

Repeat, Evolve, Adapt:
Portfolio of Compositions with Commentary
Volume 2

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Ph.D thesis in composition
in 2 volumes

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Abstract

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Keywords: composition, repetition, rhythm, evolving repetition, pattern, rhythm as action, techniques of transformation, rhythmic and interpersonal interaction, game, performance practice, dynamics of collaboration, relationships to the score, 20th and 21st century attitudes to notation

The pieces presented in this research project explore compositional approaches centring around evolving repetition. Through my compositional practice, I investigate repetition as a mechanism for generating perpetual musical transformation and creating hyperactive action based on shifting patterns. Repetition serves to establish rhythmic relationships and to mature patterns, as well as to drive persistent rhythmic instability and textural transience. These qualities generically summarise each of the pieces included in this portfolio, however every piece is particular, written for a specific context and approaching the characteristics described above from various perspectives.

Connected to these creative processes and aesthetic traits is the performer's precarious relationship with the score; the abundance of prescribed, rhythmically progressive actions magnifies the instability of the medium of notation. Alongside sound, I consider the interpersonal interactions between performers and the dynamics of the ensemble to be important factors in driving compositional thought. The growing importance of these ideas throughout the composition portfolio has led me to a reconsideration of the modes of collaboration involved in my practice. This includes an evaluation of traditions of performance practice in relation to the plethora of compositional and notational approaches in contemporary scored music.

The core of this research is the composition portfolio which comprises of twelve musical scores and recordings where available. This is supported by a commentary exploring both technical aspects of the work and a contextual discussion of the research, which considers recent and related approaches of other practitioners.

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<i>Kaleidoscope</i>	violin & piano	c.8:20	97
<i>Bungee</i>	chamber orchestra	c.13:30	121
<i>Pinball</i>	violin, cello, piano	c.7:30	165
<i>Chameleon</i>	piano quartet	c.6:00	182
<i>Lachrimae</i>	chamber orchestra	c.11:30	204
<i>Red Charango</i>	charango	c.12:00	241
<i>Mechannequin</i>	picc., cl., mar., hp., pno., vln., vla., vc., db.	c.10:40	255
<i>Carousel</i>	string trio	c.12:00	293
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<i>Hurdling</i>	piano quartet	c.4:45	323
<i>Hide and Seek</i>	piano duo	c.5:10	347
<i>Zeta Potential</i>	large ensemble	c.17:30	365

CD Track Listing*

<u>Track</u>	<u>Information</u>	<u>Duration (mins)</u>
1. <i>Bungee</i>	Performed by Northern Sinfonia, conducted by Peter Wiegold, The Sage Gateshead, 15/11/10	10:07
2. <i>Chameleon</i>	Performed by Ives Ensemble, Newcastle University, 2011	5:43
3. <i>Lachrimae</i>	Performed by Northern Sinfonia, conducted by Alan Fearing, Hall 2, The Sage Gateshead, 10/02/11	11:46
4. <i>Carousel</i>	Performed by Busch Ensemble, St. Mary's Church, Newcastle, 17/06/11	10:10

- | | | |
|--------------------------|---|-------|
| 5. <i>In the Loop</i> | Performed by Helen Papaioannou and Hannabiell Sanders, Newcastle University, 21/03/2011 | 5:06 |
| 6. <i>Hurdling</i> | Performed by Notos Quartet, Hall 2, The Sage Gateshead, 01/07/12 | 4:50 |
| 7. <i>Zeta Potential</i> | Performed by Nieuw Ensemble, conducted by Jurjen Hempel, St. Pauls Hall, Huddersfield Contemporary Music Festival, 21/11/12 | 19:50 |

* All scores have been edited since the time these recordings were made, therefore recordings and scores do not match exactly. *Bungee* and *Zeta Potential* have been significantly edited since this time. *Bungee* and *Chameleon* were recorded during workshops.

Appendix CD

Players

Track 1
(using Figure 1) *Cogs*

Henrik Frisk (tenor sax.) Stefan Östersjö (e.gtr.), Helen Papaioannou (tenor sax.), 30/11/2011, Inter Arts Center, Malmö, Sweden

Track 2
(using Figure 1) 'Experiment'

Paul Robert Amos (vln.), John Pope (Db.), Luke Waterfield (Vln.), 22/03/2012, Newcastle University

Kaleidoscope (2009)

Helen Papaioannou

Violin

Piano

Duration: c.8:20 minutes

This piece was first performed by Darragh Morgan and Mary Dullea on 27/11/2009 in King's Hall, Newcastle University.

Kaleidoscope

Helen Papaioannou

Violin $\text{♩} = 66$ **Vehement** pizz.

Piano $\text{♩} = 66$ **Vehement** *ff*

8^{vb}
senza pedale

Vln. 6 arco

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

loco Ped. * Ped. *

Vln. 11 *mp* *ff* *mp* *ff* *mp* *ff*

Pno. *ff*

8^{vb}
senza pedale

17

Vln. *mp* *f* *mp* *f* *f* III

Pno. *mp* *f* *mp* *f*

(8) *loco* *Ped.* * *Ped.* * *8^{vb}*

21

Vln. *p* *fff*

Pno. *p* *ff*

(8) *loco*

B ♩ = 66 Hysterical

24

Vln. *p* *mp* *p* *mp* *sffz* *mf* *fff*

Pno. *p* *sffz* *mp* *ff*

(8) *8^{vb}*

C ♩ = 66 An arrogant swagger

27

Vln.

mf *fff* *mf* *fff* *mf* *fff* *mp*

Pno.

mp *ff* *mp* *ff* *mp* *ff* *mp* *ff*

(8)



31

Vln.

f *mf*

Pno.

ff

(8)



34

Vln.

f *mf*

Pno.

(8)

37

Vln.

Pno.

ff *p*

loco

(8)-----

40

Vln.

Pno.

f *ff* *p*

43

Vln.

Pno.

ff

Ped. *

46 **D**

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

Pno. *p* *sfz* *sfz*

Ped. * *Ped.*

49

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

Pno. *sfz* *p*

* *Ped.* * *Ped.* *

52

Vln. *mf* *p* *mf* *p*

Pno. *Ped.* * *Ped.* *

E ♩ = 84
Mischievous

Vln. *f* *mp* gliss.

Pno. *f* *mp* *sfz*
Ped. * Ped. *



Vln. *f* *sfz* *sfz sfz*

Pno. *f* *mf*
Ped. * Ped. * Ped. * Ped. *



Vln. *f* *mf* *f* *mf* *f*

Pno. *f*

F Increasingly agitated

60

Vln.

Pno.

fff

f

f *mp*

8^{vb}
senza pedale

64

Vln.

Pno.

f *mp* *mf* *f*

mp

(8)

68

Vln.

Pno.

sffz *mp* *sffz* (*mp*) *sffz* *sffz* (*mp*) *sffz* (*mp*)

sffz *sffz* *sffz*

(8) *loco*

71

Vln. *sfz* (*mp*) *sfz* (*mp*) *f*

Pno. *sfz* *sfz* *sfz* *sfz* *sfz*

74

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

Pno. *mp* *f* *mp* *f*

G $\text{♩} = 56$
($\text{♩} = \text{♩}$)

G $\text{♩} = 56$
($\text{♩} = \text{♩}$)

Ped. * *Ped.* *

76

Vln. *mp* *f* *mp* *ff*

Pno. *mp* *f* *mp* *f*

loco

Ped. * *Ped.* *

78

Vln. *mp* *f* *mp* *f* *p* *f*

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

Ped. *



80

Vln. *p* *f* *mp*

Pno. *p* *f* *mp*

Ped. * Ped. * Ped. *



83

Vln. *f* *p* *ff* *mp* *f* *mp*

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

Ped. *

8va

86

Vln. *ff* *mp* *f* *mp*

Pno. *f* *mp* *f* *mp*

senza pedale

(8)

loco

89

Vln. *f* *f* pizz.

Pno. *f* *mf*

8va

H

92

Vln. *ff* *mf*

Pno. *ff* *mf* *mp*

loco

95

Vln. *f* *mf* *f*

Pno. *f* *p* *f*

98

Vln. *mp* *arco* *fff* *mf* *fff*

Pno. *p* *ff* *mp* *ff*

senza pedale

I ♩ = 112 Fieri

101

Vln. *f* *mf* *f* *ff*

Pno. *mf* *mp* *f*

104

Vln. *mf* *f*

Pno. *mp* *f*



107

Vln. *mp*

Pno. *ff* *mp* *f* *mp*



110

Vln. *ff*

Pno. *ff*

8^{vb} *loco* *Red.* *

113

Vln.

mp *f* *mf* *f* *mf*

Pno.

mp *f* *mf* *f* *mf*

Ped. *



117

Vln.

f *mp*

Pno.

f *mp*

Ped. *



121

Vln.

f *mp* *f*

Pno.

f *mp* *f*

Ped. *

125

Vln. *mp* *f* *p*

Pno. *mp* *f*

128

Vln. **K** Hysterical *fff* *f*

Pno. **K** Hysterical *ff* *f*

senza pedale

131

Vln. *fff* *f* *fff*

Pno. *fff* *f* *fff*

135

Vln. *f* *fff* *f*

Pno. *f* *fff* *f*



138

Vln. *cresc.* *fff* *mf*

Pno. *cresc.* *fff* *mf*



141

Vln. *ff*

Pno. *ff*

143

Vln. **L**

Pno. **L**

f

f

145

Vln.

Pno.

p *f*

p *f*

147

Vln.

Pno.

mp *mf* *mp* *ff* *p*

p *ff* *(ff)* *dim.*

150

Vln. *cresc. poco a poco*

Pno. *pp*

8va



154

Vln. *f*



♩ = 84

158

Vln. *ff* *fff* *p* *mf* *p* *mf* *mp* *f* *mp* *f*



163

Vln. *mp* *fff*

Pno. *fff* *f*

8va
senza pedale

N ♩ = 100
Playful

166

Vln. *p mp p mp*

Pno. *p sfz loco Ped. **

169

Vln. *p mp p*

Pno. *8va loco pp Ped. **

O Frenzied

172

Vln. *f p ff mf*

Pno. *mf p f senza pedale*

P

176

Vln. *fff* *p* *mp* *f* *p* *ff*

Pno. *fff* *p* *mp* *f* *p* *f*

8^{vb} | loco

Ped. *

179

Vln. *p* *p*

Pno. *f* *p* *f* *p*

Ped. * Ped. * Ped. *

Q

182

Vln. *fff* pizz.

Pno. *ff*

* Ped. * 8^{vb} |

185 arco

Vln.

Pno.

p

p

sfz

Ped. * Ped. * *8^{va}* Ped. * Ped. *



189

R An arrogant swagger

Vln.

ff

pizz.

R An arrogant swagger

Pno.

f

(8) senza pedale



193

Vln.

Pno.

mf

(8)

196 **S**

Vln. arco *mp f p*

Pno. *mp mf mp mf p f p*

loco Ped. * Ped. * Ped. * Ped.



199

Vln. *f p*

Pno. *f mf*

* Ped. * Ped. * Ped. * Ped.

8va



T Distressed

203

Vln. *mp ff mp*

T Distressed

Pno. *p f mp*

senza pedale

205

Vln. *ff* *mp* *pp* *ff*

Pno. *ff* *p* *ff*

U Swaggering

209

Vln. *ff*

Pno. *ff*

8vb

212

Vln. *fmp* *f* *mp* *f*

Pno. *sfz* *mf*

loco

215

Vln.

fp *ff* *p* *fff*

Pno.

f p *f p* *fff*

The image shows a musical score for Violin (Vln.) and Piano (Pno.) for measures 215 to 218. The key signature is one sharp (F#) and the time signature is 6/4. The Violin part consists of a single melodic line with a slur over measures 215 and 216, and a fermata over the final note in measure 218. The dynamics are marked as *fp* at the start, *ff* at the end of the slur, *p* at the beginning of measure 217, and *fff* at the end of measure 218. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. The dynamics are marked as *f p* in measures 215 and 216, and *fff* in measure 218. The score concludes with a double bar line at the end of measure 218.

Bungee (2010)

Helen Papaioannou

Score in C

Flute alt. piccolo

Oboe

Clarinet in Bb, alt. bass clarinet in Bb

Bassoon

Horn in F

Trumpet in C (harmon mute required)

Violin I

Violin II

Viola

Cello

Double Bass (with C string attachment)

Duration: 13:30 minutes

Bungee

Helen Papaioannou

Score in C

$\text{♩} = 116$ **Clamorous**

Piccolo *fff* To Fl.

Oboe *fff* *f*

Bass Clarinet in Bb *fff* *ff*

Bassoon *fff* *ff*

Horn in F

Trumpet in C

Violin I *fff* *pizz.* *arco*

Violin II *fff* *pizz.* *arco*

Viola

Violoncello *fff* *ff*

Double Bass *fff* *ff*

9 Flute

Picc. *f* *mf* *sfz* (*mf*) *sfz* *f* *mf*

Ob. *sfz* (*mf*) *sfz*

B. Cl. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Hn. *f* *mf*

Vln. I *mf* *sfz* (*mf*) *mf* *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

A Motoric

♩ = 80

17

Fl.

B. Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

dim.

sfz (mf) dim.

p

♩ = 120
24 2+3

Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.

ff *f* *mf* *p* *cresc.*

To Cl.

38

B ♩ = 80

Flute. ♩ = 160

Clarinet in B \flat

Fl. *fff*

Ob. *fp f fp f fp f fff*

Cl. *fp f fp f fp f fff*

Bsn. *fp f fp f fp f fff*

Hn. *fff*

C Tpt. *f fff*

Vln. I *fp mf fp fff*

Vln. II *fp mf fp fff*

Vla. *f f f fff*

Vc. *fp f fp f fp f fff*

Db. *fff*

C Mechanical
♩ = 120

47

Fl. *ff* *p* *p* *f* *mp* *f* *mp* *f* *mp* *f*

Ob. *ff* *p* *f* *f* *mp* *f*

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

Bsn. *ff* *mp* *ff* *f* *f* *mf* *f*

Hn. *ff* *p* *mf* *p* *mf* *f*

C Tpt. *ff* *p* *mf* *p* *mf*

Vln. I *fff* *mp* *fff* *pizz.* *f* *f* *mp* *f*

Vln. II *fff* *fff* *pizz.* *f* *f* *mp* *f*

Vla. *fff* *pizz.* *arco* *mp* *f* *mf* *f* *mf* *f*

Vc. *fff* *mp* *fff* *mp* *f* *mf* *f* *mf* *f*

Db. *fff* *mp* *fff* *f*

54

D

Fl. *f mp f mp f mp f fp mf ff*

Ob. *f mp f f f mp f fp mf ff*

Cl. *mp f mp*

Bsn. *mf f mf ff*

Hn. *mp ff*

C Tpt. *mp ff*

Vln. I *f mp f f mp f fp ff*

Vln. II *mp f f mp f fp ff*

Vla. *mf f mf f f ff*

Vc. *mf f mf f mf f ff*

Db. *mf f mf ff*

60

Fl. *fp* *mf* *ff* *fp* *mf* *ff* *fp* *mf* *ff* *fp* *mf* *ff*

Ob. *fp* *mf* *ff* *fp* *mf* *ff* *fp* *mf* *ff* *fp* *mf* *ff*

Bsn. *mp* *mf* *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp* *mf* *ff*

Hn. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

C Tpt. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

Vln. I *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*

Vln. II *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff* *fp* *ff*


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

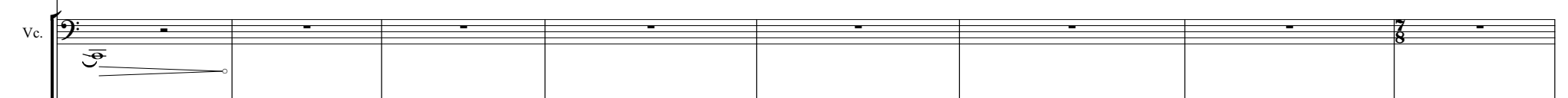
Vc. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

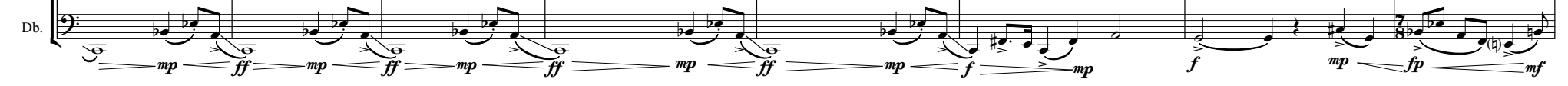
Db. *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *f* *ff*


E Gritty

Bass Clarinet
in B \flat

B. Cl. 

Vc. 

Db. 

B. Cl. 

Db. 

B. Cl. 

Db. 

87 **F**

B. Cl. *mp ff mp mp ff pp cresc.*

Vc. *mp sfz mp sfz pp cresc.*

Db. *mp ff mp mp ff mp ff pp cresc.*

93 To Cl.

B. Cl. *ff*

Vc. *mf ff mf ff mf ff*

Db. *ff mf ff mf ff*

99 **G**

Vln. II *mp*

Vla. *mp*

Vc. *mf f ff f ff f mf f mf f*

Db. *mf ff f ff f ff f mf f mf f*

106

Musical score for strings (Violins I & II, Viola, Violoncello, Double Bass) from measure 106 to 113. The score features dynamic markings such as *mp*, *f*, and *pp*. The Violin I part starts with *mp* and has a *f* dynamic in measure 110. The Violin II part has a *f* dynamic in measure 110. The Viola part has a *f* dynamic in measure 110. The Violoncello and Double Bass parts have *mf* dynamics in measures 106-109, followed by *pp* in measure 110.

114

Musical score for woodwinds and strings from measure 114 to 121. The score includes parts for Bassoon (Bsn.), Horn (Hn.), and Clarinet in C (C Tpt.), along with Violins I & II and Viola. The Bassoon part starts with *p* and has a *con sord.* marking in measure 115. The Horn part has a *p* dynamic in measure 115 and a *Harmon mute* marking in measure 118. The Clarinet in C part has a *p* dynamic in measure 118. The Violin I part has a *mp* dynamic in measure 118 and a *dim.* marking in measure 121. The Violin II part has a *mp* dynamic in measure 118 and a *dim.* marking in measure 121. The Viola part has a *mp* dynamic in measure 118 and a *dim.* marking in measure 121.

122 **I Brazen, brusque**

Musical score for measures 122-130. The score is for six instruments: Bassoon (Bsn.), Horn (Hn.), C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The section is marked 'I Brazen, brusque'. The dynamics are: *p*, *sfz*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *sfz*, *p*, *sfz*, *p*. The strings (Vln. I, Vln. II, Vla.) play a simple rhythmic pattern in the first few measures and then rest, marked *ppp*.

131

Musical score for measures 131-140. The score is for three instruments: Bassoon (Bsn.), Horn (Hn.), and C Trumpet (C Tpt.). The key signature is one flat and the time signature is 4/4. The dynamics are: *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. Performance instructions include 'Release hand gradually' and 'Release mute gradually'.

141

Cl. Clarinet in Bb

Bsn.

Hn.

C Tpt.

Release hand gradually

Release mute gradually

f p f p mf p

150

Fl. Piccolo

Cl.

Bsn.

Hn.

C Tpt.

p

K Cold, callous

L

158

Picc. *ff mp ff mp ff mp ff mp ff mp*

Ob. *ff mp f mp ff mp ff mp ff mp ff mp*

Cl. *ff mp ff mp ff mp ff mp ff mp ff mp*

Bsn.

Hn. *fp fp fp fp fp fp* mute out

C Tpt. *fp fp fp fp fp fp* mute out

Vln. I *fff* arco *pizz. p*

Vln. II *fff* arco *pizz. p*

Vla. *fff* *p*

Vc. *pizz.*

M Mechanical
♩ = 120

168

The musical score for 'Mechanical' (starting at measure 168) is written for a full orchestra. The tempo is marked as ♩ = 120. The score includes parts for Piccolo, Oboe, Clarinet, Bassoon, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time and features various dynamics and articulations.

Picc. *f* *mf* *f* *mp* — *mf* *f*

Ob. *f* *mf* *f* *mp* — *mf* *p* *f*

Cl. *f* *mf* *f* *mp* — *mf* *p* *f*

Bsn. *ff* *mf* *ff* *mf* *p* *ff*

Vln. I *f* *mf* < *f* *mf* < *f* *mp* — *mf* *p* *f*

Vln. II *f* *mf* < *f* *mf* < *f* *f* *mp* — *mf* *p* *f*

Vla. *f* *mf* < *f* *mf* < *f* *f* *mp* — *mf* *p* *f*

Vc. *ff* *f* *ff* *mp* — *mf* *p* *ff*

Db. *ff* *f* *ff* *mp* — *mf* *p* *ff*

178

Picc. *mp* *f* *mp cresc.* *f* *mp cresc.* *f*

Ob. *mp* *f* *mp cresc.* *f* *mp cresc.* *f*

Cl. *mp* *f* *mp* *f* *mp cresc.* *f* *mp cresc.*

Bsn. *f* *mp* *f*

Hn. *mp* *mf* *mp cresc.* *f* *mp cresc.*

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

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

Vla. *mf* *f* *mp* *f* *mp cresc.* *f* *mp cresc.*

Vc. *f* *mp* *f* *mp* *f* *mp cresc.*

Db. *f* *mp* *f* *mp* *f* *mp cresc.*

187

Picc. *mp cresc.* *f* *mp cresc.* *f* *mp cresc.* *f*

Ob. *mp cresc.* *f* *mp cresc.* *f* *mp cresc.*

Cl. *f* *mp cresc.* *f* *mp cresc.* *f*

Bsn. *mp* *mf* *f* *mp* *mf*

Hn. *f* *mp cresc.* *f* *mp cresc.* *f*

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

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

Vla. *f* *mp cresc.* *f* *mp cresc.* *f*

Vc. *f* *mp* *f* *mp cresc.* *f* *mp cresc.*

Db. *f* *mp* *f* *mp cresc.* *f* *mp cresc.*

195

Picc. *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *f* To Fl.

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

Cl. *mp cresc.* *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f* To B.Cl.

Bsn. *mf* *f* *f*

Hn. *mp cresc.* *f* *mp* *f* *mf* *f* *mf* *f* *mf* *f*

Vln. I

Vln. II

Vla. *mp cresc.* *f* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *f* *f* *f*

Db. *f* *f* *f* *f*

N Reticent

203 ♩ = 60

2+3

Musical score for strings (Violins I and II, Viola, and Violoncello) for the section 'N Reticent'. The score is in 5/8 time and begins at measure 203. The tempo is marked as ♩ = 60. The key signature has one flat. The section is divided into two parts by a double bar line. The first part (measures 203-212) features a melodic line in the Violins and Viola, with the Violoncello providing a rhythmic accompaniment. The second part (measures 213-222) continues the melodic and rhythmic patterns. Dynamics include *p* (piano) and *mp* (mezzo-piano).



O

213 3+2

Flute

Musical score for woodwinds (Piccolo, Bass Clarinet, Bassoon, Horn, and Trumpet) for the section 'O'. The score begins at measure 213. The section is marked with a 3+2 time signature. The key signature has one flat. The woodwinds play a rhythmic pattern of eighth notes. Dynamics include *ff* (fortissimo), *p* (piano), and *ff* *p* (fortissimo piano). The Piccolo part is marked *p*, *ff*, *p*, *ff*, *p*, *ff*, *ff*. The Bass Clarinet part is marked *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *ff*, *p*, *ff*, *p*. The Bassoon part is marked *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*. The Horn part is marked *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*. The Trumpet part is marked *ff*.

222

Fl. *p* *ff* *p* *ff* *p*

B. Cl. *ff* *mf* *f*

Bsn. *ff* *p* *ff* *ff* *p* *ff* *p* *ff*

Hn. *ff* *p* *ff* *p* *ff* *p* *ff* *mf* *ff* *mf* *ff* *mf* *f*

C Tpt. *p* *ff* *ff* *f*

Vln. I *p* *mp*

Vln. II *p* *mp*

231 *accel.*

B. Cl. *mf* *f* *mf*

Bsn.

Hn. *mp*

C Tpt. *mp*

Vln. I

Vln. II

Vla. *mp*

Vc. *mf* *mp*

Db. *mp* *mf*

P Agitated
239 $\text{♩} = 86$

B. Cl. *ff* *f* *mp*

Hn. *ff*

C Tpt. *ff*

Vln. I *sempre mf*

Vln. II *sempre mf*

Vla. *sempre mf*

Vc. *ff* *f* *mf* *(sempre mf)*

Db. *sempre mf*

246

Vln. I

Vln. II

Vla.

Vc.

Db.

p

253

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

ff

261 **Q Robust**

Clarinet in B \flat

B. Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vln. I *ff* *mp* *f* *mp* *f* *mp*

Vln. II *ff* *mp* *f* *mp* *f* *mp*

Vla. *ff* *mp* *f* *mp* *f* *mp*

Vc. *ff* *mp* *f* *mp* *f* *mp*

Db. *ff*

Musical score for measures 275-281, featuring instruments: Fl., Ob., Cl., Bsn., Hn., C Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The score includes dynamic markings such as *mf*, *f*, *mp*, and *mf*.

275

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

C Tpt.

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

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

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Db. *mf*

282

Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

(mf)

R ♩ = 264

289 (♩ = ♩)

Fl. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff* *f*

Hn. *fff* *f*

C Tpt. *fff* *f*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* pizz. *ff*

Vc. *fff* pizz. *ff*

Db. *fff* *f* pizz. *ff*

299

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 299, contains ten measures of music for a woodwind and string ensemble. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (C Tpt.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The woodwinds (Fl., Ob., Cl.) play a rhythmic pattern of eighth notes with accents, while the Bassoon and Horn play a similar pattern in the bass clef. The Trumpet plays a melodic line with accents and slurs. The strings (Vla., Vc., Db.) play a rhythmic accompaniment with accents and slurs. The score is written in a key signature of one sharp (F#) and a common time signature (C).

309

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vla.

Vc.

Db.

318 **S**

Fl. *mp* *fp* *fp* *mp*

Ob. *mp* *fp* *fp*

Cl. *mp* *fp* *fp* *mp*

Bsn. *mf*

Hn. *mp*

C Tpt. *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *mf*

Vc. *mf*

Db. *mf*

328

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

arco

339 2+3

To Picc. 2+3

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

f

ff

f

ff

f

ff

f

ff

f

ff

T Piccolo

352

Picc. *fff* *f*

Ob. *fff* *f*

Cl. To B. Cl.

Bsn. *fff* *mf* *p* *f* *p* *f* *p* *f* *mf*

Hn. *mf* *p* *f* *p* *f* *p* *f*

C Tpt. *mf* *p* *f* *p* *f* *p* *f*

Vln. I *fff* *f*

Vln. II *fff* *f*

Vla. *fff* *mf* *f* *mf*

Vc. *fff* *mf* *f* *mf*

Db. arco *fff* *f*

364

Picc.

Ob.

Cl. Bass Clarinet in Bb

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *f* *p* *f* *p* *f* *mf* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

f *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

374

Picc. *pp*

Ob. *p* *f*

B. Cl. *pp*

Bsn. *p* *f* wide vibrato

Hn. *p* *f* wide vibrato

C Tpt. *p* *f* wide vibrato

Vln. I *p* *f*

Vln. II *p* *f* wide vibrato

Vla. *p* *f* wide vibrato

Vc.

Db.

U

385 V

Picc. *wide vibrato*

Ob. *p* *mf* *p* *mf* *p* *mf* *mp*

B. Cl.

Bsn. *fff* *wide vibrato* *p* *f* *p* *f* *p* *f*

Hn. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *wide vibrato* *p* *f* *p* *f* *p* *f*

C Tpt. *p* *f* *p* *mf* *p* *mf* *p* *mf* *wide vibrato* *p* *f* *p* *f* *p* *f*

Vln. I *p* *f* *p* *mf* *p* *mf* *p* *mf* *mp* *mp* *fff* *pizz.* *arco*

Vln. II *p* *f* *p* *mf* *p* *mf* *p* *mf* *mp* *mp* *fff* *pizz.* *arco*

Vla. *p* *f* *p* *mf* *p* *mf* *p* *mf* *mp* *mp* *fff* *pizz.* *arco* *wide vibrato* *p* *f*

Vc. *Scratch* *fff*

Db. *Scratch* *fff*

W

397

Picc. *ff*

Ob. wide vibrato *p* *f* *p* *f* *p* *f* *p* *mf* *ff*

B. Cl. *fff* To Cl.

Bsn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mp*

Hn. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mp*

C Tpt. *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mp*

Vln. I wide vibrato *fff* pizz. arco *fff*

Vln. II wide vibrato *fff* pizz. arco *fff*

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf* *p* *mf* *p* *mp* *fff* pizz.

Vc. *fff* Scratch

Db. *fff* Scratch

409 X

Picc. *mp*

Ob. *mp* *p* *f*

B. Cl. Clarinet in Bb *p* *mp* *p*

Bsn. wide vibrato *p* *f* *p* *f* *p* *f* *p* *p* *mp* *p*

Hn. wide vibrato *p* *f* *p* *f* *p* *f* *p* *p* *mp* *p*

C Tpt. wide vibrato *p* *f* *p* *f* *p* *f*

Vln. I wide vibrato *p* *f* *pp* wide vibrato without vibrato *pp* wide vibrato *pp*

Vln. II wide vibrato *p* *f* *p* *f* *pp* wide vibrato without vibrato *pp* wide vibrato *pp*

Vla. arco wide vibrato *p* *f* *p* *f* *pp* wide vibrato without vibrato *pp* wide vibrato *pp*

Vc. Scratch *fff* wide vibrato

Db. Scratch *fff* wide vibrato

fff

Y

421

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mf

p

f

pp

gliss.

without vibrato

wide vibrato

p

mf

Z

433

Picc. *fp* fast vibrato

Ob. *f* *fp* fast vibrato

Cl. *mf p* *f p* *fp* fast vibrato

Bsn. *f p f p f p f p f p f*

Hn. *mf p f p f p f p f p f p f*

C Tpt. *mf p f p* *sempre f*

Vln. I wide vibrato *p f fp fp fp fp fp*

Vln. II wide vibrato *p f fp fp fp fp fp*

Vla. wide vibrato *p fp f fp f p f fp f p f fp f*

Vc. *fp f fp f p f p f p f p f*

Db. *fp f fp f p f p f p f*

446

Picc. *fp* fast vibrato *f* fast vibrato fast vibrato fast vibrato fast vibrato

Ob. *fp* fast vibrato *f* fast vibrato fast vibrato fast vibrato fast vibrato

Cl. *fp* *f*

Bsn. *p* *f*

Hn. *p* *sempre f*

C Tpt.

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vc. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

Db. *f* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

456

Picc. *ff* fast vibrato

Ob. *ff* fast vibrato (fl. tongue or alternatively fast vib.)

Cl. *ff* fast vibrato (fl. tongue or alternatively fast vib.)

Bsn. *f* *ffff*

Hn.

C Tpt.

Vln. I *ff* Scratch ^(d..) *gliss.*

Vln. II *ff* Scratch ^(d..) *gliss.*

Vla. *ff* Scratch ^(d) *gliss.* *ffff*

Vc. *ff* wide vibrato *f* wide vibrato *ffff* Scratch

Db. *ff* wide vibrato *f* wide vibrato *ffff* Scratch

AA

465

Picc. *gliss.* *f* *mf* *ppp* *ffff*

Ob. *gliss.* *f* *mf* *ppp* *ffff*

Cl. *gliss.* *f* *mf* *ppp* *ffff*

Bsn. *mf* *ff* *ffff*

Hn. *mf* *ff* *ffff*

C Tpt. *ff* *ffff*

Vln. I *gliss.* *mf* *ff* *ffp* *ffff*

Vln. II *gliss.* *mf* *ff* *ffp* *ffff*

Vla. *gliss.* *mf* *ff* *ffp* *ffff*

Vc. *mf* *ff* *ffp* *ffff*

Db. *ffff*

Detailed description: This page of a musical score, numbered 465, features a woodwind and brass section. The Piccolo, Oboe, Clarinet, Bassoon, Horn, and C Trumpet parts are written in treble clef with a key signature of one sharp (F#). The woodwinds play a melodic line with glissandi and dynamic markings of *f*, *mf*, *ppp*, and *ffff*. The Bassoon and Horn parts include dynamic markings of *mf*, *ff*, and *ffff*. The C Trumpet part has markings of *ff* and *ffff*. The string section, including Violin I, Violin II, Viola, Violoncello, and Double Bass, is written in treble clef with a key signature of one sharp. The strings play a similar melodic line with glissandi and dynamic markings of *mf*, *ff*, *ffp*, and *ffff*. The score is in 7/8 time and includes various articulations such as glissandi and accents.

Pinball (2010)

Helen Papaioannou

Violin

Cello

Piano

Duration: c.7:30 minutes

This piece was first performed by Chimera Ensemble on 16/05/2010 in Jack Lyons Concert Hall, York University.

Pinball

Helen Papaioannou

Violin

Violoncello

Piano

$\text{♩} = 116$ **Robust**

f

p

8^{va} Ped. * 8^{va} Ped. *

Vln.

Vc.

Pno.

9

mf

f

mf

f

p

8^{va} Ped. * 8^{va} Ped. *

Vln.

Vc.

Pno.

17

mf

f

mp

mf

f

mp

mf

p

p

8^{va} Ped. * 8^{va} Ped. *

25

Vln. *mp* *mf* *mfp* *f* *mp* *mf* *ffp* *mf*

Vc. *mp* *mf* *mp* *f* *ffp* *mf*

Pno. *(p)* *f* *(p)* *f*

Loco * Loco *

15^{ma} 15^{ma}

8^{ub} Ped. * 8^{ub} Ped. *

33

Vln. *mp* *mf* *ffp* *mf* *f* *ff*

Vc. *mp* *f* *ffp* *mf* *mp* *ff* *pp*

Pno. *p* *f* *mf* *f* *fff*

Loco * Loco * Loco *

15^{ma} 15^{ma}

8^{ub} Ped. * 8^{ub} Ped. * Ped. *

40

Vln. *fff* *ff* *mp* *ff*

Vc. *fff* *mp* *fff* *p* *fff* *mp* *fff* *p*

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

Scratch X 3 A Visceral

(apply pressure until scratched)

senza vib.

X 3 (15) A Visceral 15^{ma} 15^{ma} 15^{ma}

8^{ub} * Loco

47

Vln. *ff mp ff mp ff mp*

Vc. *fff f ff p fff*

Pno. *p ff p ff p ff p*

*(b) 8va Ped. **



52 *senza vib.*

Vln. *ff mp ff mp ff*

Vc. *mp fff mf mp fff mp*

Pno. *ff mp ff mp ff mp*

(b) loco 8va



59

Vln. *mp cresc. ff*

Vc. *fff mp fff mp fff*

Pno. *mp ff mp cresc. ff*

(b)

B Increasingly frenzied

64

Vln. *mp* *ff* *mp* *cresc.*

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

Pno. *mf* *mp* *cresc.*

Vln. *fff*

Vc. *mp* *f* *mp* *ff* *mp* *ff*

Pno. *mp* *f* *mp* *ff* *mp* *ff*

Vln. *ff* *mp* *ff* *mp* *ff* *p* *mf*

Vc. *p* *mf* *p* *mf* *mp* *mf* *ff* *mp* *ff* *mp* *ff* *p* *mf*

Pno. *mp* *ff* *mp*

82

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

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

Pno. *f* *p*

88

Vln. *p* *f* *p* *f* *fff*

Vc. *p* *f* *p* *f* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *f*

Pno. *f* *f* *mp* *ff*

C

95

Vln. *pp* *mp* *mf* *fff* *fp* *ff* *fp* *ff*

Vc. *pp* *mp* *mf* *fff* *fp* *ff* *fp* *ff*

Pno. *pp* *mp* *fff* *f*

X 3

D Frenzied

101

Vln. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Vc. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Pno.

8va

105

Vln. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Vc. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Pno.

(8)

109

Vln. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Vc. *fp* — *ff* *fp* — *ff* *fp* — *ff* *fp* — *ff*

Pno.

8va

(8)

113

Vln. *fp* *ff* *fp* *ff* *fp* *ff*

Vc. *fp* *ff* *fp* *ff* *fp* *ff*

Pno. (8)

117

Vln. *fp* *ff* *fp* *ff* *fp* *ff* *f* *p*

Vc. *fp* *ff* *fp* *ff* *fp* *ff* *f* *p*

Pno. (8)

E $\text{♩} = 40$ **Swaggering**
(still senza vib.)

E $\text{♩} = 40$ **Swaggering**
(still senza vib.)

121

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

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

Pno. (8) *loco*

125

Vln. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Pno. *f* *p* *f* *f* *p* *f*

(8)

129

Vln. *mf* *dim.* *pp*

Vc. *mf* *f* *ff* *sempre ff* *con vib.*

Pno. *(sempre f)*

(8)

133 **F** Visceral

Vln.

Vc.

Pno. **F** Visceral

(8)

137

Vln. *f* *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Pno. *f* *mp*

(8)-----] *loco*

141

Vln. *mp* *f* *mf* *sfz* *mf* *sfz* *mf* *sfz*

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

Pno. *f* *mf* *sfz* *sfz*

145

X 3 G

Vln. *mf* *sfz* *mf* *sfz* *mf* *p* *mf* *p*

Vc. *mf* *sfz* *mf* *sfz* *mf* *p* *mf* *p*

Pno. *mp* *mf* *mp*

X 3 G

149 (still senza vib.)

Vln. *mp* *f* *mp* *f*

Vc. *sempre mf* 3

Pno. *f* *mp*

152

Vln. *mp* *f* *mp* *mp* *f* *mp*

Vc. 3

Pno. *f* *mp* *f* *mp*

H $\text{♩} = 120$

155

Vln. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vc. (*mf*)

Pno. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

159

Vln. *mp ff mp ff mp ff mp*

Vc. *pizz. ff*

Pno. *ff mp ff mp ff mp ff mp ff mp mp ff*

I

Vln. *f ff mf*

Vc. *mf mf*

Pno. *mp ff mp ff mp ff*

J *pizz.*

170

Vln. *mf*

Vc. *mf*

Pno. *mf*

J

177

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

Vc. *fff* *mf* *f* *ff* *mp* *mf* *f*



185

Vln. **K** Mechanical *f* *mp* *ff* *mp* *ff* *mp*

Vc. *mp* *f* *mp* *f* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *(ff)mp*

Pno. **K** Mechanical *ff*



191

Vln. *ff* *mp* *ff* *f*

Vc. *ff* *mp* *(ff)* *f* arco

Pno. *f*

197

arco

X 3

L

Vln.

Vc.

Pno.

f mp *f mp* *f mp* *f*

fp *fp* *fp*

f mp *f mp* *f mp* *f*

sempre mf

203

Vln.

Vc.

Pno.

mp *f mp* *f mp* *f mp* *f* *mp* *f mp* *f mp*

fp *fp* *f mp* *fp* *fp*

mp *f mp* *f mp* *f mp* *f* *mp* *f mp* *f mp*

(mf)

209

Vln.

Vc.

Pno.

f mp *mf* *f mf* *f mf* *f mf*

fp *f mp* *mfp* *mfp* *mfp* *mfp* *mf mp*

f mp *mf* *f mf* *f mf*

(mf)

215

Vln. *mf* *(mf)*

Vc. *mfp* *mfp* *mf* *mp* *cresc.*

Pno. *mf* *(mf)*

221

Vln. *p* *f* *mp* *mp* *ff* *p*

Vc. *ff* *f* *mp* *mp* *ff* *p*

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

M

225

Vln. *mp* *ff*

Vc. *mp* *ff*

Pno. *f*

N Swaggering X 4

229

Vln. *mp* *(mp)* *ff* *mp* *f* *mp* *mf*

Vc. *mp* *(mp)* *ff* *mp* *f* *mp* *mf*

Pno. *mp* *mp* *ff* *p* *f* *mp*

233

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

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

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

238

Vln. *mf* *f* *f* *ff*

Vc. *mf* *f* *f* *ff*

Pno. *f* *mf* *f*

(8).....

243

Vln.

Vc.

Pno.

fff

fff

fff

pizz.

pizz.

(8)-----

Chameleon (2011)

Helen Papaioannou

Violin

Viola

Cello

Piano

Duration: c.6 minutes

Chameleon

Helen Papaioannou

♩ = 100 **Cold, harsh**

Violin *mf* sul pont.

Viola *mf*

Violoncello *f* Scratch tone (allow pitch to sound)

Piano *p*

8^{vb}

Detailed description: This block contains the first system of the musical score. It features four staves: Violin, Viola, Violoncello, and Piano. The Violin part has a melody of quarter notes with a dynamic marking of *mf* and the instruction 'sul pont.'. The Viola part has a similar melody with a dynamic marking of *mf*. The Violoncello part has a rhythmic pattern of eighth notes with a dynamic marking of *f* and the instruction 'Scratch tone (allow pitch to sound)'. The Piano part is mostly silent, with a few notes in the right hand and a low note in the left hand marked *p*. A double bar line is present after the first two measures. A dashed line at the bottom indicates an 8^{vb} measure.



Vln. 4

Vla.

Vc.

Pno.

(8)

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The Violin part continues with the same melody as in the first system. The Viola part continues with the same melody. The Violoncello part continues with the same rhythmic pattern. The Piano part has a more active role, with chords and single notes in both hands. A double bar line is present after the first two measures. A dashed line at the bottom indicates an 8^{vb} measure.

A Mechanical

Musical score for measures 8-11. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Measures 8-9:** Vln. and Vc. play a rhythmic pattern of eighth notes. Vla. plays a melodic line with slurs. Pno. provides harmonic support with chords and moving lines.
- Measure 10:** Vln. and Vc. continue their rhythmic pattern. Vla. has a *pizz.* (pizzicato) instruction. All instruments are marked *fff* (fortissimo).
- Measure 11:** Similar to measure 10, with *fff* dynamics. Pno. has an *8va* (octave) instruction.



Musical score for measures 12-15. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Measure 12:** Vln. and Vc. play a rhythmic pattern. Vla. has a *v* (accents) instruction. Pno. continues with harmonic support.
- Measures 13-15:** The rhythmic patterns continue across all instruments. Pno. has an *8va* instruction in measure 15.

16

Vln.

Vla.

Vc.

X 3

(8)

Pno.

(8)



21

Vln.

Vla.

Vc.

X 3

mf *fff* *mf* *fff* *senza vib.* *mp* *mf*

(8)

Pno.

(8) *loco*

25

arco

Vln. *fp* *mf* *mp* *p* *mf*

Vla.

Vc. *f*

Pno. *mp* *mf*



30

Vln. *mp*

Vla.

Vc. *mp* *ff*

Pno. *mp*

B Aloof

35

Vln. *senza vib.*

Vla. *arco senza vib.*

Vc.

ff *mf*

mp

B Aloof

(8)

Pno.

ff



40

Vln. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vla. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

(8)

Pno. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Musical score for measures 44-47. The score is for Violin (Vln.), Viola (Vla.), and Piano (Pno.).

- Vln.:** Measures 44-47. Dynamics: *ff* *mf*, *ff* *mf*, *ff* *mf*, *p*.
- Vla.:** Measures 44-47. Dynamics: *ff* *mf*, *ff* *mf*, *ff* *mf*, *ff* *p*.
- Pno.:** Measures 44-47. Dynamics: *ff* *mf*, *ff* *mf*, *f* *mf*, *p*.

Measure 44 starts with a dynamic of *ff* and *mf*. Measure 45 continues with *ff* and *mf*. Measure 46 continues with *ff* and *mf*. Measure 47 ends with a dynamic of *p*.



Musical score for measures 48-51. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

- Vln.:** Measures 48-51. Dynamics: *ff* *mf*, *ff* *mf*, *p*, *ff* *mf*. A box labeled 'C' is above measure 49.
- Vla.:** Measures 48-51. Dynamics: *ff*, *mf* *ff*, *p*, *mf*.
- Vc.:** Measures 48-51. Dynamics: *mf*. The instruction "With warmth" is written above measure 50.
- Pno.:** Measures 48-51. Dynamics: *ff*, *mf*, *f* *p*. A box labeled 'C' is above measure 49.

Measure 48 starts with a dynamic of *ff* and *mf*. Measure 49 continues with *ff* and *mf*. Measure 50 continues with *p*. Measure 51 ends with a dynamic of *ff* and *mf*.

52

Vln. *ff* *mf* *p* *f* *mf*

Vla. *mf*

Vc.

Pno. *ff* *mp* *mf* *mp*

With warmth



56

Vln. *ff*

Vla. *mf*

Vc. *mf*

Pno. *ff*

D

60

Vln.

Vla.

Vc.

Pno.

(8)

Detailed description: This system contains measures 60 through 63. The Violin (Vln.) part features a melodic line with slurs and accents. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes. The Piano (Pno.) part consists of a series of chords, with the right hand playing a sequence of notes and the left hand providing harmonic support. A circled '8' is placed above the first measure of the piano part.



64

Vln.

Vla.

Vc.

Pno.

(8)

Detailed description: This system contains measures 64 through 67. The Violin (Vln.) part continues with its melodic line. The Viola (Vla.) and Violoncello (Vc.) parts maintain their rhythmic accompaniment. The Piano (Pno.) part continues with its chordal accompaniment. A circled '8' is placed above the first measure of the piano part.

68 **E**

Vln. *pizz.*

Vla. *mp*

Vc. *mp*

Pno. *f* *p*

8^{vb}
Ped.

73

Vln.

Vla. *f* *mp* *f*

Vc. *f* *mp* *f*

Pno.

77

Vln. *fff*

Vla. *mp* *f* *fff*

Vc. *mp* *f* *fff*

Pno. *mp* *f* *mp* *fff*

(8) *Red.* *Red.* *Red.*



82

Vln. *ff*

Vla. *mf* *fff* *mf* *fff* *mp* *fp* *ff* *p*

Vc. *mf* *fff* *mf* *fff* *mp* *fp* *ff*

Pno. *mp* *mp* *fff* *mp* *f* *mp* *f*

(8) *Red.* *Red.*

F arco ricochet *ff*

F *ff*

86

Vln.

Vla.

Vc.

Pno.

ricochet

f *mf*

f *sempre mp*

arco *f* ricochet

(8)



91

Vln.

Vla.

Vc.

Pno.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

(8)

95

Vln. *ricochet* *sul tasto*

Vla. *pizz.* *sfz* *mf* *p* *pp* *p* *pp* *p*

Vc. *arco* *ff*

Pno. *pp* *loco*

(8) *Ped.*



98

Vln. *pp* *p* *pp* *p* *fff* *mp*

Vla. *arco* *fff*

Vc. *n* *p* *fff*

Pno. *fff*

(8) *8^{vb}* *Ped.*

(gradually increase pressure towards scratch)

101 **G** With warmth

Vln.

Vla. *sul tasto*
mp

Vc. *sul tasto*
mp

Pno. *mp*

(8) *Ped.* *Ped.* *Ped.*



105

Vln.

Vla.

Vc.

Pno.

(8) *Ped.* *Ped.* *Ped.*

108 **H**

Vln.

Vla.

Vc.

Pno.

(8) Ped. Ped. Ped. Ped.

112

Vln.

Vla.

Vc.

Pno.

(8) Ped. Ped. Ped. Ped.

115

Vln. *mp* *f* *mp* *mf* normale

Vla. *mp* *f* *mp* *f* normale

Vc. *mp* *f* *mp* *f* normale

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

(8) Led. _____



118

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

Pno. *mf* *f* *mf*

(8) _____



121

Vc. *mf* *f* *mf* *dim.*

Pno. *mf* *f* *mf* *dim.*

(8) _____

125

Vla.

Vc.

Pno.

mp *f* *mp* *f*

mp

Ped.



I Muscular, robust

129

Vln.

Vla.

Vc.

Pno.

fff (scratch)

fff (scratch)

fff (scratch)

I Muscular, robust

fff

loco senza pedale

133

Vln.

Vla.

Vc.

Pno.

sempre ff

Detailed description: This system contains measures 133 through 136. The Violin (Vln.) part features a melodic line with various articulations and dynamics. The Viola (Vla.) and Violoncello (Vc.) parts provide harmonic support with rhythmic patterns. The Piano (Pno.) part consists of a steady accompaniment in the left hand and a more active line in the right hand. A dynamic marking of *sempre ff* is present in the piano part.



137

Vln.

Vla.

Vc.

Pno.

ff mp ff mp ff p f mp ff

Detailed description: This system contains measures 137 through 140. The Violin (Vln.) part has a complex melodic line with dynamic markings: *ff mp ff mp ff p f mp ff*. The Viola (Vla.) and Violoncello (Vc.) parts mirror these dynamics. The Piano (Pno.) part continues with its accompaniment, featuring some changes in articulation and dynamics.

J

141

Vln. *fff* *p* *f*

Vla. *fff* *p* *f*

Vc. *fff* *p*

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

8^{va} loco



144

Vln. *f* *mp* *fff*

Vla. *f* *mp* *fff*

Vc. *f* *mp* *fff*

Pno. *fff* *p* *fff* *p* *fff*

147

Vln. *f* *mp* *f* *p*

Vla. *f* *mp* *f* *p*

Vc. *f* *mp* *f* *p*

Pno. *fff* *p* *fff* *p* *f* *p* *f*

Detailed description: This system contains measures 147, 148, 149, and 150. The Violin (Vln.) part starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) and forte (*f*) in measure 148, and ends with piano (*p*) in measure 149. The Viola (Vla.) and Violoncello (Vc.) parts follow a similar dynamic pattern. The Piano (Pno.) part features a complex dynamic sequence: *fff* *p* in measure 147, *fff* *p* in measure 148, and *f* *p* *f* in measure 149. The piano part consists of a rhythmic accompaniment with chords and single notes.



150

Vln. *f* *mf* *p* *<* *f* *sfz* *sfz* *sfz* *sfz*

Vla. *f* *mf* *p* *<* *f* *sfz* *sfz* *sfz* *sfz*

Vc. *f* *mf* *p* *<* *f* *sfz* *sfz* *sfz* *sfz*

Pno. *b* *b* *b* *b* *b* *b* *b* *b*

Detailed description: This system contains measures 150, 151, 152, and 153. The Violin (Vln.) part starts with forte (*f*), then mezzo-forte (*mf*) and piano (*p*) in measure 150, followed by a crescendo to forte (*f*) in measure 151, and four sforzando (*sfz*) accents in measures 152 and 153. The Viola (Vla.) and Violoncello (Vc.) parts mirror this dynamic structure. The Piano (Pno.) part continues with a rhythmic accompaniment, featuring a series of chords with flats in the bass line.

154

Musical score for measures 154-156. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with *sfz* (sforzando) throughout. The strings play a rhythmic pattern of eighth notes, while the piano provides a harmonic accompaniment with chords and moving lines. A double bar line is present at the end of measure 156.



157

Musical score for measures 157-160. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with *f* (forte) and *mp* (mezzo-piano). A box labeled 'K' is placed above the first measure. The strings play a rhythmic pattern of eighth notes, while the piano provides a harmonic accompaniment with chords and moving lines. A double bar line is present at the end of measure 160.

(8)-----

160

Vln. *mp* *ff*

Vla. *mp*

Vc. *mp*

Pno. *mp*

(8)



L Blazing

163 (2+2+3)

Vln. *fff* *sffz*

Vla. (2+3+3) *fff* *sffz*

Vc. (2+3+3) *fff* *sffz*

L Blazing

(2+2+3)

Pno. *fff* *sffz*

(8)

Lachrimae (2011) Helen Papaioannou

Score in C

Flute, doubling piccolo

Oboe

Clarinet in Bb

Bassoon

Horn in F (mute required)

Trumpet in C (harmon mute required)

Violin I

Violin II

Viola

Cello

Double Bass

Duration: c.11:30 minutes

This piece is based on John Dowland's *Lachrimae* pavane (*Flow My Tears*) and was written for The Sage Gateshead's 'Old meets New' project in collaboration with Newcastle University. It was first performed by Northern Sinfonia on 10/02/2011, Hall 2, The Sage Gateshead.

Lachrimae

Score in C

Helen Papaioannou

$\text{♩} = 96$ **Robust**

Piccolo
ff mp *(mp) f*

Oboe
mp f

Clarinet in Bb
fp *pp* *mp* *p*

Bassoon
fp *pp* *mp* *fp* *p*

Horn in F
con sord.
f *mp* *f*
Release mute gradually

Trumpet in C
Harmon Mute
Position mute half the way out
f *mp* *f*
Release mute gradually

Violin I
ff mp *f*

Violin II
ff mp *f*
pizz. arco (h)

Viola
fp *pp* *mp* *fp* *p*

Violoncello
fp *pp* *fp* *mf*

Double Bass
fp *mf*

12

Picc. *ff mp f mp fp f*

Ob. *fp f mp fp f*

Cl. *fp f mp fp f*

Bsn. *mf*

Hn. *mp f mp f mp f*

C Tpt. *mp f mp f mp f*

Vln. I *mp ff mp f fp f mp*

Vln. II *mp fp pizz. f arco fp f mp*

Vla. *fp p fp*

Vc. *f*

Db. *f*

A

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page: Picc., Ob., Cl., Bsn., Hn., C Tpt., Vln. I, Vln. II, Vla., and Vc. The score consists of 12 measures. A rehearsal mark 'A' is placed above the first measure of the Piccolo part. The Piccolo part starts with a rest in the first measure, then plays a melodic line from measure 2 to 12. The Oboe, Clarinet, and Bassoon parts follow a similar pattern, with the Bassoon part starting in measure 2. The Horns and Trumpets parts play a rhythmic pattern of eighth notes, with dynamics ranging from *mp* to *f*. The Violin I and II parts play a melodic line, with the Violin I part starting in measure 2 and the Violin II part starting in measure 3. The Viola and Cello parts play a rhythmic pattern, with the Viola part starting in measure 2 and the Cello part starting in measure 3. The score includes various dynamic markings and performance instructions such as 'pizz.', 'mf', 'f', and 'mute out'.

29

Cl. *f* *mf* *p*

Bsn. *f* *mf* *p*

Vln. I *ff* *mp* *ff* *mp* *ff* *p*

Vln. II *ff* *mp* *ff* *mp* *ff* *p*

Vla. *ff* *mp* *ff* *mp* *ff* *p*

Vc. *ff* *mp* *ff* *mp* *ff* *p*

Db. *ff* *pizz.*

B Mischievous

The musical score is for the section 'Mischievous' (marked 'B') starting at measure 36. It is written for a full orchestra. The score is in 4/4 time and features a key signature of one flat (B-flat). The dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The woodwinds (Piccolo, Oboe, Clarinet, Bassoon, Horns, Trumpets) play a rhythmic, eighth-note pattern. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a similar rhythmic pattern, with the Violins I and II marked *arco* and *fff* (fortississimo). The Bassoon and Double Bass parts include dynamic markings such as *mf* and *ff*. The Horns and Trumpets parts are marked *f* (forte) and *senza sord.* (without mutes). The score is divided into measures by vertical bar lines, with a double bar line at the end of each measure. The piece concludes at measure 41.

42

To Fl.

Flute

C

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

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

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

Bsn. *f* *mf* *f* *mp* *f*

Hn. *mf* *f* *mf* *f* *mf* *f*

C Tpt. *mf* *f* *mf* *f* *mf* *f*

Vln. I *f* *arco*

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

Vla. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *f* *mf* *f*

Db. *f* *mf* *f* *pizz.* *ff* *mf* *f*

50

Fl. *mp* *f* *mp* *f* *mp*

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

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

Bsn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

C Tpt. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

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

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

Vla. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

59

Fl. *f* *mp* *ff* *mf* *senza vib.*

Ob. *f* *mp* *ff* *mf* *senza vib.*

Cl. *mf* *f* *mf* *f* *mf* *p*

Bsn. *mf* *f* *mf* *f* *mf* *f*

Hn. *mf* *f* *mf* *f* *mf* *f* *mf* *p*

C Tpt. *mf* *f* *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *p*

Vla. *mf* *f* *mf* *f* *mf* *p*

Vc. *pizz.* *(mf)*

Db. *(mf)*

68

Fl.

Ob.

Cl.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.

E Aloof

$\text{♩} = \text{♩}^3 + 2$

To Picc.

mf

mf

f

n

82

Fl.

Piccolo

f

Vln. I

Vln. II

Db.

Sul E Sul A *simile*

fff

92

Picc.

Vln. I

Vln. II

Db.

100 Picc. *To Fl.*

Cl. *mp*

Vln. I

Vln. II

Vc. (pizz.) *sempre ff*

Db. *sempre ff*

108 Cl.

Vln. I

Vln. II

Vc.

Db.

F Flute
116

Picc. *mp*

Cl. *p*

Vln. I *mp* *f* *mp* *f*
senza vib.

Vln. II *mp* *f* *mp* *f*
senza vib.

Vla. *ff*
pizz.

Vc.

Db.

Detailed description: This page of a musical score for 'Lachrimae' by Helen Papaioannou, page 216, features seven staves. The Piccolo (Picc.) staff starts at measure 116 with a dynamic of *mp*. The Clarinet (Cl.) staff begins with a dynamic of *p*. The Violin I (Vln. I) and Violin II (Vln. II) staves play melodic lines with dynamics ranging from *mp* to *f*, marked 'senza vib.'. The Viola (Vla.) staff has a *ff* dynamic and includes a 'pizz.' (pizzicato) instruction. The Violoncello (Vc.) and Double Bass (Db.) staves provide a rhythmic accompaniment. The score is written in a key with one flat and a 4/4 time signature.

126

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mf* *mp* *f* *mp* *f* *mp* *f*

136

Fl. *mp* *mf* *mp* *mf* *mp* *mf*

Ob.

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

Hn.

C Tpt. *f*

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

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

Vla.

Vc. *f*

Db. *f*

G Increasingly agitated

H Bright, with boldness

159

Fl.

Ob.

Cl.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *ff* *f*

f *mp* *ff* *f*

p *f* *mp* *ff* *mp*

p *f* *mp* *ff* *mp*

mf *ff* *mf* *mp*

mf *ff* *mf* *mp*

f *p* *f*

ff *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

ff *f* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

arco

arco

171

Fl. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Ob. *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Cl. *mp* (*mp*) (*mp*)

Hn. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

C Tpt. *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

Vln. I *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp*

Vln. II *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Db. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

183

Fl. *ff* *f* *mp*

Ob. *ff* *f* *mp*

Cl. *f*

Hn. *ff* *mp* *ff* *mp* *f*

C Tpt. *ff* *mp* *ff* *mp* *f*

Vln. I *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp*

Vln. II *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp* *mf* *ff* *mf* *mp*

Vla. *mf*

Vc. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Db. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

194

I

Fl. *f* *mp* *f* *mf* *mf* *mp*

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

Cl. *mp* *f* *mf*

Hn. *mf*

C Tpt. *mf*

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

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

Vla. *mp* *mf*

Vc. *mf*

Db. *mf*

J 3+2+2
(♩ = ♩)

217

Cl. *senza vib.*
p mp p mp p mp

Bsn. *senza vib.*
p mp p mp p mp

Hn. *p* (*p*)

C Tpt. *p*

Vln. I

Vln. II *senza vib.*
p mp pp

Vla. *senza vib.*
p mp pp mp pp mp pp mp pp p pp p

Vc. *senza vib.*
p mp p mp p

227

Cl. *mp p mp p*

Bsn. *mp p mp p*

Hn. *mp p mp p*

Vla. *p pp*



234

K $\text{♩} = \text{♩}$
Becoming increasingly frenzied

Cl. *mp*

Bsn. *mp*

Hn. *mp*

Vln. II *f*

Vla. *n f*

Vc. *f*

239

Cl. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Bsn. *sffz* *sffz* *sffz* *sffz* *sffz* *sffz* *sffz*

Hn. *sffz* *sffz* *sffz* *sffz* *sffz*



245

Cl. *sffz* *sffz* *mf* *sffz* *sffz* *sffz* *sffz*

Bsn. *sffz* *mf* *sffz* *sffz* *sffz* *sffz* *sffz*

Hn. *sffz* *mf* *sffz* *sffz* *sffz* *sffz* *sffz*

C Tpt. *f*

L

250

Cl. *sfffz*

Bsn. *sfffz*

Hn. *sfffz*

C Tpt.

Vc. *f*

254

Cl. *f*

Bsn. *f*

Hn. *f*

C Tpt.

Vln. I

Vla. *f*

Vc.

M
258 Piccolo

Picc.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.

N Sleazy

262

Picc. *ff*

Ob. *ff* *pp*

Cl. *ff*

Bsn. *ff* *pp*

Hn. *ff*

C Tpt. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* *mp* *f*

Db. *f* *mp* *f*

Detailed description: This is a page of a musical score for the piece 'Sleazy' by Helen Papaioannou, starting at measure 262. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The Piccolo, Oboe, Clarinet, Bassoon, and Horn parts begin with a fortissimo (*ff*) dynamic. The Oboe part later transitions to pianissimo (*pp*). The C Trumpet part also starts with *ff*. The Violin I and Violin II parts play a rhythmic pattern with *ff* dynamics. The Viola part also starts with *ff*. The Violoncello and Double Bass parts start with *ff* and later transition to mezzo-piano (*mp*) and then fortissimo (*f*). The score is written in a key signature of one flat and a 4/4 time signature. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and a variety of articulations including accents and slurs.

266

Cl.

Hn.

C Tpt.

Vln. I

Vln. II

Vc.

Db.

274

Cl. *mp* *mp*

Hn. *mp* *mf*

C Tpt. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vc. *f* *p* *mf* *p* *f* *p* *mp* *p* *mf* *p* *mf* *f*

Db. *f* *p* *mf* *p* *f* *p* *mp* *p* *mf* *p* *mf* *f*

O Brazen

♩ = ♩ 3 + 2 + 2

281

Picc. *fff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

C Tpt. *fff*

Vln. I *fff*

Vln. II *fff* pizz.

Vla. *fff* pizz.

Vc. *fff* pizz. arco

Db. *fff* pizz. arco

Detailed description: This is a page of a musical score for the piece 'O Brazen' by Helen Papaioannou. The score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 7/8 time and features a complex, rhythmic pattern. The tempo is marked 'Allegretto' (♩ = ♩ 3 + 2 + 2). The dynamic level is consistently 'fortissimo' (fff). The score is numbered 281 at the beginning of the first staff. The Piccolo part starts with a forte dynamic. The Oboe part also starts with a forte dynamic. The Clarinet part starts with a forte dynamic. The Bassoon part starts with a forte dynamic. The Horn part starts with a forte dynamic. The Trumpet part starts with a forte dynamic. The Violin I part starts with a forte dynamic. The Violin II part starts with a forte dynamic and a pizzicato marking. The Viola part starts with a forte dynamic and a pizzicato marking. The Violoncello part starts with a forte dynamic and a pizzicato marking, and later changes to arco. The Double Bass part starts with a forte dynamic and a pizzicato marking, and later changes to arco.

297 Q

Picc. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf*

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

305 **R** (♩ = ♩) **Agitated**

Ob. *p* *mf*

Cl. *p*

Bsn. *mp*

C Tpt.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mf*

313

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Db.

cresc.

f

mf

(mf)

320

S Piccolo

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

326

Picc. *ff*

Ob. *ff*

Cl.

Bsn.

Hn.

C Tpt.

Vln. I *ff*

Vln. II *ff*

Vla.

Vc.

Db.

(b)

330 **T**

Picc. *fff*

Ob. *fff* *mp* *fff*

Cl. *fff* *fp* *fff*

Bsn. *fff* *mp* *fff*

Hn. *fff* *mp* *fff*

C Tpt. *fff* *mp* *fff*

Vln. I *fff* *mp* *fff*

Vln. II *fff* *mp* *fff*

Vla. *fff* *mf* *fff*

Vc. *fff* *mp* *fff*

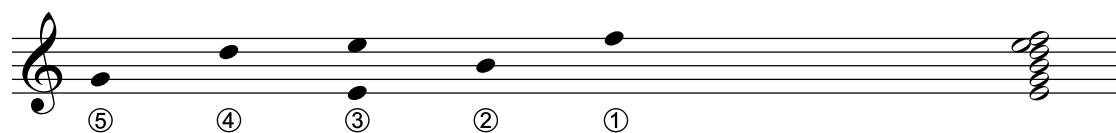
Db. *fff* *mp* *fff*

Red Charango (2010-11) Helen Papaioannou

For charango

Duration: c.12 minutes

Tuning:



Red Charango

Helen Papaioannou

♩ = 57 **Anxious**

Alternate between single strings in the course
sul tasto

①

mp

3

pp

Alternate between single strings (one per course)

5

> ① ③ etc.

fff mp

Alternate single strings

7

①

f

Alternate single strings

9

③ ① etc.

Alternate single strings

①

Alternate single strings

③ ① etc.

mp f mp

11

③

f

Alternate single strings

13

①

Alternate single strings

> ③ ① etc.

p fff f

Alternate single strings

15

①

③

mp f

A Alternate between single strings
① ③ etc.

17 *mp* *f*

19 Alternate between single strings
① ③ etc. ① ③ etc. ① ③ etc. ①

21 Alternate single strings ③ ① etc. Alternate double strings (2 per course) ③ ① etc. Alternate single strings ① Alternate double strings (from now on) ③ ① etc. *p*

23 *f* ③ ① ③ ① ① ① ③ etc. ①

25 ③ ① etc. ① ③ ① ③ ① ③ ① ③ ① ③ ①

27 ③ ① ③ ① ③ ① ⑤ ② ④ ⑤ *p* *f* ① ③ ① ⑤ ② ④ ⑤ ② ④

B

29 ③ ① ③ ① ③ ① ⑤ ② ④ ⑤ ③ ① ③ ① ③ ① ③ ① ③ ① ③ ① ③ ①

31 ② ④ ⑤ ② ④ ⑤ ② ④ ③ ① ③ ① ③ ① ③ ① ③ ① ③ ①

33

2 4 5 2 4 5 2 4 3 1 3 1 3 1 3 1 2 4

35

5 3 1 2 4 5 3 1 2 4 5 3 1 2 5 3 1 2

37 normale

4 5 3 1 2 4 5 3 1 1 2 4 5 3 1 4 5 3 1

39

2 4 5 3 1 2 4 5 3 1 2 4 5 3 1 2 4 5 3 1 2 4 5 3 1 2 4 5 3 1 2 4 5 3

41

2 4 5 3 1 2 4 5 3 1 2 4 5 3 1 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 5

43

1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 5

45

2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 1 5 *f p fp*

47

1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 2 4 5 3 5 4 2 1 5 *fp fp*

49

1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 2 4 5 3 5 4 2 1 5 *fp fp*

51

1 2 4 5 3 5 4 2 1 2 4 5 3 5 4 2 2 4 5 3 5 4 2 1 5 *fp*

53 D

f

55

f

57

f

59

fff

61 E Stunned Rasg.

fff *ff* *mp*

66

mp

71

mp

75 F

ff *mp* *ff* *mp* *ff*

78 *mp* *ff* *mp* *mp*

81 *ff* *mp* *ff* *mp* *ff* *mp*

84 *ff* *mp* *ff* *mp* *mp*

87 *ff* *mp* *ff* *mp*

90 *ff* *mp* *ff* *fff* *mf* *ff*

93 *fff* *mf* *ff*

96 **G** *fff* *mp* *fff* *mp* *fff* *mp*

99 *fff* *mp*

102 *f* *mp* *fff* *mp* *f* *mp*

Detailed description: This page contains the musical score for measures 78 to 102 of the piece 'Red Charango' by Helen Papaioannou. The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 3/8 to 4/4 and back to 3/8. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mp* (mezzo-piano), *ff* (fortissimo), *fff* (fortississimo), and *f* (forte). A guitar chord diagram for a G major chord is provided at measure 96. The score includes various articulations like accents and slurs, and some measures have a '7' above them, possibly indicating a fingering or a specific rhythmic pattern.

105 *f* *mp* *f* *mp* *f* *mp*

108 *f* *mp* *f*

110 *p* *cresc. poco a poco* **H**

112

114

116 *ff*

119 *sfz* **I** *mf*

123 *sfz*

125 *dim.*

Detailed description: This page contains a musical score for a piece titled "Red Charango" by Helen Papaioannou. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). It consists of nine lines of music, numbered 105 through 125. The time signature changes from 4/4 to 9/8 and back to 4/4. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes, often grouped with slurs and accents. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *p* (piano), *ff* (fortissimo), *sfz* (sforzando), and *dim.* (diminuendo). There are also performance instructions like *cresc. poco a poco* and a section marked with a box containing the letter "H".

127 *p*

129 **J** *fff* *p*

131 *cresc.*

133

135 *ff* *mp*

138 **K** *sfz* *cresc.*

140

142 *f dim.*

144 *p* *cresc.*

146

148 **L** *f dim.* *p*

150 *f* *dim.* *p*

152 *f*

154

156 **M**

158 *ffmp* *ffmp* *ffmp* *ffmp*

160 L.H. ⁴ *ffmp* *ffmp* *ffmp* *ffmp* *ff* *ffmp* *ffmp* *ffp* *ffmp*

162 *ffp* *ffp* *ffp* *ff* *ffp* *ffp* *ffp* *ffp*

164 *f* *dim.*

N Hysterical

166 *pp* *fff* ① ① ① ①
 ④ ④ ④ ④
 ② ② ② ②
 ③ ⑤ ⑤ ⑤
 ⑤ ③ ③ ③

168

170

172

174

176

178

180

182

184

187

190

193 **O**

mp

201

209

217

225 **P**

mp

232

ff *f*

238

mp *ff* *f*

244

mp *ff* *f*

251

mp *ff*

257

f *mp*

263

f

Musical notation for measures 263-270. The key signature has two flats (B-flat and E-flat). The notation features a mix of chords and single notes, with dynamic markings including accents and a forte (*f*) dynamic at the end.

270

Musical notation for measures 270-275. The key signature has two flats. The notation includes chords and single notes with accents.

275

Q

p

Musical notation for measures 275-282. The key signature has two flats. A square box containing the letter 'Q' is positioned above the staff. The notation includes chords and single notes with accents. A piano (*p*) dynamic marking is at the end.

282

Musical notation for measures 282-289. The key signature has two sharps (F-sharp and C-sharp). The notation includes chords and single notes with accents.

289

Musical notation for measures 289-297. The key signature has two sharps. The notation includes chords and single notes with accents.

297

mf

Musical notation for measures 297-304. The key signature has two sharps. The notation includes chords and single notes with accents. A mezzo-forte (*mf*) dynamic marking is at the end.

304

Musical notation for measures 304-310. The key signature has two sharps. The notation includes chords and single notes with accents.

310

Musical notation for measures 310-317. The key signature has two sharps. The notation includes chords and single notes with accents.

316 **R**

322

328

333

337

341

345

348 **S**

fff

351

354

357

360

Mechannequin (2011)

Helen Papaioannou

Score in C

Piccolo

Clarinet in B flat

Marimba

Harp

Piano

Violin

Viola

Cello

Double Bass

Duration: c.10:40 minutes

Mechannequin

Score in C

Helen Papaioannou

Mechanical ♩ = 120

X 3 A

Piccolo

Clarinet in B♭

Marimba *ff*

Harp *ff*
C#, D, E♭, F, G♭, A#, B

Piano *ff*

Mechanical ♩ = 120

X 3 A

Violin *pizz.* *ff*

Viola *pizz.* *ff*

Violoncello *pizz.* *ff*

Double Bass *pizz.* *ff*

11

Mar. X 3

Hp.

Pno. 8^{va}

Vln. X 3 arco (arco on repeat)

Vla.

Vc.

Db.

B

B

X 3

20

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

arco

arco

X 3

27 **C** X 3 X 4

Mar. *mf*

Hp. *mf* C#, D, E, F, Gb, A#, B

Pno. *f* *mf*

Vln. **C** X 3 X 4 *p f p f p f*

Vla. *p f p f p f*

Vc. *p f p f p f*

Db. *mp f*

35 **D**

Mar. *f*

Hp. *f*

Pno. *f*

Vln. **D**

Vla. *f*

Vc. *f*

Db. *f*

47

Mar. *p* *f* (second time) **E**

Hp. *p* (second time) *f*

Pno. *p* (second time) *f*

Vln. *p* (second time) *f* **E**

Vla. *p* (second time) *f*

Vc. *p* (second time) *f*

Db. *p* (second time) *f*

X 4

59

Mar. *p* *f* *p* *f* *p* *f*

Hp. *p* *f* *p* *f* *p* *f*

Pno. *mp* *f* *mp* *f* *mp* *f*

Vln. *p* *f* *p* *f* *p* *f*

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

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

Db. *mp* *f* *mp* *f* *mp* *f*

70

Mar.

mp

cresc. poco a poco

Hp.

C#, D, Eb, F, Gb, A#, B

mp

cresc. poco a poco

Pno.

mp

cresc. poco a poco

Vln.

mp

cresc. poco a poco

Vla.

mp

cresc. poco a poco

Vc.

mp

cresc. poco a poco

Db.

mp

cresc. poco a poco

78

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

87 **G** Ferocious

Mar. *fff*

Hp. *fff* *dim.*

Pno. *fff* *dim.* 8^{va}

Vln. *fff* *dim.*

Vla. *fff* *dim.*

Vc. *fff* *dim.*

Db. *fff* *dim.*

101 H

Hp. *p*

Pno. H *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

115 I

Picc. *p*

Cl. *p*

Pno.

Vla. I *p* 8^{va}

Vc. *p*

J ♩ = 80
Mechanical

129

Picc. *mf* *f*

Cl. *mf* *f*

Pno. *mf* *f*




141


Picc.


Cl.

Pno. ^{8va}


151


Picc.  *Mezzosoprano clef, treble clef, eighth notes, accents, slurs*


Cl.  *Alto clef, treble clef, eighth notes, slurs*


Pno.  *Grand staff, treble clef, eighth notes, slurs, circled 8*

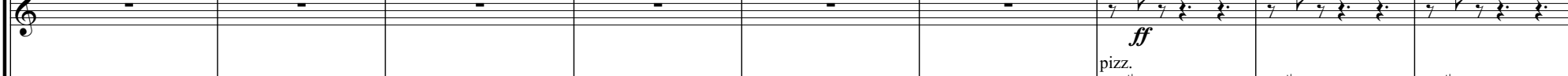
160

Picc.  *Mezzosoprano clef, treble clef, eighth notes, slurs, circled K*

Cl.  *Alto clef, treble clef, eighth notes, slurs*

Pno.  *Grand staff, treble clef, eighth notes, slurs, circled 8*

Vln.  *Violin clef, whole rests, circled K pizz.*

Vla.  *Viola clef, whole rests, circled K pizz.*

ff

169

Picc. 

Cl. 

Pno. 

Vln. 

Vla. 

Vc. 

mp

178

Picc. 

Cl. 

Pno. 

Vln. 

Vla. 

Vc. 

mf

186 **L**

Picc. **L**

Cl.

Pno. ⁽⁸⁾

Vln. *arco* **L** *mf*

Vla. *arco* *mf*

Vc. *mf*

||

Detailed description: This system of musical notation covers measures 186 to 192. It features six staves: Piccolo, Clarinet, Piano, Violin, Viola, and Violoncello. The Piccolo and Clarinet parts are marked with a 'L' (Lento) and play a rhythmic pattern of eighth notes. The Piano part is marked with a circled '8' and plays a similar eighth-note pattern. The Violin and Viola parts are marked 'arco' and 'mf', playing a melodic line with slurs and accents. The Violoncello part is marked 'mf' and plays a supporting bass line. A double bar line is present at the end of the system.

193

Picc.

Cl.

Pno. ⁽⁸⁾

Vln. *f*

Vla. *f*

Vc. *f*

Detailed description: This system of musical notation covers measures 193 to 199. It features six staves: Piccolo, Clarinet, Piano, Violin, Viola, and Violoncello. The Piccolo and Clarinet parts continue their rhythmic pattern. The Piano part continues with the circled '8' marking. The Violin and Viola parts are marked 'f' (forte) and play a more complex melodic line with slurs and accents. The Violoncello part continues its supporting bass line.

199

Picc.

Cl.

Pno.

Vln.

Vla.

Vc.

M

ff

ff

ff

ff

ff

212

Pic.

Cl.

Pno.

Vln.

Vla.

Vc.

N Frenzied

218 (♩ = 240 always)

3 + 2 + 2

Picc. *fff* *ff*

Cl. *fff* *ff*

Mar. Exaggerate accents *fff* *fp* *fp* *fp* *fp*

Hp. C, D, Eb, F, Gb, A, Bb Exaggerate accents *fff* *fp* *fp* *f* *fp* *fp*

Pno. Exaggerate accents *fp* *fp* *f* *fp* *f*

Vln. (♩ = 240 always) **N** Frenzied Exaggerate accents *fff* *fp* *fp* *fp* *fp* *fp*

Vla. Exaggerate accents *fff* *fp* *fp* *fp* *f* *fp* *f*

Vc. Exaggerate accents *fff* *fp* *fp* *f*

222

Picc.

Cl.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

fp *fp* *fp* *fp*

f *fp* *fp* *f* *fp* *fp*

fp *fp* *f* *fp* *f*

f *fp* *fp* *fp* *fp*

f *fp* *fp* *f* *fp* *f*

f *fp* *fp* *fp* *f*

226

O Mechanical (♩ = 240 always)

Picc. *ff* *mp*

Cl. *ff* *mp*

Mar. *fp*

Hp. *f* *fp*

Pno. *fp* *f* *fp* *8va* *ff* *mp*

Vln. *fp* *ffmp*

Vla. *fff* *fp* *f* *ffmp*

Vc. *fp* *f* *ffmp*

231

Picc.

Cl.

Pno.

Vln.

Vla.

Vc.

236

Picc.

Cl.

Pno.

Vln.

Vla.

Vc.

242

Picc.

Cl.

Pno.

Vln.

Vla.

Vc.

P Manic (♩ = 240 always)

247

Picc. *ff*

Cl. *ff*

Mar. *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

C, D, Eb, F, Gb, A#, B

Hp. *ff*

Pno. *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p*

252

Picc.

Cl.

Mar.

Hp.

Pno.

The musical score is arranged in five staves. The Piccolo and Clarinet parts are in treble clef and feature a melodic line starting at measure 252, marked with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). The Maracas part is in treble clef and consists of a rhythmic pattern of eighth notes, alternating between fortissimo (*ff*) and piano (*p*) dynamics. The Harp part is in bass clef and provides harmonic support with chords, marked with fortissimo (*ff*) dynamics. The Piano part is in treble and bass clefs, featuring a complex texture with chords and moving lines, marked with fortissimo (*ff*) and mezzo-forte (*mf*) dynamics.

Q

257

Picc.

Cl.

Mar.

Hp.

Pno.

262

Mar.

Hp.

Pno.

268

Mar. *ff* *f*

Hp. *f* *ff* C, D, Eb, F, Gb, A, Bb

Pno. *ff* *f*

274

Picc.

Cl.

Mar. *f*

Hp. *f*

Pno. *f*

Vc. *f*

Db. *f*

282

Picc.

Cl.

Mar.

Hp. C, D, Eb, F, Gb, A#, Bb

Pno.

Vc.

Db.

R Mechanical (♩ = 240 always)

290

Picc.

Cl.

Mar.

Hp.

Pno.

295

Picc.

Cl.

Mar.

Hp.

Pno.

S Playful, mischievous
(♩ = 240 always)

299

Picc. *pp*

Cl. *pp*

Pno. (8) *pp*

Vln. *pp*

S Playful, mischievous
(♩ = 240 always)

308

Picc.

Cl.

Pno. (8)

Vln.

Picc. *316*

Cl.

Pno. *(8)*

Vln.

Picc. *322*

Cl.

Pno. *(8)*

Vln.

mp *p*

mp *p*

mp *p*

mp *p*

330

Picc.

Cl.

Pno.

Vln.

Vla.

pizz.
mp

T

T

(8)
(tr)

Detailed description: This page of a musical score contains five staves. The Piccolo staff (top) begins at measure 330 with a melodic line of eighth notes, marked with accents and slurs. A 'T' in a box is placed above the staff at measure 333. The Clarinet staff follows with a similar melodic line. The Piano staff (middle) features a complex accompaniment of sixteenth notes, with a trill marked '(8) (tr)' at the start. The Violin staff (bottom) plays a rhythmic pattern of eighth notes with accents, also marked with a 'T' in a box at measure 333. The Viola staff (bottom) is mostly silent, with a 'pizz.' marking and a dynamic of 'mp' starting at measure 333. The score is divided into measures by vertical bar lines, with time signatures changing from 3/8 to 4/4 and back to 3/8.

338

Picc. *mp*

Cl. *mp*

Pno. *mp*

Vla. *mf*

Vc. *mf* pizz.

Db. *mf*

Detailed description: This is a page of a musical score for the piece 'Mechannequin' by Helen Papaioannou. The page is numbered 338 at the top left. It features six staves of music, each for a different instrument: Piccolo (Picc.), Clarinet (Cl.), Piano (Pno.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Piccolo and Clarinet parts are marked with a mezzo-piano (*mp*) dynamic. The Piano part is also marked *mp* and includes a circled '6' above the first measure. The Viola part is marked mezzo-forte (*mf*). The Violoncello part is marked *mf* and includes the instruction 'pizz.' (pizzicato) above the first measure. The Double Bass part is marked *mf*. The score is written in 3/8 time and consists of 12 measures. The key signature has one sharp (F#). The music is characterized by rhythmic patterns of eighth and sixteenth notes, often with accents and slurs. The Piccolo and Clarinet parts have a similar melodic line, while the Piano part provides a harmonic accompaniment with chords and moving lines. The Viola and Violoncello parts have a more active, rhythmic role, and the Double Bass part provides a steady bass line.

346

Picc. *mf* *f*

Cl. *mf* *f*

Mar.

Hp. C#, D, E, F, G#, A#, B *mf*

Pno. *mf* *f*

Vln. *ff* *f* pizz. arco

Vla. *ff* *f* arco

Vc. *ff* *f* arco

Db. *ff* *f* arco

Musical score for the piece "Mechannequin" by Helen Papaioannou, measures 352-357. The score is arranged for a full orchestra and includes parts for Piccolo (Picc.), Clarinet (Cl.), Maraca (Mar.), Horn (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 352. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piece changes to 4/4 at measure 353, 4/4 at measure 354, 4/4 at measure 355, and 7/8 at measure 356. The final measure, 357, is in 7/8 time.

The dynamics for the measures are as follows:

- Measures 352-355: *ff* (fortissimo)
- Measure 356: *ff* (fortissimo)
- Measure 357: *fff* (fortississimo)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and various articulations such as accents and slurs. The Piccolo part has a circled measure number 352. The Piano part has a circled measure number 356. The strings (Vln., Vla., Vc., Db.) play a driving, rhythmic accompaniment throughout the section.

Carousel (2011) Helen Papaioannou

Violin

Viola

Cello

Piano

Duration: c.12 minutes

This piece was first performed by the Busch Ensemble on 17/06/2011 in St. Mary's Church, Newcastle.

Carousel

Helen Papaioannou

Mechanical

♩ = 64

senza vib.

Violin

Viola

Violoncello

mf *f* *mp* *mp*

ff *f* *mp* *ff* *mp*

ff *f* *mp* *ff* *mp*

Detailed description: This block contains the first five measures of the 'Mechanical' section for Violin, Viola, and Violoncello. The Violin part starts with a half note G4 (marked *mf*), followed by a quarter rest, a half note A4 (marked *f*), and then eighth-note patterns (marked *mp*). The Viola part has a quarter rest, a quarter note G3 (marked *ff*), and then eighth-note patterns (marked *f*, *mp*, *ff*, and *mp*). The Violoncello part has a quarter rest, a quarter note G2 (marked *ff*), and then eighth-note patterns (marked *f*, *mp*, *ff*, and *mp*). A double bar line is present after measure 5.



Vln.

Vla.

Vc.

Scratch tone (allow pitch to sound)

f *ff* *mp* *ff* *f* *mp*

f *mp* *ff* *f* *mp*

ff *mp* *ff* *f* *mp*

Detailed description: This block contains measures 6 through 11. Measure 6 starts with a double bar line. The Violin part has a half note G4 (marked *f*), followed by a quarter rest, a half note A4 (marked *f*), and then eighth-note patterns (marked *f* and *mp*). The Viola and Violoncello parts have eighth-note patterns (marked *ff*, *mp*, *ff*, and *f*), with the instruction 'Scratch tone (allow pitch to sound)' above the notes. A double bar line is present after measure 11.



Vln.

Vla.

Vc.

f *mp* *f* *mp* *f* *mp* *f*

f *mp* *ff* *f* *mp* *f* *mp* *ff*

f *mp* *ff* *f* *mp* *f* *mp* *ff*

Detailed description: This block contains measures 12 through 15. The Violin part has eighth-note patterns (marked *f* and *mp*) and a final half note G4 (marked *f*). The Viola and Violoncello parts have eighth-note patterns (marked *f*, *mp*, *ff*, *f*, *mp*, *f*, *mp*, and *ff*). A double bar line is present after measure 15.

17

Vln. *mp ff mp f mf*

Vla. *mp ff mp f mp*

Vc. *mp ff mp f mp*

Detailed description: This system contains measures 17 through 21. The Violin part (Vln.) starts with a half rest in measure 17, then plays a melodic line in measures 18-21 with dynamics *mp*, *ff*, *mp*, *f*, and *mf*. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment of eighth notes with dynamics *mp*, *ff*, *mp*, *f*, and *mp* respectively.



senza vib.

22

Vln. *f mp ff*

Vla. *ff mp ff*

Vc. *ff mp ff*

Detailed description: This system contains measures 22 through 26. The Violin part (Vln.) has a *f* dynamic in measure 22, rests in 23-25, and then plays a melodic line in measure 26 with dynamics *mp* and *ff*. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment with dynamics *ff*, *mp*, and *ff*. The instruction "senza vib." is written above the first measure.



28

Vln. *mp f*

Vla. *mp ff*

Vc. *mp ff*

Detailed description: This system contains measures 28 through 32. The Violin part (Vln.) plays a melodic line in measure 28 with *mp* dynamics, rests in 29-31, and then plays a melodic line in measure 32 with *f* dynamics. The Viola (Vla.) and Violoncello (Vc.) parts play a rhythmic accompaniment with dynamics *mp* and *ff*. There are some markings above the violin staff in measures 30-32.

34

Vln. *f* *mp* *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *ff* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp* *ff*



40

Vln. *f* *mp* *f* *mp* *f* *mp* *f*

Vla. *f* *mp* *f* *mp* *f* *mp* *f*

Vc. *f* *mp* *f* *mp* *f* *mp* *f*



43 **A**

Vln. *f* *mp* *f* *mp*

Vla. *ff* *f* *mp* *ff* *f* *mp*

Vc. *ff* *mp* *ff* *mp*

48

Vln. *f* *mp* *ff* *p* *ff* *f*

Vla. *f* *mp* *ff* *mf* *ff* *p* *ff* *mp*

Vc. *f* *mf* *ff* *mf* *p* *ff* *mp*

Dynamic markings: *f*, *mp*, *ff*, *p*, *mf*, *ff*, *mp*



53

Vln. *ff* *mp* *ff* *mp*

Vla. *ff* *mp* *ff* *mp*

Vc. *ff* *mp* *ff* *mp*

Dynamic markings: *ff*, *mp*



57

B

$\text{♩} = \text{♩}$ $\text{♩} = \text{♩}$

$3+2+2$

Vln. *f*

Vla. *f*

Vc. *f*

Dynamic markings: *f*

Tempo markings: $\text{♩} = \text{♩}$, $\text{♩} = \text{♩}$

Measure numbers: 16

62

Vln.

Vla.

Vc.

mp f mp f mp f

Detailed description: This system contains measures 62 through 67. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. staff has a treble clef and contains eighth-note patterns with accents. The Vla. and Vc. staves have bass clefs and contain eighth-note patterns with accents. Dynamic markings of *mp* and *f* are placed below the Vla. and Vc. staves. A double bar line is at the end of the system.

68

Vln.

Vla.

Vc.

dim. p f dim. p f

Detailed description: This system contains measures 68 through 73. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. staff has a treble clef and contains eighth-note patterns with accents. The Vla. and Vc. staves have bass clefs and contain eighth-note patterns with accents. Dynamic markings of *dim.*, *p*, and *f* are placed below the staves. A double bar line is at the end of the system.

74

Vln.

Vla.

Vc.

9/16

Detailed description: This system contains measures 74 through 77. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. staff has a treble clef and contains eighth-note patterns with accents. The Vla. and Vc. staves have bass clefs and contain eighth-note patterns with accents. A 9/16 time signature is indicated at the end of each staff. A double bar line is at the end of the system.

78

Vln.

Vla.

Vc.

C Gathering intensity

mp mp mp

Detailed description: This system contains measures 78 through 83. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. staff has a treble clef and contains eighth-note patterns with accents. The Vla. and Vc. staves have bass clefs and contain eighth-note patterns with accents. A 9/16 time signature is indicated at the end of each staff. A section marker 'C' is placed above the first measure of the system, followed by the text 'Gathering intensity' and a musical example of a quarter note followed by an eighth note. Dynamic markings of *mp* are placed below the staves. A double bar line is at the end of the system.

82

Vln. *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp*

85

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

Vla. *f* *mf* *mp* *f* *mp*

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

88

Vln. *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp*

90

Vln. *f* *mp* *f* *mp* *f* *mp*

Vla. *f* *mp* *f* *mp* *f* *mp*

Vc. *f* *mp* *f* *mp* *f* *mp*

92

Vln. *f* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vla. *f* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vc. *f* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Measures 92-94. The first system contains three measures. The first measure is in 3/8 time, and the following two are in 9/8 time. Dynamics include *f*, *mp*, *ff*, and *mp*. The Vln. part has a *ff* dynamic in the second measure. The Vc. part has a *ff* dynamic in the second measure.

95

D

Vln. *ff* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vla. *ff* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vc. *ff* \rightarrow *mp* *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Measures 95-97. The first system contains three measures. The first measure is in 3/8 time, and the following two are in 9/8 time. Dynamics include *ff*, *mp*, and *ff*. A box labeled 'D' is placed above the first measure of the second system.

98

Vln. *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vla. *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Vc. *ff* \rightarrow *mp* *ff* \rightarrow *mp*

Measures 98-99. The first system contains two measures. The first is in 3/8 time, and the second is in 9/8 time. Dynamics include *ff* and *mp*.

100

Vln. *ff* \rightarrow *mp* *ff*

Vla. *ff* \rightarrow *mp* *ff*

Vc. *ff* \rightarrow *mp* *ff*

Measures 100-102. The first system contains three measures. The first is in 3/8 time, and the following two are in 9/8 time. Dynamics include *ff* and *mp*.

103

Vln. Vla. Vc.

This system contains measures 103, 104, and 105. The Violin part (Vln.) is in treble clef, the Viola part (Vla.) is in alto clef, and the Violoncello part (Vc.) is in bass clef. The music features eighth-note patterns with various accidentals and slurs.

106

Vln. Vla. Vc.

This system contains measures 106, 107, and 108. The Violin part (Vln.) is in treble clef, the Viola part (Vla.) is in alto clef, and the Violoncello part (Vc.) is in bass clef. The music continues with eighth-note patterns and slurs.

109

Vln. Vla. Vc.

This system contains measures 109, 110, 111, 112, and 113. The Violin part (Vln.) is in treble clef, the Viola part (Vla.) is in alto clef, and the Violoncello part (Vc.) is in bass clef. The music features eighth-note patterns with various accidentals and slurs.

114 **E**

Vln. Vla. Vc.

ff

This system contains measures 114, 115, 116, 117, and 118. The Violin part (Vln.) is in treble clef, the Viola part (Vla.) is in alto clef, and the Violoncello part (Vc.) is in bass clef. A key signature change to E major is indicated by a box containing the letter 'E'. The music features eighth-note patterns with various accidentals and slurs. The dynamic marking *ff* (fortissimo) is present in the lower parts.

120

Vln.

Vla.

Vc.

126

F Austere
sul pont.

Vln.

Vla.

Vc.

133

Vln.

141

Vln.

Vla.

148

Vln.

Vla.

Vc.

155 **G**

Vln. *f*

Vla.

Vc.

Detailed description: This system contains measures 155 to 159. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part starts with a forte (*f*) dynamic and includes a box labeled 'G' above the first measure. The Viola and Violoncello parts provide harmonic support with various rhythmic patterns and slurs.



160

Vln.

Vla.

Vc.

Detailed description: This system contains measures 160 to 164. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part continues with its melodic line, while the Viola and Violoncello parts maintain their accompaniment.



165

sul pont.

Vln.

Vla.

Vc.

sul pont.

sul pont.

Detailed description: This system contains measures 165 to 169. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part has a 'sul pont.' marking above it. The Viola and Violoncello parts also have 'sul pont.' markings, indicating a shift in playing technique.



172

Vln.

Vla.

Vc.

Detailed description: This system contains measures 172 to 176. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part continues with its melodic line, while the Viola and Violoncello parts maintain their accompaniment.

179

Vln.

Vla.

Vc.

fp *f*

fp *f*

fp *f*



185

Vln.

Vla.

Vc.

fp *f*

ff

ff

ff



192

Vln.

Vla.

Vc.

H Mechanical

197

Vln. *pp*

Vla. *pp*

Vc. *pp*

This block contains the first system of music, measures 197 to 200. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The dynamics are marked as *pp* (pianissimo) for all three instruments. The notation includes various note values, rests, and slurs, with some notes marked with accents.



201

Vln.

Vla.

Vc.

This block contains the second system of music, measures 201 to 204. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The notation continues from the previous system, maintaining the same key signature and time signature. The dynamics are not explicitly marked in this system but are implied to be *pp*.



205

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

This block contains the third system of music, measures 205 to 208. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The dynamics are marked as *cresc. poco a poco* (crescendo poco a poco) for all three instruments. The notation includes various note values, rests, and slurs, with some notes marked with accents.

209

Vln.

Vla.

Vc.

mf



212

Vln.



I Visceral

3+2

2+3

3+2

215

Vln.

Vla.

Vc.

fff

ff

ff



219

Vln.

Vla.

Vc.

simile

2+3

224

Vln.

Vla.

Vc.

230

Vln.

Vla.

Vc.

mp ff mf mp ff

235

Vln.

Vla.

Vc.

mf mp ff mf mp ff mf mp ff

241

simile

Vla.

Vc.

ff mf ff mf ff mf

J Playful

ricochet

248

Vln. *ff* *mp* *ff* *mp*

Vla. pizz. arco *ff* *mp* *ff* arco

Vc. pizz. arco pizz. arco *ff* *mf* *ff* *mf*

254

Vln. *ff* *mp* *ff* *mp* *ff*

Vla. pizz. arco *ff* *mp* *ff* arco pizz. *ff*

Vc. pizz. arco pizz. arco *ff* *mf* *ff* *mf* *ff*

ricochet

K ♩ = ♪

ricochet

260

Vln. *mp* *ff* *mf* *f* *mp*

Vla. arco *mp* *ff* arco pizz. *mp* *f* *mp*

Vc. arco pizz. *mf* *ff* *mf*

ricochet

264

Vln.

Vla.

Vc.

266

Vln.

Vla.

Vc.

ricochet

268

Vln.

Vla.

Vc.

L

Cadenza arco

271

Vc.

pizz.

277

Vc.

arco

pizz.

arco

M

senza vib.

281

Vln. *ff*

Vla. *ff*

Vc. *mf ff mp f ff*

Double bar line

Detailed description: This system covers measures 281 to 286. The Violin part is mostly silent until measure 286, where it plays a series of sixteenth notes with a forte (ff) dynamic. The Viola part also remains silent until measure 286, then plays a similar sixteenth-note pattern with a forte (ff) dynamic. The Violoncello part is active throughout, starting with a mezzo-forte (mf) dynamic, moving to forte (ff) in measure 282, then mezzo-piano (mp) in measure 284, and ending with a forte (f) dynamic in measure 286. A double bar line is placed after measure 286.

287

Vln. *p fmp f*

Vla. *fp f mp*

Vc. *fp ff*

Double bar line

Detailed description: This system covers measures 287 to 290. The Violin part starts with a piano (p) dynamic in measure 287, moves to mezzo-forte (fmp) in measure 288, and returns to forte (f) in measure 290. The Viola part begins with a fortissimo (fp) dynamic in measure 287, stays at forte (f) through measure 289, and then moves to mezzo-piano (mp) in measure 290. The Violoncello part starts with a fortissimo (fp) dynamic in measure 287 and remains at that level through measure 290. A double bar line is placed after measure 290.

291

Vln. *p ff*

Vla. *f mp fp f*

Vc. *fp ff*

Double bar line

Detailed description: This system covers measures 291 to 294. The Violin part starts with a piano (p) dynamic in measure 291 and moves to fortissimo (ff) in measure 293. The Viola part begins with a forte (f) dynamic in measure 291, moves to mezzo-piano (mp) in measure 292, then fortissimo (fp) in measure 293, and returns to forte (f) in measure 294. The Violoncello part starts with a fortissimo (fp) dynamic in measure 291 and remains at that level through measure 294. A double bar line is placed after measure 294.

295

Vln. *mp ff dim. poco a poco*

Vla. *f*

Vc. *(ff) mp*

Detailed description: This system covers measures 295 to 298. The Violin part starts with a mezzo-piano (mp) dynamic in measure 295, moves to fortissimo (ff) in measure 296, and then gradually decays with the instruction 'dim. poco a poco' through measures 297 and 298. The Viola part remains at a forte (f) dynamic throughout. The Violoncello part starts with a fortissimo (ff) dynamic in measure 295 and moves to mezzo-piano (mp) in measure 298. A double bar line is placed after measure 298.

299

Vln. *mp* *f*

Vla. *mp* *f*

Vc. *f*

Violin I part: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 299-302. Dynamics: *mp* (measures 299-300), *f* (measures 301-302).

Violin II part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 299-302. Dynamics: *mp* (measures 299-300), *f* (measures 301-302).

Violoncello part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 299-302. Dynamics: *f* (measures 299-302).

303

Vln. *p* *mp*

Vla. *p*

Vc. *mf* *p* *mf*

Violin I part: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 303-306. Dynamics: *p* (measures 303-304), *mp* (measures 305-306).

Violin II part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 303-306. Dynamics: *p* (measures 303-306).

Violoncello part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 303-306. Dynamics: *mf* (measures 303-304), *p* (measures 305-306), *mf* (measures 303-306).

307

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

Vla. *f* *p* *mf* *p* *mf*

Vc. *mp* *f* *mf*

Violin I part: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 307-310. Dynamics: *f* (measures 307-308), *p* (measures 309-310), *mf* (measures 307-310), *p* (measures 309-310).

Violin II part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 307-310. Dynamics: *f* (measures 307-308), *p* (measures 309-310), *mf* (measures 307-310), *p* (measures 309-310), *mf* (measures 307-310).

Violoncello part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 307-310. Dynamics: *mp* (measures 307-308), *f* (measures 309-310), *mf* (measures 307-310).

311

Vln. *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p*

Violin I part: Treble clef, key signature of one sharp (F#), 4/4 time. Measures 311-314. Dynamics: *mf* (measures 311-312), *p* (measures 313-314), *mf* (measures 311-314), *p* (measures 313-314), *mf* (measures 311-314).

Violin II part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 311-314. Dynamics: *p* (measures 311-312), *mf* (measures 313-314), *p* (measures 311-312), *mf* (measures 313-314).

Violoncello part: Bass clef, key signature of one sharp (F#), 4/4 time. Measures 311-314. Dynamics: *p* (measures 311-314).

314 N

Vln. *p*

Vla. *p* senza vib. *f* *mp*

Vc. *p* *mf* *p* *mf*

Detailed description: This system contains measures 314, 315, and 316. Measure 314 has a box with the letter 'N' above it. The Violin part starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The Viola part has a half note G3, followed by quarter notes A3, B3, and C4. The Violoncello part has a half note G2, followed by quarter notes A2, B2, and C3. Dynamics are *p* for all parts in measure 314. In measure 315, the Viola part has a dynamic of *f* and the Violoncello part has a dynamic of *mf*. In measure 316, the Viola part has a dynamic of *mp* and the Violoncello part has a dynamic of *mf*. The instruction 'senza vib.' is written above the Viola part in measure 315.

317

Vla. *f* *mp* *f* *mp*

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Detailed description: This system contains measures 317, 318, 319, and 320. The Viola part has dynamics of *f* in measures 317 and 319, and *mp* in measures 318 and 320. The Violoncello part has a dynamic of *p* in measures 317 and 319, and *mf* in measures 318 and 320.

321

Vln. senza vib. *f*

Vla. *f* *mp* *f*

Vc. *p* *mf* *p* *mf* *p* *mf* *p*

Detailed description: This system contains measures 321, 322, 323, and 324. The Violin part has a dynamic of *f* in measure 324 and the instruction 'senza vib.' above it. The Viola part has dynamics of *f* in measures 321 and 323, and *mp* in measure 322. The Violoncello part has a dynamic of *p* in measures 321 and 323, and *mf* in measures 322 and 324.

325

Vln. *fmp* *ff* *mf* *ff*

Vla. *mp* *f* *mp* *f*

Vc. senza vib. *fmp* *ff* *mf* *ff*

Detailed description: This system contains measures 325, 326, 327, and 328. The Violin part has dynamics of *fmp* in measure 325, *ff* in measure 326, *mf* in measure 327, and *ff* in measure 328. The Viola part has dynamics of *mp* in measure 325, *f* in measure 326, *mp* in measure 327, and *f* in measure 328. The Violoncello part has a dynamic of *fmp* in measure 325, *ff* in measure 326, *mf* in measure 327, and *ff* in measure 328. The instruction 'senza vib.' is written above the Violoncello part in measure 325.

330 O

Vln. *mf* *ff* *f* *mp* *f* *mp* *f* *mp*

Vla. *ff* *mp* *f* *fmp* *ff*

Vc. *mf* *ff* *f* *mp* *f* *mp* *f* *mp*

Detailed description: This system contains measures 330 through 335. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin part starts with a dynamic of *mf*, increases to *ff* in measure 331, then fluctuates between *f*, *mp*, and *f* through measure 335. The Viola part begins in measure 332 with *ff*, then moves to *mp* and *f*. The Violoncello part follows a similar pattern to the Violin, starting at *mf*, reaching *ff*, and then alternating between *f*, *mp*, and *f*. A circled 'O' is placed above the first measure of the Violin staff.



336

Vln. *f* *ffmp* *f*

Vla. *mp* *f* *ffmp* *f*

Vc. *f*

Detailed description: This system contains measures 336 through 340. The Violin part starts with *f* in measure 336, then plays *ffmp* in measure 337, and returns to *f* in measure 338. The Viola part starts with *mp* in measure 336, moves to *f* in measure 337, and then plays *ffmp* in measure 338 before returning to *f* in measure 339. The Violoncello part remains at a constant *f* dynamic throughout the system.



340

Vln. *mp* *mf*

Vla. *mp* *f* *mf*

Vc. *mp* *f* *mf*

Detailed description: This system contains measures 340 through 345. The Violin part starts with *mp* in measure 340, then moves to *mf* in measure 341. The Viola part starts with *mp* in measure 340, moves to *f* in measure 341, and then returns to *mf* in measure 342. The Violoncello part starts with *mp* in measure 340, moves to *f* in measure 341, and then returns to *mf* in measure 342.

344

Vln. *ffmp* *ffmp* *ffmp ffmp* *ffmp*

Vla. *ffmp* *ffmp* *ffmp ffmp* *ffmp*

Vc. *ff* *ffmp* *f*

Double bar line

Detailed description: This system contains measures 344 to 347. The Violin (Vln.) and Viola (Vla.) parts feature a rhythmic pattern of eighth notes with accents and slurs. The Violoncello (Vc.) part provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ffmp* and *ff*.

348

Vln. *ff* *p* *ff* *ff* *p*

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

Vc. *ff* *ff* *p* *ff* *p* *ff* *ff* *p*

Double bar line

Detailed description: This system contains measures 348 to 351. The Violin (Vln.) part has a dynamic shift from *ff* to *p* and back to *ff*. The Viola (Vla.) and Violoncello (Vc.) parts continue with similar rhythmic patterns. Dynamic markings include *ff*, *p*, and *ffmp*.

352

Vln. *ff* *p* *ff* *p* *ff* *p*

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

Vc. *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Double bar line

Detailed description: This system contains measures 352 to 355. The Violin (Vln.) part starts with *ff* and *p* dynamics. The Viola (Vla.) and Violoncello (Vc.) parts maintain the rhythmic accompaniment. Dynamic markings include *ff* and *p*.

356

Vln. *fff*

Vla. *fff*

Vc.

Double bar line

Detailed description: This system contains measures 356 to 359. The Violin (Vln.) and Viola (Vla.) parts play a rhythmic pattern with a dynamic marking of *fff*. The Violoncello (Vc.) part has a more active line. A dynamic marking **P** is shown above measure 356. Dynamic markings include *fff*.

Cold, mechanical

$\text{♩} = \text{♩}$

360

360-362

Vln. *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Violin and Viola parts feature a rhythmic pattern of eighth notes with accents and slurs. The Violoncello part consists of a steady eighth-note accompaniment. Dynamics alternate between *mp* and *f* in a regular pattern.

363

363-365

Vln. *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

In measures 363-365, the Violin and Viola parts have a more complex rhythmic pattern with slurs and accents. The Violoncello part continues with eighth notes. Dynamics are *mp*, *f*, and *p*.

366

366-368

Vln. *f* *p* *f* *p*

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

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

Measures 366-368 show a continuation of the rhythmic patterns. The Violin and Viola parts have a more active role with slurs and accents. The Violoncello part remains steady. Dynamics are *f* and *p*.

369

369-371

Vln. *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Measures 369-371 conclude the section with similar rhythmic patterns and dynamics of *f* and *p*.

372

Vln. *p* *f* *p* *f* *mp*

Vla. *p* *f* *p* *f* *mp*

Vc. *p* *f* *p* *f* *mp*

Q

Detailed description: This system contains measures 372, 373, and 374. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola parts are in treble clef, while the Violoncello part is in bass clef. The music consists of eighth-note patterns with accents. Dynamic markings are *p* (piano), *f* (forte), and *mp* (mezzo-piano). A box labeled 'Q' is positioned above the first measure of the Violin staff.



375

Vln. *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Detailed description: This system contains measures 375, 376, and 377. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola parts are in treble clef, while the Violoncello part is in bass clef. The music consists of eighth-note patterns with accents. Dynamic markings are *cresc. poco a poco* (crescendo poco a poco).



378

Vln.

Vla.

Vc.

Detailed description: This system contains measures 378, 379, and 380. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola parts are in treble clef, while the Violoncello part is in bass clef. The music consists of eighth-note patterns with accents.



381

Vln. *fff*

Vla. *fff*

Vc. *fff*

Detailed description: This system contains measures 381, 382, and 383. It features three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Violin and Viola parts are in treble clef, while the Violoncello part is in bass clef. The music consists of eighth-note patterns with accents. Dynamic markings are *fff* (fortissimo).

383

Vln.

Vla.

Vc.

fff

fff

fff

In the Loop (2011)

Helen Papaioannou

Tenor Saxophone
Bass Trombone

Duration: c.5 minutes

This piece was first performed on 10/12/2011 by Hannabiell Sanders and Helen Papaioannou.

Notes

This piece uses repetitive patterns notated in compound metres. As the rhythmic emphasis of these patterns changes throughout the piece, performers should avoid giving the impression of a triple metre.

In the Loop

Helen Papaioannou

Blazing ♩ = 74

2 3

Tenor Saxophone

Bass Trombone

sempre mp

sempre mp

sfz

4 5 6

Ten. Sax.

B. Tbn.

sfz

sfz

sfz

7 8 X 4⁹ X 3

Ten. Sax.

B. Tbn.

sfz

sfz

mf

etc. (all accents to be played as loud as possible)

X 4 X 3

sfz

sfz

sfz

mf

10 X 5 11 X 5 12

Ten. Sax.

B. Tbn.

X 5 X 5

13 14 X 6 15

Ten. Sax.

B. Tbn.

X 6

16 **X 8** 17 18

Ten. Sax. *sempre ff*

B. Tbn. *sempre ff*

19 20 21

Ten. Sax.

B. Tbn.

22 23 24

Ten. Sax.

B. Tbn.

25 26 27

Ten. Sax.

B. Tbn.

28 29 **X 4** 30 **X 6**

Ten. Sax.

B. Tbn. **X 4** **X 6**

31 32 33

Ten. Sax. *mp*

B. Tbn. *mp*

In the Loop

Helen Papaioannou

34 35 36 37

Ten. Sax. *mp* *f* *mp* *f*

B. Tbn. *mf*

38 39 40

Ten. Sax. *mp*

B. Tbn. *f* *mp*

41 42 X 6 43

Ten. Sax. *f*

B. Tbn. X 6 *f*

X 4 44

Ten. Sax. *mp* *f*

B. Tbn. X 4 *mp* *f*

X 3 45 46

Ten. Sax. *mp* *f* *mf* *f* *mp* *f*

B. Tbn. X 3 *mp* *f* *mf* *f* *mp* *f*

47 48 49 50

Ten. Sax. *f mp*

B. Tbn. *f mp*

51 52 53 54

Ten. Sax. *sffz mp* All accents very loud!
Otherwise, sempre *mf*

B. Tbn. *mp sffz*

55 56 57 58 59

Ten. Sax.

B. Tbn.

60 61 62 63

Ten. Sax.

B. Tbn.

64 65 66

Ten. Sax. *cresc. fff*

B. Tbn. *cresc. fff*

Hurdling (2012)

Helen Papaioannou

Violin
Viola
Cello
Piano

Duration: c.4.45 minutes

This piece was first performed by the Notos Quartet on 01/07/2012 in Hall 2, The Sage Gateshead.

Notes

At D, when the notation becomes unmetred, the idea is for rhythmic coordination to gradually collapse due to its increasing complexity. The aim is to set-up hectic interaction, which should be carried out with conviction even if synchronisation is lost at an earlier point.

In these unmetred sections, spatial notation is used to deemphasise regular rhythms within the parts; the coordination between these parts does not need to correspond accurately with the spacing in the notation. Approximate durations are provided to give a rough idea for timing.

At P, each player should disregard the activity of the other musicians and complete the sequence as fast as possible. The pause of c.5 seconds at bar 180 begins when each player has completed their sequence.

Hurdling

Helen Papaioannou

Mechanical
♩ = 132

Violin *fff*

Viola *fff*

Violoncello *fff*

Piano *fff*
senza pedale

3

Vln.

Vla.

Vc.

Pno.

8^{vb}

8 **A**

Vln. *fff* *f dim.*

Vla. *fff* *f dim.*

Vc. *fff* *f dim.*

Pno. *fff* *f dim.*

10

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Pno. *p* *f*

13

Vln. *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

Pno. *p* *f* *p*

Detailed description: This system contains measures 13 through 16. The music is in 2/4 time and features a key signature of two sharps (F# and C#). The instrumentation includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The dynamics are marked as *p* (piano) and *f* (forte). The score shows a rhythmic pattern of eighth notes with various accidentals and phrasing slurs.

17

Vln. *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Pno. *f* *p*

Detailed description: This system contains measures 17 through 20. The music is in 6/8 time and features a key signature of two sharps (F# and C#). The instrumentation includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The dynamics are marked as *f* (forte) and *p* (piano). The score shows a rhythmic pattern of eighth notes with various accidentals and phrasing slurs.

Hurdling

Helen Papaioannou

21 **B**

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

25 **C** Increasingly panicked

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Pno. *mf* *f*

29

Vln.

Vla.

Vc.

Pno.

ff

ff

ff

D system = approx 5 secs

33

Unsynchronised
Chaotic, frenzied

Vln.

Vla.

Vc.

Pno.

ff

ff

ff

D system = approx 5 secs

E

33

Vln. *fff*

Vla. *fff*

Vc. *fff*

Pno. *fff*

F

34

Vln.

Vla.

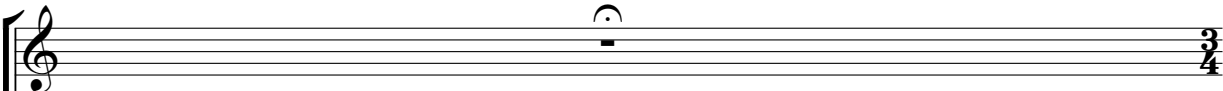
Vc.


Pno.

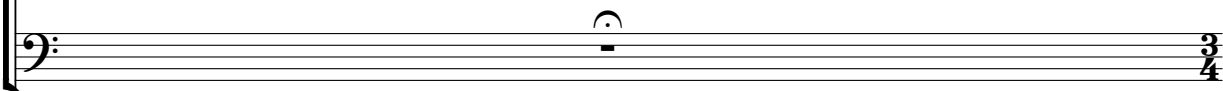
sva

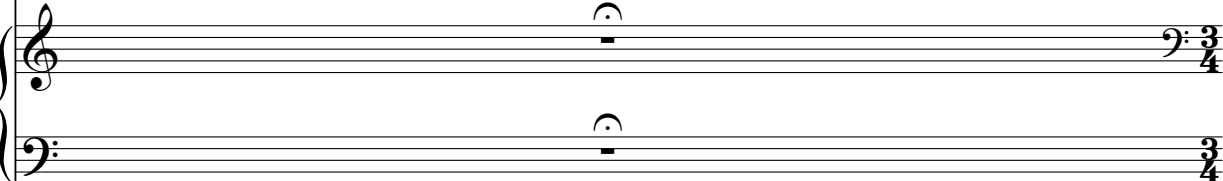
svb

35 **Pause 5 seconds**

Vln. 

Vla. 

Vc. 

Pno. 

36 **G Playful**

Vln. 

Vla. 

Vc. 

Pno. 

Musical score for measures 40-43, featuring Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 40-43 are marked with *ff* and *mp*. The score includes dynamic markings (*f*, *mp*, *mf*, *p*, *ff*, *mp*) and articulation markings (*ricochet*). The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part includes a reduction (*Red.*) in measures 41 and 43.

*After entries, ricochet bowing need not be rhythmically precise

Musical score for measures 44-47, featuring Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 44-47 are marked with *f* and *mp*. The score includes dynamic markings (*f*, *mp*, *ff*) and articulation markings (*ricochet*, *(normale)*). The time signature changes from 3/4 to 2/4 and back to 3/4. The piano part includes a reduction (*Red.*) in measures 45 and 47.

48 (normale) **H**

Vln. *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Pno. *mp* *f*

Ped. _____ *senza pedale*

53

Vln. *mp* *f*

Vla.

Vc. *mp* *f*

Pno. *mp* *f*

57

Vln. *ff*

Vla. *ff*

Vc. *ff*

Pno.

Vln.

Vla.

Vc.

Pno.

66

Vln.

Vla.

Vc.

Pno.

Detailed description: This system contains measures 66 through 69. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The time signature changes from 2/4 to 3/4 to 6/8. The key signature is one sharp (F#). The Vln. staff has a melodic line with accents and slurs. The Vla. and Vc. staves have rhythmic accompaniment with slurs. The Pno. staff has chords and single notes with slurs.

70

Vln.

Vla.

Vc.

Pno.

mp

f

mp

Detailed description: This system contains measures 70 through 73. It features the same four staves as the previous system. The time signature changes from 2/4 to 3/4 to 6/8. The key signature is one sharp (F#). Dynamic markings are present: *mp* (mezzo-piano) and *f* (forte). The Vln. staff has a melodic line with accents and slurs. The Vla. and Vc. staves have rhythmic accompaniment with slurs. The Pno. staff has chords and single notes with slurs.

74

74

Vln. *f* *mp* *ff* *mp* *ff* *mp*

Vla. *f* *mp* *ff* *mp* *ff* *mp*

Vc. *f* *mp* *ff* *mp* *ff* *mp*

Pno. *f* *mp* *ff* *mp* *ff* *mp*

Musical score for measures 74-77. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#). The time signature changes from 2/4 to 6/8 and back to 2/4. Dynamics include *f*, *mp*, and *ff*. The piano part features chords and arpeggios.

78

78

Vln. *fff* *mp* *fff* *dim.*

Vla. *fff* *mp* *fff* *dim.*

Vc. *fff* *mp* *fff* *dim.*

Pno. *fff* *mp* *fff* *dim.*

Musical score for measures 78-81. The score is for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The key signature is one sharp (F#). The time signature is 6/8. Dynamics include *fff*, *mp*, and *dim.*. A first ending bracket labeled 'I' spans measures 78-81. The piano part features chords and arpeggios.

81

Vln.

Vla.

Vc.

Pno.

This system contains measures 81 through 85. It features four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.). The music is in 3/4 time and consists of eighth-note patterns. The key signature has one sharp (F#). Dynamics include *v.* (accents) and *p* (piano). The piano part is written in a grand staff with treble and bass clefs.

J Frantic

86

Vln.

Vla.

Vc.

Pno.

fff

fff

fff

fff

p

p

8va

This system contains measures 86 through 90. It features the same four staves as the previous system. The music is in 3/4 time and consists of eighth-note patterns. The key signature has one sharp (F#). Dynamics include *fff* (fortissimo) and *p* (piano). The piano part includes an *8va* (octave) marking. The section is marked with a 'J' in a box and the word 'Frantic'. The piano part is written in a grand staff with treble and bass clefs.

93

Vln.

Vla.

Vc.

Pno.

f

8

100

Vln.

Vla.

Vc.

Pno.

p

cresc.

8

108

Vln.

Vla.

Vc.

Pno.

f

116

K

Vln.

Vla.

Vc.

Pno.

ff

ff

ff

8^{vb}

121

Vln.

Vla.

Vc.

Pno.

fff

fff

fff

fff

(8)

L Playful

ricochet

126

Vln.

Vla.

Vc.

Pno.

f \rightarrow *mp*

mp

mf \rightarrow *p*

f *mp* *f*

ff \rightarrow *mf* *mp*

mp

Ped.

Hurdling

Helen Papaioannou

130

Vln. *mp* *mp*

Vla. *mp* *f* *mp*

Vc. *mp* *mp*

Pno. (8) (8) (8)

Ped.

133

Vln. (normale) *mp* *ff*

Vla. *f* (normale) *mp* *ff*

Vc. (normale) *mp* *ff*

Pno. (8) (8) (8)

Ped.

M Brazen
Scratch tone

137

Vc.

M Brazen
ff

Pno.

senza pedale

142

Vc.

Pno.

147

Vc.

Pno.

151

Vc.

Pno.

155 **N** normale

Vc.

Pno.

159

Vc.

Pno.

8^{va}

163

Vc.

Pno.

8^{va}

167

Vc.

Pno.

8^{va}

O
171

Vc.

Pno.

(8)

Pause 3 secs **P** Race: play this sequence as fast as possible, then wait for others to finish

Vln.

Vla.

Vc.

Pause 3 secs **P** Race: play this sequence as fast as possible, then wait for others to finish

Pno.

174

strike chord as soon as your sequence is finished, then wait

Vln.

Vla.

Vc.

Pno.

strike chord as soon as your sequence is finished, then wait

175

Pause 5 secs

Vln.

Vla.

Vc.

Pno.

Pause 5 secs

176 **Q** Stomping $\text{♩} = 100$ wide vib.

Vln. *fff*

Vla. *fff*

Vc. *fff*

Pno. *mp* *fff*

8^{vb} Ped. Ped. Ped. Ped.

181

Vln.

Vla.

Vc.

Pno.

(8) Ped. Ped. Ped.

Hide and Seek (2012) Helen Papaioannou

For piano duo

Duration: c.5.10 minutes

Notes

Bars 1-8:

In the opening (until F), Player 1 should strum the bottom set of strings (up to first stress bar), near the hammers with pedal down (top pitch given as approximation). Release the pedal gradually when approaching the marked duration; stop sound immediately after this.

Player 2 plays until sound from Player 1 has disappeared. Play sequence as fast as possible, and repeat from beginning as many times as necessary to fill this duration; stop playing as soon as Player 1 is silent.

Player 1 may count with or without a stop watch until bar 17. Player 2 should react only to the entry and close of sound from Player 1.

Length of pauses are left to the discretion of Player 1 and need not be of even length.

Player 1 may want to make these entries unpredictable to surprise Player 2.

Instructions for inside the piano

- Player 1:
- use fingers for glissandi
 - pitches for glissandi are an approximation taken from a particular piano e.g at D, roughly strum the upper half of the strings
 - at F, strike strings with palm, roughly following the marked pitches
 - bar 17, strike strings with knuckles
 - bar 20, beat 4, pluck string with finger or fingernail
 - bar 28, pluck string with plectrum
 - from M to end, strike/gliss. strings roughly according to marked pitches

Player 1 requires plectrum

Hide and Seek

Helen Papaioannou

Sustain for **30secs**, gradually releasing pedal at the end of this duration
Powerful
Strum the bottom portion of the strings, from bottom A upwards

Piano 1

gliss. #x
ff
8^{vb}
Ped.

Piano 2

p
(pp on repeat)
8^{vb} senza pedale

Scurrying
Play sequence as fast as possible, repeating if necessary
Stop playing as soon as sound from Piano 2 stops, no matter what point you are at

Pno. 1

release pedal gradually when reaching **30secs**

Pno. 2

(8)

2 **A** As before, sustain for 20secs

Pno. 1

f
8^{vb}-----|
Ped.-----|

A As before, for 20secs

Pno. 2

p

8^{vb}-----|

release pedal gradually when approaching 20secs

Pno. 1

Pno. 2

pp

(8)-----|

B
3 As before, sustain for 10secs

Pno. 1

mf
gliss. #
8vb
Ped.

B As before, for 10secs

Pno. 2

pp
8vb

release pedal gradually when approaching 10secs

Pno. 1

Pno. 2

(8)

C 4 As before, sustain for 5secs

D As before, sustain for 5secs
Gliss. upper half of bottom string set

Pno. 1

(mf) *gliss. #x*
8^{vb}
Ped.

C Loop for 5 secs as appropriate; stop at any point in cycle as soon as pno. 1 is silent

D Loop for 5 secs

Pno. 2

p
8^{vb}

5 As before, sustain for 5secs

As before, sustain for 5secs

Pno. 1

mp *gliss. #x*
Ped.

Loop for 5 secs

Loop for 5 secs

Pno. 2

(8)

6 **E** As before, sustain for 3secs As before, sustain for 3secs

Pno. 1 *gliss.* #x *(mp)* #x *Ped.* *(mp)* #x *Ped.*

Pno. 2 **E** Loop for 3 secs Loop for 3 secs

(8)-----



7 As before, sustain for 2secs As before, sustain for 2secs

Pno. 1 *gliss.* #x *(mp)* #x *Ped.* *(mp)* #x *Ped.*

Pno. 2 Loop for 2 secs Loop for 2 secs

(8)-----

8 **F** Hit strings with palm, close to hammers
(roughly spread palm over this area, need not be exact)

2 secs 2 secs 2 secs 2 secs 1 sec 1 sec 1 sec 1 sec

Strike between this area with knuckles

Pno. 1

Pno. 2

9 **G** ♩ = 116
(knuckles)

Pluck with finger

Pno. 1

Pno. 2

14

Pno. 1

Pno. 2

H Strike with knuckles

Plectrum

ff

mf

Ped.



23

Pno. 1

Pno. 2

mf

Ped.

53

Pno. 1

Pno. 2

63

Pno. 1

Pno. 2

J Swaggering

J Swaggering

71

Pno. 1

ff *mf* *p*

K *tr* *tr* *tr*

Pno. 2

mf *ff*

K *Ped.* *Ped.* *Ped.*

79

Pno. 1

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

mp *tr* *tr*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Pno. 2

88

Pno. 1

Ped. 

Pno. 2



95

Pno. 1

mf

Pno. 2



102 **Intensifying** **L**

Pno. 1

Pno. 2

108

Pno. 1

Pno. 2

114

Pno. 1

Pno. 2

119

Pno. 1

Pno. 2

M

M Murky

ff

8vb

123

Pno. 1

Pno. 2

mf

⑧

Ped.

127

Pno. 1

Pno. 2

fff

p

8va

⑧

Ped.

(8)

131

Pno. 1

Ped.

Pno. 2

(8)

||

(8)

134

Pno. 1

Ped.

Pno. 2

Strike strings between these notes with palm (roughly)

mf

Sub

Ped.

(8)

137

Pno. 1

Ped.

Pno. 2

Ped.

||

(8)

140

Pno. 1

Ped.

Pno. 2

f

8va

Ped.

(8)

143

Pno. 1

fff

Ped.

(8)

(rapid gliss. to top) *gliss.*

gliss.

gliss.

gliss.

gliss.

gliss.

fff

Pno. 2

gliss.

gliss.

Ped.

Zeta Potential (2012)

Helen Papaioannou

Score in C

Flute	alt. Bass flute
Clarinet in B flat	alt. Bass Clarinet in B flat
Oboe	alt. Cor Anglais
Percussion:	Bass Drum
	Marimba
	Flexatone
	Crotales (two sets)
	Wood block
Harp	
Piano	
Guitar	
Mandolin	
Violin	
Viola	
Cello	
Double Bass	

Duration: c. 17:30 minutes

This piece was first performed on 21/11/2012 by Nieuw Ensemble in St. Paul's Hall, Huddersfield Contemporary Musical Festival.

Zeta Potential

Helen Papaioannou

Zeta Potential was composed in 2012 for the Nieuw Ensemble from Amsterdam. This piece was commissioned as part of the European Composers Professional Development Programme, led by Huddersfield Contemporary Music Festival.

Zeta Potential is a calculation which measures the stability of semi-fluid/semi-solid substances; it indicates the potential for the material to remain in its present state. *Zeta Potential* plays with the capability of the ensemble and texture to remain as a coordinated and stable system. The piece traces a constant flux between ‘solid’ and ‘fluid’ textures, framed around cycles of growing and decaying musical patterns which undergo constant transformation.

Notes



= increase speed of vibrato (and width where indicated); arrow head indicates maximum point

tasto



= duration of bow movement e.g from normale to sul tasto; end of bracket indicates point of arrival at sul tasto

Opening: until Letter A, bar 1

Duration of 6 seconds per system is given as a rough guide; players should react to cues in their individual parts. Conductor may signal the beginning of each system to the players but should aim to be inconspicuous to the audience in this direction.

Letter BB, bar 328: accelerando

The ensemble need not stay together at the peak of the *accelerando*. The speed should accelerate to the maximum possible, as though leading to a collapse of the beat at rehearsal mark 1, bar 342.

Rehearsal Mark 1, bar 342

Players respond to cues in individual parts. From rehearsal mark 1 (bar 342) until rehearsal mark 7, enter as soon as possible after the cue preceding your entry; the idea is to create a very rapid rippling effect.

The conductor may signal the beginning of each system to the players but should aim to be inconspicuous to the audience in this direction.

Reactions to cues should be as quick and urgent as possible; there should be no pause between systems.

Rehearsal Mark 7, bar 348

Respond to cues in individual parts; spatial notation gives an approximation of the timing for this bar.

Rehearsal Marks 8-10 (bars 349-351)

After conductor's cue, each player follows their specific instructions. The ensemble is organised into 'leaders' who cue the entry of others, and 'followers' who respond to 'leaders'.

Leaders should enter soon after the conductor's cue.

Leaders wait until follower is silent to begin subsequent entry. You may then either enter again immediately or leave a short pause.

Followers enter immediately when they hear the cue from their leader.

Gestures themselves should be played rapidly, but need not be exactly the same speed each time.

Conductor cues next system as soon as everybody has stopped playing.

Zeta Potential

Visceral, turbulent
Sustain or allow all chords to ring until next entry (unless marked by ')

One system = approx. 6 secs

Bass Flute

Oboe

Bass Clarinet in Bb

Bass Drum *fff* allow to fully resonate To Mar.

Harp C, Db, E, F, G, Ab B *fff*

Piano *fff* * Gliss. on piano strings normale

Guitar

Mandolin

Visceral, turbulent
One system = approx. 6 secs
Sustain or allow all chords to ring until next entry (unless marked by ')

Violin

Viola

Violoncello *fff*

Double Bass *fff*

1

Hp. *fff*

Pno. *fff*

1

Vc. *fff*

Db. *fff*

2

Hp. {

Pno.

Vc.

Db.



3

Gradually introduce vib., increasing vibrato speed

B. Fl.

Hp.

Pno.



3

Gradually introduce vib., increasing vibrato speed

Vc.

Db.



4

vib.-increase speed

Flutter tongue

B. Fl.

Hp.

Pno.



4

Gradually introduce vib., increasing vibrato speed

Vc.

Db.

5

B. Fl. *mf* *ff* *mf* *ff* *mf* Flutter tongue *f* *mf*

B. Cl. Flutter tongue *mp* *f* *mp*

Hp. *sempre mf*

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

Gtr. *sempre mf*

Vc. *mf* *ff* *mf* *ff* *mp* senza vib.

Db. *ff* *mp* senza vib.

6

B. Fl. *f* *mf* *f* *mf*

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

Hp. C, D \flat , E, F, G, A \flat , B \flat *mp*

Pno. *Red.*

Gtr. *sempre mf*

Vc. senza vib.

Db. senza vib.

7

B. Fl.

B. Cl.

Hp.

Pno.

Gtr.

Vc.

Db.

Now increasing both width & speed of vibrato

Now increasing both width & speed of vibrato



8

B. Fl.

B. Cl.

Hp.

Gtr.

Vc.

Db.

C, D \flat , E \natural , F, G, A \natural , B \flat

9

B. Fl.

B. Cl.

Hp.

Gtr.

Vc.

Db.

ff *mf* *ff*

ff *mp* *ff*

mp

mp



10

B. Fl.

B. Cl.

Hp.

Gtr.

Vc.

Db.

mp *f*

mp *f*

mp *f*

f

f

11

B. Fl. *mp* *f*

B. Cl. *mp* *f*

Hp. *v*

Gtr. *v*

Vc. *mp* *f*

Db. *mp* *f*



12

B. Fl. *v*

B. Cl. *v*

Hp. C, Db, Eb, F, G, Ab Bb

Gtr. *v*

Vc. *fmp* *f* (maximum vib.)

Db. *fmp* *f* (maximum vib.)

A $\text{♩} = 112$
Murky, but resolute

B. Fl. *fff* *mp* *f* *p*

B. Cl. *fff* *mp* *f* *p*

Mar. *fff* *f*

Hp. *fff* *ff* *mf* *ff* *mf*

Pno. *fff* *f*

Gtr. *fff* *ff* *mf* *ff* *f*

Vla. *fff* *f* *mf* *ff* *mf*

Vc. *mp* *fff* *mp* *f* *p*
Wide and fast vibrato
Nothing to maximum vib.

Db. *mp* *fff* *mp* *f* *p*
Wide and fast vibrato
Nothing to maximum vib.

6

B. Fl.

B. Cl.

Mar.

Hp.

Pno.

Gtr.

Vla.

Vc.

Db.

mf *mp* *f* *p* *mf* *mp* *f*

mf *mp* *f* *p* *mf* *mp* *f*

ff *mf* *ff* *mf* *ff* *mf*

ff *f* *ff* *f* *ff* *f*

f *mf* *ff* *mf* *f* *mf*

(vib. remains wide and fast) *mf* *mp* *f* *p* *mf* *mp* *f* *simile*

(vib. remains wide and fast) *mf* *mp* *f* *p* *mf* *mp* *f* *simile*

11

B. Fl.

B. Cl.

Mar.

Hp. C#, D#, Eb, F, G, Ab, B

Pno.

Gtr.

Vla.

Vc.

Db.

16 **B**

B. Fl.

B. Cl.

Mar.

Hp.

Gtr.

Vla. **B**

Vc.

Db.

22

Musical score for measures 22-26. The score is for a symphony orchestra and includes parts for B. Fl., B. Cl., Mar., Hp., Gtr., Vla., Vc., and Db. The music is in 4/4 time and features dynamic markings such as *mf*, *ff*, *p*, and *f*. The B. Fl. part has dynamics *mf*, *ff*, *mf < ff*, *mf*, *ff*. The B. Cl. part has dynamics *p*, *f*, *mf < f*, *p*, *f*. The Gtr. part has dynamics *f*, *p*, *f*, *p*, *f*. The Vc. and Db. parts have dynamics *p*, *f*, *> p < f*, *p*, *f*. The Vc. and Db. parts also have the instruction "Exaggerate vib. when *f*".



27

Musical score for measures 27-31. The score is for a symphony orchestra and includes parts for B. Fl., B. Cl., Mar., Hp., Gtr., Vla., Vc., and Db. The music is in 4/4 time and features dynamic markings such as *mf*, *ff*, *p*, and *f*. The B. Fl. part has dynamics *mf < ff*, *mf*, *ff*, *mf < ff*, *p*, *ff*. The B. Cl. part has dynamics *mf < f*, *p*, *f*, *mf < f*, *p*, *f*, *mf < f*. The Hp. part has dynamics *f*. The Gtr. part has dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. The Vc. and Db. parts have dynamics *> p < f*, *p*, *f*, *> p < f*, *p*, *f*, *> p < f*.

32 **C**

B. Fl. *p f mf <f p f mf <f p f*

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

Mar. *f mf f mf ff*

Hp. *f mf f mf ff*

Pno. *mp f*

Gtr. *f p f p f mf fff*

Vla. **C** *f*

Vc. *p f p <f p f p f p f*

Db. *p f p <f p f p f p f*

37

B. Fl. *mf <f p f p f*

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

Mar. *mf*

Hp. *f ff*

Pno. *mp f*

Gtr. *mf fff mf*

Vla. *f*

Vc. *p f p f p f mf ff*

Db. *p f p f p f mf ff*

41 **D** 2+2+3

B. Fl. *fff*

Cor Anglais *fff > mf < f* *mp < f* *p* *f* *mp < f*

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

Mar. *ffff*

Hp. *fff*

Pno. *mf*
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. 8th.....

Gtr. *fff*

Mand. *ffff* *f*

Vln. **D** 2+2+3 *fff* *pizz.* *f*

Vla. *fff*

Vc. *f > p < f > p < f* *mp < f > p < f* *mp < f > p < f*

Db. *f > p < f > p < f* *mp < f > p < f* *mp < f > p < f*

44

B. Fl.

C. A.

B. Cl.

Mar.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

mp *f* *p* *f* *mp* *f* *p* *f* *mp* *f* *p* *f*

mf

mp *f* *p* *f* *mp* *f* *p* *f* *mp* *f* *p* *f*

(8) Led. Led. Led. Led. Led. Led. Led. Led. Led. Led.

arco
(.)

p *f* *p* *f* *mp* *f* *p* *f* *mp* *f* *p* *f* *mp* *f* *p* *f*

47

B. Fl. *p* *ff* *p* *ff*

C. A. *mp* *f* *p* *f* *p* *f*

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

Mar.

Hp.

Pno. *mf*

(8) *Ped.*

Gtr. *pp*

Mand.

Vln.

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

Vc. *mp* *f* *p* *f* *pp*

Db. *mp* *f* *p* *f* *mp* *f* *p* *f*

50

B. Fl. *p* *ff* *p* *ff* *p* *ff*

C. A. *p* *f* *p* *f* *p* *f*

Mar. *mp*

Hp. *mf*

Pno. *pp*

Mand. *mf*

Vln. *mf*

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

Db. *mp* *f* *p* *ppp*

Reo.

53

B. Fl. *p* *ff* *p* *ff* *p* *ff*

Mar.

Hp. *mp*

Pno. *mp* *loco*

Gr.

Mand. *mp*

Vln. *mp*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

56 To Fl.

B. Fl. *p ff p ff mp ff*

Mar.

Hp. *ppp* C, Db, Eb, F, G, A#, B

Pno. *f*

Gtr. *f*

Mand. *f*

Vln. *f*

Vla. *p mf p mf p mf p ff*

E
60 Very fast vibrato

C. A. *ff* *mf* *p* *mf* *mp* *f* *mf* *p* *mf*

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

Flex. Flexatone *ff*

Pno. *fff* *mf* *f* *ff* *mf*
senza pedale

Gtr. *fff* *mf* *f* *ff* *mf*

Mand. *fff* *mf* *f* *ff* *mf*

E
Slimy, grotesque arco
fff *gliss.* *gliss.* *gliss.* *gliss.*
**Gliss. as far up string as possible

Vla. *fff* *gliss.*

Vc. Slimy, grotesque Very wide vibrato
fff *mf* *f* *mp* *fff* *mp* *f*

Db. Slimy, grotesque Very wide vibrato
fff *mf* *f* *mp* *fff* *mp* *f*

G

72

Fl. To B. Fl. *ff*

C. A. To Ob. *mp* *mf* *mf* *mp* *f* *p* *ff*

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

Flex. To Mar. Marimba *ff* *p*

Pno. *ff* *mf* *f* *ff* *p*

Gtr. *ff* *mf* *f* *(mf)* *gliss.* *gliss.* *gliss.*

Mand. *ff* *mf* *f*

Vln. *gliss.* *gliss.* *gliss.* *gliss.* *G*

Vla. *gliss.* *gliss.* *gliss.* *gliss.*

Vc. *mp* *f* *mp* *fff* *ff*

Db. *mp* *f* *mp* *fff* *ff*

78

Mar. *mp*

Pno. *mp*

Gtr. *gliss.* (♩) (♩) *gliss.* (♩) (♩) *gliss.* (♩) *gliss.*

Mand. (mf) *gliss.*

Vla. *gliss.* *gliss.*

Vc. *ff*

Db. *ff*



84

Mar. *mf*

Pno. *f* *mf*

Gtr. *gliss.* (♩) *gliss.* (♩)

Mand. *gliss.* (♩) *gliss.*

Vla. *arco*

Vc. *ff*

Db. *ff*

87 **H**

Mar.

Pno.

Grtr. *gliss.*

Mand. *gliss.*

H
Slimy, grotesque
arco

Vln. *ff*

Vla. *gliss.*

Vc.

Db.

91

Mar.

Pno.

Grtr. *gliss.*

Mand. *gliss.*

Vln. *gliss.*

Vla. *mf*

Vc. *ff* *mf*

Db. *ff* *mf* *gliss.*

95

Mar.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

ff *mf* *ff* *ff* *ff* *ff* *f* *mp* *ff*

gliss. *gliss.* *gliss.*

I

100

Mar.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

mp *f* *f* *mf* *mp* *f* *ff* *p* *mp* *f* *ff* *p* *mp* *f* *ff* *p*

gliss.

104

Mar. *f mp ff mf*

Pno. *f mp ff mf*

Gtr. *fff mf f mf*

Mand. *fff mf f mf*

Vln. *fff p f mp* *gliss.*

Vla. *fff p f mp* *gliss.*

Vc. *fff p f mp* *gliss.*

Db. *fff p* *gliss.*

108

Mar. *f mp ff mf* **J**

Pno. *f mp ff mf*

Gtr. *fff mf f mf*

Mand. *fff mf f mf*

Vln. *fff p f p* *gliss.* **J**

Vla. *fff p f p* *gliss.*

Vc. *fff p* *gliss.*

Db. *ff* *pizz.*

112

Mar. *f mp ff mf*

Pno. *f mp ff mf*

Gtr. *fff mf f mf*

Mand. *fff mf f mf*

Vln. *fff gliss. p f p*

Vla. *fff gliss. p f p*

Vc. *pizz. ff*

Db. *ff*

Detailed description: This system of musical notation covers measures 112 to 115. It features seven staves: Maracas, Piano, Guitar, Mandolin, Violin, Viola, and Double Bass. The music is in 6/8 time and includes various dynamics such as fortissimo (fff), mezzo-piano (mp), fortissimo (ff), mezzo-forte (mf), and piano (p). Performance instructions include glissando (gliss.) for strings and pizzicato (pizz.) for the double bass.

116

Mar. *f mp ff mf*

Pno. *f mp ff mf*

Gtr. *fff mf*

Mand. *fff mf f mf*

Vln. *fff gliss. p f p*

Vla. *fff gliss. p f p*

Vc. *ff*

Db. *ff*

Detailed description: This system of musical notation covers measures 116 to 119. It features the same seven staves as the previous system. The music continues in 6/8 time with dynamic markings including fortissimo (fff), mezzo-piano (mp), fortissimo (ff), mezzo-forte (mf), and piano (p). Performance instructions include glissando (gliss.) for strings and fortissimo (ff) for the double bass.

120

Mar. *mf*

Pno. *mf*

Gtr. *ff* *f*

Mand. *f* *mf* *f* *mf*

Vln. *f* *mf* *f*

Vla. *f* *mf* *f*

Vc.

Db.

K

124

Mar.

Pno.

Gtr.

Mand. *f* *mf*

Vln. *f* *mf*

Vla. *f* *mf*

Vc.

Db.

K

128

Mar. *mp*

Harp *mf*

Pno.

Gtr.

Mand.

Vln. *gliss.*

Vla. *gliss.*

Vc. *mf*

Db. *mf*



132

Mar. *pp*

Harp

Pno. *mp* *p*

Gtr. *mp*

Mand. *mp*

Vln. *gliss.* *mp*

Vla. *gliss.* *mp*

Vc. *pp*

136

Hp. *mp*

Pno.

Gtr.

Mand.

Vln. *gliss.*

Vla.

Detailed description: This block contains the musical notation for measures 136 through 139. The Hp part starts with a dynamic marking of *mp*. The Vln part includes a glissando marking. The score is written for six instruments: Harp, Piano, Guitar, Mandolin, Violin, and Viola.

140

Hp. C#, D#, E, F, G, A#, B

Pno.

Gtr.

Mand.

Vln.

Vla.

Detailed description: This block contains the musical notation for measures 140 through 143. The Hp part has a specific note sequence: C#, D#, E, F, G, A#, B. The score is written for six instruments: Harp, Piano, Guitar, Mandolin, Violin, and Viola.

L **Raucous**

143 Bass Flute

B. Fl. *fff* *f*

Oboe *fff* *f*

B. Cl. *fff* *f*

Mar. *fff* *ff* *f*

Hp. *fff* *f*

Pno. *fff* *f*

Gtr. *fff* *ff* *f*

Mand. *fff* *ff* *f*

L **Raucous**

Vln. *fff*

Vla. *fff*

Vc. *fff* col legno arco

Db. *fff* col legno arco

149

B. Fl.

Ob.

B. Cl.

Mar.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

155

Musical score for measures 155-160. The score is for a full orchestra and includes parts for B. Fl., B. Cl., Mar., Hp., Pno., Gtr., Mand., Vln., Vla., Vc., and Db. The music is in 6/8 time and features a complex rhythmic pattern with many eighth notes. Dynamics include *mf* and *f*. A double bar line is present at the end of measure 160.

161

Musical score for measures 161-166. The score continues with the same instruments as the previous system. The music is in 7/8 time. Dynamics include *mf* and *p*. A double bar line is present at the end of measure 166.

167 **M**

B. Fl.

B. Cl.

Mar.

Hp.

Pno.

Gtr.

Vln.

Vla.

Vc.

Db.

p

mp

pp

mf

pp

arco
col legno

173

B. Cl.

Mar.

Hp.

Gtr.

Vln.

Vla.

Vc.

pp

pp

pp

179 **N** Murmuring To Crot.
 Mar. *ppp*
 Vln. *sul tasto pp ppp pp ppp*
 Vla. *ppp*

186
 Vln. *pp ppp pp pppp pp pppp*
gliss. gliss. gliss. gliss. gliss. gliss.

195 **O**
 Hp. *ppp*
 Vln. *pp p*
gliss. gliss. gliss.

203
 Hp. *pp p*
 Vln. *pp p pp ppp*
to sul tasto normale- sul tasto

210 **P**
 B. Fl. *mp*
 Hp. *mp p*

Pno. *ppp mp pp*
 Vln. *p*
 Vla. *mp p p*
 Vc. *mp p p*
normale- sul tasto normale- sul tasto to normale to normale

217

B. Fl. *mp*

Hp.

Pno.

Vla. *to sul tasto* *to normale* *sul tasto- normale*

Vc. *to sul tasto* *to normale* *sul tasto- normale*



223

B. Fl. *mp* *pp*

Hp.

Pno. *p*

Vln. *to normale* *to sul pont.* *to normale* *to tasto* *to normale* *to tasto*

Vla. *to normale* *to sul pont.* *to normale* *to tasto* *to normale* *to tasto*

Vc. *to normale* *to sul pont.* *to normale* *to tasto* *to normale* *to tasto*

Db. *to tasto* *p*

230 To Fl. Q

B. Fl. *mp* *pp*

Mar. Crotales

Hp. 8^{va}

Pno. 8^{va} Ped.

Gtr. sul tasto *pp* Alternate D and G strings normale *p* sul pont. *p* sul pont. *p*

Mand. sul tasto *pp* normale *p* sul pont.

Vln. to normale to pont. Q to normale

Vla. to normale to pont. to normale

Vc. to normale to pont. to normale

Db. to normale to pont. to normale

S Trill always on same pitch using different fingerings

241 Flute *mp* *mp*

Crot.

Hp.

Pno. *Red.* *Red.*

Gtr. *sul pont. to normale* *to tasto*

Mand. *sul pont. to normale* *to tasto*

S *to normale* *to tasto*

Vln. *fp*

Vla. *fp*

Vc. *fp*

Db. *fp*

244

Fl. *mp* *mp*

Crot.

Hp. *f*

Pno. *f*
Ped. Ped.

Gtr. *ff*
to normale to pont. to normale

Mand. *ff*
to normale to pont. to normale

Vln. *ff*
to normale

Vla. *ff*
to normale

Vc. *ff*
to normale

Db. *ff*
to normale to pont. to normale

247

Fl. *mp*

B. Cl. *mp*

Crot.

Hp. *p*

Pno. *p*

Gtr. *mp*

Mand. *(mp)*

Vln. *p*

Vla. *p*

Vc. *p*

Db. *p*

Trill always on same pitch using different fingerings

to *tasto* to *normale* to *pont.*

to *tasto* to *normale* to *pont.*

to *tasto* to *normale* to *pont.*

to *tasto* to *normale* to *pont.*

to *tasto* to *normale* to *pont.*

to *tasto* to *normale* to *pont.*

250

Fl. *mp* *tr*

B. Cl. *mp* *tr*

Crot.

Hp.

Pno.

Ped.

Gtr. *mp* to normale to *tasto* 3 3 3 3 to normale

Mand. *mp* to normale to *tasto* 3 to normale 3 3 3

Vln. to *tasto* to normale

Vla. to *tasto* to normale

Vc. to *tasto* to normale

Db. to normale to *tasto* to normale

253

Fl. *mp*

B. Cl. *mp*

Crot.

Harp.

Pno.

Red. _____

Gtr. *to pont.* *to normale*

Mand. *3 3 3* *to pont.* *to normale*

Vln. *mp*

Vla.

Vc. *mp*

Db. *to pont.* *to normale* *mp*

256 **T**

Fl. *mp*

Ob. *mp*
Trill away on same pitch using different fingerings

B. Cl. *mp*

Crot.

Hp.

Pno.
Ped. *8^{va}*

Gtr. *fmp*
to tasto to normale to pont

Mand. *fmp*
to tasto to normale to pont

Vln. **T** *fffmp*
to tasto to normale to pont

Vla. *fffmp*
to tasto to normale to pont

Vc. *fffmp*
to tasto to normale to pont

Db. *fffmp*
to tasto to normale to pont

259

Fl. *mf* *tr*

Ob. *mf* *tr*

B. Cl. *mf* *tr*

Crot. *mf*

Hp. *mf*

Pno. *mf*

Gtr. *to normale* *to tasto* *normale*

Mand. *to normale* *to tasto* *normale*

Vln. *to tasto* *to normale* *fff*

Vla. *to tasto* *to normale* *fff*

Vc. *to tasto* *to normale* *fff*

Db. *to tasto* *to normale* *fff*

262

Fl. *mf* *p*

Ob. *mf* *p*

B. Cl. *mf* *p*

Crot.

Harp.

Pno.

Gtr. *mf* to *tasto* to *normale*

Mand. *mf* to *tasto* to *normale*

Vln. *mf* to *tasto*

Vla. *mf* to *tasto*

Vc. *mf* to *tasto*

Db. *mf* to *tasto*

(9)

265

Fl. *f* *mp* *f*

Ob. *f* *mp* *f*

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

Crot. *f*

Hp. *f*

Pno. *f*

(8).....

Gtr.

Mand. *3*

Vln. normale sul tasto *p*

Vla. normale sul tasto *p*

Vc. normale sul tasto *p*

Db. normale

268

Fl. *f* *ff*

Ob. *f* *ff*

B. Cl. *f* *ff*

Crot. To Mar.

Hp.

Pno.

Gtr. *(mp)*

Mand. *(mp)*

Vln. normale *mf* sul pont.

Vla. normale *mf* sul pont.

Vc. normale *mf* *p*

Db. *mp*

U

271

Fl. *ff*

Ob. *ff*

B. Cl. *ff*

Hp. *ff*

Pno. *ff*

Gtr.

Mand. 3

Vln. normale *mf* sul tasto *p*

Vla. normale *mf* sul tasto *p*

Vc. *mp*

Db.

274

Fl. *mf* *ff*

Ob. *mf* *ff*

B. Cl. *mf* *ff*

Hp. *mf*

Pno. *mf*

Gtr.

Mand. 3 3 3 3 3 3 3 3 3

Vln. *mp*

Vla. *mp*

Vc.

Db. *f*

278 **V**

Fl.

Ob.

B. Cl.

Crot. Marimba *mp*

Hp. *mp*

Pno.

Gtr. *mf*

Mand. *mf*

V

Vln. *mf*

Vla. *mf*

Vc. *mf*

Db.

282

Fl. *fff* *mf* *f* *ff*

Ob. *fff* *mf* *f* *ff*

B. Cl. *fff* *mf* *f* *ff*

Mar.

Hp.

Pno.

Gtr. *f*

Mand. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

287

Fl.

Ob.

B. Cl.

Mar.

Hp.

Pno.

Vln.

Vla.

Vc.

Db.

mp

mf

f

Detailed description: This page of a musical score covers measures 287 to 290. The instruments are Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Measures 287 and 288 feature woodwinds and strings with various articulations and dynamics. Measures 289 and 290 are characterized by a prominent string section playing a rhythmic pattern, with dynamics ranging from mezzo-forte (mf) to forte (f). The piano part provides harmonic support in the lower register.

291

W

Fl.

ff

mf

Ob.

ff

mf

B. Cl.

ff

mf

Mar.

Hp.

Pno.

W

Vln.

mf

ff

Vla.

mf

ff

Vc.

Db.

295

Fl. *fff* *mf*

Ob. *fff* *mf*

B. Cl. *fff* *mf*

Mar. *ffff*

Hp. *ffff*

Pno. *fff*

Gtr. *ffff*

Mand. *fff*

Vln. *mp* *ffff* *ff* *mf*

Vla. *mp* *ffff* *ff* *mf*

Vc. *ffff*

Db. *ffff*

298

Fl. *fff* *mf* *fff* *mf* *fff*

Ob. *fff* *mf* *fff* *mf* *fff*

B. Cl. *fff* *mf* *fff* *mf* *fff*

Mar.

Hp. *fff* *f*

Pno. *fff* *f*

Gtr. *f*

Mand. *fff* *f*

Vln. *ff* *mf* *ff* *mf* *ff*

Vla. *ff* *mf* *ff* *mf* *ff*

Vc. *f*

Db. *f*

X Stomping

302

Fl. *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Ob. *mf* *fff* *mf* *fff* *mf* *fff* *mf*

B. Cl. *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Mar. *f* *fff* *f*

Hp. *fff* *f* *fff* *f*

Pno. *fff* *f* *fff* *f*

Gtr. *f* *f*

Mand. *fff* *f* *fff* *f*

Vln. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vla. *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *fff* *f*

Db. *fff* *f*

306

Fl. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Ob. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

B. Cl. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Mar. *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Hp. *f* *fff* *f* *fff* *f* *fff* *f*

Pno. *f* *fff* *f* *fff* *f* *fff* *f*

Gtr. *f* *fff* *f* *fff* *f* *fff* *f*

Mand. *f* *fff* *f* *fff* *f* *fff* *f*

Vln. *ff* *mf* *ff* *mf* *ff* *f* *ff* *f*

Vla. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *f* *fff* *f* *fff* *f* *fff* *f*

Db. *f* *fff* *f* *fff* *f* *fff* *f*

310

Fl. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Ob. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

B. Cl. *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

Mar. *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Harp. *fff* *f* *fff* *f* *fff* *f* *fff* *f*

Pno. *fff* *f* *fff* *f* *fff* *f* *mf* *fff* *f* *mf*

Gtr. *fff* *f* *fff* *f* *mf* *fff* *f* *mf* *fff* *f* *mf*

Mand. *fff* *f* *fff* *f* *mf* *fff* *f* *mf* *fff* *f* *mf*

Vln. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Vla. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Vc. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Db. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Y

Musical score for Zeta Potential, measures 314-317. The score is arranged for a full orchestra and includes the following parts: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Maracas (Mar.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), Mandolin (Mand.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 314-317 are marked with a 'Z' in a box above the Flute and Violin staves. The dynamics for the Flute, Oboe, Bass Clarinet, and Violin parts are *fff* and *mf*. The Maracas part has dynamics of *fff* and *f*. The Harp part has dynamics of *fff* and *f*. The Piano part has dynamics of *fff*, *f*, and *mf*. The Guitar and Mandolin parts have dynamics of *fff*, *f*, and *mf*. The Viola part has dynamics of *ff* and *f*. The Violoncello and Double Bass parts have dynamics of *ff* and *f*.

323

Fl.

Ob.

B. Cl.

Mar.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

To W.B.

C#, D#, E, F#, G#, A#, B

pp

pp

pp

p

pp

pp

pp

pp

pp

pp

AA Manic
328 accel. to maximum

Fl.

Ob.

B. Cl.

Pno.

Gtr. *legato*

Mand. *legato*

AA Manic
arco accel. to maximum

Vln. *pp*

Vla. *pp*

Vc.

Db.

332

Fl. *ffp*

Ob. *ffp* *ff*

B. Cl. To B. Cl.

Gtr. *ffp* *ffp*

Mand. *ffp* *ffp*

Vln. *ffp*

Vla.

Vc.

Db.

336 (breathe whenever necessary)

Fl. *ffp* (breathe whenever necessary) *ffp* *ffp* *cresc.* *ffp* *cresc.*

Ob. (breathe whenever necessary) *p* *ffp* *cresc.* *ffp* *cresc.*

Gtr. *ffp* *ff* *ff*

Mand. *ffp* *cresc.* *ff*

Vln. *ffp* *ffp* *cresc.* *ffp* *cresc.*

Vla. *ffp* *f* *ffp* *cresc.*

Vc. *ffp* *ffp* *cresc.* *ff*

Db. *ff*

339

Fl. *ff*

Ob. *ff*

Gtr.

Mand.

Vln. *ff*

Vla. *ff*

Vc.

Db.

2

343

Fl.

Ob.

B. Cl.

Hp.

Pno.

Gtr.

Mand.

2

Vln.

Vla.

Vc.

Db.

344

3

B. Cl.

W.B.

Hp.

Pno.

Gtr.

3

arco

Vc.

arco

Db.

345 **4**

Fl. *fp*

Ob. *fp*

B. Cl.

Hp.

Pno.

Gtr.

Vln. *fp* gliss. slowly over length of one bow arco Scratch, *ffff*

Vla. *fp* gliss. slowly over length of one bow arco Scratch * *ffff*

Vc.

Db.

346 **5**

Fl. *fp*

Ob. *fp*

B. Cl.

Hp. C#, D, Eb, F, G, A, Bb (enter when pitch has settled) *mp* *p*

Pno.

Gtr.

Mand. *pp* *pp*

Vln. *fp* Scratch, *ffff*

Vla. *fp* Scratch * *ffff*

Vc.

Db.

347 **6**

Fl. *fp*

Ob. *fp*

B. Cl. *fmp* *fmp* *p*

Hp. *p* (let ring)

Pno. *f mp* *p*

Gtr. *p*

Mand. *p*

Vln. *fp*

Vla. *fp*

Vc. *fmp* *p*

Db. *ffmp* *fff* *mp* *p*

7 Bracket indicates a single gesture, to be played rapidly
Follow cues in parts

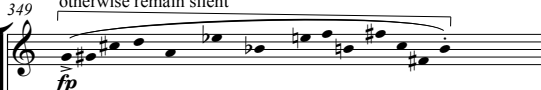
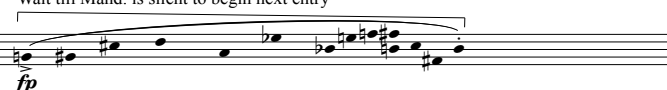
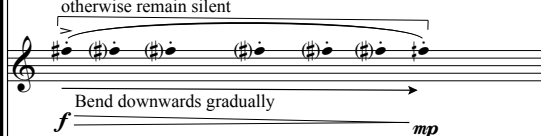

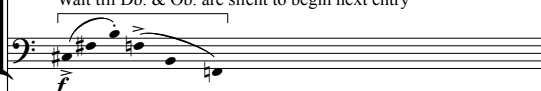

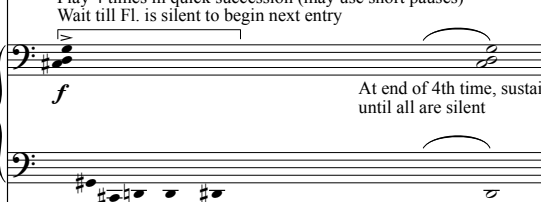



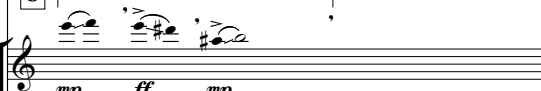
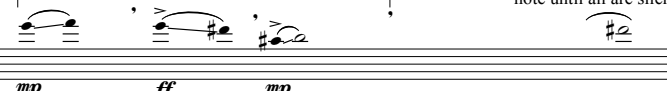
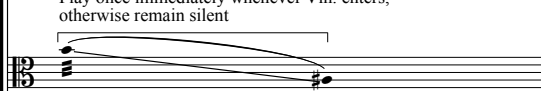
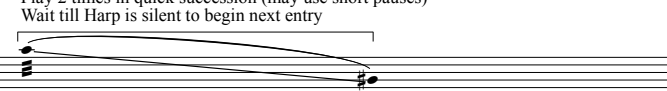
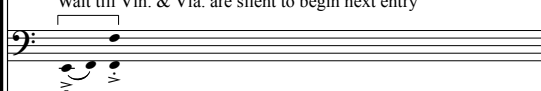

348

B. Cl. *(p)* *f* *(f)* *p* *(p)* straight on to 8

Pno. *(p)* *(p)* *ff* *f mp*

Vc. *(p)* *(p)* *p* straight on to 8

Db. *ff* *p* *ff*

	8 CONDUCTOR CUE	9 CONDUCTOR CUE	
	Play once immediately whenever Pno. enters, otherwise remain silent	Play 3 times, in quick succession (may use short pauses) Wait till Mand. is silent to begin next entry	
Fl.			
	Play once immediately whenever Db. enters, otherwise remain silent	Play 4 times, in quick succession (may use short pauses) Wait till Pno. is silent to begin next entry	
Ob.			
	Play 5 times in quick succession (may use short pauses) Wait till Db. & Ob. are silent to begin next entry		
B. Cl.			
		Play once immediately whenever Vla. enters, otherwise remain silent	
Hp.			
	Play 4 times in quick succession (may use short pauses) Wait till Fl. is silent to begin next entry	Play once immediately whenever Ob enters, otherwise remain silent	
Pno.			
		Play once immediately whenever Vln. enters, otherwise remain silent	
Gtr.			
		Play once immediately whenever Fl. enters, otherwise remain silent	
Mand.			
	8 Play once immediately whenever Cello enters, otherwise remain silent	9 Play 5 times in quick succession (may use short pauses) Wait till Gtr. is silent to begin next entry	On 5th time, sustain this note until all are silent
Vln.			
	Play once immediately whenever Vln. enters, otherwise remain silent	Play 2 times in quick succession (may use short pauses) Wait till Harp is silent to begin next entry	
Vla.			
	Play 6 times in quick succession (may use short pauses) Wait till Vln. & Vla. are silent to begin next entry		
Vc.			
	Play once immediately whenever B.Cl enters, otherwise remain silent		
Db.			

10 CONDUCTOR CUE

Play once immediately whenever Fl. enters,
otherwise remain silent

351

Short pause

Play once immediately whenever Pno. enters,
otherwise remain silent

Play 4 times in quick succession (may use short pauses)
Wait till Fl. is silent to begin next entry C#, D, E, F, G#, A, Bb

Play 4 times in quick succession (may use short pauses)
Wait till Ob. is silent to begin next entry

Play 4 times in quick succession (may use short pauses)
Wait till Vla. is silent to begin next entry

Play 4 times, in quick succession (may use short pauses)
Wait till Vln. is silent to begin next entry

10 Play once immediately whenever Mand. enters,
otherwise remain silent

Short pause

Play once immediately whenever Gtr. enters,
otherwise remain silent

BB **Raucous** $\text{♩} = 112$ **Slimy**

353

Fl. *fff* *pp*

Ob. *fff* wide vib. *mf*

B. Cl. Bass Clarinet in B \flat *fff*

Mar. Marimba *fff* *ppp*

Hp. *fff* C \natural , D, E, F, G \sharp , A, B \flat

Pno. *fff* *ppp* Ped.

Gtr. *fff*

Mand. *fff*

Vln. **BB** **Raucous** $\text{♩} = 112$ **Slimy** wide vibrato *pp*

Vla. *fff* wide vibrato *f*

Vc. *fff* *mp*

Db. *fff* wide vibrato *p*

366

Fl. *fff* *pp*

Ob. *fff* Wide vibrato *mf*

B. Cl. *fff*

Mar. Marimba *fff* To Crot.

Hp. *fff*

Pno. *fff* *ppp* *tr*

Gtr. *fff*

Mand. *fff*

Vln. *fff* Wide vibrato *ppp*

Vla. *fff* Wide vibrato *f*

Vc. *fff* *mp*

Db. *fff* Wide vibrato *pp*

369

Fl. *mp* **CC** *fp* *fp*

Ob. (bend, need not be exact) *fp*

Crot. *f* Crotales

Hp. *f*

Pno. *f* *gliss.*

Vln. **CC** *ffmp* *ffmp*

Vla. *p*

Vc. *ffmp* *ffmp*

Db. *gliss.* *mf* *pp*

373

Fl. *fff* *fp*

Ob. *fff* Wide vibrato

B. Cl. *fff*

Crot. *f*

Hp. *fff* *f*

Pno. *fff* 8va *ffmp* *ffmp*

Gtr. *fff*

Mand. *fff*

Vln. *fff* Wide vibrato *f* *ffmp* *ffmp*

Vla. *fff* Wide vibrato *ffmp* *f*

Vc. *fff* Wide vibrato *ffmp*

Db. *fff*

378

Fl. *fp*

Ob. *mp* *mf*

B. Cl. *fff*

Hp. (8)

Pno.

Gtr. *fff*

Mand.

Vln.

Vla. *mp* *f*

Vc. *ffmp* *ffmp* *mf* *gliss.*

Db. *fff*

383

DD

Fl. *f* *mf*

Ob.

B. Cl.

Crot.

Hp.

Pno. *f* *gliss.*

Gtr.

Mand.

DD

Vla.

Vc. *gliss.*

Db.

389

Fl.

B. Cl.

Crot.

Hp.

Pno.

Gr.

Mand.

Vln.

Vla.

Vc.

Db.

f

ff

f

f

mf

gliss.

EE Frantic

393

Fl. *ff*

Ob. *ff*

B. Cl. *fff*

Crot. *f*

Hp. *ff* *f*

Pno. *ff* *f*

Gtr. *fff*

Mand. *ff*

EE Frantic

Vln. *f*

Vla. *fff*

Vc. *f*

Db. *fff*

Detailed description: This page of a musical score, numbered 443, contains the notation for measures 393-397 of the piece 'EE Frantic'. The score is arranged in a standard orchestral layout with ten staves. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Crotales (Crot.), Harp (Hp.), Piano (Pno.), Guitar (Gtr.), Mandolin (Mand.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 7/8 time and features a variety of dynamic markings, including fortissimo (ff), fortississimo (fff), and forte (f). The Flute part has a melodic line with slurs and accents. The Oboe and Bass Clarinet parts play rhythmic patterns. The Harp and Piano parts provide harmonic support with chords and arpeggios. The Guitar and Mandolin parts play rhythmic accompaniment. The Violin, Viola, Violoncello, and Double Bass parts provide a solid bass line. The score is marked with a '393' at the beginning of the first staff and a '(8)' above the Piano staff. The section is titled 'EE Frantic' in a box at the top and bottom of the page.

Lethargic

398

Fl. *f* *pp*

Ob. wide vib. *mf*

B. Cl. *mp*

Crot. *p*

Hp. *p*

Pno. *p*

Gr. *pp*

Mand.

Vln. **Lethargic** *mf* *mp*

Vla. wide vib. *mf*

Vc.

Db. pizz. *mp*

Detailed description: This is a page of a musical score for the piece 'Lethargic'. The score is written for a large ensemble of instruments. The top section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Crotonal (Crot.), Harp (Hp.), Piano (Pno.), Guitar (Gr.), and Mandolin (Mand.). The bottom section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features a variety of dynamics and articulations. The Flute part starts with a forte (*f*) dynamic and later moves to pianissimo (*pp*). The Oboe part includes a 'wide vib.' (wide vibrato) instruction. The Piano part has a piano (*p*) dynamic. The Violin part is marked 'Lethargic' and has dynamics of mezzo-forte (*mf*) and mezzo-piano (*mp*). The Viola part also has a 'wide vib.' instruction and a mezzo-forte (*mf*) dynamic. The Double Bass part includes a 'pizz.' (pizzicato) instruction. The score is numbered 398 at the beginning of the Flute staff.

403

FF

Fl.

Ob.

B. Cl.

Crot.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

To C. A.

ff *mf* *mp*

mf *mf*

fff *mf*

f *mf* *p*

ff *mf*

pp *f* *mf*

p *ff* *mf*

f *f*

ff

Red.

413

Fl.

C. A.

B. Cl.

Crot.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

HH

To Flex.

Flexatone

Red.

f *mp* *p* *f* *mp* *f* *f* *mp* *f* *mp* *f* *mp* *f* *mp* *ff*

418

Fl.

C. A.

B. Cl.

Flex.

Hp.

Pno.

Gtr.

Mand.

Vln.

Vla.

Vc.

Db.

mf *pp*

f *mf*

p

mf

mp

mp

p

mf *p* *p*

p

p

mp *p*

arco

Ped.

8th Ped.

425

Fl. **II** *mf* *pp*

C. A. *p*

B. Cl. *pp*

Flex. *mp* *gliss.*

Hp. *pp*

Pno. *pp* Ped.

Gtr. *p* *ff* *dim.*

Mand. *f*

Vln. **II** *ff* *dim. poco a poco*

Vla. *p*

Vc. *p*

Db.

431

Fl.

B. Cl.

Flex.

Hp.

Pno.

Gr.

Mand.

Vln.

Vla.

Vc.

Db.

ff

mp

pp

p

ppp

pp

p

ff

mp

Scratch

(8)

Detailed description: This page of a musical score, numbered 431, features ten staves for various instruments. The Flute (Fl.) staff begins with a rest and ends with a melodic phrase marked *mp* and *pp*. The Bass Clarinet (B. Cl.) plays a series of chords marked *ff*. The Flexhorn (Flex.) has a long note marked *p*. The Harp (Hp.) plays chords. The Piano (Pno.) has a melodic line with a circled '8' below it. The Guitar (Gr.) plays chords marked *ppp*. The Mandolin (Mand.) plays chords marked *pp*. The Violin (Vln.) and Viola (Vla.) have melodic lines, with the Viola marked *ff*. The Violoncello (Vc.) has a melodic line marked *ff* and *mp*, with a 'Scratch' instruction. The Double Bass (Db.) has a melodic line.

439 **JJ**

B. Cl.

Flex.

Hp.

Pno.

Gtr.

Vla.

Vc.

Db.

mf

f

pp

gliss.

mf

f

fff

Scratch

f

ff

446 **KK**

Flex.

Hp.

Pno.

Vc.

Db.

gliss.

fff

ff

ffff

fff

3

3

3

3

3