

for Thallein

Yfat Soul Zisso

Equilibrium

for large ensemble

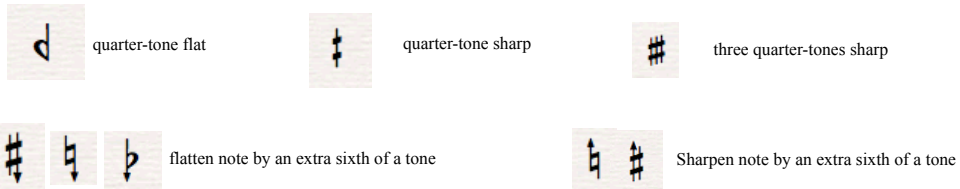
Programme notes:

Written for the Thallein ensemble for the concert awarding Harrison Birtwistle an Honorary Doctorate from Birmingham Conservatoire, this piece explores the conflict between different groups of instruments insisting on their own contrasting materials, and the attempt by one group to keep the quarrelling at bay.

Premiered by the Thallein ensemble with conductor Richard Baker at the Adrian Boult Hall, Birmingham, on 28 November 2014.

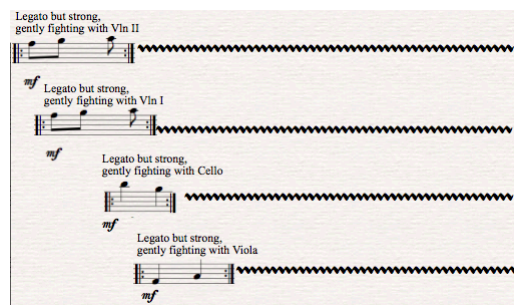
Y.S.Z.

Performance notes:



Violins, Viola and Cello:

In the aleatoric boxes the pitches must be played in the written order. Always repeat the whole bar.
The rhythm must be observed, but the tempo is a mere guideline only and can vary at the discretion of the player.
Each entry should be in the order of Violin I, Violin II, Viola, Cello.
Time between entries can vary, but don't wait too long. Once playing keep playing and just vary tempo.
The conductor should signal when each section is over.
At the end of the piece there are 9 glissandi led by the woodwind section.
Instructions relate to some of these glissandi, though the conductor should also help with those cues.



Instrumentation:

- Flute (Doubling Picc.)
- Oboe
- Clarinet in Bb
- Bassoon

- Horn
- Trumpet in Bb
- Trombone

- Percussion (Bass Drum)
- Piano
- Harp

- 2 Violins
- Viola
- Cello
- Double Bass

Duration: c. 4 mins

for Thallein

Equilibrium

Score in C

for Large Ensemble

Yfat Soul Zisso

Tense, rhythmic ♩ = 120

The score is for a large ensemble and is written in 2/4 time with a tempo of 120 beats per minute. The key signature is C major. The score is divided into two systems. The first system includes Piccolo, Oboe, Clarinet in B♭, Bassoon, Horn in F, Trumpet in B♭, Tenor Trombone, Bass Drum, Harp, and Piano. The second system includes Violin (two staves), Viola, Violoncello, and Contrabass. The score features various dynamic markings such as *mf*, *ff*, *mp*, *p*, *pp*, and *fff*, as well as performance instructions like *gliss.*, *solo*, and *sub. p*. The Harp part includes a chord progression: D: C# B: E: F# G# A: and a section marked L.V. The Violoncello and Contrabass parts feature triplet markings (3).

9

Picc. *mf* *p* *mp* *mf* *p*

Ob.

Cl. *solo* *mf*

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Hp.

Pno. *p* *mf*

Vln. I

Vln. II *pp* *p*


Vla. *p* *pp* *p*


Vc. *pp* *p* *pp* *p*


Cb. *pp* *p* *mf* *p* *mf*


B


13

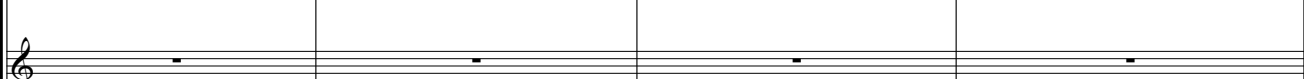
Picc. 

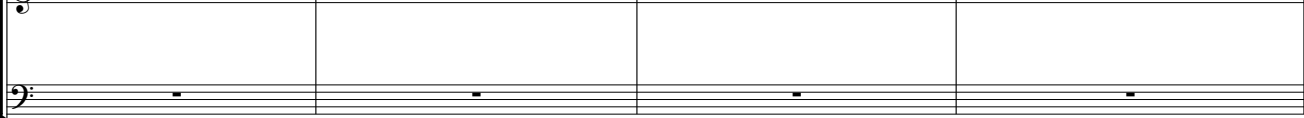
Ob. 


Cl. 

Bsn. 

Hn. 

Tpt. 

Tbn. 

B. D. 

Hp. 

Pno. 

B

Vln. 

Vln. 

Vla. 

Vc. 

Cb. 

C

17

Picc. -

Ob. *p*

Cl. *pp*

Bsn. -

Hn. -

Tpt. -

Tbn. -

B. D. -

Hp. *mf* *p*

Pno. *p* *mf*

Vln. *mf*

Vln. *p* *pp* *mf*

Vla. *pp* *p* *pp* *siempre pp*

Vc. *pp* *p* *pp*

Cb. *p* *pp*

C
Legato but strong,
gently fighting with Vln II
mf
Legato but strong,
gently fighting with Vln I

20

Picc.

Ob.

Cl. *flz* *p* *flz* *p*

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Hp.

Pno.

Vla.

Vc. *3* *p* *pp* *3* *p* *pp* *3* *p* *pp*

Cb. *3* *p* *pp* *3* *p* *pp* *3* *p* *pp*

24 **D** To Fl.

Picc. *mf* \rightarrow *ff*

Ob. *mp* \rightarrow *ff*

Cl. *p* \rightarrow *ff* *gliss.*

Bsn. *p* \rightarrow *ff* *pp*

Hn. *mf* \rightarrow *ff* *p* \rightarrow *mf* *gliss.*

Tpt. *p* \rightarrow *ff*

Tbn. *mf* \rightarrow *ff*

B. D. *p* \rightarrow *ff*

Hp. *p* \rightarrow *ff* *gliss.* L.V.

Pno. *mf* \rightarrow *ff* 8va

(8).....

Vln. *p* \rightarrow *ff* *gliss.* *pp*

Vln. *pp* 3

Vla. *p* \rightarrow *ff* *gliss.* 3 *p*

Vc. *p* \rightarrow *pp* *fp* \rightarrow *fff* 3 3 *pp*

Cb. *p* \rightarrow *mf* *fp* \rightarrow *fff* *sub. p* 3 3 *p* \rightarrow *mf* *p*

E

28

Fl. *pp*

Ob. *pp* *A₂*

Cl. *pp* *flz*

Bsn. *p*

Hn. *p* *mf*

Tpt.

Tbn.

B. D.

Hp. *mp* *p*

Pno. *pp* *mp*

Vln. *p* *pp*

Vln. *p* *pp*

Vla. *pp* *p* *pp*

Vc. *p* *pp*

Cb. *pp* *p* *mf*

Detailed description: This page of a musical score covers measures 28 through 31. It features a full orchestral ensemble. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The string section includes Bass Drum (B. D.), Harp (Hp.), Piano (Pno.), Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a section letter 'E' in a box above measure 29. Dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The woodwinds play sustained notes, often with a trill (tr) and a breath mark (A₂). The strings play rhythmic patterns, including triplets and sixteenth-note runs. The piano part features a melodic line with dynamic shifts. The harp provides accompaniment with sustained chords. The percussion part is mostly silent, with a few notes in the bass drum.

G

36

Fl. *pp*

Ob. diaphragm emphasis *pp* sim.

Cl. *pp*

Bsn.

Hn.

Tpt.

Tbn.

B. D.

Hp.

Pno.

Vc.

Cb.

41

Fl. *p* *flz* *mf* *ff* *sub. pp* *mp* *pp* *mp*

Ob. *mp* *ff* *pp* *p* *pp*

Cl. *p* *ff* *pp* *mp* *pp*

Bsn. *p* *ff*

Hn. *mf* *ff*

Tpt. *p* *ff*

Tbn. *mf* *ff* *p* *mf*

B. D. *p* *ff*

Hp. *p* *gliss.* *ff* L.V. *mp* *pp* *mp* *pp* *mp*

Pno. *mf* *ff* *pp* *mp* *pp* *mp* *pp*

Vc. *fp* *fff*

Cb. *fff* *p* *mf*

H

gliss. *p* *ff*

gliss. *mp* *ff*

gliss. *p* *ff*

gliss. *fp* *fff*

gliss. *fff* *p* *mf*

46

Fl. *pp* *mp* *pp* *mp* *mp* *pp* *mp*

Ob. *p* *pp* *p* *pp* *p* *pp* *p*

Cl. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Bsn.

Hn.

Tpt.

Tbn. *p* *mf* *p* *mf*

B. D.

Hp. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

Vln.

Vln.

Vla.

Vc.

Cb. *p* *mf* *p* *mf*

Detailed description: This page of a musical score covers measures 46 through 50. The score is for a full orchestra. The Flute (Fl.) part features a melodic line with triplets and dynamic markings of *pp* and *mp*. The Oboe (Ob.) part has a similar melodic line with triplets and dynamics of *p* and *pp*, including a *sim.* (sustained) marking. The Clarinet (Cl.) part plays a rhythmic accompaniment of eighth notes with triplets and dynamics of *mp* and *pp*. The Bassoon (Bsn.) part is silent. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are also silent, except for the Trombone which has a few notes in measures 48 and 50 with dynamics of *p* and *mf*. The Bass Drum (B. D.) part is silent. The Harp (Hp.) part has a chordal accompaniment with dynamics of *pp* and *mp*. The Piano (Pno.) part has a chordal accompaniment with dynamics of *mp* and *pp*. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts are mostly silent, with the Contrabass having a few notes in measures 48 and 50 with dynamics of *p* and *mf*. The score is in 2/4 time and includes various dynamic markings and articulation symbols.

51 **I**

Fl. *mf < ff sub. p*
3 mp
p 3 mp
p 3

Ob. *mp < ff*
p 3 mp p 3 mp p 3 mp p 3

Cl. *gliss. p < ff*
p 3 mp p 3 mp p

Bsn. *p < ff*

Hn. *mf < ff*
p 3 mp

Tpt. *p < ff*

Tbn. *mf < ff*
p < f p < f p < f

B. D. *p < ff*

Hp. *p < gliss. < ff L.V*
tremolo between D# and Eb mp > pp < mp > pp = mp sim. mp > pp < mp > pp = mp

Pno. *mf < ff*
pp < mp > pp < mp = pp pp < mp > pp < mp = pp

Vln. *I gliss. p < ff*

Vln. *II gliss. mp < ff*

Vla. *gliss. p < ff*

Vc. *fp < fff*
p < f p < f p < f

Cb. *fp < fff*

56 **J**

Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p*

Bsn. -

Hn. *p* *mp* *p* *f* *p* *f* *p* *f*

Tpt. *p* *f* *p* *f* *p* *f*

Tbn. *p* *f* *p* *f*

B. D. -

Hp. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Pno. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp*

J

Vln. -

Vln. -

Vla. -

Vc. *p* *f*

Cb. -

61 **K**

Fl. *p* *mp* *p* *mp* *p*

Ob. *mp* *p*³ *mp* *p*³ *mp* *p*³ *mp* *p*³ *mp* *p*³

Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn. *p*

Hn. *p* *ff* *p* *ff*

Tpt. *p* *ff*

Tbn. *p*

B. D.

Hp. *pp* *mp* *pp* *mp*

Pno. *pp* *mp* *pp* *mp*

Vln. *mf* *mf* *mf* *mf*

Vln. *mf* *mf* *mf* *mf*

Vla. *mf* *mf* *mf* *mf*

Vc. *mf* *mf* *mf* *mf*

Cb. *p*

D# F# bisbig. E# Gb

tremolo between notes, quasi bisbigliando

K 8^{va}

Legato but strong, gently fighting with Vln II

Legato but strong, gently fighting with Vln I

Legato but strong, gently fighting with Cello

Legato but strong, gently fighting with Viola

66

Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

Cl. *mp* *p* *mp* *p* *mp*

Bsn. -

Hn. *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff*

Tpt. *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff* *p* < *ff*

Tbn. *p* < *ff* *p* < *ff*

B. D. ||

Hp. *b_{es}* *bisbig.* *sim.* *b_{es}* *b_{es}*

Pno. -

Vln. -

Vln. -

Vla. -

Vc. -

Cb. -

Detailed description: This page of a musical score covers measures 66 to 70. The woodwind section (Flute, Oboe, Clarinet, Bassoon) features a rhythmic pattern of eighth-note triplets, alternating between mezzo-piano (*mp*) and piano (*p*) dynamics. The brass section (Horn, Trumpet, Trombone) plays a simple melodic line, starting with a piano (*p*) dynamic and then moving to fortissimo (*ff*) for the remainder of the measures. The Harp part includes specific performance instructions: *bisbig.* (bispercussion) and *sim.* (simulazione), with notes marked *b_{es}* (basso continuo). The string section (Violins, Viola, Violoncello, Contrabasso) is marked with a whole rest, indicating they are silent during these measures.

L

71

Fl. *p* *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn.

Hn. *p* *ff* *p* *ff*

Tpt. *p* *ff* *p* *ff*

Tbn.

B. D.

Hp. *mf*

Pno. *pp* *mf*

tremolo between notes, quasi bisbigliando

8^{va}

Legato but strong, gently fighting with Vln II

mf Legato but strong, gently fighting with Vln I

mf Legato but strong, gently fighting with Cello

mf Legato but strong, gently fighting with Viola

Vc. *mf*

Cb. *p*

76 M

Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

Cl. *mp* *p* *mp* *p*

Bsn.

Hn. *p<ff* *p<ff* *p<ff* *p<ff* *p<ff*

Tpt. *p<ff* *p<ff* *p<ff* *p<ff* *p<ff*

Tbn.

B. D.

Harp. *b*

Pno. *b*

M

Vln. *mf* *sim.*

Vln. *mf* *sim.*

Vla. *mf* *sim.*

Vc. *mf* *sim.*

Cb.

81

Fl. *p* *mp* *p* *mp* *p*

Ob. *mp* *p* *mp* *p* *mp* *p*

Cl. *mp* *p* *mp* *p* *mp* *p*

Bsn. *p* *ff* *p* *ff*

Hn. *p* *ff* *p* *ff* *p* *ff*

Tpt. *p* *ff* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff* *p* *ff*

B. D.

Hp.

Pno.

Vln. *p* *ff* *p* *ff* *p* *ff*

Vln.

Vla.

Vc.

Cb. *p* *ff* *p* *ff* *p* *ff*

Detailed description: This page of a musical score contains measures 81 through 85. The score is for a full orchestra. The Flute (Fl.) part features a melodic line with triplets and dynamic markings of *p* and *mp*. The Oboe (Ob.) part has a similar melodic line with triplets and dynamics of *mp* and *p*. The Clarinet (Cl.) part provides harmonic support with triplets and dynamics of *mp* and *p*. The Bassoon (Bsn.) part has a low, sustained line with dynamics of *p* and *ff*. The Horn (Hn.) and Trumpet (Tpt.) parts have short, accented notes with dynamics of *p* and *ff*. The Trombone (Tbn.) part is mostly silent. The Percussion (Perc.) part is indicated by a double bar line. The Harp (Hp.) part has a sustained chord with a dynamic of *p*. The Piano (Pno.) part has a sustained chord with a dynamic of *p*. The Violin (Vln.) parts have a sustained chord with dynamics of *p* and *ff*. The Viola (Vla.) part is silent. The Violoncello (Vc.) part is silent. The Contrabass (Cb.) part has a low, sustained line with dynamics of *p* and *ff*.

N

86

Fl. *mp* *p* *mp* *p* *mp*

Ob. *mp* *p* *mp* *p* *mp*

Cl. *mp* *p* *mp* *p*

Bsn. *p* < *ff* *p* < *ff*

Hn. *p* < *ff* *p* < *ff* *p* < *ff*

Tpt. *p* < *ff* *p* < *ff* *p* < *ff*

Tbn. *p* < *ff* *p* < *ff* *p* < *ff*

B. D.

Hp. *b* *b* *b* *b* *B^b*

Pno.

mf *mf* *mf* *mf*

N

Cb. *p* < *ff* *p* < *ff*

91 **O**

Fl. *p* *mf* *p* *mf* *p*

Ob. *mp* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *mp* *p* *mf* *p* *mf* *p*

Bsn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

Hn. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *mf*

Tpt. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Tbn. *mf*

B. D.

Hp. *f*

Pno. *f*

Vln. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff*

O

96 **P** To Picc. **Q**

Fl. *mf* *p* *mf* *mp* *f*

Ob. *mf* *p* *mf* *mf* *p* *mf*

Cl. *mf* *p* *mp* *f* *mp*

Bsn. *ff* *p* *ff* *p* *fff* *p* *fff* *p* *fff* *p*

molto, into noise

Hn. *ff* *mf* *ff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

molto, into noise

Tpt. *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff*

molto, into noise

Tbn. *ff* *mf* *ff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

molto, into noise

B. D.

Hp.

Pno.

Cb. *mf* *mf* *mf* *mf* *mf*

P *p* *fff* *p* *fff* *p* *fff* *p* *fff* *p* *fff* **Q**

molto, into noise

sim.

101 Piccolo

Picc. -

Ob. -

Cl. -

Bsn. *fff* *p < fff* *p < fff* *p < fff* *p < fff* *p < fff* *p < fff*

Hn. *fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff*

Tpt. *p < fff* *p < fff* *p < fff* *p < fff* *p < fff* *p < fff*

Tbn. *fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff* *mf < fff*

B. D. -

Hp. *D^b C₂ B₂ E₂ F₂ G₂ A₂*

Pno. -

Cb. *p < fff* *p < fff* *p < fff* *p < fff* *p < fff* *p < fff*

R

107

Picc. *mf* \leftarrow *f*

Ob. *mp* \leftarrow *f*

Cl. *p* \leftarrow *f* *gliss.*

Bsn. *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff*

Hn. *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff*

Tpt. *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff*

Tbn. *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff* \leftarrow *mf* \leftarrow *fff*

B. D. *p* \leftarrow *ff*

Hp. *p* \leftarrow *f* *gliss.* L.V.

Pno. *mf* \leftarrow *f*

gradually speed up (when hearing the first gliss)



gradually slow down (not as gradually as cello) after hearing the first gliss



sul tasto (moving gradually to ord.)
when you hear the first gliss



when hearing the first gliss,
start to very gradually slow down (more gradually than Violin II) until the end of the piece



R

Cb. *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff* \leftarrow *p* \leftarrow *fff*

S

Picc. *mf* \rightarrow *f* *mf* \rightarrow *ff*

Ob. *mp* \rightarrow *f* *mp* \rightarrow *ff*

Cl. *p* \rightarrow *f* *p* \rightarrow *ff*

Bsn. *fff* *p* \rightarrow *ff* *p* \rightarrow *fff* *p* \rightarrow *ff* *p* \rightarrow *ff*

Hn. *fff* *mf* \rightarrow *ff* *mf* \rightarrow *fff* *mf* \rightarrow *fff* *mf* \rightarrow *fff* *mf* \rightarrow *ff* *mf*

Tpt. *p* \rightarrow *ff* *p* \rightarrow *fff* *p* \rightarrow *fff* *p* \rightarrow *ff*

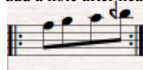
Tbn. *fff* *mf* \rightarrow *ff* *mf* \rightarrow *fff* *mf* \rightarrow *fff* *mf* \rightarrow *ff*

B. D. *p* \rightarrow *ff* *p* \rightarrow *ff*

Hp. *p* \rightarrow *f* L.V. *p* \rightarrow *ff* L.V.

Pno. *mf* \rightarrow *f* *mf* \rightarrow *ff*

8va \rightarrow *mf* \rightarrow *f* *mf* \rightarrow *ff*

add a note after hearing the third gliss 

S

Cb. *fp* \rightarrow *fff* *p* \rightarrow *fff* *p* \rightarrow *fff* *fp* \rightarrow *fff*

115 T

Picc. *mf* \leftarrow *ff* *mf* \leftarrow *ff*

Ob. *mp* \leftarrow *ff* *mp* \leftarrow *ff*

Cl. *p* \leftarrow *ff* *p* \leftarrow *ff*

Bsn. *fff* *p* \leftarrow *fff* *p* \leftarrow *ff*

Hn. *fff* *mf* \leftarrow *ff* *mf* \leftarrow *ff*

Tpt. *p* \leftarrow *ff* *p* \leftarrow *ff*

Tbn. *mf* \leftarrow *fff* *mf* \leftarrow *ff* *mf* \leftarrow *ff*

B. D. *p* \leftarrow *ff* *p* \leftarrow *ff*

Hp. *p* \leftarrow *ff* L.V. *p* \leftarrow *ff* L.V.

Pno. *mf* \leftarrow *ff* *mf* \leftarrow *ff*

subtract a note when you hear the fourth gliss

ord (moving gradually to sul pont.)
- when you hear the fourth gliss

sul pont
-after fifth gliss

T

Cb. *p* \leftarrow *fff* *fp* \leftarrow *fff* *fp* \leftarrow *fff*

U

119

Picc. *mf* \longleftarrow *ff* *mf* \longleftarrow *fff*

Ob. *mp* \longleftarrow *ff* *mp* \longleftarrow *fff*

Cl. *p* \longleftarrow *ff* *p* \longleftarrow *fff*

Bsn. *p* \longleftarrow *ff* *p* \longleftarrow *fff*

Hn. *mf* \longleftarrow *ff* *mf* \longleftarrow *fff*

Tpt. *p* \longleftarrow *ff* *p* \longleftarrow *fff*

Tbn. *mf* \longleftarrow *ff* *mf* \longleftarrow *fff*

B. D. *p* \longleftarrow *ff* *p* \longleftarrow *fff*

Hp. *p* \longleftarrow *ff* *p* \longleftarrow *fff* L.V. D: C# G#

Pno. *mf* \longleftarrow *ff* *mf* \longleftarrow *fff*

add a note when you hear the sixth gliss

Cb. *fp* \longleftarrow *fff* *fp* \longleftarrow *fff*

U

123

Picc. *mf* *fff*

Ob. *mp* *fff*

Cl. *p* *fff* *gliss.*

Bsn. *p* *fff*

Hn. *mf* *fff* *gliss.*

Tpt. *p* *fff*

Tbn. *mf* *fff*

B. D. *p* *fff*

Hp. *p* *fff* L.V. *ff* L.V.

Pno. *mf* *fff* *8va*

take cue from conductor on the last gliss's downbeat and finish your current repetition

take cue from conductor on the last gliss's downbeat and finish your current repetition

molto sul pont
- after the 8th gliss take cue from conductor on the last gliss's downbeat and finish your current repetition

take cue from conductor on the last gliss's downbeat and finish your current repetition

Cb. *fp* *fff* *fp* *fff*