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for

Large Mixed Choir

2 0 0 14

Text Phonetics and Explanations

The text is taken from the Greek Orthodox Liturgy, spoken during a death mass.

Anapafson o Theos ton doulon sou, ke
katatakson afton en paradiso,
opou hori ton agion Kirie, ke i
dikei eklamsousin os fostires.

Syllabic separation and accents for each word.

A-ná-pa-fson, o, The-ós, ton, dou-lon, sou, ke,
ka-tá-ta-kson, a-ftón, en, pa-ra-dí-so,
ó-pou, ho-rí, ton, a-gi-on, Kí-ri-e, ke, i,
dí-ke-i, ek-lám-sou-sin, os, fo-stí-res.

Text Phonetics

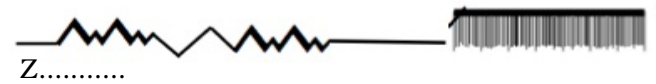
A NA PA FSON= F SON A men PA dre F ar, SON ata Anapafson	O POU U rsula opou
o= as is o	HORI HORI zontal hori
THEOS= THE OS THE remin Theos	TON= as is ton
TON= as is ton	A G ION W ar ma r ION agion
DOULON= D OU LON TH e U rsula doulon	KIRIE= as is Kirie
SOU= S OU U rsula sou	KE= as is ke
KE= as is ke	I I carus i
KATA TA KS ON a Xis katatakson	D I KE I TH e I carus I carus dikei
A F TON F ar afton	EK LAM SOU SIN ECC o LAMB U rsula SYN drome eklamsousin
EN EN trance en	OS= as is os
PA RA D I SO PA dre RA ndom TH e I carus SO nata paradiso	FO STI RES FO r STI mulation RES t fostires

A main word that is constantly used, is the word *Ilie*, which in Greek it means sun. Th word is separated 3 and sometimes 2 syllables thus:
I-li-e or I-lie.

I as in **I**ntrouduction
li as in **L**imit
e as in **E**ros and,
lie as in **A**telié

Performance Notes

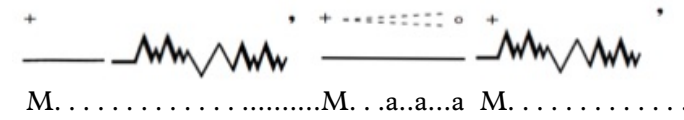
Fas tlegato irregular motion up and down in small intervals from the main pitch.



Sustained sound.

Fast irregular attacks on letter Z.

Closed mouth.



Mouth opening gradually.

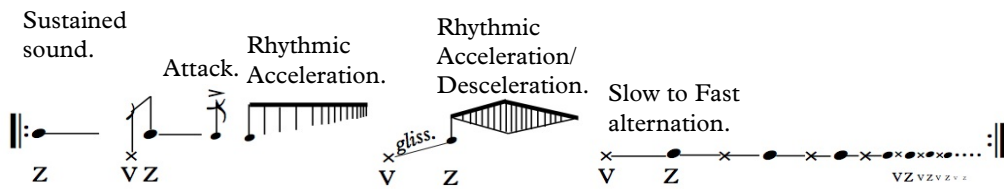
Breath Fermata. Indicates that the music continues until out of breath. Each performer decides on his/her own breathing properties.



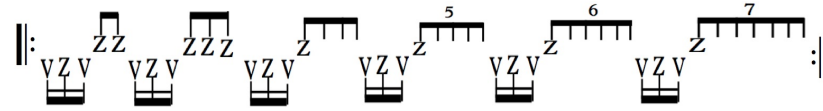
Sustained sound on a given pitch. The sound must move slowly up and down from the main pitch in very small intervals, mostly quarters of tone and half-steps.



The decorated Z means that the letter must sound **wet** thus, it should be *between the normal Z and a teeth-whistling Z*.



Start at any Rhythmic Rate and add attacks to letter Z, the numbers indicate only the number of attacks. Repeat the process.



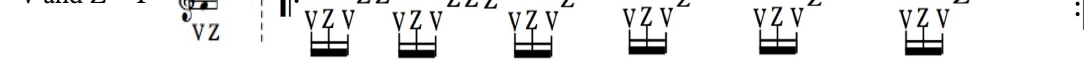
Shows the pitch to be used under each letter.

Z=F and V=C

Free time

pitch under each letter unless, otherwise indicated

V and Z = F



Shows change of pitch: both letters are under the note C.



Other Phonetics

- Z_____
- As in **Zebra**
- V_____
- As in **Vladimir**
- F_____
- As in **Fight**
- Sh_____
- As in **SHout**
- H_____
- As in **Hope**
- E_____
- As in **Eros**

Bend/gliss. the pitch down ad lib. and return to it.



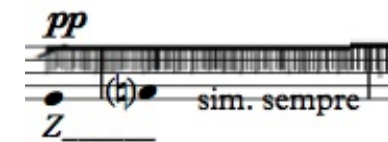
Wind Effect. Start from the Low register, bend up, and return to it using letter V. Start at any pitch.



Register Clef

- H = High
- M = Middle
- L = Low

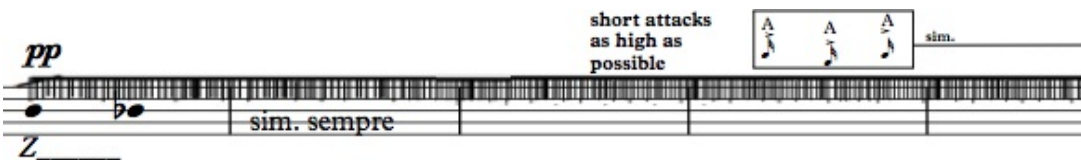
Fast irregular attacks with pitch-alternation. The time that each performer should stay on each pitch before going to the other is free.



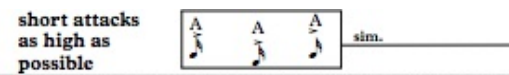
Fast irregular attacks with register expansion. The black arrow at the end means that the letter Z must be accented. Rhythm is shown with slashes.



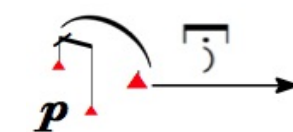
Fast irregular attacks with pitch-alternation. The time that each performer should stay on each pitch before going to the other is free.



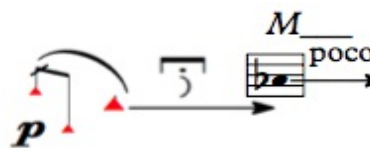
Sudden short attacks in the extreme high register and immediately returning to letter Z and the alternation of pitch.



Teeth whistle. The event must be repeated after the breath fermata. It contains two fast starting tones and one sustained tone, all (preferably), in 3 different registers (high, low and middle).



Teeth whistle as before but before the breath fermata runs out a pitch is added under letter M causing a humming tone.



No Pitch

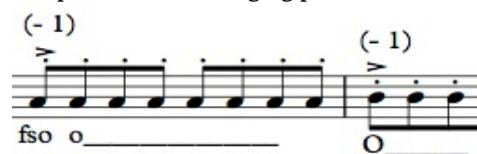
N.P.

The non-pitched A at the end of the piece must be in the low register accompanied with throat vibration causing a haunting/"ghostly" effect.

N.P.

A_____

The (-) sign indicates that a performer must drop out from the singing part.s



Non-pitched text



Glissando wind effect. Sometimes the ending pitch is given sometimes it is not. In the first case the interval must be maintain during the glissando. In the second case the interval during the glissando should escape by altering the glissando-speed.



The line indicates the main pitches connected through glissandi. When the ending pitch is not given the performer is free to gliss as low as he/she wants. It is very important for the lines to be connected and performed legato. The pitch must be exact.



**Bar numbers are given in the Conductor's line only where the time is not in seconds.

A short abstract.

The piece must maintain a ritualistic and primitive character throughout. Any sound effect, whether alone or in a dense environment, must be expressed as if it was a metamorphic image - perhaps as if someone was wearing a mask. The insects, the wind, the ice, the dust, all, are metamorphic "species" that do not act but more or less react to a death ritual.

THE MOURNING OF THE WIND

Meno mosso

Tutti *pp* *cresc. poco a poco*

(-1)

(-1)

(-1)

(-1)

S. 2. *mp* n.v. *Alto Solo*

A. Div. *p* *f* *p* *sim. sempre*

T. Div. *p* *f* *p* *sim. sempre*

B. Div. *p* *f* *p* *sim. sempre*

Cond. $\frac{4}{4}$ **Meno mosso** 37 41 44 47

S. *tutti* *solo f* *Tutti Div.* *mf* *f* *pp* *mf* *f* *pp*

A. *2 Alti soli pp* *f* *pp* *p* *f* *pp*

T. *f* *pp*

B. *f* *pp*

Cond. $\frac{4}{4}$ 49 53 57 60

D

E

p oscillate between B and Bb
mf *f* *pp* *p cresc.* *dim.*
p cresc. *dim.* *p cresc.* *dim.* *sim.*
pp cresc..... *f* *pp* *p cresc.* *dim.*
pp cresc..... *f* *pp* *p cresc.* *dim.*
 H M L V
 H M L V
 H M L V
 Cond. $\frac{4}{4}$ 62 66 69 73

F

sim. *pp oscillate between B and Bb* *sim. sempre* *short vocal attacks as high as possible*
sim. *pp oscillate between E and F* *sim. sempre*
dim. *molto legato* *p* *molto legato* *p* *molto legato* *p*
sim. *molto legato* *p* *molto legato* *p* *molto legato* *p*
p cresc. *dim.* *p cresc.* *dim.* *molto legato* *p* *cresc.*
p cresc. *dim.* *p cresc.* *dim.* *molto legato* *p* *cresc.*

solo *p* *f* Tutti *pp* *sim.*
 solo *p* *f* Tutti *p cresc.* *dim.* *sim.* (Tutti) *f*
 solo *p* *f* Tutti *p cresc.* *dim.* *sim.* (Tutti) *f*

H M L V
 H M L V
 H M L V
 Cond. $\frac{4}{4}$ 74 78 92 96

THE FEAST

G

Più mosso

S. *p cresc. dim. p cresc. f p cresc. f*

A. *pp cresc. 3 3 3 f 3 3 3 pp p cresc. dim. p cresc. f p cresc. f p cresc. f p cresc. f*

T. *cresc. f dim. mf cresc. dim. mp cresc. f dim. mp cresc. f dim.*
I li e I li e A I lie

B. *cresc. f dim. mp cresc. f mf cresc. dim. mp cresc. f dim.*
E I li e E I li e I lie

Cond. $\frac{4}{4}$ 100 Più mosso 104 108 111



S. *fff p fff p fff p p cresc. f p cresc. f p cresc. f p cresc. f*

A. *pp cresc. 2 3 3 3 3 3 3 f 2 p cresc. dim. p cresc. f p cresc. f p cresc. f*

T. *cresc. f dim. mf cresc. ff dim. mf mp cresc. f dim. Div. p*
I li e I li e A I lie

B. *f f mf cresc. mp cresc. f dim. H p cresc. f dim.*
I li e I li e I lie H M L V

Cond. $\frac{4}{4}$ 113 117 121 125

THE AROMA OF STENCH AND DUST

♩ = c.a.72

Meno mosso

I

S. *Tutti p* *H_* *sim....* *pp* *mf* *Div. p* *Sh_* *H_* *sim....*

A. *Tutti ppp* *V_* *Div. ppp* *cresc.* *mf* *dim.* *p* *cresc.* *f* *dim.* *ppp* *cresc.* *V_*

T. *p* *poco* *F_* *sim....* *poco* *F_* *poco* *sim....*

B. *Tutti ppp* *Div.* *Z_* *ppp* *sim....* *N.P. pp* *as low as possible using throat* *Tutti* *ppp*

Cond. $\frac{4}{4}$ *Meno mosso* 128 132 136 140

J

S. *f* *3"* *H_* *Teeth whistle Free time* *p* *repeat freely* *N.P. subito f* *11"* *Tutti*

A. *f* *dim.* *ppp* *cresc.* *f* *dim.* *ppp* *4"* *Sh_* *Teeth whistle Free time* *p* *repeat freely* *M_* *poco*

T. *f* *3"* *F_* *Teeth whistle Free time* *p* *repeat freely*

B. *ppp* *Z_* *sim....* *pp* *as low as possible using throat* *Teeth whistle Free time* *p* *repeat freely*

Cond. $\frac{4}{4}$ 144 148 151 156 22"

Count In Tempo.....

♩ = 60

K

only one time *pp* *Z*.....

only one time *pp* *M*..... *M*.....*a*...*a*...*a* *M*.....

Teeth whistle
Free time
p *repeat freely*

Tutti pp
A na pa fson o The os ton Dou lon sou Ka ta ta kson A fton

Tutti pp
A na pa fson o The os ton Dou lon sou A na pa fson o The os ton Dou lon sou ke Ka ta ta kson A fton

sim....

sim....

sim....

sim....

6" 11" 6" 5" 4"

4/4 *4/4* *4/4* *4/4*

♩ = c.a. 88 *♩ = c.a. 88*

160

-Bassi and Tenori in absolute balance-

166

L

N.Vib. pp

N.Vib. ppp cresc. f

N.Vib. (Div.) ppp cresc. f

172

M

pp cresc. poco a poco.....

I li e I li e I li e I li e I li e

pppp cresc. f ppp cresc. f pp poco cresc. meno f dim. p

pppp cresc. f ppp cresc. f pp M poco cresc. meno f dim. p

cresc. poco a poco meno f

cresc. poco a poco meno f

en Pa ra di so O pou Ho ri ton A gi on Ki ri e Di ke i ek la msou sin os Fo sti res

en Pa ra di so O pou Ho ri ton A gi on Ki ri e Ke i Di ke i ek la msou sin os Fo sti res

4/4 *4/4*

175

180

185

190

I li e I I li e I *meno f* **Più mosso** *pp cresc.* *I li e I I li e I* *meno f* **N** *poco accel.* *♩ = c.a. 96* *p* *Tutti* *poco cresc.* *dim.* *pp*

S. *I I li e I li e*

A. *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.*

T. *pp* *poco* *A na pa fso on* *pp* *f* *O The o os*

B. *pp* *poco* *A na pa fson* *pp* *f* *O The o os*

Cond. **4/4** **Più mosso** *+* Absolute balance in the ostinato-chromatic chord between Altis and Soprano. *poco accel.* *♩ = c.a. 96*

193 200 207

O *poco accel.* *♩ = c.a. 104*

S. *poco cresc.* *dim.* *poco cresc.* *dim.* *poco cresc.* *dim.* *poco cresc.* *dim.*

A. *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.*

T. *pp cresc. poco a poco.....* *I li e I I li e I I li e I I li e I* *meno f* *Tutti* *p* *mf* *I lie*

B. *pp < mf* *dim.* *sub. f* *dim.* *p* *pp < mf* *dim.* *sub. f* *dim.* *p*

Cond. **4/4** *poco accel.* *♩ = c.a. 104*

213 218 224

P poco accel. $\text{♩} = \text{c.a. } 120$

S. *poco cresc.* *dim.* *poco cresc.* *dim.* *poco cresc.* *dim.*

A. *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.* *meno f* *dim.* *p* *pp* *poco cresc.*

T. *p* *mf* *p* *f* *p* *f* *p* *f* *p* *f*

B. *pp* *mf* *dim.* *sub. f* *dim.* *p* *pp* *mf* *dim.* *sub. f* *dim.* *p* *pp* *mf* *dim.* *sub. f* *dim.* *p*

Cond. $\frac{4}{4}$ poco accel. $\text{♩} = \text{c.a. } 120$

231 237 242 246

THE MOURNING OF ICE

Q **R** $\text{♩} = 60$

S. *Free time* breath as necessary *ppp* *sim.* *Teeth whistle* *ppp* *repeat freely* (Div.) 6"

A. *meno f* *dim.* *p* *pp* *cresc. molto* *(fff)* *Free time* *ppp* *sim.* 11"

T. *p* *f* *Free time* *Teeth whistle* *ppp* *repeat freely* 11"

B. *ppp* breath as necessary *Free time* 11"

Cond. $\frac{4}{4}$ 250 255 260 265 11"

The score consists of five staves: S (Soprano), A (Alto), T (Tenor), B (Bass), and Cond. (Conductor). The music is divided into measures by vertical dashed lines. Dynamics include *sim.*, *f*, *dim.*, *N.P.*, and *Tutti*. Performance instructions include *repeat freely* and *PPP*. The conductor's part (Cond.) shows a sequence of notes: 9", 2", 8", 3", 7", 4", 6", 5", 5", 6", 4", 7", 3", 8", 2", 9".

Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6	Measure 7	Measure 8	Measure 9	Measure 10	Measure 11	Measure 12	Measure 13	Measure 14	Measure 15	
S.	(Div.) sim.		7"	N.P. <i>f dim.</i> 4"	6"	N.P. <i>f dim.</i> 5"	5"	N.P. <i>f dim.</i> 6"	4"	N.P. <i>f dim.</i> 7"	3"	N.P. <i>f dim.</i> 8"	Tutti	2"	9"	
A.	(Div.) <i>PPP</i> <i>repeat freely</i>		6"	N.P. <i>f dim.</i> 5"	5"	N.P. <i>f dim.</i> 6"	Tutti	4"	N.P. <i>f dim.</i> 7"	3"	N.P. <i>f dim.</i> 8"	2"	9"			
T.	(Div.) sim.	8"	3"	7"	N.P. <i>f dim.</i> 4"	6"	N.P. <i>f dim.</i> 5"	Tutti	5"	N.P. <i>f dim.</i> 6"	4"	N.P. <i>f dim.</i> 7"	3"	N.P. <i>f dim.</i> 8"	2"	9"
B.	9"	N.P. <i>f</i> 2"	8"	N.P. <i>f</i> 3"	7"	N.P. <i>f dim.</i> 4"	6"	N.P. <i>f dim.</i> 5"	5"	N.P. <i>f dim.</i> 6"	4"	N.P. <i>f dim.</i> 7"	3"	N.P. <i>f dim.</i> 8"	2"	9"
Cond.	9"	2"	8"	3"	7"	4"	6"	5"	5"	6"	4"	7"	3"	8"	2"	9"