

SCORE
FS-5088

Djuro Zivkovic

ASCETIC DISCOURSE
for mezzosoprano and chamber ensemble (2012)

EDITION OCTOECHOS

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Score

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INSTRUMENTATION: Clarinet A, Bass Clarinet B, Mandoline (ampl.), Guitar (ampl.), Mezzo-Soprano, Violin, Viola, Cello.

Dedicated to: Carina Vinke, New European Ensemble and Christian Karlsen.

Lyrics by: Discourse on Abba Philimon; Philokalia Vol.2

Commissioned by: New European Ensemble - Christian Karlsen, principal conductor and artistic director and Föreningen Kammarmusik NU, Stockholm; with kind support from Swedish Arts Council and Helge Ax:son Johnsons Stiftelse.

INSTRUCTION 1:

The music is written spatially. One tick above the system represents one conductor's beat. It means that only those beats that fall on the tick must be played on the beat. All other notes shall be played proportionally to the reference beats (ticks), as accurate as possible. However, there should always be a feeling of improvisation in the performance. The long line connected to the notes – the beam – represents the continuous sound, without a break (rest).

INSTRUCTION 2 (for mandolin and guitar):

If possible, the mandolin should be amplified.
The guitar shall be amplified.


INTONATION:

♯ = slightly (quartertone) higher

♭ = slightly (quartertone) lower

♯♭ = can be either higher or lower or in tune, as it is the most convenient in the particular moment.

ORNAMENTS (voice):

 = very fast/wide glissando upwards and double short glissandos downwards.

TRILLS:

Double and triple trill = a trill that involves two or three auxiliary notes. They should NOT be played in a particular order, but very random and extremely fast.

KEY (for clarinets):

k~~~~ = play a key trill, so called timbre trill, even with quartertones.

GLISSANDO TRILL (for strings):

Gl.~~~~ = play an extremely fast glissando (like a trill) with one finger, by slightly pressing the finger on the string and sliding it quickly (but not like vibrato).

BISBIGLIANDO (for strings):

Bisb.~~ = play the little phrase as fast as possible repetitive, so that the left and the right hand doesn't synchronize.

MUTES (for strings):

con sord. = normal mute

con sord. "Ton Wolf" = practicing mute (heavy plastic or metal)

BARIOLAGE (for strings):

Br~~ = Bariolage, a tremolo between two strings (always).

Example:



stesso = The interval of bariolage stays at the same distance from the main note, as in the first example.

Example:



SINGING/WHISTLING:

voce = humming (m...) / singing (a...) the leading melody either in unison or in octave, as convenient.
whistle = human whistle.

TASTO/PONTICELLO:

(P) (PE) = sul ponticello, sul ponticello estremo

(T) (TE) = sul tasto, sul tasto estremo

(N) = normale; ordinario

Ascetic Discourse

Djuro Zivkovic

Molto intimo e dolce. (T=60)

4 | | | | 4 | | | | 3 | | | | 3 | | | | 3 | | | |

Cl.

Cl.B

Man.

Git.

Guit. + Voce *tr* "m..."

PP dolce statico tenuto

Molto intimo e dolce. (T=60)

4 | | | | 4 | | | | 3 | | | | 3 | | | | 3 | | | |

Vo.

Vn.

con sord. Br *stesso*

Vn + Voce ("m")

PPPP flautando estr. ten. > PPPP ten. > PPPP

gliss.

Vla.

con sord. Br *stesso*

Vla + Voce ("m")

PPPP flautando estr. ten. > PPPP ten. > PPPP

gliss. *→ P*

Vc.

A

3 | | | 3 | | | 2 | | | 3 | | | 3 | | | 4 | | |

Cl.

Cl.B

Man.

Guit.

lasc.

tr (+ voce) →

ppp simile tenuto

3 | | | 3 | | | 2 | | | 3 | | | 3 | | | 4 | | |

Vo.

Vn.

 (+ voce) →

Br

gliss.

ten. > pppp

pppp dolciss.

stesso sempre

ppp

Vla.

 (+ voce) →

Br

pppp

dolciss.

stesso sempre

ppp

< ten.

Vc.

3 | | 4 | | 3 | | 3 | | 3 | |

Cl.

Cl.B

Man.

Guit. (+ voce) → *tr*
ppp simile *tr*
ppp

Vo.

Vn. (+ voce) → *Br* → (PE) (T) *Br* → (P) (T) *Br*
pp > < *ten.* < *ppp* < *ppp* >

Vla. (+ voce) → (P) (T) *Br* → (P) *Br*
pp > *ppp* < *ppp* < *ten.* >

Vc. Vc + Voce ("m") → *Br*
pppp flautando estr.

B

3

3

4

4

3

Cl.

Cl.B

Man.

Guit.

Vo.

Vn.

Vla.

Vc.

3 | | | 3 | | | 4 | | | 4 | | | 3 | | |

f espressivo *pochiss.* *f sempre simile* *pochiss.*

tr *pp* *forte poco* *sul pont.* → Guit.

3 | | | 3 | | | 4 | | | 4 | | | 3 | | |

(+ voce) → *(Br)* *ten.* *ten.* *ppp* *ten.* *pppp*

(Br) *ten.* *ten.* *ppp* *ten.* *ten.* *gliss.*

(Br) *stesso sempre* *Br* *ppp* *distante* *ten.* *ppp*

2

4

4

4

C
4

Cl.
Cl.B

Man.
f (pochiss. più) simile
f (meno)

Guit.
pochiss.
+ voce *p* *tr*
→ Guit. *f* (poco)

2

4

4

4

4

Vo.

Vn.
(+ voce) → *Br*
ppp < ten. > *tr*
→ "a..."
→ "m"
ppp estr. flaut. < ten. >

Vla.
(+ voce) → *Br*
gliss.
ppp < ten. > *tr*
→ "a"
→ "m"
gliss.
< ten. >

Vc.
(+ voce) → *Br*
gliss.
ppp < ten. > *tr*
→ "a"
→ "m"
gliss.
< ten. >

4

3

3

4

3

Cl.

Cl.B

Man. *mf dolce*

Guit. *tr* *pp* *+ voce*

Vo. *ppp* *suggestivo* *ten. >* *ppp* *ten. >* *ppp* *ten. >* *ppp* *ten. >* *ppp* *port.* *ppp*
m... (humming) *(m...)*

Vn. *(Br)* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.*

Vla. *ppp* *estr. flaut.* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.*

Vc. *(Br)* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.* *ppp* *< ten.*

(T) *(P)* *(PE)* *(P)* *(PE)* *(P)* *(PE)* *(N)* *(PE)* *(P)* *(PE)*