

Andreas Tsiartas

ìérkos

for ensemble

2019/20

This work was commissioned by the network DYCE (Discovering Young Composers of Europe), with the support of the Creative Europe Programme of the European Union.

Instrumentation:

Full score in C

Flute (piccolo, in C, bass flute)

Clarinet (E^b, B^b, bass B^b clarinet)

Piano

Percussion (1 player):

- Wuhan cymbal 26" (OR if not available, a suspended cymbal 16"+ : see below)
- Tam-tam
- Bass drum
- Crotales (C5-C6)
- Vibraphone
- Marimba (A2-C7)

Violin

Violoncello

iérgos for ensemble (2019/20)

The word iérgos is deeply rooted in the Ancient Greek language. In particular, it belongs in the local linguistic Greek idiom spoken on my homeland Cyprus, to denote nature's ritual of blessing the soil: in early autumn, when the first rain falls and smooths out the soil preparing it for ploughing, planting or seeding. The word's constituent prefix *iér-* signifies 'something sacred' (Gr. ιερός/ pronounced ierós), while the ending of the word, *-kos*, is often used in the Cypriot idiom to replace original words ending in *-jos* (Gr. -γος). This conversion leads us to the second assumption, that *iérgos* could actually mean 'the sacred work' (Gr. ἔργον/ pronounced érgon), or 'the sacred work to be done upon earth' (Gr. γαία/ pronounced gaía). As there is no official etymology of the word, it most probably is the summing of all the above, and this is incidentally the meaning preserved to the word nowadays: a sacred work of blessing, or an act of sanctifying the soil, the Earth, creating a sacred space for the new crop to develop.

iérgos may well be considered a canticle to nature's immense beauty and divine symmetry; the one and only sacred space we truly have.

-Andreas Tsartas, January 2020

Duration: 13:25

www.andreastsiartas.net

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Additional specifications/ items required:

For the piano:

- 1 metal chain (small size), small piece of rope (to tie it firmly on the one side of the chain) and a piece of cloth upon which the metal chain will be placed when not used.
- 1 wooden block (see below, guidelines).
- Loose bow hair (3 sets: C#6, F#6, D#1) firmly bound on both edges.
- 1 regular superball, which can produce/ create the desired effect at K (b.160) onwards.

Piano preparation guidelines:

- On all occasions, please press and pre-hold the right pedal in order to perform in the interior of the piano and to avoid any damage to the dampers' sensitive felts.
- To perform the passages with the bow hair: prepare the 3 sets in advance. To insert and remove the hair, you may use any palpable object of less than 5 mm width. You may attach pins to the sides of the hair (the hair must be firmly bound on both sides) to make it easier. **For performing the passage**, ideally the string should be bowed in a 90-degree angle (as held by both hands). Make sure the sets have not much hair in order to be easily inserted, but also in order to produce a more resonant, vibrant, airy sound. The use of rosin might be required in order to facilitate sound production. **Please, do not use fishing net**, as this is a different sound!
- Consider the use of small, coloured stickers to distinguish pitches in the interior.
- **Chain:** Use a small sized chain, firmly bound on the piano on one side. Use a cloth to place the chain upon, when requested to remove the chain in order to avoid any noise.
- To perform the passage with the block: although usually performers use a heavy item rapped in felt, to generate the percussive sound required, it is recommended to use a solid wooden block (preferably maple wood) that is completely covered with a felt or cashmere lining underneath to dampen firmly the strings. Dimensions (indicatively- as it varies in piano construction for the range required): 8cm width x max. 24 cm length (height flexible). The resulting sound should be very percussive, dry and should mingle well with the timbre of the other instruments at the specific passages requested.

For the percussion:

- Coin (to rub the surface around the rim of the bass drum, where requested so).
- Bows: 2 double bass bows (/icon). Especially one of this should be very well rosined to sustain the passage at “P”.
- Mallets:

 2 hard (xylophone) mallets

 1 bass drum mallet

 2 Brushes

 4 softest marimba mallets

 1 cluster mallet for the vibraphone (covering the entire range)

Superball mallets:

 2 SB mallets (regular)

 Konklang ® (KK) superball mallet (and handle) ø 15mm/ 0,59 inches^{1*}

¹ * The KK mallet is produced exclusively by TTE Konklang ® in Germany (www.shop.konklang.de). It consists of two parts: a) the frictioner: <https://shop.konklang.de/Konklang--gongrubber--frictioner--mallet/TTE--TTE-Konklang--konklang--sound-massage--17-77-106.html> and b) the handle: <https://shop.konklang.de/gong-rubber-frictioner/Vario-OTG-5.html>

Percussion guidelines:

- If, for any reason, the KK (Konklang ®) mallet cannot be obtained, you may apply the effects on a thundersheet with SB (preferably a 26 gauge one), in order to produce a very similar sound, or on the Tam-tam, likewise with SB of a similar diameter as the KK mallet (small-headed mallet), with a strong handle that can sustain and create a friction to extract the high partial of B^{b6} / H⁶ or a relevant high frequency over a prolonged time. You may also use two such SB, and alternate between left and right hand. It should nevertheless complement the counter-sound of the piano in those passages, on a high, or higher register.
- For the bowed cymbal solo at letter **P** (ideally on a Wuhan cymbal of 26"): If not available, use 16"+ suspended cymbal that can create the effect of a rich/ homogenous/ voluminous yet smooth and dense multiphonic sound, which can be sustained long and give the impression of the after-resonance of the ensemble's texture at **P** (to be performed, as if a 'cadence').
- Bowed pitches (harmonics): Please mark and prepare with stickers the positions on the cymbal(s)/ i.e. tam-tam, in advance.
- If using a 16+ cymbal/ or on your tam-tam harmonics don't speak out well (e.g. bb. 28, 73, 226), you may alternate (imperceptibly) those sections on crotales (same range/ less dynamics), even though it is highly preferable to be performed as initially intended.

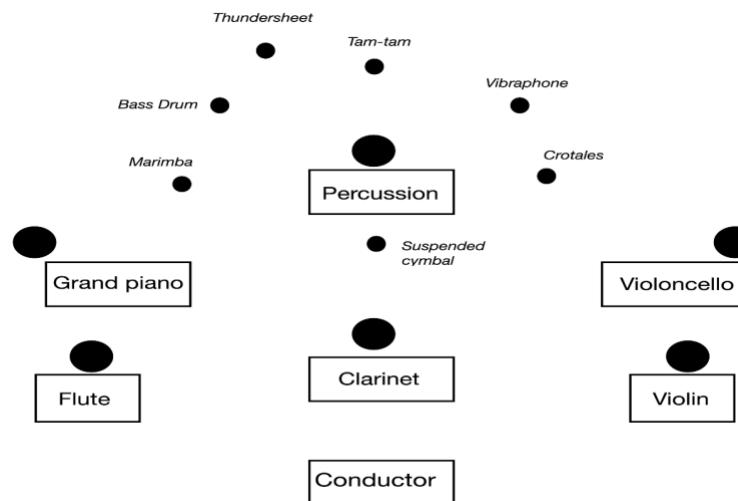
For the violin:

- 1 metallic practice mute (*sordina da studio*), ideally a metallic one, which will create the desired timbre for the passages required.

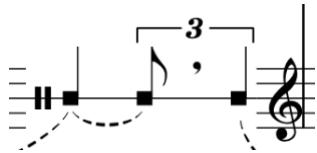
General notes:

- All extended techniques/ notational symbols used in the work are given their detailed explanation further on for each instrument separately. If you have any further questions to that, please do get in touch via email.
- Rests: the smallest rest in the piece is the single caesura ' (like a breathing rest).
- Accidentals apply for a single bar.
- Trills throughout the piece **as fast as possible**.
- Each instrument alternates between two kinds of staves on the score: one for the regular five-line stave and the other one a single line for noise/ air passages.
- Dynamics: for letters **D, F, J, Q in particular**, bring dynamics to front to enliven the static spectral chords.
- Two kinds of slurs: regular and dashed slurs. The dashed slurs implying musically binding the indicated pitches, i.e. phrasing but also as 'Bartók slurs', when for example in trills passages.

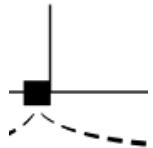
Desired position on stage:



General notation glossary:



Each instrument alternates between two kinds of staves on the score:
one for the regular five-line stave and the other one a single line for air/ non-pitched passages.



Note-head used for air/ non-pitched/ noise passages.



Note stem used for non-metric tremolo (i.e. of short duration).



Smaller size note-heads (usually in brackets) indicate the desired pitch to be heard, or the resulting pitch (either from harmonics, or other techniques). For clarinet only this is reversed: the resulting sound as a diamond-shaped note-head.



Note-head pointing upwards used for highest pitch.



Feathered figures indicate a relative number of pulsating beats and are not to be taken literally. The culmination of each feathered figure usually lies in the centre and it matches with a respective dynamic marking. This kind of pulsation should be performed vividly and in a fast speed, independently from the passage's tempo.

sfzp << ***sfzp***

Acute *sforzando* and *subito piano* (quasi *pp*) with gradual crescendo to the next acute *sforzando* (NB: *sfz* accentuations, always in relation to the respective context of the dynamics).

(senza) → SP → MSP → XSP

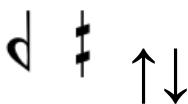
From *ordinario* (*senza pont.*) to *poco ponticello* (SP), towards medium *pont.* (MSP), to extreme *ponticello* (XSP).

MFL → XFL (XST)

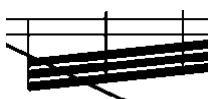
From medium *flautando / sul tasto* (MFL), to extreme *flautando / sul tasto* (XFL).

senza vibr. → Vibr → MVibr → XVibr

From *senza vibrato* (*ordinario*) to some *vibrato* (Vibr), towards medium *vibrato* (MVibr), to extreme *vibrato* (XVibr - for most instruments naturally leading to trills).



Microtonal accidentals used in the piece:
quarter flat, quarter sharp; 1/8 higher and lower (the two arrows).



Figures crossed diagonally with a line, indicate to be performed rapidly, despite tempo indications for the specific passage.

Instrument-specific glossary:

Flutes (general remarks first and then individual)



From pure air sound to a pitch-full effect (i.e. ord.):

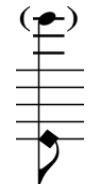
There are four stages (marked in the score as ①/ ②/ ③/ ④):
a white circle is pure air (①), black circle is reg. pitch (④).

Two intermediate stages, one with more air and some pitch (②), applied for delicate whistle tones (WT), as well as with passages with a minimum of pitch (explained further below as **aeolian sound A**) and the other one, with more pitch and some air (③), which is used for the aeolian sound used in the piece - see further down at "air/pitch process" for more info.



Aeolian Sound A:

Applied within marking number ②;
Note-head used to indicate a minimum amount of pitch within air,
yet NOT quite a whistle tone,
nor an aeolian tone, rather something in-between.



Aeolian Sound B:

Applied within marking number ③;
Air with some pitch, more audible than the one above.
Soft and delicate – created with a slightly curved direction of the air in the embouchure,
resulting in sounding two octaves higher (quasi harmonics).



Note head used for passages containing textures of harmonics.



Intensifying vibrato: from normal vibrato (Vibr) to extreme vibrato (XVibr).

NB: Intensifying speed **NOT** amplitude (amplitude given in respective passages).

Piccolo

Whistle tone/ fragile, trembling

mf ♪

A **single** whistle tone:

almost like an aeolian whisper (hence the notation used for the aeolian whispers -as above).

Fragile and trembling, containing small parts of neighbouring pitches (hence the curved zigzag line).

Bass flute

WT as if a harmonic gliss.

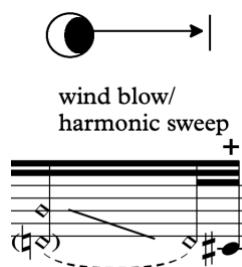
8va

p pp

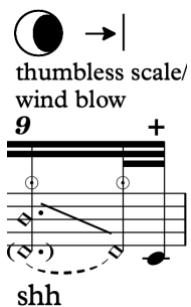
Starting with air, gradually create whistle tones, ideally on the high partials written (as much as possible), and play with these partials in any order, in a slow to medium pace ("harmonic wandering"). Use different order of WT's/ partials, each time this idea appears. Then decent into air pressure and again anew as indicated.



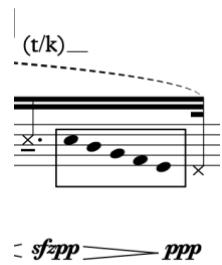
Key-click sound:
pitch sounding at minimum by nature of the key clicks on the bass flute.



A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches sounding in-between (like a wind blow).



A very fast harmonic sweep though the indicated pitch range,
this time thumbless and on the sound **sh**. The effect is more
important than the pitches sounding in-between (like a wind blow).



Percussive and palatal t/k fast descending scale (closed embouchure).

③

39 (h+) (h+) (h+) (h+) (h+)

pp

Aeolian Sound B:

Applied within marking number ③;

Air with some audible pitch.

Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics);
In this case with added key-click sounds.

(chi)

Bright towards a dark palatal approximant ‘chi’ sound transition (closed embouchure).



pp > ppp

*speak the word/
mouthpiece*

40

je - a

sfp > ppp

In addition to performing the passage, speak softly the words in the mouthpiece.
(in-between spoken and whispered, clear but introverted, not evocative).

ppp ← *subpp*

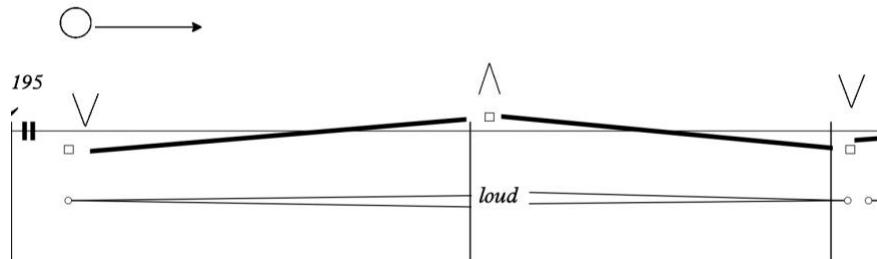
Inhale/ exhale in the mouthpiece arrow indications:
arrow indications upwards and downwards respectively.

(t/t)–



Pure -t- palatal sound (without air).

aqua-lung
(closed embouchure)



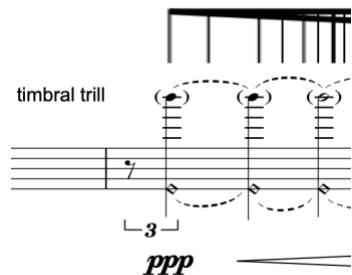
"Aqua-lung" effect:

Sounds like (and it literally is) a travelling air stream through the bass flute tube, from one side to the other.

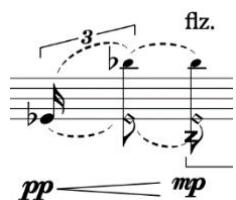
Fully close the mouthpiece; Move the tongue quickly using the syllable 'la', when inhaling/ exhaling;

Both hands fingering *legatissimo*, opening and closing the holes (along ca. an octave).

C flute



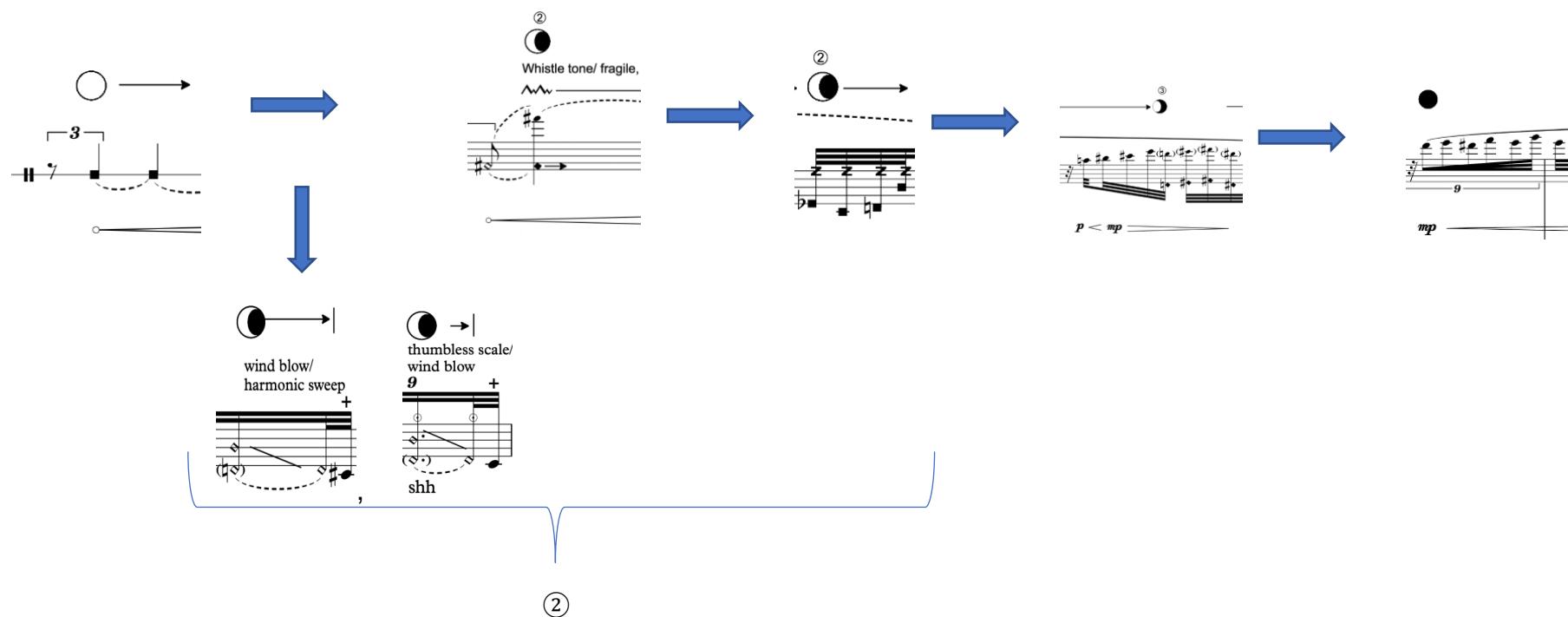
Timbral trill on the indicated harmonic partial (alternatively, bisb. on original fingering)



Smooth transition from pitch towards a harmonic partial (here, ending up in flutter-tonguing).

Air / pitch process and notation (flutes):

For this piece, there is a specific process from air to pitch and vice versa, which is one of its main ideas. The parts of this process are scattered throughout the work, having many secondary variations. However, we may divide this process in 4 main parts, which carry a different notation as well. For reasons of clarification of notation of this process, I am depicting the process from air to pitch ① to ④ as follows:

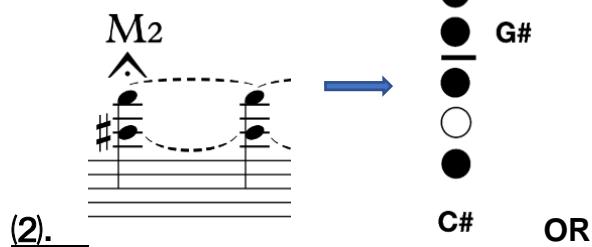
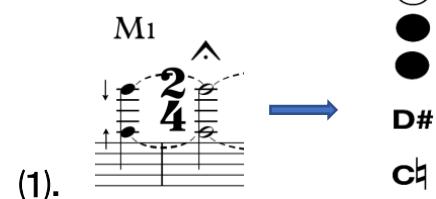


Multiphonics for the C flute*:

Symbols:

 = press the ring, not the hole

 = B natural thumb key



F
●
○/○
●
●
D#
C#

G#
C# OR
F
○
●
○/○
○/○
●

(this one, adds a lower third partial-C#⁵,
also possible/ choose what applies better in dynamics)

(3.)

M₃

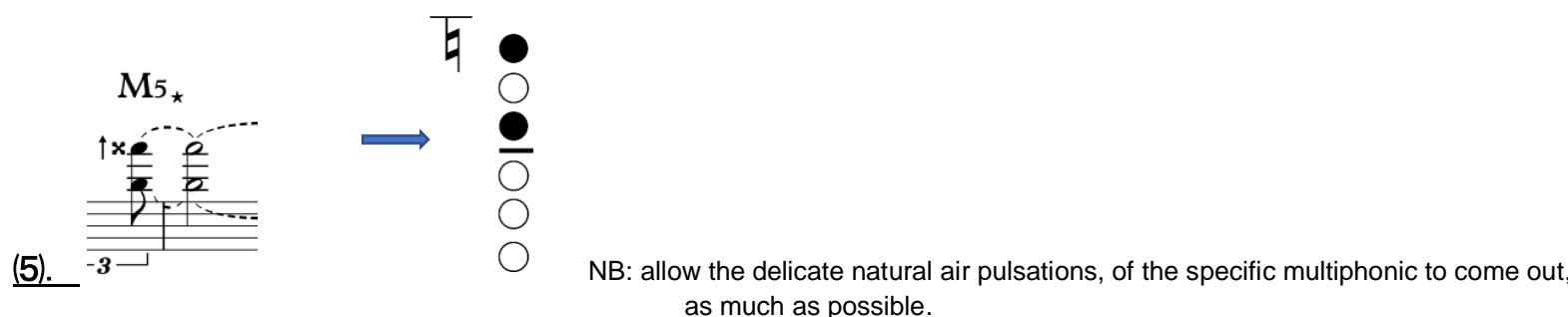
Fingering Legend:

- F: ●●
- G#:
-
-
- C#:

(4.)

M₄

For this multiphonic, there is no given fingering: starting from the given E^{b4} as your fundamental, abruptly overblow with force to a cluster of high partials.
 Additional inhale and exhale indications to be audible, while performing the multiphonic.
 This specific passage (L) should sound like someone out-of-breath, slowly calming down.



*Credits: Howell, Thomas. 'The Multiphonics'. In *The Avant-garde Flute: A Handbook for Composers and Flutists*, 63-178. LA: University of California Press, 1974. Numbers of multiphonics, as found in the book (1-5): 1619, 1743, 90, -, 1666.

Clarinets (B^b, piccolo E^b, Bass Clarinet B^b):

For all three clarinets



From pitch-less (i.e. pure air sound) to a pitch-full effect (i.e. ord.)

There are four stages (marked in the score as ①/ ②/ ③/ ④):
a white circle is pure air (①), black circle is reg. pitch (④).

Two intermediate stages, one with more air and some pitch (②) and the other one, with more pitch and some air (③).



Air pressure towards sound/pitch (from ① to ②, see above) and reversed towards air.



Intensifying vibrato, from normal vibrato (Vibr) to extreme vibrato (XVibr).

NB: Intensifying speed **NOT** amplitude (amplitude given in respective passages).

Clarinet in B^b

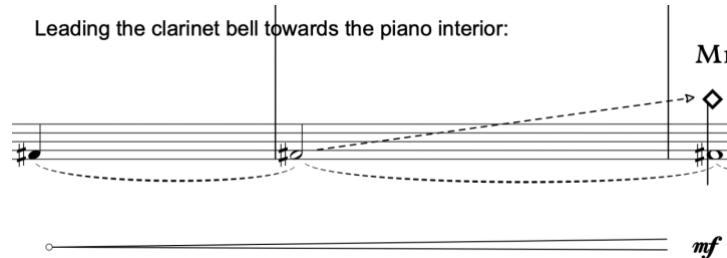
A musical score for Clarinet in B-flat. It features a staff with a treble clef and a key signature of one sharp. The score includes a dynamic marking *ppp*, followed by a short line of music with a dynamic *pp*. A bracket indicates a harmonic glissando starting from a closed position on E up to various partials (indicated by circled numbers 1, 2, 3, 4, 5, 6, 7, 8, 9). The score concludes with another dynamic marking *ppp*.

Harmonic gliss. on E (sounding pitch) within air (inaudible/ barely audible fundamental):
Start with air in a closed position (on E). Reach for the high partials written (as accurately as possible),
and play with these partials only, in any order, in a slow/ medium pace ('harmonic wandering').
Use different order of partials each time this idea appears.
Then decent into air pressure and again anew as indicated.

A musical score for Clarinet in B-flat. It shows a staff with a treble clef and a key signature of one sharp. The score includes a dynamic marking *pp*, followed by a series of vertical bars with '+' signs above them, indicating fingerings. Above these fingerings, a circled '9' is placed above the ninth vertical bar. Below the staff, a curved line connects the first two vertical bars.

(+) Key-click sound (as much audible as possible in the lowest octave of the clarinet on the given fingerings):
Min. pitch, closer to air sound).

Leading the clarinet bell towards the piano interior:

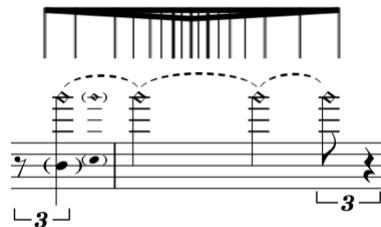


Starting from *dal niente* upon the given fundamental of the multiphonic, build up the desired multiphonic gradually (multiphonic in details further down, M₁). While building up, gradually lead the bell towards the piano interior, amplifying thus the resonance.



ppp -

Harmonic: top pitch is the desired sounding one (fundamental not audible)



ppp ← → ***pp*** ← → ***ppp***

Harmonic trill: a trill with 2 different harmonics, resulting in the same pitch in pulsation - as indicated.

Bass clarinet

multiphonic trill (rapid trill) if not applicable, perform a timbral trill

B. Cl. 28 D 3 3

mp pp

ppp

clamore * *wave* 3 3

ppp sfz

Multiphonic trill (as rapidly as possible); if fingering does not apply on your instrument, perform timbral trill (sounding of the high note). Fingering credits: Heather Roche.

Key-click sound:
pitch sounding at minimum.

Should sound as an outcry (*vibrato leggero/molto*, 'saxophone-like' effect);
Suggestion: lip vibrato OR start with key trill and grow into lip vibrato.

E^b clarinet

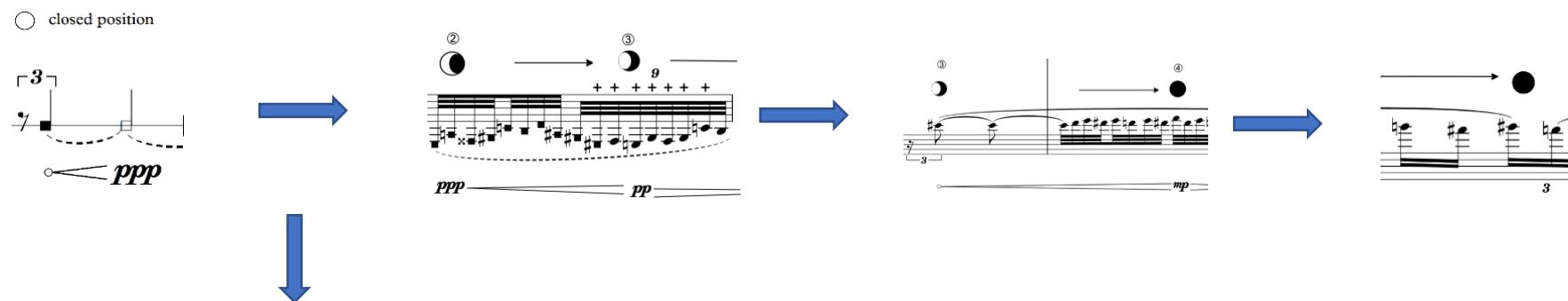
wavy line 3 3

pp

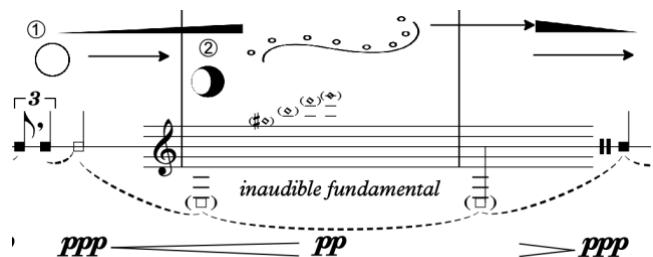
Timbral trill (bisb.).

Air / pitch process and notation (clarinet):

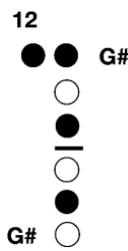
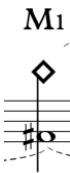
For this piece, there is a specific process from air to pitch and vice versa, which is one of its main ideas. The parts of this process are scattered throughout the work, having many secondary variations. However, we may divide this process in 4 main parts, which carry a different notation as well (at least parts ① and ②). For reasons of clarification of notation of this process, I am depicting the process from air (closed position), to pitch ① to ④ as follows:



The harmonic gliss. passage (explained above), is an important transition from ① to ②, within this work:



Multiphonics for the B^b clarinet:



(1). *mf*

On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, *Multiphonics für Klarinette mit deutschem System*, Germany: Ebenos, 2003, No. 710).

If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, F#4 (sounding) within *mf* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

(2) M₂



For this multiphonic, create one based on the fundamental given here, (sounding G#3) within *mf* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

Percussion (general notation):

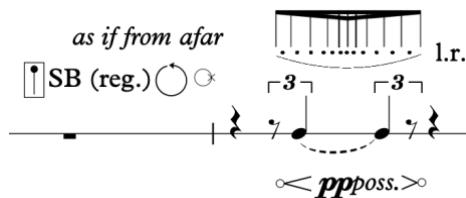


Indication to perform in the middle / at the rim.

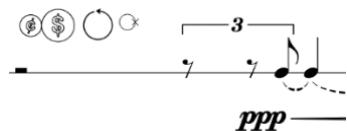


Indication for circular motion.

Bass Drum



l.r. Roll circularly the superball (SB) mallet around the rim, in a slow/ medium pace and varied pressure (eventually it will jump up irregularly, as if *ricochet*. Use two SB's (left and right hand), if preferable.



Rub the surface around the rim with a coin, in a slow/ medium speed.

Tam-tam and cymbal

F **M** **H**

Indications of the desired texture attributes when bowing:
a fundamental (F); a dense multiphonic texture (M); extracting and sustaining a high partial (H).



Treble clef with an 'octave-higher' marking:
the bowed pitch will sound an octave higher than written (see next one).

1.r.

Find/ prepare and 'mark' a spot on the Tam-tam and cymbal,
where a high B partial (and a high G for the cymbal later on) resound, when
bowed.

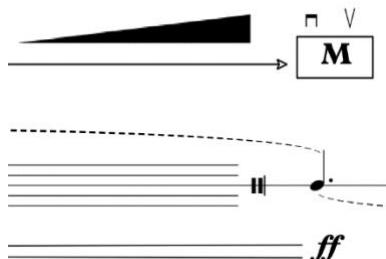
For the tam tam: Hold the bow with one hand along the outside edge/
Press with the other hand on the inside (front side), at the same point to the
bow/ Press the bow/ fingers on contrary directions to get the friction needed/
Bow either up or down, aiming for the partial to stand out. Let resonate.
Use a double bass bow. See also 'percussion guidelines' above.

Tam-tam only

○⊗ KK mallet

Position the frictioner in the second position of the Konklang (KK) mallet (middle).
Find/prepare and mark the spot, where a high B flat is produced on the tam-tam you own.
Rub the KK mallet circularly in a rather slow pace, creating a resonating high sound, as if an outcry.
Check also 'percussion guidelines' above.

Cymbal only



Start by bowing the cymbal as accustomed vertically.
 Then gradually vary bow change/ velocity/ position/ pressure ad lib.
 General tendency: create volume, a rich multiphonic sonority. Later on in the passage, when reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume.
 This abrupt change should assimilate to a distorted strumming on an electric guitar.
 Then crescendo/ varied bow pressure/speed anew until further indicated.

Vibraphone

Cluster mallet upon the entire range of the vibraphone with one hand (with the other hand perform on B. Drum).

Harmonic on vibraphone:

using your fingernail, press the middle of the specific pitch/key, while bowing with the other hand.

This will produce a sounding partial two octaves higher (some harmonics are too fragile, but it is desired so).

Pulsation: either as a natural interference with the other instruments, OR artificially with the palm (see below as in crotales), OR, use the motor for as long as the pedal to create the vibration as imperceptibly as possible.

Crotales

Musical notation for Crotales. It shows a bowing technique where the indicated pitches are bowed, followed by a release stroke (l.r.) on the eighth note. The dynamic is *ppp poss.*

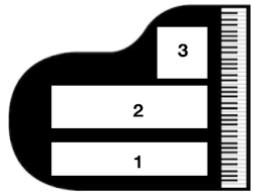
Bow the indicated pitches and when lifting up the bow,
attempt to create with the palm of your hand a vibration on the sound (as much as possible).

Marimba

Musical notation for Marimba. It shows a performance passage starting with four soft mallet strikes (1-3, 2-4) on the lowest notes. The dynamic is *pppp*.

Perform this passage with 4 soft marimba mallets (2 x 2),
in the lowest range, as given. The sound should be dark and haunting.
You may also use bass drum mallets (it makes the sound even darker and more resonant).
Repeat the figure within the repetition bars for as long as indicated.

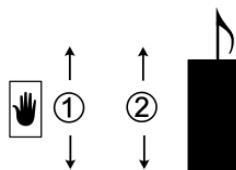
Piano:



The interior of the piano is to be divided roughly in three major range parts, indicated where applicable, as ①, ②, ③, from lowest to highest range.



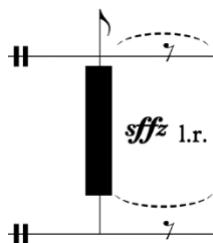
Cluster marking: Range indicated.



Slap the interior strings of the piano with the hand palm on the range area indicated:

Numbers correspond to the division of the piano area as mentioned above, lowest range (①) to the middle range (②).

Arrows indicate the higher and lower part of these ranges, e.g. ①↑, the higher parts of the low bass range etc.
(ranges approximate depending on the piano model).



While firstly pressing the pedal,
let the fallboard, fall.

Let this loud sound resonate, as indicated.

interior

keyboard

Indications of whether performing, inside the interior of the instrument, or at the keyboard.

Ped.

>

Press the pedal (right -3rd- pedal, always in this piece) with force,
making an additional sound to the opening of the piece.
Cancelled upon the next pedalling marked as ordinario (ORD.)

Ped.



Gradually lifting up the right pedal
allowing the sound and its overtones to die out gradually.



Place a block (see 'preparation guides' above) to dampen the strings,
creating the dry/ percussive sound required. The crossed sign: remove the block.



X - shaped note-heads are within the dampered range and will sound **very** dry/percussive, as opposed to the other regular keys/ notes.
Placing the solid block (as above) will approximately dampen the range from F3 to C5.
Passages/ figures such as these, are pianistically conceived as open palm-reach fingering.



Bowed string
(See guidelines above)

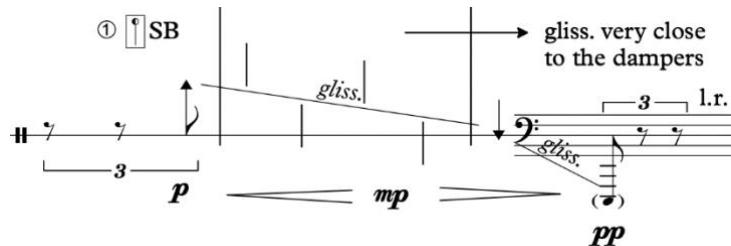
Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.



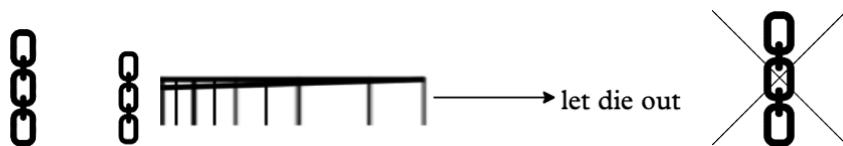
'Slur-like' symbols above arrows, indicate the beginning and ending of a non-metrical passage.
The crossed sign cancels the previous one, returning thus, to time signature as indicated.

A musical score excerpt for a bowed string instrument. It shows a staff with a bass clef and a 4/4 time signature. The score includes a tempo marking of $\text{♩} = 60^*$, a instruction to accelerate to $\text{♩} = 70$, and a section labeled "5" with a dynamic marking of f . A horizontal bracket above the staff indicates a duration of "5\"", spanning from the start of the first measure to the end of the fifth measure. A note in the fifth measure has a dynamic marking of ff . Below the staff, there is a note with a sharp symbol and a dynamic marking of f# . A small number "5" is placed below the staff near the end of the section. A dashed box contains the following text: "* = if tempo $\text{♩} = 60$, then from here, individually (piano ONLY) accelerate to tempo $\text{♩} = 70$. If tempo is already $\text{♩} = 70$, then accelerate to presto possible."

Repeat the figure within the repetition bars as long as suggested by the horizontal curve
(within the time and tempo given).

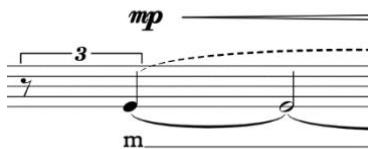


Gliss. across the iron frame of the lowest range (indicated in score as range ①), with the superball (SB) mallet, ending up into the lower strings; then gliss. on the strings until reaching indicated pitch (pre-mark the pitch with a sticker). It should create a counter effect to the tam-tam's sound at these passages and it should be performed as if a single gesture.



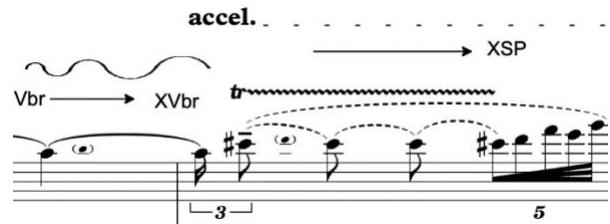
Respectively: place chain across the lowest bass octave of the piano strings/ let chain rattle until it dies out (or according to the pedalling of the passage)/ remove chain.

Humming in the interior:



While pedalling is on, humming in the interior of the piano and let resonate. Simple humming would suffice (introverted!).

Strings (both violin and violoncello and then individually):



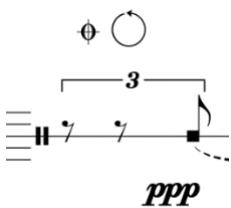
The string parts are structured with the following layers of notation (from bottom -above the stave- to top layers):
 Articulation indications;
 Vibrato indications (often leading to trills);
 Bow pressure indications (see below);
 Ponticello and sul tasto indications; Tempo indications.



Bow pressure (increase/ sustain max. pressure/ decrease).



Intensifying vibrato, from small vibrato (Vibr) to extreme vibrato (XVibr).
NB: Intensifying speed of the vibrato only
 (amplitude is always indicated with small heads in brackets).



Circular bowing:
VIOLIN ONLY: Dampen (sufficiently) the strings with left hand: high position.
 Bow circularly and softly, with a slow to medium pace on all 4 strings.
 For *sfz*: bow near the left-hand fingers/ on the higher part of the bow.
NB: Dynamics in this passage suggest noise intensity and **NOT** bowing velocity.
CELLOS ONLY: position the left palm towards/ close to the bridge, dampening all the strings (sufficiently). Bow (as much circularly as possible) within this space (between palm and bridge): this produces a better sound for the desired effect, on cello. Slow to medium pace!

Violin

I.

pp

A harmonic gliss. on the open string indicated (gliss. on the first harmonics until you reach the first partial written, and then glissando within the rest of the partials given, in a free order upwards and downwards - slow/ medium pace).



Mute on/off

MSP → XSP

pp

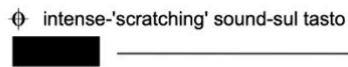
From the last regular note-head given, start a rapid gliss. towards the highest range of the instrument. Within this highest range perform small non-metric, yet rapid glissandi (with the left hand, NOT the bow): Use two fingers (left hand) to achieve *glissando 'tremolando'*, when in the high position. Use the bow only for non-metric tremolo (z).

sffz

pp

'Scratching sound': starting on the pitch indicated, applying pressure to more than two strings with left palm while applying **extreme** pressure on the bow in rapid non-metric tremoli; glissando until the end upon the indicated dynamics; similarly when upwards. Pitch given as indication of position.

Violoncello



Another musical example for Violoncello. It shows a bass clef staff with several notes. Above the staff is a dynamic instruction: **:sfz**. Below the staff is a bar line.

'Scratching sound': starting ca. on the pitch indicated, gradually applying pressure to more than two strings with left palm, while applying **extreme** pressure on the bow in rapid non-metric tremol; glissando until the end upon the indicated dynamics; similarly when downwards. Pitch given as indication of position.

A musical example for Violoncello. It shows a bass clef staff with various notes and rests. There are dynamic markings: **pp** at the beginning and **ppp** at the end. Above the staff is a dynamic instruction: **wm**. A bracket above the staff indicates a range of notes, with a circled **9** at the top. A bracket below the staff indicates a range of notes, with a circled **1** at the bottom.

From the pitch given (E): perform rapid and non-metric tremoli with the bow, while with the left hand perform small gliss. within the range of the pitches given in small note-heads in brackets.

A musical example for Violoncello. It shows a bass clef staff with notes. Above the staff is a dynamic marking: **pp**. Below the staff is a dynamic marking: **< mp >**. Above the staff, there is a diagram illustrating a harmonic glissando: it shows a horizontal line with arrows indicating direction, and above it, a series of vertical lines representing partials or harmonics.

A harmonic gliss. on the open string indicated (gliss. on the first harmonics until you reach the first partial written, and then glissando within the rest of the partials given, in a free order upwards and downwards- slow/ medium pace).

lérkos

for ensemble

2019/20

Andreas Tsartas

A $\text{♩} = 60$

Flute

Bass flute

Clarinet in B \flat

Susp.cymbal
Tam-tam
(Thundersheet)

Bass Drum

Crotales
Vibraphone
Marimba

Piano

Violin

Violoncello

2019/20

A $\text{♩} = 60$

air sound on E

softest marimba mallet

bass drum mallet

l.r.

sim.

sffz

f

mp

p

ppp

pp

pp

pp poss.

as if from afar

SB (reg.)

l.r.

ord.

Interior

pp

pp

Violin

Violoncello

2

11

B. Fl. Cl. T-t. B. D. Pno.

B. Fl. (Top Staff):

- Measure 1: Dynamics **pp**, grace notes, slurs.
- Measure 2: Dynamics **p**, grace notes, slurs.
- Measure 3: Dynamics **pp**, grace notes, slurs. Includes performance instruction: WT as if a harmonic gliss. (Wavy line), sounding pitch A5- (dashed line).
- Measure 4: Dynamics **pp**, grace notes, slurs.
- Measure 5: Dynamics **pp**, grace notes, slurs.
- Measure 6: Dynamics **mp**, grace notes, slurs.
- Measure 7: Dynamics **p**, grace notes, slurs.
- Measure 8: Dynamics **p**, grace notes, slurs.

Cl. (Second Staff):

- Measure 1: Dynamics **ppp**, grace notes, slurs.
- Measure 2: Dynamics **pp**, grace notes, slurs.
- Measure 3: Dynamics **ppp**, grace notes, slurs.
- Measure 4: Dynamics **p**, grace notes, slurs.
- Measure 5: Dynamics **pp**, grace notes, slurs.

T-t. (Third Staff):

- Measure 1: Dynamics **pp**, grace notes, slurs.
- Measure 2: Dynamics **pp**, grace notes, slurs.
- Measure 3: Dynamics **pp**, grace notes, slurs.
- Measure 4: Dynamics **pp**, grace notes, slurs.
- Measure 5: Dynamics **pp**, grace notes, slurs.

B. D. (Fourth Staff):

- Measure 1: Dynamics **pp**, grace notes, slurs.
- Measure 2: Dynamics **pp**, grace notes, slurs.
- Measure 3: Dynamics **pp**, grace notes, slurs.
- Measure 4: Dynamics **pp**, grace notes, slurs.
- Measure 5: Dynamics **pp**, grace notes, slurs.

Pno. (Bottom Staff):

- Measure 1: Rests.
- Measure 2: Rests.
- Measure 3: Rests.
- Measure 4: Rests.
- Measure 5: Dynamics **pposs.**, grace notes, slurs.
- Measure 6: Dynamics **p**, grace notes, slurs.

Performance instructions include: sim., l.r. (legato release), and a wavy line symbol indicating a harmonic glissando.

B. Fl. (Measures 17-18): Bassoon part. Measure 17: Dynamics *mp*, *mf*, *pp*, *pp*, *ppp*. Measure 18: Dynamics *ppp*. A bracket indicates "change to piccolo".

C1. (Measures 17-18): Clarinet part. Measure 17: Dynamics *mp*, *sim.*. Measure 18: Dynamics *p*, *mf*, *pp*.

T-t. (Measures 17-18): Trombone part. Measure 17: Dynamics *p*, *l.r.*. Measure 18: Dynamics *ppp*, *sim.*, *mf*.

Pno. (Measures 17-18): Piano part. Measure 17: Dynamics *ppposs.*, *pppp*. Measure 18: Dynamics *f*, *ppposs.*

Vln. (Measures 17-18): Violin part. Measure 17: Dynamics *ppp*, *pp*, *ppp*. Measure 18: Dynamics *ppp*. The instruction "detaché a punta d' arco I." is written above the staff. The violin part consists of sixteenth-note patterns with various slurs and grace notes.

Musical score page 21, measures 5 and 6.

Measure 5: The score consists of five staves. The Picc. (Piccolo) staff has a single note. The Cl. (Clarinet) staff shows a melodic line with dynamics *pp*, *sim.*, *f*, and *p*. The B. D. (Bassoon) staff has sustained notes. The Pno. (Piano) staff shows a harmonic progression with *mf* and *f* dynamics. The Vln. (Violin) staff features a sixteenth-note pattern with dynamics *pp* and *ppp*. The Vc. (Cello) staff has sustained notes.

Measure 6: The time signature changes to $\frac{4}{4}$. The Picc. staff continues with a single note. The Cl. staff has a melodic line with dynamic *ORD.* and a instruction "change to Bass Clarinet in B♭". The B. D. staff has sustained notes. The Pno. staff has sustained notes. The Vln. staff continues its sixteenth-note pattern with dynamics *XSP*, *MSP*, *SP*, *pp*, and *ppp*. The Vc. staff has sustained notes.

28

Picc. $\text{= } p$

B. Cl. multiphonic trill (rapid trill)

Crot.

Vib. sim. l.r. $\text{ppp} < \text{pp}$

Pno. pp

Vln. $\text{MSP} \rightarrow \text{XSP} \rightarrow \text{MSP}$
 $\text{ppp} \leftarrow \text{sfz} \rightarrow \text{pp}$

Vc. $\text{XSP} \rightarrow \text{MSP}$
 $\text{sfz} \rightarrow \text{pp}$

change to bass flute

5

4

sim. p

5

4

senza Pd. ma leggierissimo possibile

$\text{sfz} \text{ pp}$

$\text{sfz} \text{ pp}$

7

B. Fl.

B. Cl.

Pno.

Vln.

Vc.

31 **4**

key-click sound **2**

sim. **4**

key-click sound

accel.

4

2

accel.

XSP → MSP → XSP → MSP

sfp > pp sfzmf → ppp

XSP → MSP

sfp > pp sfz → pp

Musical score for piano, violin, and cello. The score consists of three staves. The top staff is for the Piano (Pno.), the middle for the Violin (Vln.), and the bottom for the Cello (Vc.). The key signature is C major (indicated by a 'C' in a box). The tempo is 70 BPM. The score includes dynamic markings such as *mp*, *sfp*, *sfpnf*, *pp*, and *p*. Performance instructions include 'XSP' and 'MSP' above the violin staff, and '3' and 'sfz' below the violin staff. The cello staff features a unique performance technique indicated by a circle with a dot and a horizontal line. The violin staff also includes a '3' and 'sfz' marking. The piano staff has a dynamic 'sfz' and a performance instruction 'Ped.' with a curved line leading to an asterisk (*).

39

B. Fl.

sim. (chi)

je - a
fzpp > ppp ppp > ppp pp > ppp

change to Clarinet in B♭

B. Cl.

Vc.

— ppp

— sfzmf > pp

— sfzmp — ppp

9

45

Fl.

chló - e

wind blow/
harmonic sweep

Leading the clarinet bell towards the piano interior:

Cl.

Interior

Pno.

Vln.

Vc.

XFL II/5

XFL I/6 II/5

$\text{♩} = 90$ Poco più mosso

$\text{♩} = 90$ Poco più mosso

mf

pposs. <

9

D ♩ = 70 ♩ = ♩ 90 L'istesso come sopra

rall.

Pno.

Vln.

Vc.

$\text{♩} = 70$

Fl. 62

Flute part showing sixteenth-note patterns with grace notes and dynamic markings **ppp**, **p**, and **ppp**.

ppp **ppp** **p** **ppp**

Vib.

Vibraphone part with dynamic **pp poss.**, **< p**, and **l.r.** markings. A grace note pattern is shown above the staff.

$\text{♩} = 70$

Pno.

Piano part with dynamic **mp**, **pp poss.**, and **mf** markings. The piano has two staves, both with similar patterns.

Vln.

Violin part with dynamic **p**, **pp**, **pp**, **p**, and **ppp** markings. The violin has two staves, both with similar patterns.

Vc.

Cello part with dynamic **pp**, **p**, **ppp**, **ppp**, and **pp** markings. The cello has two staves, both with similar patterns.

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

12

69

Fl.

rall.

timbral trill

change to piccolo

ppp *pp*

4

Cym.

F/M

H Attain, hold and sustain the F sharp for as long as indicated.

mp

Pno.

rall.

4

Vln.

XSP

I.

pp

p

ppp *pp* *ppp*

Vc.

Musical score for piccolo (Picc.) and clarinet in E♭ (Cl.). The score consists of two staves. The top staff is for the piccolo, starting with a rest, followed by a melodic line. The tempo is indicated as $\text{♩} = \text{♪} = 60$. The key signature is one sharp (F#). The dynamic is *p*. The bottom staff is for the clarinet in E♭, which remains silent throughout the measure. Measure numbers 75 and 13 are shown above the staves. A performance instruction above the piccolo staff reads "Whistle tone/ fragile, trembling".

Musical score for Cymbals (Cym.) in treble clef. The score consists of two measures. In the first measure, a note is sustained from the beginning of the measure to the first beat of the second measure. The dynamic is marked as *mf* (mezzo-forte). In the second measure, the dynamic changes to *l.r.* (leggiero).

Vln.

Vc.

$\text{♩} = \text{♪} = 60$

MSP → XSP → MSP → XSP → MSP → MSP

XSP → MSP → XSP → MSP → MSP → MSP

ORD.

senza vibr. → one bow →

E ♩ = ♪ = **60**

accel.

♩ = **100**

Picc.

ORD.

4

8

mp

E♭ Cl.

sfp

sfp

sfp

Vln.

4

8

accel.

♩ = **100**

senza vibr.

¶\nV

sfp

, sim.

sfp

Vc.

sfp

sfp

sfp

, ¶\nV

, sim.

Vibr

→

XVbr

one bow →

tr

accel.

N = ***140***

15

Musical score for Picc. and Eb Cl. The score consists of two staves. The top staff is for Picc. (Piccolo) and the bottom staff is for Eb Cl. (Eb Clarinet). Measure 86 starts with a dynamic *Vibr* and a wavy line above the notes. A bracket indicates a pitch range of +/- 40 cents. The instruction *XVbr* is shown with an arrow pointing to the right. The Picc. part has grace notes and a sixteenth-note cluster. The Eb Cl. part has eighth-note pairs. Measure 87 begins with a dynamic *sfzpp*. Both parts continue with sixteenth-note patterns. Measure 88 starts with a dynamic *tr*. The Picc. part has a sixteenth-note cluster. Measure 89 starts with a dynamic *tr*. The Picc. part has a sixteenth-note cluster. Measure 90 starts with a dynamic *sfzp*. The Picc. part has a sixteenth-note cluster. Measure 91 starts with a dynamic *tr*. The Picc. part has a sixteenth-note cluster.

accel.

$\text{♩} = 140$

Musical score for Violin (Vln.) and Cello (Vc.) featuring two systems of music. The top system shows the Vln. playing eighth-note patterns with dynamic markings like **Vibr**, **XVbr**, **MSP**, **XSP**, **one bow**, **tr**, **sim.**, **sfp**, and **sfzp**. The bottom system shows the Vc. playing eighth-note patterns with dynamic markings like **(tr)**, **XSP**, **MSP sim.**, **XSP**, **MSP**, **XSP**, **MSP**, **tr**, and **sfzp**. Both systems include fingerings (e.g., 5, 3) and slurs.

Picc. (tr) → ③ → ④ → ③ → ② → ① → 68

E♭ Cl. (tr) → tr → sfzmp → sfzmp → sfzmp → sfzmp → sfzmp → sfzf

Vln. (tr) → XSP → MSP → XSP → MSP → XSP → MSP → XSP → MSP → tr → 68

Vc. XSP → MSP → tr → XSP → MSP → XSP → tr → XSP → tr → 68

(♪ = **140**)

$\text{♩} = 70$ ($\text{♪} = 140$)

17

Musical score for Picc. and Eb Cl. The score consists of two staves. The top staff is for Picc. (Piccolo) and the bottom staff is for Eb Cl. (E♭ Clarinet). The key signature changes from 6 to 8 to 5 to 8 to 2 throughout the measures. Measure 96 starts with a dynamic of sfz . Measure 97 starts with a dynamic of $sffz$. Various dynamics are indicated: $sfmf$, mp , mf , and mp . Measure 97 ends with a dynamic of mf .

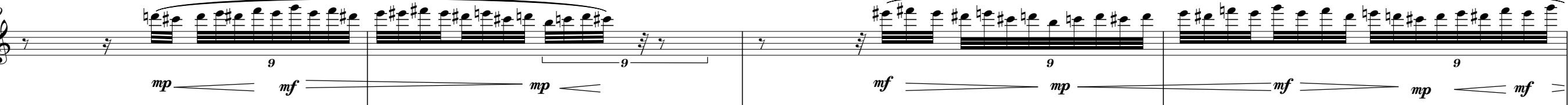
(♪ = **140**)

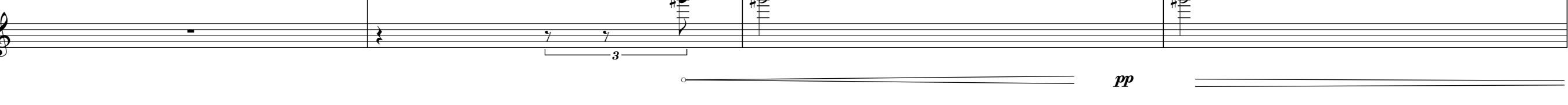
$\text{♩} = 70$ ($\text{♩} = 140$)

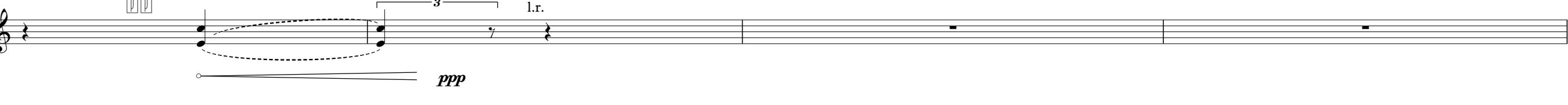
Musical score for Violin (Vln.) and Cello (Vc.) showing measures 6 through 10. The score includes dynamic markings (sfz, sfzmp, ff, ffz), articulations (tr, z), and time signatures (6/8, 8/8, 5/8, 2/4). The Cello part features sustained notes and rhythmic patterns. Measure 9 ends with a dynamic ***f*** and measure 10 begins with a dynamic ***mf***.

18

99

Picc. 

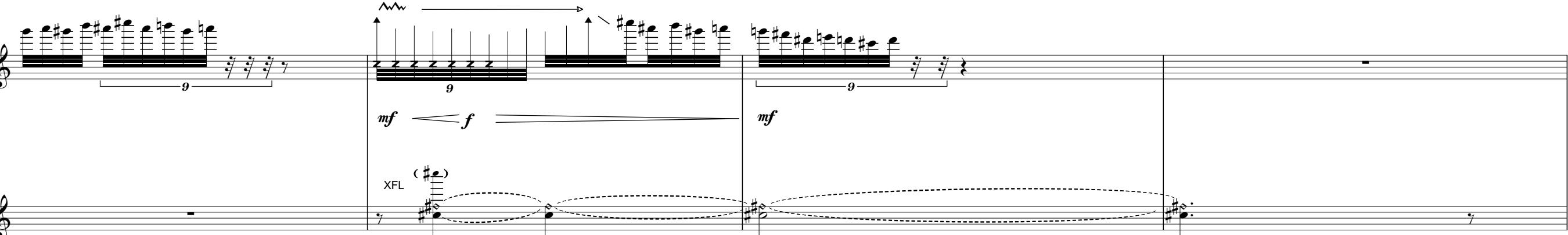
E♭ Cl. 

Crot. 

Pno. 

allow overlapping of fingers-perform these quasi staccato

8va

Vln. 

XSP → MSP

mf — f —

XFL (♯)

Vc. 

Picc. 103 change to C flute
 E♭Cl. *mp*
 Crot.
 Pno. (8) 15^{ma} f * Accelerate to presto possible.
 Vln. *mf ff* MSP SP senza pont. XFL I/3 II/7
 Vc.

F

20

 $\downarrow = 90$ Poco più mosso

Accentuate dynamic fluctuations

M₂

Fl.

E♭Cl.

Crot.

p

pppp

pp

pppp

rall.

p

pp

p

pppp

pp

pppp

ppp

ppp

l.r.

ppp poss.

pp

F $\downarrow = 90$ Poco più mosso*rall.*

Pno.

portato

(15)

fff

(8)

Vln.

Vc.

mp

pppp

p

pppp

pp

pppp

pp

pppp

d = **70**

G *d* = *d* = **70**

2 **4**

M₂

Crot.

Pno.

Vln.

Vc.

Fl.

E♭Cl.

7-8"

15ma

fff attacca

8va

XFL

mf > p

l.r.

come sopra

Piano ONLY: Start presto possibile as before, then individually ralatando to tempo *d* = **70** /colla parte.

Musical score page 122, measures 1-10. The score includes parts for Flute (F1.), Eb Clarinet (EbCl.), Piano (Pno.), Violin (Vln.), and Cello (Vc.).

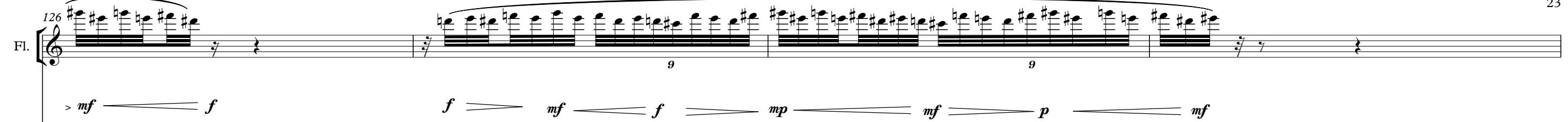
Flute (F1.): Measures 1-10. Dynamics: *mp*, *f*, *mf*, *f*, *mf*, *f*. Articulation: slurs, grace notes.

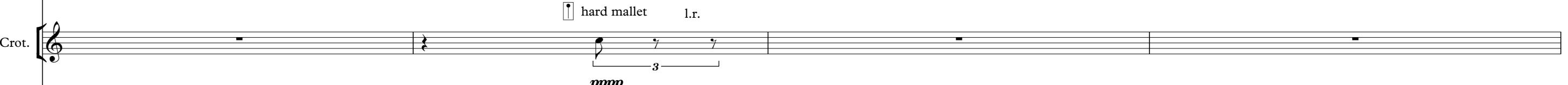
Eb Clarinet (EbCl.): Measures 1-10. Dynamics: *p*, *ppp*, *ppp*, *ppp*. Articulation: slurs, grace notes. Note: "change to clarinet in B♭".

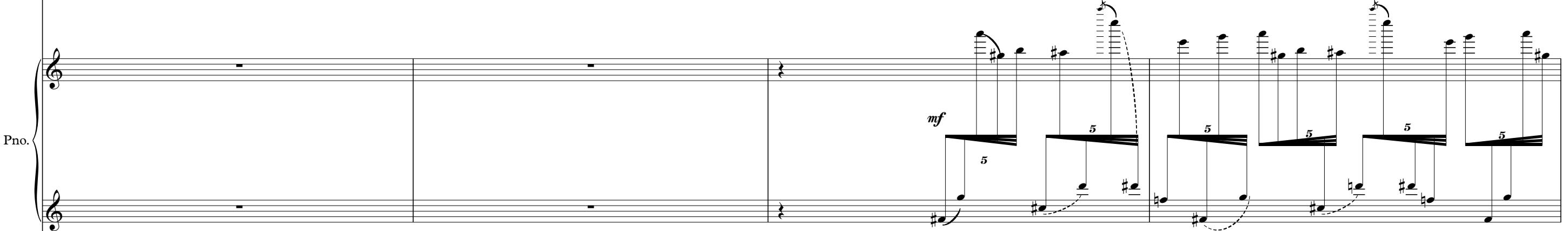
Piano (Pno.): Measures 1-10. Dynamics: *f*, *5*, *5*, *5*, *7*, *5*, *5*, *5*, *5*, *5*, *5*. Articulation: slurs, grace notes. Note: (45) *sost.*, *8va*.

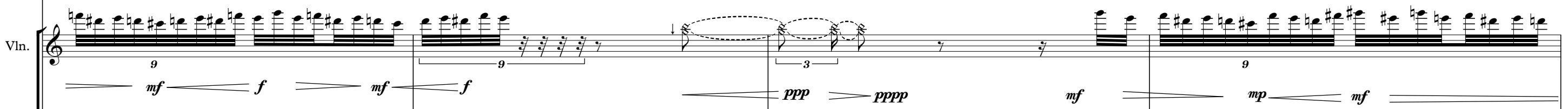
Violin (Vln.): Measures 1-10. Dynamics: *p*, *ppp*, *detaché a punta d' arco*, *mf*, *f*. Articulation: slurs, grace notes.

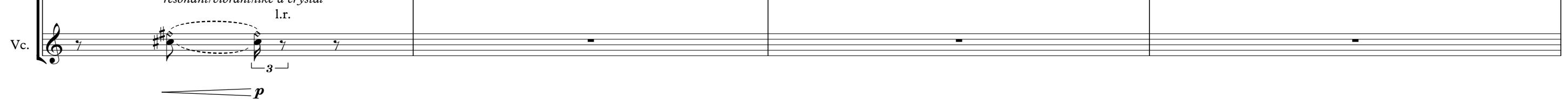
Cello (Vc.): Measures 1-10. Dynamics: *mp*, *pp*. Articulation: slurs, grace notes.

Fl. 126 

Crot. hard mallet l.r. 

Pno. 

Vln. 

Vc. XFL resonant/vibrant/like a crystal l.r. 

24

130

Fl.

mf — *mp* — *mf* — *p* — *mp* — *p*

Cl.

mp — *p* — *mp* — *p*

Pno.

5 — *5*

MSP — SP

Vln.

mp — *mf* — *mp* — *mf* — *p*

Vc.

detaché
a punta d' arco

XFL — SP — XSP

p — *mp*

3
4

③ → **④**

H ♩ = ♩ = 70

25

Fl.

134 ③ → ♦
Fl. ♩ ♩ = 70
pp ppp p

Cl.
3 → ④ → ⑤
Cl. ♩ ♩ = 70
3 9 5 3
mp p mp ppp

ORD.

H ♩ = ♩ = 70

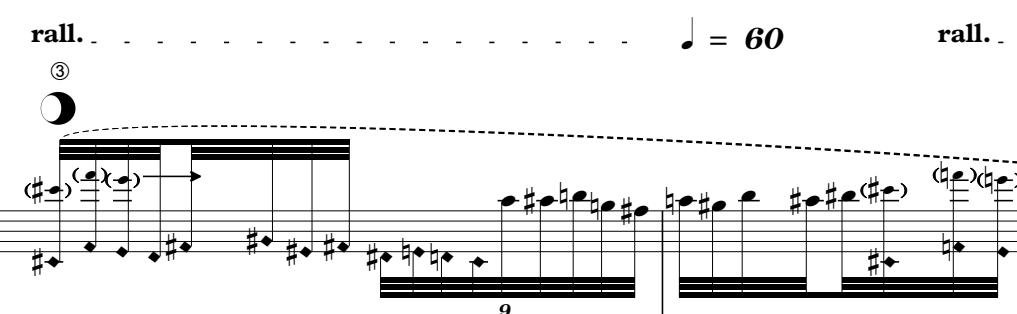
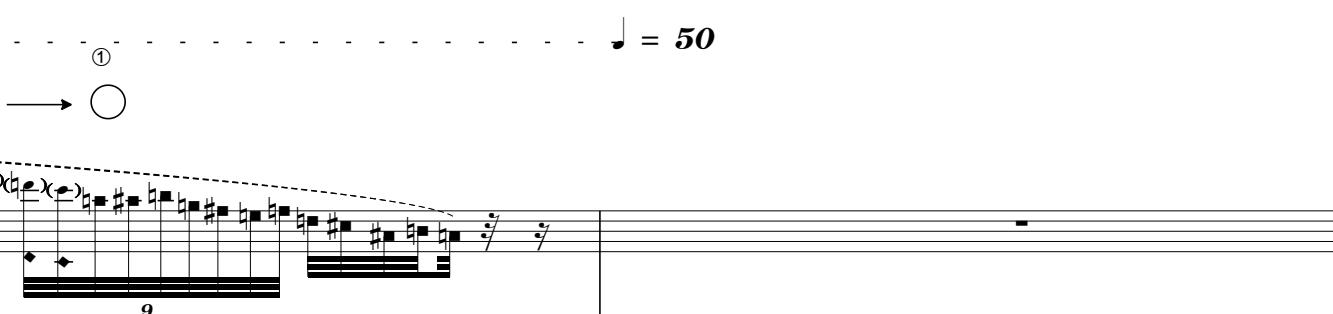
Vln. 3 → MSP
Vln. ♩ ♩ = 70

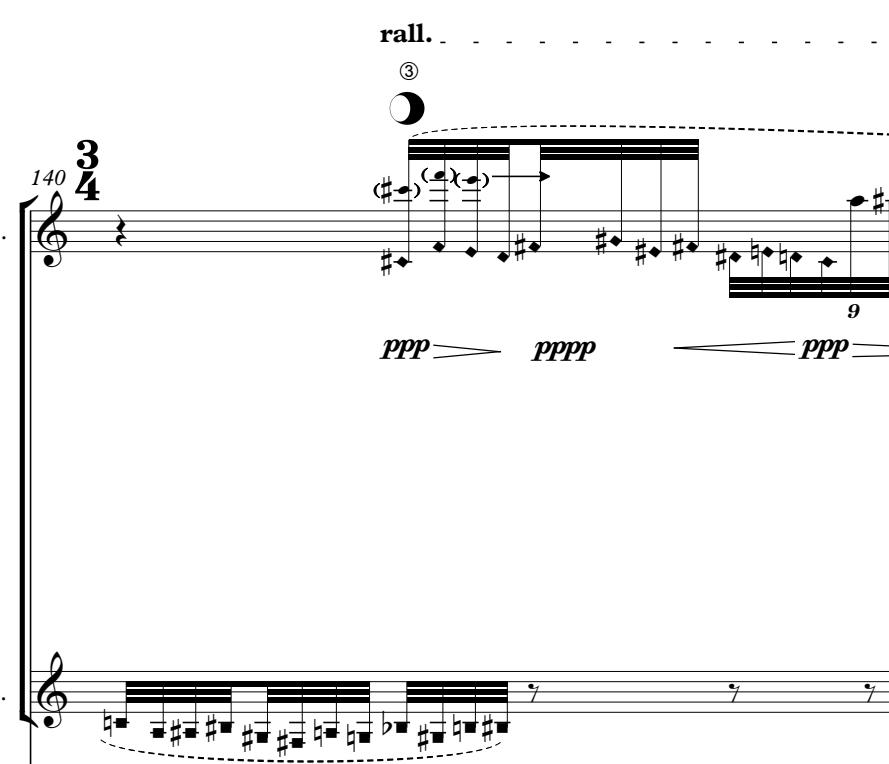
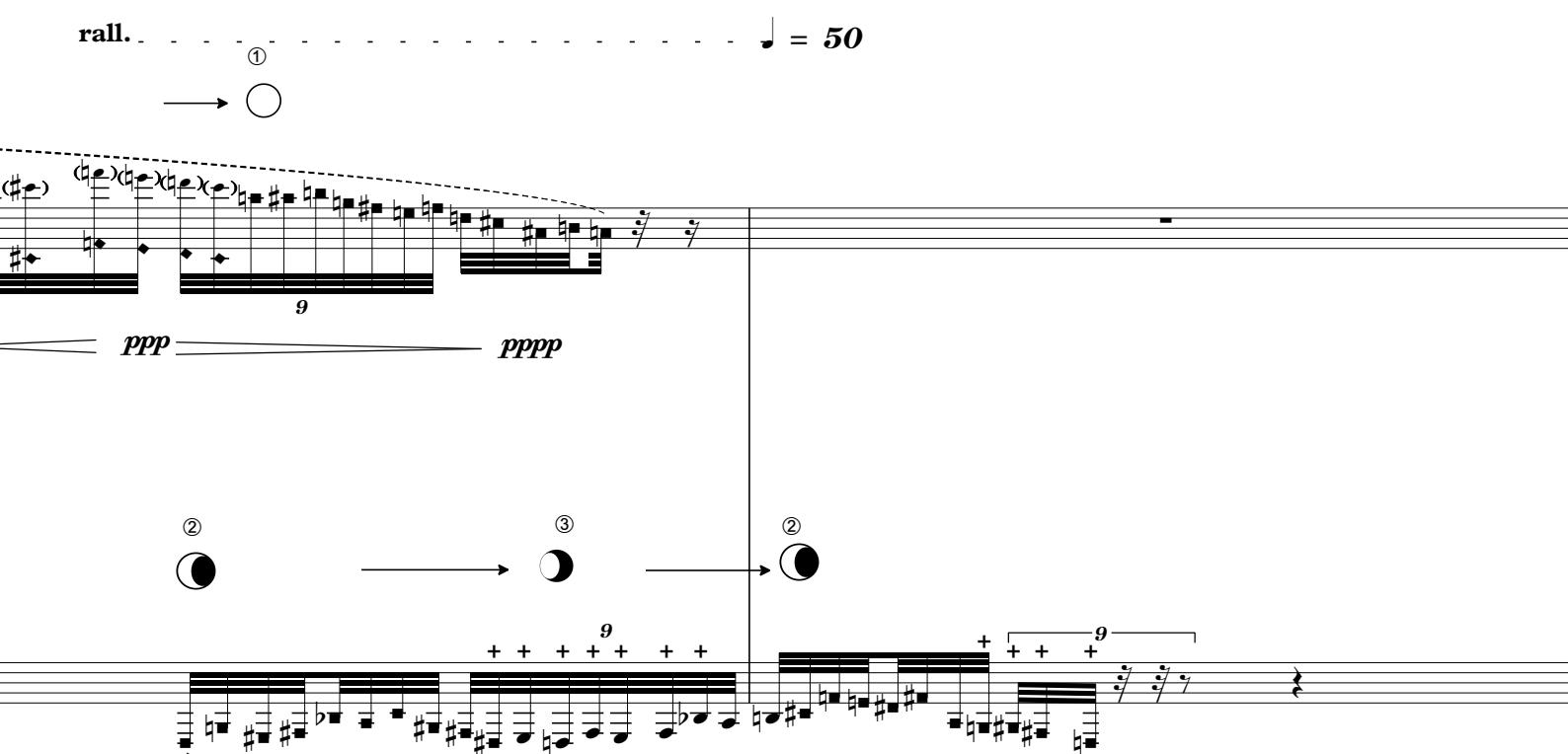
Vc. XFL → SP → XSP → MSP
Vc. ♩ ♩ = 70
7 7 7 7 6 7
pp mp p mp pp p pp

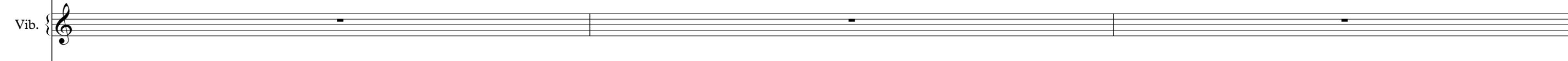
Musical score page 137 featuring five staves:

- Fl.**: The first staff shows a melodic line with grace notes and dynamic markings *ppp*, *pp*, *ppp*, and *pp*. Measure numbers 9 and 10 are indicated above the staff.
- C1.**: The second staff features a melodic line with grace notes and dynamic markings *p*, *pp*, *p*, *pp*, *p*, *pp*, and *p*. Measures 9, 10, and 11 are indicated below the staff. Circular markings with numbers ③ and ② are placed above the staff.
- Vib.**: The third staff contains a single measure with a dynamic *ppp poss.* followed by *pp* and *Ped.* A tempo marking "l.r." is shown above the staff.
- Vln.**: The fourth staff includes two measures. The first measure has a dynamic *pp* and a performance instruction "resonant/vibrant/like a crystal". The second measure has a dynamic *p*, *pp*, and *p*. Measure numbers 9 and 10 are indicated below the staff. A tempo marking "XFL" is shown above the staff.
- Vc.**: The fifth staff includes three measures. The first measure has a dynamic *ppp* and a performance instruction "resonant/vibrant/like a crystal". The second measure has a dynamic *p*, *pp*, and *p*. The third measure has a dynamic *p*, *ppp*, and *p*. Measure numbers 9, 10, and 11 are indicated below the staff. Performance instructions "SP", "XSP", "MSP", and "XSP" are shown above the staff.

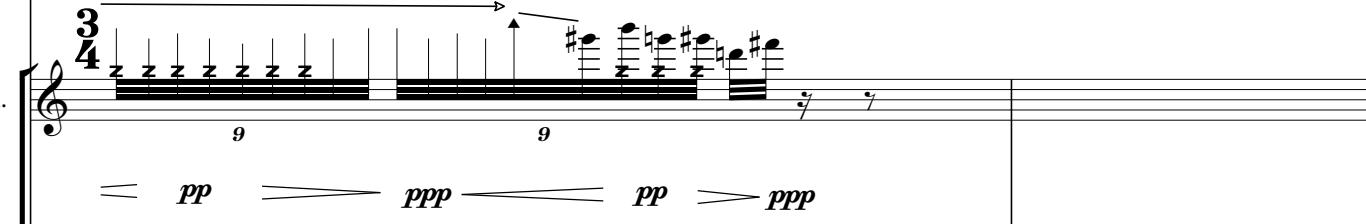
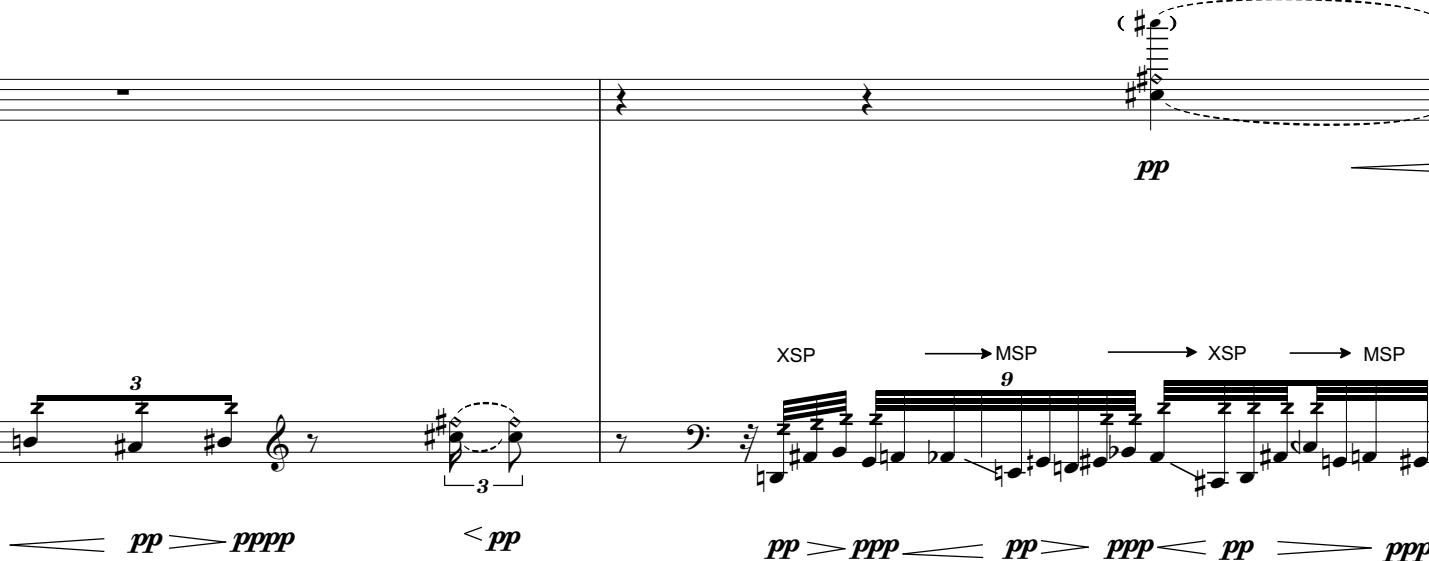
The score concludes with a measure number 12 at the bottom of the page.

rall. 
 $\text{♩} = 60$
rall. 
 $\text{♩} = 50$

Fl. 
Cl. 

Vib. 

rall. 
 $\text{♩} = 60$
rall. 
 $\text{♩} = 50$

Vln. 
Vc. 

Pno.

Vln.

Vc.

29

Musical score for Flute (F1.) and Clarinet (Cl.). The score consists of two staves. The top staff (Flute) starts with a melodic line of eighth-note pairs followed by a sustained note. The bottom staff (Clarinet) starts with a rhythmic pattern of sixteenth notes. Measure 145 begins with a dynamic of *p*, followed by *pppp* and *pp*. The Flute has a melodic line with grace notes and a sustained note. The Clarinet has a rhythmic pattern with sixteenth-note pairs. Measure 146 begins with a dynamic of *p*, followed by *ppp* and *pp*. The Flute has a melodic line with grace notes and a sustained note. The Clarinet has a rhythmic pattern with sixteenth-note pairs.

$\text{♩} = 60$

30

J Accentuate dynamic fluctuations

$\text{♩} = 50$

151

M₃

Fl.

pp mp pp

mp mf p

come sopra

Cl.

pp mp mf p ppp

B. D.

sfz pp

Crot.

l.r.

pp

sim. sim.

ppp

J 8va---1

$\text{♩} = 50$

Pno.

l.r.

sfz

mf

3 3

ped.

8va---1

Vln.

sim.

XFL resonant/vibrant/like a crystal

ORD.

ppp < pp

p > pp

mp

> pp p ppp

pp > ppp

Vc.

3 3

3 3

3 3

3 3

mf

ppp

rall.

32

M₃

K ♩ = 30

Fl. 156 *ppp* → *p* → *pp*
mp → *ppp*

Cl. ② → ③ → ○
pp → *ppp*

change to clarinet E_b

B. D. ○○○○ → 3
ppp → *p* → *ppp* l.r.
pppp l.r.

Crot. *pppp* l.r.

Vib. *pppp* l.r.

Pno. *pp* l.r.

K ♩ = 30

rall. 8^{va} *rall.* 8^{vb}

W Vln. ○○ → 3
ppp → *p* → *ppp* → *pppp* sim.
p l.r.

Vc. *mp* → *ppp* → *ppp* → *p* → *ppp* → *p*

$\downarrow = 60$ accel.

Pno.

162

ppp *pp* l.r. ① *SB* *gliss.* very close to the dampers *gliss.*

p *mp* *pp*

8.....

Vln.

XFL
resonant/vibrant/like a crystal

l.r. *ppp*

Vc.

sim. l.r. *pp* *sfzp* *pp* *sfzmp*

pp *sfzp* *pp* *sfzmp* *p*

Musical score for Flute (Fl.) and Bassoon (E♭ Cl.) on page 35, measures 173-35. The score includes dynamic markings such as *ppp*, *pp*, *mp*, *p*, *mf*, and *mf*. Measure 173 starts with a flute part featuring a series of sixteenth-note patterns with grace notes, followed by bassoon entries. Measures 174-175 show the bassoon taking a prominent role with sustained notes and rhythmic patterns. Measures 176-177 continue the bassoon's melodic line. Measures 178-179 show the flute re-entering with eighth-note patterns. Measures 180-181 conclude the section with bassoon entries. Measure 182 begins a new section with a bassoon solo. Measures 183-184 show the bassoon continuing its melodic line. Measures 185-186 conclude the section with bassoon entries. Measure 187 begins a new section with a bassoon solo. Measures 188-189 show the bassoon continuing its melodic line. Measures 190-191 conclude the section with bassoon entries. Measure 192 begins a new section with a bassoon solo. Measures 193-194 show the bassoon continuing its melodic line. Measures 195-196 conclude the section with bassoon entries. Measure 197 begins a new section with a bassoon solo. Measures 198-199 show the bassoon continuing its melodic line. Measures 200-201 conclude the section with bassoon entries. Measure 202 begins a new section with a bassoon solo. Measures 203-204 show the bassoon continuing its melodic line. Measures 205-206 conclude the section with bassoon entries. Measure 207 begins a new section with a bassoon solo. Measures 208-209 show the bassoon continuing its melodic line. Measures 210-211 conclude the section with bassoon entries. Measure 212 begins a new section with a bassoon solo. Measures 213-214 show the bassoon continuing its melodic line. Measures 215-216 conclude the section with bassoon entries. Measure 217 begins a new section with a bassoon solo. Measures 218-219 show the bassoon continuing its melodic line. Measures 220-221 conclude the section with bassoon entries. Measure 222 begins a new section with a bassoon solo. Measures 223-224 show the bassoon continuing its melodic line. Measures 225-226 conclude the section with bassoon entries. Measure 227 begins a new section with a bassoon solo. Measures 228-229 show the bassoon continuing its melodic line. Measures 230-231 conclude the section with bassoon entries. Measure 232 begins a new section with a bassoon solo. Measures 233-234 show the bassoon continuing its melodic line. Measures 235-236 conclude the section with bassoon entries. Measure 237 begins a new section with a bassoon solo. Measures 238-239 show the bassoon continuing its melodic line. Measures 240-241 conclude the section with bassoon entries. Measure 242 begins a new section with a bassoon solo. Measures 243-244 show the bassoon continuing its melodic line. Measures 245-246 conclude the section with bassoon entries. Measure 247 begins a new section with a bassoon solo. Measures 248-249 show the bassoon continuing its melodic line. Measures 250-251 conclude the section with bassoon entries. Measure 252 begins a new section with a bassoon solo. Measures 253-254 show the bassoon continuing its melodic line. Measures 255-256 conclude the section with bassoon entries. Measure 257 begins a new section with a bassoon solo. Measures 258-259 show the bassoon continuing its melodic line. Measures 260-261 conclude the section with bassoon entries. Measure 262 begins a new section with a bassoon solo. Measures 263-264 show the bassoon continuing its melodic line. Measures 265-266 conclude the section with bassoon entries. Measure 267 begins a new section with a bassoon solo. Measures 268-269 show the bassoon continuing its melodic line. Measures 270-271 conclude the section with bassoon entries. Measure 272 begins a new section with a bassoon solo. Measures 273-274 show the bassoon continuing its melodic line. Measures 275-276 conclude the section with bassoon entries. Measure 277 begins a new section with a bassoon solo. Measures 278-279 show the bassoon continuing its melodic line. Measures 280-281 conclude the section with bassoon entries. Measure 282 begins a new section with a bassoon solo. Measures 283-284 show the bassoon continuing its melodic line. Measures 285-286 conclude the section with bassoon entries. Measure 287 begins a new section with a bassoon solo. Measures 288-289 show the bassoon continuing its melodic line. Measures 290-291 conclude the section with bassoon entries. Measure 292 begins a new section with a bassoon solo. Measures 293-294 show the bassoon continuing its melodic line. Measures 295-296 conclude the section with bassoon entries. Measure 297 begins a new section with a bassoon solo. Measures 298-299 show the bassoon continuing its melodic line. Measures 300-301 conclude the section with bassoon entries. Measure 302 begins a new section with a bassoon solo. Measures 303-304 show the bassoon continuing its melodic line. Measures 305-306 conclude the section with bassoon entries. Measure 307 begins a new section with a bassoon solo. Measures 308-309 show the bassoon continuing its melodic line. Measures 310-311 conclude the section with bassoon entries. Measure 312 begins a new section with a bassoon solo. Measures 313-314 show the bassoon continuing its melodic line. Measures 315-316 conclude the section with bassoon entries. Measure 317 begins a new section with a bassoon solo. Measures 318-319 show the bassoon continuing its melodic line. Measures 320-321 conclude the section with bassoon entries. Measure 322 begins a new section with a bassoon solo. Measures 323-324 show the bassoon continuing its melodic line. Measures 325-326 conclude the section with bassoon entries. Measure 327 begins a new section with a bassoon solo. Measures 328-329 show the bassoon continuing its melodic line. Measures 330-331 conclude the section with bassoon entries. Measure 332 begins a new section with a bassoon solo. Measures 333-334 show the bassoon continuing its melodic line. Measures 335-336 conclude the section with bassoon entries. Measure 337 begins a new section with a bassoon solo. Measures 338-339 show the bassoon continuing its melodic line. Measures 340-341 conclude the section with bassoon entries. Measure 342 begins a new section with a bassoon solo. Measures 343-344 show the bassoon continuing its melodic line. Measures 345-346 conclude the section with bassoon entries. Measure 347 begins a new section with a bassoon solo. Measures 348-349 show the bassoon continuing its melodic line. Measures 350-351 conclude the section with bassoon entries.

A musical score for vibraphone. The staff begins with a rest, followed by a dynamic marking **p** above a bracketed group of three eighth-note strokes. The instruction "1.r." is placed above the third note. Below the staff, a circled "o" is connected by a dashed line to a cluster of four short horizontal lines, with the dynamic **pppp** written below it. The instruction "Ped." is written below the staff. To the right of the staff, the text "prepare the cluster mallet for vibraphone" is displayed.

A musical score for piano. The left side shows a treble clef staff with a dynamic instruction: **Pno.** **cc** while installing,
min. rattling of the chain, desired. The right side shows a treble clef staff with a bass clef staff below it. The music consists of a series of vertical measures separated by vertical bar lines. Each measure contains a single short horizontal dash on the first line of the treble staff. The bass staff is mostly empty, with a few small vertical strokes appearing in the last two measures. The tempo is indicated as **♩ = 120**.

Musical score for Violin (Vln.) and Cello (Vc.) showing a sequence of dynamic markings and performance techniques. The score consists of two staves. The top staff is for the Violin, and the bottom staff is for the Cello. The score is divided into measures by vertical bar lines. Dynamic markings include *ppp*, *<p*, *<mp*, *pp*, *ppp*, *-pp*, *\sim* , *XFL*, *l.r.*, *3*, *9*, *MSP*, *XSP*, and *p*. Performance techniques include slurs, grace notes, and fingerings. Measure 1: Violin *ppp*, Cello *ppp*. Measure 2: Violin *<p*, Cello *ppp*. Measure 3: Violin *<mp*, Cello *ppp*. Measure 4: Violin *pp*, Cello *ppp*. Measure 5: Violin *ppp*, Cello *ppp*. Measure 6: Violin *-pp*, Cello *ppp*. Measure 7: Violin *\sim* , Cello *ppp*. Measure 8: Violin *XFL*, Cello *ppp*. Measure 9: Violin *l.r.*, Cello *ppp*. Measure 10: Violin *3*, Cello *ppp*. Measure 11: Violin *9*, Cello *ppp*. Measure 12: Violin *MSP*, Cello *ppp*. Measure 13: Violin *XSP*, Cello *ppp*. Measure 14: Violin *MSP*, Cello *ppp*. Measure 15: Violin *9*, Cello *ppp*. Measure 16: Violin *MSP*, Cello *ppp*. Measure 17: Violin *XFL*, Cello *ppp*. Measure 18: Violin *l.r.*, Cello *ppp*. Measure 19: Violin *3*, Cello *ppp*. Measure 20: Violin *9*, Cello *ppp*. Measure 21: Violin *\sim* , Cello *ppp*. Measure 22: Violin *\sim* , Cello *\sim* .



M4

Fl. 182 ff f sfffz <sfffz <sffz <sffz <sfz <sfz f >mp <mf >p

E♭Cl. molto express./ quasi solo

B. D. L.H. l.r. sffz

Vib. R.H. l.r. sffz

Pno. submf 8va sffz l.r. let die out Interior

Vln. 8vb 3 XFL intense-'scratching' sound-sul tasto II. III. IV. 9 XSP ORD. XST XSP ORD. sfz > pp

Vc. sffz 9 pp intense-'scratching' sound-sul tasto II. I. XSP ORD. XST II. III. IV. III. II. II. III. IV. sfz

4

M ♩ = 25 (♩ = 50) Sanctum Sanctorum

Fl. 185 4/4

change to bass clarinet

E♭ Cl.

2 2/2

change to bass flute

3 ORD.

f

T-t. 8

KK mallet (OSSIA: see guidelines in coverpages)

l.r. sim. l.r. sim.

Pno. 4/4

M ♩ = 25 (♩ = 50) Sanctum Sanctorum

2 2/2

p l.r. ① SB p gliss. l.r. 8vb pp ppp

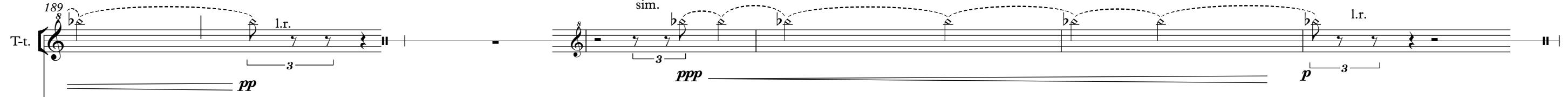
Vln. XST II. III. IV. ORD. sffz

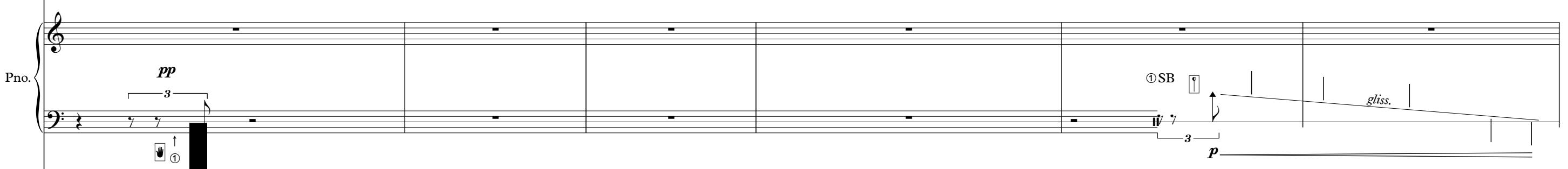
XSP ORD.

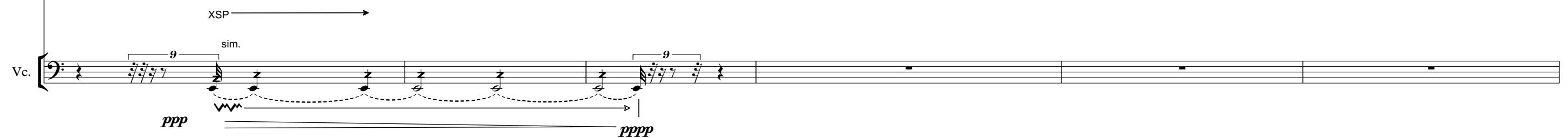
I. V. Vm

Vc. pp sffz pp ppp

$\downarrow = 30$ ($\downarrow = 60$)

T-t. 189 

Pno. 

Vc. XSP 

aqua-lung
(closed embouchure)

40

195

B. Fl.

B. Cl.

B. D.

Perc.

Vc.

gliss.

l.r.

pp poss.

p

pp

mp

pp

p

ppp

l.r.

l.r.

ppp

8vb

①

SP

senza vibr. → *vibr.* → *Xvibr.* *tr*

ppp

aqua-lung (closed embouchure)

loud

loud

②

p

mp

l.r.

pp

ppp

l.r.

ppp

8vb

①

SP

senza vibr. → *vibr.* → *Xvibr.* *tr*

ppp

200

B. Fl.

B. Cl.

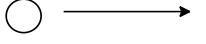
Mar.

Pno.

Vln.

Vc.

 → whisper text in the mouthpiece
 wind blow/harmonic sweep                     <img alt="Diagram showing

B. Fl.  thumbless scale/ wind blow whisper text in the mouthpiece
205   
Ph. y-sin sim.
B. Cl. sim.   senza 
  
Crot. hard mallet l.r.   
 
Pno.  l.r.
Vln. XSP (tr)   l.r.
Vc. II.   
II/7 l.r.    
(XFL)            
resonant/vibrant/ like a crystal

N   
22    
Ch. - lo - e
Crot. hard mallet l.r.   
 
Pno.  l.r.
Vln. XSP (tr)   l.r.
Vc. II.   
II/7 l.r.    
(XFL)            
  
           

B. Fl. *sforzando* flz. 210 *p* *pp* <*mp*> 3 (r) - - - (r)e - ma

B. Cl. *p* 3 *pp* change to Clarinet in E \flat *mf*

Mar. *ffff*

Pno. *mp* *ppp poss.* *mp* *ppp* l.r.

Vln. *ppp* *ppp* senza vibr. → vibr. → Xvibr. SP → XSP

Vc. *ppp* *sfz* senza vibr. →

44

B.Fl. $\frac{4}{4}$ change to C flute $\frac{4}{8}$ **O** $\frac{4}{4}$ $\frac{8}{8}$ **accel.**

$= mf$ senza vibr. Vibr sfp

Vib. hard mallet Take double bass bow: prepare sufficient rosin for cymbal solo sfs $\text{L}ed.$

$\frac{4}{4}$ **O** $\frac{4}{4}$ $\frac{8}{8}$ **accel.**

Pno. p sfs l.r. l.r. sfs $\text{L}ed.$

Vln. senza vibr. \rightarrow vibr. \rightarrow Xvibr. SP \rightarrow XSP ORD. tr

Vc. SP \rightarrow XSP vibr. \rightarrow Xvibr. come sopra ORD. senza vibr. mf p ppp mp $sfspp$

$\text{♪} = 100$

220 XVbr (quasi trillo-broad) Vibr XVbr (sim.) *tr* *accel.* ③ 45

Fl. sfp sfp sfp sfp

E♭ Cl. sfzpp sfzpp

Ideally on a Wuhan cymbal 26" (68cm)/ if not available, see guidelines in coverpages.

Double bass bow F M

Cym. 3

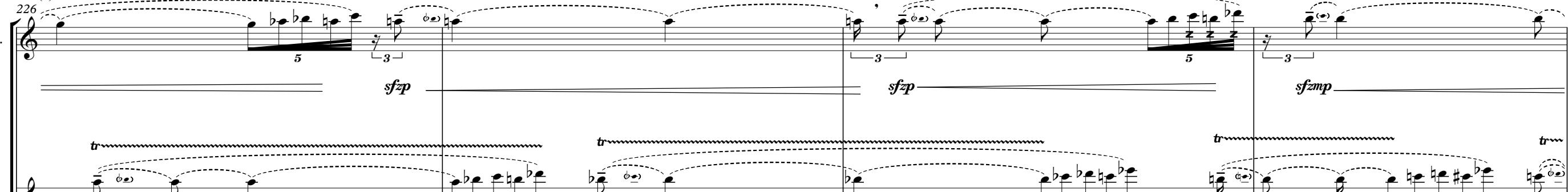
$\text{♪} = 100$

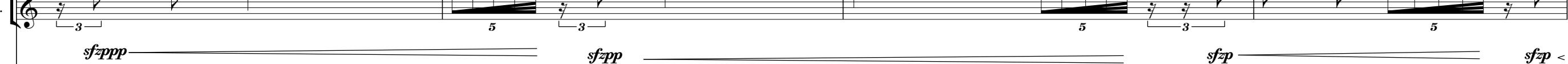
Vln. Vibr XVbr *tr* *accel.* MSP

Vcl. sim. Vibr XVbr *tr* MSP

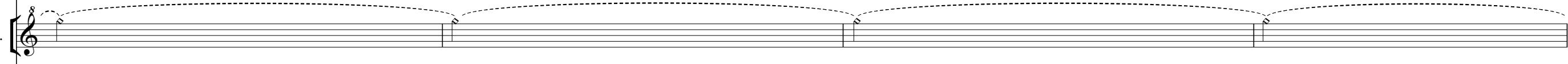
sfp sfp sfp

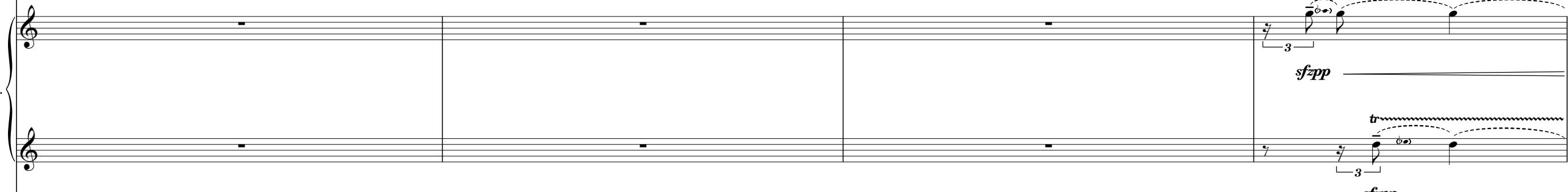
$\text{♪} = 140$

Fl. (tr) 226 

Eb Cl. tr 

H As before, attain a high G partial and sustain until further.

Cym. 

Pno. 

Vln. (tr) XSP MSP → XSP 

Vc. (tr) XSP MSP → XSP 

P

Fl. (tr) **5** **8** **233** **sfff**

E♭ Cl. **3** change to Clarinet in B♭ **TACET**

Cym. **fff**

→ □ V When reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume. This abrupt change, should sound like a distorted strumming on an electric guitar. Cresc./varied bow pressure/speed anew until further.

P

Pno. (tr) **5** **8** **volando** **4** **8** **ff** **ff** **ffff** **TACET**

Vln. **f** **sffpp** **—** ***** **TACET**

Vc. **sffz** **sffz** **fff** → XST → **intense-'scratching' sound** → XSP → **III.** → ORD. → **3** **fff** **TACET**

Q***J = 60******J = 90*** Accentuate dynamic fluctuations

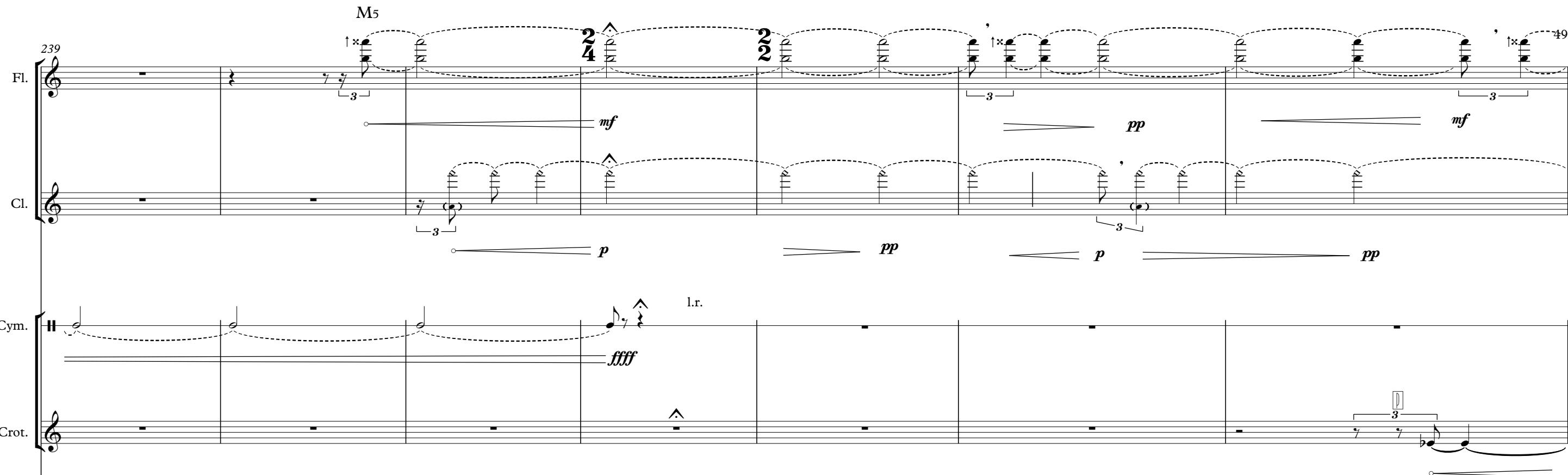
M5

Fl. 239

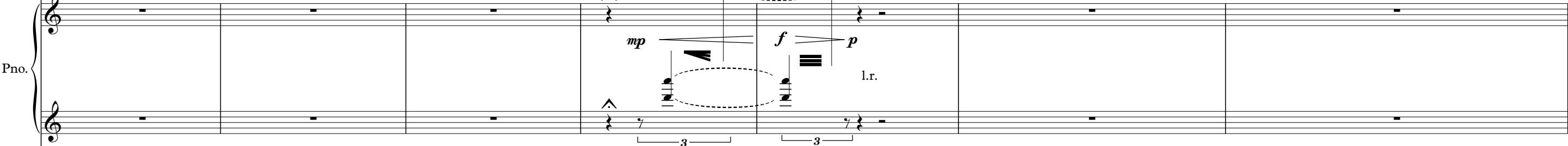
Cl.

Cym.

Crot.

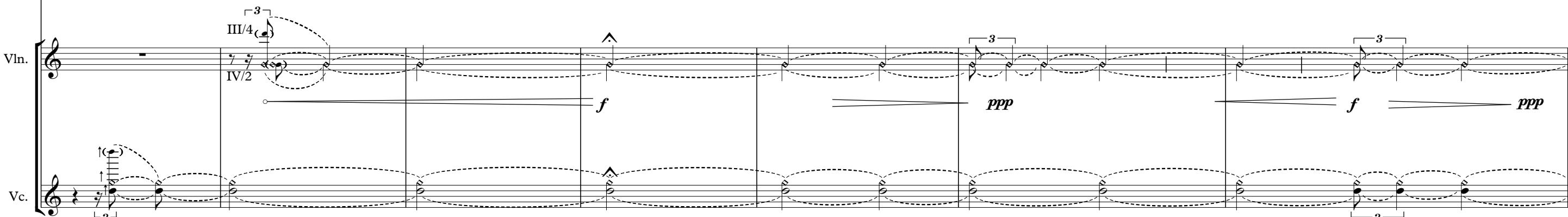

Q***J = 60******J = 90*****2****4****2****2**

Pno.


Led.

Vln.

Vc.


mp***pp******mp******pp***

246

F1. *rall.*

Cl.

Crot. *pp*

Pno. *rall.*

Vln. *pp*

Vc. *p*

↙ = 70

Musical score for Flute (Fl.) and Clarinet (Cl.) on page 51, measures 251-51. The score shows two staves. The Flute staff has measure numbers 251, 3, 3, 3, 3, pp, p, pp, 51. The Clarinet staff has measure numbers 3, 3, 3, 3, 3, 3, 3, 3. Various dynamics and performance instructions like "x" and "o" are included.

sin

l.r

$\text{♩} = 70$

IV/2

Musical score for Violin (Vln.) and Cello (Vc.) showing measures 1-8. The Violin part consists of eighth-note patterns with grace notes, starting at *mp* and becoming *ppp*. The Cello part consists of sustained notes with grace notes. Measure 8 includes dynamic markings for 3, 2, and 3.

p p ————— *ppp*

rall.

$\text{d} = 60$

52

Fl. 256

Cl.

Vib.

change to bass flute

$\frac{4}{4}$

This musical score section starts with dynamic 'rall.' and tempo 'd = 60'. It features three staves: Flute (Fl.), Clarinet (Cl.), and Vibraphone (Vib.). The Flute has a melodic line with grace notes and slurs. The Clarinet provides harmonic support with sustained notes. The Vibraphone enters with a rhythmic pattern. A dynamic instruction 'change to bass flute' is placed above the Vibraphone staff. The section concludes with a dynamic 'p' and a melodic line for the Bass Flute.

rall.

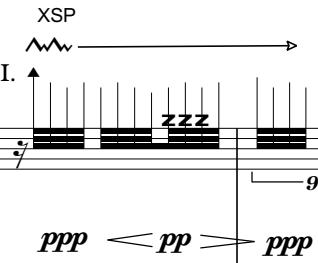
$\text{d} = 60$

Pno.

$\frac{4}{4}$

Vln.

Vc.



$\circ \text{---} pp \text{---} ppp$

$$\boxed{\mathbf{R}} \quad \text{♩} = \text{♪} = 60$$

Musical score for Bassoon (B.Fl.) and Clarinet (Cl.). The score consists of two staves. The top staff is for the Bassoon, and the bottom staff is for the Clarinet. Both staves are in common time (indicated by '4/4'). The Bassoon part features a long sustained note followed by a series of vertical dashes. The Clarinet part consists of a series of grace notes above the main pitch, with dynamics 'ppp' and 'p' indicated. Measure numbers 261 and 53 are shown at the top left and right respectively. Measure times are indicated by vertical bars and brackets below the staves.

$$R = d = 60$$

Humming in the interior:

Pno. **Interior**

Vln. **ppp** → XSP → MSP
pp → ppp

Vc. **MSP** → XSP
ppp → pp → ppp

S

54

266

B.Fl.

Cl.

ppp

ppp

B. D.

sfz

pp

sfz

pp

sfz

pp

sfz

pp

S

p

Pno.

m

Vln.

MSP

XSP

MSP

pp

sfzmp

ppp

XSP

MSP

Vc.

MSp

XSP

MSP

XSP

MSP

XSP

ppp

pp

ppp

pp

ppp

pp

