

Emmanuil Ekmektsoglou

Πυρρίχιος (Pyrrhichios)
for bassoon, guitar and cello

SCORE

October 2014/January 2015

Performance notes

≡ = for cello: tremolo
for bassoon: fltz.

▲ = the highest note possible of the bassoon.
For cello and guitar: the highest note possible of the string.

∅ = imperceptible attack or conclusion of a note

= a quarter-tone sharp

N = for cello: normal bowing
for bassoon: normal blowing (non fltz.)

→ = gradual change of bow position (or pressure)
to another

◊ = Bartok pizz.

Programme note

"...At one point one of the dancers stabbed the other to the shock and amazement of the crowd. The blood that flowed and the subsequent collapse of the defeated dancer further shocked the observers who cried out in horror. The victor proceeded to dance around the defeated opponent. Suddenly, in a theatrical realization of his deed, he proceeded to kneel by the victim in anguish and stab himself. This further shocked the crowd some of whom rushed to abait this deed. When doing so, they realized that the entire proceeding was fake, as the blood was thickened dye. The two dancers then arose to the amusement of all present..."

Xenophon, Anabasis

Duration: approx. 6'

Score transposed

Πυρρίχιος (Pyrrhichios)

for bassoon, guitar and cello

Emmanouil
Ekmektsoglou

$\text{♩} = 100$

Bassoon: *fltz.* *fff*

Classical Guitar: *sfff* *sfff* *sfff* *sim.*

Cello: *fff* I II

Bsn.: 4 *(b o)*

Cl. Gtr.: 1 1 2 1 2 2 2

Vlc.: I II II III *sfff* II I

Detailed description: The musical score consists of four staves. The top staff is for Bassoon, starting with a dynamic *fff* and a performance instruction *fltz.*. The second staff is for Classical Guitar, featuring six measures of eighth-note patterns with dynamics *sfff*, *sfff*, *sfff*, *sim.*, and *sim.* The third staff is for Cello, showing eighth-note patterns with dynamics *fff* and fingerings I and II. The bottom staff is for Bassoon (Bsn.), which only has one measure with a dynamic *(b o)*. The score is in 4/4 time throughout.

7

Bsn.

Cl. Gtr.

Vlc.

sfff

10

Bsn.

Cl. Gtr.

Vlc.

sfff

13

Bsn.

Cl. Gtr.

Vlc.

1 4 3 5 1 2

sfff sfff sfff sfff

I II I III III

16

Bsn.

Cl. Gtr.

Vlc.

5 4 4 2 3 5 6 4

sfff sfff sfff sfff

II II II I I

19

Bsn. (o) — (o)

Cl. Gtr.

Vlc.

A

22

N (no fltz.) irregular vib.

Bsn. (o) — (o)

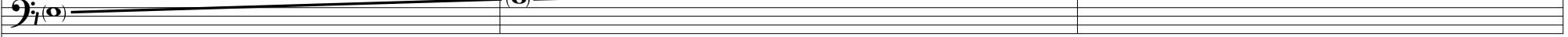
Cl. Gtr.

Vlc.

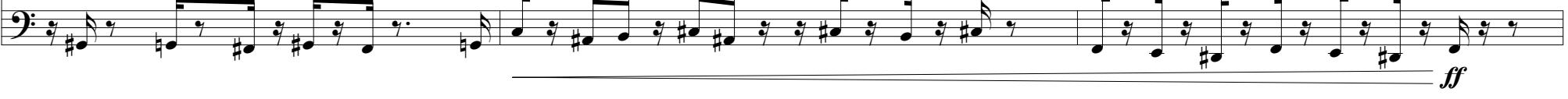
p

pizz.

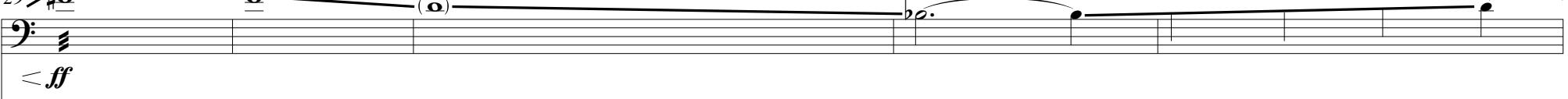
26

Bsn. 

Cl. Gtr. 

Vlc. 

vib. normale
fltz.

29 Bsn. 

Cl. Gtr. 

Vlc. 

34

Bsn.

Cl. Gtr.

Vlc.

This section contains three staves of musical notation. The top staff is for the Bassoon (Bsn.), the middle for the Clarinet (Cl. Gtr.), and the bottom for the Violoncello (Vlc.). The measures are numbered 34 at the top left. The Bassoon has long sustained notes with slurs and dynamic changes. The Clarinet and Violoncello provide harmonic support with eighth-note patterns and rests.

38

Bsn.

Cl. Gtr.

Vlc.

This section continues the musical score from measure 38. The Bassoon maintains its sustained notes with slurs. The Clarinet and Violoncello provide harmonic support with eighth-note patterns and rests. The dynamics are marked with ff.

42 *irregular vib.*

Bsn. *vib. normale
(no fltz.)*

Cl. Gtr.

Vlc.

p

mp

mp

ff

ff

B

46

Bsn.

Cl. Gtr.

Vlc.

ff

50

Bsn.



Cl. Gtr.

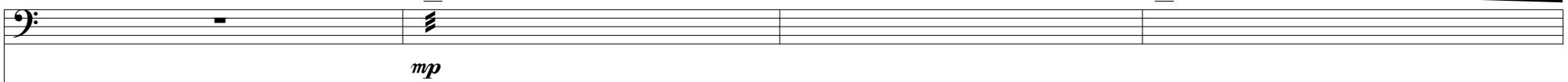


Vlc.

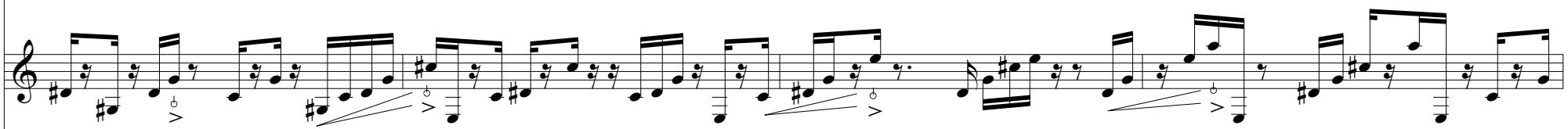


54

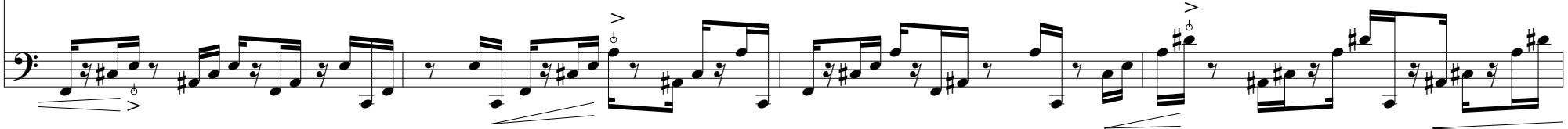
Bsn.

*mp*

Cl. Gtr.



Vlc.



58

Bsn.

Cl. Gtr.

Vlc.

62

Bsn.

Cl. Gtr.

Vlc.

This musical score page contains two systems of music, each starting at measure 58 and ending at measure 62. The instrumentation includes Bassoon (Bsn.), Clarinet (Cl. Gtr.), and Violoncello (Vlc.). Measure 58 begins with a bassoon note, followed by a clarinet line consisting of sixteenth-note patterns, and a violoncello line consisting of eighth-note patterns. Measure 62 begins with a bassoon sustained note, followed by a clarinet line consisting of eighth-note patterns, and a violoncello line consisting of eighth-note patterns. The music is written on five-line staves with various note heads and rests. Measure numbers 58 and 62 are indicated above the staves, and instrument names are labeled to the left of their respective staves. Measure 58 ends with a dynamic marking '(o)' above the clarinet staff, and measure 62 ends with a dynamic marking '(o)' above the bassoon staff. Measure 62 also features a dynamic marking '>' below the violoncello staff.

64

C

*vib. normale
(no fltz.)*

Bsn.

Musical score for measures 64-67. The score includes parts for Bassoon (Bsn.), Clarinet/Guitar (Cl. Gtr.), and Violoncello (Vlc.). Measure 64 starts with a bassoon sustained note followed by a dynamic *sff_{sub.}*. The clarinet/guitar and violoncello play sixteenth-note patterns. Measures 65-66 show the same pattern for all three instruments. Measure 67 begins with a sustained note from the bassoon, followed by the clarinet/guitar and violoncello continuing their sixteenth-note patterns. Measure 68 continues with the same instrumentation and patterns.

67

Bsn.

Cl. Gtr.

Vlc.

Continuation of the musical score for measures 67-68. Measure 67 continues with sustained notes from the bassoon and sixteenth-note patterns from the clarinet/guitar and violoncello. Measure 68 begins with sustained notes from the bassoon and continues with the sixteenth-note patterns for all three instruments.

70

Bsn. *sempre legato*

f

Cl. Gtr.

ff

Vlc. *arco sempre legato*

f

oscillate sim.

73

Bsn.

Cl. Gtr.

Vlc.

76

Bsn.

Cl. Gtr.

Vlc.

80

D

Bsn.

Cl. Gtr.

Vlc.

flz.

p

Bsn. 88

Bsn.

Cl. Gtr.

fff

f

Vlc.

Bsn. 92

Bsn.

f

p

ff

pp

sff

Cl. Gtr.

mp

Vlc.

pizz.

mp

97

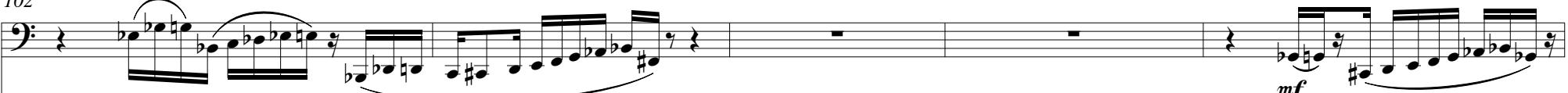
Bsn. 

Cl. Gtr. 

Vlc. 

102

F

Bsn. 

Cl. Gtr. 

Vlc. 

107

Bsn.

Cl. Gtr.

Vlc.

III

Bsn.

Cl. Gtr.

Vlc.

115

Bsn.

Cl. Gtr.

Vlc.

cresc. poco a poco

cresc. poco a poco

119

Bsn.

cresc. poco a poco

Cl. Gtr.

fff

Vlc.

fff

G

Bsn. 122

fff *Improvise irregular glissandi quickly and densely as possible*

Cl. Gtr.

1 2 4 6 3 5

sfff

Vlc. arco

I

fff

Bsn. 125

Cl. Gtr.

Vlc. (b)

Musical score for three instruments: Bassoon (Bsn.), Clarinet (Gtr.), and Violoncello (Vlc.).

The score consists of two staves of music, each with a key signature of one flat (F#) and a time signature of common time (indicated by 'C').

Bassoon (Bsn.)

- Staff 1 (Measures 130-134): The bassoon plays eighth-note patterns primarily in the bass clef, with some notes in the tenor clef. It uses slurs and grace notes.
- Staff 2 (Measures 135-139): The bassoon continues with eighth-note patterns, mostly in the bass clef, with some notes in the tenor clef.

Clarinet (Gtr.)

- Staff 1 (Measures 130-134): The clarinet (Gtr.) is silent (rests).
- Staff 2 (Measures 135-139): The clarinet (Gtr.) is silent (rests).

Violoncello (Vlc.)

- Staff 1 (Measures 130-134): The cello (Vlc.) plays sustained notes on the G string (3rd line). The first note has a dynamic of (o), and the second note has a dynamic of (e).
- Staff 2 (Measures 135-139): The cello (Vlc.) plays sustained notes on the G string (3rd line). The first note has a dynamic of (b o), and the second note has a dynamic of (b e).

139

Bsn.

Cl. Gtr.

gradual dilution of glissandi

Vlc.

p sub.