

the solar anus

violin and large ensemble

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Instrumentation

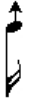
- Solo violin
- Two flutes
- Percussion: vibraphone (two soft mallets and bow), snare and two sheets of plain paper.
- Six first and six second violins
 - Three violas
 - Two violoncellos
- Three double basses

Notation Index



.....tap

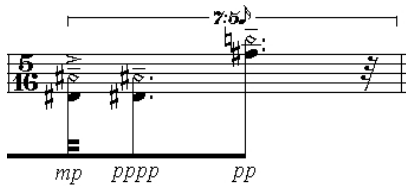
- Strings: left hand finger tapping on strings
- Vibraphone: use the bow's 'frog' (lower metal end), percussively
- Flutes: simultaneous key tapping and blowing



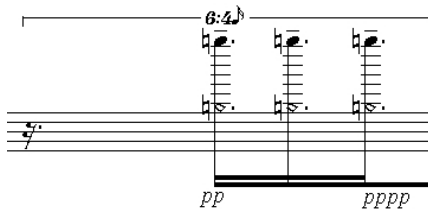
.....highest note possible

Harmonics

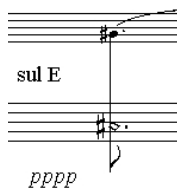
- Violin: the diamond and the black note indicate finger positions; the sounding note is omitted.



- Vibraphone: the diamond note indicates the finger position; the small black note indicates the sounding note.

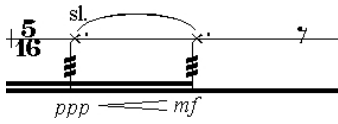


- Double bass: the diamond note indicates the finger position; the small black note indicates the sounding note, written one octave lower.



Instructions for the percussionist

Paper sheets: two sheets of plain A4 paper are placed on each hand and scrubbed. The scrubbing speed and the intensity (loudness) are indicated independently.



Vibraphone: use two very soft mallets and a vibraphone with a three octave range from F below the stave.

The Solar Anus

Panos Ghikas 2004

♩=70

The score is for a large ensemble and is written in 3/16 time. The tempo is marked as ♩=70. The piece is divided into four measures, each with a different time signature: 4/16, 7/16, 6/16, and 6/16. The instruments and their parts are as follows:

- Violin:** Violin I a, Violin I b, Violin I c, Violin I d, Violin I e, Violin I f, Violin II a, Violin II b, Violin II c, Violin II d, Violin II e, Violin II f.
- Flute:** Flute a, Flute b.
- Percussion:** Includes "paper sheets" and various rhythmic patterns with dynamics like *ppp*, *f*, *ff*, *fff*, *p*, *mf*, *fff*, *f*, *pp*.
- Viola:** Viola a, Viola b, Viola c.
- Violoncello:** Violoncello a, Violoncello b.
- Double Bass:** Double Bass a, Double Bass b, Double Bass c.

The score includes various musical notations such as slurs, accents, and dynamic markings. Some parts feature complex rhythmic patterns with ratios like 5:3, 4:3, 3:2, 5:4, and 6:4. The percussion part includes instructions like "slow (sl.)" and "fast (fst.)".

5

Vln. *pp* *spppz* *spz* *ppp* *p* *mp* *pppp* *pp* *mf* *ppp* *ppp* *smpz* *sppz* *pppp*

Fl. a

Fl. b *smpz*

Perc. *pp* *pppp* *ppp* *ppp* *mf* *f* *pppp* *ppp*

9 *gett* 5:4 7:5 7:5 *gett* *gett* 5:4

sl. *fst.* 7:6 sl. *fst.* *fst.*

6/16 5/16 4/16 5/8

12

Vln.

Perc.

14

Vln. *pp* *mp* *pppp* *p* *smfz* *f* *pp* *ff* *mp* *pp* *spz* *pp* *pppp* *p* *pppp* *p*

Fl. a *ppppp* *pp*

Fl. b *ppppp* *pp*

Perc. *ppp* *let ring* *arco* *bow (dampen) frog* *mf* *arco* *mf* *pizz* *let ring* *p* *bow frog* *5-4*

Vln. I a *pppp* *pp* *p* *pppp* *pppp* *pp* *ppp* *pppp*

Vln. I b *pppp* *pp* *p* *pppp* *pppp* *pp* *ppp* *pppp*

Vln. I c *pppp* *pp* *p* *pppp* *pppp* *pp* *ppp* *pppp*

Vln. I d *pizz* *pp* *pppp* *pppp* *p* *pppp* *ppp* *pppp* *pp*

Vln. I e *pppp* *pp* *p* *pppp* *pppp* *pp* *ppp* *pppp*

Vln. I f *pppp* *pp* *p* *pppp* *pppp* *pp* *ppp* *pppp*

Vln. II a *norm* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vln. II b *norm* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vln. II c *norm* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vln. II d *con sord.* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vln. II e *con sord.* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vln. II f *con sord.* *ppppp* *pp* *pppppp* *pp* *pizz* *pppp* *pp* *p* *pp* *pppppp* *ppp* *pppp* *ppppp*

Vla. a *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Vla. b *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Vla. c *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Vc. a *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Vc. b *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Db. a *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Db. b *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

Db. c *pizz* *pp* *pppp* *p* *pp* *pppp* *pp* *ppp* *pp*

(molto sul p) 7:5 norm → sul p 7:4 9:5

Vln. *ff* *p* *pp* *gliss.* *p* *ppp* *pizz* *pp* *pppp*

Fl. a *pppp* 5:4

Fl. b *pppp* 8:5

Perc. arco *mf* let ring 7:5 bow frog *ff* *f* *pp* *p* *pp* *mf* (paper sheets)

Vln. I a arco con sord *pppp*

Vln. I b arco con sord *pppp*

Vln. I c arco con sord *pppp*

Vln. I d arco con sord *pppp*

Vln. I e arco con sord *pppp*

Vln. I f arco con sord *pppp*

20

7"

arco

gett- 5:3 7 sulp 3:2

Vln. *f* *pp* *mf* *pppp* *f* *ff* *p* *f* *pp*

Fl. a *ppp* *ppppp* *ppppp* *ppp* *ppppp* *ppp* *ppp* *ppppp*

Fl. b *pppp* *ppppp* *ppppp* *pppp* *ppppp* *ppppp* *ppppp* *ppppp*

Perc. *ppp* *f* *p* *mf* *ppp* *ppppp* *pppp* *f* *pp*

paper sheets

sl. *pppp* *fst.* *pppp* *ppppp* *pppp* *ppppp* *pppp* *f* *pp*

sul p 4:3 *gliss.* *ppp* *pppp* norm

Vln. I a *ppp* *pppp* norm

Vln. I b *ppp* *pppp* norm

Vln. I c *ppp* *pppp* norm

Vln. I d con sord *gliss.* *ppp* *pppp* norm

Vln. I e con sord *gliss.* *ppp* *pppp* norm

Vln. I f con sord *gliss.* *ppp* *pppp* norm

Db. a con sord molto sul t

Db. b con sord molto sul t

Db. c con sord molto sul t

Vln. *ppp* *ppppp* *f* *p* *mf* *p* *ff* *pp* *f* *ppp* *pppp* *ppp*
 Fl. a *ppppp* *pp* *ppp*
 Fl. b *ppppp* *pp* *ppp*
 Perc. *pp* *ppp* *mf* *ff* *ppp* *f*
 Vln. I a *pppp* *mp* *arco* *mf* *pp* *ppp* *p*
 Vln. I b *pppp* *mp* *arco* *pp* *pppp* *p*
 Vln. I c *pppp* *mp* *arco* *mf* *p* *ppp* *p*
 Vln. I d *pppp* *pp* *mp* *ppp* *arco* *pppp* *p*
 Vln. I e *pppp* *pp* *mp* *p* *mp* *pppp*
 Vln. I f *pppp* *ppp* *mf* *pp* *ppp* *pppp*
 Vln. II a *pppp* *con sord* *sul t*
 Vln. II b *pppp* *con sord* *sul t*
 Vln. II c *pppp* *con sord* *sul t*
 Vln. II d *pppp* *con sord* *sul t*
 Vln. II e *pppp* *con sord* *sul t*
 Vln. II f *pppp* *con sord* *sul t*
 Db. a *ppppp* *(molto sul t)*
 Db. b *ppppp* *(molto sul t)*
 Db. c *ppppp*

Vln. *spppz* *sfz* *pp* *pppp* *ff* *spppz* *ppp* *p* *sppz* *p* *p* *pppp* *pp* *ppp*
 (snare) *10"*
gliss. *7:4* *5:3* *5:4*

arco norm *sul p*

39

Vln. *fff* *stiffzmp* *fff* *pp* *pp* *f* *stiffz* *f* *sppz* *p* *mp* *pp* *mf* *ppp* *p*

Fl. a *ppp* *ppppp* *pppp* *ppp* *ppppp*

Fl. b *ppppp* *ppp* *ppp* *ppppp* *pppp*

Perc. *sub. sl.* *st.* *fst.* *sl.* *fst.* *sl.* *sl.* *st.* *fst.* *fst.* *sl. (snare)*
ff *mp* *ff* *fff* *fff* *fff* *f* *mp* *fff* *mp* *p* *mf* *f*

48 *7"* *molto sul t* *gliss.* *smpz* *ppp* *pp* *pppp* *ppp* *sul p* *mp* *molto sul t* *4:3* *pp* *gliss.* *ppp* *norm* *pp* *gliss.* *pppp* *5"* *pppp* *7* *16*

Perc. *paper sheets* *mf* *pp* *f* *mp* *mp* *p mf* *f* *pp* *ff* *mp* *pp* *fff* *7* *16*

Db. a *sul G* *mp* *pp* *pp* *ppp* *p* *mp* *ppp* *ppp* *7* *16*

Db. b *sul G* *p* *ppp* *mp* *mp* *p* *pp* *ppp* *7* *16*

Db. c *sul G* *ppp* *mp* *p* *mp* *ppp* *pp* *mp* *7* *16*

♩=46

61

Perc. *ppp* let ring----- *p* *pp*

Db. a *sul A* *ppp* *pp* *ppppp* *ppppp*

Db. b *sul G* *ppppp* *ppp*

Db. c *sul E* *ppppp* *ppp*

64

Perc. *ppp* *mp* *ppp* *ppp* *ppppp* *mp* *mp*

Db. a *sul A* *pp* *ppppp* *p* *sul G* *pp* *ppppp* *sul D* *pp* *pp*

Db. b *sul G* *p* *sul D* *p* *sul A* *ppppp* *sul D* *pp* *pp*

Db. c *sul E* *pp* *ppppp* *mp* *p* *ppppp* *pp* *mp*

68

Perc. *mp* *mp* *p* *mf* let ring----- *mp* *p*

Db. a *sul D* *pp* *ppppp* *p* *sul p* *ppppp*

Db. b *pp* *mp* *p* *sul p* *ppppp*

Db. c *pp* *ppppp* *mp* *sul p* *ppppp*

71

Vln. *con sord* *sub. ppp* *sffz* *gett.* *sul p* *gett.* *sfz* *tap* *6:5* *smpz* *molto sul t*

Fl. a *5:4* *flz* *smpz* *pppp* *ppp* *ppp*

Fl. b *5:4* *flz* *smpz* *pppp* *ppp* *pppp*

Perc. *pp* *let ring* *mp* *pp* *pppp* *mf* *p* *7:5*

Db. a (sul p) *pppp* *pppp* *mp* *sul E* *sul D*

Db. b (sul p) *pppp* *pppp* *mp* *sul E* *sul G*

Db. c (sul p) *pppp* *pppp* *sul G*

78 *sul p* *gett.* *sffz* *f* *fff*

Perc. (paper sheets) *ppp* *ppp* **TUTTI senza sord. arco norm** **TUTTI molto sul p** **TUTTI molto sul t** **TUTTI molto vibrato (fast and increasingly wider) ...**

Vln. I a *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. I b *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. I c *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. I d *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. I e *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. I f *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II a *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II b *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II c *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II d *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II e *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vln. II f *ppp* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vla. a *sppz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vla. b *sppz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vla. c *sppz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vc. a *smpz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Vc. b *smpz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Db. a *pppp* *sul p* *sffz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Db. b *pppp* *sul p* *sffz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

Db. c *pppp* *sul p* *sffz* *gliss.* *fff* *sffz* *fffz* *fffz* *ffff*

(TUTTI molto vibrato)-----

This page contains the musical score for measures 82 through 108. The score is divided into several sections:

- Violins I (Vln. I a-f):** Six staves. Measures 82-98 are marked *arco* and *gliss.*. Measures 99-108 are marked *pizz.*. Dynamics include *fff* and *ffff*. Fingerings and slurs are indicated throughout.
- Violins II (Vln. II a-f):** Six staves. Measures 82-98 are marked *arco*. Measures 99-108 are marked *arco* and *pizz.*. Dynamics include *fff* and *ffff*. Slurs and fingerings are present.
- Violas (Vla. a-c):** Three staves. Measures 82-98 are marked *arco* and *gliss.*. Measures 99-108 are marked *arco* and *gliss.*. Dynamics include *fff* and *ffff*. Slurs and fingerings are present.
- Cellos and Double Basses (Vc. a-c, Db. a-c):** Six staves. Measures 82-98 are marked *pizz.*. Measures 99-108 are marked *arco*. Dynamics include *fff* and *ffff*. Slurs and fingerings are present.

The score includes various musical notations such as slurs, fingerings, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/16.

87

Vln.

Perc.

5-3

5

f *pp* *mp* *pp* *pppp* *mf* *pp* *pppp* *pppp* *pp* *pp* *pppp*

pppp *f* *pppp* *mp* *pp* *ppp* *ff* *fff* *pp* *ppp* *pppp* *pp*

fst. *sl.* *fst.* *sl.* *fst.* *fst.* *sl.* *fst.* *sl.* *fst.* *sl.*

Detailed description: This musical score page contains two staves. The top staff is for Violin (Vln.) and the bottom staff is for Percussion (Perc.). The music begins at measure 87. The Violin staff features a melodic line with various dynamics including *f*, *pp*, *mp*, *pp*, *pppp*, *mf*, *pp*, *pppp*, *pppp*, *pp*, *pp*, and *pppp*. It includes a 5-measure rest at the start and a 5-measure rest at the end. The Percussion staff features a complex rhythmic pattern with dynamics *pppp*, *f*, *pppp*, *mp*, *pp*, *ppp*, *ff*, *fff*, *pp*, *ppp*, *pppp*, and *pp*. It includes several slurs and accents labeled *fst.* and *sl.*, and rests for 3, 5, and 4 measures.