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

Ìérkos *for ensemble* (2019/20)

The word ìérkos 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 *ìér-* 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 *ìérkos* could actually mean 'the sacred work' (Gr. έργον/ 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.

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

-Andreas Tsiartas, January 2020

Duration: 13:25
www.andreastsiartas.net

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 (). 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} / H^{6} 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 'cadenca').
● 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.

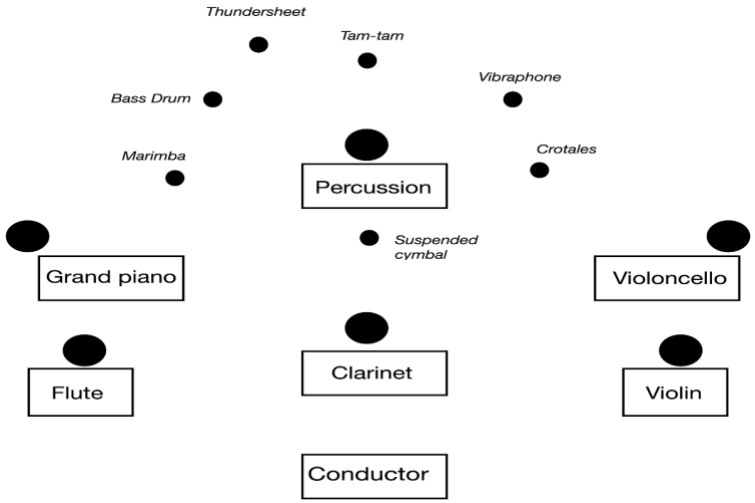
For the violin:

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

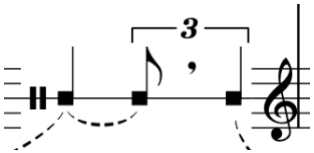
General notes:

● 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:



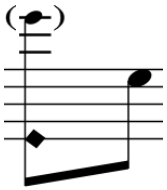
General notation glossary:



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.

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

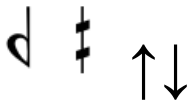
From *ordinario* (*senza pont.*) to *poco ponticello* (SP), towards medium *pont.* (MSP), to extreme ponticello (XSP).

MFL → XFL (XST)

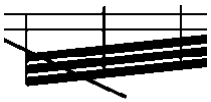
From medium *flautando* / *sul tasto* (MFL), to extreme *flautando* / sul tasto (XFL).

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).



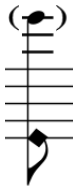
Figures crossed diagonally with a line, indicate to be performed rapidly, despite tempo indications for the specific passage.

Instrument-specific glossary:

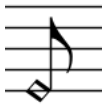
Flutes (general remarks first and then individual)

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.



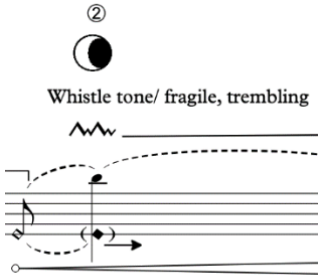
Aeolian Sound B:
Applied within marking number ③;
Air with some pitch, more audible than the one above.
Soft and delicate – created with a slightly curved direction of the air in the embouchure,
resulting in sounding two octaves higher (quasi harmonics).



Note head used for passages containing textures of harmonics.

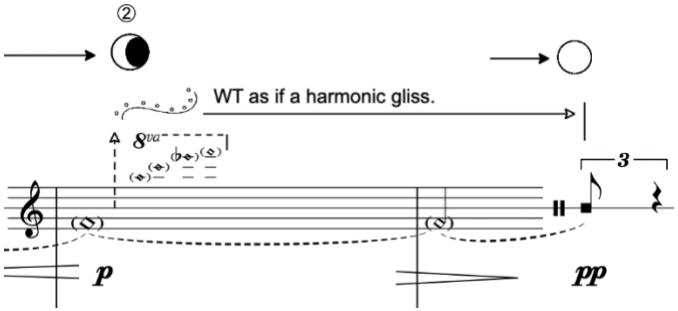
Intensifying vibrato: from normal vibrato (Vibr) to extreme vibrato (XVibr).
NB: Intensifying speed **NOT** amplitude (amplitude given in respective passages).

Piccolo

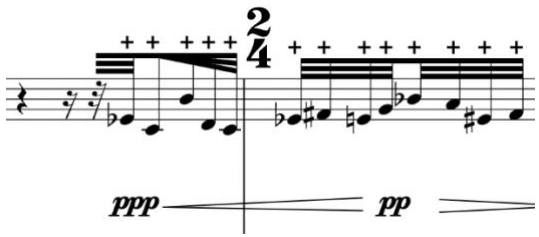


A **single** whistle tone:
almost like an aeolian whisper (hence the notation used for the aeolian whispers -as above).
Fragile and trembling, containing small parts of neighbouring pitches (hence the curved zigzag line).

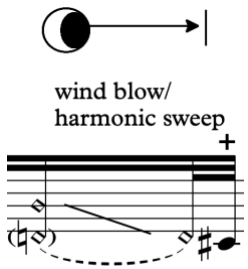
Bass flute



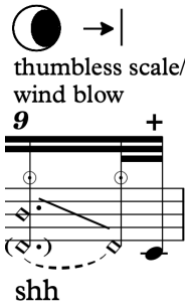
Starting with air, gradually create whistle tones,
ideally on the high partials written (as much as possible),
and play with these partials in any order, in a slow to medium pace (“harmonic wandering”).
Use different order of WT’s/ partials, each time this idea appears.
Then decent into air pressure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



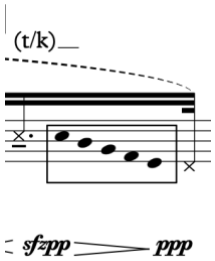
Key-click sound:
pitch sounding at minimum by nature of the key clicks on the bass flute.



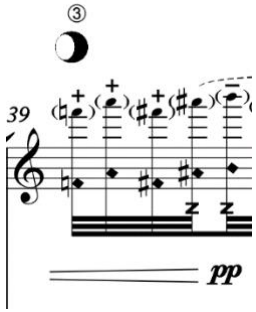
A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches sounding in-between (like a wind blow).



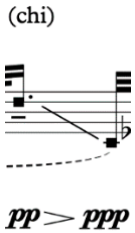
A very fast harmonic sweep though the indicated pitch range,
this time thumbless and on the sound ***sh.*** The effect is more
important than the pitches sounding in-between (like a wind blow).



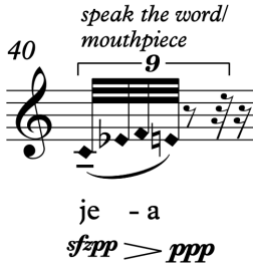
Percussive and palatal t/k fast descending scale (closed embouchure).



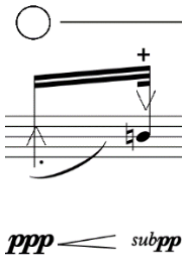
Aeolian Sound B:
Applied within marking number ③;
Air with some audible pitch.
Soft and delicate – created with a slightly curved direction of the air in the embouchure, resulting in sounding two octaves higher (quasi harmonics);
In this case with added key-click sounds.



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

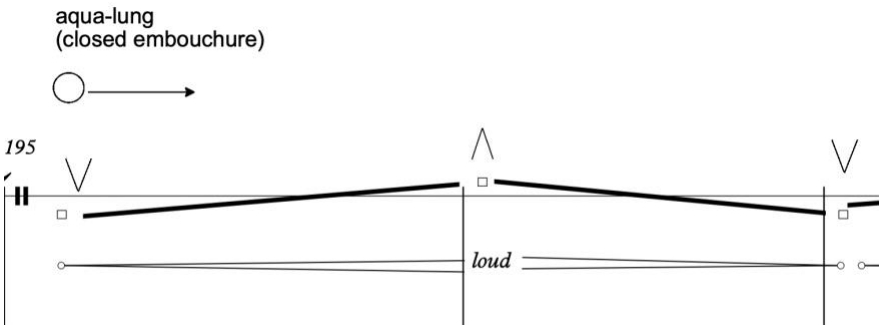


In addition to performing the passage, speak softly the words in the mouthpiece.
(in-between spoken and whispered, clear but introverted, **not** evocative).



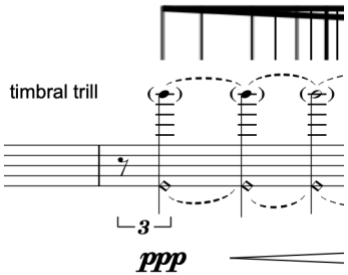
Inhale/ exhale in the mouthpiece arrow indications:
arrow indications upwards and downwards respectively.

Pure -t- palatal sound (without air).

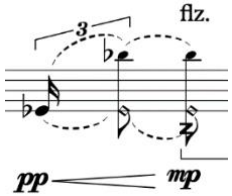


“Aqua-lung” effect:
Sounds like (and it literally is) a travelling air stream through the bass flute tube, from one side to the other.
Fully close the mouthpiece; Move the tongue quickly using the syllable ‘la’, when inhaling/ exhaling;
Both hands fingering *legatissimo*, opening and closing the holes (along ca. an octave).

C flute



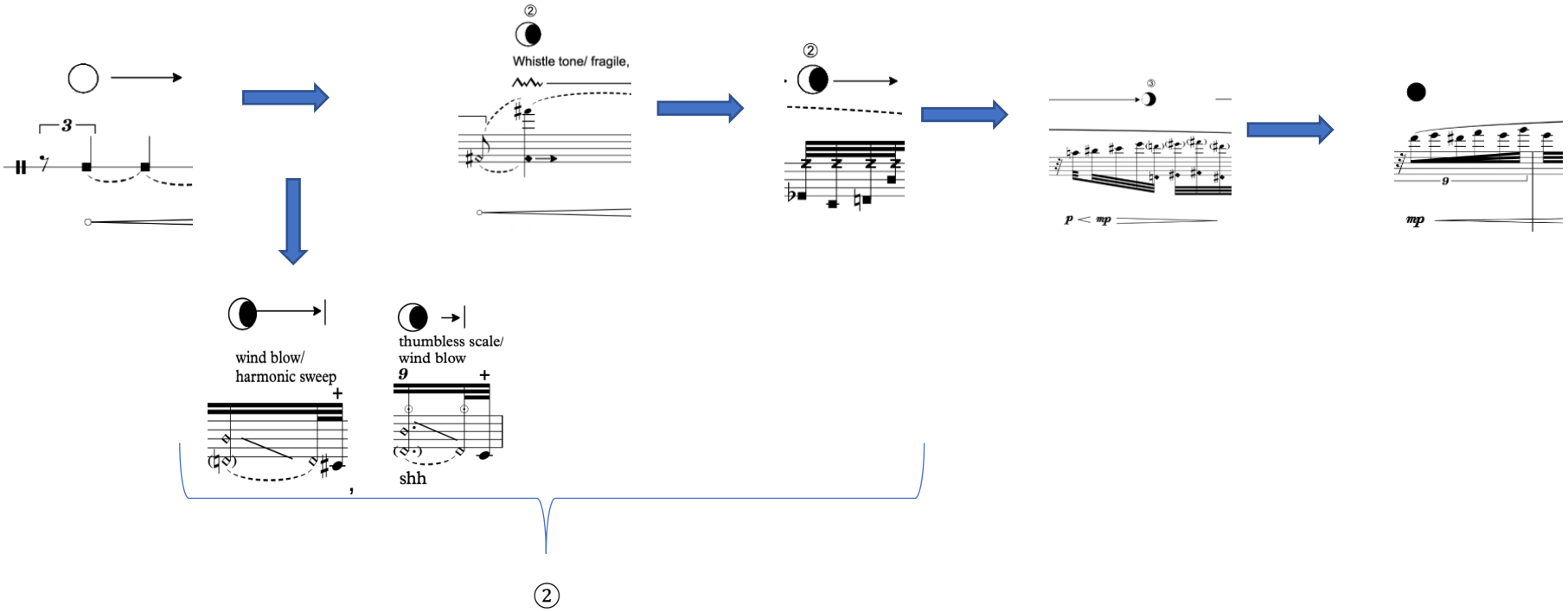
Timbral trill on the indicated harmonic partial (alternatively, bisb. on original fingering)



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

Air / pitch process and notation (flutes):

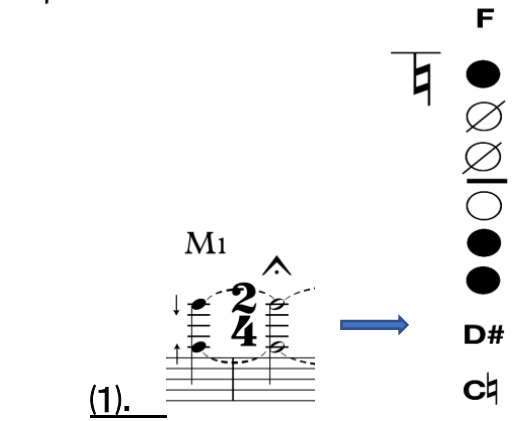
For this piece, there is a specific process from air to pitch and vice versa, which is one of its main ideas. The parts of this process are scattered throughout the work, having many secondary variations. However, we may divide this process in 4 main parts, which carry a different notation as well. For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



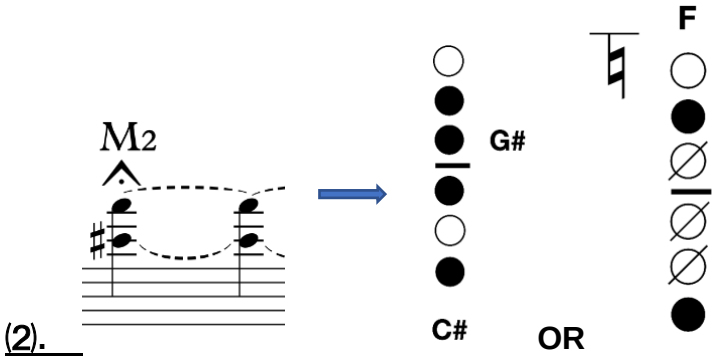
Multiphonics for the C flute*:
Symbols:

∅ = press the ring, not the hole

= B natural thumb key

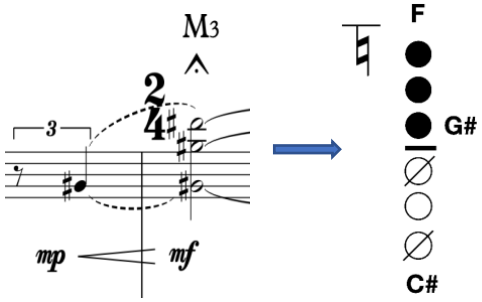


(1).

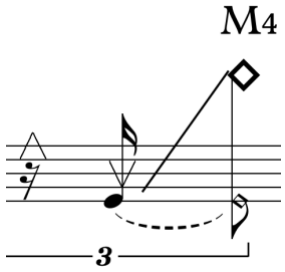


(2). **OR** (this one, adds a lower third partial-C#^{5} ,
also possible/ choose what applies better in dynamics)

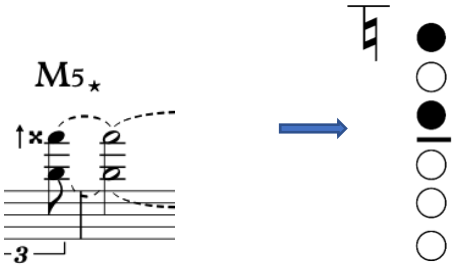
(3).



(4).



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.

(5). 

NB: allow the delicate natural air pulsations, of the specific multiphonic to come out, as much as possible.

*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).

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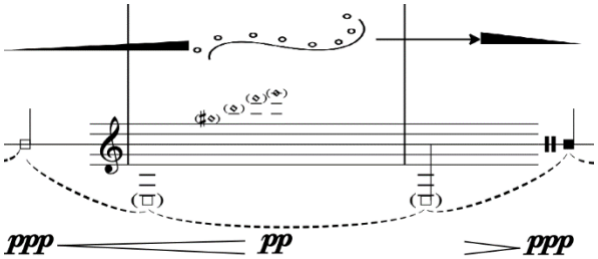
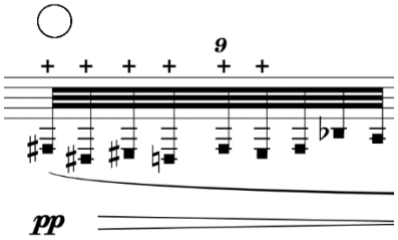
Air pressure towards sound/pitch (from ① to ②, see above) and reversed towards air.

Intensifying vibrato, from normal vibrato (Vibr) to extreme vibrato (XVibr).
NB: Intensifying speed **NOT** amplitude (amplitude given in respective passages).

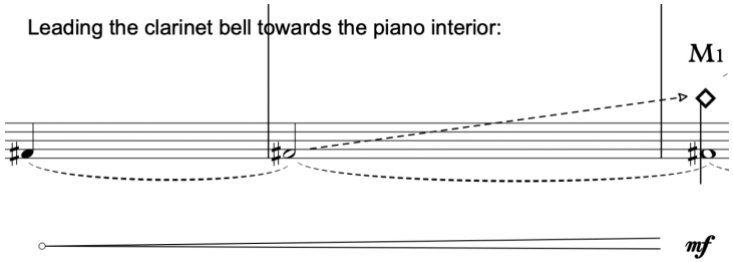
Clarinet in B^{b}



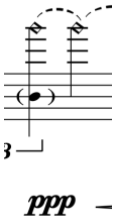
Harmonic gliss. on E (sounding pitch) within air (inaudible/ barely audible fundamental):
Start with air in a closed position (on E). Reach for the high partials written (as accurately as possible), and play with these partials only, in any order, <u>in a slow/ medium pace</u> ('harmonic wandering').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



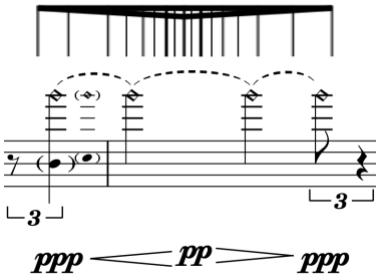
(+) Key-click sound (as much audible as possible in the lowest octave of the clarinet on the given fingerings):
Min. pitch, closer to air sound).



Starting from *dal niente* upon the given fundamental of the multiphonic, build up the desired multiphonic gradually
(multiphonic in details further down, M_1).
While building up, gradually lead the bell towards the piano interior, amplifying thus the resonance.

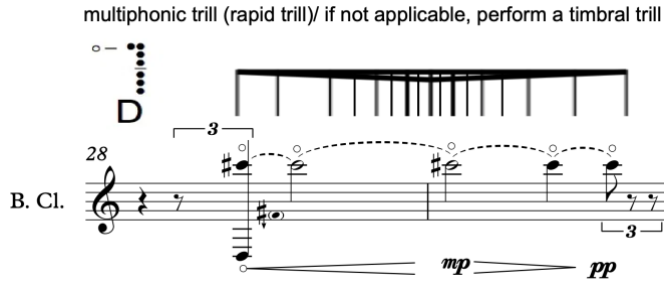


Harmonic: top pitch is the desired sounding one (fundamental **not** audible)

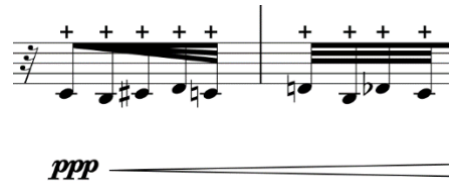


Harmonic trill: a trill with 2 different harmonics, resulting in the same pitch in pulsation - as indicated.

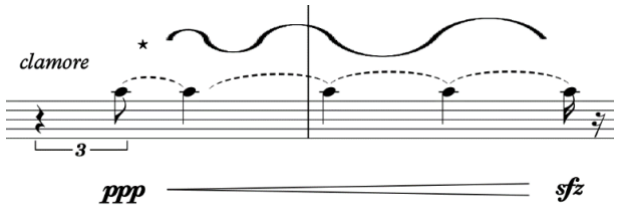
Bass clarinet



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.

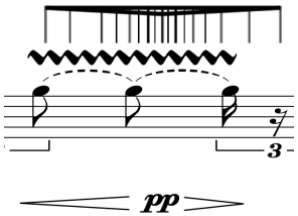


Key-click sound:
pitch sounding at minimum.



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

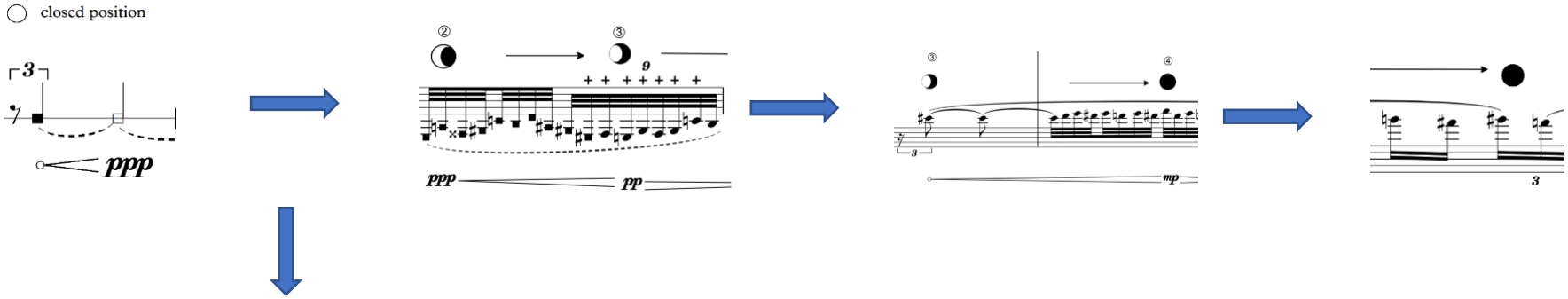
E^{b} clarinet



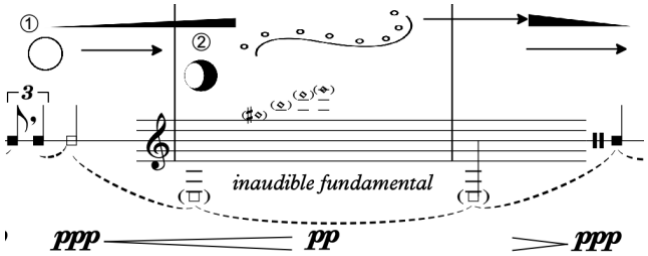
Timbral trill (bisb.).

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:

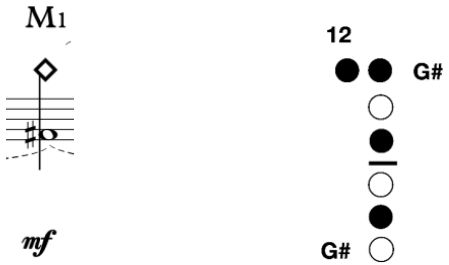


The harmonic gliss. passage (explained above), is an important transition from ① to ②, within this work:



Multiphonics for the B^{b} clarinet:

(1).



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)

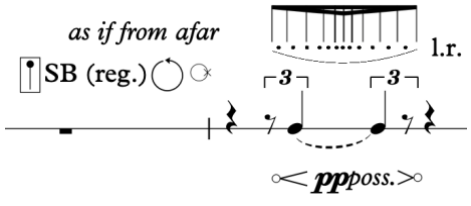
For this multiphonic, create one based on the fundamental given here, (sounding G#3) within *mf* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

Percussion (general notation):

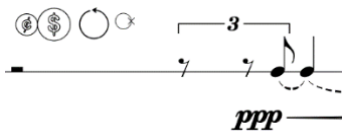
Indication to perform in the middle / at the rim.

Indication for circular motion.

Bass Drum



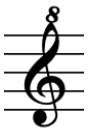
Roll circularly the superball (SB) mallet around the rim, in a slow/ medium pace and varied pressure (eventually it will jump up irregularly, as if *ricochet*. Use two SB's (left and right hand), if preferable.



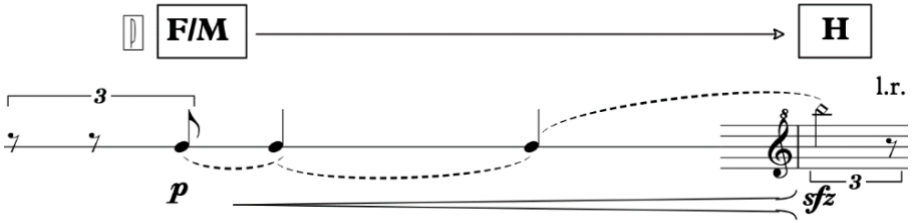
Rub the surface around the rim with a coin, in a slow/ medium speed.

Tam-tam and cymbal

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

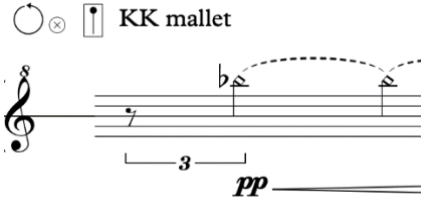


Treble clef with an ‘octave-higher’ marking:
the bowed pitch will sound an octave higher than written (see next one).



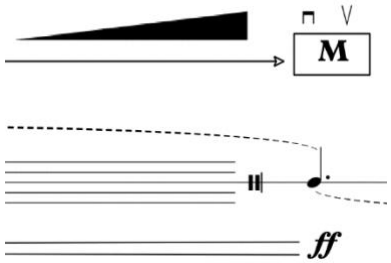
Find/ prepare and ‘mark’ a spot on the Tam-tam and cymbal,
where a high B partial (and a high G for the cymbal later on) resound, when bowed.
For the tam tam: Hold the bow with one hand along the outside edge/ Press with the other hand on the inside (front side), at the same point to the bow/ Press the 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



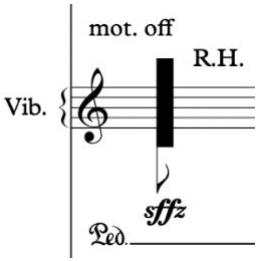
Position the frictioner in the second position of the Konklang (KK) mallet (middle).
Find/prepare and mark the spot, where a high B flat is produced on the tam-tam you own.
Rub the KK mallet circularly in a rather slow pace, creating a resonating high sound, as if an outcry.
Check also ‘percussion guidelines’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

Cymbal only

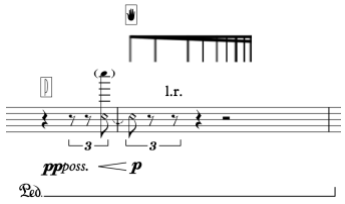


Start by bowing the cymbal as accustomed vertically.
Then gradually vary bow change/ velocity/ position/ pressure ad lib.
General tendency: create volume, a rich multiphonic sonority. Later on in the passage, when reaching max./dense volume, abruptly slower bow velocity, while sustaining the volume.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

Vibraphone

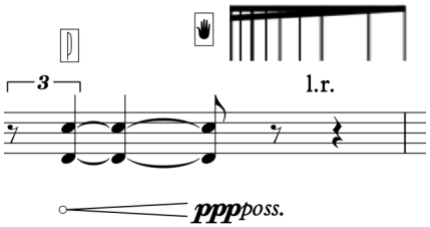


Cluster mallet upon the entire range of the vibraphone with one hand (with the other hand perform on B. Drum).



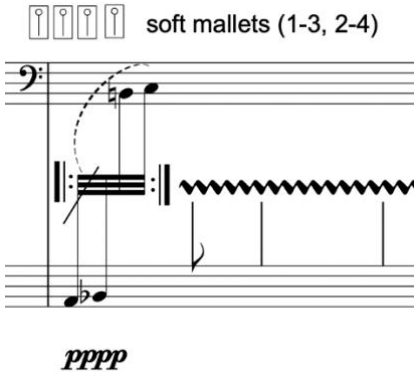
Harmonic on vibraphone:
using your fingernail, press the middle of the specific pitch/key, while bowing with the other hand.
This will produce a sounding partial two octaves higher (some harmonics are too fragile, but it is desired so).
Pulsation: either as a natural interference with the other instruments, 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



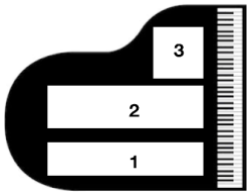
Bow the indicated pitches and when lifting up the bow,
attempt to create with the palm of your hand a vibration on the sound (as much as possible).

Marimba



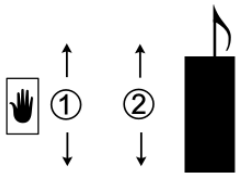
Perform this passage with 4 soft marimba mallets (2 x 2),
in the lowest range, as given. The sound should be dark and haunting.
You may also use bass drum mallets (it makes the sound even darker and more resonant).
Repeat the figure within the repetition bars for as long as indicated.

Piano:

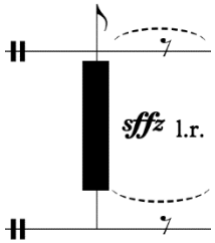


The interior of the piano is to be divided roughly
in three major range parts,
indicated where applicable, as ①, ②, ③,
from lowest to highest range.

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).



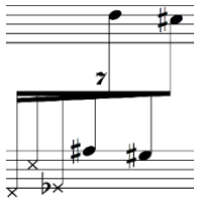
While firstly pressing the pedal,
<u>let the fallboard, fall.</u>
Let this loud sound resonate, as indicated.

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

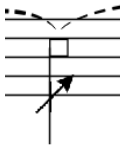
Press the pedal (right -3rd- pedal, always in this piece) with force,
making an additional sound to the opening of the piece.
Cancelled upon the next pedalling marked as ordinario (ORD.)

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.

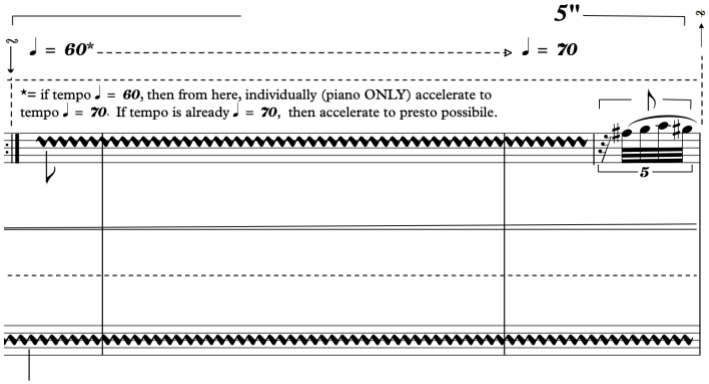


X - shaped note-heads are within the dampened range and will sound **very** dry/percussive, as opposed to the other regular keys/ notes.
Placing the solid block (as above) will approximately dampen the range from F3 to C5.
Passages/ figures such as these, are pianistically conceived as open palm-reach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

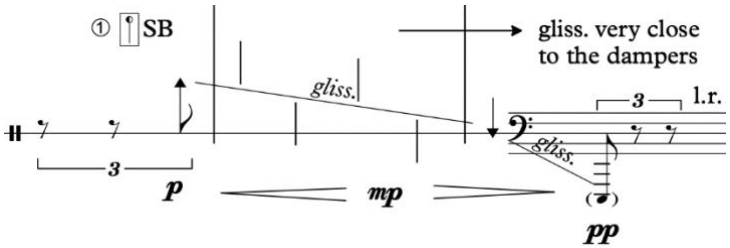


Bowed string
(See guidelines above)
Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.

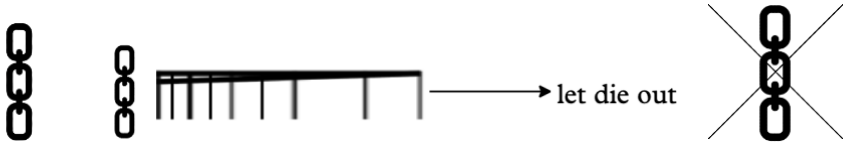
‘Slur-like’ symbols above arrows, indicate the beginning and ending of a non-metrical passage.
The crossed sign cancels the previous one, returning thus, to time signature as indicated.



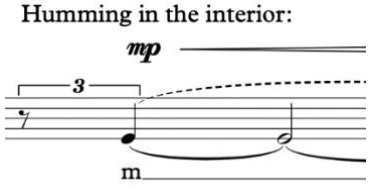
Repeat the figure within the repetition bars as long as suggested by the horizontal curve (within the time and tempo given).



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.

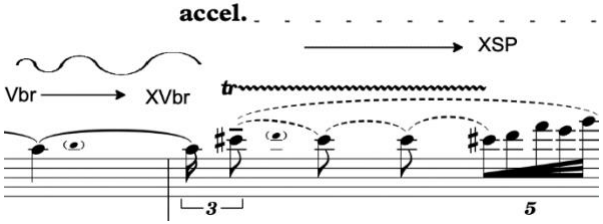


Respectively: place chain across <u>the lowest bass octave</u> of the piano strings/ let chain rattle until it dies out (or according to the pedalling of the passage)/ remove chain.



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

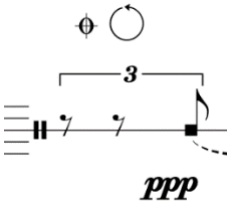
Strings (both violin and violoncello and then individually):



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.

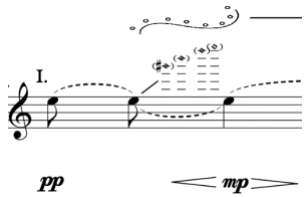
Bow pressure (increase/ sustain max. pressure/ decrease).

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).



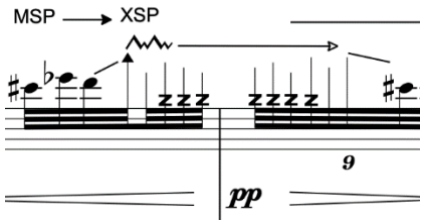
Circular bowing:
VIOLIN ONLY: Dampen (sufficiently) the strings with left hand: high position.
Bow circularly and softly, with a slow to medium pace on all 4 strings.
For *sfz*: bow near the left-hand fingers/ on the higher part of the bow.
NB: Dynamics in this passage suggest noise intensity and **NOT** 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

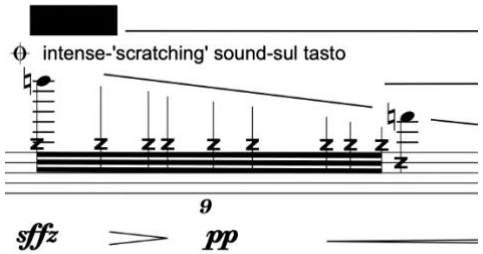


A harmonic gliss. on the open string indicated (gliss. on the first harmonics until you reach the first partial written, and then glissando within the rest of the partials given, in a free order upwards and downwards - slow/ medium pace).

Mute on/off

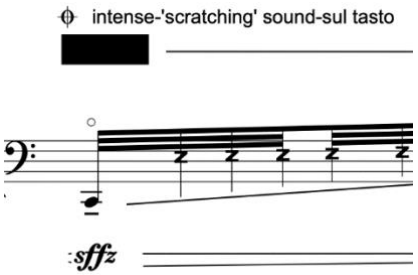


From the last regular note-head given, start a rapid gliss. towards the highest range of the instrument.
Within this highest range perform small non-metric, yet rapid glissandi (with the left hand, NOT the bow):
Use two fingers (left hand) to achieve *glissando 'tremolando'*, when in the high position.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

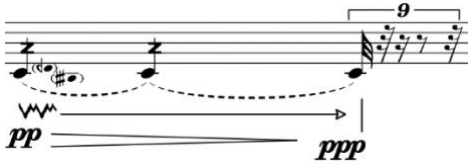


'Scratching sound': starting on the pitch indicated, applying pressure to more than two strings with left palm while applying **extreme** pressure on the bow in rapid non-metric tremoli; glissando until the end upon the indicated dynamics; similarly when upwards. Pitch given as indication of position.

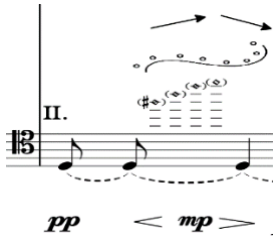
Violoncello



'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.



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 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).

Commissioned by the DYCE network

Ìérkos

for ensemble

2019/20

Andreas Tsiartas

A ♩ = 60

Bass flute

Flute

Clarinet in B♭

air sound on E

inaudible/ barely audible fundamental

sim.

Susp.cymbal
Tam-tam
(Thundersheet)

softest marimba mallet

bass drum mallet

l.r.

sim.

Bass Drum

as if from afar

SB (reg.)

l.r.

Crotales
Vibraphone
Marimba

A ♩ = 60

Piano

sffz l.r.

interior

pp

ppp

ord.

Violin

Violoncello

11

② WT as if a harmonic gliss.

8va sounding pitch A5-)

B. Fl. — pp pp p pp pp sim. mp p p sim.

Cl. — ppp pp sim. ppp p pp sim.

T-t. — ppp

B. D. — sim. l.r. pp

Pno. — ppposs. p l.r.

17

B. Fl.

Cl.

T-t.

Pno.

Vln.

change to piccolo

sim.

l.r.

detaché
a punta d' arco

MSP

XSP

21

Picc.

Cl.

sim.

ORD.

change to Bass Clarinet in B♭

pp *f* *p*

B. D.

sim. l.r.

ppp

Pno.

mf *f*

l.r.

Vln.

MSP XSP MSP SP

pp *ppp* *ppp* *pp* *ppp*

Vc.

detaché
a punta d' arco

MSP XSP MSP

ppp *pp* *ppp* *ppp*

24

Picc.

B. Cl.

T-t.

Vib.

Pno.

Vln.

Vc.

② Whistle tone/ fragile, trembling

B

p

pp

F/M

H

l.r.

sfz

A desired effect of interference shoud be created naturally between pitches, when vibraphone enters. In this case, do not use motor on. If the interference is not succesful, then please use the motor on to artificially create a slight vibration/ pulsation.

ppp

mp

Ped.

keyboard

XSP

MSP

SP

pp

ppp

IV/5

28

Picc.

change to bass flute

multiphonic trill (rapid trill)

B. Cl.

sim.

Crot.

l.r.

sim.

Vib.

l.r.

Pno.

senza Ped. ma leggierissimo possibile

Vln.

MSP XSP MSP

XSP MSP

Vc.

XSP MSP

XSP MSP

31

accel.

key- click sound

B.Fl.

B. Cl.

sim.

key- click sound

Pno.

accel.

Vln.

XSP MSP XSP MSP

Vc.

XSP MSP XSP

C ♩ = 70

35

B.Fl.

B. Cl.

wind blow/
harmonic sweep

thumbless scale/
wind blow

shh

sim.

(shh)

speak softly words in mouthpiece

mé - ter

multiphonic trill (rapid trill)

sim.

key-click sound

C ♩ = 70

Pno.

Ped.

Vln.

XSP

MSP

Vc.

39

B. Fl.

(t/k)

sim.

(chi)

(chi)

je - a

phy - sin

B. Cl.

change to Clarinet in B♭

Vc.

45

Fl.

(t/t)

wind blow/
harmonic sweep

wind blow/
harmonic sweep

WT

change to C flute

ORD.

chló - e

Leading the clarinet bell towards the piano interior:

M1

Cl.

♩ = 90 Poco più mosso

Pno.

interior

Ped.

Vln.

XFL

II/5

XFL

I/6

II/5

Vc.

10

D ♩ = 70 ♩ = 𝅗𝅥 90 **L'istesso come sopra** **rall.**

Accentuate dynamic fluctuations

M1

52

Fl.

Cl.

ORD.

change to clarinet in E♭

l.r.

Crot.

sim.

D ♩ = 70 ♩ = 𝅗𝅥 90 **L'istesso come sopra** **rall.**

Pno.

Vln.

Vc.

♩ = 70

62

Fl.

ppp ppp p ppp

Vib.

l.r.

ppposs. p

Ped.

♩ = 70

Pno.

l.r. l.r.

mp ppposs. mf

Vln.

p pp pp p ppp

Vc.

pp p ppp ppp pp

69

rall.

timbral trill

change to piccolo

Fl.

ppp pp

F/M

H

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

Cym.

mp

rall.

Pno.

XSP

I.

Vln.

pp p ppp

Vc.

ppp pp ppp ppp

♩ = ♩ = 60

75

Picc.

Whistle tone/ fragile, trembling

p

Cl.

clarinet in E♭

Cym.

l.r.

mf

♩ = ♩ = 60

Vln.

MSP XSP

XSP MSP XSP MSP

pp *ppp* *p*

ppp *pp* *ppp* *pp*

Vc.

ORD.

ppp *pp* *ppp*

senza vibr.

one bow

mp

E ♩ = ♪ = 60 **accel.** ♪ = 100

79

Picc.

ORD.

mp

sfzpp

Eb Cl.

sfzpp sfzpp sfzpp

E ♩ = ♪ = 60 **accel.** ♪ = 100

Vln.

senza vib.

sim.

sfzpp sfzpp

Vc.

sim.

Vibr XVbr

one bow

tr

sfzpp sfzpp sfzpp

accel. ♪ = 140

86

Picc.

Vibr +/- 40cents XVbr

tr sfzpp

tr sfzpp

tr sfzp

E♭ Cl.

tr sfzpp

tr sfzp

tr sfzp

tr sfzp

accel. ♪ = 140

Vln.

Vibr XVbr

MSP one bow XSP

tr sfzpp

MSP sim. XSP

tr sfzp

MSP sim. XSP

tr sfzp

MSP

tr sfzp

Vc.

XSP

(tr) sfzp

MSP sim.

tr sfzp

XSP

tr sfzp

MSP

tr sfzp

92

Picc.

E♭ Cl.

Vln.

Vc.

XSP

MSP

6/8

(♪ = 140)

♩ = 70 (♪ = 140)

96

Picc.

(tr)

6/8

5

5

5

5/8

9

2/4

9

sfzmf

mp

mf

mp

mf

E♭Cl.

(tr)

5

5

5

5

sffz

sffz

(♪ = 140)

♩ = 70 (♪ = 140)

Vln.

(tr)

XSP

XST

XSP

MSP

6/8

3

3

3

5

5/8

3

5

2/4

9

sfzf

sfzmp

ff

sfzf

sffz

mf

f

mf

Vc.

(tr)

5

5

5

5

5

ff

sffz

99

Picc.

E♭Cl.

Crot.

Pno.

Vln.

Vc.

keyboard

XSP

MSP

XFL

l.r.

allow overlapping of fingers-perform these quasi staccato

8va

Ped.

103

change to C flute

Picc.

mp

E♭Cl.

ppp

3

pp

Crot.

ppp poss.

5"

𝅗𝅥 = 70*

(8) 15ma

* Accelerate to presto possible.

Pno.

5

f

(8)

MSP

SP

senza pont.

XFL

I/3
II/7

Vln.

9

mf

ff

mf

sffz

3

Vc.

3

F

♩ = 90 Poco più mosso

Accentuate dynamic fluctuations

rall.

M2

107

Fl.

E♭Cl.

Crot.

l.r.

l.r.

F

♩ = 90 Poco più mosso

rall.

portato

Pno.

Vln.

Vc.

114

Fl.

E♭Cl.

Crot.

Pno.

Vln.

Vc.

= 70

G ♩ = ♩ = 70

M2

2/4

pppp ppp pppp

ppp

mp pp

l.r.

ppp

pppp

come sopra

Piano ONLY: Start presto possibile as before, then individually ralletando to tempo ♩ = 70 /colla parte.

7-8"

15ma

8va

fff attacca

Ped.

M

XFL

ppp pppp

mf > p

122

Fl.

E♭Cl.

change to clarinet in B♭

Pno.

sost.

Vln.

SP

detaché
a punta d' arco

Vc.

126

Fl.

> mf f

f mf f mp mf p mf

Crot.

hard mallet l.r.

pppp

Pno.

mf

Vln.

mf f mf f

ppp pppp mf mp mf

XFL

resonant/vibrant/like a crystal

l.r.

Vc.

p

130

Fl.

Cl.

Pno.

Vln.

Vc.

MSP

SP

XFL

XSP

detaché
a punta d' arco

H ♩ = ♩ = 70

134

Fl.

Cl.

Vln.

Vc.

ORD.

MSP

XFL

SP

XSP

MSP

XSP

137

Fl.

Cl.

Vib.

Vln.

Vc.

MSP

XFL

resonant/vibrant/like a crystal

XSP

SP

l.r.

pppposs.

Ped.

140

rall. ♩ = 60

rall. ♩ = 50

Fl.

Cl.

Vib.

Vln.

Vc.

MSP

XSP

♩ = 75 Più animato

I

♩ = 60 Subito meno mosso

rall.

143

Fl.

Cl.

Vib.

ORD.

l.r.

Pno.

Vln.

Vc.

MSP

XSP

8va

Ped.

♩ = 50

145

Fl.

Cl.

Crot.

♩ = 50

Vln.

Vc.

XSP

XSP

147

♩ = 60

Fl.

Cl.

B. D.

with coin

Crot.

l.r.

Vib.

Ped.

8va

Pno.

XSP

XFL

resonant/vibrant/like a crystal

Vln.

Vc.

151

J Accentuate dynamic fluctuations

♩ = 50

M3

M2

Fl.

Cl.

B. D.

Crot.

Pno.

Vln.

Vc.

② come sopra

sim.

l.r.

XFL

resonant/vibrant/like a crystal

ORD.

sim.

8va

Ped.

rall.

K ♩ = 30

M3

156

Fl.

ppp p pp pp ppp

Cl.

mp ppp pp p ppp

change to clarinet E♭

B. D.

ppp p ppp l.r.

Crot.

l.r. pppp

Vib.

l.r. pppp

Ped.

rall.

K ♩ = 30

Pno.

8va pp

Interior

pp

8vb

Ped.

Vln.

ppp ppp ppp

Vc.

mp ppp ppp p ppp ppp sim. l.r. p

♩ = 60 **accel.**

162

Pno.

Vln.

Vc.

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

XFL
resonant/vibrant/like a crystal l.r. **ppp**

sim. l.r. **ppp**

sim. l.r. **pp**

ppp **sfzp** **pp** **sfzmp**

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

169

♩ = ♪ = 70 accel. ♪ = 100 accel.

Fl.

sim. flz. sim.

pp mp pp p

EbCl.

timbral trill/ bisb. sim.

pp ppp

T-t.

M H l.r.

p sfz

Vib.

Ped.

♩ = ♪ = 70 accel. ♪ = 100 accel.

Pno.

mp l.r. ① SB sim. gliss. l.r. gliss.

8vb p mf pp

Vln.

XFL XSP XFL XFL XSP

p sfzmf mp sfzf < pp mp pp < p < pp < pp ppp

Vc.

XFL XSP XFL XFL XFL

sfzmf mp sfzf mf < mf mp pp < pp < p < pp < p

173

35

♪ = 120

Fl.

E♭Cl.

Vib.

l.r.

prepare the cluster mallet for vibraphone

Ped.

♪ = 120

Pno.

while installing,
min. rattling of the chain, desired.

Vln.

XFL

l.r.

XSP

MSP

Vc.

178

Fl.

E♭Cl.

Pno.

Keyboard

molto sost.

sost.

ben tenuto

Ped.

Vln.

SP

ORD.

Vc.

XFL

l.r.

XFL

FL

ORD.

L ♩ = *60* **A tempo**

rall.

M4

182

Fl.

ff *f* *sfffz* *sfffz* *sfffz* *sffz* *sffz* *sfz* *sfz* *f* >*mp* *mf* >*p*

E♭Cl.

molto espress./ quasi solo

ff *sffzmp* *ff* *sffz* *mp* *sffz* *p*

B. D.

L.H.

l.r.

sffz

Vib.

R.H.

l.r.

sffz

Ped.

L ♩ = *60* **A tempo**

rall.

Pno.

8va

l.r.

submf

sffz

let die out

Interior

l.r.

8vb

Vln.

XFL

intense-'scratching' sound-sul tasto

XSP

ORD.

XST

XSP

ORD.

sffz *pp* *sffffz* *pp* *sfz* *pp*

intense-'scratching' sound-sul tasto

XSP

ORD.

XST

Vc.

sffz *pp* *sfz*

M ♩ = 25 (♩ = 50) **Sanctum Sanctorum**

185

Fl.

mp pp p ppp

change to bass clarinet

change to bass flute

ORD.

p pp pppp

E♭Cl.

f

KK mallet (OSSIA: see guidelines in coverpages)

T-t.

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

pp mf pp p ppp

M ♩ = 25 (♩ = 50) **Sanctum Sanctorum**

Pno.

p l.r.

① SB

gliss.

p mf pp ppp

l.r.

XST

Vln.

II. III. IV.

ORD.

sffz

XSP ORD. XST XSP ORD.

Vc.

I. II. III. IV.

pp sffz pp ppp

189

T-t.

𝅗𝅥 =30 (♩ = 60)

l.r.

pp

sim.

ppp

l.r.

p

Pno.

𝅗𝅥 =30 (♩ = 60)

pp

①SB

gliss.

p

Vc.

XSP

sim.

ppp

pppp

aqua-lung
(closed embouchure)

195

B. Fl.

loud

loud

B. Cl.

p mp

B. D.

SB (Reg.)

l.r.

pppposs. p pp mp pp p ppp

Perc.

ppp

l.r.

l.r.

gliss.

mp

pp ppp

Vc.

SP

senza vibr. vibr. Xvibr.

ppp

200

B. Fl.

B. Cl.

wind blow/
harmonic sweep

whisper text in the mouthpiece

Me - ter

clamore/ vibr. leggero molto

ORD.

* =should sound as an outcry.

soft mallets (1-3, 2-4)

Mar.

l.r.

Pno.

while removing,
min. rattling of the chain, desired.

Keyboard

Ped.

XFL

I/2.

SP

senza vibr.

vibr.

Xvibr.

Vln.

XSP

Vc.

205

B. Fl.

thumbless scale/
wind blow

whisper text in the mouthpiece

pp *sfz* *p*

Ph y-sin

B. Cl.

sim.

pp *p*

mp *f*

senza

pp

Crot.

hard mallet

l.r.

mf *p* *f*

l.r.

mp *pp*

♩ = 60

N 𝅗𝅥 =30 (♩ = 60)

thumbless scale/
wind blow (-o-)

sim.

pp *sfz* *p* *pp*

Ch - lo - e

pp

Pno.

ppp l.r.

mp *sffz*

l.r.

sfzmf

Vln.

XSP

(tr)

sffz

II/7

l.r.

p < *mp*

p < *mp* > *p*

mf

(XFL)

pp *p* *pp*

*resonant/vibrant/
like a crystal*

ppp < *pp*

ppp < *pp*

Vc.

II.

pp < *mp* > *pp* < *p* *pp*

ppp < *pp* > *ppp* < *pp* > *ppp* < *pp* > *ppp* < *pp*

ppp < *pp*

ppp < *pp*

210

B. Fl.

sfz flz. pp < mp >

(r) - - - - - - (r)e - ma

pp

B. Cl.

p

mp mf

change to Clarinet in E♭

Mar.

pppp

Pno.

mp

pppposs. mp ppp l.r.

Vln.

ppp ppp

Vc.

SP → XSP

senza vibr. → vibr. → Xvibr. tr

ppp sfz

senza vibr. →

ppp

B.Fl.

♩ = ♩ = 60

214

change to C flute

mf

O

♩ = ♪ = 60

accel.

senza vibr.

Vibr

sfzpp

Vib.

hard mallet

sfz

Ped.

Take double bass bow: prepare sufficient rosin for cymbal solo

Pno.

♩ = ♩ = 60

O

♩ = ♪ = 60

accel.

sfz

p

l.r.

sfz

l.r.

Ped.

Vln.

SP → XSP

tr

senza vibr. → vibr. → Xvibr.

ppp

mp

ORD.

Vc.

SP → XSP

tr

vibr. → Xvibr.

come sopra

mf

p

ppp

ORD.

senza vibr.

sfzpp

♪ = 100

accel.

220

Fl.

XVbr (quasi trillo- broad)

Vibr

XVbr (sim.)

sfzpp

sfzp

sfzp

E♭ Cl.

sfzppp

sfzppp

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

Double bass bow

F

M

Cym.

♪ = 100

accel.

MSP

Vln.

Vibr

XVbr

sfzpp

sfzpp

MSP

Vc.

sim.

Vibr

XVbr

sfzpp

sfzpp

226

♪ = 140

Fl.

Eb Cl.

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

Cym.

♪ = 140

Pno.

Vln.

Vc.

XSP

MSP

II.

III.

poco rall. ♪ = 120

230

47

Fl.

E♭Cl.

Cym.

M

(vary bow change/ velocity/ position/ pressure accordingly: general tendency, create volume, rich/dense M sonority).

poco rall. ♪ = 120

Pno.

Vln.

Vc.

XSP

MSP

P

233

Fl.

(tr)

sf-fff

TACET

change to Clarinet in B♭

E♭ Cl.

sf-p

f

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

Cym.

fff

P

Pno.

volando

ff

fff

f

sff-pp

Vln.

sffz

sff-f

XST

intense-'scratching' sound

XSP

ORD.

Vc.

III.

sf-fff

sf-ffff

mp

Q ♩ = 60 ♪ = 90 Accentuate dynamic fluctuations

M5

239

Fl.

Cl.

Cym.

Crot.

l.r.

Q ♩ = 60 ♪ = 90

Pno.

l.r.

Ped.

Vln.

III/4

IV/2

Vc.

246

rall.

Fl.

pp

mp pp

Cl.

3 3 3

ppp pp ppp

Crot.

3 l.r.

pp

rall.

Pno.

p mp pppposs.

l.r.

3 3

Vln.

3

mf ppp

Vc.

3

pp p ppp

251

♩ = 70

Fl.

Cl.

pp p pp

ppp

Crot.

sim

l.r.

ppp

♩ = 70

Pno.

p mp l.r. pppposs.

Vln.

Vc.

mp ppp

pp ppp

IV/2

rall. ♩ = 60

256

Fl.

Cl.

Vib.

change to bass flute

pp mp p

ppp pp ppp

l.r.

ppp

Ped.

rall. ♩ = 60

Pno.

Vln.

Vc.

3

IV/5

pp ppp

XSP

I.

ppp pp ppp

R ♩ = ♩ = 60

261

B.Fl.

Cl.

B. D.

53

pppp

ppp p ppp ppp pp

R ♩ = ♩ = 60

Humming in the interior:

Pno.

Interior

mp mf mp

m m

pppposs.

Ped.

Vln.

Vc.

XSP MSP MSP XSP

MSP XSP MSP XSP

ppp pp ppp sfzmf

ppp pp ppp ppp pp ppp

266

S

B.Fl.

Cl.

B. D.

Pno.

Vln.

Vc.

MSP

XSP

MSP

XSP

MSP

MSP

XSP

MSP

XSP

MSP

XSP

271

B.Fl.

sim.

pp ppp pp ppp

sim.

Cl.

pp ppp pp ppp

B. D.

ppp

Pno.

pp

pppposs.

Vln.

ppp pp ppp pp ppp pp

I/4.

Vc.

ppp sfzmp pp sfzmp pp sfzp pp

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