

Full Score | Chamber orchestra

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COMPOSER



[Η λόξα της κλεψύδρας]

for (unconducted) chamber orchestra

London, September 2020

Original Title
The quirky hourglass

Composer
Rania Chrysostomou

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Illustration of cover
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*To be ready and to adapt according to our needs, and
what materials we have available. Tradition sometimes
does not serve the present and this is acceptable ...*

RC

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The Quirky Hourglass

[Η λόξα της κλεψύδρας]

for (unconducted) chamber orchestra

Rania Chrysostomou

Duration: approx 11 min. 15 sec.

Transposed Score

Instrumentation:

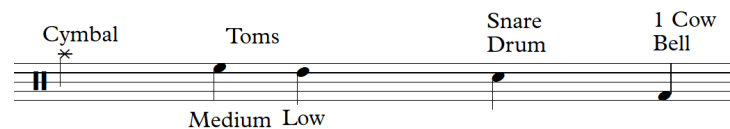
- 1 Flute (doubling Alto)
- 1 Clarinet (doubling Bass)
- 1 Horn
- 1 Percussion player *
 - [1 suspended Cymbal, 2 Toms (medium, low), 1 snare drum, 1 CowBell, 1 Slapstick, 1 triangle, 1 woodblock, 2 bongos, 1 Glockenspiel (separate staff)]
- 1 Piano (prepared - see further notes)
- 2 Violins
- 1 Viola
- 1 Cello
- 1 Double Bass

Notes

Percussion: the percussion instruments are divided into 2 staves as follows

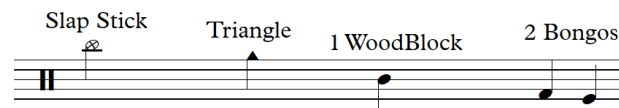
Percussion Group 1

1 suspended Cymbal, 2 Toms (M, L), 1 Snare Drum, 1 CowBell

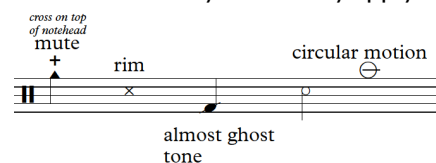


Percussion Group 2

1 Slapstick, 1 Triangle, 1 Woodblock, 2 Bongos



Noteheads and symbols: may apply for any of the percussion instruments



*Beaters and mallets are to be used to the discretion of the performer, apart from brush where indicated (bar 54)

***Bar 44: Prepared Drum

Place triangle on the surface of a drum (low bongo or low tom) and tap the triangle - with fingertips - where it gives a faint and muffled ring

The performer is asked to blow and produce different qualities of multiphonics: spectral multiphonics, underblow, sing and play, teeth on reed, pianississimo...
More information about the multiphonics may be found [here https://heatherroche.net/](https://heatherroche.net/)
Multiphonics that repeat use the same fingering as first occurrence

Bar 13: Muted piano, Strings covered by felt (or other material) G1 – D4
 Bar 51: on strings with fingertips, short glissando on the same string for microtonal change
 Plucked strings



Pedal is left to the discretion of the performer. The character of the pedal is advised to be gentle and caring of all voices and instrumentation.

The feeling of being in an hourglass and trying to come out before all the grains of sand have fallen on you, is a haunting feeling. And then you take a deep breath and realise that the hourglass feeling lasts only a moment. In reality we aren't in an hourglass. Time stops, and bends, and our experiences change and vary, and we adapt to the new and unexpected. Life has a way of coming round again finding us a bit wiser. As long as we *have* become wiser and don't live in the comforting past.

The Quirky Hourglass

[Η λóξα της κλεψύδρας]

for (unconducted) chamber orchestra

Duration: approx. 11 min 15sec

Rania Chrysostomou

[illegible]

4 6

A. Fl.

B. Cl.

Hn.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

7

A. Fl.

B. Cl.

Hn.

Perc. Gr.2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

END

END

pp

p

5

3

5

7

p

arco.

mf

3

arco.

9

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

p

p

p

f

pp

mp

mf

p

7

5

arco.

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4

$\text{♩} = 63$

12

A. Fl.

B. Cl.

Hn.

Perc. Gr. 1

Perc. Gr. 2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz. alternate between tongue and lip pizz.

mf

slap tongue

mp

fpp subito

muted and percussive sound: both hands

p

$\frac{1}{2}$ Ped. *ad. lib.*

$\text{♩} = 63$

sul tasto

p

sul tasto

mp

p

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[illegible]

[illegible]

This musical score page contains measures 22 through 24 of a symphony. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Percussion (Perc. Gr.1, Perc. Gr.2), Glockenspiel (Glock.), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 22: The woodwinds and strings enter with a forte (*f*) dynamic. The piano plays a complex chordal texture. The percussion features a snare drum pattern.

Measure 23: The woodwinds and strings continue their melodic lines. The piano maintains its harmonic support. The percussion has a rest.

Measure 24: The woodwinds and strings play a triplet figure. The piano plays a chord. The percussion has a rest.

Dynamic Markings: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano).

Tempo/Style: The score is in 4/4 time. The tempo is marked "Allegro".

[illegible]

28

Fl. *p* *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Perc. Gr.1 *mf*

Perc. Gr.2

Glock. *mf*

Pno. *mf* *f*

Vln. 1 *p* *fp subito*

Vln. 2 *p* *fp subito*

Vla. *fp subito* *mf*

Vc. *fp subito*

Cb. *fp subito*

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32

Fl. *mp* *p* *mf*

Cl. *mp* *p* *mf*

Hn. *p* *pp*

Perc. Gr.1 *mp*

Perc. Gr.2

Glock.

Pno.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *f* *p*

pizz. alternate between tongue and lip pizz. alternate between sharp sounds like slap tongue and staccatissimo

arco 3

36

Fl. *f* *ff* *mf*

Cl. *f* *ff* *mf*

Hn. *mf* *ff* bell up

Perc. Gr.1 *ff*

Perc. Gr.2

Glock. *f*

Pno. *mf* *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf* *ff*

Vc. *mf* *ff*

Cb. *ff*

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39

Fl.

Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

alternate between
air / tone G#4 / G#5

p

p

p

pizz.

mp

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41

Fl.

Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Bass Clarinet
in B $\flat$

dark sound

f

p

mp

pp

arco.

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senza misura

Tranquil with a sprinkle of ludic

c.32sec.

44

slow crossfade between air sound and normal playing

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

own tempo ♩ = c.60
Only percussion

Triangle on drum ***

hold long notes as long as possible

not synchronised with cello

senza misura

Tranquil with a sprinkle of ludic

circular bowing

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

spectral multiphonics

cross fade between air sound and pitch

bell clicks

mp

ppp

gliss.

short high harmonic repeated at random intervals.Place freely in bar. X2

pp

not synchronised with piano

circular bowing

pp

short high harmonic repeated at random intervals.Place freely in bar. X2 (play sequence twice)

pp

** F#: finger slides off the key and rebounds, no specific rhythm and almost inaudible
***place triangle on the surface of a drum (low bongo or low tom)and tap the triangle - with fingertips - where it gives a faint and muffled ring

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***teeth on reed: Bite the reed, give a lot of air, very very softly change the fingering to get random key clicks. You will get random high pitches and some air

47

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Underblow each chord

pp

with hand

ppp

15

TR

c.32 sec.

17

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c.40 sec.

48

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Open and close the register key
at different speeds
place freely in bar

ppp

with brush
circular motion
on cymbal

with mallet

X2

X2

X2

X2

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49 $\text{♩} = 60$

A. Fl.

B. Cl.

Hn. norm. *pp*

Perc. Gr.1 $(\text{♩} = 60)$

Perc. Gr.2

Glock. 15

Pno. *pp*

Vln. 1 $\text{♩} = 60$

Vln. 2

Vla. 13 7 4

Vc. 7 4

Cb. 3

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senza mis.

50

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

c.20 sec.

p

ppp

own tempo ♩ = c.60

ppp

pp

senza mis.

X2

X2

X2

arco

Detailed description of the musical score: The score is for measures 50 to 54.
 - **A. Fl.:** Measure 50 has a rest. Measure 51 starts with a half note G4 (marked *p*), followed by a slur over measures 52-54 containing eighth notes: A4, Bb4, C5, Bb4, A4. Measure 54 continues with a tremolo on C5 (marked *ppp*).
 - **B. Cl.:** Measure 50 has a rest. Measure 51 has a whole note G3 (marked *ppp*). Measure 52 has a whole rest. Measure 53 has a whole note G3 (marked *ppp*). Measure 54 has a whole rest.
 - **Hn.:** Measure 50 has a rest. Measure 51 has a whole note G3 (marked *ppp*). Measure 52 has a whole rest. Measure 53 has a whole note G3 (marked *ppp*). Measure 54 has a whole rest.
 - **Perc. Gr.1:** Measure 50 has a rest. Measure 51 has a triplet of eighth notes: G4, A4, Bb4 (marked *ppp*). Measure 52 has a whole rest. Measure 53 has a triplet of eighth notes: G4, A4, Bb4. Measure 54 has a whole rest.
 - **Perc. Gr.2:** Measure 50 has a rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a quarter note G4 with an accent. Measure 54 has a quarter note G4 with an accent.
 - **Glock.:** Measure 50 has a rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.
 - **Pno.:** Measure 50 has a rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a half note G3 (marked *pp*). Measure 54 has a half note G3.
 - **Vln. 1:** Measure 50 has a rest. Measure 51 has a whole note G4 (marked *senza mis.*). Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.
 - **Vln. 2:** Measure 50 has a rest. Measure 51 has a whole note G4 (marked *senza mis.*). Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.
 - **Vla.:** Measure 50 has a rest. Measure 51 has a whole note G3 (marked *senza mis.*). Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.
 - **Vc.:** Measure 50 has a rest. Measure 51 has a whole note G3 (marked *senza mis.*). Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.
 - **Cb.:** Measure 50 has a rest. Measure 51 has a whole note G3 (marked *arco*). Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest.

51 $\text{♩} = 60$

A. Fl. TR TR TR p

B. Cl. Open and close register key at different speeds pp

Hn.

Perc. Gr.1 $(\text{♩} = 60)$ TR TR TR

Perc. Gr.2

Glock. TR TR TR

Pno.

$\text{♩} = 60$

Vln. 1

Vln. 2

Vla.

Vc.

Cb. p

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[illegible]

[illegible]

60

Fl.

p

3

pp

Cl.

p

pp

Hn.

p

pp

Perc. Gr.1

p

Perc. Gr.2

normal

Glock.

45

pp

Pno.

p

pp

Vln. 1

p

ppp

Vln. 2

p

ppp

Vla.

p

ppp

Vc.

norm. sul pont.

pp

sul pont.

Cb.

pp

65

Fl.

p

Cl.

p

flutter tongue

Hn.

p

pp

Perc. Gr.1

vibrations of the strings
muffled attacks

Suggestion: mute strings
here

Perc. Gr.2

Glock.

p

Pno.

p

Vln. 1

p

pp

Vln. 2

p

pp

Vla.

p

pp

Vc.

p

pp

Cb.

p

p

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72

pizz. alternate between tongue and lip pizz.

p

mp

Fl.

Cl.

Hn.

Glock.

Pno.

pp

3

3

75

f

Fl.

Cl.

Hn.

Glock.

Pno.

8

77

Fl.

Cl.

Hn.

Perc. Gr.1

Vln. 1

Cb.

p

pp

p

mf

f

norm.

mf

f

3

3

3

3

80

Fl.

Cl.

Hn.

Perc. Gr.1

Vln. 1

Vln. 2

Vla.

Cb.

f

f

f

3

3

3

3

83

Fl.

Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

dolce

f

dolce

mf

p

f

pp

mp

mf

pp

mf

3

p

3

pp

pp

pp

pizz.

ff

87

Fl.

Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

3

3

dolce

mf

pp

pp

15

3

pp

3

pp

3

pp

3

pp

pizz.

p

90

Fl.

Alto Flute

p *mp*

3

Cl.

Bass Clarinet in B $\flat$

p

Hn.

pp

Perc. Gr.1

p

Perc. Gr.2

Glock.

15

Pno.

Vln. 1

pp

Vln. 2

pp

Vla.

pp

Vc.

solo
ad lib. molto espressivo

f

pp

3

Cb.

92

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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senza misura

33

98

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

c.40 sec.

Underblow

mp

short swishes or taps on cymbal

own tempo ♩ = c.63

simile

ad lib.

Silently depress keys

Ped.

circular bowing behind the bridge
1/2 col legno tratto

p

circular bowing behind the bridge
1/2 col legno tratto

p

circular bowing tail piece
1/2 col legno tratto

p

rapid tapping of the strings
at the tailpiece with fingertips

p

rapid tapping of the strings
at the tailpiece with fingertips

p

p

34

$\text{♩} = 60$

100
take breaths as needed

A. Fl.

B. Cl.

Hn.

Perc. Gr.1

Perc. Gr.2

Glock.

Pno.

$\text{♩} = 60$

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

circular bowing
tail piece
1/2 col legno tratto

circular bowing
tail piece
1/2 col legno tratto

[illegible]