

**Being together & the
being of togetherness:
An aestheticization**

*for orchestra and
camera*

FULL SCORE

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Instrumentation

Camera

4 Flutes
 4 Oboes
 4 Clarinets in Bb
 2 Bassoons
 Contrabassoon

6 Horns
 2 Trumpets
 6 Trombones
 Tuba

Piano (two players)

Chimes
 Glockenspiel (microtonal, 1/4 tone,
 G5-c8)

Percussion 1 (left)
 Bass drum 1 (low tune)
 Snare drum
 Big Tam-tam

Percussion 2 (right)
 Bass drum 2 (low tune)
 Big Thundersheet

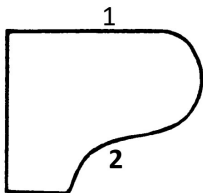
Harp

14 Violins I (1-7, 8-14)
 12 Violins II (1-6, 7-12)
 10 Violas (1-5, 6-10)
 8 Violincelli (1-4, 5-8)
 6 Contrabassi (1-3, 4-6 // 4th, 5th, 6th
 with fifth string)

Notes

The Clarinets and Horns are notated as they sound. Piccoli, Contrabassoon, Celesta and Contrabassi are notated in the usual octave transpositions.

The top of the piano is removed. Before the beginning of the piece the sustain pedal is to be suppressed and secured using a heavy, yet easily removable object. The object is to be removed by the end of the bar 179 and to be replaced after the bar 194. The piano part is to be performed by two players standing as follows:



The 2nd player uses a large and quite sharp plastic plectrum on the strings indicated. The plectrum on the string

Accidentals:

♯ quarter-tone sharp

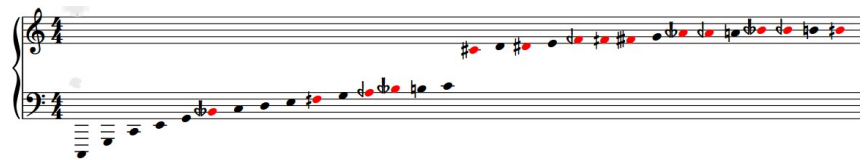
2 quarter-tones sharp

♭ quarter-tone flat

♭♭ 2 quarter-tones flat

Scordaturas:

The harp scordatura corresponds to the partials of the harmonic series used in the piece, starting from the first harmonic (no fundamental). Thus, the C1 is the 2nd partial, the G1 the 3rd and so forth:



indicated should produce non-measurable values of approximately of 64ths. The performer is encouraged to create a gentle, insignificant fluctuation of the speed. The sounding result must be clearly distinct throughout the orchestra.

The harp is to be tuned as indicated in the scordatura icon above. Each string has a distinct tuning, corresponding to its designation:

Remarks regarding rehearsal

Accents are double dynamic.

Accelerando or ralletando fanned beams are to be measured approximately. Each one of them, when they appear instrumentated into a group, should not be temporarily accurate with one another. Each one is counted improvisation-wise.



Crescendo dal niente and Diminuendo al niente should be taken literally when possible, especially in the Clarinets and Bass Clarinet. In all the other instruments, where it isn't physically possible, dal niente & al niente indicates to start or to end as silent as it can be.

Between the bars 200 - 206 the barlines serve solely as a tool for coordinating the individual parts and helping with temporal structuring. There is no concept of a beat in terms of metrical pulsation. Consequently, the start of a measure does not imply any form of emphasis. The same applies for every section with graphical notation (e.g. arrows).

*A dynamic camera it is to be focused on the audience, connected to a display placed behind and above the orchestra. The camera's device location should be visible to the audience and it needs to be positioned high enough to capture a panoramic view of the crowd on the screen. This serves as a reminder of the concert's social function: a cultural rite of the West.

** The camera is to be activated just a few seconds before the instruments start playing and to be deactivated a few seconds after the instruments stop.

***The orchestra's instruments are divided into subgroups to create a vibrant, almost "electric" sound color. These divided sections should always be played tutti, unless otherwise specified.

Finitude, or the infinite lack of infinite identity, if we can risk such a formulation, is what makes community. That is, community is made or is formed by the retreat or by the subtraction of something: this something, which would be the fulfilled infinite identity of community, is what I call its “work”. All our political programs imply this work: either as the product of the working community, or else the community itself as work. But in fact, it is the work that the community does not do and that *is* not that forms community. In the work, the properly “common” character of community disappears, giving way to a unicity and a substantiality (the work itself, in fact, should not be understood primarily as the exteriority of a product, but as the interiority of the subject’s operation). The community that becomes a single thing (body, mind, fatherland, Leader...) necessarily loses the *in* of being -in- common. Or, it loses the *with* or the *together* that defines it. It yields its *being-together* to a *being of togetherness*. The truth of community, on the contrary, resides in a retreat of such a being. Community is made of what retreats from it: the hypostasis of the “common”, and its work. The retreat opens, and continues to keep open, this strange being-the-one-with-the-other to which we are exposed (nothing indicates more clearly what the logic of this being of togetherness can imply than the role of *Gemeinschaft*, of community, in Nazi ideology).

Jean-Luc Nancy, *The inoperative community*

Camera: ON

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their respective staves extending across the page. The woodwind section includes Flute (1 and 2), Oboe (1 and 2), Clarinet in Bb (1 and 2), Bass Clarinet, Bassoon (1 and 2), and Contrabassoon. The brass section includes Horn in F (2 and 3), Trumpet in Bb (1 and 2), Trombone (1, 2, and 3), and Tuba. The string section includes Violin I (1 and 2), Violin II (1 and 2), Viola (1 and 2), Violoncello (1 and 2), and Contrabasso (1 and 2). The piano part is also present. The percussion section includes Bass Drum 1, Snare Drum, Bass Drum 2, Tam-tam, and Thundersheet. The harp part is also included. The score is written in 4/4 time and features various dynamic markings such as *ppp*, *mf*, *f*, and *pp*. There are also some performance instructions like *con sordina* and *rit.* The page is numbered 17 at the top left and 46 at the bottom left.

1
Fl. 1
2
Ob. 1
2
Cl. in Bb 1
2
B. Cl.
Bsn 1
2
Cbn

Hn in F 2
3
Tpt in Bb 1
2
Tbn. 2
3
Tbn. 1
2
3
Pno
Chim.
Cel.
B. Dr. 1
Sn. Dr.
B. Dr. 2
Tam.
Th.
Hp

1.7
Vln I
8.14
1.6
Vln II
7.12
1.5
Vla
6-10
1.4
Vc.
5.8
1.3
Cb.
4.6

1
Fl.

2

1
Ob.

2

1
Cl. in Bb

2

B. Cl.

1
Bsn.

2

Con.

1
Hn in F 2

3

1
Tpt in Bb

2

1
Trn. 2

3

Tha.

Pno.

Chim.

Cel.

B. Dr. 1

Sn. Dr.

B. Dr. 2

Tam.

Th.

Hp.

17
Vln I

8-14

1-6
Vln II

7-12

1-5
Vla.

6-10

1-4
Vc.

5-8

1-3
Cb.

4-6

Macintosh 2.1.20

1 Fl. 1
2 Fl. 2
1 Ob.
2 Ob.
1 Cl. in Bb
2 Cl. in Bb
B. Cl.
1 Bsn.
2 Bsn.
Cbn.
1 Hn in F 2
3 Hn in F 2
1 Tpt in Bb
2 Tpt in Bb
1 Tbn. 2
3 Tbn. 2
Tbn. 3
Pno.
Chim.
Cel.
R. Dr. 1
Sn. Dr.
R. Dr. 2
Tam.
Th.
Hp.
1.7 Vln I
8.14 Vln I
1.6 Vln II
7.12 Vln II
1.5 Vla.
6-10 Vla.
1.4 Vc.
5-8 Vc.
1.3 Cb.
4.6 Cb.

ppp mf p f

slowly approaching the A0 string with a pluck

with strange noise

mf ppp

This page of a musical score, page 10, features the following instruments and parts:

- Flutes (Fl.):** 1 and 2
- Oboes (Ob.):** 1 and 2
- Clarinets (Cl. in Bb):** 1 and 2
- Bass Clarinet (B. Cl.)**
- Bassoons (Bsn.):** 1 and 2
- Chorus (Chan.)**
- Horn in F (Hn in F 2):** 1 and 3
- Trumpets in Bb (Tpt in Bb):** 1 and 2
- Trombones (Tbn.):** 1, 2, and 3
- Piano (Pno.)**
- Chimes (Chim.)**
- Celesta (Cel.)**
- Drum Set (B. Dr.):** 1 and 2
- Tam-tam (Tam.)**
- Timpani (Th.)**
- Harp (Hp.)**
- Violins (Vln):** 1 (17 players), 8-14 (14 players), and II (16 players, 7-12 players)
- Viola (Via.)** (15 players, 6-10 players)
- Violoncello (Ve.)** (14 players)
- Double Bass (Cb.)** (5-8 players, 13-14 players, 4-6 players)

The score includes various musical notations such as dynamics (e.g., *pp*, *ppp*, *f*), articulation (accents, slurs), and performance instructions. The bottom of the page features a large, decorative brace spanning across the string staves.

Chorus 1-10

Fl. 1
2

Ob. 1
2

Cl. in Bb 1
2

B. Cl.

Ban. 1
2

Chan.

Hn in F 2

Tpt in Bb 1
2

Tbn. 1
2

Tba.

Pno.

Chim.

Cel.

R. Dr. 1

Sn. Dr.

R. Dr. 2

Tam.

Th.

Hp.

Vln I 17
8-14
16

Vln II 7-12
15
6-10

Vla.

Vc. 14
5-8

Cb. 13
4-6

Annotations:
multiphonic (diamond indicates the string note)
harmonic diamond
straight note
with triangle sticks
with triangle sticks

Dynamics: ppp, pp, p, f, fff

This page of a musical score, page 12, features the following instruments and parts:

- Flutes (Fl.):** 1 and 2 staves.
- Oboes (Ob.):** 1 and 2 staves.
- Clarinets (Cl. in Bb):** 1 and 2 staves.
- Bass Clarinet (B. Cl.):** 1 staff.
- Bassoons (Bsn.):** 1 and 2 staves.
- Chorus (Chor.):** 1 staff.
- Horn in F (Hn in F):** 1 and 3 staves.
- Trumpets in Bb (Tpt in Bb):** 1 and 2 staves.
- Trumpets 2 (Tpt. 2):** 1 and 3 staves.
- Trumpets 3 (Tpt. 3):** 1 staff.
- Piano (Pno):** 1 staff.
- Chimes (Chim.):** 1 staff.
- Celesta (Cel.):** 1 staff.
- Drum 1 (B. Dr. 1):** 1 staff.
- Drum 2 (B. Dr. 2):** 1 staff.
- Tam-tam (Tam.):** 1 staff.
- Timpani (Th.):** 1 staff.
- Harps (Hp):** 1 staff.
- Violins I (Vln I):** 17, 8-14, and 1-6 staves.
- Violins II (Vln II):** 7-12 staves.
- Viola (Vln):** 1-5 staves.
- Violoncello (Vc.):** 1-4 staves.
- Double Bass (Cb.):** 1-4 staves.

The score includes various musical notations such as notes, rests, and dynamics. Performance instructions are provided for several instruments, including:

- Flute 1: *key slips*
- Trumpets 2 and 3: *no short as possible*
- Trumpets 2 and 3: *barren mutes stem out*
- Trumpets 2 and 3: *plunger mute*
- Trumpets 2 and 3: *open microphone flatter tongue*
- Drum 1: *with a paper ball*
- Drum 2: *with a paper ball*
- Tam-tam: *with large soft cylindrical mallets*
- Timpani: *with hard wooden mallets*
- Violoncello and Double Bass: *harmonic flageolet*

This page of a musical score, numbered 13, contains the following instruments and parts:

- Flutes (Fl.):** Two staves (1 and 2).
- Oboes (Ob.):** Two staves (1 and 2).
- Clarinets in Bb (Cl. in Bb):** Two staves (1 and 2).
- Bass Clarinet (B. Cl.):** One staff.
- Bassoons (Bsn.):** Two staves (1 and 2).
- Chorus (Chor.):** One staff.
- Horns in F (Hn in F):** Two staves (1 and 2).
- Trumpets in Bb (Tpt in Bb):** Two staves (1 and 2).
- Trombones (Tbn.):** Three staves (1, 2, and 3).
- Timpani (Tm):** One staff.
- Percussion (Pno.):** One staff.
- Chimes (Chim.):** One staff.
- Celesta (Cel.):** One staff.
- Drum Set (Dr.):** Three staves (R. Dr. 1, Sn. Dr., and B. Dr. 2).
- Tam-tam (Tam.):** One staff.
- Triangle (Th.):** One staff.
- Harps (Hp.):** One staff.
- Violins (Vln):** Four staves (1.7, 8.14, 1.6, and 7.12).
- Violas (Vla):** Two staves (1.5 and 6.10).
- Violoncellos (Vc.):** Two staves (1.4 and 5.8).
- Double Basses (Cb.):** Two staves (1.3 and 4.6).

The score includes various musical notations such as dynamics (e.g., *ppp*, *f*, *sfz*), articulation (accents, slurs), and performance instructions (e.g., "pizzicato on flatter tongue").

16

1 Fl.

2 Fl.

1 Ob.

2 Ob.

1 Cl. in Bb

2 Cl. in Bb

1 B. Cl.

2 B. Cl.

1 Bsn

2 Bsn

Chen

1 Hn in F 2

3 Hn in F 2

1 Tpt in Bb

2 Tpt in Bb

1 Tbn 2

3 Tbn 2

3 Tbn 2

Pno

Chim.

Cel.

B. Dr. 1

Sn. Dr.

B. Dr. 2

Tam.

Th.

Hp

1.7 Vln I

8.14 Vln I

1.6 Vln II

7.12 Vln II

1.5 Vla

6-10 Vla

1.4 Vc.

5.8 Vc.

1.3 Cs.

4.6 Cs.

stetig wachsende die A1 stieg mit Bk. aufsteigen

with brushes

with brushes

with 45 angle sticks

harmonisch begleitet

harmonisch begleitet

This page of a musical score, page 18, features the following instruments and parts:

- Flutes (Fl.):** 1 and 2 staves.
- Oboes (Ob.):** 1 and 2 staves.
- Clarinets in B-flat (Cl. in Bb):** 1 and 2 staves.
- Bass Clarinet (B. Cl.):** 1 staff.
- Bassoons (Bsn.):** 1 and 2 staves.
- Chorus (Chor.):** 1 staff.
- Horns in F (Hr. in F):** 1, 2, and 3 staves.
- Trumpets in B-flat (Tpt. in Bb):** 1 and 2 staves.
- Trombones 1 (Tbn. 1):** 1 staff.
- Trombones 2 (Tbn. 2):** 1, 2, and 3 staves.
- Piano (Pno):** 1 staff.
- Chimes (Chim.):** 1 staff.
- Cymbals (Cym.):** 1 staff.
- Drums (Dr.):** B. Dr. 1, Sn. Dr., B. Dr. 2, Tam., and Th. staves.
- Harps (Hp):** 1 staff.
- Violins (Vln):** Vln I (1-7 and 8-14), Vln II (1-6 and 7-12), and Vln III (1-5 and 6-10) staves.
- Violas (Vc.):** 1-4 and 5-8 staves.
- Celli (Cb.):** 1-3 and 4-6 staves.

The score includes various musical notations such as notes, rests, and slurs. Dynamics are indicated by *pp* (pianissimo) and *pppp* (pianississimo). Performance markings include *pp* and *pppp* at the beginning of measures, and *pp* and *pppp* at the end of measures. There are also markings for *pp* and *pppp* in the lower strings.

1
Fl.

2

1
Ob.

2

1
Cl. in Bb

2

B. Cl.

1
Bsn.

2

Chan.

1
Hn in F

2

3

1
Tpt in Bb

2

1
Tbn. 1

2
Tbn. 2

3
Tbn. 3

Pno

Chim.

Cel.

B. Dr. 1

Sn. Dr.

B. Dr. 2

Tam.

Th.

Hp.

1-7
Vln I

8-14

1-6
Vln II

7-12

1-5
Vla

6-10

1-4
Vc.

5-8

1-3
Cb.

4-6

1
Fl.
2
1
Ob.
2
1
Cl. in B \flat
2
B. Cl.
1
Bar.
2
Chan.
1
Ho in F 2
3
1
Tpt in B \flat
2
1
Tbn 2
3
Tbn 3
Pno
(rit.)
Chim.
(rit.)
Cel.
(rit.)
B. Dr. 1
Sn. Dr.
B. Dr. 2
Tam.
Th.
Hp

1.7
Vln I
8-14
1.6
Vln II
7-12
1.5
Vln
6-10
1.4
Vc.
5.8
1.3
Cb.
4.6

and legato tratto
and legato tratto
ppp
and legato tratto
and legato tratto
ppp
and legato tratto
ppp
and legato tratto
ppp
and legato tratto
ppp

1 Fl.
2
1 Ob.
2
1 Cl. in B \flat
2
B. Cl.
1 Ban.
2
Chen

1 Ho in F 2
3
1 Tpt in B \flat
2
1 Tbn. 2
3
Tba

Pno
(pda)
Chim.
(pda)
Cel.
(pda)

B. Dr. 1
Sn. Dr.
B. Dr. 2
Tam.
Th.
Hp

1-7 Vln I
8-14
1-6 Vln II
7-12
1-5 Vla
6-10
1-4 Vc.
5-8
1-3 Cb.
4-6

