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Title

Deus Ex Machina

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DEUS EX MACHINA

for ensemble

Emre Eröz

-2018-

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Deus Ex Machina

While containing inspirations from the Andantino movement of Schubert's 20th Piano Sonata, the piece carries Deus ex Machine's resolving character. The unexpected timing and the abrupt character that reside in the core of this technique progress through alienation from the classical medium, albeit the breaking points they create in the piece.

Instrumentation

Flute

Bass Clarinet in Bb

Percussion

Piano

Violin I



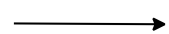
Violin II

Viola

Cello

Performance Notes

Lines

-  : Crescendo from silence
-  : Decrescendo to silence
-  : Gradual change from one playing technique to another.







 : Rhythmic crescendo and decrescendo

Vibrato









- n.v. : Non-vibrato
- vib. : Ordinary vibrato, slow and narrow, the pitch definition is clear.
- m.v. : Molto vibrato, fast and wide vibrato. The bandwidth of pitch is extended on both sides.
- max vib. : Maximum vibrato, irregular, as fast as possible and as wide as possible vibrato. The bandwidth of pitch is extended on both sides. The pitch definition is not clear.

Always non-vibrato unless indicated.

Noteheads


-  : Ordinario
-  : Harmonics are indicated with diamond notehead
-  : All air and airy sounds are indicated with square notehead
-  : Almost all percussive sounds are indicated with cross notehead.
-  : As high as possible
-  : Slap tongue. (Woodwinds)

Microtones

-  : quarter flat
-  : quarter sharp
-    : slightly lower
-    : slightly higher

Others

- The score is C.
- Accents are sforzando according to the level of dynamics.
- All grace notes should be performed as fast as possible.
- All trills are as fast as possible.
- All tremolos are unmeasured and as fast as possible.
- a.h.s.p. means as high as possible.


 : Fermata

Strings

- Bow replacement are indicated through abbreviations.
- O.B. : On the bridge, no pitch but all bow noises, in order to achieve absolute toneless effect, the bow can be used diagonally to bridge.
- M.S.P. : Molto sul ponticello, very ambiguous pitch with prevailing bow noises.
- S.P. : Sul ponticello
- ORD. : Ordinario
- S.T. : Sul tasto
- M.S.T : Molto sul tasto, as high as possible on the fingerboard.


- Crine e legno : means play with half hair and half wood of the bow.
- Arco normale : means play with hair.

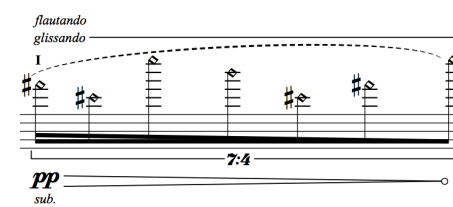
 : Mute the strings.

 : Ricochet, indeterminate number of strokes on the given pitches or muted strings.

 : Bartok Pizzicato


Scratch Tone : Means the extreme bow pressure, the pitch definition is destroyed.

 : Gradually increase or decrease the bow pressure according to graphic

 : Harmonics show the touch node.

Strings Continued

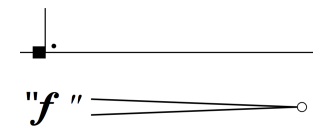
w/very light bowing
M.S.P.



: Very slow and light bowing for multiphonics that consist of a lot of bow noises and random harmonics.

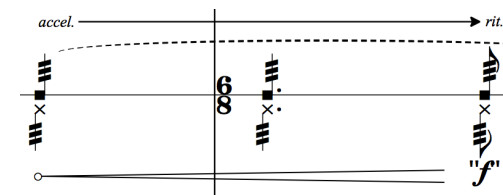
Quasi Glissando : Like glissando

Flautando : Light bow pressure



: Air sound is indicated with square notehead on the percussion clef. It is performed on the inner bout of instrument.

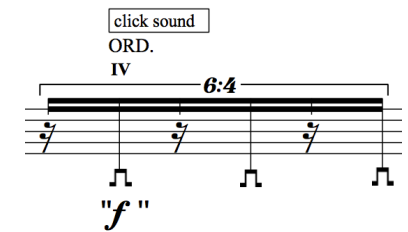
accel. *rit.*



: Cross notehead means finger clicks on the instrument.

click sound
ORD.
IV

6:4



: Your right hand thumb need to rest on the bridge while you hold the bow. Apply full pressure on the given string without drawing the bow.

Woodwinds

● : Means ordinario, no air tone.

◐ : Means half air tone.

○ : Means fully air tone.

■ : Air and half air tone are indicated with square notehead.

⊗ : Random key clicks are indicated with cross notehead

▶ : Slap tongue

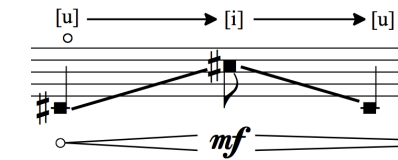
Bisbig. : It means bisbigliando, using alternate fingerings to achieve

timbre changes on the same note.

Overblow : It means random harmonics over the given note. The diamond ones are as fast as and as dense as possible.

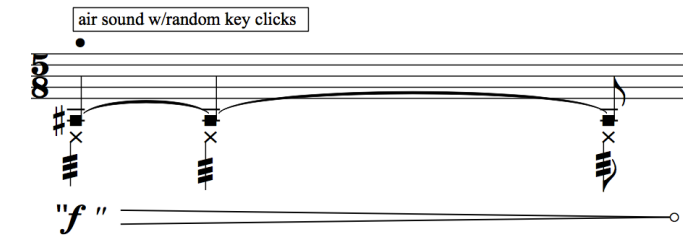
[A], [U], [I], [E] : Mouth shaped as through you are saying the given letter.

[u] → [i] → [u]



: Means transition mouth shape from one letter to another.

air sound w/random key clicks

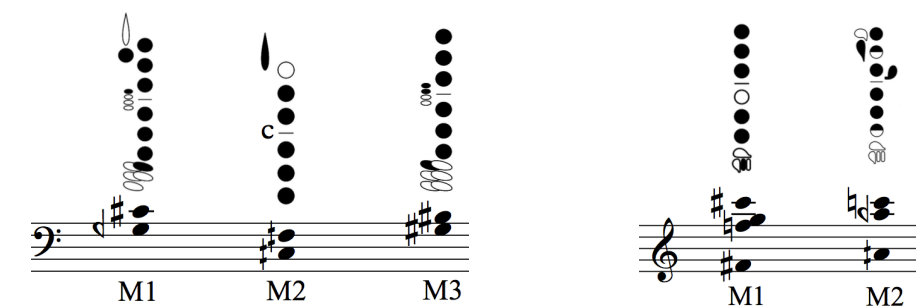
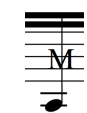


: Air sound with random key clicks.

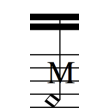
Multiphonics Chart

for Bass Clarinet

for Flute

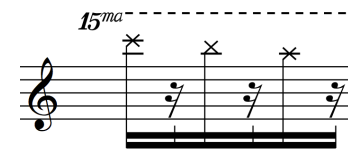



: Random multiphonics are notated with M. (for Bass Clarinet)

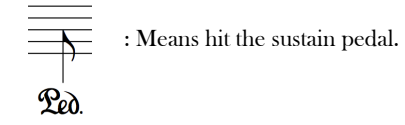


: Harmonic clusters are notated through diamond notes with M.

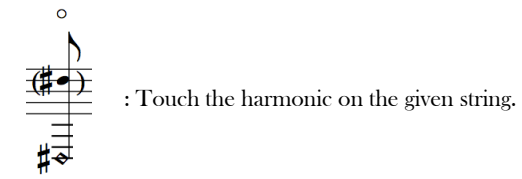
Piano



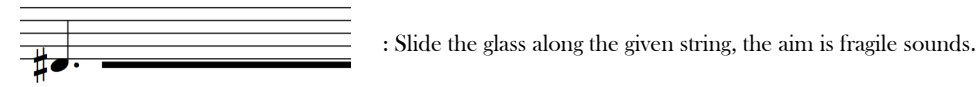
: These notes are need to be dampened with the objects that are leading to percussive sound.



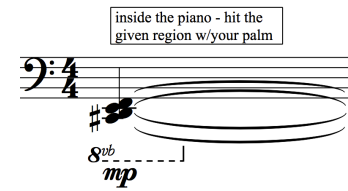
: Means hit the sustain pedal.



: Touch the harmonic on the given string.



: Slide the glass along the given string, the aim is fragile sounds.



: Hit the strings with your palm. Aim for a cluster in the given register.

Percussion

Setup:

Bass Drum (w/soft mallets and foam rubber)

Tam-Tam

Vibraphone (w/arco)

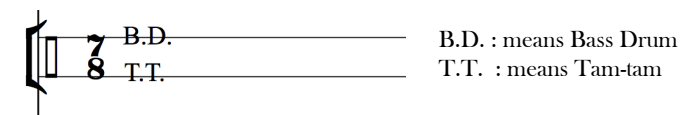
Crotales (w/arco)

Marimba

Tubular bells (if you do not find it you may consider to use vibraphone w/soft mallet)

Glockenspiel

* always soft mallets.



: Rub the bass drum skin very lightly with foam rubber.

pp



: Ricochet, hit the mallet on the given note and let the mallet bounce until the strokes naturally disappear.

Deus Ex Machina

written for Hezarfen Ensemble

Emre Eröz
(1995)

♩ = 56 Very intense, thrilling

A

Flute
[u] → [i] → [u]
mp

Bass Clarinet in Bb
very similarly imitate the sound w/your voice in your most comfortable register
[a] n.v. → [e] max vib. → [a] n.v.
[a] n.v. → [e] max vib. → [a] vib.
f *ff* *p* *f* *pp*

Percussion
B.D.
T.T.
Rub the bass drum skin w/ foam rubber
mf

Piano

Violin I
M.S.P. artificial harmonic w/glissando
3
very bright
pp

Violin II
air sound on the inner bout - finger clicks on the upper part of violin
accel. rit.

Viola
M.S.P. artificial harmonic w/glissando
S.P. → M.S.P.
very bright
pp

Violoncello
air sound on the inner bout - finger clicks on the upper part of cello
rit.
S.T. n.v. → ORD. max vib. → M.S.T. n.v.
thrilling *f*

7

Fl. random whistle tones

pp

accel. for bisbig. bisbig. rit.

B. Cl. accel. for trill trill. vib. max vib.

n.v. vib. max vib.

pp < f > p mf f ff

very fast crescendo - decrescendo

Perc. pp

Tam-tam w/soft mallet ppp

Bass Drum w/soft mallets f p

Pno. Slide the glass along the string

ppp sempre very fragile

15^{ma} 6:4 f present and firm

Mute the string w/your hand simile

8^{va} f mp

5:4 6:4

Vln. I flautando M.S.T. pp sempre

quasi glissando 7:4

M.S.P. artificial harmonic w/glissando 3 3 mp

S.T. ORD.

pp mf f ff

slow glissando

Vln. II flautando M.S.T. II ppp sempre

glissando 6:4

M.S.P. artificial harmonic w/glissando p

n.v. S.T. ORD.

pp < f > p f ff

very fast crescendo - decrescendo

slow glissando

Vla. M.S.P. crine e legno accel. rit.

air sound on the inner bout - finger clicks on the upper part of viola rit. accel.

n.v. S.T. ORD.

pp < f > p mp f ff

very fast crescendo - decrescendo

Vlc. air sound on the inner bout - finger clicks on the upper part of cello accel. rit.

air sound on the inner bout - finger clicks on the upper part of viola accel. rit.

n.v. S.T. ORD.

pp < f > p mp f ff

very fast crescendo - decrescendo

slow glissando

B

Harmonic cluster

random whistle tones

random complex multiphonics over the given note - overpressure

3

Fl. *ffz* *f*

B. Cl. *ffz* *mp*

Multiphonic slap tongue with or without the written tone

Toneless air sound w/random key clicks

Perc. *mp*

soft bass drum mallet in right hand, please be ready for the tubular bell

Pno. *mf*

15^{ma}

8^{ub} *mf*

Spectral multiphonics over the given note

Vln. I

M.S.P. (w/random changes between S.P. and M.S.P.)

n.v. → max vib.

M.S.P. → ORD.

a.h.a.p.

ppp *p* *pp* *ppp* *p* *f* *sfz* *sfz* *sfz* *fff*

slow glissando

Vln. II

M.S.P. (w/random changes between S.P. and M.S.P.)

n.v. → max vib.

M.S.P. → ORD.

a.h.a.p.

ppp *p* *ppp* *p* *ppp* *p* *f* *sfz* *sfz* *sfz* *fff*

slow glissando

Vla. *ppp* *p* *ppp* *p*

M.S.P. (w/random changes between S.P. and M.S.P.)

a.h.a.p.

IV bartok pizz. (muted - no pitch) simile

mf *f* *ff*

Vc. *ppp* *p* *ppp*

M.S.P. (w/random changes between S.P. and M.S.P.)

a.h.a.p.

IV bartok pizz. (muted - no pitch) simile

mf *f* *ff*

M1 rit. a tempo

20

Fl. random whistle tones *mp*

B. Cl. M1 accel. *mp* wavy and unequal rit. M2 w/much air *p*

Perc. Tubular Bells *mp* Glockenspiel *p* 6:4 3:2 Bass Drum w/ soft mallet *pp* do not articulate the beat - it should be played at same time w/ piano

Pno. *pp* 7:4 3:2 do not articulate the beat - it should be played same time w/ bass drum Mute the strings *simile* 8^{va} *pp*

Vln. I *p* flautando glissando *pp* 7:4 air sound on the inner bout *f* bartok pizz. (muted - no pitch) 6:4 *mf*

Vln. II *pp* 5:4 air sound on the inner bout *f* bartok pizz. (muted - no pitch) 6:4 *mf*

Vla. M.S.P. alla punta half harmonic *ppp* fragile and quasi improvisatory *p* harmonic (2) do not articulate the beat batt.w/hair (muted) *f*

Vc. arco *p* air sound on the inner bout *f* M.S.P. *pp*

25 **C**

Fl. *mf* *ff* *mp sub.* *f*

B. Cl. *p* *mf* *ff* *p sub.* *f*

Perc. *ppp* *p* *mf* *p sub.* *f*

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

Vln. 1 *ppp* *f* *ff* *p sub.* *f*

Vln. 2 *pp* *f* *ff* *p sub.* *f*

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

Vc. *f* *ff* *p sub.* *f*

Annotations: *slap tongue*, *as stable as possible, breath when it's necessary - listen to the bass drum so that you are able to control your pulse*, *do not mute*, *micro glissandos w/max vib. M.S.T.*, *arco*, *bartok pizz. simile*

Time signatures: 6/8, 3/2, 5/4, 7/4, 6/4

Dynamic markings: *ppp*, *pp*, *p*, *mf*, *f*, *ff*, *mp*, *mp sub.*, *p sub.*

D a tempo

Fl. *f* *fff* *sfz* *pp simile* *p sub.* *ff*

B. Cl. *f* *fff* *mf* *sfz* *pp* *mf* *p* *f* *ff*

Perc. *f* *fff* *mf* *f* *ricochet* *inordinate number of strokes* *PPP* *accel. for tremolo* *p*

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

Vln. 1 *f* *fff* *mp* *mf* *pp* *p* *pp* *ff*

Vln. 2 *f* *fff* *f* *ff* *sfz* *p sub.* *ff* *p sub.* *ff*

Vla. *f* *fff* *p* *mf sempre* *f* *ff*

Vc. *f* *fff* *mf sempre* *f* *ff*

Annotations: *slap tongue*, *bisbigliando*, *random multiphonic below the given note*, *smorzato*, *touch the harmonic*, *espressivo*, *una corda*, *artificial harmonic w/glissando M.S.P.*, *artificial harmonic M.S.P. w/glissando arco*, *rit.*, *accel. for tremolo*, *simile*, *ORD.*, *S.P.*, *M.S.P.*, *n.v.*, *vib.*, *m.v.*, *max vib.*, *M.S.T.*, *S.T.*, *ORD.*, *inordinate number of strokes*, *pedal continued*, *Rub the bass drum skin w/ foam rubber*, *Bass Drum w/soft mallet - Marimba w/soft mallet*, *Marimba*, *f sempre*, *wavy and unequal*.

36

Fl. *pp sempre* *overblow* *ff* *sfz* *p* *ff*

B. Cl. *w/much air* *random multiphonic below the given note* *fast crescendo* *f* *p* *ff* *sfz* *ff*

Perc. *accel. for tremolo* *pppp* *pp* *pppp*

Pno. *p* *mf* *mp* *p < mf* *f* *mf* *p* *mf* *p* *mp* *p* *pedal continued* *pedal continued*

Vln. 1 *M.S.P.* *S.P.* *M.S.P.* *ORD.* *S.P.* *ORD.* *w/ricochet* *S.P.* *ORD.* *mf* *pp* *mf* *p* *ff* *mf* *ppp* *ff*

Vln. 2 *S.P.* *ORD.* *S.P.* *ORD.* *accel. for tremolo* *simile* *sub.* *ff* *sfz* *p* *ff* *sfz* *pp* *ff* *sfz* *p* *P sub.*

Vla. *M.S.T.* *S.T.* *ORD.* *f* *mp* *f* *ff* *sfz* *pp* *ff*

Vc. *M.S.T.* *S.T.* *ORD.* *f* *mp* *f* *ff* *sfz* *pp* *ff*

bisbigliando

40

Fl. *overblow* *sffz* *ff* *sffz* *mp* *fff*

B. Cl. *sffz* *ff* *sffz* *mp* *fff*

Perc. *pp* *pppp* *pp* *pppp* *mp*

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

Vln. 1 M.S.P. → S.P. → M.S.P. → ORD. → M.S.P. → ORD. → M.S.P.
 IV III II I 7:4 7:4 7:4 7:4 7:4 7:4 7:4 7:4
p *ppp* *f* *ppp* *f*

Vln. 2 → S.T. → ORD. *ff* *sffz* *ff* *sffz* *mp* *f* *fff*

Vla. M.S.T. → S.T. → ORD. *sffz* *p* *ff* *sffz* *mp* *f* *fff*

Vc. M.S.T. → S.T. → ORD. *sffz* *p* *ff* *sffz* *mp* *f* *fff*

bisbigliando *tr* *bisbigliando* *tr*

accel. for trill *tr* *quasi glissando* *ORD.*

pedal continued
una corda off

* if the given multiphonic does not work, please try a new one including Ab or G#

quasi improvisatory

slap tongue

air sound

on the keys

inside the piano - hit the given region w/your palm

S.T. (w/ random changes between S.T. - S.P)
n.v. → vib. → max vib. → vib. → m.v. → max vib. → vib. → m.v.

43 **E**

Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

f *p* *f* *sfz* *sub.* *mp* *f* *sfz* *f* *p* *sfz* *sub.* *p* *f* *sfz* *sub.* *pp* *f* *f* *sfz* *6:4* *mf* *p*

f *sfz* *p* *mf* *sub.* *p* *mf* *p* *mp* *f* *p* *f* *sfz* *f* *mp* *p* *mp* *f* *p* *f* *sub.* *f* *3:2* *sfz* *mp* *5:4*

f

f simile

f *8th*

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

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

sfz *p* *mf* *f* *mp* *f* *mp*

48 $\text{♩} = 48$

Fl. p ff p f mp p f mf

B. Cl. p f f mp p f pp

Perc. p pp p pp

Pno. mp p f mp pp

Vln. 1 fff mp p f pp

Vln. 2 fff mp p f

Vla. fff mp p f

Vc. fff mp p f

Annotations: *rit.*, *air sound w/random key clicks*, *air sound on the inner bout - finger clicks on the upper part of violin*, *w/very light bowing M.S.P.*, *click sound*, *ORD. inordinate number of strokes*, *pedal off*, *pedal attack (do not close the pedal until the end of piece)*, *Vibraphone w/arco - motor %50*, *Crotales w/arco*, *M3*, *pedal off*, *pedal attack*, *Scratch tone*, *ord. bow pressure n.v.*, *M.S.T.*, *M.S.P.*, *wavy and unequal*, *ORD. IV*, *ORD. inordinate number of strokes*.

54

Fl.

B. Cl.

Perc.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

w/audible key clicks

p *mp* *p* *p*

f *pp* *f*

pp *p* *simile* *ppp* *pp* *simile*

pp *pp simile*

mp *pp simile*

ORD. inordinate number of strokes

click sound

ORD. IV 6:4

accel. M.S.P. rit. S.P. M.S.P.

f *f* *ppp* *pp*

crine e legno S.P.

crine e legno S.P.

ORD. inordinate number of strokes

arco normale

3:2

M.S.P. S.P. M.S.P.

f *pp* *f sub.*

air sound on the inner bout

f

ORD. inordinate number of strokes

6:4

f *ppp*

crine e legno S.P.

air sound on the inner bout

f

ORD. IV 6:4

click sound

S.P. alla punta

M.S.P. S.P. M.S.P.

f *p* *f* *p*

wavy and unequal *wavy and unequal* *wavy and unequal*

58

Fl.

B. Cl.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

until the sound disappear

accel.

gradually pedal off

M.S.P.

ORD.

arco normale

crine e legno

flaut.

O.B.

mp

f

p

mf

pp

f

f

f

f

7:4

5:4

rit.

air sound on the inner bout