

Bushra El-Turk

# **TMESIS**

for

Symphony Orchestra

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Bushra El-Turk  
**Tmesis**  
for Symphony Orchestra

Transposed Score

Duration: 3'

Written for the London Symphony Orchestra through the LSO Discovery Panufnik Young Composers Scheme, supported by the Helen Hamlyn Trust.

### Instrumentation

3 Flutes (3<sup>rd</sup> dbl. piccolo)  
3 Oboes (3<sup>rd</sup> dbl. cor Anglais)  
3 Clarinets (2<sup>nd</sup> doubling Eb Clarinet, 3<sup>rd</sup> dbl. Bass Clarinet)  
3 Bassoons (3<sup>rd</sup> doubling Contra bassoon)

4 French Horns in F  
3 Trumpets in Bb  
2 Tenor Trombones  
1 Bass Trombone  
1 Tuba

Timpani

2 Percussionists:  
1<sup>st</sup> Percussionist: Tam-tam, Triangle, Xylophone  
2<sup>nd</sup> Percussionist: Toms, Snare drum, Temple blocks, Bass drum

1 Harp  
1 Piano (dbl. Celeste)

14 1<sup>st</sup> Violins  
12 2<sup>nd</sup> Violins  
10 Violas  
8 Violoncellos  
6 Double Bases

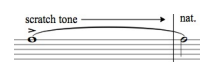
### Performance Notes

- All trills are at the semitone, unless otherwise stated.
- All tremoli in the winds and brass represent measured repetition, unless written *fitz*. Triple tonguing passages should be tongued as fast as possible, not necessarily at exact triple tongue speed in the given tempo. This is because I imagine them stuttering and not growling. Strings tremolo as normal.
- All ascending string gliss. to be on the same string

#### Strings



as in bar 13 double bass - battuto before the bridge towards beyond the bridge to make a wispy cutting sound.



as in bar 13 - apply very hard pressure to the bow making an extremely loud grating sound

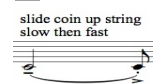


as in bar 32 - highest note possible

#### Harp



as in bar 9 - play with nail



as in bar 14 - slide coin up the string (or something louder if it doesn't sound)

*près de la table* as in bar 18 - to sound like a qanoun (Middle Eastern plucked zither)

#### Piano



as in bar 25 - 4-note clusters at both ends of the piano

### Composer's Notes

The word 'Tmesis' is a linguistic device in which a word or phrase interrupts another word or phrase.

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# Tmesis

for Symphony Orchestra

Bushra El-Turk

**Tight, gritty, punctuated**  $\text{♩} = 132$

1. Flute  
2. Flute  
3. Flute  
1. Oboe  
2. Oboe  
Cor Anglais  
Clarinet in Bb  
Clarinet in Eb  
Bass Clarinet in Bb  
1. Bassoon  
2. Bassoon  
Contrabassoon

Horn in F  
Horn in F  
1.  
2.  
3.  
1. Trombone  
2. Trombone  
Bass Trombone  
Tuba

**Tight, gritty, punctuated**  $\text{♩} = 132$

Timpani  
Percussion  
1.  
2.  
Celesta  
Piano  
Harp  
*près de la table*

**Tight, gritty, punctuated**  $\text{♩} = 132$

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass

12

1. Fl. *p* *mf* *f* *p* *f* *p* *ppp* *f* *f*

2. Fl. *p* *mf* *f* *p* *f* *p* *ppp* *f* *f*

3. Fl. *p* *mf* *f* *p* *f* *p* *ppp* *f* *f*

1. Ob. *f* *p* *f*

2. Ob. *f* *p* *f*

C. A. *f* *p* *f*

1. Cl. *pp* *f* *pp* *pp* *f*

Es. Cl. *pp* *f* *pp* *pp* *f*

B. Cl. *f* *pp*

1. Bsn. *ff* *p*

2. Bsn. *ff* *p*

Cbsn.

Hn. *pp* *mf*

1. Tpt. *f* *pp* *mf* *p* *mf* *p* *f* *p* *f* *p* *mp* *ppp*

2. Tpt. *p* *f* *pp* *f* *p* *mf* *p* *f* *p* *mf* *p* *mp* *ppp*

1. Tbn. *pp* *f*

Perc. 1 Tam-tam (scrape with triangle stick) *mf*

Perc. 2 Temple Blocks *p* *f*

Cel.

Pno. *f* *p* *f* *ff* *p* *mf*

Hp. *f* *ff* *mf* *f*

Vln. I *f* *ppp* *f* *ppp* *f* *mf* *f*

Vln. II *f* *ppp* *f* *ppp* *f* *mf* *f*

Vla. *f* *fp* *pp* *f* *mf* *f*

Vc. *f* *fp* *pp* *fp* *pp* *f* *mf* *f*

Db. *fp* *pp*

Piccino

non vib.

fluz.

con sord.

slide coin up string slow then fast

arco

sul pont.

nat.

arco sul G

wide vibrato - slow to fast

wide vibrato - slow to fast

battuto before the bridge

beyond the bridge

bisbigliando

breathy sound

A

A

A

23

1. Fl. *p* *f* *p* *f* *p* *f*

2. Fl. *p* *f* *p* *f* *p* *f*

Picc. *mp* *p* *f* *flz.*

1. Ob. *mp* *mf* *f* *ff* *p* *f*

2. Ob. *mf* *f* *ff* *p* *f*

C. A. *p* *f* *ff* *p* *f* *mp*

1. Cl. *mf* *f* *mf* *f* *p* *f* *p* *f* *p* *f* *ff* *fff*

E♭ Cl. *mf* *f* *mf* *f* *p* *f* *p* *f* *p* *f* *ff* *fff*

B. Cl. *mf* *f* *mf* *p* *f* *ff*

1. Bsn. *p* *f* *p* *f* *p* *f* *ff* *fff* *flz.*

2. Bsn. *p* *f* *p* *f* *p* *f* *ff* *fff* *flz.*

Hn. *flz.* *sfz* *f* *p* *f* *flz.* *3. non flz.* *flz.*

1. Tpt. *p* *f* *p sub.* *f* *p* *f* *p* *f*

2. Tpt. *p* *f* *p sub.* *f* *p* *f*

1. Tbn. *senza sord.* *p* *f* *p sub.* *f* *p* *f* *flz.* *con sord.*

2. Tbn. *con sord.* *flz.* *p* *f* *con sord.* *flz.*

Xylophone *mf* *f* *Tom-toms (hard sticks)* *p* *f*

Pno. *cluster* *ff* *p* *f*

Vln. I *p* *f* *pizz.* *f* *pizz.*

Vln. II *p* *f* *pizz.* *f* *con sord.* *f*

Vla. *p* *f* *pizz.* *f*

Vc. *p* *f* *pizz.* *f*

Db. *gliss.* *p*

31

1. Fl. *f* *p* *f* *p* *f* *p* *f* *p*

2. Fl. *p* *f* *p* *f* *p* *f* *p* *f*

Picc. *f* *p* *f*

1. Ob. *p* *f* *p* *f* *p* *f* *p* *f*

2. Ob. *p* *f* *p* *f* *p* *f* *p* *f*

C. A. *p* *f* *p* *f* *p* *f* *p* *f*

1. Cl. *p* *f* *p* *f* *p* *f* *ff* *fff* *p*

Es. Cl. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f* *ff* *fff* *fltz.* *p* *f*

B. Cl. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f* *ff* *fff* *fltz.* *p* *f*

1. Bsn. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f* *ff* *fff* *fltz.* *p* *f*

2. Bsn. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f* *ff* *fff* *fltz.* *p* *f*

Cbsn. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f* *ff* *fff* *fltz.* *p* *f*

Hn. *f* *fltz.* *p* *f* *2. fltz.* *p* *f* *fltz.* *p* *f* *fltz.* *p* *f*

1. Tpt. *p* *f* *p sub.* *f* *p* *f* *fltz.* *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *f*

1. Tbn. *f* *fltz.* *p* *f* *fltz.* *p* *f* *senza sord.* *p* *f* *fltz.* *p* *f*

2. Tbn. *f* *fltz.* *p* *f* *senza sord.* *p* *f* *fltz.* *p* *f*

B. Tbn. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f*

Tba. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f*

Timp. *p* *f* *fltz.* *p* *f* *fltz.* *p* *f*

Tom-t. S. D. *p* *f* Snare drum *p* *f* Triangle *f*

Pno. *p* *f* *p* *f* *p* *f*

Hp. *p* *f* *gliss.* *ff*

Vln. I arco *pp* *gliss.* *ff* *p* *gliss.* *ff* *pizz.* *arco con sord.* *pp* *f*

Vln. II arco *pp* *gliss.* *ff* *p* *gliss.* *ff* *f* *div.* *pp* *f*

Vln. II arco *pp* *gliss.* *ff* *p* *gliss.* *ff* *pizz.* *arco con sord.* *pp* *f*

Vla. arco *pp* *sul D* *gliss.* *ff* *div. pizz.* *f* *div. (con sord.)* *pp* *f*

Vc. arco *p* *gliss.* *ff* *p* *gliss.* *ff* *pizz.* *div. a3* *scratch tone* *f* *pp* *f*

Db. *f* *gliss.* *p* *f* *gliss.* *ff* *p* *f* *pp* *f*

37

1. Fl. *f sempre*

2. Fl. *f sempre*

Picc. *f sempre*

1. Ob. *f sempre*

2. Ob. *f sempre*

C. A. *f sempre*

1. Cl. *f*

Es. Cl. *f sempre*

B. Cl. *f*

1. Bsn. *f*

2. Bsn. *f*

Cbsn. *f*

1. Tbn. *f*

2. Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Tri. *f*

Bass Drum *ff*

Pno. *f*

Hp. *mf* *f* *Près de la table*

Vln. I *ff* *p* *mf*

Vln. I *div.* *p* *mf*

Vln. II *ff* *p* *pp* *mf*

Vln. II *wide vibrato* *ff* *p* *pp* *mf*

Vln. II *con sord.* *p* *pp* *mf*

Vln. II *con sord.* *p* *pp* *mf*

Vla. *arco con sord.* *p* *pp* *mf*

Vc. *con sord.* *p* *pp* *mf*

Vc. *con sord.* *p* *pp* *mf*

Db. *f*

Tri. *Tri.*

Bass Drum *ff*

Pno. *(forearms)* *ff*

Hp. *B → Bb* *Près de la table* *mf* *f* *Près de la table*

Vln. I *div.* *ff* *p* *mf*

Vln. I *div.* *p* *mf*

Vln. II *ff* *p* *pp* *mf*

Vln. II *wide vibrato* *ff* *p* *pp* *mf*

Vln. II *con sord.* *p* *pp* *mf*

Vln. II *con sord.* *p* *pp* *mf*

Vla. *arco con sord.* *p* *pp* *mf*

Vc. *con sord.* *p* *pp* *mf*

Vc. *con sord.* *p* *pp* *mf*

Db. *f*



**B** Grounded, aggressive and funky



1. Fl. -

2. Fl. -

Picc. -

1. Ob. -

2. Ob. -

C. A. -

1. Cl. -

Es Cl. -

B. Cl. *Aggressive edgy texture* *f* *3* *flz.* *3*

1. Bsn. *Aggressive edgy texture* *f* *3* *3* *3* *3* *3*

2. Bsn. *Aggressive edgy texture* *f* *3* *3* *3* *3* *3*

Cbsn. *Aggressive edgy texture* *f* *3* *3* *3* *3* *3*

Hn. *3. con sord.* *p* *3* *3* *3* *3* *2.* *3* *3*

1. Tbn. *Aggressive edgy texture con sord.* *mp* *3* *3* *3* *3* *3*

2. Tbn. *Aggressive edgy texture con sord.* *mp* *3* *3* *3* *3* *3*

B. Tbn. *Aggressive edgy texture con sord.* *flz.* *mp* *f* *mp* *f*

Tba. *2x only* *flz.* *mp* *f*

**B**



B. D. *p*

Pno. *cluster* *f* *3* *3* *3* *3* *3*

**B**



Vln. I *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *II nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

Vln. I *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *III nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

Vln. II *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

Vla. *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

Vc. *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

Db. *senza sord.* *more grit, with frog of bow* *sul pont.* *p* *3* *nat.* *mp* *3* *3* *3* *3* *3* *sul pont.*

46

□ □ □ Δ

[C]

1. Fl. *ff* *p*

2. Fl. *ff* *p* *mf*

Picc. *ff* *p*

1. Ob. *ff* *mf*

2. Ob. *ff*

C. A. *ff*

1. Cl. *ff*

E♭ Cl. *ff*

B. Cl. *ff*

1. Bsn. *ff*

2. Bsn. *ff*

Cbsn. *ff*

Hn. *ff*

1. Tbn. *ff*

2. Tbn. *con sord.* *mp* *f*

B. Tbn. *f*

Tba. *f*

B. D. *f*

Pno. *f*

Hp. *f*

Vln. I *f* *ff* *f* *p* *f* *pizz.* *arco* *ff* *sul pont.*

Vln. II *f* *ff* *f* *p* *f* *pizz.* *arco* *ff* *sul pont.*

Vla. *f* *ff* *f* *p* *f* *pizz.* *arco* *ff* *sul pont.*

Vcl. *f* *ff* *f* *p* *f* *pizz.* *arco* *ff* *sul pont.*

Db. *f* *ff* *f* *p* *f* *pizz.* *arco* *ff* *sul pont.*

60

65

□ □ □ Δ

[C]

This page of a musical score, numbered 10, contains the following instruments and parts:

- Woodwinds:** 1. Fl., 2. Fl., Picc., 1. Ob., 2. Ob., C. A., 1. Cl., Eb Cl., B. Cl., 1. Bsn., 2. Bsn., Cbsn., Hn., 1. Tpt., 1. Tbn., 2. Tbn., B. Tbn., Tba.
- Brass:** 1. Tpt., 1. Tbn., 2. Tbn., B. Tbn., Tba.
- Percussion:** Timp., B. D., Xylophone, Hp.
- Strings:** Vln. I (4 parts), Vln. II (4 parts), Vla., Vc., Db.

The score is written in 2/2 time and includes various dynamic markings such as *ff*, *p*, *mf*, *pp*, and *f*. Performance instructions include *con sord.* (con sordina) and *gliss.* (glissando). The page features several measures with complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some editorial markings like *tr* (trill) and *fluz.* (flautando).

56

1. Fl. *ff* *p* *ff* *pp* *ff* *p* *ff*

2. Fl. *ff* *p* *ff* *pp* *ff* *p* *ff*

Picc. *ff* *p* *ff* *pp* *ff* *p* *ff*

1. Ob. *ff* *p* *ff* *pp* *ff* *p* *ff*

2. Ob. *ff* *mf* *f* *p* *ff*

C. A. *f* *ff* *mf* *ff*

1. Cl. *p* *ff*

E♭ Cl. *ff*

B. Cl. *3*

1. Bsn. *3* *3* *3* *3* *3* *3* *3*

2. Bsn. *3* *3* *3* *3* *3* *3* *3*

Cbsn. *3* *3* *3* *3* *3* *3* *3*

Hn. *pp* *mf* *p*

1. Tpt. *p* *f* *p*

1. Tbn. *pp*

2. Tbn. *con sord.*

B. Tbn. *senza sord.* *mp* *f*

Tbn. *p* *f* *mp* *f*

Xyl. *fp* *pp*

Pno. *3*

Hp.

Vln. I *pizz.* *arco* *ff* *f* *p* *f*

Vln. II *pizz.* *arco* *ff* *f* *p* *f*

Vla. *pp* *f* *pp*

Vc. *3*

Db. *3*

poco accel. . . . .

This page of a musical score is divided into several systems of staves. The first system includes woodwind instruments: 1. Flute (1. Fl.), 2. Flute (2. Fl.), Piccolo (Picc.), 1. Oboe (1. Ob.), 2. Oboe (2. Ob.), Cor Anglais (C. A.), 1. Clarinet (1. Cl.), Eb Clarinet (Eb Cl.), B. Clarinet (B. Cl.), 1. Bassoon (1. Bsn.), 2. Bassoon (2. Bsn.), and Contrabassoon (Cbsn.). The second system includes brass instruments: Horn (Hn.), 1. Trumpet (1. Tpt.), 1. Trombone (1. Tbn.), 2. Trombone (2. Tbn.), B. Trombone (B. Tbn.), and Tuba (Tba.). The third system includes percussion: Timpani (Timp.), Tam-tam, and Piano (Pno.). The fourth system includes strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.). The score contains various musical notations such as dynamics (ff, p, pp, mp, mf), articulation (trills, accents), and performance instructions like 'poco accel.', 'sul pont.', 'Harmon con sord.', and 'Straight con sord.'. The page number '12' is located at the top left.

**D** Lost at sea  $\text{♩} = 88$

**Instrumentation and Dynamics:**

- Picc.**: *mf espress.*, *p*, *mf*
- Cbsn.**: *ff*, *pp*
- Hn.**: *ff*, *pp*
- 1. Tpt.**: *f*
- 2. Tpt.**: *f*
- 1. Tbn.**: *ff*, *pp*
- 2. Tbn.**: *ff*, *pp*
- B. Tbn.**: *ff*, *pp*
- Tba.**: *ff*, *pp*
- Timp.**: *f*, *p*
- T. -t.**: *f*
- Vln. I**: *fff*, *pp*, *mf*, *pp*
- Vln. II**: *fff*, *pp*, *mf*, *pp*
- Vla. div. 6 soli**: *mp molto espress.*, *mf*, *p*, *mf*, *f*, *p*, *mf*, *p*
- Vc.**: *fff*, *pp*, *f*, *pp*
- Db.**: *fff*, *ppp*, *pp*, *mf*, *pp*

**Performance Instructions:**

- mf espress.*
- senza sord.*
- sul pont.* → *nat.*
- ricochet*
- scratch tone* → *nat.*
- con sord.* II, III, IV

Musical score for measures 76-82. The score includes parts for Piccolo (Picc.), Violins I (Vln. I), Violins II (Vln. II), Viola Divisi (Vla. div. 6 soli), Violas (Vc.), and Double Basses (Db.).

Measures 76-82: Dynamics range from *mf* to *p*, with a *dim.* (diminuendo) marking in measure 82. The key signature is one sharp (F#).

Musical score for measures 83-89. The score includes parts for Piccolo (Picc.), Violins I (Vln. I), Violins II (Vln. II), Viola Divisi (Vla. div. 6 soli), Violas (Vc.), and Double Basses (Db.).

Measures 83-89: Dynamics are marked *ppp* (pianississimo) and *niente* (nothing). The word *mime* is written above the strings in measures 84-89. The key signature is one sharp (F#).