TELOS

for symphony orchestra & electric ensemble

Γιαννόπουλος Γιάννης

Thessaloniki, 2022

INSTRUMENTATION

2 Flutes

1 Oboe

1 English horn

1 Clarinet in Bb

1 Bass Clarinet in Bb

1 Bassoon

1 Contrabassoon

4 Horns in F

2 Trumpets in C

3 Trombones in C

1 Tuba

4 Percussionists:

1.	2.	3.	4.
Timpani (2x30'')	Tom-toms	Woodblocks	Vibraphone
Bass Drum		Tam-tam	
Tubular Bells			

Drum Set

Electric Guitar

Electric Bass

Piano

Harp

Violins I

Violins II

Violas

Violoncellos

Contrabasses

[Violins I & II divided as follows]:

Violins Ia – 1, 2, 3
Violins Ib – 4, 5
Violins Ic – 6, 7, 8

Violins IIa – 1, 2
Violins IIb – 3, 4
Violins IIc – 5, 6, 7

PERFORMANCE NOTES

General/Microtones
Γενικά/Μικροτόνοι

Quarter tone up. / Τέταρτο του τόνου πάνω.

Three quarter tones up. / Τρία τέταρτα του τόνου πάνω.

Quarter tone down. / Τέταρτο του τόνου κάτω.

Three quarter tone down. / Τρία τέταρτα του τόνου κάτω.

(ord.)

ordinario. Return to normal playing. / Επιστροφή στον κανονικό τρόπο εκτέλεσης.

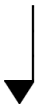
All trills to be performed between given pitch and a semitone up.
Όλες οι τρίλιες εκτελούνται μεταξύ του δοσμένου φθόγγου και ένα ημιτόνιο πάνω.

Flutes/Oboe/Clarinet
Φλάουτα/Όμποε/Κλαρινέτο

During the m. 208-218 and m. 242-406 the performers can and should stop when necessary to breathe normally. The continuous texture is not literal, it's indicative of the general resulting sound and not, necessarily, of the performance manner.

Κατά τη διάρκεια των μέτρων 208-218 και των μέτρων 242-406, οι εκτελεστές μπορούν να σταματούν όταν χρειάζεται και να αναπνέουν φυσιολογικά. Η συνεχής υφή δεν είναι κυριολεκτική, ανταποκρίνεται περισσότερο στο γενικό ηχητικό αποτέλεσμα του μέρους και όχι στον τρόπο εκτέλεσης.

Bassoon/Contra Bassoon
Φαγκότο/Κόντρα Φαγκότο



wind tones. Play indicated pitch with **a lot** of additional air sound.
Παραγωγή της νότας με **πολύ** επιπρόσθετο αέρα.

slide down. When no pitch is indicated at the end of the *glissando*, it doesn't need to reach a particular pitch. Just perform the sliding effect.
slide προς τα κάτω. Όταν δεν σημειώνεται φθόγγος στο τέλος του *glissando*, δεν χρειάζεται να καταλήγει κάπου συγκεκριμένα. Απλή εκτέλεση του εφέ.

Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406). Improvise dynamics.

Use the pitches provided by the indicated chord to improvise. Do not change octaves or use extra notes. Improvise dynamics.

Χρησιμοποιείστε τους φθόγγους από τη δοσμένη συγχορδία και αυτοσχεδιάστε. Μην αλλάξετε οκτάβα και μην χρησιμοποιείστε άλλες νότες. Αυτοσχεδιάστε τις δυναμικές.

Tuba
Τούμπα

Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406). Improvise dynamics.

Use the pitches provided by the indicated chord to improvise. Do not change octaves or use extra notes. Improvise dynamics.

Χρησιμοποιείστε τους φθόγγους από τη δοσμένη συγχορδία και αυτοσχεδιάστε. Μην αλλάξετε οκτάβα και μην χρησιμοποιείστε άλλες νότες. Αυτοσχεδιάστε τις δυναμικές.

Trombones
Τρομπόνια

During the whole of the Trombone parts the performers can and should stop when necessary to breathe normally. The continuous texture is not literal, it's indicative of the general resulting sound and not, necessarily, of the performance manner.

Κατά τη διάρκεια του μέρους και των τριών Τρομπονιών, οι εκτελεστές μπορούν να σταματούν όταν χρειάζεται και να αναπνέουν φυσιολογικά. Η συνεχής υφή δεν είναι κυριολεκτική, ανταποκρίνεται περισσότερο στο γενικό ηχητικό αποτέλεσμα του μέρους και όχι στον τρόπο εκτέλεσης.

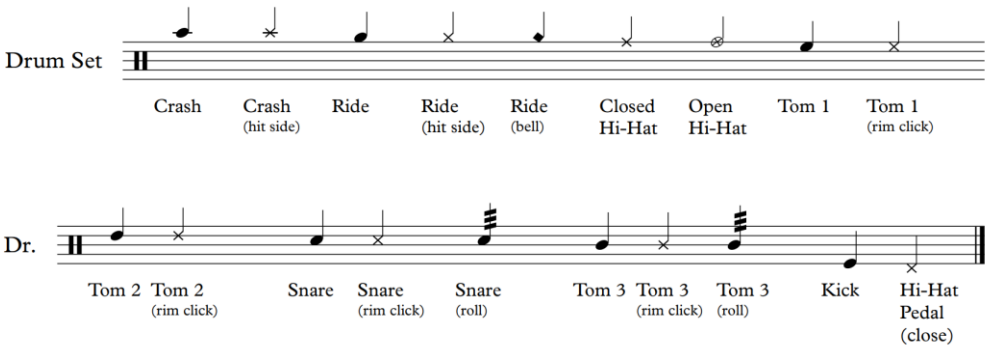
Violins
Βιολιά

Vln. Ic and Vln. IIc should play *glissando* non-stop during all of the first 240 measures of the piece. DO NOT fully stop on the indicated chords; just slow the *glissando* down for the given duration.

Τα Βιολιά Ιc και IIc παίζουν *glissando* συνεχώς κατά τα μέτρα 1-240. ΜΗΝ σταματήσετε πλήρως στις συγχορδίες, παρά μόνο ελαττώστε την ταχύτητα του *glissando* για την διάρκεια που υποδεικνύεται.

Drum Set
Ντραμς

The Drum Set is notated using the following chart.
Η σημειογραφία του Drum Set ακολουθεί το παρακάτω σχήμα.



Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to the end of the piece (m. 406).
Use medium hard mallets.
Improvise dynamics.

Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to m. 197
Use medium hard mallets.
Follow given dynamics.

When instructed, improvise using ONLY rolls on the cymbals (ride, crash or hi-hat). Use the medium hard mallets. Either improvise or follow given dynamics, as instructed.

Όταν δοθεί οδηγία, αυτοσχεδιάστε χρησιμοποιώντας σαν υλικό MONO rolls στα πιάτα (ride, crash και hi-hat). Χρησιμοποιήστε mallets (κοπάνους) μετρίας σκληρότητας. Ανάλογα την οδηγία, αυτοσχεδιάστε ή ακολουθείστε τις δοσμένες δυναμικές.

Electric Guitar
Ηλεκτρική Κιθάρα

When instructed, turn the electric guitar against the amplifier, in a way that the magnets are opposite the loudspeaker. The goal is to create feedback. Use it to improvise for the instructed period of time. Either improvise or follow given dynamics, as instructed.

Όταν δοθεί οδηγία, στρέψτε την κιθάρα προς τον ενισχυτή, με τέτοιον τρόπο ώστε οι μαγνήτες να είναι απέναντι από το/τα ηχείο/α. Ο στόχος είναι η δημιουργία feedback. Χρησιμοποιείστε το για να αυτοσχεδιάσετε για όσο χρόνο αναφέρεται. Ανάλογα την οδηγία, αυτοσχεδιάστε ή ακολουθείστε τις δοσμένες δυναμικές.

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to m. 141.
Follow given dynamics.

Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to the end of the piece (m. 406).
Improvise dynamics.

The guitar used as a reference during the writing of the piece was a **Gretsch G2420T Streamliner Hollow Body (Gold Dust)** and the amplifier was a **Bugera V55**. The performer is free to use the equipment they feel comfortable with and, if they want, any kind of fuzz, distortion or overdrive pedals (ONLY) to produce the feedback effect.

Η κιθάρα, η οποία χρησιμοποιήθηκε ως σημείο αναφοράς κατά τη σύνθεση, ήταν μια **Gretsch G2420T Streamliner Hollow Body (Gold Dust)** και ο ενισχυτής ένας **Bugera V55.** Ο/Η εκτελεστής, ωστόσο, είναι ελεύθερος/η να χρησιμοποιήσει τον εξοπλισμό με τον οποίο αυτός/η νιώθει άνετα και, εφόσον επιθυμεί, οποιοδήποτε fuzz, distortion ή overdrive πετάλι (ΜΌΝΟ) για την παραγωγή του ζητούμενου εφέ feedback.

Electric Bass
Ηλεκτρικό Μπάσο

Improvise using ONLY given chord up to the end of the piece (m. 406).
Improvise dynamics.

When instructed, improvise using the given chord. DO NOT use the individual pitches, only the full chord. You can, however, use various arpeggios. Improvise dynamics.

Όταν δοθεί οδηγία, αυτοσχεδιάστε χρησιμοποιώντας την δοσμένη συγχορδία. ΜΗΝ χρησιμοποιείται τις νότες της συγχορδίας ξεχωριστά, μόνον τη συγχορδία ολόκληρη. Μπορείτε, ωστόσο, να χρησιμοποιήσετε διάφορα αρπέζ. Αυτοσχεδιάστε τις δυναμικές.

Other Notes
Άλλες Σημειώσεις

The Score is **in C** apart from: Contrabassoon (8ve lower), Contrabass (8ve lower)
Η γενική παρτιτούρα είναι **σε ΝΤΟ** εκτός από: Κόντρα Φαγκότο (μία οκτάβα χαμηλότερα), Κοντραμπάσο (μία οκτάβα χαμηλότερα).

Score in C

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2022

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♩=100

Flute I
Flute II
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet in B♭
Bassoon
Contrabassoon

Horn I & II in F
Horn III & IV in F
Trumpet I in B♭
Trumpet II in B♭
Trombone I
Trombone II
Trombone III
Tuba

Timpani

Bass Drum
Tam-tam
Tom-toms
Wood Blocks
Tubular Bells
Glockenspiel
Vibraphone

Drum Set

mf

cresc. sempre

Electric Guitar
4-string Bass Guitar

Piano

Harp

Violin Ia
Violin Ib
Violin Ic

div. a3

mf sempre

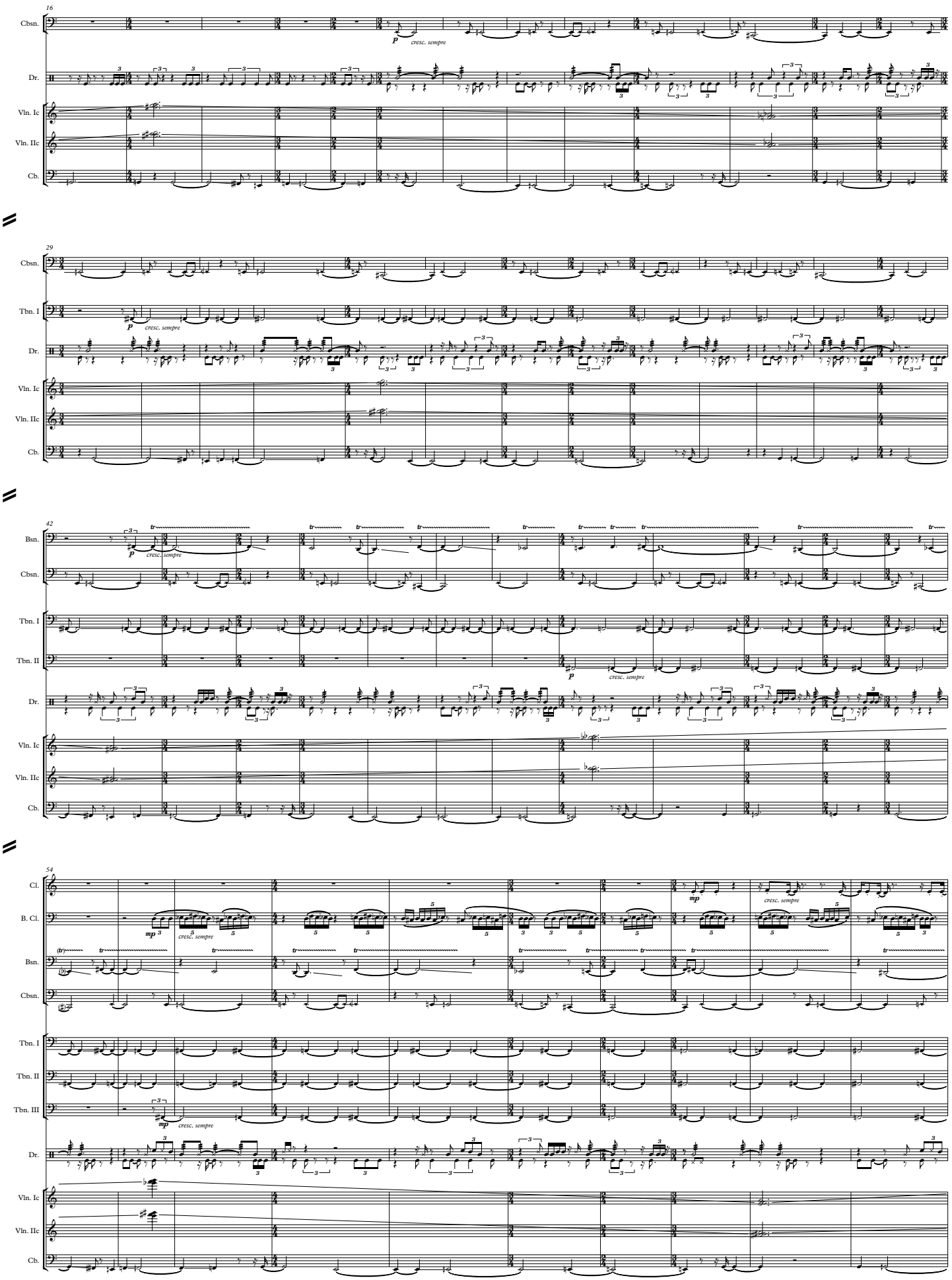
Violin IIa
Violin IIb
Violin IIc

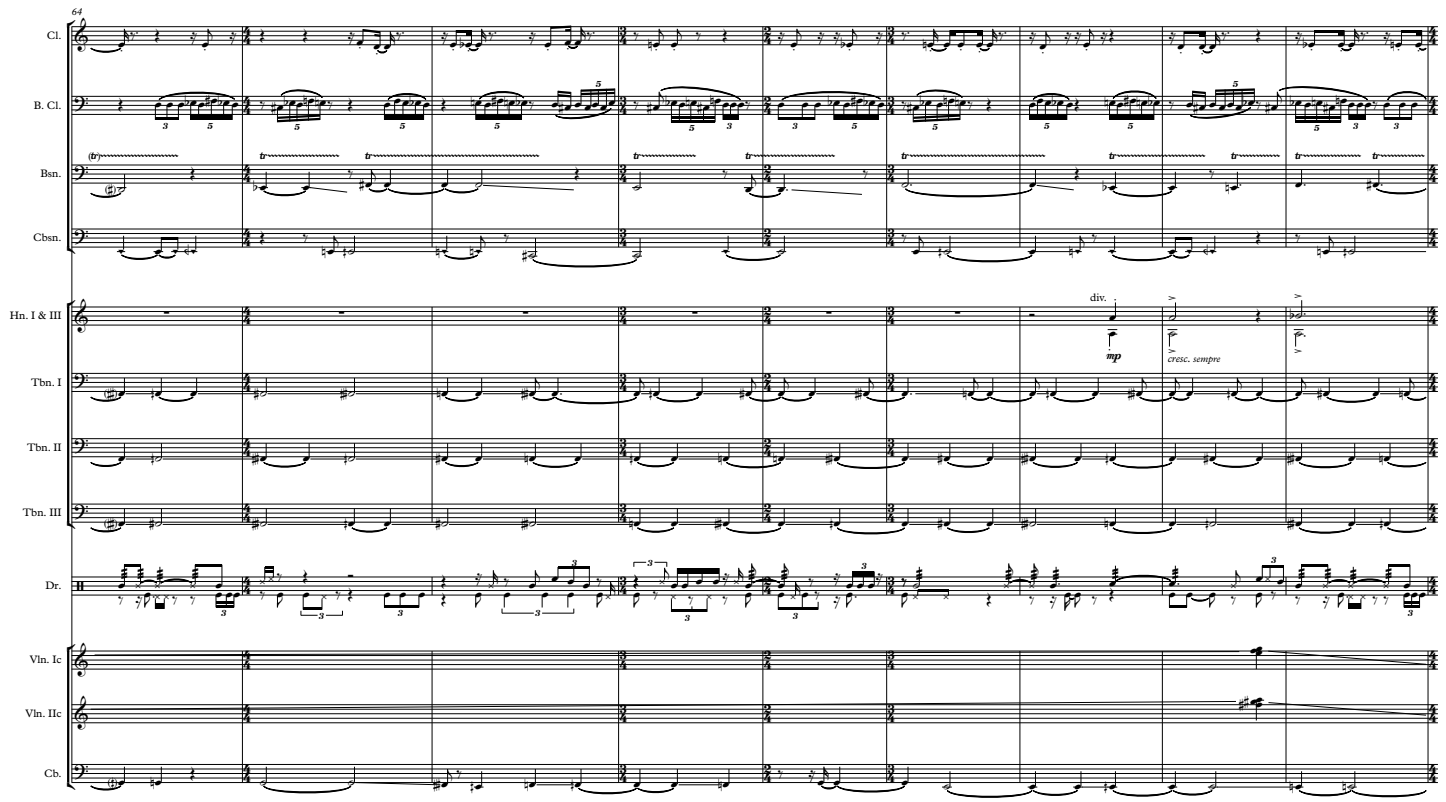
div. a3

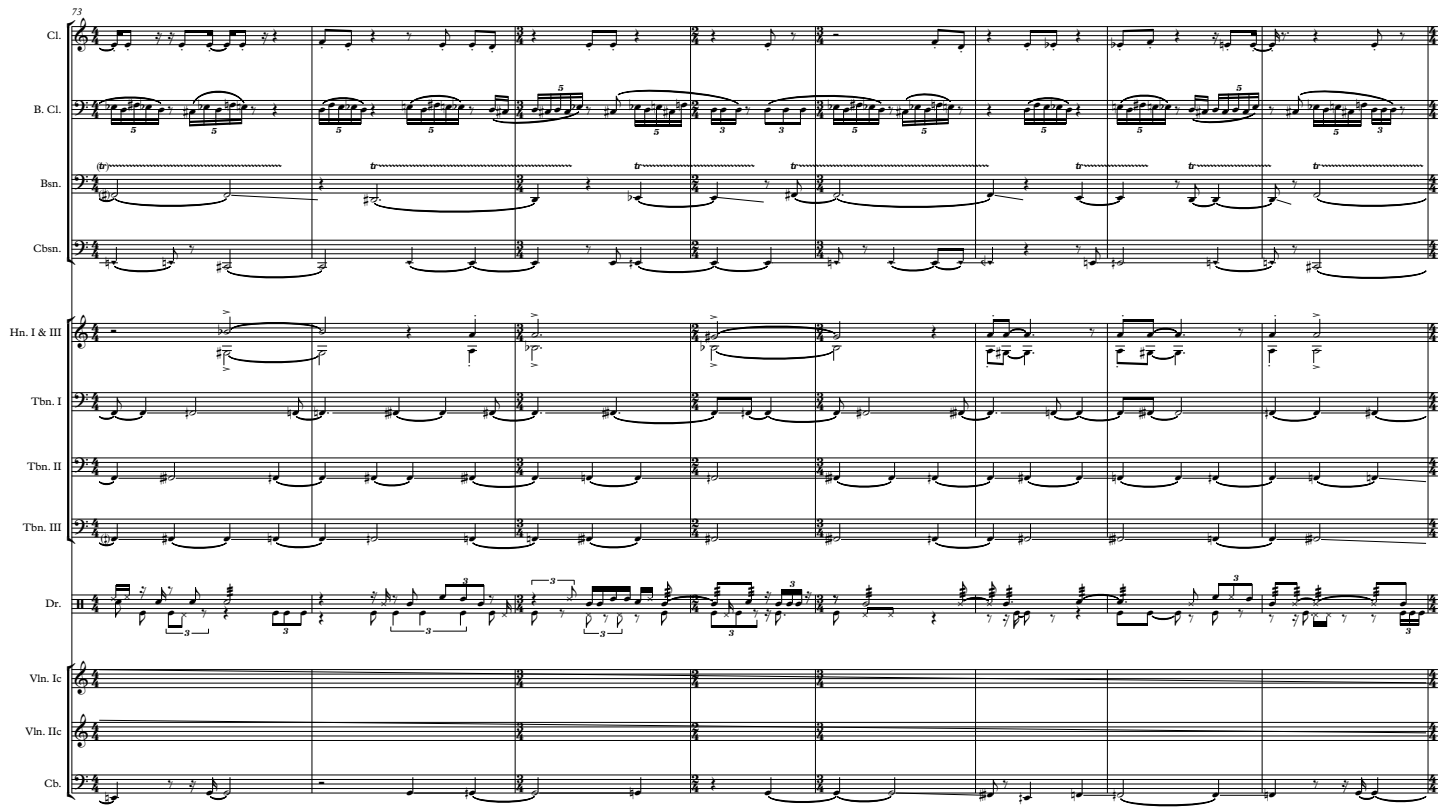
mf sempre

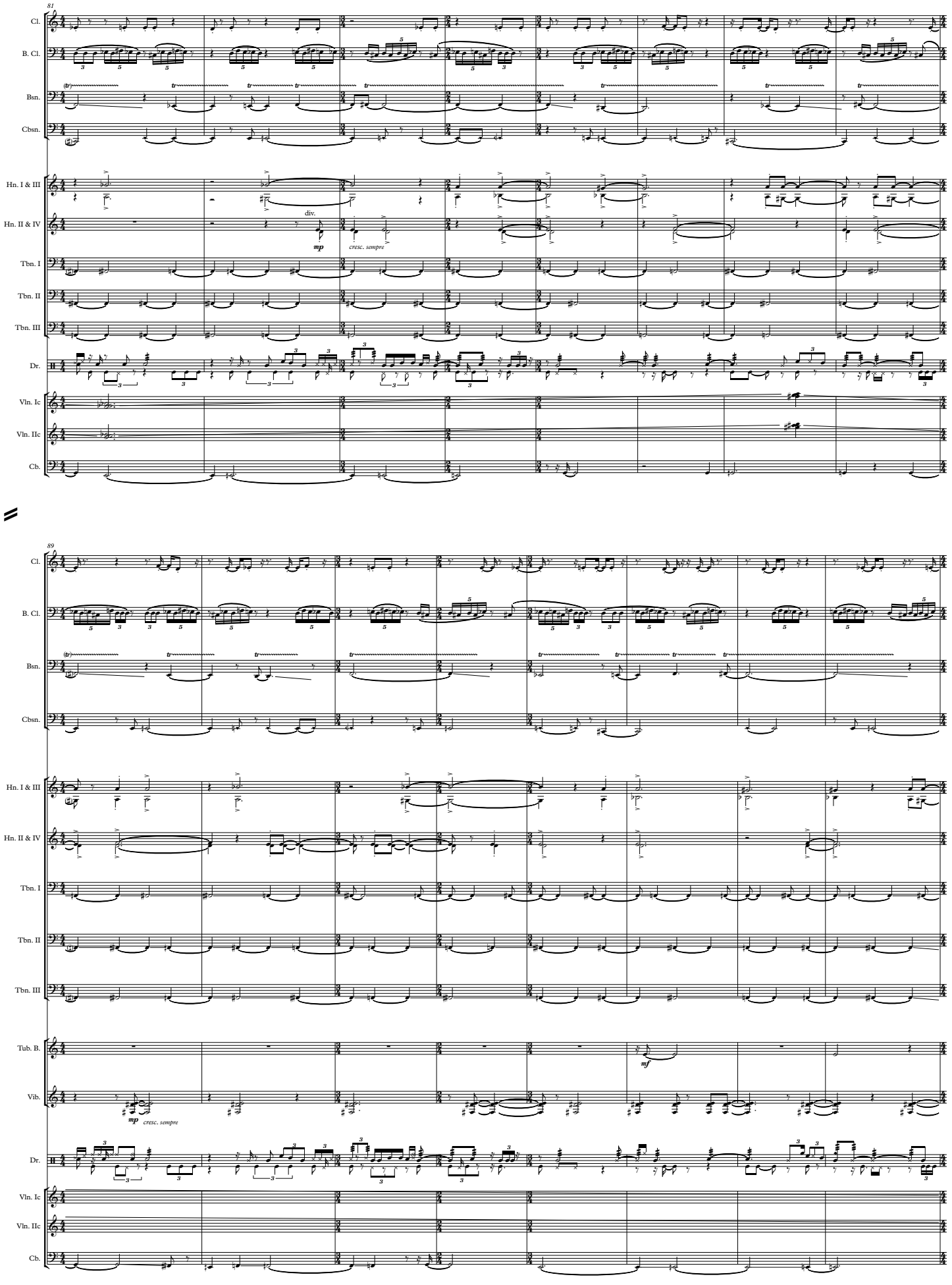
Viola
Violoncello
Contrabass

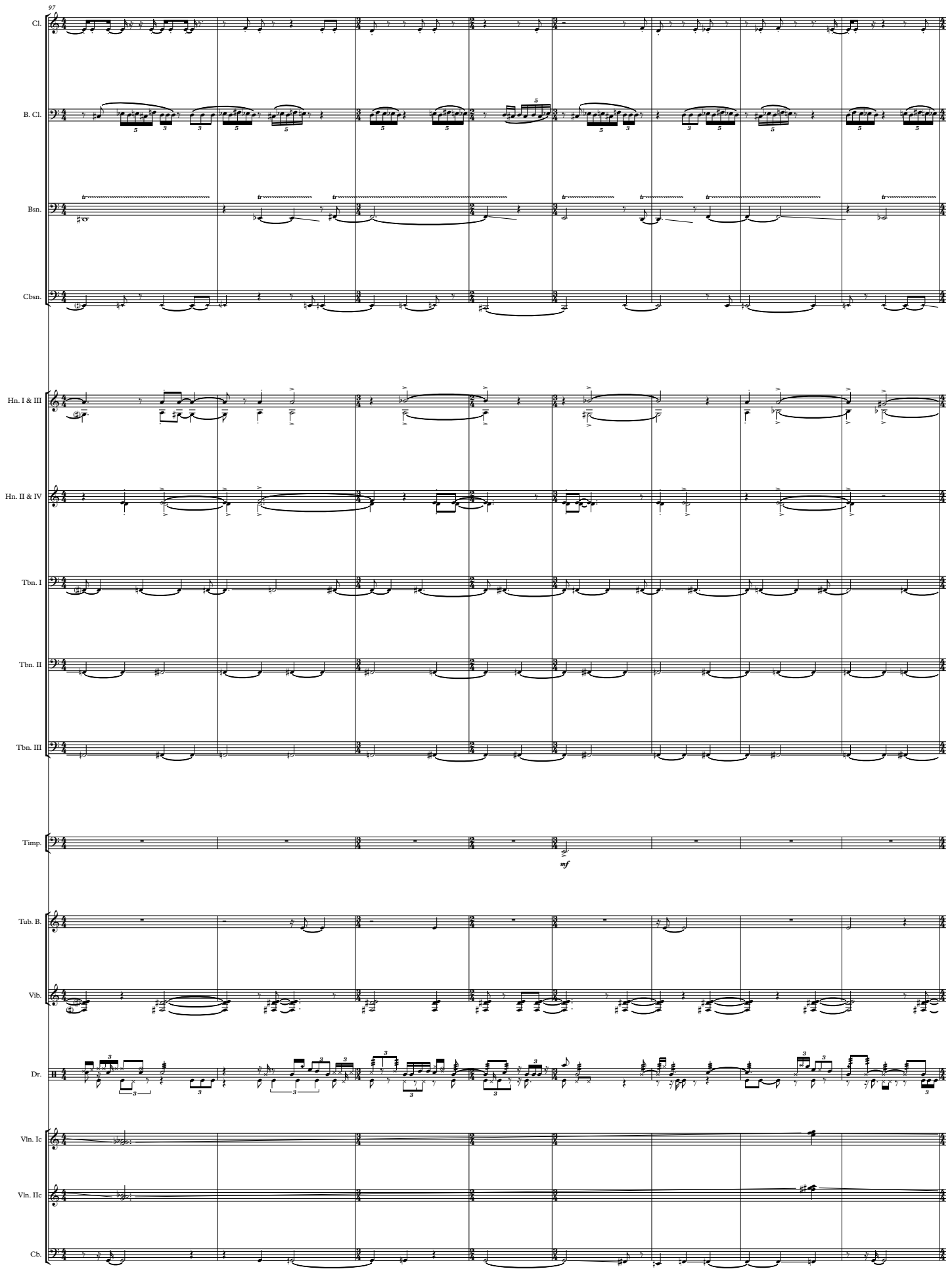
p *cresc. sempre*

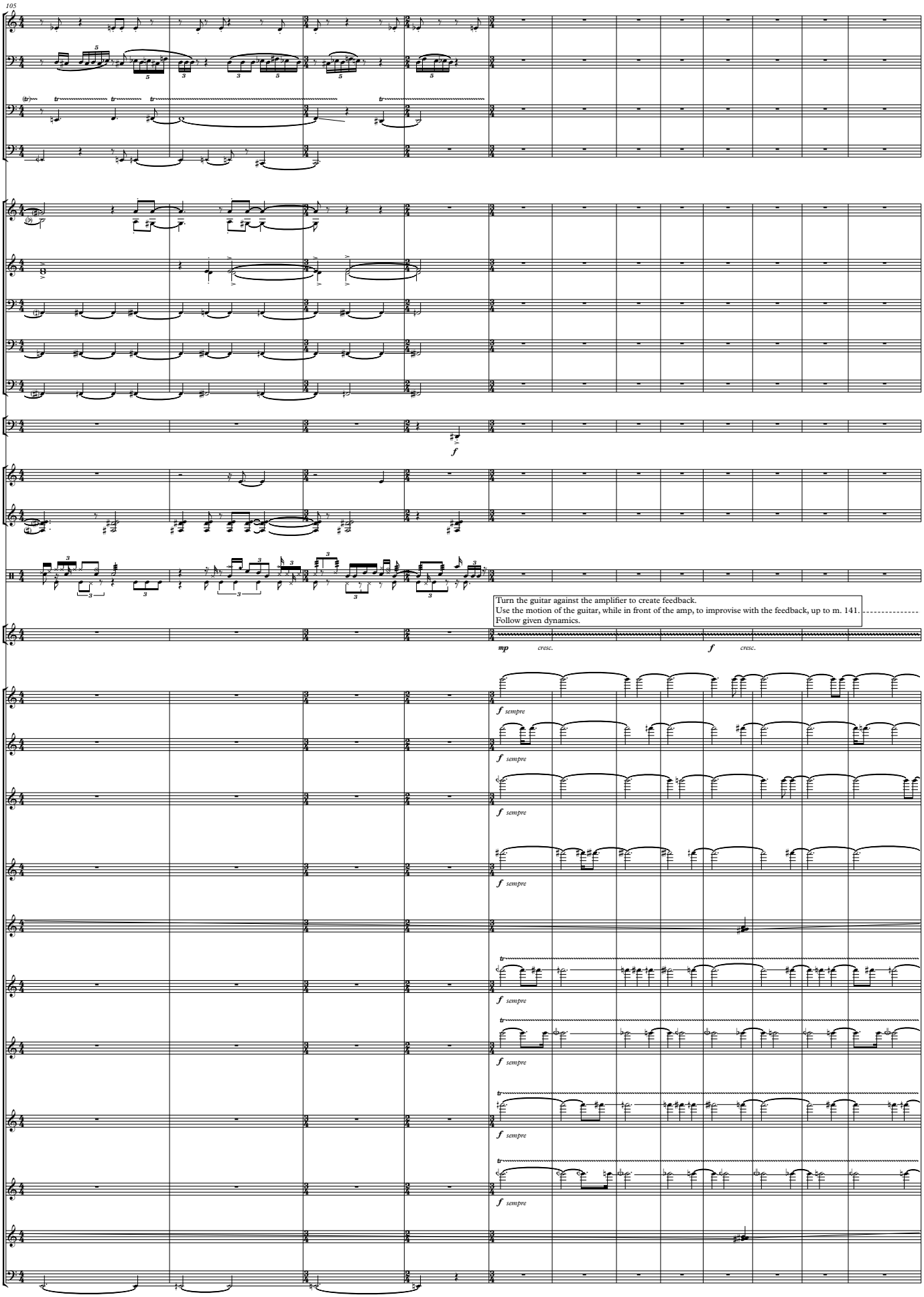

16
Cbsn.
Dr.
Vln. Ic
Vln. IIc
Cb.
p
cresc. sempre
29
Tbn. I
42
Bsn.
Tbn. II
54
Cl.
B. Cl.
Tbn. III
mp
tr

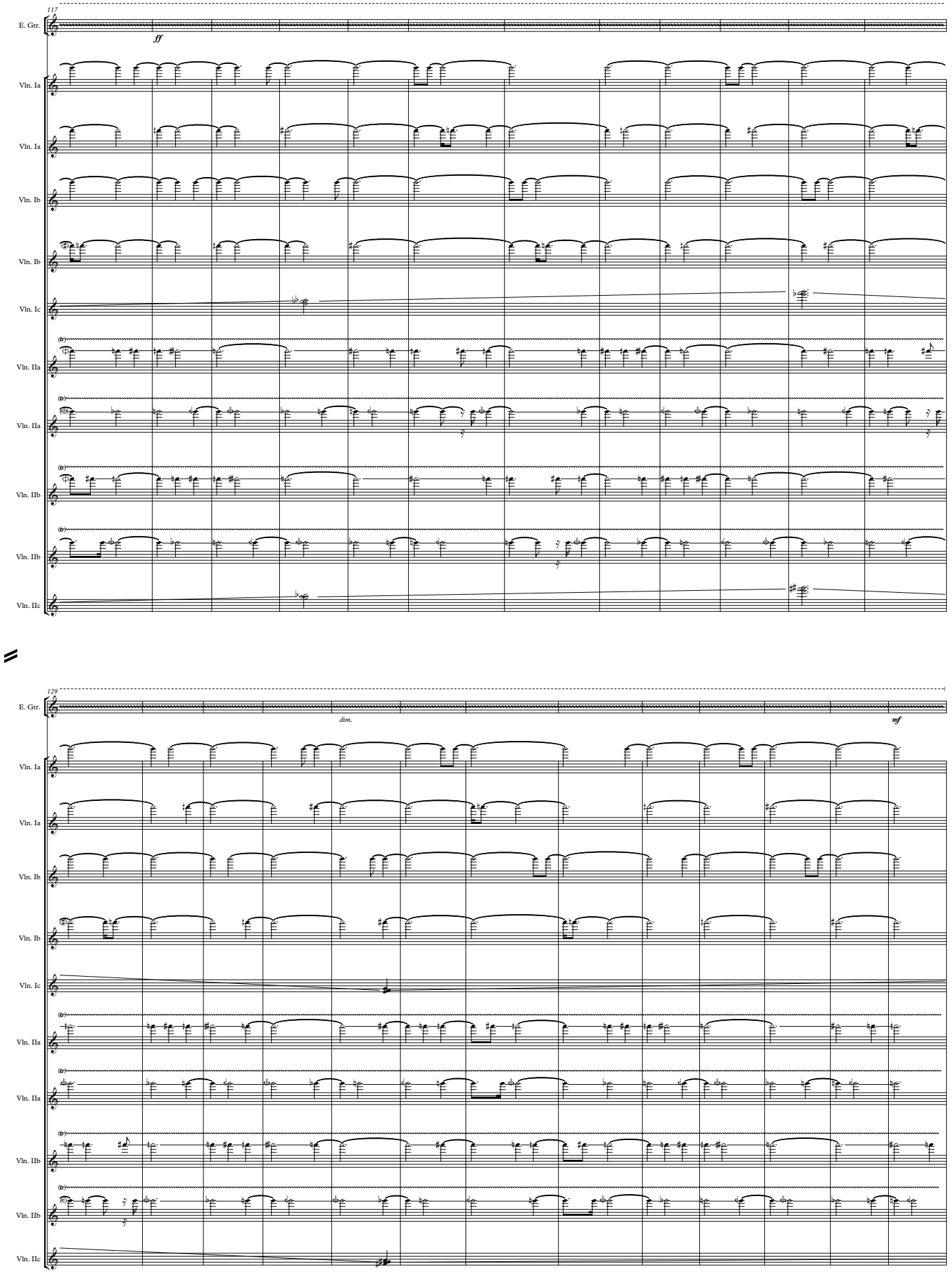

64
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
div.
mp
cresc. sempre
Tbn. I
Tbn. II
Tbn. III
Dr.
Vln. Ic
Vln. IIc
Cb.

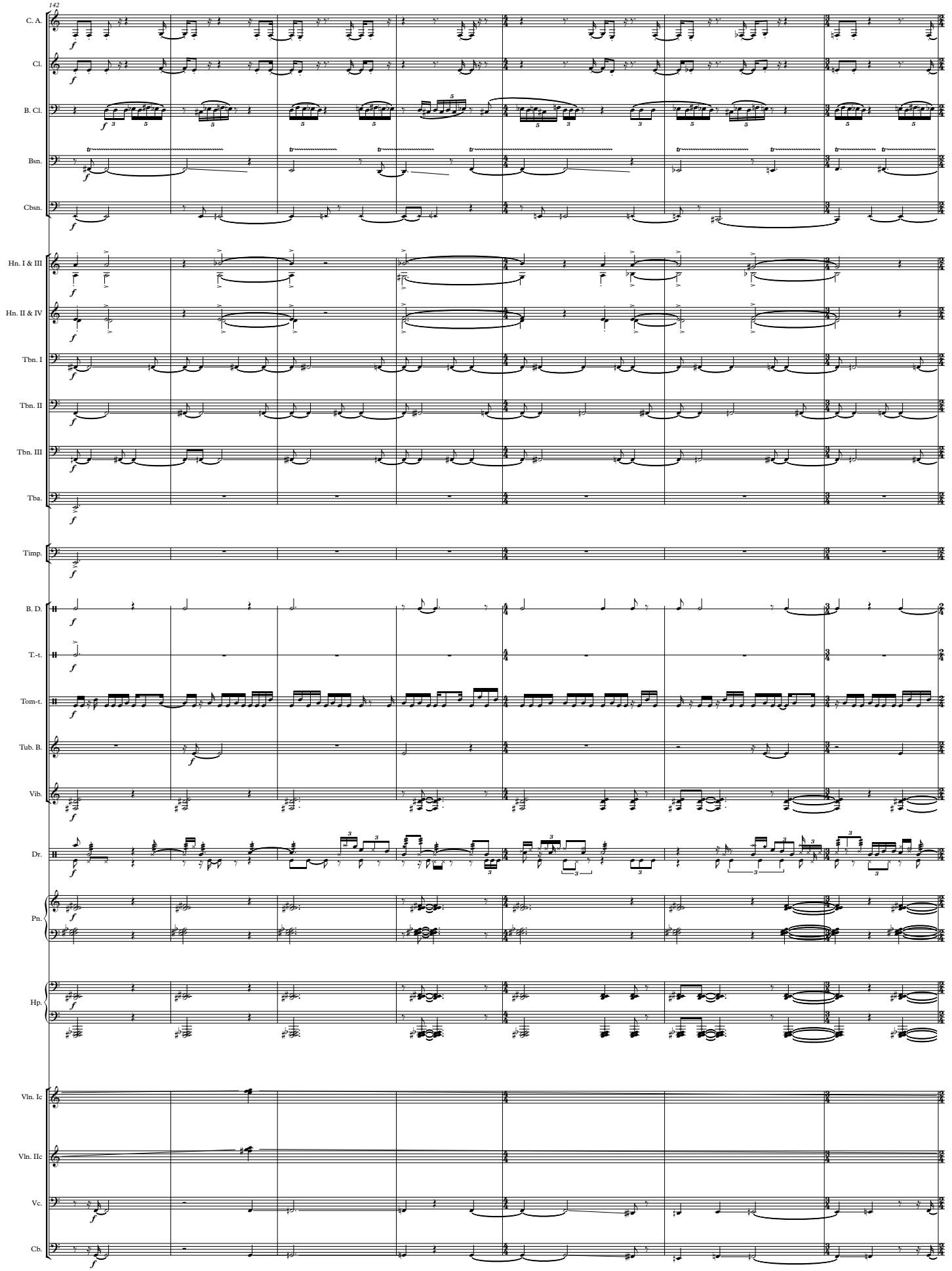

73
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Tbn. I
Tbn. II
Tbn. III
Dr.
Vln. Ic
Vln. IIc
Cb.

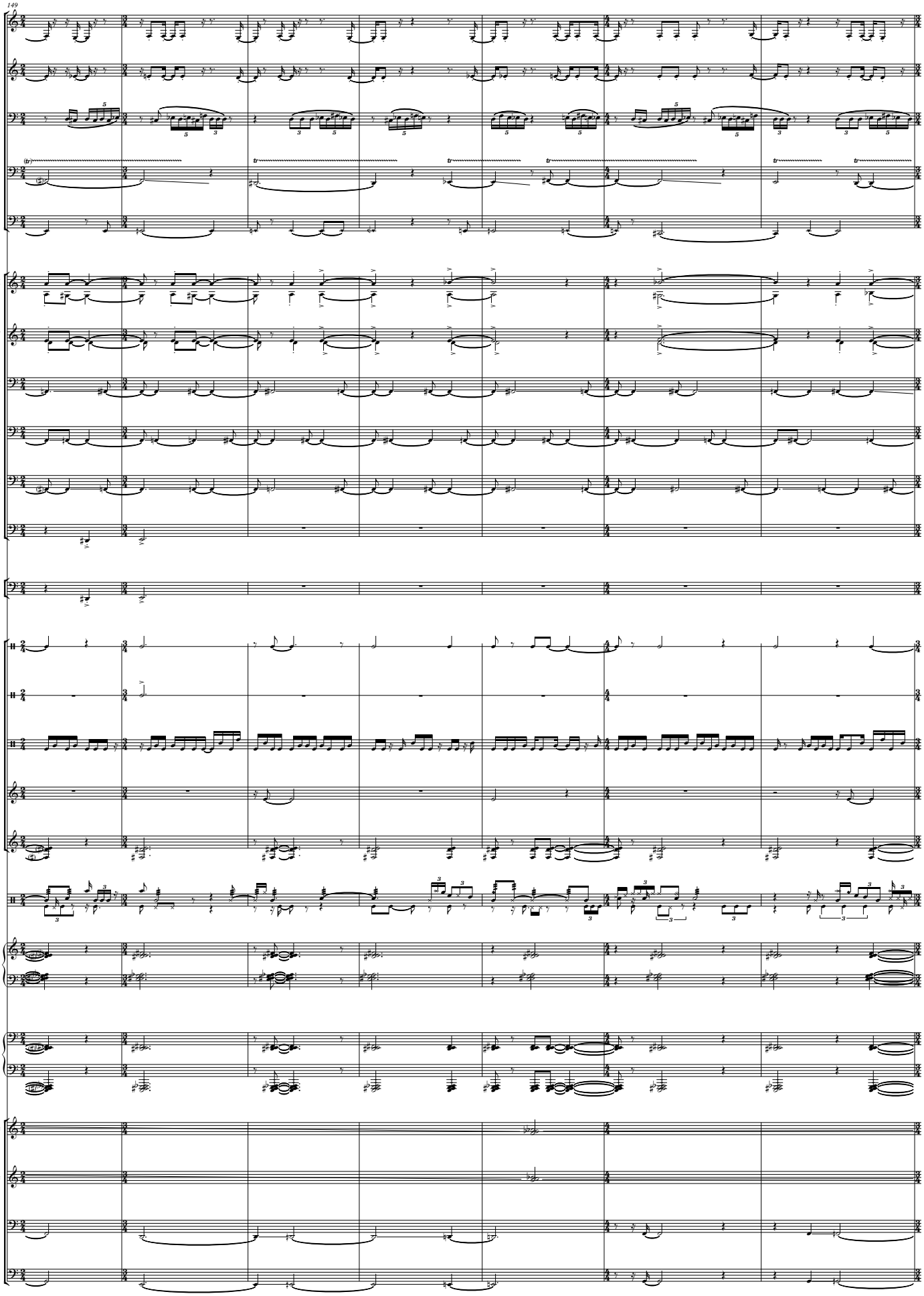

81
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
div.
mp
cresc. sempre
Tbn. I
Tbn. II
Tbn. III
Dr.
Vln. Ic
Vln. IIc
Cb.
89
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tub. B.
mf
Vib.
mp
cresc. sempre
Dr.
Vln. Ic
Vln. IIc
Cb.

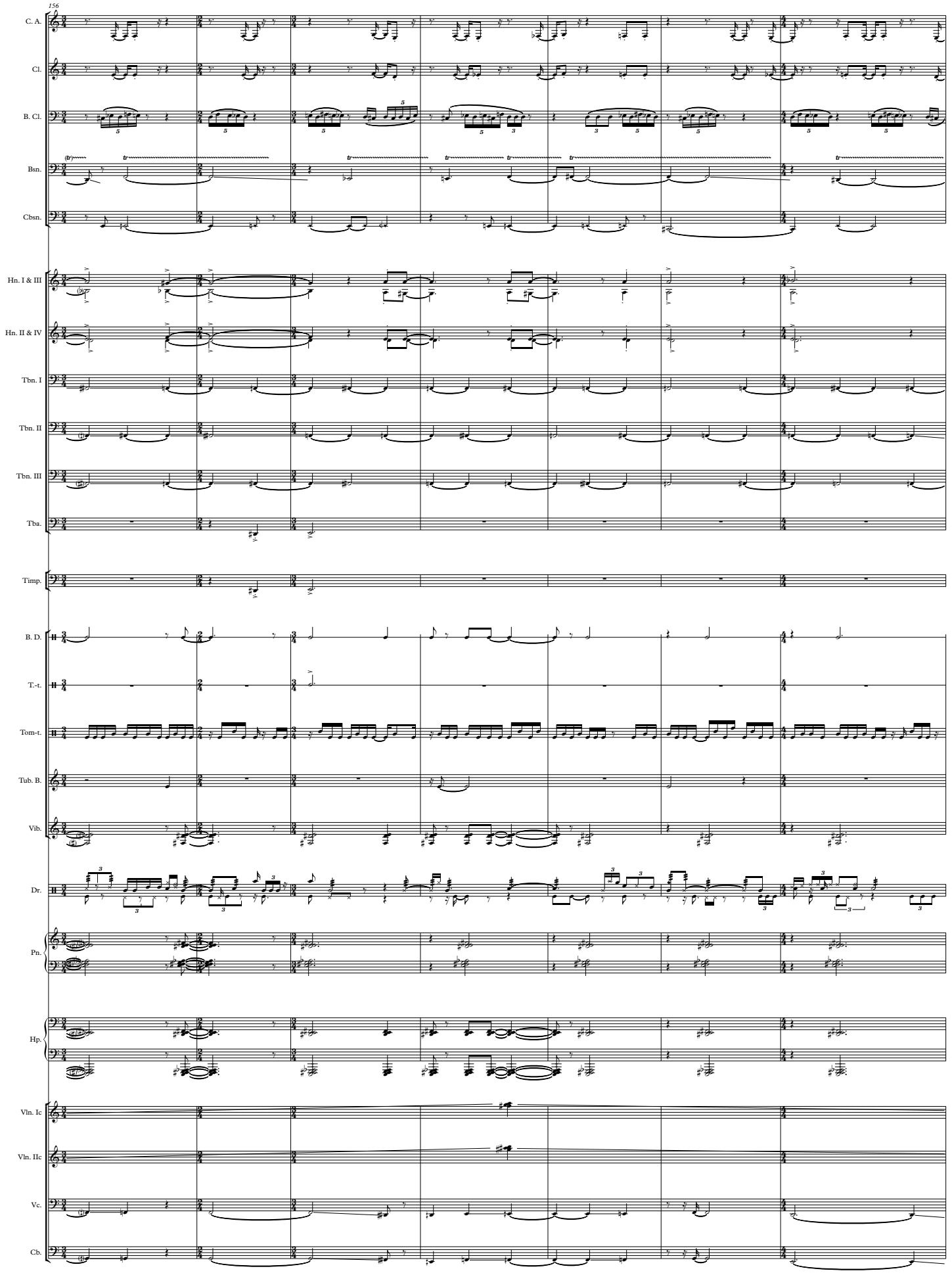

97
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Timp.
mf
Tub. B.
Vib.
Dr.
Vln. Ic
Vln. IIc
Cb.

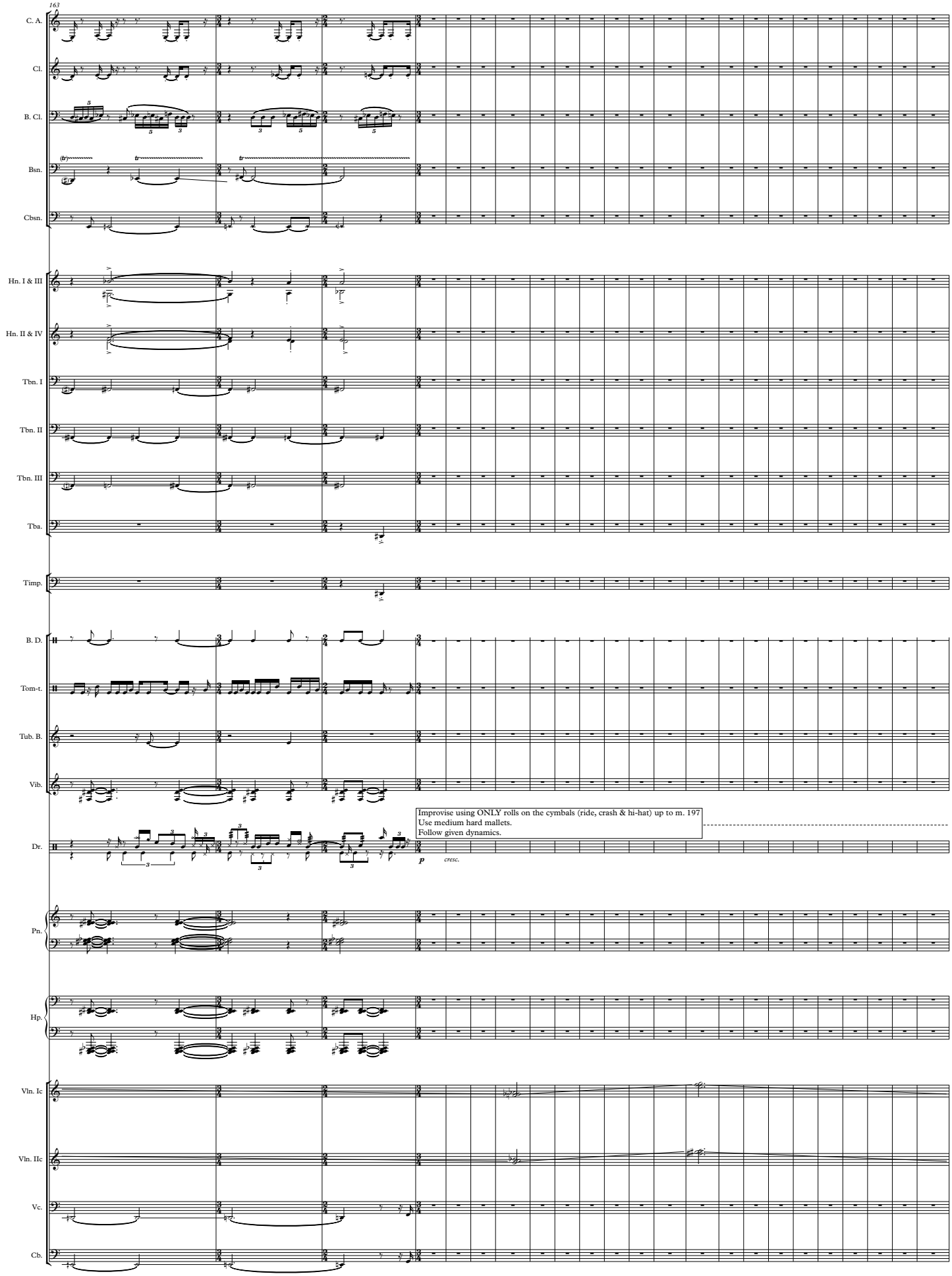

105
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Timp.
Tub. B.
Vib.
Dr.
E. Gtr.
Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to m. 141.
Follow given dynamics.
mp cresc.
f cresc.
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. Ic
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb
Vln. IIc
Cb.
f sempre

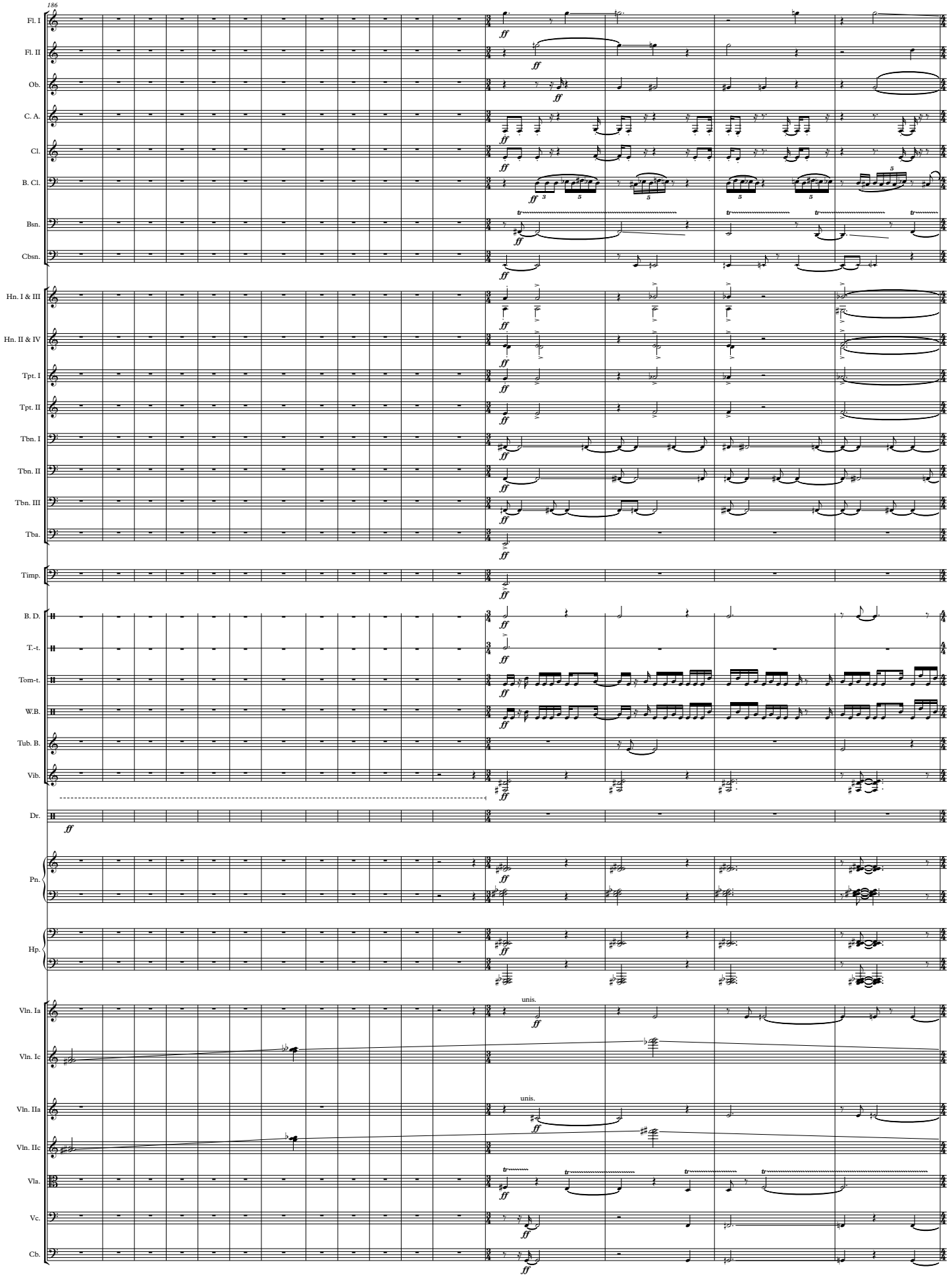

117
E. Gtr.
ff
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. Ic
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb
Vln. IIc
129
E. Gtr.
dim.
mf
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. Ic
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb
Vln. IIc

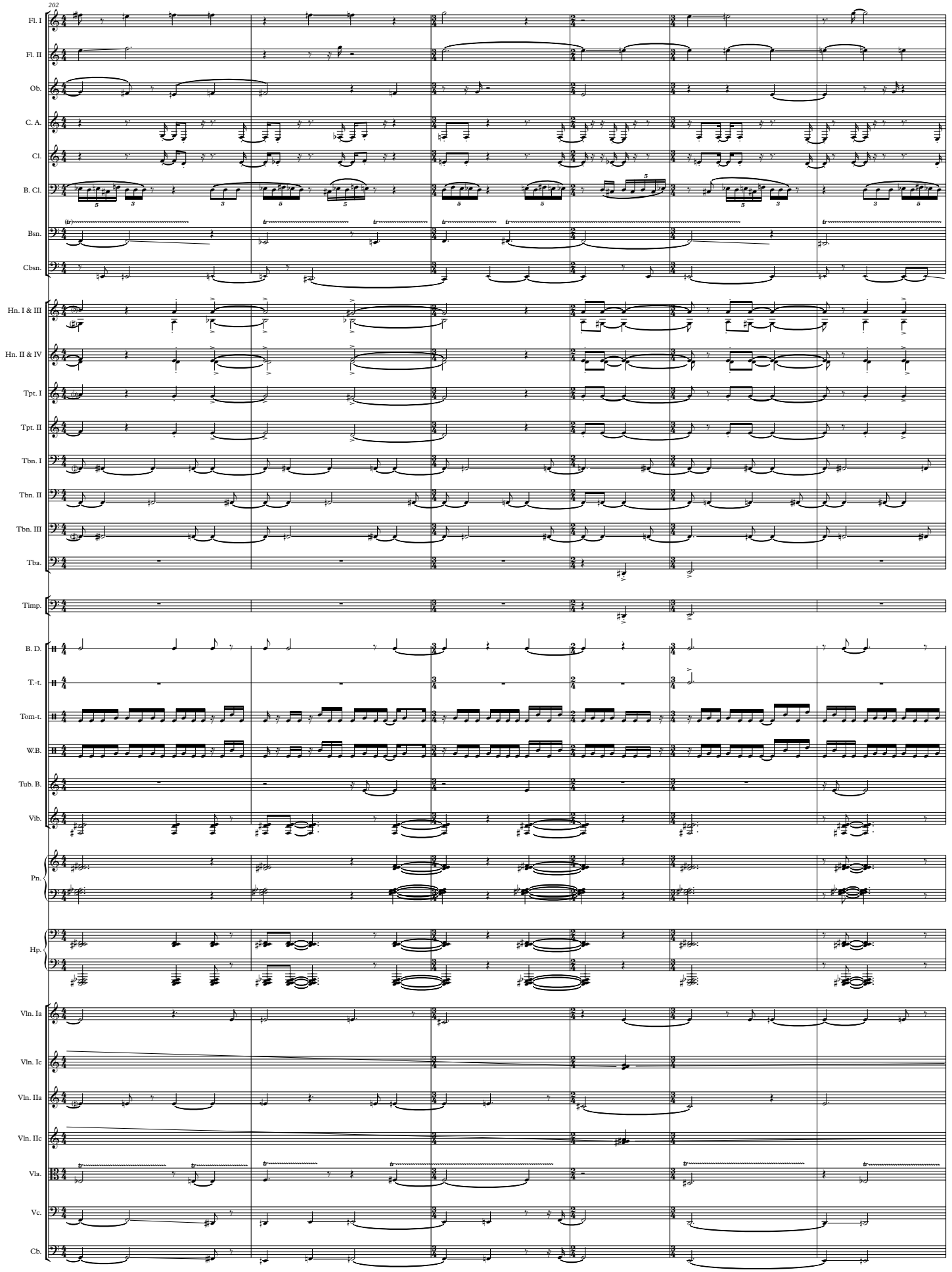

142
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. IIc
Vc.
Cb.

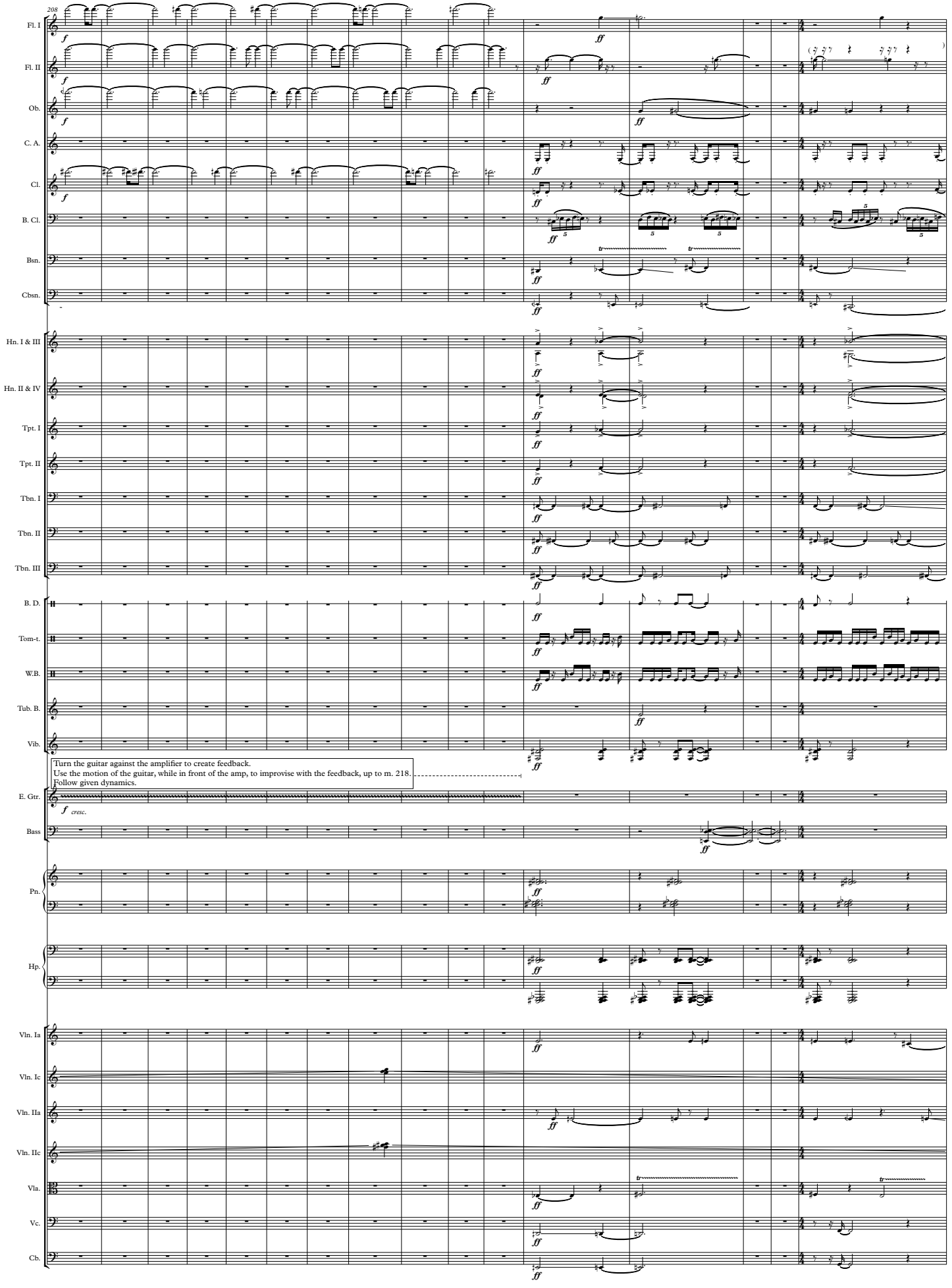

149
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. IIc
Vc.
Cb.

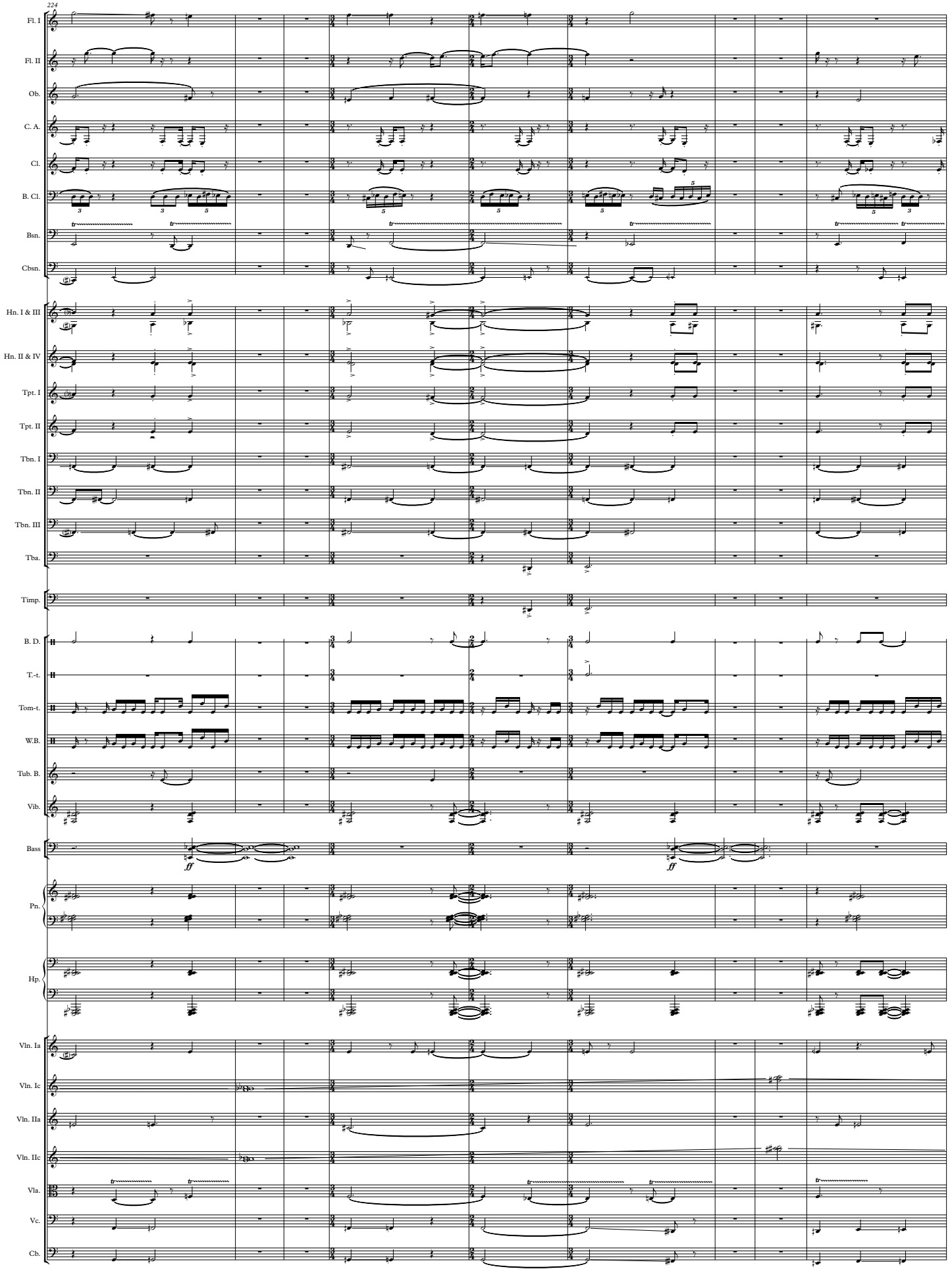

156
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. IIc
Vc.
Cb.

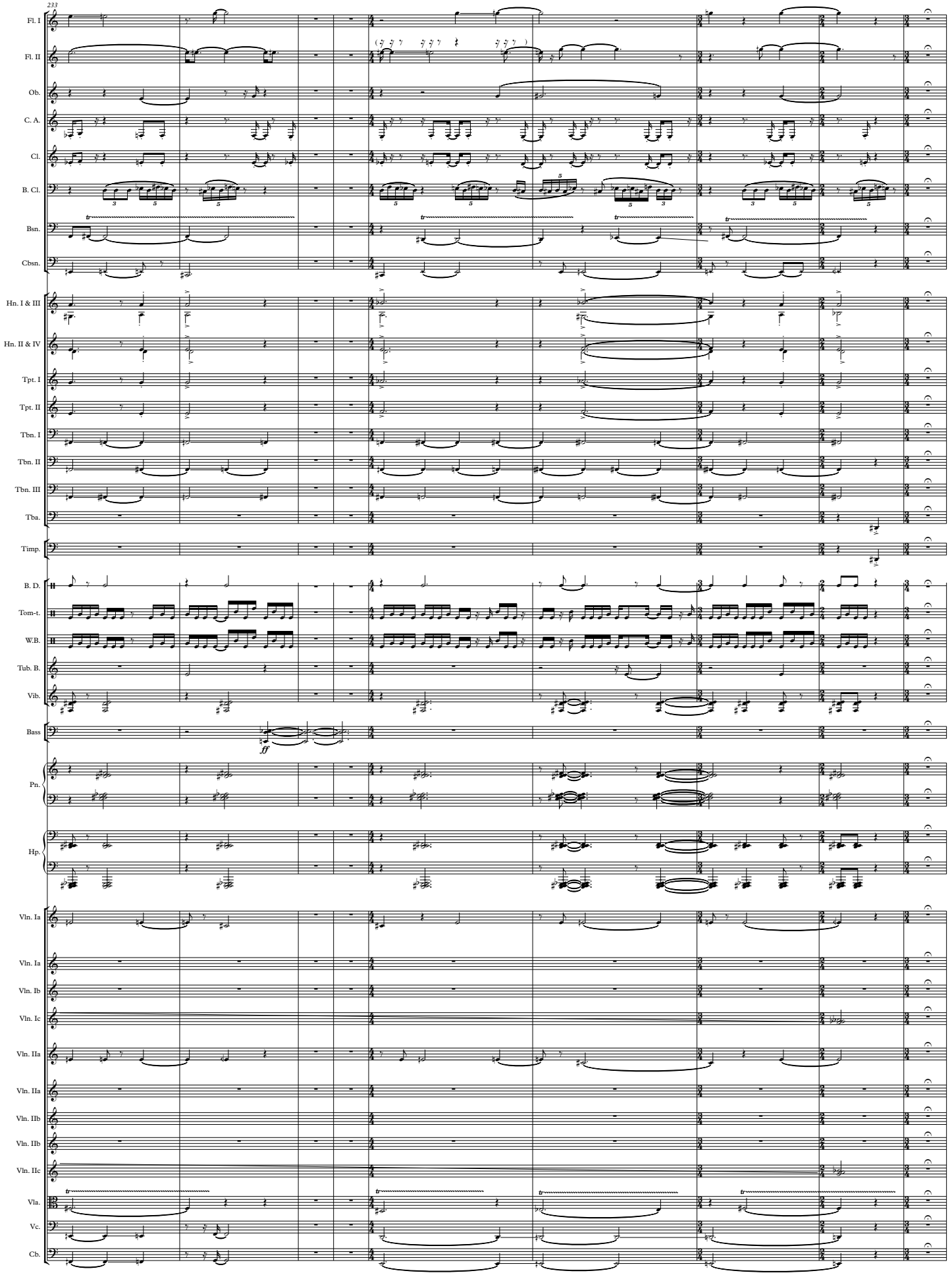

163
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
Tom-t.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ic
Vln. IIc
Vc.
Cb.
Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to m. 197
Use medium hard mallets.
Follow given dynamics.
p
cresc.

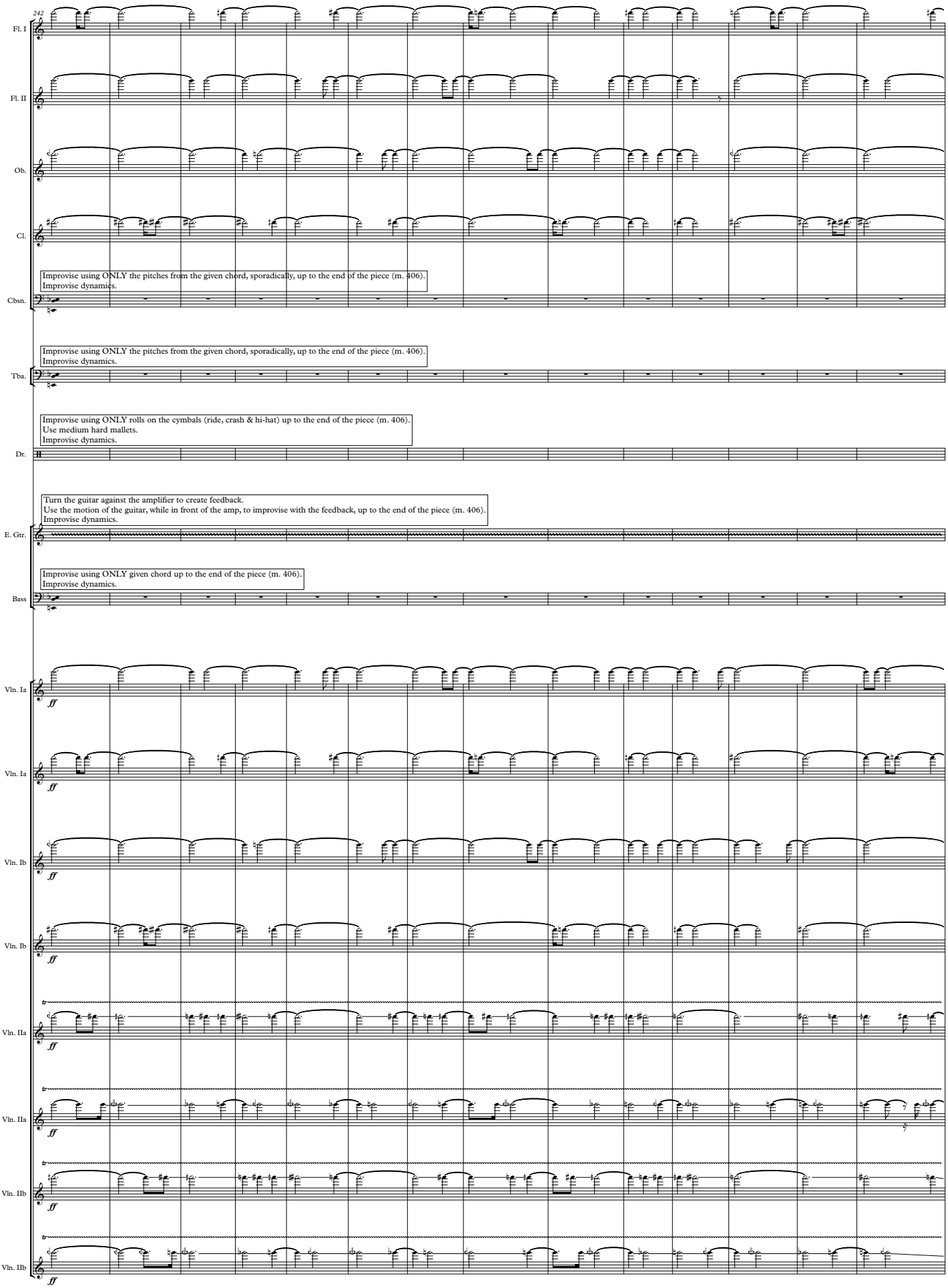

186
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
W.B.
Tub. B.
Vib.
Dr.
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.
ff
unis.

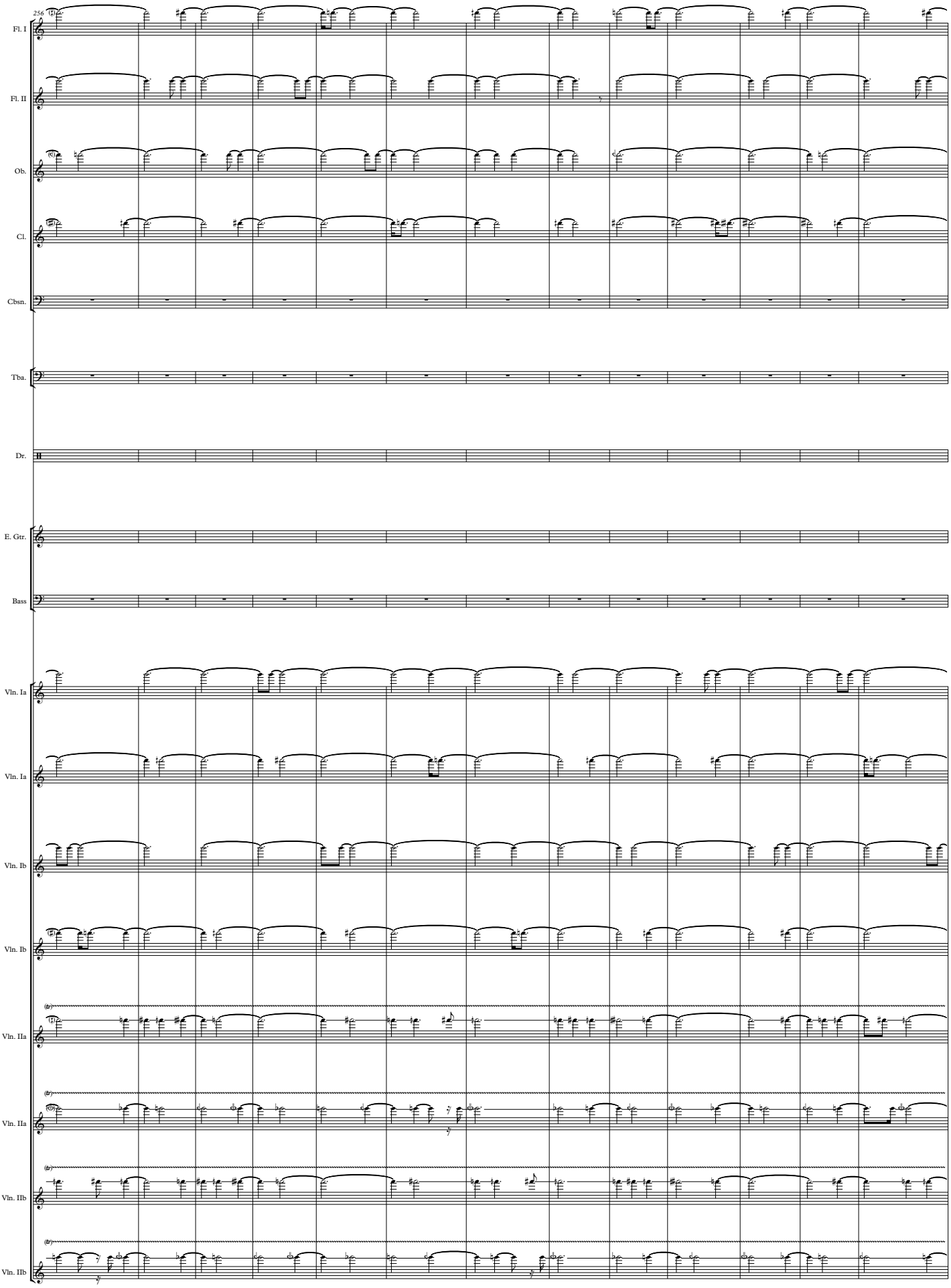

202
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
W.B.
Tub. B.
Vib.
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

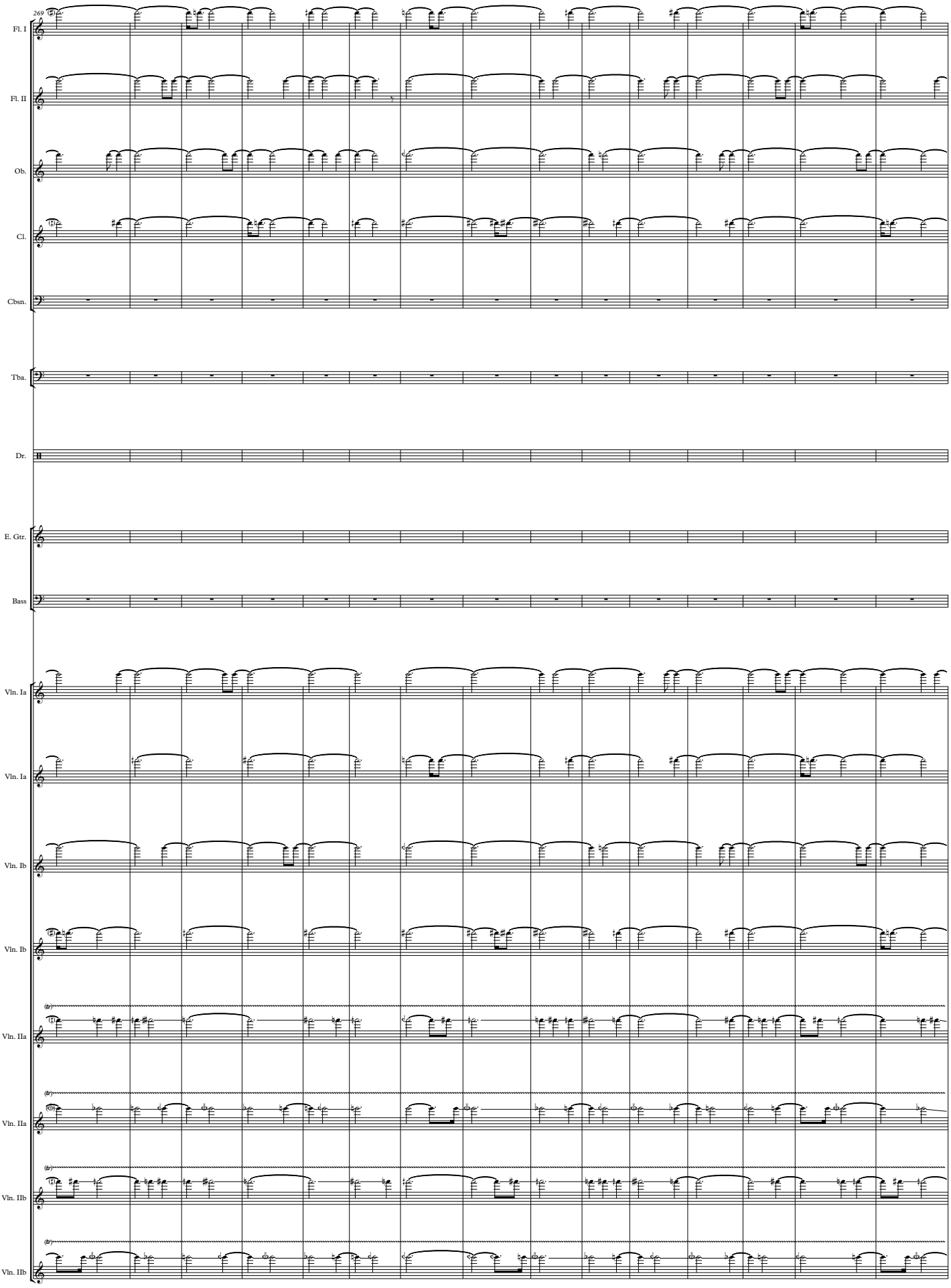

208
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
B. D.
Tom-t.
W.B.
Tub. B.
Vib.
Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to m. 218.
Follow given dynamics.
E. Gtr.
cresc.
Bass
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

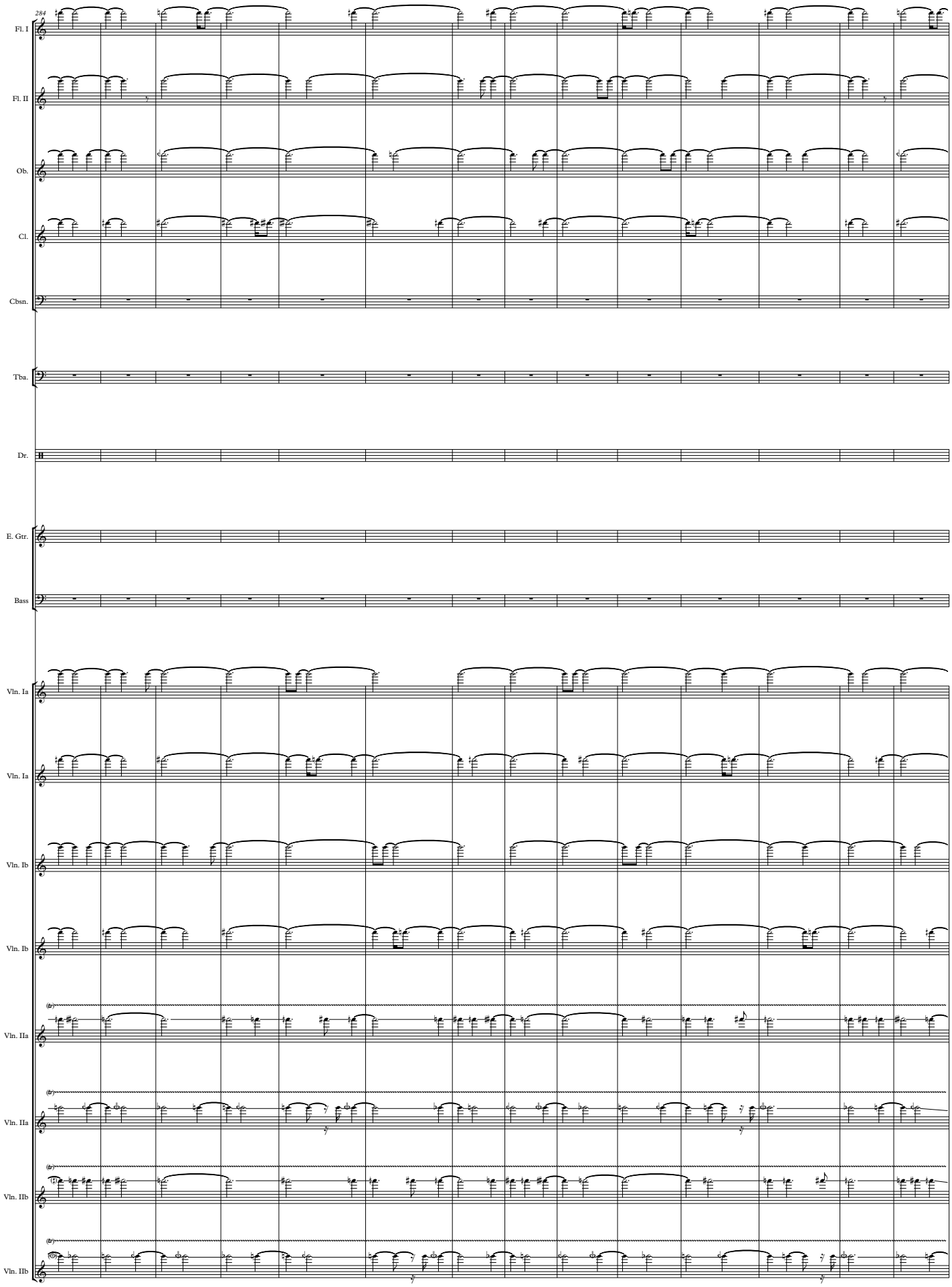

224
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
T.-t.
Tom-t.
W.B.
Tub. B.
Vib.
Bass
ff
ff
Pn.
Hp.
Vln. Ia
Vln. Ic
Vln. IIa
Vln. IIc
Vla.
Vc.
Cb.

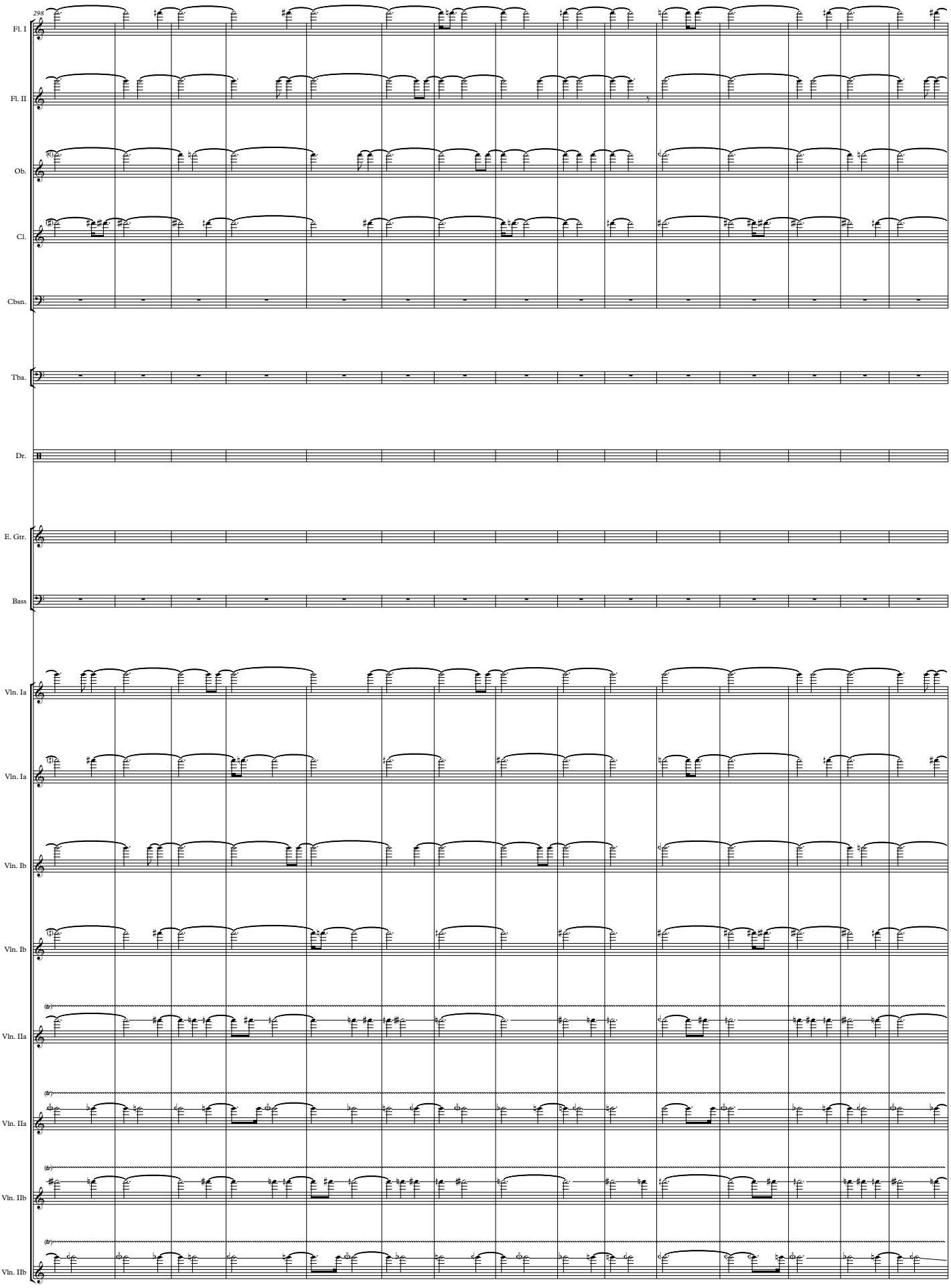

233
Fl. I
Fl. II
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn.
Hn. I & III
Hn. II & IV
Tpt. I
Tpt. II
Tbn. I
Tbn. II
Tbn. III
Tba.
Timp.
B. D.
Tom-t.
W.B.
Tub. B.
Vib.
Bass
ff
Pn.
Hp.
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ic
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb
Vln. IIc
Vla.
Vc.
Cb.

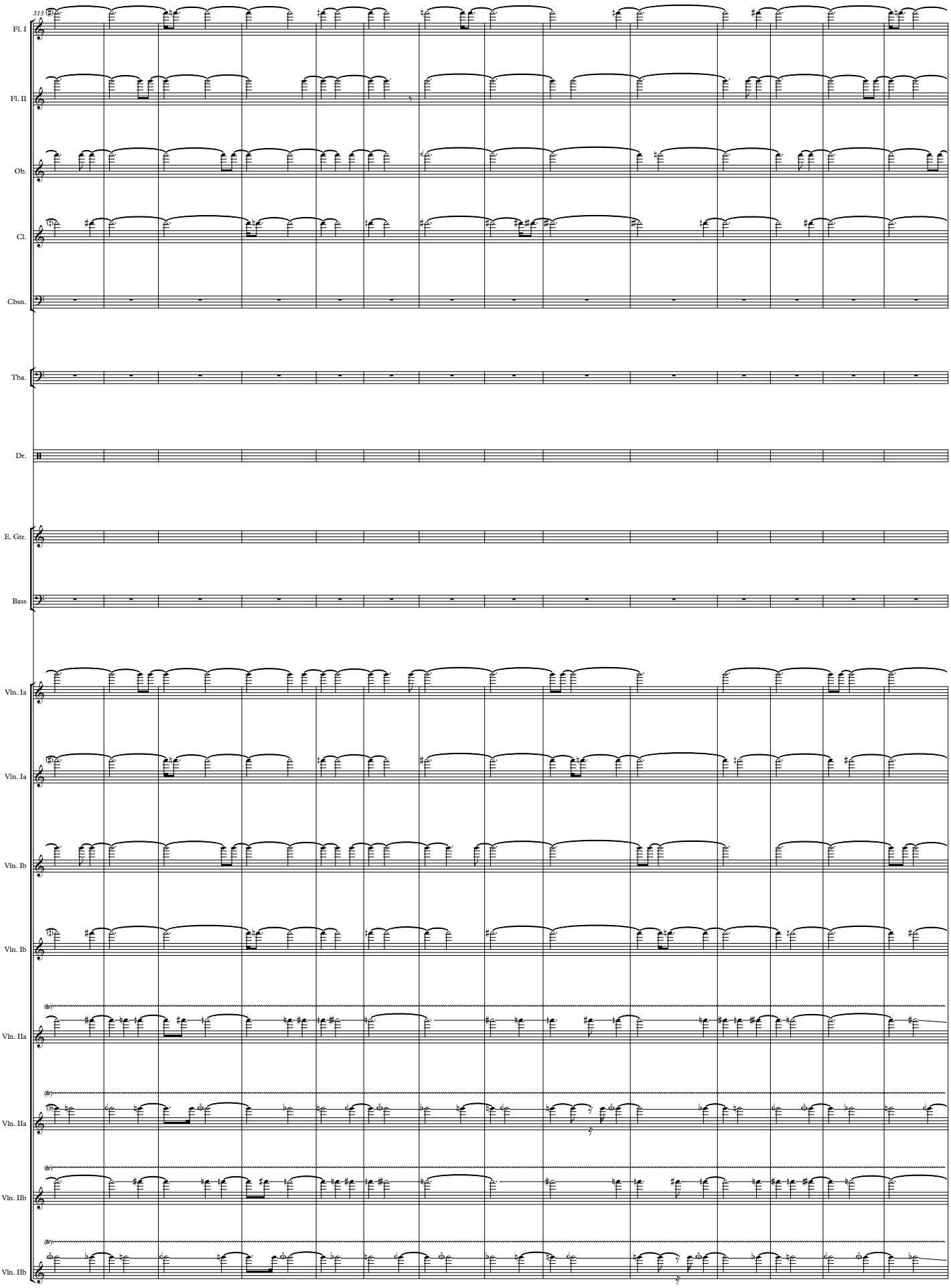

242
Fl. I
Fl. II
Ob.
Cl.
Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.
Cbsn.
Improvise using ONLY the pitches from the given chord, sporadically, up to the end of the piece (m. 406).
Improvise dynamics.
Tba.
Improvise using ONLY rolls on the cymbals (ride, crash & hi-hat) up to the end of the piece (m. 406).
Use medium hard mallets.
Improvise dynamics.
Dr.
Turn the guitar against the amplifier to create feedback.
Use the motion of the guitar, while in front of the amp, to improvise with the feedback, up to the end of the piece (m. 406).
Improvise dynamics.
E. Gtr.
Improvise using ONLY given chord up to the end of the piece (m. 406).
Improvise dynamics.
Bass
Vln. Ia
ff
Vln. Ia
ff
Vln. Ib
ff
Vln. Ib
ff
Vln. IIa
ff
Vln. IIa
ff
Vln. IIb
ff
Vln. IIb
ff

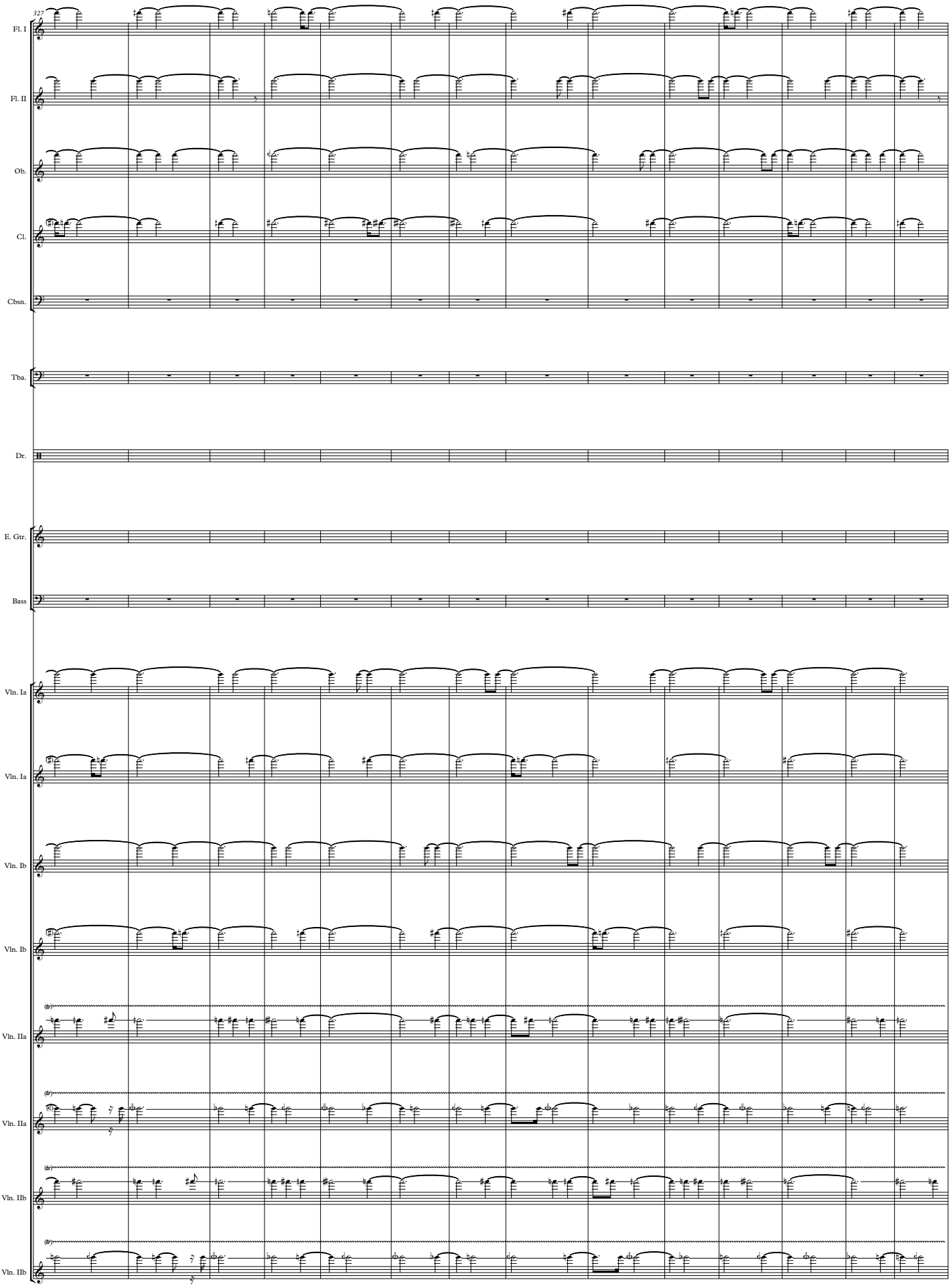

256
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

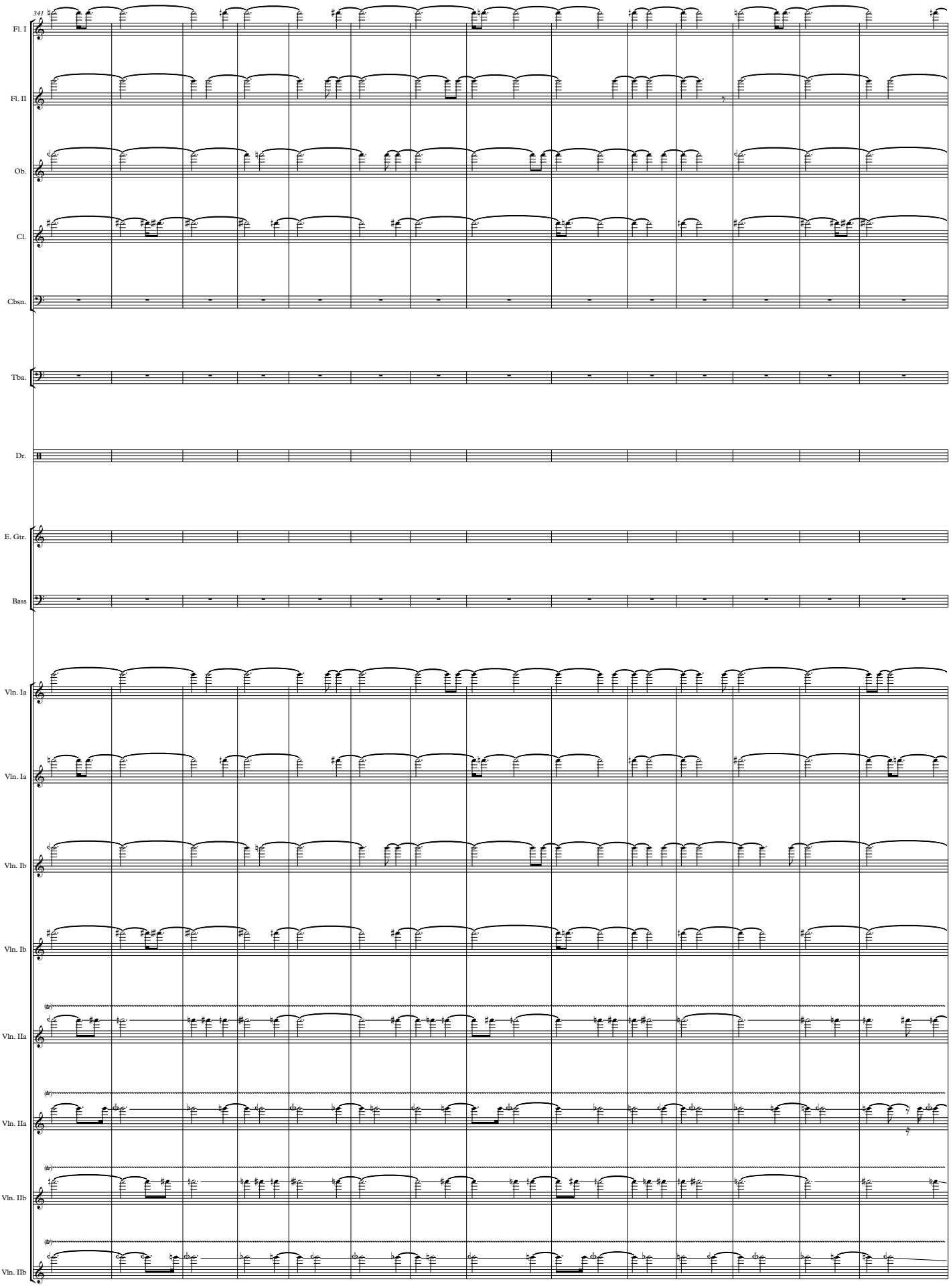

269
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

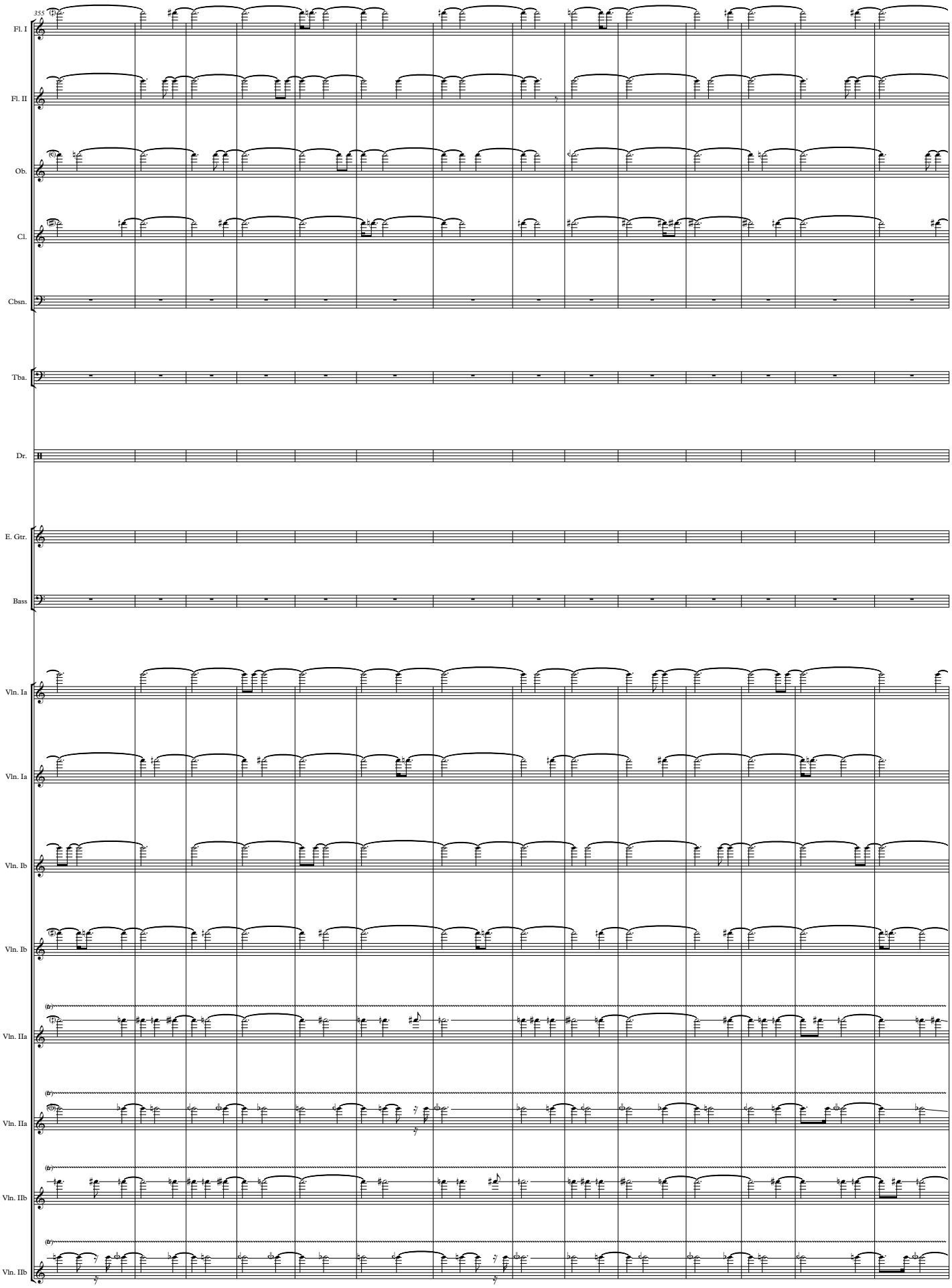

284
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

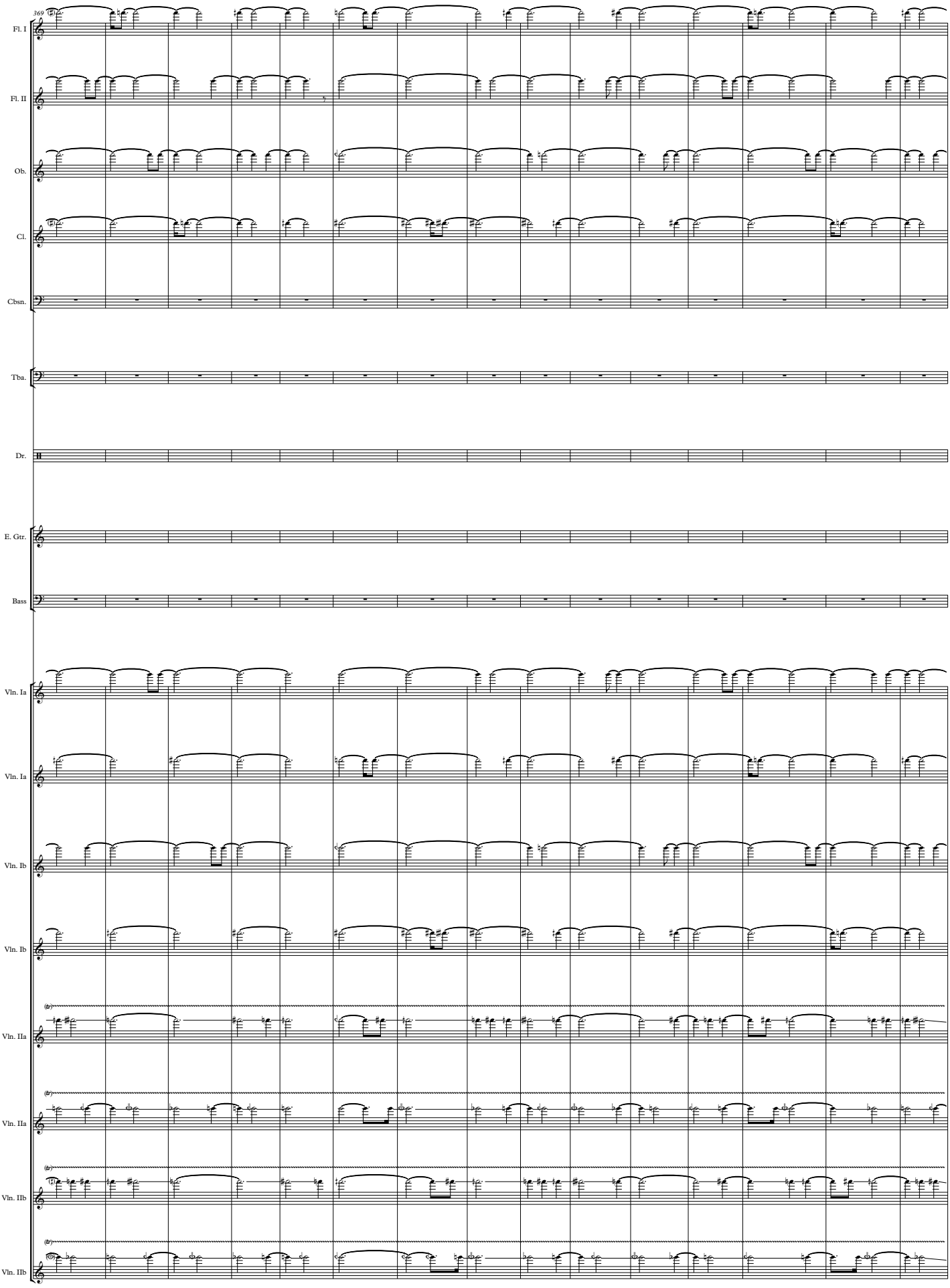

298
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

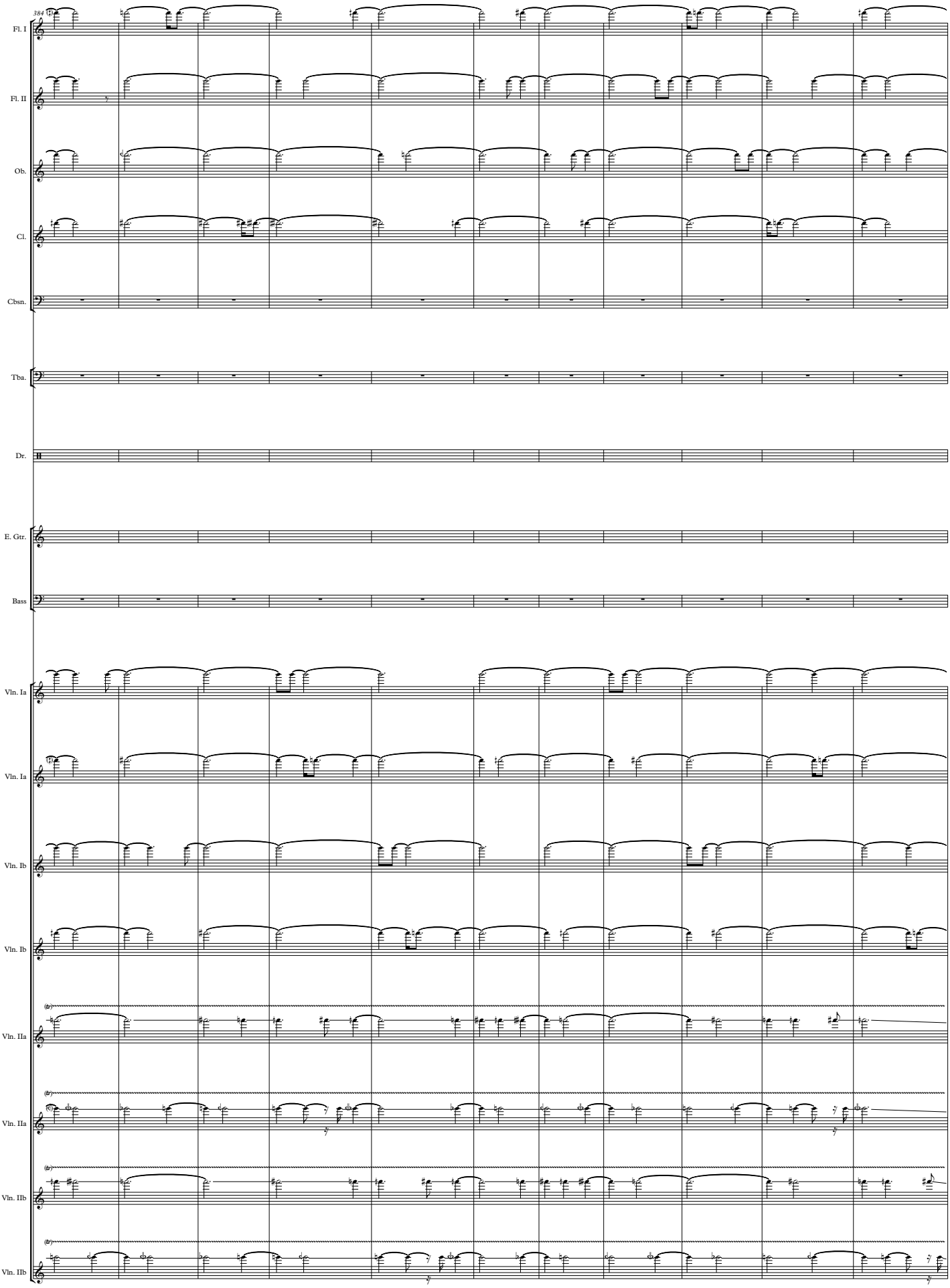

313
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb

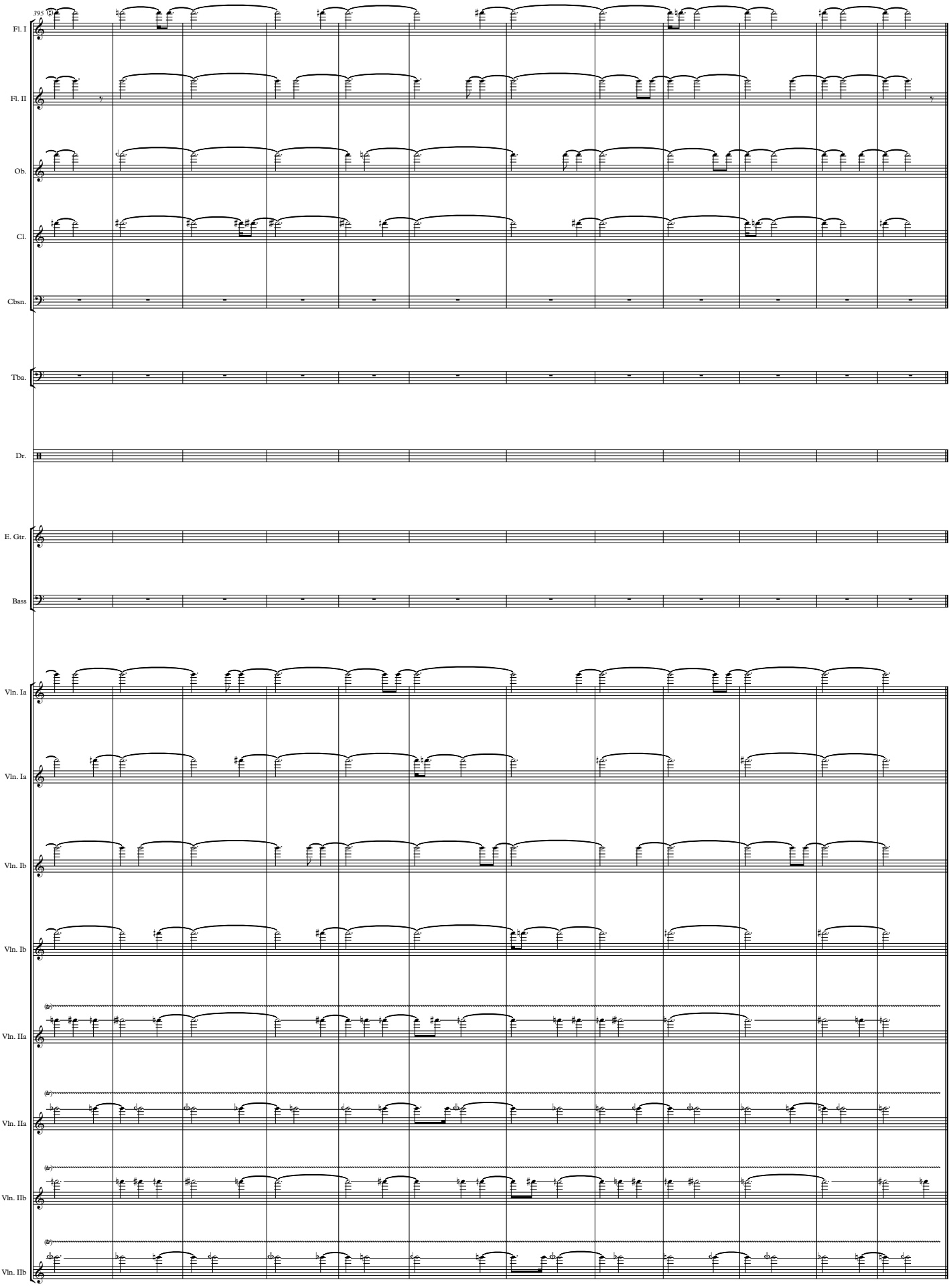

327
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb


341
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb


355
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb


369
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb


384
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb


395
Fl. I
Fl. II
Ob.
Cl.
Cbsn.
Tba.
Dr.
E. Gtr.
Bass
Vln. Ia
Vln. Ia
Vln. Ib
Vln. Ib
Vln. IIa
Vln. IIa
Vln. IIb
Vln. IIb