Athanasios Zlikas

# MELTING CLOCKS

for Percussion and Piano

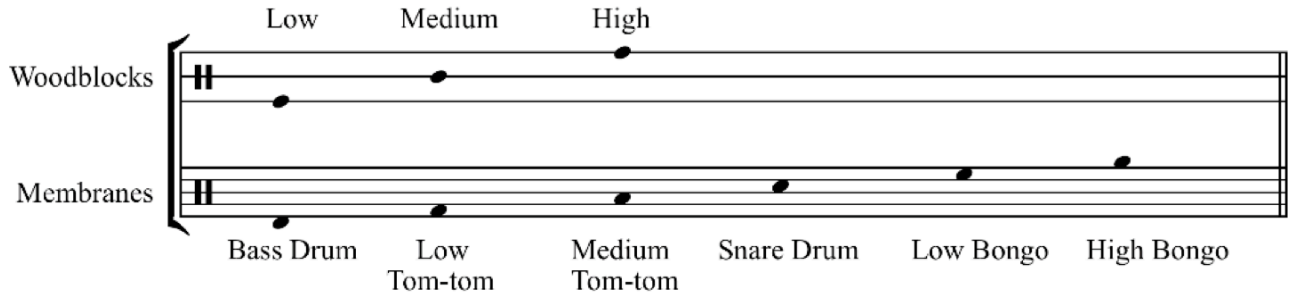
York, 2010

## INSTRUMENTATION

**Percussion**
*Wood:*
3 Woodblocks (Low, Medium, High)
*Membranes:*
2 Bongos (Low, High)
1 Snare Drum (Snare off all the time)
2 Tom-toms (Medium, Low)
1 Bass Drum
*Pitched:*
Xylophone (notated 1 octave lower than it sounds)
Vibraphone (Motor off all the time)

(1 Percussionist)

Non-pitched percussion notation:




**Piano**

## NOTATION

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

> = Strong accentuation. Indicates a *sforzando* at least two levels above given dynamic level. Pitches with this mark should stand out very clearly.

## PERFORMANCE NOTES

Barlines are only a mean of synchronization for the performers. They have no function of metric accentuation.
Dynamics should be well balanced. This means that a *fortissimo* on the Piano equals a *fortissimo* on Vibraphone, or Bass Drum for example.
The dynamic range has been divided into 12 equal levels, from ***ppppp*** (corresponding to the traditional ***ppp***) to ***fffff*** (corresponding to the traditional ***fff***).
From bar 1 to bar 32 dynamics notated above the staff concern the upper voice, while those notated below the staff concern the lower voice of the staff. Each particular voice maintains its dynamic level unless otherwise indicated.
Although there are suggestions on mallets, the final choice is always in the percussionist's discretion. The same applies as far as the percussion setup is concerned.
The use of the pedal on the Piano is also in the performers discretion unless specifically indicated.
The duration of the piece is approx. 9'30''.

## Composer's note

In *Melting Clocks* a, a complex sonic “image” is created by the interaction of a number of elementary sonic cells. These cells exist and act without being directly perceivable. However, a change of behavior of some or all of them leads to a gradual change of the large-scale sonic image. An analogy could be drawn to the pointillistic technique of painting, where single dots of pure color are combined to synthesize a complex image on a higher level of construction.

These “dots” are mostly single pitches having a periodic pulsation, imaginary “clocks” ticking at certain speeds. Additionally, the “pointillistic painting” is not static, but it evolves in time and is subjected to kaleidoscopic transformations when some or all of its elementary cells gradually change their behavior

# MELTING CLOCKS

Athanasios Zlikas
(2010)

**Well balanced** (♩ = 60)

(*)

①

Motor off throughout the piece

Vibraphone

*pppp sempre*

(*ppppp sempre*)

*Damper Pedal should be depressed throughout the Vibraphone parts.*

(*ppppp sempre*)

*ppppp*

(*ppppp sempre*)

(*) The above are just suggested types of mallets (2 medium hard + 2 hard, all with Yarn-Wound heads). The final choice is in the performer's discretion.

**Well balanced** (♩ = 60)

Piano

*ppppp*

*ppppp*

⑧

Vib.

*ppp sempre*

(*ppppp sempre*)

*ppp sempre*

Pno.

*pppp sempre*

(*ppppp sempre*)

(*ppppp sempre*)

⑫

Vib.

*pp sempre*

*ppp sempre*

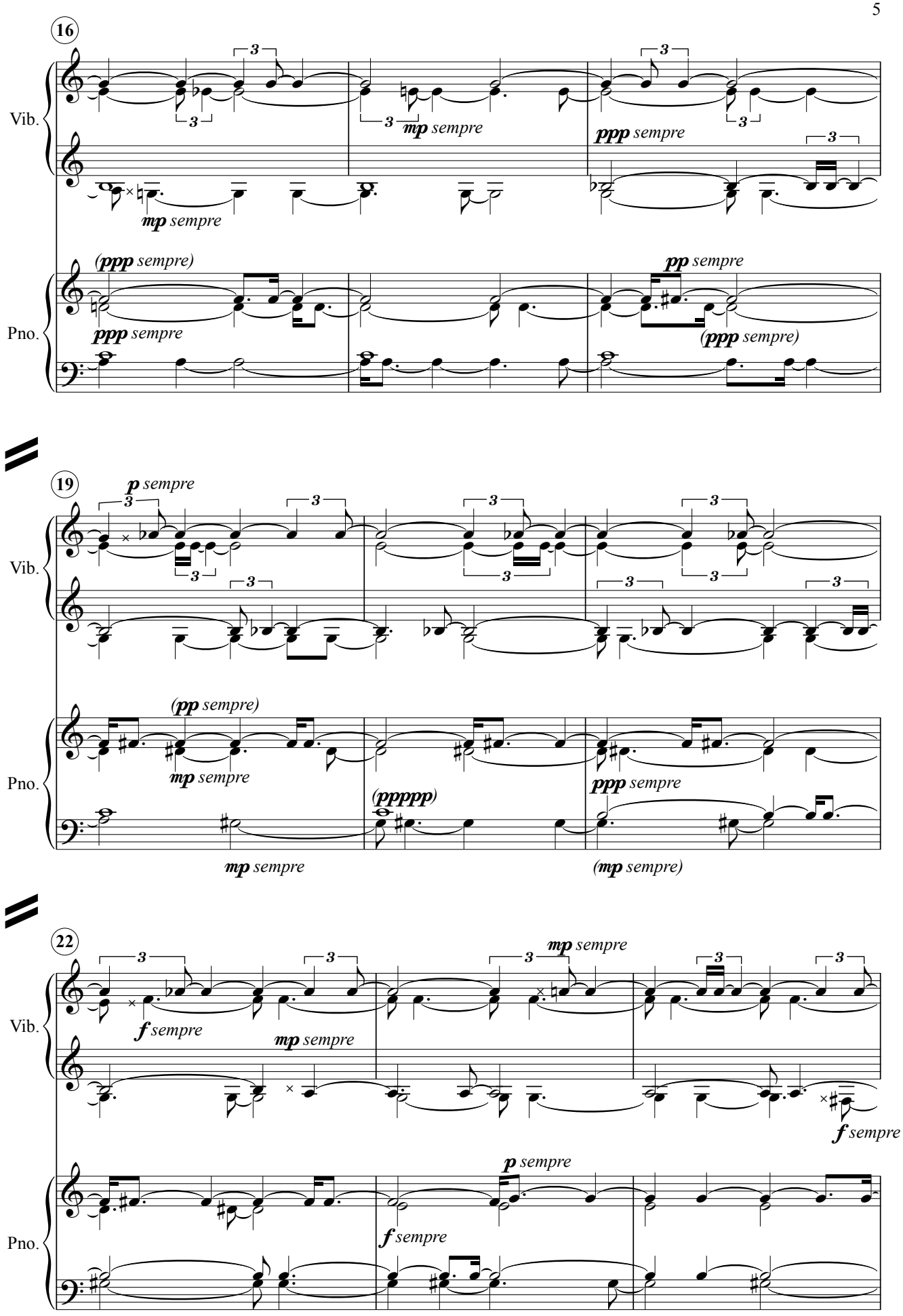
Pno.

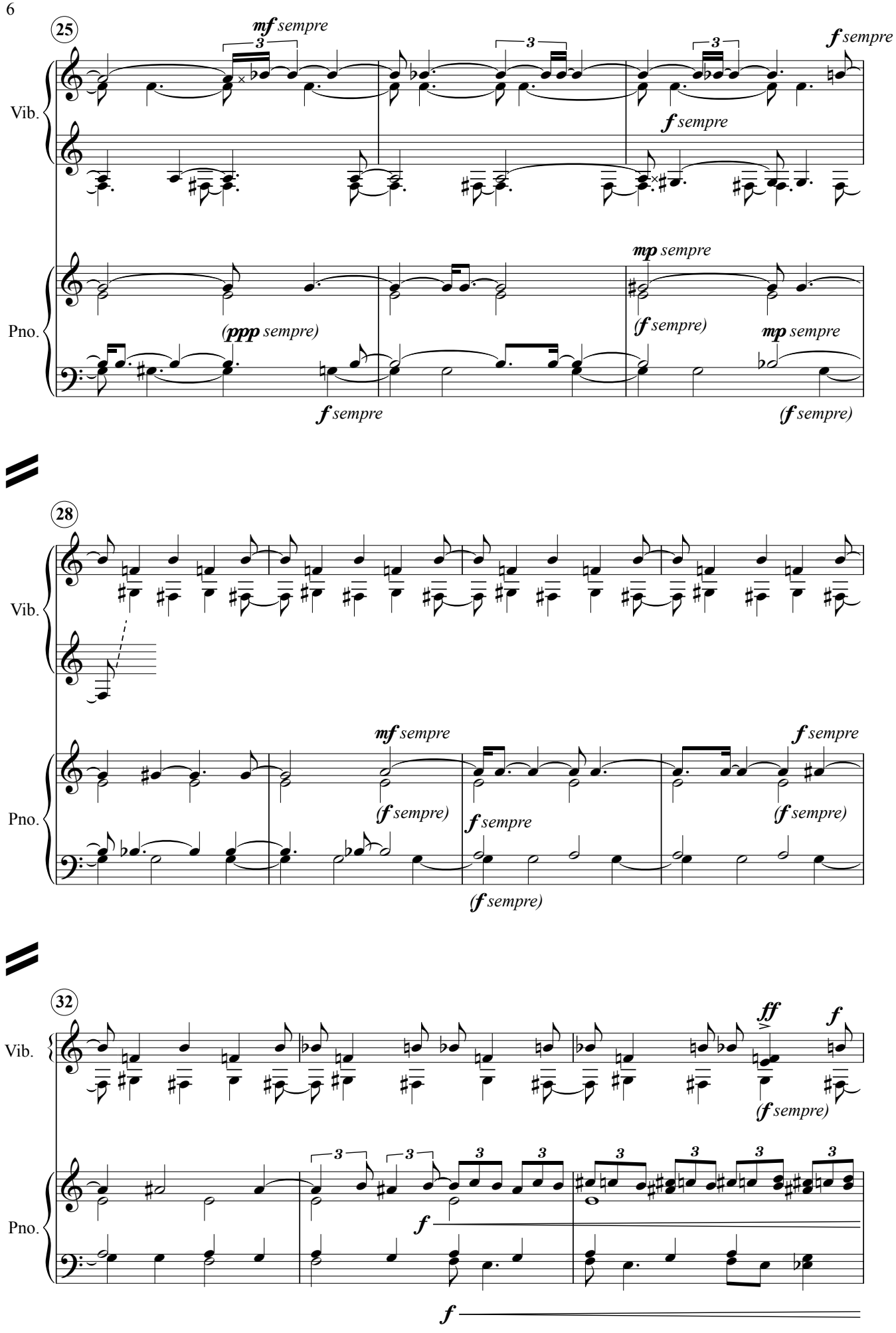
*ppp sempre*

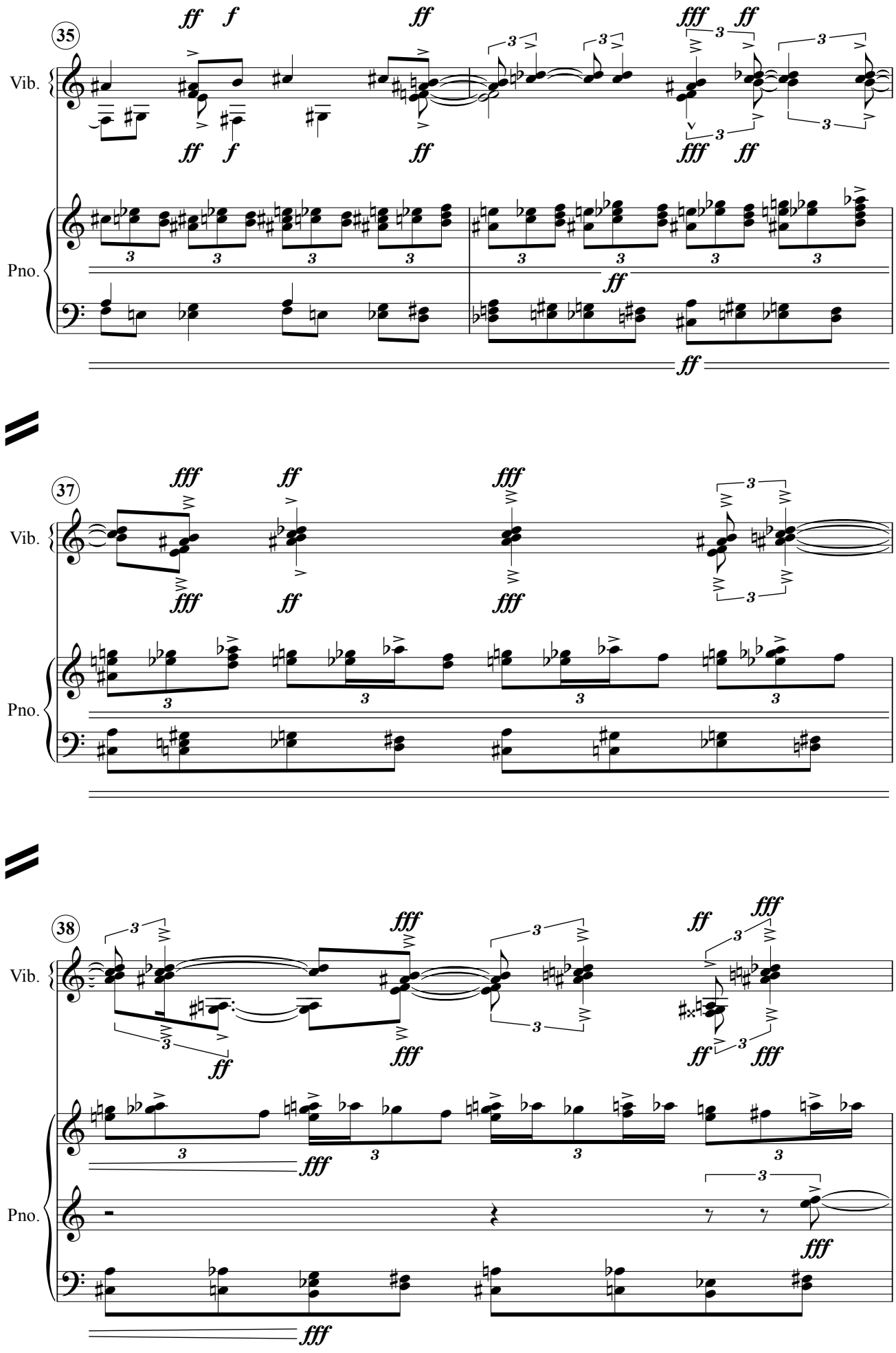
(*ppppp sempre*)

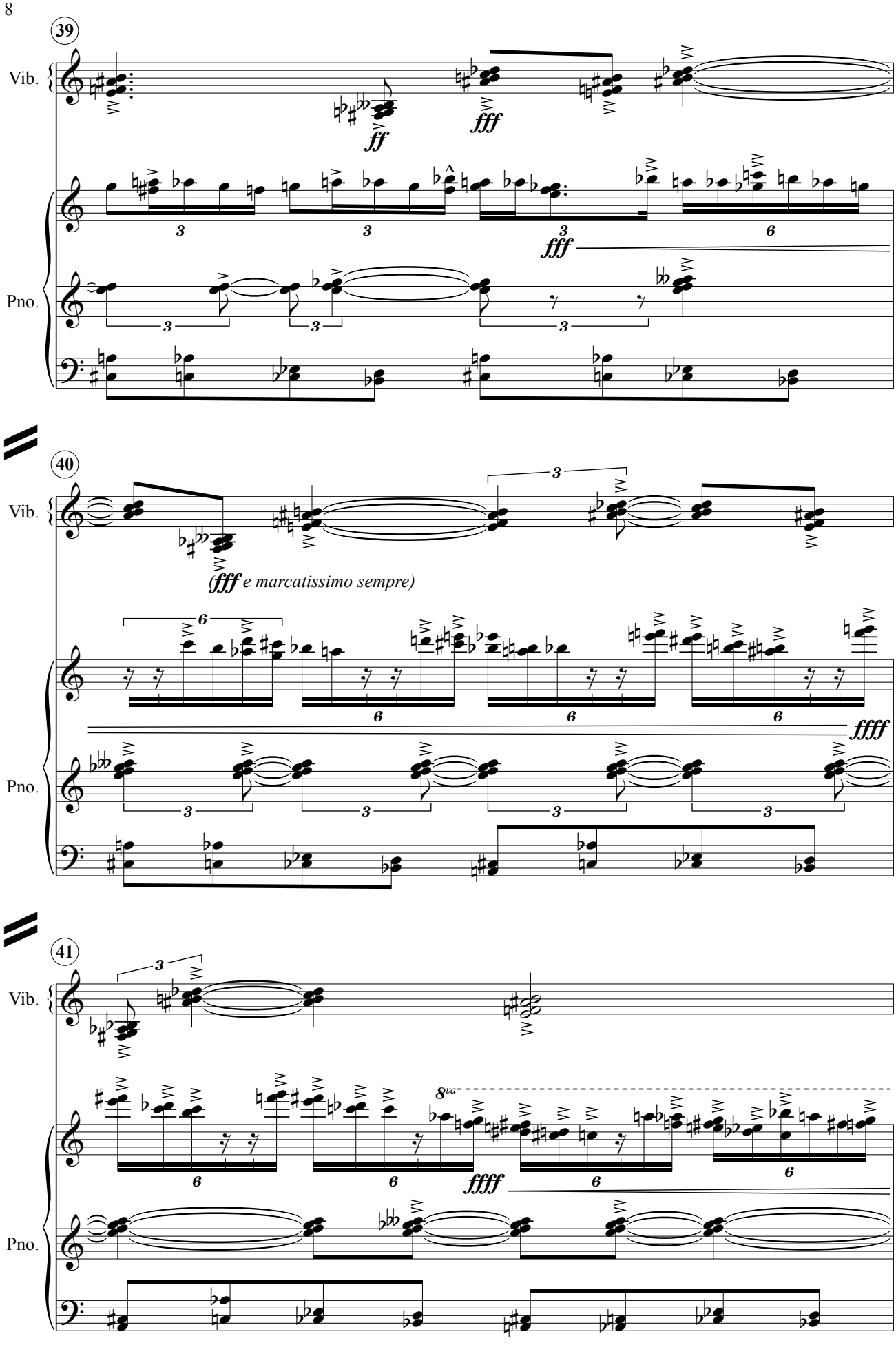
(*ppppp sempre*)

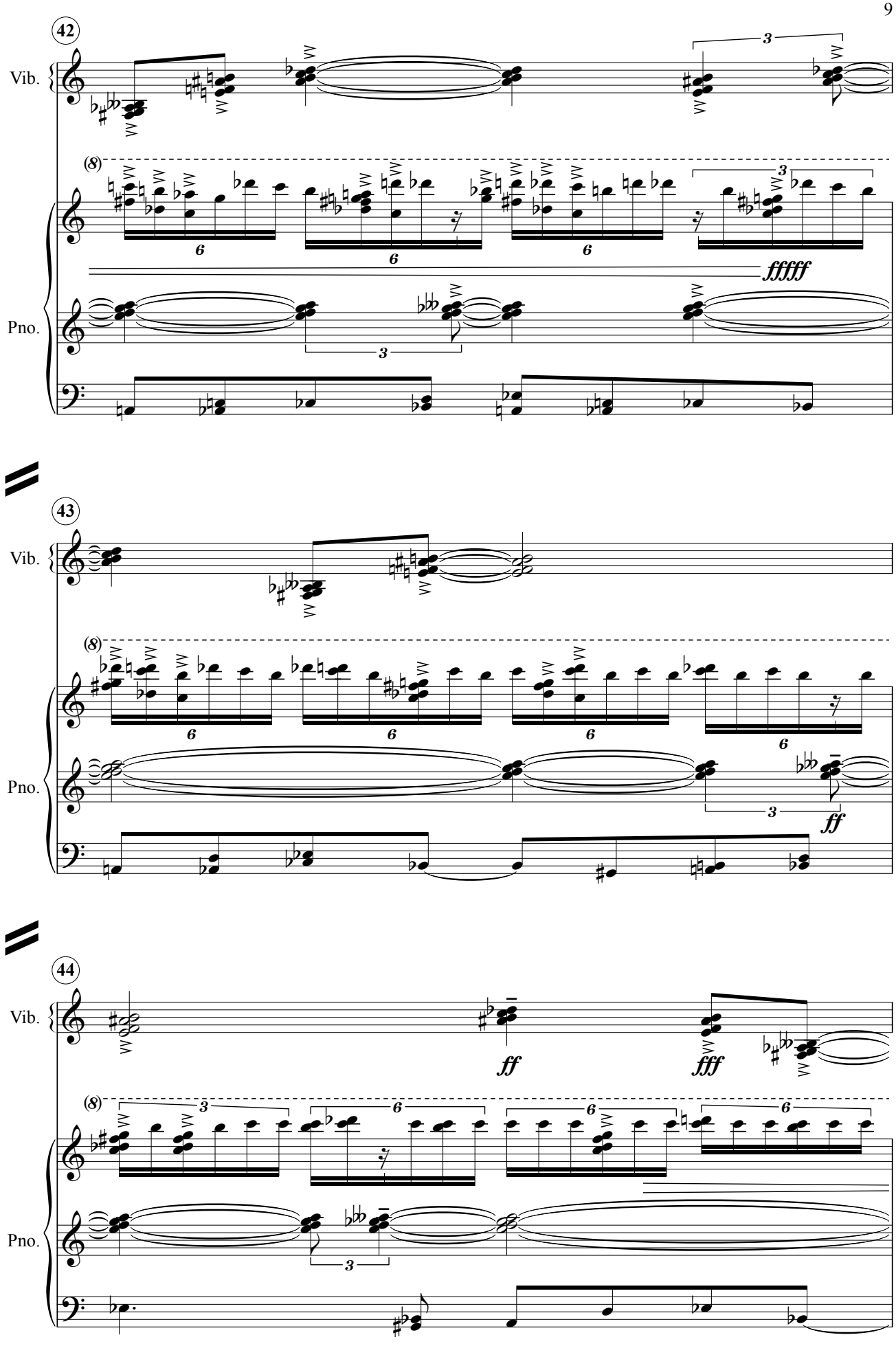
*ppp sempre*

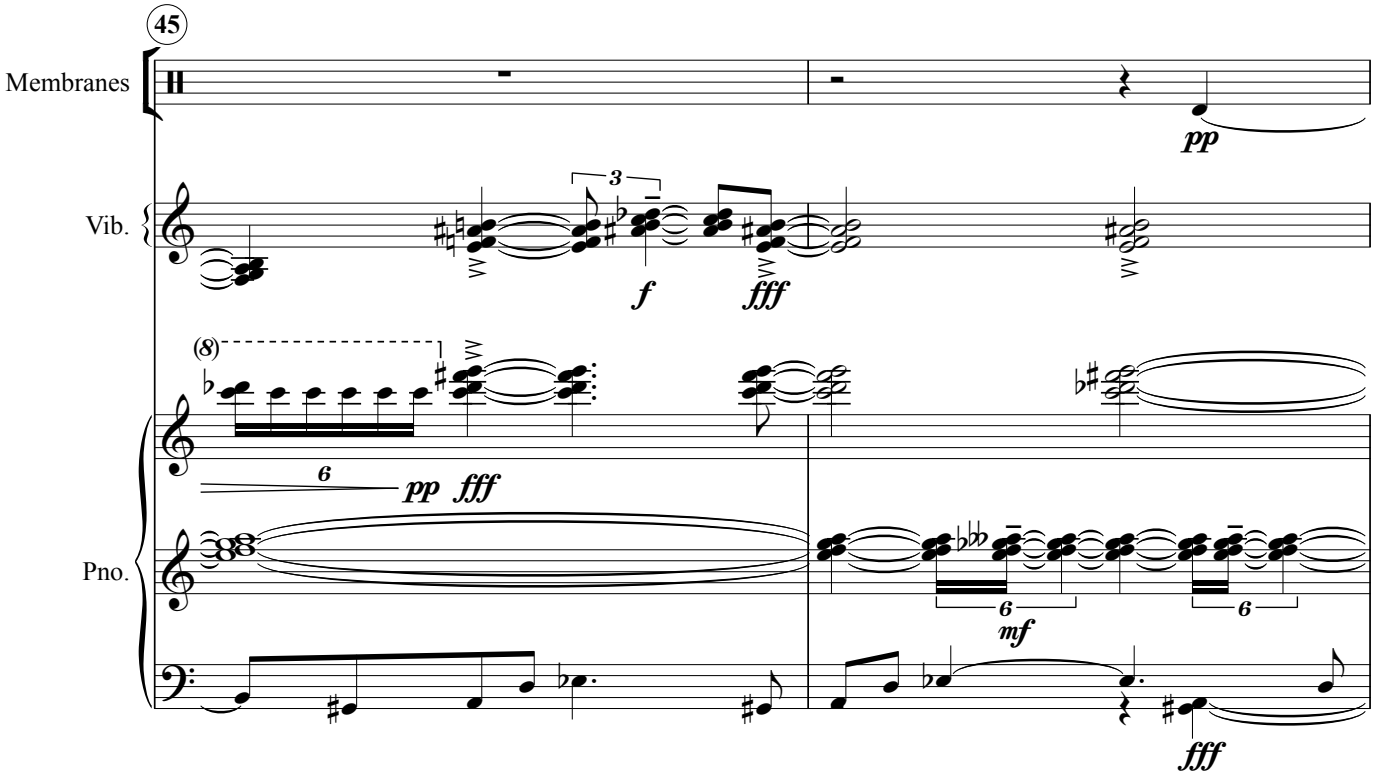

16
Vib.
mp sempre
mp sempre
ppp sempre
ppp sempre
(ppp sempre)
Pno.
ppp sempre
pp sempre
(ppp sempre)
19
p sempre
Vib.
(pp sempre)
mp sempre
(ppppp)
ppp sempre
Pno.
mp sempre
(mp sempre)
22
mp sempre
f sempre
Vib.
mp sempre
f sempre
p sempre
Pno.
f sempre

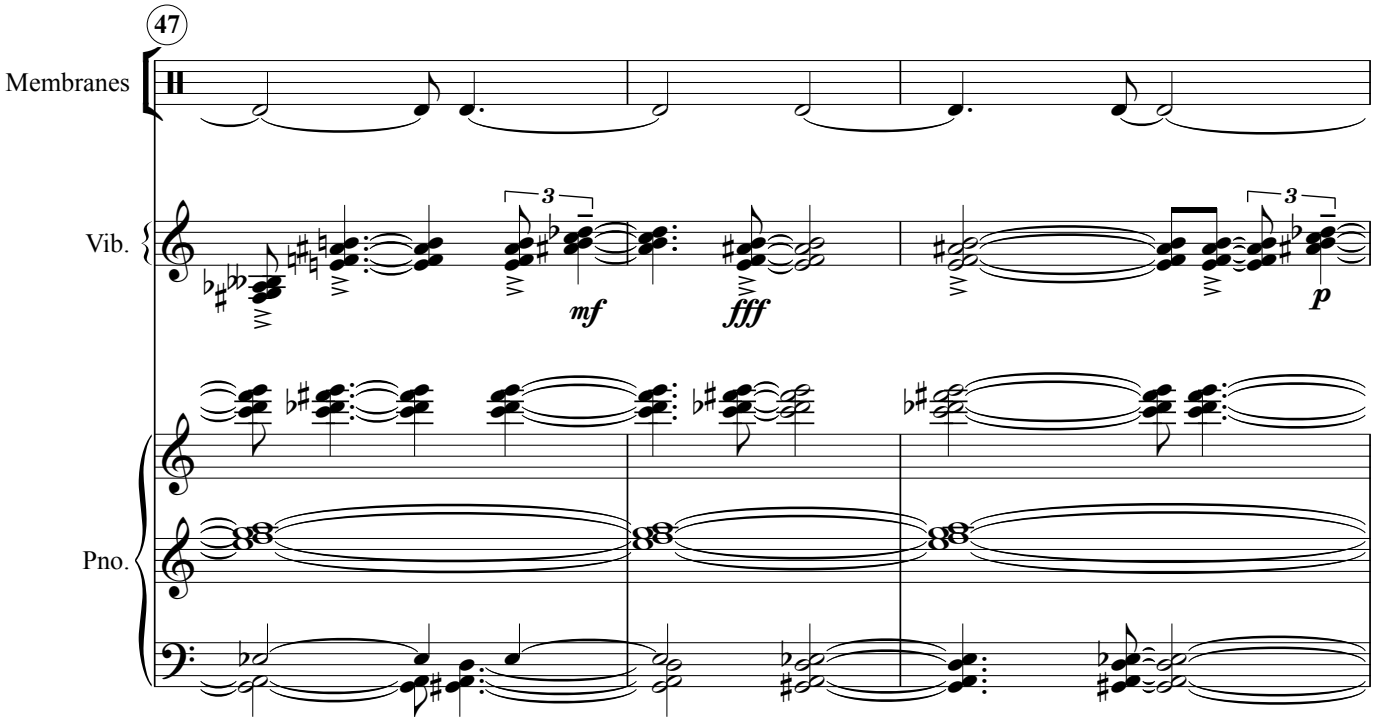

25
mf sempre
f sempre
Vib.
f sempre
mp sempre
Pno.
(ppp sempre)
(f sempre)
mp sempre
f sempre
(f sempre)
28
Vib.
mf sempre
f sempre
Pno.
(f sempre)
f sempre
(f sempre)
(f sempre)
32
Vib.
ff
f
(f sempre)
Pno.
f
f

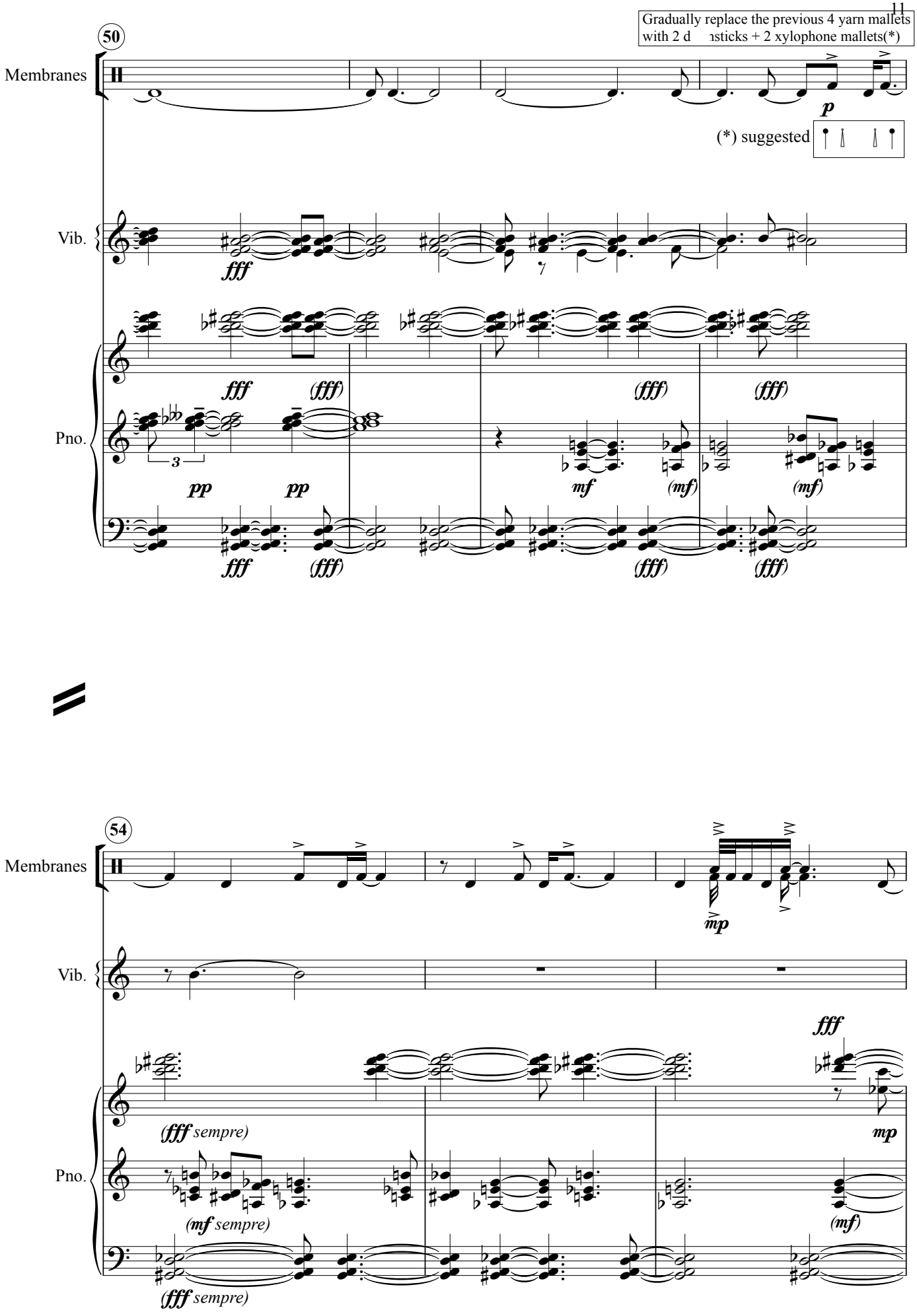

35
Vib.
Pno.
37
Vib.
Pno.
38
Vib.
Pno.


39
Vib.
ff
fff
Pno.
fff
40
Vib.
(fff e marcatissimo sempre)
Pno.
ffff
41
Vib.
8va
ffff
Pno.

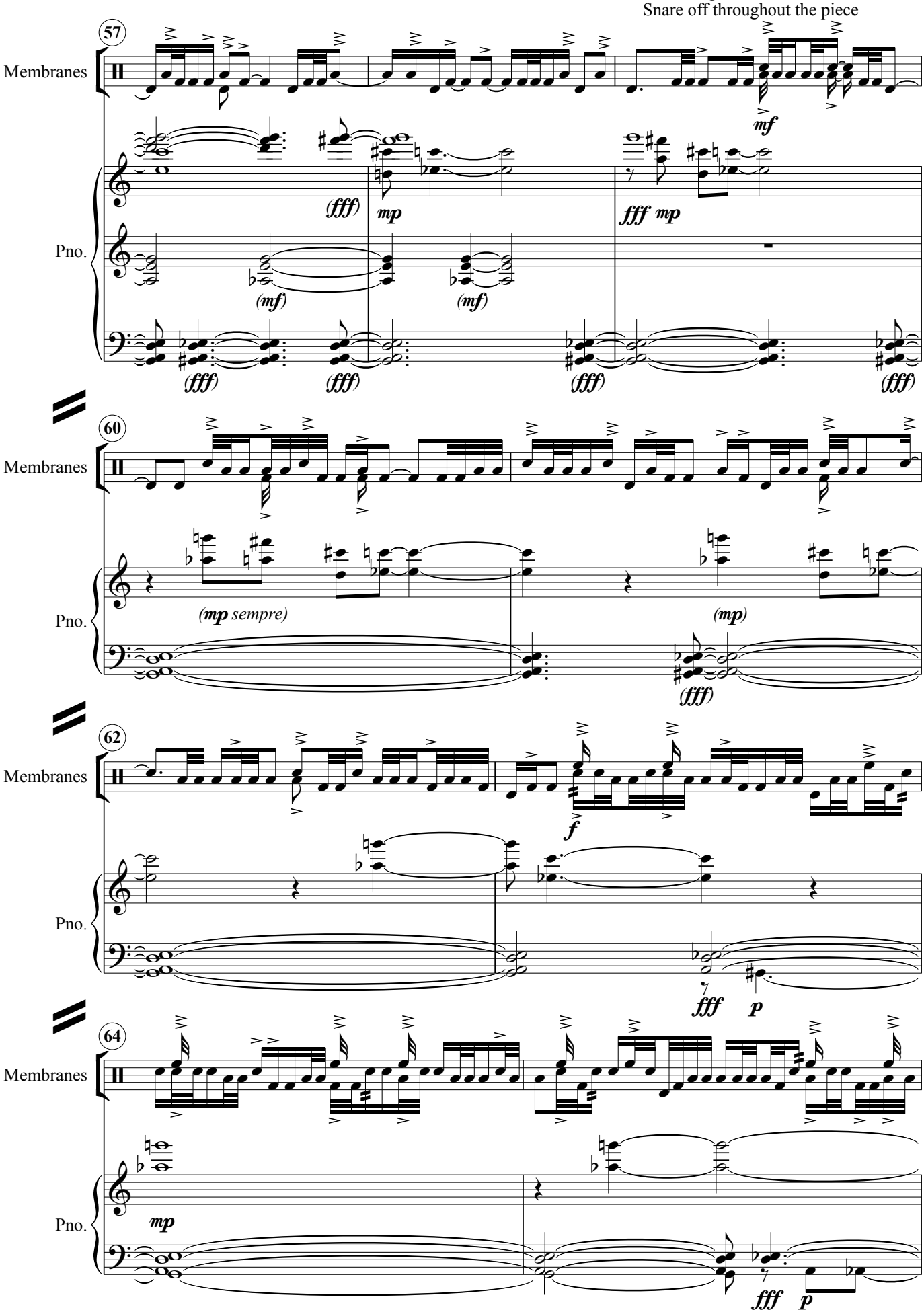

42
Vib.
(8)
fffff
Pno.
43
Vib.
(8)
ff
Pno.
44
Vib.
ff
fff
(8)
Pno.

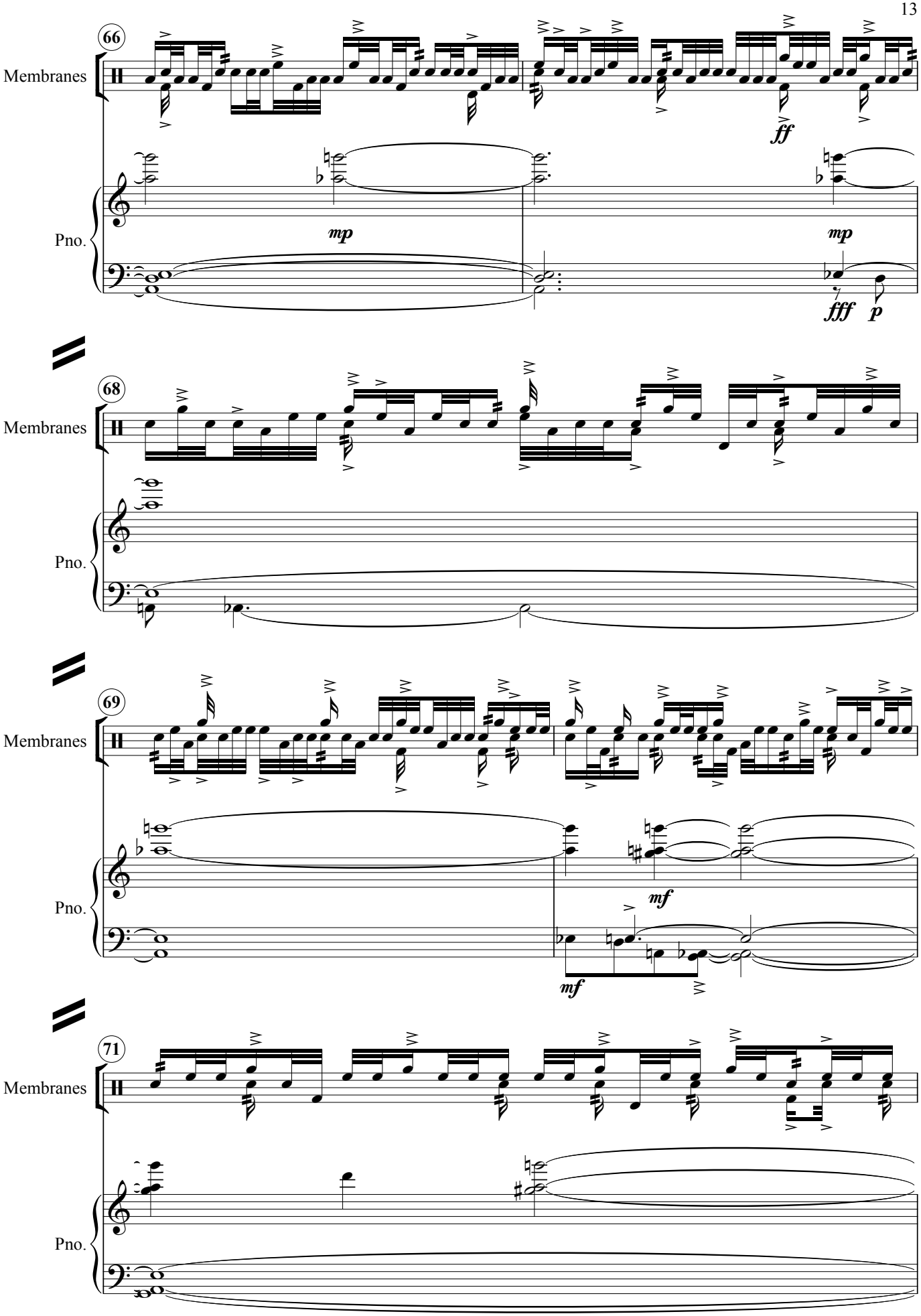

45
Membranes
Vib.
Pno.
pp
3
f
fff
(8)
6
pp fff
6
mf
6
fff

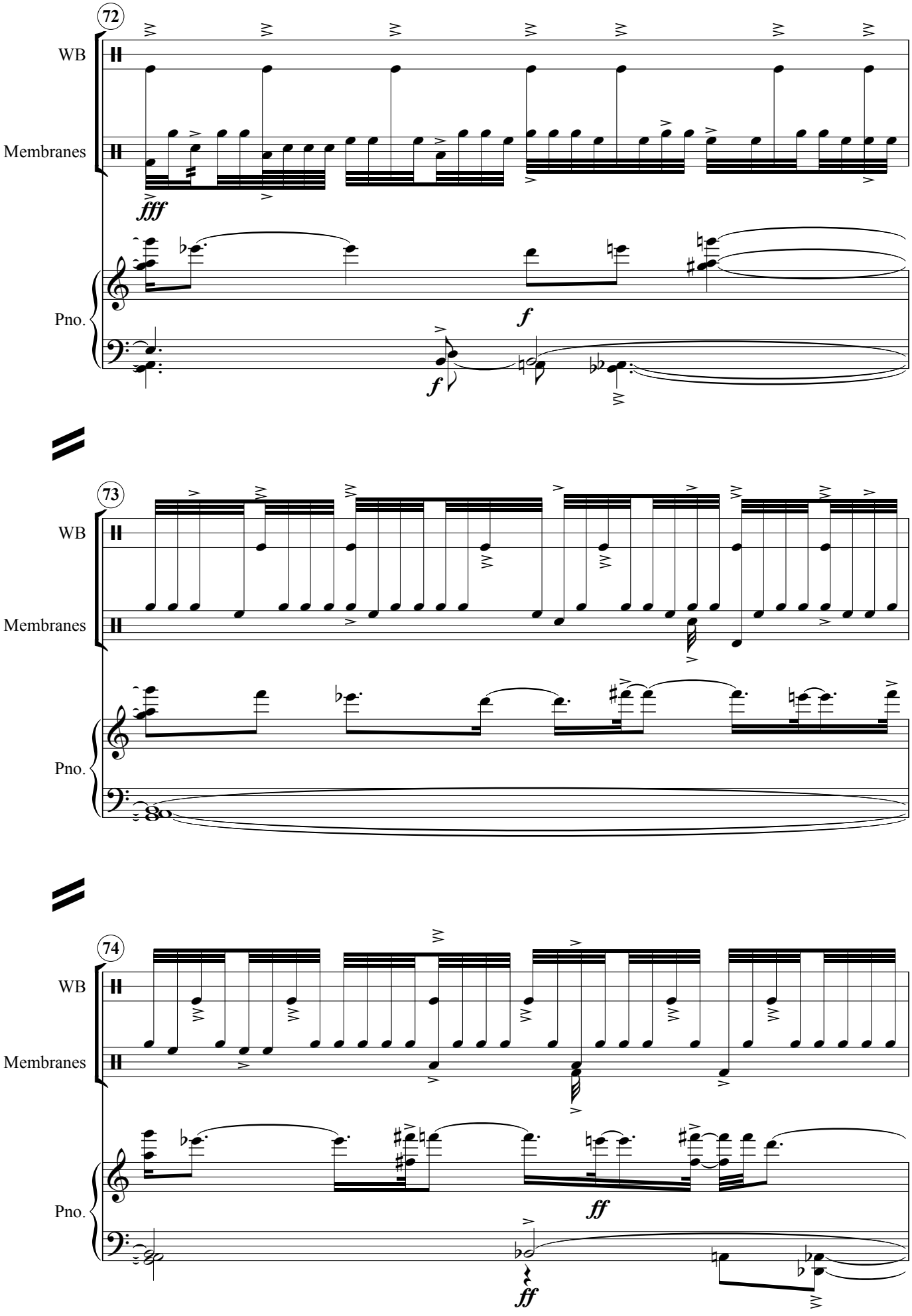

47
Membranes
Vib.
Pno.
3
mf
fff
3
p

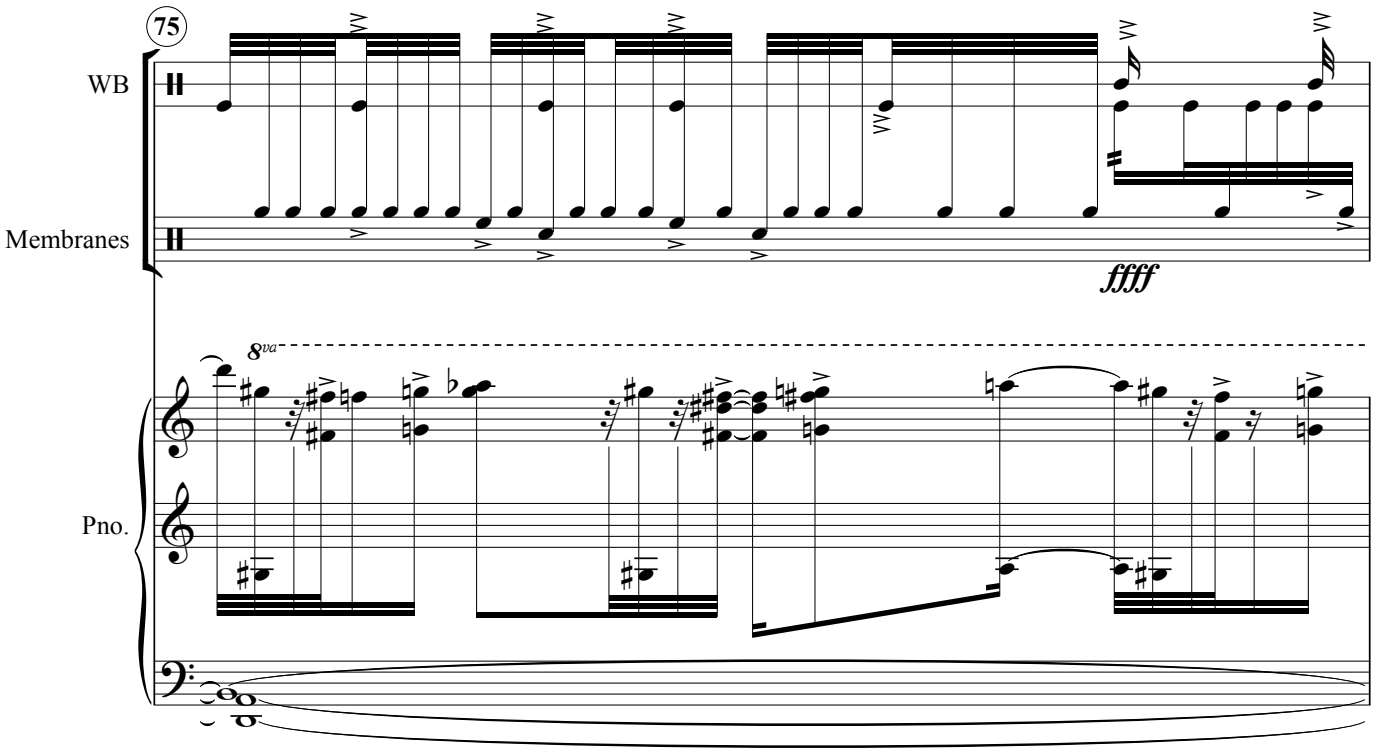

Gradually replace the previous 4 yarn mallets with 2 d sticks + 2 xylophone mallets(*)
50
Membranes
p
(*) suggested
Vib.
fff
Pno.
fff (fff) (fff) (fff)
pp pp mf (mf) (mf)
fff (fff) (fff) (fff)
54
Membranes
mp
Vib.
fff
(fff sempre)
mp
Pno.
(mf sempre)
(mf)
(fff sempre)

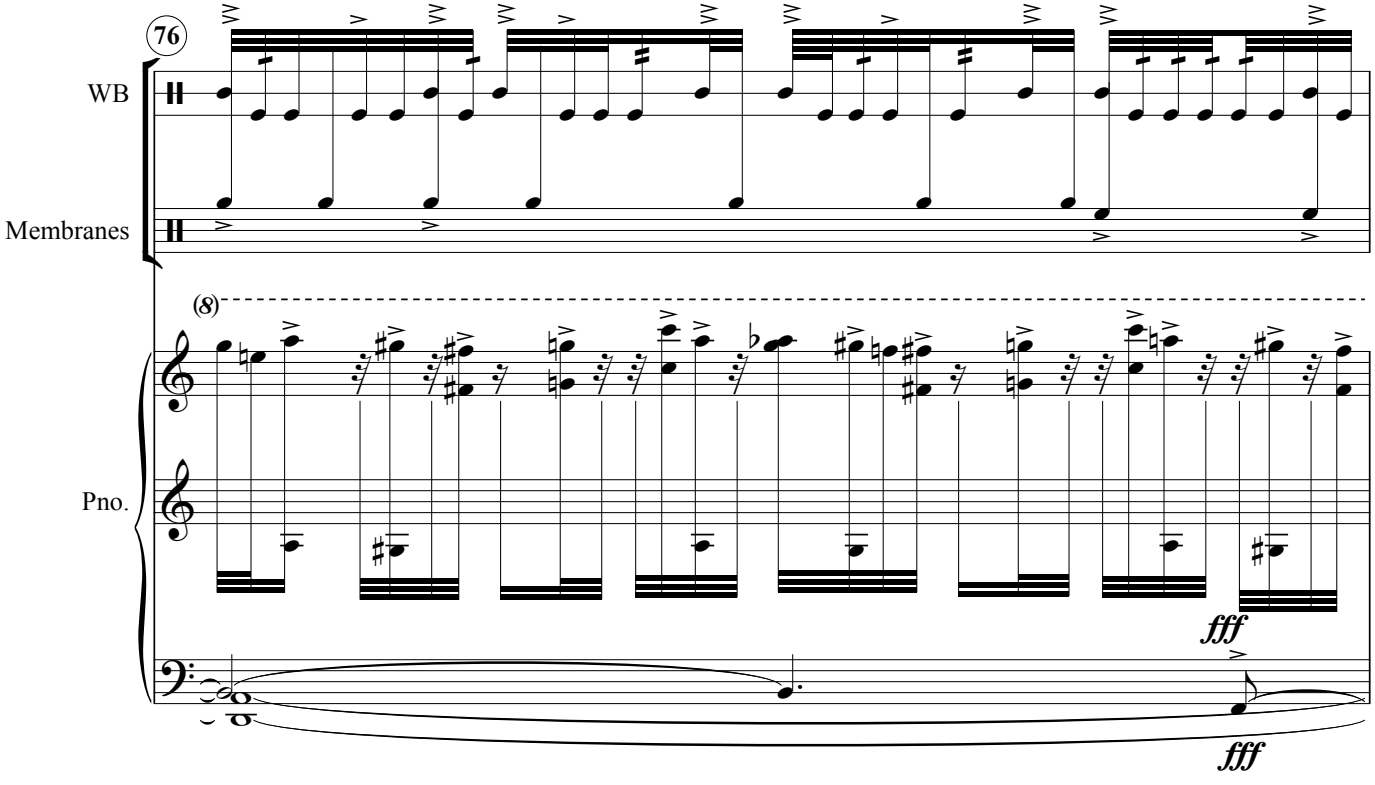
Concernig Snare Drum:
Snare off throughout the piece

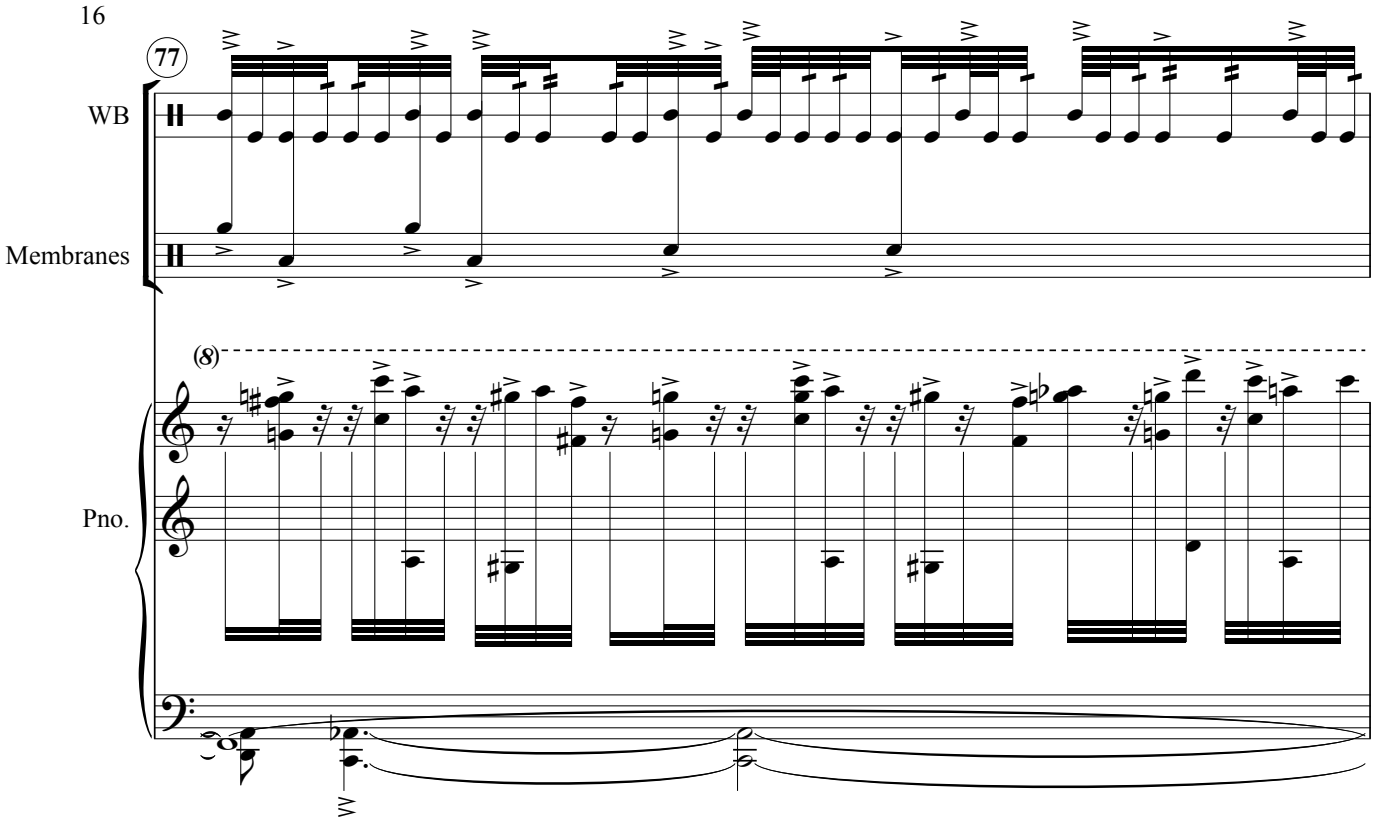


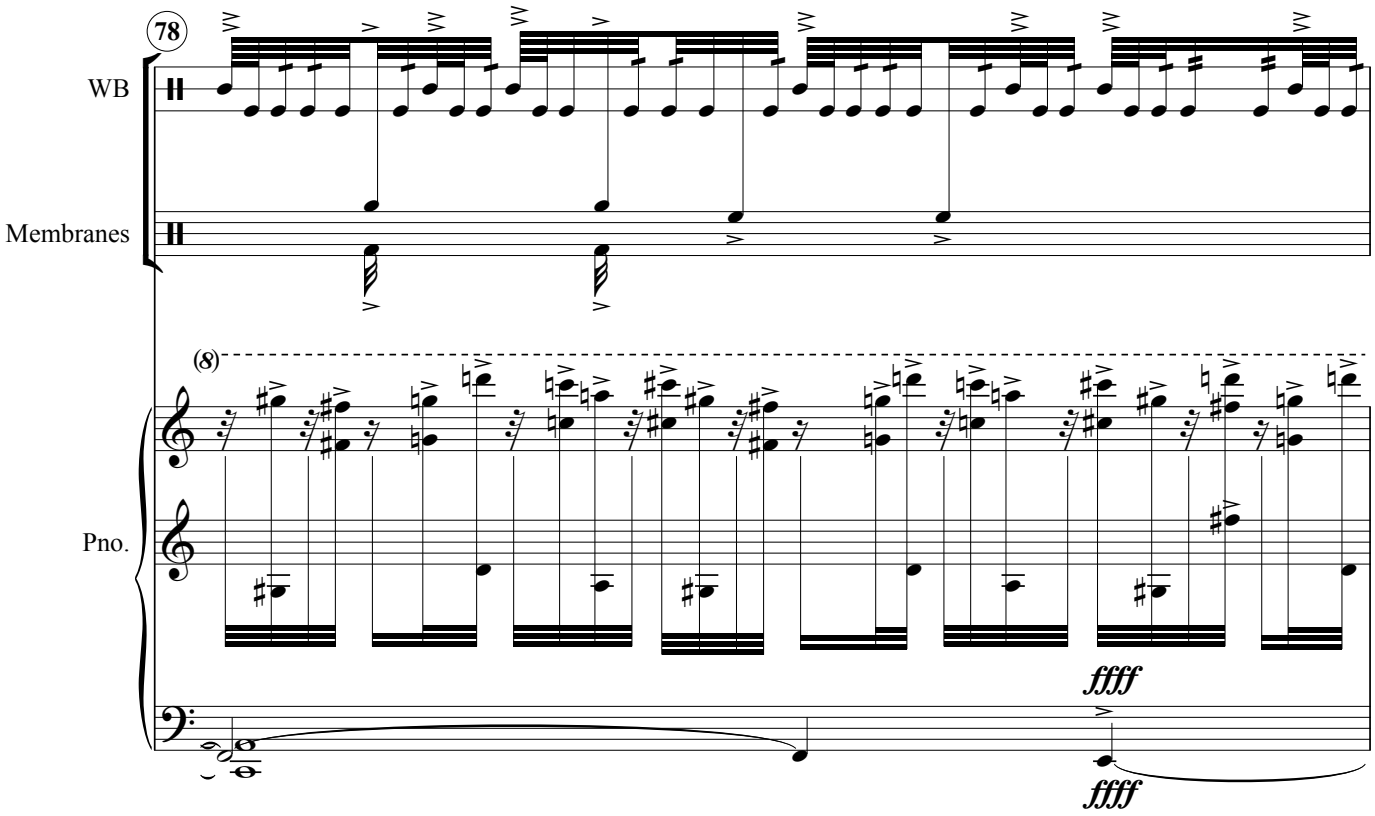

66
Membranes
Pno.
ff
mp
mp
fff
p
68
Membranes
Pno.
69
Membranes
Pno.
mf
mf
71
Membranes
Pno.

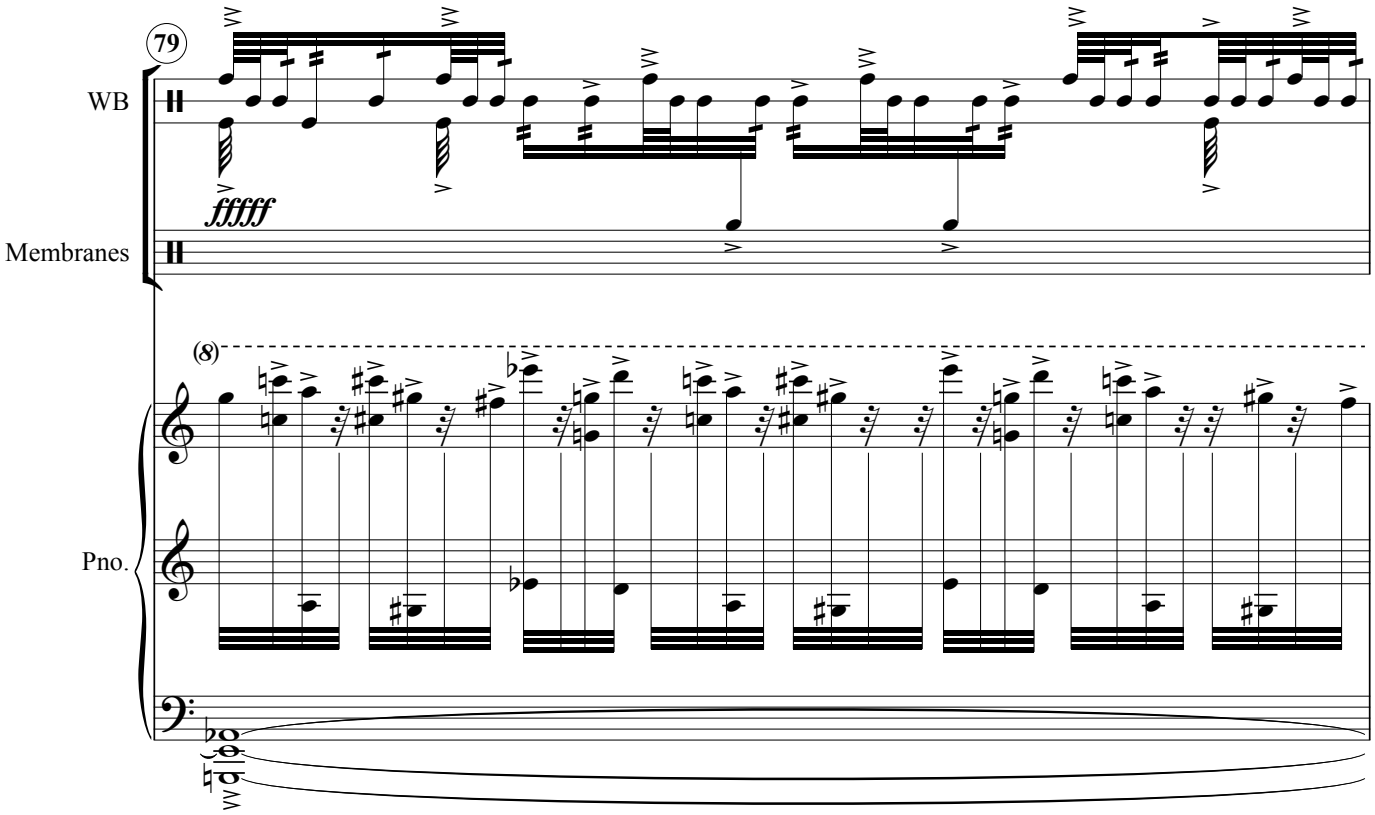

72
WB
Membranes
fff
Pno.
f
f
73
WB
Membranes
Pno.
74
WB
Membranes
Pno.
ff
ff

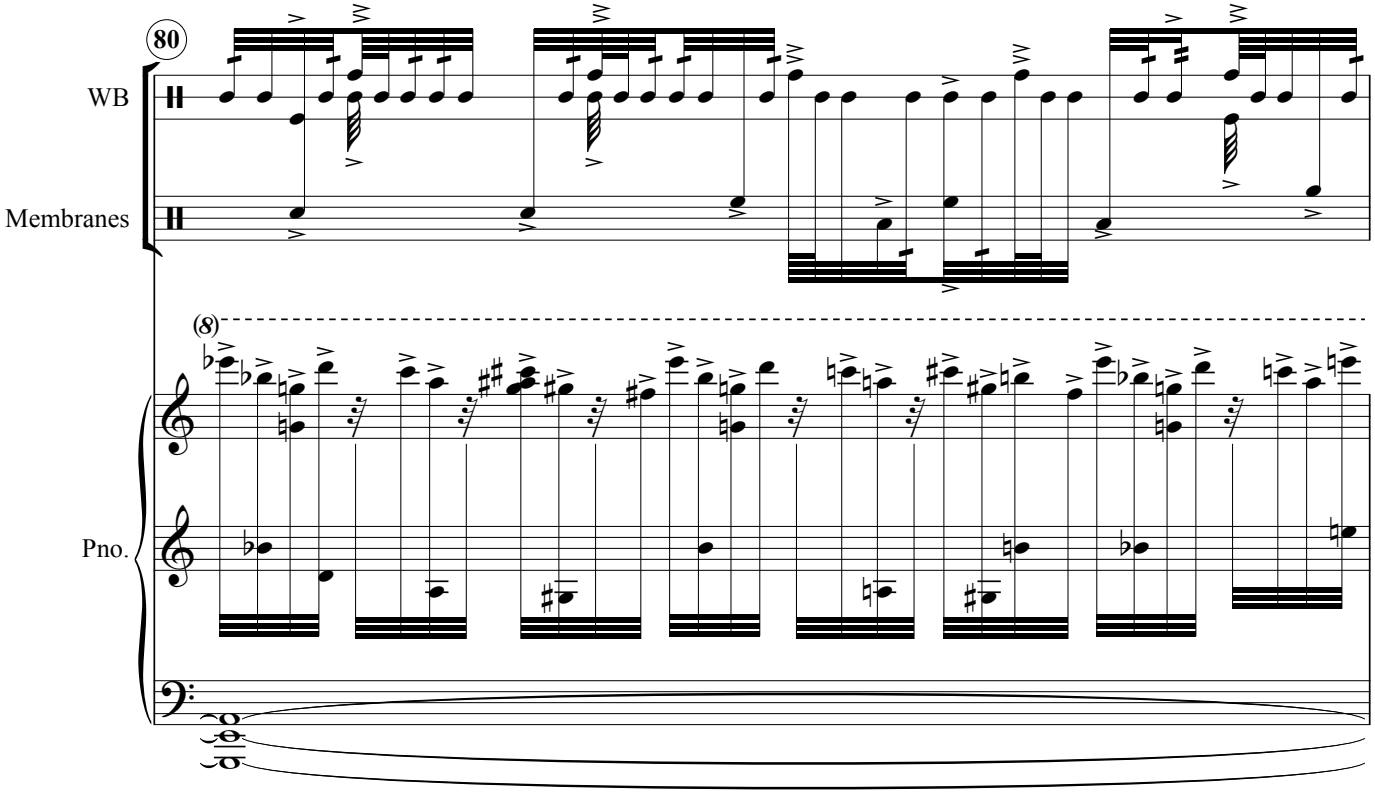

75
WB
Membranes
ffff
8va
Pno.

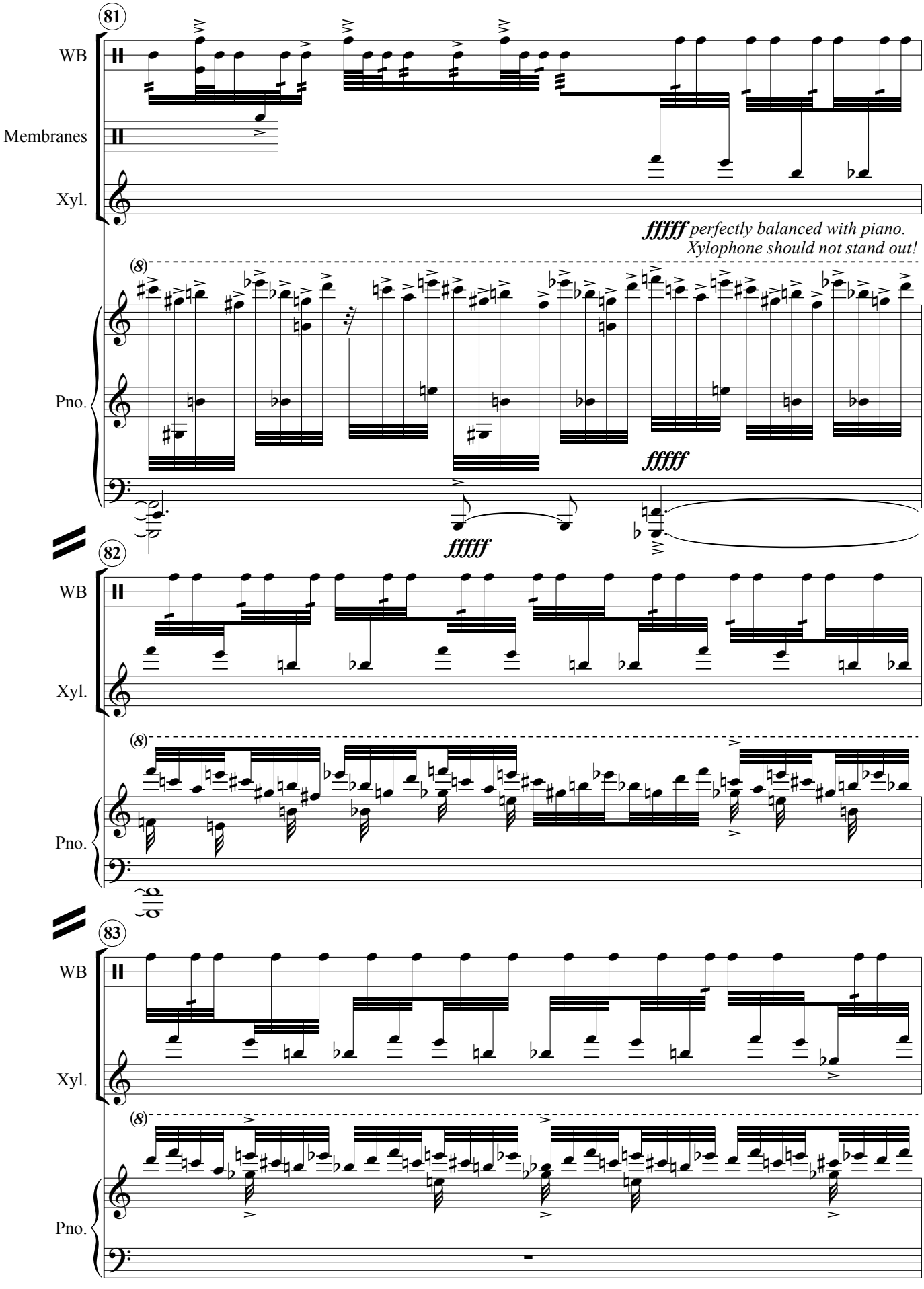

76
WB
Membranes
(8)
Pno.
fff
fff

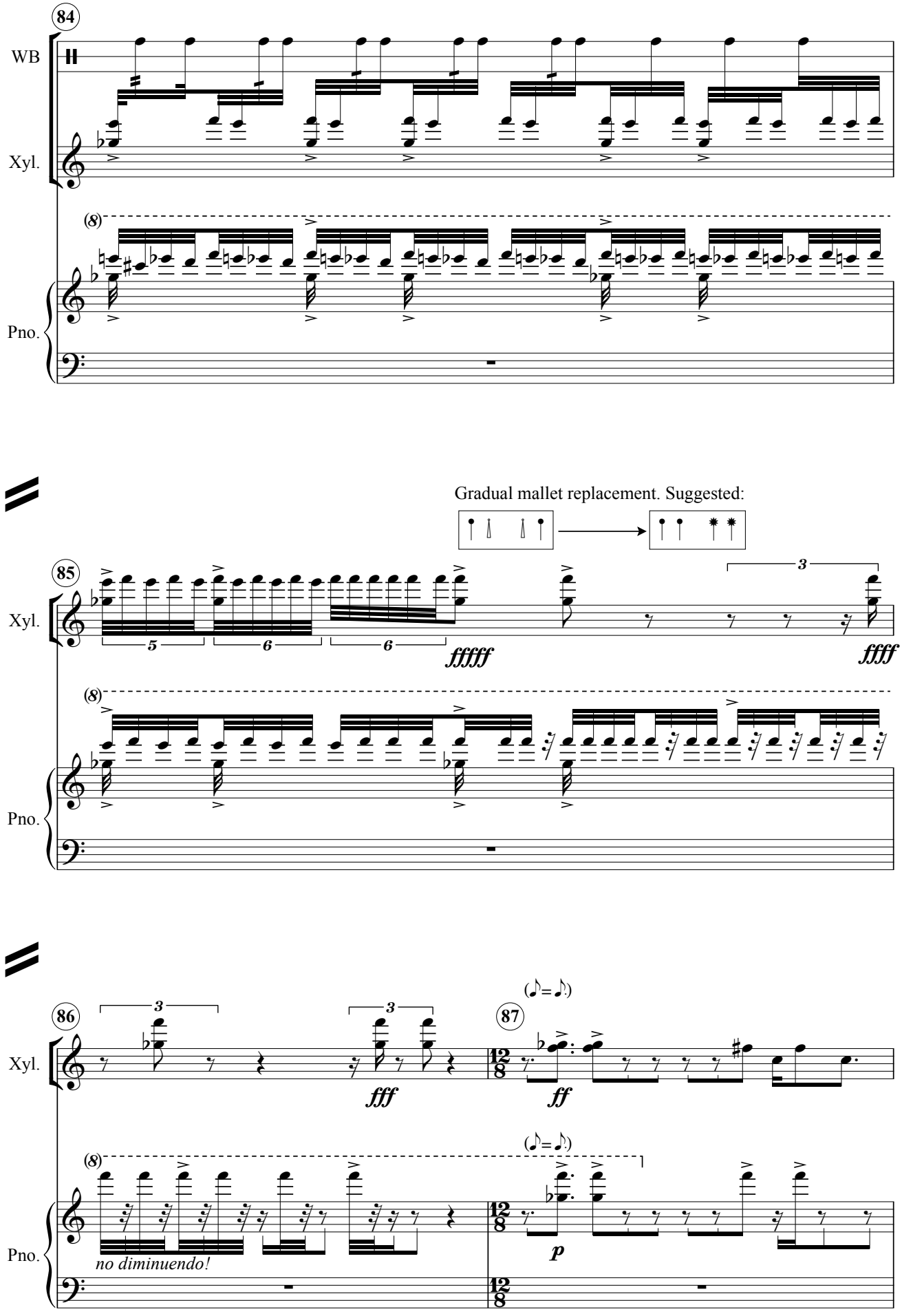

77
WB
Membranes
(8)
Pno.

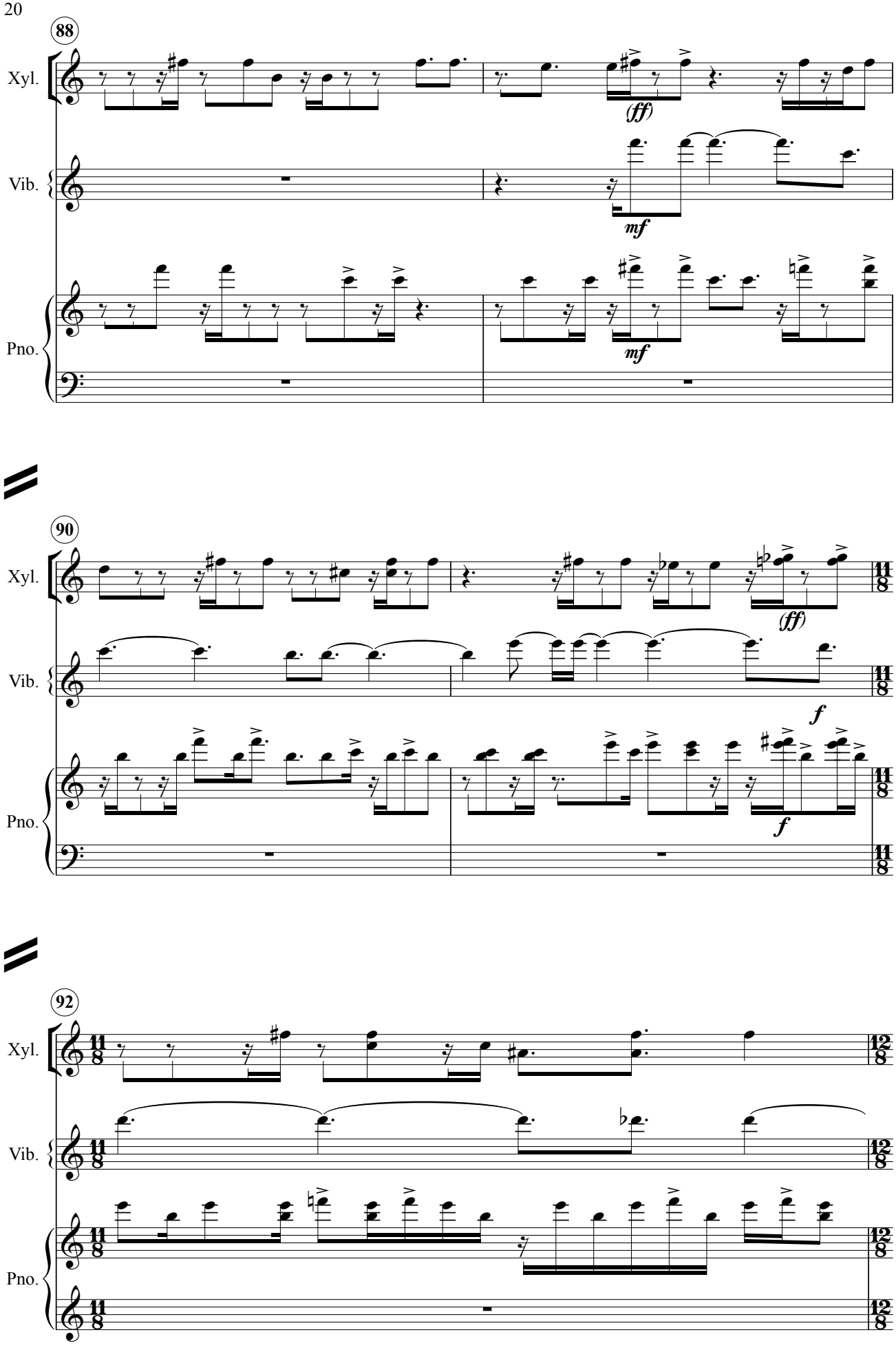

78
WB
Membranes
(8)
Pno.
ffff
ffff

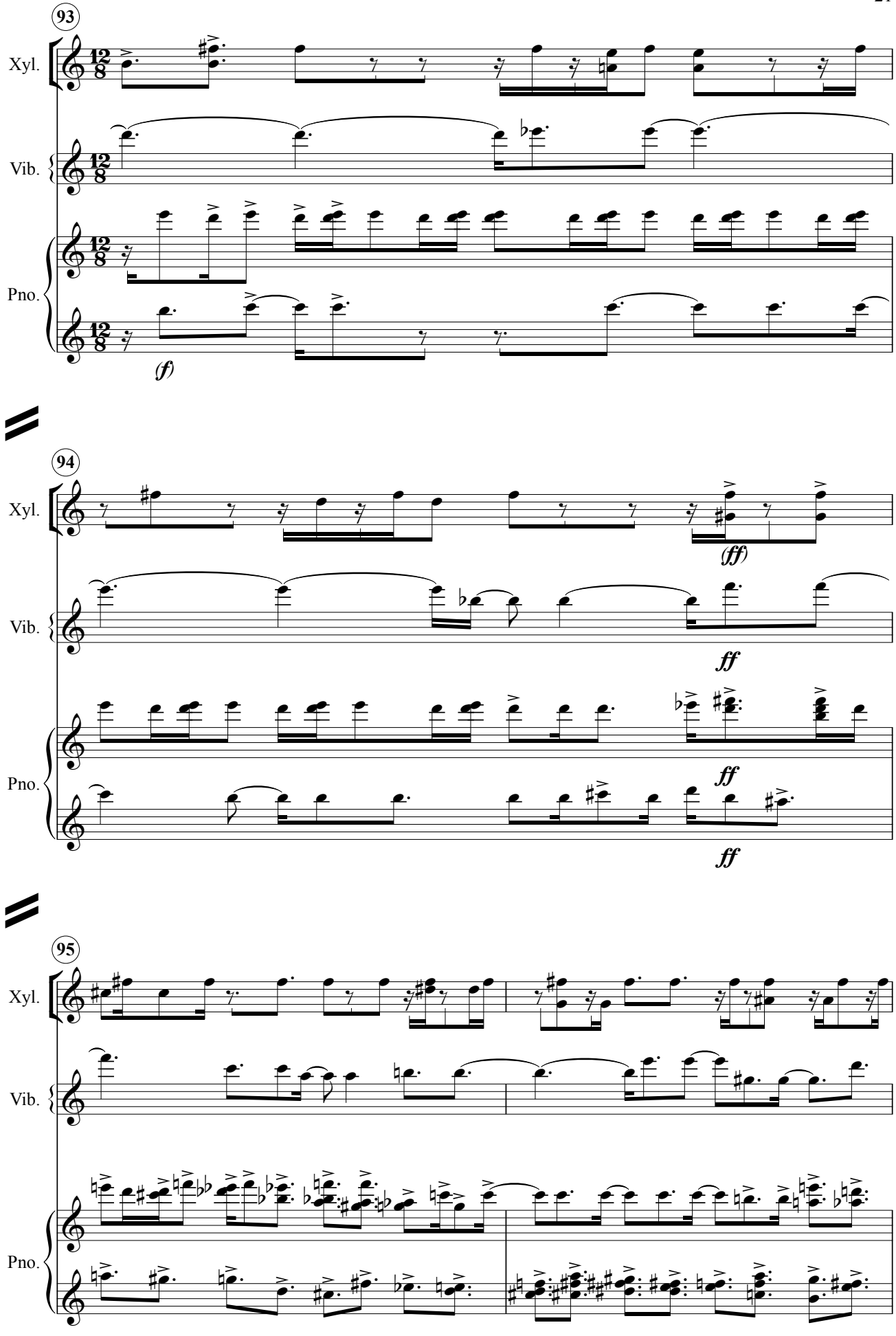

79
WB
fffff
Membranes
(8)
Pno.

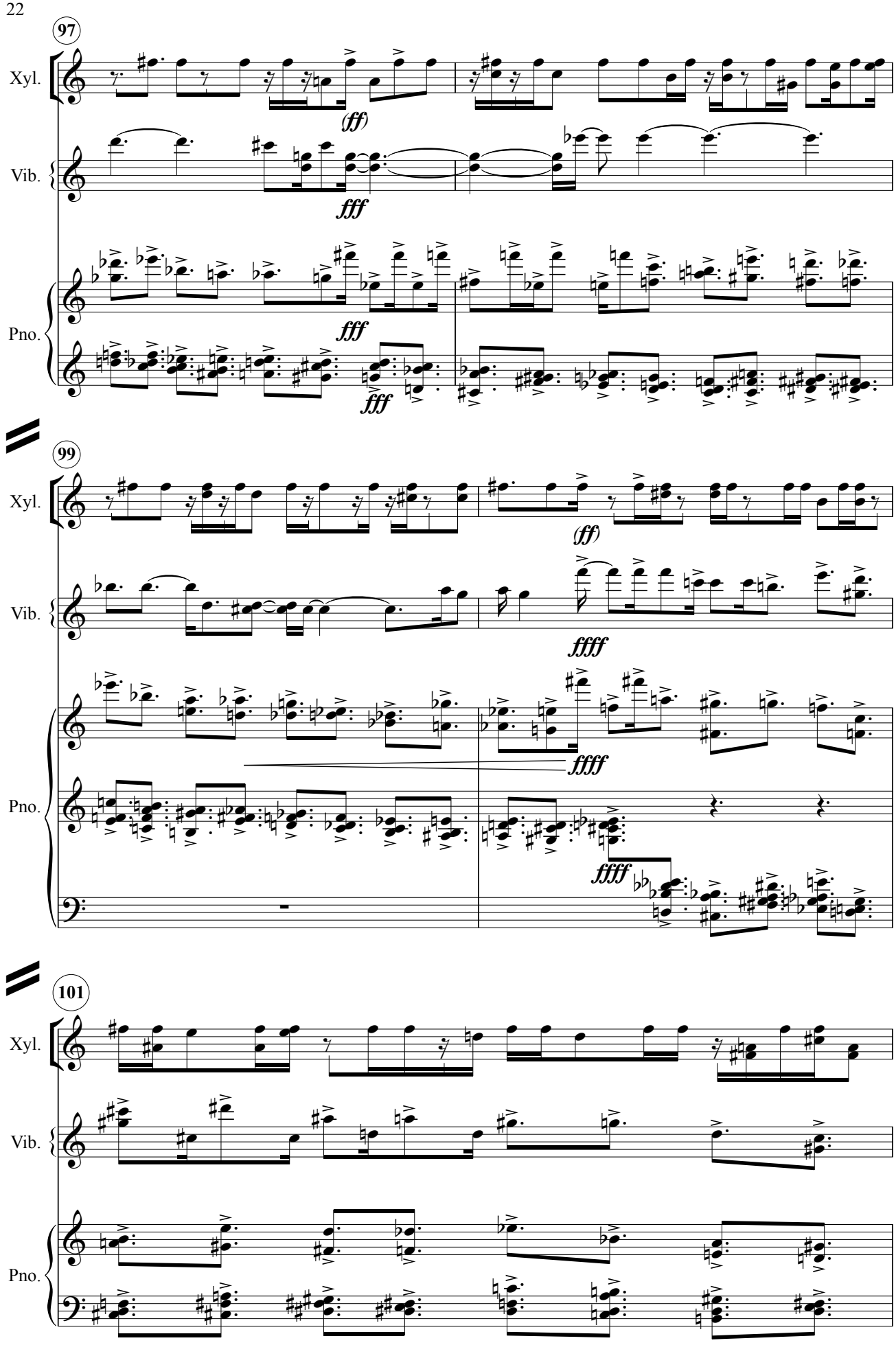

80
WB
Membranes
(8)
Pno.

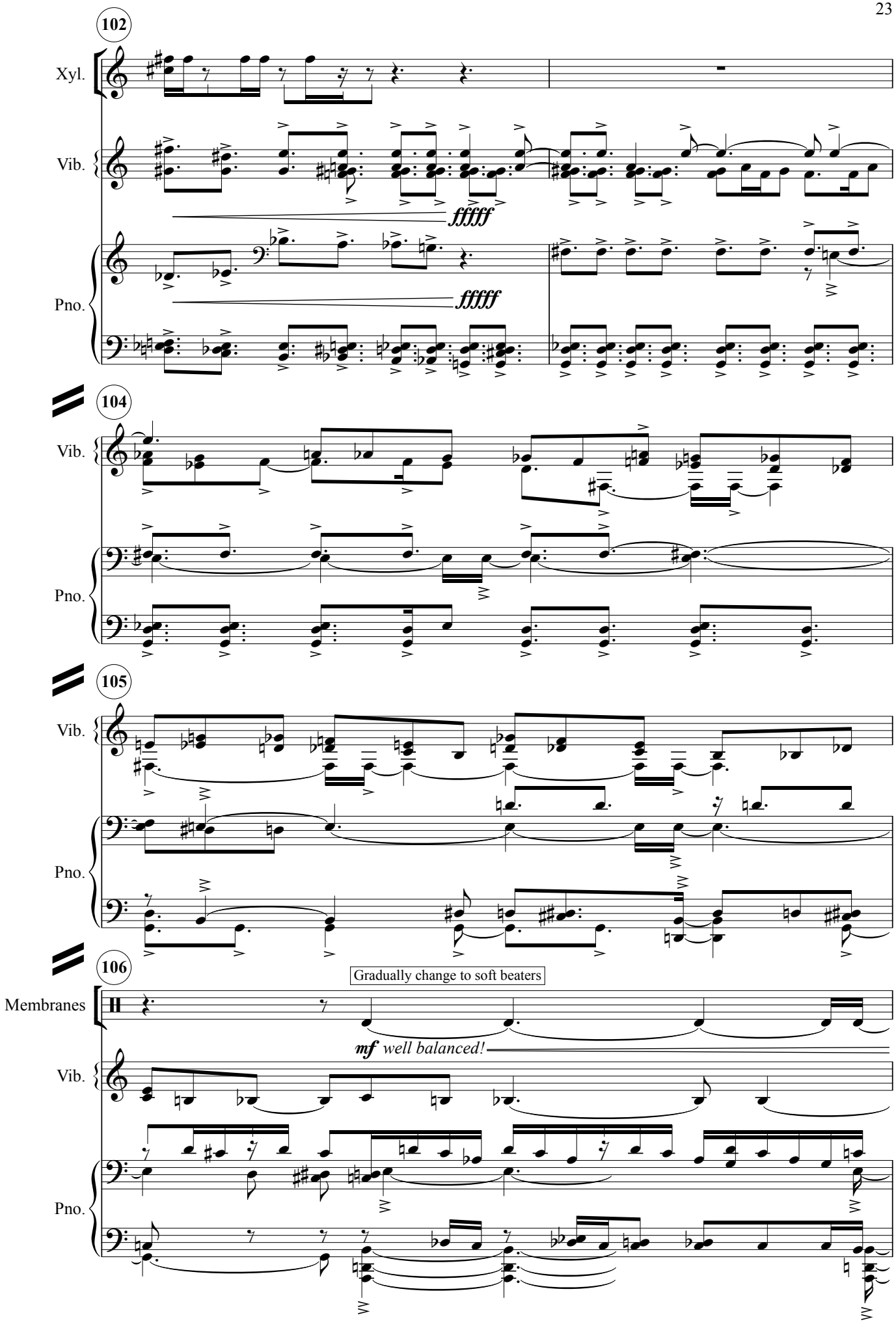

81
WB
Membranes
Xyl.
fffff perfectly balanced with piano.
Xylophone should not stand out!
(8)
Pno.
fffff
fffff
82
WB
Xyl.
(8)
Pno.
83
WB
Xyl.
(8)
Pno.

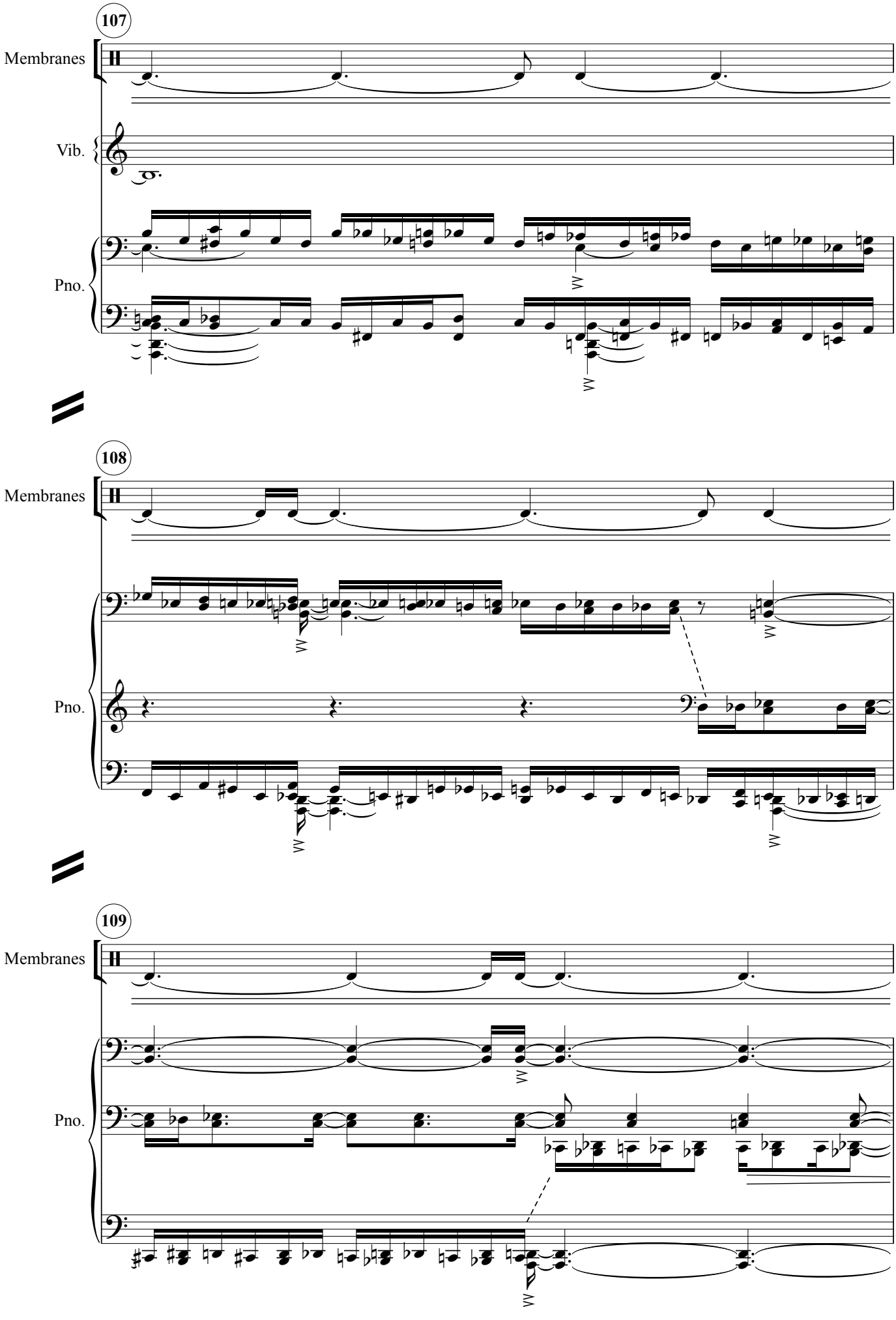

84
WB
Xyl.
(8)
Pno.
Gradual mallet replacement. Suggested:
85
Xyl.
5
6
6
fffff
3
ffff
(8)
Pno.
86
3
3
fff
87
(♪=♪)
ff
Xyl.
(♪=♪)
(8)
no diminuendo!
p
Pno.

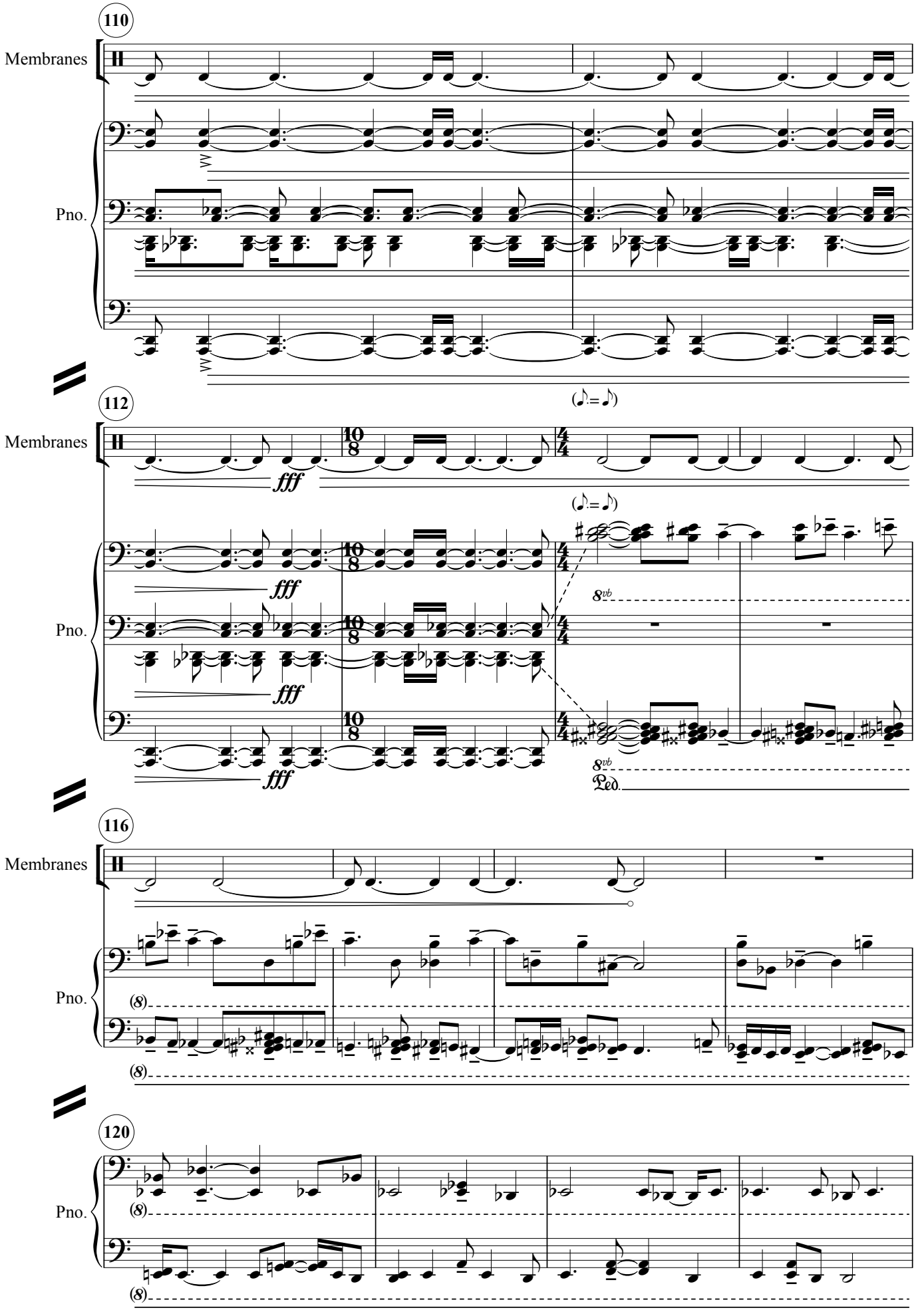

88
Xyl.
Vib.
Pno.
(ff)
mf
mf
90
Xyl.
Vib.
Pno.
(ff)
f
f
92
Xyl.
Vib.
Pno.

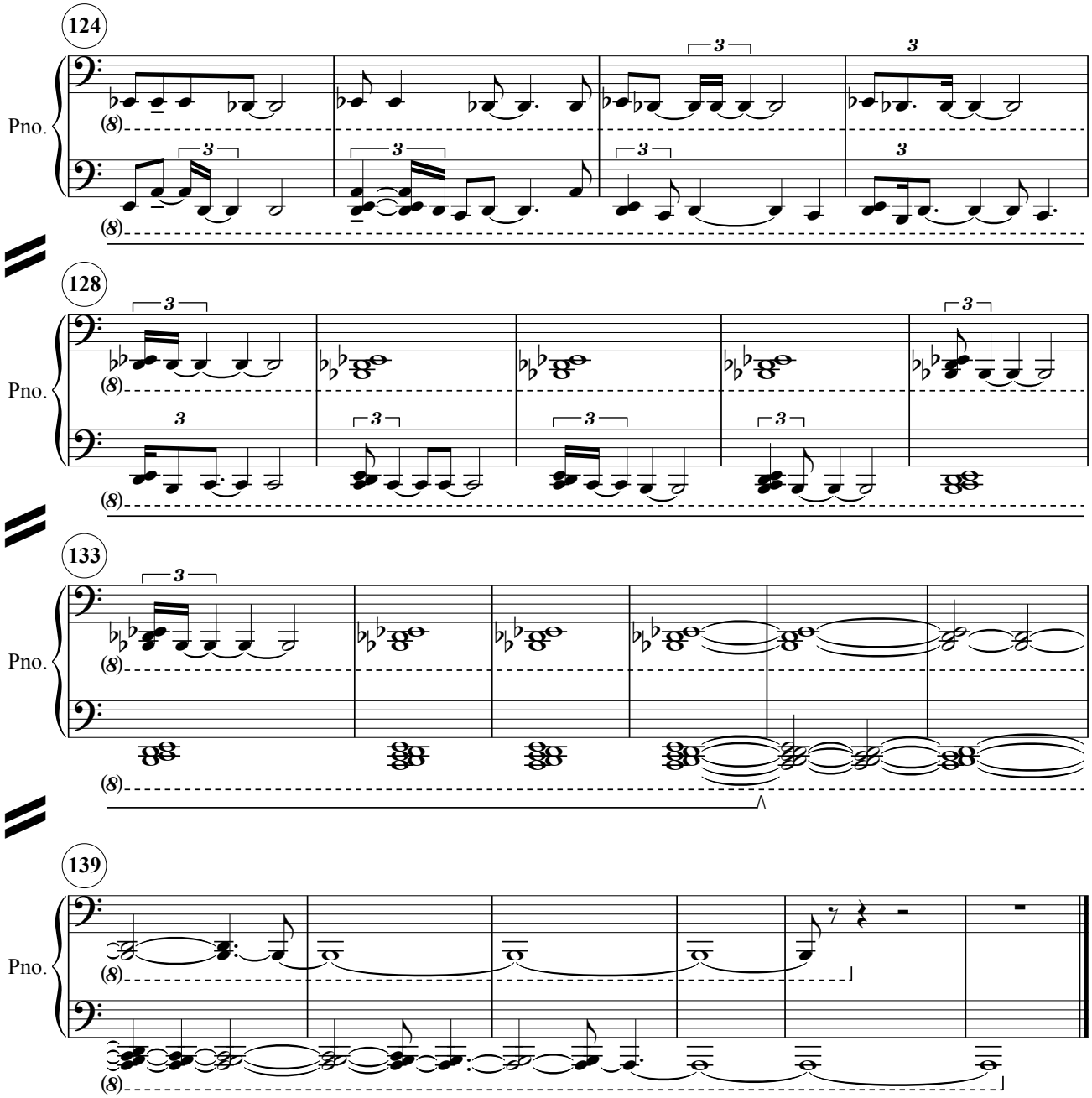

93
Xyl.
Vib.
Pno.
(f)
94
Xyl.
Vib.
Pno.
(ff)
ff
ff
ff
95
Xyl.
Vib.
Pno.


97
Xyl.
Vib.
Pno.
(ff)
fff
fff
fff
99
Xyl.
Vib.
Pno.
(ff)
ffff
ffff
ffff
101
Xyl.
Vib.
Pno.


102
Xyl.
Vib.
fffff
Pno.
fffff
104
Vib.
Pno.
105
Vib.
Pno.
106
Gradually change to soft beaters
Membranes
mf well balanced!
Vib.
Pno.


107
Membranes
Vib.
Pno.
108
Membranes
Pno.
109
Membranes
Pno.


110
Membranes
Pno.
112
Membranes
Pno.
fff
(♪.=♪)
8vb
Ped.
116
Membranes
Pno.
(8)
120
Pno.
(8)




Duration: ca 9'30"
York, 2010