

Hilmar Thórdarson

Lupus Chorea

For orchestra

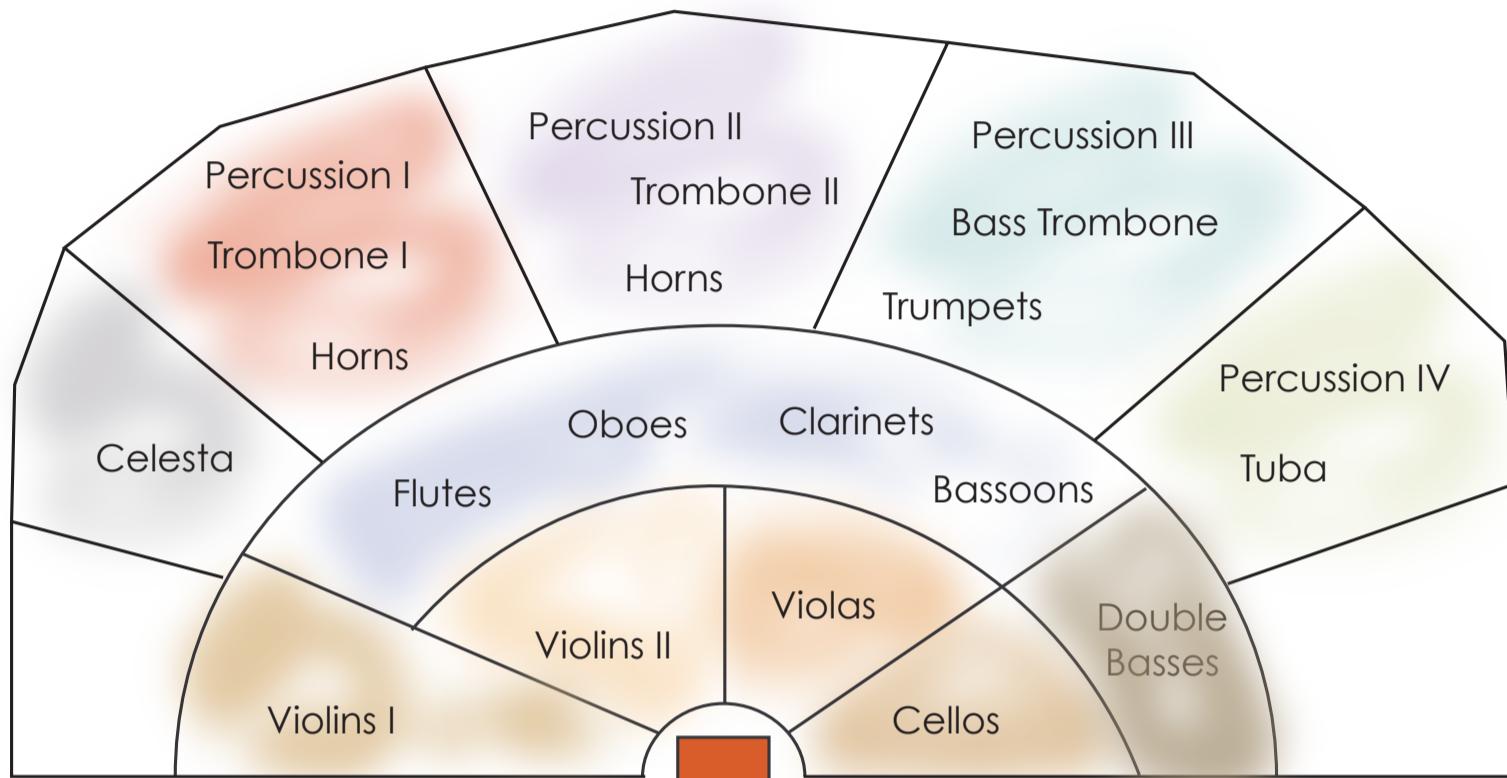


Støttet av Kulturrådet
Norsk kulturfond



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Orchestra setup.



The Orchestra setup should be like this.

It is important that the trombones and tuba are evenly spread out from left to right in front of the four percussionists.

This is to underline the spacial sound effect idea that is important part of this work.

Woodwinds

The Woodwinds fast sections should sound like an background effect.
It is prefered that right notes are played although, if necessary to play differently,
choose notes belonging to the scale the phrase is based on.

These sections should be played in tempo with the written phrasing, accents and staccato marks.

Players may though leave out notes ad. libitum to be able to catch their breath.

Play these pitches as much in tempo as possible, leave out notes ad. lib
to breath (if needed).

A musical score for woodwind instruments, likely four staves, showing measures 143 through 160. The score consists of two systems of five measures each. Measure 143 starts with a dynamic of *p*. Measures 144 and 145 continue with the same dynamic. Measure 160 ends with a dynamic of *p*. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them, indicating they should be played short or staccato. Measures 143-145 show mostly eighth-note patterns, while measures 146-160 show more complex sixteenth-note patterns.

woodwind section measure 143 -160

Play right notes (as possible), phrases in tempo, accents and staccato marks.
Leave out notes ad. lib to breath.

A musical score for woodwind instruments, likely four staves, showing measures 229 through 246. The score consists of two systems of five measures each. Measures 229 and 230 begin with dynamics of *mf* and *poco a poco cresc...*. Measures 231 and 240 also begin with *mf* and *poco a poco cresc...*. Measures 232-245 show sixteenth-note patterns. Measures 246-248 show eighth-note patterns. The score includes various note heads, stems, and rests, with some notes having horizontal dashes through them, indicating they should be played short or staccato.

woodwind section measure 229 - 246

Percussion

- | | | | |
|---|------------------------------|---|---------------------------------|
|  | hard mallets with big head |  | hard mallets (sticks for snare) |
|  | medium mallets with big head |  | medium mallets sticks |
|  | soft mallets with big head |  | soft mallets sticks |
| | |  | super ball mallets (for B.Drum) |

rim = hit the rim of the drum with hard stick.
Use the shaft of the mallet where necessary.

Percussion I



Percussion II

Snare Drum



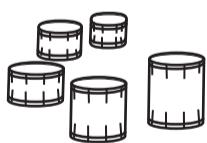
Cymbals



bowed cymbal - use large and medium size ad. lib.

Percussion III

Tom Toms



Tam Tam



Percussion IV

Wood Blocks



Thunder Sheets (3 sizes)



Temple Blocks



 c.a. 72

Lupus chorea

Hilmar Thórdarson (2012)

Aggressivo flexible con passione

Piccolo

Flute I

Flute II

Oboe I

Oboe II

Clarinet I in B♭

Clarinet II in B♭

Bass Clarinet in B♭

Bassoon I

Bassoon II

Horn I in F

Horn II in F

Horn III in F

Horn IV in F

Trumpet I in B♭

Trumpet II in B♭

Trombone I con sord. Pl + Pi.M gradually move from open to close +

Trombone II con sord. Pl + Pi.M gradually move from open to close +

Bass Trombone con sord. Pl + Pi.M gradually move from open to close +

Tuba con sord. S.M

Bass Drum fff

Snare Drum sfz ff

Tom-toms ff

Wood Blocks ff

Celesta C.a. 72

Aggressivo flexible con passione

Violin I

Violin II

Violin III

Violin IV

Violin V

Violin VI

Violin VII

Violin VIII

Viola I

Viola II

Viola III

Viola IV

Violoncello I

Violoncello II con sord.

Double Bass fff

gliss.

fff

gliss.

10

Picc.

Fl.

Fl.

Ob. *mf*

Ob. *mf*

Cl. *mf*

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Hn.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tbn. *sfz* + grad. close to open *mf* o gradually move from open to close +

Tbn. *sfz* + grad. close to open *mf* o gradually move from open to close +

B. Tbn. *sfz* + grad. close to open *mf* o gradually move from open to close +

Tba. *sfz* + grad. close to open *mf* f

B. D. *mp* *mf* f

S. D. *mp* f

Tom-t. *mp* *mf* f

W.B. *mp* *mf* f

Cel.

Vln. I

Vln. I

Vln. I

Vln. I

Vln. II

Vln. II

Vln. II

Vla. *poco*

Vla. con sord. senza vibrato sul pont. *pp* *poco*

Vla. *poco*

Vc. *poco*

Vc. *pizz.* *pizz.* arco

Db. *sfz* *sfz* *f*

