

GIUSEPPE IACONO

# Zooming

for large orchestra

(2003)

INSTRUMENTATION

- 1 SOPRAN SAXOPHONES
- 4 SOPRAN SAXOPHONES
- 1 TENOR SAXOPHONES
- 1 E-FLAT CLARINET
- 3 B-FLAT CLARINETS
- 2 BASS CLARINETS
- 3 OBOES
- 1 ENGLISH HORN
- 2 TRUMPETS
- 3 TROMBONES
- 4 HORNS
- 1 TUBA
- PERCUSSIONS:
- 1 MARIMBA
- 1 PERCUSSIONS SET (KICK DRUM, SNARE DRUM, HI HAT, CRASH)
- 2 METAL DUSTBINS
- 2 VARNISH TINS
- 1 CAR OIL DRUM
- 1 CAR OIL TIN
- 1 CARTON
- MATCHES (with amplifier )
- 2 ELECTRIC GUITARS
- 28 VIOLINS
- 9 ALTOS
- 14 CELLOS
- 5 DOUBLE-BASSES

THE ORCHESTRA IS DIVIDED IN FOUR GROUPS, WHICH ARE DISPOSED IN THE FOUR CORNERS OF THE CONCERT HALL.

GROUP A

- 1 SOPRAN SAXOPHONE
- 4 VIOLINS
- 1 ELECTRIC GUITAR
- 1 TENOR SAX
- 4 VIOLINS
- 1 OBOE
- 1 BASS CLARINET
- 1 DOUBLE-BASS
- 1 MARIMBA
- 2 CELLOS
- 3 ALTOS
- 2 METAL DUSTBINS
- 2 CELLOS
- 2 CELLOS

GROUP B

- 1 SOPRAN SAXOPHONE
- 1 TROMBONE
- 1 E-FLAT CLARINET
- 1 ELECTRIC GUITAR
- 1 TRUMPET
- 1 SOPRAN SAXOPHONE
- 1 B-FLAT CLARINET
- 1 TROMBONE
- 2 VARNISH TINS latte di vernice
- 4 VIOLINS
- 1 CAR OIL DRUM
- 4 VIOLINS
- 2 CELLOS
- 1 DOUBLE-BASS

GROUP C

- 1 B-FLAT CLARINET
- 1 OBOE
- 1 TRUMPET
- 4 HORNS
- 4 VIOLINS
- 1 B-FLAT CLARINET
- 1 TROMBONE
- 1 DOUBLE-BASS
- 3 ALTOS
- 2 CELLOS
- 1 DOUBLE-BASS
- 4 VIOLINS
- 1 PERCUSSIONS SET (KICK DRUM, SNARE DRUM, HI HAT, CRASH)
- 3 ALTOS

GROUP D

- 4 VIOLINS
- 1 BASS CLARINET
- 1 SOPRAN SAXOPHONE
- 1 ENGLISH HORN
- 1 OBOE
- 1 TUBA
- 1 SOPRANIN SAXOPHONE
- 4 HORNS
- 1 CAR OIL TIN
- 1 CARTON
- 2 CELLOS
- 1 DOUBLE-BASS
- 2 CELLOS
- MATCHES

SOME POSSIBILITIES FOR A DISPOSITION OF THE FOUR GROUPS WITHIN THE CONCERT HALL.

A--C      A--C      A--D  
| |      | |      | |  
D--B      B--D      C--B

TECHNICAL NOTES

GROUP A

1 SOPRAN SAXOPHONE 4 VIOLINS	The use of a jazz mouthpiece is recommended. Slow portamento, about a semitone. Each finger slides ahead to make room to the previous one. From the 4th to the 1st one, and then back to the 4th again. The division of the bow is "ad libitum". Quick tremolo of the 1st and 2nd finger. String and notes ad libitum. The impulses mean a very quick change to the upper position, followed by a return to the previous one.
1 ELECTRIC GUITAR	Multiphonics. The performer can choose between these two fingerings. All notes with exaggerated pressure of the bow, on point 5. Sucking (as to dry the reed) Growl. Note as high as possible. Quick oscillation of the bow between points 1-4, on 4th unstopped string. Heavy pressure. Tremolos at the middle of the keyboard (pitches are ad libitum). Every impulse means a very quick glissato toward the deep register, followed by a return to the former position.
1 TENOR SAX 4 VIOLINS 1 OBOE 1 BASS CLARINET 1 DOUBLE-BASS 1 MARIMBA	Lightly touched string as for natural harmonics Effect: distorted sound Bow's pressure must be horizontal more than vertical.
2 CELLOS	
3 ALTOS	IV String. The bow lies between the first and second finger, the first near the bridge, the second toward the fingerboard. While the second finger remains on the string, the other one goes up and down.
2 METAL DUSTBINS 2 CELLOS	They are beaten simultaneously. Lightly touched string as for natural harmonics Effect: distorted sound Bow's pressure must be horizontal more than vertical.
2 CELLOS	IV String. Stresses with exaggerate pressure behind the bridge, near the tailpiece, (slightly before the tailpiece)

GROUP B

1 SOPRAN SAXOPHONE 1 TROMBONE	Growl. Note as high as possible. Growl coupled to frullato and Plunger mute. Within the duration of each note the mute leaves the bell and then comes back and closes it.
1 E-FLAT CLARINET 1 ELECTRIC GUITAR	Each note with distorted timbre, like frullato. Glissato spread between the fingers. Every finger follows a part of the glissato in order to leave free space to the previous ones. It goes from the fourth to the first one, and back to the fourth. The division of the bow is "ad libitum". It is performed using a slide. Tremolo of harmonics, as high as possible. Every impulse indicates a descendent glissato.
1 TRUMPET 1 SOPRAN SAXOPHONE 1 B-FLAT CLARINET 1 TROMBONE 2 VARNISH TINS 4 VIOLINS	Multiphonics. The performer can choose between those two fingerings. Each note with distorted timbre, like frullato. It must be provided by a Contrafagotto's reed instead of the mouthpiece. Each note indicates a powerful insufflation. The sizes are 5 and 10 lt. They are beaten simultaneously. Note as high as possible on the 1st string. Bow as slow as possible, quite steady, exaggerated pressure. A quick inclination of the bow toward the inside produces some stresses, with inclined bowhair. The size is 30-40 lts.
1 CAR OIL DRUM 4 VIOLINS	String touched lightly, as for natural harmonics Effect: distorted sound Bow's pressure must be horizontal more than vertical.
2 CELLOS	Note as high as possible on the 1st string. Bow as slow as possible, almost steady, exaggerated pressure.
1 DOUBLE-BASS	A quick inclination of the bow toward the inside produces some stresses, with inclined bowhair. IV String. The bow lies between the first and second finger, the first near the bridge, the second toward the fingerboard. While the second finger remains on the string, the other one goes up and down as to drum.

GROUP C

1 B-FLAT CLARINET 1 OBOE 1 TRUMPET 2 HORNS	Each note with distort timbre, like frullato. Sucking -as to dry the reed. Growl. Note as high as possible. Growl coupled to frullato and Plunger mute. Within the duration of each note the mute leaves the bell and then comes back and closes it. All notes with exaggerated pressure of the bow, on point 5.
4 VIOLINS 1 B-FLAT CLARINET 1 TROMBONE 1 DOUBLE-BASS 3 ALTOS	Little portamentos, no vibrato. Tremolo of harmonics, as high as possible. Each impulse indicates a descendent glissato. Quick oscillation of the bow between points 1-4, on 4th unstopped string. Heavy pressure. Beginning from point 3, with pressure higher and higher, the bow moves on point 5, and then moves forward until it goes under the finger tip of the 3rd finger of the left hand.
2 CELLOS	IV String. The bow lies between the firsts and second finger, the first near the bridge, the second toward the fingerboard. While the second finger remains on the string, the other one goes up and down as to drum.
1 DOUBLE-BASS 4 VIOLINS	Quick oscillation of the bow between points 1-4, on 4th unstopped string. Heavy pressure. IV String. The bow lies between the first and second finger, the first near the bridge, the second toward the fingerboard. While the second finger remains on the string, the other one goes up and down.
1 PERCUSSIONS SET <i>(kick drum, snare drum, hi hat, crash)</i> 3 ALTOS	They are beaten simultaneously. Beginning from point 3, with pressure becoming higher and higher, the bow moves on point 5, and then moves forward until it goes under the finger tip of the 3rd finger of the left hand.

GROUP D

4 VIOLINS	Quick tremolo of the 1st and 2nd finger. String and notes ad libitum. The impulses mean a very quick change to the upper position, followed by a return in the previous one. Exaggerated pressure of the bow on point 5.
1 BASS CLARINET 1 SOPRAN SAXOPHONE 1 ENGLISH HORN 1 OBOE 1 TUBA	Multiphonics. The performer can choose between those two fingerings The use of a jazz mouthpiece is recommended. Each note with distorted timbre, like frullato. Sucking as to dry the reed. Growl. Note as high as possible. Growl coupled to frullato and Plunger mute. Within the duration of each note the mute leaves the bell and then comes back and closes it.
1 SOPRANIN SAXOPHONE 2 HORNS 1 CAR OIL TIN 1 CARTON 2 CELLOS	The use of a jazz mouthpiece is recommended. Each note with distorted timbre, like frullato. Every impulse indicates a thrill of harmonics. Those must be as high as possible. The size is 20-30 lt. Middle size. Beginning from point 3, with pressure becoming higher and higher, the bow moves on point 5, and then moves forward until it goes under the finger tip of the 3rd finger of the left hand.
1 DOUBLE-BASS 2 CELLOS	IV String. Stresses with exaggerated pressure behind the bridge, near the tailpiece, (slightly before the tailpiece). Lightly touched string as for natural harmonics Effect: distorted sound Bow's pressure must be horizontal more than vertical.
MATCHES	Big-size matches (wind protected). Every note means that a match must be struck.

Handwritten musical score for orchestra and voices. The score is divided into two systems, A and B, each containing multiple staves for different instruments and vocal parts. The notation includes notes, rests, and dynamic markings such as *ppp*, *mp*, and *f*. The instruments listed on the left include strings (ss., vl., vcl., cb.), woodwinds (fl., cl., fag.), brass (tr., 2. tr., 2. ba., 2. ba., 2. ba.), and percussion (c. mgl., ob., tuba, m., 2. m., 2. m.). The vocal parts include *la He di vernice* and *scatolo cantone*. The score is written in a standard musical notation style with a key signature of one sharp (F#) and a common time signature (C).

ss.  
vl.  
chit. electr.  
ts.  
vl.  
cl. ob.  
tr. one  
cb.  
mar.  
va.  
vla.  
b. done  
cb.  
vc.  
m.  
tr. one  
cl. in mib.  
chit. electr.  
tr. one  
ss.  
cl.  
tr. one  
la He di vernice  
vl.  
vl.  
va.  
cb.  
cl.  
ob.  
tr.  
2 tr.  
vl.  
cl.  
tr. one  
cb.  
vla.  
vc.  
cb.  
vl.  
vla.  
vl.  
cl. b.  
m.  
c. ingl.  
ob.  
tuba  
m.  
2 tr.  
la He alio  
scatolo  
cantore  
vc.  
cb.  
va.  
fiamm.



[illegible]

Handwritten musical score for a large orchestra and choir. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The instruments and voices listed on the left include:

- ss.
- vl.
- chit. elctn.
- ts.
- vl.
- ob.
- tr.
- mar.
- va.
- vl.
- bidone
- vc.
- ss.
- tr. one
- cl. in mib.
- chit. elctn.
- tr.
- ss.
- cl.
- tr. one
- la He di vernice vl.
- vl.
- va.
- cb.
- cb.
- ob.
- tr.
- 2 tr.
- vl.
- cl.
- tr. one
- cb.
- vl.
- vc.
- cb.
- vl.
- cassa m. m. ch. elctn. vl.
- vl.
- cb.
- ss.
- c. ingl.
- ob.
- tuba
- ss.
- 2 tr.
- la He di scato cantoni
- vc.
- cb.
- va.
- fianm.

The score is divided into two main sections, each with its own key signature and time signature. The first section is marked with a treble clef and a key signature of one sharp (F#). The second section is marked with a bass clef and a key signature of one flat (Bb). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ff*, and *mf*.



Handwritten musical score for a large orchestra and choir. The score is written on multiple staves, with various instruments and voices listed on the left side. The notation includes notes, rests, and dynamic markings such as *mp* (mezzo-piano) and *sfz* (sforzando). The score is organized into measures, with some measures containing multiple notes and rests. The overall layout is dense and detailed, typical of a professional musical manuscript.

**Instrument and Voice List (Left Margin):**

- ss.
- vl.
- chit. electr.
- ts.
- vl.
- cl. b.
- tr. one
- cb.
- mar.
- va.
- vla.
- bidone
- vl. b.
- vc.
- ss.
- tr. one
- cl. in
- mit. b.
- chit. electr.
- tr.
- ss.
- cl.
- tr. one
- la He di
- venice
- vc.
- vl.
- va.
- cb.
- cl.
- ob.
- tr.
- 2 tr.
- vl.
- cl.
- tr. one
- cb.
- vla.
- vc.
- cb.
- vl.
- vla.
- vl.
- cl. b.
- ss.
- c. mgl.
- ob.
- tuba
- ss.
- 2 tr.
- la He di
- scatolo
- cantone
- vc.
- cb.
- vc.
- fiamm.