David Tudén

Chrysopoeia

full score
Performance notes
Durata: ca 11'00''
Score in C

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Instrumentation:
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in Bb
Bass clarinet 2
Bassoon 1
Bassoon 2 (alt. contrabassoon)
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in C
Trumpet 2 in C
Trumpet 3 in C
Trombone 1
Trombone 2
Bass trombone
Tuba
Timpani
Percussion 1
- Tubular bell, a1 detached
- Bucket or similar containing water (for water gliss on tubular bell)
- Lion’s roar
- Matches and candle
Percussion 2
- Vibraphone (with bow)
- Matches and candle
- Thai gongs (see “notation”)
Percussion 3
- Marimba
- Anvil
- Matches and candle
Harp
Strings
12– 10 – 8 – 6 – 4

About the piece:
The English translation to the alchemical manuscript Hermes Unveiled is prefaced by a translator’s note which reads as follows:
“...”

During the process of writing this piece for orchestra I have immersed myself in the fascinating tradition of western alchemy. With the great help and alchemical expertise of Christer Böke I have reworked the material principles and steps described in Hermes Unveiled into a musicalized translation of the steps and procedures described as the first process in the work of producing the Philosopher’s stone. The piece contains a number of explicit symbolic actions related to the manuscript as well as the alchemical canon in general such as recitations of the (possibly apocryphical) axiom of Mary the Jewess, one of the first known alchemists:

“One becomes two, two becomes three, and out of the third comes the one as the fourth.”

The final recitation is taken from the last section of the first procedure in Cylianis manuscript. He there describes in a rather poetic manner the result of a long process in the following way:

“The matter is crushed, the water is entirely transformed into earth and this latter, through a process of dissipation, changes itself into a white powder that we also call air. This falls like a cinder, containing this salt, or the Mercury of the Philosophers.”
Notation

General:

- Arrow - gradually change from one technique/position to another.

- Headless stems shows a continued (glissando) duration.

Individual, free passages and repetition boxes:
- approximate length until change or end of passage is written in seconds where no tempo is written out.
- Changes is signaled by numbered cues from the conductor and/or by arrow.

Recitation: occurs either in an approximate, written out tempo or free within text-boxes (see below). Diamond shaped noteheads are used for rhythmicized recitation.

Woodwinds:

- Growl: Add voice while playing to produce a distorted, harsh sound.

- Flutter tongue: (flz.) z-stems are used to indicate flutter tongue.

- Aeolian Sound: (A.S.) Very airy, soft tone with pitch. Similar to the sound that is produced by wind when it passes over or through objects. Ordinary noteheads with written instruction are used.

- Air tone, air noise without pitch Flute only.

- Bisbigliando: (bisb.) Trill on a perfect unison using different fingerings.

- Subtone - Breathy, airy tone which comes out clearest in the lower register. Written instructions explains when to play subtone, ordinary noteheads are used. Clarinets only.
Brass:

- **Slide trill:** Trill on a unison played by switching slide position, hitting the same note on different harmonic series. Works best in high registers, similar to *bisbiglindo*. Trombones only.

- **Flutter tongue:** (flz.) three diagonal lines through the stem indicates flutter tongue.

- **Hand glissando:** Half tone glissando produced by gradually stopping the horn. Horns only.

- **Water noise:** Trombonists play with water in their instruments. Produces a noisy, shifting textural sound without clear pitch or rhythm. Trombones only.

Percussion:

- **Tubular bell gliss:** played on a detached A-bell by lowering the bell into water after striking it.

- **Thai gong pitches:**

  Matches and candle: ordinary candle and matches. The action of lighting and blowing out the candle is mainly a visual, symbolic gesture in the piece. Therefore the candle should preferably be placed high so that it’s visible to the audience. Longer matches are advised in order to give the player time to execute the action in a calm manner without fear of burning his/her fingers.

Harp:

- **Prés de la table:** (p.d.l.t.) dry and nasal sound produced by playing close to the soundboard.

Strings:

- **Overpressure:** (O.P.) Complex, distortive tone produced by increasing bow pressure and playing with slow bow movement.

  - Bartok Pizz.

  - **Ricochet:** (ric.) drop the bow to set of a series of successive notes as the bow naturally rebounds and repeatedly hits the string.

- **Dripping sound:** Mute string at approximately half its length (harmonic pressure). Play Col legno batutto between bridge (M.S.T.) and fingerboard (M.S.T.) to create high pitched drop-like sounds without specified pitch.

  - **Col legno battuto:** (C.L.B.) Strike the string with the stick of the bow.
Abbreviations:
- M.S.T - Molto sul tasto
- M.S.P - Molto sul ponticello
- S.P. - Sul Ponticello
- S.T. - Sul Tasto
- ord. - Ordinario
Pour water into trombone.
Pour water into trombone.
Pour water into trombone.

Tubular Bells

Anvil
One becomes two, three and out of the third becomes one as the fourth
approx. 8 sec.

loud whisper
individual/free rythm

approx. 8 sec.

loud whisper
individual/free rythm

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth

approx. 8 sec.

loud whisper
individual/free rythm

One becomes two, three and out of the third becomes one as the fourth

approx. 8 sec.

two

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth

approx. 8 sec.

three

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth

approx. 8 sec.

Three

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth

approx. 8 sec.

five

loud whisper
individual/free rythm

approx. 8 sec.

One becomes two, three and out of the third becomes one as the fourth
The matter is crushed. The water is entirely transformed into earth and this latter through a process of dessication approx. 15 seconds.

The matter is crushed. The water is entirely transformed into earth and this latter through a process of dessication approx. 15 seconds.

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