



Ellison, M. (Author), & Neuhoff, H. (Producer). (2017). Trommelsprachen: languages of drums. Composition, Cologne, NRW: Acht Brücken Festival, Cologne.

Publisher's PDF, also known as Version of record

[Link to publication record in Explore Bristol Research](#)  
PDF-document

Please refer to the composer for any applicable terms of use.

## **University of Bristol - Explore Bristol Research**

### **General rights**

This document is made available in accordance with publisher policies. Please cite only the published version using the reference above. Full terms of use are available:  
<http://www.bristol.ac.uk/pure/about/ebr-terms>

MICHAEL

# *ELLISON*

*Trommelsprachen*

Languages of

Drums

SCORE

*Languages of Drums (Trommelsprachen) was commissioned for the Acht Brücken (Eight Bridges) Festival (Hans Neuhoff, Juliane Hoettges) and supported by a grant from the Ernst von Siemens Foundation, premiering May 6, 2017 in the Philharmonic Hall of the Köln Philharmonic, with V. Suresh, Zohar Fresco, Mısırlı Ahmet and Christian Thomé as percussion soloists at the 2017 Acht Brücken Festival, »Ton. Satz. Laut.«*

*Research for this project has also received funding from the European Research Council (ERC) under the European Union's Horizon 2020 research and innovation programme (grant agreement No 648810).*



European Research Council  
Established by the European Commission

*Other musicians for first performance:*

Mariana Sadovska, voice  
Paras Nath, Bansuri  
Cem Önertürk, flutes  
Özcan Ulucan, violin  
Ulrich Mertin, viola  
Gökhan Bağcı, cello

Stefan Barth, Clarinets  
Laurenz Gemmer, Piano  
Sebastian Gramss, Bass  
Koray Berat Sarı, Bağlama

Photini Meletiades and Ahmed Khemis, Dance and choreography  
Hans Neuhoff, Conception and Production

**Trommelsprachen – Languages of Drums**  
*for four solo percussionists and Transcultural ensemble (2017)*

	Page
<b>I. Introduction</b> (through composed except for opening in <i>Raga Todi</i> )	.....1
Transition 1	.....16
<b>II. Ceremonial March*</b>	.....17
Interlude 1	.....44
<b>III. Sun Dance</b>	.....46
Interlude 2	.....63
<b>IV. Defining Time and Space**</b>	
Transition 2	.....64
<b>V. The abyss***</b>	.....68
Interlude 3	.....71
<b>VI. Drumming+</b>	
Transition 3****	
<b>VII. Catharsis++</b>	
Interlude 4	.....79
<b>VIII. Finale+++</b>	.....85

Trommelsprachen is a collaborative work

CREDITS for borrowed material:

\*Drum patterns by Zohar Fresco

\*\*Composition for *Defining Time and Space* by V. Suresh

\*\*\*Melody by Mariana Sadovska (instrumental texture by M Ellison)

\*\*\*\*Improvisation for Double Bass (Sebastian Gramss)

+ Based on composed material from Zohar Fresco's *Shavuot*

++Improvisation in C Rageshri by Paras Nath and 'Lullaby' (F) by Mariana Sadovska

+++String melody notated here combines with a performance of "Blessing" by Christian Thomé

© 2017 Michael Ellison



## Instrumentation

### Percussion Soloists

- 1: Ghatam
- 2: Frame Drum, riqq
- 3: Darbuka/deholla
- 4: Drum set (electronic drone, effects)

Bansuri (player chooses transpositions, but at least D, F, G required)

Bağlama

Flute (doubling piccolo and Alto)

Clarinet in Bb (doubling Bass Clarinet)

Piano

Voice

Violin

Viola

Cello

Bass\*

2 Dancers (optional)

SCORE transposing for Bb clarinet, sounding whole step below written pitch, and bass clarinet, sounding ninth below written pitch

Bansuri, Bağlama and all other instruments written in C

\* Sounds an octave below written



# Trommelsprachen - Languages of Drums

The composition of Languages of Drums  
was supported by a grant from Ernst von Siemens Musikstiftung

To Allaudin Mathieu

## I. Prelude: Improvisational, Slow, Freely

MP Ellison (2017)

9' *molto ad libitum, ornament freely*  
Rag TODI in D

Bansuri  
Baglama  
Bendir  
Darbuka  
Ghatam  
Drums  
Voice  
Piano (bag)

## I. Prelude: Improvisational, Slow, Freely

9' *bow ad lib, not with others*

Flute  
Bass Clarinet in B $\flat$   
Violin I  
Viola  
Violoncello  
Double Bass



♩=52 Slow  
measured in flute, free in bansuri

Ban. *mp* *pp* *mf* *mp*

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno. *p* *>* *<* *mf* ↓ PIANO

Fl. (low Eb: -30) *p* *>* *<* *p* *>* *<* *mf* 9''

B. Cl. 9''

Vln. I

Vla.

Vc. *p* *>* *<* *mf* ↓ SV

Db.

10 **A** (c. l'40) *molto cresc.*

Ban. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

Bag. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

Ben. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

Dar. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

Ghatam *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

Dr. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

V. *mp* *f* *mp* *f* *p* *mp* *pp* *mp*

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

Fl. **A** *p* *f* *pp* *mp* *pp* *mp* *mf* *f*

B. Cl. *pppp* *pp* *mp* *pp* *mp* *mf* *mf* *f*

Vln. I SV *p* *f* *p* *mf* *p* *mp* *pp* *pp* *mf* (low Eb: -30)

Vla. SV (low Eb: -30) *p* *f* *p* *mp* *pp* *mf* diff.1 1 1111

Vc. *p* *pp* *f* *pp* *mf*

Db. SV *pp* *p* *f* *p* *mp* *pp* *mp* *mf*

↓ (Fl.)

**B**

4

16

Ban. *mf*

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

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

Fl. *mf* *p* *mfp*

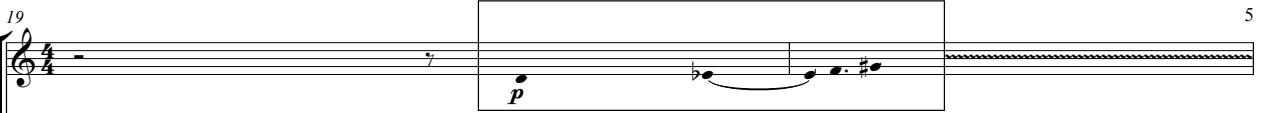
B. Cl. *mp* *<mf p* *f* *p*

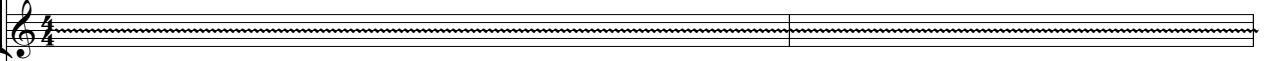
Vln. I *p* *mfp* *pp*

Vla. *espress.* *mfp* *mfp* *pp*


Vc. *mf* *p* *mfp*

Db. *p* *p*

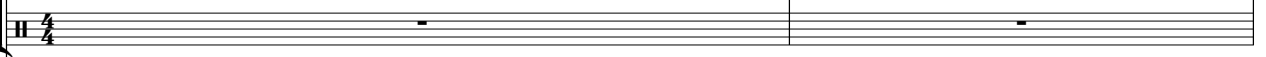
Ban. 


Bag. 

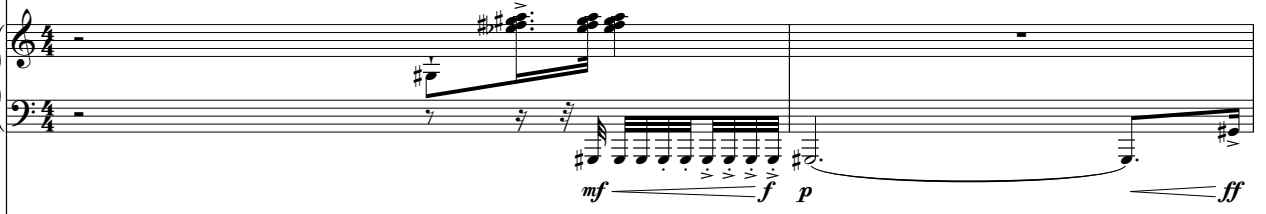
Ben. 

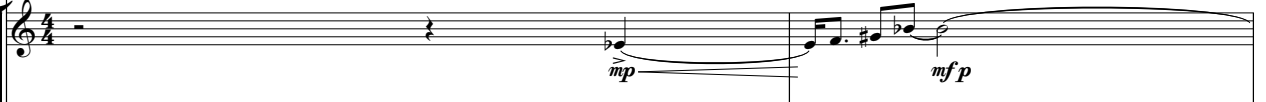
Dar. 

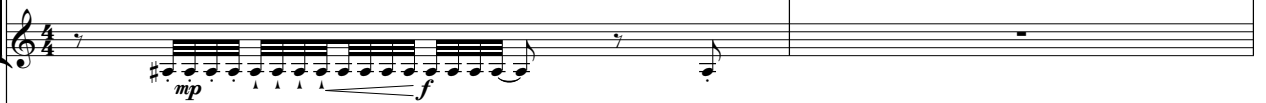
Ghatam 


Dr. 

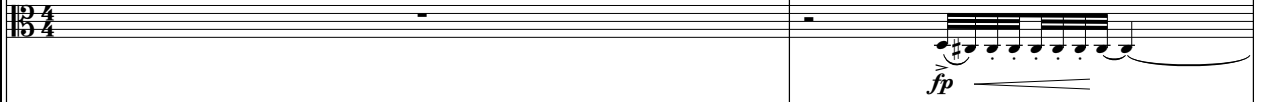
V. 


Pno. 

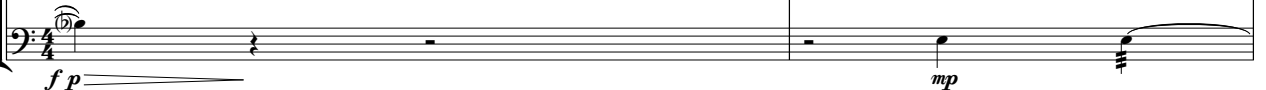
Fl. 

B. Cl. 

Vln. I 

Vla. 

Vc. 

Db. 

*espress.*

21

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

*ff* *pp*

*mf* *p*

*mf* *3* *3* *3* *en dehors*

*p* *mp* *6*

*p* *mp*

*p* *3*

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno. 

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

↓ (Drumset)

↓ (Drumset)

♩=60 *movendo*

**C** ♩=52 *a tempo*

*quasi trem in any order-vary*

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

♩=60 *movendo*  
*mix breath and harmonic*

**C** ♩=52 *a tempo*

*quasi trem in any order-vary*

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

D

Fl. (+ Bass)

(Fl.)

32

This page of a musical score covers measures 32 to 35. The instruments and their parts are as follows:

- Ban. (Banjo):** Rests in measures 32-34, then plays a quarter note in measure 35.
- Bag. (Baglama):** Rests throughout.
- Ben. (Benze):** Rests throughout.
- Dar. (Darbuka):** Rests throughout.
- Ghatam:** Rests throughout.
- Dr. (Drums):** Rests in measures 32-34, then plays a quarter note in measure 35.
- V. (Violin):** Rests in measures 32-34, then plays a melodic phrase in measure 35, marked *volatile* and *espress.* with dynamics *f* and *p*.
- Pno. (Piano):** Plays a complex accompaniment with triplets and slurs, marked with dynamics *mf*, *pp*, *mf*, *mf*, *f*, *sf*, and *p*.
- Fl. (Flute):** Plays a melodic line with triplets and slurs, marked *sf*, *mf mp*, *mfp*, *mf*, and *bisbigliando p*. Includes the instruction *breathy*.
- B. Cl. (Bass Clarinet):** Rests in measures 32-34, then plays a quarter note in measure 35, marked *sim.*
- Vln. I (Violin I):** Plays a melodic line with slurs, marked *mf mp*, *mfp*, *f*, and *pp*. Includes the instruction *ord.*
- Vla. (Viola):** Rests in measures 32-34, then plays a quarter note in measure 35, marked *mf mp* and *f*.
- Vc. (Violoncello):** Plays a melodic line with slurs, marked *p*, *mf mp*, *mf p*, *f*, *mf*, *f*, *sf*, and *p*.
- Db. (Double Bass):** Rests in measures 32-34, then plays a melodic line with slurs, marked *f*, *mf*, *f*, *sf*, and *p*. Includes the instruction *pizz.*

Dynamic markings and performance instructions are placed throughout the score to guide the musicians.



37

Ban. (bass) (bass) rit. . . .

Bag.

Ben.

Dar.

Ghatam

Dr.

V. *mp* *cresc.* *f*

Pno. *pp* *mf* *pp* *mf* *p* *fp* *mf*

Fl. *pp* *mf* *p* *mf* *p* rit. . . .

B. Cl.

Vln. I *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *mf* *diff 1 1 1 1 1 1*

Vla. *gliss.* *gliss.* *mf* *3*

Vc. *f* *3*

Db. *arco* *f* *3*

**E**  $\text{♩} = 48$  stretched  
Bass + Voice

43

Ban. *p* *p* *ff* *p* accel. . .

Bag.

Ben.

Dar.

Ghatam

Dr.

V. *mf* *f* *espress.*

Pno. *mf p* *pp* *p* *ffp*

**E**  $\text{♩} = 48$  stretched

Fl. *p* *ff = p <* *ff p* accel. . .

B. Cl. *p*

Vln. I SV SP *f* *p* *ff = p <* *ff p*

Vla. SP *f* *espress.* *p* *ff = p <* *ff p*

Vc. *p* *pp* *p* *ff = p <* *ff p*

Db. *p* *p* *ff p* *ff p*

50 **F**

*mf*

*cresc.*

$\text{♩} = 72$  *accel poco a poco; gradually eliminate rests and alternation*

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

*mf* *cresc.*

V.

Pno.

**F**

$\text{♩} = 72$  *accel poco a poco; gradually eliminate rests and alternation*

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

♩=52 a tempo

53

G

Ban. *f* *p*

Bag. *p*

Ben.

Dar.

Ghatam

Dr.

V. *f* *mp lazily* *mf* *f p*  
*sim., always sliding between*

Pno. *f* *p* *mp*

Fl. *pp* *f* *p* *pp*  
*whisper tones ad lib.*

B. Cl. *f* *p*

Vln. I *f* *pp* *mp*

Vla. *f* *pp* *mp*

Vc. *f* *pp* *mp*  
*warmly, ad lib. irregular vibrato*  
*sempre con gliss. e molto vibrato*  
*gliss/vib tr.*

Db. arco *p* pizz. arco *p*



♩=46 molto ad lib

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.



♩=46 molto ad lib

Alto Fl

Fl.

B. Cl.

Vln. I

Vln. II

Vc.

Db.

pp

↓ (Özcan)

Ban.

Bag.

Ben.

Dar.

Ghatam

Dr.

V.

Pno.

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Db.

**Transition 1: 'Glass Mobile'**

(Ghost notes)

16 65 45"-1'00

Ban. \_\_\_\_\_

Bag. \_\_\_\_\_

Ben. \_\_\_\_\_

Dar. \_\_\_\_\_

Ghatam \_\_\_\_\_

Dr. \_\_\_\_\_

V. \_\_\_\_\_

Pno. \_\_\_\_\_

**Transition 1: 'Glass Mobile'**

(Ghost notes)

Fl. **ppp** *tinkling, like reflections on glass. play sparingly, often slurred two or three together in any order; random, not with others* 45"-1'00 **pppp**

B. Cl. \_\_\_\_\_

Vln. I **ppp** *tinkling, like reflections on glass. play sparingly, often with one pitch as grace note to another. In any order, random, not with others* **pppp**

Vla. **ppp** *tinkling, like reflections on glass. play sparingly, often with one pitch as grace note to another. In any order, random, not with others* **pppp** mix in SP

Vc. **ppp** *tinkling, like reflections on glass. play sparingly, often slurred two or three together in any order; random, not with others* **pppp**

Db. **ppp** *tinkling, like reflections on glass. play sparingly, often slurred two or three together in any order; random, not with others* **pppp**

## II. Ceremonial March

*♩* = 58 Majestically

1 2 -30 3

Bansuri

Baglama

Voice

Dr. BASIC ORN BASIC

Piano

Flute *♩* = 58 Majestically

Bass Clarinet in Bb

Violin I

Viola

Violoncello

Double Bass

4 -30 5 6 -3

Ban.

Bağ

Voice

Dr. ORN BASIC ORN

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.



7

Ban. *mf*

Bağ

Voice

Dr. BASIC ORN

Pno. *p* *f*

Fl. *mfpp* *mf p*

B. Cl. *ppp* *pp*

Vln. *ppp* *f p* *mf p*

Vla. *f p*

Vc. *mf*

Db.

9

Ban. *mfpp* *freely*

Bağ *mp*

Voice

Dr. BASIC

Pno. *pp* *mf*

Fl. *mfpp*

B. Cl. *mp* *pp* *mf*

Vln. *mp pp* *mp*

Vla. *mp pp*

Vc. *pp*

Db. *mf* *pizz* *arco*

10

Ban. *f*

Bag *f*

Voice

Dr. ORN BASIC

Pno. *mf* *fp* *p*

Fl. *f* *ff* *p*

B. Cl. *f* *p*

Vln. *fp* *p*

Vla. *mf* *espress.* *ST* *SP*

Vc. *mf* *f* *mf*

Db. *mf* *f*

*passionato, breathy, crying, like ney*

*sim. in free time against beat until 13b*

*from these pitches freely in any order against beat until 17*

**A**  $\downarrow$ -69

**A**  $\downarrow$ -69

**A**  $\downarrow$ -69

12 13

Ban.

Bag

Voice

Dr. *ORN* *BASIC*

Pno. *pizz. (prepared non-pitched sound)*  
*mp*

Fl.

B. Cl.

Vin.

Vla.

Ve.

Db. *pizz.*  
*mp*

14

Ban.

Bag

Voice

Dr. *ORN*

Pno.

Fl.

B. Cl.

Vin. *pizz. now from any 8ve (same pitches)*  
*p* *sim. in free time against beat until 17*

Vla.

Ve.

Db.

15 16

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno. pizz. (prepared non-pitched sound)

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

17 18

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno. pp play extremely sparse, single notes, any 8ve

Fl.

B. Cl.

Vln.

Vla. pizz p arco

Vc. SP

Db.

*sim. in free time against beat until B*

19 20

Ban.

Bag.

Voice

Dr. BASIC ORN

Pno.

Fl.

B. Cl.

Vln. *p*

Vla.

Vc.

Db. *ff*

21 22

Ban.

Bag.

Voice VOICE ah

Dr. BASIC ORN *f mp*

Pno. *mp*

Fl. *f mp*

B. Cl. *cresc.*

Vln. *ff f mp* pizz.

Vla.

Vc.

Db. *f mp*

Ban. \_\_\_\_\_

Bag. \_\_\_\_\_

Voice \_\_\_\_\_ *p*

Dr. \_\_\_\_\_ BASIC \_\_\_\_\_

Pno. \_\_\_\_\_

Fl. \_\_\_\_\_ *p* overtone sweep *sfz* overblow at 12th

B. Cl. \_\_\_\_\_ *mf*

Vln. \_\_\_\_\_ *p* *mf*

Vla. \_\_\_\_\_ pizz. *mf* arco *mf*

Vc. \_\_\_\_\_ *mf* pizz.

Db. \_\_\_\_\_ *sim. mf*



24 25

Ban. \_\_\_\_\_

Bag. \_\_\_\_\_

Voice \_\_\_\_\_ *p*

Dr. \_\_\_\_\_ ORN \_\_\_\_\_ BASIC \_\_\_\_\_

Pno. \_\_\_\_\_ unpitched sounds, muffled by preparation *pp* *mf* *sub. ppp*

Fl. \_\_\_\_\_ *p*

B. Cl. \_\_\_\_\_

Vln. \_\_\_\_\_ unpitched sounds, muffled with LH *col legno* *pp* *mf* *sub. ppp*

Vla. \_\_\_\_\_ *p* *col legno* *pp* *mf* *sub. ppp*

Vc. \_\_\_\_\_ *p*

Db. \_\_\_\_\_ *p*

C

Ghatam Variations

27

26

Ban. \_\_\_\_\_

Bag. \_\_\_\_\_

Voice \_\_\_\_\_

Dr. ORN BASIC

Pno. 3 3 3

Fl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Vln. 3 3 3

Vla. 3 3 3

Vc. \_\_\_\_\_

Db. col legno *pp*

C

unpitched, like whisper tones  
Ghatam Variations

Fl. + + +

B. Cl. *ppp* 3

Vln. 3 3 3

Vla. 3 3 3

Vc. \_\_\_\_\_

Db. col legno *pp*



D

28

Ban. \_\_\_\_\_

Bag. \_\_\_\_\_

Voice \_\_\_\_\_

Dr. ORN BASIC ORN BASIC

Pno. \_\_\_\_\_

Fl. + + +

B. Cl. \_\_\_\_\_

Vln. \_\_\_\_\_

Vla. \_\_\_\_\_

Vc. arco sotto voce, mezza di voce *pp* *pp*

Db. sotto voce, mezza di voce arco col legno ord. pizz. col legno *pp*

32 33

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. < <

Vln.

Vla.

Vc. ord. ppp <mf pppmf < ppp

Db. cl ord. ppp

34 35

Ritornello ♩=72

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. ppp < p <f p <f ord. ppp <mf pppmf < ppp

Vln.

Vla.

Vc. SP press. p <f p <f ord. ppp <mf pppmf <

Db. col legno ord. sim.



36 37

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *pp* *p* *ppp* *sul tasto* *gliss.* *ff* *p* *ppp* *Frame Drum Variations*

Vln. *pp* *gliss.*

Vla. *p* *ppp* *mp*

Vc. *p* *ppp* *pizz.*

Db. *pp*

38 39

Ban.

Bag.

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl. *p* *ff* *p* *ppp*

Vln. *gliss.*

Vla. *pp* *mf* *SP* *pp* *f*

Vc. *mp* *pp* *mf* *pp* *f*

Db. *pp*

40

Ban.

Bağ

Voice

Dr. *ORN*

Pno.

Fl.

B. Cl.

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *mf*

Vla. *ff* *p* *p* *f*

Vc. *ff* *p* *f*

Db.

*fff*

41 **E** ♩=74

42

Ban.

Bağ

Voice

Dr. *BASIC* *ORN*

Pno.

Fl.

B. Cl.

Vln. *charged, intense* *p*

Vla. *p*

Vc. *p*

Db. *pp*

Ritornello

43

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl. Ritornello

B. Cl.

Vln. mp

Vla. mp

Vc. mp

Db.



Darbuka Variations

45

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl. T Darbuka Variations

B. Cl. mp

Vln.

Vla.

Vc.

Db. c.l. mp

46

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. \_\_\_\_\_ ORN

Pno. \_\_\_\_\_

Fl. \_\_\_\_\_

B. Cl. \_\_\_\_\_ *express.*

Vln. \_\_\_\_\_ *express.*

Vla. \_\_\_\_\_ *express.*

Vc. \_\_\_\_\_

Db. \_\_\_\_\_ *pp* slap fingerboard, stopping strings with left hand



47

48

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. \_\_\_\_\_ BASIC ORN

Pno. \_\_\_\_\_

Fl. \_\_\_\_\_

B. Cl. \_\_\_\_\_

Vln. \_\_\_\_\_ *f mp f p*

Vla. \_\_\_\_\_ *f mp f p* (arco)

Vc. \_\_\_\_\_ *f p*

Db. \_\_\_\_\_ *f mp f p*

49

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl.

B. Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db.



50

51

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc. *espress.*

Db.

52

Ban.

Bağ

Voice

Dr. *ORN*

Pno.

Fl.

B. Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db.

53

54

Ban.

Bağ

Voice

Dr. *BASIC* *ORN*

Pno.

Fl. *(breathy)* *sim.*

B. Cl. *mf*

Vln.

Vla. *mf*

Vc.

Db.

55 Ritomello

Ban.

Bag. *mp*

Voice

Dr. BASIC

Pno.

Fl. Ritomello *pp*

B. Cl. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Db.

56 57 Ghatam Variations 2

Ban.

Bag. *mp*

Voice

Dr. ORN BASIC

Pno.

Fl. Ghatam Variations 2

B. Cl.

Vln. *mp*

Vla. *mp*

Vc. *mp*

Db. (pizz.) *mp* *sim.*

58

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. \_\_\_\_\_ ORN

Pno. \_\_\_\_\_

Fl. \_\_\_\_\_ *p* *mp*

B. Cl. \_\_\_\_\_ *p*

Vln. \_\_\_\_\_

Vla. \_\_\_\_\_ *p*

Vc. \_\_\_\_\_ *p*

Db. \_\_\_\_\_



59

60

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. \_\_\_\_\_ BASIC ORN

Pno. \_\_\_\_\_

Fl. \_\_\_\_\_ *mp*

B. Cl. \_\_\_\_\_ *mp*

Vln. \_\_\_\_\_ *pizz.* *p* *arco* *mf* *mp*

Vla. \_\_\_\_\_ *mf*

Vc. \_\_\_\_\_ *mf*

Db. \_\_\_\_\_ *p*



61

Ban.

Bağ

Voice

Dr. BASIC

Pno.

Fl. T

B. Cl.

Vln.

Vla.

Vc.

Db.

*mp*

62

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl. F

B. Cl. f

Vln. ff

Vla. ff

Vc. ff

Db.

*mp*

*f*

*ff*

*f*

64 65 Ritornello

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

66

Ban.

Bağ

Voice

Dr. ORN

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

67 Frame Drum Variations 2 68

Ban.

Bağ

Voice

Dr. BASIC ORN

Pno. *mf*

Fl. Frame Drum Variations 2

B. Cl.

Vln. *mf* SP

Vla. *mf*

Ve. *f*

Db.

69  $\text{♩} = 72$

Ban.

Bağ *emphatically* *ff* *p* *ff*

Voice

Dr. BASIC

Pno. *emphatically* *ff* *f*

Fl. *emphatically* *ff* *sf* *ff*  $\text{♩} = 72$

B. Cl.

Vln. *ord.* *emphatically* *ff* *clb* *f*

Vla. *ff* *f*

Ve. *ff* *f* *ord.* *f*

Db. *arco, spicc.* *fff*

70 71

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

*mp* *f* *n* *f* *sf* *mp* *f* *sf*

72

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

*sfz* *sfz* *sfz*

73 74 Ritornello

Ban.

Bağ

Voice

Dr. ORN BASIC

Pno. *mf*

Fl. Ritornello

B. Cl.

Vln. *mp*

Vla. *mp*

Vc. *mp*

Db. *pizz.* *sf*

75 76

Ban.

Bağ

Voice VOICE *f* *mp*

Dr. ORN

Pno.

Fl. *f* *mp*

B. Cl.

Vln. *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Db. *pizz.* *mf*

Darbuka Variations 2

77

Ban.

Bag

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

Darbuka Variations 2

78 79

Ban.

Bag

Voice

Dr.

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. *ORN* \_\_\_\_\_ *BASIC* \_\_\_\_\_

Pno. \_\_\_\_\_ *mf* \_\_\_\_\_

Fl. \_\_\_\_\_ *espress.* \_\_\_\_\_

B. Cl. \_\_\_\_\_ *espress.* \_\_\_\_\_

Vln. \_\_\_\_\_ *espress.* \_\_\_\_\_

Vla. \_\_\_\_\_ *espress.* \_\_\_\_\_

Vc. \_\_\_\_\_

Db. \_\_\_\_\_ *pp*

81 \_\_\_\_\_ 82 \_\_\_\_\_

Ban. \_\_\_\_\_

Bağ \_\_\_\_\_

Voice \_\_\_\_\_

Dr. \_\_\_\_\_ *ORN* \_\_\_\_\_

Pno. \_\_\_\_\_ *mp* \_\_\_\_\_ *f p* \_\_\_\_\_

Fl. \_\_\_\_\_ *p* \_\_\_\_\_

B. Cl. \_\_\_\_\_ *f mp* \_\_\_\_\_ *f p* \_\_\_\_\_

Vln. \_\_\_\_\_ *p* \_\_\_\_\_ *p* \_\_\_\_\_ *pp* \_\_\_\_\_

Vla. \_\_\_\_\_ *f mp* \_\_\_\_\_ *f p* \_\_\_\_\_

Vc. \_\_\_\_\_ *p* \_\_\_\_\_

Db. \_\_\_\_\_





86 87

Ban.

Bag

Voice

Dr. ORN BASIC

Pno.

Fl.

B. Cl.

Vln.

Vla.

Vc.

Db.

88

Ban.

Bag

Voice *mf*

Dr. ORN

Pno. *mf*

Fl. *mf*

B. Cl. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db.

GHATAM  
↓

GHATAM CUES TIHAI  
↓

89 **J** <sup>4x</sup> (3-4) **K** 100

Ban. *f* *f*

Bag. (3-4) *f* *f*

Voice (4th time only) *f* *f*

Dr. BASIC ( )<sup>4</sup> *sf* *sf* *sf*

*progressively louder each time*

Pno. *f* *ff*

GHATAM NEW Notation: GHATAM CUES TIHAI

Fl. **J** <sup>4x</sup> **K** *f* *f* *sfs* *mp* *ff*

B. Cl. *f* *f* *sff* *mp* *sff*

Vln. (3-4) ( )<sup>4</sup> *f* *f* *ff*

Vla. (2-4) *f* *f*

Vc. **I** (x4) *f* *f* *sff*

Db. arco *f* *sff*

# Interlude 1-Piano

♩=36 Circularly

Musical notation for measures 1-4. Treble and bass staves. Dynamic markings: *p*, *mp*, *pp*. Performance instructions include hairpins and accents.

Musical notation for measures 5-8. Treble and bass staves. Dynamic markings: *mf*, *sfz*. Performance instructions include hairpins and accents.

♩=30

Musical notation for measures 9-12. Treble and bass staves. Dynamic markings: *f*, *ff*, *p*, *sfz*. Performance instructions include hairpins, accents, and a *Ped.* instruction.

♩=36 (Tempo I)

Musical notation for measures 13-17. Treble and bass staves. Dynamic markings: *ppp*, *mp*, *pp*, *cresc.*, *f*, *p*, *mf*, *ff*. Performance instructions include hairpins and accents.

free tempo  
expanding 'wedge' textures from pitches in boxes, any 8ve

Musical notation for measures 18-21. Treble and bass staves. Dynamic markings: *fp*, *f*, *p*. Performance instructions include hairpins and accents. Two boxes highlight specific pitch sequences: one with an asterisk and another with 'expand sim.'

\*pitches in asterisked boxes only in upper registers

22

fp sfz sffz optional! sfz sffz =26 molto cantabile pp

Red.

Detailed description: This system of music covers measures 22 to 26. It is written for piano in 4/4 time. Measure 22 starts with a fortissimo piano (fp) dynamic. Measures 23 and 24 feature sforzando (sfz) and sforzando fortissimo (sffz) dynamics. A box labeled 'optional!' highlights a specific melodic line in measure 24. Measure 25 continues with sfz and sffz dynamics. Measure 26 is marked with a tempo of quarter note = 26, the instruction 'molto cantabile', and a piano (pp) dynamic. The bass line includes a 'Red.' marking and a fermata.

ad lib.

27

ppp pp <pp> pppp pp mf f 3

rit. . . . a tempo rit. . . .

Red. (A) Red.

Detailed description: This system covers measures 27 to 30. It begins with 'ad lib.' and a piano (ppp) dynamic. Measure 27 has a piano (pp) dynamic. Measure 28 features a piano (pp) dynamic with an accent (<pp>). Measure 29 is marked pppp. Measure 30 has a piano (pp) dynamic. The system concludes with dynamics of mezzo-forte (mf) and forte (f), followed by a triplet of eighth notes. The tempo markings are 'rit.' (ritardando), 'a tempo', and 'rit.' (ritardando). The bass line includes a 'Red.' marking and a section labeled '(A)' with a fermata.

Rules: The triangular ^Fermata sign means the person who leads the cue decides where to come in  
 +Uli→ means that Uli decides the section  
 Gaps may be left for percussion to play more: thus the length of the piece may vary depending  
 on the time taken for Darbuka solos.  
 Sections should be played in order  
 Bansuri may join for the 'tune'  
 Each section should be played continuously until next ^Fermata  
 CODA is optional (after funky groove) but recommended

# Sun Dance

♩=80 Intro

The musical score for "Sun Dance" is arranged in two systems. The first system includes Flute, Clarinet in Bb, and Piano. The second system includes Darbuka, Violin, Viola, Cello, and Double Bass. The tempo is marked as ♩=80. The key signature has one sharp (F#). The time signature changes from 4/4 to 5/4 and back to 4/4. The Violin and Viola parts have specific musical notations including "Intro", "mf", and "tr" (trills). A vertical dashed line is present in the middle of the score, indicating a section change or cue point.

8 **A** + Darbuka → Violin →  $\text{♩} = 108$

Fl.

Cl.

Pno.

Dar **M** **A** + Darbuka → Violin →  $\text{♩} = 108$

Vln.

Vla.

Vc.

Db.



15 +Vla →

Fl.

Cl.

Pno.

Dar +Vla →

Vln.

Vla. **MOD 2: vla**

Vc.

Db.

48

22 + Cl →

Fl.

Cl.

MOD 3: Cl

tr

+ Darbuka →

**B**

♩ = 112 poco più mosso

Pno.

+ Cl →

Darbuka

**B**

♩ = 112 poco più mosso

4

Dum tek tek Dum tek

Vln.

Vla.

Vc.

Db.



32 + Vla →

Fl.

Cl.

Pno.

+ Vla →

8

4

Dum tek tek Dum tek

ord.

tr

mf

Vln.

Vla.

Vc.

Db.

39 **C** + Vla →

Fl. *mf* *tr*

Cl.

Pno.

**C** ↓ + Vla →

Dar  
Dum tek tek Dum tek Dum tek tek Dum tek

Vln. *mf* *tr*

Vla. *mf* *tr* *mf*

Vc. *mf* *tr*

Db.

46

Fl. *sfz*

Cl.

Pno.

Dar  
4 drum solo  
Dum tek tek Dum tek

Vln. *sfz*

Vla. *tr* (d#) *f mp*

Vc.

Db.



54 **D** + Vla → **E** + Vla →

Fl.

Cl.

Pno.

**D** + Vla → **E** + Vla → *Variations*

Dar

Dum tek tek Dum tek

Vln.

Vla.

Vc.

Db.

mp

mf

f

pp

f p

arco

mf <

61 *breathily, poss w. 8ve*

Fl.

Cl.

Pno.

Dar

Vln.

Vla.

Vc.

Db.

*mf*

*sim.*

*cresc poco a poco*

*mf*

*p*

*f*

*mf*

*cresc. poco a poco*

*f p*

*mf p*

4 8

ord.

SP ord.

*ff p*

*mf p*

*mf*

*p*

*sim.*

*cresc poco a poco*

*mf*

*p*

*ff*

*mf*

*p*

*mf p*

*p*

*sim.*

*cresc poco a poco*

*mf*

*pp*

*mf p*

*ff*

F

67

Fl. *mp* *f* *ff*

Cl. *p* *f* *ff*

Pno. *f p* *fp fp* *fmp* *fmf* *ff*

Dar *f* **F**

Vln. *mp* *f* *fp fp* *fmp* *fmf* *ff* ord. SP

Vla. *f mp* *f* *fp fp* *fmp* *fmf* *ff* ord. SP pizz. arco

Vc. *f mp* *f* *fp fp* *fmp* *fmf* *ff* ord. SP

Db. arco, SP *mf* *ff*

12

Duntek tek Dum tek tek

72

+ Vln →

**G**

*mf* *tr* *tr* *mf*

Dum *mf* *tr* *tr* *mf*

Pno.

Dar

*mf* one bar or 8

Dum tek tek Dum tek

VIOLIN

*f* [FIXED] *sfz*

Vla. *p* *f* *sfz*

Vc. *f*

Db. *f*

79

**H** ↓ + Vla →

*tr* *f* *f*

Fl. *tr* *f* *f*

Cl. *tr* *f* *f*

Pno.

Dar

**H** ↓ + Vla →

Dum tek tek Dum tek

M-S. 4

Vla. 4 *arco* *f* *p* *pizz.*

Vc. *pizz.*

Db. *pizz.*

88

1. 2.

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

**I** + Vla→

*f*

*pp cresc. poco a poco*

*f p mf pp*

*arco*

*pp cresc. poco a poco*



97

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

*pp cresc. poco a poco*

*f*

*pp*

*pp cresc. poco a poco*

*f sfz*

106

Fl. *mf* *tr* + Vla →

Cl.

Pno. *pp* *mf* *tr* *tr*

Dar

M-S.

Vla. *f* *fp* *mp p* *mf p*

Vc.

Db.

**J**

114

Fl. *f* + Vla →

Cl. *f*

Pno. *f*

Dar

M-S.

Vla. *f*

Vc. *pizz.*

Db. *pizz. f*

*f*

122

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

**K** Vln →

drum solo

Dum tek tek Dum tek

*ff*

*ff*

*ff*

*ff*

129

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

**L** Drum set →

**L** Drum set →  
Drum set adds layer

col legno pizz.

drum solo

*ff*

*ff*

pizz.

*ff*

141 Bass →

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

Bass establishes funky groove

(Optional CODA)

CODA

Bass →

M + Bass →

Fl.

Cl.

Pno.

Dar

M-S.

Vla.

Vc.

Db.

ff

mf

f

fp

mf

p

ff

sfz

mf

f

Bass →

M + Bass →

Variations

4

Dum tek tek Dum tek tek

pizz.

arco

ff

sfz

fp

mf

f

pizz.

arco

fp

mf

p

pizz.

fp

mf

p

M-S. *sfz* *ff*

Cl. *ff*

M-S. *sfz* *ff*

Dar 8

M-S. *sfz* *ff*

M-S. *ff*

Vc. *ff*

Db. *ff*

arco

M-S. *f* **N** + Vla →

Cl. *f* *pp cresc. poco a poco*

M-S. *f*

Dar *pp cresc. poco a poco* **N** + Vla →

M-S. *f* *pp cresc. poco a poco*

M-S. *pp cresc. poco a poco*

Vc.

Db.



M-S. *pp* *cresc. poco a poco*

Cl. *f*

M-S. *pp*

Dar.

M-S. *f* *mf* violin

M-S. *f sfz* *mf*

Vc. *mf*

Db.



M-S. *mf*

Cl. *mf*

M-S. *f*

Dar.

M-S. *f* *mf* *SP*

M-S. *f* *mf* *SP*

Vc. *f* *mf* *SP*

Db. *f*

M-S. *mf* *mf* *f* *f<sub>4</sub>*

Cl. *mf* *mp* *f* *f*

M-S. *mf* *f* *f* *pp*

**O** Piano →

Dar **O** Piano →  
4

M-S. *ord.* *p* *f* *SP*

M-S. *ord.* *f* *p*

Vc. *arco* *mf* *<* *f*

Db. *SP*



*breathy, poss w. 8ve*

M-S. *mf* *p*

Cl. *mf* *p*

M-S.

Dar 8

M-S. *sim. cresc poco a poco*

M-S. *SP* *mp*

Vc. *p*

Db.

M-S. *f*

Cl.

M-S. *ff*

Dar

M-S. *ff*

M-S. *f* *ff*

Vc. *f* *ff*

Db. *ff* ord arco



M-S. **P**

Cl. *ff* *mf* *sfz*

M-S. *ff* **P**

Dar

M-S. *ff*

M-S. *mf* *sfz*

Vc. *mf* *sfz*

Db. *mf*

Q

M-S. *f* *f*

Cl.

M-S. *f* *f*

*p*

Q

Dar

M-S. ord. *f*

M-S. *f*

Vc. *f*

Db. *f* arco

M-S. *sfz*

Cl. *f*

M-S. *sfz*

Dar 4

M-S. *sfz* *f*

M-S. *sfz* *f*

Vc. *f*

Db. *f*

+Vla→

**R**

Musical score for measures 62-64. The score is in 4/4 time and features several parts: M-S (Melody), Cl. (Clarinet), Dar. (Drum), and Vc. (Violoncello). The M-S part has a melodic line with accents and a dynamic marking of *p* in measure 64. The Cl. part has a rhythmic pattern with accents. The Dar. part has a simple drum pattern. The Vc. part has a bass line with accents and a dynamic marking of *p* in measure 64. A double bar line is present at the end of measure 64. Above the score, there are two instances of the text "+Vla→" and a boxed "R".

(Transposing for Bb Bass Cl.)

### Trommelsprachen-Interlude 2

♩ = 50

*freely, ad lib. with rich overtones*

Bass Clarinet in Bb

*p* < *f* > < *sim.* > *f* *p*

3 3 *multiphonic*

Violin I

Viola

Violoncello

Double Bass

*altissimo, squeaky "coltrane" sounds*

B. Cl.

*ff* *p*

B. Cl.

*fp*

B. Cl.

*fp* *fp* *sfz-p* *ppp*

*ord.*

*bisbigliando*

Vln. I

*mf* *sfp* *sfp* *ppp*

Vla.

*mf* *sfp* *sfp* *pp > ppp*

Vc.

*mf* *sfp* *sfp* *ppp*

Db.

*con forza*

*f* *sfz-p* *ppp*

# IV. Defining Time and Space (Ghatam)

## Transition 2- Lamento

*♩=52 Espressivo*

Flute

Bass Clarinet in B $\flat$

Violin I

Viola

Violoncello

Piano

*sempre con port., espress.*

*espress*

*velato, SV*

*ord. (MV)*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*sempre con port.*

*♩=52 Espressivo*

*p*

*mp*

*p*

*p*

*pp*

*p*

*pp*

*Red.*

7 **A**

Fl.

B. Cl.

Vln. I

Vla.

Vc.

Pno.

*f*

*ST\**

*ord.*

*ord. espress.*

*espress. SP*

*dronal, ad lib.*

*pp*

*Red.*

**B** *sim...*

Fl. *sim...*

B. Cl. *p cresc. . . . poco a poco*

Vln. I *ord. espress.* *sim...*

Vla. *p 3 3 cresc. . . . poco a poco*

Vc. *ST mp p cresc. . . . poco a poco*

Pno. *p cresc. . . . poco a poco fp*

*Velato 5 p cresc. . . . poco a poco*

Fl. *5 sfz*

B. Cl.

Vln. I *sim...*

Vla. *3 3 sim.*

Vc.

Pno. *fp sim. sim.*



*free overtone blowing over sung tone (random irregular dynamics)*

21

Fl. *f* *p* *f*

B. Cl.

Vln. I

Vla.

Vc.

Pno.

24

Fl. *sim.* *ord.* *mf*

B. Cl.

Vln. I

Vla.

Vc.

Pno.

27

Fl. *cresc.* 5 *sim.* 5 5 *f*

B. Cl.

Vln. I 3 3 5 3 pizz.

Vla. 3 3 3 3 3 5 *ff*

Vc. *ff*

Pno. *ff*

29

Fl. *sotto voce* *sim.* *p* 3 3 3 3 3 3 3 3 3 3 3 3

B. Cl. *mb.*

Vln. I arco *sim.* *p* 3 3 3 3 3 3 *pp* *SP* *p* 3 3

Vla. *sotto voce* *SP* *p* 3 3 3 3 3 3 *pp* 3 3 *p* 3 3

Vc.

Pno.

# Abyss

(40")

(5)

*J=50 pulse*

20" 20" 20"

1 (x8) marsh schran

VOICE

FRAME DRUM

Electronics

Piano

mix all freely Gradually increase speed + intensity

electronics

PIANO

heavy

2

(start to elongate 's')

imitate "s"

blow thru

20" (20")

3

marš scar

elongate scar

Fl. louder whistler

occasionally mix in high

VC circular bowing mix in with others

VC behind bridge <sfz>

DB SP behind bridge <mf>

Fl. on noise

B. Cl. Key clicks

VC keys

overtones C-B-C

VOICE

Bendir

Flute

Piano

Violoncello

Double Bass

col legno

col legno

col legno

jete

(T) 1 2 3 4 5 1 2 3 4

VOICE

Bendir

Flute

SS CC.

PIANO

VC (behind bridge)

PB

press SP

press SP

4

VOICE (sung) 'Ah'

pitch wavering

p deconstructed

bendir: introduce other scraped sounds

VC

PIANO

BC

Fl.

randomly crazy Bves and clusters-still circling F#G and basic rhythm

heavy

ferociously

(J.c. 63-66) (SECTION 4) molto espress.

VC

ST

13

16

mp

mf

ffz

mp

f

5 (67)  $\frac{3}{4}$  3x

VOICE: No do

Bendir: *sub p*  $\textcircled{2}$  *sim.* (bowed cym)

Flute: *p*  $\textcircled{2}$  (trem. on noise)

Bass Cl.: *p* Fl.

Piano: *sub. p* *cresc.* *heavy*  
*♩=70-90, freely, passionate over top of main rhythm*

VC: (SECTIONS 5, 8) *f* *pp* *f* *p* *f* *p*

DB: *col legno* *jete* *sub. p* *cresc.*

6

3rd repeat: Zohar mixes in more + more 'tak' sounds with furious brushing  $\textcircled{2}$   $\textcircled{3}$

*mf*

(BC)  $\textcircled{3}$  *mf*

Tempo juxtaposed. Only piano steady

VC: *p*

DB: *mf* *cresc.* *♩=70* *accel. (independently of others)*

7 -4-

VOICE: Mars - schräg (3x) *f* *3x* *woken' sound*

Bendir:  $\textcircled{2}$

Flute

Bass Cl.

PIANO: *randomly crazy 8ves and clusters - still circling F#G and basic rhythm* *fast* *still keeping rhythm* *heavy*

VC: *molto espri. ss.* *♩=110* *J.c. 66 'a tempo' stretched... (still independent)* *f* *pp* *f* *mp* *pp*

DB: *on random off beats* *jete*

Thumb rolls *cresc.*

Score for Voice, Percussion, Flute, Bass Clarinet, Piano, Violoncello, and Double Bass. The score is in 3/4 time and features complex rhythmic patterns with triplets and dynamic markings such as *fp*, *ff*, and *f*. The Flute and Bass Clarinet parts have prominent triplet figures. The Piano part includes a section marked *f* and *ff*. The Violoncello and Double Bass parts are marked *ff*.

8

-(25-40° ad lib)-

-6-

Handwritten musical notation and performance instructions for section 8:

- VOICE:** *p* (piano), *3x* (triplets), *fringed as desired*, *sudden (cut)*
- Saxophone:** *p* (piano), *Free: All back to patterns of [3] but disjoint rhythms*
- Flute:** *p* (piano), *++*
- Bass Cl.:** *p* (piano)
- PIANO:** *(till end)*
- VC:** *p* (piano), *[vc material from section 5, but now p!]*
- DB:** *p* (piano)

# Trommelsprachen-Interlude 3

♩=132 Sprightly

The musical score is arranged in a system with seven staves. The top two staves are for Flute and Clarinet in Bb. The next two staves are for Violin and Viola. The bottom three staves are for Violoncello and Double Bass. The Piano part is indicated by a grand staff (treble and bass clefs) with a brace on the left. The score is in 5/4 time and consists of 12 measures. The key signature has two sharps (F# and C#). The tempo is marked '♩=132 Sprightly'. Dynamics include *sfz*, *f sfz*, *f*, *p*, and *pizz.*. Performance instructions include *col legno,\*jeté* and *\*with 1/2 bow, get pitch*. The Violin part features a triplet of eighth notes in the final measure, marked *spicc.* and *f*.

Flute  
*sfz sfz sfz sfz sf*

Clarinet in Bb  
*f sfz sfz sfz sfz*

Piano  
*f sfz*

Violin  
*f sfz sfz sfz sfz*  
*spicc. 3 f p 3 3+*

Viola  
*f sfz sfz sfz*  
*f 3 col legno,\*jeté*

Violoncello  
*f sfz sfz sfz sfz*  
*f 3 col legno,\*jeté*

Double Bass  
*f sfz sfz sfz sfz*  
*f 3 pizz. \*with 1/2 bow, get pitch*

6

*espress*

Fl. *p*  $\longleftarrow$  *f* *mfp*  $\longleftarrow$  *ff*

Cl.

Pno. *mp*

Vln. I *f* *mfp*  $\longleftarrow$  *ff* *espress* *p*  $\longleftarrow$  *f*

Vla. *espress* *p*  $\longleftarrow$  *f* *mfp*  $\longleftarrow$  *ff* *spicc. 3* *espress* *p*  $\longleftarrow$  *f*

Vc. *p*  $\longleftarrow$  *f* *mfp*  $\longleftarrow$  *ff*

Db.

6 5 4 3 2 1 12 5 4

Detailed description: This page of a musical score, numbered 72, contains measures 6 through 12. The score is for a full orchestra, including Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 3/4 time, with a key signature of one sharp (F#). The score is divided into two systems. The first system covers measures 6-8, and the second system covers measures 9-12. The Flute part features a melodic line with dynamic markings from *p* to *ff* and the instruction *espress*. The Clarinet part is mostly silent. The Piano part provides harmonic support, with a *mp* marking in measure 12. The Violin I part has a *f* marking in measure 6 and *mfp* to *ff* in measure 8. The Viola part has *espress* markings and dynamic markings from *p* to *ff*, including a *spicc. 3* marking in measure 10. The Violoncello part has dynamic markings from *p* to *ff*. The Double Bass part has a  $\varphi$  marking in measure 8. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

12 **A**

Fl. *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *f* 3

Cl. *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f*

Pno.

Vln. I *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *spicc.* 3 *mp* 3

Vla. *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *p*

Vc. *p*

Db. *p*

16

Fl. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Pno. *cresc. poco a poco*

Vln. I *cresc. poco a poco* *p*  $\text{cresc.}$  *f* *f* 3 3 3 3

Vla. *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *p*

Vc. *p*  $\text{cresc.}$  *f* *p*  $\text{cresc.}$  *f* *p*

Db. *cresc. poco a poco*



20

Fl. *p* *f* *f* *3*

Cl. ?

Pno.

Vln. I *p* *f* *f* *pizz.* *p*

Vla. *p* *f* *3* *3* *3* *arco* *3*

Vc. *p* *p* *f* *3* *3* *3* *3* *3* *3*

Db.

24

Fl. *f* *p* *breathy* *ord.* *+*

Cl. *p*

Pno.

Vln. I *f* *3* *3* *3* *arco*

Vla. *p*

Vc. *p* *P cresc.*

Db.

**B**

Musical score for measures 28-32. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. 1), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 28 starts with a treble clef and a key signature of one sharp (F#). The flute part features a trill and a triplet of eighth notes. The clarinet part has a sustained note. The piano part has a sustained chord. The violin I part has a rhythmic pattern. The viola part has a rhythmic pattern. The cello part has a rhythmic pattern. The double bass part has a sustained note. Measure 29 continues the patterns. Measure 30 has a trill in the flute part. Measure 31 has a triplet of eighth notes in the flute part. Measure 32 ends with a key signature change to two sharps (F# and C#) and a dynamic marking of *f*. A section marker **B** is located at the end of the system.

Musical score for measures 33-37. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vln. 1), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Measure 33 starts with a treble clef and a key signature of two sharps (F# and C#). The flute part has a trill. The clarinet part has a sustained note. The piano part has a sustained chord. The violin I part has a rhythmic pattern. The viola part has a rhythmic pattern. The cello part has a rhythmic pattern. The double bass part has a sustained note. Measure 34 continues the patterns. Measure 35 has a trill in the flute part. Measure 36 has a trill in the flute part. Measure 37 ends with a key signature change to one sharp (F#) and a dynamic marking of *f*. A section marker **B** is located at the end of the system.

40 **C**

Fl. *f* *sff* *f*

Cl.

Pno.

Vln. 1 *fp* *fp* *f* *f*

Vla. *fp* *fp* *fp* *sff*

Vc. *f* *fp* *fp* *sff* *f*

Db.



46

Fl.

Cl.

Pno.

Vln. 1 *p*

Vla.

Vc.

Db.

**D**

51

Fl.

Bass Clarinet in B $\flat$

*surreal*

*mf*

*gliss.*

*lip bend*

*fp*

(multiphonic)

Pno.

Vln. 1

*surreal*

*mf*

*gliss.*

*f mp*

Vla.

*surreal*

*gliss.*

*mf*

*ord.*

*fp*

-30 *bow when needed imperceptibly*

Vc.

*surreal*

*mf*

*ord.*

Db.

*mf*

*jéte, throw the bow*

*sfz*

*mp*

60

Fl.

B. Cl.

Pno.

Vln. I

Vla.

Vc.

Db.

**E**

ord. (warmly)

*pp*

*mf*

Rit. . . .

**E**

Rit. . . .

*ff*

*p*

*ff*

*mp*

*dolce*

*espress.sost.*

*f*

*ff*

*p*

*mf*

-30

*fmp*

*ff*

*p*

SP sul E

*mf*

*ff*

*pp*

# VIIa. Interlude 4

$\text{♩} = 50$  Freely, Agit gibi rit.

Flute *p* *ppp* *p*

Violin I *p* *p* *p* rit.

Double Bass *p* *p* rit.



4 stretched

Fl. *p* *f* *sfz*

B. Cl. *mp p* *f sfz*

Pno. *f* *sfz* *fp* Red.

Vln. I *f* *sfz* *f* -30 stretched

Vla. *sfz*

Vc. *mfp* *sfz* *mp*

**A** a tempo ♩ = 90 Tempo 2 (accel....)

Fl. ♩ = 90 Tempo 2 (accel....)

B. Cl.

Pno. *ad lib.* rubato, accel . . . .  
*p* *mf*

Vln. I *pp* *tr*

Vla. *pp* *tr*

13

Fl. *mf*

B. Cl.

Pno. *f* *p* *mp* *mp*  
*Red.*

Vln. I *p*

Vla. *p*

Vc. *p*

**B** ♩ = 80-76 quasi tempo 2

Fl. *pp* *mp* *bisbigliando* *mf* *breathy* *mf*

B. Cl. *ppp* *mp*

Voice *mf* *mf* *p* *mf*  
Ah Ah

Pno. *ppp* *pp* *arpeggiate almost imperceptibly freely with these notes (also inside piano)*

**B** ♩ = 80-76 quasi tempo 2

Vln. I *p* *mf* *pp* *mp* *Sul G, harm gliss.*

Vla. *pp* *mp* *pp* *mp* *ord.*

Vc. *pp* *mp* *pp* *mp* *ord.*

**B** ♩ = 80-76 quasi tempo 2

arco

Db. *mf* *mf*

17 81





Fl.  $\text{♩} = 80-76$  piu mosso rit.... **D**  $\text{♩} = 52$  a tempo Paras solo in E Rageshri c. 20"  $\text{♩} = 92$  movendo, freely 83

B. Cl. *pp* *mf* *sf > p*

Voice ah *mf* *f*

Pno. *sf > p*

Vln. I  $\text{♩} = 80-76$  piu mosso rit.... **D**  $\text{♩} = 52$  a tempo Paras solo in E Rageshri c. 20"  $\text{♩} = 92$  movendo, freely ornament freely *sf > p* *mf* *f*

Vla. *sf > p*

Vc. drone *sf > p*

Db.  $\text{♩} = 80-76$  piu mosso rit.... **D**  $\text{♩} = 52$  a tempo Paras solo in E Rageshri c. 20"  $\text{♩} = 92$  movendo, freely *pp*

84 32

♩=52 a tempo Paras solo c. 15" **E** ♩=80 movendo rit. -----

Fl. *sf* > *p* *sf* > *p* *pp* *f* *pp* *mf* > *pp*

B. Cl. *sf* > *p* *sfz* > *p* *mp* > *pp*

Voice *p* <> *mf pp* *mp* > *pp*  
Ah

Pno. *sf* > *p* *sf* > *p*  
Ped. ^

♩=52 a tempo Paras solo c. 15" **E** ♩=80 movendo rit. -----

Vln. I *sf* > *p* *sfz* > *p* *mf pp* *mp* > *pp*

Vla. *sf* > *p* *sfz* > *p* *mp* > *pp*

Vc. *sf* > *p* *mp* > *pp*

Db. *pp* *mp* > *pp*

# VIII. Finale

Atonal Theme (to be combined with 'Blessing' by Christian Thomé and Mariana Sadovska)

♩=66 Cantabile e espressivo

I. All

II. Cello lowest 8ve, Violin high octave

III. All tremolando

*con port.* ♩=70 Cantabile e espressivo

Violin I  
*p* < *mf f* > *p* > *pp* < > < *f* > *p*

Viola  
*p* < *mf f* > *p* > *pp* < > < *f* > *p*

Violoncello  
*p* < *mf f* > *p* > *pp* < > < *f* > *p*

9

Vln. I  
-*mf mp* > *pp* < *mp pp* > < *mf* > *pp* < > *p* < > *pp* <

Vla.  
-*mf mp* > *pp* < *mp pp* > < *mf* > *pp* < > *p* < > *pp* <

Vc.  
-*mf mp* > *pp* < *mp pp* > < *mf* > *pp* < > *p* < > *pp* <

16 X as necessary

Vln. I  
*mf* < > < > *pp* < > *pp*

Vla.  
*mf* < > < > *pp* < > *pp*

Vc.  
*mf* < > < > *pp* < > *pp*

*when 'blessing' stops, take one beat breath and then play coda tremolando  
over nearly imperceptible electronic drone of F:*

23 CODA

The musical score consists of three staves: Vln. 1 (Violin I), Vla. (Viola), and Vc. (Violoncello). The Vln. 1 staff is in treble clef, while the Vla. and Vc. staves are in bass clef. The music begins with a whole rest on the first staff, followed by a series of notes: a dotted quarter note (F#4), an eighth note (F#4), a quarter note (F#4), and a quarter note (F#4). The dynamic marking *pp* is placed below the first note, and *ppp* is placed below the last note. The Vla. and Vc. staves mirror this pattern with notes in the lower register. The dynamic markings *pp* and *ppp* are also present. The score concludes with a double bar line.