

Alexey Shmurak

# **The Fishes' Reply to St. Anthony**

2022

Written for Latenz Ensemble

Ensemble: 5 performers and conductor.

*Winds:* Flute, Clarinet in B

*Percussionist (1 performer):* 5 toms (different pitches), Xylophone, Tubular bells

*Strings:* Viola, Cello

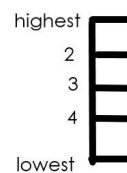
Duration  $\approx$  16 min

Clarinet is in transport in score (in B).

In percussion part

in Toms fragment (bars 1-106)

each line corresponds to different tom:



Tempo should be very steady for all the piece. It is very important to learn and feel the transitions between different time signatures. I use "conductor's" approach to time signature: pauses and rythmes in bars are grouped accoring to conductor's gestures. I use very often additive signatures: in this case I propose conductor to use gestures on each beat.

For instance, in signature  $2/2 + 1/4 + 1/8$  I propose to use 4 gestures: first  $1/2$ , second  $1/2$ , then  $1/4$  and  $1/8$ .

It is very important to show all contrasts: metric, rythmic, dynamics, emotional etc. This music is not difficult technically (except time signatures), but it is quiet paradoxical in structure and emotions.

## More detailed "analysis" to understand the "meaning" or "moods" of music

From bar 1 to bar 37 (number **1**) music is very indifferent and robotic.

From bar 37 (number **1**) to bar 90 (number **2**) there is new element - aggressive phrases in Flute and Clarinet in B parts.

From bar 90 (number **2**) to bar 106 music is even more robotic, scary, cruel.

From bar 106 to bar 110 music comes back to be robotic and indifferent without any emotional reaction to scary cruel section.

From bar 110 to bar 123 (number **3**) music is even more indifferent and frozen (but without any tempo change!!), with strange "classical" smell (like zombi-Beethoven).

From bar 123 (number **3**) to bar 169 (number **4**) music tries to be more animate, but as if through the barrier. Sometimes it becomes more "normal", "lively" like in bars 152-154. Performers should feel and show this more nice, pleasant harmonies (comparing with previous).

From bar 169 (number **4**) to bar 227 (number **5**) music is very emotional, humane, sometimes romantic (like Wagner, Scriabin, Mahler etc.) except reminiscences from previous section in bars 172, 176, 221-223.

From bar 227 (number **5**) to bar 261 music is calm, meditative, naively religious.

From bar 261 to the very end music is again emotional, humane, romantic, but more tired and lamentable. It could remind late Mahler (Symphony №10).

It is important, that transfer from early sections (robotic, indifferent, sometimes cruel) to later sections (more emotional, humane, romantic) should be very unforced and easy. Actually, this transfer is in bar 123 (number **3**). This change should be natural and effortless.

## Alexey Shmurak - The Fishes' Reply to St. Anthony

♩ = 100, without any changes to the very end (♩ = ♩, ♩ = ♩, etc.)

The musical score consists of five staves:

- Flute (Fl):** Measures 86-87 are marked "very sharp, indifferently, steady" and *p*. Measure 88 has a whole rest. Measures 89-90 have a quarter note G4.
- Clarinet B-flat (Cl B):** Measures 86-87 are marked "very sharp, indifferently, steady" and *p*. Measure 88 has a whole rest. Measures 89-90 have a quarter note F#4.
- Percussion (Perc):** Measures 86-87 are marked "robotically by fingers" and *mp*. Measures 88-90 feature a tremolo section with dynamics *pp mp > pp mp > pp mp > pp mp*, followed by a bracketed instruction: "*pp* and then the same dynamics for all the fingers tremolo section (to bar 87)".
- Vibraphone (Vl):** Measures 86-87 are marked "*pizz.* indifferent, steady" and *mp*. Measure 88 has a whole rest. Measures 89-90 have a quarter note D5.
- Violoncello (Vc):** Measures 86-87 are marked "*pizz.* indifferent, steady" and *mp*. Measure 88 has a whole rest. Measures 89-90 have a quarter note C3.

5

Fl

5

Cl B

5

Perc

5

Vi

5

Vc

The musical score for 'The Rose Tree' is presented in a multi-staff format. The top staff features the Flute (Fl) and Clarinet in B-flat (Cl B) parts, both in treble clef. The Flute part begins with a melodic line in 4/4 time, while the Clarinet part provides harmonic support. The second staff shows the Percussion (Perc) part in a drum notation style, and the third staff shows the Violin (Vl) and Viola (Vc) parts in a grand staff format. The Flute and Violin parts are in treble clef, while the Viola and Violoncello parts are in bass clef. The score is divided into measures by vertical bar lines, and the time signature changes from 4/4 to 3/4 and back to 4/4. The key signature is one flat (B-flat major or D minor). The score is labeled with '11' at the beginning of each staff, indicating the measure number.

16

Fl

Cl B

Perc

VI

Vc

21

Fl

Cl B

Perc

VI

Vc

26

Fl

Cl B

Perc

VI

Vc

1

32

Fl *agressively*  $fp$   $fp$   $fp < f$

Cl B *agressively*  $fp$   $fp$   $fp < f$

Perc

VI

Vc

38

Fl *very sharp, indifferently, steady*  $p$  *agressively*  $fp$   $fp$   $fp < f$   $fp$   $fp$   $fp < f$

Cl B *very sharp, indifferently, steady*  $p$  *agressively*  $fp$   $fp$   $fp < f$   $fp$   $fp$   $fp < f$

Perc *no changes*

VI *no changes*

Vc *no changes*

45

Fl *very sharp, indifferenent, steady*  $p$   $fp$   $fp$   $fp < f$   $fp$   $fp$   $fp < f$  *very sharp*  $mp$   $fp$   $fp$

Cl B *very sharp, indifferenent, steady*  $p$   $fp$   $fp$   $fp < f$   $fp$   $fp$   $fp < f$   $fp$   $fp$

Perc

VI

Vc

51

Fl *fp* *f* *p* *very sharp, indifferent, steady* *agressively* *fp* *fp* *fp*

Cl B *fp* *f* *p* *very sharp, indifferent, steady* *agressively* *fp* *fp* *fp*

Perc

VI

Vc

57

Fl *f* *fp* *fp* *fp* *f* *p* *very sharp, indifferent, steady*

Cl B *f* *fp* *fp* *fp* *f* *p* *very sharp, indifferent, steady*

Perc

VI

Vc

63

Fl

Cl B

Perc

VI

Vc

69

Fl

Cl B

Perc

VI

Vc

*fp fp*

*fp fp*

75

Fl

Cl B

Perc

VI

Vc

*fp < f fp < f*

*fp < f fp < f*

*p*

*very sharp, indifferent, steady*

*very sharp, indifferent, steady*

*agressively*

*agressively*

*fp*

*fp*

81

Fl

Cl B

Perc

VI

Vc

*fp < f fp < f*

*fp < f fp < f*

*p*

*very sharp, indifferent, steady*

*very sharp, indifferent, steady*

*p*

**6** *agressively* **2** *agressively and robotically*

Fl *fp fp fp* *fp ff* *f* *3*

Cl B *agressively* *agressively and robotically* *f* *3*

Perc *take sticks* *agressively and robotically by sticks* *ff*

VI *88* *robotically, like in horror* *arco* *f* *mp* *f* *mp*

Vc *88* *robotically, like in horror* *arco* *f* *mp* *f* *mp*

**94** *7 times* *6 times* *5 times* *10 times*

Fl *3* *3* *3* *3*

Cl B *3* *3* *3* *3*

Perc *3* *3* *3* *3*

VI *f* *mp* *f* *mp mf* *f* *mp mf* *mp p* *f* *f* *mp*

Vc *f* *mp* *f* *mp mf* *f* *mp mf* *mp p* *f* *f* *mp*

**99** *6 times* *5 times* *9 times* *5 times*

Fl *3* *3* *3* *3*

Cl B *3* *3* *3* *3*

Perc *3* *3* *3* *3*

VI *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Vc *f* *mp* *f* *mp* *f* *mp* *f* *mp*



105 3 times *very sharp, indifferently, steady*

Fl *ff* *p*

Cl B *ff* *p* *very sharp, indifferently, steady*

105 *go to Xylophone*

Perc

105 *f* *mp* *pizz.* *indifferent, steady* *mp*

VI *f* *mp* *pizz.* *indifferent, steady* *mp*

Vc *f* *mp* *pizz.* *indifferent, steady* *mp*

110 *Xylophone* *indifferent, steady* *mp*

Perc

110 *(continue pizz.)* *mp*

VI

Vc

117 *mp* *p*

Fl

Cl B *mp*

117

Perc

117 *(continue pizz.)* *mp*

VI

Vc

[illegible]



146

Fl

Cl B

Perc

Vl

Vc

149

Fl

Cl B

Perc

Vl

Vc

151

Fl

Cl B

Perc

Vl

Vc

155

Fl

Cl B

Perc

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

*arco* *leggero, steady, but expressively*

155

VI

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

*arco* *leggero, steady, but expressively*

Vc

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

159

Fl

Cl B

Perc

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

159

VI

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

Vc

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*

163

Fl

Cl B

Perc

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*agressively*

*ff*  $\triangleright$  *p*  $\triangleright$  *pp*

163

VI

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*rough*

*f* *rough* *mp*

Vc

*mp*  $\triangleright$  *p* *mp*  $\triangleright$  *p mp*  $\triangleright$  *p mp*  $\triangleright$  *p*  $\triangleleft$  *mp*

*f* *rough* *mp*



185

Fl *p* *mp* *mf* *pp* *frul.* *p* *mf* *p* *mp* *mf*

Cl B *mf* *p* *mf* *p* *ff*

Perc *Ped.*

185

VI *f* *p* *ord. sul pont.* *f* *mp* *p* *ord. V* *mp* *f* *mp* *f* *p* *sul pont.* *f* *p*

Vc *f* *p* *ord. sul pont.* *f* *mp* *p* *ord. V* *mp* *f* *mp* *f* *p* *sul pont.* *f* *p*

193

Fl *pp* *p* *mf* *p* *mf* *p* *mp* *sotto voce* *mf*

Cl B *mf* *p* *mf* *p* *mf* *p* *ff* *mp*

Perc *f* *Ped.*

193

VI *ord. sul pont.* *f* *mp* *p* *ord. V* *mp* *f* *mp* *f* *p* *mp* *f* *mp* *f* *p* *ff* *sul pont.* *f* *p*

Vc *ord. sul pont.* *f* *mp* *p* *ord. V* *mp* *f* *mp* *f* *p* *mp* *f* *mp* *f* *p* *ff* *sul pont.* *f* *p*

200

Fl *pp* *again expressively* *pp* *sotto voce* *mp* *pp*

Cl B *pp* *mp* *f* *mp* *mp* *f* *mp* *p* *mp* *p* *pp*

Perc *Ped.* *Ped.* *ff* *mf* *mp* *p* *pp*

200

VI *ord. sul pont.* *f* *mp* *p* *ord. V* *mf* *p* *f* *mf* *p* *f* *ff* *p* *sul pont.* *mp* *pp*

Vc *ord. sul pont.* *f* *mp* *p* *ord. V* *mf* *p* *f* *mf* *p* *f* *ff* *p* *sul pont.* *mp* *pp*

*espressivissimo*

207

Fl *sensitively* *pp*  $\leq$  *f* *expressively* *pp*  $\leq$  *mp*  $\leq$  *mf* *pp*

Cl B *sensitively* *fp* *mp* *p* *fp* *fp* *fp*  $\leq$  *fp*  $\leq$  *f* *expressively* *fp*  $\leq$  *f* *mp* *sotto voce* *pp*

Perc *f* *Ped.*

207

VI *fp*  $\leq$  *pp* *fp*  $\leq$  *pp* *fp*  $\leq$  *pp* *fp*  $\leq$  *p*  $\leq$  *f* *f* *p* *ord. sul pont.* *f* *mp*  $\leq$  *p*

Vc *fp*  $\leq$  *pp* *fp*  $\leq$  *pp* *fp*  $\leq$  *pp* *fp*  $\leq$  *p*  $\leq$  *f* *f* *p* *ord. sul pont.* *f* *mp*  $\leq$  *p*

214

Fl *sotto voce* *p*  $\leq$  *mp* *p*  $\leq$  *pp*

Cl B *again expressively* *mp*  $\leq$  *f*  $\leq$  *mp* *mp*  $\leq$  *f*  $\leq$  *mp* *p*  $\leq$  *mp* *p*  $\leq$  *pp*

Perc *Ped.* *Ped.* *ff* *mf* *mp* *p* *pp* *Ped.*

214

VI *ord.* *mf*  $\leq$  *p*  $\leq$  *f* *ord.* *mf*  $\leq$  *p*  $\leq$  *f* *espressivissimo* *ff*  $\leq$  *p* *sul pont.* *mp*  $\leq$  *pp*

Vc *ord.* *mf*  $\leq$  *p*  $\leq$  *f* *ord.* *mf*  $\leq$  *p*  $\leq$  *f* *espressivissimo* *ff*  $\leq$  *p* *sul pont.* *mp*  $\leq$  *pp*

221

Fl *steady, but expressively* *mp*  $\leq$  *p* *mp*  $\leq$  *p* *mp*  $\leq$  *p*

Cl B *fp*

Perc *fp*

221

VI *sul tasto leggiero, steady, but expressively* *mp*  $\leq$  *p* *mp*  $\leq$  *p* *mp*  $\leq$  *p* *sul pont.* *fp*  $\leq$  *pp*

Vc *sul tasto leggiero, steady, but expressively* *mp*  $\leq$  *p* *mp*  $\leq$  *p* *mp*  $\leq$  *p* *sul pont.* *fp*  $\leq$  *pp*



226 5 4 times tightly, but indifferently

Fl *expressively* *mf* *p* *mp* *p*

Cl B *tightly, but indifferently* *p* *mp* *p*

Perc *meditatively* *p* *Ped.*

VI *ord. non vibr., meditatively* *pp*

Vc *ord. non vibr., meditatively* *pp*

232 4 times tightly, but indifferently

Fl *mp* *p* *and then the same dynamics* *mp* *mf* *p* *mp* *p* *mp* *p*

Cl B *mp* *p* *and then the same dynamics* *mp* *mf* *tightly, but indifferently* *p* *mp* *p* *mp* *p*

Perc *(Ped.)*

VI

Vc

241 4 times tightly, but indifferently

Fl *and then the same dynamics* *mp* *mf* *p* *p* *mp* *p* *mp* *p*

Cl B *and then the same dynamics* *mp* *mf* *p* *tightly, but indifferently* *p* *mp* *p* *mp* *p*

Perc *(Ped.)*

VI

Vc

250

Fl *and then the same dynamics*

Cl B *and then the same dynamics*

Perc (Ped.)

VI

Vc

*mp* *mf* *p*

257

Fl *tightly, but indifferently*

Cl B *tightly, but indifferently*

Perc (Ped.)

VI

Vc

*p* *mp* *p* *mp* *mf* *p* *mf* *p* *mf* *p*

*expressively*

*pp* *p* *pp* *p* *pp* *p* *pp*

(ord.) *expressively, with vibr.*

(ord.) *expressively, with vibr.*

265

Fl

Cl B

Perc

VI

Vc

*mp* *p* *pp*

*sensitively*

*put on sordino*

*put on sordino*

273

Fl *expressively*  
*pp* < *mp* > *pp* *pp* < *mp* > *poco* > *pp*

Cl B *expressively*  
*pp* < *mp* > *pp* *pp* < *mp* > *poco* > *pp*

Perc  
(Ped.) *p mp p pp*

273

VI *con sord. expressively*  
*pp* < *mp* > *pp* *pp* < *mp* > *poco* > *pp*

Vc *con sord. expressively*  
*pp* < *mp* > *pp* *pp* < *mp* > *poco* > *pp*

284

Fl *3 times*  
*p* *cresc. poco a poco* *mf* *very quiet and smooth*  
*pp* *fill the silence*

Cl B *p* *cresc. poco a poco* *mf* *very quiet and smooth*  
*pp*

Perc  
*p* *cresc. poco a poco* *mf* *mp*

284

VI *passionately as possible with sordino*  
*p* *cresc. poco a poco* *mf* *mf* *f* *pizz.*  
*mf*

Vc *passionately as possible with sordino*  
*p* *cresc. poco a poco* *mf* *mf* *f* *pizz.*  
*mf*