

Adrien Tsilogiannis

Attrait de la Mer et des Racines

Lure of the Sea and Roots

Quintet for flute, oboe, clarinet, horn and bassoon

2014

*** Attrait de la Mer et des Racines ***

Synopsis

... À travers les strates oniriques, je me remémorais les fleuves, les flots, les mers, les torrents : ceux de la vie, ceux de la mort. Il y a milles affluents d'irréalité, des noeuds d'eau embrasés, des bords de lacs noirs figés, reclus, dans lesquels viennent s'abreuver des racines mêlées, entrelacées, engouffrées, perdues...

Vision liée à la série "La Mer et les Racines", huit peintures (1960-1962) de Serge Vandercam (1924-2005), photographe, peintre et sculpteur belge.

La musique évolue en un seul grand mouvement qui s'articule en trois cycles. À chaque cycle correspond une empreinte poétique, organique, métaphysique tout en se gardant d'une quelconque rupture de discours. Le premier cycle est un développement de ramifications greffées sur un ou plusieurs axes, avec un jeu de combinaisons de timbres. Dans le deuxième cycle, un choral fait de vagues suspendues, donne une nouvelle dimension au temps. Celui-ci se transforme pour laisser place à une dynamique de jets, de geysers et de fusées. Le troisième cycle est une fuite en avant qui dépasse les résonances du premier cycle tout en leur faisant écho.

... Through the dreamy depths, I remembered the rivers, the waves, the seas, the streams : those of life, those of death. There are thousand tributaries of unreality, knots in the water ablaze, edges of dark lakes, inert, secluded, in wich roots come drink, interlaced, engulfed, lost...

Vision from the series "La Mer et les Racines", eight paintings (1960-1962) by Serge Vandercam (1924-2005), Belgian photograph, painter and sculptor.

The music develops in one extended movement divided in three cycles. To each cycle corresponds a poetic, organic or metaphysic reference without any breach of discourse. The first cycle is made up of growing ramifications grafted onto one or several axes, playing around with different timbre combinations. The second cycle gives way to a choral built upon suspended waves, there by adding a new dimension to time. The choral evolves into a dynamic of spurts, geysers and rockets. The third cycle is a headlong rush that goes beyond the first cycle's resonances while echoing them at the same time.

**Composition Prize by the Music Festival of Walloon Brabant 2014
Commissioned by MusMa V (2014-2015)**

Duration : ca 9'15 min.

Performance notes :

The score is not written transposed. The score is notated in real pitches.

Work is preferably not conducted

Accidentals apply throughout entire bars

Trills should always be played one semitone higher unless otherwise indicated

For the flute :

about multiphonic page 15 : it's the multiphonic Nr.: 784 in "The techniques of Flute Playing" Bärenreiter 2012
about multiphonic page 17 : it's the multiphonic Nr.: 791 in "The techniques of Flute Playing" Bärenreiter 2012

J.W. = jet-whistle

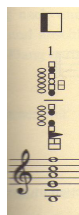
For the oboe : /

For the clarinet in Bb : /

For the horn in F : a double horn must be used.

For the bassoon : Heckel system.

about multiphonic fingering :



For everyone :

flatt. = flatterzunge

ord. = ordinario, normale

n = al niente, imperceptible attack, imperceptible ending

bisb. = bisbigliandi, stamp trills, quickly change two different fingerings for the same note without changing intonation

SCORE

Attrait de la Mer et des Racines

for flute, oboe, clarinet, horn and bassoon

Adrien Tsilogiannis

opus 24 (2014)

$\text{♩} = 56$

Musical score for measures 1-2. The score is in 4/4 time. The Flute part begins with a *pp* dynamic and features a complex melodic line with many sixteenth notes and several 9-measure rests. The Oboe part has a few notes, including a *pp* dynamic. The Clarinet part also starts with *pp* and has a melodic line with some dynamics like *mp* and *pp*. The Horn and Bassoon parts are silent in these measures.

3

Musical score for measures 3-4. The Flute part continues with a complex melodic line, featuring dynamics like *mp*, *pp*, and *p*. The Oboe part has a melodic line with dynamics like *p*, *pp*, and *ppp*. The Clarinet part has a few notes with a *p* dynamic. The Horn and Bassoon parts are silent in these measures.

Fl. *pp* *p* *pp*

Ob. *mp* *n* *p* *ppp* *p*

Cl. *ppp* *p* *pp*

Hrn.

Bsn. *pp* *p* *pp* *bisb.*

7

Fl. *mp* *p* *pp*

Ob. *pp³* *mp* *pp*

Cl. *mf* *pp* *mf*

Hrn. *ppp*

Bsn. *ppp* *mp* *bisb.*

9

Musical score for measures 9-10. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), and Bassoon (Bsn.).

- Flute (Fl.):** Measures 9-10 feature complex rhythmic patterns with slurs and dynamic markings: *mf*, *pp*, *p*, *mp*, *pp*, *mf*, *pp*, *mp*, *pp*.
- Oboe (Ob.):** Measures 9-10 feature a simple melodic line with dynamic markings: *p*, *n*.
- Clarinet (Cl.):** Measures 9-10 feature a melodic line with dynamic markings: *pp*, *mp*, *pp mp*, *p*.
- Horn (Hrn.):** Measures 9-10 feature a melodic line with dynamic markings: *p*, *ppp*, *ppp*, *p*. An *ord.* (order) marking is present above the staff.
- Bassoon (Bsn.):** Measures 9-10 feature a melodic line with dynamic markings: *ppp*, *p*, *pp*, *mp*. An *ord.* (order) marking is present above the staff.

11

Musical score for measures 11-12. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hrn.), and Bassoon (Bsn.).

- Flute (Fl.):** Measures 11-12 feature complex rhythmic patterns with slurs and dynamic markings: *p*, *pp*, *p*, *mf*, *pp*, *mp*.
- Oboe (Ob.):** Measures 11-12 feature a melodic line with dynamic markings: *p*. A *-5-* marking is present below the staff.
- Clarinet (Cl.):** Measures 11-12 feature a complex rhythmic pattern with slurs and dynamic markings: *pp*, *pp*, *p*.
- Horn (Hrn.):** Measures 11-12 feature a melodic line with dynamic markings: *pp*, *p*, *ppp*.
- Bassoon (Bsn.):** Measures 11-12 feature a melodic line with dynamic markings: *pp*, *p*, *ppp*, *ppp*, *mp*.