Orgí

"Our four libertines, half-drunk but nonetheless resolved to abide their laws, contented themselves with kisses, fingerings, but their libertine intelligence knew how to season these mild activities with all the refinements of debauch and lubricity."

The 120 Days of Sodom by Marquis de Sade

FOR FLUTE, BASS CLARINET, VIOLIN AND VIOLONCELLO
(2014. Rev. 2020)

THALES DEL COMUNE

PERFORMANCE NOTES

In this piece I work with some heavy metal elements. The music is rough and fast, the ideas go direct to the point, creating climates and nuances traditionally found in metal, through riffs, ostinatos, melodic sequences, solos and, mainly, by an intense energy which culminates at the very ending as an allegory of the destruction of the instruments, an act once common in rock concerts.

From my researches, Orgí (οργή) means anger in Greek, and it also resembles orgy, two ideas that represent very well the overall ambience of this piece.

For the most part, all instruments should aim for a dirty sound, trying to mimic a distortion. Throughout the score some moments of this fake distortion needs to be more present, so I wrote 'Dist.'. Musicians are free to distort anywhere else they feel it can work.

Solos
The written lines can be played or used as an idea. I recommend to improvise.

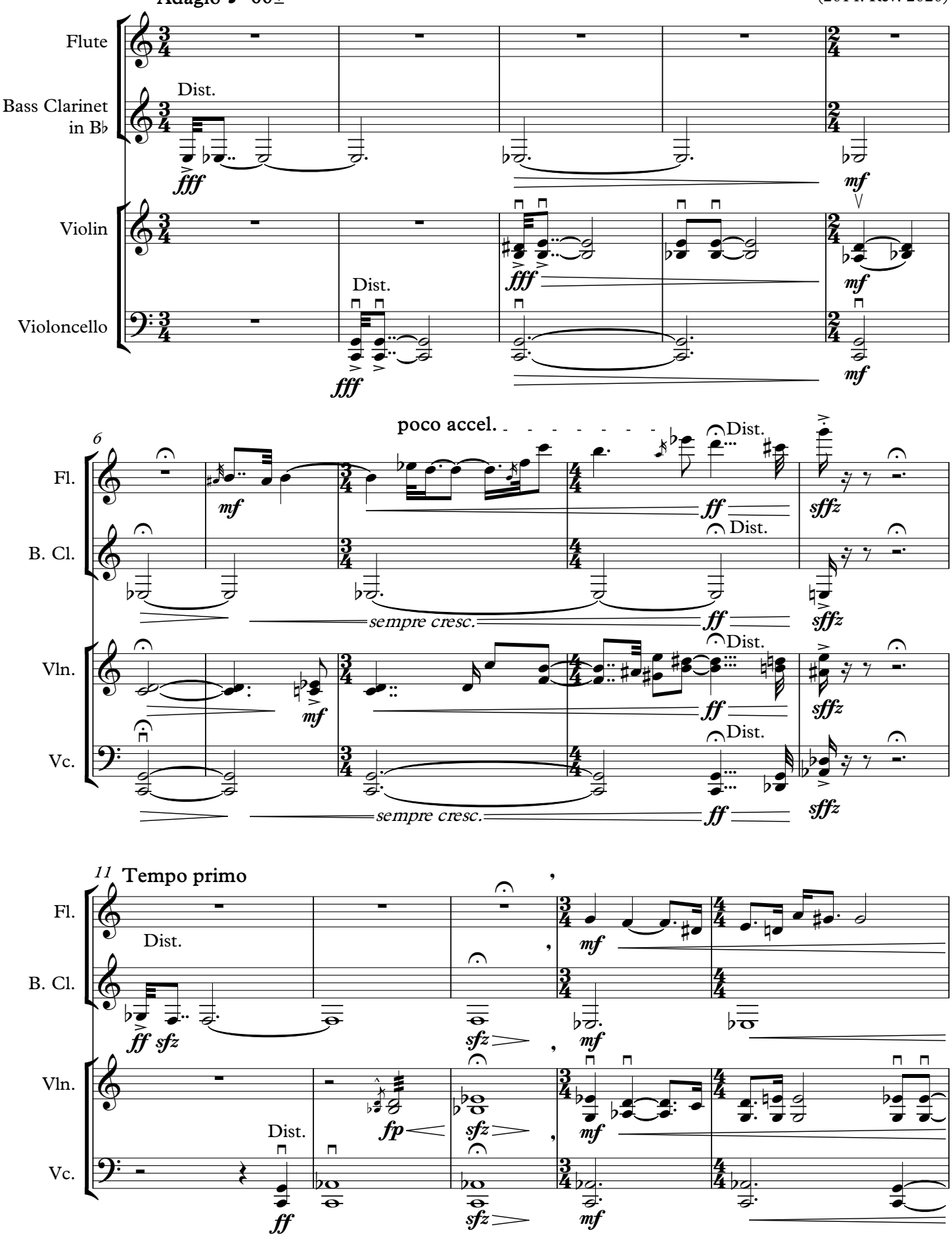
Jam/Breakdown section
Bars 120 - 122 represent an *ad libitum* section, that can be completely skipped, going straight to bar 123.
With a variable duration, the musicians can improvise an entire section, very rock/metal oriented, with a solid rhythm and random riffs. This part of the piece is like a 'jam', all members can improvise and create a repetitive, heavy metal breakdown, with the ostinato suggested to keep the same thematic structure. Feel free to add percussion.

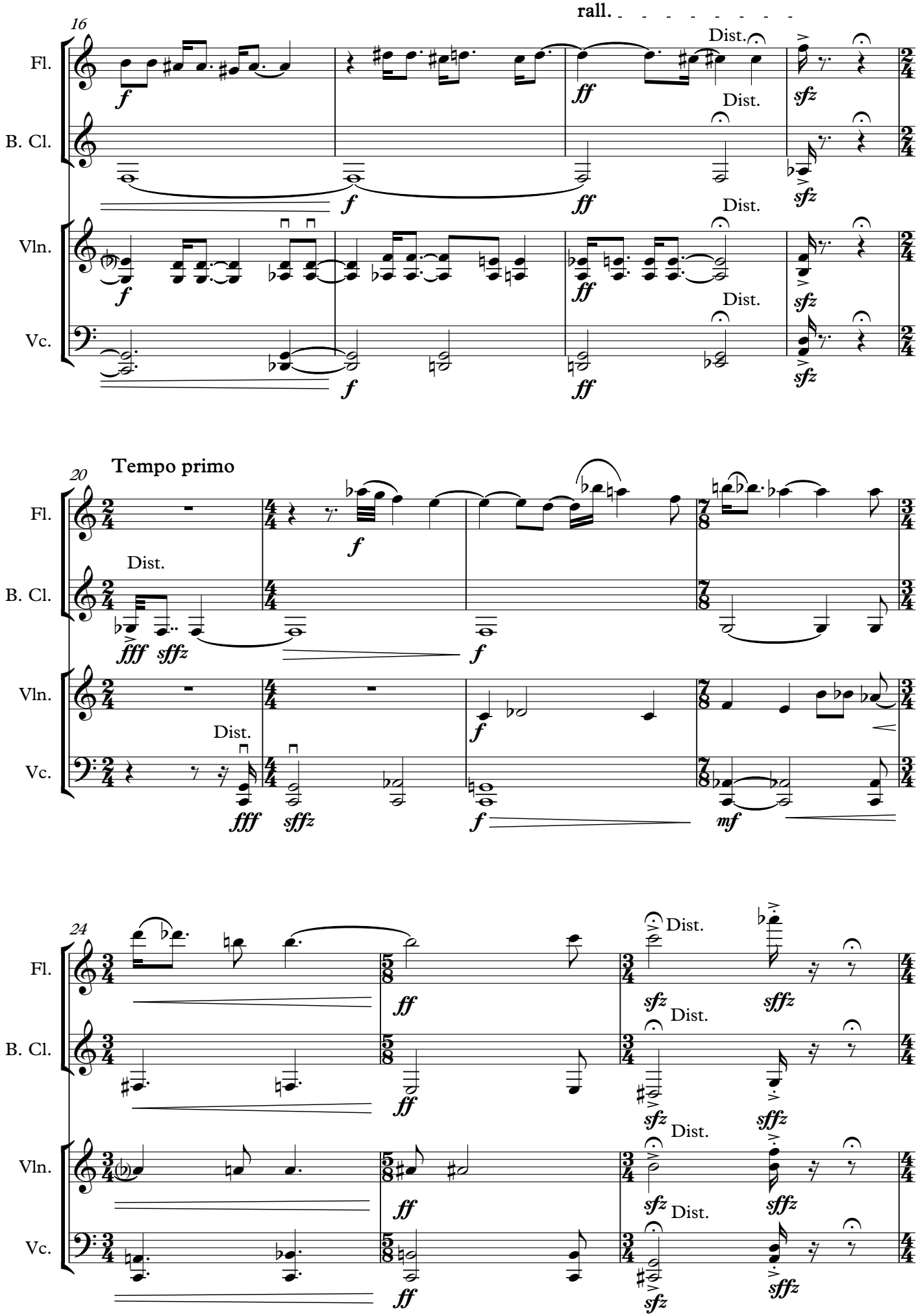
Orgí

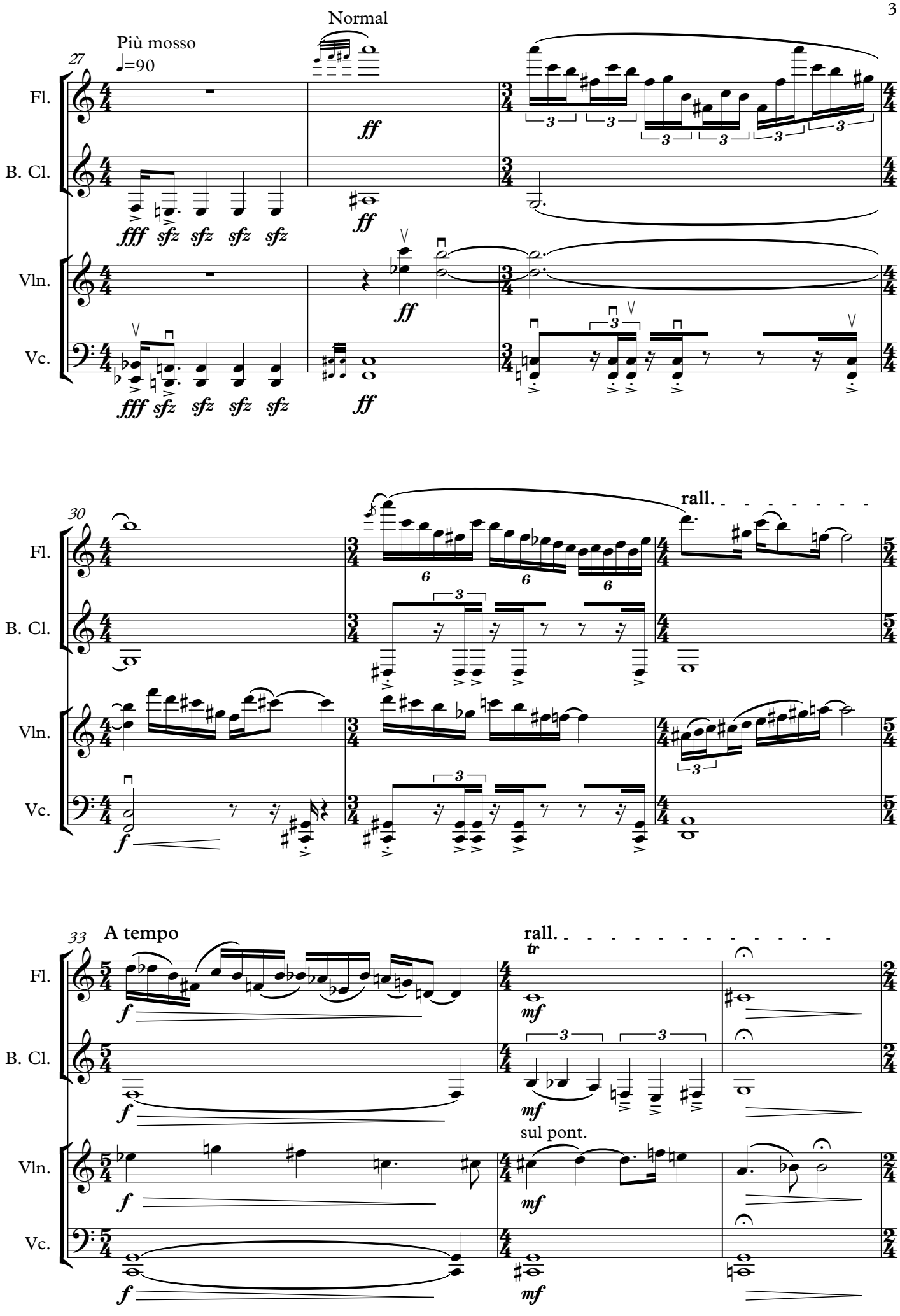
Durata circa 8'

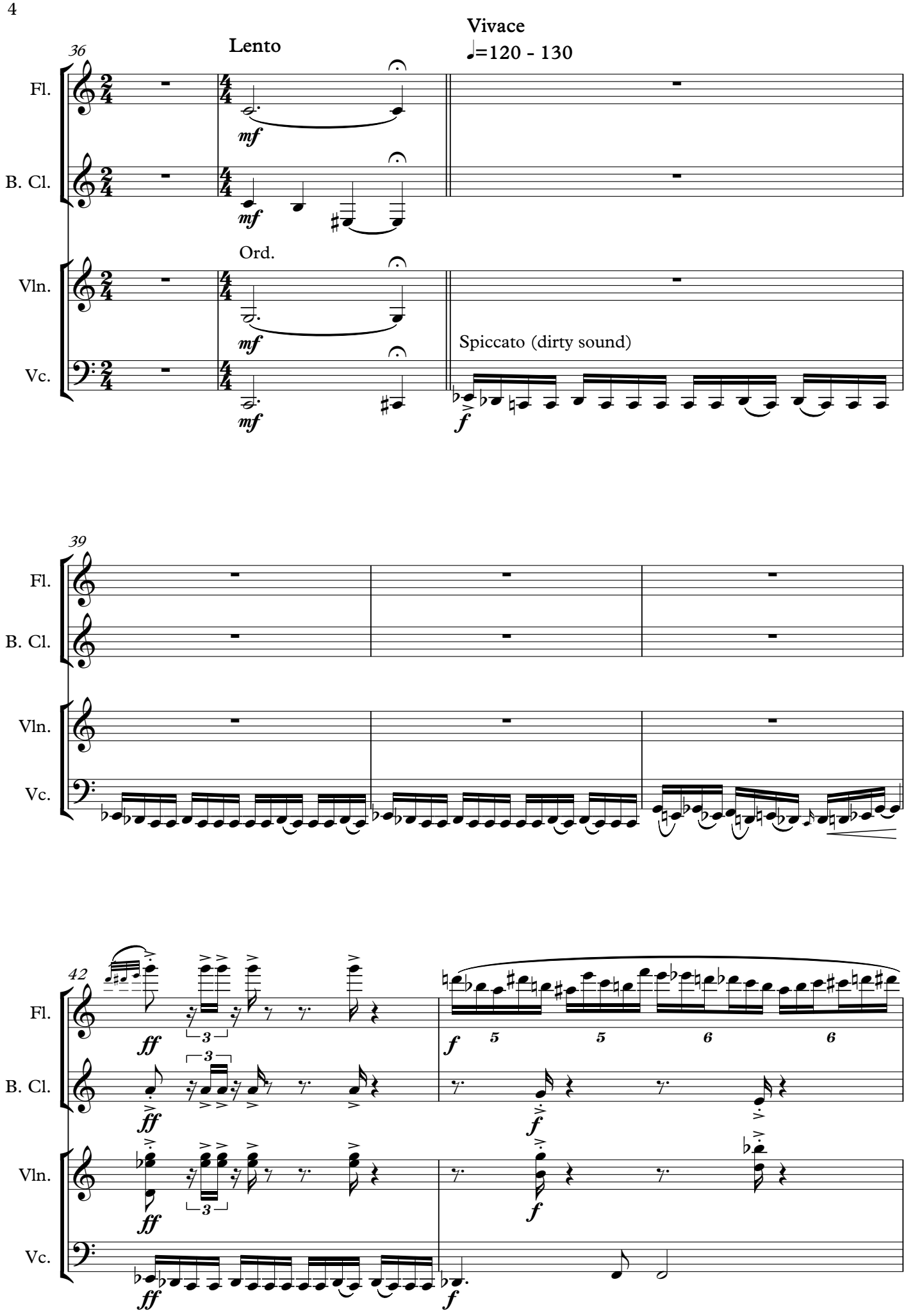
Transposed

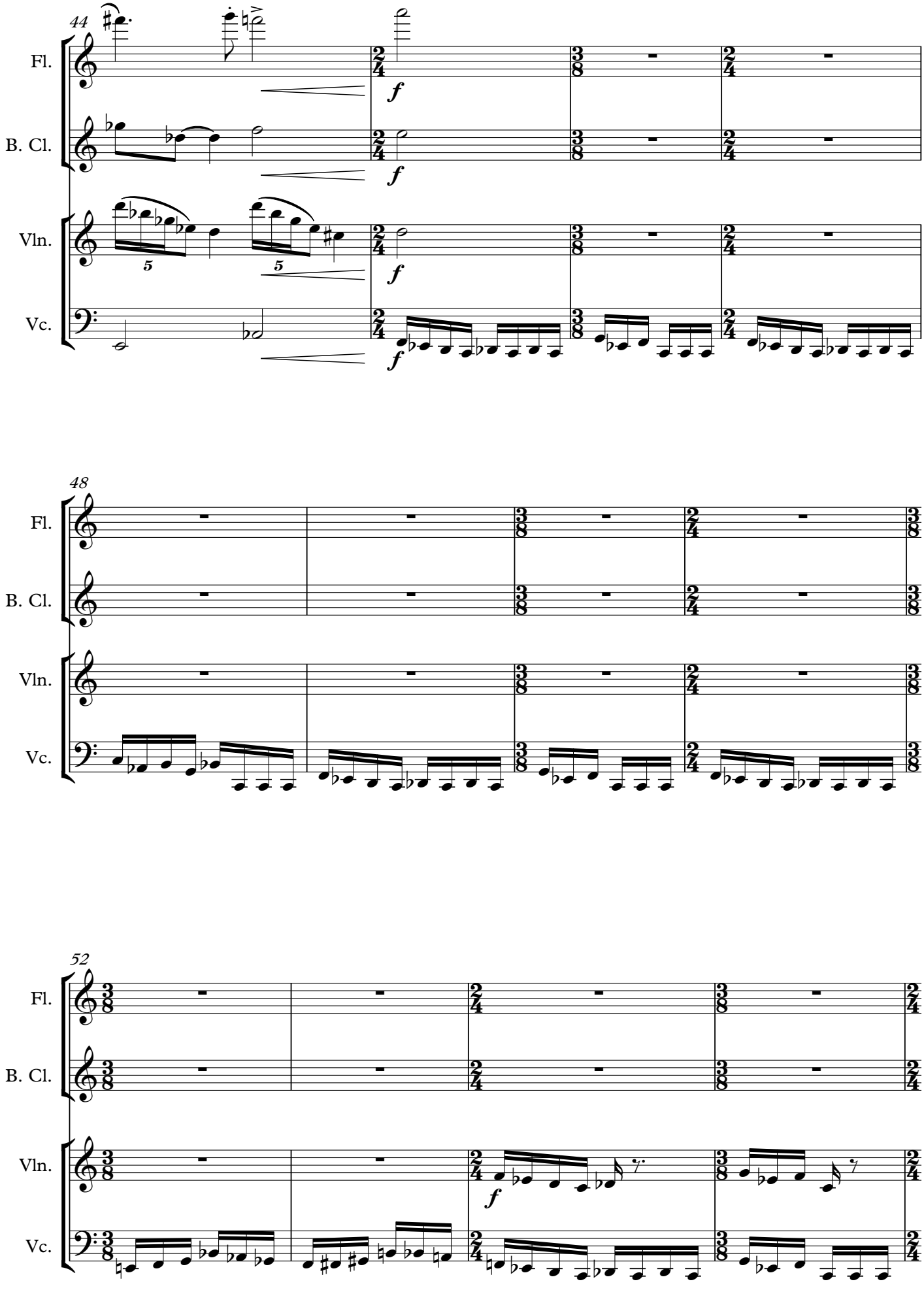
Thales Del Comune
(2014. Rev. 2020)

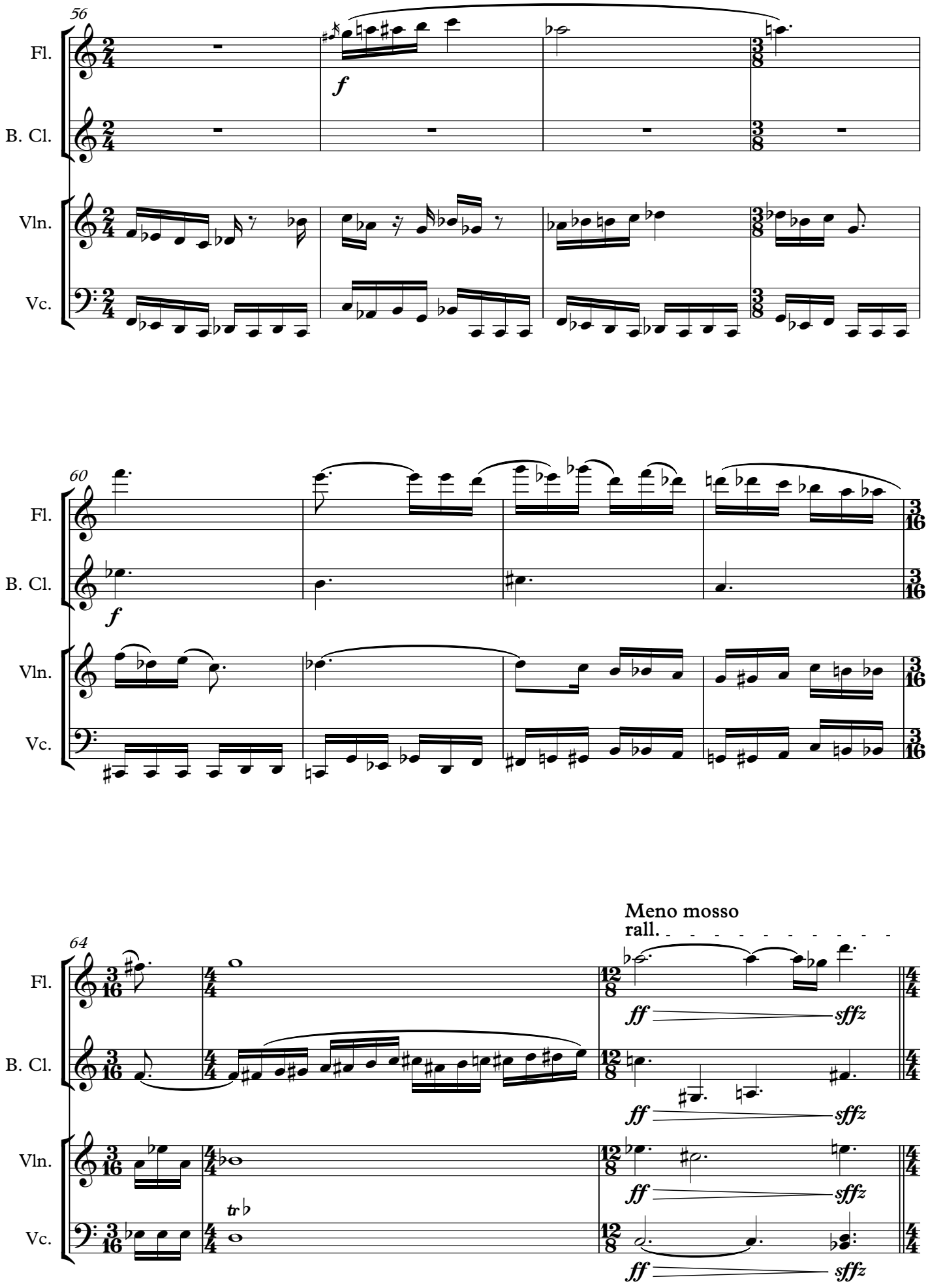


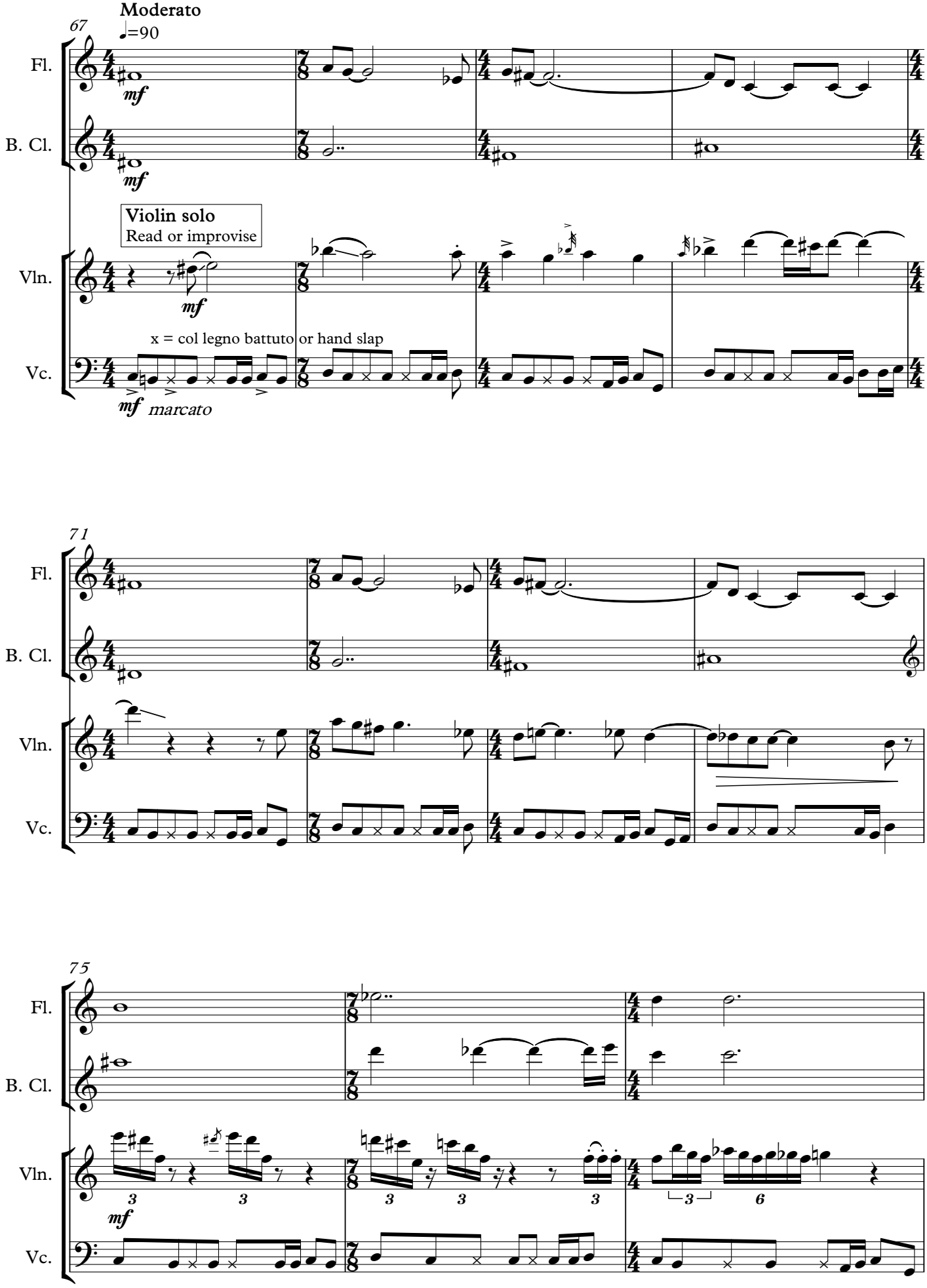

16
rall.
Fl.
B. Cl.
Vln.
Vc.
Dist.
20
Tempo primo
24

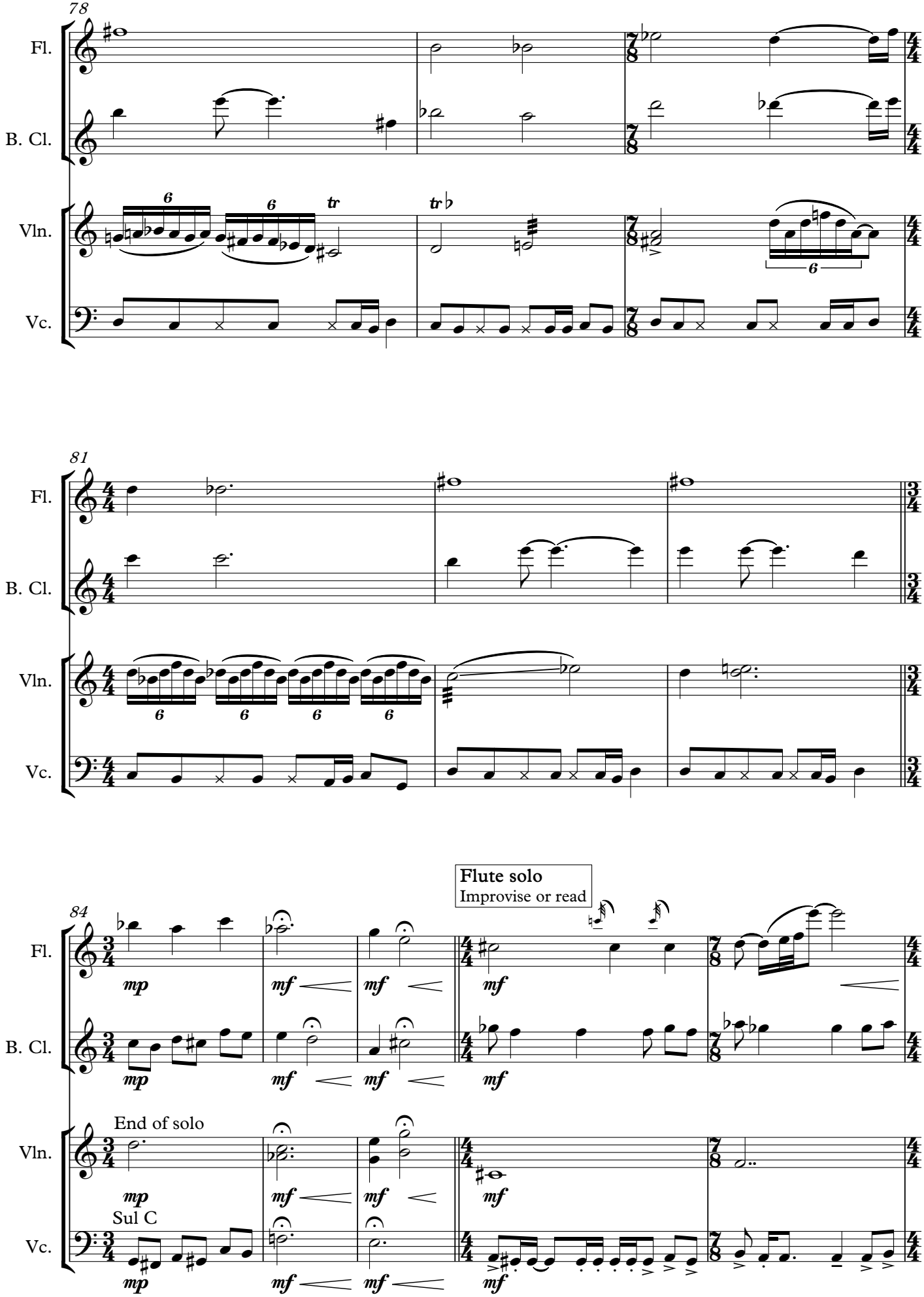

Normal
Più mosso
♩=90
27
Fl.
B. Cl.
Vln.
Vc.
ff
fff sfz sfz sfz sfz
30
rall.
f
33
A tempo
rall.
tr
mf
sul pont.

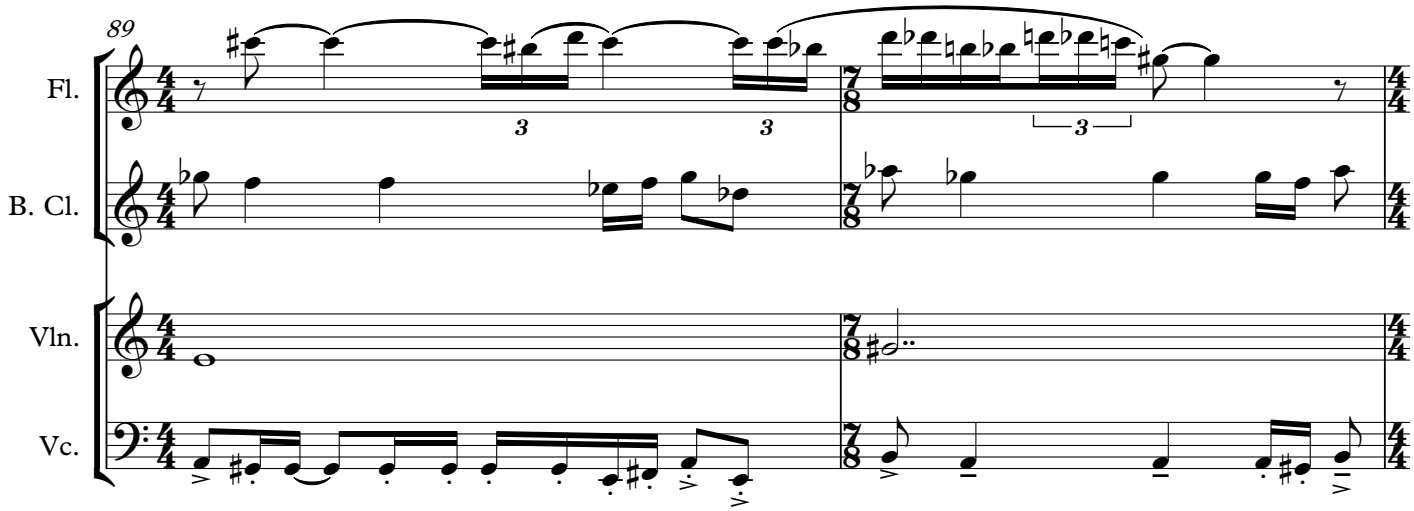

36
Lento
Vivace
♩=120 - 130
Fl.
B. Cl.
Vln.
Vc.
mf
Ord.
Spiccato (dirty sound)
f
39
42
ff
3
5
6

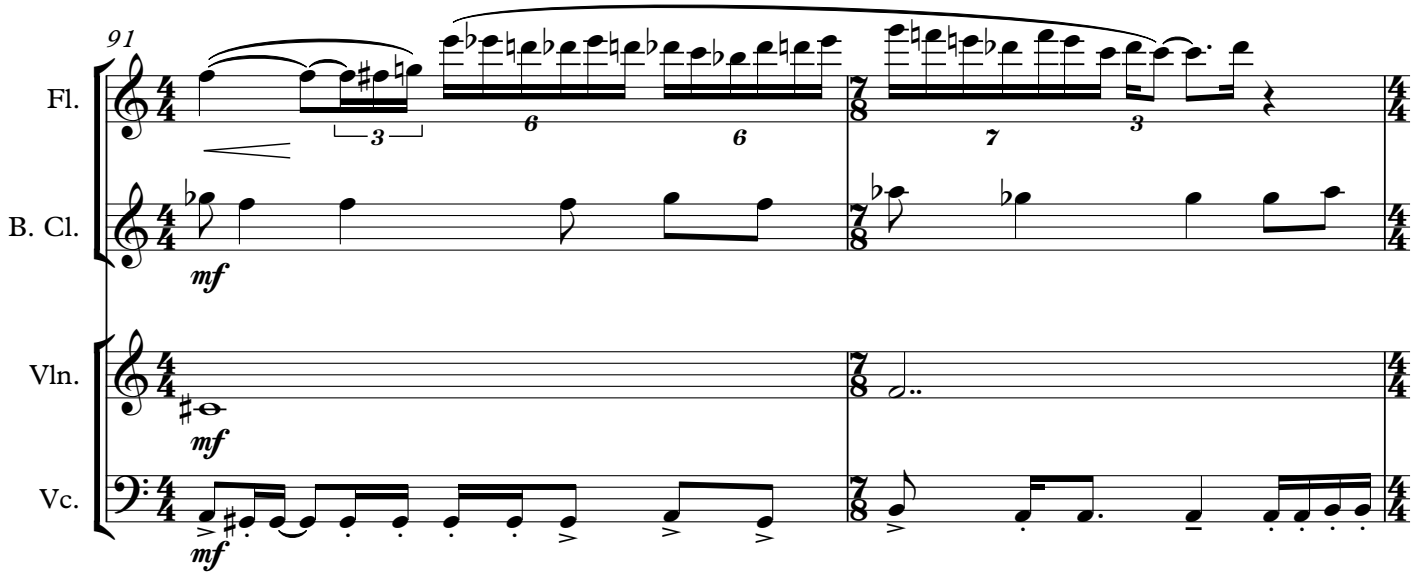

44
Fl.
B. Cl.
Vln.
Vc.
f
48
52


56
Fl.
B. Cl.
Vln.
Vc.
f
60
Fl.
B. Cl.
Vln.
Vc.
f
64
Fl.
B. Cl.
Vln.
Vc.
Meno mosso
rall.
ff
sffz
tr

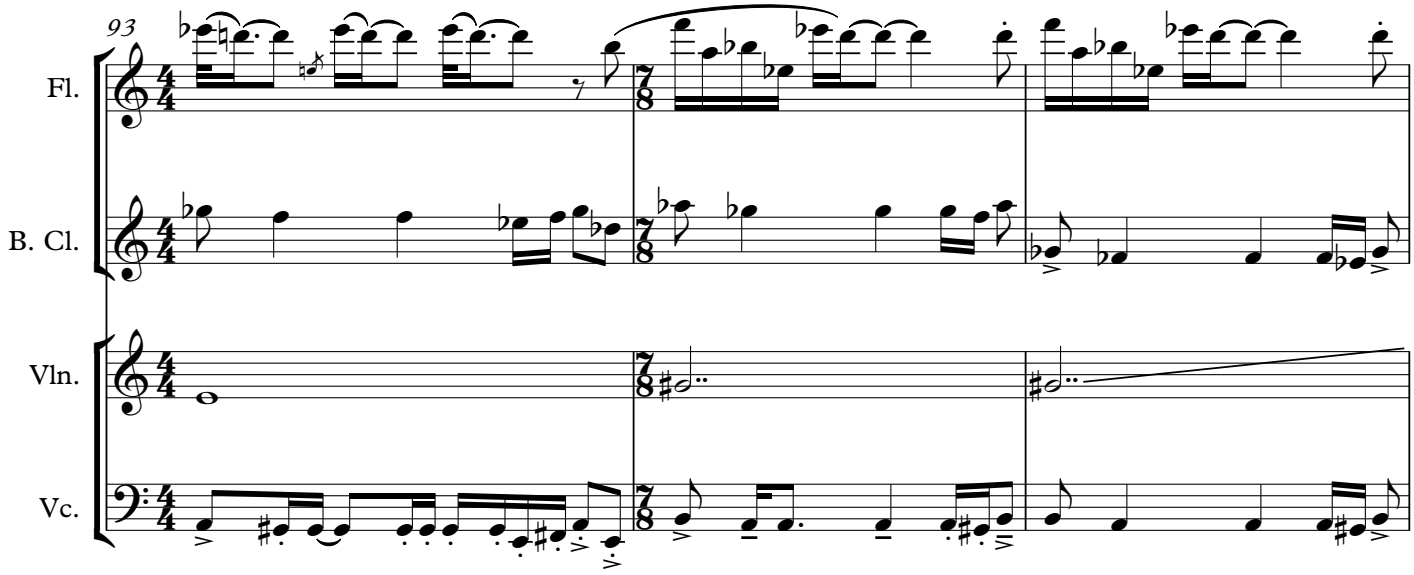

Moderato
♩=90
67
Fl.
B. Cl.
Violin solo
Read or improvise
Vln.
x = col legno battuto or hand slap
Vc.
mf
marcato
71
75
3
6

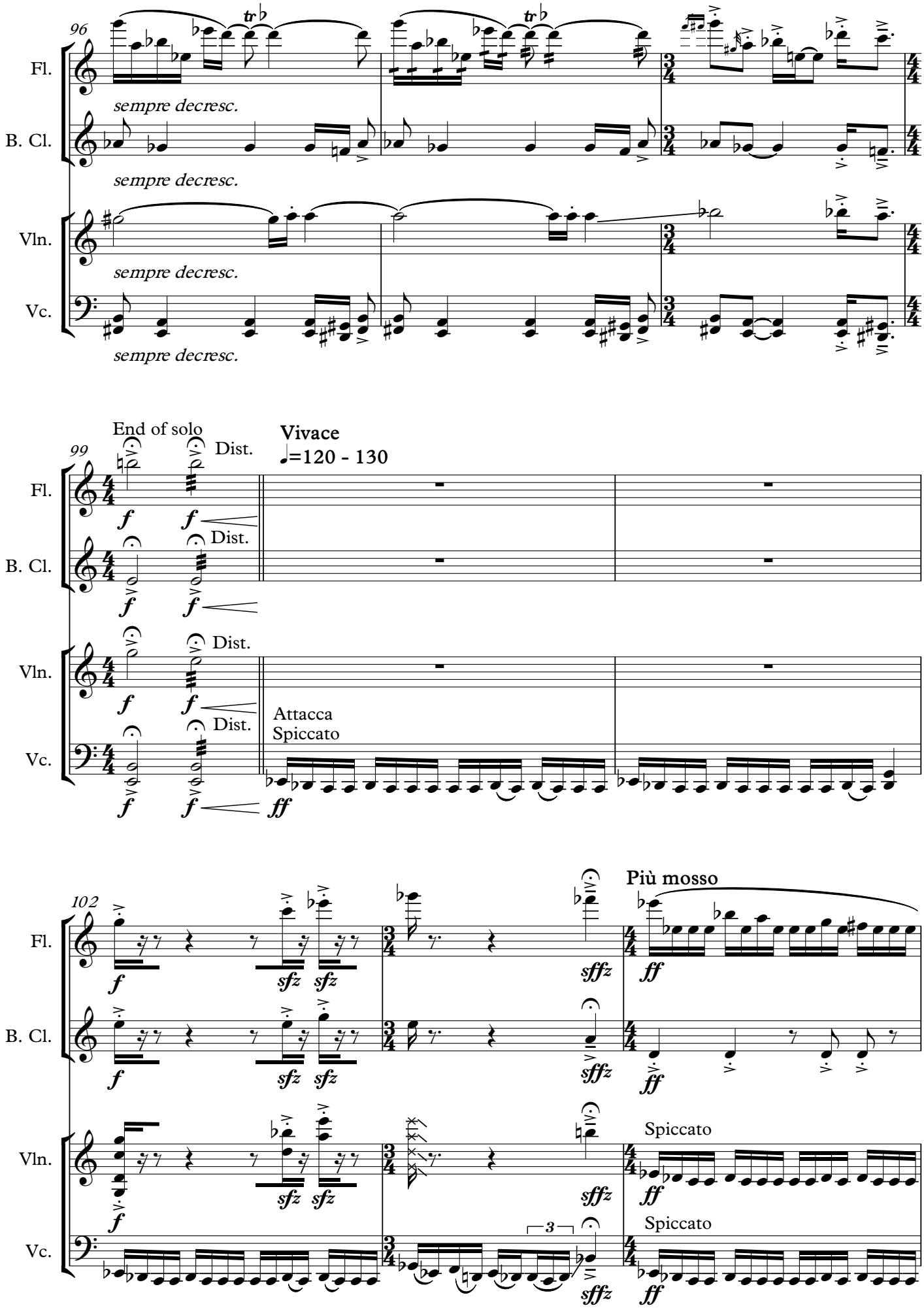

78
Fl.
B. Cl.
Vln.
Vc.
81
Fl.
B. Cl.
Vln.
Vc.
84
Flute solo
Improvise or read
Fl.
B. Cl.
End of solo
Vln.
Sul C
Vc.
mp
mf

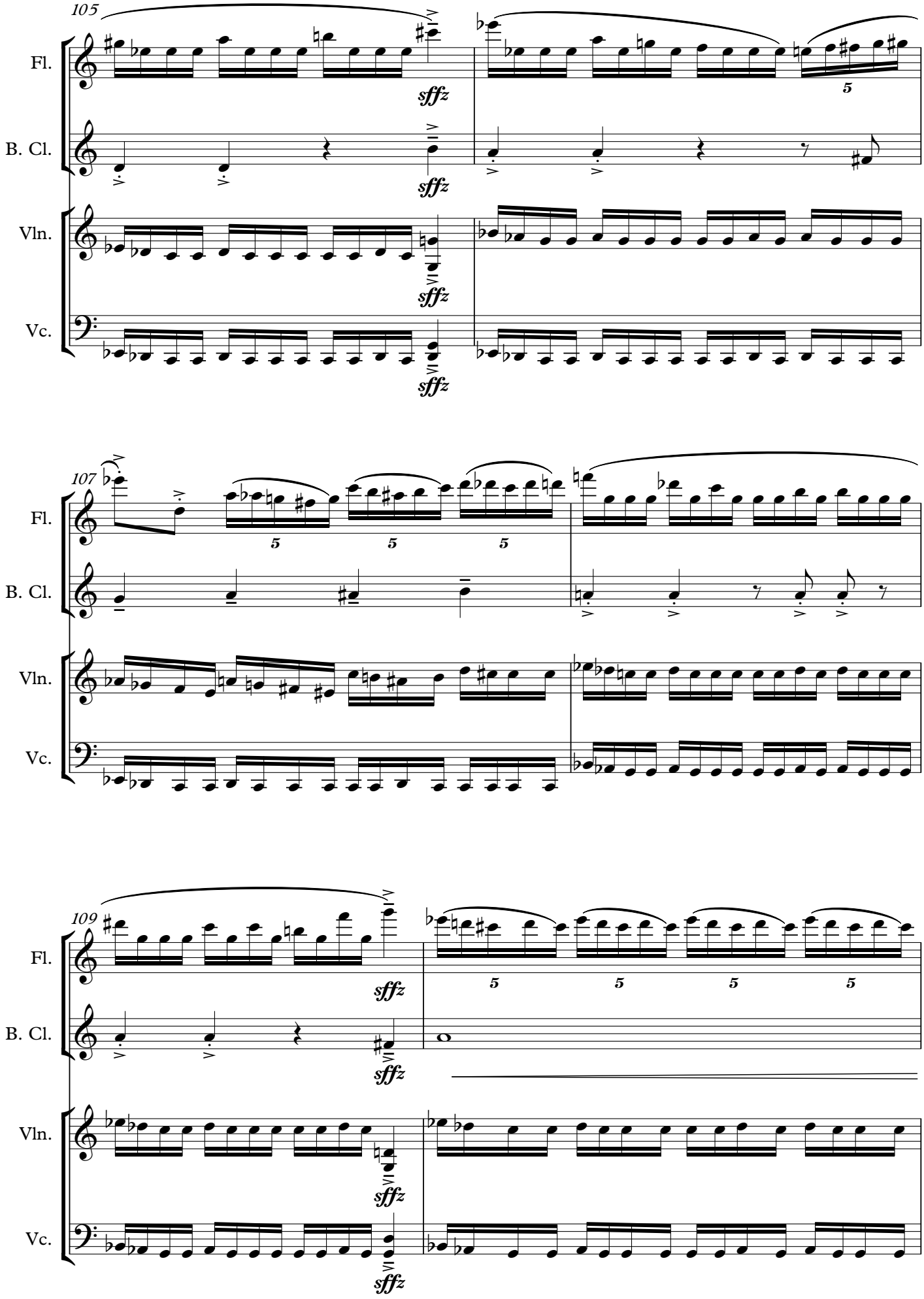


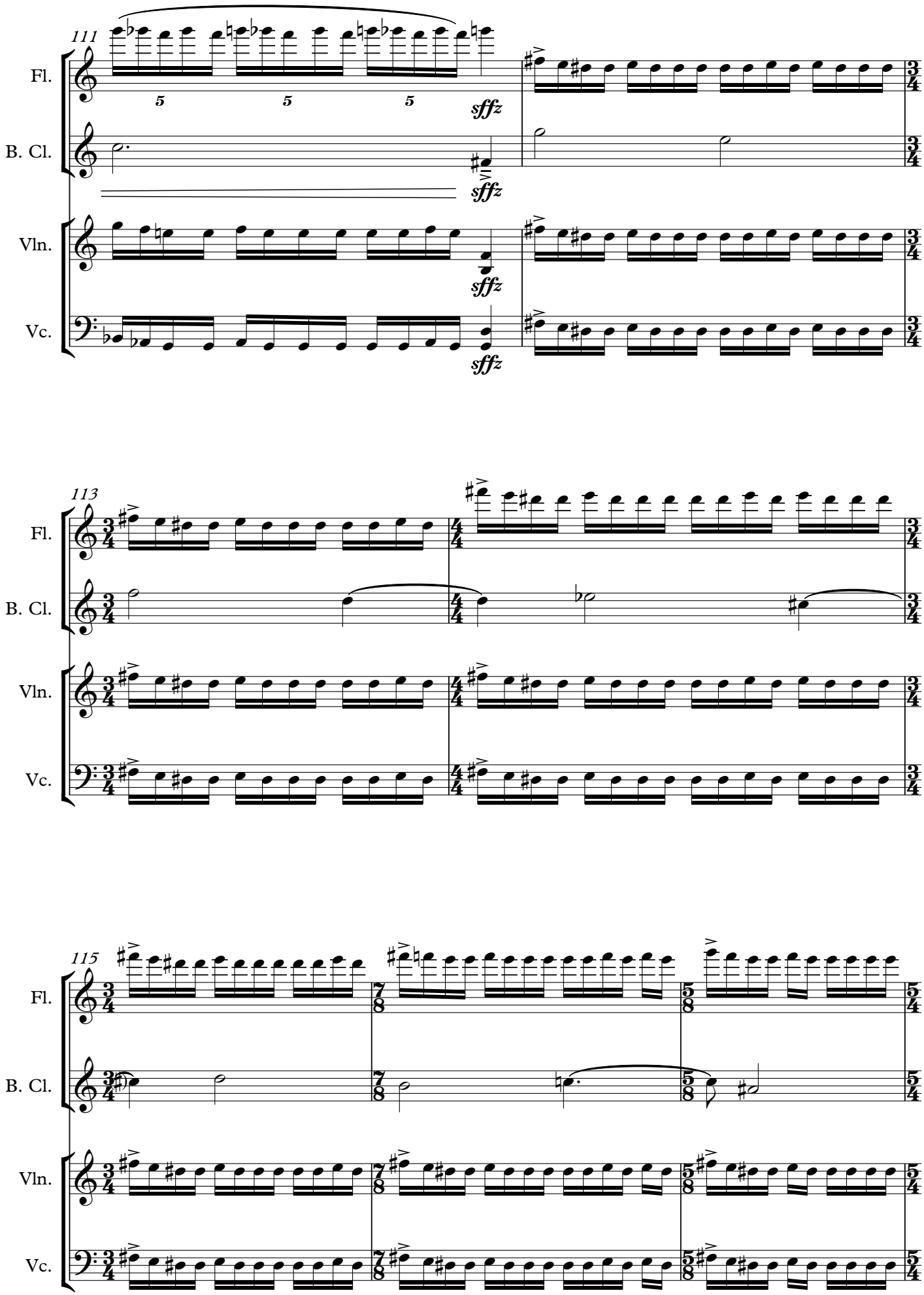


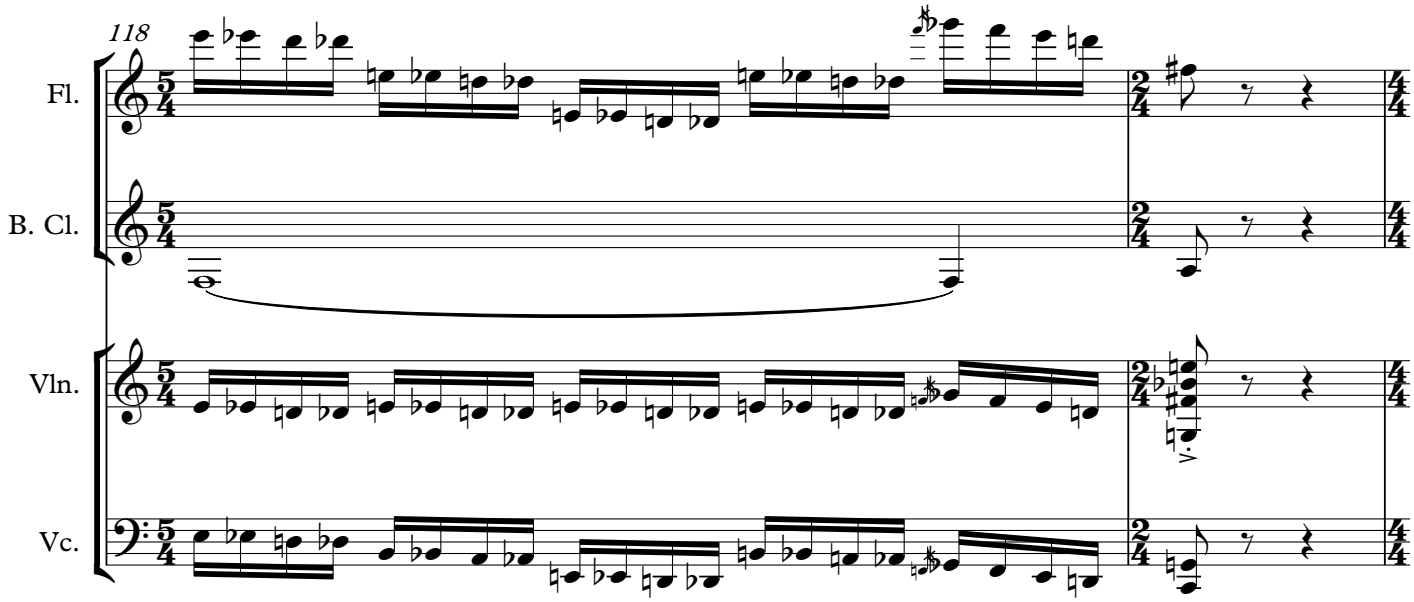
The solo can gradually enter in this phrase, or continue as you wish




96
Fl.
B. Cl.
Vln.
Vc.
sempre decresc.
99
End of solo
Dist.
Vivace
♩=120 - 130
Attacca
Spiccato
102
Più mosso
Spiccato
3

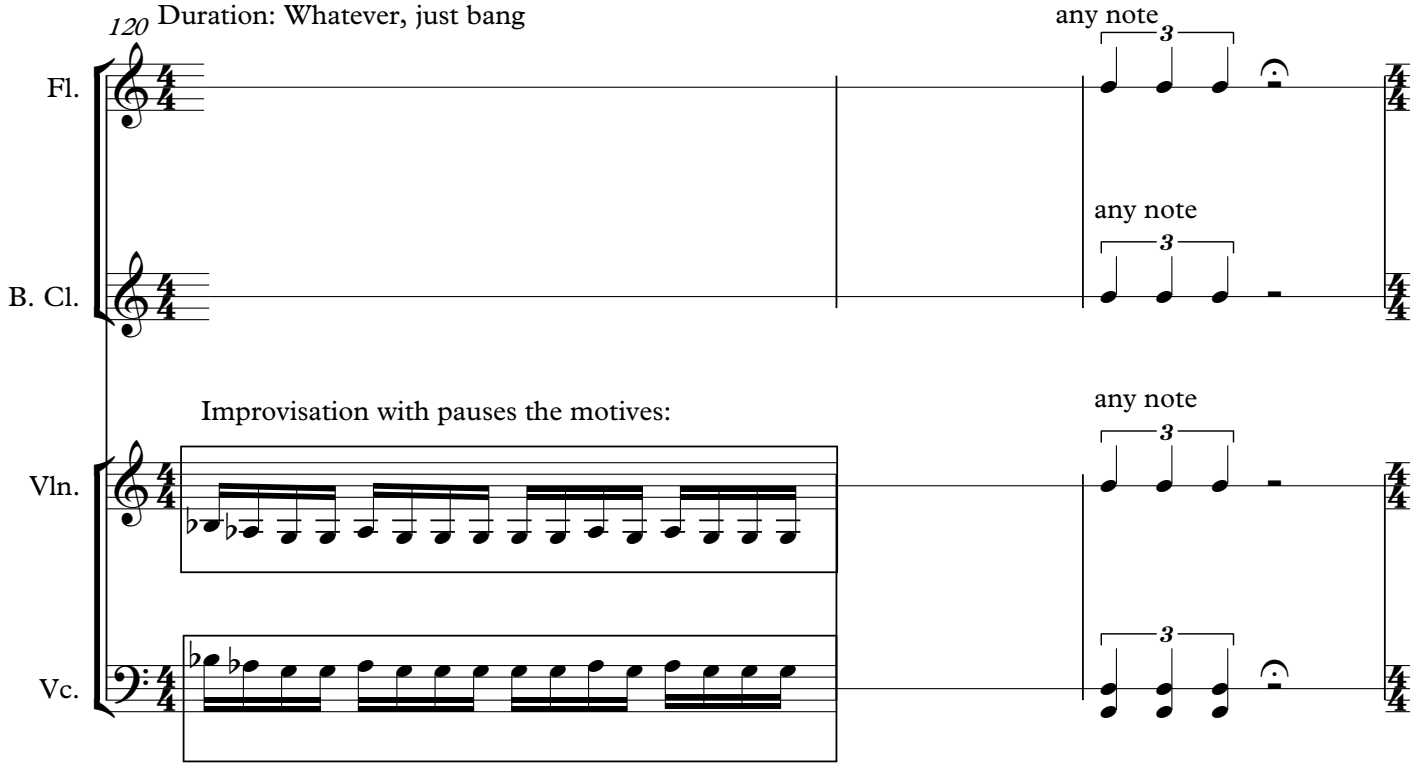

105
Fl.
B. Cl.
Vln.
Vc.
sffz
5
107
109

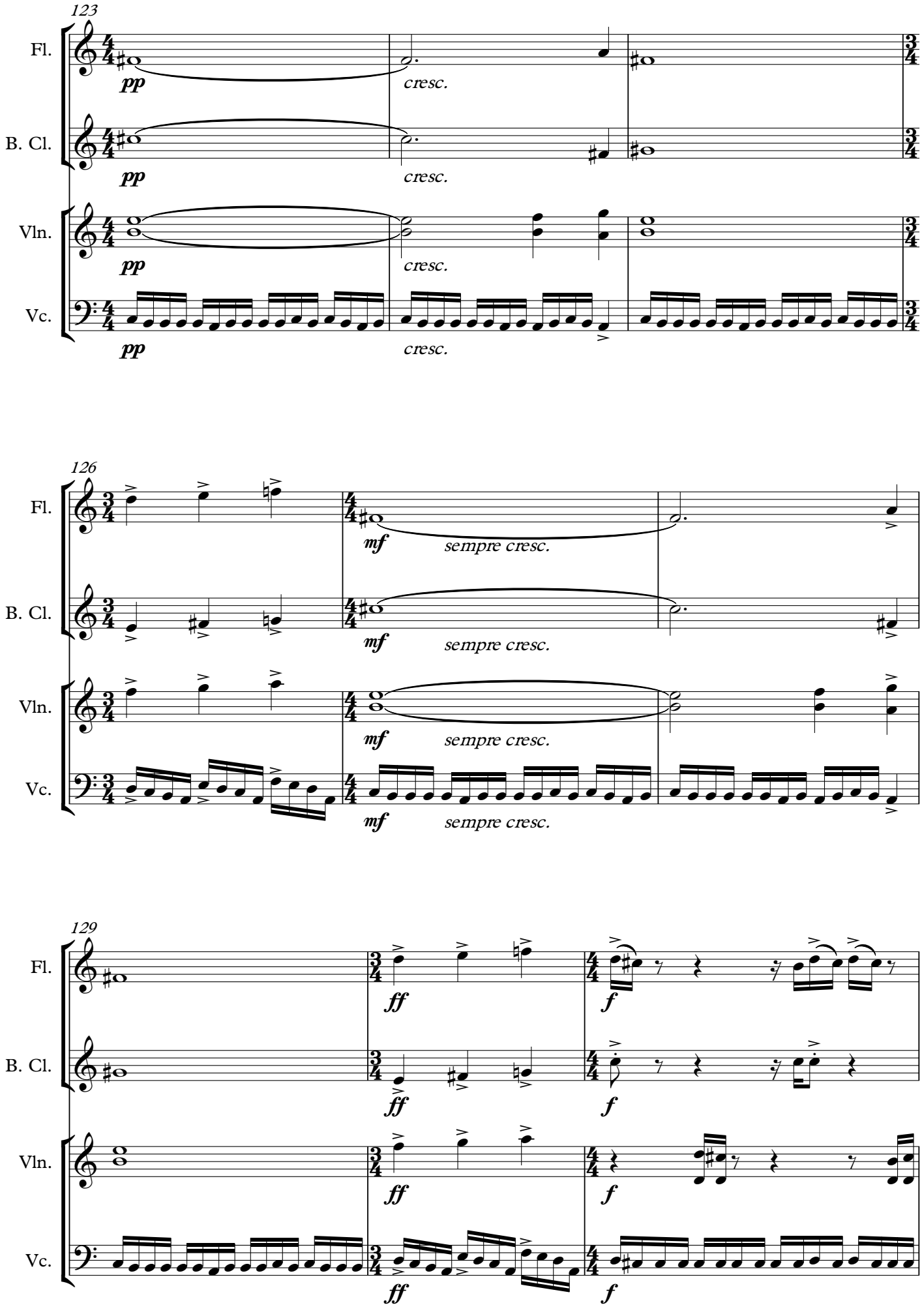

111
Fl.
B. Cl.
Vln.
Vc.
sffz
113
115

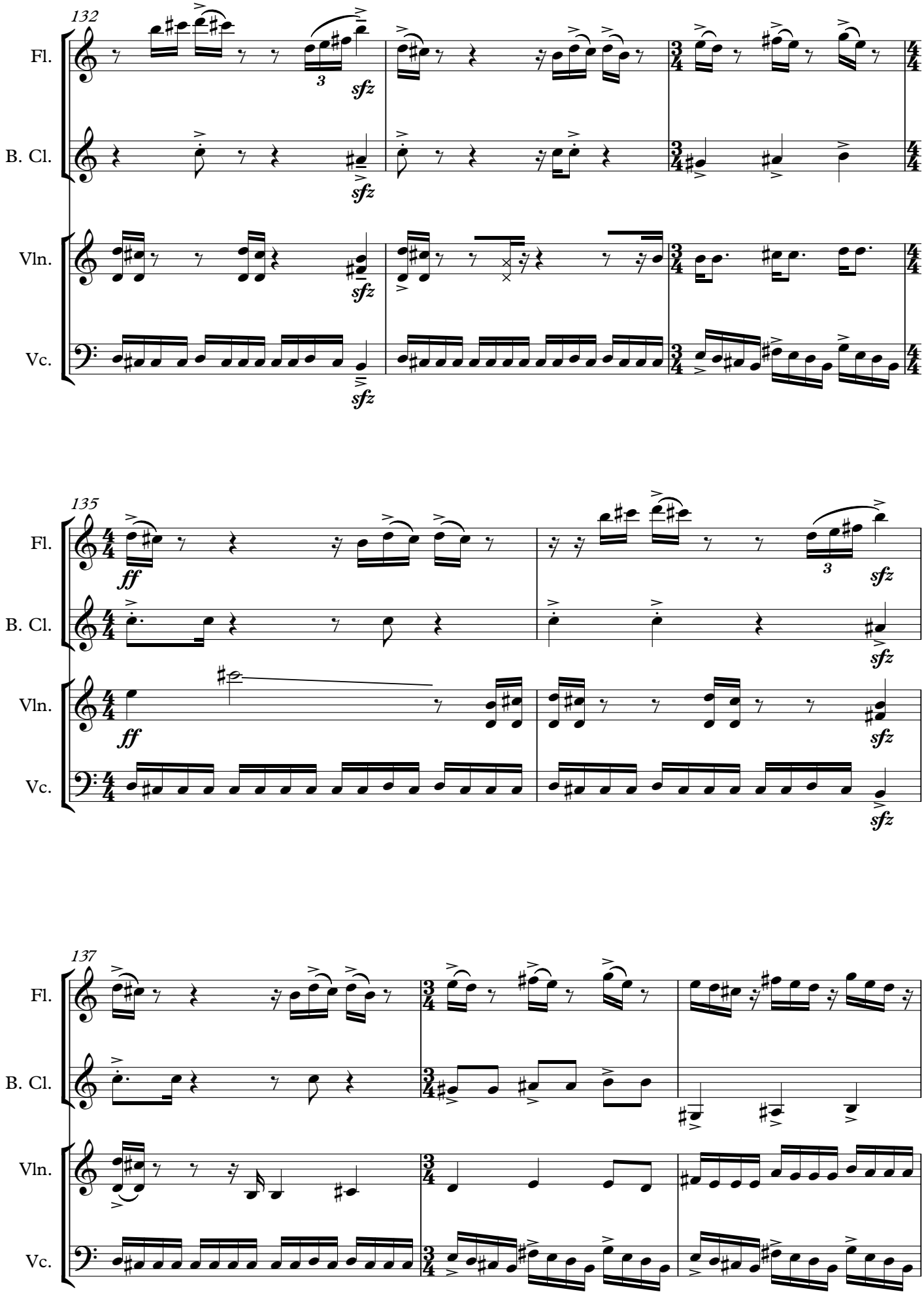


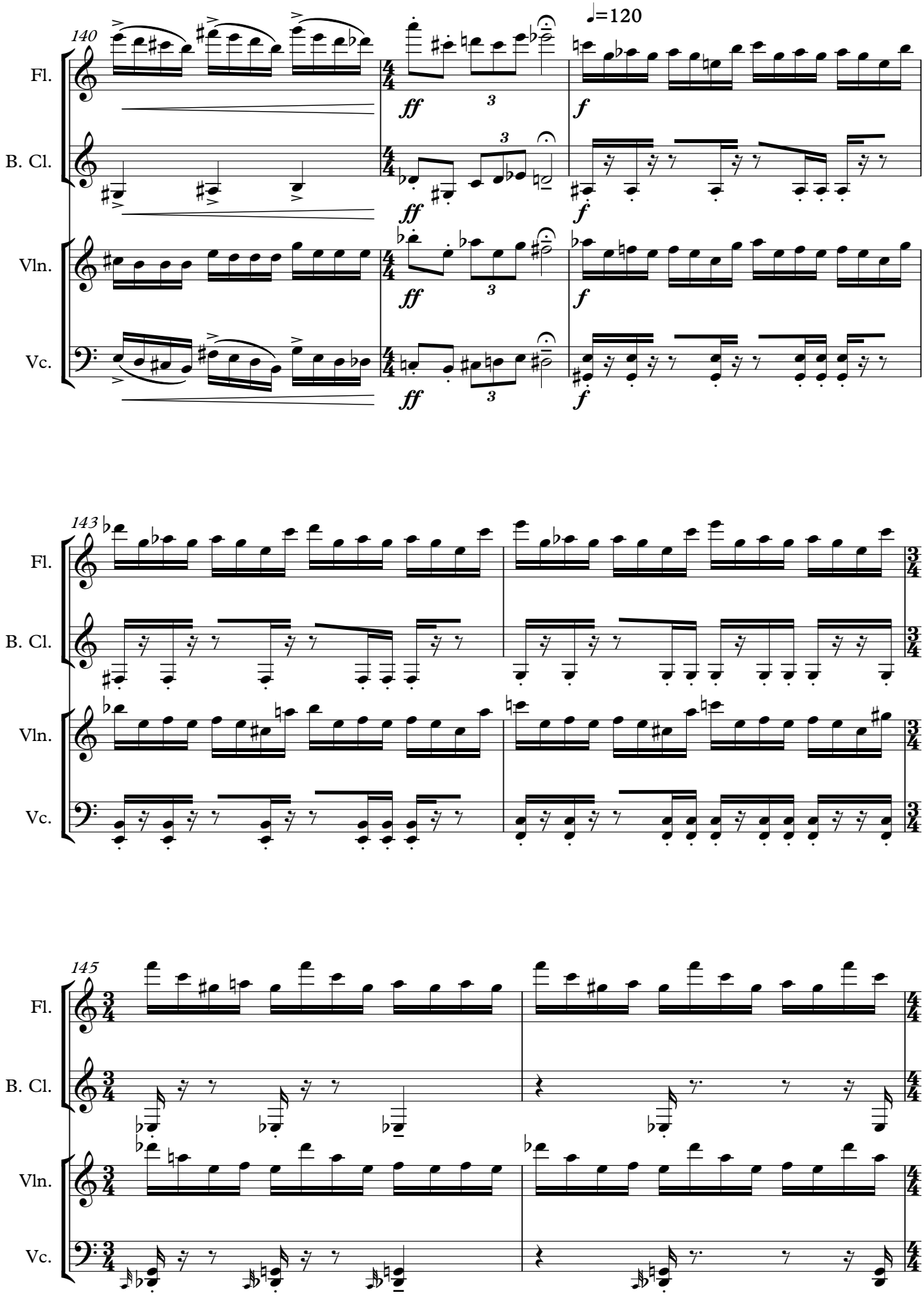
This entire section is *ad libtum*, the performers may choose to ignore and skip to bar 123

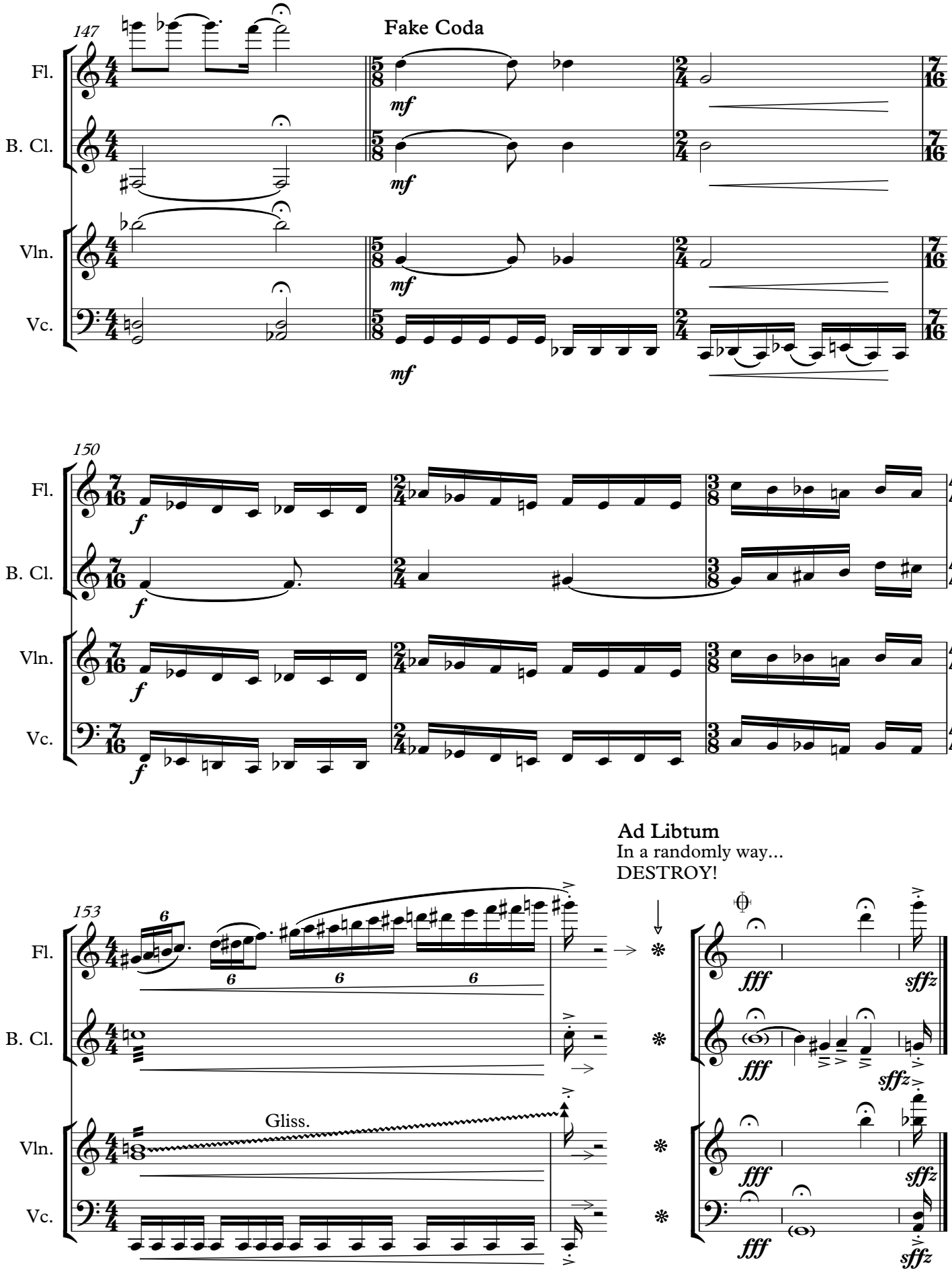
Improvise a strongly rithmic section, like a rock/metal/punk beat with the motive below happening at will (transpose, omit notes, add notes, faster, slower...). Add percussive elements like foot stomps.




123
Fl.
B. Cl.
Vln.
Vc.
pp
cresc.
126
mf
sempre cresc.
129
ff
f


132
Fl.
B. Cl.
Vln.
Vc.
sfz
135
ff
137


140
♩=120
Fl.
B. Cl.
Vln.
Vc.
ff
f
3
143
145


147
Fake Coda
Fl.
B. Cl.
Vln.
Vc.
mf
150
f
153
6
Gliss.
Ad Libtum
In a randomly way...
DESTROY!
fff
sffz
❊ Like a rock concert last song. Explore:
- Noises, tremolos, slides, harmonics and multiphonics, sul ponticello, anything loud and chaotic...
Connect with the coda to finnish the piece.