

Aurélie Ferrière

Clavigo - Act II

for four voices
and string quartet
(2024)



FULL SCORE / VOCAL SCORE



written for, and produced by the Peter Eötvös Music Foundation
première 7 December 2024, Budapest Music Center.

durata Act II: 13 min

Clavigo - Act II

Aurélie Ferrière

10 sep. 2024

Libretto after Goethe's *Clavigo*

Clavigo: baryton

Beaumarchais: tenor

Sophie and Marie: two voices.

Notation & performance notes

ALL performers

→ an arrow always shows a progressive change between two states.

(ff) loudest possible nuance in the current technique

(p) necessarily low nuance in the current technique

(accidentals hold throughout the bar)

Voices

↓
x parlando, and/or toneless (consonants)

♪ approximate pitches (quasi parlando)

♩ approximate rhythm

+ closed mouth (bocca chiusa)

♩ whistling, usually indefinite pitch (ind. pitch), or whispering where noted

Strings

Always bow changes *ad lib.* on long notes.

SP sul ponticello

ST sul tasto

c.l.b col legno battuto

↓
x indefinite pitch or pitch-less sound

↑ highest audible pitch possible in the current technique

SP ↑
white noise ↑
noise ↑
White noise: play on the bridge on two strings (indicated),
LH fingers on the strings as close as possible to the bow and bridge.

Bow pressure :

□ normal...



▬ add pressure...
(the pitch is **still audible**)



■ overpressure
(the pitch is lost)



damp strings with left hand (LH),
string numbers as indicated



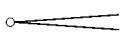
When playing a motive **in a box**, the *dynamics variation* also describes
the *variation of activity / occurrence* of the motive (see below)



bounce the bow (c.l.b) irregularly at varying heights on two damped strings ST,
creating small motives of irregular rhythms and varying pitches. This appears:

- as a single iteration: means c.l.b jeté ending in bounces.

- in a box:

notated from *sporadic/quiet* → to *frenetic/loudest*
 → ***ff***

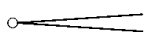


behind the bridge

- Arco behind the bridge: play as clearly as possible.



going over the bridge (while playing arco)

- Pizz in a box, notated from *sporadic/quiet* (one finger) → to *frenetic/loudest* (all strings, several fingers)
 → ***ff***



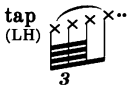
left hand pizz



Bartók pizz

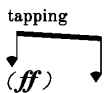


Knock on your instrument's table with one finger

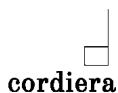


Tap quickly on your instrument's table (with LH fingers)

and only for cello:



Tap loudly on the string (LH) without bowing/plucking
OSSIA: left hand pizz +



Bow on the tailpiece, play where the sound is the deepest, bow changes ad lib.
OSSIA: play beyond the bridge on the strings' yarn.



Clavigo - Act II

Aurélie Ferrière
-sep. 24

Text: after J.W. von Goethe

Im Spiegel

♩ ≈ 60

CLAVIGO

looking in the mirror

senza vibr.

mp

Preparing for his next meeting.

The score is for a scene titled "Im Spiegel" (Looking in the Mirror) from Act II of the opera "Clavigo". The tempo is marked as approximately 60 beats per minute. The scene is set in 3/4 time. The characters present are Clavigo, Beaumarchais, Sophie, and Marie. The score includes parts for Clavigo (bass), Beaumarchais (treble), Sophie (treble), Marie (treble), Violin I and II (treble), Viola (bass), Violoncello (bass), and two voices (V.I and V.II). The music is characterized by a mix of dynamics, including *mf* (very clear sound), *f*, *pp*, *p*, and *mp*. There are also markings for "SP white noise" and "arco ord." (arco). The score includes various performance instructions such as "c.l.b (jeté)", "pizz LH", and "ST c.l.b". The scene is described as "End of act I: Marie and Sophie go sit 'bord de scène', by the quartet, or in the audience." The score is written for a 3/4 time signature.

* behind the bridge: ♯

8 lowest possible pitch, ≈ parlando (p)

C
mm whh* [f] mm [f][r] [f]

S
whh* [f] [f] [t] [t]

M
whh* [f] [f] [t] [t]

V.I
f mf f p mp

V.I vce
whh* [f] [f] [t]

V.II
f p mf p

V.II vce
[f] [f] [f] [t]

Va
pizz LH ++ mf f (very clear sound) mp mf f f

Va vce
whh* [f] [f]

Vc.
tapping (f) mf mp f tapping mf

Vc. crda
(ff) (ff) (ff)

Vc. vce
whh* [f] [f]

* the wind sigh heard when a door opens in Bluebeard's castle

16

C *mf* *mp* *mf* *p* *mf*
 [f] [r] [f] [t] Wer? [ts] [ts] [f]

S *mf* *mf* *senza vibr. bocca chiusa*
 [t] [t] [t]

M *mf* *mf* *senza vibr. bocca chiusa* *mf* *whispered*
 [t] [t] [t] [t] [t] [t] Kennst du

V.I *f* *pizz* *p* *mf* *f* (with Clavigo)
 ST II e.l.b III

V.I vce *mp* (echo after Sophie) [f] [t]

V.II *f* *pizz* *p* *f*

V.II vce *mp* (echo after Marie) [f] [t]

Va *mf* (sim.) *f* *mf* *SP I white noise* *II* *(ff)*

Va vce *mp* [s] *mp* [s]

Vc. *f* (echo after Clavigo) *mf*

Vc. crda *(ff)*

Vc. vce *mp* [s] *mp* [s]

Piu mosso

♩ ≈ 66-72

23

C *mp* *mf* (*interrupted mf by cello*)
 [ts] [fr] [ts] Wer sie sein mögen [ts] [z]

S *whispered mf* *f* *f ord. vibr.* *mf*
 mei-ne Stim-me nicht

M *f* *f ord. vibr.* *mf*
 Stim-me mehr

V.I *arco* *f sim.* *c.l.b (jeté)* *tap (LH)* *arco*
(ff) *f*

V.I vce whistle* whistle*

V.II *arco* *mf* *knock* *tap (LH)* *arco*
f *very clear sound* *f* *(ff)* *f*

V.II vce whistle* whistle*

Va *arco SP* *white noise*
 (non decrease) *ff* *f* *ff*

Va vce *mf* *mf*

Vc. *mp* *p* *f* *(ff)* *tapping* *mf* *mp*

Vc. crda *(ff)* *(ff)*

Vc. vce *mf* *mf*
 [s] [f]

* whistle one of the notes you are playing (relative pitch)

poco rall

♩ ≈ 60

Look in the mirror,
pick up the comb *

Scratch
comb
against
teeth!!

29

(senza vibr.)

mp

(p)



(ff)

* use a small plastic comb
(can be provided by the composer)
ossia: scratch against mirror edge

C

mm_ [z]_ [n] _____ [f] [z][n] _____ [f][ts][n] _____ mmmm _____

S

f *mp parlando* *mp whisper* *p*

Nim-mer Bezauberndes [f] _____

M

f *mf parlando* *mp whisper* *p*

Nim-mermehr Bezauberndes [f] _____

V.I

tap (LH) knock arco (ord) SP II white noise arco ord.

mp *(ff)* *mf* *mf* *mp* *ff*

(about the pitches you had behind the bridge)

V.I vce

[ts]

V.II

knock SP white noise I II arco SP I white II noise arco ord.

f *f* *ff* *mf* *mp* *(ff)* *f*

gliss.

V.II vce

[ts]

Va

c.l.b (jeté) II III arco I II SP white noise ST II c.l.b III

f *ff* *ff* *f* *p* *f*

very clear sound

Va vce

whistle* *mp* *mp*

[f] [s]

Vc.

tapping tapping

(ff) *f* *(ff)*

Vc. crda

(ff) *(ff)* (non decrease)

Vc. vce

mp

[f]

I- Dansant

♩ = 116-120

35

C *mf* (senza vibr.)
 Wer___ Wer___ sie sein mö- gen, die sich bei mir_

S *ff* whistle* *mf* slow gliss. *mf* whisper
 sei - nem

M *ff* whistle* *mf* slow gliss. *mf* whisper
 sei - nem

* chattering teeth (as fast and loud as possible)
 ossia: "Whh..."

* whistle, relative pitch
 ossia: "Whh..."

V.I c.l.b II (jeté) III pizz pizz ord. arco II c.l.b III pizz arco pizz
f *(ff)* *mf* *f* *mf* *mf* *mf*

V.I vce *ff*

V.II pizz pizz ord. II pizz arco II c.l.b III arco pizz + arco
(ff) *mf* *f* *mf* *mf* *mf* *mf*

V.II vce *ff*

Va c.l.b II (jeté) III pizz arco II arco II c.l.b III pizz
f *(ff)* *f* *mf* *f* *mf*

Va vce *ff*

Vc. pizz arco tap (LH) 3 knock arco III II tap (LH) 3
f *f* *mf* *(ff)* *f* *mp* *mf* *(ff)*

Vc. vce *ff*

** chattering teeth (as fast and loud as possible)
 ossia: tacet

41

quasi parlando, approx. rhythm

C

ha-ben mel - den__ las - sen?

Sophie & Marie

unis (whisper)
in sei-nem An - blick in dem Ton__

V.I

arco → SP
ord. trem → slow trem → ord. trem
mp < *mf* > *pp* *p* < *mp*

V.II

(ord) II III c.l.b arco ♯ arco ord.
f *mp* *p* *mp*

Va

arco ♯ arco ord. → SP tap (LH) 3 arco SP knock arco ord.
pp *mp* *mf*

Vc.

knock pizz knock pizz (#e.) knock tapping arco II III half finger pressure → SP ord. trem → slow trem → ord. trem gliss.
f *f* *f* *f* *mp*

46

C

Fran-zo - sen! ...die - se Na-tion... Wa- rum... je__ tz- t?

Sophie & Marie

sei-ner

V.I

slow trem (SP) → ord. SP knock
mp *f* > *mp* < *f* > < *mf* > *p* *mf*

V.II

III IV c.l.b arco SP → ord. ord. ord. trem → slow trem → ord. trem → SP c.l.b III IV
f *mf* *mp* *f* *p* *f*

Va

pizz tap (LH) arco ord. → SP ord. ord. trem → slow trem → ord. SP tap (LH) 3
mf *mp* *f* *p* *mf*

Vc.

arco SP pizz arco II tapping arco tapping arco III knock (poco rit...)
f *mf* *mp* *f* *mp* *mf*