

*for Sinfonia Newydd*

Yfat Soul Zisso

**Go!**

for chamber orchestra

Premiered by Sinfonia Newydd, with conductor James Southall, on February 20, 2014, at the Dora Stoutzker Hall, RWCMD, Cardiff.

Programme notes:

Commissioned by Sinfonia Newydd for their first call for scores in 2014, Go! looks at two very different kinds of tense material competing against one another.

Which will win - the rhythmic or the static?

Y.S.Z

Performance notes:

The bass drum should be played with vibraphone sticks.

w/w and brass can snatch extra breaths when needed, though make sure not more than one player breathes at the same time.

w/w and brass should use double-tonguing for the demisemiquavers.

In the 'Rhythmic, Driven' sections, each of the violins and violas should play the tremolos in different speeds from each other and from the demisemiquaver beat in the rest of the ensemble, gradually getting faster as the piece progresses, creating a 'cloud' of sound separate from the constant beat.

The tempo in the 'Static, Tense' sections should not be strict, but be controlled by the conductor to create tension by having the players not know exactly when the section ends. The time signatures in those sections should be used as a recommendation and slightly altered each time.



quarter-tone sharp



quarter-tone flat



three quarter-tone sharp



sharpen the note by a 1/6 of a tone



flatten the note by a 1/6 of a tone

Instrumentation:

Flute

Oboe

Clarinet in Bb

Alto Saxophone

Bassoon

Horn in F

Trumpet in Bb

Bass Drum

Violin I (2 or 4 players)

Violin II (2 or 4 players)

Viola (2 or 4 players)

Cello (2 or 4 players)

Double Bass (1 or 2 players)

Duration: c. 4 mins

for Sinfonia Newydd  
**Go!**  
for chamber orchestra

Score in C

Yfat Soul Zisso

♩ = 80 **Rhythmic, driven**

The score is for a chamber orchestra and is written in 4/4 time with a tempo of 80 beats per minute. The key signature is C major. The score is divided into two systems. The first system includes the Flute, Oboe, Clarinet in Bb, Alto Saxophone, Bassoon, Horn in F, and Trumpet in Bb. The second system includes the Bass Drum, Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and brass play rhythmic patterns, while the strings play sustained chords. The percussion provides a steady beat. The dynamic markings range from *f* (forte) to *mf* (mezzo-forte).

Flute *f*

Oboe *f*

Clarinet in Bb *f*

Alto Saxophone *mf*

Bassoon *f*

Horn in F *f*

Trumpet in Bb *f*

Bass Drum *f*

Violin I *mf* sul pont.

Violin I *mf* sul pont.

Violin II *mf* sul pont.

Violin II *mf* sul pont.

Viola *mf* sul pont.

Viola *mf* sul pont.

Violoncello *f*

Violoncello *f*

Contrabass *f*

This page of a musical score, numbered 4, contains the following parts and musical details:

- Fl. (Flute):** Features a triplet of sixteenth-note runs in the first measure, followed by a series of sixteenth-note patterns.
- Ob. (Oboe):** Plays a melodic line with slurs and accents, including a sixteenth-note run.
- Cl. (Clarinet):** Similar to the flute, it has a triplet of sixteenth-note runs and continues with sixteenth-note patterns.
- Alto Sax. (Alto Saxophone):** Plays a sustained note with a slur.
- Bsn. (Bassoon):** Plays a sustained note with a slur.
- Hn. (Horn):** Plays a sustained note with a slur.
- Tpt. (Trumpet):** Features a complex rhythmic pattern of sixteenth notes.
- B. D. (Bass Drum):** Plays a steady, rhythmic pattern of sixteenth notes.
- Vln. I (Violin I):** Two staves, both playing sustained notes with slurs.
- Vln. II (Violin II):** Two staves, both playing sustained notes with slurs.
- Vla. (Viola):** Two staves, both playing sustained notes with slurs.
- Vc. (Violoncello):** Two staves, both playing a rhythmic pattern of sixteenth notes.
- Cb. (Contrabass):** Plays a rhythmic pattern of sixteenth notes.

5

Fl.

Ob.

Cl.

Alto Sax. *f* *mf*

Bsn.

Hn.

Tpt.

B. D.

Vln. I *mf* to ord.

Vln. I *mf* to ord.

Vln. II *mf* to ord.

Vln. II *mf* to ord.

Vla. *mf* to ord.

Vla. *mf* to ord.

Vc.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 5, contains staves for various instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (B. D.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute, Oboe, and Clarinet parts feature intricate sixteenth-note patterns. The Alto Saxophone part starts with a forte (*f*) dynamic and transitions to mezzo-forte (*mf*). The Trombone part has a 'to ord.' (to order) instruction. The string parts are marked with mezzo-forte (*mf*) and also include 'to ord.' instructions. The score is divided into two measures by a vertical bar line.

A Static, tense Rhythmic, driven

7

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

ord.

sfz

mf

sul pont.



**B** Static, tense Rhythmic, driven

12

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *f* *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

B. D. *mf*

Vln. I *mp* *sfp* *mf* *mp* ord. sul pont.

Vln. I *mp* *sfp* *mf* *mp* ord. sul pont.

Vln. II *mp* *sfp* *mf* *mp* ord. sul pont.

Vln. II *mp* *sfp* *mf* *mp* ord. sul pont.

Vla. *mp* *sfp* *mf* *mp* ord. sul pont.

Vla. *mp* *sfp* *mf* *mp* ord. sul pont.

Vc. *sfp* *mf*

Vc. *sfp* *mf*

Cb. *sfp* *mf*



Static, tense

15

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

B. D. *f*

Vln. I *mf* *mp* ord.

Vln. I *mf* *mp* ord.

Vln. II *mf* *mp* ord.

Vln. II *mf* *mp* ord.

Vla. *mf* *mp* ord.

Vla. *mf* *mp* ord.

Vc. *mp*

Vc. *mp*

Cb. *mp*

*mp*

**C** Rhythmic, driven

18

Fl. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp*

B. D. *mp*  
sul tasto

Vln. I *pp*  
sul tasto

Vln. I *pp*  
sul tasto

Vln. II *pp*  
sul tasto

Vln. II *pp*  
sul tasto

Vla. *pp*  
sul tasto

Vla. *pp*  
sul tasto

Vc. *mp*

Vc. *mp*

Cb. *mp*

**D** Static, tense Rhythmic, driven

Static, tense

20

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

B. D. *mf*

Vln. I *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vln. I *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vln. II *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vln. II *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vla. *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vla. *mp* ord. *pp* *mp* ord. *pp <mf> pp*

Vc. *mf* *pp* *mf* ord. *pp <mf> pp*

Vc. *mf* *pp* *mf* ord. *pp <mf> pp*

Cb. *mf* *pp* *mf* ord. *pp <mf> pp*

Rhythmic, driven

Static, tense

**E** Rhythmic, driven

24

Fl. *p* *f*

Ob. *p* *f*

Cl. *p* *f*

Alto Sax. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

B. D. *p* *f*

Vln. I *sul tasto* ord. *pp < f > pp* *mf sul pont.*

Vln. I *sul tasto* ord. *pp < f > pp* *mf sul pont.*

Vln. II *sul tasto* ord. *pp < f > pp* *mf sul pont.*

Vln. II *sul tasto* ord. *pp < f > pp* *mf sul pont.*

Vla. *sul tasto* ord. *pp < f > pp* *mf sul pont.*

Vla. *sul tasto* ord. *pp < f > pp* *mf*

Vc. *p* *pp < f > pp* *f*

Vc. *p* *pp < f > pp* *f*

Cb. *p* *pp < f > pp* *f*

Static, tense

27

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

ord.

*p* ————— *mp* ————— *p*

ord.

*p* ————— *mp* ————— *p*

ord.

*p* ————— *mp* ————— *p*

ord.

*p* ————— *mp* ————— *p*

ord.

*p* ————— *mp* ————— *p*

ord.

*p* ————— *mp* ————— *p*

*p* ————— *mp* ————— *p*

*p* ————— *mp* ————— *p*

*p* ————— *mp* ————— *p*

**F** Rhythmic, driven

31

Fl. *mf*

Ob. *mf*

Cl. *mf*

Alto Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mf*

B. D. *mf*  
sul pont.

Vln. I *mp*  
sul pont.

Vln. I *mp*  
sul pont.

Vln. II *mp*  
sul pont.

Vln. II *mp*  
sul pont.

Vla. *mp*  
sul pont.

Vla. *mp*

Vc. *mf*

Vc. *mf*

Cb. *mf*

32

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

34

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Hn.

Tpt.

B. D.

Vln. I

Vln. I

Vln. II

Vln. II

Vla.

Vla.

Vc.

Vc.

Cb.

to ord.

to ord.

to ord.

to ord.

to ord.



G Static, tense

36

Fl. *p* *pp* *p* *pp*

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

Cl. *p* *pp* *p* *pp*

Alto Sax. *p*

Bsn. *p*

Hn. *p*

Tpt. *p*

B. D. *p*

Vln. I *pp* *mp* *pp*

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

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

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

Cb. *p* *pp* *mp* *pp*

ord.

Rhythmic, driven

41

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *mf*

Bsn. *mp*

Hn. *mf*

Tpt. *f*

B. D. *f*

Vln. I *mf* sul pont.

Vln. I *mf* sul pont.

Vln. II *mf* sul pont.

Vln. II *mf* sul pont.

Vla. *mf* sul pont.

Vla. *mf*

Vc. *f*

Vc. *f*

Cb. *f*

This musical score page, numbered 19, features a rehearsal mark 'H' at the top with the instruction 'Static, tense'. The score is divided into two systems of staves. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Bass Drum (B. D.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 43-45 are marked with a 5/4 time signature. Measures 44 and 45 are marked with a 4/4 time signature. The woodwinds (Fl., Ob., Cl.) and strings (Vln. I, Vln. II, Vla., Vc., Cb.) play sustained notes in measures 44 and 45, with dynamics ranging from *pp* to *mp*. The woodwinds also feature dynamic markings of *p* and *pp*. The strings (Vc., Cb.) play a rhythmic pattern of eighth notes in measures 43-45, marked with *ff*. The Alto Saxophone plays a melodic line in measure 43, marked with *f* and a five-measure slur. The Bassoon plays a melodic line in measure 43, marked with *f*. The Horns play a melodic line in measure 43, marked with *ff* and a three-measure slur. The Trumpet plays a melodic line in measure 43, marked with *ff*. The Bass Drum plays a rhythmic pattern in measure 43, marked with *ff*.

Rhythmic, driven

46

Fl. *f*

Ob. *f*

Cl. *f*

Alto Sax. *mf* 5

Bsn. *mf* 3

Hn. *mf* 3

Tpt. *f*

B. D. *f* sul pont.

Vln. I *f* sul pont.

Vln. I *f* sul pont.

Vln. II *f* sul pont.

Vln. II *f* sul pont.

Vla. *f* sul pont.

Vla. *f* sul pont.

Vc. *f*

Vc. *f*

Cb. *f*

I Static, tense

Rhythmic, driven

Static, tense

This musical score page, numbered 21, covers measures 48 through 51. It is divided into four measures by a 2/4 time signature change at measure 50. The first three measures are marked 'Static, tense', and the fourth is marked 'Rhythmic, driven'. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Alto Saxophone (Alto Sax.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Bass Drum (B. D.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key features of the score include:

- Flute, Oboe, Clarinet, and Horn:** These instruments play a melodic line of eighth notes, starting in measure 48 and continuing through measure 51. Dynamics range from *pp* to *p* in the first three measures, and *pp* to *p* in the final measure.
- Alto Saxophone:** Measures 48-49 feature a melodic line with dynamics *pp* to *p*. In measure 50, it plays a rhythmic figure with a five-finger fingering (5) and a dynamic of *mf*. In measure 51, it returns to a melodic line with dynamics *pp* to *p*.
- Bassoon:** Measures 48-49 have rests. In measure 50, it plays a rhythmic figure with a dynamic of *mf* and a triplet (3). In measure 51, it has a rest.
- Horn:** Measures 48-49 play a melodic line with dynamics *pp* to *p*. In measure 50, it plays a rhythmic figure with a dynamic of *mf* and triplets (3). In measure 51, it returns to a melodic line with dynamics *pp* to *p*.
- Trumpet:** Measures 48-49 have rests. In measure 50, it plays a rhythmic figure with a dynamic of *f*. In measure 51, it plays a melodic line with a dynamic of *pp*.
- Bass Drum:** Measures 48-49 have rests. In measure 50, it plays a rhythmic figure with a dynamic of *f*. In measure 51, it has a rest.
- String Section:** The Violin I, Violin II, Viola, and Violoncello parts play a melodic line of eighth notes, often marked 'ord.' (ordinario). Dynamics range from *pp* to *mp* in the first three measures, and *mf* to *pp* in the final measure. The Viola part includes the instruction 'sul pont.' in measure 50.

**J** Rhythmic, driven

Static, tense

Rhythmic, driven

55

Fl. *pp* *f* *mp* *pp* *p* *pp* *f*

Ob. *pp* *f* *mp* *pp* *p* *pp* *f*

Cl. *p* *pp* *f* *mp* *pp* *p* *pp* *f*

Alto Sax. *pp* *mf* *5* *5* *mp* *pp* *p* *pp* *mf* *5* *5*

Bsn. *mf* *3* *3* *mp* *mf* *3* *3*

Hn. *pp* *mf* *3* *3* *3* *3* *mp* *mf* *3* *3* *3* *3*

Tpt. *p* *pp* *f* *mp* *f*

B. D. *f* *mp* *f*

Vln. I *mf* *sul pont.* *ord.* *pp* *mf* *sul pont.*

Vln. I *mf* *sul pont.* *ord.* *pp* *mf* *sul pont.*

Vln. II *mf* *sul pont.* *ord.* *pp* *mf* *sul pont.*

Vln. II *mf* *sul pont.* *ord.* *pp* *mf* *sul pont.*

Vla. *mf* *sul pont.* *ord.* *pp* *mf* *sul pont.*

Vla. *mf* *sul pont.* *ord.* *pp* *mf*

Vc. *mf* *f* *mp* *pp* *f*

Vc. *mf* *f* *mp* *pp* *f*

Cb. *mf* *f* *mp* *pp* *f*

K Rhythmic, driven

Static, tense

61 Static, tense

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

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

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

Alto Sax. *pp* *mp* *pp* *f* 5 5 *pp* *mp*

Bsn. *f* 3 3

Hn. *pp* *p* *pp* *f* 3 3 3 3

Tpt. *ff*

B. D. *ff*

Vln. I ord. *pp* *f* *pp* *f* sul pont. ord. *pp*

Vln. I ord. *pp* *f* *pp* *f* sul pont. ord. *pp*

Vln. II ord. *pp* *f* *pp* *f* sul pont. ord. *pp*

Vln. II ord. *pp* *f* *pp* *f* sul pont. ord. *pp*

Vla. ord. *pp* *f* *pp* *f* sul pont. ord. *pp*

Vla. ord. *pp* *f* *pp* *f* ord. *pp*

Vc. *pp* *f* *pp* *ff* *pp*

Vc. *pp* *f* *pp* *ff* *pp*

Cb. *pp* *f* *pp* *ff* *pp*

Rhythmic, driven

66

Fl. *mp* *pp*

Ob. *pp*

Cl. *mp* *pp*

Alto Sax. *pp*

Bsn. *pp* *mp* *pp*

Hn. *pp* *mp* *pp*

Tpt. *pp* *mp* *pp*

B. D. *fff*

Vln. I *f* *pp*

Vln. I *f* *pp*

Vln. II *f* *pp*

Vln. II *f* *pp*

Vla. *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Vc. *f* *pp*

Cb. *f* *pp* *fff*  
snap pizz.