

s a m u e l h v o z d í k

S T I G M A

full score

INSTRUMENTATION

BASS FLUTE

BASS CLARINET in B \flat

TROMBONE

VIOLIN

VIOLA

CELLO

CONTRABASS

ELECTRONICS

TECHNICAL REQUIREMENTS

- all instruments are amplified
- the conductor has in-ear monitor with the click track
- Max/MSP patch (containing click track) provided by the composer. Feel free to contact me via my social media or via e-mail – samuel.hvozdik@gmail.com
- players should be able to hear themselves, each other and the electronics
- players should be able to see freely the violin and cello player
- the number of speakers is optional, however minimum is one stereo pair. Keep in mind, that with more pairs of speakers the experience is better.

DESCRIPTION

Stigma was originally written with open-air performance in mind, but is easily presentable indoors. The piece opens a few minutes before the ensemble begins to play - with a slow fade-in of sine waves (indicated in the score). My preference is that the players are not yet seated in their seats at that time, and do not take the stage until traditionally before the playing begins. This is because, ideally, we are trying to achieve an effect whereby the sound in the listener's mind moves from the subconscious to the conscious and is given increasing attention and, by the time the ensemble starts playing, importance. The same thing happens at the end of the piece, but in reverse - the sound becomes more and more in the background and overpowered by the background noise. This of course does not apply to performance indoors, the result in such conditions will be different.

In this description I divide the piece into three sections - A, B, C.

A - from the beginning to the letter "E"

With his first cue, the conductor also gives a signal to the technician who starts the electronic patch. The section is divided into individual impulses. The conductor hears two slow clicks before each impulse and in this tempo he gives the players the cue for the imaginary next beat (it is not in the click, the conductor gives it blindly). Inside the section, the gaps between each impulse change, so it is important that whenever the conductor hears a click, he shows a preparatory signal that the players should expect a next cue. In this way they will have time to comfortably close the previous impulse and prepare for the next one.

Crossfading delay - a delayed ensemble sound with a crossfade effect - is among other sounds present in the most part of the piece. Starting with the letter "D," the conductor also signals the pick-up beats before the next impulse. This is due to the fact that some instruments are already starting to play a pulse.

Throughout this section the conductor signals nothing inside the impulses, the players respond to the natural movement of the bow.

B - from the letter "E" up to bar no. 120

In this section the gradation begins. With increasing dynamics, the harmonies in the strings' harmonics becomes more and more naturally distorted, and becoming clear again in the second half of the section. In the letter "K" a gradual slowing of the click begins, which continues until the last section of the piece.

C - after bar no. 120

The crossfading delay continues to decelerate until it stops to crossfade. The last four pulses are cued by the conductor with respect to the indicated pauses (7-10 sec. are indicated, but since each performance is specific, this time interval can be manipulated depending on the situation. However, it should not be less than 5 sec.).

AUTORSKÝ TEXT

Stigma ideovo nadväzuje na moju predošlú skladbu Blankets of Dependence, v ktorej som sa zameril na vzťah - vzájomnú koexistenciu na báze reciprocity. Na tejto myšlienke staviam a snažím sa ísť ešte ďalej premýšľaním o podstate, o vývoji, teda o pohybe jednotlivých bodov - o artikulácii času v priestore. Body na tejto časovej priamke na seba navzájom nadväzujú, čím ovplyvňujú progres, ktorého neexistencia by popierala elementárne fyzikálne zákony. Vyňať konkrétny bod z časovej priamky by však okrem toho znamenalo aj stratu povedomia, stratu kontextu, inými slovami stratu zmyslu. Nemožno zvrátiť chod dejín ani naše vlastné počínanie. Podstata akejkoľvek existencie je totiž pohyb vpred, cesta od bodu k bodu, ktoré sami vytvárame svojim konaním na základe reflexie, neustálym obzeraním sa na stopy, ktoré za sebou zanechávame. Práve ten pohľad späť reprezentuje prirodzeného a nevyhnutného hýbateľa všetkého vývoja - motivácie pohnúť sa konkrétnym smerom - a tým je skúsenosť.

PROGRAMME NOTE

Stigma is ideologically related to my previous composition Blankets of Dependence, in which I focused on a relationship - mutual coexistence on the basis of reciprocity. I build on this idea and try to go even further by thinking about the essence, the development, that is, the movement of individual points - the articulation of time in space. The points on this time line build upon each other, thereby affecting a progression whose absence would negate the elementary laws of physics. However, to remove a particular point from the time line would furthermore mean a loss of awareness, a loss of context, in other words, a loss of meaning. Neither the course of history nor our own actions can be reversed. For the essence of all existence is a forward movement, a journey from point to point, which we ourselves create by our own actions by reflection, by constantly looking back at the traces we leave behind us. It is that looking back that represents the natural and inevitable mover of all development - the motivation to move in a particular direction - and that is experience.

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S T I G M A

CONDUCTOR NOT CUEING PICK-UP BEATS
 CAUTION-SIGNAL ON PICKUP CLICK,
 SO PLAYERS CAN FINISH BEFORE THE NEXT CUE

ELECTRONICS
 -15¢ (653.5 Hz)
 -16¢ (218 Hz)

BASS FLUTE
 follow the violin
 p (niente to niente) (sim.)
 one full breath
 fund. and 7th only
 if possible

BASS CLARINET in B \flat
 p (niente to niente) (sim.)

TROMBONE
 cup mute
 follow the violin
 p (niente to niente) (sim.)

VIOLIN
 wooden mute
 III V
 slightly damp the string
 to get softer tone
 ensemble is following
 your bowing
 p (niente to niente) (sim.)
 slightly damp the string
 to get softer tone

VIOLA
 wooden mute
 II V
 follow the violin
 p (niente to niente) (sim.)

CELLO
 II V
 follow the violin
 p (niente to niente) (sim.)

CONTRABASS
 scordatura
 II V
 follow the violin
 p (niente to niente) (sim.)
 start to play
 when violin is in
 its 2/3 of the bow.
 Change will be announced.

harmonic glissando
 short before the bow change
 (sim.)

harmonic glissando
 short before the bow change
 (sim.)

harmonic glissando
 short before the bow change
 (sim.)

harmonic glissando
 short before the bow change
 (sim.)



EL

BFL
 violin one bow only

BCL
 follow the violin
 one bow only

TBN
 violin one bow only

VLN
 slightly damp the string
 to get softer tone

VLA
 slightly damp the string
 to get softer tone

VC

CB

(A)

(B)

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

violin 2x faster bowing →

mp (sim.)

violin 2x faster bowing →

mp (sim.)

2x faster bowing →

mp (sim.)

2x faster bowing →

mp (sim.)

2x faster bowing →

mp (sim.)

violin 2x faster bowing, follow starting with other strings →

mp (sim.)



(C)

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

one breath, watch for the cue, always niente to niente

one breath, watch for the cue, always niente to niente

slow bow, watch for the cue, always niente to niente

slow bow, watch for the cue, always niente to niente

slow bow, watch for the cue, always niente to niente

slow bow, watch for the cue, always niente to niente

D

CONDUCTOR CUEING PICK-UP BEATS

EL

BFL follow the violin (one bow)

BCL follow the cello
with cello
follow the violin
always repeat several times one breath only

TBN follow the cello

VLN follow the cello faster bowing

VLA follow the cello faster bowing

VC follow the violin still faster bowing
<> sim.

CB follow the cello faster bowing
follow the violin still faster bowing
<> sim.



E

♩ = 58
poco rubato

EL

BFL

BCL

TBN

VLN slower bowing

VLA slower bowing

VC <> sim.

CB start to play when violin is in its 2/3 of the bow. slower bowing

violin 2/3 of the bow.

9 7

♩ = 58
poco rubato

mf

tied notes always indicates dynamic pulse. from now, only general dynamic ranges displayed

<mf> sim.

mp

senza sordino still harmonic glissandi short before the second note

mf

senza sordino tied notes always indicates dynamic pulse. from now, only general dynamic ranges displayed

<mf> sim.

tied notes always indicates dynamic pulse. from now, only general dynamic ranges displayed

<mf>

starting with other strings

mf

30

EL 7/4 5/4 6/4 5/4

BFL mf tied notes always indicates dynamic pulse. from now, only general dynamic ranges displayed

BCL mf

TBN mp

VLN mf V

VLA mf

VC mf II II add another finger while holding the first harmonic

CB mf III IV

35

EL 2/4 5/4 4/4 (F) 7/4

BFL mf p f by breath not by tongue

BCL mf

TBN mp

VLN mf

VLA mf

VC mf

CB mf V

40 **7/4** **5/4** **6/4**

EL

BFL
mf p f bis. ① ②

BCL
mf mf mf

TBN
mp mp mf

VLN
mf mf mf

VLA
mf mf mf

VC
mf mf mf

CB
mf mf mf

44 **6/4** **5/4** **4/4** **3/4**

EL

BFL
p f bis. ① ② f pp f

BCL
mf f bis. ① ② f

TBN
mf > sim. mf mf

VLN
mf f f pp f

VLA
mf f pp f

VC
mf f f

CB
mf f f

③

47 **3**/**4**

EL

BFL *f* *f* *f* *p* *f*

BCL *f* *f* *f* *f*

TBN *mf* *mf* *mf* *mf*

VLN *f* *f* *f* *p* *f*

VLA *f* *f* *f* *p*

VC *f* *f* *f* *f*

CB *f* *f* *f* *f*

bis. ① ② *bis.* ① ②

tr

harm. gliss. *III*

2/**4** **1**/**4**

51 **1**/**4** **3**/**4** **4**/**4** **3**/**4** **5**/**4**

EL

BFL *f* *p* *mf* *f* *pp*

BCL *f* *f* *pp* *f* *pp* *f*

TBN *mf* *mf* *pp* *f* *pp* *mf* *pp*

VLN *f* *p* *f* *pp*

VLA *f* *p* *f* *pp* *f* *pp*

VC *f* *f* *pp* *f* *pp* *f*

CB *f* *f* *pp* *f* *pp* *f*

by tongue *bis.* ① ② *bis.* ① ② *sim.*

transitions gliss. (sim.)
(one breath, do not articulate, vibrato-like)

6:4 *6:4* *6:4* *6:4* *6:4* *6:4*

5/4 2/4 3/4 6/4

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

f, pp, ff, bis.

H

6/4

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

pp, ff, bis.

Musical score for measures 61-63. The score includes staves for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. Dynamics include ff, pp, f, and bis.



Musical score for measures 64-67. The score includes staves for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. Dynamics include ff, pp, f, and bis. A circled '1' is positioned above the first measure of the second system.

68 **4/4** **4**

EL

BFL *bis.* *pp* *ff* *pp* *ff*

BCL *bis.* *ff* *pp* *ff* *pp*

TBN *f* *pp* *f* *pp*

VLN *ff* *pp* *ff* *pp*

VLA *ff* *pp* *ff* *pp*

VC *pp* *ff* *pp* *ff*

CB *pp* *ff* *pp* *ff*

72 **3/4** **2/4** **3/4**

EL

BFL *bis.* *p* *ff* *p* *ff* *bis.* *pp* *ff*

BCL *bis.* *ff* *pp* *ff* *pp* *bis.* *ff* *pp* *bis.* *ff*

TBN *f* *pp* *f* *pp* *f*

VLN *ff* *pp* *ff* *pp* *ff* *pp*

VLA *ff* *pp* *ff* *pp* *ff* *pp*

VC *pp* *ff* *pp* *ff* *pp* *ff*

CB *pp* *ff* *pp* *ff* *pp* *ff*

K

gradual ritardando ->

6
4

CROSSFADING DELAY

Musical score for measures 89-92. The score includes parts for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. The BFL and BCL parts feature a 'bis.' marking and dynamic markings of pp and f. The VLN, VLA, VC, and CB parts feature dynamic markings of pp and ff.

Musical score for measures 93-96. The score includes parts for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. The BFL and BCL parts feature a 'bis.' marking and dynamic markings of pp and mf. The VLN, VLA, VC, and CB parts feature dynamic markings of pp and f.



97

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

bis.

pp mp pp

pp mp

pp f pp

pp f pp

pp f pp

pp f pp

pp f pp

pp

slow pulse (sim.)

100

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

bis.

bis.

mp pp mp

mp mp

mf pp mf

mf pp mf

mf pp mf

mf pp mf

mf pp mf

103

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

bis.

pp

mp

pp

cup mute

mp

pp

mf

pp

mf

pp

pp

mf

106

EL

BFL

BCL

TBN

VLN

VLA

VC

CB

M

bis.

mp

pp

mp

mp

mp

mf

pp

mf

mf

mf

mf

mf

Musical score for measures 109-112. The score includes parts for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. The BFL part features a 'bis.' marking and a dynamic of 'p'. The VLN and VLA parts feature dynamics of 'pp' and 'mp'. The VC and CB parts feature a dynamic of 'mp'. The score is divided into two systems of four measures each.

Musical score for measures 113-116. The score includes parts for EL, BFL, BCL, TBN, VLN, VLA, VC, and CB. The BFL part features a 'bis.' marking and a dynamic of 'p'. The BCL part features a 'no pulse (sim.)' marking and a dynamic of 'p'. The VLN and VC parts feature dynamics of 'mp'. The VLA part features dynamics of 'pp' and 'mp'. The CB part features a dynamic of 'mp'. The score is divided into two systems of four measures each.

(N)

The end of the click.
Cue every remaining impulse. Be aware of 7-10 sec. pauses between them.

circa 2'

wait for the delay to end