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

Repeat, Evolve, Adapt: Portfolio of Compositions with Commentary

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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Volume 2, Part 2: Scores

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Contents			viii
Title	Instrumentation	Duration (mins)	
Kaleidoscope	violin & piano	c.8:20	97
Bungee	chamber orchestra	c.13:30	121
Pinball	violin, cello, piano	c.7:30	165
Chameleon	piano quartet	c.6:00	182
Lachrimae	chamber orchestra	c.11:30	204
Red Charango	charango	c.12:00	241
Mechannequin	picc., cl., mar., hp., pno., vln., vla., vc., db.	c.10:40	255
Carousel	string trio	c.12:00	293
In the Loop	tenor sax., bass tbn.	c.5:00	318
Hurdling	piano quartet	c.4:45	323
Hide and Seek	piano duo	c.5:10	347
Zeta Potential	large ensemble	c.17:30	365

CD Track Listing*

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

5. *In the Loop*	Performed by Helen Papaioannou and Hannabiell Sanders, Newcastle University, 21/03/2011	5:06
6. *Hurdling*	Performed by Notos Quartet, Hall 2, The Sage Gateshead, 01/07/12	4:50
7. *Zeta Potential*	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

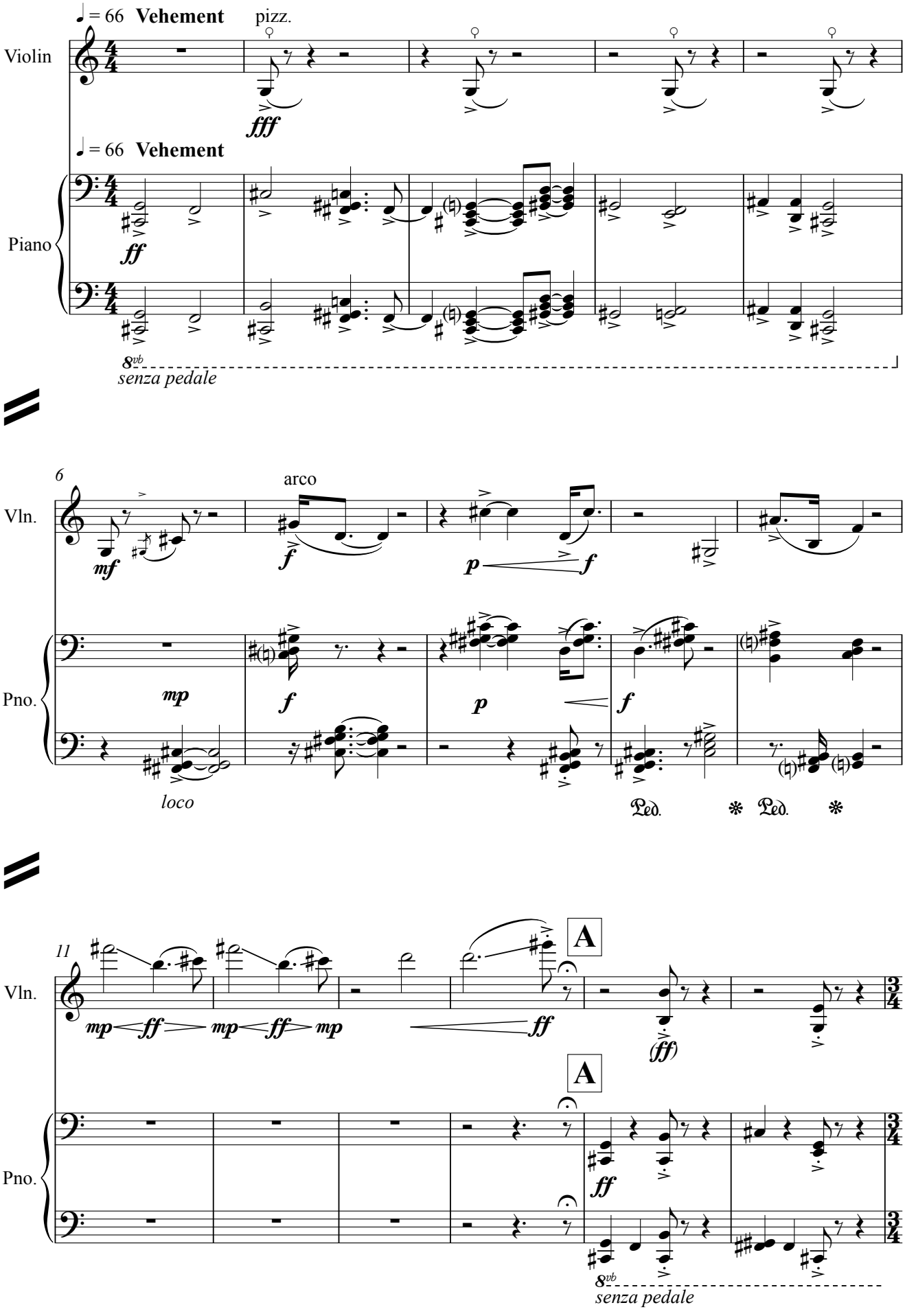
Violin
Piano

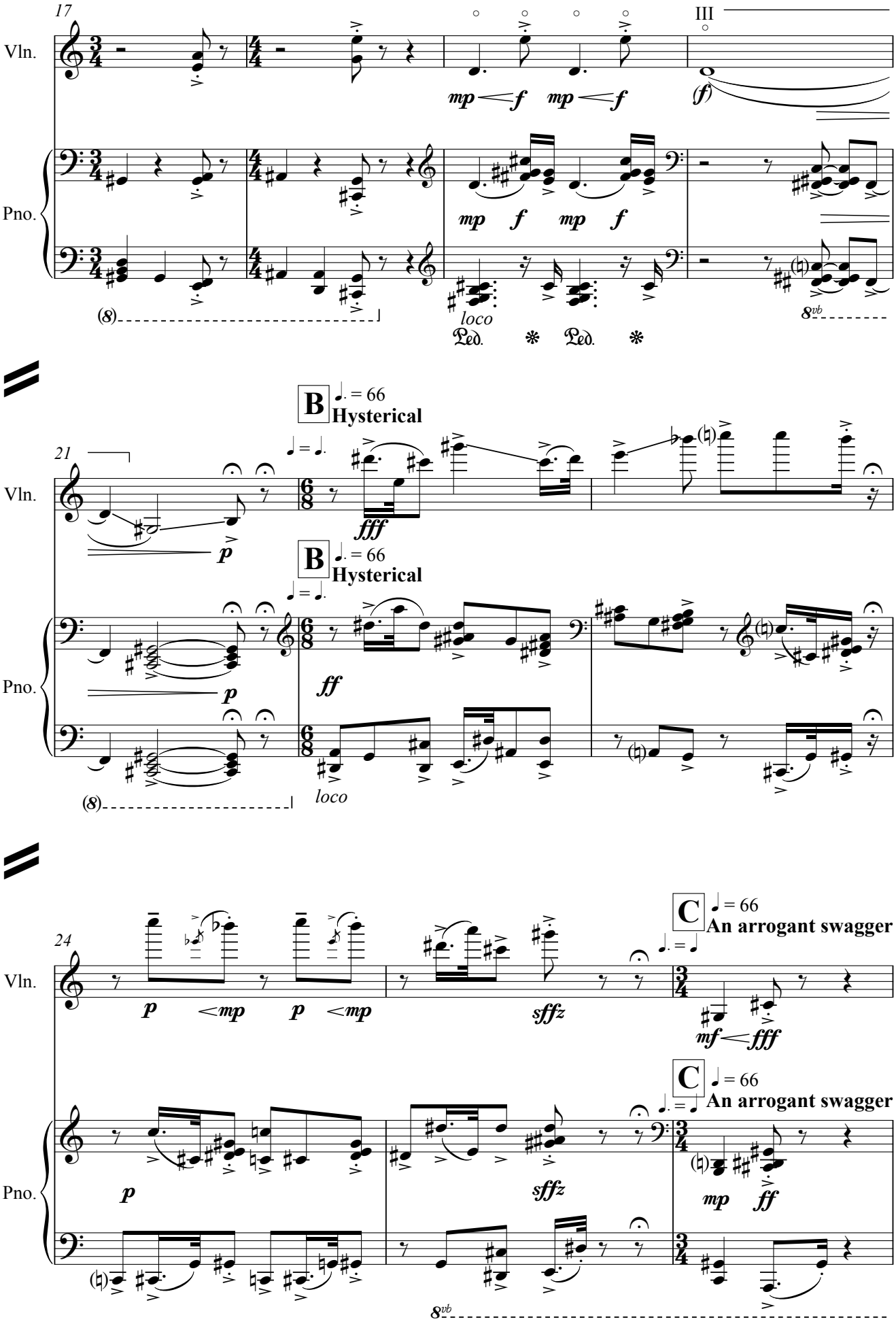
Duration: c.8:20 minutes

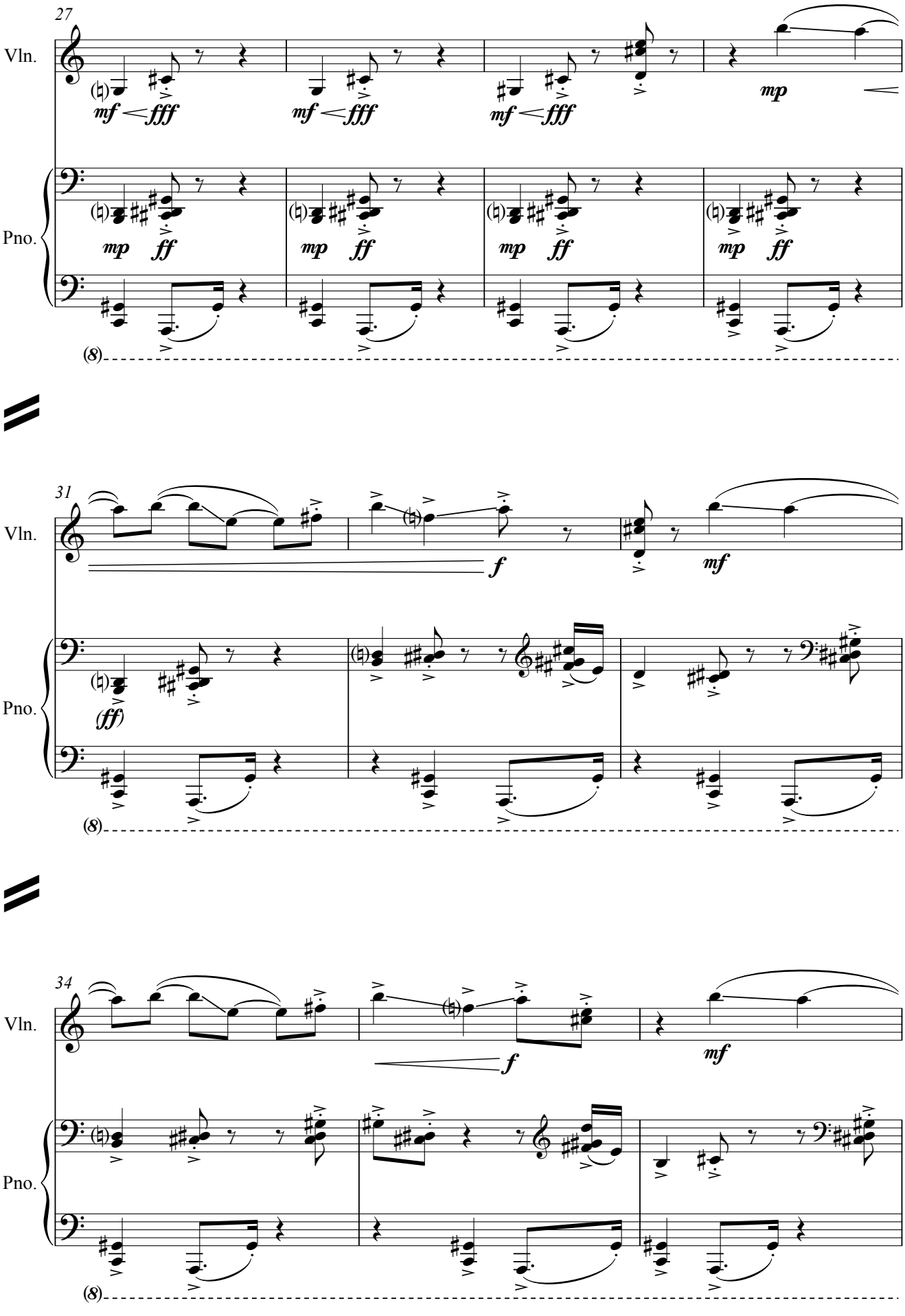
This piece was first performed by Darragh Morgan and Mary Dullea on 27/11/2009 in King's Hall, Newcastle University.

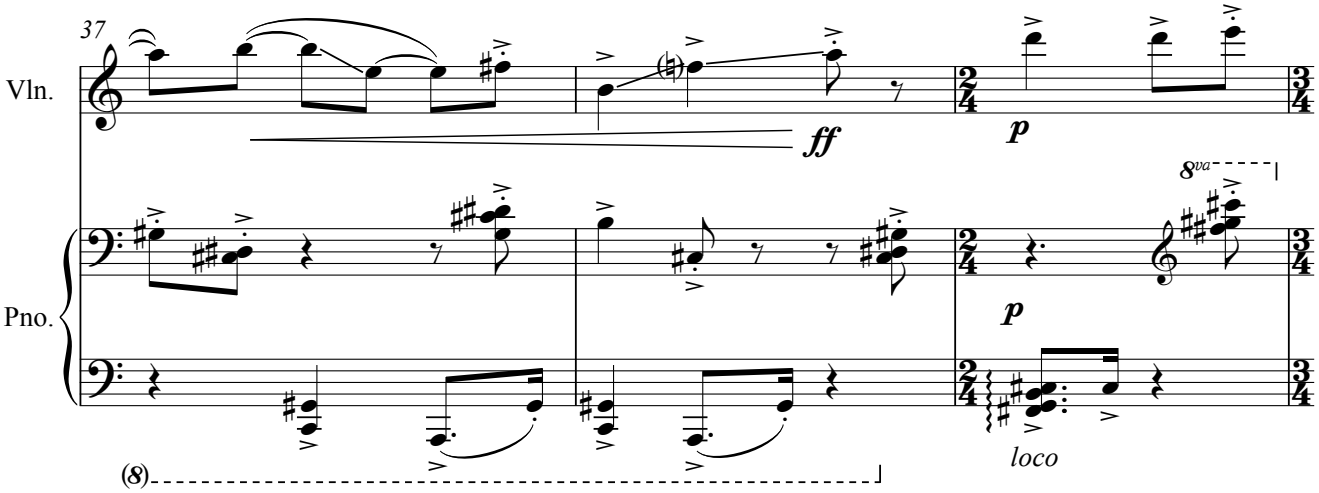
Kaleidoscope

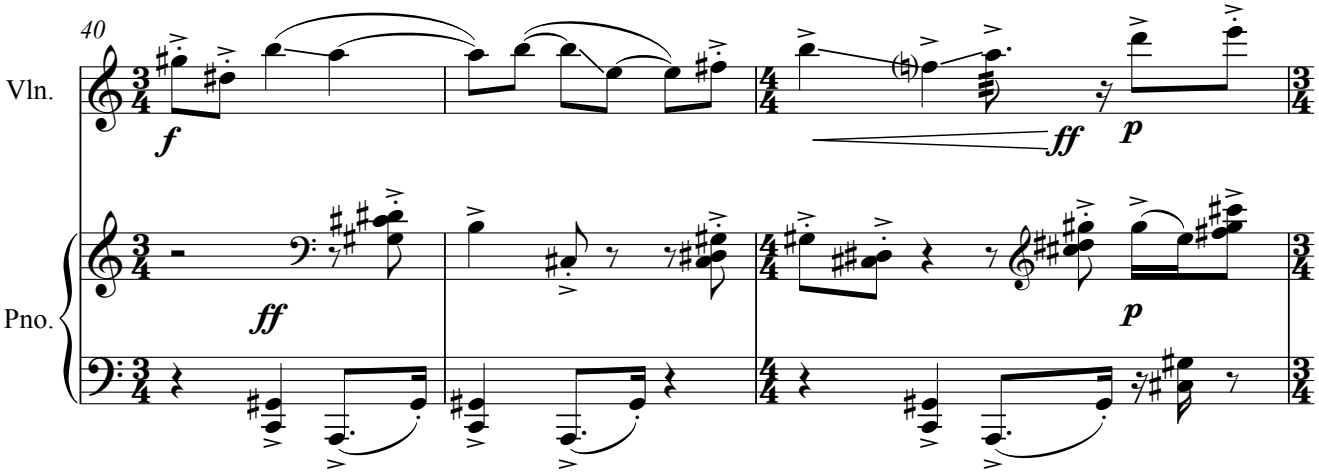
Helen Papaioannou

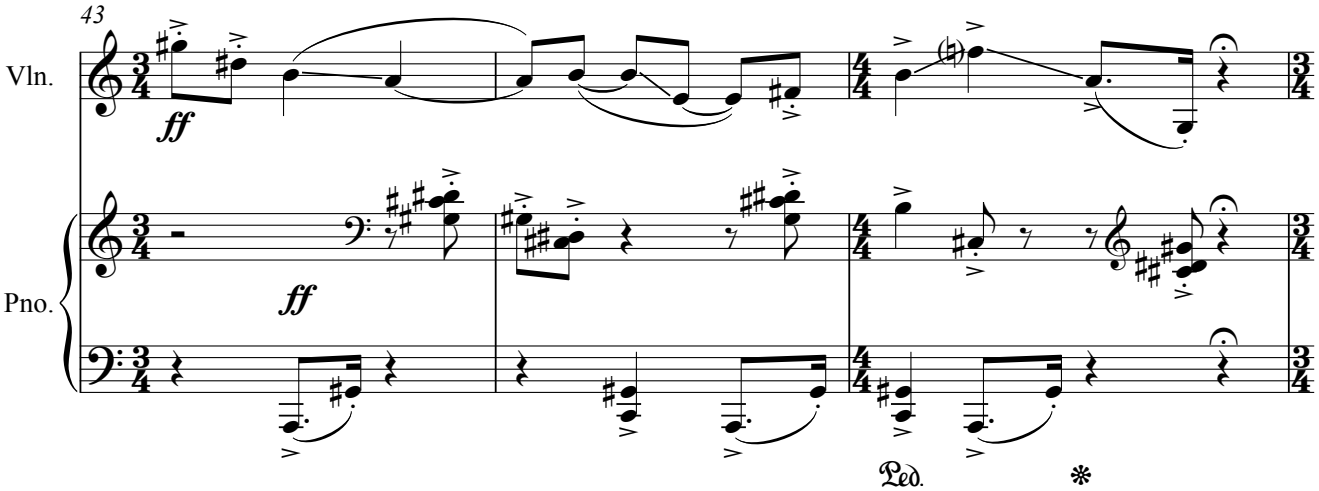


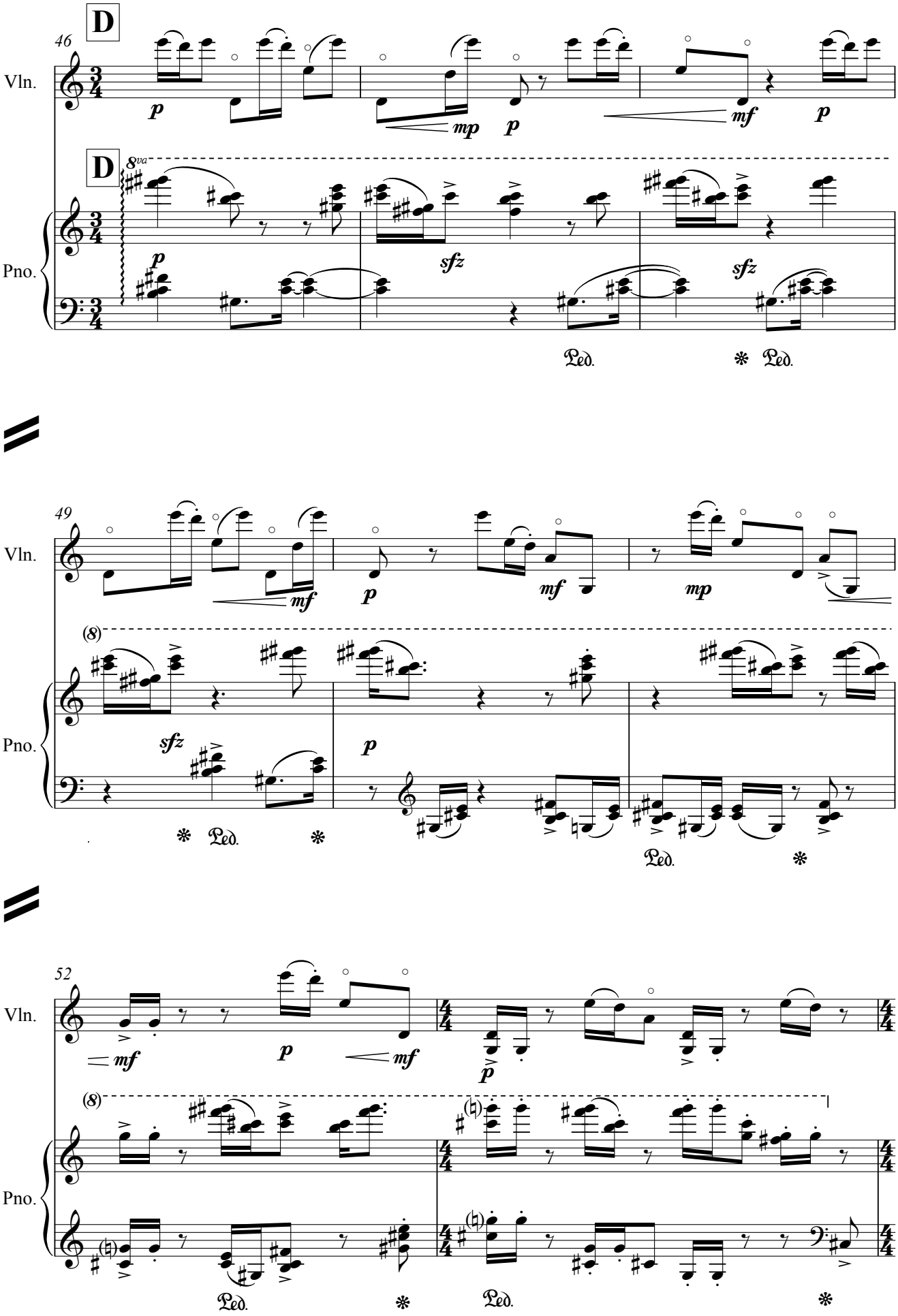

17
Vln.
Pno.
III
mp f mp f
(f)
loco
Ped. Ped.
8vb
B
♩. = 66
Hysterical
21
fff
p
ff
(8)
loco
24
C
♩ = 66
An arrogant swagger
sffz
mf fff
mp ff
8vb

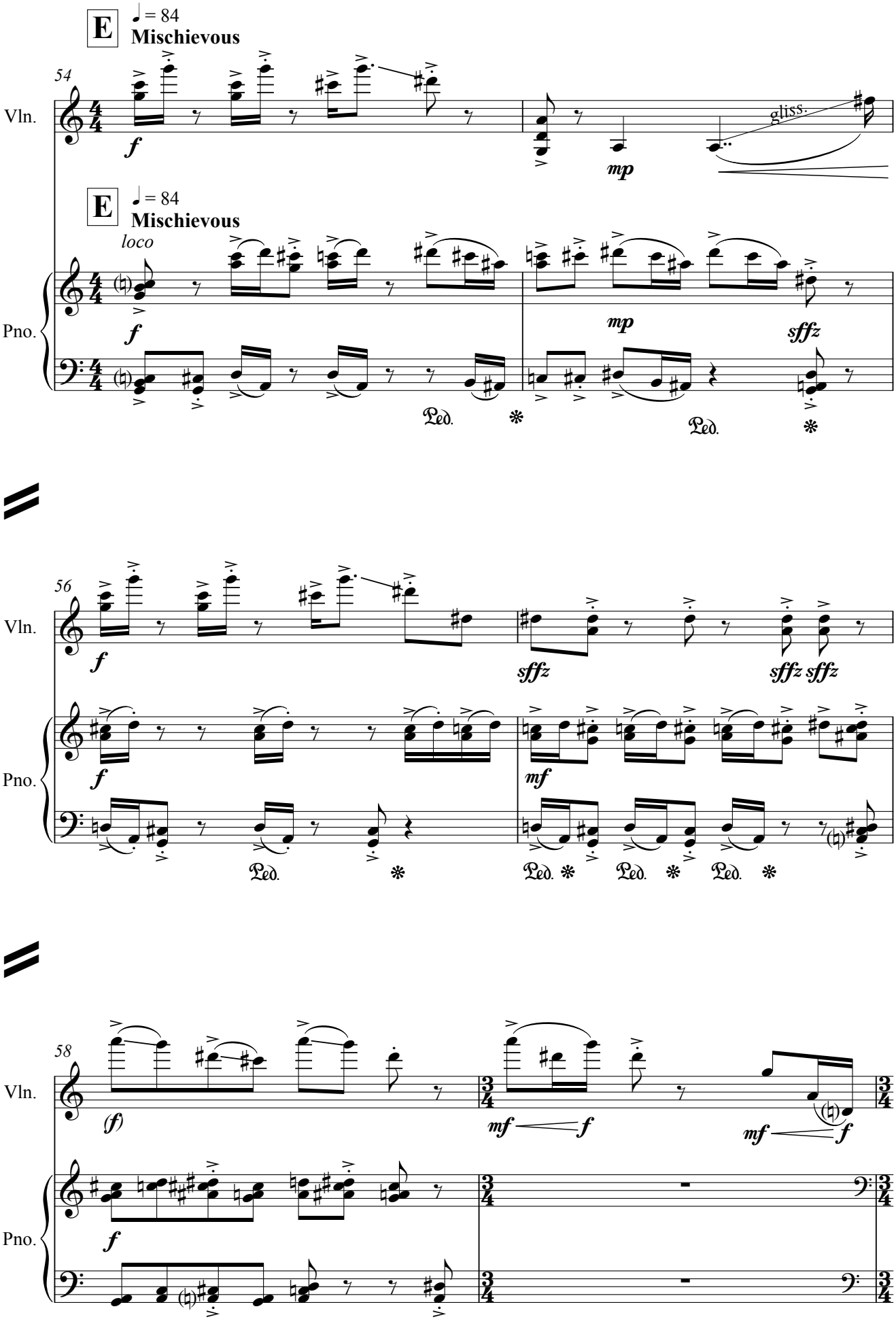

27
Vln.
mf fff
mf fff
mf fff
mp
Pno.
mp ff
mp ff
mp ff
mp ff
(8)
31
Vln.
f
mf
Pno.
(ff)
(8)
34
Vln.
f
mf
Pno.
(8)

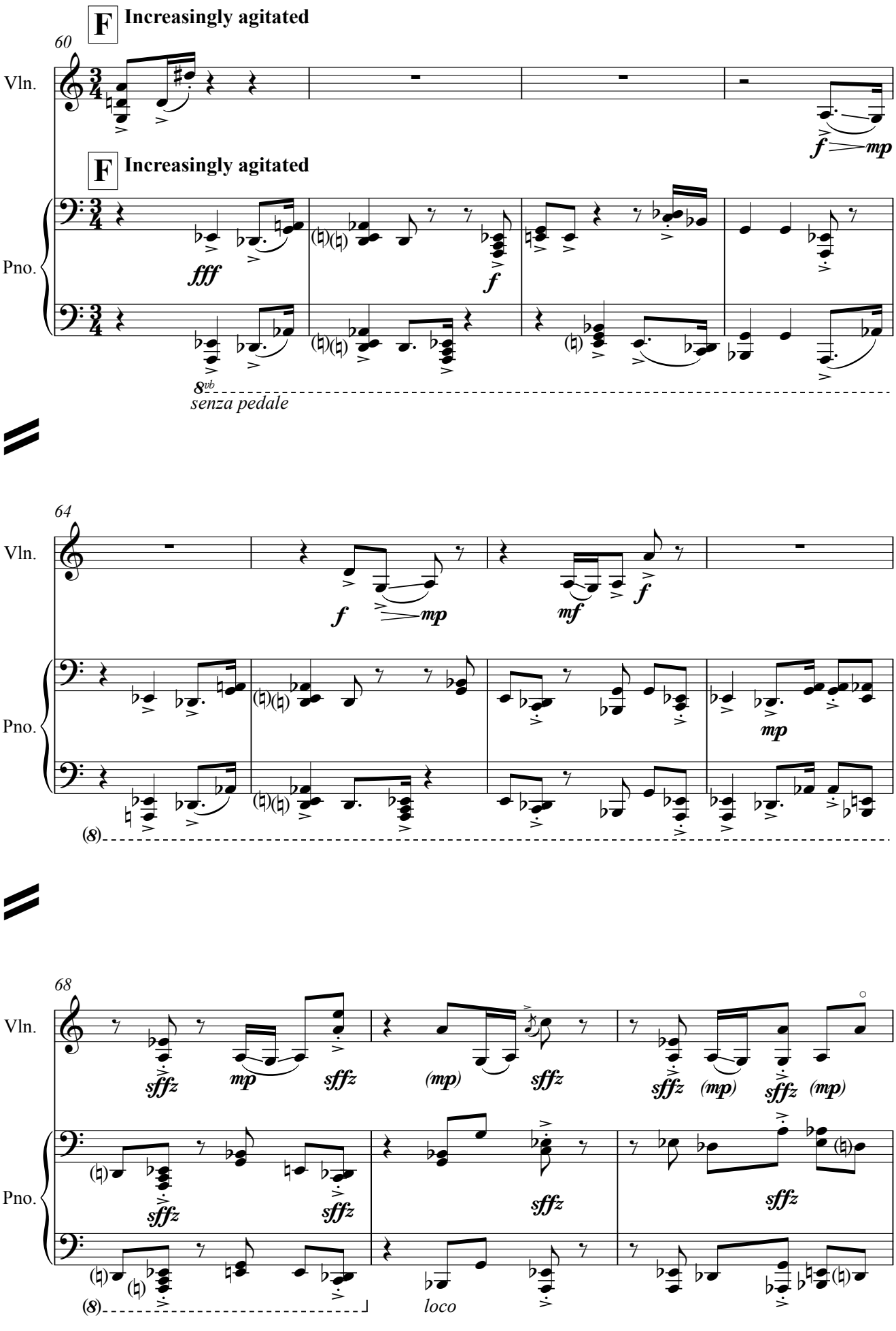

37
Vln.
Pno.
ff
p
8va
loco
(8)

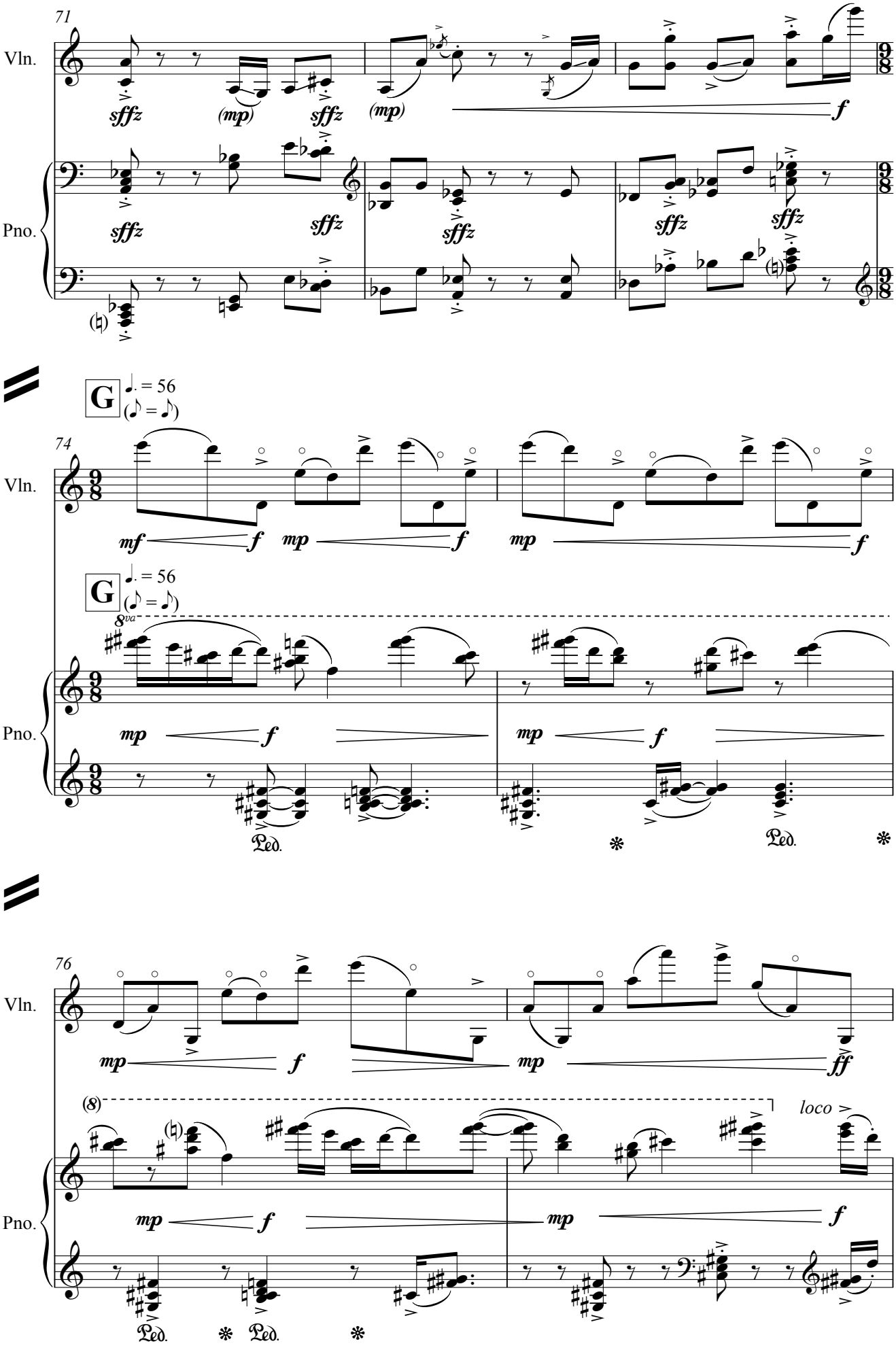

40
Vln.
Pno.
f
ff
p

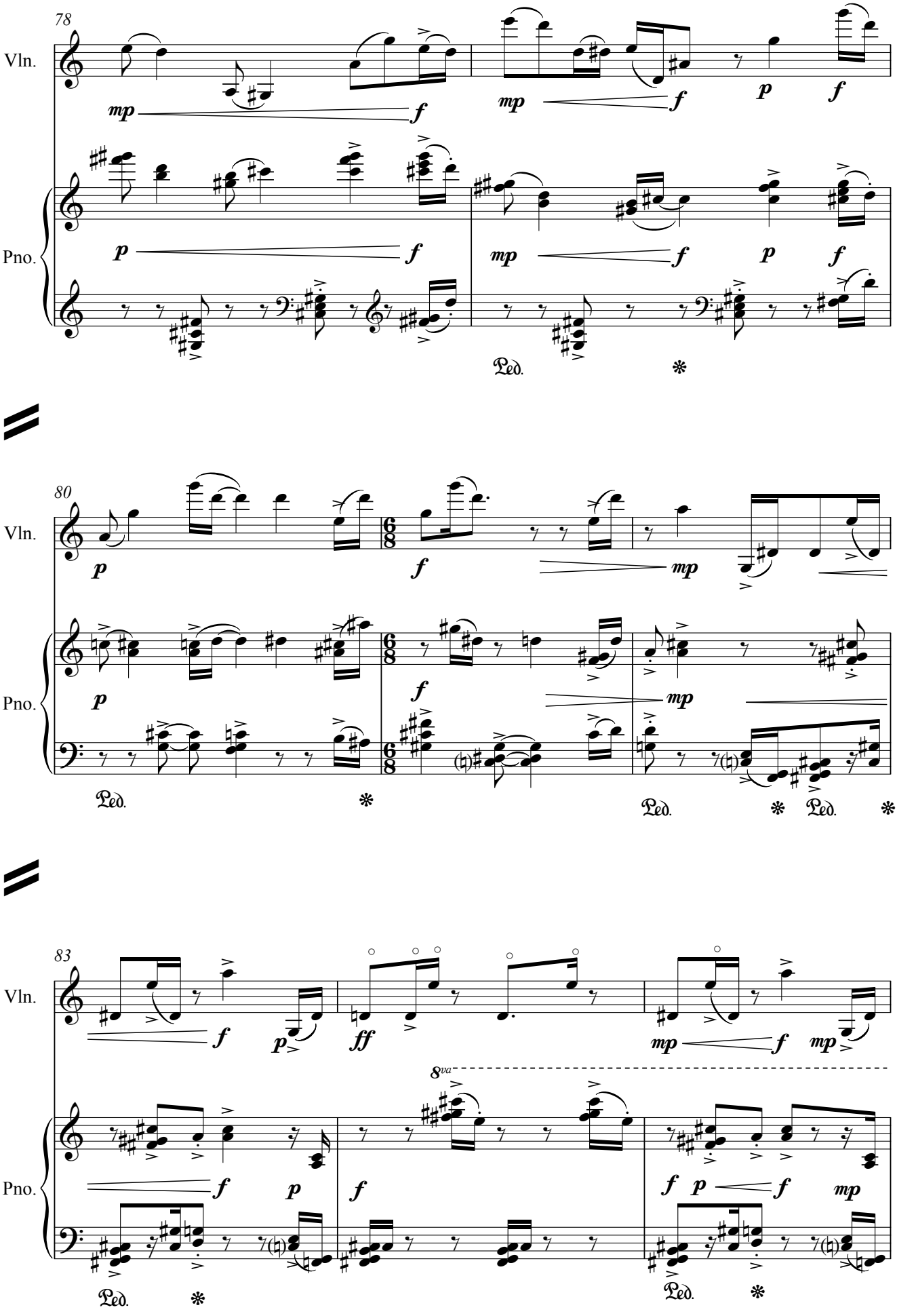

43
Vln.
Pno.
ff
Ped.

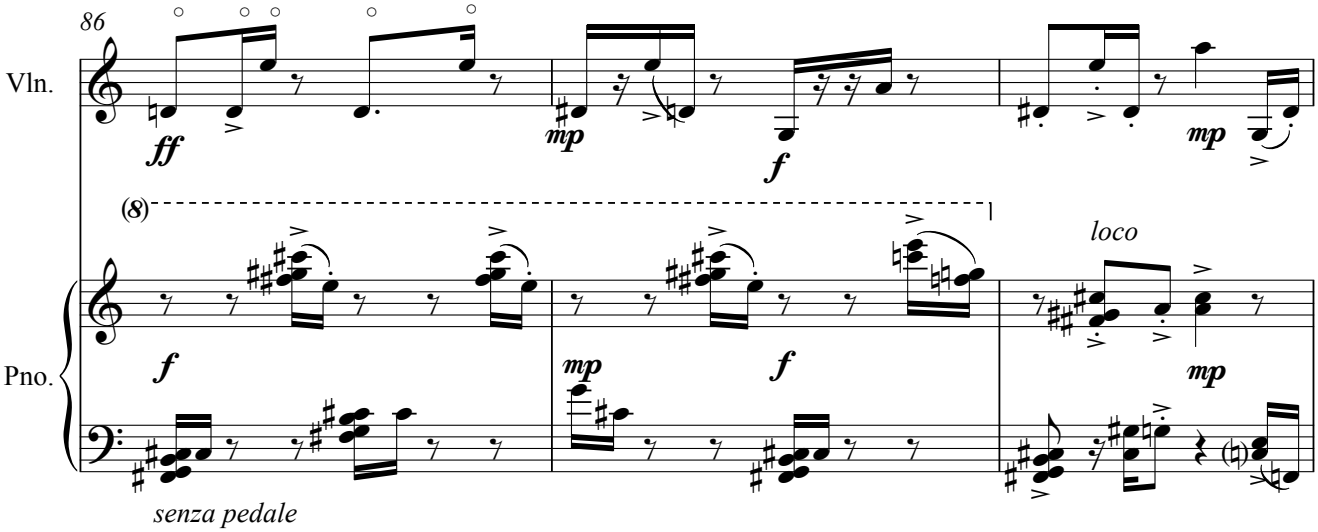

D
46
Vln.
p
mp
p
mf
p
D
8va
Pno.
p
sfz
sfz
Ped.
Ped.
49
Vln.
mf
p
mf
mp
(8)
Pno.
sfz
p
Ped.
Ped.
52
Vln.
mf
p
mf
p
(8)
Pno.
Ped.
Ped.

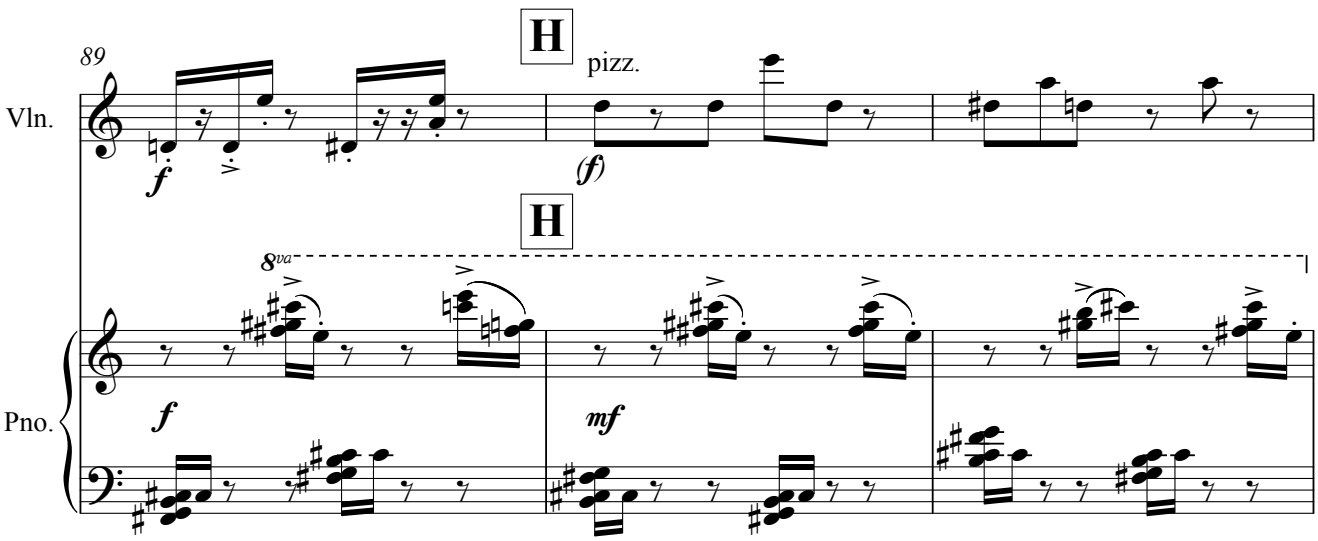

E
♩ = 84
Mischievous
54
Vln.
f
mp
gliss.
E
♩ = 84
Mischievous
loco
Pno.
f
mp
sffz
Ped.
56
sffz
sffz sffz
mf
58
(f)
mf
f

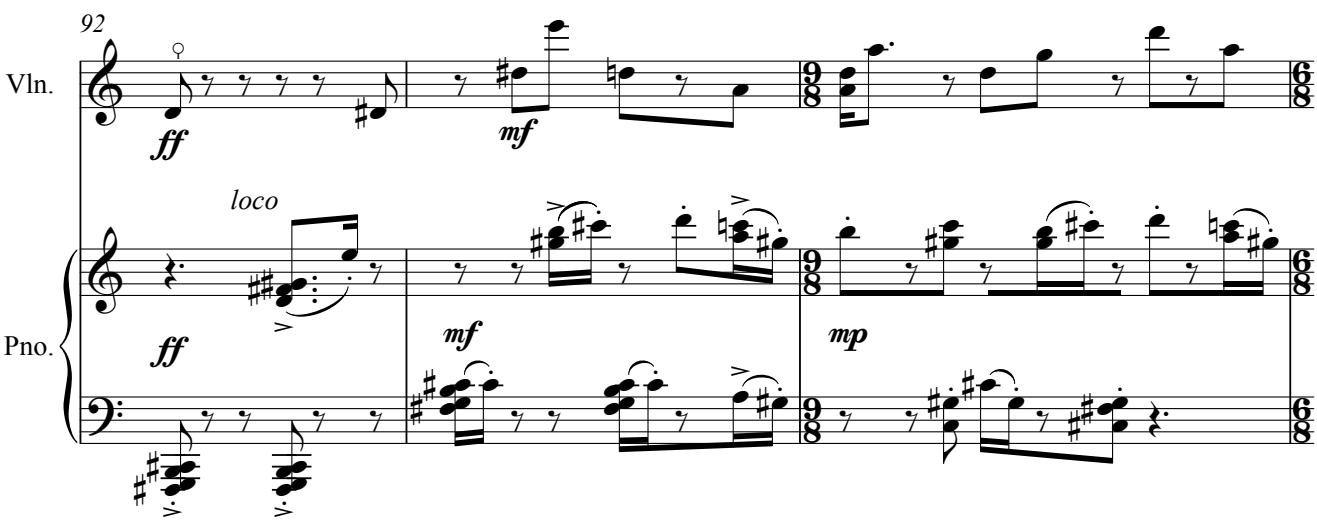

F Increasingly agitated
60
Vln.
F Increasingly agitated
Pno.
fff
f
f mp
8vb
senza pedale
64
Vln.
f mp
mf f
Pno.
mp
(8)
68
Vln.
sffz mp sffz (mp) sffz sffz (mp) sffz (mp)
Pno.
sffz sffz sffz sffz
(8)
loco

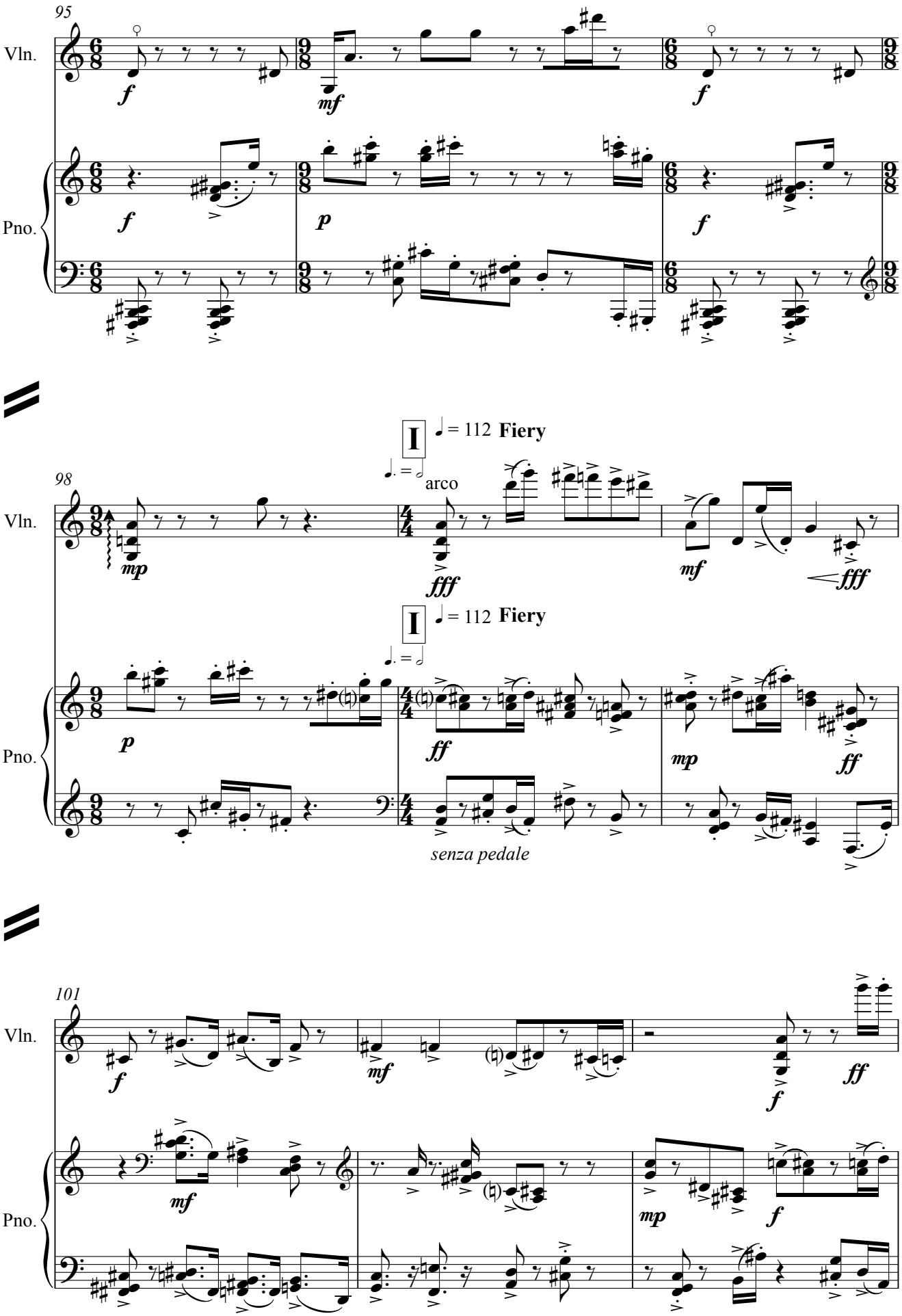

71
Vln.
Pno.
sffz
(mp)
f
74
G
♩. = 56
(♪ = ♪)
mf
mp
8va
Ped.
76
(8)
loco
ff

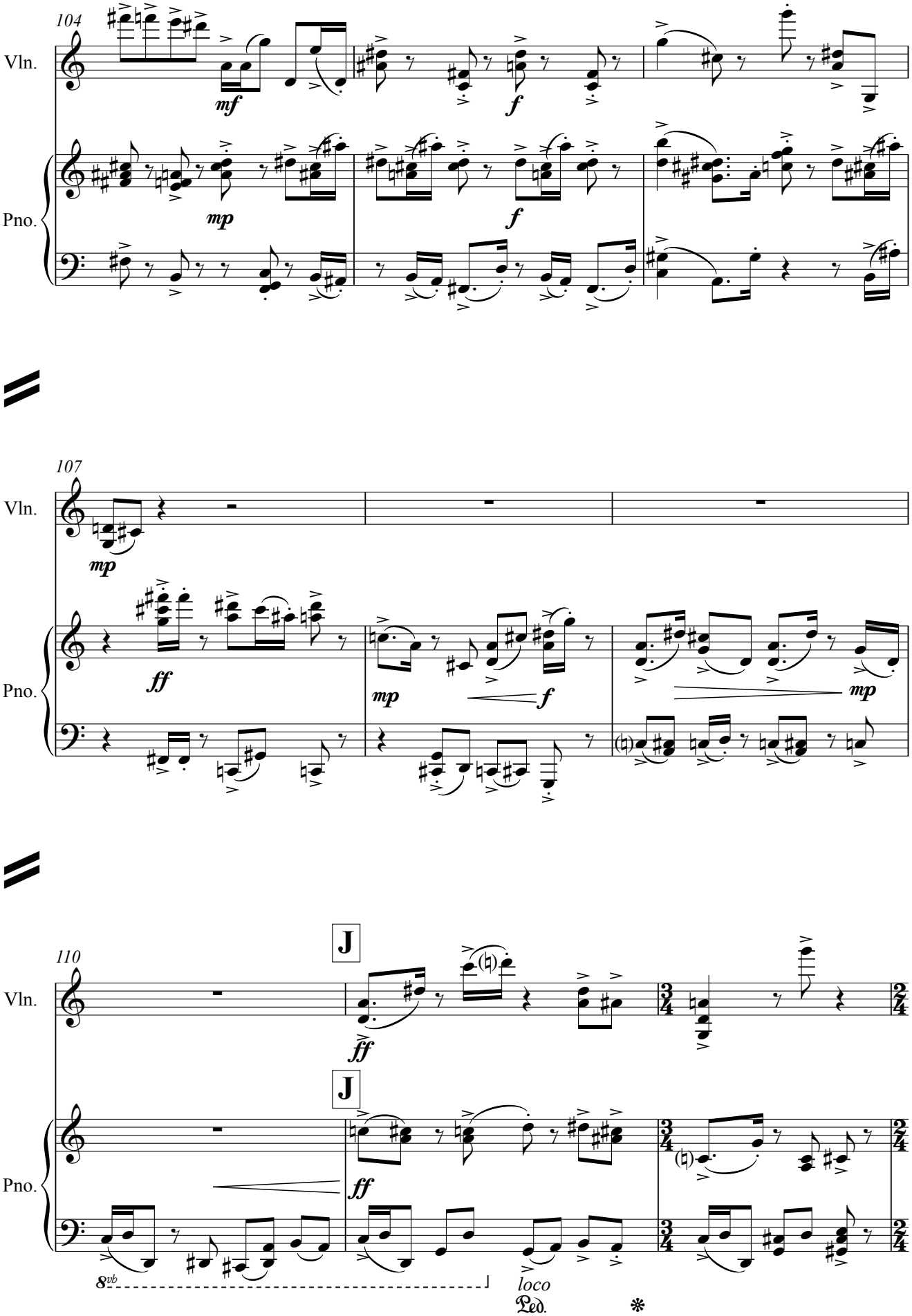

78
Vln.
Pno.
mp
f
p
80
83
8va
Ped.

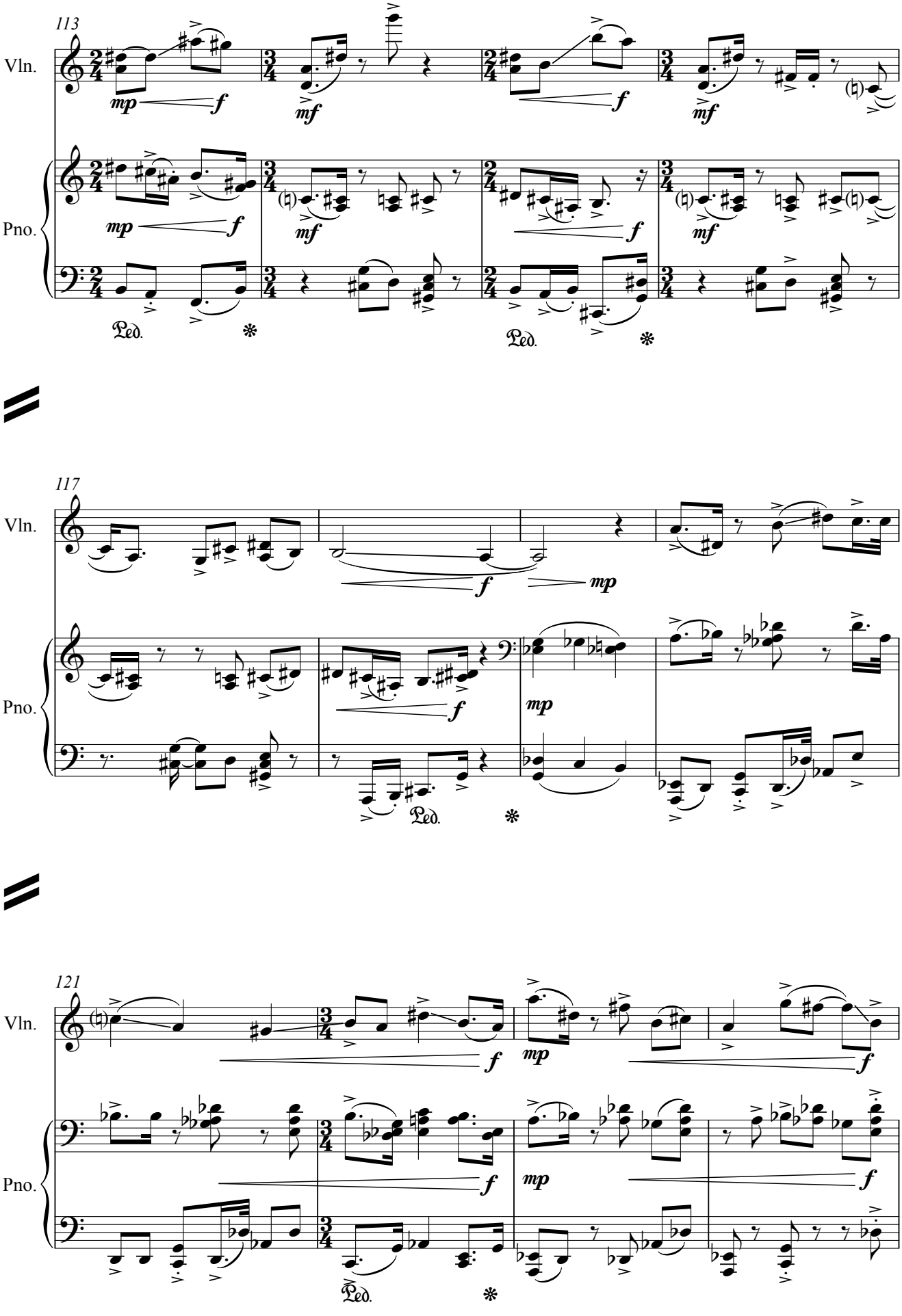

86
Vln.
ff
mp
f
mp
(8)
loco
Pno.
f
mp
f
mp
senza pedale

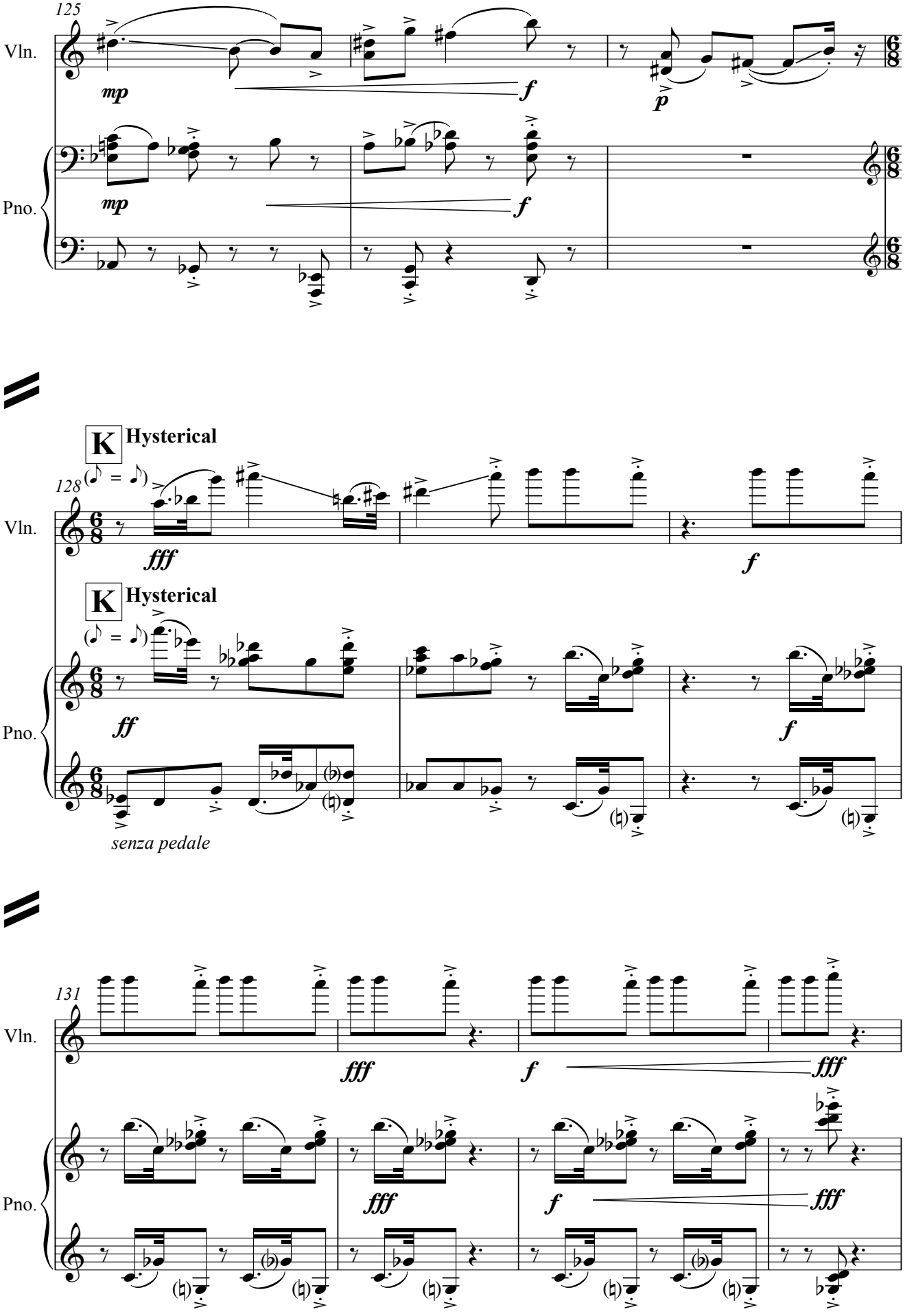

89
H
pizz.
Vln.
f
(f)
H
8va
Pno.
f
mf

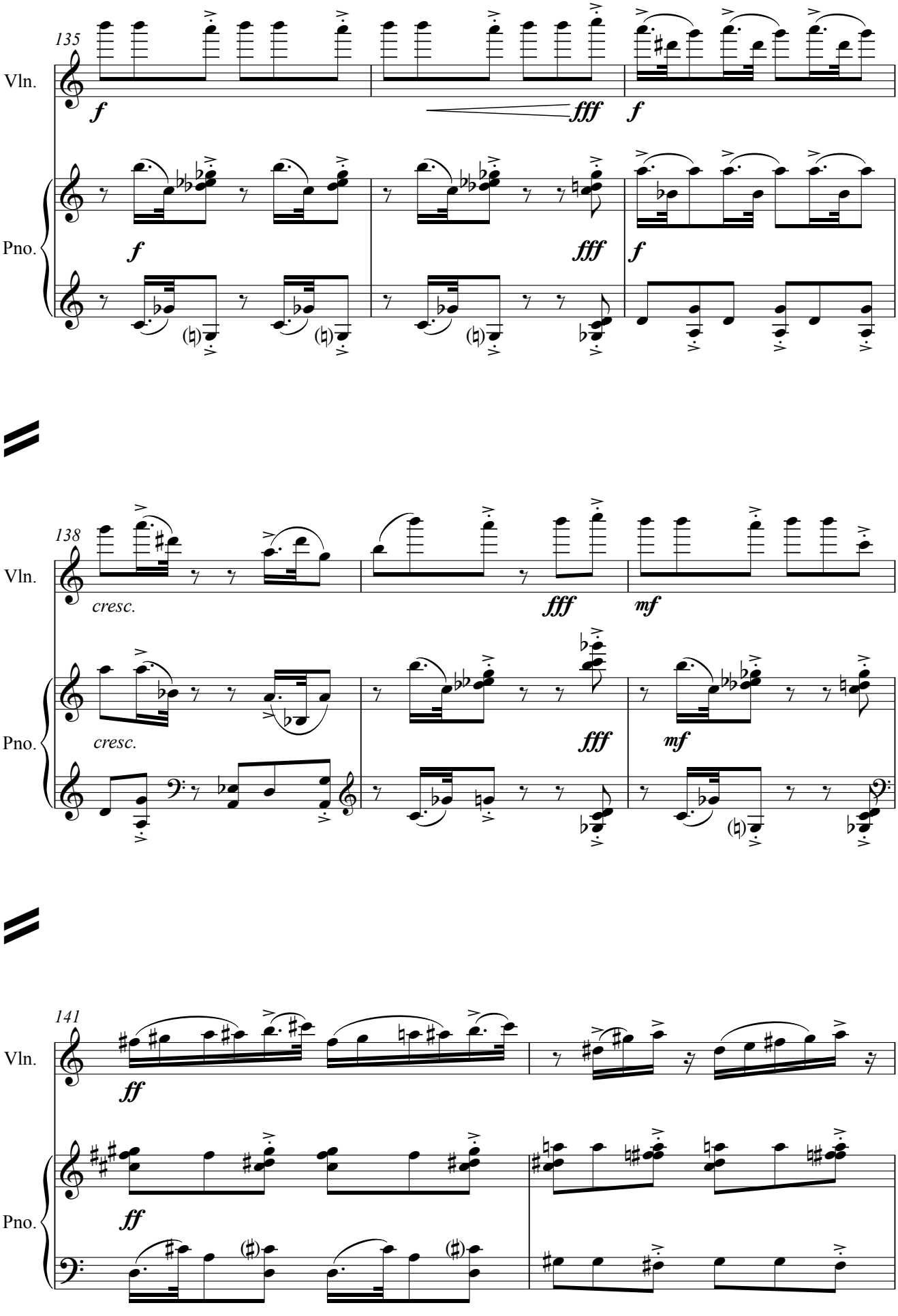

92
Vln.
ff
mf
loco
Pno.
ff
mf
mp

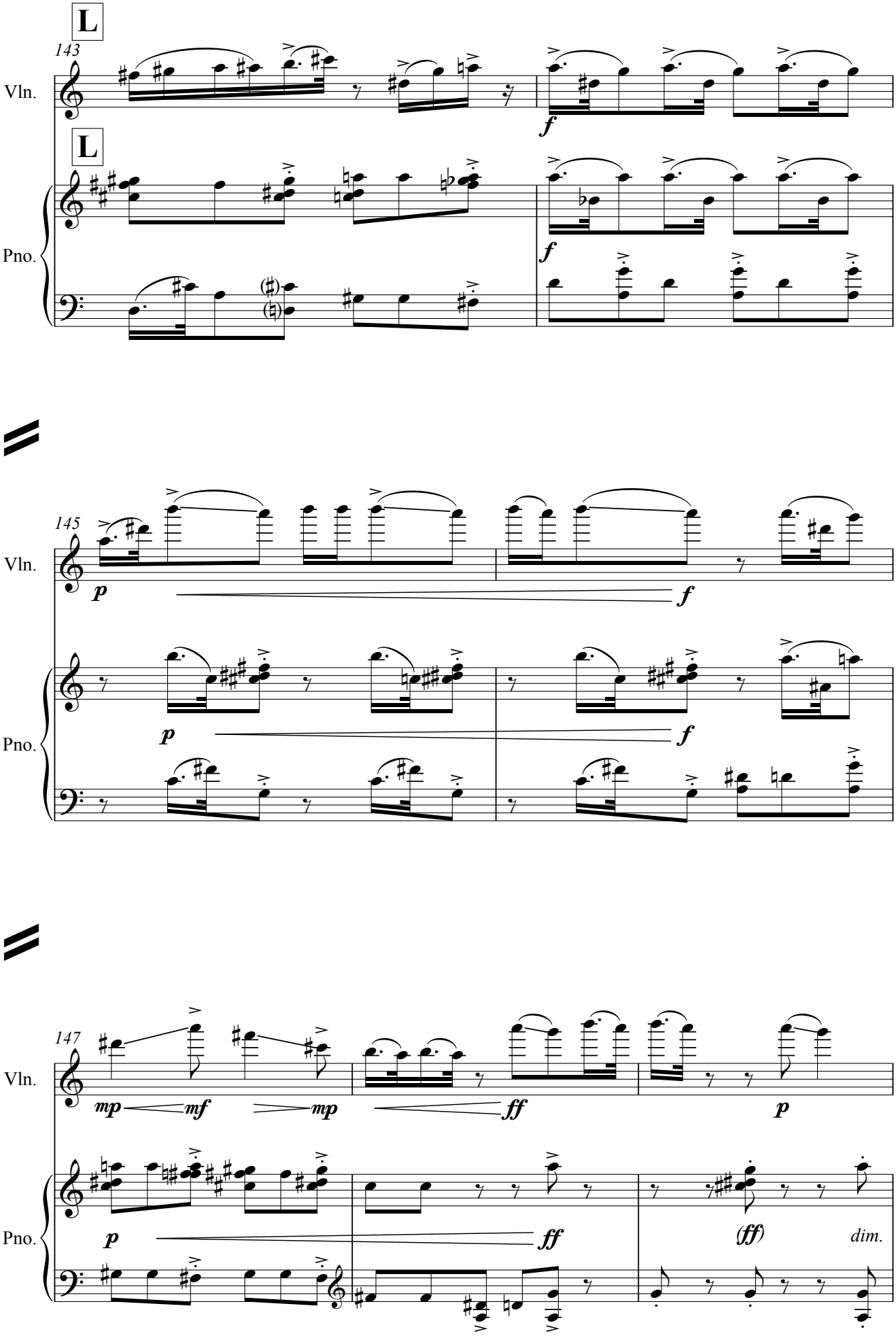

95
Vln.
Pno.
98
I
♩ = 112 Fiery
arco
senza pedale
101

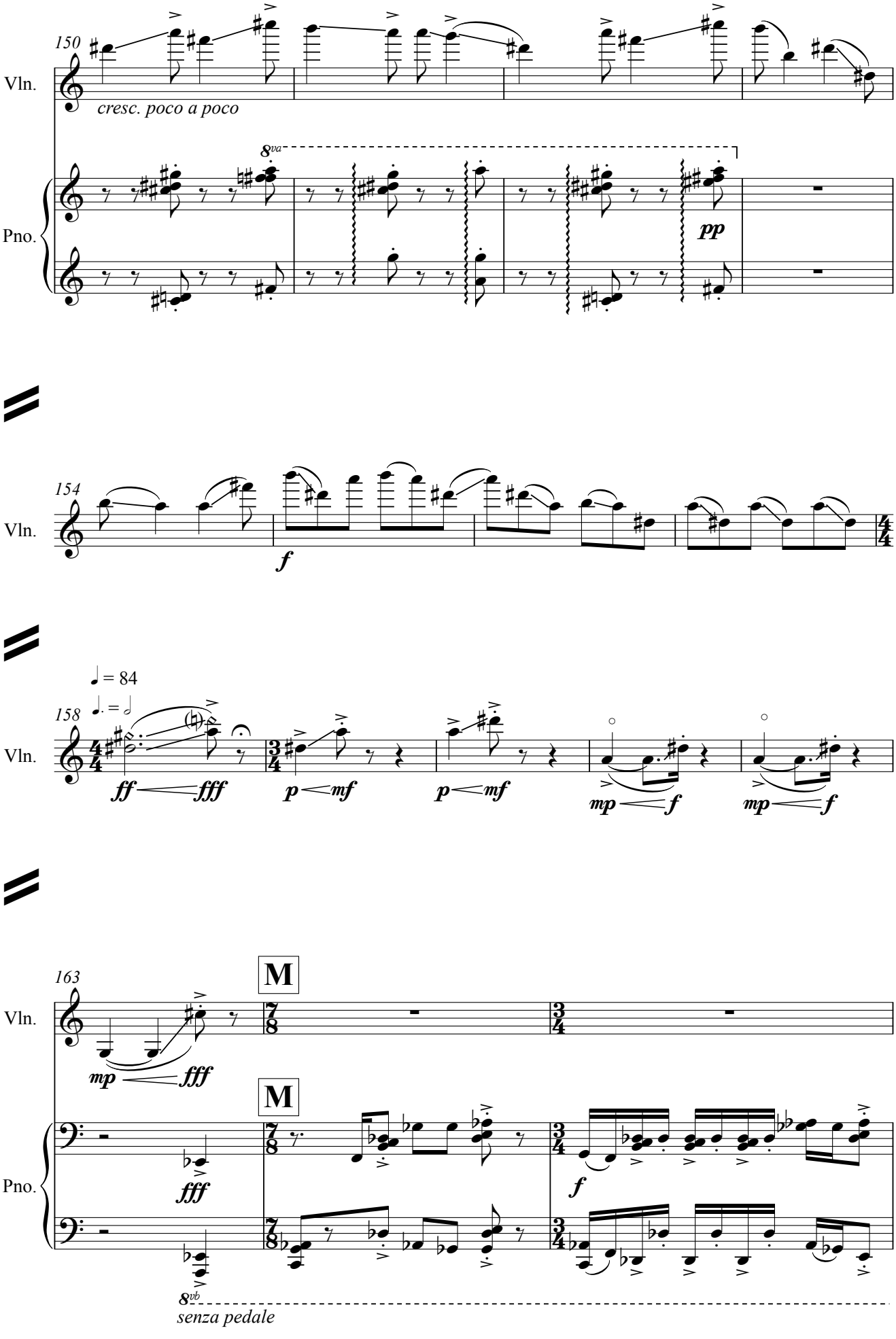

104
Vln.
Pno.
mf
f
mp
f
107
Vln.
Pno.
mp
ff
mp
f
mp
110
J
J
Vln.
Pno.
ff
ff
8vb
loco
Ped.
*

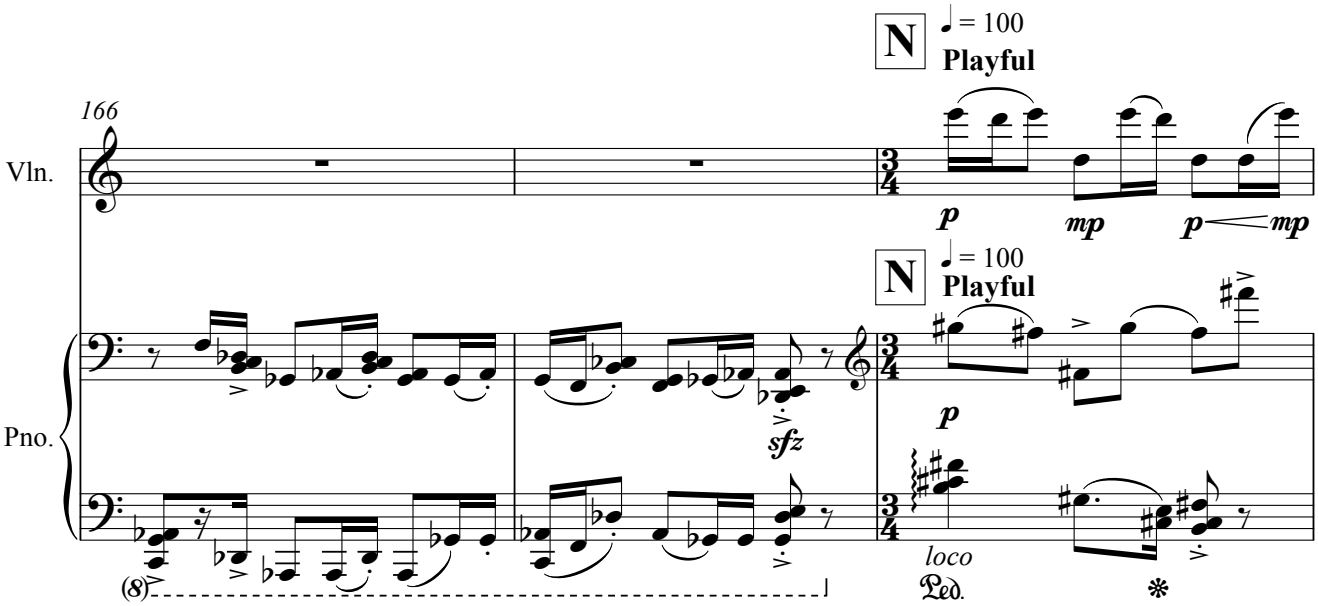

113
Vln.
Pno.
117
121

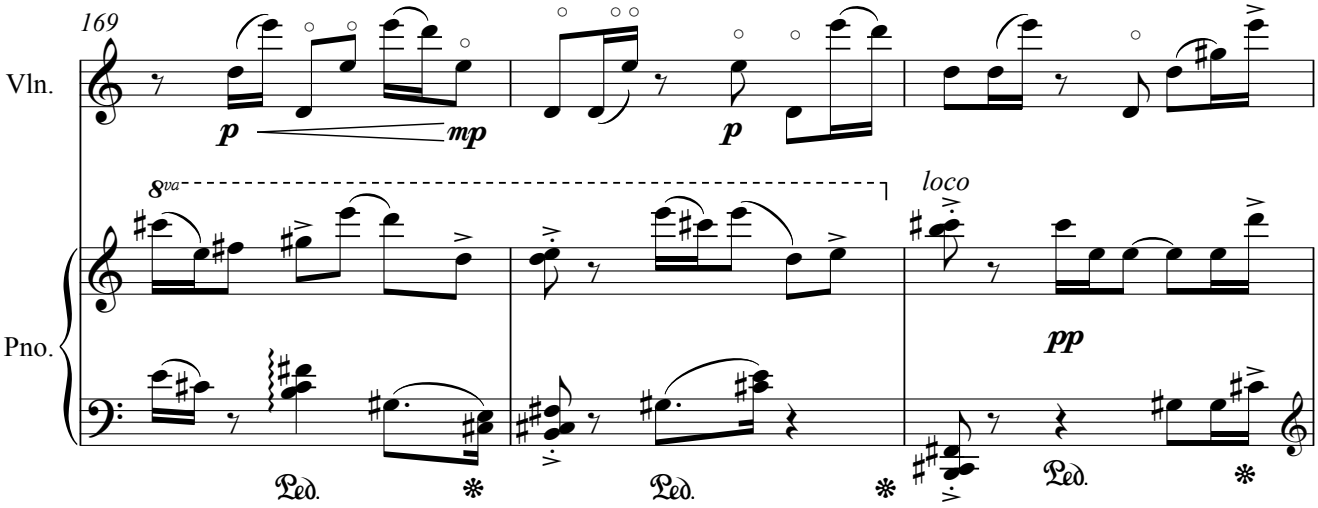

125
Vln.
Pno.
mp
f
p
K
Hysterical
128
fff
ff
senza pedale
131

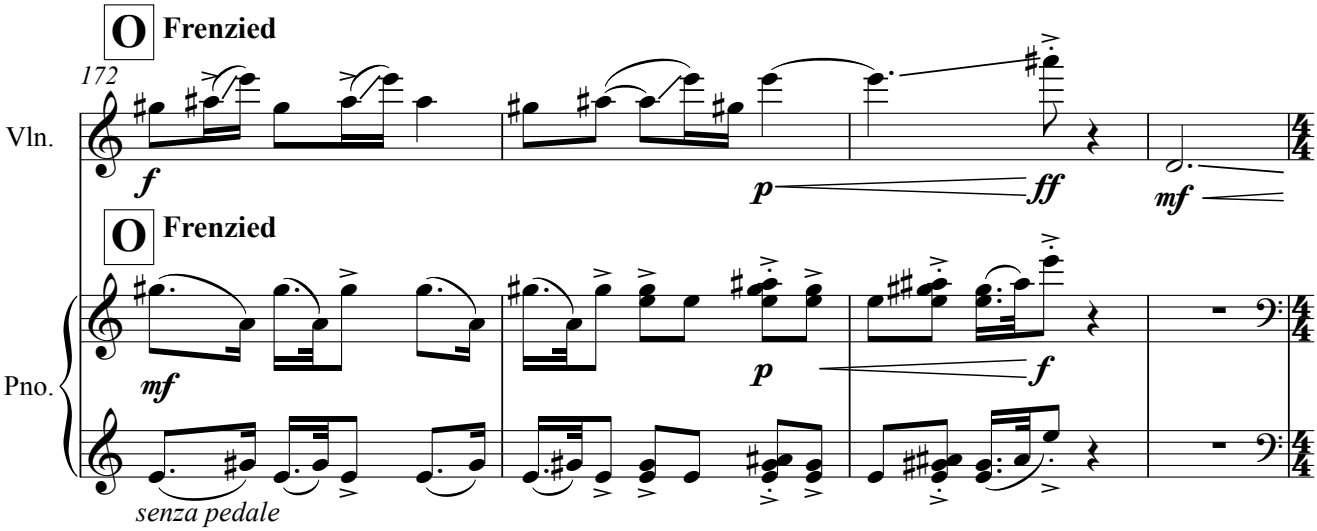

135
Vln.
Pno.
f
fff
f
138
cresc.
mf
141
ff

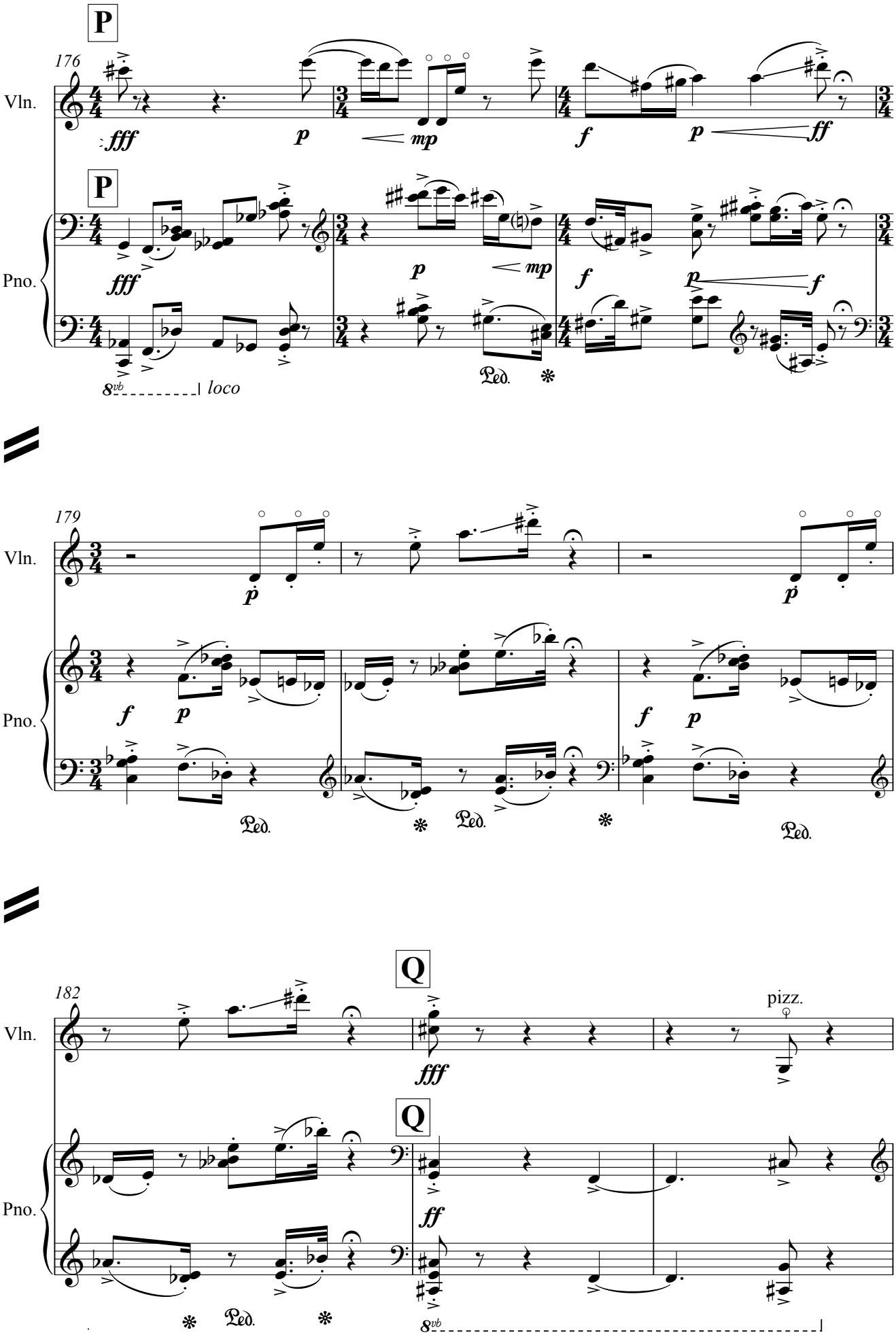

L
143
Vln.
L
Pno.
f
f
145
Vln.
p
f
Pno.
p
f
147
Vln.
mp
mf
mp
ff
p
Pno.
p
ff
(ff)
dim.

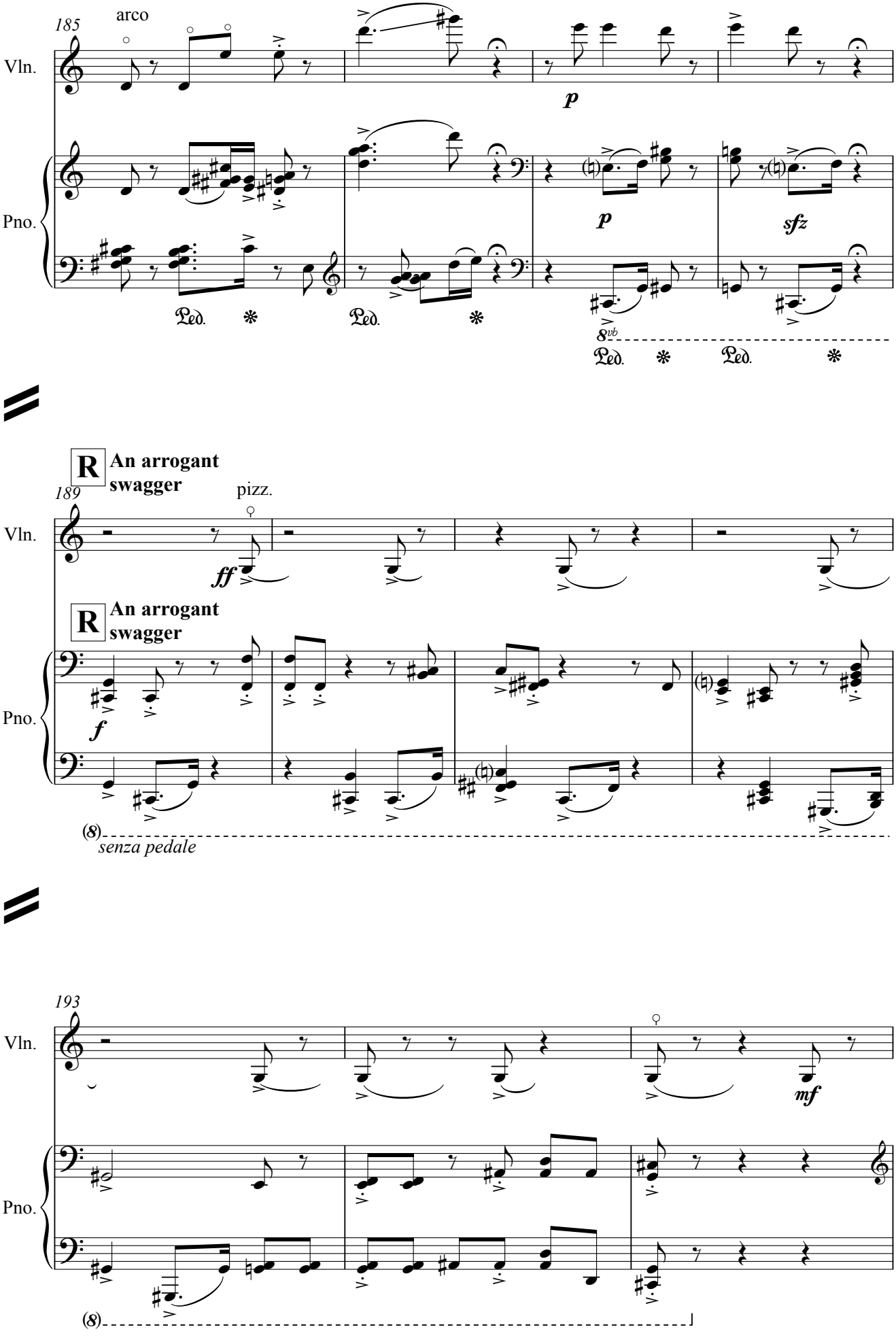

150
Vln.
cresc. poco a poco
8va
Pno.
pp
154
Vln.
f
158
Vln.
♩ = 84
♩. = 𝅗𝅥
ff fff
p mf
p mf
mp f
mp f
163
Vln.
M
mp fff
M
Pno.
fff
f
8vb
senza pedale

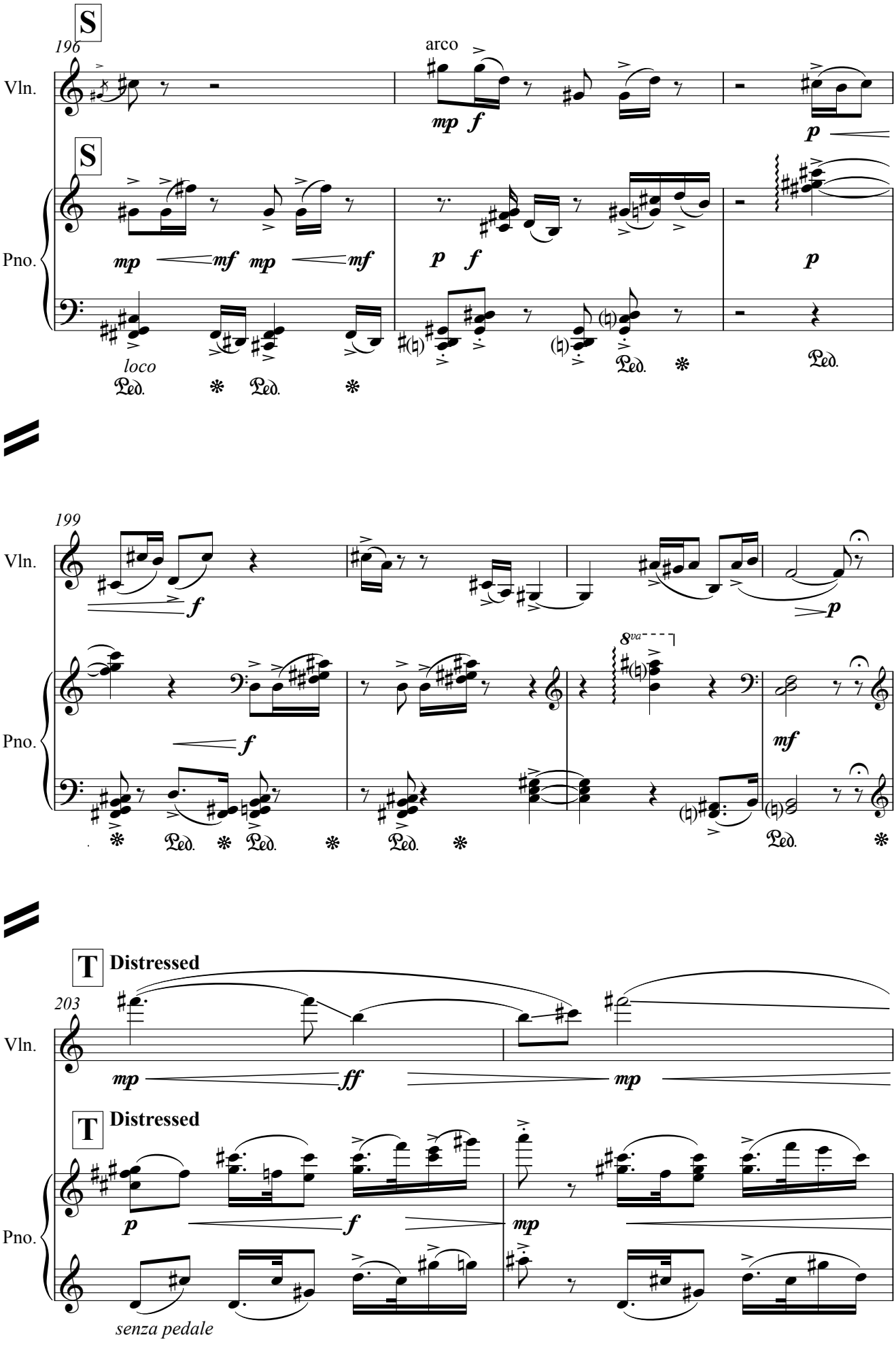

N
♩ = 100
Playful
166
Vln.
p
mp
p
mp
N
♩ = 100
Playful
Pno.
sfz
p
(8)
loco
Ped.
*

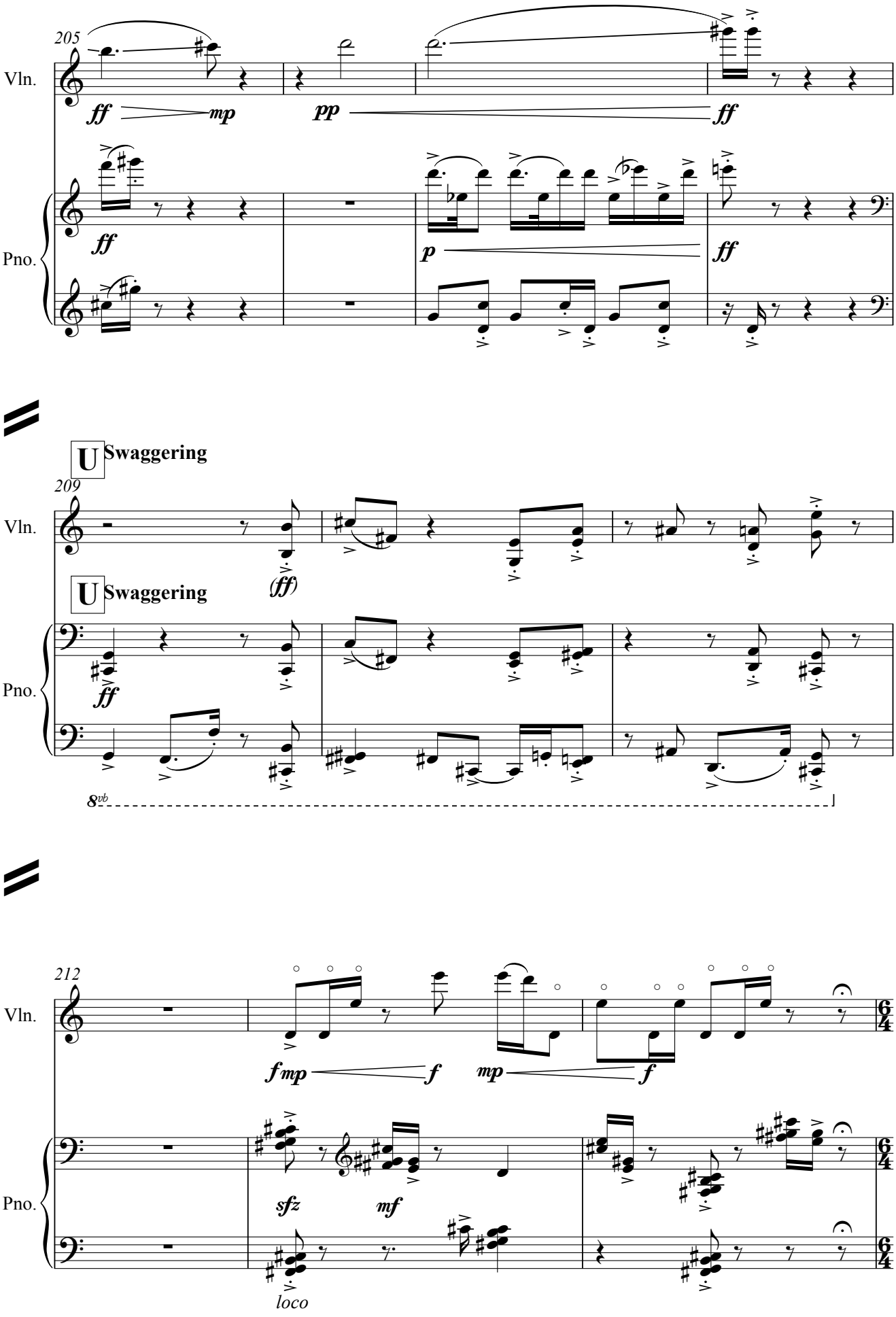

169
Vln.
p
mp
p
8va
loco
Pno.
pp
Ped.
*
Ped.
*
Ped.
*

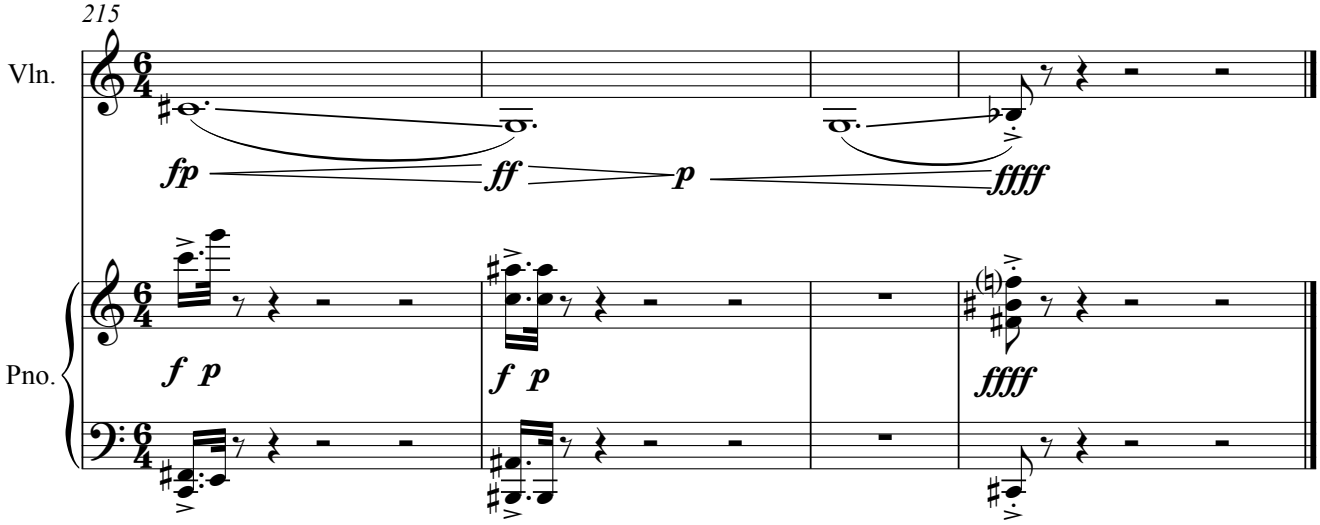

O
Frenzied
172
Vln.
f
p
ff
mf
O
Frenzied
Pno.
mf
p
f
senza pedale


P
176
Vln.
fff
p
mp
f
p
ff
P
Pno.
fff
p
mp
f
p
f
8vb
loco
Ped.
179
Vln.
p
p
Pno.
f
p
f
p
Ped.
Ped.
Ped.
Q
182
Vln.
fff
pizz.
Q
Pno.
ff
Ped.
8vb


185
arco
Vln.
Pno.
p
p
sfz
8vb
Ped.
Ped.
Ped.
Ped.
R
An arrogant swagger
189
pizz.
Vln.
ff
R
An arrogant swagger
Pno.
f
(8)
senza pedale
193
Vln.
mf
Pno.
(8)


S
196
arco
Vln.
mp f
p
S
Pno.
mp mf mp mf
p f
p
loco
Ped. * Ped. *
Ped.
199
Vln.
f
p
8va
Pno.
f
mf
Ped. * Ped. * Ped. *
Ped.
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)
U Swaggering
Pno.
ff
8vb
212
Vln.
f mp
f
mp
f
Pno.
sfz
mf
loco


215
Vln.
Pno.
fp
ff
p
ffff
f p
f p
ffff

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)

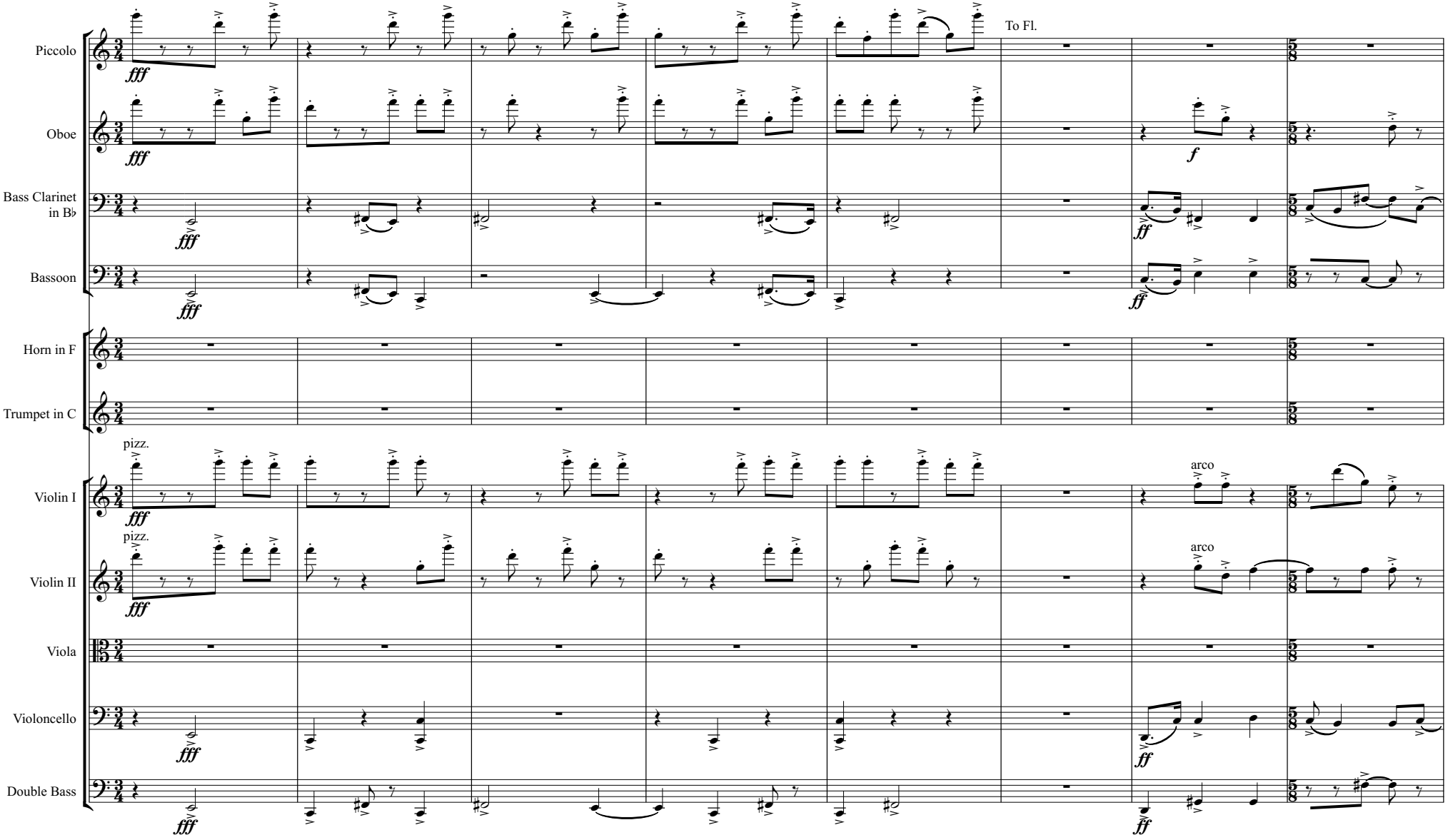
Duration: 13:30 minutes

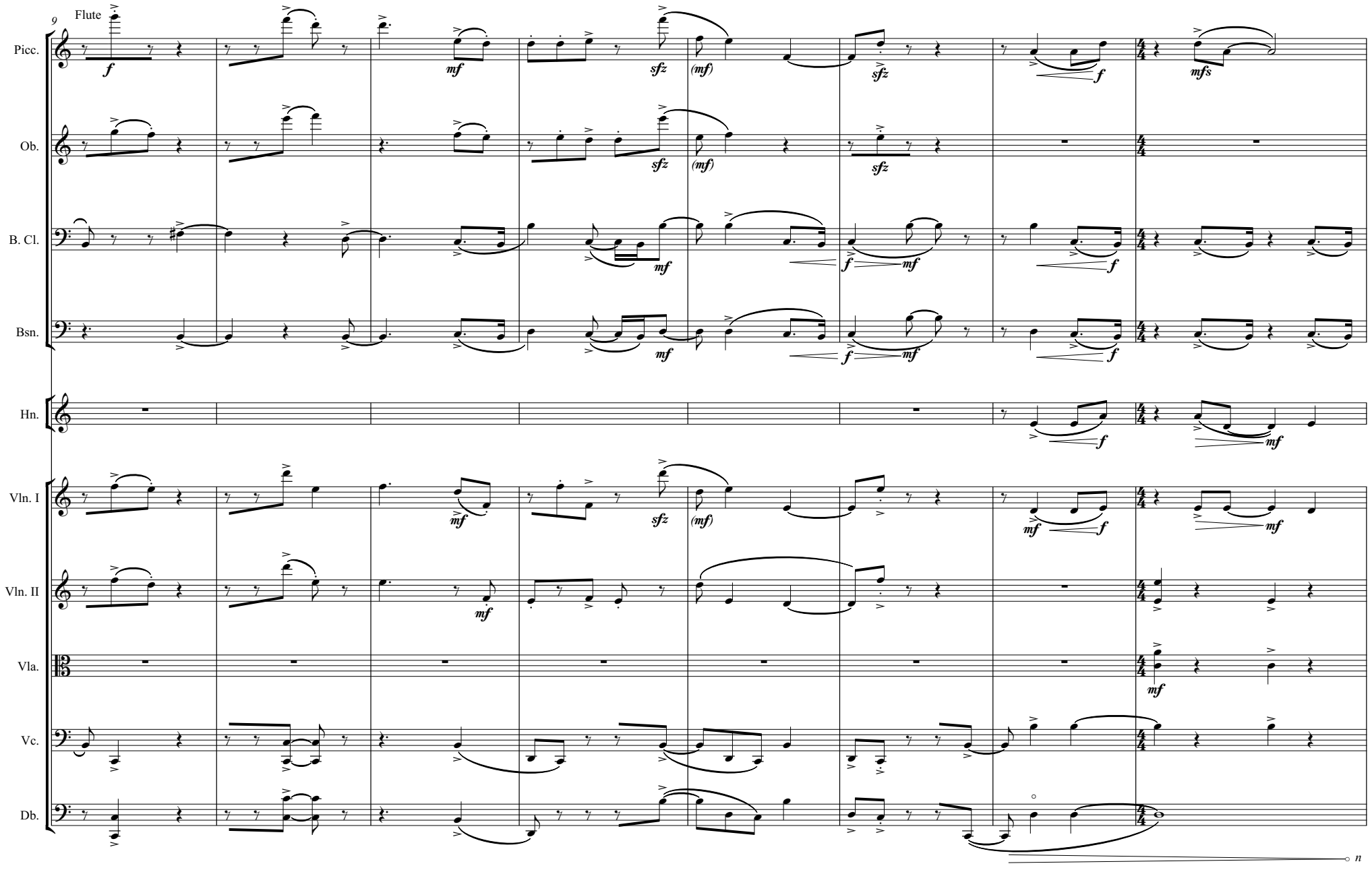
Bungee

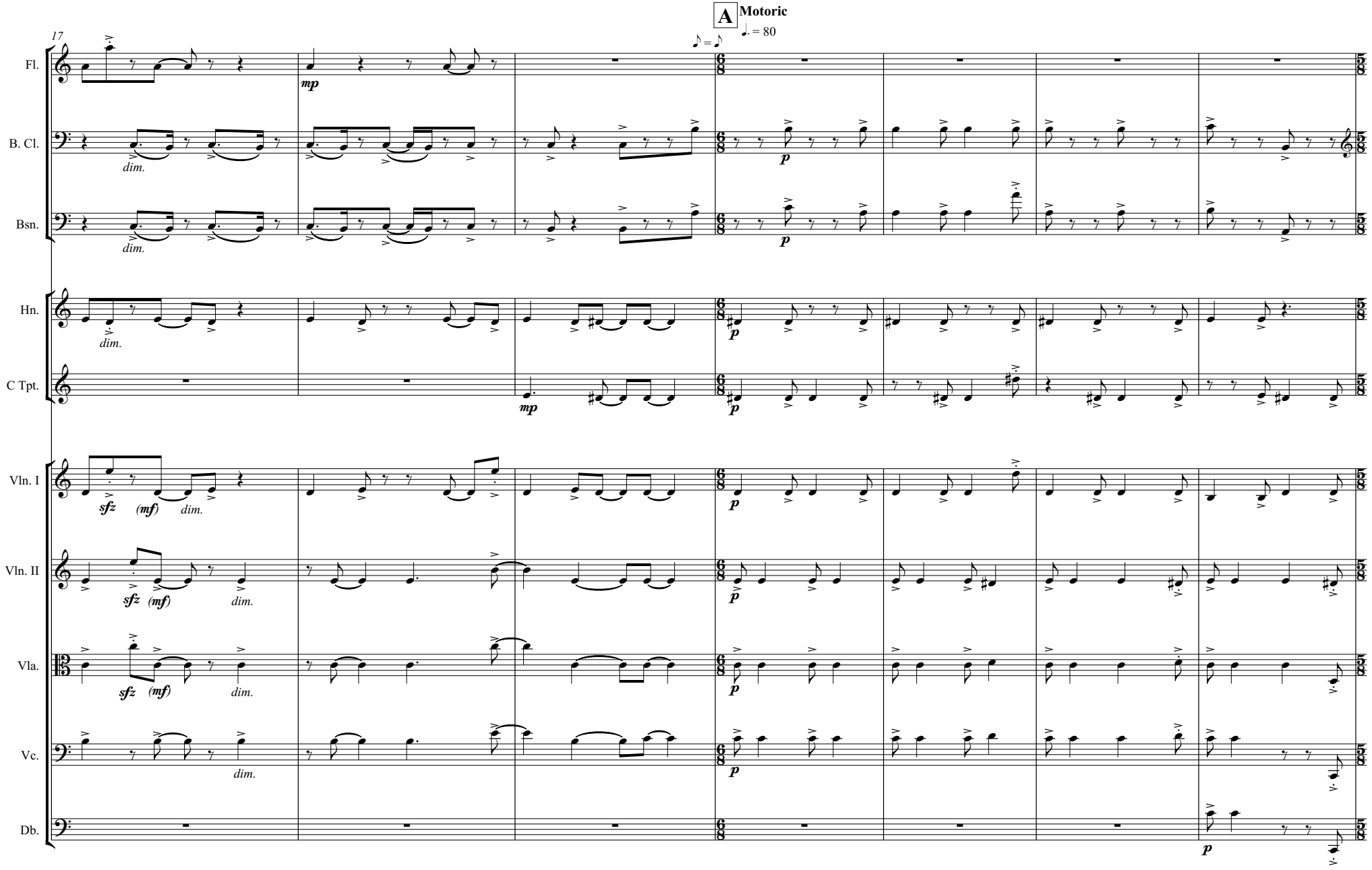
Helen Papaioannou

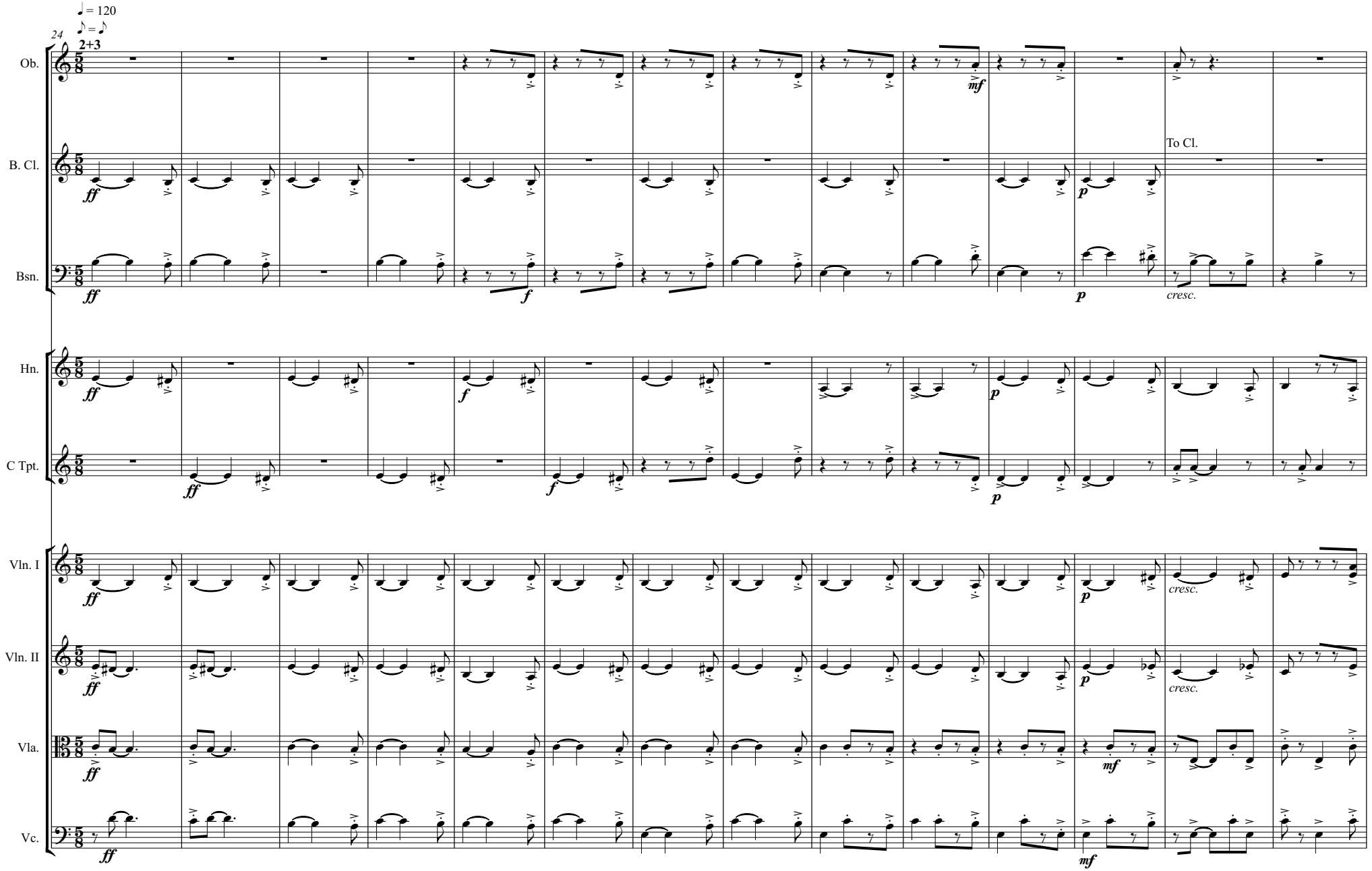
Score in C

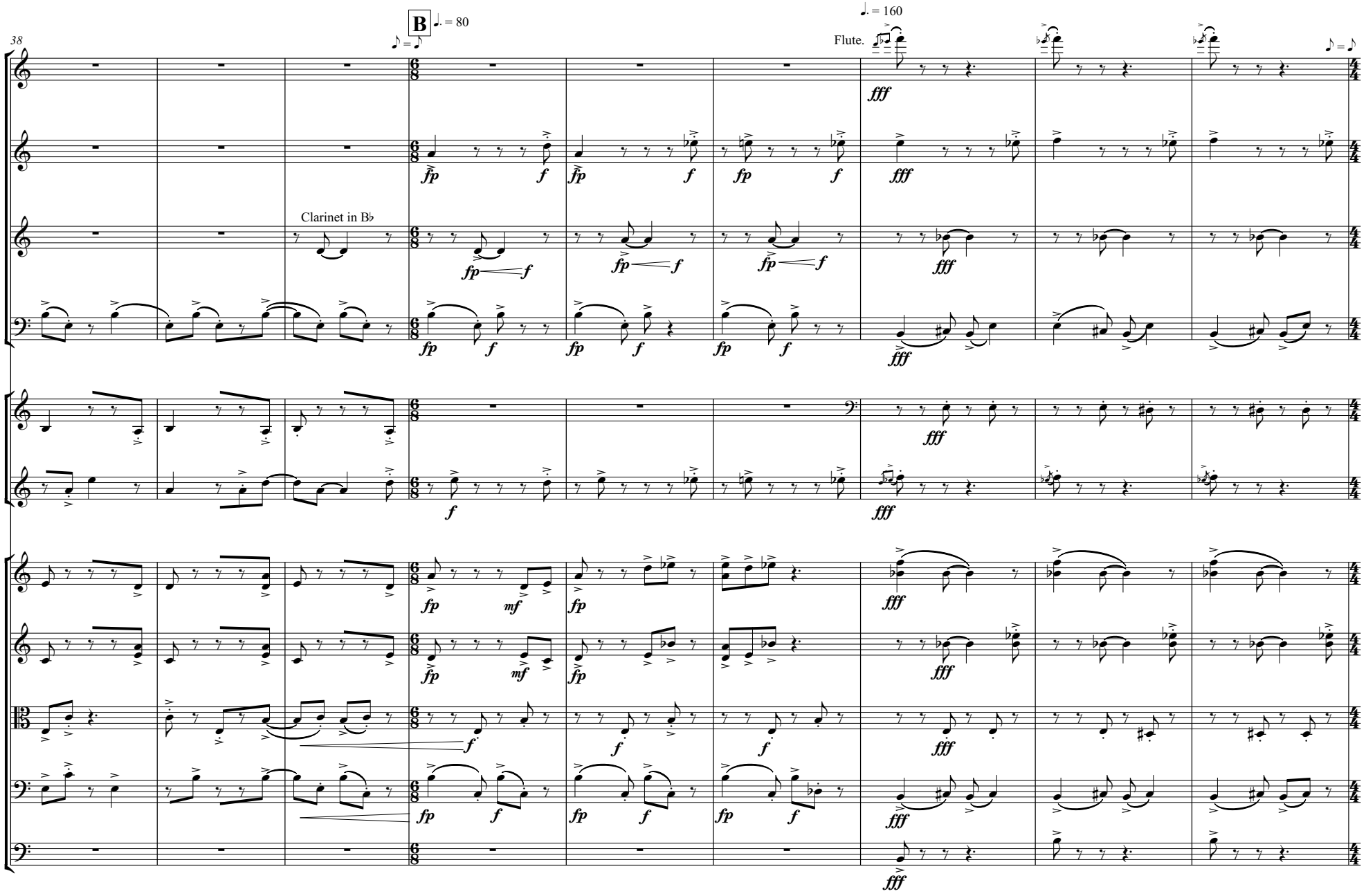
♩ = 116 **Clamorous**

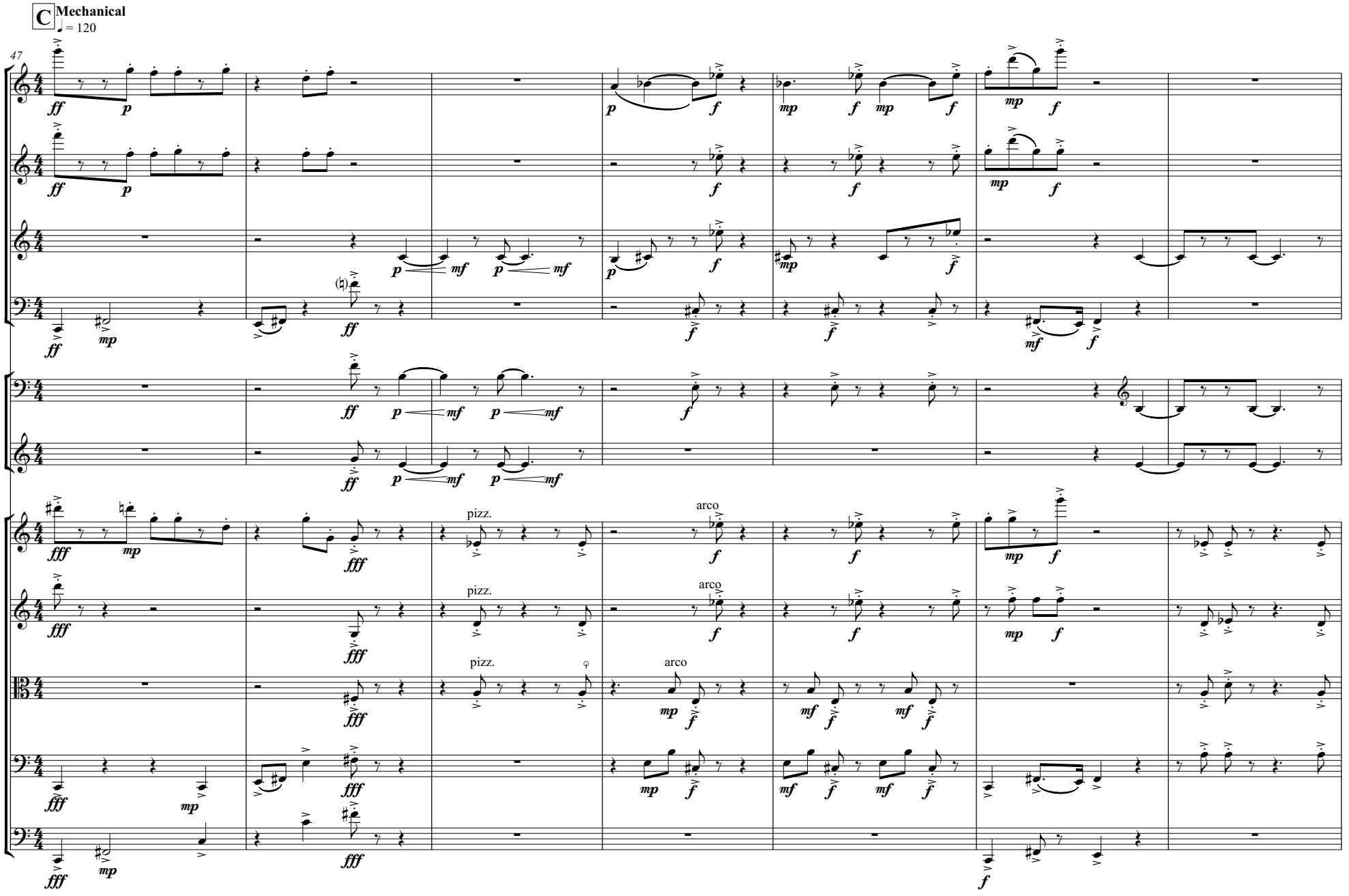


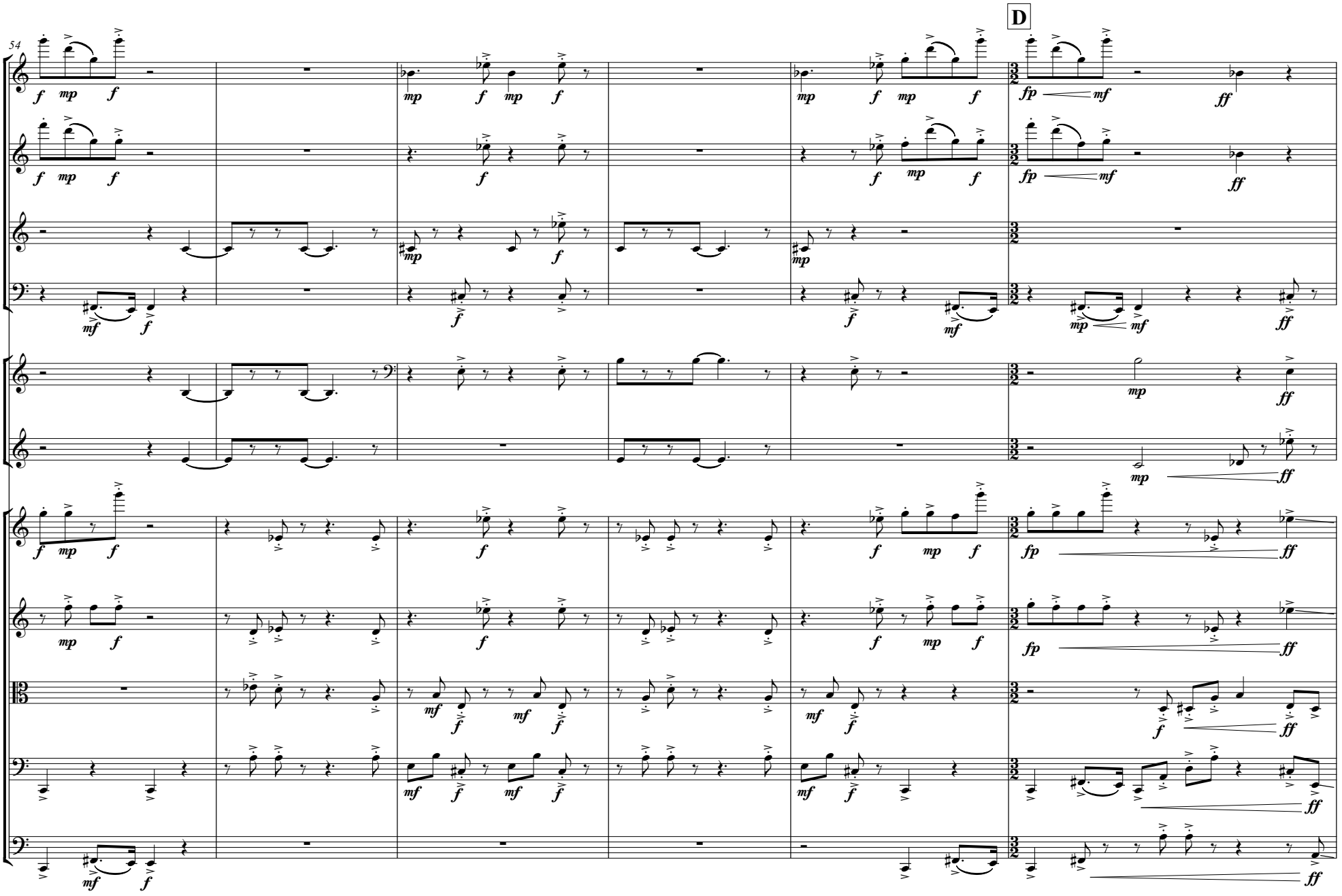

9
Flute
Picc.
Ob.
B. Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.

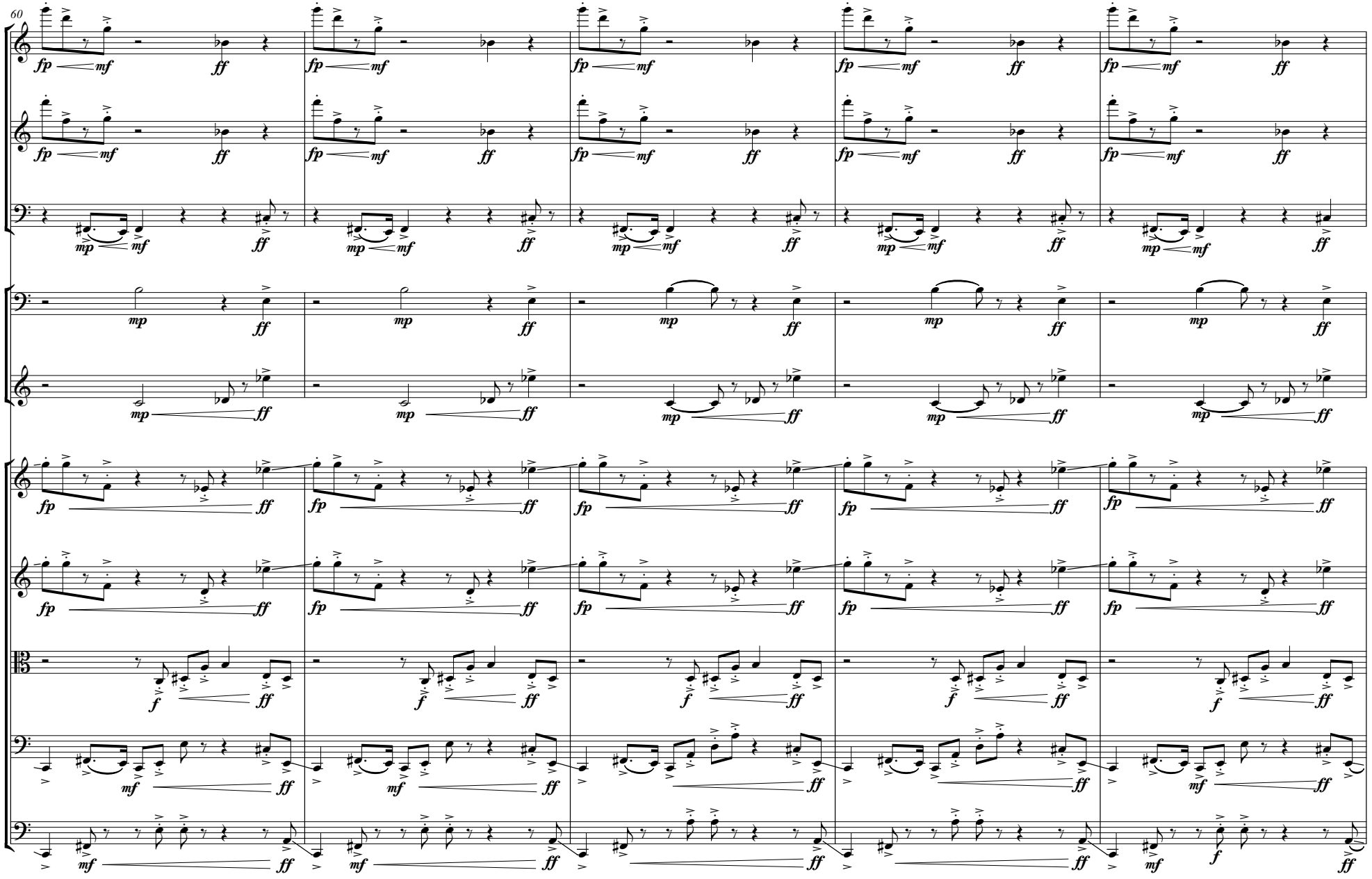

A Motoric
♩. = 80
17
Fl.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
dim.
p
sfz
(mf)

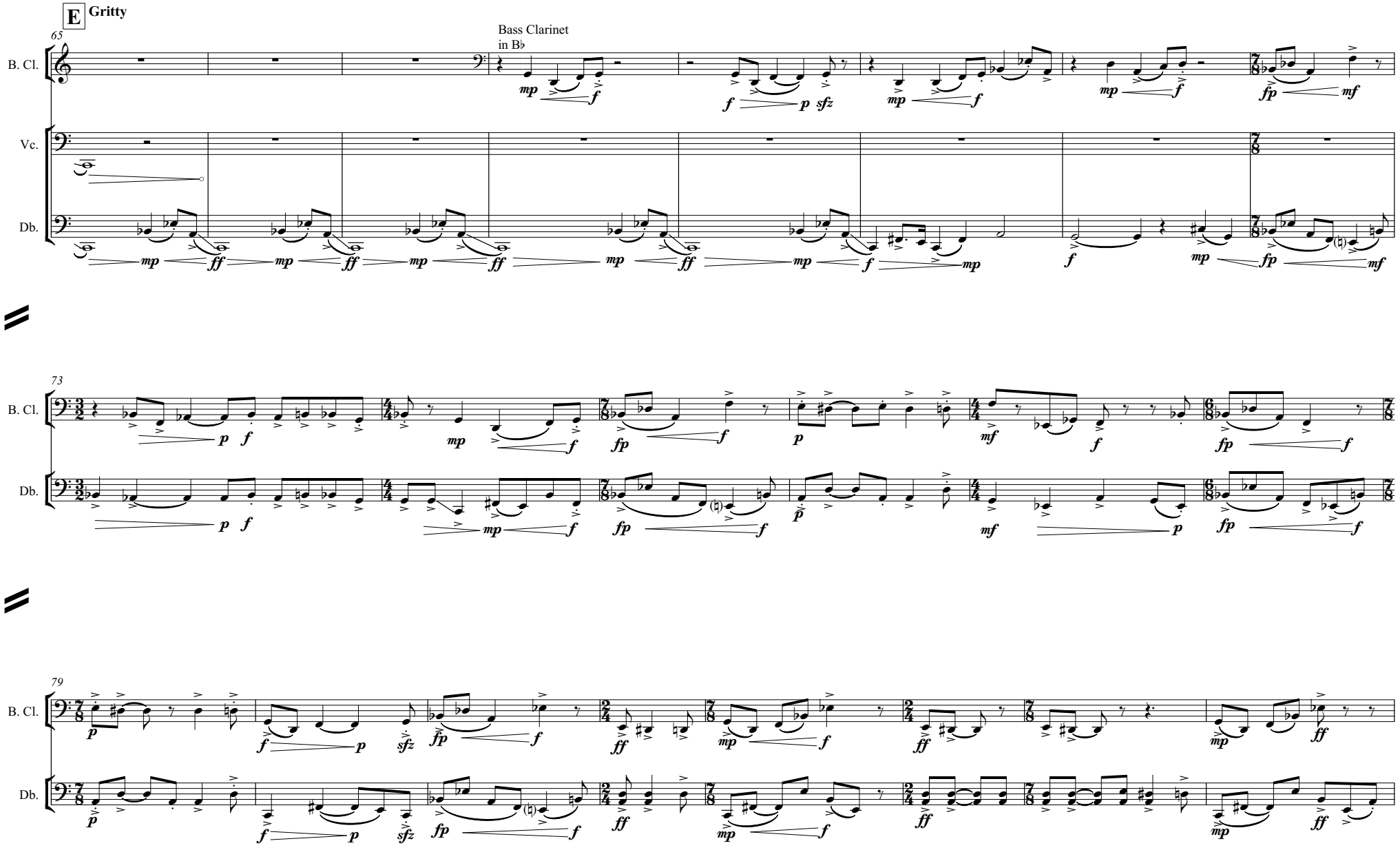

♩ = 120
♪ = ♪
24
2+3
Ob.
B. Cl.
To Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
cresc.

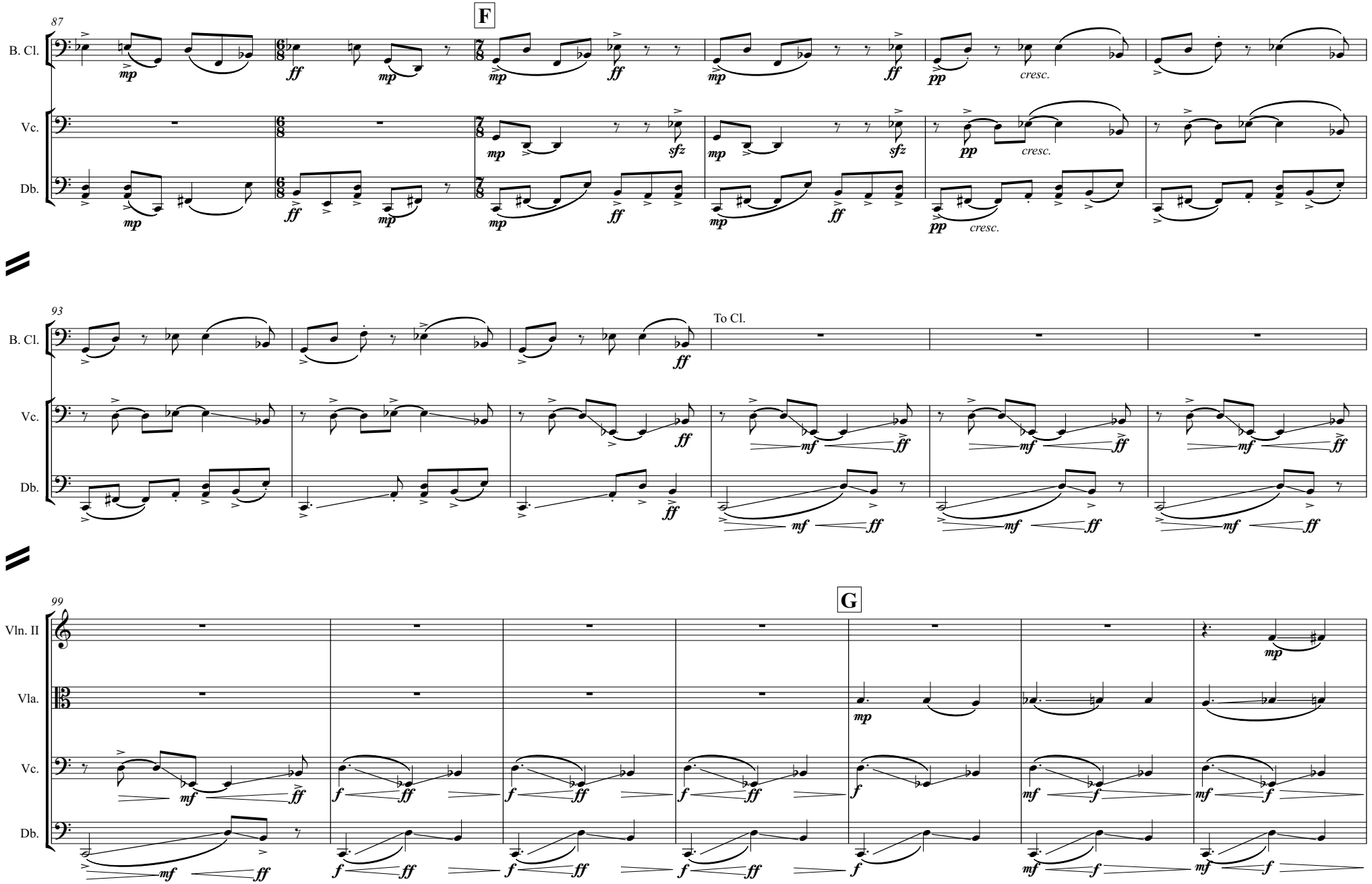

38
B
♩. = 80
♪ = ♪
♩. = 160
Flute.
♪ = ♪
Clarinet in B♭
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

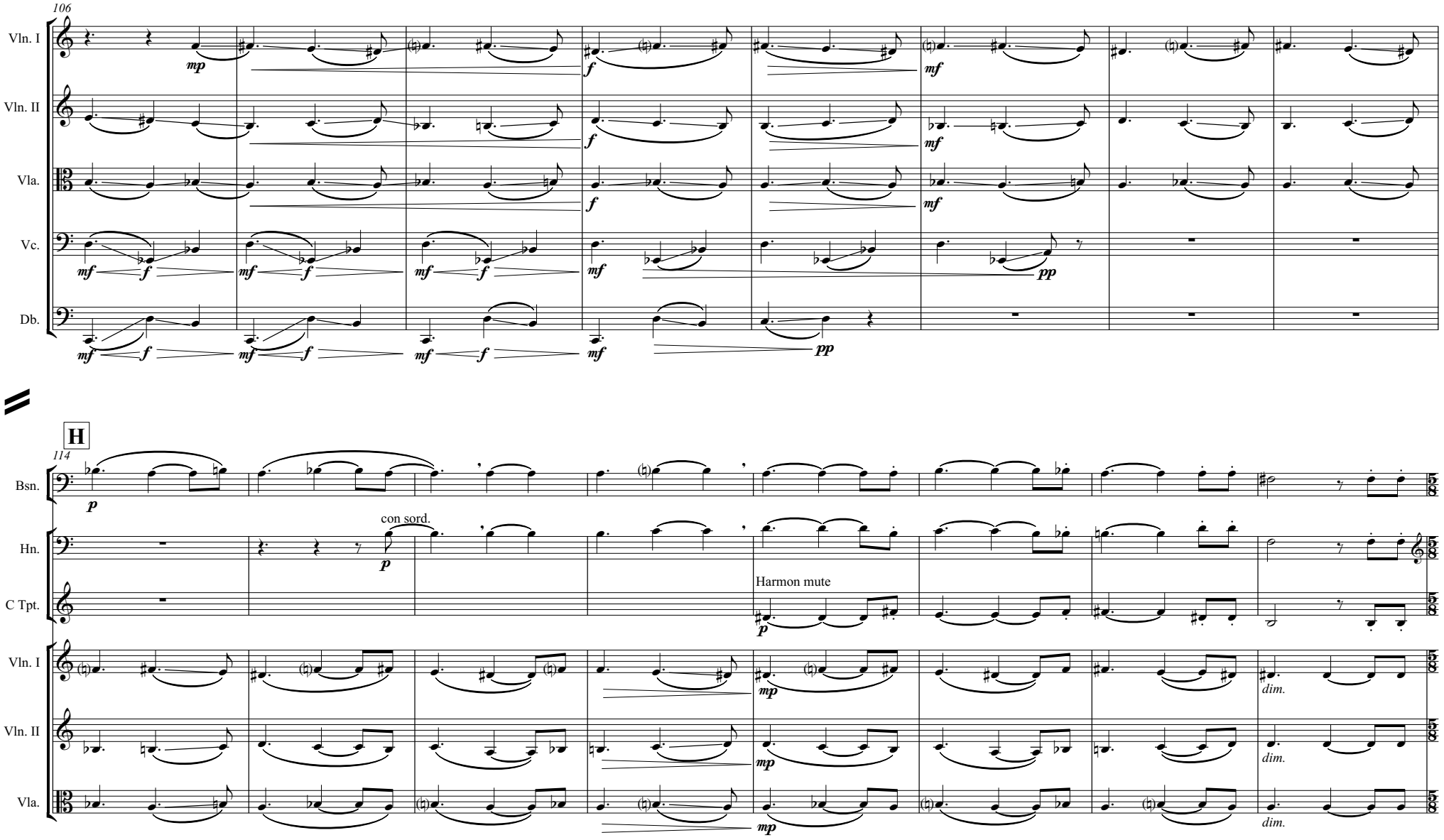

C Mechanical
♩ = 120
47
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco

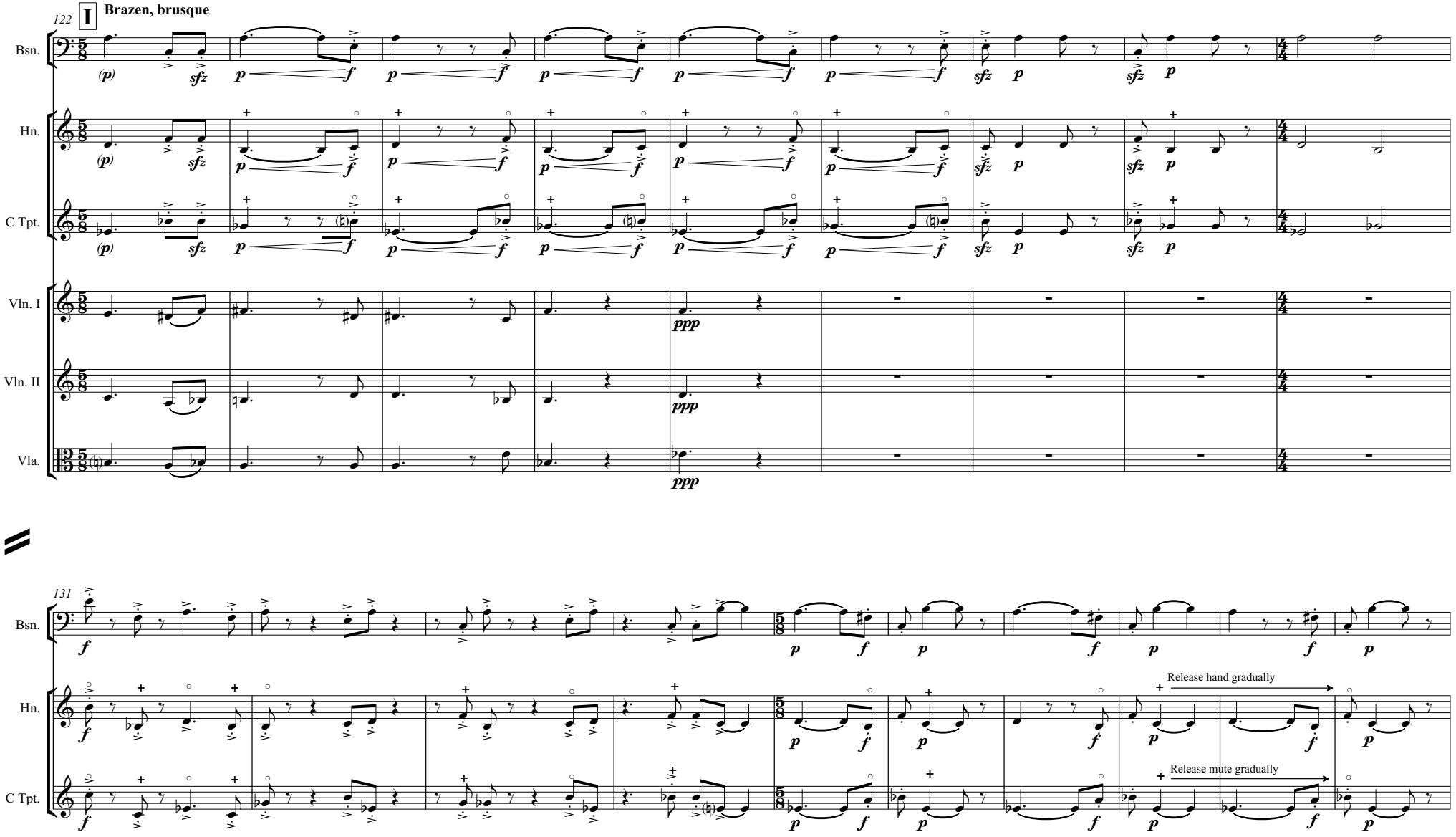

54
D
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

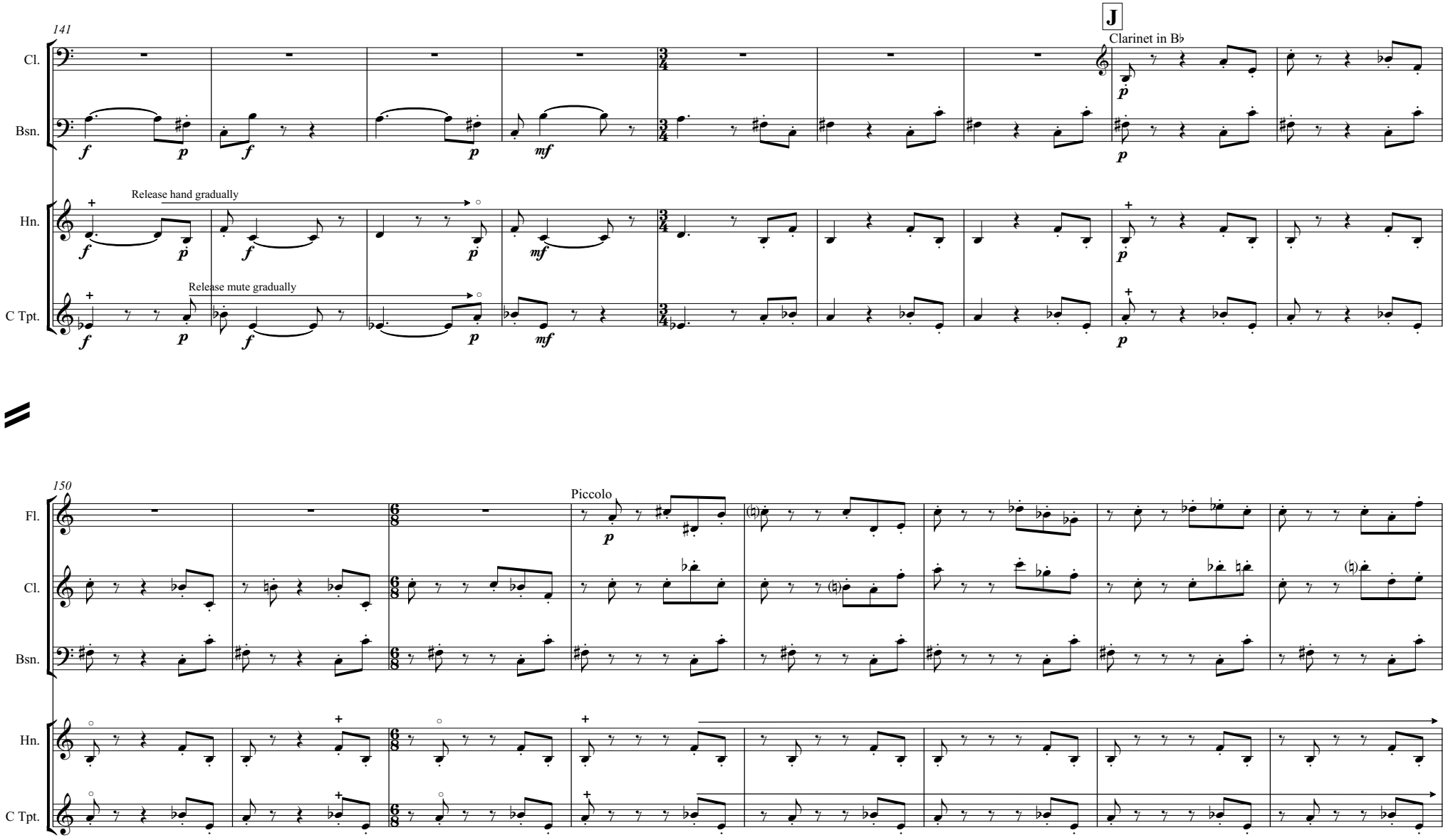

60
Fl.
Ob.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

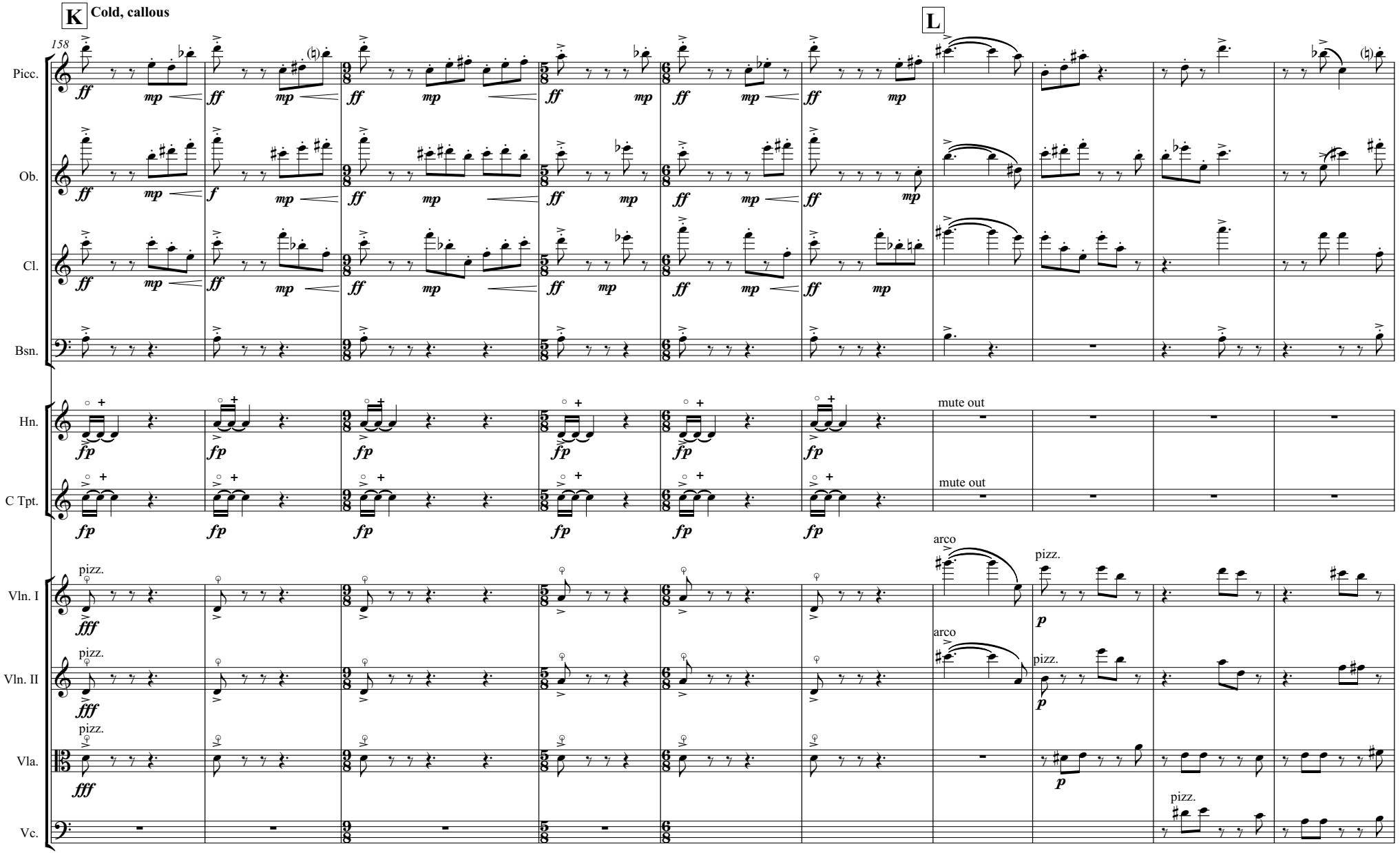

E Gritty
65
Bass Clarinet in B♭
B. Cl.
Vc.
Db.
73
79

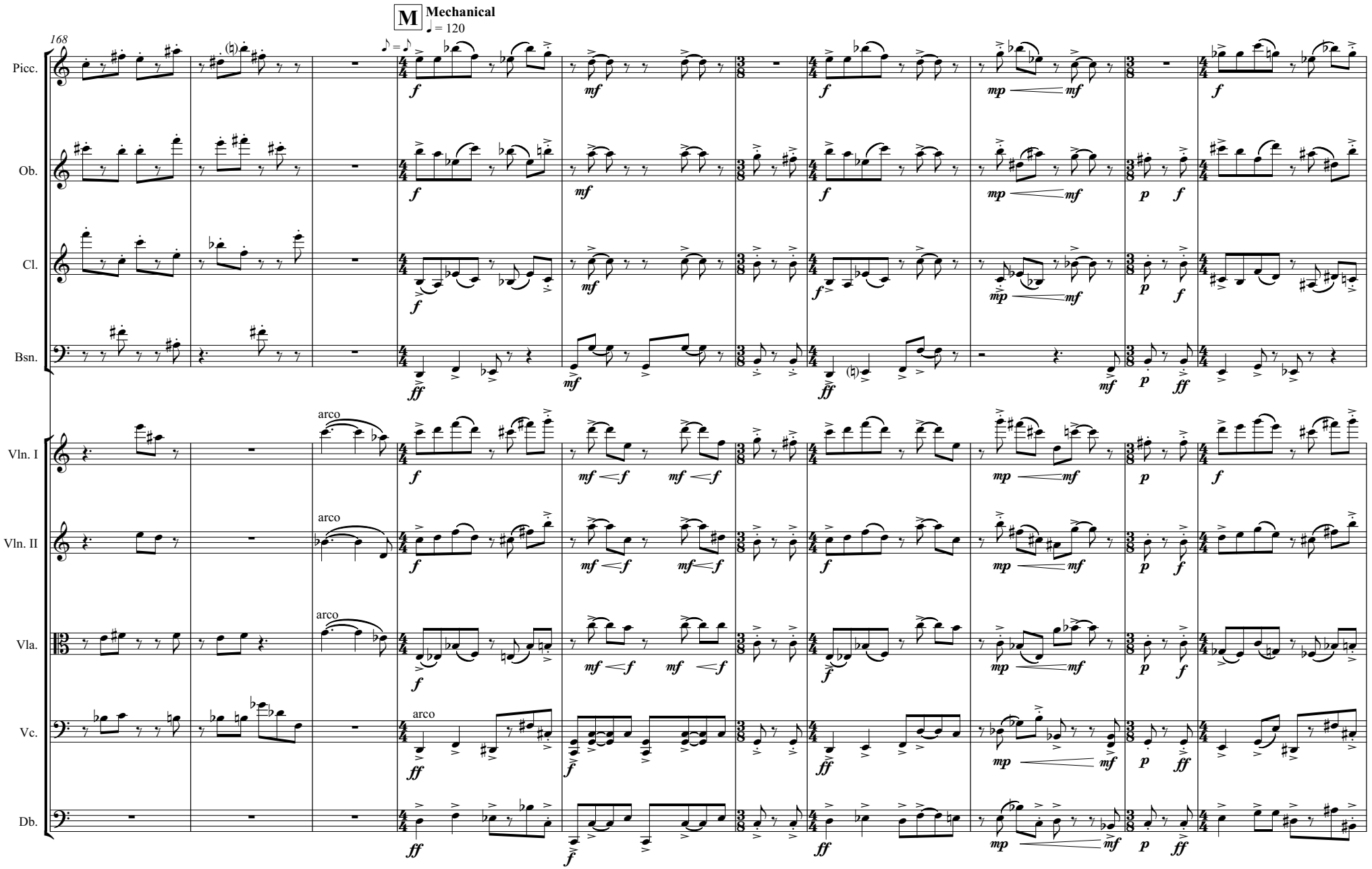

87
F
B. Cl.
Vc.
Db.
93
To Cl.
99
G
Vln. II
Vla.

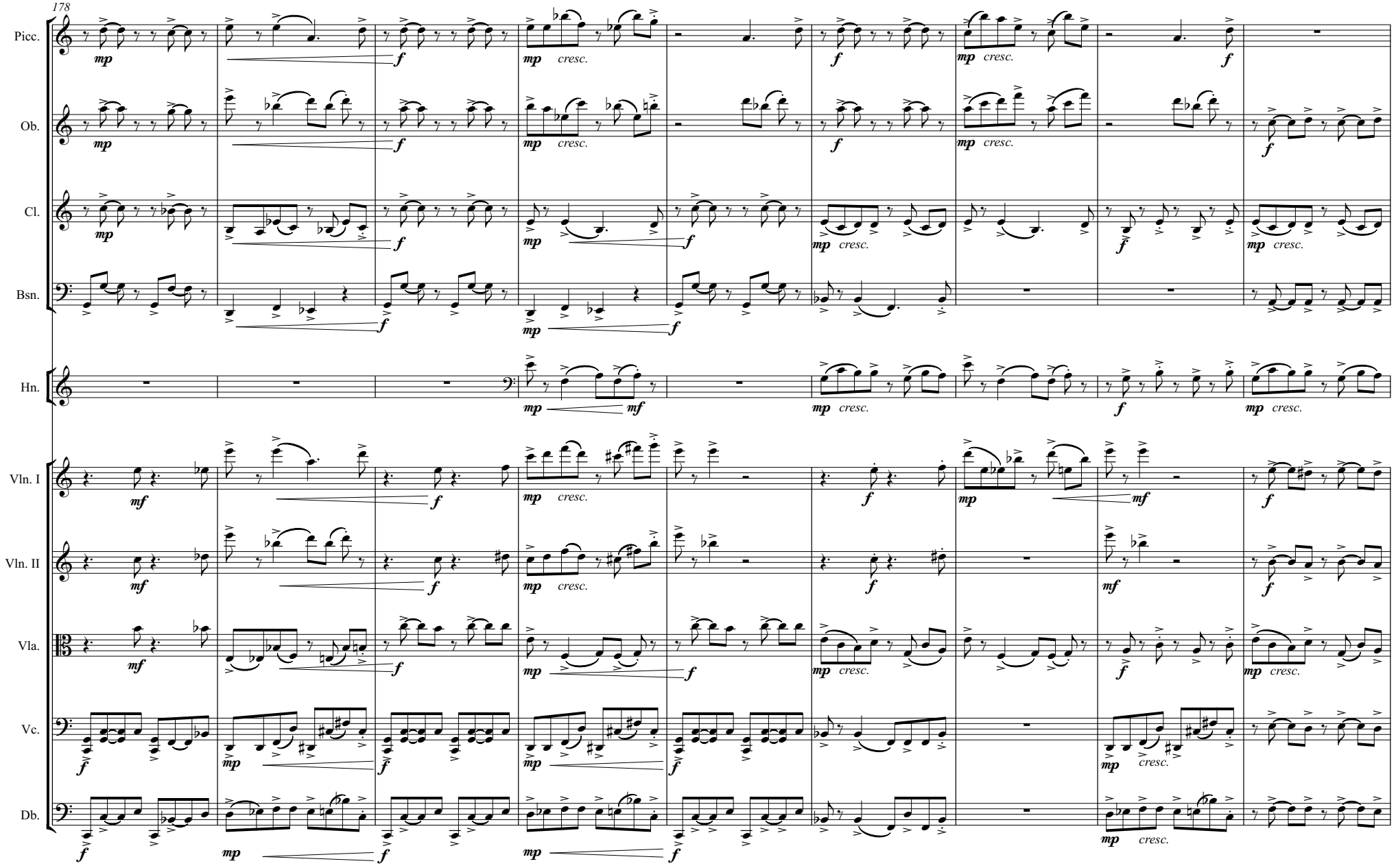

106
Vln. I
Vln. II
Vla.
Vc.
Db.
H
114
Bsn.
con sord.
Hn.
Harmon mute
C Tpt.
Vln. I
Vln. II
Vla.
dim.

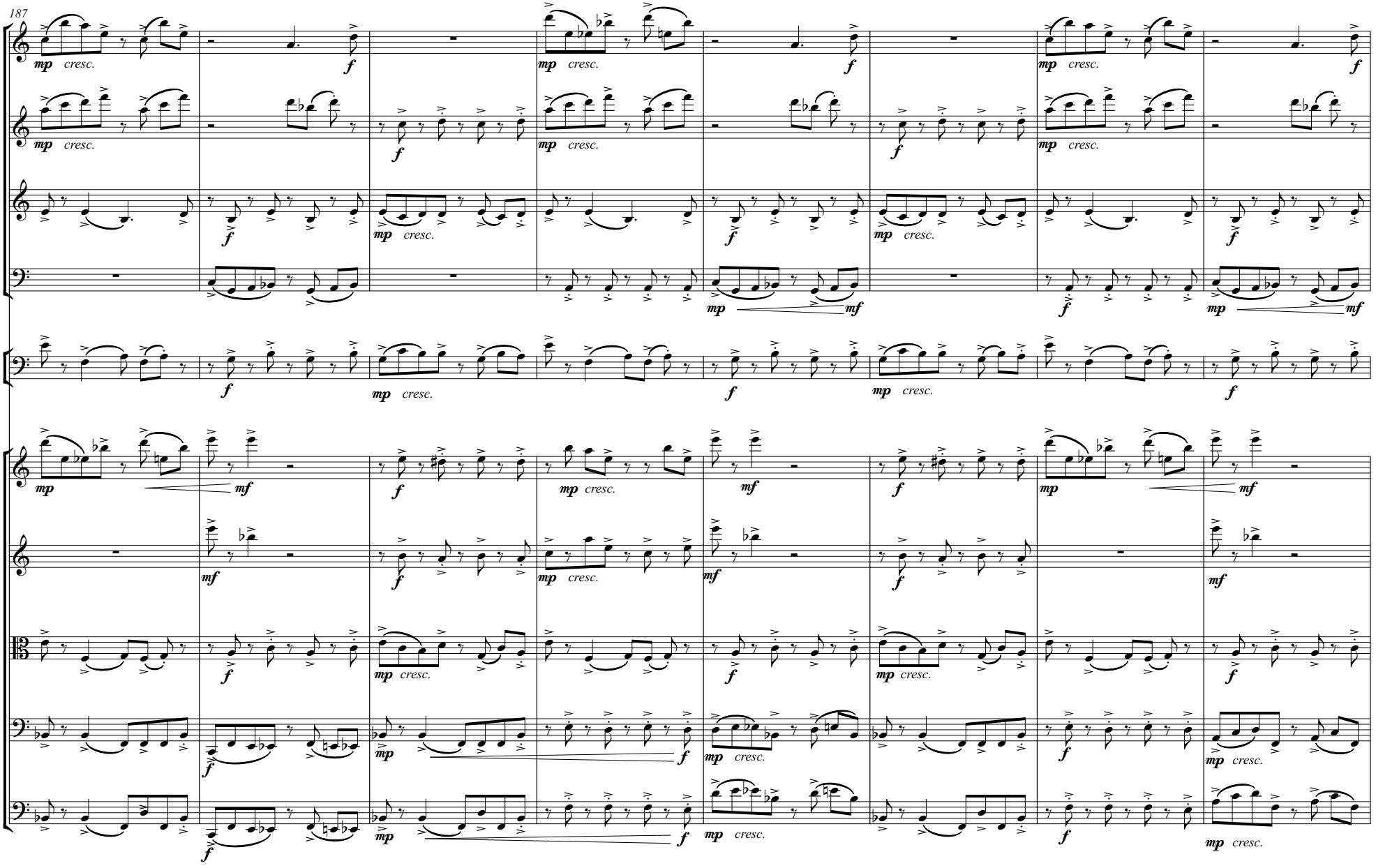

122
I
Brazen, brusque
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
131
Release hand gradually
Release mute gradually

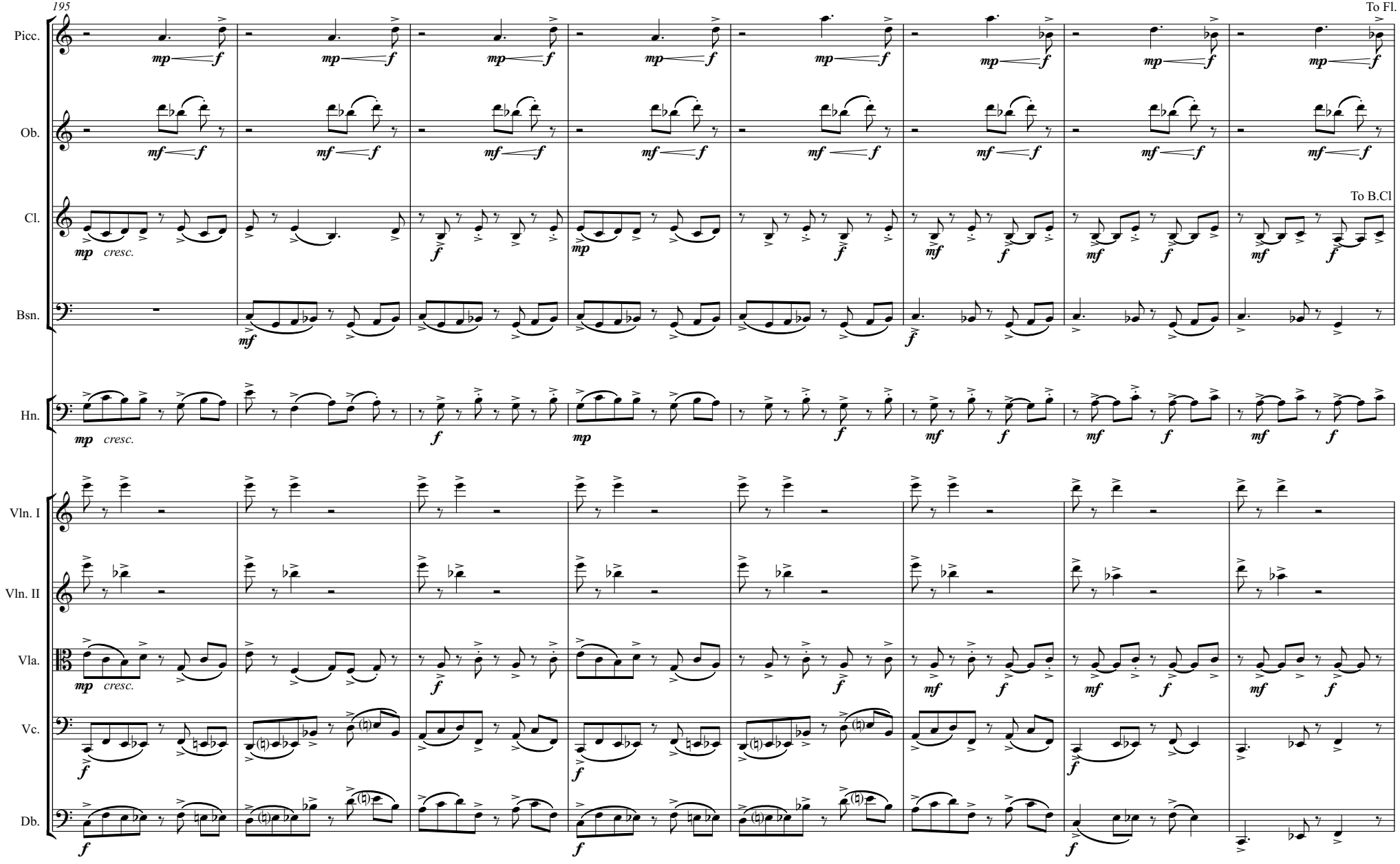

141
J
Clarinet in B♭
Cl.
Bsn.
Hn.
C Tpt.
Release hand gradually
Release mute gradually
150
Piccolo
Fl.
Cl.
Bsn.
Hn.
C Tpt.

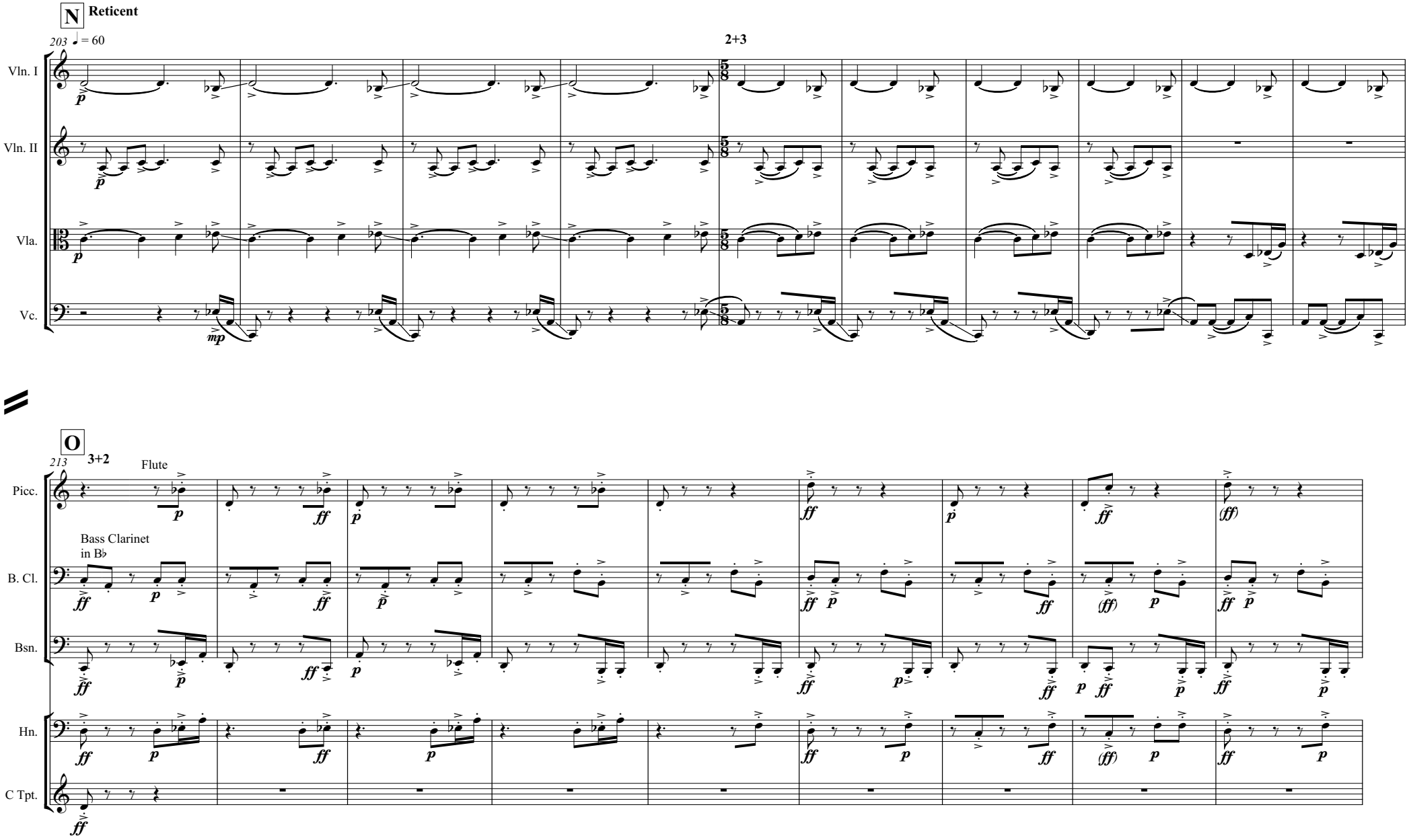

K
Cold, callous
L
158
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
mute out
mute out
pizz.
arco
pizz.
arco
pizz.
pizz.
pizz.

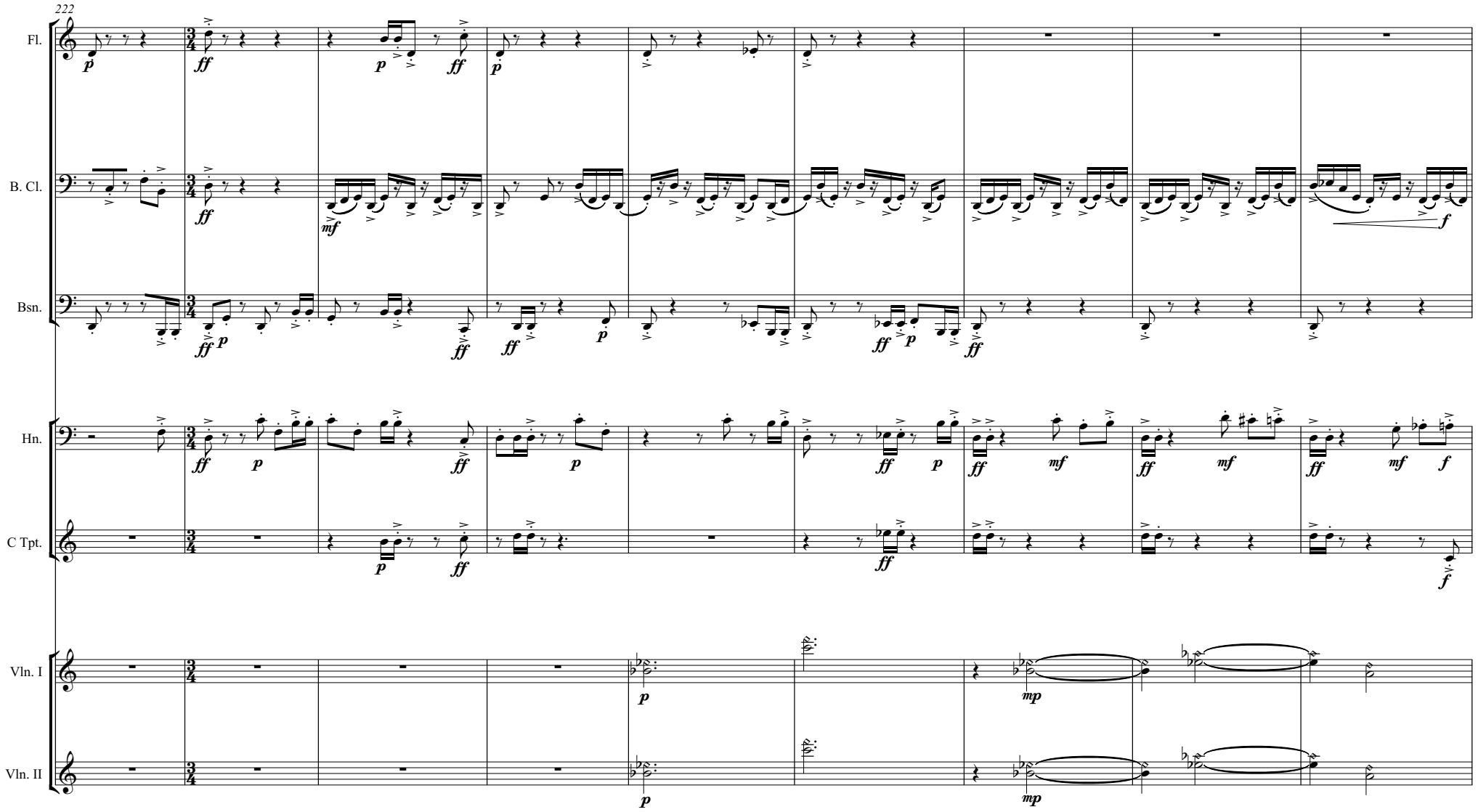

M
Mechanical
♩ = 120
168
Picc.
Ob.
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco

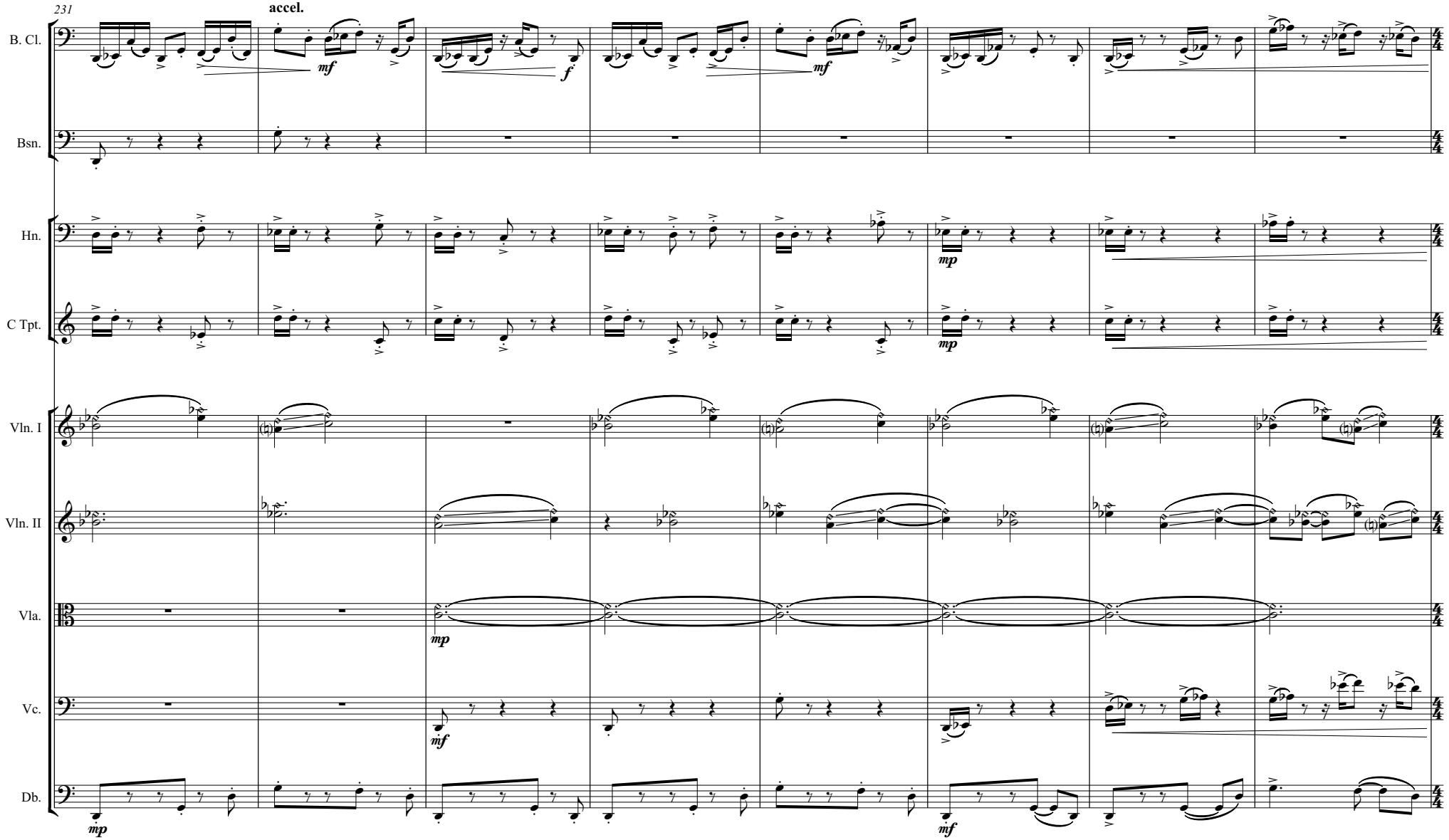

178
Picc.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
f
mf
cresc.

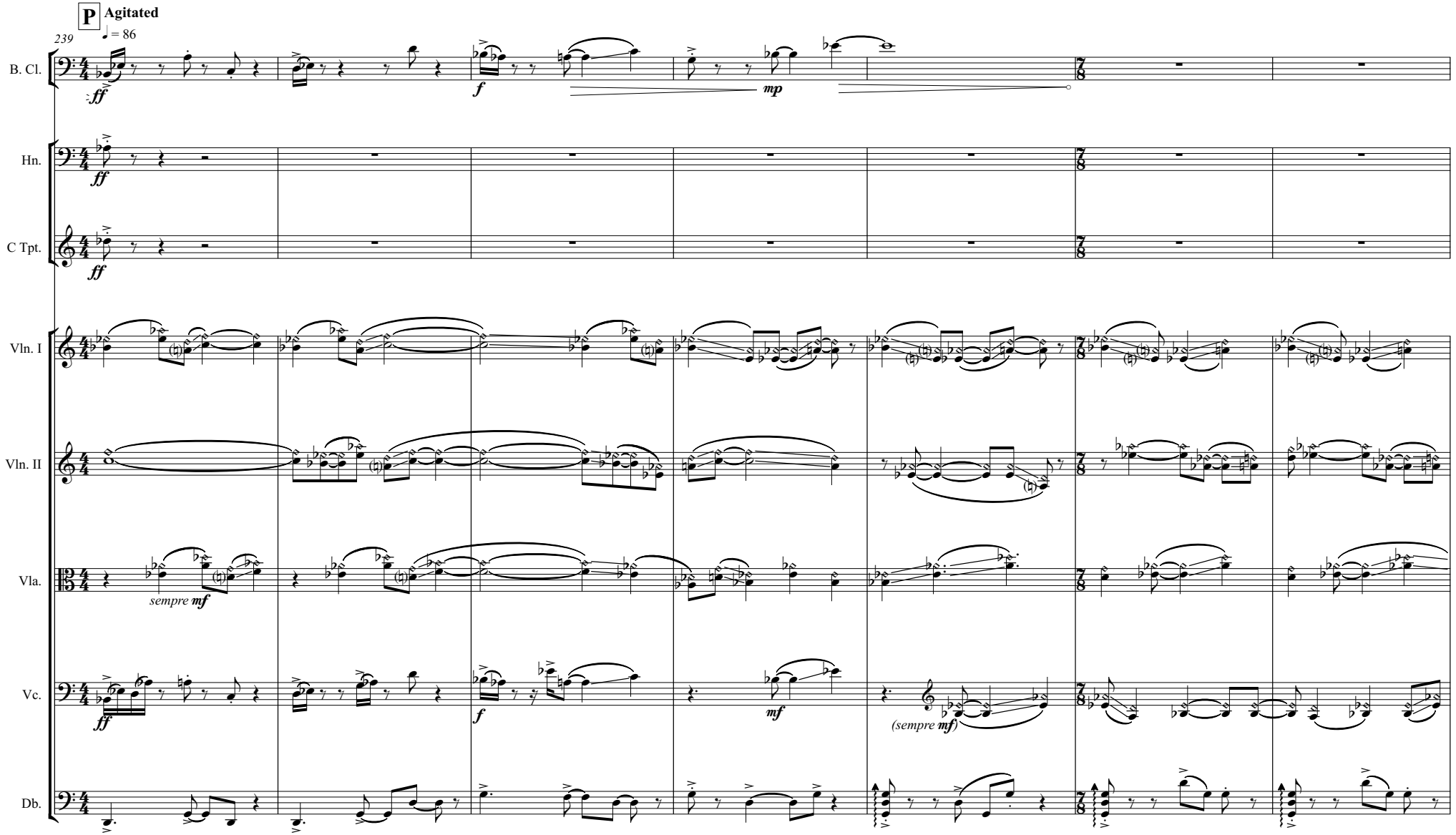

187
Picc.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp cresc.
f
mf

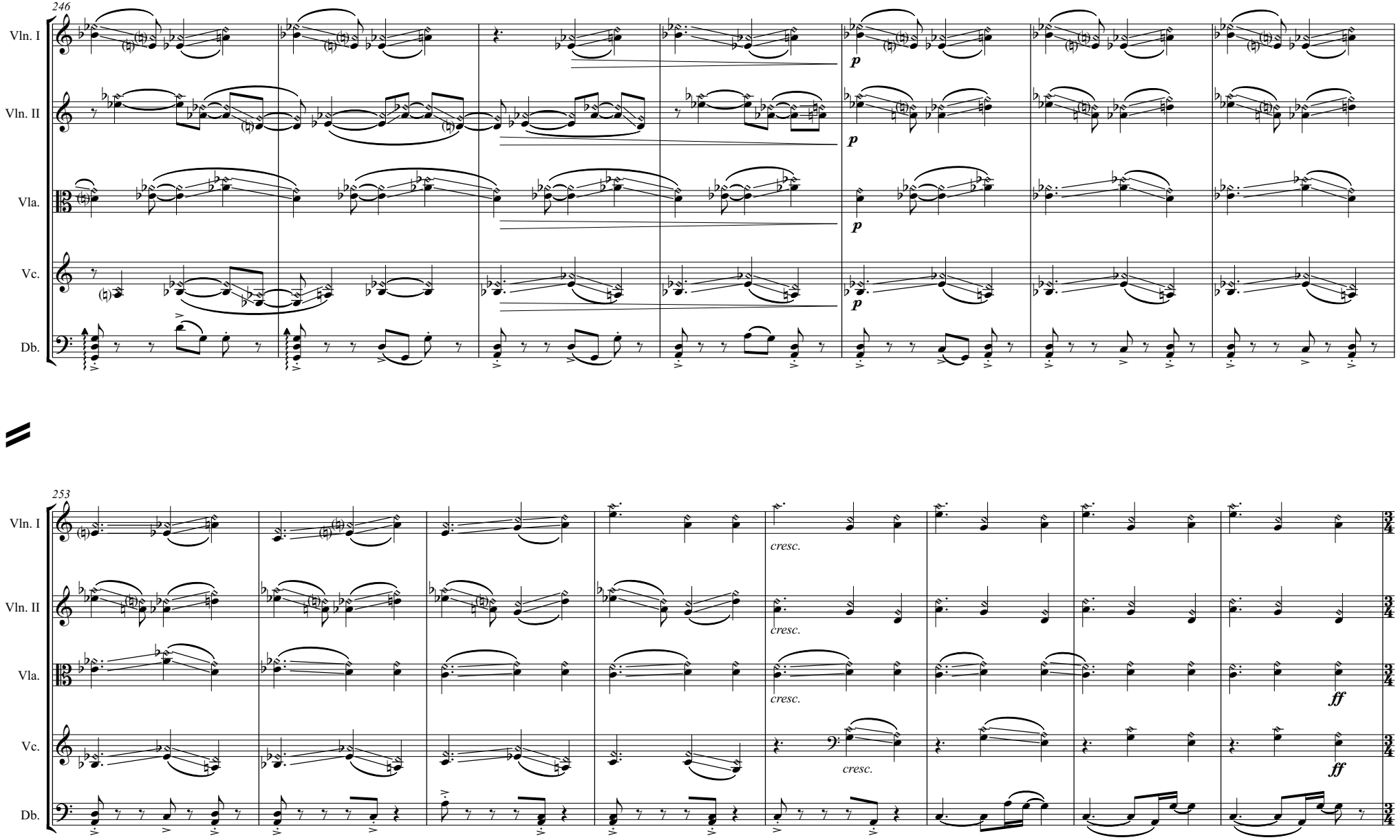

195
To Fl.
Picc.
Ob.
Cl.
To B.Cl
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp cresc.
mf
f

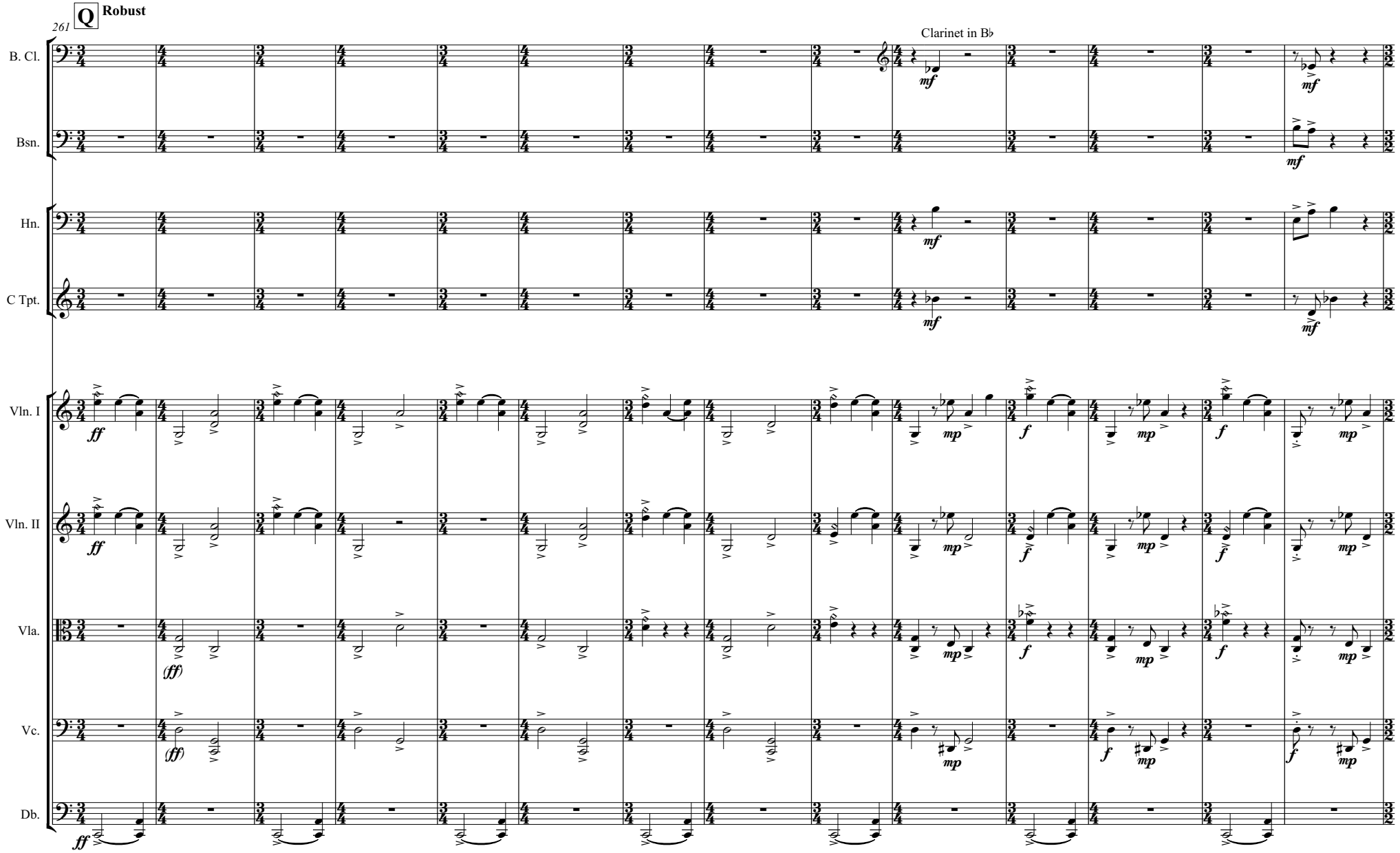

N
Reticent
203
♩ = 60
2+3
Vln. I
Vln. II
Vla.
Vc.
O
213
3+2
Flute
Picc.
Bass Clarinet
in B♭
B. Cl.
Bsn.
Hn.
C Tpt.

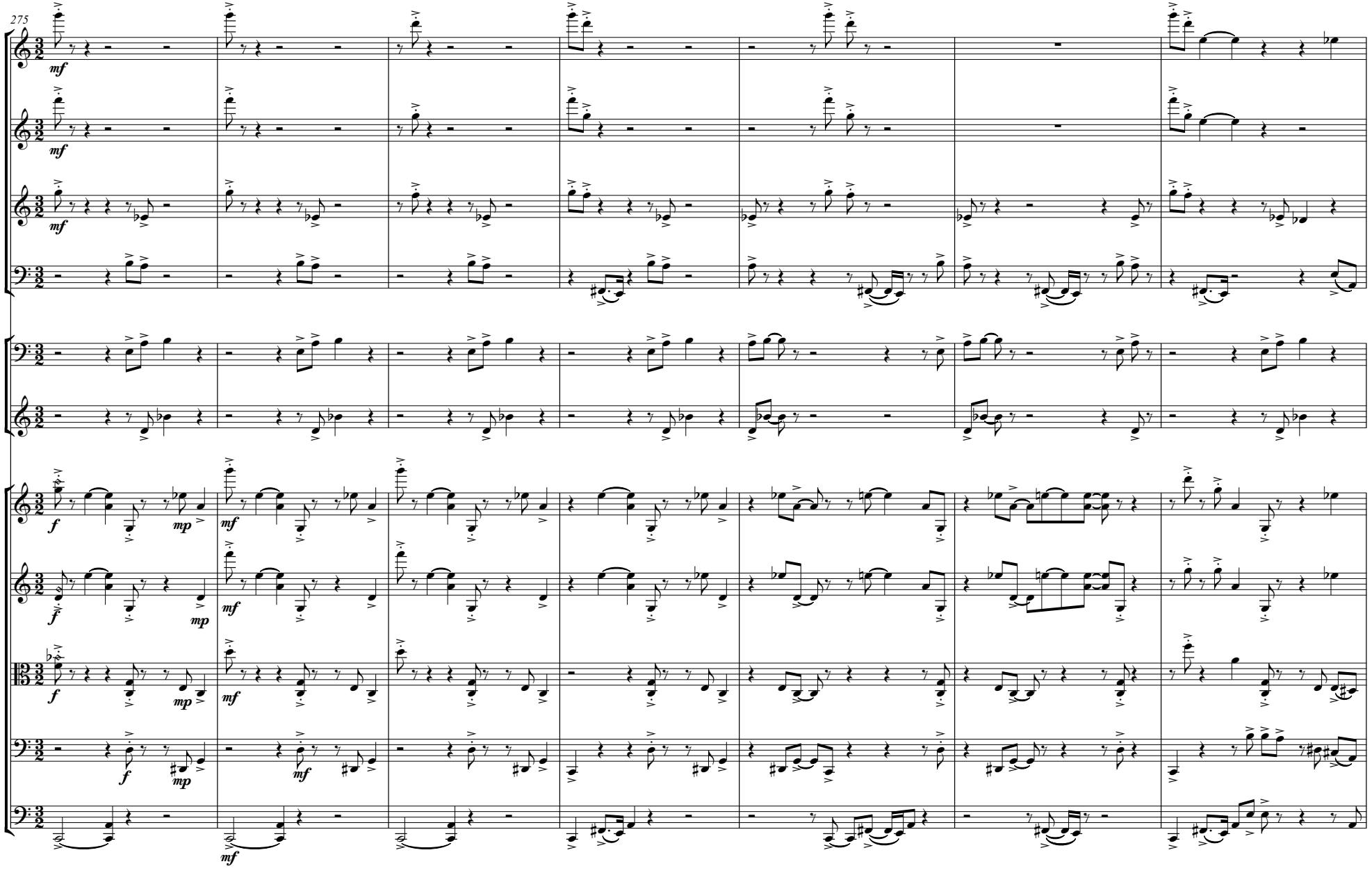

222
Fl.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II

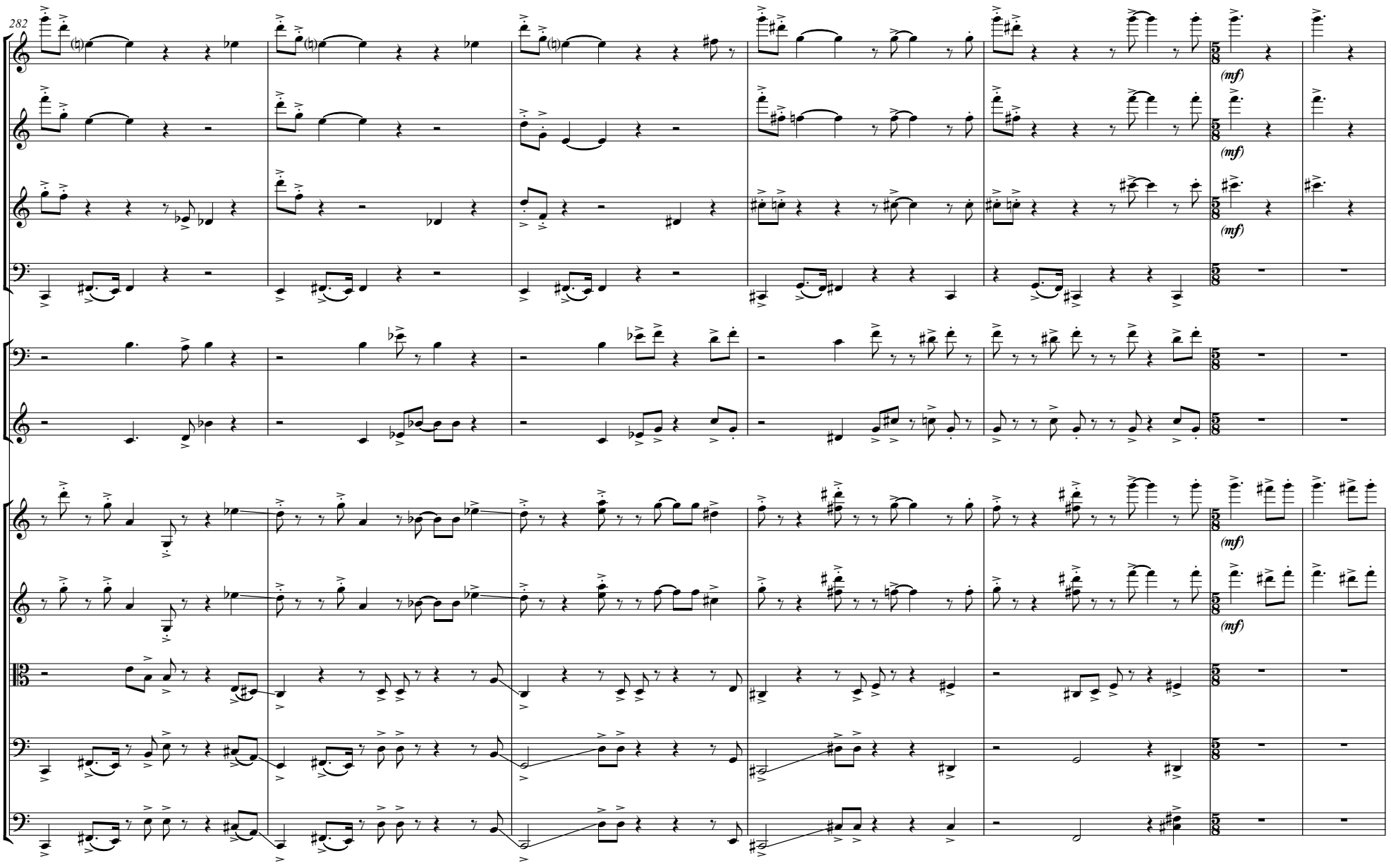

231
accel.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
f
mf
mp
mp
mp
mf
mp
mf

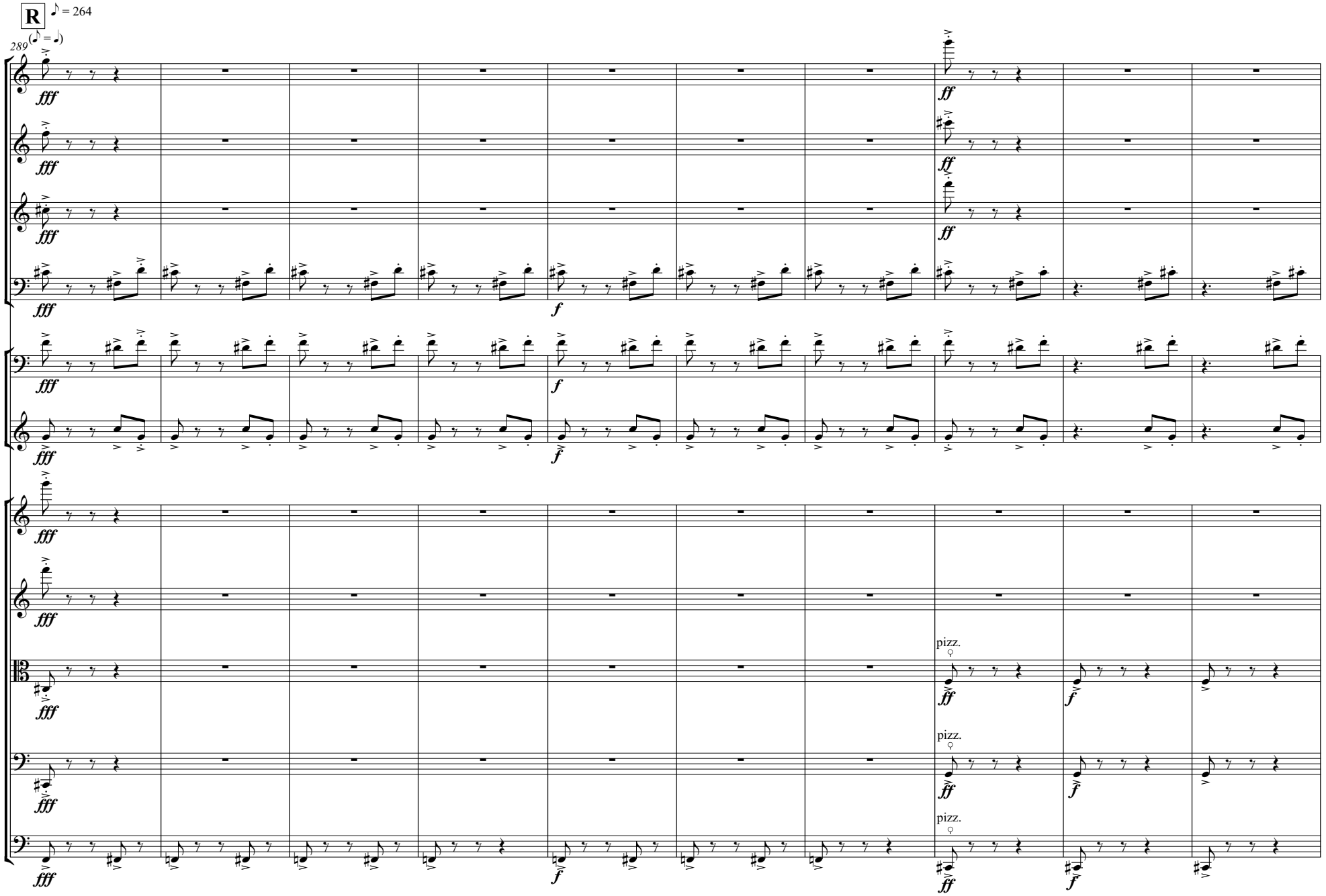

P Agitated
♩ = 86
239
B. Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mp
sempre mf
mf
(sempre mf)

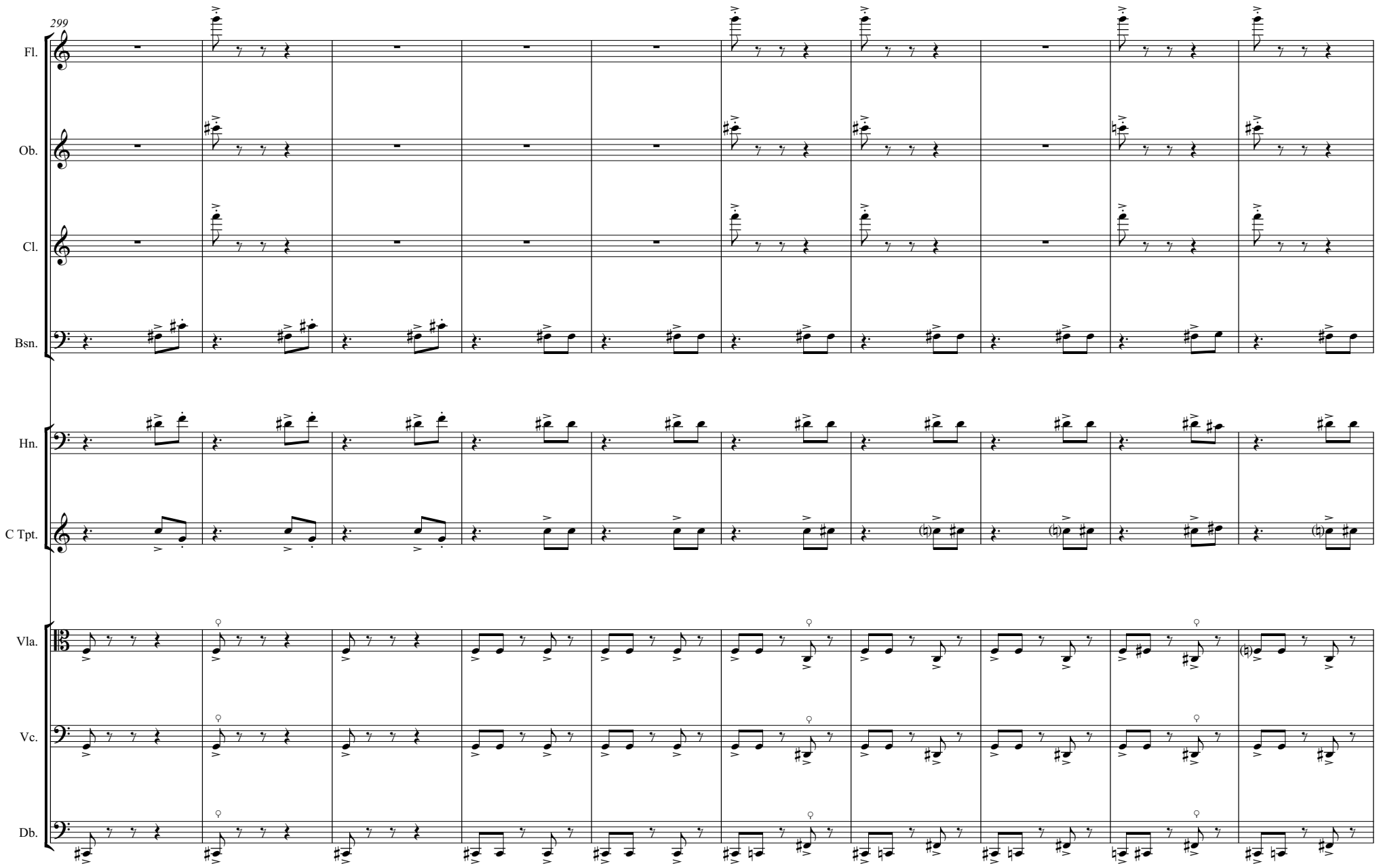

246
Vln. I
Vln. II
Vla.
Vc.
Db.
p
253
cresc.
ff
3/4

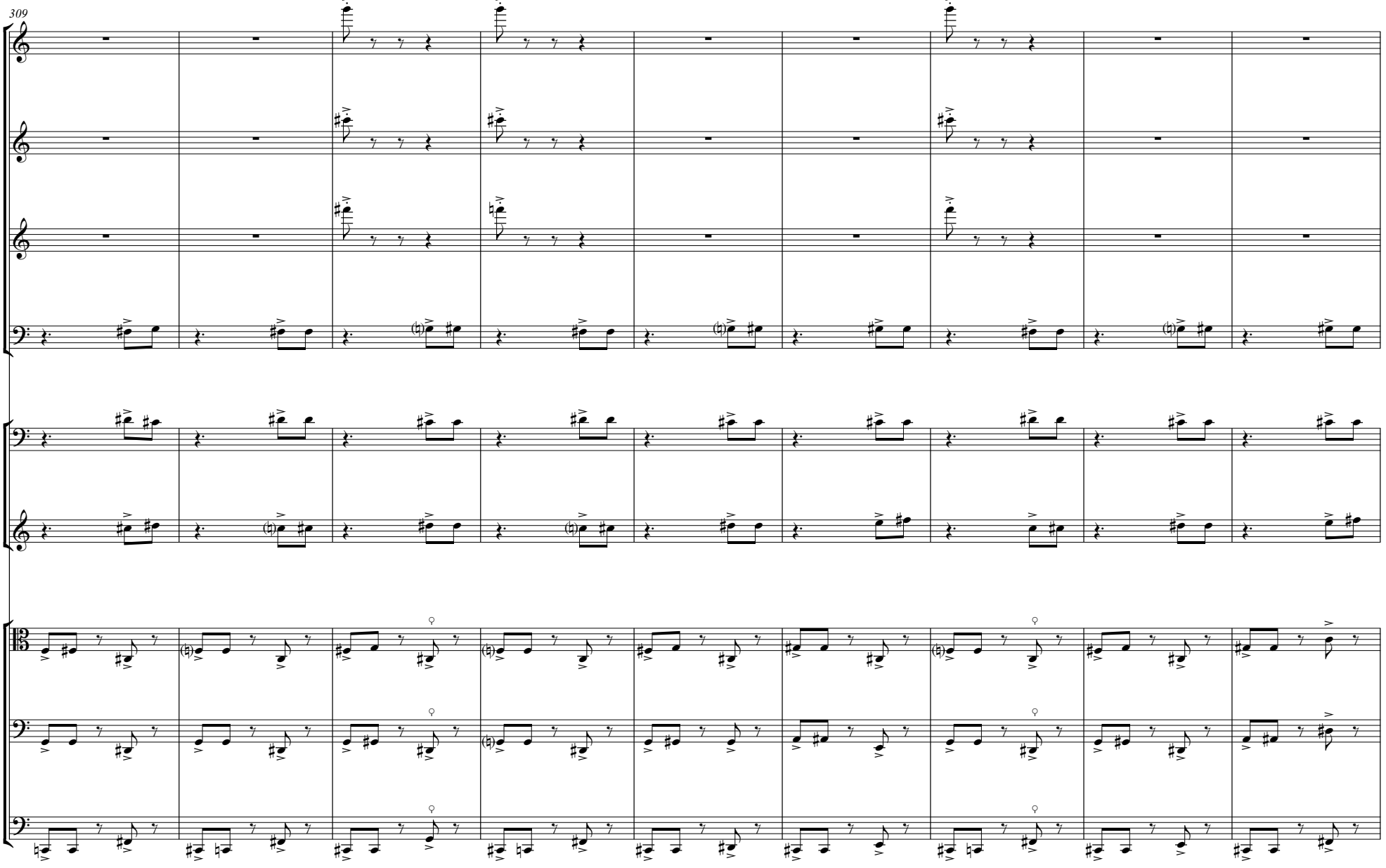

261
Q
Robust
Clarinet in B♭
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

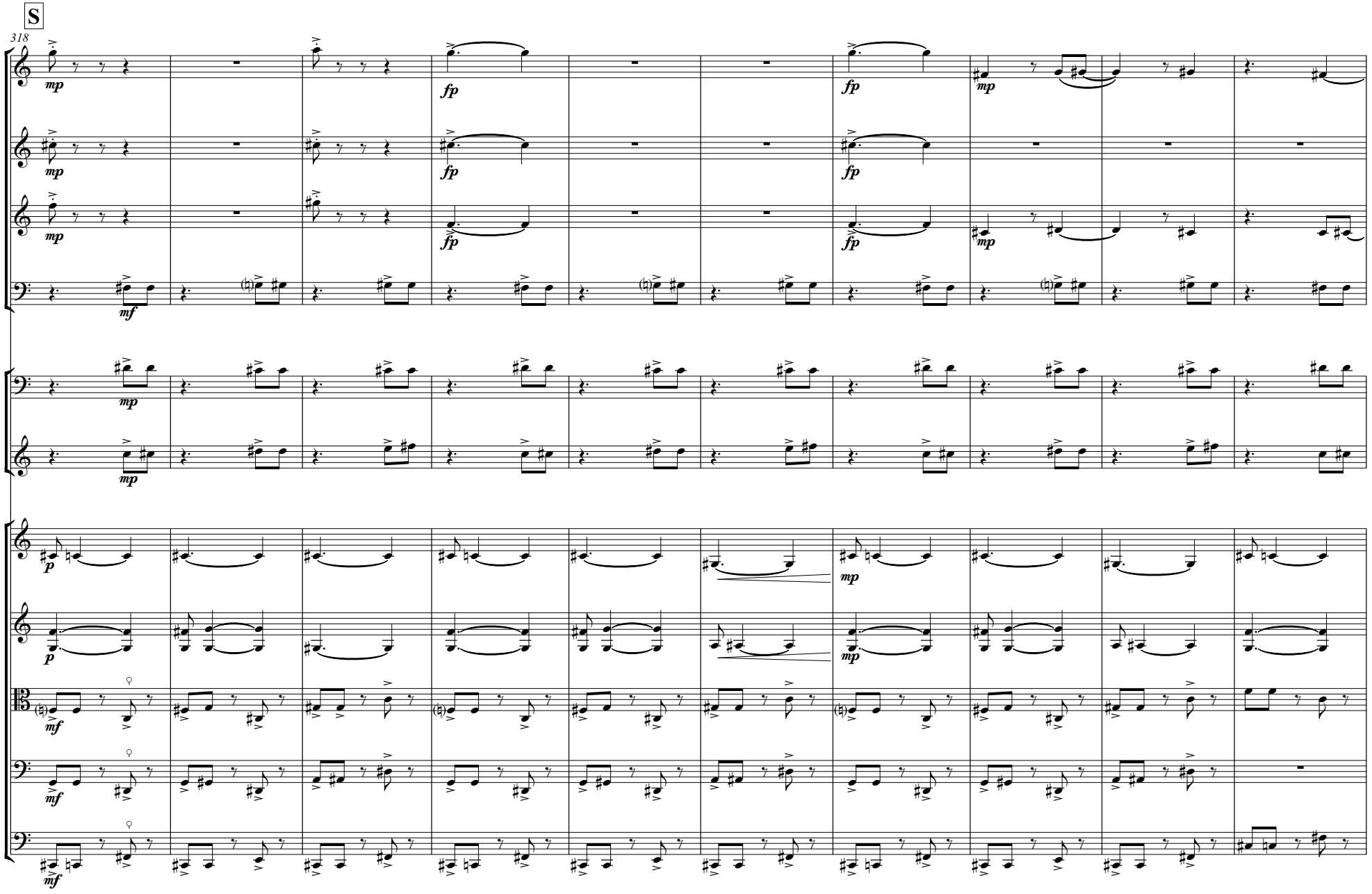

275
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

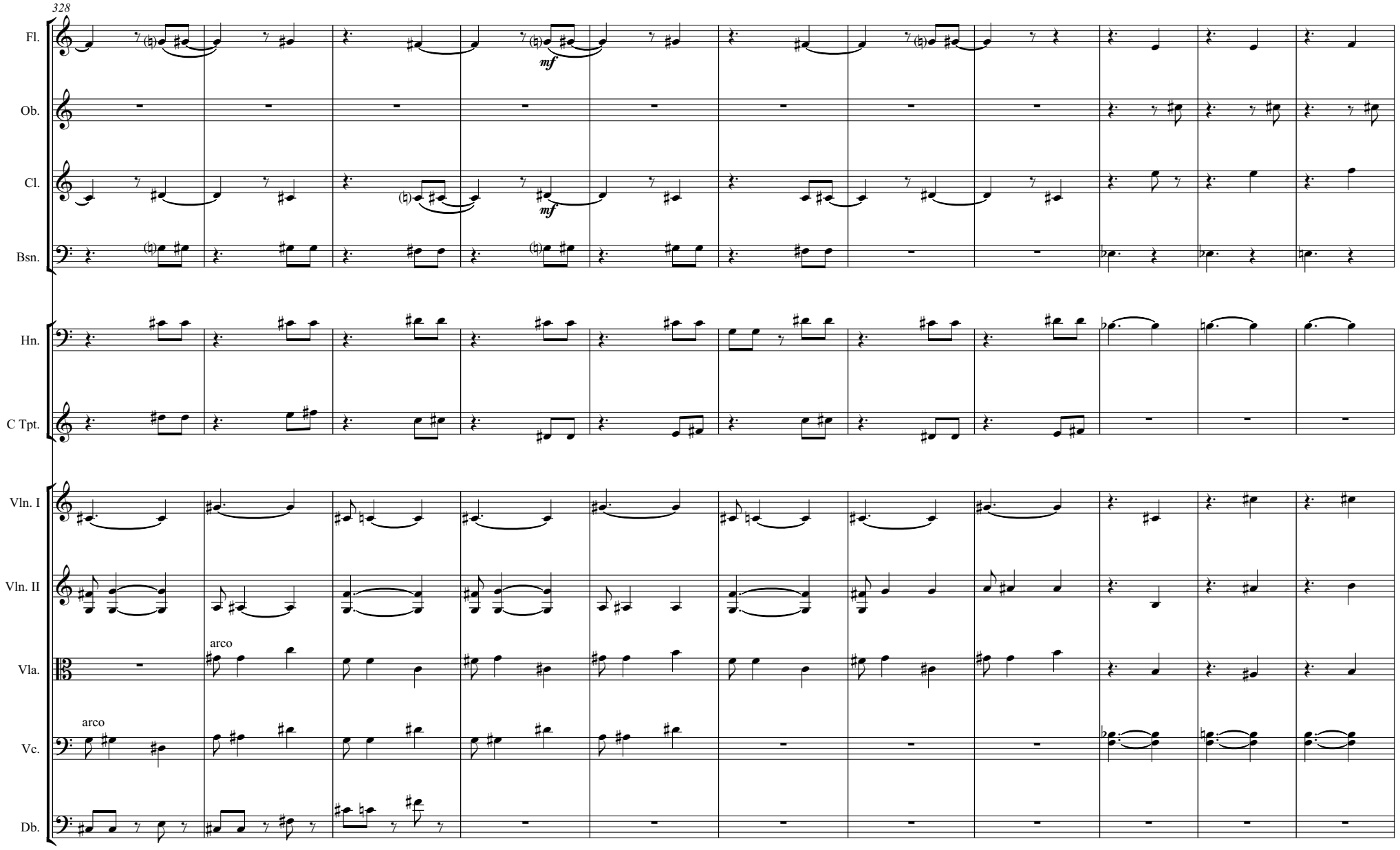

282
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
(mf)

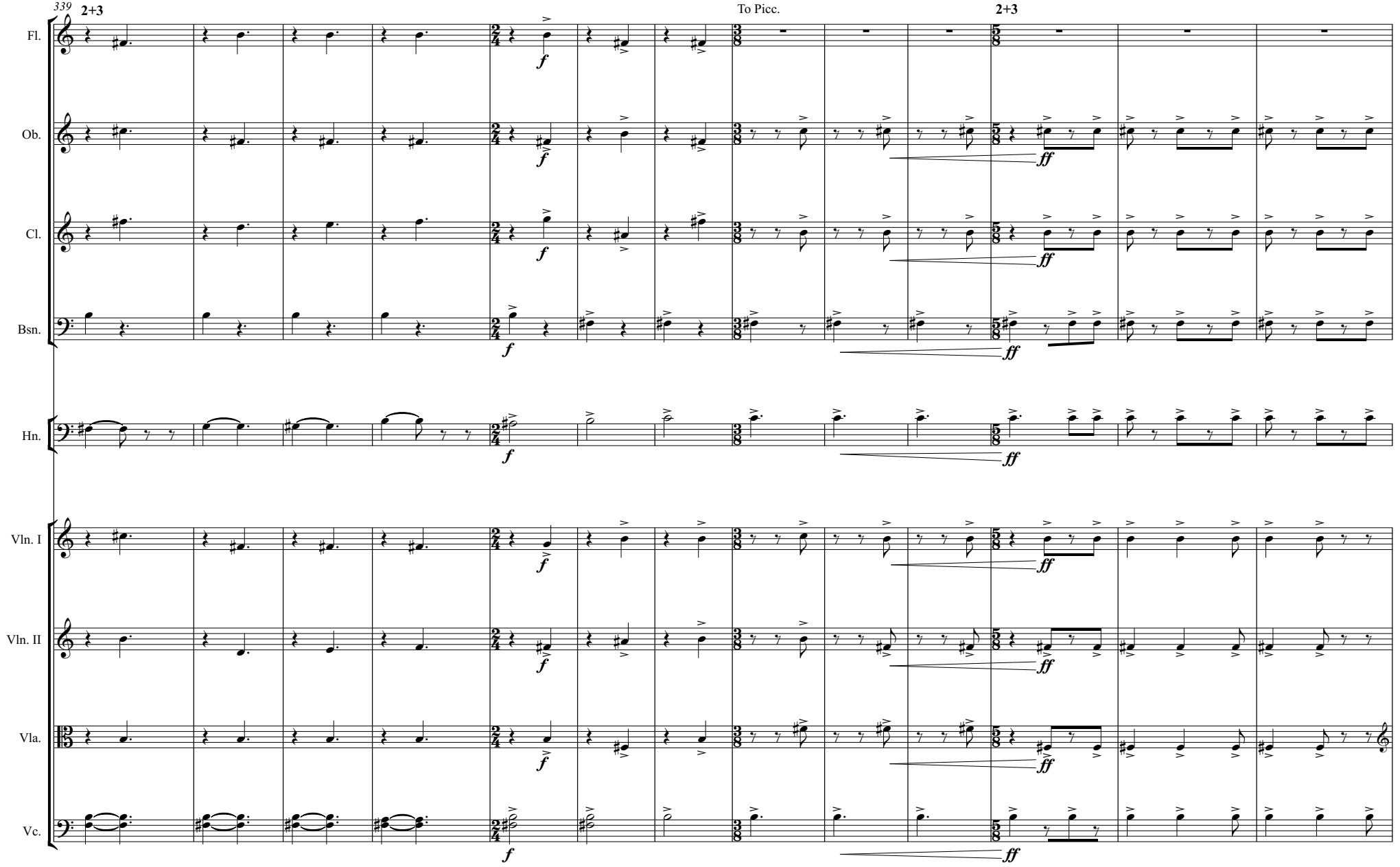

R
♪ = 264
289 (♪ = ♩)
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
ff
f
pizz.

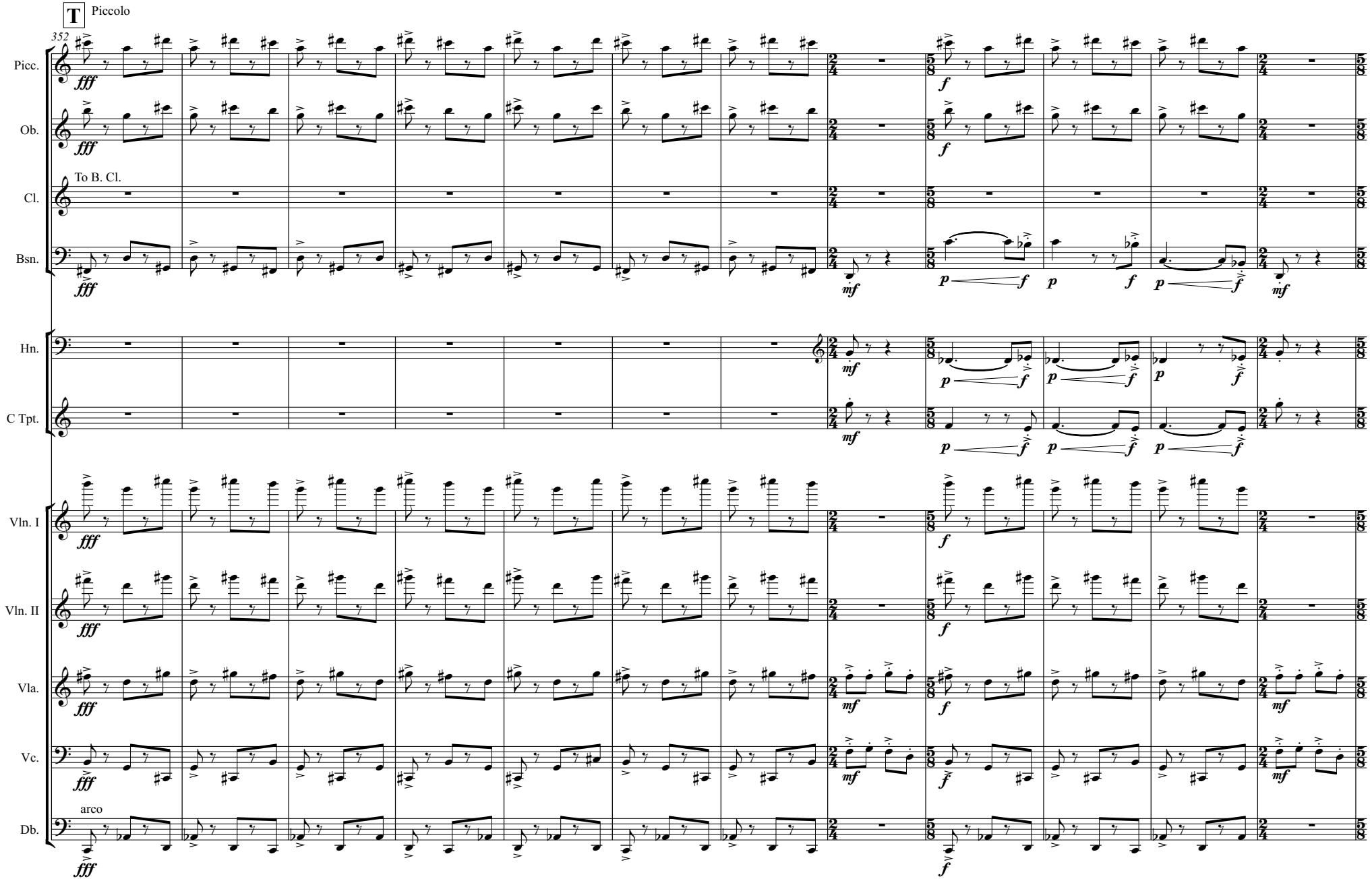

299
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
Db.

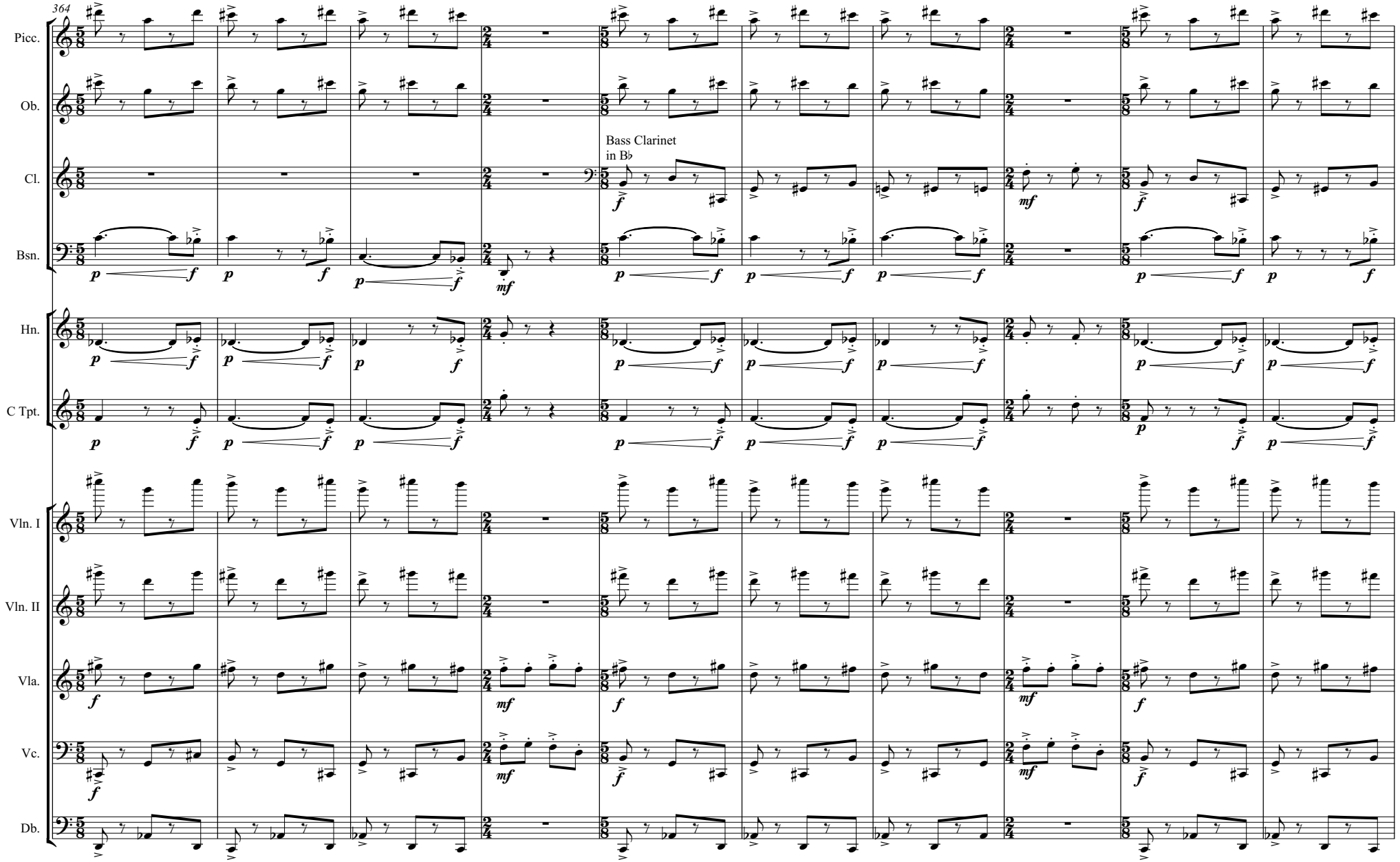

309
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vla.
Vc.
Db.

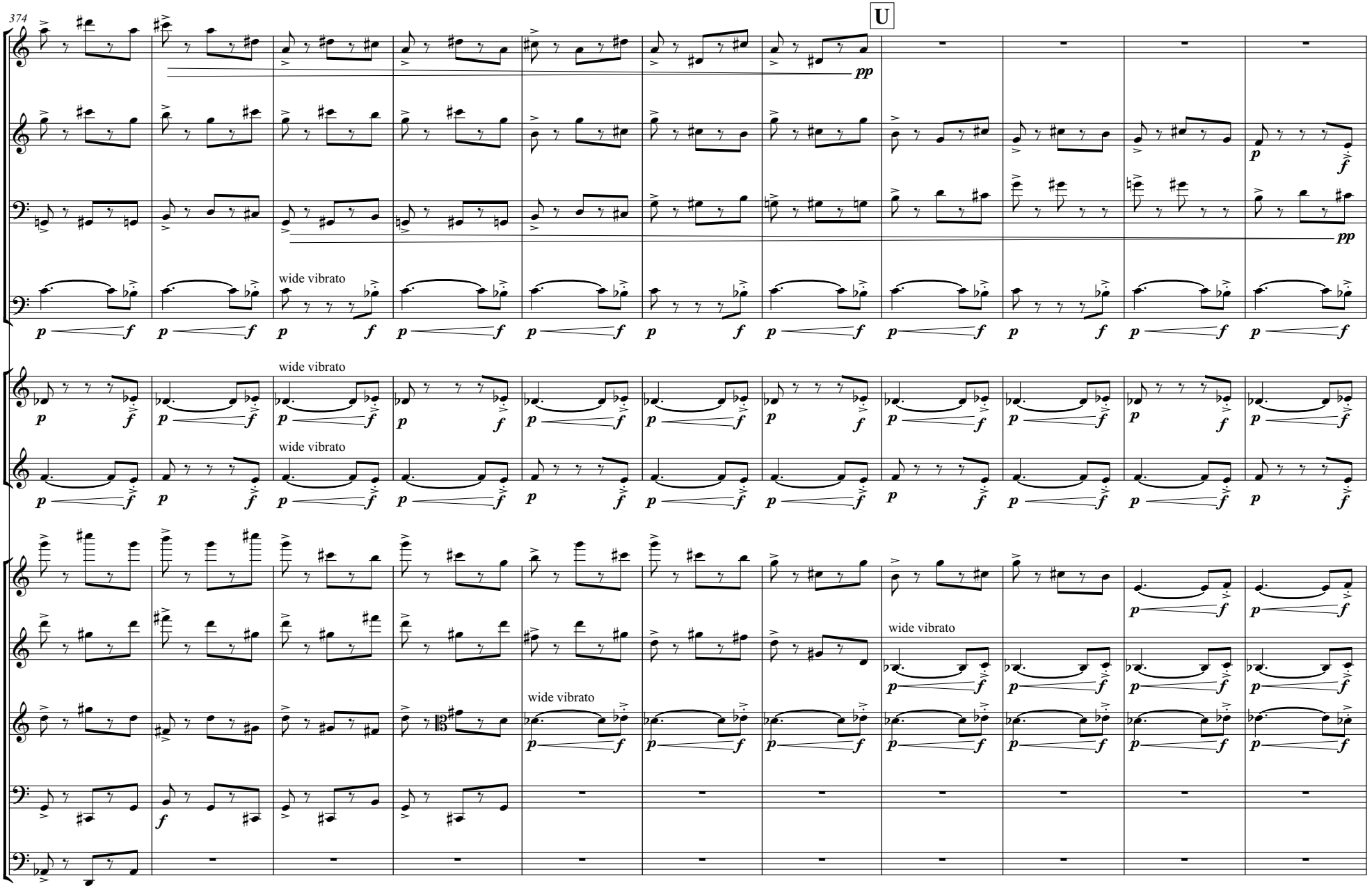

S
318
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
fp
mf
p

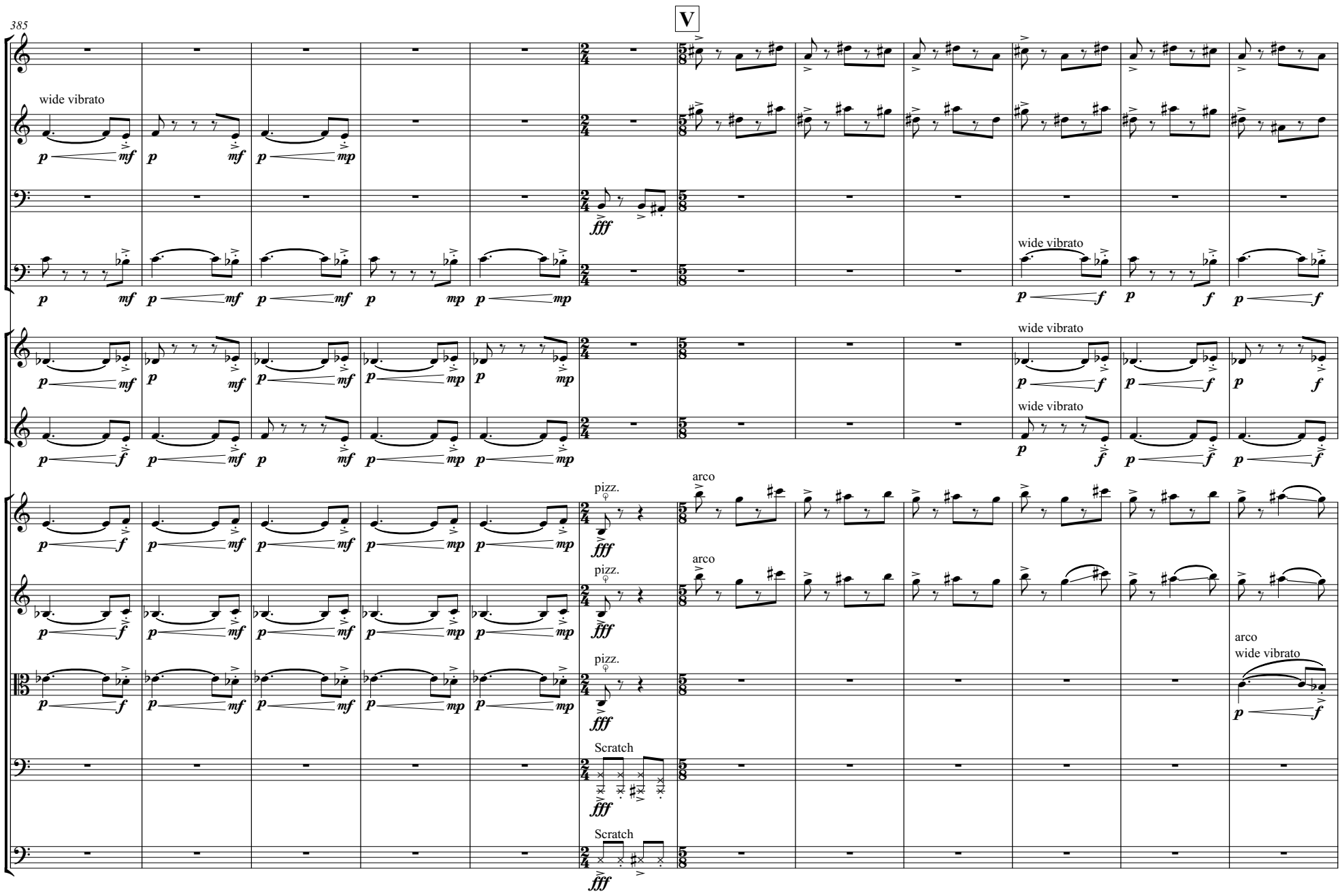

328
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mf
arco
arco

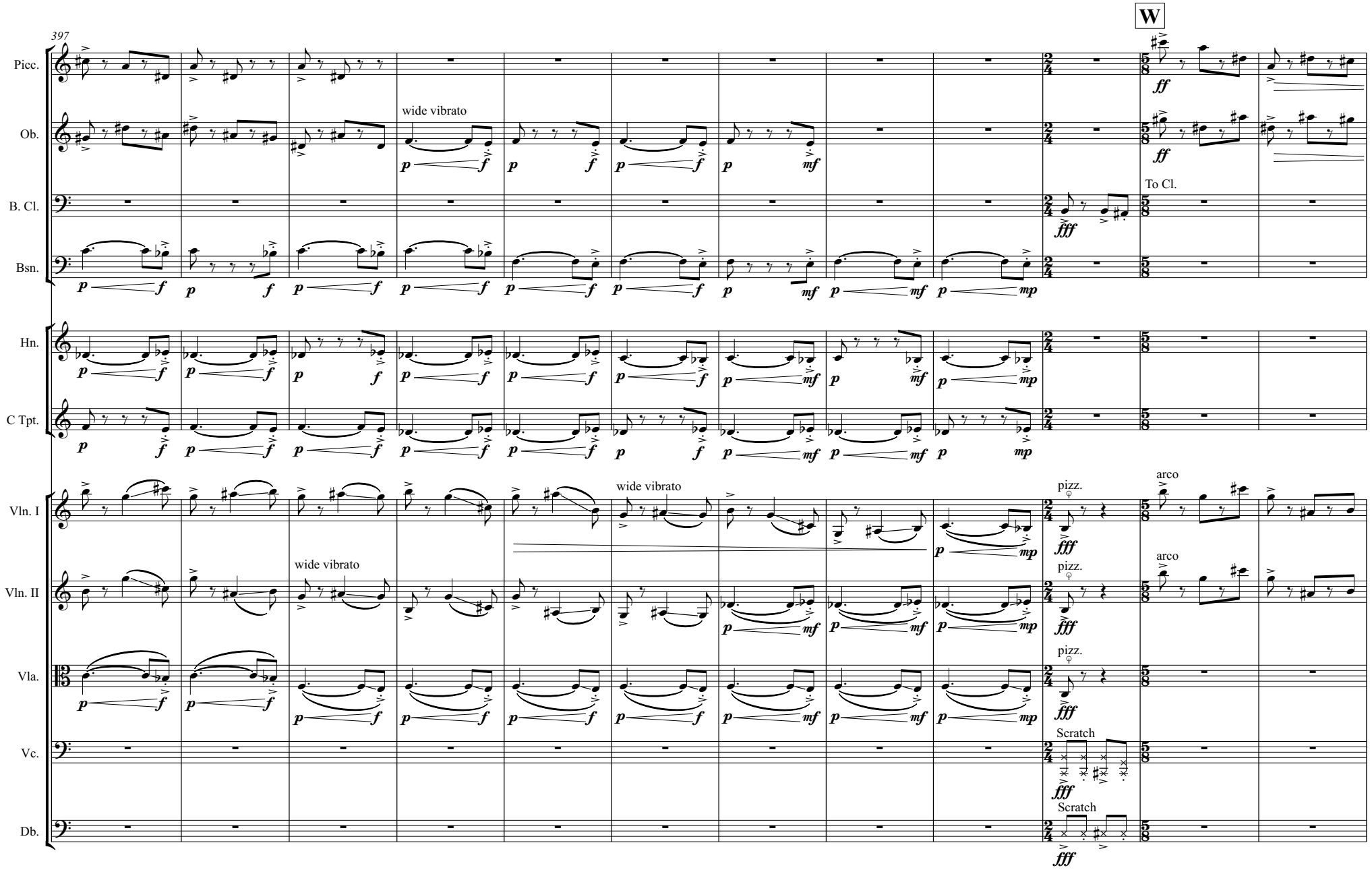

339
2+3
To Picc.
2+3
Fl.
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
f
ff

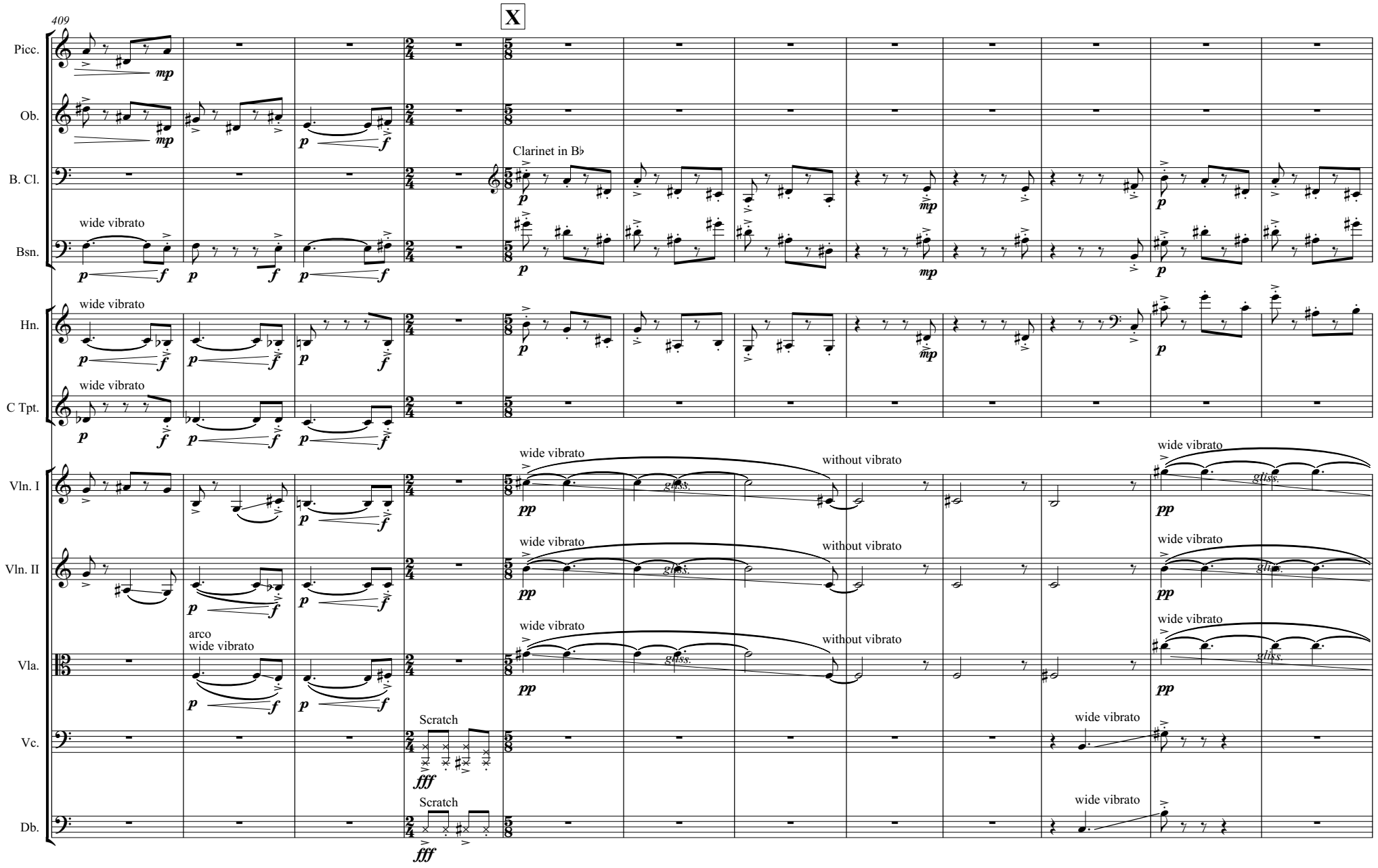

T Piccolo
352
Picc.
Ob.
To B. Cl.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
arco
Db.

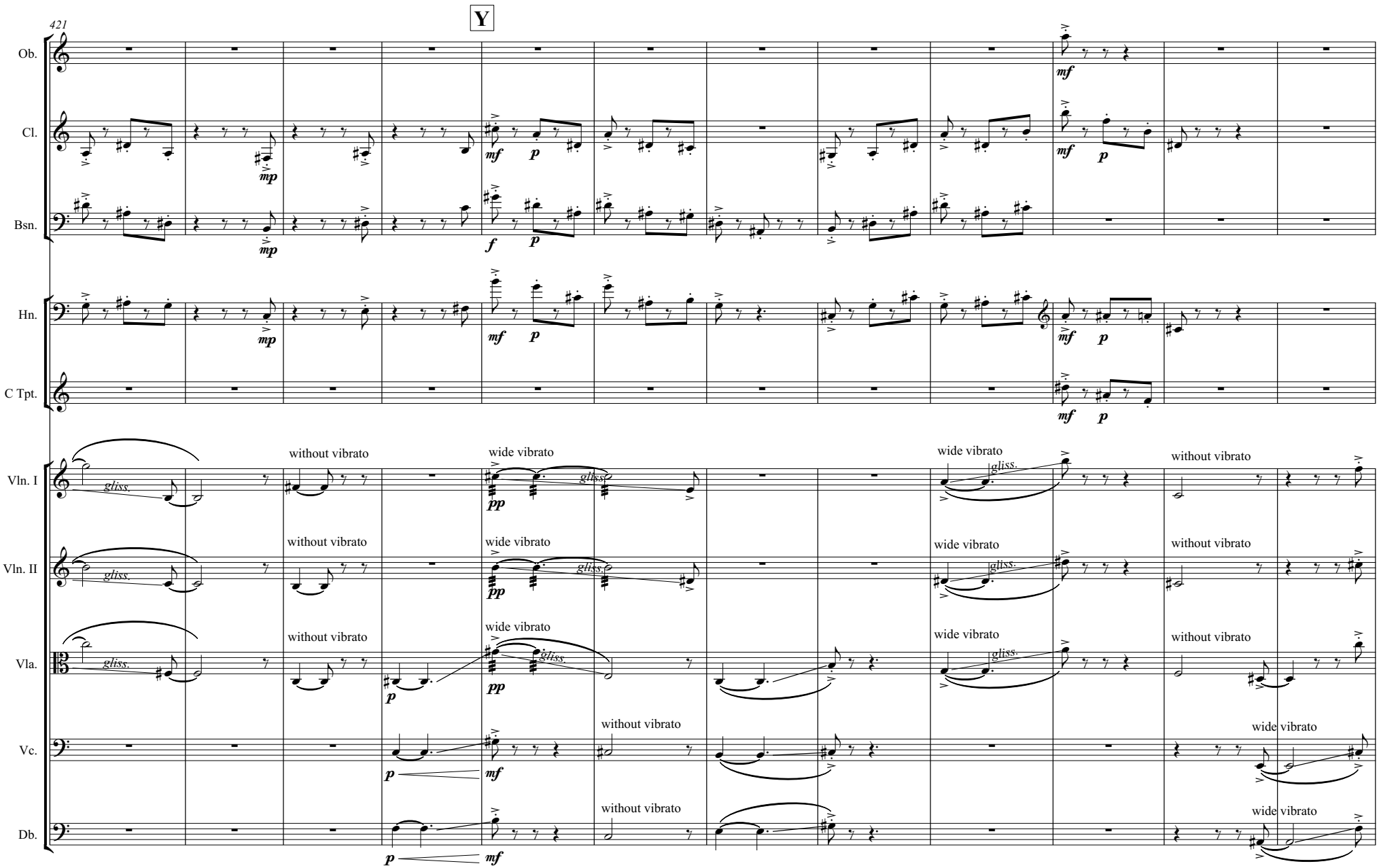

364
Picc.
Ob.
Cl.
Bass Clarinet
in B♭
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

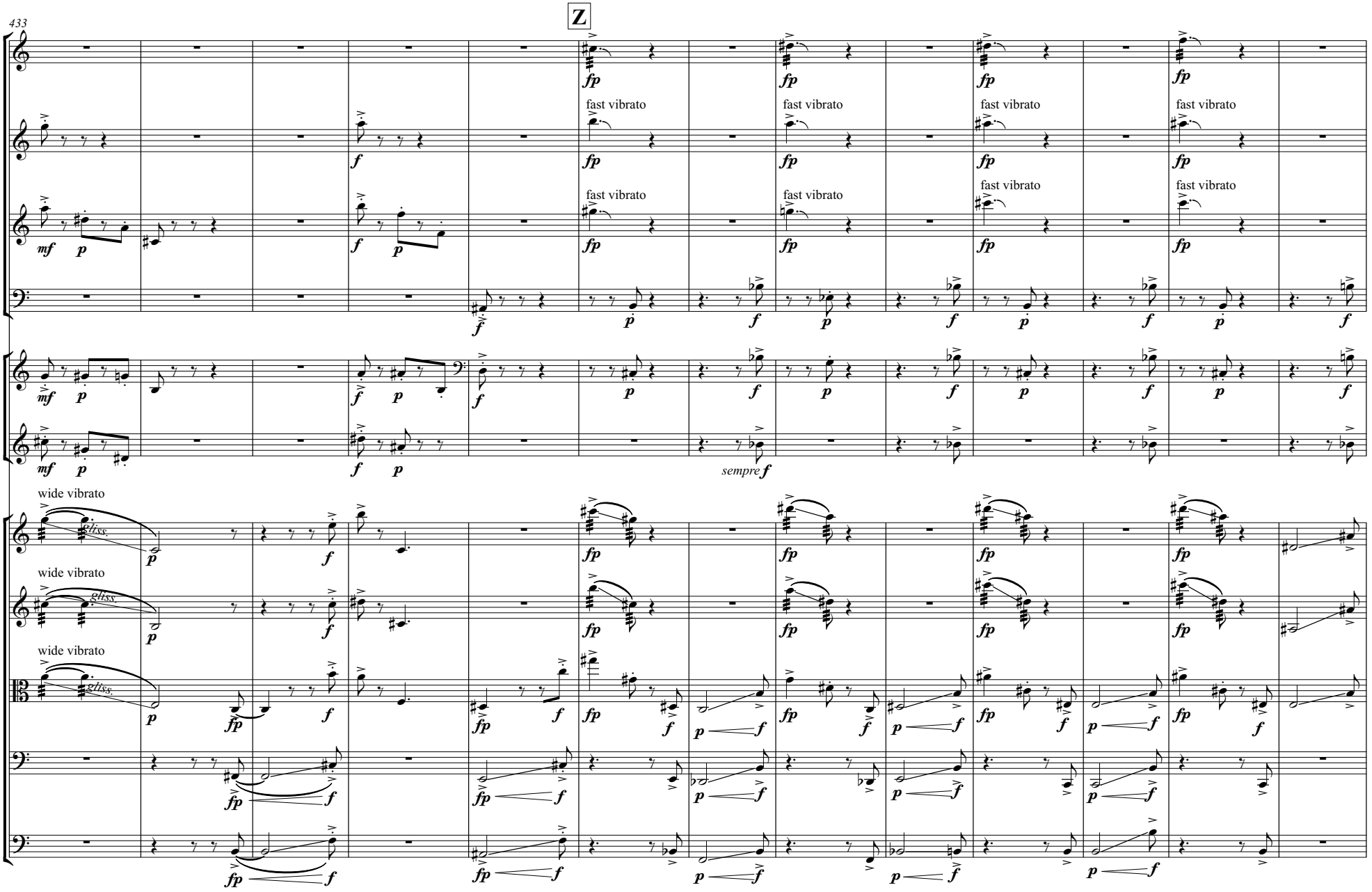

374
U
Picc.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
wide vibrato
pp
p
f

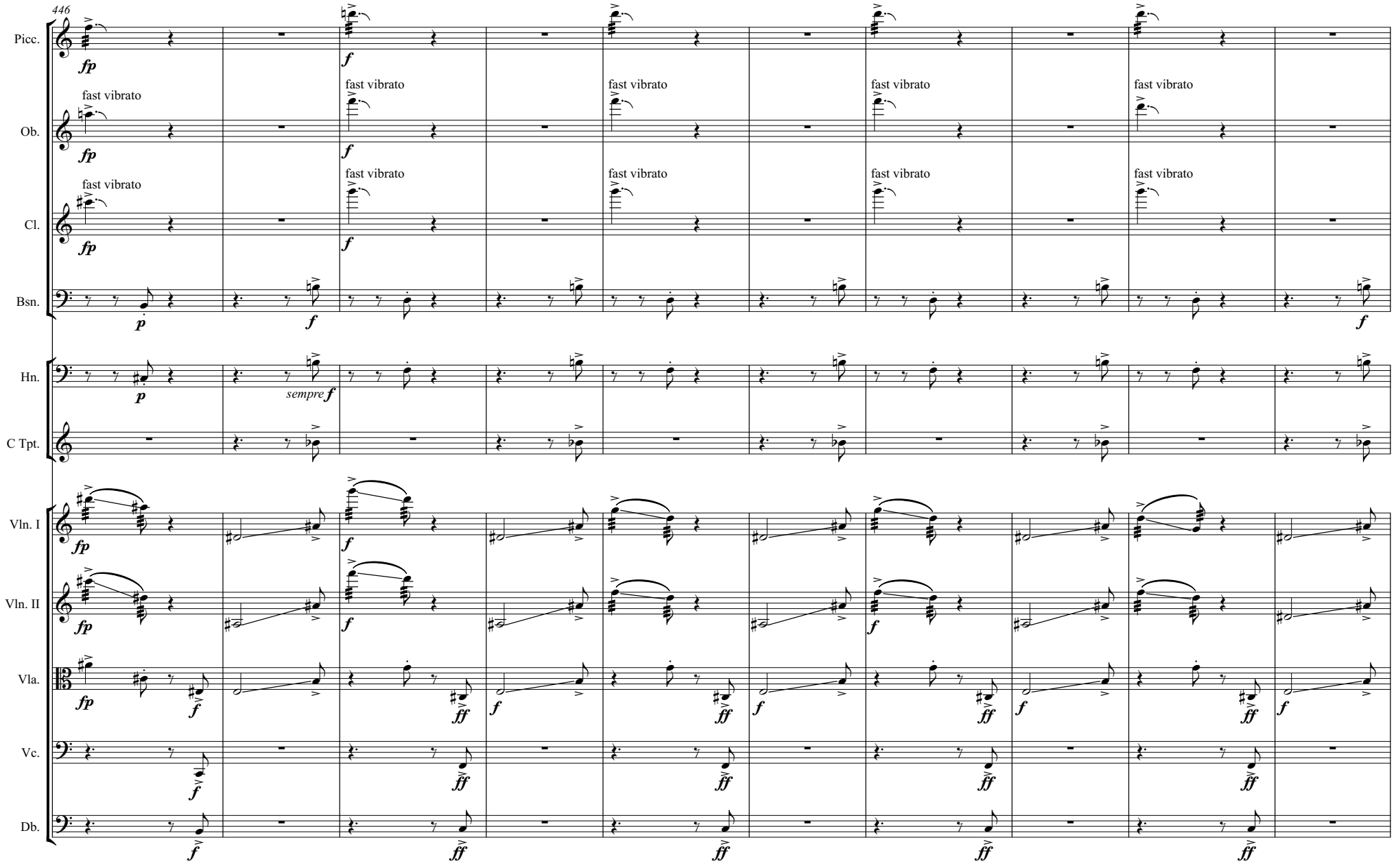

385
V
Picc.
Ob.
wide vibrato
B. Cl.
Bsn.
wide vibrato
Hn.
wide vibrato
C Tpt.
wide vibrato
Vln. I
pizz.
arco
Vln. II
pizz.
arco
Vla.
pizz.
arco
wide vibrato
Vc.
Scratch
Db.
Scratch

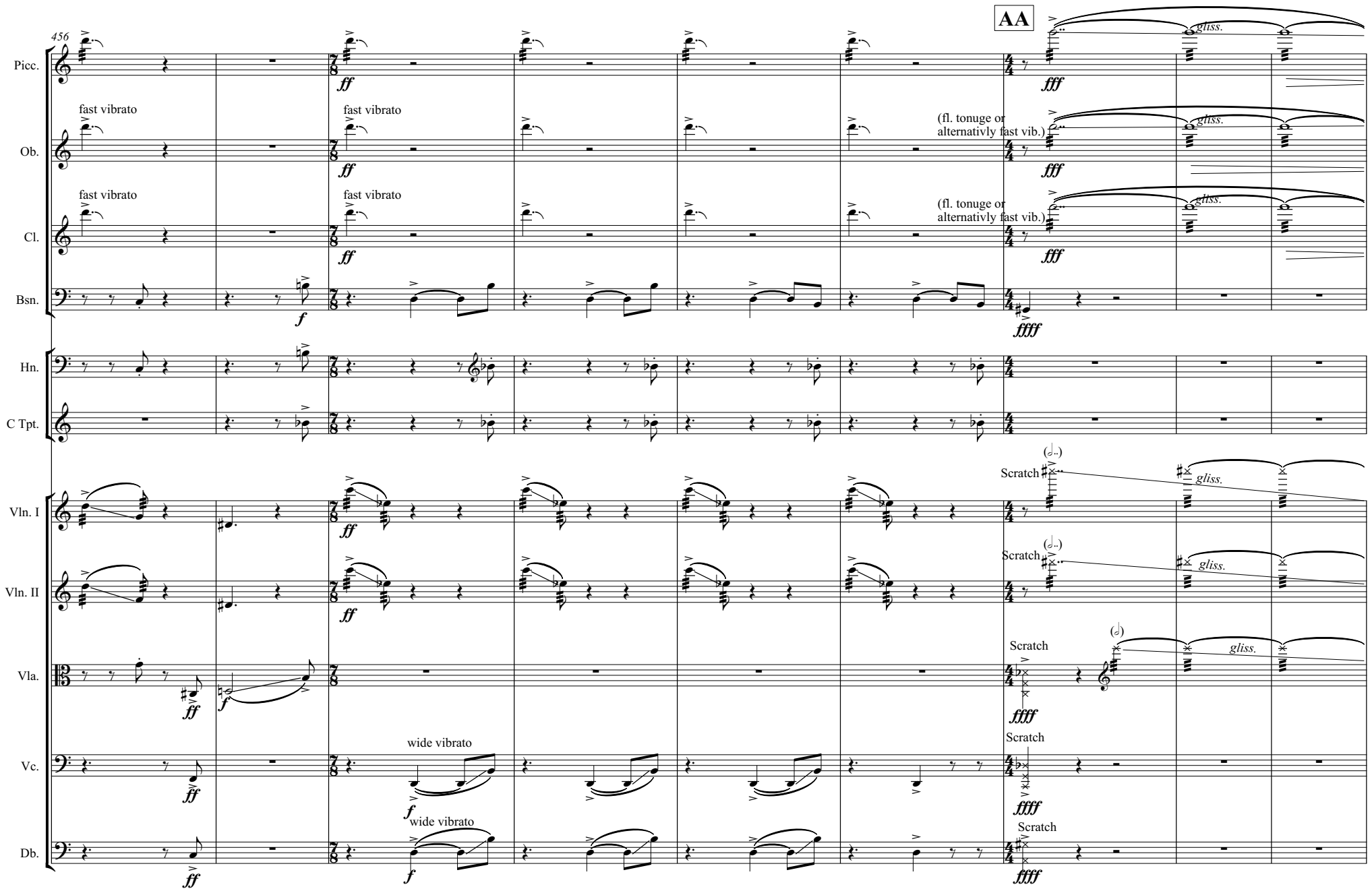

397
W
Picc.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
wide vibrato
To Cl.
pizz.
arco
Scratch

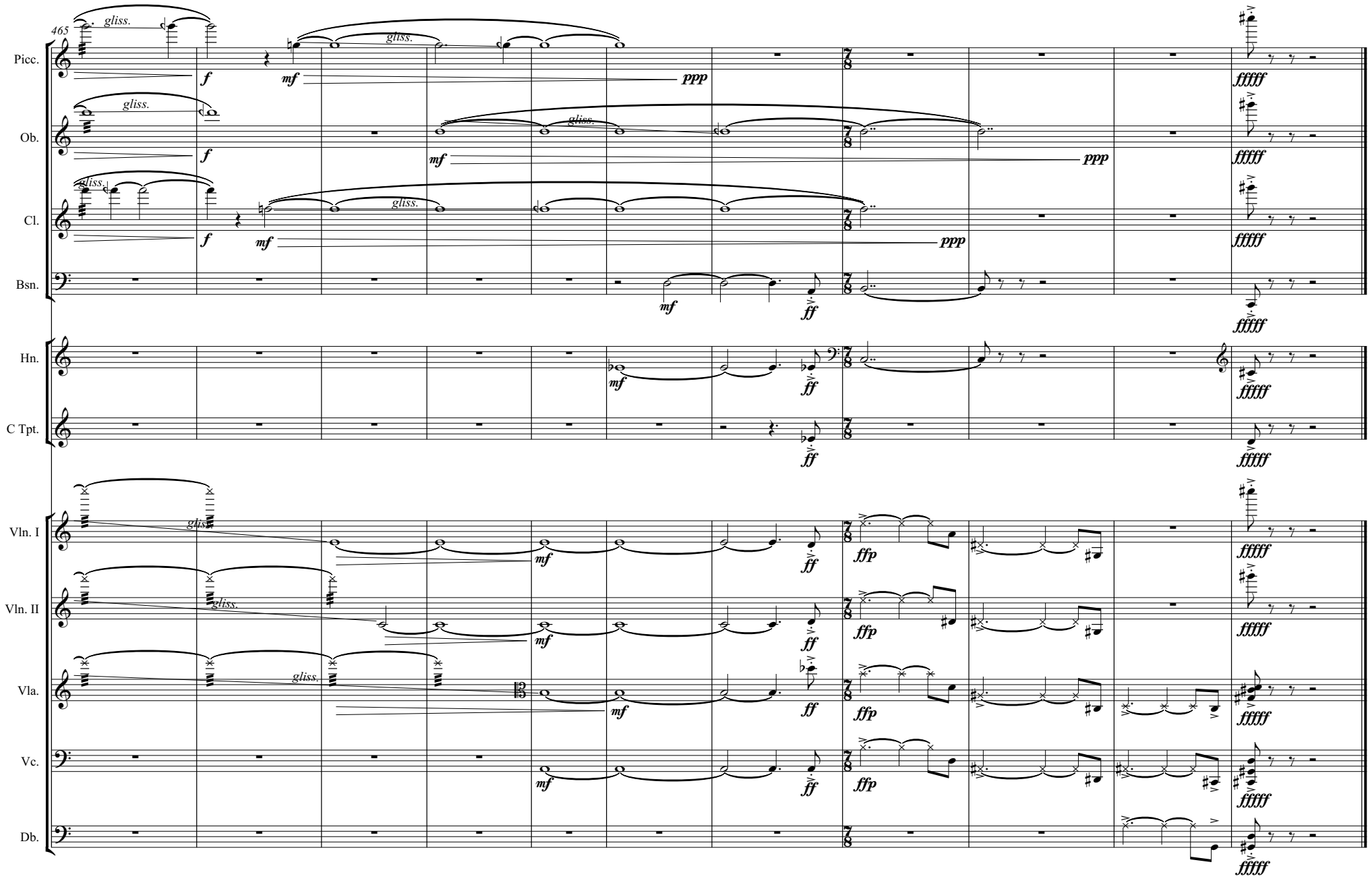

409
X
Picc.
Ob.
B. Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
Clarinet in B♭
wide vibrato
without vibrato
gliss.
arco
Scratch
mp
p
f
pp
fff


421
Y
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
without vibrato
wide vibrato
mp
mf
p
f
pp


Z
433
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
fast vibrato
wide vibrato
gliss.
sempre f


446
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
fp
f
ff
p
fast vibrato
sempre f


456
AA
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
fast vibrato
(fl. tonuge or alternativly fast vib.)
gliss.
Scratch
wide vibrato
ff
fff
ffff
f


465
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
gliss.
f
mf
ppp
ff
ffp
fffff

Pinball (2010) Helen Papaioannou

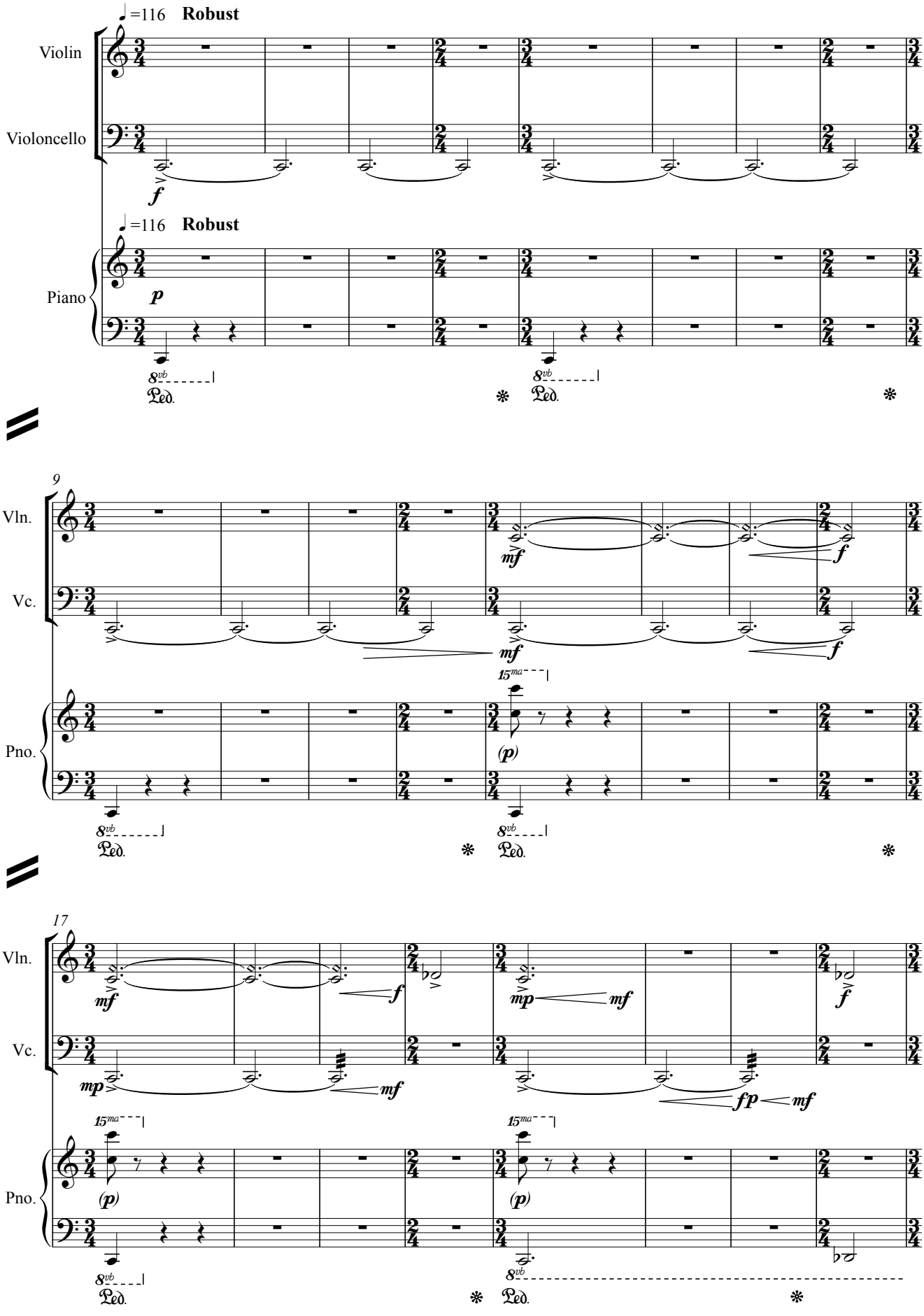
Violin
Cello
Piano

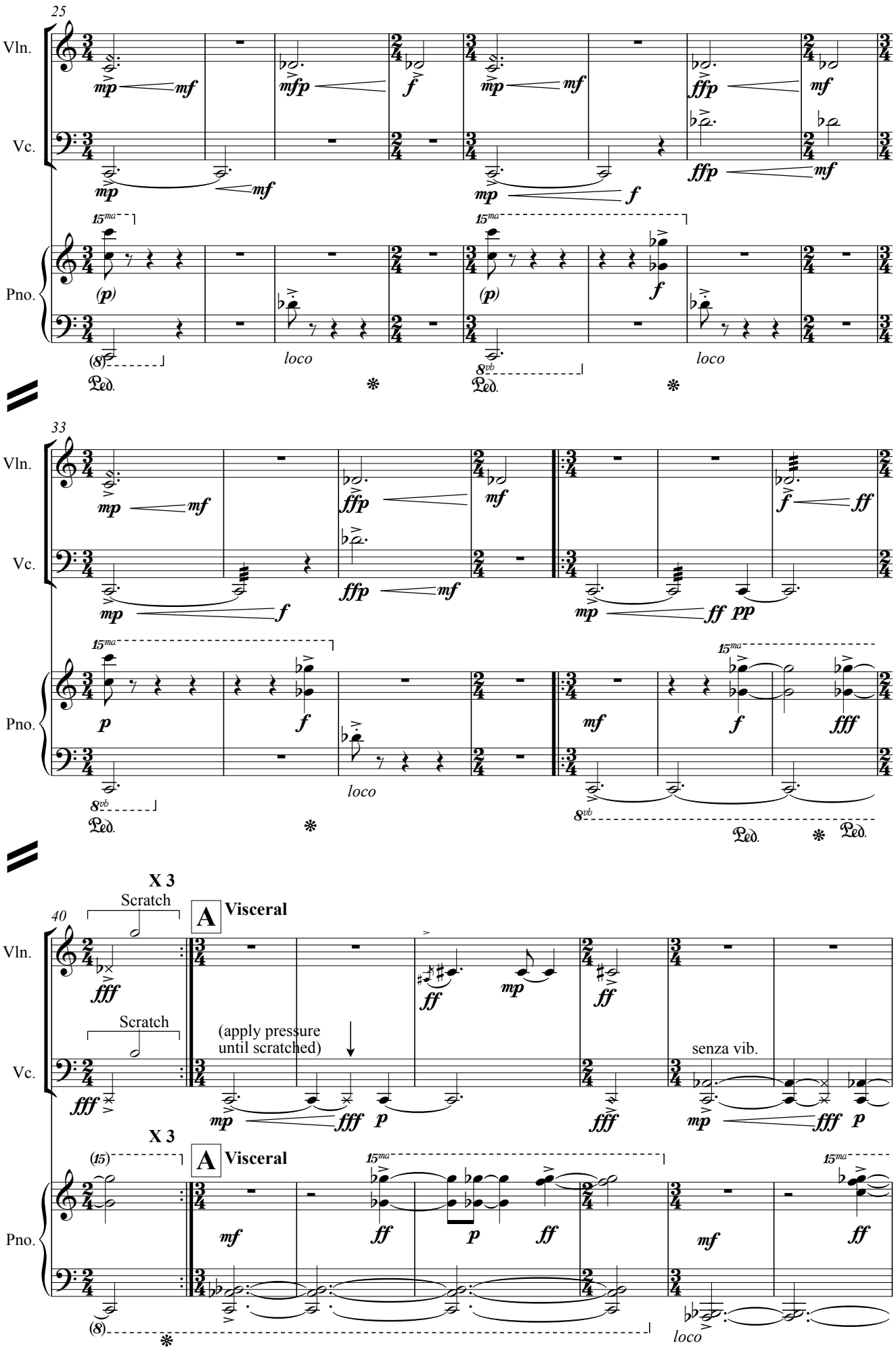
Duration: c.7:30 minutes

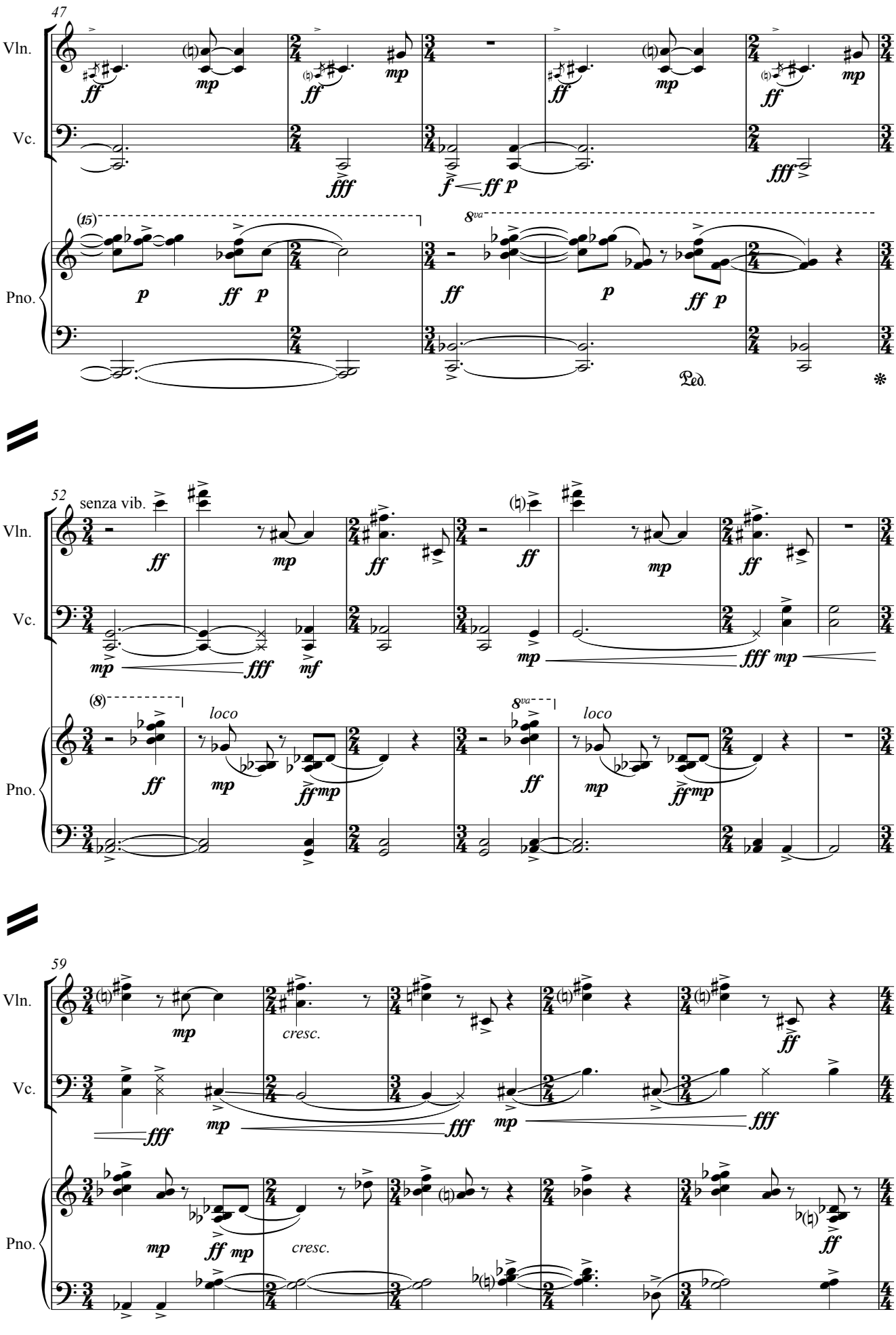
This piece was first performed by Chimera Ensemble on 16/05/2010 in Jack Lyons Concert Hall, York University.

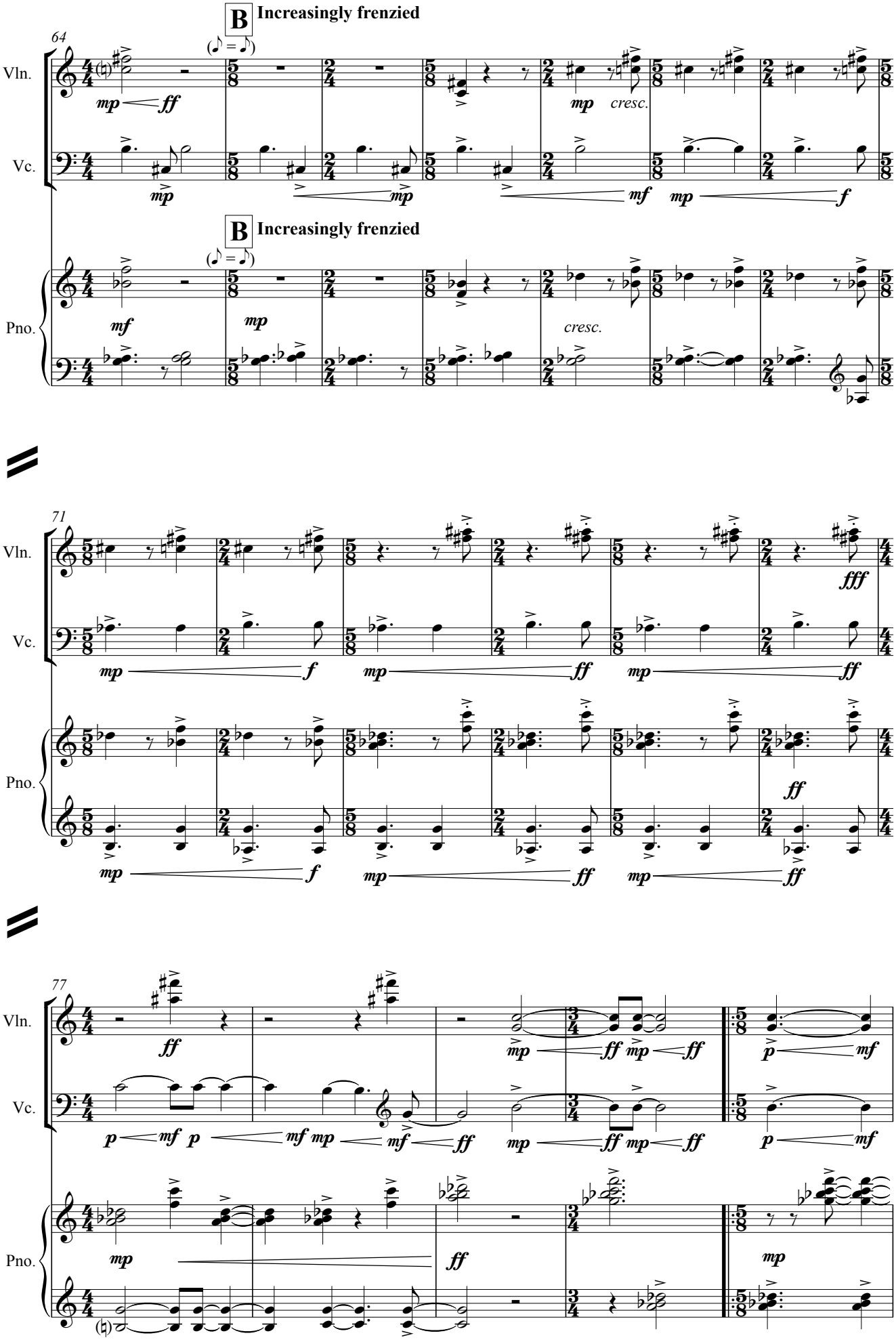
Pinball

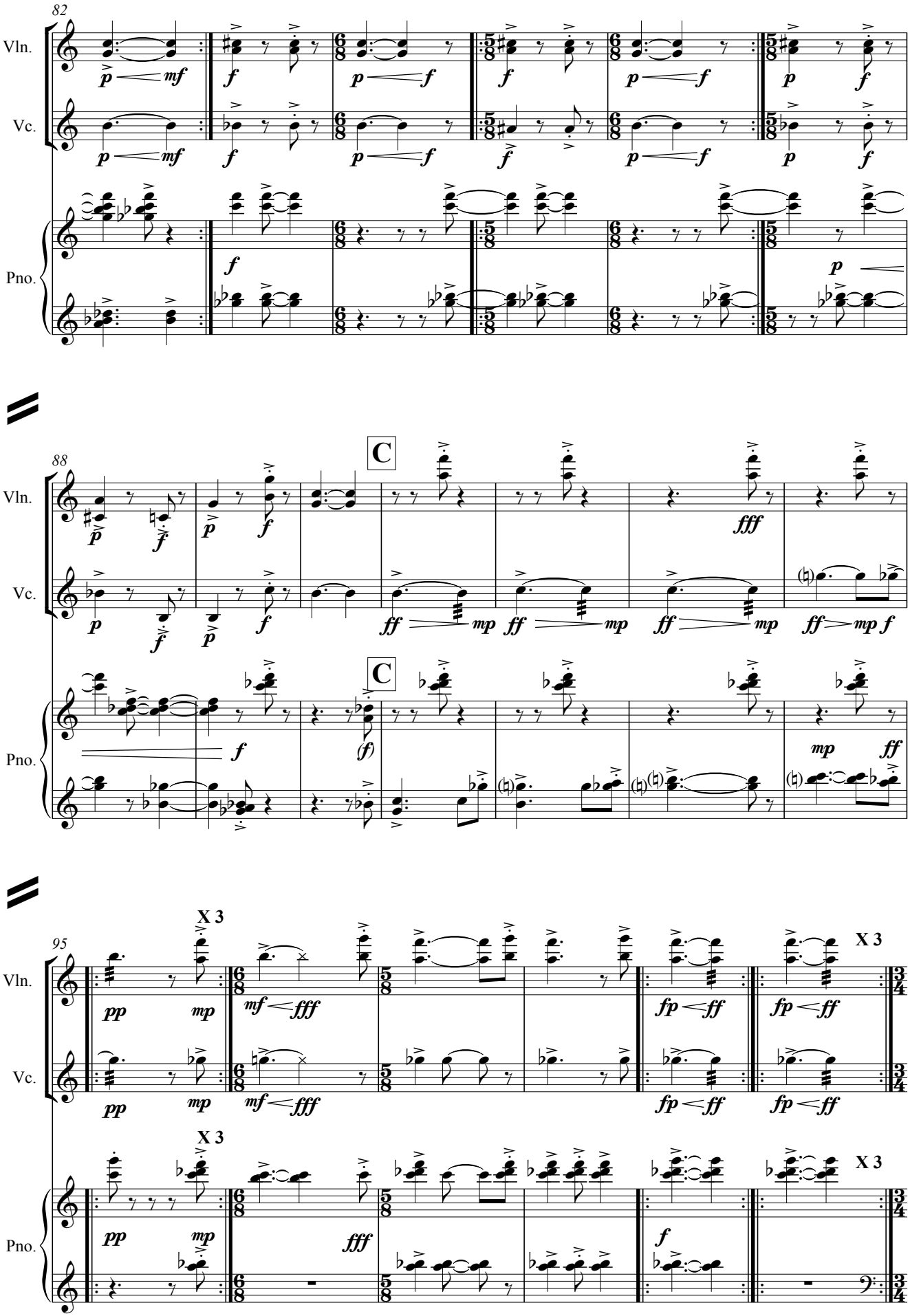
Helen Papaioannou

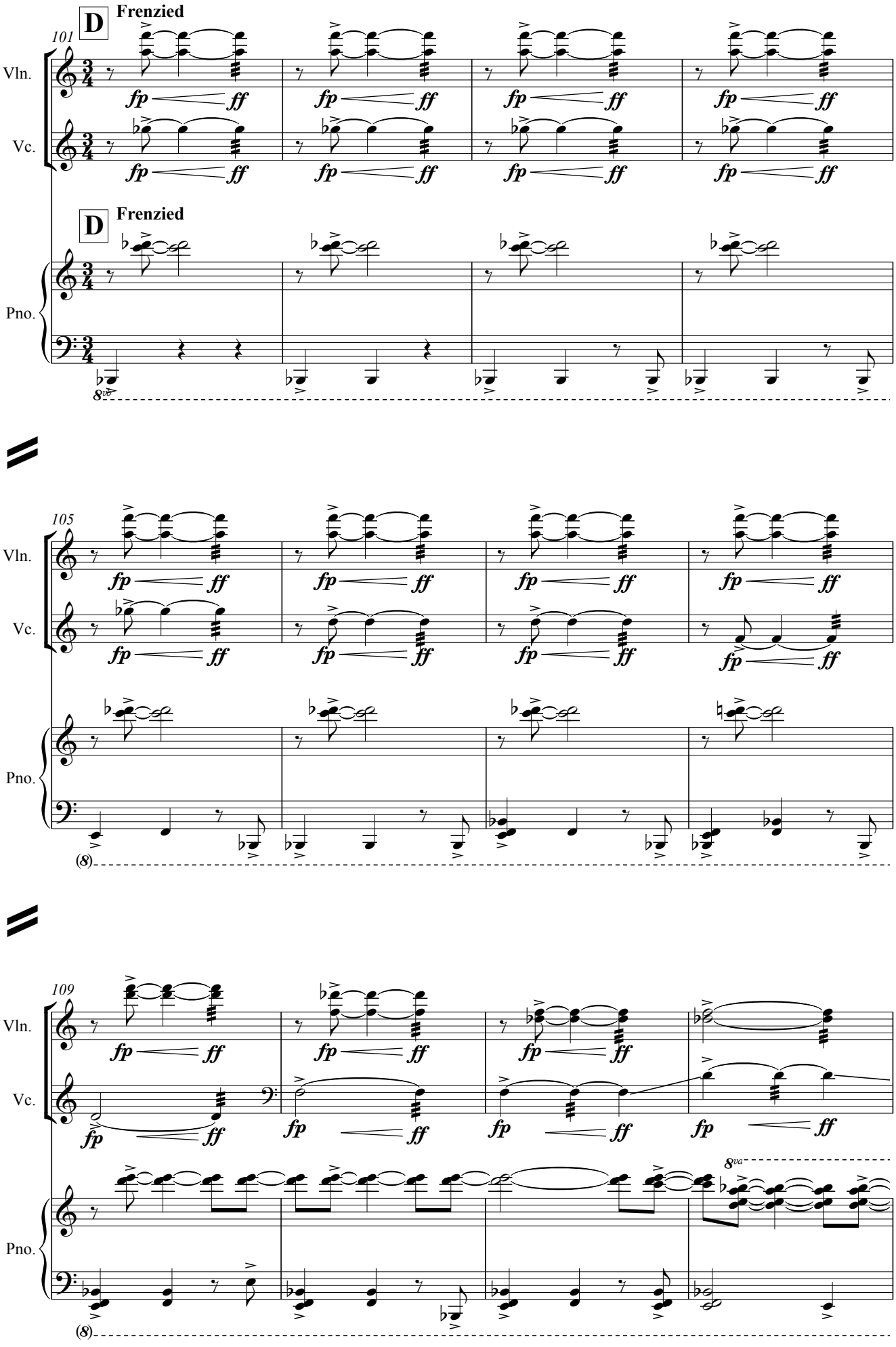


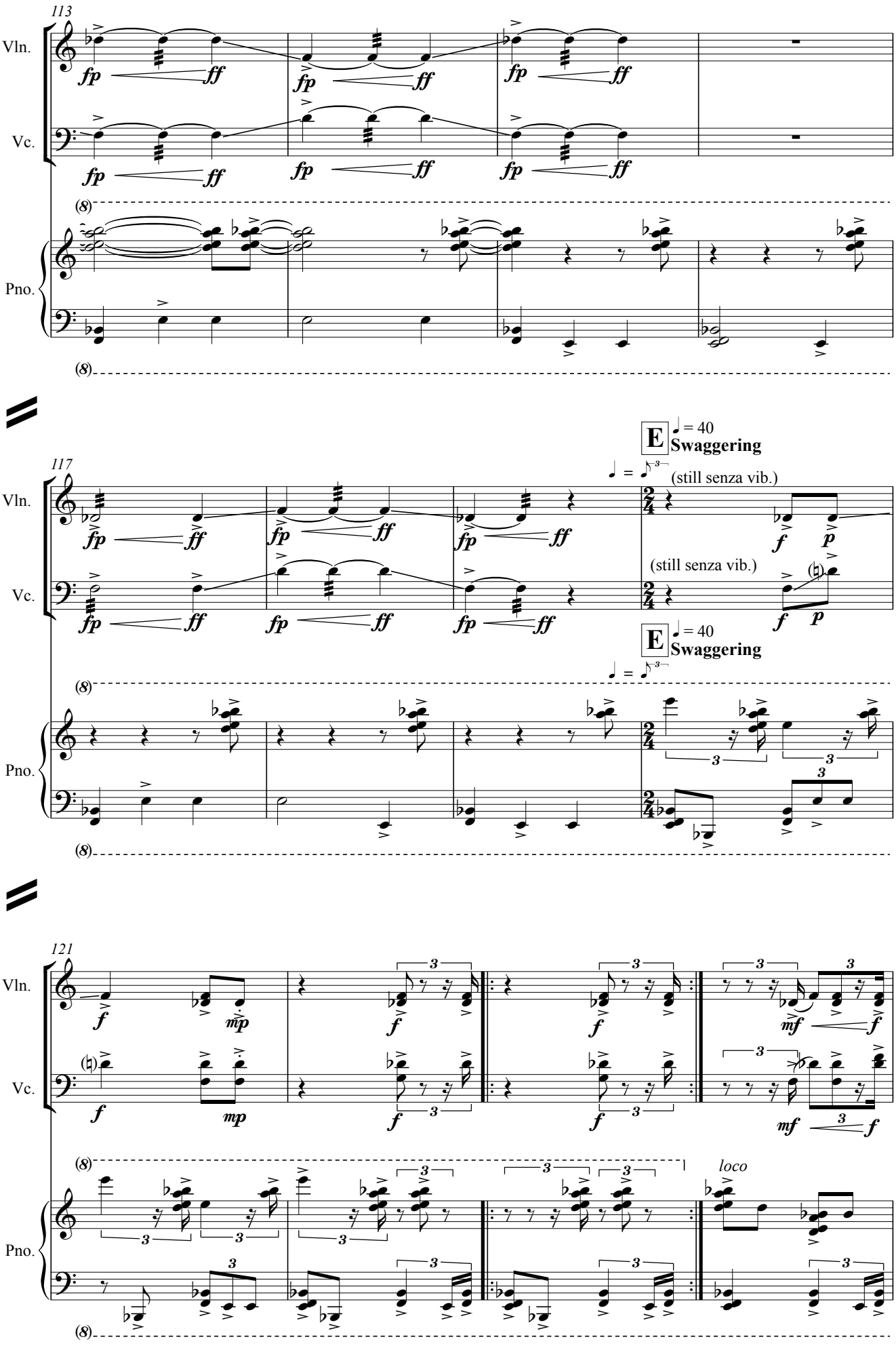

25
Vln.
Vc.
Pno.
loco
33
40
X 3
Scratch
A Visceral
(apply pressure until scratched)
senza vib.

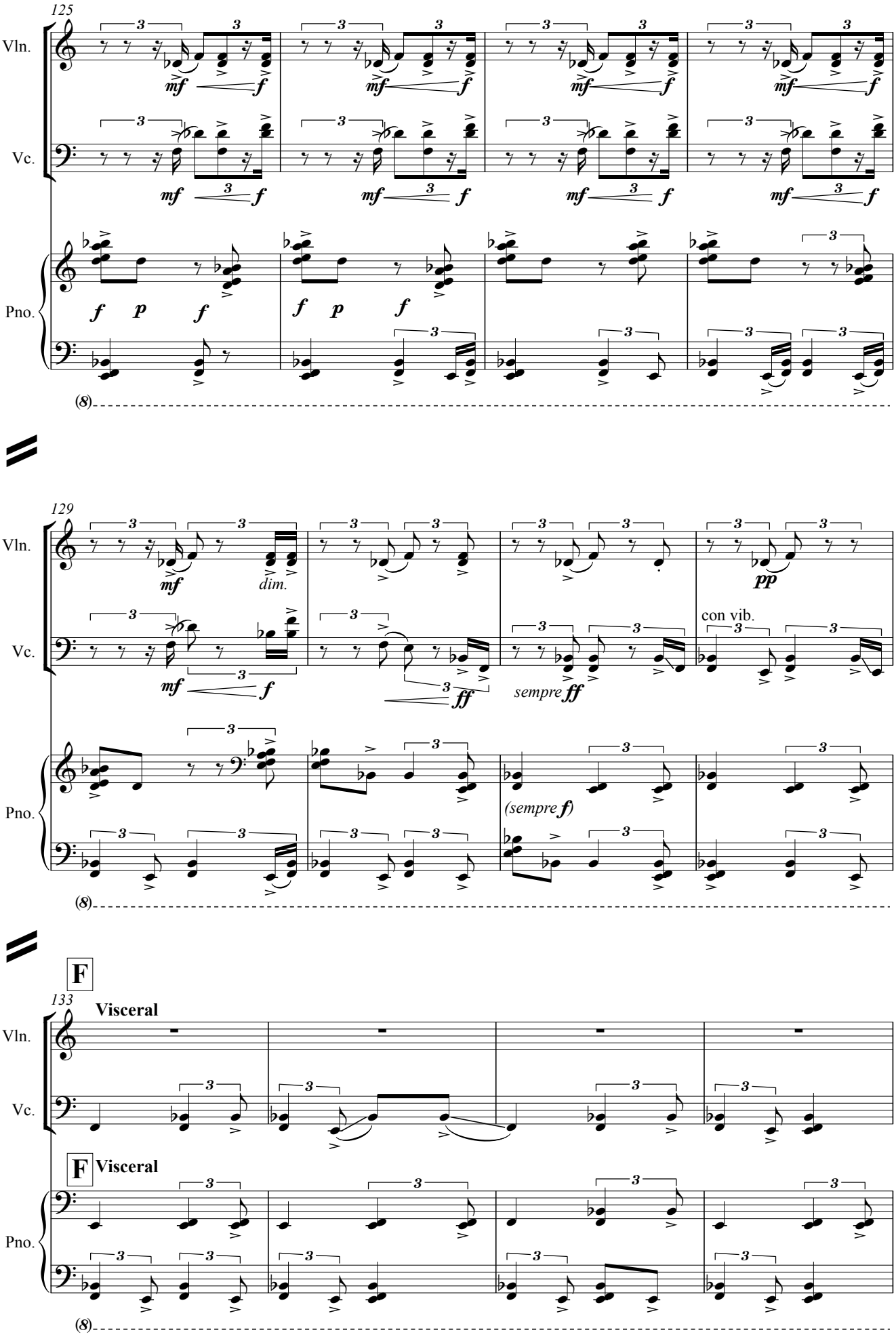

47
Vln.
Vc.
Pno.
senza vib.
loco
cresc.
Ped.

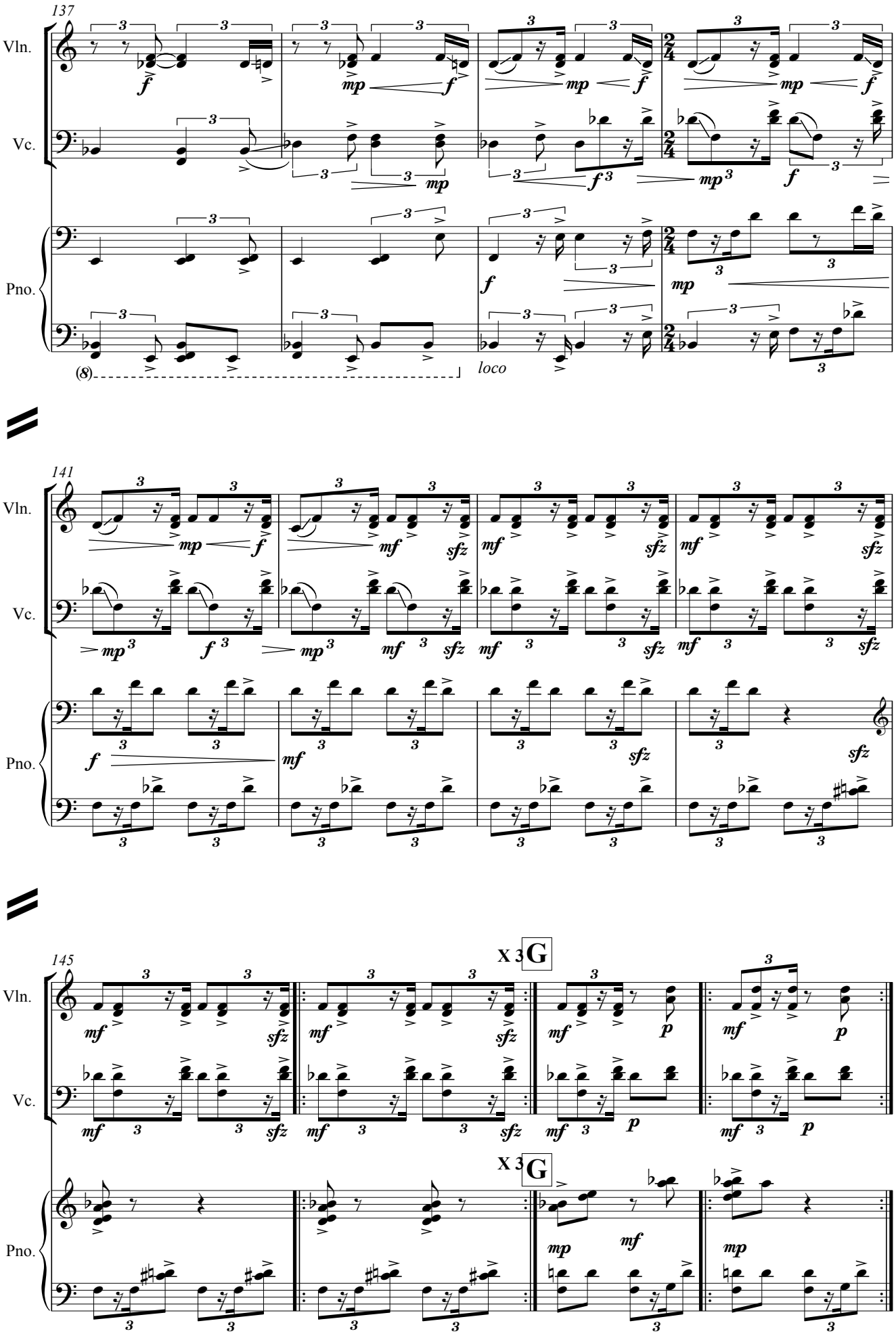

B Increasingly frenzied
64
Vln.
Vc.
Pno.
mp ff
mp cresc.
mf mp f
mf mp cresc.
71
fff
ff
77

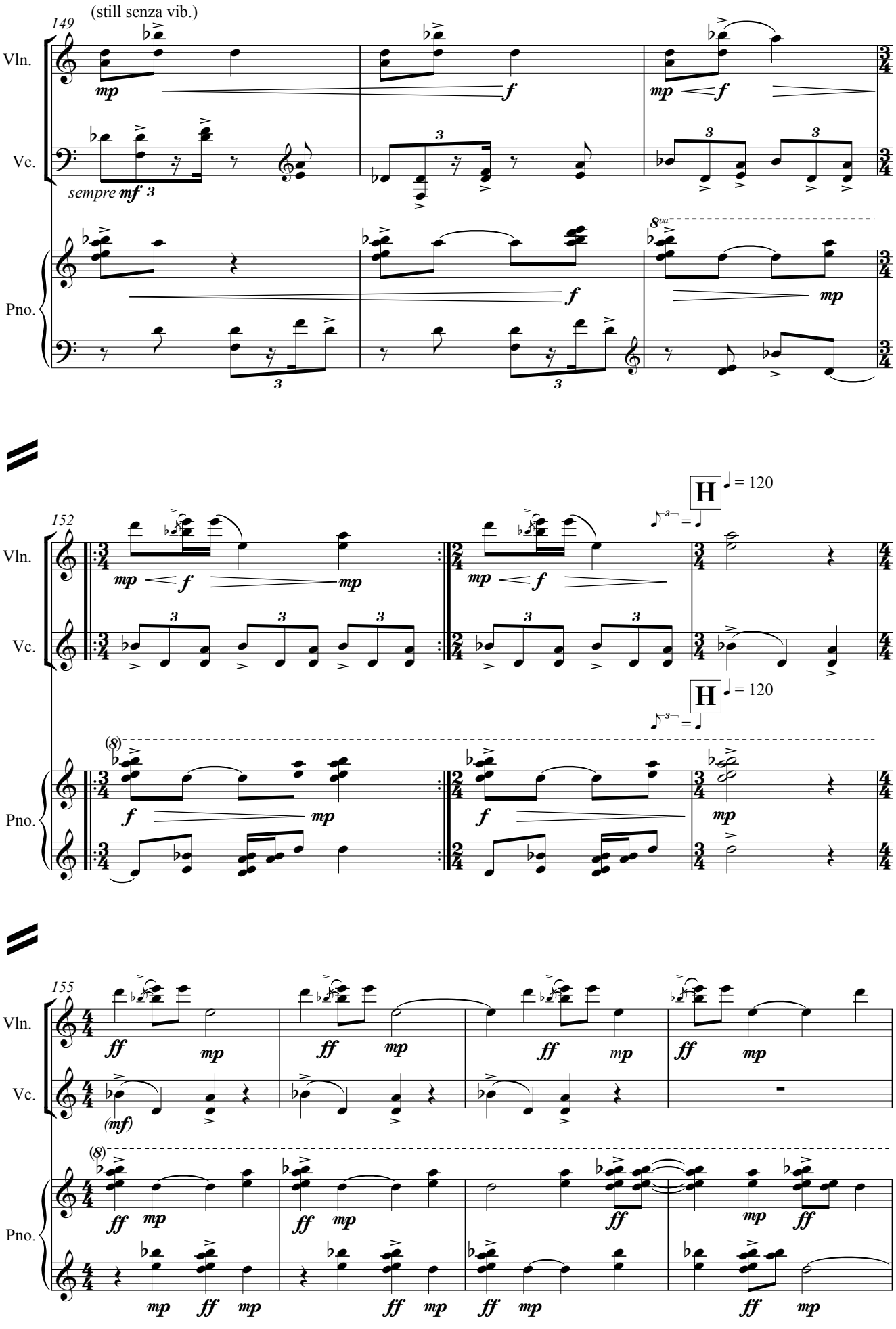

82
Vln.
Vc.
Pno.
88
C
95
X 3

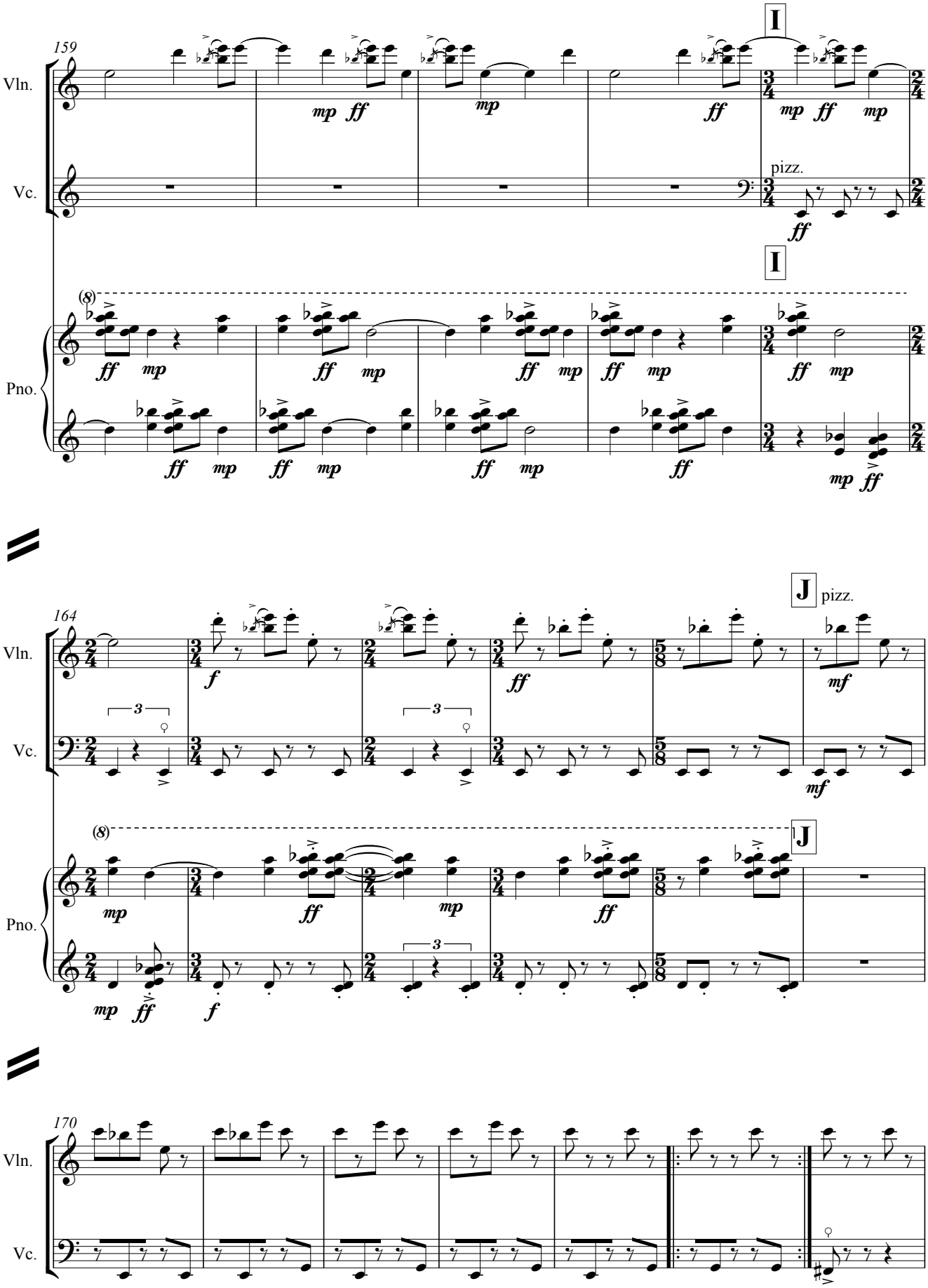

D
Frenzied
101
Vln.
Vc.
Pno.
fp
ff
8va
105
109
(8)
8va

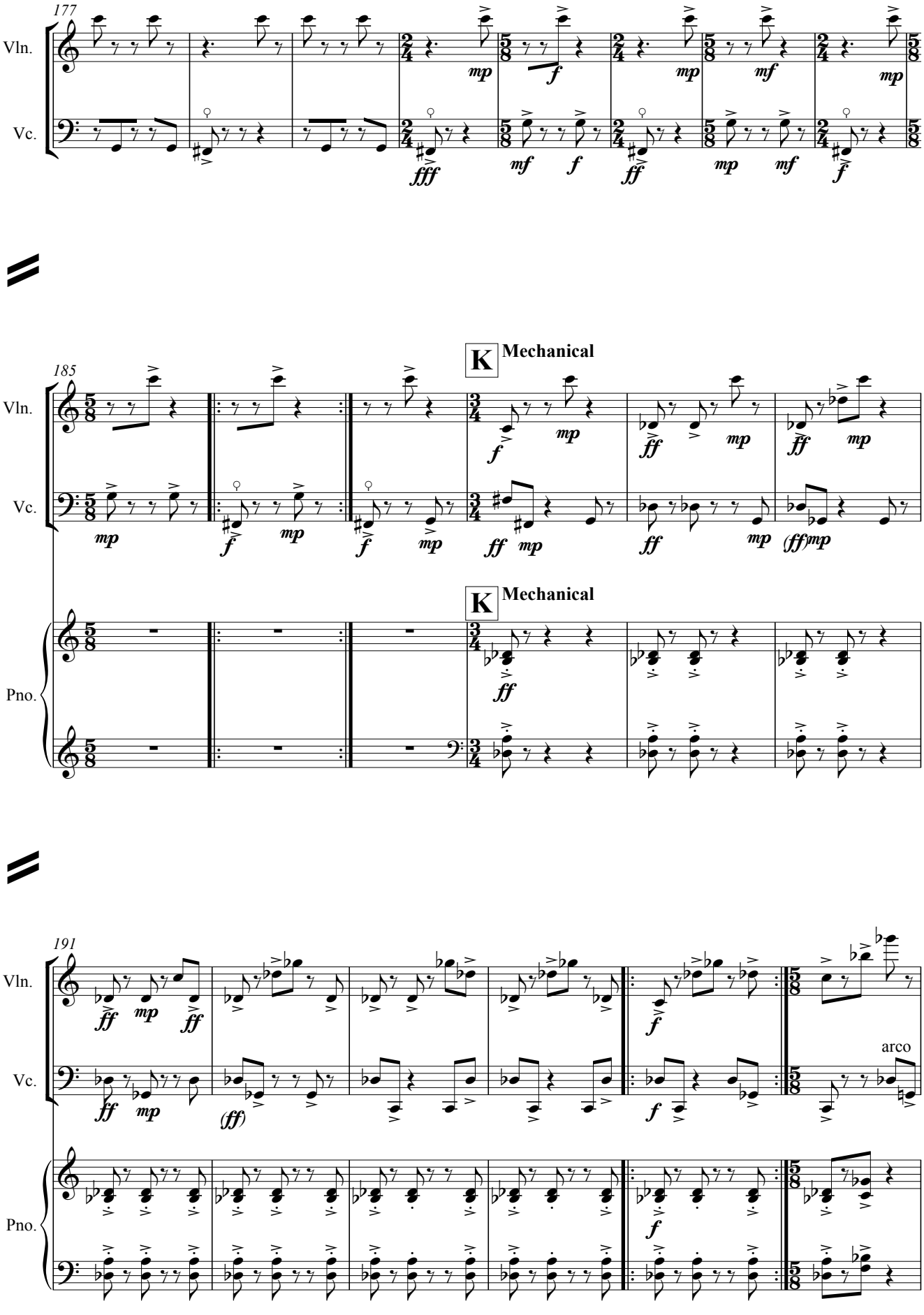

113
Vln.
Vc.
Pno.
fp
ff
(8)
117
E
= 40
Swaggering
(still senza vib.)
f
p
121
mp
mf
loco

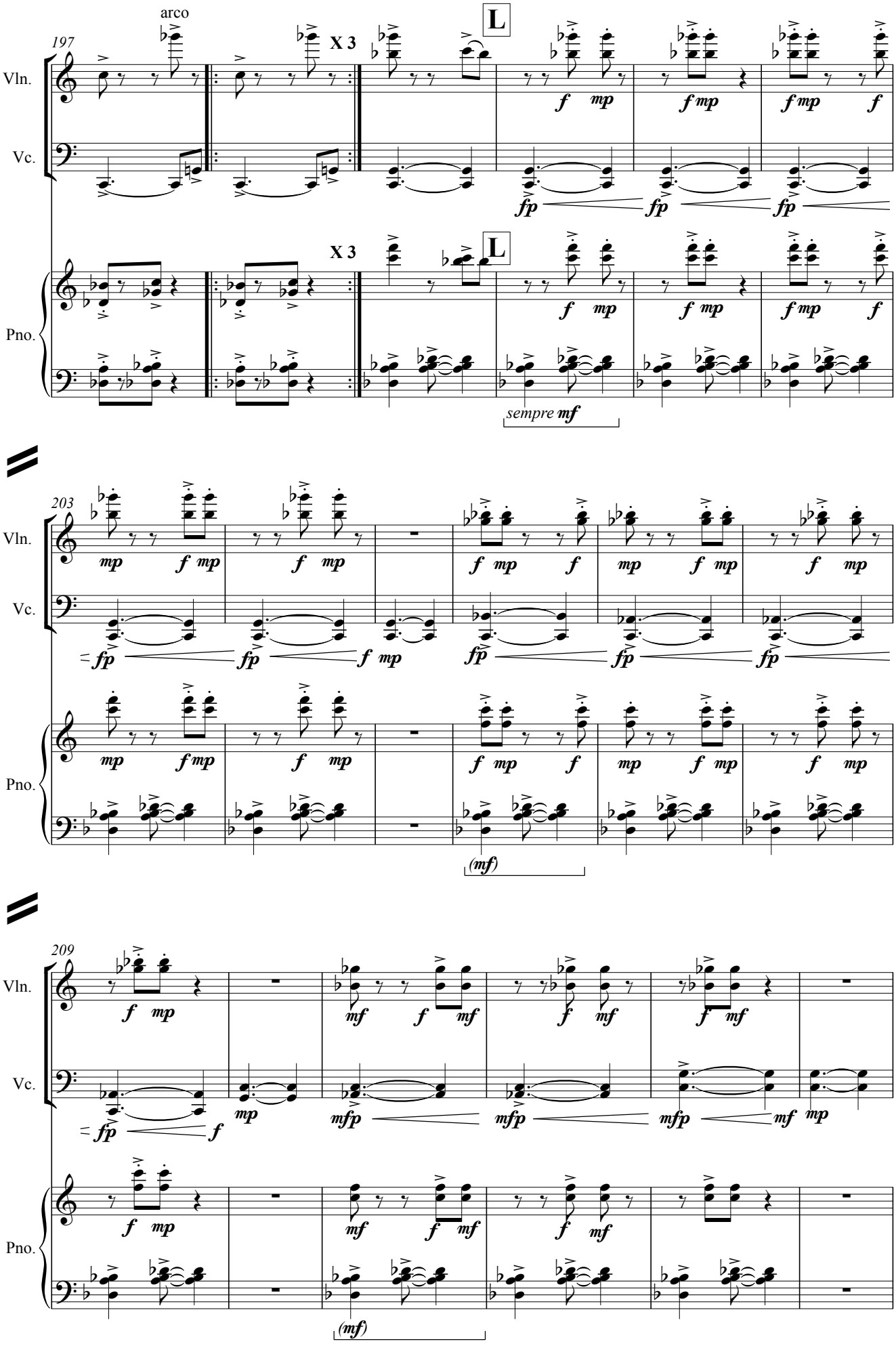

125
Vln.
Vc.
Pno.
mf
f
p
(8)
129
dim.
pp
con vib.
ff
sempre ff
(sempre f)
F
133
Visceral
F Visceral

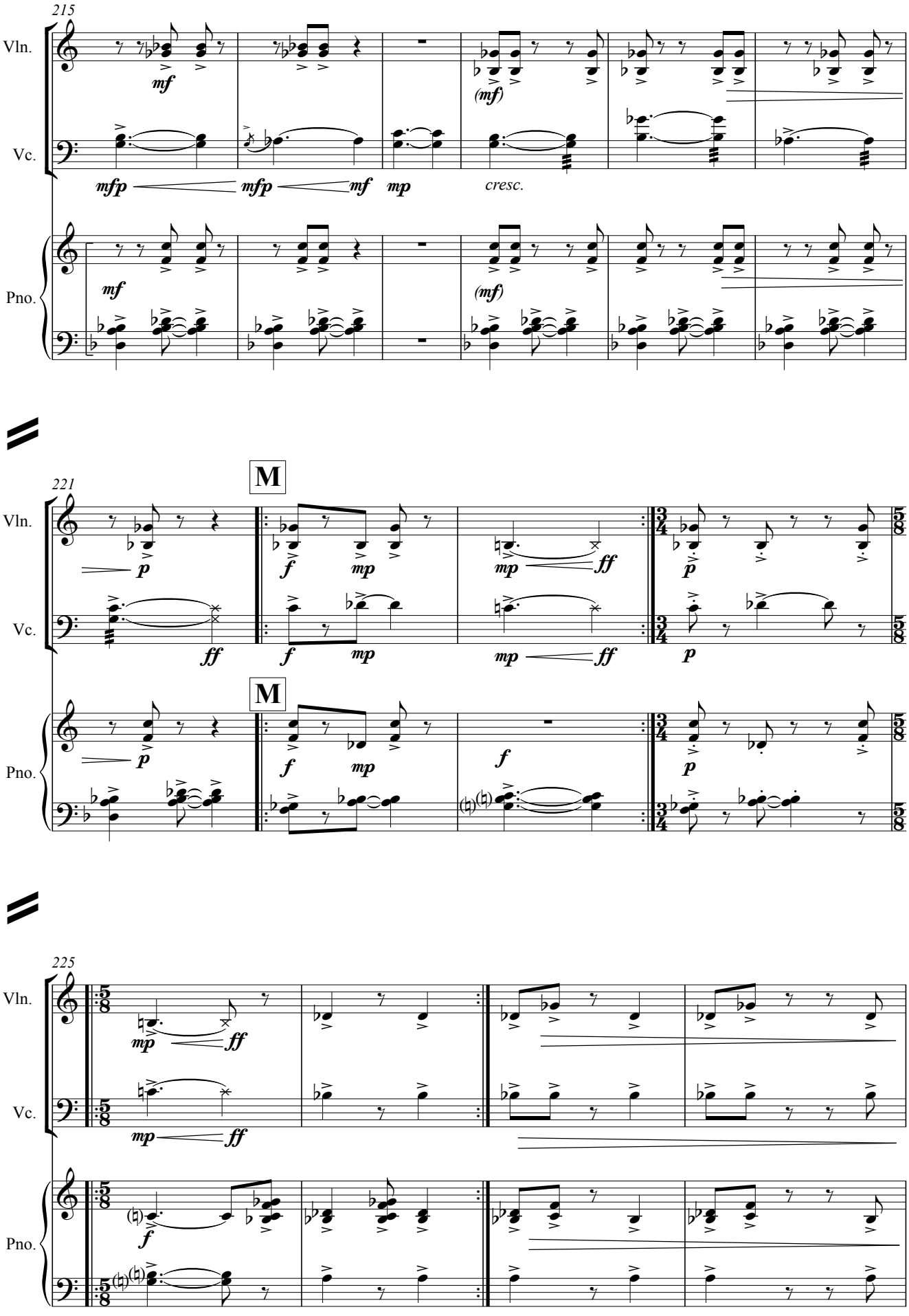

137
Vln.
Vc.
Pno.
loco
141
145
x 3
G

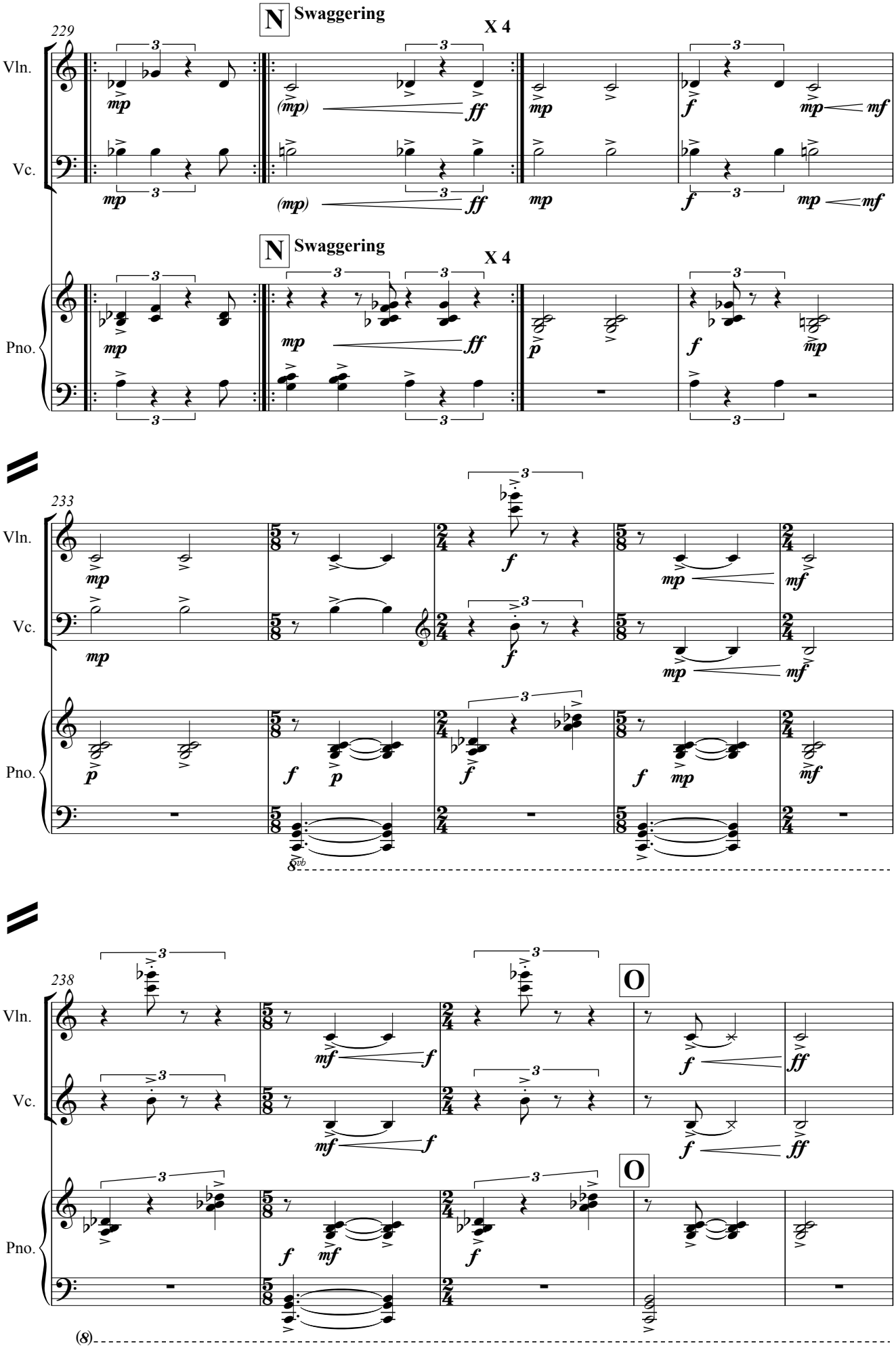

(still senza vib.)
149
Vln.
Vc.
Pno.
sempre mf 3
8va
152
H = 120
155
(mf)

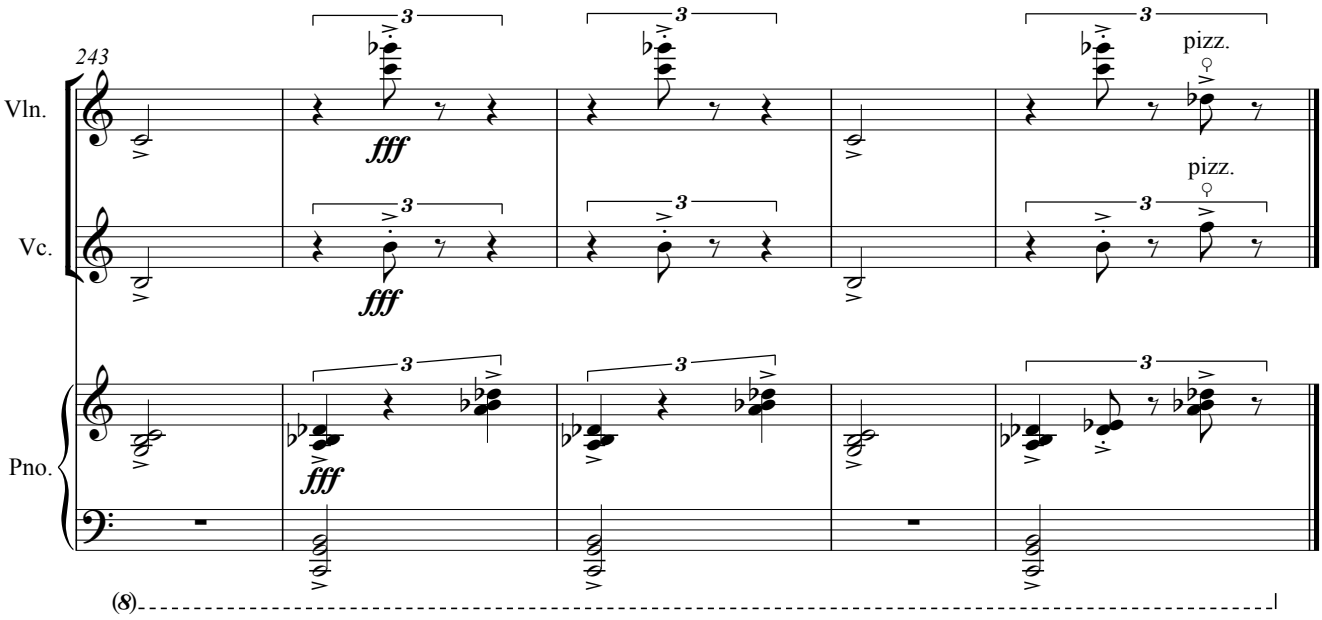

159
Vln.
Vc.
Pno.
I
pizz.
(8)
164
J
pizz.
170


177
Vln.
Vc.
185
K Mechanical
Pno.
191
arco


197
arco
X 3
L
Vln.
Vc.
Pno.
sempre mf
203
(mf)
209
(mf)


215
Vln.
Vc.
Pno.
mf
(mf)
mfp
mfp
mf
mp
cresc.
221
M
p
f
mp
ff
225


229
N Swaggering
X 4
Vln.
Vc.
Pno.
233
238
O
8vb


243
Vln.
Vc.
Pno.
fff
pizz.
(8)

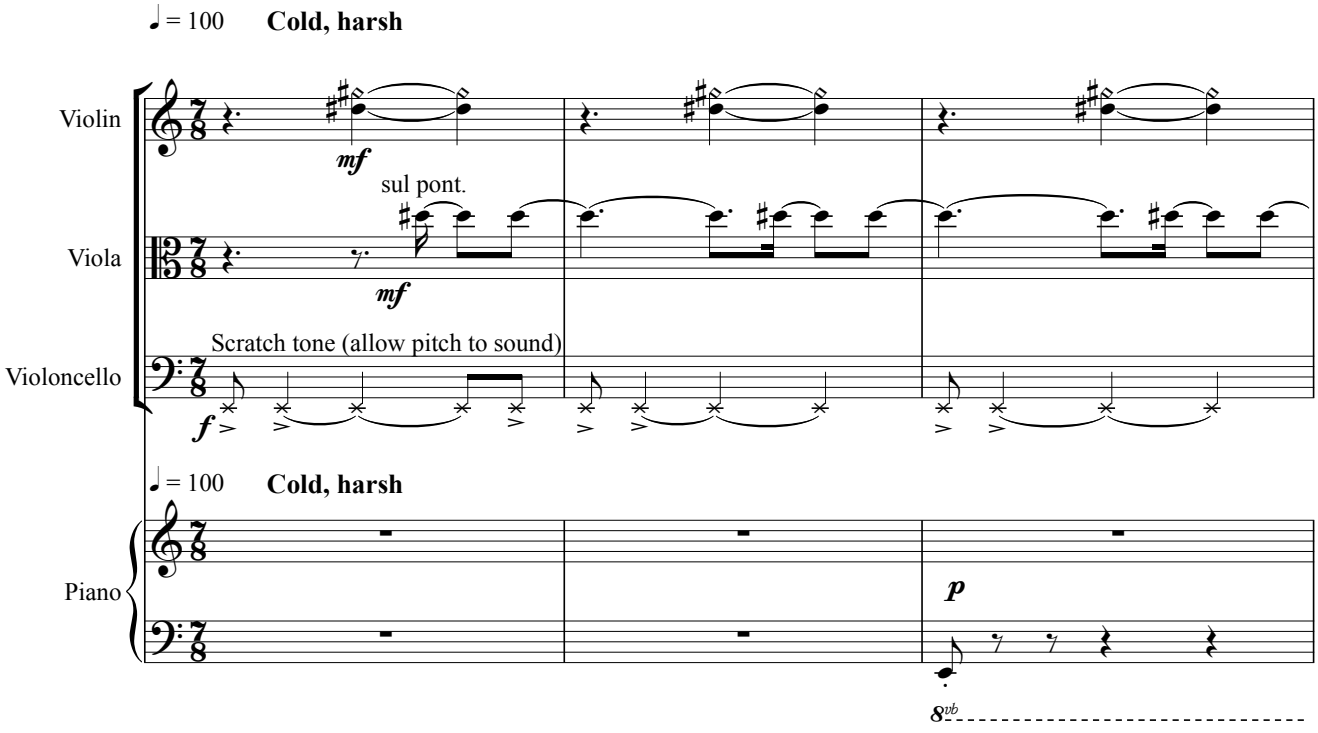
Chameleon (2011) Helen Papaioannou

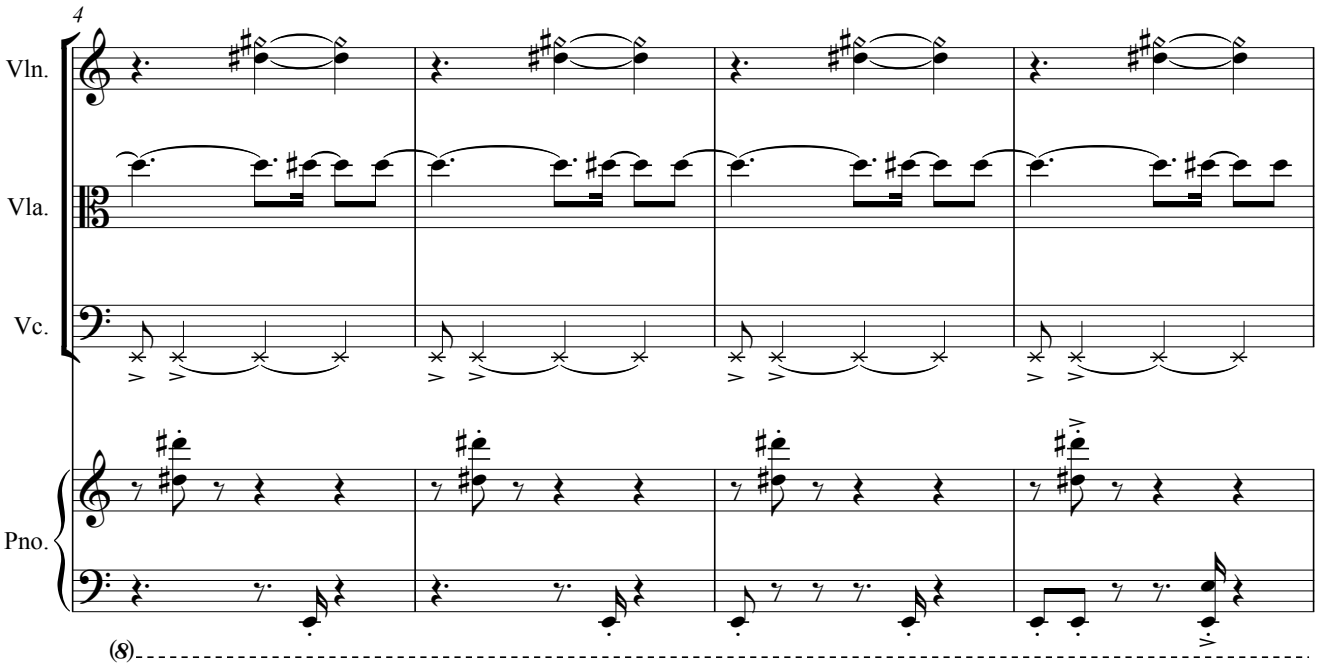
Violin
Viola
Cello
Piano

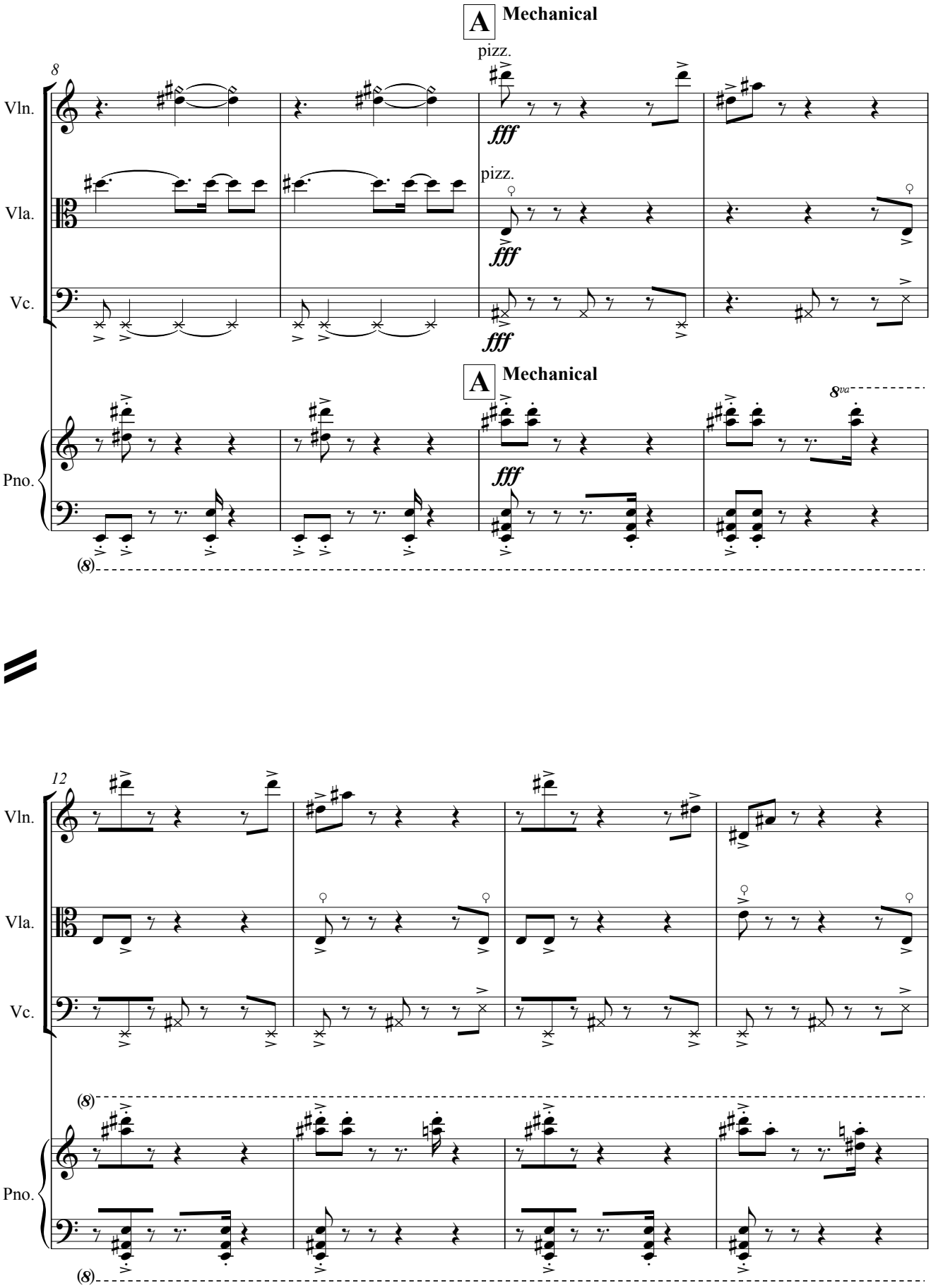
Duration: c.6 minutes

Chameleon

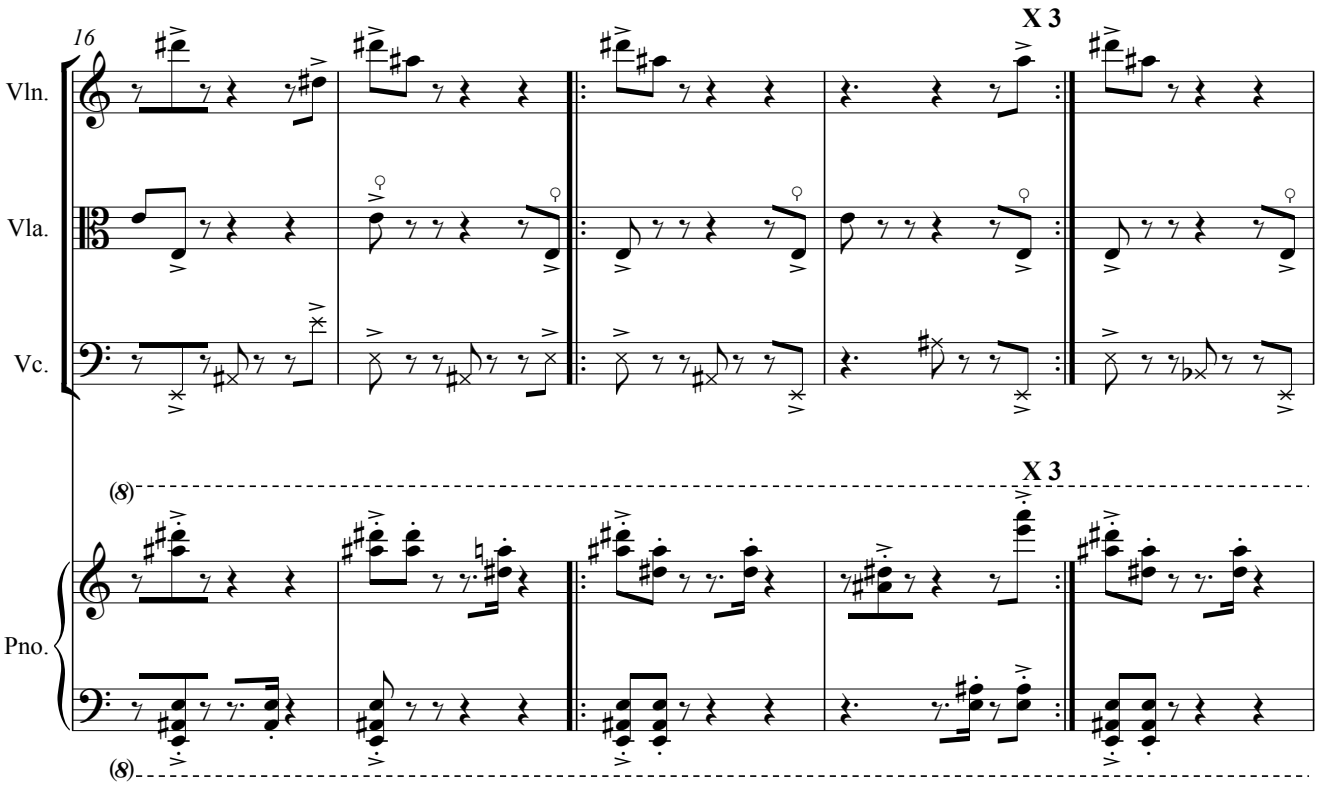
Helen Papaioannou

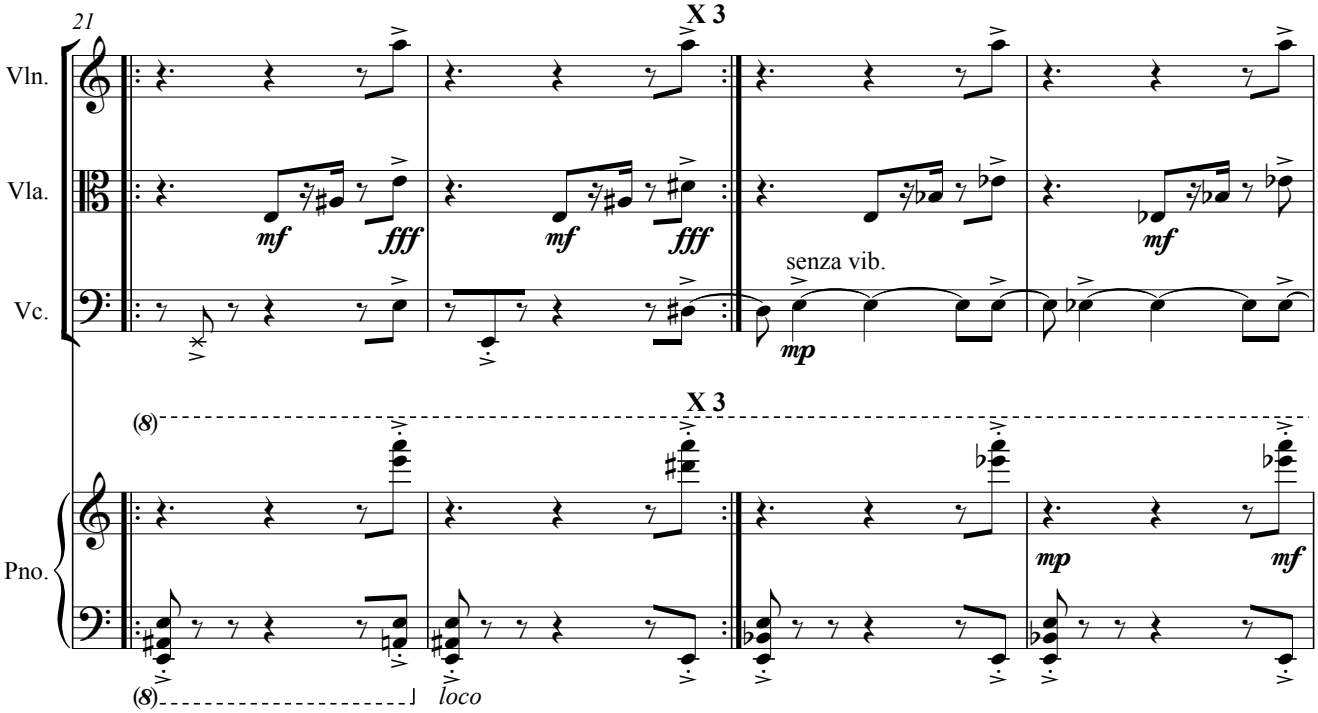


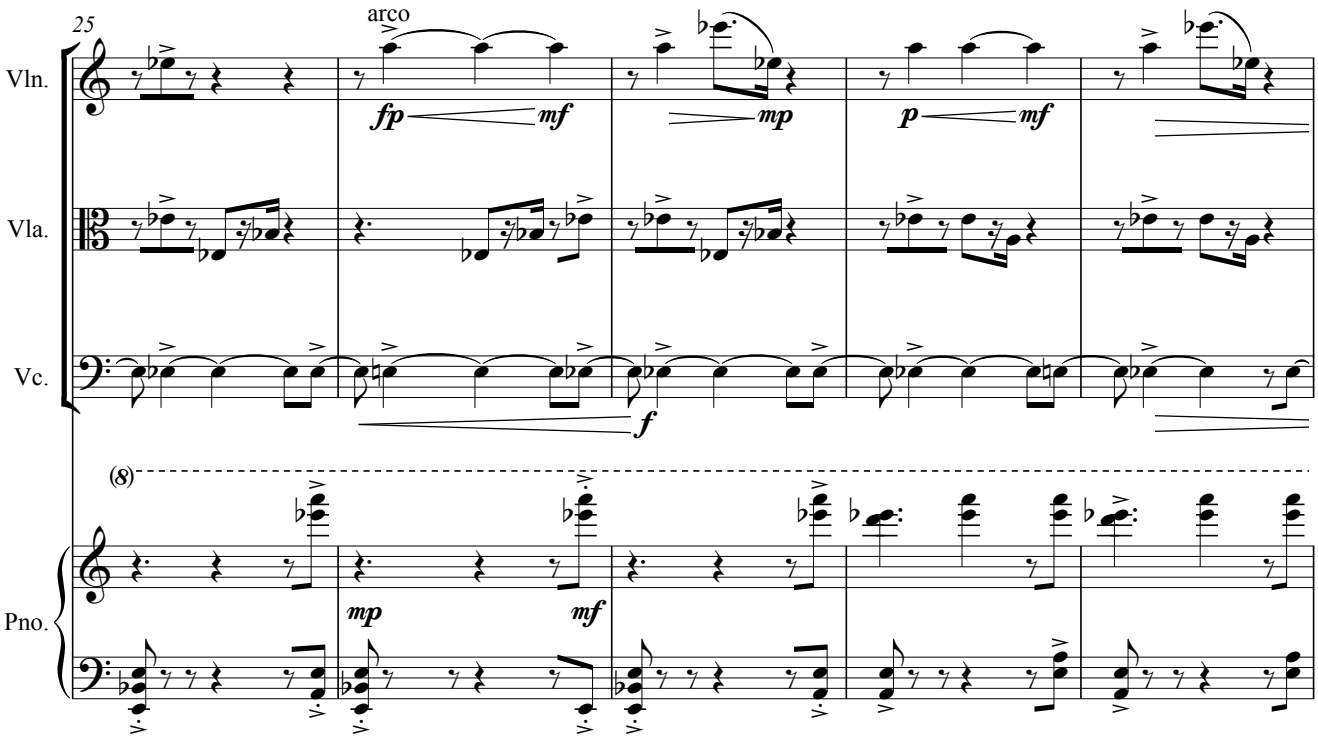


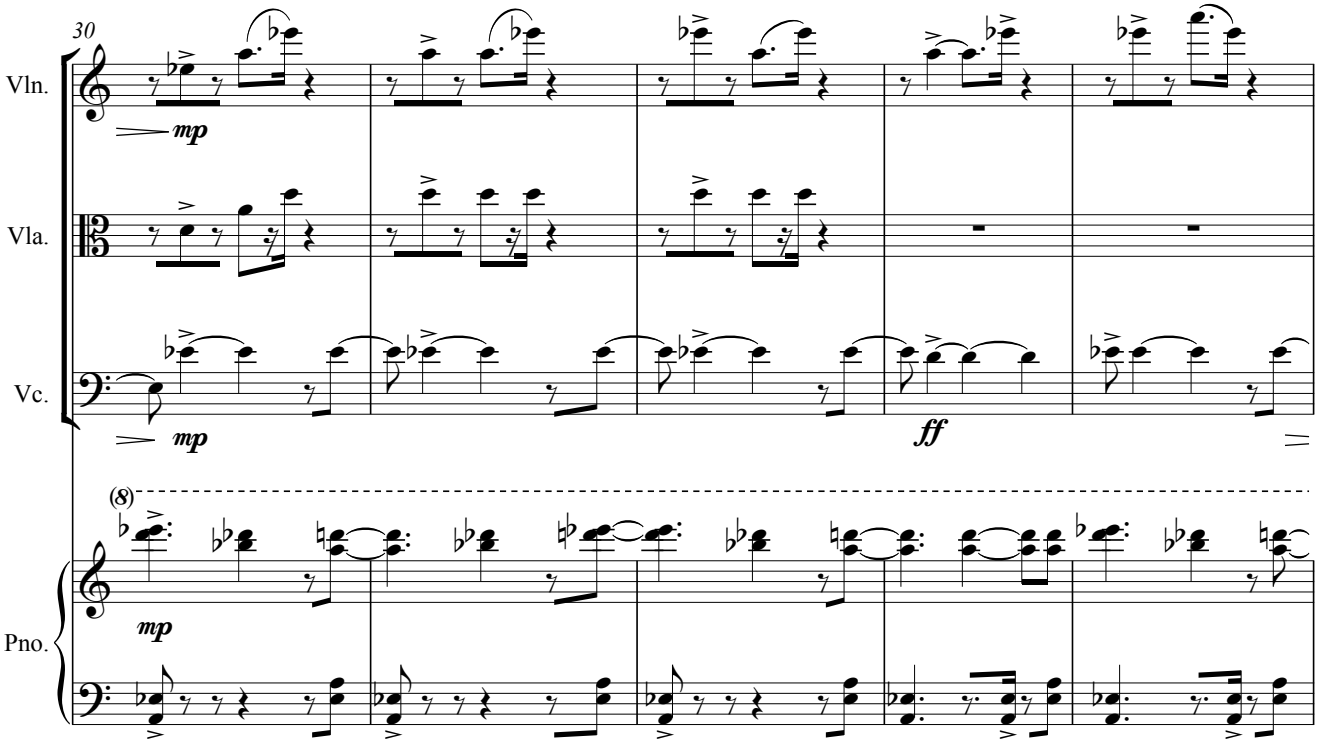

A
Mechanical
pizz.
8
Vln.
Vla.
Vc.
fff
pizz.
fff
fff
A
Mechanical
8va
Pno.
fff
(8)

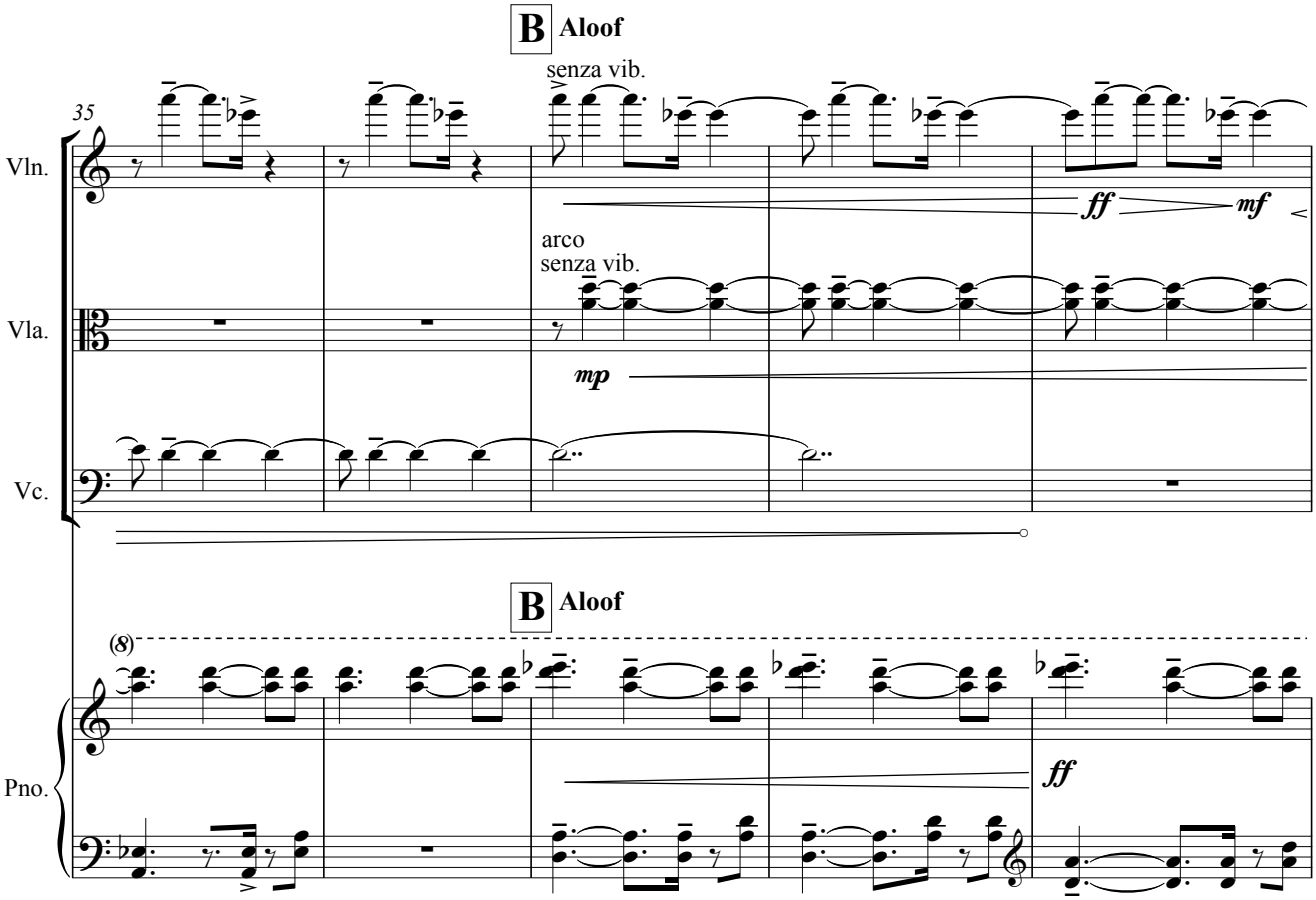
12
Vln.
Vla.
Vc.
(8)
Pno.
(8)

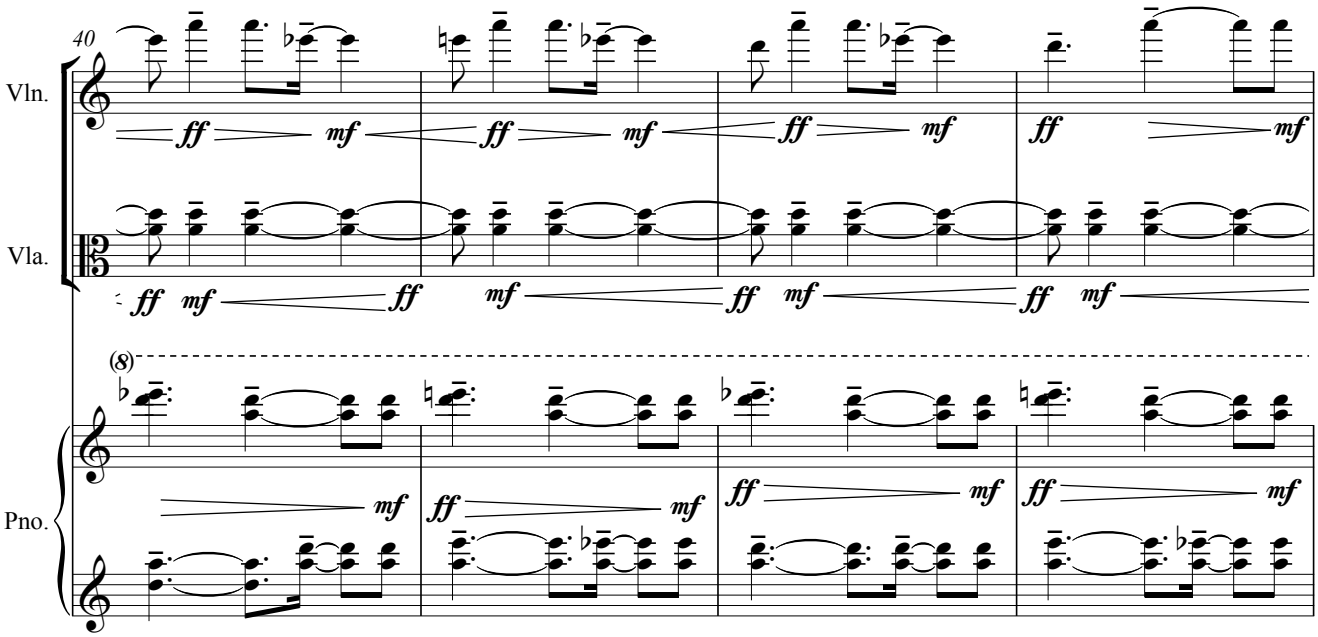

16
X 3
Vln.
Vla.
Vc.
X 3
(8)
Pno.
(8)

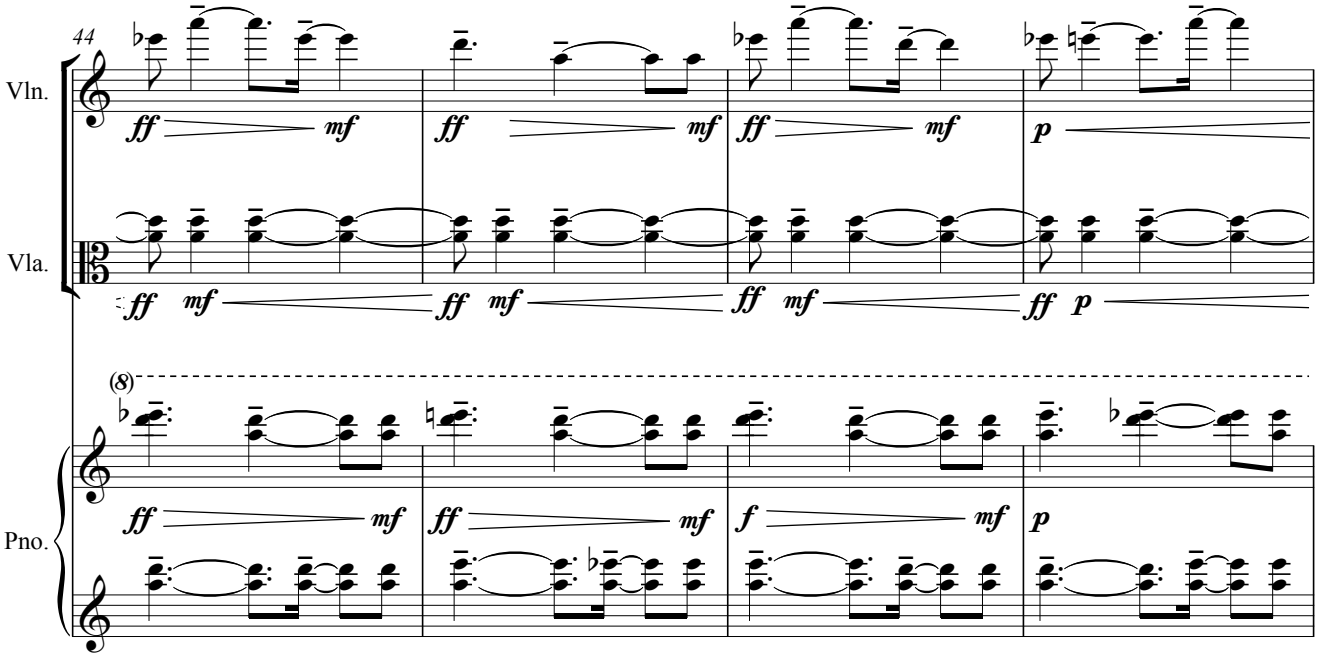

21
X 3
Vln.
Vla.
mf
fff
mf
fff
mf
Vc.
senza vib.
mp
X 3
(8)
mp
mf
Pno.
(8)
loco

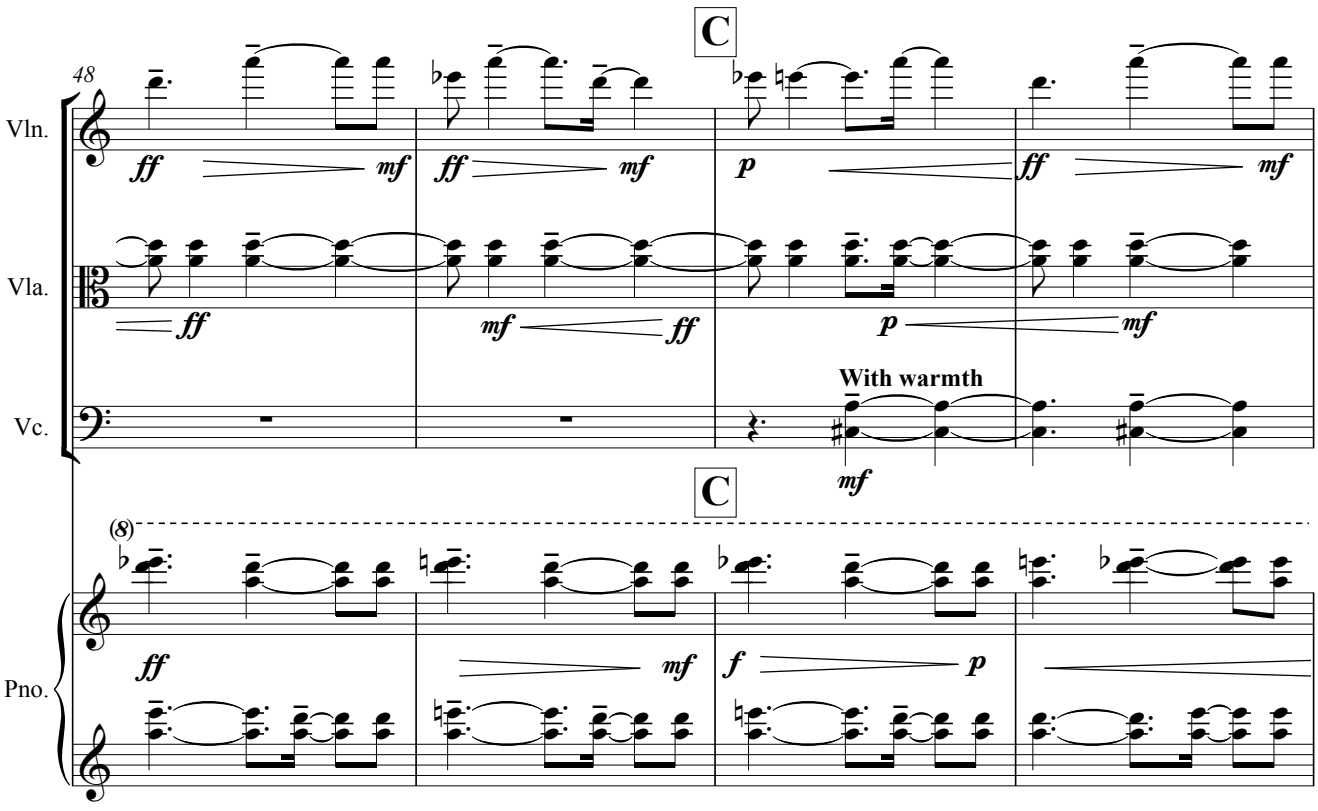

25
arco
Vln.
Vla.
Vc.
Pno.
fp
mf
mp
p
mf
f
(8)
mp
mf

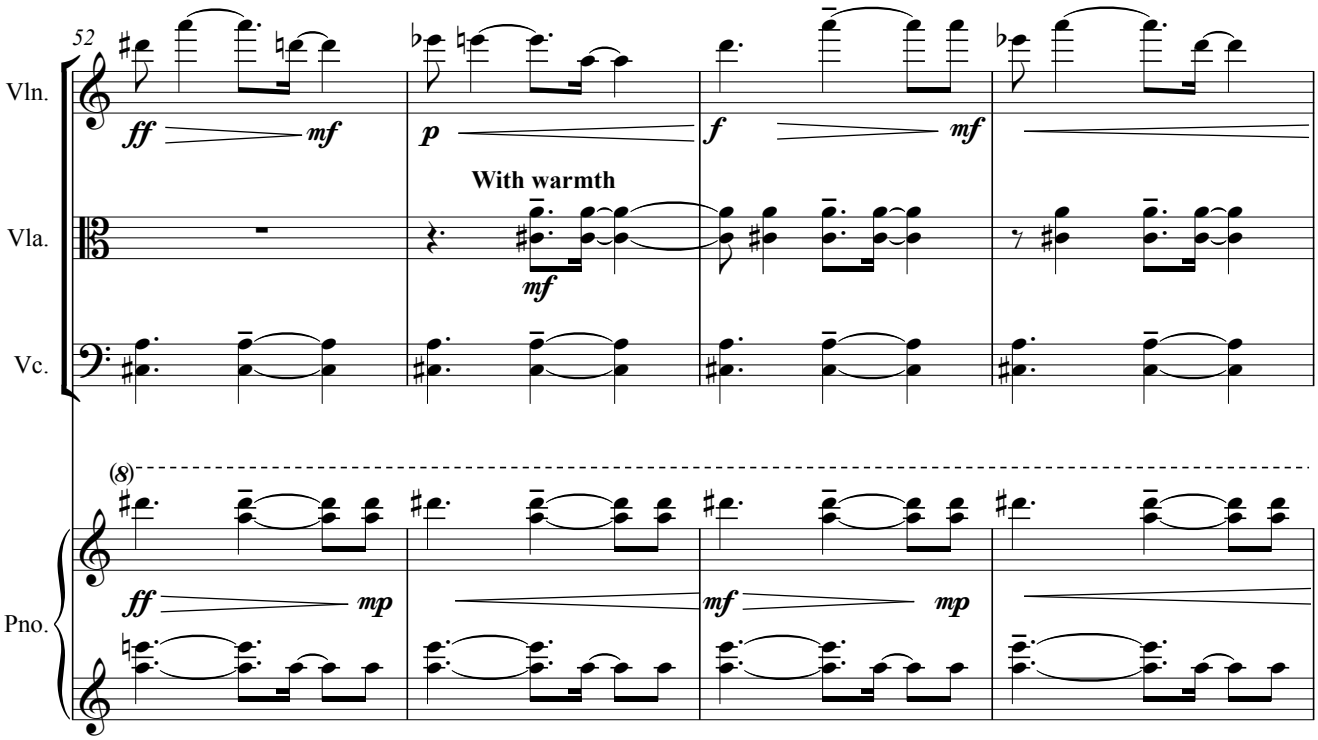

30
Vln.
Vla.
Vc.
Pno.
mp
mp
ff
(8)
mp

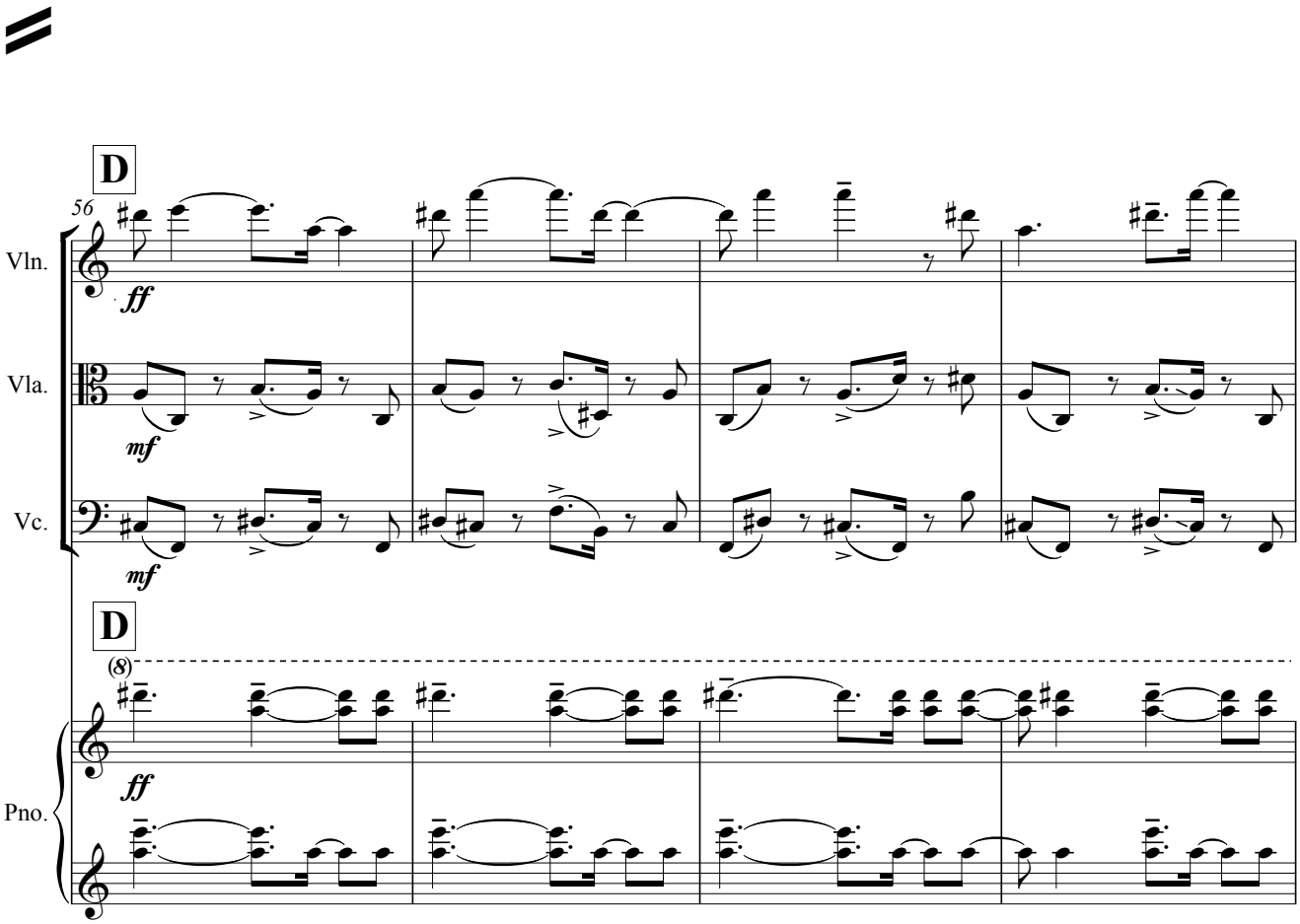

B Aloof
senza vib.
35
Vln.
ff
mf
arco
senza vib.
Vla.
mp
Vc.
B Aloof
(8)
Pno.
ff

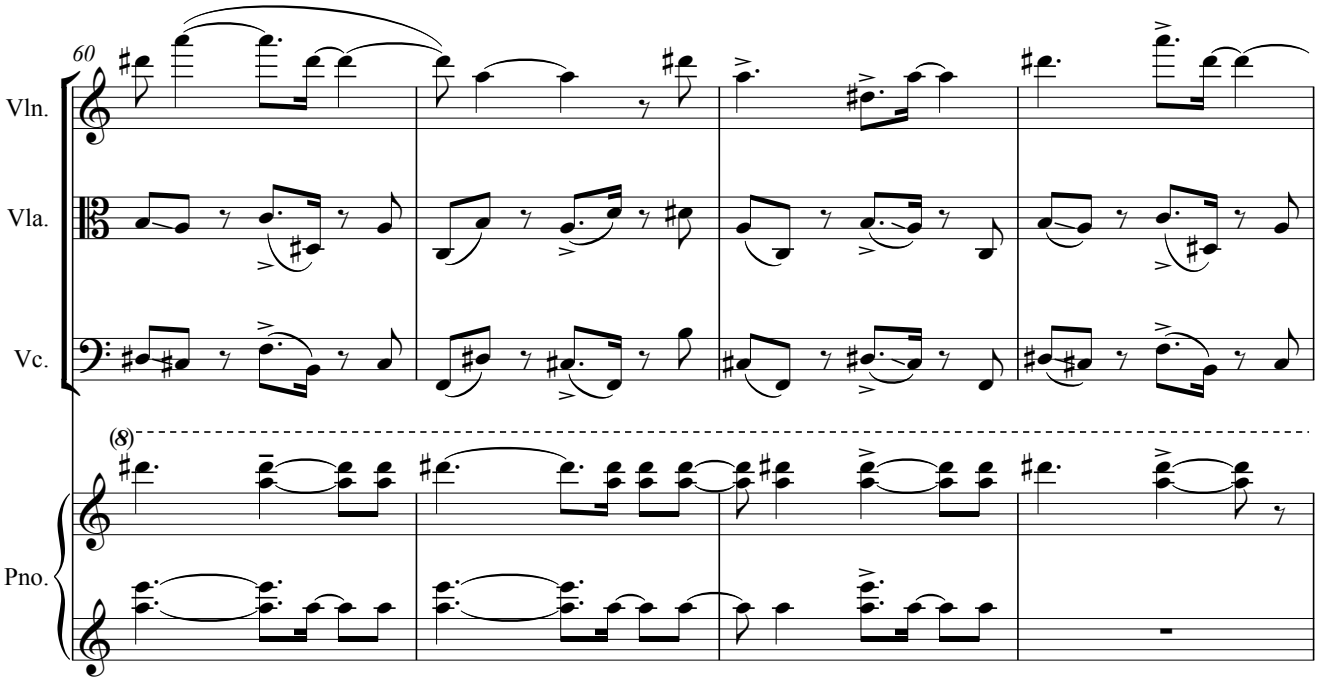

40
Vln.
ff
mf
Vla.
ff
mf
(8)
Pno.
mf
ff
mf

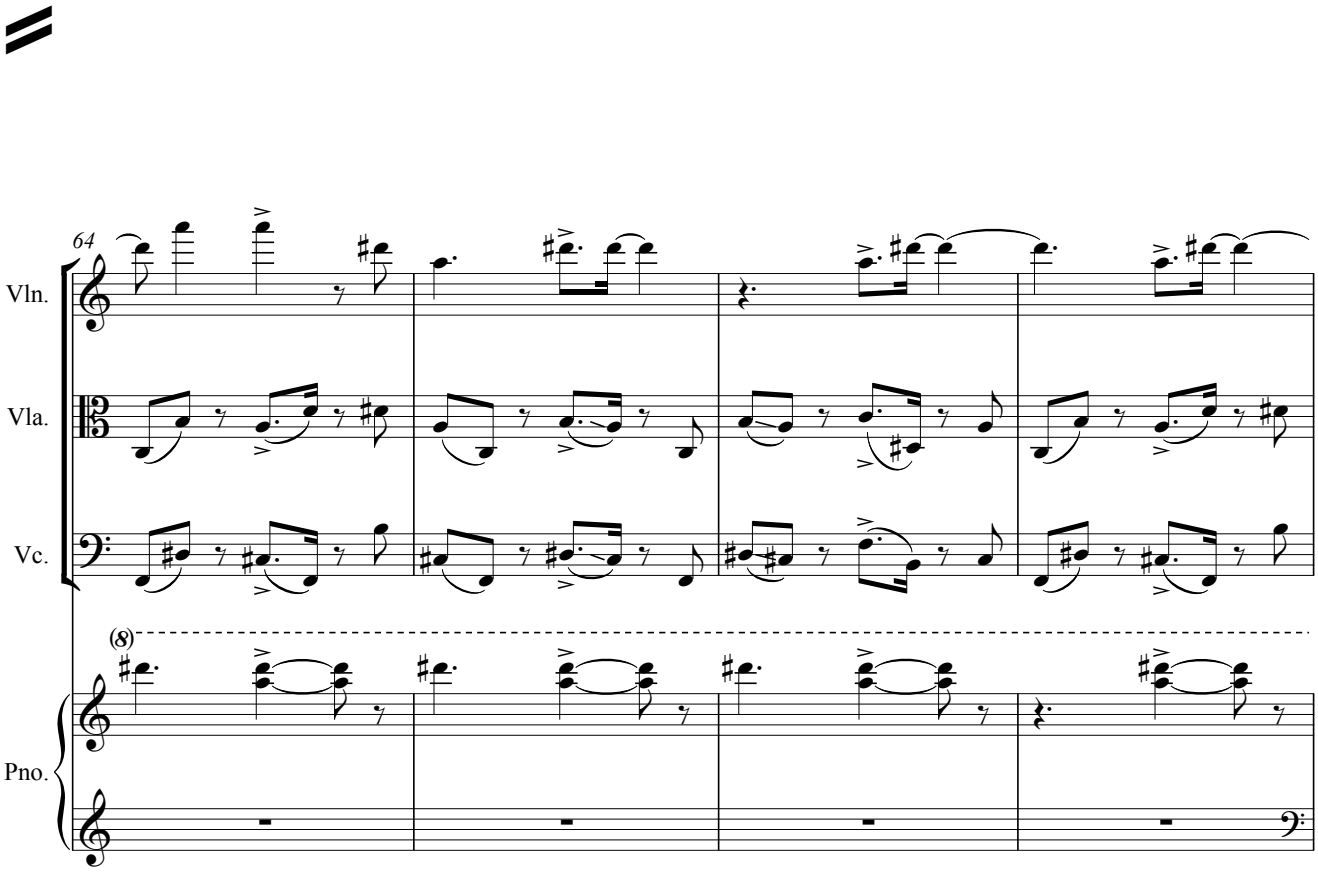

44
Vln.
Vla.
Pno.
ff
mf
p
(8)

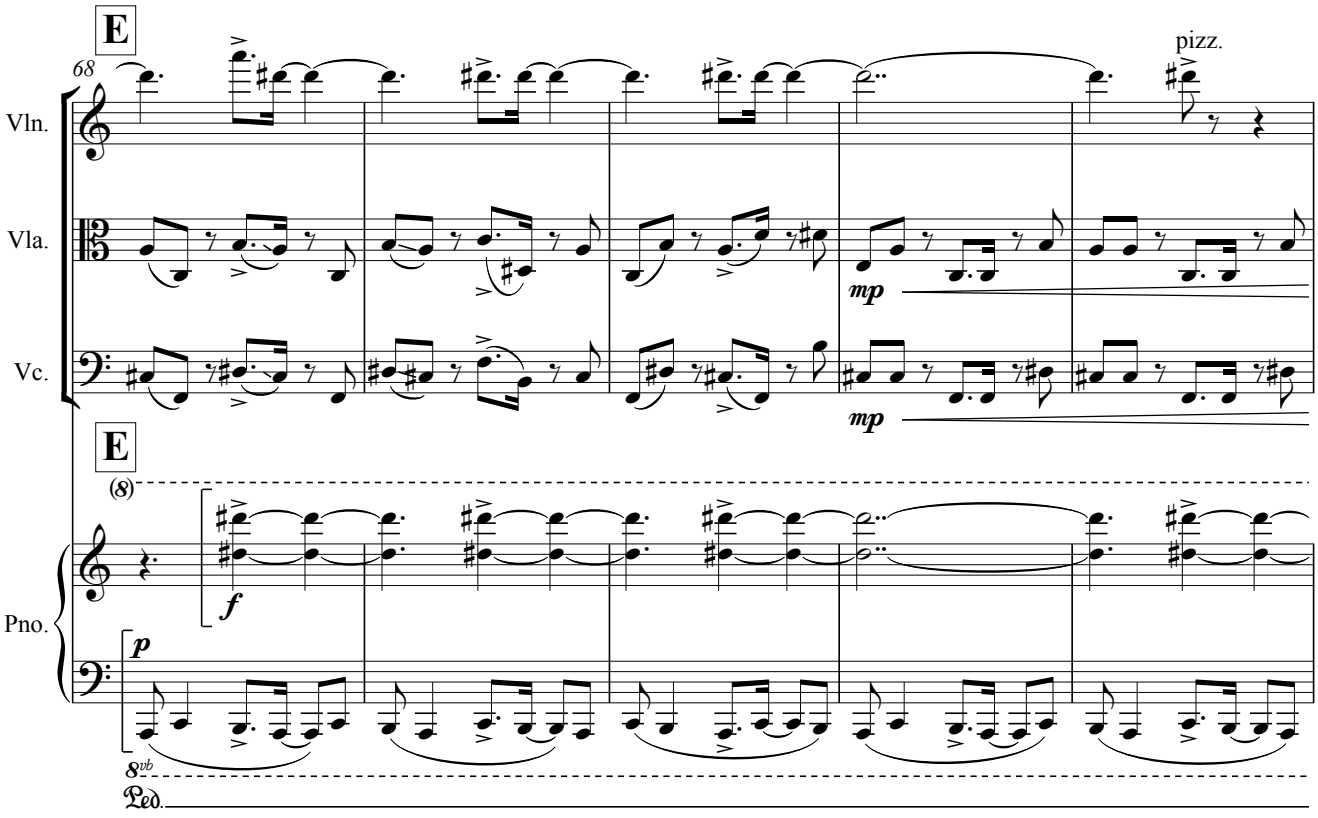

48
C
Vln.
Vla.
Vc.
Pno.
With warmth
ff
mf
p
f
(8)

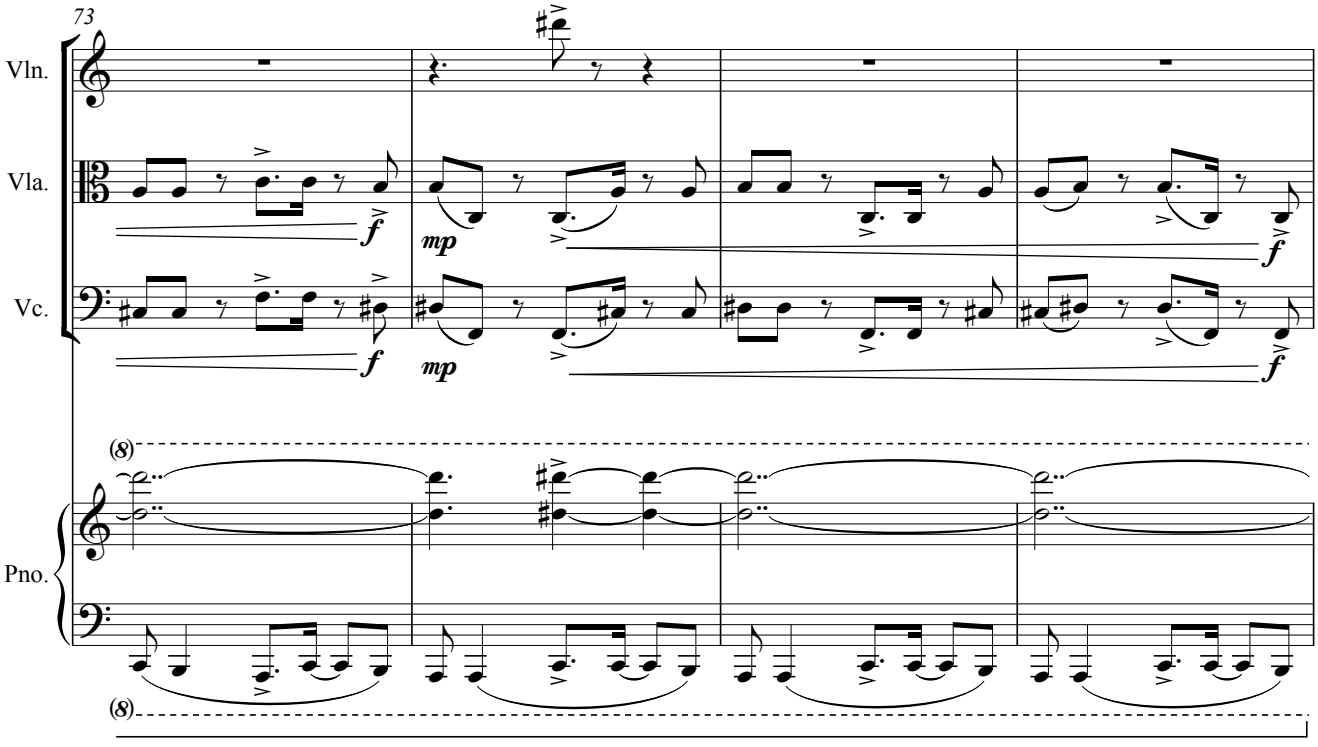

52
Vln.
ff
mf
p
f
mf
With warmth
Vla.
mf
Vc.
(8)
Pno.
ff
mp
mf
mp

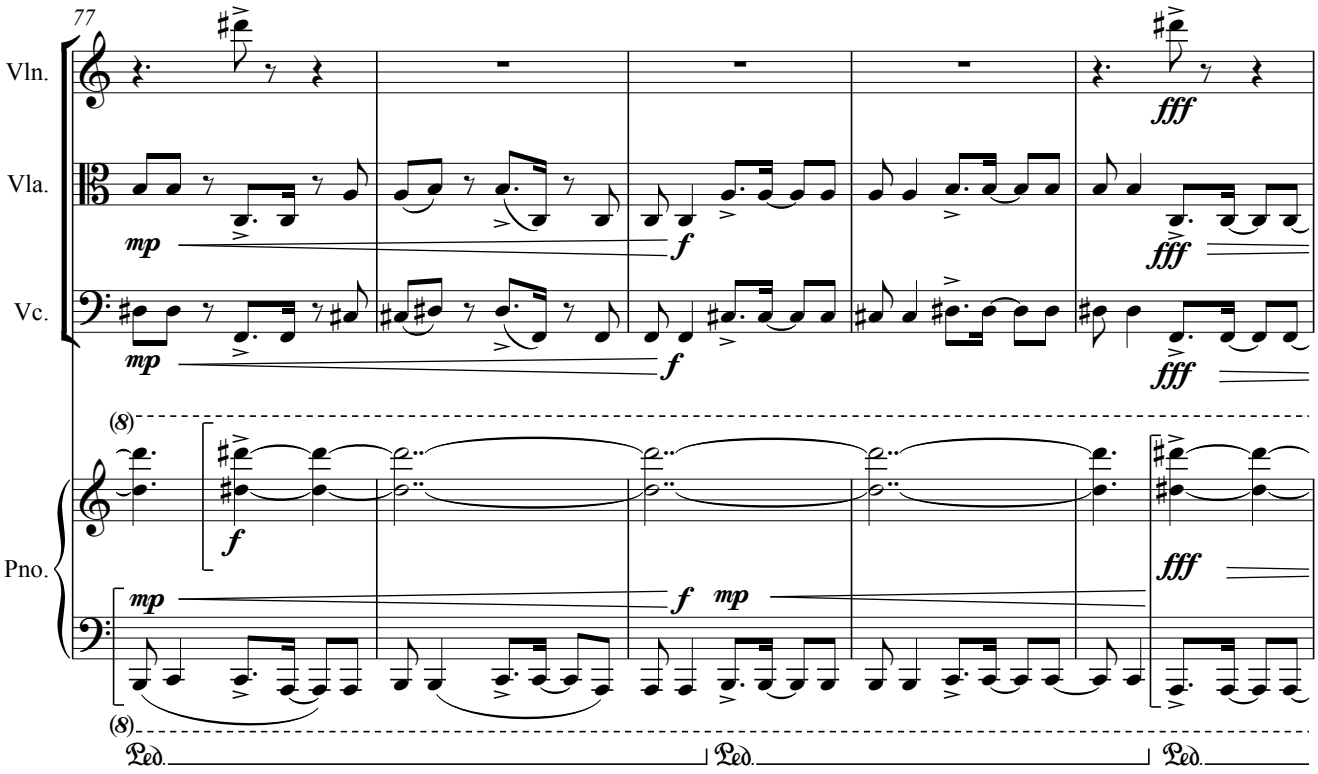

D
56
Vln.
ff
Vla.
mf
Vc.
mf
D
(8)
Pno.
ff

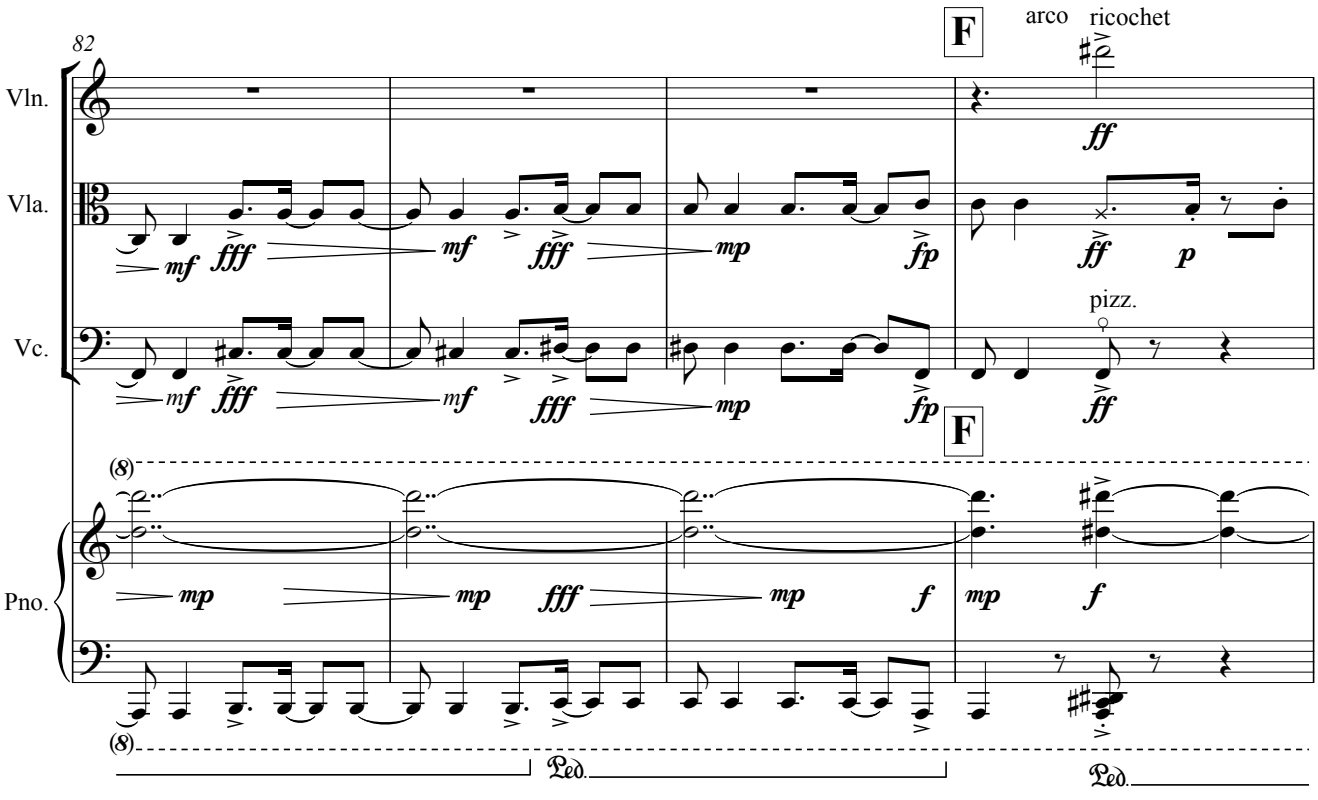

60
Vln.
Vla.
Vc.
(8)
Pno.

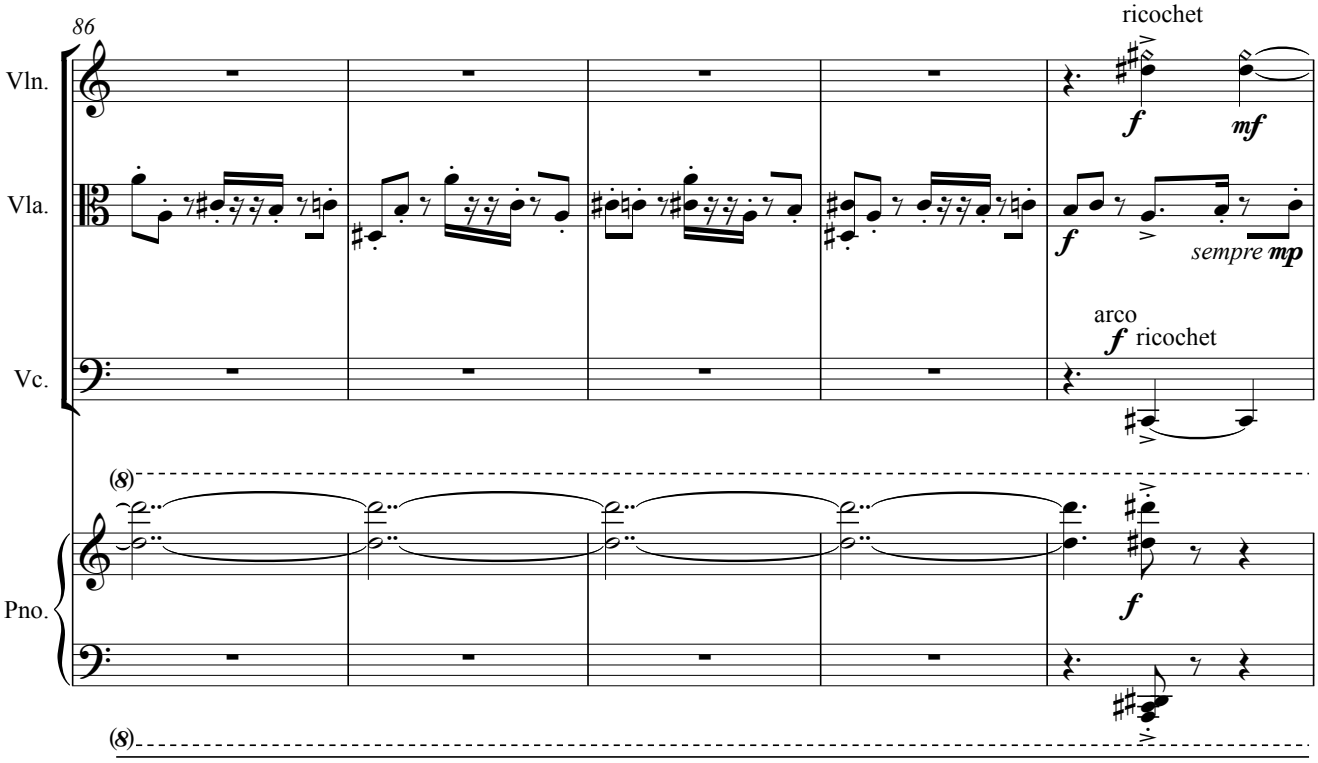

64
Vln.
Vla.
Vc.
(8)
Pno.

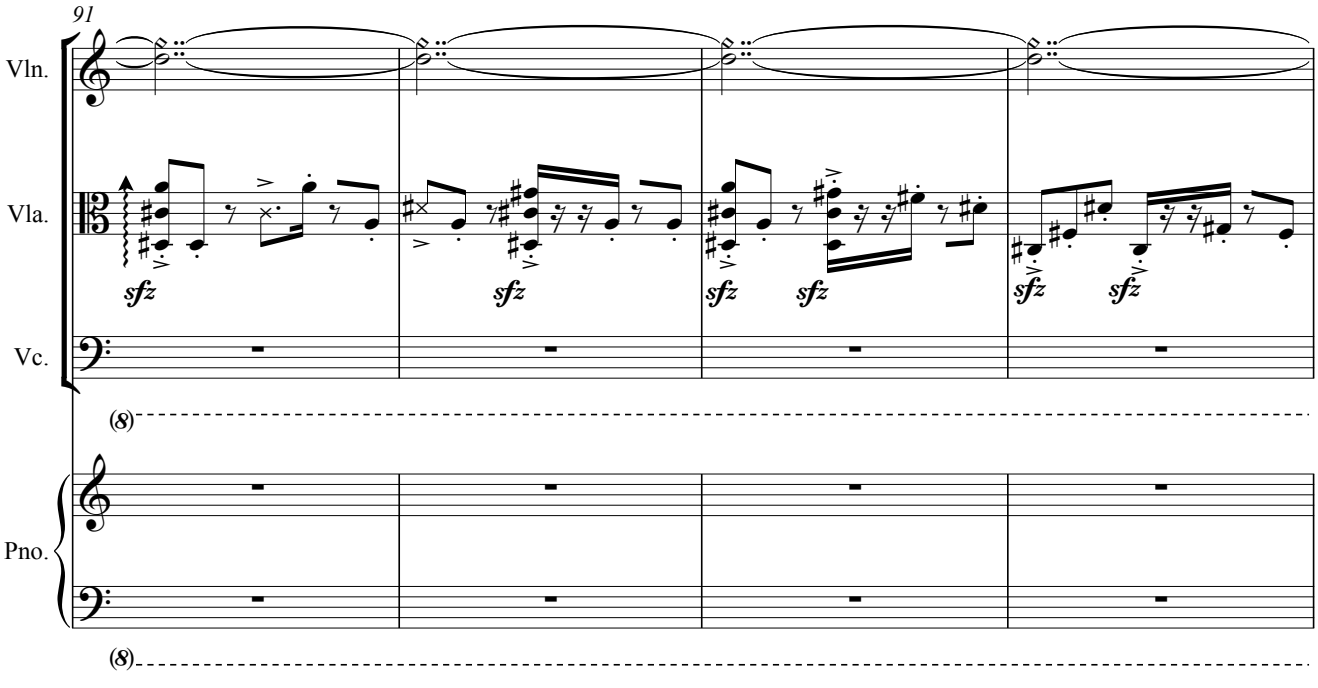

E
68
pizz.
Vln.
Vla.
Vc.
mp
mp
E
(8)
Pno.
f
p
8vb
Ped.

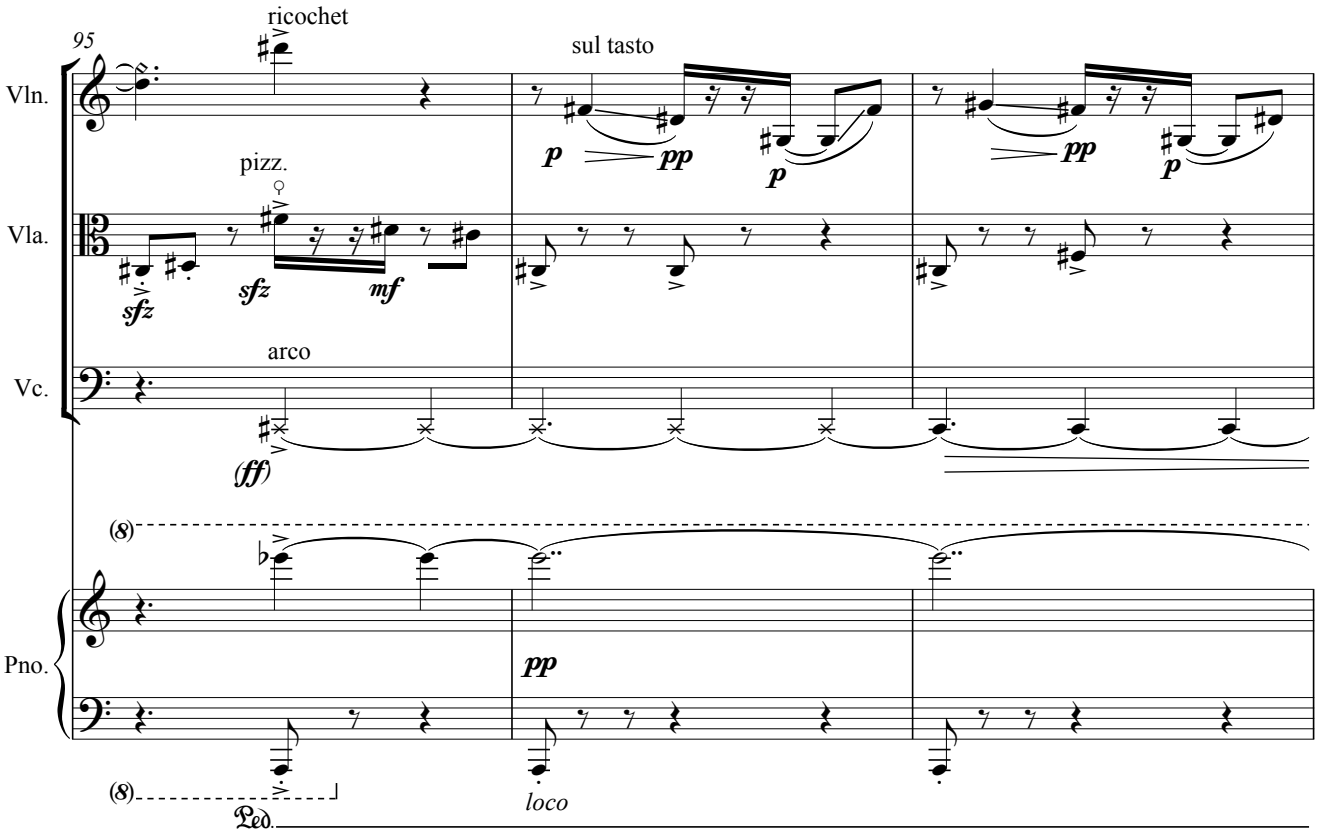

73
Vln.
Vla.
Vc.
f
mp
f
f
mp
f
(8)
Pno.
(8)

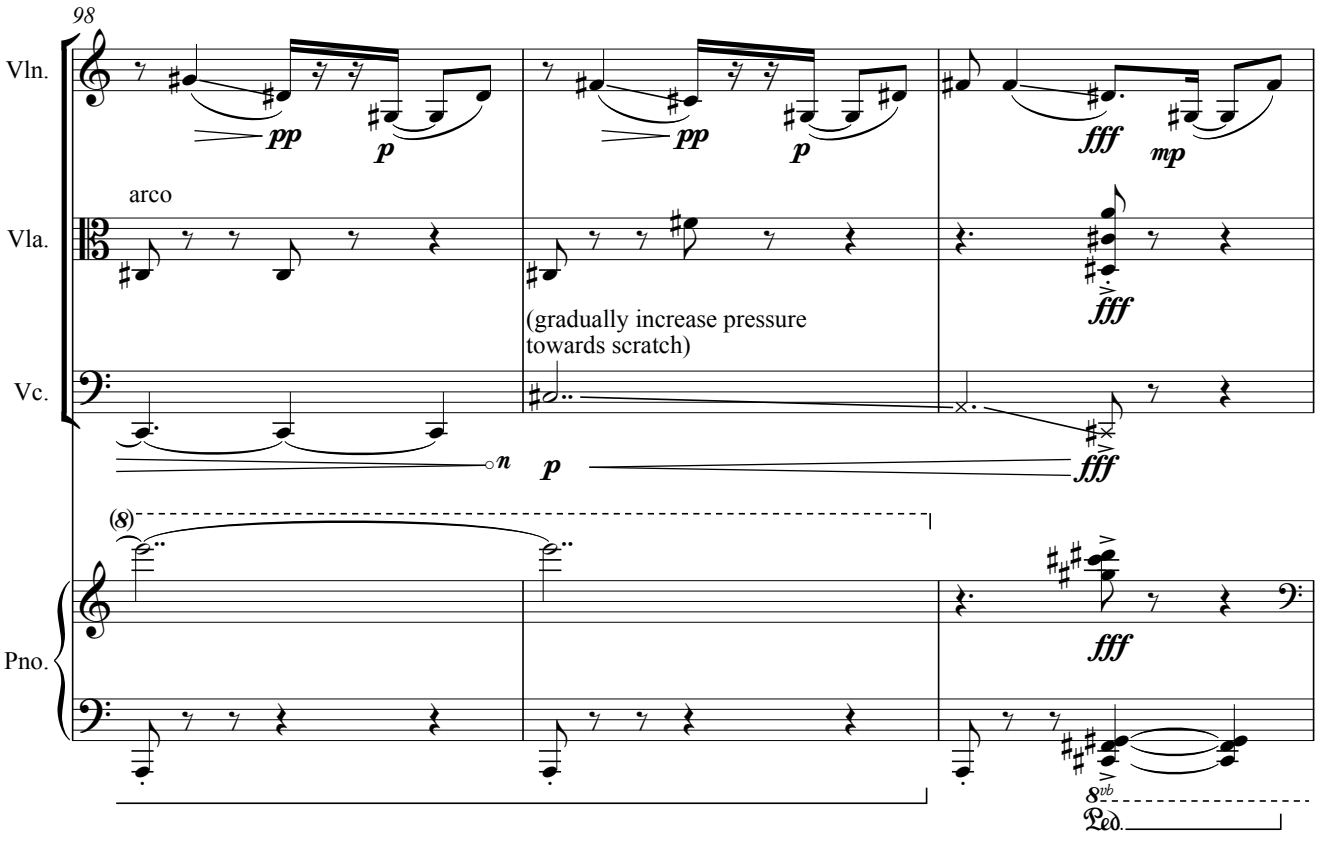

77
Vln.
Vla.
Vc.
Pno.
mp
f
fff
(8)
Ped.

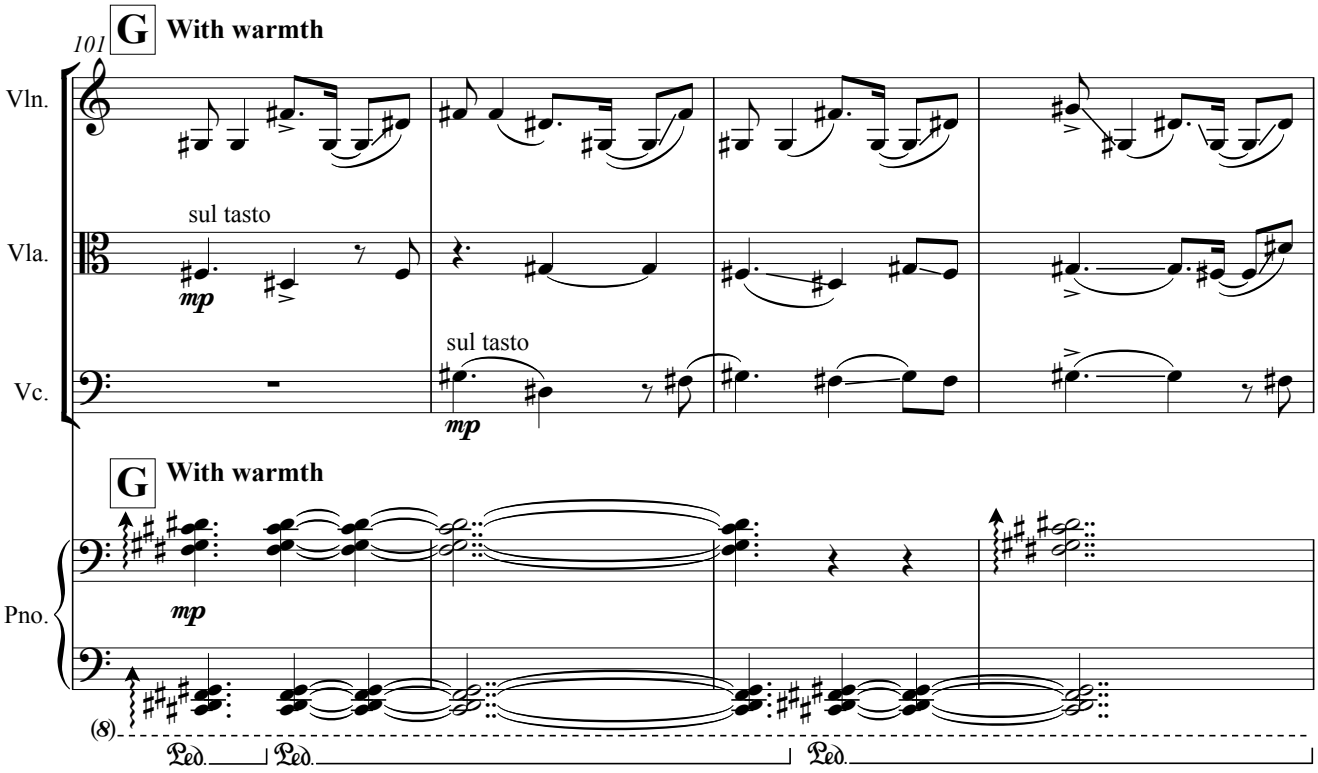

82
F
arco ricochet
pizz.
Vln.
Vla.
Vc.
Pno.
mf
fff
mp
fp
ff
p
f
(8)
Ped.

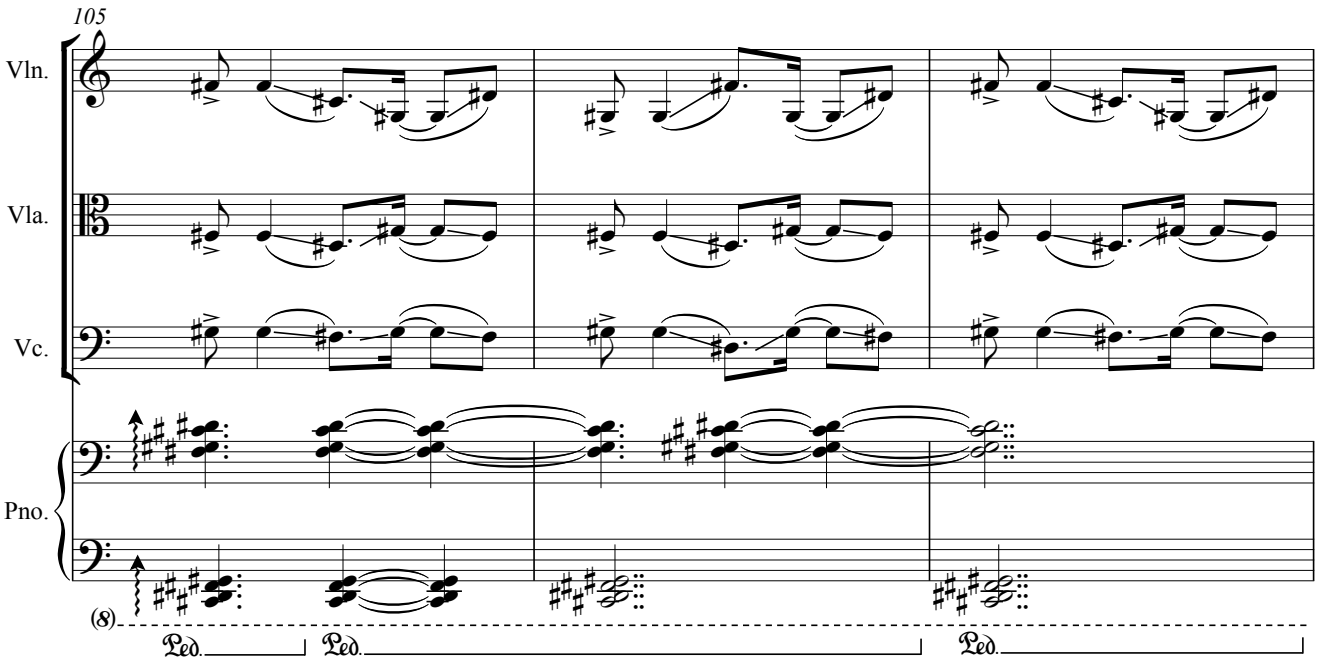

86
ricochet
Vln.
Vla.
Vc.
Pno.
f
mf
f
sempre mp
arco
f ricochet
f

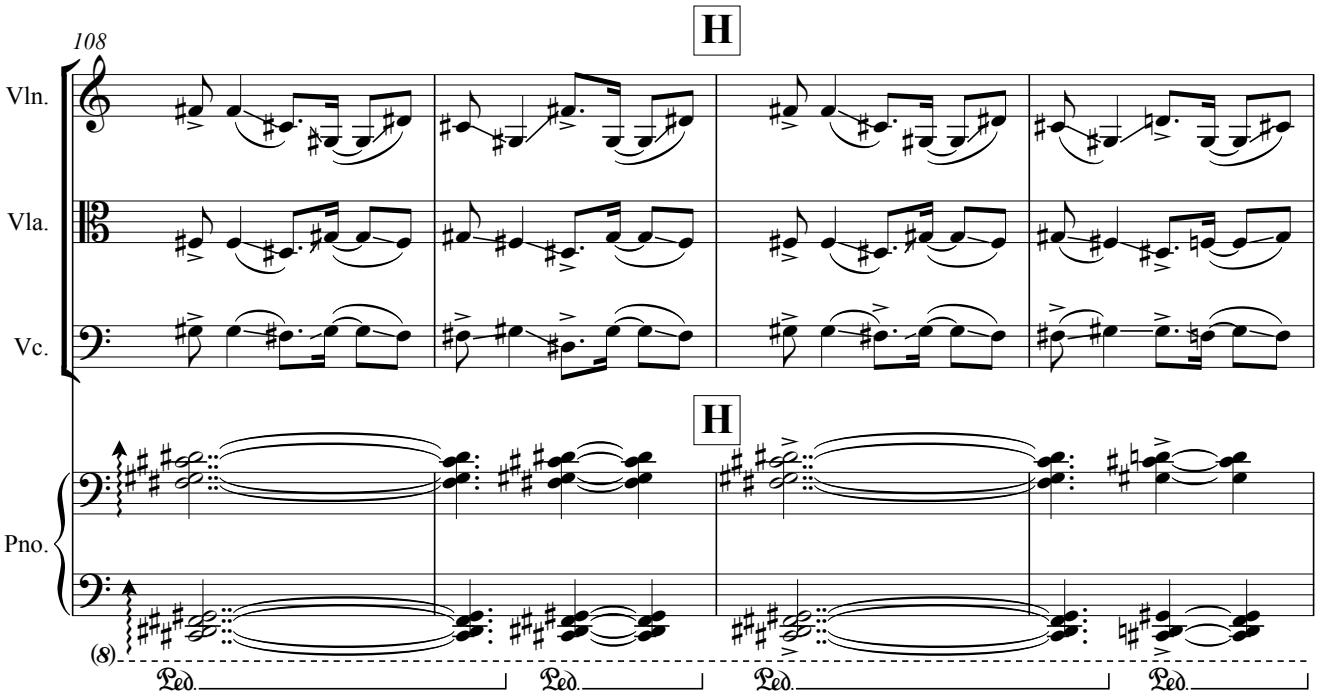

91
Vln.
Vla.
Vc.
Pno.
sfz
sfz
sfz
sfz
sfz
sfz

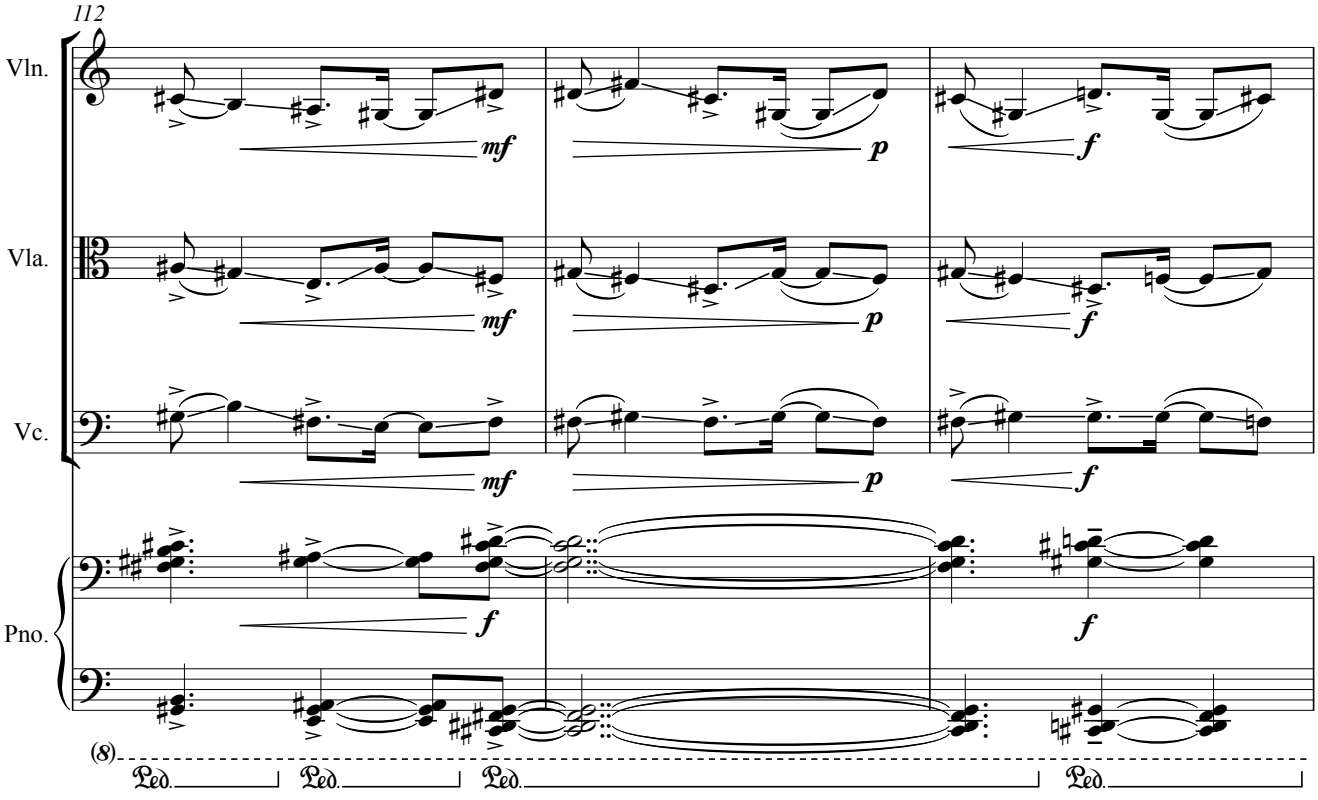

95
ricochet
sul tasto
Vln.
pizz.
Vla.
arco
Vc.
Pno.
loco

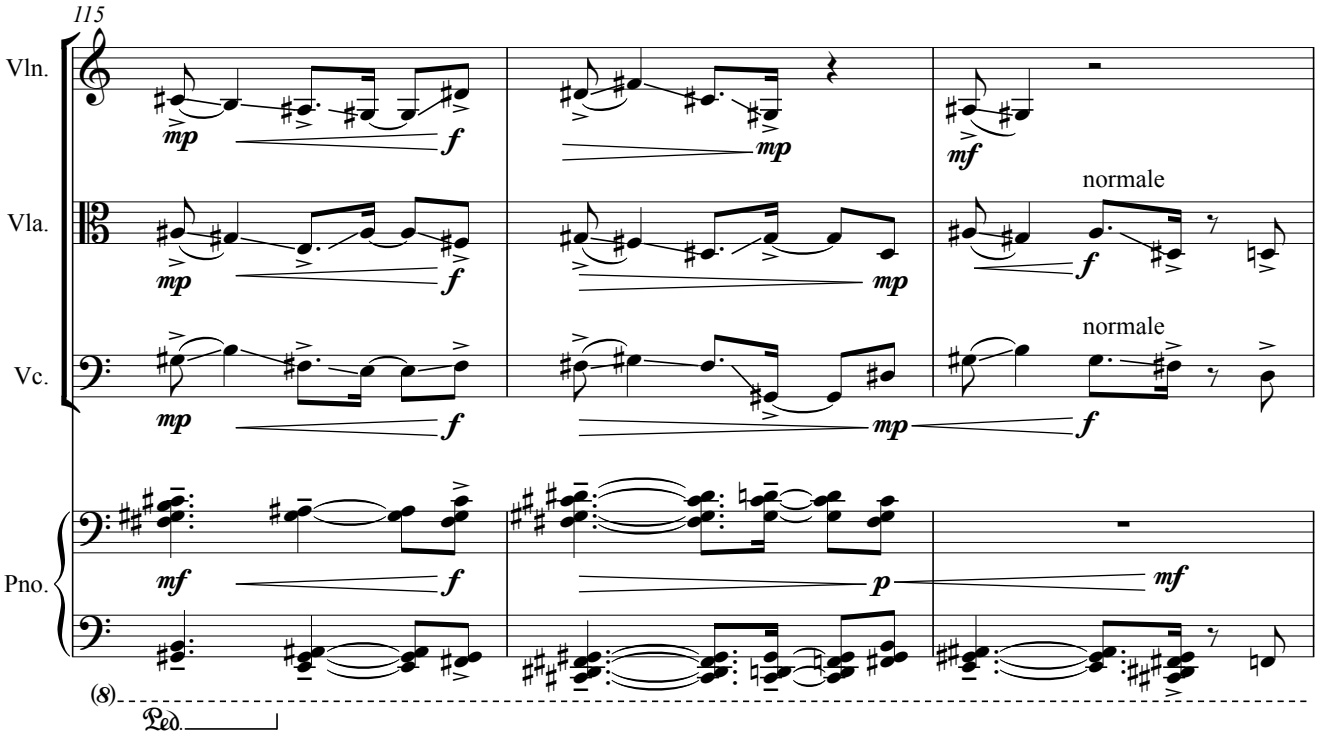

98
Vln.
arco
Vla.
(gradually increase pressure
towards scratch)
Vc.
Pno.

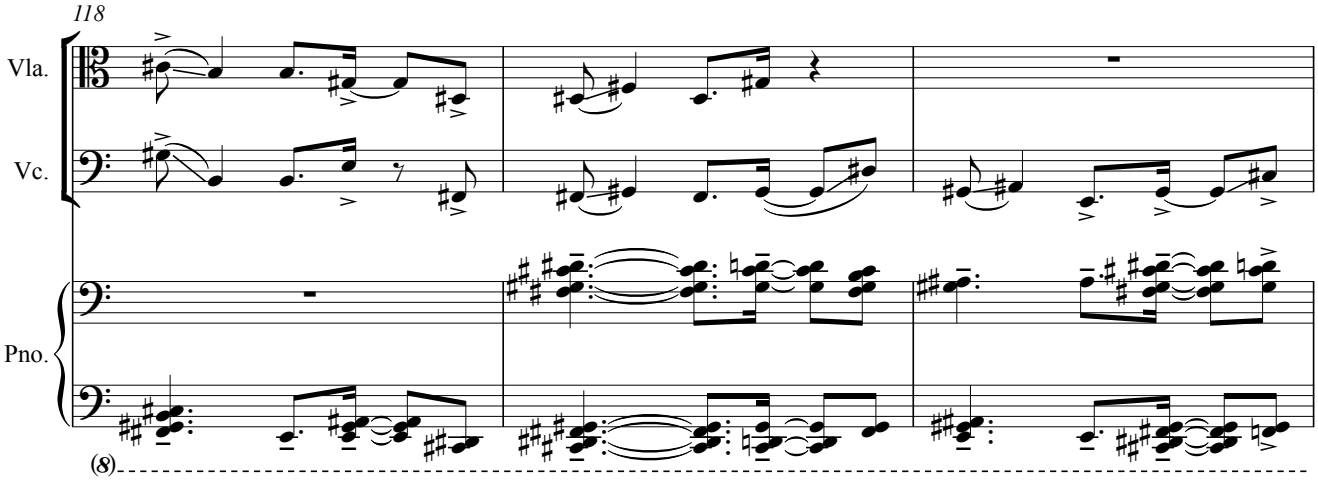

101
G
With warmth
Vln.
Vla.
sul tasto
mp
Vc.
sul tasto
mp
G
With warmth
Pno.
mp
(8)
Ped.
Ped.
Ped.

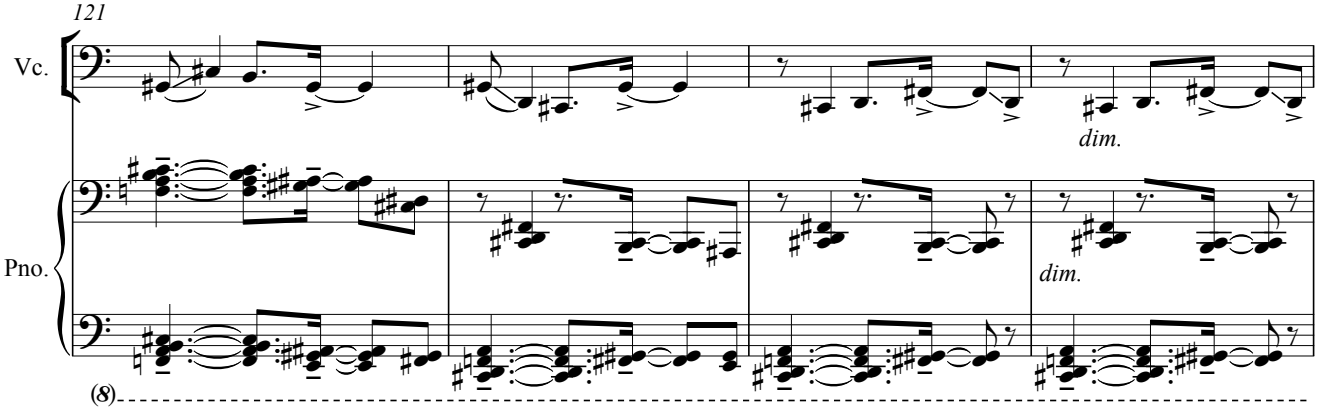

105
Vln.
Vla.
Vc.
Pno.
(8)
Ped.
Ped.
Ped.

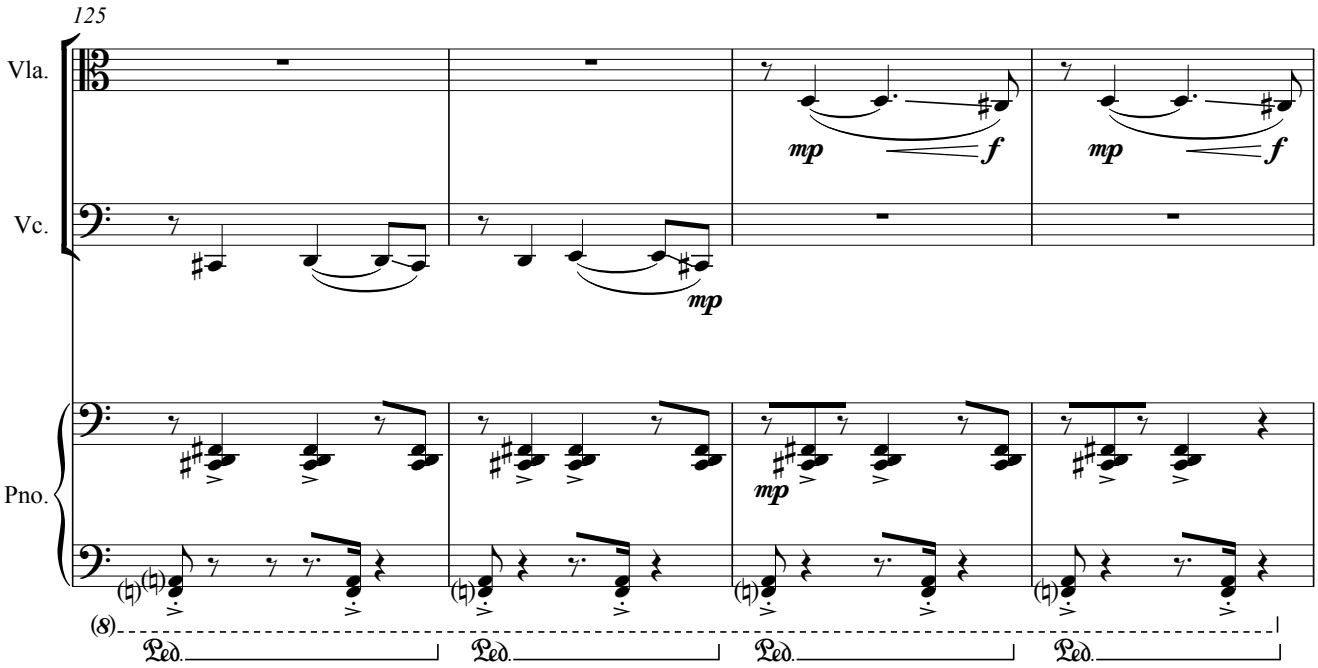

H
108
Vln.
Vla.
Vc.
H
Pno.
(8)
Ped.
Ped.
Ped.
Ped.

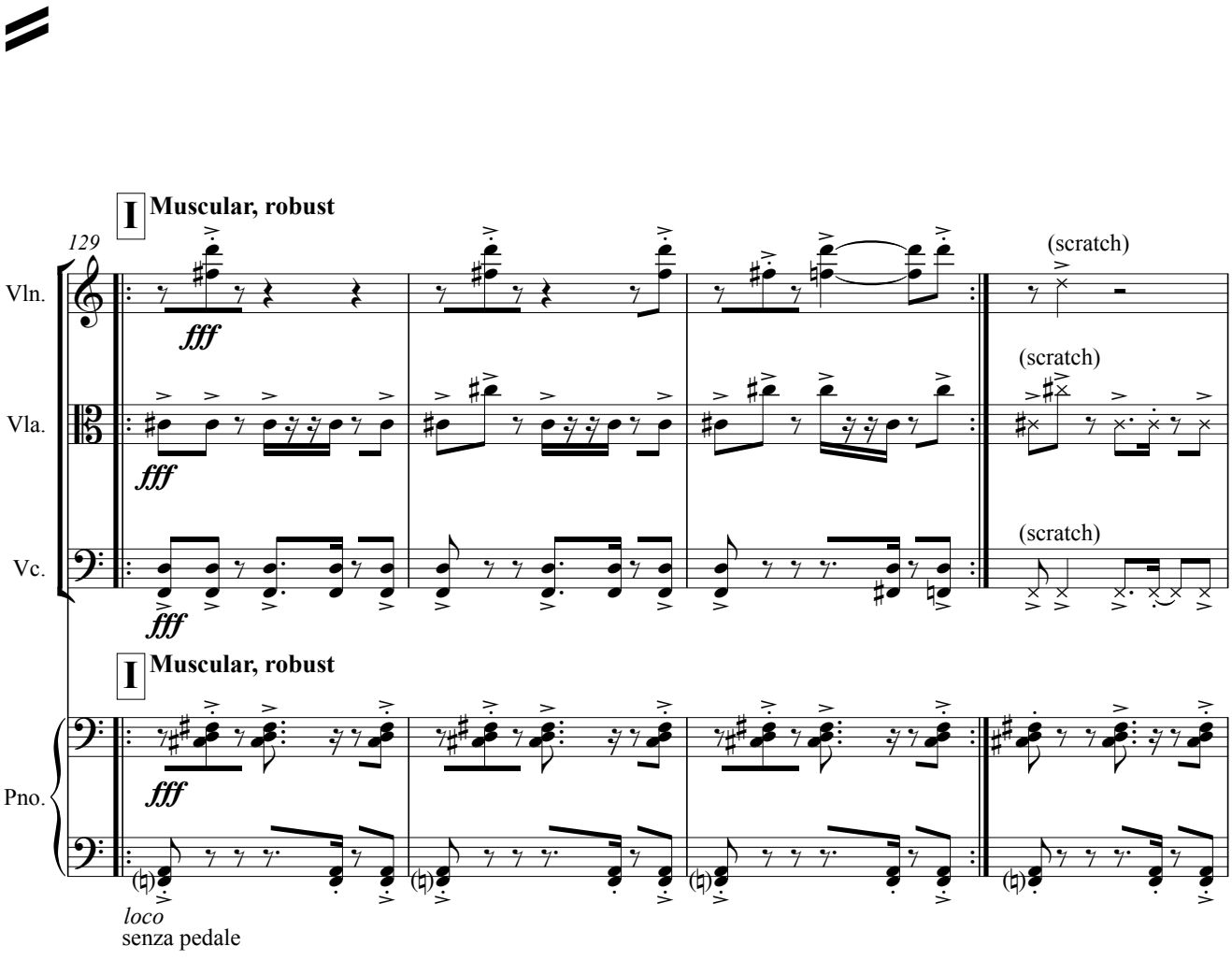

112
Vln.
mf
p
f
Vla.
mf
p
f
Vc.
mf
p
f
Pno.
f
f
(8)
Ped.
Ped.
Ped.
Ped.

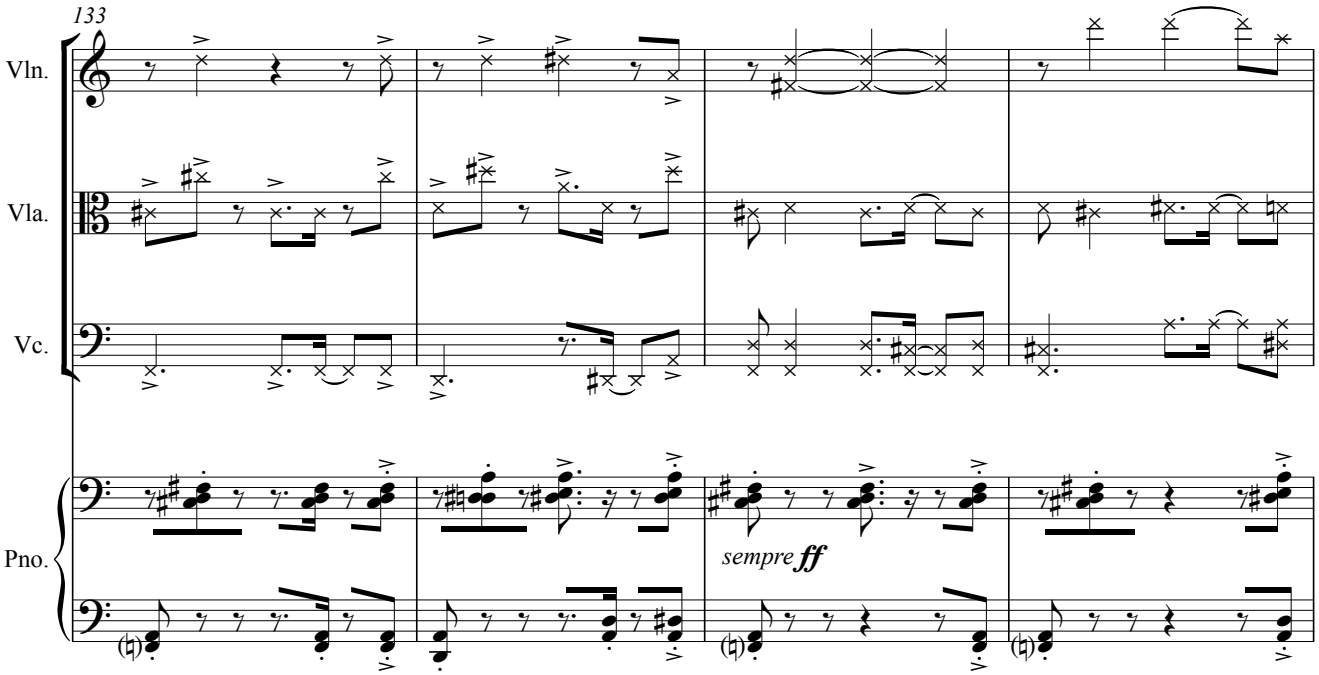

115
Vln.
Vla.
Vc.
Pno.
normale
normale
mp
f
mf
p
(8)
Ped.

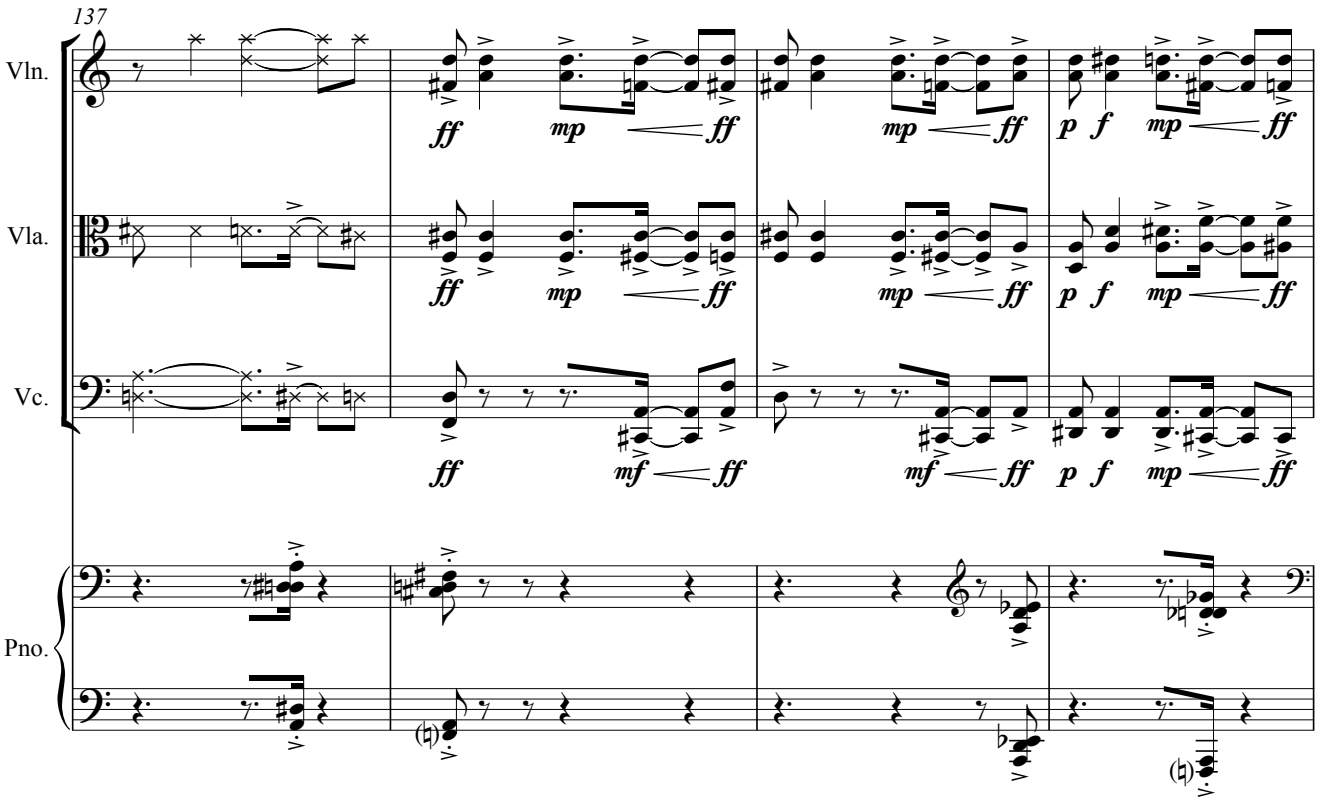

118
Vla.
Vc.
Pno.
(8)

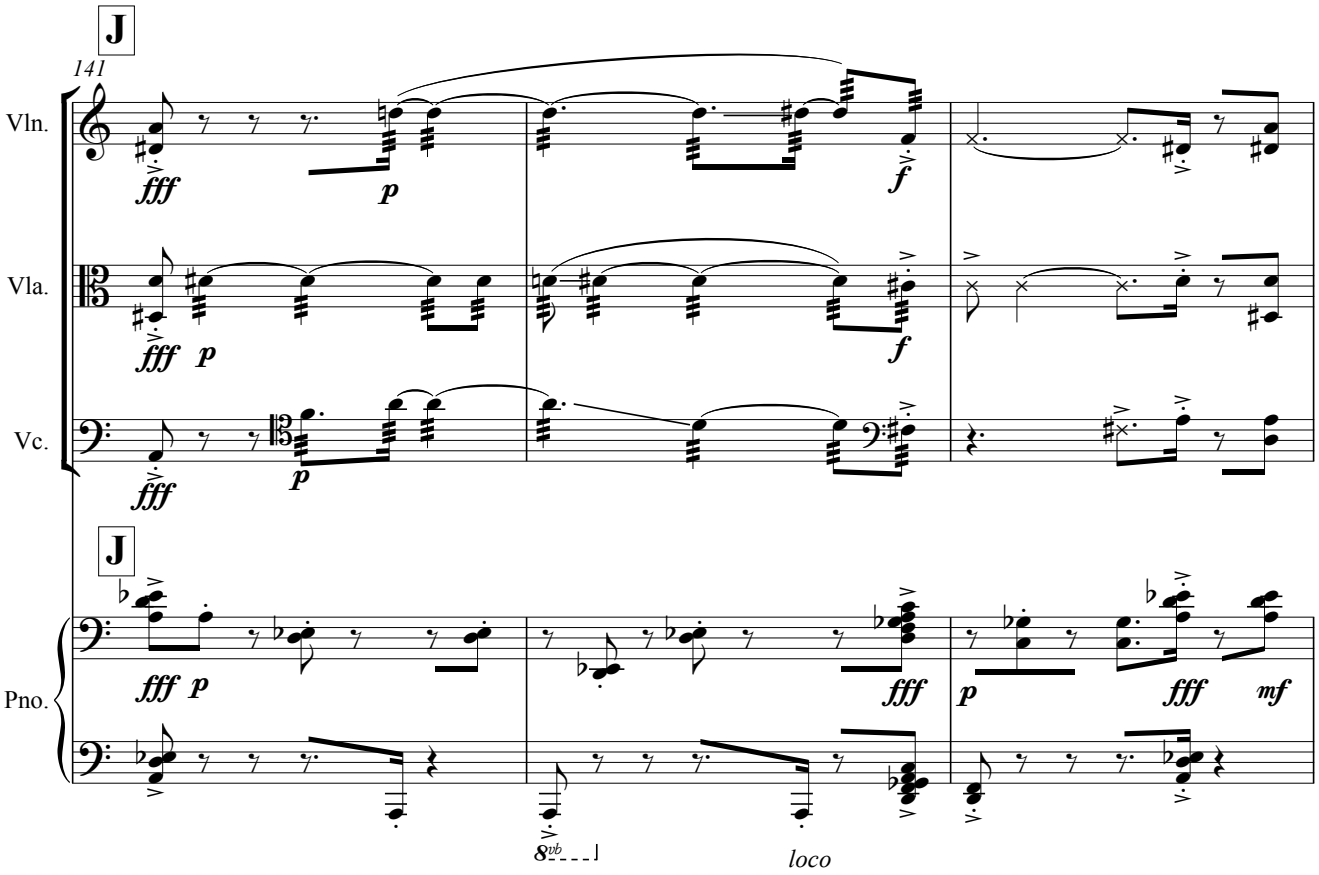

121
Vc.
Pno.
dim.
dim.
(8)

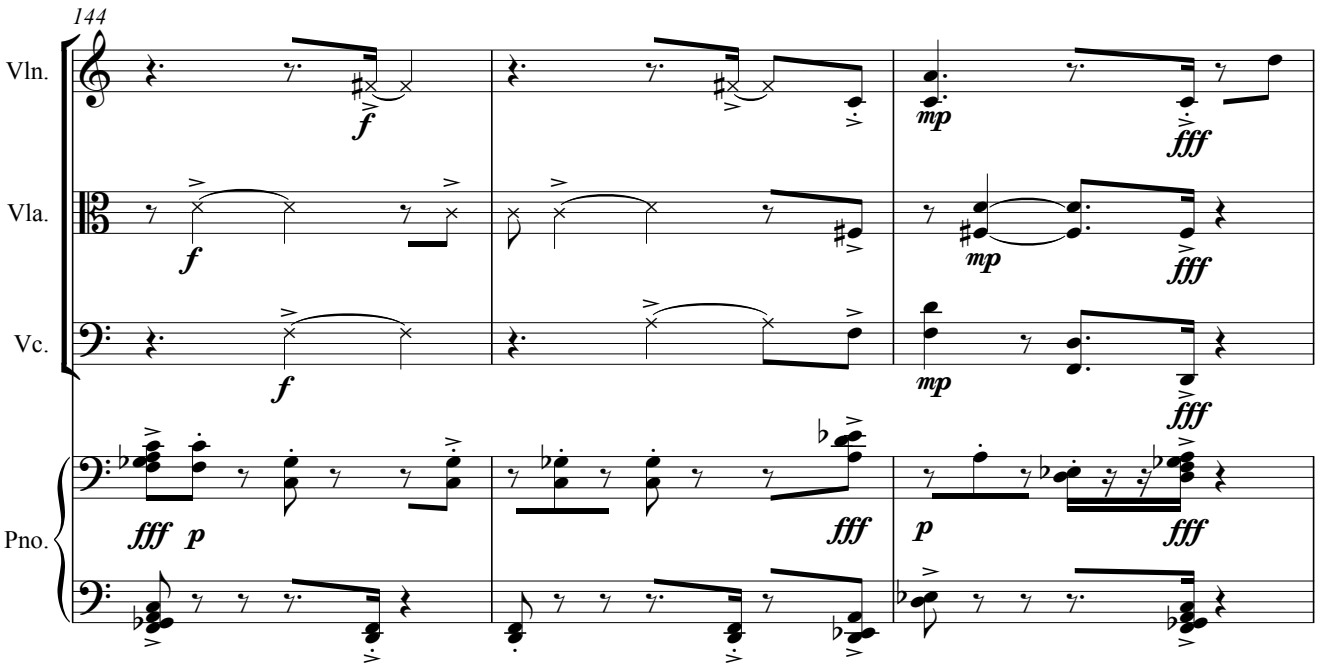

125
Vla.
Vc.
Pno.
mp
f
mp
f
mp
mp
(8)
Ped.
Ped.
Ped.
Ped.

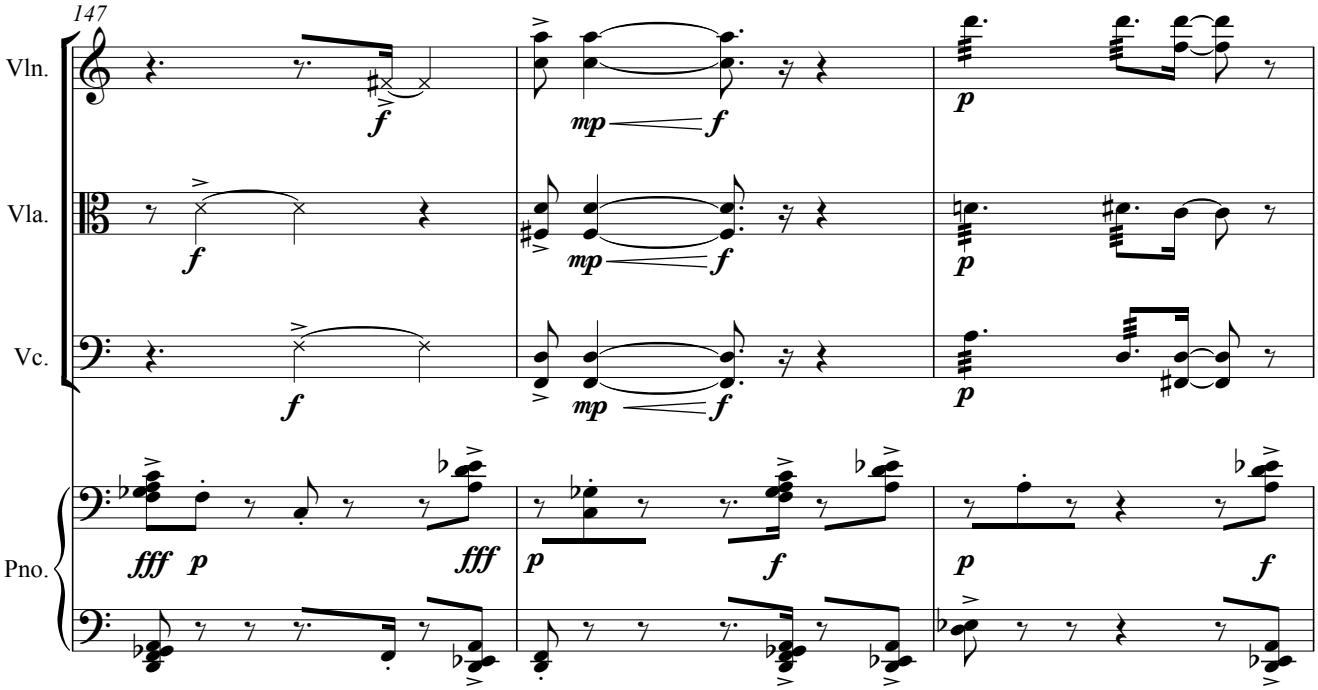

I Muscular, robust
129
Vln.
Vla.
Vc.
Pno.
fff
fff
fff
fff
(scratch)
(scratch)
(scratch)
I Muscular, robust
loco
senza pedale

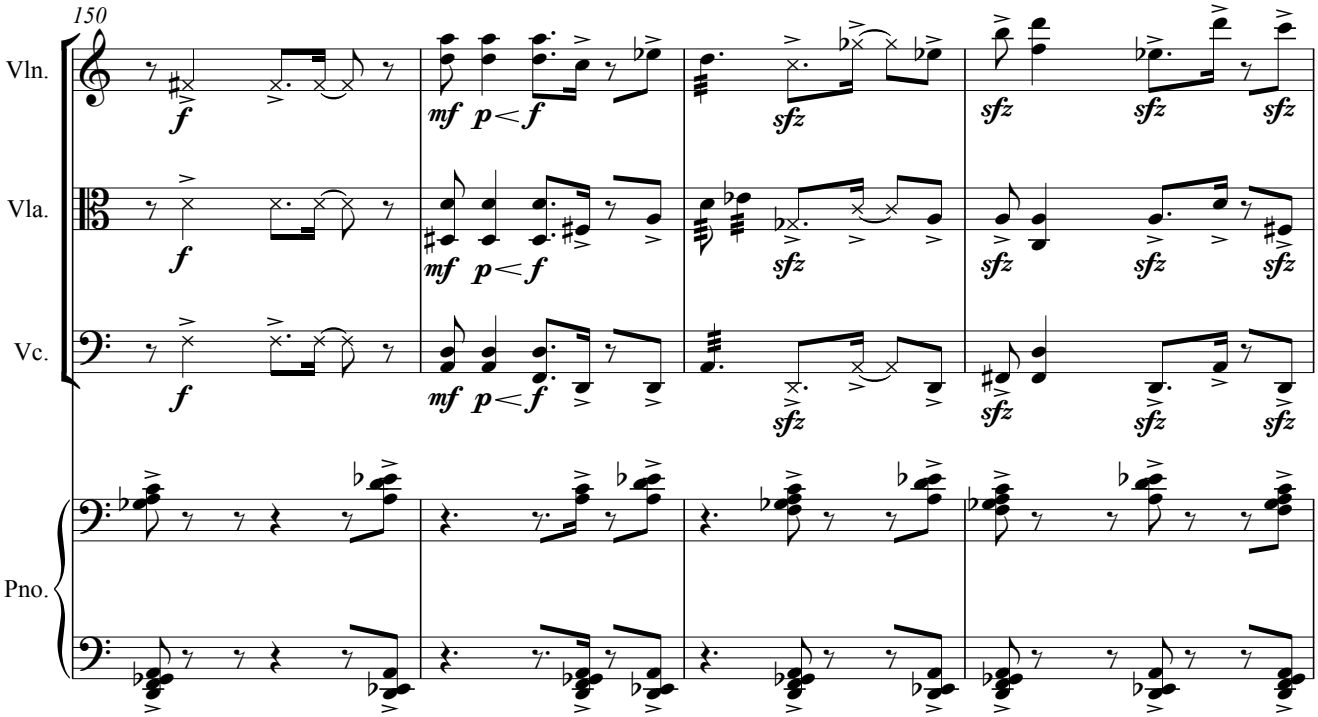

133
Vln.
Vla.
Vc.
Pno.
sempre ff

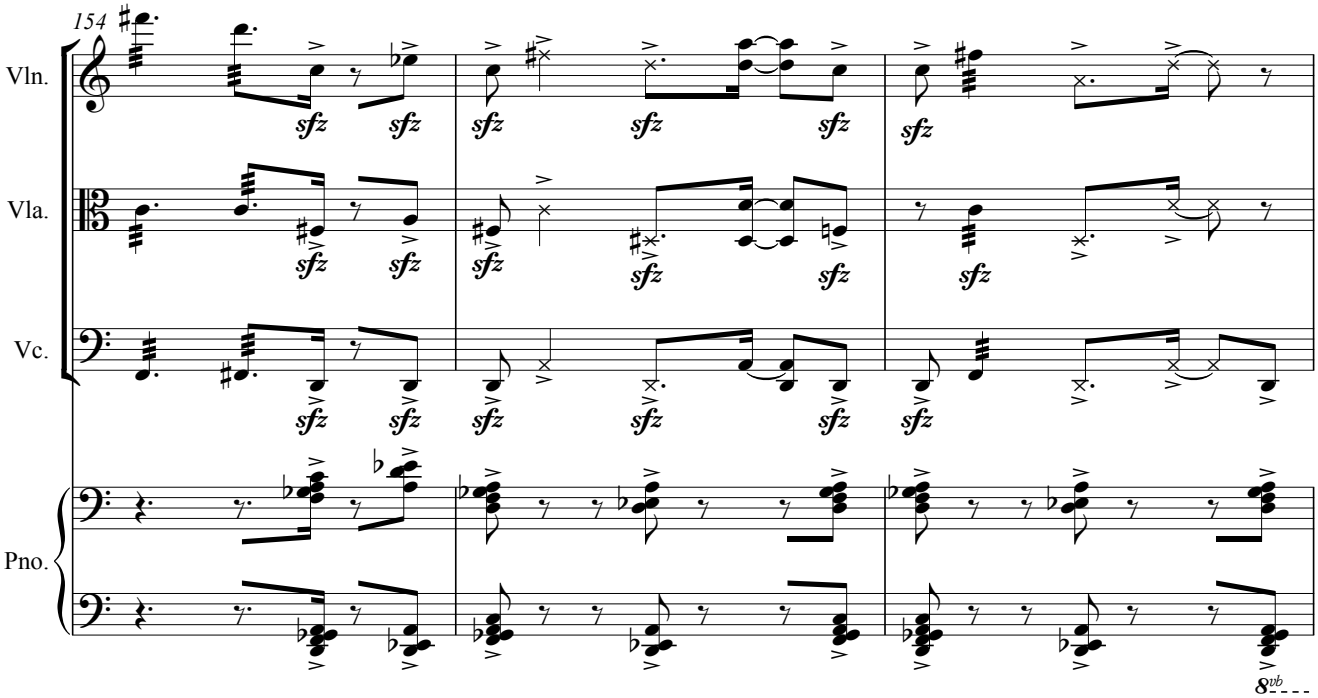

137
Vln.
Vla.
Vc.
Pno.
ff mp ff
mp ff
p f mp ff
mf ff

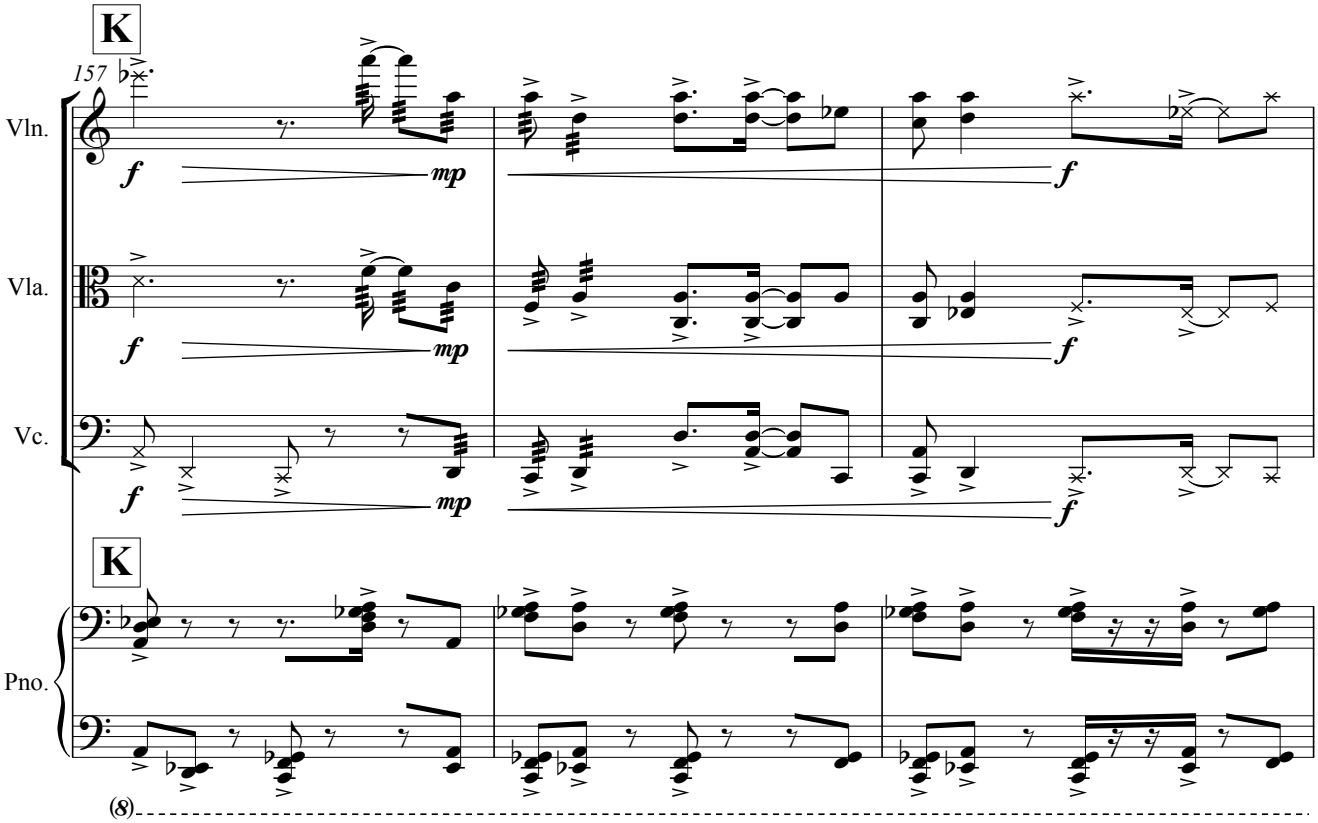

J
141
Vln.
Vla.
Vc.
Pno.
fff
p
f
mf
8vb
loco

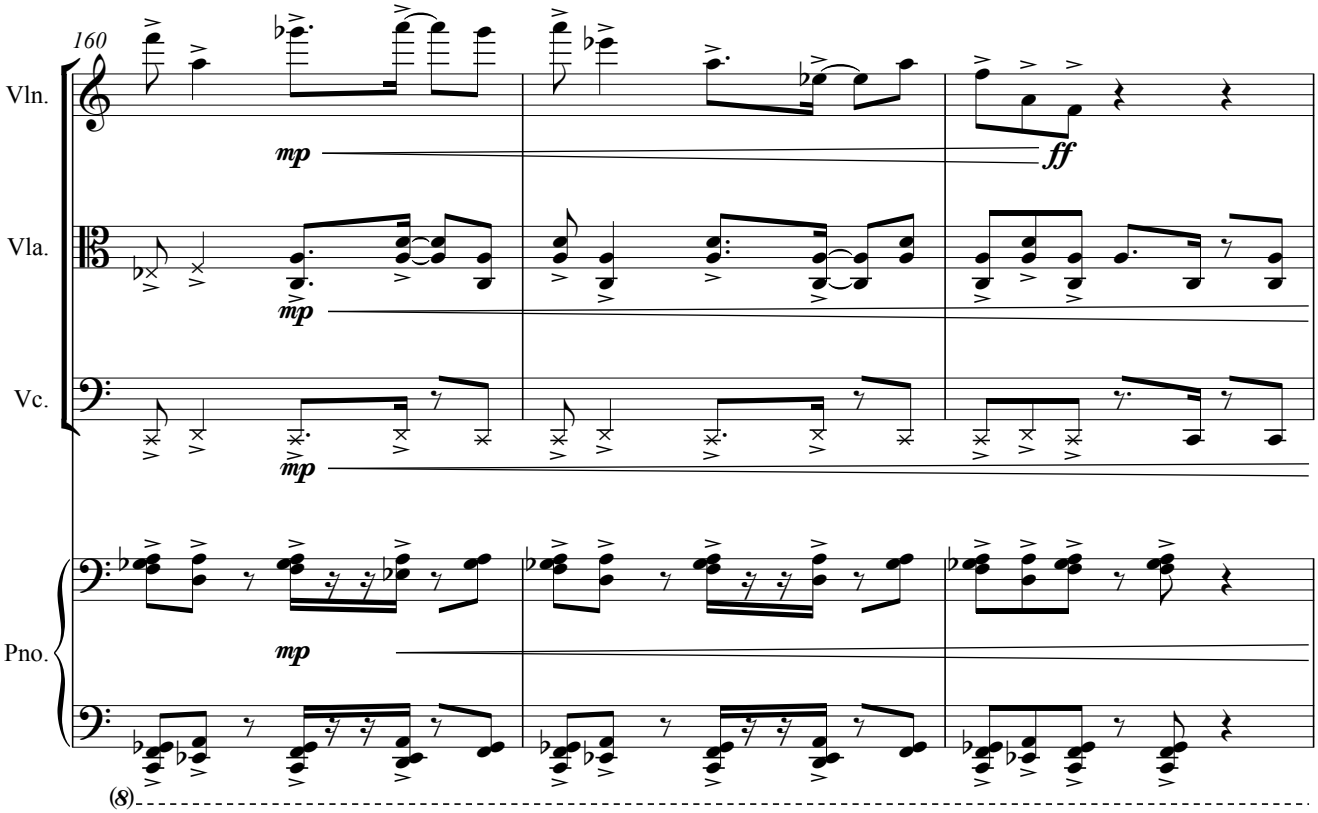

144
Vln.
Vla.
Vc.
Pno.
f
mp
fff
p

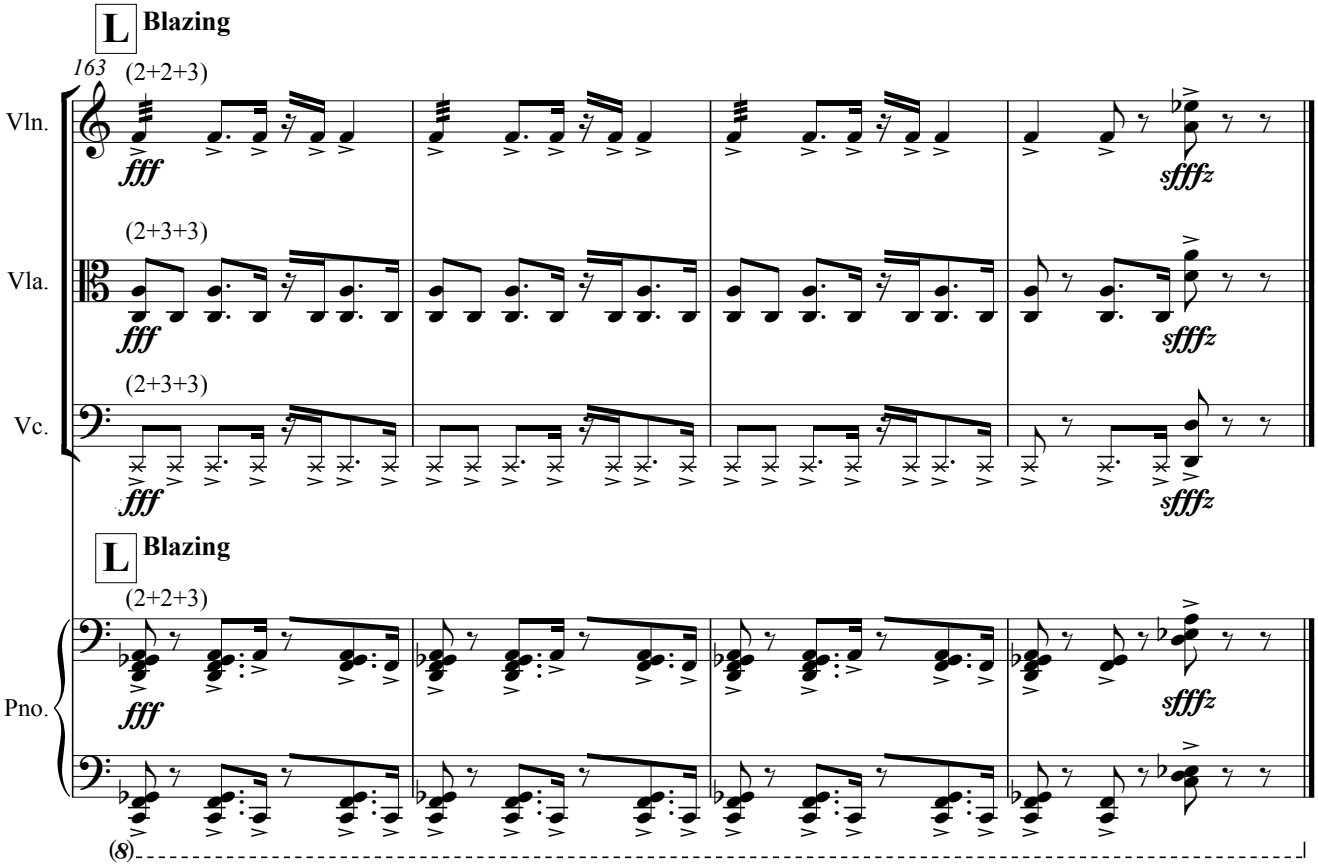

147
Vln.
Vla.
Vc.
Pno.
f
mp
f
p
fff p
fff
p
f
p
f


150
Vln.
Vla.
Vc.
Pno.
f
mf p < f
sfz
sfz


154
Vln.
Vla.
Vc.
Pno.
sfz
8vb


K
157
Vln.
Vla.
Vc.
Pno.
f
mp
K
(8)


160
Vln.
Vla.
Vc.
Pno.
mp
mp
mp
ff
(8)


L Blazing
163
(2+2+3)
Vln.
fff
sfffz
(2+3+3)
Vla.
fff
sfffz
(2+3+3)
Vc.
fff
sfffz
L Blazing
(2+2+3)
Pno.
fff
sfffz
(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

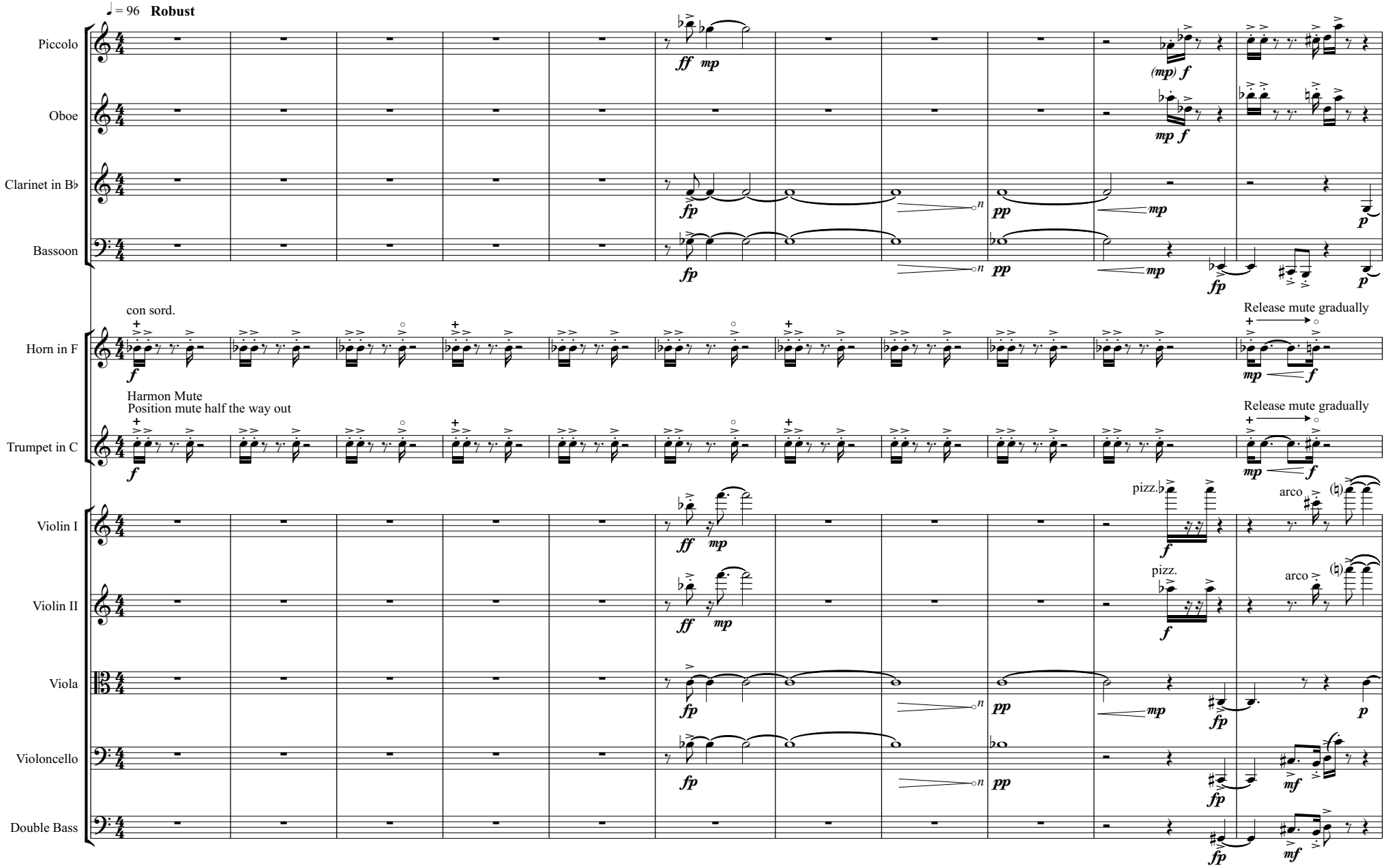
Duration: c.11:30 minutes

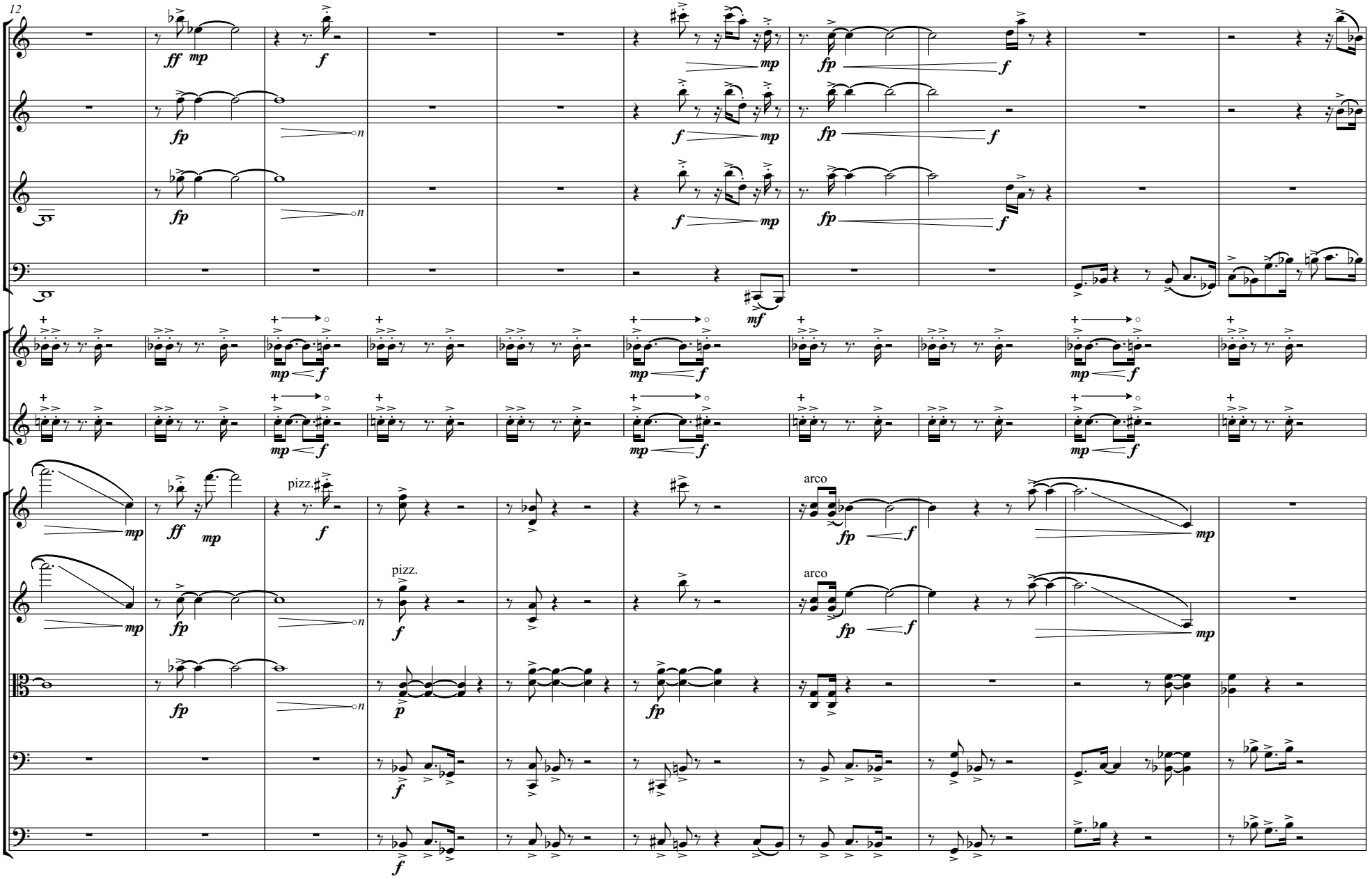
This piece is based on John Dowland's *Lachrimae* pavane (*Flow My Tears*) and was written for The Sage Gateshead's 'Old meets New' project in collaboration with Newcastle University. It was first performed by Northern Sinfonia on 10/02/2011, Hall 2, The Sage Gateshead.

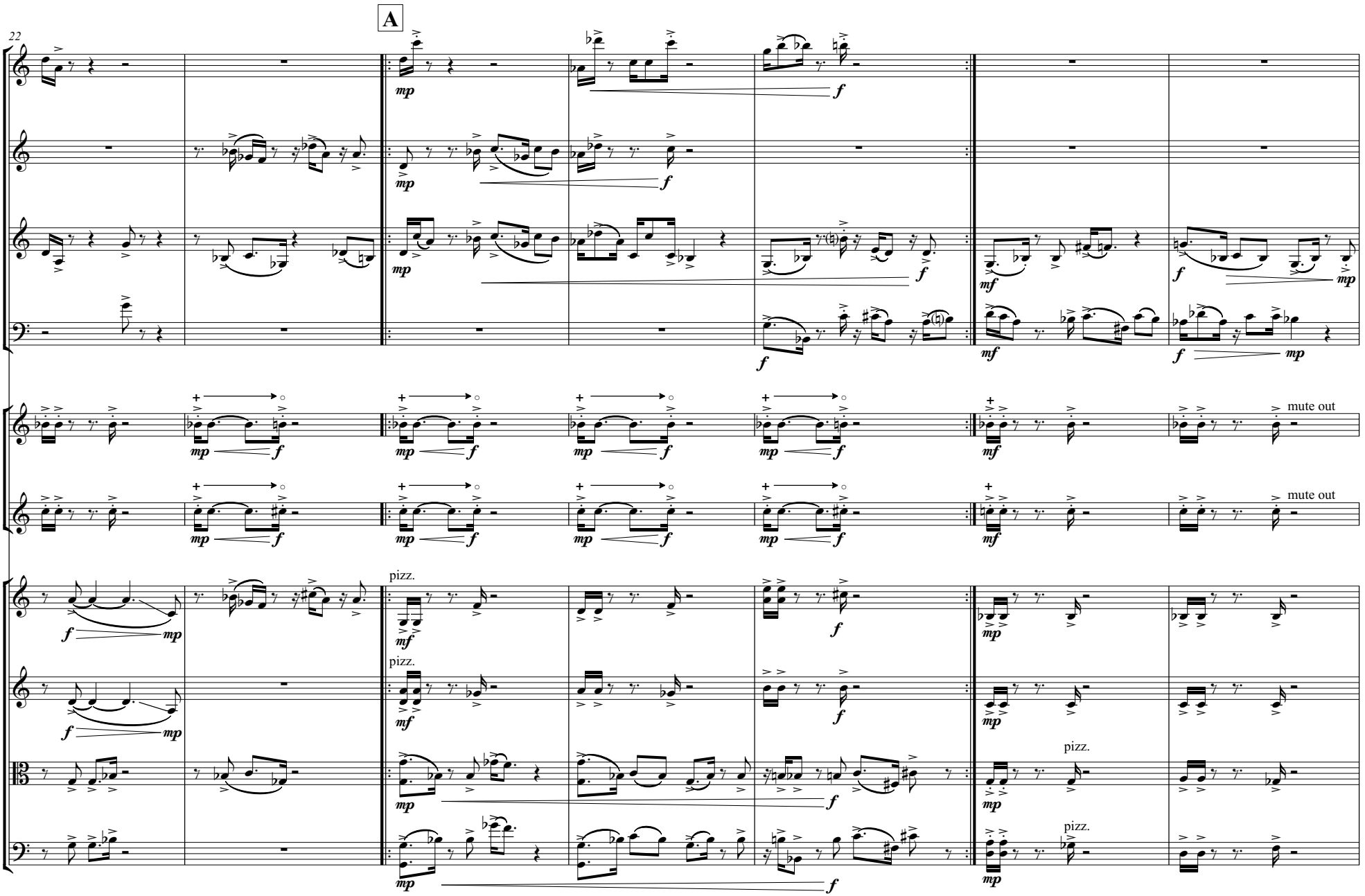
Lachrimae

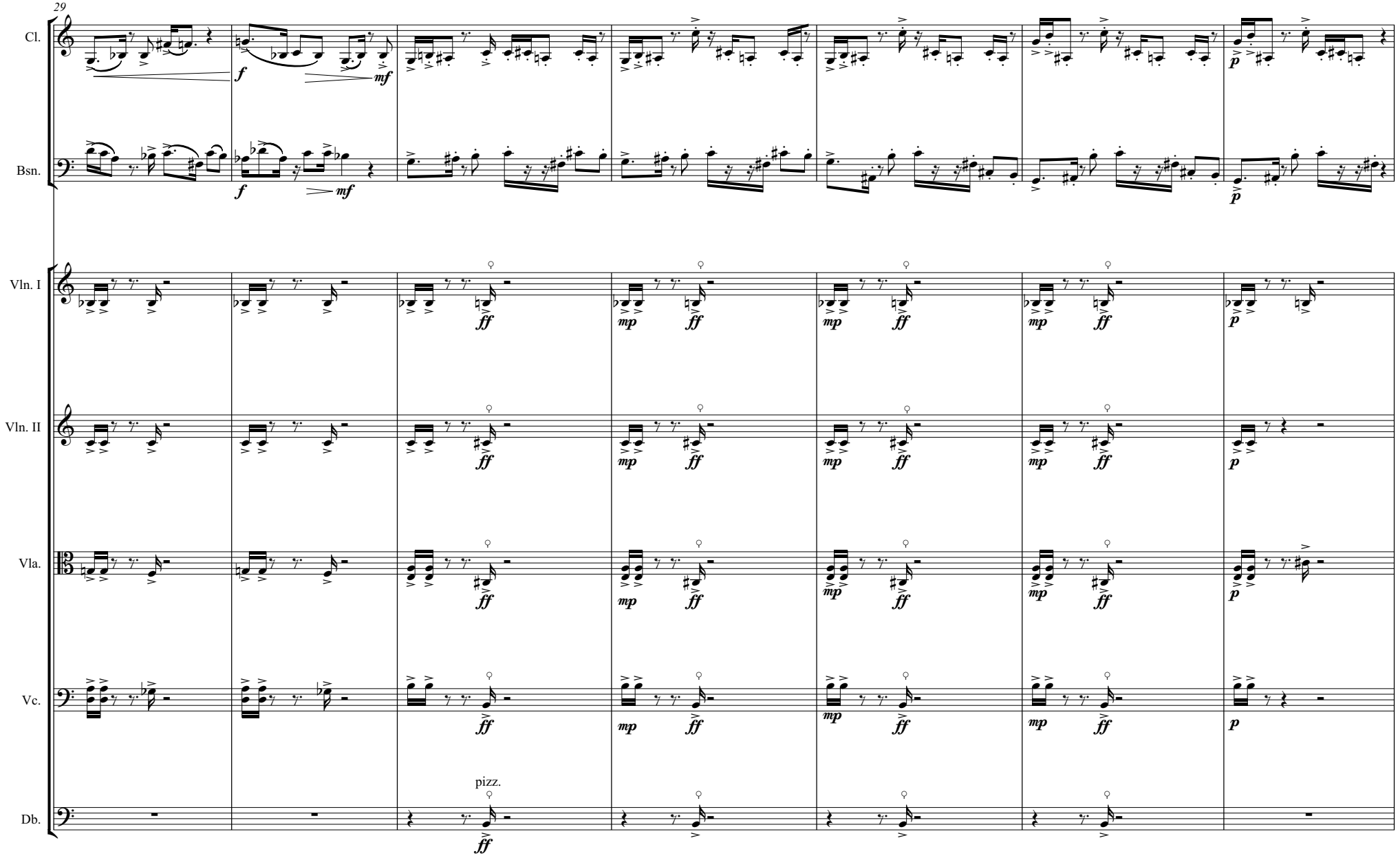
Score in C

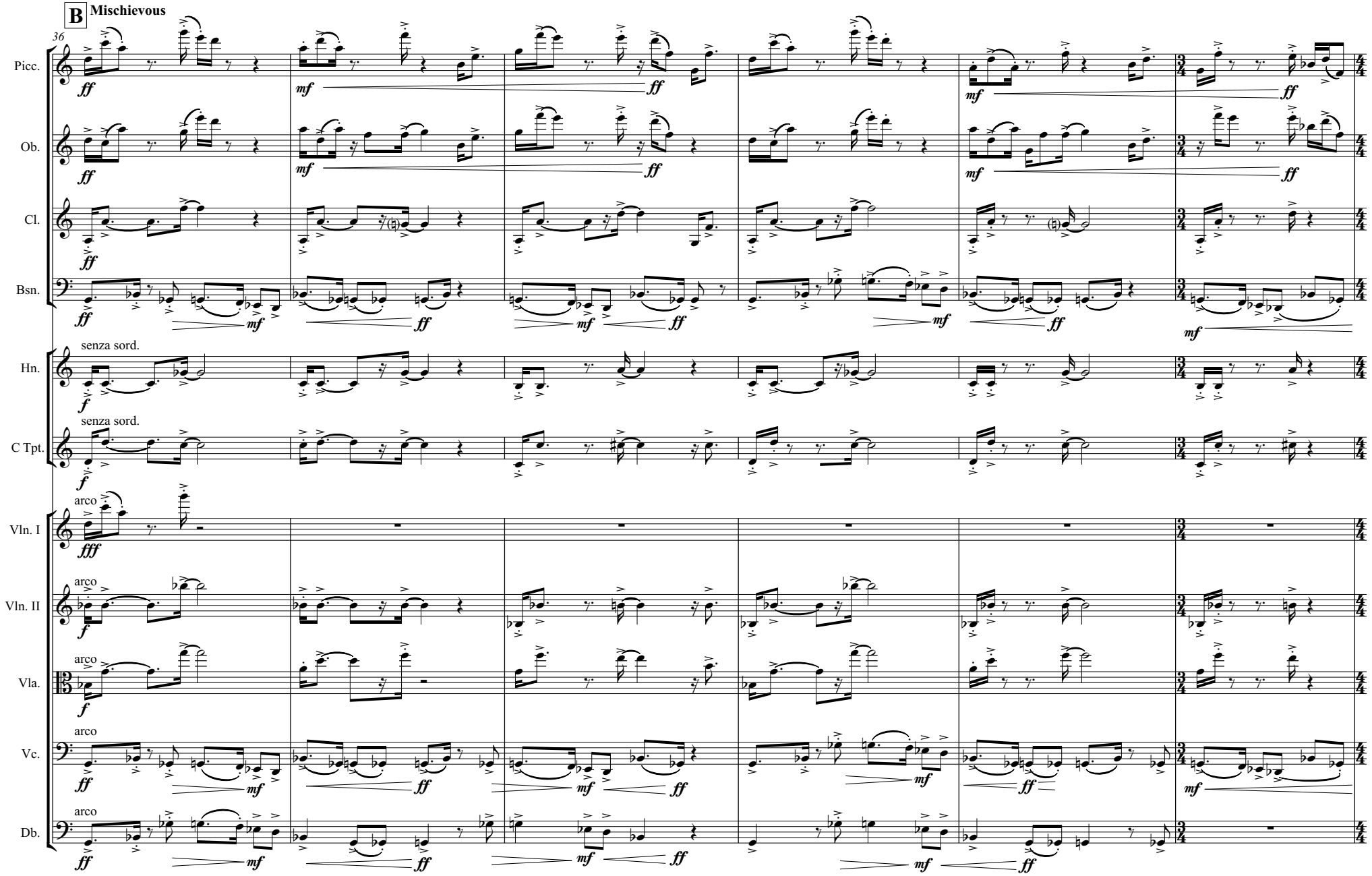
Helen Papaioannou

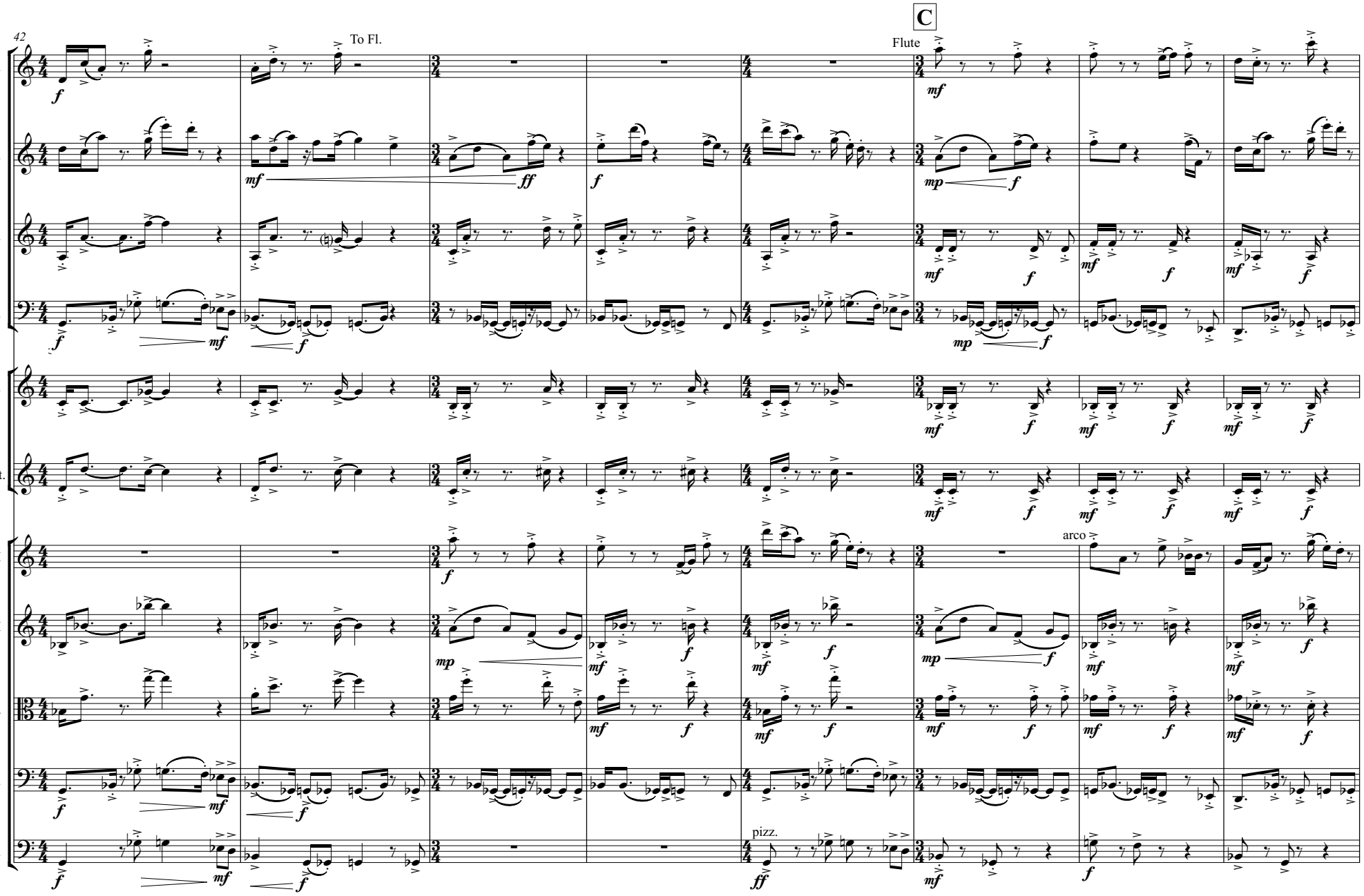


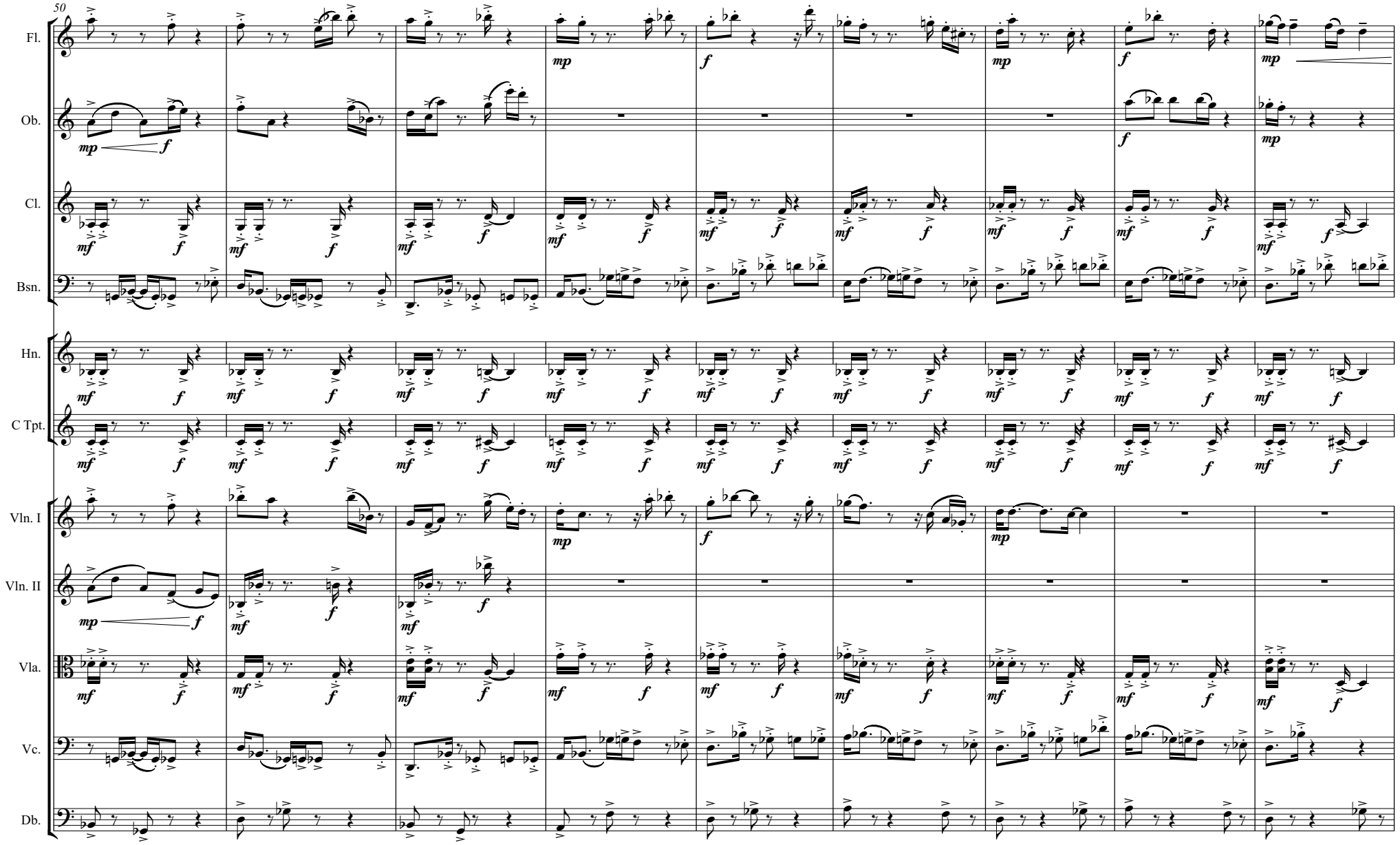

12
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco
pizz.
arco

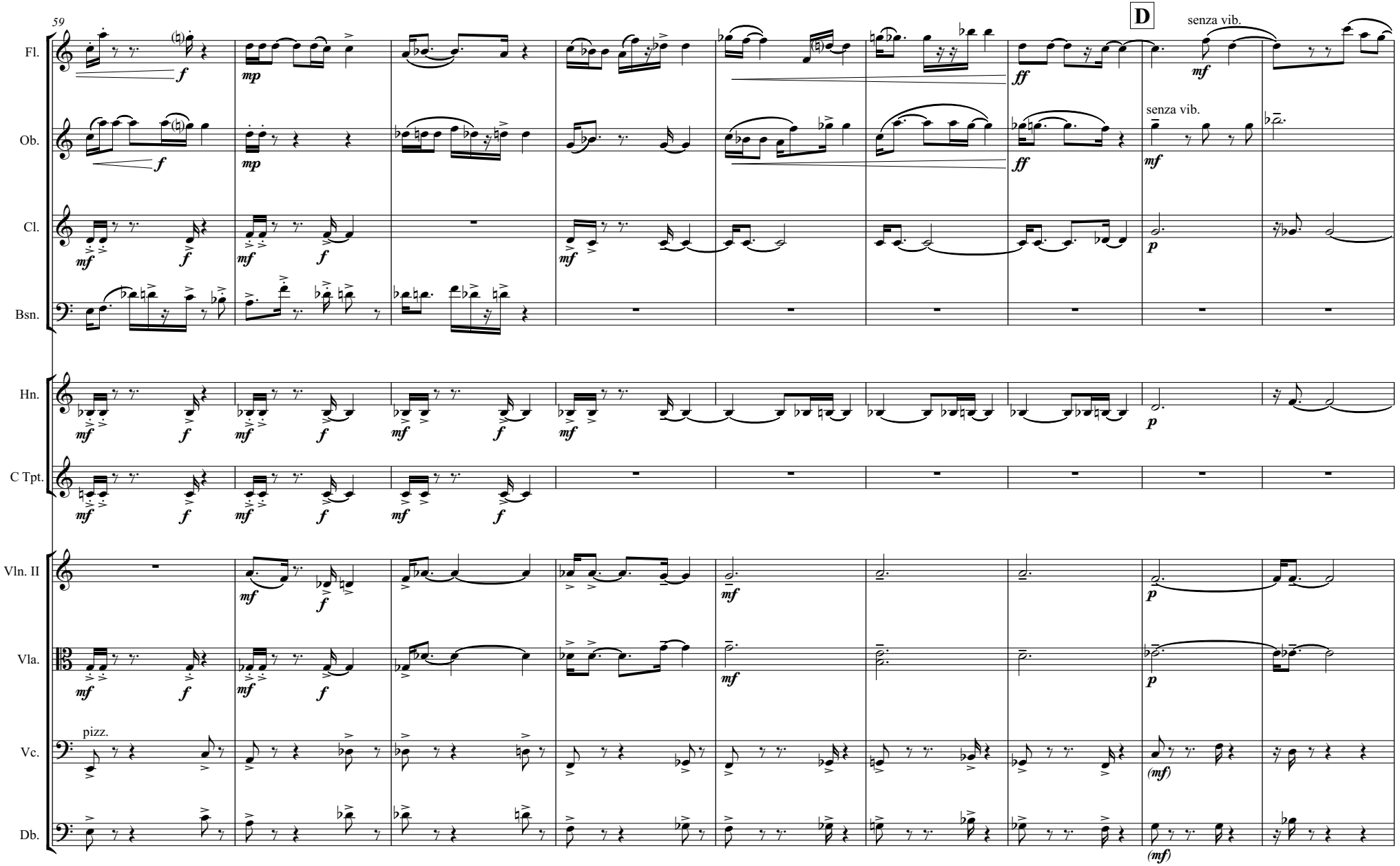

A
22
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
mute out
mute out
pizz.
pizz.
pizz.
pizz.

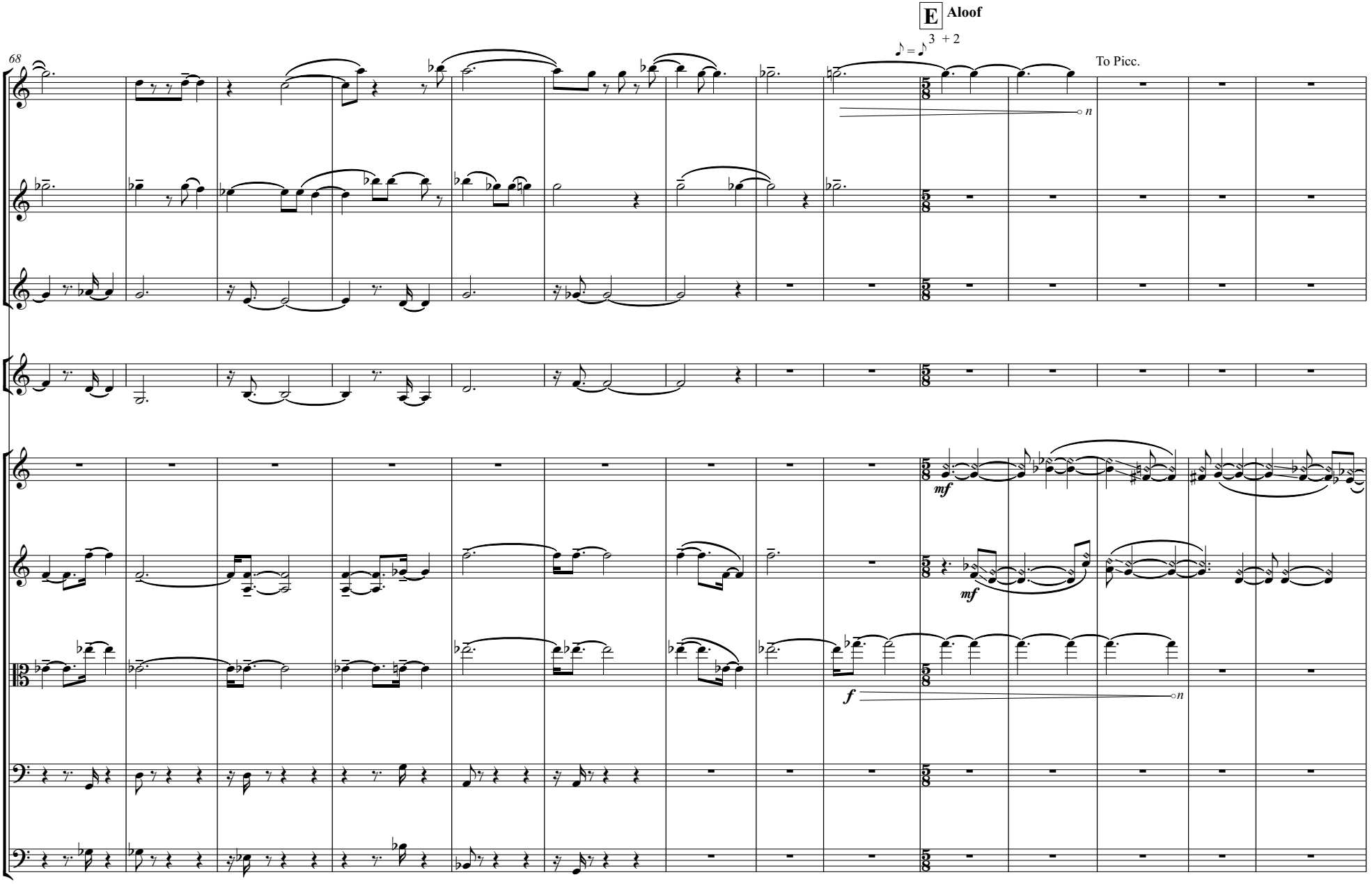

29
Cl.
Bsn.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.

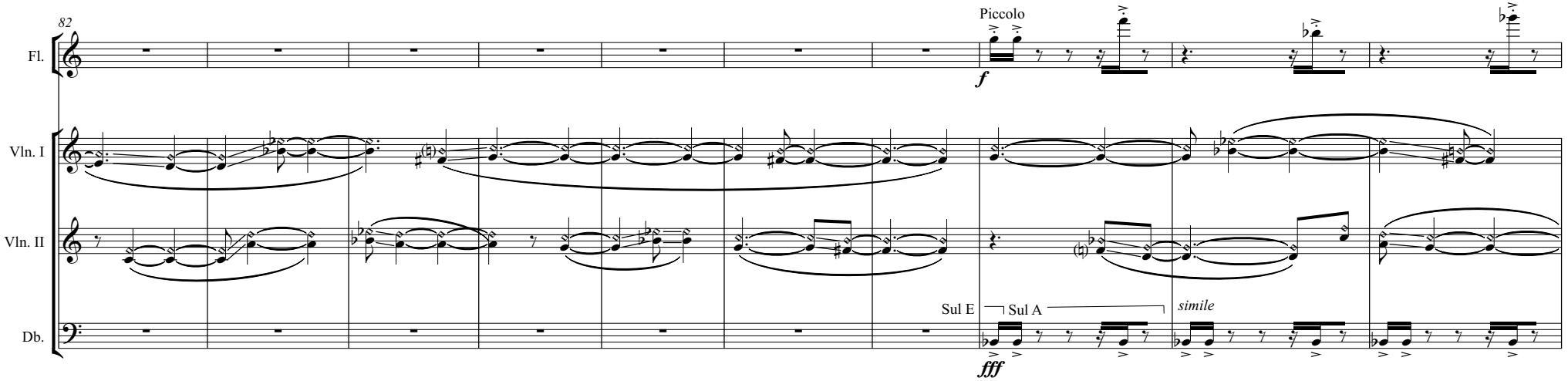

B Mischievous
36
Picc.
Ob.
Cl.
Bsn.
senza sord.
Hn.
senza sord.
C Tpt.
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
arco
Db.

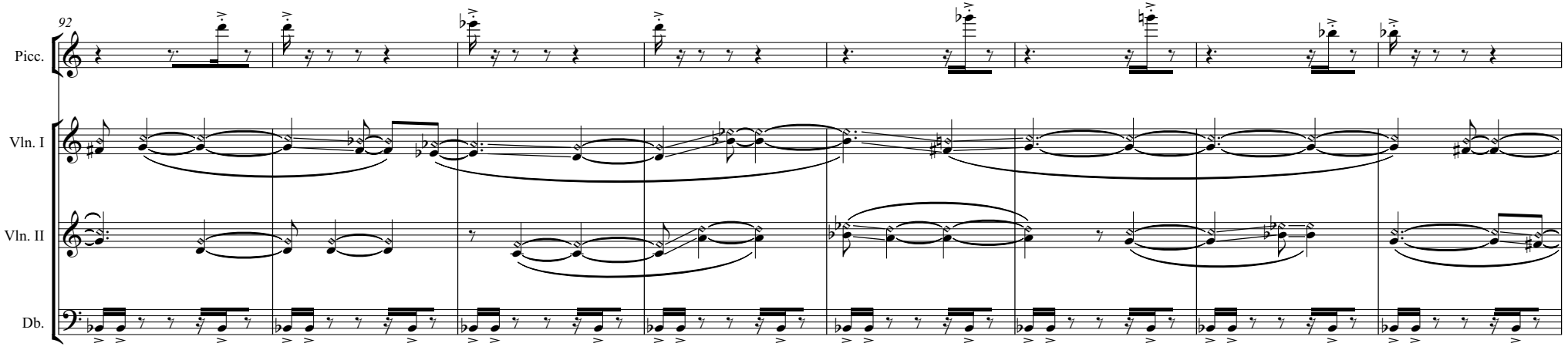

42
C
To Fl.
Flute
arco
pizz.
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

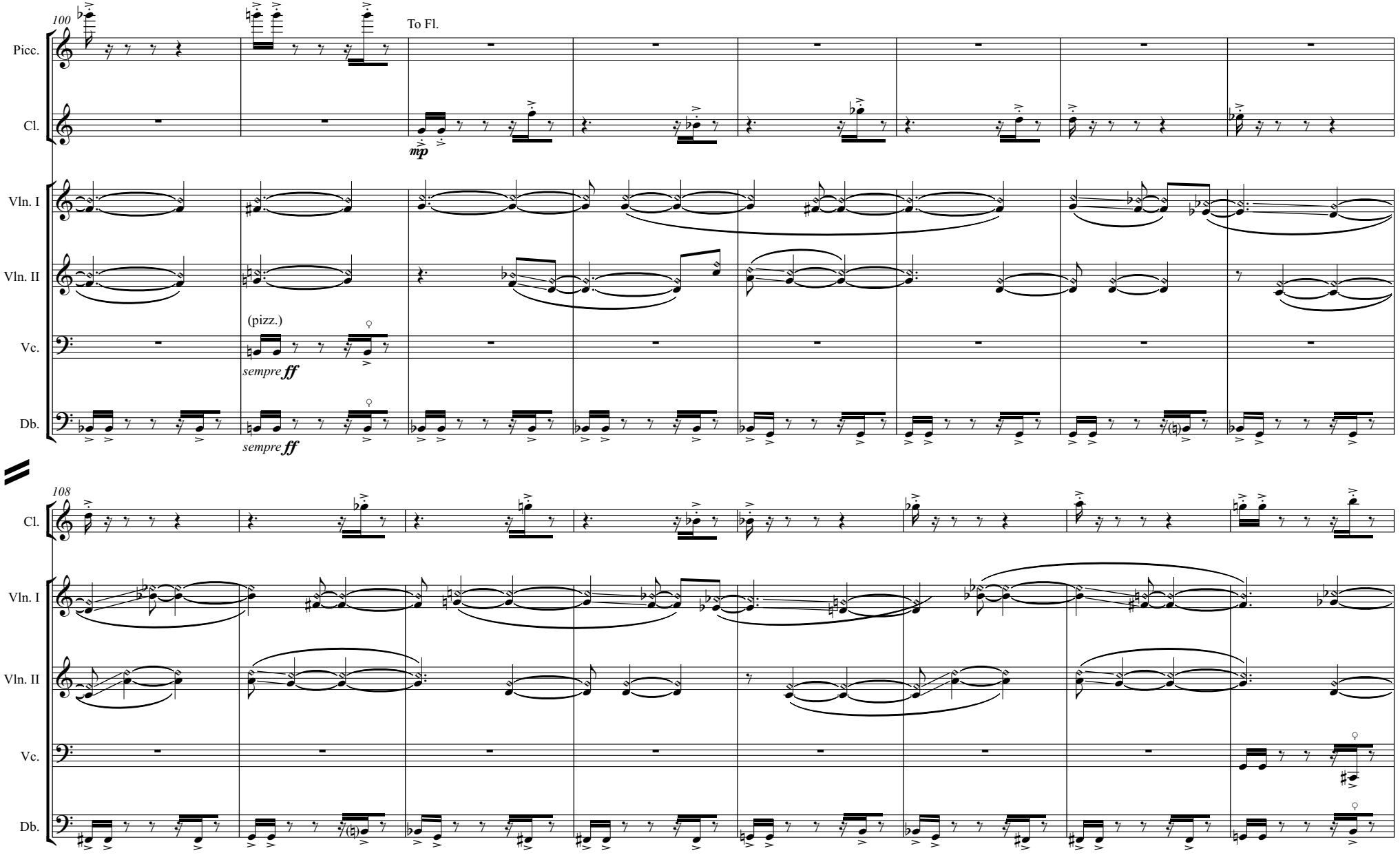

50
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

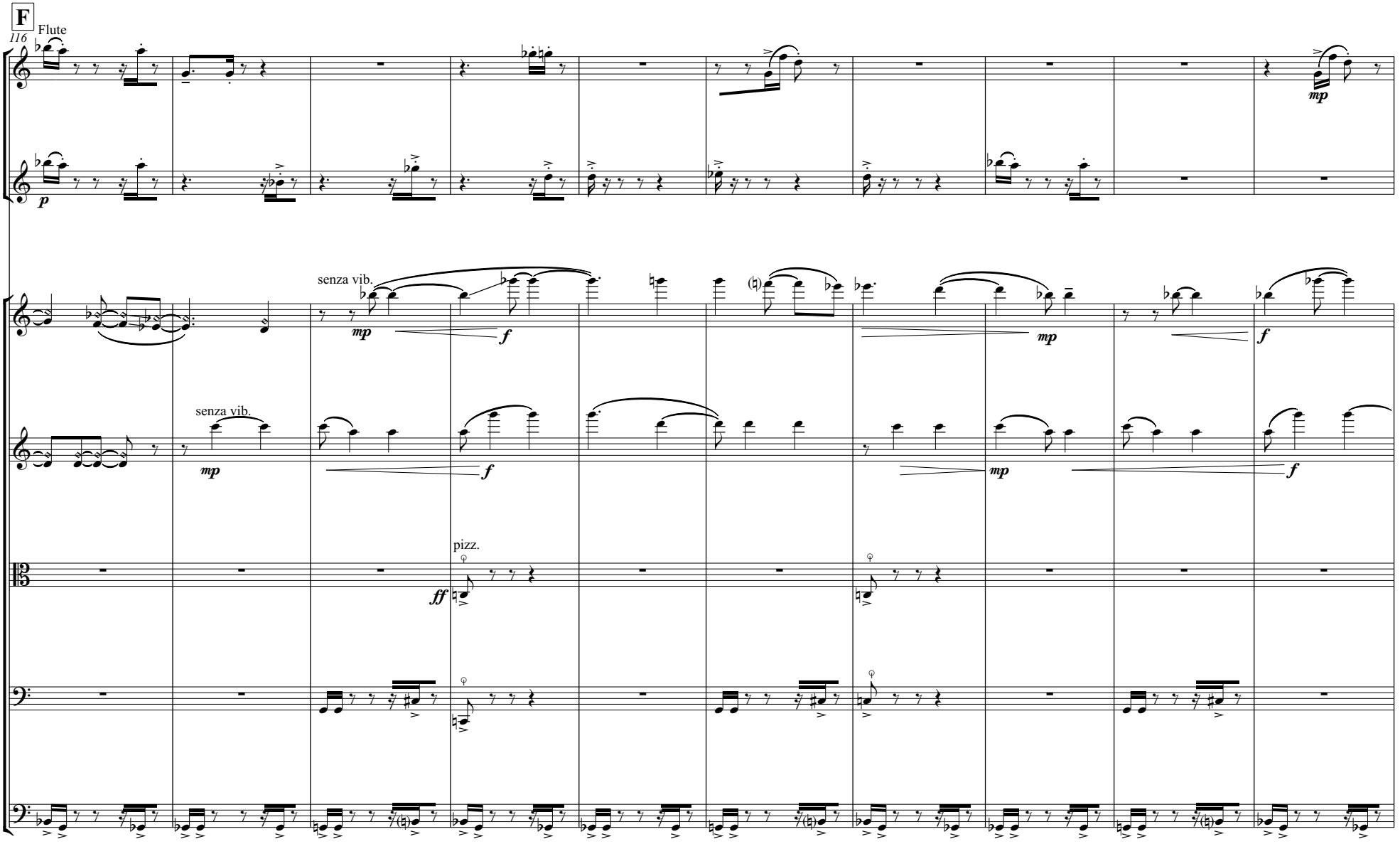

59
D
senza vib.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. II
Vla.
Vc.
Db.
pizz.

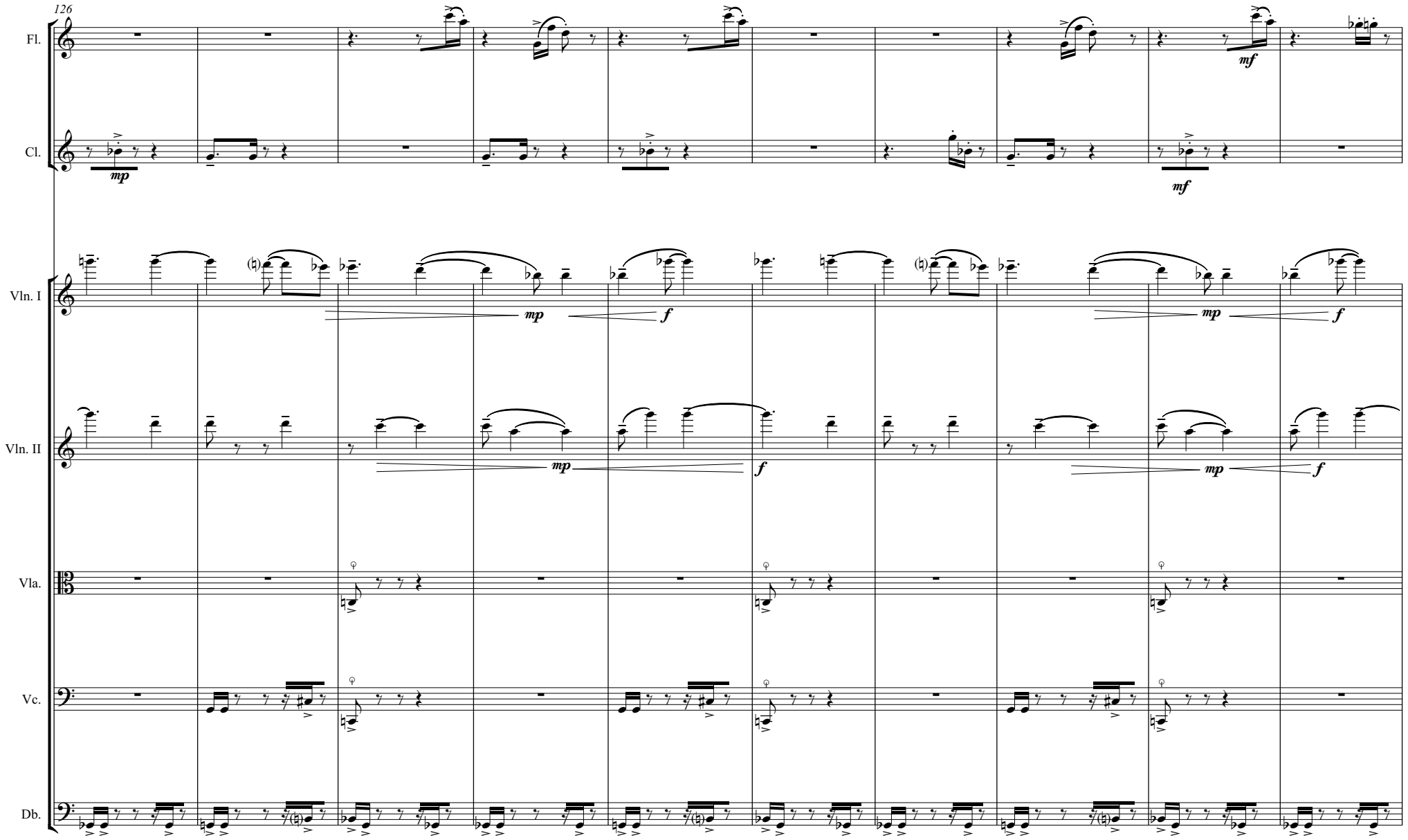

E Aloof
68
3 + 2
To Picc.
Fl.
Ob.
Cl.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
mf
mf
f
n
n

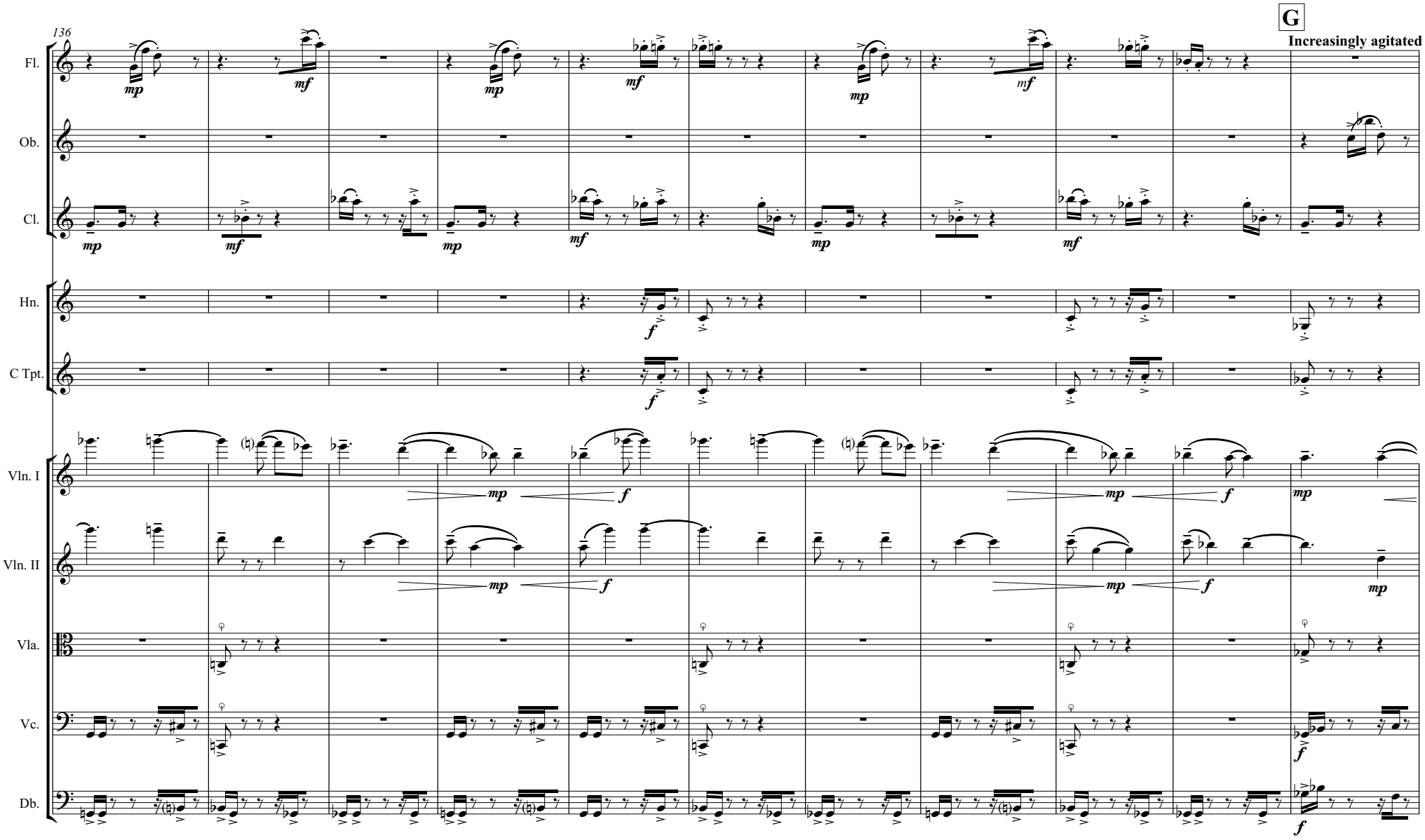

82
Fl.
Piccolo
f
Vln. I
Vln. II
Sul E
Sul A
simile
Db.
fff

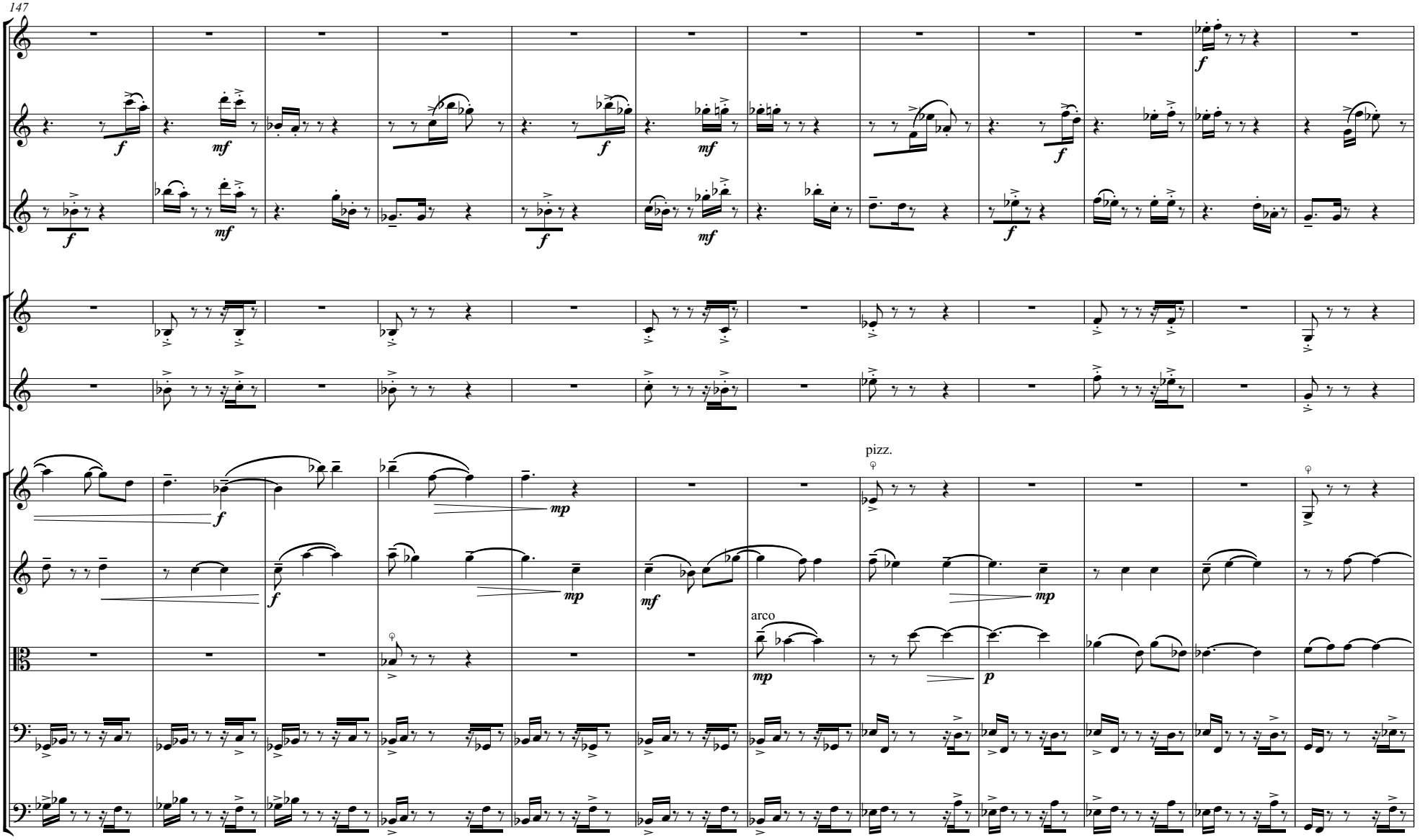

92
Picc.
Vln. I
Vln. II
Db.

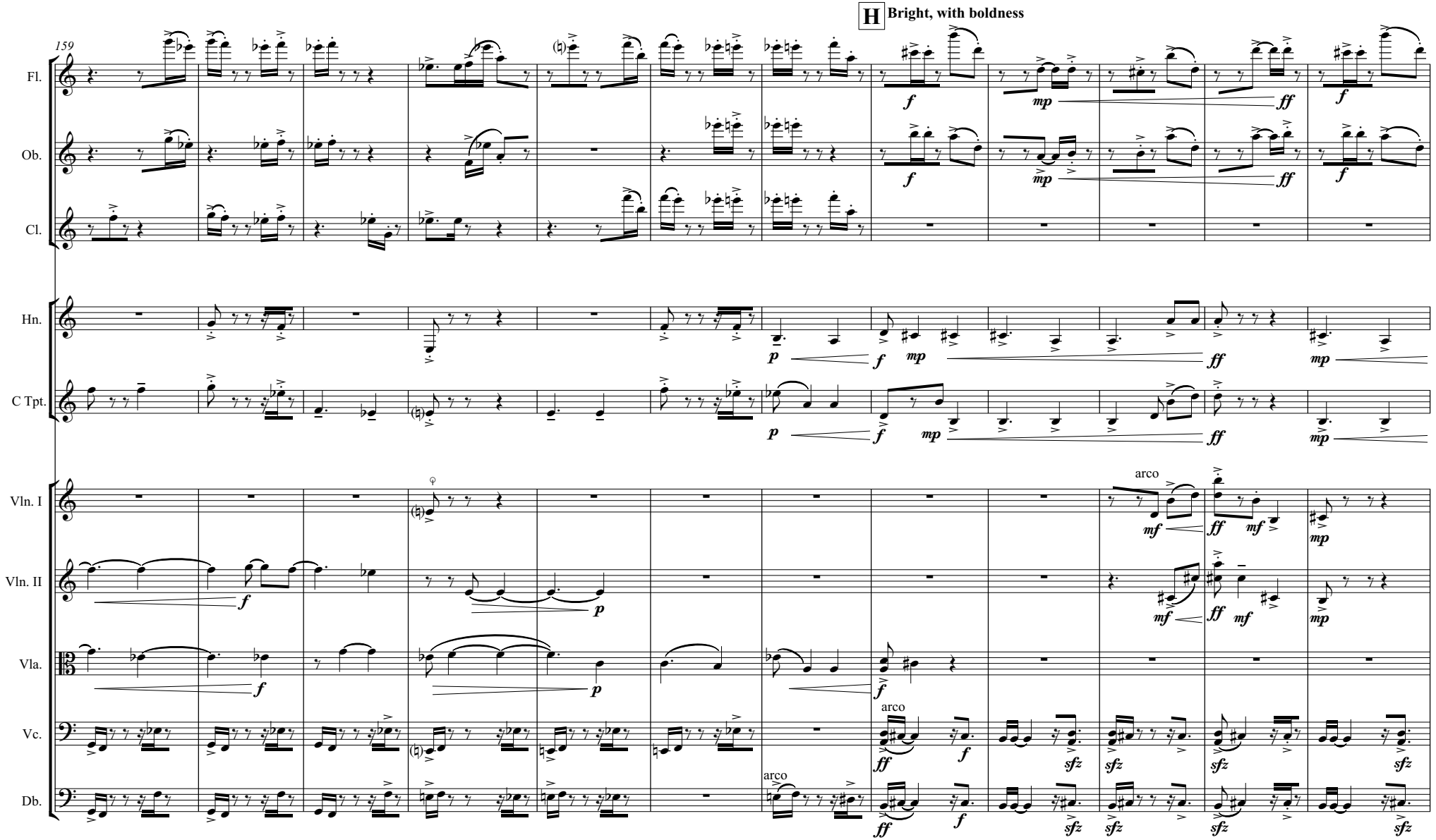

100
To Fl.
Picc.
Cl.
mp
Vln. I
Vln. II
(pizz.)
Vc.
sempre ff
Db.
sempre ff
108
Cl.
Vln. I
Vln. II
Vc.
Db.

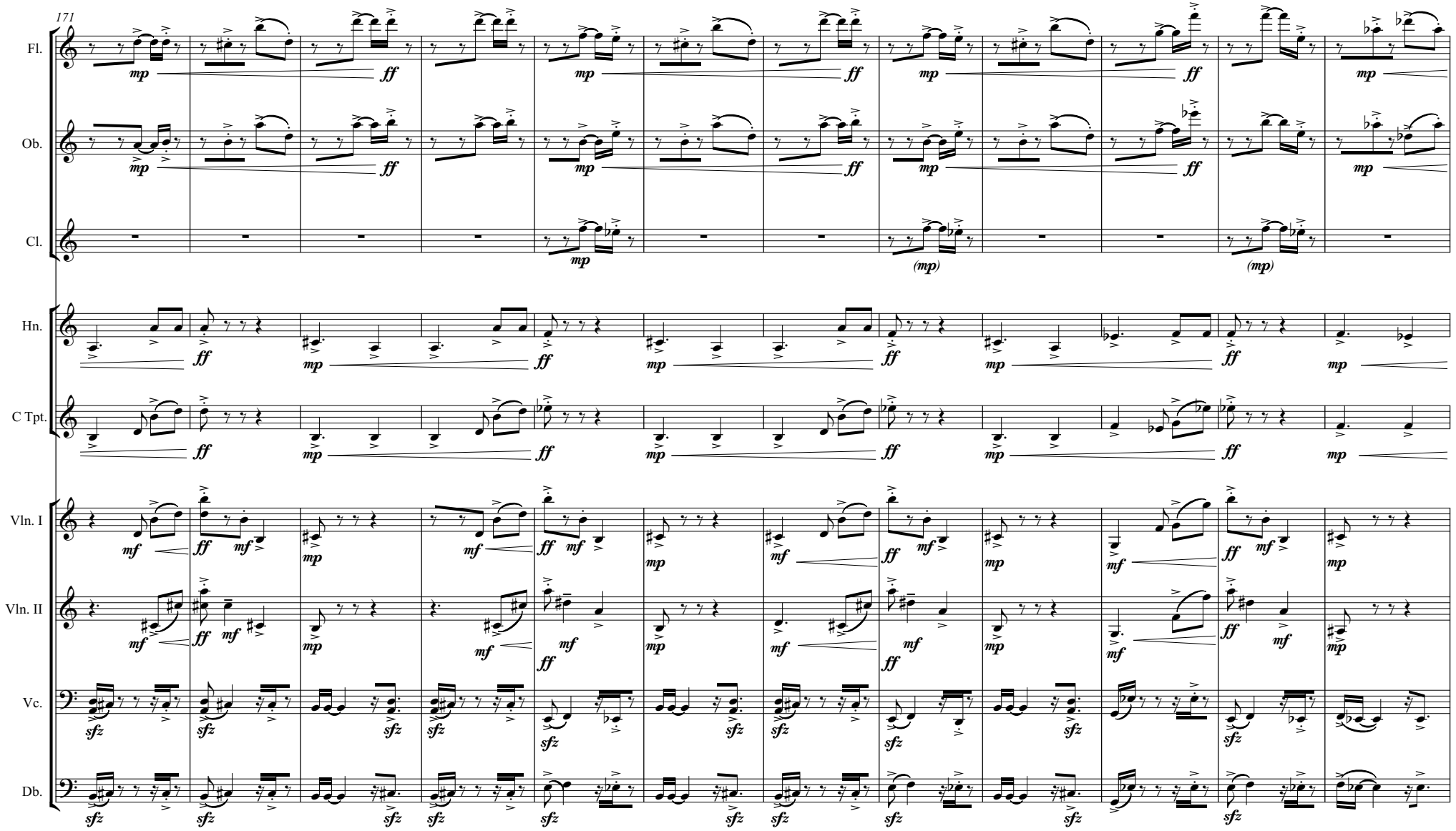

F
116
Flute
Picc.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Db.
senza vib.
senza vib.
pizz.
p
mp
f
ff

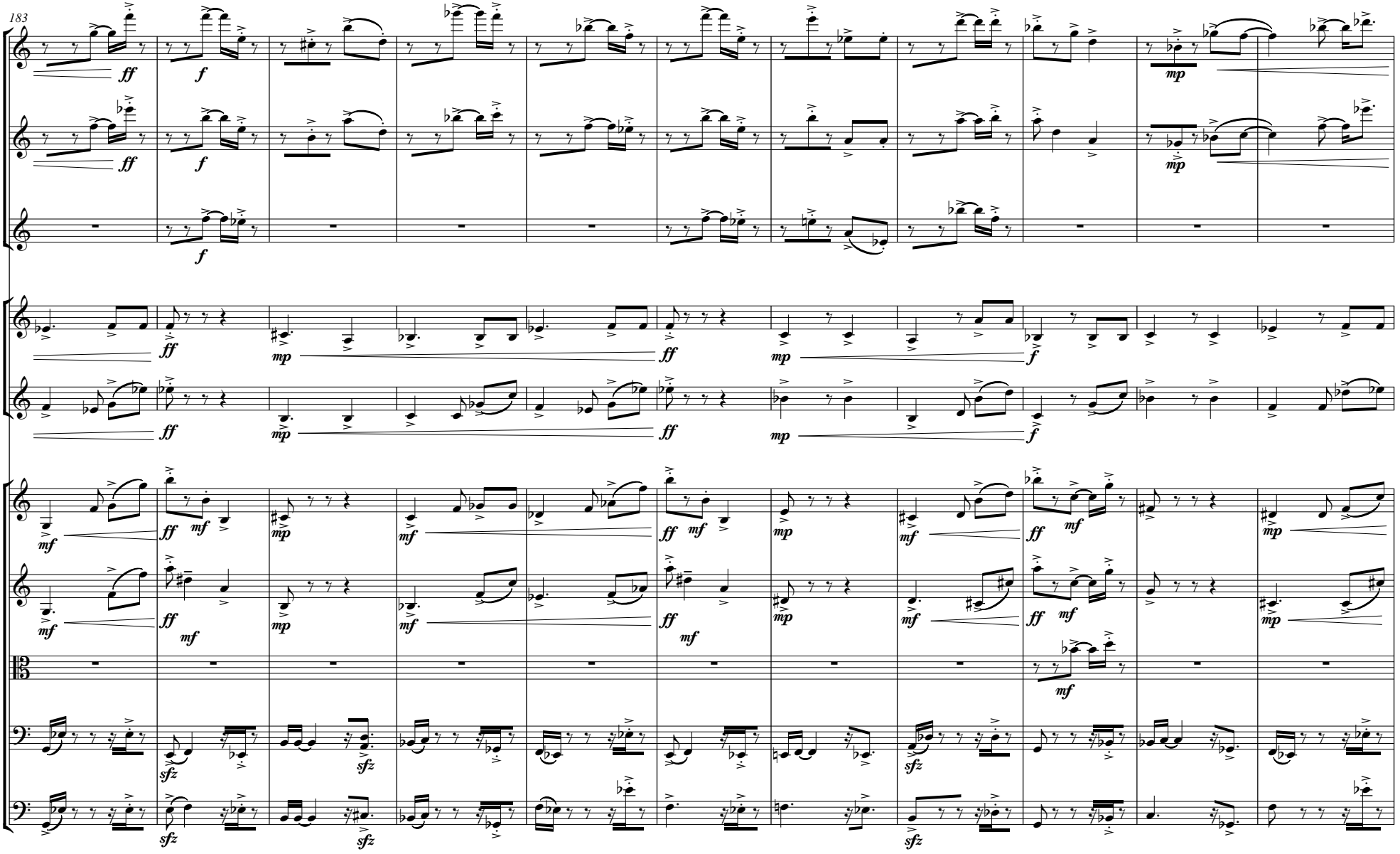

126
Fl.
Cl.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp
mf
f

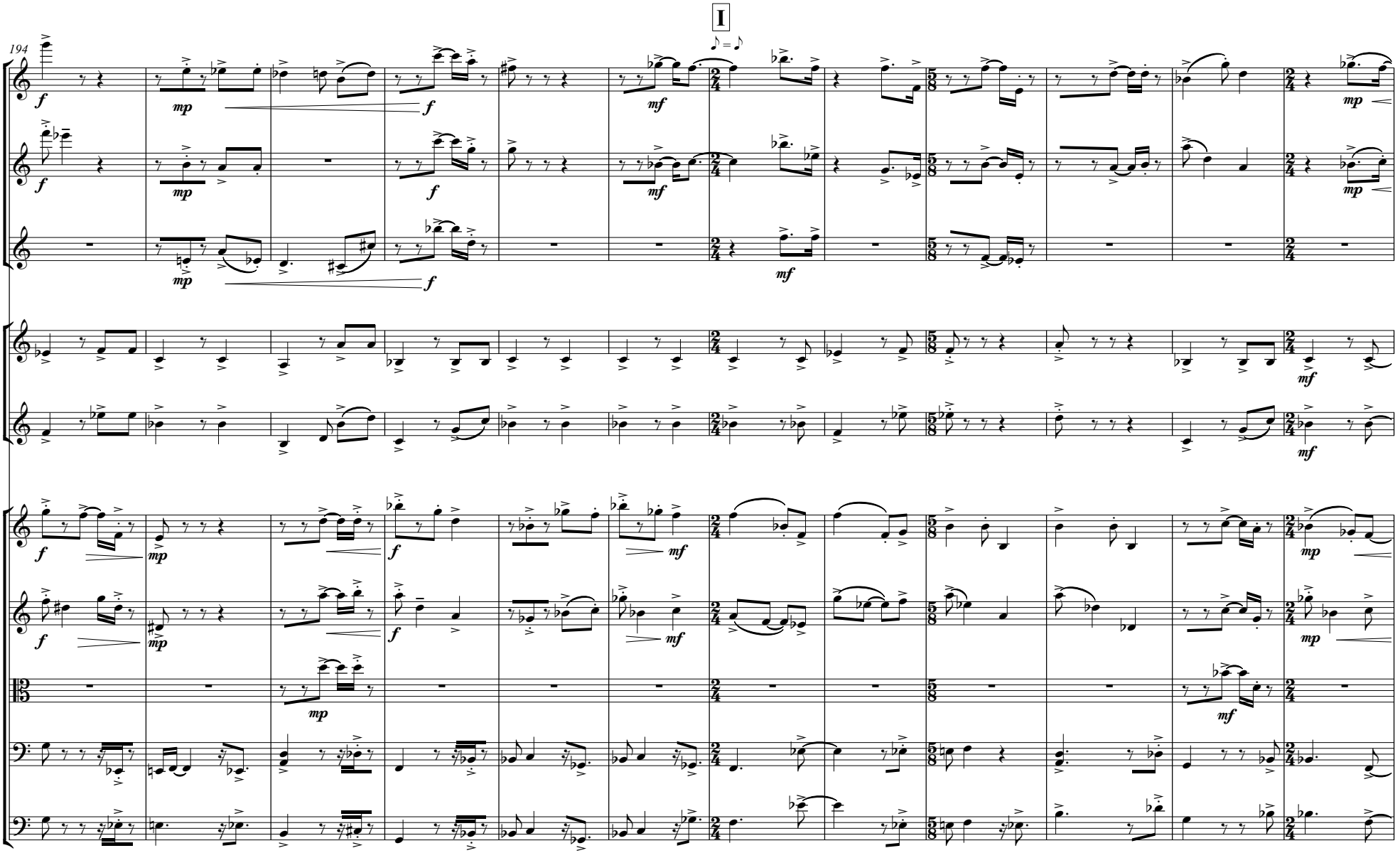

136
G
Increasingly agitated
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

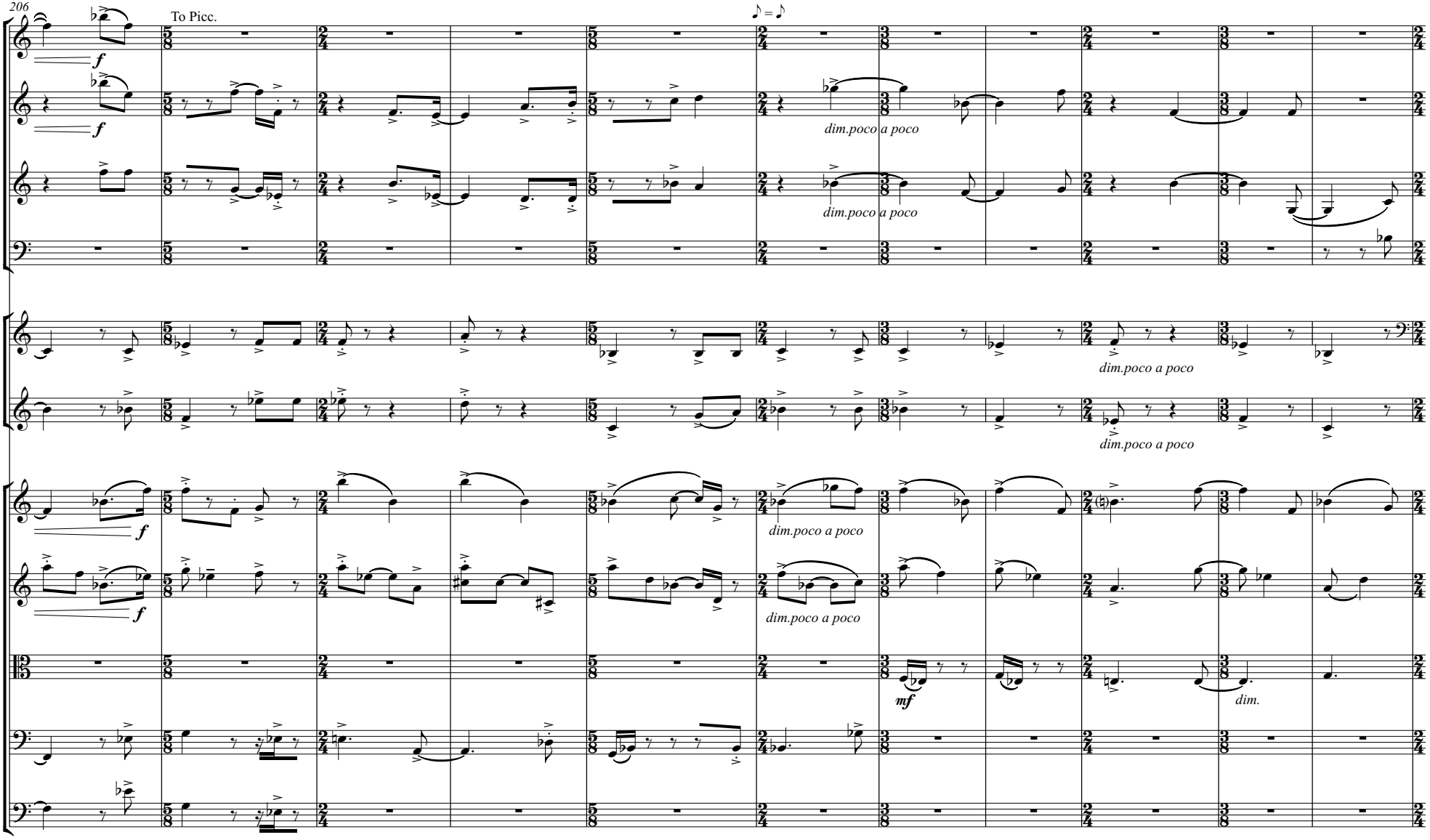

147
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
pizz.
arco

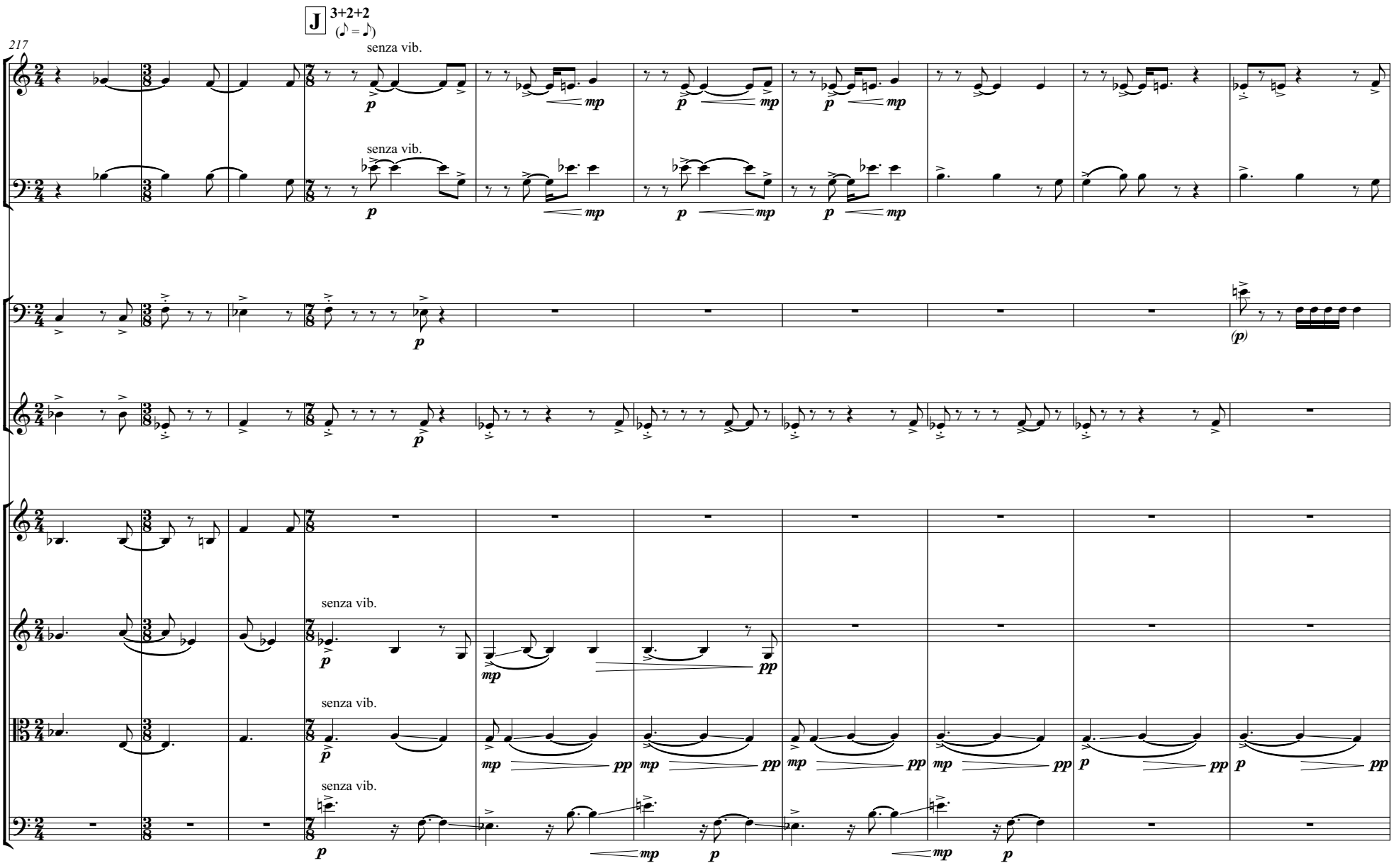

H
Bright, with boldness
159
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
arco
arco

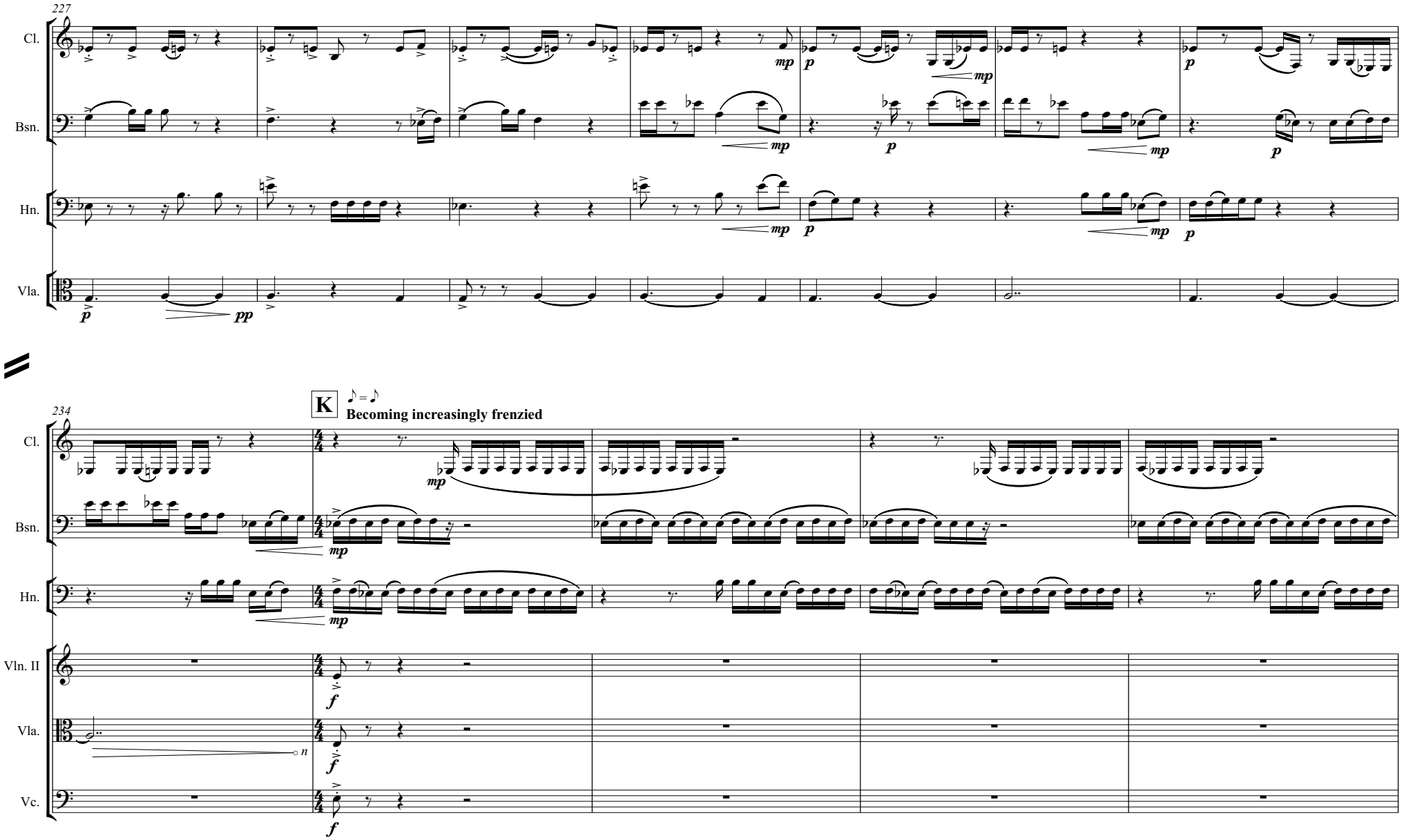

171
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vc.
Db.

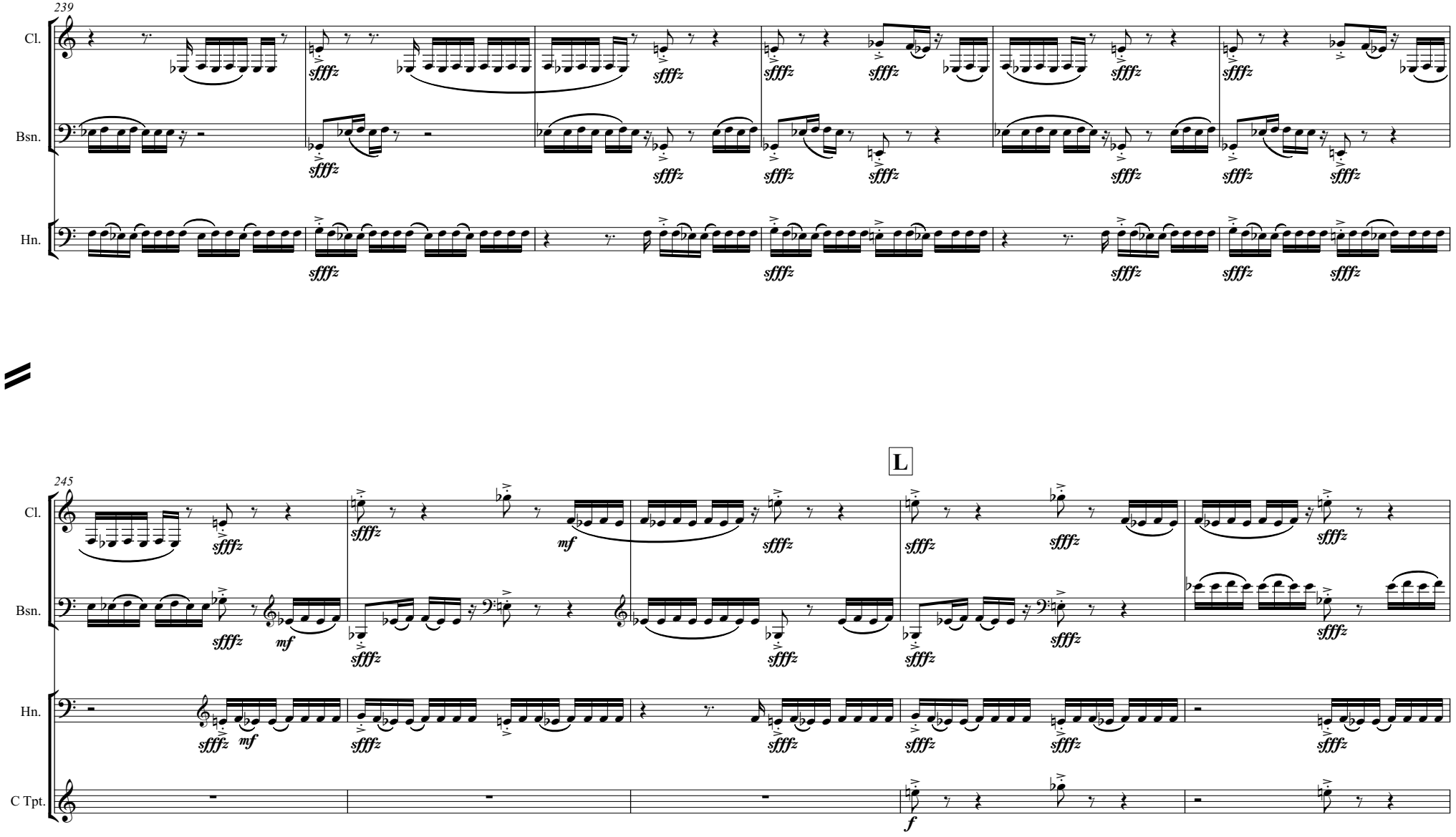

183
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

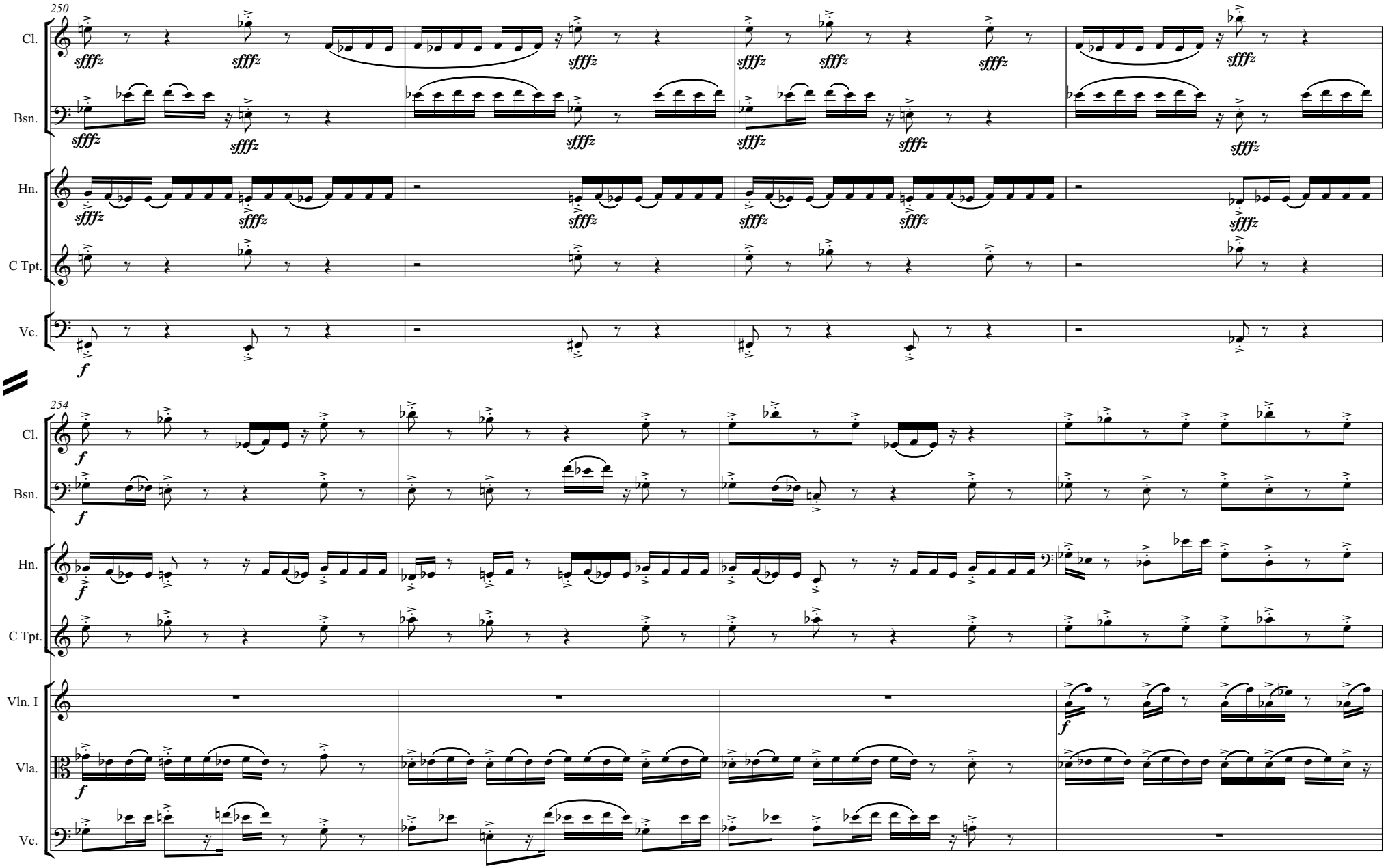

I
194
Fl.
Ob.
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.

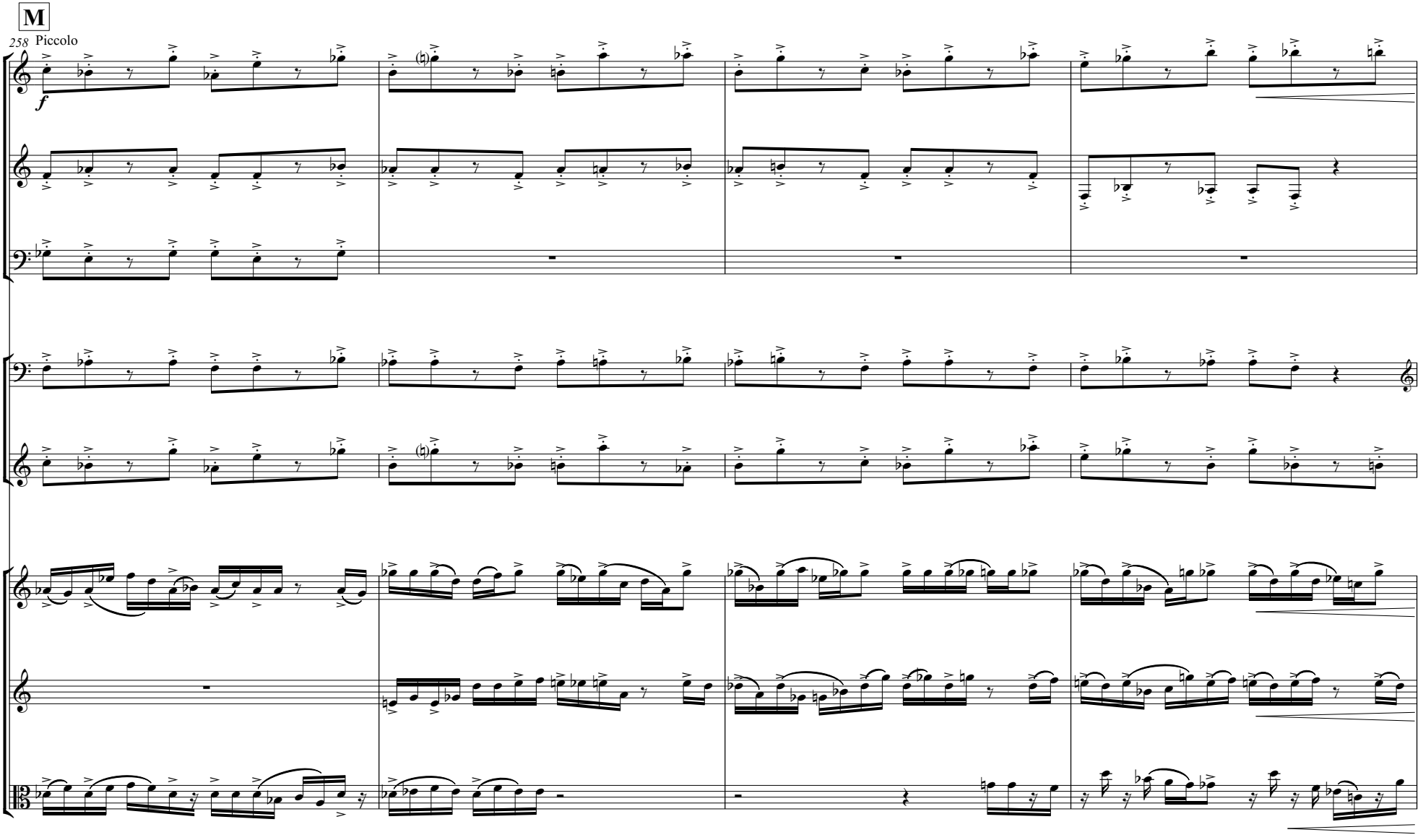

206
To Picc.
♪ = ♪
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
dim.poco a poco
mf
dim.


J
3+2+2
(♪ = ♪)
217
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
senza vib.
p
mp
pp
(p)

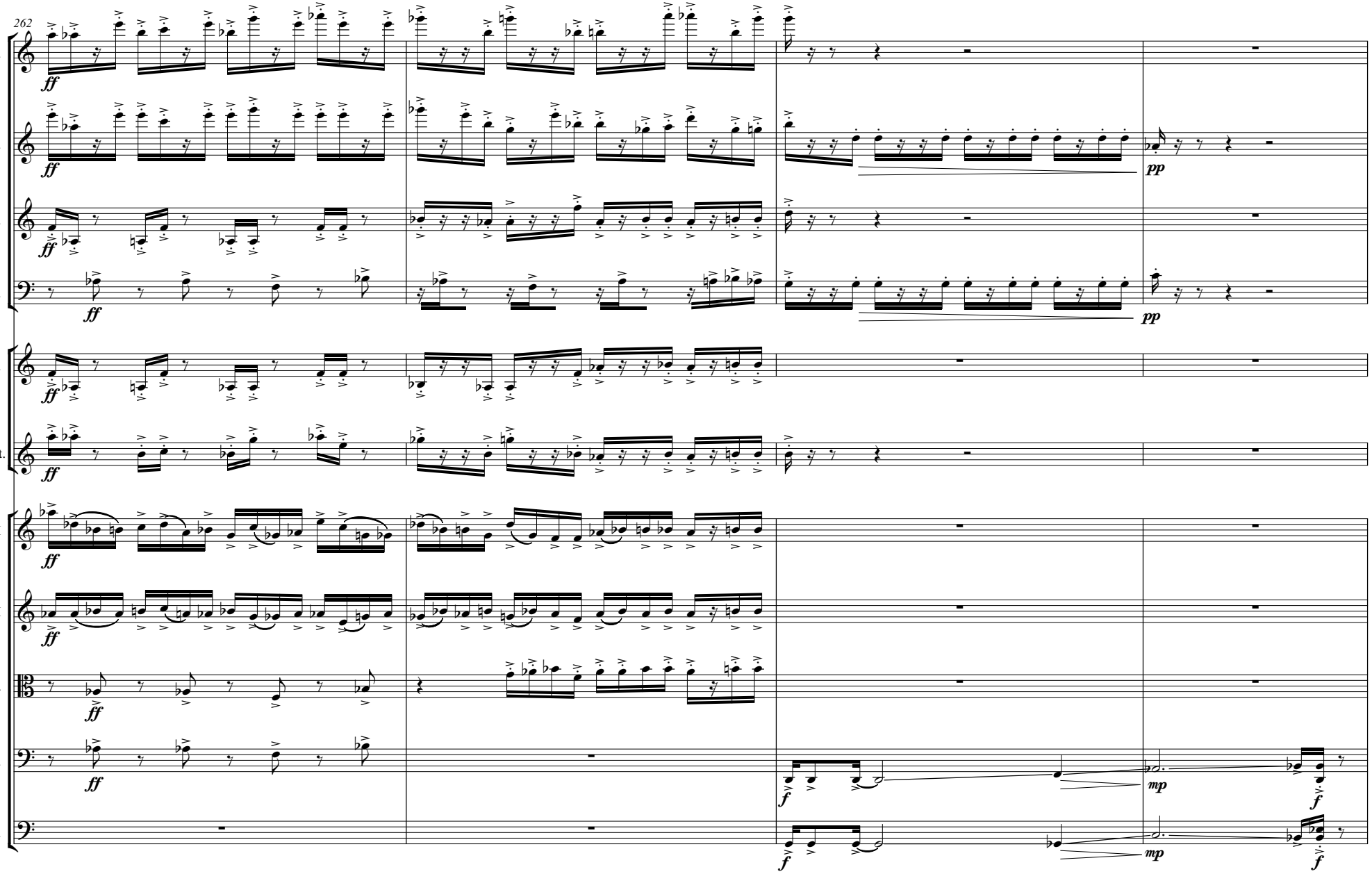

227
Cl.
Bsn.
Hn.
Vla.
mp
p
pp
234
K
♪ = ♪
Becoming increasingly frenzied
Vln. II
Vc.
f
n

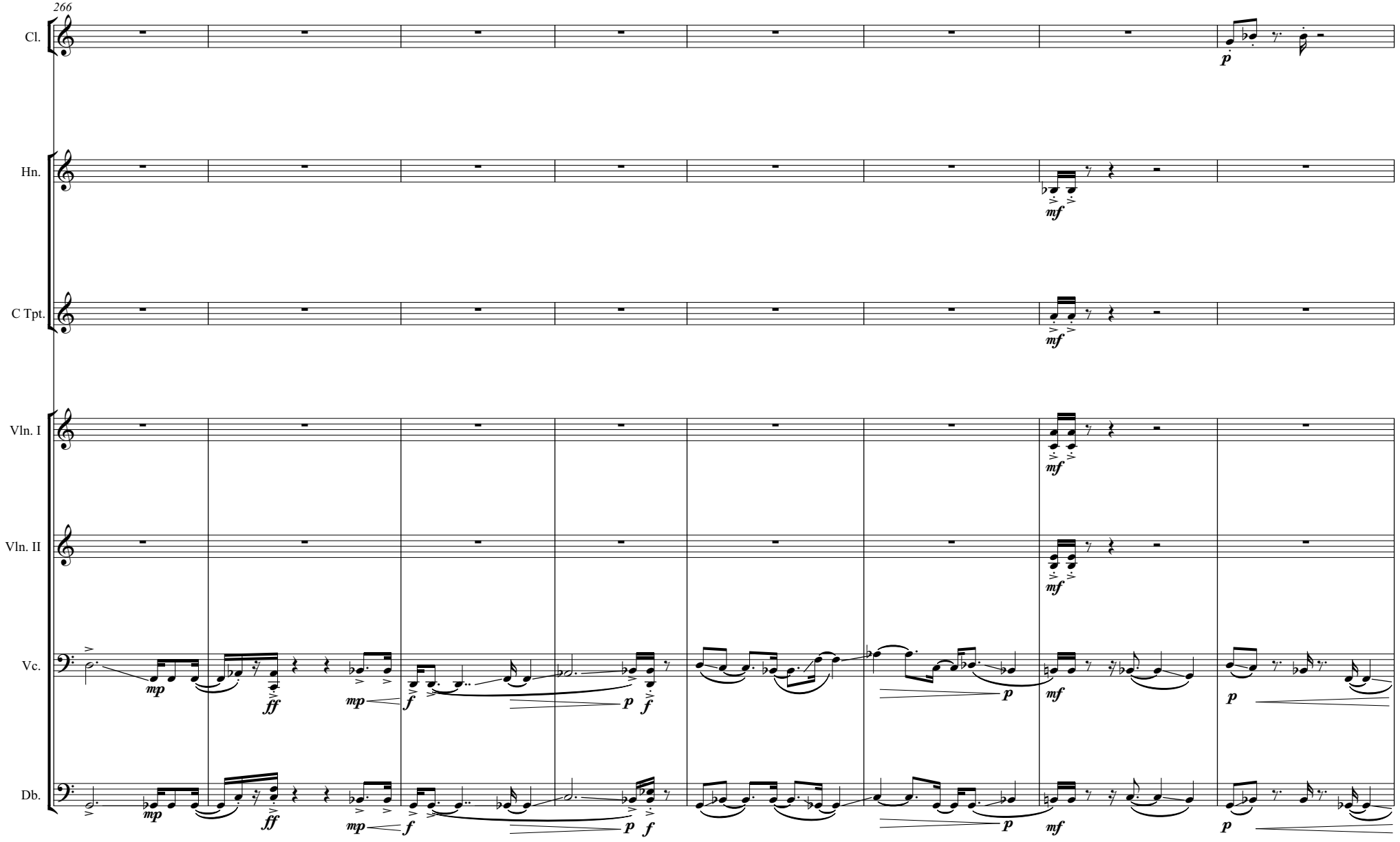

239
Cl.
Bsn.
Hn.
245
L
C Tpt.

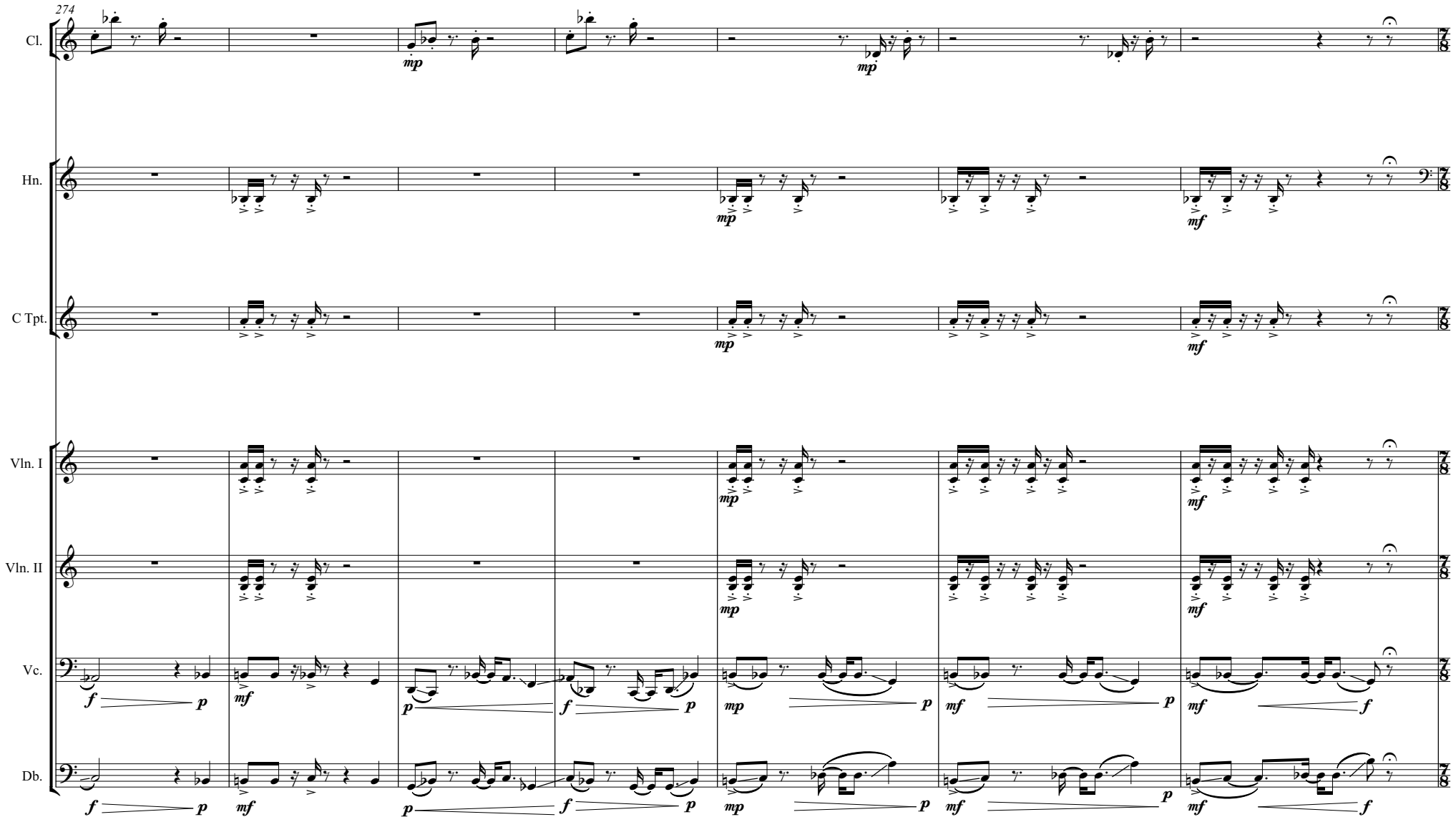

250
Cl.
Bsn.
Hn.
C Tpt.
Vc.
sfffz
f
254
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vla.
Vc.
f


M
258
Piccolo
Picc.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.

N **Sleazy**




266
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vc.
Db.
p
mf
mp
ff
f


274
Cl.
Hn.
C Tpt.
Vln. I
Vln. II
Vc.
Db.
mp
mf
p
f

O **Brazen**

♪ = ♪ **3 + 2 + 2**

281

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

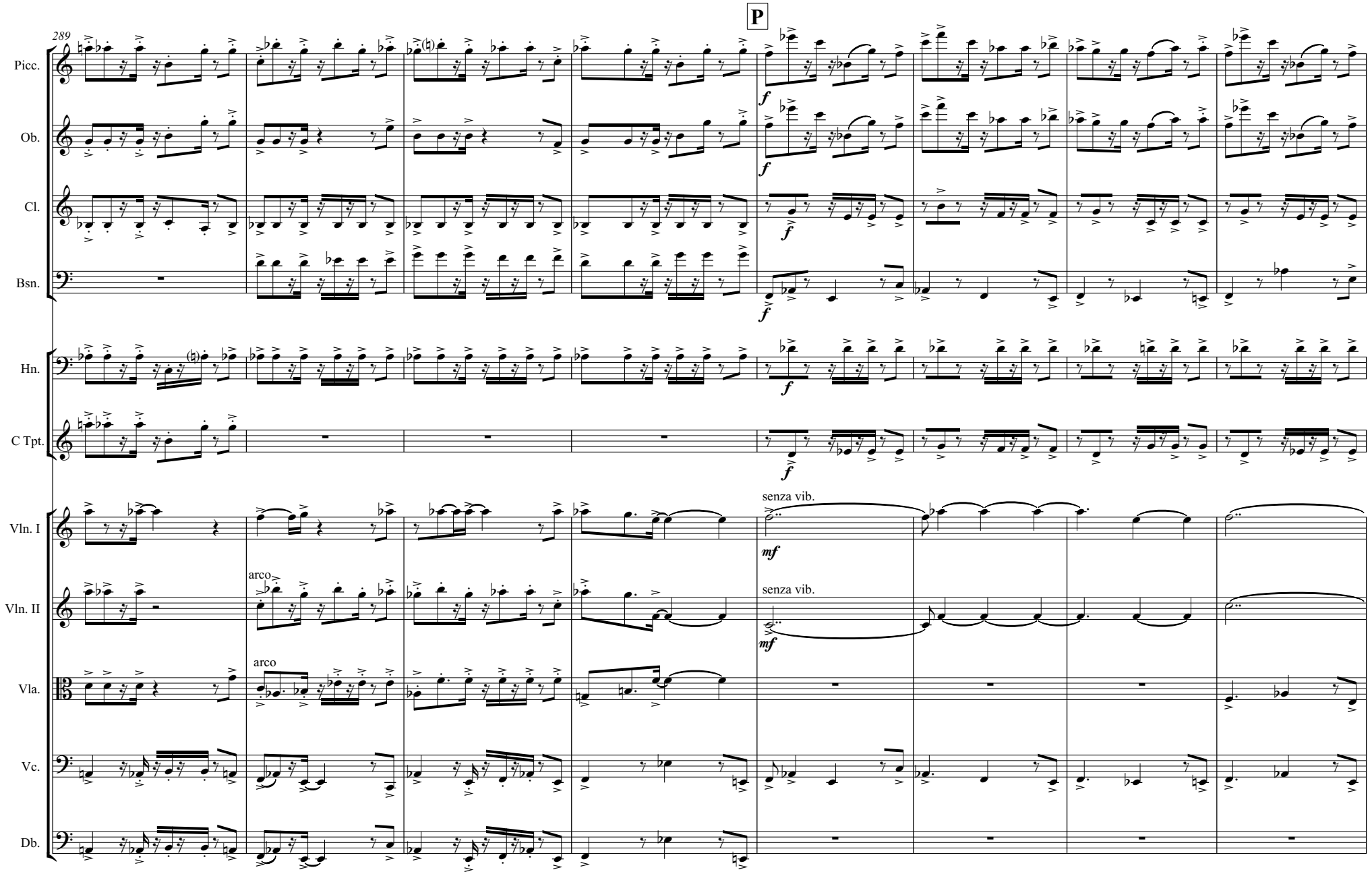
Db.

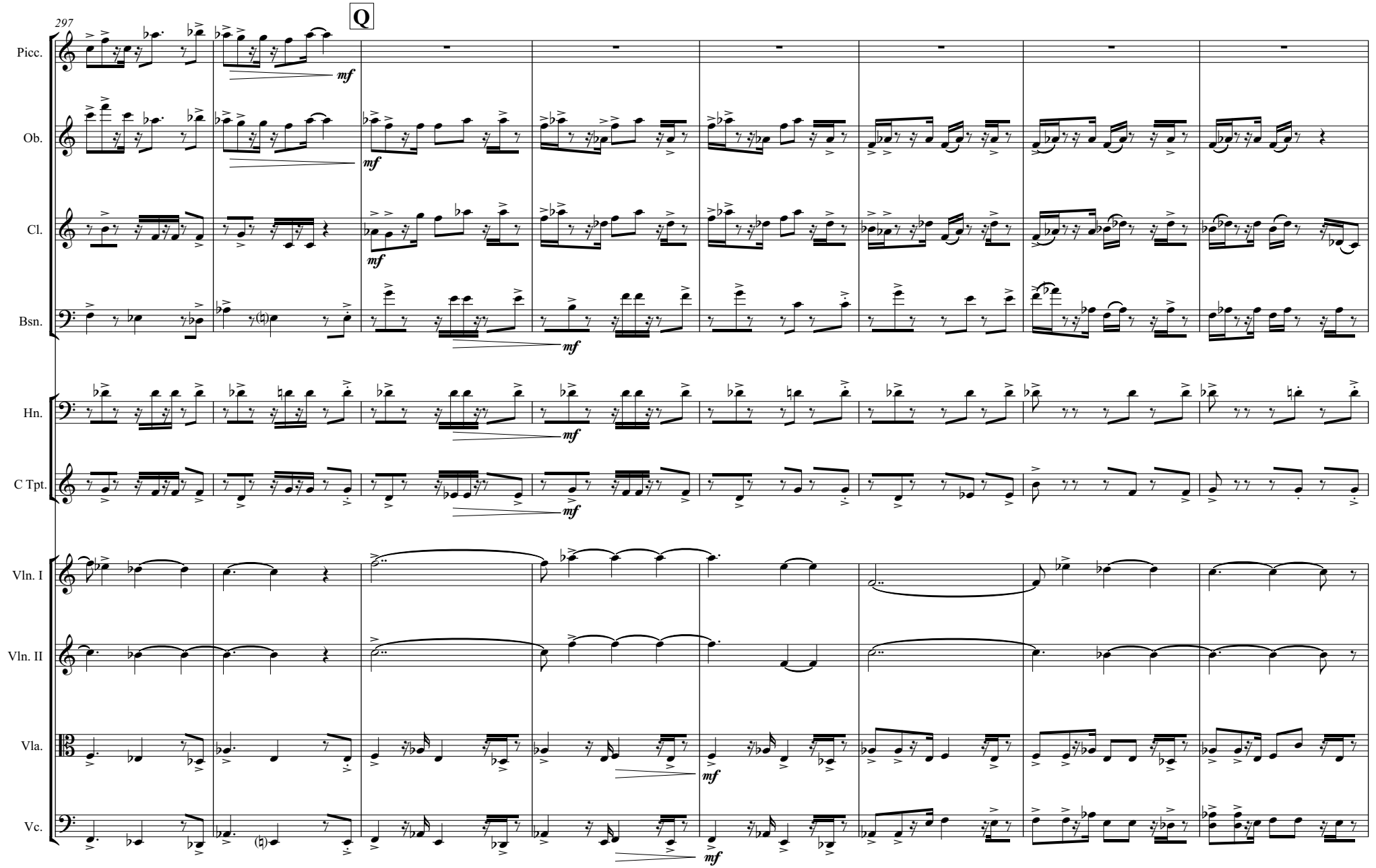
ffff

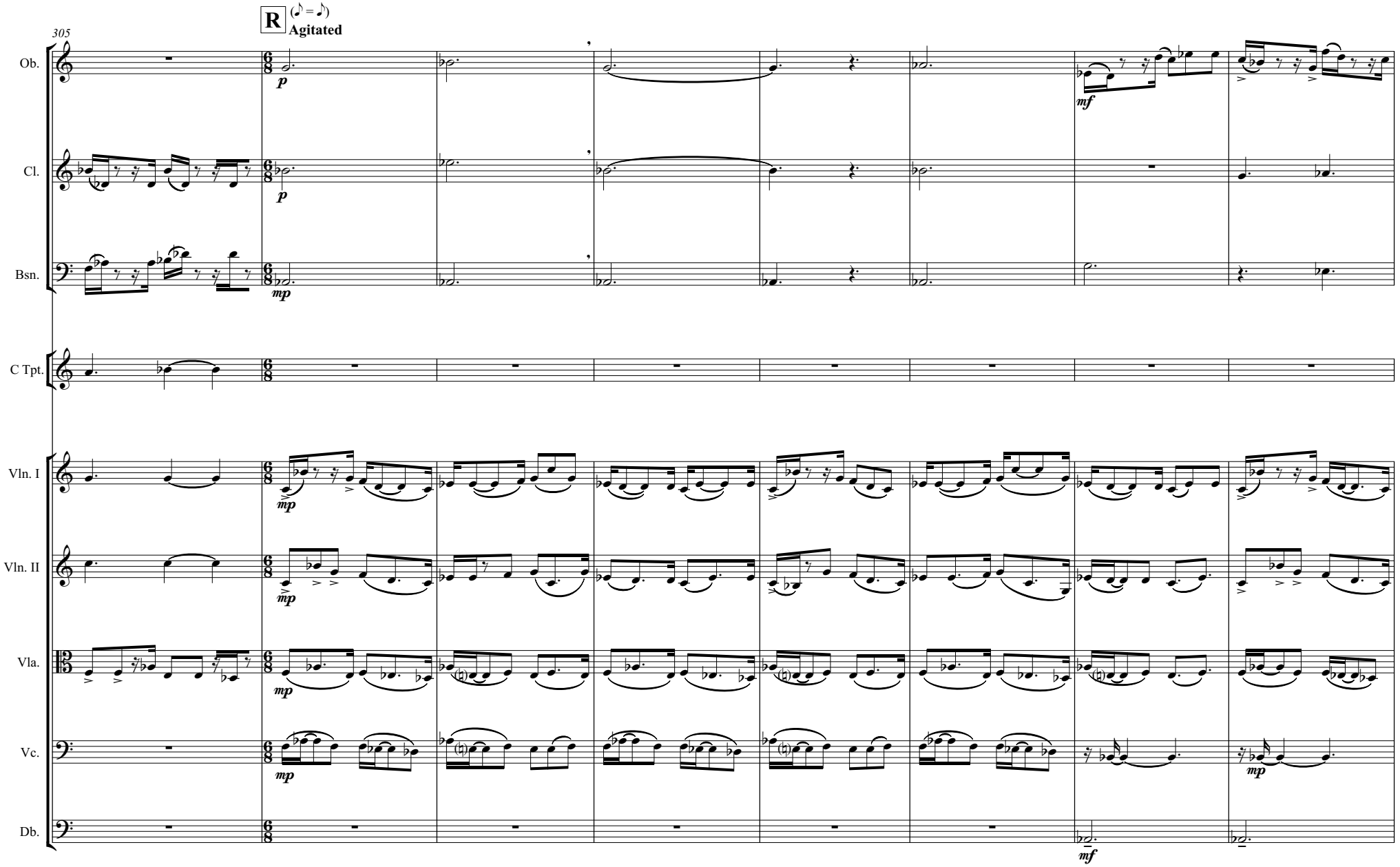
fff

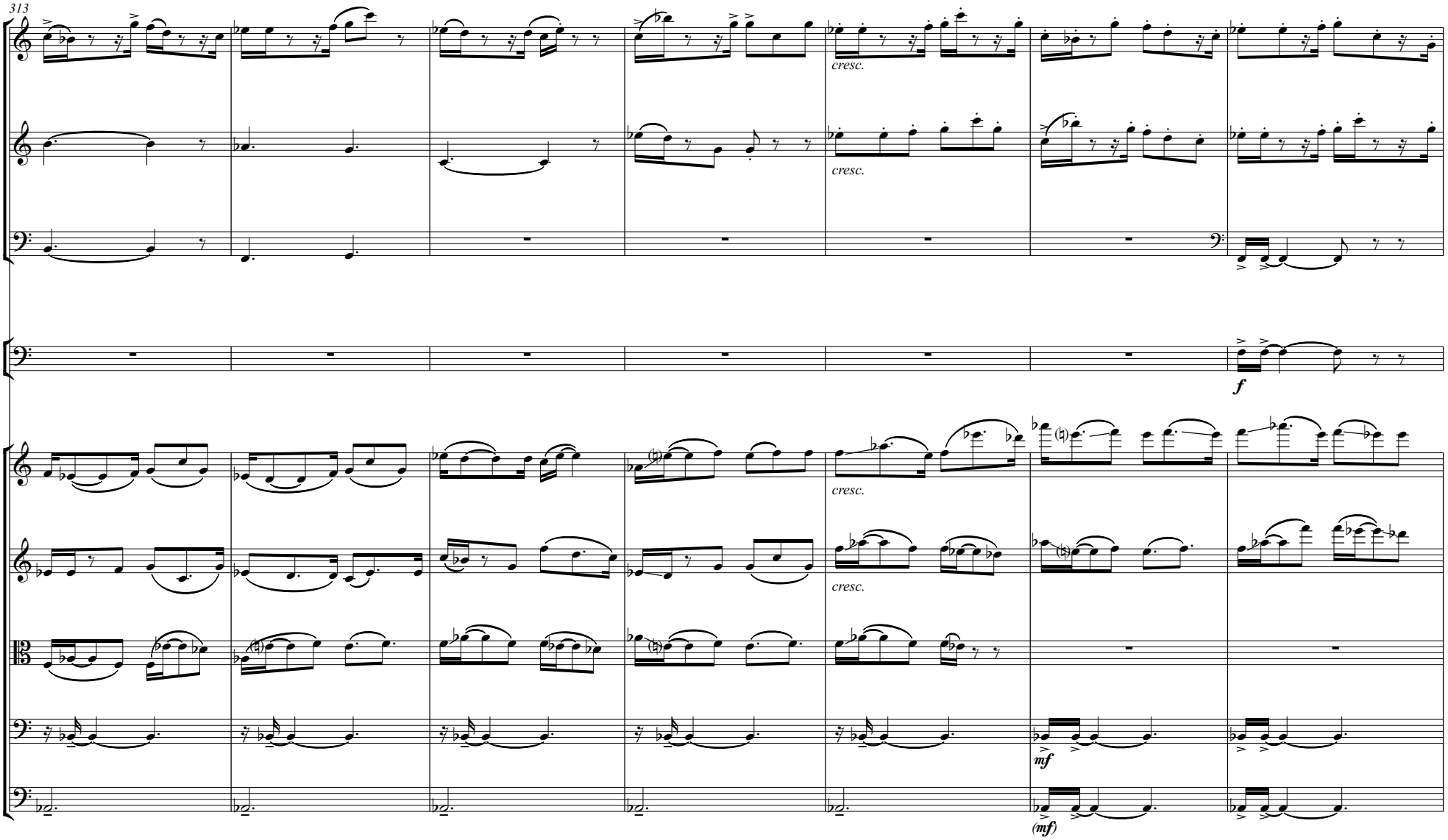
pizz.

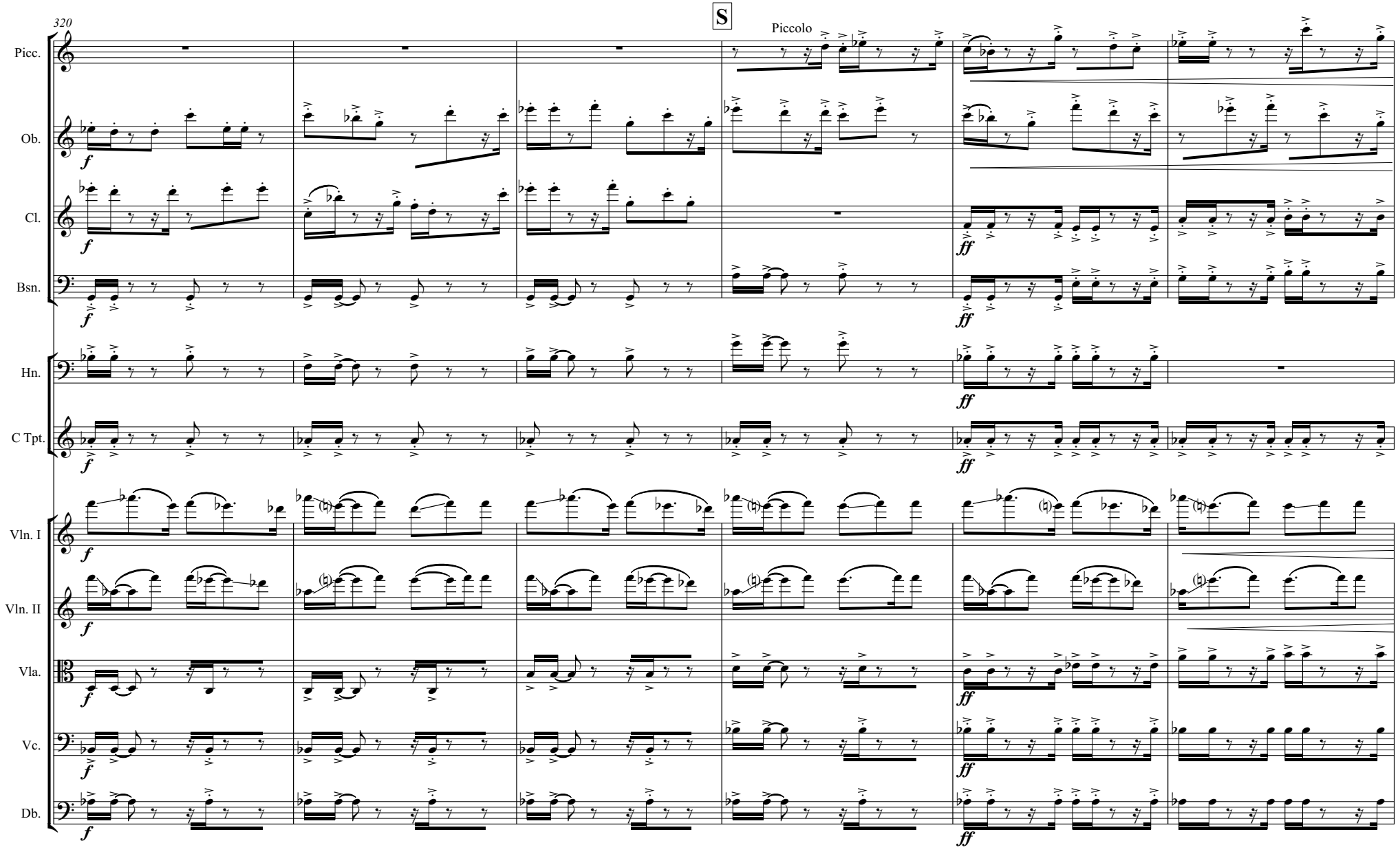
arco

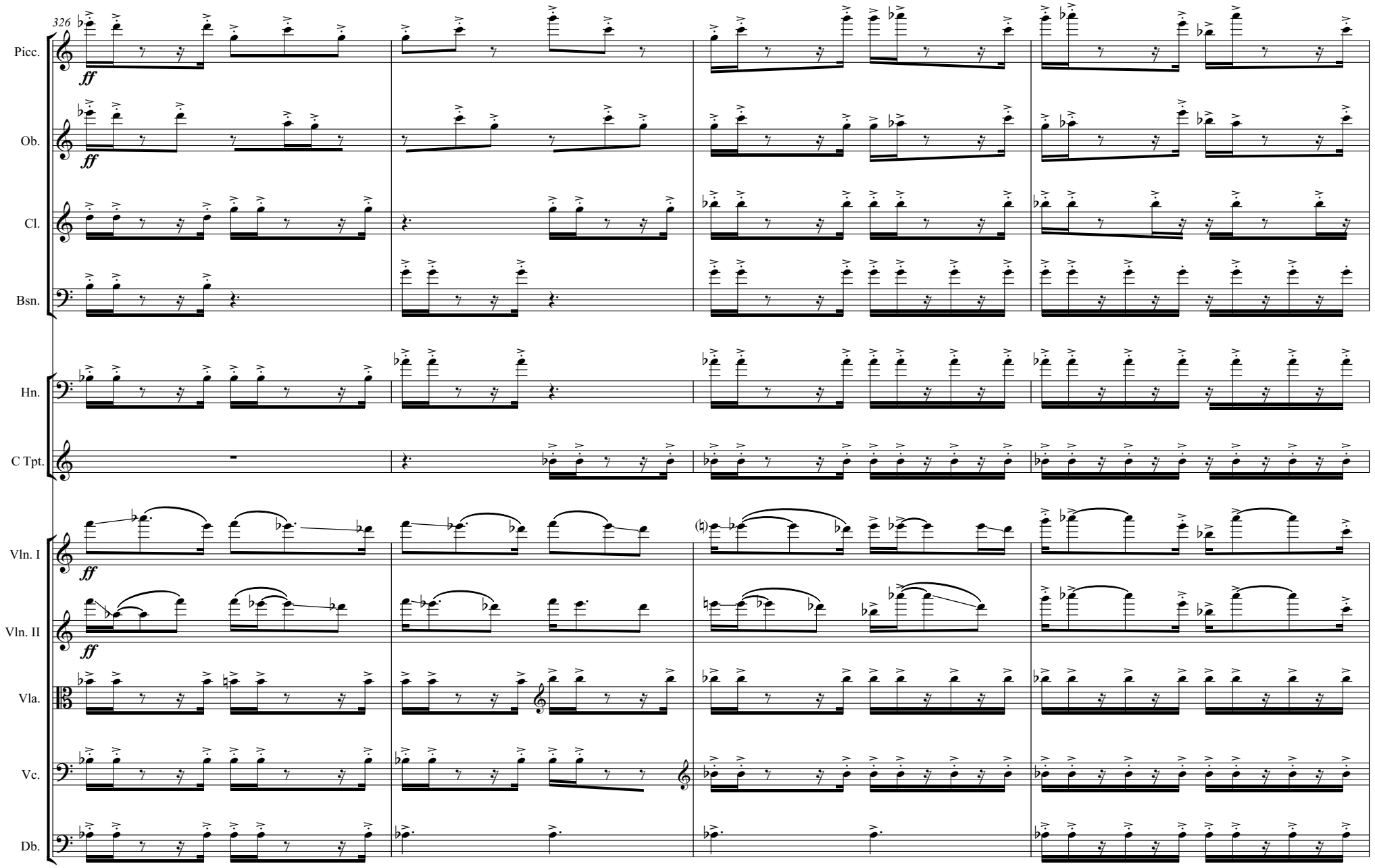

P
289
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
mf
arco
senza vib.

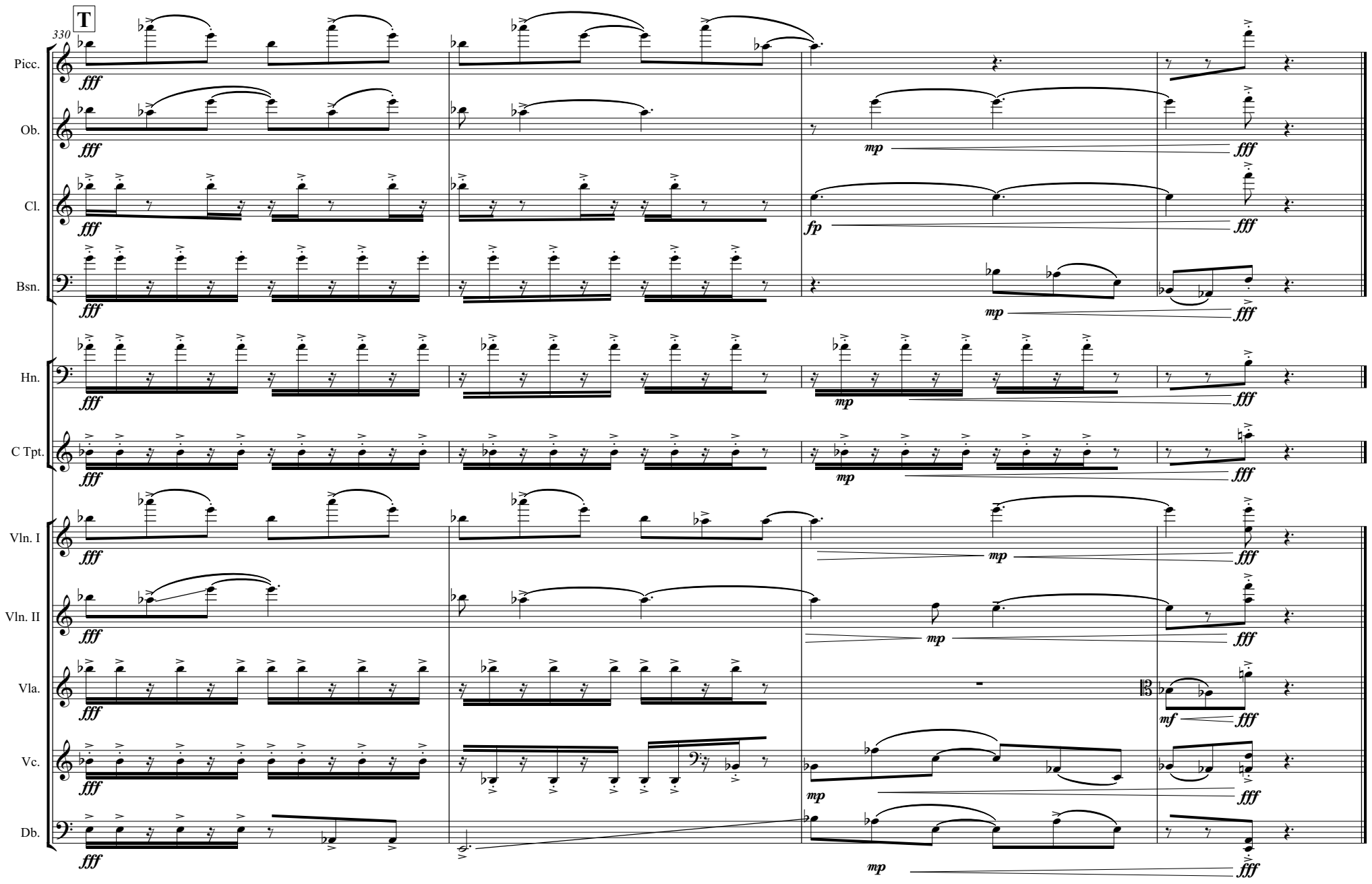

297
Q
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
mf


305
R
(♪ = ♪)
Agitated
Ob.
Cl.
Bsn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
p
mf
mp


313
Ob.
Cl.
Bsn.
Hn.
Vln. I
Vln. II
Vla.
Vc.
Db.
cresc.
cresc.
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.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff

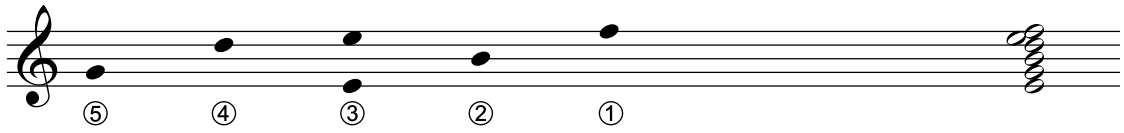

T
330
Picc.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Vln. I
Vln. II
Vla.
Vc.
Db.
fff
mp
fp
mf

Red Charango (2010-11) Helen Papaioannou

For charango

Duration: c.12 minutes

Tuning:



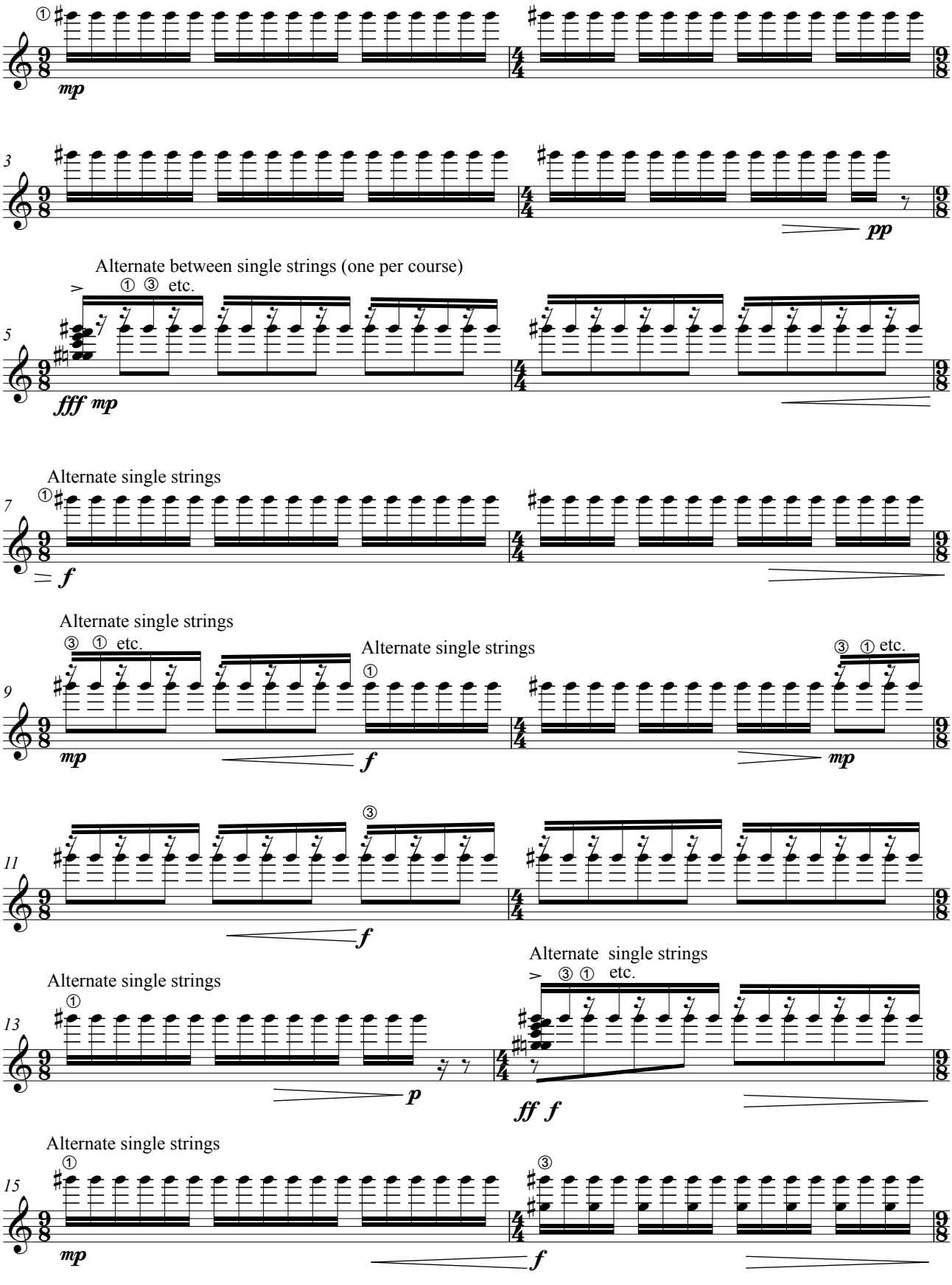
Red Charango

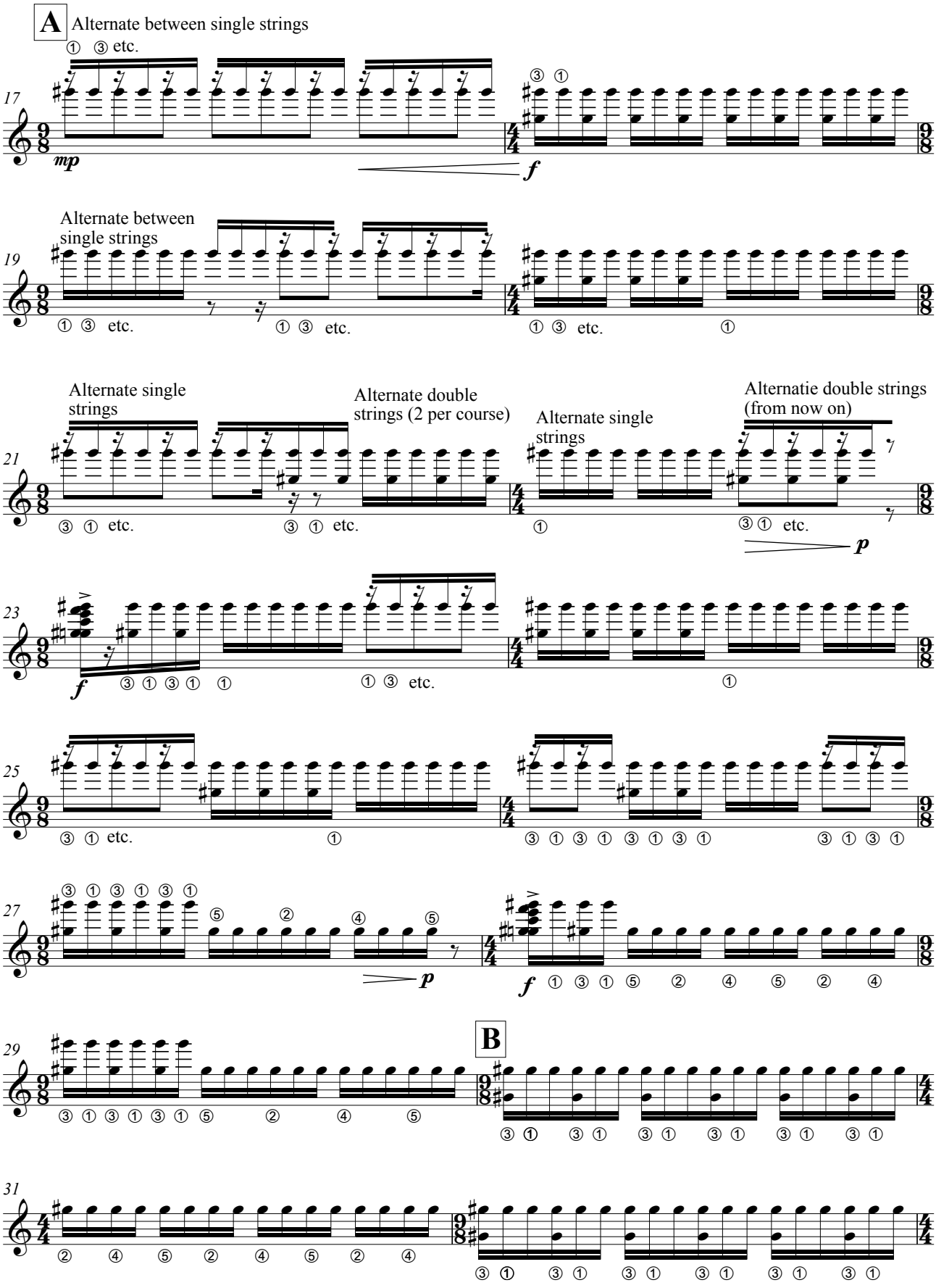
Helen Papaioannou

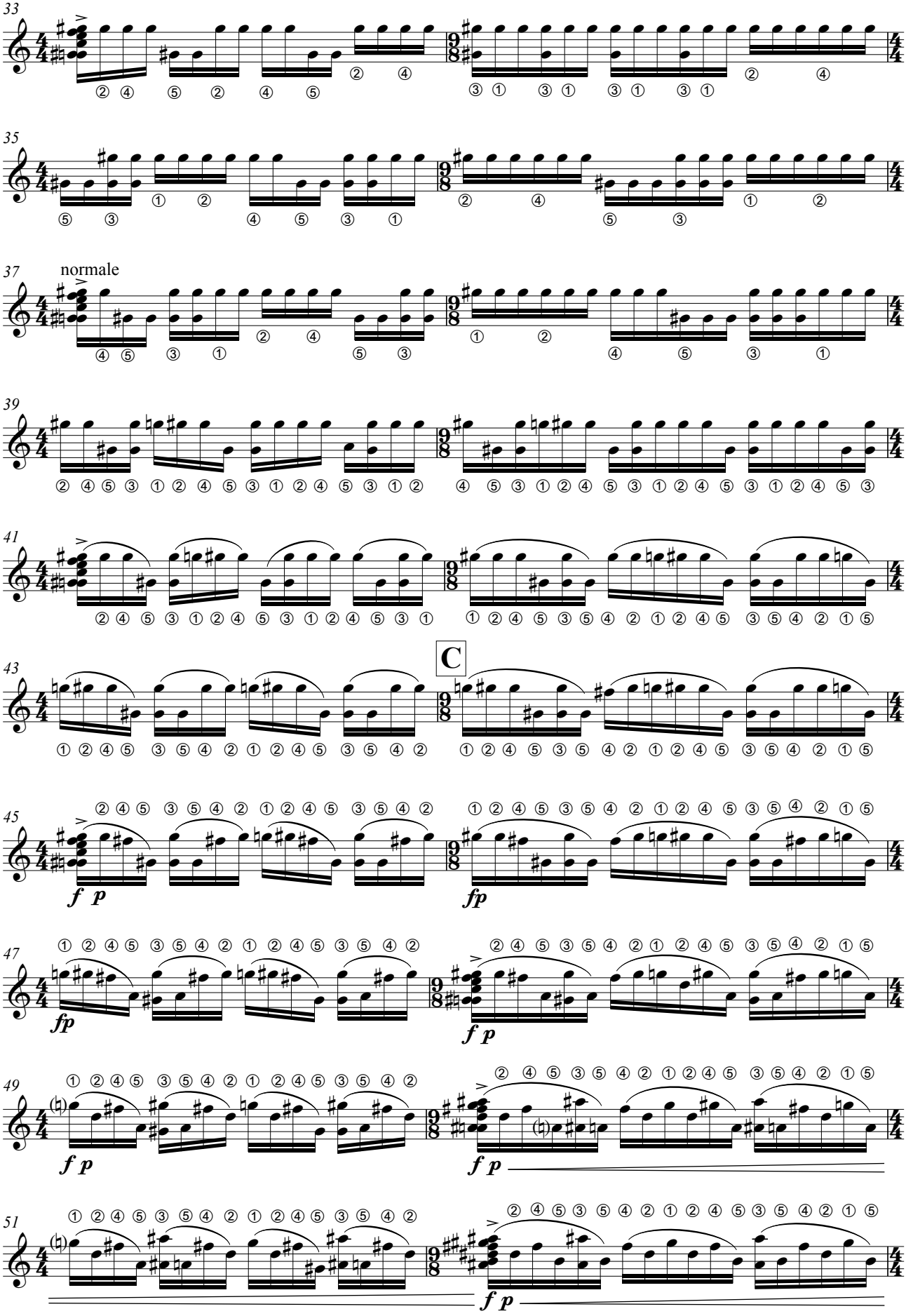
♩. = 57 **Anxious**

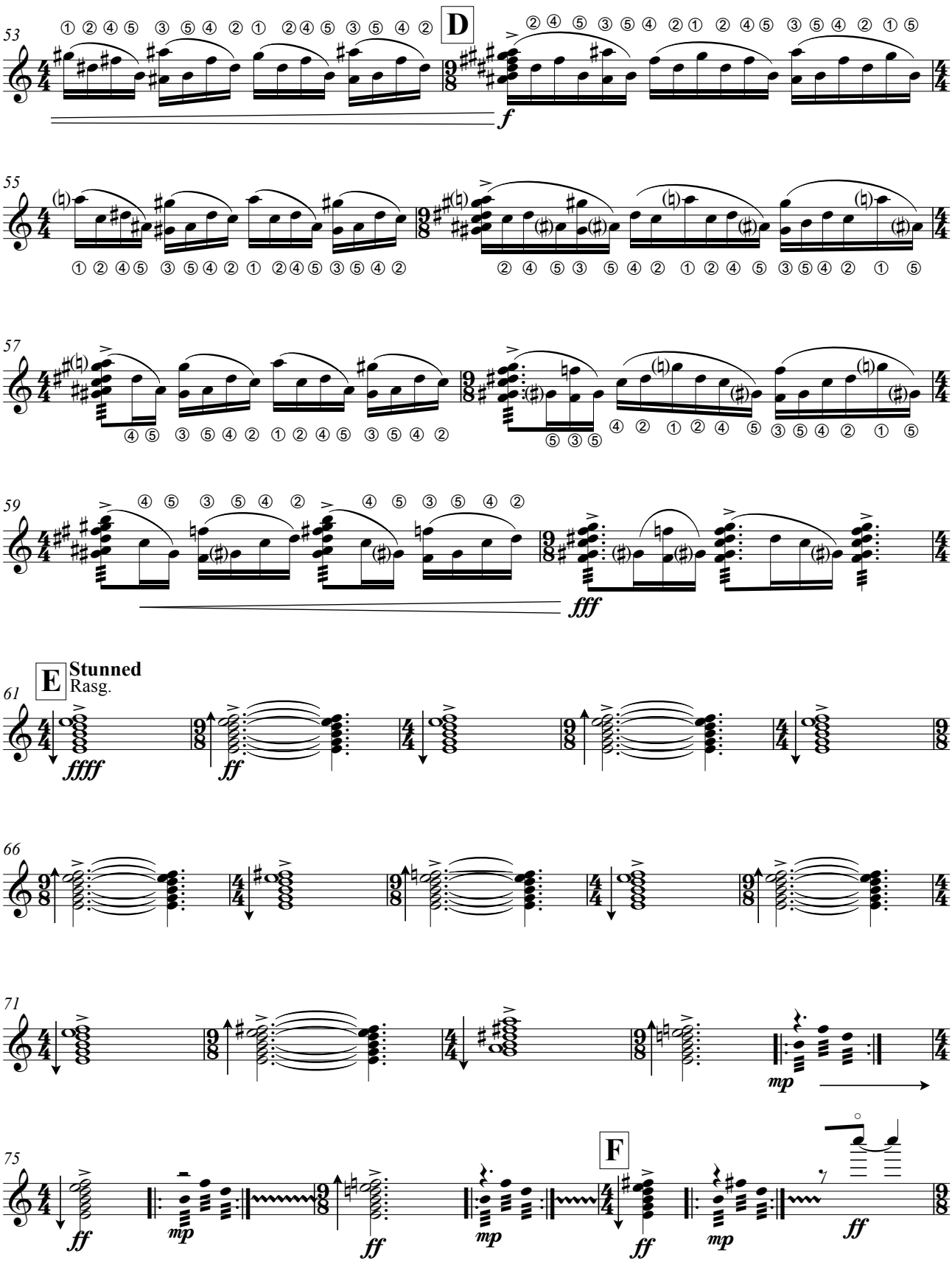
Alternate between single strings in the course

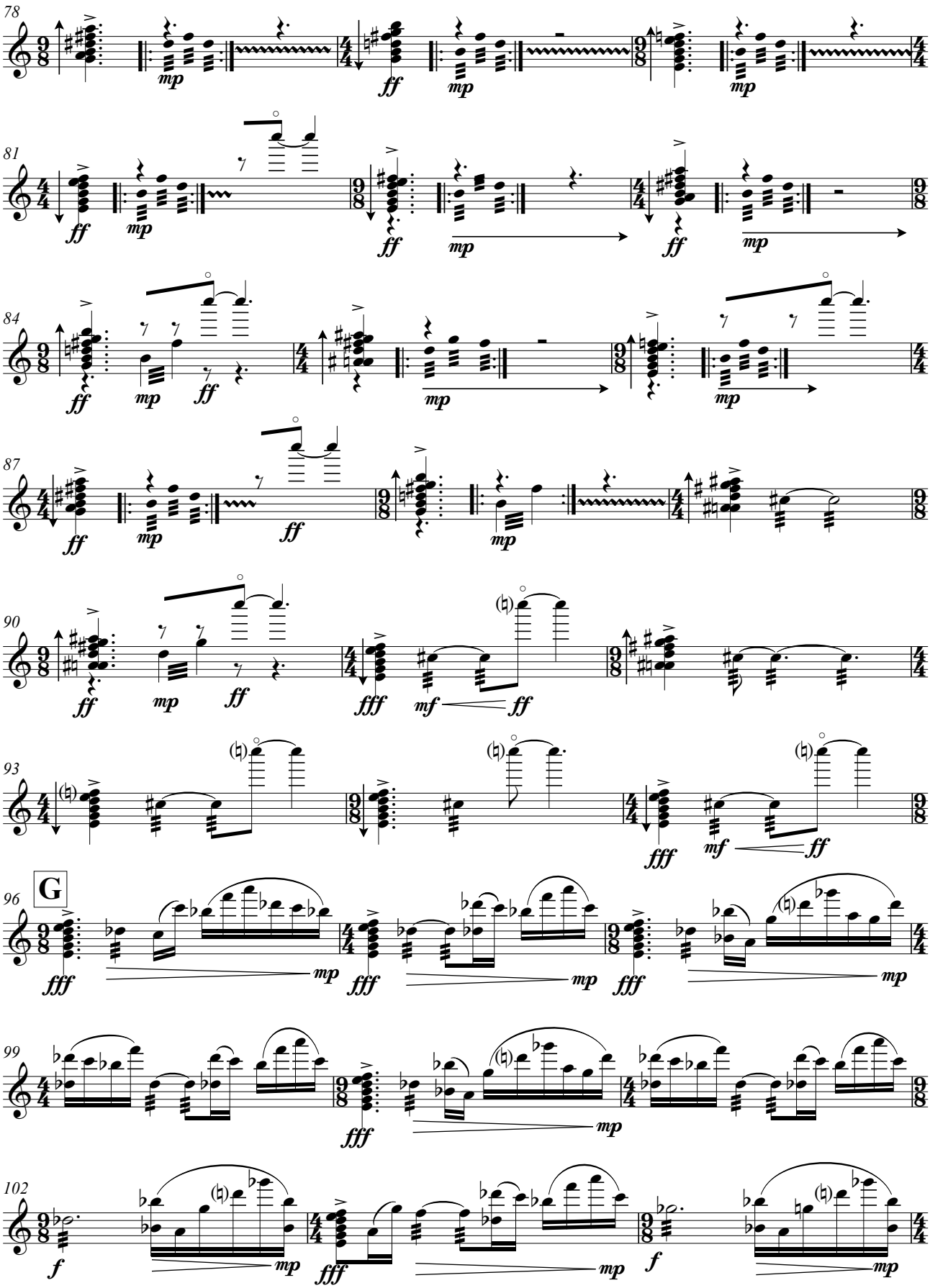
sul tasto

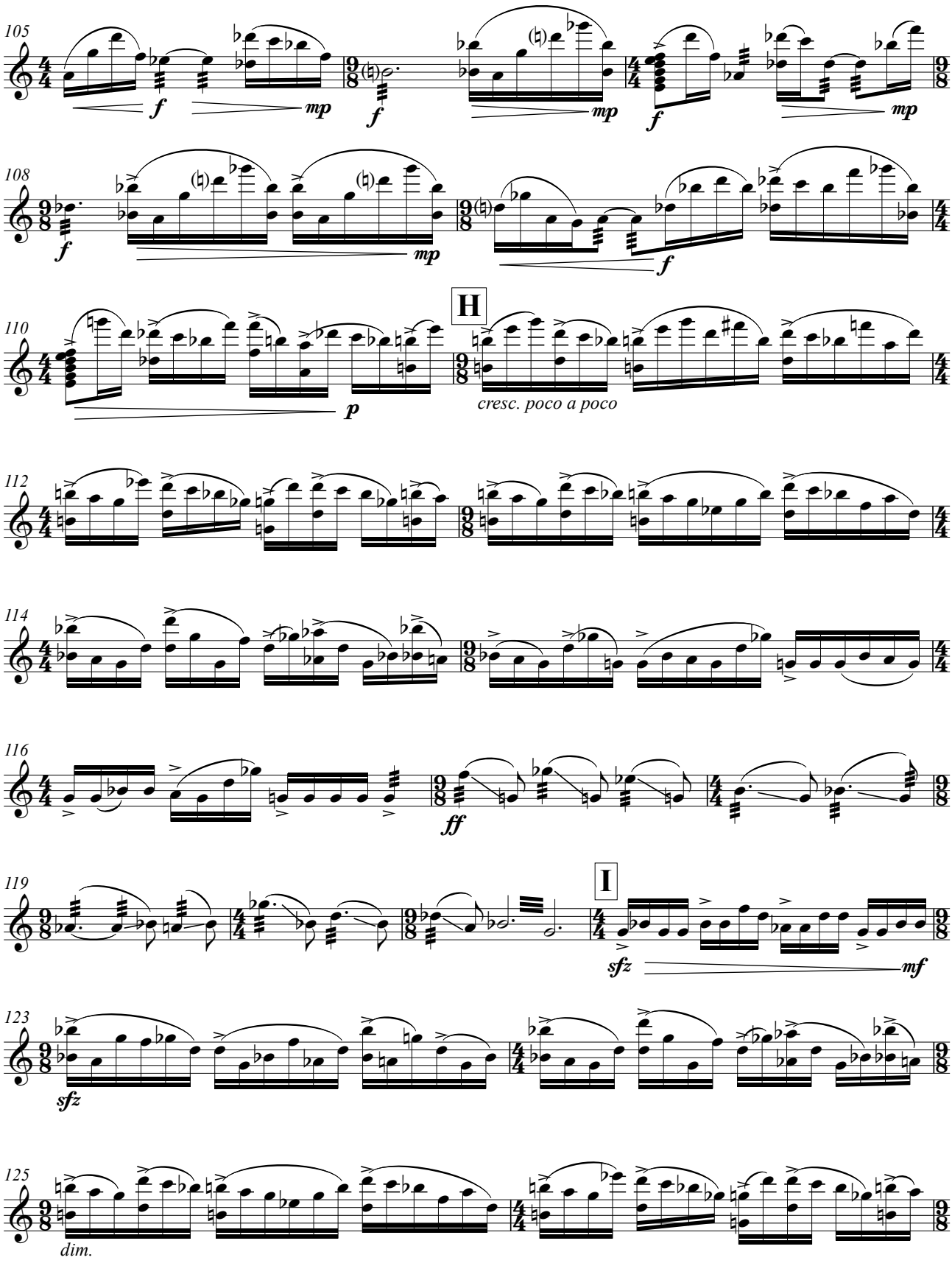


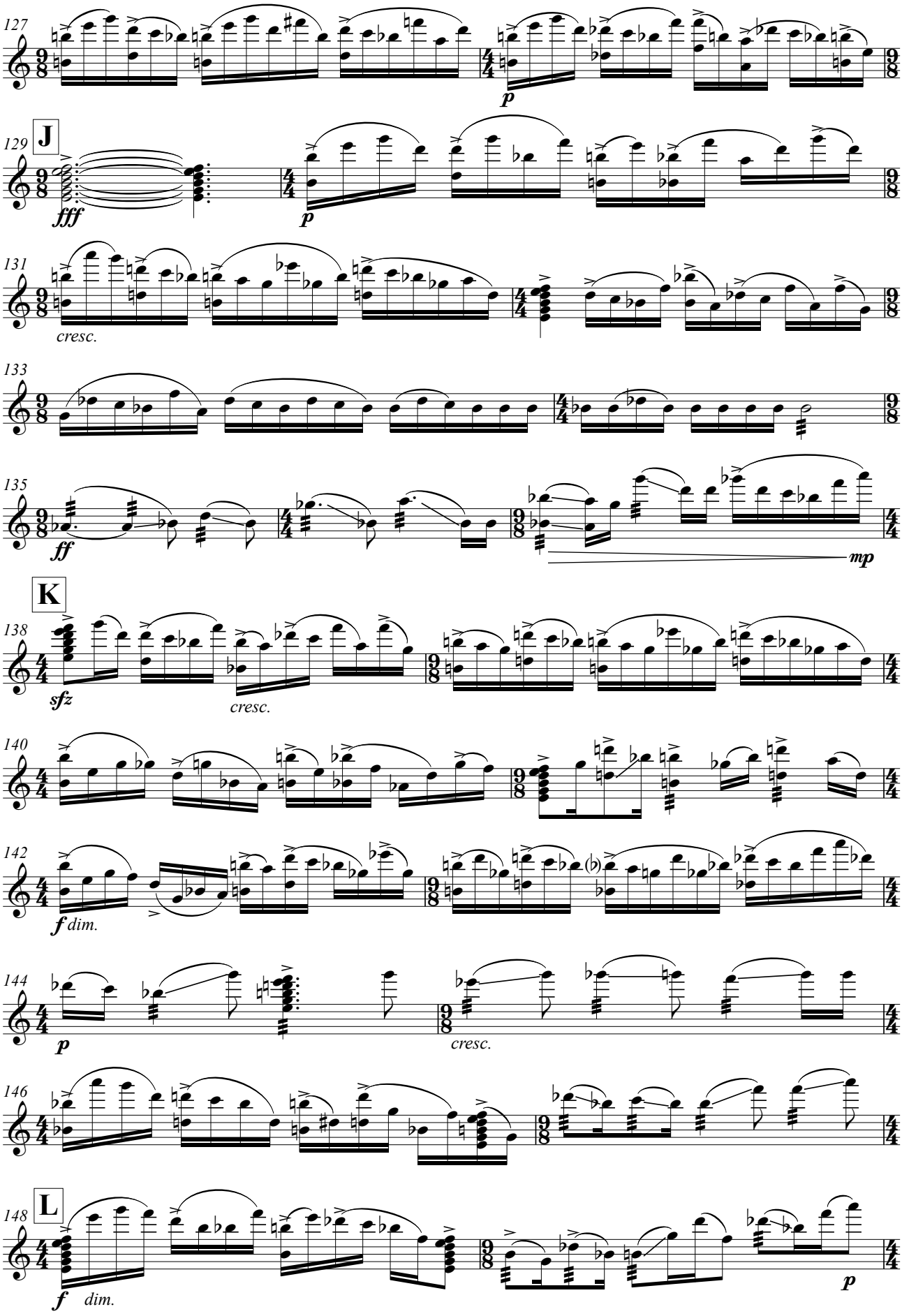

A
Alternate between single strings
① ③ etc.
17
mp
f
Alternate between single strings
19
① ③ etc.
Alternate single strings
Alternate double strings (2 per course)
Alternate single strings
Alternatie double strings (from now on)
21
③ ① etc.
p
23
f
③ ① ③ ① ①
① ③ etc.
25
③ ① ③ ① ③ ① ③ ①
27
⑤ ② ④ ⑤
p
f ① ③ ① ⑤ ② ④ ⑤ ② ④
29
B
③ ① ③ ① ③ ① ⑤ ② ④ ⑤
31
② ④ ⑤ ② ④ ⑤ ② ④

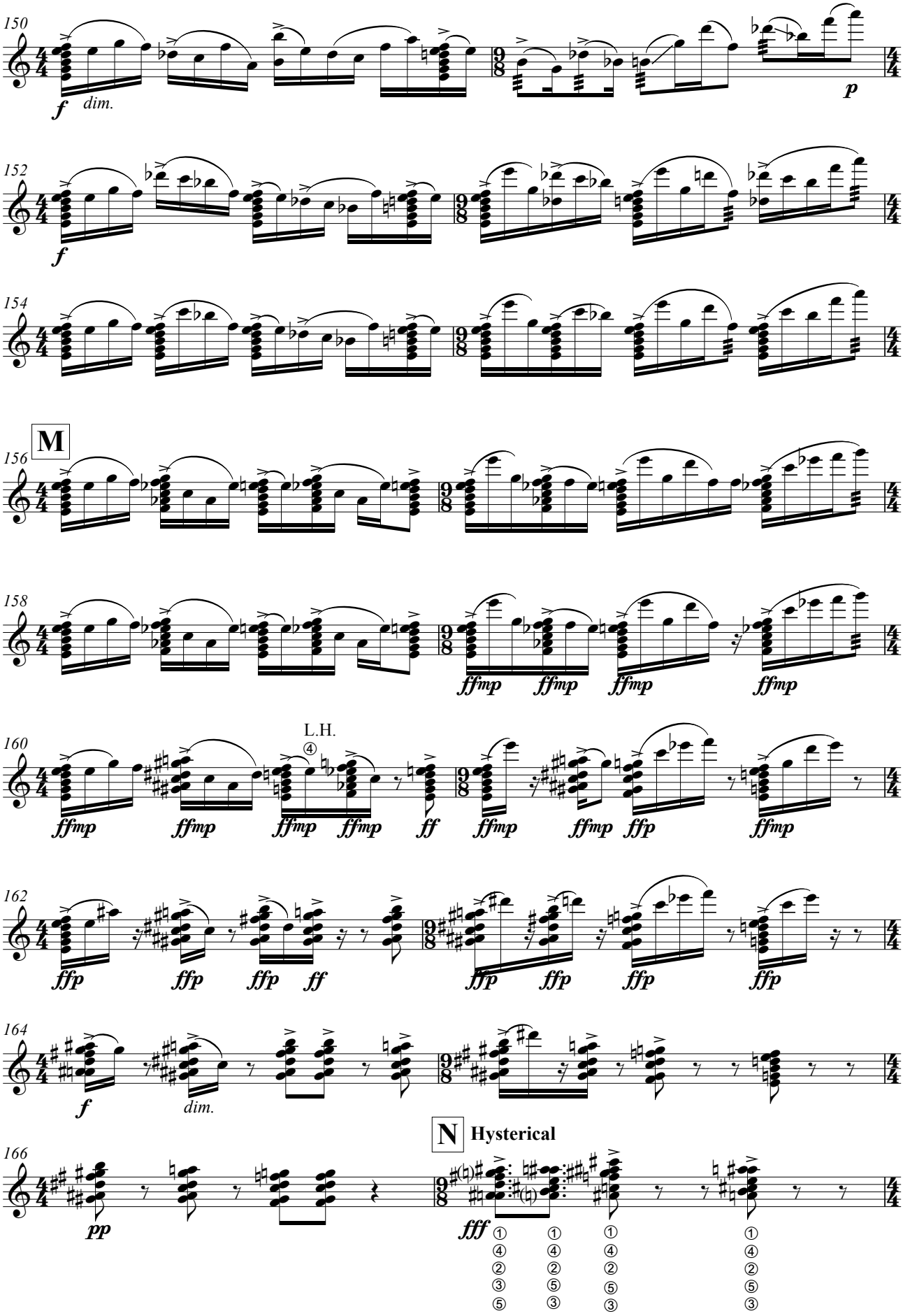

33
35
37
normale
39
41
43
C
45
f p
fp
47
fp
f p
49
f p
f p
51
f p

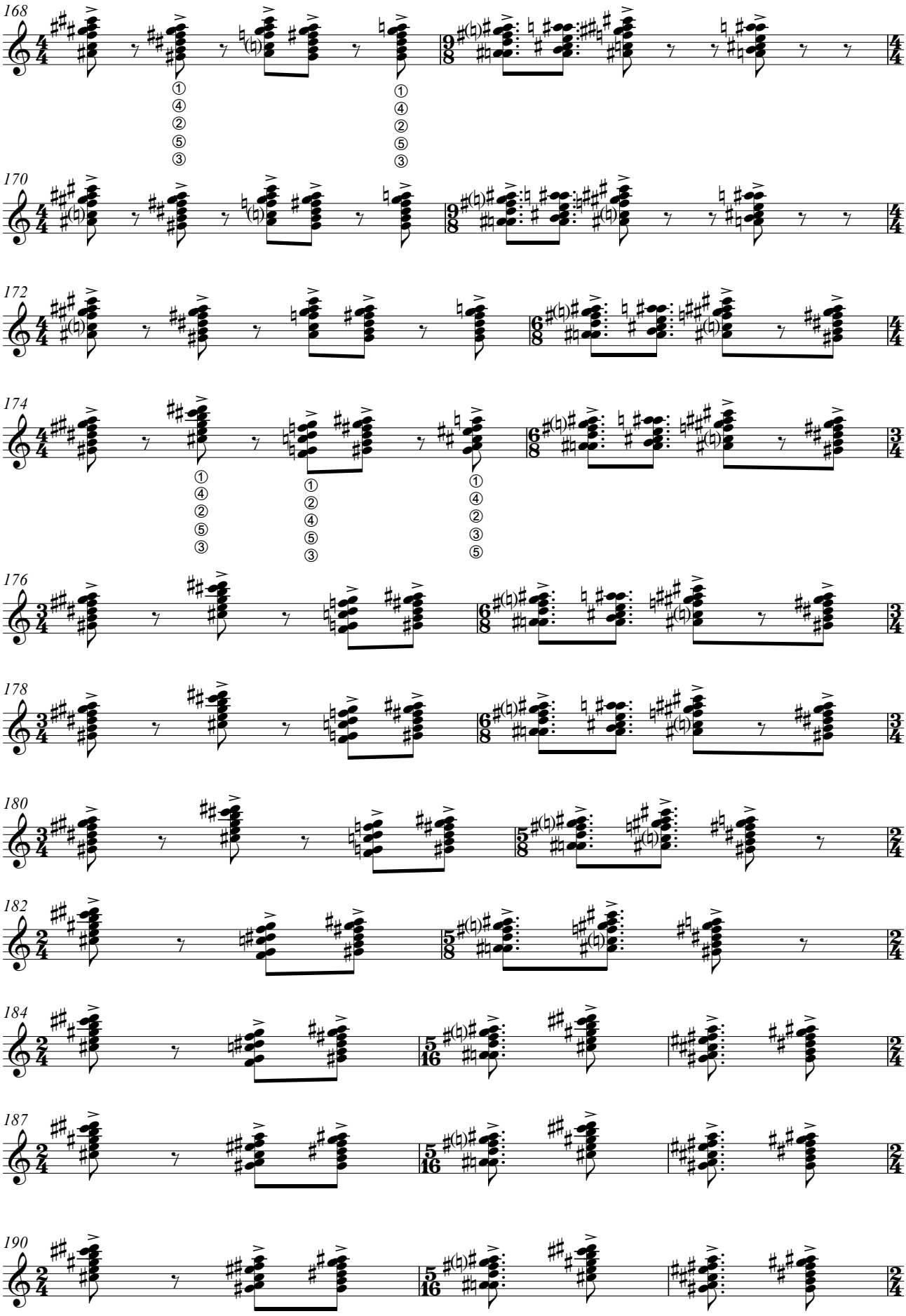

53
D
f
55
57
59
fff
61
E
Stunned
Rasg.
ffff
ff
66
71
mp
75
F
ff
mp

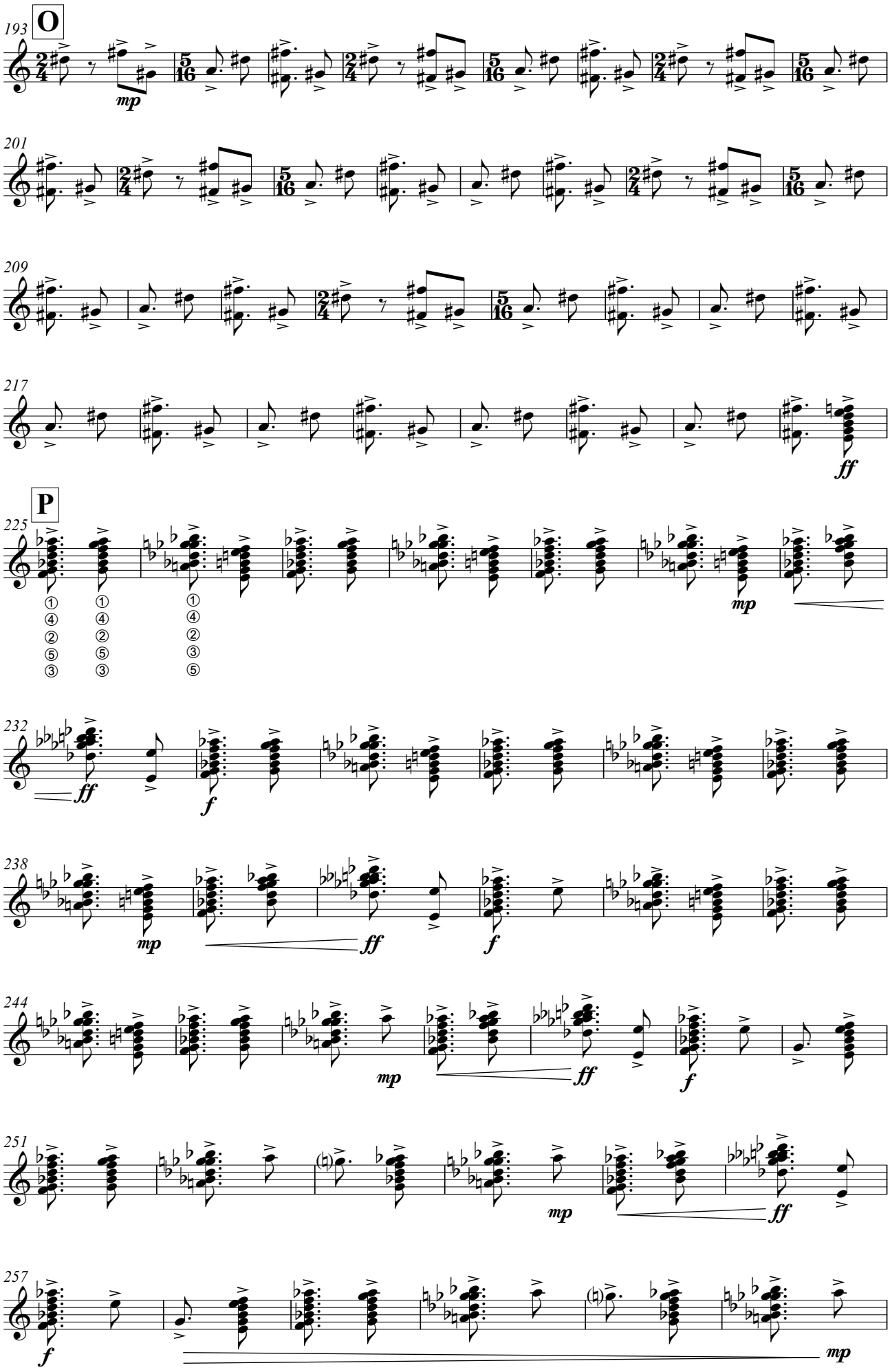

78
81
84
87
90
93
96
G
99
102

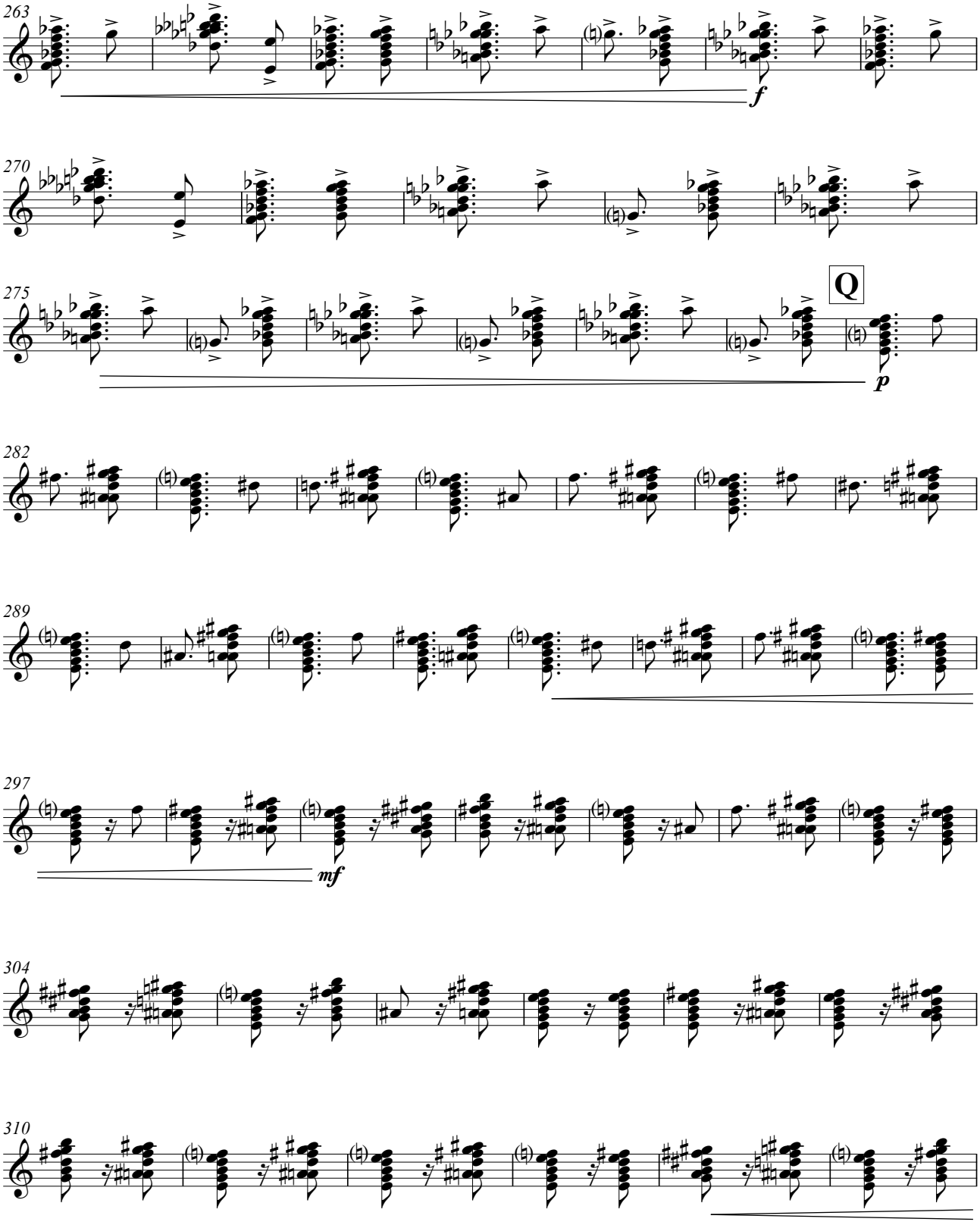

105
f
mp
f
mp
f
mp
108
f
mp
f
110
p
H
cresc. poco a poco
112
114
116
ff
119
I
sfz
mf
123
sfz
125
dim.

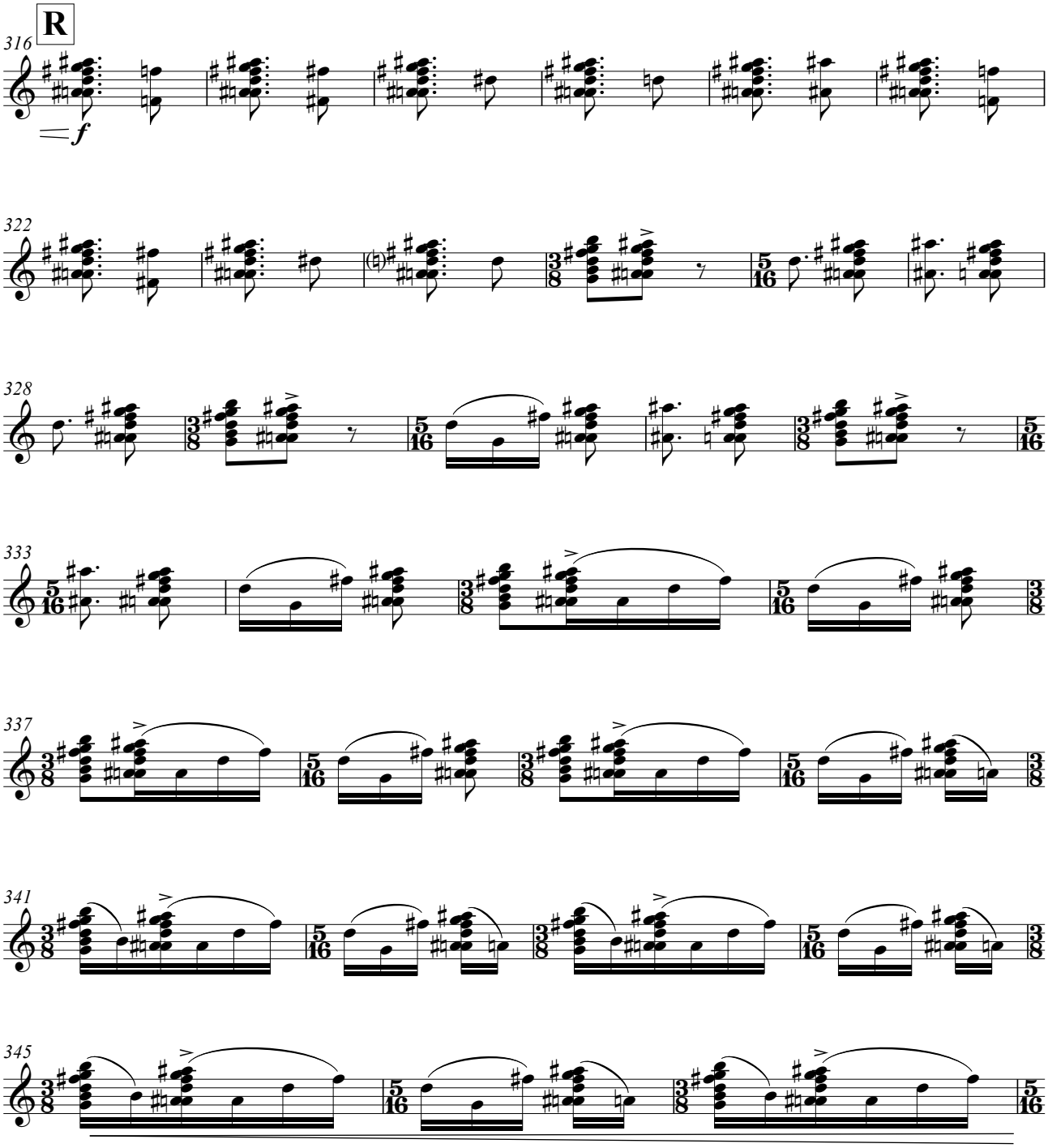

127
p
129
J
fff
p
131
cresc.
133
135
ff
mp
K
138
sfz
cresc.
140
142
f dim.
144
p
cresc.
146
148
L
f dim.
p

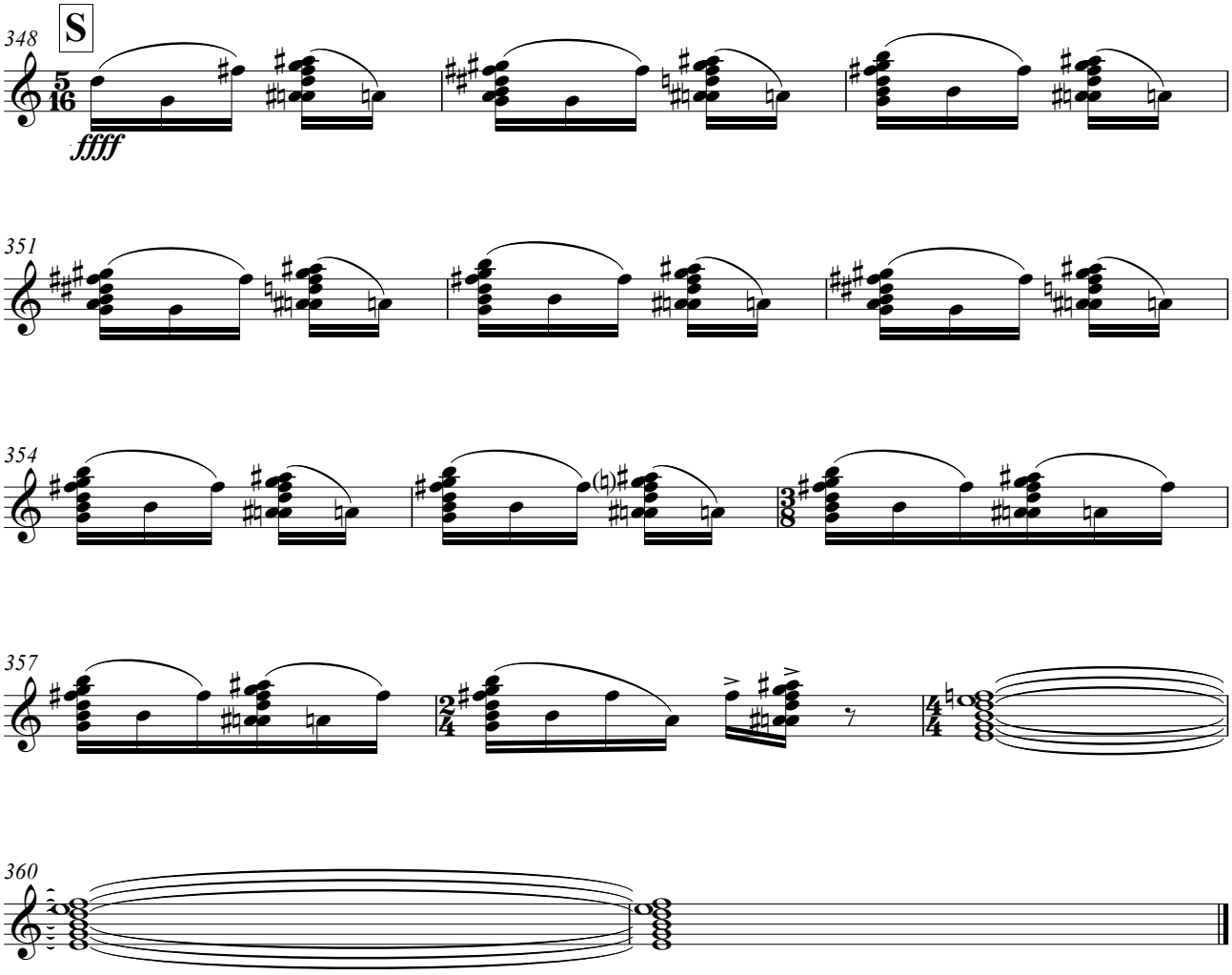

150
f dim.
p
152
f
154
M
156
158
ffmp ffmp ffmp ffmp
L.H.
④
160
ffmp ffmp ffmp ffmp ff ffmp ffmp ffp ffmp
162
ffp ffp ffp ff ffp ffp ffp ffp
164
f dim.
N Hysterical
166
pp
fff
① ① ① ①
④ ④ ④ ④
② ② ② ②
③ ⑤ ⑤ ⑤
⑤ ③ ③ ③


168
170
172
174
176
178
180
182
184
187
190


193
O
mp
201
209
217
ff
P
225
mp
232
ff
f
238
mp
ff
f
244
mp
ff
f
251
mp
ff
257
f
mp


263
f
270
275
Q
p
282
289
297
mf
304
310


R
316
f
322
328
333
337
341
345


348
S
5/16
ffff
351
354
357
2/4
4/4
360

Mechannequin (2011) Helen Papaioannou

Score in C

Piccolo

Clarinet in B flat

Marimba

Harp

Piano

Violin

Viola

Cello

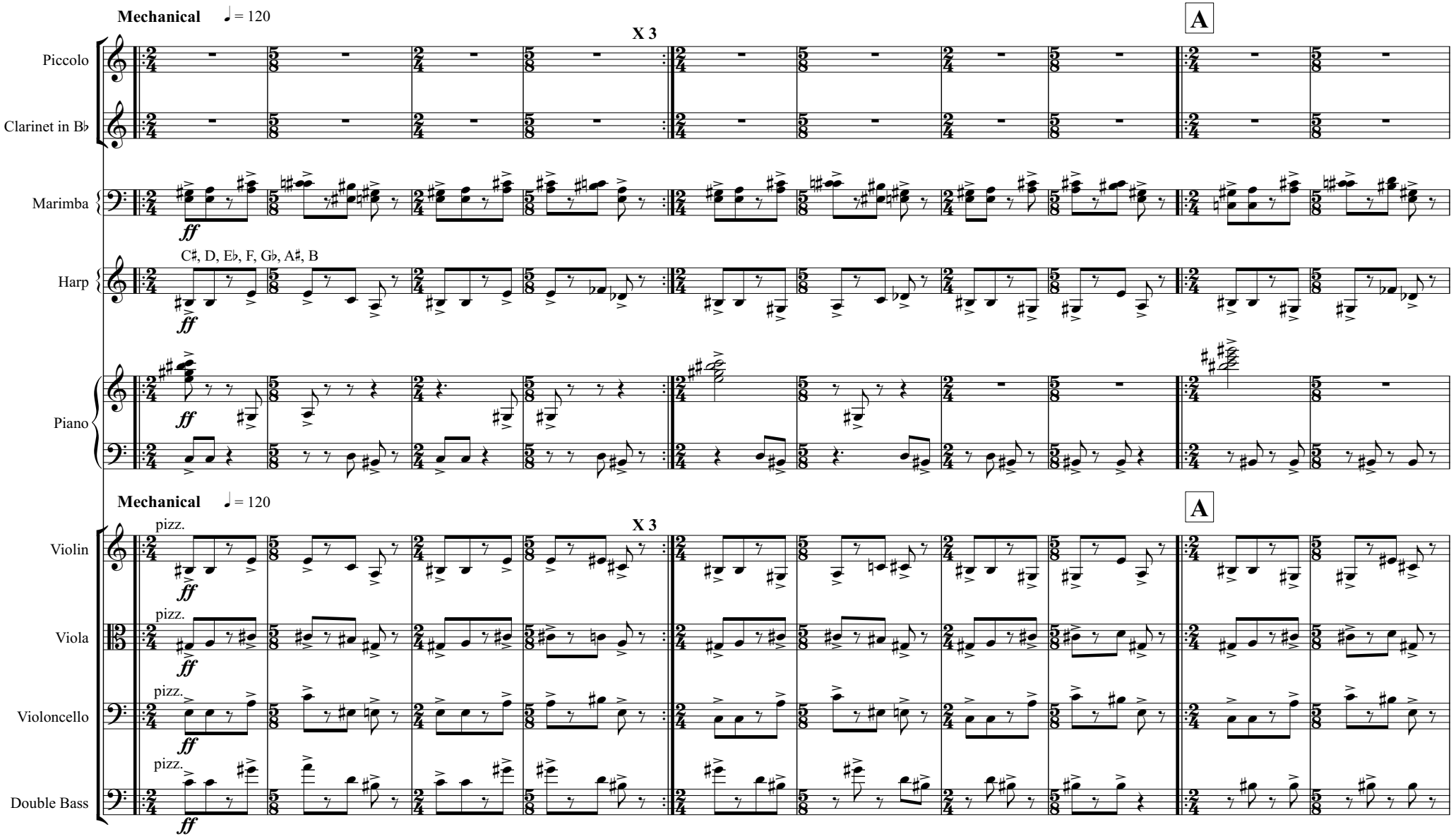
Double Bass

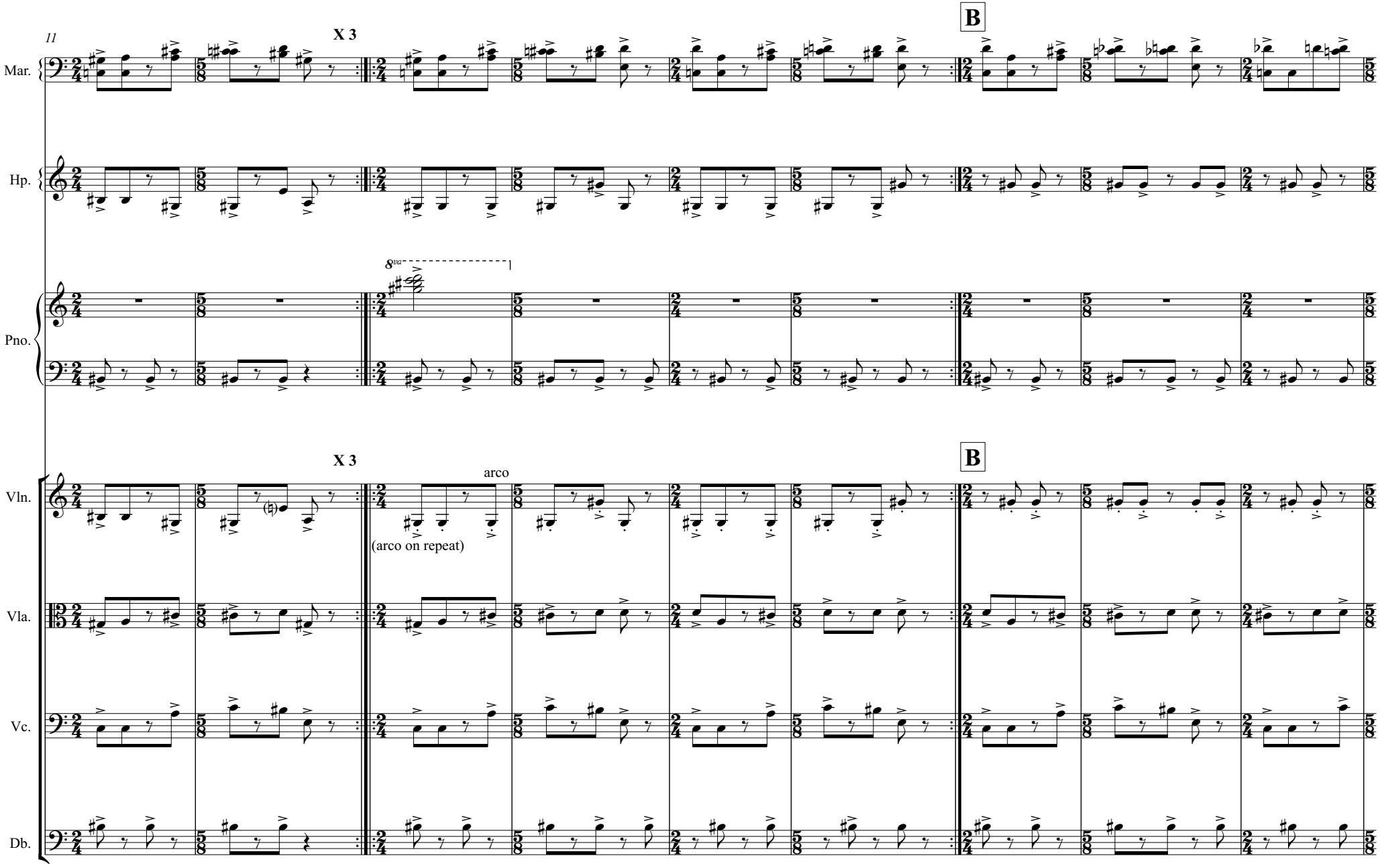
Duration: c.10:40 minutes

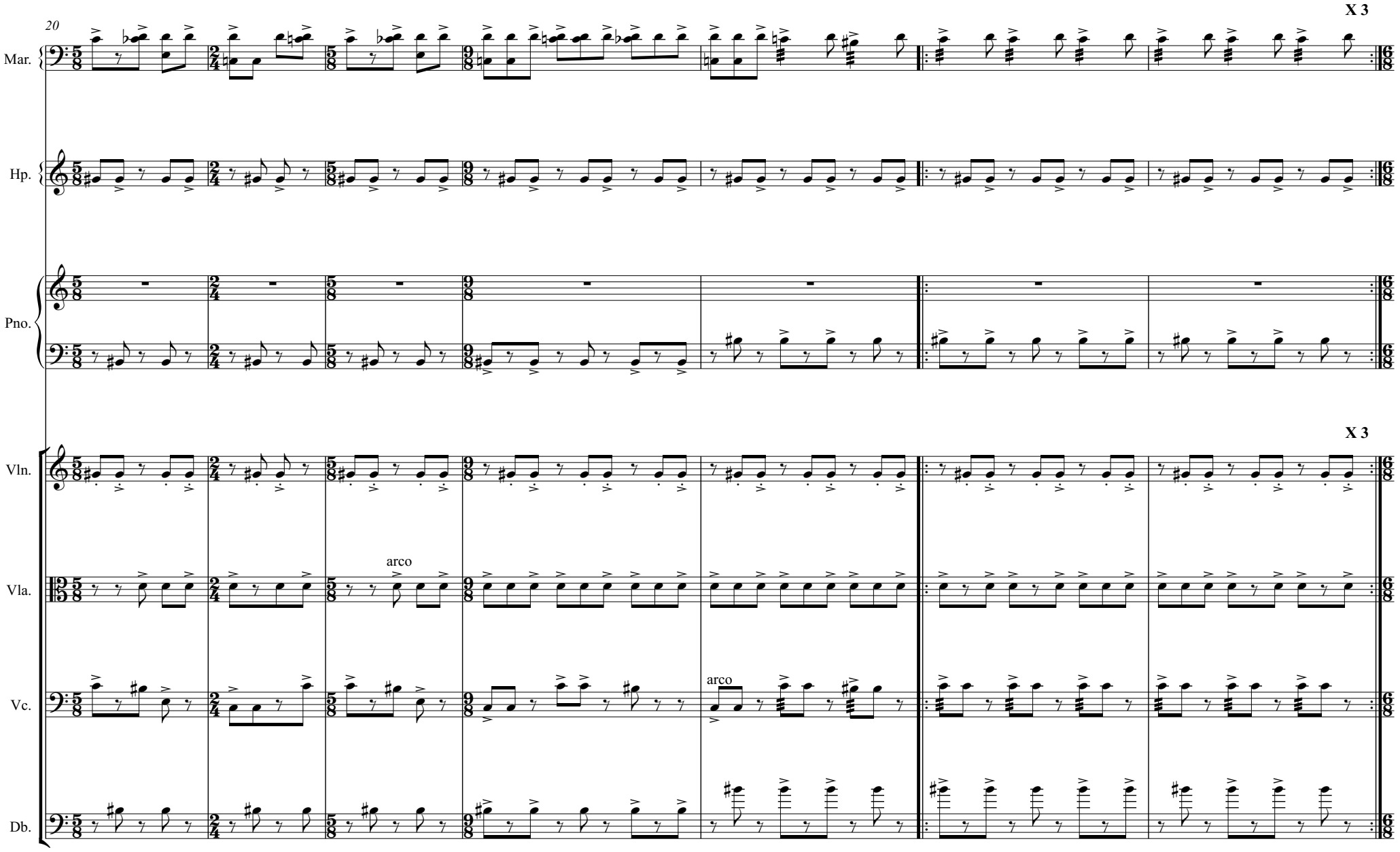
Mechannequin

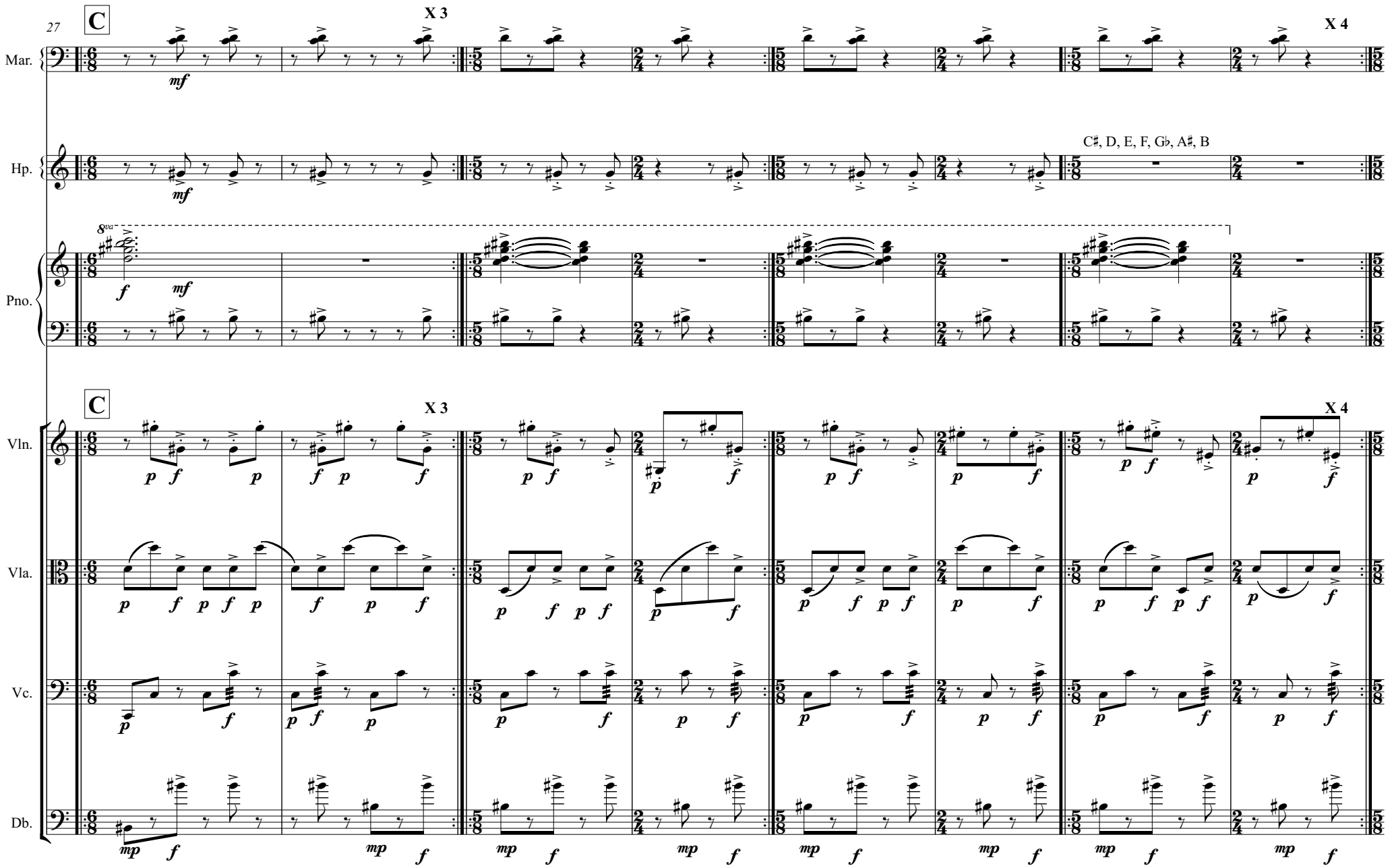
Score in C

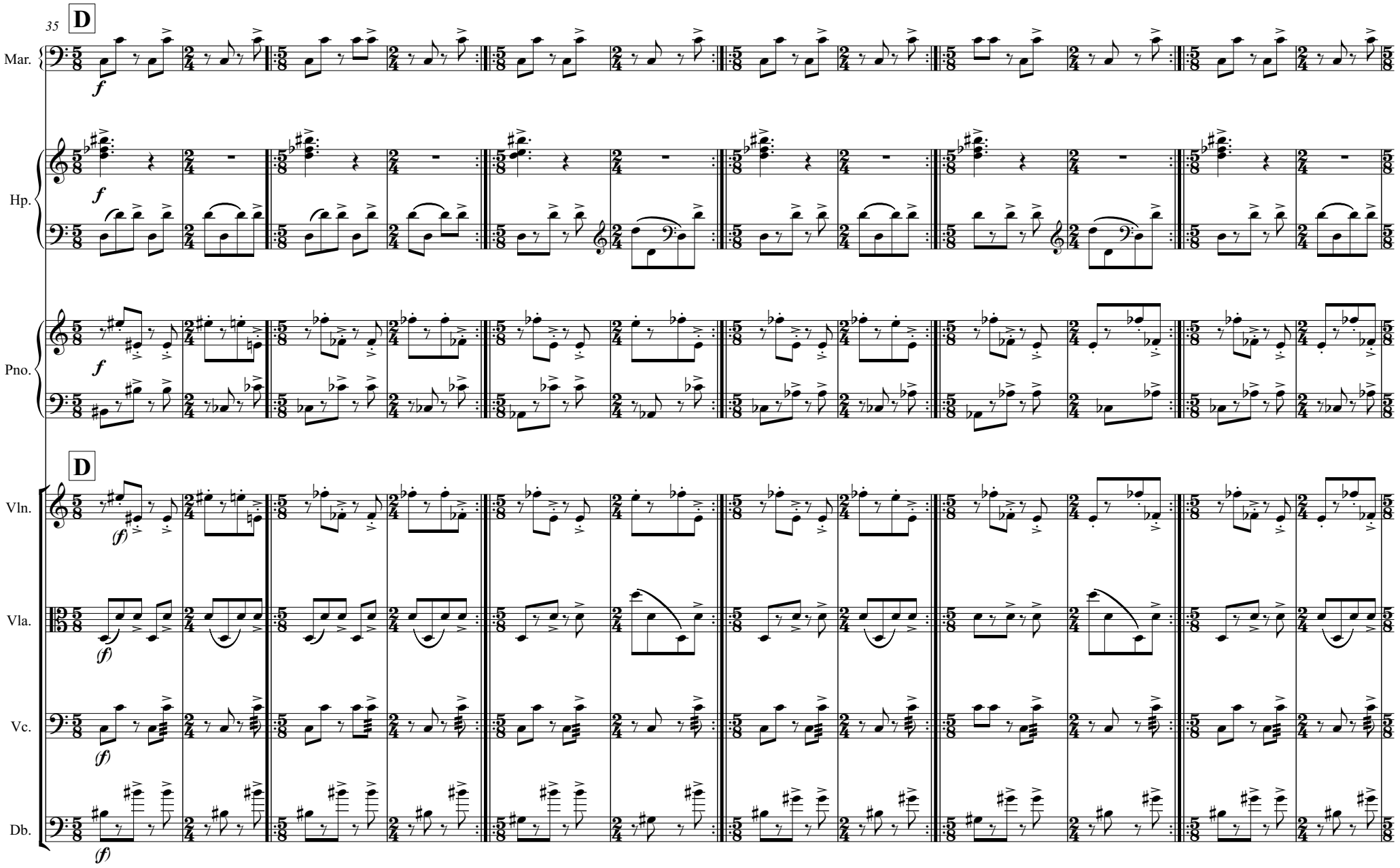
Helen Papaioannou

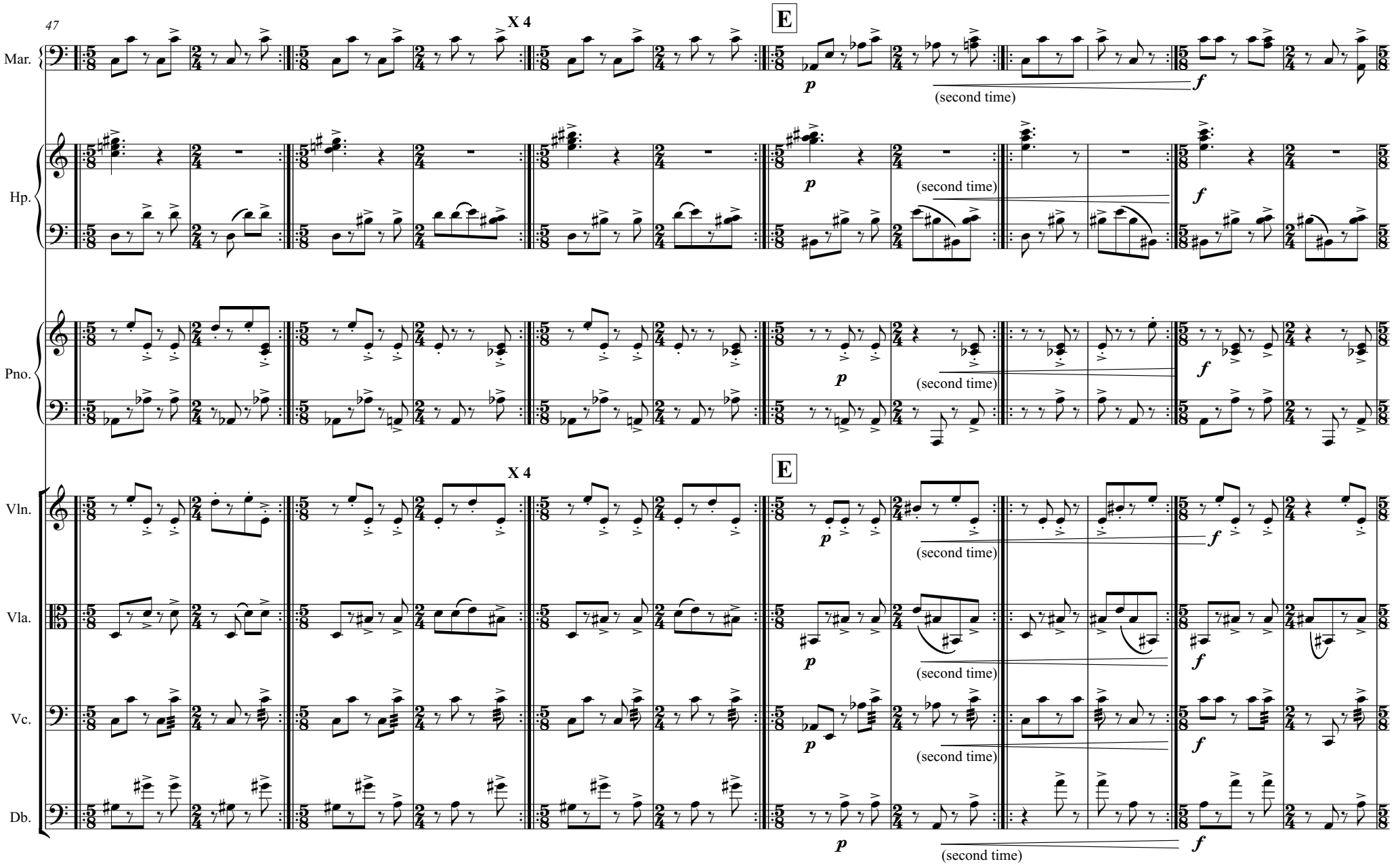


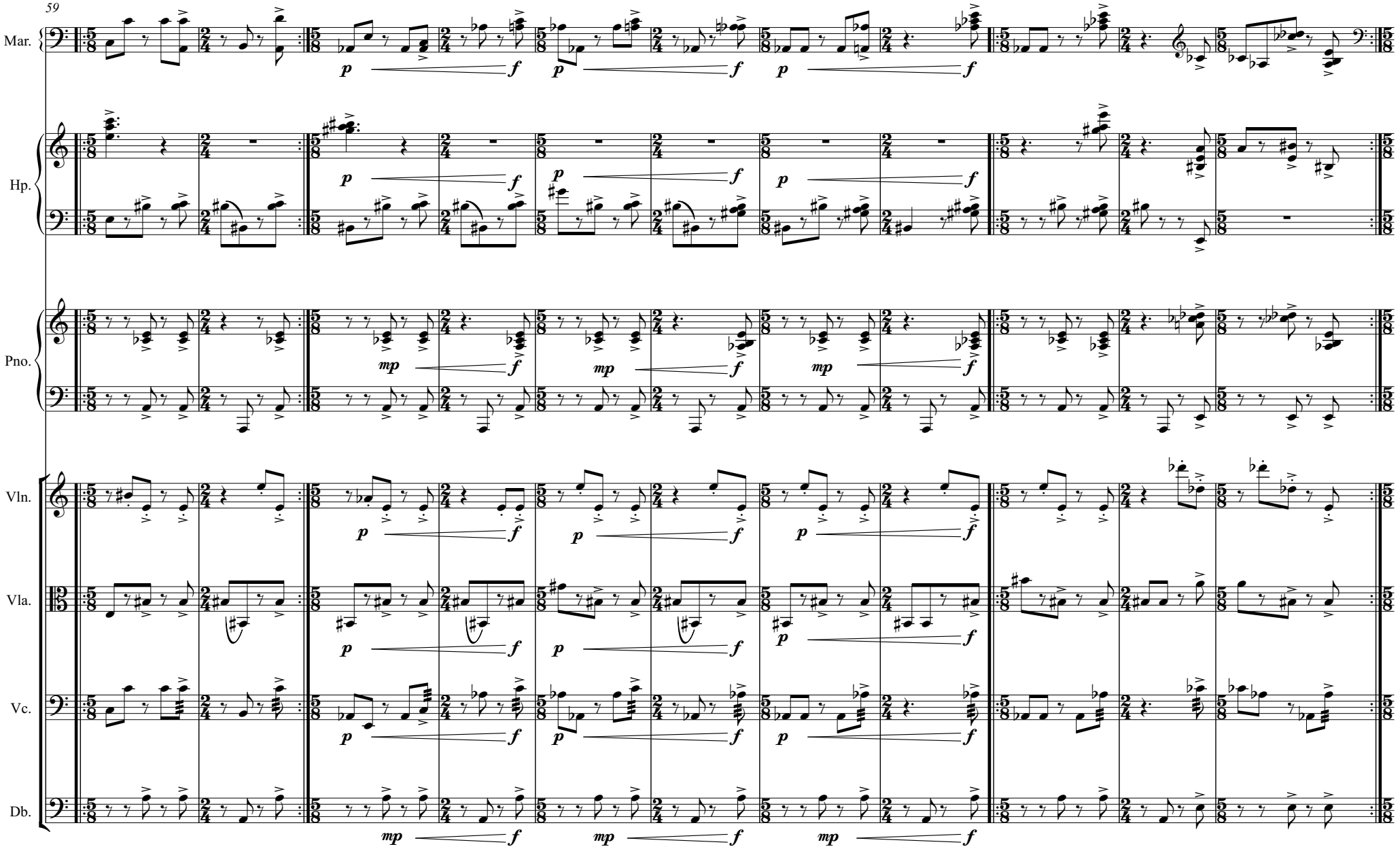

11
X 3
B
Mar.
Hp.
8va
Pno.
X 3
arco
B
Vln.
(arco on repeat)
Vla.
Vc.
Db.

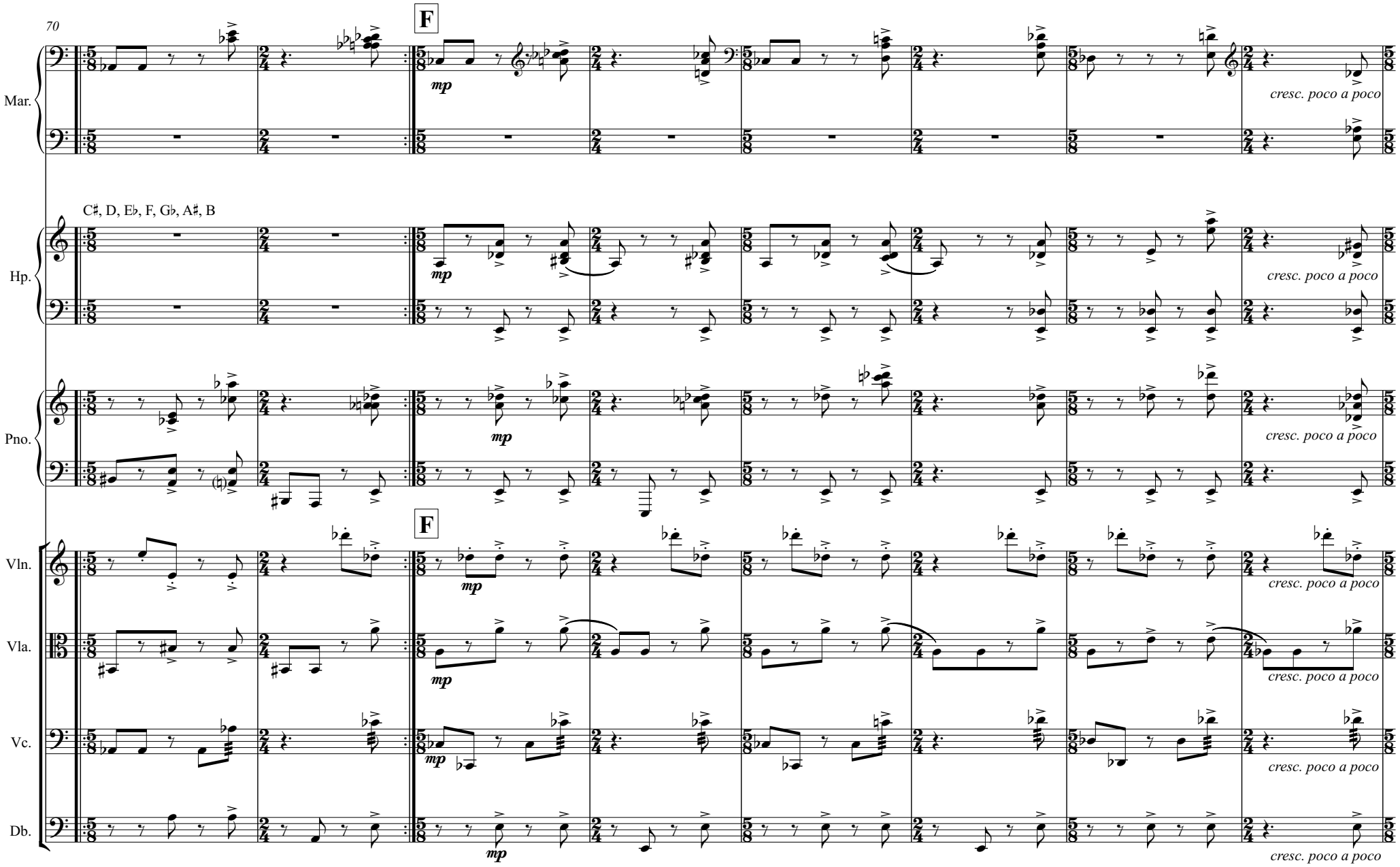

20
X 3
Mar.
Hp.
Pno.
X 3
Vln.
Vla.
arco
Vc.
arco
Db.

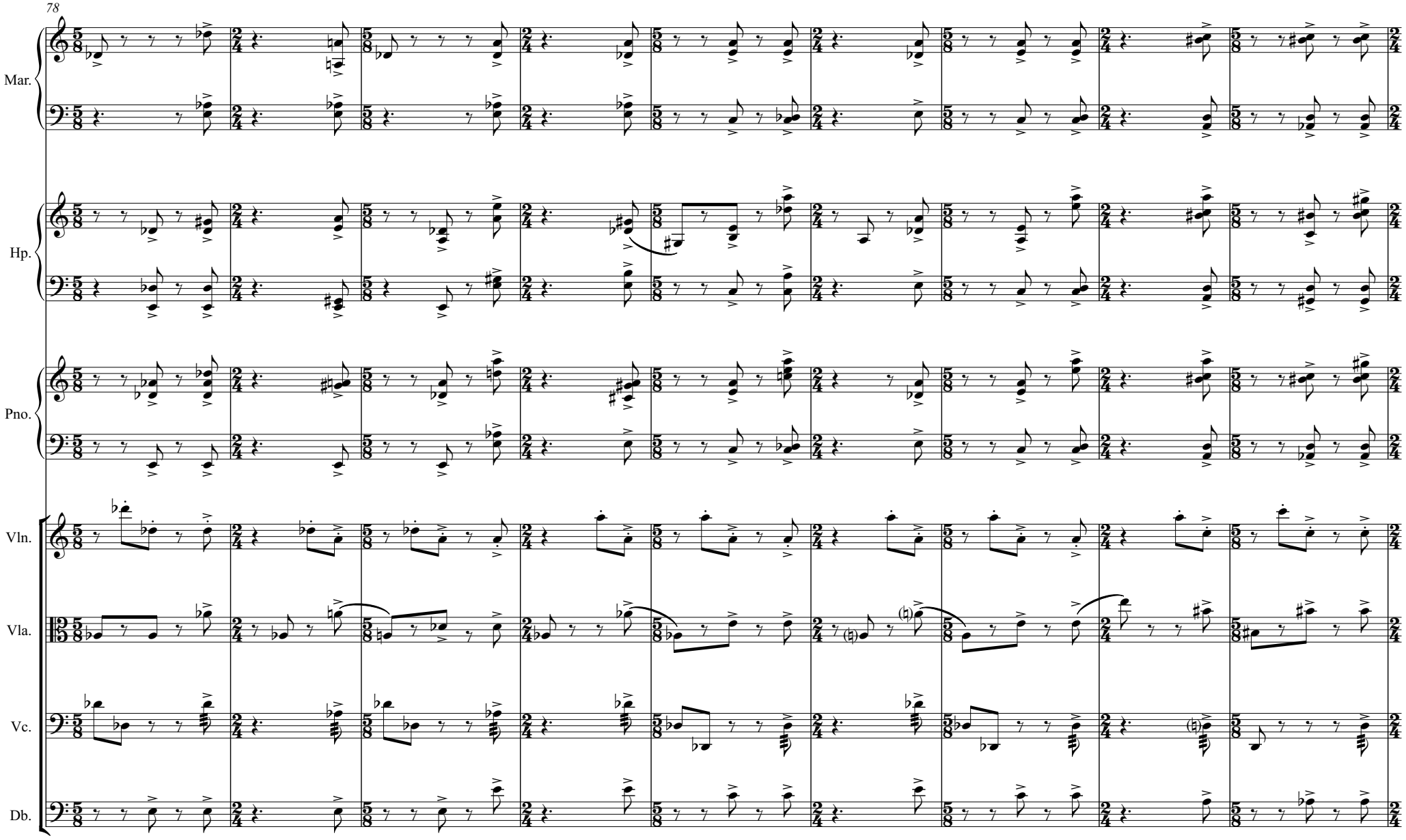

27
C
X 3
X 4
Mar.
mf
Hp.
C♯, D, E, F, G♭, A♯, B
Pno.
8va
f
Vln.
Vla.
Vc.
Db.
p
mp

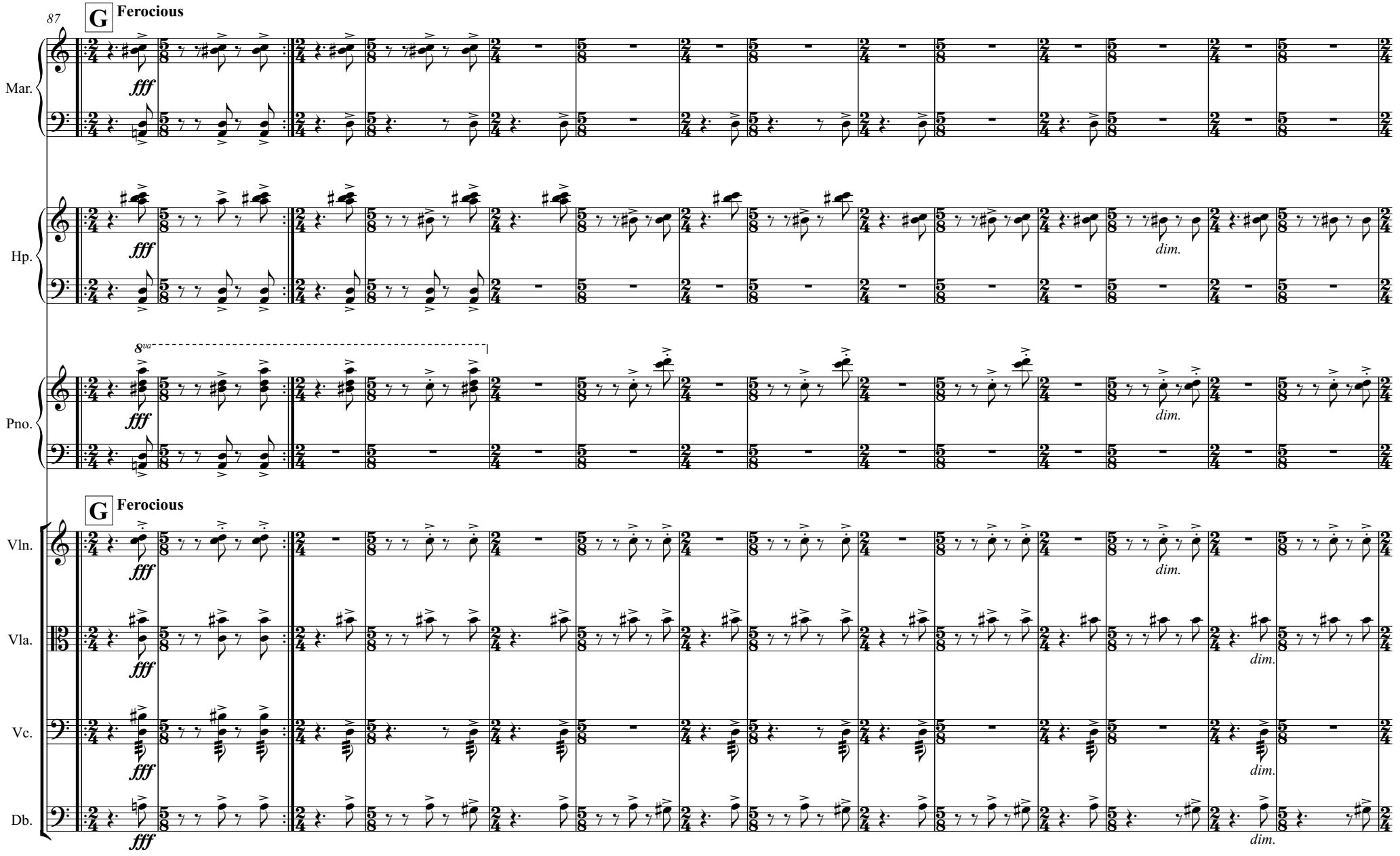

35
D
Mar.
Hp.
Pno.
D
Vln.
Vla.
Vc.
Db.

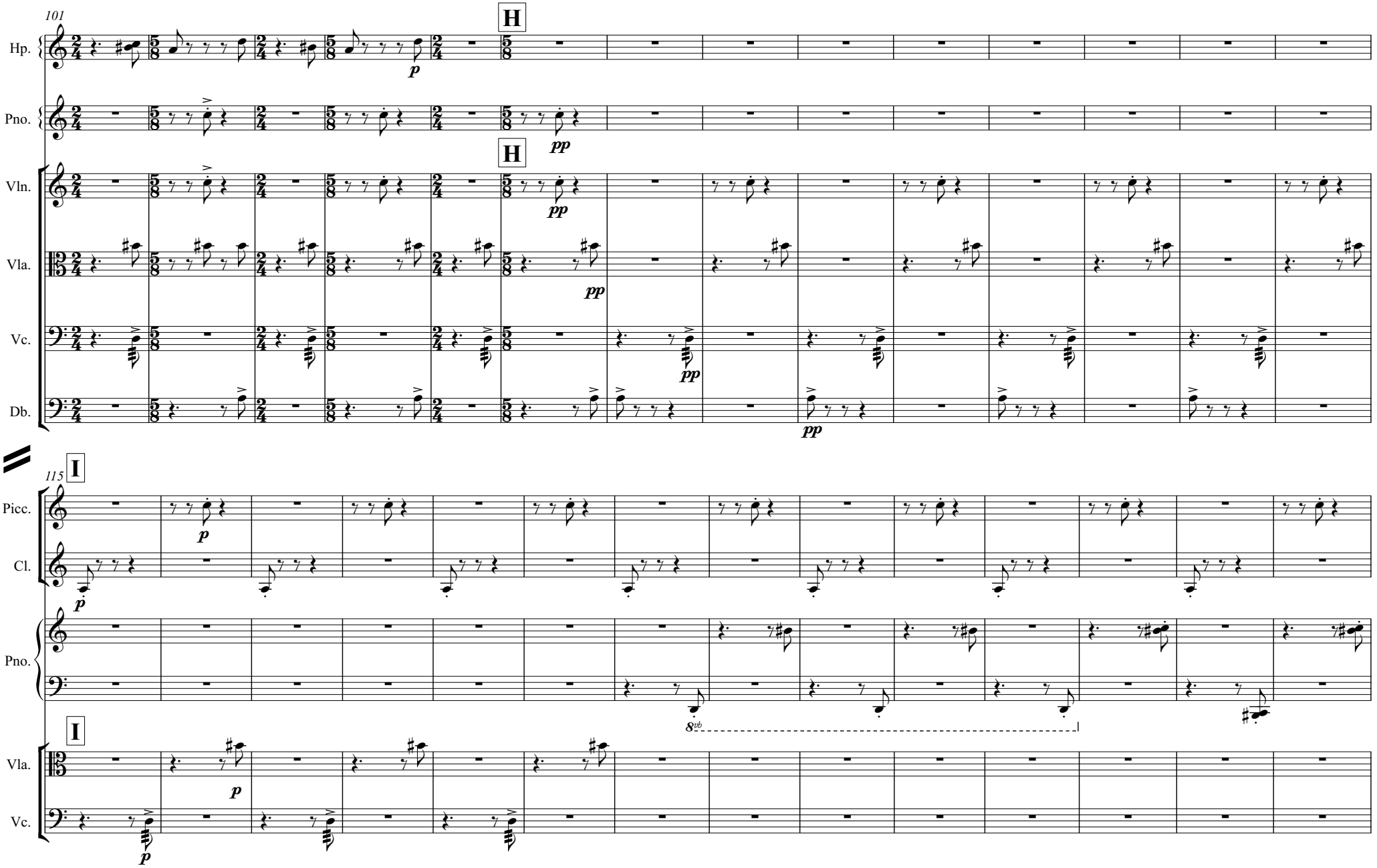

47
X 4
E
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
p
f
(second time)

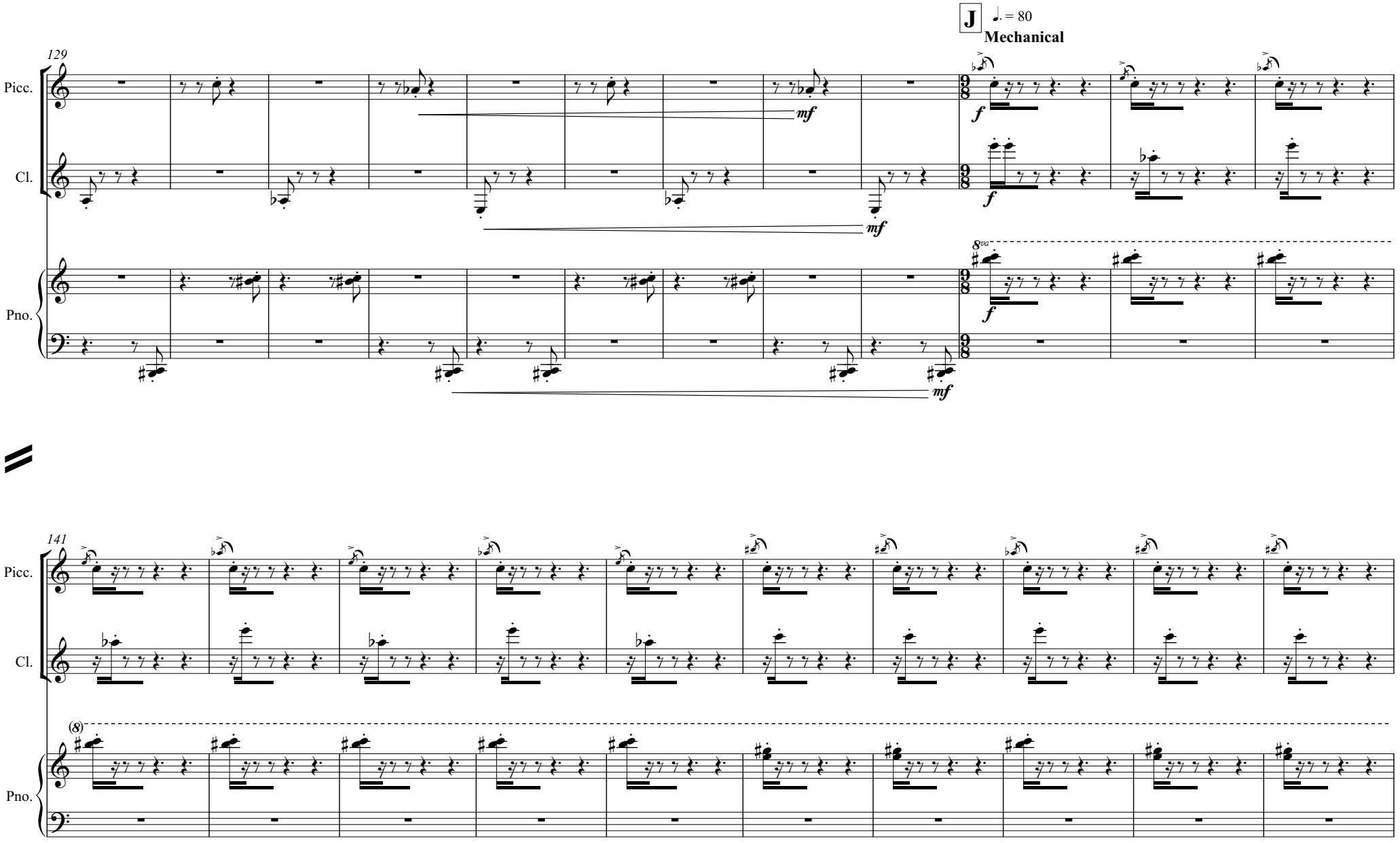

59
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.

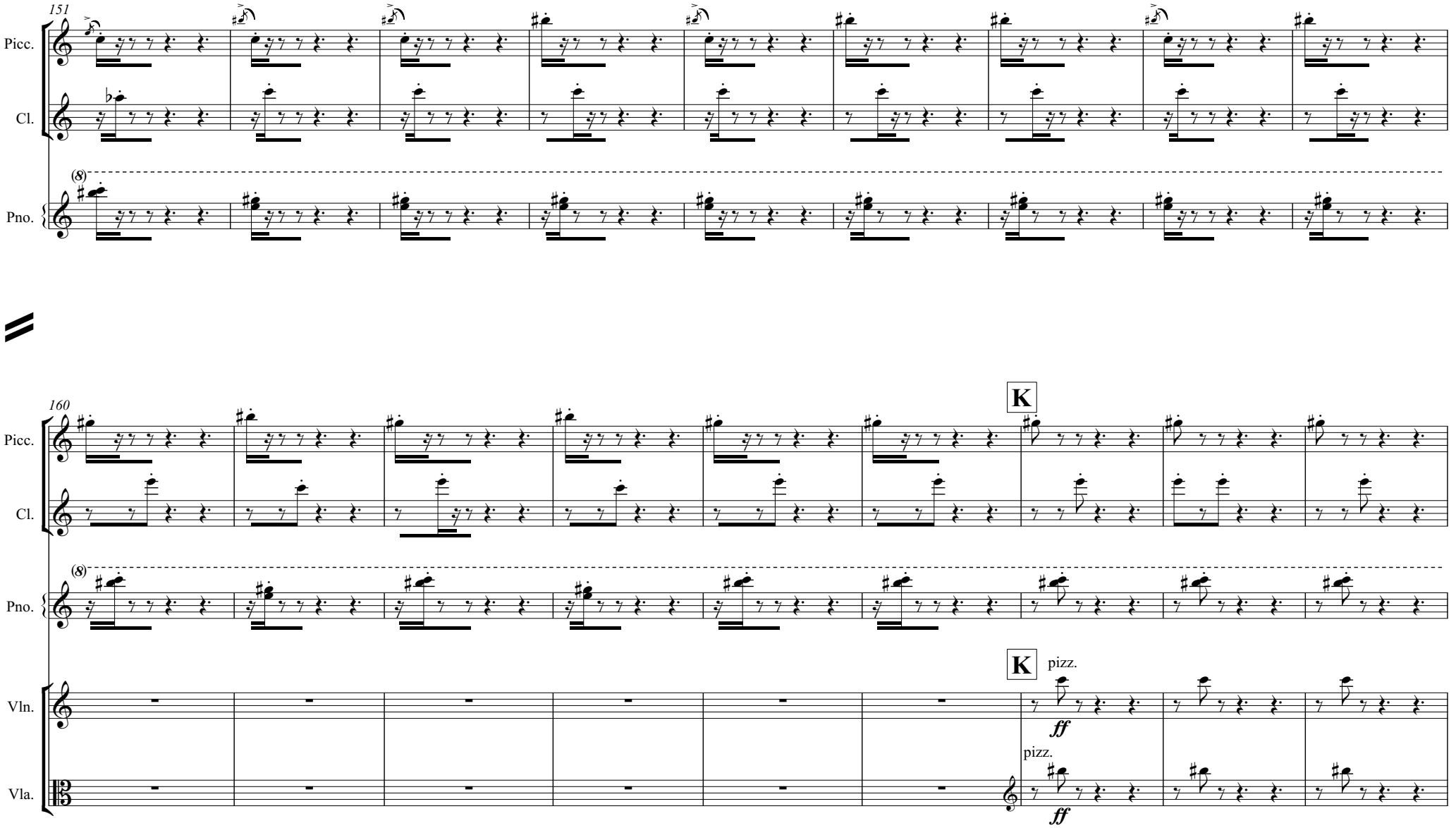

70
F
mp
cresc. poco a poco
Mar.
C♯, D, E♭, F, G♭, A♯, B
Hp.
Pno.
Vln.
Vla.
Vc.
Db.

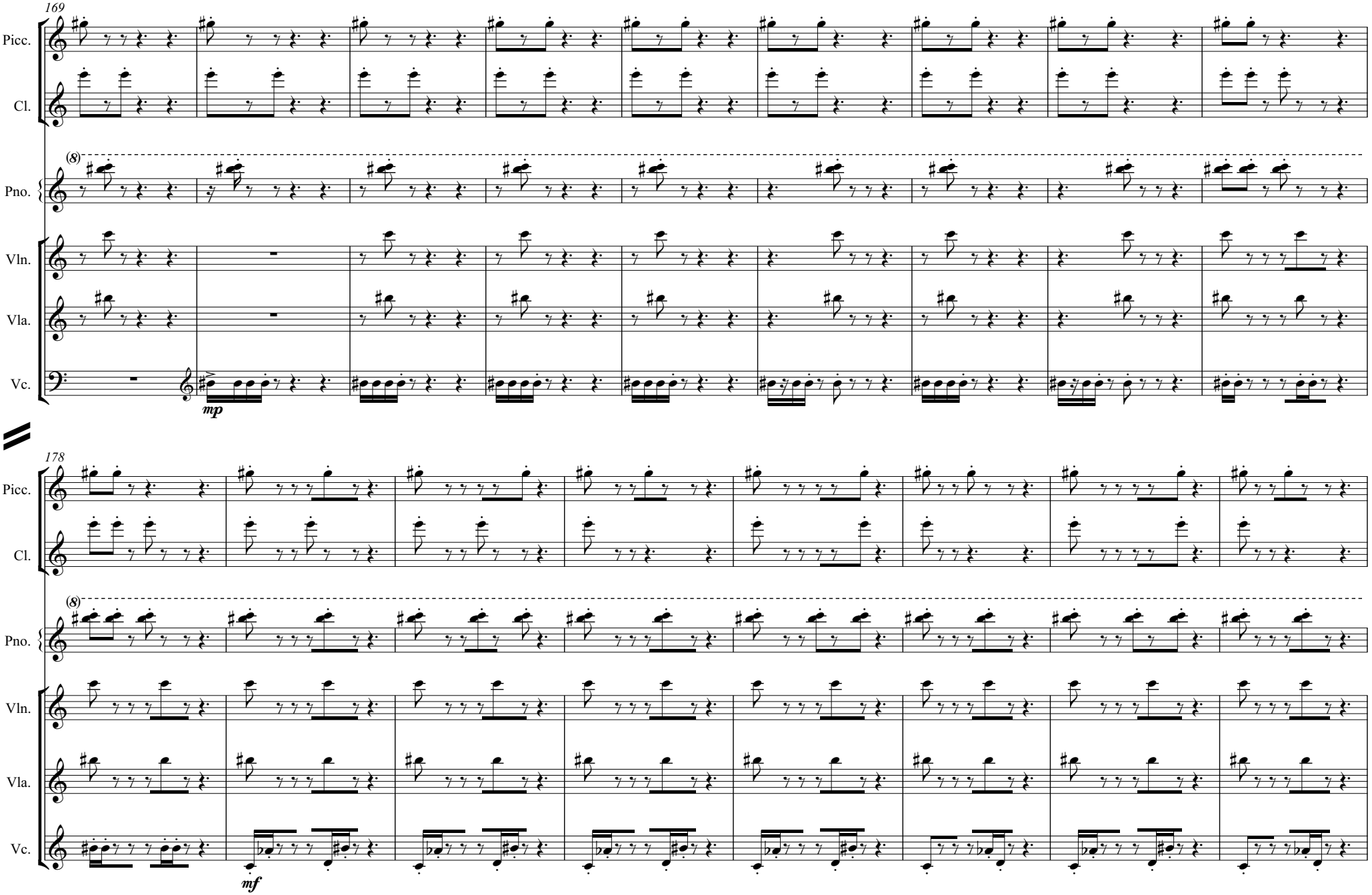

78
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.

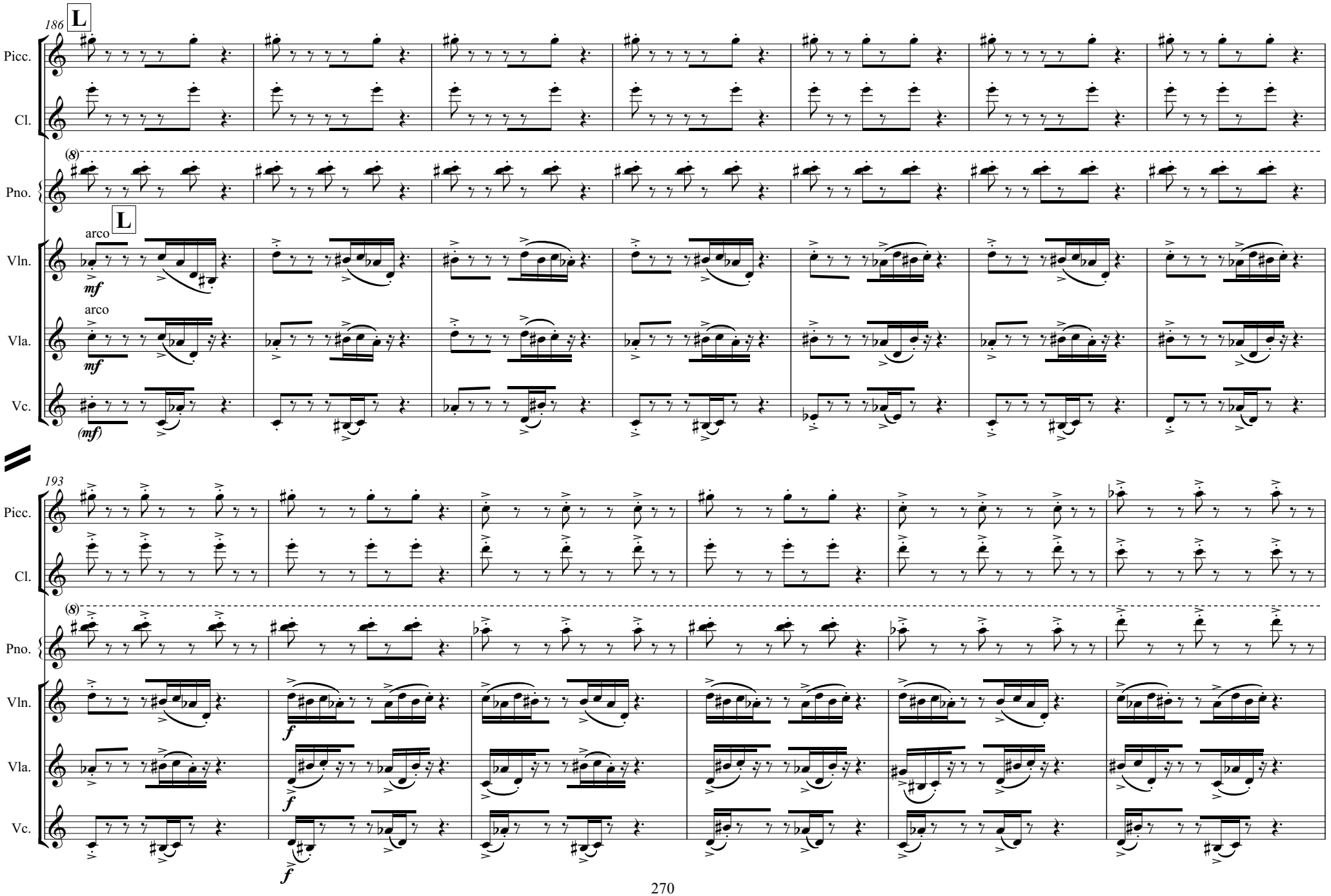

87
G
Ferocious
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
fff
dim.
8va

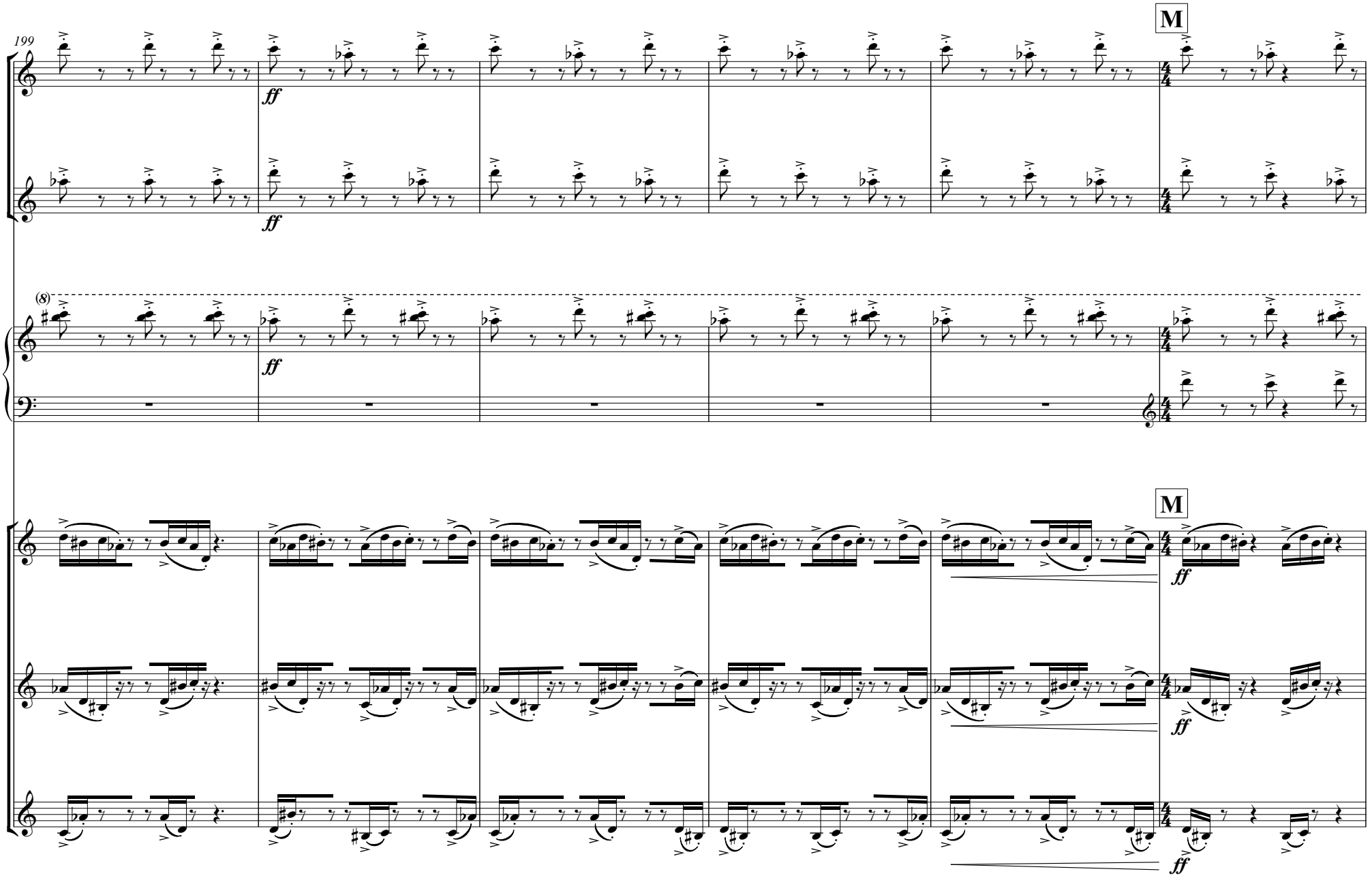

101
H
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
115
I
Picc.
Cl.
8vb

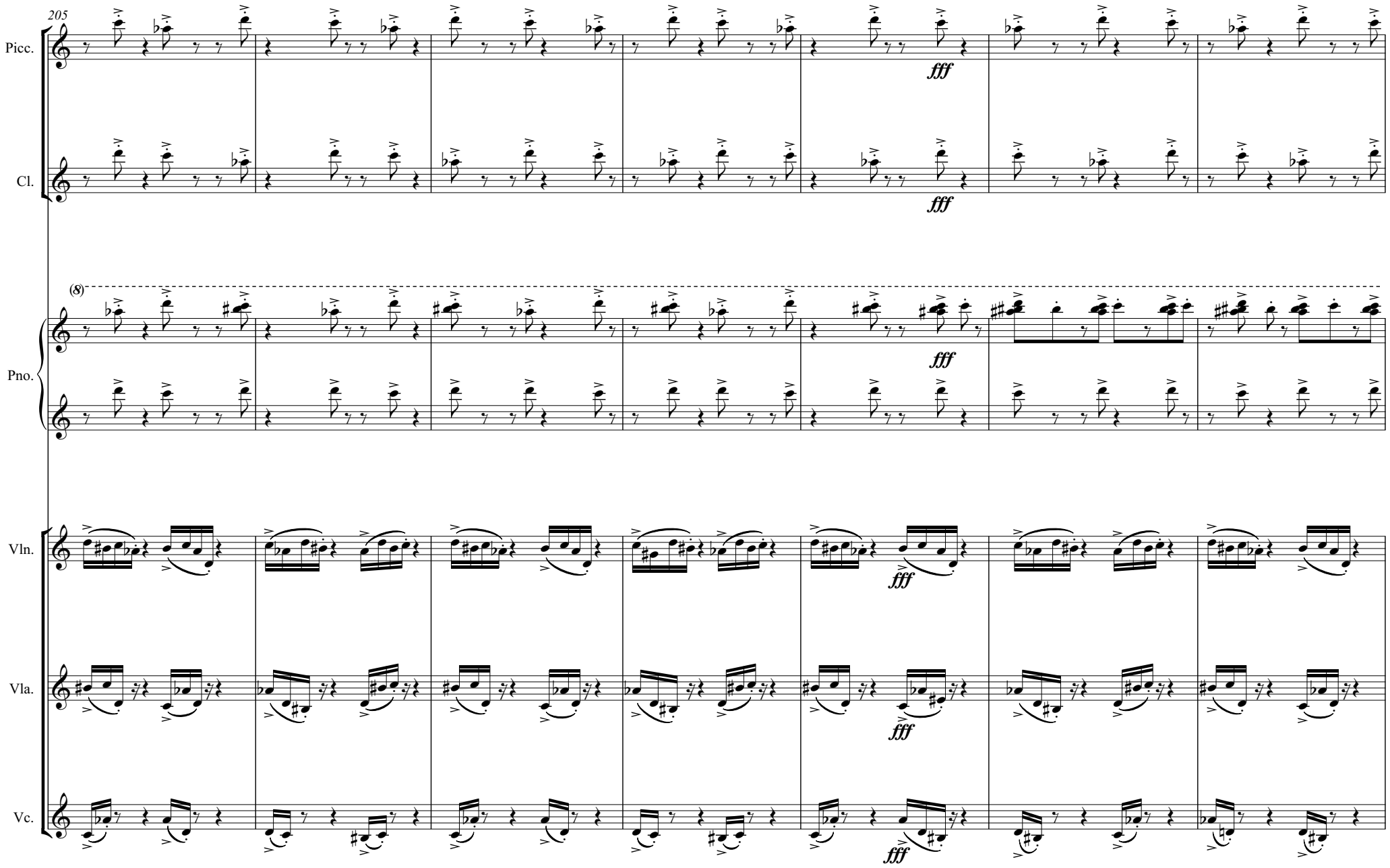

J
♩. = 80
Mechanical
129
Picc.
Cl.
Pno.
mf
f
8va
141
(8)

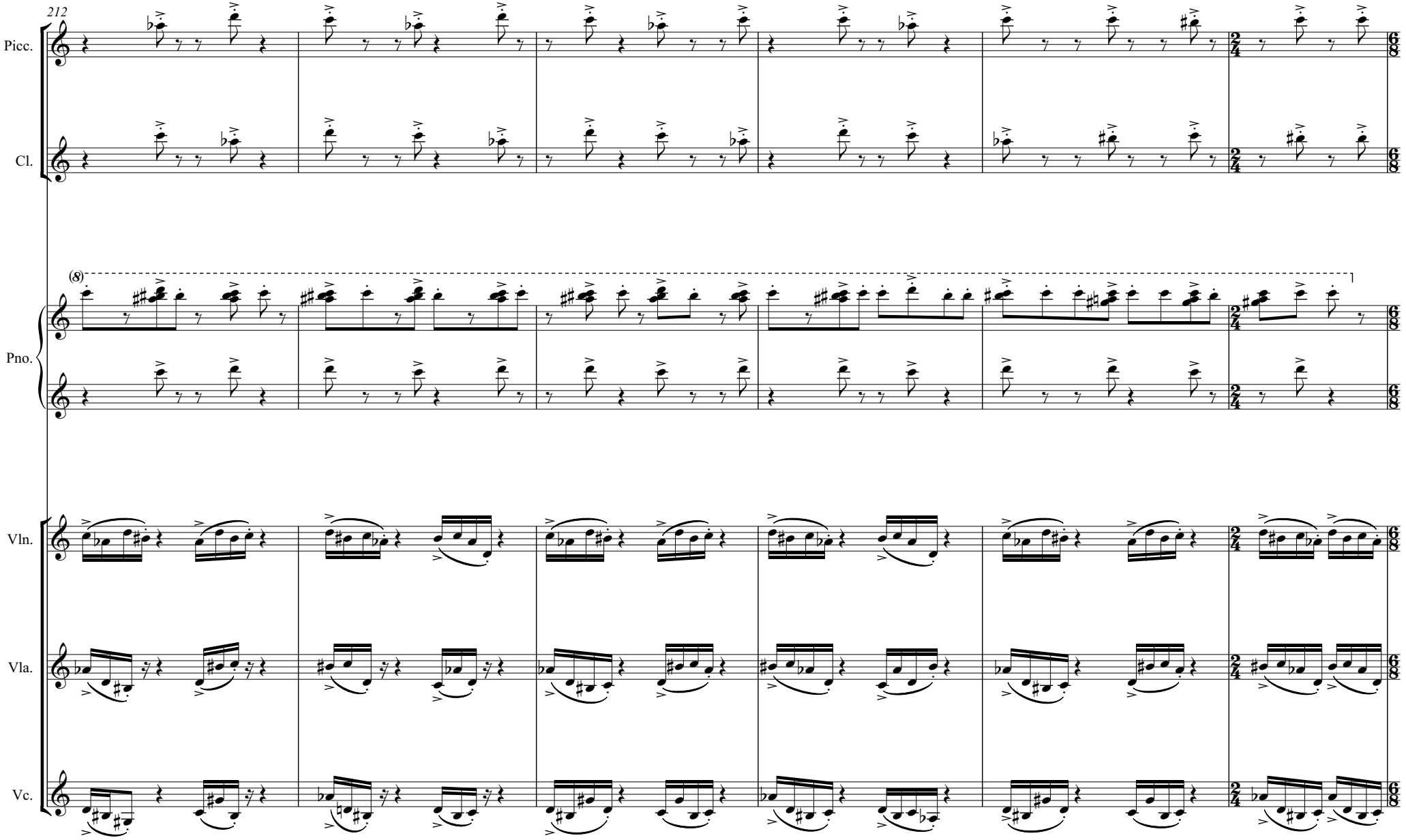

151
Picc.
Cl.
(8)
Pno.
160
K
Picc.
Cl.
(8)
Pno.
K
pizz.
ff
Vln.
pizz.
ff
Vla.

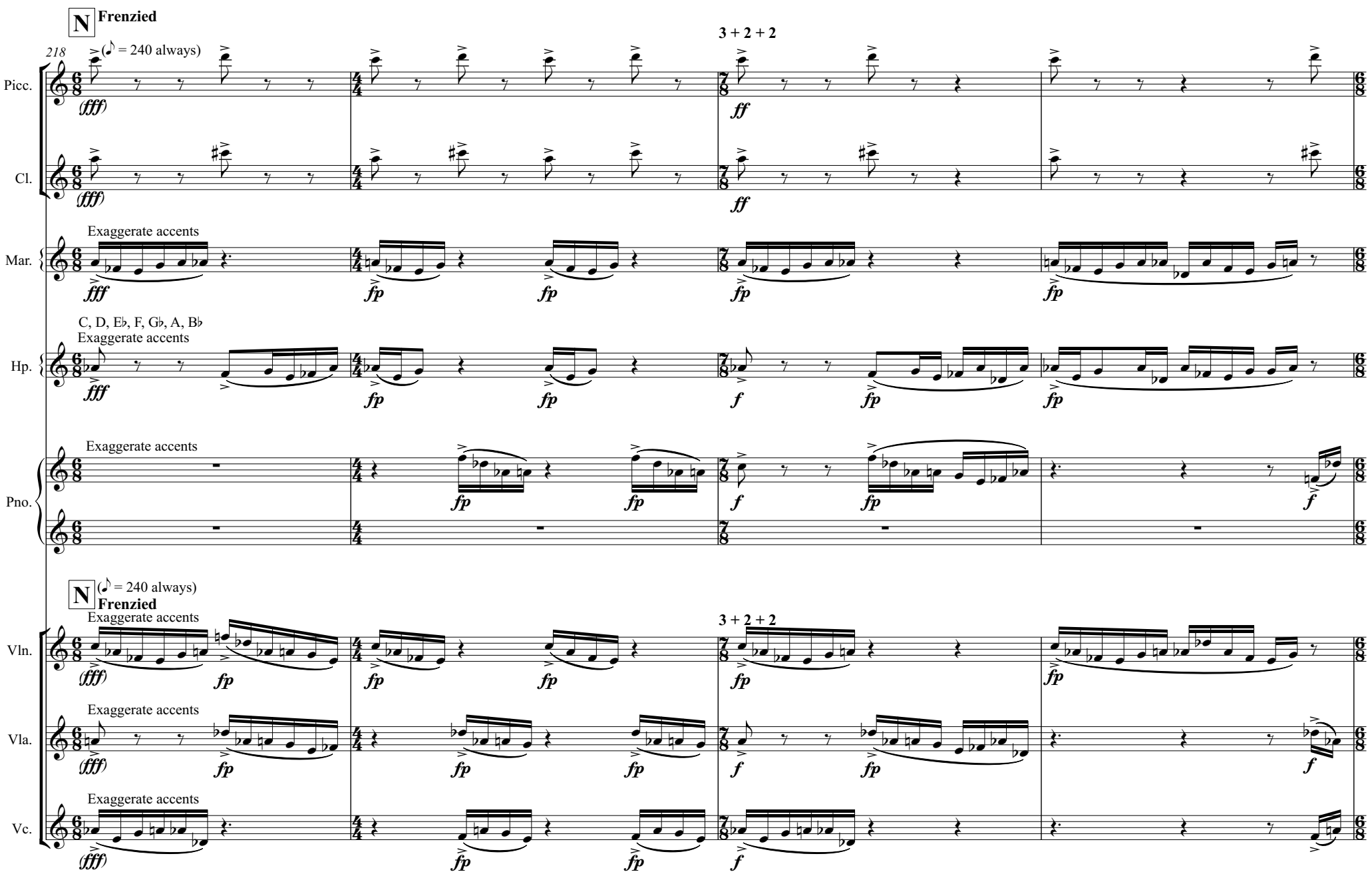

169
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.
mp
178
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.
mf

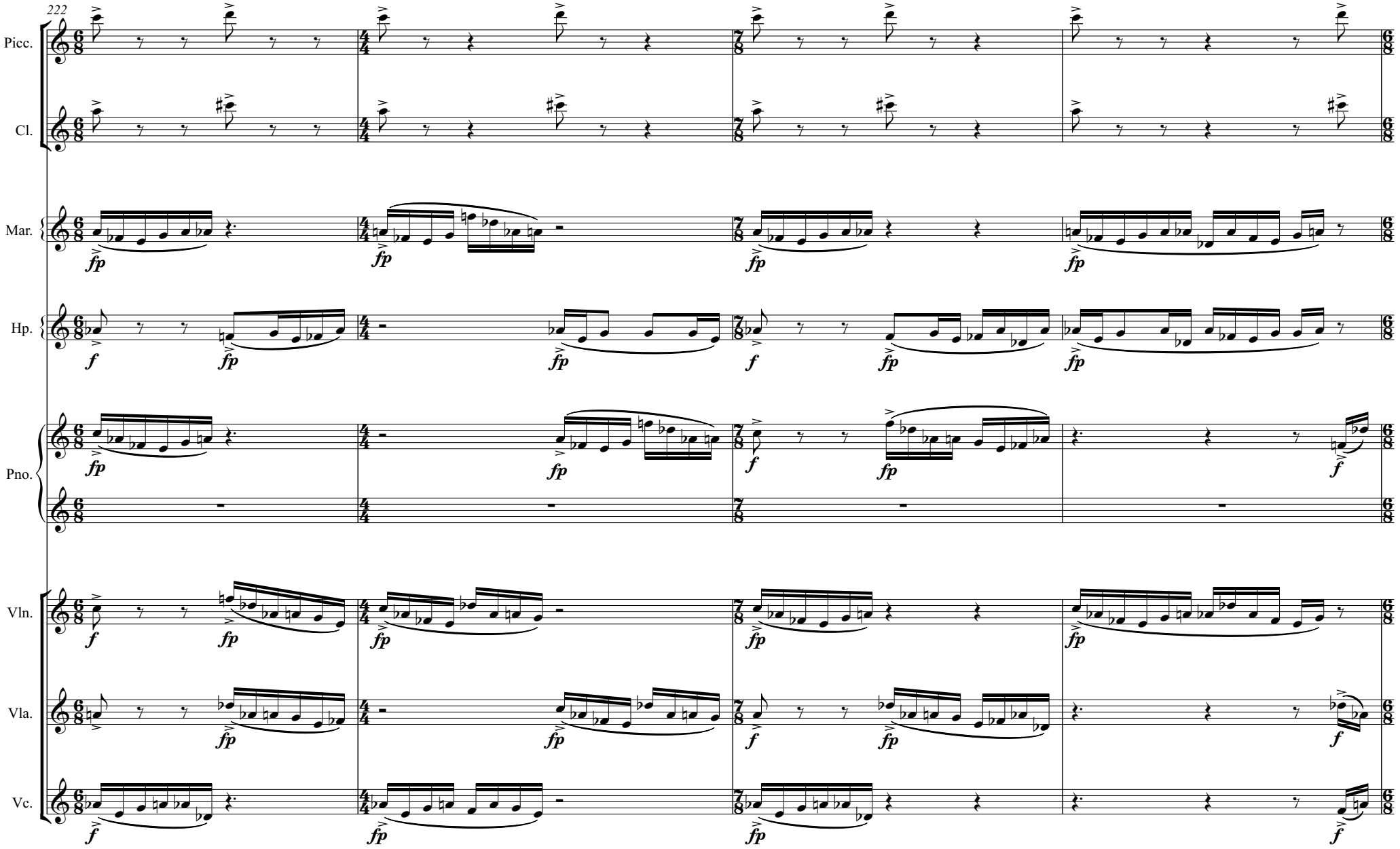

186
L
Picc.
Cl.
(8)
Pno.
L
arco
Vln.
mf
arco
Vla.
mf
Vc.
(mf)
193
Picc.
Cl.
(8)
Pno.
Vln.
f
Vla.
f
Vc.
f

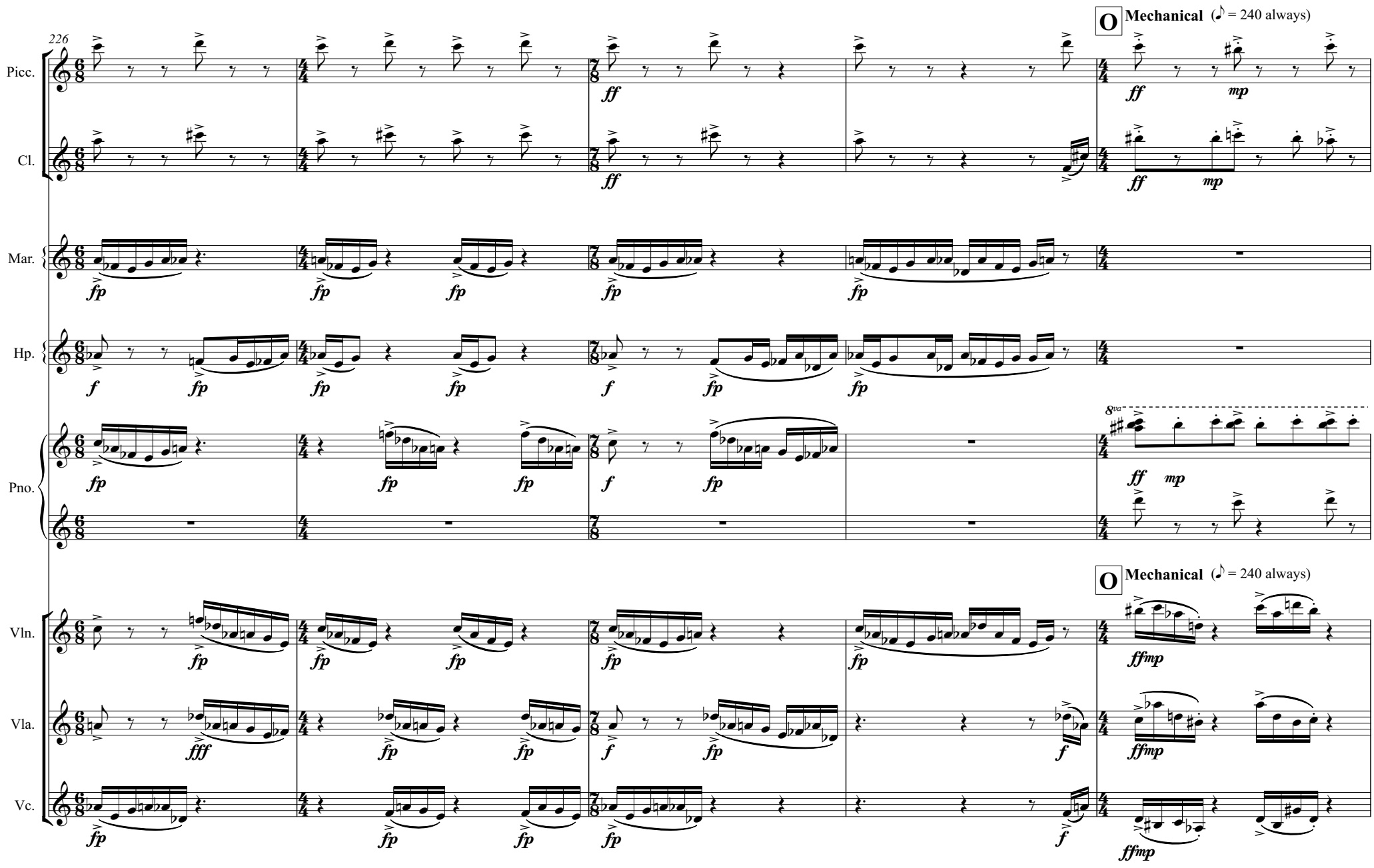

199
M
Picc.
Cl.
Pno.
Vln.
Vla.
Vc.
ff
(8)

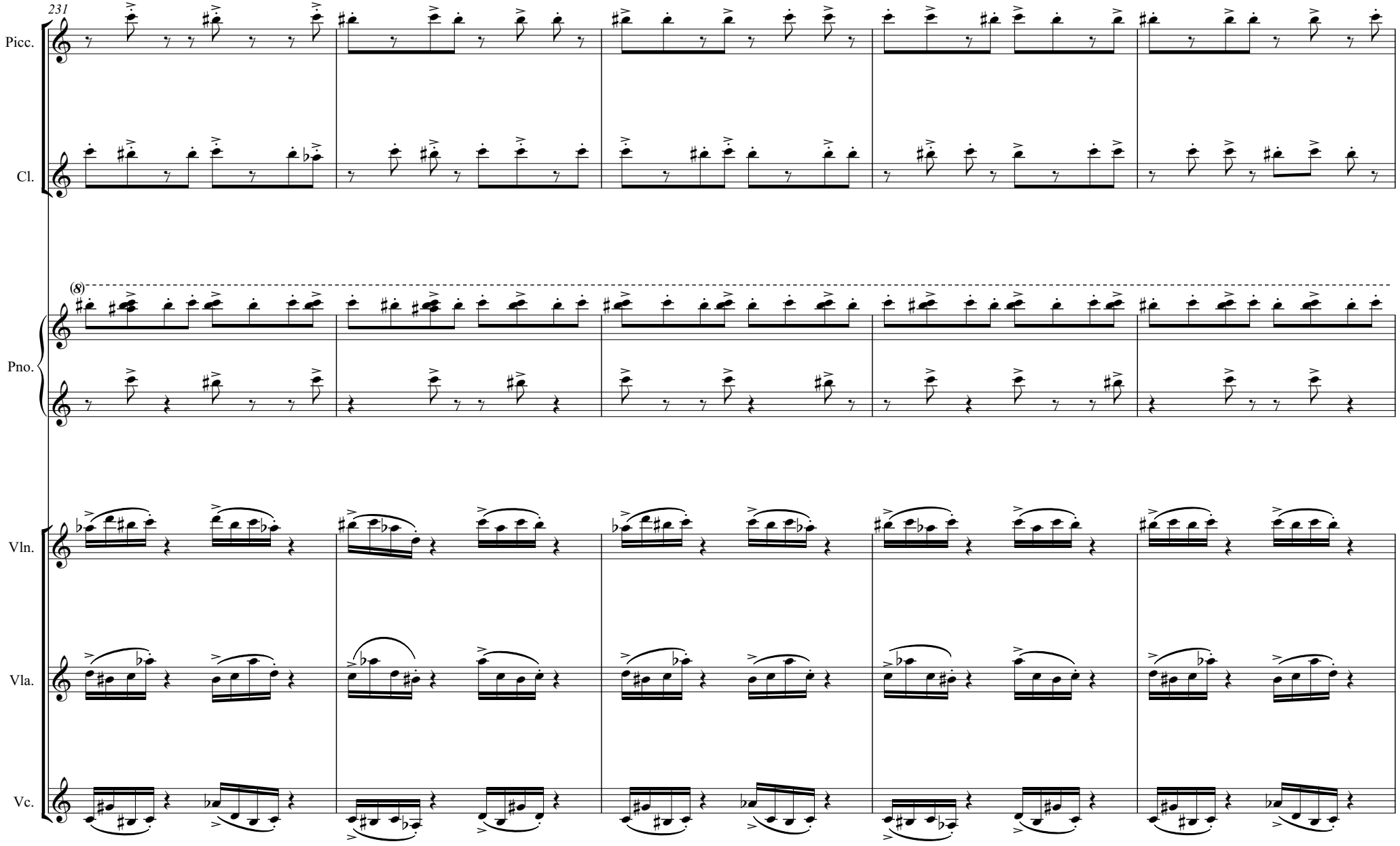

205
Picc.
Cl.
Pno.
Vln.
Vla.
Vc.
(8)
fff

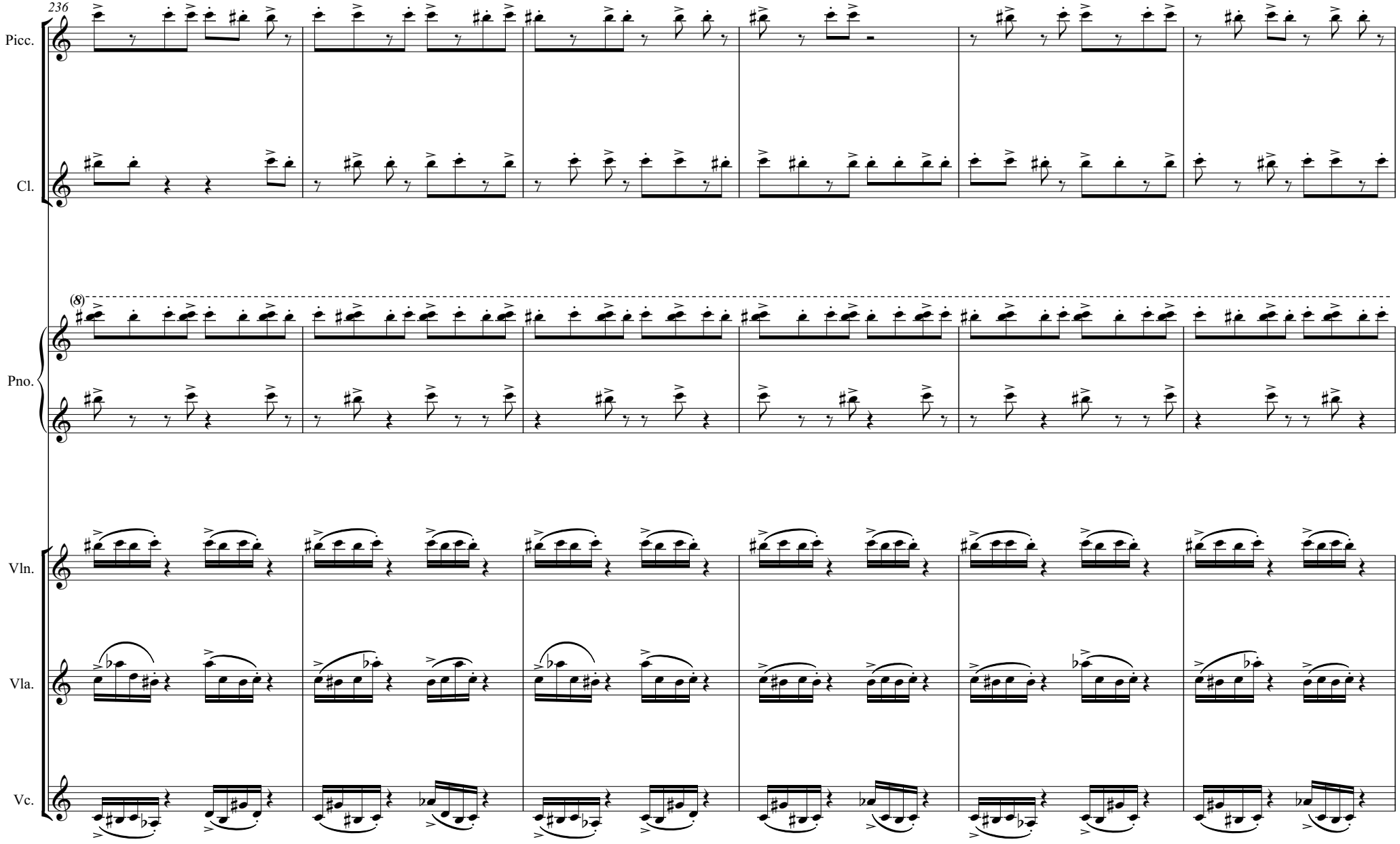

212
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.

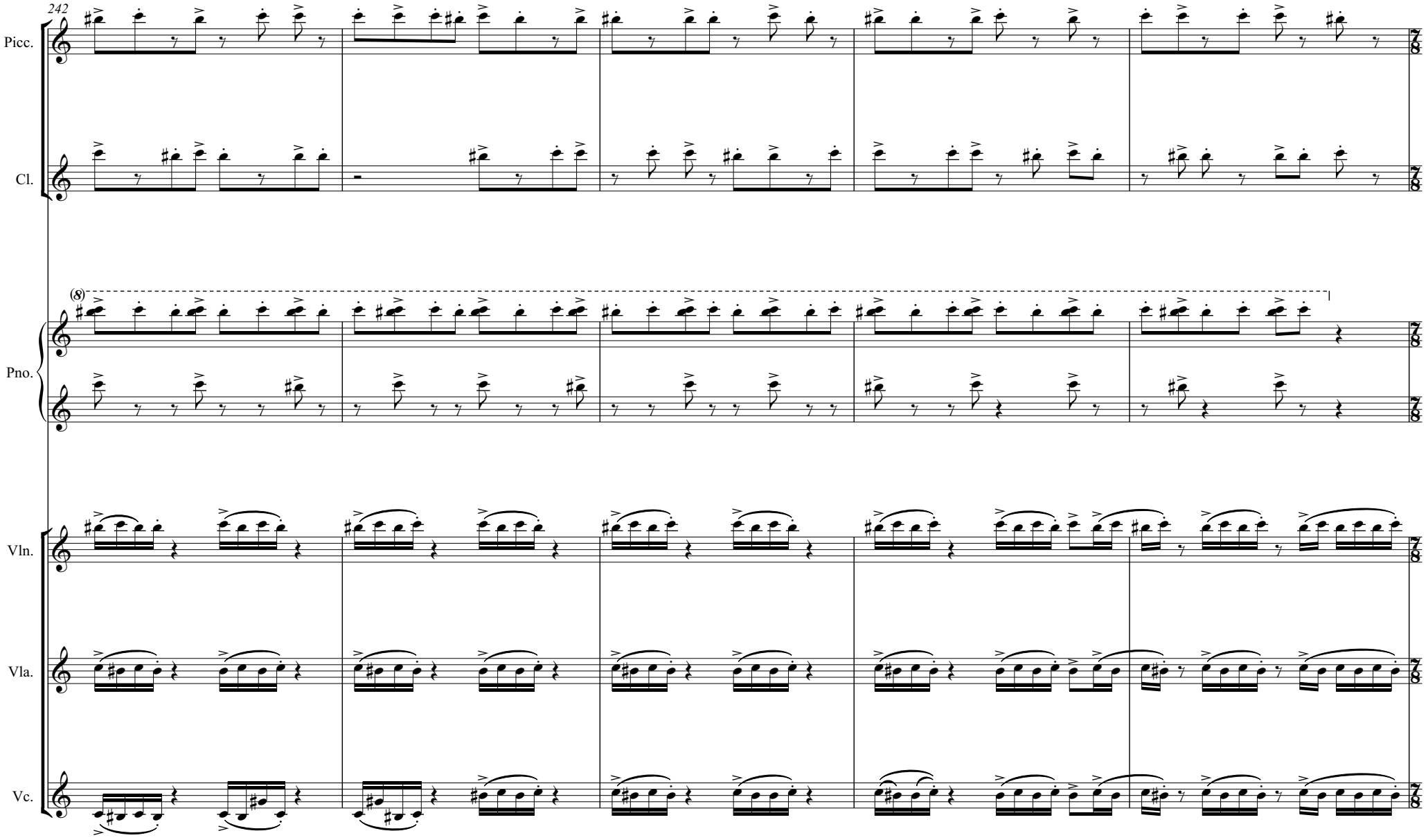

N Frenzied
218
(♪ = 240 always)
3 + 2 + 2
Picc.
Cl.
Mar.
Exaggerate accents
Hp.
C, D, E♭, F, G♭, A, B♭
Exaggerate accents
Pno.
Exaggerate accents
N (♪ = 240 always)
Frenzied
Vln.
Exaggerate accents
Vla.
Exaggerate accents
Vc.
Exaggerate accents

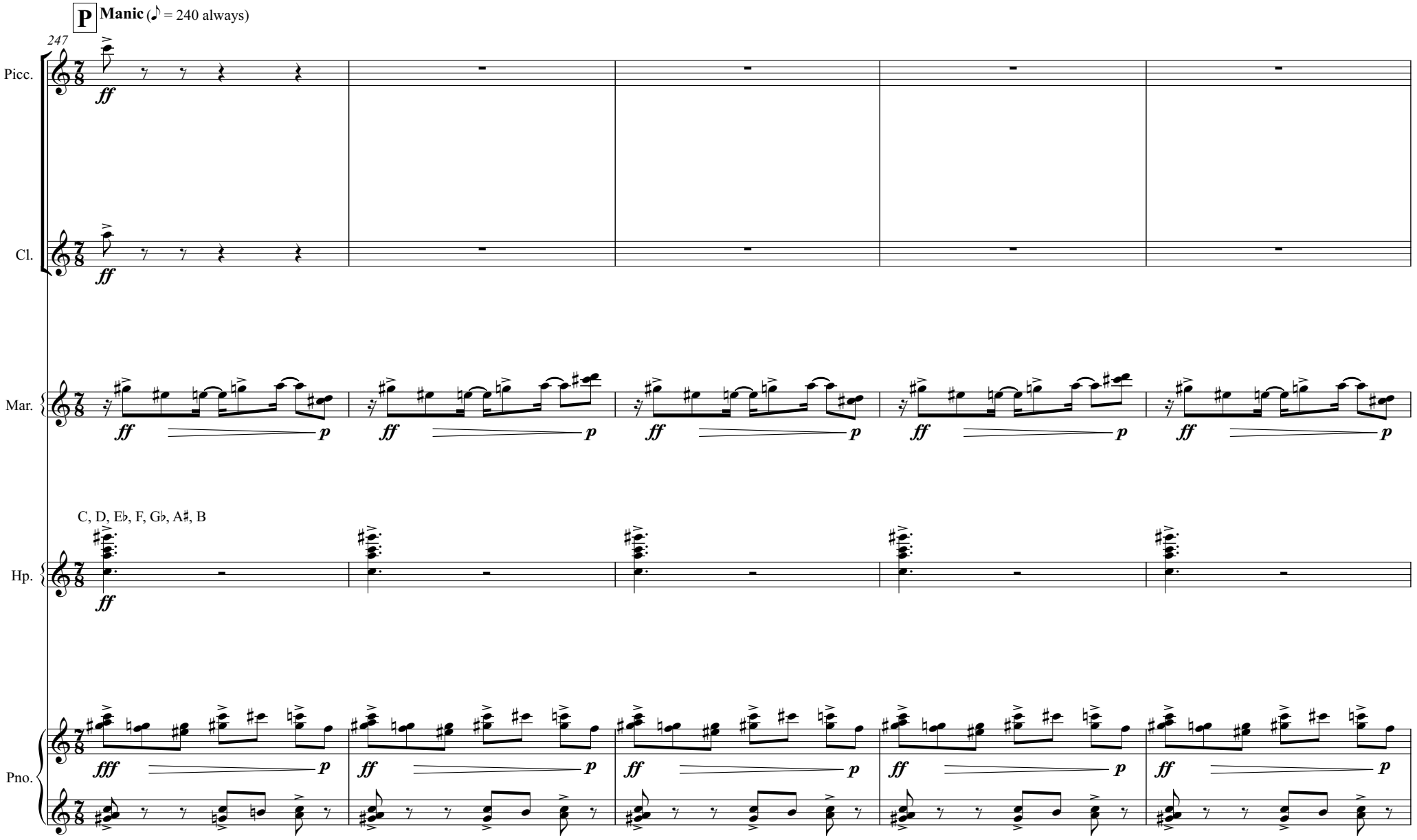

222
Picc.
Cl.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.

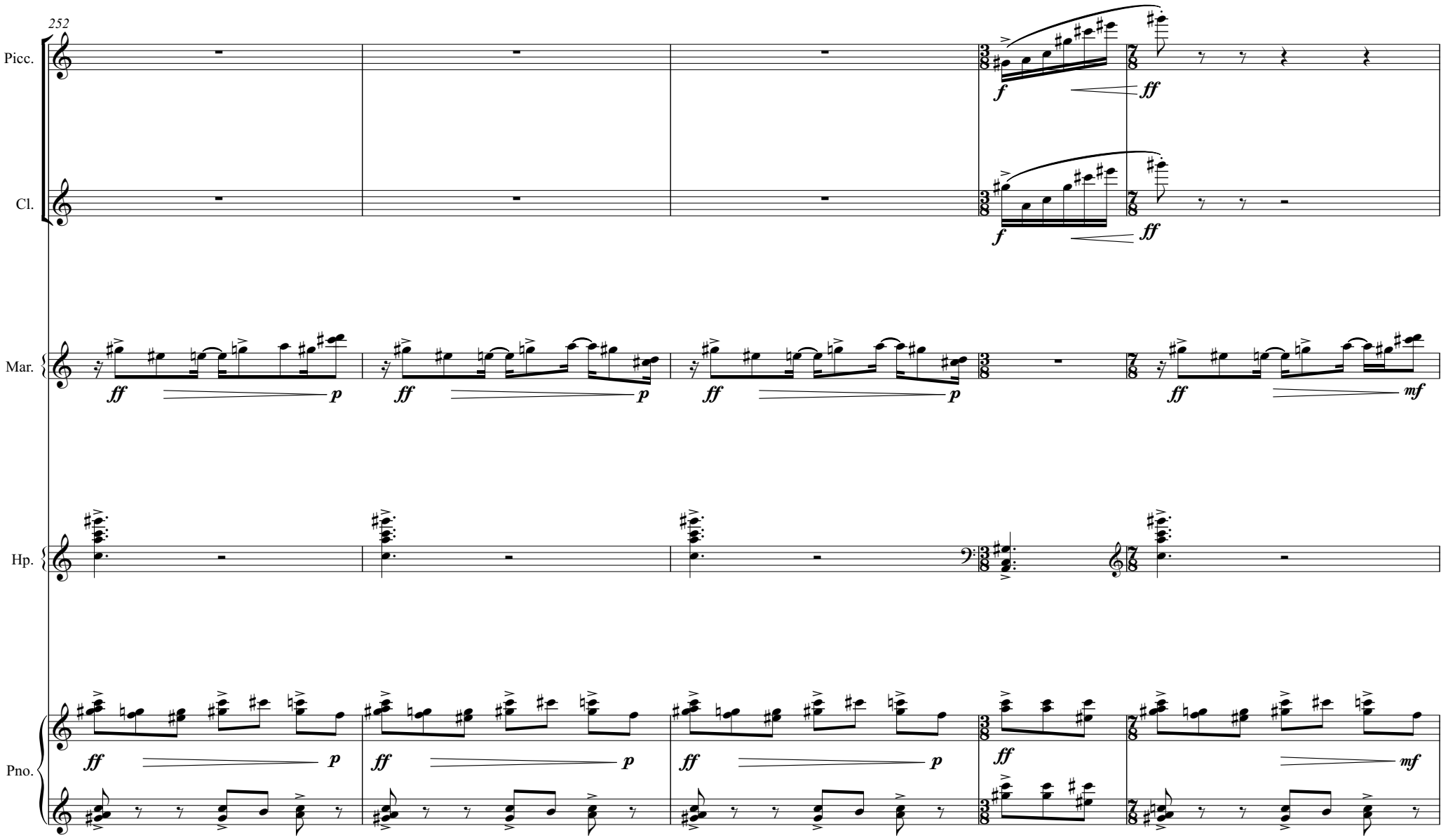

226
O Mechanical (♪ = 240 always)
Picc.
Cl.
Mar.
Hp.
Pno.
8va
Vln.
Vla.
Vc.
O Mechanical (♪ = 240 always)

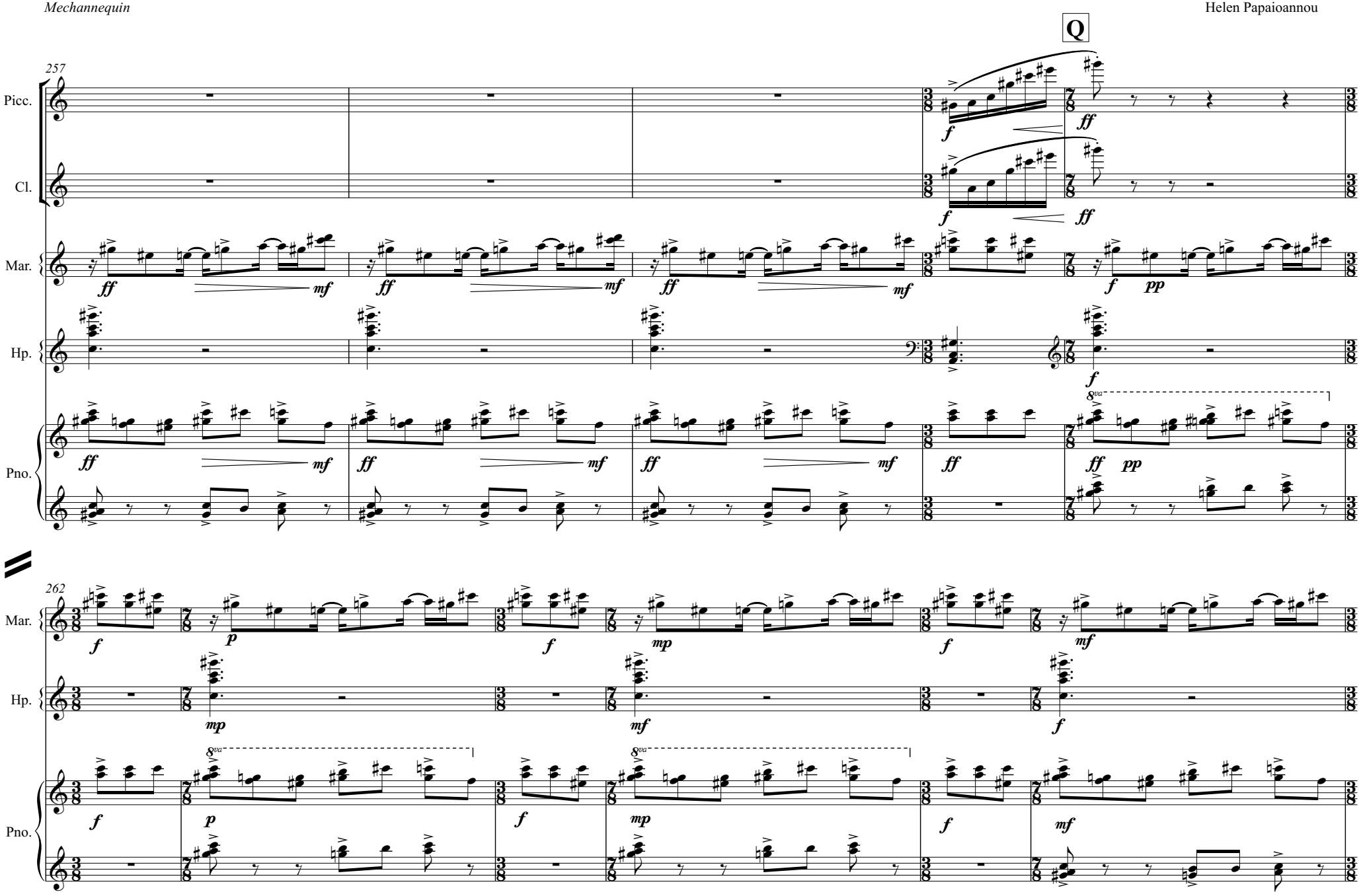

231
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.

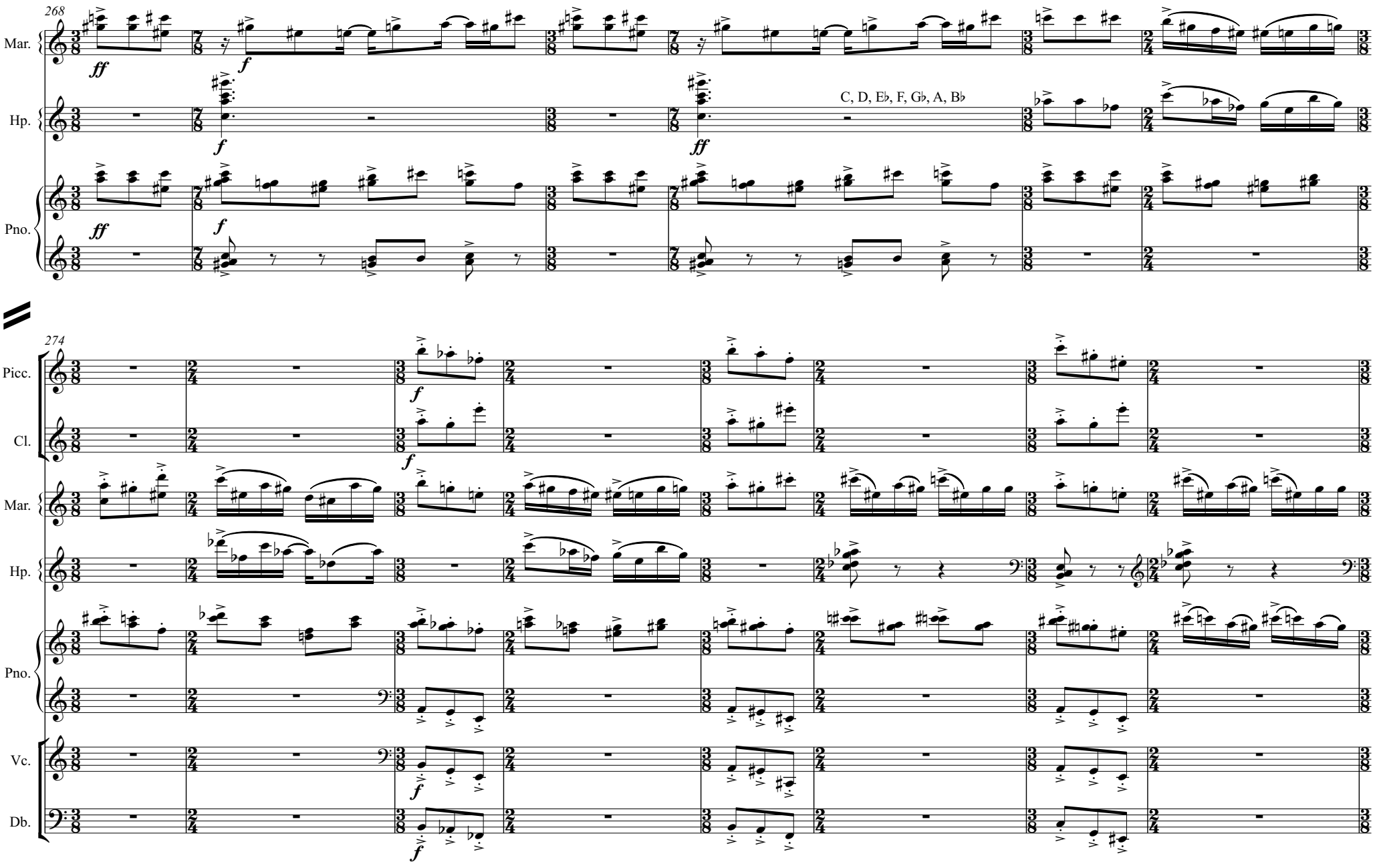

236
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.

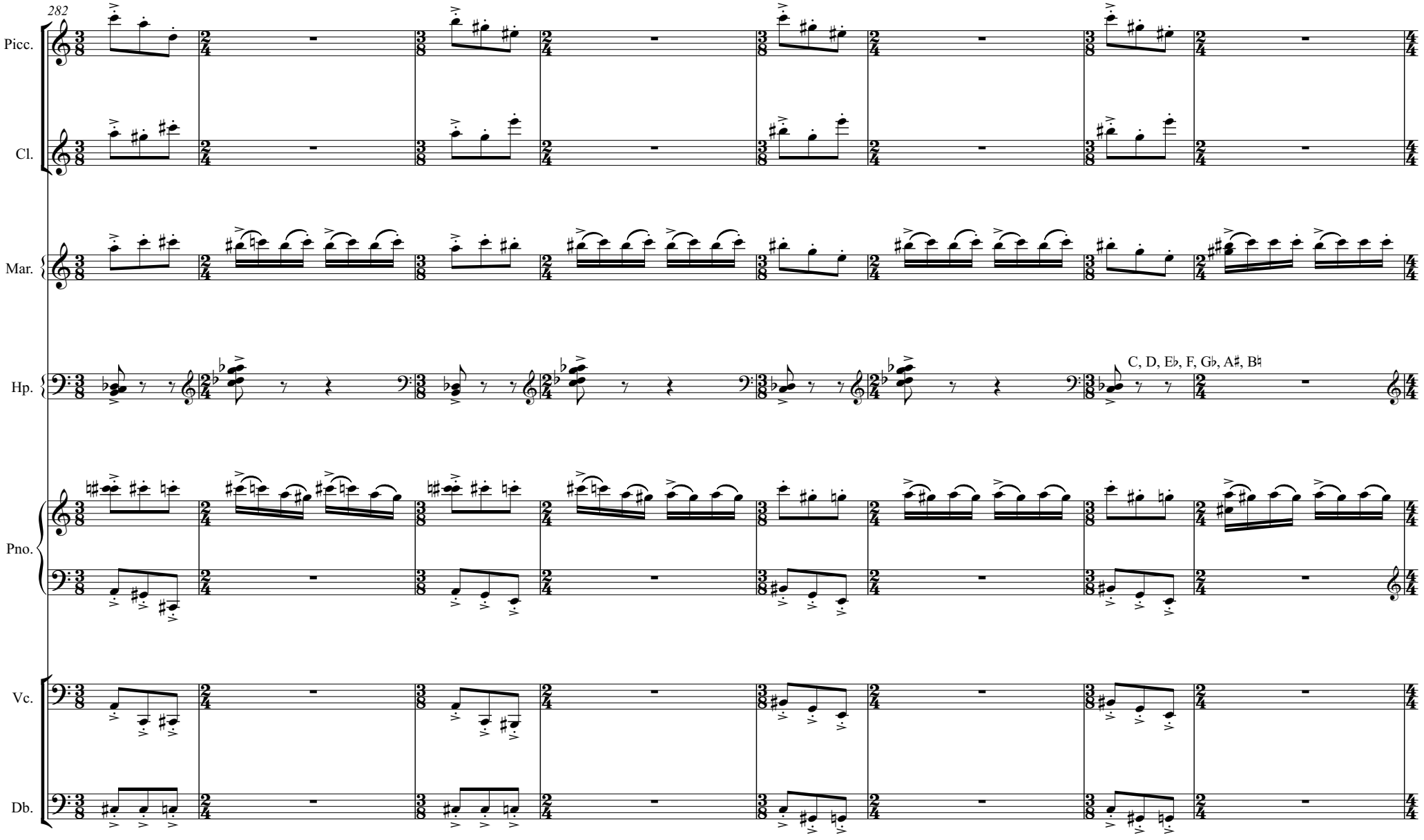

242
Picc.
Cl.
(8)
Pno.
Vln.
Vla.
Vc.

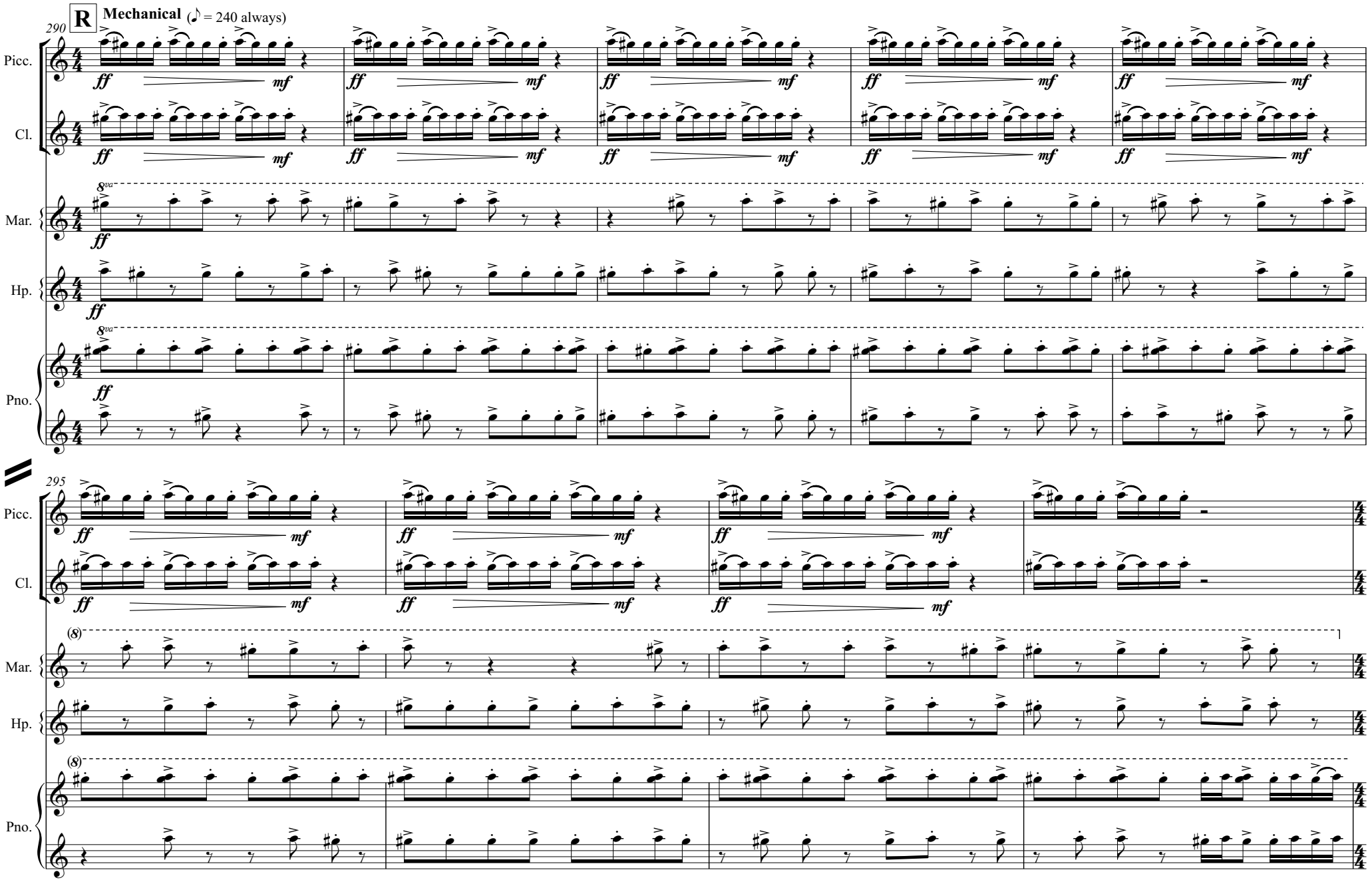

P Manic (♪ = 240 always)
247
Picc.
Cl.
Mar.
Hp.
C, D, E♭, F, G♭, A♯, B
Pno.
ff
p
fff

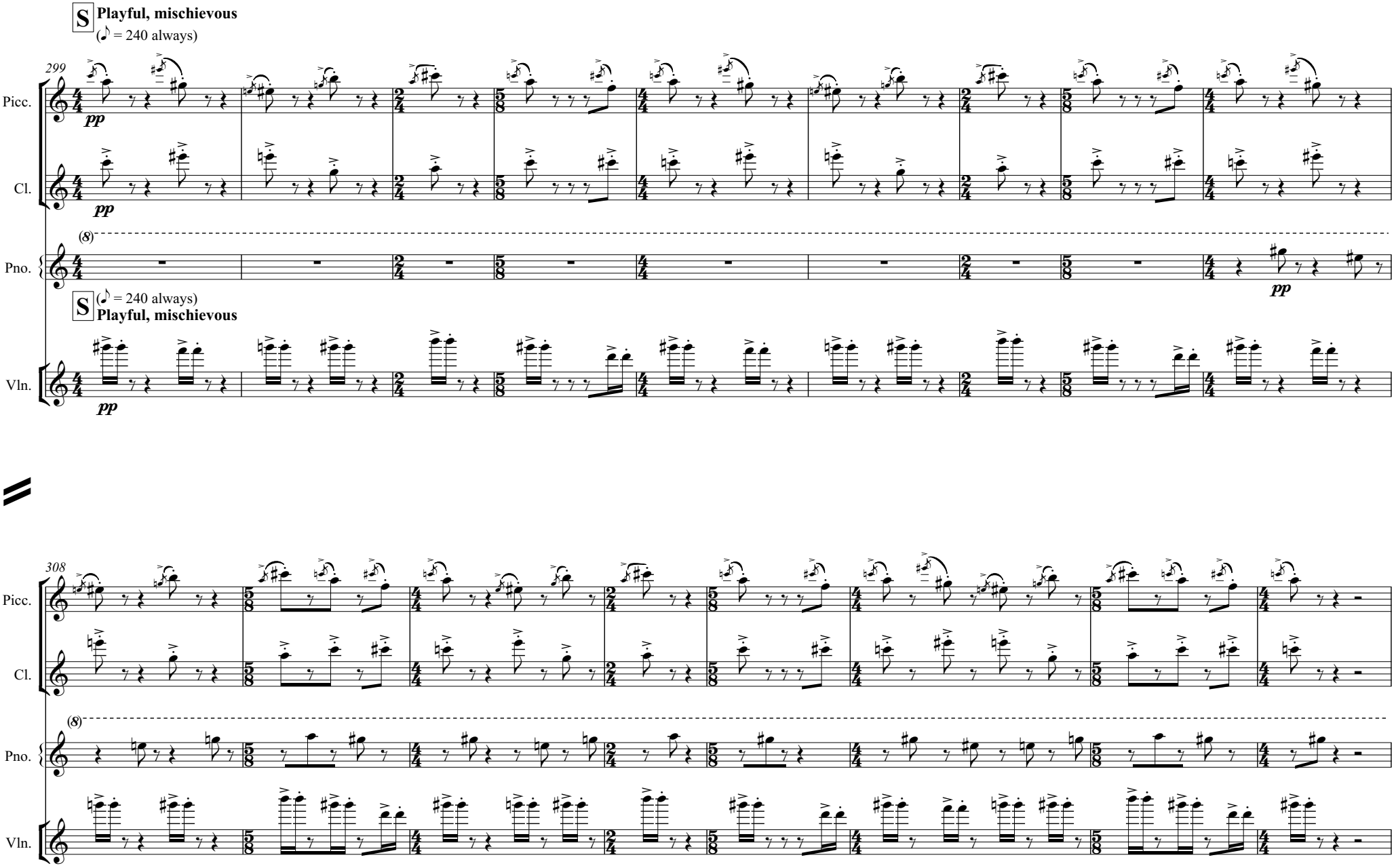

252
Picc.
Cl.
Mar.
Hp.
Pno.
f
ff
p
mf

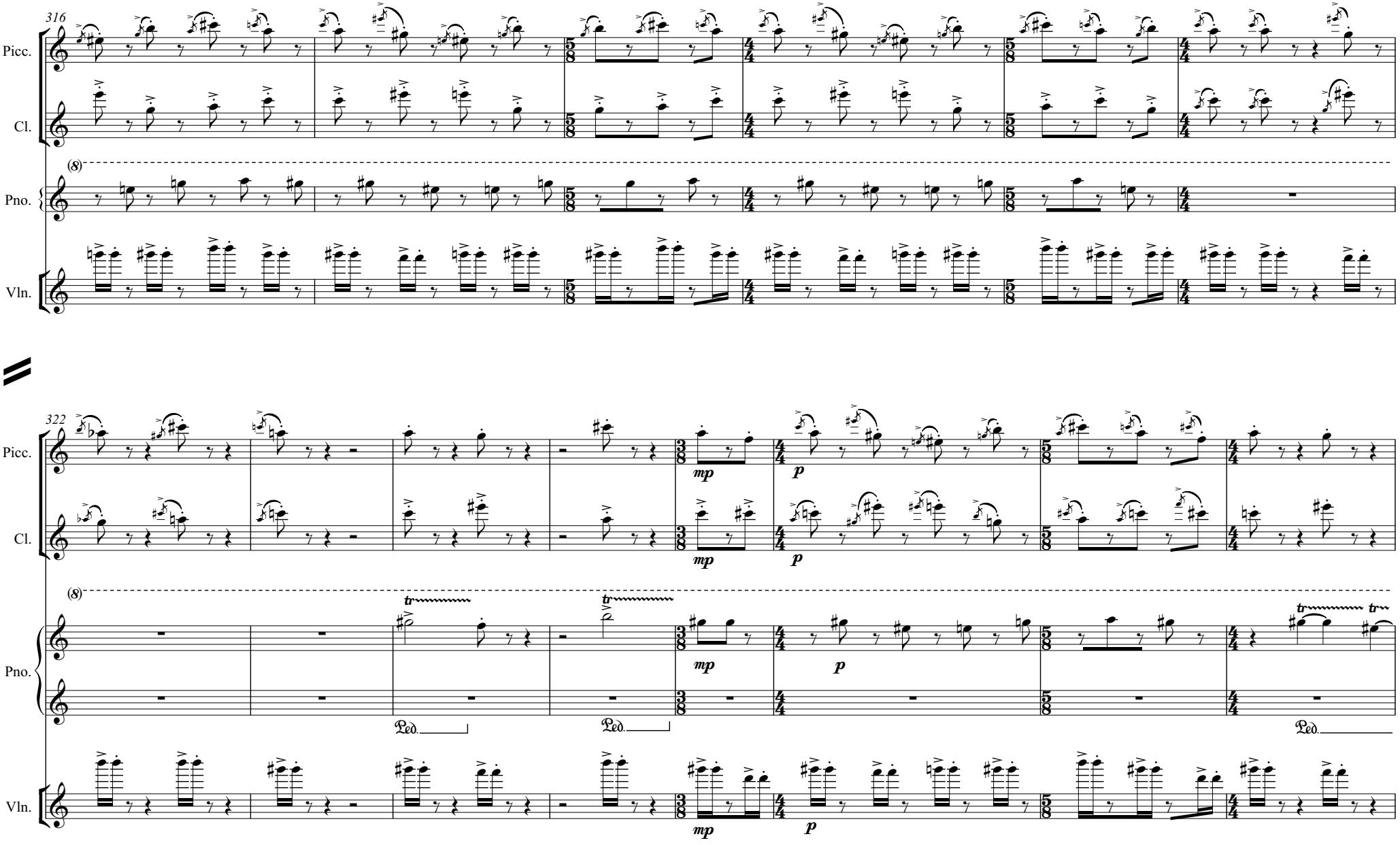

Q
257
Picc.
Cl.
Mar.
Hp.
Pno.
262
Mar.
Hp.
Pno.

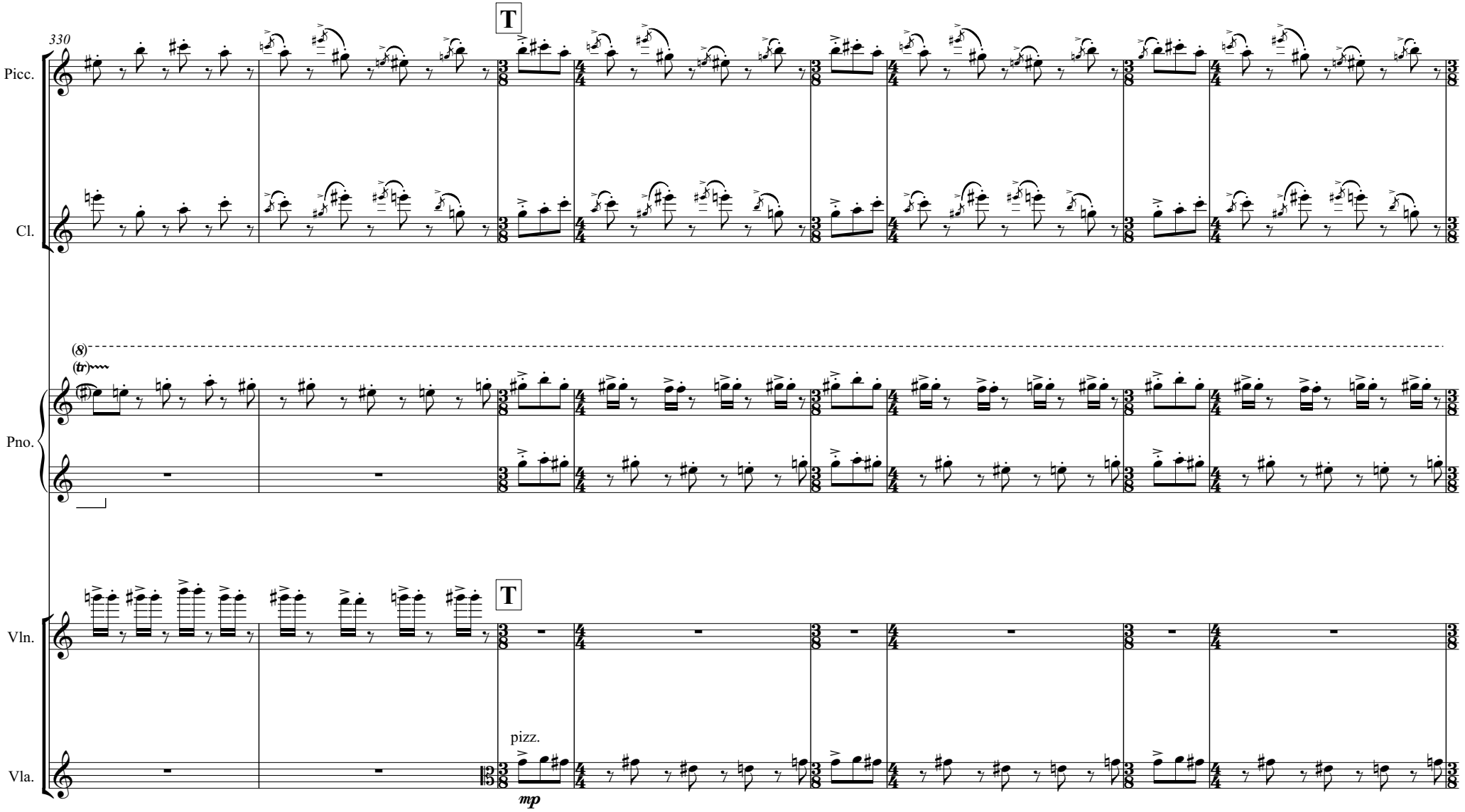

268
Mar.
Hp.
Pno.
C, D, E♭, F, G♭, A, B♭
274
Picc.
Cl.
Mar.
Hp.
Pno.
Vc.
Db.

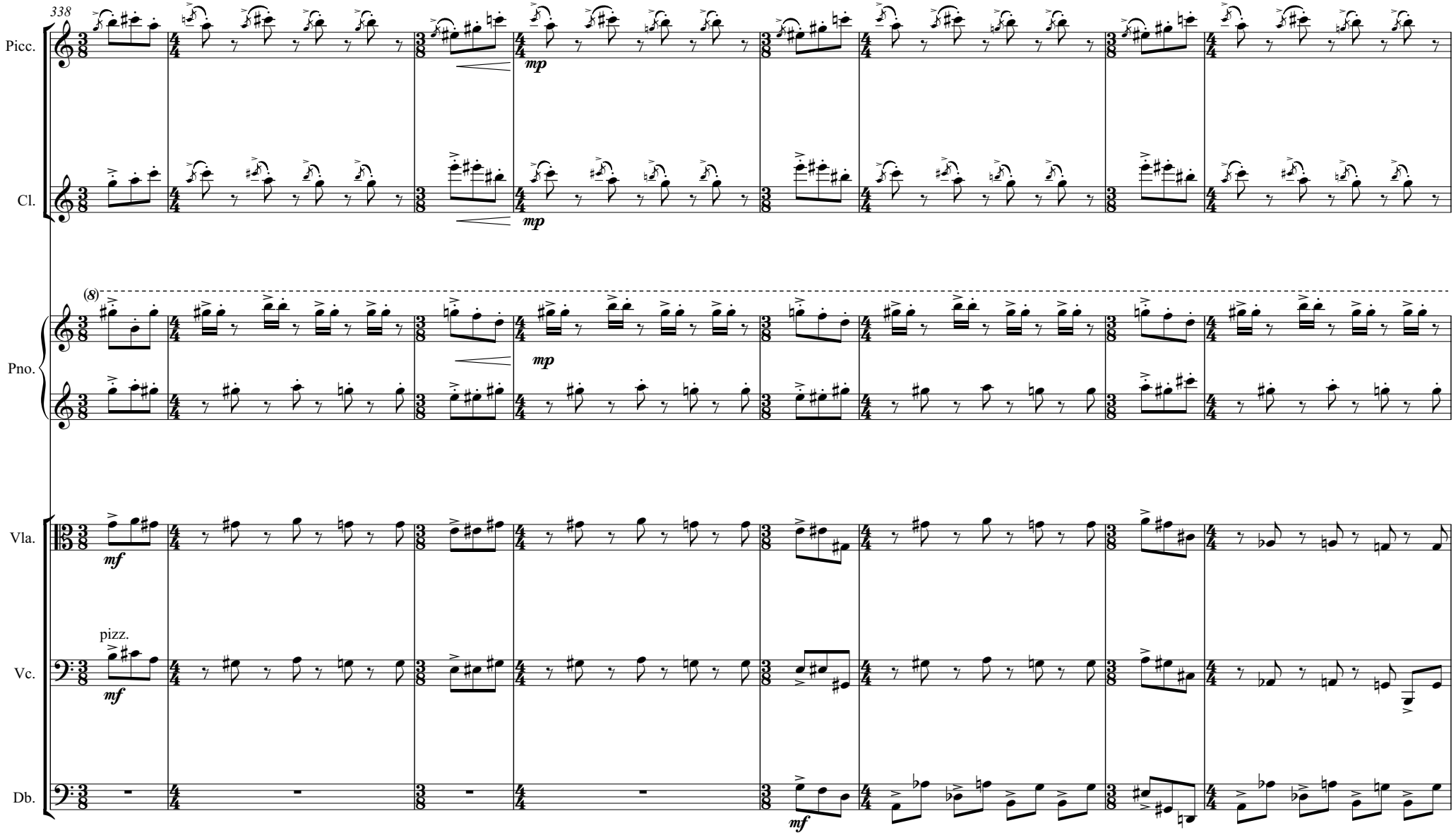

282
Picc.
Cl.
Mar.
Hp.
C, D, E♭, F, G♭, A♯, B♮
Pno.
Vc.
Db.

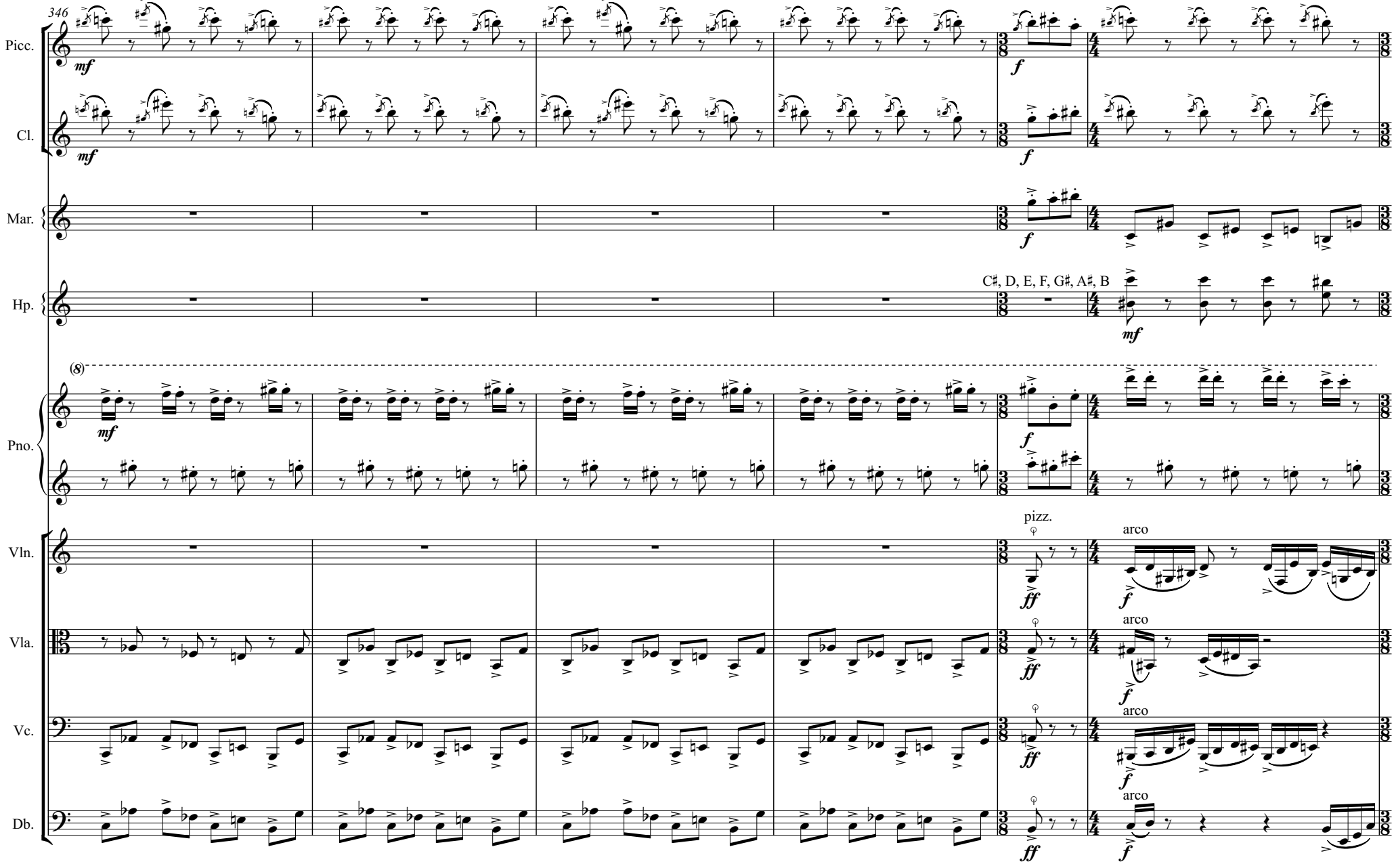

R
Mechanical (♪ = 240 always)
290
Picc.
Cl.
Mar.
Hp.
Pno.
8va
295
(8)

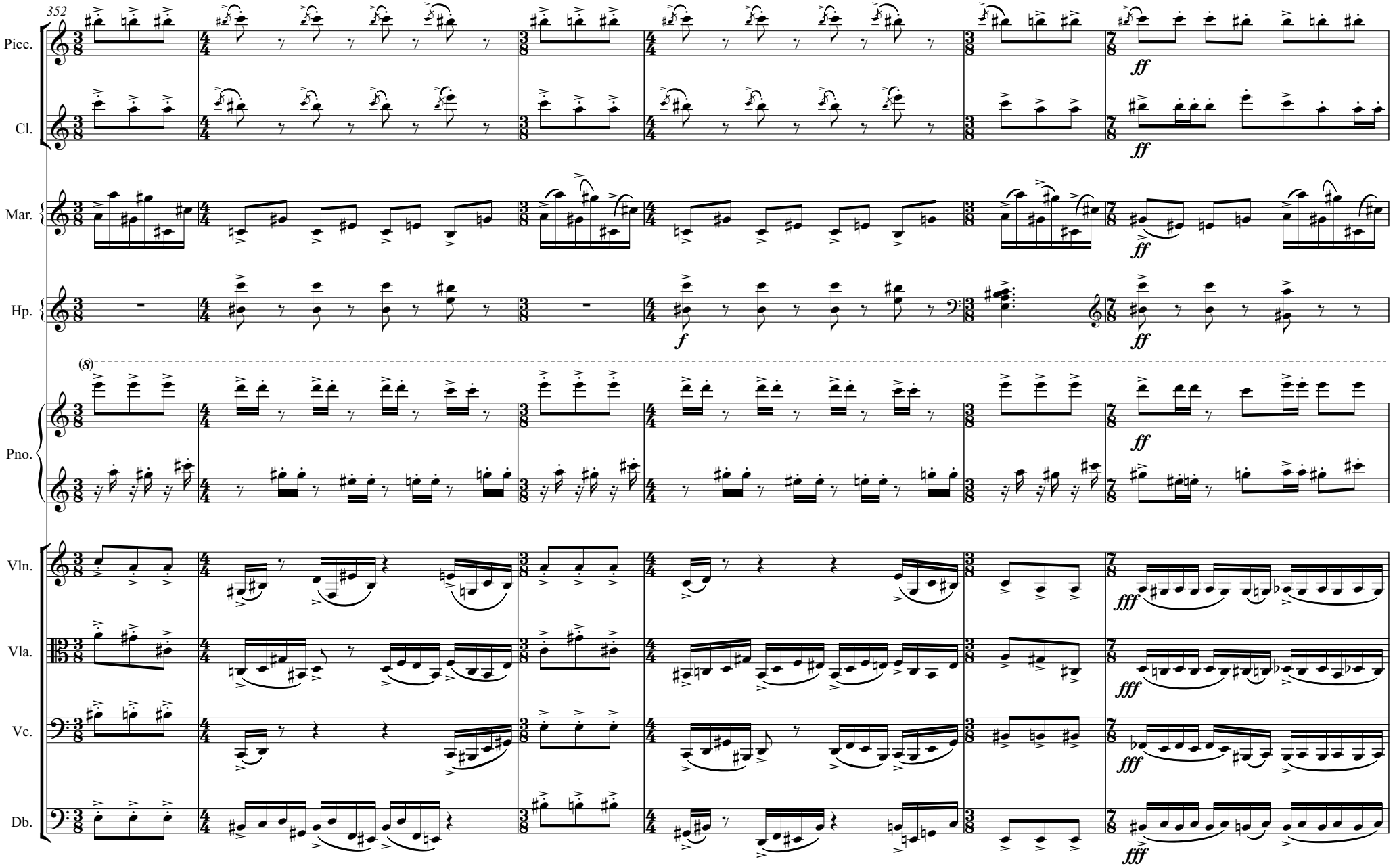

S Playful, mischievous
(♪ = 240 always)
299
Picc.
Cl.
Pno.
Vln.
pp
(8)
S (♪ = 240 always)
Playful, mischievous
308

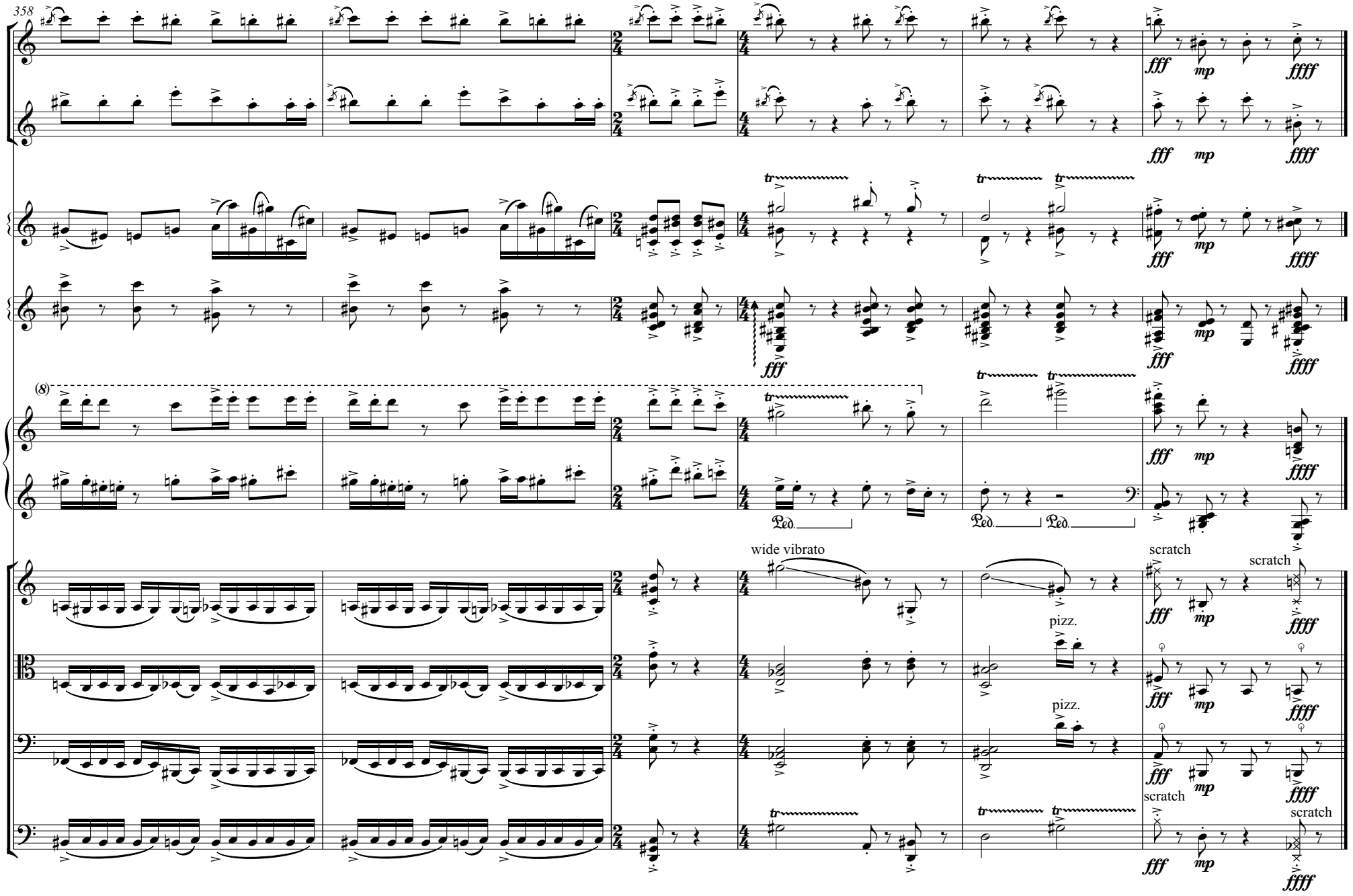

316
Picc.
Cl.
(8)
Pno.
Vln.
322
Picc.
Cl.
(8)
Pno.
Vln.
mp
p
tr
Ped.


330
T
Picc.
Cl.
(8)
(tr)
Pno.
T
Vln.
pizz.
Vla.
mp


338
Picc.
Cl.
Pno.
Vla.
Vc.
Db.
mp
mf
pizz.


346
Picc.
Cl.
Mar.
Hp.
C♯, D, E, F, G♯, A♯, B
Pno.
(8)
Vln.
Vla.
Vc.
Db.
pizz.
arco
mf
f
ff


352
Picc.
Cl.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
(8)
ff
f
fff


358
Picc.
Cl.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
fff
mp
ffff
(8)
Ped.
wide vibrato
pizz.
scratch

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.

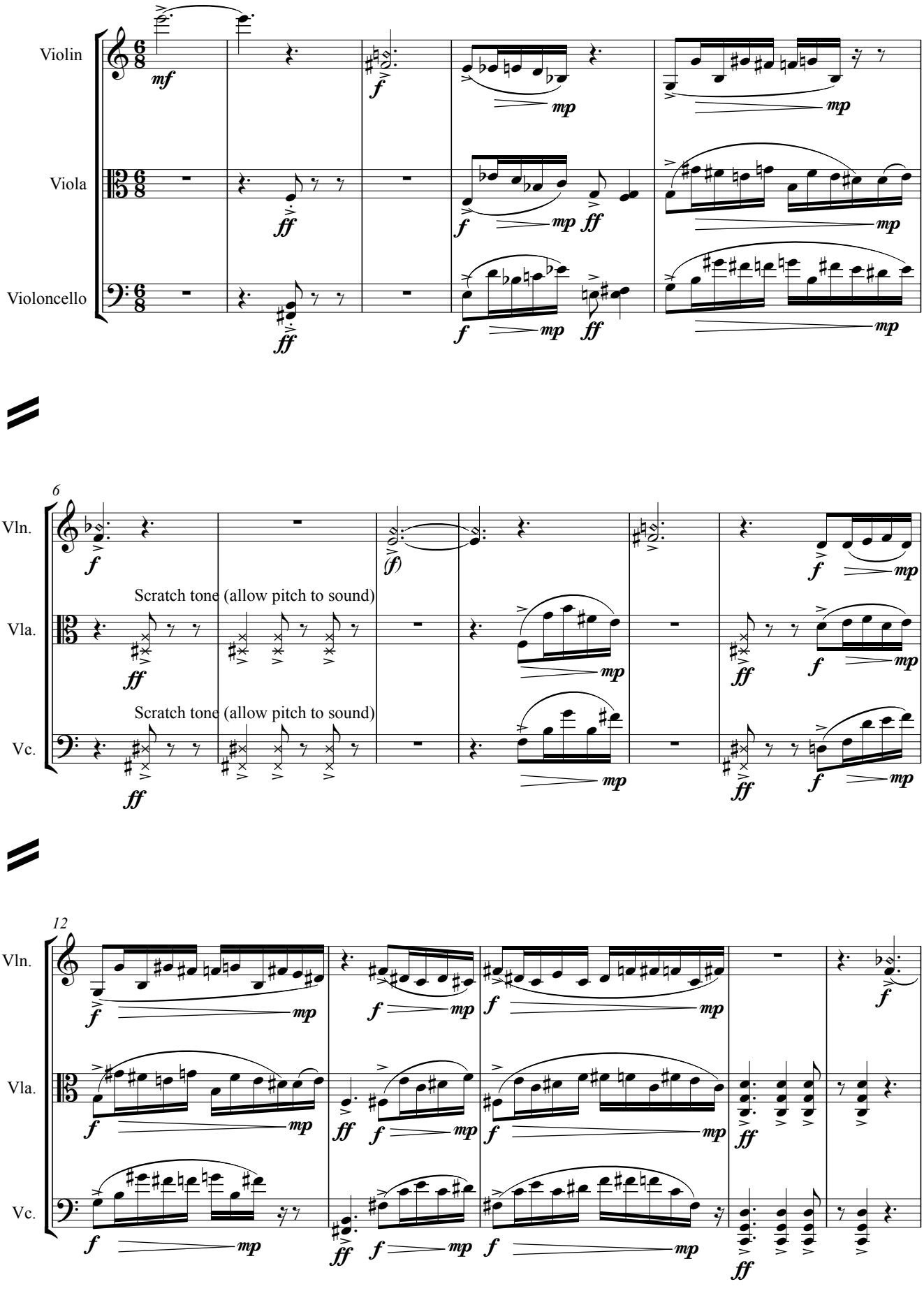
Carousel

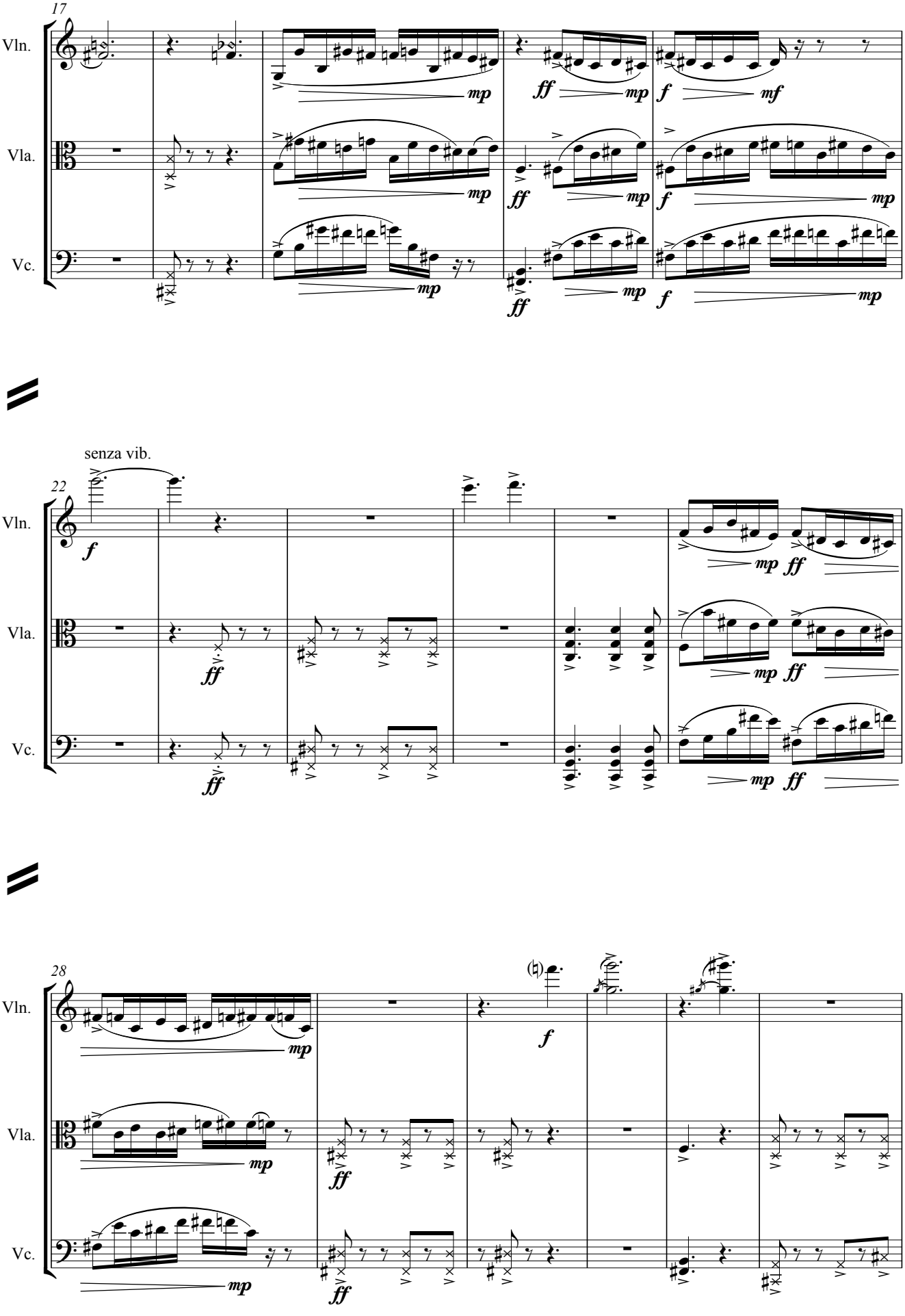
Helen Papaioannou

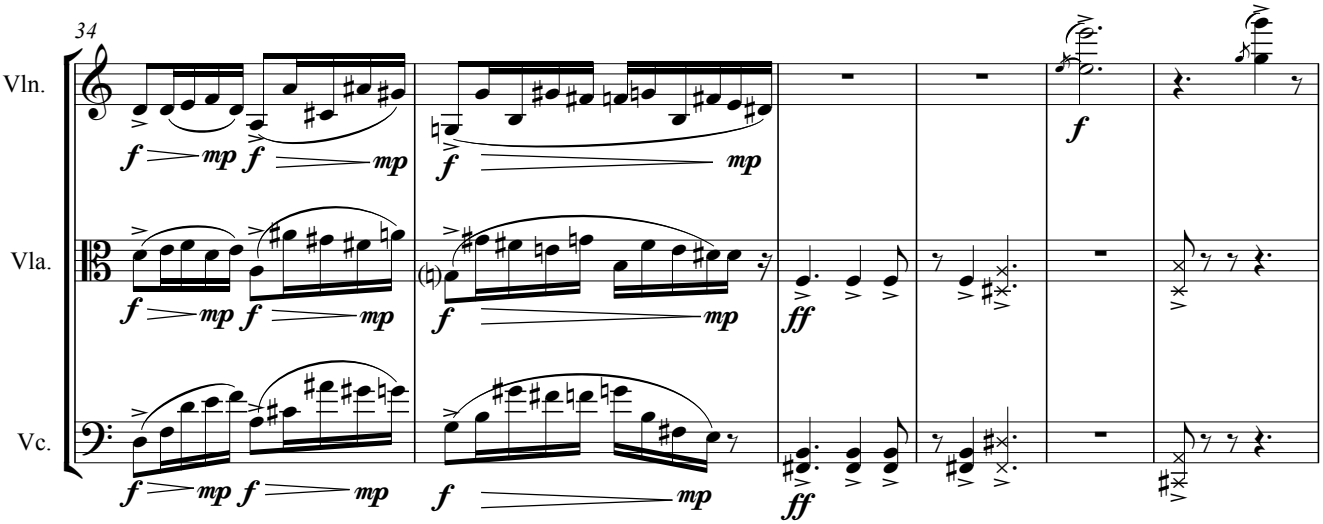
Mechanical

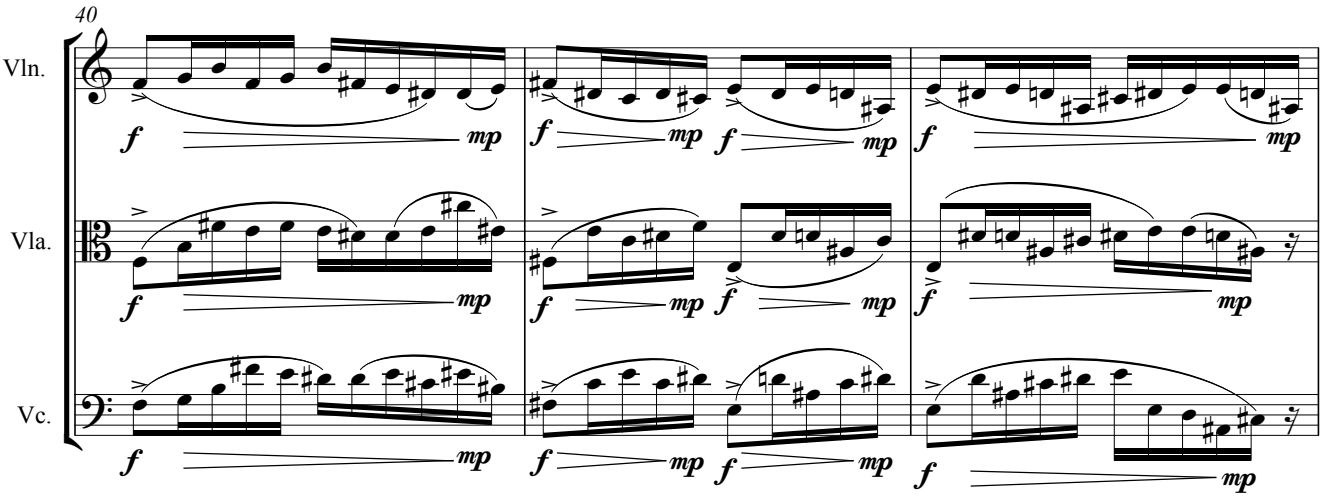
♩. = 64

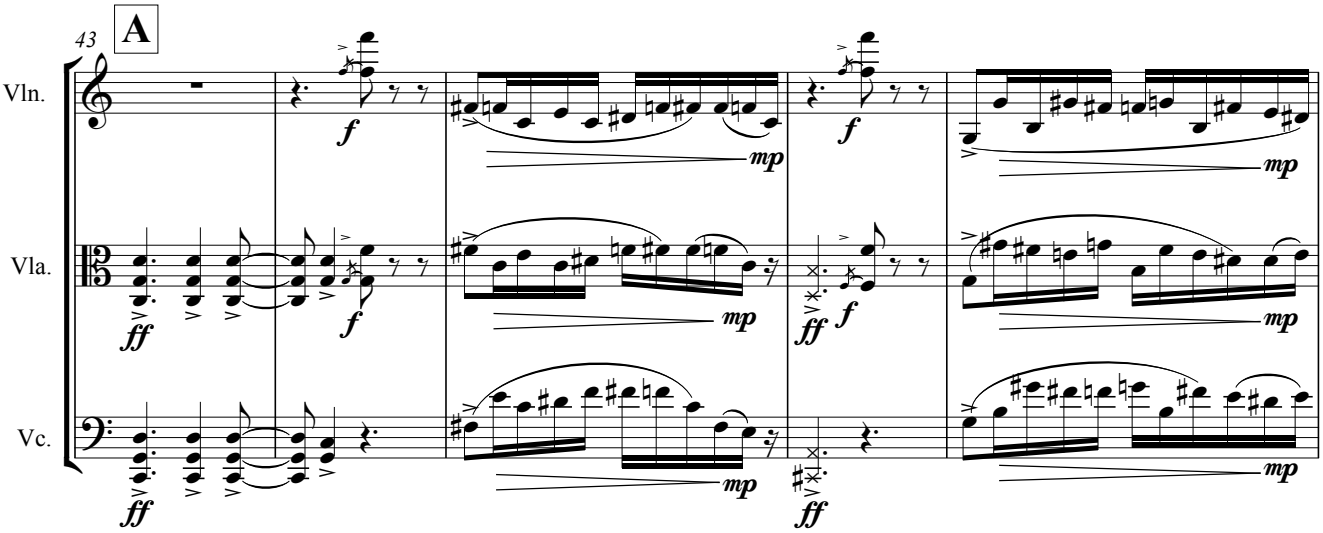
senza vib.

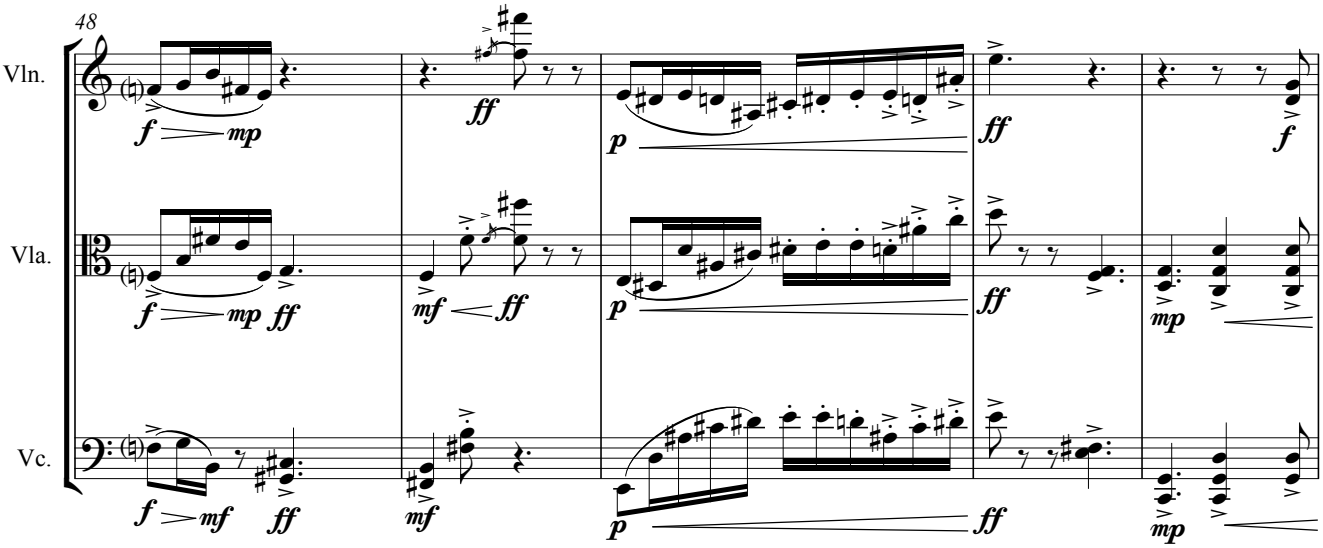


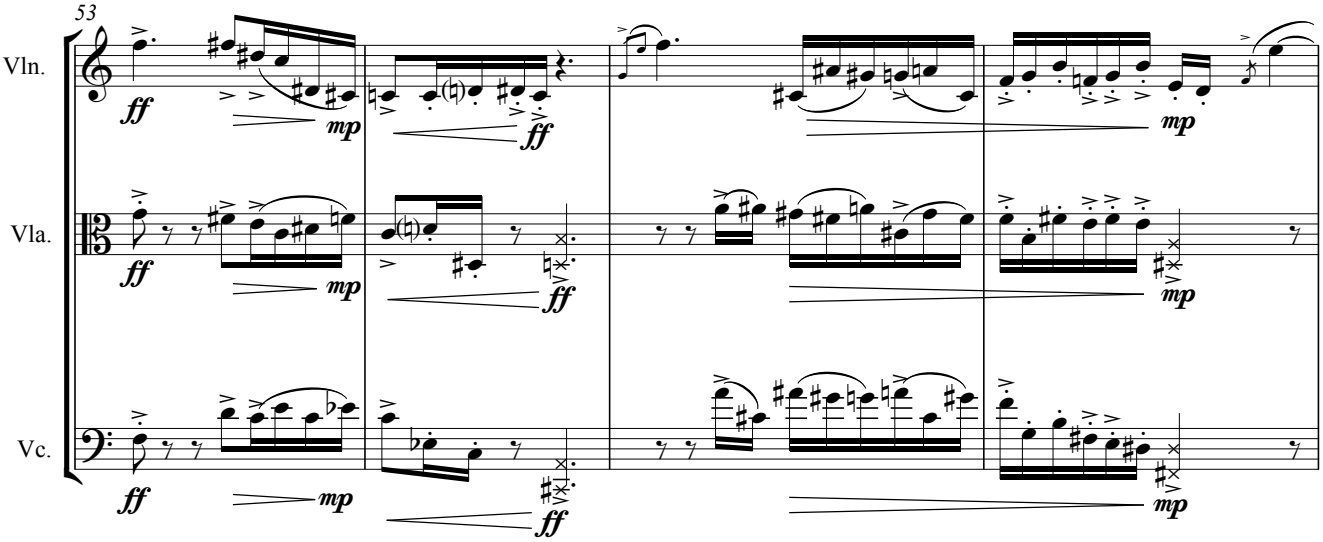

17
Vln.
Vla.
Vc.
mp
ff
f
mf
senza vib.
22
28

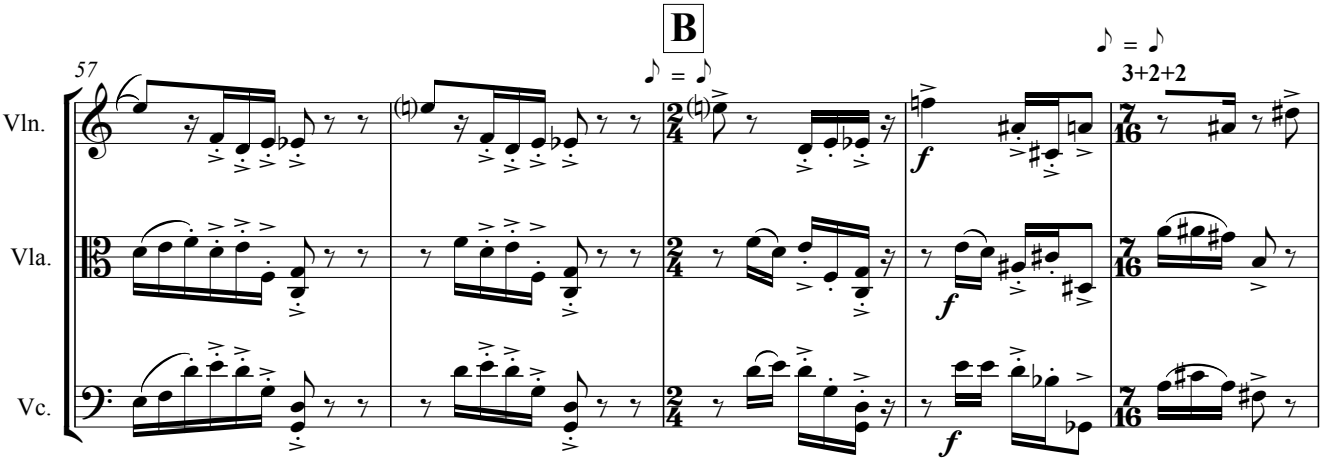

34
Vln.
Vla.
Vc.

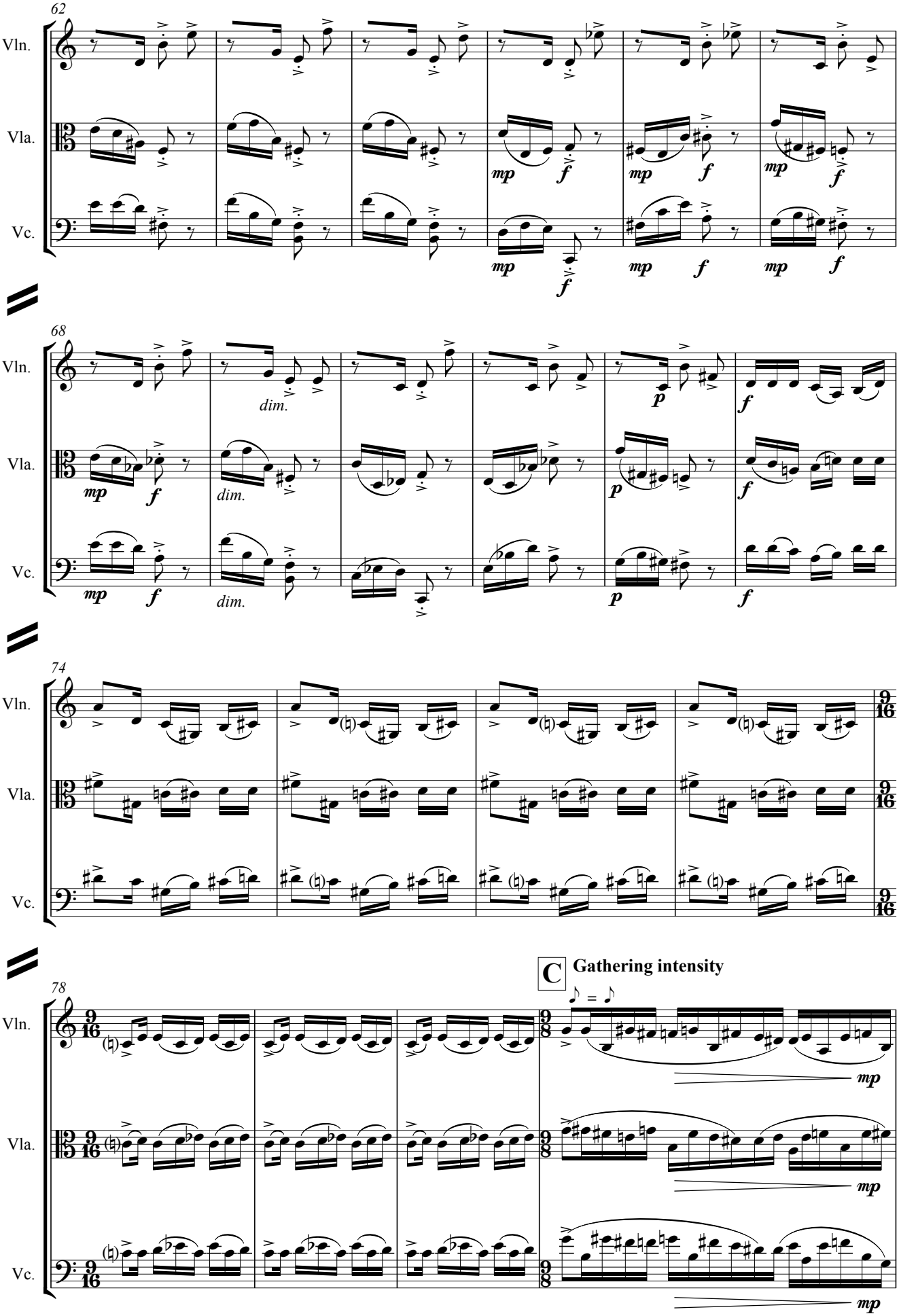

40
Vln.
Vla.
Vc.

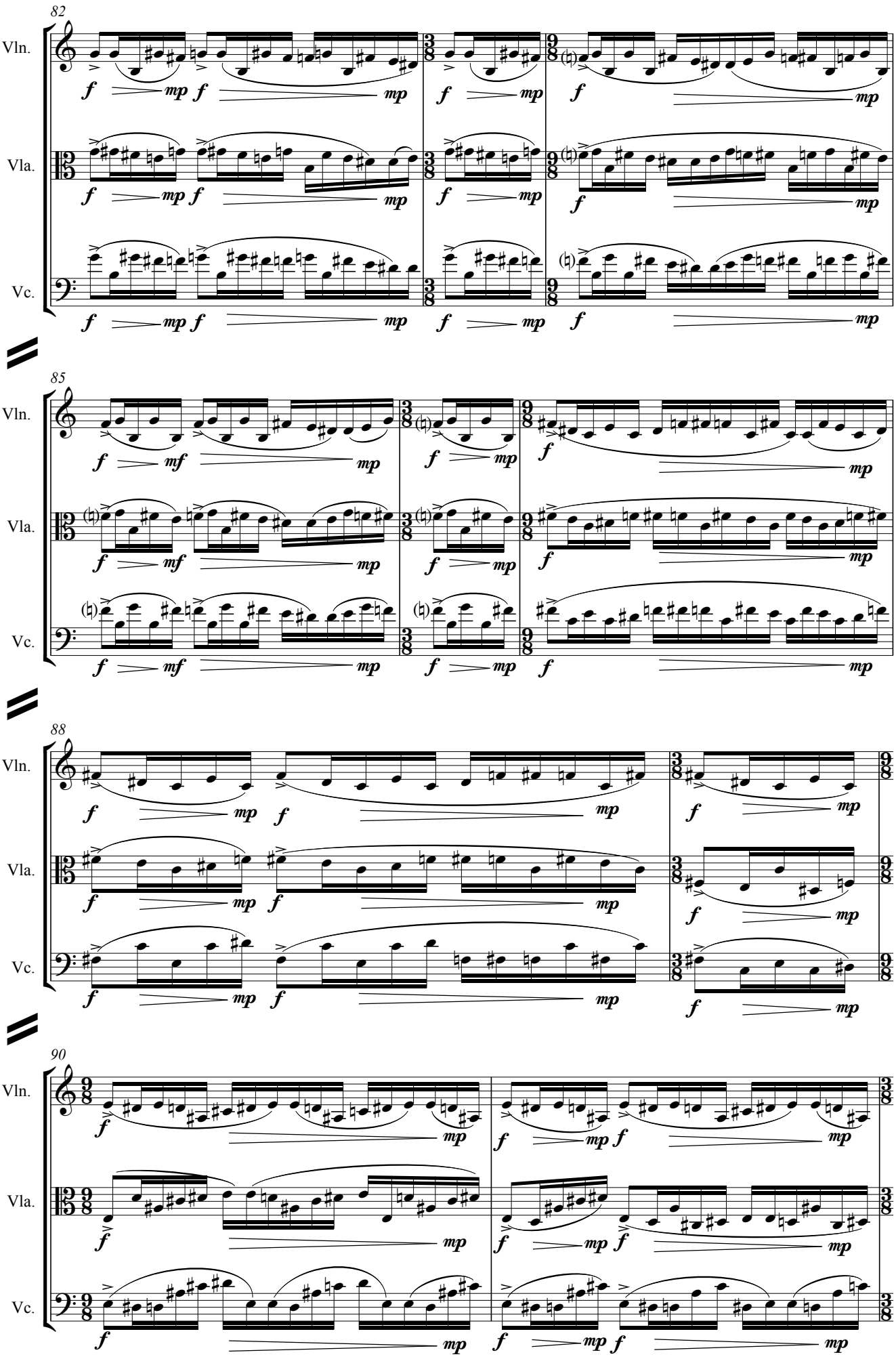

43
A
Vln.
Vla.
Vc.

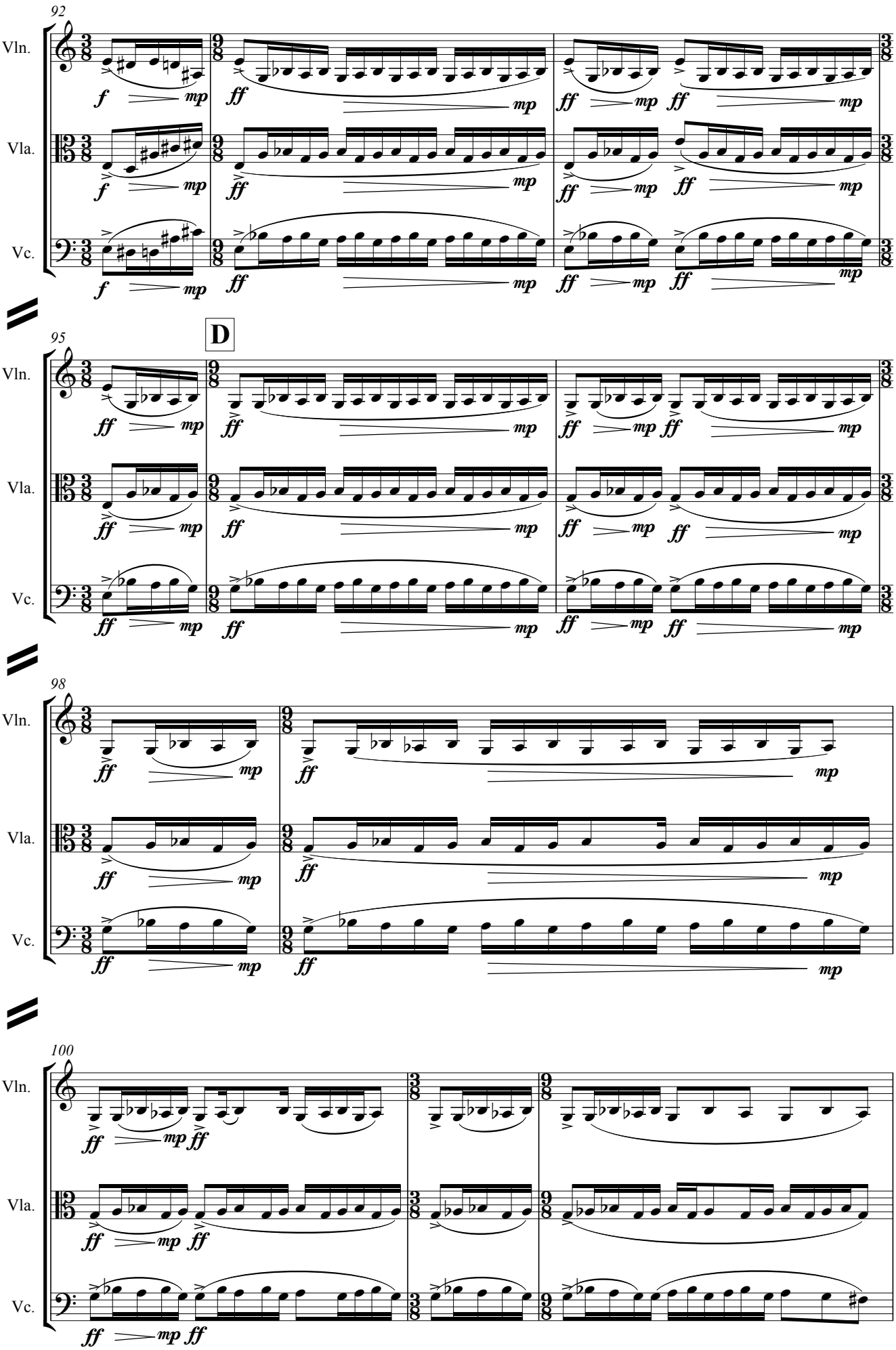

48
Vln.
Vla.
Vc.

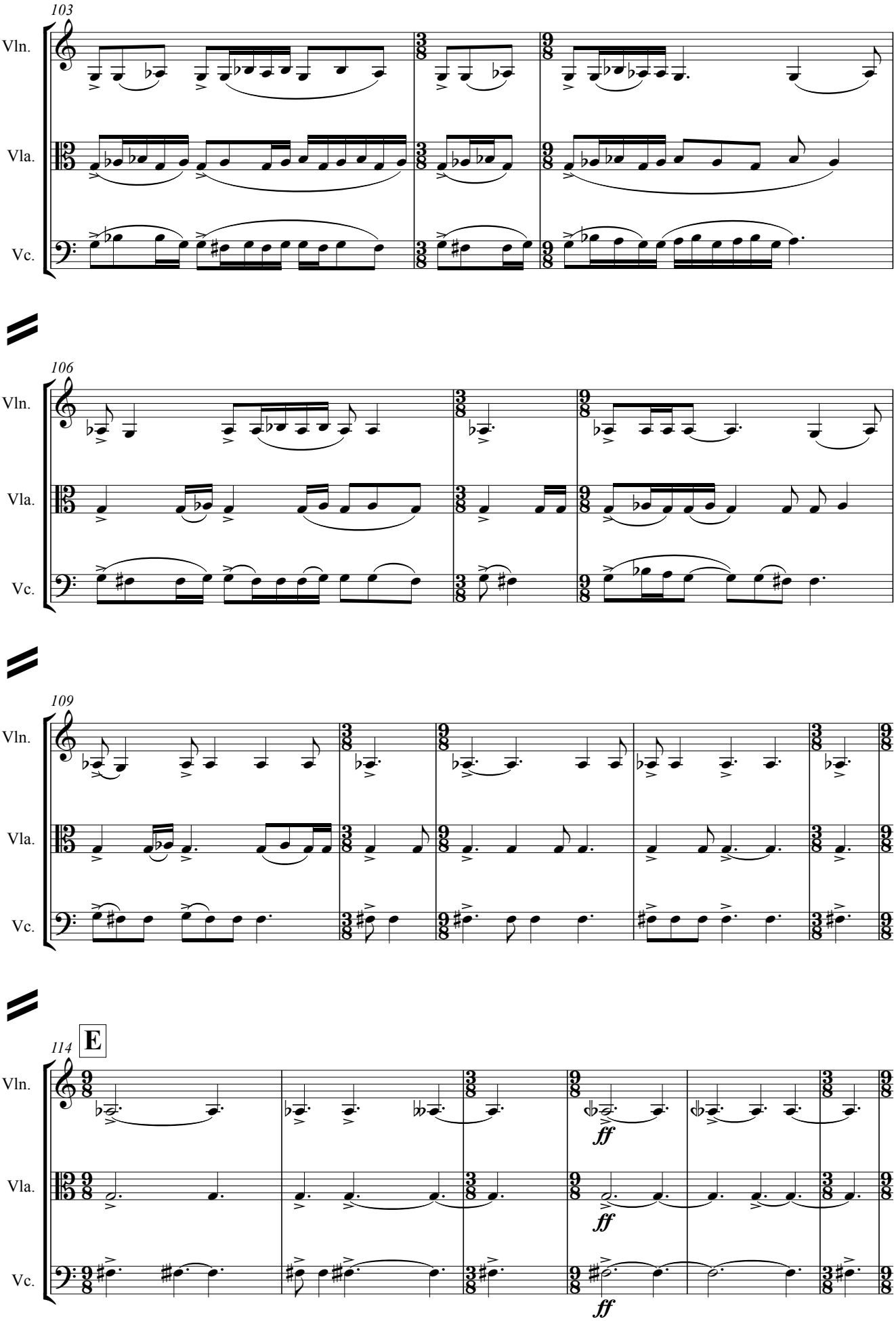

53
Vln.
Vla.
Vc.

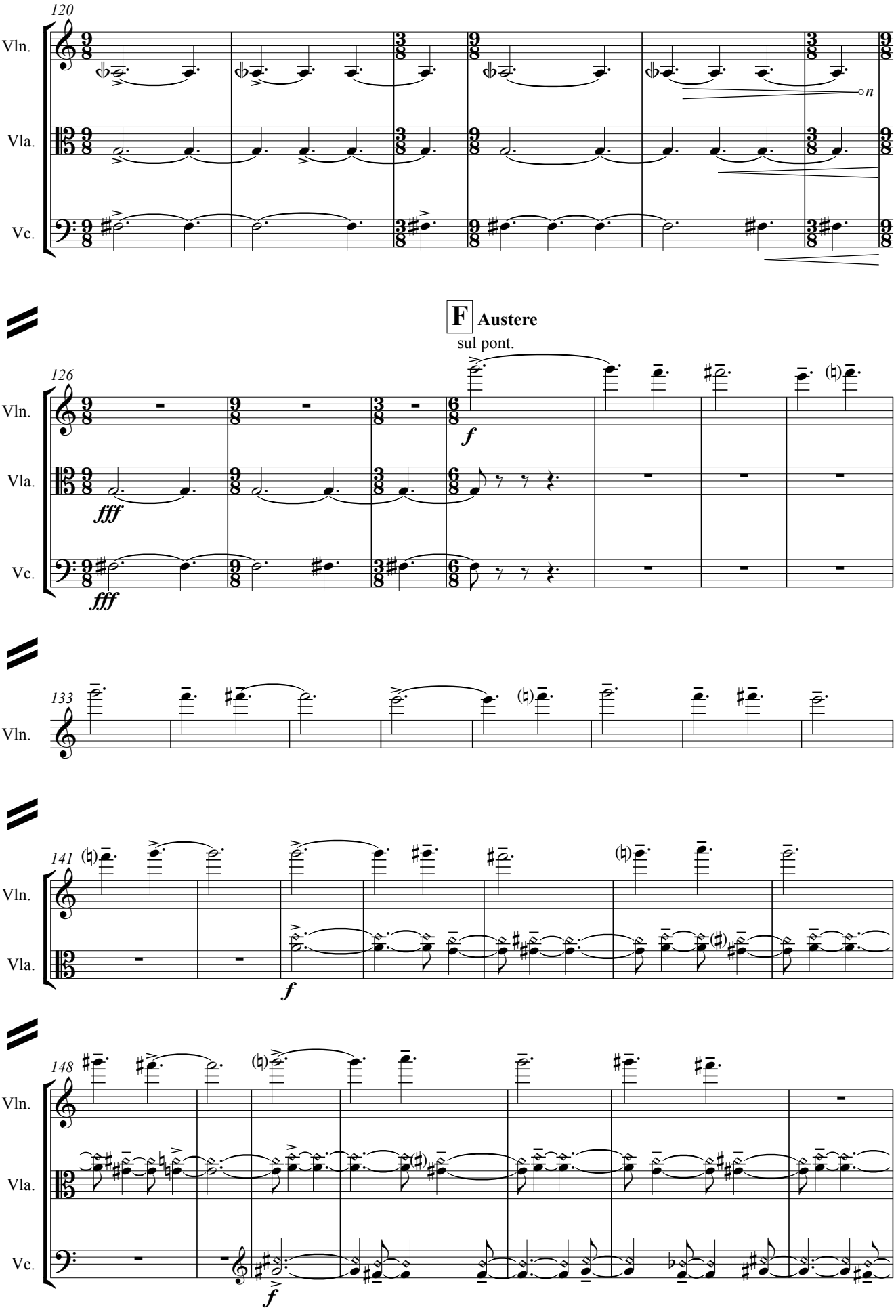

57
B
3+2+2
Vln.
Vla.
Vc.

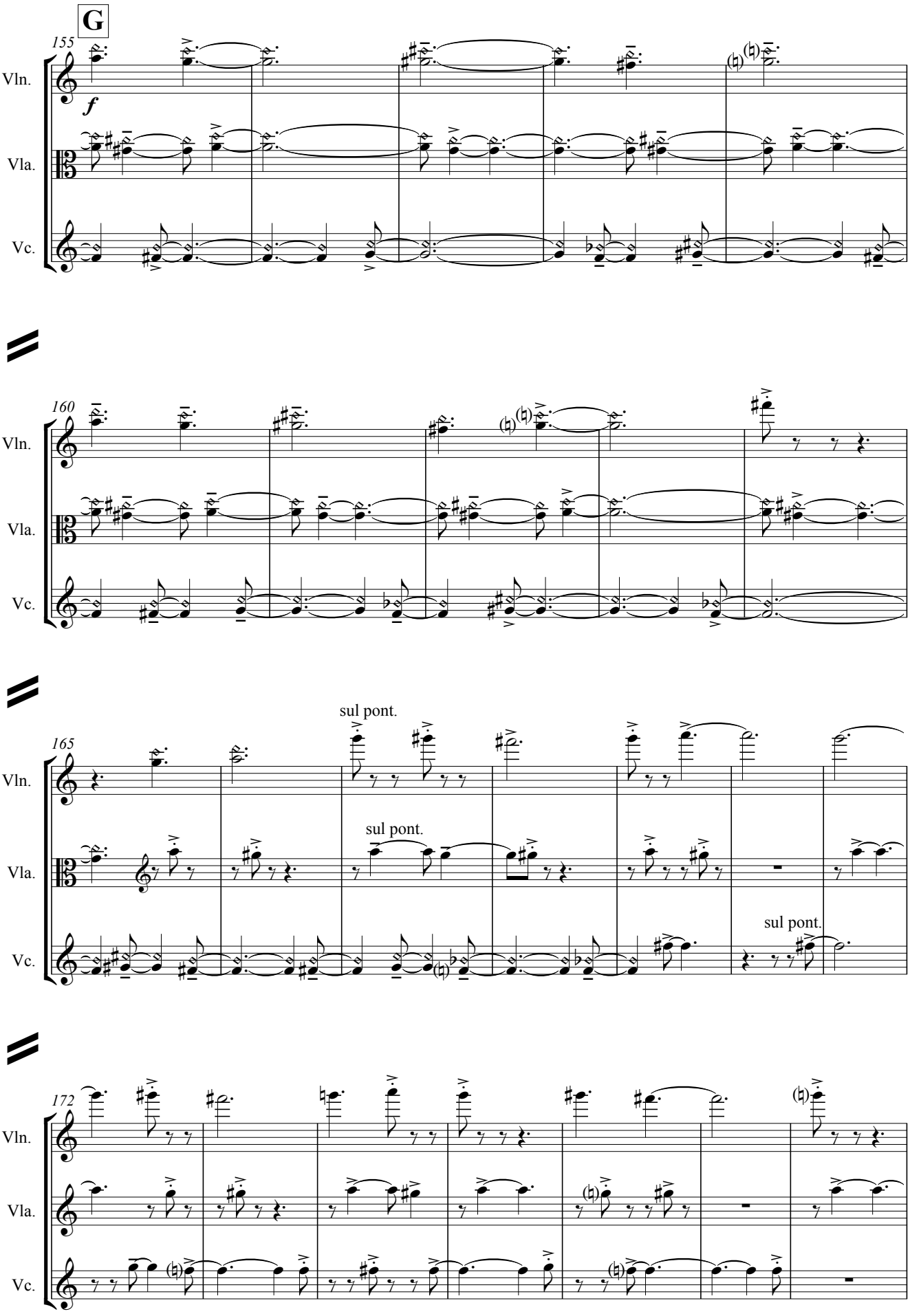

62
Vln.
Vla.
Vc.
mp
f
68
dim.
p
74
9/16
C
Gathering intensity
78
9/8

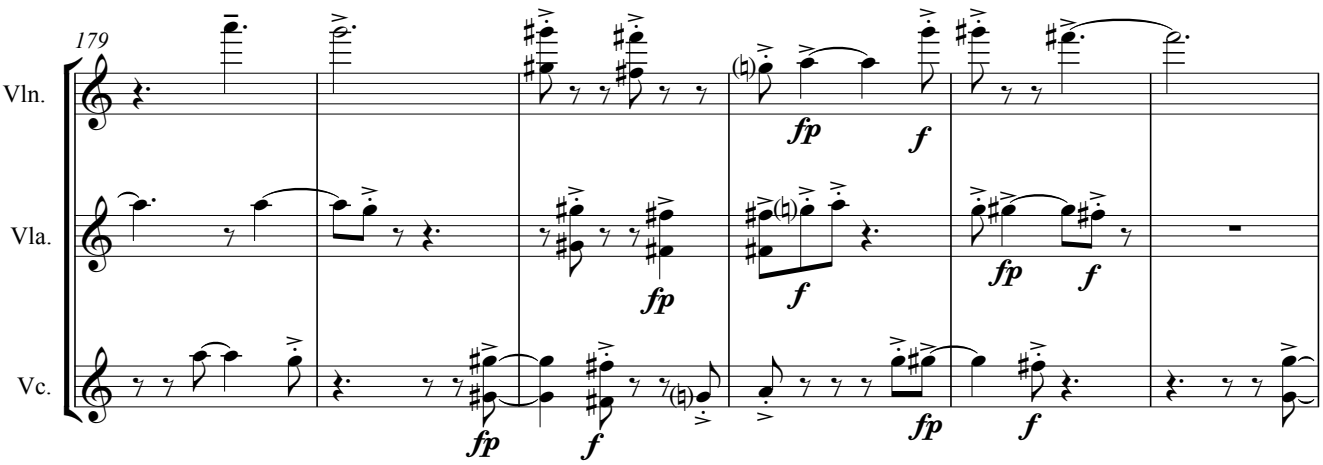

82
Vln.
Vla.
Vc.
85
Vln.
Vla.
Vc.
88
Vln.
Vla.
Vc.
90
Vln.
Vla.
Vc.

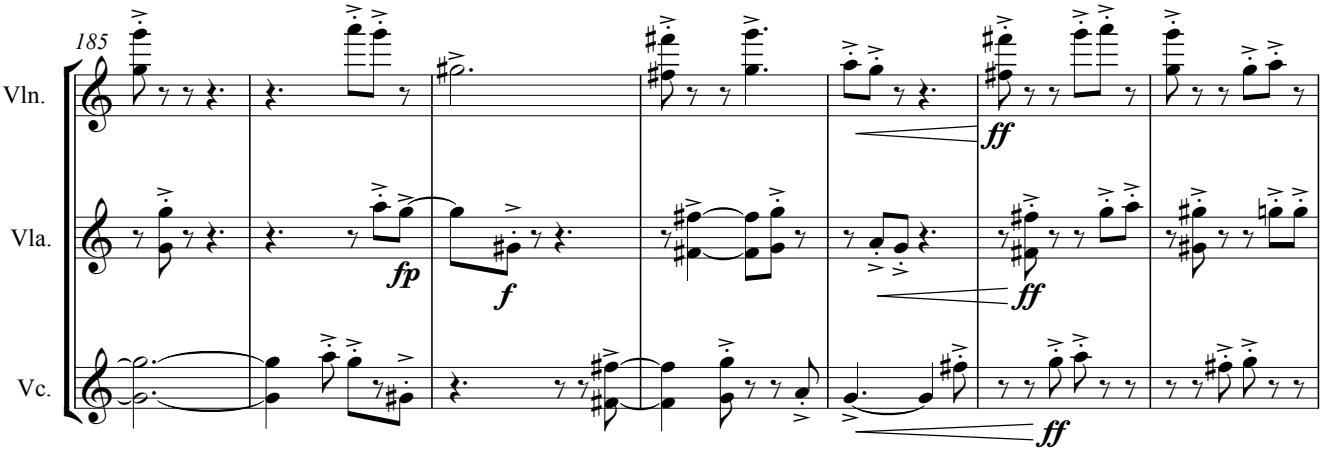

92
Vln.
Vla.
Vc.
D
95
98
100

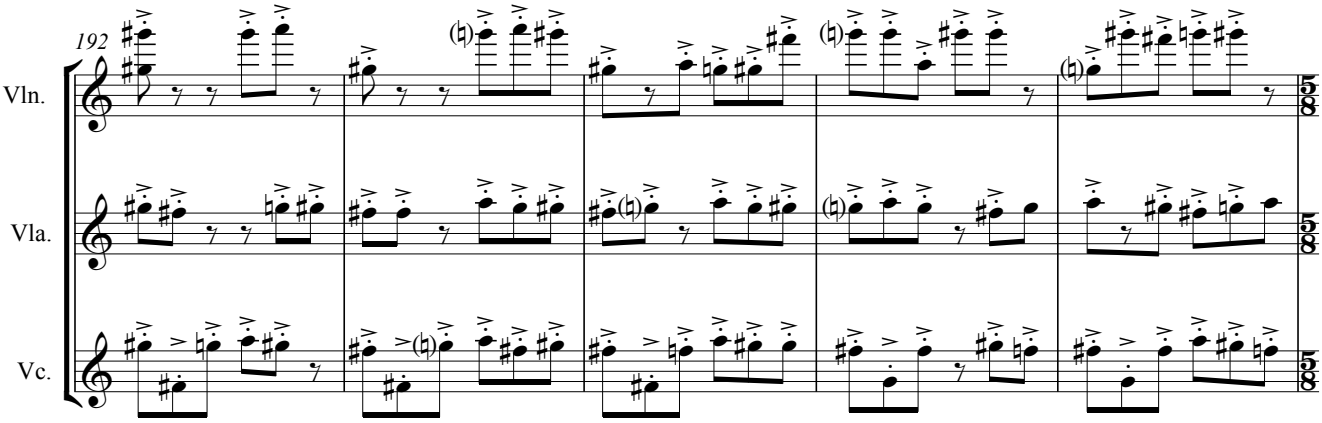

103
Vln.
Vla.
Vc.
106
Vln.
Vla.
Vc.
109
Vln.
Vla.
Vc.
114
E
Vln.
Vla.
Vc.
ff
ff
ff


120
Vln.
Vla.
Vc.
n
F Austere
sul pont.
126
f
fff
133
141
148

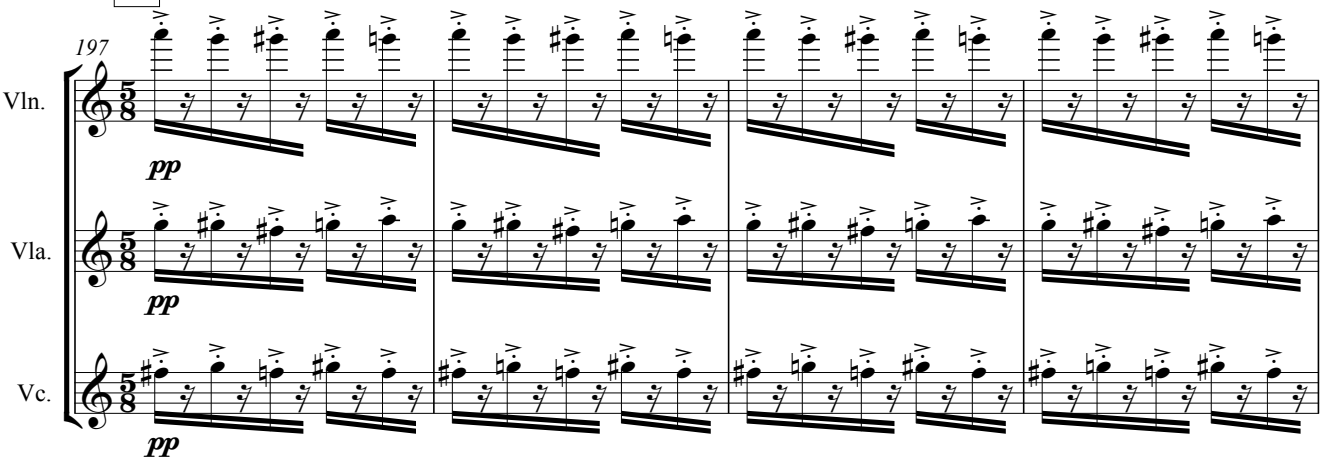

G
155
Vln.
Vla.
Vc.
f
160
sul pont.
165
sul pont.
sul pont.
172

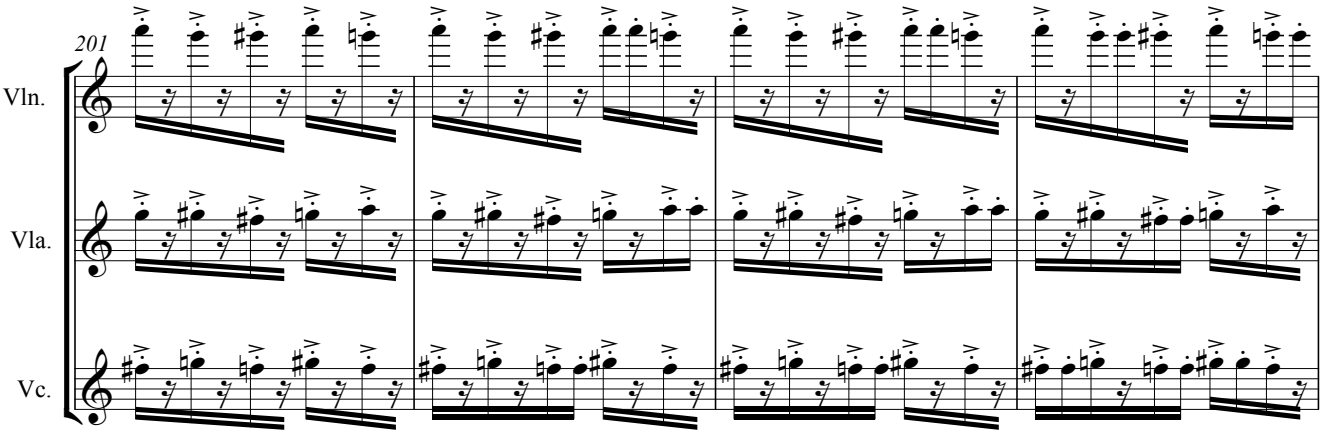

179
Vln.
Vla.
Vc.
fp
f
fp
f
fp
f
fp
f
fp
f

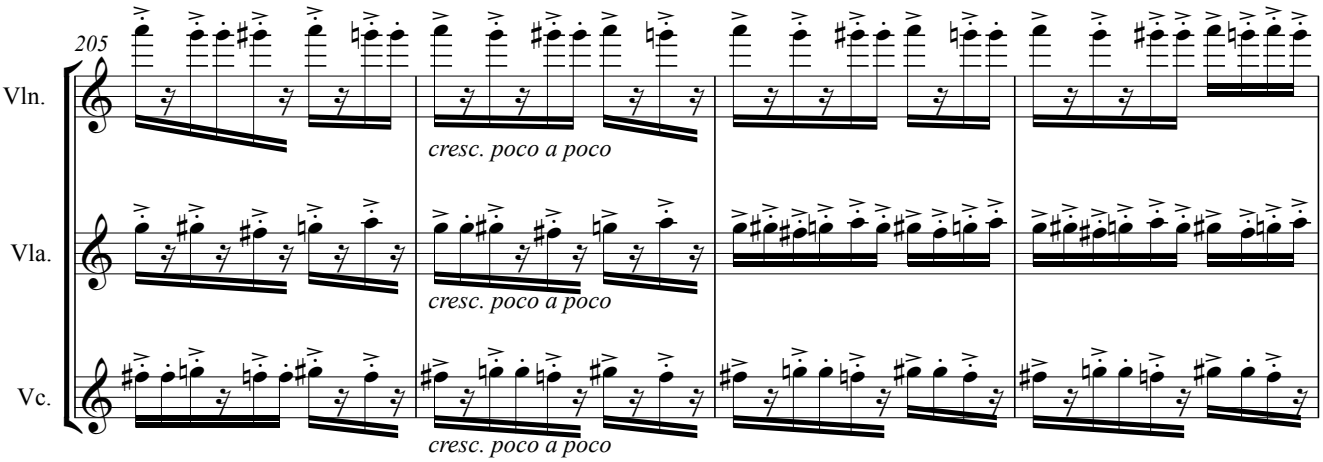

185
Vln.
Vla.
Vc.
fp
f
ff
ff
ff

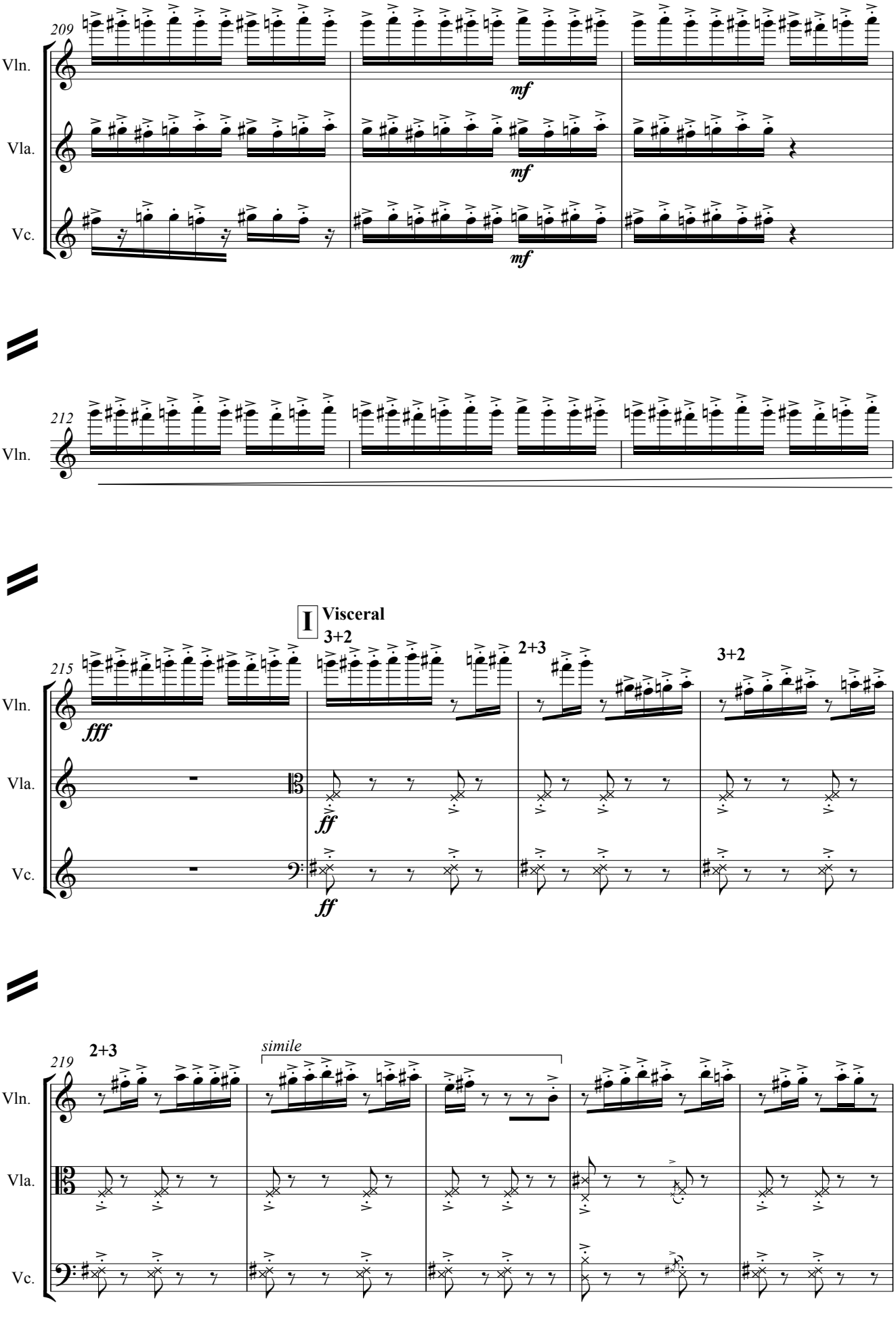

192
Vln.
Vla.
Vc.
5/8
5/8
5/8

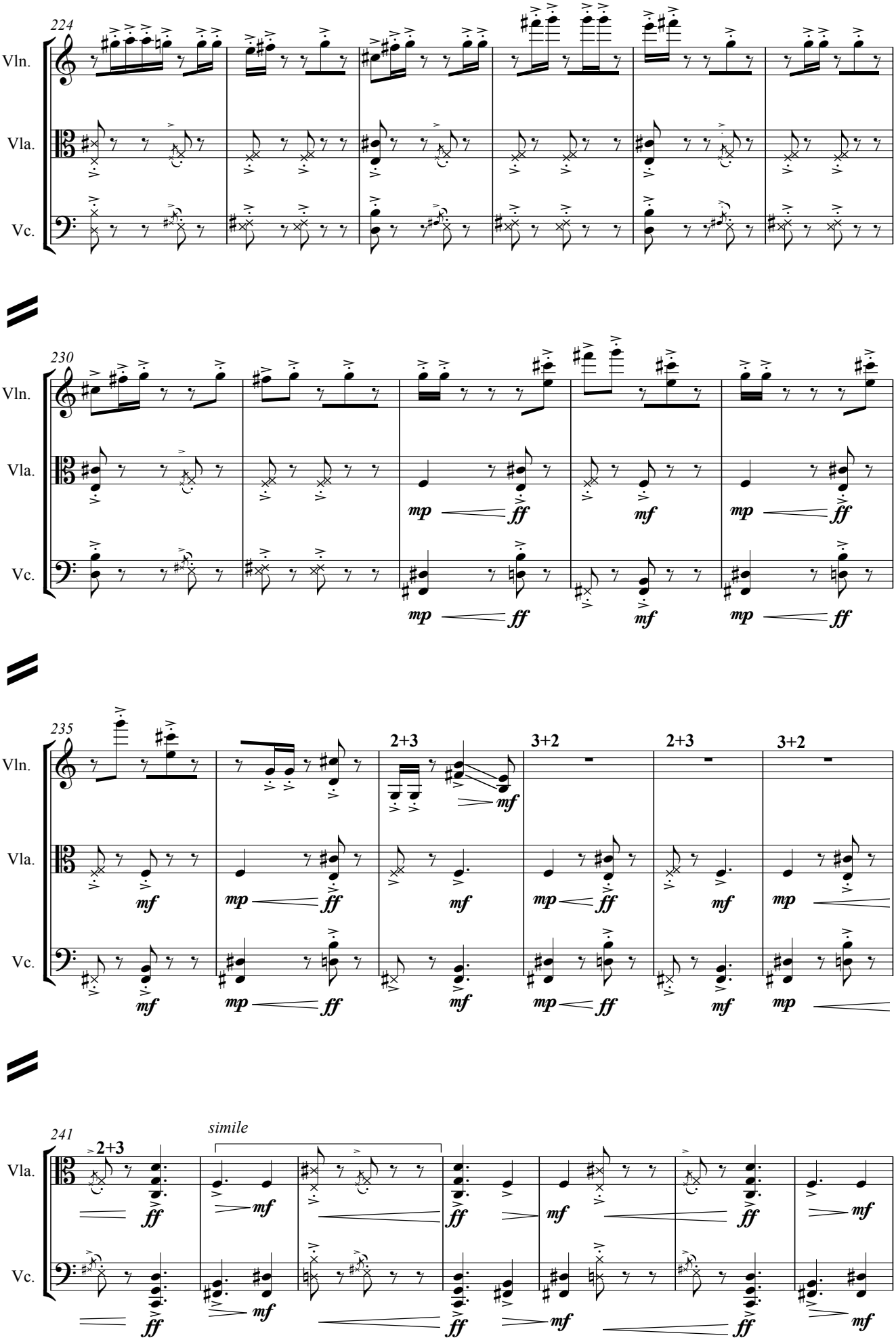
H **Mechanical**

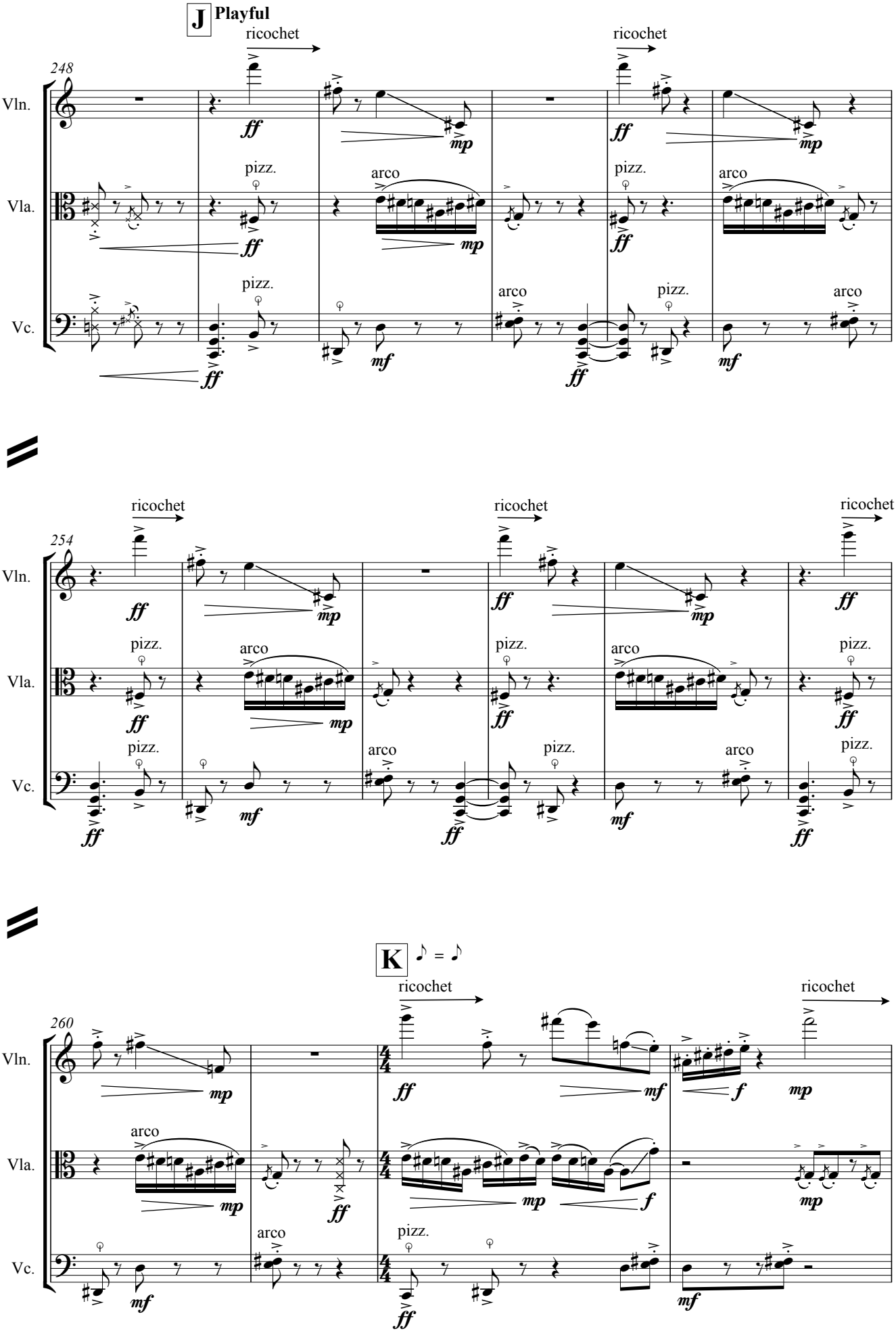


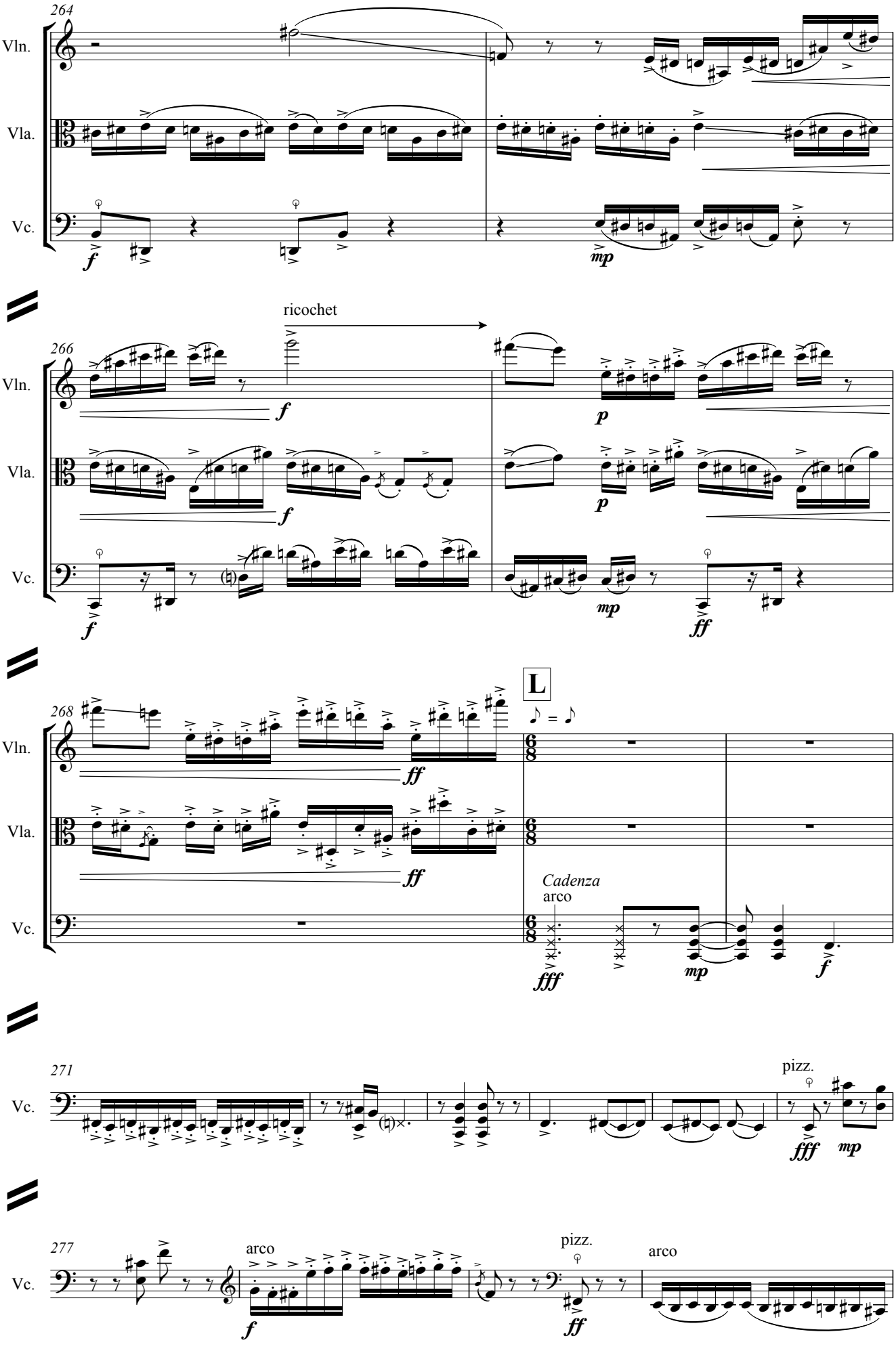


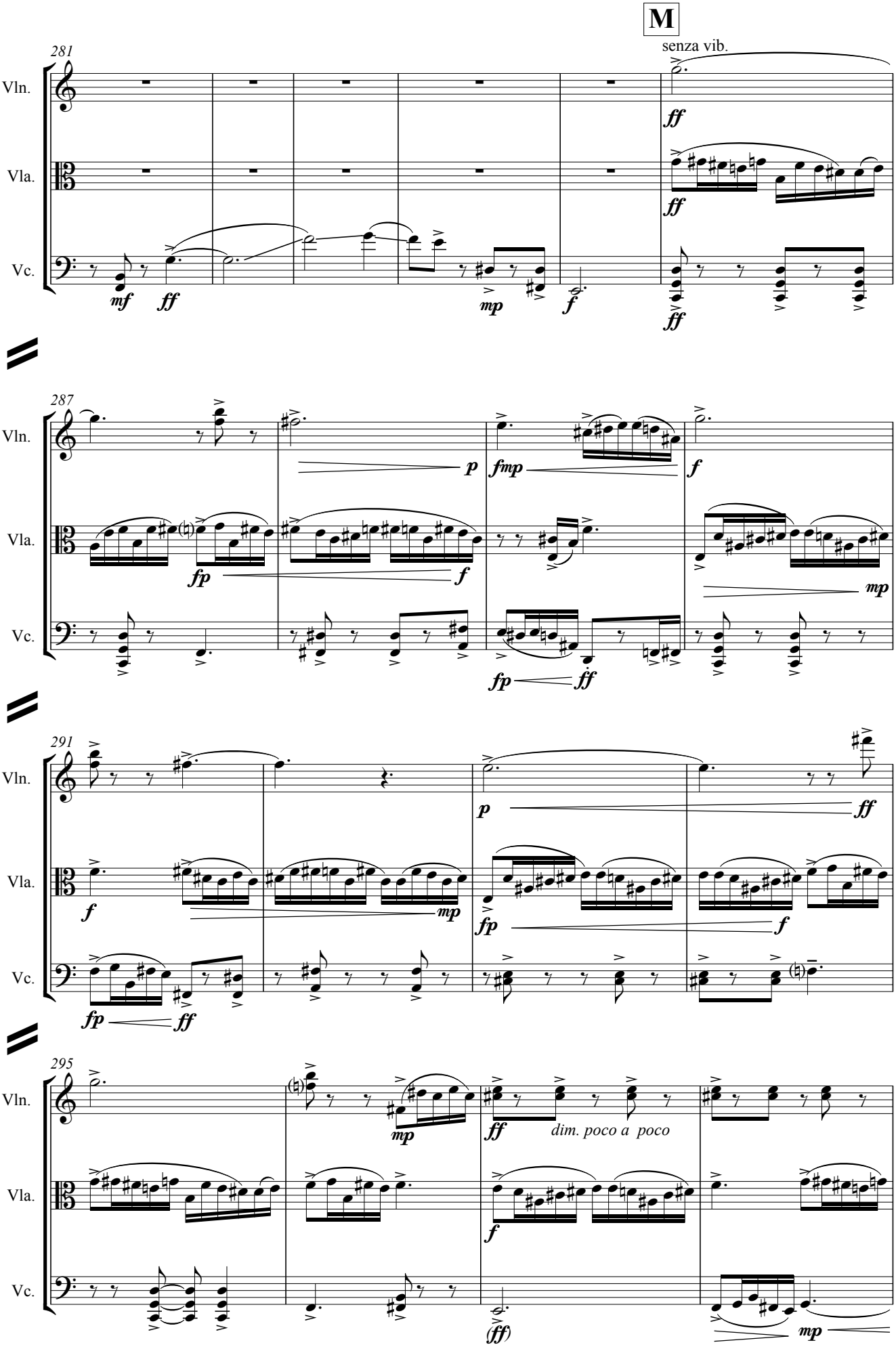


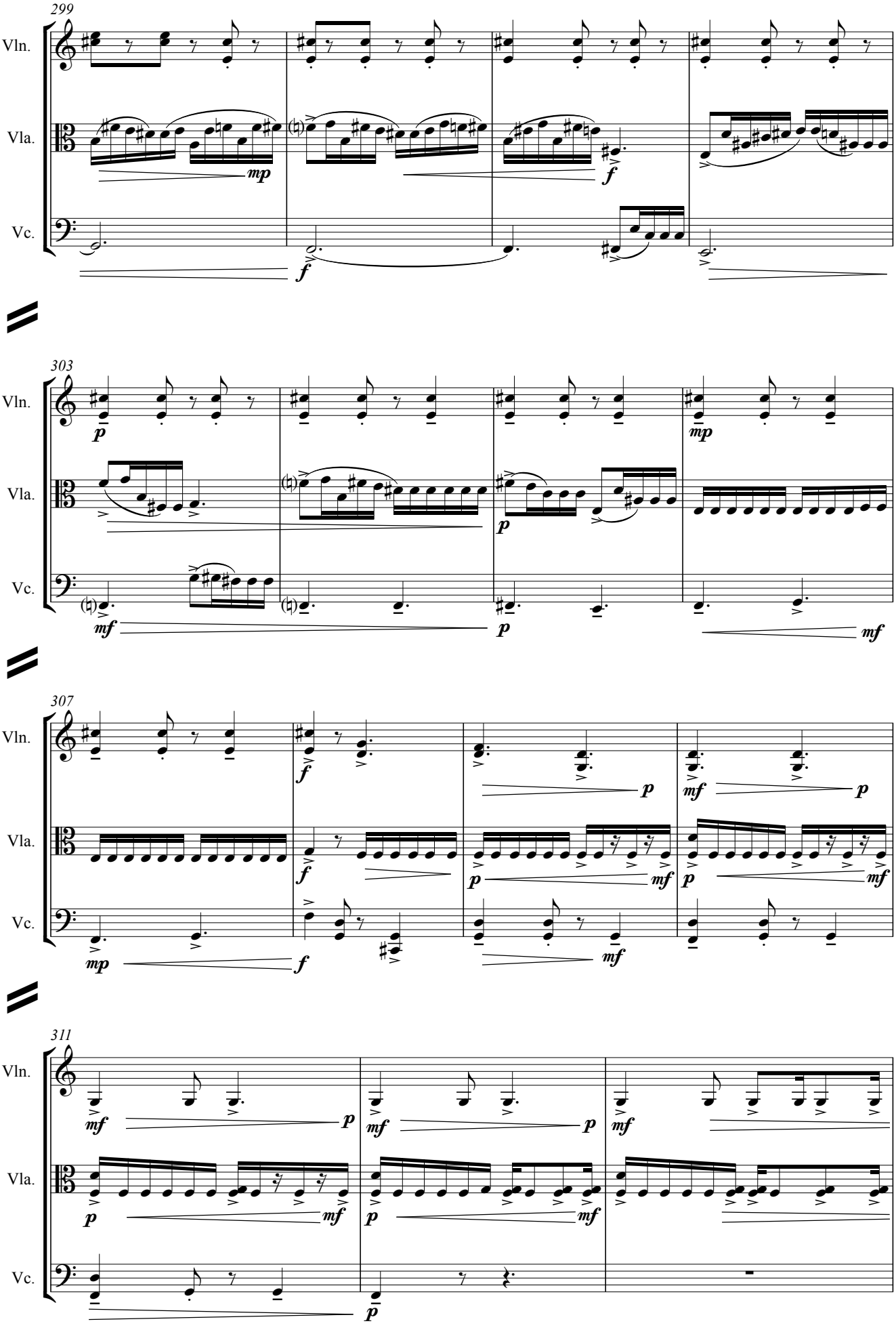

209
Vln.
Vla.
Vc.
mf
mf
mf
212
Vln.
I Visceral
3+2
2+3
3+2
215
Vln.
Vla.
Vc.
fff
ff
ff
2+3
simile
219
Vln.
Vla.
Vc.

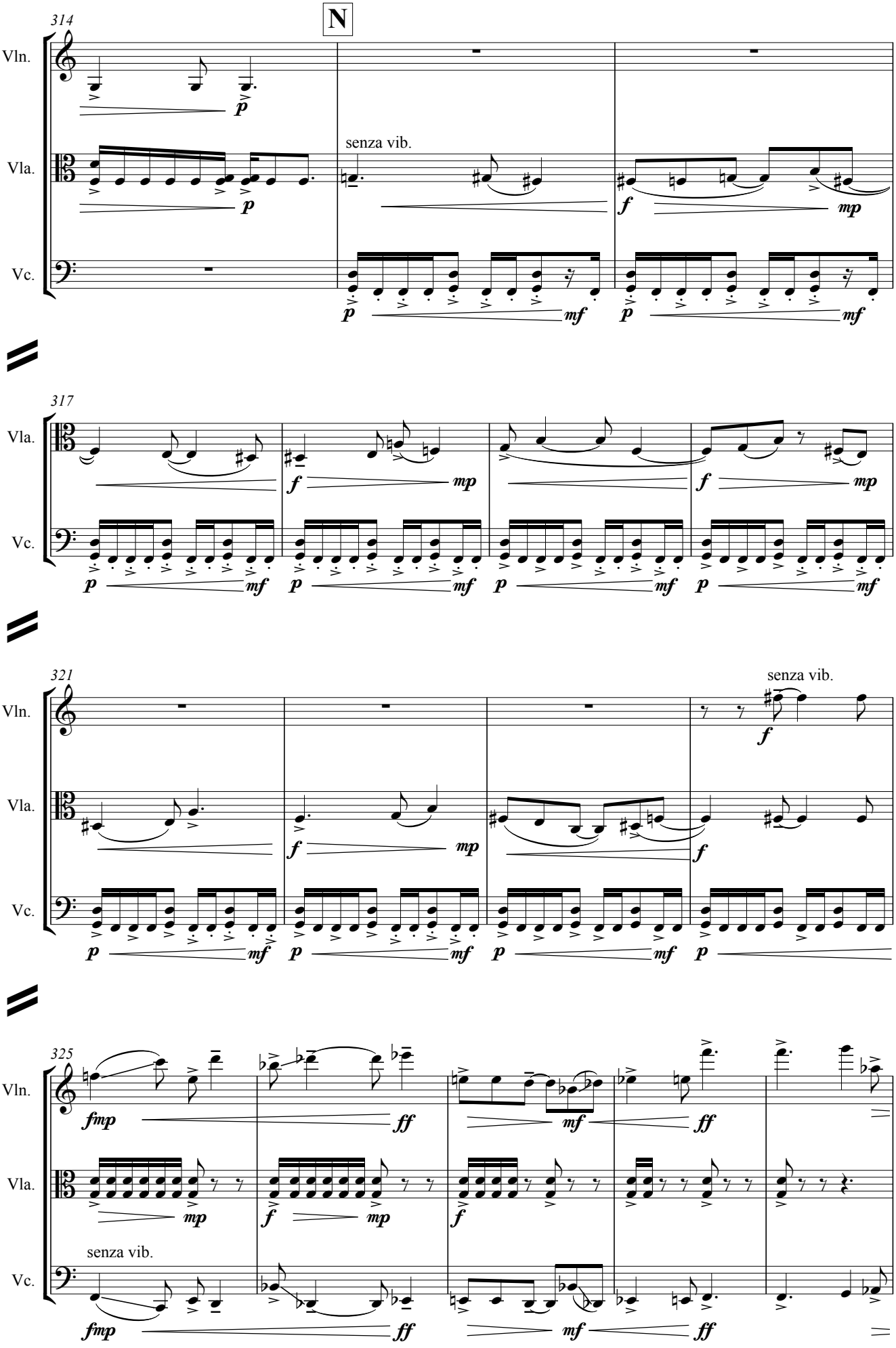

224
Vln.
Vla.
Vc.
230
mp
ff
mf
235
2+3
3+2
241
simile

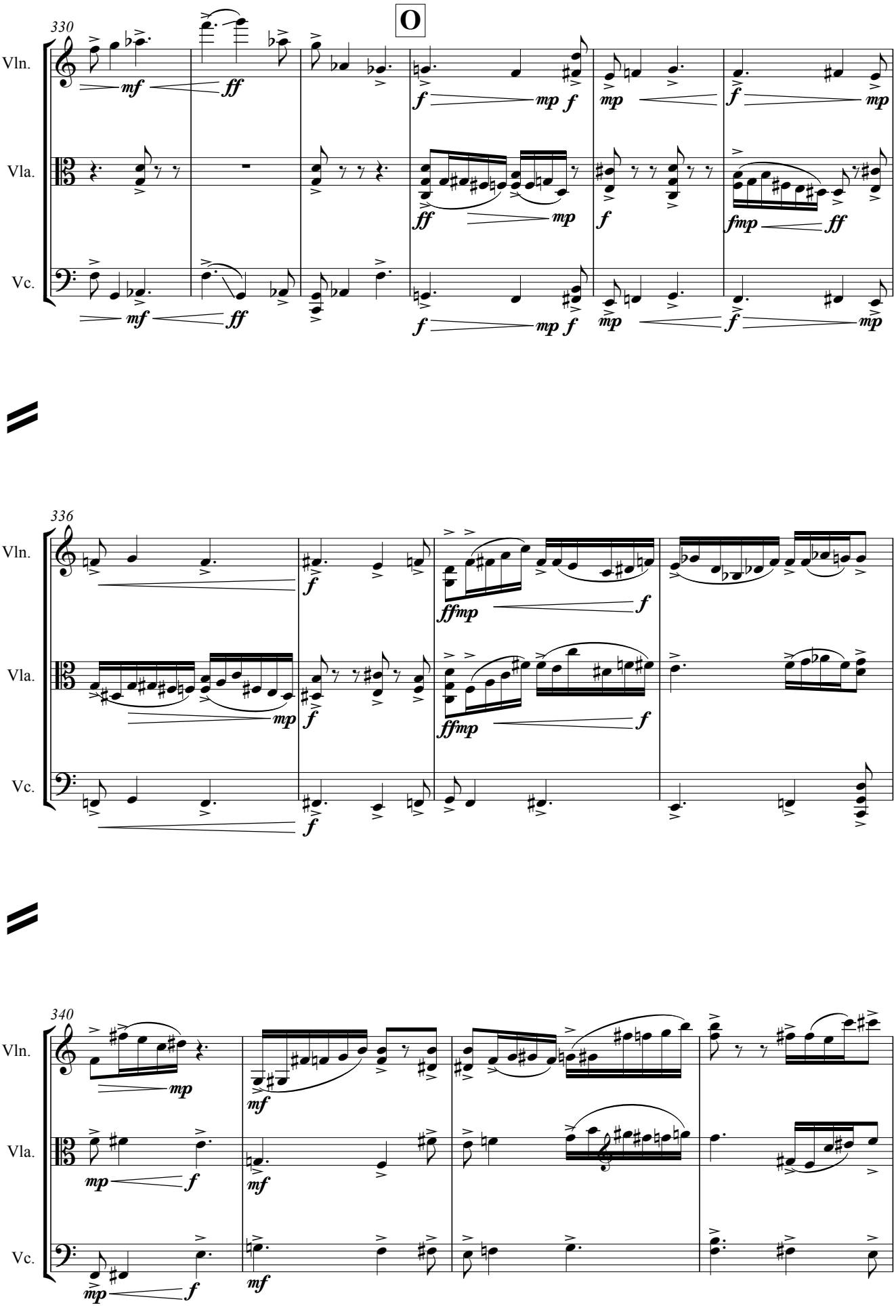

J Playful
ricochet
ricochet
248
Vln.
Vla.
Vc.
pizz.
arco
254
K
260

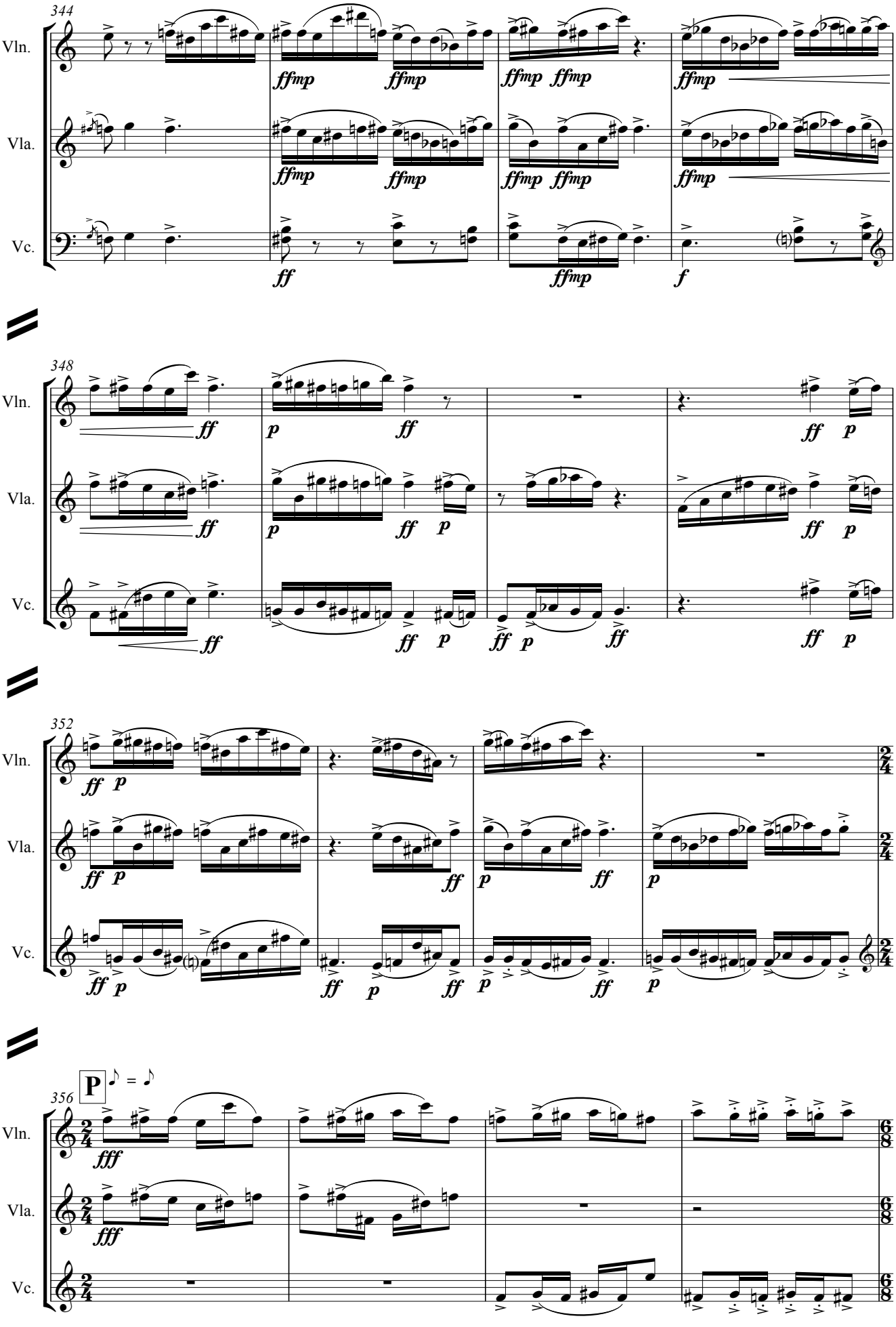

264
Vln.
Vla.
Vc.
f
mp
ricochet
266
Vln.
Vla.
Vc.
f
p
mp
ff
268
L
Vln.
Vla.
Vc.
ff
Cadenza
arco
fff
mp
f
271
Vc.
pizz.
fff
mp
277
Vc.
arco
f
pizz.
ff
arco


M
senza vib.
281
Vln.
Vla.
Vc.
mf
ff
mp
f
ff
ff
ff
287
p
fmp
f
fp
f
mp
fp
ff
291
p
ff
f
mp
fp
f
fp
ff
295
mp
ff
dim. poco a poco
f
(ff)
mp


299
Vln.
Vla.
Vc.
303
307
311

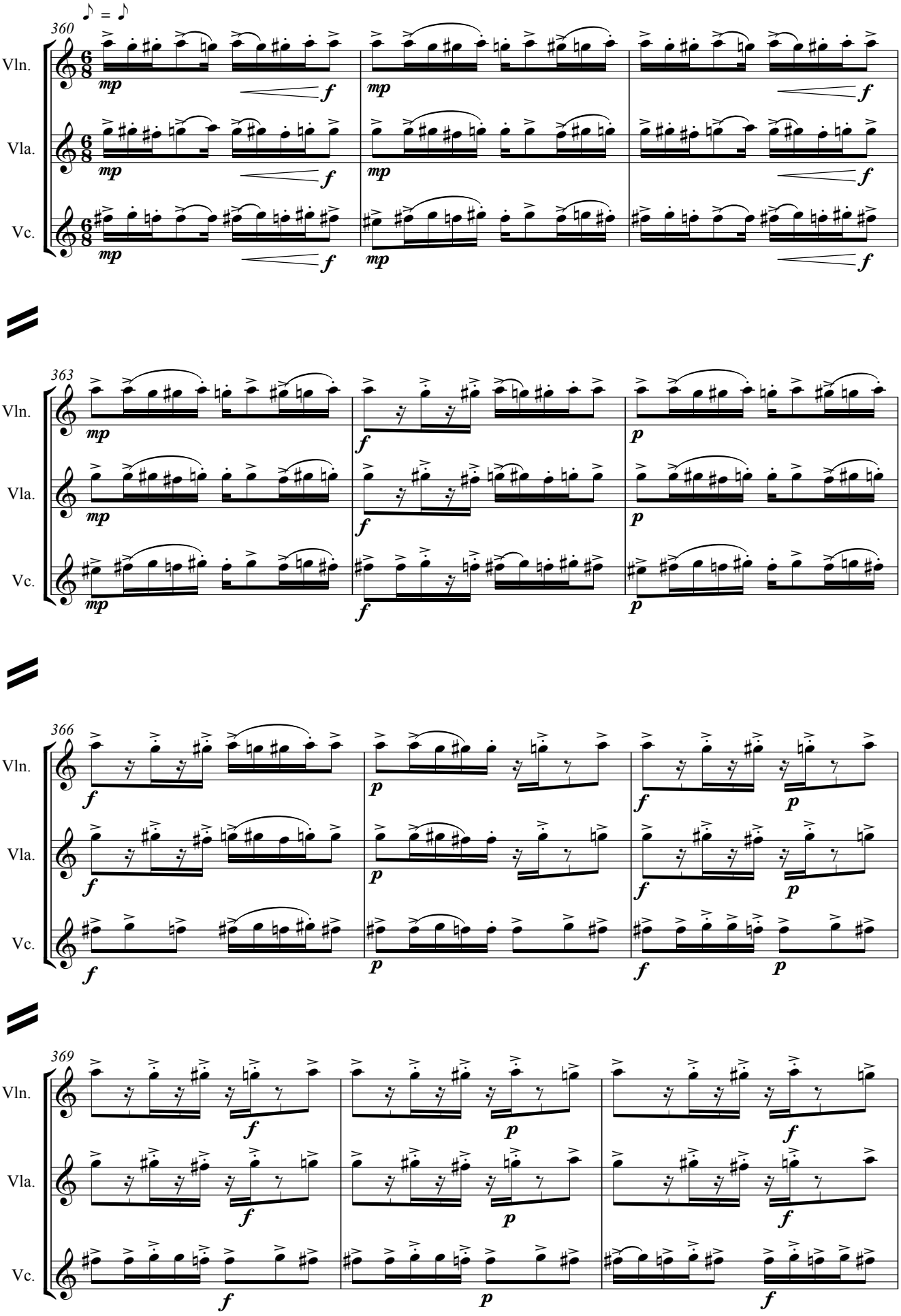

N
314
Vln.
Vla.
Vc.
senza vib.
317
321
senza vib.
325
senza vib.

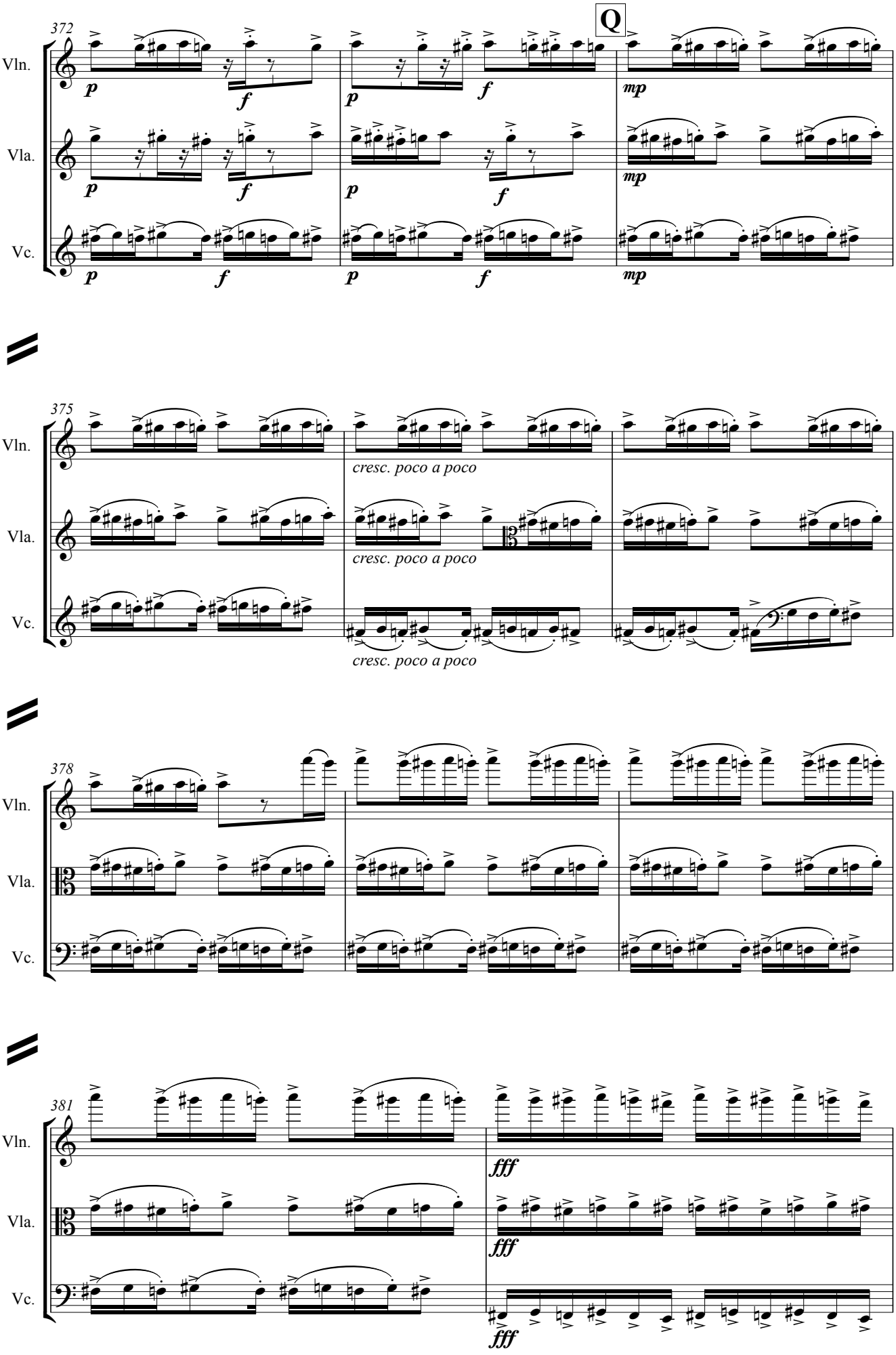

330
O
Vln.
Vla.
Vc.
mf
ff
f
mp
ff
fmp
336
ffmp
340

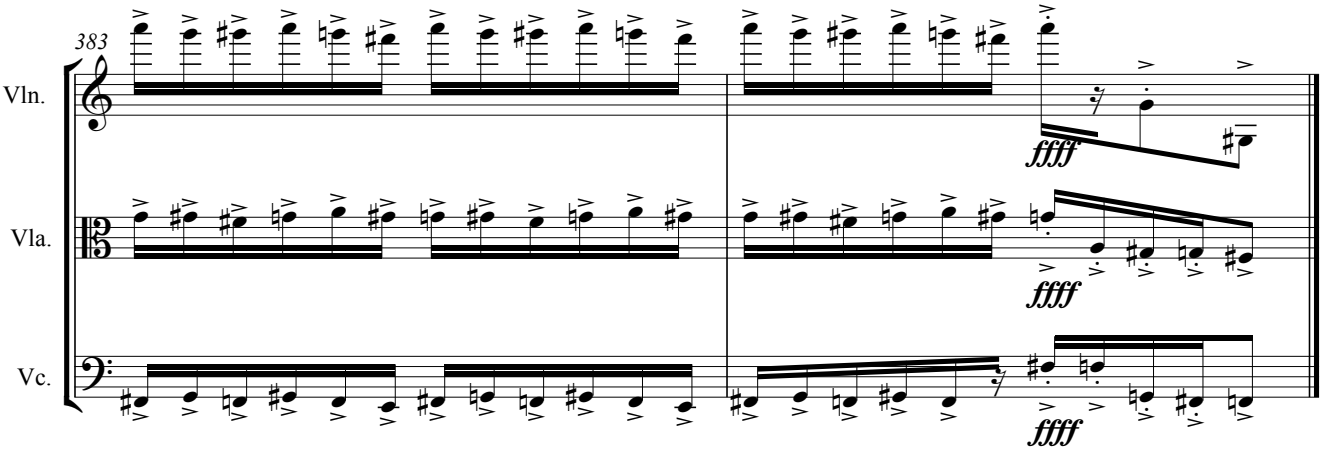

344
Vln.
Vla.
Vc.
ffmp
ff
f
348
p
352
356
P
fff

Cold, mechanical

♪ = ♪




372
Q
Vln.
Vla.
Vc.
p
f
mp
375
cresc. poco a poco
378
381
fff


383
Vln.
Vla.
Vc.
ffff
ffff
ffff

In the Loop (2011) Helen Papaioannou

Tenor Saxophone
Bass Trombone

Duration: c.5 minutes

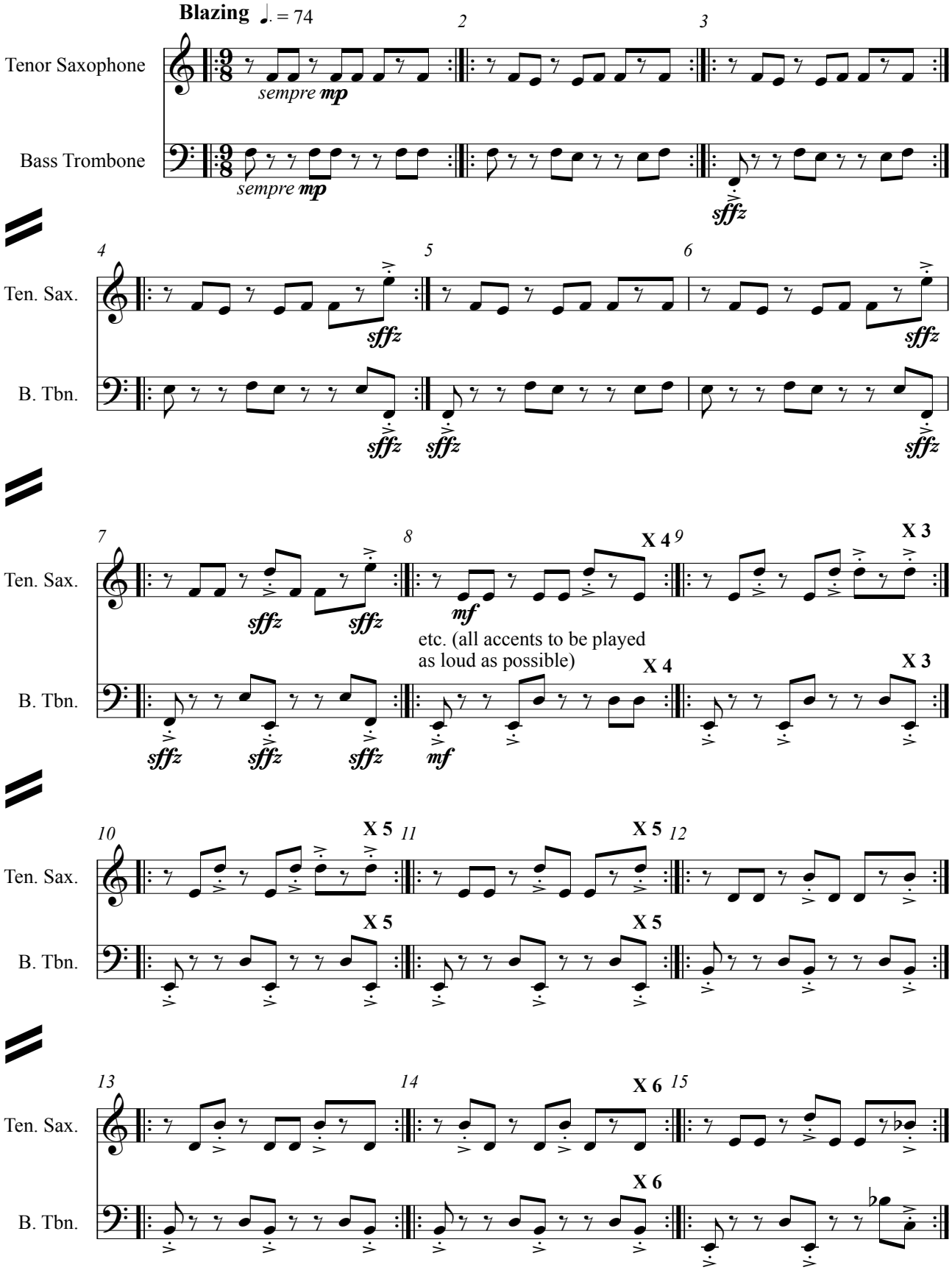
This piece was first performed on 10/12/2011 by Hannabiell Sanders and Helen Papaioannou.

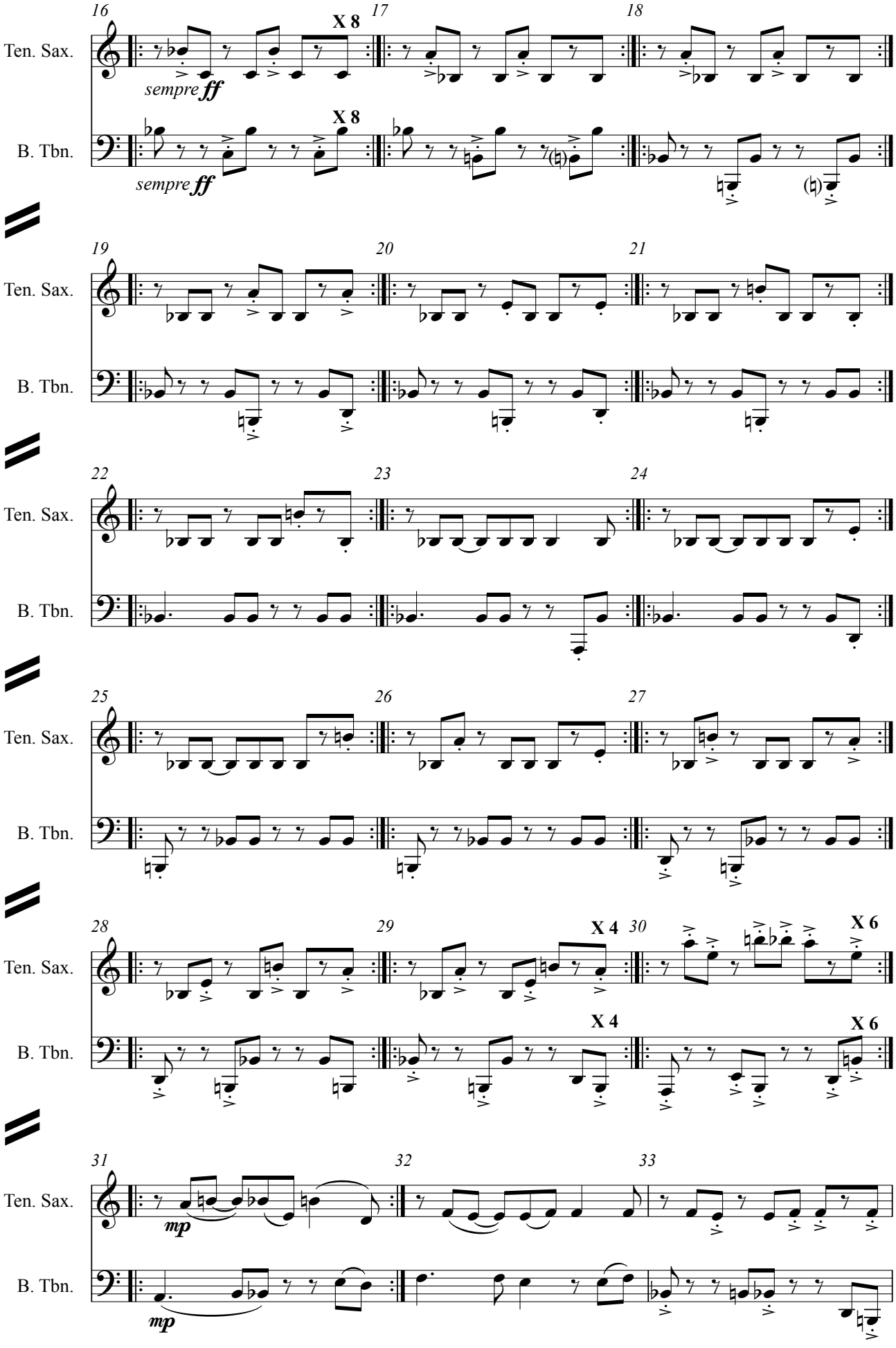
Notes
This piece uses repetitive patterns notated in compound metres. As the rhythmic emphasis of these patterns changes throughout the piece, performers should avoid giving the impression of a triple metre.

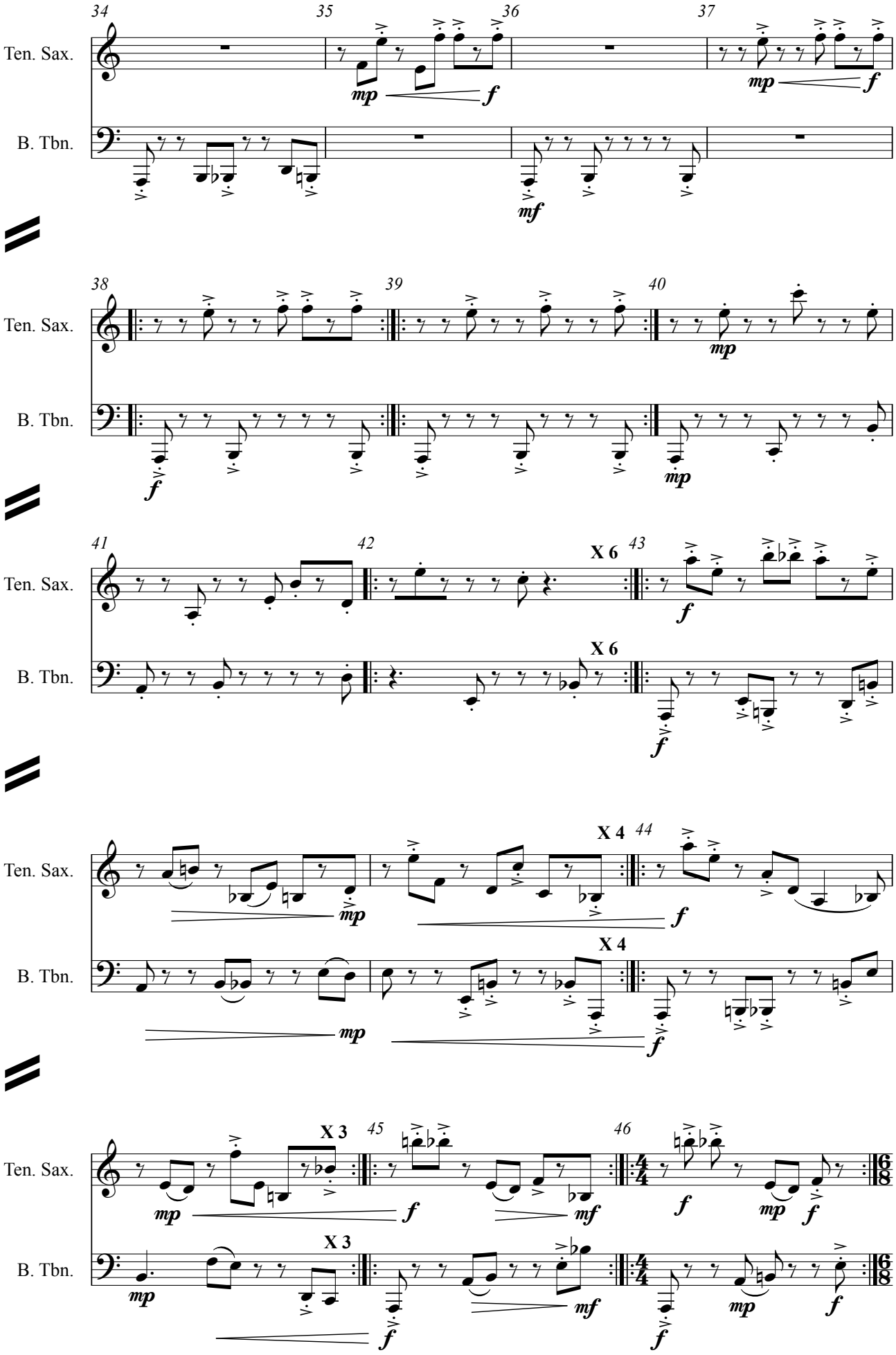
Score in C

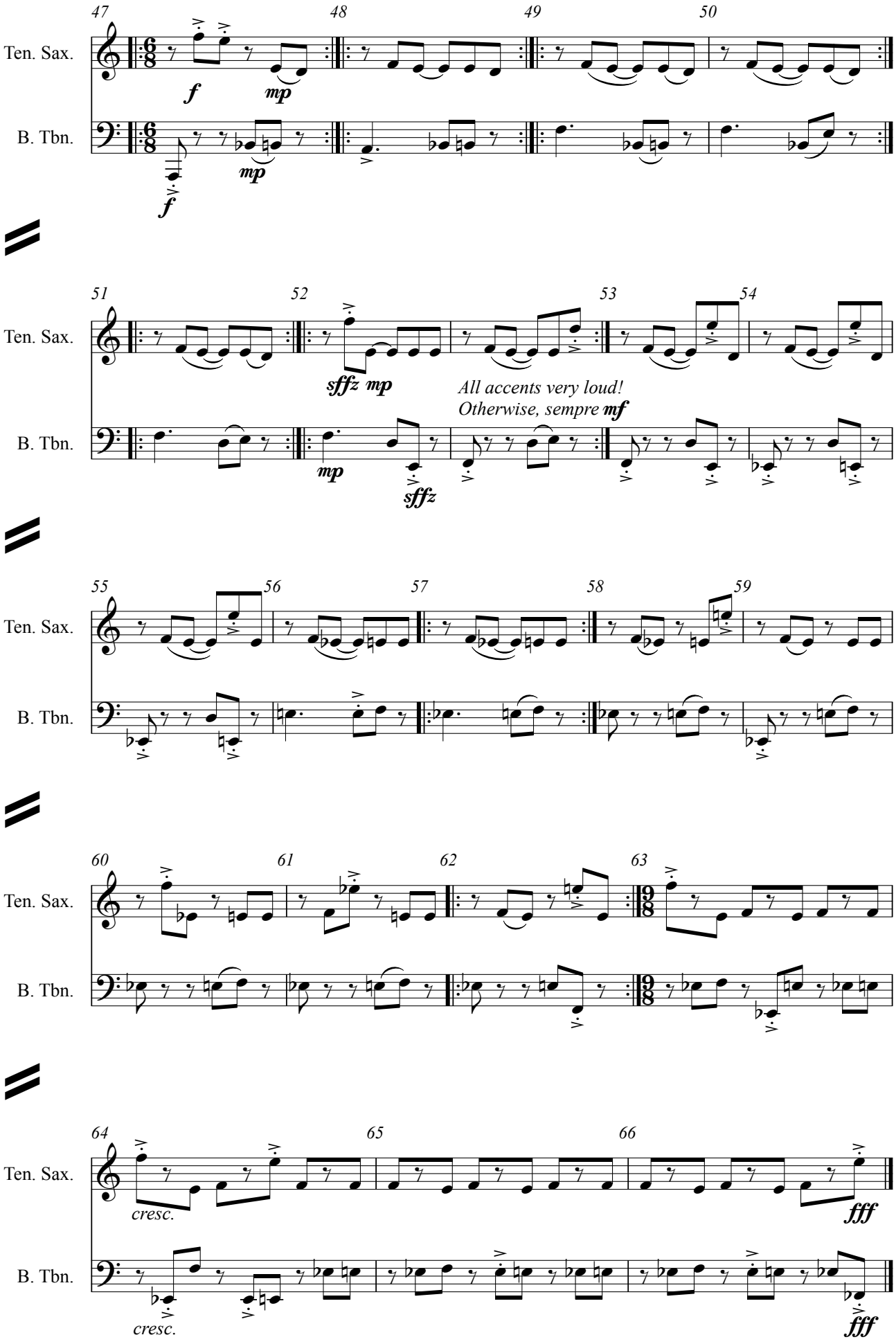
In the Loop

Helen Papaioannou




16
17
18
Ten. Sax.
B. Tbn.
X 8
X 8
sempre ff
sempre ff
19
20
21
22
23
24
25
26
27
28
29
30
X 4
X 4
X 6
X 6
31
32
33
mp
mp


34
35
36
37
Ten. Sax.
B. Tbn.
mp
f
mf
38
39
40
mp
f
mp
41
42
X 6
43
f
X 6
f
X 4
44
mp
f
X 4
mp
f
X 3
45
46
mp
f
mf
f
mp
f
X 3
mp
f
mf
f
mp
f


47
48
49
50
Ten. Sax.
B. Tbn.
f
mp
f
mp
51
52
53
54
Ten. Sax.
B. Tbn.
sffz mp
All accents very loud!
Otherwise, sempre mf
mp
sffz
55
56
57
58
59
Ten. Sax.
B. Tbn.
60
61
62
63
Ten. Sax.
B. Tbn.
64
65
66
Ten. Sax.
B. Tbn.
cresc.
fff
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.

Hurdling Helen Papaioannou

Notes

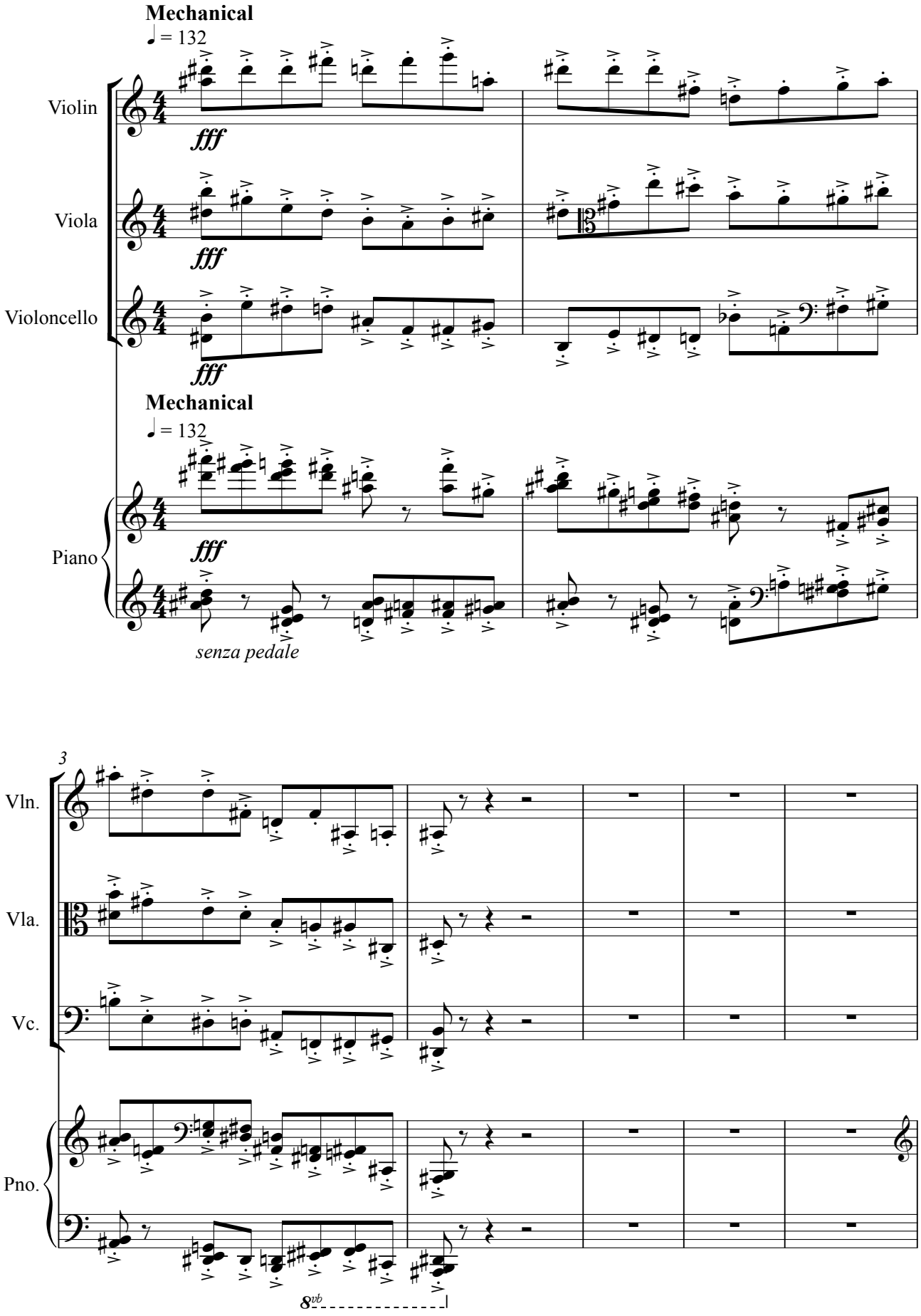
At D, when the notation becomes unmetred, the idea is for rhythmic coordination to gradually collapse due to its increasing complexity. The aim is to set-up hectic interaction, which should be carried out with conviction even if syncrhonisation is lost at an earlier point.

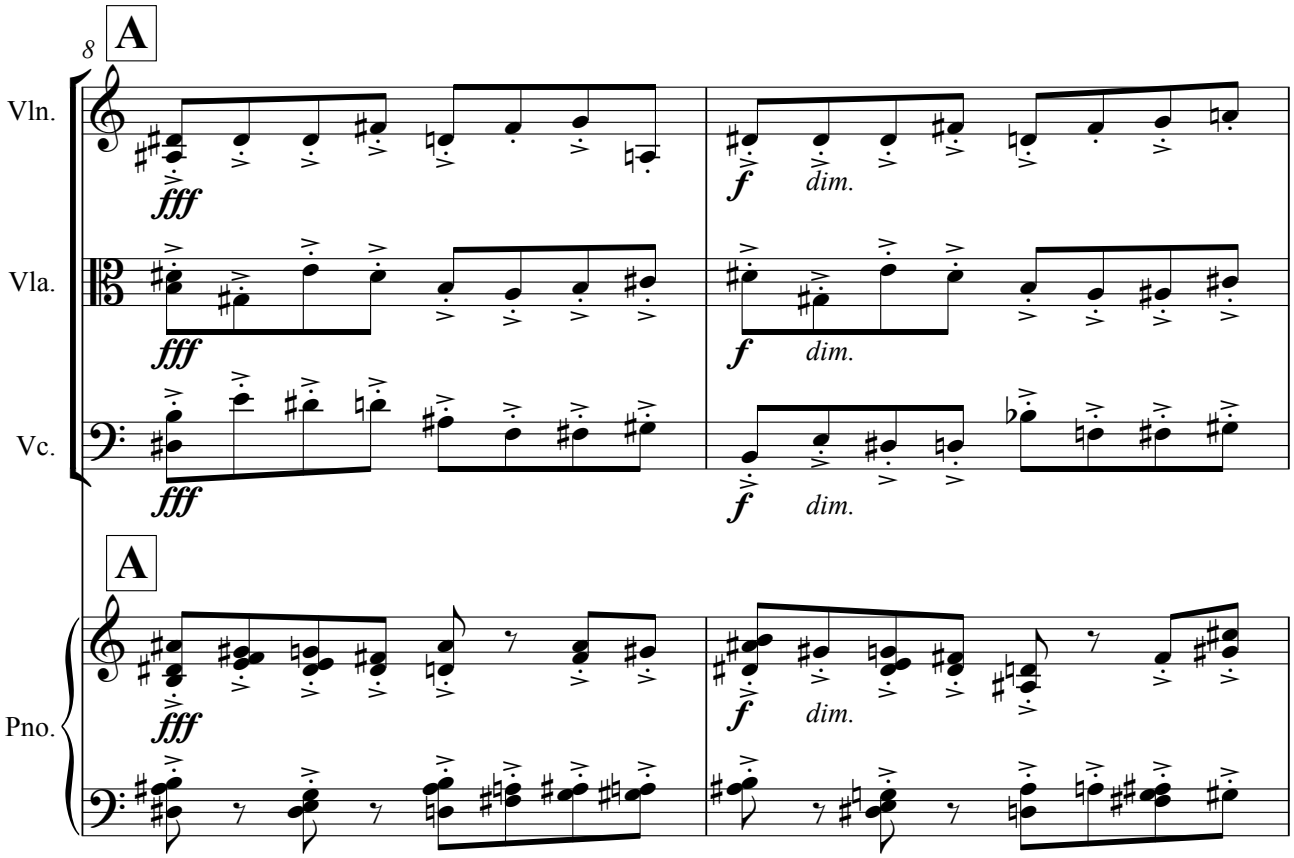
In these unmetred sections, spatial notation is used to deemphasise regular rhythms within the parts; the coordination between these parts does not need to correspond accurately with the spacing in the notation. Approximate durations are provided to give a rough idea for timing.

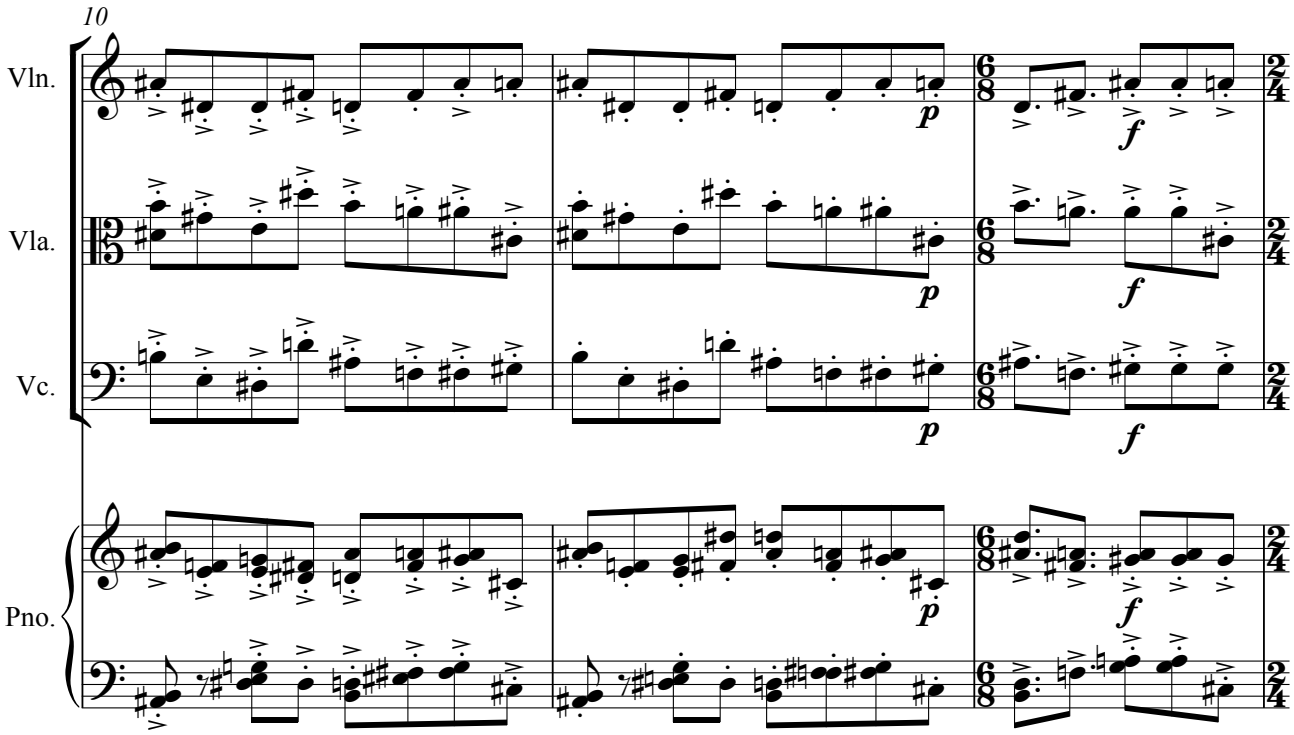
At P, each player should disregard the activity of the other musicians and complete the sequence as fast as possible. The pause of c.5 seconds at bar 180 begins when each player has completed their sequence.

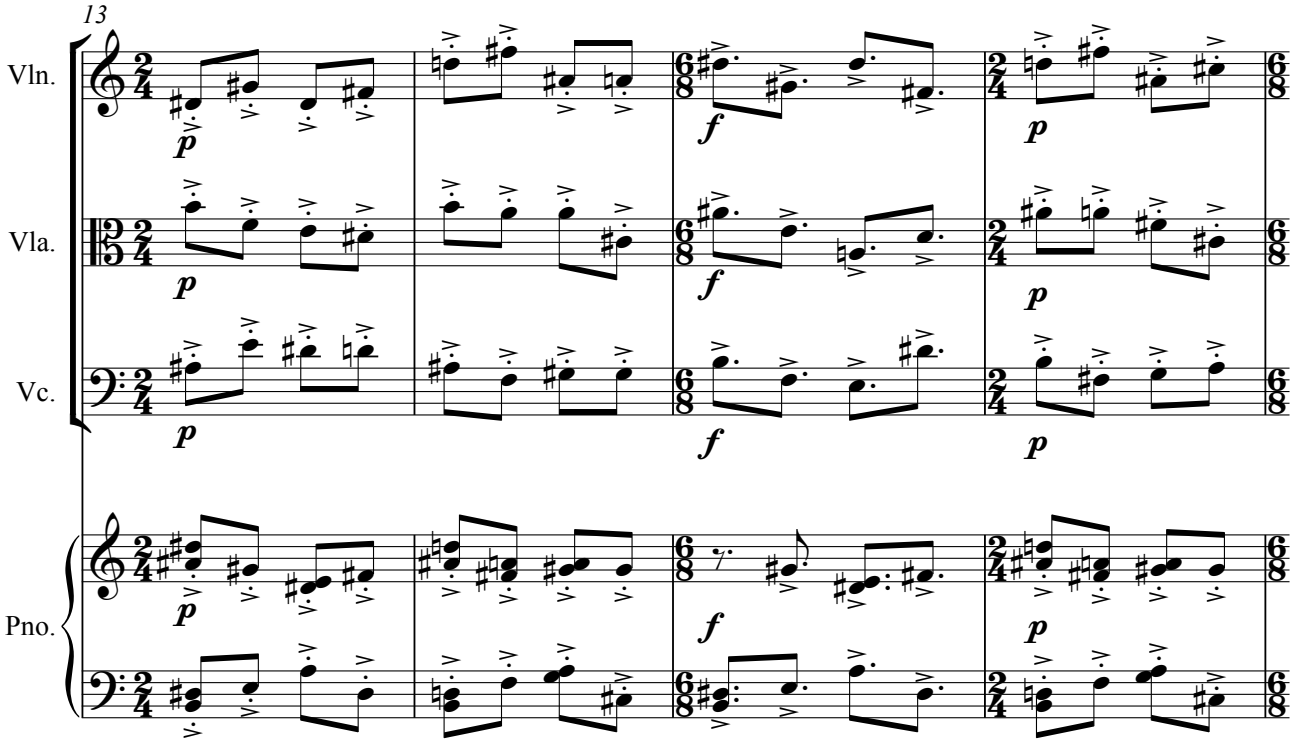
Hurdling

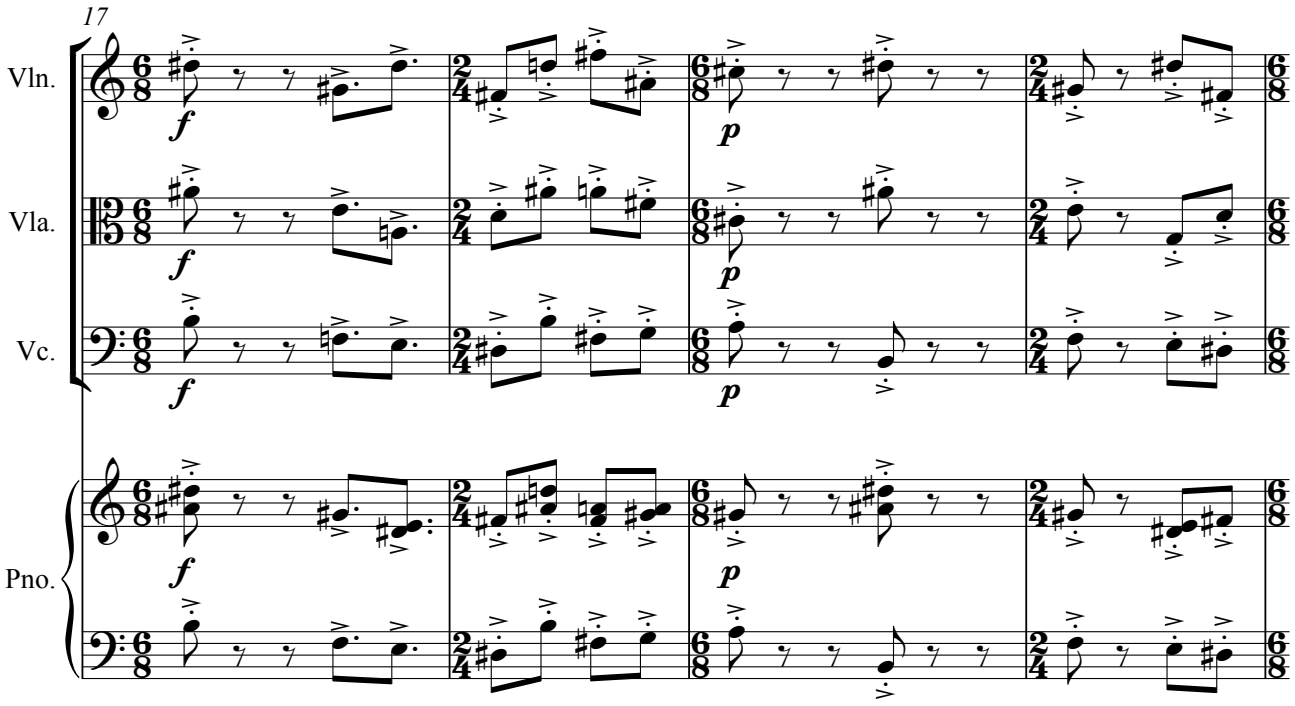
Helen Papaioannou

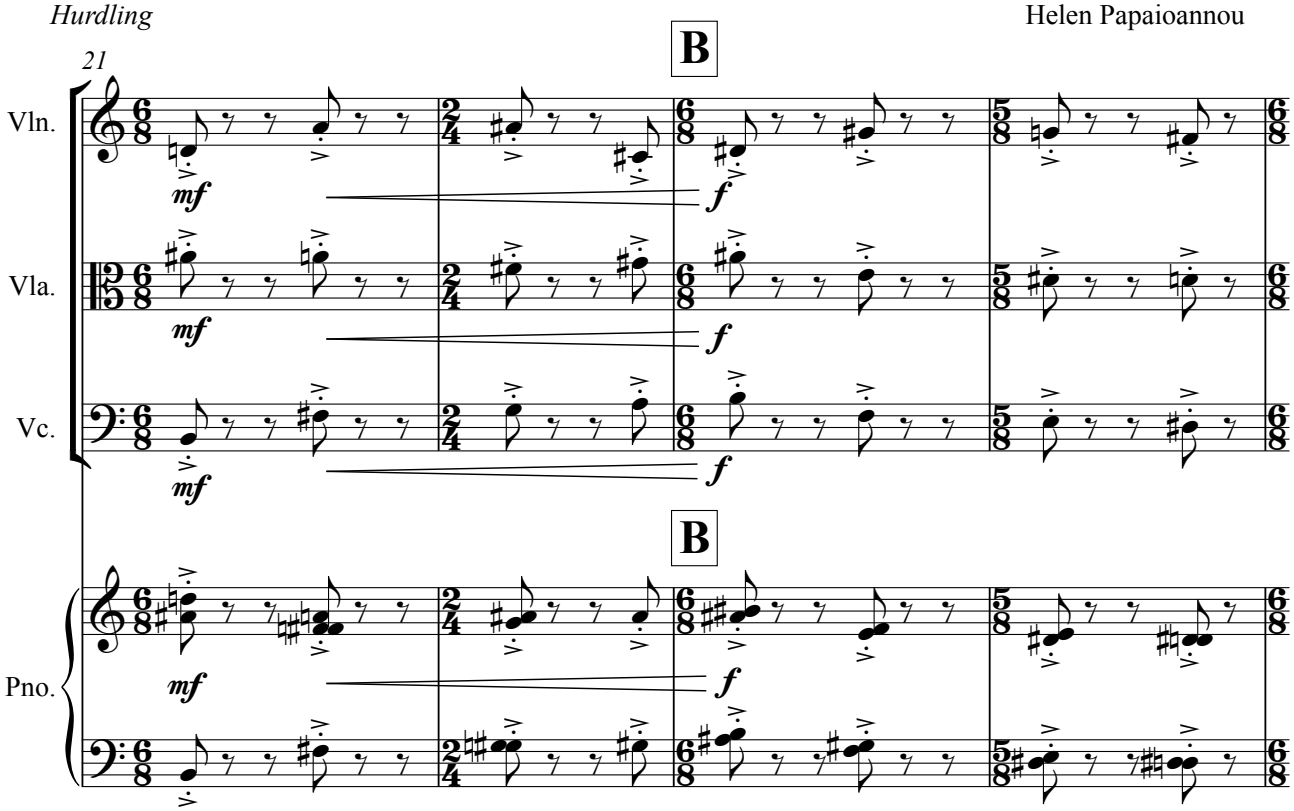


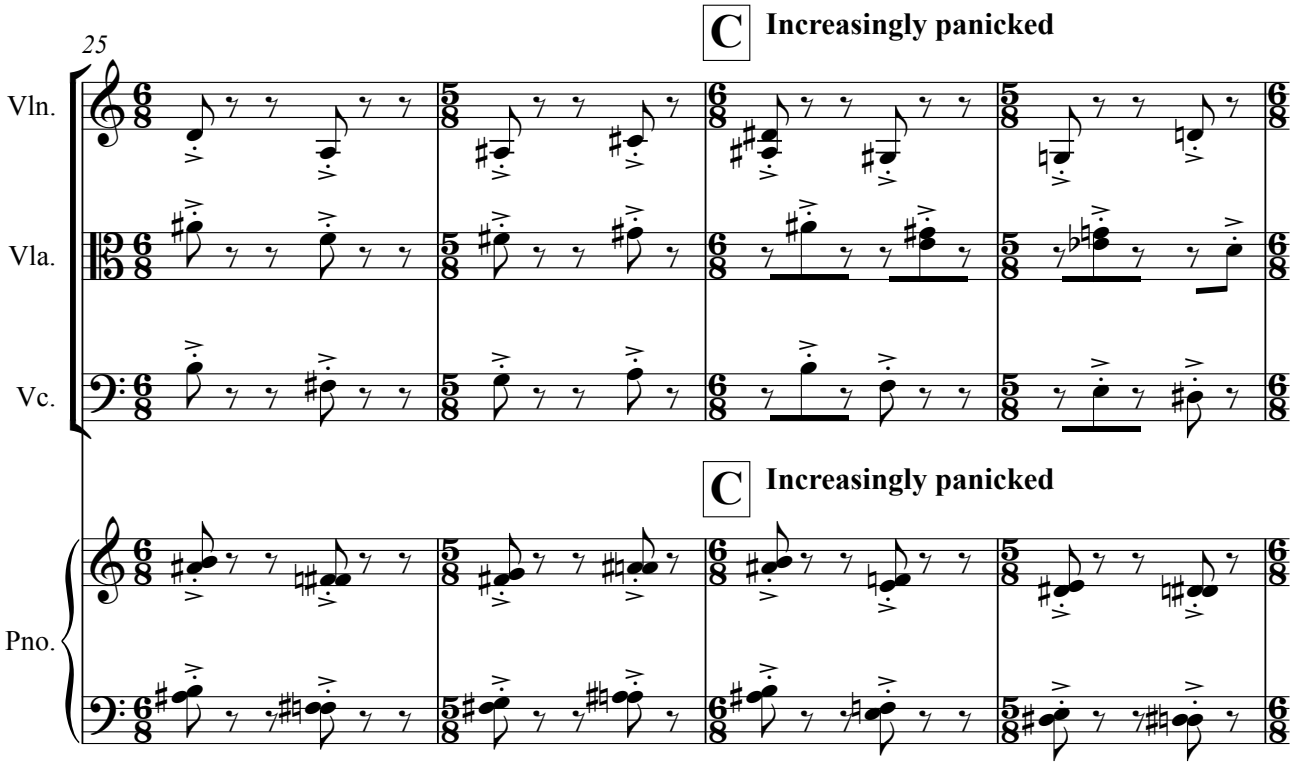

8
A
Vln.
Vla.
Vc.
fff
f
dim.
A
Pno.

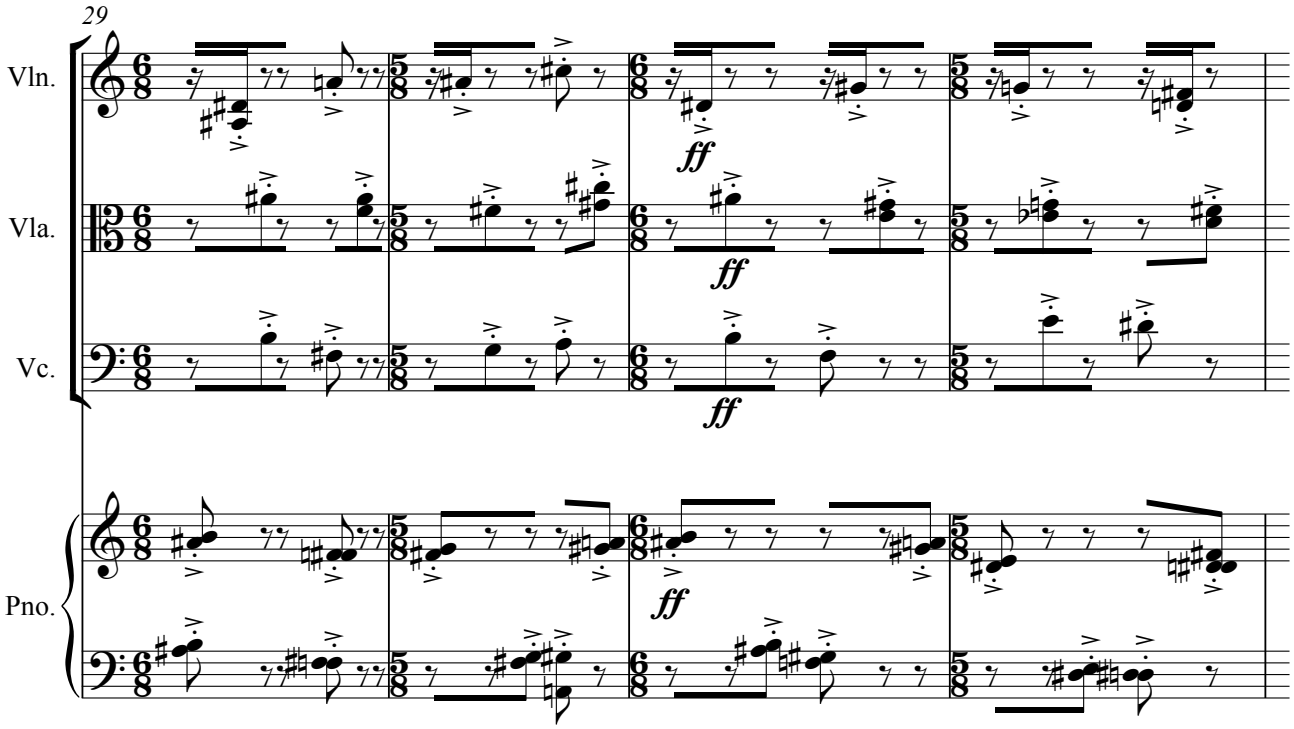

10
Vln.
Vla.
Vc.
p
f
Pno.

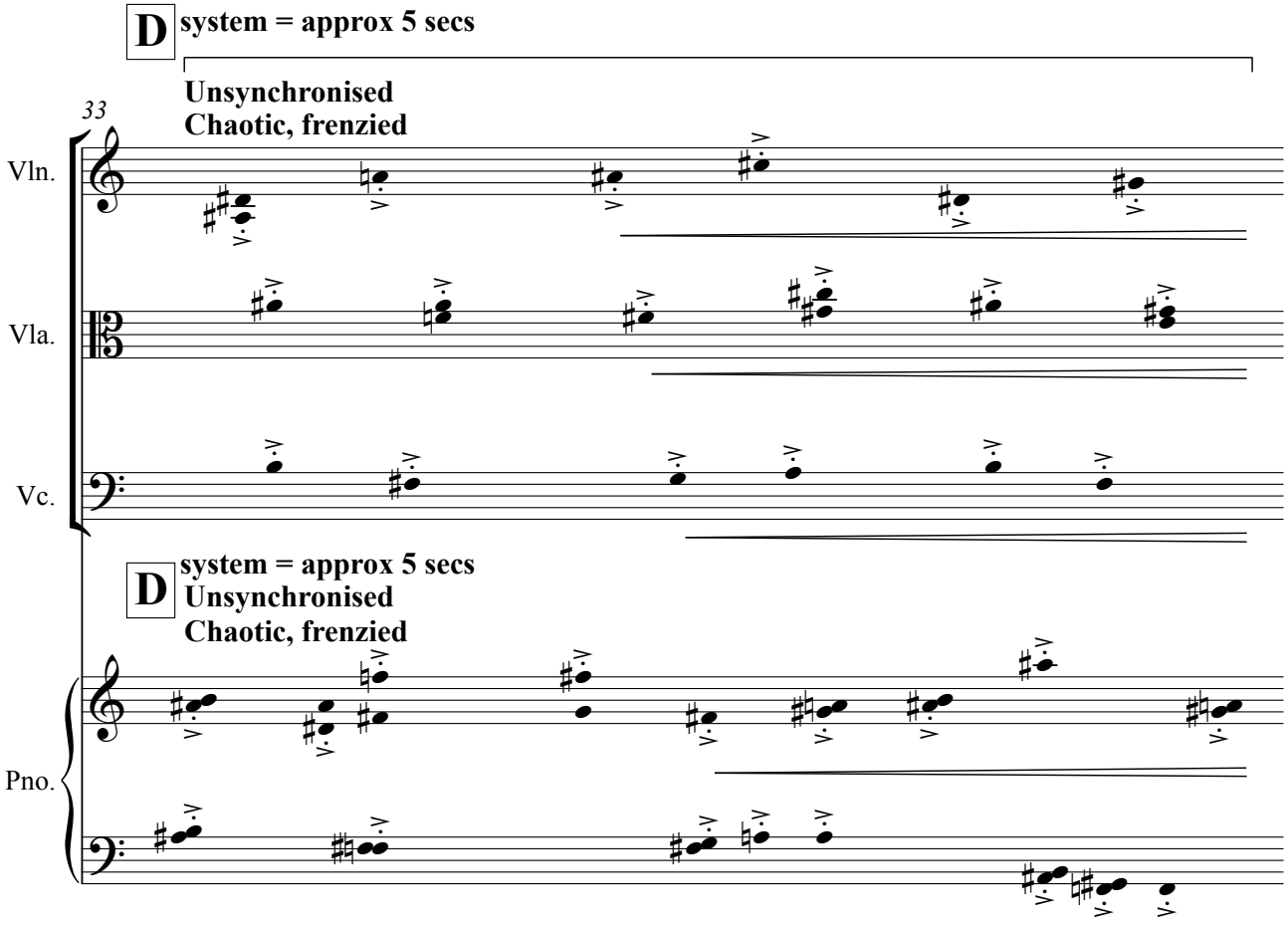

13
Vln.
Vla.
Vc.
Pno.

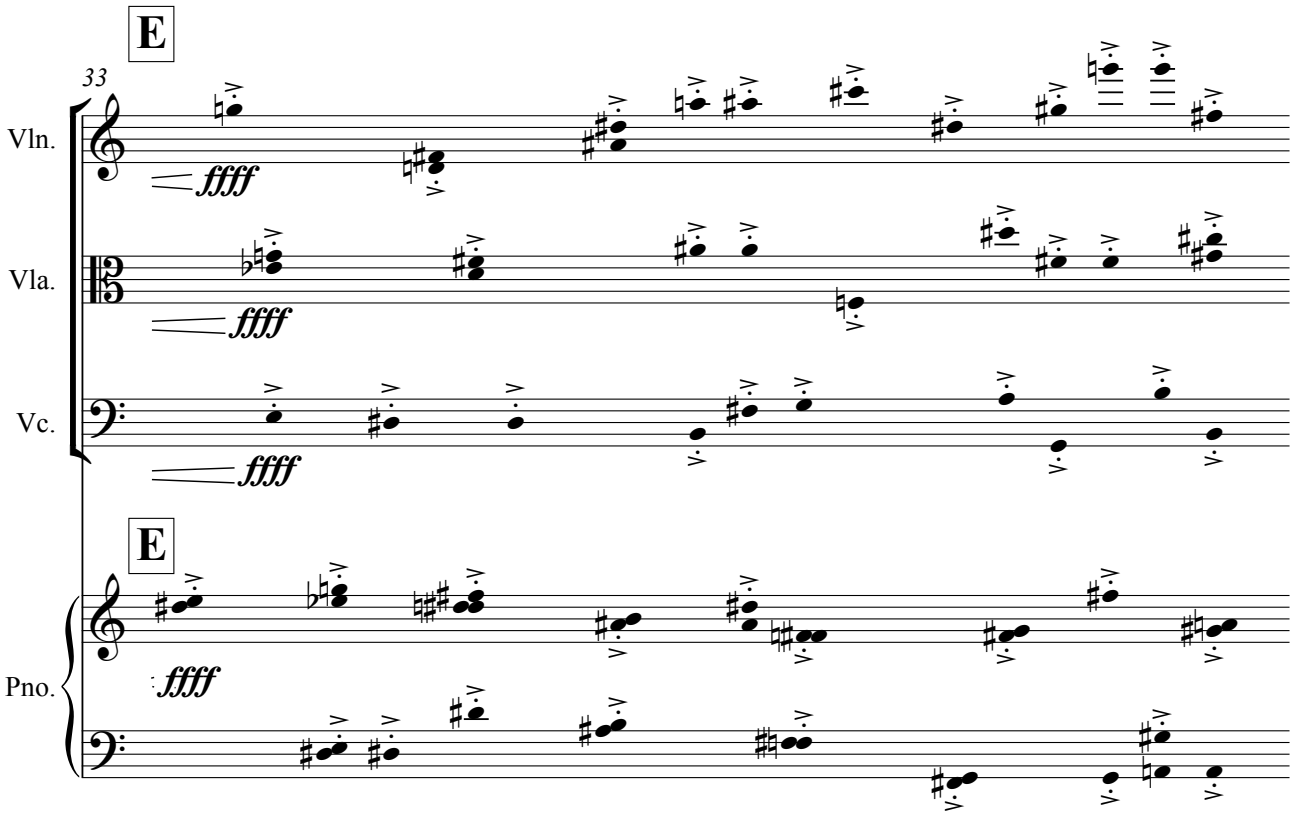

17
Vln.
Vla.
Vc.
Pno.

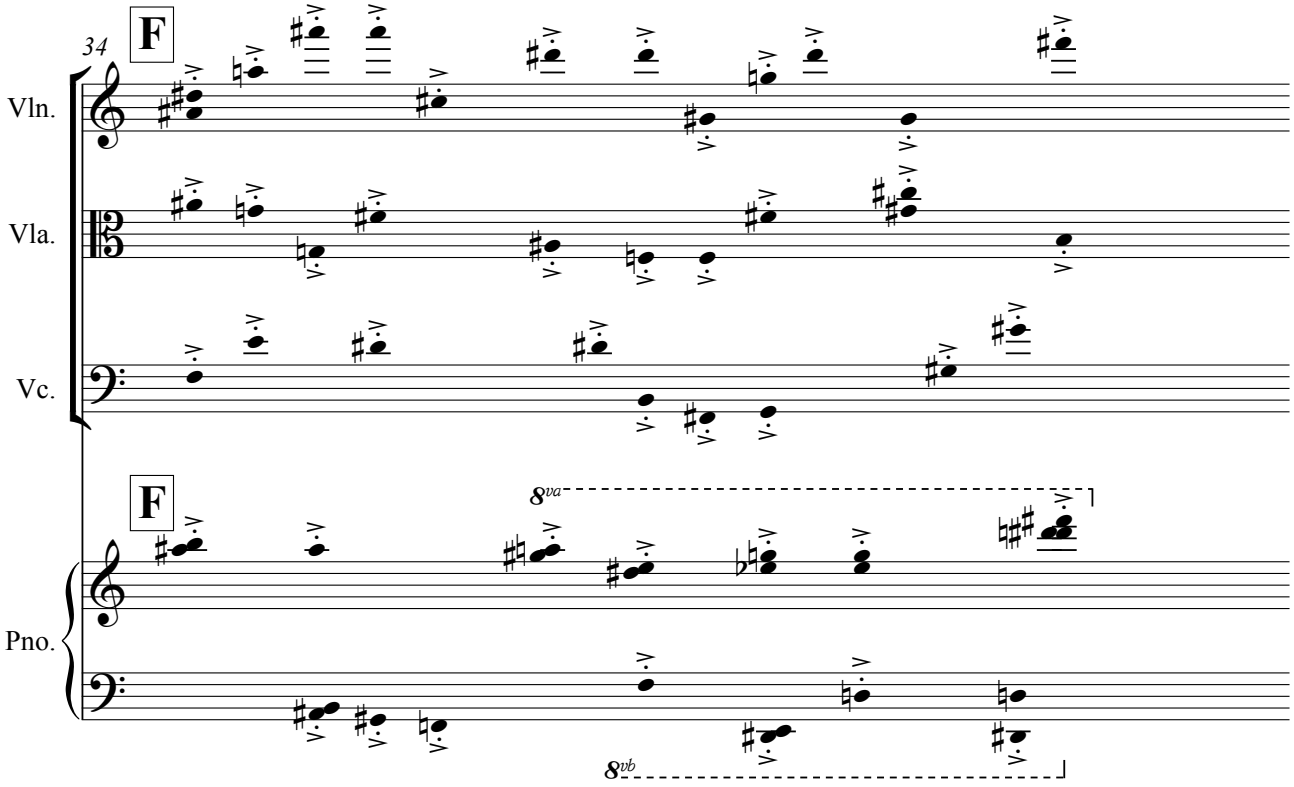

21
B
Vln.
Vla.
Vc.
mf
f
B
Pno.
mf
f

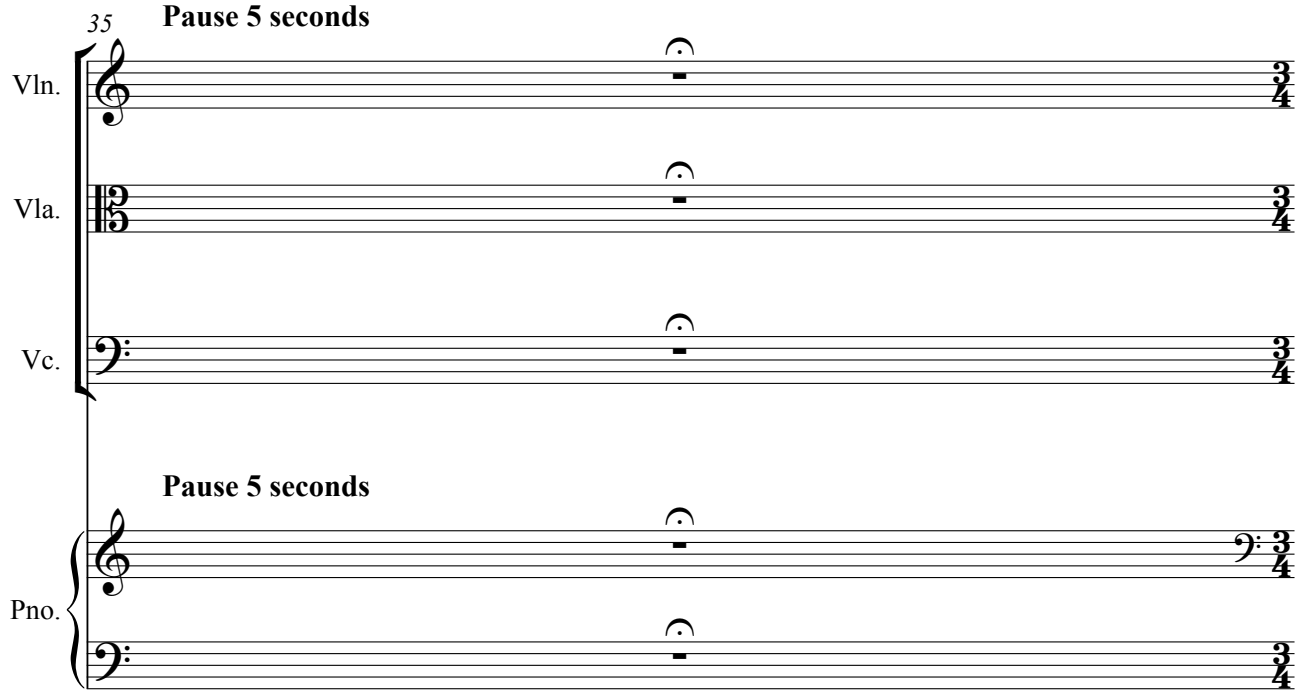

25
C
Increasingly panicked
Vln.
Vla.
Vc.
C
Increasingly panicked
Pno.

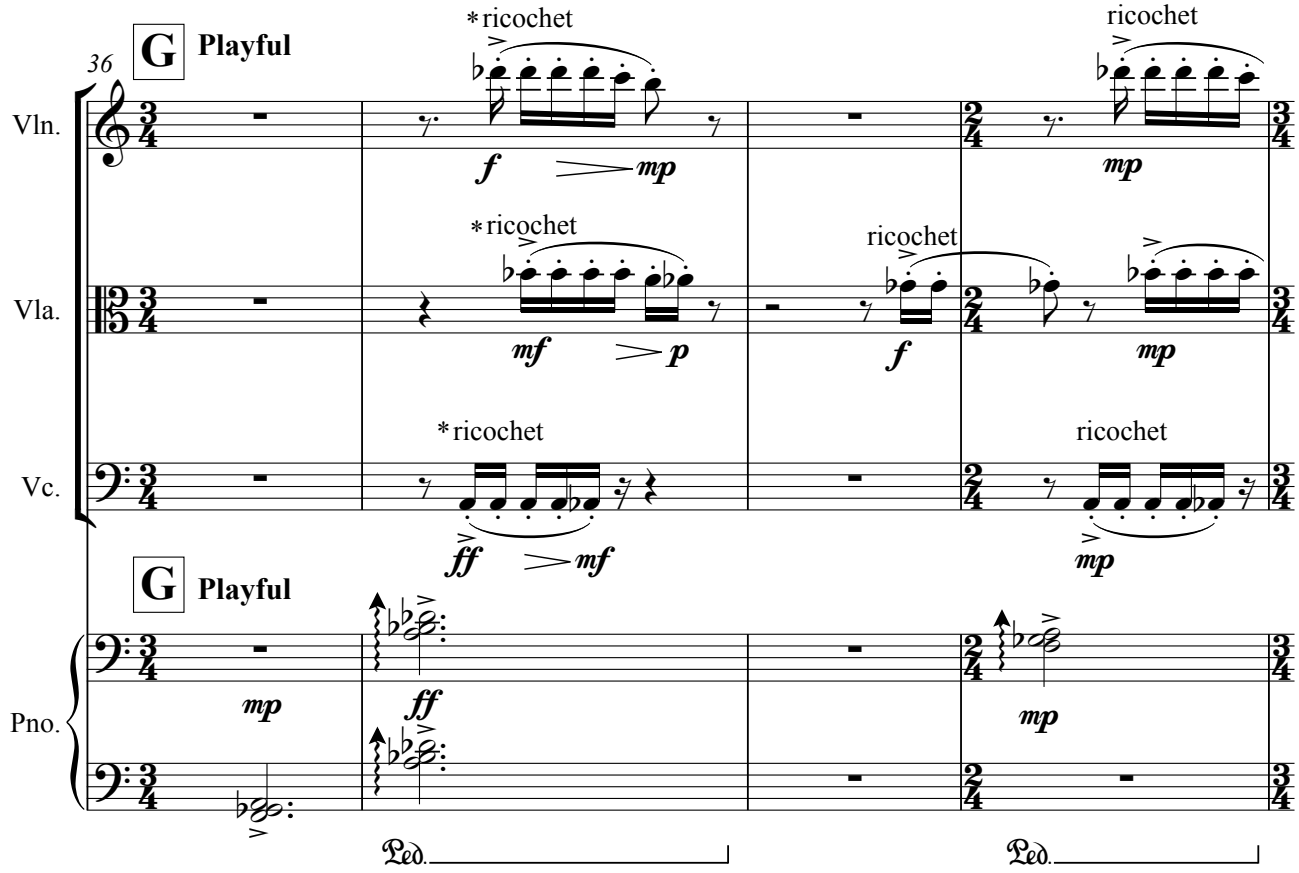

29
Vln.
Vla.
Vc.
Pno.
ff
ff
ff

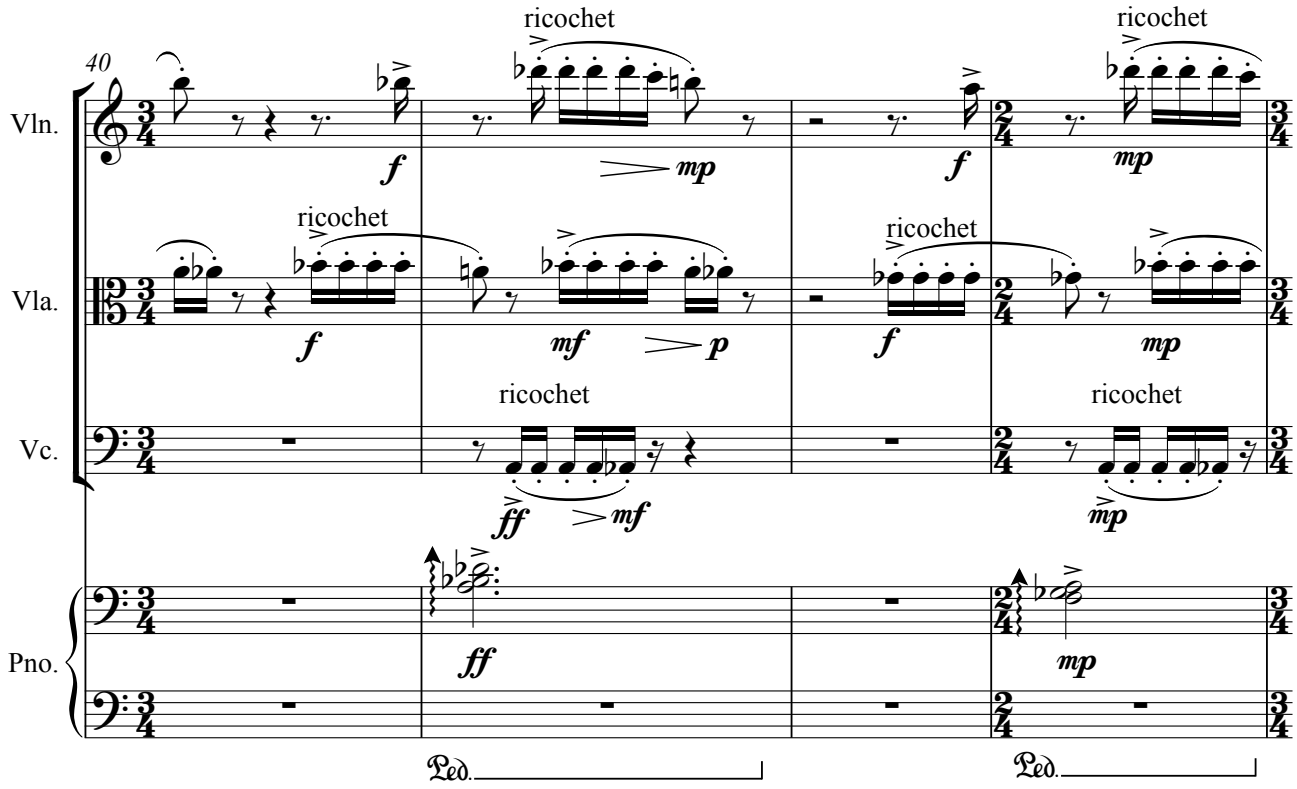

D
system = approx 5 secs
Unsynchronised
Chaotic, frenzied
33
Vln.
Vla.
Vc.
D
system = approx 5 secs
Unsynchronised
Chaotic, frenzied
Pno.


E
33
Vln.
ffff
Vla.
ffff
Vc.
ffff
E
Pno.
ffff

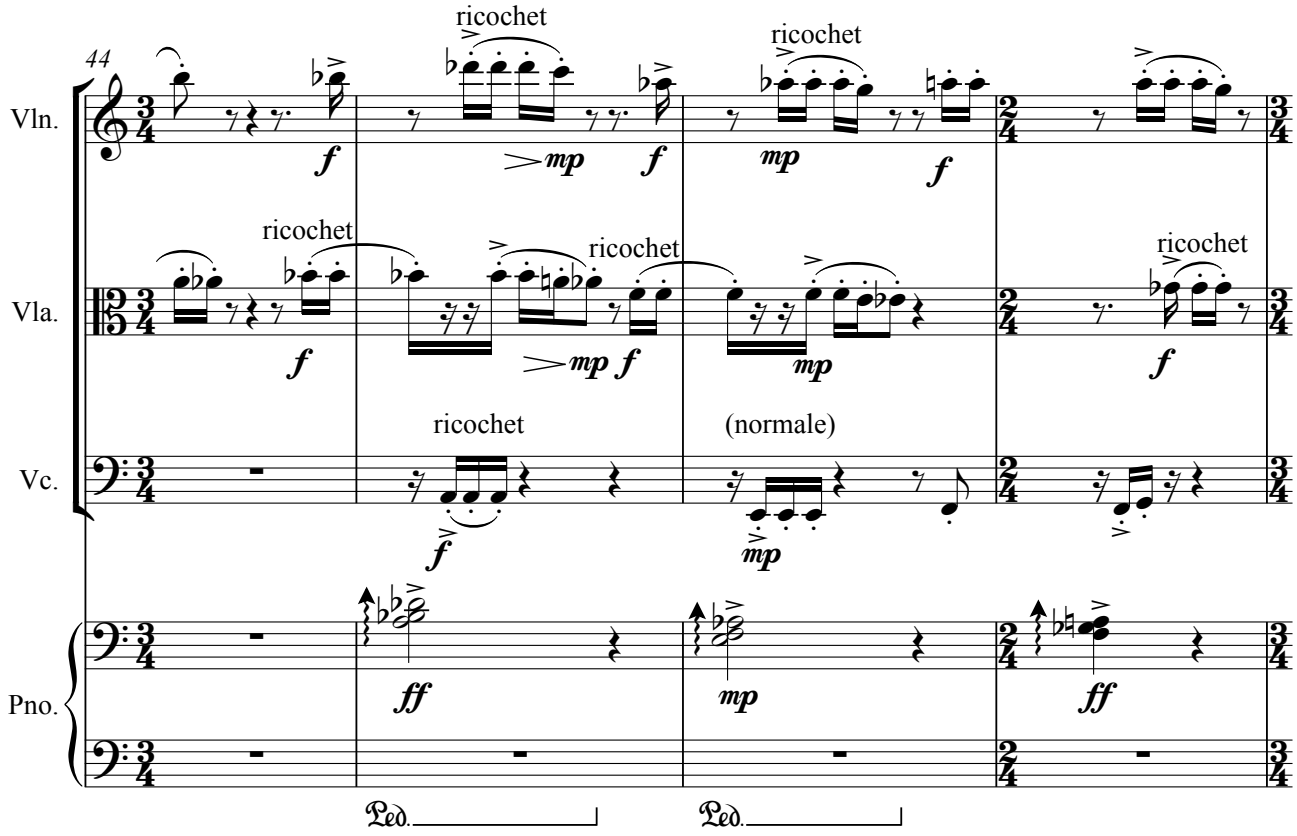

F
34
Vln.
Vla.
Vc.
F
8va
Pno.
8vb

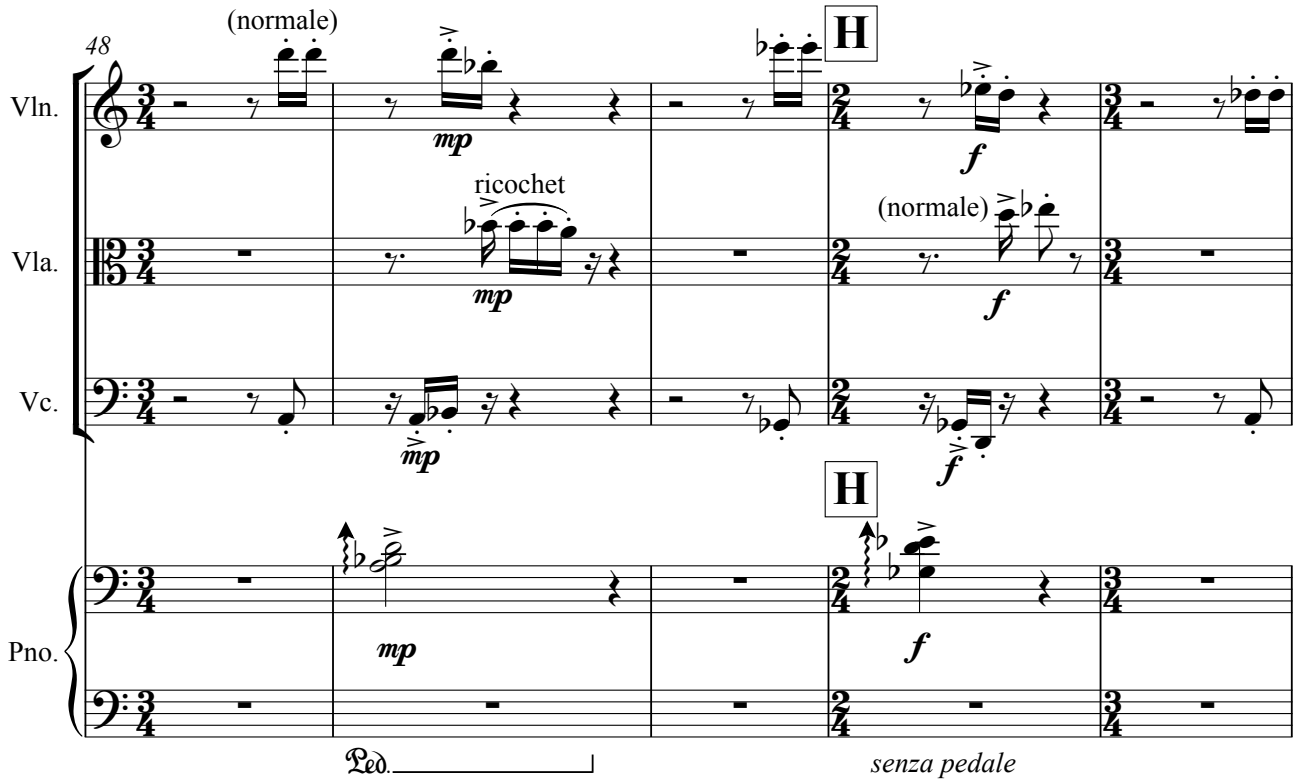

35
Pause 5 seconds
Vln.
Vla.
Vc.
Pause 5 seconds
Pno.

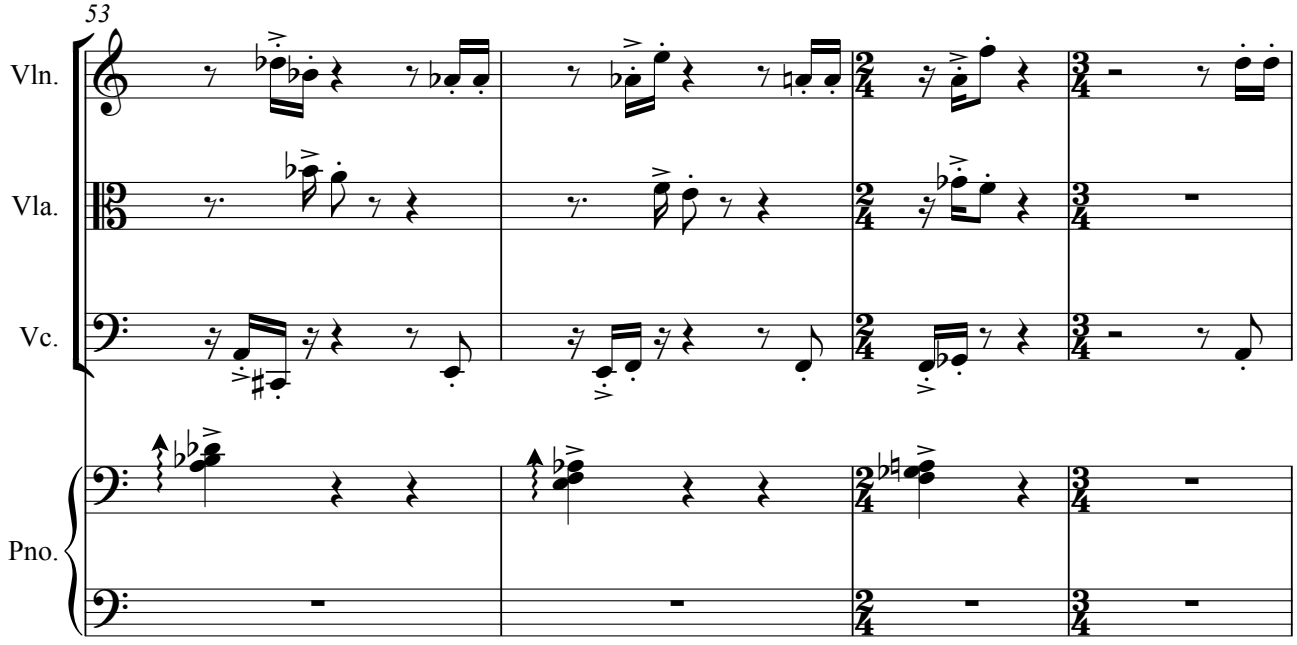

36
G Playful
Vln.
Vla.
Vc.
G Playful
Pno.
*ricochet
ricochet
f
mp
mf
p
ff
Ped.

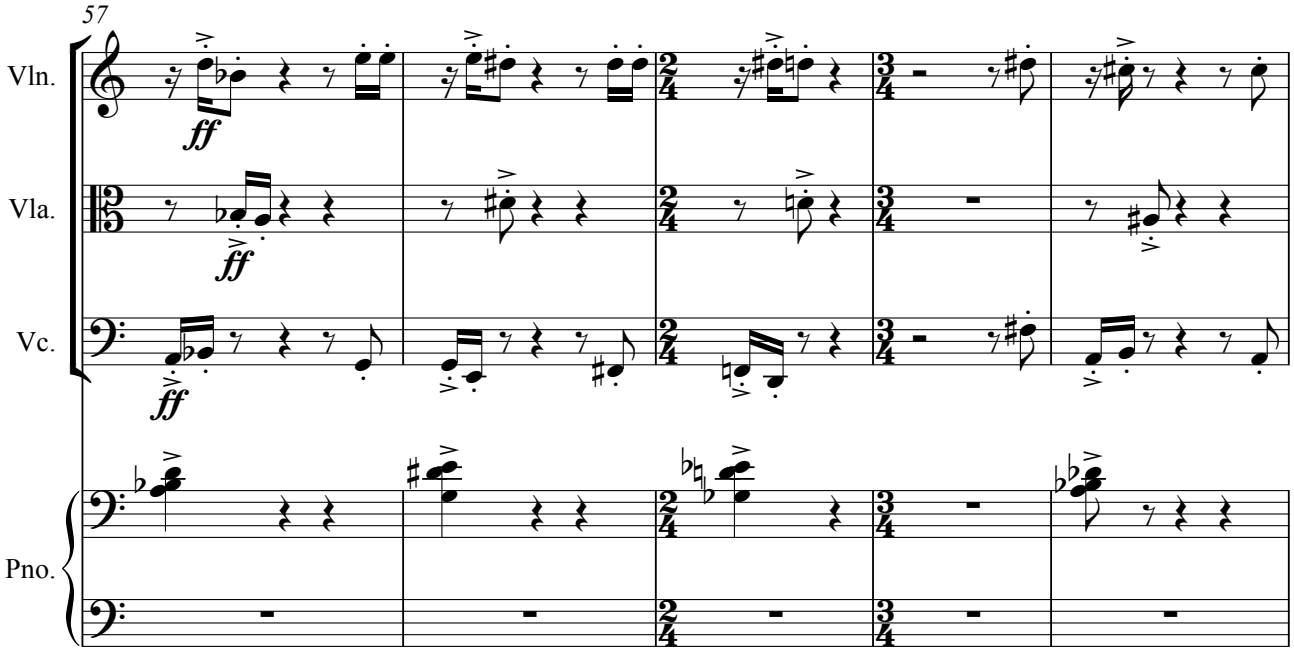


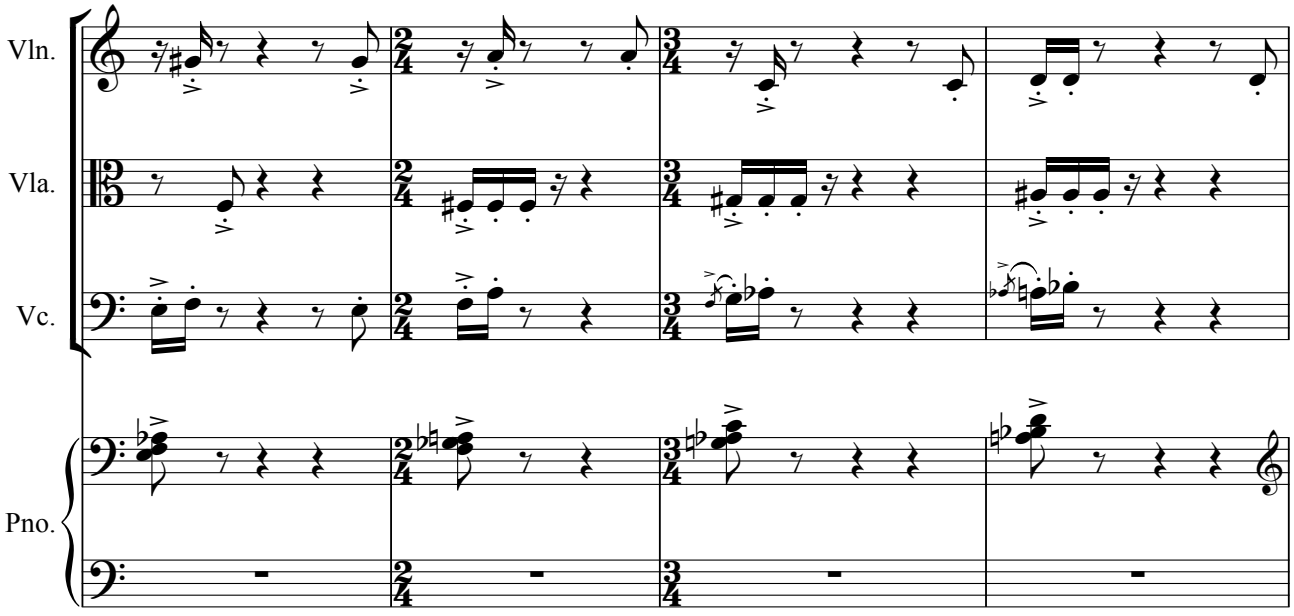
*After entries, ricochet bowing need not be rhythmically precise

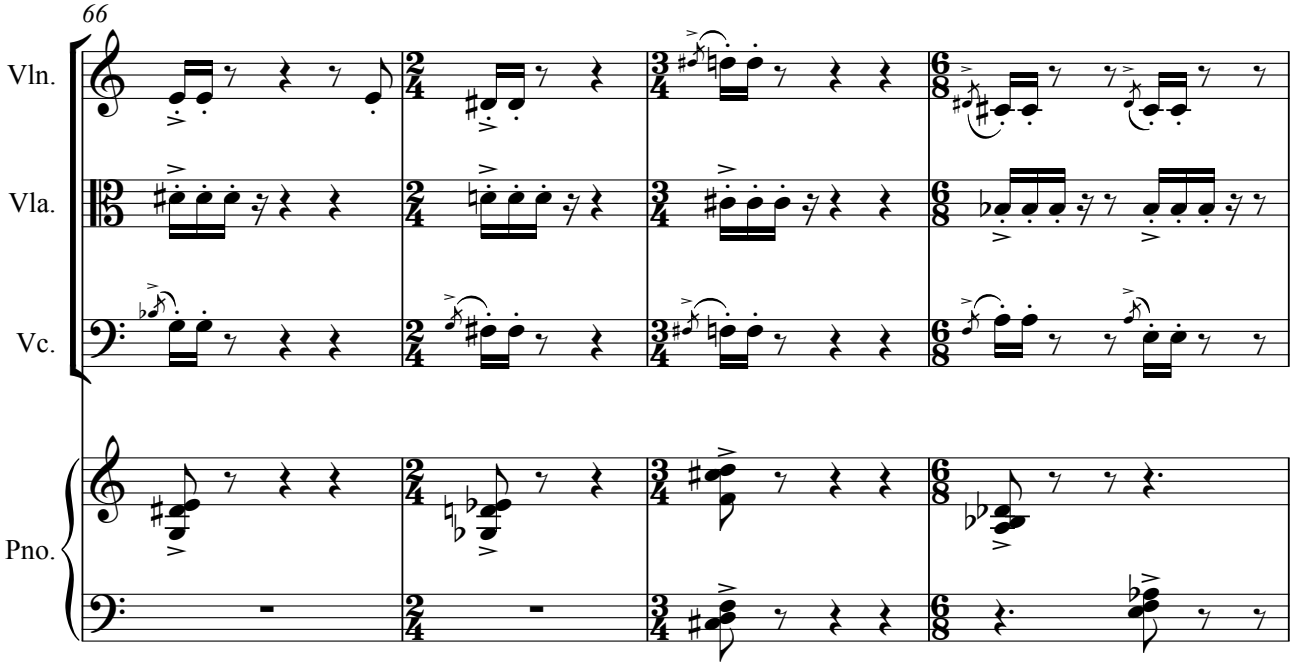


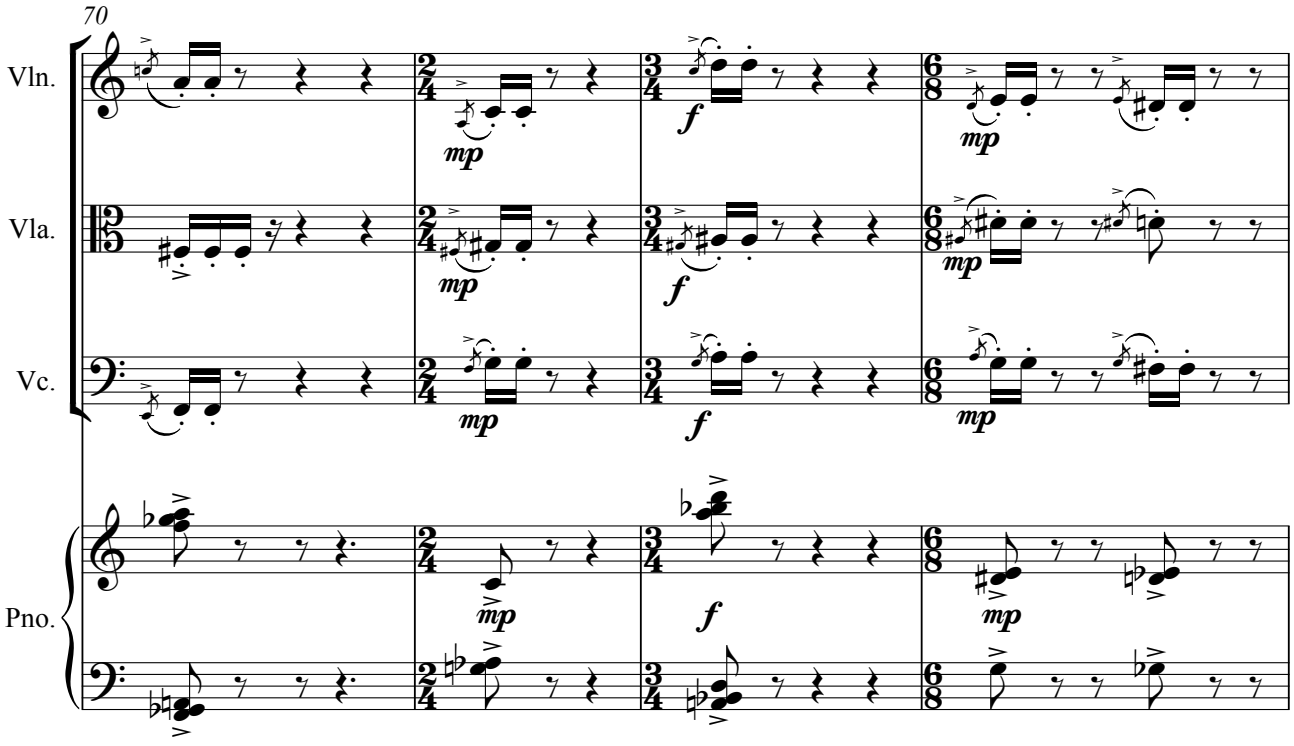

48
(normale)
H
Vln.
mp
f
ricochet
(normale)
Vla.
mp
f
Vc.
mp
f
H
Pno.
mp
f
Ped.
senza pedale

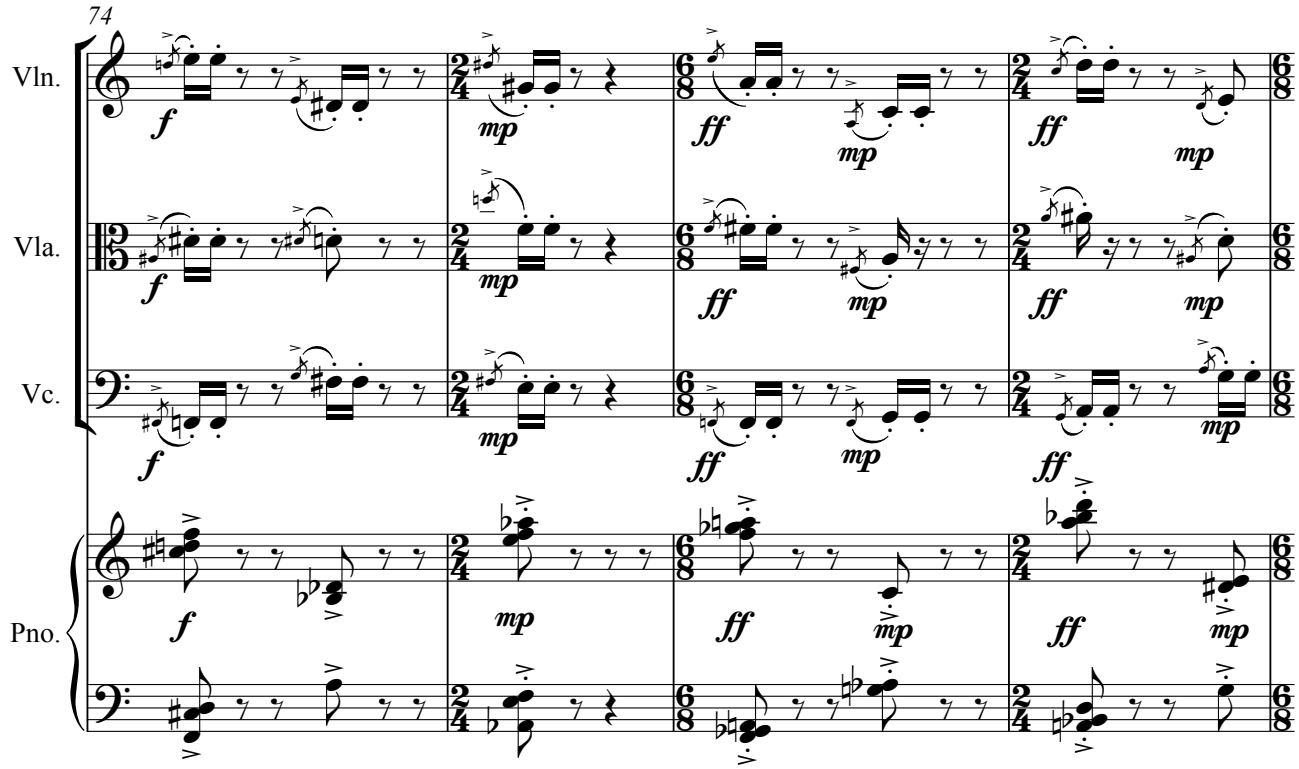

53
Vln.
Vla.
Vc.
Pno.

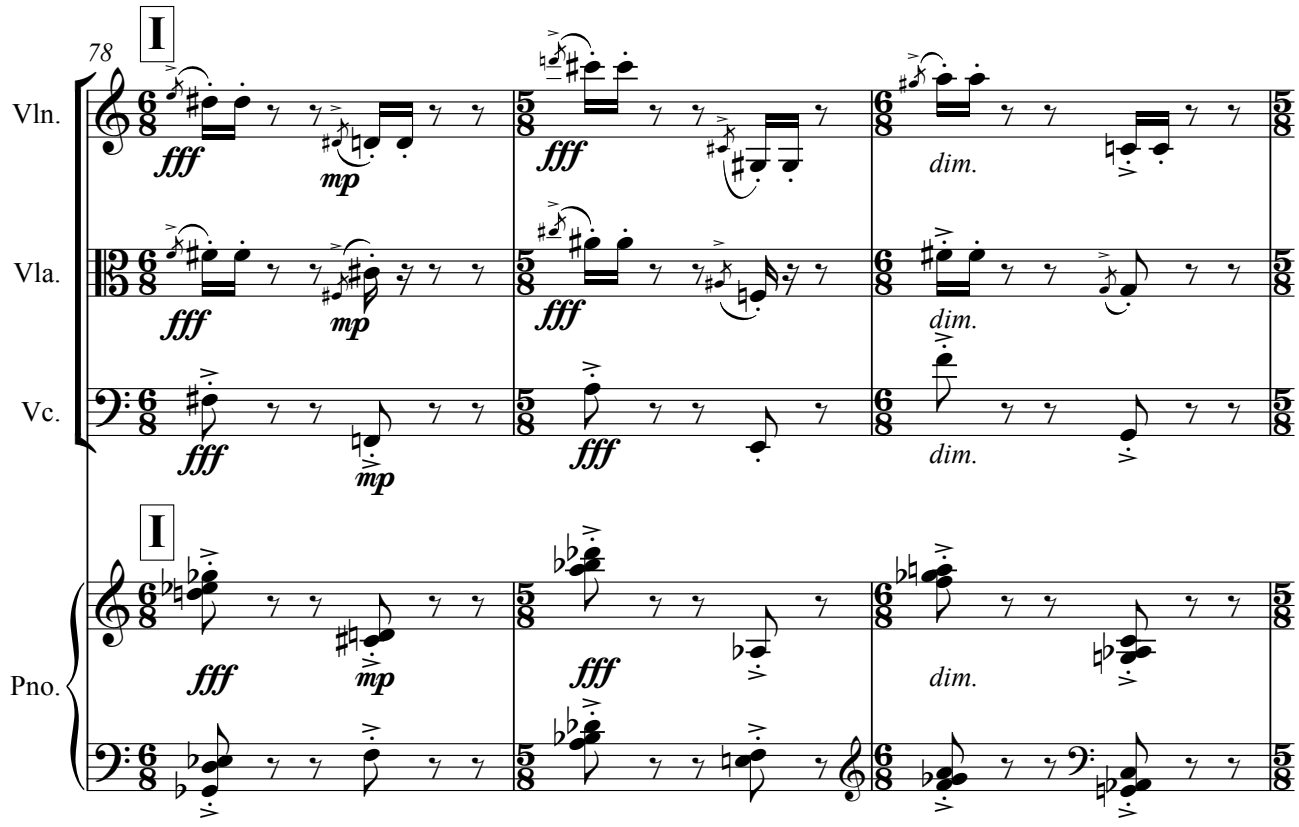

57
Vln.
Vla.
Vc.
Pno.
ff
ff
ff

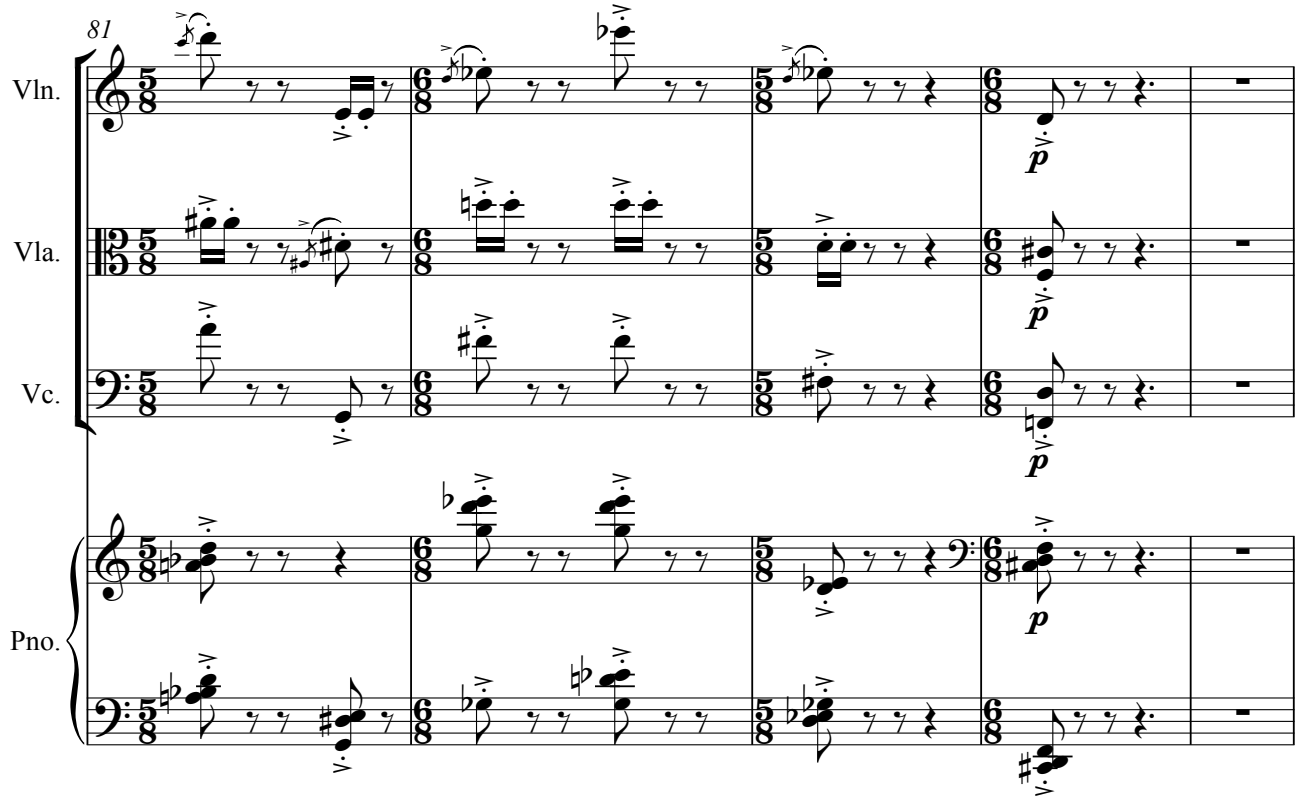

Vln.
Vla.
Vc.
Pno.

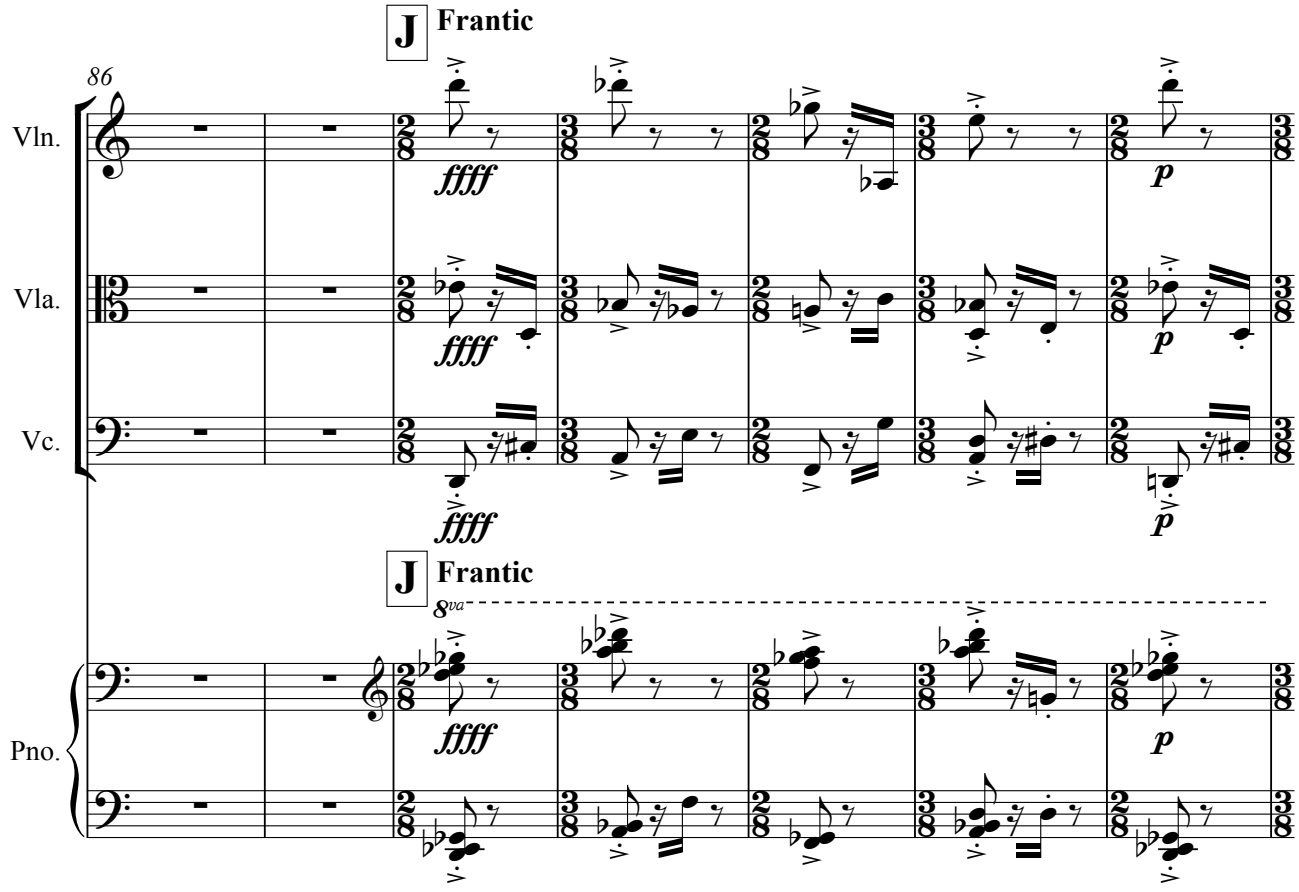

66
Vln.
Vla.
Vc.
Pno.

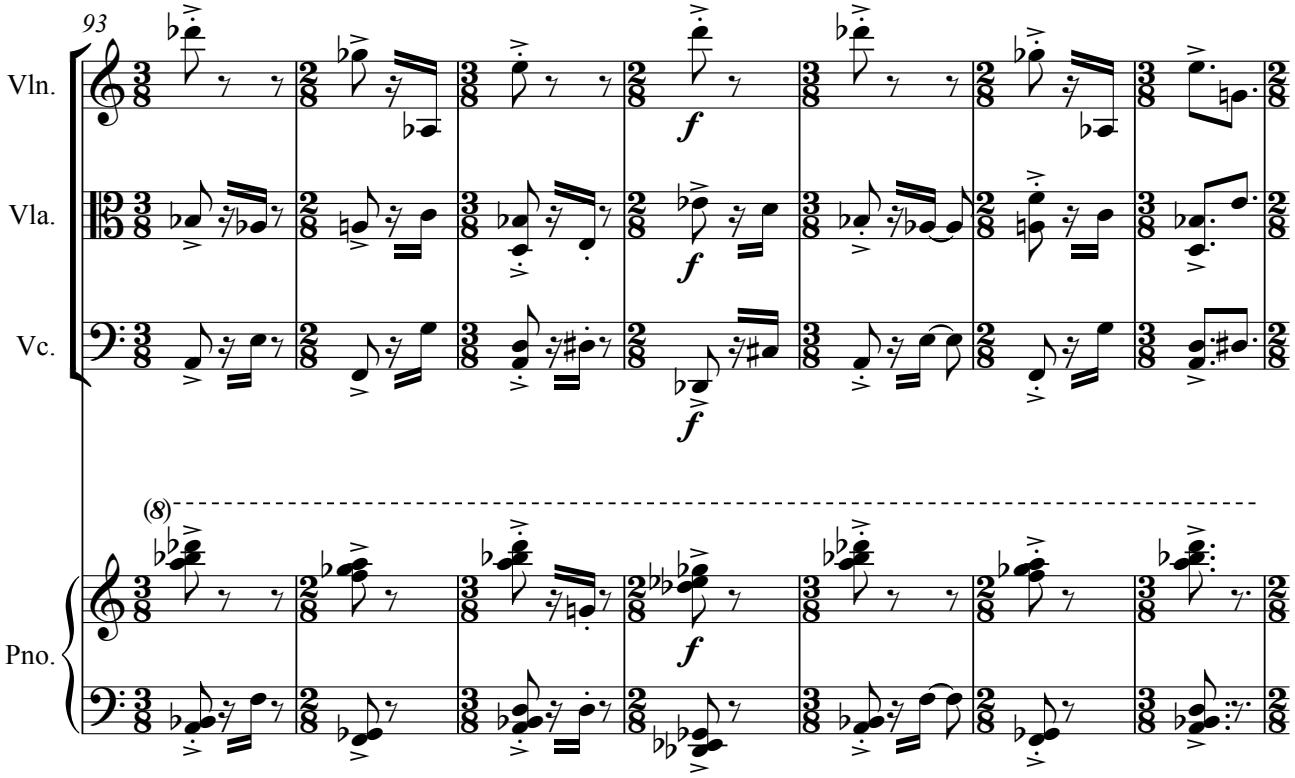

70
Vln.
Vla.
Vc.
Pno.
mp
f

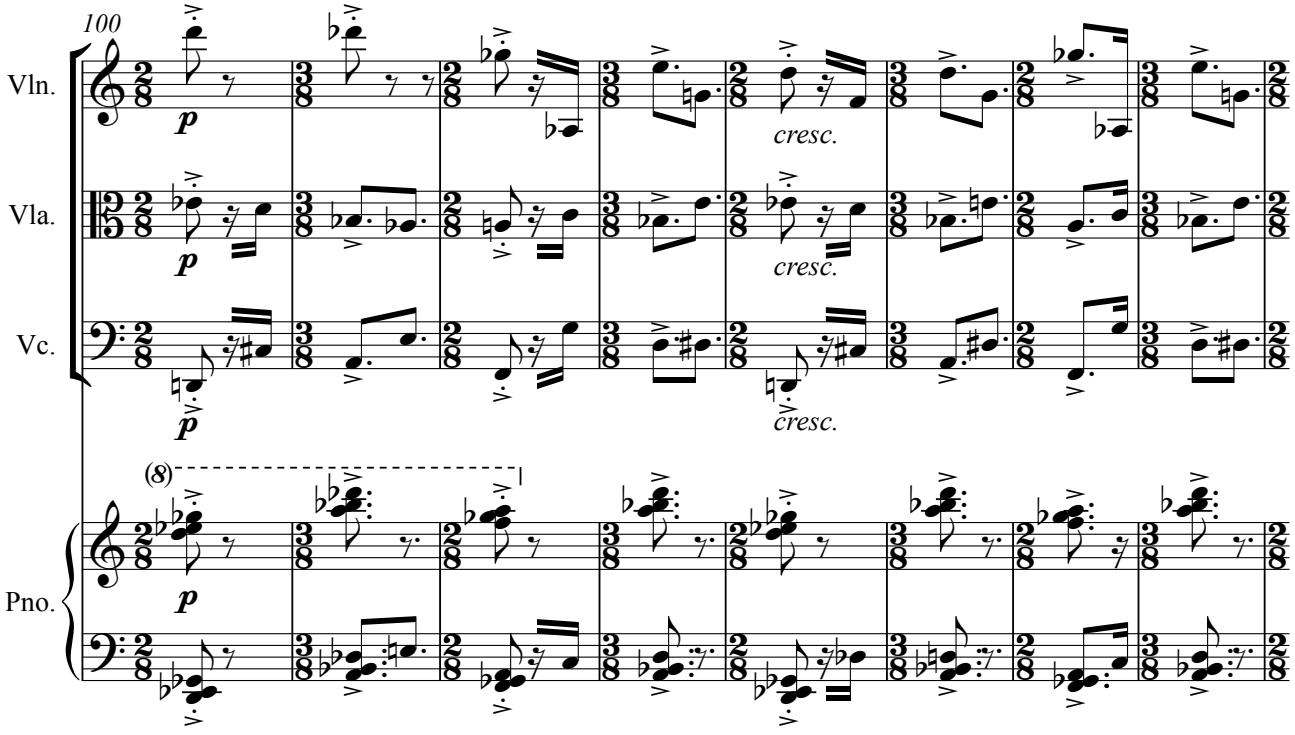

74
Vln.
Vla.
Vc.
Pno.
f
mp
ff
mp

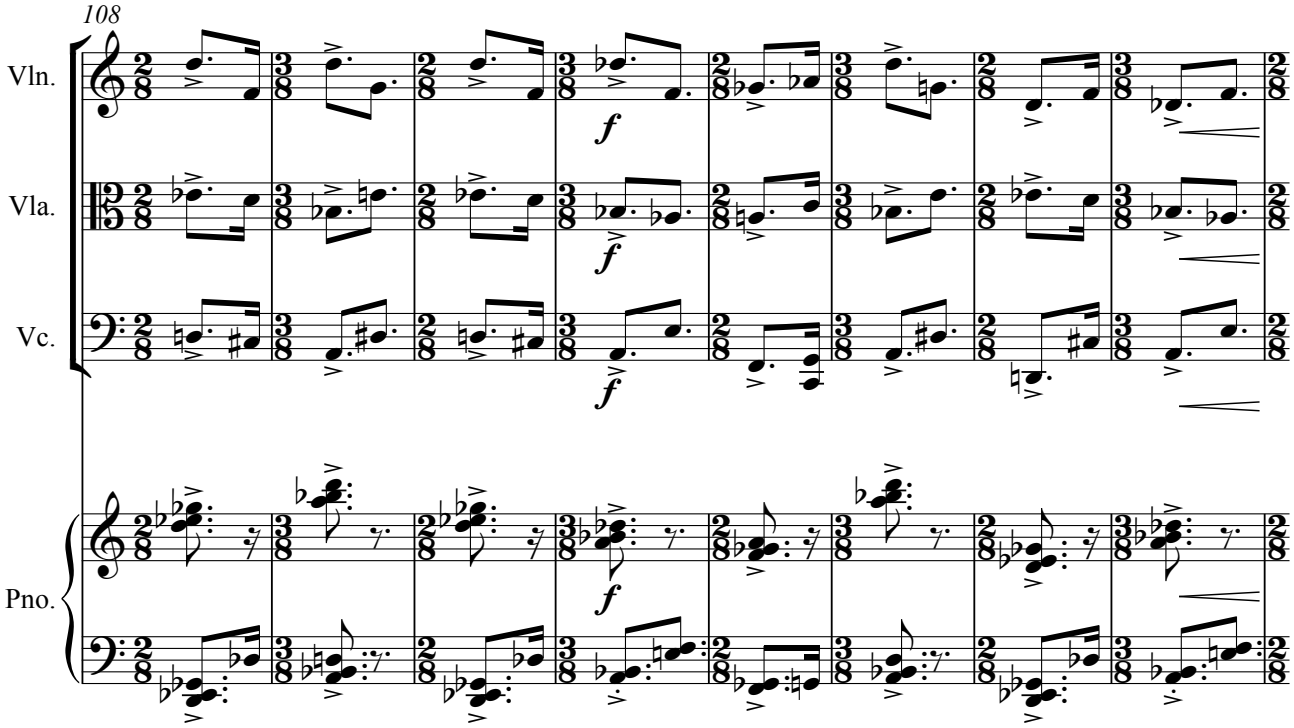

78
I
Vln.
Vla.
Vc.
Pno.
fff
mp
dim.

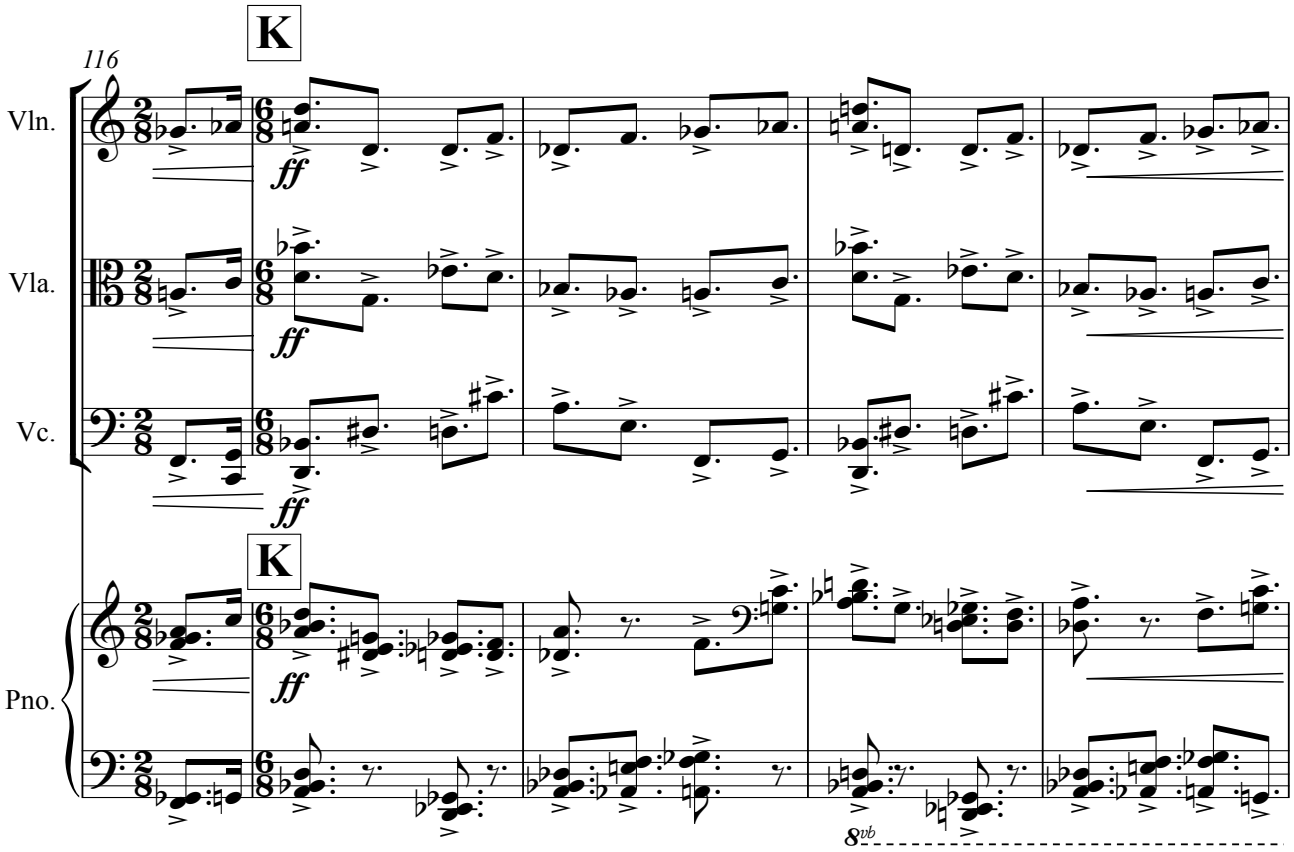

81
Vln.
Vla.
Vc.
Pno.
p

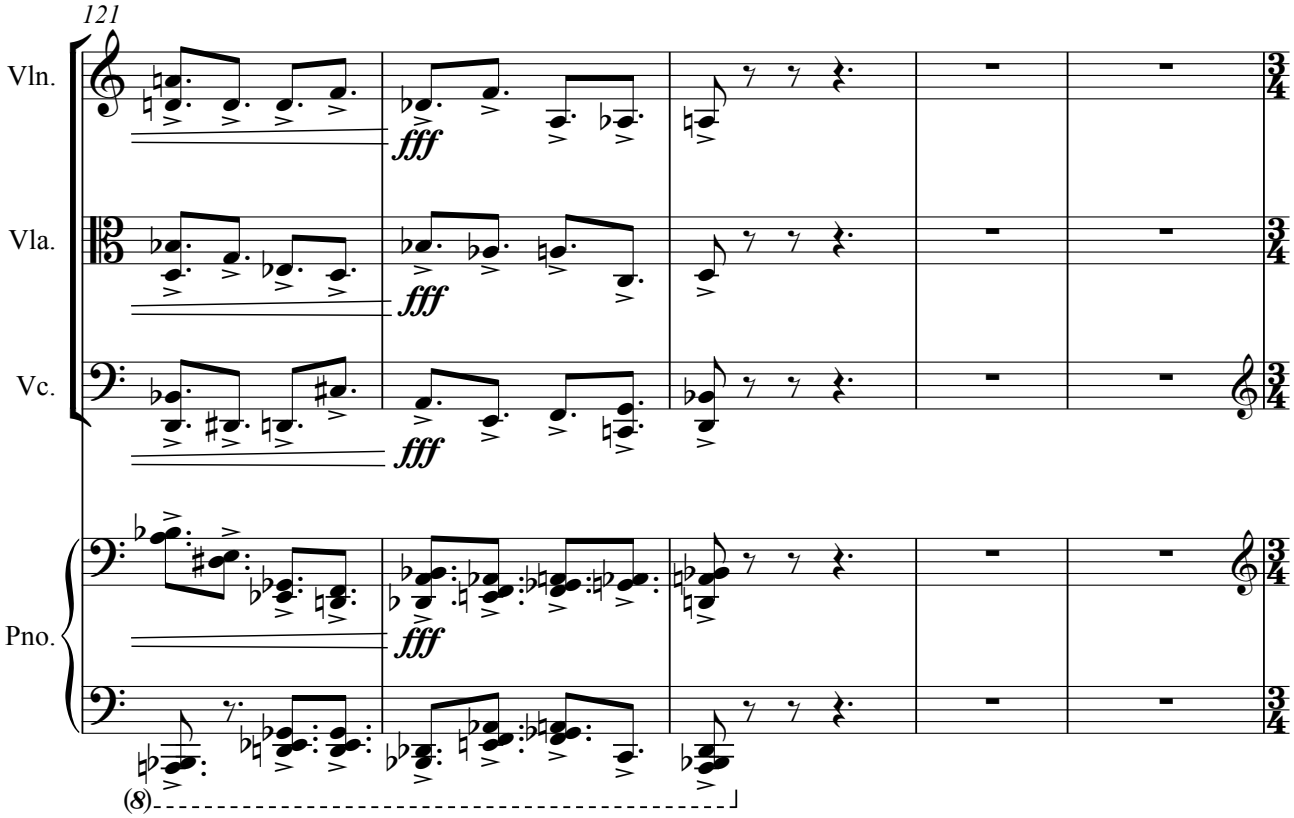

J Frantic
86
Vln.
Vla.
Vc.
ffff
p
J Frantic
8va
Pno.

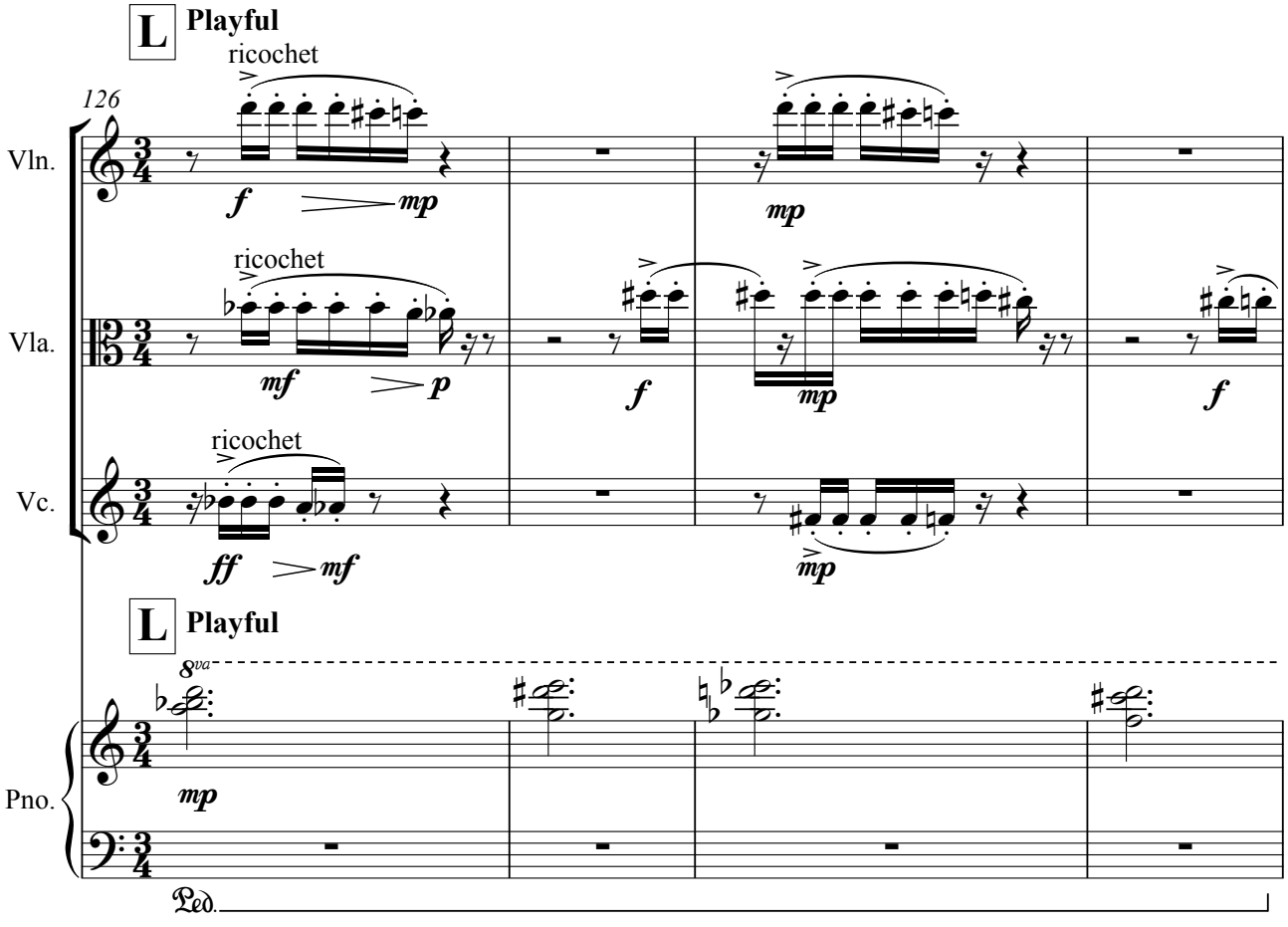

93
Vln.
Vla.
Vc.
Pno.
f
(8)

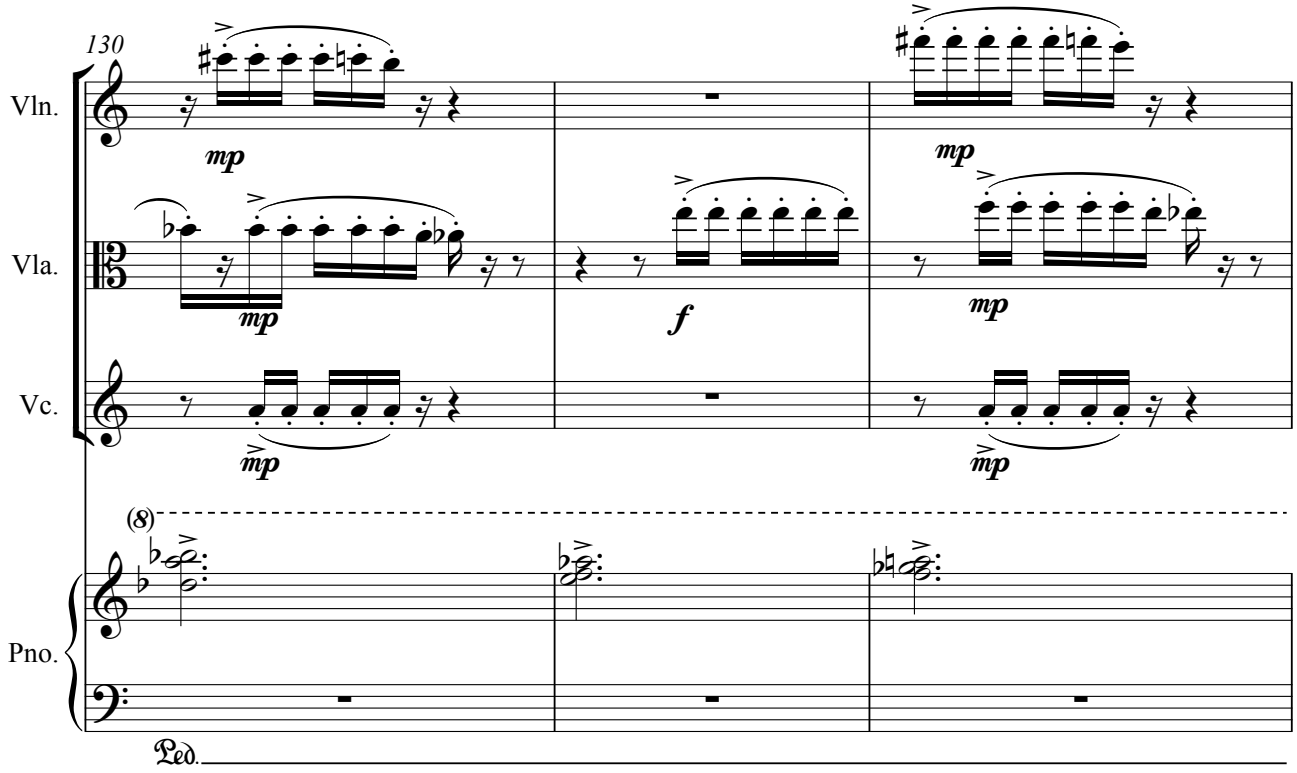

100
Vln.
Vla.
Vc.
Pno.
p
cresc.
(8)

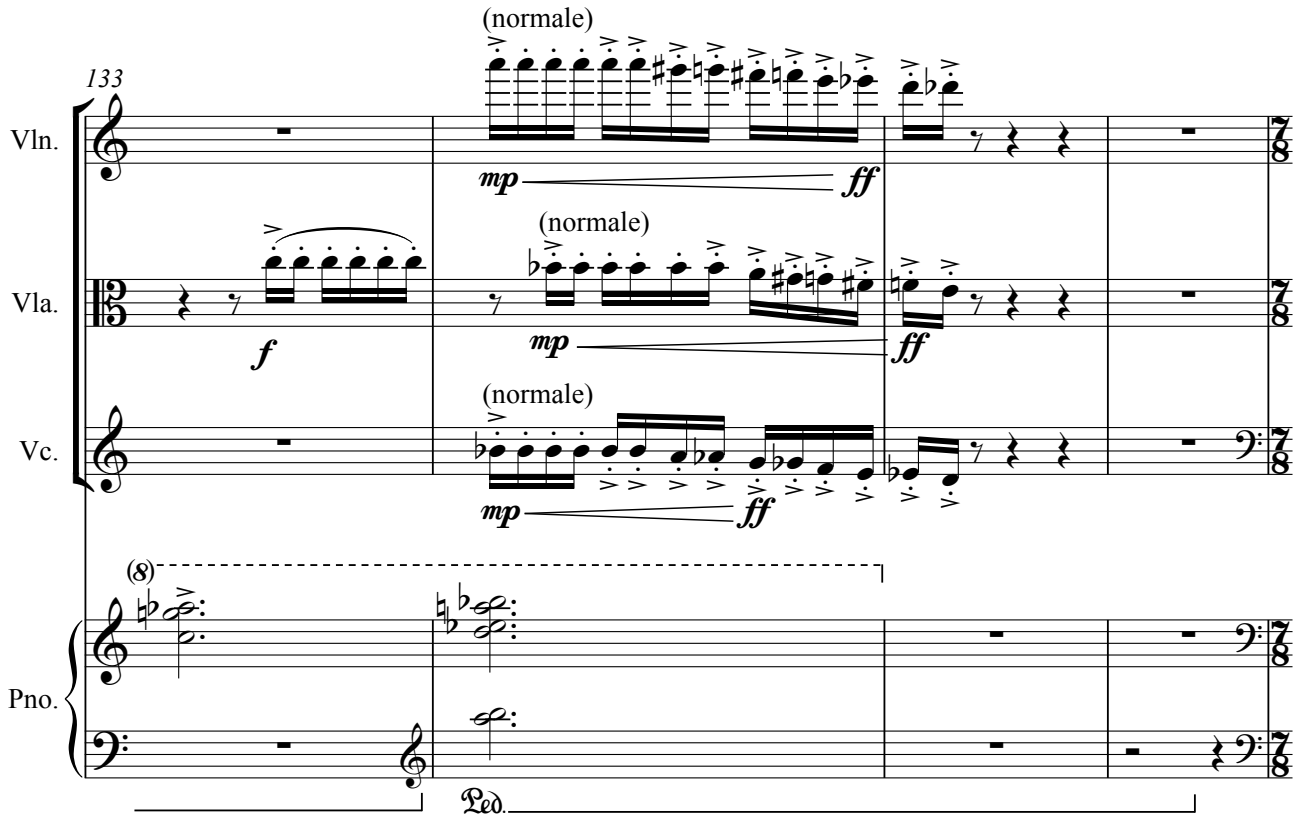

108
Vln.
Vla.
Vc.
Pno.
f

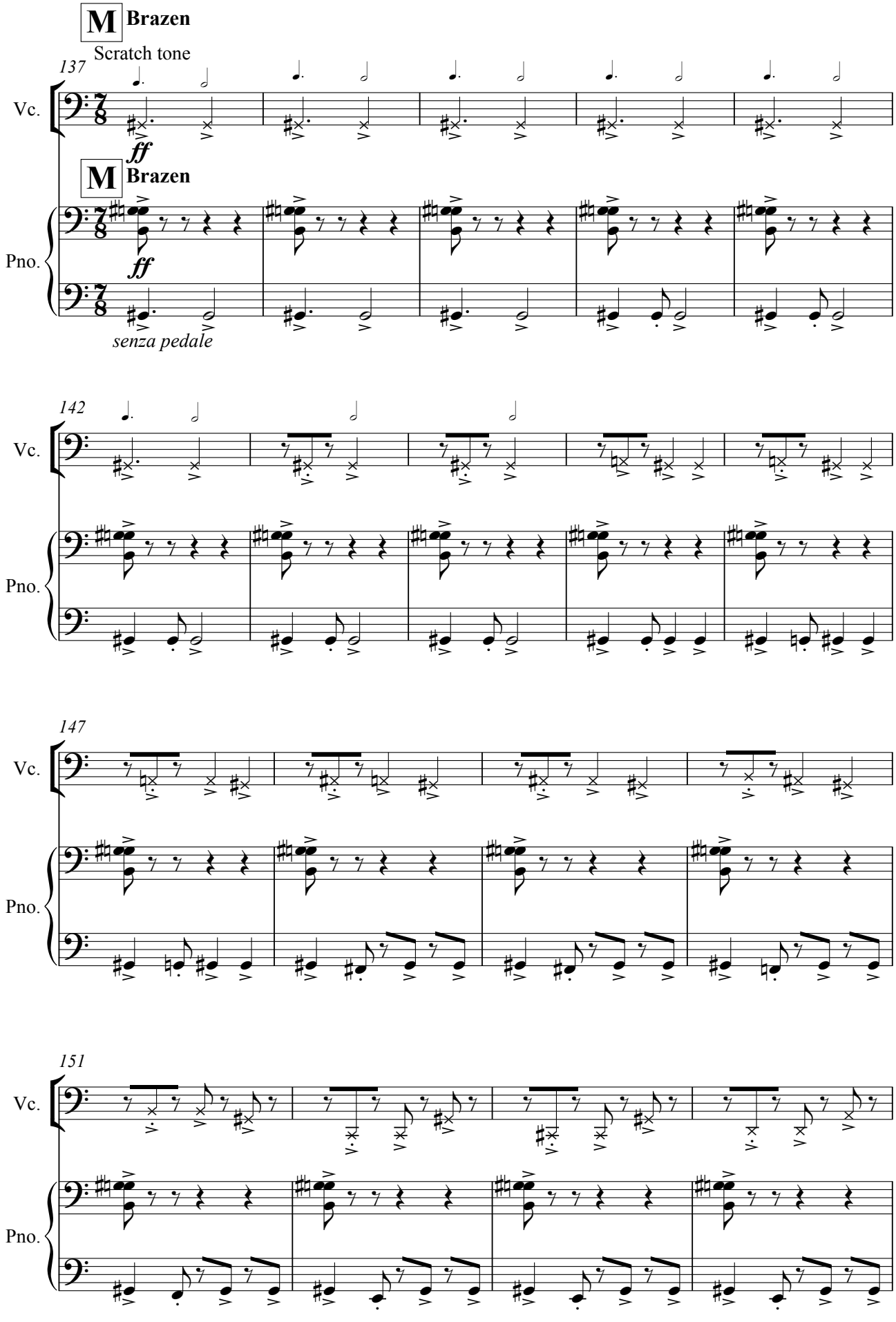

116
K
Vln.
Vla.
Vc.
Pno.
ff
8vb

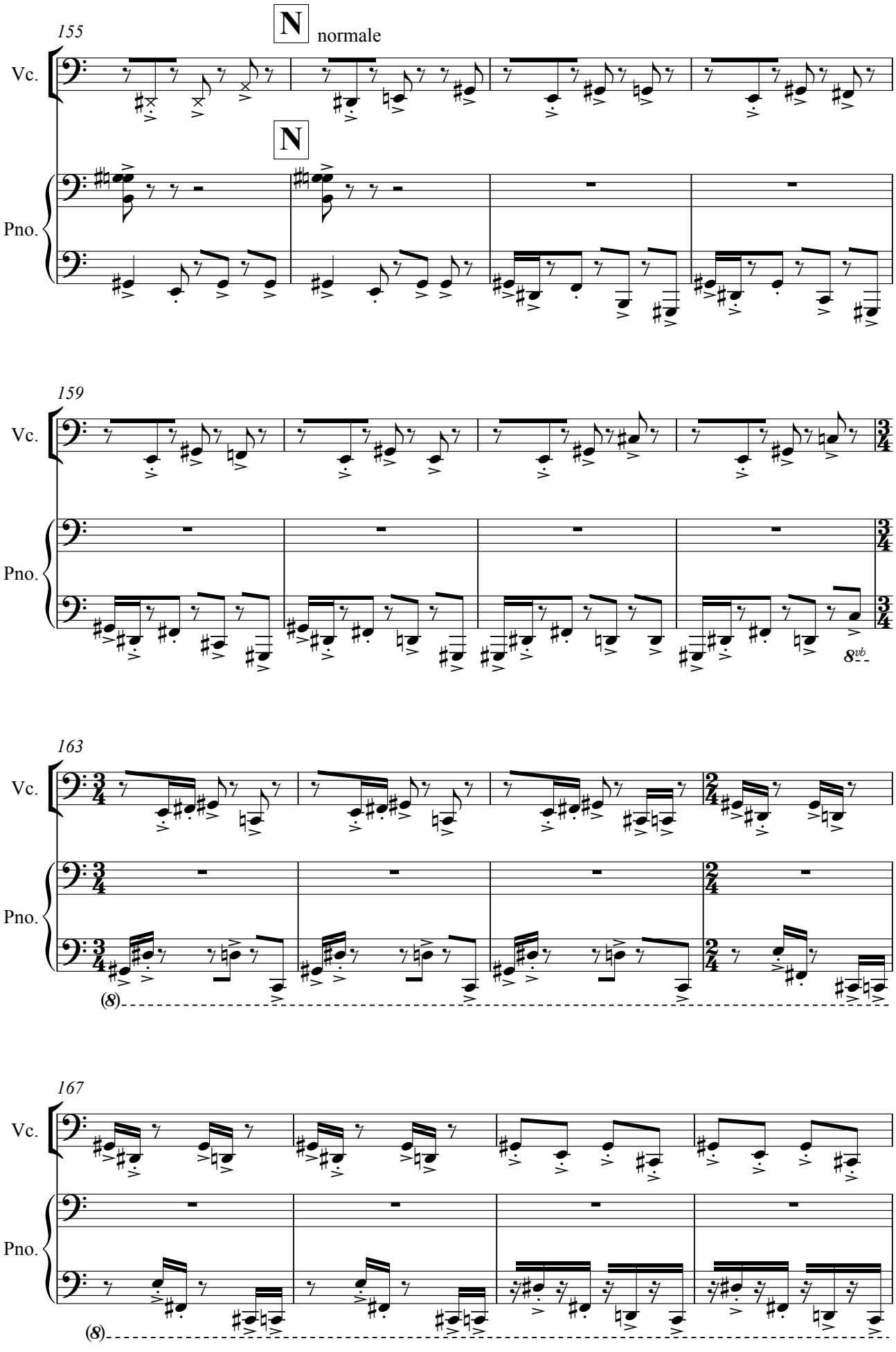

121
Vln.
Vla.
Vc.
Pno.
fff
(8)

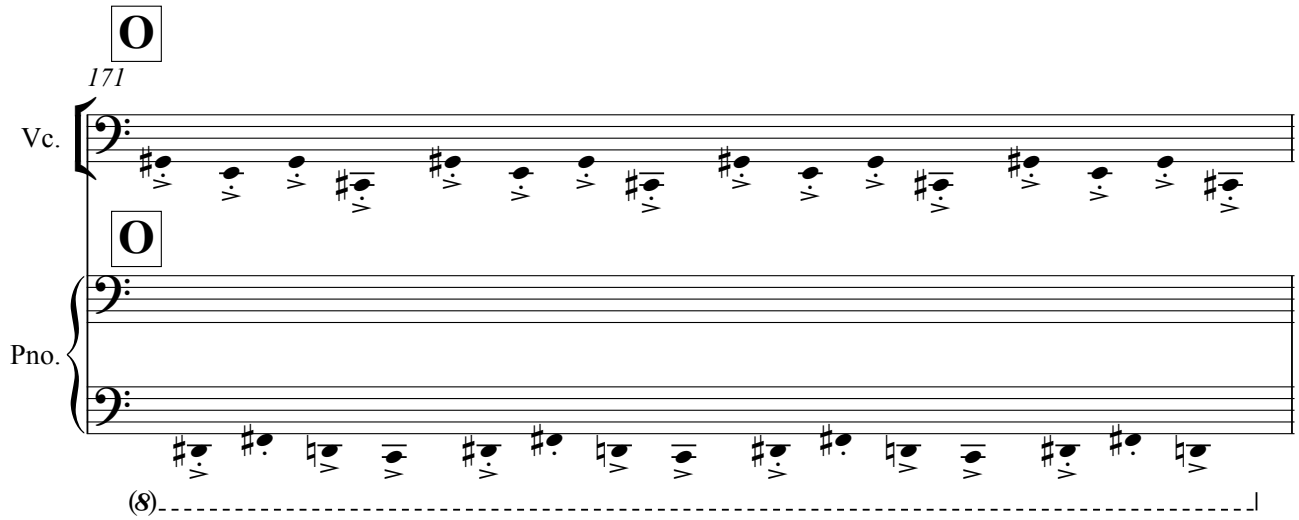

L Playful
ricochet
126
Vln.
Vla.
Vc.
Pno.
f
mp
mf
p
ff
8va
Ped.

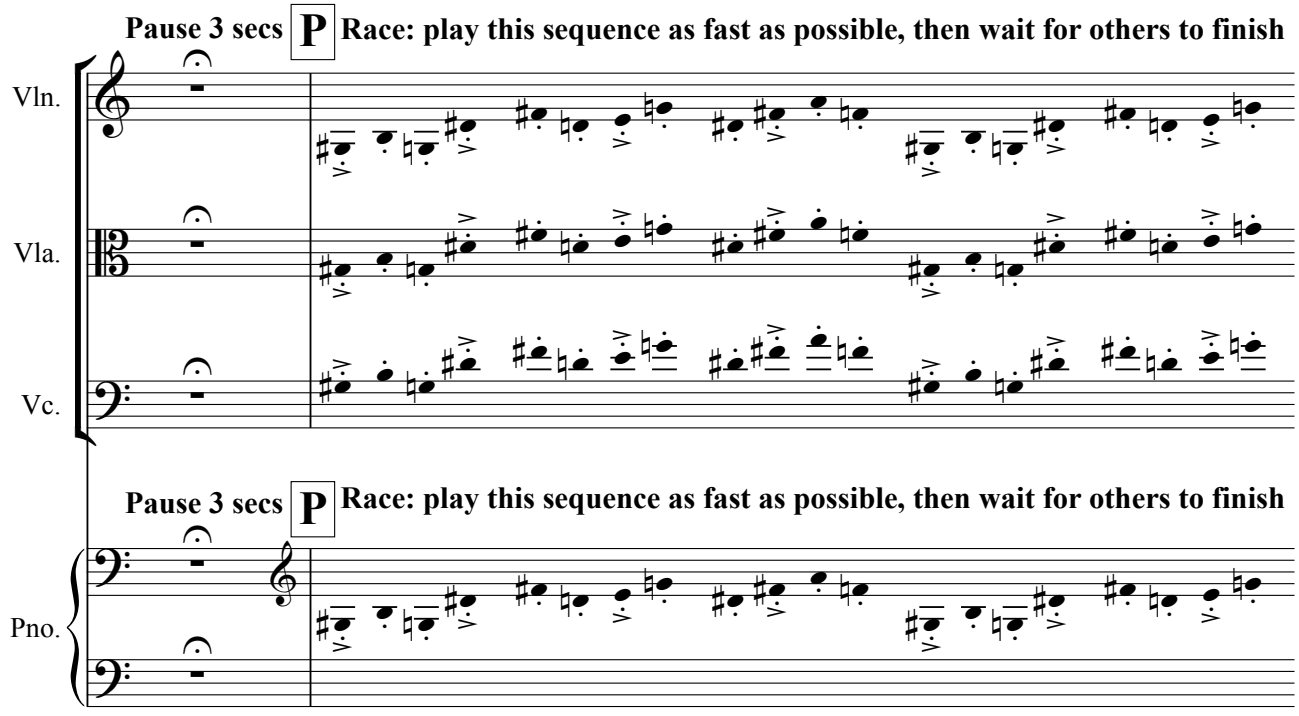

130
Vln.
Vla.
Vc.
Pno.
mp
f
(8)
Ped.

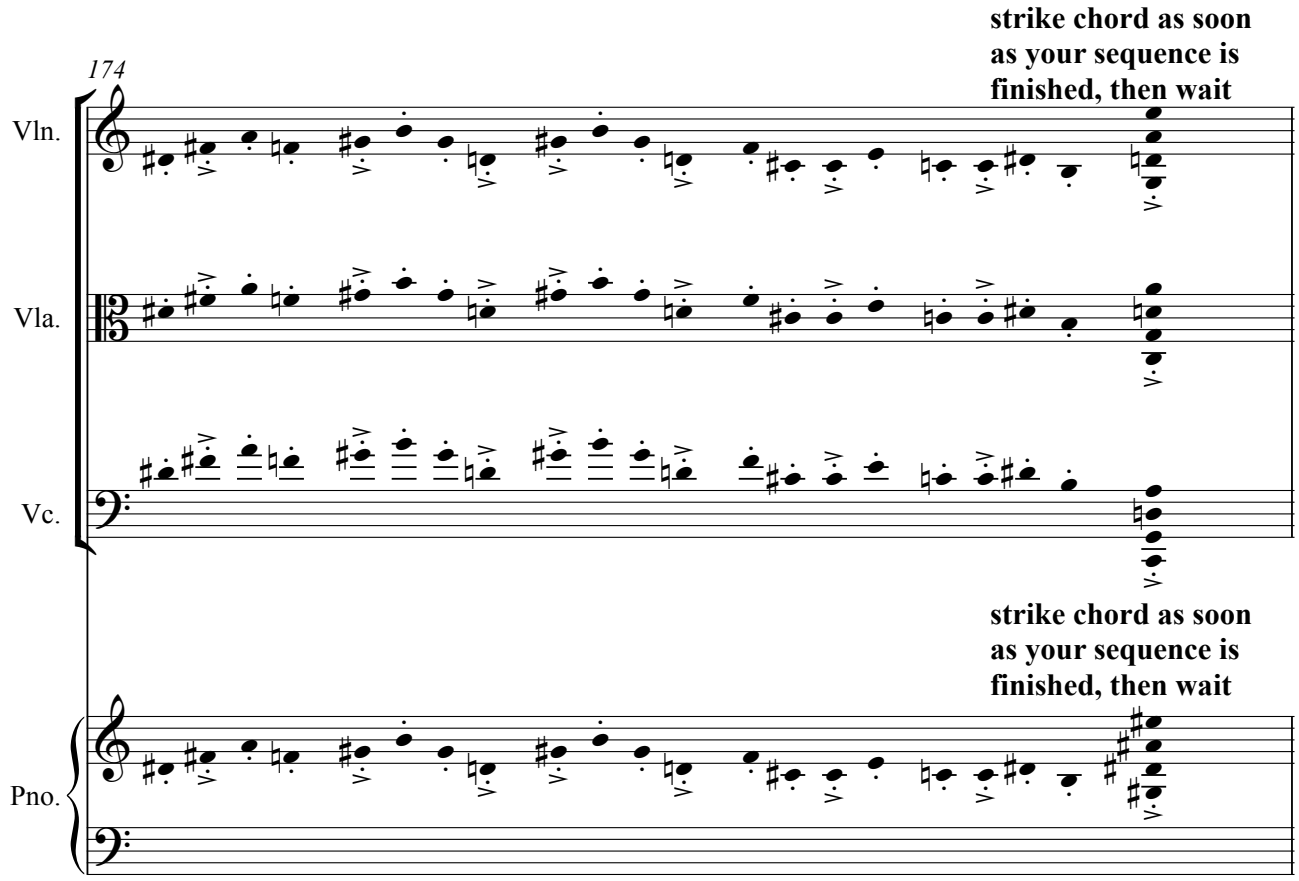

133
(normale)
Vln.
Vla.
Vc.
Pno.
mp
ff
f
(8)
Ped.

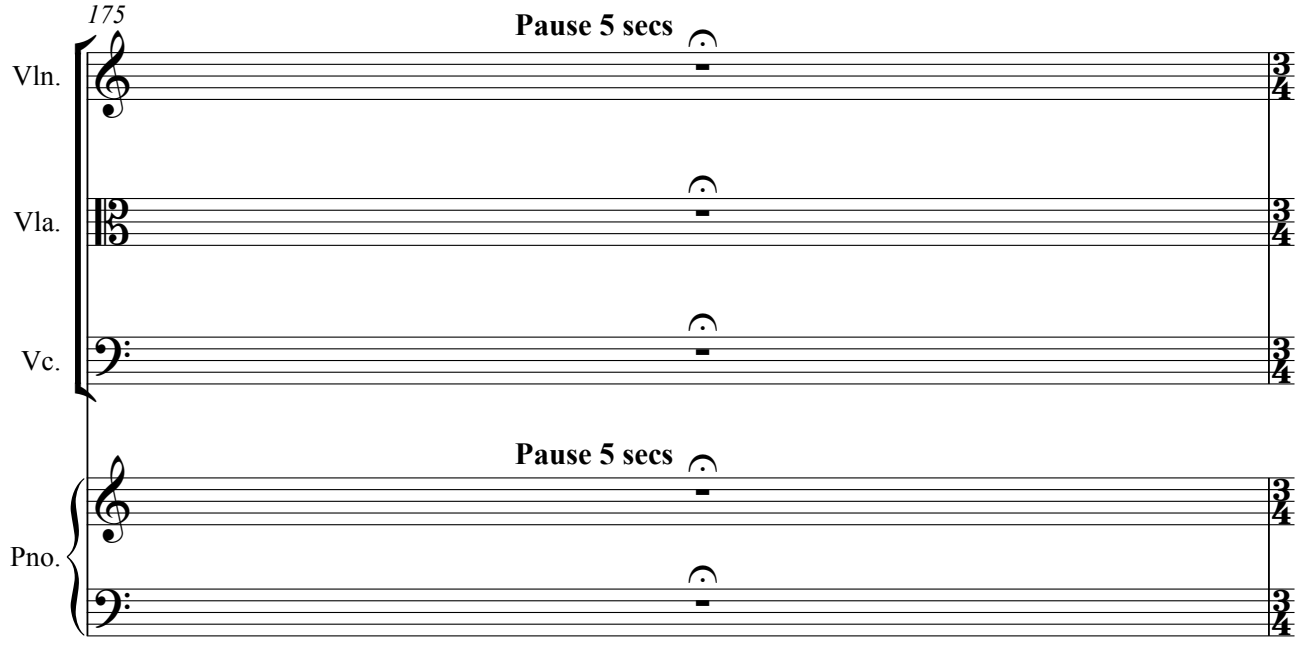

M Brazen
Scratch tone
137
Vc.
ff
M Brazen
Pno.
ff
senza pedale
142
Vc.
Pno.
147
Vc.
Pno.
151
Vc.
Pno.

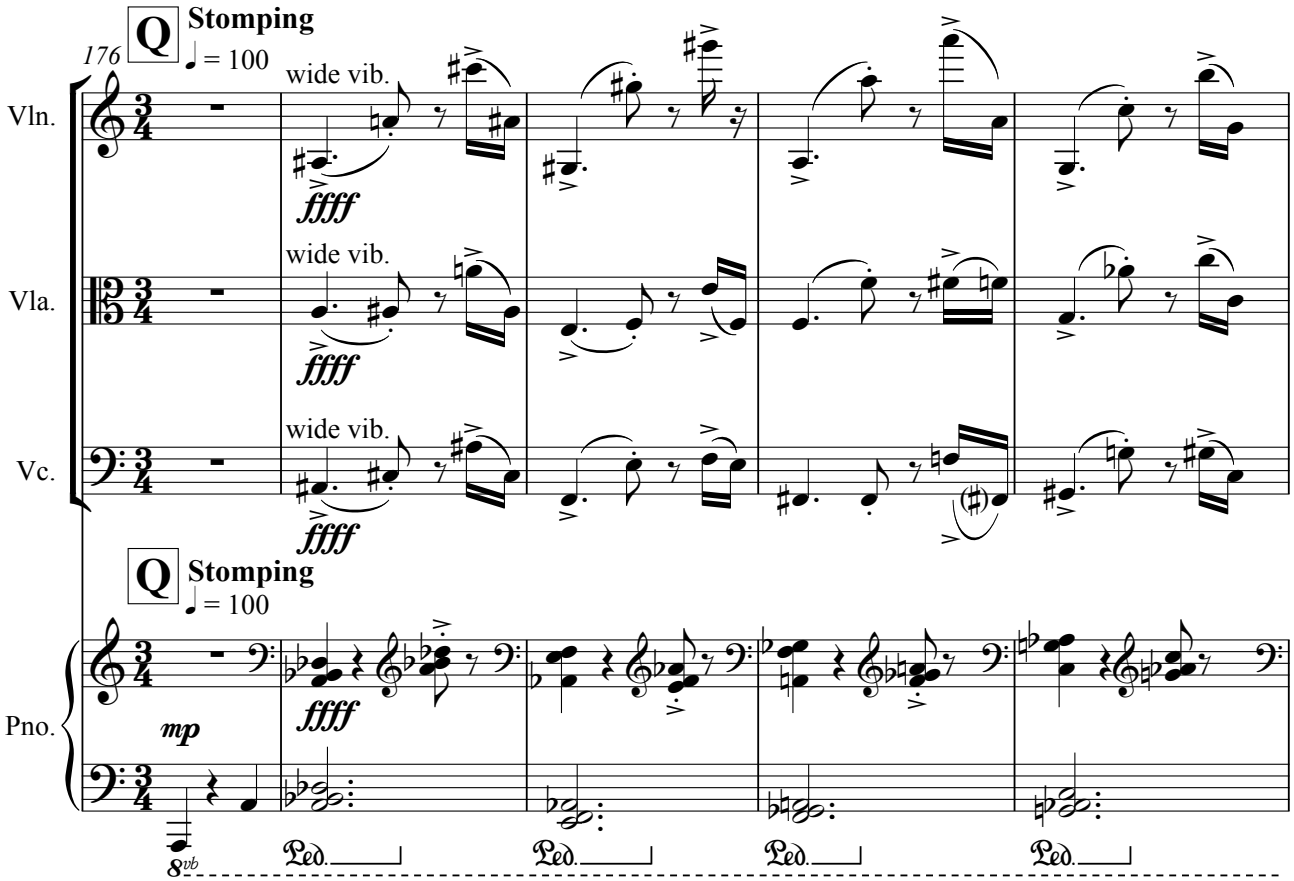

155
N
normale
Vc.
N
Pno.
159
Vc.
Pno.
8vb
163
Vc.
Pno.
(8)
167
Vc.
Pno.
(8)

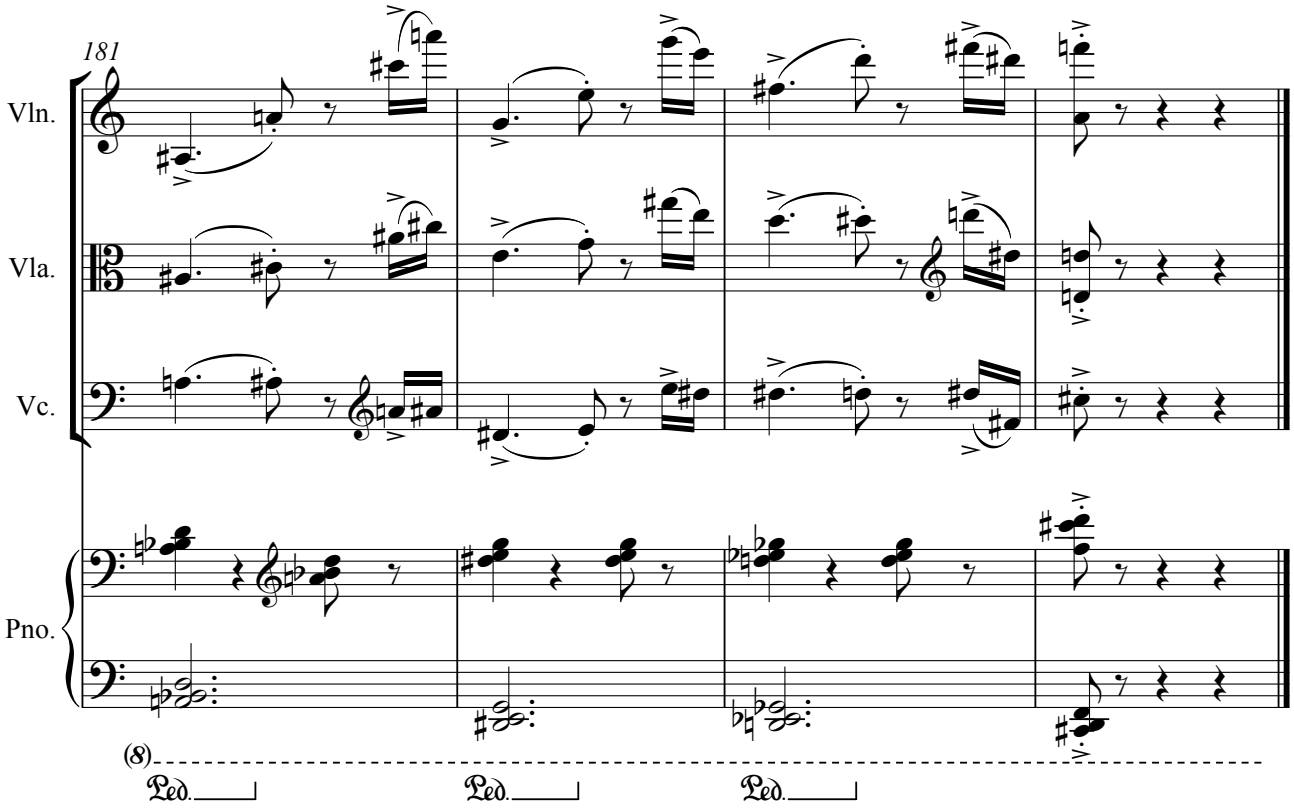

O
171
Vc.
O
Pno.
(8)


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


175
Pause 5 secs
Vln.
Vla.
Vc.
Pause 5 secs
Pno.


176
Q Stomping
♩ = 100
wide vib.
ffff
Vln.
Vla.
Vc.
Pno.
mp
8vb
Ped.


181
Vln.
Vla.
Vc.
Pno.
(8)
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.

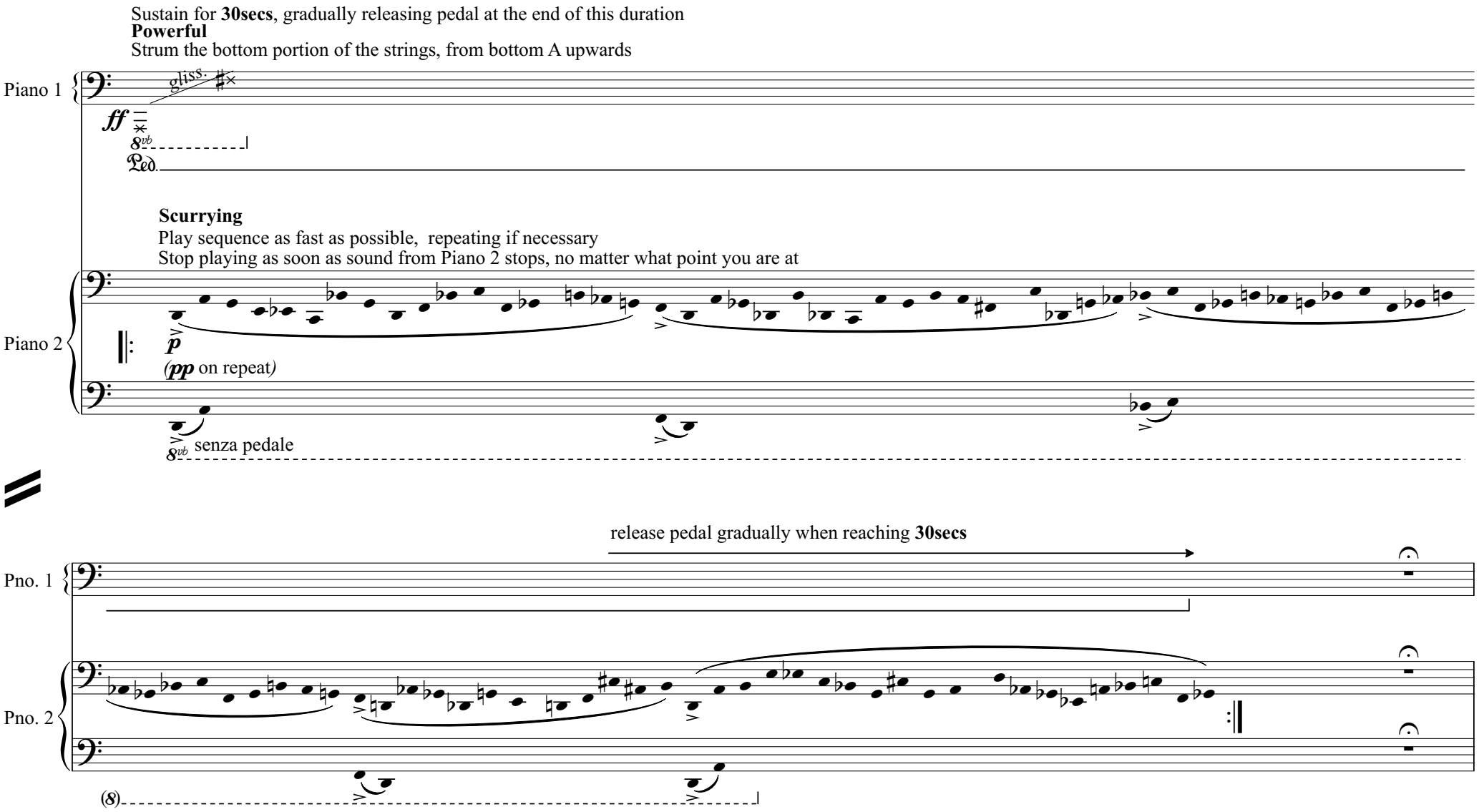
Instructions for inside the piano

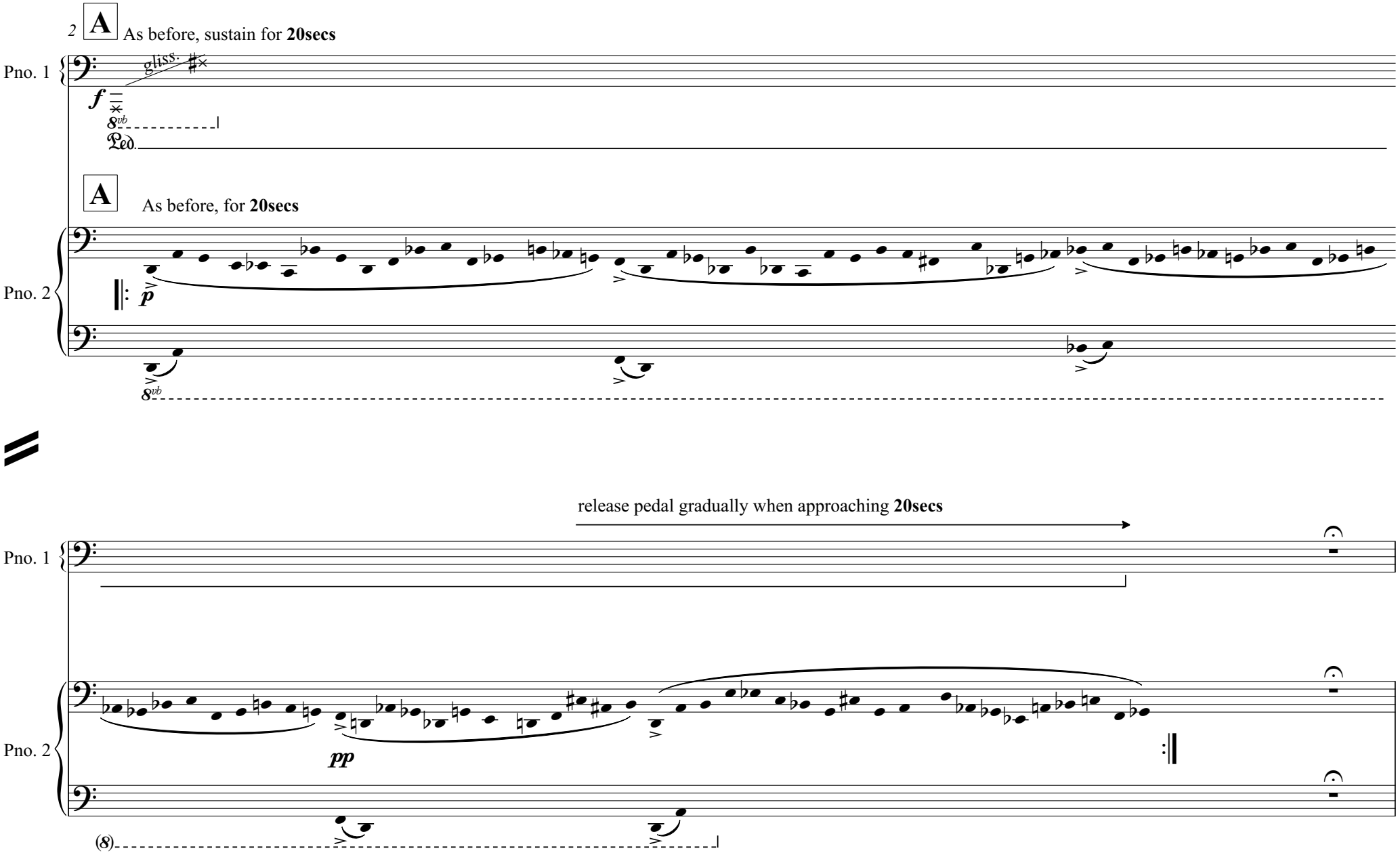
Player 1:
- use fingers for glissandi
- pitches for glissandi are an approximation taken from a particular piano e.g at D, roughly strum the upper half of the strings
- at F, strike strings with palm, roughly following the marked pitches
- bar 17, strike strings with knuckles
- bar 20, beat 4, pluck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

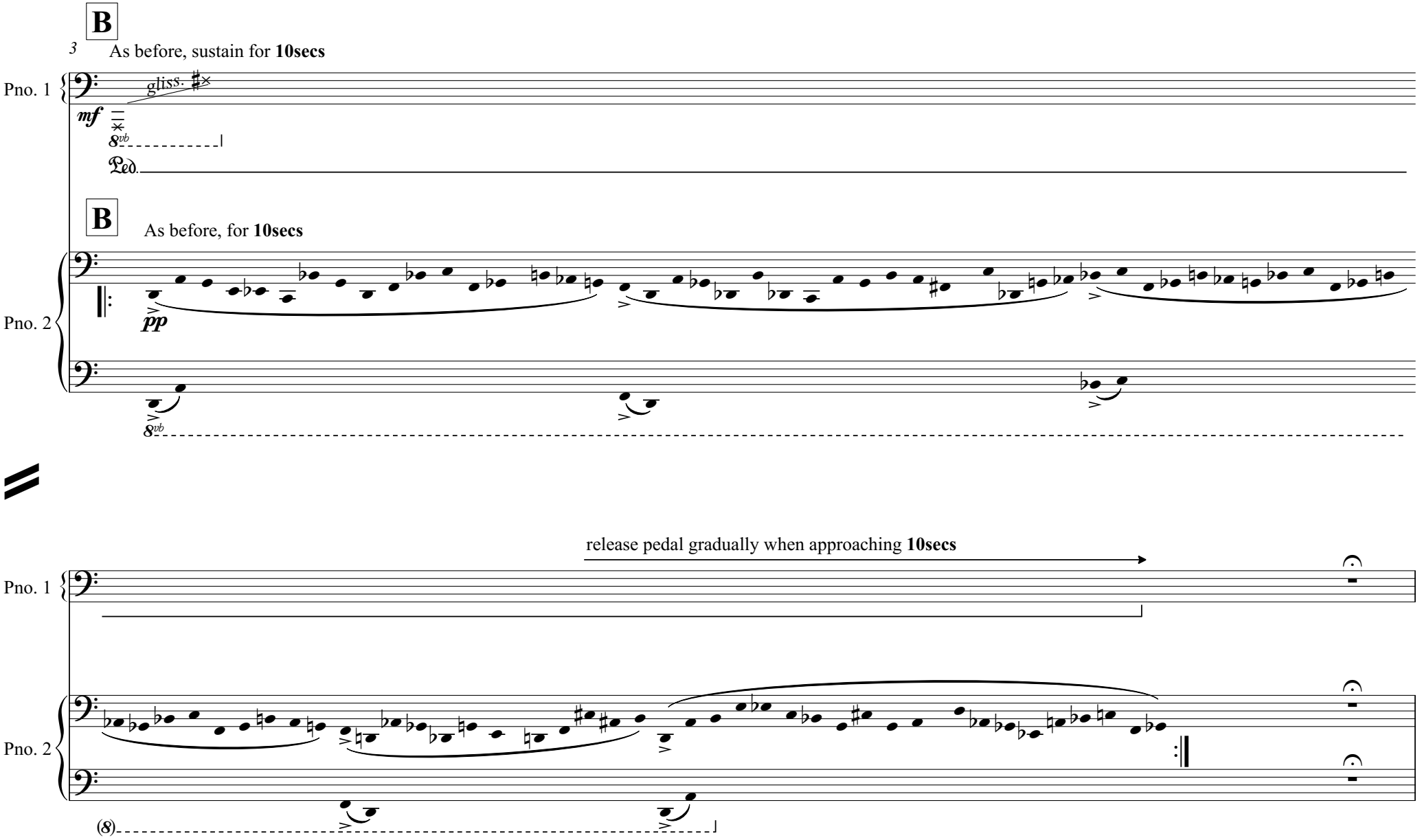
Player 1 requires plectrum

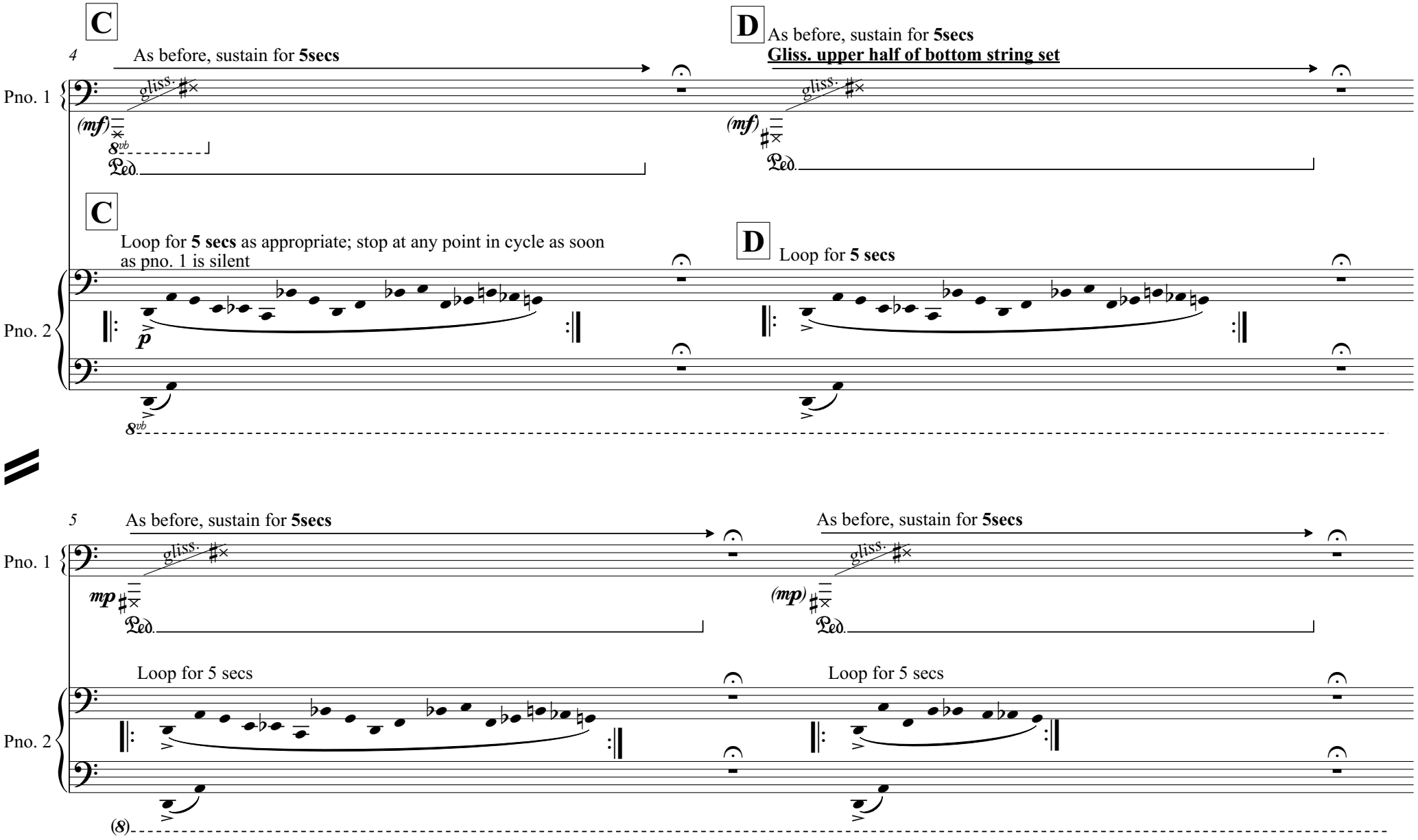
Hide and Seek

Helen Papaioannou

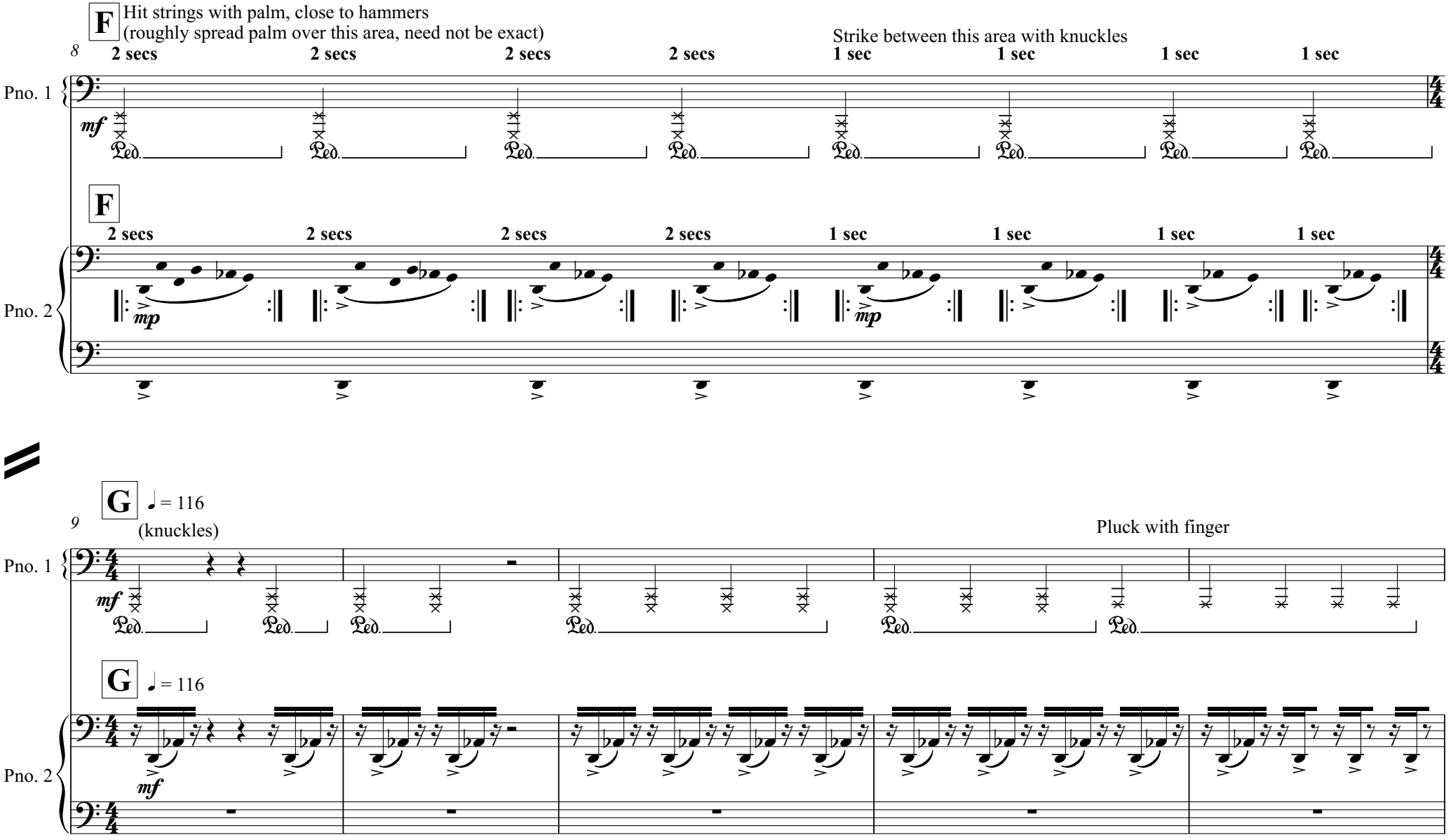


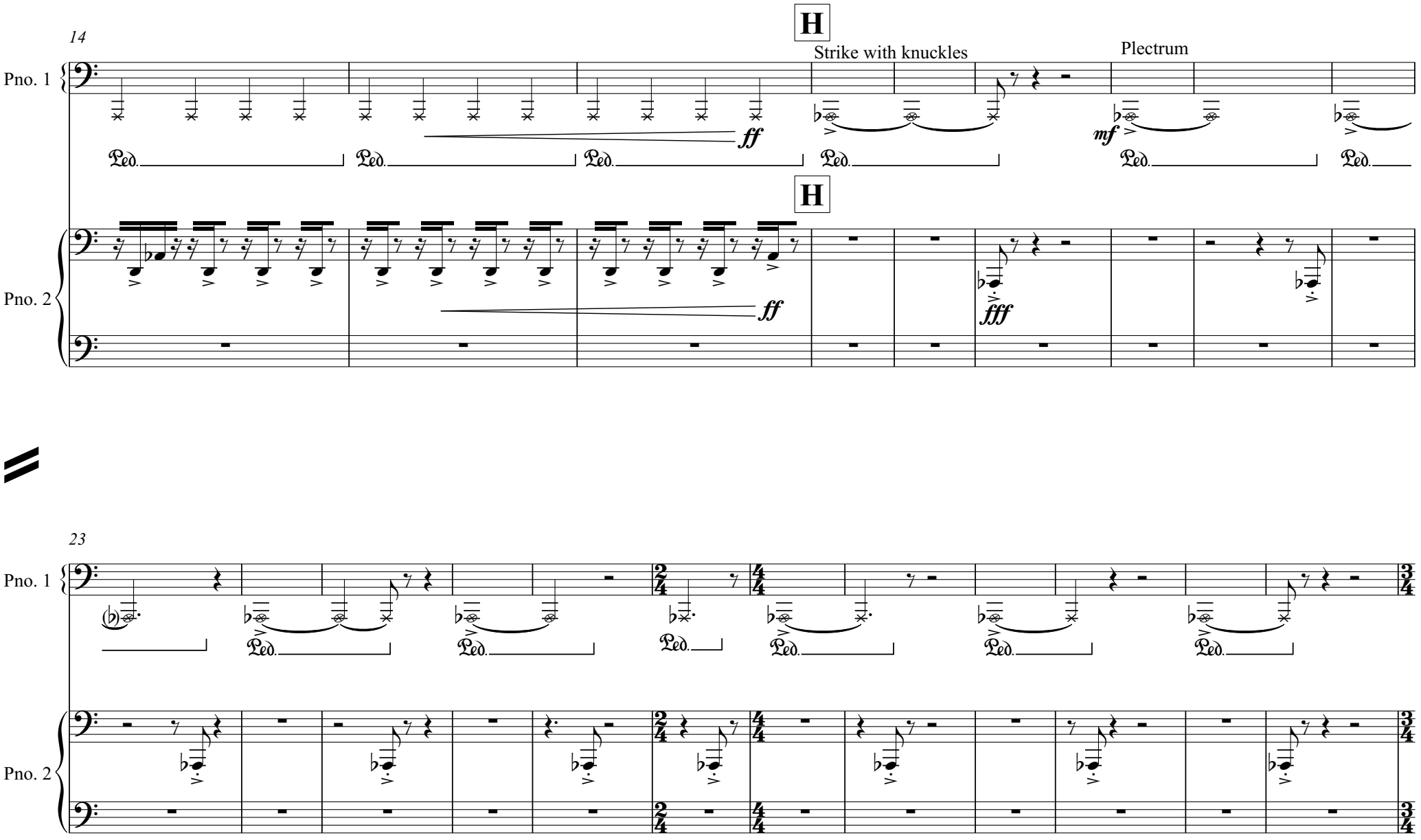

2
A
As before, sustain for **20secs**
Pno. 1
gliss.
Ped.
A
As before, for **20secs**
Pno. 2
release pedal gradually when approaching **20secs**
Pno. 1
Pno. 2
pp

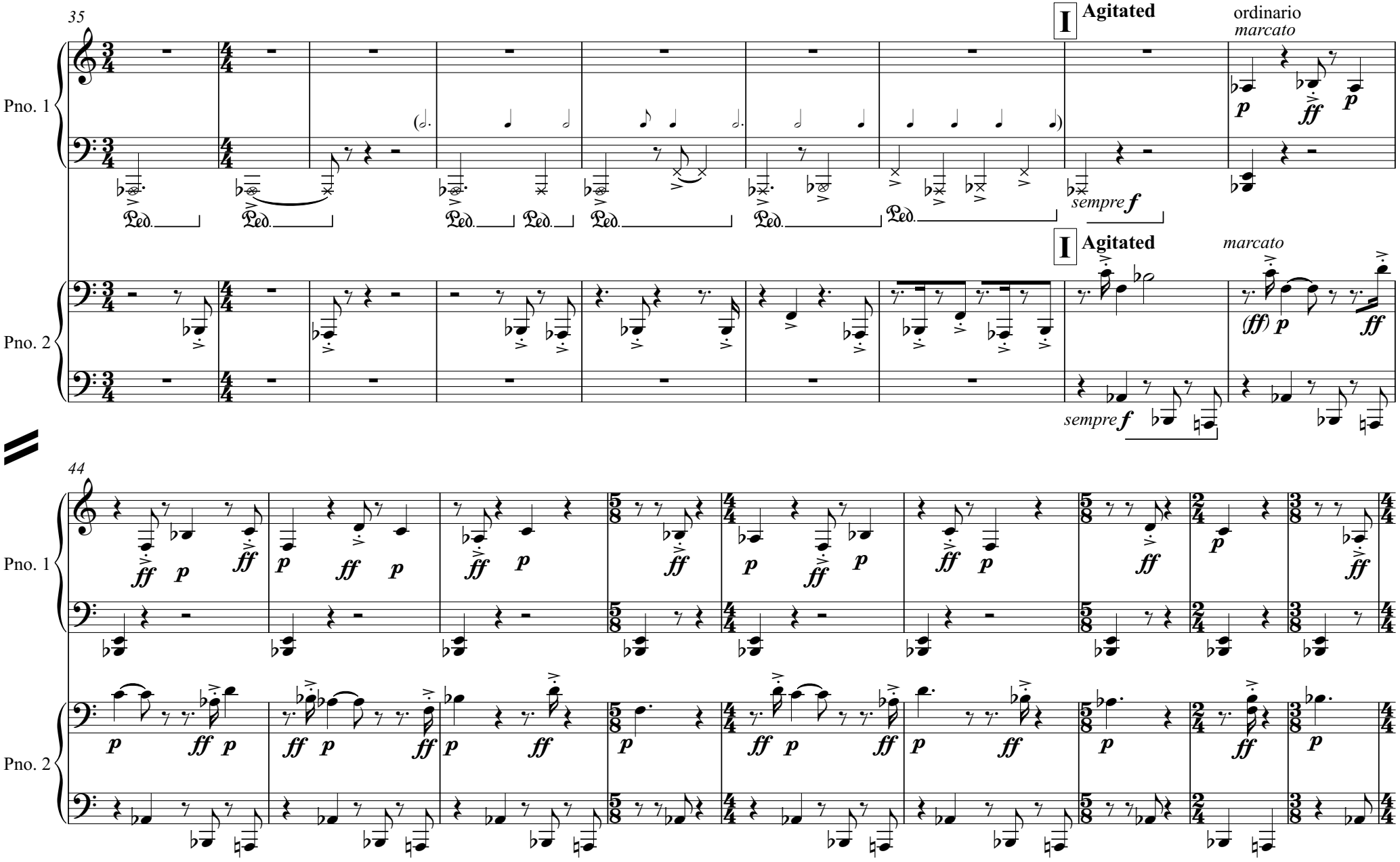

B
3
As before, sustain for **10secs**
Pno. 1
gliss.
mf
8vb
Ped.
B
As before, for **10secs**
Pno. 2
pp
8vb
release pedal gradually when approaching **10secs**
Pno. 1
Pno. 2
(8)

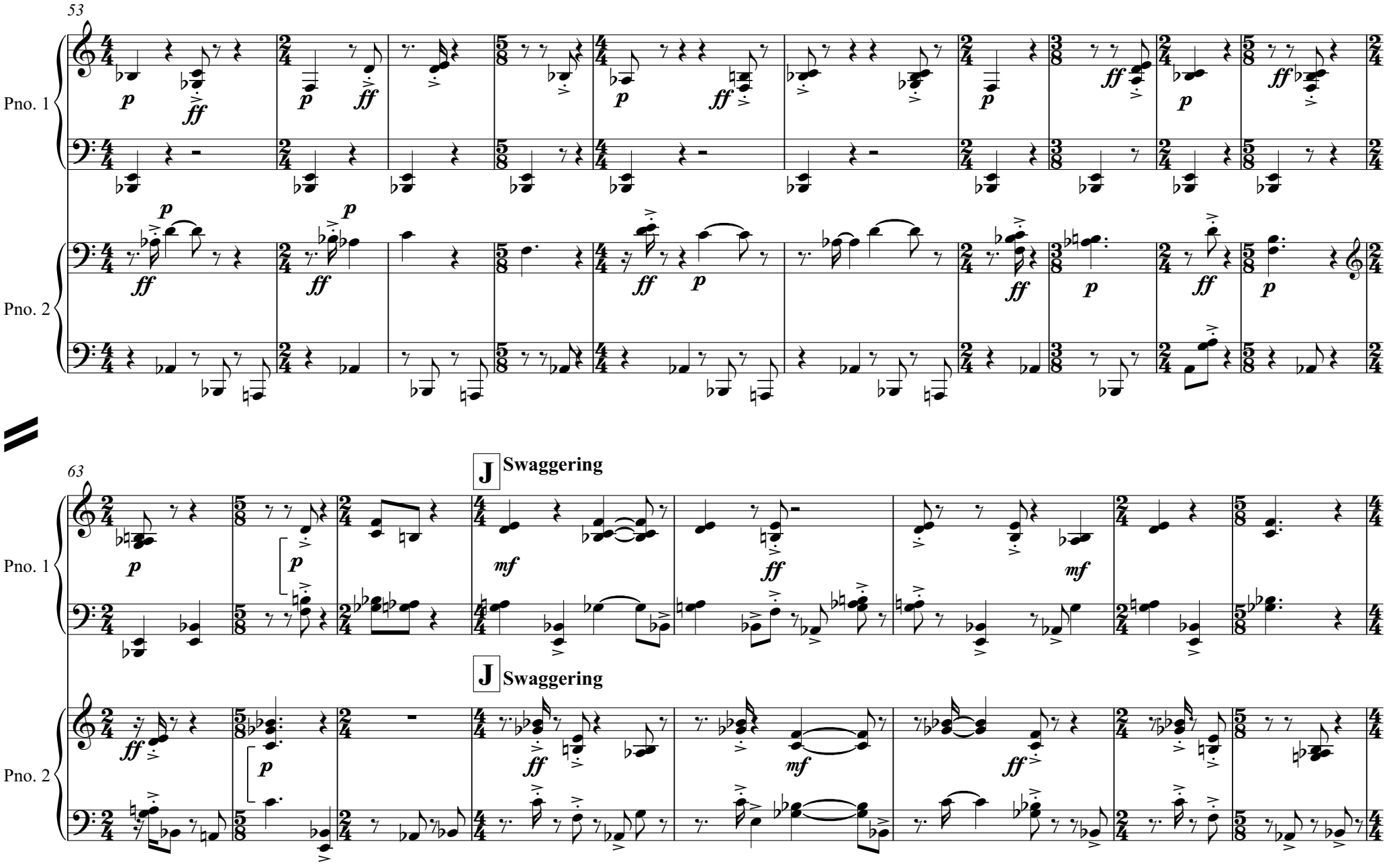

C
4
As before, sustain for **5secs**
D
As before, sustain for **5secs**
Gliss. upper half of bottom string set
Pno. 1
gliss.
(mf)
8vb
Ped.
C
Loop for **5 secs** as appropriate; stop at any point in cycle as soon as pno. 1 is silent
D
Loop for **5 secs**
Pno. 2
p
8vb
5
As before, sustain for **5secs**
As before, sustain for **5secs**
Pno. 1
gliss.
mp
(mp)
Ped.
Loop for 5 secs
Loop for 5 secs
Pno. 2
(8)

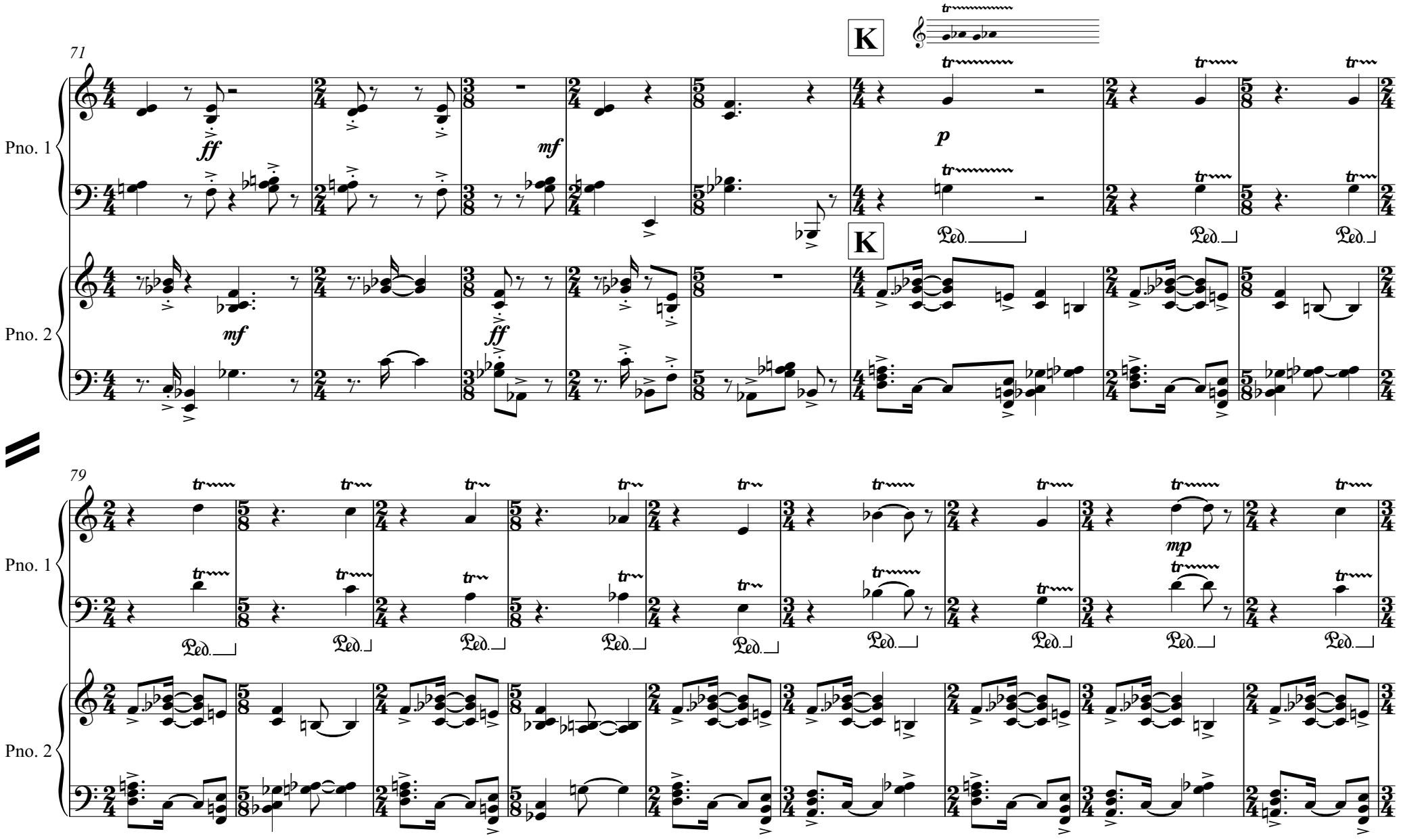
6
E
As before, sustain for **3secs**
As before, sustain for **3secs**
Pno. 1
gliss.
(mp)
Ped.
E
Loop for **3 secs**
Loop for **3 secs**
Pno. 2
(8)
7
As before, sustain for **2secs**
As before, sustain for **2secs**
Pno. 1
gliss.
(mp)
Ped.
Loop for **2 secs**
Loop for **2 secs**
Pno. 2
(8)

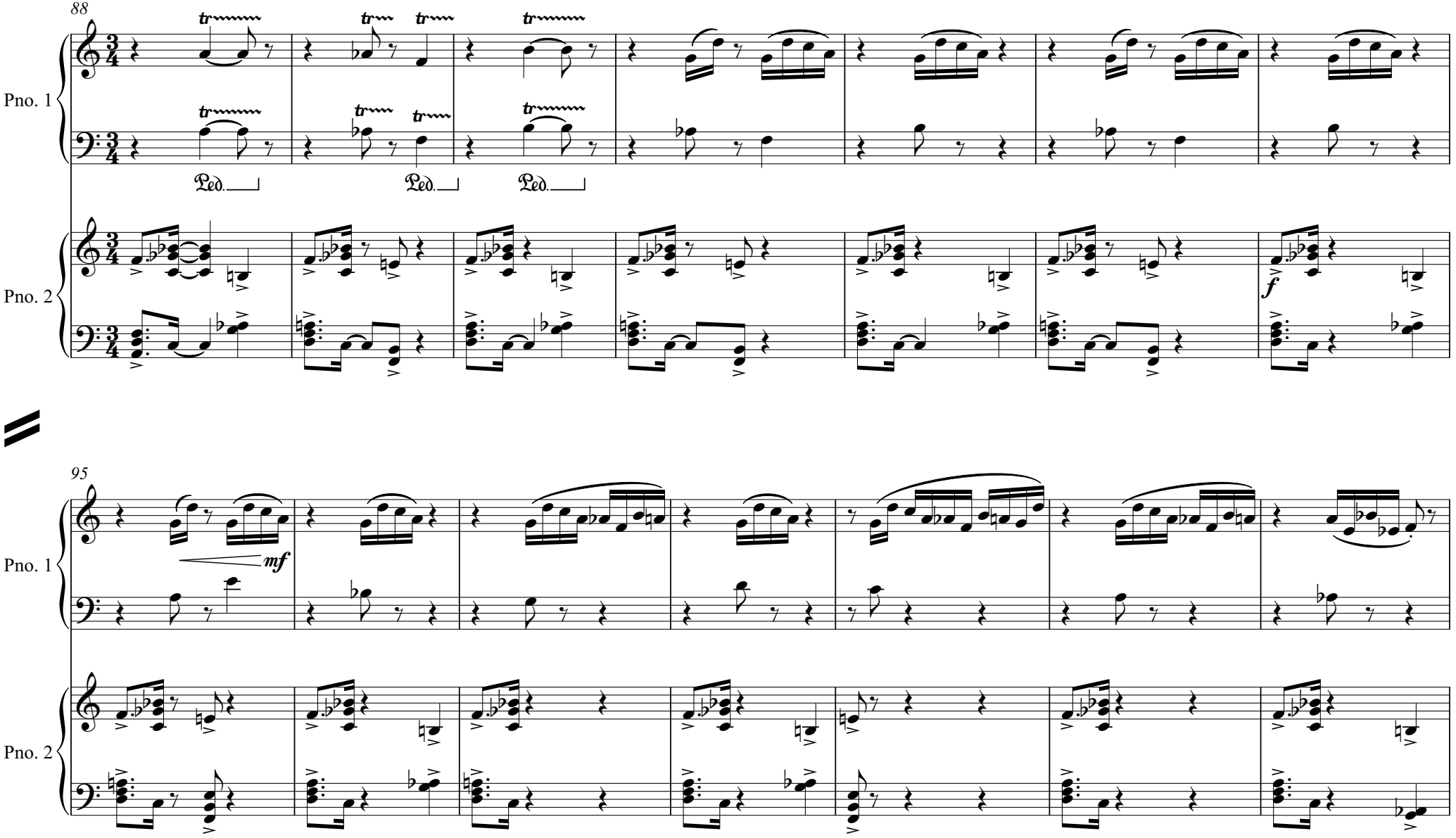

F
Hit strings with palm, close to hammers
(roughly spread palm over this area, need not be exact)
Strike between this area with knuckles
8
2 secs
2 secs
2 secs
2 secs
1 sec
1 sec
1 sec
1 sec
Pno. 1
mf
Ped.
F
2 secs
2 secs
2 secs
2 secs
1 sec
1 sec
1 sec
1 sec
Pno. 2
mp
G
♩= 116
(knuckles)
9
Pluck with finger
Pno. 1
mf
Ped.
G
♩= 116
Pno. 2
mf

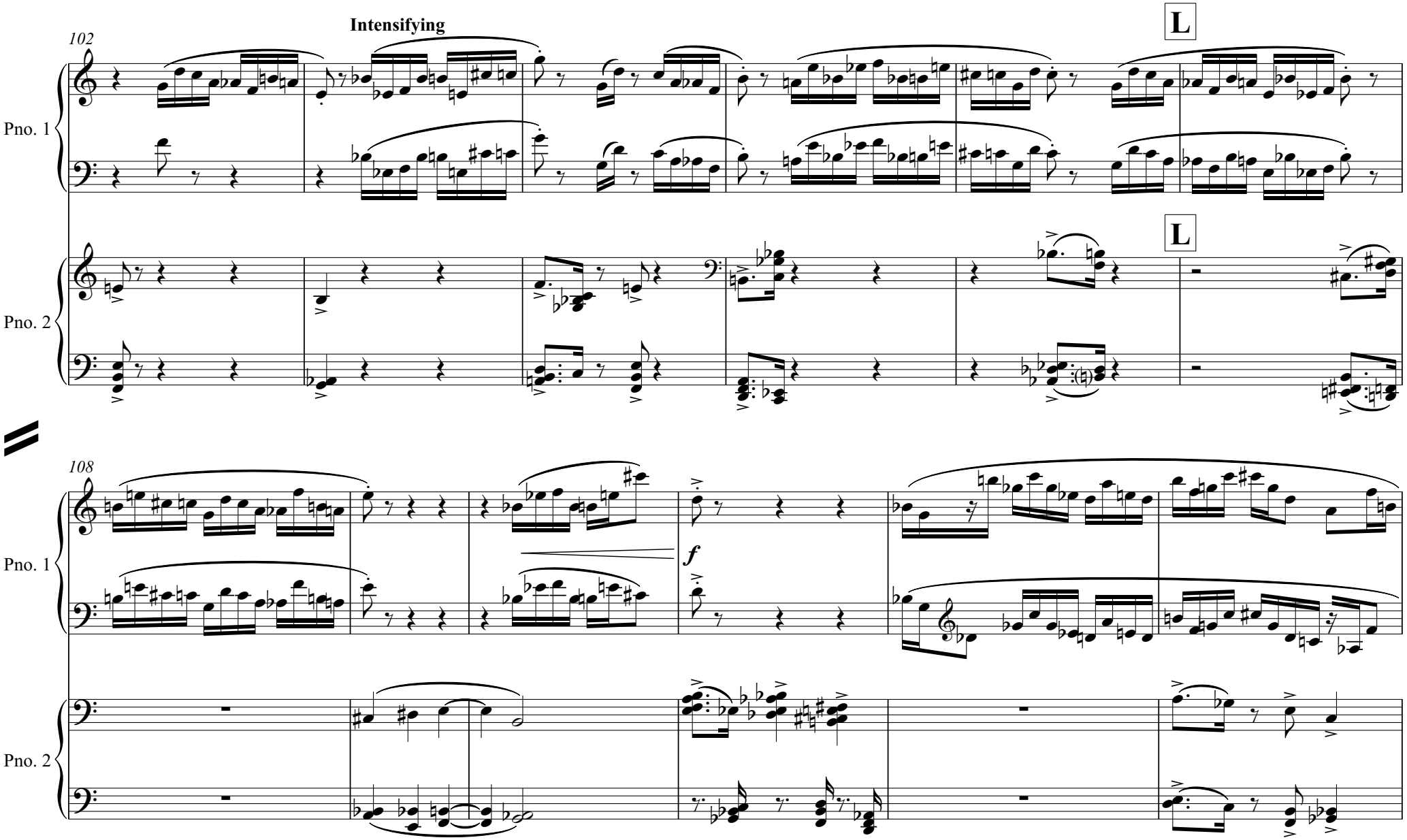

14
H
Strike with knuckles
Plectrum
Pno. 1
Pno. 2
ff
mf
fff
23

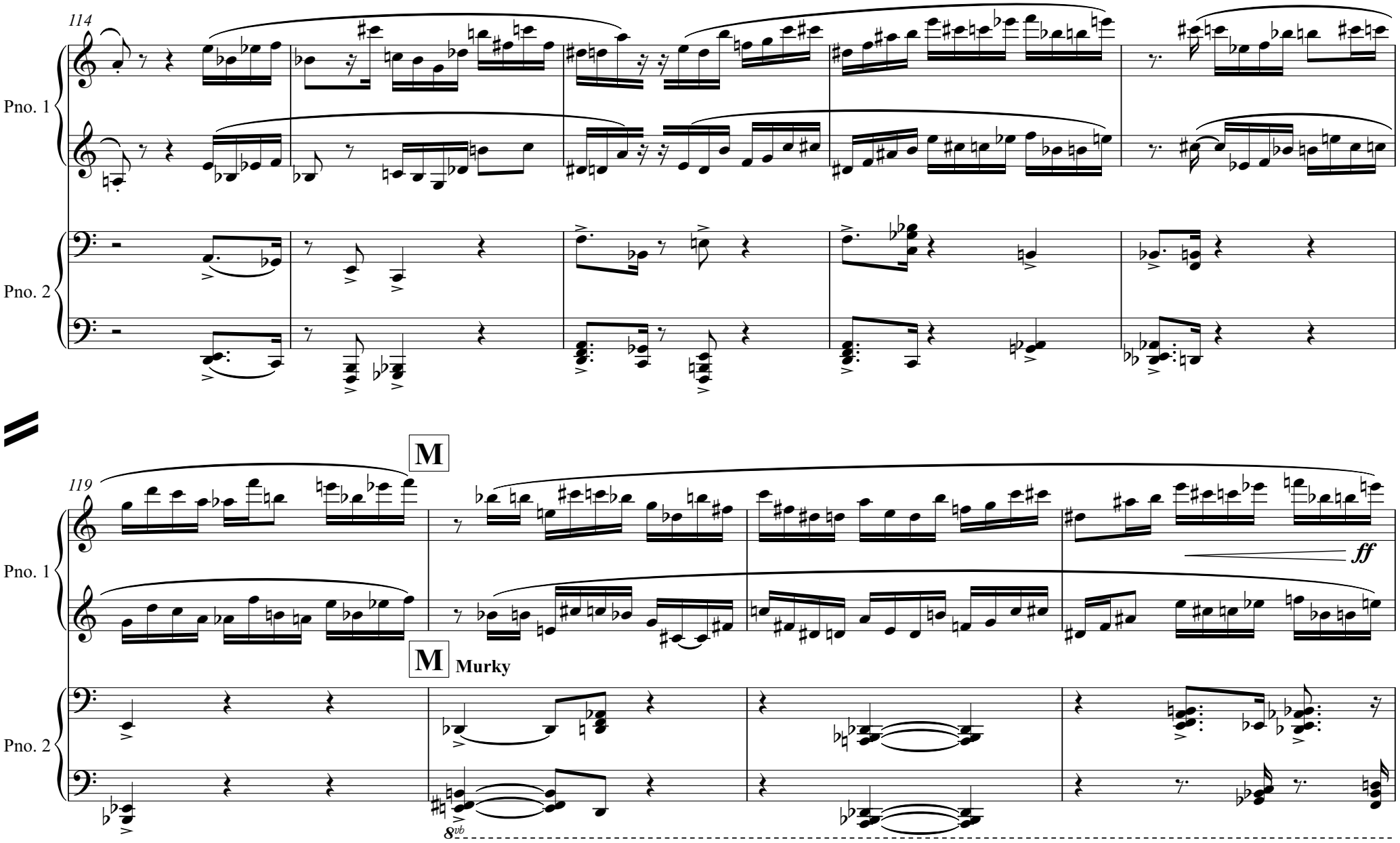

35
I Agitated
ordinario
marcato
Pno. 1
Pno. 2
sempre f
marcato
44

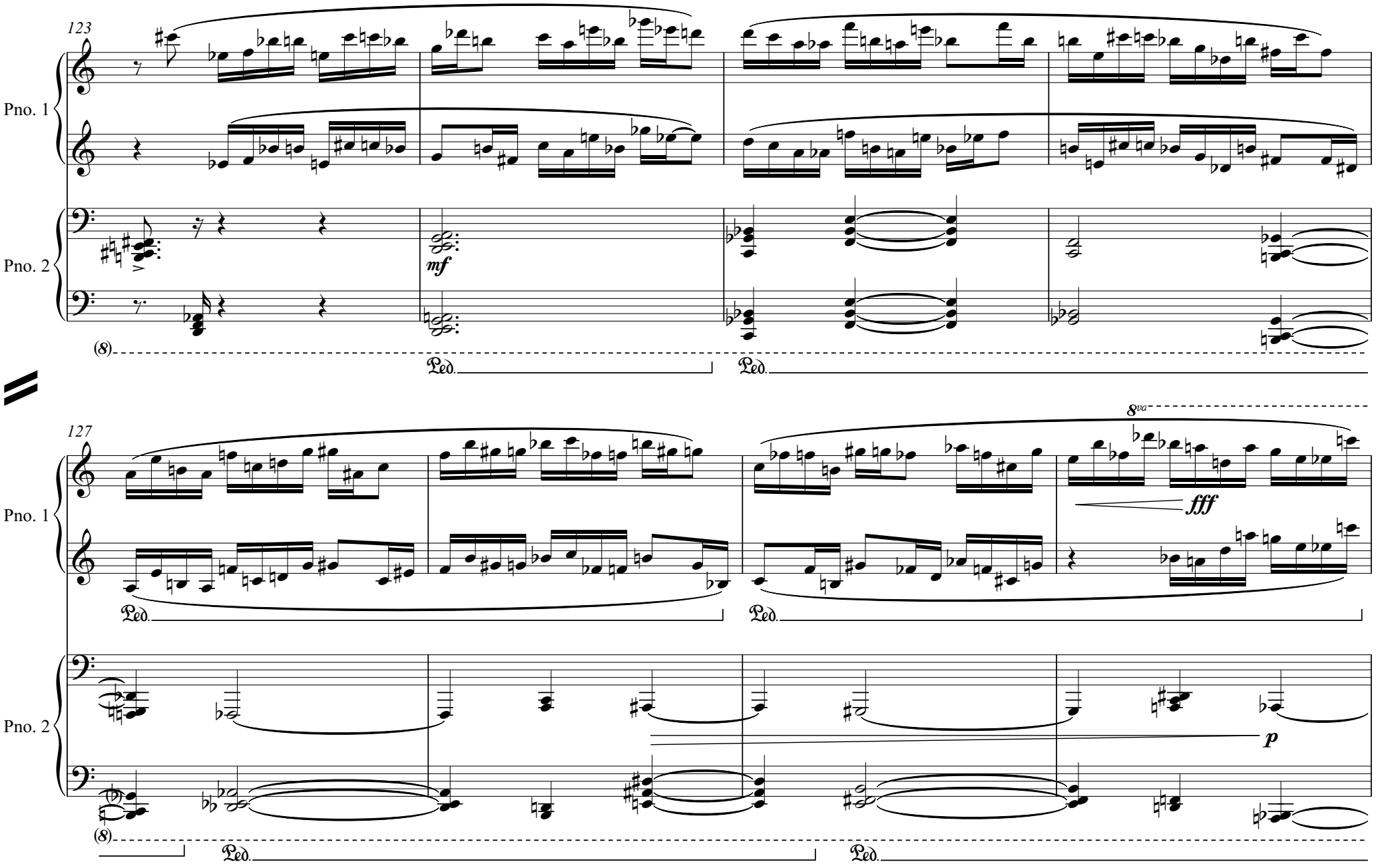

53
Pno. 1
Pno. 2
63
J Swaggering
Pno. 1
J Swaggering
Pno. 2

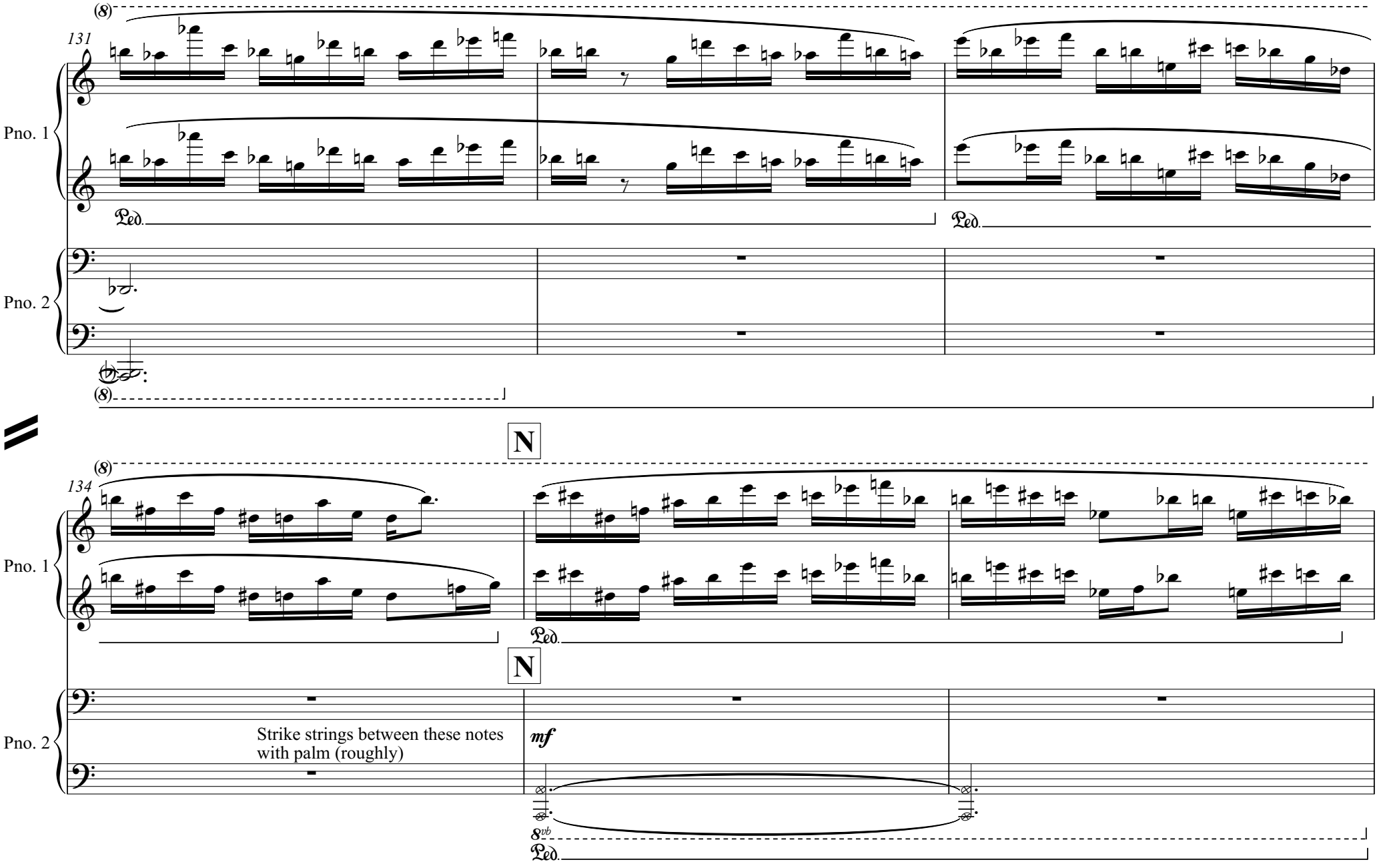

71
Pno. 1
Pno. 2
K
K
ff
mf
mf
ff
p
Ped.
79
mp

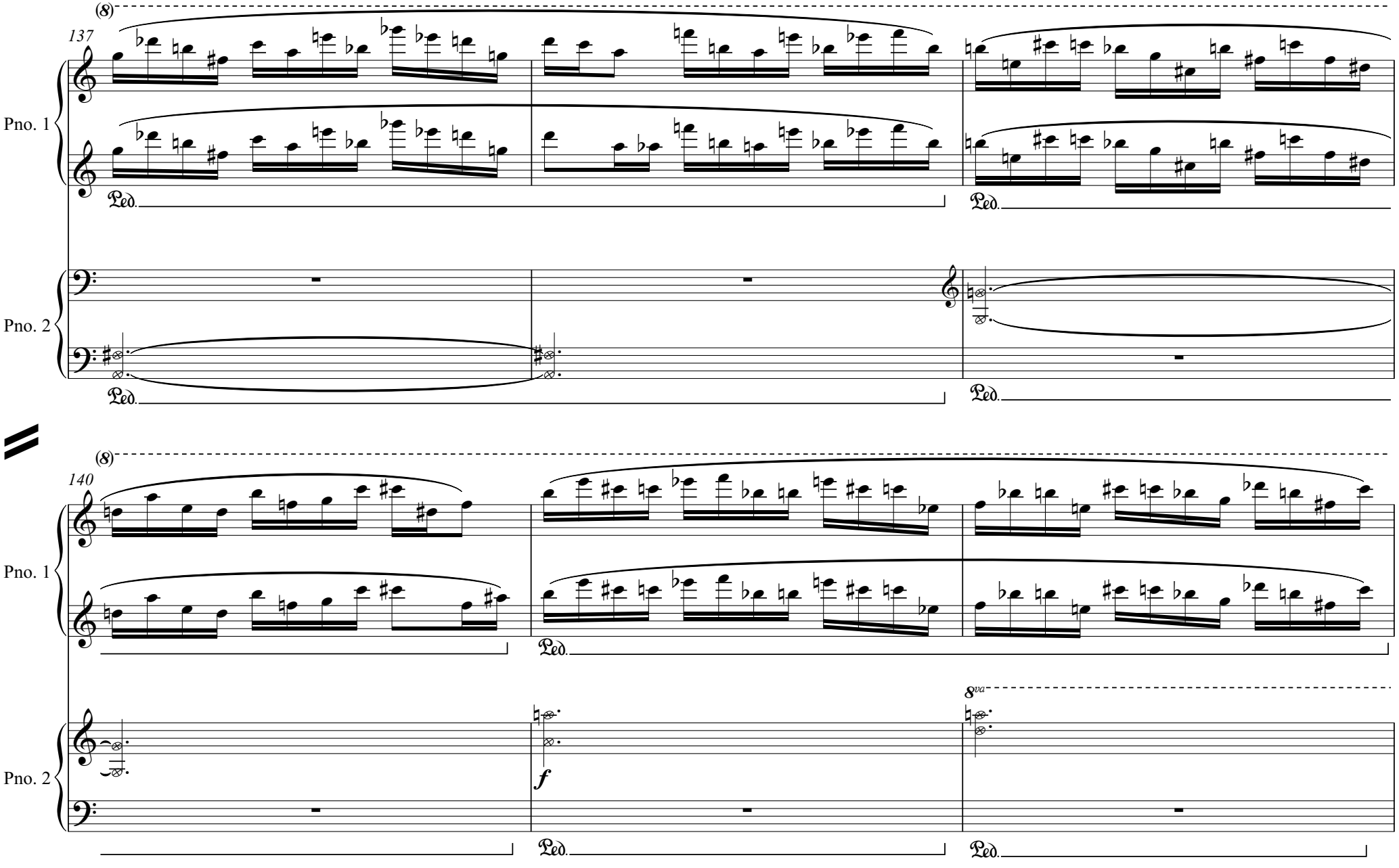

88
Pno. 1
Pno. 2
Ped.
Ped.
Ped.
f
95
Pno. 1
mf
Pno. 2

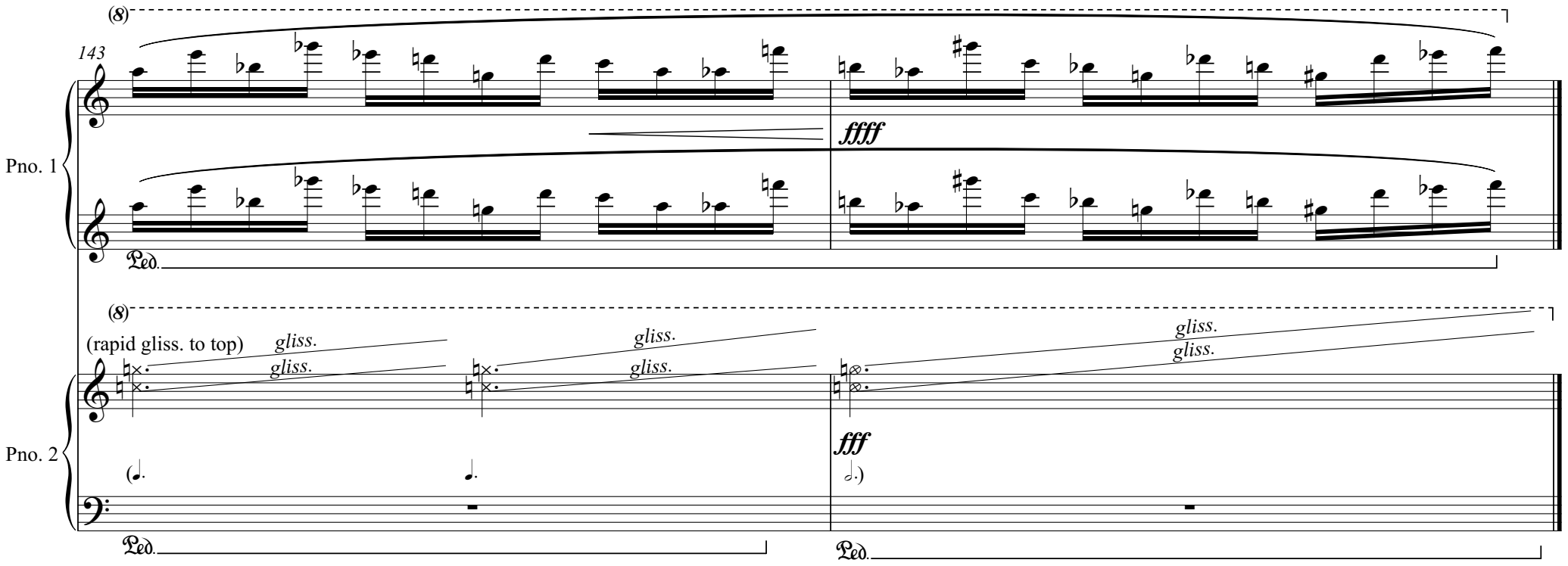

Intensifying
102
L
L
Pno. 1
Pno. 2
108
f
Pno. 1
Pno. 2


114
Pno. 1
Pno. 2
119
M
M
Murky
ff
8vb


123
Pno. 1
Pno. 2
mf
(8)
Ped.
Ped.
127
8va
fff
p
(8)
Ped.
Ped.


131
Pno. 1
Pno. 2
Ped.
Ped.
N
134
Pno. 1
Pno. 2
Ped.
N
Strike strings between these notes
with palm (roughly)
mf
8vb
Ped.


137
Pno. 1
Pno. 2
Ped.
140
8va
f


143
(8)
ffff
Pno. 1
Ped.
(8)
(rapid gliss. to top)
gliss.
gliss.
gliss.
gliss.
gliss.
gliss.
fff
Pno. 2
Ped.
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

Helen Papaioannou

Visceral, turbulent
Sustain or allow all chords to ring until next entry (unless marked by ')

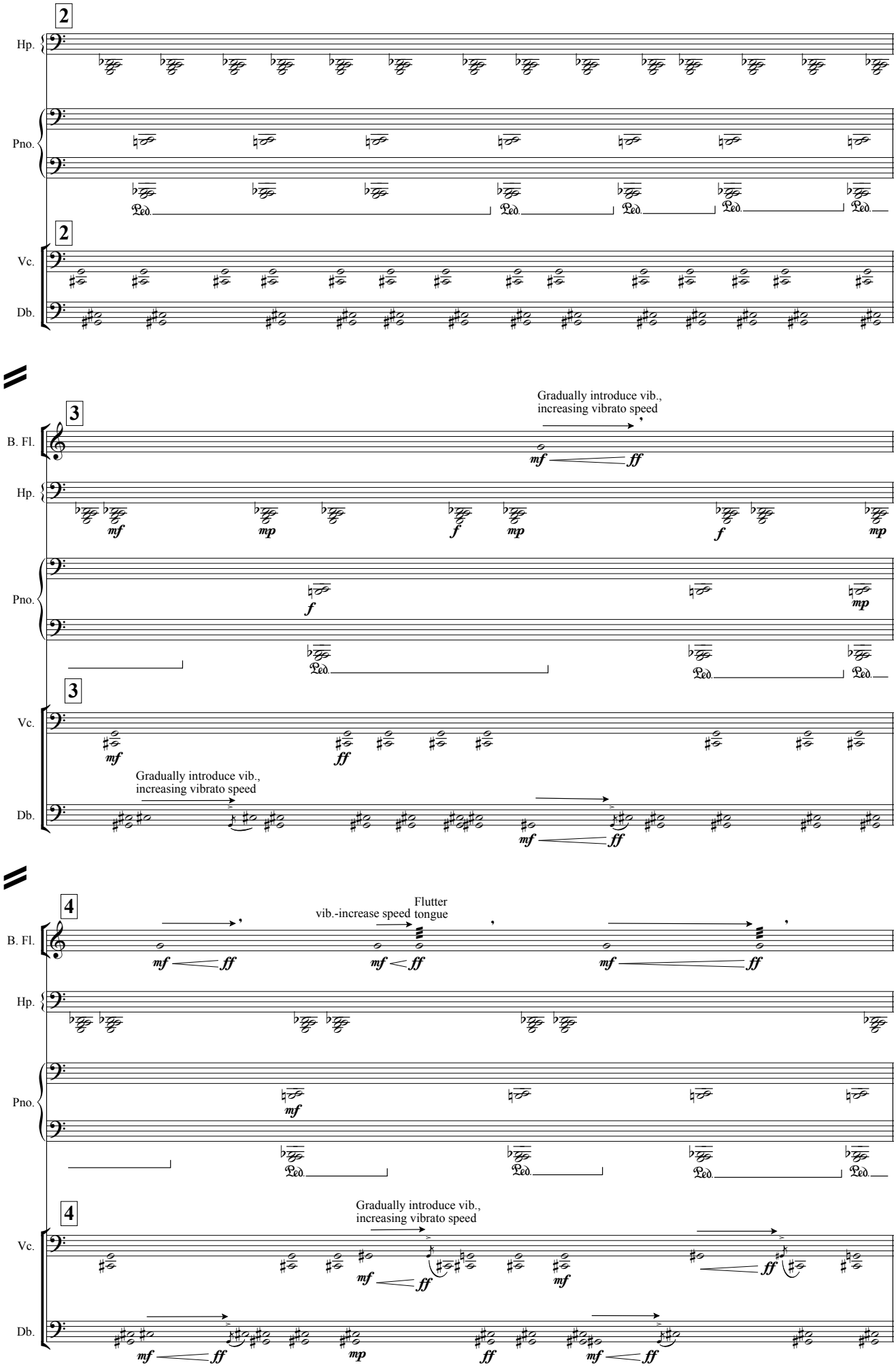
One system = approx. 6 secs

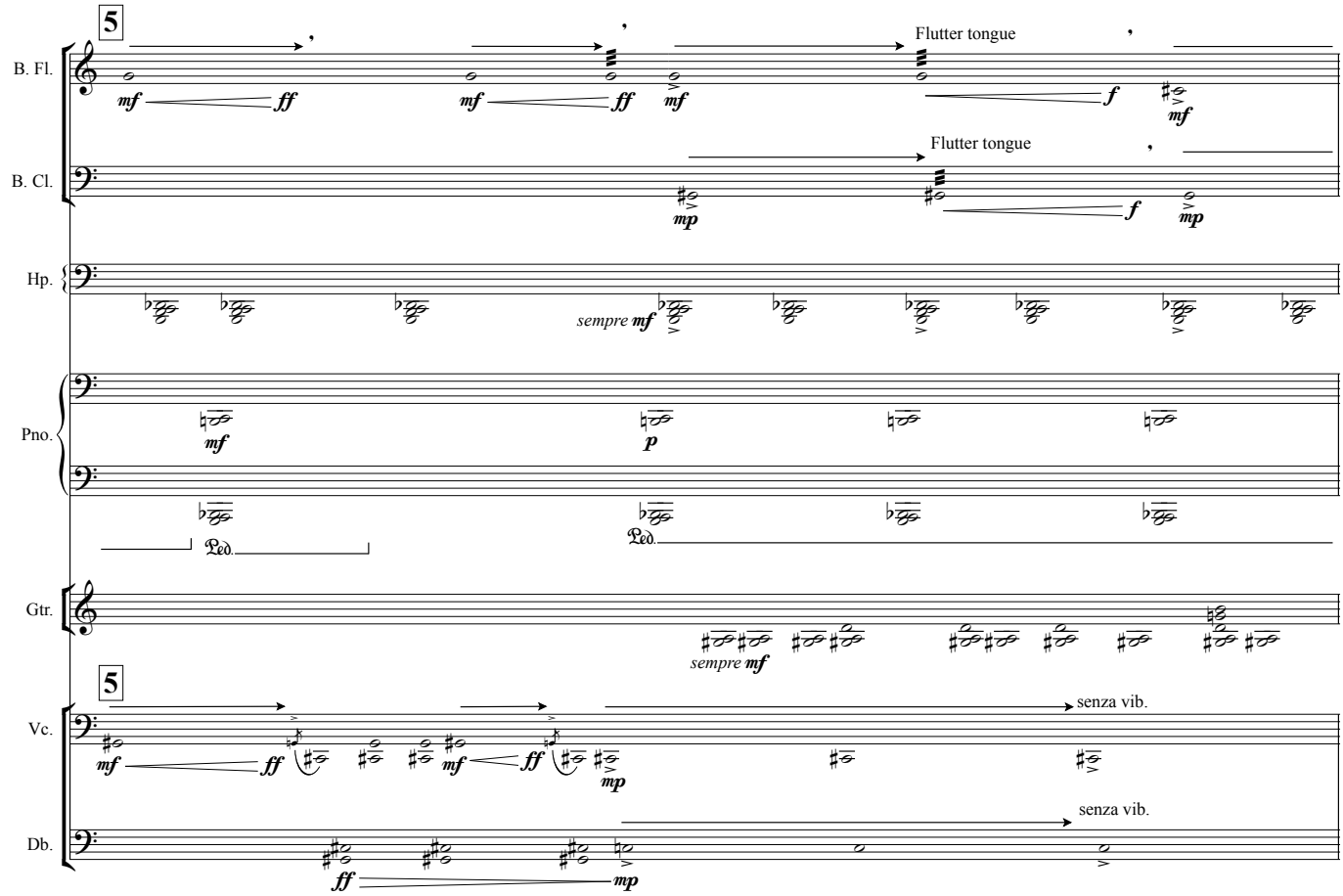
Bass Flute
Oboe
Bass Clarinet in B♭
allow to fully resonate
To Mar.
Bass Drum
ffff
C, D♭, E, F, G, A♭ B
Harp
ffff
∗ Gliss. on piano strings
normale
Piano
ffff
gliss.
loco
Ped.
Ped.
Guitar
Mandolin

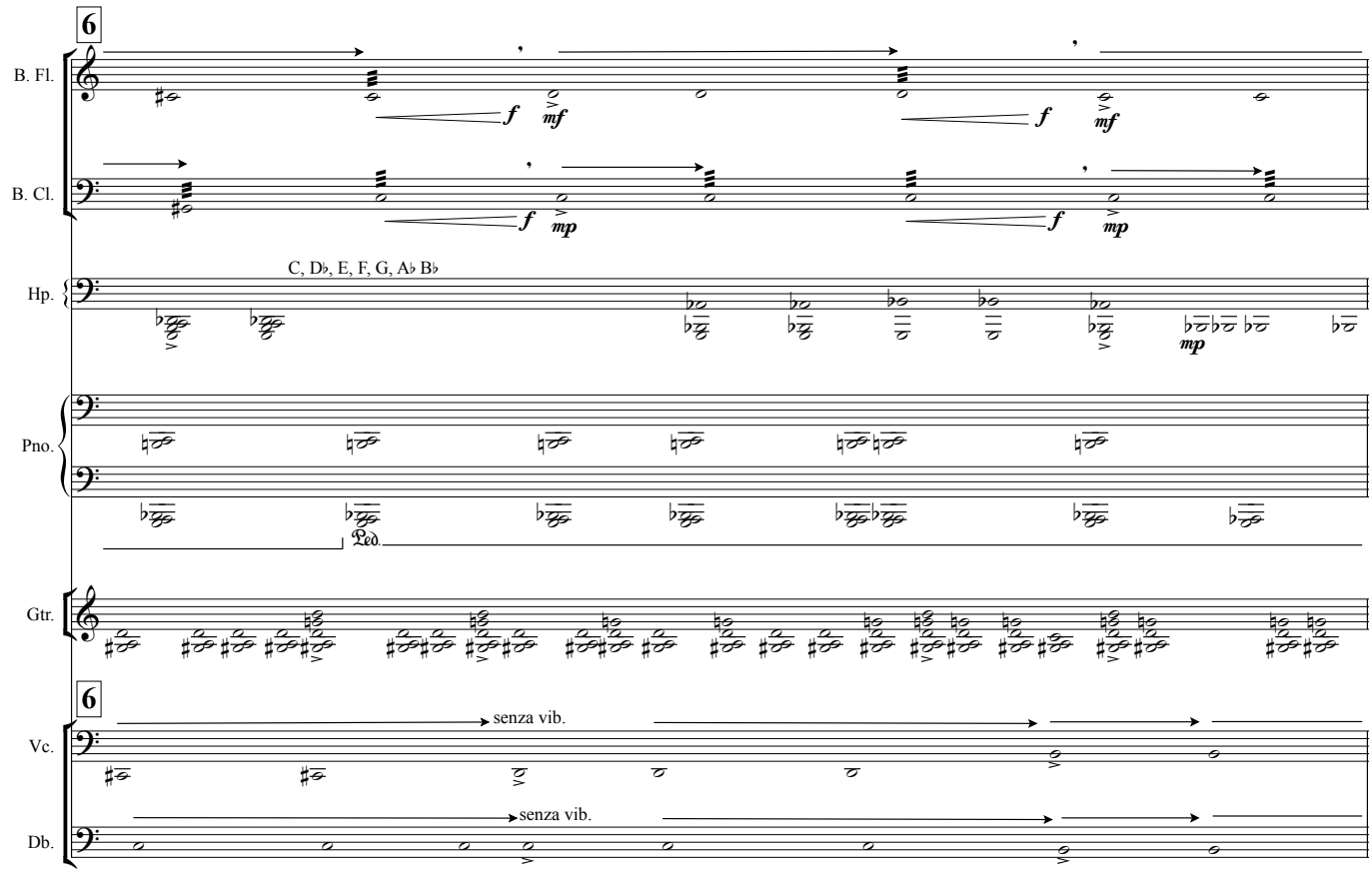
Visceral, turbulent
One system = approx. 6 secs
Sustain or allow all chords to ring until next entry (unless marked by ')

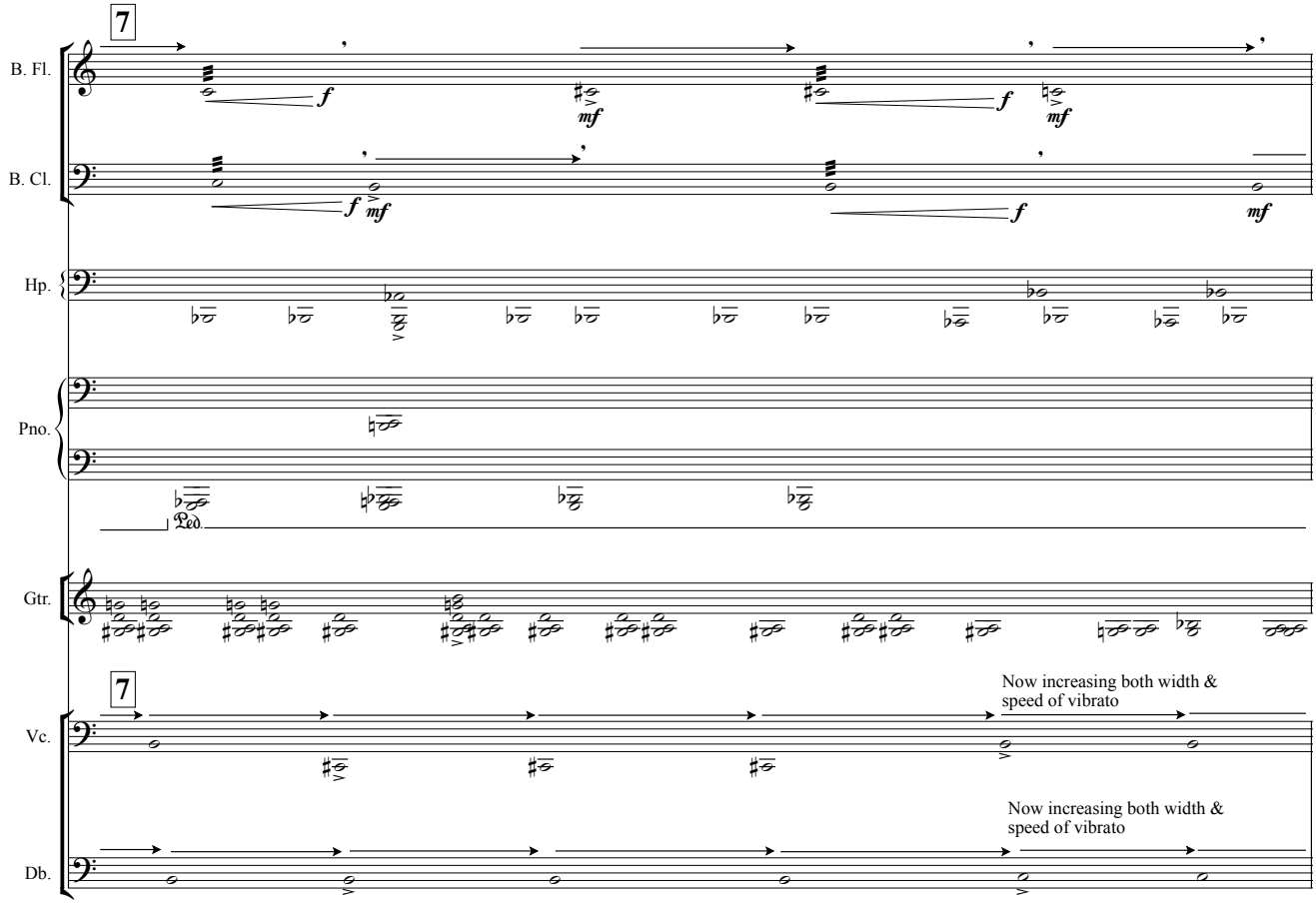
Violin
Viola
Violoncello
ffff
Double Bass
ffff

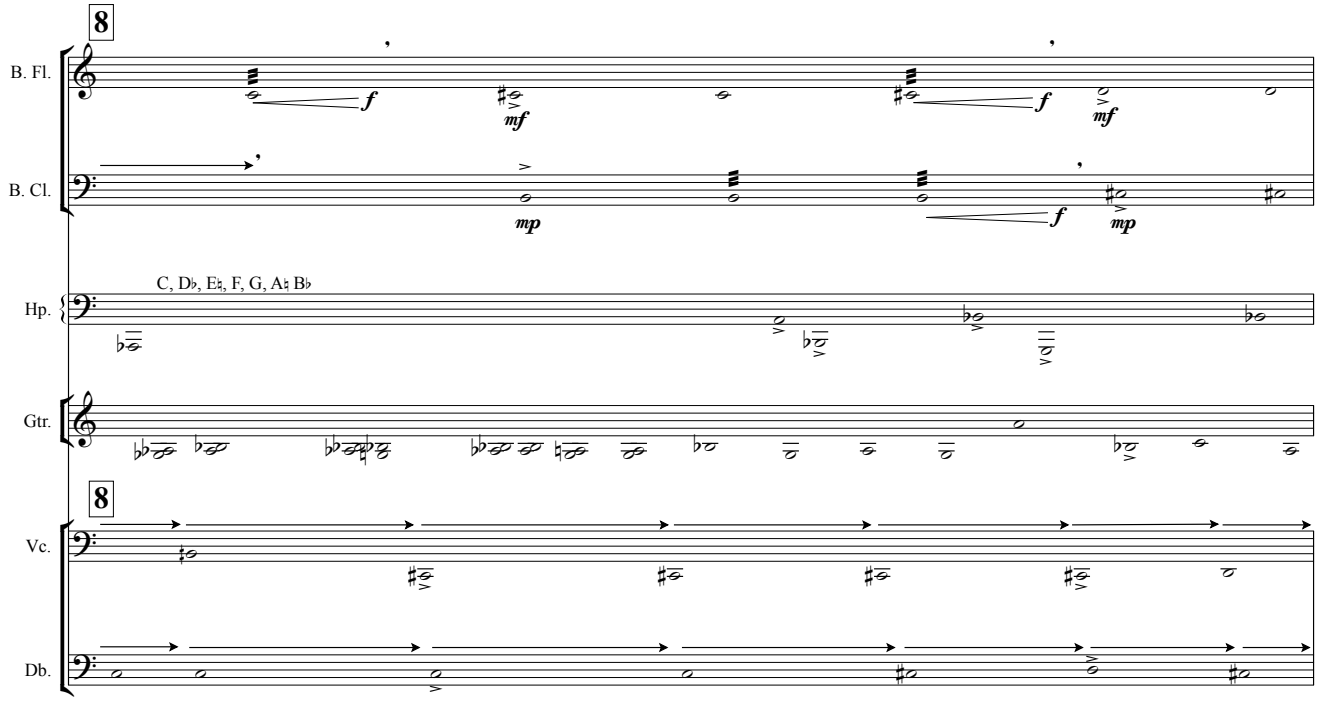
1
Hp.
Pno.
Ped.
Ped.
1
Vc.
Db.

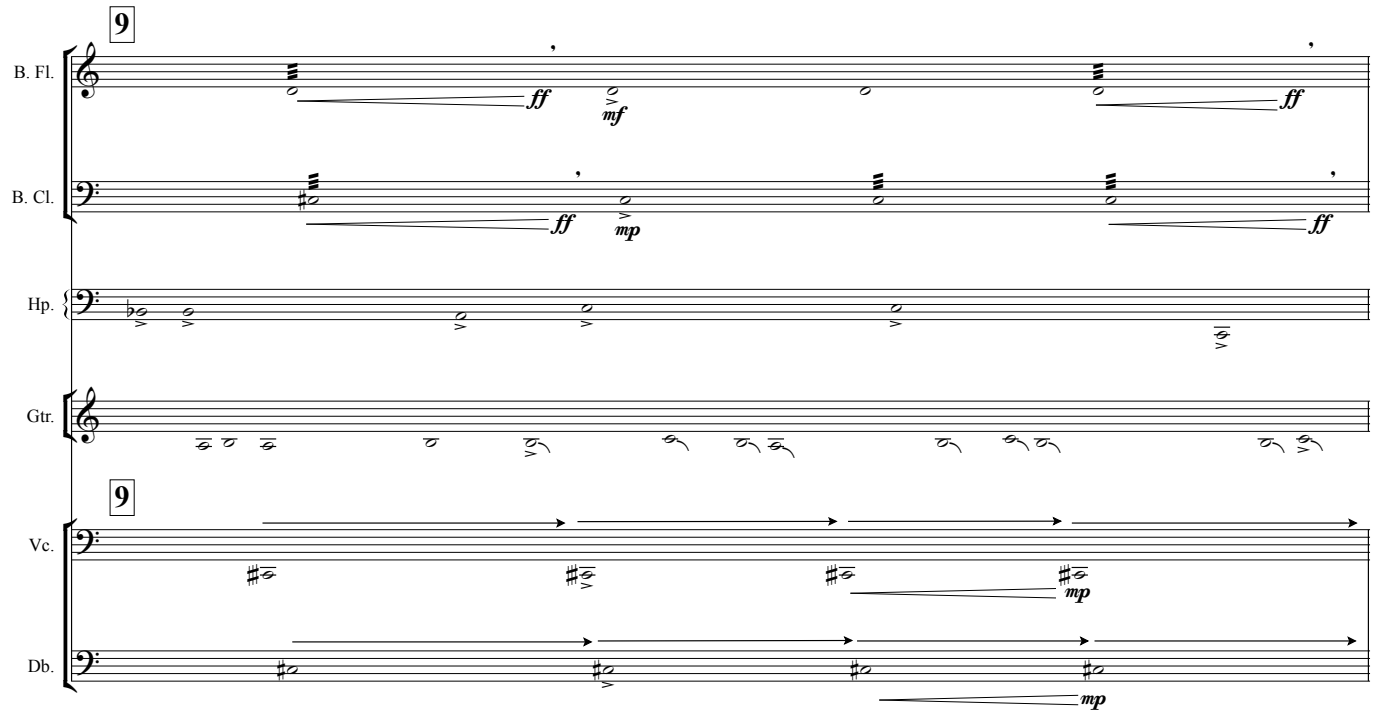

2
Hp.
Pno.
Ped.
2
Vc.
Db.
3
B. Fl.
Gradually introduce vib., increasing vibrato speed
mf
ff
Hp.
mf
mp
f
mp
f
mp
Pno.
f
mp
Ped.
Ped.
3
Vc.
mf
ff
Gradually introduce vib., increasing vibrato speed
Db.
mf
ff
4
B. Fl.
Flutter
vib.-increase speed tongue
mf
ff
mf
ff
mf
ff
Hp.
Pno.
mf
Ped.
Ped.
Ped.
4
Gradually introduce vib., increasing vibrato speed
Vc.
mf
ff
mf
ff
Db.
mf
ff
mp
ff
mf
ff

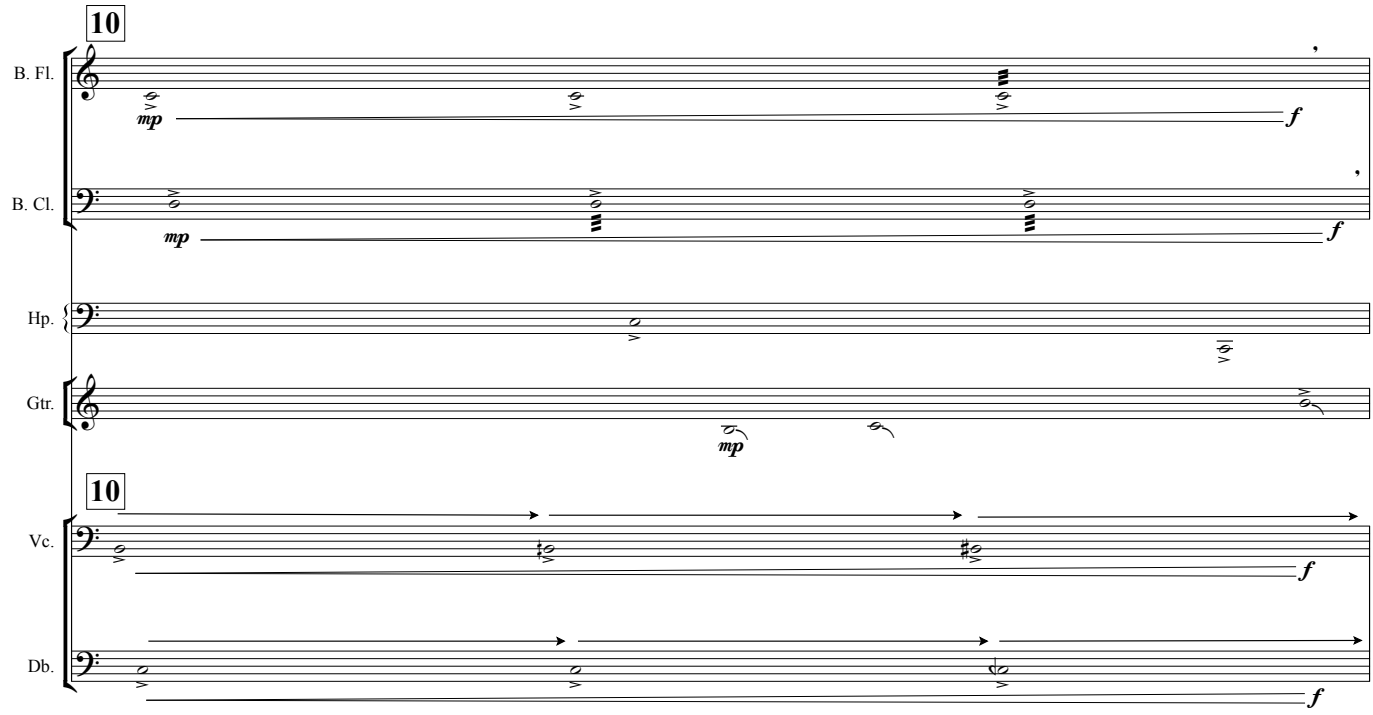

5
B. Fl.
B. Cl.
Hp.
Pno.
Gtr.
Vc.
Db.
Flutter tongue
Flutter tongue
sempre mf
sempre mf
senza vib.
senza vib.
Ped.
Ped.

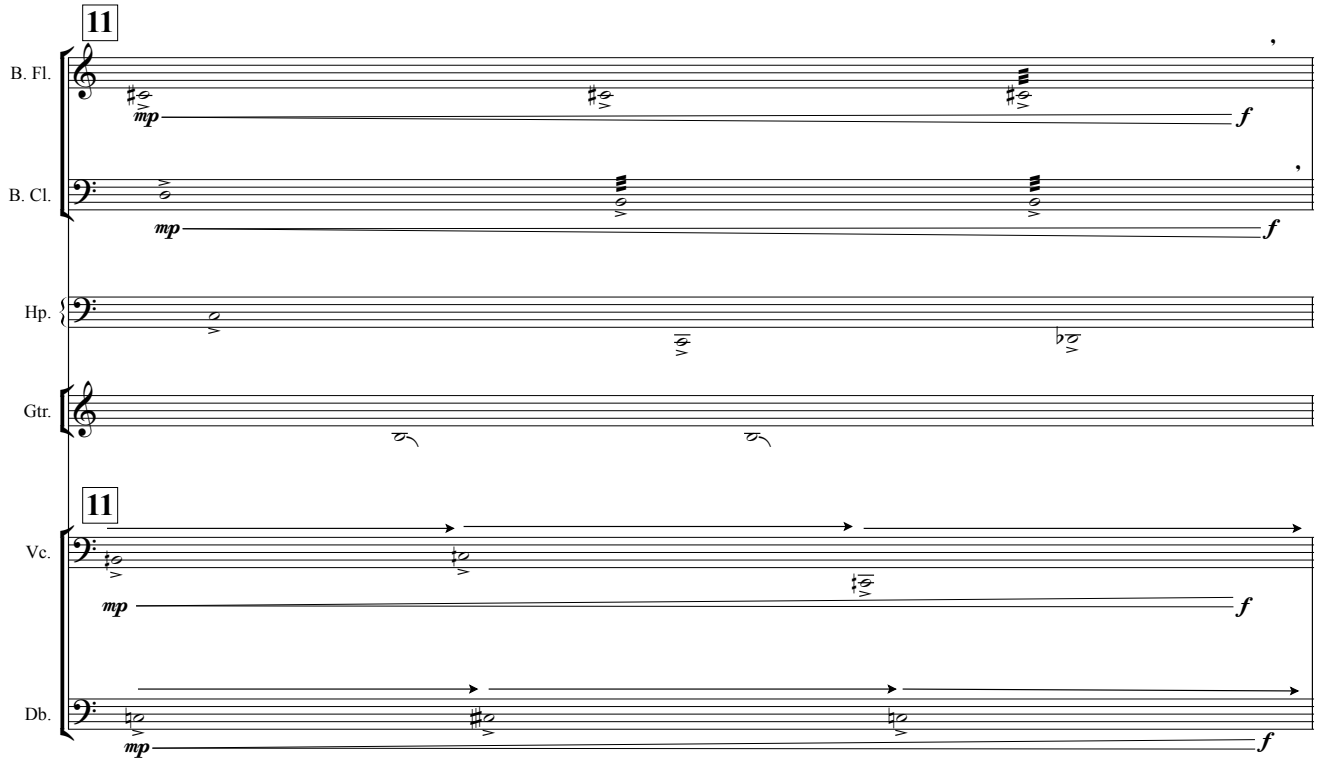

6
B. Fl.
B. Cl.
Hp.
Pno.
Gtr.
Vc.
Db.
C, D♭, E, F, G, A♭ B♭
senza vib.
senza vib.
Ped.

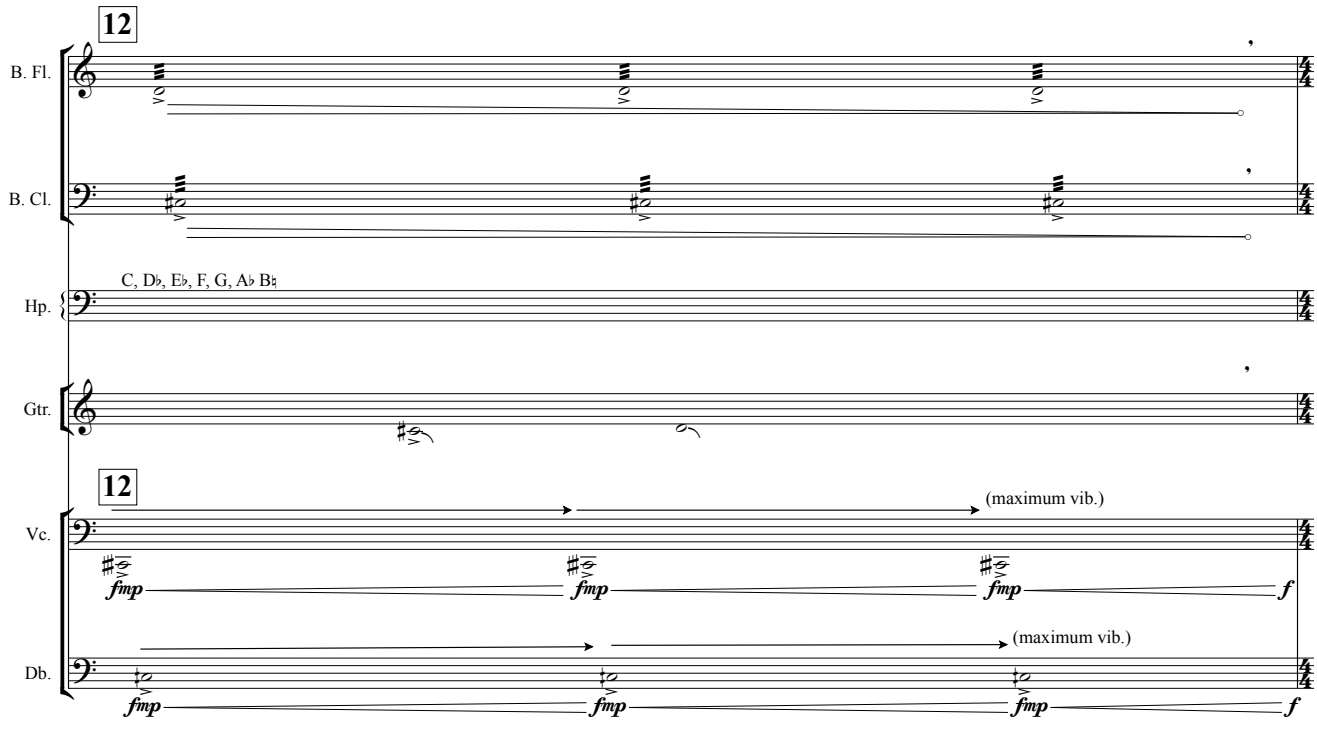

7
B. Fl.
B. Cl.
Hp.
Pno.
Gtr.
7
Vc.
Db.
Now increasing both width & speed of vibrato
Now increasing both width & speed of vibrato

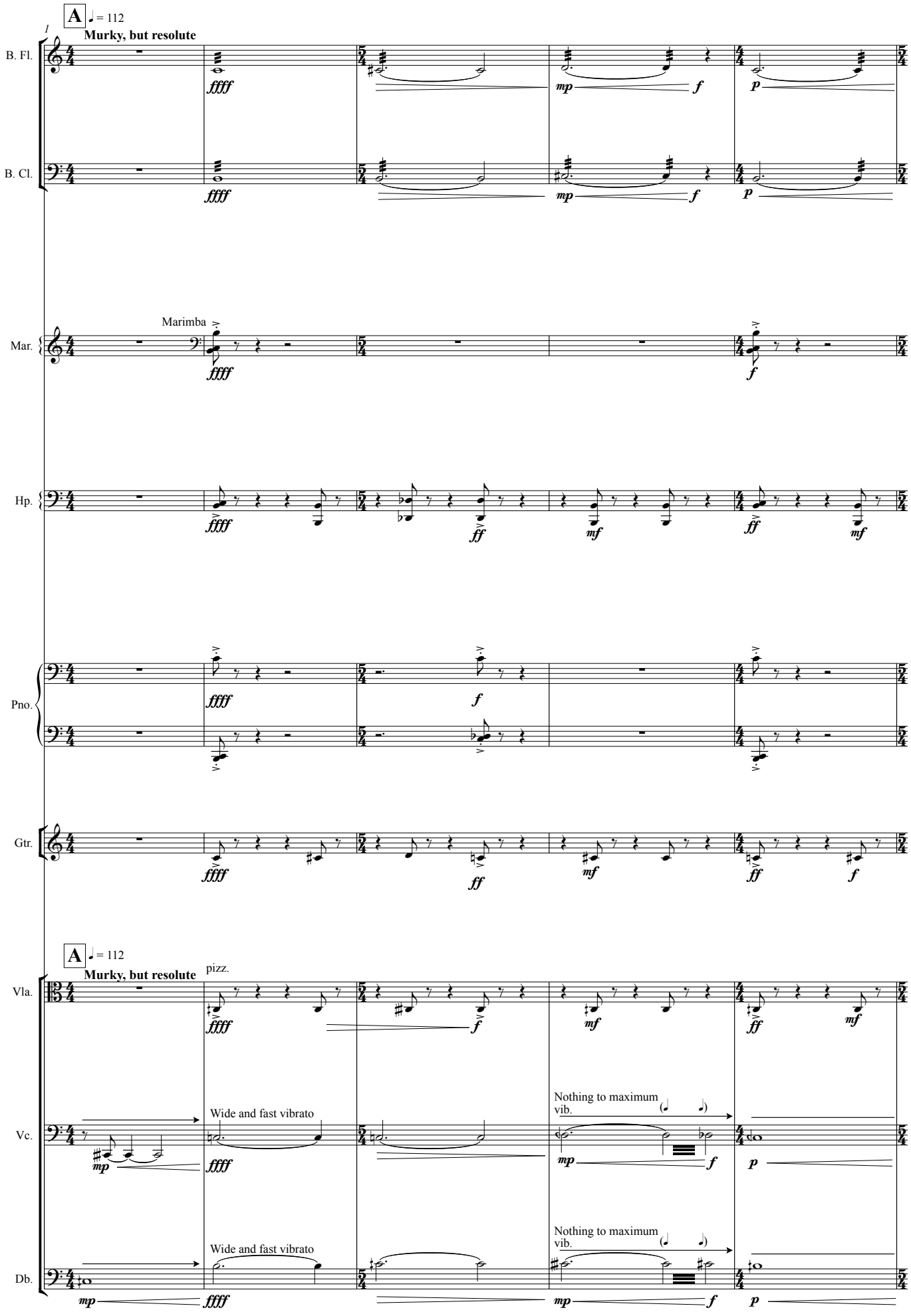

8
B. Fl.
B. Cl.
C, D♭, E♮, F, G, A♮ B♭
Hp.
Gtr.
8
Vc.
Db.

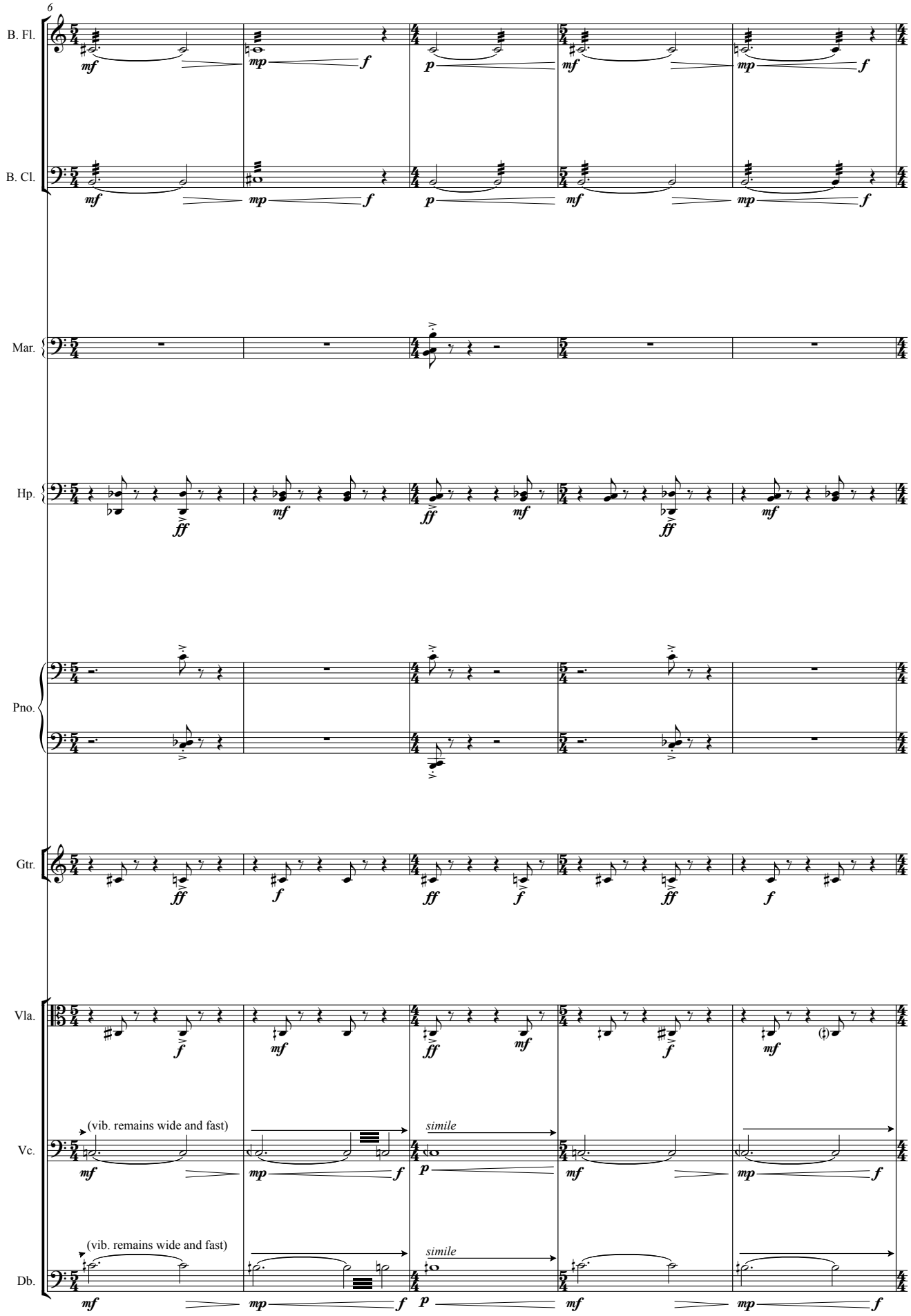

9
B. Fl.
B. Cl.
Hp.
Gtr.
9
Vc.
Db.
ff
mf
mp

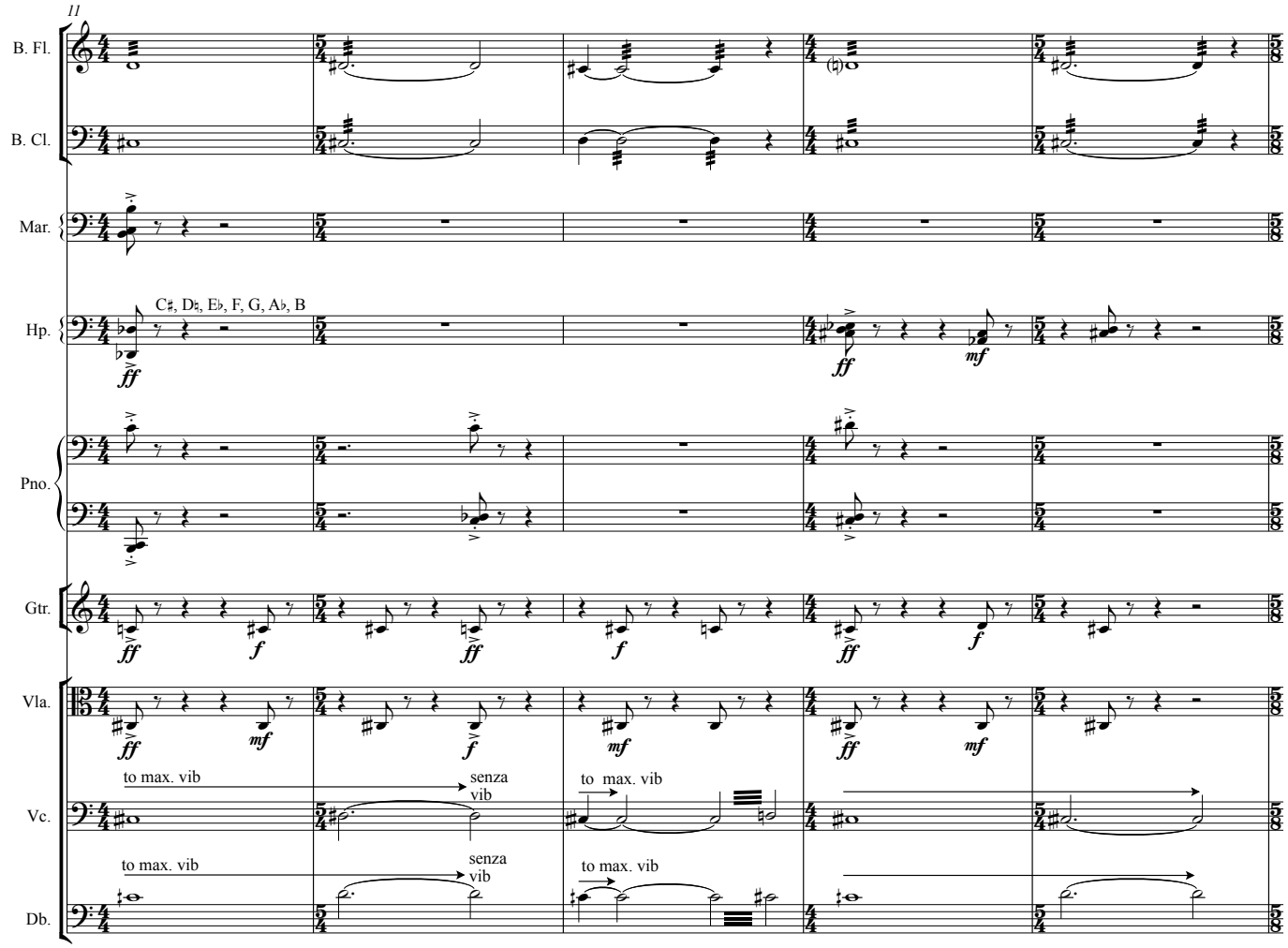

10
B. Fl.
B. Cl.
Hp.
Gtr.
10
Vc.
Db.
mp
f

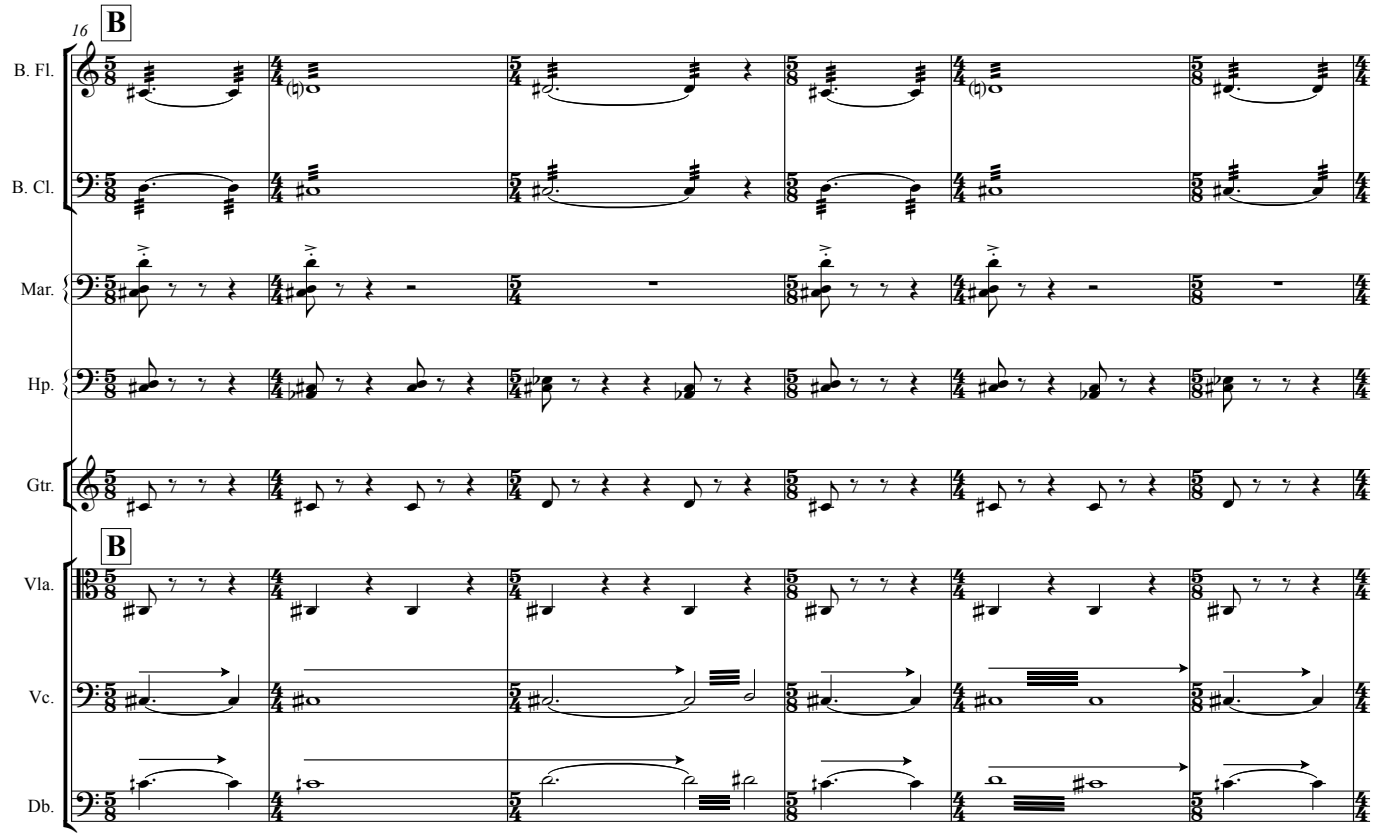

11
B. Fl.
B. Cl.
Hp.
Gtr.
11
Vc.
Db.
mp
f

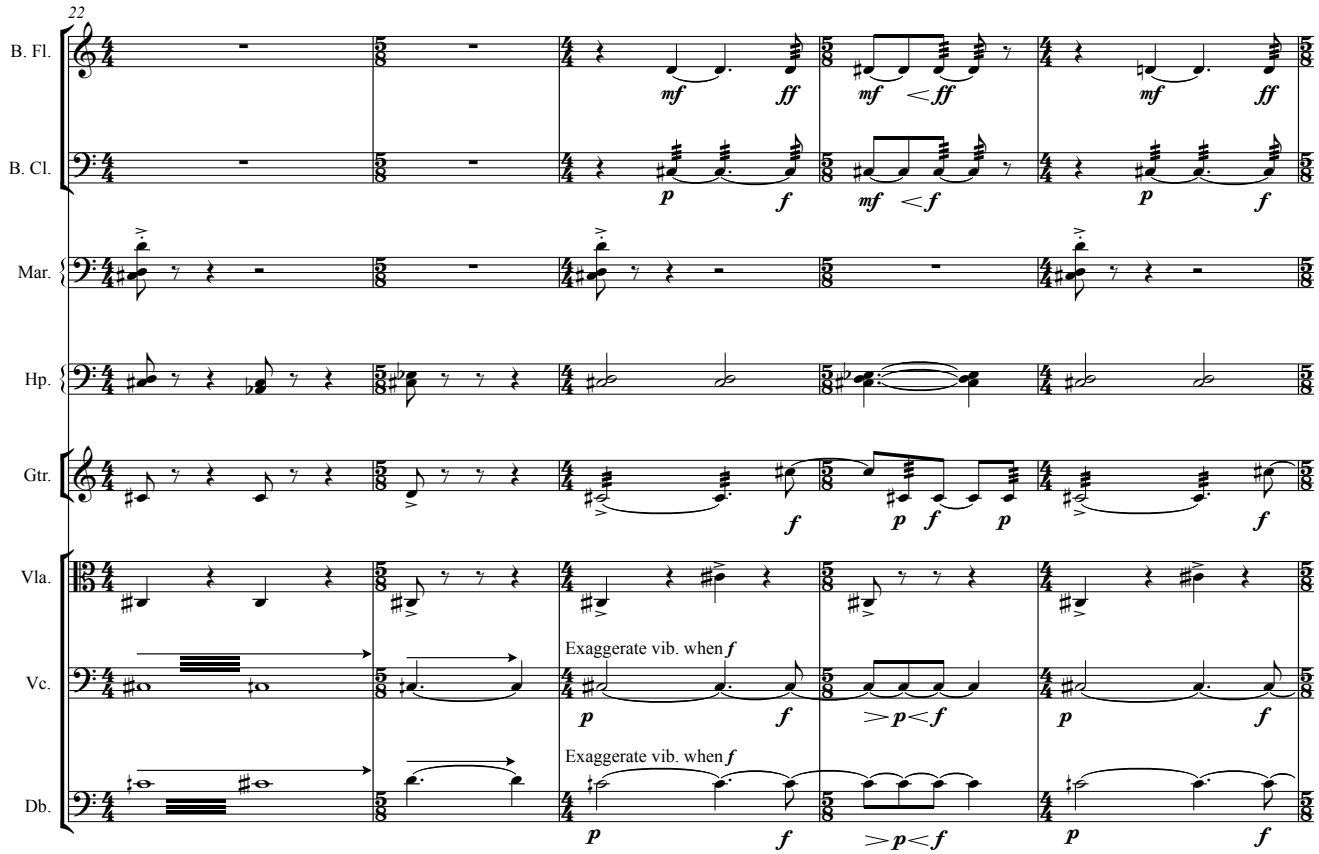

12
B. Fl.
B. Cl.
C, D♭, E♭, F, G, A♭ B♮
Hp.
Gtr.
12
(maximum vib.)
Vc.
(maximum vib.)
Db.
fmp
f

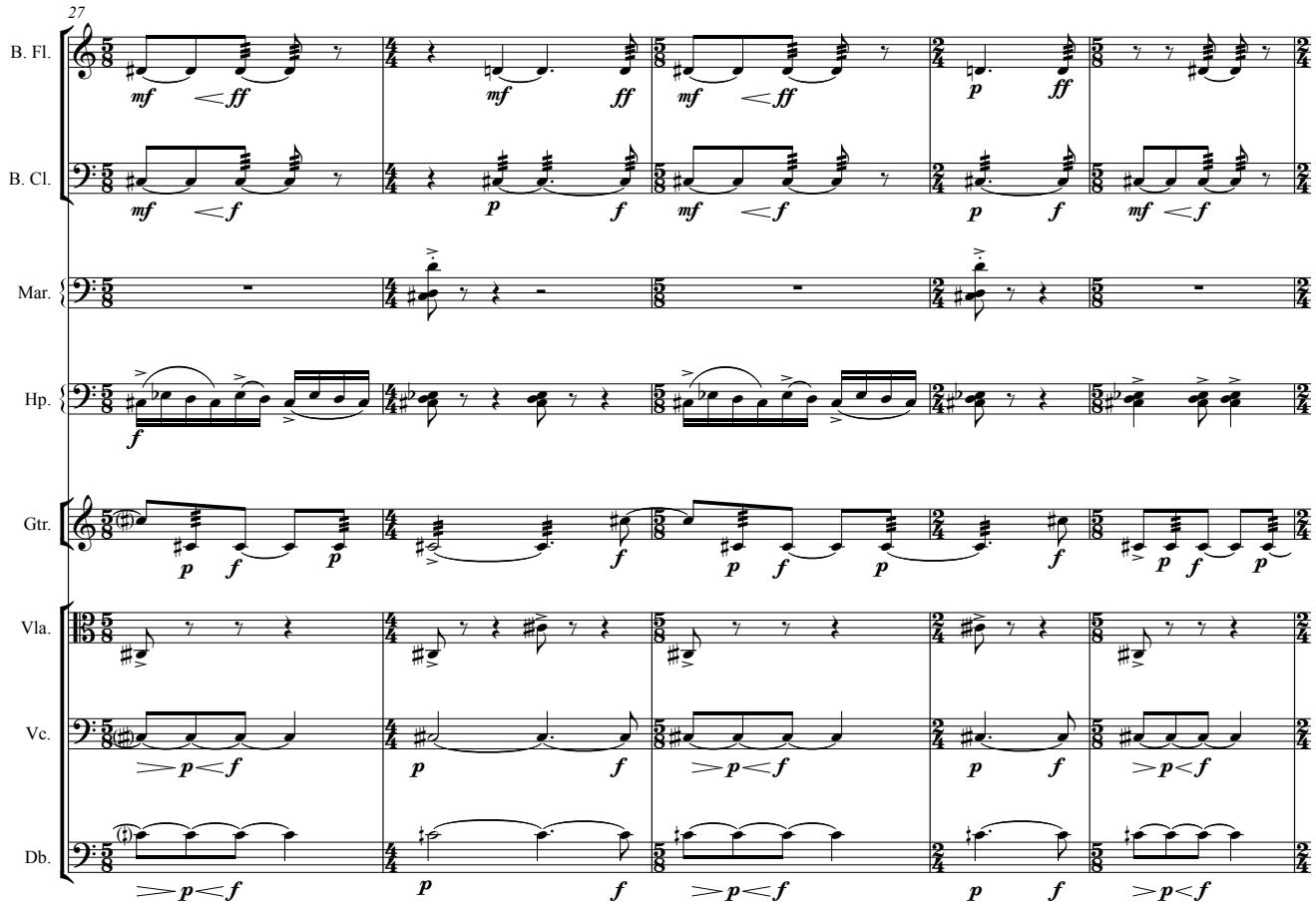

A
♩ = 112
Murky, but resolute
1
B. Fl.
B. Cl.
Marimba
Mar.
Hp.
Pno.
Gtr.
A
♩ = 112
Murky, but resolute
pizz.
Vla.
Wide and fast vibrato
Nothing to maximum vib.
Vc.
Wide and fast vibrato
Nothing to maximum vib.
Db.

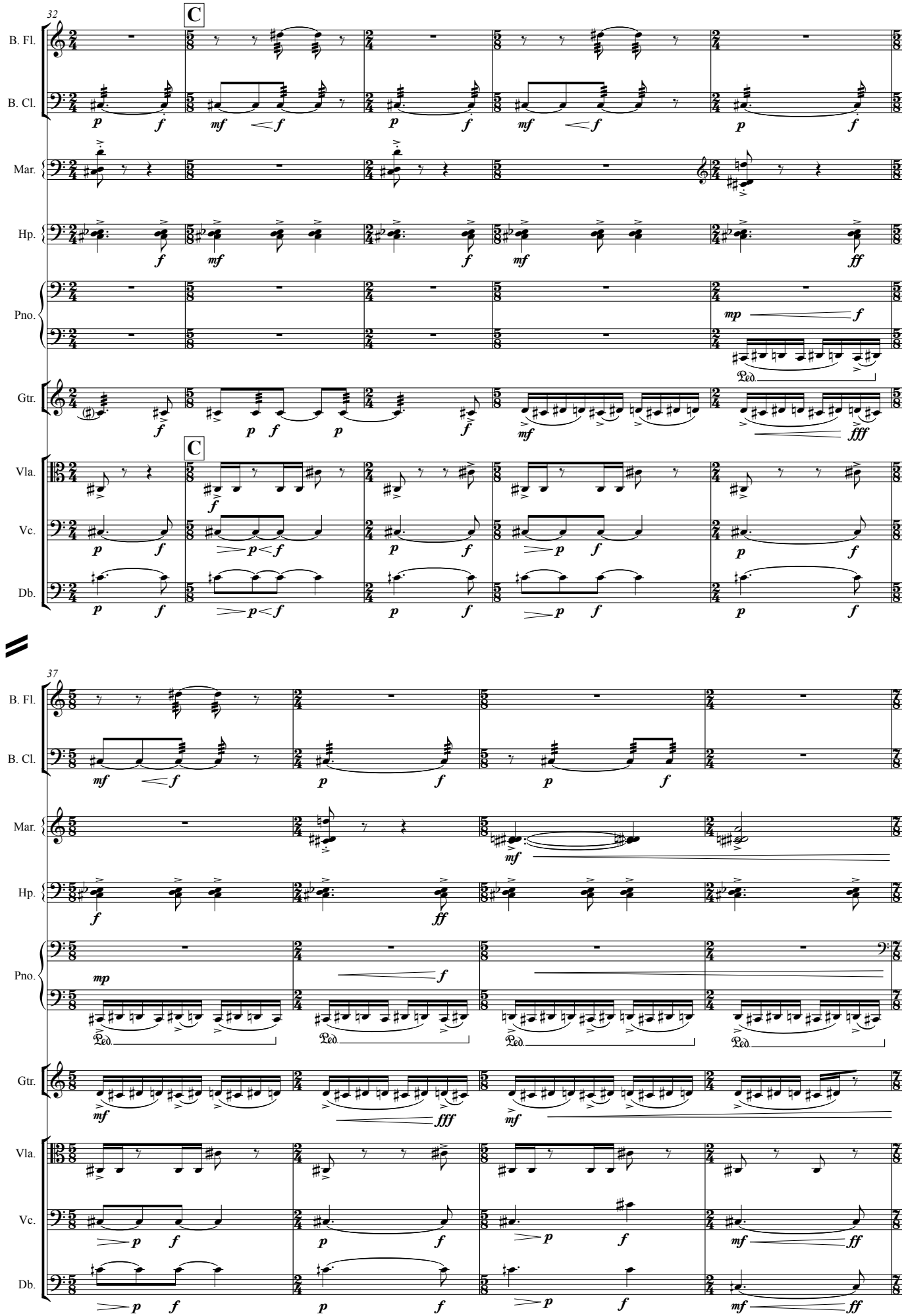

6
B. Fl.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Vla.
Vc.
Db.
(vib. remains wide and fast)
simile
(vib. remains wide and fast)
simile

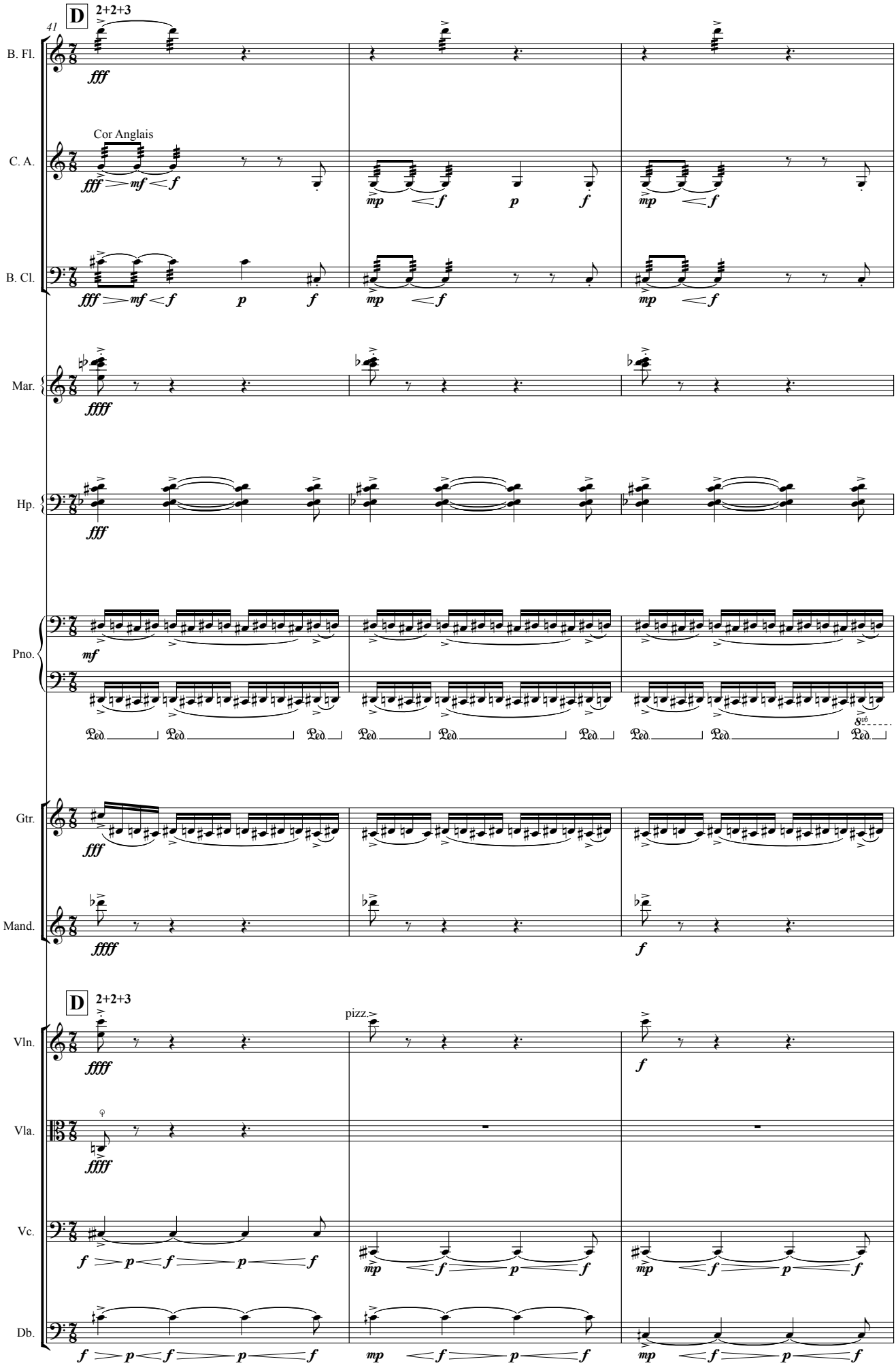

11
B. Fl.
B. Cl.
Mar.
Hp.
C♯, D♯, E♭, F, G, A♭, B
Pno.
Gtr.
Vla.
Vc.
Db.
to max. vib
senza vib
to max. vib
to max. vib
senza vib
to max. vib

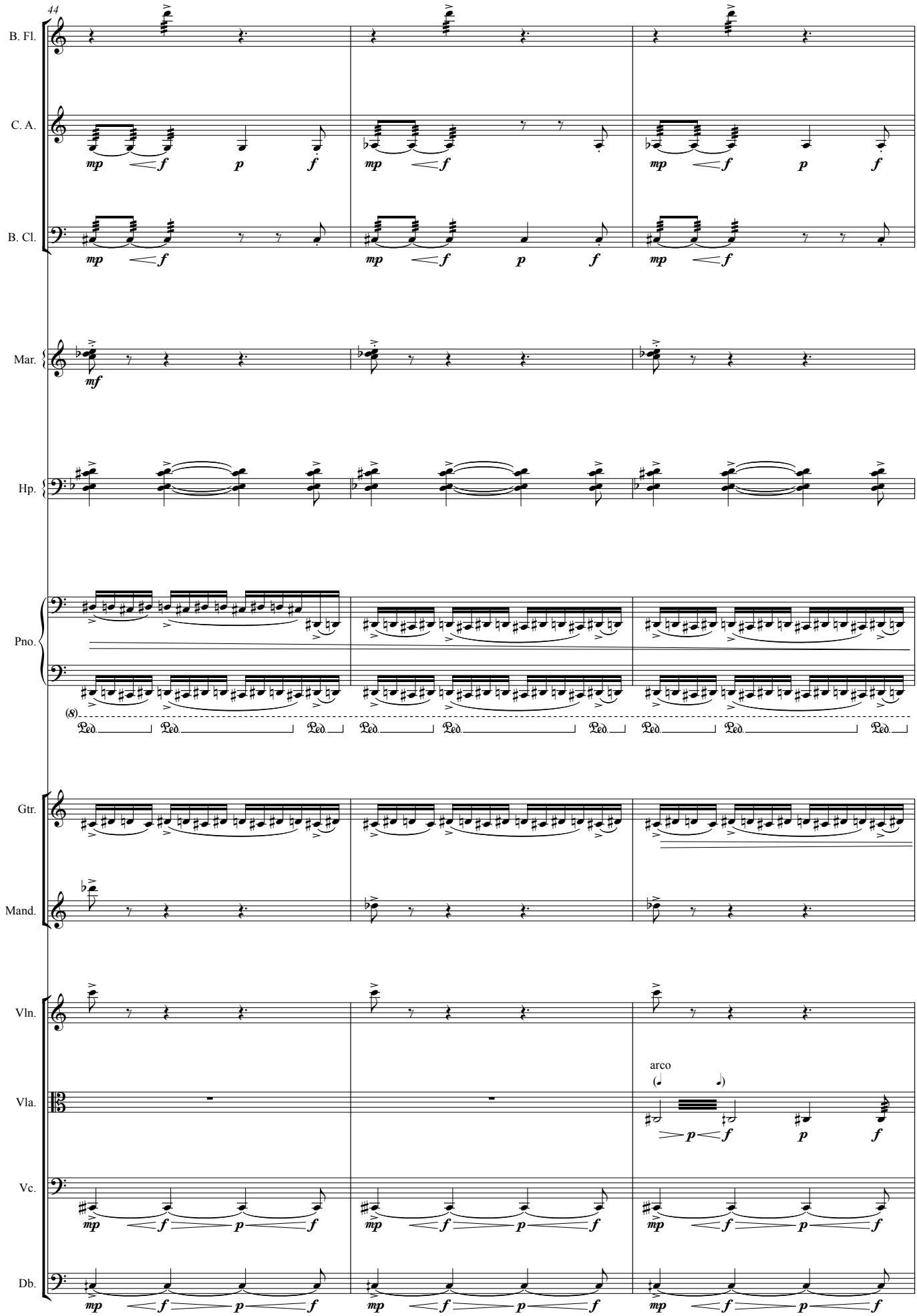

16
B
B. Fl.
B. Cl.
Mar.
Hp.
Gtr.
B
Vla.
Vc.
Db.

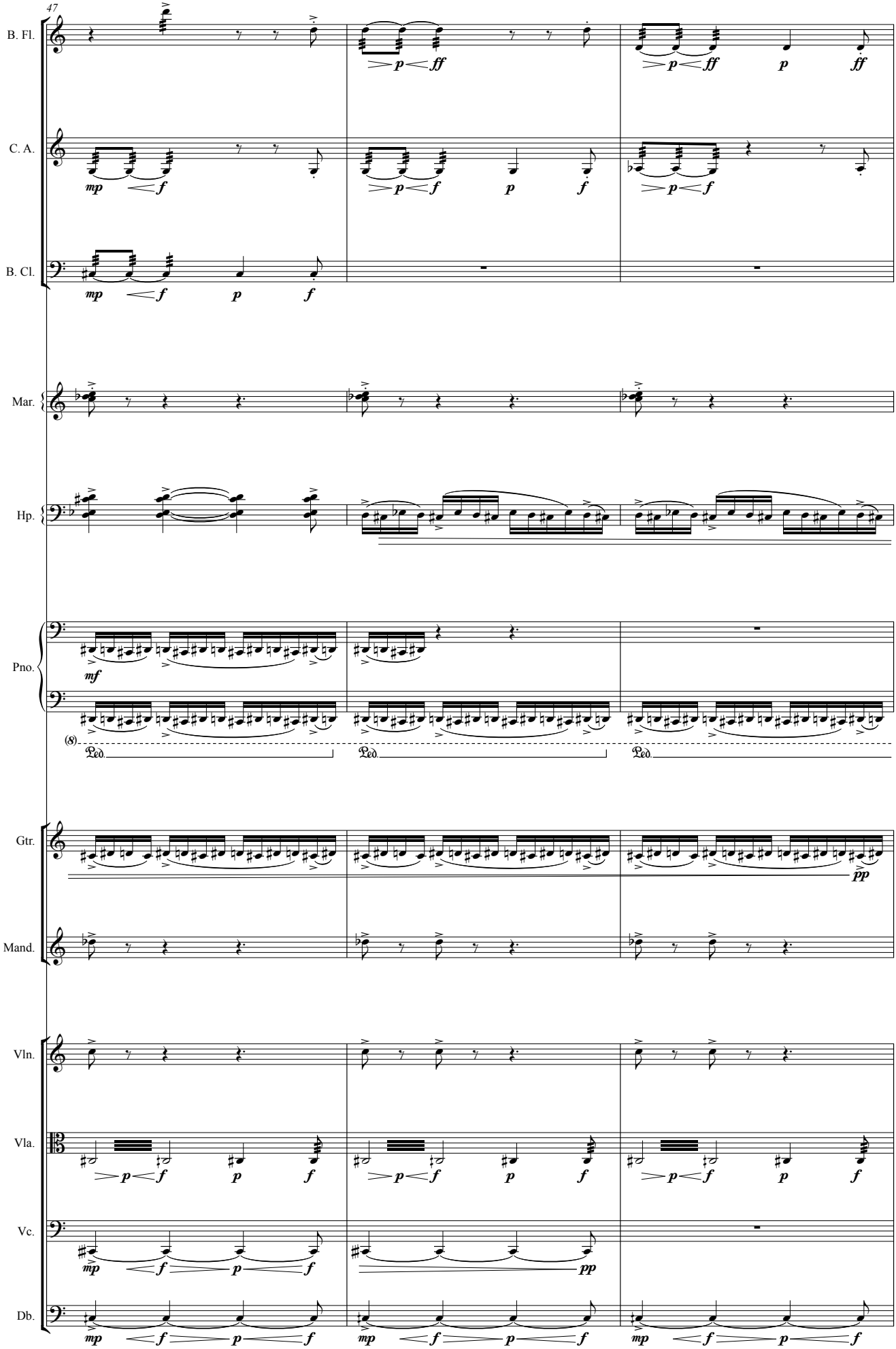

22
B. Fl.
B. Cl.
Mar.
Hp.
Gtr.
Vla.
Vc.
Db.
Exaggerate vib. when f
Exaggerate vib. when f

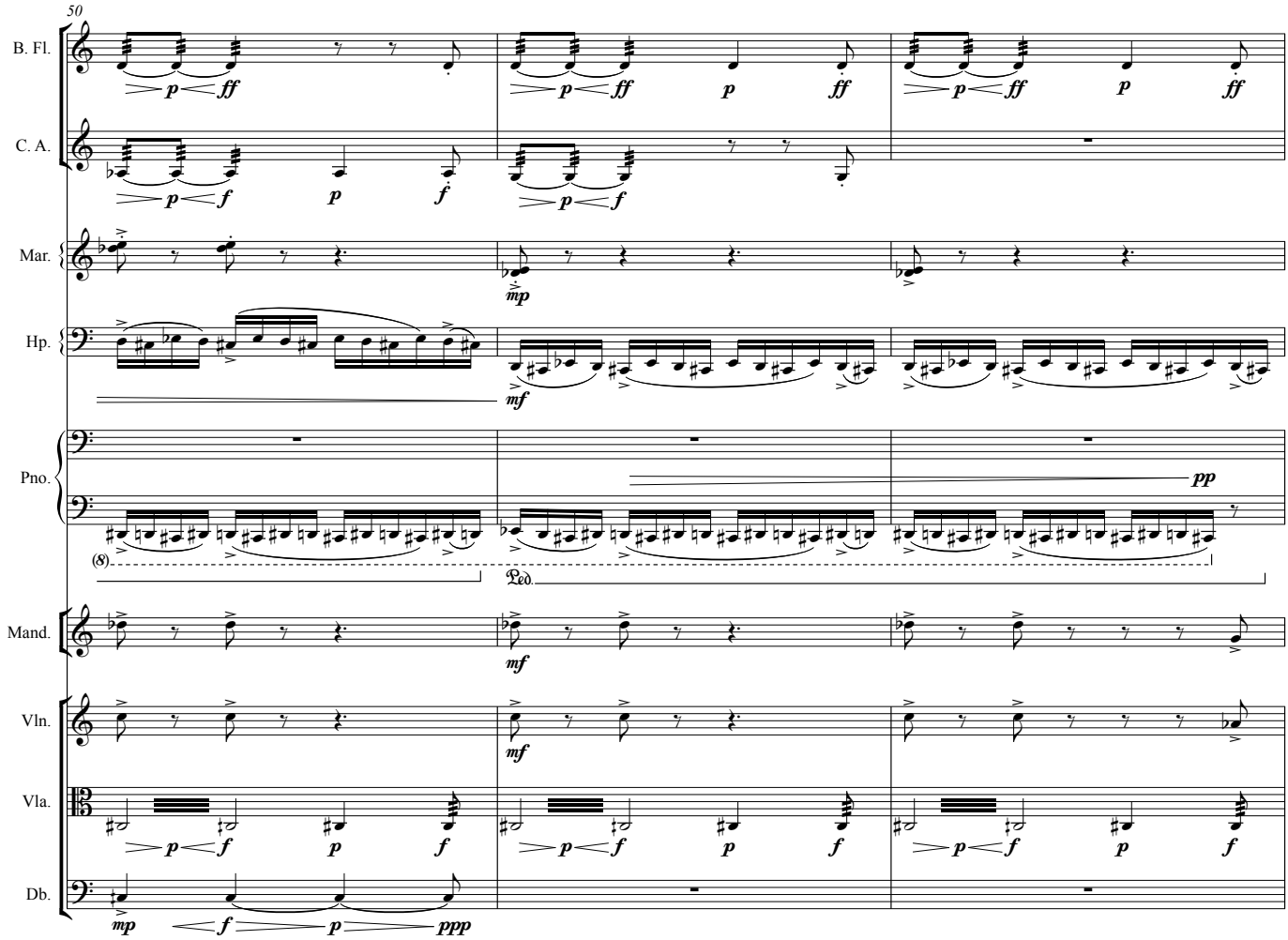

27
B. Fl.
B. Cl.
Mar.
Hp.
Gtr.
Vla.
Vc.
Db.

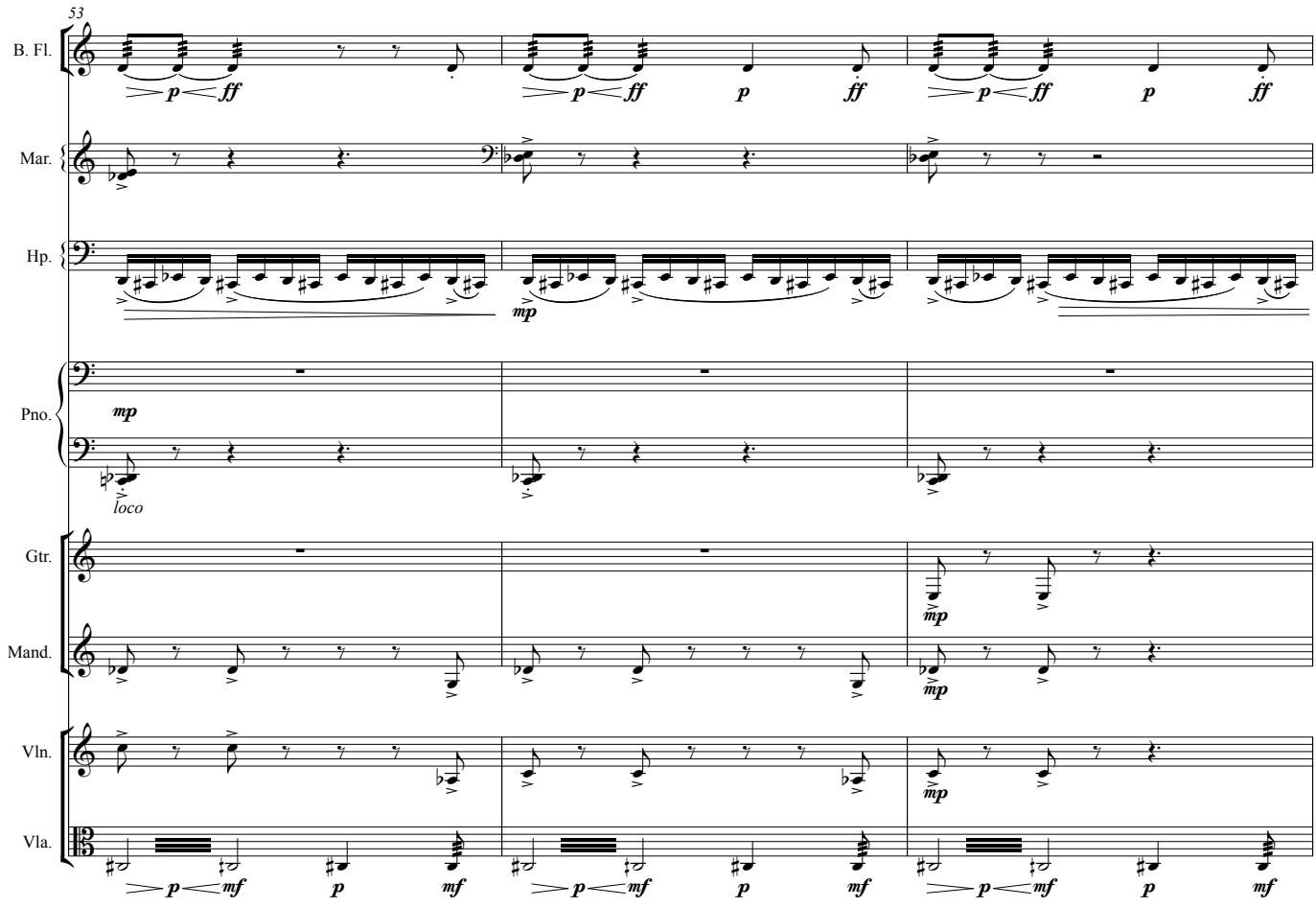

32
C
B. Fl.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Vla.
Vc.
Db.
37

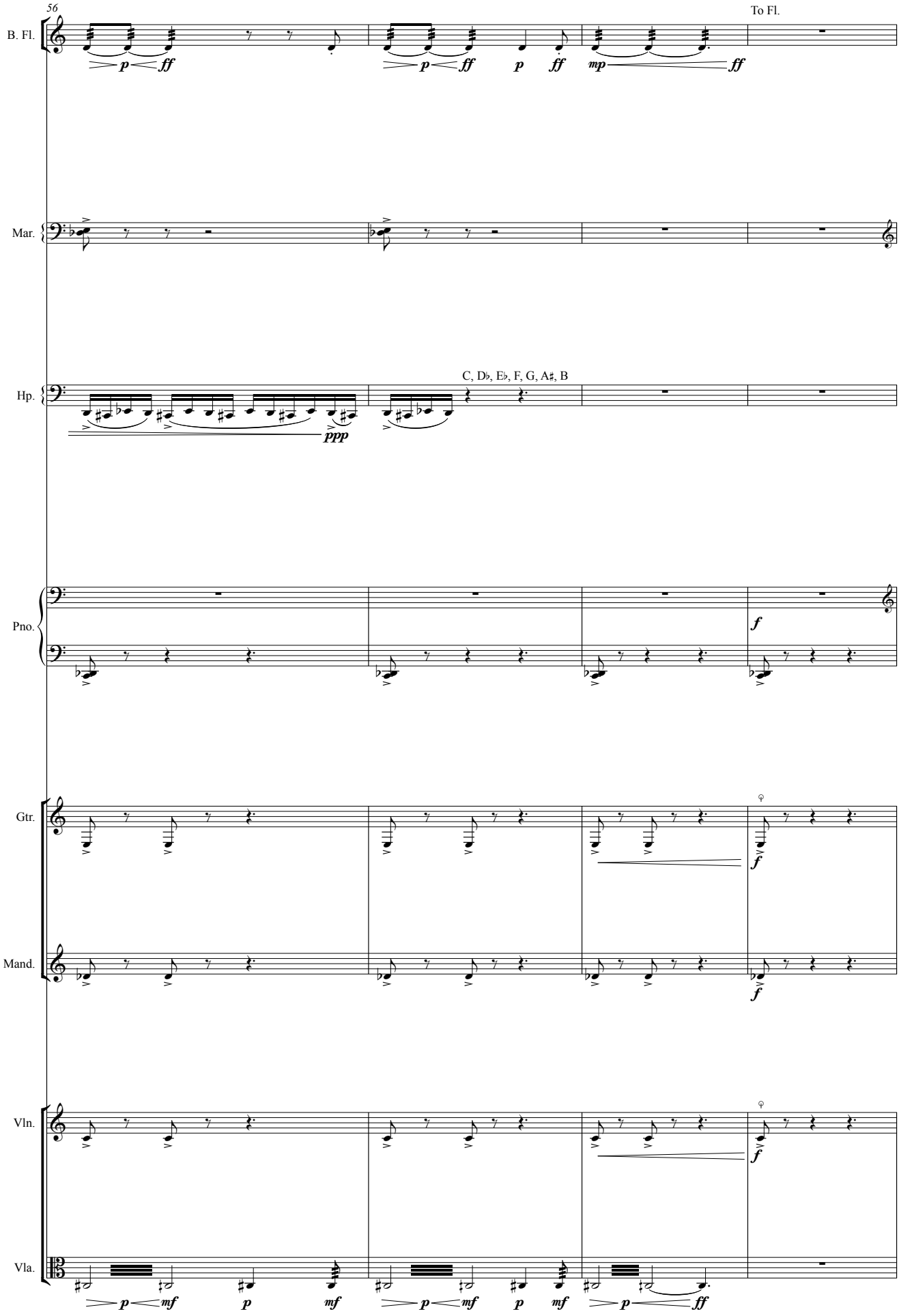

41
D
2+2+3
B. Fl.
C. A.
Cor Anglais
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
D
2+2+3
pizz.
Vln.
Vla.
Vc.
Db.

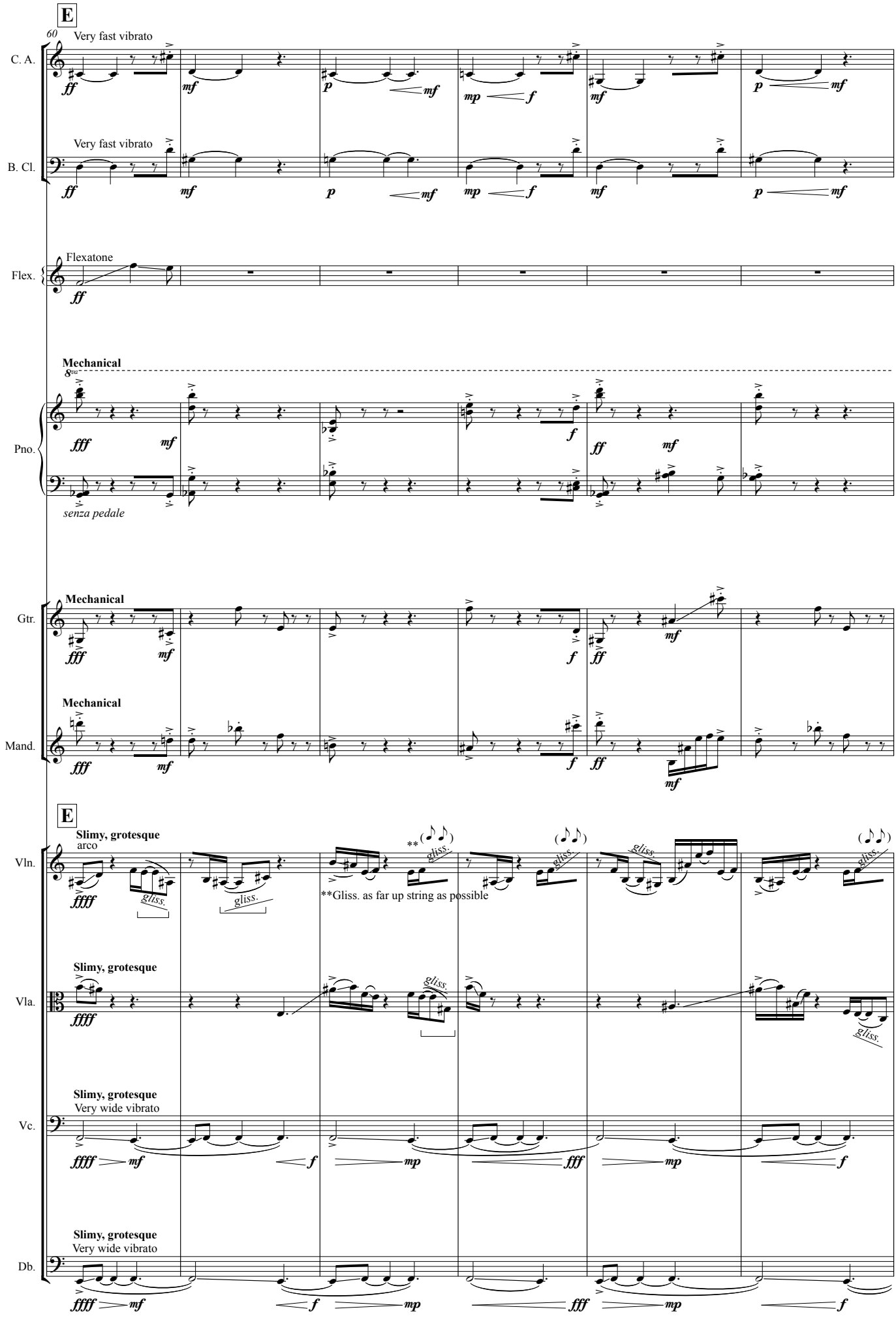

44
B. Fl.
C. A.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
arco

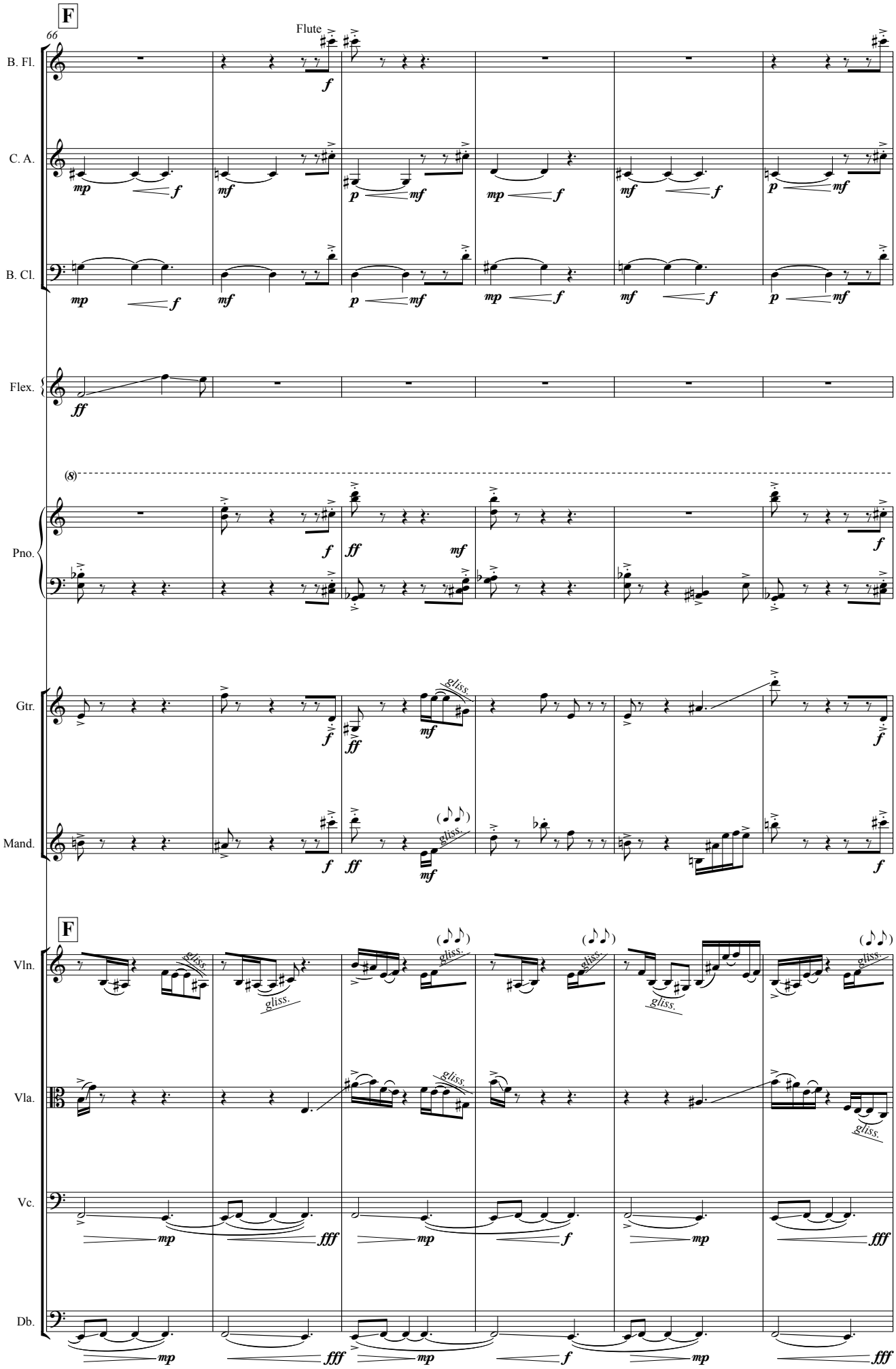

47
B. Fl.
C. A.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
f
p
ff
mf
pp
Ped.

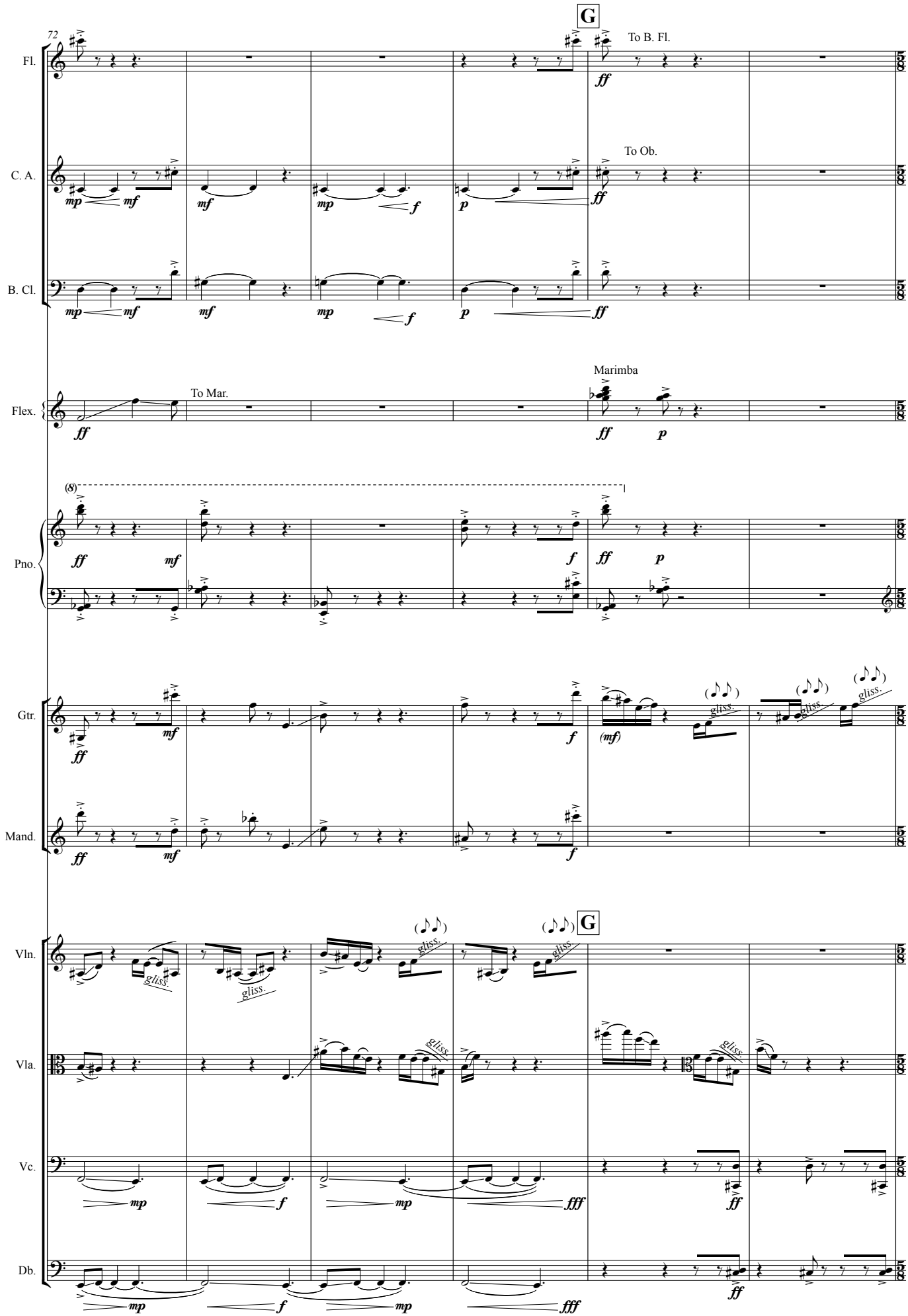

50
B. Fl.
C. A.
Mar.
Hp.
Pno.
Mand.
Vln.
Vla.
Db.
Ped.

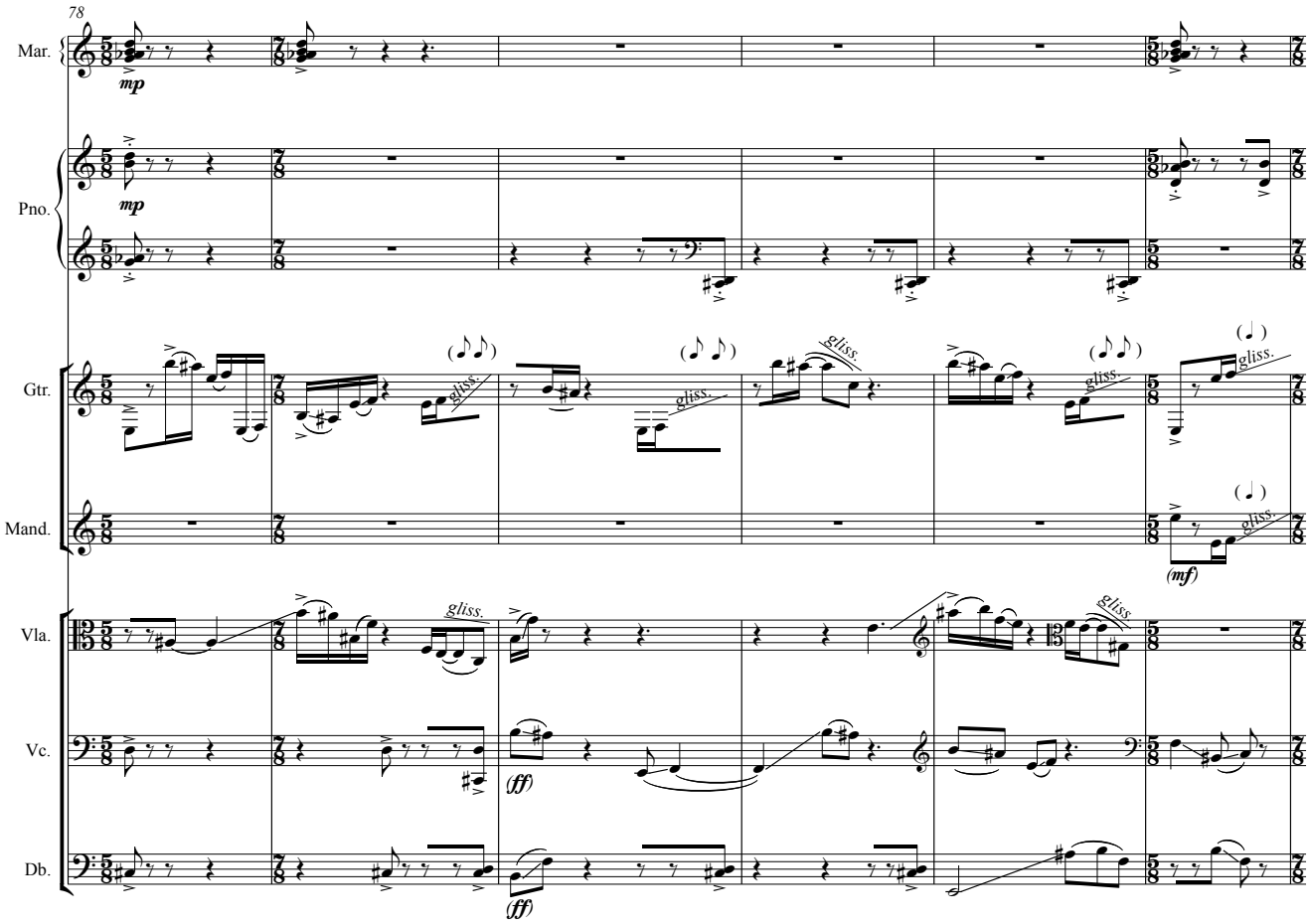

53
B. Fl.
Mar.
Hp.
Pno.
loco
Gtr.
Mand.
Vln.
Vla.

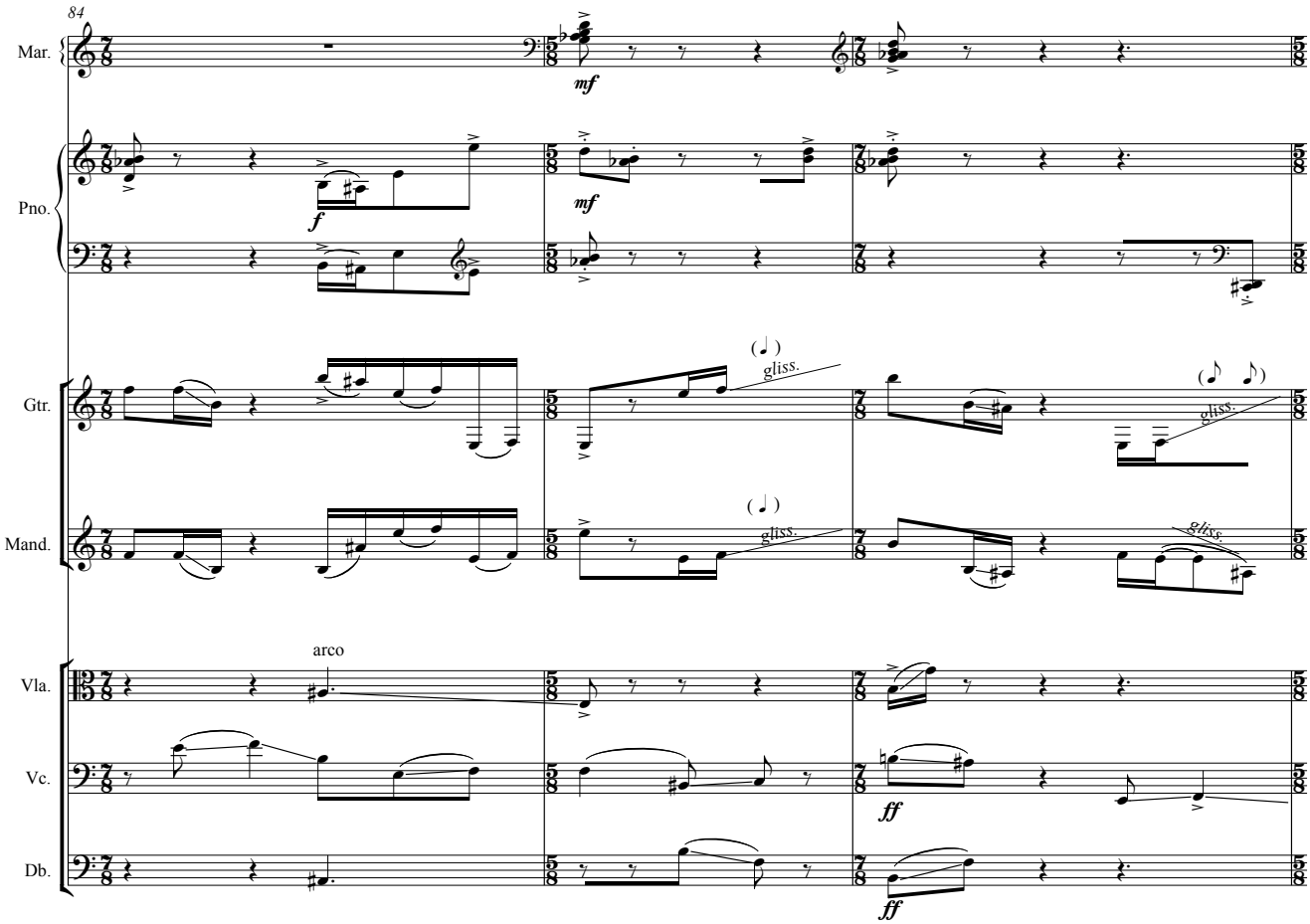

56
B. Fl.
To Fl.
Mar.
Hp.
C, D♭, E♭, F, G, A♯, B
Pno.
Gtr.
Mand.
Vln.
Vla.

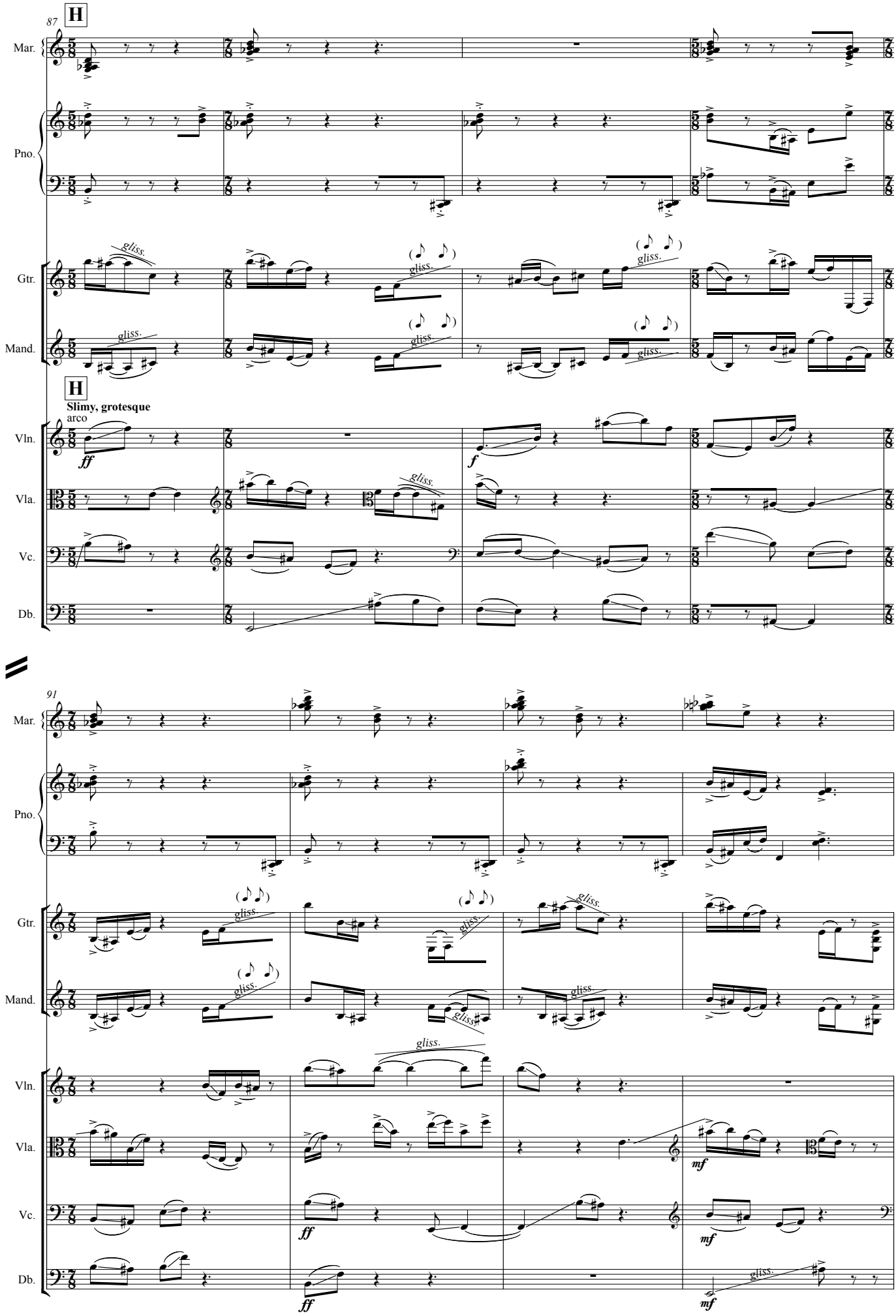

E
60
Very fast vibrato
C. A.
B. Cl.
Flex.
Flexatone
Mechanical
8va
Pno.
senza pedale
Gtr.
Mand.
E
Slimy, grotesque
arco
Vln.
Vla.
Very wide vibrato
Vc.
Db.
**Gliss. as far up string as possible

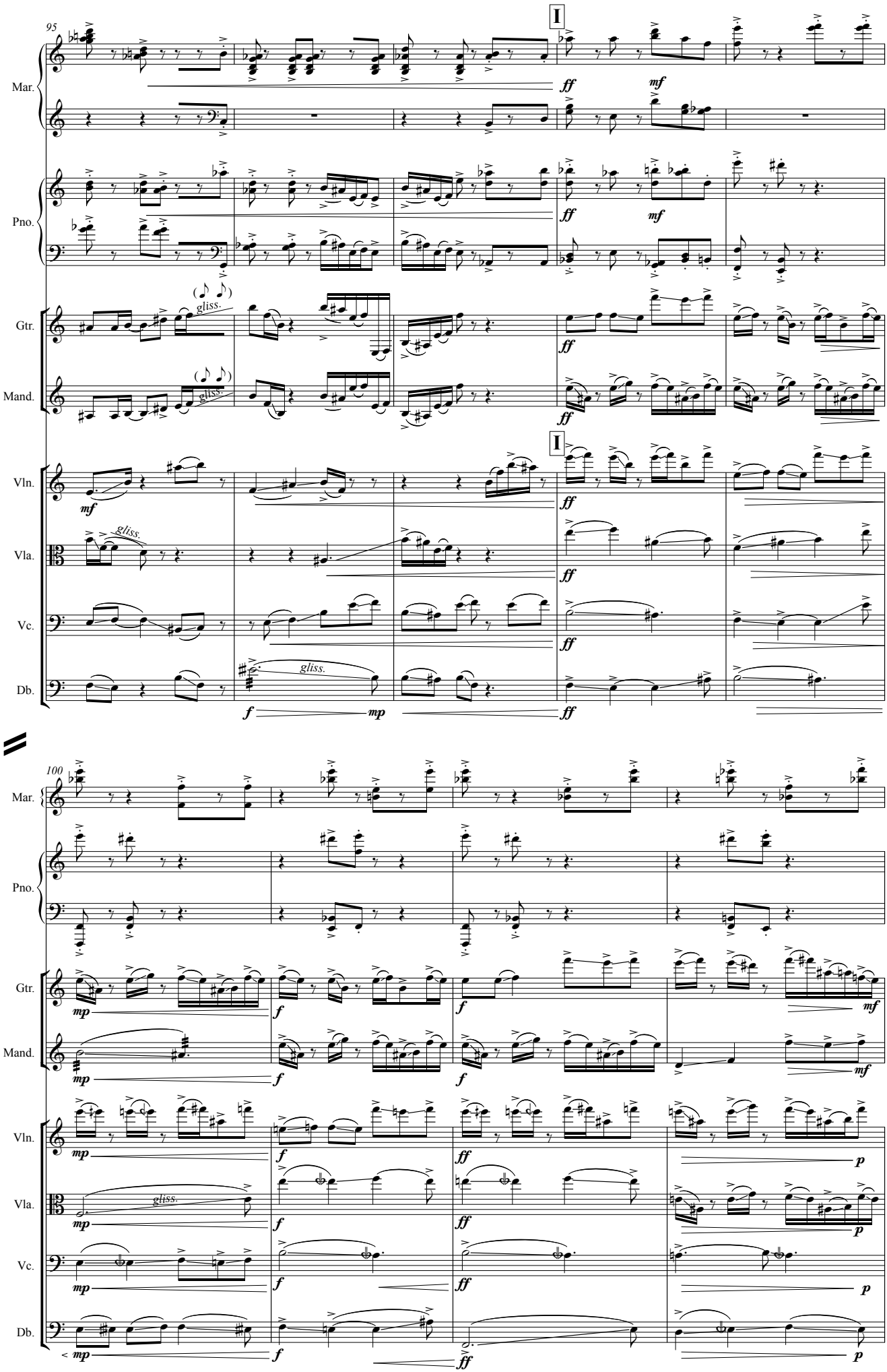

F
66
Flute
B. Fl.
C. A.
B. Cl.
Flex.
Pno.
Gtr.
Mand.
F
Vln.
Vla.
Vc.
Db.
gliss.

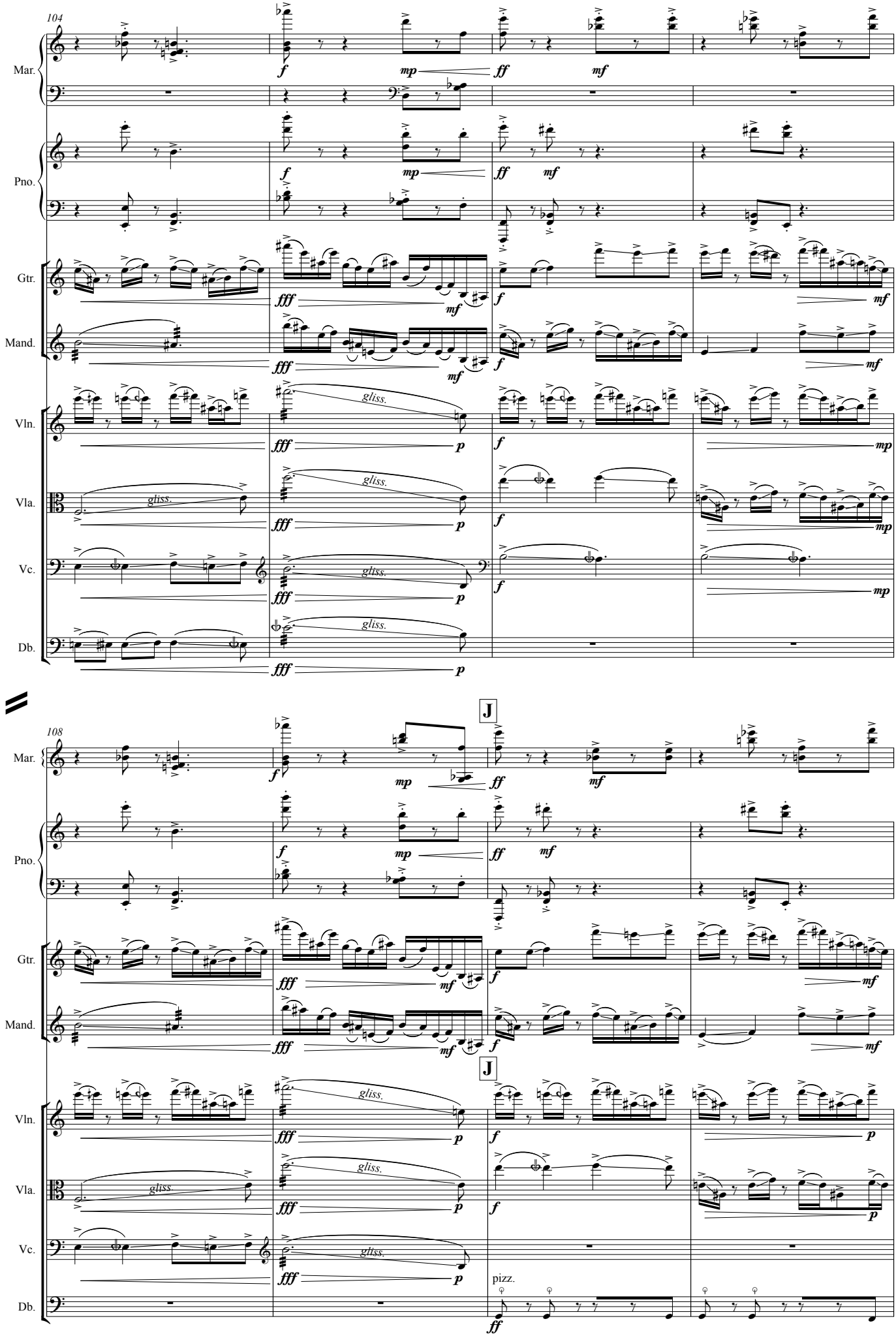

72
G
To B. Fl.
To Ob.
Fl.
C. A.
B. Cl.
Marimba
To Mar.
Flex.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
gliss.

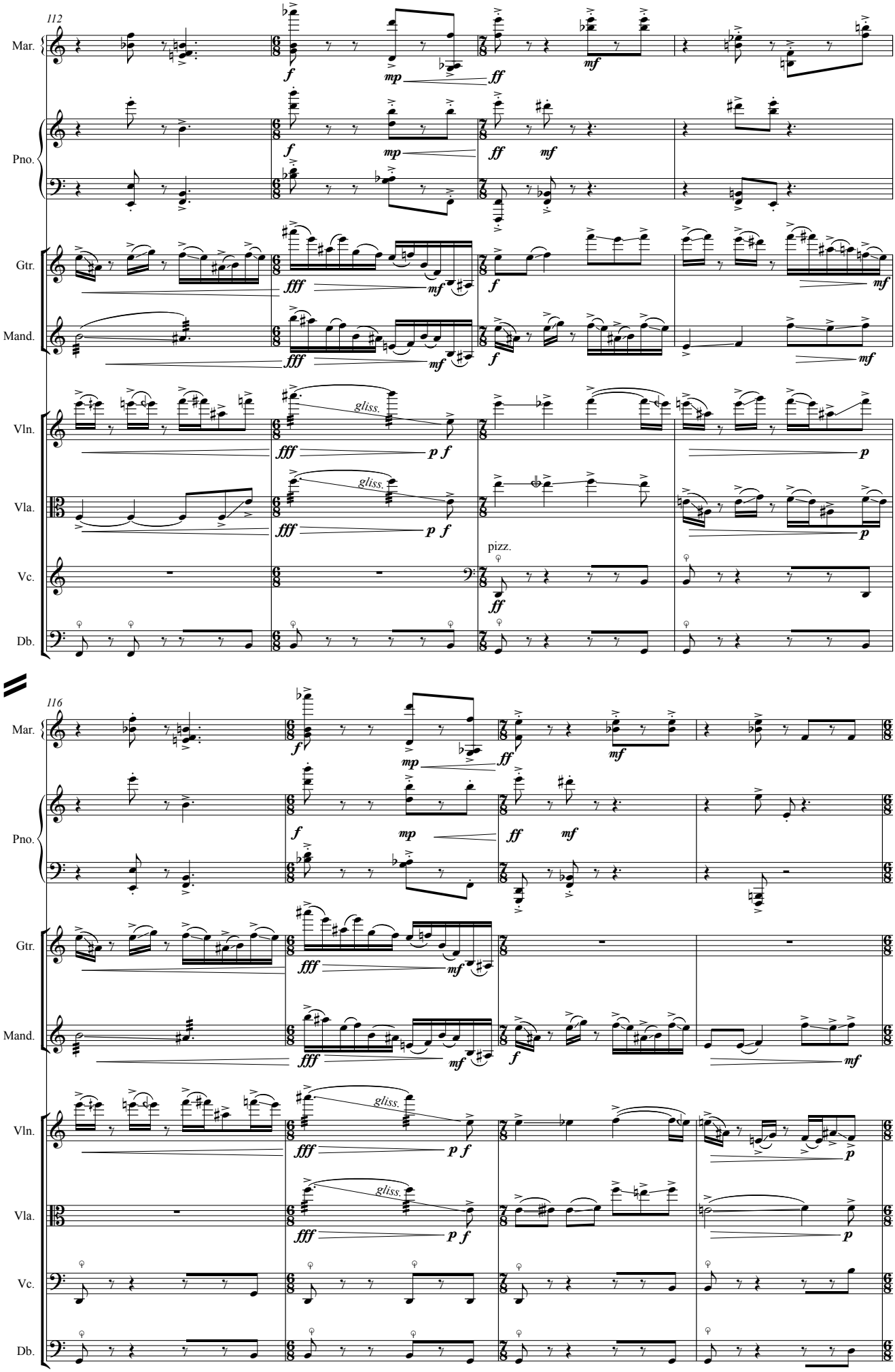

78
Mar.
Pno.
Gtr.
Mand.
Vla.
Vc.
Db.
mp
gliss.
(mf)
(ff)

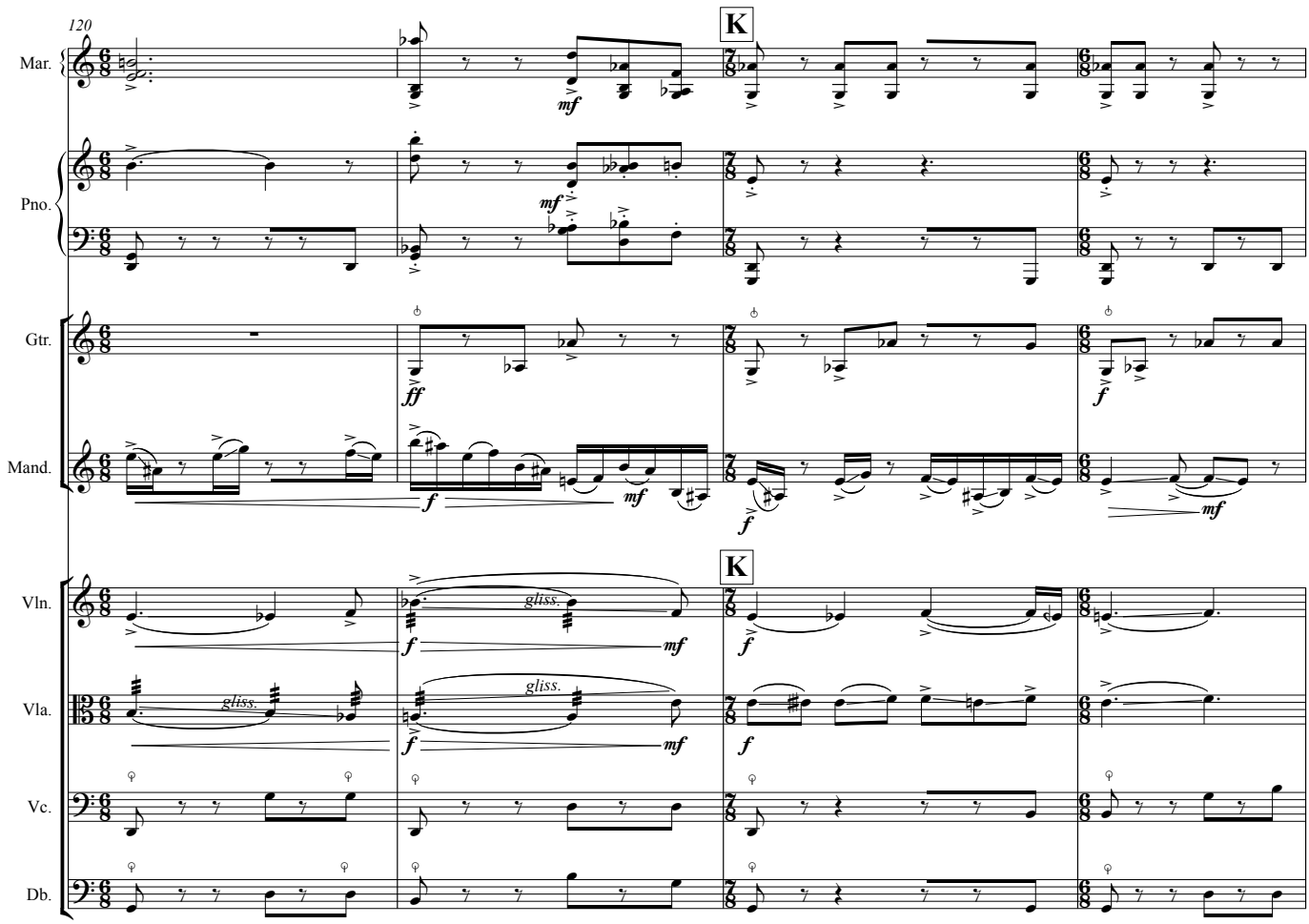

84
Mar.
Pno.
Gtr.
Mand.
Vla.
Vc.
Db.
mf
f
gliss.
arco
ff

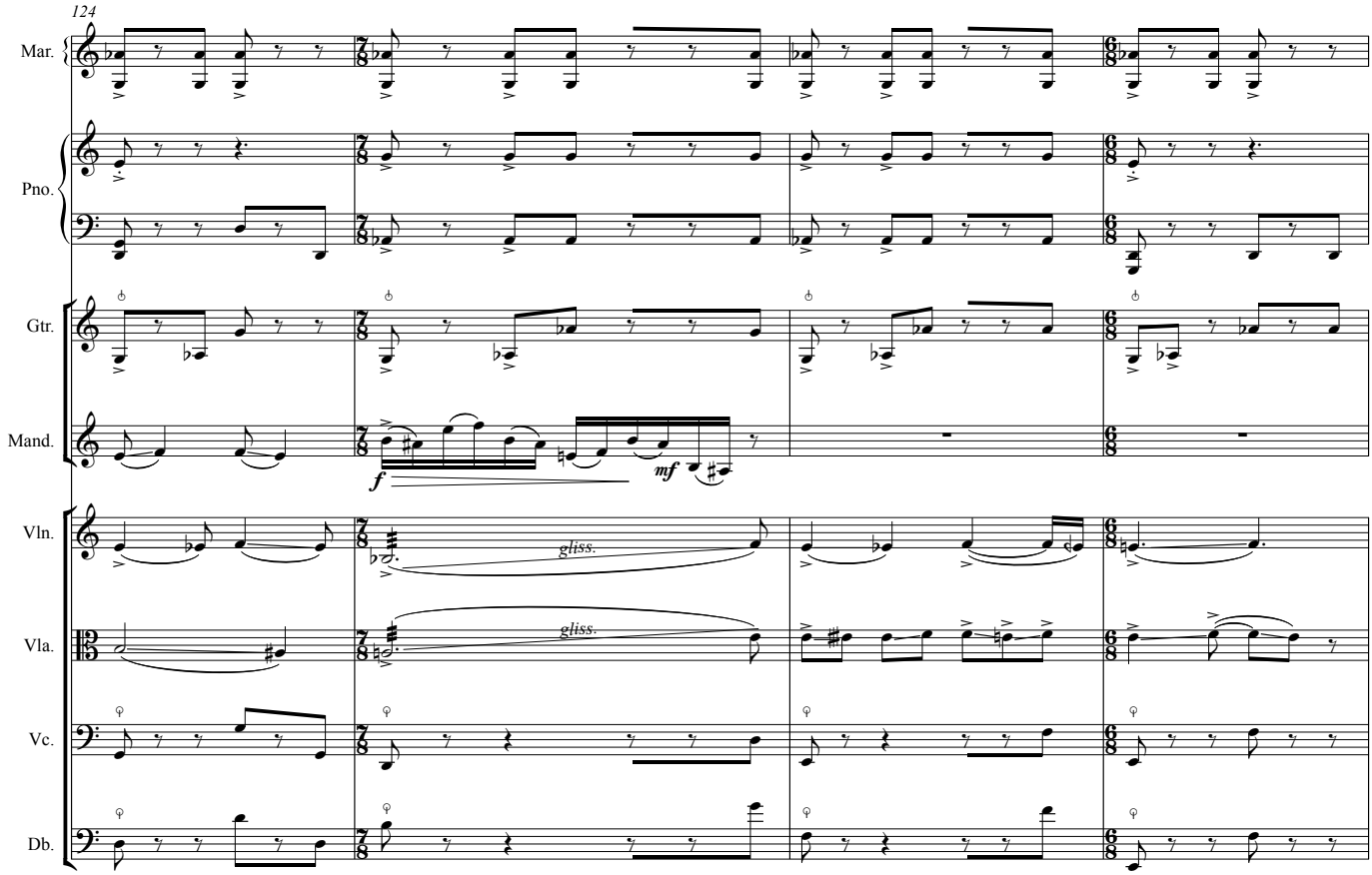

87
H
Mar.
Pno.
Gtr.
Mand.
gliss.
H
Slimy, grotesque
arco
Vln.
Vla.
Vc.
Db.
ff
f
91
mf

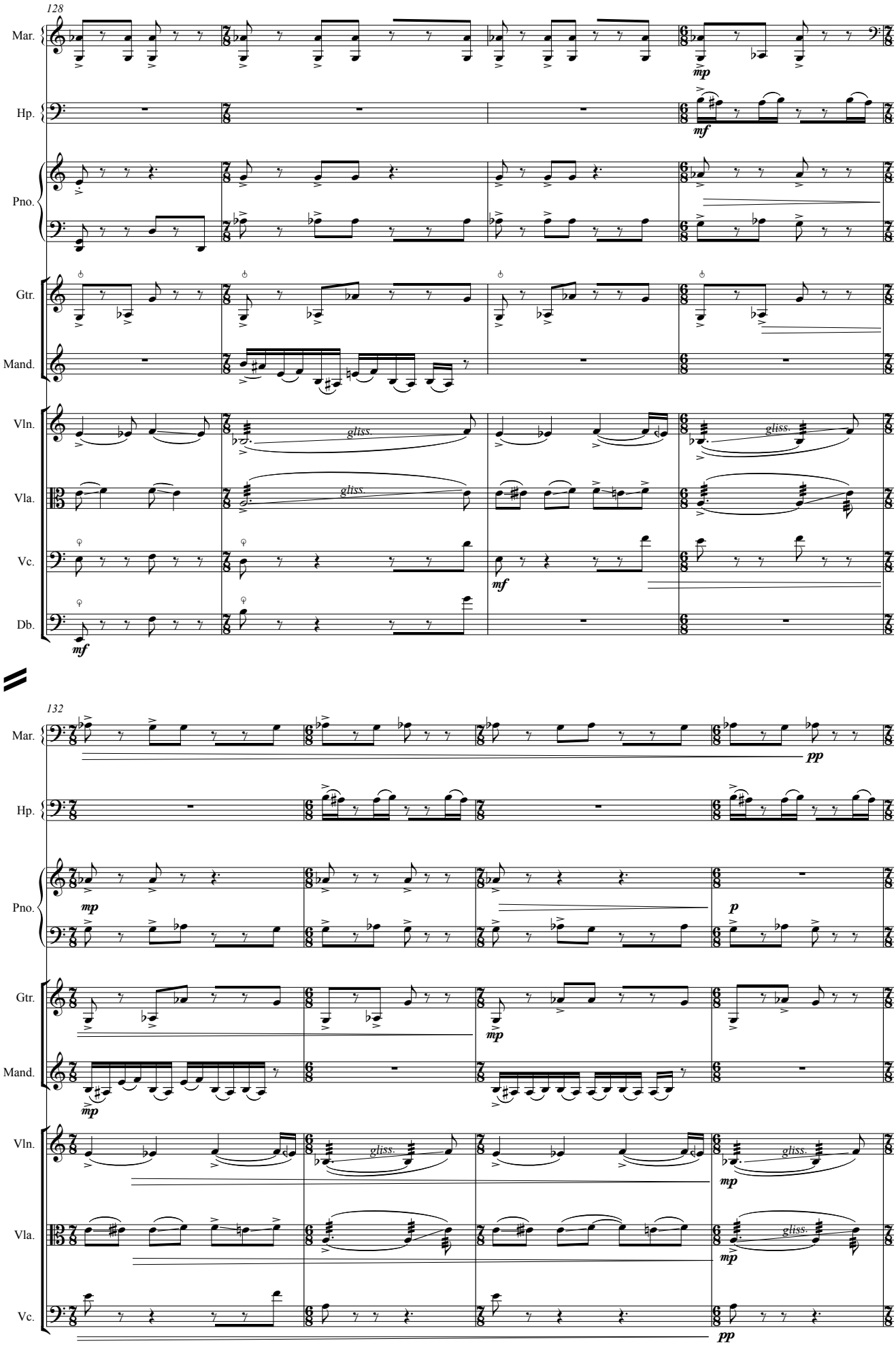

95
I
Mar.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
gliss.
100

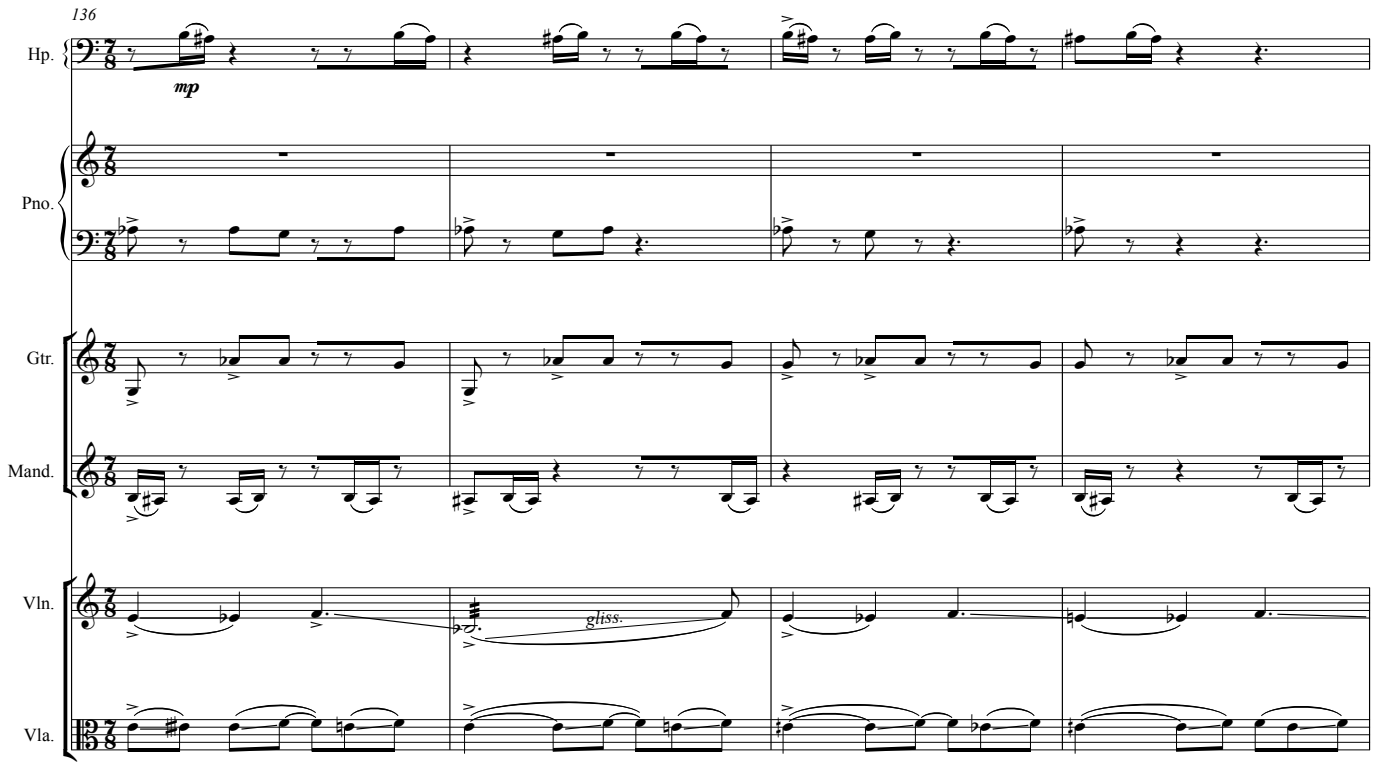

104
Mar.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
gliss.
J
108
pizz.

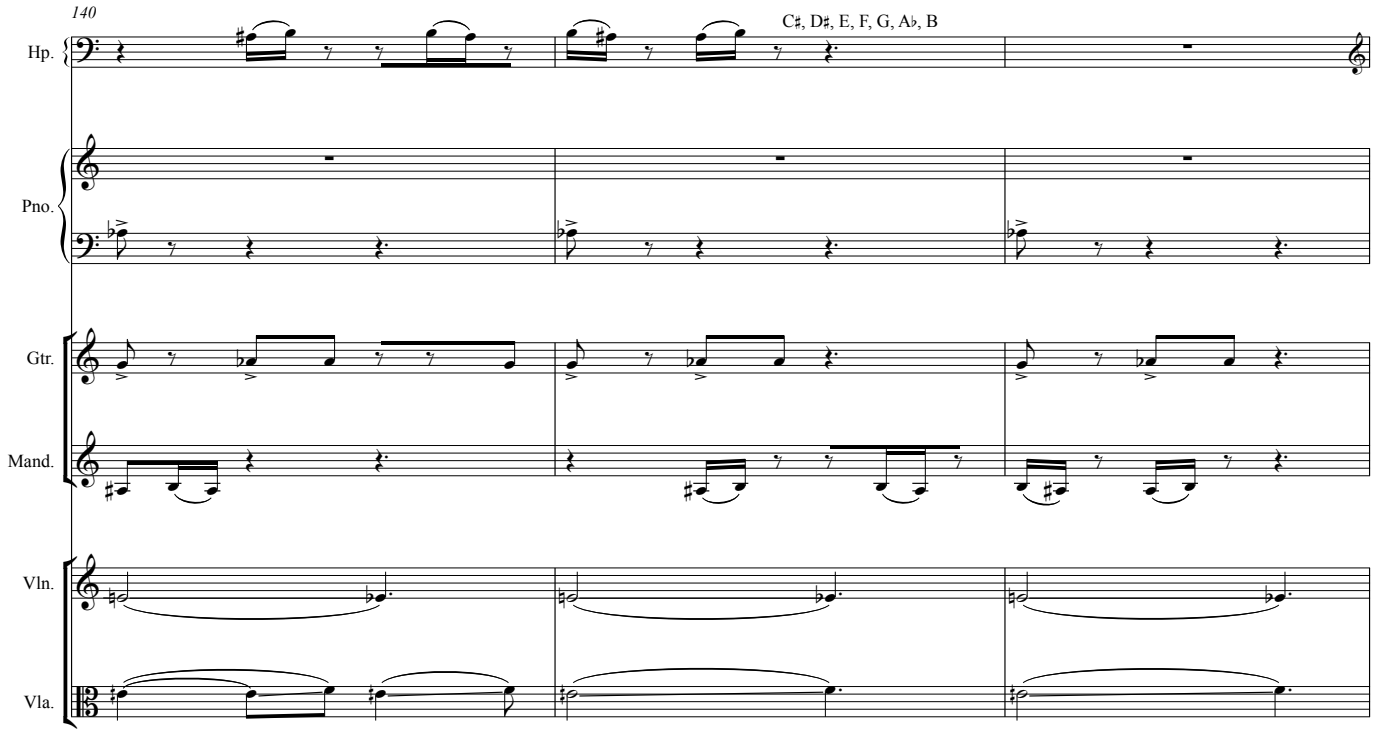

112
Mar.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
gliss.
pizz.
116

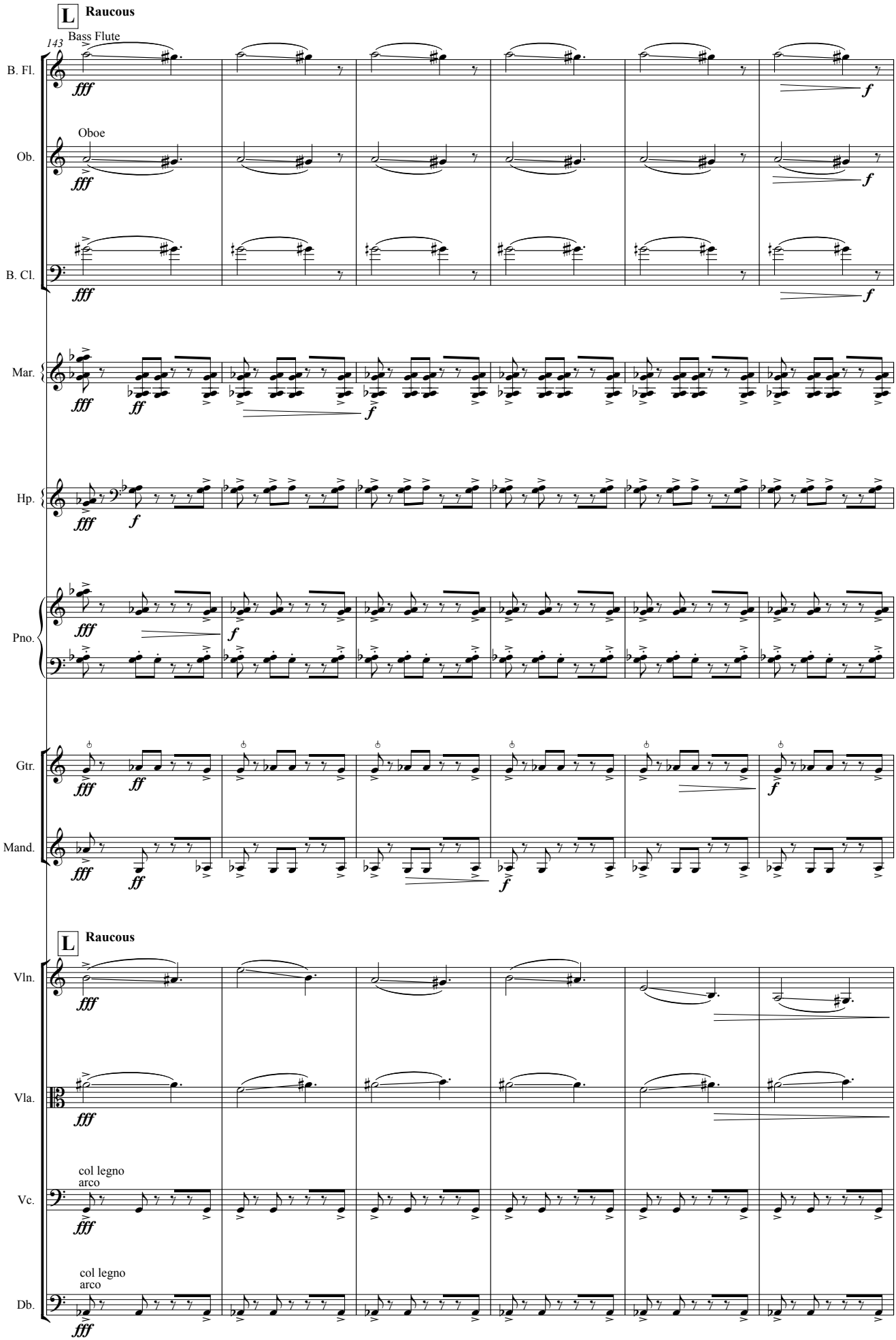

120
Mar.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
K
gliss.

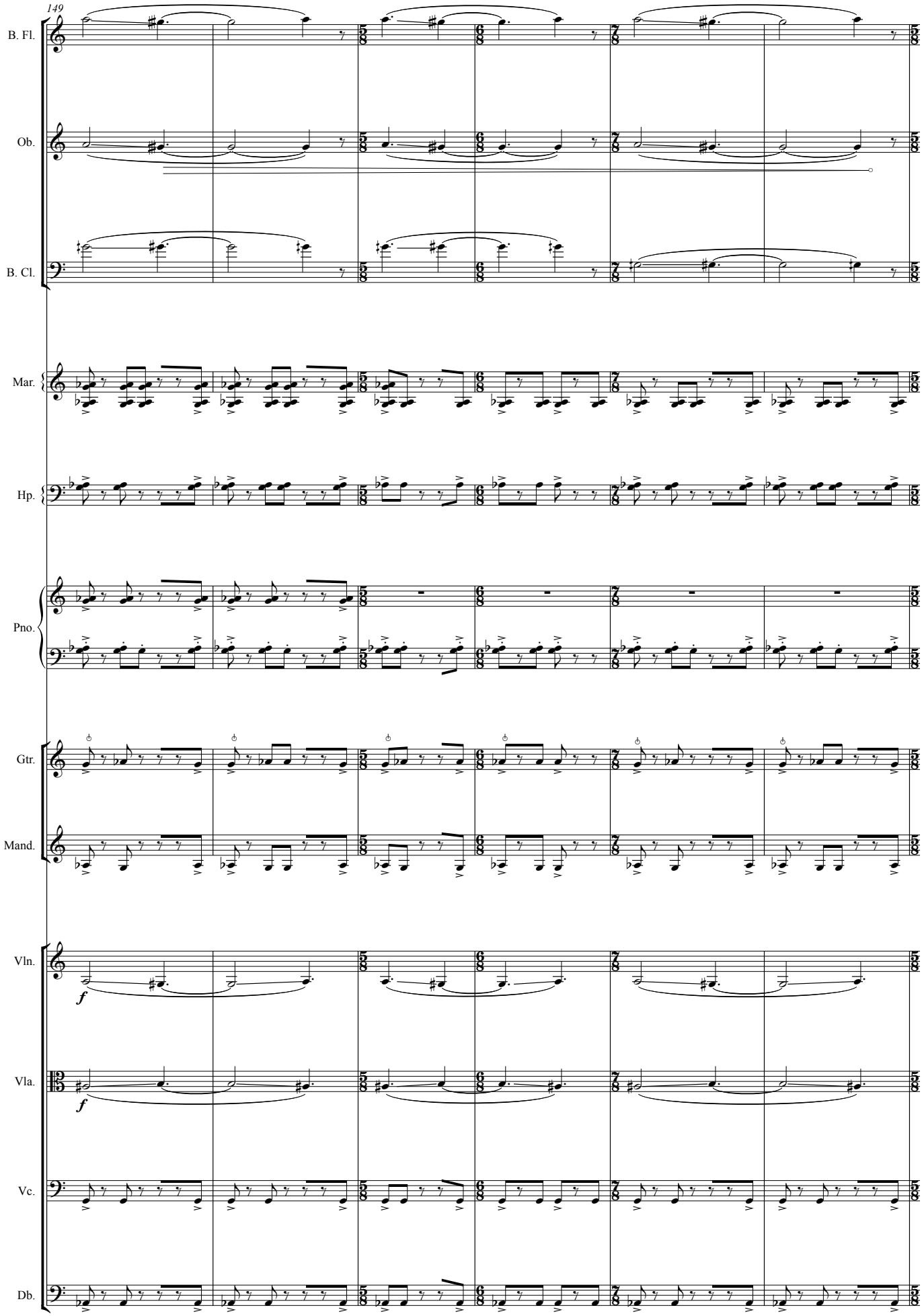

124
Mar.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
gliss.

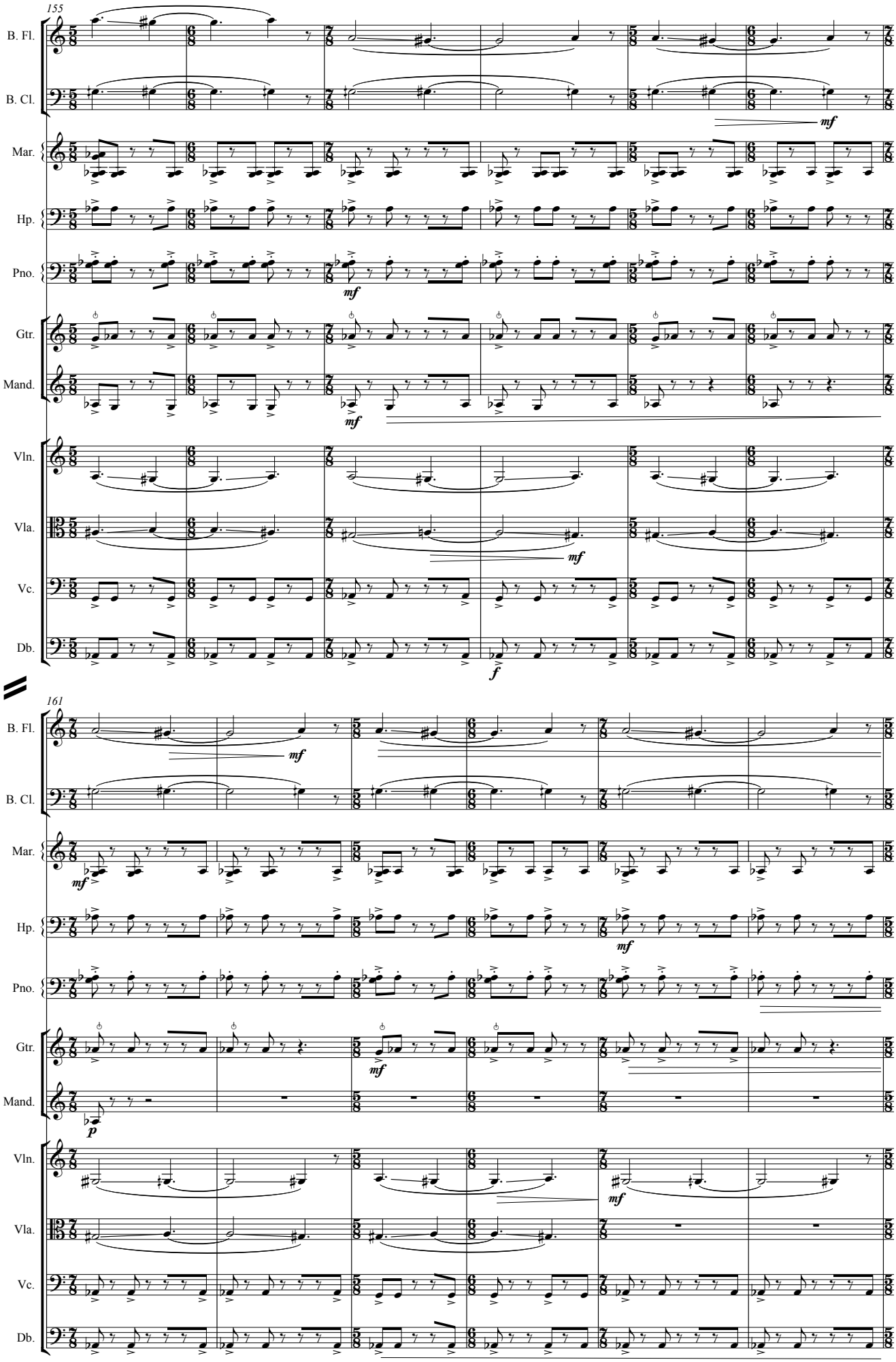

128
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
mf
gliss.
gliss
mf
mf
132
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
pp
mp
mp
p
mp
mp
mp
mp
gliss.
gliss.
gliss.
pp

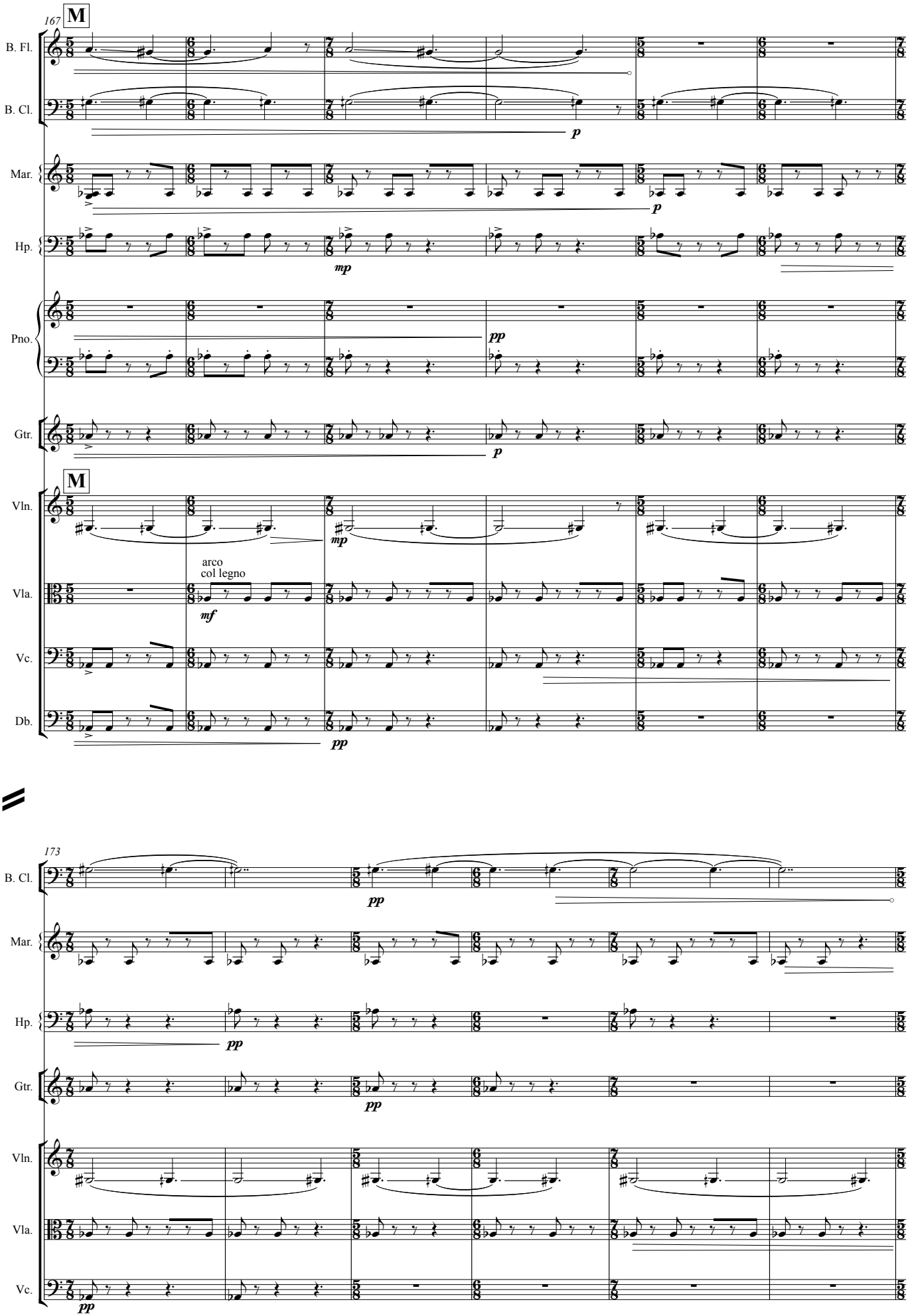

136
Hp.
mp
Pno.
Gtr.
Mand.
Vln.
gliss.
Vla.

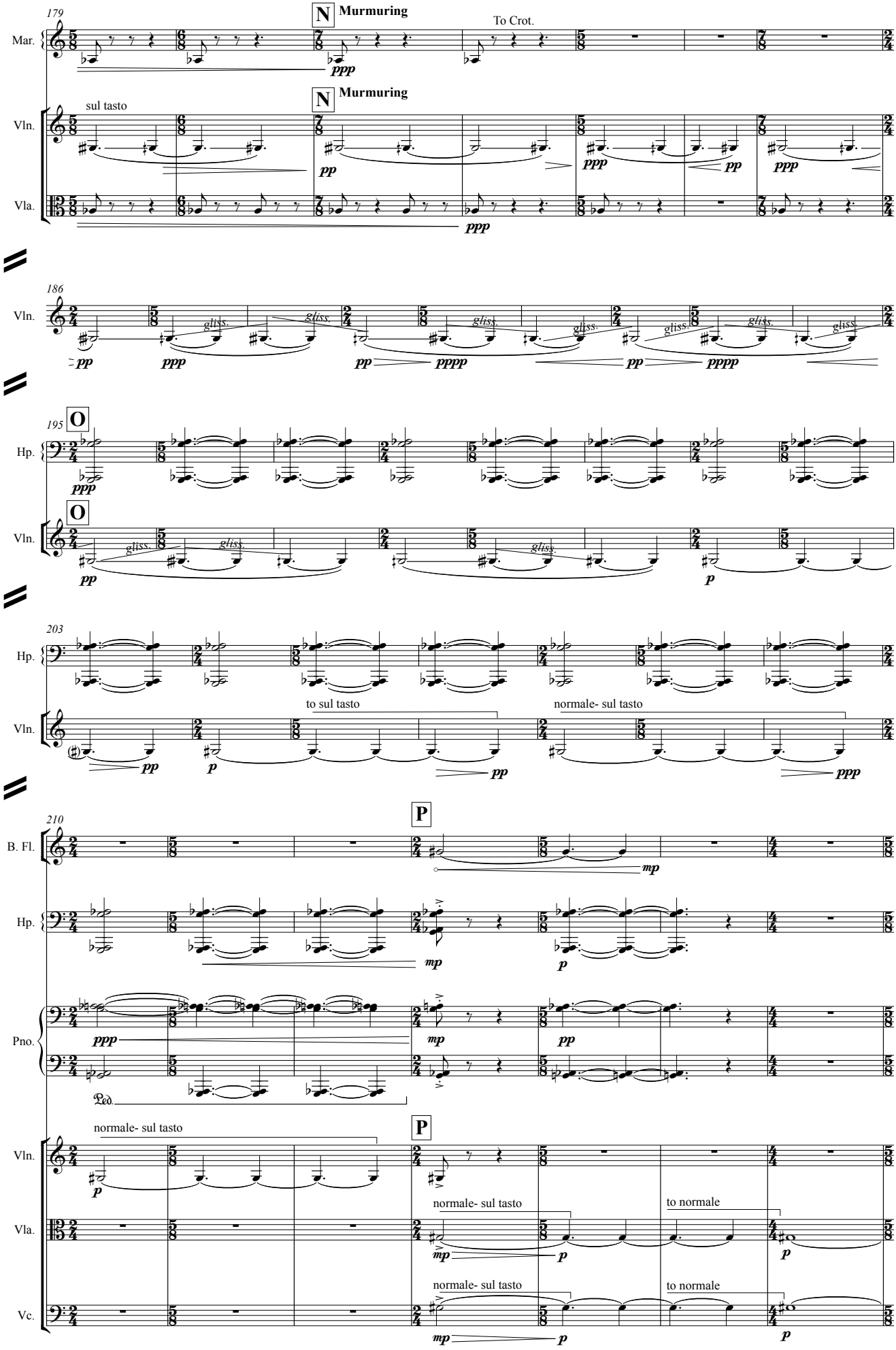

140
C♯, D♯, E, F, G, A♭, B
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.

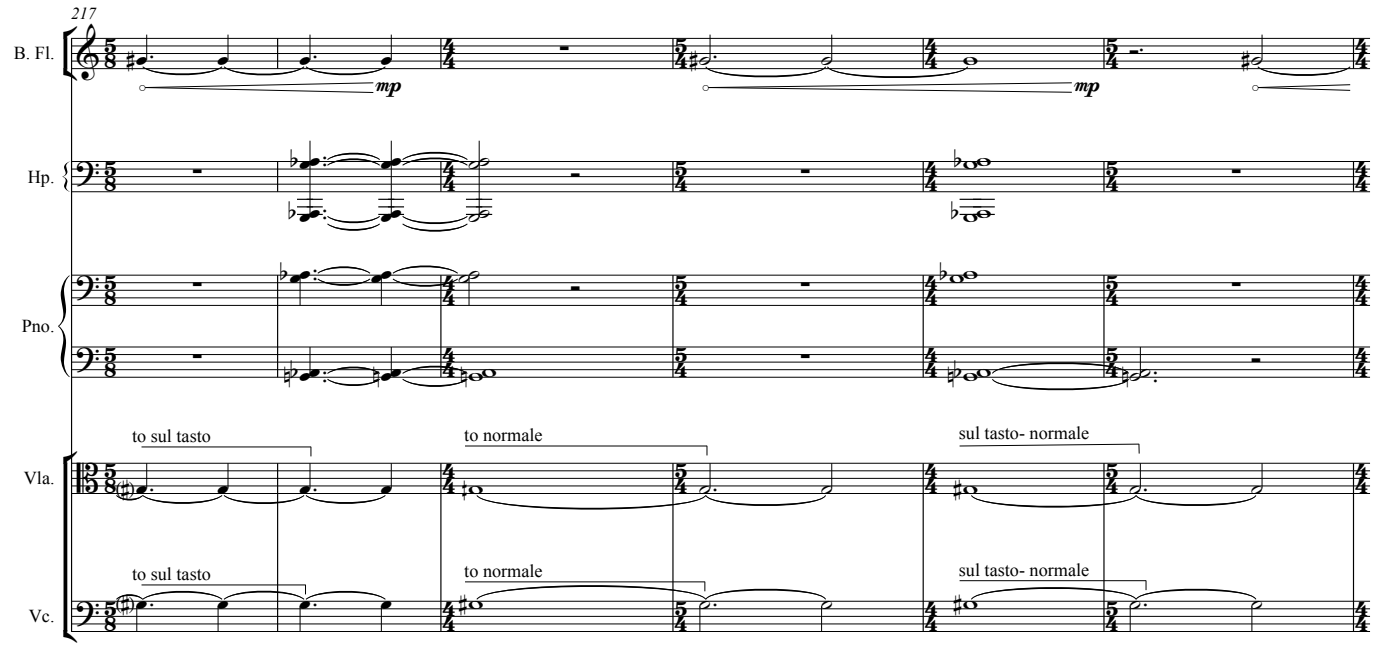

L
Raucous
143
Bass Flute
B. Fl.
Oboe
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
L
Raucous
Vln.
Vla.
col legno
arco
Vc.
col legno
arco
Db.

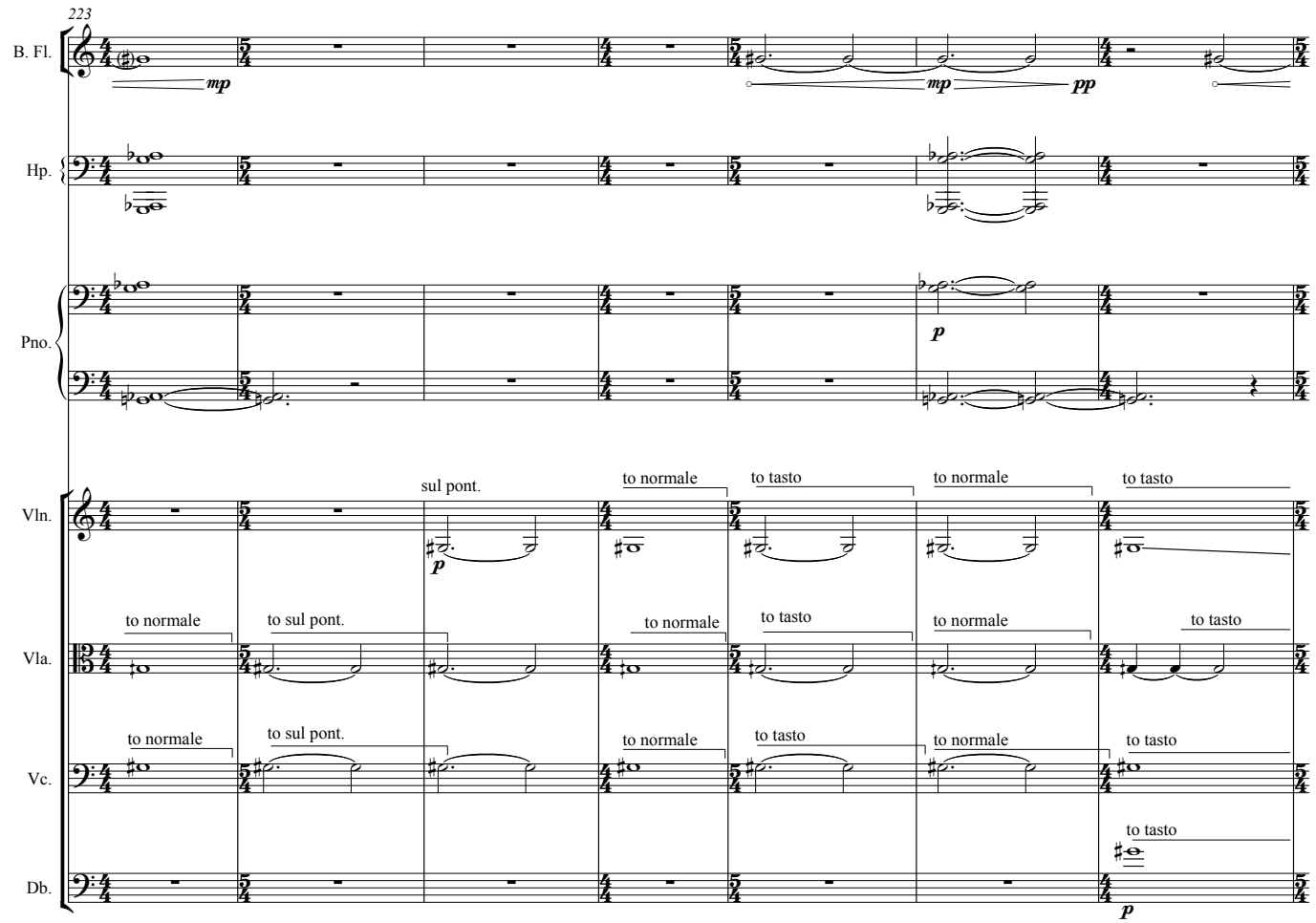

149
B. Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
f
f

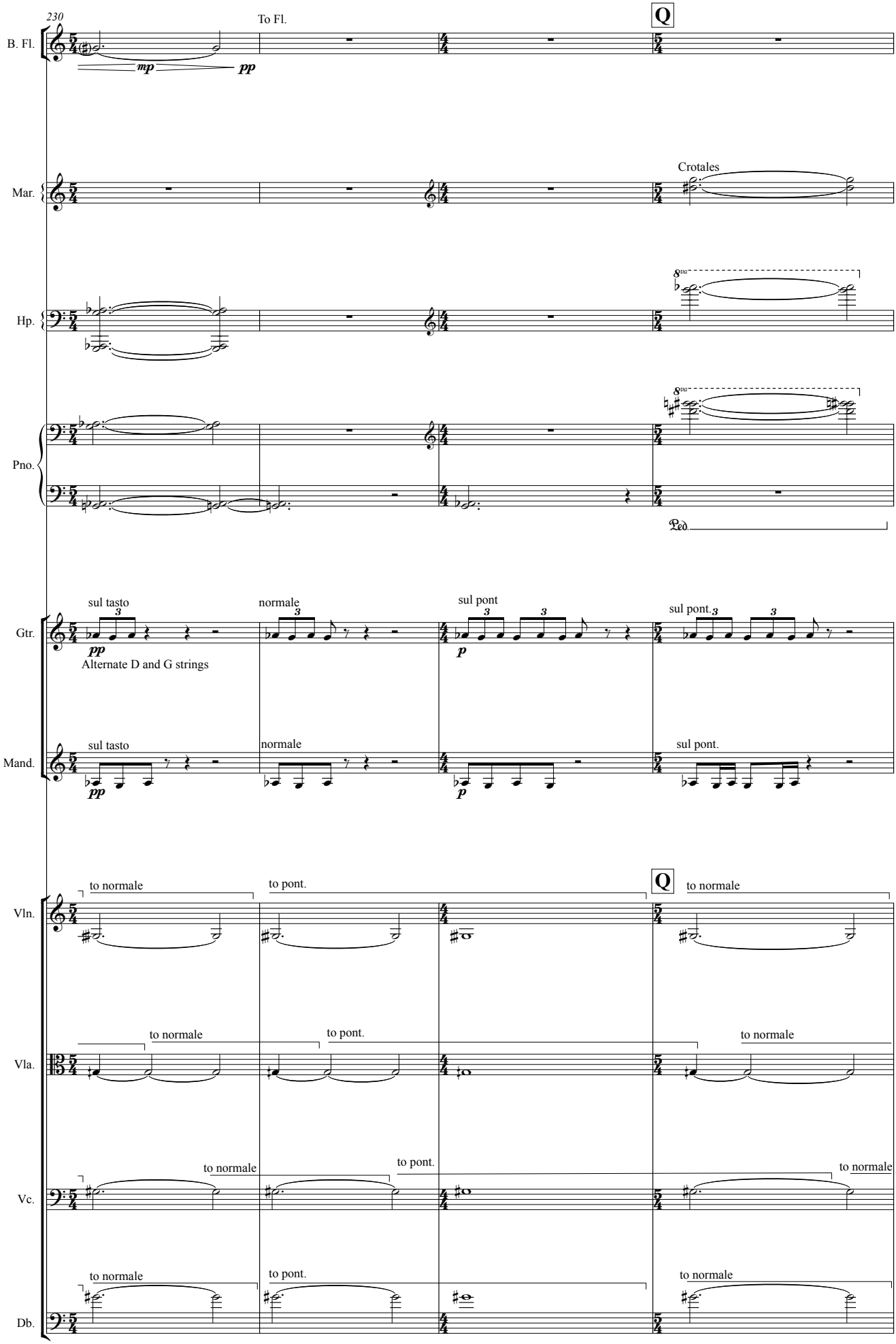

155
B. Fl.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mf
f
161
p

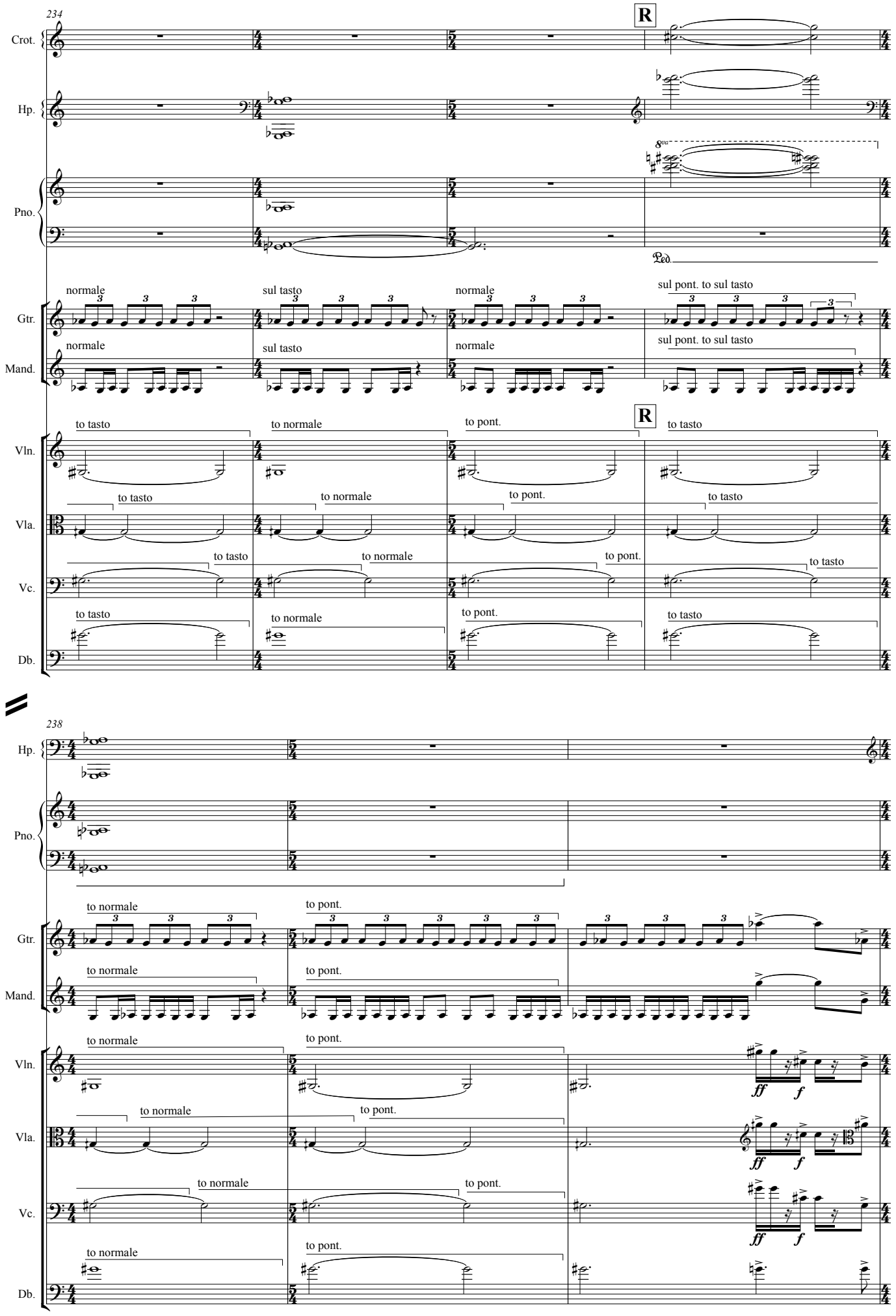

167
M
B. Fl.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Vln.
Vla.
Vc.
Db.
p
mp
pp
arco
col legno
mf
173

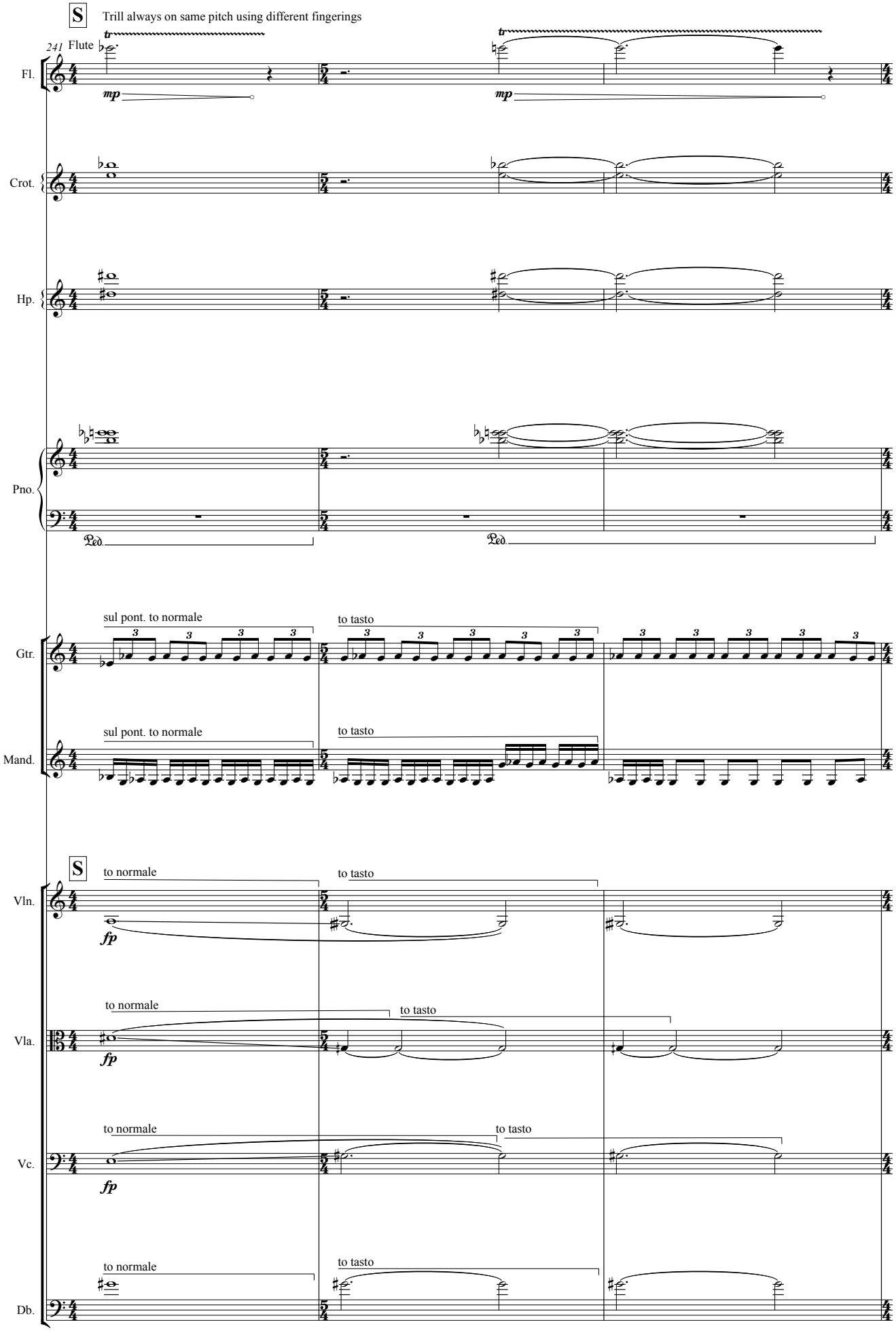

179
N Murmuring
To Crot.
Mar.
ppp
N Murmuring
sul tasto
Vln.
pp
ppp
pp
ppp
Vla.
ppp
186
Vln.
gliss.
pp
ppp
pp
pppp
pp
pppp
195
O
Hp.
ppp
O
Vln.
gliss.
pp
p
203
Hp.
to sul tasto
normale- sul tasto
Vln.
pp
p
pp
ppp
210
P
B. Fl.
mp
Hp.
mp
p
Pno.
ppp
mp
pp
Ped.
P
normale- sul tasto
Vln.
p
normale- sul tasto
to normale
Vla.
mp
p
p
normale- sul tasto
to normale
Vc.
mp
p
p

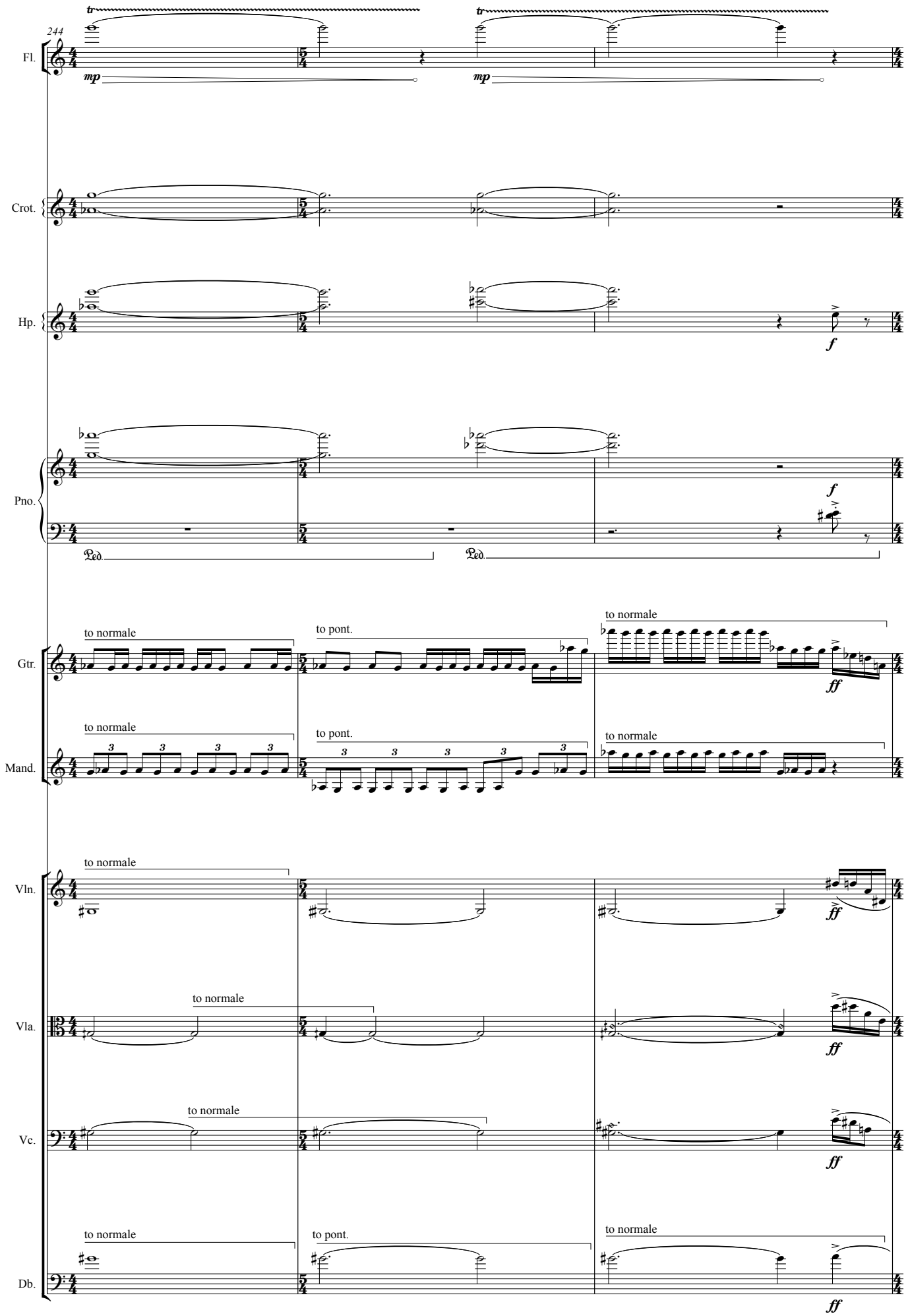

217
B. Fl.
mp
mp
Hp.
Pno.
Vla.
to sul tasto
to normale
sul tasto- normale
Vc.
to sul tasto
to normale
sul tasto- normale

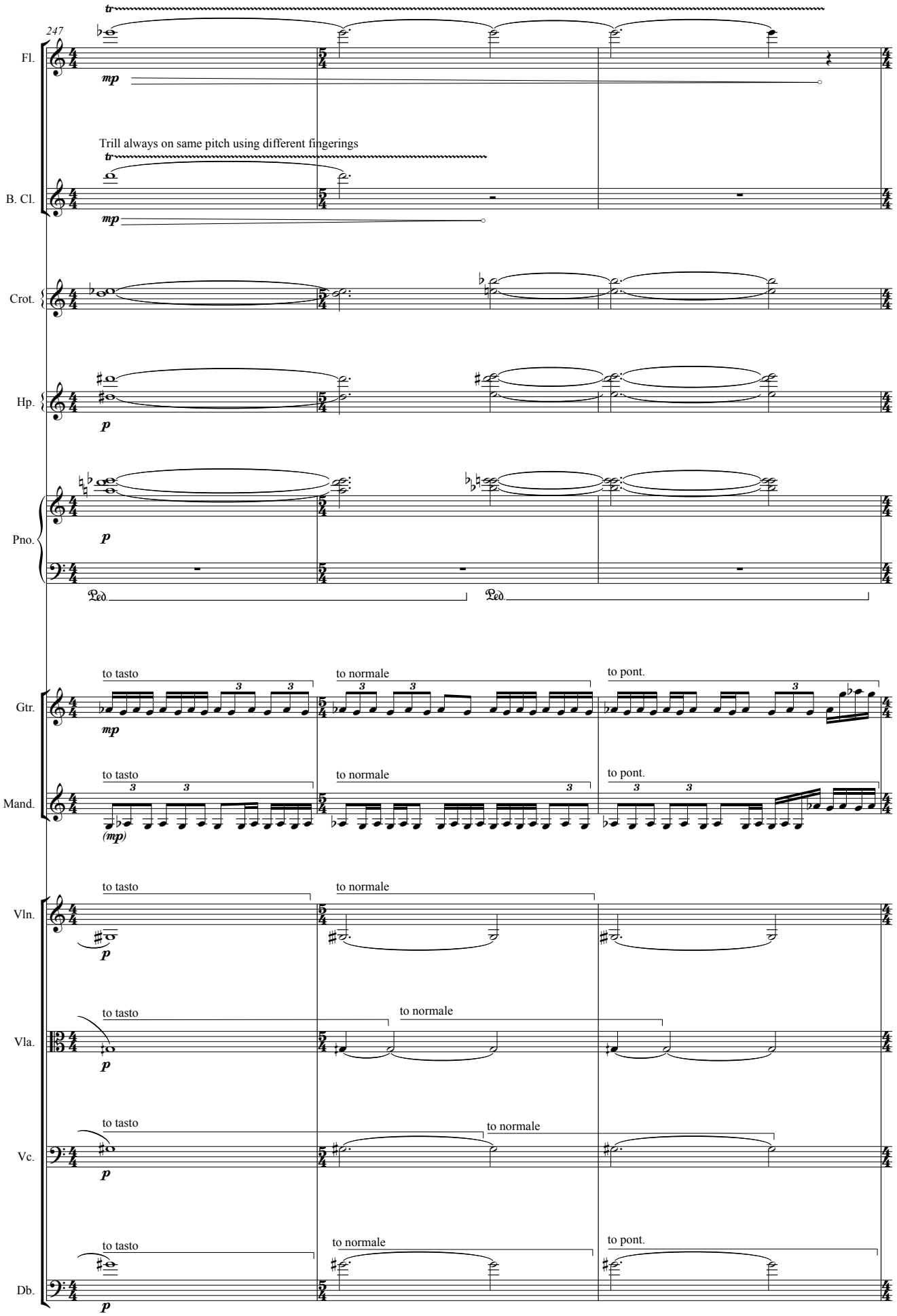

223
B. Fl.
mp
mp
pp
Hp.
Pno.
p
Vln.
sul pont.
p
to normale
to tasto
to normale
to tasto
Vla.
to normale
to sul pont.
to normale
to tasto
to normale
to tasto
Vc.
to normale
to sul pont.
to normale
to tasto
to normale
to tasto
Db.
to tasto
p

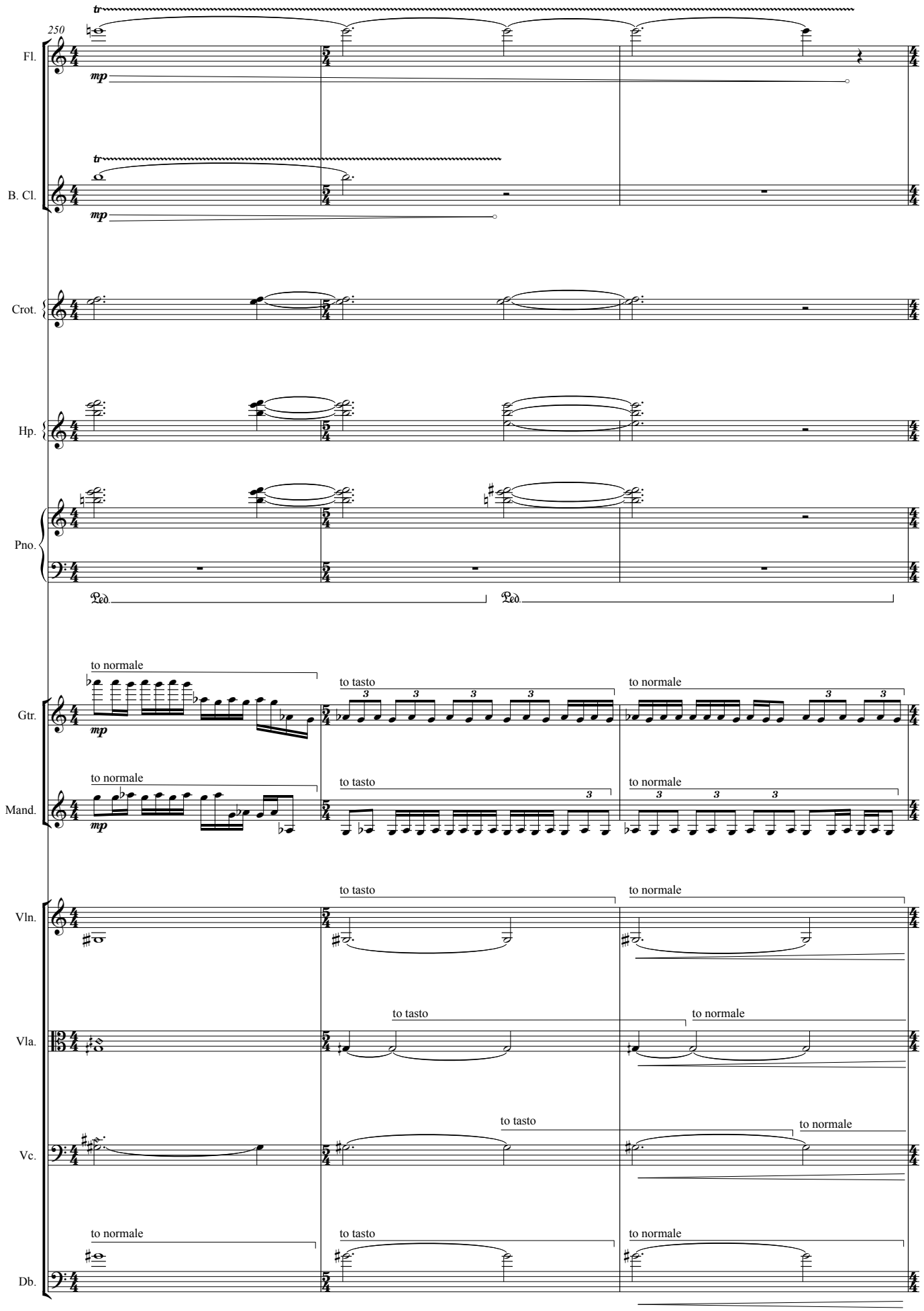

230
To Fl.
Q
B. Fl.
mp
pp
Mar.
Crotales
Hp.
8va
Pno.
Ped.
Gtr.
sul tasto
normale
sul pont
sul pont.
pp
p
Alternate D and G strings
Mand.
sul tasto
normale
sul pont.
pp
p
Vln.
to normale
to pont.
Q
to normale
Vla.
to normale
to pont.
to normale
Vc.
to normale
to pont.
to normale
Db.
to normale
to pont.
to normale

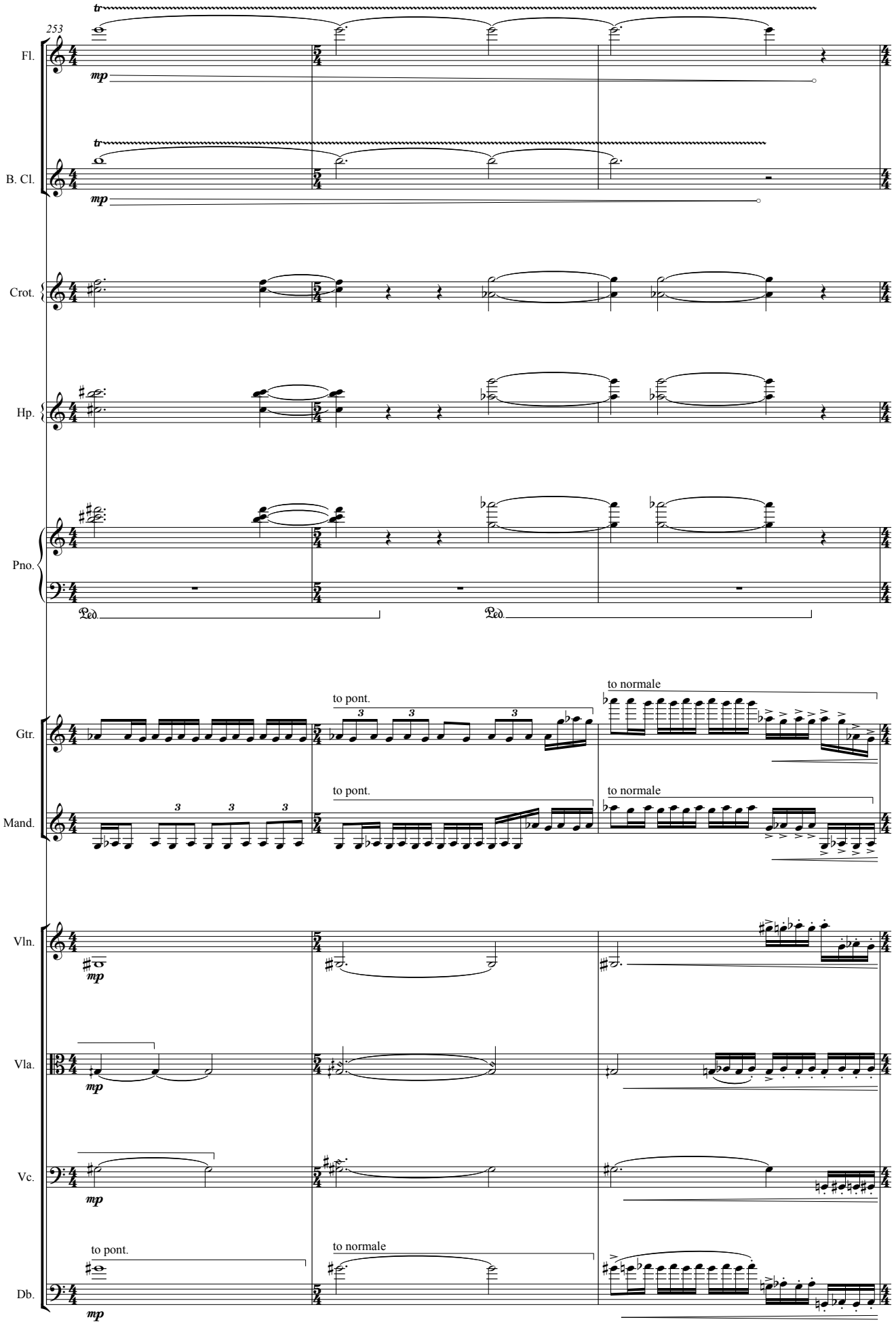

234
R
Crot.
Hp.
Pno.
8va
Ped.
Gtr.
Mand.
normale
sul tasto
normale
sul pont. to sul tasto
Vln.
Vla.
Vc.
Db.
to tasto
to normale
to pont.
238
ff
f

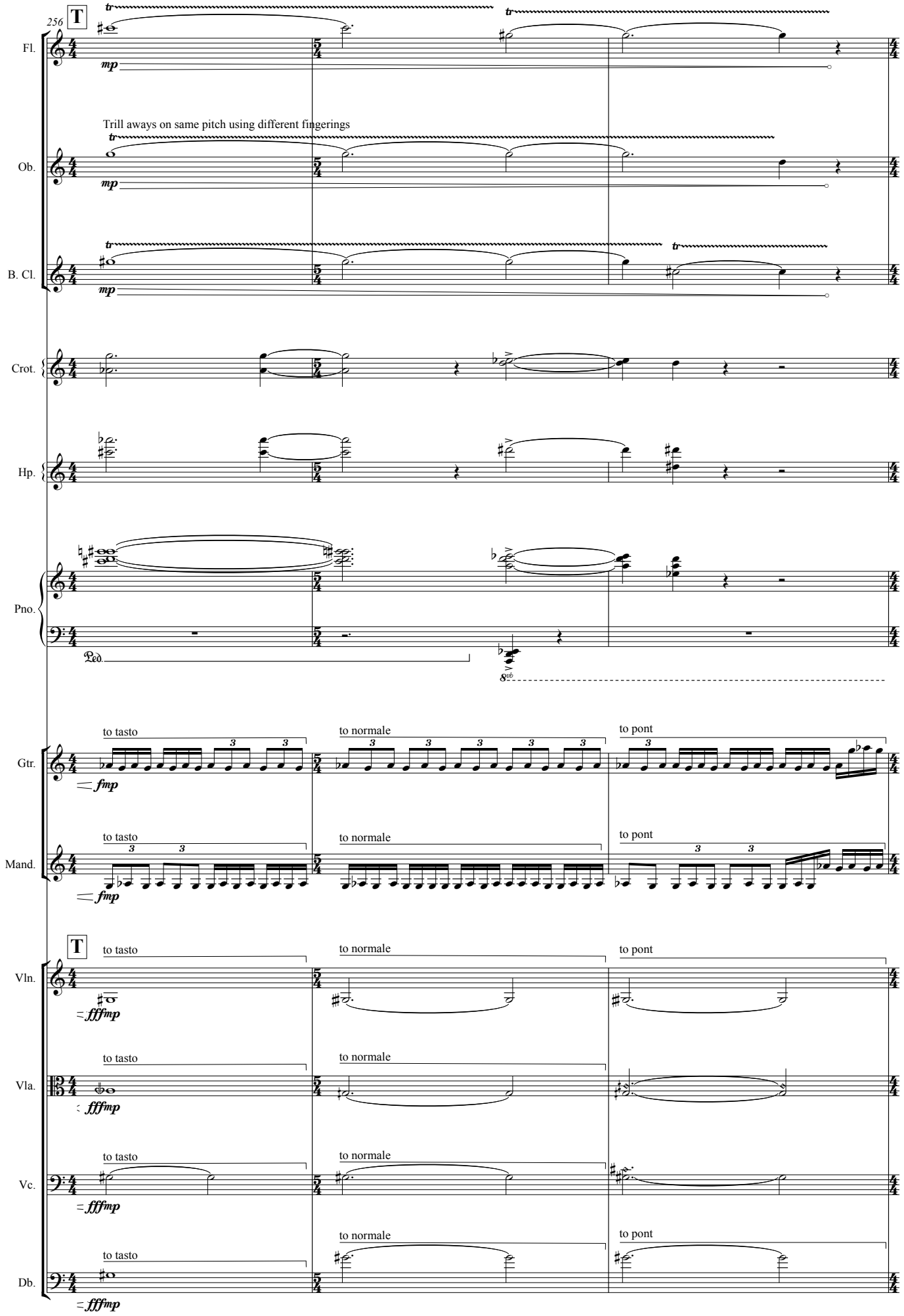

S
Trill always on same pitch using different fingerings
241
Flute
Fl.
mp
mp
Crot.
Hp.
Pno.
Ped.
Ped.
sul pont. to normale
to tasto
Gtr.
sul pont. to normale
to tasto
Mand.
S
to normale
to tasto
Vln.
fp
to normale
to tasto
Vla.
fp
to normale
to tasto
Vc.
fp
to normale
to tasto
Db.

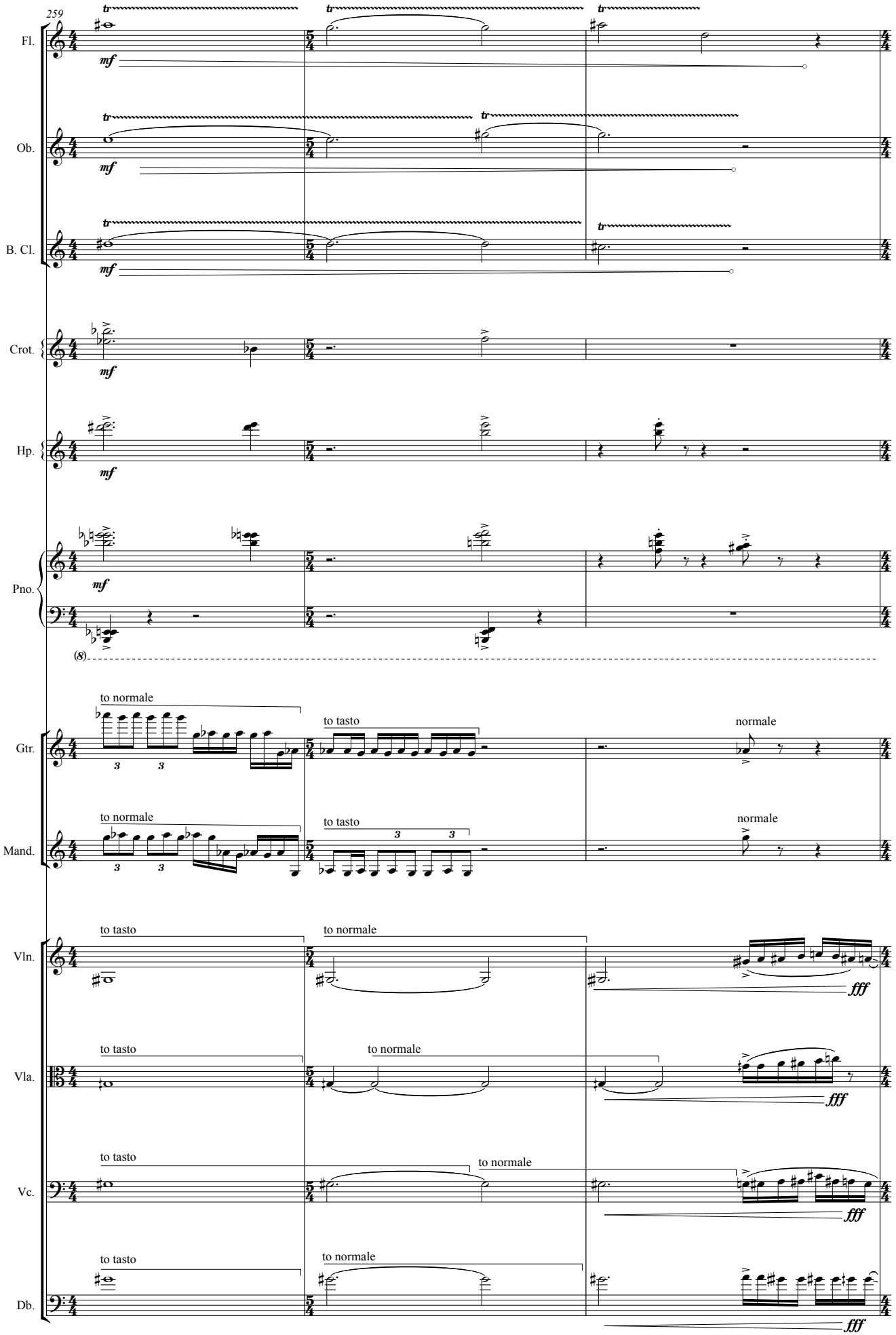

244
Fl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
f
ff
Ped.
to normale
to pont.

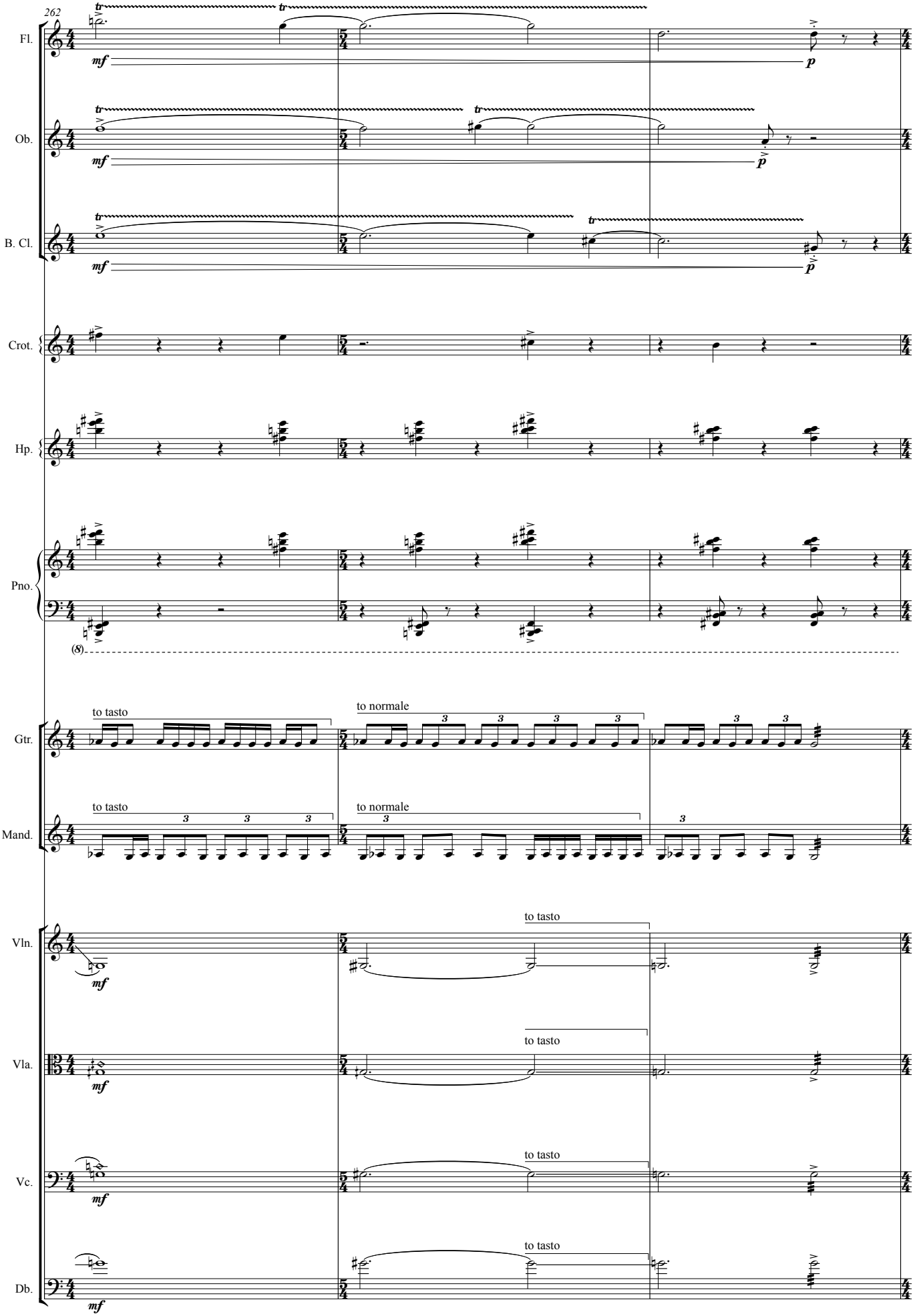

247
Fl.
mp
Trill always on same pitch using different fingerings
B. Cl.
mp
Crot.
Hp.
p
Pno.
p
Ped.
Ped.
to tasto
to normale
to pont.
Gtr.
mp
to tasto
to normale
to pont.
Mand.
(mp)
to tasto
to normale
Vln.
p
to tasto
to normale
Vla.
p
to tasto
to normale
Vc.
p
to tasto
to normale
to pont.
Db.
p

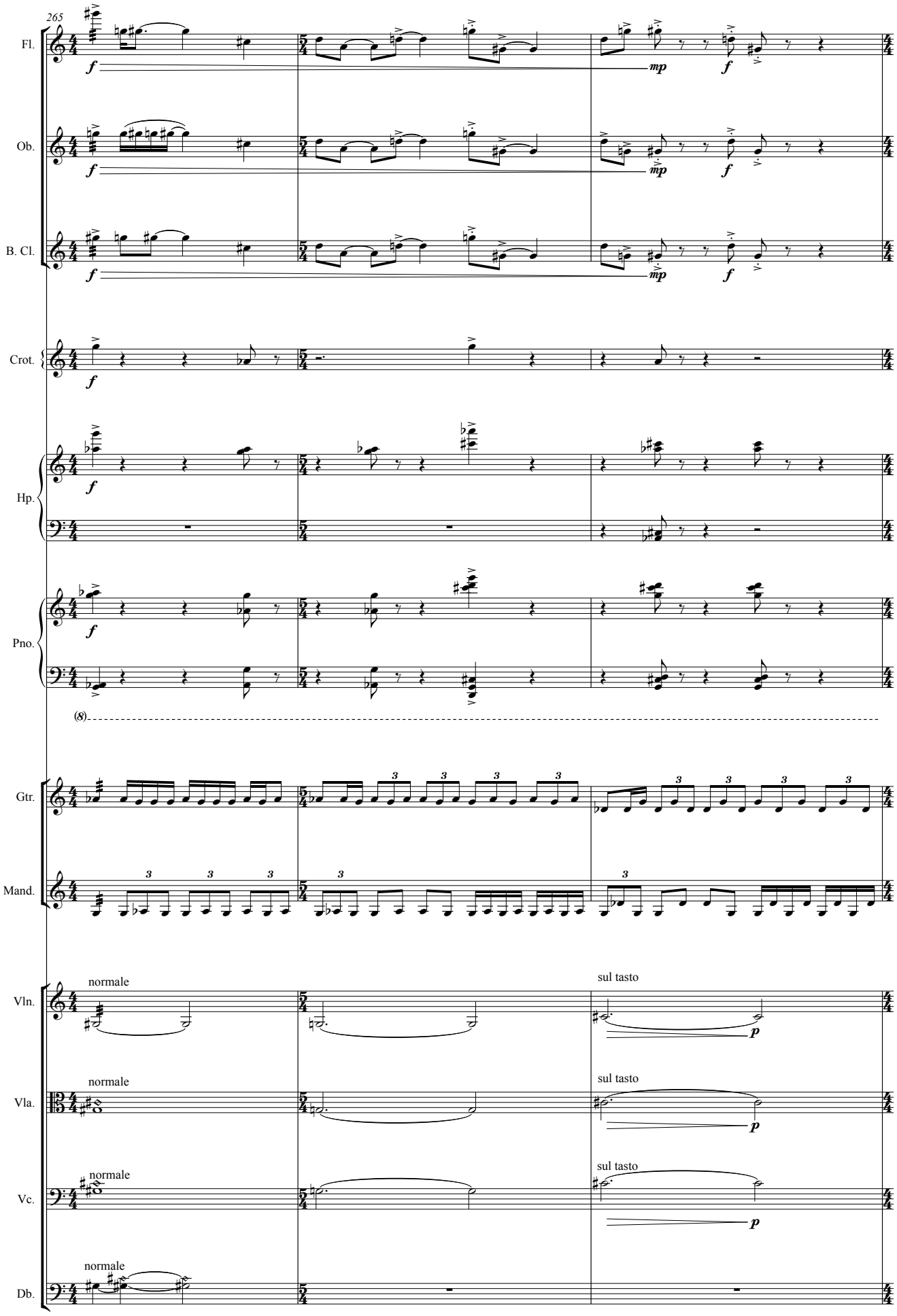

250
Fl.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
tr
Ped.
to normale
to tasto
to normale

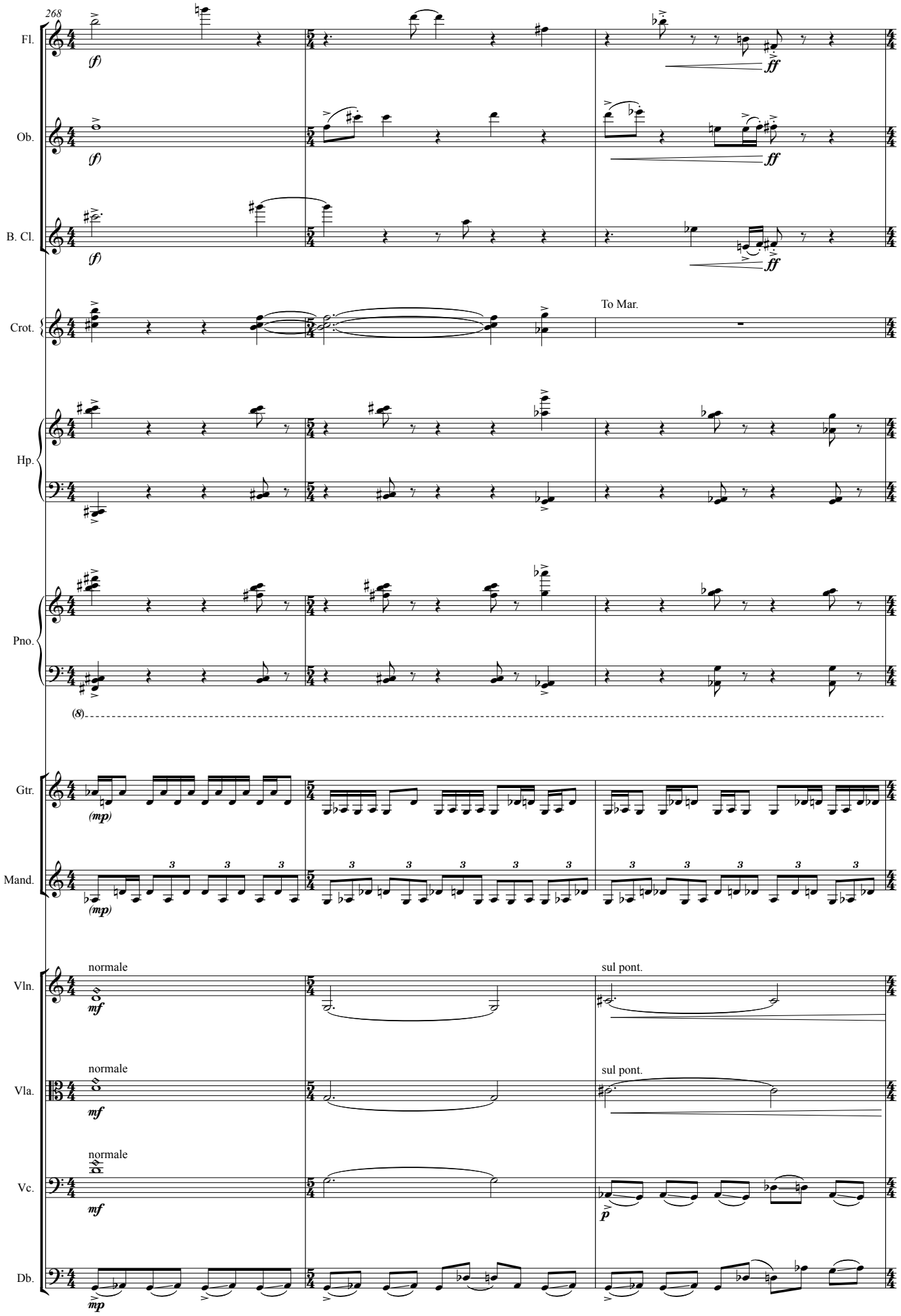

253
Fl.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
to pont.
to normale
Ped.

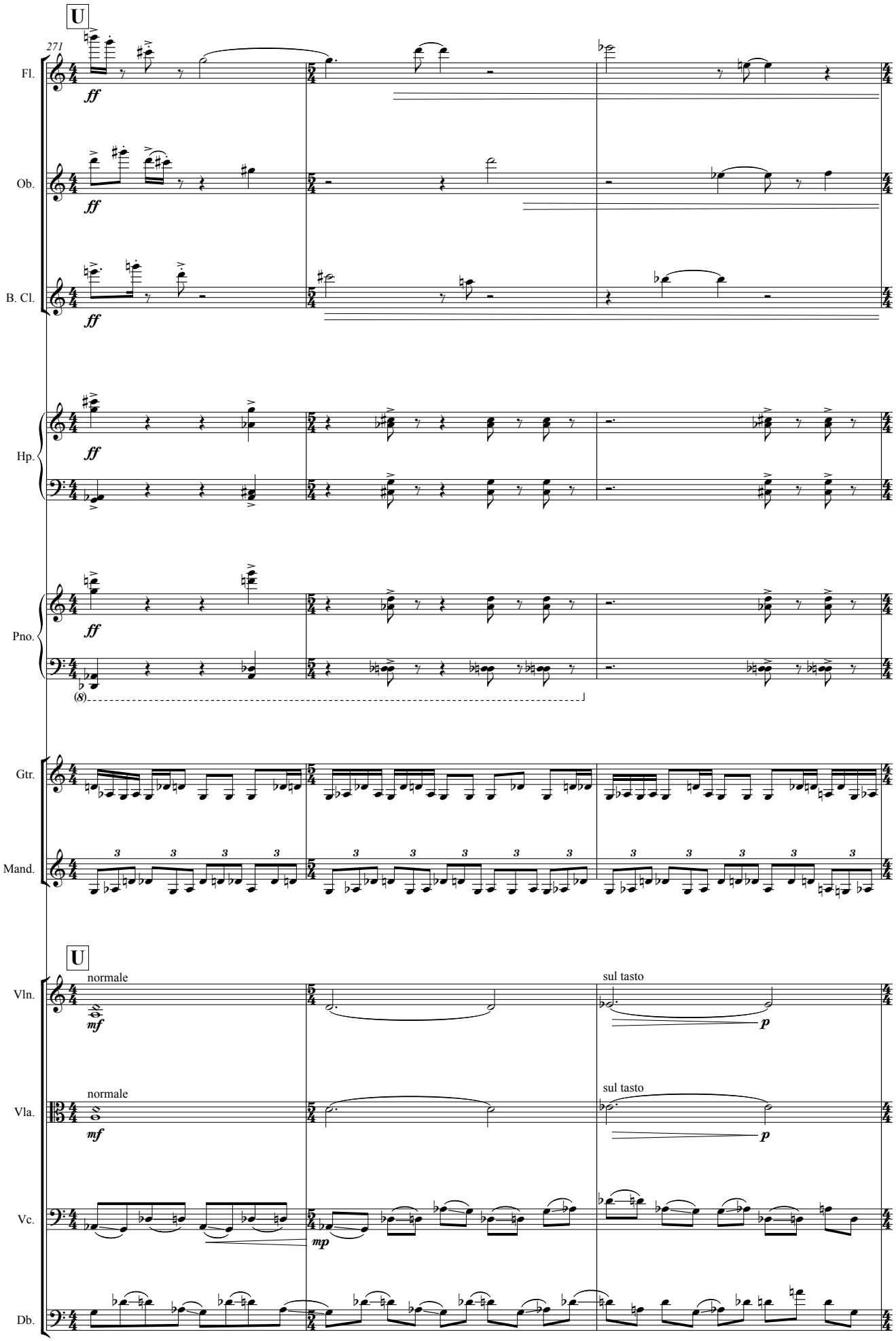

256
T
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
Trill aways on same pitch using different fingerings
mp
fmp
fffmp
to tasto
to normale
to pont
Ped.
8vb

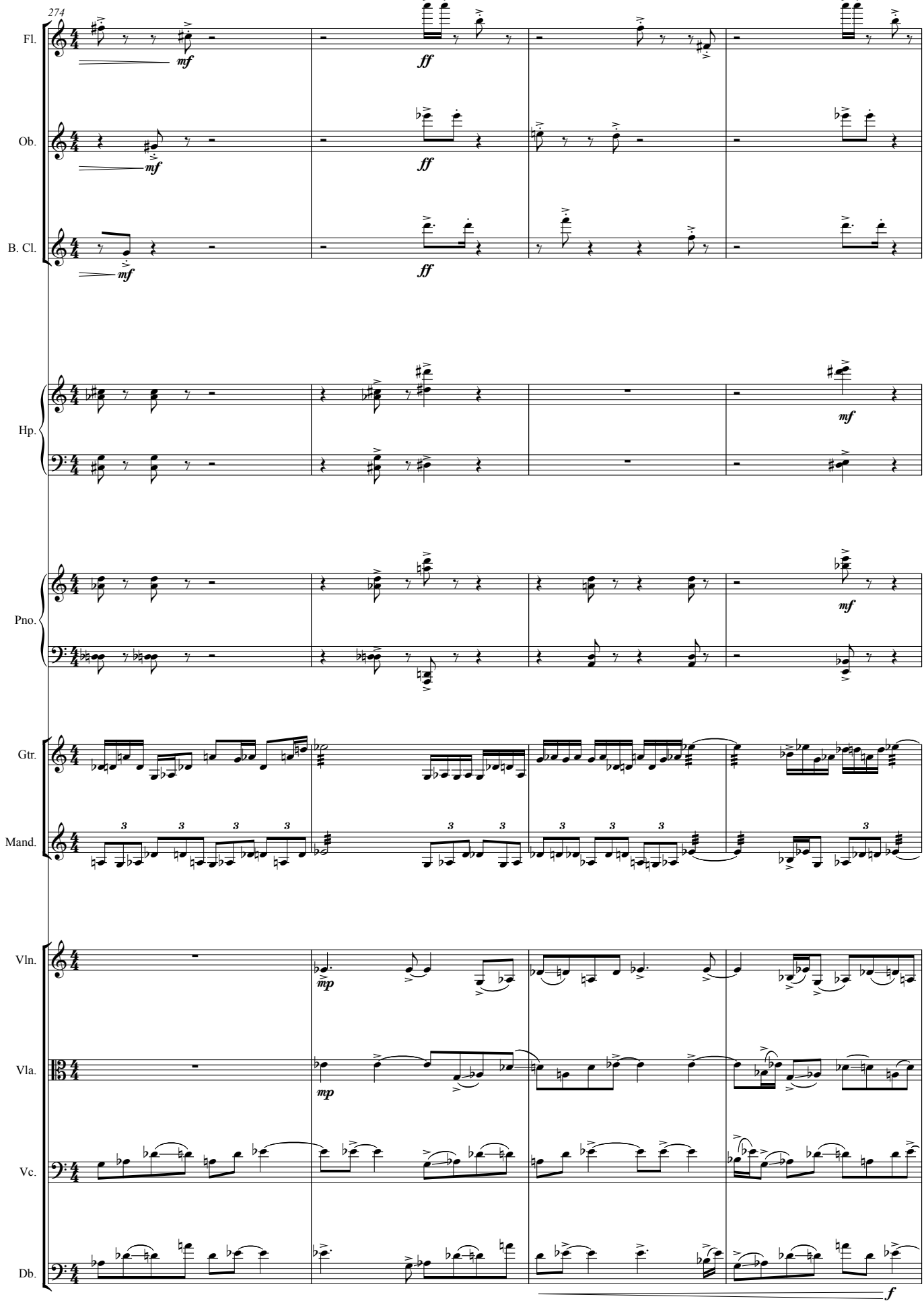

259
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mf
fff
tr
(8)
to normale
to tasto
normale

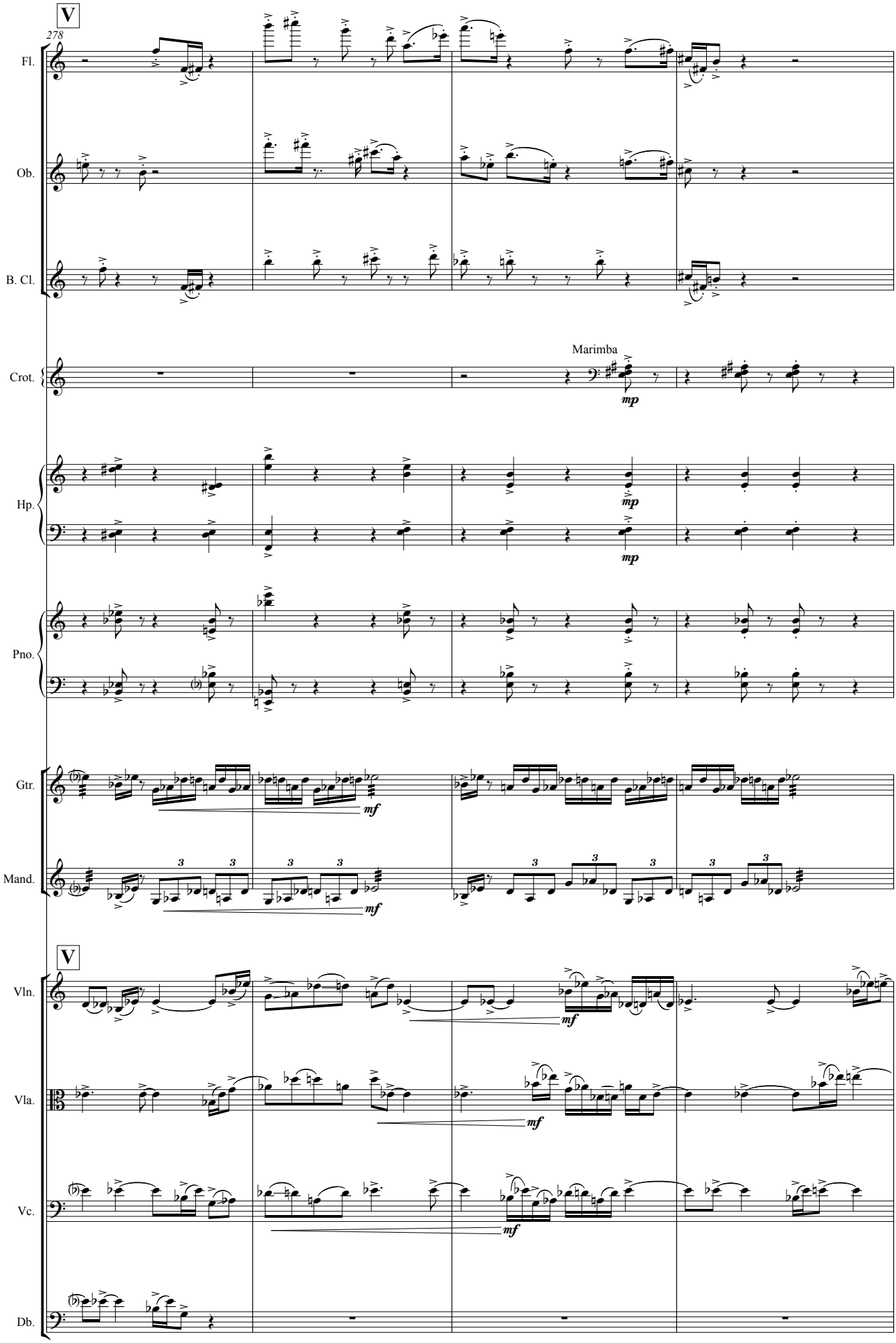

262
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mf
p
to tasto
to normale
(8)

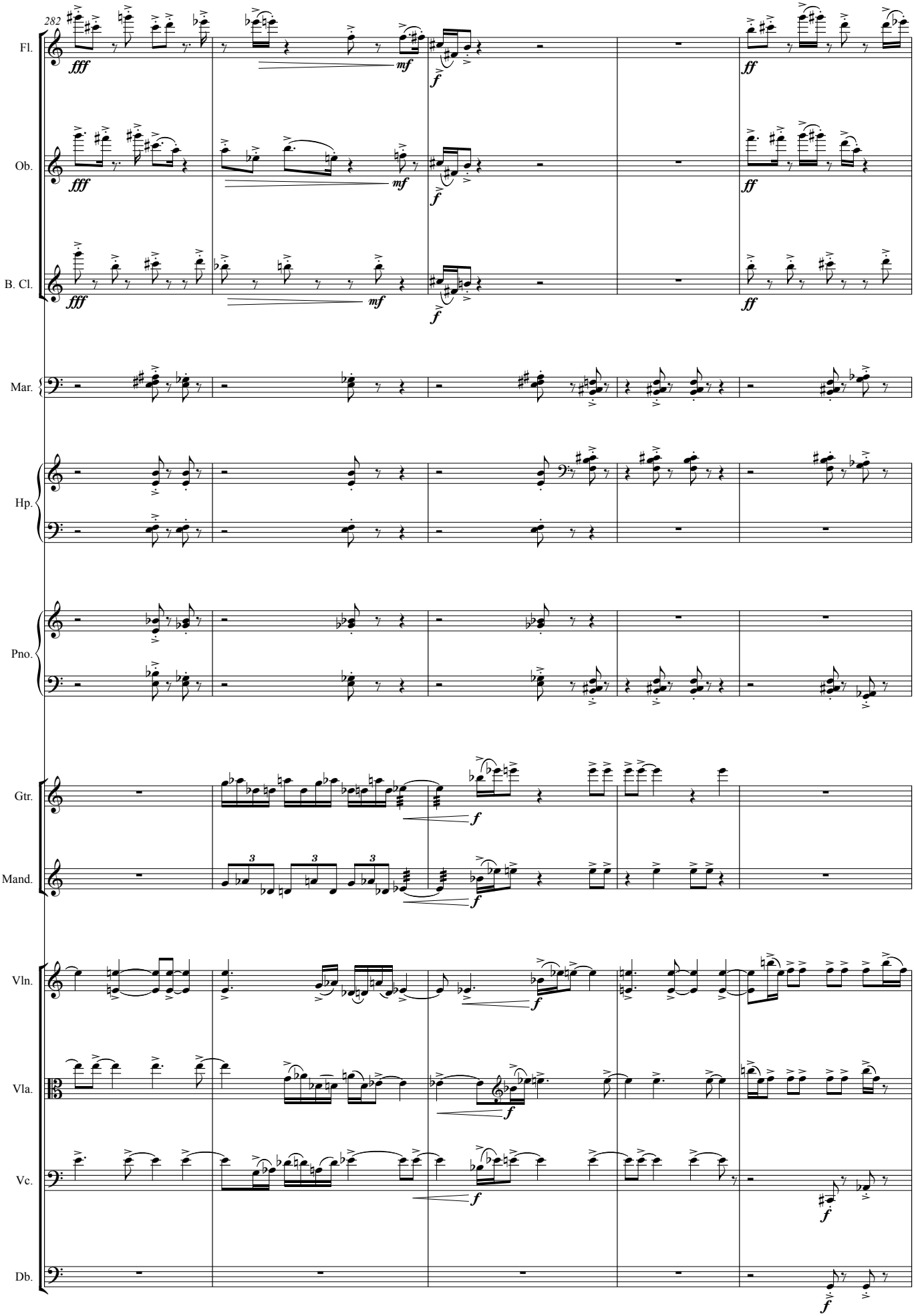

265
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
(8)
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
normale
sul tasto
f
mp
p

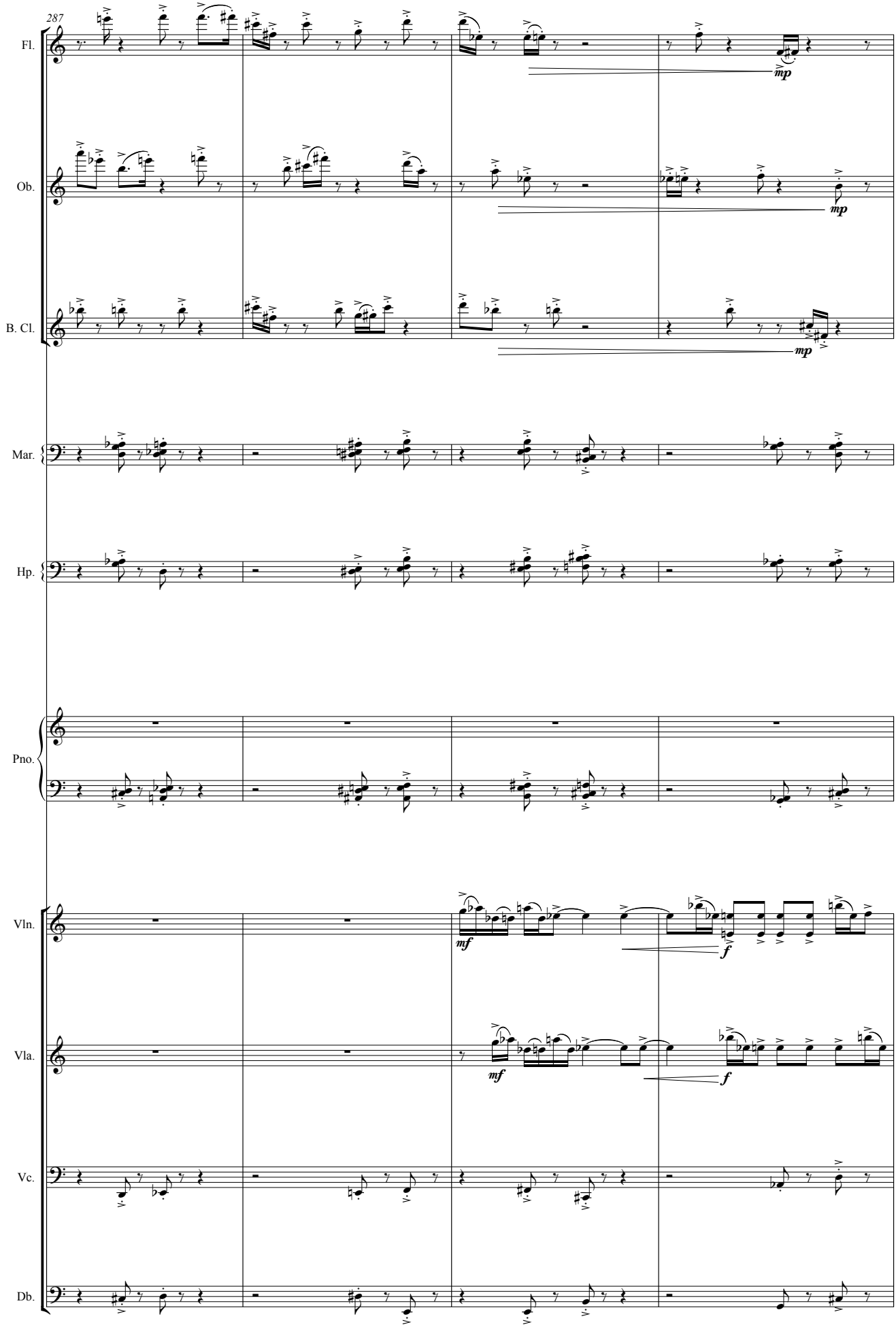

268
Fl.
Ob.
B. Cl.
Crot.
To Mar.
Hp.
Pno.
(8)
Gtr.
Mand.
Vln.
normale
sul pont.
Vla.
normale
sul pont.
Vc.
normale
Db.

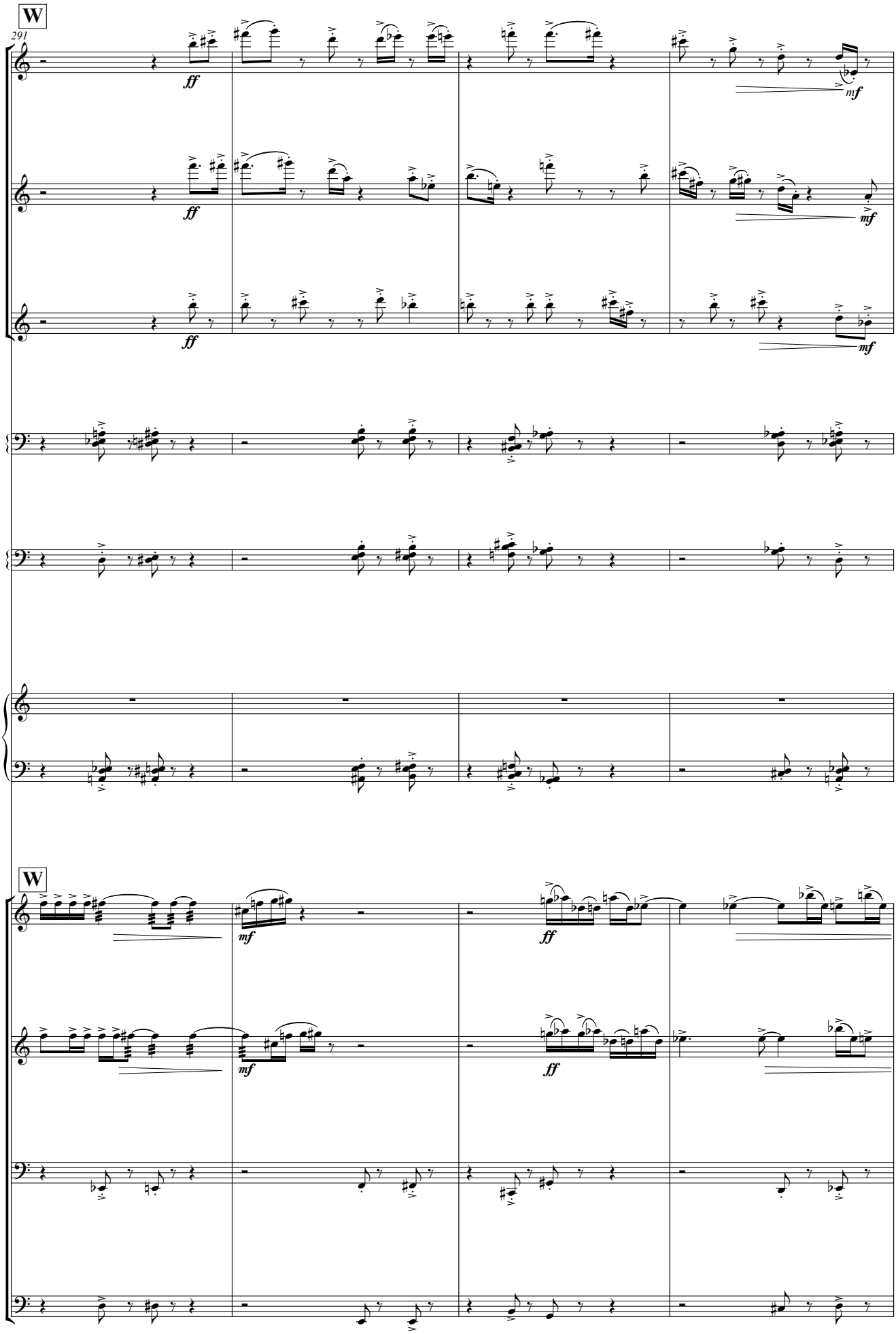

U
271
Fl.
Ob.
B. Cl.
Hp.
Pno.
Gtr.
Mand.
U
Vln.
Vla.
Vc.
Db.
ff
mf
mp
p
normale
sul tasto
(8)

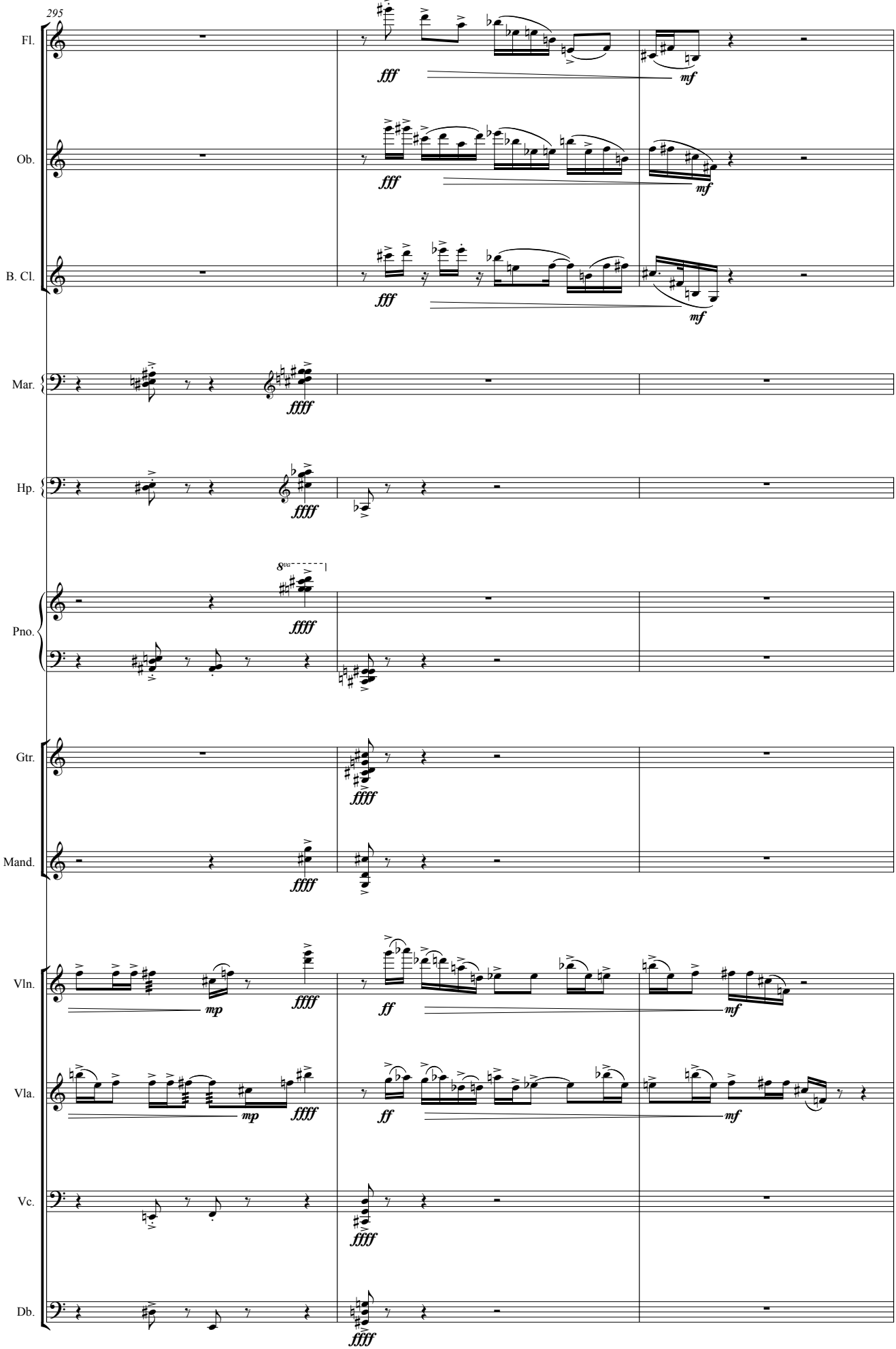

274
Fl.
Ob.
B. Cl.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mf
ff
mp
f

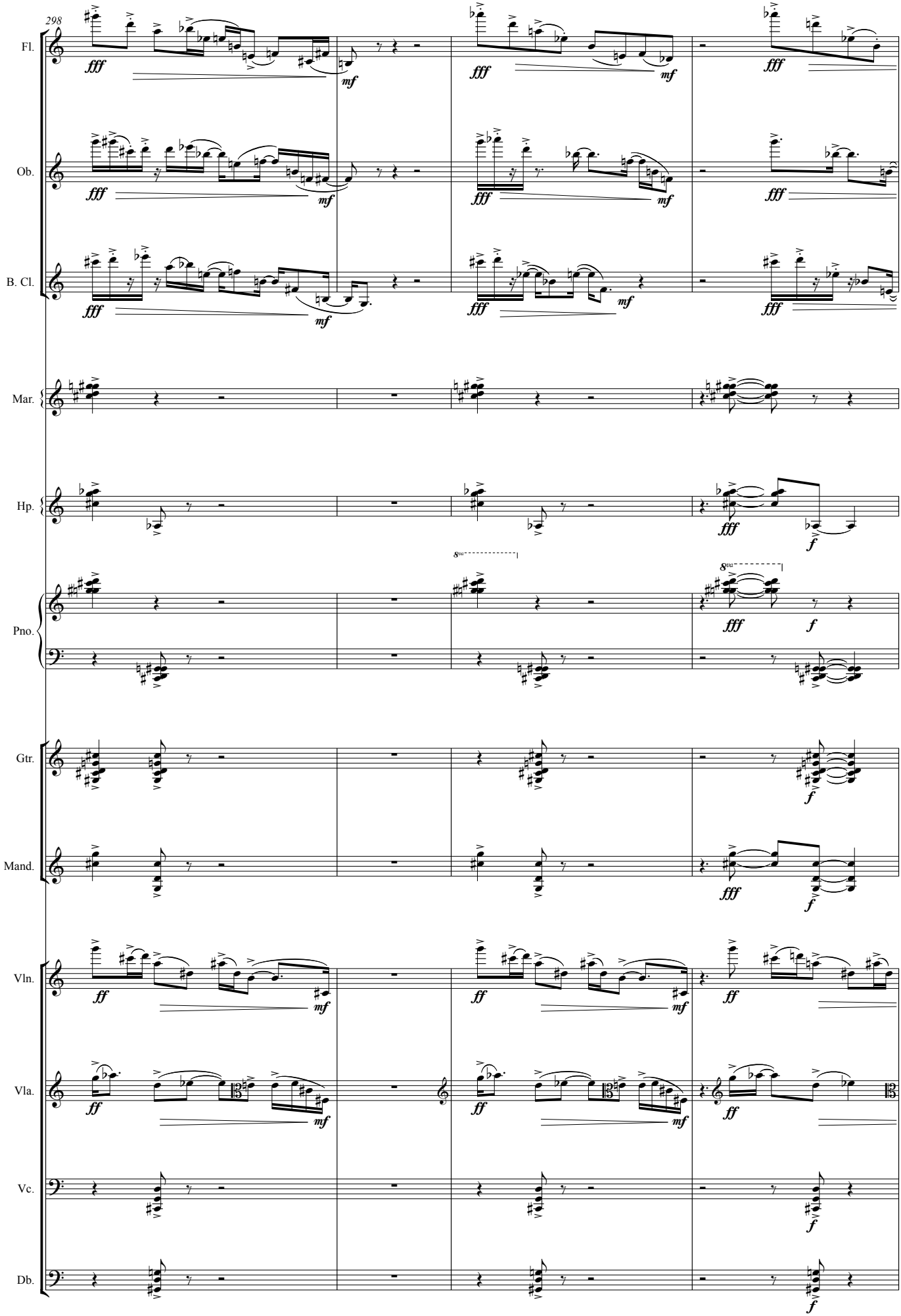

V
278
Fl.
Ob.
B. Cl.
Crot.
Marimba
mp
Hp.
mp
mp
Pno.
Gtr.
mf
Mand.
mf
V
Vln.
mf
Vla.
mf
Vc.
mf
Db.

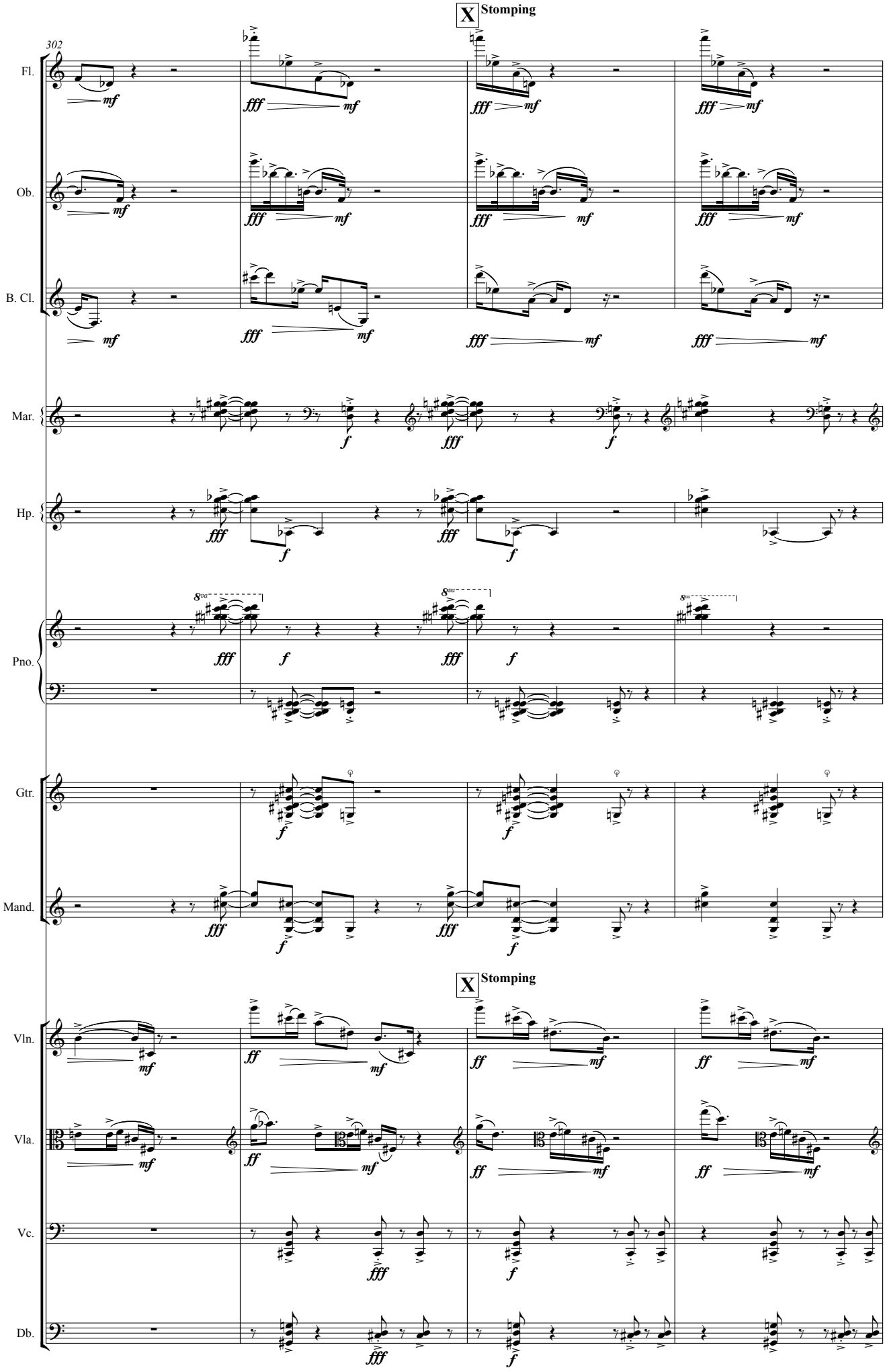

282
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fff
mf
f
ff

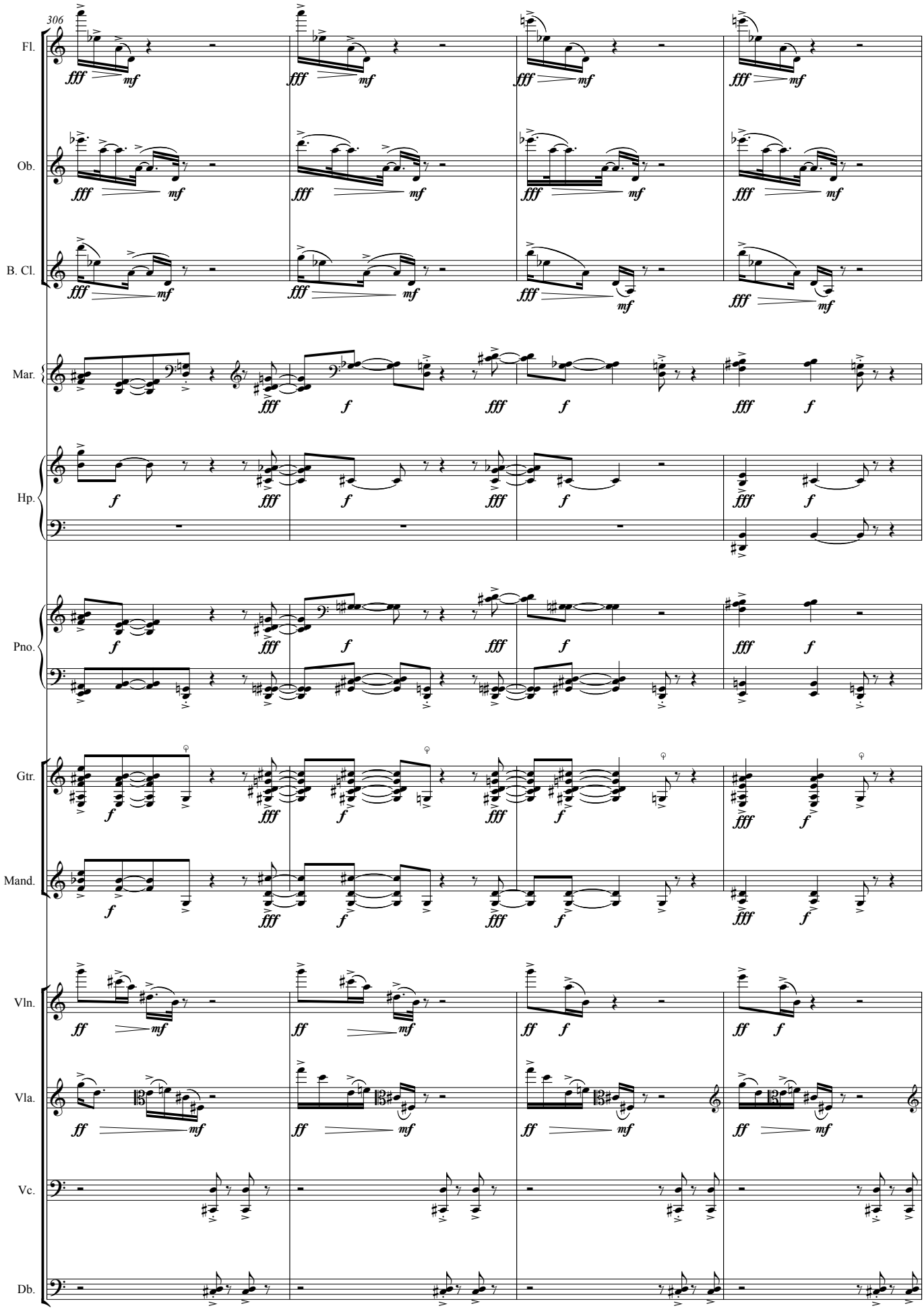

287
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Vln.
Vla.
Vc.
Db.
mp
mp
mp
mf
f
mf
f

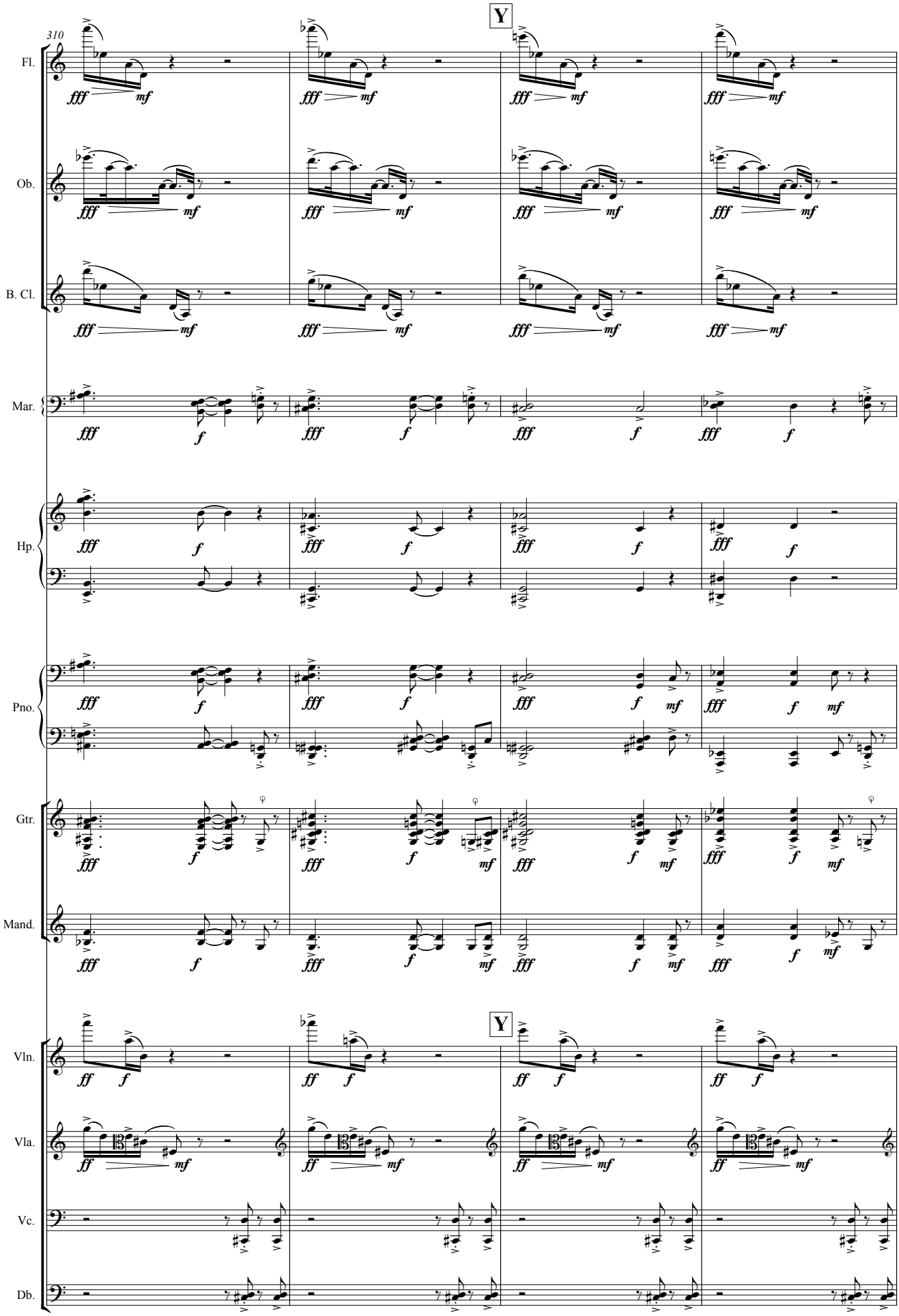

W
291
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
W
Vln.
Vla.
Vc.
Db.
ff
mf

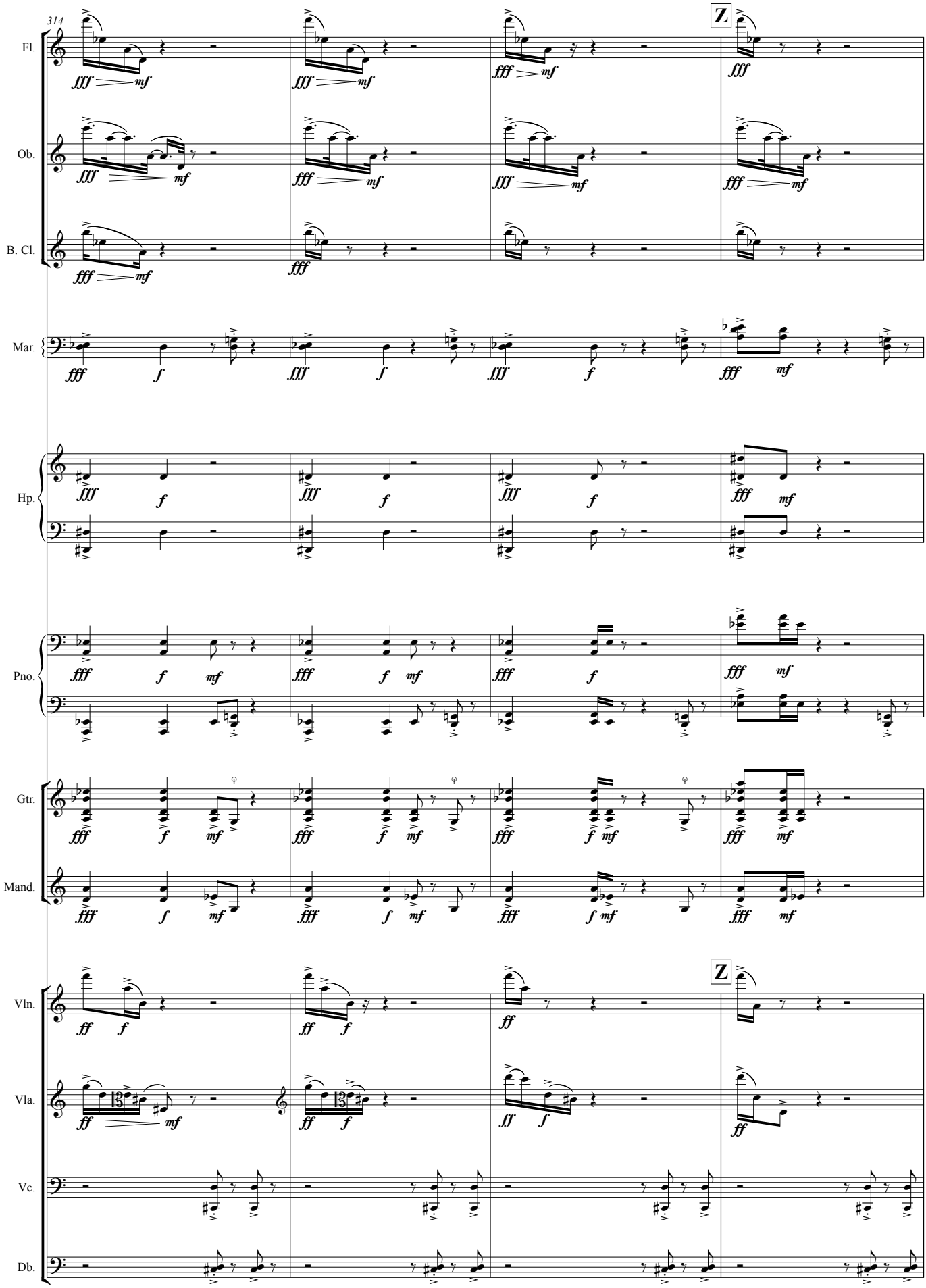

295
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fff
mf
ffff
8va
mp
ff

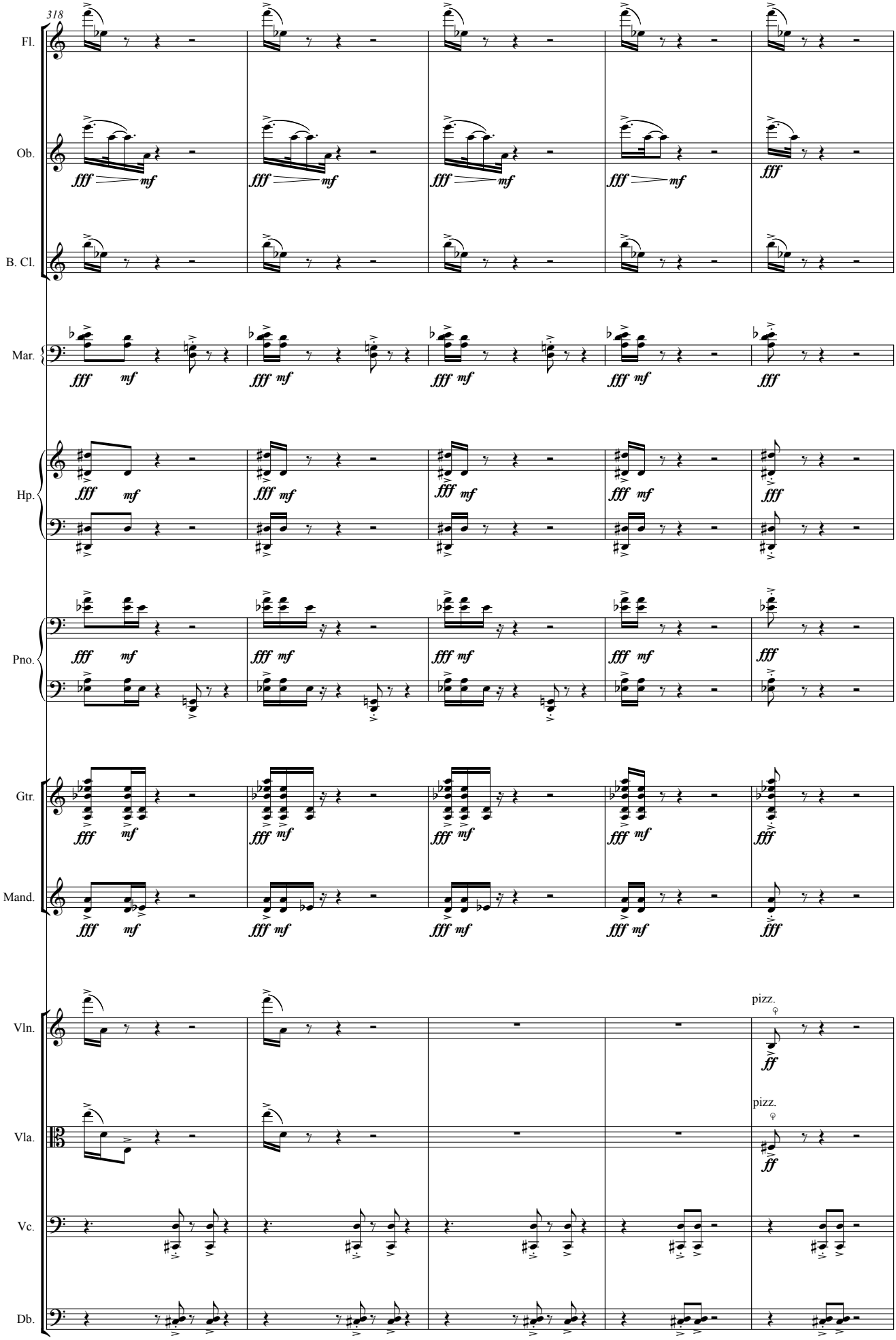

298
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fff
mf
ff
f

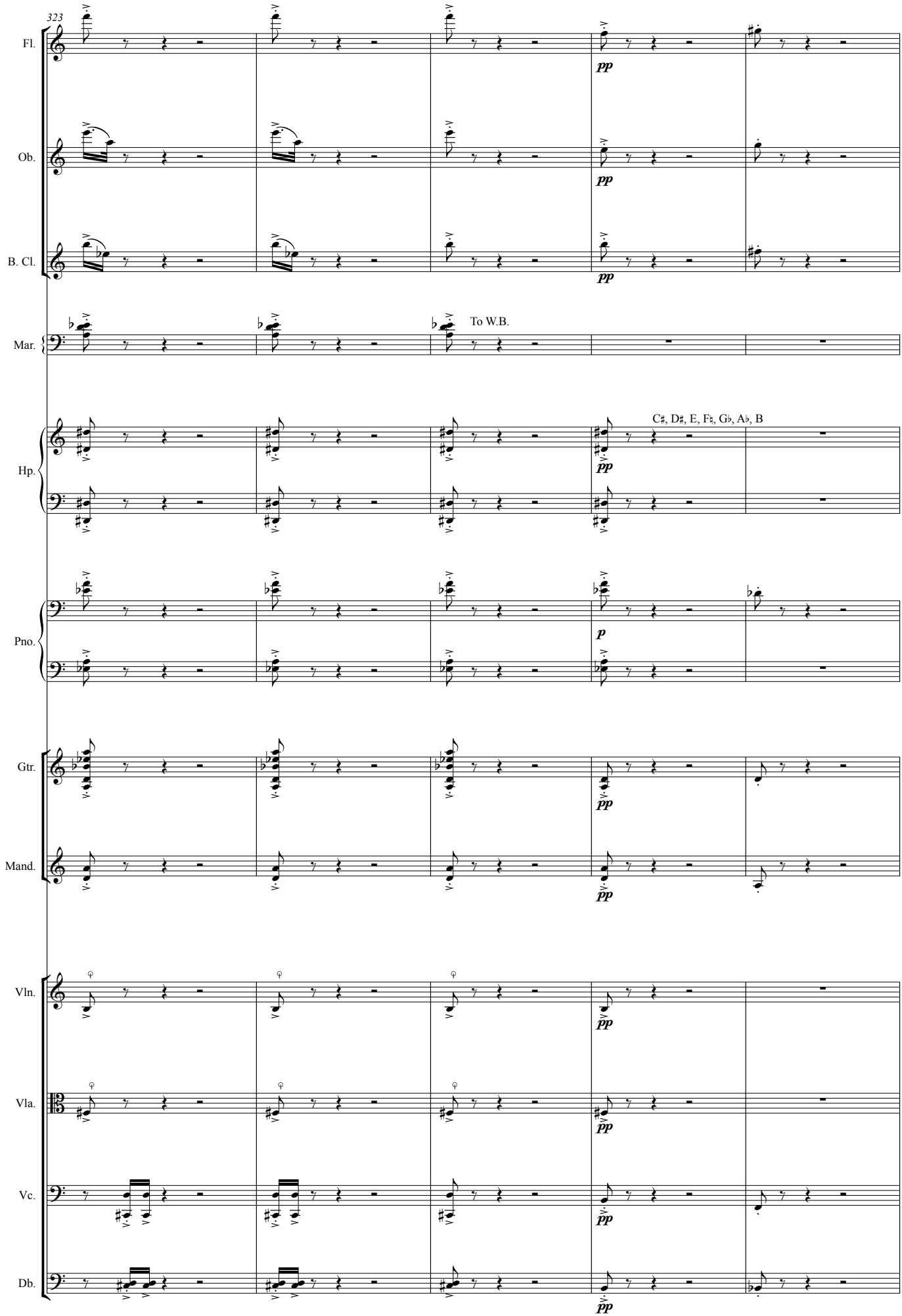

X Stomping
302
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
X Stomping
Vln.
Vla.
Vc.
Db.

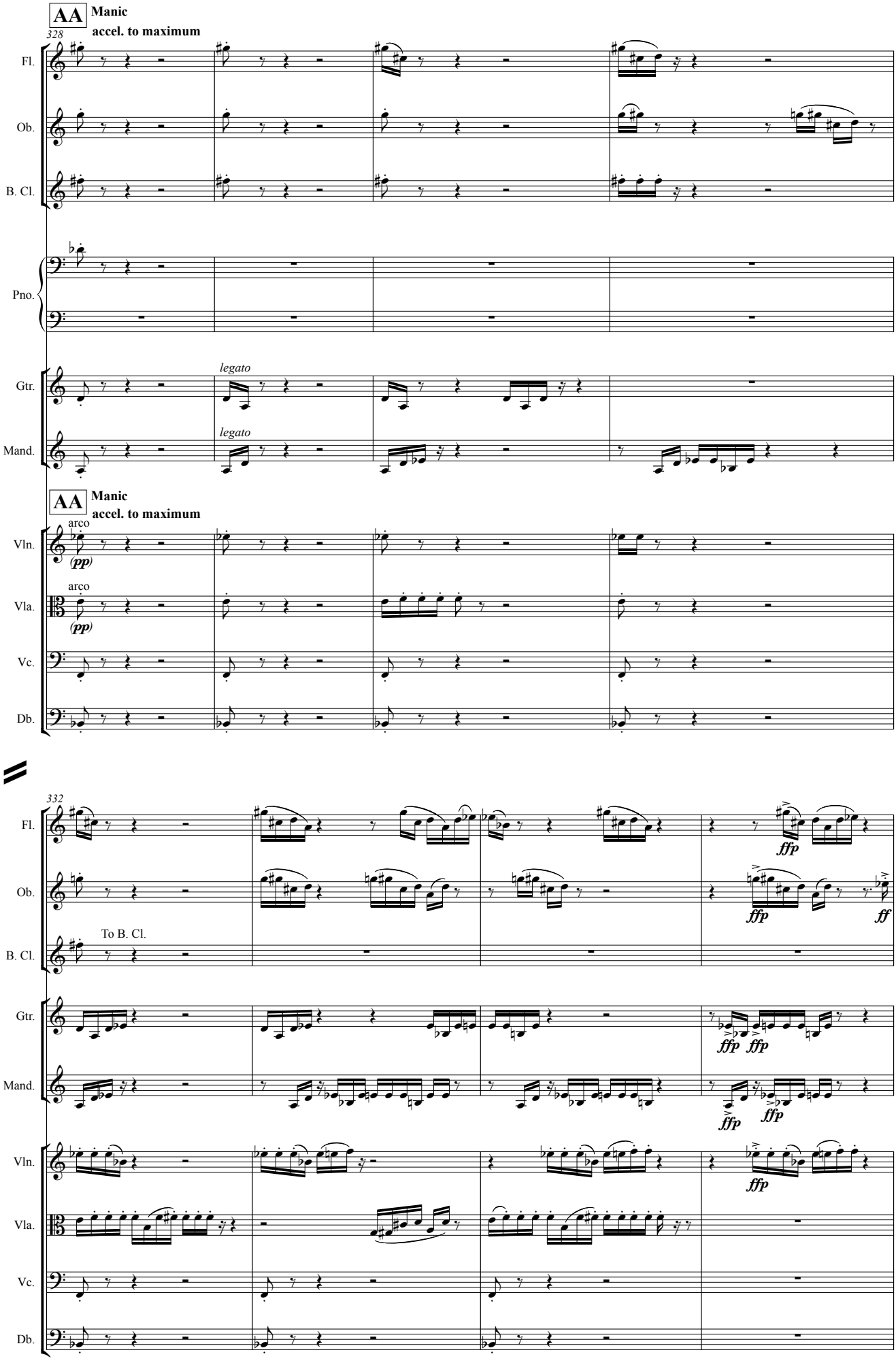

306
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.

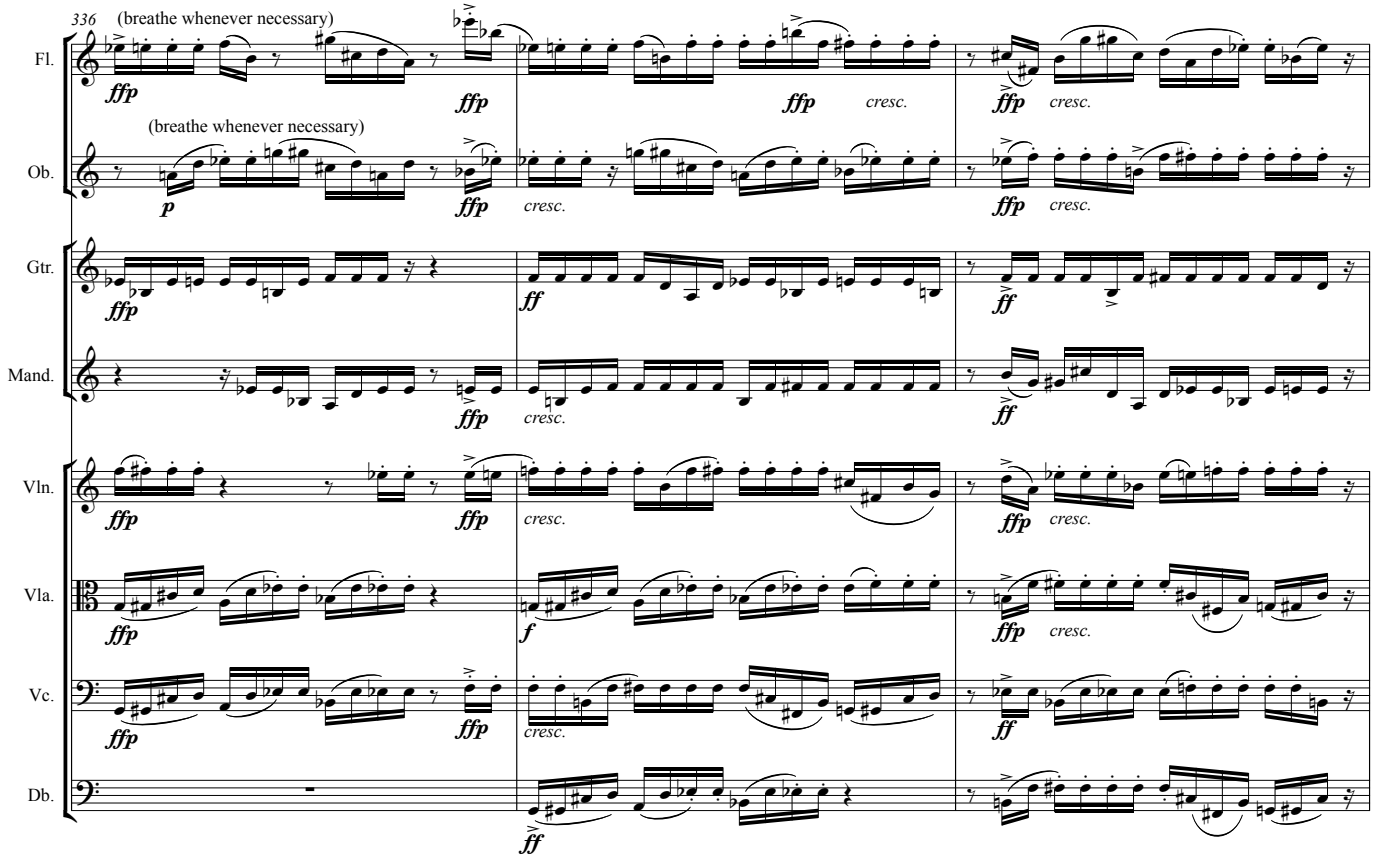

310
Y
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.

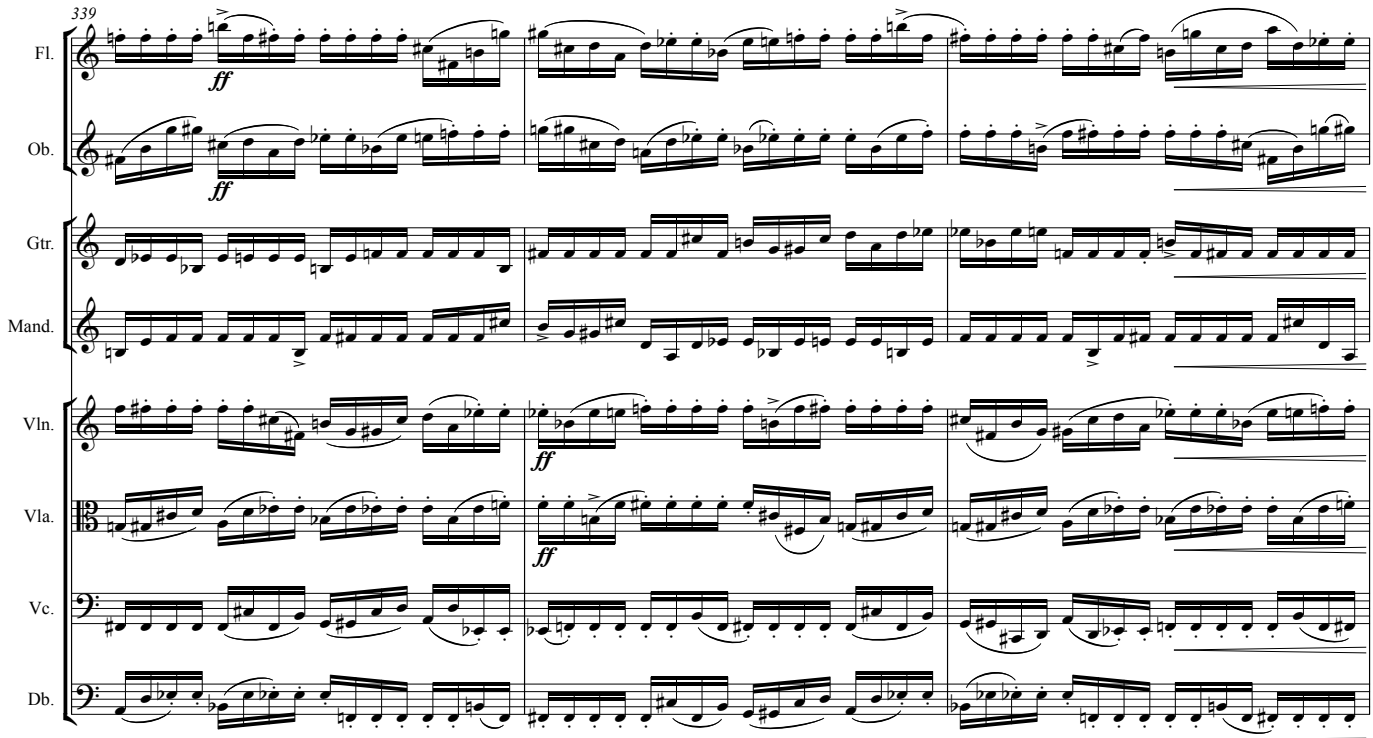

314
Z
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.

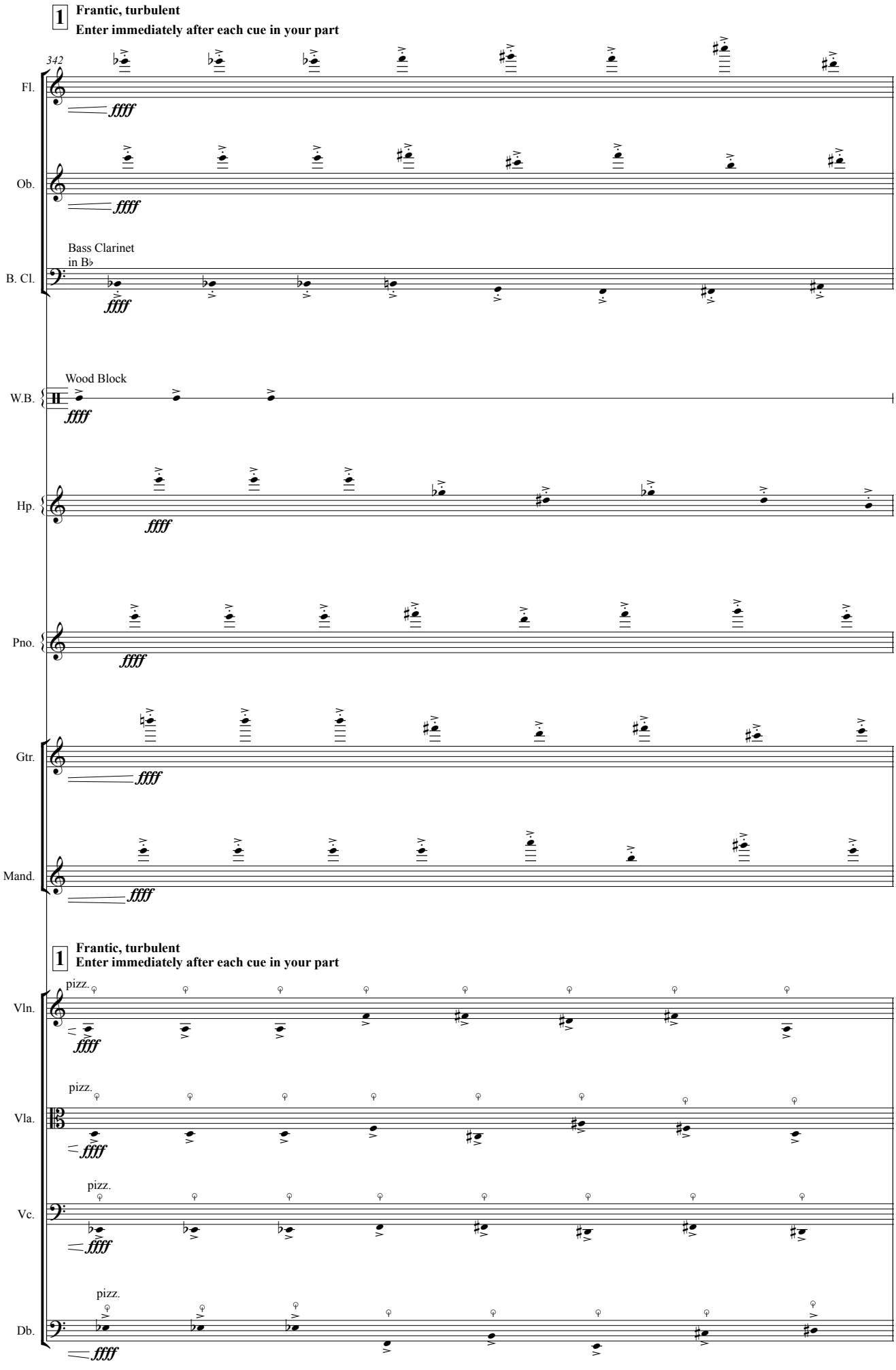

318
Fl.
Ob.
B. Cl.
Mar.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fff
mf
ff
pizz.

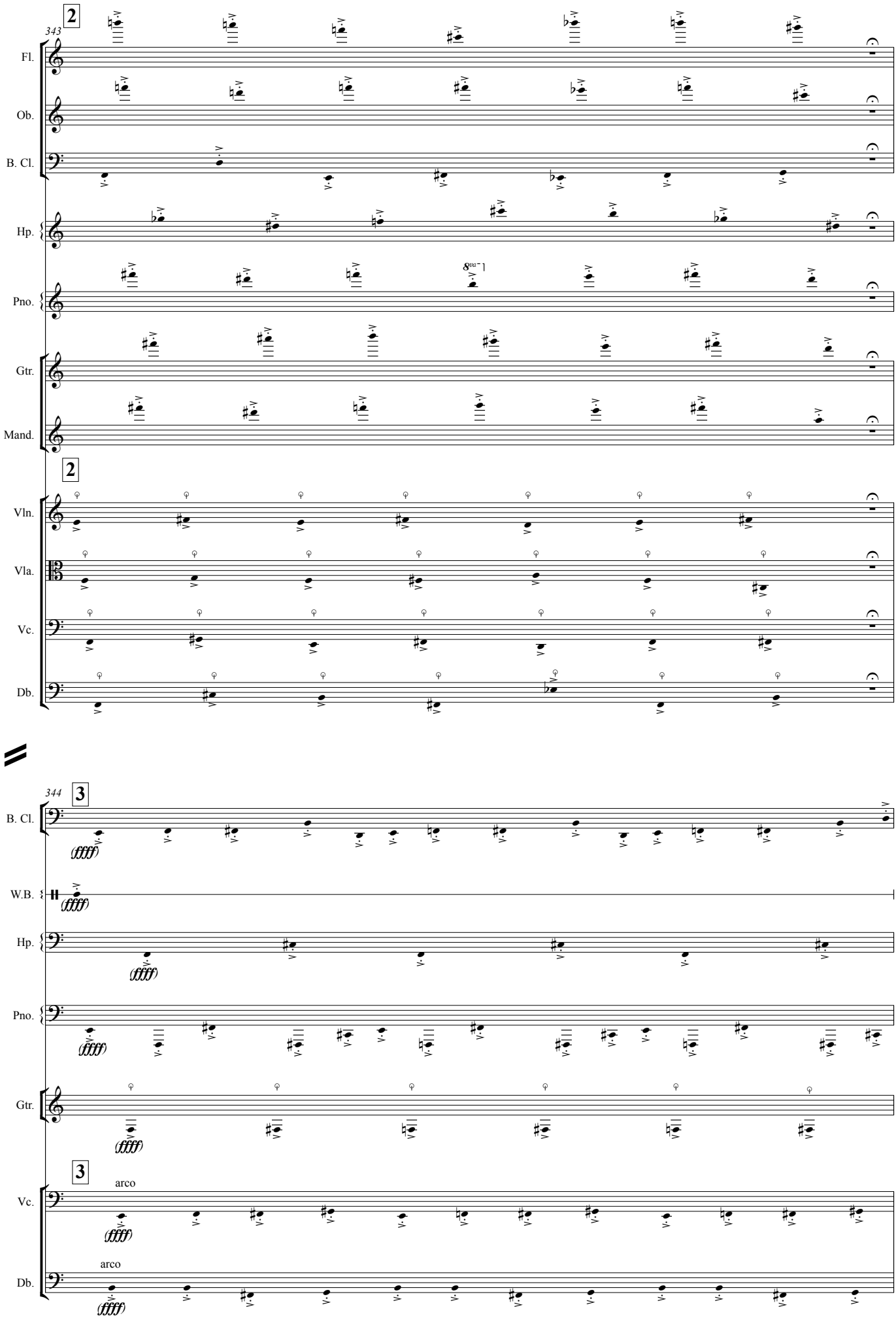

323
Fl.
Ob.
B. Cl.
Mar.
To W.B.
Hp.
C♯, D♯, E, F♮, G♭, A♭, B
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
pp
p

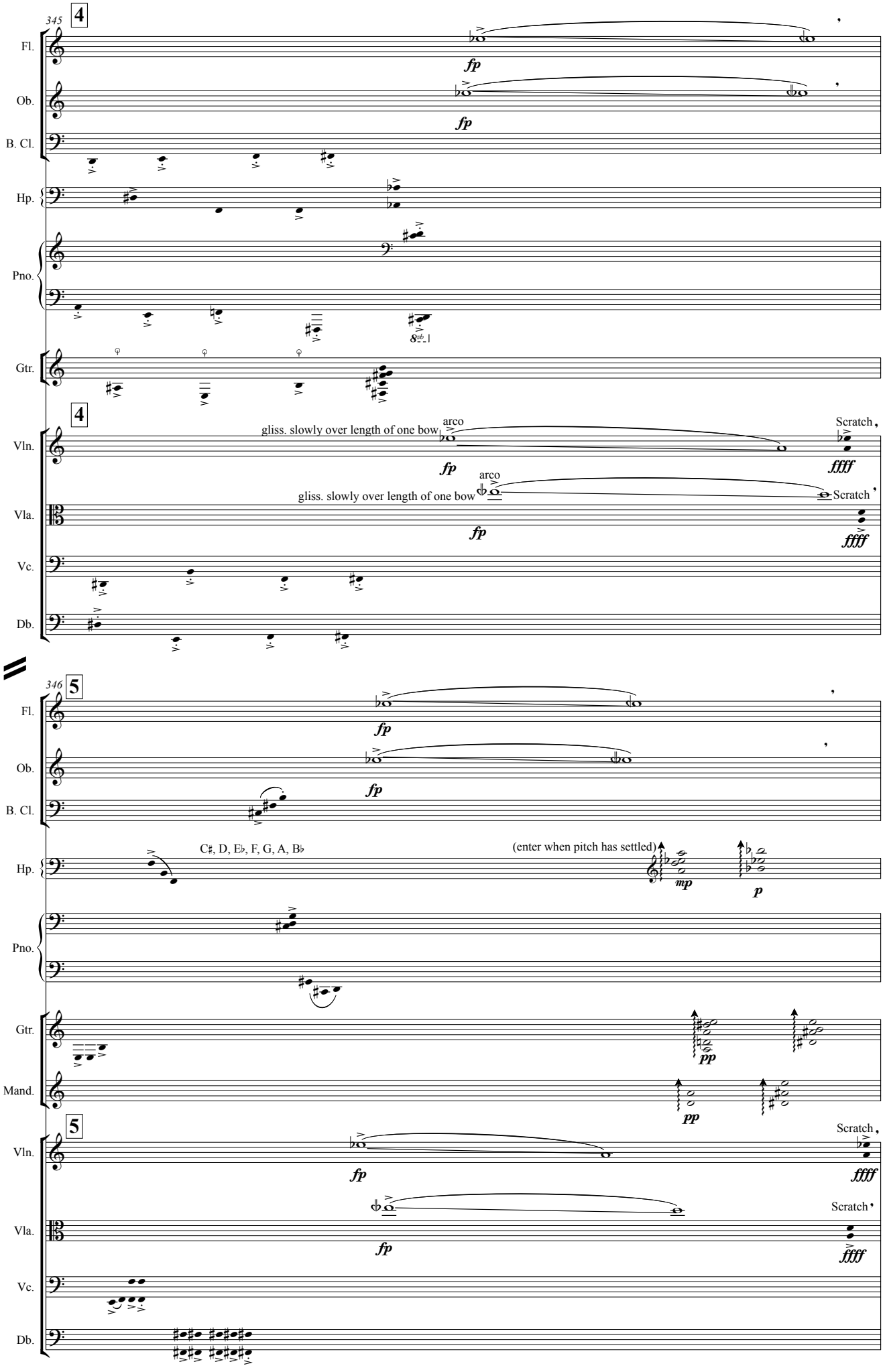

AA
Manic
accel. to maximum
328
Fl.
Ob.
B. Cl.
Pno.
Gtr.
legato
Mand.
legato
AA
Manic
accel. to maximum
Vln.
arco
(pp)
Vla.
arco
(pp)
Vc.
Db.
332
Fl.
ffp
Ob.
ffp
ff
B. Cl.
To B. Cl.
Gtr.
ffp ffp
Mand.
ffp ffp
Vln.
ffp
Vla.
Vc.
Db.

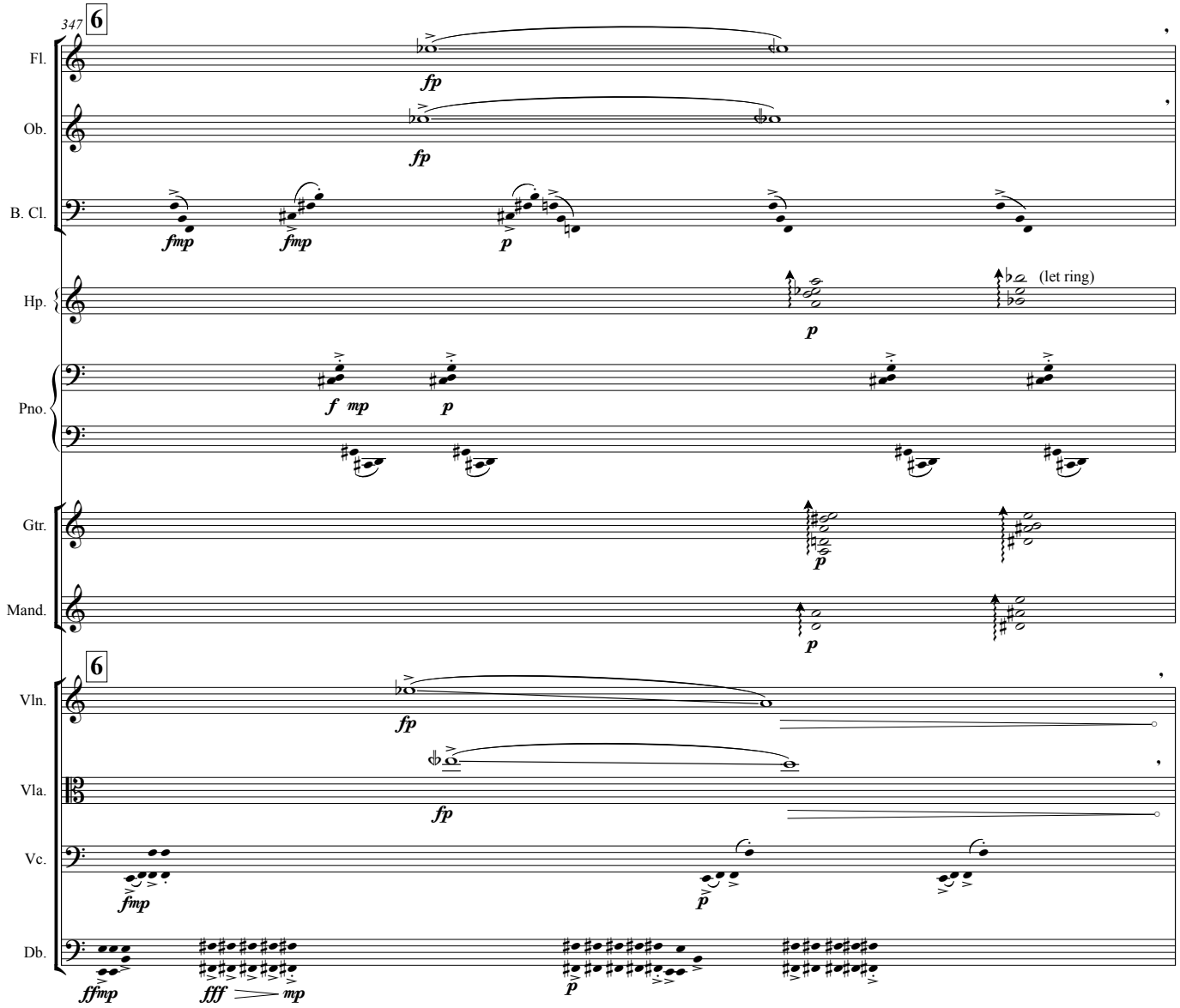

336
(breathe whenever necessary)
Fl.
Ob.
(breathe whenever necessary)
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
ffp
p
ff
f
cresc.

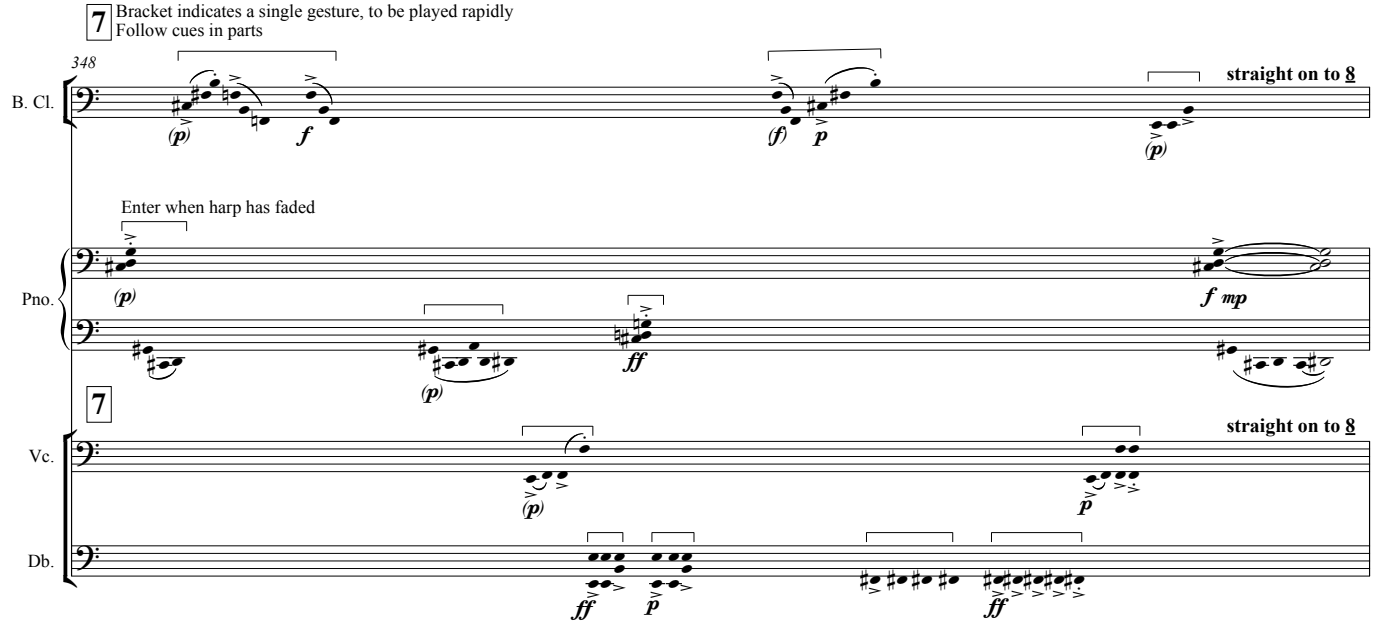

339
Fl.
Ob.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
ff

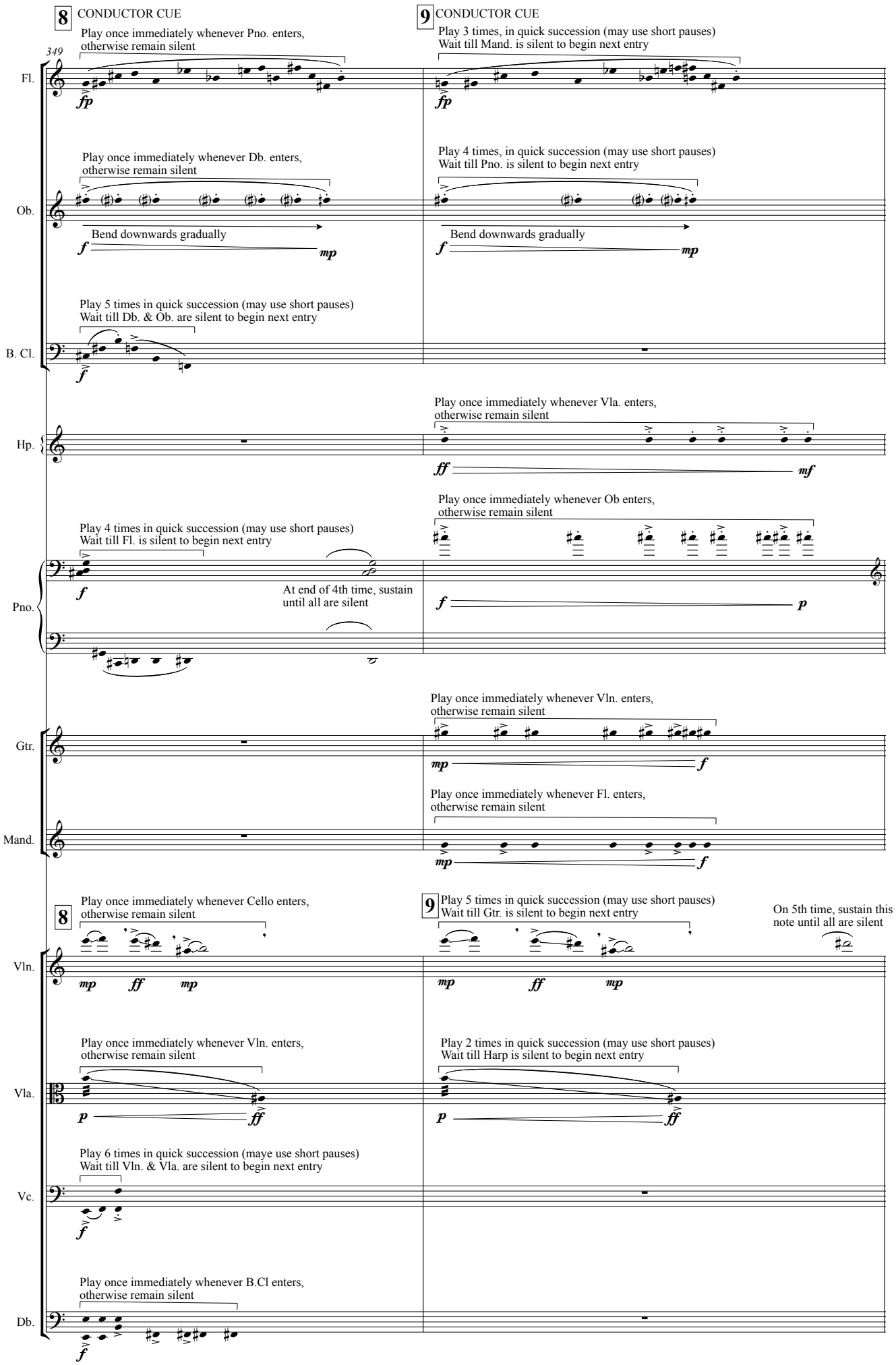

1
Frantic, turbulent
Enter immediately after each cue in your part
342
Fl.
ffff
Ob.
ffff
Bass Clarinet
in B♭
B. Cl.
ffff
Wood Block
W.B.
ffff
Hp.
ffff
Pno.
ffff
Gtr.
ffff
Mand.
ffff
1
Frantic, turbulent
Enter immediately after each cue in your part
pizz.
Vln.
ffff
pizz.
Vla.
ffff
pizz.
Vc.
ffff
pizz.
Db.
ffff

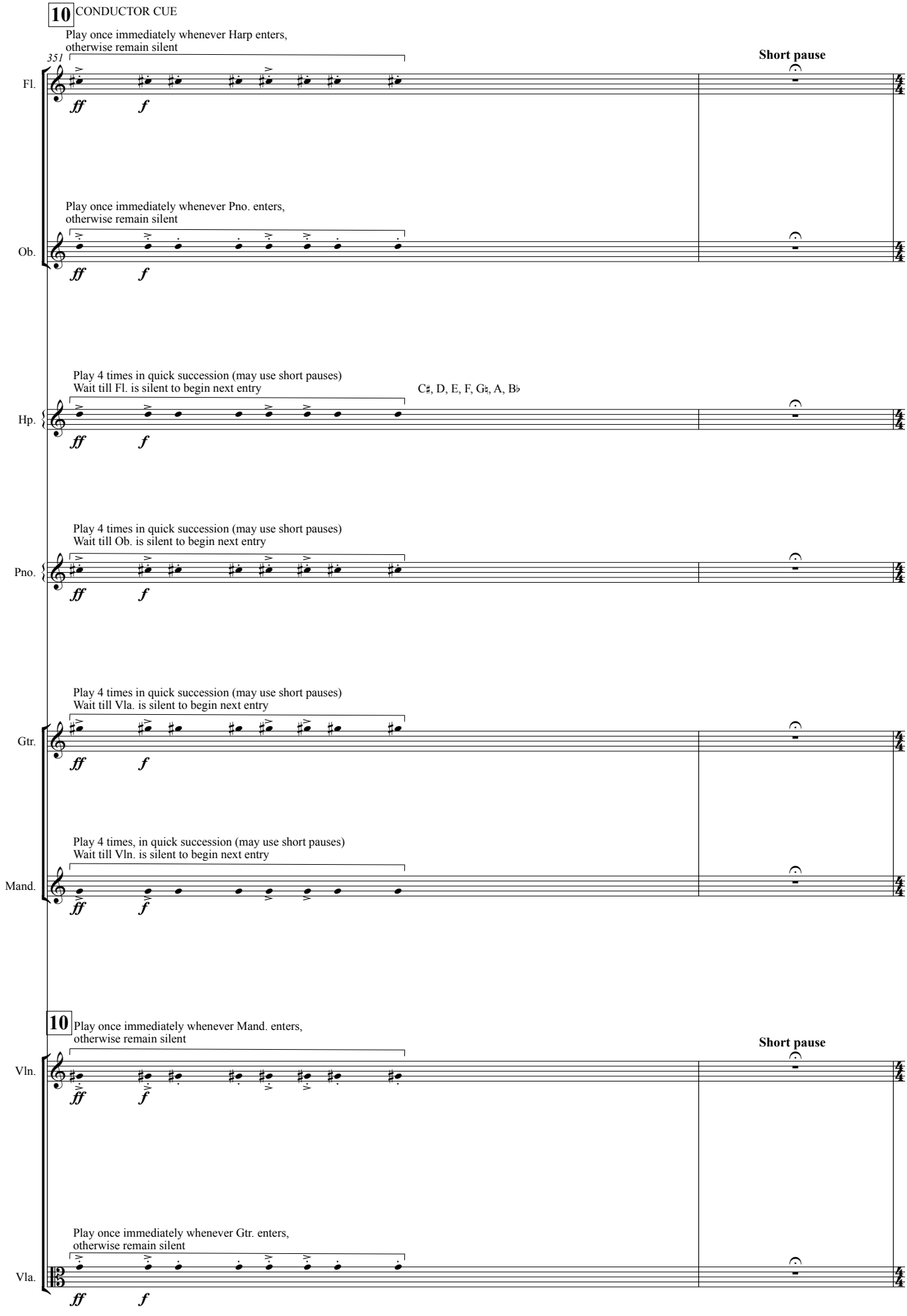

343
2
Fl.
Ob.
B. Cl.
Hp.
Pno.
8va
Gtr.
Mand.
2
Vln.
Vla.
Vc.
Db.
344
3
B. Cl.
(ffff)
W.B.
(ffff)
Hp.
(ffff)
Pno.
(ffff)
Gtr.
(ffff)
3
arco
Vc.
(ffff)
arco
Db.
(ffff)

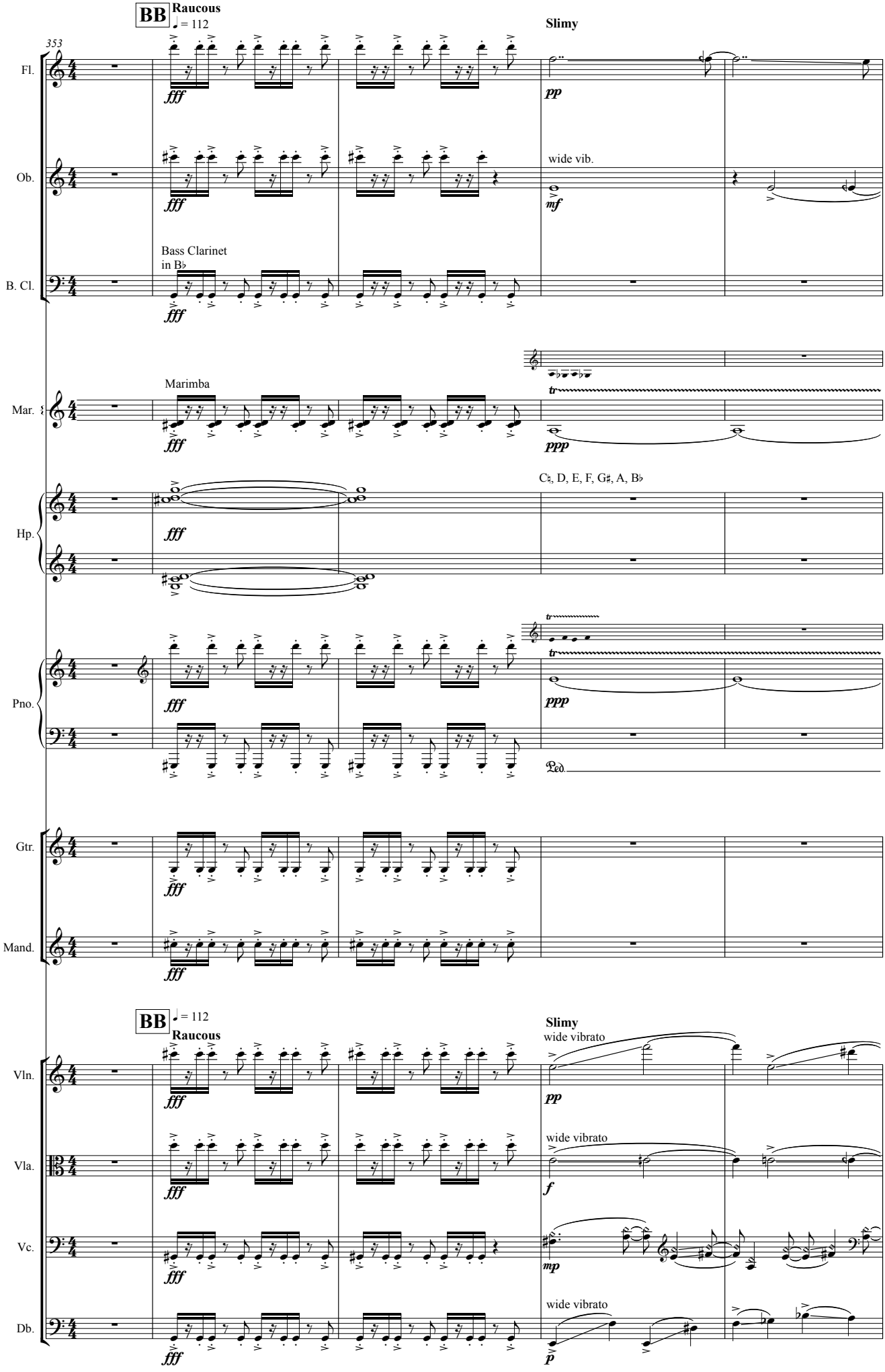

345
4
Fl.
Ob.
B. Cl.
Hp.
Pno.
Gtr.
4
Vln.
Vla.
Vc.
Db.
fp
arco
gliss. slowly over length of one bow
Scratch
ffff
346
5
C♯, D, E♭, F, G, A, B♭
(enter when pitch has settled)
mp
p
pp
Mand.

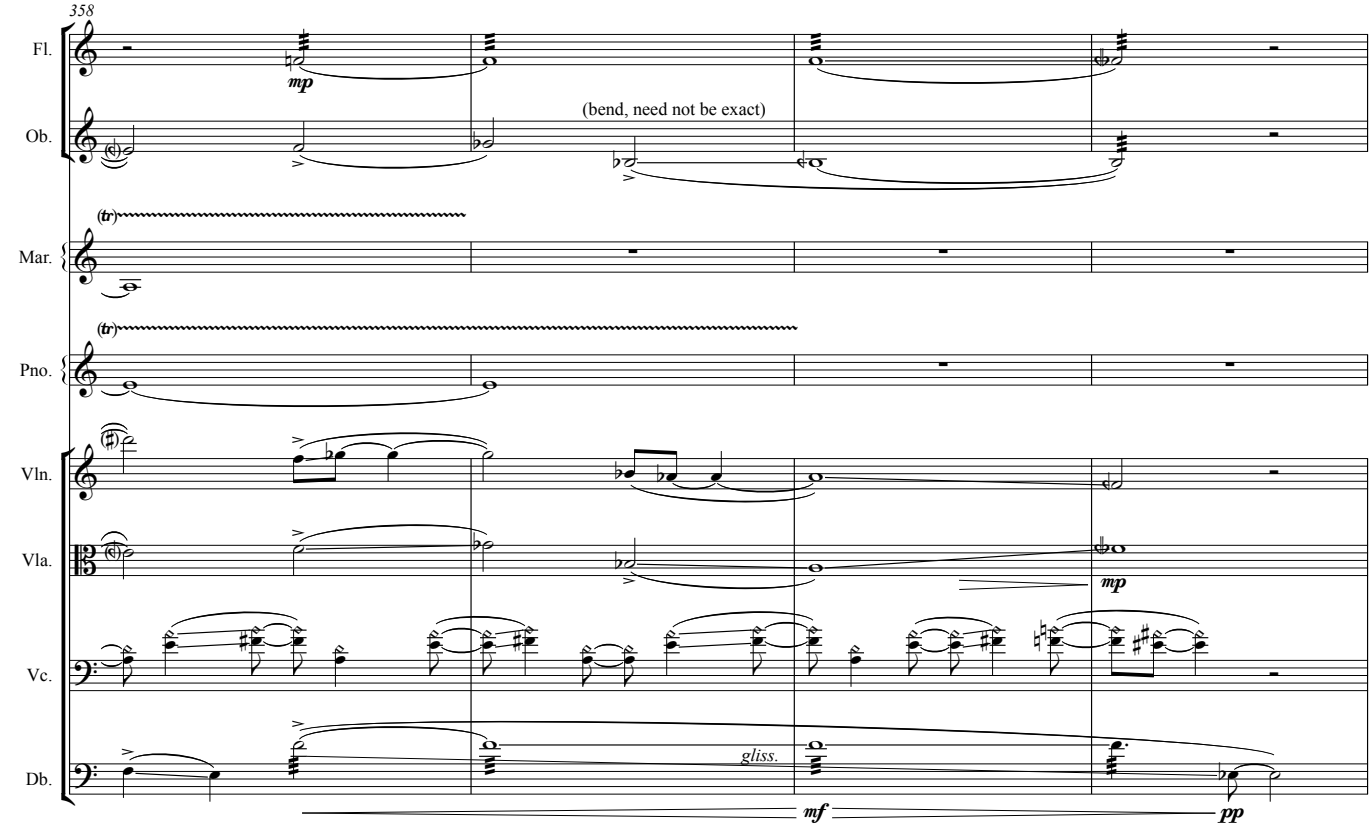

347
6
Fl.
Ob.
B. Cl.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fp
fmp
p
f mp
(let ring)
ffmp
fff
mp

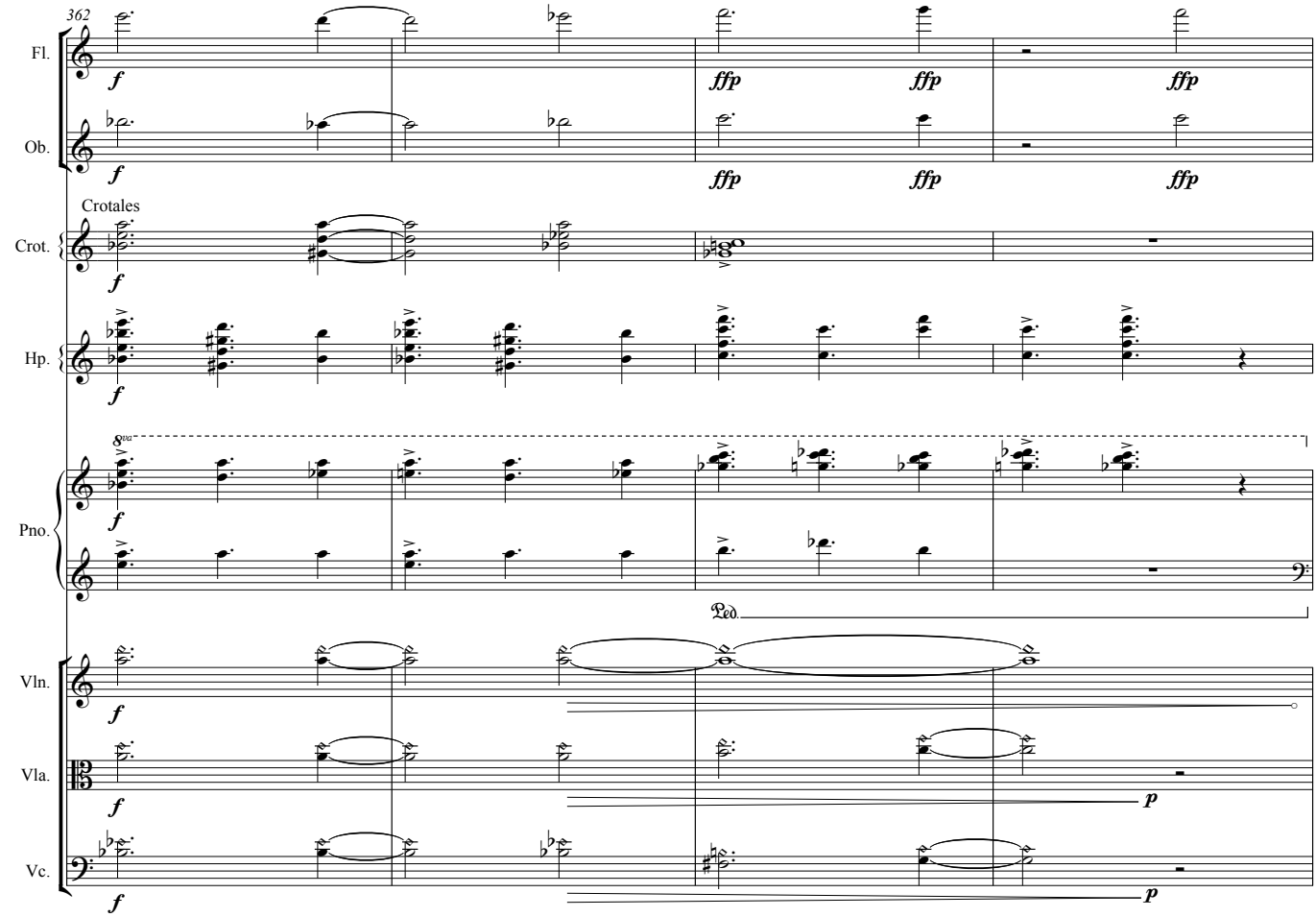

7 Bracket indicates a single gesture, to be played rapidly
Follow cues in parts
348
B. Cl.
straight on to 8
Enter when harp has faded
Pno.
7
Vc.
Db.
(p)
f
(f)
p
ff
f mp

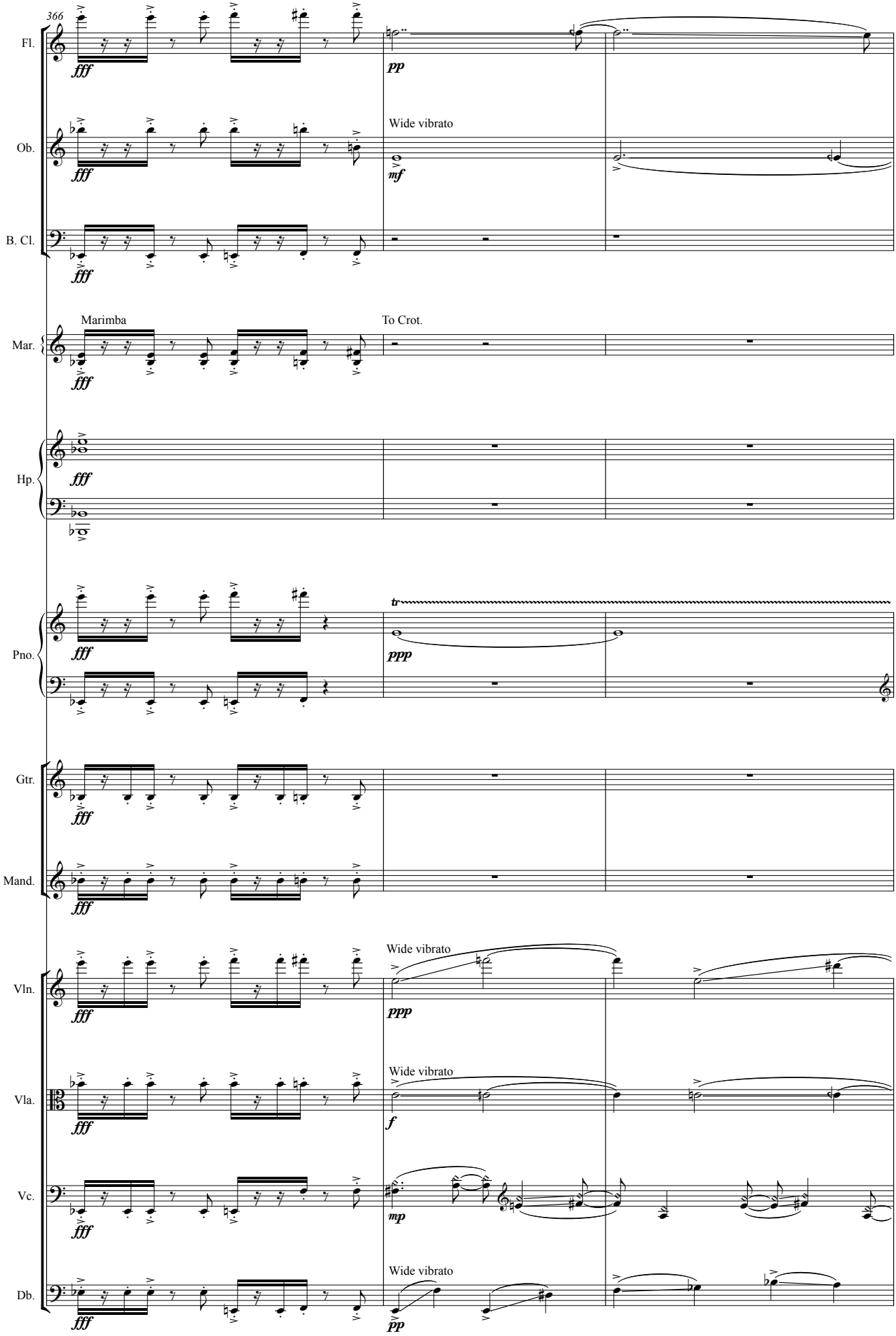

8 CONDUCTOR CUE
Play once immediately whenever Pno. enters, otherwise remain silent
9 CONDUCTOR CUE
Play 3 times, in quick succession (may use short pauses) Wait till Mand. is silent to begin next entry
349
Fl.
fp
fp
Play once immediately whenever Db. enters, otherwise remain silent
Play 4 times, in quick succession (may use short pauses) Wait till Pno. is silent to begin next entry
Ob.
Bend downwards gradually
f mp
Bend downwards gradually
f mp
Play 5 times in quick succession (may use short pauses) Wait till Db. & Ob. are silent to begin next entry
B. Cl.
f
Play once immediately whenever Vla. enters, otherwise remain silent
Hp.
ff mf
Play once immediately whenever Ob enters, otherwise remain silent
Play 4 times in quick succession (may use short pauses) Wait till Fl. is silent to begin next entry
Pno.
f
At end of 4th time, sustain until all are silent
f p
Play once immediately whenever Vln. enters, otherwise remain silent
Gtr.
mp f
Play once immediately whenever Fl. enters, otherwise remain silent
Mand.
mp f
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.
mp ff mp
mp ff mp
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.
p ff
p ff
Play 6 times in quick succession (maye use short pauses) Wait till Vln. & Vla. are silent to begin next entry
Vc.
f
Play once immediately whenever B.Cl enters, otherwise remain silent
Db.
f

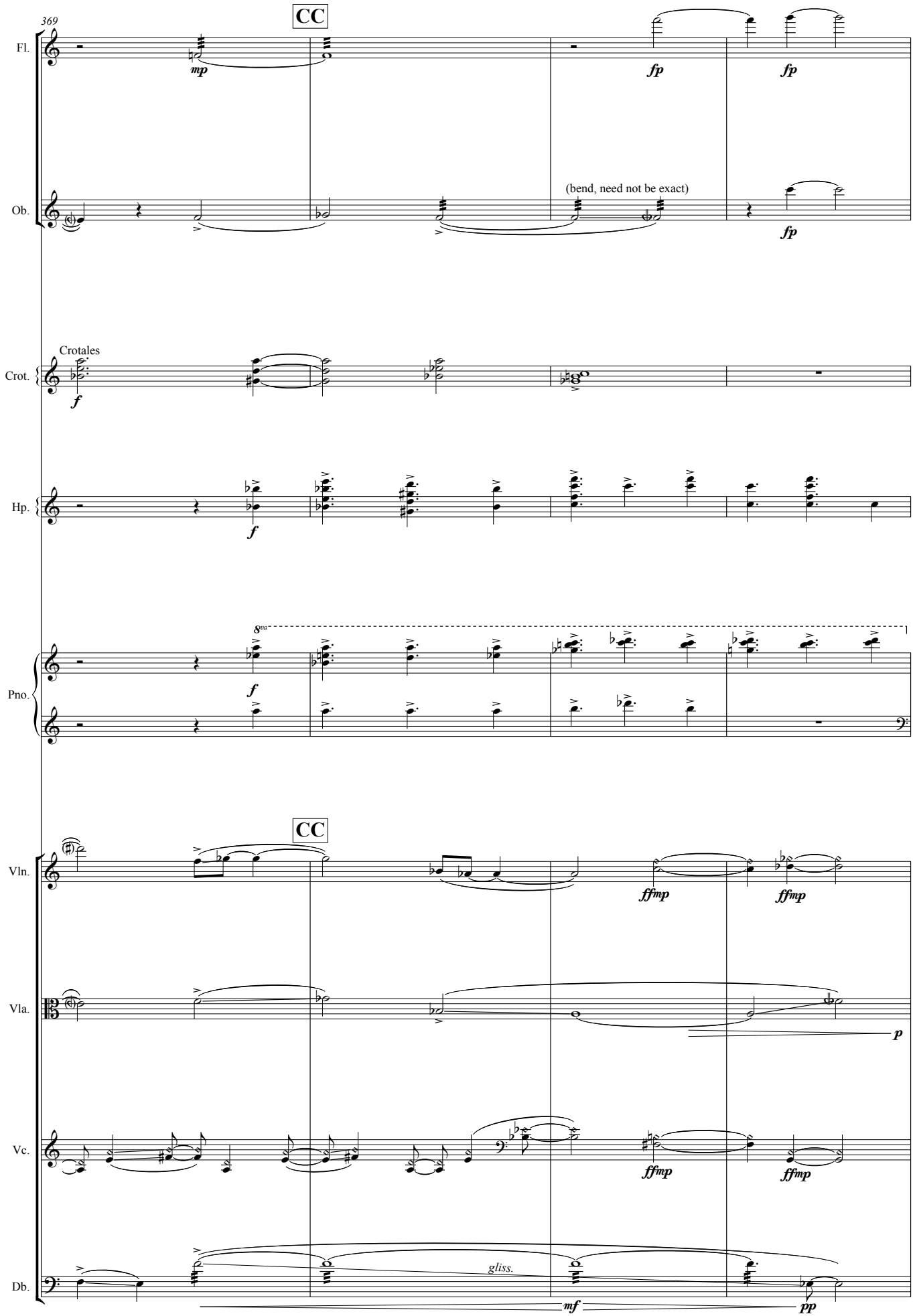

10 CONDUCTOR CUE
Play once immediately whenever Harp enters, otherwise remain silent
351
Short pause
Fl.
Play once immediately whenever Pno. enters, otherwise remain silent
Ob.
Play 4 times in quick succession (may use short pauses)
Wait till Fl. is silent to begin next entry
C♯, D, E, F, G♮, A, B♭
Hp.
Play 4 times in quick succession (may use short pauses)
Wait till Ob. is silent to begin next entry
Pno.
Play 4 times in quick succession (may use short pauses)
Wait till Vla. is silent to begin next entry
Gtr.
Play 4 times, in quick succession (may use short pauses)
Wait till Vln. is silent to begin next entry
Mand.
10 Play once immediately whenever Mand. enters, otherwise remain silent
Short pause
Vln.
Play once immediately whenever Gtr. enters, otherwise remain silent
Vla.
ff
f

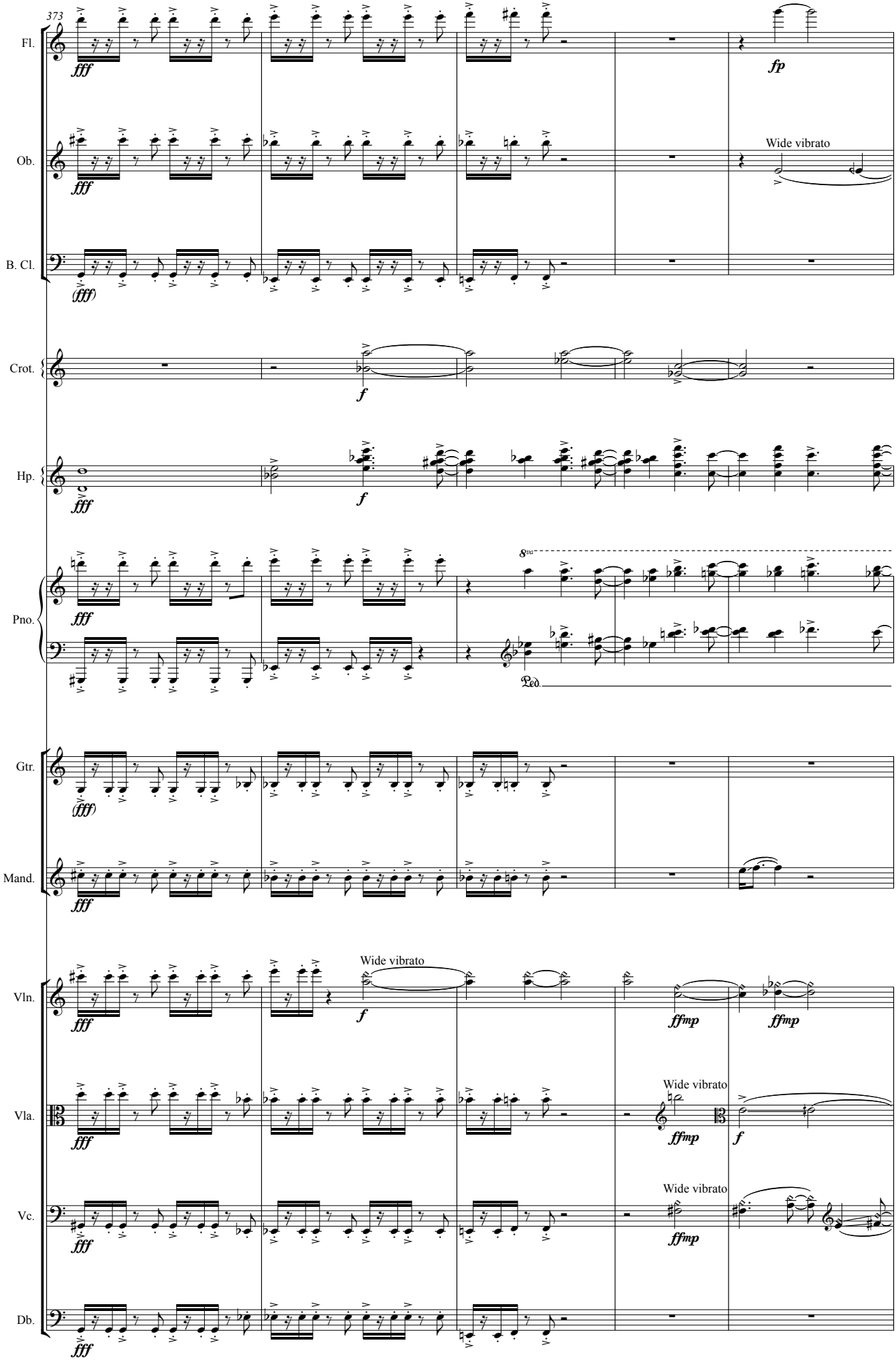

BB
Raucous
♩ = 112
353
Slimy
Fl.
fff
pp
Ob.
wide vib.
mf
Bass Clarinet
in B♭
B. Cl.
Marimba
Mar.
tr
ppp
C♮, D, E, F, G♯, A, B♭
Hp.
Pno.
Ped.
Gtr.
Mand.
BB
♩ = 112
Raucous
Slimy
wide vibrato
Vln.
Vla.
f
Vc.
mp
Db.
p

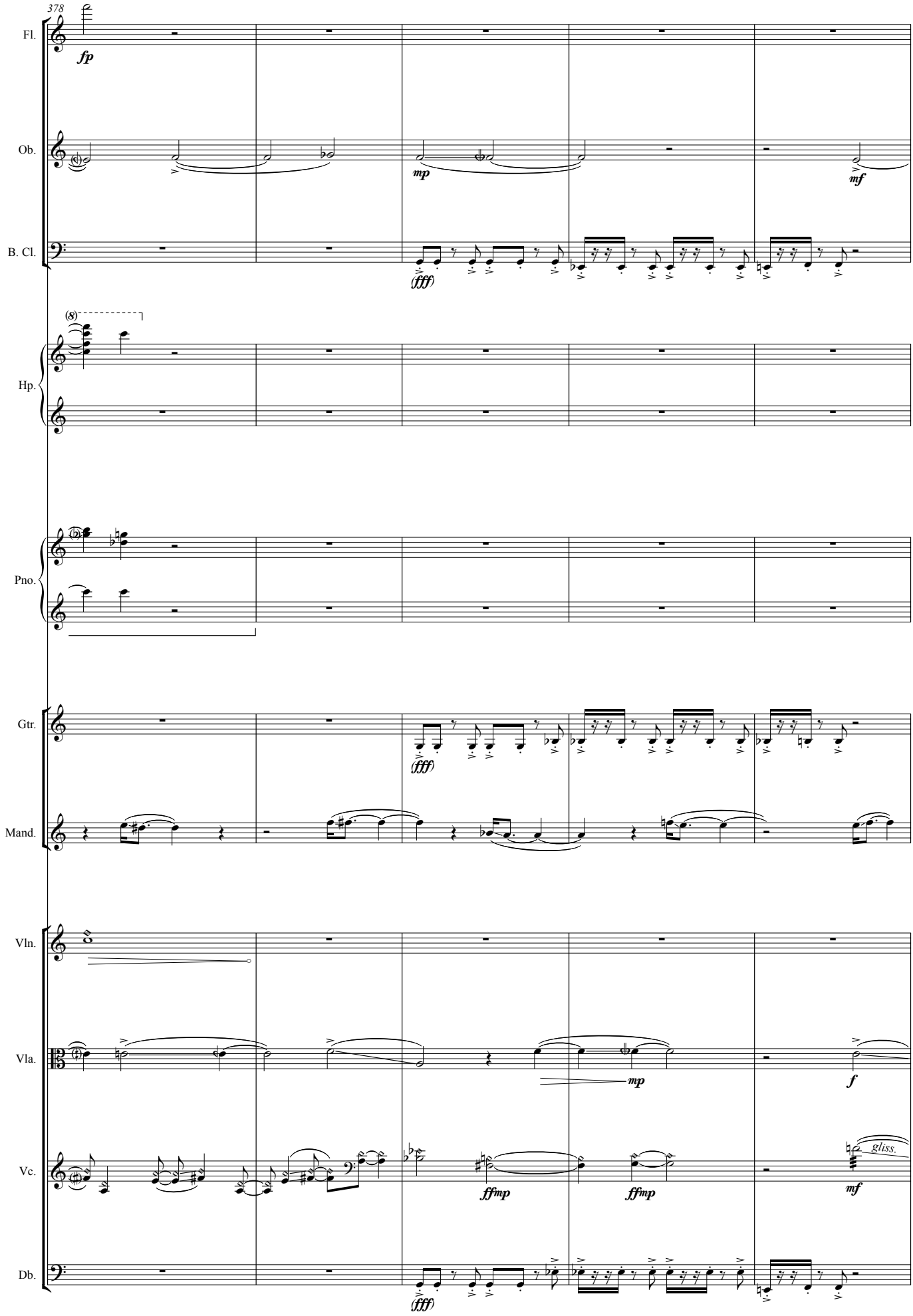

358
Fl.
Ob.
Mar.
Pno.
Vln.
Vla.
Vc.
Db.
mp
(bend, need not be exact)
(tr)
(tr)
gliss.
mf
pp

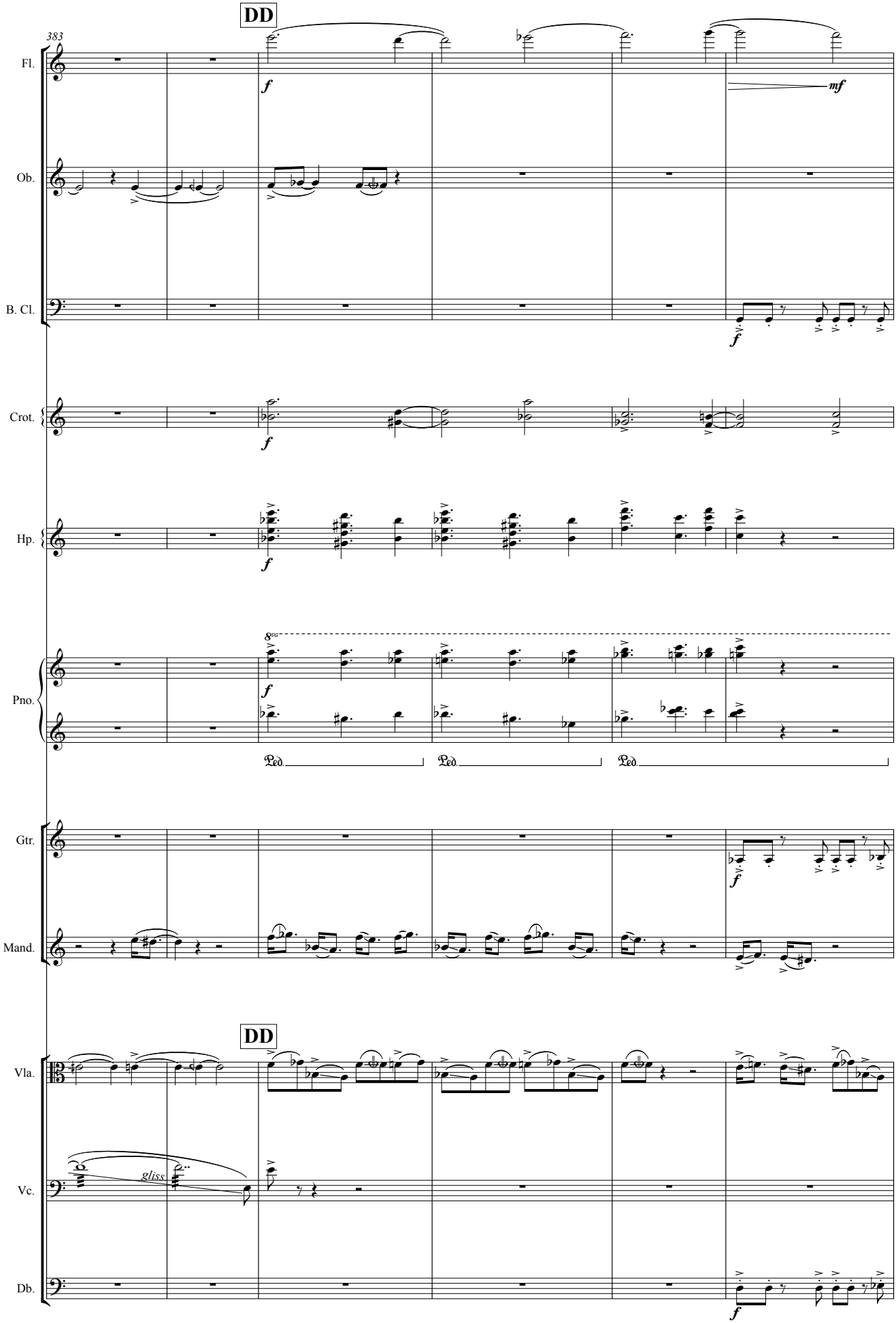

362
Fl.
Ob.
Crotales
Crot.
Hp.
Pno.
Vln.
Vla.
Vc.
f
ffp
p
8va
Ped.

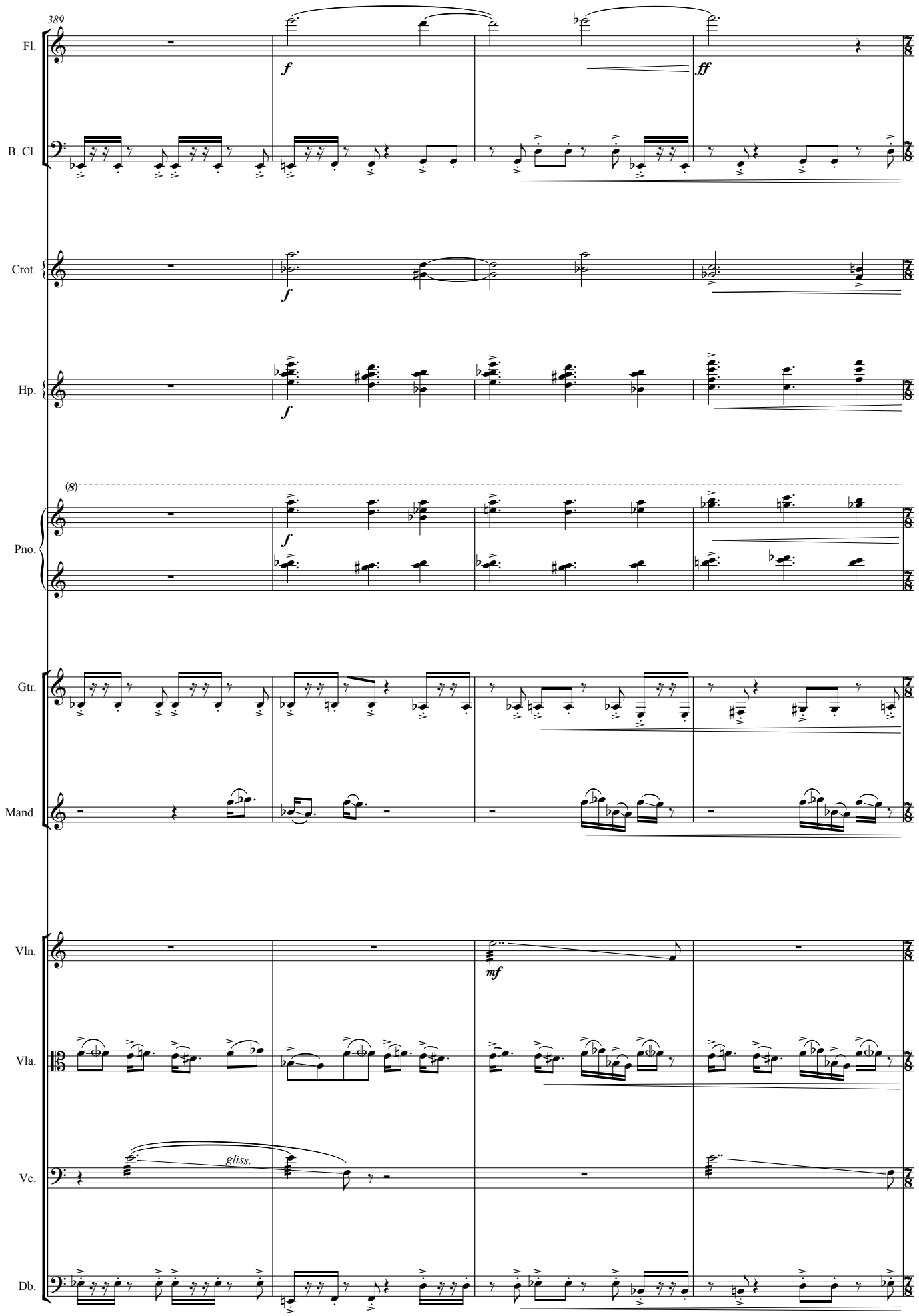

366
Fl.
fff
pp
Wide vibrato
Ob.
fff
mf
B. Cl.
fff
Marimba
To Crot.
Mar.
fff
Hp.
fff
Pno.
fff
tr
ppp
Gtr.
fff
Mand.
fff
Wide vibrato
Vln.
fff
ppp
Wide vibrato
Vla.
fff
f
Vc.
fff
mp
Wide vibrato
Db.
fff
pp

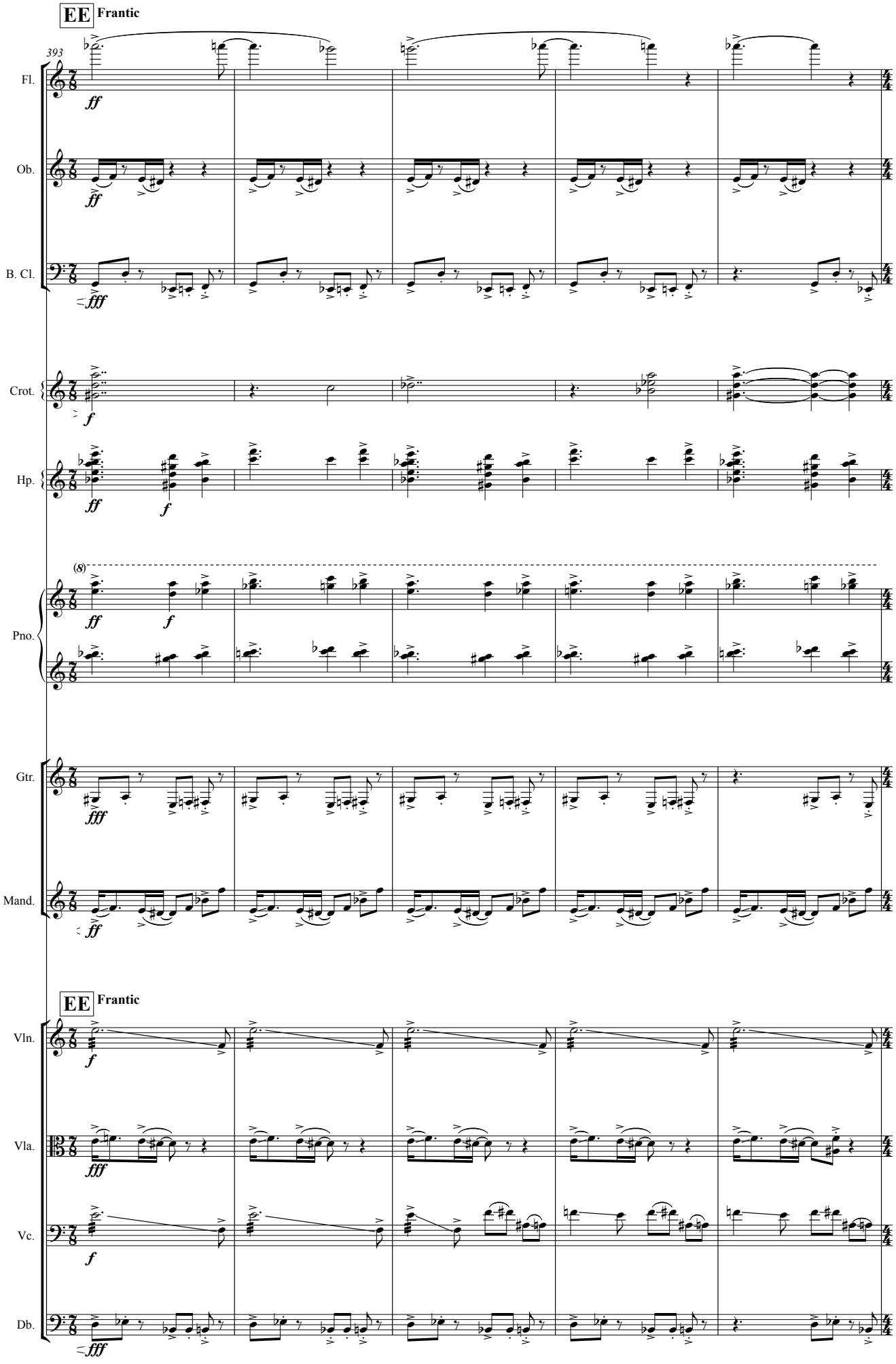

369
CC
Fl.
mp
fp
fp
Ob.
(bend, need not be exact)
fp
Crotales
Crot.
f
Hp.
f
8va
Pno.
f
CC
Vln.
ffmp
ffmp
Vla.
p
Vc.
ffmp
ffmp
Db.
gliss.
mf
pp

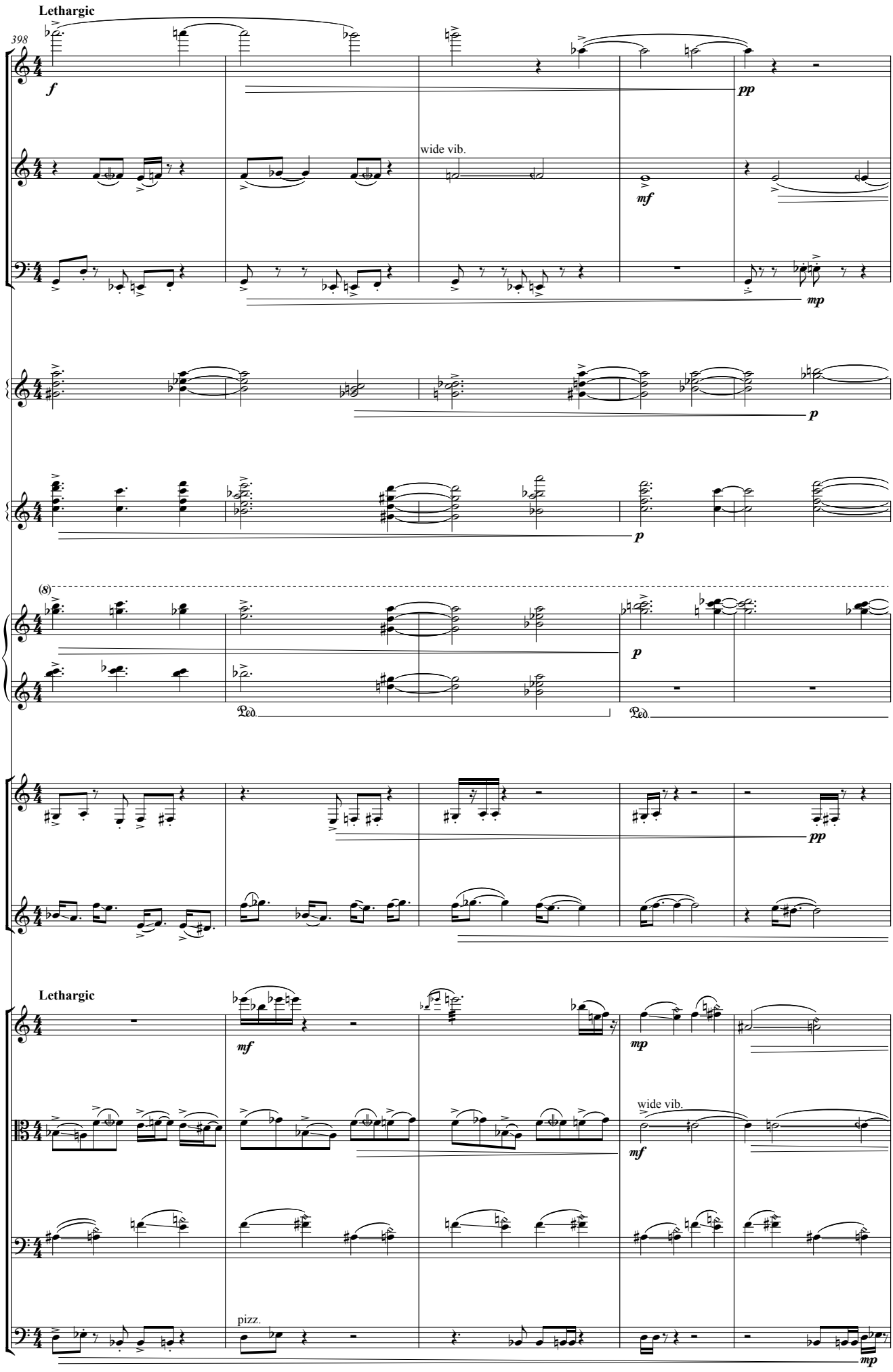

373
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
fff
fp
Wide vibrato
(fff)
f
8va
Ped.
ffmp

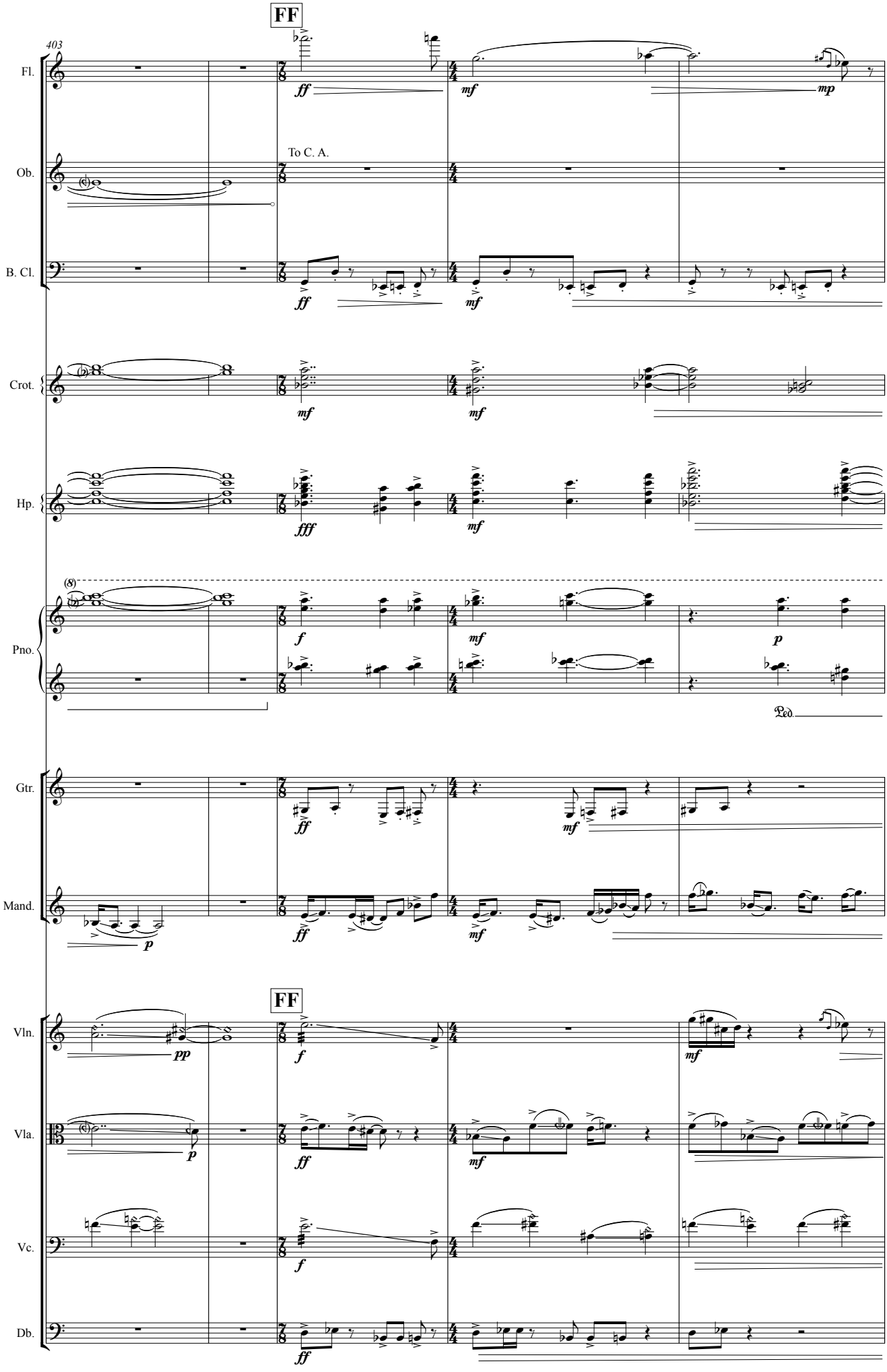

378
Fl.
fp
Ob.
mp
mf
B. Cl.
(fff)
(8)
Hp.
Pno.
Gtr.
(fff)
Mand.
Vln.
Vla.
mp
f
Vc.
ffmp
ffmp
gliss.
mf
Db.
(fff)

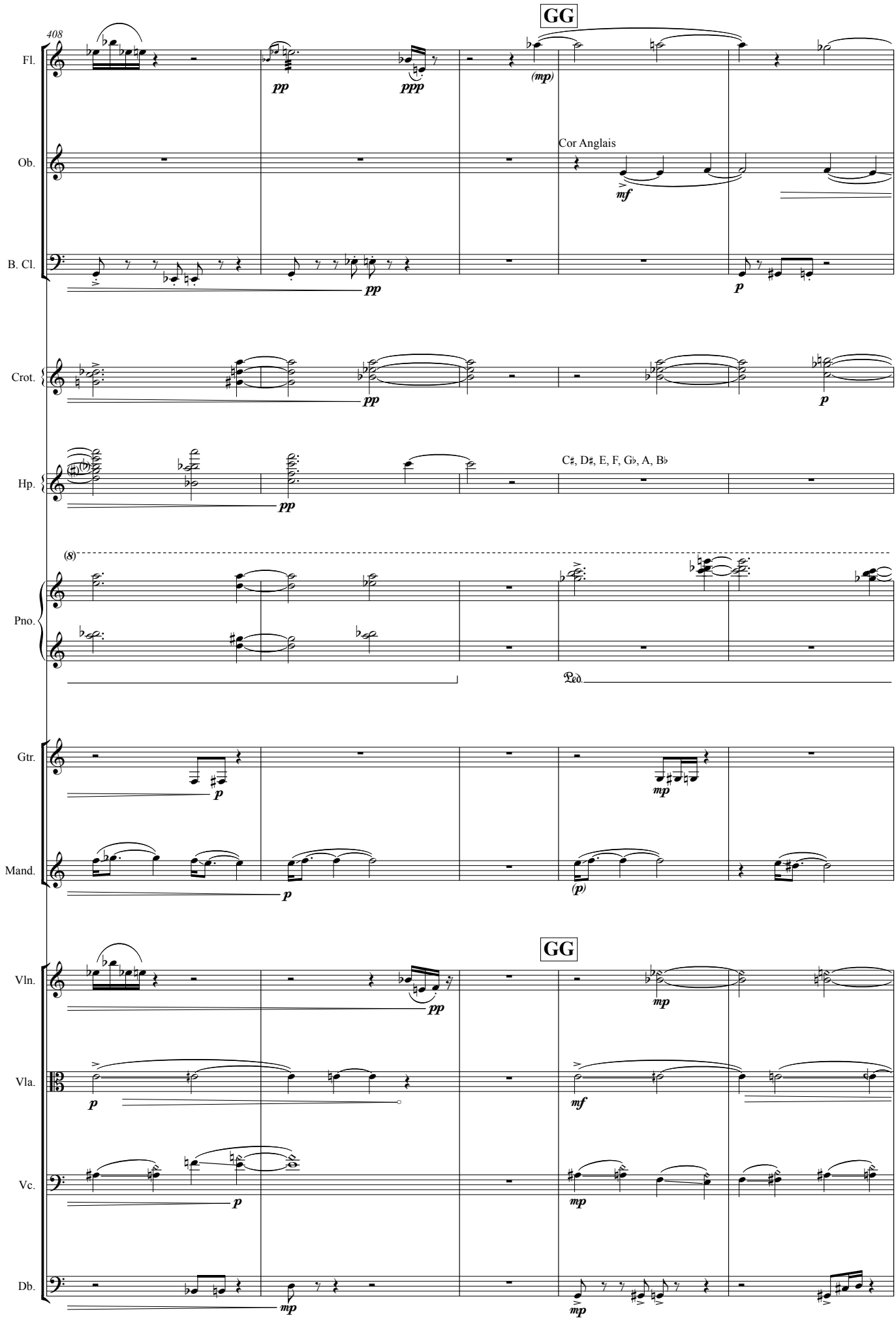

DD
383
Fl.
Ob.
B. Cl.
Crot.
Hp.
8va
Pno.
Ped.
Ped.
Ped.
Gtr.
Mand.
DD
Vla.
gliss.
Vc.
Db.

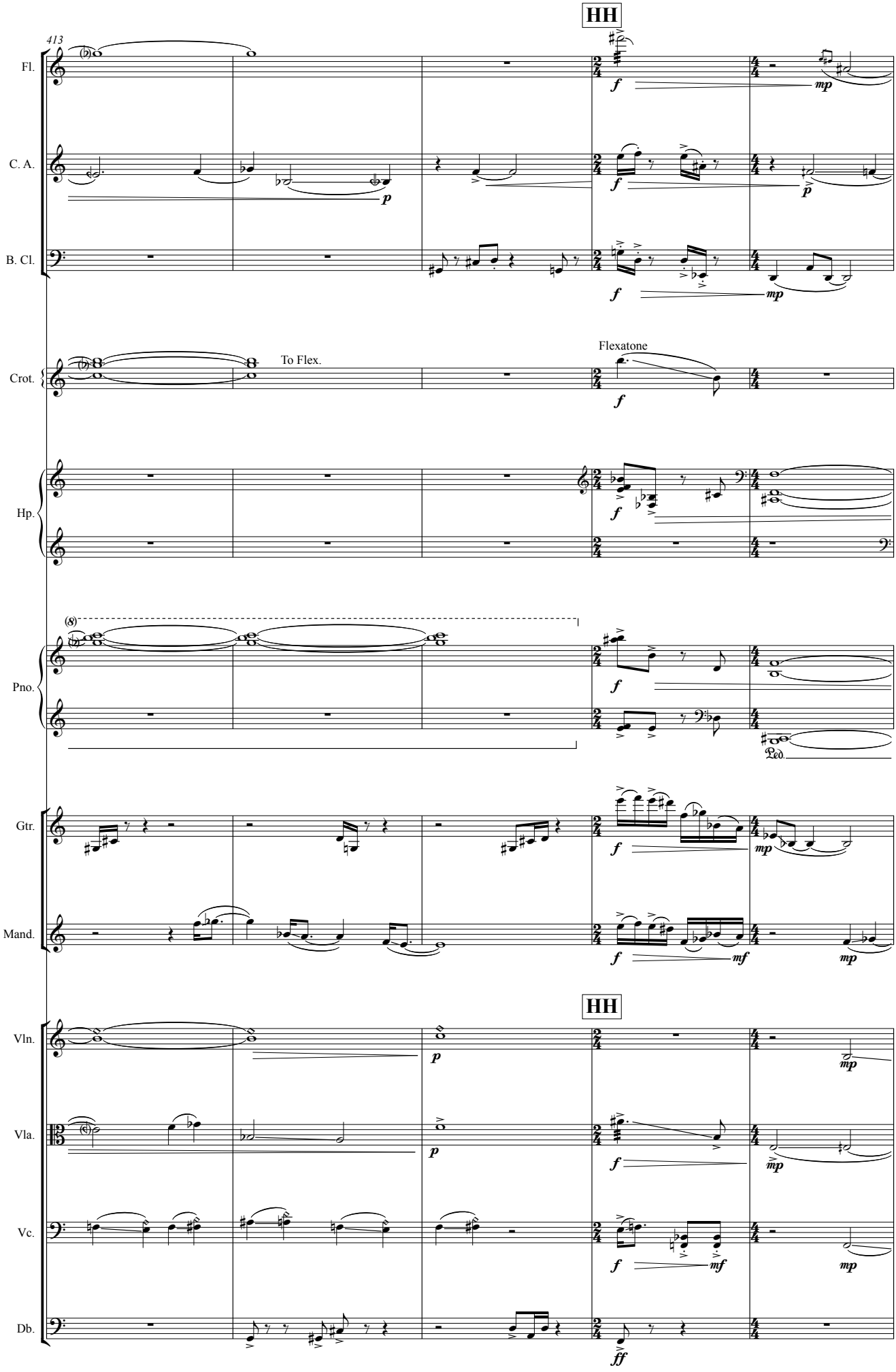

389
Fl.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
f
ff
mf
(8)
gliss.

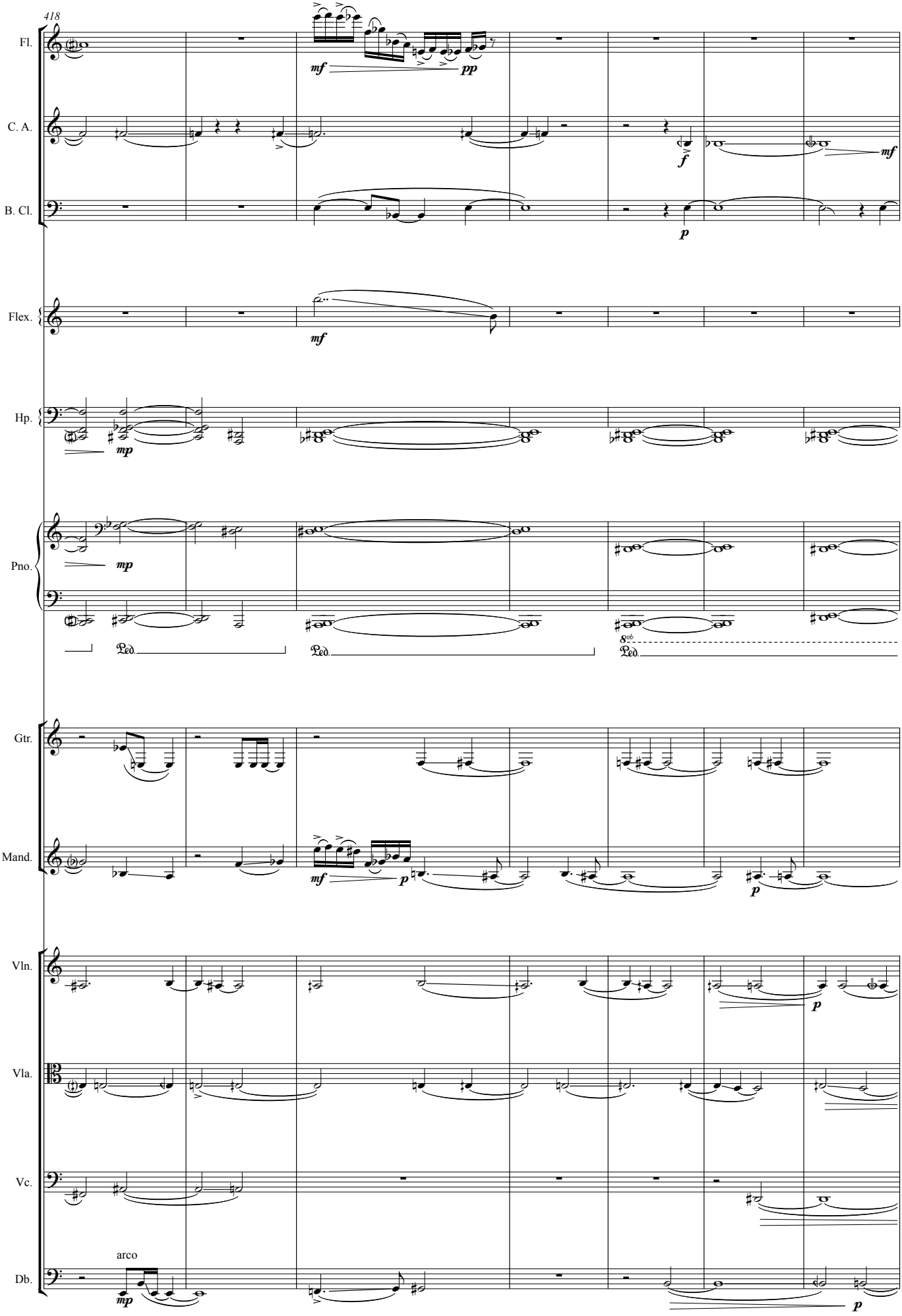

EE Frantic
393
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
EE Frantic
Vln.
Vla.
Vc.
Db.

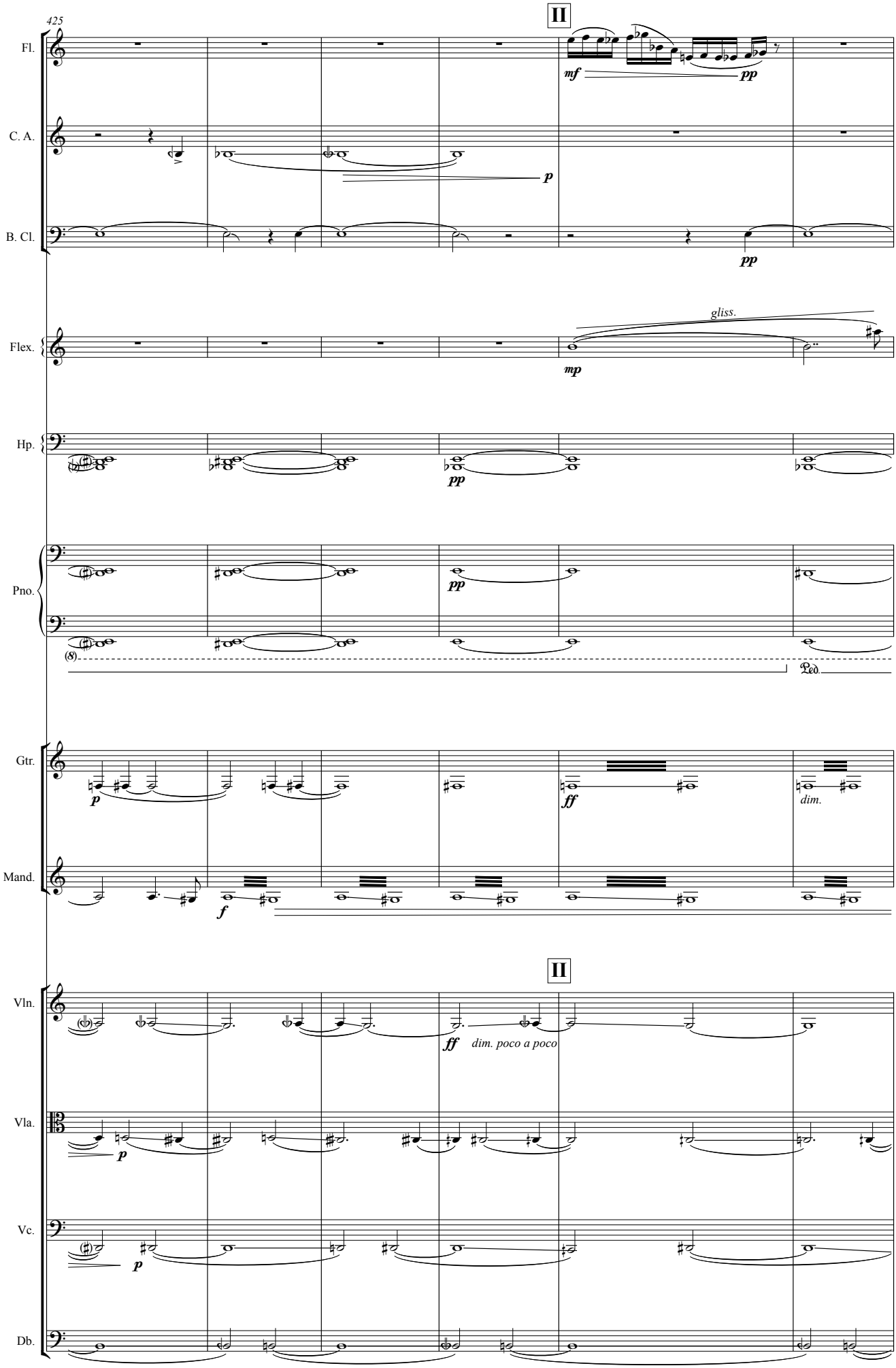

Lethargic
398
Fl.
Ob.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
Lethargic
Vln.
Vla.
Vc.
Db.
wide vib.
pizz.
Ped.
Ped.

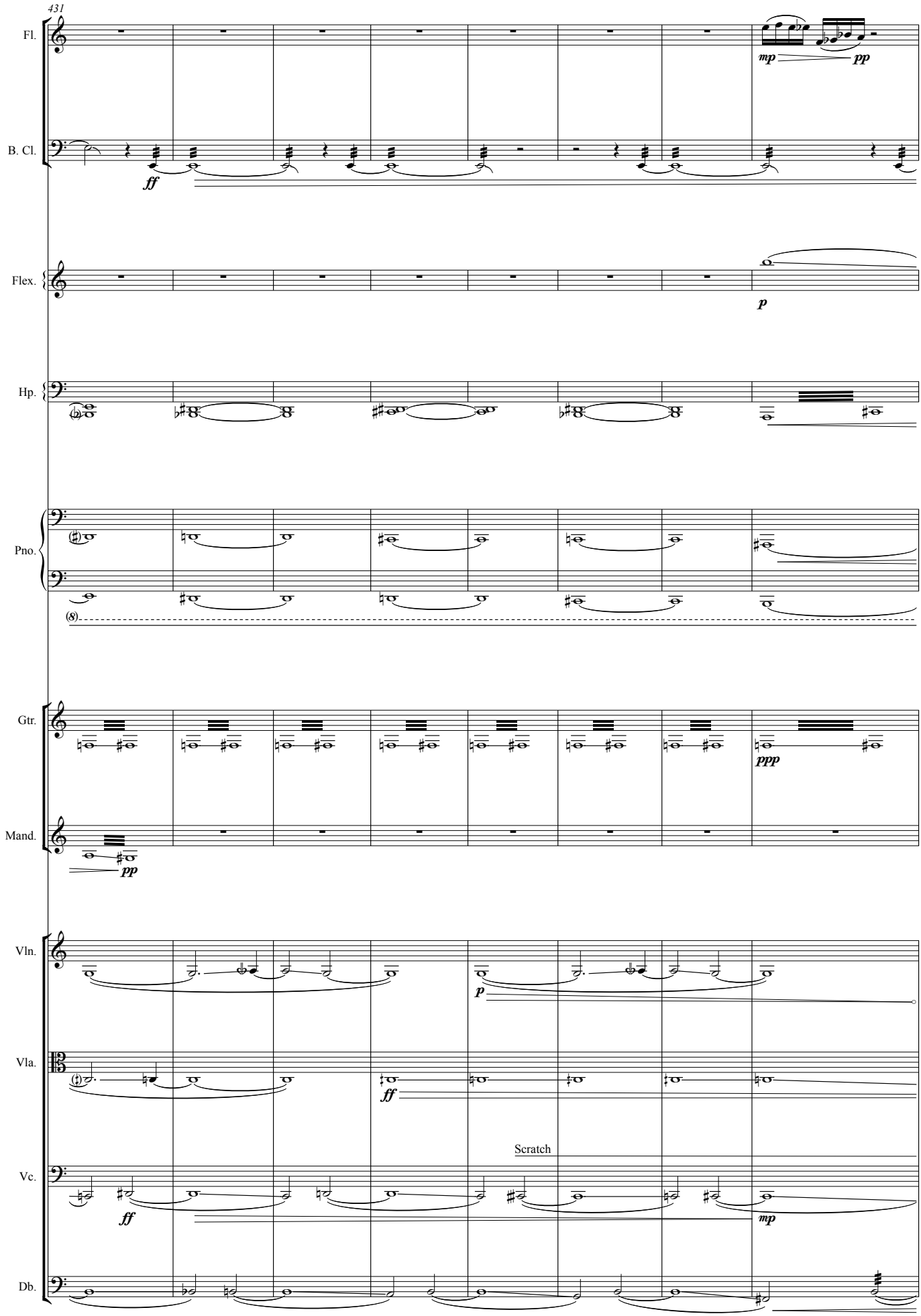

FF
403
Fl.
Ob.
To C. A.
B. Cl.
Crot.
Hp.
Pno.
Gtr.
Mand.
FF
Vln.
Vla.
Vc.
Db.

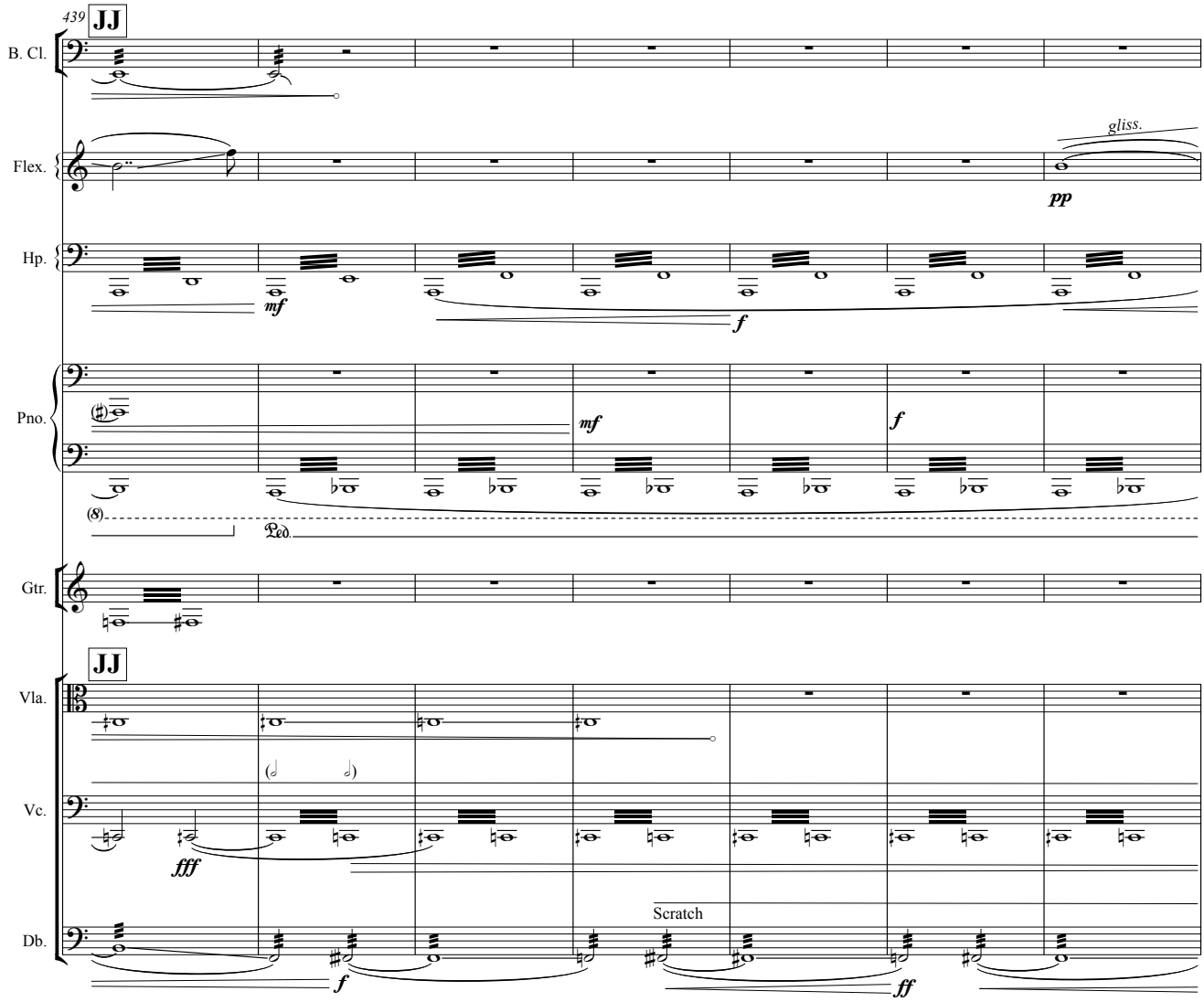

408
GG
Fl.
Ob.
Cor Anglais
B. Cl.
Crot.
Hp.
C♯, D♯, E, F, G♭, A, B♭
Pno.
Ped.
Gtr.
Mand.
GG
Vln.
Vla.
Vc.
Db.

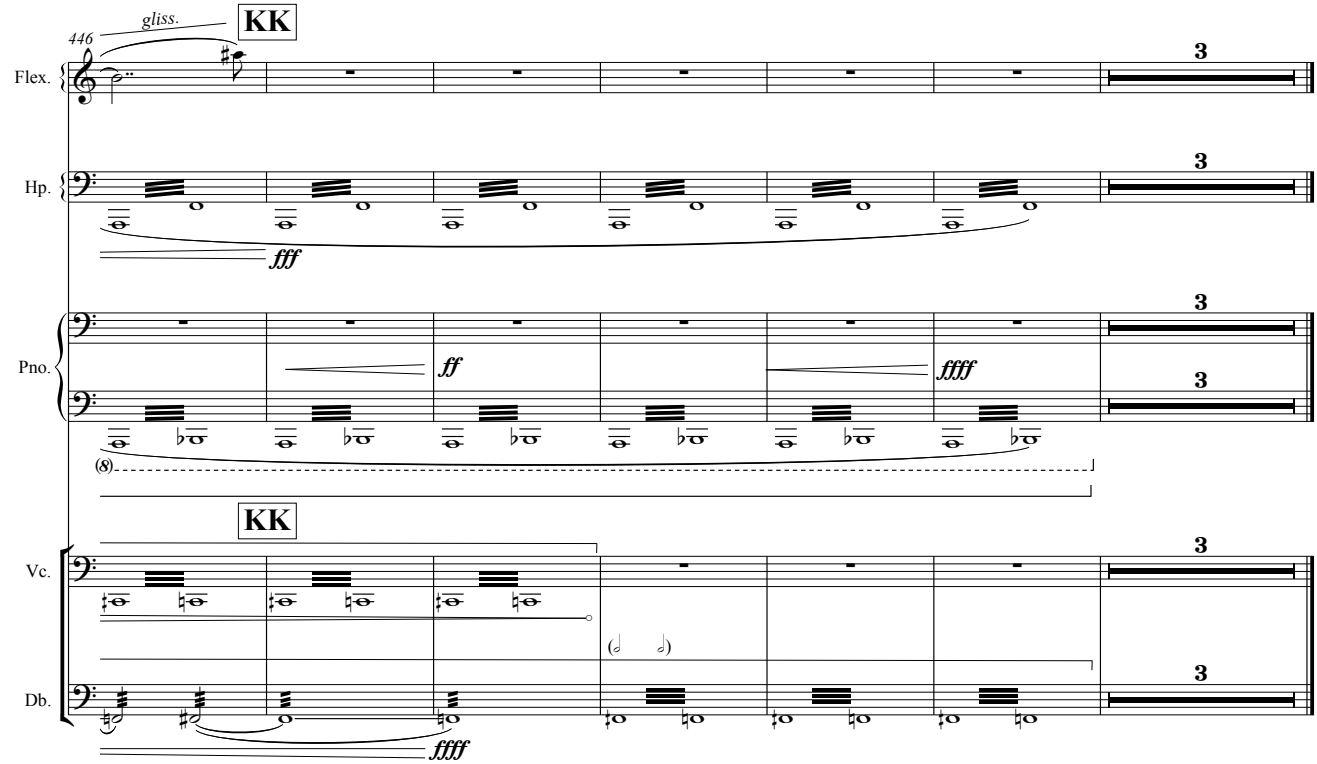

HH
413
Fl.
C. A.
B. Cl.
Crot.
To Flex.
Flexatone
Hp.
Pno.
Gtr.
Mand.
HH
Vln.
Vla.
Vc.
Db.


418
Fl.
C. A.
B. Cl.
Flex.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
arco
mf
pp
f
p
mp
Ped.
8vb


425
II
Fl.
C. A.
B. Cl.
Flex.
Hp.
Pno.
Gtr.
Mand.
II
Vln.
Vla.
Vc.
Db.
mf
pp
p
pp
gliss.
mp
pp
pp
p
ff
dim.
f
ff
dim. poco a poco
p
p


431
Fl.
B. Cl.
Flex.
Hp.
Pno.
Gtr.
Mand.
Vln.
Vla.
Vc.
Db.
mp
pp
ff
p
ppp
Scratch


439
JJ
B. Cl.
Flex.
gliss.
pp
Hp.
mf
f
Pno.
mf
f
(8)
Ped.
Gtr.
JJ
Vla.
Vc.
fff
Db.
Scratch
f
ff


446
gliss.
KK
Flex.
3
Hp.
3
fff
Pno.
3
ff
ffff
3
(8)
KK
Vc.
3
Db.
3
ffff