

TRANSPOSED SCORE

This work was made possible through the Sydney Symphony Orchestra's 50 Fanfares Project and was commissioned by the Sydney Symphony Orchestra, supported by the Grand Teton Music Festival.

# PYRAMIDION

For Symphony Orchestra

Approx. 7 minutes

Melody Eötvös

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## Instrumentation:

Piccolo  
2 Flutes  
2 Oboes  
Cor Anglais  
2 B $\flat$  Clarinets  
B $\flat$  Bass Clarinet  
2 Bassoons  
Contrabassoon

4 F Horns  
3 C Trumpets  
2 Trombones  
Bass Trombone  
Tuba

Timpani  
2 Percussion\*

Harp

Piano

Strings

## Information:

1/8<sup>th</sup> note always equals 1/8<sup>th</sup> note (quaver = quaver) unless the tempo specifically indicates otherwise.

Harp – always l.v. unless specifically indicated not to.

Percussion - always l.v. unless specifically indicated not to.

### \*Percussion 1:

- Large Suspended Cymbal
- Small Suspended Cymbal
- Vibraphone
- Cow Bell (any pitch)
- Bass Drum
- Glockenspiel
- Triangle
- Tambourine

### \*Percussion 2:

- Tambourine
- Medium Suspended Cymbal
- Tam-tam
- Marimba (4 ½ Octave)
- Large Sizzle Cymbal

## Program Notes:

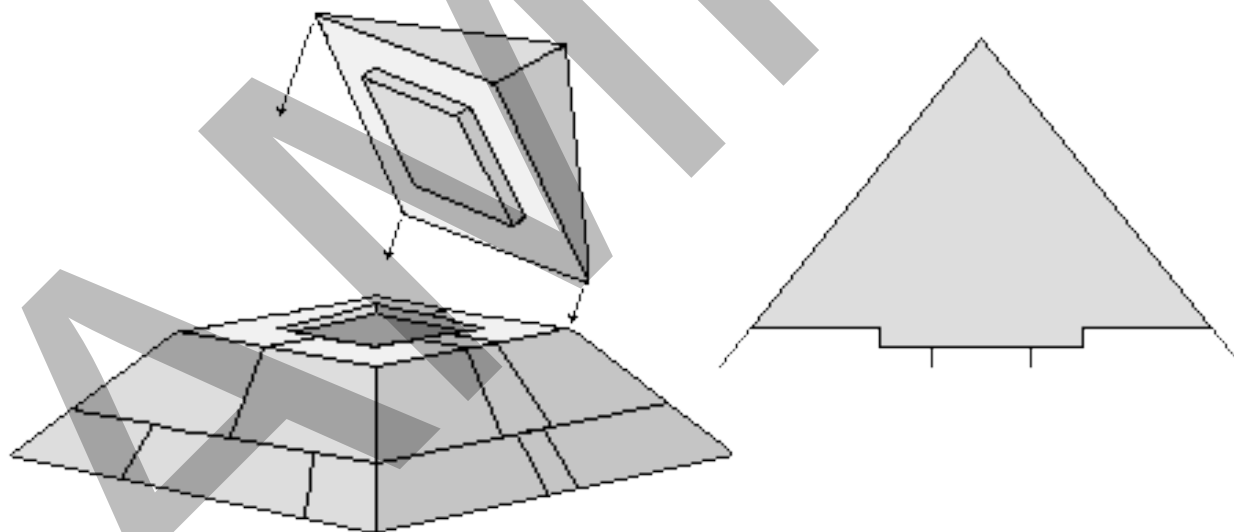
Ancient Egyptian relics have always fascinated me and I find them ruthlessly inspiring.

A *Pyramidion* is a very special and particular stone that tops a pyramid (or an obelisk, in Egypt), and is itself a miniature pyramid. Very few, if any Pyramidion's have been found still sitting atop their pyramid and, if they still exist, are usually unearthed somewhere nearby their original resting place.

In comparison to the magnitude and size of a pyramid, it's capstone is minute. Yet it is arguably the most important stone placed on the structure as it brings the entire pyramid to a point at the same angle and proportions as the main body.

In an unusual twist of luck (so, I swear not intentional), the climax of this piece occurs during the 3-4<sup>th</sup> minute, which as a seven minute work means it, structurally, roughly follows the outline of a triangle.

- Melody Eötvös [August 16<sup>th</sup> 2022]



# PYRAMIDION

for Symphony Orchestra

**Decisively**  
♩ = 160 / ♪ = 320

Melody Eötvös (2022)

**A**

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in B♭ 1 & 2, Bass Clarinet in B♭, Bassoon 1 & 2, Contrabassoon), brass (Horn in F 1 & 3, Horn in F 2 & 4, Trumpet in C 1 & 2 & 3, Trombone 1 & 2, Bass Trombone, Tuba), percussion (Percussion 1 & 2, Large Suspended Cymbal), Harp, and Piano. The second system includes Violin I & II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *ff*, *fp*, *f*, *p*, *pp*, *mf*, and *mp*. Performance instructions include *div.*, *tutti*, and *non div.*. A large watermark 'SAMPLE' is overlaid on the score.

37

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3.

Hn. 2, 4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*, *mf*, *mp*, *p*, *pp*, *fp*

*tr*, *3*

*con sord.*, *senza sord.*

*glassy sul pont.*, *ord.*, *sul pont.*

*6*

42

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

C. A. *p*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3 *pp*

Tbn. 1 *p* *mp* *mf*

Tbn. 2 *p* *mp* *mf*

B. Tbn. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Timp.

Perc. 1 Tam-tam

Perc. 2 *ppp*

Hp.

Pno.

Vln. I *ord.* *p* *f* *ord.* *p* *f* *sul pont.*

Vln. II *mp* *pp* *mp* *pp* *mp* *pp* *f*

Vla. *p* *mf* *p* *f* *p* *f*

Vc. *mp* *pp* *mp* *pp* *f* *p* *f*

Cb. *f*

E ♩ = 126

46

Picc. *ppp*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f* *p*

Ob. 2 *p* *ff*

C. A. *p* *ff*

Cl. 1 *p* *mf* *p* *mf* *mf* *p*

Cl. 2 *p* *mf* *p* *mf* *mf* *p*

B. Cl. *p* *mf* *p* *mf* *mf* *p*

Bsn. 1 *mp* *f* *p*

Bsn. 2 *mf*

Cbsn. *mf* *pp*

Hn. 1, 3. *fp*

Hn. 2, 4. *fp*

C Tpt. 1 (con sord.) *fp*

C Tpt. 2 (con sord.) *fp*

C Tpt. 3 *fp*

Tbn. 1 *f* *mf* *pp* *mf*

Tbn. 2 *f* *mf* *pp* *mf*

B. Tbn. *f* *mf* *pp* *mf*

Tba. *f* *mf* *pp* *mf*

Timp. *p*

Perc. 1 Bass Drum *mp*

Perc. 2 (T.-t.) *mf* *p*

Hp. *f*

Pno.

E ♩ = 126

Vln. I *mp* *f* *p* *ppp*

Vln. II *pp* *f* *p*

Vla. *p* *f* *p* *f* *p* *non div.*

Vc. *f* *pp* *f* *pp* *f* *pp* *mp* *pp* *mp* *pp* *pp* *mp* *pp*

Cb. *pp* *p* *pizz.*

This page of the musical score for 'Pyramidion' features a variety of instruments. The woodwind section includes Piccolo, Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, and Contrabassoon. The brass section consists of Horns 1, 2, and 3, Trumpets 1, 2, and 3, Trombones 1 and 2, Tuba, and Timpani. The percussion section includes Percussion 1 and 2. The keyboard section features Harp and Piano. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and includes dynamic markings such as *f*, *mf*, *p*, *mp*, and *ff*, as well as articulation like accents and slurs. A large 'SAMPLE' watermark is visible across the page.



97

Picc. *mf* *p* *p*

Fl. 1

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

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn. *f* *mp* *ff*

Hn. 1.3.

Hn. 2.4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. *f* *mp* *ff*

Tba.

Timp.

Perc. 1 Glockenspiel *p*

Perc. 2

Hp. *ff*

Pno. *f* *mp* *ff*

Vln. I

Vln. II

Vla.

Vc. *ff*

Cb. *ff*

104

**K**

Picc. *fp* *ff* *pp* *f* *pp*

Fl. 1 *mp* *f* *pp*

Fl. 2

Ob. 1 *f*

Ob. 2

C.A.

Cl. 1 *f*

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1.3.

Hn. 2.4. *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1 *p*

Tbn. 2

B. Tbn.

Tba. *p*

Timp.

Perc. 1 Glock. *p* *ff*

Perc. 2 Tam-tam *ppp* *p* *ppp*

Hp. *p* *lv.*

Pno. *p* *ff*

Vln. I *solo* *pp* *fp* *f* **K**

Vln. II

Vla. *fp* *f*

Vc. *fp* *p*

Cb. *fp* *p*







181

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3.

Hn. 2, 4.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *mf* *p*

*f* *mf* *p*

*mf* *mf* *p*

*p*

*f* *pp*

*fp* *f* *pp*

*fp* *pp* *mp* *pp*

*p*

*mf* *pp*

*mf* *p*

*mf* *p*

*p* *mf* *p*

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

*p*

(Tam-tam)

*p*

*p* *f*

*tutti* *div.* *ppp*

*fp* *f* *p* *f* *mp* *ppp*

*fp* *f* *mp* *ppp*

*fp* *f* *ff* *3*

*fp* *f*

V ♩ = 120

230

Picc. *f* *fp* *f* *pp* *ppp*

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

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

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

Ob. 2 *p* *ff*

C. A. *p* *ff*

Cl. 1 *mf* *ff* *mp* *f*

Cl. 2 *mf* *ff* *mp* *f*

B. Cl. *mf* *ff* *mp* *f*

Bsn. 1 *mf* *ff* *f* *p* *mf*

Bsn. 2 *mf* *ff* *mf*

Cbsn. *mf* *ff* *mf*

Hn. 1, 3. *mf* *ff* *mf* *pp* *p*

Hn. 2, 4. *mf* *ff* *mf* *pp*

C Tpt. 1 *(con sord. - straight)* *mf* *ff* *mf* *pp*

C Tpt. 2 *senza sord.* *mf* *ff* *mf* *pp*

C Tpt. 3 *mf* *ff* *mf* *pp*

Tbn. 1 *mf* *ff* *mf* *pp*

Tbn. 2 *senza sord.* *mf* *ff* *mf* *pp*

B. Tbn. *mf* *ff* *mf* *pp*

Tba. *mf* *ff* *mf* *pp*

Timp. *p* *f* *p*

Perc. 1 (Vibes) *f* *pp* *p* *mf* *p*

Perc. 2 (Med. Sus. Cym.) *f* *pp* *p* *mf* *p*

Hp. *f*

Pno. *f* *ff*

V ♩ = 120

Vln. I *f* *mp* *f* *pp* *ppp*

Vln. II *f* *mp* *f* *pp* *ff*

Vla. *f* *mp* *f* *p*

Vc. *f* *mp* *f* *pp* *mp* *pp*

Cb. *pizz* *p* *mp* *f* *pp* *mp*







**Z** ♩ = 60

267

Picc. *mp* *f* *p* *pp*

Fl. 1 *pp* *mf* *pp*

Fl. 2 *f*

Ob. 1 *f* *pp* *mf* *pp*

Ob. 2 *f*

C.A.

Cl. 1 *mf* *p* *f* *p*

Cl. 2 *f*

B. Cl. *f*

Bsn. 1

Bsn. 2

Cbsn. *f*

Hn. 1.3. *f* *p* *p*

Hn. 2.4.

C Tpt. 1 *pp* *mp* *pp* *senza sord.*

C Tpt. 2 *p*

C Tpt. 3 *p*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc. 1 (Large Sus. Cym.) *ppp*

Perc. 2 (Tam-tam) *ppp* *mp*

Hp. *f* *mp* *f*

Pno.

Vln. I *p* *f* *pp*

Vln. II *p* *f* *pp*

Vla. *p* *pp* *pp*

Vc. *p* *ppp* *pp*

Cb. *f* *mp* *f* *pp*

267

**Z** ♩ = 60

