

Appendix I

Andreas Tsiartas

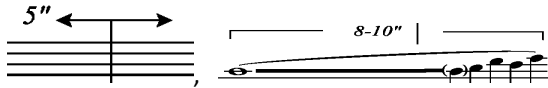
Towards Atractus



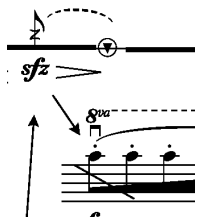
*A study for string quartet
(ca. 5')*

2017

General Glossary



Non-metric duration notation used in the piece (in seconds).

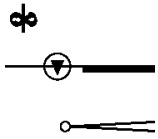


Arrows indicating coordination among performers:
An arrow also designates that the indicated figure should proceed immediately.

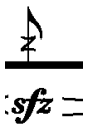


Repeat the context within the repetition bars for as long as suggested by the horizontal curve.

Work specific glossary



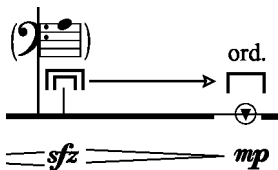
Bow the wooden side area of the middle part of the violin (next to the -f- hole).
The notational symbol of the triangle within a circle pointing downwards, which is applied on all instruments, represents this 'white-noise' effect.



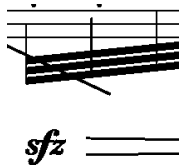
Note stem used for a non-metric tremolo (of short duration).



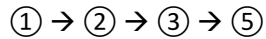
Bow on the tailpiece of the instrument.



Extreme pressure with the bow
(resolving to regular bow pressure).
This effect on the cello will usually create pitch, A.



Figures crossed diagonally with a line, indicate to be performed rapidly.



Sul ponticello degrees:
From -0- *senza pont.* towards ⑤ *max. pont.*



From full pitch (black circle) to noise textures (white circle).

Notes

- There are two kinds of staves in the score: one for the regular five-line staff and the other one a single line for non-pitched passages.
- Rests: the smallest rest in the piece is the single caesura ‘ (like a breathing rest), following a small fermata ^, which is 2” to 3” and finally, the long fermata ^, ca. 5”.
- It is possible to apply *scordatura* to the IV cello string, from C to a D (major second up) to facilitate the projection of overtones in certain passages such as the last cello passage, on the low D.

Towards Atractus

a study for string quartet

Andreas Tsiartas

The score is divided into two sections by a vertical line. The left section features four staves: Violin I, Violin II, Viola, and Violoncello. Each staff has a 'Pitch (P)' line with a treble or bass clef and a 'Noise (N)' line with a double bar line. The right section features two horizontal lines for Violin I and Viola, with dynamic markings and performance instructions. A vertical line is labeled '15\"/>

Violin I
Pitch (P)
Noise (N)

Violin II
Pitch (P)
Noise (N)

Viola
Pitch (P)
Noise (N)

Violoncello
Pitch (P)
Noise (N)

15"

sfz *ppp*

mp *ppp* *mf* *ppp* *sfz* *mp*

15" 10"

N. (Vln I) *mf* *sfz* *mp* sim. (v)

N. (Vln II) *mp* ∅ (v)

N. (Vla) *mf* *sfz* *mp* sim. (v)

N. (Vlc.) *mp* *mf* *sfz* *mp* ord.

Detailed description: This is a musical score for a string quartet, showing dynamics and performance instructions for Violin I, Violin II, Viola, and Violoncello. The score is divided into two sections by vertical lines. The first section is 15 measures long, and the second is 10 measures long. Dynamics include *mf* (mezzo-forte), *sfz* (sforzando), and *mp* (mezzo-piano). Performance instructions include *sim.* (simulazione), *ord.* (ordine), and various bowing or playing techniques indicated by symbols like *∅* and *(v)*. A bass clef is shown for the cello part in the second section.

Vln. I
 N. (Vln I)
 Vln. II
 N. (Vln II)
 Vla.
 N. (Vla)
 N. (Vlc.)

10" ←
 8^{va}+
 10" ←
 7" ←
 3

sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
sfz
mp
sfz
mp
sfz
sfz
mp
sfz

sim.
 ord.

8^{va}
 8^{va}

This musical score page features five staves: Vln. I, N. (Vln I), Vln. II, N. (Vln II), Vla., N. (Vla), and N. (Vlc.). The score is divided into measures by vertical lines. Performance instructions include dynamic markings such as *sfz* (sforzando) and *mp* (mezzo-piano), often with hairpins indicating crescendos or decrescendos. Specific performance techniques are noted, including *sim.* (simile) and *ord.* (ordine). The Vln. II staff includes two musical excerpts with *sfz* markings and *8^{va}* (ottava) indications. The N. (Vln II) staff has a *mp* marking. The N. (Vlc.) staff has a *sfz* marking. A page number '3' is located in the top right corner. Time or measure markers are indicated by double-headed arrows at the top: '10"' between the first and second measures, '10"' between the second and third measures, and '7"' between the third and fourth measures.

For all 4: Choose any out of the 3 figures (A, B, C) to perform within the time given. Subsequent entrances of the figures should overlap and interact with each other.

→ ○ (c.l.b.) → ③

The musical score is written for four string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). Each instrument part begins with a double bar line and repeat sign. The first measure of each part contains a box labeled with a figure: Vln. I has 'A', Vln. II has 'A', Vla. has 'A', and Vlc. has 'B'. The second measure contains a box labeled 'B', and the third measure contains a box labeled 'C'. A large box labeled 'C' is drawn over the first three measures of the Vln. I staff, containing a melodic line with a slur and a dynamic marking 'sfz' with a hairpin. The fourth measure of each part contains a box labeled 'C'. The fifth measure of each part contains a tremolo section, indicated by a wavy line on the staff. Above the score, there are two arrows: one pointing to a circled 'c.l.b.' and another pointing to a circled '3'.

6

closest to the bridge/ punta d' arco/ (c.l.b.)

mf

8va

Vln. I

Vln. II

closest to the bridge/ punta d' arco/ (c.l.b.)

mf

8va

Vla.

closest to the bridge/ punta d' arco (c.l.b.)

mf

Vlc.

closest to the bridge/ punta d' arco*/ (c.l.b.)

mf

* ossia: perform octave lower

Come sopra (choose among the three boxed figures).

30"

behind the bridge/ punta d' arco/ (c.l.b.)

8va-

pp

Vln. I

behind the bridge/ punta d' arco/ (c.l.b.)

8va-

pp

Vln. II

behind the bridge/ punta d' arco/ (c.l.b.)

pp

Vla.

behind the bridge/ punta d' arco*/ (c.l.b.)

pp

Vlc.

* ossia: perform octave lower

8

Vln. I

Musical staff for Violin I. The top staff contains a tremolo pattern. The bottom staff contains a fermata symbol.

Vln. II

Musical staff for Violin II. The top staff contains a tremolo pattern. The bottom staff contains a fermata symbol.

Vla.

Musical staff for Viola. The top staff contains a tremolo pattern. The bottom staff contains a fermata symbol.

Vlc.

Musical staff for Violoncello. The top staff contains a tremolo pattern. Below the staff is a detailed bowing diagram showing three boxes with curved arrows and dots, indicating bowing technique. The diagram is labeled with *pp* below it.

30" ←

15" ←

closest to the bridge/ punta d' arco/ (c.l.b.)

⑤

→

Vln. I

Vln. II

Vla.

Vlc.

punta d' arco

• normale

③

ppp

sfz

sfz

sfzp

7"

10"

9

Detailed description: This is a page of a musical score for a string quartet. It features four staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The Vln. I, Vln. II, and Vla. staves are currently blank. The Vlc. staff contains musical notation for the first two measures, including a triplet of eighth notes marked 'punta d' arco' and a section of tremolos. Dynamic markings include *ppp* at the start, *sfz* for the first two measures, and *sfzp* for the final measure. Above the Vlc. staff, there are two horizontal arrows: the top one starts with a dot and ends with 'normale', and the bottom one starts with a circled '3' and ends with a right-pointing arrow. On the right side, there are vertical lines and arrows indicating distances: a vertical line at the end of the first measure is labeled '7"', a vertical line at the end of the second measure is labeled '10"', and a circled '9' is at the top right.

normale

8-10"

sfzp

sfz

sfzp

sfz

sim.

Vln. I

Vln. II

bat. normale ②

sfz

normale ①

8-10"

sfzp

8-10"

sfz

sim.

Vla.

Vlc.

①

8-10"

sfz

sfzp

sfz

sim.

Detailed description: This is a page of a musical score for a string quartet, specifically measures 10-12. The score is written for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The music is in treble clef. The Vln. I part starts with a 'normale' dynamic and a long note, followed by a melodic phrase marked '8-10"'. The Vln. II part has a 'bat. normale' (battuto) section marked '②' with a 'sfz' dynamic. The Vla. part has a long note marked 'normale ①' and '8-10"'. The Vlc. part has a long note marked '①', '8-10"', and 'sfz'. Dynamics include 'normale', 'sfzp', 'sfz', and 'sim.'. Performance instructions include '8-10"' and 'bat. normale'. There are also circled numbers 1 and 2 indicating specific measures or techniques.

Repeat the figures within the repetition bars, within the time given. Pay attention to the overlapping and interaction among the four instruments (arrows) as before. Gradually entrances become more intense and closer to each other hence each figure lasts less each time.

The musical score consists of four staves: Vln. I, Vln. II, Vla., and Vlc. Each staff begins with a treble clef and a key signature of one sharp (F#). The Vln. I staff has a circled '3' above it. The Vln. II staff has '8-10'' above a measure. Dynamic markings include *sfzp*, *sfz*, and *sim.*. Arrows indicate overlapping entrances between instruments. A box at the top contains performance instructions. The score includes various musical notations such as slurs, accents, and repeat signs.

12

20"

10"

Vln. I

Vln. II

Vla.

Vlc.

sfz

sfz

sfz

sfz

ff

ff

ff

ff

(intensify overtones)

10" ←

10" ←

Vln. I

Vln. II

Vla.

Vlc.

f

f

f

ff

Detailed description: The image shows a musical score for four instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vlc.). The score is divided into two 10-second intervals, indicated by double-headed arrows at the top. Each interval contains a melodic phrase followed by a tremolo. The melodic phrase consists of five notes: a quarter note (G4), an eighth note (F#4), a quarter note (E4), an eighth note (D4), and a quarter note (C4). The tremolo is a continuous, rapid oscillation between the notes G4 and F#4. The dynamic marking *f* (forte) is placed below the melodic phrase in each part. A legend at the bottom shows a double line indicating fortissimo (*ff*).

14

Vln. I

Vln. II

Vla.

Vlc.

7" ←

7" ←

5" ←

5" ←

mf

mf

mf

mf

p

p

p

mf

Detailed description of the musical score: The score is for a string quartet, specifically Violins I and II, Viola, and Violoncello. It consists of two systems of music. The first system is marked with a double bar and the number '7"', indicating a 7-inch width. The second system is marked with a double bar and the number '5"', indicating a 5-inch width. The Violin I part starts with a treble clef and a key signature of one flat (B-flat). The first system features a melodic line with notes B-flat, C, D, E, and F, followed by a tremolo. The dynamic is mezzo-forte (mf). The Violin II part follows a similar melodic line. The Viola part also follows the same melodic line. The Violoncello part is shown with a bass clef but contains no notes. The second system features the same melodic line for the Violins I, II, and Viola, but with a dynamic of piano (p). The Violoncello part remains empty. At the bottom of the page, there is a double bar with the dynamic marking 'mf'.

Vln. I

Vln. II

Vla.

Vlc.

3" 3" 1" 1"

pp

pp

pp

ppp

TACET

mp

Appendix II

Handwritten musical notation on the left page. The staff contains notes with various accidentals and stems. A large curved line arches over the notes. Mathematical annotations include fractions like $\frac{3^{\#}}{12}$, $\frac{5^{\#}}{2^{\#}} \frac{2^{\#}}{0.8}$, $\frac{23}{9}$, $\frac{2}{0.8}$, $\frac{3^{\#}}{1}$, $\frac{5^{\#}}{2^{\#}} \frac{2^{\#}}{0.8}$, $\frac{13}{8}$, $\frac{5}{4^{\#}}$, $\frac{3}{2}$, $\frac{15}{9}$, $\frac{25}{4}$, $\frac{4^{\#}}{1.5}$, and $\frac{38}{15}$. A box contains the numbers 13, 8, and 21. A circled 'B' is also present.

Handwritten musical notation on the right page. The staff contains notes with various accidentals and stems. A large curved line arches over the notes. Mathematical annotations include fractions like $\frac{2}{3^{\#}}$, $\frac{5^{\#}}{2^{\#}} \frac{2^{\#}}{1}$, $\frac{9}{4^{\#}} \frac{4^{\#}}{1.5}$, $\frac{2}{3^{\#}}$, $\frac{14}{5}$, and $\frac{3^{\#}}{2}$. A box contains the numbers 34, 13, and 21. A circled 'B' is also present.

CHORDS

C#

21 +
13 =
34

21 -
5 =
13

Andreas Tsiartas

Septiphobie



for large ensemble

Full score

2021

Commande de l' Ensemble intercontemporain

Instrumentation

1 *Flute* (doubling piccolo and bass flute)
1 *Oboe*
1 *Clarinet in B^b* (doubling clarinet in E^b and bass clarinet)
1 *Bassoon* (doubling contrabassoon - with extension G¹)
1 *Horn in F*
1 *Trumpet in B^b* (doubling piccolo trumpet in B^b)
1 *Tenor Trombone* (doubling bass trombone)
*Percussion (1)**
Piano (with additional items)
Strings (1, 1, 1, 1, 1) - Double bass with 5 strings.

* *Batt. 1*: Bass drum, Tam-tam, 1 Suspended cymbal (14" or 16"+), Crotales (C6-C8), Roto toms (6"/8"/10" tuned respectively in A-E-A, highest possible), a pair of Bongos, Marimba (5 octaves).

-See further on for additional items/ specifications required-

Full score in C

Septiphobie for large ensemble (2021)

The word *septiphobie* (orig. *septophobia*) signifies primarily the fear of decomposition or decay, hence death; but as is the case with the majority of Greek words, it also encompasses a number of secondary philosophical interpretations and narratives. *Septó* (Gr. σεπτό) also denotes a sacred object or subject, which infuses worship and respect. The word is directly associated with and perhaps derives from the word *eptá* (Gr. επτά) – which translates into seven – a number that was considered sacred since the Homeric times. But how can these contrasting concepts, of demise and virtue, co-exist in a single word? Throughout human history, religion and mythology, there have been countless examples of conquering death through rebirth or resurrection. **Septiphobie**, therefore, poses a rhetorical question that is extremely relevant today: Why are we so afraid of death? And if the same word for decay, or death, can be bestowed to sacredness, why are we so afraid of the sacred gift of life, death's antipode?

-Andreas Tsiartas, 01 December 2021

Duration: 8:30 min.
www.andreastsiartas.net

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Additional specifications/ items required:

For the contrabassoon:

- 1 extension G¹ for the contrabassoon (tube shaped, bb. 158-160).

For the piano:

- 1 metal chain (small size), a 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 immediately below, guidelines).
- loose bow hair (3 sets: G#6, B^b5, F#4) firmly bound on both edges.
- 1 regular superball.

Piano preparation guidelines:


- **On all occasions**, please press and pre-hold the sustain pedal in order to perform in the interior of the piano and to avoid any damage to the dampers' sensitive felts (with the exception of bb. 130-147, where no pedalling is required).
- **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 is required in order to facilitate sound production. **Please, do not use fishing net**, as this will create a different sound!
- **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.
- **Block**: performers usually use a heavy item to generate the percussive sound required, wrapped up in felt or cashmere lining underneath to firmly dampen the strings. Dimensions (indicatively- as it varies in piano construction for the range required): 8cm width x max. 24 cm length (height flexible). In any case, 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 percussion:


- **Bows:** 2 double bass bows (🎻) well rosined.

- **Mallets:**


-  2 hard (xylophone) mallets

-  2 bass drum mallet

-  4 softest marimba mallets

-  1 superball (SB) mallet (regular)

-  2 drum sticks

-  1 Konklang® (KK) rubber mallet
(and handle) ø 15mm/ 0,59 inches*

* **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:

- The handle of the KK (Konklang®) mallet has three steps / positions (from farthest to the closest to the frictioner. Each step increases pressure and produces a higher partial (in score steps 2 and 3 are being used).

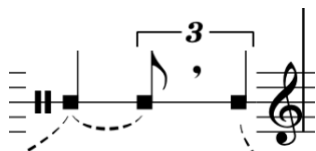
General notes:

- All extended techniques/ notational symbols used in the work are given their detailed explanation further on, unless indicated in the score.
- 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**.
- Dynamics: for rehearsal marks **E, H, M**, bring dynamic fluctuations to the forefront to enliven the spectral chords.
- Three kinds of slurs: regular, dashed and dotted slurs. The dashed slurs imply binding the indicated phrases musically but also as ‘Bartók slurs’, when for example in trill-passages. The dotted slurs appear only in bb. 130-131 (Vln. I and II) and highlight the hidden phrasing in the structure.

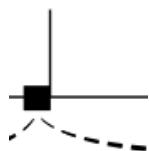
General notation glossary:



Clefs with octave markings:
octave higher for treble clef and octave lower for bass clef.



Where applicable, some instruments may alternate between two kinds of staves: one for the regular five-line staff and the other one a single line for non-pitched passages (air or noise textures).



Note-head used for air/ non-pitched/ noise sounds or a mixture of the above.



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 clarinets only this is reversed: the resulting sound as diamond-shaped note-heads.



Note-head pointing upwards:
indicating highest pitch (range).



Feathered figures indicate a relative number of pulsating beats and are not to be taken literally. The culmination of feathered figures combined, 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 up to the next acute *sforzando*/ *piano*, etc. (NB: *sfz* accentuations, always in relation to the respective context of the dynamics).

(*senza*) → *SP* → *MSP* → *XSP*

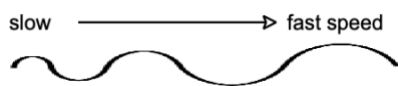
From *ordinario* (*senza pont.*) to *poco ponticello* (*SP*), towards medium *pont.* (*MSP*), to extreme *ponticello* (*XSP*).

MFL → *XFL* (*XST*)

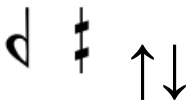
From medium *flautando* / *sul tasto* (*MFL*), to extreme *flautando* / *sul tasto* (*XFL*).

senza vibr. → *Vibr.* → *XVibr.*

From *senza vibrato* (*ord.*) to some *vibrato* (*Vibr.*), towards *extreme vibrato* (*XVibr.*).



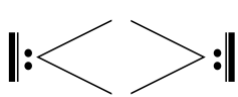
Intensifying vibrato wave: Speed **and** amplitude given in respective passages.



Microtonal accidentals used in the piece: quarter flat/ sharp, 1/8 higher and lower.



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



'Micro-dynamics': minimal *cresc./ decresc.* fluctuations upon the given starting and finishing dynamics. For strings, with the bow; For winds and brass with breathing. It should create an overall tapestry of micro-fluctuations. Individual speed of these fluctuations is given for each instrument involved.



'Stur-like' symbols above arrows, indicate the beginning and ending of a non-metrical passage. The crossed sign cancels the previous one, returning thus, to metric notation. **Note:** The non-metrical quality refers to the textures in the passages (e.g. individual tempo acceleration of the figures), and as such, the overall pace and time signatures **should be taken in mind.**

Instrument-specific glossary:

Woodwinds (general remarks first and then individual)



From pure air sound to full pitch (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 in 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 B** used in the piece.



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.

Piccolo only

accel.

accel.
 (individually yet
 in relation to ob./ cl.) -----

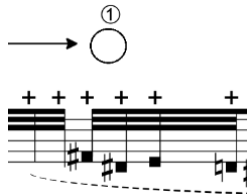
f ————— *ff*

Repeat the figure within the repetition bars for as long as suggested by the horizontal curve. Accelerando individually towards *presto possibile* in relation to the oboe's/ clarinet's complementary figure. The overall pace (e.g. accel. indication on top of the figure for the entire ensemble), as well as time signatures, **should be taken in mind.**

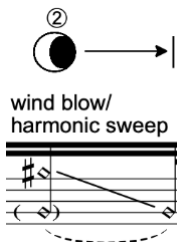
Bass Flute



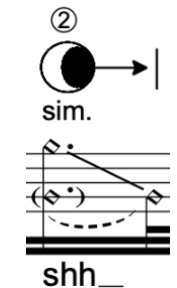
(+) Key-clicks sound ONLY (on given fingering range):
Dynamics apply for key-click force.



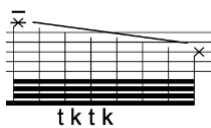
(+) Key-click sound transition into air/ pitch (on given fingerings):
Dynamics apply for key-click force, and gradually air/ pitch.



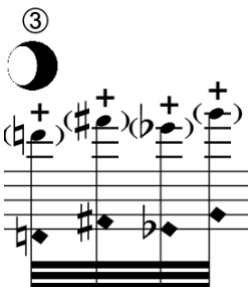
A very fast harmonic sweep though the indicated pitch range;
The effect is more important than the pitches sounding in-between
(like a wind blow).



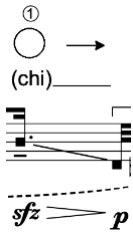
A very fast harmonic sweep though the indicated pitch range,
this time on the sound **sh**. The effect is more important than the pitches
sounding in-between (like a wind blow).



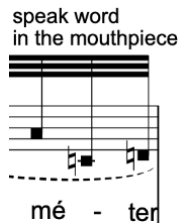
Percussive and palatal t/k fast descending scale (closed
embouchure).



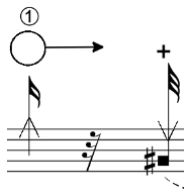
Aeolian Sound B:
Applied within marking number ③; Air with some audible pitch.
Soft and delicate – created with a slightly curved direction of the air
in the embouchure, resulting in sounding two octaves higher (quasi
harmonics); In this example with added key-click sounds.



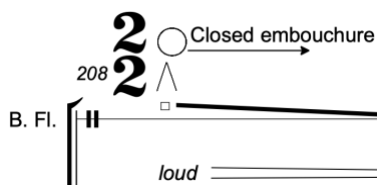
Bright towards a dark palatal approximant 'chi' air sound transition (closed embouchure).



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 upwards and downwards respectively.



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).

Multiphonics for the C flute*:

Symbols:

⊗ = press the ring, not the hole

⌊ = B natural thumb key

(1).

(2).

(3).

*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 (1-3): 1746, 1541, 1619.

Oboe

Given the multiphonic fingering, gradually vary air speed and create (naturally occurring) vibrations. Further on, gradually vary the tuning of the multiphonic (again through air). While climaxing towards *f*, lift the bell of the instrument up so that the sound travels more distinctly amid the ensemble setting. Ideally (and if possible) start with the given pitch before gradually fingering the complete multiphonic (given here with a small circle above - a D6/ eighth of a tone higher, at the beginning).

accel.

accel.
~ (individually yet in relation to picc.)

f ————— *ff*

Repeat the figure within the repetition bars for as long as suggested by the horizontal curve.
NOTE: Your part occurs simultaneously with the clarinet in unison. Accelerando individually (with the clarinet) towards *presto possibile* in relation to the piccolo's complementary figure. The overall pace (e.g. accel. indication on top of the figure for the entire ensemble), as well as time signatures **should be taken in mind.**

Multiphonics for the oboe:

(1)

M1 (316)

mf

z

C#

(2)

M2 (129)

mp

F

E_b

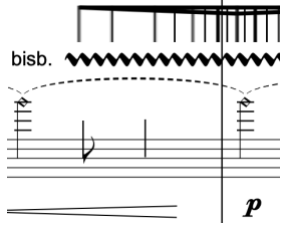
NB: The fingerings (and numbers of multiphonics) shown here are credited to Veale, Mahnkopf, *The Techniques of Oboe Playing*, Baerenreiter, 2002.

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

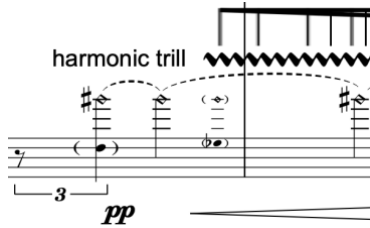
Clarinet in B^b

p

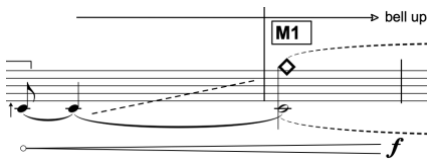
Harmonic: top pitch is the desired sounding one (fundamental **not** audible)



Bisb. on the given harmonic.

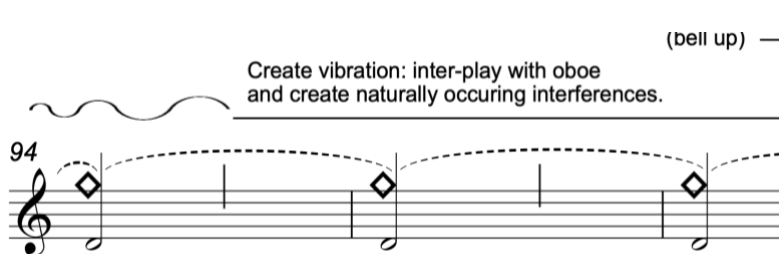


Harmonic bisb.:
Bisb. with 2 different harmonics, resulting in the same pitch in pulsation - as indicated.

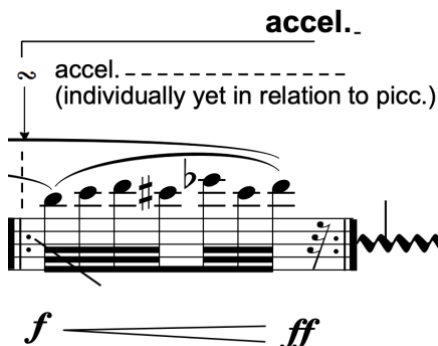


Starting from *dal niente* upon the given fundamental of the multiphonic, build up the desired multiphonic gradually (multiphonic in details further down as **M1**).

Specific passages (clarinet in B^b) – graphics from transposed score:



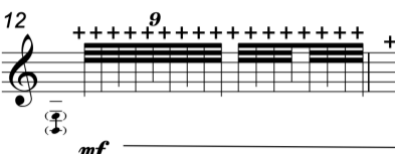
When fingering the complete multiphonic, gradually perform two different actions, where requested: a) create vibration and interact with the oboe - interference; b) lift the bell of the instrument up so that the sound travels more distinctly amid the ensemble setting ('bell up').



Repeat the figure within the repetition bars for as long as suggested by the horizontal curve. **NOTE:** Your part occurs simultaneously with the oboe in unison. *Accelerando* individually (with the oboe) towards *presto possibile* in relation to the piccolo's complementary figure. The overall pace (e.g. *accel.* indication on top of the figure for the entire ensemble), as well as time signatures **should be taken in mind.**

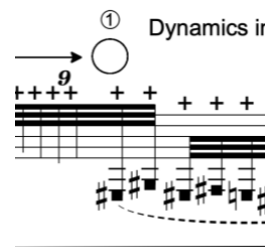
Bass clarinet (graphics from transposed score):

key clicks on given fingering range



(+) Key-click sound only (on given fingering range). Dynamics apply for key-click force.

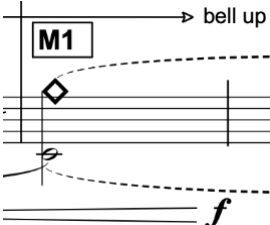
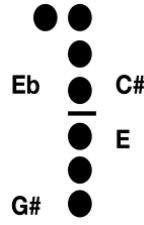
Dynamics in



(+) Key-click sound transition into air/ pitch (on given fingerings): Dynamics apply for key-click force, and gradually for air/ pitch as well.

Multiphonics for the B^b clarinet:

(1)

bell up

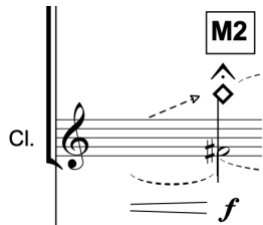
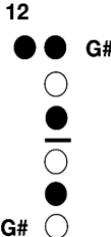
M1

E^b C[#] E G[#]

f

On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, *Multiphonics für Klarinette mit deutschem System*, Germany: Ebenos, 2003, No. 407). If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, C4 + eighth of a tone higher (sounding) within *f* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

(2).

Cl.

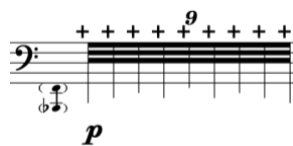
M2

G[#]

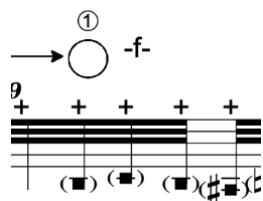
f

On a German system clarinet, the fingering is shown here (credits: G. Krassnitzer, No. 710). If your clarinet is on a French system, then create a multiphonic based on the fundamental shown here, F#4 (sounding) within *f* dynamic, that has a rich high partials sound. Try one that blends well with the rest of the instruments.

Contrabassoon

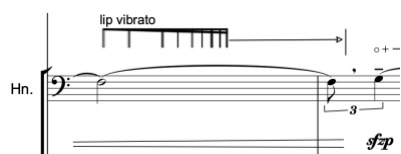


(+) Key-click sound only (on given fingering range). Dynamics apply for key-click force.



(+) Key-click sound transition into air/ pitch (on given fingerings): Dynamics apply for key-click force, and gradually for air/ pitch.

Brass (Horn only – the rest found in score)



Lip vibrato (culminates with accelerating pulsation – beginning of the figure). This gesture concludes upon the arrow with the vertical line. Then start anew: Open circle and cross (o/ +) apply to the *sfzp* gesture to be performed with the sordina (rapid open and stopped).

Percussion (general notation)

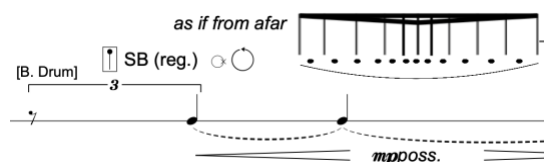


Indication to perform in the centre / at the rim, respectively.



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.

This Bass Drum passage (bb. 136-151) has two different gestures (notated on a two-line staff): The upper gesture refers to the drumsticks on the membrane of the instrument while the second /lower line refers to the SAME drumsticks on the drum hoop of the instrument.

Cymbal



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

Find/ prepare and 'mark' a spot on the cymbal where a high B^b6 partial resounds, when bowed. Use a double bass bow.

Tam tam

Position the frictioner in the step of the KK mallet indicated. Find/prepare in advance the area of the instrument, where the respective pitches are produced (bb. 152, 159, 166). Rub the KK mallet circularly in a rather slow pace, creating a resonating high sound, as if an outcry. Check also 'percussion guidelines' above.

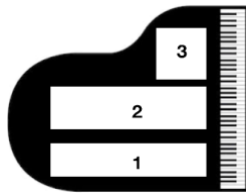
Crotales

Bow the indicated pitches and then, when lifting the bow attempt creating a vibration on the sound, with the palm of your hand (as intense, as possible).

Marimba

Perform this passage with 4 softest marimba mallets (2 x 2), in the range 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.

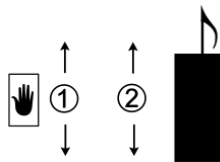
Piano:



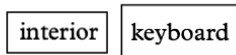
The interior of the piano is to be divided roughly in three major range parts, indicated where applicable, as ①, ②, ③, from lowest to highest range.



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).



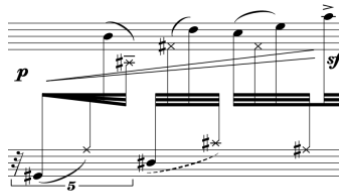
Indications of whether performing, inside the interior of the instrument, or at the keyboard.



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

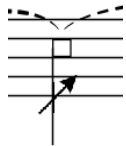


Place a block (see 'preparation guides' above) to dampen the strings, creating the dry/ percussive sound required. The crossed sign: remove the block.

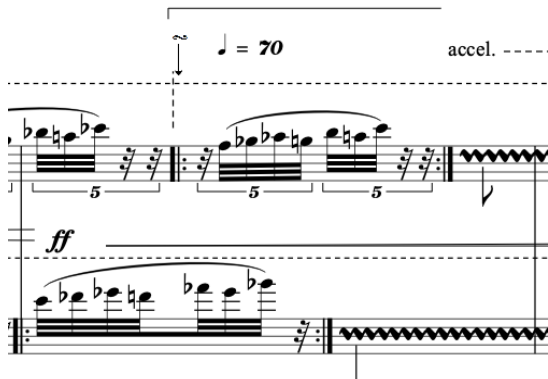


X - shaped note-heads are within the dampened range and will sound **very** dry/percussive, as opposed to the other regular keys/ notes. Placing the solid block (as explained above, p. 5) will dampen the range from approximately F3 to C5. Passages/ figures such as these, are pianistically conceived as open-palm reach fingering.

senza ~~da~~ ma leggerissimo possibile



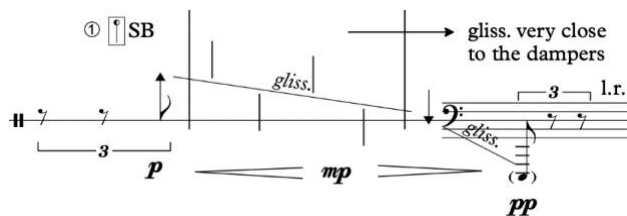
Bowed string
(See guidelines above)
Velocity of bowing: slow and steady, not accelerating, nor reducing speed by means of the dynamic markings.



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

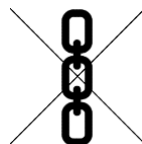
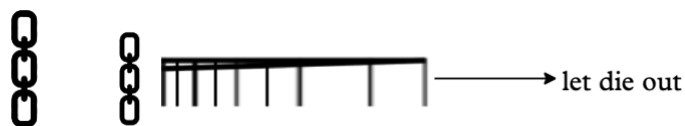


White circle: percussive sound (muted strings in the interior with the thumb)/
Black circle: regular sound (on keyboard) – refers to bb. 130-152.



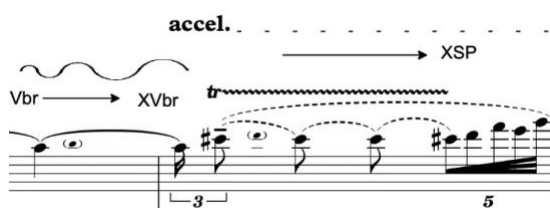
Gliss. across the iron frame of the lowest range (indicated in score as range ①), with the superball (SB) mallet, ending up into the lower strings; then gliss. on the strings until reaching indicated pitch. It

should create a counter effect to the Tam-tam / KK mallet's sound at these passages and it should be performed overall as if within 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.

Strings (general remarks)



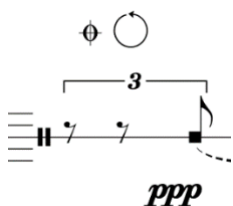
The string parts are structured with the following layers of notation (from bottom -above the stave- to top): Articulation indications; Vibrato indications (often leading to trills); Bow pressure indications (see immediately below); *Ponticello* and *sul tasto* indications; Tempo indications.



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



Transitions from XSP to MSP and so on ad libitum: The overall effect should create a mixture of XSP and MSP among strings involved releasing bundles of higher partials.



Circular bowing:

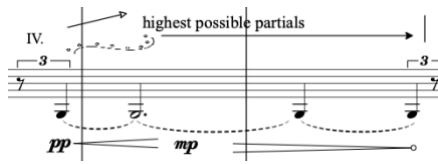
VIOLIN I & II: Dampen (sufficiently) the strings with left hand: high position.

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.

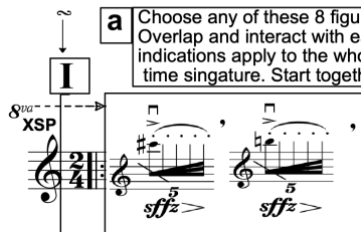
NB: Dynamics in this passage suggest noise intensity and **NOT** velocity of bowing.

CELLO & DB: 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!



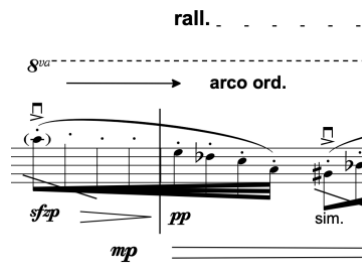
A harmonic gliss. on the open string indicated (gliss. on the harmonics upwards until you reach higher partials, and then gliss. within the highest possible partials, in a free order upwards and downwards - slow/ medium pace).

A ♩ = 80 (if too fas)



There are four aleatoric sections in the piece, marked as **a, b, c, d**. In each case, choose any of the given figures, in any order to interact with each other (Violin I, II, Viola and Cello). See further explanations in score. Repeat the aleatoric section within the repetition bars for as long as indicated by the curve.

Note: signs I-V are coordination marks.



Double dynamic markings:

In most aleatoric passages (and shortly afterwards), you will find two layers of dynamics. The first layer (upper) refers to the dynamics of the individual figures, whilst the second (lower), refers to the overall dynamic tendency.

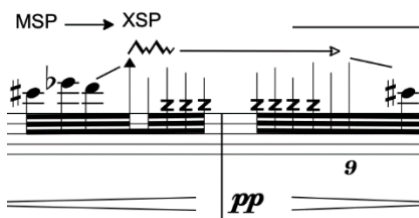
Violins, Viola and Violoncello

accel.

NB: pair with viola

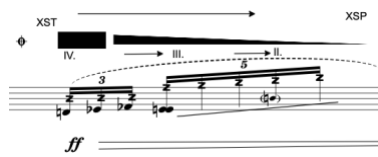


Repeat the figure within the repetition bars for as long as suggested by the curve (within the time and tempo given).



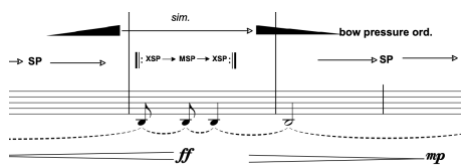
From the last regular note-head given (e.g. D⁶), start a rapid gliss. towards the highest range of the instrument (unless range specifically indicated). Within this highest range perform small, non-metric, yet rapid glissandi (with the left hand, NOT the bow). Use two fingers (left hand) to achieve glissando "tremolando", when in the high position. Use the bow only for the non-metric tremolo (z).

Violoncello/ Double bass



'Scratching sound': starting on the pitch indicated, gradually apply 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; Pitch (in brackets) during the gliss., is an indication of position.

Double bass only



Starting from SP, create transitions from XSP to MSP and so on ad libitum. In addition, increase/ decrease bow pressure as indicated. The overall effect should create a mixture of XSP and MSP releasing bundles of higher partials, yet somewhat muffled by the bow pressure.

Septiphobie

-2021-

Andreas Tsiartas

A ♩ = 80

2/4

[Bass Flute]

Flute (doubling picc. and bass flute)

Oboe

Clarinet in B \flat (doubling E \flat and bass cl.)

Bassoon (doubling contrabassoon)

Horn in F

Trumpet in B \flat (doubling picc. trumpet in B \flat)

Tenor trombone (doubling bass tbn.)

[Bass Drum]

from the centre gradually towards the edge

Percussion

A ♩ = 80

2/4

Piano

interior

I.r.

sim.

fff

ff

f

a Choose any of these 8 figures within the repetition bars in any order, to repeat for as long as indicated. Overlap and interact with each other, in rapid and dense responses. Dynamics, and col legno battuto indications apply to the whole texture of the passage. Initial dynamics given. Keep the pace of the notated time signature. Start together on the first beat with different figures.

Violin I

Violin II

Viola

Violoncello

Double Bass

I

II I - V = coordination markings

Col legno battuto (CLB)

arco ord.

mf

fff *poss.*

6

B. Fl.

B. Cl.

Cbsn.

Perc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Key clicks on given fingering range only (no pitch / air)

f

mf

p

mp

f

sim.

III

CLB

arco ord.

CLB

11

B. Fl. Key clicks on given fingering range only (no pitch / air) *pp*

B. Cl. Key clicks on given fingering range only (no pitch / air) *mf*

Cbsn. *mf*

Perc. [Marimba] [B. Dr.] *mp* *mf* *p*

Pno. *mp*

Vln. I *sfzmf* *mp* *sfzmf* *mp* *sim.*

Vln. II *sfzmf* *mp* *sfzmf* *mp* *sim.*

Vla. *P* *sfzmf* *mp* *sfzmf* *mp* *sim.*

Vc. *mf* *CLB*

NB: Two layers for dynamics in strings:
a) for individual figures/ b) overall line for dynamics

Detailed description of the musical score: The score is for measures 11-14. The woodwinds (B. Fl., B. Cl., Cbsn.) play rhythmic patterns of key clicks with dynamics *pp* and *mf*. Percussion includes Marimba and Bass Drum with dynamics *mp*, *mf*, and *p*. The piano has a single chord at measure 11 with dynamic *mp*. The strings (Vln. I, Vln. II, Vla., Vc.) play a complex texture with various dynamics (*sfzmf*, *mp*, *sim.*) and performance instructions like 'arco ord.', '(XSP)', and 'CLB'. A dynamic line for strings is shown with two layers: individual figures and overall dynamics. Roman numerals IV and V are marked above the string staves.

15

B. Fl. *mp*

B. Cl. *pp* *pp* *sim.*

Cbsn. *pp*

Perc. *mp*

Pno. *p* *mp* *p*

Vln. I *pp* *sim.* *ORD.* *CLB*

Vln. II *sim.* *CLB*

Vla. *sim.* *CLB*

Vc. *pp* *(XSP e CLB)* *5* *sfzp* *pp* *sfzp* *pp* *sim.*

② perform with the lower part of your palms, just above the wrist/ closest possible to the bridge of the interior.

rall.

18

B. Fl. *ppp* *ppp* *ppp*

B. Cl. *mp* *ppp*

Cbsn. *pp* *mp*

Perc. [Marimba] *mp* *mf* *p*

Pno. *p* *come sopra*

Vln. II *pp* *sfz* *pp* *mp*

Vla. *ppp* *sfzpp* *ppp* *sfzpp* *ppp*

Vc. *mp* *ppp*

8^{va} arco ord.

CLB

sim.

9

3 3 3 l.r.

5

36 **3/4** **4/4** 9

Fl.

Perc. [B. Drum] SB (reg.) as if from afar *mp* *poss.*

Pno. **3/4** **4/4**

Db. XSP ORD. *pp* *mp* *pp*

C **4/4** **4/4**

Fl. Fragile, trembling *p* *mp* Change to Bass Flute

Ob. *pp* *mp* senza vibr.

Cl. Change to Clarinet in B \flat *pp* *mp* *p* harmonic trill

Perc. *pp* l.r.

Pno. **C** **4/4** **4/4** *pp* *poss.* [bowhair prepared ahead]

Vln. I *p* *mp* *pp*

* = harmonic only: resulting sound octave higher
 ** = with finger, NOT bow.

Ob. *pp* *mf* *p*

Cl. *mp* *mf* *p*

Tpt. *pp* *p* *p*

Tbn. *ppposs.* *mp* *p*

Perc. [Crotales] *ppp*

Pno. *f* keyboard

Vln. I *ppp* *sfz* *pp*

Vln. II *mp* *mf* *p* *mp* *mf* *p*

Vla. *mf* *f* *mp*

Vc. *pppp* *sfz* *pp*

5/4 4/4

bisb. sim. con sord. l.r.

MSP XSP MSP

1/5

IV. III.

* = harmonic only: resulting sound octave higher
 ** = with finger, NOT bow.
 * = with finger, NOT bow.

24

11

B. Fl. *mf* Key clicks with air/ pitch degrees

Cl. *mp* Key clicks only (on given fingerings)

Bsn. *f* *ff* key-clicks only (sim.)

Hn. *p* *mp* *pp* bisb.

Tpt. *p* *mp* *p* sim.

Tbn. *ppposs.* *mf* *p* sim. Change to Bass Trombone

Perc. *pp* l.r.

24

Pno. *p* *sfz* *mp* *sfz* senza *leg.* ma leggerissimo possibile

Vln. I *sfz* *pp* XSP MSP *sfzmf* *ppp*

Vln. II *mf* *f*

Vla. *f* *ff* *mp*

Vc. *sfz* *pp* XSP MSP *sfz* *pp*

Db. *p* pizz.

② → ①

wind blow/harmonic sweep

sim.

② speak word in the mouthpiece

47

B. Fl.

ff mp ff mp mf f mp

9 shh_ (shh) mé-ter

→ with air/ pitch degrees (see glossary)

Cl.

mf mp f

Bsn.

fff

Pno.

mp sfz sfz

Vln. I

XSP MSP XSP e CLB ORD.

sfzmf ppp sfzf sfzmf pp

Vln. II

XSP e CLB ORD.

mp sfz mf sfz sfz sfz sfz sfz sfzmf p

Vla.

XSP e CLB sim. ORD.

sfz mf sfz sfz sfz sfz sfz sfz sfzmf p

Vc.

XSP MSP

sfzmf ppp

Db.

pizz. p ppp

50

B. Fl. *mp* *f* *mp* *sfz* *p* *sfz* *p* *p*

Cl. *p* *mf* *p* *pp* *pp* *p* *pp*

Vc. *ppp* *sfzmf* *pp* *sfzmp* *ppp*

Cb. *sfzmf* *pp*

je - a

sim. 9

13

53

B. Fl. *sfz* *p* *mp* *f* *mp* *mf* *mp* *mf* *p* *sfzp*

Ob. *mp* *poss.*

Cl. *p* *mp* *p* *mp* *f* *pp* *p* *pp*

Tpt. Change to piccolo trumpet in B_♭ *pp*

B. Tbn.

Vc. *sfzp* *pppp* *pppp*

Cb. *sfzmp* *ppp* *sfzp* *pppp*

(chi)

inhale in the tube

con sord. ('straight')

ORD. 3/4 4/4

M1

D ♩ = 90 Poco più mosso

14

56

4
4

Change to Flute

22

B. Fl.

Ob.

Cl.

Bsn.

Hn.

Picc. Tpt.

B. Tbn.

Perc.

vary air speed; create vibration.

DL (double tonguing)

FL (flap tonguing)

pp

mp

[Crotales]

D ♩ = 90 Poco più mosso

4
4

22

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

interior

ORD.

XFL

XFL

XFL

p

E ♩ = ♩ = 70

♩ = ♩ = 90 L'istesso come sopra

rall.

M1

Accentuate dynamic fluctuations

59

2/2

2/4

15

Fl. *mp* *pp* *p* *ppp*

Ob. *f* *mp* *bisb.*

Cl. *mp* *pp* *p* *ppp*

Bsn. *pp* *pppp* *pppp*

Hn. *p* *ppp* *ppp*

Picc. Tpt. *mf* *p* *mp*

B. Tbn. *p* *mp* *ppp* *pp*

Perc. *mp* [Cymbal] *M*

gradually vary the tuning of the multiphonic (in quartertones):

ORD.

bisb.

DL FL VT FL DL

VT (valve trill)

(con sord.)

E ♩ = ♩ = 70

♩ = ♩ = 90 L'istesso come sopra

rall.

2/2

2/4

l.r.

Pno. *mf* *p* *mp*

Vln. I *mp* *pp* *p* *ppp*

Vln. II *mp* *pp* *p* *ppp*

Vla. *mp* *pp* *p* *ppp*

Vc. *mp* *pp* *pp*

Cb. *mp* *pp* *pp*

♩ = 70 rall.

4
4

16

65

Fl. *pp* *ppp* *ppp* *pp* *ppp*

Cl. *pp* **sim.** **ORD.**

Bsn. *ppp*

Hn. *pp* *pppp* **ORD.**

Picc. Tpt. *pp* **ORD.** Change to Trumpet in B \flat

B. Tbn. *p* *pppposs.* *ppp*

Perc. *mp* **H** Attain, hold and sustain as much as possible, a B \flat 6.

♩ = 70 rall.

4
4

Pno. *pp*

Vln. I *pp* *ppp* *pp* *pppp* **ORD.**

Vln. II *pp* *pppp* **ORD.**

Vla. *pp* *ppp* *ppp* *pp*

Vc. *p* *ppp* **ORD.**

Cb. *p* *ppp* **ORD.**

MSP

♩ = 60

F ♩ = ♩ = 60 accel.

71 **4/4**

Fl. harmonic trill **ppp** **pp** **pppp** **ORD.** Change to Piccolo **4/8**

Cl. **sfpp**

Tpt. **sfpp**

B. Tbn. **pp** **pppposs.** senza sord. Change to Tenor Trombone

Perc. **mf** l.r.

♩ = 60

F ♩ = ♩ = 60 accel.

4/4

Pno. **mp**

Vln. II **ppp** **pp** **pppp** **ORD.**

Vla. **pppp** **ORD.**

Vc. **ppp** **pp** **pppp** **ORD.** SP → XSP → MSP

Cb. **ppp** **pp** **ORD.** SP → XSP → MSP

♩ = 100

slow → fast speed
Vibr → XVbr

slow → medium
Oscil. 1/4
Vbr → XVbr

slow → medium
Vibr

slow → medium
Vibr

sfzpp *sfzpp* *sfzpp* *sfzpp*

76

Cl.

Hn.

Tpt.

Pno.

Vln. II

Vla.

♩ = 100



accel.

♩ = 140

fast speed

valve trill

(ossia: small valve gliss)

sim. valve trill

fast speed
XVbr

fast speed
XVbr

fast speed
XVbr

sfz *sfz* *sfz*

mf sfzpp *mf sfzpp* *mf*

mp *f sfz* *sfz < f sfz*

sfzpp

82 (tr)

Cl.

Hn.

Tpt.

Tbn.

♩ = 140

accel.

♩ = 140

MSP → one bow → XSP

MSP → sim. → XSP

MSP → one bow → XSP

MSP → sim.

fast speed
XVbr

fast speed
XVbr

fast speed
XVbr

sfzpp *sfzpp* *sfzpp*

sfzpp *sfzpp* *sfzpp*

sfzpp *sfzpp* *sfzpp*

Vln. II

Vla.

♩ = 140

Cl. 86 (tr) *sfzp* *sfzmp* *sfzmp* *sfzmf*

Hn. *mf* *sfzpp* *mf* *sfzp*

Tpt. *f* *sfzmp* *f* *sfzmp*

Tbn. *mf* *sfzp* *f*

Pno. *p*
Ped.

Vln. II XSP MSP XSP MSP XSP MSP
sfzmp *sfzmp* *sfzmp*

Vla. XSP MSP XSP MSP XSP MSP
sfzp *sfzp* *sfzmp*

Vc. MSP XSP MSP
sfzmp *mf* *sfzmp*

allow overlapping of fingers-perform these quasi staccato

♪ = ♩

G ♩ = 70 (♩ = 140)

91 **85** **2** **4** 21

Picc. *sfzmf* *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mp* *f*

Cl. *f*

Hn. *ff*

Tpt. Change to Piccolo Trumpet in B \flat

Tbn. *fff* bisb. *sfffzmf* *ff* *mf* *pp* ORD. Change to Bass Trombone

Perc. *sfzmf* *sfzmf* *p* *sfzmp* *mf*

vary air speed; create vibrations / Create interference with clarinet. *slow* *fast speed (vibrato)*

M2 M1 bell up

G ♩ = 70 (♩ = 140)

presto possibile (tempo ad libitum)

15^{mo} **85** **2** **4**

Pno. *ff*

Vln. I XSP MSP *f* *mf* *detaché*

Vln. II *sfzmf* *mp* *mf* *p* ORD.

Vla. *sfz* *sfz* *mf* *f* XSP MSP *detaché* ORD.

Vc. *mf* *mp* ORD.

Cb. *mp* ORD.

accel.

Change to Flute

Picc. *mp* *mp* *mf* *p*

Ob. *slow* *fast speed (vibrato)*
Create vibration: inter-play with oboe and create naturally occurring interferences.

Cl. *ca. 7"* *accel.* *portato* *fff*

Pno. *(15)* *(8)* *l.r.* *l.r.*

Vln. I *XSP* *MSP* *ORD.*
mf *f* *mf* *f*

Vln. II

Vla.

Vc.

Cb.

gradually vary the tuning of the multiphonic (in quartertones):

(bell up)

(bell up)

H ♩ = 70 Poco meno mosso ♩ = ♩ = 70

104 **2/2** **4/4** **4/4**

rather fast speed

Fl. *mp* *pp* *p*

Ob. *ff* ORD. l.r.

Cl. *ff* ORD. Change to Clarinet in E_b

Bsn. *ppp*oss. *ppp*oss. *ppp* Change to Cbn.

Hn. *p* *pp*

B. Tbn. *ppp*oss. *ppp*oss. *ppp*oss.

Perc. *pp*

rather medium speed

H ♩ = 70 Poco meno mosso ♩ = ♩ = 70

2/2 **4/4** **4/4**

rather fast speed

Vln. I *mp*

Vln. II *p*

Vla. *p* *gliss.* *rather slow speed*

Vc. *mp*

Cb. *p* *rather medium speed*

rall.

Fl. 108 *ppp* Change to Piccolo

Hn. *ppp* ORD.

B. Tbn. Slide IV → I pedal positions *ppposs.* pedal note *ppposs.*

Vln. I *pp* *p* *ppp*

Vln. II *pp* *ppp* gliss. gliss.

Vla. *ppp*

Vc. *ppp* *pp*

Cb. *pp* *p*

|| $\text{♩} = 60$ Ad Sanctum

Picc. 112 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *pp* *espress.*

Cbsn. *ppposs.* Change to Bassoon

B. Tbn. *ppp*

|| $\text{♩} = 60$ Ad Sanctum

Vln. I $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ *ppp* *senza vibr.*

Cb. *ppp* *pp* *p*

* = with finger, NOT bow.

Picc. **4/4** 126 **3/4**
mf *mp* *mf* *mp* *f*

Ob. *mf* *mp* *mf* *mp* *f*

Vln. I **4/4** **3/4**
a punta d' arco XSP MSP XSP
detaché a punta d' arco
pp *ppp* *p*

Vln. II MSP XSP MSP XSP
pp *p* *pp* *mp*

Vla. MSP
s. vibr. slow Vbr SP
pp *ppp* *ppp*

Vc. s. vibr. slow Vbr SP fast speed XVbr tr
ppp

128

3/4 **4/4**

Picc. *mf* *f* *mf* *f* *mf*

Ob. *mf* *f* *mf* *f* *mf* *mf*

Picc. Tpt. *mf* *f* *mf* *f* *mf* *mf*

Vln. I *pp* *p* *mf* *mp*

Vln. II *p* *mp* *p* *mp* *p* *mf*

Vla. *sffz* *sfzp* *sfzmp* *sfzmf* *sfzmf*

Vc. *sffz* *sfzmp* *sfzmf*

Cb. *p* *mf*

Annotations: XSP, MSP, fast speed, XVbr, highest possible partials

2
4

accel.
(individually yet in relation to ob./cl.)

Picc. *ff* *mf* *ff* *f*

Ob. *ff* *sfzpp* *sfz-p* *ff* *f* *ff*

accel.
(individually yet in relation to picc.)

E♭ Cl. *f* *ff*

bisb. accel.
(individually yet in relation to picc.)

Picc. Tpt. *ff* *sfzpp* *sfz-p*

Pno. *mp* *senza Ped.*

R.H.: keyboard *mp* *senza Ped.*

L.H. - interior: press down with thumb, all 3 strings of the indicated pitch, so that it results in a percussive strike. Gradually lift L.H. and perform R.H. ord., as indicated by the arrows.

2
4

Vln. I *mf* *mf* *mp* *f* *mf*

(detaché - a punta d' arco) MSP → XSP

Vln. II *mp* *mf* *f* *mf*

XSP → MSP (detaché - a punta d' arco) MSP → SP → ORD. arco ord.

Vla. *sfz*

(tr) *sfz*

Vc. *sfzmf* *sfzmp* *f* *mf*

(XSP) SP senza pont.

Cb. *p*

accel.

presto possibile

30

132

Picc. *ff*

Ob. *presto possibile*

E♭ Cl. *presto possibile*

Picc. Tpt. *bisb.*

Perc. *p mp p f*
 drumsticks (on the drum hoop)
 [B. Dr.]

Pno. *f*

Vln. I *f mf ff f*

Vln. II *f mf ff f*
 MSP → XSP
 detaché / a punta

Vla. *ff*

Vc. *f sfz*
 SP

Cb.

135

Picc. *fff* *a tempo* Change to Flute

Ob. *fff* *a tempo*

E♭ Cl. *fff* *a tempo* Change to Clarinet in B♭

Cbsn. *fff* bisb. (timbral trill)

Picc. Tpt. *sfz* Change to Trumpet in B♭

B. Tbn. Pedal on the IV position *fff* *mf*

Perc. *mf* *fffz* *sfz* *mp* *fff* *mp* *mp* *fff* *mp*

same drumsticks on the membrane

same drumsticks on the drum hoop

Pno. *ff* *fffz* *f* *ff*

R.H.: keyboard

L.H.: interior

both hands interior

let die out

b As in -a- /different order of figures: Choose any of these 9 figures within the repetition bars, in any order to repeat, for as long as indicated. Overlap and interact with each other, in rapid and dense responses. Dynamics, and col legno battuto indications apply to the whole texture of the passage. Initial dynamics given. Keep the pace of the notated time signature. Start together on the first beat with different figures, if possible.

Vln. I arco ord. *sfz* *sfz* *sfz*

Vln. II *fff* *f* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz*

Vc. *ff* *sfz*

Cb. *fffz*

ORD.

V senza pont.

SP

XSP → MSP → XSP

139 → ORD.

Cbsn. *ffz* *ffz**p*

Hn. con sord. (NO wa-wa sord.!) *ffz**p*

B. Tbn. *fff* *mp* *mp* *f* *p* *8^{va} p*

Perc. *sfz* *f* *p* *ff* *p* *pp*

Pno. *mf* *f* *p* *p* *mp* *pp*

sim. *rall.*

ORD.

II III IV

Vln. I arco ord. CLB arco ord.

Vln. II arco ord.

Vla. *mf* *f* *mp* arco ord.

Vc. arco ord.

Cb. *fff* *mf* *ff* *mp*

molto espress. *sim.*

bow pressure ord. *senza pont.* SP

||: XSP → MSP → XSP:||

144

Cbsn. *sfzp* *sim.*

Hn. *lip vibrato* *sfzp* *sim.*

B. Tbn. *mf* *pp* *pp* I position

Perc. *f* *pp* *mf* *ppp* drumsticks (come sopra)

Pno. *p* *mp* *pp* ORD.

Vln. I *sfzmf* *mp sfzmf* *mp* *sim.* *pp* *CLB* *arco ord.* *mp* *= come sopra (new order)

Vln. II *sfzmf* *mp sfzmf* *mp* *sim.* *pp* *CLB* *arco ord.* *mp* *= come sopra (new order)

Vla. *sfzmf* *mp sfzmf* *p* *sim.* *pp* *CLB* *arco ord.* *mp* *= come sopra (new order)

Vc. *arco ord.* *mf* *pp* *ORD.* *SP* *bow pressure ord.* *senza pont.*

Cb. *f* *p* *p*

149

Cl. *mfpp* *mfpp* *sfz* *mfpp* *sfz*

Cbsn. *mfpp* *sfz* *mfpp* *sfz*

Hn. *mfpp* *mfpp* *sfz*

B. Tbn. *mp* *ppp* *pp* *mp*

Perc. *mp* *p* *f*

1 softest marimba mallet (edge of membrane)
 Konklang mallet (step 3)

[Tam-tam]

Pno. *pp* *p* *ppp* *mp*

R.H. or L.H. *gliss.*

Vln. I *ppp*

Vln. II *ppp* *p* *CLB* *ppp* *p* **= come sopra (new order)*

Vla. *ppp* *ppp* *p* *CLB* *ppp* *p* **= come sopra (new order)*

Vc. *mfpp* *sfzp* *senza vibr.* *sim. bowing*

Cb. *mf* *pp* *SP* *XSP* *MSP* *XSP* *senza pont.*

3
4

4
4

155

Cl. *mp* *mf*
ca. 25 Hz-Use extension G1

Cbsn. *pp*poss.

B. Tbn. *ppp* (8).....
pp 8[♭] *p* *ppp*

pedal note

Perc. *sfz* l.r. [B. Drum] *p* l.r.

3
4

4
4

Perc. *f* *gliss.* *mp* *p*
gliss. very close to the dampers

Vln. I *sfz* *sfzmp*
s. vibr. slow → fast speed XVbr, tr SP → XSP

Vln. II ORD.

Vla. ORD.

Vc. *sfz* *sfz* *sfzmf*
s. vibr. slow → medium speed → fast speed senza pont. → SP → XSP
XVbr, Vbr → XVbr

Cb. *pp* *p* *ppp*
bow pressure ord. SP → XSP → MSP → XSP SP senza pont.

159

Cl.

Cbsn.

ORD.

Change to Bassoon

Perc.

[Tam-tam]

R.H.: Konklang mallet (step 3)

L.R.

[Marimba]

4 softest marimba mallets (1-3, 2-4)

R.H.

L.H.

pppp

p *f* *sfz*

Pno.

sim.

p *mf* *ppp*

gliss. very close to the dampers

l.r.

Vln. I

SP → XSP → senza pont.

sfzmf *sfz*

Vln. II

mp *sfz*

Vc.

sfz

Cb.

L ♩ = 70 Più mosso accel.

163 **6/4** **2/4** **M3** **2/2**

Fl.

Ob.

Cl.

Bsn.

* OSSIA:
fundamental octave lower.

Hn.

Tpt.

Perc.

con sord. ('practice mute - da studio')

con sord. ('straight')

I.r.

[Tam-tam]

R.H.: Konklang mallet (step 2)

p

L ♩ = 70 Più mosso accel.

6/4 **2/4** **2/2**

Pno.

Vln. I

Vln. II

Vla.

Vc.

MFL

1/3

MFL (#)

11/5

MFL

M $\text{♩} = 45 (\text{♩} = 90)$

$\text{♩} = \text{♩} = 90$

Accentuate dynamic fluctuations

167

4/4

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

Ob. *p* *pp* *p* *pp* *ppp* *pp*

Cl. *f* *pp*

Hn. *mp* *lip vibrato* *senza sord.*

Tpt. *mp* *p* *mp* *pp* *p*

Perc. *sfz* *let die out*

M $\text{♩} = 45 (\text{♩} = 90)$

$\text{♩} = \text{♩} = 90$

4/4

Pno. *sfz* while removing, min. rattling of the chain, desired.

Con. *XFL* *MFL* *XFL* *MFL* *XFL* *MFL* *XFL* *MFL*

Vln. I *mf* *mp* *sfz* *mp* *sfz* *mp* *sfzmf*

Vln. II *mp* *p* *sfzmp* *p* *sfzmp* *p* *sfzp* *pp*

Vla. *mf* *mp* *sfzmf* *mp* *sfzmf* *mp* *sfzmf*

Vc. *sfz* *mf* *sfz* *mf* *sfz* *mp*

rall.

♩ = 70 rall.

40

48

Fl. *pppp* *pppposs* *espress.* *pp*

Ob.

Bsn.

Perc.

rall.

♩ = 70 rall.

humming or soft vocalise: adjust octave register to your voice appropriately.

48

Pno. *mp* *mp* *mf* *p*

Vln. I *mf* *ppp* XFL → MFL

Vln. II *sf=ppp* *pppp* XFL → MFL ORD.

Vla. *pp* *mf* *ppp* XFL → MFL ORD.

Vc. *pp* *mf* *ppp* MFL → XFL → MFL ORD.

N ♩ = ♩ = 60 **Meno mosso**

accel.

179 **4/8**

Fl. *senza vibr.* *mf sfzpp*

Ob. *sfz* *senza vibr.* *sfzpp*

Cl. *senza vibr.* *sfzpp*

Bsn. *senza vibr.* *ppp* *poss.* *mf sfzpp*

N ♩ = ♩ = 60 **Meno mosso**

accel.

4/8

Pno. *

Vln. I *XFL* → *MFL* *ORD.* *mf*



♩ = 100

accel.

184

Fl. *sfzpp* *Vibr* → *XVbr*

Ob. *mf sfzpp* *sfz* *Vibr* → *XVbr* (slow → fast speed)

Cl. *mf sfzpp* *sfz* *Vibr* → *XVbr* (slow → fast speed)

Bsn. *sfzpp* *(Lip) Vibr.* → *XVbr* (slow → medium speed) *Vibr* → *XVbr* (slow → fast speed)

$\text{♩} = 140$

medium speed

slow → fast speed

Fl. *sfzp* *sfzmp* *sfzmf*

Flute part with notes, slurs, and dynamic markings. Includes performance instructions: 'Vibr' with a wavy line, 'XVbr' with a wavy line, and 'tr' with a dotted line. Fingerings 3, 5, and 3 are indicated. Rehearsal marks 2, 4, and 2 are shown above the staff.

Ob. *sfzp* *sfzp* *sfzmp*

Oboe part with notes, slurs, and dynamic markings. Includes performance instructions: 'Vibr' with a wavy line, 'XVbr' with a wavy line, and 'tr' with a dotted line. Fingerings 3, 5, and 3 are indicated.

Cl. *sfzp* *sfzp*

Clarinet part with notes, slurs, and dynamic markings. Includes performance instructions: 'XVbr' with a wavy line, 'ORD.' with a circle containing a dot, and 'tr' with a dotted line. Fingerings 5 and 3 are indicated. Rehearsal marks 2 and 4 are shown above the staff.

Bsn. *sfzp* *sfzp* *sfzmp*

Bassoon part with notes, slurs, and dynamic markings. Includes performance instructions: 'Vibr' with a wavy line, 'XVbr' with a wavy line, and 'tr' with a dotted line. Fingerings 5 and 3 are indicated.

$\text{♩} = 140$

slow → **Vibr**

Vln. I *p*

Violin I part with notes, slurs, and dynamic marking *p*. Includes performance instruction: 'Vibr' with a wavy line.

Vla.

Viola part with notes, slurs, and dynamic marking *p*.

Vc. *p*

Violoncello part with notes, slurs, and dynamic marking *p*. Includes performance instruction: 'Vibr' with a wavy line.

♩ = 120

accel.

2
4

Fl. 195 **6/8** **4/8** Change to Bass Flute

Ob.

Cl. Change to Clarinet in E \flat

♩ = 120

accel.

2
4

Vln. I **6/8** **4/8** NB: pair with viola

Vln. II senza pont. SP MSP NB: pair with cello

Vla. (tr) SP MSP NB: pair with violin I

Vc. senza pont. SP MSP NB: pair with violin II

♩ = 70 (♪ = 140)

2
4

197

B. Fl.

Ob.

fff

♩ = 70 (♪ = 140)

2
4

you may use both R.H. and L.H.

8^{va}

Pno.

pp *p* *pp*

5

5

Ped.

II I - IV = coordination markings

Vln. I

Vln. II

Vla.

Vc.

XSP

MSP

fff *ff* *fff* *ff* *fff* *ff*

accel.

$\text{♩} = 90$

46

[Crotales]



Perc. 201

accel.

$\text{♩} = 90$

Pno. (8)

III

IV

Vln. I accel. individually (in relation to Vla.)

Vln. II accel. individually (in relation to Vln. I) presto possibile

Vla. accel. individually (in relation to Vln. II)

Vc. accel. individually (in relation to Vln. II)



Perc. 205

Pno. (8)

Vln. I presto possibile

Vln. II presto possibile


Vla. presto possibile

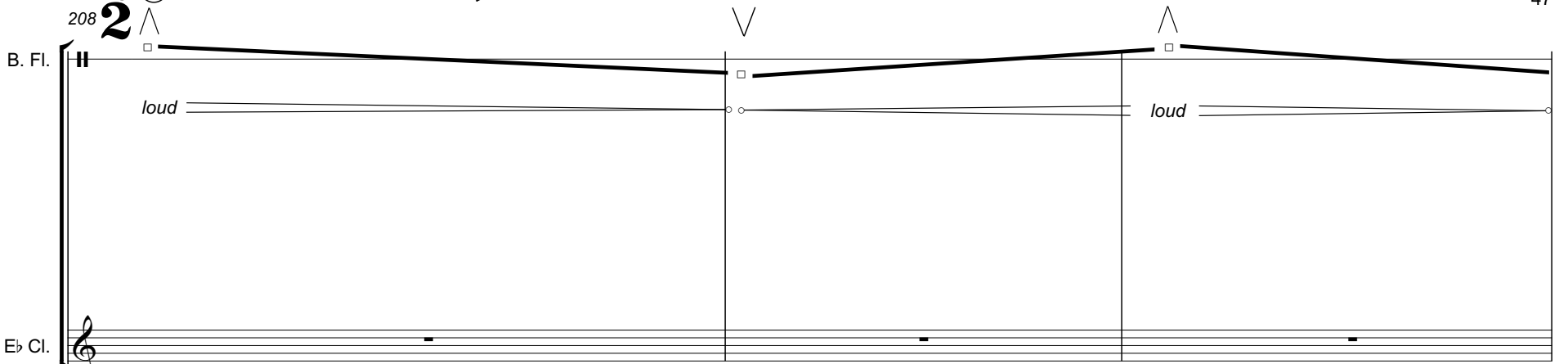

Vc. presto possibile

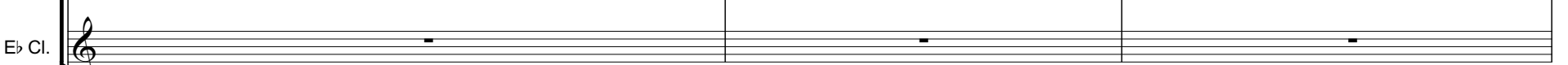
22



22

P ♩ = 45 (♩ = 90)

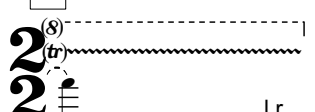

208  Closed embouchure →

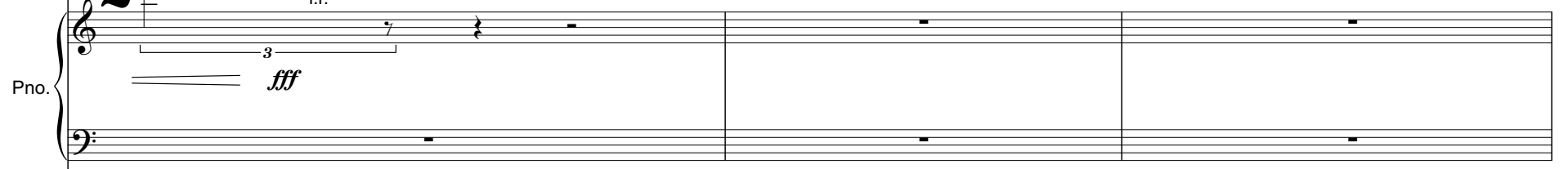

B. Fl. 
loud 

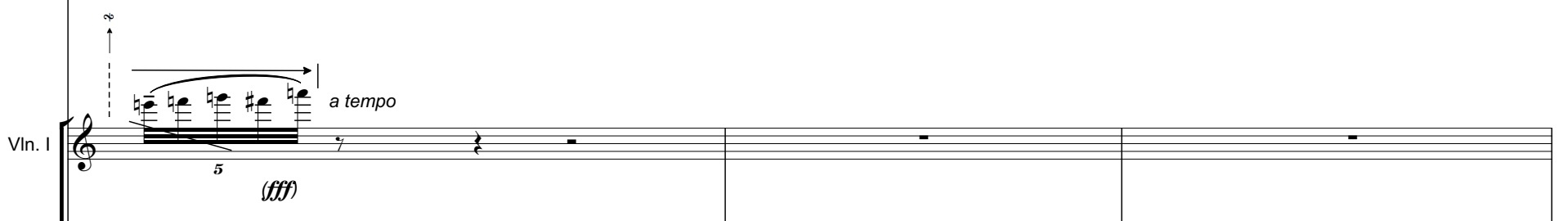


E♭ Cl. 

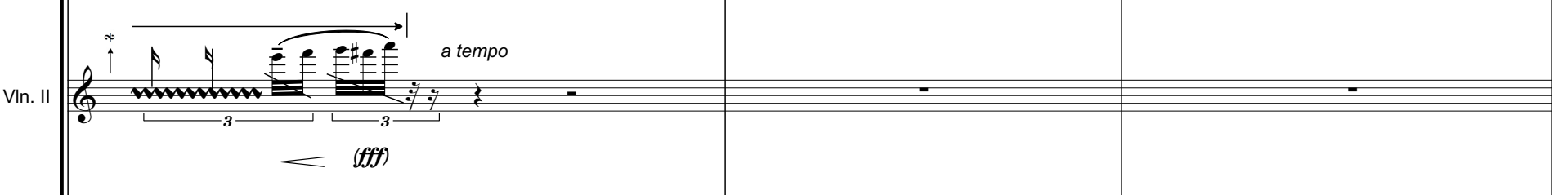


Perc. 
l.r. 
f 

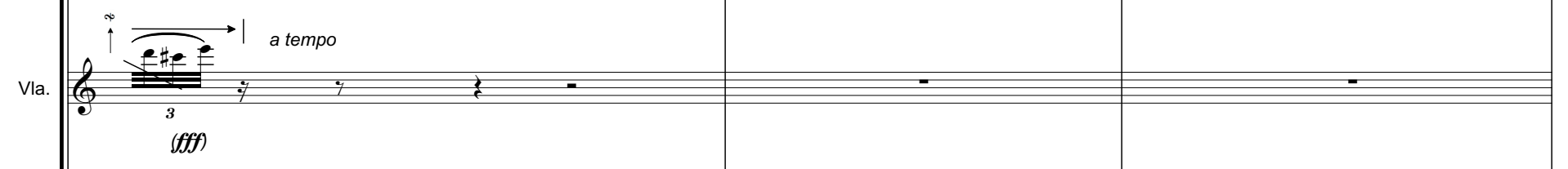


P ♩ = 45 (♩ = 90)

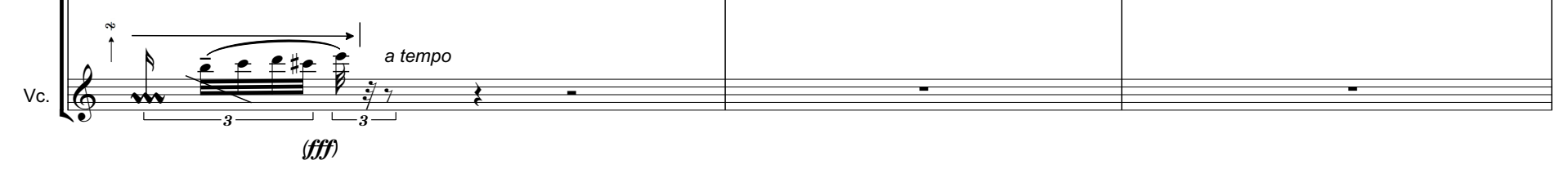



l.r. 

Pno. 
fff 

Vln. I 
fff 
a tempo 

Vln. II 
fff 
a tempo 

Vla. 
fff 
a tempo 

Vc. 
fff 
a tempo 

Q ♩ = ♩ = 90 (♩ = 180) rall.

3/4

2/4

211 V

B. Fl. *(loud)*

E♭ Cl. *bisb.*

Perc. *[Roto toms: tuned highest to lowest A - E - A]* *[Bongos]*

same mallets throughout this passage

mf *ff* *sost.*

f *5* *5* *5* *6* *6* *5* *5* *6* *6*

Q ♩ = ♩ = 90 (♩ = 180) rall.

3/4

2/4

Pno.

Red.



♩ = 70

rall.

2/4

213

B. Fl. *Key clicks on given fingering range only (no pitch / air)*

Cbsn. *Key clicks on given fingering range only (no pitch / air)*

Hn. *air only*

Perc. *[B. Drum]* *a tempo* *l.r.* *from the edge gradually towards the centre*

ff *mf* *f* *mp*

ff *mf* *f* *mp*

p

mf

♩ = 70

2/4

rall.

Pno.

♩ = 60

216

B. Fl. *mf* *p* *p* *mp*

Cbsn. *mf* *p* *p* *mp*

Hn. *mp* *ppp*

B. Tbn. *pp*

Perc. *sim.* *mp* *p* *I.r.*

Pno.

♩ = 60



219

B. Fl. *pp* *ppp*

Cbsn. *pp*

Hn. *ppp* *pp*

B. Tbn. *p* *ppp* *pp*

Perc. *sim.* *pp*

Pno.