

Christopher Cerrone

INVISIBLE OVERTURE
(2008)

for orchestra
full score

Orchestra

2 flutes, II doubling piccolo
1 oboe
1 cor anglais
2 clarinets in B^b
2 bassoons, II doubling contrabassoon

3 horns in F
2 trumpets in C
1 tenor trombone
1 bass trombone

timpani

percussion (1 player)

crotales (2 octaves), vibraphone,
1 large bass drum, 1 large tam-tam, marimba

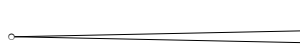

strings


The score is notated in C.

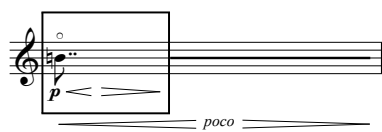
Duration: 6 minutes

Notation Guide


General

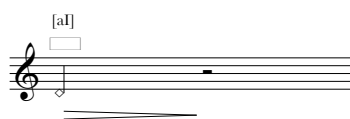
-  crescendo dal niente (no attack)
-  dimineundo al niente (with an imperceptible cut off)


 repeat the figure independently until cut off by the conductor

 idem, but with the dynamic shape indicated below

Flute

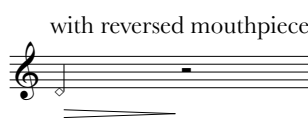
 air sound, sounding at the pitch indicated

 idem, with an open embouchure, using the phoneme [aI] for coloration (cf. english "kite")

 idem, with a closed embouchure, using the phoneme [u] for coloration (cf. english "cool")

Brass

 toneless air sound

with reversed mouthpiece
 idem; in order to amplify this effect, remove mouth piece and reverse it

 idem, with valve trill

Invisible Overture is the opening to a dramatic work-in-progress based on Italo Calvino's novel, *Le Citta Invisibili* (Invisible Cities). This is the third in a series of works of mine based on Calvino and the most extended. The novel takes place in the court of an aged Kublai Khan, where the young Marco Polo describes the many cities he visited to the great Khan. Khan knows his empire is at its end, at:

"that desperate moment when we discover that this empire, which had seemed to us the sum of all wonders, is an endless, formless ruin ..."

and that:

"only in Marco Polo's accounts was Kublai Khan able to discern, through the walls and towers destined to crumble, the tracery of a pattern so subtle it could escape the termites gnawing."

5/4 3+2 (air, slightly pitched) A 9/8 2+2+2+3 5/4

Fl. *mp* *pp* *p*

Cl. *p* *pp* *p*

Bsn. *p* *pp* *p* (with cloth mute) *ppp* *ppp*

Perc. ϕ (mute crotales) Vibraphone (with bow) (Motor on) I.v. *mp*

Vln. I *mf* *mf* *pp* *mf* 1 solo *mf* gli altri *mf* *pp* *mf*

Vln. II *pp* *mp* *pp* *p* senza vib. *pp* *mp* 1 solo, front desk III *pp* gli altri *mf* *mf*

Vla. *pp* *mp* *pp* *p* senza vib. *pp* *mp* 1 solo, front desk *pp* gli altri *mf* *mf*

Vc. *pp* *mp* *pp* *p* senza vib. *pp* *mp* 1 solo, front desk III *pp* gli altri *mf* *mf*

Db. *pp* *p* *pp* *p* I (= F₂) *p* *p* II (= C₂) *p* *p*

IV *pp* *p* *pp* *p* II *p* *p*

B

5/4 2+3
♩ = 72

3/4 ♩ = 60

C

5/4 3+2

4/4

9/8

Fl.

Cl.

Bsn.

Hns.

Tpts.

Tbn.

B. Tbn.

Timp.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

second time only solo

senza sord *p*

senza sord *p*

ff 1. *mf*

ff 2. *mf*

ff *mf*

ff *mf*

hard mallets *f*

Large Bass Drum (hard mallets) *f*

3/4 ♩ = 60

1 solo

5/4 3+2

4/4

9/8

2 soli divisi

gli altri

2 soli, front desk III

gli altri

2 soli, front desk

gli altri

2 soli, front desk III

gli altri

1 solo

1 solo

1 solo

gli altri

mp quasi solo ord. → s.p. → ord.

mp

p

p

pp

p

p

p

p

f

pp

p

f

pp

p

ff

ff

ff

ff

f

f

f

p

p

mp

mp

pp

mp

mp

p

p

p

p

mp

mp

p

p

pp

pp

26 **3/4** *senza vib.* *pp* **4/4** *ossia: [7]* *p* *mp* **3/4** *p* *mp* *p*

Fl.

senza vib. *pp* *ossia: [7]* *p* *mp* *p* *mp* *p*

Ob.

p

C. A.

p

Cl.

mp *mp* *p* *pp*

Bsn.

p *mp*

Hns.

Tpts.

Tbn.

Timp.

pp *pp* *pp*

Perc.

Vibraphone: Soft Mallets
Motor: off

p *pp* *pp*

3/4 **4/4** **3/4**

Vln. I

mp *mf* *mp*

Vln. II

mp *mf* *mp*

Vla.

mp *mf* *mp*

Vc.

mp *mf* *mp*

Db.

pp *pp* *pp*

l solo, con sord

0 *pp*

p *p*

5/4 $\text{♩} = 72$ 6/4 5/4 7/4 4/4

32 [u] [a]

Fl. *p*

Ob. *pp* *ff* *ff*

C. A. *pp* *ff* *ff* *f*

Cl. *f* *ff*

Bsn. *ff*

Hns. 1. *ff* 3. (slightly flat) *f* *p sub.* *ff* *ff* *ff* *ff*

Tpts. *p* *ff* *ff* *ff* *f* *ff*

Tbn. *p* *ff*

B. Tbn. *p* *ff*

Timp. *f* *ff* *ff*

Perc. *pp* *ppp* *f* *ff* *f* *ff*

Large Bass Drum

Vln. I *p* *jeté*

Vln. II *mp* *jeté*

Vla. *p* *jeté*

Vc. *p* *jeté*

38 $\frac{4}{4}$ G $\text{♩} = 60$
 (*) senza vibrato, détîmbré sempre (*)

Fl. ff p p

Ob.

C. A.

Cl.

Bsn.

Cbsn. f mf mf p *sostenuto*

Hns.

Tpts.

Tbn.

B. Tbn.

Timp. f mf mp p
 medium-hard mallets medium-soft mallets

Perc. f pp
 Marimba (Hard Mallets) soft mallets
 Bass drum (soft mallets) p

$\frac{4}{4}$ $\text{♩} = 60$
 I solo sul pont ord $\frac{2}{4}$ $\frac{3}{4}$ sul pont $\frac{4}{4}$ ord $\frac{2}{4}$

Vc. ff f f p
 tutti div sul pont half sul pont I solo sul pont con sord

Db. ff mf mf p
 sul pont ord II (=C#) arco
 (pizz) arco III (pizz) arco II
 (pizz) p p p

64

Fl. *poco a poco dim. al niente*

Ob. *poco a poco dim. al niente*

C. A.

Cl.

Bsn. *senza vibrato* *mp* *senza vibrato* *mp* *f*

Hns. *mp* *mp* *mp*

Timp. *soft mallets* *pp*

Perc. *Vibraphone (with bow)* *Motor on: very slow* *p* *Bass Drum (soft mallets)* *p*

Vln. I *1 solo* *IV* *p* *senza sord* *pizz* *p*

Vln. II *gli altri con sord* *1 solo* *p* *senza sord* *pizz* *p*

Vla. *1 solo* *gli altri* *p* *senza sord* *pizz* *p* *3*

Vc. *1 solo* *gli altri* *p* *senza sord* *pizz* *p*

Db. *I (=F₂)* *I* *I (=F₂)* *pizz* *III* *p* *II* *III* *p* *III* *p*

p *p* *p*

70

4/4 3/4 4/4 3/4 5/4

Fl. *pp* [take piccolo]

Ob.

C. A. *ppp*

Cl. *ppp*

Bsn. *pp* [take contra]

Cbsn.

Hns.

Timp. *pp*

Perc. [Tam-tam (soft beater)] *p* [Bass Drum (soft mallets)] *p* [Vibraphone soft mallets (motor on: slow)] *mp solo*

Vln. I *p* tutti

Vln. II *p* tutti

Vla. *p* tutti

Vc. *p* tutti

Db. *p* II III IV III arco

5/4 2+3 L $\text{♩} = 72$ 6/4 5/4 7/4 10"

Fl. *ff*

Picc. *ff* Piccolo

Ob. [Oboc, Cor Anglais] *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. [Contrabassoon] *ff*

Hns. *fff*

Tpts. *ff*

Tbn. *ff* solo

B. Tbn. *ff*

Timp. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Perc. *f ff fp* *f ff fp* *f ff fp* *f ff fp* *ff* *fff possible*

Vln. I *ff p* *f* *ff mf* *ff*

Vln. II *ff p* *f* *ff mf* *ff*

Vla. *ff* *ff* *ff*

Vc. *ff* *ff* *ff*

Db. *ff* *ff* *ff* (ossia: 8va)