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Section I from 'Peirēnē

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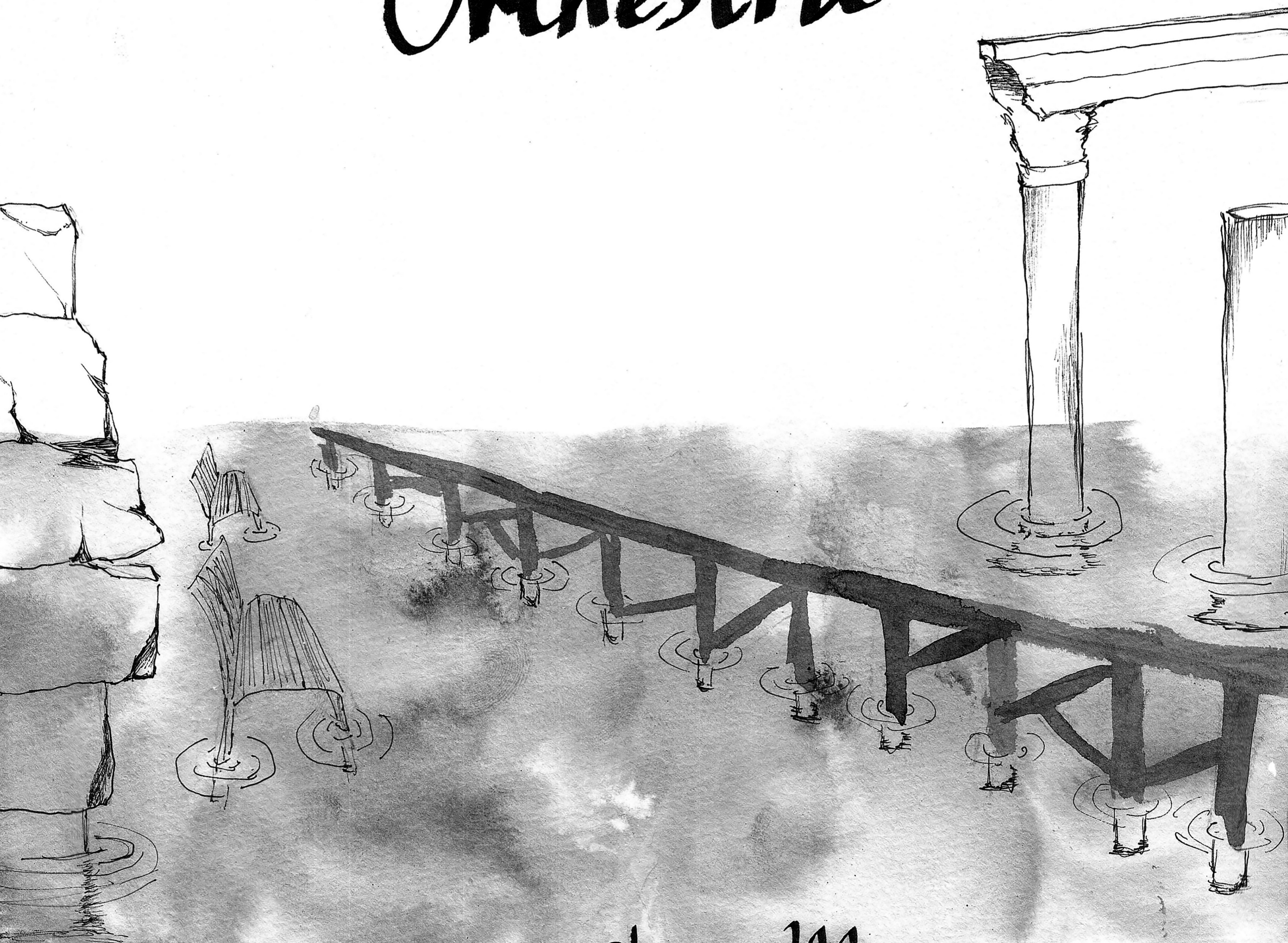
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"peirenē

"Περρήνη" for

Orchestra



Shin Mizutani

To
Richard Barret

Cover illustration
and lettering:
Yuno Iwaki.

Instrumentation

Conductor - 1
 Flute (muta in Piccolo)-2
 Oboe - 2
 Clarinet in Bb (muta in Bass Clarinet in Bb) - 2
 Bassoon - 2
 Horn in F - 4
 Trumpet in Bb - 2
 Trombone - 1
 Bass Trombone - 1
 Percussion - 1 (Bass Drum and Suspended Cymbal, two Concert Bass Drum Mallets and a Stick.)
 Violin - 6
 Viola - 3
 Violoncello - 3
 Contrabass - 1
 (the numbers of string instruments mean the number of players, not pulsts.)

Performance Option

The piece is consists of two sections. Each section "Section I (7' ca.)" and "Section II (6' ca.)" can also be considered as independent pieces.

Performance Note

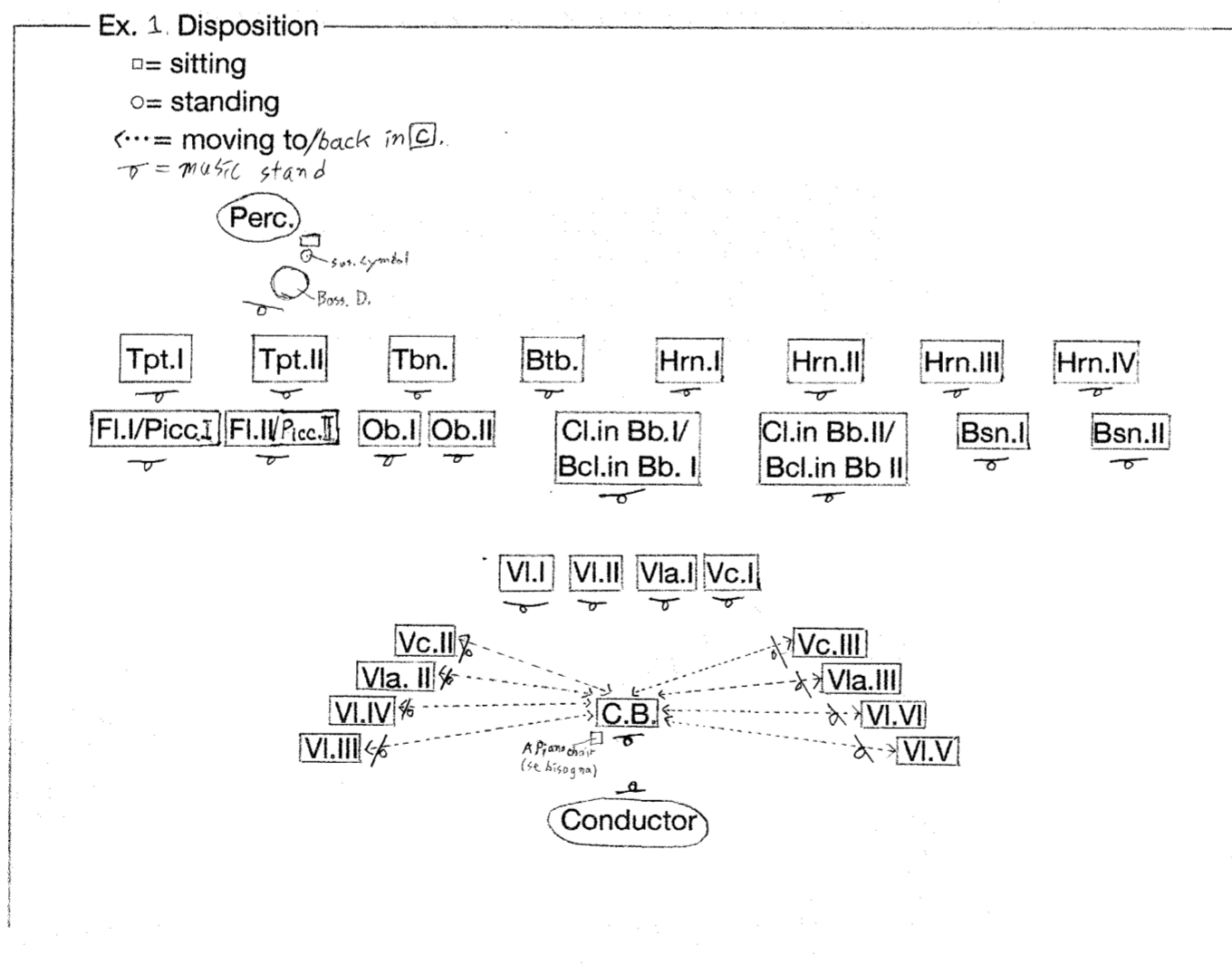
Measures are notated on the line above the beat indications (| 1 |) indicate each quarter beat.
 Specific rhythms for each instrument is connected down by dotted line from these bars.

The String section (Violin I to VI, Viola I to III and Violoncello I to III) is divided into three string quartet groups. At rehearsal mark C, Violin III to VI, Viola II, Viola III, Violoncello II and Violoncello III move into center around Contrabass (Ex.1,2,4), and play a Contrabass by circling the instrument. Specific standing points and motions are notated graphically (for standing position, q.v. Ex.3.). A Contrabassist controls the height of seat and gives them enough space to play, and fastens the instrument by holding its shoulders. Therefore the "Bowists (VI. IV and Vc. II)" of rehearsal mark C section players prepare two bows for each, to play bows on C.B. independently as notated graphically on score. Tuning of whole orchestra is based on 440Hz, including scordatura of string instruments which will be 1/8 tone based listed below. Other specific indications are notated on the score directly.

Scordatura for String instruments

Tuning is done one by one for each "String Quartet" section. (these three String Quartets shares same scordatura tuning as shown below.)

Violin I	Violin II	Viola I	Violoncello I	Violin III	Violin IV	Viola II	Violoncello II	Violin V	Violin VI	Viola III	Violoncello III
E...ord.	E...ord.	A...ord.(440Hz.)	A...ord.	A...+50c.	E...+50c.	A...+50c.	A...+50c.	E...+25c.	E...+25c.	A...+25c.	A...+25c.
A...ord.(440Hz.)	A...ord.(440Hz.)	D...ord.	D...ord.	D...+50c.	A...+50c.	D...+50c.	A...+50c.	A...+25c.	A...+25c.	D...+25c.	D...+25c.
D...ord.	D...ord.	G...ord.	G...ord.	G...+50c.	D...+50c.	G...+50c.	D...+50c.	D...+25c.	D...+25c.	G...+25c.	G...+25c.
G...ord.	G...ord.	C...ord.	C...ord.	C...+50c.	G...+50c.	C...+50c.	G...+50c.	G...+25c.	G...+25c.	C...+25c.	C...+25c.



M.M. 1=32 (♩=88.9)

(G.N. = General note)
 (G.C. = General comment)
 (G.P. = General performance)
 (G.S. = General sound)
 (G.T. = General technique)
 (G.V. = General vibration)

Fl. I
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim and half-open the center hole of the key, multiphonics may contain the lowest pitch possible. (cresc. dal niente)
 Produce multiphonics sounds as rich as possible in a rhythmic manner according to the breath pressure and fingering.

Fl. II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim and half-open the center hole of the key, multiphonics may contain the lowest pitch possible. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Ob. I
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Ob. II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Cl. in Bb I
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Cl. in Bb II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Bsn. I
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Bsn. II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Har. I & II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Trpt. I & II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

Trbn. I & II
 Multiphonics: as open/close the hole/key rotated, as close/push the hole/key rotated, as push the rim of the key and center hole left open. (cresc. dal niente)
 Sim. to Fl. I produce multiphonics sounds as rich as possible.

S.C.
 Mallets on cymbal.

Violins I & II
 Notes on strings: The vertical doubling of dynamics indication (mf) means that the first dynamic motion reaches the end of the next dynamic motion (mf) as fast as possible (irregular). Irregular motions (mf) (mf) on this piece should be synchronous for each other part.

Violas I & II
 Notes on strings: The vertical doubling of dynamics indication (mf) means that the first dynamic motion reaches the end of the next dynamic motion (mf) as fast as possible (irregular). Irregular motions (mf) (mf) on this piece should be synchronous for each other part.

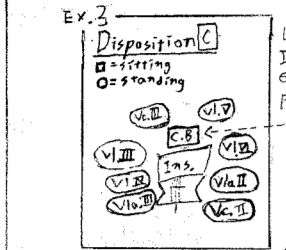
Violins III & IV
 Notes on strings: The vertical doubling of dynamics indication (mf) means that the first dynamic motion reaches the end of the next dynamic motion (mf) as fast as possible (irregular). Irregular motions (mf) (mf) on this piece should be synchronous for each other part.

Violas III & IV
 Notes on strings: The vertical doubling of dynamics indication (mf) means that the first dynamic motion reaches the end of the next dynamic motion (mf) as fast as possible (irregular). Irregular motions (mf) (mf) on this piece should be synchronous for each other part.

C.B.
 Notes on strings: The vertical doubling of dynamics indication (mf) means that the first dynamic motion reaches the end of the next dynamic motion (mf) as fast as possible (irregular). Irregular motions (mf) (mf) on this piece should be synchronous for each other part.

The rhythmic notation for strings is simplified, to indicate polyphonic & polyrhythmic textures. The flag of notes are horizontally written, & subdivisions are divided per beat(s) and divided vertically. (Only where it is needed).

The 8 string players (VI.I, VI.II, VIa.I, VIa.II, VI.III, VI.IV, VI.V, VI.VI) play a contrabass by supporting the instrument (see Ex.3). The absolute notation indicates notes, vertical (harmonic) finger positions (F.P.) for VI.I, VI.II, VI.III, VI.IV, VI.V, VI.VI, horizontal bar positions (B.P.), bow pressure (B.P.), bow direction (B.D.) and strings which are played on, for VI.I, VI.II, VI.III, VI.IV, VI.V, VI.VI, contrabass, as they are specifically notated. They stand behind the instruments.



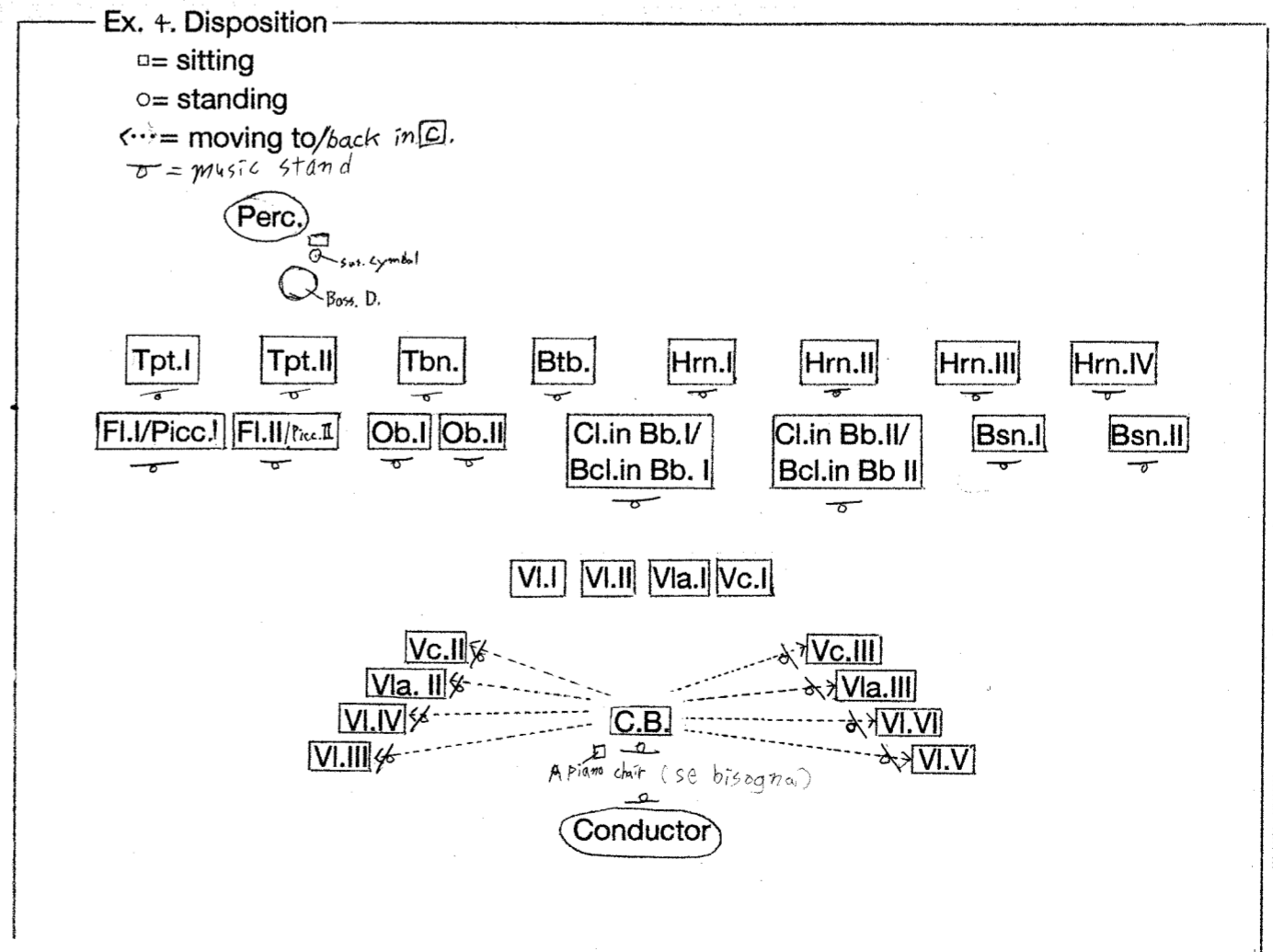
Use a Piano chair if it couldn't give enough space to players.

The dotted lines that are connected the lines to graph which represents instrument body below indicate the positions that each player plays on.

Flight board.

Bridge.

fever de rancamente grepping shoulders on your chair. The height (even at floor) of chair may be changed to give enough space for other players.



Handwritten musical score for a symphony orchestra, page 57. The score includes parts for Percussion (Perc.), Flutes (Fl. I, Fl. II), Oboes (Ob. I, Ob. II), Clarinets (Cl. in Bb I, Cl. in Bb II), Bassoons (Bsn. I, Bsn. II), Horns (Hr. in F I, Hr. in F II, Hr. in F III, Hr. in F IV), Trumpets (Tpt. in C I, Tpt. in C II), Trombones (Tbn. I, Tbn. II), Bass Drum (B.D.), Violins (Vl. I, Vl. II), Viola (Vla. I, Vla. II), Violoncello (Vc. I, Vc. II), and Double Basses (Vl. III, Vl. IV, Vla. III, Vc. III).

The score is written in a single system with multiple staves. It features various musical notations including notes, rests, and dynamic markings. Key annotations include:

- Fl. I:** (close/push or open/release the hole/key) connected by (1-2) (close/open/release) (close/push) (Rest al fine)
- Fl. II:** (close/push or open/release the hole/key) connected by (1-2) (close/open/release) (close/push) (Rest al fine)
- Ob. I & II:** Sim. as prima, produce multiphonic sound as rich as possible. (Rest al fine)
- Cl. in Bb I & II:** Sim. as prima, produce multiphonic as rich as possible (w. teeth on reed). (Rest al fine)
- Bsn. I & II:** Sim. as prima, produce multiphonic sounds as rich as possible. (Rest al fine)
- Hr. in F I, II, III, IV:** (Rest al fine)
- Tpt. in C I & II:** (Rest al fine)
- Tbn. I & II:** (Rest al fine)
- B.D.:** (Rest al fine)
- Vl. I & II:** harm. gliss. as rich as possible. (Rest al fine)
- Vc. I & II:** The bow contacts mid. (harmonic finger) horizontally. (Rest al fine)
- Vl. III, Vl. IV, Vla. III, Vc. III:** The bow contacts mid. (harmonic finger) horizontally. (Rest al fine)

The score concludes with a large "Rest al fine" marking across all staves.

Handwritten musical score for Violin II (Vla. II) and Violin III (Vc. III). The score is divided into three systems. The first system includes measures 50 and 55. The second system includes measure 60. The third system includes measure 65. The score contains various musical notations, including notes, rests, and dynamic markings such as *ppp*, *pp*, *mp*, *mf*, *f*, and *fff*. Performance instructions are written in Italian, including "(MST.)", "(poco a poco slowing the bow speed)", "out contacting between bow & m.s.", "Pizz. m.s. Coperto col Legno (all'arco)", and "(Rest)".

2017/Dec.18. - 2019/sep.13.