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Gonçalo Gato

Dégradé



## **Instruments:**

Flute, Piccolo  
Clarinet in B♭, Bass Clarinet in B♭  
Violin  
Violoncello  
Piano

### **Program notes**

*Dégradé* is a french term that we use in Portugal to describe a gradual shift from one colour to another. This work for ensemble conveys a shift of composition focus from figure to sound. In the beginning, I focused on shapes of melodic figuration and their orchestration. Gradually, the focus on harmonic colour and overall sound shape becomes more important. I guess one can also hear these 'gradations' on a smaller scale.

London, 11th of June of 2012

This piece was premiered in London, UK, at the Guildhall School of Music and Drama's Music Hall on the 5th of July of 2012 by the Chroma Ensemble, conducted by Christopher Austin.

### **Execution notes:**

- Accidentals last one bar, affecting only the octave on which they appear.
- In this piece, the changes of harmonic 'colour' and musical texture are of paramount importance. Many times they occur as a kind of fade-out/fade-in.
- There are two main characters in this piece. From the beginning to F the music is energetic, eventful, a little agitated. From F onwards the music is soft, sensitive, "silky", even a little lyrical. From E to F a sort of transition exists.



# Dégradé

Score in C  
at concert pitch

Gonçalo Gato

$\text{♩} = 100$

Flute

Bass Clarinet in B $\flat$

Violin

Violoncello

Piano

*sempre legato*

$8^{\text{th}}$  3  $p$

This section of the score shows five staves. The Flute, Bass Clarinet, Violin, and Violoncello staves are entirely blank, indicating they have no parts at this point. The Piano staff begins with a dynamic of  $p$  and a measure consisting of three eighth-note chords. The piano then continues with a series of eighth-note chords, each starting with a sharp or natural sign. The piano's bass clef staff has a bracket above it with the number "3".

Fl.

B. Cl.

Vln.

Vc.

Pno.

(8)

(8)

This section of the score shows five staves. The Flute, Bass Clarinet, Violin, and Cello staves are blank. The Piano staff begins with a dynamic of  $n$  and a sustained note. It then continues with a rhythmic pattern of eighth-note chords. The piano's bass clef staff has a bracket above it with the number "(8)".

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

(8)

(8)

*ffpp*

*ff*

*sul tasto*  
S.V.

9

Fl.

B. Cl.

Vln.

Vc.

*f*

*mp*

*f*

*tr.*

*f*

*p*

*pizz.*

*pizz.*

*f*

Pno.

*loco*

*f*

*p*

(8)

*8vb*

11

Fl.

B. Cl.

Vln.

Vc.

Pno.

14 A

Fl.

B. Cl.

Vln.

Vc.

Pno.

17

Fl. *mf*

B. Cl. *p*

Vln. *s.v.* *pizz.*

Vc. *sul tasto*

Pno. *loco* *f* *p* *mf* *p*

19

Fl. *ff* *mp*

B. Cl. *p* *mf*

Vln. *arco* *ppp* *f* *pp* *ppp*

Vc. *f* *ric.* *3*

Pno. *(8)* *3* *f* *p*

21

Fl.

B. Cl. *p* *5* *5* *3* *ppp*

Vln.

Vc.

Pno. *8vb* *f* *p* *(8)*

23

Fl. *pp* *f* *ff* *p*

B. Cl.

Vln. *f* *pizz.* *p*

Vc. *f* *pizz.* *p*

Pno. *f* *loco* *fff* *ppp* *p* *8vb*

**B**

26 (tktk...)

Fl. *ff* *mf* *mp*

B. Cl. *p* *f* *p* To Cl.

Vln. *f* arco III *n* *mf*

Vc. *f* *mf* *n*

Pno. *sust.* *f* *loco* *f* *p*

28 To Picc.

Fl. *tr* *f*

B. Cl. *3* *3*

Vln. *sul pont.* *ff p*

Vc. *tr* *mf* *p* *f*

Pno. *f* *mp* cantabile

C

7

31

Fl.

Piccolo

B. Cl.

Vln.

Vc.

Pno.

Clarinet in B♭

ord.

f

ff p

ff

mf

34

Picc.

Cl.

S.V.

Vln.

pizz.

Vc.

pizz.

Pno.

8va

pp

pp

mf

p

pp

mf

pizz.

p

mf

5

3

8va

3

p

ff

37

Picc. -

Cl. S.V. S.V. S.V. 3

Vln. pp — p — ppp — mf — pp — mf pp — mf f arco pp

Vc. 3 ord. 5 3 sul pont. III

f p p f — p p — f — pp

Pno. 8va — | b | 8va — | b | 8va — | b | 3

p 8vb 8vb 8vb

42

Picc. -

Cl. -

Vln. -

Vc. -

Pno. 8va — | b | 3 4

p 3 4

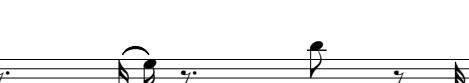
Vln. 3 4

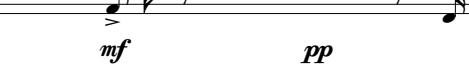
Vc. 3 4

Pno. pp 8va — | b | ff mp ff mp simile 3 4 3 4

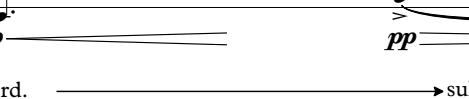
9

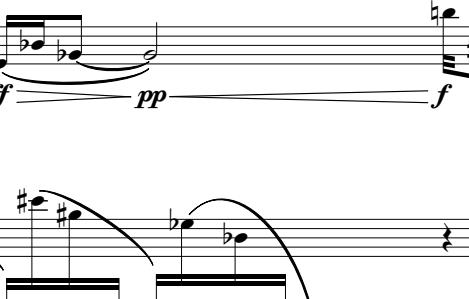
**D**

Picc. 

Cl. 

Vln. 

Vc. 

Pno. 

Picc. *ff* *ff* *ff*

Cl. *p* *mf* *p* ord. (spicc.)

Vln. (8) *p* *f*

Vc. *sul pont.* *f* ord. *pp* s.v.

Pno. *pp* *ppp* *ppp*  
Pno. *ppp* *pp* *ppp*  
Pno. *ppp* *pp* *ppp*

10

49

Picc.

Cl.

Vln.

Vc.

Pno.

rit.

p

s.v.

pppp

p

mf

pp

ff

p

tallone

f

(ord.)

f

p

ppp

p

ppp

Ped.

**A tempo** (♩ = 100)

Picc. - - - - -

Cl. - - - - -

Vln. *furioso* 8va f fpp III

Vc. ff pp ppp 3 ppp <

Pno. p f ppp ppp mfp ppp

rit.

s.v. ff ppp

ped. ped.

**A tempo**  
( $\text{♩} = 100$ )

Picc. - - - -  $\frac{3}{8}$  - - - -  $\frac{5}{8} \ddot{\times}$  - - - -  $\frac{4}{4}$  - - - -

Cl. - - - -  $\frac{3}{8}$  - - - -  $\frac{5}{8}$  - - - -  $\frac{4}{4}$  - - - -

Vln. - - - -  $\frac{3}{8}$  - - - -  $\frac{5}{8} \ddot{\times}$  - - - -  $\frac{4}{4} \ddot{\times}$  - - - -  $\frac{2}{2} \ddot{\times}$

Vc. - - - -  $\frac{3}{8}$  - - - -  $\frac{5}{8} \ddot{\times}$  - - - -  $\frac{4}{4} \ddot{\times}$  - - - -  $\frac{2}{2} \ddot{\times}$

Pno. - - - -  $\frac{3}{8}$  - - - -  $\frac{5}{8} \ddot{\times}$  - - - -  $\frac{4}{4} \ddot{\times}$  - - - -

12

65

This musical score page contains five staves. The Picc. (Piccolo) staff has a single note at the end of measure 65. The Clarinet (Cl.) staff begins in measure 66 with a dynamic *p*, followed by a sixteenth-note pattern. The Violin (Vln.) and Cello (Vc.) staves both begin in measure 66 with a dynamic *p*. The Piano (Pno.) staff begins in measure 66 with a dynamic *pp*, followed by a sixteenth-note pattern.

Picc.

Cl.

Vln.

Vc.

Pno.

68

This musical score page contains five staves. The Picc. (Piccolo) staff begins in measure 68 with a dynamic *mp*, followed by a dynamic *f*. The Clarinet (Cl.) staff begins in measure 68 with a dynamic *ppp*, followed by a dynamic *fff*. The Violin (Vln.) and Cello (Vc.) staves both begin in measure 68 with a dynamic *mf*, followed by a dynamic *f*. The Piano (Pno.) staff begins in measure 68 with a dynamic *pp*, followed by a dynamic *p*.

Picc.

Cl.

Vln.

Vc.

Pno.

Musical score for orchestra and piano, page 13, measures 71-72. The score includes parts for Picc., Cl., Vln., Vc., and Pno. Measure 71 starts with a rest for Picc. followed by a melodic line in Cl. and Vln. Measure 72 begins with a dynamic *ppp* for Cl. and Vln. The Vln. part includes dynamics *f*, *pp*, and *ff*. The Vc. part has dynamics *f* and *pp*. The Pno. part has dynamics *pp* and *ppp*. The score concludes with a dynamic *ff* for the strings.

73

Picc. *pp possible*

To B. Cl.

Cl. *ff*

Vln. (8) pizz.

Vc. arco *ff* *p* *pp* *mf*

Pno. *mf ff* *ppp* *ppp* *ppp*

76

Picc.   

Cl.   

Vln.   

Vc.   

Pno.   

E

## **Meno mosso**

rit.

Musical score for Piccolo (Picc.) and Clarinet (Cl.). The score shows two staves. The top staff is for the Piccolo, starting at measure 80 with a dynamic of *p*, followed by a section marked "To Fl." and "Meno mosso". The bottom staff is for the Clarinet, starting at measure 80 with a dynamic of *p*, followed by a section marked "Bass Clarinet in B♭". The score concludes with a ritardando (rit.) and a dynamic of *ppp*.

Musical score for strings (Vln. and Vc.) in 4/4 time. The Vln. part is silent throughout. The Vc. part begins with a half note followed by a fermata, followed by two eighth notes (one with a fermata) in measure 1. Measures 2 and 3 show a repeat sign, and the Vc. part remains silent.

Pno.

*p*

*ppp*

*ped.*

**Meno mosso**

15

83  $\text{♩} = 60$

Picc.

B. Cl. 3  $\text{pp}$  —  $n$  To Cl.  $\text{pp}$

Vln.

Vc.

Pno.  $\text{ppp}$  —  $mp$

Fermata over Pno. staff at measure 87.

88

Picc.

B. Cl. Flute  $\text{pp}$  — Clarinet in B $\flat$   $\text{pp}$

Vln. III 8va — II

Vc.  $\text{ppp}$  —  $n$   $\text{ppp}$  —  $\text{pp}$

Pno.  $\text{ppp}$  —  $\text{pp}$  —  $\text{pp}$

Fermata over Pno. staff at measure 92.

**F**

94      s.v. sempre

Fl.       $\text{ppp}$        $mf$        $pp$        $mf$        $pp$        $p$   
 Cl.      S.V.      S.V.      —  
 Vln.      —  
 Vc.      —

$\longleftrightarrow \text{ } = \text{ } \longleftrightarrow$

5:4

Vln.      sul tasto      S.V.  
 Vc.      sul tasto      S.V.

Pno.       $mp$        $f$        $mp$        $pp$   
 Pno.       $f$        $pp$

$\text{Ped.}$

100

Fl.       $p$        $mf$        $pp$        $pp$        $f$   
 Cl.       $f$        $p$        $pp$

Vln.      ord.      ord.      —  
 Vc.      —

5:4

Vln.      sul pont.  
 Vc.      sul pont.  
 Vc.      II

Pno.       $pp$        $f$

Pno.       $pp$        $mf$

$\text{Ped.}$

106

Fl. *fp* *p* *mf* *p* *pp*

Cl. *f* *pp* *sul pont.* *ord.* *pp* *pp* *mp* *pp*

Vln. *pp* *5* *f* *sul pont.* *ord.* *ord.*

Vc. *f* *f* *pp* *f* *pp* *pp* *mf* *pp*

Pno. *ppp* *ppp* *8va* *3*

112

Fl. *b* *5* *pp* *possible* *f*

Cl. *b* *5:4* *pp* *3*

Vln. *ppp* *sul pont.* *s.v.* *giss.* *III*

Vc. *I* *mp* *pp* *n* *ppp* *p* *ord.*

Pno. *pp* *pp* *pp* *pp* *pp* *pp* *pp*

G

Musical score for orchestra and piano, page 123. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The piano part features a basso continuo (B.C.) line. The score shows various dynamics and performance instructions such as *sul tasto*, *s.v.*, and *ppp*. Measure numbers 5, 3, and 3 are indicated above certain measures. The piano part includes markings like *pp*, *3*, and *5*.

128 *espress.*

Fl. *pp* *mp* *mp* *mf* *p*

Cl. *ppp* *mp* *pp*

Vln. *3:2* *pp* *s.v.*

Vc. *ord.* *3* *pp* *pp*

Pno. *pp*

133

Fl. *mf* *f p*

Cl. *3*

Vln. *mp* *mp*

Vc. *f* *3 pp*

Pno. *f* *pp*



143

Fl.

Cl. *f f p*

Vln. *f* *3:2* *p* *ord.*

Vc. *p*

Pno. *p*

*Rédo.*

147

Fl. *pp*

Cl.

Vln. *pp* *3* *3* *7:4* *ppp* *5*

Vc. *pp* *3* *7:4* *ppp* *7:4*

Pno. *pp* *3* *pp* *7:4* *pp*

**H**

*s.v. al fine*

151

Fl. *tr* *3* *3:2* *3*

Cl.

Vln. *v* *3* *3*

*mp* *ppp*

Vc. *pp* *3* *ppp*

Pno. *pp* *pp* *pppp*

155

Fl. *tr* *3* *3* *airy* *3*

Cl.

Vln. *f p* *fp* *fp* *mf*

S.V.

Vc. *f pp* *fp* *fp* *fp*

Pno. *pp* *3* *ppp* *(ppp)* *pp*

*8va* *3* *pp* *f* *p* *pp*

*Reo.*

**I**

$\leftarrow \text{---} = \text{---} \rightarrow$   
( $\text{J} = 80$ )

160

Fl.  $\text{ppp}$   $p$

Cl.  $n$   $mf$

Vln.  $\text{3}$

Vc.  $\text{3}$

Pno.  $\text{ff}$   $p$

Measure 160: Flute and Clarinet play eighth-note patterns. Violin and Cello play sustained notes. Piano plays eighth-note chords. Measure 161: Flute and Clarinet continue their patterns. Violin and Cello play eighth-note patterns. Piano plays eighth-note chords. Measure 162: Flute and Clarinet continue. Violin and Cello play eighth-note patterns. Piano plays eighth-note chords. Measure 163: Flute and Clarinet continue. Violin and Cello play eighth-note patterns. Piano plays eighth-note chords.

s.v. al fine

pppp  $p$  pppp

164

Fl.  $\text{dotted note}$   $pp$   $f$   $fp$

Cl.  $pp$   $f$   $pp$   $fp$

Vln.  $\text{sul pont.}$   $pp$   $f$   $p$   $f$   $fp$

Vc.  $\text{sul pont.}$   $pp$   $f$   $p$   $f$   $fp$

Pno.  $8^{\text{va}}$   $ppp$   $p$   $ppp$

Measure 164: Flute and Clarinet play eighth-note patterns. Violin and Cello play sixteenth-note patterns. Piano plays eighth-note chords. Measure 165: Flute and Clarinet play eighth-note patterns. Violin and Cello play sixteenth-note patterns. Piano plays eighth-note chords. Measure 166: Flute and Clarinet play eighth-note patterns. Violin and Cello play sixteenth-note patterns. Piano plays eighth-note chords.

168

Fl. *fpp* *fp* *pp* *f ppp* *f* *fp* *p*  
*slowly waving dynamic*

Cl. *fpp* *fp* *pp* *f ppp* *f* *fp* *p*  
*slowly waving dynamic*

Vln. *fpp* *fp* *pp* *f ppp* *f* *fp* *p* *fp*  
*slowly waving dynamic* *ord.* *sul pont.*

Vc. *fpp* *fp* *pp* *f ppp* *f* *fp* *p* *fp*  
*slowly waving dynamic* *ord.* *sul pont.*

Pno. *ppp* *f* *ppp* *f* *silently depress cluster*  
*Ped.* *8<sup>th</sup>* *Ped.*

175

Fl. *p* *ppp* *p* *ppp* *ff*

Cl. *p* *fp* *n* *ff*

Vln. *f* *p* *fp* *ppp* *ff*  
*sul tasto*

Vc. *f* *p* *fp* *ppp* *ff*  
*sul tasto*

Pno. *ppp* *p* *ppp* *Ped.*