

pharmakis

Joy Ingle

Clarinet in Bb

Trumpet in C

Tuba

Hurdy Gurdy

Mandolin

Violin

Violoncello

Double Bass

Performance notes:

Score in C

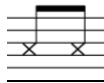
Clarinet in Bb



unpitched air sounds.



pitched air sounds

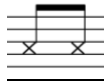


key slaps



overblow note

Trumpet in C



valve clicks



smack tone



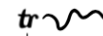
half-tonguing



unpitched air sounds.



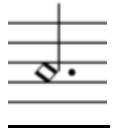
whistle into instrument



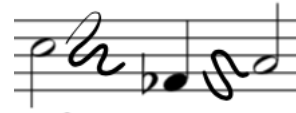
delicate trilling with no distinct pitch

Use soft membrane whistle (“wacky” whistle) from bars 1-28 to create bird-like sounds.
Use whispa and harmon mutes.

Tuba



unpitched air sounds.



play an uneven glissando

All vibrato is jaw vibrato.

Hurdy Gurdy

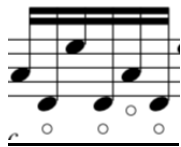
Hurdy Gurdy tunings:
chanters = A₄, D₄
trompette = D₄
mouche = A₃
petit bourdon = D₃
gros bourdon = A₂

keybox open

gliss.

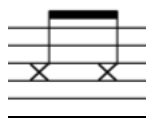
open the keybox and play by sliding a finger across the chanters, creating a constant gliss. effect, and precise pitches need not be worried about

Start the piece with one of the A₄ chanters out of tune (flat).



open string symbols mean to drop down to playing all the open strings for the duration of the note instead of using the keys

Mandolin



play behind the bridge



down and up bow symbols indicate the direction of strum



Tap strings lightly rather than plucking them

Violin

spicc.



no need for precise pitch – atmosphere over accuracy

'Loosely held bow'

held in more traditional folk manner, with the right hand further away from the frog in general, resulting in a bouncier and rougher tone

Violoncello



move bow in circular motion between the bridge and the fingerboard



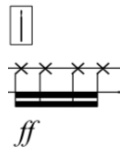
strike strings with open palm

Use standard cello bow and Liza Lim's 'guiro' bow.

Double bass



bow the tailpiece



rattle between the strings with a drumstick



top line = striking the upper half of the body on the side
bottom line = striking the upper half of the body on the front

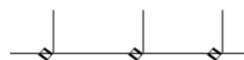
General

Strings



fingers half-pressed on string, resulting in an indistinct pitch

Woodwind and Brass



pharm - a - kis

whisper/speak loudly (depending on dynamic) into instrument

w.b.

'whole bow'

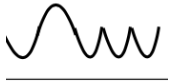


sweep the bow up and down the whole length of the strings

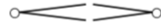


Multiphonics produced by singing the second note and is notated using small noteheads

All



Indicates speed at which the bow should be pulled across the strings, and the speed of brass vibrato. The closer the waves, the faster the speed.



start from silence and fade into silence – should sound like deep breathing.

All instruments will require microphones, and the tuba and gurdy-player will both have a bowl of pebbles next to them (also amplified) with which to rustle through when indicated in the score.

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Joy Ingle

The trees shook themselves thickly in the sea-winds, and birds darted through the shadows

♩ = 60

The musical score is arranged in a standard orchestral layout with eight staves. The instruments and their parts are as follows:

- Clarinet in Bb:** Plays a melodic line in 3/4 time, starting with a tempo of 60. The notation includes slurs and dynamic markings.
- Trumpet in C:** Remains silent until the 11th measure, where it plays a short phrase marked *mp* with a trill.
- Tuba:** Remains silent throughout the piece. A dashed line labeled "rustle pebbles" spans the first 10 measures.
- Hurdy Gurdy:** Remains silent throughout the piece.
- Mandolin:** Plays a rhythmic accompaniment of eighth notes, marked *pp* at the beginning and *pp* later.
- Violin:** Plays a melodic line with dynamics ranging from *mf* to *f*. It includes a *pizz.* (pizzicato) section and an *arco* (arco) section with a *pp* marking.
- Violoncello:** Remains silent throughout the piece.
- Double Bass:** Remains silent throughout the piece.

17

Cl.

C Tpt.

Hg.

Mln.

Vln.

Vc.

p *mf* *f* *f*

pp *pp* *mp*

VII pos. III pos.

p *mf* *f*

tr

3

valve clicks *ad. lib.*

remove whistle
replace mouthpiece

start tuning the chanter strings with continuous slow turns

start tapping harder and then actually plucking

pick up guiro bow

Detailed description of the musical score: The score is for a chamber ensemble. The Clarinet (Cl.) part starts with a sixteenth-note scale at measure 17, followed by a series of notes with trills (tr) and slurs. The Trumpet (C Tpt.) part has a triplet of eighth notes at measure 18 (p), a quarter note with a trill (mf), a quarter note with a trill (f), and a triplet of eighth notes (f) with 'valve clicks ad. lib.' written above. The Harp (Hg.) part is mostly silent, with the instruction 'start tuning the chanter strings with continuous slow turns' at the end. The Mellophone (Mln.) part has a rhythmic pattern of eighth notes with 'x' marks, starting at measure 18 with dynamics pp, pp, and mp. The Violin (Vln.) part has a melodic line with slurs and dynamics p and mf. The Cello (Vc.) part has a melodic line with slurs and dynamics mf and f. There are also guiro bow parts with wavy lines and arrows indicating bowing directions.

33

Cl. phar - ma - kis *f* *cresc. poco a poco* phar - ma - kis *ff*

C Tpt. *f* *rilucente e sonoro*

Tba. phar - ma - kis *mf* phar - ma - kis *cresc. poco a poco* phar - ma - kis phar - ma - kis phar - ma - kis phar - ma - kis

Hg. be in tune *f* turn all strings off expect the chanters *f teneramente*

Mln. *cresc. poco a poco*

Vln. *mf* *mf* *mf* *f* *cresc. poco a poco*

Vc. *pizz.* *f* *arco.* *sfz* *ff* *arco.* *put down guiro bow*

Db. *cresc. poco a poco*

'I felt the sudden urge to throw myself in, like a frog into a pond.'

♩=160

con anima

grace notes *ad. lib.*

44

Hg.

Mln.

Vln.

Vc.

Db.

f

con anima

mf

pizz.

mf

p

f

x2

grace notes *ad. lib.*

♩=160

The musical score is written for five instruments: Harp (Hg.), Mellophone (Mln.), Violin (Vln.), Viola (Vc.), and Double Bass (Db.). The key signature is two sharps (F# and C#), and the tempo is marked as quarter note = 160. The score begins at measure 44. The Harp part features a melodic line with grace notes marked *ad. lib.* and a dynamic of *f*. The Mellophone part enters in measure 44 with a dynamic of *f*. The Violin part enters in measure 44 with a dynamic of *mf* and is marked *con anima*. The Viola part enters in measure 44 with a dynamic of *mf* and is marked *pizz.*. The Double Bass part enters in measure 44 with a dynamic of *p* and is marked *f* at the end of the phrase. A double bar line with a repeat sign and 'x2' is present in the Double Bass part at measure 47.

'The still air crawled across my skin and shadows reached out their hands.
I stared into the darkness, straining to hear past the beat of my own blood.'

59

Tba. $\text{♩} = 60$ mouthpiece only vib. *mp* *f* *p* *f* vib.

Hg. *vigoroso* *ff* turn the other strings on

Mln. *vigoroso* *mf* $\text{♩} = 60$

Vln. *ff con anima*

Vc. arco (normal bow) *mf* *p* sul tasto 3

Db. *mp*

71

Cl. *p* *f* *ff* *f* *ff*

C Tpt. *sfz* *3* Whistle into trumpet

Tba. *vib.* *p* *f* replace mouthpiece *vib.* *p* *mf* *p* *f* *mp*

Hg.

Vln. *scratch tone* *w.b.* *f* *mp* *scratch tone* *w.b.*

Vc. *mp* *f* *p* *scratch tone* *w.b.* *f* *sfz* *1.h pizz.* *r.h arco.* *p*

Db. *ff*

drag mallet up the back of the bass from bottom to top

96

Cl. *mf* *ff ff ff mf p* *f* *tr*

C Tpt. *mf* *p* *mf* *remove mute* *sfz sfz*

Tba. *growl* *growl* *mp* *f* *mf* *ff* *p*

Hg. *f* *keybox open* *gliss.* *keybox closed* *abrupt stop at each rest*

Mln.

Vln. *col legno* *f* *mp* *f* *col legno* *ff*

Vc. *ff* *col legno* *f* *mp* *f* *col legno* *ff*

Db. *mp* *f* *p*

Trompette drone (continue)

108 *like liquid* ♩ = 100 'I could feel the fear in myself, gleaming like water.'

Cl. *f* *ff* *mf* *ff*

C Tpt. valve clicks *ad. lib.* *ff* *mp* *ff*

Tba. *mf* *f* *mf* *ff* *mf* rustle pebbles -----

Hg. *inquieto* *f* *ff* turn off all strings except trompette

Mln. *f* *mp* *ff* *pp* *pp* ♩ = 100

Vln. w.b. *f* *f* *ff* scratch tone w.b.

Vc. *p* pick up normal bow with l.h. *f* *f* *ff* arco.

Db. w.b. *f* *mp* *ff* w.b.

119

Cl. *f* *p*

C Tpt. *p* pharm - a - kis *mp* pharm - a - kis

Tba. *mp* pharm - a - kis *mf* rustle pebbles pharm - a - kis *mf*

Mln. *pp* *pp*

Vln. *pp*

Vc. *pp* sul tasto *mf* *p* l.h. pizz. *mp* r.h. arco. *mp*

Db. *p* *f* *p* *mp* *f*

Detailed description of the musical score: The score is for measures 119 to 124. It is in 3/4 time. The Clarinet part (Cl.) has rests in measures 119-120, followed by sixteenth-note patterns in 3/4 and 4/4 time, with dynamics *f* and *p*. The C Trumpet (C Tpt.) and Trombone (Tba.) parts have lyrics 'pharm - a - kis' in measures 119-120 and 122-123. The Mellophone (Mln.) part has 'rustle pebbles' in measure 123. The Violin (Vln.) part has a long note in measure 124. The Viola (Vc.) part has 'sul tasto' in measure 120, 'l.h. pizz.' in measure 123, and 'r.h. arco.' in measure 124. The Double Bass (Db.) part has a rhythmic pattern in measures 120-121 and 123-124.

128 ♩ = 160

Cl. *f* *mf* *tr* *tr* **accel.**

C Tpt. pharm - a - kis *mf* pharm - a - kis *mf* pharm - a - kis *mp* pharm - a - kis *mp* pharm - a - kis *mp* pharm - a - kis *cres. poco a poco* pharm - a - kis *vib.*

Tba. pharm - a - kis *f* pharm - a - kis *f* pharm - a - kis *mp* pharm - a - kis *mp* pharm - a - kis *mp* pharm - a - kis *mf*

Hg. rustle pebbles -----> rustle pebbles loudly ----->

Mln. *pp* *pp* *pp* **accel.**

Vln. *f* *pp* *f* *p* *cres. poco a poco*

Vc. *mf* *mf* *p* *p*

Db. *mp* *f* *mf* *f*

139 $\text{♩} = 200$

Cl. *tr* *mf* *sfz* *mf* *sfz* *mp* *sfz* *f rilucente* *tr* *tr* *tr* 13

C Tpt. pharm - a - kis pharm - a - kis pharm - a - kis pharm - a - kis pharm - a - kis

Tba. *f* *mp* *f*

Hg. fade out pebbles *turn on all strings* *f* *inquieto* *f*

Mln. *cresc. poco a poco* $\text{♩} = 200$ *ff* *ff* *ff*

Vln. *vib.* *ff* *ff* *ff* *pizz.*

Vc. *ord.* *mf* *f* *ff* *ff* *ff* *pizz.*

Db. *f* *ff* *ff* *ff* *pizz.*

x2

stamp feet on 1st + 4th beat

Cl. ¹⁴⁹ *mp*

C Tpt. *con anima*
f

Hg.

stamp feet on 1st + 4th beat

Mln. *ff* *mf*

Vln. *ff* *f* arco. loosely held bow double stop *ad lib.*

Vc. *ff* *mf*

Db. *ff* *mf*

157

Cl. *cresc. poco a poco* *f* stop stamping

C Tpt.

Hg. *ff*

Mln. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* stop stamping

Vln. w.b. w.b. w.b. w.b.

Vc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Db. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* arco.

163

restart stamping

stamp on beats 1 + 4 + 6

Cl. *f* *cresc. poco a poco* *frenetico* *fff*

C Tpt. *ff* *frenetico* *fff*

Tba. *mf* *cresc. poco a poco* *frenetico* *fff*

Hg. *frenetico* *cresc. poco a poco* *fff*

Mln. *mf* *cresc. poco a poco* *frenetico* *fff*

Vln. *ff* *frenetico* *fff*

Vc. *mp* *cresc. poco a poco* *frenetico* *fff*

Db. *f* *frenetico* *cresc. poco a poco* *fff*