

Alexey Shmurak

(alexshmurak@yandex.ru)

Golem

for 9 performers

2nd version, updated

(Kiev 2011)

Cast:

Flute (Fl)

Oboe (Ob)

Clarinet in B* (Cl)

Bassoon (Fg in the score)

Piano (Pn) [no preparation]

Violin (Vn)

Viola (VI)

Cello (Vc)

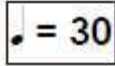
Double bass (Cb)

Several remarks

Time

grad.
accel.

grad. Is gradually. The main task to conductor is to keep an absolutely flexible tempo, with relief sudden changes and smooth acceler. / rit. There are a lot of fermata in the score. All the

 = 30

fermata are in tempo. Duration of all of fermata is pointed, for ex.: [6], [4] etc. It means - 6 beats, 4 beats etc. So, it is very easy to count: [6] is 12 sec., [4] is 8 etc.

Melody

Melody is divided between different instruments. It is important to provide the line each other.

Dynamic and expression

It is strongly recommended to build rather exact hierarchy of dynamic designation during the rehearsals. Especially two things are important: big contrasts (for ex.: **ppp** / **mf**) and extremely gradually and continuous dim. / cresc. (gabs). Gab should last the entire duration under which it is written. If gab is written under the fermata, it should be gradually during all the fermata duration.

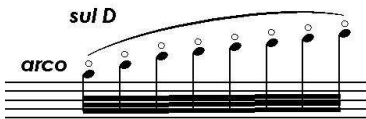
Microchromatic

Microchromatic is relative: during the rehearsals each performer with microchromatic should compare his pitch with other performer, who has the same sound, but "pure" one (for ex.: bar 1 – violin builds its "dirty" pitch in relation to clarinet's "pure" pitch). So, "pure" and "dirty" pitches are relative, not absolute. The main thing is pitch beating, "falseness".

Strings



the highest sound at the fingerboard.



natural harmonics' glissando – must last 1 beat (not less), very colorful

pont (noise) to play arco on rest with small hurting the string


Woodwinds

a.n. is almost only air noise (it relates flute)

air only air, without any pitch



if there is any problems with the real fingering of keyclick, you can change the fingering. Keyclick should be only rather loud and rhythmically, not exactly pitch

"tremolo"  is frulato



without attack

TR is tongue ram (it relates flute)

♩ = 30

grad. accel.

3 [6] Fl *a.n.* *ord.* *ppp* *p*

3 [6] Ob *pp*

3 [6] Cl (B) *pp* *mp*

3 [6] Fg *air* *ord.* *ppp* *mp*

3 [6] Pn *p*

Ped *take off very softly*

3 [6] Vn *ord.* *ppp* *p* *ppp* *ric.* *pp* *pppp*

3 [6] Vi *arco sul pont* *ppp* *pppp*

3 [6] Vc *pont (noise)* *p* *ppp*

3 [6] Cb

♩ = 60 ♩ = 30 grad. accel. ♩ = 60

6 keyclick [6] a.n. *mp* > *ppp* < *pp* > *pppp*

6 Ob *mf* [6] *ppp* < *p* without reed

6 Cl (B) slap [6] ord. *mp* *pppp* < *p* *pppp* < *p*

6 Fg [6]

6 Prn *ppp* [6] *ppp* *ppp* Ped *ppp*

6 Vn arco sul tasto [6] ord. *pppp* < *pp* *pppp* < *pp* > *pppp*

6 Vi ord. [6] *pppp* sul pont *pp* > *ppp*

6 Vc arco [6] sul pont *ppp* > *pppp*

6 Cb [6]

♩ = 30

♩ = 90

♩ = 30

9 [5] trumpet sound *mf* [6] slap a.n. *sf p > ppp* a.n. *ppp*

Ob [5] trumpet sound *mf*³ [6]

Cl (B) [5] slap *mf* [6] air *ppp*

Fg [5] *f* [6] air *ppp*

Pn [5] *mf* *p* *p* [6] *p*

take off very softly *mf* Ped *p* *8va* *8vb* Ped

Vn [5] ric. *p* [6]

Vi [5] pont (noise) *mp* *pp* [6] sul pont overpres. *mf* *ff* sul tasto norm. pres. extremely gradually sul pont *pppp*

Vc [5] pont (noise) *mp* *pp* [6] sul pont overpres. *mf* *ff*

Cb [5] pont (noise) *mp* *pp* [6] sul pont overpres. *f*

grad. accel. ♩ = 60 ♩ = 30 [4] grad. accel.

Fl

Ob air trumpet sound with reed [4]

ppp < *p* *mp*

Cl (B) ord. [4]

*mf*³ > *p* *ppp*

Fg air → ord. [4]

pp *mp*

Pn

take off very softly [4]

pp *gva* --- [4]

pp *gub* ---

Vn arco [4]

p < *mf*

Vi sul pont [4] ord. *pp*

pp < *mp*

Vc pizz ric. [4]

p *mp*

Cb pizz batt. spitz [4]

p *mp*

14

Fl $\text{♩} = 60$ *slap* $\text{♩} = 30$ [4] **grad. accel.** *a.n.*

Ob [4] *mp* *mf* *p* *f*

Cl (B) [4] *mf* *pp* *mp* *p*

Fg *keyclick* *air* [4] *mp* *mf* *mp* *f*

Pn [4] *pp* *ppp* *f*
indifferently, softly

Vn [4] *sul pont* *mp* *f* *ord.* *pp* *pppp* *mf*

Vi [4] *mp* *mf* *sul pont* *f*

Vc [4] *arco sul pont* *f* *mp*

Cb [4]

♩ = 60

♩ = 30

16

Fl *f* *mf* *mp* *p* keyclick [4]

Ob *simile* without reed [4]

Cl (B) *pp* *pp* *mp* *mp* keyclick [4]

Fg *ff* *air* *p* *mp* [4]

Prn *ff* *mf* *pp* [4]

Vn *f* *mf* [4]

Vi *ff* *f* *ord.* *subito pppp* *mp* sul pont sul A [4]

Vc *mp* sul pont sul D [4]

Cb *mp* sul pont sul G arco [4]

Tempo: ♩ = 60 (measures 18-21), ♩ = 30 (measures 22-25)

Flute (Fl): a.n. [4] *mp* > *ppp* closed embouch. air → TR *pp* < *mp* [6] closed embouch. air *mp* > *ppp*

Oboe (Ob): air [4] *mp* > *ppp* 3 slap *mp* keyclick with reed [6] *mp* > *ppp*

Clarinet (Cl (B)): [4] ord. [6] *ppp* < *f* extremely gradually

Bassoon (Fg): [4] air → ord. [6] *ppp* < *mp*

Piano (Pn): *p* [4] *pppp* indifferently, softly fingernails on the keys extremely gradually (without pressing) *ppp* < *f* you could use more fingers and keys to make it louder [6]

Violin (Vn): sul pont [4] *ppp* sul pont [6] *mf* > pont (noise) *pp* < *mp*

Viola (Vi): [4] ric. col legno *mp* > arco sul tasto [6] *pppp*

Violoncello (Vc): [4] pizz *mf* [6]

Contrabass (Cb): [4] ric. col legno [6] *mf* >

grad. accel. norm. emb. a.n. $\text{♩} = 60$ grad. accel. $\text{♩} = 90$ ord. grad. accel. $\text{♩} = 120$

20

Fl *pppp* *mp* *mf* *ff*

Ob *mp* *p* *mp* *p* *mf* *mp* *ff*

Cl (B) *mf* *f* subito *pppp*

Fg *f* *f* *mf* keyclick

20

Pn *f* *f* *mf* *ff*

mf *ff* *mf* Ped *Ped*

20

Vn ord. *mf* *f* *mf*

Vi sul pont *f* sul pont

Vc arco sul tasto *pppp* *ff*

Cb pizz vibr. pitch is not necessarily an accurate *mf* *mp* *mf* *mp*

22 $\text{♩} = 30$

Fl [4] a.n. *pppp* slap *p* [4] a.n. *p*

Ob [4] [4]

Cl (B) *mp* *pp* [4] *pppp* slap *p* [4] *pppp*

Fg [4] [4]

Pn *ppp* *p* [4] [4]

Vn *mp* [4] arco *pppp*

Vi simile *ppp* very slow, indifferant [4] pont (noise) *ppp*

Vc simile *ppp* very slow, indifferant [4] pont (noise) *ppp*

Cb arco sul pont [4] *ppp* very slow, indifferant

24 [4] [4] [4] [3]

Fl *ppp* *mp* > *mppp* > *pppp*

Ob *without reed* [4] *slap air* *mp p* > *pp* [4] [3] *air* *pp* <

Cl (B) *p* > *pppp* [4] [4] [3]

Fg *air* → *ord.* [3]

Prn *pp* [4] *ppp* [4] *p* [3]

finger nails on the keys (without pressing) you could use more fingers and keys to make it louder

Vn *p* > *pppp* *pp* < *mp* *sul pont* [4] *pp* > [3] *ord.* *ppp* < *p* *ppp* <

Vi *p* [4] *sul pont* *pp* < *mp* [4] [3] *ppp* *ppp* <

Vc *mp* [4] *sul pont* *mp* [4] [3]

Cb *mp* [4] *sul pont* *sul G* [4] [3]

mp >

27 [5] **slap a.n.** **grad. accel.**
p ppp *pppp*

Ob **slap with reed** [5]
p mp

Cl (B) [5] **keyclick**
mp

Fg [5]
f

27 [5]
 Prn **simile** *pp* *mp*
pp **simile**
8^{vb} - - *pp* *mp*

27 [5] **pont (noise)**
 Vn *p* *pppp* *mp* *ppp*

VI **col legno quasi arco** [5]
p *pppp* *ppp* *mp*

Vc [5] **overpres. (scratch)**
mp

Cb [5] **batt. spitz**
pp 5

grad. accel. $\text{♩} = 60$ **grad. accel.** $\text{♩} = 90$ **grad. accel.** $\text{♩} = 120$ **grad. accel.**

trumpet sound

ord.

mf *mp* *mf*

mf *f* *ff* *mf*

slap

vibr. *by lips + fing.*

f *ff* *mf* *ff*

ord.

mp *ff* *mp* *ff* *mf*

indifferently, softly

ppp *pp* *ff* *f*

ppp *pp* *ff* *Ped* *Ped*

ric. *arco overpres.*

mf *f* *mf*

arco *sul pont*

f *mf* *f* *mf* *ff*

simile

mf *f* *ric.*

pizz vibr. *pitch is not necessarily an accurate*

f *mf* *f* *f*

♩ = 150

♩ = 30

31 Fl *ff* [4]

31 Ob *f* *without reed* [4] *repeat very often* *pp* *mp*

31 Cl (B) *ff* [4] *ppp*

31 Fg [4]

31 Prn *ff* [4] *take off very softly*

31 Vn *norm. pres.* [4] *overpres.* *pp* *ff* *extremely gradually*

31 Vi *mf* *simile* [4] *ppp* *very slow, indifferent*

31 Vc *arco sul pont* [4] *ppp* *very slow, indifferent*

31 Cb *arco sul pont* [4] *ppp* *very slow, indifferent*

closed embouch.

TR

[2]

[4]

norm. ord. emb.

32

Fl

p \rightrightarrows *pp* *ppp* *pp* *p*

repeat very often

"Tch"

[2]

with reed

[4]

"T"

Ob

pp *mp* *ppp* *pp* *p*

Cl (B)

p *ppp* *p* *ppp* *p*

3

Fg

p

32

pp \rightrightarrows *mp* *p* *pp*

fingernails on the keys
(without pressing)
you could use more fingers
and keys to make it louder

pp \rightrightarrows *mp*

ppp \rightrightarrows *p*

Ped

32

pp \rightrightarrows *pppp* *p* \rightrightarrows *pp*

ppp \rightrightarrows *p* \rightrightarrows *ppp*

Vi

ppp \rightrightarrows *p* \rightrightarrows *ppp*

simile gliss.: very slow, indifferant

Vc

ppp \rightrightarrows *p* \rightrightarrows *ppp*

simile gliss.: very slow, indifferant

Cb

ppp \rightrightarrows *p* \rightrightarrows *ppp*

simile gliss.: very slow, indifferant

Flute
34 *closed embouch.* [2] *air* *pp* *pppp* [2] *norm. emb.* [2] *ord.* [6] *p* *pp*

Oboe
[2] [6] *pp* *p* *pp*

Cl (B)
[2] [6] *pp* *p* *pp* *p* *pp*

Bassoon
[2] [6] *air* *ppp* *p*

Piano
34 *ppp* *p* [2] [6] *ppp* [2] [6] *simile* [2] [6] *take off very softly* [2] [6] *ppp* *8va-* [2] [6] *8vb-* [2] [6]

Violin
34 *pont (noise)* [2] [6] *ord.* [2] [6] *pp* *mf* *pppp* *extremely gradually* [2] [6] *sul pont*

Viola
[2] [6] *ord.* [2] [6] *pp* *mf* *pppp* *extremely gradually*

Violoncello
[2] [6] *simile* [2] [6] *mf* *pppp*

Contrabass
[2] [6]

36 [6] [4] [8] [6] *trumpet sound* *mp* *pp* *sfz* *overblow*

without reed [6] [4] [8] [6] *slap* *mf* *mf* *trumpet sound*

Cl (B) [6] [4] [8] [6]

Fg [6] [4] [8] [6] *mf* *mp* *mf* *9*

36 [6] [4] [8] [6] *15^{ma}* *bb* *fff*

Pn [6] [4] [8] [6] *p* *Sub-Ped*

36 [6] [4] [8] [6] *pppp* *pppp*

Vn [6] [4] [8] [6] *pppp*

Vi [6] [4] [8] [6] *col legno quasi arco* *p*⁵

Vc [6] [4] [8] [6] *col legno ric.* *quasi arco* *f* *mp*

Cb [6] [4] [8] [6] *col legno ric.* *quasi arco* *f* *mp* *7*

norm. emb. trumpet sound a.n. overblow

39

Fl *mf* *p* *mp* *pp* *pp* *mf* *sfz*

Ob *p* *mf* *mf* slap trumpet sound

Cl (B) *pppp*

Fg *f* *mf*

Pn *fff* *fff* *fff* 15^{ma} 3 Ped 8^{vb} Ped

Vn *pppp*

Vi simile *mp* > 3

Vc simile *f* > *mp* simile *f* > *mp*

Cb simile *f* > *mp* simile *f* > *mp*

Musical score for measures 41-44, featuring Flute (Fl), Oboe (Ob), Clarinet (Cl (B)), Bassoon (Fg), Piano (Prn), Violin (Vn), Viola (Vi), Violoncello (Vc), and Contrabass (Cb). The score is in 4/4 time and includes various dynamics and performance instructions.

Flute (Fl): Measure 41: Rest. Measure 42: [6] (6th measure rest). Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

Oboe (Ob): Measure 41: Rest. Measure 42: *p* (piano), 5-measure slur. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

Clarinet (Cl (B)): Measure 41: Rest. Measure 42: Rest. Measure 43: *pppp* (pianissimo), 2-measure slur. Measure 44: [6] (6th measure rest).

Bassoon (Fg): Measure 41: Rest. Measure 42: Rest. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

Piano (Prn): Measure 41: Rest. Measure 42: *fff* (fortissimo), 15^{ma} (15th measure) slur. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).
Bass clef: *Sub* (sub-octave) slur, Ped (pedal) slur.

Violin (Vn): Measure 41: Rest. Measure 42: Rest. Measure 43: *pppp* (pianissimo), 2-measure slur. Measure 44: [6] (6th measure rest).

Viola (Vi): Measure 41: Rest. Measure 42: *mp* (mezzo-piano), 2-measure slur. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

Violoncello (Vc): Measure 41: Rest. Measure 42: 2-measure slur. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

Contrabass (Cb): Measure 41: Rest. Measure 42: 2-measure slur. Measure 43: [6] (6th measure rest). Measure 44: [6] (6th measure rest).

overblow

a.n.

43

Fl *sffz*

Ob *trumpet sound*
mp *pp*

Cl (B)

Fg *ff* *f* *mf* *f*

Prn *fff*
pp 7 7
Ped ^{ovb} Ped

Vn

Vi *mp*
col legno ric. → quasi arco
mp *mp*

Vc *simile* *f* *mp* *simile* *f* *mp*

Cb *simile* 3 *f* *mp* *simile* *f* *mp* 3

$\text{♩} = 90$ grad. rit.

$\text{♩} = 60$ grad. rit.

$\text{♩} = 30$

45 [6] *trumpet sound* *mp* *pp*

Ob [6] *trumpet sound* *mf* *p*

Cl (B) [6] *pppp* [6]

Fg [6] *mf* *mp* *mf* [6]

Pn [6] *fff* [6]

[6] *pp* [6]

Ped ^{8^{vb}} Ped

Vn [6] *pppp* [6]

Vi [6] *simile* *mp* *mp* [6]

Vc [6] *simile* *f* *mp* *simile* *f* *mp* [6]

Cb [6] *simile* *f* *mp* *simile* *f* *mp* [6]