

SCORE
FS-5091

Djuro Zivkovic

UNCEASING PRAYERS
for cello and orchestra (2013)

EDITION OCTOECHOS

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INSTRUMENTATION

3 Flutes (1 Flute+Piccolo, 2 Flute+Alt, 3 Alt Flute)

2 Oboas

3 Clarinets (1 and 2 in A, 3 Bass in Bb)

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Tenor Trombones

Timpani

3 Percussions

1 - Crotales, Cymbal Small, Tubular Bells, Vibraphone

2 - Crotales, Cymbal Medium, Glockenspiel, Marimba, Tubular Bells

3 - Cymbal Large, Tam-Tam, Tubular Bells

Harp

Piano

Solo Cello

Violins I (14)

Violins II (12)

Violas (10)

Cellos (8)

Contrabasses (6)

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PERFORMANCE INSTRUCTIONS

All instruments are written in their relevant transpositions.

Additional accidental signs:

↑ applied to an accidental makes it about quartertone higher,

↓ applied to an accidental makes it about quartertone lower,

↓ ↑ applied to an accidental makes it approximate - it can be a bit lower or higher, or in tune.

STRINGS:

1. *Br.~* = Bariolage - a bow change/tremolo between two strings either in unison or with a given cue note. It is played legato in normal speed, or in given speed (slow or fast). It is performed by oscillating the palm of hand, not from the entire hand.

For Viola: If the instrument is too large for Bariolage in unison, use the single-finger playing technique without Bariolage, but only for *Br. in unison*.

Example:



2. Double trill / Triple trill - a trill executed with two alternating tones which are played fast in the random order (not articulated).

Unceasing Prayers

for cello and orchestra

I - "Ich ruf zu Dir, Herr Jesu Christ."

Djuro Zivkovic (*1975)

Very fluid, distant. (♩ = 76)

Score for the first system, featuring Harp, Piano, Viola, Cello, and Contrabass. The score is written in 6/4 time and includes various performance instructions such as *pppp legato sempre, misterioso*, *pppp molto sereno, misterioso*, and *pppp static pizz. tremolo*. It also includes dynamic markings like *ppp*, *pp*, and *ppp simile*, and performance directions such as *con sord.*, *Br. (unis.)*, *very long*, *ten.*, and *(non flag.)*. The score includes a rehearsal mark **11** above the first measure of the Viola part.

Score for the second system, featuring Harp, Piano, Viola, Violin, and Contrabass. The score continues from the first system and includes performance instructions such as *pppp estremo lontano fluente*, *pppp estremo lontano sempre*, and *ppp simile*. It also includes dynamic markings like *ppp*, *pp*, and *ppp simile*, and performance directions such as *con sord.*, *Br. (unis.)*, *very long*, *ten.*, *short*, *poco*, and *pochiss.*. The score includes rehearsal marks **11** and **11-6 unis.** above the first measure of the Viola part, and **11-4 unis.** above the first measure of the Violin part.

Cl. 1

Vibraphone
soft mallets / motor off
ppp sotto voce

1. Vib.
ppp
pppp sotto voce

Pno.
ppp poss.

S.Vlc.
ff intensivo

Vn.II
sul pont. con sord.
ppp misterioso
tutti div.
Br. (continue in unison)
Br. (unis.)
Br. (open)
Br. (open)
Br. (unis.)
Br. (unis.)
Br. (unis.)
Br. (unis.)

Vla.
sul pont. con sord.
ppp distante fluente sempre
Br. (continue with open)
Br. (unis.)
Br. (unis.)
Br. (open)
Br. (open)

Vlc.
Br. (unis.)

Cl. 1
ppp sotto voce
poco pp
ppp

Cl. 2
ppp sotto voce
poco pp
ppp

1. Vib.
ppp
l.v.
ten.
ppp

Hp.
pp simile
pp
poco
ppp

Pno.
l.v.
pp ten.
ppp

S.Vlc.
simile
pp ten.
ff
simile

Vn.I
1-8 con sord. Br. (continue in unison)
ppp dolce
poco
ppp
molto sul pont.
Br. (open)
ppp

Vn.II
Br. (unis.)
Br. (unis.)
tutti unis.
Br. (open)
Br. (open)
2
(tenuto) <>

Vla.
Br. (unis.)
Br. (unis.)
unis.
Br. (unis.)
ppp dim. ponticello
1-6 Br. (unis.)
Br. (unis.)
Br. (unis.)

Vlc.
ppp dolce sempre
poco
ppp

Cb.
ppp static

Cl. 1

Cl. 2

Hn. 1
con sord.
pp static

Hn. 2
con sord.
pp statico dist.

1. Vib.
pp
tr.
∞ (no change!) →

Hp.
ppp
sf
p.d.l.t.

Pno.
ppp
pp ten.
∞
l.v.

S.Vlc.
fff

Vn. I
(Br.) (unis.)
ppp
poco
(sul tasto)
Br. (open)
ppp dolciss.

Vn. II
(Br.) (open)
Br.

Vla.
1-4 div.
sul pont.
Br.
pppp distante flautando
sul pont.
Br.
pppp distante flautando

Vlc.
(Br.) (unis.)
ppp
(Br.) (open)
ppp (distante)
sul pont.

Cb.
pp sim.
1 solo pizz.
sff
sf
sf
sf

Score for various instruments including Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 2, 1. Vib., 3. Tub., Hp., Pno., S. Vlc., Vn. I, Vn. II, Vla., Vcl., and Cb. The score is divided into measures with various musical notations, dynamics (e.g., *ppp*, *f*, *fff*), and performance instructions (e.g., *Harmon M.*, *no accent*, *hard mallet*, *p.d.l.t.*, *Br.*, *tutti div.*, *1-6 div.*, *1-4 div.*, *arco*).

43 Più mosso. (♩ = 104)
Invocation.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Tpt. 2

Tpt. 3

1. Vib. [main ostinato] soft mallets *pp*

2. Mb. Marimba [main ostinato] *pp*

3. Tub. l.v. *f*

Hp. *f* pdlt. sempre

Pno. [main ostinato] *ppp* *f* *p* *simile*

⌘ (no change!) →

43 Più mosso. (♩ = 104)
Invocation.

S.Vlc. *ff* like bells (poco sul pont.) *sempre simile*

Vn.I (Br)^(oct.) niente

Vn.II (Br)^(open) ord. [light and distant] *gliss...* *ppp static* ord. *gliss...*

Vla. div. a 2 pizz. *ppp* arco, ord. (tenuto pressure)

Vlc. ord. *ppp* pizz. *ppp* (Br)^(simile) ord. *ppp*

Cb. (Br)

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