

Full Score

Slavko Zagorac

# Red Mass

For

Flute (C Flute, Bass Flute and Piccolo)

Clarinet (B $\flat$  and Bass Clarinet)

Percussions (Marimba and Tibetan Bowl)

Piano










Violin









Score in C







## Performance Instructions

### Symbols

-  Air sound without pitch
-  Key Click
-  Slap tongue
-  Tongue ram (HT)
-  Closed mouth hole
-  Open mouth hole
-  Teeth on reed  
place teeth on reed and gently bite  
to cause the pitch to break and 'squeak'
-  Vibrato depth and frequency
-  Gradual change

-  Fingered air sound with as little pitch  
as possible
-  Combined sound  
air+keyclick
-  air+pitch
-  Inhale
-  Exhale  
Default if not indicated
-  flz. Flutter tonguing
-  Short fall  
Lower the pitch  
rapidly
-  Short scoop  
Raise to the pitch  
rapidly




-  Natural harmonic  
Diamond indicates fingered pitch
-  Multiphonic  
Diamond indicates fingered pitch
-  Indeterminate pitch
-  Indeterminate pitch fingering  
with air sound and keyclicks  
produced for the duration  
indicated by the arrow

### Percussions

#### 1 Tibetan Bowl


Marimba 2 medium mallets  
1 cello bow





-  Hit edge of the bar  
with the mallet shaft
-  Dead stroke  
Stop mallet on the bar after  
attack to dampen vibration
-  Two note roll



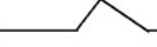
### Piano






#### 2 plectrums or plastic scrapers

-  Palm hit or gliss. on piano  
strings approximate pitch

-  Mute piano string  
with hand

-  Silently depress  
piano keys


-  off string
-  on string
-  Line indicates position of the hand  
which mutes strings  
"on string" - completely stop vibration  
"off string" - let string vibrate freely  
if in between try to get harmonics


-  vertical slide
-  fast
-  slow
-  stop  
on string
-  Slide plectrum or scraper  
vertically along the piano string  
Arrow indicates speed of movement


### Violin

#### Bow positions

ST SP MSP On bridge  
sul tasto sul pont molto sul pont air/white noise

-  Indicates bow overpressure intensity  
Longer arrow causes more sound  
distortion

-  Constant amount of  
overpressure and slow  
bow causing stable rattle

-  Air noise / Rauschen  
Mute strings with light pressure  
approximately at indicated location  
apply light bow pressure

♩=80

## Red Mass

v3

Slavko Zagorac

□ □ △

**Piccolo**  
*mf* *f* *p* *mp* *p* *mp* *p* *mp* *p*

**Clarinet in B $\flat$**   
*mf* *f* *pp* *mp* *p* *mp* *p* *mp* *p*

**Marimba**  
*f* 3:2

**Tibetan Bowl** 7/8

**Piano**  
*f* *mp* *mp* 8<sup>va</sup> 15<sup>mb</sup> 8<sup>ub</sup>

off string  
 on string  
 mute strings with hand

**Violin**  
 sul G gliss. *f* *ff* sul GD ST air sul A *pp* sul AE

6

Picc. *mp* *mf* *f* *mf* *f* *mf* *f* *p*

Cl. *mp* *f* *flz.* *mf* *f* *mf* *f* *mp*

Mar. *mp* *p* *7:4* *p* *f* *3:2* *mp* *f* *pp* *pp*

Pno. *mp* *f* *8va* *gliss.* *mp*

Vln. *mp* *pp* *sul A* *air* *SP* *ricochet gliss.* *ord* *5:4* *8va* *5:4* *f* *p* *sul D*

Detailed description: This page shows measures 6 through 10 of a musical score. The Piccolo part (measures 6-10) starts with a half note G4 (mp), followed by a quarter note A4 (mf), a quarter note B4 (f), and a half note A4 (mf). In measure 10, it plays a half note G4 (f) and a half note F#4 (p). The Clarinet part (measures 6-10) has a half note G4 (mp) in measure 6, a half note F#4 (f) in measure 7, a half note E4 (flz.) in measure 8, and a half note D4 (mf) in measure 9. In measure 10, it plays a half note C4 (f) and a half note B3 (mp). The Maracas part (measures 6-10) features a complex rhythmic pattern. Measures 6-7 have a half note G4 (mp) and a half note F#4 (p). Measures 8-9 have a half note E4 (f) and a half note D4 (3:2). Measure 10 has a half note C4 (mp) and a half note B3 (f). The Piano part (measures 6-10) has a half note G4 (mp) in measure 6, a half note F#4 (f) in measure 7, a half note E4 (8va) in measure 8, and a half note D4 (gliss.) in measure 9. In measure 10, it plays a half note C4 (mp) and a half note B3 (mp). The Violin part (measures 6-10) starts with a half note G4 (mp) and a half note F#4 (pp) in measure 6. In measure 7, it plays a half note E4 (sul A) and a half note D4 (air). In measure 8, it plays a half note C4 (SP) and a half note B3 (ricochet gliss.). In measure 9, it plays a half note A3 (ord) and a half note G3 (5:4). In measure 10, it plays a half note F#3 (8va) and a half note E3 (5:4). The Violin part also includes a half note D4 (f) and a half note C4 (p) in measure 10.

[illegible]

15

Fl.

6:4

*mf mp*

*p*

*sf p*

*ppp*

*f p f*

Cl.

5:4

*mp*

*sf p*

*mf*

*f mp*

Mar.

*mf p*

*pp*

*mp*<sup>3</sup>

*ppp f p*

*mf pp*

Pno.

*mf p*

*mf*

*mf p*

Vln.

sul GDA

pizz.

arco sul A

ord → SP

sul DA

ord pizz.

gliss.

SP arco

*mf p p f p f p p*

21

Fl.

6:4

$p < f > mp$   $p < f$   $mp$   $f$   $mf$   $sf$   $p$   $ppp$

Cl.

5:4

$mp < f > mp$   $mp < f > mp$   $mf$   $f$   $mf$   $sf$   $p$

Mar.

$f > mp$   $f$   $p$   $p$   $mp^3$

Pno.

$mp < mp > mp$   $mp < f > p$   $f$   $p$   $mf$   $p$

$p$   $8^{va}$   $8^{va}$   $8^{va}$   $8^{va}$   $8^{va}$

$tr$   $tr$   $tr$   $tr$   $gliss.$   $8^{vb}$   $8^{vb}$   $8^{vb}$

Vln.

$f$   $mp$   $f$   $mf$   $f$   $p$   $pizz.$   $arco$   $SP$

$ord$   $gliss.$   $gliss.$   $sul A$   $sul DA$





32

Fl.

*p* *f*

Cl.

*mp* *f* *mf* *f*

Mar.

*p* *p* *f* *f* *pp* *f*

*mp*

Pno.

*p* *p* *mf* *f*

*8va* *8va* *8va*

*8vb*

3

SP ric. gliss. ord SP ord

Vln.

*f* *p* *f* *f* *3:2* *3:2*

Detailed description: This page of a musical score contains measures 32 through 37. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), and Violin (Vln.). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The Flute part begins in measure 32 with a piano (*p*) dynamic, followed by a crescendo to forte (*f*) in measure 33. The Clarinet part starts with a mezzo-piano (*mp*) dynamic, reaching forte (*f*) in measure 33, then mezzo-forte (*mf*) and forte (*f*) in measure 34. The Maracas part features a piano (*p*) dynamic in measure 32, followed by a crescendo to forte (*f*) in measure 33, and then a decrescendo from fortissimo (*pp*) to forte (*f*) in measure 35. The Piano part begins with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*) in measure 33, and then forte (*f*) in measure 34. The Violin part starts with a forte (*f*) dynamic, followed by a decrescendo to piano (*p*) in measure 33, and then a crescendo to forte (*f*) in measure 34. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also performance instructions like 'SP ric.', 'gliss.', and 'ord' (order) above the Violin staff. The page number '10' is in the top left corner, and the measure number '32' is at the top left of the Flute staff.

This musical score is for the piece 'The Great Wall' by Tan Dun, specifically measures 37 through 42. The score is written for five instruments: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), and Violin (Vln.). The key signature is one sharp (F#) and the time signature is 3/8.

- Flute (Fl.):** Measures 37-42. Dynamics range from *p* (piano) to *f* (forte). Includes a 'teeth on reed' effect in measure 42.
- Clarinet (Cl.):** Measures 37-42. Dynamics range from *f* (forte) to *mp* (mezzo-piano). Includes glissando ('gliss.') markings in measures 37, 38, and 41.
- Maracas (Mar.):** Measures 37-42. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Includes triplets in measures 38, 39, and 40.
- Piano (Pno.):** Measures 37-42. Dynamics range from *mf* (mezzo-forte) to *f* (forte). Includes octaves ('8va' and '8vb') in measures 38, 39, and 40, and a tremolo in measure 42.
- Violin (Vln.):** Measures 37-42. Dynamics range from *f* (forte) to *p* (piano). Includes 'ric.' (ricochet) in measure 37, 'ord' (order) markings in measures 38 and 39, and glissando ('gliss.') in measure 40. Measure 42 features a 3:2 ratio marking.

C

♩=140

Fl. 43

Cl.

Mar.

Pno.

Vln.

*p* < *mf* > *p*

*mf* *p* < *mf* > *p*

*gliss.*

*gliss.*

*3:2*

*3:2*

*3:2*

*mf*

*mp*

*p*

*pp*

*8va*

*8va*

*8vb*

*8vb*

*SP*

*ric.*

*ord*

*ric.*

*pizz.*

*gliss.*

*f*

*p* *f* *f* *mp*

*sul GDA*

*gliss.*

*gliss.*

*gliss.*



57

Fl.

*mp*

*mp*

*mf*

*mp*

*mf*

Cl.

*mp*

3:2

*mf*

*f*

*mp*

*mf*

Mar.

*mp*

*mf*

*mp*

*mf*

Pno.

(8)

*f*

tr

(8)

8<sup>va</sup>

Vln.

arco

*mf*

3:2

3:2

3:2

Detailed description: This page of a musical score contains measures 57 through 61. The instruments are Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), and Violin (Vln.).  
- Flute: Measures 57-58 have rests. Measure 59 has a melodic line starting on G4, moving up to B4, then down to A4 and G4. Measure 60 has a melodic line starting on F#4, moving up to G4, then down to E4 and D4. Measure 61 has a melodic line starting on C4, moving up to D4, then down to B3 and A3.  
- Clarinet: Measures 57-58 have rests. Measure 59 has a melodic line starting on B3, moving up to C4, then down to B3 and A3. Measure 60 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3. Measure 61 has a melodic line starting on D3, moving up to E3, then down to C3 and B2.  
- Maracas: Measures 57-58 have rests. Measure 59 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3. Measure 60 has a melodic line starting on D3, moving up to E3, then down to C3 and B2. Measure 61 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3.  
- Piano: Measures 57-58 have rests. Measure 59 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3. Measure 60 has a melodic line starting on D3, moving up to E3, then down to C3 and B2. Measure 61 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3.  
- Violin: Measures 57-58 have rests. Measure 59 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3. Measure 60 has a melodic line starting on D3, moving up to E3, then down to C3 and B2. Measure 61 has a melodic line starting on G3, moving up to A3, then down to F#3 and E3.  
Dynamics: Flute starts at *mp*, then *mf*. Clarinet starts at *mp*, then *mf*, *f*, and *mp*. Maracas start at *mp*, then *mf*, *mp*, and *mf*. Piano starts at *f*. Violin starts at *mf*.  
Articulation: Flute has accents on measures 59 and 60. Clarinet has accents on measures 59 and 60. Maracas have accents on measures 59 and 60. Piano has a trill on measure 59. Violin has accents on measures 59 and 60.

D

♩=70

63

Fl.

Cl.

Mar.

Pno.

Vln.

To B. Cl.

To B. Fl.

prepare bowl

pizz.

arco

*mf* 3:2

*mf* 3:2

*mf* 3:2

*pp*

*f*

*mf*

*p*

*pp*

*mf* 3:2

*p*

*mp*

8va

15ma

Red.

71

Fl.

Bass Flute

air

*pp* *mp* *pp* *mp* *p*

Bass Clarinet in B $\flat$

air

*pp* *mp* *pp* *mp* *p*

Mar.

arco

*p*

Bowl

T Bowl always l.v. unless indicated

*p*

to marimba prepare bow

Pno.

palm hit on strings

*mp*

fingers or plectrum soft gliss

*p*

*8vb* *mp*

*20.*

Vln.

sul G

air

mute on

al niente.

con sord. ST air sul GD

*pp* *p*

E





F

88

B. Fl.

*mp* *mf* *f* *gliss. #* *gliss.* *f*

B. Cl.

*mp* *mf* *f* *f* *mp* *f*

Bowl

*p* *mf*

Pno.

*p* *mp* *mf* *mp* *Red.*

slow stop on string

palm hit on strings

Vln.

*p* *f* *mf* *f*

ord. flz. ord.

stable rattle

air sul AE

15<sup>ma</sup>

ST ord SP sul DA

*gliss.*

6:4 5:4 6:4

95

B. Fl.

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

B. Cl.

*mp* *f* *p* *f* *mp* *p* *mp*

Mar.

arco *p* *mp* *mp*

Bowl

to marimba  
prepare bow *mf*

Pno.

*f*  
mute string with hand

vertical slide  
fast slow *p* *mf* stop on string *p*  
vertical slide  
fast slow *p*

Ped.

ST

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

gliss.

G

102

B. Fl.

*mp* *f* *p* *mf* *f* *mf* *p* *pp*

B. Cl.

*f* *pp* *f* *6:4* *mf* *f* *mp* *p*

Mar.

*mf* mute all prepare bowl

Bowl

*mf* l.v. to marimba

pluck strings behind bridge with plectrum or scraper indeterminate pitch, approx rhythm

15<sup>ma</sup>

Pno.

*f* *mf* *f* *8<sup>vb</sup>* *8<sup>vb</sup>* *8<sup>vb</sup>* *mp* *8<sup>vb</sup>* *15<sup>ma</sup>*

stop on string

mute string with hand

Vln.

*mf* *mf* *f* *mf* *mp* *p* *8<sup>va</sup>*

ST



117 HT *mf* *p* *mf* *mf* *mf* *mf* *f* *p* *f*

inhale exhale

3:2 3:2 3:2

*f* *mp* *mf* *mp* *mf* *mp* *f* *mf* *mp* *mf*

senza sord. pizz. *mp* 3:2 3:2

[illegible]



144

Fl.

Cl.

Mar.

Pno.

Vln.

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

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

*f* *mp* *pp* *f* *mf* *p* *mf*

*p* *p*

*8va* *8va* *8va* *8va*

*8vb*

*ric.* *gliss.*

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



151

Fl.

*mf* *p < mf > p* *mf* *mp < mf* *mf*

Cl.

*mf* *gliss.* *p* *mf* *mf* *mp < mf* *mp < mf*

Mar.

*mf* *mf* *mp* *mf*

Pno.

*p* *mf* *mp*

Vln.

*ric.* *gliss.* *mf* *p* *mf* *p* *mf* *mf* *mf* *p*

SP → MSP → on bridge

3:2 3:2 3:2

**J**

158

Fl.

Cl.

Mar.

Pno.

SP ric. ord

Vln.

*p* *f* *mp* *f* *mf* *f* *f* *pp* *f* *mf* *p* *mf* *f* *8va* *8va* *8va* *8vb* *gliss.* *gliss.* *3:2* *3:2* *3:2*

This musical score page contains measures 158 through 163. The instruments are Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Piano (Pno.), and Violin (Vln.). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The Flute part begins with a rest in measure 158, followed by a melodic line in measures 159-163. The Clarinet part plays a rhythmic pattern in measure 158, then a melodic line in measures 159-163. The Maracas part plays a rhythmic pattern in measure 158, then a melodic line in measures 159-163. The Piano part plays a rhythmic pattern in measure 158, then a melodic line in measures 159-163. The Violin part plays a melodic line in measure 158, then a melodic line in measures 159-163. Dynamics include *p*, *f*, *mp*, *mf*, *pp*, *8va*, and *8vb*. Performance instructions include *gliss.* and *3:2*.



K

♩=140

170

Fl.

*p* < *mf* > *p*      *mf*   *p* < *mf* > *p*      *gliss.*

Cl.

*mp*      3:2      3:2      3:2      3:2

Mar.

*mf*      *mp*      *p*      8<sup>va</sup>      8<sup>va</sup>      8<sup>va</sup>

Pno.

*p*      *pp*      *p*

8<sup>vb</sup>

K

♩=140

Vln.

SP ric.      *gliss.*      ord      SP ric.      *gliss.*      ord pizz.      *gliss.*

*f*      *p*      *f*      *f*      *mp*

178

Fl.

*mf* 3:2

*p*

*f*

*mp*

Cl.

3

Mar.

*mp*

*mf*

*mp*

Pno.

*mp*

*mf*

*mp*

*mf*

*8va*

*8ub*

Vln.

*mf* 3:2

185

Fl.

*mp* *mf* *mp* *mf*

To Picc.

Cl.

*mf* *f* *mp* *mf* *mf* *f* *mf*

Mar.

*mf* *mp* *mf*

Pno.

(8) *f* *f*

8va

8vb

8vb

Vln.

*mf* *mf* *p*

arco

**L**  
♩=80

191

Fl.

Piccolo

air

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

Cl.

gliss. *f* *mf* *mf-f* *mf* *mp* *f* *pp* *mp* *p* *mp* *p* *mp*

3:2 6:4

Mar.

*f*

3:2

Pno.

(8) *ff* *mp* *p*

8<sup>mb</sup> 15<sup>mb</sup> Ped.

off string  
on string

**L**  
♩=80

Vln.

sul G

gliss. *f* *ff*

ST  
air sul A *pp*

198

Picc.

Cl.

Mar.

Pno.

Ped.

Vln.

*p*

*mp*

*p*

*mp*

*mp*

*mp*

*p*

*p*

*mp*

*pp*

*f*

*gliss.*

*ric.*

*ord*

*air*

*air*

*15mb*

*sul AE*

*sul A*

*SP*

*ord*



202 air

Picc. *pp*

air inhale *mf* HT exhale *mp* *pp*

Cl. *pp*

air inhale *mf* HT exhale *mp* *pp*

Mar. *pp* *mp* *p* *pp*

off string  
on string

Pno.

Red.

SP MSP on bridge

Vln. *p* *pp*

sul EA

air