

# Faded Memories, Faded Jeans

for

Bb Clarinet, Violoncello, 2 Percussionist, Piano,  
and Interactive Electronics

by

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IRCAM and The Music Section of the Canada Council*

## **Violoncello Part**

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Duration: 19 min. 30 sec.

Performance Rights: SOCAN

# Performance Notes

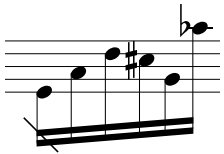
## General



Indicates the beginning of a new section of the composition. Computer cues restart at the beginning of each section.



Cue for computer operator to trigger the next sequence of events.



Unmeasured passage. The number of beams indicates the relative speed of the passage.



Grace notes (both preceding and following notes) should be played as quickly as possible.

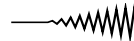


All tremolos are unmeasured in cello and percussion, and are unmeasured flutter-tongues in clarinet.

## Piano

Additional piano pedalings may be desirable. All notated piano indications should be taken to be advisory in nature.

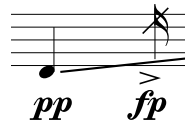
## Violoncello



Use bow pressure to create noise.

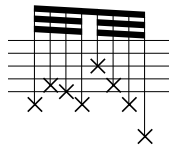


Change the depth and prominence of the vibrato.

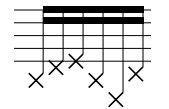


Abrupt re-articulation during glissando.

## Clarinet



Random key clicks.



Random breathy notes - some pitch, but mostly air.



Indicates breathiness of tone (very breathy to pure tone). Dotted lines indicate a slow transition from one to another.



Use an alternate fingering on each repeated note to create slight pitch variations.

# HAMEL - FADED MEMORIES, FADED JEANS

1  $\text{♩} = 64$

*vibrato:* *bow pressure:*

*gliss*

*ffp* *mp* *ffpp* *ff*

*sul pont* *poco a poco ord. . .* *ord.*

*gliss.* *gliss.*

*f fpp* *ffp* *f* *fp* *mf* *p* *mp* *ffpp*

*sf* *sfsf* *fp* *fp* *mf* *fp* *pp* *ppp*

*gliss* *gliss.*

*pp* *pp* *mp* *fpp*

*f pp* *p* *mp* *pp* *pp* *mf* *p*

*Pizz.* *Arco*

*mf* *ff* *mp* *f* *ff* *pp*

*sfz p* *sfz* *sfz p* *mp* *sfz p* *fp*

*fp* *f* *fp* *mp* *poco a poco cresc. . .*

55

*fff*

Pno 9

60 *sul pont poco a poco ord. . . ord.*

*p* *mf* *mp*

65

*f* *p* *fp* *fp*

70

*fp* *fp* *ff* *pp*

*sul tasto*

75

*gliss* *poco a poco ord. . . ord.*

*mf* *ff*

80

*gliss.* *p* *ff* *fp* *ff* *p*

85

*mf* *p* *fp* *p* *ff*

90

*ff* *p* *ff* *p* *ff*

♩ = 56

95

Musical staff 1: Bass clef, starting with a dynamic of *p*, moving to *ff*, then *p*, *fff*, and ending with *ff*. Includes a triplet of eighth notes marked with a box containing '95' and a '3' below it. A fingering '10' is indicated below the notes.

Musical staff 2: Bass clef, dynamics include *ff*, *p*, *ff*, *p*, *ff*, and *mf*. Features a long slur over the notes.

Musical staff 3: Bass clef, dynamics include *mp*, *f*, *p*, *f*, *ff*, *mf*, *p*, and *f*. Includes a triplet of eighth notes marked with a box containing '100' and a '3' below it. Slurs labeled 'gliss' are present over the notes.

Musical staff 4: Bass clef, dynamics include *mp*, *mp*, *f*, *mp*, and *mp*. Includes a triplet of eighth notes marked with a box containing '105' and a '3' below it. A fingering '6' is indicated below the notes.

Musical staff 5: Bass clef, dynamics include *f*, *mp*, and *f*. Features a long slur over the notes with a '12' below it.

Musical staff 6: Bass clef, dynamics include *f*, *mp*, *f*, *f*, and *mp*. Includes a triplet of eighth notes marked with a box containing '110' and a '6' below it. A fingering '10' is indicated below the notes.

Musical staff 7: Bass clef, dynamics include *f*, *p*, *f*, *p*, *mf*, and *p*. Includes a triplet of eighth notes marked with a box containing '110' and a '6' below it. A fingering '5' is indicated below the notes.

Musical staff 8: Bass clef, dynamics include *mf* and *p*. Includes a triplet of eighth notes marked with a box containing '115' and a '5' below it. A fingering '5' is indicated below the notes.

120 *mf* *pp*

125 Tam-tams

2  $\text{♩} = 60$  *molto sul pont* 130 *poco a poco ord...* *non trem.* *ord.* *ppp* *gliss.* *ppp* *mp* *pp* *mf*

135 *pp* *ppp* *gliss.*

140  $\text{♩} = 90$  145

Glock 150 *pp* *gliss.* *mp* *ppp*

155 *pp* *mf* *pp* *mfpp*

160 *p* *mp* *pp* *fp* *fp* *fp* *fp* *fp* *ffp* *fp* *fp* *fp*

165

*fp fp ffp fp fp fp ffp fp fp fp fp*

170

*fp ffp fp fp fp ffp simile ffp*

175

*ffp f pp ffp ffp ffp ffmf cresc. poco a poco...*

180

*ff ffp gliss. pp ppp*

185

190

*mf f f ff*

*mf ff ff*

195

*ff f ff*

200 *Arco*  
*fff* Tam-tam *ppp*

205 *mp* *f* *ppp*

*cresc. poco a poco...* *mf* *dim. poco a poco...* *ppp*


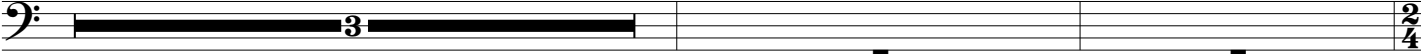
210 *cresc. poco a poco...* *mf* *dim. poco a poco...*

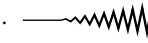
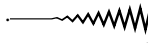
*ppp* *f*

215 *ppp* *ff* *ppp* *f*

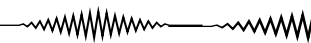
220 *dim. poco a poco...* *ppp* *mp* *ppp*

*poco a poco sul pont. . .* *sul pont*  
*ppp* *mp* *ppp*

225 **Pno**  

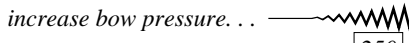
230 **3**  $\text{♩} = 56$  *ord.* *increase bow pressure...*  *ord.* *increase bow pressure...*  235

*fp* *sfz* *pp* *ff*

*ord.* *gliss.* *(bow pressure...)* 240 

*p* *mp* *pp* *fp* *sfz* *pp* *pp*

*ord.* 245 *ff* *pp* *f* *fp* *f* *fp* *ff* *p* *ff* *p* *ff*

*increase bow pressure...*  250

*ffmf* *p* *pp* *sfz*

*col legno battuto* 255  $\text{♩} = 76$  *(col legno battuto)* 7

*f* (sounds *pp*) *ff* (sounds *p*)

260 *ff* (sounds *p*)

265 *ff* (sounds *p*)

*quasi col legno*  
(1/2 hair, 1/2 wood)

270

*p*

275

*p*

(mostly hair, some wood)

280

*mp*

ord.

285

*p* *mf*

290

*mp* *f*

295

*p* *mf* *p*

*cresc...*

*f* *p* *f*

300

*p* *f* *p* *f*



345 *mf* *mp* *p* 350

Arco 6 *ff* *mp* *p*

355 *pp* *ppp*

5

*pppp* *fff* *fff*

360 *fff* *fff* *fff* *fff*

365 *fff* *fff* *fff* *fff*

Pizz. 370 *f* *f* *f* *f*

375 *f* *f* *mf* *f*

380 385

*f* **6** ♩ = 54

390

*Arco* *ff* *sfz* *pp* *mp* *niente*

395

*Pizz.* *ff* *f* *p*

400 405

*p* *f* *p* *mp* *mf* *mp* *pp* *p*

♩ = 60

*pp* *ff* *mf* *mf* *p* *p* *pp* *mf* *mf*

415

*pp* *fp* *mf* *fp* *mp* *pp* *f* *fp*

♩ = 76

*mf* *pp* *fp* *f*

425

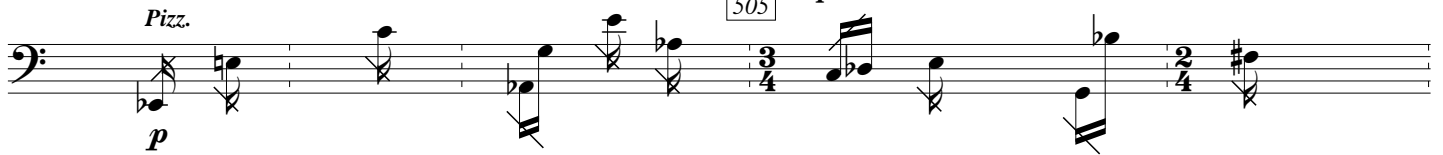
*ppp* *mp* *ppp* *pp* *p* *p*



*p* *f*  
 470 *p* *f* *p*  
 475 *f* *p*  
 480 *mp* *f* *p* *cresc...*  
 485 *ff* *mp* *mp* *f* *mp*  
 490 *ff* *mf* *fff*  
 495 *p* *mf* *p* *mp* *pp* *ppp* *pp* *ppp*  
 500 *gliss.*

*Freely*

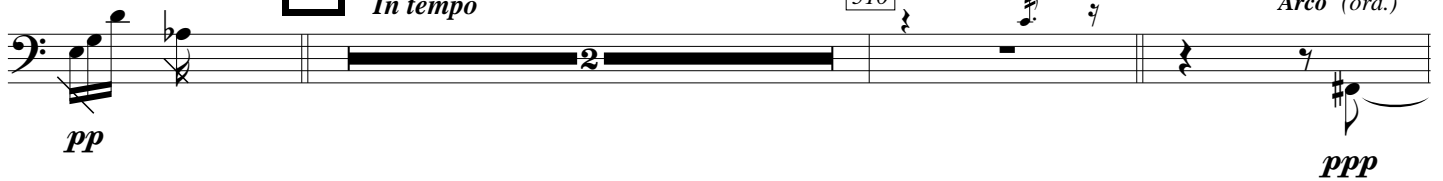
*poco rit. . .*

*Pizz.*  
**p**  
 505  


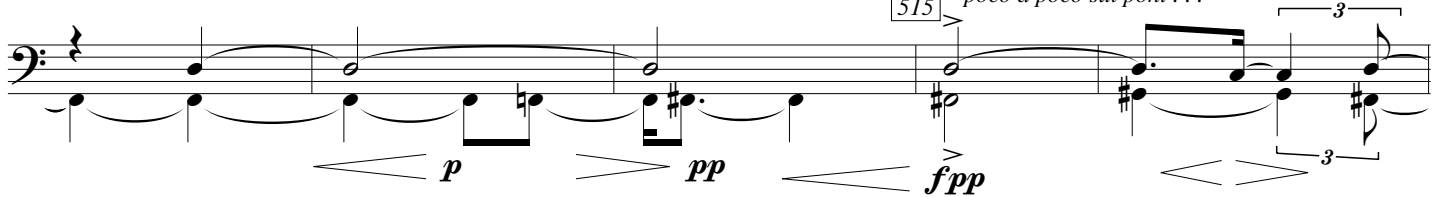
**7**  $\text{♩} = 72$   
*In tempo*

Susp. Cymb

$\text{♩} = 56$   
*Arco (ord.)*

510  
  
**pp** **ppp**

515 *poco a poco sul pont. . .*

  
**p** **pp** **ffp**

*sul pont poco a poco ord. . .*

*gliss.*

*ord.*

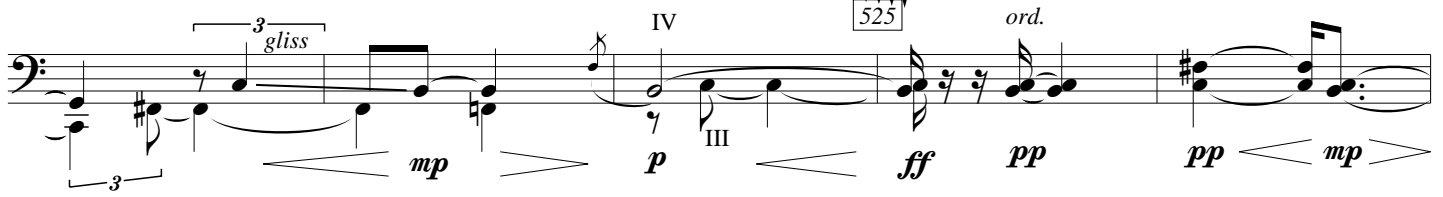
520

  
**mfpp** **fp** **pp** **p**

(increase bow pressure)

525

*ord.*

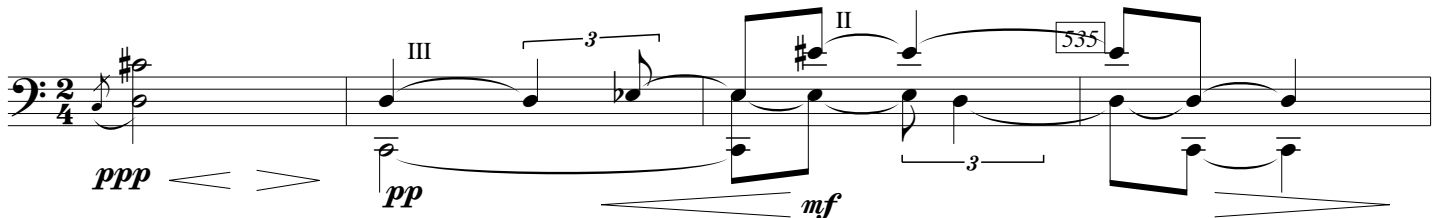
  
**mp** **p** **ff** **pp** **pp** **mp**

530

  
**pp** **mf** **f** **ff** **ff ffp**

*II*

535

  
**ppp** **pp** **mf**

Musical notation for measures 535-540. The piece is in 3/8 time, changing to 2/4 at measure 538. It features triplets and dynamic markings: *p*, *mf*, and *p*. A crescendo hairpin spans from measure 536 to 540. Measure 540 is marked with a box containing the number 540. The instruction *poco a poco cresc. ...* is written below the staff.

Musical notation for measures 541-545. It features dynamic markings: *f*, *p*, *f*, *sub. pp*, and *ppp*. Measure 545 is marked with a box containing the number 545.

Musical notation for measures 546-550. It includes a *flautando* marking and dynamic markings: *pp*, *p*, and *ppp*. A glissando is indicated in measure 547. Measure 550 is marked with a box containing the number 550. There are also triplet markings in measures 547 and 549.

Musical notation for measures 551-554. It includes an *ord.* marking and dynamic markings: *pp* and *pp*. Measure 554 is marked with a box containing the number 554.

Musical notation for measures 555-560. Measure 555 is marked with a box containing the number 555. Measure 560 is marked with a box containing the number 560. The notation shows a thick black bar across the staff for measures 555-559, indicating a sustained note or a specific performance instruction.