

Commissioned by the Melbourne Symphony Orchestra, premiered in October 2022, performed by Yinuo Mu, conducted by Nodoka Okisawa.

SONARMILO

CONCERTANTE FOR HARP AND ORCHESTRA

APPROX. 15 MINUTES

Melody Eötvös

SAMPLE

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Instrumentation:

Piccolo
Flute
Oboe
Cor Anglais
Bb Clarinet
Bb Bass Clarinet
Bassoon
Contrabassoon

4 F Horns
2 C Trumpets
2 Trombones
Tuba

Timpani
2 Percussion*
Harp (solo)
Celesta

Strings

***PERCUSSION 1:**

Glockenspiel
Bass Drum
Vibraphone
Large Suspended Cymbal
Small Suspended Cymbal
Medium Suspended Cymbal
Sleigh Bells

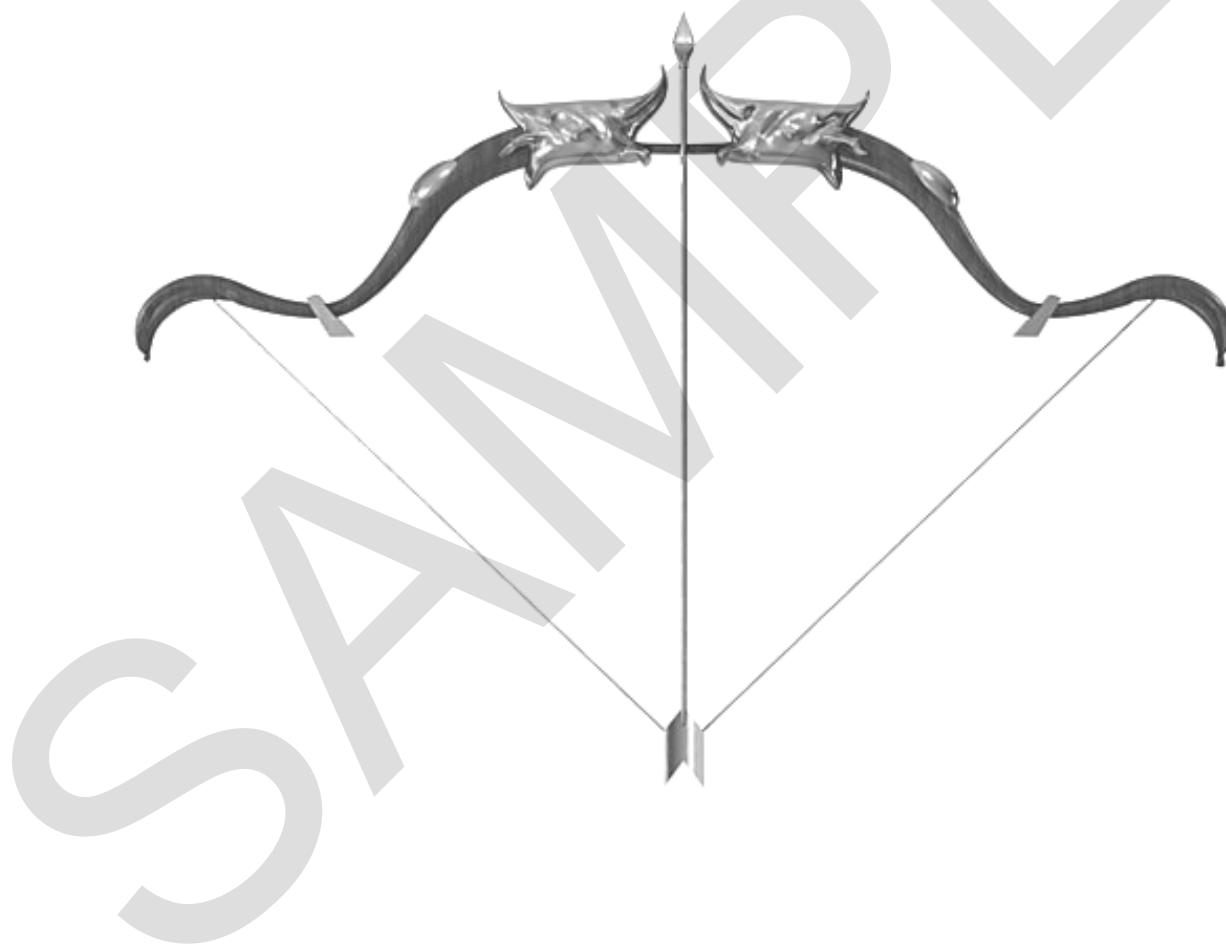
***PERCUSSION 2:**

Tam-tam
Large Suspended Cymbal
Medium Suspended Cymbal
Sleigh Bells
Bass Drum
Suspended Sizzle Cymbal

Program Notes:

Sonarmilo is the Esperanto word for ‘sound weapon’. The harp is one of the oldest instruments in the world, dating back to around 3500BC in Mesopotamia. Early depictions of harps and lyres show a common resemblance with a hunter’s bow, and the instrument was indeed adapted from the weapon. We can easily imagine someone sitting with their bow and idly plucking at the string. It is from here that this Concertante for Harp and Orchestra begins. While the first movement doesn’t begin quite so idly, the music does aim to capture a more dangerous and edgy portrait of the harp.

In the second movement we see a more relaxed and sonorous character, while the third movement brings the piece home with a rush.



The harp is not an easy instrument to write for, let alone balance as a soloist with an entire orchestra. As such all my thanks goes to the stunning Yinuo Mu for her patience with me, the guidance she gave freely, and her unparalleled ability to bring this piece alive!

- Melody Eötvös

FULL SCORE

Commissioned by the Melbourne Symphony Orchestra, premiered October 2022 performed by Yinuo Mu, conducted by Nodoka Okisawa.

SONARMILO

CONCERTANTE FOR HARP AND ORCHESTRA

First Movement

 $\text{♩} = 120$

Melody Eötvös (2022)

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in B \flat

Bass Clarinet in B \flat

Bassoon

Contrabassoon

Horn in F 1 3

Horn in F 2 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani $\text{♩} = 120$
pp *ppp*

Percussion 1

Percussion 2 *Tam-tam* $\text{♩} = 120$
ppp *mp* *p*

Harp *gradually become more metallic/twangy (pedal controlled)*
ord. $\text{♩} = 120$
p *ff*

Celesta

Violin I

Violin II

Viola $\text{♩} = 120$
pp

Violoncello $\text{♩} = 120$
pp

Contrabass $\text{♩} = 120$
pp

Sonarmilo - full score

5

36

Picc.

Fl. *mf* — *pp*

Ob. *mf* — *pp* *mf*

C. A.

Cl. *mf* — *pp*

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3.

Hn. 2, 4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Perc. 1

Perc. 2

Hp. "thunder" (gliss before the beat) *f*

Cel. *mp*

Vln. I

Vln. II *div.* *pp*

Vla. *pp*

Vc. *pizz* *mf* *p* *pp*

Cb.

Sonarmilo - full score

6 42

Picc. *p* *mf*

Fl. *mp* *ppp*

Ob. *p* *mf* *f* *pp*

C. A.

Cl. *p* *mf*

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1 *mp* *pp*

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Tim.

Perc. 1

Perc. 2

Hp. *fff*

Cel.

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

Sonarmilo - full score

8

Picc. *mf*

Fl. *mf*³

Ob. *mf*³

C. A.

Cl. *mf* *pp* *f* *fff*

B. Cl. *mf* *3*

Bsn. *mp* *pp*

Cbsn. *mp* *pp*

Hn. 1, 3.

Hn. 2, 4. *mf* *pp* *p* *mp*⁺

C Tpt. 1

C Tpt. 2

Tbn. 1 *mp* *pp*

Tbn. 2 *pp* *mf* *mp* *pp*

Tba. *mp* *pp* *mf*

Tim. *pp* *mf* *pp*

(Glock.)

Perc. 1 *mf*

Perc. 2

Hp.

Cel. *f*

Vln. I

Vln. II

Vla.

Vc. *p* *f* *p*

Cb. *f* *p* *ppp*

E

Sonarmilo - full score

14 101

Picc.

Fl.

Ob.

C. A.

Cl. *f* *mp* *f*

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1 *mf* *p*

C Tpt. 2

Tbn. 1

Tbn. 2

Tba

Tim. *mf* *p* *pp*

(Glock)

Perc. 1 *mp*

Perc. 2 *pp* *mp*

Medium Sus. Cymbal

Hp.

Cel.

Vln. I *pp* *mp* *p*

Vln. II *p* *f* *mf* *p*

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

Vc.

Cb. *p* *pp* *mf* *arco*

H

Sonarmilo - full score

15

109 *poco rit.* I $\text{♩} = 112$

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn. Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba. Timp. Perc. 1 Perc. 2 Hp. Cel.

poco rit. I $\text{♩} = 112$

Vln. I Vln. II Vla. Vc. Cb.

Sonarmilo - full score

22 161

Picc. *poco rit.*

Fl. *pp < f*

Ob. *pp*

C. A. *pp*

Cl. *pp*

B. Cl.

Bsn. *f*

Cbsn.

Hn. 1. 3. *p — f mp*

Hn. 2. 4.

C Tpt. 1

C Tpt. 2

Tbn. 1 *fp = f*

Tbn. 2 *fp < f*

Tba. *fp < f*

Tim. *mf p mf p mf*

Perc. 1

Perc. 2

Hp. *+++++*

Cel.

Vln. I

Vln. II

Vla. *fp < f*

Vc. *fp < f*

Cb. *fp < f*

Sonarmilo - *full score*

23

Sonarmilo - full score

24 172

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba.

Timp.

(Glock.)

Perc. 1

(Tam-tam)

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

O

230

Picc. *p*

Fl. *p*

Ob. *p*

C. A.

Cl. *p*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

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

Hn. 2, 4. *pp* *p* *pp* *p* *pp*

C Tpt. 1 *pp* *p* *pp* *p* *pp*

C Tpt. 2 *pp* *p* *pp* *p* *pp*

Tbn. 1

Tbn. 2

Tba. *p*

Tim. *pp* *mp*

Perc. 1 Vibraphone med. mallets *pp* *Rebd.* Sus. Sizzle Cym. *pp*

Perc. 2

Hp.

Cel.

Vln. I *p* *3 soli* *mf*

Vln. II

Vla.

Vc. *pp* *mf*

Cb. *pp* *mf*

Sonarmilo - *full score*

P

245

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl. *ppp*

Bsn. *ppp*

Cbsn. *p* *mp* *ppp*

Hn. 1. 3. *pp*

Hn. 2. 4. *ppp*

C Tpt. 1 *mp* *ppp*

C Tpt. 2 *p* *mp* *ppp*

Tbn. 1 *p* *ppp*

Tbn. 2 *p*

Tba. *p* *mp* *ppp*

Tim.

Perc. 1

Perc. 2

Hp. *3*

Cel.

Vln. I *p* *3*

Vln. II *pp* *f*

Vla. *pp* *f*

Vc. *pp* *f*

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

Sonarmilo - full score

310 43

Picc. *p* 5 5 5 5 5 5

Fl. 5 5 5 5 5 5

Ob. 5 5 5 5 5 5

C. A.

Cl. *pp* *mf* 5 *p* *pp* *mp* 5 *p* *pp*

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1 *con sord. - harmon* + *pp*

C Tpt. 2 *con sord. - harmon* + *pp*

Tbn. 1

Tbn. 2

Tba.

Timpani

Perc. 1 Small Sus. Cym. *pp* *mp* *pp*

Perc. 2

Hp. C# B#

Cel.

Vln. I *con sord.* *pp* *mp* *pp*

Vln. II *con sord.* *pp* *mp* *pp*

Vla.

Vc.

Cb. 5 5 5 5 5 5

Sonarmilo - *full score*

A detailed musical score page from a symphony or similar large ensemble. The top half of the page shows staves for Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., and Cbsn. The middle section includes Hn. 1, 3., Hn. 2, 4., C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Hp., Cel., Vln. I, Vln. II, Vla., Vc., and Cb. The bottom section includes Vln. I, Vln. II, Vla., Vc., and Cb. Various dynamics like *p*, *p*, *p*, *p*, *pp*, *mp*, *ppp*, and *f* are indicated throughout the score.

Sonarmilo - full score

W

322 45

Picc. *mp*

Fl. *mp* *pp*

Ob. *p*³ *pp*

C. A.

Cl.

B. Cl.

Bsn.

Cbsn. *ppp*

Hn. 1, 3. *senza sord.* *p* *pp*

Hn. 2, 4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tba

Timpani

Perc. 1 *mp* *ppp* *mp > pp* *pp < mp > pp*

Vibraphone *p*³ *mf*³ *p*³ *mf*³

Perc. 2 *p*³ *mf*³

Hp.

Cel. *p*³ *f > p* *p*³ *f > p*

Vln. I *senza sord.* *ppp* *mp* *pp* solo *senza sord.*

Vln. II

Vla. *ppp* *mp* *pp*

Vc.

Cb. *arco* *pp*

Sonarmilo - full score

52 372

AA

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba. Timp. Perc. 1 (Vibes) Perc. 2 Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

Sonarmilo - full score

52 372

AA

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba. Timp. Perc. 1 (Vibes) Perc. 2 Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

Sonarmilo - full score

BB

53

379

Picc. *pp*

Fl. *pp* *p* *ppp* *f*

Ob. *pp* *p* *ppp* *f*

C. A. *pp* *p* *ppp*

Cl. *pp* *p* *ppp*

B. Cl. *mp* *pp*

Bsn. *mp* *pp*

Cbsn. *f*

Hn. 1, 3. *mp* *pp* *f*

Hn. 2, 4. *f*

C Tpt. 1 *pp*

C Tpt. 2 *mf* *p* *f*

Tbn. 1 *f*

Tbn. 2 *pp* *f*

Tba. *pp* *f*

Tim. *mp*

Perc. 1 Large Sus. Cym. *pp* *f* *p = mf*

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla. *p* *ppp* *f* *div.*

Vc. *p* *ppp* *pp* *f*

Cb. *pp* *f*

<img alt="A page from the full score for Sonarmilo, showing musical notation for various instruments. The page is numbered 53 and includes measures 379 through the end of the section. Instruments include Piccolo, Flute, Oboe, Clarinet, Bassoon, Bassoon/Corno da Caccia, Horn 1/3, Horn 2/4, Cornet 1, Cornet 2, Trombone 1, Trombone 2, Tuba, Timpani, Percussion 1 (with a large suspended cymbal), Percussion 2, Harp, and Cello. The music features dynamic markings like pp, p, ppp, f, mp, and mf, and performance instructions like 'Large Sus. Cym.' and 'div.'. Measure 379 starts with a piccolo solo followed by a tutti section with woodwind entries. Measures 380-381 show a transition with bassoon entries and a return to woodwind textures. Measures 382-383 feature brass entries. Measures 384-385 show a return to woodwind textures. Measures 386-387 feature brass entries. Measures 388-389 show a return to woodwind textures. Measures 390-391 feature brass entries. 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Measures 980-981 show a return to woodwind textures. Measures 982-983 feature brass entries. Measures 984-985 show a return to woodwind textures. Measures 986-987 feature brass entries. Measures 988-989 show a return to woodwind textures. Measures 990-991 feature brass entries. Measures 992-993 show a return to woodwind textures. Measures 994-995 feature brass entries. Measures 996-997 show a return to woodwind textures. Measures 998-999 feature brass entries. Measures 999-1000 show a return to woodwind textures.</p>

Sonarmilo - full score

54 386

Picc. *f*

Fl. *f* 3 *p* *f*

Ob.

C. A. *f*

Cl. *f*

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1 *f*

C Tpt. 2 *f*

Tbn. 1 *f* *senza sord.*

Tbn. 2 *f* *senza sord.*

Tba. *f*

Tim. *p* *f* *p*

(Large Sus. Cym.) Perc. 1 *p* *mf*

Perc. 2

Hp. *p* *mf*

Cel.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

Sonarmilo - full score

60 431

FF accel.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba.

Tim. Perc. 1 Perc. 2

Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

Sonarmilo - full score

431

FF

accel.

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba.

Tim. Perc. 1 Perc. 2

Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

non. div.

div.

div.

div.

Sonarmilo - full score

61

439

Picc. *pp*

Fl. *f*³

Ob. *pp*

C. A.

Cl. *p* *mf*

B. Cl.

Bsn.

Cbsn.

Hn. 1. 3.

Hn. 2. 4.

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2 *mf*

Tba.

Timp. *pp*

Perc. 1

Perc. 2

Large Sus. Cym.

Hp.

Cel.

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

GG $\text{♩} = 180$

Picc. *mp* *f*
Fl. *p* *f*
Ob.
C. A.
Cl.
B. Cl.
Bsn.
Cbsn. *mf* *p*

Hn. 1, 3.
Hn. 2, 4.
C Tpt. 1
C Tpt. 2
Tbn. 1 *p*
Tbn. 2
Tba. *mf*

Timp.

Perc. 1 (Vibes)
Perc. 2 *f* *mp*

Hp. *mf* *pp* *pedal gliss*
Cel. *f* *p* *à la Hedwig*

GG $\text{♩} = 180$

Vln. I *mf*
Vln. II *mf* *pp*
Vla. *mf* *pp*
Vc. *mf* *pp* *div.*
Cb. *mf* *p*

459

Picc. *f*
Fl. *pp*
Ob. *f*
C. A.
Cl. *pp*
B. Cl. *mf*
Bsn. *pp*
Cbsn. *f* *p*

Hn. 1. 3. *con sord*
Hn. 2. 4. *con sord*
C Tpt. 1 *mp* *pp*
C Tpt. 2 *mp* *pp*
Tbn. 1 *con sord - straight*
Tbn. 2 *mf* *p*
Tba *pp* *mp*

Timpani
Perc. 1
Perc. 2

Hp. *v*
Cel. *mf*

Vln. I
Vln. II
Vla.
Vc.
Cb.

rit.

Sonarmilo - full score

68 479

Picc.

Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn. 1, 3.

Hn. 2, 4.

(con sord.)

C Tpt. 1

(senza sord.)

C Tpt. 2

Tbn. 1

f

Tbn. 2

Tba.

Tim.

mf

Large Sus. Cym.

Perc. 1

ppp

Perc. 2

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

fp

Sonarmilo - full score

KK ♩ = 140 484

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba. Timp.

Perc. 1 Perc. 2 Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

69

Sonarmilo - full score

KK ♩ = 140 484

Picc. Fl. Ob. C. A. Cl. B. Cl. Bsn. Cbsn.

Hn. 1. 3. Hn. 2. 4. C Tpt. 1 C Tpt. 2 Tbn. 1 Tbn. 2 Tba. Timp.

Perc. 1 Perc. 2 Hp. Cel.

Vln. I Vln. II Vla. Vc. Cb.

69

Sonarmilo - *full score*

A page from a musical score for orchestra and piano. The page number is 72, and the system number is 505. The score is written on multiple staves, each representing a different instrument or group of instruments. The instruments listed on the left side of the page include Picc., Fl., Ob., C. A., Cl., B. Cl., Bsn., Cbsn., Hn. 1, 3., Hn. 2, 4., C Tpt. 1, C Tpt. 2, Tbn. 1, Tbn. 2, Tba., Timp., Perc. 1, Perc. 2, Hp., Cel., Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of several measures of music, with various dynamics indicated such as *pp*, *ppp*, and dynamics with circled dots. The piano part, located at the bottom of the page, features a bass line with slurs and grace notes. The score is written on multiple staves, each representing a different instrument or group of instruments.