Yfat Soul Zisso

Poke

for large mixed ensemble

Programme notes:

Based around two fundamentals a tone apart and both of their harmonic series,
'Poke' explores how a calm and peaceful material is forced to defend itself and eventually attack back
after being repeatedly prodded and attacked for a long period of time.
The calm material tries to ignore the attacks for a long time,
even curling up into a metaphorical ball in an attempt to ignore them,
but as they persist it eventually has no other choice but to go into battle to defend itself.

Y.S.Z.

Instrumentation:

Flute (doubling Piccolo)

Clarinet in B♭

Oboe

Trumpet in B♭

Trombone

Percussion (2 players):

I. Glockenspiel, Bass Drum, Crotales

II. Marimba

Harp

Violin

Viola

Cello

Double Bass

All instruments are written at sounding pitch (in C), apart from octave transpositions (picc., glock., crotales and double bass)

Duration: c. 7 minutes

Performance notes:

Microtonal accidentals:

quarter-tone sharp

1/6 of a tone flat

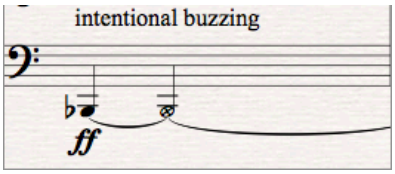
3/4 of a tone sharp

quarter-tone flat

1/6 of a tone sharp

Harp:

the A string above middle C should be tuned a 1/6 tone flat (so that the piece starts with it sounding as A)



Intentional buzzing:

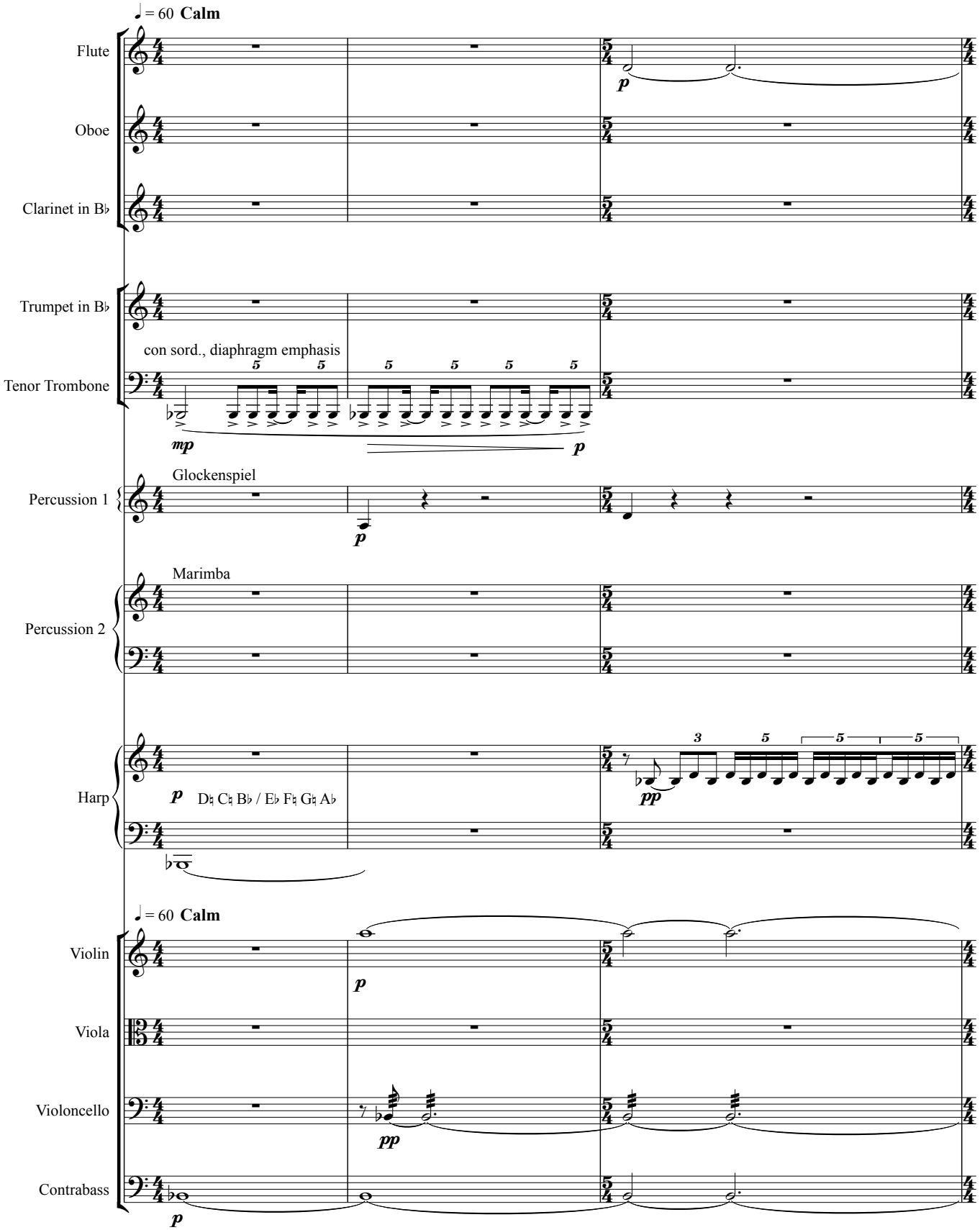
after playing the note, lightly touch the vibrating strings
in order to make them buzz, attempting to keep the buzzing audible
for as long as possible.

Poke

for large mixed ensemble

Score in C

Yfat Soul Zisso



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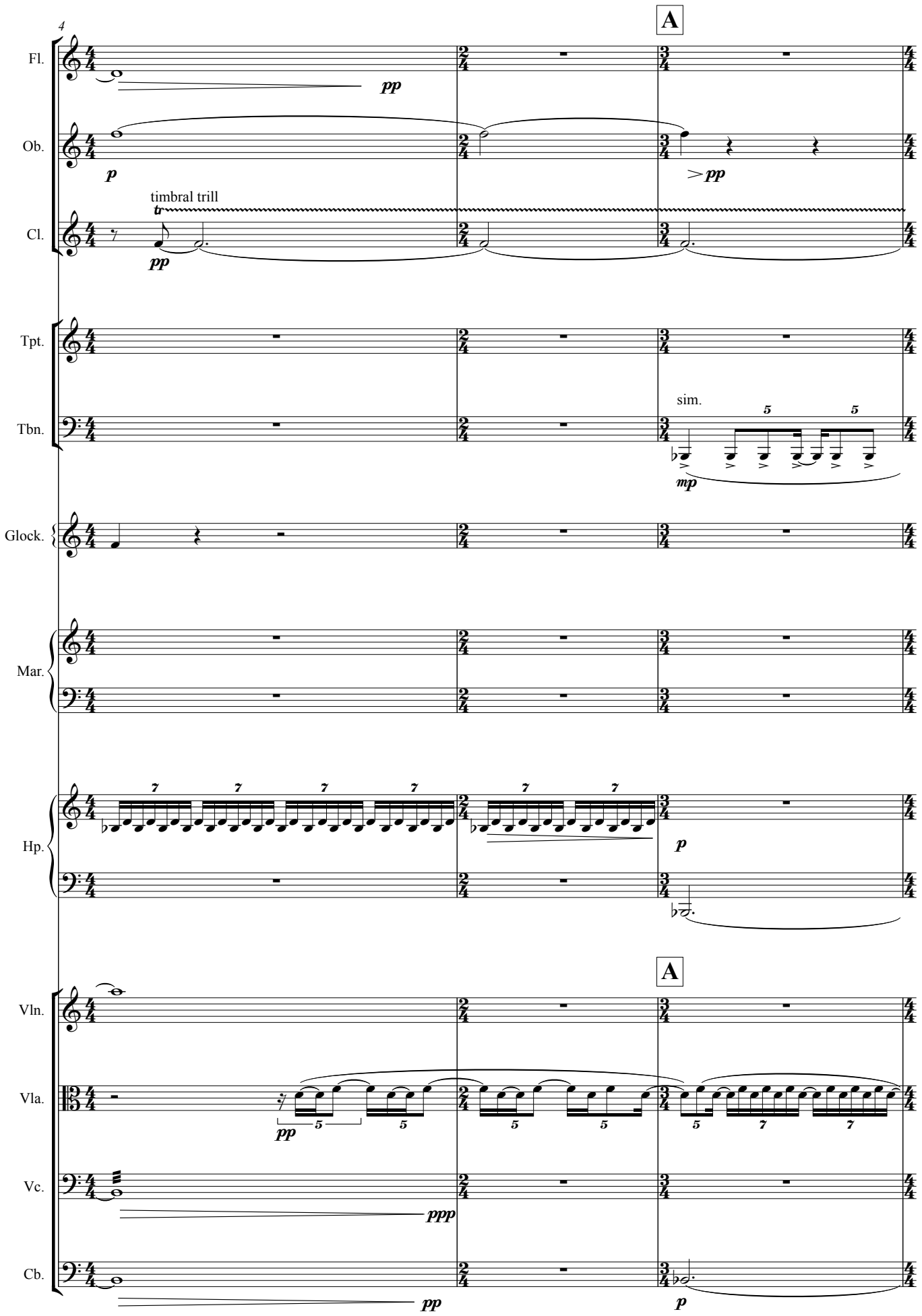
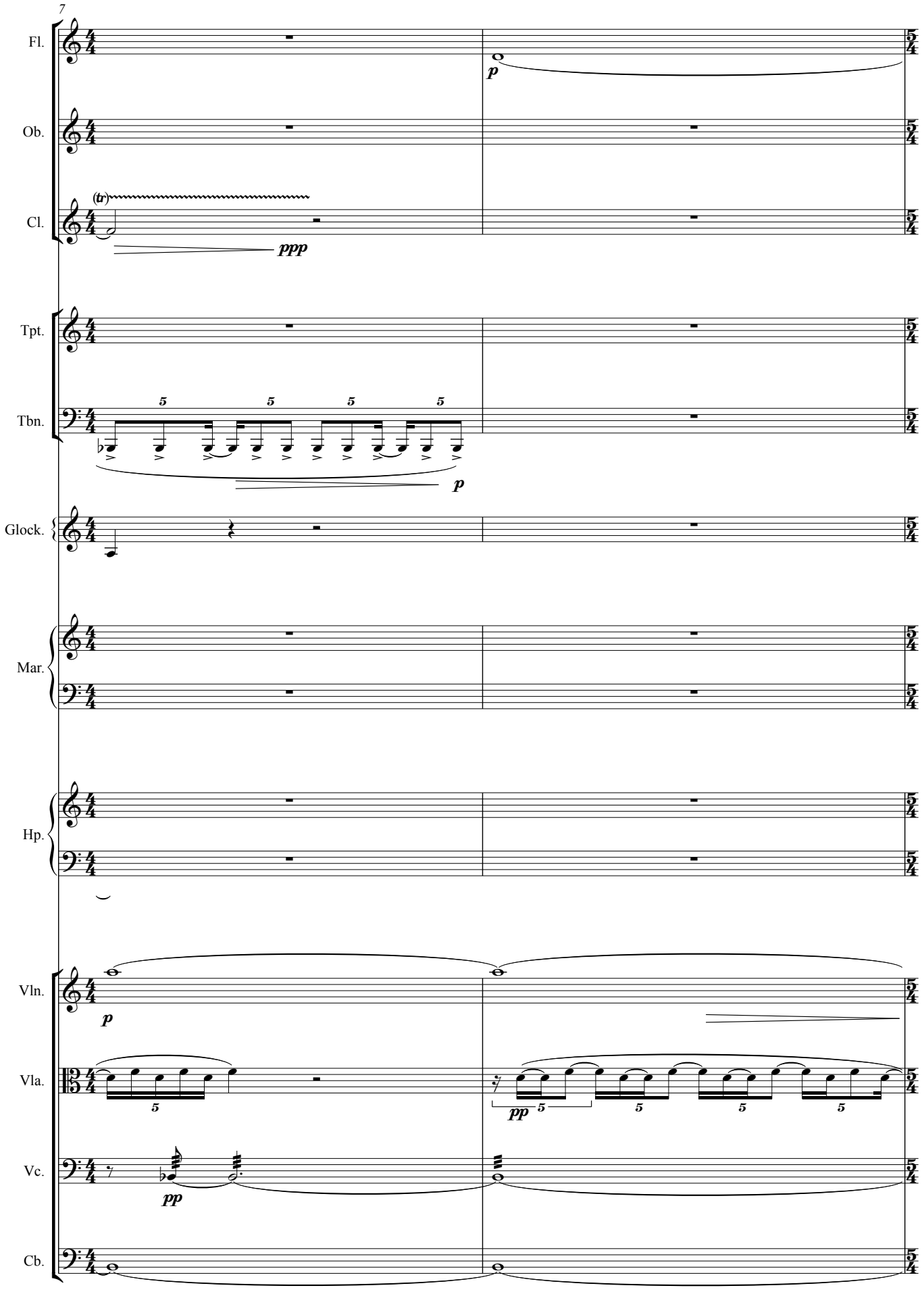
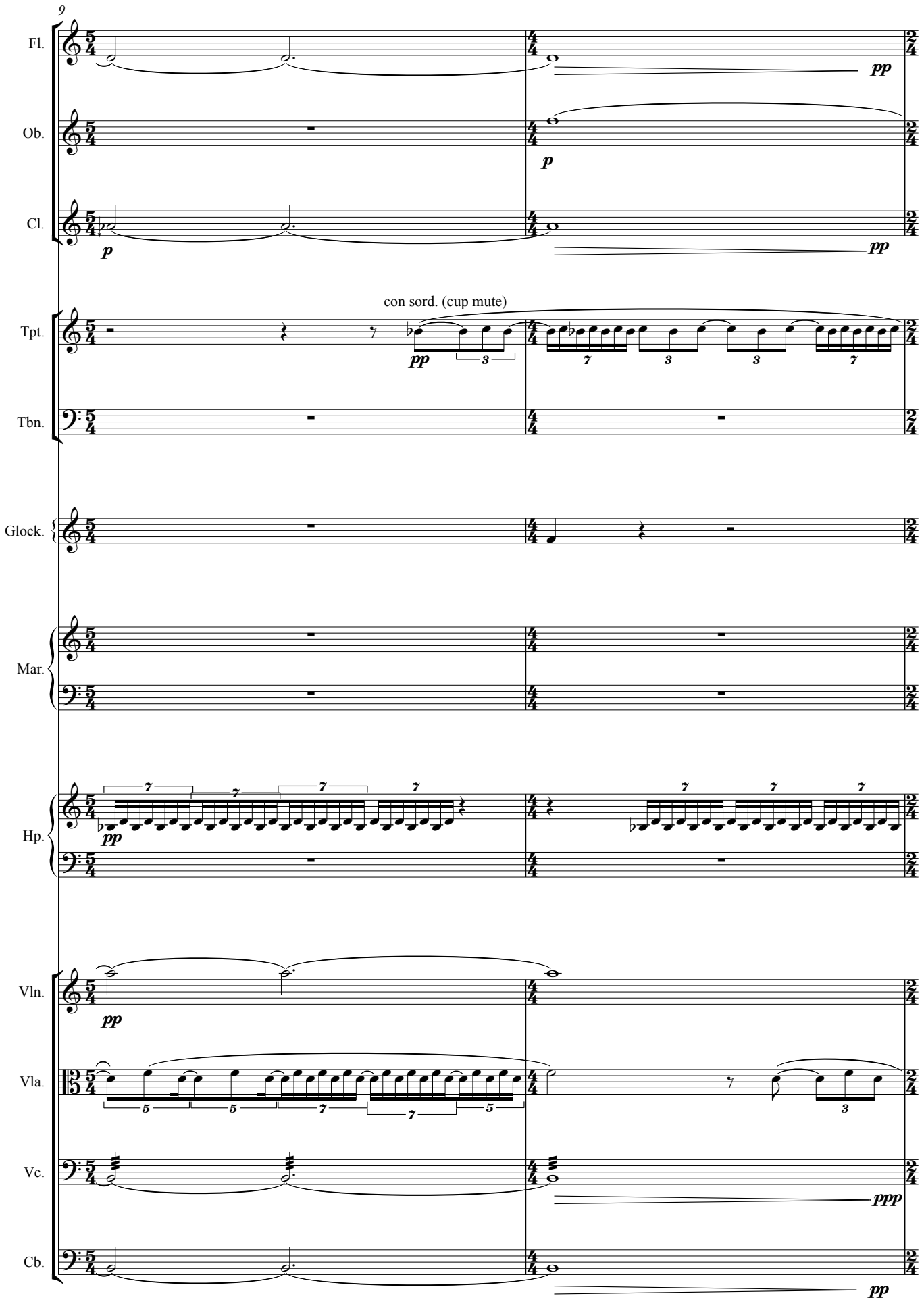
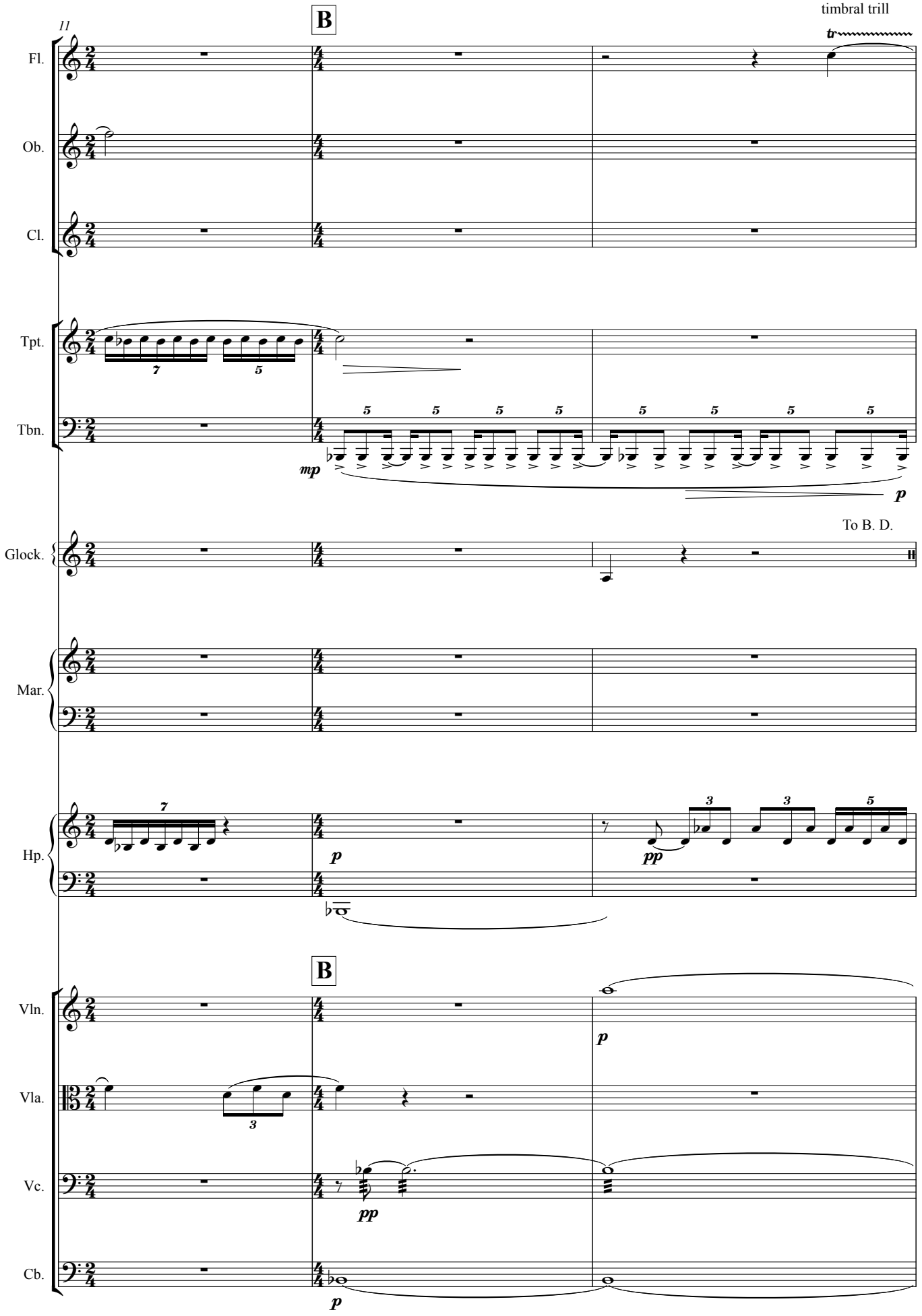
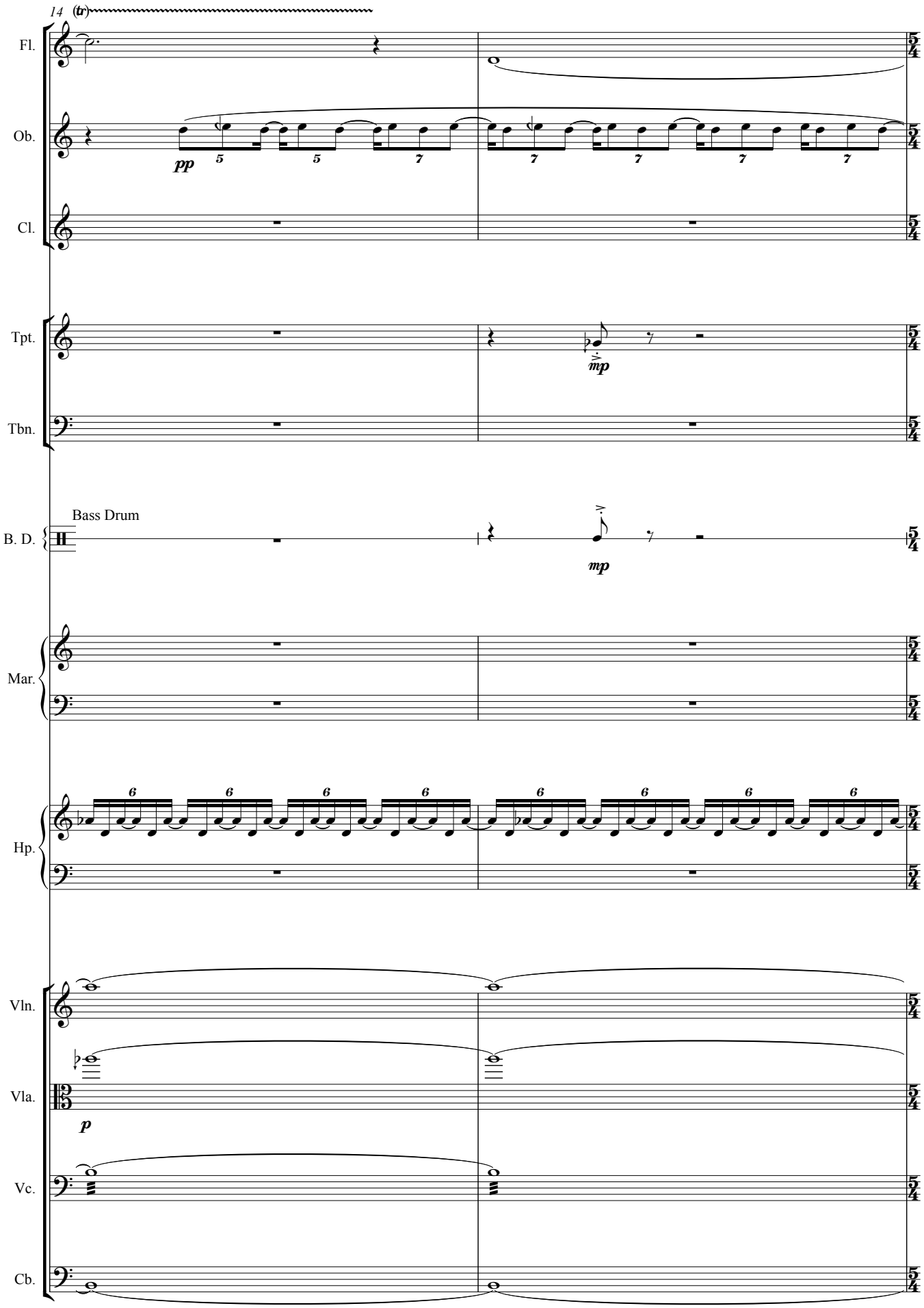
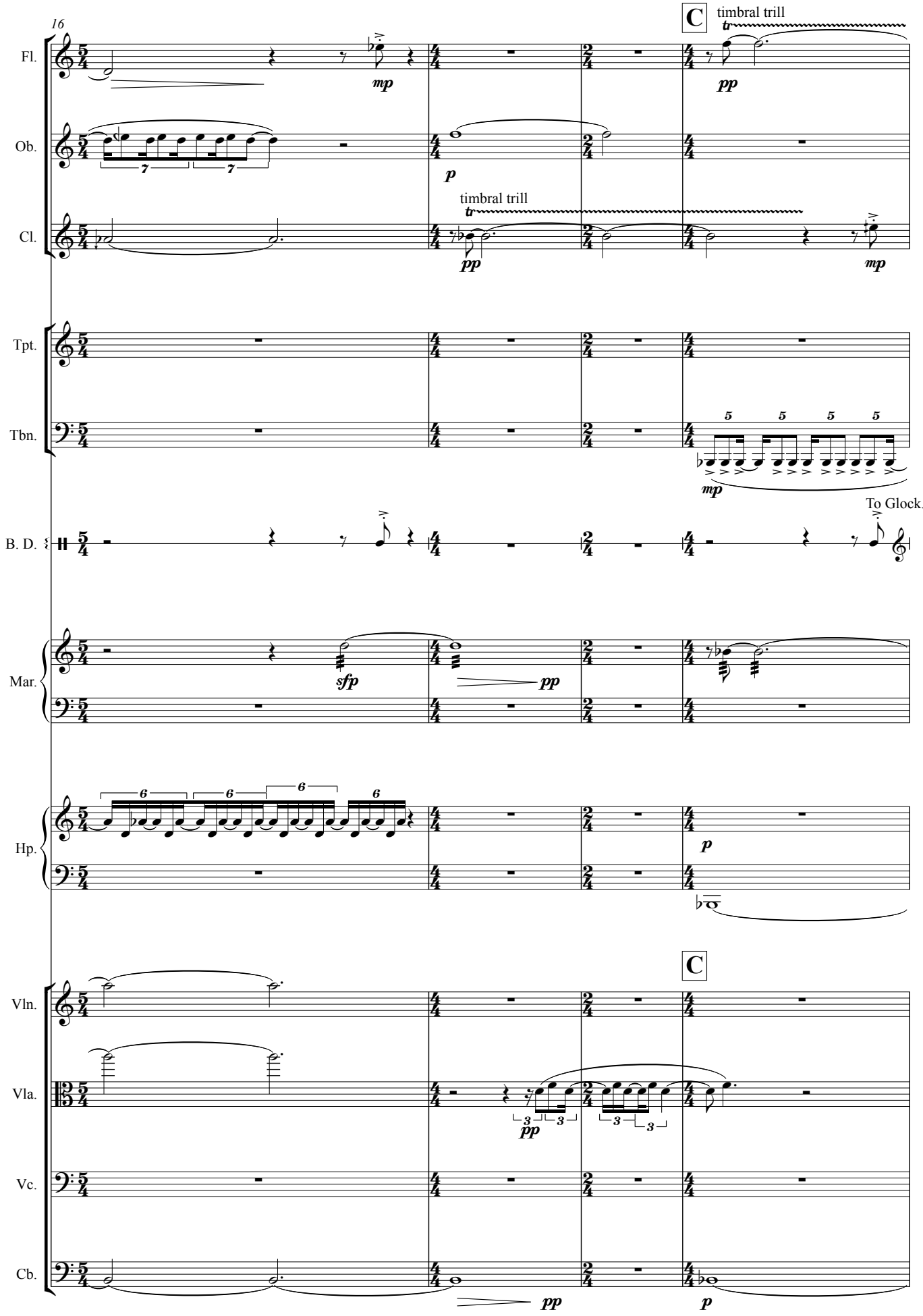

4
A
Fl.
pp
Ob.
p
pp
timbral trill
Cl.
pp
Tpt.
Tbn.
sim.
mp
Glock.
Mar.
Hp.
p
A
Vln.
Vla.
pp
Vc.
ppp
Cb.
pp
p

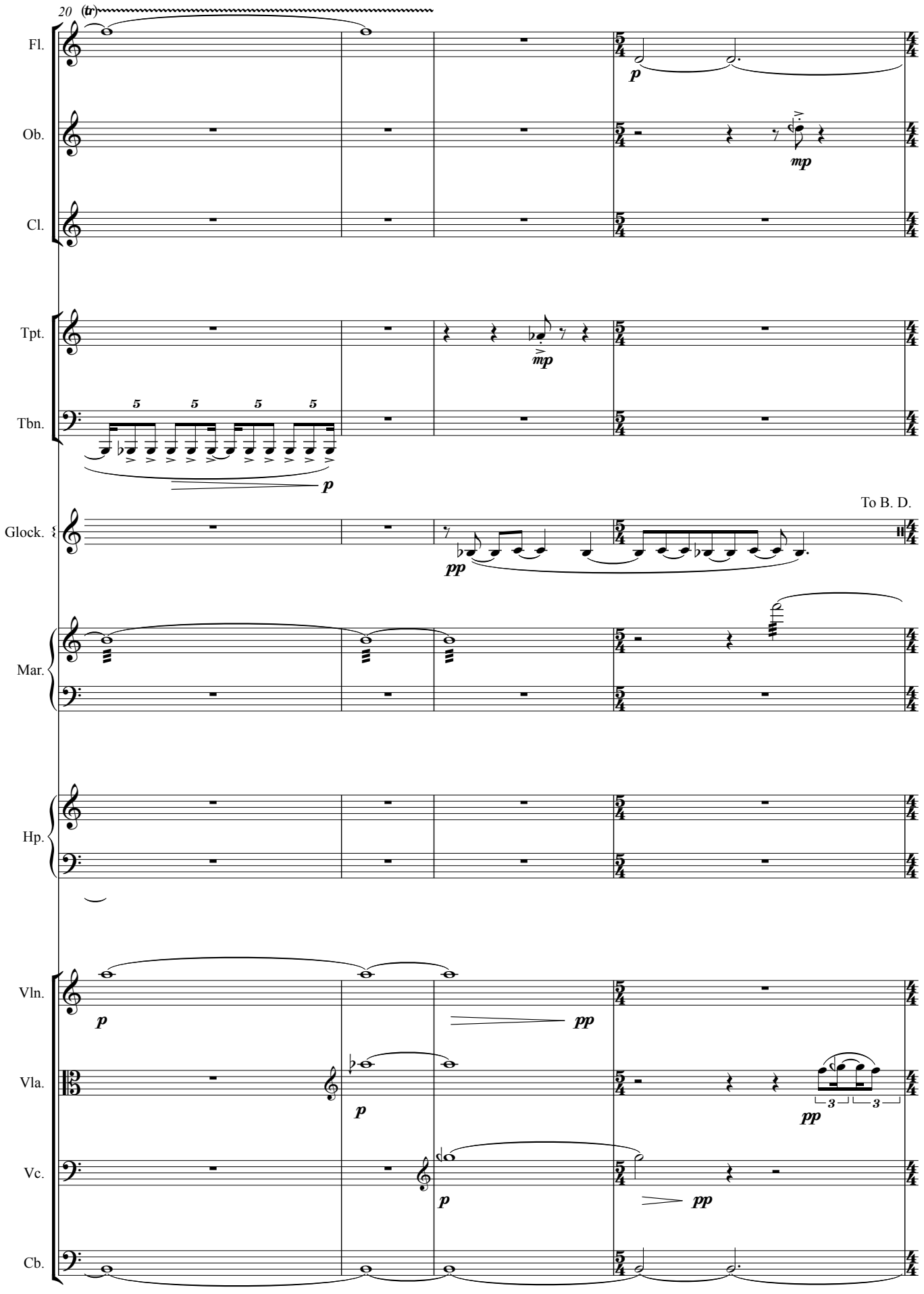

7
Fl.
Ob.
Cl.
Tpt.
Tbn.
Glock.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
(tr)
ppp
p
5
pp

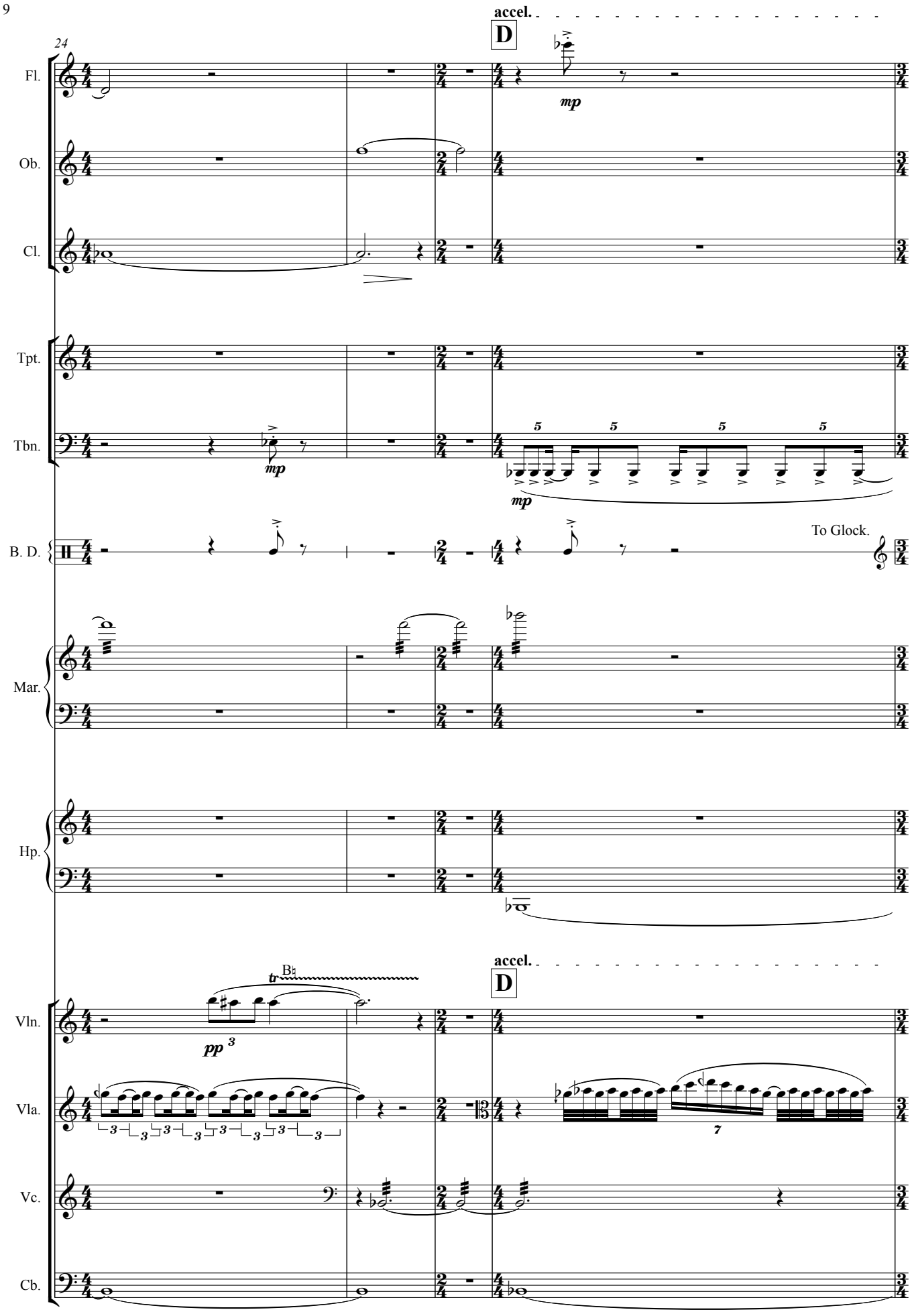

9
Fl.
Ob.
Cl.
Tpt.
Tbn.
Glock.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
con sord. (cup mute)
pp
p
ppp

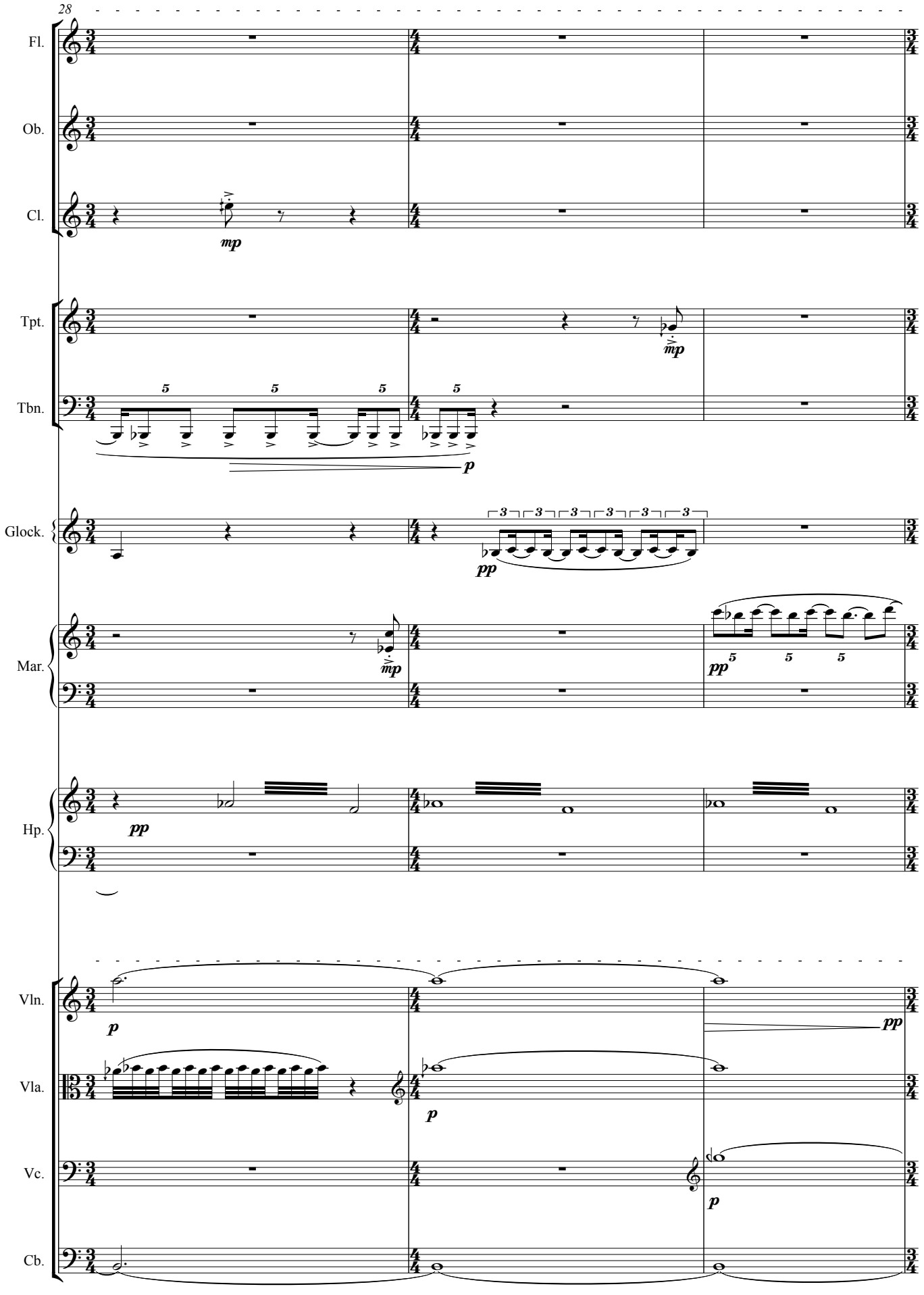

11
B
timbral trill
tr
Fl.
Ob.
Cl.
Tpt.
Tbn.
mp
p
To B. D.
Glock.
Mar.
Hp.
pp
B
Vln.
Vla.
Vc.
Cb.

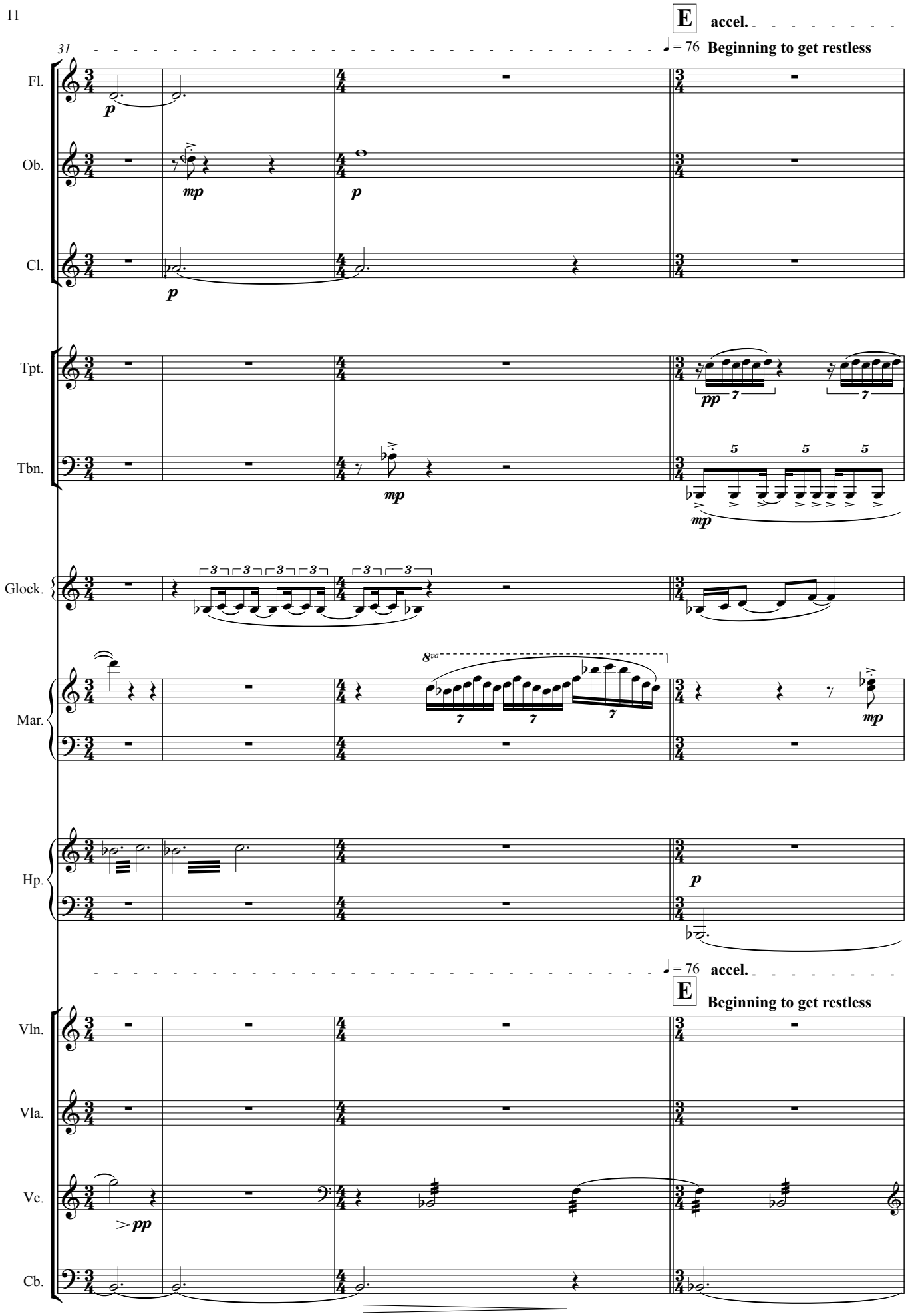

14
(tr)
Fl.
Ob.
Cl.
Tpt.
Tbn.
Bass Drum
B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
pp
mp
mp
p

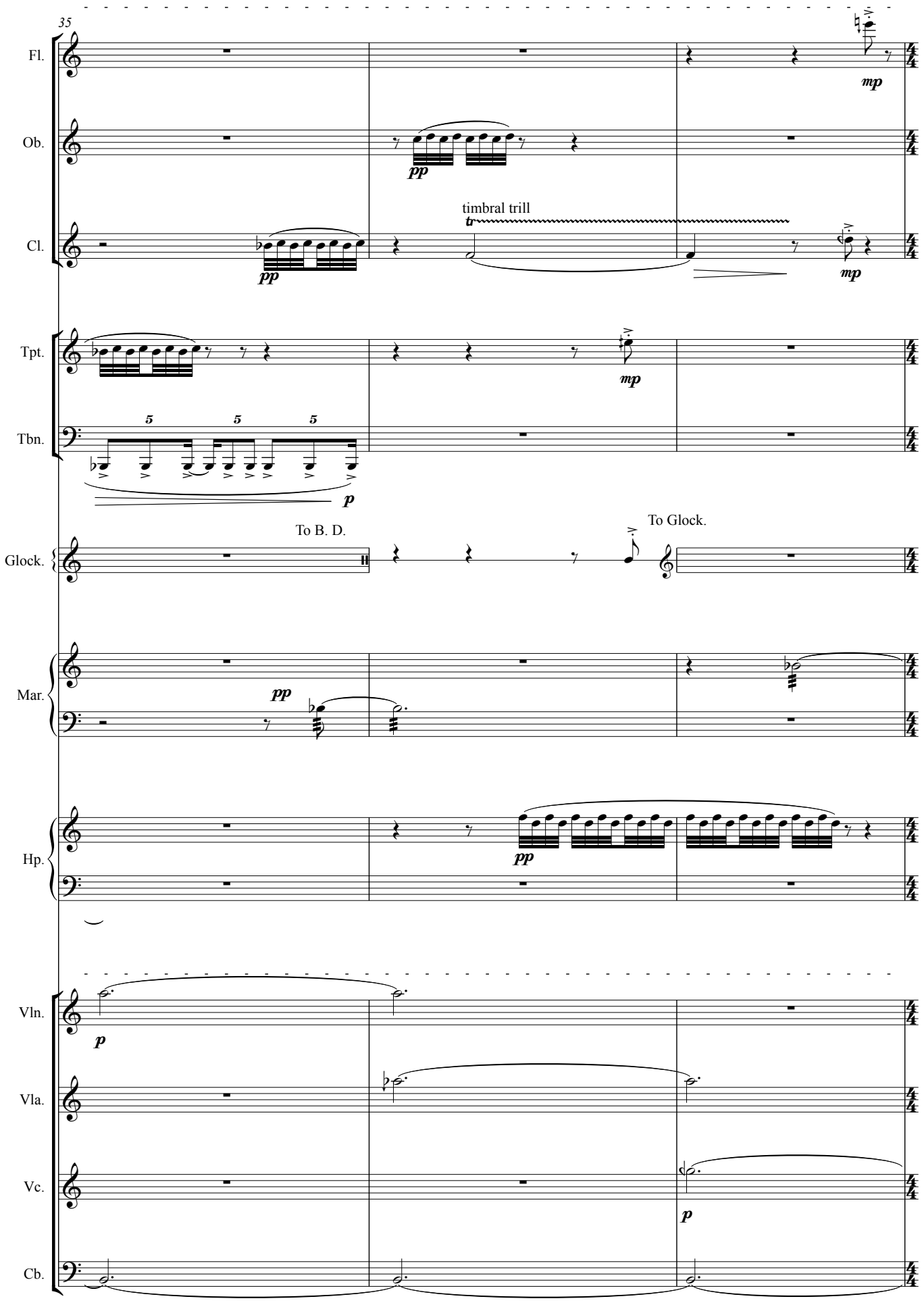

16
C
timbral trill
Fl.
Ob.
Cl.
timbral trill
Tpt.
Tbn.
B. D.
To Glock.
Mar.
Hp.
C
Vln.
Vla.
Vc.
Cb.

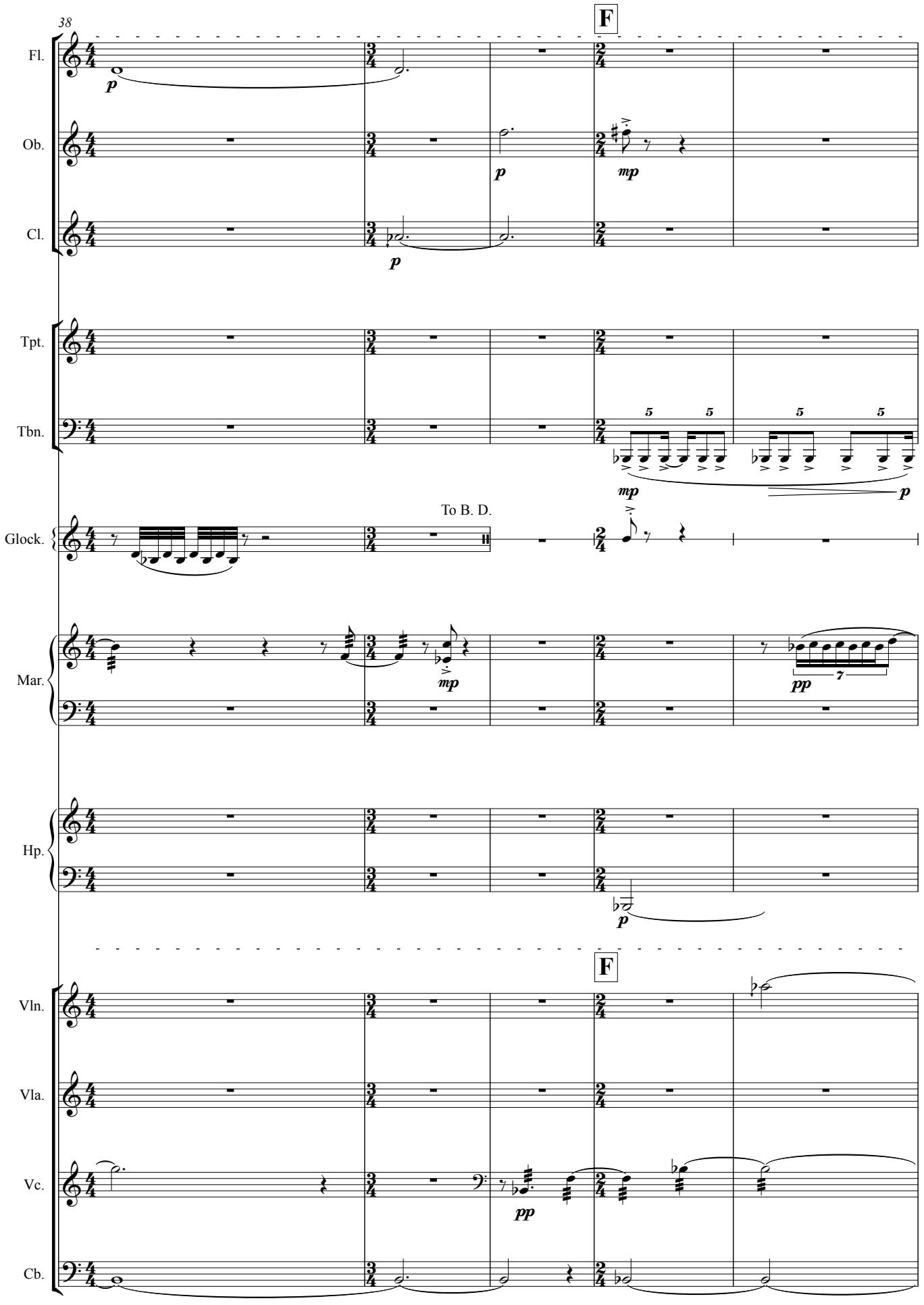

20
(tr)
Fl.
Ob.
Cl.
Tpt.
Tbn.
Glock.
To B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
p
mp
pp

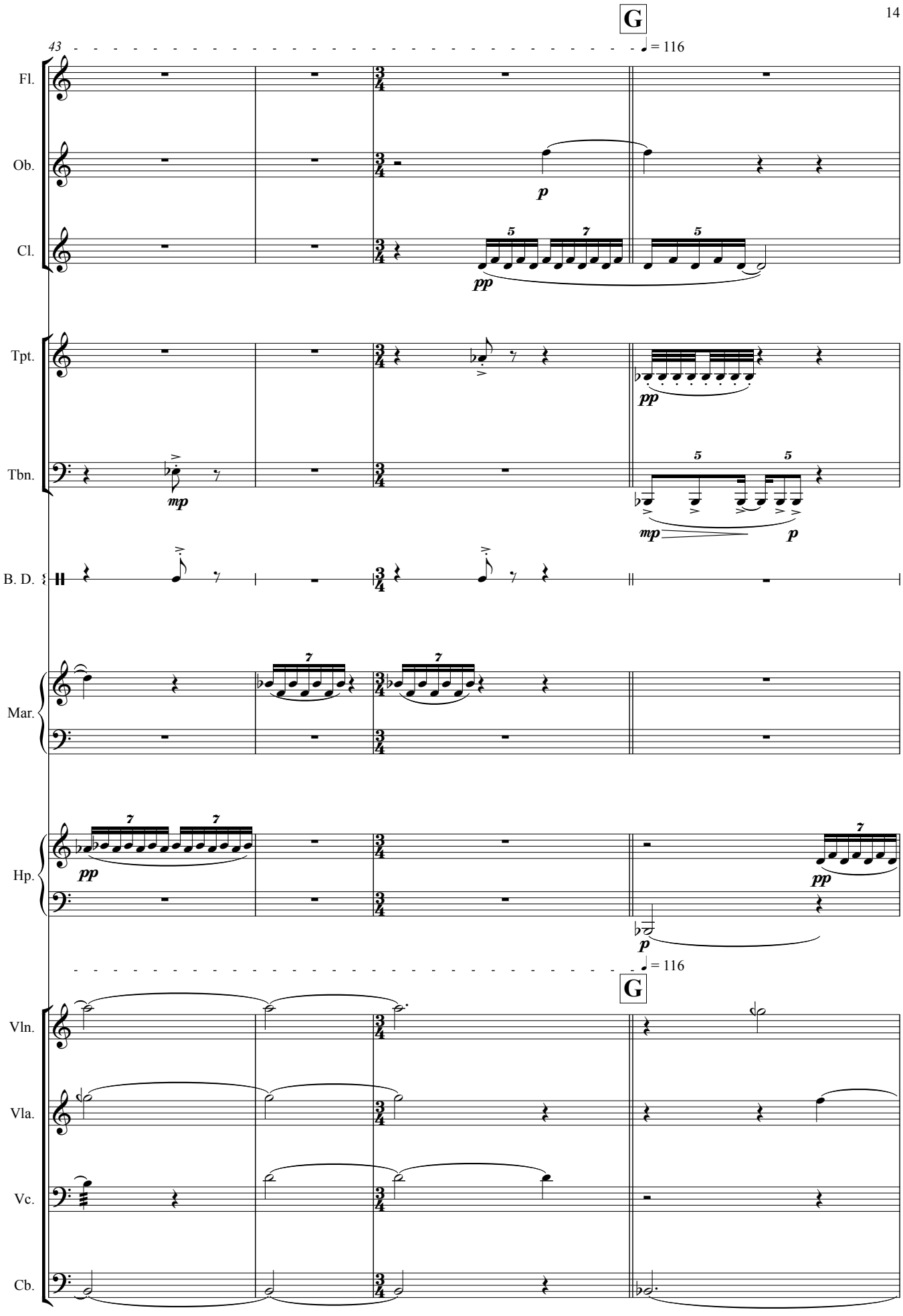

accel.
D
24
Fl.
Ob.
Cl.
mp
Tpt.
Tbn.
mp
B. D.
To Glock.
Mar.
Hp.
accel.
D
Vln.
tr
B♮
pp
Vla.
Vc.
Cb.

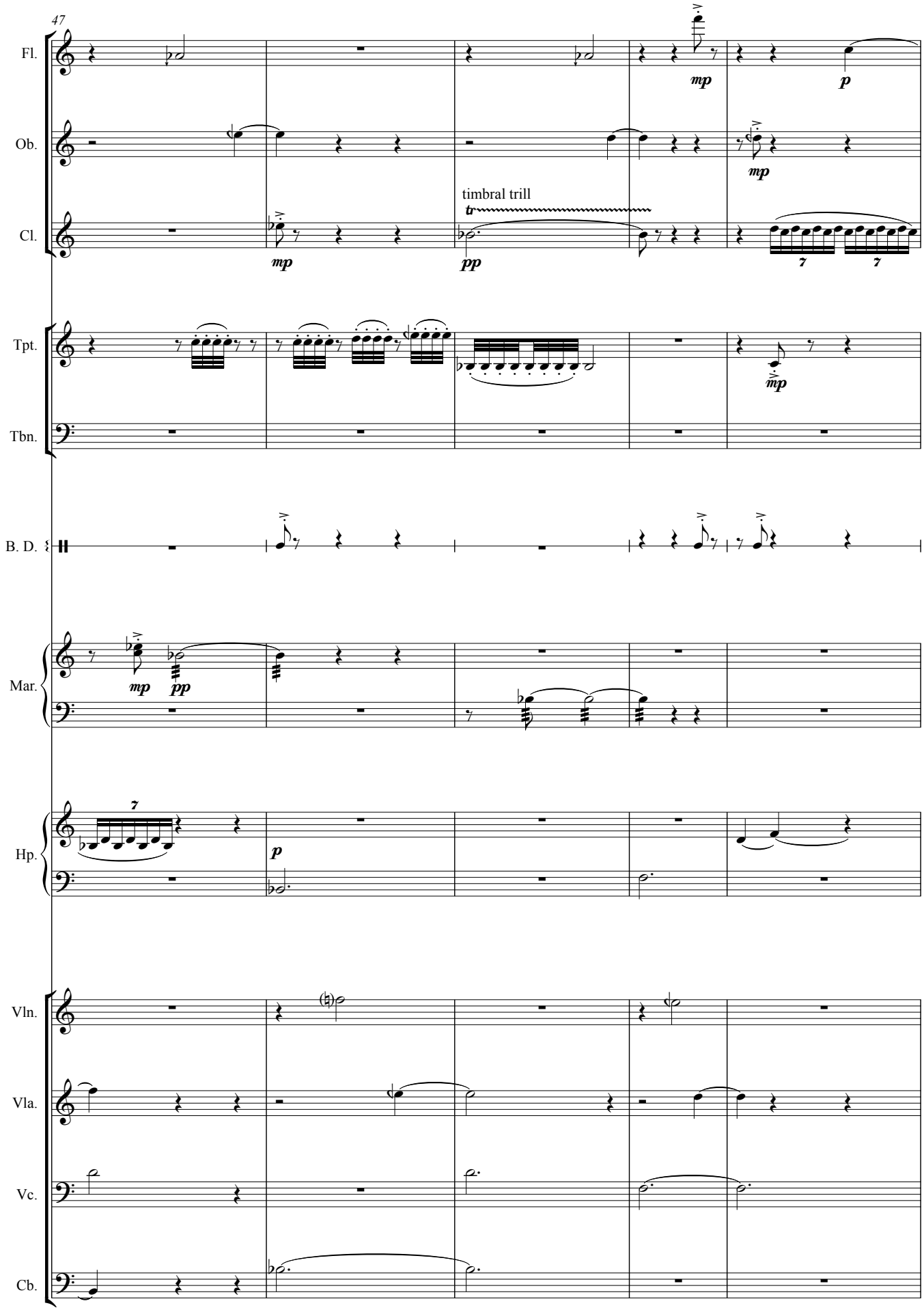

28
Fl.
Ob.
Cl.
mp
Tpt.
Tbn.
mp
p
Glock.
pp
Mar.
mp
pp
Hp.
pp
Vln.
p
pp
Vla.
p
Vc.
p
Cb.

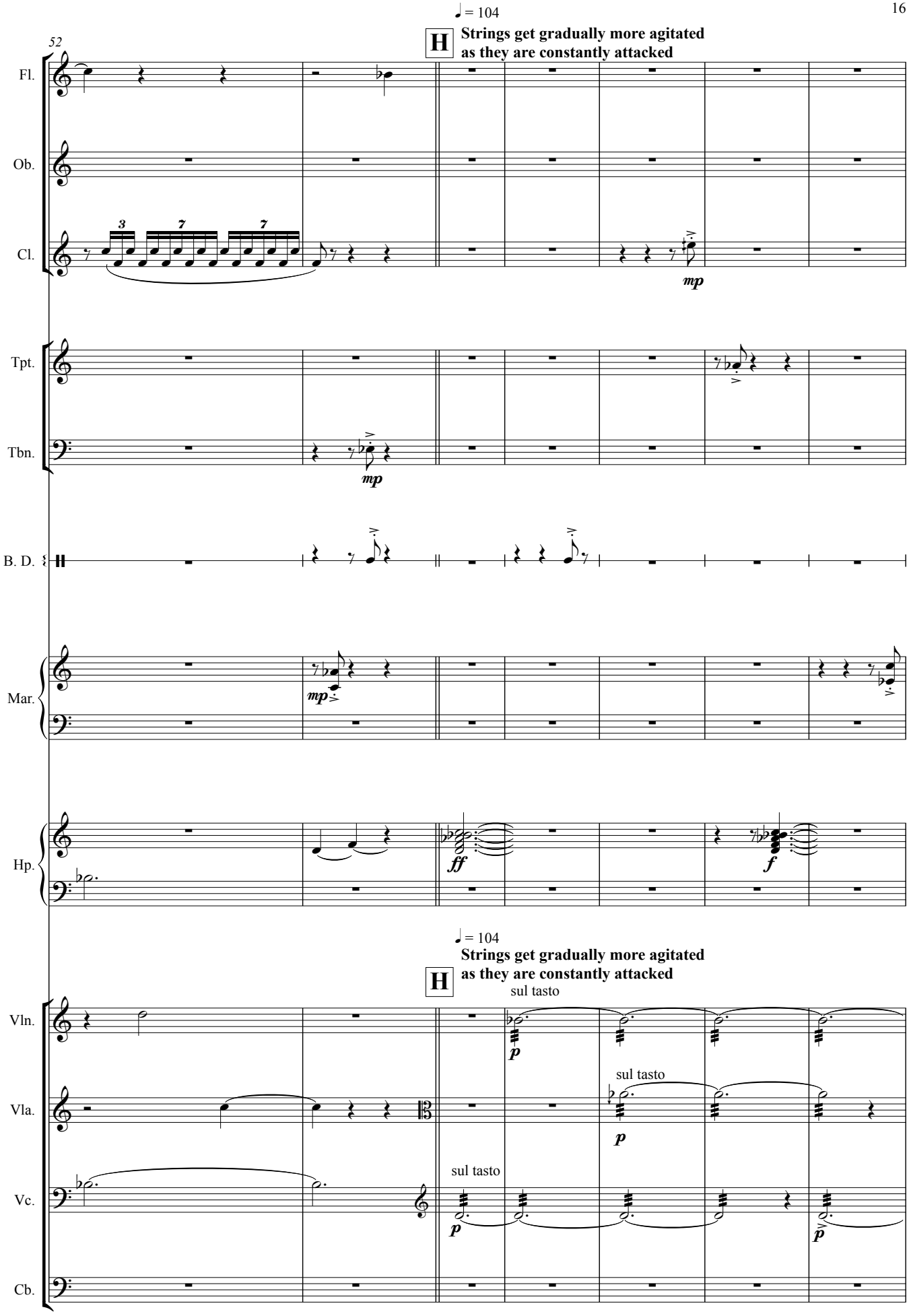

E
accel.
31
♩ = 76
Beginning to get restless
Fl.
Ob.
Cl.
Tpt.
Tbn.
Glock.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
p
mp
pp
8va
E
accel.
♩ = 76
Beginning to get restless

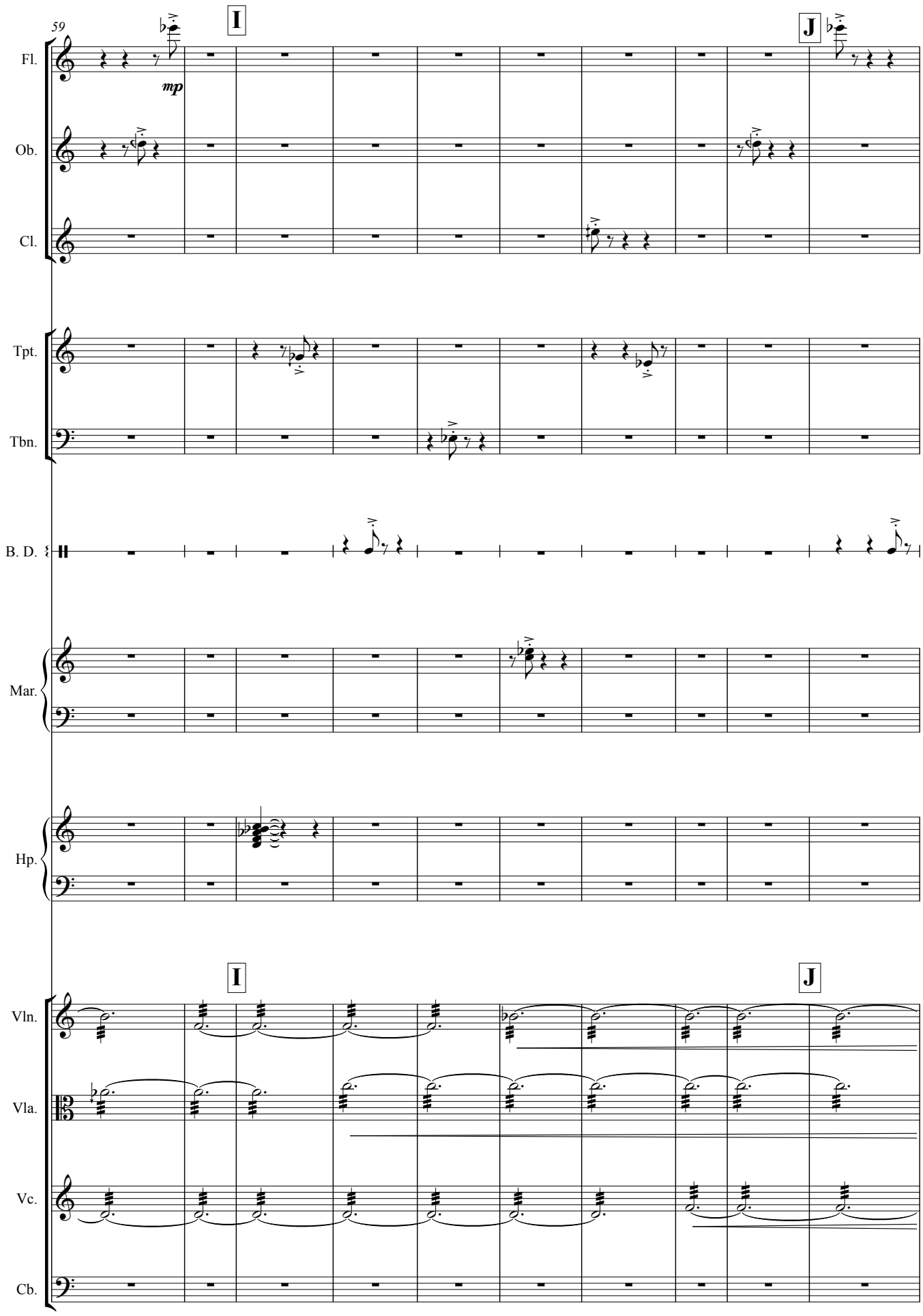

35
Fl.
Ob.
Cl.
timbral trill
Tpt.
Tbn.
Glock.
To B. D.
To Glock.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
pp
mp
p

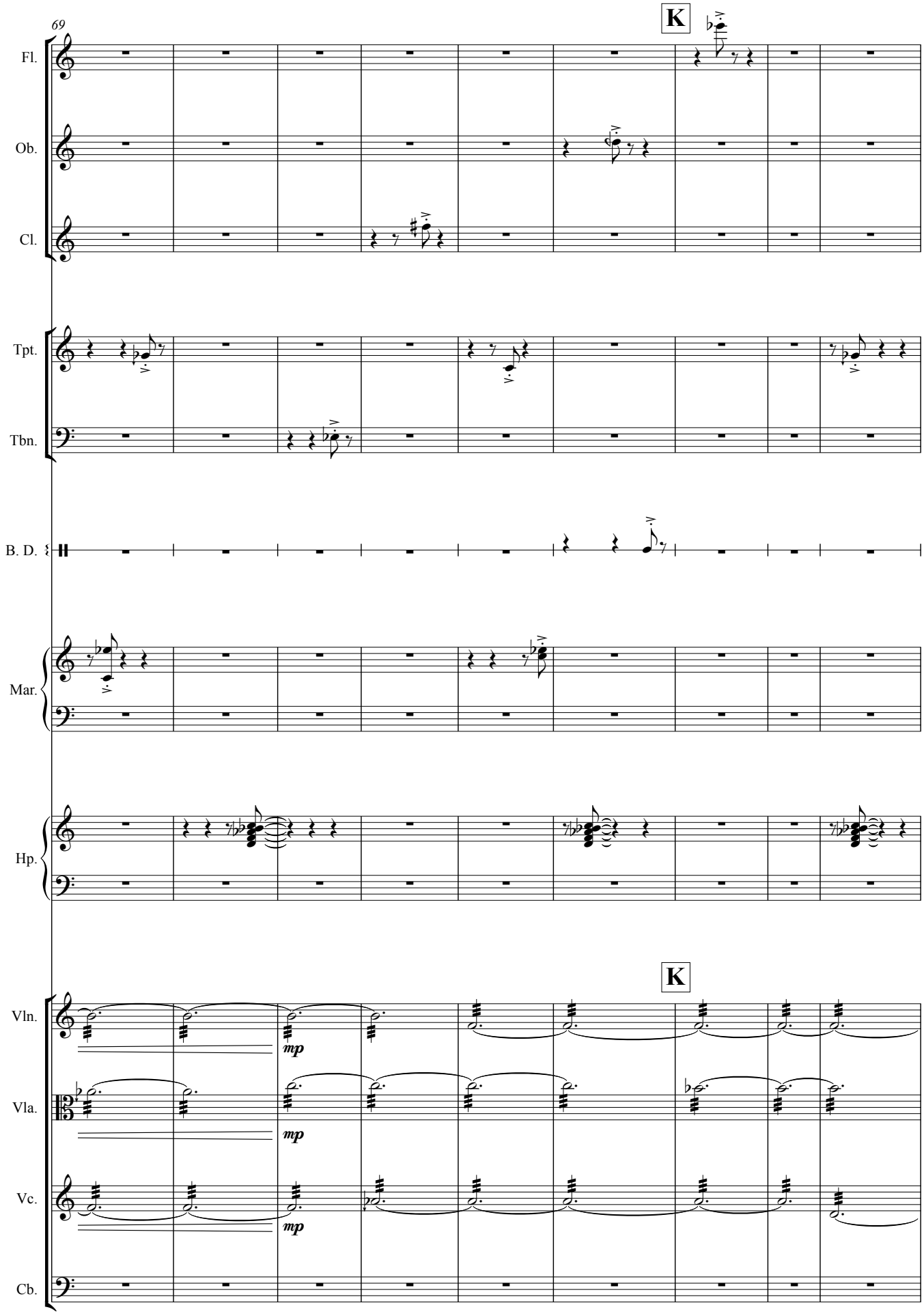

38
F
Fl.
Ob.
Cl.
Tpt.
Tbn.
Glock.
To B. D.
Mar.
Hp.
F
Vln.
Vla.
Vc.
Cb.

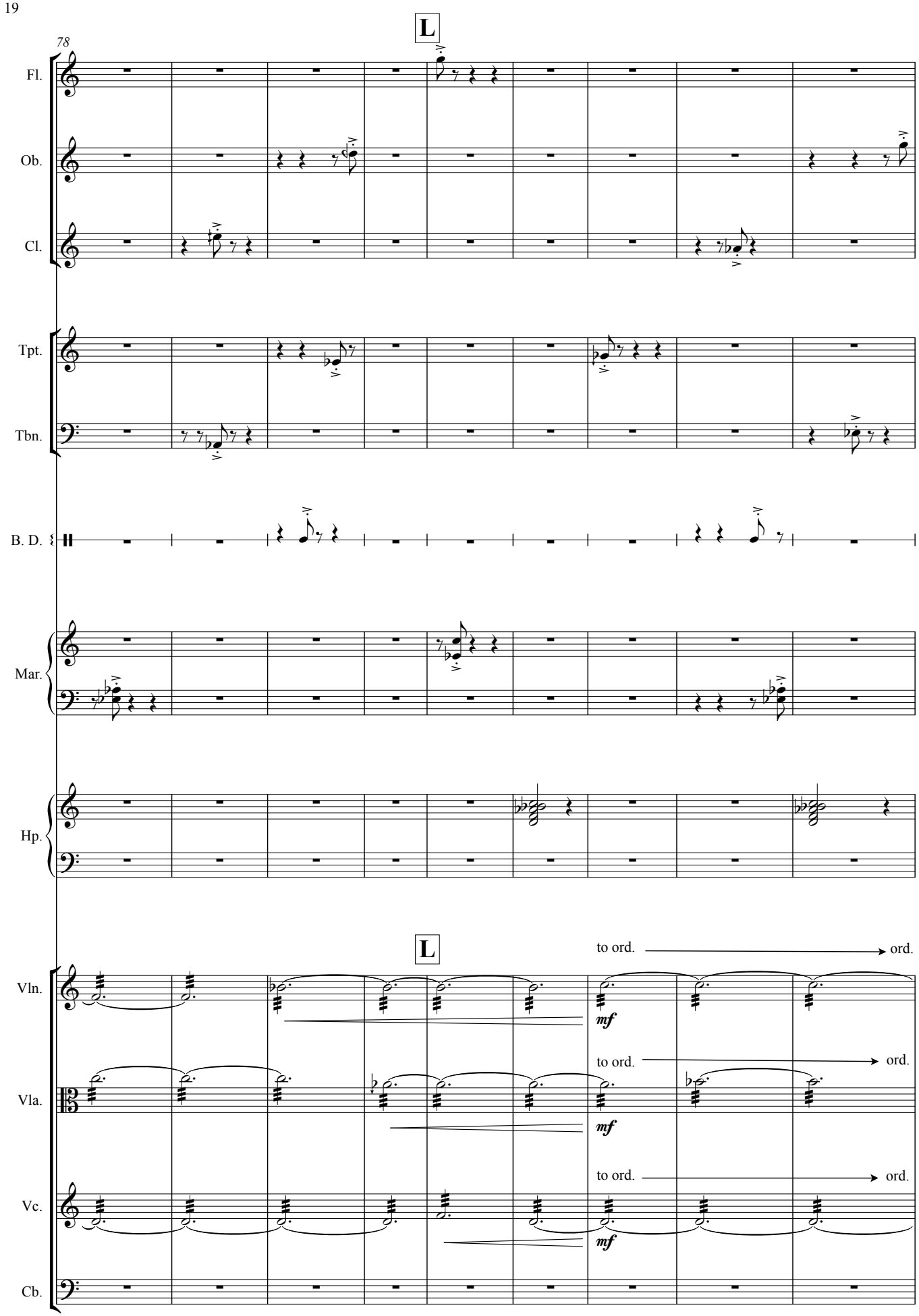

G
43
♩ = 116
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
pp
p
mp
G
♩ = 116

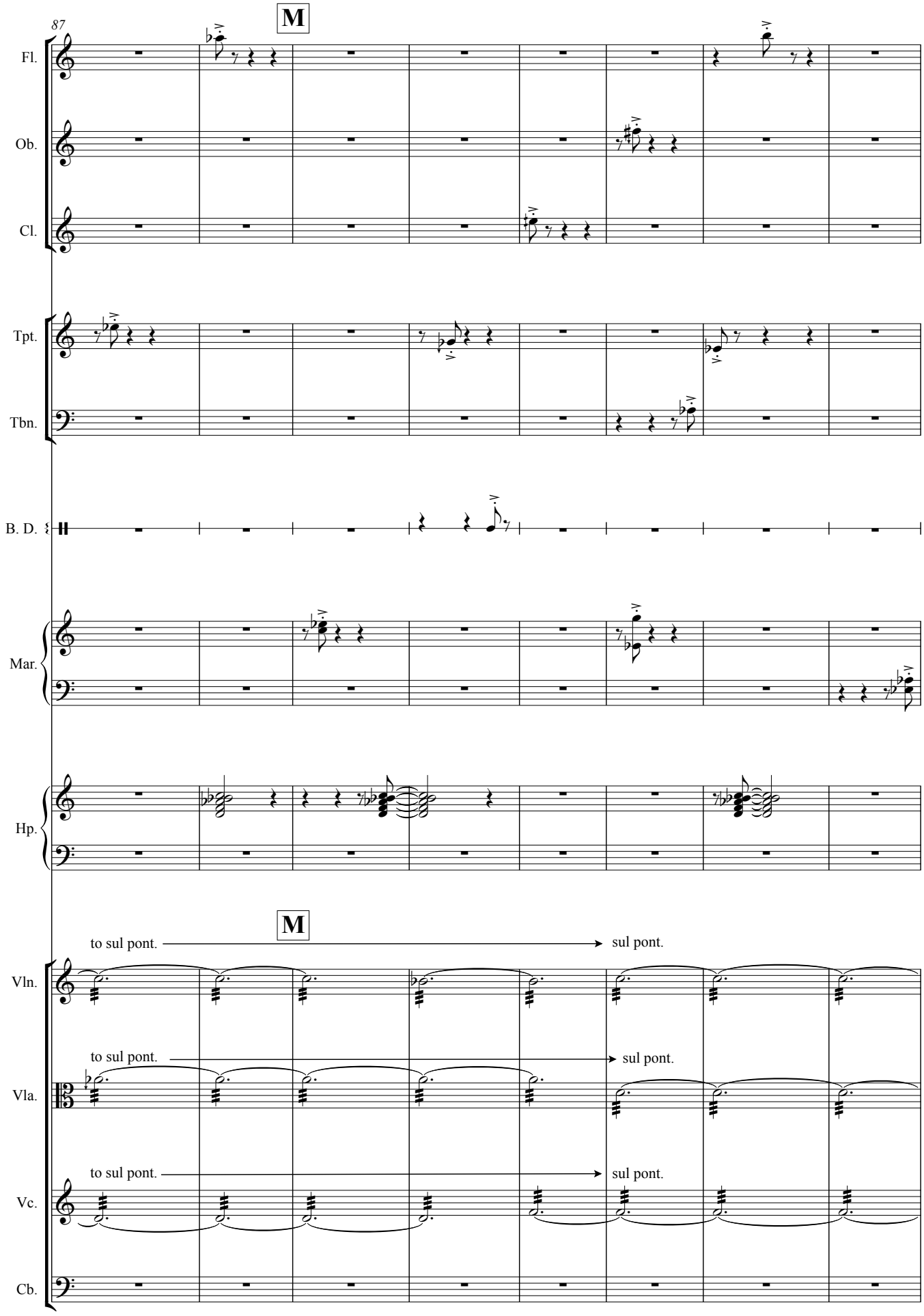

47
Fl.
Ob.
Cl.
timbral trill
Tpt.
Tbn.
B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.

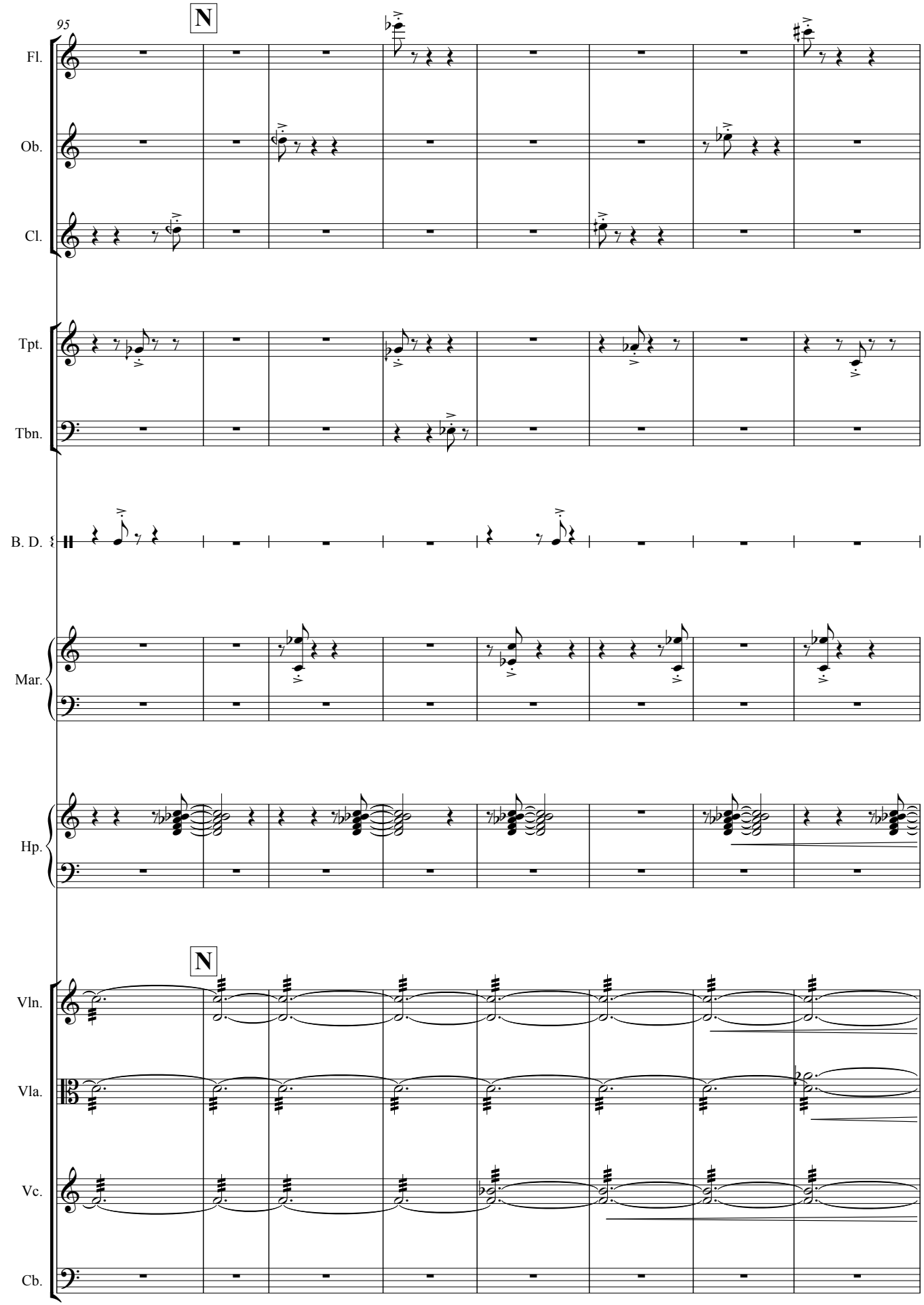

52
♩ = 104
H
Strings get gradually more agitated
as they are constantly attacked
Fl.
Ob.
Cl.
3
7
7
mp
Tpt.
Tbn.
mp
B. D.
Mar.
mp
Hp.
ff
f
♩ = 104
H
Strings get gradually more agitated
as they are constantly attacked
Vln.
sul tasto
p
Vla.
sul tasto
p
Vc.
sul tasto
p
p
Cb.

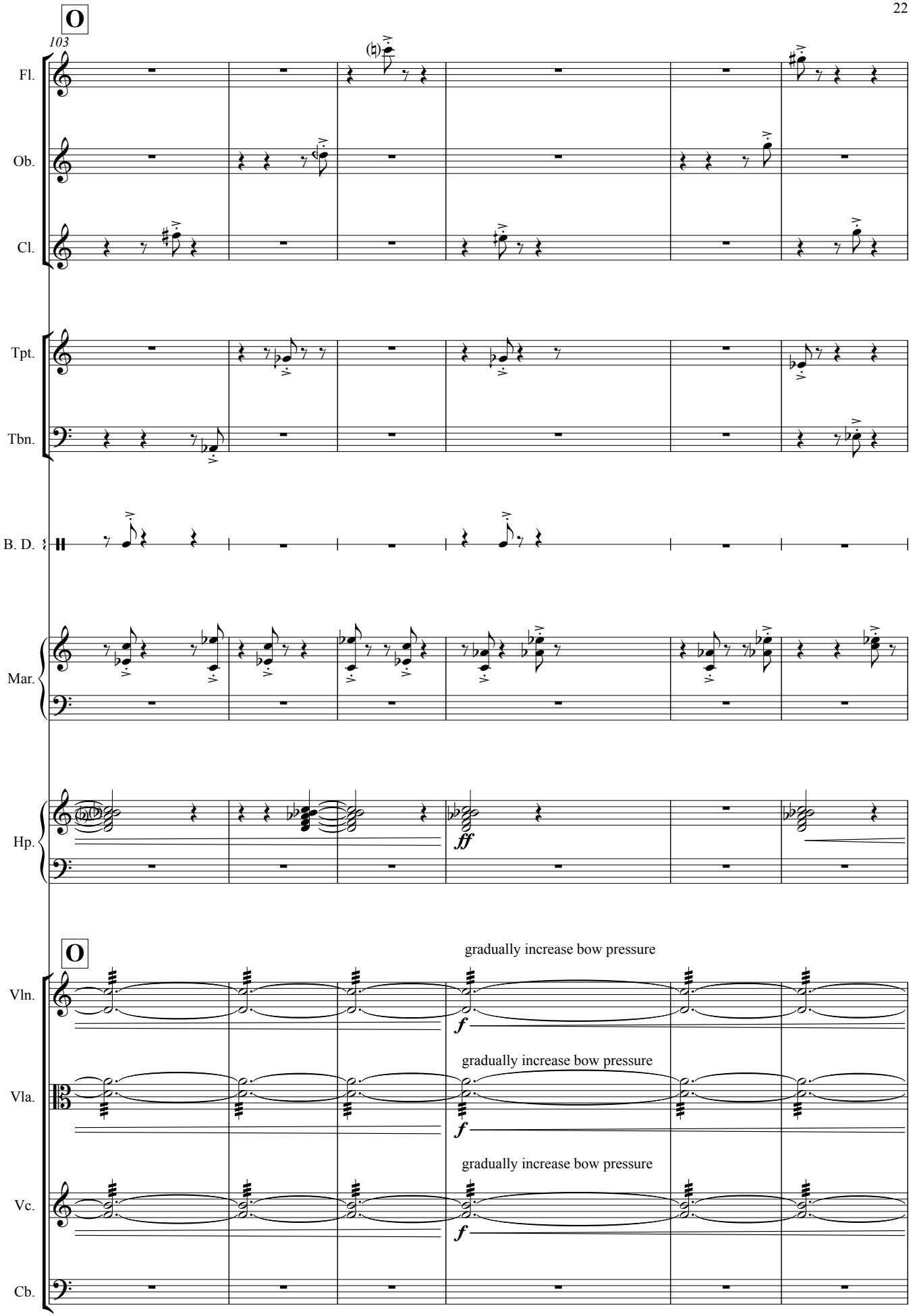

59
I
J
Fl.
mp
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
I
J
Vln.
Vla.
Vc.
Cb.

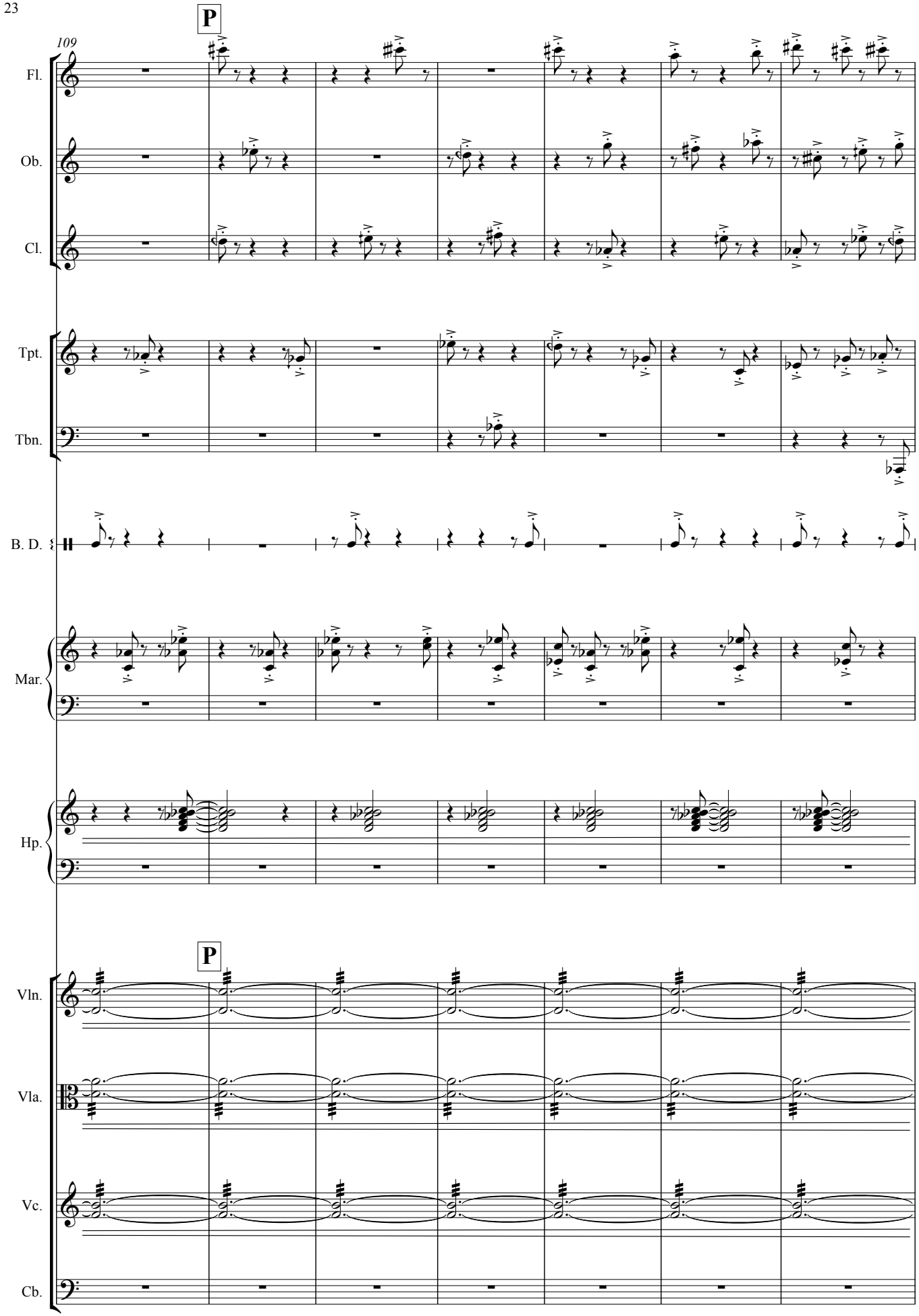

69
K
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
K
Vln.
Vla.
Vc.
Cb.
mp
mp
mp

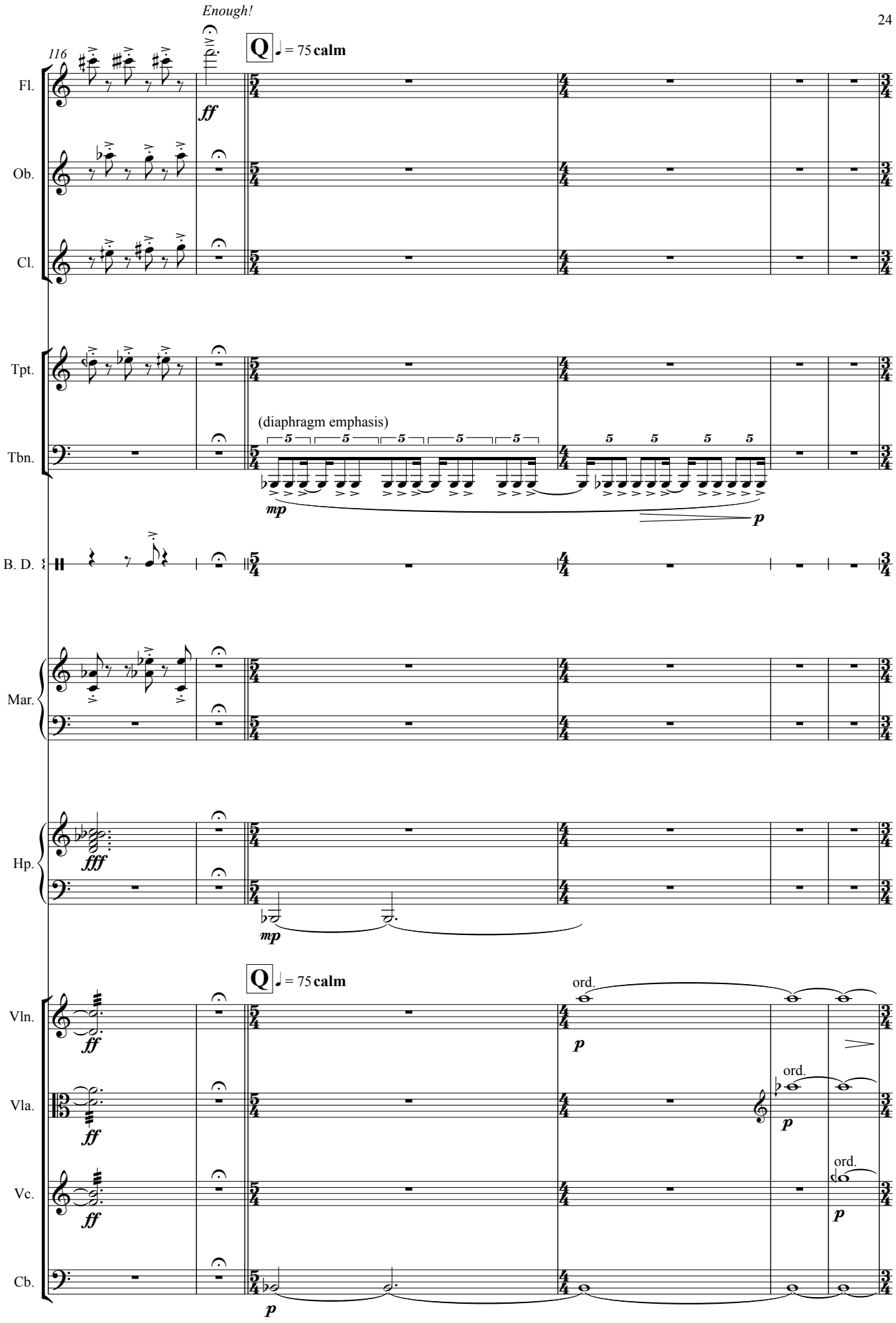

78
L
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
L
to ord.
ord.
Vln.
mf
to ord.
ord.
Vla.
mf
to ord.
ord.
Vc.
mf
Cb.


87
M
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
M
to sul pont.
sul pont.
Vln.
to sul pont.
sul pont.
Vla.
to sul pont.
sul pont.
Vc.
Cb.


95
N
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
N
Vln.
Vla.
Vc.
Cb.


O
103
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
ff
O
gradually increase bow pressure
Vln.
f
gradually increase bow pressure
Vla.
f
gradually increase bow pressure
Vc.
f
Cb.


P
109
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
P
Vln.
Vla.
Vc.
Cb.


Enough!
116
Q = 75 calm
Fl.
Ob.
Cl.
Tpt.
Tbn.
(diaphragm emphasis)
B. D.
Mar.
Hp.
Q = 75 calm
Vln.
Vla.
Vc.
Cb.
ord.

122

R **Strings get gradually more agitated as they are constantly attacked**

Fl.

Ob.

Cl.

Tpt.

senza sord.

Tbn.

senza sord.

B. D.

Mar.

Hp.

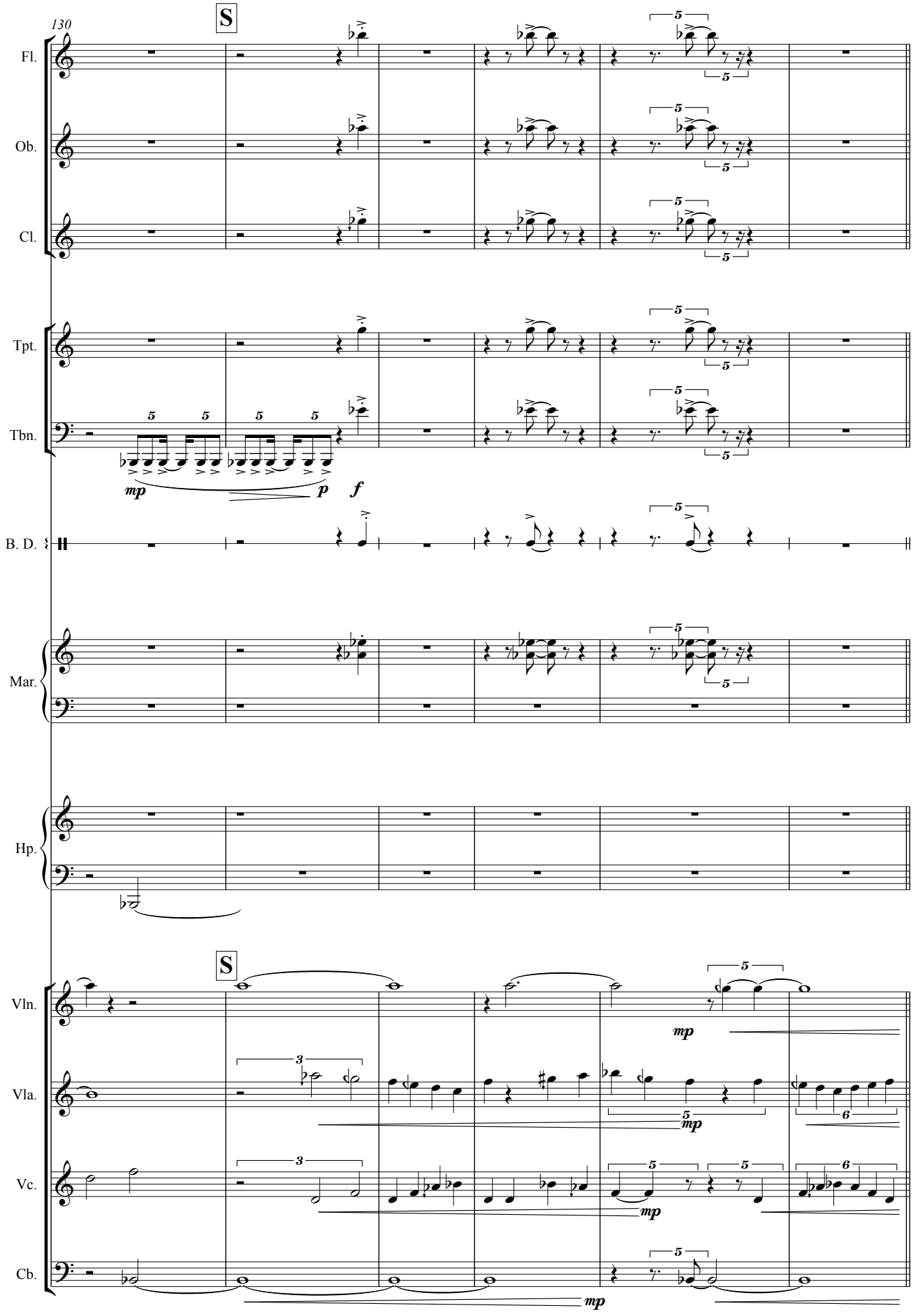
R **Strings get gradually more agitated as they are constantly attacked**

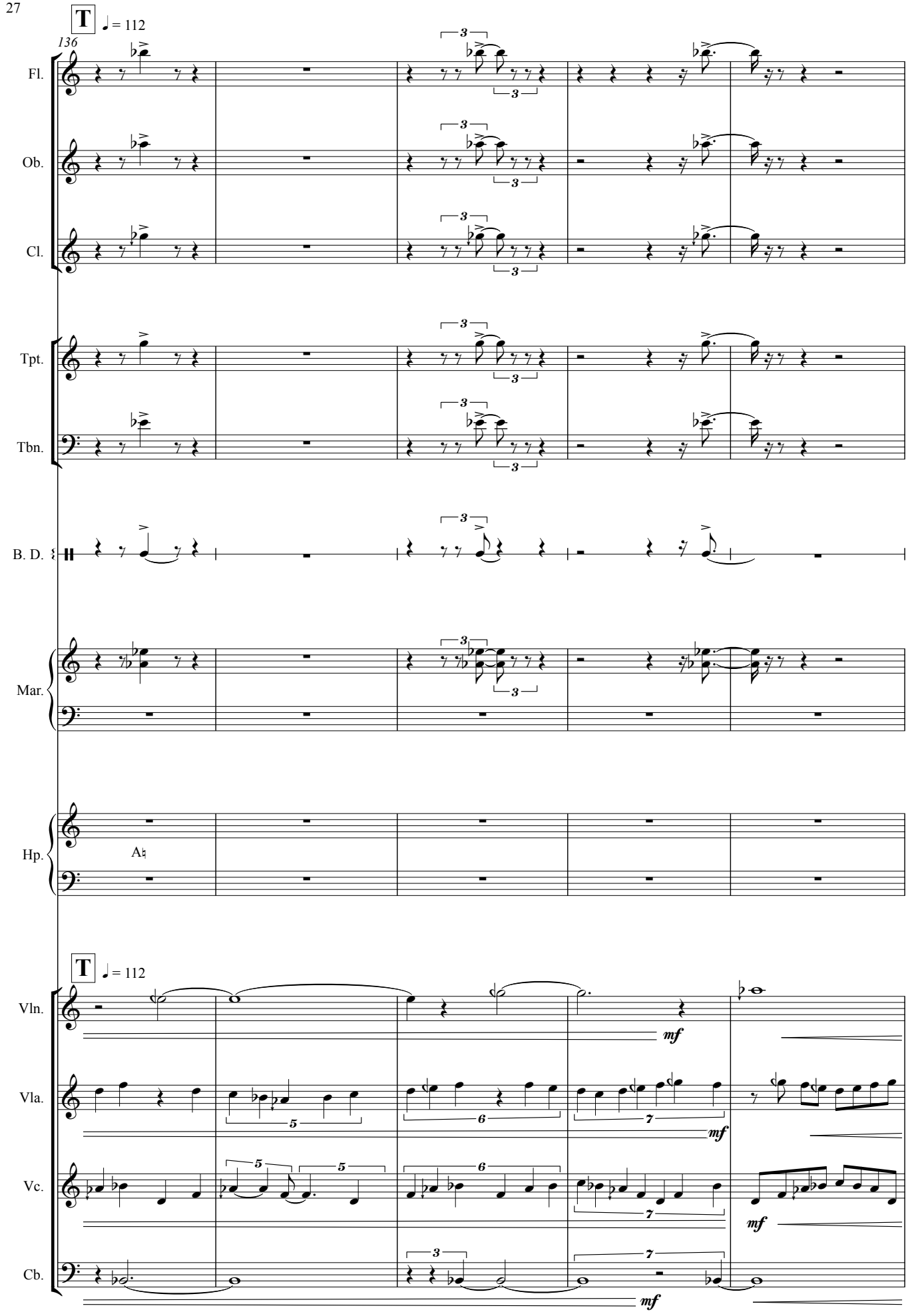
Vln.

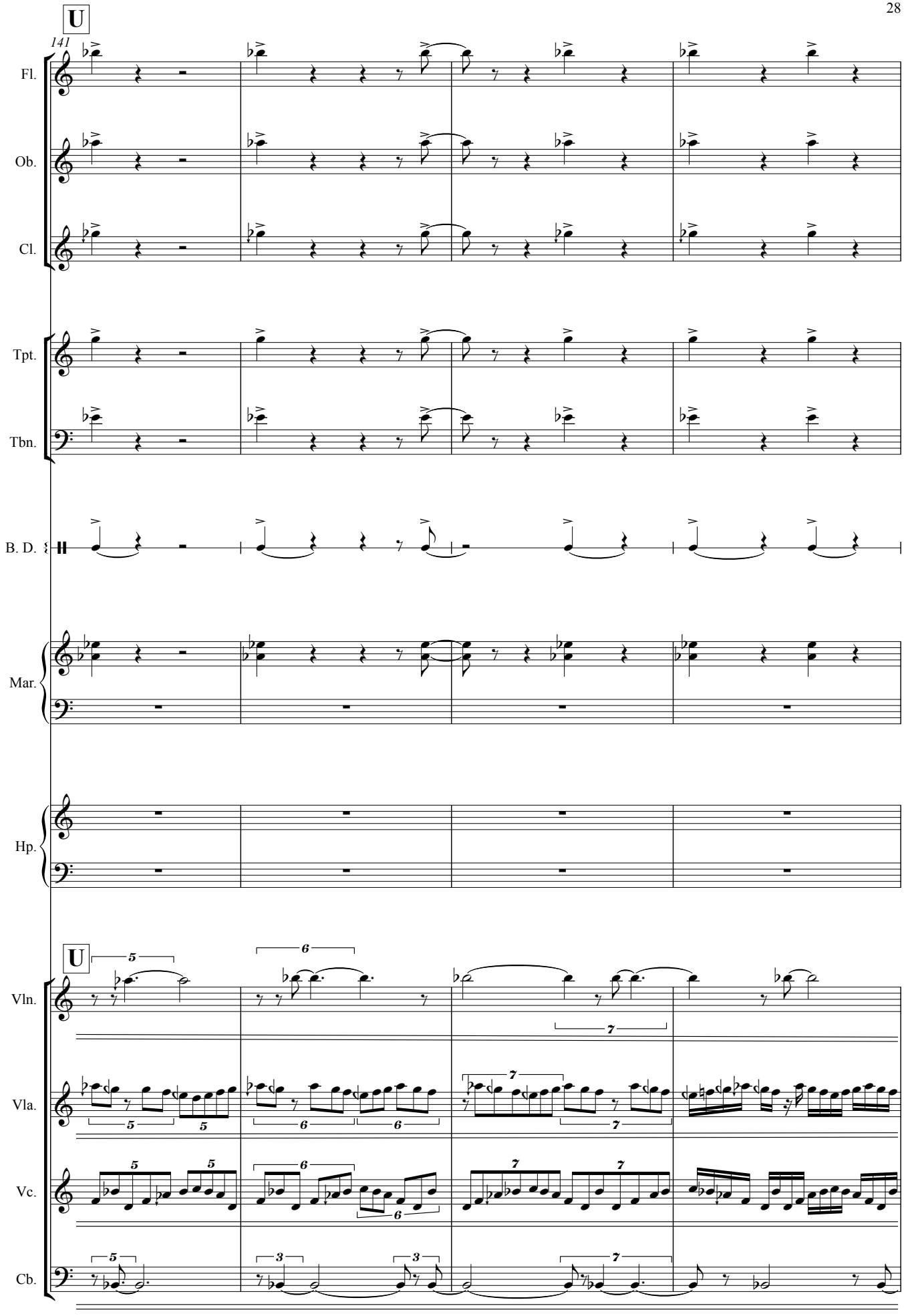
Vla.

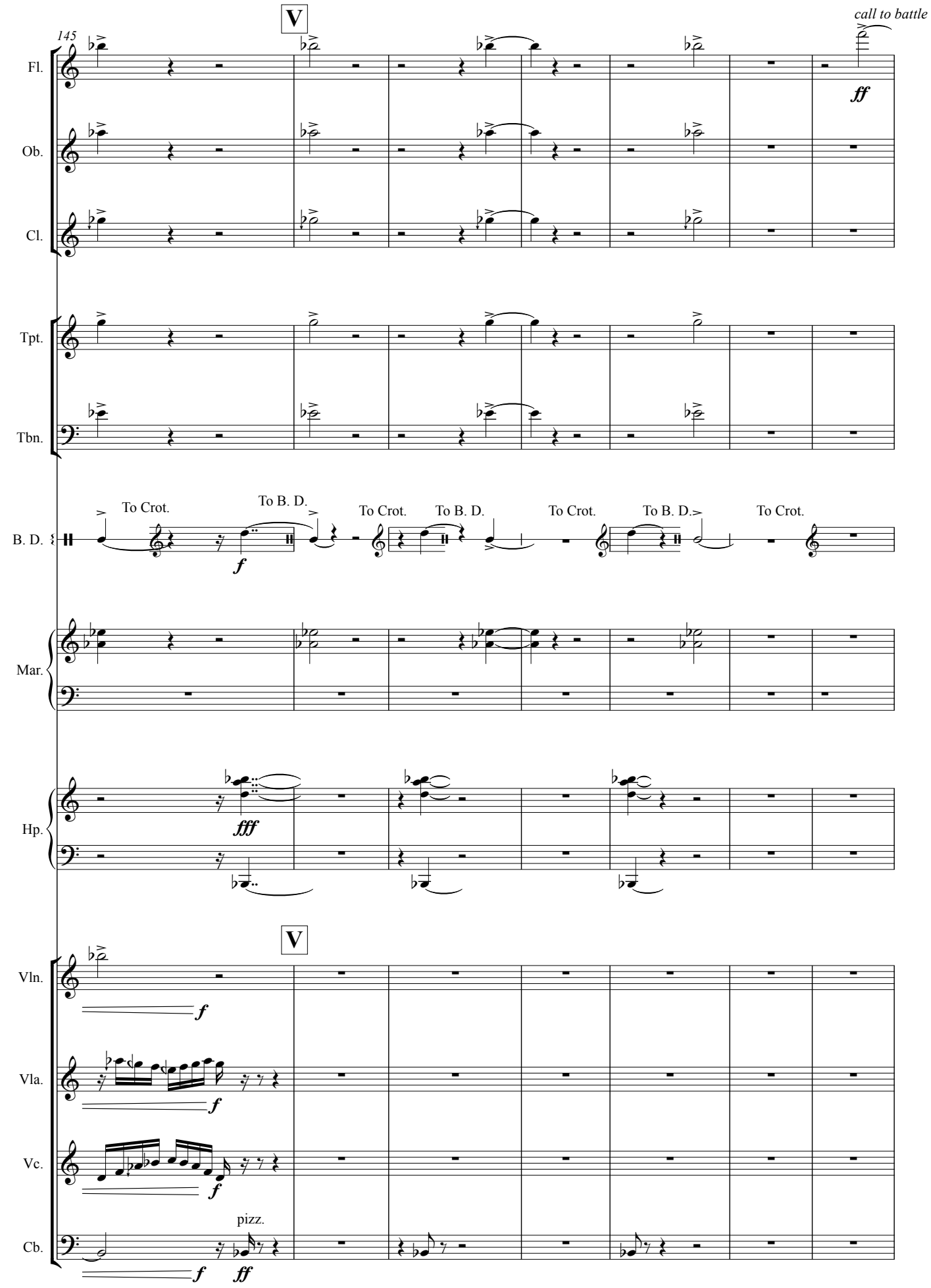
Vc.

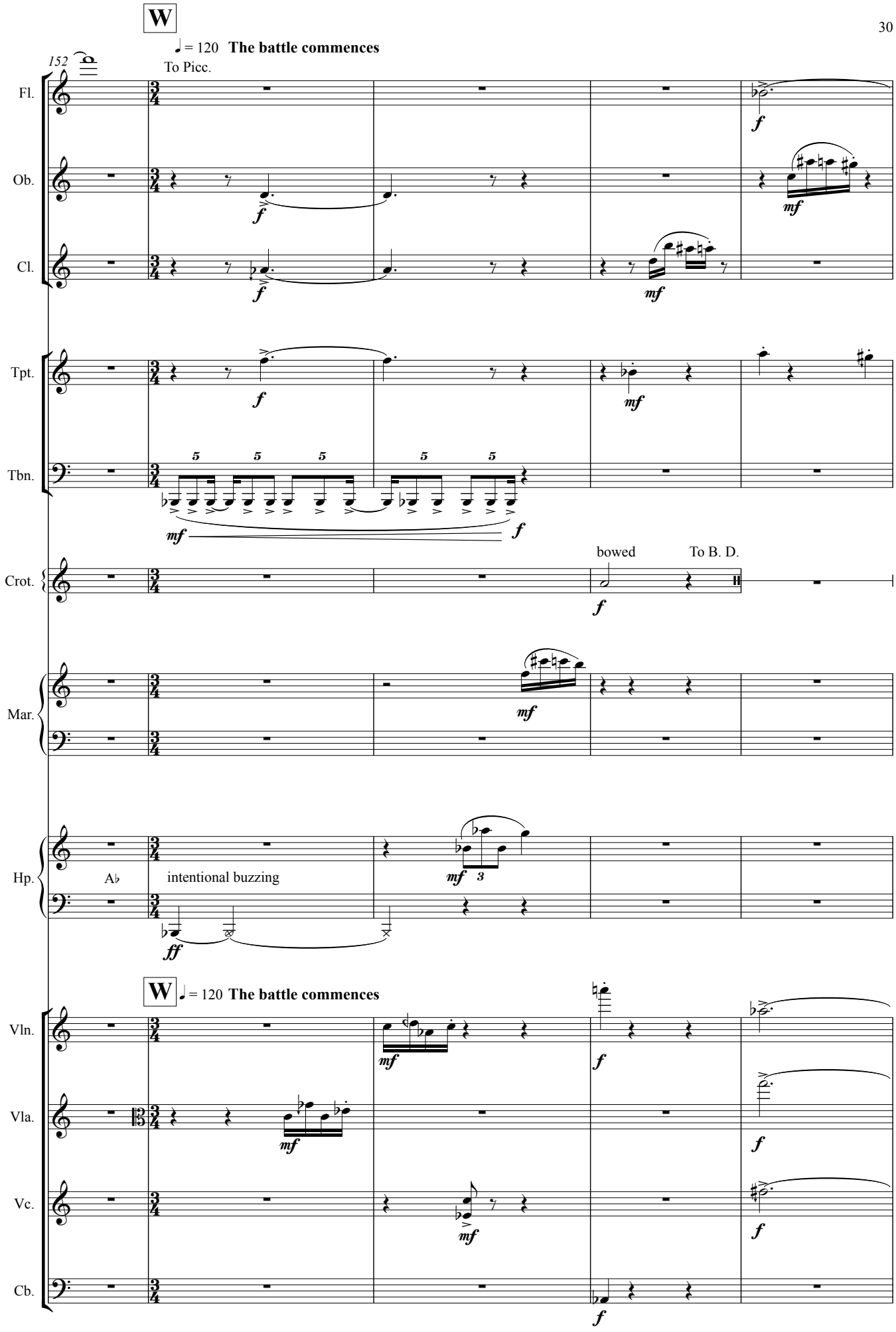
Cb.

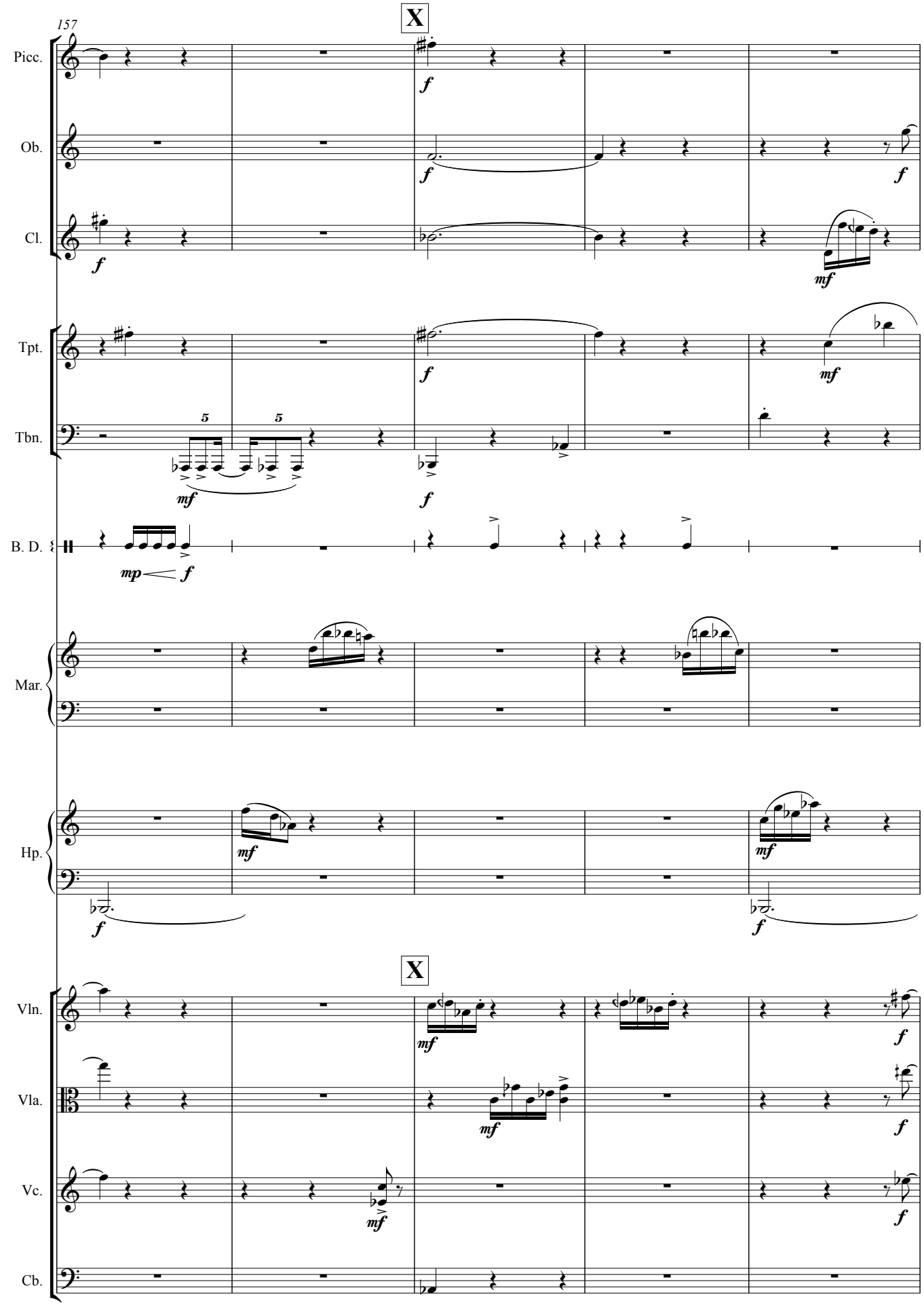

130
S
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
mp
p
f
mp

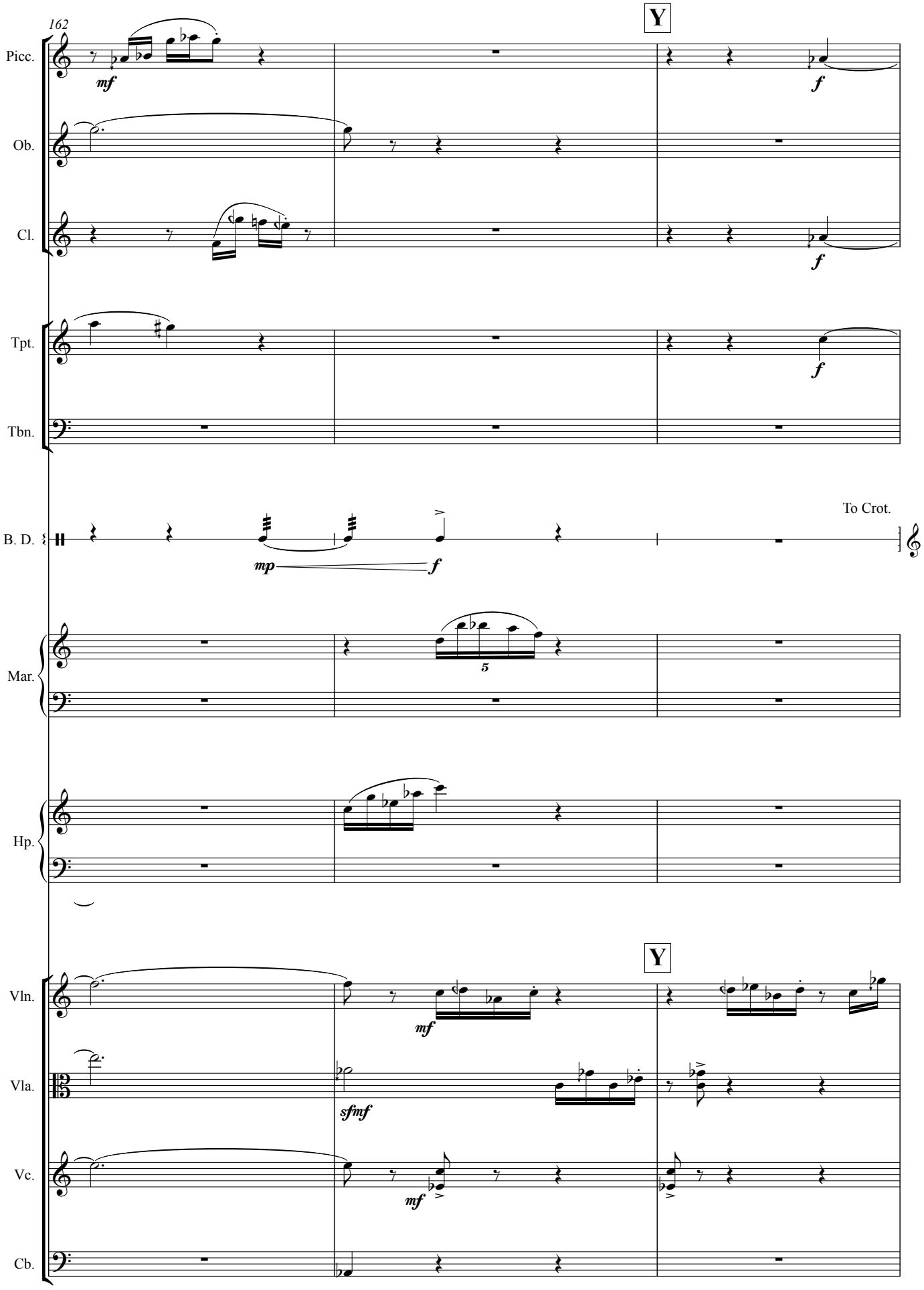

T
♩ = 112
136
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
A♮
T
♩ = 112
Vln.
Vla.
Vc.
Cb.
mf

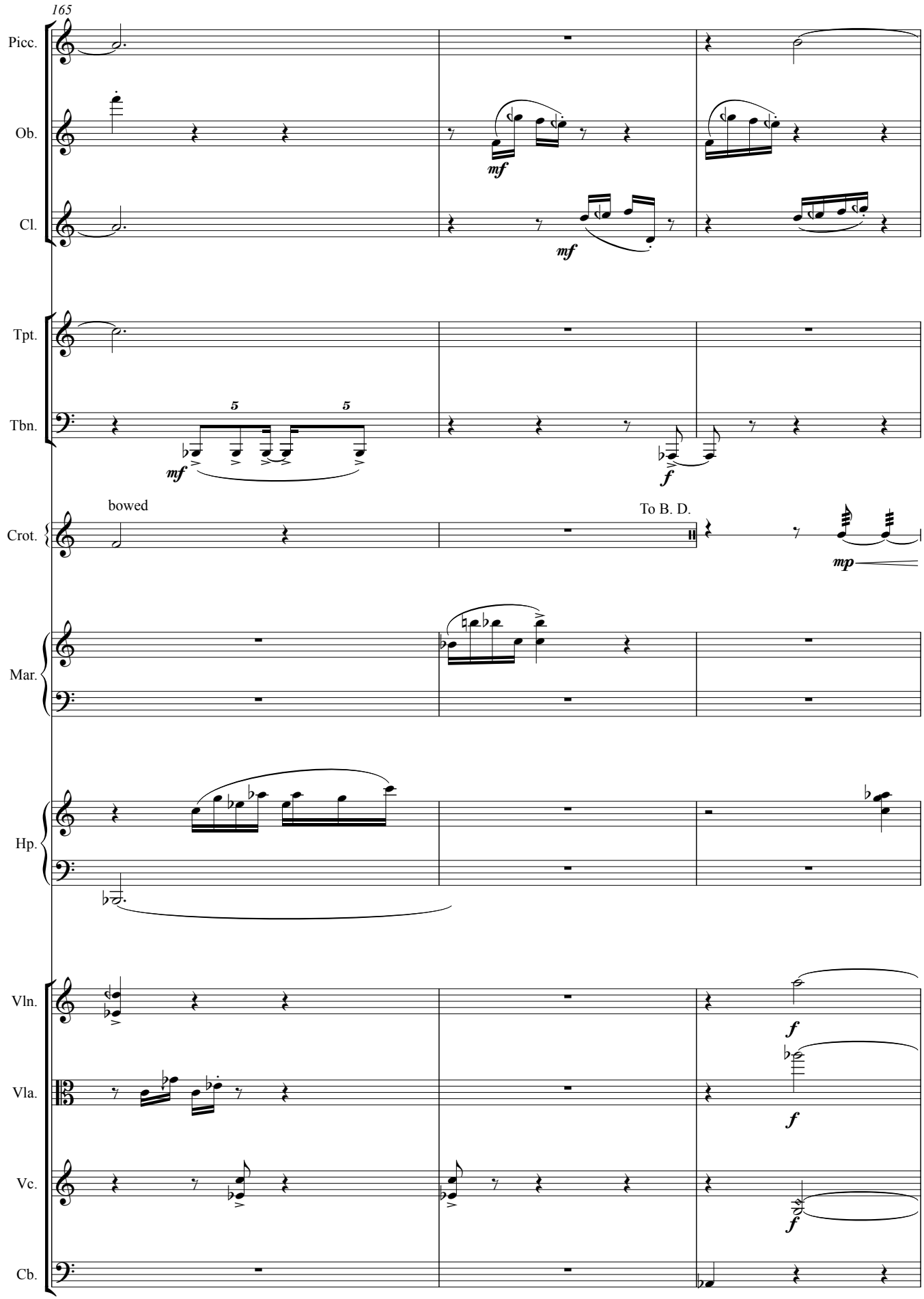

U
141
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
U
Vln.
Vla.
Vc.
Cb.

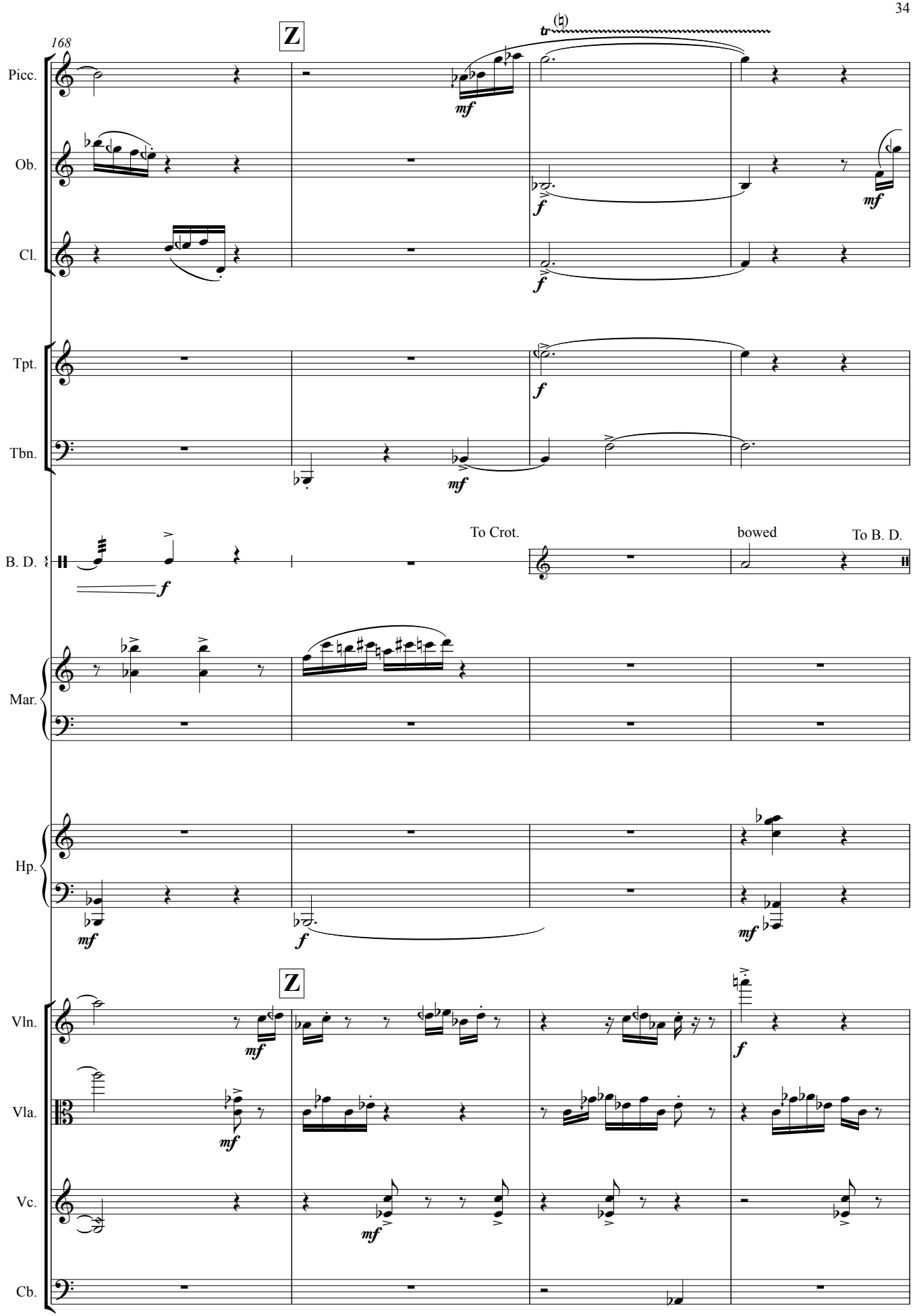

145
V
call to battle
Fl.
Ob.
Cl.
Tpt.
Tbn.
B. D.
To Crot.
To B. D.
To Crot.
To B. D.
To Crot.
To B. D.
To Crot.
Mar.
Hp.
V
Vln.
Vla.
Vc.
pizz.
Cb.
ff
f
fff

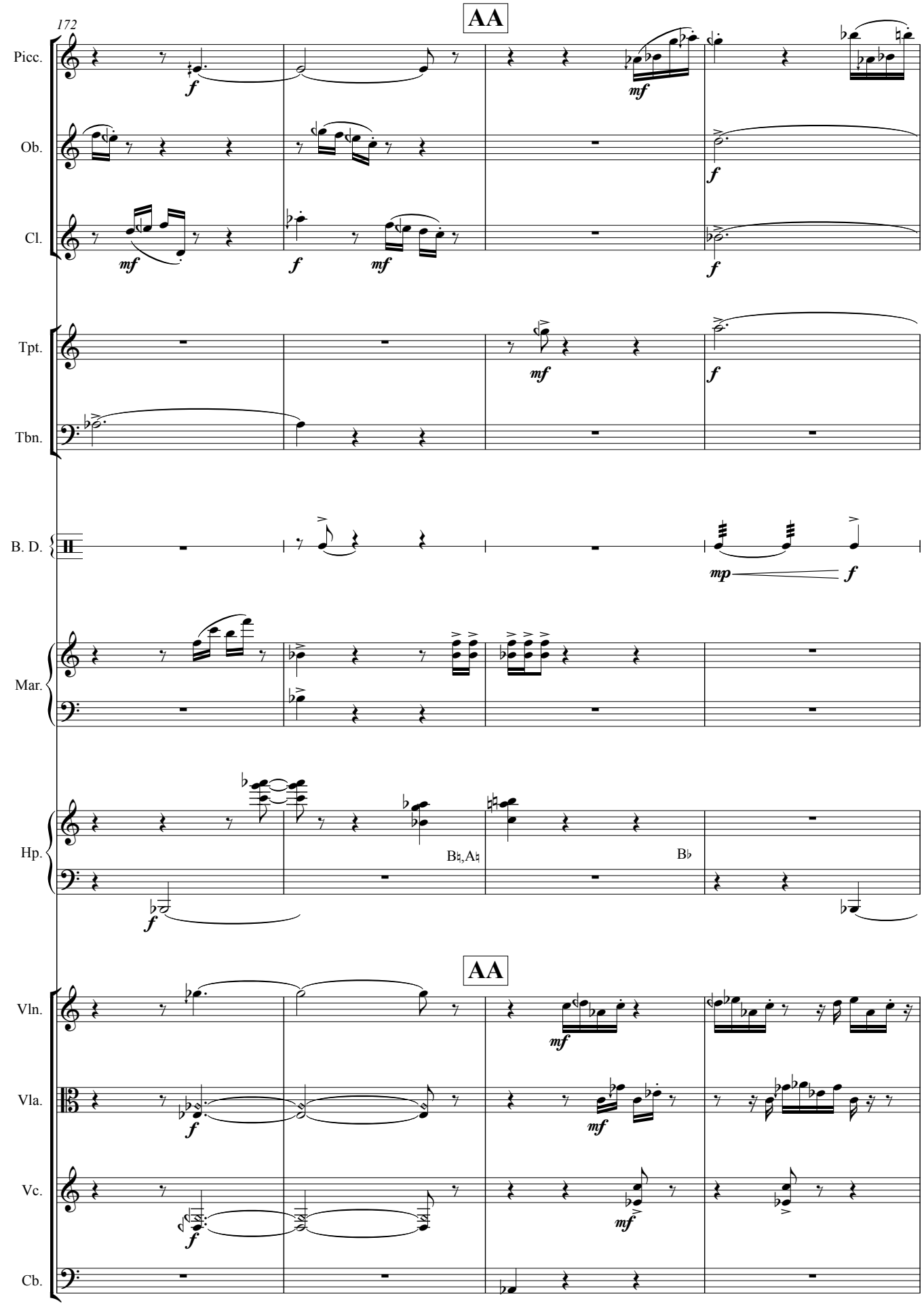

W
♩ = 120 The battle commences
152
To Picc.
Fl.
Ob.
Cl.
Tpt.
Tbn.
Crot.
bowed
To B. D.
Mar.
Hp.
A♭
intentional buzzing
W
♩ = 120 The battle commences
Vln.
Vla.
Vc.
Cb.


157
X
Picc.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
X
Vln.
Vla.
Vc.
Cb.
f
mf
mp
5


162
Y
Picc.
Ob.
Cl.
Tpt.
Tbn.
B. D.
To Crot.
Mar.
Hp.
Y
Vln.
Vla.
Vc.
Cb.
mf
f
mp
sfmf
5


165
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
mf
mf
f
bowed
To B. D.
mp
f
f
f


168
Z
tr
Picc.
Ob.
Cl.
Tpt.
Tbn.
B. D.
To Crot.
bowed
To B. D.
Mar.
Hp.
Z
Vln.
Vla.
Vc.
Cb.


AA
172
Picc.
Ob.
Cl.
Tpt.
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B. D.
Mar.
Hp.
B♮,A♮
B♭
AA
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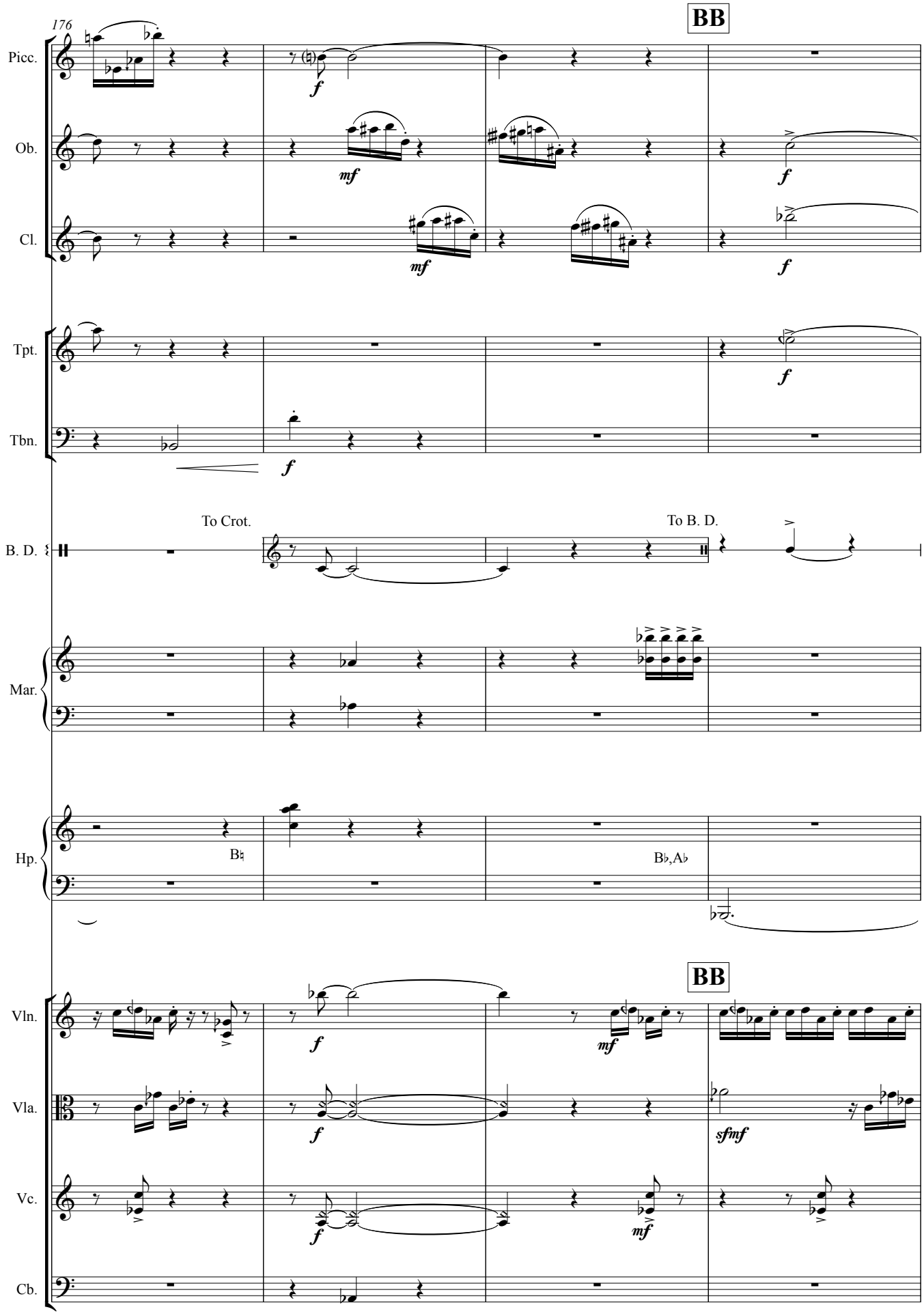
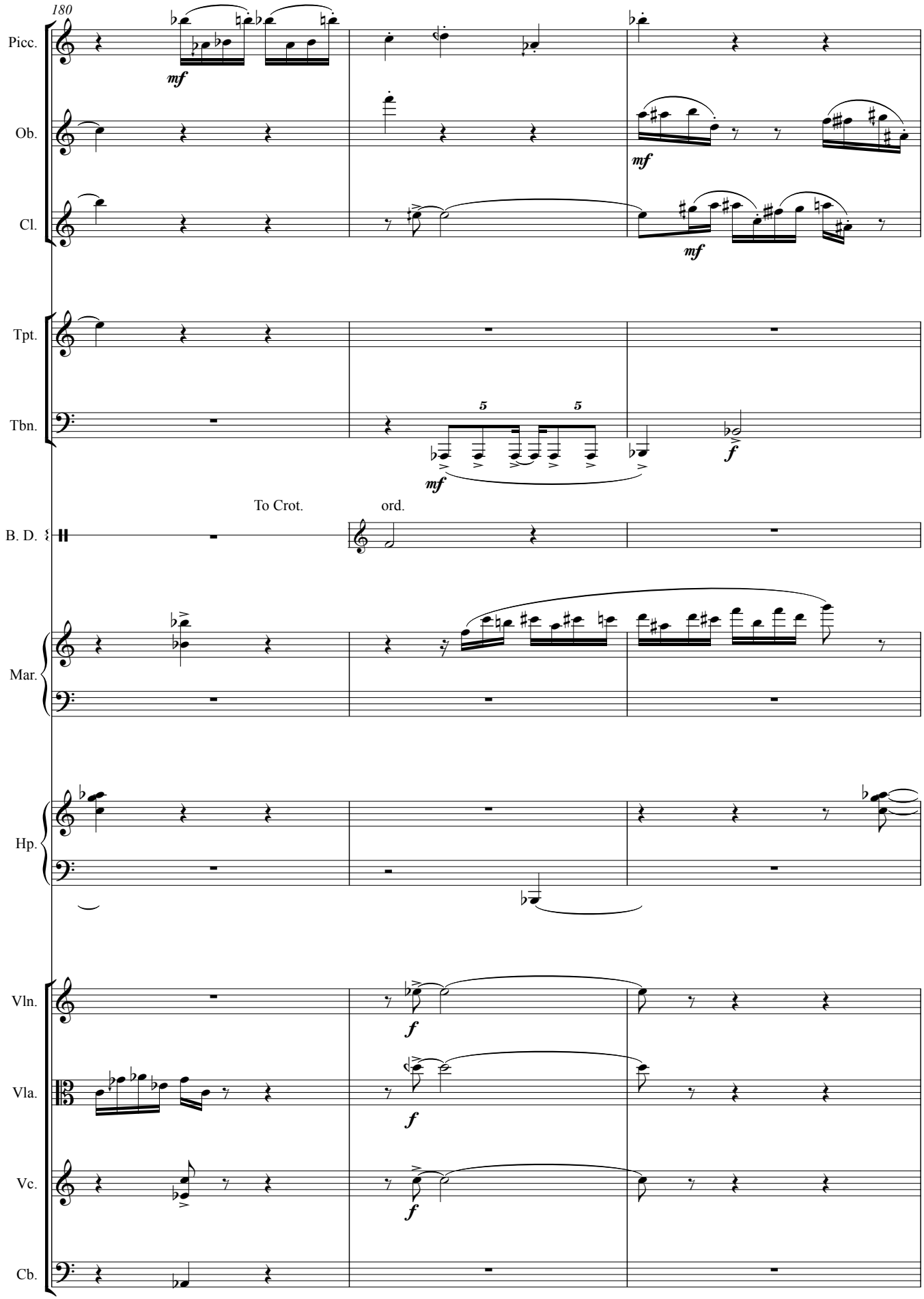
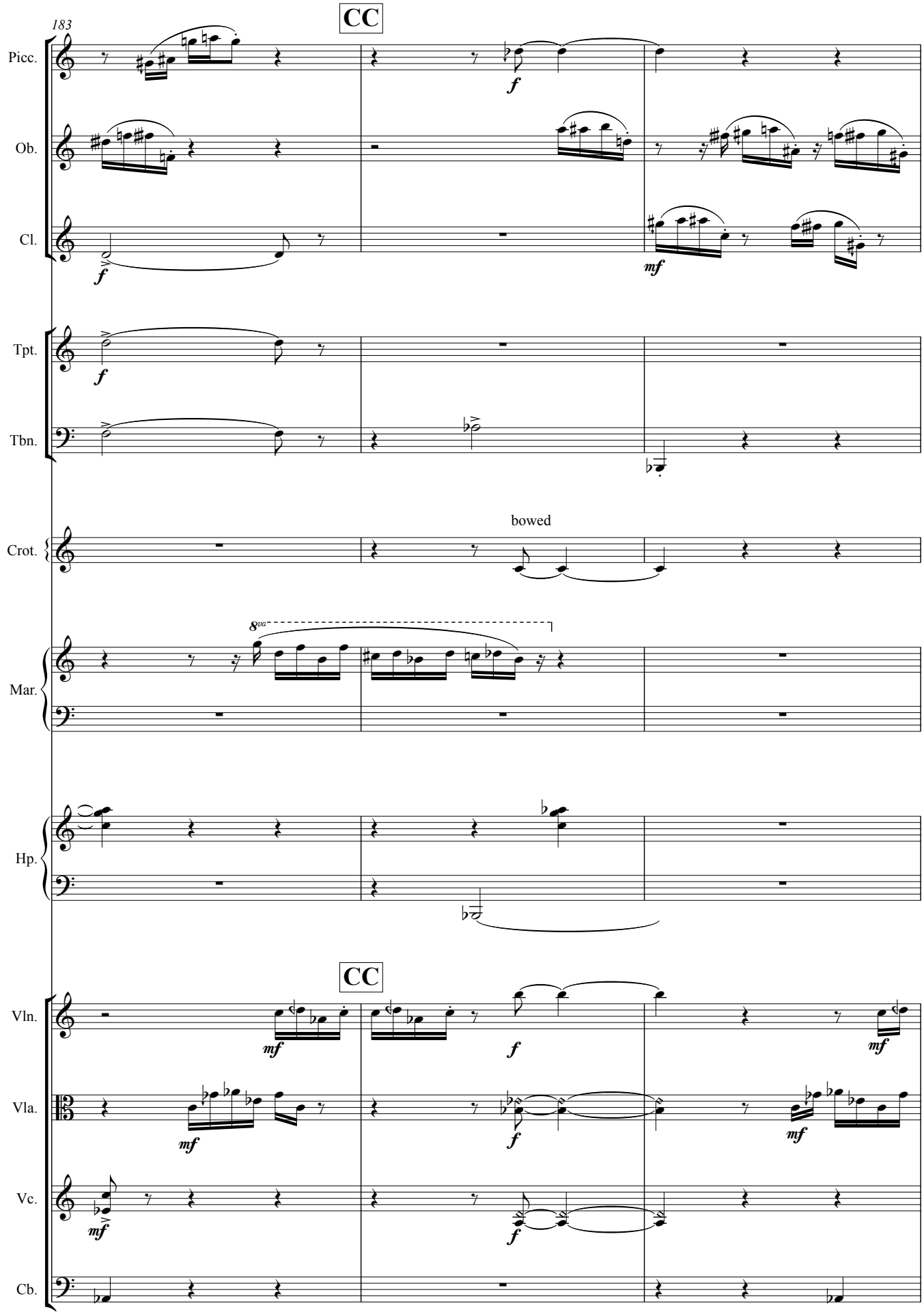
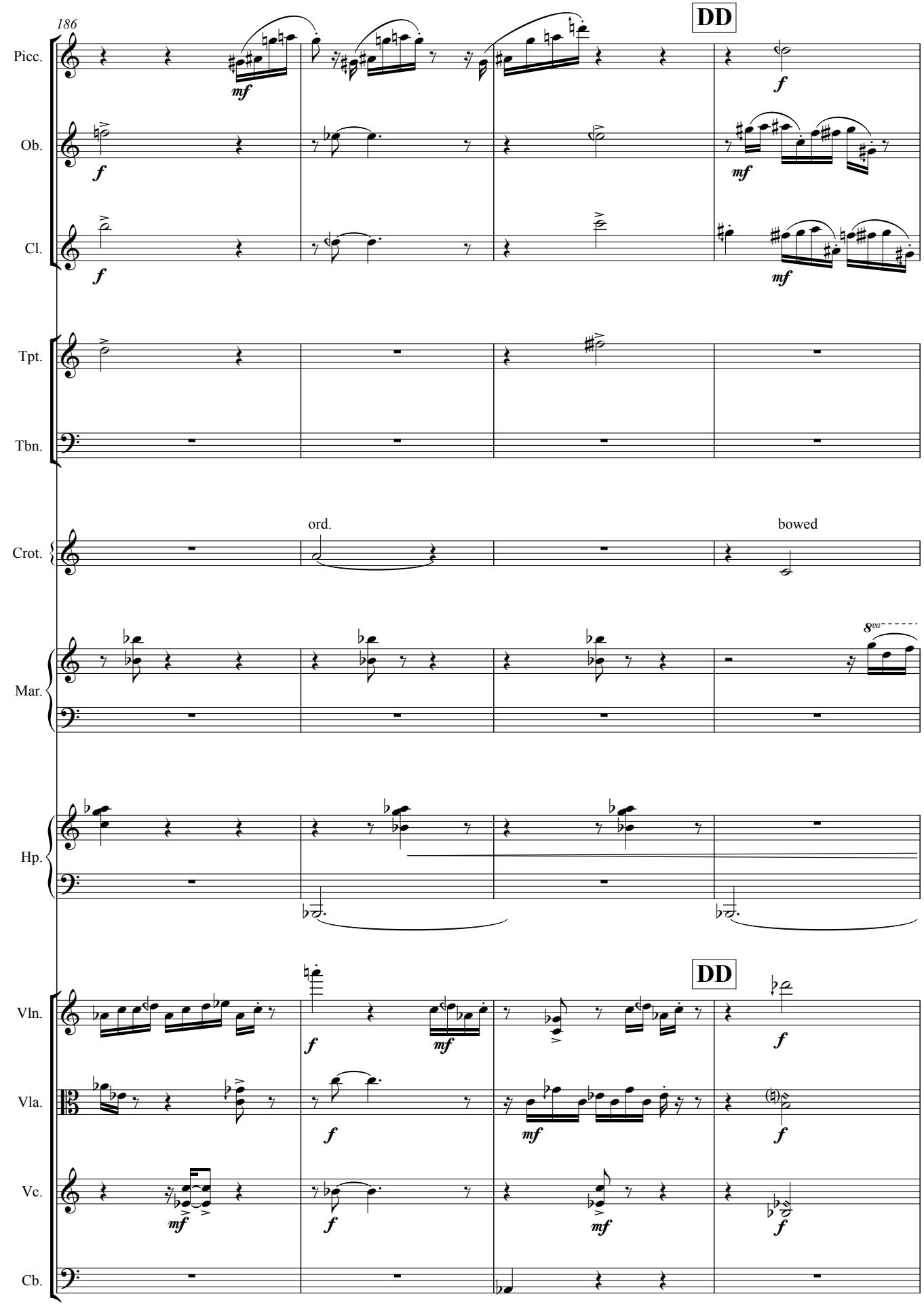
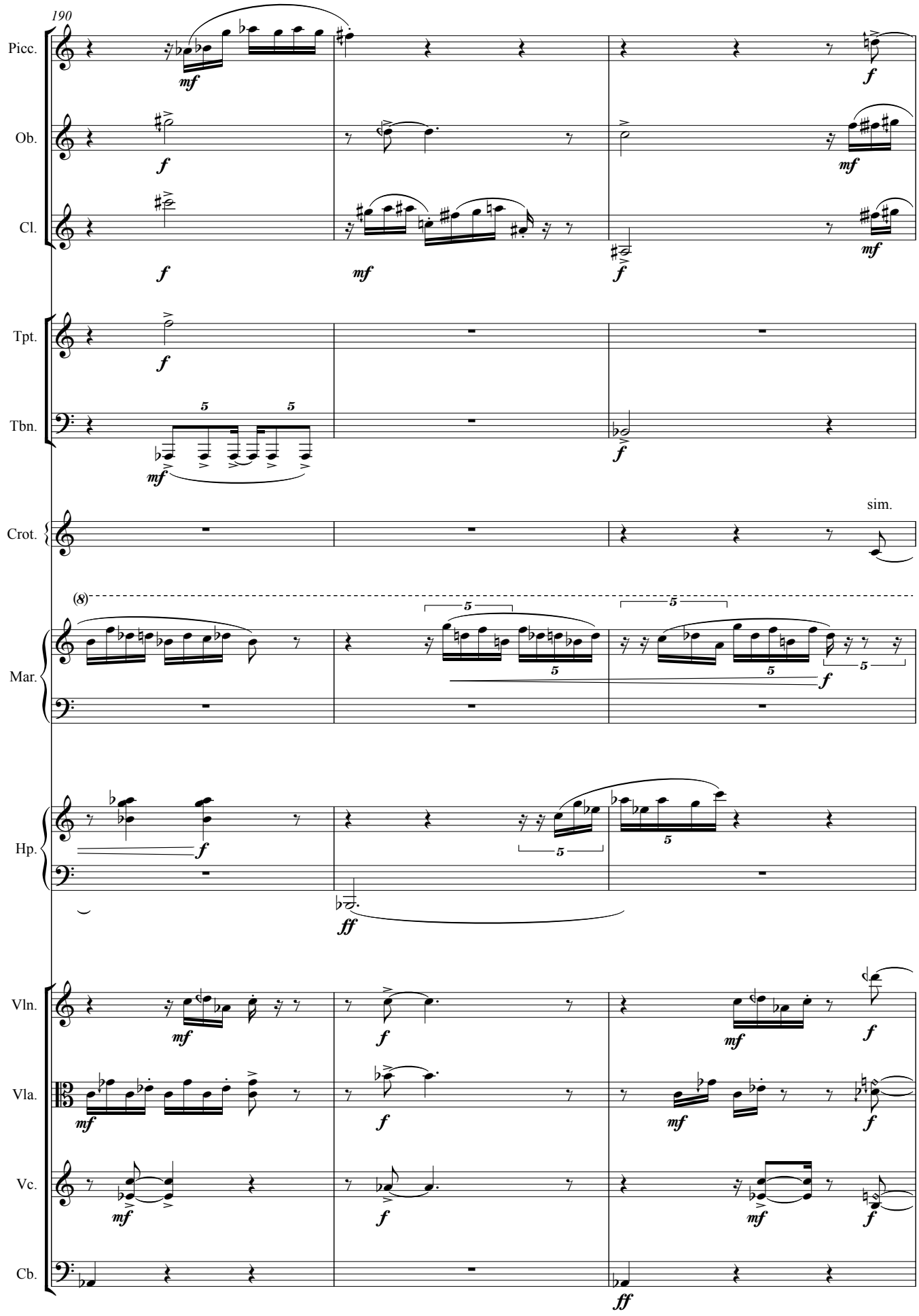
Vla.
Vc.
Cb.

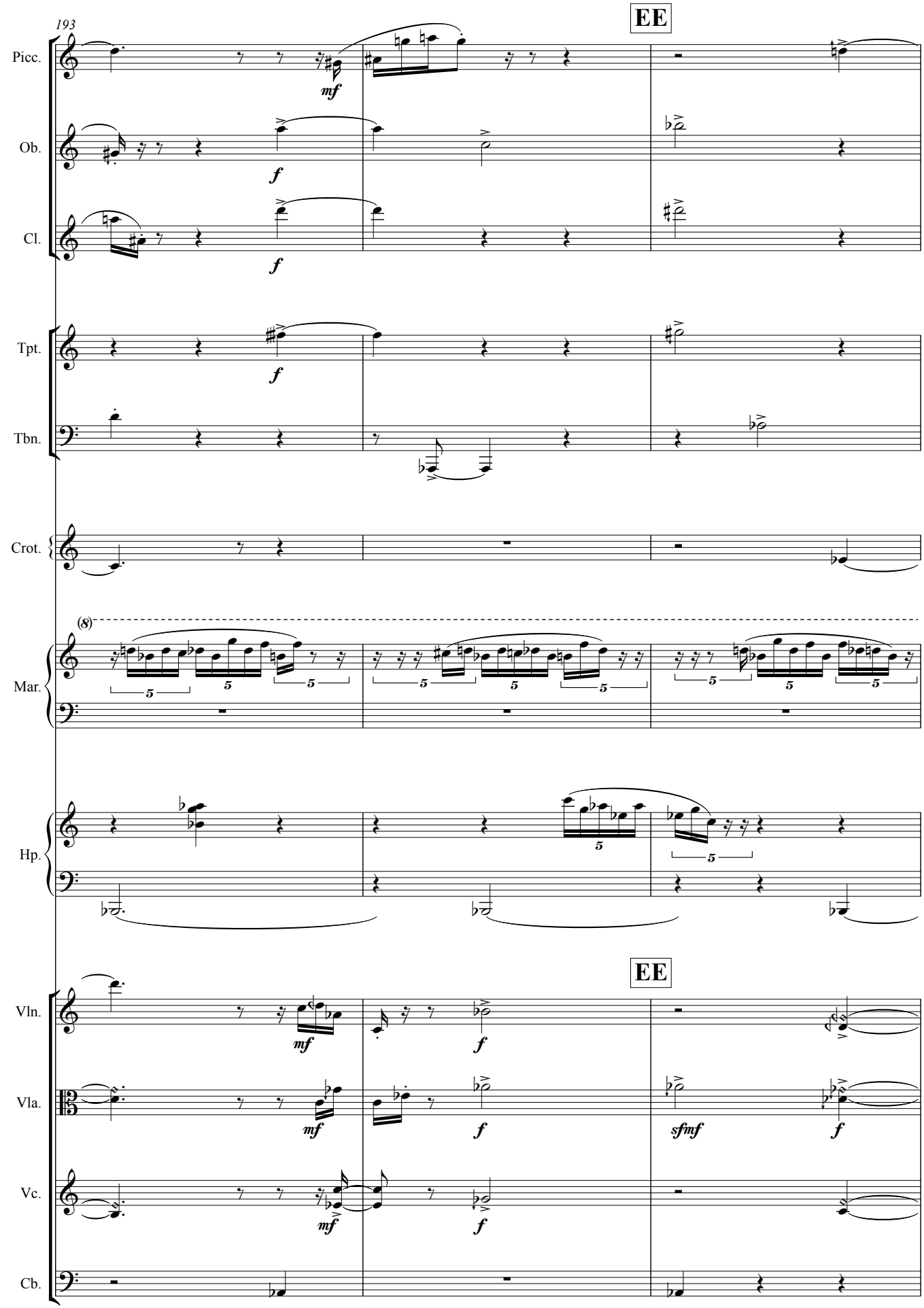

176
BB
Picc.
Ob.
Cl.
Tpt.
Tbn.
B. D.
To Crot.
To B. D.
Mar.
Hp.
B♮
B♭,A♭
BB
Vln.
Vla.
Vc.
Cb.
f
mf
sfmf


180
Picc.
Ob.
Cl.
Tpt.
Tbn.
B. D.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
mf
mf
f
To Crot.
ord.
f
f
f


183
CC
Picc.
Ob.
Cl.
Tpt.
Tbn.
bowed
Crot.
8va
Mar.
Hp.
CC
Vln.
Vla.
Vc.
Cb.


186
DD
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
ord.
bowed
Mar.
8va
Hp.
DD
Vln.
Vla.
Vc.
Cb.


190
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
sim.
(8)
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.


193
EE
Picc.
Ob.
Cl.
Tpt.
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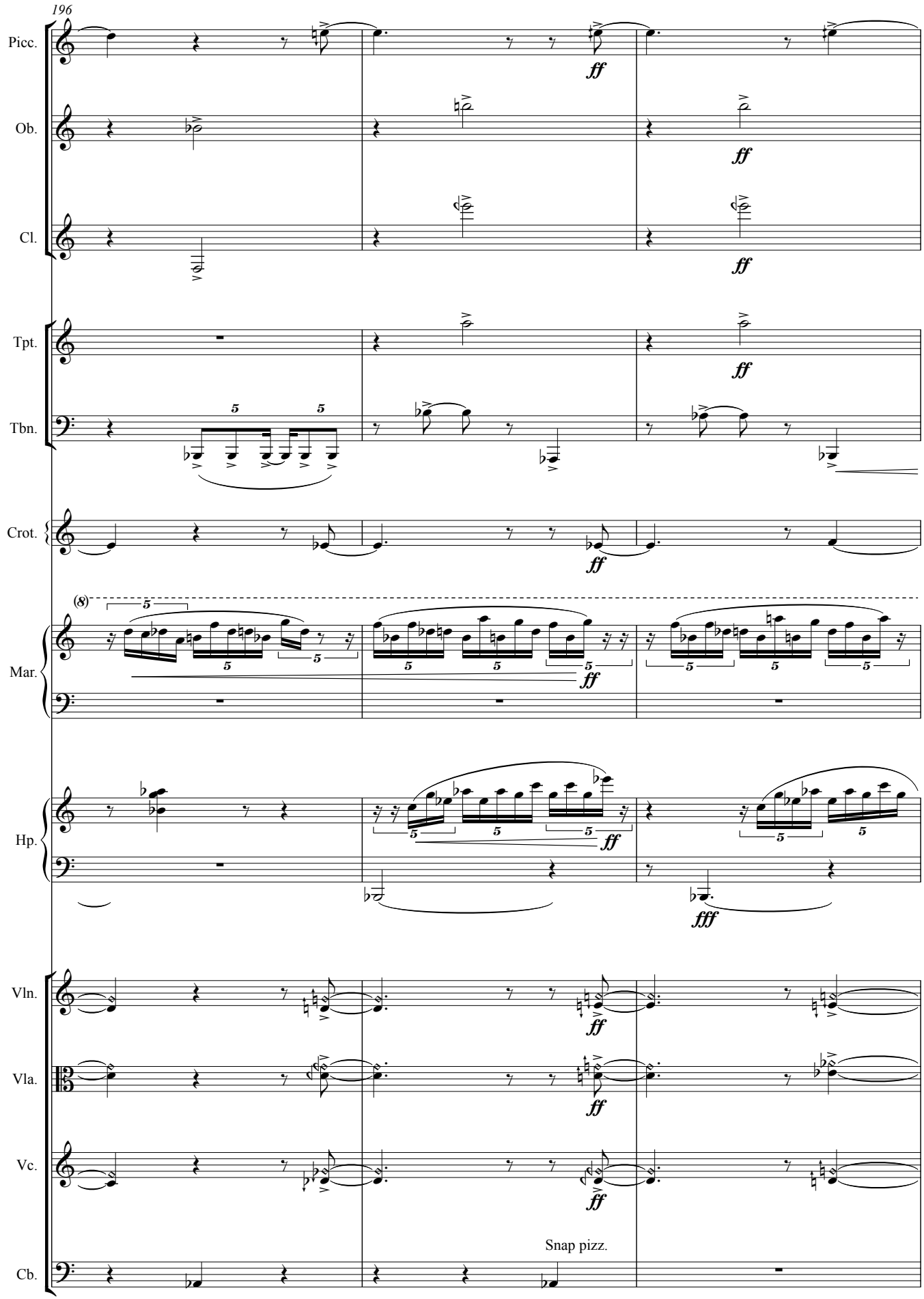
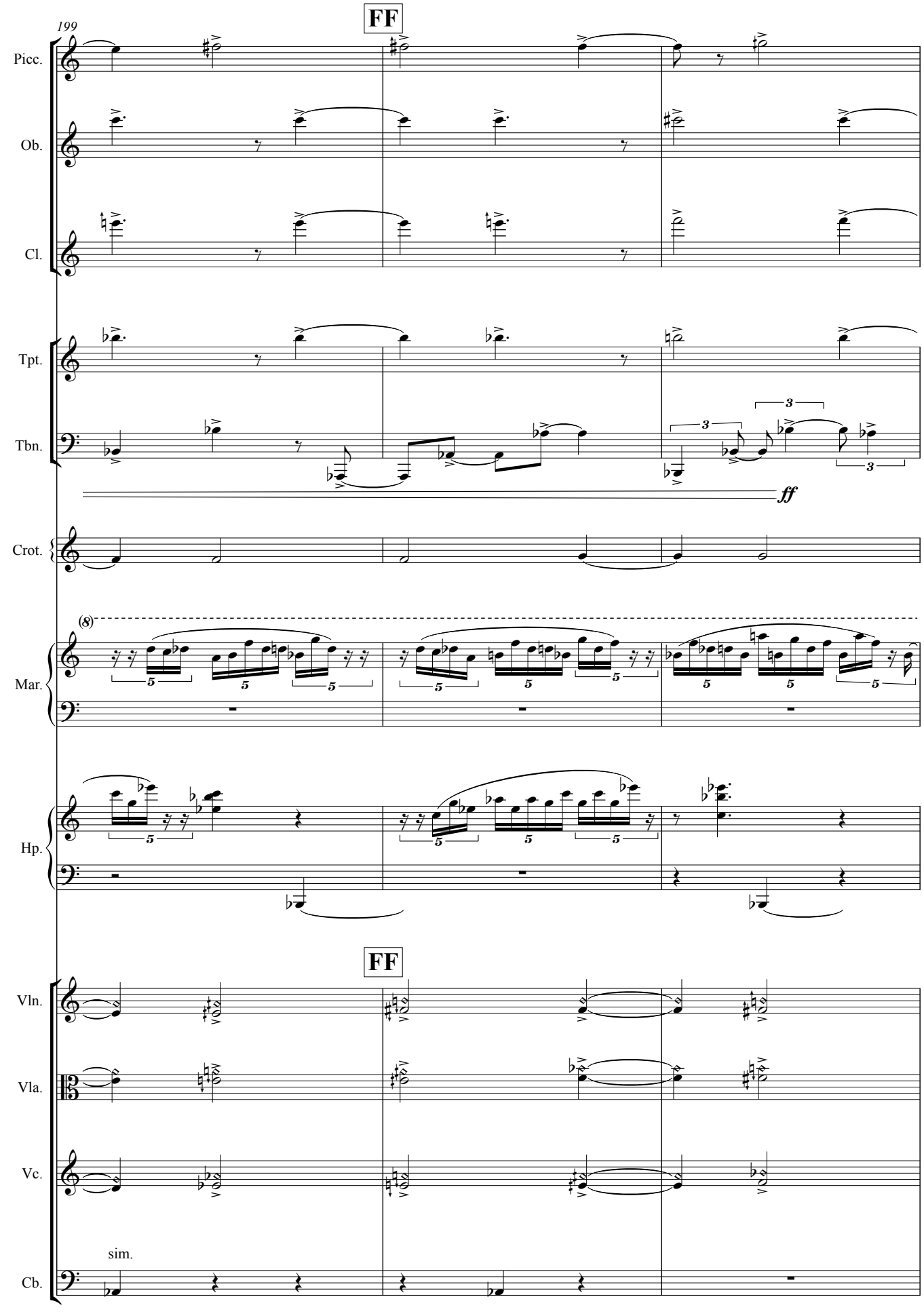
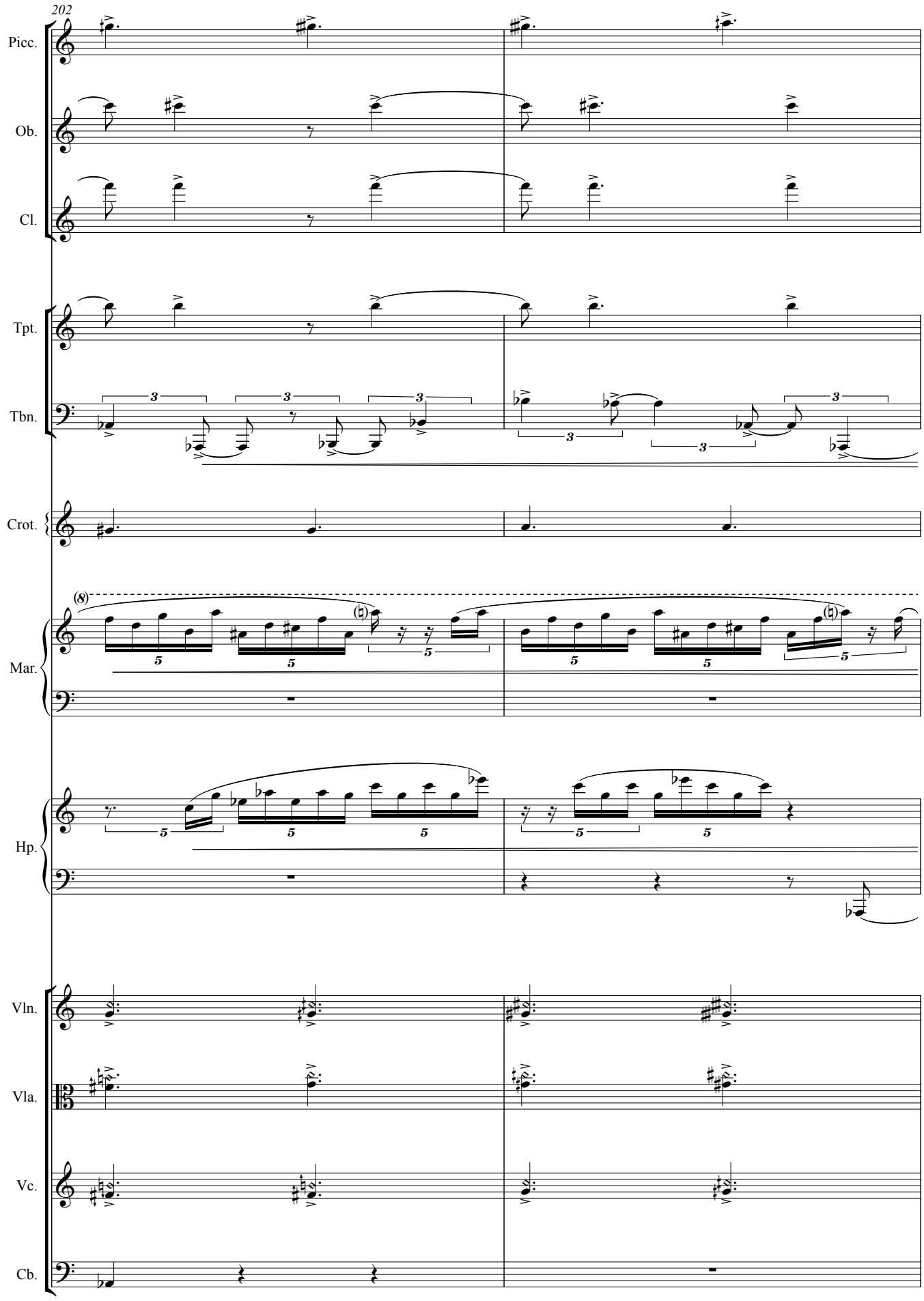
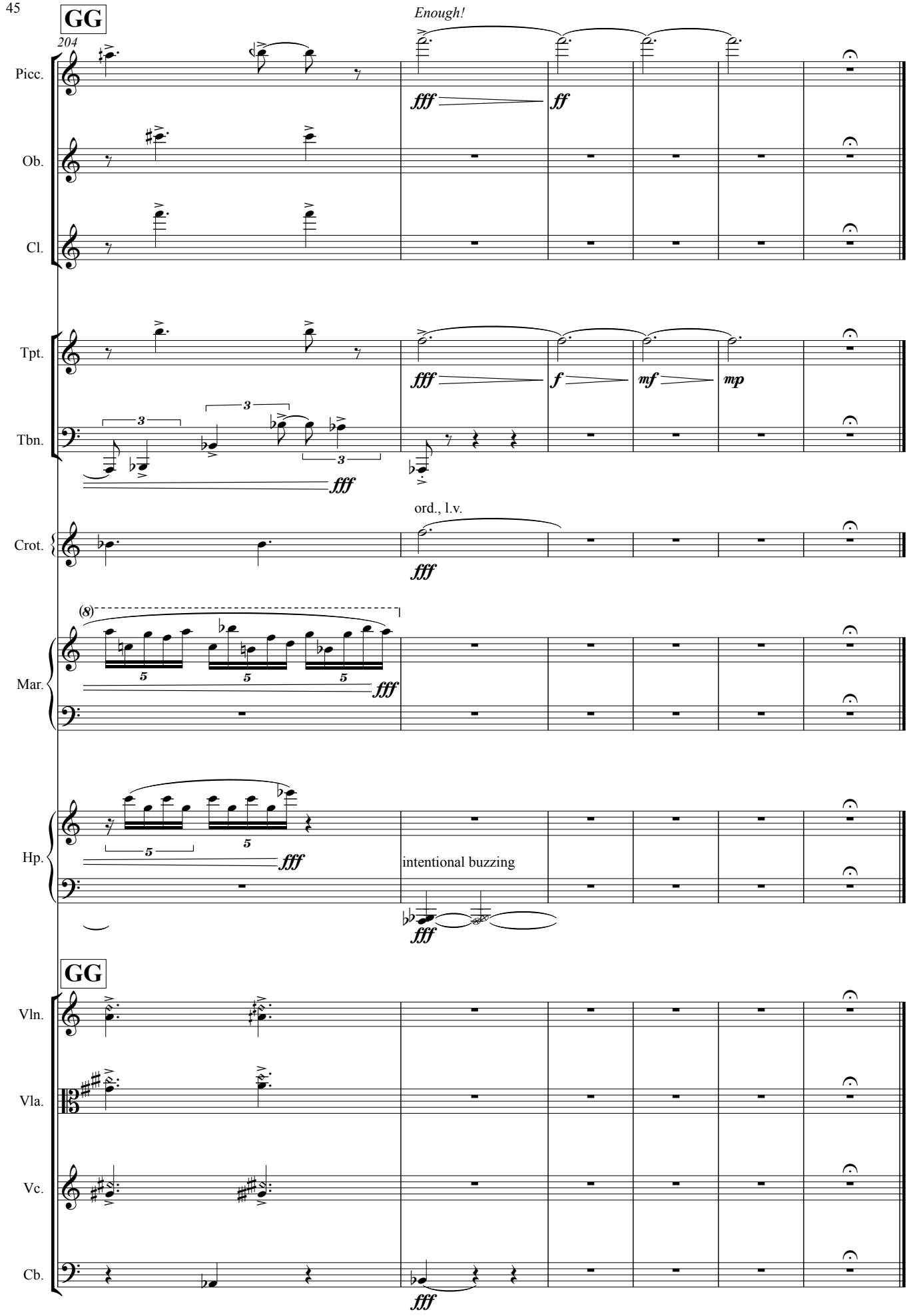
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
mf
f
sfmf
(8)
5


196
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.
ff
fff
(8)
Snap pizz.


199
FF
Picc.
Ob.
Cl.
Tpt.
Tbn.
ff
Crot.
(8)
Mar.
Hp.
FF
Vln.
Vla.
Vc.
sim.
Cb.


202
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
Mar.
Hp.
Vln.
Vla.
Vc.
Cb.


GG
204
Enough!
Picc.
Ob.
Cl.
Tpt.
Tbn.
Crot.
Mar.
Hp.
GG
Vln.
Vla.
Vc.
Cb.
fff
ff
f
mf
mp
ord., l.v.
intentional buzzing