

Michaël Chatzeasemides

arcānum

[ar'ka:nũ:]

per orchestra

Nea Michaniona 2022

Durata: ca. 6' 30" ~ 7'

arcānum - [ar'ka:nú:] per orchestra

Strumenti:

2 Flauti

2 Oboi

2 Clarinetti in Sib

2 Fagotti

4 Corni in Fa

2 Trombe in Do

3 Tromboni

Tuba

4 Timpani

Glockenspiel; campane tubolari; legnetti; piatti a 2

Piatti crash, hi-hat, ride; grancassa, triangolo, tamburo rullante

Celesta

Arpa

Archi:

8 Violini I

8 Violini II

6 Viole

5 Violoncelli

3 Contrabassi

Percussioni

Percussioni I (Timpani)



A musical staff with a bass clef and a single line. It contains four quarter notes, each positioned at the same pitch level on the line.

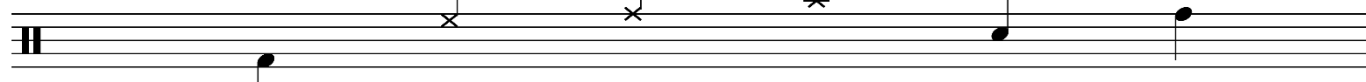
Percussioni II (Glockenspiel, campane tubolari, legnetti, piatti a 2)

			
Glockenspiel	campane tubolari	legnetti	Piatti a 2

Percussioni III - mazzuole

	
bachette	mazzuole basse (molti)

Percussioni III (Piatti crash, hi-hat, ride, grancassa, triangolo, tamburo rullante)



A musical staff with a double bar line at the beginning. It contains six notes on a single line, each with a different symbol above it: a solid dot, an 'x', an 'x', an 'x', a solid dot, and a solid dot.

Grancassa	hi-hat aperto	ride	crash	tamburo rullante	triangolo
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arcānum
[ar'ka:nū:]

Μιχαήλ Χατζηασεμίδης

Nigredo
Inquieto ♩ = ca. 60

This musical score is for the piece "Nigredo, Inquieto" by Michael Chatziasemidis. It is in 4/4 time with a tempo of approximately 60 beats per minute. The score is written for a full orchestra and strings. The woodwind section includes two flutes, two oboes, two clarinets in B-flat, two bassoons, and three horns (two in F and one in C). The brass section includes three trombones and a tuba. The percussion section includes timpani, glockenspiel, tubular bells, legnetti, and two cymbals. The keyboard section includes celesta and harp. The string section includes first and second violins, violas, violoncelli, and contrabassi. The score features a variety of dynamics, including *mp*, *mf*, *pp*, *ff*, and *p*. There are also markings for *con sord.* (con sordina) and *divisi* (divisi). The string parts include complex rhythmic patterns and dynamic markings. The woodwind and brass parts have some melodic lines, particularly in the horns, which are marked with *sfz*, *mf*, and *ff* dynamics, and *morendo* markings. The percussion parts are primarily rhythmic, with the timpani playing a steady pattern and the other percussion instruments providing color and texture. The celesta and harp parts are mostly rests, with some light textures in the celesta. The overall mood is dark and mysterious, as suggested by the title "Nigredo" and the subtitle "Inquieto".

7

Fl. I *pp < mp* *pp*

Fl. II *pp < mp* *pp*

Ob. I

Ob. II

Cl. Sib I *p* *pp* *f*

Cl. Sib II *f*

Fgt. I

Fgt. II

Cor. Fa I & III *p*

Cor. Fa II & IV *p*

Trmb. Do I

Trmb. Do II

Tbn. I *p* *mf* *mp* *p*

Tbn. II *p* *mf* *mp* *p*

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III *p* *mf* *p*

Cel.

Arp. *mp* *ff*

I *mf* *p*

II *mf* *p*

Vle. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

Cis / Do#
B / Sib

miss

Più mosso ♩ = ca. 80

18

Fl. I

Fl. II

Ob. I

Ob. II

Cl. Sib I

Cl. Sib II

Fgt. I

Fgt. II

Cor. Fa I & III

Cor. Fa II & IV

Trmb. Do I

Trmb. Do II

Tbn. I

Tbn. II

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III

Cel.

Arp.

I

II

Vle.

Vlc.

Cb.

senza sord.

tutti

mf

f

mf

f

mf

f

mf

f

mf

sf

f

mp

f

simile

sf

sf

mf

mp

mf

mp

mf

mf

p

mf

p

sf

sf

mf

pp

sfz

sfz

pp

ff

f

sf

f

mf

ff

ff

mf

ff

ff

mf

ff

mf

ff

mf

ff

mf

ff

f

simile

21

Fl. I
Fl. II
Ob. I
Ob. II
Cl. Sib I
Cl. Sib II
Fgt. I
Fgt. II
Cor. Fa I & III
Cor. Fa II & IV
Trmb. Do I
Trmb. Do II
Tbn. I
Tbn. II
Tbn. III & Tba.
Perc. I
Perc. II
Perc. III
Cel.
Arp.
I
II
Vle.
Vlc.
Cb.

f *mf* *mp* *p* *ff* *sf* *sfz* *spiccato*

27

Fl. I
mf — *f* — *p* — *mf subito* — *f*

Fl. II
f — *mp* — *pp* — *mf subito* — *f*

Ob. I
mp — *p* — *mf subito* — *f*

Ob. II
mp — *pp* — *mf subito* — *f* — *ff*

Cl. Sib I
mp — *pp* — *mf* — *f*

Cl. Sib II
mp — *p* — *mf* — *f*

Fgt. I
f subito — *mp* — *mf* — *f*

Fgt. II
f subito — *mf* — *f*

Cor. Fa I & III
f — *f* — *ff*

Cor. Fa II & IV
f — *f* — *ff*

Trmb. Do I
f — *f* — *ff*

Trmb. Do II
f — *f* — *ff*

Tbn. I
f — *mf* — *f* — *mf* — *f*

Tbn. II
f — *mf* — *f* — *mf* — *f*

Tbn. III & Tba.
f — *mf* — *f*

Perc. I
f — *ff*

Perc. II
f

Perc. III
mf — *f* — *ff*

Cel.
f — *ff*

Arp.
f — *ff*

I
f

II
f

Vle.
f

Vle.
f

Cb.
f

(Cis / Do#)
 Dis / Re#
 F / Fa#
 Gis / Sol#
 H / Si#

Albedo
Meno mosso e un po' tranquillo $\text{♩} = \text{ca. } 70$

30

Fl. I

Fl. II

Ob. I

Ob. II

Cl. Sib I

Cl. Sib II

Fgt. I

Fgt. II

Cor. Fa I & III

Cor. Fa II & IV

Trmb. Do I

Trmb. Do II

Tbn. I

Tbn. II

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III

Cel.

Arp.

I

II

Vle.

Vlc.

Cb.

ff *f* *mf* *mp* *p* *pp*

tr. *pizz.*

D / Re♭	Fis / Fa♯
B / Sib	

35

Fl. I

Fl. II

Ob. I

Ob. II

Cl. Sib I

Cl. Sib II

Fgt. I

Fgt. II

Cor. Fa I & III

Cor. Fa II & IV

Trmb. Do I

Trmb. Do II

Tbn. I

Tbn. II

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III

Cel.

Arp.

I

II

Vle.

Vlc.

Cb.

p possibile

p possibile

p possibile

p possibile

p

mp

pp

p

mp

pp

p

mp

mf

p

mp

mf

mp

mf

mf

f

mp

p

con sord.

4 divisi

4

p

p

p

pizz.

p

(pizz.)

ppp

ppp

ppp

mp

p

p

gliss.

gliss.

gliss.

C / Do³
G / Sol³

47

Fl. I
Fl. II
Ob. I
Ob. II
Cl. Sib I
Cl. Sib II
Fgt. I
Fgt. II
Cor. Fa I & III
Cor. Fa II & IV
Trmb. Do I
Trmb. Do II
Tbn. I
Tbn. II
Tbn. III & Tba.
Perc. I
Perc. II
Perc. III
Cel.
Arp.
I
II
Vle.
Vle.
Cb.

Dynamic markings: *mp*, *f*, *mf*, *p*, *gliss.*, *solo*

Performance instructions: *Gliss.*, *solo*

Rehearsal mark: 1

Tempo/Character markings: *gliss.*, *solo*

Other markings: *3*, *5*

This page of a musical score, numbered 12 and 53, contains the following parts and dynamics:

- Fl. I & II:** Flutes I and II, mostly silent.
- Ob. I & II:** Oboes I and II. Ob. I dynamics: *mp*, *mf*, *f*, *mf*, *mp*, *mf*. Ob. II dynamics: *p*, *mf*, *f*, *mf*.
- Cl. Sib I & II:** Clarinets in B-flat I and II. Cl. Sib I dynamics: *mp*, *mf*, *f*, *mp*. Cl. Sib II dynamics: *mp*, *mf*, *f*, *mp*.
- Fgt. I & II:** Bassoons I and II, mostly silent.
- Cor. Fa I & III & II & IV:** Horns in F I, II, III, and IV. Cor. Fa I & III dynamics: *pp*, *p*, *mp*, *mf*. Cor. Fa II & IV dynamics: *p*, *mp*, *mf*, *mp*, *pp*.
- Trmb. Do I & II:** Trombones in D I and II, mostly silent.
- Tbn. I, II, III & Tba.:** Trombones in B-flat I, II, III, and Tuba, mostly silent.
- Perc. I, II, III:** Percussion I, II, and III. Perc. II dynamics: *mp*, *mf*, *f*, *ff*. Perc. III dynamics: *p*, *mp*.
- Cel. & Arp.:** Cello and Double Bass. Both parts feature triplets and dynamics: *p*, *mf*, *mp*.
- Vie. I & II:** Violins I and II. Violin I dynamics: *pp*. Violin II dynamics: *p*, *mp*, *mf*.
- Vlc. & Cb.:** Viola and Double Bass. Viola dynamics: *p*, *mp*, *mf*, *mp*, *pp*. Double Bass is mostly silent.

Performance instructions include "tutti senza sord." (tutti without mutes) and "solo" for the Violin II and Viola parts.

70

Fl. I
Fl. II
Ob. I
Ob. II
Cl. Sib I
Cl. Sib II
Fgt. I
Fgt. II
Cor. Fa I & III
Cor. Fa II & IV
Trmb. Do I
Trmb. Do II
Tbn. I
Tbn. II
Tbn. III & Tba.
Perc. I
Perc. II
Perc. III
Cel.
Arp.
I
II
Vle.
Vlc.
Cb.

mf *ff* *mf*
f *mp* *p* *mf* *p*
f *mp* *p* *pp* *mp*
f *mp* *p* *pp* *mp*
f *mp* *p* *pp* *mp*
mp
ff
mp
mp
p *p*
Ges / Solb

78

Fl. I

Fl. II

Ob. I

Ob. II

Cl. Sib I

Cl. Sib II

Fgt. I

Fgt. II

Cor. Fa I & III

Cor. Fa II & IV

Trmb. Do I

Trmb. Do II

Tbn. I

Tbn. II

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III

Cel.

Arp.

I

II

Vle.

Vlc.

Cb.

Rubedo
Ossessivo ♩ = ca. 160

88 rit.

Fl. I *f* *ff* *fp* *sfz*

Fl. II *f* *ff* *fp* *sfz*

Ob. I *f* *ff* *fp* *fp*

Ob. II *f* *ff* *fp* *fp*

Cl. Sib I *f* *ff* *fp* *fp*

Cl. Sib II *f* *ff* *fp* *fp*

Fgt. I *f* *ff* - - -

Fgt. II *f* *ff* - - -

Cor. Fa I & III *f* *ff* - - -

Cor. Fa II & IV *f* *ff* - - -

Trmb. Do I - - - *ff* - - -

Trmb. Do II - - - *ff* - - -

Tbn. I - - - *ff* - - -

Tbn. II - - - *ff* - - -

Tbn. III & Tba. - - - *ff* - - -

Perc. I - - - *ff* *fp* - - - *ff*

Perc. II - - - *ff* - - -

Perc. III - - - *ff* - - -

Cel. - - - - -

Arp. - - - - -

I *f* *ff* - - -

II *f* *ff* - - -

Vle. *f* *ff* - - -

Vlc. *f* *ff* - - -

Cb. *f* *ff* - - -

Fl. I *fp sf sf sf sf*

Fl. II *fp sf sf sf sf*

Ob. I *fp sf sf sf sf*

Ob. II *fp sf sf sf sf*

Cl. Sib I *fp sf sf sf sf*

Cl. Sib II *fp sf sf sf sf*

Fgt. I

Fgt. II

Cor. Fa I & III

Cor. Fa II & IV

Trmb. Do I

Trmb. Do II

Tbn. I *mf*

Tbn. II *mf*

Tbn. III & Tba.

Perc. I *sf fp sf fp ff*

Perc. II *f*

Perc. III *sf sf*

Cel.

Arp.

I *col legno battuto sf sf sf sf*

II *col legno battuto sf sf sf sf*

Vle. *col legno battuto sf sf sf sf*

Vlc. *col legno battuto sf sf sf sf*

Cb. *col legno battuto sf sf sf sf*

101

Fl. I *pp*

Fl. II *pp*

Ob. I *pp*

Ob. II *pp*

Cl. Sib I *pp*

Cl. Sib II *pp*

Fgt. I

Fgt. II

Cor. Fa I & III *mf*

Cor. Fa II & IV *mf*

Trmb. Do I *f* *mf* *p*

Trmb. Do II *f* *mf* *p*

Tbn. I

Tbn. II

Tbn. III & Tba.

Perc. I

Perc. II

Perc. III *mp*

Cel.

Arp.

I *mf* *f*

II *mf* *f*

Vle. *arco* *mp*

Vle. *arco* *mp*

Cb.

This page contains a musical score for measures 106 through 110. The instruments are arranged as follows from top to bottom:

- Fl. I
- Fl. II
- Ob. I
- Ob. II
- Cl. Sib I
- Cl. Sib II
- Fgt. I
- Fgt. II
- Cor. Fa I & III
- Cor. Fa II & IV
- Trmb. Do I
- Trmb. Do II
- Tbn. I
- Tbn. II
- Tbn. III & Tba.
- Perc. I
- Perc. II
- Perc. III
- Cel.
- Arp.
- I (Violin I)
- II (Violin II)
- Vie. (Viola)
- Vlc. (Violoncello)
- Cb. (Contrabasso)

Key musical details include:

- Measures 106-107: Flutes and Oboes are silent. Clarinets and Bassoons enter with a melodic line starting on a half note, marked *mp* and *mf*.
- Measures 108-109: Oboes and Clarinets play a melodic line with a triplet of eighth notes, marked *f*.
- Measures 110: Flutes and Oboes re-enter with a melodic line, marked *f*.
- Percussion III (Perc. III) plays a rhythmic pattern of eighth notes throughout, marked *mp*.
- Violins I and II, Viola, and Cello play a rhythmic pattern of eighth notes, marked *mf*.

111

Fl. I
Fl. II
Ob. I
Ob. II
Cl. Sib I
Cl. Sib II
Fgt. I
Fgt. II
Cor. Fa I & III
Cor. Fa II & IV
Trmb. Do I
Trmb. Do II
Tbn. I
Tbn. II
Tbn. III & Tba.
Perc. I
Perc. II
Perc. III
Cel.
Arp.
I
II
Vle.
Vlc.
Cb.

mf *p* *fp* *ff* *fff* *col legno battuto*

116

Fl. I *sfp* *fp*

Fl. II *sfp* *fp*

Ob. I *fp* *fp*

Ob. II *fp* *fp*

Cl. Sib I *fp* *fp*

Cl. Sib II *fp* *fp*

Fgt. I

Fgt. II

Cor. Fa I & III *f* *ff* *f*

Cor. Fa II & IV *f* *ff* *f*

Trmb. Do I *sf*

Trmb. Do II *sf*

Tbn. I *sf*

Tbn. II *sf*

Tbn. III & Tba. *sf*

Perc. I *ff* *sff* *fp* *sff* *fp*

Perc. II *f*

Perc. III *sff* *sff*

Cel.

Arp.

I *sff* *sff*

II *sff* *sff*

Vle. *sff* *sff*

Vlc. *sff* *sff*

Cb. *sff* *sff*

124

Tempo I: Inquieto ♩ = ca. 60

Fl. I *fff*

Fl. II *fff*

Ob. I *fff* *mp* *f* *mf* *mf* *f*

Ob. II *fff* *p*

Cl. Sib I *fff* *mp* *f* *mf* *mf* *f*

Cl. Sib II *fff* *p*

Fgt. I

Fgt. II

Cor. Fa I & III *fff*

Cor. Fa II & IV *fff*

Trmb. Do I *fff*

Trmb. Do II *fff*

Tbn. I *fff*

Tbn. II *fff*

Tbn. III & Tba. *fff*

Perc. I

Perc. II *fff*

Perc. III

Cel.

Arp.

I

II

Vle. *fff* *mp* *mf* *p* *pp* *mp*

Vlc. *fff* *mf* *p* *pp* *mp*

Cb. *fff*

tremolo non misurato

divisi

graduale decelerazione del tremolo

138

Fl. I
Fl. II
Ob. I
Ob. II
Cl. Sib I
Cl. Sib II
Fgt. I
Fgt. II
Cor. Fa I & III
Cor. Fa II & IV
Trmb. Do I
Trmb. Do II
Tbn. I
Tbn. II
Tbn. III & Tba.
Perc. I
Perc. II
Perc. III
Cel.
Arp.
I
II
Vle.
Vle.
Cb.

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

142 *ad lib. ma grandioso*

Fl. I *ff* *fff* *pp* *possibile dolce* *fff* *sff*

Fl. II *ff* *fff* *pp* *possibile dolce* *fff* *sff*

Ob. I *ff* *fff* *pp* *possibile dolce* *fff* *sff*

Ob. II *ff* *fff* *ppp* *dolce* *fff* *sff*

Cl. Sib I *fff* *ppp* *dolce* *fff* *sff*

Cl. Sib II *fff* *ppp* *dolce* *fff* *sff*

Fgt. I *fff* *ppp* *dolce* *fff* *sff*

Fgt. II *fff* *ppp* *dolce* *fff* *sff*

Cor. Fa I & III *f* *fff* *dolce* *fff* *sff*

Cor. Fa II & IV *f* *fff* *dolce* *fff* *sff*

Trmb. Do I *fff* *fff ppp* *ppp* *dolce* *fff* *sff*

Trmb. Do II *fff* *fff ppp* *ppp* *dolce* *fff* *sff*

Tbn. I *fff* *fff ppp* *ppp* *dolce* *fff* *sff*

Tbn. II *fff* *fff ppp* *ppp* *dolce* *fff* *sff*

Tbn. III & Tba. *fff* *fff ppp* *ppp* *dolce* *fff* *sff*

Perc. I *fff* *ppp* *dolce* *fff* *sff* *ff*

Perc. II *ff* *fff* *sff*

Perc. III *ff* *sff*

Cel. *sff*

Arp. *ppp* *fff* *sff*

I *ff* *fff* *fff ppp* *ppp* *dolce* *fff* *sff* *pizz.* *sff* *pizz.*

II *ff* *fff* *fff ppp* *ppp* *dolce* *fff* *sff* *pizz.* *sff* *pizz.*

Vle. *ff* *fff* *fff ppp* *ppp* *dolce* *fff* *sff* *pizz.* *sff* *pizz.*

Vle. *ff* *fff* *fff ppp* *ppp* *dolce* *fff* *sff* *pizz.* *sff* *pizz.*

Cb. *ff* *fff* *fff ppp* *ppp* *dolce* *fff* *sff* *pizz.* *sff* *pizz.*

(Cis / Do#)
(D / Re)
(E / Mi)
(Fis / Fa#)
(Gis / Sol#)
(A / La)
(H / Si)