

In una rete di linee che s'intrecciano

for spatialized chamber ensemble

Jordan Nobles

Dedicated to Italo Calvino

ORCHESTRATION

Flute	Percussion 1 - Vibraphone & Glockenspiel	Violin
Oboe	Percussion 2 – Marimba & Crotales	Viola
Clarinet in Bb	Harp	Cello
Bassoon	Piano	Double Bass
Horn in F		

ABOUT THE PIECE

- *In una rete di linee che s'intrecciano* was finished in December 2010 in North Vancouver.
- The duration of the piece is 8 to 9 minutes.

PROGRAMME NOTES

In una rete di linee che s'intrecciano (*In a Network of Lines that Intersect*) is my favourite chapter of my favourite book by **Italo Calvino** - *If on a Winter's Night a Traveler*. In this chapter a wealthily businessman, with an obsession for kaleidoscopes and mirrors, finds himself trapped in a hall of mirrors of his own devising, unable to determine anymore the difference between reality and reflection.

I used another piece of mine *Simulacrum* as the basis for this piece but trapped it in its own hall of mirrors where the lead line and its reflections are often interchangeable and confused.

SPATIALIZATION

In una rete di linee che s'intrecciano should be performed spatialized, whenever possible, with the musicians surrounding the audience. There is no specific layout that works best. The exact layout will vary depending on the venue but the goal is to space the musicians evenly throughout the venue. Each performer should be able to hear the soloists clearly.

Piano, harp and percussion will probably have to remain on stage due to the difficulty of moving them during the concert but the rest should be relocated somewhere such as behind or beside the audience or on balconies and other levels.

PERFORMANCES NOTES

- This piece is to be performed freely and expressively. Exact synchronization is not required.
- The notation is proportional.
- The fermatas at the end of certain systems should not be too long, just a moment to wait until everyone is ready to proceed. The piece should continue moving.
- Accidental markings apply to all subsequent incidences of the note in the same system unless cancelled by another accidental.
- All phrases, whether the solo line or not, should be performed with much expression; as if they were the most important melody in the piece.

- A single melodic line runs throughout the piece (**in the score in red**) and acts as a thread to keep everyone together. Each performer takes their tempo from the soloist performing the line which is on a cue staff in all of their parts. Most instruments take turns performing a fragment of this solo line but when not doing so should perform, as accurately as possible, their material in time (i.e. vertically in line with) with the soloist.
- In order for the ensemble to stay together the solo line should always be slightly above the general dynamic.
- Therefore a conductor is not necessarily required for performance but may be a good idea during rehearsals to move the piece along while the performers get comfortable following the solo line and taking their cues from it.

A sample of the flute part showing the solo line throughout the piece
and indicating (in section D) where the flute is the soloist...

The musical score consists of three sections:

- Section C:** Shows the flute part (labeled "Flute") and other instruments (Violin, Viola, Oboe, Bassoon). The flute part is the solo line, indicated by a red bracket. The section ends with a measure of rest.
- Section D:** Labeled "molto rallentando". It features a "SOLO" instruction for the flute, indicated by a red bracket. The flute part is the solo line, indicated by a red bracket. The section ends with a measure of rest.
- Section E:** Labeled "Faster, Driving $\text{♩}=120$ ". It features a "VIOLIN" part (indicated by a red bracket) and a "Flute" part. The violin part is the solo line, indicated by a red bracket. The section ends with a measure of rest.

Score in C

In una rete di linee che s'intrecciano
for spatialized chamber ensemble

Jordan Nobles

Freely, Cantabile ♩=70

Dedicated to Italo Calvino

Flute Whistle tone (slow, ad lib) --> *pp*

Oboe

Clarinet in B♭

Bassoon

Horn in F

Freely, Cantabile ♩=70

Percussion 1 (vibraphone & glockenspiel) *Glockenspiel* hard mallets *laissez vibrer* *PPP*

Percussion 2 (marimba & crotales) *Crotales* hard mallets *PPP*

Harp *E♭ F♯ G♯ A♯* *B♭ C♯ D♯* *PPP* *laissez vibrer sempre*

Piano *PPP* *8va* *3* *pp* *3* *ped.* *→*

Freely, Cantabile ♩=70

Violin *ppp* *pp* *ppp* *pp*

Viola *ppp* *pp* *ppp* *pp*

Violoncello

Contrabass

molto rallentando

molto rallentando

molto rallentando

Musical score for strings (Vln., Vla., Vc., Cb.) in G major. The score shows four staves. The first three staves (Vln., Vla., Vc.) play eighth-note harmonics. The Vln. starts at $p p$, followed by p and p . The Vla. starts at $p p$, followed by p and p . The Vc. starts at ppp , followed by p and ppp . The Cb. staff is silent. Measure 4 begins with a dynamic of p for all parts. The Vln. has a dynamic of mp . The Vla. has a dynamic of mp . The Vc. has a dynamic of ppp . The Cb. has a dynamic of p . The Vln. and Vla. have grace notes above the main notes. The Vc. has grace notes below the main notes. The Cb. has grace notes above the main notes. The Vln. and Vla. have slurs over groups of notes. The Vc. has a bracket under the notes. The Cb. has a bracket under the notes. The Vln. and Vla. have vertical stems. The Vc. and Cb. have horizontal stems. The Vln. and Vla. have vertical bar lines. The Vc. and Cb. have horizontal bar lines. The Vln. and Vla. have vertical measure lines. The Vc. and Cb. have horizontal measure lines. The Vln. and Vla. have vertical repeat signs. The Vc. and Cb. have horizontal repeat signs. The Vln. and Vla. have vertical key signatures. The Vc. and Cb. have horizontal key signatures. The Vln. and Vla. have vertical time signatures. The Vc. and Cb. have horizontal time signatures. The Vln. and Vla. have vertical clefs. The Vc. and Cb. have horizontal clefs. The Vln. and Vla. have vertical stems. The Vc. and Cb. have horizontal stems. The Vln. and Vla. have vertical bar lines. The Vc. and Cb. have horizontal bar lines. The Vln. and Vla. have vertical measure lines. The Vc. and Cb. have horizontal measure lines. The Vln. and Vla. have vertical repeat signs. The Vc. and Cb. have horizontal repeat signs. The Vln. and Vla. have vertical key signatures. The Vc. and Cb. have horizontal key signatures. The Vln. and Vla. have vertical time signatures. The Vc. and Cb. have horizontal time signatures. The Vln. and Vla. have vertical clefs. The Vc. and Cb. have horizontal clefs. The Vln. and Vla. have vertical stems. The Vc. and Cb. have horizontal stems. The Vln. and Vla. have vertical bar lines. The Vc. and Cb. have horizontal bar lines. The Vln. and Vla. have vertical measure lines. The Vc. and Cb. have horizontal measure lines. The Vln. and Vla. have vertical repeat signs. The Vc. and Cb. have horizontal repeat signs. The Vln. and Vla. have vertical key signatures. The Vc. and Cb. have horizontal key signatures. The Vln. and Vla. have vertical time signatures. The Vc. and Cb. have horizontal time signatures. The Vln. and Vla. have vertical clefs. The Vc. and Cb. have horizontal clefs.

A Tempo Primo ($\text{♩}=70$)

Musical score for section A. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The tempo is marked as $\text{♩}=70$. Dynamics include mp , p , and pp .

A Tempo Primo ($\text{♩}=70$)

Musical score for section A. The score includes parts for Vibraphone (Vib.), Marimba (Mar.), and Bassoon (Bsn.). The vibraphone part includes a note labeled "To Glock." and a dynamic mp . The marimba part includes a dynamic pp . The bassoon part includes a dynamic mp . The vibraphone part ends with a note labeled "To Vib." and a dynamic p .

Musical score for section A. The score includes parts for Bassoon (Hs.) and Piano (Pno.). The bassoon part includes dynamics mp and pp . The piano part includes dynamics pp and p . The bassoon part ends with dynamics Ez and Bz .

Musical score for section A. The score includes parts for Piano (Pno.) and Bassoon (Hs.). The piano part includes dynamics p , pp , and p . The bassoon part includes dynamics mp and p .

A Tempo Primo ($\text{♩}=70$)

Musical score for section A. The score includes parts for Violin (Vln.), Cello (Cv.), Double Bass (Cb.), and Bassoon (Hs.). The violin part includes dynamics p and pp . The cello part includes dynamics 3 and 5 . The double bass part includes dynamics mf and f . The bassoon part includes dynamics pp , mf , $pizz.$, p , and mp . The bassoon part ends with dynamics $arco$.

B

Fl.

Ob. *pp*

Cl. *mf*

Bsn. *p*

Hn. *pp* — *p*

B Vibraphone

Vib. *mp*

Mar. *p* — *3* — *pp* — *p* — *mp* — *3* — *p*

Hp. *pp* — *mp* — *p* — *G# C#*

Pno. *p* — *3* — *p*

Vln. *pp* — *p* — *pp* — *p*

Vla. *pp* — *p*

Vc. *pp* — *p*

Cb. *pizz.* *mp*

C

Fl.

Ob. pp^3

Cl. p mp

Bsn. p mp

Hn. p

C

Vib. pp mp

Mar. pp p pp

Hp. $E\flat F\sharp G\flat A\flat$
 $B\flat C\sharp D\flat$

Pno. mp p

Vln. p mf

Vla. 3

Vc. p mp p

Cb. arco p mp

Fl. *mp*³

Ob. *pp* *p* *mf*³

Cl. *pp* *mp*

Bsn. *pp* *p* *mp* *p*

Hn. *pp* *p* *pp* *mp* *p*

Vib. *pp* *p* *mp* *p*

Mar. *p* *mp*³ *ppp*

Hp. *p* [C \natural G \flat] [D \sharp]

Pno. (8) *p*

Vln. *f* *ppp*

Vla. *mf*³ *mp*

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

Cb. *mp* *p* *mp* *mf*

D**molto rallentando**

Fl. *mf* *f* 3 3

Ob. *pp* *mp*

Cl. *mp* 3

Bsn. *mf* 3

Hn. *pp* *p* *pp*

D**molto rallentando**

Vib. *pp* *mp*

Mar. *p*

Hp. *p* *mf* *p* *mp* 3 3 5 3 *p*

Pno. *p* *pp* 6 3 3 5 arco *p*

D**molto rallentando**

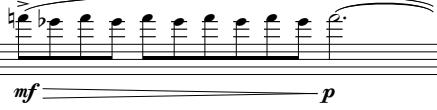
Vln. *pp* *mp*

Vla. *pp* *p*

Vc. *arco* *ppp* *p*

Cb. *pp*

E Faster, Driving ♩=120

Fl. 

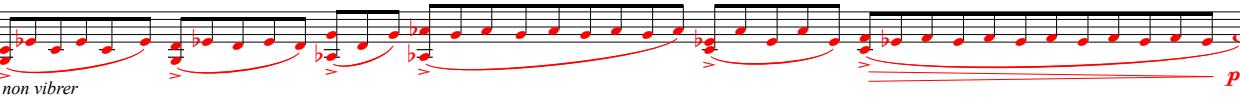
Ob. 

Cl. 

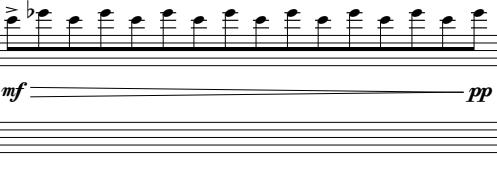
Bsn. 

Hn. 

E Faster, Driving ♩=120

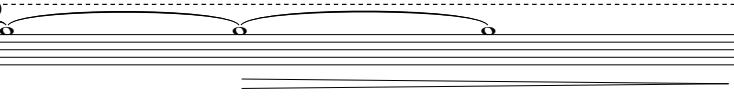
Vib. 

Mar. 

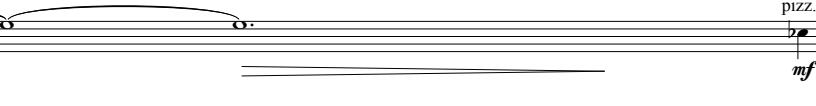
Hp. 

Pno. 

E Faster, Driving ♩=120

Vln. 

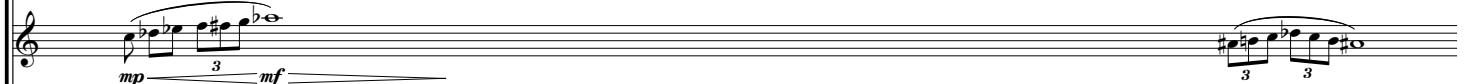
Vla. 

Vc. 

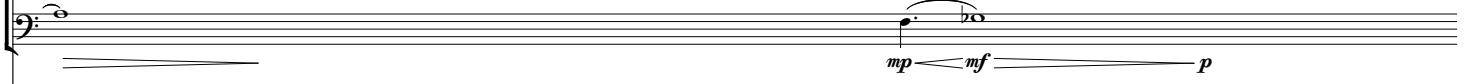
Cb. 

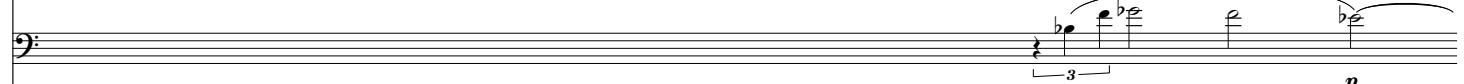
F

Fl. 

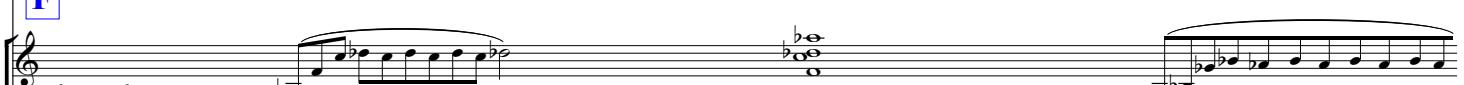
Ob. 

Cl. 

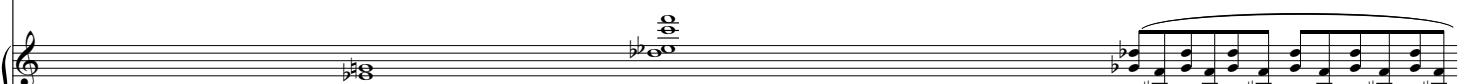
Bsn. 

Hn. 

F

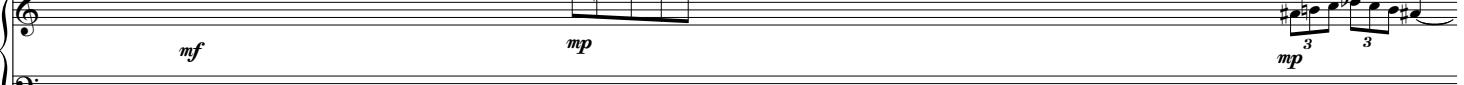
Vib. 

Mar. 

Hp. 

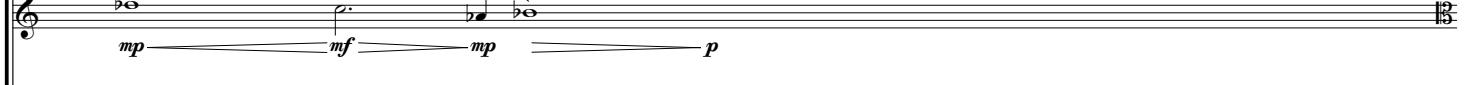
Pno. 

F

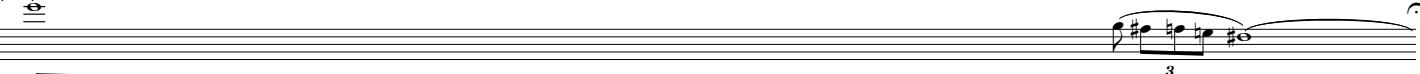
Vln. 

Vla. 

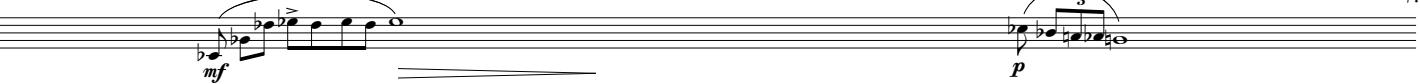
Vc. 

Cb. 

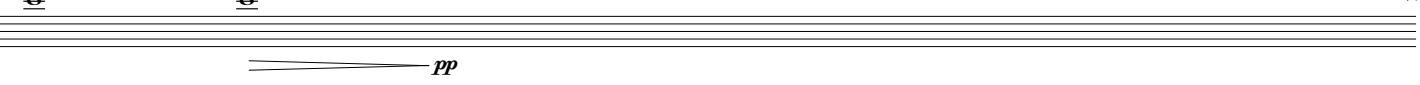
G**molto rallentando**

Fl. 

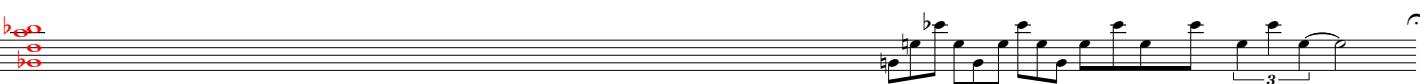
Ob. 

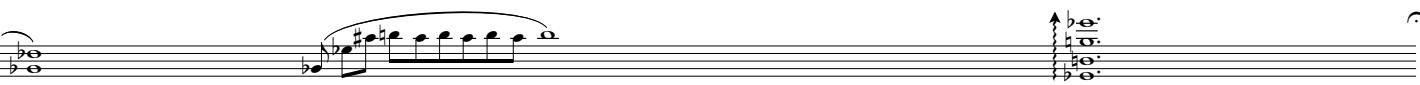
Cl. 

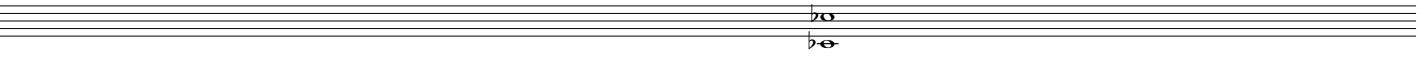
Bsn. 

Hn. 

G 

Mar. 

Hp. 

Pno. 

G 

Vln. 

Vla. 

Vc. 

Cb. 

H Tempo Secondo ($\text{♩}=120$)

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The music consists of four measures. Measures 1-3 show sustained notes with dynamic markings p and mp . Measure 4 shows a sustained note with dynamic p .

H Tempo Secondo ($\text{♩}=120$)

Musical score for Vibraphone (Vib.), Marimba (Mar.), Double Bass (Hp.), and Piano (Pno.). The score includes sustained notes and a dynamic marking mf . The piano part features a complex rhythmic pattern with red markings indicating specific notes or attacks.

H Tempo Secondo ($\text{♩}=120$)

Musical score for Violin (Vln.), Cello (Vla.), Double Bass (Vc.), and Double Bass (Cb.). The violin and cello play pizzicato patterns. The double basses provide harmonic support with sustained notes and dynamic markings p .

molto rallentando

Fl. *mp* *pp* *mf* *p*

Ob. *pp* *mp*

Cl. *mp* *pp*

Bsn. *pp* *mp*

Hn. *pp*

molto rallentando

Vib. *pp* To Glock. [Glockenspiel] *ppp*

Mar. *p*

Hp. *p* *pp* *ppp*

Pno. *pp* *ppp*

molto rallentando

Vln. arco *mp* *ppp*

Vla. (pizz) *pp*

Vc. (pizz) *pp*

Cb. *pp* *mp* *pp*

I Tempo Primo ($\text{♩}=70$)

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The score consists of five staves. The Flute and Oboe play sustained notes. The Clarinet has a melodic line with dynamics mp , mf , and p . The Bassoon and Horn are silent.

I Tempo Primo ($\text{♩}=70$)

Musical score for Glockenspiel (Glock.), Marimba (Mar.), Bassoon (Bsn.), Piano (Pno.), and Pno. (Pno.). The Glockenspiel and Marimba play sustained notes. The Bassoon has a melodic line with dynamics pp , p , and pp . The Piano has a dynamic mp and a piano dynamic p .

I Tempo Primo ($\text{♩}=70$)

Musical score for Violin (Vln.), Viola (Vla.), Cello (Cb.), and Double Bass (Vc.). The Violin and Viola play sustained notes. The Cello and Double Bass play sustained notes. The Viola has an arco dynamic. The Cello has a pizzicato dynamic. The Double Bass has dynamics pp and p .

J

Fl.

Ob.

Cl.

Bsn.

Hn.

Glock.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

Cb.

J

To Vib.

J

K

Fl. *pp* *p*

Ob. *pp* *p* *mp*

Cl. *pp* *p* *pp* *pp*

Bsn. *mp*

Hn. *pp* *p*

K Vibraphone *mp* *mf* *3*

Mar. *mp* *pp* *mp* *3* *3*

Hp. Eb F# G# Ab
Bb C# D# *mp* *pp* *3* *3*

Pno. *pp* *p* *3* *ppp* *pp* *3*

Vln. *pp* *p* *3*

Vla. *mp* *3*

Vc. *arco* *p* *mf* *3* *pizz.* *mf* *p*

Cb.

L**molto rallentando**

Fl. *pp*

Ob. *p* *mp*³

Cl. *tr* slow down trill

Bsn. *mp* *f* *3* *p* *mf*

Hn. *pp* *mp*

L

Vib. *p* *mp*³ *pp*

Mar. slow down tremolo

Hp. [B \flat D \sharp] *pp* *mf* *mp* *mf* *p*

Pno. *p* *mp*³ *pp* *mf* *pp*

Vln. *mp*³

Vla. *f* *mf* *f*

Vc. arco *mp*³

Cb. *p* *mp*³ *p*

Vln. *pp* *mp* *pp* slow down trill

Vla. *pp* *mp* *pp*

Vc. *p* *mp*³ *p*

Cb. pizz. *mp*

M Tempo Secondo ($\text{♩}=120$)

Fl.

Ob.

Cl.

Bsn.

Hn.

M Tempo Secondo ($\text{♩}=120$)

Vib.

Mar.

Hp. F A C

Pno. *mf*

M Tempo Secondo ($\text{♩}=120$)

Vln.

Vla.

Vc.

Cb.

N

Fl. *pp* — *p* — *pp* — *p*

Ob. *pp* — *p* — *pp* — *p*

Cl. *pp* — *p* — *pp* — *p*

Bsn. *pp* — *p* — *pp* — *p*

Hn. *pp* — *p* — *pp* — *p*

N

Vib. *f* *non vibrer* — *pp* — *mp*

Mar. *mp* — *ppp* — *mp* — *ppp* — *mp* — *ppp*

Hp. *mp* — *pp* — *G* *D* *mp* — *pp* — *G*

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

N

Vln. *pp* — *mp* — *pp* — *mp*

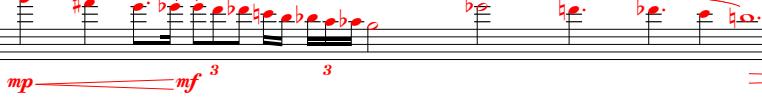
Vla. *pizz.* *mf* — *pp* — *mf* — *pp*

Vc. *pizz.* *mf* — *pp* — *mf* — *pp*

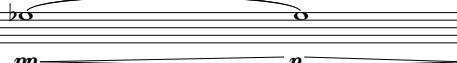
Cb. *pizz.* *mf* — *pp* — *mf* — *pp*

O

molto rallentando

Fl. 

Ob. 

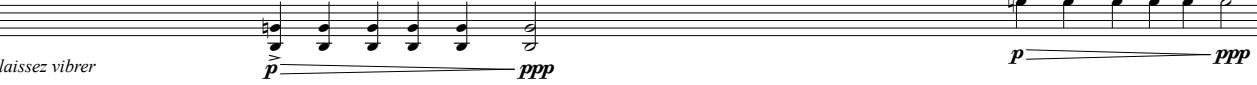
Cl. 

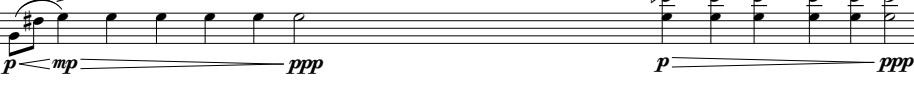
Bsn. 

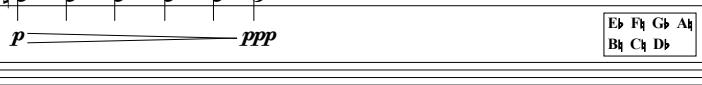
Hn. 

O

molto rallentando

Vib. 

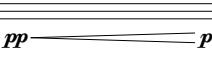
Mar. 

Hp. 

Pno. 

O

molto rallentando

Vln. 

Vla. 

Vc. 

Cb. 

P Tempo Secondo ($\text{♩}=120$)

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The score consists of five staves. The Flute and Oboe play sustained notes with dynamic markings pp and p . The Clarinet plays a sixteenth-note pattern with dynamic f and a grace note. The Bassoon and Horn play sustained notes with dynamics p , mp , and p .

P Tempo Secondo ($\text{♩}=120$)

Musical score for Vibraphone (Vib.), Marimba (Mar.), Double Bassoon/Horn (Hp.), and Piano (Pno.). The Vibraphone and Marimba play sustained notes with dynamics mp and ppp . The Double Bassoon/Horn plays a sixteenth-note pattern with dynamics mp , mf , and pp . The Piano plays eighth-note patterns with dynamics mp and pp .

P Tempo Secondo ($\text{♩}=120$)

Musical score for Violin (Vln.), Cello/Violoncello (Vla.), Double Bass/Violoncello (Vc.), and Double Bass (Cb.). The Violin and Double Bass play sustained notes with dynamics pp and mp . The Cello/Violoncello and Double Bass play sixteenth-note patterns with dynamics p , mp , pp , and mp . The Cello/Violoncello also has a dynamic marking "place finger on harmonic". The Double Bass has a dynamic marking "arco".

molto rallentando

Fl. *mp* 3 *p* 3 *pp*

Ob. *mp* *pp*

Cl. *mp* *pp*

Bsn. *pp*

Hn. *p* *pp*

Vib. 3 *pp* *pp*

Mar. *mp* 3 *pp* *ppp*

Hp. *p* *pp*

Pno. *p* 3 *pp* 3 *ppp*

Vln. *p* 3

Vla. *p* 3 *pp*

Vc. *pizz.*

Cb. *mp*

molto rallentando

Q slower ♩=90

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The score consists of five staves. The Flute has a melodic line with grace notes and dynamics p and pp . The Oboe plays sustained notes with dynamics pp and mp , with red markings indicating performance techniques. The Clarinet and Bassoon provide harmonic support with sustained notes and dynamics pp . The Horn is silent.

Q slower ♩=90

Musical score for Vibraphone (Vib.), Marimba (Mar.), Double Bass (Hpf.), and Piano (Pno.). The Vibraphone and Marimba play rhythmic patterns with dynamics p and mp . The Double Bass provides harmonic support with sustained notes and dynamics ppp and pp . The Piano has a dynamic p and a dynamic marking $G\# B\#$.

Q slower ♩=90

Musical score for Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The Violin and Viola play rhythmic patterns with dynamics p and pp . The Cello uses pizzicato technique (pizz.) and arco technique. The Double Bass provides harmonic support with sustained notes and dynamics ppp and pp .

molto rallentando

Fl. Whistle tone (slow, ad lib) *pp*

Ob.

Cl. *p* *pp* *ppp* *pp* *ppp*

Bsn.

Hn.

Vib. To Glock. *pp*³ *pp*³ *ppp*³

Glockenspiel
hard mallets

To Crotales *ppp* *ppp* *pppp*

Crotales
very hard mallets

Mar. *ppp* *ppp* *pppp*

Hp. *pp* *ppp*

Pno. *pp*³ *ppp*³ *ppp*³ *ppp*³

molto rallentando

Vln. *pp*³ *ppp*³ *ppp*³

Vla. *p* *pppp*

Vc.

Cb. *ppp*

The musical score consists of ten staves of music. From top to bottom, the instruments are: Flute, Oboe, Clarinet, Bassoon, Horn, Vibraphone, Marimba, Double Bassoon (Horn), Piano, Violin, Viola, Cello, and Double Bass (Cello). The score is set in common time. The first section (measures 1-10) includes dynamic markings like *pp*, *ppp*, and *pppp*. The second section (measures 11-18) includes dynamic markings like *pp*³, *ppp*³, and *ppp*³. The third section (measures 19-26) includes dynamic markings like *p* and *pppp*. The fourth section (measures 27-34) includes dynamic markings like *ppp* and *ppp*³. The piano part features specific instructions: 'To Glock.' with 'Glockenspiel hard mallets', 'To Crotales' with 'Crotales very hard mallets', and a section where the keys are altered by hand-drawn red markings. The score concludes with a final dynamic marking of *ppp*.