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Gonçalo Gato

Dégradé

Instruments:

Flute, Piccolo
Clarinet in B $\flat$, Bass Clarinet in B $\flat$
Violin
Violoncello
Piano

Program notes

Dégradé is a french term that we use in Portugal to describe a gradual shift from one colour to another. This work for ensemble conveys a shift of composition focus from figure to sound. In the beginning, I focused on shapes of melodic figuration and their orchestration. Gradually, the focus on harmonic colour and overall sound shape becomes more important. I guess one can also hear these 'gradations' on a smaller scale.

London, 11th of June of 2012

This piece was premiered in London, UK, at the Guildhall School of Music and Drama's Music Hall on the 5th of July of 2012 by the Chroma Ensemble, conducted by Christopher Austin.

Execution notes:

- Accidentals last one bar, affecting only the octave on which they appear.
- In this piece, the changes of harmonic 'colour' and musical texture are of paramount importance. Many times they occur as a kind of fade-out/fade-in.
- There are two main characters in this piece. From the beginning to F the music is energetic, eventful, a little agitated. From F onwards the music is soft, sensitive, "silky", even a little lyrical. From E to F a sort of transition exists.

Dégradé

Score in C
at concert pitch

Gonçalo Gato

$\text{♩} = 100$

Flute

Bass Clarinet
in B $\flat$

Violin

Violoncello

Piano

sempre legato

8^{va}

3

8^{va}

p

Fl.

B. Cl.

Vln.

Vc.

Pno.

8^{va}

8^{va}

n

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

ffpp

ff

sul tasto
s.v.

n

8

9

Fl.

B. Cl.

Vln.

Vc.

Pno.

f

mp

f

f

tr

p

pizz.

f

pizz.

f

loco

f

p

8^{ub}

Detailed description: This musical score page contains measures 6 through 9. Measures 6-8 are grouped together, and measure 9 is on a new line. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). In measure 6, the Flute has a whole note with a *ffpp* dynamic. The Bass Clarinet has a whole note with a *ff* dynamic. The Violin and Viola have whole notes with a *n* dynamic, with the instruction 'sul tasto s.v.' above the Violin staff. The Piano has a complex accompaniment with triplets and a *ff* dynamic. In measure 7, the Flute has a whole note with a *f* dynamic. The Bass Clarinet has a whole note with a *mp* dynamic. The Violin and Viola have whole notes with a *mf* dynamic. The Piano has a complex accompaniment with triplets and a *mp* dynamic. In measure 8, the Flute has a whole note with a *f* dynamic. The Bass Clarinet has a whole note with a *f* dynamic. The Violin and Viola have whole notes with a *f* dynamic. The Piano has a complex accompaniment with triplets and a *f* dynamic. In measure 9, the Flute has a whole note with a *f* dynamic. The Bass Clarinet has a whole note with a *p* dynamic. The Violin and Viola have whole notes with a *f* dynamic. The Piano has a complex accompaniment with triplets and a *p* dynamic. The score includes various musical notations such as dynamics, articulation, and fingerings.

11

Fl. *f*

B. Cl. *ff*

Vln. *f*

Vc. *f*

Pno. *f* *p* *f* *p* *f* *p* *loco*

8^{vb}

3

8

14 **A**

Fl. *mf* *f* *p* *tr*

B. Cl. *n* *f* *n* *mp*

Vln. *arco* *s.v.* *ppp* *mf* *ric.* *p*

Vc. *ppp* *f* *mp* *mp* *pp*

Pno. *f* *p* *loco* *8vb*

3

5

3

3

8^{vb}

8^{vb}

17

Fl. *mf*

B. Cl. *mp* 3 *p*

Vln. s.v. *pp* *mf* pizz. *mf*

Vc. *pp* *mf* sul tasto *pp*

Pno. *f* *p* *loco* *mf* *p*

(8)... 1

8^{vb}

19

Fl. *ff* *mp* *n*

B. Cl. *p* 3 *mf* 5

Vln. arco *ppp* *f* *pp* *ppp*

Vc. *f* 5 ric. 3

Pno. *f* *p*

(8)

21

Fl.

B. Cl.

Vln.

Vc.

Pno.

23

Fl.

B. Cl.

Vln.

Vc.

Pno.

loco

5

5

3

p

ppp

8^{vb}

f

p

3

3

3

pp

f

5

ff

p

pizz.

f

p

pizz.

f

p

loco

f

ppp

p

3

3

3

8^{vb}

B

26 (tktk...)

Fl. *ff* *mf* *mp*

B. Cl. *p* *f* *p* *p* To Cl.

Vln. *f* *n* *arco* III *mf*

Vc. *f* *mf* *n*

Pno. *f* *loco* *f* *p*

8^{ub}

(8)

28 *tr* To Picc.

Fl. *f*

B. Cl.

Vln. *ff* *p* sul pont.

Vc. *mf* *p* *f* *tr*

Pno. *f* *mp* *cantabile*

Piccolo **C**

31

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

p *mf*

ff p *f*

ord.

8^{va}

34

Picc.

Cl.

Vln.

Vc.

Pno.

pp *pp* *mf* *p* *pp* *mf*

p *mf*

pp *p* *mf*

p *ff*

8^{va}

8^{va}

Red.

37

Picc.

Cl.

s.v.

s.v.

s.v.

pp

p

ppp

mf

pp

mf

pp

mf

f

arco

Vln.

Vc.

ord.

3

5

3

sul pont.

III

fp

p

f

p

p

f

pp

Pno.

p

8va

8va

8va

3

42

Picc.

Cl.

Vln.

Vc.

p

Pno.

8va

pp

ff

mp

ff

mp

simile

45 **D**

Picc. *mf* *ff* *pp* *mf*

Cl. *mf* *pp* *p* *f* *pp*

Vln. *p* *pp* *ord.* *ppp*

Vc. *ord.* *ff* *pp* *f* *pp* *sul pont. s.v.*

Pno. *ppp* *ppp* *mf*

Red.

47

Picc. *ff* *ff* *p* *ff* *p*

Cl. *p* *mf* *p*

Vln. *ord. (spicc.)* *p* *f*

Vc. *sul pont.* *f* *ord.* *pp* *s.v.*

Pno. *pp* *ppp*

Red.

49 **rit.**

Picc. *p*

Cl. *s.v.* *pppp* *p* *p*

Vln. *mf* *pp* *ff* *p*

Vc. *tallone* *f* *f* (ord.)

Pno. *ppp* *p* *ppp* *Red.*

52 **A tempo** (♩ = 100) **rit.**

Picc. *f* *pp* *p* *3*

Cl. *f* *pp* *ffp*

Vln. *f* *pp* *ppp* *III* *3* *ppp*

Vc. *pp* *ff* *ppp* *s.v.*

Pno. *p* *f* *ppp* *ppp* *mf* *ppp* *Red.*

[illegible]

60

A tempo (♩ = 100)

Picc.

Cl.

Vln.

Vc.

Pno.

p *f*

mf

pp

pp

pp

mf *ppp*

mf *ppp*

8^{va}

Rel.

65

Picc.

Cl.

Vln.

Vc.

Pno.

p

p

mf

mf

p

pp

pp

pp

ppp

68

Picc.

Cl.

Vln.

Vc.

Pno.

mp

f

f

ppp

ppp

f

mf

f

pp

mf

pp

pp

mf

pp

pp

p

ppp

71

Picc.

Cl.

Vln.

Vc.

Pno.

ppp

f

pp

f

pp

pp

ppp

p

ff

arco
8va-----

73

Picc. *pp possible*

Cl. *ff* To B. Cl.

Vln. *pizz.* *pp* *mf*

Vc. *arco* *ff* *p* *pizz.* *pp* *mf*

Pno. *mf* *ff* *ppp* *ppp*

76

Picc. *ff* *pp*

Cl.

Vln. *arco leggiero* *ppp* *pp*

Vc. *arco leggiero* *pp* *mp* *pizz.* *pp* *p* *pp*

Pno. *pp*

Red.

E

80

Picc. *To Fl.*

Cl. *Bass Clarinet in B $\flat$* *p* *ppp*

Vln.

Vc.

Pno. *p* *ppp*

Red.

Meno mosso **rit.**

Meno mosso

15

83 ♩ = 60

Picc.

B. Cl.

Vln.

Vc.

Pno.

pp *n* *pp* *To Cl.*

mp

88

Picc.

B. Cl.

Vln.

Vc.

Pno.

Flute *pp*

Clarinet in B $\flat$ *pp*

ppp *n* *ppp* *pp*

III *8va* II



94 s.v. sempre

Fl. *ppp* *mf* *pp* *mf* *pp* *p*

Cl. S.V. S.V. S.V. *n* *mf* *pp* *mf* *pp* *5:4*

Vln. sul tasto S.V. *pp* *p*

Vc. sul tasto S.V. *pp* *3*

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

Ped.

100

Fl. *3* *p* *mf* *pp* *5:4* *3*

Cl. *f* *p* *3* *5:4* *f* *pp*

Vln. ord. *3* *pp* *f*

Vc. ord. *pp* *pp* *sul pont. II*

Pno. *pp* *3* *mf*

Ped.

G

[illegible]

128 *espress.*

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

Cl. *ppp* *mp* *pp* *3*

Vln. *pp* *3:2* S. V.

Vc. *ppp* *ord.* *pp* *3*

Pno. *pp*

133

Fl. *mf* *3* *f* *p*

Cl. *mf* *3*

Vln. *mp* *3* *mp*

Vc. *f* *3* *pp*

Pno. *f* *3* *pp*

136

Fl.

Cl.

Vln.

Vc.

Pno.

mp

p

mp

ppp

mp

Red.

138

Fl.

Cl.

Vln.

Vc.

Pno.

mp

f

mp

f

mp

f

mp

f

ord.

sul pont.

Red.

143

Fl.

Cl.

Vln.

Vc.

Pno.

f *f* *p*

f *p*

ord.

p

p

Ped.

[illegible]

151

Fl. *tr* *ppp* *mf* *ppp p* *3* *3:2* *3*

Cl.

Vln. *3* *mp* *ppp* *3* *3*

Vc. *pp* *3* *ppp*

Pno. *3* *pp* *pppp* *8va* *pp*

155

Fl. *tr* *pp* *p* *f p* *3* *fp* *mf* *airy 3*

Cl. *S.V.* *n* *mf*

Vln. *f* *p* *fp* *fp*

Vc. *f* *pp* *fp* *fp* *fp*

Pno. *pp* *3* *ppp* *mp* *f* *p* *pp* *8va*

I

← ♩ = ♩ →
(♩ = 80)

160

Fl. *ppp* *p* *pp* *p* *pppp*

Cl. *n* *mf* *ppp* *p* *pppp*

Vln. *pppp* *p* *pppp* s.v. al fine

Vc. *pppp* *p* *pppp* s.v. al fine

Pno. *ff* *p* *pp*

164

Fl. *pp* *f* *fp*

Cl. *pp* *f* *pp* *fp*

Vln. *pp* *f* *p* *f* *fp* sul pont.

Vc. *pp* *f* *p* *f* *fp* sul pont.

Pno. *ppp* *p* *ppp* 8va

168

Fl. *fpp* *fp* *pp* *f* *ppp* *f* *fp* *p* *flttzg.*

Cl. *fpp* *fp* *pp* *f* *ppp* *f* *fp* *p*

Vln. *fpp* *fp* *pp* *f* *ppp* *f* *fp* *p* *ord.* *sul pont.*

Vc. *fpp* *fp* *pp* *f* *ppp* *f* *fp* *p* *ord.* *sul pont.*

Pno. *ppp* *f* *ppp* *f* *silently depress cluster*

8^{va} *Red.*

175

Fl. *p* *ppp* *p* *ppp* *ff*

Cl. *p* *fp* *n* *ff*

Vln. *f* *p* *fp* *ppp* *ff* *sul tasto*

Vc. *f* *p* *fp* *ppp* *ff* *sul tasto*

Pno. *ppp* *p*

8^{va} *Red.*