

Fredy Vallejos

SACSAYHUAMAN

pour huit instruments, sampler et électronique

SACSAYHUAMAN pour huit instruments, sampleur et électronique en temps réel

Sacsayhuaman développe et accentue des concepts traités dans mes dernières pièces, notamment la directionnalité temporelle non-linéaire et un traitement polyphonique –horizontal et vertical–, grâce à l'utilisation d'une multiplicité d'objets sonores contrastants facilement reconnaissables. Le titre de l'œuvre fait allusion à un centre rituel fortifié Inca, qui utilise dans son architecture une forme imposée par une macro-forme (la cité de Cuzco est conçue comme un puma avec *Sacsayhuaman* pour tête et le confluent de deux rivières canalisées comme queue) et un matériau avec des structures polygonales imbriquées qui m'ont inspiré la juxtaposition/superposition des objets mentionnés plus haut.

EFFECTIF :

Flûte

Clarinette en si b.

Trompette

Trombone

Vibraphone

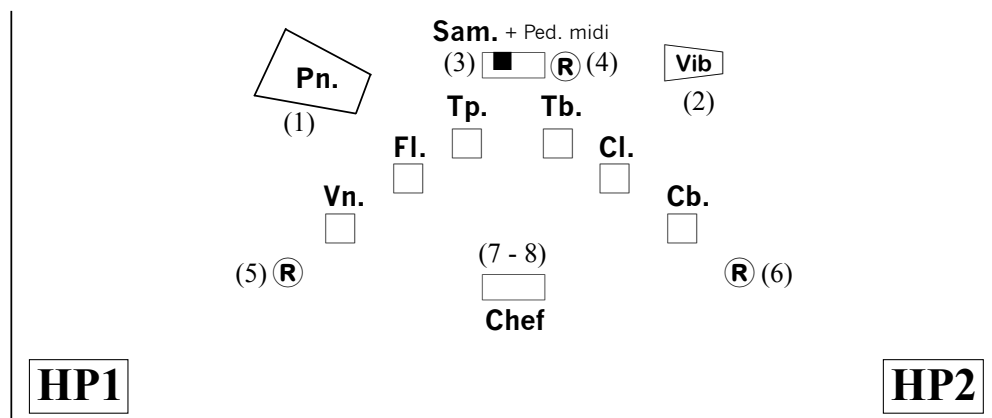
Piano

Sampleur (clavier midi minimum 32 touches)

Violon

Contrebasse

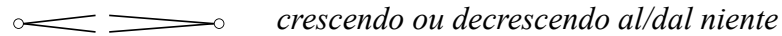
Implantation du dispositif



Fiche technique:

- 2 microphones statiques type KM 184 pour le piano et le vibraphone (1 - 2)
- 2 microphones statiques type KM 184 placés au-dessus du pupitre du chef en couple large (7 - 8)
- 1 Pédale footswitch ou pédale MIDI (3)
- 1 Moniteur de retour pour le sampleur (4)
- 2 Moniteurs de retour (5 - 6)
- 4 Haut Parleurs large bande réparties dans la salle (voir plan)
- 1 console de diffusion (9)
- 1 Reverb. externe (10)
- Ordinateur (Min. Mac-Book PRO) avec MAX-MSP Version 5 et Kontakt 5 (11)
- Carte son avec min. 2 entrées et 4 sorties (type RME Fireface 400) et 1 entrée MIDI (12)
- 1 surface de control MIDI type BCF 2000 pour le niveau des traitements, des fichiers sons et du sampleur (13)

INSTRUCTIONS:



Flûte:

- bruit de souffle avec l'embouchure totalement recouverte
- ◇ bruit de souffle avec l'embouchure normale
- ▽ son éolien

Clarinette / Trompette / Trombone :

- bruit de souffle

Sampleur:

La notation indique uniquement les notes à jouer et pas l'hauteur des dites notes.
Les nuances indiquées sont des intentions et pas des nuances perçues. Si le niveau avec l'ensemble n'est pas homogène, la correction se fera depuis le contrôleur midi, depuis la régie technique.

Electronique:

Les nuances indiquées doivent correspondre aux nuances de l'ensemble. Si n'est pas le cas, régler depuis le contrôleur midi.

Cordes:

- AST* Alto sul tasto. Le plus haut possible sur la touche
- ST* Sul tasto
- ORD* Ordinario
- SP* Sul ponticello
- ASP* Alto sul ponticello
- AST* —————> *SP* Déplacement longitudinal de l'archet, d'une position vers une autre.

SACSAYHUAMAN

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$\text{♩} = 65$

ritenuto

doppio

allarg.

più mosso

più mosso

Flute: *ff ppp*, *f*, *ppp*, *ppp* (with *bisb.* and *ritenuto* markings)

Clarinet in Bb: *ff pppp*, *mp cresc. molto*, *f*, *pppp*

Trumpet in Bb: *mf*, *mp cresc. molto*, *f*, *f*, *f* (with *bucket* and *senza sord.* markings)

Trombone: *mf*, *p cresc. molto*, *f*, *pppp*, *f* (with *bucket* and *senza sord.* markings)

Vibraphone: *p*, *fff*, *mp*

Piano: *fff*, *fff loco*, *mp*

Electronique: (Silent)

Sample + Ped.: *p*, *mp* (with *1.* and *2.* markings)

Fichiers sons: *f*

Violin: *f*, *mp cresc. molto*, *f*, *ppp*, *f*, *mp* (with *pizz.*, *arco*, *AST*, *ASP*, *ST*, *SP* markings)

Contrabass: *p*, *mp cresc. molto*, *f*, *f*, *mp* (with *AST*, *ASP* markings)

A

ritenuto

più mosso

Fl. *bisb.* *f* *p* *f* *f* *ppp* *ppp*

Cl. *f* *p* *f* *ppp* *ppp*

Tpt. *mp* *bucket* *f*

Tbn. *f* *f* *mp* *f* *mp*

Vib. *f* *fff* *f*

Pno. *f* *fff*

Elect. *pp* *p*

Sam. 3. 4. 5. 6.

F. S. *f*

Vln. *AST V IV* *ASP* *f*

Cb. *AST V* *ASP* *f* *mp*

rit.

più mosso.

rit.

28 bisb.

B

Fl. *pp* *f* *fff* *f* *ppp* *p*

Cl. *f* *fff* *f* *ppp* *mf* *p*

Tpt. *p* *ppp* *mf*

Tbn. *mp* *f* *ppp* *mf*

Vib. *fff*

Pno. *f* *fff*

Elect. *pp* *mf* *(pp)* *mf*

Sam. 7. 8. 9. *fff*

F. S. *p* *f* *pp* *pp* *mf*

Vln. *p* *f* *pp* *f* *ppp* *mf*

Cb. *p* *f* *pp* *f* *ppp* *mf*

AST V SP sim. AST

(RT 1 2 3 RW / 1 2 - Gtr)

più mosso

rit.

poco a poco più moto

a tempo

poco a poco più moto



FL. *f* *p* *fff* *mp* *bisb.*

CL. *f* *p* *fff* *mp* *pp* *bisb. (T 123 / 123 F#)*

Tpt. *harmon.* *bisb. (1 2 - 3)* *f* *pp* *p* *pp*

Tbn. *harmon.* *f* *pp* *p* *pp*

Vib. *f* *pp* *p*

Pno. *f* *pp* *fff* *mp*

Elect. *f* *fff* *mp* *fp*

Sam. 10. 11. 12. 13. *fff* *pp*

F. S. *f*

Vln. *SP* *I III I III I* *AST* *sim* *AST* *ORD* *p* *pp*

Cb. *f* *pp* *AST* *AST*

rit.

poco a poco più moto

a tempo

63

Fl.

Cl.

Tpt.

Tbn.

Vib.

Pno.

Elect.

Sam.

F. S.

Vln.

Cb.

gliss.

poco a poco fiutato

bisb. (1 - 13)

con sord.

15. 16. 17. 18.

p *pp* *ff* *f* *mp* *p* *ff* *f* *f* *mp*

p *pp* *mp* *ff* *f* *mp* *p* *ff* *f* *mp*

pp *pppp* *pp* *f* *mp* *p* *f* *mp*

ppp *mf* *ppp* *mf*

ppp *mf* *ppp* *f* *mf* *mp* *p* *f* *mp*

f *mf* *ppp*

pp *pp* *pp* *f* *mp*

III
AST
V

ORD

ORD

AST

SP

ST

SP

ST

gliss.

p *pp* *ff* *f* *mp* *p* *ff* *f* *mp*

pp *pp* *ff* *f* *mp* *p* *ff* *f* *mp*

rit.

poco a poco più moto

a tempo

76

Fl. *f mp f pp p f mp*

Cl. *f mp f pp mp f mp*

Tpt. *f mp f pp* bisb. *5* con sord.

Tbn. *pp mp f* poco a poco frulato

Vib. *pp f mp*

Pno. *f mp f mf pp f pp*

Elect. *mf f pp mp pp*

F.S. 19. 20. 21. *pp mp pp*

Vln. *f mp f pp* SP → ST ORD → AST

Cb. *f mp f pp f* SP → ST ORD → AST

a tempo

H

103

Fl. *bisb.* *f* *pp* *mf* *p* *pp* *mp* *mf* *p* *ppp* *mf* *f* *p* *f* *3*

Cl. *f* *pp* *mf* *3* *p* *pp* *mp* *pp* *mp* *mf* *3* *f* *ppp*

Tpt. *f* *ppp* *mp* *ppp* *mp* *f* *p*

Tbn. *gliss.* *ppp* *mp* *mp* *f* *p*

Vib. *pp* *mp* *pp* *mf* *p* *mp* *mf* *p* *mp* *pp* *pppp* *mf*

Pno. *f* *pp* *mp* *pp* *mf* *p* *mf* *f* *p*

Elect. *p* *f* *mp* *mp*

Sam. 25. 26. 27. *f* *p* *mf* *f*

F. S. *pp* *ppp* *pp*

Vln. *f* *pp* *p* *mf* *p* *mp* *pp* *f* *ppp*

Cb. *f* *pp* *mf* *3* *p* *mf* *mp* *pp* *f* *ppp*

I

120

Fl.

Cl.

Tpt.

Tbn.

Vib.

Pno.

Elect.

Sam.

F. S.

Vln.

Cb.

f *mp* *pp* *mf* *p* *mp* *p* *mf* *pp* *p* *ppp* *mf* *pp*

f *pp* *p* *ppp* *mf* *p* *mp* *p* *mf* *pp* *p* *ppp* *mf* *pp*

f *pp* *ppp* *mf* *p* *mp* *p* *pp* *mf* *p*

f *pp* *ppp* *mf* *p* *mp* *p* *pp* *mf* *p*

mp *pp* *p*

f *ppp* *mf* *p* *mp* *p* *pp* *mf*

p *mf* *f* *mf* *p* *mf* *p* *mf* *pp* *mf* *ppp*

f *pp* *p* *ppp* *mf* *p* *mp* *p* *pp* *p* *ppp* *mf* *ppp*

f *pp* *ppp* *ff* *mp* *mf* *mp* *pp* *mf* *pp*

28. 29. 30. 31.

ST ORD ST → ORD

ST ORD ST V

134

Fl. *mf* *p* *mf* *mp* *ppp* *mp* *mp* *ppp* *ppp* *mp* *ppp* *pp* *gliss.*

Cl. *mf* *p* *mf* *p* *mp* *pppp* *mp* *pp* *pp* *mp* *pp* *pp*

Tpt. *mf* *p* *mp* *pppp* *mp* *ppp*

Tbn. *mf* *p* *p* *mf* *p* *mp* *pppp* *mp* *ppp* *mp* *pp*

Vib. *ppp* *pp*

Pno. *mf* *p* *mf* *mp* *ppp* *mp* *pp* *mp*

Elect. *mf* *p* *mf* *mf* *f* *p* *mf*

32. 33. 34. 35. 36. 37.

Sam. *mp* *p* *p* *mp* *f* *mp* *p* *mf* *p* *mf*

F. S.

Vln. *mf* *p* *mf* *mp* *ppp* *mp* *ppp* *mp* *pp* *ppp* *pp* *AST*

Cb. *mf* *ppp* *mf* *p* *mp* *mp* *ppp* *ppp* *pp* *ppp* *ppp* *AST*

J

149 *gliss.* *gliss.* *pp* *mf* *p* *mf* *f* *mp* *f*

bilisando accel. (11") (6") (5") (10")

Fl.

Cl.

Tpt.

Tbn.

Vib.

Pno.

Elect.

38. 39. 40. 41. 42. 43. 44.

f *f* *mf* *f* *mp* *f*

AST *gliss.* ORD (11") (6") (5") (10")

Vln.

Cb. *pp* *f* *mf* *mf* *mp* *f*

pizz. *arco* AST V ORD (11") (6") (5") (10")

♩ = 90 Moderato

163

Fl. *ff* *f* *f* *mp*

Cl. *ff* *mp*

Tpt. *mf* *f*

Tbn. *fff* *mf* *f* bucket

Vib. *ff*

Pno. etouffer la corde *fff* etouffer la corde *ff* gratter la corde la plus grave *mf*

Elect.

Sam. 1. 2. 3. 4. 5. 6. 7. 8. 9.

Vln. *fff* *pizz.* *ASP* *fff*

Cb. *fff* arco *AST* *p* *fff* etouffer

177

Fl. *mp* *f* *p* *ff* *ff* *mf* *espress.*

Cl. *ff* *ff* *mp* *espress.* *mf* *espress.*

Tpt. *ff* *pp* *f* *f*

Tbn. *f* *mf* *mp*

Vib. *ff* *ff*

Pno. *ff* *ff* *mp* *ff* *p*

Elect. *ff* *ff* *mp* *ff* *p*

Sam. 10. 11. 12. 13. 14. 15.

Vln. *arco* *vib.* *mp* *espress.* *pizz.* *mp* *arco* *vib.* *mp* *espress.* *senza vib.* *arco*

Cb. *ff* *ff*

etouffer la corde

bucket

grat.

etouf.

etouffer

arco

L

♩ = 130
Vivace

♩ = 75
Andante

192

Fl. *ff* *f* *mf* *espress.* *vib.*

Cl. *ff* *mp* *espress.* *vib.*

Tpt. *ff* *p* *espress.* *mf*

Tbn. *ff* *mf* *harmon.* *mf* *p* *espress.*

Vib. *pp* *mf* *pp*

Pno. *ff* *pp* *8va...*

Elect.

Sam. *f* *p* 16. 17. 18. 19.

Vln. *ff* *mf* *pizz.*

Cb. *ff* *mp* *pizz.*

M

♩ = 130
Vivace

205

Fl. *ff*

Cl. *mp*

Tpt. *p espress.*

Tbn. *p espress.*

Vib. *pp*, *mf*, *pp*, *f*

Pno. *pp*, *ff*, *f*

Elect.

Sam. *f*

Vln. *mf*

Cb. *arco*, *vib.*, *mf espress.*, *senza vib.*, *pizz.*, *(etouffer)*

ff, *ff*, *ff*, *f*, *f*, *f*, *f*, *f*

harmon.

(6)

20. 21. 22. 23.

♩ = 130

arco

ff

ff

217

Fl. *mf* *espress.* *mf* *espress.*

Cl. *f* *espress.* *mp* *p*

Tpt. *mp* *mp*

Tbn. *f* *espress.* *f* *espress.*

Vib. *f*

Pno. *f*

Elect.

Sam.

Vln. *pizz.*

Cb. *pp* *cresc.* *mf* *cresc.*

(etouffer)

232

Fl. *mp* *mf* *ff* *cresc.* *fff* *ff* *f*

Cl. *mf* *f* *f* *ff espress.* *ff*

Tpt. *mf* *espress.* *senza sord.*

Tbn. *f* *espress.*

Vib. *f* *cresc.*

Pno. *f* *cresc.* *f*

Elect. \updownarrow \updownarrow \updownarrow \updownarrow

24.

Sam.

Vln. *arco* *ff* *espress.*

Cb. *f* *dim.* *mf* *dim.* *f*

N

244

Fl. *fff* *f* *mf* *p* *f* *mp* *p* *p* *f* *p*

Cl. *ff* *p* *f* *p* *mf* *f* *mp* *p*

Tpt. *pp* *pp* *f* *pp* *mp*

Tbn. senza sord. *pp* *pp* *pp* *f* *pp*

Vib. *p* *f* *p* *mf* *pp*

Pno. *fff* *p* *p* *p* *f* *f* *p* *f* *p*

Elect.

Sam. 25. 26. 27. 28. 29. 30.

Vln. *fff* *p* *f* *p* *p* *f*

Cb. *fff* *p* *f* *f* *f* *p*

SP pizz. ORD etouffer simile

O

Musical score for measures 264-333, featuring Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (Elect.), Saxophone (Sam.), Violin (Vln.), and Cello (Cb.).

Measures 264-333 are marked with dynamics *ff*, *f*, and *mp*. The score includes various musical notations such as slurs, accents, and articulation marks. A first ending bracket is present above measure 265. The Saxophone part includes measures 31, 32, and 33. The Violin and Cello parts include markings for *arco* and *pizz.*

P

278

Fl. *sempre cresc.*

Cl. *sempre cresc.*

Tpt. *sempre cresc.*

Tbn. *sempre cresc.*

Vib.

Pno. *ff sempre cresc.*

Elect.

34. 35. 36.

Sam.

Vln. *sempre cresc.*

Cb. *sempre cresc.*

Detailed description: This page of a musical score contains measures 278 through 36. The score is for a large ensemble. The Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), and Trombone (Tbn.) parts are marked *sempre cresc.* and feature melodic lines with slurs and accents. The Vibraphone (Vib.) part consists of chords and single notes. The Piano (Pno.) part is marked *ff sempre cresc.* and features a rhythmic accompaniment of chords. The Electric Guitar (Elect.) part has a few notes. The Saxophone (Sam.) part has three measures labeled 34, 35, and 36. The Violin (Vln.) and Cello (Cb.) parts are also marked *sempre cresc.* and play melodic lines. The score is in a key with one flat and a 4/4 time signature.

288

Fl.

Cl.

Tpt.

Tbn.

Vib.

Pno.

Elect.

37. 38. 39. 40. 41.

Sam.

Vln.

Cb.

ff

mp

ff

ff

ff

ff

mp

ff

mp

ff

mp

arco

ff

mp

Detailed description: This page of a musical score contains measures 288 through 320. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Piano (Pno.), Electric Guitar (Elect.), Saxophone (Sam.), Violin (Vln.), and Cello (Cb.). The music is in 4/4 time and features a variety of dynamics and articulations. The Flute and Clarinet parts are highly melodic, often featuring triplets and slurs. The Trumpet and Trombone parts provide harmonic support with sustained notes and occasional melodic lines. The Vibraphone and Piano parts are more rhythmic, with the Piano featuring a dense texture of chords and arpeggios. The Electric Guitar part is mostly silent, with a few notes in measure 320. The Saxophone part is a simple, rhythmic accompaniment. The Violin and Cello parts are also melodic, with the Cello part featuring a section marked 'arco' (arco) in measure 320. The score includes dynamic markings such as *ff* (fortissimo) and *mp* (mezzo-piano), as well as articulations like slurs, triplets, and accents. The page number '22' is in the top left corner, and the measure numbers '37.', '38.', '39.', '40.', and '41.' are placed above the Saxophone staff.