

*for the Cromano Quartet*

**Ἄσφóδελοσ**  
(Asphodel Fields Forever)  
for string quartet

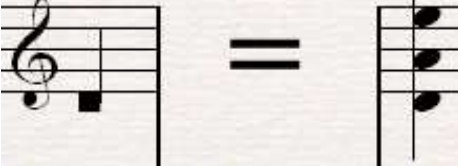
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# Performance Notes

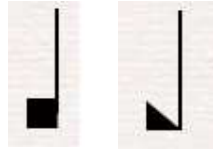
## Scordatura:

Notice that on the score only fingerings (positions) are given. The resulting sounds are different to what is notated. Therefore, detailed instructions concerning specific use of strings is given. Please follow the instructions carefully.



**C** = cluster. Press the given note on the IV string and using the same finger press the rest of the strings at the same time, as if playing 3 perfect fifths. Here 's an example: 

Besides the "c" symbol, clusters are notated with squared note heads.


If a Triangular note head is used, the cluster is to be played with half the normal pressure on the Left Hand (as if playing natural harmonics): 


Numbers appearing right after the "c" sign: keep the "cluster fingering position" but play only on the indicated string (i.e. I, II, III, or IV).


**4** The "4" symbol will appear if all four strings are to be attacked at the same time again.


fl. = flautando

 = normal bow pressure.

 = higher bow pressure (hiss + frequency)

 = highest bow pressure (scratch tone, almost no frequency)

 = mute all four strings with Left Hand.

 = play right ON the bridge (airy, toneless sound)

Each instrument has two staves:

The Upper Staff indicates the position of the bow on the strings. Bow pressure is also given on this staff.

The First line (lower) stands for the bridge (sul pont). Do NOT play ON the bridge, but a few milimetres away from it.

The Second line (middle) stands for the ordinary position.

The Third line (upper) stands for the tastò (sul tastò).

If the indication goes above the upper line, you'll have to bow the string length that goes from the tuning pegs on the head of the instrument to the Left hand (see Crumb's "Dark Angels" quartet).

The indications for the position of the bow must be followed as closely as possible. The difficulty -or even impossibility- of some passages is intentional. Just try to play it as it is written.

The piece is rather noisy. Thus, any extra noises are welcome.

The Lower Staff indicates the fingerings and position but not the actual tones) to be played.

Any other extra indication is given on the score.

The piece is based on the XI rhapsody of Homer's Odyssey. In this piece I tried to portray the journey of Odysseus to Hades to find Tiresias, as well as the rite of the omen. For any extra info or to request parts, please contact the composer at [champicanreadit@gmail.com](mailto:champicanreadit@gmail.com)

Duration: circa 8'20''

# I.

## Ocean

♩ = 72 [♩ + ♩ + ♩.]

The musical score is written for a flute (fl.) and five other instruments. The flute part is the only one with notation. It begins with a *fl.* marking and a tempo of 72 beats per minute. The first staff is marked with a circled 'C' and *sfz*. The score includes various dynamics such as *sfz*, *sfp*, *sf*, *p*, *mf*, and *sf p*. There are several fingering indications, including *II*, *III*, *II + III*, *II + III*, *I*, *II*, *+III*, *I*, *II*, *III*, *I*, *II*, *III*, *IV*, and *III*. Some measures have a circled number (4) above them. The score also features *arco digitatto fl.* markings with arrows pointing to specific notes. The first staff is marked with a circled 'C' and *sfz*. The other five staves are empty. The key signature has one sharp (F#) and the time signature is 11/16.

10

I ● fl. → III IV ● fl. → III IV ● 3 fl. → III IV ● 5 3 fl. → II III ● fl. → III IV ● 5:3

*sf*

Ⓒ sul IV IV Ⓒ 3 IV Ⓒ 5:3 IV

*sf pp sffz pp sffz pp sf sfp < sf pp ppp*

16

fl.

fl. IV

fl. IV

fl. IV

arco digitato

rit.

fl.

IV

5:3

+III

III IV

III II IV III

III II I IV III II

*sf*

*pp*

*sf sf*

*mf*

*sf p*

*sf*

*pp*

A tempo (♩=72)

Violin I part (top staff):

- Measures 22-23: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 24-25: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 26-27: *sf p*, *sf p*. Includes *fl.* markings and slurs.

Violin II part (second staff):

- Measures 22-23: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 24-25: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 26-27: *sf p*, *sf p*. Includes *fl.* markings and slurs.

Viola part (third staff):

- Measures 22-23: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 24-25: *sf p*, *sf p*. Includes *fl.* markings and slurs.
- Measures 26-27: *sf p*, *sf p*. Includes *fl.* markings and slurs.

Cello/Double Bass part (bottom staff):

- Measures 22-23: *sf*, *mf*, *mf*, *sf*. Includes *fl.* markings and slurs.
- Measures 24-25: *sf p*, *sf p*, *sf p*, *p*. Includes *fl.* markings and slurs.
- Measures 26-27: *sf p*, *sf p*, *sf p*, *sf p*. Includes *fl.* markings and slurs.

Additional markings and dynamics:

- Measures 22-23: *sf p*, *sf p*.
- Measures 24-25: *sf p*, *sf p*.
- Measures 26-27: *sf p*, *sf p*.
- Measures 27-28: *sf p*, *sf p*, *sf p*, *pp*.
- Measures 28-29: *sf p*, *sf p*, *sf p*, *pp*.
- Measures 29-30: *sf p*, *sf p*, *sf p*, *pp*.
- Measures 30-31: *sf p*, *sf p*, *sf p*, *pp*.

28 arco digitatto

III *sf*

5:3 *pp* *sfp*

*mf pp sf mf pp sf mf pp <sf mf*

*sf p sf p sf pp f pp mf pp <sf mf pp <sf mf pp <sf mf pp*

34

I 3 C II

*pp* *sf* *mf* *pp*

*sf* *mf* I 3 C IV C II

*pp* *sf* *mf* *pp* *sf* *mf* *pp* *sf*

→ φ 3 ○ → φ ○ → φ 3 ○ → φ ○ → φ

C I C I

*sf* *mf* *pp* *sf* *mf* *pp* *sf* *mf* *pp* *sf*

→ φ 3 ○ → φ ○ → φ ○ → φ ○ → φ

C I C I

*sf* *mf* *pp* *sf* *mf* *pp* *sf* *mf* *pp* *sf*





43

9:11<sup>b</sup> II II

9:11<sup>b</sup> C

9:11<sup>b</sup> C

9:11<sup>b</sup> 3 5

9:11<sup>b</sup> 3

9:11<sup>b</sup> 3

*sfp* *sf* *pp* *sf* *sf* *mf* *mf* *mf* *mf* *sf* *sf* *sf* *sf*

I III C II

*sfp* *sfp* *sfp* *sfp*

13:11<sup>b</sup> II III I II III I II III IV

13:11<sup>b</sup> C IV

13:11<sup>b</sup> C IV

13:11<sup>b</sup> 3 IV

13:11<sup>b</sup> C 5:4 IV

13:11<sup>b</sup> IV

*sf* *sf* *sf* *sf* *mf* *sf* *mf* *sf* *mf* *sf* *sf* *sf* *p*

15:11<sup>b</sup> C 3 IV

15:11<sup>b</sup> C 5

15:11<sup>b</sup> C 3

15:11<sup>b</sup> IV

15:11<sup>b</sup> C IV

15:11<sup>b</sup> C I II

15:11<sup>b</sup> +III ④ 3

*sf* *mf* *sf* *sf* *sf* *p* *sf* *p* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

49

Violin I: *sf*, *sf*, *sf*, *sf*, *sf*

Violin II: *sfz mf*, *sf*, *sf*, *sfp*, *sf*, *sf*

Viola: *sf*, *p*, *sfp*, *sf*, *sf*, *sf*

Violoncello: *sf*, *sf*, *sf*

Double Bass: *p*

Annotations: *fl.*, *2 cm.*, *sul IV n.v.*

55

The musical score consists of four staves. The first staff is a vocal line with notes and dynamic markings: *p*, *mp*, *p*, *mf*, *p*, and *f*. It includes performance instructions such as "1.5 cm." and "fl." with arrows. The second staff is a guitar line with the instruction "sul IV n.v." and a dynamic marking of *p*. The third staff is a guitar line with the instruction "sul IV n.v." and dynamic markings of *pp*, *mp*, *p*, and *f*. It includes performance instructions such as "1.5 cm." and "fl." with arrows. The fourth staff is a guitar line with the instruction "sul IV n.v." and dynamic markings of *p*, *mp*, *p*, and *f*. It includes performance instructions such as "1.5 cm." and "fl." with arrows. The fifth staff is a guitar line with dynamic markings of *p*, *mf*, *p*, and *f*. It includes performance instructions such as "2 cm." and "fl." with arrows.

62

1.5 cm. *p* *mp* *p* *mf* *p* *mf*

1.5 cm. *pp* *mp* *p* *f* *p* *sf*

1.5 cm. *p* *mp* *p* *sf*

2 cm. *p* *mf* *p* *sf*

fl. *fl.* *fl.* *fl.* *fl.* *fl.* *fl.*

7/8

7/8

7/8

7/8

Detailed description: This musical score consists of four staves, each with a treble clef and a 7/8 time signature. The score is divided into four measures. Above each staff, there are performance instructions: arrows indicating the direction of dynamics, circles above notes, and 'fl.' markings above notes. The first staff starts with a *p* dynamic and has notes with circles above them. The second staff starts with a *pp* dynamic and has notes with circles above them. The third staff starts with a *p* dynamic and has notes with circles above them. The fourth staff starts with a *p* dynamic and has notes with circles above them. The dynamics range from *pp* to *sf*. The 'fl.' markings are placed above notes in measures 2, 3, and 4 of each staff. The measure numbers 7/8 are written at the end of each staff.

# II.

## B Earth

69

*sfp* *mf* *p* *mf* *p*

1.5 cm

fl.

*sf* *mp* *sf* *mp* *sf* *sf*

c.l.t. (at the middle of the bow) *sf seco!*

*sfp* *mf* *p* *mf* *p* niente

1.5 cm

fl.

*sfp* *mf* *p* *mf* *p*

2 cm

fl.

2 cm.

Detailed description: This musical score page, numbered 14, is titled 'II.' and 'B Earth'. It contains six systems of musical notation. The first system (measures 69-73) features a top staff with dynamics *sfp*, *mf*, *p*, *mf*, and *p*, and a 1.5 cm bowing instruction. The second system (measures 74-78) includes dynamics *sf*, *mp*, *sf*, *mp*, *sf*, and *sf*, with performance instructions 'c.l.t. (at the middle of the bow)' and '*sf seco!*'. The third system (measures 79-83) has dynamics *sfp*, *mf*, *p*, *mf*, and *p*, with a 1.5 cm bowing instruction and the word 'niente'. The fourth system (measures 84-88) shows dynamics *sfp*, *mf*, *p*, *mf*, and *p*, with a 2 cm bowing instruction. The notation includes various articulation marks like dots and circles, and dynamic hairpins.

75

c.l.b. (at the middle of the bow) ord.

*sf mp sf mp*

ord. *sf p sf p*

ord. *sf p sf p*

c.l.b. ord. c.l.b. ord. c.l.b. (tranquilo)

*p sf p sf pp sffz pp subito pp pp*

*mf mf*

ord. c.l.b. ord. c.l.b. ord. c.l.b. ord. con sord.

*p sf p p sf p p sf p sf pp mf ppp*  
(put bow down)

*sf sf sf 3 p sf*

sul II^III

*pp sf*

c.l.b. (at the middle of the bow) ord. con sord.

*mp sf p sf p sf sf pp mf ppp*  
(put bow down)

sul II^III

fl. *ppp*

c.l.b. (at the middle of the bow) ord. con sord.

*p sf p sf p sf sf pp mf ppp*  
(put bow down)

*pp sf*

82

pizz. Hold instrument like a guitar!

(guitar fingering! THUMB = 1)  
7:8 4 3 2 1 2 3 2 1 2 3 2 L.V.!

pppp

cresc. molto!

poco a poco rasgando!

correndo!

very WILD, strong stroke!

*sfz*

pizz. Hold instrument like a guitar!

(guitar fingering! THUMB = 1)  
3 4 3 2 1 2 3 4 L.V.!

pppp

8:7

cresc. molto!

poco a poco rasgando!

correndo!

very WILD, strong stroke!

*sfz*

pizz.

(guitar fingering! THUMB = 1)  
1 2 3 4 4 3 2 3 2 3 L.V.!

pppp

12:11

cresc. molto!

poco a poco rasgando!

correndo!

very WILD, strong stroke!

*sfz*

gliss.

Slide L.H. keeping the position of the fingers. This is a "position" glissando. Random notes.



# C Fire

90

VIOLENT, WILD PIZZ.

*sffz* (put on instrument in normal position and take bow!)

VIOLENT, WILD PIZZ. tapping sul III (put on instrument in normal position and take bow!)

*sffz* (normal fingering, no thumb)

*f* *sf* *sf* *sf* *sf* *sf* *sf*

VIOLENT, WILD PIZZ. (take bow!)

*sffz* (normal fingering, no thumb) tapping sul III

*f* *sf* *sf* *sf* *sf* *sf* *sf*

arco ord. au talón staccato! (almost like hitting the strings) sempre sul III^IV

Position only. Do not PLAY the chord. Strings shall only resonate!

arco ord. au talón staccato! (almost like hitting the strings) sempre sul III^IV

Position only. Do not PLAY the chord. Strings shall only resonate!

pizz. (segue simile) segue tapping sempre sul IV

pizz. (segue simile)

93

The musical score is arranged in a system of six staves. The top two staves are treble clefs, and the bottom two are bass clefs. The middle two staves contain guitar-specific notation, including circled 'C' symbols and 'x' marks on the strings. The score is divided into four measures. Measure 93 features a 5:4 ratio and a triplet in the first treble staff, and a triplet in the second treble staff. Measure 94 features a triplet in the first treble staff and a 5:4 ratio in the second treble staff. Measure 95 features a 5:4 ratio in the first treble staff and a triplet in the second treble staff. Measure 96 features a 5:4 ratio and a triplet in the first treble staff, and a triplet in the second treble staff. Dynamic markings of *sf* are present throughout the score.

97

*sf* *sf sf* *sf sf sf*

1.5 cm. 1.5 cm. 1.5 cm.

non vib. sul I *ppp* *mf* sul II

*sf* *sf sf* *sf sf sf*

1.5 cm. 1.5 cm. 1.5 cm.

non vib. sul II *ppp* *mf* sul III *sfp*

*sf* *sf* *sf sf* *sf* *sf sf* *sf sf* *dim.*

*sf* *sf* *sf sf* *sf* *sf sf* *sf* *sf sf* *dim.*

102

**Violin I:** sul III, vib., *f*, *sffz*

**Violin II:** vib., *f*, *pp*, *cresc.*, *sffz*

**Viola:** *ppp*, *cresc.*, *f*, *sffz*

**Cello/Double Bass:** *ppp*, *cresc.*, *f*, *cresc.*, *sffz*

**Performance Techniques:** spazzolato, segue, arco sul II, arco sul I

**Tempo/Style:** 8:7

# D Voices of Animals

The musical score is divided into two systems. The first system features two violin staves and two viola/cello staves. The violin parts are marked *f* and include the instruction *sempre pont!* with a circled 'o' symbol. They also feature *sul I* and *sul II* markings, and a *simile* instruction. The viola and cello parts are marked *sffz furioso!* and include *sul I, vib!* markings. The second system continues the same parts, with dynamic markings *mf* and *sf* appearing in the middle staves. The score is written in a key with one sharp (F#) and a 7/8 time signature.

The image displays a musical score for violin and piano. It consists of four staves: two for the violin (top two) and two for the piano (bottom two). The piano part includes a graphic representation of the left hand's movement, showing a transition from a solid black dot to an open circle, indicating a shift in fingerings or positions. The piano part is marked with dynamics: *mf*, *sf*, *p*, and *sffz*. The violin part features a complex melodic line with many slurs and accents, and is marked with *ppp* in several places. There are two boxed sections in the violin part, each containing a sequence of notes with slurs and accents. The piano part also has two boxed sections, each containing a sequence of notes with slurs and accents, and is marked with *ppp*. Performance instructions include "sempre pont!" (always bridge!) and "simile" (similar). The score is written in a standard musical notation style with a treble clef for the violin and a bass clef for the piano.

# E Voices of Men

**A tempo!**

*cresc.!* **10''** *accelerate wildly and independently of the other players! sempre cresc.!* **sffz** Lift bow dramatically!

unis a la voce (whispering/sprechgesang)  
O - - - O - - -

sul III pont. **mp** **mp**

(muted notes, strings notated. No specific pitch!)

*cresc.!* **10''** *accelerate wildly and independently of the other players! sempre cresc.!* **sffz** **f furioso!**

**p** **f** **p** **f**

*cresc.!* **10''** *accelerate wildly and independently of the other players! sempre cresc.!* **sffz** Lift bow dramatically!

unis a la voce (whispering/sprechgesang)  
dyss us dyss us

sul II pont. **mp** **mp**

unis a la voce (whispering/sprechgesang)  
e e

sul I pont. **mp** **mp**

126

The musical score consists of five staves, all in 3/4 time. The first staff is a vocal line with a melisma of 1.5 cm. The second staff is a piano accompaniment with dynamics *p*, *mf*, and *niente*. The third staff is a double bass line with a melisma of 1.5 cm. The fourth staff is a double bass line with a melisma of 2 cm. The fifth staff is a vocal line with a melisma of 2 cm. The score is marked with *ppp* in the first, third, and fifth staves, and *p* and *mf* in the second staff. The word *niente* is written in the second staff. The time signature 3/4 is indicated at the end of each staff.



# III.

## F Silence

**Go to the Western side of the scenario**  
(play on the waist of the Violin)

**Go to the Eastern side of the scenario**  
(play on the waist of the Violin)

**Go to the Center of the Stage, put Mask ON**

fl.

sul I

*mf* (change bow freely, energetic)

Grab Violin as if it was a Viol.  
Play at the Head of the Instrument,  
between the fingers and the Head.  
FINGERING is given.

segue al fine!

141

sul IV

*mf dolce*

Grab Violin as if it was a Viol.  
Play at the Head of the Instrument,  
between the fingers and the Head.  
FINGERING is given.

segue al fine!

sul IV

*mf dolce*

13

fl.

5#

a la voce  
(whispering/sprechgesang)  
Low voice. No specific pitch!

Res-train

a la voce  
(whispering/sprechgesang)  
Low voice. No specific pitch!

your self

*mf*

arco ord.

G D

*mp dolce*

*sf*

*sf*

fl.

fl.

Do not harm the of Sun

flocks the Sun

*mf*

*mf*

*p sf p sf p sf sf p sf p*

fl.

A D D A A

Detailed description: This page of a musical score (page 28) features a vocal line and a piano accompaniment. The vocal line consists of two parts: a soprano part with lyrics "Do not harm the of Sun" and an alto part with lyrics "flocks the Sun". The piano accompaniment includes a right-hand part with dynamic markings *p*, *sf p*, and *sf*, and a left-hand part with a *fl.* (flute) marking. The score is divided into measures, with some measures containing rests. The piano part includes various musical notations such as slurs, accents, and dynamic markings. The overall layout is clean and professional, typical of a printed musical score.

165

The musical score is divided into two systems. The first system contains two vocal staves and a guitar staff. The second system contains a guitar staff, a flugelhorn staff, and a bass staff.

**Vocal Staves (System 1):**

- Staff 1 (Soprano):** Lyrics: "no thing ge tting Home". Notes: quarter notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Staff 2 (Alto):** Lyrics: "Think of but Home". Notes: quarter notes G3, F#3, E3, D3, C3, B2, A2, G2.

**Guitar Staff (System 1):**

- Chords: A, D, A, A, D, D, A, A, D.
- Dynamics: *p*, *sf*, *p*, *sf*, *sf*, *p*, *sf*, *sf*, *sf*, *p*, *sf*, *sf*, *sf*, *p*, *sf*.
- Tempo/Volume: *mf*.

**Flugelhorn Staff (System 2):**

- Notes: quarter notes G4, A4, B4, A4, G4, F#4, E4, D4.
- Tempo/Volume: *mf*.

**Guitar Staff (System 2):**

- Chords: A, D, A, A, D.
- Dynamics: *sf*, *sf*, *sf*, *p*, *sf*.
- Tempo/Volume: *mf*.

**Bass Staff (System 2):**

- Notes: quarter notes G2, F#2, E2, D2, C2, B1, A1, G1.
- Tempo/Volume: *mf*.

*mf*

*mf*

*p sf*

*p sf sf*

*sf p sf*

*p sf*

*fl.*

*In Bad Plight!*

*You will re-turn*

*Bad plight!*

*D A*

*D G D*

181

The musical score consists of four staves. The top two staves are vocal parts, both with lyrics: "Death shall come to you from the Sea!". The vocal lines are in treble clef. The piano accompaniment is in bass clef. The score includes dynamic markings such as *mf*, *p*, *sf*, and *fl.*. Chord symbols *D*, *A*, *G*, and *b* are placed above the piano part. The piano part features various articulations and slurs. The bottom two staves show the piano's left and right hands.