

zesses seglias

nōlī turbāre circulōs meōs! ii
μή μου τοὺς κύκλους τάραττε! ii
per nove voce e due percussionisti

thessaloniki 2013

nōli turbāre circulōs meōs!

sound
body
turned
a-round
each other

dance
in time
stay still
for to
hear the body
sound
(or the other
way a-
round)

nōli turbāre circulōs meōs! ii

is a new effort on the field of form. For the first time I tried to develop temporal structures that develop themselves a certain kind of dramatic progress, without the need of using ordinary expressive means, such as special techniques, temporal compressions or high energy progressions (in terms of dynamics).

Every moment of intensity (if any) comes as a result of sculpting the almost neutral material within different proportions of temporal structures.

The piece should be treated as an inertive liquid, with a lot of inner processes.

nōli turbāre circulōs meōs! iii was commissioned by the Helsinki Chamber Choir, as part of the final stage of the Einojuhani Rautavaara Prize. The premiere is to be given on 3rd March 2014 at the Camerata, Musiikkitalo, Helsinki.

instrumentation

- soprano



- alto 1



- alto 2



- alto 3



- tenor 1



- tenor 2



- bass 1



- bass 2



- bass 3



- percussion I

o vibraphone



o crotales



o chinese gong



o timpano [skin]

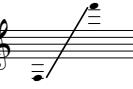


o tom

o 5L bottle, half filled with water

- percussion II

o vibraphone



o chinese gong



o timpano [skin]



o bass drum

o 5L bottle, half filled with water

performance indications

general

- the range of the dynamics throughout the piece is between *pppp* and *mf*, with a single exception in bar 117 (see below). Therefore, the distance between *pp* and *p* is much bigger than in a piece where the whole range is used. *Cresc.* and *Decresc.* from a level to another should be performed in the maximum degree of accuracy.

- lowered by 1 quarter of tone

- raised by 1 quarter of tone

- → transition from a state to another.

- All tremoli and trills very rapid.

- The *ffff* attack on the TOM in bar 117 is the only moment of high volume on the piece. It should be performed with no preparation at all, so that the feeling of surprise is more intense.

choir

- letters used for lyrics are derived from the International Phonetic Alphabet (IPA).
- vibrato should be strictly avoided. When the performer is asked to perform a pitch with vibrato, both the rhythm and the width are indicated in the traditional way, with the addition of a curved slur across the action.

ex.

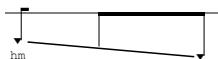


- (h)m
when these lyrics apply, the bouche fermée technique is mixed with a 'airy' noise.

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- when there is no specific pitch indicated, the performers should produce a low frequency sound filled with air.

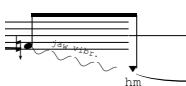
ex.



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- besides conventional glissando, there is also another type of glissando required, which is achieved by shaking the jaw, thus producing a special kind of vibrato.

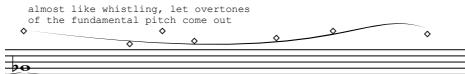
ex.



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- when asked to 'whistle' above a given pitch, the performers should give their voice such a colour, in order to produce overtone like whistling, while maintaining at the same time the ground pitch.

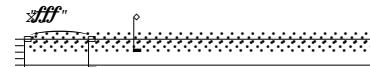
ex.



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- the performers are asked to produce a 'white noise' sound, which consists of air coming with more or less from the throat. When extremely high, the performers should struggle as if screaming. Occasionally, there are some 'normal' sounds required.

ex.



[CLICK HERE](#)

percussions

- unless indicated, every sound should be let to fade out (no muting).

- vibraphone

dead stroke is indicated with a cross. When asked to performe a d.s. and right after a downwards glissando, the performers should hit the bar and then rub the mallet across it.

ex.

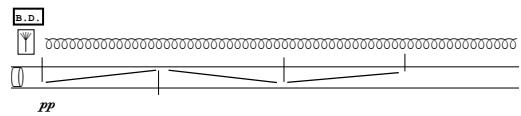


Glissando should be performed by attaching a second (hard) mallet on the bar and rub it across it immediately after the main attack.
The same applies for bowing glissando.

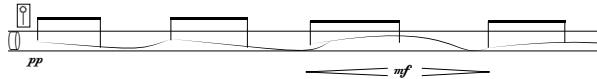
Harmonics should be performed by touching the center of the bar with the fingertip or a second mallet. The technique applies both for normal playing and bowed.

- The bass drum is meant to be played *con sordino*, except for the moments that is played with the superball mallet. This can be done by applying a piece of a cloth on a part of the instrument.
- When asked to perform a circular action, the performers should either follow a simple pattern or move on the surface of the instruments according to the given tablature.

ex.1



ex.2



- The 5L bottles should be filled with water as much as it takes to produce a distinguishable low pitched sound (approx. 2-3L). They should be placed on a table or something similar and be accessible while playing on other instruments as well.

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nōlī turbāre circulōs meōs! ii
 μή μου τοὺς κύκλους τάραττε! ii

zesses seglias (1984)

$\text{♩} = 45$

4 4

Soprano

Alto 1

Alto 2

Alto 3

Tenor 1

Tenor 2

Basso 1

Basso 2

Basso 3

$\text{♩} = 45$

4 4

Percussione I

Percussione II

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5

S

A 1 *pp* *p* *pp* *ppp*

A 2 *pp* < *f* — *pp* *p* *pp* *pp* < — *pp*

A 3 *mf* — *pp* *pp* *p* *pp* *pp*

T 1

T 2

B 1

B 2

B 3

Perc. I *VIBR.* *motor off* *ppp* *ppp* *pp* *mp* *pp*

Perc. II *mf* *ppp* *VIBR.* *ppp* *ppp* *ppp* *pppp*

9

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pp

n → a

3:J

5:J

3:J

3:J

3:J

mp

m

mp

m

mp

m

m

x(u)

pp

3:2J

3:2J

3:2J

3:2J

3:2J

3:2J

pp

m

pp

m

pppp

(h)m

pp

3:2J

3:2J

3:2J

3:2J

3:2J

3:2J

pppp

*...
pppp*

13

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pp — *p*

a

pp

pp

ppp

r (u)

falsetto *mf* — *pp*

a

falsetto *mf* — *pp*

a

3:J

pp

mp

3:J

pp

(h) m

u

VIBR.

pp — *mp*

pp

pp

TIMP.

VIBR.

pp

pp — *mp*

3:J

p

p

pppp

pppp

[4]

17

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

mp

u

f

p

m

pppp

(h) *m*

pppp

(h) *m*

pppp

(h) *m*

pp

45 rpm

60 rpm

45 rpm

pp

pp

pppp

pp

pp

pppp

21

Soprano (S) staff: Dynamics *mp*, *pp*, *p*, *pp*, *mp*, *pp*. Performance instruction: *u*, *m*, *r (u)*, *z (u)*.

A1, A2, A3, T1, T2, B1, B2, B3 staves: Dynamics *mp*, *p*, *pp*, *p*, *pp*.

Bass (Perc. I) staff: Dynamics *p*, *pp*, *3:J*. Performance instruction: *con sord.*

Percussion II staff: Dynamics *pp*, *pppp*, *3:J*, *pp*, *pppp*, *pppp*, *sffz*, *pp*.

25

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

ppp

a

mp — *pp*

m r (u) u m

p

r (u)

falsetto

mf

a

mf

m a

f

CROT.

15

pp

p *pp*

VIBR.
motor off

ppp *gfz* *ppp*

pppp — *pp* — *pppp* — *o*

29

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

mf *pp*

3:2f

a

mf

mp *pp* *mf* *3:2f* *pp*

p

m *a*

p

p

p *3:2f* *3:2f* *pppp*

m

(h)m

(h)m

(h)m

3:2f

f

p *pp*

pp

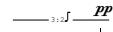
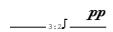
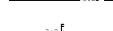
TIMP.

pp

ffff

mp *a*

[8]

S (33) 
 A 1
 A 2
 A 3
 T 1   
 T 2  a  
 B 1  a  
 B 2  m   
 B 3  m   
 Perc. I (33)   
 Perc. II  m



This musical score page shows a multi-measure section starting at measure 33. The score includes parts for Soprano (S), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Bass 3 (B 3), Percussion I (Perc. I), and Percussion II (Perc. II). The vocal parts (S, A 1-3, T 1-2, B 1-3) are arranged in three staves each, with dynamics like pp, f, and mp indicated above the staves. The bass parts (B 1-3) play eighth-note patterns. The percussion parts (Perc. I and Perc. II) play eighth-note patterns in measures 33-35. Measures 36-37 show sustained notes from the basses and eighth-note patterns from the percussions. Vertical and dashed vertical lines divide the measures into sections.

37

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pp

pp

pp

pp

pp

pp

pp

pp

VIBR.

VIBR.

pp

pp

41

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pp

a

m

pp

m

a

m

a

m

pp

pp

p

45
G. P.
 S
 A 1
 A 2
 A 3
 T 1
 T 2
 B 1
 B 2
 B 3
 Perc. I
 Perc. II

G. P.
 pp 3:2 f
 m
 pp 3:2 f
 m
 pp 3:2 f
 m
 p — pp
 m m
 p — pp
 m m

pp
 —
 pp
 —
 pp
 —
 pp
 —
 pppp

49

S *ppp < mp > pp*

A 1 *mp*

A 2 *mp*

A 3 *mp*

T 1 *mp*

T 2 *mp*

B 1

B 2

B 3

Perc. I *pp* **CROT.** *pp*
VIBR.

Perc. II *mf* *pp*

S
 A 1
 A 2
 A 3
 T 1
 T 2
 B 1
 B 2
 B 3
 Perc. I
 Perc. II

(53)

57

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

3:1f 3:2f 3:1f 3:2f 3:1f 3:2f 3:1f 3:2f 3:1f 3:2f

pp hm pp hm pp hm

57

mf pp

61

S *fff*
ha

A 1 *3:2f*

A 2 *3:2f*
ha

A 3 *3:2f*

T 1 *pppp*
flo

T 2 *pppp*
flo

B 1 hm
hm solo *p*

B 2 hm

B 3 hm

Perc. I whistle in the bottle rim
bass bottle pitch
Bottle: the higher the whistle,
the louder it is and vice versa.

Perc. II

[16]

When playing, blow ad libitum
whistle in the bottle rim
bass bottle pitch VIBR.

65

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

p

a

3:2f

p

3:2f

p

fff

3:2f

p

p

fff

3:2f

p

ppp

flo

ppp

flo

ppp almost like whistling, let overtones of the fundamental pitch come out

n (ü)

(ü)

pp

h (m)

3:2f

pp

h (m)

3:2f

65

°

°

°

°

°

°

°

°

°

°

°

°

°

°

°

°

°

°

vibr

69

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

p

fff

fff

p

pppp

flo

pppp

flo

69

[18]

73

p

S

A 1

A 2
ha

A 3

T 1
ha

T 2
ha

B 1
u

B 2
m → u

B 3
m → u

Perc. I
ad lib.

Perc. II
ad lib.

a

p

a

p

a

p

a

mf

ffff

ha

ha

p

mf

ha

ha

pp

pppp

flo

pppp

flo

pp

pp

pp

pp

hm

m

13

hm

m

13

hm

hm

almost like whistling, let overtones of the fundamental pitch come out

u

3:2f

3:2f

u

ad lib.

ad lib.

73

ad lib.

ad lib.

TIME.

pp

B.D.

pp

mf

TIME.

pp

cossia: A

77

S

A 1

a

pp

A 2

a

pp

A 3

u

pp

T 1

T 2

B 1

m

3:2f

u

m

B 2

m

3:2f

u

B 3

m

3:2f

u

77

Perc. I

VIBR.

pp

77

Perc. II

VIBR.

pp

pp

pp < mf

[20]

81

S *p* *sola fff* *pp* *#* *fff* *p* *fff* *pp*

A 1 *fff*

A 2 *fff*

A 3 *fff*

T 1

T 2

B 1

B 2

B 3

Perc. I *ff* *#* *fff* *fff* *fff* *fff* *fff*

Perc. II *ff* *#* *fff* *fff* *fff* *fff* *fff*

85

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

VIBR.

p

a

p

a

p

a

p

p

pp

mf

B.D.

Perc. II

89 *p*

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pppp

flo

pppp

flo

p

pppp

pp

93

G. P.

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

G. P.

mf

pp

mp

pp

pp

p

ppp

m

a

3:2f

m

a

m

a

pp

p

ppp

m

a

m

a

pp

m

pp

m

pp

3:2f

u

TAC. VIBR.

CROT.

15

TON con sord.

p

pp

VIBR.

mp

mf

G. P.

G. P.

G. P.

[24]

G. P.

Musical score page 97, featuring ten staves of music. The vocal parts include Soprano (S), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), Bass 2 (B 2), Bass 3 (B 3), and Percussion I (Perc. I). The instrumental part is Percussion II (Perc. II). The score includes dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. The vocal parts often sing sustained notes or short melodic fragments. The bass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion parts include various instruments like vibraphone, maracas, and cymbals, with specific performance instructions like "tak vib" and "tak mar". The score is divided into measures by vertical bar lines and sections by large vertical lines. Measure numbers 97 and 15 are indicated at the top left and bottom right respectively.

G. P.

S (101)
 A 1
 A 2
 A 3
 T 1
 T 2
 B 1
 B 2
 B 3
 Perc. I (101)
 Perc. II

G. P.
G. P.
G. P.

almost like whistling, let overtones
 of the fundamental pitch come out

solo *p* *m* *n* *n(i)*

p *pp* *mp*

mf *mf*

S (105) *pp* *pppp*
 A 1
 A 2
 A 3
 T 1 *pppp* *falsetto* *a* *p* *ppp* *p* *ppp*
 T 2 *pppp* *falsetto* *a* *a* *m* *a* *m*
 B 1
 B 2
 B 3
 Perc. I (105) *15* *CROT.* *mp* *3:2f* *VIBR.* use pedal if bow lasts shorter than indicated duration
 Perc. II *mp* *VIBR.* use pedal if bow lasts shorter than indicated duration

This musical score page contains six staves of music. The top four staves are for voices: Soprano (S), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3), Tenor 1 (T 1), and Tenor 2 (T 2). The bottom two staves are for percussion: Percussion I (Perc. I) and Percussion II (Perc. II). Measure 105 begins with a dynamic of *pp*, followed by *pppp*. The vocal parts sing sustained notes with slurs and grace notes. The tenor parts sing short notes with slurs and dynamics of *p* and *ppp*. Measures 106 and 107 show sustained notes with slurs and grace notes. Measure 108 starts with *mp* for Perc. I, followed by *CROT.* (crotchet) markings. Perc. I then plays eighth-note patterns with *3:2f* (three eighth notes over two beats) and *VIBR.* (vibrato) markings. Perc. II provides harmonic support with sustained notes and *VIBR.* markings. Performance instructions include using a pedal if a bow lasts shorter than indicated duration.

S (109)
 A 1
 A 2
 A 3
 T 1
 T 2
 B 1
 B 2
 B 3
 Perc. I (109)
 Perc. II

pp — *mp* — *f*
m
pp — *mp* — *f*
m
pp — *mp* — *f*
u
pp — *mp* — *f*
u

113

S

p

A 1

p

A 2

p

A 3

p

T 1

T 2

B 1

B 2

p ————— *mp* —————
hm

B 3

p ————— *mp* —————
hm

Perc. I

p

Perc. II

117

S

A 1

A 2

A 3

T 1 *ppp*
 ↓
 hm

T 2 *ppp*
 ↓
 hm

B 1 *pppp*
 hm

B 2 *ppp*
 ↓
 hm

B 3 *ppp*
 ↓
 hm

Perc. I **tom**
 no preparation / it should be as sudden as possible!
 ffff

Perc. II

G. P.

p

ha

p

ha

p

ha

p

ha

p

ha

D.D.

pp

G. P.

G. P.

G. P.

G. P.

G. P.

121

S ha

A 1 ppp ha

A 2 ppp f

A 3 ppp f

T 1 ppp p 3:2f f falsetto

T 2 ppp p 3:2f f falsetto

B 1 ppp 3:2f f

B 2 ppp f

B 3 ppp f

Perc. I GONG pp

Perc. II GONG pp

15 CROT. pp

B.D. pp 16 pppp

125

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

125

Perc. I

Perc. II

p

pp

ppp

r (u)

ppp

r (u)

ppp

r (u)

mp

mp

mp

mp

pp

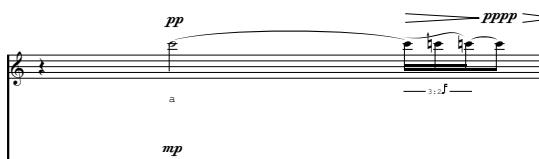
VIBR.

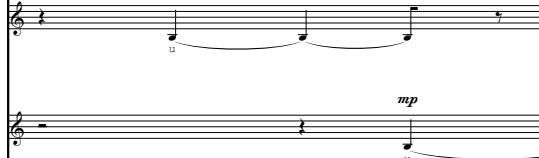
pp

GONG

pp

pppp

S (129) 

 A 1 

 A 2 

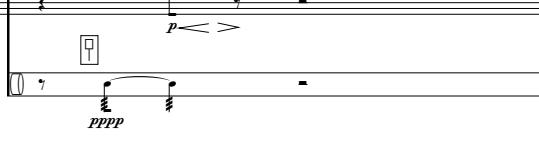
 A 3 

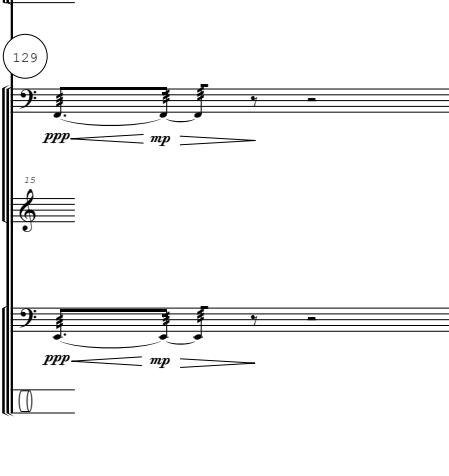
 T 1 

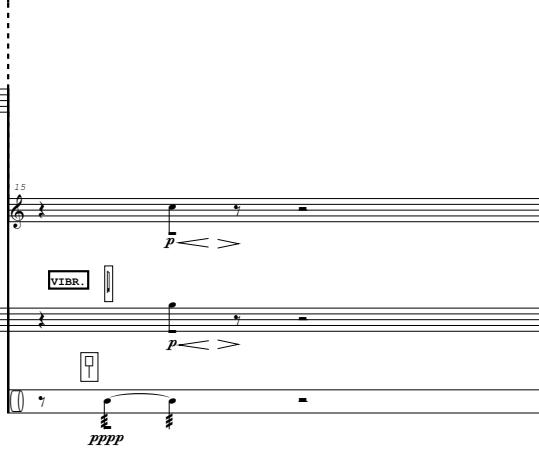
 T 2 

 B 1 

 B 2 

 B 3 

 Perc. I (129) 

 Perc. II 

133

S *pp* ——
u

A 1 *pp* ——
u

A 2 *pp* ——
u

A 3 *pp* ——
u

T 1 *pp* ——
u

T 2 *pp* ——
u

B 1 *mp* ——
u

B 2 *mp* ——
u

B 3 *mp* ——
u

Perc. I *mp*
 ()
mp **TOM** *mf* *mp*

Perc. II *mp*
 ()
mp **VIBR.** *mp*

137

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

pp

mp

pp

mp

pp

mp

pp

pp

pp

m

pp <> *pp* <>

pp <> *pp* <>

pp <> *pp* <>

pp <> *pp* <>

mp

VIRBR

pp <> *pp* <> *pp* <>

sim.

sim.

sim.

[35]

141

S *pp* — *pppp* *fff* *p* *z:z:f* — *z:z:f* — *z:z:f* — *pp* *sim.*

A 1

A 2

A 3

T 1 *r (u)* *u*

T 2 *r (u)* *u*

B 1

B 2

B 3

Perc. I *i5 CROT.* *VIBR.* *pp*

Perc. II *p* —

This musical score page contains eight staves. The top six staves represent vocal parts: Soprano (S), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3), Tenor 1 (T 1), Tenor 2 (T 2), Bass 1 (B 1), and Bass 2 (B 2). The bottom two staves represent percussive instruments: Percussion I (Perc. I) and Percussion II (Perc. II). Measure 141 begins with dynamic *pp* for Soprano, followed by *pppp*, *fff*, *p*, and *z:z:f*. The vocal parts continue with sustained notes and rhythmic patterns. Measure 15 starts with *i5 CROT.* for Percussion I, followed by *VIBR.* and *pp*. Percussion II also has a dynamic *p*.

145

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

145

Perc. I

Perc. II

This musical score page contains ten staves of music. The top seven staves (S, A1, A2, A3, T1, T2, B1) are in common time and feature treble clefs. The bottom three staves (B2, B3, Perc. I) are in 8/8 time and feature bass clefs. Measure numbers 145 are circled at the beginning of the first two staves and at the end of the last two staves. Measures 145 consist of eighth-note patterns. Measures 146 begin with sixteenth-note patterns. Vertical dashed lines divide the measures into groups.

Musical score for eleven voices and two percussion instruments. The vocal parts are arranged in three groups: Soprano (S), Alto (A 1, A 2, A 3), and Bass (B 1, B 2, B 3). The tenor parts are T 1 and T 2. The two percussion instruments are Perc. I and Perc. II. The tempo is marked as 149 BPM. The score consists of two measures, each 24 seconds long, indicated by vertical bar lines and a dashed line at the end.

149

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

G. P. 24"

G. P. 24"

G. P. 24"

153

S *p*

A 1 *p*

A 2 *p*

A 3 *p*

T 1 *pp*
m

T 2 *pp*
m

B 1 *pp*
m

B 2 *pp*
m

B 3 *pp*
m

153 GONG
Perc. I *p*
TMP

Perc. II *pp*
GONG
B.D.

154

155

157

S

A 1

A 2

A 3

T 1

T 2

B 1

B 2

B 3

Perc. I

Perc. II

161
 S *p*
 A 1 *p*
 A 2 *p*
 A 3 *p*
 T 1 *p*
 T 2 *p*
 B 1 *p*
 B 2 *p*
 B 3 *p*
 Perc. I 3:2
 Perc. II 3:2 3:2