Vasileios Filippou

A pebble on a distant shore

bass txistu

accordion

percussion

commissioned by

Zukan Trio

2016

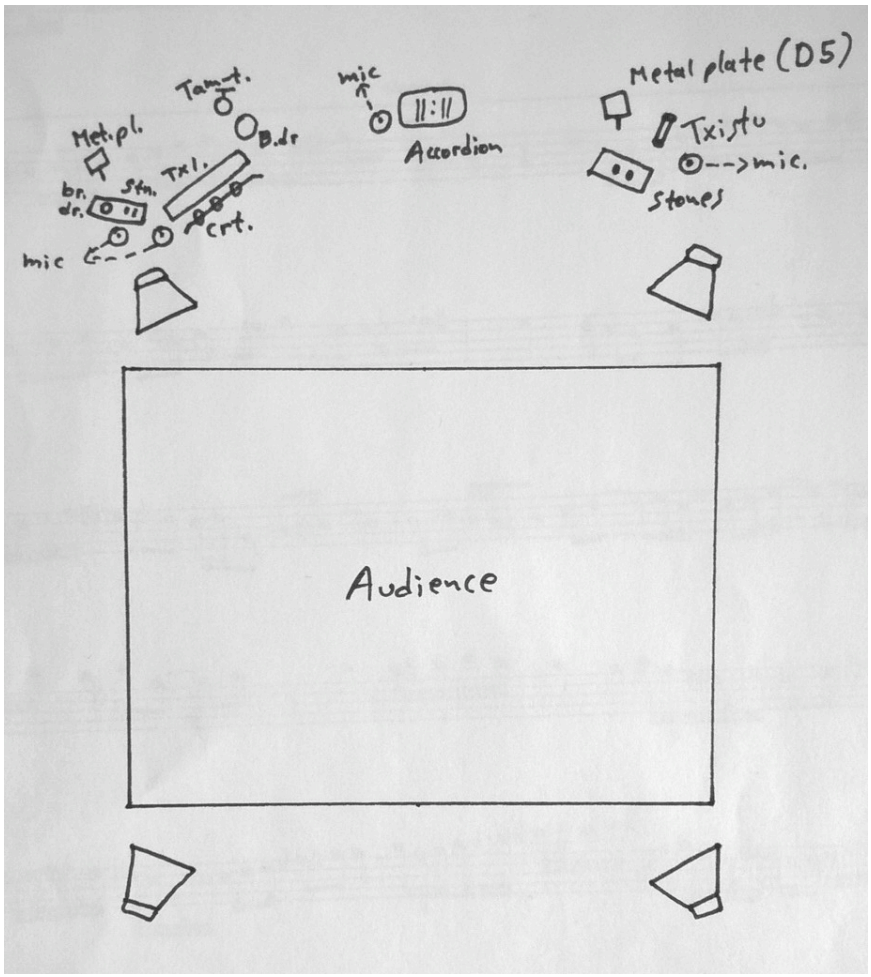
Program note:

In a system of combined sound information, our ears categorize each one differently altering the focus and concentrating on the sounds that seem to be more important. Although each and every single sound, as small and subtle as it can be, is a part of the general body of sound. A pebble on a distant shore doesn't seem to be that important and the attention is driven to the broader picture of the collection of pebbles.

In this composition I concentrate on a single pebble; a few fragile sounds from each instrument, bringing them in the foreground with the goal to explore their sound possibilities while they interact and develop along the piece.

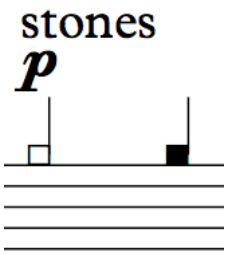
Stage layout:

There are 4 microphones and 4 speakers. The 2 front speakers need to be a bit quieter than the 2 at the back. Microphones to be switched on at parts C and the last two bars of D. At C the amplification should be in a scale of around 50-60% and at D (last 2 bars) around 80-90%.



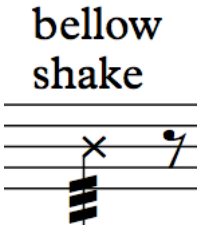
Notation symbols:

Bass Txistu



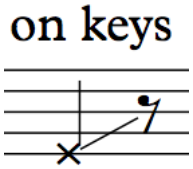
Hold the one stone and hit the other.

Accordion



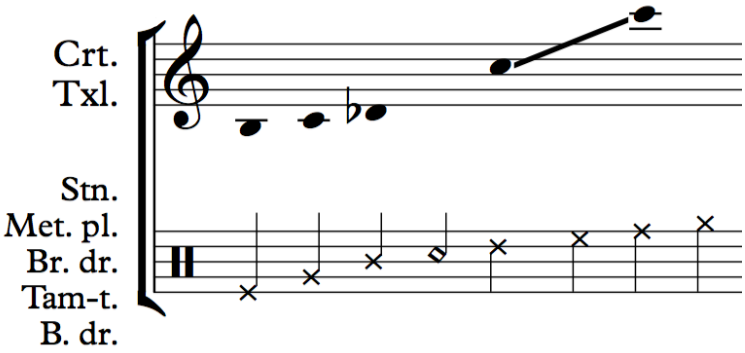
Without producing a pitch or particular rhythm.

(could be combined with air button)

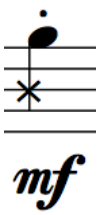


Slide your nails on the keyboard without producing pitch but only percussive sound.

Percussion



(Notation)



Dead stroke. Hit without releasing.

A pebble on a distant shore

for Zukan trio

Transposed score

Vasileios Filippou
2016

A **Sudden, ♩=110**
Microphones OFF

♩=65
stones

(≈5")

Bass Txistu
Accordion
Crotales
Txalaparta
Stones
Metal plate
Break drum
Tam-tam
Bass drum

medium

edge - - - → middle
l.v.

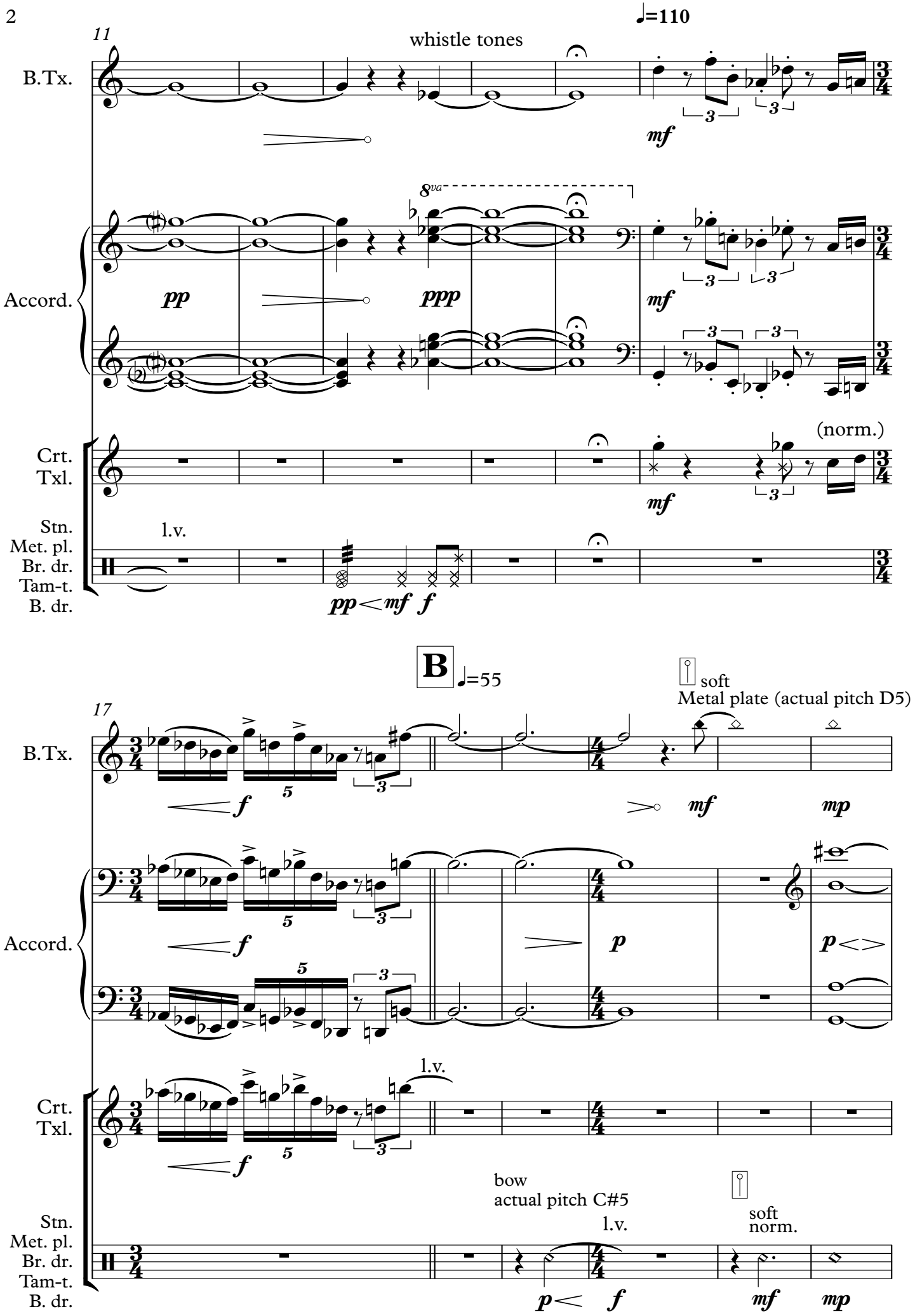
7

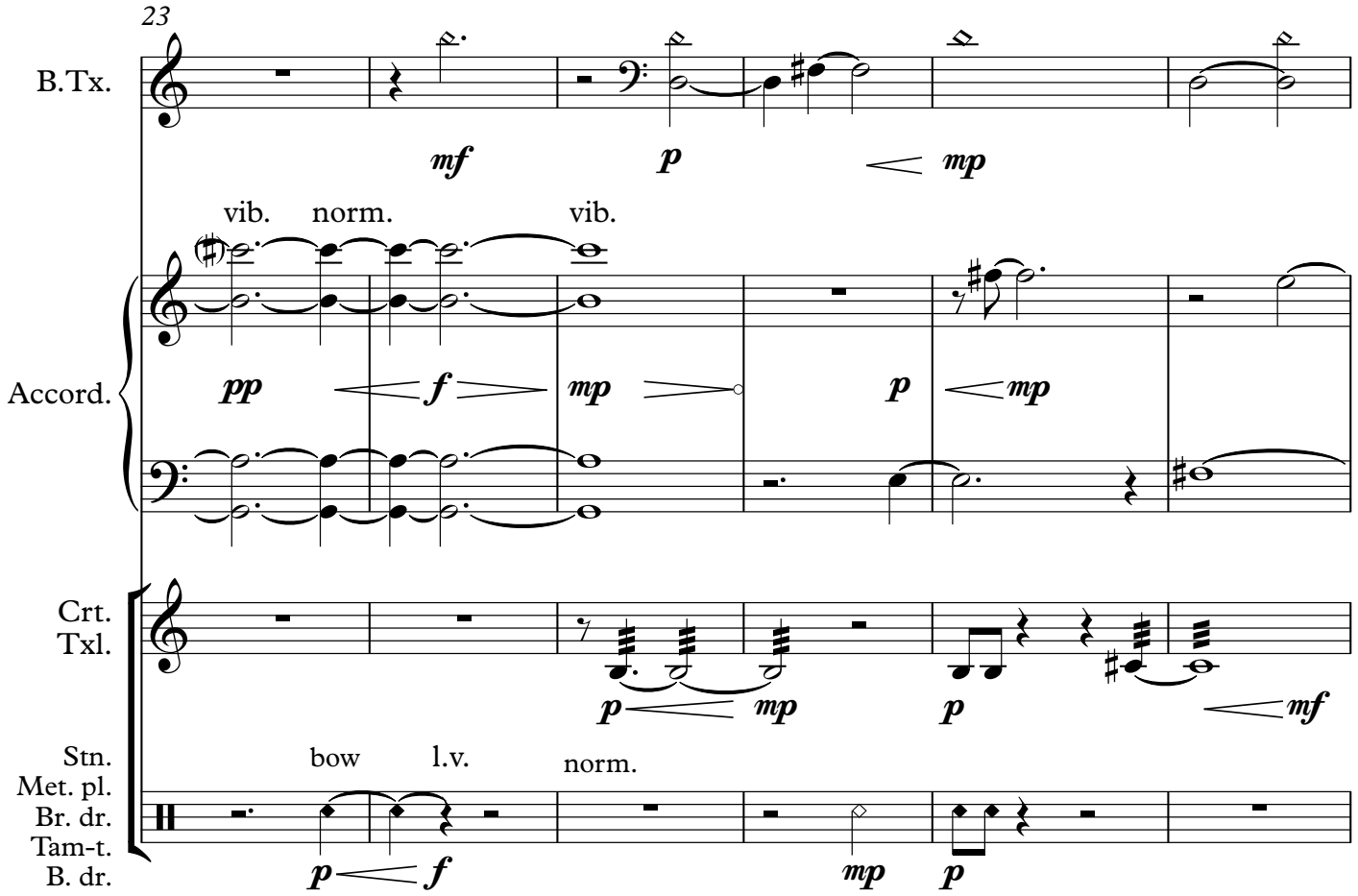
♩=110

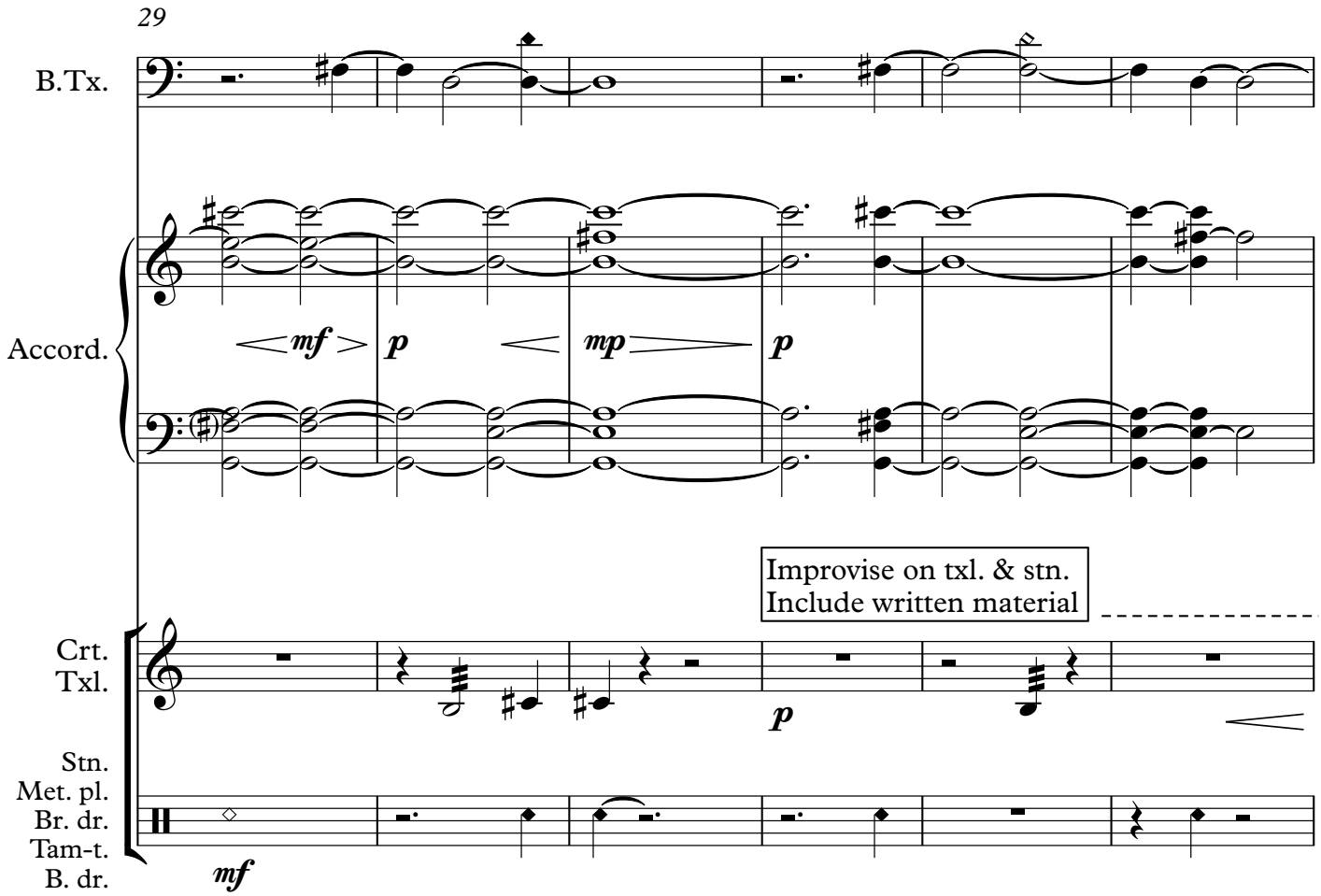
♩=65

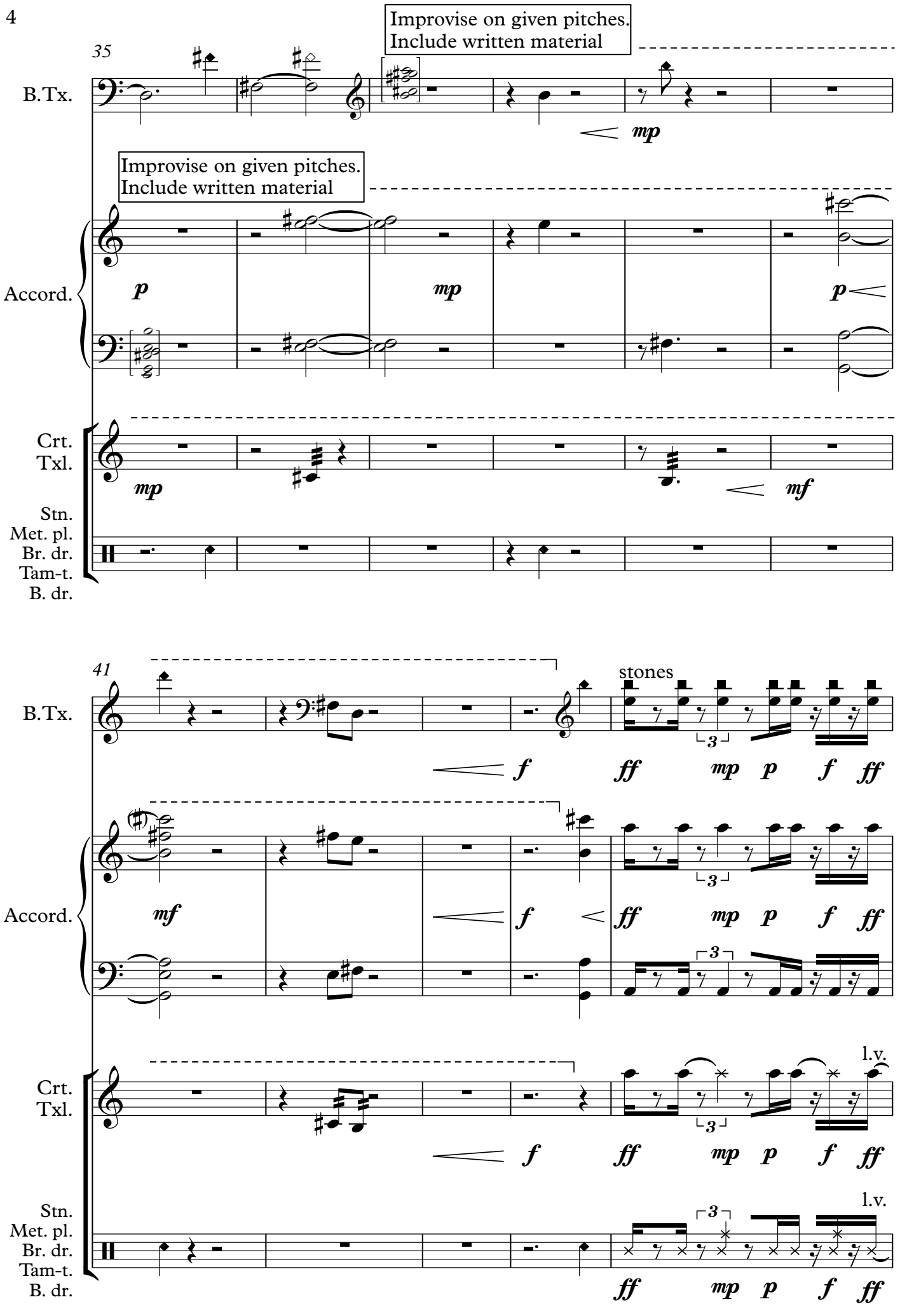
B.Tx.
Accord.
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.

l.v.


♩=110
11
whistle tones
B.Tx.
mf
8va
Accord.
pp
ppp
mf
(norm.)
Crt.
Txl.
mf
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
l.v.
pp < mf f
B
♩=55
soft
Metal plate (actual pitch D5)
17
B.Tx.
f
mf
mp
Accord.
f
p
p <>
l.v.
Crt.
Txl.
f
bow
actual pitch C#5
l.v.
soft
norm.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
p < f
mf
mp


23
B.Tx.
mf
p
mp
vib.
norm.
vib.
Accord.
pp
f
mp
p
mp
Crt.
Txl.
p
mp
p
mf
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
bow
l.v.
norm.
p
f
mp
p


29
B.Tx.
Accord.
mf
p
mp
p
Improvise on txl. & stn.
Include written material
Crt.
Txl.
p
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
mf


35
Improvise on given pitches.
Include written material
B.Tx.
mp
Improvise on given pitches.
Include written material
Accord.
p
mp
p
Crt.
Txl.
mp
mf
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
41
stones
B.Tx.
f
ff
mp
p
f
ff
Accord.
mf
f
ff
mp
p
f
ff
3
Crt.
Txl.
l.v.
f
ff
mp
p
f
ff
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
l.v.
ff
mp
p
f
ff

C **Cycles, ♩=75**
Microphones ON

46

(3+4+3)

B.Tx.

tap

p

Accord.

register
button

p

air

Crt.
Txl.

Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.

p

51

B.Tx.

air

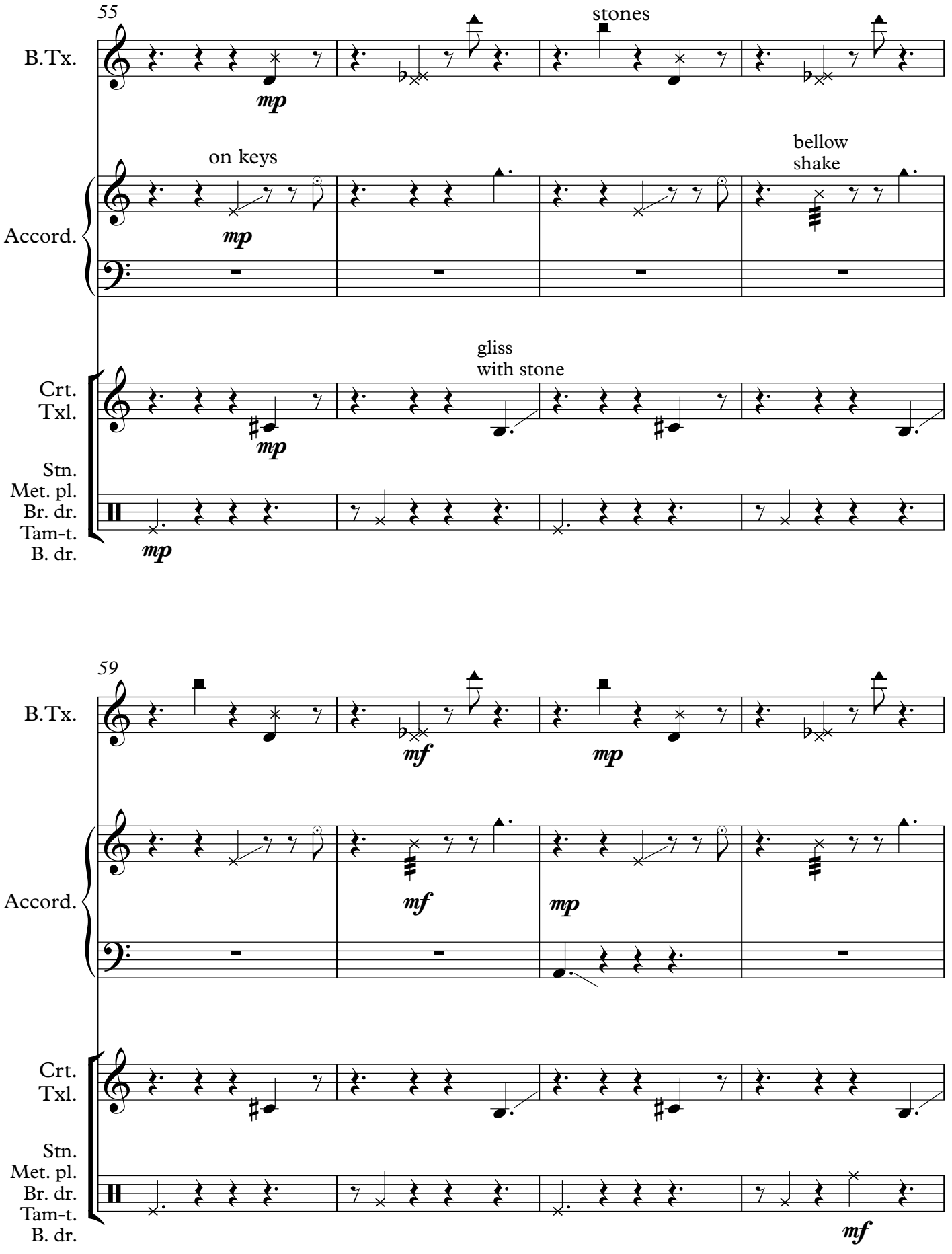
tongue
ram

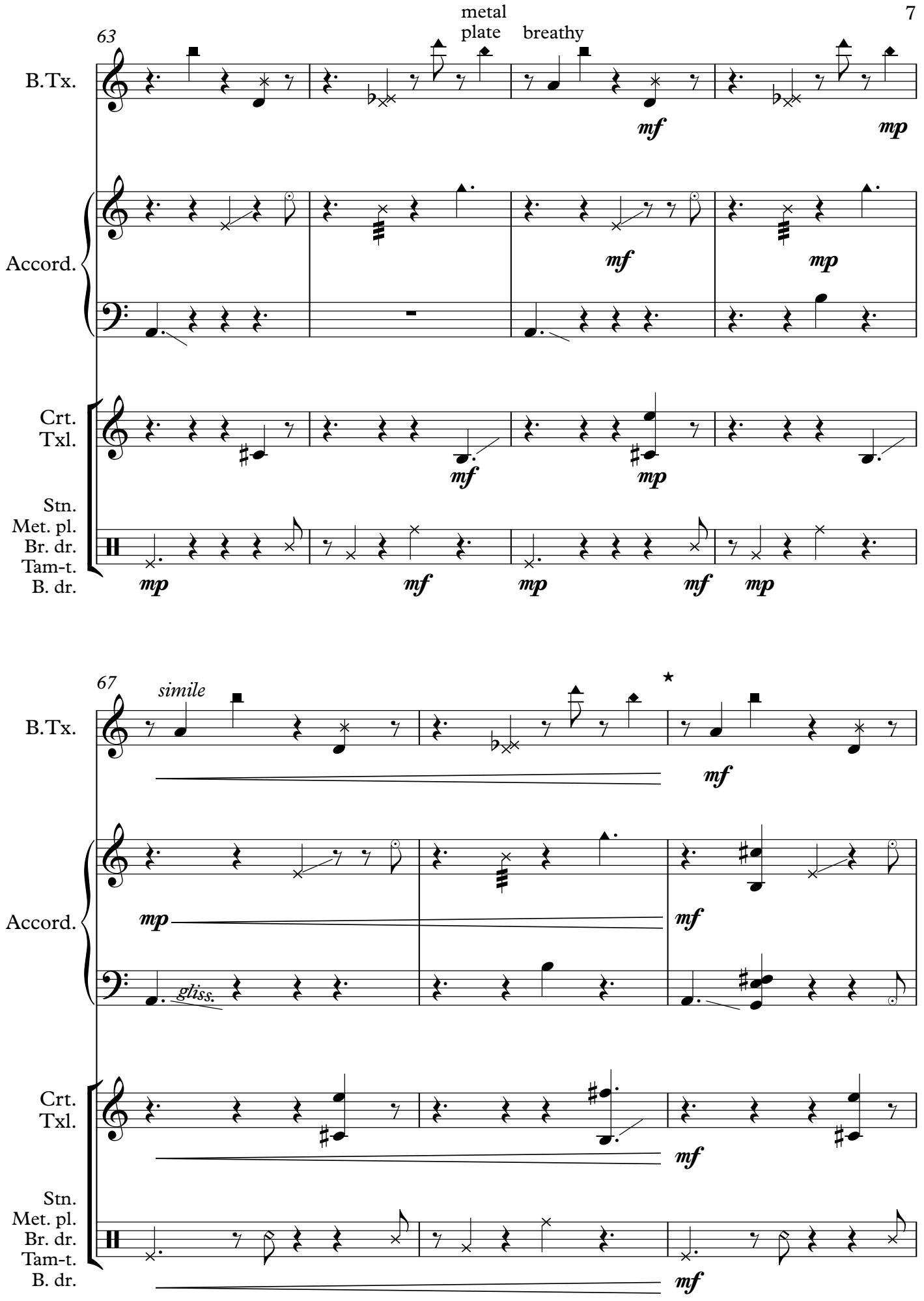
Accord.

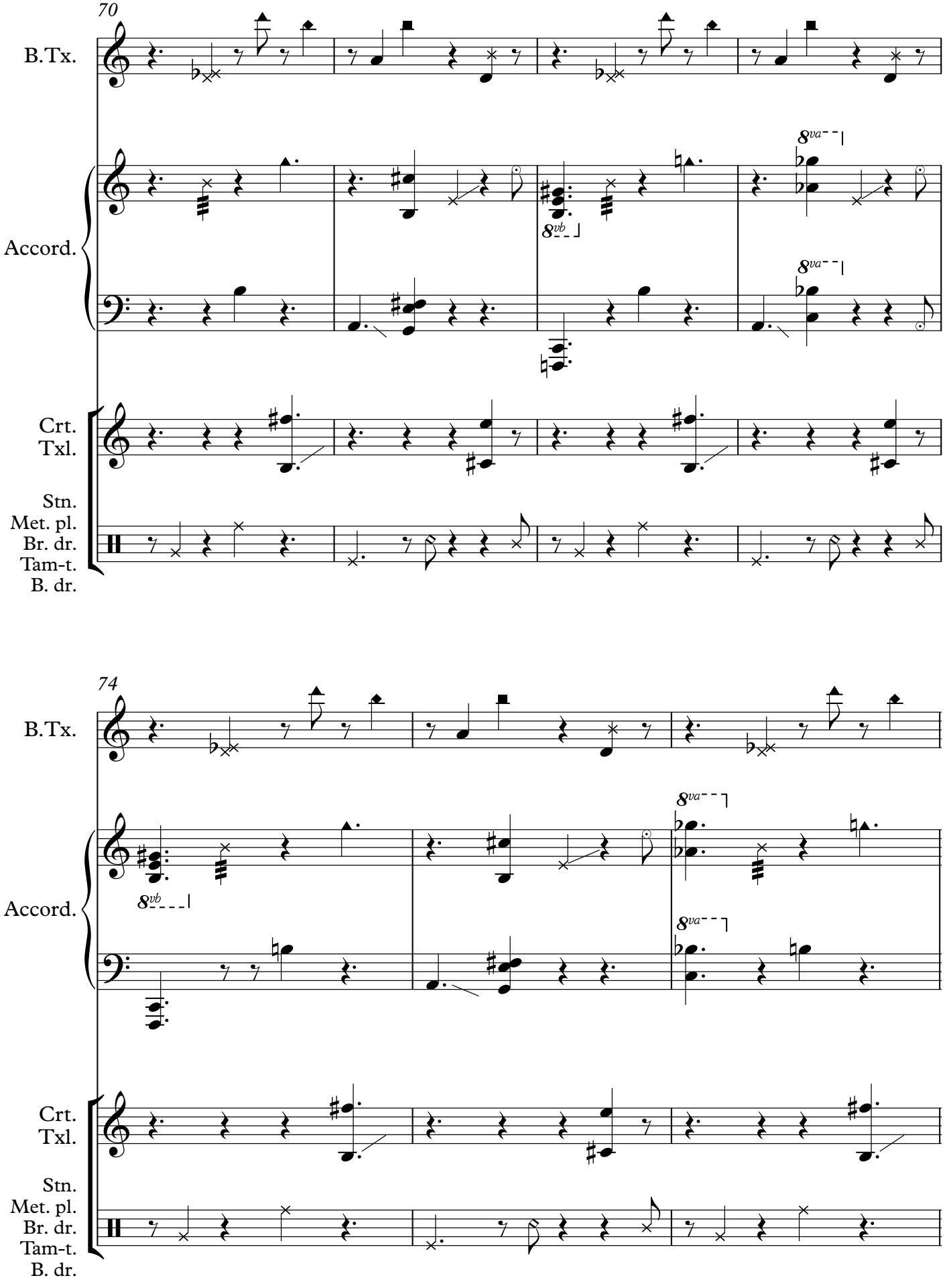
Crt.
Txl.

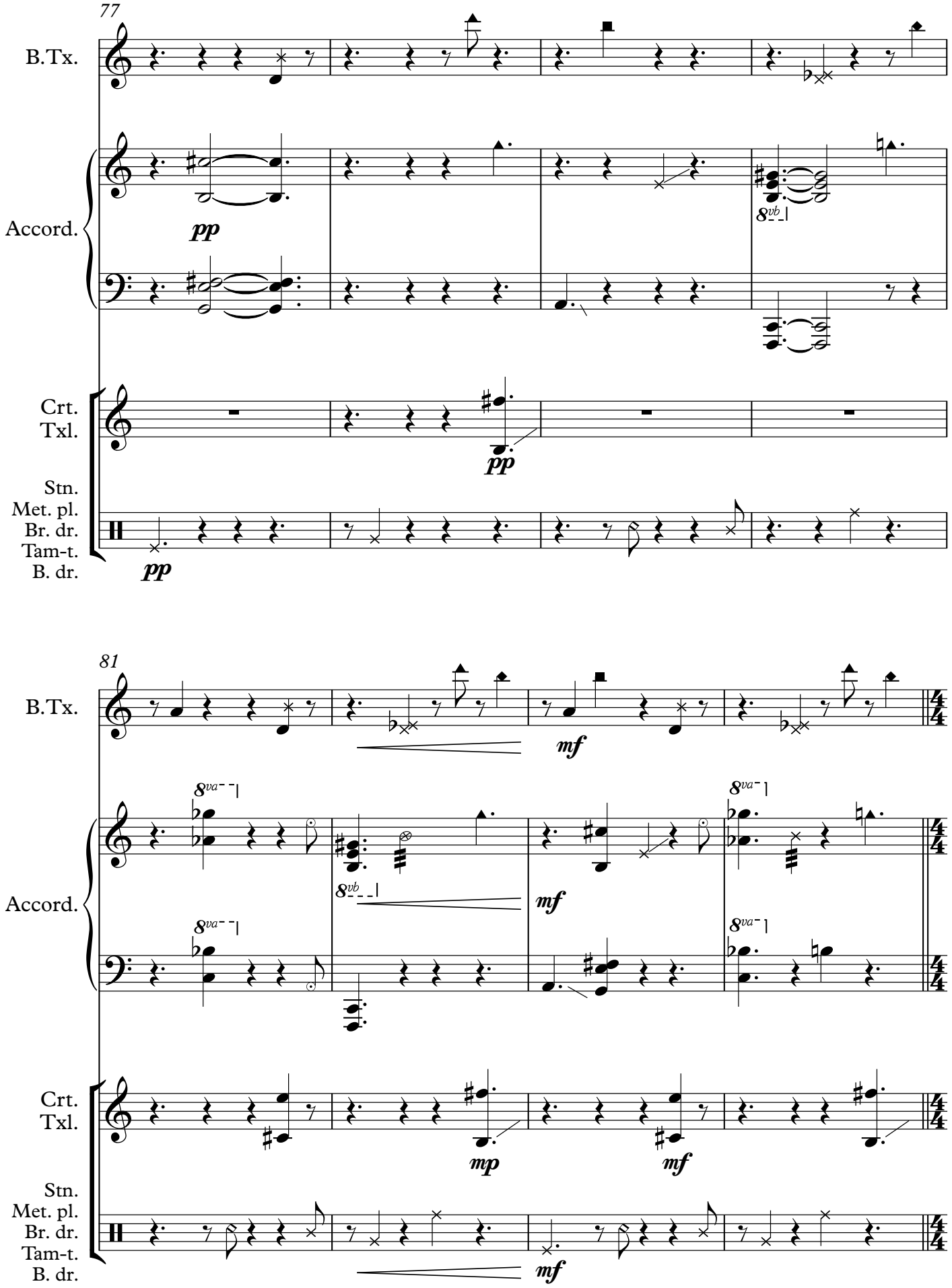
p

Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.


55
B.Tx.
mp
stones
Accord.
on keys
mp
bellow
shake
Crt.
Txl.
gliss
with stone
mp
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
mp
59
B.Tx.
mf
mp
Accord.
mf
mp
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
mf


63
metal plate
breathy
B.Tx.
Accord.
Crt. Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
mf
mp
67
simile
gliss.
★ Carefully balance dynamics


70
B.Tx.
Accord.
8va
8vb
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
74
B.Tx.
Accord.
8va
8vb
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.


77
B.Tx.
Accord.
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
pp
pp
pp
81
mf
mf
mf
mp
mf
mf

D

♩=120

Microphones OFF

85

B.Tx.

Accord.

Crt. Txl.

Stn. Met. pl. Br. dr. Tam-t. B. dr.

p *mf*

89

B.Tx.

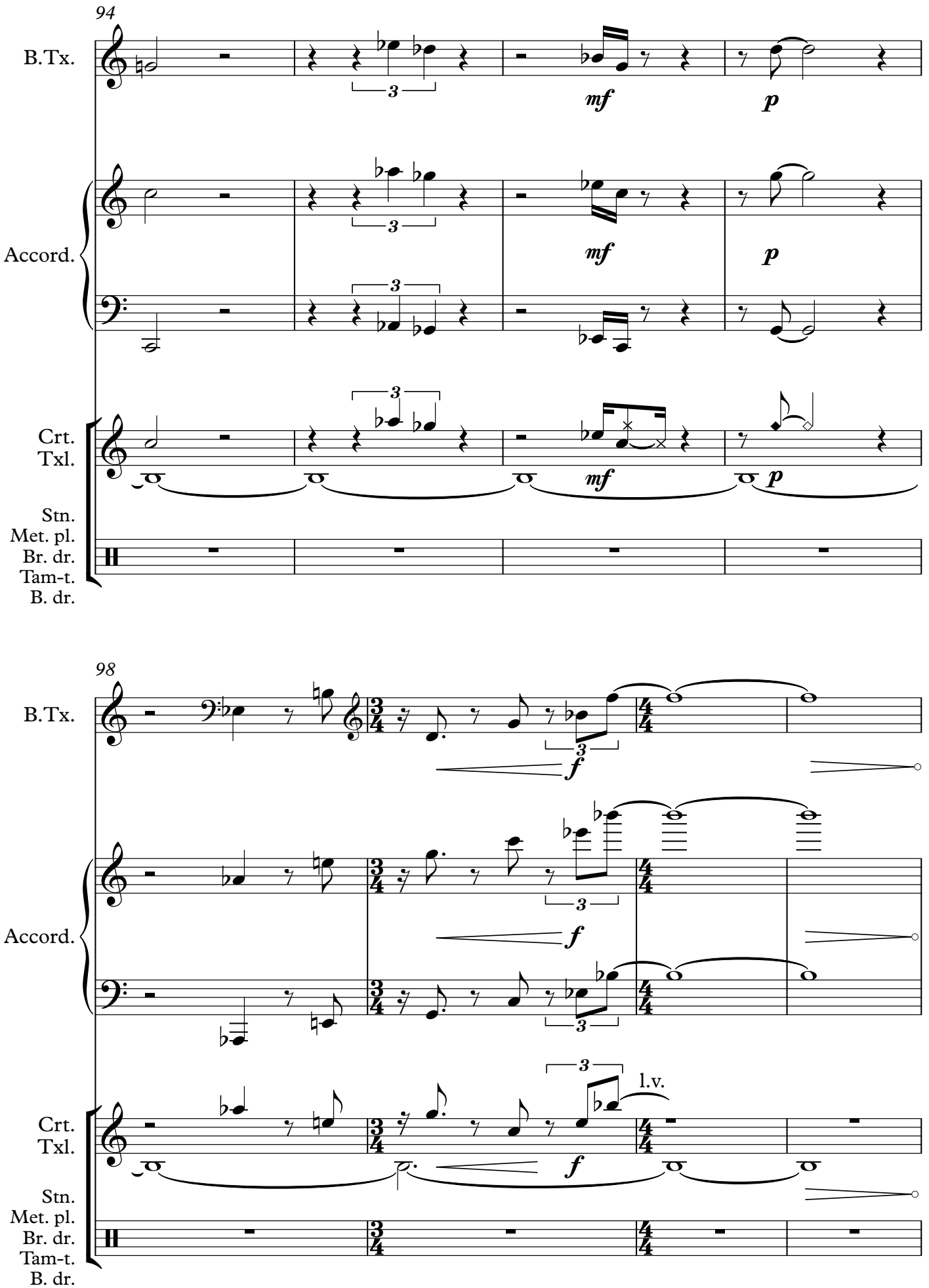
Accord.

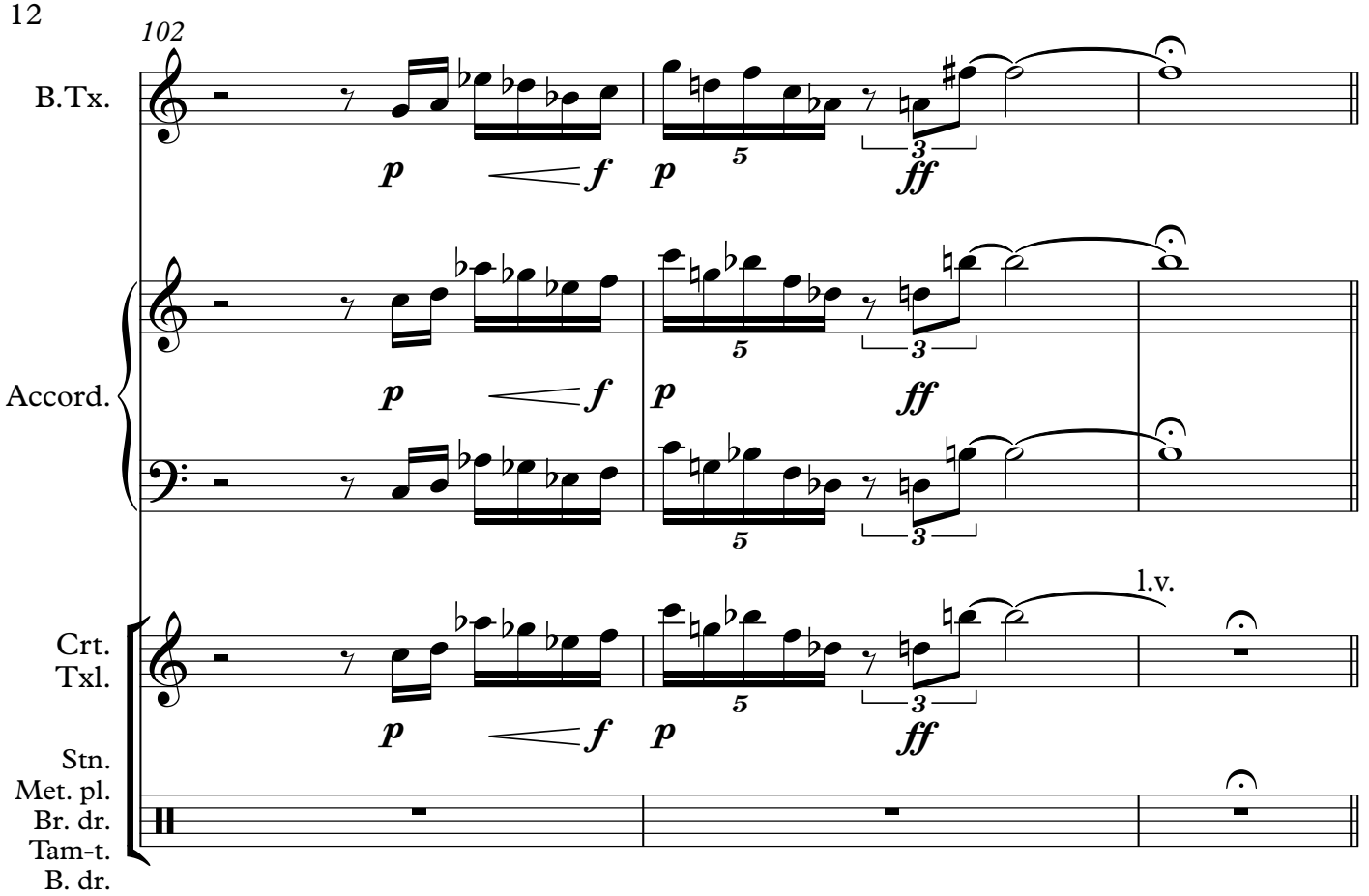
Crt. Txl.

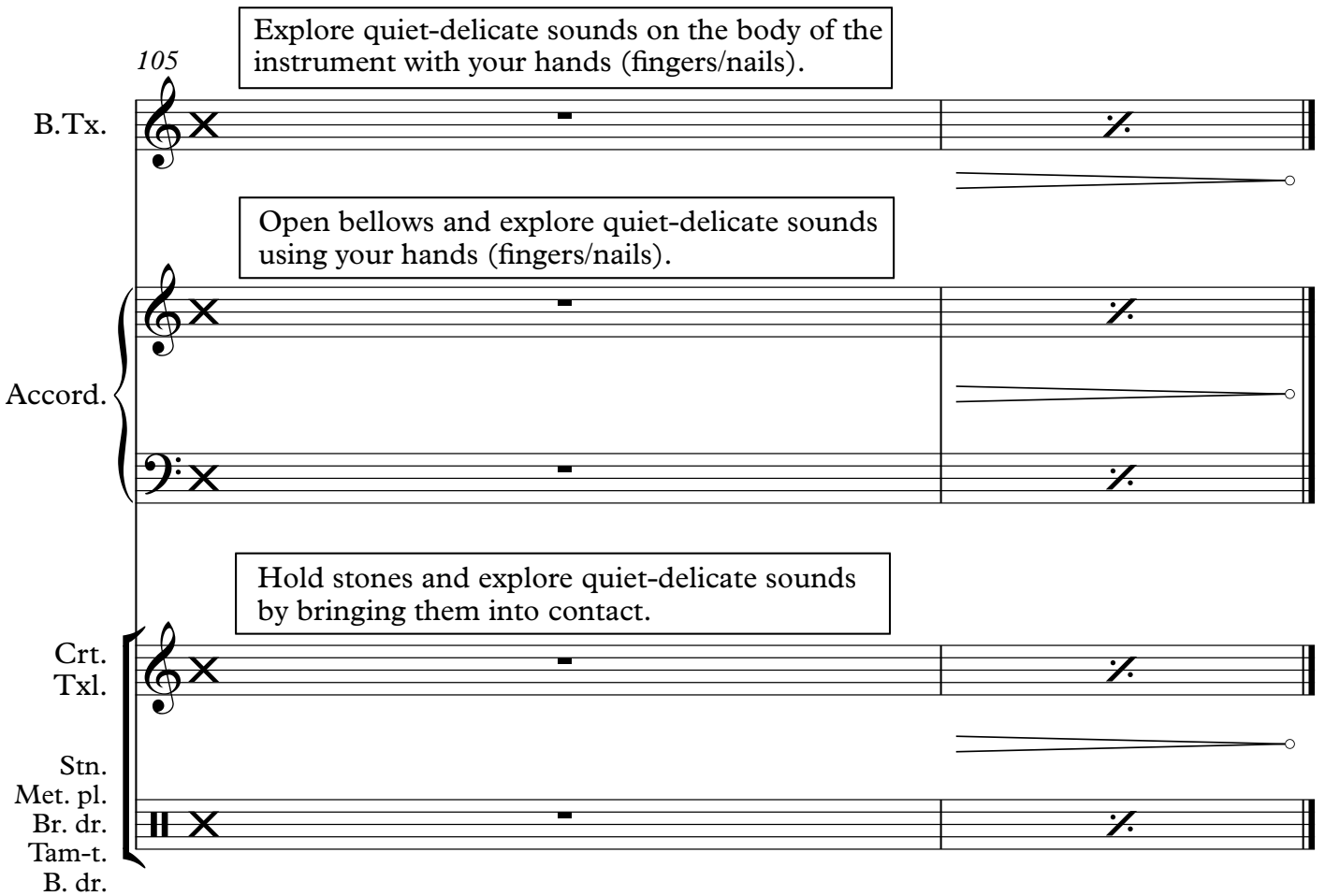
Stn. Met. pl. Br. dr. Tam-t. B. dr.

p *pp* *mp*

with stone
continuous sound


94
B.Tx.
Accord.
Crt.
Txl.
Stn.
Met. pl.
Br. dr.
Tam-t.
B. dr.
mf
p
98
f
l.v.



Microphones ON
Hyperamplified

30" 15"