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MELTING CLOCKS
for Percussion and Piano

York, 2010
INSTRUMENTATION

Percussion

Wood:
3 Woodblocks (Low, Medium, High)

Membranes:
2 Bongos (Low, High)
1 Snare Drum (Snare off all the time)
2 Tom-toms (Medium, Low)
1 Bass Drum

Pitched:
Xylophone (notated 1 octave lower than it sounds)
Vibraphone (Motor off all the time)

(1 Percussionist)

Non-pitched percussion notation:

Piano

NOTATION

\( \times \) = Placed after a specific pitch, indicates damping of that pitch with the mallet just before proceeding to the next one.

\( \text{W} \) = Strong accentuation. Indicates a sforzando at least two levels above given dynamic level. Pitches with this mark should stand out very clearly.

PERFORMANCE NOTES

Barlines are only a mean of synchronization for the performers. They have no function of metric accentuation.

Dynamics should be well balanced. This means that a fortissimo on the Piano equals a fortissimo on Vibraphone, or Bass Drum for example.

The dynamic range has been divided into 12 equal levels, from ppppp (corresponding to the traditional ppp) to fffff (corresponding to the traditional fff).

From bar 1 to bar 32 dynamics notated above the staff concern the upper voice, while those notated below the staff concern the lower voice of the staff. Each particular voice maintains its dynamic level unless otherwise indicated.

Although there are suggestions on mallets, the final choice is always in the percussionist’s discretion. The same applies as far as the percussion setup is concerned.

The use of the pedal on the Piano is also in the performers discretion unless specifically indicated.

The duration of the piece is approx. 9’30’’.
Composer's note

In *Melting Clocks* a, a complex sonic “image” is created by the interaction of a number of elementary sonic cells. These cells exist and act without being directly perceivable. However, a change of behavior of some or all of them leads to a gradual change of the large-scale sonic image. An analogy could be drawn to the pointillistic technique of painting, where single dots of pure color are combined to synthesize a complex image on a higher level of construction. These “dots” are mostly single pitches having a periodic pulsation, imaginary “clocks” ticking at certain speeds. Additionally, the “pointillistic painting” is not static, but it evolves in time and is subjected to kaleidoscopic transformations when some or all of its elementary cells gradually change their behavior.
MELTING CLOCKS

Well balanced (\( \dot{z} = 60 \))

Motor off throughout the piece

\[ \text{ppppp} \text{ sempre} \]

Damper Pedal should be depressed throughout the Vibraphone parts.

\[ \text{ppppp} \text{ sempre} \]

(*) The above are just suggested types of mallets (2 medium hard + 2 hard, all with Yarn-Wound heads).

The final choice is in the performer's discretion.

Well balanced (\( \dot{z} = 60 \))

(*)

\[ \text{ppppp} \text{ sempre} \]

\[ \text{ppppp} \text{ sempre} \]

\[ \text{ppppp} \text{ sempre} \]

\[ \text{ppppp} \text{ sempre} \]

\[ \text{ppp} \text{ sempre} \]

\[ \text{pppp} \text{ sempre} \]
8

Vib.

39

Pno.

40

(fff e marcatissimo sempre)

Vib.

41

Pno.
Membranes

Vib.

Pno.

Gradually replace the previous 4 yarn mallets with 2 drumsticks + 2 xylophone mallets(*)

(*) suggested
Concerning Snare Drum:
Snare off throughout the piece
ffiff perfectly balanced with piano.
Xylophone should not stand out!
Gradual mallet replacement. Suggested:

no diminuendo!

\(\approx \)}
Gradually change to soft beaters

Well balanced!
Duration: ca 9'30"
York, 2010