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**Title**

Tir...Mbo!

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**Publication Date**

2020

*"TIR...MBO!"*

*for bass clarinet, horn, percussion, piano, viola and cello*

*Andys Skordis*

*Bali, December 2013*



## Performance Notes

The piece suggests a ritual setting where people unite in order to arrive somewhere...in body and mind. The medium is always necessary so that they know who to worship or who to blame. In this setting the performers are the ones making the ritual shouting the name "TIR MBO" who is the medium in this case. Try to imitate this feeling in both playing but also in your expression in all terms (facial, movement, voice, and so on) Try to be as serious as possible. Lighting should also be as dark as possible.

Towards the end of the piece, all instruments besides Horn should get up and walk to the percussion. Leave your instrument at position and walk rhythmically following the text you are singing. Every step should be heavy synced with the voice! Stand in a way so that you can all be placed in the set up. Thundersheet and Tam Tam players can also be behind the instruments

In case the percussion passages are too hard to perform either switch with another player who has a simpler one, or if not possible try to simplify them according to your demands!

At the last 2 measures of the piece, keep repeating them following conductor indications as to how many repetitions, and so on. Each time try to grow the intensity arriving to the last measure with maximum dynamics and intensity!

Lastly please try not to be affected by the situation and smile or behave in an opposite way of what the piece implies!

\*make sure conductor is facing the audience at the end. There should be a tambourine next to him from the beginning.

\*\* Music stands should be in position behind the percussion instruments at the end, with the specific parts

General:


SCORE IN CONCERT PITCH

\*crotales sound 2 octaves higher

Grace notes are always off the beat

Glissando should be gradual starting at indicated pitch and ending in the place indicated

Trills are always to the next semitone higher

 = Highest note possible

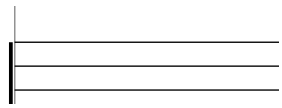
 = from fast to slow

 = from slow to fast

Always maintain the same dynamic until new dynamic indication is introduced!

## Explanation of additional voice staff:

Percussion, Piano, Viola and Cello have an additional staff. This is the voice staff, which indicates what do each performer, does with his/her voice. Sometimes while playing, sometimes only voice.



Top line = high voice

Middle line = middle voice

Low line = Low voice

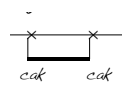
Voice should be in any pitch, according to performers range. However there should be a clear distinction between low-middle and high voice. Low voice shouldn't be the lowest possible but a low sound, and same wise to the other lines. Every new entry could be a different low - middle - or high pitch. It is not necessary to keep the same pitch throughout the piece!



= Breathing. When breathing exaggerate as much as you can, both inhaling and exhaling so that the sound is audible! Wind instruments should always perform it in the mouthpiece, to achieve louder sound!

= Exhale, always with a sound, similar to moaning!

= inhale



= Percussive sound with voice! Any pitch! In soft dynamics simply whisper.



Square note heads = SCREAM (following lines as to low-middle or high scream)



= Low and deep voice





= High and intense voice



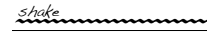
= Normal voice


## Winds:

 = + voice = play and sing the pitch in diamond at the same time. In case you need to find the pitch play the note first and start singing the pitch as quickly as possible. The result should be something like a multiphonic. In cases no text is indicated sing any vowel you would like. Sing in most comfortable octave!

 = fake glissando.  
Gliss from one pitch to another involving notes on the way!

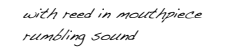
**Growl** - Growl in instrument using your throat. Resulting in a very loud and intense sound

 = shake the instrument very fast resulting in a very intense vibrato feel. However it shouldn't sound like vibrato!

 = Scream and play. Scream at your loudest pitch in the instrument while playing, Resulting in a loud distorted sound.


**Bisbigliando** = tremolo on the same pitch using alternate fingering of the same pitch.

## Horn:

 = use a double reed and put it in the mouthpiece and blow in it, resulting in a rumbling sound (if not available - growl!)

**Machinegun tonguing:** Tongue extremely fast while doing a glissando. Sound should be continuous and loud. Breathe when necessary

## B. Clarinet:

 = Bite reed. When biting reed sound should be very intense and loud!

## Percussion:

Always keep the same mallets, unless new mallets are indicated!

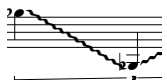
Bongos Tom Toms

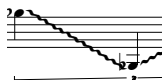


## Piano:

Pay attention to the clefs!  = an octave lower than written

Pedal markings are marked in the score in terms of where pedal is pressed, half pressed and released. However this indicates which passages have or not pedal. In long passages with pedal, feel free to release and press again according to the phrase.



 = When doing a glissando do it as loud as possible using all of your fingers!

When playing claves towards the end of the piece, use 2 wooden claves from the percussion set up and hit them between them, following rhythmical indications.



 = White keys and black keys cluster. Either played with palm or with elbow.

In cases of palm, hand should be sideways to cover as many keys as possible.

In case of elbow play from elbow till tip of the hand, covering a large number of keys!



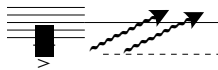
## Strings:



= Maximum pressure. Bow with maximum pressure on string resulting in a distorted sound



= Maximum pressure movement = keep the bow attached to the string and move slowly so that you get a continuous scratchy sound. Always start from the tail of the bow



= Repeat procedure over and over starting from the tail of the bow. Ad lib.



= Snap pizzicato - always intense



= play behind the bridge - sharp and piercing sound

More performance notes are indicated in the score!

## Language Guide:

A	A	<u>Apple</u>
B	V	<u>Vanity</u>
Γ	G	<u>Gamma</u>
Δ	D	<u>Then</u>
E	E	<u>Then</u>
Z	Z	<u>Zero</u>
H	I	<u>It</u>
Θ	TH	<u>Think</u>

I	I	<u>It</u>
K	K	<u>Close</u>
Λ	L	<u>Lamb</u>
M	M	<u>More</u>
N	N	<u>Nice</u>
E	X	<u>Axe</u>
O	O	<u>Open</u>
Π	P	<u>Paint</u>
P	P	<u>Rice</u>
Σ	S	<u>Same</u>

T	T	<u>Try</u>
Υ	I	<u>It</u>
Φ	F	<u>Fire</u>
Ψ	PS	<u>PS</u>
Ω	O	<u>Omega</u>
Ει	EI	<u>It</u>

## More Sounds:

Cak = chimney = τσακ (με έμφαση στο τσ -κυπριακή προφορά)

Ou = together

Ya = yak

Mb = Blue

Tzie = john = τζαι

Shi = Shock = ςς

Gie = Yak = γιε

When i before a,e,o = tree → makria = makreea

*Τίρ μπο!*

*Τον ήλιον έβλαψεν...*

*Τζαι μάς τι να μας κάμεις;*

*Πιον!*

*Ξυλοπαούρα η μπόρα εν λογιέται...*

*Τίρ μπο!*

*πε το καλά, τζαι μεν το πείς,*

*να μεν το δείς...*

*γιατί στο δειν, εν σε ακούει...*

*τζι'αμαν τον δείς!!!*

*μεν φοηθείς, κρύψε τζι'ακου την*

*να σε θωρεί πως νώθεις...*

# "TIR...MBO!"

Andys Skordis  
Bali, December 2013

Primitive ♩ = 53

**4/4** *ff*

*intense breathing inside mouthpiece*  
*exhale - inhale (exhale = moaning)*

**5/4** **4/4**

Bass Clarinet  
cak

Horn  
*+ voice*  
*pp* *p* *pp*

Voice 1 performer  
cak  
o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi si ra ou ma sou ra

Percussion  
*ED + Taan Taan*

Voice 2 performer  
cak  
*intense breathing*  
*inhale - exhale (exhale = moaning)* *mf*

Piano  
*ff*

Voice 3 performer  
cak  
*molto sul tasto*  
*maximum pressure on string*

Viola  
*p*  
*ff*  
*simile*  
*many repetitions, ad lib*

Voice 4 performer  
cak  
*molto sul tasto*  
*maximum pressure on string*

Cello  
*p*  
*ff*  
*simile*  
*many repetitions, ad lib*

5

4/4

+ voice

pp

5/4

4/4

p

B. Cl.

H/n

Vce.

Bass Drum

hard mallet + BD Mallet

o mi si ra ou ma sou ra

o mi si ra ou ma sou ra o mi si ra ou ma sou ra

Perc

ff

Vce.

Pno.

intense breathing inside mouthpiece  
mf exhale - inhale (exhale = moaning)

Vce.

Vla.

intense breathing inside mouthpiece  
mf exhale - inhale (exhale = moaning)

Vce.

Vc.

3

9

4/4

5/4

4/4

B. Cl.

Hn

Vce. *intense breathing*  
*exhale - inhale (exhale - moaning)* *mf* *mf*

Perc

Vce. *mf*

Pno.

Vce. *mf*

Vla. 5 3 3 7 4:5J

Vce. *mf*

Vc.

o mi

13

4/4

5/4

4/4

B. Cl.

*mp*

*mf*

Hn

*p*

*mf*

Vce.

*p*

Perc

Pno.

Vce.

Vla.

*mf*

*f*

Vce.

Vc.

*mf*

*f*

*glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.* *glis.*

*p* i o i o i o i o i o i o i o i o i o i o *mf*

si ra ou ma sou ra o mi si ra ou ma sou ra o mi si ra ou ma sou o mi si ra ou ma sou ra o mi

Piano accompaniment staves showing chords and textures. The right hand features a complex chord structure with a flat key signature, while the left hand provides a steady accompaniment.

Violin and Viola staves with dynamic markings and performance instructions. The Violin part includes a *mf* marking and a *f* marking, along with performance instructions like *v* and *v* with arrows. The Viola part includes a *mf* marking and a *f* marking, along with performance instructions like *v* and *v* with arrows.

17

**4/4**

**5/4**

**4/4**

5

B. Cl. *f* *ff* *Cresc!*

Hr. *f* *ff*

*f* i o i o i o i o i o i o i o i o i o i o i o i o i o i

Vce. *f* *p*

si ra ou ma sou ra o mi si ra ou ma sou o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi

Perc.

Vce. *p*

o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi

Pno.

Vce. *mf*

ou ma sou ra o mi

Vla. *ff* *p*

Vce. *ff*

o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi

Vc. *ff*



21

4/4

*f*

B. Cl. *ff*

ca ka ca ka cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak cak

Hr. *f*

Vce. *f* *ff*

si

*ThunderSheet hard mallets*

cak cak cak

Vce. *f* *ff*

cak cak

Pno. *f*

Vce. *f*

si

*bow fast and release bow from string each time*

7:4J

5:3J

Vce. *f*

si

Vc. *ff*



25

*intense breathing inside mouthpiece  
exhale - inhale (exhale = moaning)*

**3**  
**4**

B. Cl. *intense breathing inside mouthpiece  
inhale - exhale* **f**

*Growl!* **ff** *glis.* **4:3**

*remove reed* **ff**

Perc *thundersheet* **ff** *rubber super ball on Bass drum* **p**

Pno. **fp** **ff** **10:8**

*1/2 Ped.*

Vla. **5:4** **4:3**

Vc. **5:4** **4:3**

28

*B. Cl.*  
*Hn*  
*Vce.*  
*Perc*  
*Vce.*  
*Pno.*  
*Vce.*  
*Vla.*  
*Vce.*  
*Vc.*

*5:3*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*  
*gliss.*

**6**  
**4**  
*f*  
*ff*

*cak cak cak cak cak cak*  
*ca ka cakcak cak*  
*caka caka cak cak cak*

*cakcakaka cak cakcakaka cak cak cak*  
*cak cak cak cak cak cakcak cak*

*ff*  
*cak cak cak*  
*ff*  
*cak cak cak*

*f*  
*ff*

*f*  
*ff*

*ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka cak cak cak*

**7:4**  
**6:4**  
**5:4**

*8*

*ff*  
*cak cak cak*

*ff*  
*8:6*

*ff*  
*cak cak cak*

30

5/4

Growl!  
4:3J

Scream

4/4

shake

B. Cl.

ff

subito p

H/n

ff

subito p

Vce.

ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka cak cak cak

sou ra o mi si ra ou ma

Perc

fp

Pno.

fp

ff

10:8J

7:4J

6:4J

5

6

7

Vce.

Vz Leo  
ff

cak cak cak ca ka ca ka cak cak cak ca ka ca ka cak cak cak

sou ra o mi si ra ou ma

Vla.

ord.

p

Vce.

ff

ca ka ca ka cak cak cak cak cak cak cak cak cak cak cak cak cak

sou ra o mi si ra ou ma

Vc.

ord.

p

32

5  
4

4  
4

B. Cl.

Hn

Vce.

Perc

Vce.

Pno.

Vce.

Vla.

Vce.

Vc.

*gls.*

*gls.*

*gls.*

*gls.*

**ff**

**ff**

**ff**

**ff**

*gls.*

**ff**

**ff**

ou

a

ou

a

sou ra ou ma ou

a

sou ra ou ma ou

a

*black keys cluster with palm!*

*white keys cluster with palm!*

7:5J

34

4/4

3/4

*B. Cl.*  
*ff*  
*glis.*  
 5:4J

*Hn*  
*ff*

*ff*  
 ca ka ca kacak cak  
 ca ka ca ka cak cak cak  
*ff*  
 cak cak cak cak cak cak cak cak cak cak cak cak cak

*Vce.*

*Perc*

*ff*  
 cak cak cak

*Vce.*

*Pno.*  
*fp* *ff*  
 10:8J 7:4J  
 1/2 Ped.

*ff*  
 ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka cak cak cak

*Vce.*

*Vla.*  
 7:4J

*Vce.*

*Vc.*

*ff*  
 5:4J

36  $\frac{3}{4}$

B. Cl. *gl.s.* cak cak cak cak cak cak **ff**

Hn cak cak cak cak cak cak **ff**

Vce. ca ka ca ka ca ka ca ka ca ka ca ka cak cak cak cak cak cak cak ca ka ca ka ca ka ca ka cak cak cak

Perc *ff*

Vce. cak cak cak ca ka ca ka ca ka ca ka ca ka ca ka ca ka cak cak cak cak cak cak

Pno. *fp* *ff* 10:8 *ff* 10:8

Vce.  $\frac{1}{2}$  *ff* cak

Vla. *ff* 5:3

Vce. cak

Vc. **ff** 3 *Grow!*  $\frac{2}{4}$   $\frac{3}{4}$



39

3/4

4/4

2/4

B. Cl.

*subito p*

*ff*

Hn

*fake gliss.*

*subito p*

*ff*

Vce.

ou ma sou ra o mi

si ra

ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka

Perc.

*fp*

Bongos + Tom Toms

Chinese Cymbal

*p*

*ff*

*fp*

Vce.

ou ma sou ra o mi

si ra

ca ka ca ka ca ka ca ka ca ka ca ka ca ka ca ka

Pno.

*p*

*ff*

*black keys cluster with palm!*

*white keys cluster with palm!*

Vce.

ou ma sou ra o mi si ra

Vla.

5

6

7

5:2

*ff*

Vce.

ou ma sou ra o mi si ra

Vc.

*ff*

42

4/4

3/4

B. Cl. *ca ka ca ka ca ka ca ka*

H/n *ca ka ca ka ca ka ca ka*

5:3J

*gls.*

*fff*

Perc

*Thunder sheet*

*ff*

*bass drum*

3

*BD + Tam Tam*

*fff*

Pno.

10:8

10:8

10:8

3

3

8

8

*black keys cluster with elbow, fall on the piano*

*fff*

*white keys cluster with elbow*

*leg.*

Vce.

*ca ka ca ka ca ka ca ka*

*molto s.p.*

Vla.

*ff*

5

6

7

*fff*

*pp*

*gls.*

*gls.*

Vce.

*ca ka ca ka ca ka ca ka*

*molto s.p.*

Vc.

*ff*

5

6

7

*fff*

*pp*

45

**3**  
**4** *mf*

*B. Cl.*

*(inhale)*

*a o a o a o a o a o a o a o a o a o*

*mf with deep voice!*

*H/n*

*tir bo tir bo si tir bo si tir*

*p*

*Vce.*

*o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi*

*Perc*

*Cresc*  
*arco*

*ppp*

*ff stay in falling position while singing, dont get up!*

*Vce.*

*aaa ton i lio ee*

*Pno.*

*8*

*8*

*Vce.*

*Vla.*

*g/s.*  
*g/s.*

*g/s.*  
*g/s.*

*mf*

*Vce.*

*tir bo tir bo tir bo*

*Vc.*

48

B. Cl.

Musical staff for B. Cl. with notes and lyrics: a o a o a o a o a o a o a o a o

Musical staff for B. Cl. with notes, dynamics *p*, and *rit.*

Hn

Musical staff for Hn with notes and lyrics: bo tir bo shi

Musical staff for Hn with notes and dynamics *pp*

Vce.

Musical staff for Vce. with notes and lyrics: o mi si ra ou ma sou

Perc

Musical staff for Perc with notes and dynamics *mf*

Vce.

Musical staff for Vce. with notes and lyrics: vla pse

*start coming back to original position*

Pno.

Musical staff for Pno. with notes and dynamics *mf*

Vce.

Musical staff for Vce. with notes and lyrics: tir bo tir bo tir bo

Vla.

Musical staff for Vla with notes

Vce.

Musical staff for Vce. with notes and lyrics: tir bo tir bo tir bo

Vc.

Musical staff for Vc. with notes

51

$\frac{5}{4}$

*a tempo*

**B. Cl.** Bass Clarinet part with a melodic line and a *f* dynamic marking.

**Hn** Horn part with a melodic line and a *f* dynamic marking.

**Vce.** Violin part with lyrics "tze" and "mas" and a *ff* dynamic marking.

**Perc** Percussion part with a *slap stick* effect and a *ff* dynamic marking.

**Pno.** Piano part with a *marcato* articulation and a *fff* dynamic marking.

**Vln.** Violin part with a *ff* dynamic marking.

**Vc.** Violoncello part with a *ff* dynamic marking.

53

*sim sempre*

B. Cl.

Hn

Vce.

Perc

Pno.

Vce.

Vla.

Vce.

Vc.

ti na na ka mis pion xi

ti na ou ka mis pion xi

ti na mas ka mis pion xi

55

*Pesante*

3

3

3

3

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) in bass clef. It features a series of eighth notes with accents, grouped into four triplets. A dashed line indicates a slur over the first two triplets. The dynamic marking *ff* is present.

Hn

Musical staff for Horn (Hn) in bass clef. It features a series of eighth notes with accents, grouped into four triplets. A slur covers the first two triplets. The dynamic marking *ff* is present. The word *growl* is written above the staff.

Vce.

Musical staff for Voice (Vce.). It contains two vocal lines. The first line has a note with the syllable *lo* and an accent. The second line has a note with the syllable *pa* and an accent.

Perc

Musical staff for Percussion (Perc). It features a rhythmic pattern of eighth notes with accents. A box contains the text *Gong + Tam Tam* and *soft mallets*. The dynamic marking *ppp* and the instruction *poco a poco crescendo* are written below the staff.

Pno.

Musical staff for Piano (Pno.) in grand staff. The right hand features a complex rhythmic pattern with many accents. The left hand features a steady eighth-note accompaniment with accents.

Vce.

Musical staff for Voice (Vce.). It contains two vocal lines. The first line has a note with the syllable *lo* and an accent. The second line has a note with the syllable *pa* and an accent.

Vla.

Musical staff for Viola (Vla.) in bass clef. It features a series of eighth notes with accents, grouped into four triplets.

Vce.

Musical staff for Voice (Vce.). It contains two vocal lines. The first line has a note with the syllable *lo* and an accent. The second line has a note with the syllable *pa* and an accent.

Vc.

Musical staff for Violin (Vc.) in bass clef. It features a series of eighth notes with accents, grouped into four triplets.

57

3 3 3 3 3

B. Cl.

H/n

Vce.

Perc

Pno.

Vla.

Vce.

Vc.

ou

ra

on the top with back side of mallets

f p f



59

This musical score page contains measures 59 and 60. The instruments and their parts are as follows:

- B. Cl. (Bass Clarinet):** Features two measures of triplet eighth notes. The first measure is marked with a *v.* (accented) and the second with a *v.* (accented).
- Hn (Horn):** Plays a sustained note in the first measure, marked with a *b<sub>e</sub>* (flat) and a *v.* (accented). In the second measure, it plays a sustained note marked with a *v.* (accented).
- Vce. (Violin):** Both the first and second staves play a sustained note in the first measure, marked with a *v.* (accented) and a *1* (first finger). In the second measure, they play a sustained note marked with a *v.* (accented) and *mpo* (mezzo-piano).
- Perc. (Percussion):** Features a rhythmic pattern of eighth notes in the first measure, marked with *p* (piano) and *f* (forte). The second measure continues this pattern, also marked with *p* and *f*. A *10:8* time signature change is indicated at the end of the second measure.
- Pno. (Piano):** The right hand plays a complex rhythmic pattern of eighth notes with accents (>) and slurs. The left hand plays a steady eighth-note accompaniment with accents (>).
- Vla. (Viola):** Plays a sustained note in the first measure, marked with a *v.* (accented) and a *1* (first finger). In the second measure, it plays a sustained note marked with a *v.* (accented) and *mpo*.
- Vc. (Violin):** Both the first and second staves play a sustained note in the first measure, marked with a *v.* (accented) and a *1* (first finger). In the second measure, they play a sustained note marked with a *v.* (accented) and *mpo*.
- Vc. (Violoncello):** Plays a sustained note in the first measure, marked with a *v.* (accented) and a *1* (first finger). In the second measure, it plays a sustained note marked with a *v.* (accented) and *mpo*.

61

This musical score page contains measures 61, 62, and 63. The instruments and parts are as follows:

- B. Cl. (Bass Clarinet):** Features triplet eighth-note patterns in the right hand across all three measures.
- Hn (Horn):** Plays a melodic line in the right hand, including a half-note chord in measure 62.
- Vce. (Vocal):** Two vocal staves with lyrics "ra", "en", and "lo" in measures 61, 62, and 63 respectively. The notes are quarter notes with accents.
- Perc. (Percussion):** Features a complex rhythmic pattern with eighth notes and groups of sixteenth notes marked with 'x' for cymbals. Ratios 10:8 and 12:8 are indicated below the staff.
- Pno. (Piano):** A grand staff with intricate sixteenth-note passages in both hands, including triplets and accents.
- Vla. (Viola):** Plays a simple melodic line in the right hand, mirroring the vocal line.
- Vc. (Violin):** Two violin staves, with the lower staff playing a simple melodic line in the right hand.

63

4  
4

B. Cl. *3 3 3 3 3* *ff* *3 3 3 3*

H/n

Vce. *gie te*

Perc *10:8 12:8* *ff* *3*

Pno. *15<sup>ma</sup>* *8<sup>va</sup>*

Vla. *arco molto s.p.* *p* *grs.* *grs.*

Vce. *gie te*

Vc. *arco molto s.p.* *p* *grs.* *grs.*

65

Piu Mosso ♩ = 80 (♩=♩)

B. Cl.

3 3 3

*glis.* *glis.* *glis.* *glis.* *glis.* *glis.*

*fake glis.*

*fff*

H/n

*glis.* *glis.* *glis.*

*p* *ff*

Chinese + Suspended cymbals

Bongos + Tom Toms

Perc

*drum sticks* *drum sticks*

6 6 6 6

*ff*

Pno.

*ff*

*ped.*

Vla.

*glis.* *glis.* *glis.* *glis.*

*ff* 3

Vc.

*glis.* *glis.* *glis.* *glis.* *glis.* *glis.*

*ff*

67

B. Cl. *ff*  
 aaa  
 ee

*ff*  
*f* *ff*  
 aaa ton i lion e vla psen

Perc

Pno.

Vla.

Vc.

69

*B. Cl.*  
en ee en

*trp*  
ton i lion e vla psen

*Perc*  
5:4 5:4 5:4 5:4 5:4

*Pno.*

*Vla.*  
*ff*

*Vc.*  
*ff*  
g<sub>♯5</sub> g<sub>♯5</sub> g<sub>♯5</sub> g<sub>♯5</sub>

71

5/4 *ff*

B. Cl.

aaa

*ff*

Hr.

aaa

6

*ff*

*ff*

Perc

*ff*

Vce.

aaa

Pno.

*ff*

*ff*

6:5J

Vla.

Vc.

*ff*

The musical score for measures 71 and 72 is written in 5/4 time with a forte (*ff*) dynamic. The score includes parts for B. Cl., Hr., Perc, Vce., Pno., Vla., and Vc. The B. Cl. and Hr. parts feature vocalizations 'aaa' and a *ff* dynamic. The Percussion part has a complex rhythmic pattern with accents. The Vce. part has a vocal line with 'aaa' and a *ff* dynamic. The Pno. part has a bass line with a *ff* dynamic and a '6:5J' interval marking. The Vla. part has a melodic line with triplets and a *ff* dynamic. The Vc. part has a bass line with triplets and a *ff* dynamic. The score is marked with various musical notations, including accents, slurs, and dynamic markings.

73

*f*

B. Cl.

ton i lion e vla psen tzie mas ti na mas ka mis

Hr.

*f*

ton i lion e vla psen tzie mas ti na mas ka mis

Perc

7:5J 8:5J

Vce.

*sffz* iis *ff*

Pno.

8

Vla.

*ff*

Vc.

*ff* acc



75

bite reed + fltz

B. Cl. *ff* 4:5 | *p* remove reed

Hn *ff*

Vce. *ff*

Vce. *mpo* *c* *la* *da!*

Perc *ff* *BD + Tam Tam* *p* *ff* *Thundersheet*

Pno. *ff*

Vce. *mpo* *c* *la* *da!*

Vla. *ff*

Vce. *mpo* *c* *la* *da!*

Vc. *ff*

5 6 7 7 6 5

5 6 7 6 5

78  $\frac{3}{4}$   $\frac{3}{8}$

4

5  
4

*B. Cl.* *ff* *bisb.* *mf* *shake* *shake* *f* *shake*

*Hn* *ff* *mf* *shake* *grs.* *grs.* *grs.* *grs.* 3

*Vce.* *ff* *tir mpo*

*Perc* *ff*

*Pno.* *ff* *tir mpo* \*

*Vla.* *ff* *tir mpo*

*Vc.* *ff* *tir mpo* 5 6 7 7 6

81

5/4

4/4

5/4

B. Cl.

Musical staff for B. Cl. (Bass Clarinet). The staff begins with a treble clef and a 5/4 time signature. It contains a melodic line with a long note in the first measure, followed by a series of notes. A wavy line above the staff is labeled "shake". A dynamic marking of *ff* is present. The staff ends with a 5/4 time signature.

H/n

Musical staff for H/n (Harp). The staff begins with a treble clef and a 5/4 time signature. It contains a melodic line with a dynamic marking of *f*. A bracketed section of notes is labeled "5:4". A wavy line above the staff is labeled "shake". A dynamic marking of *ff* is present.

Perc

Musical staff for Perc (Percussion). The staff contains a few notes with accents, indicating a sparse rhythmic accompaniment.

Pno.

Musical staff for Pno. (Piano). The staff contains two staves with complex rhythmic patterns, including triplets and sixteenth notes. There are various articulation marks like accents and slurs.

Vla.

Musical staff for Vla. (Viola). The staff contains rhythmic patterns with articulation marks. There are numbers 7, 6, and 5 above the staff, possibly indicating fingerings or bowings.

Vc.

Musical staff for Vc. (Violin). The staff contains rhythmic patterns with articulation marks. There are numbers 5, 7, 6, and 5 above the staff, possibly indicating fingerings or bowings.

84 **5/4** *shake* **4/4** *intense breathing inside mouthpiece  
exhale - inhale (exhale = moaning)*

*B. Cl.* *p* *glis.* *ff* *mf*

*H/n* *shake* *4:5J* *p* *fp*

*Perc* *Gong + Tam Tam* *Sys. cymbal arco* *fff* *p* *ff* *p* *mf*

*Vce.* *black keys cluster with elbow, fall on the piano* *intense breathing inhale - exhale (exhale = moaning)*

*Pno.* *white keys cluster ff with elbow* *Red.*

*Vla.* *ord.* *glis.* *molto sul tasto maximum pressure on string* *ff*

*Vc.* *ord.* *glis.* *molto sul tasto maximum pressure on string* *ff*

87

5  
4

4  
4

B. Cl. *p* *shake* *gliss.* *mp*

4/n *mf* *p*

Vce. *ff* *mf* *fff*

Crotales arco *mf*

Gong + Tam Tam *fff*

Vce.

Pno.

Vla. *ord.* *p* *fp*

Vc. *ord.* *p* *gliss.* *gliss.*

91

4/4

B. Cl. *q/s.* *shake* *fp* *f* *shake* *q/s.* *shake*

H/n *shake* *mp* *f* *shake* 5 3

Vce. *p* *with deep voice!*

Perc *Sys. cymbal arco* *p* *ff* *p* *ff* *p* *ff* *f* *Crotales arco*

Vce. *f*

Pno. 8

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

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

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

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

95

5  
4

4  
4

B. Cl. *ff* *mf* *shake* *shake*

H/n *ff* *fp* *f* *f* *shake*

Vce. *f* *f*

Perc. *fff* *Gong + Tam Tam*

pe to ka la tze men to pis na men to dis gra ti stod in en se a kou ei tzi'amantondeis o mi si ra ou masou ra

Vce. *fff* *u/f! deep voice!*

Pno. *f* *ff* *6* *7* *8va*

Reo. *Reo.* *Reo.* *Reo.*

tzi'amantondeis o mi si ra ou masou ra

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

Vc. *ff* *subito p* *f* *3* *gls.*

99

*B. Cl.* *g/s.* *4* *f* *shake* *vib.* *6* *fp*

*Hn* *shake* *fp* *f* *5* *shake* *fp* *fp* *fp* *fp*

*Vce.*  
kri pse tzie a kou tin

*Perc* *f* *ff* *f* *ff* *f* *ff* *ff* *Crotches arco*

*Pno.* *mf* *8va* *p* *8va* *ped.*

*Vce.* *mf with deep voice!* o mi si ra ou ma sou ra

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

*Vce.* na se tho ri pos no this!

*Vc.*



103

5/4 4/4 5/4

B. Cl. *ff* *ff* *gls.* *gls.* *gls.* *shake* *gls.* *gls.* *gls.* *gls.* *shake*

Hn *ff* *p* *mp* *mf* *f* *ff*

Vce. *p* *f*  
o mi si ra ou masou ra pos no this!

Perc *p* *fff*

Vce. *p* *f*  
o mi si ra ou masou ra pos no this!

Pno. *ff* *p* *mf* *ff*  
7 6 8va 7 8va \*

Vla. *ff* *ff* *gls.* *gls.* *gls.* *gls.*

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

107

*f*

B. Cl. *blow air in instrument*

*ffz*

*f*

Hn *blow air in instrument*

*ffz*

*f*

Vce. *f*

pe to ka la tzie men to pis na men to dis gga ti sto din en se a kou ei tzi'a man ton

Perc *Bass Drum (1 BD mallet, 1 hard mallet)*

*ff*

*f*

Vce. *f*

pe to ka la tzie men to pis na men to dis gga ti sto din en se a kou ei tzi'a man ton

Pno.

*f*

Vce. *f*

pe to ka la tzie men to pis na men to dis gga ti sto din en se a kou ei tzi'a man ton

Vla. *fff*

*f*

Vce. *f*

pe to ka la tzie men to pis na men to dis gga ti sto din en se a kou ei tzi'a man ton

Vc. *fff*

pe to ka la tzie men to pis na men to dis gga ti sto din en se a kou ei tzi'a man ton

B. Cl. *ff* *machine gun tonguing (breathe when necessary)* *glis.*

H/n *ff* *glis.*

Vce. *deis*

Perc *ff* 5 6 7 6

Pno. *ff* *V. x2. Sempre*

Vce. *deis*

Vla.

Vce. *deis*

Vc.

111

*B. Cl.* *ff* kri pse tzie a kou tin na se tho ri

*H/n* *ff* kri pse tzie a kou tin na se tho ri

*Perc*

*Vce.* kri pse tzie a kou tin na se tho ri

*Pno.*

*Vla.*

*Vc.*

113

5/4

bite reed

4/4

B. Cl.

*ff*

*p*

*machine gun tonguing (breathe when necessary)*

5:4

Hn

*sffz*

Perc

Vce.

pos no this!

Pno.

*ff*

*p*

Vce.

*f*

pos no this!

Vla.

*f*

*f*

*fff*

*sffz*

*f*

*ff*

Vce.

pos no this!

Vc.

*f*

*fff*

*sffz*

*f*

*ff*

*f*

6

6

6

6

7

7

7

7

7

6

5

5

5

5

5

5

5

5

5

5

5

*ff*

*p*

115  $\frac{4}{4}$  Primitive  $\text{♩} = 133$  ( $\text{♩} = \text{♩}$ )

5  
4

$\frac{4}{4}$

B. Cl. *bite reed*  
*ff*

Hn *ff*

Vce. *ff*  
 tir mpo tir mpo tir mpo

Perc *Timpani*  
*Timpani mallets*  
*ff* *mf poco a poco cresc.*

Pno. *fff* *ff*

Vce. *ffz* *ff*  
 aaa tir mpo tir mpo tir mpo mpo tir mpo tir mpo

Vla. *ffz* *ff*

Vce. *ffz* *ff*  
 aaa tir mpo tir mpo tir mpo mpo tir mpo tir mpo

Vc. *ffz* *ff*

*Vz. Solo. Sempre*

4/4

5/4

B. Cl. *f*

Hn *f* *ritz*

Vce. *ff*  
tir mpo tir mpo

Perc *5:4* *5:4* *5:4* *5:4* *fff* *ff*

Vce. *3* *3*  
o tirmpo i tir mpo

Pno. *3* *3*

Vce. *sffz* *ff*  
aaa tir mpo tir mpo

Vla. *sffz* *fff* *ff* *martele*

Vce. *sffz* *ff*  
aaa tir mpo tir mpo

Vc. *fff* *martele*

121

5

4/4

vib

5/4

6

B. Cl.

Hr.

Perc

Pno.

Vla.

Ve.



124

4  
4

*B. Cl.* *Hn* *Perc* *Vce.* *Pno.* *Vla.* *Vc.*

*f*  
o tir mpo i tir mpo o tir mpo

127

5  
4

4  
4

*B. Cl.* *vib* *ff* *3*

*Hn* *sfz* *ff* *8♭:7♭* *3*

*Perc*

*Vce.* *3* *3*  
i tir mpo o tir mpo

*Pno.* *8* *8* *Simile...*

*Vla.* *al talle* *fff*

*Vc.* *al talle* *fff*

Musical score for page 48, measures 130-133. The score includes parts for Bass Clarinet (B. Cl.), Horn (Hn), Percussion (Perc.), Violin (Vce.), Viola (Vla.), and Cello (Vc.). The time signature changes from 5/4 to 4/4. The key signature is one flat (B-flat).

**Measures 130-131 (5/4):** The Bass Clarinet and Horn play a melodic line with a slur. The Percussion part has a steady eighth-note pattern. The Violin and Cello parts have a similar eighth-note pattern. The Viola part has a steady eighth-note pattern.

**Measures 132-133 (4/4):** The Bass Clarinet and Horn play a melodic line with a slur. The Percussion part has a steady eighth-note pattern. The Violin and Cello parts have a similar eighth-note pattern. The Viola part has a steady eighth-note pattern.

**Vocal Lines (Vce.):**

- Measures 130-131: *o mi si ra ou ma sou ra o mi si ra ou ma*
- Measures 132-133: *o tir mpo i tir mpo o tir mpo i tir mpo o tir mpo i tir mpo*

**Dynamics:**

- fp* (measures 130-131)
- ff* (measures 130-131)
- f* (measures 130-131)
- mf* (measures 132-133)
- ff* (measures 132-133)

**Other markings:**

- Triplet markings (3) are present in the vocal lines and the Cello part in measures 132-133.
- Accents are present in the vocal lines in measures 132-133.

B. Cl. *fp* *fp* *fp* *fp*

Hn *ff*

Vce. sou ra

Perc *f* *ff*

Pno. *ff* *ff*

Vce. *ff* o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi si ra ou ma

Vla.

Vce. *ff* o mi si ra ou ma sou ra o mi si ra ou ma sou ra o mi si ra ou ma

Vc.

5/4

4/4

B. Cl. *fp* *ff* *ff*

Hn *ff*

Vce. *f*

Perc *fff*

Pno.

Vce. *3* *3* *3*

Vla.

Vce. *3* *3*

Vc.

o mi si ra ou ma sou ra

sou ra o mi si ra ou ma sou ra o mi si ra ou

sou ra o mi si ra ou ma sou ra o mi si ra ou

*Leg.* *Leg.* *Leg.*

INTENSO!  $\text{♩} = 106$  ( $\text{♩} = \text{♩}$ )

139

B. Cl. *ff* 3 o tir mpo i tir mpo o tir mpo i tir mpo o tir mpo i tir mpo o tir mpo o tir mpo i tir mpo

Hn *ff* 3 o tir mpo i tir mpo o tir mpo i tir mpo o tir mpo i tir mpo o tir mpo o tir mpo i tir mpo

Perc *ff* 5 *mf* *glis.*

Pno. *ff* *white keys cluster with palm!*

Vla. *fff* *sim.* **UNSYNCHRONIZED!**  
*not together!*

Vc. *fff* *martele* *sim.*

142

3  
4

4  
4

*B. Cl.*  
i tir mpo o tir mpo o tir mpo i tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo

*Hn*  
i tir mpo o tir mpo o tir mpo i tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo

*Vce.*  
tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo

*Perc.*  
p *grs.* *grs.*

*Vce.*  
*ff*  
tir mpo tir mpo tir mpo

*Pno.*  
3

*Vce.*  
*ff*  
tir mpo tir mpo tir mpo

*Vla.*  
*ff*

*Vce.*  
*ff*  
tir mpo tir mpo tir mpo

*Vc.*  
*ff*  
tir mpo tir mpo tir mpo

145  $\frac{4}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

*growl!*

B. Cl. *ff*

H/n *ff*

Vce. *tir mpo tir mpo*

Perc *ff p ff p ff p*

Vce. *tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo*

Pno. *stand up and walk to the percussion set  
walk rhythmically following voice and hit your feet on the ground loud with every step  
stand in front or behind the instruments depending on the space  
(extra music stand provided)*

Vce. *ff*

Vla. *stand up and walk to the percussion set  
walk rhythmically following voice and hit your feet on the ground loud with every step  
stand in front or behind the instruments depending on the space  
(extra music stand provided)*

Vce. *ff*

Vc. *stand up and walk to the percussion set  
walk rhythmically following voice and hit your feet on the ground loud with every step  
stand in front or behind the instruments depending on the space  
(extra music stand provided)*



149

4/4

repeat as many times as necessary  
until performers are at position!

5/4

4/4

B. Cl.

Musical staff for B. Cl. in bass clef. It contains three measures of music. The first measure has a dynamic of *ff*. The second and third measures have a dynamic of *fff*. The third measure includes the instruction "bite reed!".

4/n

Musical staff for 4/n instrument in bass clef. It contains three measures of music. The first measure has a dynamic of *ff*. The second and third measures have a dynamic of *fff*.

Perc

Musical staff for Percussion in bass clef. It contains three measures of music. The first measure has a dynamic of *ff* and includes the instruction "gliss.". The second and third measures have a dynamic of *ff* and include the instruction "p".

Vce.

Vocal staff with lyrics: "tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo".

Pno.

Piano staff with notation for "Tam Tam with drum sticks (back side)". The dynamic is *ff*.

Vce.

Vocal staff with lyrics: "tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo".

Vla.

Viola staff with notation for "Bass Drum". The dynamic is *ff* and includes the instruction "p".

Vce.

Vocal staff with lyrics: "tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo".

Vc.

Violin staff with notation for "Thunder sheet with drum sticks (back side)". The dynamic is *ff*.

153

4  
4

5  
4

3  
4

B. Cl.

4/n

Perc

Pno.

Vla.

Vc.

The musical score consists of five staves. The B. Cl. staff is in bass clef and shows a sequence of notes with accents and slurs. The Perc staff is in bass clef and features a complex rhythmic pattern with triplets and sixteenth-note runs. The Pno. staff is in treble clef and contains a series of chords marked with 'x' symbols. The Vla. staff is in treble clef and plays a simple eighth-note melody with dynamics *ff* and *p*. The Vc. staff is in treble clef and plays a rhythmic accompaniment with chords marked with 'x' symbols.

156  $\frac{3}{4}$

$\frac{5}{4}$

$\frac{4}{4}$

B. Cl. *ff*

*extreme*

*ffz* *ff*

Perc

6:4 6:4 6:4 6:5 6:5 6:5 6:5 6:5 6:5 6:5

*play on Tam Tam and Gong fast ad lib*

Pno.

Vla.

*ff* *ff* *ff* *ff* *ff* *ff*

*play on thundersheet fast ad lib*

Vc.

B. Cl.   
 H/n   
 Perc   
 Vce.   
 Pno.   
 Vce.   
 Vla.   
 Vce.   
 Vce.   
 Vce.

tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo o mi si ra ou ma sou ra o mi

tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo o mi si ra ou ma sou ra o mi

tir mpo tir mpo tir mpo tir mpo tir mpo tir mpo o mi si ra ou ma sou ra o mi

B. Cl.

Hn

Vce.

Perc

Vce.

Pno.

Vce.

Vla.

Vce.

Vc.

si ra ou ma sou ra o mi si ra ou ma sou ra

Bongos + Tom Toms drum sticks

with 2 claves, play randomly very fast ad lib

mf

167

5/4

4/4

5/4

B. Cl.

Hr/n

Perc

Pno.

Vla.

Vc.

The musical score consists of six staves. The B. Cl. staff (bass clef) shows a melodic line with eighth and sixteenth notes, including a trill in the first measure of the 4/4 section. The Hr/n staff (treble clef) features a sustained chord with a tremolo effect. The Perc staff contains complex rhythmic patterns with triplets and sixteenth-note runs, some marked with accents and slurs. The Pno. staff shows a dense texture of chords, with dynamics *f* and *ff*. The Vla. staff has a rhythmic pattern of eighth notes with accents. The Vc. staff has a sparse pattern of eighth notes with 'x' marks indicating mutes.

170  $\frac{5}{4}$

$\frac{4}{4}$

*play + SCREAM!*

B. Cl.

H/n

Perc

Tam Tam  
hard mallets

Vla.

Gong  
hard mallets

Vc.

repeat as many times as necessary so that clarinetist is at position! (minimum 2 times)

173

B. Cl. *stand up and walk to the percussion set*  
*pick up frappe cymbal and stand at the position of your music stand (close to percussion)*

*machine gun tonguing (breathe when necessary)*

Hn *ff*

Vce. *SCREAM!*  
*as loud as possible!*  
*sffz* *ff*

ton i lion e vla psen tzie mas ti namaskamis aaa aaa tzie mas ti na mas Kamis aaa aaa

Perc

Vce. *SCREAM!*  
*as loud as possible!*

aaa aaa aaa aaa e la e la

Pno.

Vce. *SCREAM!*  
*as loud as possible!*

aaa aaa aaa aaa e la e la

Vla.

Vce. *SCREAM!*  
*as loud as possible!*

aaa aaa aaa e la e la

Vc.



repeat as many times as necessary, till conductor faces the audience *ad lib*  
maintain same tempo

177

*ff*

Slowly turn and face the audience

Conductor

Conductor part: A series of notes with dynamics *tir* and *mpo*. The notes are: *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter).

Vce.

*ff*

Vce. part: A series of notes with dynamics *tir* and *mpo*. The notes are: *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter), *tir* (quarter), *mpo* (quarter).

B. Cl.

*f*  
frappe cymbal  
always mute after hit!

*f*

4/n

*fff*

Vce.

Perc.

Snare drum, with drum sticks

*f*

Vce.

*ff*

*Tan Tan*

*ff* play both on the instrument and on the stand of it (metallic sound), stand with back side of mallet

Vla.

*ff*

*ff*

Vce.

*ff*

*Gong*

*ff* play both on the instrument and on the stand of it (metallic sound), stand with back side of mallet

repeat the whole phrase 9 times!  
every time intensity should grow!

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*fff*  
tambourino, tremolo with hand

start raising hands slowly (one hand with tambourino)

drop hands suddenly  
everybody stops

Conductor

tir mpo tir mpo tir mpo tir mpo

**SCREAM!**  
*fff*

Vce.

tir mpo tir mpo tir mpo tir mpo

B. Cl.

*ff*

4/n

*fff*

kick the music stand to fall down

**SCREAM!**  
*fff*

Vce.

tir Tom Toms + Snare mpo tir mpo tir mpo tir mpo

as fast as possible - ad lib

Perc

*fff*

**SCREAM!**  
*fff*

Vce.

tir mpo tir mpo tir mpo tir mpo

Pno.

*fff*

**SCREAM!**  
*fff*

Vce.

tir mpo tir mpo tir mpo tir mpo

Vla.

*fff*

**SCREAM!**  
*fff*

Vce.

tir mpo tir mpo tir mpo tir mpo

Vc.

*fff*

*Gradually turn off all the lights before the audience starts to clap!*

*All lights are off, and after a while they turn on and the ensemble bows*