Yómbè

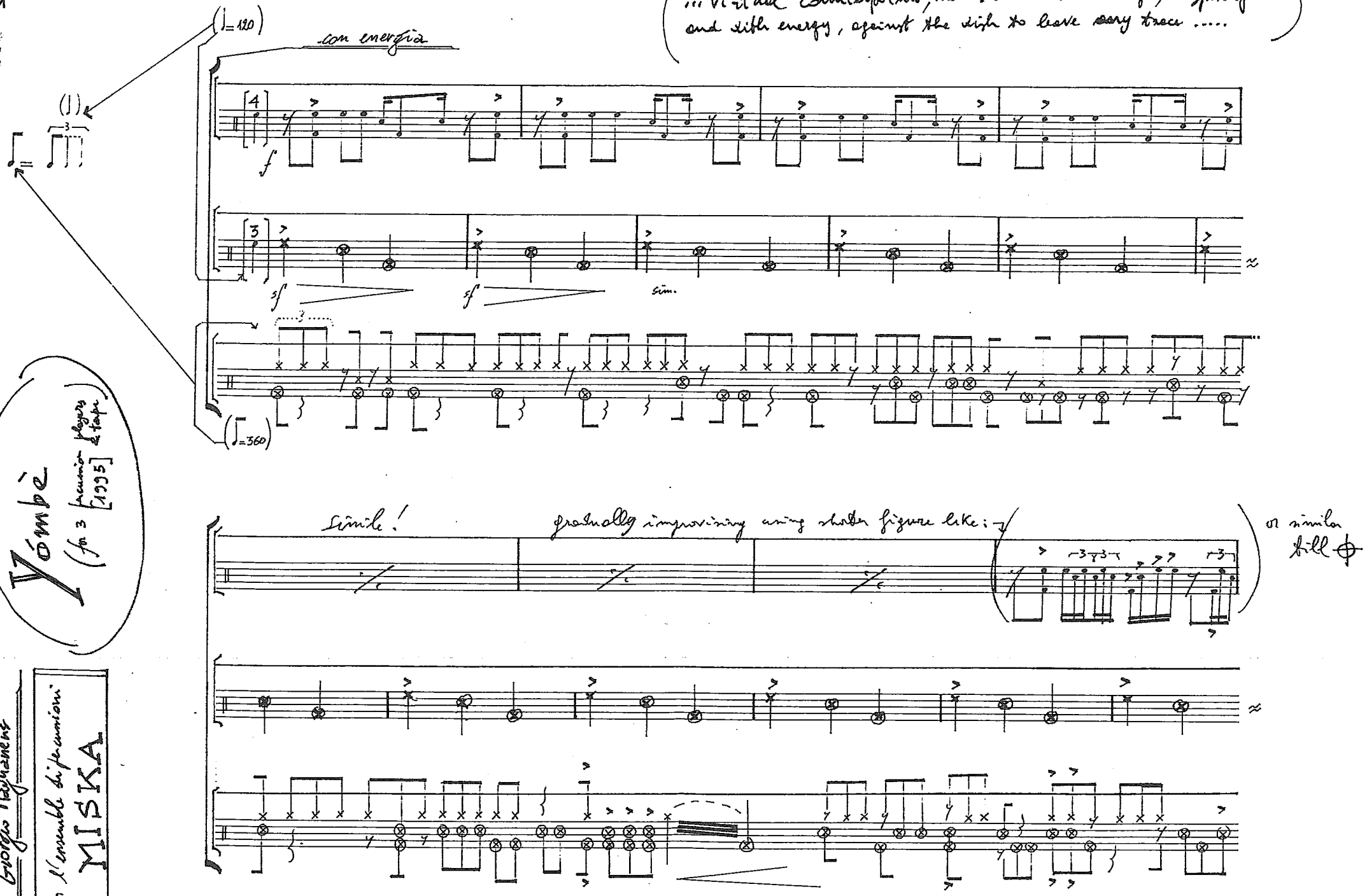
(for 3 percussion players [1995] & tape)

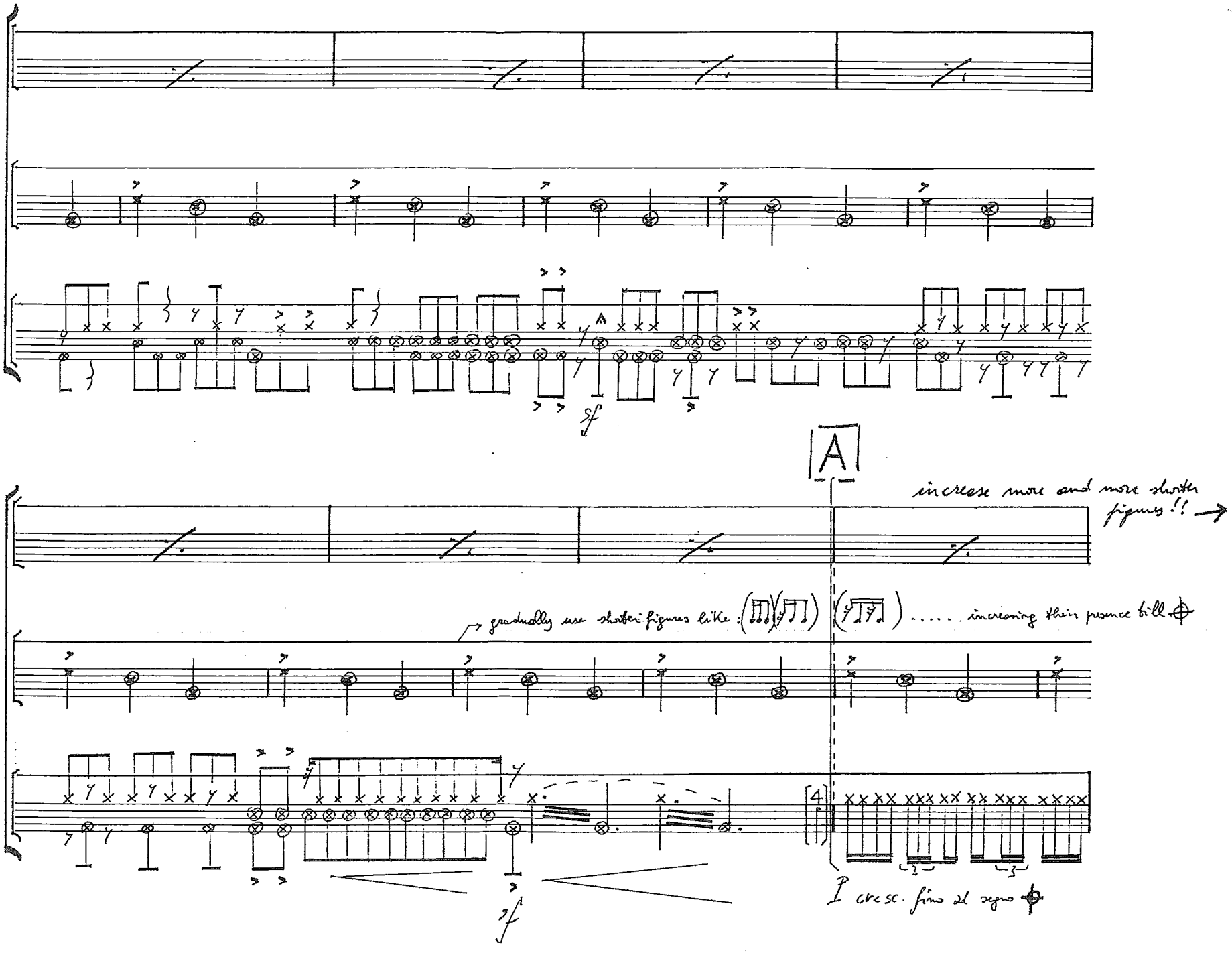
Giorgio Magnanensi

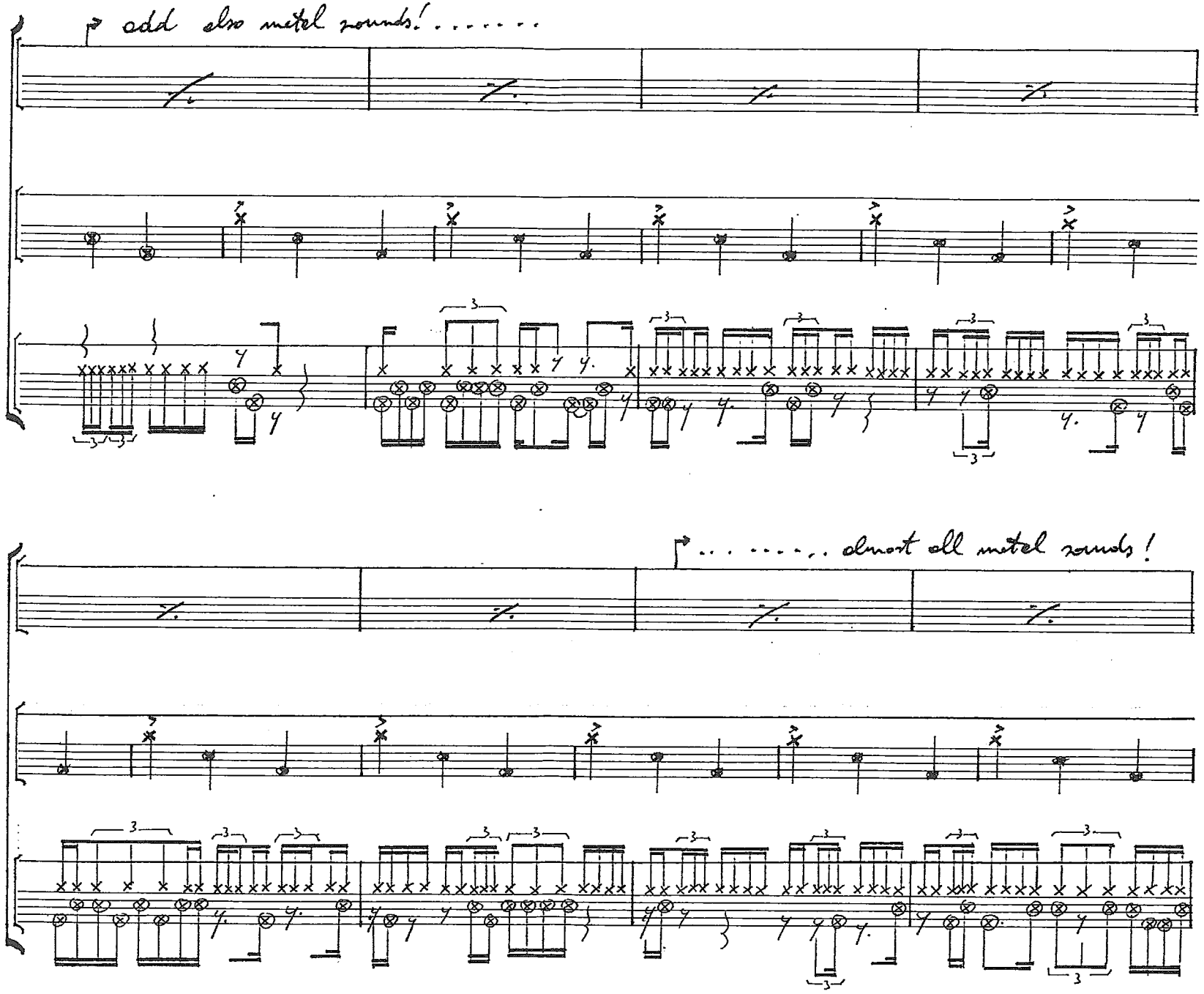
per l'ensemble di percussioni

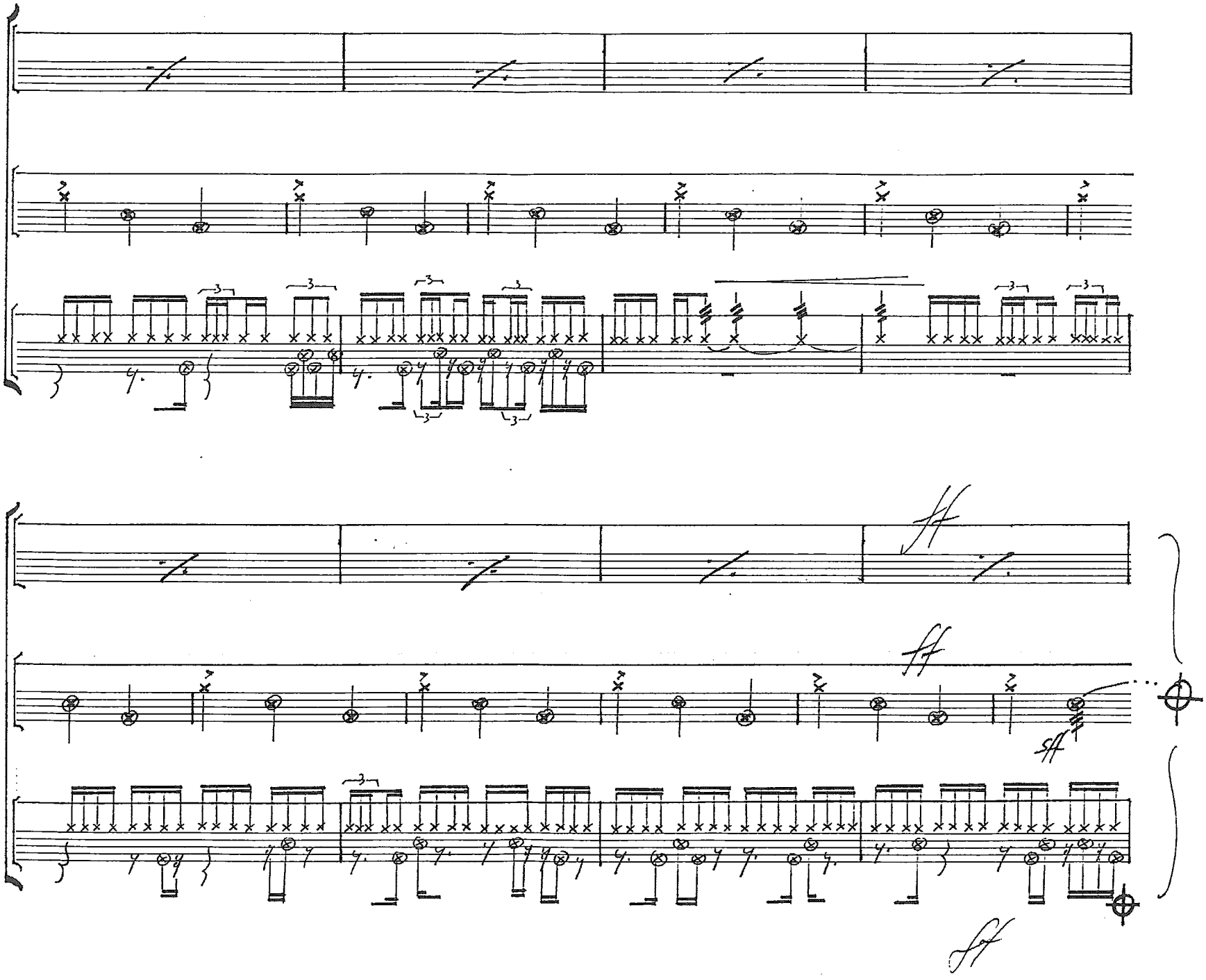
MISKA

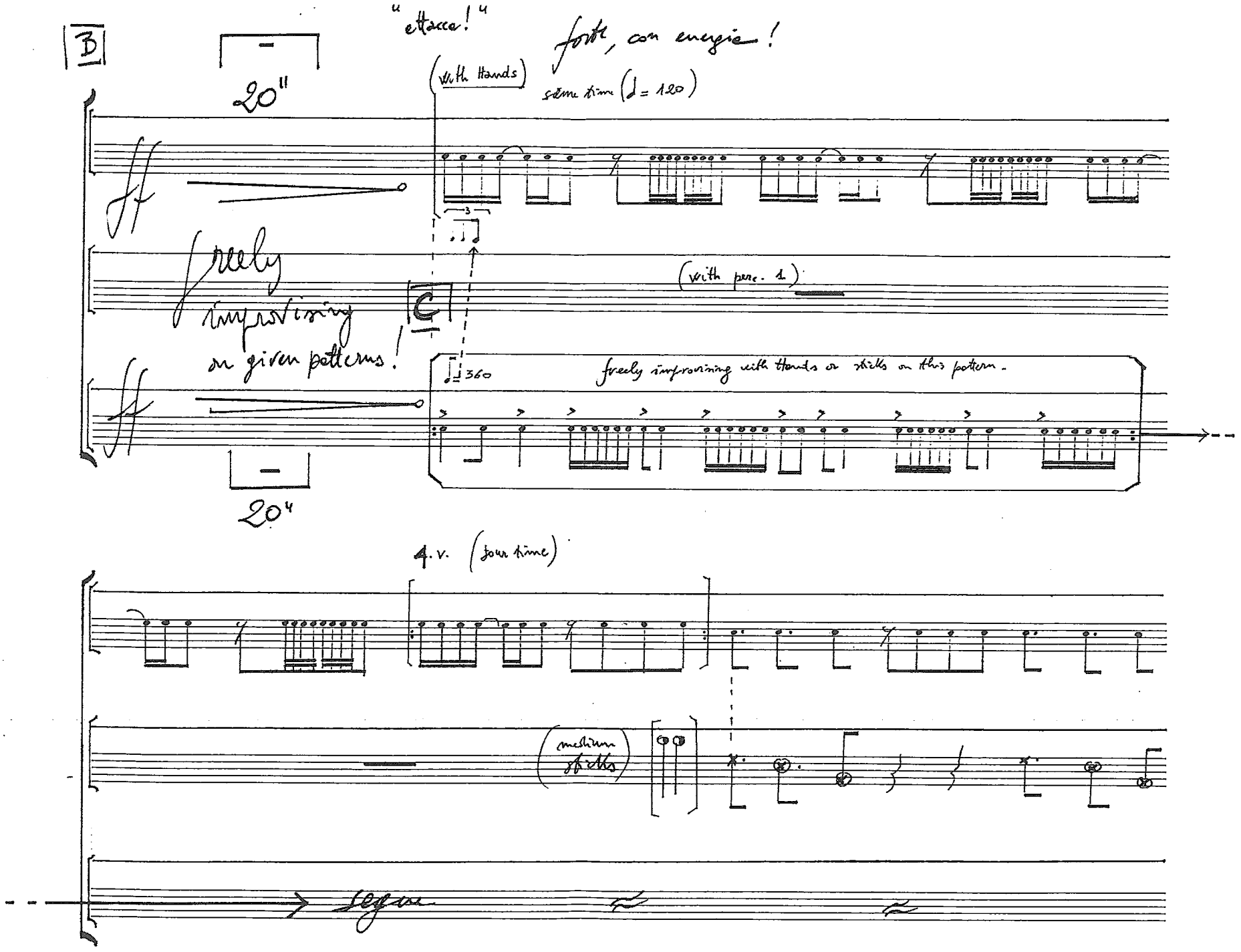
(... virtual counterpoints, useless ornaments resisting, in spite of all and with energy, against the dish to leave any trace .....)

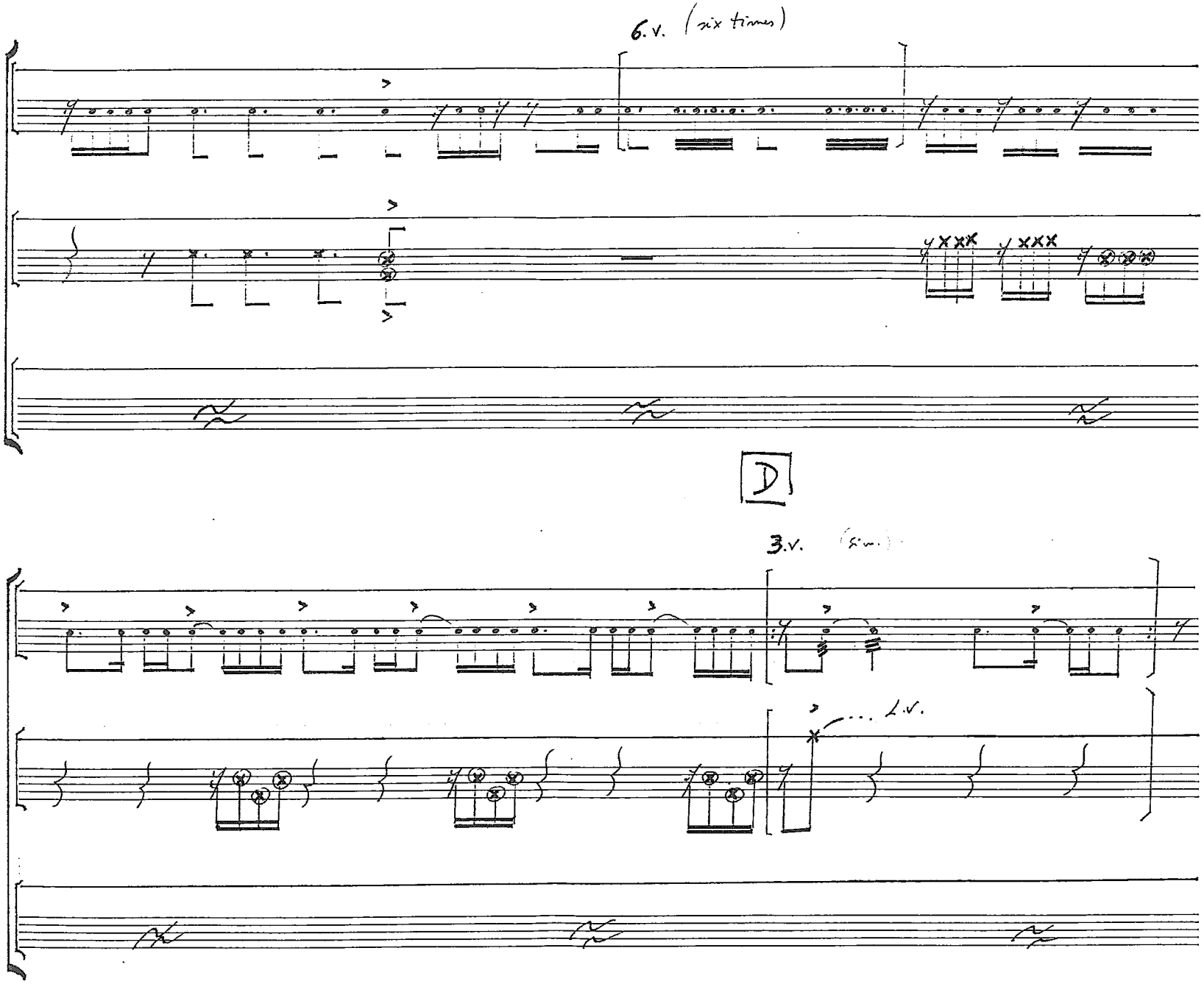


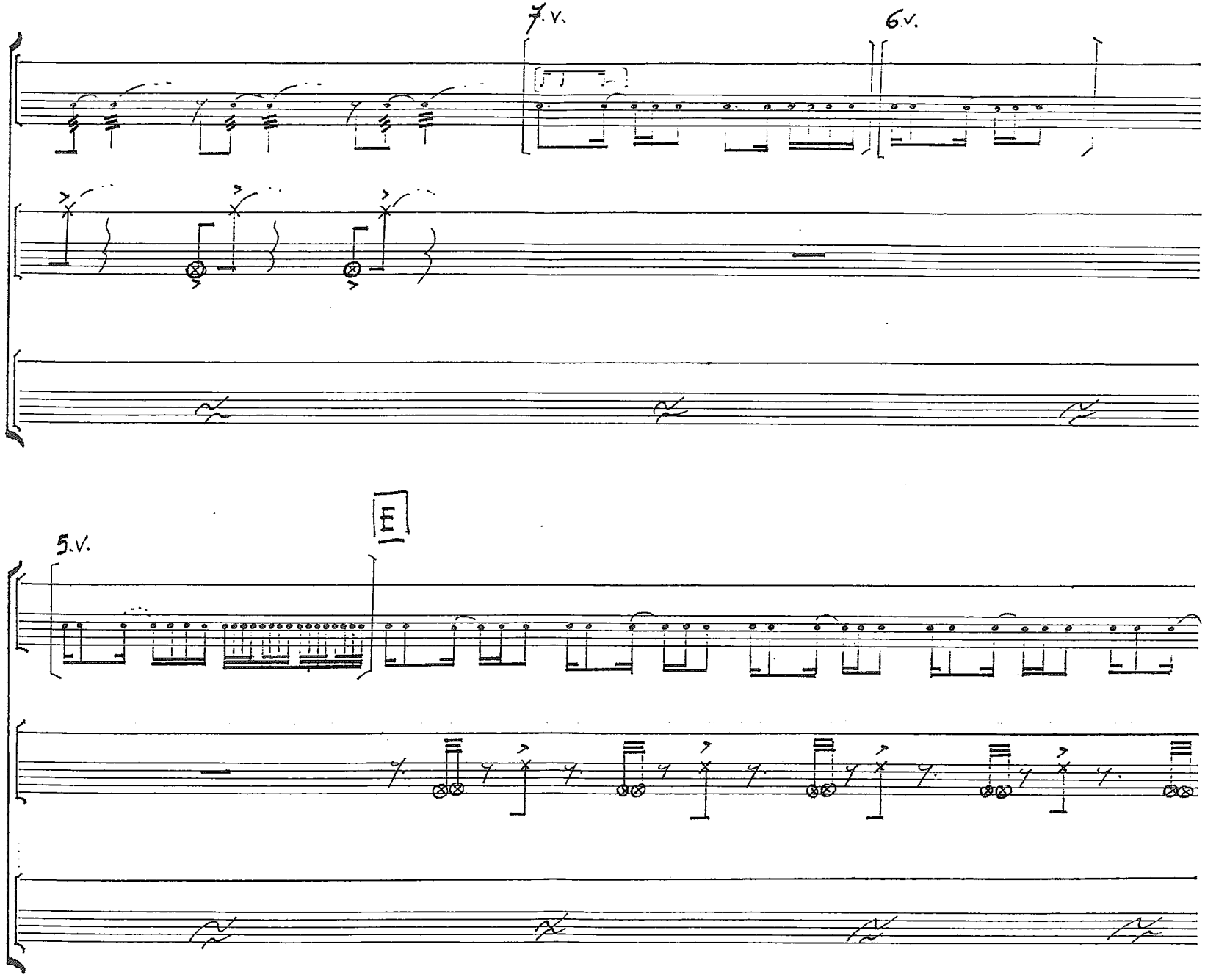

A
sf
A
increase more and more shorter figures !!
gradually use shorter figures like :
..... increasing their presence till
4
I cresc. fino al segno
ff


add also metal sounds! . . . . . .
. . . . . almost all metal sounds !


ff
ff
ff


B
20"
"attacca!"
forte, con energia!
(With Hands)
same time (♩ = 120)
freely improvising on given patterns!
(with perc. 1)
♩ = 360
freely improvising with hands or sticks on this pattern.
20"
4. v. (four time)
(medium sticks)
legno


6.v. (six times)
D
3.v.
L.v.


7.V.
6.V.
5.V.
E

F

L.V.

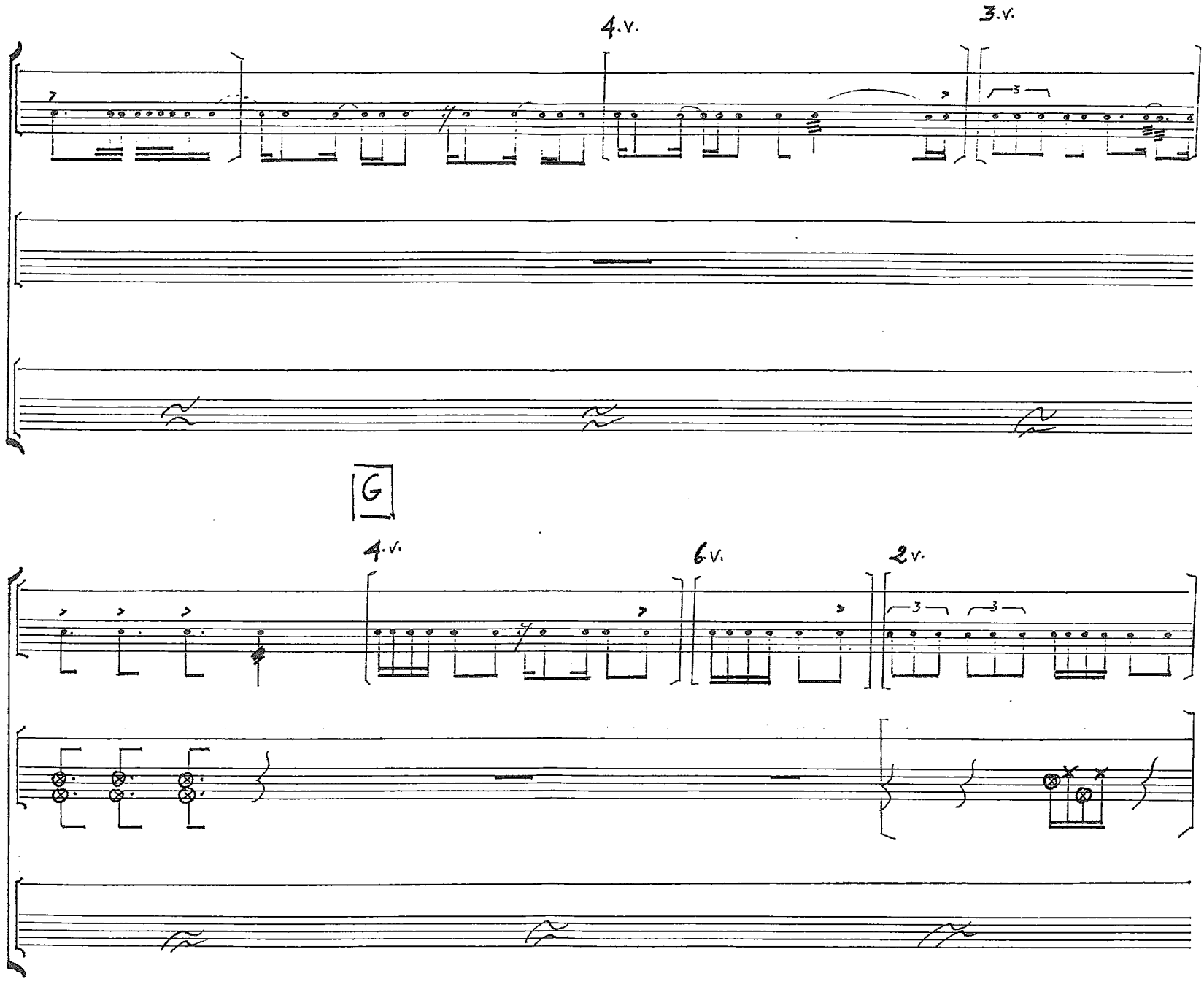
4 V.

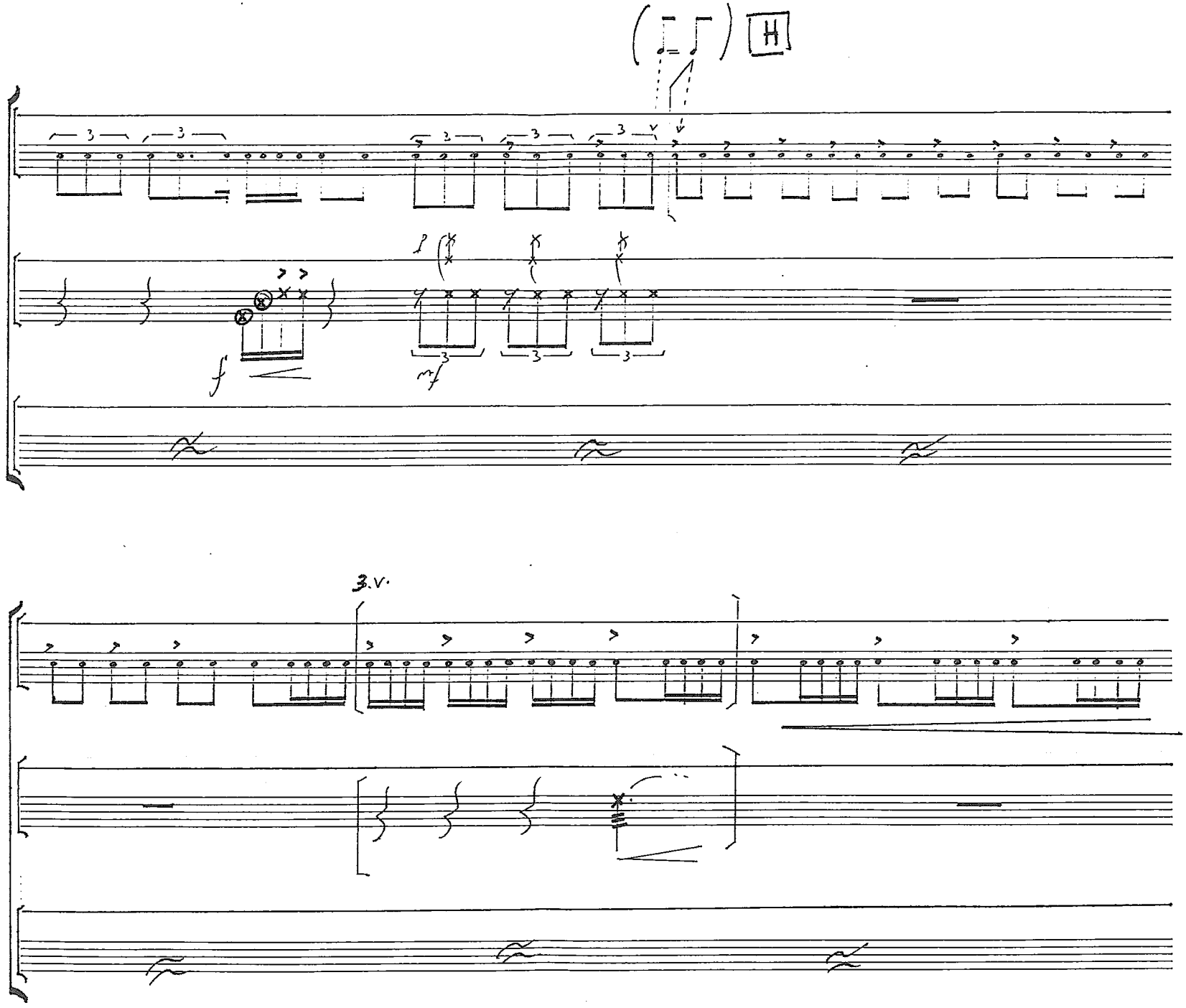
2 V.

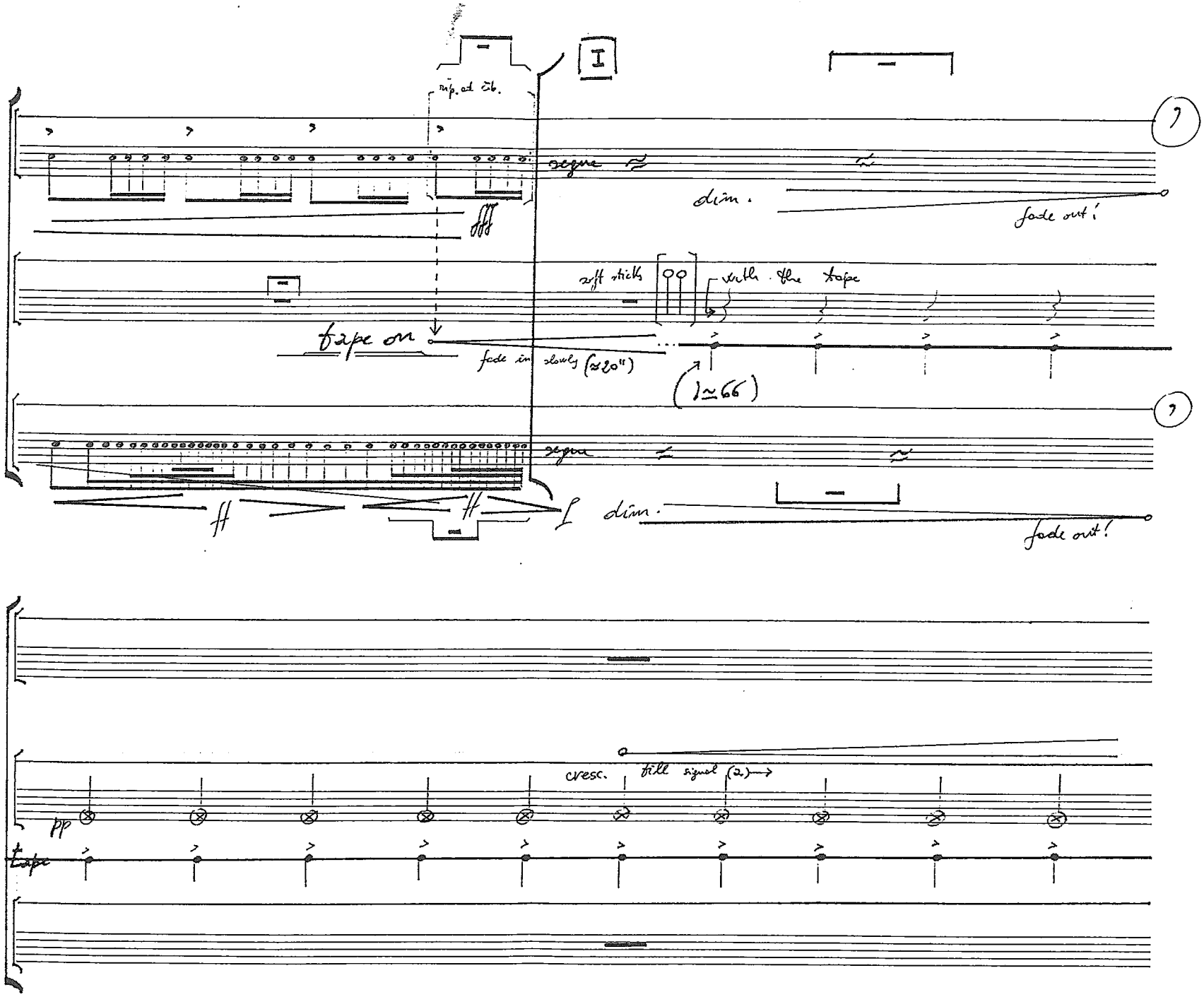
L.V.

f

f

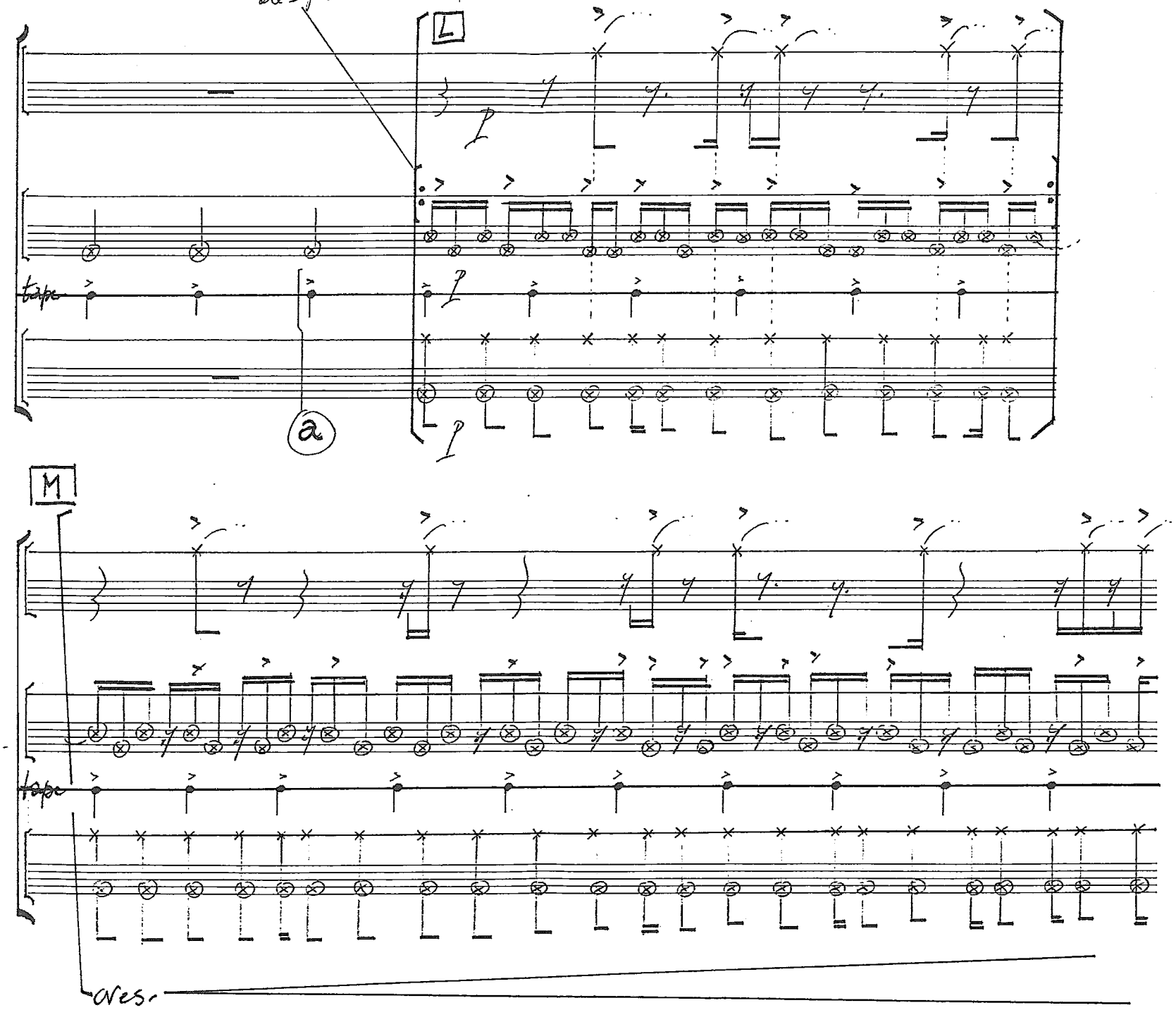

4.V.
3.V.
3
G
4.V.
6.V.
2.V.
3
3

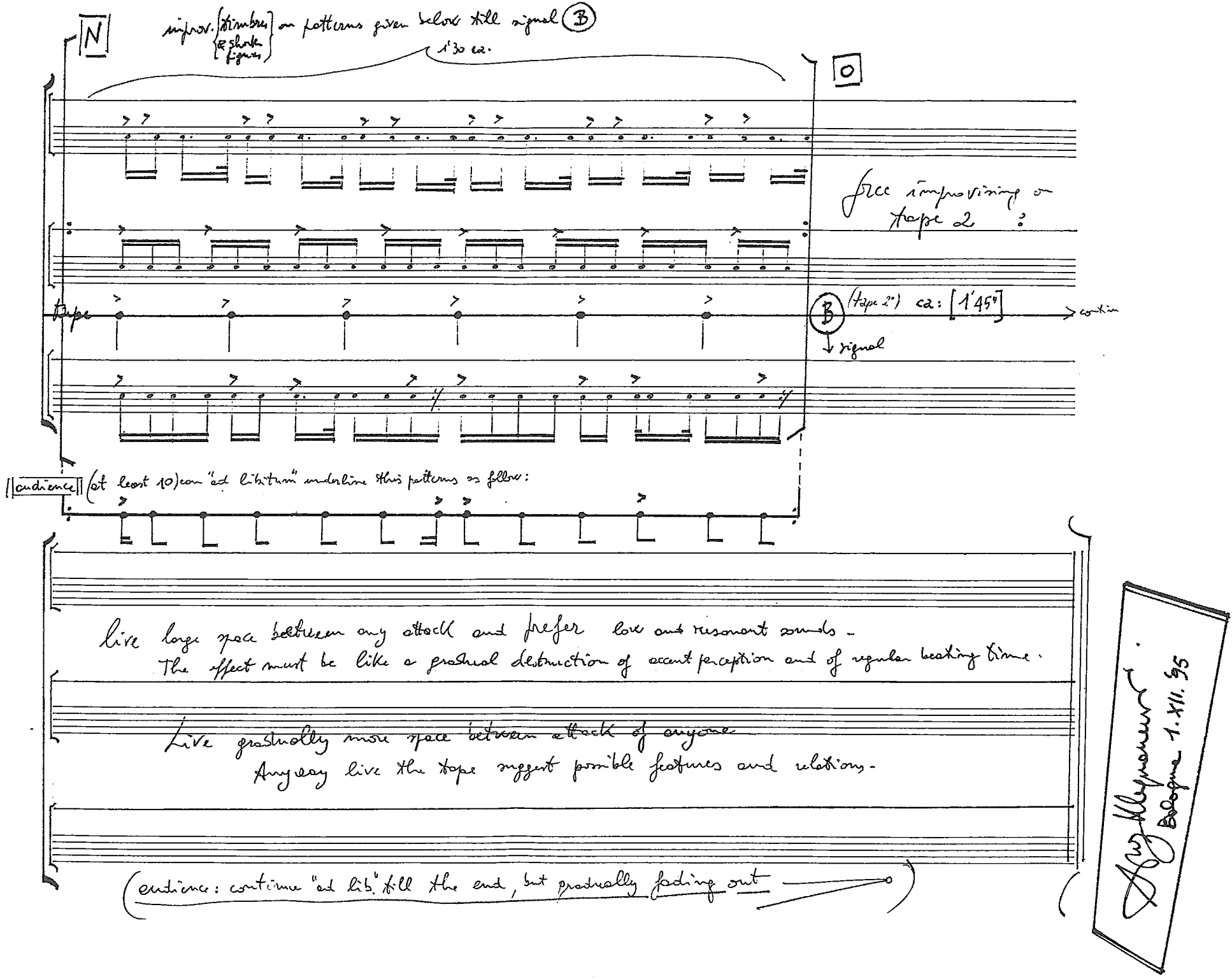

H
3
f
mf
3.V.


I
m/p. at Cb.
segue
dim.
fade out!
soft sticks
with the tape
tape on
fade in slowly (≈20")
(♩≃66)
segue
ff
ff
f
dim.
fade out!
pp
tape
cresc.
fill signal (2)

(L + M ≃ 1'10")

all 3 perc. with sticks! (medium + soft)




N
impr. [timbres / & shorter figures] on patterns given below till signal (B)
1'30 ca.
O
free improvising on tape 2 :
tape
(B) (tape 2°) ca: [1'45"] → continue
↓ signal
audience (at least 10) can "ad libitum" underline this patterns as follow:
live large space between any attack and prefer low and resonant sounds -
The effect must be like a gradual destruction of accent perception and of regular beating time.
Live gradually more space between attack of anyone
Anyway live the tape suggest possible features and relations.
(audience: continue "ad lib." till the end, but gradually fading out)
Agostino Di Scipio
Bologna 1.XII.95