# bleed

for orchestra

Nikolaos-Laonikos Psimikakis-Chalkokondylis

# bleed

*for orchestra*

## Instrumentation:

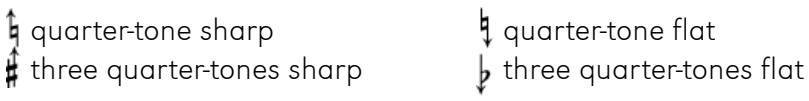
Score is **in C** apart from *piccolo* (sounds an octave higher) and *basses* (sound an octave lower).

Piccolo
Flute
2 Oboes
2 Clarinets in Bb
2 Bassoons
4 Horns in F
2 Trumpets in C
3 Trombones (2 Tenor, 1 Bass)
Tuba
Percussion (woodblock, suspended cymbal – soft beaters)
Vibraphone (soft beaters)
Harp (or two harps, if available)
Violins I (divisi)
Violins II (divisi)
Violas
Violoncellos
Double Basses

## Performance Notes:

All instruments play strictly **non-vibrato** (e.g. piccolo, flute, string section).
The second bassoon must use a piece of cloth as a mute throughout.
Horns 3 and 4 are muted throughout.
The second trumpet has a straight mute throughout.
The second trombone has a cup mute throughout.
The tuba has a mute throughout.
The second group of Violin I and II divisi are muted throughout, with metal mutes if available.

In the piece the following symbols have been used for quarter-tones:




String players should bow as slowly and as imperceptibly as possible.
Wind players with extremely long notes should breathe as necessary and as imperceptibly as possible (*decrescendo* to nothing, and then *crescendo* back to the dynamic indicated).

## Programme Note:

This composition has its roots in Marcel Mauss' *The Gift*, a seminal book in anthropology about the culture of gifts and *potlach* in indigenous cultures around the world. Mauss emphasises often how important it is for a system of gifts to feature an obligation to *give*, an obligation to *receive* and an obligation to *reciprocate*. I was very interested in seeing how this could be applied to music, by receiving, giving, and reciprocating material to form a composition. I believe that receiving and reciprocating is as important as giving when it comes to creative interaction with material, whether musical or physical.

In this piece I was also interested in the internal dialogue between structure and content, how one defines and is defined by the other. Robert Hollingworth, at a pre-concert talk before a performance of Monteverdi's *Vespers of 1610*, said (with regards to using Gregorian chants or popular tunes as canti firmi) "*you take a well known tune –doesn't have to be sacred–, slow it down tremendously, and you have a structure*," which ended up being the ground for one of the two kinds of material in this piece.

"*bleed*" consists of two kinds of material which are juxtaposed and re-contextualise each other as the piece unfolds, playing with the roles of context and content, foreground and background. The skeleton of the piece is based on Ferneyhough's *Transit*. I took the fourth bar from page 40 of *Transit,* expanded it to take a bit over five minutes (slowing it down by more than 64 times) and re-arranged it for the ensemble available, while reciprocating the act of receiving material by changing the material slightly and offering some of my own material.

The recurring chords on the vibraphone and harp are loosely based on the harmonic spectrum of a zen gong bell whose sound I am particularly fond of. This material keeps coming back slightly different each time, juxtaposed against the massive sonic space that the Ferneyhough material occupies, re-contextualising it and being re-contextualised by it.

The word "bleed" refers to the various meanings of the word, mainly to the idea of bleed in design, where an illustration/design or text is printed so as to run to the edge of the page or container, or the concept of colours "bleeding" into (and re-contextualising) each other, much like in a Rothko painting.

Full Score

Score is in C except for piccolo (sounds an octave higher)
and double basses (sound an octave lower)

# bleed
## for orchestra

Laonikos Psimikakis-Chalkokondylis

**gently ( ♩ = 54 )**

Piccolo — strictly non-vibrato

Flute — strictly non-vibrato

1 Oboes 2

1 B♭ Clarinets 2

1 Bassoons 2 — muted (with cloth), throughout

1 2 Horns in F — muted throughout

3 — muted throughout

4 — muted throughout

1 Trumpets in C

2 — with straight mute throughout

1

Trombones 2 — with cup mute throughout

Bass

Tuba — with mute, throughout

Percussion ** — woodblock; woodblock; sus. cymbal

Vibraphone — motor off (no vibrato); use soft sticks

Harp

*** 1 Violin I

2 — with mute, throughout *

1 Violin II

Violins II always play extremely sul tasto

2 — with mute, throughout *

Viola

Violoncello

Double Bass

* if available, use metal mute, otherwise just a normal mute

** use soft sticks for the vibraphone and woodblock, and a wirebrush for the suspended cymbal

*** all strings play strictly non-vibrato throughout and should bo as slowly and as imperceptibly as possible
winds should breathe as necessary for the really long notes

A

5

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns.
2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*pp*
*ppp*
*gliss.*
*f*
*l.v.*
3

9

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*ppp* *pp* *mp* *f* *p* *l.v.* gliss. W.B.

B

13

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns.
2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*ppp* *pp* *mf* *p*

gliss.

W.B.

l.v.

17

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*ppp* gliss. *pp* *ppp* *l.v.* *p* *l.v.* *f* W.B. *p*

C

21

Picc.

Fl.

1

Ob.

2

1

Cl. in B♭

2

1

Bsn.

2

1

2

Hns. in F

3

4

1

Tpt.

2

1

Tbns. 2

B. Tbn.

Tuba

Perc.

Vib.

Hp.

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

D.B.

gliss.

ppp

pp

3

gliss.

gliss.

ppp

ppp

ppp

ppp

l.v.

mp

l.v.

f

ppp

ppp

25

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns.
2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*pp* *ppp* *mf* *p* *l.v.* W.B. 3

29

D

Picc.

Fl.

1

Ob.

2

1

Cl. in B♭

2

1

Bsn.

2

1

2

Hns. in F

3

4

1

Tpt.

2

1

Tbns.

2

B. Tbn.

Tuba

Perc.

W.B.

Vib.

Hp.

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

D.B.

*ppp*

*p*

*f*

*l.v.*

33

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*ppp* *pp* *mf* *f* *p* *l.v.* W.B. gliss. 5 3

37 E



Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

ppp
pp
mp
l.v.
gliss.
5
3

41

Picc.
Fl.
1 Ob. 2
1 Cl. in B♭ 2
1 Bsn. 2
1 2 Hns. in F 3 4
1 Tpt. 2
1 Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1 Vln. I 2
1 Vln. II 2
Vla.
Vc.
D.B.

ppp
pp
mf
gliss.
W.B.
l.v.
3
5

F

45

Picc.

Fl.

1
Ob.
2

1
Cl. in B♭
2

1
Bsn.
2

1
2
Hns. in F
3
4

1
Tpt.
2

1
Tbns. 2

B. Tbn.

Tuba

Perc.

Vib.

Hp.

1
Vln. I
2

1
Vln. II
2

Vla.

Vc.

D.B.

*ppp*

*pp*

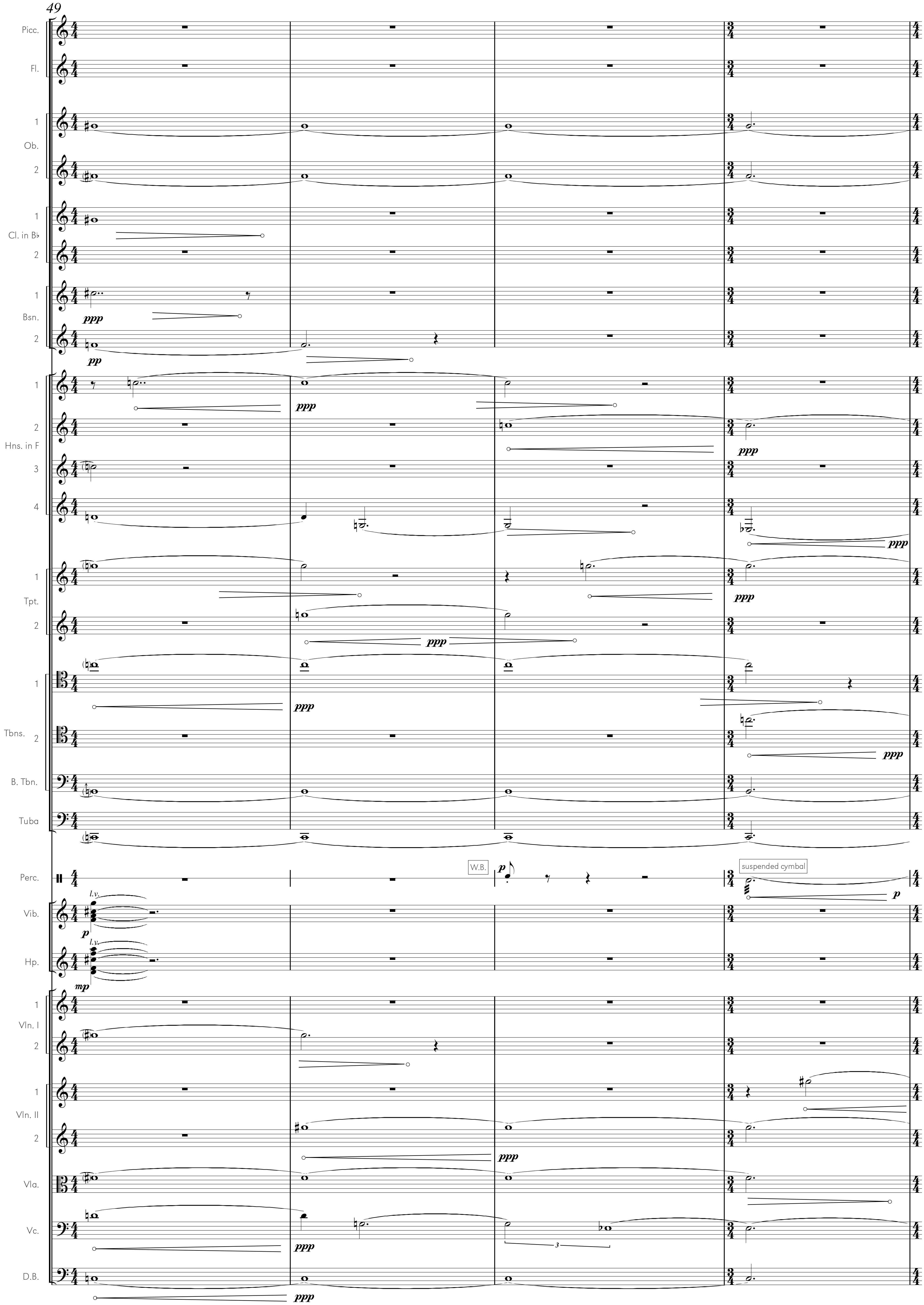
*p*

*mf*

*l.v.*

gliss.

W.B.


49
Picc.
Fl.
Ob.
Cl. in B♭
Bsn.
Hns. in F
Tpt.
Tbns.
B. Tbn.
Tuba
Perc.
Vib.
Hp.
Vln. I
Vln. II
Vla.
Vc.
D.B.
ppp
pp
ppp
ppp
ppp
ppp
ppp
ppp
ppp
W.B.
p
suspended cymbal
p
l.v.
p
l.v.
mp
ppp
ppp
ppp

G

53

Picc.

Fl.

1

Ob.

2

1

Cl. in B♭

2

1

Bsn.

2

1

2

Hns. in F

3

4

1

Tpt.

2

1

Tbns.

2

B. Tbn.

Tuba

Perc.

Vib.

Hp.

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

D.B.

pp

ppp

gliss.

W.B.

p

l.v.

mf

57

Picc.

Fl.

1

Ob.

2

1

Cl. in B♭

2

1

Bsn.

2

1

2

Hns. in F

3

4

1

Tpt.

2

1

Tbns.

2

B. Tbn.

Tuba

Perc.

Vib.

Hp.

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

D.B.

*mp*

*ppp*

*p*

*mf*

*f*

W.B.

l.v.

3

I

61

Picc.

Fl.

1

Ob.

2

1

Cl. in B♭

2

1

Bsn.

2

1

2

Hns. in F

3

4

1

Tpt.

2

1

Tbns.

2

B. Tbn.

Tuba

Perc.

Vib.

Hp.

1

Vln. I

2

1

Vln. II

2

Vla.

Vc.

D.B.

*ppp*

gliss.

W.B.

*p*

65

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns.
2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

*pp*
*ppp*
gliss.
*f*
*l.v.*
5
3
(stop abruptly)
W.B.
*p*

J

69

Picc.
Fl.
1 Ob. 2
1 Cl. in B♭ 2
1 Bsn. 2
1 2 Hns. in F 3 4
1 Tpt. 2
1 Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1 Vln. I 2
1 Vln. II 2
Vla.
Vc.
D.B.

gliss.
3
ppp
pp
mp
mf
l.v.
W.B.

73

Picc.
Fl.
1
Ob.
2
1
Cl. in B♭
2
1
Bsn.
2
1
2
Hns. in F
3
4
1
Tpt.
2
1
Tbns. 2
B. Tbn.
Tuba
Perc.
Vib.
Hp.
1
Vln. I
2
1
Vln. II
2
Vla.
Vc.
D.B.

pp
ppp
mp
mf
l.v.
gliss.
3

77

rit.

(ca. ♩= 30 )

Picc.

Fl.

1
Ob.
2

1
Cl. in B♭
2

1
Bsn.
2

pp

1

ppp

2

Hns. in F
3

ppp

4

ppp

1
Tpt.
2

ppp

ppp

1

ppp

Tbns.
2

B. Tbn.

Tuba

ppp

Perc.

W.B. *

f

l.v.

Vib.

mp

l.v.

Hp.

mf

1
Vln. I
2

1
Vln. II
2

ppp

Vla.

Vc.

D.B.

* as soon as the conductor cuts off the rest of the orchestra, the percussionist plays that final note or, perhaps, the orchestra players cut off as soon as they hear the woodblock