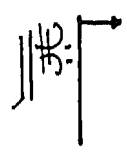
Cl.

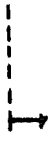
VI.

- a) Any succession or sequence possible. Coordination including superpositions up to the conductor.
- b) "Windows": progress by switching vertical frames "to" to the next plausible "big intervals" No window repetitions designed. Repetition free internal window articulations occur preferentially splitting "little intervals".
- c) The amount of silence is supposed to be more than twice as much as the amount of sound in this variation.

Cl. II 




Fag. 



Vi. II 

(  
(

Cb. 



Cl. II



Fg. II







Conet.






Vi. II 

(  
(

Cb. II 



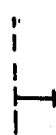
Cl. II 


Fg. II




Cl. II





Vi. II 

(  
(

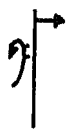
Cb. II 

Cl. I  
Fg. I

(  
(

Crt. II

Trbn.



Vi.  
Cb.

(  
(

Cl. I  
Fg. I

(  
(

Crt. II



(

Trbn. II



Cl. I  
Fg. I

(  
(




Cl.  
Fg.  
Crt. I


(  
(  
(

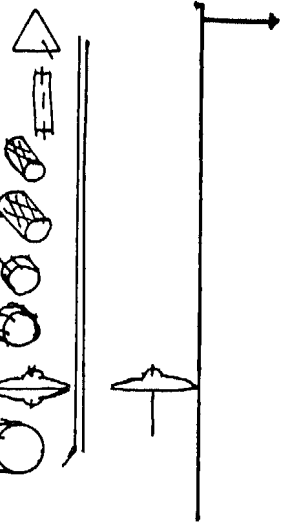
Trbn. II







Vi. I  
Cb. I

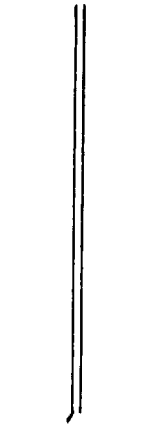
(  
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Cl.   
Fg   
Crt. 

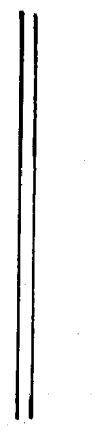
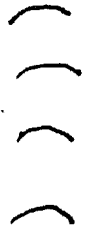
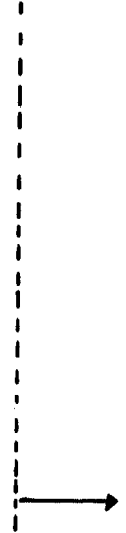
Trbn. 



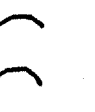
Vi.   
Cb.   
Cl.   
Fg   
Crt.   
Trbn. 



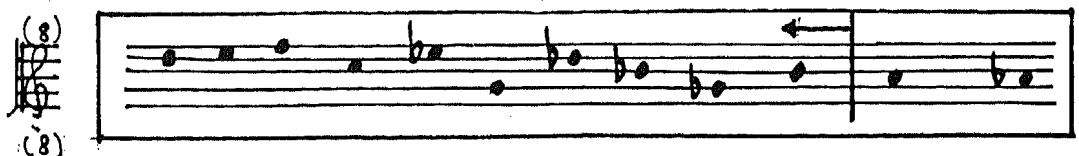
Vi.   
Cb. 

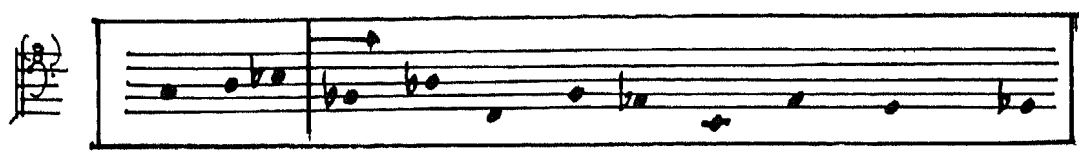


2'



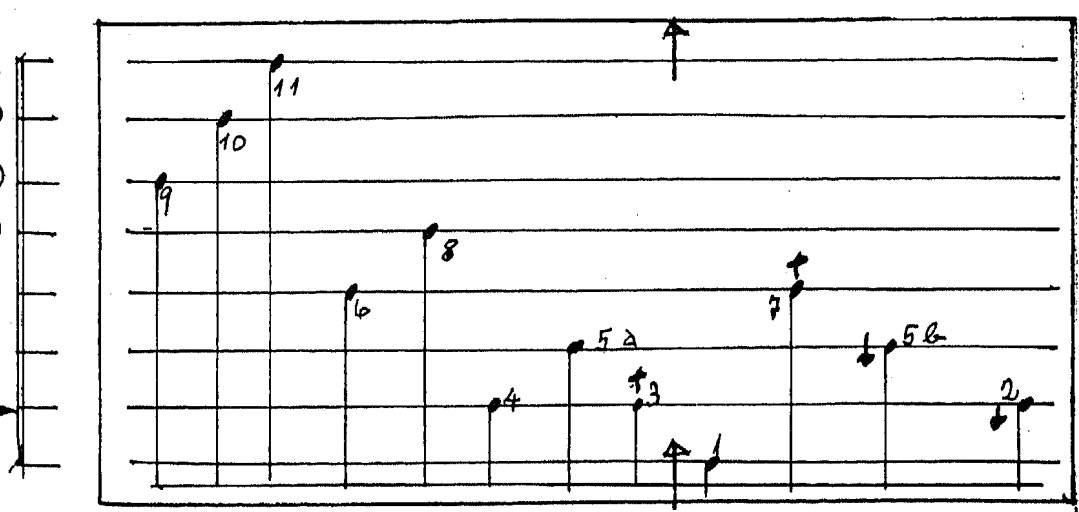
VAR. IV Structural dynamics. *ff* dim... *pp* general for all performers.  
Tempi to be determined (chance or otherwise) for each performer within a scalar system ranging from "Prestissimo possibile" to "Lentissimo possibile".

Cl. 

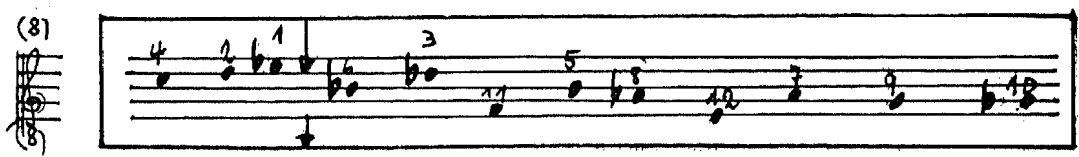
Fg. 

Ct. 

Trbn. 



This part is an up growing window. Unplayed notes are read as silences.

VI. 

Down growing window. Same as the upper.

Cb. 

Arabic numbers represent order of leading this window.

a) An account has to be taken of the personal possibilities to perform the maxima and minima required in this "Politempia". Also actual instrumental adequance is to be considered.

# VAR. V

One system is used as a common reference for all performers, according with the following codification:

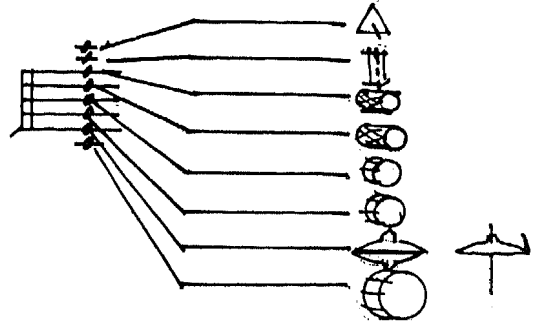
a) Determined pitch instruments read as written with effects. Impossible notes are to be assimilated to the next possible ones.

Clar. Crn. Trbn. Vl. Cb. General ambitus

b) Clar better  $\frac{1}{2}$  tone higher, and Cb.  $\frac{1}{2}$  lower.

c) With the conductor allowance or according to his indications, play except for the Violin, single notes as accentuation or prolongations of the Violin's role according to code a).

d) for the percussion observe following code approximations.

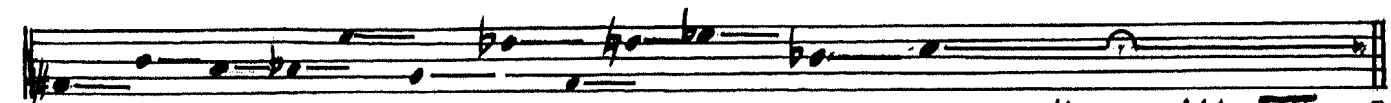
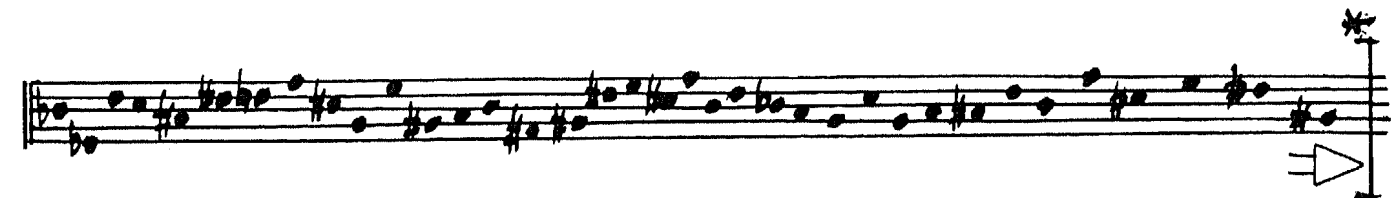
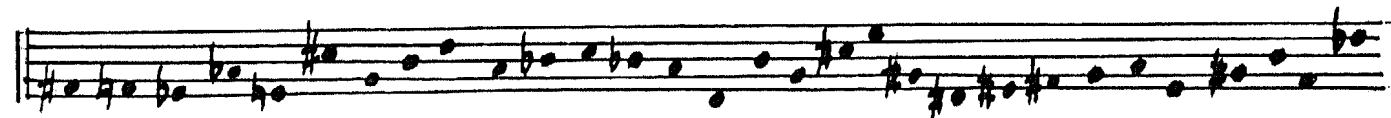
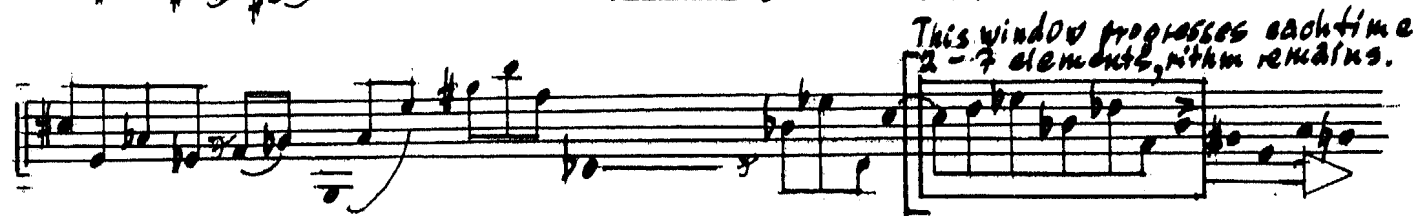
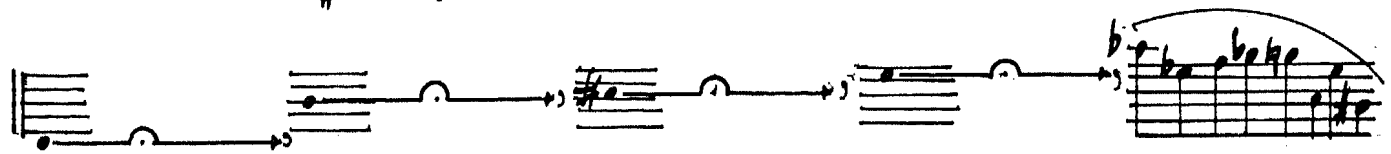


## Alla cadenza Vl. Solo en dehors

attacca Var. VI

VAR. VI Solo Ctr., with aggressive competitive interventions following the conductor's indications. Same conditions as VAR. V.

Solo Ctr. Molto animato.



attaca VAR VII 3'

\* End of window scanning

VAR. VII Solo Cl. provokes both expressions and articulation help such as found in VAR I c), also both materials from VAR I and VI are available for this purpose.

Solo Cl. Veloce. Without interruptions, legato

pp cresc.... poco a poco.....

ff dim..

improvviso

... poco a poco ...



VAR VIII

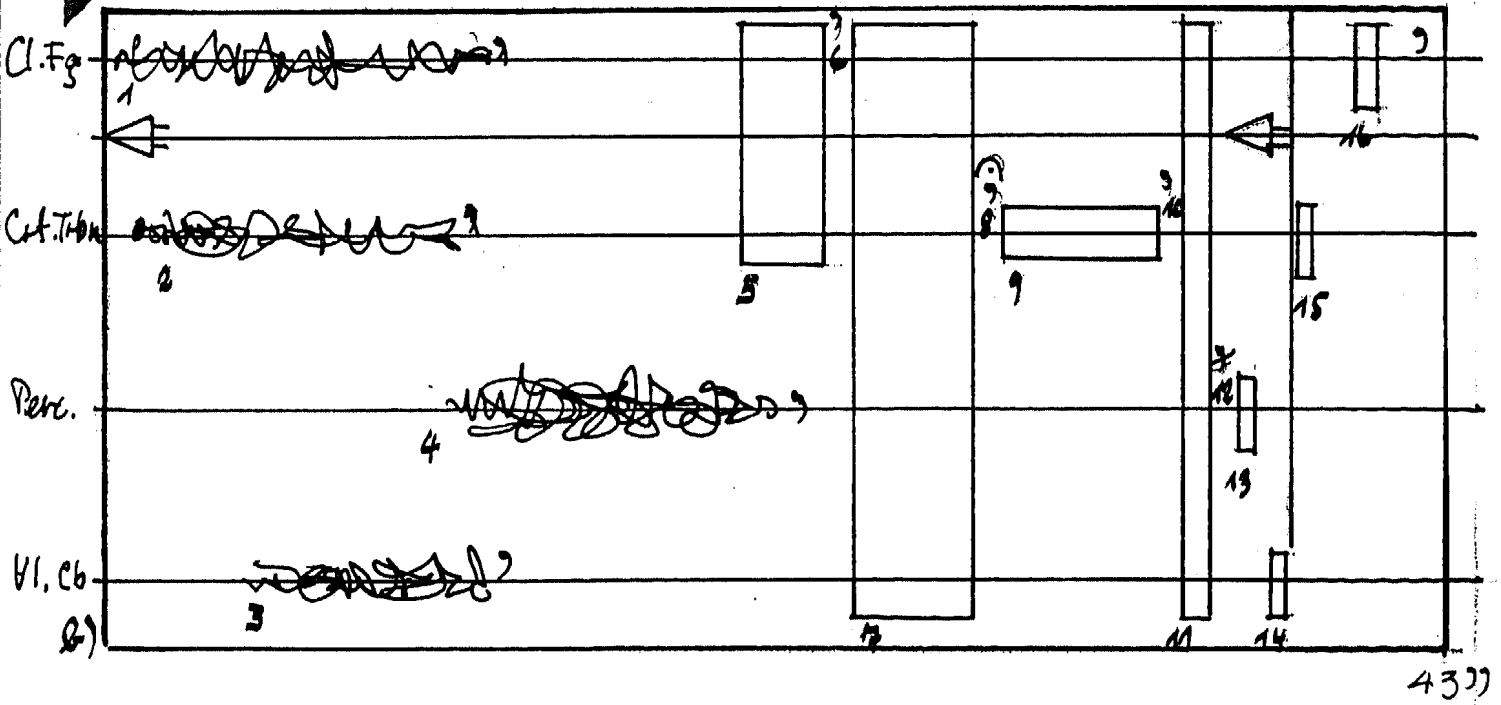
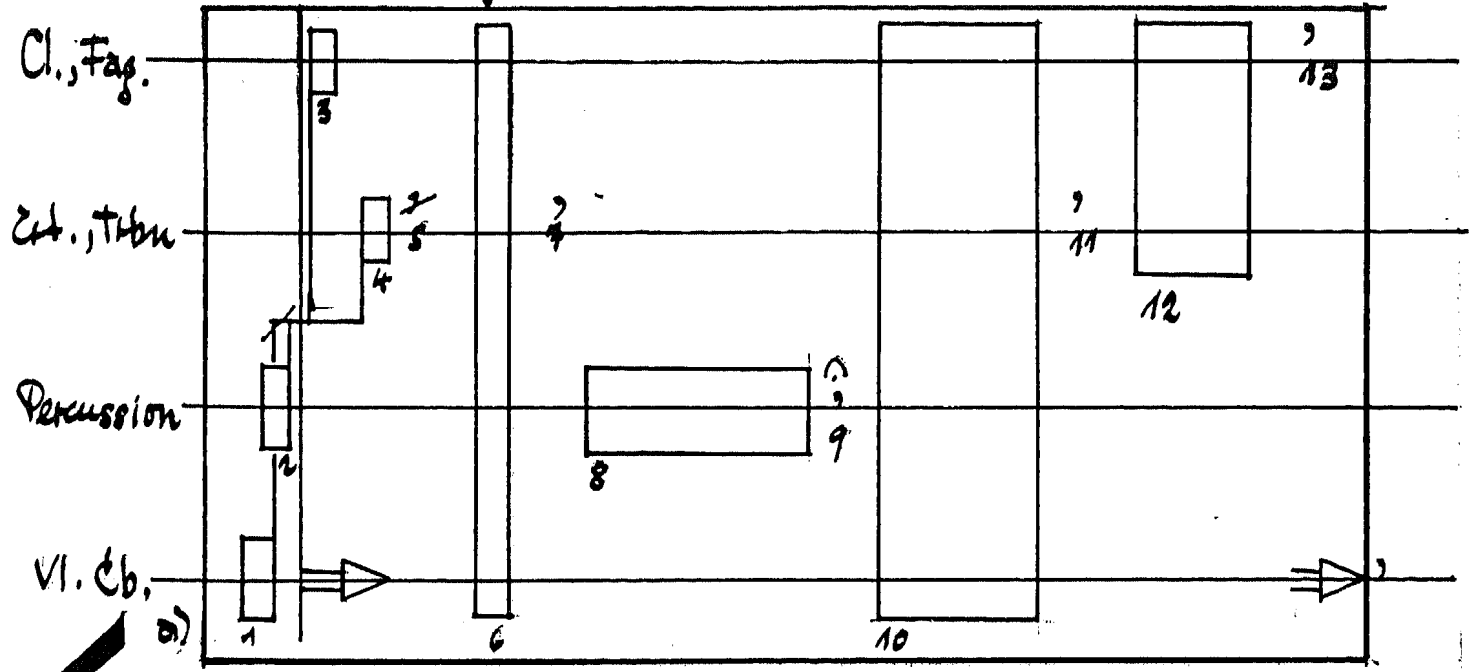
Solo Fag. gets an increasing amount of interruptions which produces a crisis toward the end of this variation. Interruptions are supposed to be short, not more than a second. It is consequent to the Bassoon (Fag) to stop when interrupted.

Allegro.

attaca VAR IX

2'30"

VAR IX Favorable flashes uncover desperate and explosive activity  
Storm disclosing "□" tempo rubato, sempre effz



- a) Performance order according to a widening window : 1, 2 ; 1, 2, 3 ; ... till 1, 2, 3 ..... 11, 12, 13.
- b) Performance order according to a backward growing window : I 4, 2 ... 16 ; then II, 15, 16 ; 14, 15, 16 ; 13, 14, 15, 16 ; till ..... 1, 2, 3 ..... 14, 15, 16.

**VAR X** Cadenza Perc. Sola "Rückblicke", no more than two minutes.

Every material from the Theme to VAR IX is available for this variation freely according to VAR.V's code.

**VAR XI** A suspended cymbal played with an arch (eb's) produces a pp sound which after stabilised, provokes several imitation attempts. The conductor decides on which is best and shows it by sustaining the refered sound and eliminating the cymbal. After this, always pp, the sound passes from one instrument to the other. This for 75" (seventy five seconds) without repeating whether color nor articulation. The sequence depends on the conductor decisions. Suggested color and articulation catalog. The first are not always general. Percussion plays the first sound only.

General articulation: 1 — ; 2 ——— ; 3 ——— ; 4 *fp* ; end accent *p* ——— *sfz* ;  
Two element combinations are permitted.

	Color								
	vibrato	non vibr.	frullato	Flz.	subtone	*M			tremollo
Cl.	"	"	"	"	subtone	*M			"
Fg.	"	"	"	"	*M				"
Cit.	"	"	"	"	sordino	cup	Mute	bouché	*M
Pbr.	"	"	"	"	"	"	"	"	*M
VI.	"	"	vibratiss	vibrato caprino	"	sul tasto	sul pont.		*M
Cb.	"	"	"	"	"	"	"	"	*M
	1	2	3	4	5	6	7	8	9

\* multiphonic sound

attacca VAR XII

## FINALE

VAR XII, FURIOSO

I. Unorthodox sounds only! To get started, following suggestions.

a) Cl. and Fg. can use their mouthpieces, with or without a part of the instrument.

b) Cor and Tuba can use their mouthpieces.

c) Vl. and Cb. can play behind the bridge and knock at adequate previous instrumental selected points.

II VAR IX is an adequate order for this VAR XII.

General structure for this VAR XII.

- |     |     |  |
|-----|-----|--|
| 20" | 20" | 1. The musicians start speaking "crescendo"                            |
|     |     | 2. When "1." continues they prepare for I. a) and b) conditions.       |
| 6"  |     | 3. The "crescendo" reaches a shouting climax and                       |
| 45" |     | 4. Order from VAR <u>IX</u> is applied to the instrumental remainders. |

Total duration: 20' 10" approx.

Gustavo Becerra-Schmidt  
Viedandolendorf 16.12.'72.