

Thelema

"Do what thou wilt" shall be the whole of the Law

Love is the law, love under will"



- STRING ORCHESTRA -

Full Score

2015

THALES DEL COMUNE

Performance notes

Thelema is a religion based on a philosophical law of valorization of the Self. Thus, the polyphony represents the different voices trying to be heard at all costs, even using arguments already expressed by others.

The first part, "*Do what thou wilt, shall be the whole of the Law*", is constructed in a dense way, beginning with a recurring major/minor chord. In this part the voices are harsh and rough, as if they are trying to be heard through screams.

The second part, "*Love is the law, love under will*", is based on an idea of *passacaglia*, also polyphonic, but in a completely different language from the previous section. Here, several *ostinatos* join in each entry, giving a more stable, yet steady, harmonic feel to a harmonically dubious ending, representing a lack of consensus.

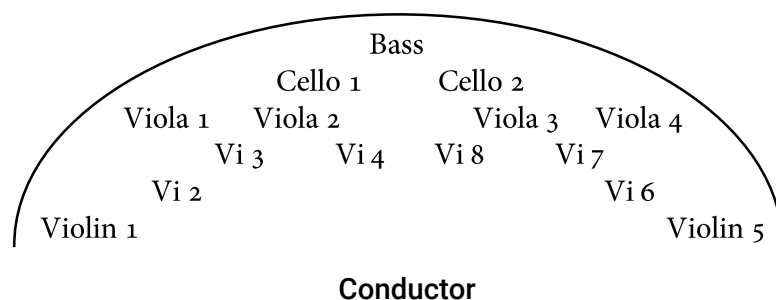
Notas de performance

Thelema é uma religião baseada em uma lei filosófica de valorização do Eu. Sendo assim, a polifonia representa as diferentes vozes que tentam se firmar a todo custo e que, mesmo usando argumentos já expressos, são executados de forma a ignorar sua origem.

A primeira parte, "*Faze o que tu queres, será o todo da Lei*", é construída de forma densa, começando por um recorrente acorde maior/menor. Nesta parte as vozes são mais ásperas e rígidas, como se tentassem obter a razão através do grito.

A segunda parte, "*Amor é a lei, amor sob vontade*", se baseia em uma ideia de *passacaglia*, também polifônica, mas em uma linguagem completamente diferente da seção anterior. Aqui, diversos *ostinatos* se juntam a cada entrada, dando uma sensação harmônica mais estável, porém em constante movimento, até um final harmonicamente dúbio, representando uma falta de consenso.

Instruments Disposition



Thelema

Thales Del Comune

(2015)

Intense

$\text{♩} = 60$

Violin I
Violin II
Violin III
Violin IV
Violin V
Violin VI
Violin VII
Violin VIII
Viola I
Viola II
Viola III
Viola IV
Cellos I and II
Doublebass

ff sfz > f f ff sfz f f ff sfz



1°st Part

"Do what thou wilt, shall be the whole of the Law."

"Fazes o que tu quere, será o todo da Lei."

$\text{♩} = 110$

Vln. I
Vln. II
Vln. III
Vln. IV

f sul pont. ord. sul pont. f ord. f sfz f sfz < mf f f sfz f ord. sul pont. I c. II c. I c. II c. f

21

ord.

sul pont.

ord.

Vln. I *f*

Vln. II *f* sul pont.

Vln. III *f* sul pont.

Vln. IV *f* sul pont. ord. sul pont. *mf*

Vc. *ppp*

24

sul pont.

ord.

Ricochet gliss.

Vln. I *sfz* *mf* *f* *mf*

Vln. II ord. sul pont. ord. *mf* *f*

Vln. III *sfz* ord. sul pont.

Vln. IV *mf* *sfz mp* sul pont. *ff*

Vc. *sempre cresc.* *p* *mp*

27

sul pont.

tr (b)

Vln. I *sfz* *mp* *mf* *ff* *mf* *fff*

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

Vln. III ord. *mf* gliss.

Vln. IV ord. sul pont. *sfz* *sfz* *mf*

Vla. II *pp* *sempre cresc.* *p* *mp*

Vla. IV *pp* *sempre cresc.* *p* *mp*

Vc.

This musical score page contains parts for eight Violin staves (Vln. I-VIII), four Viola staves (Vla. I-IV), one Violoncello (Vc.), and one Contrabasso (Cb.). The music is in 2/4 time and begins at measure 30. The Violin parts feature complex rhythmic patterns with accents and dynamic markings such as *ff*, *f*, *mf*, *ff*, *fff*, and *f*. The Viola and Cello parts are primarily sustained notes with dynamic markings *p*, *mf*, and *f*. The Contrabasso part includes dynamic markings *p*, *sfz*, and *f*. Performance instructions include *ord.* (order), *sul pont.* (sul ponticello), *marcato*, *Senza cresc.* (without crescendo), and *L. V.* (Larghetto). The score concludes at measure 33.

poco rall. **A** A tempo

Vln. I *mp* *f*

Vln. II *mp* *f*

Vln. III *mp* *f*

Vln. IV *mp* *sfz sfz*

Vln. V *mp* *ord.*

Vln. VI *mp* *ord. f*

Vln. VII *mp* *ord.*

Vln. VIII *mp* *ord. f*

Vla. I *mp*

Vla. II *sfz*

Vla. III *mp*

Vla. IV *sfz*

Vc. *mf* *mp*

Cb. *mf* *gliss.*

38

Vln. I: Treble clef, mostly rests with long slurs.

Vln. II: Treble clef, rhythmic patterns with accents and a triplet of eighth notes.

Vln. III: Treble clef, rhythmic patterns starting with *mp*.

Vln. IV: Treble clef, rhythmic patterns with accents, ending with *sfz*.

Vln. V: Treble clef, rhythmic patterns with *f*, *sul pont.*, *f* 5, and *ord.* markings.

Vln. VI: Treble clef, rhythmic patterns with *f* and *sul pont.* markings.

Vln. VII: Treble clef, rhythmic patterns with *f* and *sul pont.* markings.

Vln. VIII: Treble clef, rhythmic patterns with *f*, *sul pont.*, *ord.*, and *sul pont.* 3 markings.

Vla. I-IV: Alto clef, mostly rests with long slurs.

Vc.: Bass clef, long slurs with *mp* dynamics.

Cb.: Bass clef, mostly rests.

41

Vln. I *f* *sfz sfz sfz*

Vln. II

Vln. III

Vln. IV *sfz sfz* *f*

Vln. V *sul pont.* *ord.*

Vln. VI *ord.* 3

Vln. VII *ord.* *sul pont.*

Vln. VIII *ord.* *sul pont.* *ord.*

Vla. I *IV c.* *gliss.*

Vla. II

Vla. III

Vla. IV

Vc. *IV c.* *gliss.* *mp*
Random high note

Cb.

44

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vln. IV *f* *ff*

Vln. V *f* *ff*

Vln. VI *f* *ff*

Vln. VII ord. *f* *ff*

Vln. VIII *f* *ff*

Vla. I *ff*

Vla. II *ff*

Vla. III *ff*

Vla. IV *ff*

Vc. *f* *ff* *sffz* *sffz* *sffz* *sffz*

Cb. *mp* *fff* *sffz* *sffz* *sffz* *sffz* *ff* ord.

Λ = Col legno batutto

molto rall. *Lento*
♩ = 60

49

Vln. I *sfz fp sfz fp fp* *p*

Vln. II *sfz fp sfz fp fp* *p*

Vln. III *sfz fp sfz fp fp* *p*

Vln. IV *sfz fp sfz fp fp* *p*

Vln. V *sfz fp sfz fp fp* *p*

Vln. VI *sfz fp sfz fp fp* *p*

Vln. VII *sfz fp sfz fp fp* *p*

Vln. VIII *sfz fp sfz fp fp* *p*

Vla. I *sffz* *sffz* *sffz* *sffz* *mp* *mp* *ord.* *sul pont. III c.*

Vla. II *sffz* *sffz* *sffz* *sffz* *mp* *mp* *ord.* *sul pont. III c.*

Vla. III *sffz* *sffz* *sffz* *sffz* *mp* *mp* *ord.* *sul pont. III c.*

Vla. IV *sffz* *sffz* *sffz* *sffz* *mp* *mp* *ord.* *sul pont. III c.*

Vc. *ord.* *f* *fp fp fp fp*

Cb. *f* *mf*

Λ = Col legno batutto

sul pont. (in and out) IV c.

59 **B**

Sul A
sul pont.

ord.

Vln. I *mp*

Vln. II *ppp*

Vln. III Pizz. Bartók *sfz*

Vln. IV *pp*

Vla. III *pp*

Vla. IV *pp*

Vc. *pp*

Cb. *pp*



63

sul pont.

ord.

Vln. I

Vln. II *p* *mp*

Vln. III *sfz* *sfz* *sfz* *sfz* *mp*

Vln. IV *pp*

Vla. I *pp*

Vla. II *pp*

Vla. III

Vla. IV

Vc.

Cb.

67

Vln. I *f*

Vln. II *mf* *f*

Vln. III *sfz* *mf* *sfz* *f*

Vln. IV *p*

Vln. V *pp*

Vln. VI

Vln. VII

Vln. VIII *pp*

Vla. I *pp*

Vla. II *pp*

Vla. III *pp*

Vla. IV *pp*

Vc. *pp*

Cb. *pp*

Detailed description: This page of a musical score covers measures 67 to 70. It features eight violin staves (Vln. I-VIII), four viola staves (Vla. I-IV), and two woodwind staves (Vc. and Cb.). The key signature has one sharp (F#) and the time signature is common time (C).
- Vln. I: Measure 67 has a triplet of eighth notes. Measure 68 has a dynamic of *f*.
- Vln. II: Measure 67 has a dynamic of *mf*. Measure 68 has a dynamic of *f*.
- Vln. III: Measure 67 has dynamics of *sfz*. Measure 68 has dynamics of *mf*. Measure 69 has dynamics of *sfz*.
- Vln. IV: Measure 67 has a dynamic of *p*.
- Vln. V: Measure 67 has a dynamic of *pp*.
- Vln. VI, VII: These staves are mostly empty with some rests.
- Vln. VIII: Measure 67 has a dynamic of *pp*.
- Vla. I-IV: Measures 67-70 feature sustained notes with a dynamic of *pp*.
- Vc.: Measure 70 has a dynamic of *pp*.
- Cb.: Measure 70 has a dynamic of *pp*.

71

Violins (Vln. I-VIII):
Vln. I: *mp* (measures 71-73), *sfz* (measure 74), *f* (measures 75-76), *f* (measure 77) *sul pont.*
Vln. II: *p* (measures 71-76), *fff* (measures 77-78) *col legno battuto*
Vln. III: *p* (measures 71-76), *fff* (measures 77-78) *col legno battuto*
Vln. IV: *p* (measures 71-76), *f* (measures 77-78)
Vln. V: *p* (measures 71-76), *f* (measures 77-78)
Vln. VI: *p* (measures 71-76), *f* (measures 77-78)
Vln. VII: *p* (measures 71-76), *f* (measures 77-78)
Vln. VIII: *p* (measures 71-76), *f* (measures 77-78)

Violas (Vla. I-IV):
Vla. I: *p* (measures 71-76), *f* (measures 77-78)
Vla. II: *p* (measures 71-76), *f* (measures 77-78)
Vla. III: *p* (measures 71-76), *f* (measures 77-78)
Vla. IV: *p* (measures 71-76), *f* (measures 77-78)

Violoncello (Vc.) and Contrabasso (Cb.):
Vc.: *p* (measures 71-76), *f* (measures 77-78)
Cb.: *p* (measures 71-76), *f* (measures 77-78)

C

75

Vln. I *ord.* *ff*

Vln. II *ord.* *ff*

Vln. III *ord.* *ff*

Vln. IV *ff*

Vln. V *ff*

Vln. VI *ff*

Vln. VII *ff*

Vln. VIII *ff*

Vla. I *ff*

Vla. II *ff*

Vla. III *ff*

Vla. IV *ff*

Vc. *ff*

Cb. *ff*

accel.

84

Vln. I *f* *fff*

Vln. II *f* *fff*

Vln. III *f* *fff*

Vln. IV *f* *fff*

Vln. V *f* *fff*

Vln. VI *f* *fff*

Vln. VII *f* *fff*

Vln. VIII *f* *fff*

Vla. I *mp sempre cresc.* *mf* *f* *ff* *fff* *ffff*

Vla. II *mp sempre cresc.* *mf* *f* *ff* *fff* *ffff*

Vla. III *mp sempre cresc.* *mf* *f* *ff* *fff* *ffff*

Vla. IV *mp sempre cresc.* *mf* *f* *ff* *fff* *ffff*

Vc. *f* *fff*
Col legno battuto

Cb. *f* *fff*
Col legno battuto

90 - Lunga

Lascia vibrare

Cb. *fff*

2nd Part

"Love is the law, love under will."
"Amor é a Lei, amor sob vontade."

D

p $\text{♩} = 120$



E

98



F

104

cresc. *mp*

G

110

Vln. III
Vln. V
Vln. VI
Vla. I
Vla. II
Vla. III
Vc. II
Cb.

Measures 110-115. Vln. III has rests. Vln. V and VI play sustained notes. Vla. I has a melodic line. Vla. II has a triplet in measure 115. Vc. II and Cb. have rhythmic accompaniment.



H

116

Vln. II
Vln. III
Vln. V
Vln. VI
Vla. I
Vla. II
Vla. III
Vc. II
Cb.

Measures 116-121. Vln. II has a melodic line starting in measure 116. Vln. III, V, and VI have sustained notes. Vla. I, II, and III have melodic lines with triplets. Vc. II and Cb. have rhythmic accompaniment. Dynamics include *lento cresc.* and *mf*.

133 **J** **K**

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vln. IV *f*

Vln. V *f*

Vln. VI *f*

Vln. VII *mp* *f*

Vln. VIII *mp* *f*

Vla. I *f*

Vla. II *f*

Vla. III *f*

Vla. IV *f*

Vc. I *f*

Vc. II *f*

Cb. *f*

Detailed description: This page of a musical score contains measures 133 through 136. It features eight violin staves (Vln. I-VIII), four viola staves (Vla. I-IV), and two cello/bass staves (Vc. I-II, Cb.). The key signature is one sharp (F#) and the time signature is 4/4. Measure 133 is marked with a 'J' in a box. Measure 134 is marked with a 'K' in a box. The first six violin staves (Vln. I-VI) play a melodic line starting with a forte (*f*) dynamic. The seventh and eighth violin staves (Vln. VII-VIII) play a rhythmic accompaniment starting at a mezzo-piano (*mp*) dynamic in measure 134, which becomes forte (*f*) in measure 136. The viola section (Vla. I-IV) provides harmonic support with various textures, including triplets in the second and fourth staves. The cello and bass staves (Vc. I-II, Cb.) play a steady bass line, all marked with a forte (*f*) dynamic. The score concludes with a double bar line at the end of measure 136.

L

145

This musical score page contains parts for eight violins (Vln. I-VIII), four violas (Vla. I-IV), two violas (Vc. I-II), and a cello (Cb.). The music is in 4/4 time and features a key signature of two sharps (F# and C#). The score is divided into four measures. The first measure (145) shows the beginning of the piece with various rhythmic patterns. The second measure (146) continues these patterns. The third measure (147) is marked with a forte (*ff*) dynamic and includes a box labeled 'L' above the staff. The fourth measure (148) concludes the section with sustained notes and a final *ff* marking. The woodwind parts (Vla. I-IV, Vc. I-II, Cb.) provide harmonic support and rhythmic accompaniment to the string ensemble.

M

150

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score contains measures 150 through 154. It features eight violin staves (Vln. I-VIII), four viola staves (Vla. I-IV), two cello staves (Vc. I-II), and one double bass staff (Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. A box labeled 'M' is positioned above the first measure. The violin parts are highly active, with Vln. I-VIII playing various melodic and rhythmic patterns, often with slurs. The viola parts (Vla. I-IV) provide harmonic support with sustained notes and rhythmic patterns. The cello and double bass parts play a steady, rhythmic accompaniment.

N

156

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score, numbered 21, contains measures 156 through 160. It features a woodwind section with four flutes (Vla. I-IV) and a string section with eight violins (Vln. I-VIII), two violas (Vc. I-II), and a cello (Cb.). The score is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. A rehearsal mark 'N' is placed above measure 157. The string parts are highly active, with many notes beamed together and slurred across measures. The woodwind parts are more sparse, with the flutes playing sustained notes and the other woodwinds playing rhythmic patterns. The cello part consists of long, sustained notes.

162

rall. *espress.* *rall.*

mf *p* *p*

Vln. I

Vln. II

Vln. III

Vln. IV

Vln. V

Vln. VI

Vln. VII

Vln. VIII

Vla. I

Vla. II

Vla. III

Vla. IV

Vc. I

Vc. II

Cb.

Detailed description: This page of a musical score, numbered 162, features eight staves for Violins (Vln. I-VIII), four for Violas (Vla. I-IV), and two for Cellos (Vc. I-II) and a Double Bass (Cb.). The Violin I staff begins with a melodic line in treble clef, marked with a *rall.* (rallentando) and *espress.* (espressivo) dynamic. A *mf* (mezzo-forte) dynamic is indicated below the staff. The Violin I staff also includes a *rall.* marking at the end of the section. The Violin II-VIII staves follow with similar melodic lines. The Viola I-IV staves are in alto clef and play sustained notes, with a *p* (piano) dynamic marking. The Cello I-II staves are in bass clef and play sustained notes, also marked *p*. The Double Bass staff is in bass clef and plays a sustained note. The score is in 4/4 time and the key signature has three sharps (F#, C#, G#).