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## The image of time

### from frequently interrupted short musical passages to a slow metamorphosis of musical material and textures

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# The Image of Time

From frequently interrupted short musical passages to a slow metamorphosis of musical material and textures.

Ion G. Marmarinos

Thesis presented in fulfilment of the requirements of  
PhD in musical composition

Kings College London, 2019

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## **Abstract**

Temporality in music is widely associated with duration and the organisation of material into metric units. This thesis departs from such elements and conventional perspectives on time by focusing on contrasts, permutations, mirror structures, symmetry, palindrome formations, gradual transformation of material, the coexistence between developed and static layers, as well as what I experimentally discovered and defined as the infinite sequence model. Initially, my techniques attempted to establish a global sound created by the continuity and the perceived integration of frequent permutations of successive short passages of contrasting character. By maintaining the concept of a global sound, short passages began expanding to larger sections, establishing a process of the gradual transformation of material, until my research concluded with the coexistence of developed and static material. Are short passages of opposing character equally important? Do their permutations create an overall impression and a global sound? Is gradual transformation of material associated with timelessness? By experimenting with such techniques and methods and, at the same time, departing from conventional definitions and perceptions on temporality, these are the primary questions this thesis attempts to address.



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Finally, I am very grateful to my two dogs, Kimba and Rico. Kimba who passed away in May 2017 was by my side for nine years, including a difficult period of six years, during which I was trying to find the means to leave Greece and go to England to work on my PhD.

## **Introduction**

As a composer, I am interested in identifying how an audience listens and processes music, in particular, how tonality, rhythm, motivic variations, and harmonic progressions are perceived. It is my belief that the perception of music is strongly related to how we experience time, a subject, which has always fascinated me. We exist within an environment where we learn to adjust to its climatic conditions, oxygen levels, density of water and air, as well as gravity, which is the primary determinant of time. However, within our solar system, as well as beyond, these elements, including gravity levels change and, therefore, the rate of the passage of time changes accordingly. In particular, increased gravity levels imply a faster passage of time, and vice versa. As a result, this is experienced differently on earth than on other planets, where gravity levels are less strong. Thus, while the duration of a piece is defined in terms of commonly accepted metric units, the means by which tonality, motivic material, and harmonic rhythm are processed and structured may evoke a personal experience of its duration, which deviates from its measurement in minutes and seconds.

Furthermore, it can be argued that, in my music, the way these elements are organised and structured does not always create what is commonly accepted as musical continuity, contrasts of texture, fragments, and temporal differences between static and developed material, concepts which constitute the pillars of my research. As a result, this thesis often refers to how I personally perceive an acoustic effect and the approach through which the techniques utilised attain my artistic objectives. Moreover, as frequently demonstrated, my inspirations and influences focus primarily on the methods and/or techniques previously used and applied by composers, and are not based on the music itself. When utilised, it is my belief that the degree by which

these techniques are adopted, adjusted, and/or altered define part of how I perceive originality in composition.

Therefore, as these have never coincided during my work as a composer, I prefer to separate music that evokes pleasure from music that is method-oriented, which serves and expresses my artistic objectives more adequately. Furthermore, nature and its patterns are where I believe the secrets of music and time reside. As the title of this thesis suggests, I see images in nature's phenomena, whose mechanisms I study and attempt to express musically. Nonetheless, these often unleash a combination of complex philosophical and technical concerns.

As a result, due to the complex process of musically expressing such abstract concepts, I organised this thesis into three categories: philosophy, compositional planning, and realisation. In the beginning of my research, where my methodologies were experimentally applied, these categories were treated independently, as opposed to later stages of my research, where my initial thoughts, planning, and end result were more integrated. It is my artistic aim to further integrate these in the years to come.

### **Echoes and RefleCircles**

for Chamber Ensemble

In this piece, I attempted to create contrasts of various degrees among multiple short musical passages, which I define as interruptions or segments of what could be longer musical phrases. The concept of multiple occurrences of passages of similar and/or opposing character is based on the assumption that the totality of successive short and contrasted musical passages creates musical continuity and the perception of global sound. Although not applied contrapuntally here, my approach was inspired by György Ligeti's micropolyphony technique and the global sound

material it evokes, particularly in his *Requiem, Kyrie* (1963-1965) for soprano, mezzo-soprano, two mixed choruses, and orchestra, where multiple and densely formed layers of voices conceal their individual character.

Rather than structuring my textures contrapuntally in *Echoes and RefleCircles*, I abruptly interrupted the flow of musical passages by introducing new passages, and therefore, establishing an interchanging order for the listener to gradually become familiar with textural similarities and contrasts. Short interrupted passages of varying textures form multiple combinations/permutations, whose frequency and repetition create continuity and musical flow. It is my belief that continuity based on the connection of interrupted passages, each with a distinct musical character, evokes a musical perception of continuity and structure that departs from the development of themes and/or motifs. In my hypothesis, if similar and/or different musical segments are frequently and successively combined, the listener gradually becomes familiar with these textures as they start becoming part of a musical continuum. Therefore, their individual textures and durations eventually integrate to establish homogeneity and musical flow.

The primary technique I [experimentally] invented and, subsequently, utilised is based on an order of pitches formed by pre-determined intervals, stated interchangeably in ascending and descending order, within a scale establishing a non-retrogradable formation. When the sequence exhausts all degrees of the scale, it is repeated in retrograde. The sequences are organised in 3<sup>rds</sup>, 4<sup>ths</sup>, and 5<sup>ths</sup>, implying every 3<sup>rd</sup>, 4<sup>th</sup>, or 5<sup>th</sup> degree of the mode. Figure 1 further illustrates:

Fig. 1 The Infinite Sequence Model, *Echoes and RefleCircles*

### Infinite Sequence Model

This model can be applied to any scale or mode and can theoretically create an endless sequence of pitches based on which a motif and/or theme can be formed. Here, I used two pairs of mirrored modes for each of the four symmetrical tonalities found in the piece: A - C - E flat - F sharp - (A), each corresponding to the modes' first degrees. Nonetheless, due to the substantial number of pitches involved when working with mirrored modes, tonality may be obscured. Therefore, I accommodated tonal gravity by repeatedly referencing the first degree. Its reference in regular or irregular time intervals was inspired by Gérard Grisey's technique of periodicity, employed frequently in his spectral works, such as in *Partiels* (1975) for 18 musicians

(Appendix I), where periodic changes between a fundamental tone and its harmonics are evident.

The interruption of short passages, which I define as segments or fragments of longer phrases, is primarily due to the theoretical rationale of the infinite sequence model. For practical and artistic reasons, an infinite pitch sequence cannot be fully applied as it would imply that the sequence would continue indefinitely. As a result, interruptions are necessary to establish variety and change. Therefore, I interrupted the sequence either by introducing different sequences, rhythms, tonalities, dynamics, pairs of mirrored modes, and/or passages of similar or opposing character. The four generic types of passages/segments used are the following:

- \*Fast and Loud
- \*Fast and Slow
- \*Slow and Soft
- \*Slow and Loud

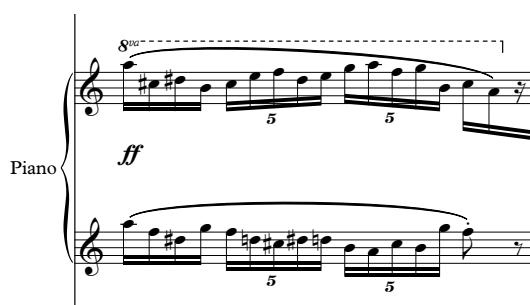
In these passages, different pairs of mirrored scales, sequences, and tonalities occur. The acoustic result is a series of segments or fragments of different and similar textures whose permutations create continuity. My primary artistic objective was to expand and integrate their individual durations by connecting different textures and durations of their own. In my opinion, constant repetition of different segments creates homogeneity, continuity, and integrates and augments their individual durations, as opposed to treating these segments as interrupted and individual entities.

Examples of these:

- \*Bars 1-5: Fast and Loud-- tonal centre: A (Fig. 2)
- \*Bars 6-11: Slow and Loud-- tonal centre: F sharp, connection to the third passage through the piano and accordion rhythmic figure (bar 11)
- \*Bars 12-16: Fast and Loud-- tonal centre: F sharp, etc.



**Fig. 2** The Infinite Sequence in ascending – descending 3rds: mirror modes on A, *Echoes and RefleCircles*



Initially, I created 96 combinations of short passages, which resulted in a total duration of approximately 20 minutes. However, I reduced the total duration of the piece to approximately 6:30 minutes and retained the material I considered to be artistically the strongest. The accordion was a particularly challenging addition. It often demonstrates a similar timbre with the clarinet and the trumpet, both muted and without mute, but also with the double bass when played arco. In other words, it can easily result in a sort of timbre doubling. Therefore, I abandoned what could be considered traditional writing for these instruments as, for example, lyrical passages for the clarinet and/or the trumpet, pizz. on the double bass, even an overall jazzy ambience.

Instead, I aimed for a more percussive approach with a rather violent ambience and an extensive use of sfz, pizzicato staccato, accented notes, often contrasted with a peaceful and undermining atmosphere of sustained chords in pianissimo as, for example, in bars 132-139 versus 140-end. Nonetheless, as for the purposes of the composition workshop, the accordion was the ensemble's guest, and I highlighted its presence by maintaining its character with frequent use of sustained and vibrating chords with and without tremolos, stacc., and often with dramatic crescendi and diminuendi.

I further concealed the individual timbre of these instruments by treating the ensemble as a group of instruments playing together. Additionally, I often assigned an identical playing technique to all or most of the ensemble (sustained chords or staccato – bars 40- 42, 51-52, 77-89 and 109-113), as opposed to allowing for individuality and space, elements which are more evident in my later works.

## **Antithèse II**

for Piano

The primary techniques utilised here are contrasts between continuity (infinite pitch sequence) and repetition (periodic references of a mode's first degree), as well as contrasts between strict mirroring and broken mirroring. As opposed to *Echoes and RefleCircles*, where short and contrasted passages are repeatedly combined with different dynamics, modes, and tonal centres, *Antithèse II* departs from this type of sectionalism. It is organised in two primary sections of opposite character, with a transition in between. As further illustrated, the piece is also structured on the infinite sequence model, both melodically and harmonically. The three sections correspond to the three symmetrical tonal centres of C, E flat, G flat according to my acoustical perception of tonality. Based on these pitches, the following mirror modes are used in each section:

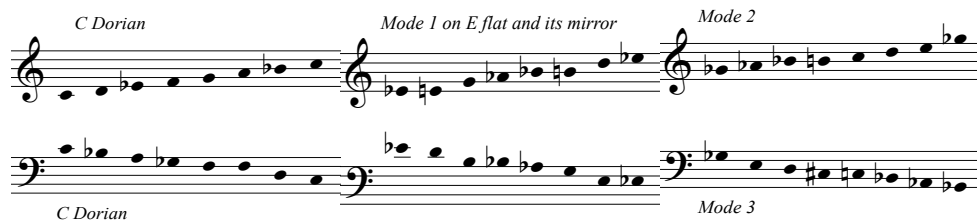
\*Section 1: C dorian versus C dorian (bars 1-38).

\*Transition: Mode 1 on E flat versus its mirror mode on E flat (bars 39-83).

\*Section 3: Mode 2 on G flat versus its mirror mode 3 on G flat (bars 84-end).

The transition section and Section 3 were each inspired by Vincent Persichetti's piano sonata, No. 12, (1982) which utilises short phrases with chords of exact mirroring, and Michael Tippett's piano sonata, No. 3, (1972-1973) which references melodic lines and chords of distorted mirroring.

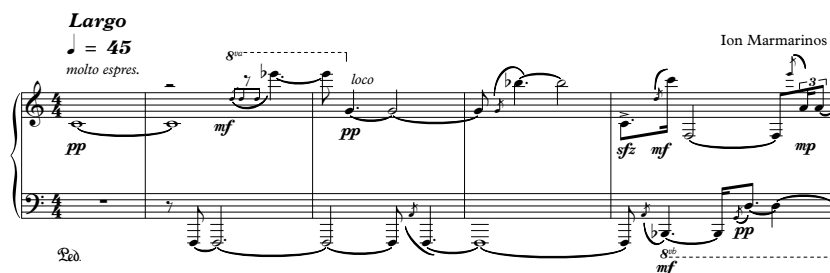
Fig. 3 Pitch symmetry and modes, *Antithèse II*



As opposed to *Echoes and RefleCircles*, in the first two sections of *Antithèse II*, I selected mirror modes with identical tones to minimise the number of tones used, and therefore, establish a clearer perspective of tonality. In the third section, my aim was to slightly depart from identical modes. Thus, I introduced two mirror scales, which differ by two pitches (B flat and C sharp– mode 2 versus mode 3, Figure 3), creating moderately diverse harmonies and a weaker tonality when compared to the previous two examples.

Figure 4 demonstrates an example of the infinite sequence, with tones in the following ascending/descending order of 3rds based on the C Dorian illustration [C-E flat, F-D, E flat– G, A-F, etc.]: C (right hand), E flat (right hand), F (left hand), D (grace notes, right hand), E flat (right hand sustained until G), G (right hand), A (grace note, left hand), F (left hand), etc.

Fig. 4 Infinite Sequence Model, C Dorian on 3<sup>rds</sup>, *Antithèse II*



The transition section based on an E flat mode and its mirror (Figure 3) applies the infinite sequence model harmonically (Figure 5). Here, pitches accumulate to form mirror harmonies, with E flat being constantly referenced to establish tonality.

Fig. 5 Infinite Sequence Model in 3<sup>rds</sup>, applied harmonically, *Antithèse II*

34 *8va* *loco* **più mosso**  $\text{♩} = 45$   
*morendo*  
 (Ped.)

41 *mp ppp* *mf ppp*  
 (Ped.) *Ped.*

48 *mf ppp* *f ppp*  
 (Ped.) *Ped.* *Ped.*

For example, the ascending-descending sequence in 3<sup>rds</sup> would be E flat– G, A flat– E natural, G– B flat, etc. (Figure 3), accumulated gradually as notes played by the right hand in bars 40-42 (Figure 5). After being interrupted, it continues the sequence and re-accumulates the remaining tones. Its mirrored sequence would be E flat-B, B flat-D, B natural-A flat, etc. In Figure 5, it is evident in the left hand in bars, 40-42. Again, after being interrupted, it proceeds and also re-assembles another group of tones. The processes continue several times, gradually forming harmonies of exact mirroring.

Furthermore, Figure 6 demonstrates examples of broken symmetry based on either applying different sequences (3<sup>rd</sup>s versus 4<sup>th</sup>s) or by displacing the mode in relation to its mirror by one and two pitches (further by three, four, and five), as illustrated in Figure 7.

Fig. 6 Chords in distorted mirroring, *Antithèse II*

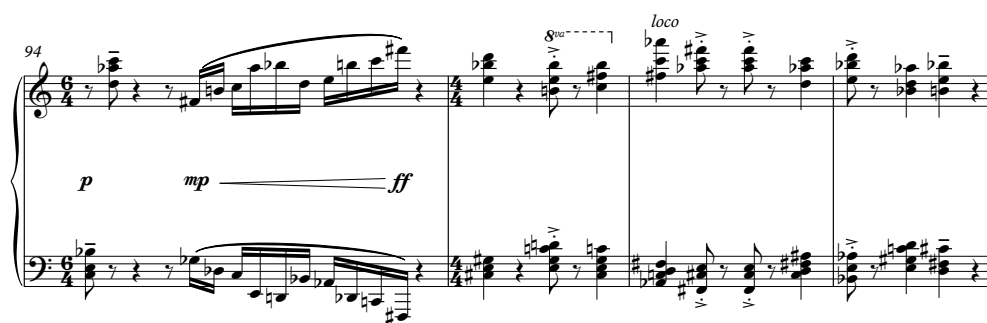


Fig. 7 Pitch displacement – mirror modes on G flat, *Antithèse II*



*Antithèse II* demonstrates contrasts between two textures: Thin and delicate contrapuntal lines scattered throughout varying registers, timidly exploring the piano range, while at the same time, reflecting a subtle sense of tonality through periodic references to C. The first section is in clear contrast with the third, where thick harmonies prevail and according to my opinion tonality is more evident through more frequent references to G flat, counterpoint is non-existent, and an ambience of violence and anger is present. To reach the last section, where full chords dominate, a transition of pitch-by-pitch formations of chords form a bridge between the two sections: a landscape of thin and delicate lines in conversation with each other are in conflict with emotionally charged chord formations.

It is my belief that tonal centres are more evident in the second and third sections, where more frequent references to tones functioning as tonics are realised through the repetition and imitation of short phrases, as, for example, in bars 111, 118, and 126, all ending on G flat. Through its sparsely spaced lines, the first section evokes images of a floating aircraft wandering in outer space being exposed to the colours of the nebulae; gravity does not exist, tonality and harmonic direction are minimal, thus, creating a sense of infinity, which is expressed differently in the third section, with repetitions of short melodic phrases and constant references to G flat within an atmosphere of anger and obsession, reflected through the constant interchange between short melodic lines of opposite directions and thick chord formations.

### **L' Enfant Avec Les Trois Clepsydras**

for Violin and Horn

Inspired by the mechanisms of the hourglass, this duet identifies each instrument with each of the chambers of the hourglass. During the planning stage, the dialogue in the first two sections between violin and horn was structured as follows: the horn starts referencing all the tones of the mode it used and proceeds to a gradual reduction of these tones, representing granules emptying from the upper chamber. Accordingly, the violin demonstrated the accumulation of the tones used from the horn's mirror mode, a process which represents the filling of the lower chamber. The intended temporal effect was to symbolise that time lost is also time gained, a concept, which I attempted to reflect by establishing a decrease-increase of pitches between the two modes (bars 1-36) and, subsequently, reversing the process in the second section (bars 37-57), by initially applying the methodology of the infinite sequence model.

Here, I pictured the reverse position of the hourglass as a child who experiments and slowly discovers how a new toy works by changing its posture and position. The last section (bars 58-end) is finally the revelation of the hourglasses' function and purpose. The instruments adopt the approach of a clock. The violin's melodic line resembles theme and variations, symbolising change and development, and the horn imitates the ticking of the clock, with staccato crotchets at a rhythmic ostinato.

This is the final piece in which pitch symmetry and the infinite sequence model were utilised in the planning stage. Referencing C sharp as a tonal centre, the first section (bars 1-36) was initially structured on two mirror scales, displaced by four pitches to create tonalities, which differ by a tritone, C sharp - G (Figure 8). Although the division of a diatonic scale in two symmetrical parts creates tonal ambiguity as to which tone is considered tonic, it is my belief that under certain circumstances it can also create tonal gravity. This is a technique used by Béla Bartók, who redefined tonality and departed from traditional diatonic functions, (string quartet No. 4, 1928, where tonality and symmetry are established by extensively using C, F, F sharp, B). As a result, when a minor 2<sup>nd</sup>, which implies the qualities of the leading tone, is abandoned, it is my belief that the tritone can create uncertainty as to which tone is of primary importance. Here, by using the interval of a diminished 4<sup>th</sup> and de-emphasizing the qualities of the minor second, my intention was to symbolise uncertainty and exploration, which is related to a child's discovery of an hourglass.

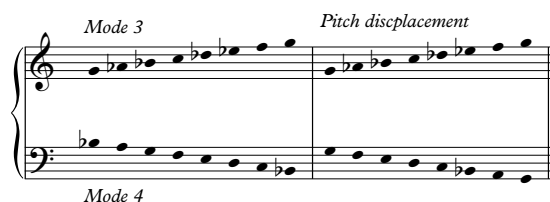
**Fig. 8** Displacement by four pitches, section I, *L' Enfant Avec Les Trois Clepsydres*



Until bar 21, the horn constantly references C sharp, as opposed to the violin, which gradually accumulates the tones of its mirror mode on G. The second section (bars 37-56) was initially structured on two mirror modes (mode on G and mode on B flat), abandoning the tritone and the tonal polarity of the first section. To further divide the tritone in two equal parts, the interval of a minor 3<sup>rd</sup> between G and B flat completed the pitch symmetry G – B flat – C sharp (Figure 9).

I perceive the minor 3<sup>rd</sup> as a fragment of the harmonic minor scale (for example, A flat-B lead to the tonic in c minor). As a result, it is my belief that this interval establishes a clearer perspective of tonality (G in this case), as opposed to the tritone's tonal ambiguity. In other words, it was my intention to gradually make tonality more evident as the child slowly becomes familiar with the hourglass. A more detailed discussion of intervallic relationships and the addition of a minor 2<sup>nd</sup> will take place in, *The Horses* for voice and piano.

**Fig. 9** Mode on G versus mode on B flat and their displacement, Section II, *L' Enfant Avec Les Trois Clepsydres*



Mirror modes were partly applied to symbolise the shape of the hourglass, however, also to create gravity toward their common tone. Yet, the last section is not



based on mirror modes, the infinite sequence model and a pre-compositional design. Here, after understanding its mechanisms the child plays freely with the hourglass.

Because of the unusual instrumental combination, the infinite sequence model could not be fully applied here. The continuity of the pitches' sequence, adopted by either of the instruments, had to be frequently interrupted to maintain a balance between the two timbres. In many cases, the ascending-descending pattern was also abandoned due to the impractical disposition of register– a high pianissimo violin versus a forte middle range horn. As a result, I decided to sacrifice the model's rationale and give priority to timbre and orchestration. The first section evokes a lyrical ambience demonstrated in both the violin and the horn, floating between a rhapsodic and an epic character, reflecting a more conventional instrumental writing than the second section. The violin's interpretation is expressive, with slightly more vibrato, while both use tones outside the mirror modes (Figure 10).

Fig. 10 Section I, opening lines in *L' Enfant Avec Les Trois Clepsydras*

*Andante*  
♩ = 60  
*molto espres.*

**L' Enfant Avec Les Trois Clepsydras** Ion Marmarinos

Horn in F  
Violin  
Hn.  
Vln.

In the second section, the horn's writing becomes less conventional, with short and fast fragmentary references, fast staccato notes within a game, which I define as chase and imitation. My intention was to establish a relatively faster dialogue than in

the first section, which would also allow for the instruments' melodic figures to breathe. It is symbolic of the child's perception of the mechanisms of the hourglass; what escapes one chamber enters another, while the next granule follows the preceding one, Figure 11.

Fig. 11 Chase and imitation, Section II, *L' Enfant Avec Les Trois Clepsydras*

The musical score for Figure 11 consists of two systems. The first system (measures 38-40) shows the Horn (Hn.) playing a melodic line starting with a fortissimo (*ff*) dynamic, while the Violin (Vln.) plays a pizzicato accompaniment with dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The second system (measures 41-43) shows the Horn playing a melodic line with dynamics of forte (*f*), pianissimo (*pp*), forte (*f*), and mezzo-forte (*mf*). The Violin continues with a pizzicato accompaniment, featuring dynamics of pianissimo (*pp*), fortissimo (*ff*), fortissimo (*ff*), and a final fortissimo (*ffz*) with a hairpin.

Section III focuses on the variation of a short violin motif, accompanied by the horn's rhythmic ostinato in staccato crotchets, Figure 12.

Fig. 12 Violin's motif bars 58 – 59, *L' Enfant Avec Les Trois Clepsydras*

The musical score for Figure 12 shows the Horn (Hn.) and Violin (Vln.) parts from bar 57 to 75. The Horn part features a rhythmic ostinato of staccato crotchets, with dynamics of piano (*p*), forte (*f*), and piano (*p*). The Violin part features a melodic motif with dynamics of fortissimo (*ffz*), piano (*p*), piano (*p*), and fortissimo (*ff*). Performance instructions include *rit.*, *molto rit.*, and *Accel. poco a poco*. The tempo is marked as  $\text{♩} = 70 - 75$ . The score is numbered 7 in the top right corner.

Throughout the variation of this motif, the violin often articulates lines that begin fortissimo at its middle range and end at an upper range pianissimo, as, for example, in bars 66, 72-73, and 74-75. The diminuendo implies that the present is more important than the future, as opposed to the horn's fixed pulse and unchanged dynamic, which demonstrates that time always counts.

## Dance Fragments of a Windy Three

for Solo Violin

Here as a solo instrument, the violin assumes the role of a tree, which battles against the wind. This piece refers to a time I spent on a remote area of a Greek island, where the winds were constantly strong, violent, and abruptly changing direction. During this time, I carefully watched and listened to the tree outside the house, as it resisted the forces of the wind. Based on the images it evoked and the sounds it produced, I organised this piece according to the following primary categories:

- Strong winds and dance – moving toward various directions with its roots firmly attached to the earth.
- Sound on points – branches collide with each other and produce different percussive sounds.
- Immobile – a state of no wind.

Here, as in *Echoes and RefleCircles*, temporality is expressed in the form of permutations. In particular, I structured the piece based on different combinations among modes, playing techniques, and by organising the violin's range in three registers. Modes, organisation of register, and the three categories mentioned are illustrated in Figure 13.

Fig. 13 Primary categories, modes and organisation of register, *Dance Fragments of a Windy Three*

The figure shows two staves of musical notation. The top staff is labeled 'Mode 1 (pentatonic) immobile' and contains a sequence of five notes: C4, D4, E4, G4, A4. The bottom staff is labeled 'Mode 2 (diatonic) sound on points' and contains a sequence of seven notes: C4, D4, E4, F4, G4, A4, B4. To the right of these, there are two more musical examples. The first is labeled 'Mode 3 (8 tone symmetrical) strong wind, dance' and shows an 8-note scale: C4, D4, E4, F4, G4, A4, B4, C5. The second is labeled 'Division of 3 ranges 8va-' and shows a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, with brackets indicating three distinct ranges: C4-D4-E4, F4-G4-A4-B4, and C5.



The use of B major in the section, “sound on points”, was inspired by the strong ties the tree’s branches have to its trunk. Even if their movement is wide, articulate, and appears flexible, once the wind ceases, they end up at the same position, as if controlled by the force of gravity, in this case their strong connection to the trunk. The force of gravity is musically expressed here with a diatonic quality, which I perceive as being more conventional, and therefore, evokes a more clear tonality. The techniques used to describe the different timbres of these collisions produced are ricochet, pizzicato, con legno, and staccato (Figure 15).

Fig. 15 Sound on points, mode 2, *Dance Fragments of a Windy Three*

**meno mosso**  
(Tempo II)  
♩ = 40

7:6

pp sfz

8 pizz.

10 con legno 5:4 ord.

< f f

Finally, instead of representing immobility as silence or a sustained pitch and/or chord, this section’s characteristic element is a chord in arpeggio, spelling a symmetrical pentatonic scale (mode 1), which also retains intervals of a minor 3<sup>rd</sup>, an element that references “strong winds and dance” (Figure 16).

Fig. 16 Immobile, pentatonic scale, *Dance Fragments of a Windy Three*

15

Arp.

sul E (alternate)

Rit. poco a poco slow down arp.

sfz pp < ff > mf < ff > mf

## **Sacretum**

original text by Audrey Ardern-Jones, OBE

for Two Sopranos and Two Mezzos

*Sacretum* was composed as part of an interdisciplinary project among a gender historian, a visual artist, a poet and myself. It reflected the musical representation of four women's menstrual cycles within a period of one month under two conditions: use of contraception pill and non-use of contraception pill, or fixed and free menstrual cycles. After having been requested to compose music that is relatively accessible by an audience who is not classically trained, I used rhythm as the primary musical element to differentiate between textures, with a fixed and clear pulse and passages of a rather obscured and irregular pulse. In addition rhythm, the second element I used to attract listeners, was the musical representation of eroticism. As I will further illustrate, it was my belief that the differentiation between fixed and free cycles could create contrasted textures between material of an organised time and material with a less evident pulse. In particular, the consumption of the contraception pill leads to almost identical monthly body temperature averages, as well as identical rhythms of the functions of female gynaecological organs, as opposed to its non-consumption, which is characterised by a non-organised time. In my opinion, the latter leads to more enjoyable sexual intercourse, full of experimentation, and free from fixed biological processes and rhythms.

I received the monthly data of four women based on days of menstruation, days of ovulation, days of sexual intercourse, and daily temperatures within the period of one month. I used daily temperatures to define the tonality I intended to attribute to each woman. In particular, I assigned one tone to each of the 30 daily temperatures. For example, 35 is C, 35.1 is C sharp, 35.2 is D, etc. The temperature that most frequently appeared defined the tonality that corresponded to that woman's body

temperature. I noticed that temperatures in the free cycles had more variation, whereas, in the fixed cycles, they were concentrated more toward one value. Therefore, in musical terms, free cycles lacked the tonal gravity of the fixed cycles.

Subsequently, I organised the piece into four sections, each representing one woman, connected by shorter sections, which I used as transitions. These used similar harmonies and occasionally common text, as, for example, in bars 34-40, 63-65, and 91-93. Their occurrences were based on the concept of periodicity mentioned earlier. The organisation of the piece is illustrated below:

Section I, fixed: bars 1-19.

Transition I: bars 20-22

Section II, free and fixed: bars 23-33

Transition II: bars 34-40

Section III, fixed: bars 41-62

Transition III: bars 63-65

Section IV, free: bars 56-75

Transition IV: bars 75-84

Conclusion: bars 85-93

As mentioned before, and for reasons of acoustical accessibility, it has been my belief and intention that diatonic harmonies and organised metric units would be more effective when utilised in sections represented by fixed cycles (Figure 17). Alternatively, the atonal quality of a symmetrical scale would be more appropriate when assigned to the free cycle, where a dominant temperature and pulse do not exist, hence, the application of the pentatonic symmetrical scale (Figure 18).





Fig. 19 Introduction of theme, *Sacretum*

The musical score consists of two staves, both labeled 'S.'. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a 12/8 time signature. It starts with a rest, followed by a note on B-flat, then a half note on A, and a half note on G. A slur covers the next two notes: a half note on F and a half note on E-flat. This is followed by a quarter rest, then a quarter note on D, and a quarter note on C. The lyrics 'A ri - - ver' are aligned under these notes. The bottom staff also begins with a treble clef and a 12/8 time signature. It starts with a quarter note on B-flat, followed by a quarter note on A, a quarter note on G, and a quarter note on F. A slur covers the next two notes: a half note on E-flat and a half note on D. This is followed by a quarter rest, then a quarter note on C, a quarter note on B-flat, and a quarter note on A. The lyrics 'ter of Eve an - cient and fe - male' are aligned under these notes. Dynamic markings include 'molto espr.' at the beginning, 'mf' above the first staff, and 'mf' above the second staff.

Another contrast, as mentioned before, is the conflict between a fixed pulse and tonality, and a much less strict pulse with a non-specified tonality as, for example, in bars 23-33 and 56-75. It is my belief that slower tempi generally conceal pulsation and obscure the clarity of metric units. As a result, the slower tempo and the more liberated pulse in combination with non-diatonic writing, articulate the moments of sexual liberation. I picture these as exploring each other's bodies, caressing, and sighing, demonstrated here by single and concurrent glissandi, but also by the sustained syllables of words imitating the sound of prolonged breaths. Additionally, the repetition of E flat in bars 23-31 and B flat in bars 56-75 reflect a subtle sense of tonality symbolising the primary area where pleasure is concentrated (the female vagina) and then distributed as an electrical pulse to the rest of the body.

The transition sections periodically represent moments of self-reflection in terms of the ethical choice between contraception and non-contraception. The choice of the word "love" in these sections, for example, in bars 20, 38, and 86 (tutti), is assigned to the voice with the higher register, and therefore, the higher frequency, to distinguish itself from the rest of the ensemble. By constantly referencing "love", my intention was to implicitly ask the question, "is real love attained through contraception and a rather momentary pleasure (fixed cycle) or is it related to the birth of new life, and therefore, is shared (free cycle)?"

The piece concludes the temporal journey in bars 87-93 again with the word "love" on G, acting as a common tone of the harmonic progression. *Humanae Vitae*

are the final words, as it was my intention to reference the *grave duty to transmit human life*. *Humanae vitae tradendae munus gravissimum* is an encyclical letter of marriage and birth control, proclaimed formally by Pope Paul VI on July 25, 1968.

### **The Horses**

poem by Ted Hughes

for Soprano and Piano

The poem's eloquent theatricality and profound dramatic character are what inspired my musical approach. In particular, I perceived it:

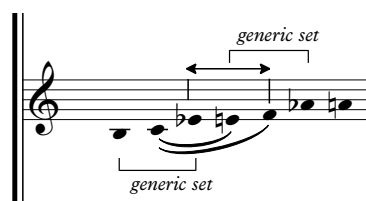
*Through the eyes of a woman (a divine figure), horses are trapped in the dungeons of death and darkness. They are messengers from God, angels that live through the dead, they strive to survive evil and carry the eternal light. Their journey is long and exhausting.*

I utilised three primary pillars to define the musical process and material:

- A vocal line, which in my opinion demonstrates a constantly changing tonality,
- A semi-tonal rhythmic piano accompaniment, and
- Contrasts between a relatively restless vocal line and slow chord progressions referencing serenity and calm.

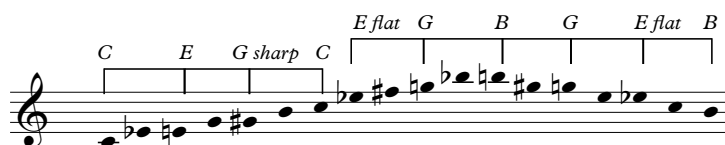
My initial intention was to evoke a sense of exotic ambience by combining pairs of minor 2<sup>nd</sup>-minor 3<sup>rd</sup> and major 2<sup>nd</sup>-major 3<sup>rd</sup>. I later realised that my intervallic structuring was subconsciously inspired by Greek traditional music, with influences from Asia Minor, in combination with Maurice Ravel's, *Deux mélodies hébraïques* (1914), a traditional Jewish prayer by an unknown author for piano and voice (Figure 20). As previously mentioned, it is my belief that these intervals articulate an exotic aura, which I used to make reference to the Arabic horses. They have more articulate bodylines and exhibit more pride in their postures and gestures than other types of horses. Moreover, colours of exoticism and eroticism can be musically demonstrated through the application and variation of such intervallic relationships.

Fig. 20 Generic intervallic relationships, *The Horses*



As noted, I believe that successive statements of such overlapping intervals create constantly changing tonalities. As a result, the quality of minor 3<sup>rd</sup>-minor 2<sup>nd</sup> creates a sense of tonality (more dominant than major 2<sup>nd</sup>-major 3<sup>rd</sup>) when perceived as a fragment of the chromatic minor scale (leading tone– tonic relationship with a third added to signify the mode, and therefore, the tonality). The following example illustrates:

Fig. 21 Changing tonalities and symmetry: successive fragments from chromatic minor scales



It was my intention to represent *The Horses*' restlessness both through a continuously lyrical vocal line built upon such intervallic relationships, and then, to create a sense of unsettling tonality. The symmetrical structure of multiple tonalities forms augmented triads whose lack of tonal centre further emphasises the horse's struggle to find rest; symmetrical formations generally demonstrate atonal qualities. Therefore, I believe that the overall musical ambience of this piece reflects my initial intentions, whereby, I do not distinguish a particular tonal centre(s). A second technique used to reflect a continuous quest for light, are the persistent, often monotonous, 'horsy' rhythmic patterns, represented here through the percussive use of the piano, as illustrated in Figures 22 and 23.

Fig. 22 Piano rhythmic figures, *The Horses*



Fig. 23 Similarity between the piano's rhythmic figures and vocal interpretation, *The Horses*

Instead of working with permutations and emphasising the difference among successive short and interrupted passages, as in *Echoes and RefleCircles and Dance Fragments of a Windy Three*, here, substantially longer sections establish contrasts between the lyricism of the vocal part and the percussiveness of the piano (bars 68-74, 111-117, and 123-128). Due to these phrases' uninterrupted structure, in addition to the piano's long and repetitive rhythmic gestures, a more articulate musical continuity is demonstrated in *The Horses* than in previous works. Additionally, the music attempts to describe the text by creating images based both on the meaning of the words and on the sound they produce. Representative examples are the following:

- Bars 35-36: the words “me – ga – li – thic still” produce a staccato effect when pronounced syllabically and abruptly. Each syllable is accompanied by each of the piano's rhythmic gestures to further emphasise the desired breathlessness (Figure 23).
- Bars 87-89: “Big planets hanging”. The distance between the planets and the earth is demonstrated by the ascending glissando on G5 and again the descending pseudo glissando on G4, as instructed here to the singers. At the same time, the

piano's tempo gradually slows down on a high F sharp to further emphasise to slow and exhausting effort to reach toward planets.

- Bars 150-153: “Going among the years”. The vocal line and the piano repeat tones (A flat– voice and A, G sharp, F sharp– piano) to signify that life and experiences become repetitive along the years.

Once again, it has been my intention to establish contrasts between sections, and therefore, emphasise continuity, motivic variations, and also an unsettling tonality. The primary characteristics here are the antithesis between the horse running and the horse resting, as, for example, in bars 112-117 (Figure 24), but also between a constantly expressive vocal line accompanied by the piano's continuous rhythmic variations and a dialogue between voice and piano at a lower dynamic and a significantly slower tempo (bars 121-128).

Fig. 24 Unresolved chord progression – the horse resting, *The Horses*

The musical score for piano (Pno.) is presented in two staves. The right staff (treble clef) contains a multi-measure rest for 8 measures, with a 'molto espres.' marking above it. The left staff (bass clef) contains a complex chordal progression. Dynamics are marked as *pp* (pianissimo) in the first measure, *mp* (mezzo-piano) in the fifth measure, and *pp* (pianissimo) in the sixth measure. Performance markings include 'loco' above the right staff and 'Red.' and 'u.c.' below the left staff. The score concludes with a final chord and a fermata.

### Le Chemin Qui Brille

for Flute, Clarinet, Piano, Violin, Viola, Cello

“*The path that shines*” is inspired by the journey of the snail and the trace that is formed by the slime it leaves behind. The path encounters the light of day and through its slime, it becomes visible. Here, I started working with contrasts between material that is being developed and material that is static or repetitive. My hypothesis was that the listener would gradually become familiar with this structure and would, therefore, perceive a long process of change, a technique inspired by the musical

process of transformation in Tristan Murail's, *Territoires d'oubli* (1977) for piano. In other words, by imitating the snail's movement, what would musically result would be a repetitive pattern against a forward moving direction. Although not directly related to its methodology, a second work that influenced my approach was Olivier Messiaen's, *L' Amen de la creation* from *Vision de l' Amen* (1943) for two pianos, where different layers of temporality co-exist through a process of synchronisation and de-synchronisation between a regular pulse and a long non-retrogradable rhythm.

I organised *Le Chemin Qui Brille* in three sections, according to the following motivic structure, which I defined as a process of transformation (Figure 25):

- Section I: bars 1-48. Introduction of the primary motivic idea.
- Section II: Bars 49-72. First transformation of the primary motivic idea.
- Section III: Bars 87-end. Second transformation of the primary motivic idea.

**Fig. 25** Transformation of primary motif based on intervallic relationships, *Le Chemin Qui Brille*

The diagram illustrates the transformation of a primary motif across three sections. Section I (top staff) shows the 'primary motivic idea' and its 'second version of the primary motivic idea'. Below the primary motif, 'fundamental tones on which the harmonic structure is based' are indicated. Section II (middle staff) shows the 'first variation'. Section III (bottom staff) shows the 'second variation' and its 'second version of second variation'. The notation uses treble clefs and various note values and accidentals to represent the intervals and transformations.

My approach on temporality was initially influenced by the principles of the harmonics methodology. In particular, the initial plan focused on a temporal grid based on the intervals formed among a fundamental tone's partials. Intervals corresponded to the numbers of beats on which the primary motivic idea would be stated, as demonstrated in Table 1 and expressed here in a decreasing-increasing order, creating a palindrome formation. This concept was based on the following

parallelism: if the snail's body contracts and expands as it moves forward, then based on the metric correspondence illustrated in Table 1, intervals between partials corresponding to time units (number of beats) can be structured as to decrease and increase, creating a non-retrogradable formation.

Unfortunately, this pre-designed temporal framework did not always reflect artistic expression, and therefore, metric units had to be restructured. Several segments were abandoned, expanded, or decreased. However, musical gestures as stated in bars 1 and 2 appear periodically throughout the piece. They were initially assigned to the number of beats of table 1. However, in the realisation stage they demonstrate traces and fragments of this grid. At the same time, I decided to treat their periodic occurrence as the static dimension of temporality, which will be further explained.

In my harmonic approach, I accounted for the tones of the primary motivic idea of Section I (Figure 25), as fundamentals, and I, subsequently, created a harmonic progression based on the harmonics of the six fundamentals. I did not assign these pitches to their actual registers in the harmonic series, but instead, I rearranged them to establish my own choice of harmonic qualities and colours. The final collection was a non-retrogradable progression of chords.

Due to their repetitive nature, and therefore, lack of change or development, I initially considered them as the static component of the piece. Nonetheless, the order of these harmonies within the progression often could not be artistically combined with voice leading, instrumental lines or the dialogue among instruments, playing techniques, pitch disposition, and/or the desired orchestration. Therefore, their strict palindromic order had to be abandoned, while certain harmonies were omitted altogether.

**Table 1.** Initial design of a non – retrogradable temporal formation, *Le Chemin Qui Brille*

Beats (Time)	Interval (Partials)
8	8 ava
7	m 7 <sup>th</sup>
4,6	5 <sup>th</sup>
3,2	4 <sup>th</sup>
2,6	M 3 <sup>rd</sup>
2	m 3 <sup>rd</sup>
1,2	M 2 <sup>nd</sup>
<b>0,6</b>	<b>m 2<sup>nd</sup></b>
1,2	M 2 <sup>nd</sup>
	m 3 <sup>rd</sup>
2,6	M 3 <sup>rd</sup>
3,2	4 <sup>th</sup>
4,6	5 <sup>th</sup>
7	m 7 <sup>th</sup>
8	8 ava



The piece begins with a colourful dialogue among the piano, flute and clarinet stating the primary motivic idea. Its wide intervallic structure symbolises the snail’s body’s movement as it is perceived clearly from a short distance. The strings, piano and woodwinds in pizzicato and staccato, respectively, articulate the tones of the primary motif spelled harmonically. This is a chord often stated throughout the piece. It represents the snail stopping abruptly, looking forward, and assessing the road. Further ahead, in bars 4-5, 10-11, strings formulate short phrases of the motivic idea based on the intervals of the theme to represent its lyrical version as opposed to fast flashes of colours symbolised in bars 1 and 2.

In Sections II and III, these intervals become smaller and occur at a slower tempo, signifying that the clear movement of the snail’s body is not easily perceived from a distance where a more rigid body movement at a slower pace becomes an optical illusion (bars 49, 55, 72-73). The strings’ glissandi, frequently used throughout the piece, represent the sliding of the snail on the road, for example, in bars 26 and 41-42, and they occur among chords selected from the initial palindrome progression



mentioned before. Furthermore, references of short upward – downward glissandi in the violin and viola, either alone or combined with the glassy sound produced by the glissandi of flute harmonics (bars 58-59 and 61), symbolise the snail's antennas moving quickly to detect the space and the road ahead evoking the sounds of an alien being. After abandoning the strict structure of the non-retrogradable formation of chords, the static-repetitive dimension was redefined in terms of:

- Periodic repetition of the initial motivic statement as seen in bars 1 and 2
- Periodic repetition of the harmony that opens the piece in bar 1

In my opinion, when these occurrences are joined with the slow transformation of the motif, their combination communicates the intended result: forward movement against static material and the coexistence of two contrasted temporal layers.

### **Traces Sur L' Eau**

for Flute/Piccolo, Soprano Saxophone, Violin, Cello

The phenomenon, which inspired my approach here is the formation of concentric circles on the surface of the water as these result from a falling pebble. They are smaller, more concentrated and form faster around the centre while they are more sparse, wider and form slower as the circles becomes wider. After the prototype is formed the remaining circles are created by its vibration in a sort of a self-generating mechanism of patterns. I would like to consider the continuous re-genesis of concentric circles and therefore their symmetrical structure as a palindrome force that constantly travels from small, narrow and quickly formed circles to larger, wide and slow formations, and vice versa.

My intention was to imitate this structure primarily through rhythm, pitch and harmony. In particular, a non-retrogradable rhythmic formation created a constant

dialogue among instruments. As mentioned before, the rhythmic design reflects the speed with which these circles are formed (fast – slower – slow – faster – fast), as demonstrated, for example, in bars 1-5 among the flute, saxophone and violin. Figure 26 further illustrates its initial rhythmic plan in comparison to the final realisation.

Fig. 26 Intended rhythmic palindrome and final result, *Traces Sur L' Eau*

The figure displays a musical score for three instruments: Flute, Soprano Saxophone, and Violin. At the top, a rhythmic pattern is shown with five groups of notes, each marked with a '3' and a bracket, indicating a triplet. Below this, the score begins with the tempo marking 'espressivo e con continuità' and a quarter note equal to 70. The Flute part starts with a fortissimo (ff) dynamic and includes a triplet. The Soprano Saxophone part features dynamics ranging from pianissimo (pp) to fortissimo (f), with a triplet. The Violin part includes a section marked 'ad. lib. (violin)' and ends with a tempo change to 'a tempo' (♩ = 70). The score is marked with various dynamics (pp, f, ppp, cant.) and includes expressive markings like 'espress.' and 'p cant.'

Three similar motifs, in terms of intervallic relationships and melodic contour occur throughout the piece (Figure 27). The diamond-shaped notes represent pitches I optionally used to establish a sense of pitch extension as it often happens with the circle formations; circles might continue to be formed even if the pattern seems discontinued.

Fig. 27 Three primary motifs, *Traces Sur L' Eau*

The figure shows three instances of a musical motif labeled 'motif 1'. Each instance is written on a single treble clef staff. The motif consists of a sequence of notes: a quarter note, an eighth note, a quarter note, an eighth note, a quarter note, and a half note. The notes are: C4, D4, E4, F4, G4, and A4. The first two notes (C4 and D4) are beamed together and have a diamond-shaped notehead. The notes are written in a key signature with one sharp (F#).

Inspired by the different sizes of circles and their symmetries, I used the first motif as a pitch prototype. In particular, I created modes based on the motif's pitches where their first degrees corresponded to each of these tones. Starting from their

central tone and moving toward the two ends, these modes applied different symmetries as illustrated in Figure 28.

**Fig. 28** Different symmetries of modes based on the tones of motif I, *Traces Sur L'Eau*

**MOTIF 1**

The figure displays a musical score for Motif 1, consisting of seven staves. The first three staves are grouped under three labels: 'symmetry a', 'symmetry b', and 'symmetry c'. Each label is positioned above a pair of staves. The notes in these staves are connected by vertical lines, indicating their relationship to the original motif. The fourth staff is a single line of music. The fifth and sixth staves are also connected by vertical lines. The seventh staff is labeled 'optionally used' on the left side. The score is written in a single system with a common time signature.

Nonetheless, as the piece progressed, I abandoned this approach. It was my impression that constant repetition of small variations of symmetries did not lead to further motivic development and therefore I started using motifs 2 and 3 as variations of motif 1 (Figure 27). As in *Le Chemin Qui Brille*, here, I followed a similar approach and created a pre-planned harmonic progression structured on the harmonics of the pitches of the three motifs. Again, it is my belief that if these tones are rearranged differently in terms of register than they appear in the actual harmonic series, they evoke harmonies of different functions and colours. Therefore, I created an initial progression, from which harmonies could be selected and subsequently

rearranged and/or adjusted to reflect aesthetic considerations. These changes resulted in a final harmonic layer, which fluctuates between thick harmonies and two-tone chords (bars 7, 65, and 93).

*Traces Sur L' eau*'s primary characteristic is an instrumental dialogue where lyricism and expressiveness are of primary importance. It is my opinion that the continuous dialogue in the form of transferring rhythmic and melodic material from one instrument to another, often stimulates images of successive wrinkles formed on its surface or even imitates the water's travel among ditches and small canals connected to each other. The dialogue is often interrupted by chords establishing a type of sectionalism, initially inspired by Pierre Boulez's, *Memoriale (explosante – fixe...Originel)* (1985) for ensemble, where melodic fragments are constantly interrupted by harmonic statements (Appendix II). Here, my objective was to gradually decrease the density of lyrical lines and allow for more space between a rather busy instrumental dialogue and statements of chords. Bars 46-70 and 87-93 demonstrate both an economy in the dialogue among the instruments, as well as less frequent occurrences of chords, while the passage in bars 65-72 is a typical example of a more percussive statement of motivic material as illustrated specifically in the violin and cello.

The rationale behind this gradual alteration was to imitate the difference in density between circles close to the centre and away from it. Subsequently, a solo piccolo passage in bar 89-93 creates a point of contrast with a previously hectic dialogue, while the piece ends in sparsely spaced motivic fragments between the flute and the saxophone imitating traces of the few remaining and vaguely discerned circles, accompanied by a pianissimo muted harmonics glissando in the violin that demonstrates the return of the lake's tranquillity. The final gesture is a *sfz* chord with

tones from motif 1 and 2, which signifies the strike of the pebble on the surface of the water implying the start of a new formation.

### **Roses et Papillons**

Poem by Victor Hugo

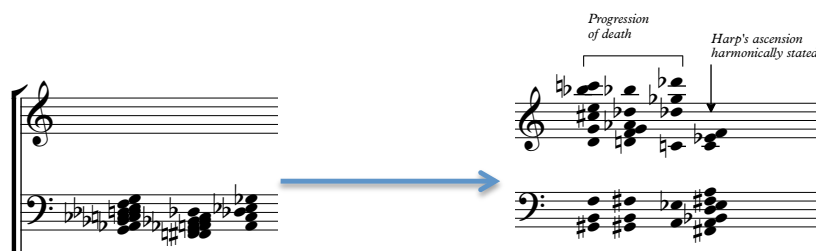
for Mezzo-Soprano and Orchestra

I perceived this poem as a journey from life to death and to eternity, where *roses* symbolise death and *papillons* describe life. My intention was to reflect the text's vivid descriptions based on words that I considered to be of primary importance, evoking, for example, images of colourful and treasured fields (*Aux champs, que ton calice verse. Son trésor!*), as opposed to the mysteries of an eternal death, which joins two people forever (*la tombe nous rassemble - on peut choisir au hasard, ou la terre Ou le ciel!*). In particular, my approach was based on contrasts between an impressionistic aura of harmonies and vocal writing, and blocks of clusters whose tones are rearranged and distributed throughout different registers, each time forming a repetitive three-chord progression, symbolising death as, for example, in bars 10-16, and therefore, assuming the role of a leitmotif.

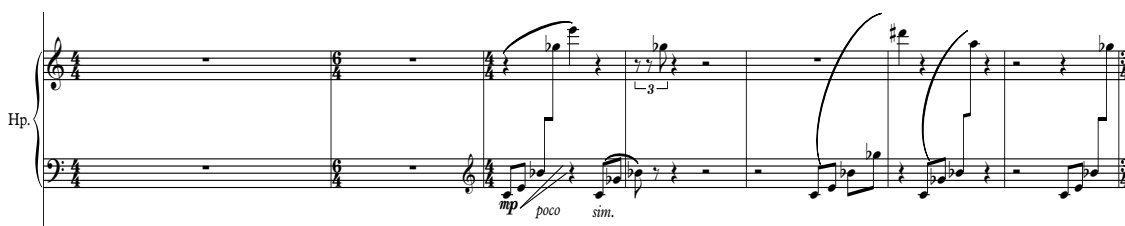
It is my belief that the rearrangement of the tones of a cluster harmony in different registers softens the harmony's intended harsh quality, which is evident, for example, in Krzysztof Penderecki's, *Threnody to the Victims of Hiroshima*, for 52 string instruments (1960) and John Corigliano's, *1<sup>st</sup> Symphony— of rage and remembrance*, for orchestra (1989). By spreading the cluster formation, my objective was to maintain parts of its acoustical quality, yet, at the same time, reflect a warm and attractive colour, equivalent to eternal life. Additionally, the harp's motif appearing initially in bars 6-7 articulates intervals found in the three-chord progression (not in cluster form), associating the harp's timbre with purity at a slow

ascending arpeggio whose reference to the intervals of the death chords implies that death can be disguised as a rose (Figures 29 and 30).

**Fig. 29** Cluster tones re – arranged. Comparison of harp’s motif harmonically stated, to the death’s progression, *Roses et Papillons*



**Fig. 30** Harp’s motif, *Roses et Papillons*



In terms of harmonic texture, an element of contrast between roses, represented as a rearranged cluster harmony, and butterflies is the use the whole tone scale to evoke an impressionistic atmosphere. In pianissimo tremolo and poco crescendo-diminuendo they symbolise the softness and delicacy of butterflies’ wings heard as they approach and depart from the roses. These are interchangeably stated with the vocal line, the three-chord death progression and the ascending-descending gestures appearing throughout the piece primarily in the woodwinds (Figure 31). The latter’s pitch structure is based on a minor-major 2<sup>nd</sup> relationship implying a combination of the transposition of the whole tone scale and their augmentation to the next combination of intervals, minor-major 3<sup>rds</sup>, which states the closest intervallic variation.

Fig. 31 Gestures combining minor - major 2<sup>nds</sup> and minor – major 3<sup>rds</sup>, *Roses et Papillons*

The image shows a musical score for four instruments: Flute (Fl.), Piccolo (Picc.), Violin I (Vln. I), and Violin II (Vln. II). The Flute part starts at measure 27 with a *pp* dynamic and a fermata. The Piccolo part starts at measure 30 with a *p* dynamic. The Violin I part has a *solo* section starting at measure 27 with a *pp* dynamic and an *all* section starting at measure 30 with a *f* dynamic. The Violin II part starts at measure 27 with a *mp* dynamic and an *a2* section starting at measure 30 with a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

The vocal line's motif is also structured on pitches selected from the combination of the two whole – tone modes. It first appears in bars 20-22, frequently applying a rhythmic gesture characteristic of the abrupt movement of the butterfly's wings followed by immediate immobility, demonstrated here as semiquavers followed by dotted quavers as well as their rhythmic subdivisions– very short versus longer note values (Figure 32).

Fig. 32 Vocal line motif and rhythmic figure, *Roses et Papillons*

The image shows two musical notations. The first is a vocal line motif consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The second is a rhythmic figure consisting of a sequence of notes: G4, A4, B4, C5, B4, A4, G4, with a dotted quaver rhythm.

*Roses et Papillons* applies an economical orchestration which allows space for the voice to express its lyrical contour, vivid lines and rhythmic playfulness but also for the orchestra's colours to surface frequently through flashes of combinations between two and three instruments superimposed on impressionistic harmonic textures. Additionally, one of the primary characteristics are the tremolo chords and tremolandi fingering on strings in slight crescendo as well as a reoccurring slow arpeggio at the harp changing one or two notes every time to add melodic variety and to symbolise the choice between life and death (Figure 29). The primary contrasting textures are statements of rearranged cluster harmonies whose tones are assigned to the whole orchestra.

As opposed to previous works where contrasts appeared frequently, here, they only appear three times in the form of the death progression and almost identically orchestrated (bars 10-16, 69-70, and 79-83). I specifically selected number three to identify death with God and the Holy Trinity, who welcomes the dead to the afterlife. My objective was to acquaint the listener more with textures of variation and development, occasionally interrupted by a previously heard progression. Finally, in bars 93-end, a wide space is established among previously heard harmonies, gestures and gradually shorter vocal lines. They all disappear at a slower tempo to imply the end of life. The vibraphone repeats a C sharp at increasingly wider time intervals as a funeral bell, last heard at the end of the word, *ciel*.

### **The Future of the Image of Time**

I started my musical research by working primarily with pitch and permutations. I transferred my attention to harmony and gradual variations of motivic material to redefine temporality, while throughout the course of my research, I maintained a close focus on tonality. As mentioned in this thesis, the perception of tonality and/or duration varies among listeners, and therefore, is not always based on conventional perspectives. Accordingly, it is my belief that temporality in music is not based on an organised time but is the result of personal experience. My future objective is to work with structures that conceal a regular pulse and create a global sound material. My methodologies will be based on the principles of sound; however, this time, the focus will be on the behaviour of each frequency or harmonic to determine parallel applications to individual motivic material and their contrapuntal processes. As a result, my hypothesis is the following:



*If a sound is the simultaneous occurrence (harmony) of its individual frequencies (harmonics), then perceived temporality is the result of a contrapuntal process of multiple rhythms, pulses, durations, registers, dynamics, densities of texture and tonalities, which collectively establish what I define as a global harmonic rhythm that obscures an organised time.*

A complex contrapuntal process can obscure a predominant pulse and/or the individual character of successive harmonies (harmonic progression). By integrating these in one sound material, a global harmonic rhythm will be established. It is my belief that this is equivalent to the listener's overall impression on a piece, as opposed to specific themes, rhythmic motifs, and/or harmonies. Therefore, my intention is to gradually transform themes into a global sound based on complex contrapuntal processes, which will conceal their individual character. Consequently, by integrating such material through the gradual process of transforming individual lines to global sound blocks, I will create an alternative acoustical experience that will erase metric units and will not be based on the standards of the world clock. Time and duration are perceived differently by each of us, even if they are organised in pre-determined units invented by humans and musically defined as beats, tempi, minutes, or seconds. Thus, I will attempt to musically demonstrate that the experience of temporality is personal, not related to pre-determined units, and therefore, is not based on an organised time.

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## Portfolio Contents

### *Echoes and RefleCircles*

April 2016, Lontano workshop and recording. King's College, London, London, UK.

### *Antithèse II*

February 2017, Concert première: Rob Keeley. St. Davies Room, King's College London, London, UK.

### *L' Enfant Avec Les Trois Clespydres*

June 2017, Caroline Balding and Richard Steggall. King's College London Chapel, London, UK.

### *Dance Fragments of Windy Three*

November 2015, workshop and recording with Caroline Balding. King's College, London, London, UK.

### *Sacretum*

May 2017, EXAUDI vocal ensemble. Recording: St. Peter's Church, London, UK. Funded by Science Gallery London and King's College London. Showcased at the *Blood Series*, exhibition at Science Gallery London.

- *Among the winners of the 2018 Ablaze Records International Choral Composition Competition – Call for Scores. Inclusion in the CD “New Choral Voices, Vol.4” of Ablaze Records. Recording by Coro Volante. Conductor: Brett Scott. Cincinnati, Ohio, USA. Release date: Spring 2020.*

### *The Horses*

June 2017, Recording: Harriet Burns and Horacio López Redondo. Rosslyn Hill Chapel, London, UK.

March 2018, Concert première: Philippa Boyle and Clare Simmonds. St. James Church, London, UK.

May 2018, Concert: Camille Le Bail, Simon Carrey. Salle Cortot, Paris, France

February 2019, Concert: Fanie Antinelou, Apostolos Palios. Kalamata Philharmonic Hall, Kalamata, Greece.

Le Chemin Qui Brille

July 2018, Concert première: Phoenix Ensemble, conductor Roman Kreslenko. Lviv Philharmonic Society Hall, Lviv, Ukraine.

June 2018, Recording: Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O'Connell, conductor Darragh Morgan. St. Mary Magdalene Church, London, UK.

May 2018, Recording: L' Ensemble Alternance. Salle Cortot, Paris France.

- *Honorary mention at the 2018 Matan Givol International Composition Competition, Tel Aviv, Israel.*
- *Shortlisted at the 2018 Bruno Maderna International Composition Competition, Lviv, Ukraine.*
- *Shortlisted at the 2018 Kaleidoscope International Competition – Call for Scores as a finalist among 2200 pieces from 78 countries. Los Angeles, California, USA.*
- *Among the winners of the 2018 RMN Classical, International for Chamber Music. Inclusion in the RMN Classical 's CD "Contemporary Chamber Music, Vol. 8", London UK. Release date: April 2019.*

Traces Sur L' Eau

July 2018, Commissioned by the soundSCAPE International Music Festival, Cesena, Italy.

Concert première: Vertixe Sonora. Teatro Comunale di Bologna, Bologna, Italy.

Concert: Vertixe Sonora. Performed twice at the Bruno Maderna Conservatorio, Cesena, Italy.

*Roses et Papillons*

Spring 2020: Concert première. Ensemble Parallèle, conductor Pierre Mosnier. soloist  
Camille Le Bail. Salle Colonne, Paris, France.

### Audio CD Recordings

- *Echoes and RefleCircles*, Lontano, conductor: Odaline De La Martinez. King's College, London, London, UK.
- *Antithèse II*, Rob Keeley. St. David's Room, King's College London, London, UK.
- *L' Enfant Avec Les Trois Clespydres*. Caroline Balding and Richard Steggall. King's College London Chapel, London, UK.
- *Dance Fragments of Windy Three*, Caroline Balding. King's College, London, London, UK.
- *Sacretum*, EXAUDI vocal ensemble, conductor: James Weeks. St. Peter's Church, London, UK
- *The Horses*, Harriet Burns and Horacio López Redondo. Rosslyn Hill Chapel, London. UK.
- *Le Chemin Qui Brille*, Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O' Connell, conductor: Darragh Morgan. St. Mary Magdalene Church, London, UK.
- *Traces Sur L' Eau*, Vertixe Sonora. Bruno Maderna Conservatorio, Cesena, Italy.

# **Echoes and RefleCircles**

*for chamber ensemble*

**Ion Marmarinos**



## **Echoes and RefleCircles**

2016

Clarinet in B flat/Bass Clarinet

Trumpet in B flat

Piano

Accordion

Double Bass

Score in C

Duration: ca. 7 minutes

Original recording by

Lontano, conducted by Odaline de la Martinez, King's College London, London, UK, 2017.

# Echoes and Reflections

Ion Marnarinos

1

$\text{♩} = 75$

The musical score is arranged in five staves from top to bottom: Clarinet in Bb, Trumpet in Bb, Piano, Accordion, and Double Bass. The tempo is marked as quarter note = 75. The Clarinet part begins with a melodic line marked *f* and *harmon mute, seen in*. The Trumpet part follows with a similar melodic line, also marked *f*. The Piano part features a complex rhythmic pattern with dynamic markings *ff*, *sfz*, *pp*, and *pp*. The Accordion part provides harmonic support with a melody marked *f*. The Double Bass part plays a steady bass line, marked *mp* and *sfz*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Rit.  
poco a poco - - - - - ♩ = 65

Cl. *mp* *pp* *ff* *pp ff* *molto espres.*

Tpt. *pp* *mf* *p mf* *sim. mf* *mf* *stem out, molto espres.*

Pno. *loco* *pp* *loco* *sfz*

Accord. *pp* *pp* *f* *pp* *f* *loco*

Db. *pp* *f*

Cl. *a tempo*  $\text{♩} = \frac{7}{5}$

9

3

Tpt.

9

Pno.

9

Accord.

9

Db.

9

Cl. *poco rit.*  $\text{♩} = 75$

Musical score for Clarinet (Cl.) in 2/4 time. The piece begins with a *poco rit.* marking and a tempo of 75 beats per minute. The first measure is marked *ppp* and features a triplet of eighth notes. The melody continues with various dynamics including *mf*, *pp*, and *ppp*, and includes a triplet of eighth notes in the final measure.

Trp. *staccato*

Musical score for Trumpet (Trp.) in 2/4 time. The part is marked *staccato*. It begins with a *mf* dynamic and features a triplet of eighth notes. The score includes dynamics such as *mf*, *pp*, and *mf*.

Pno. *sfz* *mf* *f* *sfz* *loco* *ff*

Musical score for Piano (Pno.) in 2/4 time. The score is marked with *sfz*, *mf*, *f*, *sfz*, *loco*, and *ff*. It features a triplet of eighth notes and includes a section marked *loco* with a dashed line.

Accord. *f* *mf* *ppp* *f*

Musical score for Accordion (Accord.) in 2/4 time. The score is marked with *f*, *mf*, *ppp*, and *f*. It includes a triplet of eighth notes and a section marked *ppp*.

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

Musical score for Double Bass (Db.) in 2/4 time. The score is marked with *f*, *p*, *f*, *p*, and *mf*. It includes a triplet of eighth notes.









a tempo  
♩ = 75

B. Cl. 34

Trpt.

Pno.

Accord.

Db.

poco rit.

B. Cl. *sfz pp* *ff* *mf* *ff* *mp* *ff* *p* *ff* *pp*

Trp. *sfz pp* *sfz*

Pno. *sfz* *ff* *loco* *loco* *Ped. 1/4*

Accord. *mp* *f* *mp* *f* *p* *f* *p* *f* *pp*

Db. *du* *f* *mp* *f* *p* *f* *p* *f*





B. Cl. *fff* *molto espres.*

Musical notation for Bass Clarinet (B. Cl.) in G-flat major, 3/4 time. The staff shows a series of eighth notes with accents and slurs, including triplets. Dynamics range from *fff* to *molto espres.*

Trpt. *mf* *pp*

Musical notation for Trumpet (Trpt.) in G-flat major, 3/4 time. The staff shows a melodic line with a slur and a dynamic marking of *mf* followed by *pp*.

Pno. *ff* *sfz* *pp* *molto espres.*

Musical notation for Piano (Pno.) in G-flat major, 3/4 time. The left hand features chords and triplets, while the right hand has a melodic line with slurs and triplets. Dynamics include *ff*, *sfz*, *pp*, and *molto espres.*

Accord. *f* *p* *sfz* *pp* *molto espres.*

Musical notation for Accordion (Accord.) in G-flat major, 3/4 time. The staff shows a melodic line with slurs and triplets. Dynamics range from *f* to *pp* and *molto espres.*

Db. *mf* *pp* *molto espres.*

Musical notation for Double Bass (Db.) in G-flat major, 3/4 time. The staff shows a melodic line with slurs and triplets. Dynamics include *mf*, *pp*, and *molto espres.*

B. Cl. 59

To Cl.

13

Tpt.

*pp* *harmon mids, stem in*

Pno.

*pp* *loco* *mp* *8<sup>va</sup>* *15<sup>ma</sup>*

Accord.

*p* *ppp* *du* *ddl* *du* *ddl*

Db.

*pizz.* *mp*

Clarinet in B $\flat$

**più mosso**  
♩ = 90

**poco più mosso**  
♩ = 100

+/o as fast as possible

8<sup>va</sup> the corde

70 Cl. *poco rit.*  
15

Trp.

Pno.

Accord.

Db.



meno mosso

♩. = 50

Cl. *p* *ppp* *p* *sim.* *p* *p*

Trp. *mp* *pp* *mp* *sim.* *mp* *mp*

Pno. *mf* *pp* *mf* *pp* *mf* *pp*

u. c. *pp*

90a (Ped. 1/4)

Accord. *pp* *pp* *pp* *pp* *pp*

vib.

Db. *mp* *pp*

**più mosso**  
 **$\text{♩} = 100$**

Cl.  $\text{ddd} < d$   $\text{ddd} < d$   $\text{ddd} < d$   $\text{ppp}$   $\text{pp} < \text{ff}$

Trp.  $d$   $\text{dd}$  poco  $\text{dd}$   $d$   $\text{ddd}$   $\text{ppp}$   $d$   $\text{ddd}$   $\text{ppp}$   $>$

Pno.  $p$   $\text{ff}$   $\text{uc.}$  (Ped. 1/4) (Ped. 1/4) (Ped. 1/4)  $\text{vib.}$   $\text{pre corde senza Ped.}$

Accord.  $\text{ddd}$   $d$   $\text{ddd}$   $d$   $\text{ppp}$   $p$   $\text{ff}$   $\text{vib.}$

Db.  $p$   $\text{ddd}$   $\text{ddd}$   $d$   $\text{ddd}$   $\text{ppp}$   $>$





**più mosso**  
**♩. = 120**

B. Cl.

Musical staff for Bass Clarinet (B. Cl.) showing notes and dynamics including *f*, *pp*, and *sffz*.

Tpr.

Musical staff for Trumpet (Tpr.) showing notes and dynamics including *pp*, *mf*, and *sfz*.

Pno.

Musical staff for Piano (Pno.) showing notes and dynamics including *sffz*, *mp*, *mf*, *pp*, and *ff*. Includes markings for *loco*, *rit.*, and *8va*.

Accord.

Musical staff for Accordion (Accord.) showing notes and dynamics including *f*, *pp*, *sfz*, and *f*. Includes markings for *loco*, *rit.*, *slow*, and *fast*.

Db.

Musical staff for Double Bass (Db.) showing notes and dynamics including *f* and *mf*. Includes marking for *pizz.*





125

$\text{♩} = 75$

**meno mosso**  
 $\text{♩} = 65$

23

B. Cl.

Musical staff for B. Cl. with notes and dynamics. Includes markings for *sfz*, *p*, and *ff*. A triplet of eighth notes is marked with a '3' and a '+' sign.

*harmon mute*

Trp.

Musical staff for Trp. with notes and dynamics. Includes markings for *mp*, *pp*, *sfz*, *mp*, and *p*. A triplet of eighth notes is marked with a '3' and a '+' sign.

Pno.

Musical staff for Pno. with notes and dynamics. Includes markings for *mp*, *pp*, *ff*, *loco*, *sfz*, *loco*, and *sfz*. A triplet of eighth notes is marked with a '3' and a '+' sign.

Accord.

Musical staff for Accord. with notes and dynamics. Includes markings for *ppp*, *f*, *sfz*, *f*, and *f*. A triplet of eighth notes is marked with a '3' and a '+' sign.

Db.

Musical staff for Db. with notes and dynamics. Includes markings for *mf*, *pp*, *ddd*, *d*, *mf*, *ff*, *sfz*, *mf*, *ff*, and *d*.



B. Cl.

Musical notation for B. Cl. part, measures 130-134. The notation includes a triplet of eighth notes in measure 130, followed by a half note. Dynamics include *ff*, *p*, *sfz*, and *pp*. Articulation includes staccato (*stacc.*) and accents. The key signature has two flats.

Trp.

Musical notation for Trp. part, measures 130-134. The notation includes a half note in measure 130, followed by eighth notes. Dynamics include *sfz*, *p*, *f*, and *pp*. Articulation includes staccato (*stacc.*) and accents. The key signature has two flats.

Pno.

Musical notation for Pno. part, measures 130-134. The notation includes a half note in measure 130, followed by eighth notes. Dynamics include *sfz* and *loco*. Articulation includes staccato (*stacc.*) and accents. The key signature has two flats.

Accord.

Musical notation for Accord. part, measures 130-134. The notation includes a half note in measure 130, followed by eighth notes. Dynamics include *ppp*, *f*, and *sfz*. Articulation includes staccato (*stacc.*) and accents. The key signature has two flats.

Db.

Musical notation for Db. part, measures 130-134. The notation includes a half note in measure 130, followed by eighth notes. Dynamics include *mf*, *ff*, *pp*, and *sfz*. Articulation includes staccato (*stacc.*) and accents. The key signature has two flats.



# **Antithèse II**

*for piano*

Ion Marmarinos

**Antithèse II**

2016

Piano

Duration: ca. 8:15 minutes

Premiered by Rob Keeley

February 10 2017, St. David's Room, King's College London. London, UK.

# Antithèse II

1

**Largo**

$\text{♩} = 45$

*molto espres.*

Ion Marmarinos

Musical score for measures 1-5. The piece is in 4/4 time. The right hand starts with a piano (*pp*) chord, followed by a melody with dynamics *mf*, *pp*, *sfz*, *mf*, and *mp*. The left hand has a bass line with dynamics *pp* and *mf*. Pedal markings include *Ped.* and *8va* with a dashed line.

Musical score for measures 6-8. The right hand features dynamics *sfz*, *pp*, *sfz*, *p*, and *sfz*. The left hand has dynamics *loco*, *sfz*, *p*, and *p*. Pedal markings include *(Ped.)*, *loco*, and *8va* with a dashed line.

Musical score for measures 9-10. The right hand has a *pp cresc.* dynamic and a *ff* dynamic. The left hand has a *ff* dynamic. Pedal markings include *senza. Ped.*, *\* Ped.*, and *Ped.*.

Musical score for measures 11-14. The right hand has dynamics *pp*, *mf*, *pp*, *mf*, and *sfz*. The left hand has dynamics *pp*, *pp*, *sfz*, and *mf*. Pedal markings include *senza. Ped.*, *Ped.*, *Ped.*, and *8va* with a dashed line.

2

16

*pp* *sfz* *pp cresc. poco Ped.*

(8).....| *loco* *sfz* *pp* *mp* *senza. Ped.\**

20

*(cresc.)* *pp* *sim.*

*Ped.* *Ped.*

23

*loco* *15ma* *loco*

*(Ped.)* *sfz* *\* Ped.* *\* Ped.* *loco*

28

*(Ped.)* *loco* *sfz \* Ped.*

31 *ff dim.* *pp*

senza Ped. \* Ped. sempre

34 *loco* *morendo* **più mosso** ♩. = 45

(Ped.)

41 *mp PPP* *mf PPP*

(Ped.) Ped.

48 *mf PPP* *f PPP*

(Ped.) Ped. Ped.





più mosso

♩ = 100 - 120

5

84

84 85 86 87 88

*sfz mf sfz p mf sfz p — ff sfz mf sfz p sfz*

senza. Ped.

*p*

Detailed description: This system contains measures 84 through 88. The music is in 4/4 time. The right hand features complex chords and melodic lines, while the left hand provides a steady accompaniment. Dynamic markings include sfz, mf, p, and ff. A piano (p) marking is present in the left hand at the start of measure 86. The instruction 'senza. Ped.' is written below the first measure.

89

89 90 91 92 93

*mf sfz mf pp mf — ff pp sfz*

Detailed description: This system contains measures 89 through 93. The music continues in 4/4 time. Dynamic markings include mf, sfz, pp, and ff. The left hand has a melodic line that moves across the system.

94

94 95 96 97

*p mp — ff*

*loco*

*8<sup>va</sup>*

Detailed description: This system contains measures 94 through 97. The music is in 4/4 time. Dynamic markings include p, mp, and ff. An 'loco' marking is placed above measure 95, and an '8<sup>va</sup>' marking is placed above measure 96. The right hand has a melodic line with some grace notes.

98

98 99 100 101 102

*ff — pp sfz mf ff mp — ff*

Detailed description: This system contains measures 98 through 102. The music is in 4/4 time. Dynamic markings include ff, pp, sfz, mf, and ff. The right hand has a melodic line with some grace notes.

6

102

*pp* *ff* *pp*

8<sup>va</sup>

8<sup>va</sup>

106

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

*loco* *loco*

*poco rit.*

8<sup>va</sup>

8<sup>va</sup>

110

*pp* *sfz* *pp* *ff* *mp* *pp* *sfz*

*loco*

8<sup>va</sup>

15<sup>ma</sup>

113

*p* *sfz* *pp* *pp* *f* *ff* *pp* *sfz* *p* *sfz* *pp* *sfz*

*loco*

8<sup>va</sup>

8<sup>va</sup>

Musical score for measures 117-120. The score is in 4/4 time and features a key signature of one flat. Measure 117 starts with a piano (*pp*) dynamic, followed by a sforzando (*sfz*) dynamic. Measure 118 begins with a fortissimo (*ff*) dynamic, which then transitions to piano (*pp*) and sforzando (*sfz*) dynamics. Measure 119 continues with piano (*pp*) and sforzando (*sfz*) dynamics. Measure 120 concludes with piano (*pp*) dynamics. The notation includes various chords and melodic lines in both the treble and bass staves.

Musical score for measures 121-124. Measure 121 starts with fortissimo (*ff*) dynamics, transitioning to piano (*p*). Measure 122 begins with piano (*pp*) dynamics, followed by sforzando (*sfz*). Measure 123 continues with piano (*pp*) and sforzando (*sfz*) dynamics. Measure 124 concludes with piano (*pp*) and sforzando (*sfz*) dynamics. The notation includes various chords and melodic lines in both the treble and bass staves.

Musical score for measures 125-127. Measure 125 starts with sforzando (*sfz*) dynamics, transitioning to piano (*pp*). Measure 126 begins with fortissimo (*ff*) dynamics, which then transitions to piano (*pp*). Measure 127 concludes with sforzando (*sfz*) dynamics, transitioning to piano (*pp*). The notation includes various chords and melodic lines in both the treble and bass staves.

♩ = 100 - 120  
a tempo

Musical score for measures 128-131. Measure 128 starts with sforzando (*sfz*) dynamics, transitioning to piano (*pp*). Measure 129 begins with fortissimo (*fff*) dynamics, followed by piano (*pp*). Measure 130 continues with fortissimo (*fff*) dynamics, transitioning to piano (*pp*). Measure 131 concludes with fortissimo (*fff*) dynamics, transitioning to piano (*pp*). The notation includes various chords and melodic lines in both the treble and bass staves.

8  
131

8va

*pp* *pp* *pp* *cresc.* *fff*

*loco*

Measures 131-133: Treble clef, 4/4 time. Measure 131: *pp* chords. Measure 132: *pp* eighth-note runs. Measure 133: *pp* chords with *cresc.* and *fff* chords. Bass clef: *loco* eighth-note runs with triplets.

134

*pp* *fff* *pp* *cresc.* *fff* *pp*

*loco*

Measures 134-136: Treble clef, 4/4 time. Measure 134: *pp* chords. Measure 135: *fff* chords. Measure 136: *pp* chords with *cresc.* and *fff* chords. Bass clef: *loco* eighth-note runs with triplets.

137

*fff* *pp* *fff* *p*

Measures 137-139: Treble clef, 4/4 time. Measure 137: *fff* chords. Measure 138: *pp* chords. Measure 139: *fff* and *p* chords. Bass clef: *loco* eighth-note runs with triplets.

140

*pp* *fff* *pp* *fff* *fff*

*loco*

Measures 140-143: Treble clef, 4/4 time. Measure 140: *pp* chords. Measure 141: *fff* chords. Measure 142: *pp* chords. Measure 143: *fff* chords. Bass clef: *loco* eighth-note runs with triplets.

# **L'Enfant Avec Les Trois Clepsydres**

*for*

*Violin and Horn*

Ion Marmarinos

**L'Enfant Avec Les Trois Clepsydres**  
2017

Violin  
Horn

Score in C

Duration: ca. 6:25 minutes

Original recording by  
Caroline Balding, Richard Steggall, King's College London Chapel, London, UK, 2017.

*Andante*

$\text{♩} = 60$

*molto espres.*

# L'Enfant Avec Les Trois Clepsydres

Ion Marnarinos

Hom in F

Violin

*sul tasto*

*pp*

*f*

*pp*

*f*

Hrn.

Vln.

*dtd*

*mf*

*pp*

*ord.*

*f*

*pp*

*f*

Hrn.

Vln.

*d*

*p*

*f*

*pp*

*f*

*pp*

*d*

L'Enfant Avec Les Trois Clepsydres

This musical score is for Violin (Vln.) and Horn (Hn.) parts, covering measures 14 to 22. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 14-17) features a Horn part with a triplet of eighth notes (marked *d* and *sfz*) and a Violin part with a triplet of eighth notes (marked *f*). The second system (measures 18-21) includes a Horn part with a triplet of eighth notes (marked *f* and *sub.*) and a Violin part with a triplet of eighth notes (marked *ff*). The third system (measures 22) shows a Horn part with a triplet of eighth notes (marked *ff*) and a Violin part with a triplet of eighth notes (marked *ff*). Performance instructions include *rit.* (ritardando) and *a tempo* (return to original tempo) with a quarter note equal to 60 (♩ = 60). Dynamic markings range from *d* (piano) to *ff* (fortissimo). Articulation includes accents and slurs. The Violin part includes a *pizz.* (pizzicato) marking in measure 19.



L'Enfant Avec Les Trois Clepsydres

The musical score is divided into three systems, each with a Horn (Hrn.) and Violin (Vln.) part. The first system (measures 27-31) features a Horn melody with a slur and a Violin accompaniment with triplets and a *sub.* marking. The second system (measures 32-34) includes a *pp* *sfs* dynamic marking, a *pizz.* instruction, and a *mf* dynamic. The third system (measures 35-39) contains a tempo marking of  $\text{♩} = 80$ , a *loco* instruction, and various dynamics including *pp*, *sfs*, and *ff*. The score is filled with musical notation such as slurs, accents, and dynamic markings.

L'Enfant Avec Les Trois Clepsydres

Musical score for measures 38-40. The Horn (Hn.) part is in the upper staff, and the Violin (Vln.) part is in the lower staff. Measure 38: Hn. starts with a *ff* dynamic, followed by a *mf* dynamic. Vln. starts with a *mf* dynamic. Measure 39: Hn. has a *ff* dynamic. Vln. has a *f* dynamic. Measure 40: Hn. has a *ff* dynamic. Vln. has a *f* dynamic. Performance markings include *pizz.*, *arco*, and *loco*.

Musical score for measures 41-43. The Horn (Hn.) part is in the upper staff, and the Violin (Vln.) part is in the lower staff. Measure 41: Hn. starts with a *f* dynamic. Vln. starts with a *ff* dynamic. Measure 42: Hn. has a *f* dynamic. Vln. has a *ff* dynamic. Measure 43: Hn. has a *f* dynamic. Vln. has a *ff* dynamic. Performance markings include *pizz.*, *arco*, and *loco*.

Musical score for measures 44-46. The Horn (Hn.) part is in the upper staff, and the Violin (Vln.) part is in the lower staff. Measure 44: Hn. starts with a *mf* dynamic. Vln. starts with a *d* dynamic. Measure 45: Hn. has a *mf* dynamic. Vln. has a *d* dynamic. Measure 46: Hn. has a *mf* dynamic. Vln. has a *d* dynamic. Performance markings include *pizz.*, *arco*, and *loco*.



L'Enfant Avec Les Trois Clepsydres

$\text{♩} = 70 - 75$

*molto rit.*  
*Accel. poco a poco*

Violin (Vln.) and Horn (Hrn.) staves. The Violin part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *p*, *ffz*, and *ff*. The Horn part provides a harmonic accompaniment with dynamics *p*, *f*, and *p*. Performance markings include *rit.*, *molto rit.*, and *Accel. poco a poco*. Measure numbers 57 and 58 are indicated.

Violin (Vln.) and Horn (Hrn.) staves. The Violin part continues with a complex rhythmic pattern, marked with dynamics *mf*, *sub. ff*, *mf*, *ff*, *pizz.*, and *arco ff*. The Horn part continues with a harmonic accompaniment, marked with dynamics *mf* and *f*. Performance markings include *sub.*, *mf*, *ff*, *pizz.*, and *arco*. Measure numbers 60 and 61 are indicated.

Violin (Vln.) and Horn (Hrn.) staves. The Violin part features a complex rhythmic pattern with triplets and sixteenth notes, marked with dynamics *mf*, *ff*, *loco*, *ff*, and *ff*. The Horn part provides a harmonic accompaniment with dynamics *ff* and *f*. Performance markings include *loco*, *ff*, and *f*. Measure numbers 63 and 64 are indicated.

L'Enfant Avec Les Trois Clepsydres

The image displays a musical score for two instruments: Violin (Vln.) and Horn (Hrn.). The score is divided into three systems, each starting with a measure number (66, 69, and 72).  
- **System 1 (Measures 66-71):** The Horn part (bass clef) has a melodic line with dynamics *p* and *pp*. The Violin part (treble clef) features a complex, rapid sixteenth-note passage with dynamics *ff*, *pppp*, and *sfz*.  
- **System 2 (Measures 69-74):** The Horn part continues with dynamics *d* and *d*. The Violin part has dynamics *f* and *d*.  
- **System 3 (Measures 72-77):** The Horn part has dynamics *d* and *d*. The Violin part has dynamics *ff* and *ff*.  
The score includes various musical notations such as slurs, accents, and dynamic markings.



L'Enfant Avec Les Trois Clepsydres

Musical score for Horn (Hn.) and Violin (Vln.) parts, measures 85-90. The Horn part is in bass clef, and the Violin part is in treble clef. Both parts are in 3/4 time. The Horn part starts with a *ff* dynamic, followed by *mf* and *ff*. The Violin part starts with a *fff* dynamic. The score includes various musical notations such as accents, slurs, and triplets. The Horn part ends with a *ppp* dynamic and a double bar line. The Violin part ends with a *d* dynamic and a double bar line.

**Dance Fragments of a Windy *Three***

*for*  
*violin*

Ion Marmarinos



**Dance Fragments of a Windy Three**  
2015

Violin

Duration: ca. 5.30 minutes

Original recording by Caroline Balding, King's College London, UK, 2016.

# Dance Fragments of a Windy Three

## Violin

Ion Marmorinos

### Andante

♩ = 60  
molto espr.

ricochet  
while  
in  
gliss.

Musical notation for the first system of 'Andante'. It features a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music begins with a forte dynamic (sfz) and a piano dynamic (pp). It includes glissando markings (gl.) and a ricochet effect. The system concludes with a forte dynamic (f) and a triplet of eighth notes.

### meno mosso

(Tempo II)

♩ = 40

Musical notation for the second system of 'meno mosso'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes a triplet of eighth notes, a glissando marking (gl.), and a 7:6 ratio. Dynamics range from piano (pp) to forte (f). The system ends with a 7:4 ratio.

Musical notation for the third system of 'meno mosso'. It features a treble clef, a key signature of one sharp (F#), and a 16/16 time signature. The music includes pizzicato (pizz.) and arco markings, as well as a con legno section. Dynamics range from piano (pp) to mezzo-piano (mp). The system ends with a 16/16 time signature.

### più mosso

(Tempo III)

♩ = 70

behind  
the  
bridge  
sul G

pizz.  
with  
nail

Musical notation for the fourth system of 'più mosso'. It features a treble clef, a key signature of one sharp (F#), and a 16/16 time signature. The music includes con legno, arco, and pizzicato markings. Dynamics range from piano (p) to forte (f) and sfz. The system ends with a 16/16 time signature.

### meno mosso

(Tempo II)

Rit. poco a poco  
slow down arp.

pizz.

molto espr.  
arco

Musical notation for the fifth system of 'meno mosso'. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music includes Arpeggio (Arp.), sul E (alternate), and Rit. poco a poco markings. Dynamics range from sfz to piano (p). The system ends with a 3/4 time signature.

Dance Fragments of a Windy Three

Rit. poco a poco a tempo II con legno ord. pizz. **Tempo I** arco molto espr.

*ad. lib.* con anima

**più mosso** (Tempo III) sul tasto

ord. **Tempo I**

con anima

**meno mosso** (Tempo II) pizz. while in gliss. pizz.





## Dance Fragments of a Windy Three

*più mosso*  
(Tempo III)

sul D

Arp.

sul E  
(alternate)

*ad. lib.*  
molto espr.

104

*ff* > *pp* *fff*

109

con legno

7:6

ord.

7:4

*sfz*

*ppp*

sul tasto

111

molto espr.

ord.

*sfz*

pizz.

arco

*gl.*

morendo *ff*

8<sup>va</sup>

behind  
the  
bridge  
sul G

The musical score is written on a single staff in treble clef. It begins at measure 104 with a tempo marking of 'più mosso (Tempo III)'. The music features a series of chords and arpeggios, with specific instructions for playing 'sul D', 'Arp.', 'sul E (alternate)', and 'sul G'. The dynamics range from fortissimo (ff) to pianissimo (ppp). The score includes various performance techniques such as 'con legno' (with wood), 'ord.' (order), 'pizz.' (pizzicato), and 'arco' (arco). There are also markings for 'gl.' (glissando) and 'sul tasto' (sul tasto). The piece concludes with a 'morendo' (diminuendo) and a final fortissimo (ff) dynamic. A performance instruction 'behind the bridge sul G' is located at the bottom right of the page.

# SACRETUM

*for*

*vocal ensemble*

Ion Marmarinos

## **Secretum**

2017

Vocal Ensemble

Two sopranos and two mezzos

Unpublished text

Duration: ca. 7.30 minutes

Supported by Science Gallery London and King's College London  
in terms of the 2017 *Blood Series* Festival in London.

Original recording by

EXAUDI vocal ensemble, conducted by James Weeks, London, UK, 2017.

Recording used at the exhibition in combination with 3D art installation.

Winner at the 2019 Ablaze Records international competition  
of New Choral Voices Series CD, Vol. 4.

Second recording

by Coro Volante, conducted by Brett Scott, Cincinnati, Ohio, USA, 2020.



# SACRETUM

Text by

**Audrey Ardern - Jones, OBE**

Text was set and adjusted freely

*Shame and guilt and clots and pains  
Tears and hurt and fear and stains*

*Coils and caps and apps and pills  
Love and sex and fun and thrills*

*Liberation and salvation  
menstruation and damnation*

*No babies no babies no babies  
No worries no worries no worries*

*And yet and yet and yet  
And yet and yet and yet*

*Go home to your mother's womb  
To the days of shed eggs  
To the days of timings  
To the days of thermometers*

*Take away the stigma  
Take away the curse  
Take away my moods  
Take away my inhibitions*

*Go home now to celebrate day  
Take up the morning pill  
Take up the night pill  
Take up nights for night's sake*

*Count in the caps and the apps  
Count up the pills and the coils  
Count up freedom and sex  
Count up no babies no babies*

*Evolution*

*dates, timings – the sounds of clocks, tick tack  
seconds ticking, minutes passing, hours in days;  
rhythms of a blood river, eggs floating inside oceans  
pains of ovulation, mood swings like tempests  
breaths of desire, longing, wanting, waiting,  
sex, real love*

*the coil, the cap, the condom, the sixties pill,  
freedom, exaltation, spontaneity, loose winds blowing;  
Humane Vitae – dignity, silence, brick walls in confession,  
cervical cancers, thrombosis; back tracks in new apps,  
women counting, watches with timings, Woman's Calendar, Period Pace and Glow.*

*A river  
a daughter of Eve  
ancient and female  
bright as the red edge of the sun  
for some it comes each month  
for some it changes course*

*Take away stigma  
Take away the curse  
Take away my moods*

*Coils and pills and caps  
and new age apps  
liberation and celebration*

# SACRETUM

Audrey Ardern - Jones

**Andante**

Ion Marmarinos

**Soprano**  $\text{♩} = 65$

stig - ma stig ma stig stig stig

**Soprano**

and fear and clots and fear and caps

**Mezzo-soprano**

stig - ma stig - ma stig - ma stig - ma stig - ma stig stig - ma ma

**Mezzo-soprano**

and fear and fear and clots and caps

**S.**

stig stig ah ah ah ah ah yet yet yet yet yet pain shame ah ah

*molto espr.*

**S.**

A ri - - ver a daugh - (ter)

**M-S.**

ma ma ah ah ah ah and stig - ma stig ah ah ah

**M-S.**

and and and yet pain shame ah

7 *f sub.* *p sub.* *p*

S. ah ah ah ah ah stig - ma ah ah ah ah ah

S. *mf*  
ter of Eve an - cient and fe - male

M-S. *p* *p*  
ah ah ah ah ah ah no ba - (bies)

M-S. *f sub.* *p*  
ah ah ah and yet ah ah ah ah ah ah ah ah



10 *p* *p* *f*

S. ah ah ah ah ah ah ah ah no ba-bies and clots

S. *mf* *p* *f*  
bright as the red edge of the sun no wor-ries and clots

M-S. *p* *f*  
bies ba-bies ah love and sex no ba-bies and clots

M-S. *p* *f*  
ah ah ah ah ah ah no wor-ries and clots

3

13

S. *p* *mf* *p*  
and fun and guilt tick tack

S. *mf espr.* *mf espr.*  
for some\_ it comes each month\_ for some\_ it chang - es course\_

M-S. *p* *mf*  
love and sex and fun and

M-S. *p* *mf*  
and pain and guilt



17

S. *sub.* *f* *f* *p* *p*  
tick tack tick tack and yet ah ah ah love\_\_\_\_\_

S. *p* *f* *f* *p*  
\_ tick and yet ah a- wai-ting long

M-S. *p* *f* *f* *p*  
shame and guilt and clots and ah a- wai-ting long - ing ah\_

M-S. *p* *f* *f* *p*  
tick tack tick tack and ah a wait-ing long - ing want-ing long - ing ah\_







7 36

S. *f* *p* *p*  
 the six - ties pill thrill watch - es tick tick

S. *f* *p* *f* *p* *poco* *f*  
 want - ing re - al love Hu - ma - nae.

M-S. *f* *p* *f* *p* *poco* *f*  
 - mings want - ing re - al love Hu - ma - nae

M-S. *f* *p* *f* *p* *poco* *f*  
 - mings want - ing re - al love Hu - ma - nae



**più mosso**

♩ = 80

40

S. *p* *f* *p* *sub.* *f*  
 the sound of clocks and pills and fear yet

S. *p* *mf* *p* *sub.* *sfz*  
 Vi - tae ba - bies ba - bies fear yet

M-S. *p* *p* *sub.* *f*  
 Vi - tae and apps and tear and pills and fear yet

M-S. *p* *p* *f*  
 Vi - tae fear and yet



**meno mosso**  $\text{♩} = 60$  **più mosso**  $\text{♩} = 80$  8

S. *p* Float-ing in - side oh *mp* long - ing wait - ing want - ing

M-S. *p* Float-ing in - side o-ceans *p* tick tack tick tack tick tack tick tack tick tack *f*

M-S. tick tack tick tack tick tack tick tack tick



**meno mosso**  $\text{♩} = 60$  **più mosso**  $\text{♩} = 80$

S. *p* pain\_\_\_ of o - vu - la - tion *p* ba-bies wor-ries ba-bies

S. *p* pain\_\_\_ of o - vu - la - tion *mp* clots tears\_\_\_ fear shame

M-S. *mp* and clots tears\_\_\_ fear shame

M-S. *p* ba-bies ba-bies wor-ries ba-bies

**meno mosso**

♩ = 60

50

S. *p* *f* *p espr.* *f* *p*  
 ba - bies wor-ries tick tick tack tick brick walls in con - fes - (sion)

S. *f* *p*  
 stain moods sex brick re - (al)

M-S. *f*  
 stain moods sex brick

M-S. *f sub.*  
 ba-bies wor-ries tick tick tack tick brick



**più mosso**

♩ = 80

54

S. *p* *f* *p* *f sub.* *p* *f* *p* *f* *p*  
 sion ah wor-ries ba-bies ba long - ing take a-way a wait - (ing)

S. *p* *f* *p* *f sub.* *p* *f*  
 - al love ba - bies wor-ries ba-bies ba-bies take a-way a- way

M-S. *f* *p* *f* *p* *f* *p*  
 ah ah ah ah ah take a-way a-way wait - (ing)

M-S. *p* *f* *p* *f sub.* *p* *f* *p* *f*  
 love wor-ries ba-bies ba long - ing take a-way a-way

meno mosso

♩ = 45

10

58 *f* *p* *f* *p < f* *f p f p*

S. - ing ah ah love month sex apps fun caps

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

S. a wait - - ing blood and and and and and

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

M-S. ing a wait - - ing pe - riod fun caps yet shame

*f* *p* *f* *p < f p* *f p*

M-S. ah ah love month pe - riod and and shame



62 *p* *mf* *p* *f* *whisper* *f* *p* *gliss. gliss.*

S. *sung erotically and sensually*  
guilt clots guilt clock and pace and yet ah ah ah ah breaths\_

*p* *mf* *p*

S. and and and and and and and yet and yet for some

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

M-S. and and and and pace glow ah ah

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

M-S. guilt clock and pace glow and yet ah ah

11

66 *gliss.* *p* *mf* *p* *gliss.*

S. re-al love a ri - ver

S. it comes each month for some\_ it chang - es course a daugh-ter of

M-S.

M-S.



71 *gliss.* *pp* *< sfz* *pp* *mf* *p* *p* *gliss.* *gliss.*

S. an - cient and fe- male\_ a daugh - ter of Eve\_ for

S. Eve\_ an - cient and fe- male bright\_ sex of\_ tears\_ and hurt and fear

M-S.

M-S.

75 *mf* *p* < *mf* > *p* **cresc.** *p* *mf* 12

S. *gliss.* some it comes each month of Eve

S. *p* *f* *p* **cresc.** li - be - ra - tion for some it comes each month for some

M-S. *sung mp cresc.* take a-way my

M-S. *sung sfz mp ff* yet take a - way my moods



**più mosso**  
♩ = 65

78 *ff* *p* *p* *p*

S. way the the clots the caps ah ah ah ah ah ah ah

S. *(cresc.) ff p* it chan ges course the blood the fun

M-S. *(cresc.) ff f mf p* stig - ma take the the curse the pill the clock the date ah ah ah ah ah the

M-S. *p ff mf p* chan-ges course the guilt the

13 80

S. *p* ah ah ah ah *f* *sub. p* ah ah ah ah *p f sub.* ah ah ah *p* ah ah *f* ah ah ah ah ah ah ah ah

S. *p* ah ah ah ah *f* *sub. p* ah ah ah ah *p* ah ah *f* ah ah ah ah ah ah ah ah

M-S. days of ah ah ah ti - - - -

M-S. days of ti - - - -



83

S. *f* ah ah ah ah breaths ah *f* ah ah ah oh wan-ting re - al *p* love\_\_\_\_\_ *f* *sub. p* love

S. *p* the count-ing of breaths *sfz* ah ah ah ah oh *f* love\_\_\_\_\_ *p* love

M-S. mings breaths ah ah ah ah oh *f* love\_\_\_\_\_ *p* love

M-S. mings ah ah ah ah *f* love\_\_\_\_\_ *p* love

88

S. *mf* *p* *f* *p* *p* *f* *sub.* *whisper*  
 pe - ri - od pace and glow Hu - ma - nae Vi - tae <sup>14</sup>  
*mp*

S. *p* *sub.* *mf* *p* *f* *p* *p* *f* *whisper*  
 — love — pe - ri - od pace and glow Hu - ma - nae Vi - tae <sup>14</sup>  
*mp*

M-S. *mf* *p* *f* *p* *p* *f* *whisper*  
 — pe - ri - od pace and glow Hu - ma - nae Vi - tae <sup>14</sup>  
*mp*

M-S. *mf* *p* *f* *p* *p* *f* *whisper*  
 — pe - ri - od pace and glow Hu - ma - nae Vi - tae <sup>14</sup>  
*mp*

Detailed description: This is a musical score for four vocal parts: Soprano (S.), Soprano (S.), M-Soprano (M-S.), and M-Soprano (M-S.). The score is in 3/4 time and consists of 14 measures. The lyrics are: 'pe - ri - od pace and glow Hu - ma - nae Vi - tae'. The first two parts have an additional lyric 'love' under the first measure. Dynamic markings include *mf*, *p*, *f*, *sub.*, *whisper*, and *mp*. The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff starts at measure 88. The lyrics are aligned with the notes on each staff.

# **The Horses**

for

*Soprano and Piano*

**Ion Marmarinos**



**The Horses**

2016 - 2017

Soprano

Piano

Duration: ca. 9.30 minutes

Premiered by Philippa Boyle and Clare Simmonds

27 March 2018, St. James Church, London, UK.

Additional performances by

Camille Le Bail and Simon Carrey, 9 May 2018, Salle Cortot, Paris. France.

Fanie Antonelou and Apostolos Palios, 16 February 2019, Kalamata Philharmonic Hall, Greece.

Original recording by

Harriet Burns and Horacio Lopez Redondo, Rosslyn Hill Chapel, London, UK, 2017.

## The Horses

Ted Hughes

I climbed through woods in the hour-before dawn dark.  
Evil air, a frost-making stillness,

Not a leaf, not a bird-  
A world cast in frost. I came out above the wood

Where my breath left tortuous statues in the iron light.  
But the valleys were draining the darkness

Till the moorline - blackening dregs of the brightening grey-  
Halved the sky ahead. And I saw the horses:

Huge in the dense grey - ten together -  
Megalithic-still. They breathed, making no move,

With draped manes and tilted hind-hooves,  
making no sound.

I passed: not one snorted or jerked its head.  
Grey silent fragments

Of grey silent world.

I listened in emptiness on the moor-ridge.  
The curlew's tear turned its edge on the silence.

Slowly detail leafed from the darkness. Then the sun  
Orange, red, red erupted

Silently, and splitting to its core tore and flung cloud,  
Shook the gulf open, showed blue,

And the big planets hanging-  
I turned

Stumbling in the fever of a dream, down towards  
The dark woods, from the kindling tops,

And came to the horses.  
There, still they stood,  
But now steaming and glistening under the flow of light,

Their draped stone manes, their tilted hind-hooves  
Stirring under a thaw while all around them

The frost showed its fires. But still they made no sound.  
Not one snorted or stamped.

Their hung heads patient as the horizons,  
High over valleys, in the red levelling rays-

In din of the crowded streets, going among the years, the faces,  
May I still meet my memory in so lonely a place

Between the streams and the red clouds, hearing curlews,  
Hearing the horizons endure.

# The Horses

Ted Hughes

*Molto Espres.  
Rubato*  
(♩ = 80)  
**Andante**  
legato *p*

Ion Marmarinos

♩ = 140

Soprano

8<sup>va</sup>

*ff*

loco

*ff* *pp*

*ped.* \*

I climbed through woods in the hour be-fore dawn dark.

6

Spr.

*p*

spoken  
whisper

sung  
*f*

E - vil air a frost ma - king still - ness, Not a leaf not

8<sup>va</sup>

*pp* *sfz*

*ped.* \*

11

Spr.

*pp* *pp* *mf*

a bird A world cast in frost. I came out a - bove the wood

*pp*

*ped.* \*

16

Spr.

*sfz* *f*

Where my breath left tor-tu-ous sta - tues in the i - ron light. But the val - leys

*pp* *sfz*

*ped.* \*

♩ = 90  
a tempo

21

Spr. *pp* *mp* *pp* *pp cresc.* 2

were drai - ning the dark - ness Till the moor - line bla - cke - ning dregs

Pno. *pp* *poco* *pp* *pp*

*Ped.* \* *Ped.* \*

26

Spr. *(cresc.)* *f* *mf*

of the bright' - ning grey Halved the sky

Pno. *cresc.* *f mf cresc.*

*(senza Ped.)* *Ped.*

29

Spr. *ff* *mf*

a - head. And I saw the hor - ses: Huge

Pno. *(cresc.)* *norm. arp.* *norm. arp.* *loco*

*(Ped.)* *ff* *(loco)* *(loco)* *mf* *(senza Ped.)*

\* *Ped.* \* *Ped.* \*

32

Spr. *senza vib.*

in the dense grey. Ten to - ge - ther Me - ga - li - thic still.

Pno. *pp mp* *loco mp*

3

37

*molto vib.*  
*p* *sfz* *pp* *senza vib.* *ord.*  
*p*

Spr. They \_\_\_\_\_ breathed \_\_\_\_\_ ma - king no move \_\_\_\_\_ With \_\_\_\_\_ draped manes

Pno. *f* *mp* *sfz* *loco* *pp* *ppp* *p*

*loco* *8<sup>va</sup>* *u.c.* *tre corde*

42

*poco.* *pp* *senza vib.* *ord.*  
*pp*

Spr. and til - ted hind hooves, Ma - king no sound \_\_\_\_\_ I passed:

Pno. *dim.* *ppp* *pp* *loco* *u.c.* *(loco)*

47

*meno mosso*  
*♩ = 80*  
*mp*

Spr. \_\_\_\_\_ not \_\_\_\_\_ one \_\_\_\_\_ snor - ted or jerked its \_\_\_\_\_ head. Grey \_\_\_\_\_ si - lent

Pno. *pp* *loco* *pp* *u.c.* *Ped.*

52

*poco rit.* *senza vib.* *pp* *ord.*  
*mp*

Spr. frag - ments of grey \_\_\_\_\_ si - lent \_\_\_\_\_ world. I \_\_\_\_\_ li - stened

Pno. *pp* *(Ped.)* *\** *Ped.* *\**

56 *senza vib.* *ord.* *f*

Spr. in em - - pti - ness on the moor - ridge. The cur - lew's tear

Pno. *pp* < *mp* *p* *3* *3*

*Ped.* \* *Ped.* \* *Ped.*

61 *mp* *pp* *p*

Spr. turned its edge on the si - lence. Slow - ly de - tail - leafed

Pno. *pp* *ppp* *pp* *loco* *loco* *Ped.*

\* *loco* \*

66 *a tempo* ♩ = 90

Spr. from the dark - ness.

Pno. *pp* *legato*

70

Spr.

Pno.

74 *f*

Spr. Then the sun O - range, red, red e - rup - ted

Pno. *f*

78 *pp cresc.*

Spr. Si - lent - ly, and split - ting to its core \_\_\_\_\_ tore and flung

Pno. *pp cresc.*

82 *ff* *ppp* *sfz* *rit.* *poco a poco* *f* *mp dim.*

Spr. cloud \_\_\_\_\_ Shook \_\_\_\_\_ the gulf o - pen, showed \_\_\_\_\_ blue, And the

Pno. *ff* *pp* *molto vib.* *trémolo ad lib.* *8va* *sfz* *p* *(loco)*

87 *(dim.)* *gliss.* *pp* *mp* *accel. poco a poco* *pp* *mp* *♩ = 60* *♩ = 80*

Spr. big pla - nets han - ging I \_\_\_\_\_ turned Stum - bling in \_\_\_\_\_

Pno. *ppp* *mp* *8va* *8va*

*Red. loco u.c.* \* *Red. loco u.c.*

92 *poco* *mp* *pp*

Spr. the fe - - - - ver of a dream

Pno. (8) *loco* *p* *mf* \*

(loco)  
(Ped.)

95 *p* *p*

Spr. down to - wards The dark woods, from the

Pno. *pp*

*p*  
tre corde  
(senza Ped.)

99 *ff* *pp* *a tempo* *f*

Spr. kind - ling tops And came to the hor - (ses)

Pno. *ff* *f* *3* *3* *3* *3* *8va norm. arp.* *norm. arp.* *(loco)* *(loco)* *Ped.* \*

*a tempo*

103 *sfz* *p* *mf*

Spr. ses There, still they stood But now stea - ming

Pno. *loco* *legato* *mf* *f* \*



7 107

Spr. and gli - - - st'ring the flow

Pno.

**meno mosso**  
♩ = 80

109

Spr. of light,

Pno. *f* *pp* (loco) *molto espres. loco*

*Ped.* \* *Ped.*

**a tempo**  
♩ = 90

116

Spr. Their draped stone manes, their tilted hind hooves Stir-ring un-der

Pno. *mp* *pp* *pp* *poco* *molto rit. very hauntingly pp*

*(Ped.)* \* *u.c.* *Ped.* *u.c.* \*

**Rubato**

123

Spr. a thaw while all a-round them

Pno. *pp* *pp* *f*

*Ped.* *u.c.* \* *Ped.* \* *p* *Ped.* *tres corde*

**a tempo**

♩ = 90

129 *ff* *pp* senza vib. ord.

Spr. The frost showed its fires. But still they made no sound. Not one snor - ted or stamped

Pno. *ffz* *ppp* *sfz* *ppp* *loco* *u.c.*

136 *mf* *accel. poco a poco* *a tempo*

Spr. Their hung heads

Pno. *ppp* *legato* *mp* *u.c.* *tre corde*

140 *pp* *mf*

Spr. pa - tient as the ho - ri - zons, High o - - (ver)

Pno. *pp* *mf*

144 *mf* *ff* *pp*

Spr. ver val - leys in the red le - vel - ling rays In din of

Pno. *mf* *ff* *pp* *loco*

9 148

Spr. *pp* *f*  
 the crow - ded streets, go - ing a - mong the years,

Pno. *loco* *pp*

152

Spr. *f* *f* *f*  
 the fa - ces, May I still meet my me - mo - (ry)

Pno. *loco* *ff* *sfz* *sffz* *f*

156

Spr. *mf* *ppp* *mp* *cresc.*  
 ry in so lone - ly a place. be - tween the streams and

Pno. *mf* *pp* *ff* *mp cresc.*

*rit. poco a poco* *a tempo* ♩ = 90

*Red.* *8va* \*

162

Spr. *f* *pp*  
 the red clouds. Hea - ring cur - lews, Hea - ring the ho - ri - zons en - dure

Pno. *(cresc.)* *f cresc.* *fff*

*rit. poco a poco* ♩ = 80 *senza vib. with exhaustion and monotonously*

# **Le Chemin Qui Brille**

*pour*

*ensemble de chambre*

**Ion Marmarinos**

## **Le Chemin Qui Brille** 2018

Flûte  
Clarinete  
Piano  
Violon  
Alto  
Violoncelle

La partition est notée en sons réels

Durée: 8 minutes

Création mondiale par The Phoenix Ensemble  
Dirigée par Roman Kreslenko  
18 juillet 2018, Lviv Philharmonic Hall, Lviv, Ukraine.

Enregistrement original par L'Ensemble Alternance, Salle Cortot, Paris, 2018.  
Enregistrements ultérieurs:  
Rowland Sutherland, Stuart King, Mary Dullea, Patrick Dawkins, Rose Redgrave, Clare O'Connell,  
dirigée par Darragh Morgan, Église Sainte Marie Madeleine, Londres, Royaume-Uni, 2018.

Lauréat à l'édition 2019 du concours international RMN Chamber Music Recordings, Londres, Royaume Uni.  
Sélection officielle à la finale à l'édition 2018 de Kaleidoscope concours international, Californie, États - Unis.  
Sélection officielle à la finale à l'édition 2018 du concours international de composition Bruno Maderna, Lviv, Ukraine.  
Sélection honorifique à l'édition 2018 du concours international de composition Matan Givoli, Tel Aviv, Israël.

# Le Chemin Qui Brille

Ion Marnariños

1

*animé et avec exploration*

$\text{♩} = 70$

The musical score is for the piece "Le Chemin Qui Brille" by Ion Marnariños. It is in 4/4 time with a tempo of quarter note = 70. The score is for a full orchestra, including Flute, Clarinet in Bb, Piano, Violin, Viola, and Violoncello. The Flute and Clarinet in Bb parts feature melodic lines with accents and dynamic markings such as *sfz* and *p*. The Piano part provides harmonic support with chords and a *legato* section. The Violin, Viola, and Violoncello parts are marked *pizz.* and *sfz*. The score includes various performance instructions like *legato*, *loco*, and *sfz*.

**meno mosso**

$\text{♩} = 60$

Fl.  $\text{poco}$   $p$   $f$   $p$

Cl.  $p$   $poco$   $pp$   $p$

**a tempo**

$\text{♩} = 70$

Fl.  $p$

Cl.  $p$

Pno.  $p$

Pno.  $p$   $8^{\text{va}}$   $legato$   $laco$   $Reb$

\*

Vln.  $stl D$   $arco$   $pp$   $pp$

Vln.  $stl C$   $arco$   $pp$   $pp$

Vla.  $pp$   $pp$   $pp$   $pp$

Vc.  $p$   $f > pp$







**meno mosso**

$\text{♩} = 60$

The musical score is arranged in a system with six staves. From top to bottom, the staves are for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Starts with a dynamic of *f* and a *15* marking. It features a melodic line with slurs and accents, ending with a *pp* dynamic.
- Clarinet (Cl.):** Features a melodic line with a *dim* (diminuendo) marking and a *f* dynamic. It includes a triplet of eighth notes and ends with a *pp* dynamic.
- Piano (Pno.):** Features a melodic line with a *f* dynamic, a triplet of eighth notes, and a *p* dynamic. A note is marked *senza Ped \** (without pedal).
- Violin (Vln.):** Features a melodic line with a *d* dynamic, a slur, and a *sul E* marking. It includes a triplet of eighth notes.
- Viola (Vla.):** Features a melodic line with a *mf* dynamic, a slur, and a *sul A* marking. It includes a triplet of eighth notes.
- Violoncello (Vc.):** Features a melodic line with a *pp* dynamic, a slur, and a *sul D* marking. It includes a triplet of eighth notes.

The score includes various musical notations such as slurs, accents, and dynamic markings (*f*, *pp*, *mf*, *d*, *dim*, *espress.*) to guide the performer's interpretation.





8

**a tempo**  
♩ = 70

**meno mosso**  
♩ = 55

Fl. 27

Cl.

Pno.

Vln.

Vla.

Vc.

*gliss.*

*mf*

*pp*

*ord.*

*8<sup>va</sup>*

*pp*

*u.c.*

*legato*

*f*

*loco*

*8<sup>va</sup>*

*mes corde*

*Re*

*mp*

*f*

*du*

*d*

*poco*

*molto espress.*

*p*

*3 cant.*

*3*

30

Fl. *p* *gliss.* *pp*

Cl. *ppp* *poco* *p* *poco* *pp* *gliss.*

Pno. *espress.* *loco* *mf* *p cant.* *3* *pp* *poco* *pp* *8<sup>va</sup>* *T.C.* *senza Ped.* *pp* *gliss.*

Vln. *stl A* *gliss.* *pp* *pizz.* *p* *pizz.* *pp* *stl A arco* *gliss.*

Vla. *pizz.* *p* *ord. arco* *espress.* *pizz.* *pp* *arco* *stl C* *gliss.*

Vc. *p* *pizz.* *p* *pizz.*

















poco rit. . . . . a tempo  $\text{♩} = 65$

Fl. *61*  
*sfz p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*  
*pp cresc.* *ff* *p*

Cl.  
*mf* *sfz* *ff* *mf* *p*

Pno.  
*sfz* *p* *mf* *sfz* *sfz* *pp* *uc.*  
*arco (ord.)* *sul E* *loco* *Re0* *Re0* *Re0* *Re0* *Re0*

Vln.  
*sfz* *p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*  
*pizz.* *arco (ord.)* *sul A* *glissandi* *loco* *sul D* *sul A* *molto espress.*  
*mf cant.*

Vla.  
*sfz p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*  
*pizz.* *arco (ord.)* *sul A* *glissandi* *loco* *sul D* *sul G* *pp cresc.* *ff* *pp* *sul C*

Vc.  
*p* *ord.* *sul pont.* *pp cresc.* *ff* *pp*

poco rit. . . . . a tempo  $\text{♩} = 65$

Fl. *mf* *sfz* *p* *f* *sfz* *pp* *du*

Cl. *p* *sfz* *f* *sfz* *mf* *molto espress.* *f cant.*

Pno. *mf* *res. crude*

Vln. *pp* *sfz* *arco* *sfz*

Vla. *pp* *sfz* *arco* *sfz*

Vc. *pp* *sfz*

*gliss.* *poco*

*sfz* *3*

*arco*

*res. crude*







Fl. 79

Fl. 1: *mf*, *p*, *f*, *gliss.*, *poco*, *3*

Cl.: *p*, *f*, *gliss.*, *poco*, *3*

Pro.

Pro.: *p*, *mf*, *(a.c.)*, *tres corde*, *3*

Vln.

Vln.: *sul D*, *poco vib.*, *mf*, *gliss.*, *3*, *sul G*

Vla.

Vla.: *=sfz*, *sul D*, *mf*, *gliss.*, *3*, *vib.*

Vc.

Vc.: *pp*, *mf*, *gliss.*, *3*, *sul D*

**meno mosso**  
♩ = 40

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

The musical score consists of six staves: Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Flute (Fl.):** Measures 83-85. Dynamics: *mp*, *ff*, *pp*. Articulations: *gliss.* (multiple).
- Clarinet (Cl.):** Measures 83-85. Dynamics: *mp*, *ff*, *pp*. Articulations: *gliss.* (multiple).
- Piano (Pno.):** Measures 83-85. Dynamics: *p*, *mf*, *p*, *ppp*. Articulations: *gliss.* (multiple). Performance instructions: *senza sord.*, *senza Ped.*, *loco*. Fingerings: 10, 8, 10, 5, 7.
- Violin (Vln.):** Measures 83-85. Dynamics: *mp*, *ff*, *ppp*. Performance instructions: *molto espress.*, *senza sord.*, *glissandi sul pont.*. Fingerings: 3, 8, 3.
- Viola (Vla.):** Measures 83-85. Dynamics: *pp*, *mf*, *pp*. Performance instructions: *sul A (naturale)*, *sul A*, *sul D*.
- Violoncello (Vc.):** Measures 83-85. Dynamics: *pp*, *ppp*. Performance instructions: *sul A*, *sul D*.

88

Fl. *dd*

Cl. *dd*

*ppoco*

*d*

*ppoco*

23

Pro.

*legato*

8va

10

10

10

*loco*

(2Bb)

Vin.

*ppp*

*glissandi*  
*sul pont.*

6

Via.

*pp*

*gliss.*

*ppoco*

Vc.

*mf*

*molto espress.*  
*ord.*

\*

24 91

Fl.

Cl.

Pno.

Vln.

Vla.

Vc.

*p*

*ppp*

*p*

*ppp*

*sffz*

*pp*

*8va*

*loco*

*f*

*appuyez sur  
cluster sans son*

*Soft.  
920*

*tr.c.*

# **Traces Sur L' Eau**

*for*

*chamber ensemble*

**Ion Marmarinos**

**Traces Sur L' Eau**  
2018

Flute (doubling with piccolo)  
Soprano saxophone  
Violin  
Cello

Score in C

Duration: ca. 8 minutes

Commissioned by the soundSCAPE festival.

Premiered by the Veritix Sonora Ensemble  
15 July 2018, Bruno Maderna Conservatorio, Cesena, Italy.

Additional performances by  
Veritix Sonora, 16 July 2018, Teatro Comunale di Bologna, Italy.

# Traces Sur L' Eau

*espressivo e con continuità*

$\text{♩} = 70$

Ion Marnariotis

1

**a tempo**

$\text{♩} = 70$

**ad. lib** (violin)

Musical score for Flute, Soprano Saxophone, Violin, and Violoncello. The Flute part begins with a *ff* dynamic and a triplet of eighth notes. The Soprano Saxophone part features a triplet of eighth notes with a *f* dynamic. The Violin part has a triplet of eighth notes with a *f* dynamic. The Violoncello part has a triplet of eighth notes with a *pp* dynamic. The score includes various dynamics such as *pp*, *f*, *ppp*, and *p cant.*, along with performance instructions like *espress.* and *ad. lib*.

Musical score for Flute, Soprano Saxophone, Violin, and Viola. The Flute part starts with a triplet of eighth notes and a *pp* dynamic. The Soprano Saxophone part has a triplet of eighth notes with a *ff* dynamic. The Violin part features a triplet of eighth notes with a *p* dynamic. The Viola part has a triplet of eighth notes with a *pp* dynamic. The score includes various dynamics such as *pp*, *ff*, *f*, *mp*, *mf*, *fz*, and *sfz*, along with performance instructions like *rit.*, *stacc.*, and *poco*.

















89

Picc. *f* *pppp* *f* *pp* *espress.*

Sop. Sax. *pp*

Vln. *ff* *pppp*

Vc. *ff* *pppp*

**a tempo**  $\text{♩} = 70$

95

Picc. *f* *pppp* *f* *pp* *gliss.*

Sop. Sax. *pp* *pppp* *f* *pp* *gliss.*

Vln. *pp* *gliss.* *pp* *gliss.*

Vc. *ff* *pppp* *gliss.*

**meno mosso**  $\text{♩} = 55$

*sond. sul A*

*sond. sul C poco vib.*





# **Roses Et Papillons**

*for*

*mezzo - soprano*

*and*

*orchestra*

Ion Marmarinos

**Roses Et Papillons**

2018

for orchestra and mezzo - soprano

1 piccolo  
1 flute  
1 oboe  
1 English horn  
1 B flat clarinet  
1 E flat clarinet  
1 bassoon

1 horn in F  
1 C trumpet  
1 trombone  
1 tuba

Percussion - 1 player:

bass drum  
triangle  
vibraphone  
chimes

1 harp

1 mezzo - soprano

1st violins: 6  
2nd violins: 4  
violas: 4  
cellos: 4  
double basses: 2

Score in C

Duration: ca. 9 minutes

# Roses et Papillons

Victor Hugo

Roses et papillons, la tombe nous rassemble  
Tôt ou tard.  
Pourquoi l'attendre, dis? Veux-tu pas vivre ensemble  
Quelque part?

Quelque part dans les airs, si c' est là que se berce  
Ton essor!  
Aux champs, si c' est aux champs que ton calice verse  
Son trésor!

Où tu voudras! Qu' importe! Oui, que tu sois haleine  
Ou couleur,  
Papillon rayonnant; corolle à demi pleine,  
Aile ou fleur!

Vivre ensemble, d' abord! C' est le bien nécessaire  
Et réél!  
Après on peut choisir au hasard, ou la terre  
Ou le ciel!



9 2

Picc. *mf* *gliss.* *pp* *pp* *pp* *pp*

Fl. *pp* *pp* *poco* *pp* *poco* *pp*

Ob. *mf* *poco* *pp* *poco* *pp* *poco* *pp*

Eng. Hn. *p* *poco* *pp* *poco* *pp* *poco* *pp*

E♭ Cl. *ppp* *mp* *pp* *poco* *pp* *poco* *pp*

Cl. *pp* *p* *mf* *pp* *poco* *pp* *poco* *pp*

Bsn. *mp* *pp* *poco* *pp* *poco* *pp*

Hn. *pp* *mp* *pp* *mf* *p* *poco* *p cant.*

C Tpt. *p* *poco* *ppp* *pp* *p* *poco* *pp*

Tbn. *pp* *mp* *pp* *mf* *p cant.*

Tba. *mp* *pp* *sond. sempre* *mp* *pp*

Tri. *mf* *pp*

Percussion *pp* *pp* *Bass drum*

Vib.

Hp. *mp* *poco* *sim.*

M.S.

Vln. I *arco* *pp* *arco non vib.* *poco* *pp*

Vln. II *pizz.* *pp* *arco non vib.* *poco* *pp*

Vla. *pp* *arco non vib.* *poco* *pp* *poco* *pp*

Vc. *pp* *arco non vib.* *poco* *pp* *poco* *pp*

Db. *pp* *sond. arco non vib.* *poco* *pp* *poco* *pp*

3 16

Picc. *pp* *f* *p* *f*

Fl. *poco* *pp* *pp* *mp* *pp* *ff*

Ob. *poco* *pp* *f*

Eng. Hn. *poco* *mp* *ff*

E♭ Cl. *ppp* *mp*

Cl. *pp* *ff*

Bsn. *poco*

Hn. *f* *pp* *pp* *f*

C Tpt. *poco* *pp* *f*

Tbn. *f*

Tba.

Perc.

Vib. *mp* *ff*

Hrp. *mp* *f* *D<sub>3</sub>*

M.S. *molto espress.* *pp* *f* *mf* *pp*  
Roses et pa... pil - lons

Vln. I *ppp* *ff* *ppp*

Vln. II *poco* *ppp* *ff* *ppp*

Vla. *poco* *solo ord.* *p* *ff*

Vc. *poco* *solo ord.* *p* *ff*

Db. *poco* *ord.* *ppp*

23

Picc. *mf* *pp* *p* *p*  
 Fl. *pp* *f* *ppp* *pp* *pp*  
 Ob. *pp* *pp*  
 Eng. Hn. *pp*  
 Eb Cl. *p* *pp*  
 Cl. *mp* *ppp* *pp*  
 Bsn. *pp*  
 Hn. *pp*  
 C Tpt. *p*  
 Tbn. *pp* *sfz*  
 Tba. *pp* *sfz*  
 Perc. Bass drum *mf* Triangle *mp* Percussion  
 Vib. *mp*  
 Hp. *p* *p* *p*  
 M.S. *mf* *p* *f* *p* *mp*  
 la tombe nous re- as - semb - le. Tôt ou...  
 Vln. I *f* *ppp* *mp* *pp* *poco* *pp* *sfz* *pizz.*  
 Vln. II *f* *ppp* *mp* *pp* *poco* *pp* *sfz* *pizz.*  
 Vla. *pizz.* *sfz* *arco* *ord.* *pp* *poco* *pp* *sfz* *pizz.*  
 Vc. *pizz.* *sfz* *p* *p* *sfz* *pizz.*  
 Db. *pizz.* *f* *sfz* *p* *arco* *pizz.* *p*



poco rit.

5 27

Picc. *pp* *ff* *pp*

Fl. *p* *p* *pp* *poco* *pp* *ff*

Ob. *pp*

Eng. Hn. *pp* *ff*

E♭ Cl. *p* *pp* *ff* *pp*

Cl. *p* *poco* *pp* *ff*

Bsn. *pp* *ff*

Hn. *pp* *ff*

C.Tpt. *pp*

Tbn. *pp*

Tba. *pp*

Perc. *pp*

Vib. *pp*

Harp. *p* *D♯* *mf*

M.S. *f* *pp* *mf* *f*  
tard pour - quoi l'at - tend - re dis? dis?

Vln. I *arco solo* *pp* *ff* *(all) div.* *pp* *poco* *pp* *< f* *sul A p* *f*

Vln. II *arco* *pp* *f* *arco* *pp* *poco* *pp* *< f* *p* *f*

Vla. *arco* *pp* *f* *pp* *< f* *pp*

Vc. *pp* *< f* *pp*

Db. *arco* *f*

meno mosso

♩ = 45

Picc. *p* *pp* *pp*

Fl. *pp* *pp*

Ob. *pp* *pp* *molto espress.* *pp*

Eng. Hn. *pp*

E♭ Cl. *pp* *pp*

Cl. *mp* *pp* *pp* *pp* *molto espress.*

Bsn. *pp* *pp*

Hn. *pp* *pp*

C Tpt. *pp* *pp*

Tbn. *pp* *pp*

Tba. *pp* *pp*

Perc. *pp* *pp*

Vib. *mf*

Harp. *p*

M.S. *non-vibrato* *p* *ond.* *p* *pp* *p*  
dis veux-tu pas vivre en semb-le quel-que par-

Vln. I *p* *ppp* *arco* *pp*

Vln. II *ppp* *pp*

Vla. *pp*

Vc. *arco* *ord.* *ppp*

Db. *ppp*

a tempo

♩ = 55

7 35

Picc. *mp* *poco* *pp* *mf*

Fl. *pp* *3* *poco*

Ob. *mf* *pp* *ff* *mf* *pp*

Eng. Hn. *f* *pp*

E♭ Cl. *mp* *f* *p* *poco* *p* *poco*

Cl. *pp* *poco* *pp* *mf*

Bsn. *ff*

Hn. *mf* *ppp* *pp* *poco* *pp*

C Tpt. *p* *poco*

Tbn. *p* *poco*

Tba. *p* *poco*

Perc.

Vib.

Hrp. *f* *loco* *mp*

M.S. *f* *mf*  
quel - que, part dans les airs si

Vln. I *solo* *pp* *5* *all* *f* *pizz.* *p*

Vln. II *a2* *mp* *f* *ppp* *p* *ppp* *p* *ppp*

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

Vc. *pizz.*

Db. *p*

BFG&M  
BCADA

39

rit. . . . . a tempo  $\text{♩} = 55$

rit. . . . . più mosso  $\text{♩} = 45$   $\text{♩} = 75$

8

Picc. *pp* *poco* *pp* *pp* *f* *ff*

Fl. *sf* *pp* *pp* *pp* *ff*

Ob. *pp* *mf* *ff*

Eng. Hn. *pp* *mf* *pp* *ff*

E♭ Cl. *pp* *sfz*

Cl. *pp* *pp* *pp* *f*

Bsn. *pp* *pp* *mf* *pp* *ff*

Hn. *pp* *poco* *pp* *pp* *ff* *pp* <

C.Tpt. *mf* *pp* *pp* *pp* *f* *ff*

Tbn. *pp* *pp* *pp* *f* *pp* <

Tba. *pp* *pp* *pp* *f* *pp* <

Perc. *bass drum*

Vib. *ff*

Hp. *f*

M.S. *poco* *mf* *poco* *mp* *f* *mp*  
 c'est là que se ber ce Ton es sort aux champs

Vln. I *arco* *a3* *a6* *p* *ff*

Vln. II *poco* *pp* *ff* *pp* <

Vla. *poco* *p* *solo* *ff* *all*

Vc. *pp* *ff*

Db. *(pizz.)* *f* *p* *mf* *ff* *(pizz.)* *pp*

ESRGGAM  
B-CAD3



a tempo

♩ = 55

più mosso

♩ = 60

52

Picc. *pp*

Fl. *p* *poco* *p* *mf* *pp*

Ob. *f* *p*

Eng. Hn.

E♭ Cl. *mf* *pp*

Cl. *pp* *pp*

Bsn.

Hn. *mp* *ppp* *pp*  
Harmon mute sem - in

C.Tpt. *pp*  
sem in

Tbn. *mp* *ppp* *ppp* *sfz*

Tba.

Perc.

Vib. *mp* *f* *f*

Hp. *p*

M.S. *mp* *mp* *f*  
son tre - sor ou tu vou dras.

Vln. I *pp* *loco* *sul A* *pp*

Vln. II *pp* *mf* *pp*

Vla. *arco* *pp* *mf*

Vc. *arco* *pp* *mf* *pp*

Db. *pp*

10

**più mosso**

♩ = 60

11 58 rit. . . . .

**Instrumentation and Dynamics:**

- Picc.**: *mp*, *p*, *pp* → *mf* *sub.*, *pp*
- Fl.**: *mf*, *pp* → *pp* *poco*, *pp*
- Ob.**: *mp* *poco*, *p* *poco*, *pp* *poco*
- Eng. Hn.**: *p*
- E♭ Cl.**: *mp*, *mp* *6*, *pp* → *pp* *poco*
- Cl.**: *mp* *poco*, *pp*
- Bsn.**: *p*
- Hn.**: *pp*, *pp* *poco* → *pp*, *pp*
- C Tpt.**: *pp*, *pp* *poco* → *pp*, *pp*
- Tbn.**: *pp* → *sfz*
- Tba.**: *sfz*
- Perc.**: *sfz*
- Vib.**: *sfz*
- Hp.**: *sfz*
- M.S.**: *poco* *gliss.*, *f*, *f*, *mp* *poco*
- Vln. I**: *mp*, *ppp* → *mf* *arco*, *p* *sub.*
- Vln. II**: *pp* → *pp*, *p*
- Vla.**: *pp* → *pp*, *p* *pizz.*
- Vc.**: *pp* → *pp*, *ppp* → *p* *sub.*
- Db.**: *sfz*

**Voice Part:**

Qu'im - por - te oui que tu\_ sois\_ ha - lei - ne

**meno mosso**  
♩ = 40

♩ = 60

rit. . . . .

**più rit.**  
♩ = 40

12

Picc. *ff* *sfz p poco* *pp* *poco*

Fl. *f* *pp* *poco*

Ob. *pp* *poco*

Eng. Hn. *pp* *pp* *poco*

E♭ Cl. *sfz pp* *pp* *poco*

Cl. *f* *pp* *poco*

Bsn. *pp* *poco*

Hn.

C Tpt. *sfz*

Tbn.

Tba.

Perc.

Vib.

Hp. *mp* *pp*

M.S. *ppp* *f* *pp* *mf* *p*  
ou- leur Pa - pil - lon ra yo

Vln. I *ff* *p* *ppp < p > ppp*

Vln. II *arco pp poco* *non vib. pp poco*

Vla. *arco pp poco* *non vib. pp poco*

Vc. *ff* *pp mp* *pp poco* *non vib. arco pp poco*

Db. *pp* *poco*



più mosso

♩ = 60

13

73

Picc. *pp* *ff* *pp*

Fl. *pp* *mf* *ff* *mp* *pp*

Ob. *pp*

Eng. Hn.

E♭ Cl. *p* *pp* *mp*

Cl. *pp* *f* *pp*

Bsn. *pp*

Hn.

C Tpt. *f* *pp*

Tbn.

Tba.

Perc.

Vib.

Hp. *ppp* *f* *ppp*

M.S. *ff* *p*  
ra - yo ra - yo - nant co - rol - le a de - mi

Vln. I *pp* *ppp* *f* *ppp*

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

Vla. *ord.*

Vc. *pp* *ff* *pp*

Db.



Picc. *f* *poco* *f* *poco*

Fl. *poco* *pp* *poco* *mf* *pp* < *mp* > *pp*

Ob. *poco* *f* *pp* *poco* *pp* < *mp* > *pp*

Eng. Hn. *poco* *mf*

E♭ Cl. *poco* *f* *poco* *pp* *sfz* *f* *poco*

Cl. *poco* *f* *mf*

Bsn. *poco* *mf*

Hn. *poco* *sfz* *p* *pp* < *mp* > *pp*

C Tpt. *sfz* *p*

Tbn. *pp* *pp* < *mp* > *pp*

Tba. *sfz* *p*

Perc.

Vib. *f* *mp*

Hp.

M.S. *p* *mf* *pp* *non tñb* *mf* *ord.*  
 vivre en - se - - - - - ble Da - bord C'est

Vln. I *solo* *p* *ppp* < *mf* > *ppp*

Vln. II *pizz.* *mf* *arco* *pp*

Vla. *poco* *pizz.* *mf* *arco* *pp*

Vc. *poco* *pizz.* *sfz* *p* *arco* *pp*

Db. *poco* *pizz.* *sfz* *p* *arco* *ppp* < *mf* > *ppp*

88 16

*molto espress.*

Picc. *pp* *p*

Fl. *pp*

Ob.

Eng. Hn.

E♭ Cl. *p* *p*

Cl.

Bsn. *pp* *mp* *sfz*

Hn. *p* *f*

C Tpt. *pp*

Tbn.

Tba. *pp*

Perc.

Vib.

Hp. *f* *pp* *mp* *f*

M.S. *poco* *sfz* *mp* *sfz*

le bien ne-ces- saire et ré- el Et ré- el

Vln. I *solo* *pp* *(solo)* *pp* *all* *pp*

Vln. II *solo* *pp* *(solo)* *pp* *all* *pp*

Vla. *pp* *pp arco ord.*

Vc. *pizz.* *pp* *poco* *sfz* *pp*

Db. *ord.* *pp* *pizz.* *sfz* *pizz. arco* *sfz pp*

meno mosso

17

♩ = 40

93

Picc.

Fl.

Ob.

Eng. Hn.

E♭ Cl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Tba.

Perc.

Vib.

Hp.

M.S.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* molto espress. con affetto

*poco* *p*

*poco* *p* *p*

A - près on peut choi- sir au has- sard ou la terre

**poco più mosso**

100 poco rit. . . . . ♩ = 40 18

**Instrumentation:** Picc., Fl., Ob., Eng. Hn., Eb Cl., Cl., Bsn., Hn., C Tpt., Tbn., Tba., Perc., Vib., Hp., M.S., Vln. I, Vln. II, Vla., Vc., Db.

**Tempo and Meter:** poco più mosso, ♩ = 40

**Measure 100:** Picc. *pp*

**Measure 101:** Fl. *pp < mp > pp*

**Measure 102:** Eb Cl. *pp < mp > pp*

**Measure 103:** Cl. *pp < mp > pp*

**Measure 104:** C Tpt. *pp*, *poco*, *poco*

**Measure 105:** Tbn. *pp*

**Measure 106:** M.S. *ou le ciel*

**Measure 107:** Vln. I, Vln. II *mp*, *pp*, *mp*, *pp*, *mp*, *pp*, *mp*, *pp*

**Measure 118:** Db. *pizz.*