

Συνεχές: Continuum for Orchestra (2008)

Duration: circa 4:00

ORCHESTRA

Flute
Oboe
Clarinet (B-flat)
Bassoon
Marimba
Strings

Notes

The strings' part can be performed by a small to medium string orchestra or by a septet. In the later case the ensemble should consider careful balance of the dynamics by using amplification. It is also suggested that the marimba and the double bass are amplified in either case.

The piece should be performed as fast as possible (close to 100 bpm). In general accurate timing and dynamic phrasing are the most important aspects of this work. Ideally the notes should be sustained exactly only for the amount of time indicated; this applies particularly to the strings where the performers should not allow the strings to decay naturally unless notated.

Notation

- > accentuate*, relatively louder than *mf*
- sfz* sforzato*
- sffz* sforzatissimo*
- ◊ bartok pizz*
- ┘ pizz with fingernail quasi pont.*
- key slap
- × tap the body of the instrument
- ♫ whistle tones
- ⦿ change fingering

A few words on the compositional process

The piece draws ideas from the French spectral school and falls under the category of computer-aided composition. The overall form of the piece -as well as the organization of pitches- has been generated by means of partial tracking analysis of a soundfile; thus a single pre-composed soundfile has solved the problem of the polyphonic structure of the piece and its transformation through time. The horizontal and vertical disposition of the sonic events was later orchestrated for the specific instruments.

Thank you for reading this.

Orestis Karamanlis
Belfast, March 2008

18 inaudible entry *ppppp* *f*

19

20 decreasing density of attacks *mf* *pp*

Fl.

Ob.

Cl.

Bsn.

Mar. 17 *quasi mf* *sffz* *p*

Vln.1 *quasi mf* *f* *mp* *sffz* *con impeto*

Vln.2 *quasi f* *mp* *mp* *sffz* *con impeto*

Vla.1 *mp* *mp* *sffz* *gliss* *mp* *quasi mf*

Vla.2 *mf* *mp* *sffz* *gliss* *mp* *quasi mf*

Vc.1 *quasi sfz* *mp* *sffz* *sffz* *gliss* *quasi mf*

Vc.2 *sffz* *sffz* *gliss* *quasi mf*

Db. *quasi f* *quasi sfz* *mp* *sfz* *sfz* *mp* *sffz* *sffz*

21 22 23 24

Fl. *sffz* *sffz* *ppppp* *mf* *ppp* *ppp* *mp*

Ob. *sffz* *sffz* *ppppp* *mp* *ppp* *ppp* *mp*

Cl. *sffz* *ppppp* *5* *change fingering* *21* *mp* *ppp* *mp*

Bsn. *ppp*

Mar. *mf* *sffz* *sfz* *mf*

Vln.1 *sffz* *mp*

Vln.2 *sffz* *mp*

Vla.1 *mp* *sffz* *mp* *sfz* *mp* *sffz*

Vla.2 *mp* *sffz*

Vc.1 *sfz-sffz* *p* *mp*

Vc.2 *sfz-sffz* *p* *mp*

Db. *sfz-mp* *sfz-mp* *mf* *quasi sfz* *quasi sfz* *mf* *f*