

Commissioned by The Ionian Singers

Katharsios

piano, percussion and SATB chorus

duration c 13'

Preview File Only

Timothy Salter

Usk Edition, London 1984

NOTES

1. Percussion (1 player):

suspended cymbal (large)
tam-tam (large)
tambourine
roto toms (set of 7)
snare drum
Indian bells
glockenspiel

Roto tom pitches:



NB The roto toms may be replaced by a set of light drums evenly spaced in pitch; for example a combination of bongos, snare drum without snares and high tom-toms could be used. If specifically-pitched instruments (i.e. roto toms) are not available, a set of five drums as described will suffice. The pitches in the roto tom part will then be read in relation to the pitches available from the five drums

2. Piano: pedalling is at discretion unless specified.

3. Chorus:

(a) vowel sounds have been indicated thus:

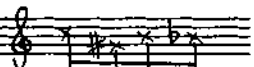
- a – as in “back”
- ah – as in “far”
- e – as in “let”
- i – as in “see”
- o – as in “not”
- o – as in French “beau”
- u – as in “too”

(Greek words (b 200 et seq.) to be pronounced conventionally)

(b) bb 230, 233, 257, 260, 263: parts of words in curved brackets should not be enunciated.

(c) An arrow between vowel sounds or consonants is an indication to change the enunciation gradually over the given time (eg bb 264-265).

(d) m – indicates humming.

(e)  – approximate pitch.

4. Flats and sharps apply only to the note immediately following except in the case of tied notes within the bar (e.g. is an F sharp of 3½ crotchets' duration).

for The Ionian Singers
KATHARSIOS

BRITISH MUSIC INFORMATION CENTRE
10 STRATFORD PLACE,
LONDON, W1M 9AE

Timothy Salter

Tempo I: $\text{♩} = 76$; steady, hypnotic

T
p hm bah hm bah hm bah
[legato, sustained] (slight)

B
hm
(blade across surface)

Susp. cym.
p L.V.

Indian bells
(player from chorus)

Pf.
p evenly; sustained

BRITISH MUSIC INFORMATION CENTRE
10 STRATFORD PLACE,
LONDON, W1M 9AE

T
hm bah [sim]

B
m

Pf.

6

T
B
4
Pf.

hm bah.....

[m]

sim.

Detailed description: This system contains measures 6 and 7. The vocal line (T) has lyrics 'hm bah.....'. The bass line (B) has a whole note chord marked with a circled 'm'. The piano accompaniment (Pf.) features a complex rhythmic pattern with slurs and accents, including a 'sim.' (sforzando) marking.

T
B
6
Glock
Pf.

p

3

2

Detailed description: This system contains measures 8 and 9. The vocal line (T) continues. The bass line (B) has a whole note chord. The Glockenspiel (Glock) part has a 'p' (piano) dynamic and includes a triplet of eighth notes. The piano accompaniment (Pf.) continues with its complex rhythmic pattern.

S
T
B
8
Glock
Pf.

p

Detailed description: This system contains measures 10 and 11. The vocal line (S) has a whole note chord marked with a circled 'p'. The vocal line (T) continues. The bass line (B) has a whole note chord. The Glockenspiel (Glock) part has a 'p' (piano) dynamic and includes a triplet of eighth notes. The piano accompaniment (Pf.) continues with its complex rhythmic pattern.

Handwritten musical score for measures 5-10. The score includes staves for Soprano (S), Tenor (T), Bass (B), Glockenspiel (Glock), and Piano/Forte (Pf.).

- Soprano (S):** Treble clef, starting with a half note G4 (marked *p.*) and a half note A4.
- Tenor (T):** Treble clef, starting with a half note G3 (marked *hm*) and a half note A3 (marked *bah...*).
- Bass (B):** Bass clef, starting with a half note G2 (marked *[m]*) and a half note A2.
- Glockenspiel (Glock):** Treble clef, playing chords in the right hand and single notes in the left hand.
- Piano/Forte (Pf.):** Treble and Bass clefs, playing a complex rhythmic accompaniment with many sixteenth notes.

Measures 5, 6, 7, 8, 9, and 10 are indicated on the left side of the staves.

Handwritten musical score for measures 11-12. The score includes staves for Soprano (S), Tenor (T), Bass (B), Glockenspiel (Glock), and Piano/Forte (Pf.).

- Soprano (S):** Treble clef, starting with a half note G4 (marked *p.*) and a half note A4.
- Tenor (T):** Treble clef, starting with a half note G3 and a half note A3.
- Bass (B):** Bass clef, starting with a half note G2 and a half note A2.
- Glockenspiel (Glock):** Treble clef, playing chords in the right hand and single notes in the left hand.
- Piano/Forte (Pf.):** Treble and Bass clefs, playing a complex rhythmic accompaniment with many sixteenth notes.

Measures 11 and 12 are indicated on the left side of the staves.

Handwritten musical score for measures 13-14. The score includes staves for Soprano (S), Tenor (T), Bass (B), Glockenspiel (Glock), and Piano/Forte (Pf.).

- Soprano (S):** Treble clef, starting with a half note G4 (marked *p.*) and a half note A4. A box labeled "c. 3 Altos:" is written above the staff at the end of the measure.
- Tenor (T):** Treble clef, starting with a half note G3 (marked *hm*) and a half note A3.
- Bass (B):** Bass clef, starting with a half note G2 and a half note A2.
- Glockenspiel (Glock):** Treble clef, playing chords in the right hand and single notes in the left hand. A "l.v." (lento) marking is present above the staff.
- Piano/Forte (Pf.):** Treble and Bass clefs, playing a complex rhythmic accompaniment with many sixteenth notes.

Measures 13 and 14 are indicated on the left side of the staves.

c.3 S soli
 S
 c.3 A soli
 Reduction
 Roto-
 toms
 17
 Pf.

to to
 ma ma ma ma ma
 P L 3 L
 P L 3 L

c.3 S soli
 S
 c.3 A soli
 A
 22
 Reduc.
 Roto.
 Pf.

to to to to
 ma ma ma ma ma
 L 3 L L 3 L L 3 L
 L 3 L L 3 L

Handwritten musical score for measures 25-28. The score includes parts for C.3 S. soli, S, C.3 A. soli, A., 25, Reduc., Roto., and Pf. The lyrics are "to si ma ma ma". Performance markings include *f sub.*, *non dim.*, and *p*. Fingerings and accents are indicated above notes.

Handwritten musical score for measures 29-32. The score includes parts for C.3 S. soli, S, C.3 A. soli, A., 29, Reduc., Roto., and Pf. The lyrics are "to to to to ma ma". Performance markings include *sfp*. Fingerings and accents are indicated above notes.

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c.3 S. soli

S

c.3 A. soli

A

32

Reduc.

Pf.

each note accented

I

S

ff ka te pe te pe natsatha takaneme ta ro si pe te pe te katemensu

II

ne me tha na ka tek patapa ke to ki ta pe no tu

I

A

ff ka te pe te no ta se me ta pe ko ta nemenopote ka te me

II

ta ke petekatepe natsa kape tupe ne me ka te me no

T

I

II

B

I

II

35

rim shot

Snare drum

Bva

Pf.

ff

(4) b

37

S I nu mi ni me ne mu nu

S II ki nu ma nu mu

A I no pa tu mini mu ne ku mu

A II po tu po tu me ku mu

T I ff li bi di na mens ei ei ei ko ti mo na ha ho hi

each note accented

T II li bi di na mens ei ei ei to no ki ta pa ko ka ti po

B I ff ho i numi ka te mi ho hi ha he ki

B II ho i ko ti na mo he hi li bi di na me

Tam-tam mf

Rob. f

Pf. ff

f cresc.

S I nu mi ne mo na ka te po ti ka te ko ta ki te po ta

S II ni mi ne ta ka te

A I ni mu ka ta te ho ha ko ti ki po ta ka ti

A II ta ko ha ha ho ki ta me no po ta

38 T I li bi di na men o ki ti na

T II ha ho hi

B I nema li bi di no ta

B II no ki me ha ho

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40 Tempo II: J.C. 60

S I ka ti ke ta ko ti pe ta ka ff sa

S II po a

A I ka ti pe to ta ti pa ff sa

A II ha ki ka ta pa sa

Glock. ff 8va.

ff

41

Glock. *f* *7* *7* *7* *7* *7* *6* *7*

(Sva) - - - - -

Pf. *9* *9* *9*

Glock. *f* *13* *7* *7* *7* *7* *7* *7*

(Sva) - - - - -

Pf. *9* *9* *9*

Tempo III: ♩ c. 88
 very agitated

p *ff* *p* *ff* *p* *ff* *f*

m *o* *wa* *m* *o* *wa* *m* *o* *wa* *f*

m *o* *wa* *m* *o* *wa* *m* *o* *wa* *f*

m *o* *wa* *m* *o* *wa* *m* *o* *wa* *f*

mf *m* *f* *ah*

Reduc.

Roto. *f* *3* *7* *b*

Pf. *mf* *f*

14

Handwritten musical score for measures 14-17. The score includes parts for Tenors (T I, T II), Basses (B I, B II), Reduction (Reduc.), Roto., and Piano (Pf.).

Measures 14-17 are marked with dynamics *ff3* and *f*. The vocal parts (T and B) have lyrics "wa" under the notes. The piano part includes the instruction "f. agitated; dry" and features a complex rhythmic pattern with various note values and accidentals.

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Handwritten musical score for measures 18-21. The score includes parts for Soprano (S), Alto (A), Tenors (T I, T II), Basses (B I, B II), Reduction (Reduc.), Roto., and Piano (Pf.).

Measures 18-21 are marked with dynamics *ff* and *as piano*. The vocal parts (T and B) have lyrics "wa" under the notes. The piano part includes the instruction "irregular and agitated rhythm; 2-4 notes per beat; random order of pitches" and features a complex rhythmic pattern with various note values and accidentals.

S
A
T
B
So

ff
kata kata

[sim]

Reduc.

Roto.

Pf.

S
A
T
B
S3

f

Reduc.

Roto.

Pf.

f

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S *ah*

A

T

B

SS

Reduc.

Roto.

Pf.

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58

S *ah*

A

T

B

Reduc.

Roto.

Pf.

as b. 48

The image shows a handwritten musical score for a vocal ensemble. The score is organized into several systems:

- Soprano (S):** Two staves (I and II). Part I has lyrics "ah", "o", "u", "ah", "u". Part II has lyrics "ah", "p", "du". Dynamics include *Psub.* and *mp*.
- Alto (A):** Two staves (I and II). Part I has lyrics "p", "du". Part II has lyrics "du". Dynamics include *p*.
- Tenor (T):** Two staves (I and II). Both parts have lyrics "mo", "mo", "p", "du". Dynamics include *p*.
- Bass (B):** Two staves (I and II). Both parts have lyrics "mo", "mo", "p", "du". Dynamics include *p*.
- 61:** A measure marker.
- Reduc.:** Reduction part with piano accompaniment.
- Roto.:** Roto-tom part.
- Pf.:** Piano part with dynamics *p* and *Pf.*.

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* bb 62-69: if preferred all sopranos may sing Sop.I part, which should be to the fore. Sop.II A^b should then be sung by altos, who would thus be divided into three parts.

18

PP

S

A

T

B

65

Snare drum

without snares

P

6

12 7

12 7

12 7

pa ta pa ta pa ta pa... .. pa → u

pa ta pa ta pa ta pa... .. pa → u

pa ta pa ta pa ta pa... .. pa → u

pp

S

A

T

B

69

Reduc.

p

7

7

7

e i o

ah o i e u

Tempo I: c.♩ 76
gently flowing

S
mf mah o e i u

A
mf me i a u ti

T
me o u

B
to u o i

73

Reduc.

rall. a tempo

S
li o mah o

A
I lo lah o eah eah e

A
II lo la o

T
I lo

T
II lo

B
u ti

76

Reduc.

S 2-3 voices *mf* *p*
 e i e i e i

S I *p*
 o u

A
 e di u do rah

T
 e

B *mf*
 e i e ah e ah e ah

79

Reduc.

Solo *f* *mf* *p*
 f mah no ah e

S 2-3 voices
 te ah te ah te ah te ah te ah

S I *f*
 te te te te te

S II
 te i te i te i te i te i

A

82

Reduc.

S Solo
S 2-3 voices
I
S II
A 2-3 voices
A
85
Reduc.
Pf.

very peacefully

i le - o
teah te- ah o
te ce
ce i te i
i
lah mene o i u

P
P
P
P
P
P
P
P

mf

L

2-3
+ I
S
II
A
88
Pf.

u
u
u
u

PP
PP

very peacefully

(4)

L sustain sound by discreet pedalling to end of b.105

S I
S II

MP cresc.

ah

A

ah

92

Pf.

MP

polo cresc.

mf

S I
S II

A

T

[sustained, legato]

mf i

me

95

Pf.

menamonu ni

f

S I
S II

A

T

cresc.

f

na monu mi

me na mo nu ni me na mo nu

98

me na mo nu mi

f me na mo nu mi me na

Reduc.

cresc.

Pf.

T

1

B

11

100

Reduc.

pp.

mi me na mo nu mi me na mo nu mi me na mo

mo nu mi me na mo nu mi me na mo

sempre cresc.

T

1

B

11

102

Reduc.

Susp. cym.

pp.

molto f

agitated, as b. 48

me na mo nu mi me na mo nu mi me na

nu mi me na nu mi me na mo nu mi

24

ff

T
8 ah → e

I
B mo nu mi me namo nu mi me namo nu mi me namo

104
ff me na mo nu mi me namo nu mi me namo mi

Reduc.

Susp. cym.

f SNARE DRUM (with snares)

pp.

Preview File Only

S

A

T
ff hm bah [sim]

B

107
u l.v.

Tam-tam
molto f

ff

Sim.

S
ff
o
kp.

A

T
hum bah...

S
[u]

109

Pf.

S
kp.

A

T

B

111

Pf.

26

[S: very slow gliss. spread gradually into a descending cluster of pitches]

S A [o] [A. join S. gliss.]

T nm bah → o dim. poco a poco

B [u] → o

113

Pf. dim. poco a poco

S A dim. poco a poco

T

B

115

Pf. (8va.)

S A stop gliss. and hold pitch when you reach your lowest note. Pace the gliss. so that this point is c. b. 117.5

mp

T [T 2 B: same instruction as S & A, b. 113]

B

117

Pf. (8va.)

mp ff resume dim. mp

dim. sempre, poco a poco

S
A

T

B

118

[o]

[o]

Pf.

(8va)

dim sempre, poco a poco

S
A

T

B

Pf.

(8va)

P

S
A

T

B

121

[T.: Stop singing when you reach lowest note you can sing. Face the gliss. so that this occurs c. b. 122.]

pp

Pf.

(8va)

[B.: continue gliss. if possible to b. 128. If you reach your lowest note before that, hold it, diminuendo.]

dim. sempre

(2) (3) (1) (2)

B

(8va) - - - - -

Pf. *più P*

(3) *PPP*

Tam-tam

(8va) - - - - -

Pf.

B

Tam-tam

125 (8va) - - - - -

Pf. *PP*

129 Calm; as if improvised (♩ c. 76 but rubato)

B

Tam-tam

Glock.

127 (8va) - - - - -

Pf. *PPP* *P*

c. 6 x ↓

3-6 / ♩; rall. towards end

2-4 / ♩; rall. towards end

damp ↓

S, A

S [u]

T

B

152

Roto.

P

PP

Pf.

S, A

T

B

156

Pf.

continue sustained pedalling sim.

S, A

T

B

159

Tambourine

thumb trill

PP

Pf.

32

S A *mp*
 T
 B

Handwritten musical score for measures 32-163. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part includes lyrics 'e' and 'ah'. The music is in 3/4 time and includes dynamic markings like *mp*.

163

Tamb-
ourine

Pf. *mp*

Handwritten musical score for measures 163-167. It includes a Tambourine part and a Piano (Pf.) part. The piano part has a dynamic marking of *mp*. The music is in 3/4 time.

S A *mf*
 T *mf*
 B

Handwritten musical score for measures 167-171. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part includes lyrics 'ah' and 'e'. The music is in 3/4 time and includes dynamic markings like *mf*.

167

Susp.
cym.

Pf. *mp*

Handwritten musical score for measures 171-175. It includes a Suspended Cymbal (Susp. cym.) part and a Piano (Pf.) part. The piano part has a dynamic marking of *mp*. The music is in 3/4 time.

S A
 T
 B

Handwritten musical score for measures 175-179. It features four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano part includes lyrics 'ah' and 'e'. The music is in 3/4 time.

171

Pf.

Handwritten musical score for measures 179-183. It features a Piano (Pf.) part. The music is in 3/4 time.

molto f very sustained

S
i e i a o e i a o u e i kah

A
i e i a o e i a o u e i kah

T
mf e i a o e i a o e i a o u e i kah

B
174 e i a o e i a o e i a o u e i kah

Reduc.

Clock.

f ff f

TAM-TAM

Pf.

f ff

S
177 ro le mi

A
ro le mi

T
ro le mi

B
ro le mi

Tam-Tam

L.v. GLOCKENSPIEL ff

Pf.

ff

S
le zu mi lo

A
le zu mi lo

T
le zu mi lo

B
le zu mi lo

180

Glock.

Pf.

f cresc.

S

A

T
lah me ki ro

B
lah me ki ro

183

Tam-
cam

Pf.

mp

ff

186

S
[o] ff ah

A
[o] ah [A: sing bb. 187-189 only if possible with ease. Otherwise resume b. 189]

T
[o] ff hm bah [sim]

B
[o] o

Tam-tam
f L.V.

8va. -

pf.
ff (loco)

Tempo I: ♩ c. 76

188

S

A
[ah]

T

B

188

Reduc.

pf.

dim poco a poco

S
A
T
B

hm bah

f

190

Reduc.

dim poco a poco

Pf.

f

S
A
T
B

[o]

[o]

mf

mf

192

Reduc.

Pf.

mf

Preview File Only

dim. sempre

S

A

T

B

Reduc.

194

PF.

dim. sempre

S soli II

S

A

T

B

Reduc.

PF.

196

rall. Tempo II: $\text{♩} = 60$; very smooth - mesmeric

pp

(pp)

pp

pp

l.v.

pp

muc - me muc - me

hm bah → o → u

u

u

u

S Solo *mp* cha-

S mne - me mne - me

A mne - mosy - ne phron - ti - dos pla - noi

T mne - mo - sy - ne mne - mo -

B

215 [sh]

Raduc.

Roto.

Pf.

S Solo na - tos

S mne - me mne - me

A mne - me memo -

T - sy - ne mnemosy - ne

B

218

Raduc.

Roto. *mp*

Pf. *mp*

S solo *poco f*
 e - leu - the - ri - a

S *mp*
 mne - me mne - me mne - me

A *mp*
 sy - ne mne - mosy - ne mne - me

T
 mne - sy - ne mne - mosy - ne mne -

B
 [sh] *poco f*

221 Rebec.
poco f

Roto. *mf*
 nervous, irregular rhythm; 2-5 notes/d

Pf.

S Solo *b.p.* *cresc.*
ff

S
 phron - ti - dos

A
 e leu the - ri - a
 phron - ti - dos

T
 mo sy ne
 phron - ti - dos

B
 ah *cresc.*
 phron - ti - dos
ff

224 Rebec.
ff

Roto. *f*

Pf. *f* *ff*

S
pla- noi (ff) phron- ti- dos pla-

A
pla- noi phron- ti- dos pla-

T
pla- noi (ff) phron- ti- dos pla-

B
pla- noi phron- ti- dos pla-

227

Roto.

Pf.

S
no(i)

A
no(i)

T
no(i)

B
no(i)

230

Roto. *molto f*

Pf. *very forceful*

S Soli *11* *P*
 mne-me mne-me mne-me mne-me mne-me

S
 (no)i

A
 (no)i

T
 (no)i f mo nu de i

B
 (no)i mo nu de i

232

Reduc.

Roto.
 f Scurrying, as Rototoms

Pf.
 f, dry

S (all) *SI P*
 mne-me mne-me mne-me me

A
 (P) P mne-me

T
 ah mah f mah

B
 ah mah mah

237

Reduc.

Roto.
 jerky r3x7

Pf.
 f, aggressive, not sustained

S solo

S

A

T

B

241

Reduc.

Roto.

Pf.

mp

f

p

u

e-leu-theria

mne-me (p) me

mp e-leutheria

mp e-leu

(f)

l.v. (D only)

S solo

S II

A

T

B

245

Reduc.

Roto.

Pf.

cresc.

cresc.

theria -

f

pp

f

pp

8va.

S
A
T
B

Susp. cym.

Roto. 248

Bva

Pf.

f

[o]

[o]

[ah]

11: d

13: d

8: d

7

sim.

5:4

(ff)

molto f - sustained with intensity

S
A
T
B

250

Susp. cym.

Glock.

Pf.

f

even rhythm, c. 5/d

even rhythm, c. 9/d

c. 5/d

ped. continuous to end of b. 265²

thanatos katharsios

thanatos katharsios

thanatos katharsios

thanatos katharsios

damp

Bva

Bva

Bva

Bva

f

f

f

f

7: f

5: i

260

S: ka-cha(r)

A I: ka-cha(r)

A II: - si - o(s)

T: - si - o(s)

B: - si - o(s)

Tam-tam: L.v.

Glock: ff, f, ff, ff

PF: 8va, 15va

264

S: dim. u m PPP

A I: dim. u m PPP

A II: u m

T: dim. u m PPP

B: u m PPP

Tam-tam: PPP

Glock: (1) (2) (3) rall. within beat 1. L.v. to end of beat 2 London, March - August, 1984

PF: rall. within beat 3 L.v. to end of beat 2