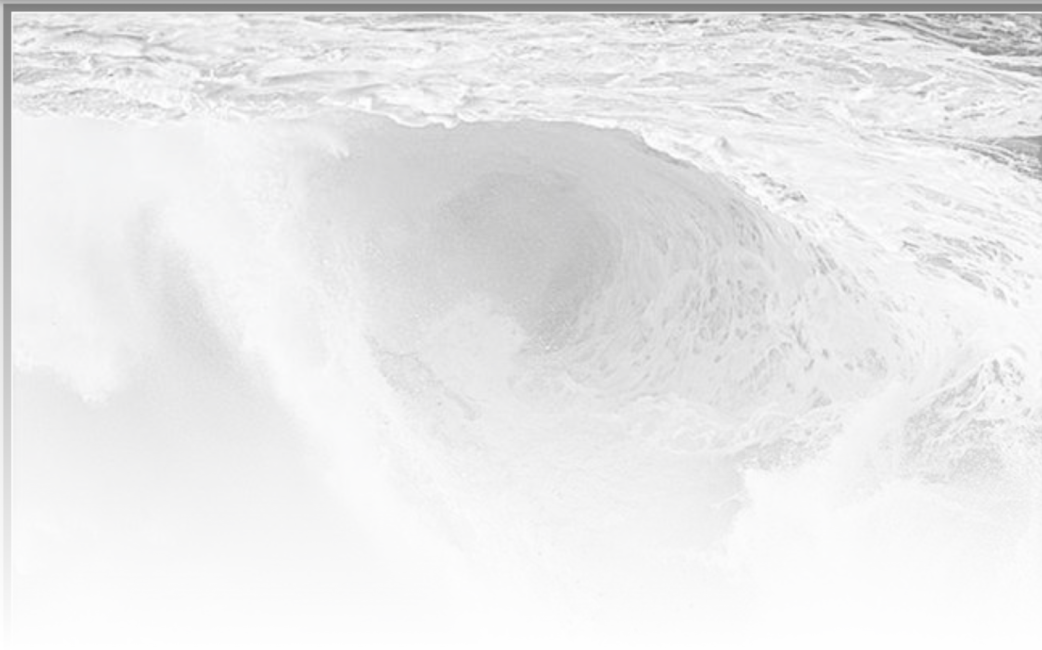


Vasileios filippou

S W A S H

for large ensemble & 5 voices



Score
2017

S W A S H

for large ensemble & 5 voices

Vasileios Filippou
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Swash, is written for Orkest de Ereprijs to be performed as part of
the Young Composers Meeting in February 2017.

First performance: Apeldoorn, February 2017.

Conductor/artistic director: Wim Boerman

Performers: Orkest de Ereprijs with Vocal federation 6

Duration: c. 3 minutes

For performance material, please contact me via email.

Instrumentation

Flute (dbl. picc.)
Alto flute
Bass Clarinet in Bb
Soprano sax.
Baritone sax.

Horn
Trumpet in C
Trombones (2)
Tuba

Electric guitar
Electric bass

Soprano (2)
Mezzo-Soprano
Tenor
Baritone

Piano

Percussion:
Hi-hat/bell plates(2)/break drum
Snare/floor tom/bass drum/gran cassa

The Score is in transposed pitch.

—

Programme note:

Swash, as a compositional idea was firstly formed in an imagery way with the simple dual element of cause & effect. In this case, the formation of waves and the rush of seawater on the beach after they break. This concept is been presented seven times in the piece using the arch like structure of a wave to inform musical elements such as density of texture and tempo. The harmony of the entire piece is based on 2 poly-chords and both rhythmic patterns and melodic cells derive from the modal music tradition of the eastern Mediterranean.

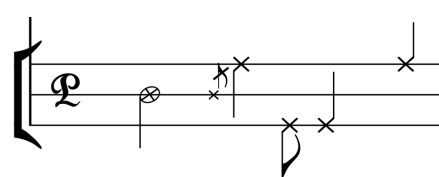
Symbols & Performance directions:

The piano and the voices should be amplified. For the piano, ideally two microphones should be placed – one next to the pedals and one above the strings facing the lowest octave. Also a person to control the piano's amplification volume is needed. (The exact points and percentage of amplification is specified on the piano score).

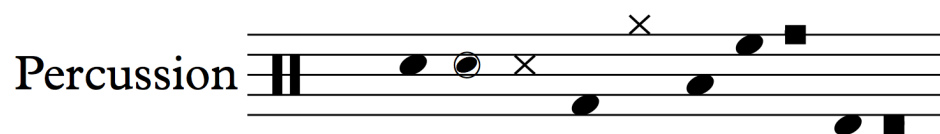


(from left to right)

$\frac{1}{4}$ flat , flat + $\frac{1}{4}$ flat , $\frac{1}{4}$ tone sharp



The lower stave of the piano part shows how the 3 pedals are used. The top horizontal line represents the right pedal, the second is used for the middle and the third line for the left pedal. When the direction of the stem goes down, that means to press the pedal and when it goes up, to release it in a way so percussive sounds are produced with these actions.



(from left to right)

snare drum/rim shot/side stick

bass drum with a foot pedal

hi-hat

floor tom

(mute the drum by placing a thin cloth)

break drum

bell plate1

(G3 – to be placed horizontally)

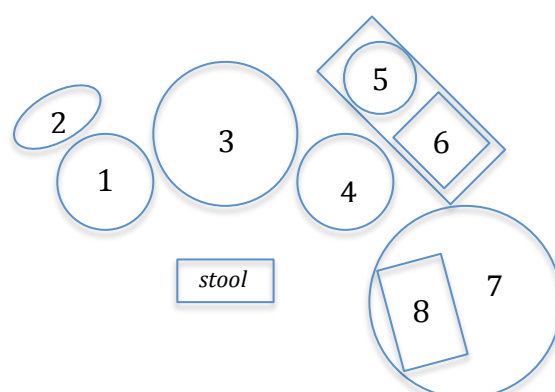
gran cassa/bell plate2

(pitch for bell plate: E2 – to rest on the G.C.)

Percussion set layout

Instruments starting from the left-clockwise:

1 2 3 4 5 6 7 8
Snare dr. / hi-hat / bass dr. / floor tom / break dr. / metal pl.1 / gran cassa & metal pl.2



Swash

for Orkest de Ereprijs

V. Filippou
2017

Transposed score

I Building up waves...

$\text{♩} = 80$

Flute (dbl.picc.)

Alto Flute

Bass Clarinet in B $\flat$

Soprano Sax.

Baritone Sax.

Horn in F

Trumpet in C

Trombone 1

Trombone 2

Tuba

Electric Guitar

Electric Bass

Soprano 1

Soprano 2

Mezzo-soprano

Tenor

Baritone

Piano

Perc.

hi-hat
bell pl.1
break dr.
snare
floor tom
bass dr.
G.c.,bell pl.2

Clean guitar sound with some added reverb

Clean bass sound with some added reverb

Hold given pitches down before the piece begins

marimba mallet

p

mp

p distant

ou

p distant

ou

p

mp

5

Fl. (dbl.picc.)

A. Fl.

B. Cl.

Sop. Sax.

Bari. Sax.

Hn.

C Tpt.

Tbn.1

Tbn.2

Tba.

E. Gtr.

E. Bass

S.1

S.2

M-S.

T.

Bar.

Pno.

Perc.

hi-hat
b. pl.1
br. dr.
snare
fl. tom
bass dr.
G.c,b.pl.2

17"

(9")

pp *p* *p*

mp *mf*

(12")

mp

(9")

pp *p* *p*

mp *mf* *espress.* 3 (voices sing a natural C) 3

(10")

silent mute $\text{♩} = 80$ repeat (not conducted)

volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 8" in) stop pedal

volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 8" in) stop pedal

(horn plays a flat C) *mp* ou

(horn plays a flat C) *mp* ou

(8") *p* hum

(8") *p* hum

(8") *p* hum

(8") *p* hum

(8") *p* hum

amplification ON - 70%

(7")

mf

(7")

p metal beater

p stick on rim - move in-out freely (producing pitch fluctuations)

edge -----> center
(for snare that's where the palm is placed-so pitch goes higher)

[illegible]

Fl. (dbl.picc.) 13 (8") *pp* *p* *pp*

A. Fl. (7") *mf* *p* *mp* *p*

B. Cl. (7") *mf* *p* *mp*

Sop. Sax. (9") *pp* *p* *pp*

Bari. Sax. *fp* *f*

Hn. (8") *pp* *p* *pp*

CTpt. (8") (silent mute) *pp* *p* *pp* without mute

Tbn.1 (8") silent mute *pp* *p* *pp* without mute

Tbn.2

Tba.

E. Gtr. open sound volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 7" in) stop pedal muted *mp*

E. Bass open sound volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 7" in) *p*

S.1 (6") *p*hum

S.2

M-S. (5") *mf*

T. (6") *p*hum

Bar. (6") *p*hum

Pno. amplification ON - 80% super ball on soundboard *p* *mp*

Perc. hi-hat slightly open stick on rim (6") *mp* edge-----center-----edge medium mallet *mf* 3 *mp* super ball medium mallet

hi-hat
b. pl.1
br. dr.
snare
fl. tom
bass dr.
G.c.b.pl.2

16

Picc.

A. Fl.

B. Cl.

Sop. Sax.

Bari. Sax.

Hn.

C Tpt.

Tbn.1

Tbn.2

Tba.

E. Gtr.

E. Bass

S.1

S.2

M-S.

T.

Bar.

Pno.

Perc.

hi-hat
b. pl.1
br. dr.
snare
fl. tom
bass dr.
G.c.b.pl.2

stop pedal

muted

more resonant sound

ou

more resonant sound

ou

more resonant sound

ou

more resonant sound

hum

ou

mute with hand
dry, short sound

20

Picc. *mp* (3") (pitch bend)

A. Fl. *mp* (4") *p* (3) 3

B. Cl. *mp* (4") *p* (3) 3

Sop. Sax. *mp* (3") (pitch bend) *p*

Bari. Sax. *p* (3") (pitch bend)

Hn.

C Tpt. *p* (3)

Tbn.1 *p* (4") silent mute ♩≈90 repeat (not conducted) without mute

Tbn.2 *p* (3") silent mute ♩≈90 repeat (not conducted) without mute *p* *mf*

Tba. *p* (4") mute ♩≈90 repeat (not conducted) without mute

E. Gtr. open sound *mp* volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 5" in) stop pedal muted

E. Bass open sound *p* volume ped. freeze ped. (if no freeze ped. then re-articulate and use the volume one around 5" in) stop pedal muted *p*

S.1 *p*hum (3")

S.2 *p*hum (3") 'full-body sound' *mf*

M-S. *mp* (4") ou *espress.*

T. *p*hum (3") ou

Bar. *p*hum (3") *espress.*

Pno. norm. amplification ON - 90% metal slide on frame (alternate speed) ♩=95 amplification OFF mute strings with hand *p*

Perc. hi-hat b. pl.1 br. dr. snare fl. tom bass dr. G.c.b.pl.2 *mp* (3") metal beater *pp* (3") (same dynamics) hard mallet medium mallet Bass drum *p*

24

Picc. *mf* *f*

A. Fl. *mp* *f*

B. Cl. *f*

Sop. Sax. *mp* *f*

Bari. Sax. *mf* *fp* *f*

Hn. *espress.* *mf*

C Tpt. *espress.* *mf*

Tbn.1 *espress.* *mf*

Tbn.2 *p* *f*

Tba. *mf* *fp* *f*

E. Gtr. *mf* *f*

E. Bass *mf* *f*

S.1 *mp* 'full-body sound' ou

S.2 *p* *mf* *p* *f* ou

M-S. *mf* 'full-body sound' ah

T. *mf* 'full-body sound' ou

Bar. *mf* 'full-body sound' ah

Pno. *mf* *f* 8vb

Perc. *mf* *f*

hi-hat
b. pl.1
br. dr.
snare
fl. tom
bass dr.
G.c.b.pl.2

Bass dr.

norm. metal slide on tuning pins

28

Picc. (3") *p*

A. Fl. (3") *mp*

B. Cl. (3") *mp*

Sop. Sax. (3") *p* *mf* 3 3 3

Bari. Sax. (3") *p*

Hn. (3") *p* without mute *espress. mp* 3

C Tpt. (3") silent mute *p* ≈95 repeat (not conducted)

Tbn.1 (3") silent mute *p* 3 3 3 without mute

Tbn.2 (3") silent mute *p* 3 3 3 without mute *mp espress. 3*

Tba. (3") mute *p* ≈95 repeat (not conducted) without mute

E. Gtr. open sound volume ped. freeze ped. stop pedal *mf* muted

E. Bass open sound volume ped. freeze ped. stop pedal *mp* muted

S.1 (2") *mp* hum *espress. mp* 3

S.2 (2") *mp* hum ah

M-S. (2") *mp* hum

T. (3") *mp* ou less resonant *mp*

Bar. (2") *mp* hum less resonant *mp* ou

Pno. amplification ON - 100% move super ball freely on soundboard *mp* *mf* amplification OFF mute strings with hand

Perc. hi-hat b.pl.1 br.dr. snare fl.tom bass dr. G.c.b.pl.2 (2") super ball *mp* *mf* *mf* 3 3 3 3 3 3 3 3

Picc.

A. Fl.

B. Cl.

Sop. Sax.

Bari. Sax.

Hn.

C Tpt.

Tbn.1

Tbn.2

Tba.

E. Gtr.

E. Bass

S.1

S.2

M-S.

T.

Bar.

Pno.

Perc.
hi-hat
b.pl.1
br.dr.
snare
fl.tom
bass dr.
G.c,b.pl.2

35

Picc. *X*

A. Fl. *X* (4") *mp*

B. Cl. *X* *mp*

Sop. Sax. *X* (4") *p* *mp*

Bari. Sax. *X* (4") *p*

Hn. *X* (4") *p*

C Tpt. *X* (4") (silent mute) *p* ≈90 repeat (not conducted) without mute

Tbn.1 *X* (4") (silent mute) *p* ≈90 repeat (not conducted) without mute

Tbn.2 *X* *p* *mp* *p*

Tba. *X* (4") mute *p* ≈90 repeat (not conducted)

E. Gtr. *X* freeze ped. *mp* stop pedal muted *mp*

E. Bass *X* volume ped. freeze ped. *mp* stop pedal *mf* *3* *3* *3* *3* *3*

S.1 *X* (3") *mp* hum *mp*

S.2 *X* (4") *mp* ou

M-S. *X* (3") *mp* hum ou

T. *X* (3") *mp* ou

Bar. *X* (3") *mp* hum *p* *mp* *p*

Pno. *X* amplification ON - 90% *mf* *3* *3* *3* *3* *3* amplification OFF norm. *mp*

Perc. *X* hi-hat b.pl.1 br.dr. snare fl.tom bass dr. G.c.b.pl.2 (2") on ring *p* super ball *p* *mf* *3* *3* *3* *3* *3*

[illegible]

14" **VII** ♩=80

43

Picc. *X*

A. Fl. (6") *mf*

B. Cl. (5") *mf*

Sop. Sax. (4") *mp*

Bari. Sax. (4") *mp*

Hn. *X*

C Tpt. *X*

Tbn.1 *p* *mp* *simile*

Tbn.2 *p* *mp*

Tba. (mute) (5") *p* *~85 repeat (not conducted)*

E. Gtr. open sound volume ped. freeze ped. and use the volume one around 7" in (if no freeze ped. then re-articulate volume ped. freeze ped. and use the volume one around 7" in) *mp* stop pedal

E. Bass open sound volume ped. freeze ped. and use the volume one around 7" in (if no freeze ped. then re-articulate volume ped. freeze ped. and use the volume one around 7" in) *mp* stop pedal

S.1 (3") *mp* hum

S.2 (3") *mp* hum

M-S. *X*

T. *X*

Bar. *X*

Pno. amplification ON - 80% metal slide on frame (alternate speed) *mp* *pp* *l.v.* *8*

Perc. hi-hat b. pl.1 br. dr. snare fl. tom bass dr. G.c, b.pl.2 stick on rim *mp* edge-----center-----edge *p* hard mallet (both voices follow same dynamics)

[illegible]

[illegible]