

Apneia

(Reduced version)

João Caldas

Instrumentation

3 Flutes

(2nd doubles Piccolo; 3rd doubles Alto Flute)

2 Oboes

2 Clarinets in Bb

(2nd doubles Bass Clarinet in Bb)

2 Bassoons

(2nd doubles Contrabassoon)

4 French Horns in F

2 Trumpets in C

2 Tenor Trombones

Tuba

Harp

Timpani

2 large timpani (28" - 32") + 1 large cymbal placed upside-down on top of one timpani

Percussion (2 players)

1.

2 Suspended Cymbals; Bass drum;

2.

Tam-tam; Wind Chimes; Bass Drum; Vibraphone; Crotali (C#6; Eb6; G6)

Strings

(10, 8, 6, 5, 4)

Score notated in C


(all instruments sounding as written except for octave transposing instruments)

Duration ca. 9'

Composed by João Caldas

Performance Notes


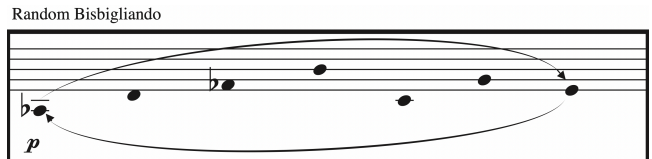
Woodwinds

-  = Tremolo between different fingerings of the same pitch. If not possible, play tremolo with keys that don't change the pitch;
- Every double-reed player must have a prepared extra double-reed. The intended effect is to produce a squeaky sound.


Brasses

- When harmonics are asked, the players should keep the same fingering or slide position. The change of notes is produced only by the embouchure;
- Every brass player must have a straight mute. In addition to straight mutes, both trumpet players must also have a Sshhmute or other similar study mute.

Harp

-  = Play with fingernail;
-  = The notated pitches should be repeated rapidly and continuously in a random order.

Percussion and Timpani

-  = Play with bow;
- Both percussionists and timpanist must have a bow (preferably a double-bass bow);
- High-pitched harmonics are produced by touching near the edge (1-2 inches) of the cymbal with the tip of a finger while bowing upwards;
- The Bass Drum should be placed in between the two percussionists as both will be playing it.
- Only one timpani will be used “normally” and will always be tuned in A2. The other timpani will only be used as a sounding board for the large cymbal.

Strings

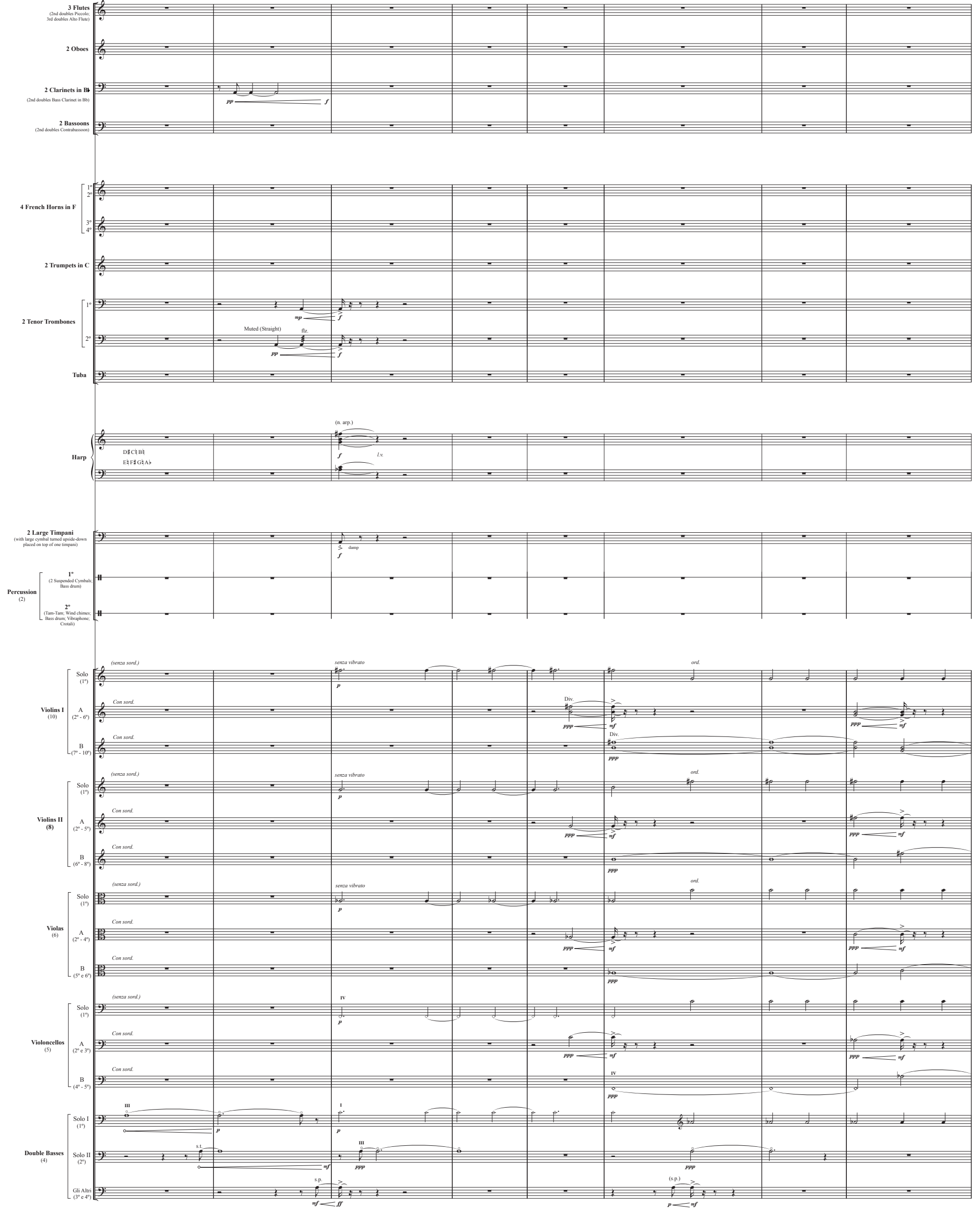
- *sul tasto* (s.t.) = bow on the fingerboard
- *sul ponticello* (s.p.) = Bow near the bridge
- *Molto sul ponticello* (m.s.p.) = bow extremely near the bridge
- If notes are too long, change bow direction imperceptibly.

Apneia

(reduced version)

Large and elastic —  ca. 60

4
4



3 Flutes
(2nd doubles Piccolo; 3rd doubles Alto Flute)

2 Oboes

2 Clarinets in B \flat
(2nd doubles Bass Clarinet in B \flat)

2 Bassoons
(2nd doubles Contrabassoon)

4 French Horns in F
1 $^{\circ}$
2 $^{\circ}$
3 $^{\circ}$
4 $^{\circ}$

2 Trumpets in C

2 Tenor Trombones
1 $^{\circ}$
2 $^{\circ}$

Tuba

Harp
D \sharp C \sharp B \sharp
E \sharp F \sharp G \sharp A \sharp

2 Large Timpani
(with large cymbal turned upside-down placed on top of one timpani)

Percussion (2)
1 $^{\circ}$
(2 Suspended Cymbals; Bass drum)
2 $^{\circ}$
(Tam-Tam; Wind chimes; Bass drum; Vibraphone; Crotales)

Violins I (10)
Solo (1 $^{\circ}$)
A (2 $^{\circ}$ - 6 $^{\circ}$)
B (7 $^{\circ}$ - 10 $^{\circ}$)

Violins II (8)
Solo (1 $^{\circ}$)
A (2 $^{\circ}$ - 5 $^{\circ}$)
B (6 $^{\circ}$ - 8 $^{\circ}$)

Violas (6)
Solo (1 $^{\circ}$)
A (2 $^{\circ}$ - 4 $^{\circ}$)
B (5 $^{\circ}$ e 6 $^{\circ}$)

Violoncellos (5)
Solo (1 $^{\circ}$)
A (2 $^{\circ}$ e 3 $^{\circ}$)
B (4 $^{\circ}$ - 5 $^{\circ}$)

Double Basses (4)
Solo I (1 $^{\circ}$)
Solo II (2 $^{\circ}$)
Gli Altri (3 $^{\circ}$ e 4 $^{\circ}$)

B

Musical score for section B, measures 22-27. The score includes parts for Flute (Piccolo), Oboe, Clarinet (Bass Clarinet), Bassoon, Horns (1-4), Trumpet, Trombone, Tuba, Harp, Timpani, Percussion (Wind chimes, Vibraphone), Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in 4/4 time with a key signature of one sharp (F#). Measure 22 begins with a dynamic of *f*. A section marked **B** starts at measure 23. The Flute part has a "Change to Flute" instruction at measure 23. The Horns and Clarinet parts are marked "Muted (Straight)" starting at measure 23. The Percussion part includes "Wind chimes" and "Vibraphone" parts starting at measure 23. The score concludes at measure 27.

29

C

1st Fl. *ppp* *ppp* *pp*

2nd Fl. *pp*

3rd Fl. *ppp* *ppp* *ppp* *pp*

1st Ob. *pp*

2nd Ob. *pp*

1st Cl. *ppp* *ppp* *ppp* *pp*

2nd (Bb Cl.) *ppp* *ppp* *ppp* *pp* *pp*

1st Bsn. *p* *pp* *ff* *pp*

2nd Bsn. *pp*

1st Hn. *Remove mute*

2nd Hn. *Remove mute* *Without mute* *f*

3rd Hn. *f*

4th Hn. *f*

Trpt. *f*

1st Tbn. *mp* *f*

2nd Tbn. *Muted (Straight) flz.* *pp* *mf*

Tba. *Muted* *Remove mute* *ff*

Hrp.

Timp. *damp* *f*

1st Perc. *Bass drum*

2nd Perc. *f*

Vln. I A (1st-3rd) *pizz. Div.* *mf* *arco* *pp* *mf*

B (6th-10th) *pp* *mf*

Vln. II A (1st-4th) *pizz.* *arco* *pp* *mf*

B (5th-8th) *pp* *mf*

Vla. A (1st-3rd) *pizz.* *arco* *pp* *mf*

B (4th-6th) *pp* *mf*

Vc. A (1st-3rd) *pizz.* *arco* *pp* *mf*

B (4th-5th) *pp* *mf*

D.B. A (1st-2nd) *pizz.* *arco* *pp* *mf*

B (3rd-4th) *pp* *mf*

D

42

Fl. 1^o, 2^o, 3^o

Ob. 1^o, 2^o

Cl. 1^o, 2^o

Bsn. 1^o, 2^o

Hn. 1^o, 2^o, 3^o, 4^o

Tpt. (Muted), Remove mute

Tbn.

Tba.

Hrp.

Timp.

Perc. 1^o, 2^o

Vln. I A, B

Vln. II A, B

Vla. A, B

Vc. A, B

D.B.

pp, p, mf, pp, Bouché, Unis, solo pizz., Random Bishigliando, Change to Contrabassoon, Remove mute, soft mallets

48

1st Fl. *flz.* *pp*

2nd Fl. *flz.* *pp*

3rd Fl. *pp*

1st Ob. *molto vibrato* *p*

2nd Ob. *molto vibrato* *p*

1st Cl. *Timbre till* *p*

2nd Cl.

1st Bsn. *pp*

2nd (C. Bsn.) *pp*

Hn.

Tpt.

Tbn. *p*

Tba.

Hrp. *Random Babiliano* *B \flat* *p*

Timp.

Bass drum *pp*

1st Perc.

2nd Perc.

Vln. I *Div.* *p* *f* *3 Soli (7', 8', 9')* *Div.* *f*

Vln. II *Div.* *p* *f* *Div. a 3* *s.l.* *p*

Vla. *p* *f* *s.l.* *p*

Vc. *pizz.* *mf* *p*

D.B. *(Solo)* *Tutti Unis. pizz.* *pp*

E

52

1st Fl. *non legato* *ppp* *ff*

2nd Fl. *ppp* *ff*

3rd Fl. *non legato* *ppp* *ff*

1st Ob. *molto vibrato* *ppp* *ord. non legato* *ff*

2nd Ob. *ppp* *ff*

1st Cl. *ppp* *ff*

2nd Cl. *ppp* *ord. non legato* *ff*

1st Bsn. *Timbre trill* *ff*

2nd (C) Bsn. *mp* *mf* *p* *ff*

1st Hn. *ff*

2nd Hn. *ff*

3rd Hn. *ff*

4th Hn. *ff*

1st Tpt. *ff*

2nd Tpt. *ff*

3rd Tpt. *ff*

1st Tbn. *mf* *p* *ff*

2nd Tbn. *mf* *p* *ff*

1st Tba. *ff*

Hrp. *ff*
 D: C4 Bb
 E: F4 G4 A4

1st Timp. *mf* *p* *ff*

2nd Timp. *mf* *ff*
 Tam-tam
 scrape with triangle beater

Vln. I *Div.* *p* *f* *ff*

Vln. II *Div.* *p* *f* *ff*

Vla. *s.p.* *ord.* *f* *ff*

Vcl. *s.p.* *ord.* *f* *ff*

D.B. *mf* *p* *ff*

57

Fl. 1st

Fl. 2nd

Ob. 1st

Ob. 2nd

Cl. 1st

Cl. 2nd

Bsn. 1st

Bsn. 2nd (C. Bsn.)

Hn. 1st

Hn. 2nd

Hn. 3rd

Hn. 4th

Tpt. 1st

Tpt. 2nd

Tbn. 1st

Tbn. 2nd

Tba.

Hrp.

Timp.

Perc. 1st

Perc. 2nd

Vln. I A

Vln. I B

Vln. II A

Vln. II B

Vla. A

Vla. B

Vc. A

Vc. B

D.B.

Take spare double reed

Only double reed Rhythm ad lib.

Repeat the pattern avoiding synchronization

Change to Oboe

Change to Bassoon

mf

ff

flz.

Wind chimes

2 Suspended cymbals

Gloss

ord.

m.s.p.

2 Solo

1. ord.

2. ord.

D. B. Solo (2nd)

p

* - Change bowing imperceptibly ad lib.

63

F

1st Fl. *mf* *air sound*

2nd Fl. *mf* *air sound*

3rd Fl. *mf* *air sound*

Ob.

Cl.

Bsn.

1st Hn. *p* *air sound a2*

2nd Hn. *f* *air sound a2*

1st Tpt. *f* (Real dynamic - *p*) *Muted (Sahmuted or other study-mute)*

2nd Tpt. *f* (Real dynamic - *p*) *Muted (Sahmuted or other study-mute)*

Tbn.

Tba.

Hrp.

Timp. *p* *Large Cymbal (on Timp. membrane)* *Pedal* *Slow Gliss.* *High harmonic single pitch* *simile*

1st Perc. *p* *mf*

2nd Perc. *mf* *15^{ms}* *Crotali* *Vibraphone* *mf* *15^{ms}* *Crotali*

Vln. I *ppp* *No pitch (mute the strings with the fingers of the left hand) col legno battuto ricochet* *simile*

Vln. II *ppp* *No pitch (mute the strings with the fingers of the left hand) col legno battuto ricochet* *simile*

Vla. *ppp* *No pitch (mute the strings with the fingers of the left hand) col legno battuto ricochet* *simile*

Vc. *ppp* *No pitch (mute the strings with the fingers of the left hand) col legno battuto ricochet* *simile*

1st D.B. *m.s.p.* *f* *Non rigorous but very energetic! always IV* *simile*

2nd D.B. *m.s.p.* *f* *Non rigorous but very energetic! always IV* *simile*

3rd D.B. *always IV* *m.s.p.* *mf*

4th D.B. *always IV* *m.s.p.* *mf*

G

76

1^o Fl.

2^o Fl.

3^o (A. Fl.)

Ob.

1^o Cl.

2^o Cl.

1^o Bsn.

2^o (C. Bsn.)

Hr.

Tpt.

1^o Tbn.

2^o Tbn.

Tba.

Hrp.

Timp.

1^o Perc.

2^o Perc.

Vln. I

Vln. II

Solo Vla.

2 Soli (1^o, 2^o) Vc.

2 Soli (3^o, 4^o) Vc.

D.B.

p, *mf*, *pp*, *f*, *ff*, *flz.*, *curvé becché*, *Muted (Straight)*, *ord.*, *Bass drum*, *Div.*, *Soli with group A*, *Tutti Unis.*

83

1st Fl. 2nd Fl. 3rd Fl. (Change to Flute)

1st Ob. 2nd Ob.

1st Cl. 2nd Cl.

1st Bsn. 2nd (C Bsn.)

1st Hn. 2nd Hn. 3rd Hn. 4th Hn.

Tpt.

1st Tbn. (Remove mute) 2nd Tbn. (Without mute)

Tba.

Hrp.

Temp.

1st Perc. (Snare drum) 2nd Perc. (Bass drum)

2 Suspended cymbals

Vln. I A B

Vln. II A B

Vla. A B

Vc. A B

D.B. (III (n. harm.) Vibrato (gradually more and more))

89

H

1^o
2^o
3^o
Fl.

1^o
2^o
Ob.

1^o
2^o
Cl.

1^o
2^o
(C. Bsn.)
Bsn.

1^o
2^o
3^o
4^o
Hn.

1^o
2^o
Tbn.

Tba.

Hrp.

Large Cymbal (on Timp. membrane)
Pedal (slow gliss.)
Timp.

Wind chimes
1^o
2^o
Perc.

Snare drum
Snare On

1^o
2^o
Vln. I

1^o
2^o
Vln. II

1^o
2^o
Vla.

1^o
2^o
Vc.

1^o
2^o
D.B.

Change to Piccolo

Change to Bass Clarinet in B_♭

Bass Clarinet in B_♭

simile until *

Always in 2nd position

Always in 2nd position

ff

L.v.

Timpano Ord.

non Div.

ord.

Tutti Unis. I

Tutti Unis. II

Tutti Unis. I

Tutti Unis. I

III
S.P.

molto vibrato

ff

94

Fl. 1^o *f* *p* *f* *mp*

Fl. 2^o *f* *p* *f* *mp*

Ob. 1^o *f* *p* *f* *mp*

Ob. 2^o *f* *p* *f* *mp*

Cl. 1^o *p* *f* *mp*

Cl. 2^o (B.Cl.) *p* *mp* *f* *mf* *f*

Bsn. 1^o *p* *f* *mp* *ff* *f*

Bsn. 2^o (C.Bsn.) *mf* *f* *ff* *mf* *ff* *f*

Hn. 1^o *f* *f* *f* *f* *f*

Hn. 2^o *f* *f* *f* *f* *f*

Hn. 3^o *f* *f* *f* *f* *f*

Hn. 4^o *f* *f* *f* *f* *f*

Tpt. 1^o *fp* *f* *mp* *f* *mp* *f*

Tpt. 2^o *fp* *f* *mp* *f* *mp* *f*

Tbn. 1^o *f* *mf* *ff* *mf* *ff* *f*

Tbn. 2^o *mf* *ff* *mf* *ff* *f*

Tbn. 3^o *mf* *ff* *mf* *ff* *f*

Tbn. 4^o *mf* *ff* *mf* *ff* *f*

Hrp. *ff* *Lv.* *Lv.*

Timp. *p* *f* *mf* *mp* *ff* *mf* *Lv.* *mp* *f* *mf* *ff*

Perc. 1^o *f* *mp* *ff* *mp* *ff*

Perc. 2^o *f* *mp* *f* *mp*

Vin. I *molto sul ponticello* *mf* *m.s.p.* *ord.* *m.s.p.* *simile* *ord.* *m.s.p.* *ord.*

Vin. II *molto sul ponticello* *mf* *m.s.p.* *ord.* *m.s.p.* *simile* *ord.* *m.s.p.* *ord.*

Vla. *molto sul ponticello* *mf* *m.s.p.* *ord.* *m.s.p.* *simile* *ord.* *m.s.p.* *ord.*

Vc. *molto sul ponticello* *mf* *m.s.p.* *ord.* *m.s.p.* *simile* *ord.* *m.s.p.* *ord.*

D.B. *molto sul ponticello* *mf* *m.s.p.* *ord.* *m.s.p.* *simile* *ord.* *m.s.p.* *ord.*

* Exaggerate on playing in extreme ponticello, try different bow velocities to enhance different overtones.

100

Fl. 1st, 2nd

Ob. 1st, 2nd

Cl. 1st, 2nd (B.C.)

Bsn. 1st, 2nd (C.Bsn.)

Hn. 1st, 2nd, 3rd, 4th

Tpt. 1st, 2nd

Tbn. 1st, 2nd

Tba.

Hrp. D4 C# Bb, Eb F# G# A#

Tim.

Perc. 1st, 2nd (Bass drum, Tam-tam)

Vln. I, II

Vla.

Vc.

D.B.

Change to Flute

Change to Clarinet in Bb

Take spare double reed
Only double reed
Rythm ad lib.
Repeat the pattern avoiding synchronization

mf, *f*, *ff*, *pp*, *l.v.*, *m.s.p.*, *Div.*, *Overpressure*

107

I

1^o Fl. 2^o Fl. 3^o Fl. 1^o Ob. 2^o Ob. Cl. 1^o Bsn. 2^o Bsn. Hn. Tpt. Tbn. Tba. Hrp. Timp. Perc. Vln. I 2 Soli Vln. II Gli altri Vla. A Vc. B D.B.

The musical score is organized into systems. The woodwind section (Flutes 1-3, Oboes 1-2, Clarinet, Bassoons 1-2) features a 'simile' box with dynamics *f* and *p*. The Harp part includes chordal figures: D^b C^b B^b and E^b F^b G^b A^b. The Percussion section includes a Large Cymbal (on Timp. membrane) with dynamics *pp*, *f*, and *pp*; 15th Crotales; and Vibraphone. The string section (Violins I and II, Viola, Violoncello, Double Bass) includes instructions for 'No pitch (mute the strings with the fingers of the left hand) col legno battuto ricochet' and 'Tutti Unis.'. The Percussion part also includes 'Pedal Glass' and 'Vibraphone' markings.

114

J

Flute (Fl.): 1st, 2nd, 3rd parts. 3rd part includes instruction: *Change to Alto Flute*.

Oboe (Ob.): 1st, 2nd parts. 2nd part includes instruction: *Change to Oboe*.

Clarinet (Cl.): 1st, 2nd parts. Includes instruction: *sotto voce pppp p dolce*.

Bassoon (Bsn.): 1st, 2nd parts.

Harp (Hrp.): Solo part with dynamics *sf* and *mp*.

Percussion (Perc.): Includes *Crotali* and *Vibraphone*. Includes instruction: *High harmonic single pitch*.

Violin (Vln.): Vln. I, Vln. II. Includes instruction: *(tutti) simile pppp*. Vln. I includes instruction: *Solo (spalla)*.

Viola (Vla.): A, B parts. Includes instruction: *Tutti Unis. simile pppp*.

Violoncello (Vc.): 2 Soli, Gli altri. Includes instruction: *sotto voce pppp*.

Double Bass (D.B.): Gli altri. Includes instruction: *sotto voce pppp*.

122

1^a

Fl.

2^a

3^a (alt.)

[Alto Flute]

solo

flz.

f *p*

f *p*

mf

mf

f *p*

mp

1^a

Ob.

2^a

1^a

Cl.

2^a

Bsn.

Hn.

1^a

Tpt.

(Muted)

pp

2^a

(Muted)

pp

Tbn.

Tba.

Hrp.

Random Bubbligando

mp

pp

1^a

Timp.

f

mp

p

f

Ord. inharmonic sound

1^a

mp (senza crescendo)

Ord. inharmonic sound

2^a

[Crotali] *mp* *f*

[Vibraphone] *mp* *f*

[Crotali] *mp* *f*

[Vibraphone] *p* *mf*

[Crotali] *p* *mf*

[Vibraphone] *p* *mf*

[Crotali] *p* *mf*

[Vibraphone] *p* *mf*

2 Soli

Vln. I

Gli altri

ppp

2 Soli

Vln. II

Gli altri

ppp

Solo

Vla. 2 Soli (2^a, 3^a)

Gli altri

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

ppp

Gli altri

ppp

2 Soli

Vc.

Gli altri

ppp

2 Soli

D.B.

ppp

130

This page of the musical score, titled "Apnea", covers measures 130 through 139. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a dynamic marking of *ppp* (pianississimo) for the woodwinds. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features intricate melodic lines with many slurs and ties. The string section (Violin I, Violin II, Viola, Cello, Double Bass) plays sustained, long-note passages, also starting at *ppp*. The percussion section includes Timpani and Percussion, with specific markings for "High harmonic single pitch" and "Old inharmonic sound". The Harp part includes a section labeled "Random Ristiglindo" with a specific chordal pattern. The score concludes with a fermata over the final measure (139).