

## **FISSURES FOR ENSEMBLE**

**ÁRON TÖRÖK-GYURKÓ<sup>1</sup>**

**SUMMARY.** The present work<sup>2</sup> accomplishes such a process that does not have a clear exposition, nor the linearity of the main conflict, not does the denouement have a clear conclusive character – so in this sense the musical discourse neglects the traditional dramaturgical principles. As when we talk about fissures, cracks: we see them, we perceive their forms, we can even study them, but we do not know with confidence the factor whose effect generated the process of fissuring on the structure of the respective material, and we cannot predict whether the final fracture will occur or not. The whole process in its entire duration can take place in front of our eyes, or it may unfold with such a slow course of action that we cannot perceive its progress, which may result in a "motionless" tension. Therefore, the image that is placed in front of us is a proposal to watch, meditate, follow and study the small forms. We can look at every single small detail from a microscopic view or at the whole entity as one single unit from a macroscopic view, but a successive alternation of these is also possible. So in the musical sense we are talking about a continuous organic evolution with interspersed stagnations. The musical material is incessantly transformed, divided, "fissured", fragmented, gradually new small structures are created, some threads go forward together in parallel, others alternately, sometimes some of them are merged and take a new direction and there are elements that come back several times and others that stop quickly after starting. All these are charged with various types of tension, which result in accumulations, dissolutions and different contrasts. Some of the microstructural organizations produced in this way, are transposed at macrostructural level.

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<sup>2</sup> *The piece was written in 2015 for the contemporary music project called Panoramic Compositic Contemporan (Contemporary Composition Panoramic), and its world premier was on Ferbruary 25<sup>th</sup> 2015 at the „Gheorghe Dima” National Music Academy, Cluj-Napoca, performed by Ramona Țuțianu (flute), Ruxandra Sericiuc (oboe), Krisztina Nagy (clarinet/bass clarinet), Ioan Dărăban (percussion), Mira Gavriș (piano), Sonia Vulturar (violin), conducted by Dalma Kovács. Recording on: <https://soundcloud.com/aron-torok-gyurko/aron-torok-gyurko-fissures-2015>*

The musical discourse develops several different materials, from short gestures or just signals, through some melody allusions, to large surfaced timbre textures. Furthermore, some of the textures use controlled aleatoric techniques with various levels of freedom in different tempos and densities. In fact, in the whole dramaturgical unfolding of the piece the tempo, density, dynamic fluctuations of the successive events oscillate on a large spectrum, which affects continuously the mechanism of time perception. Also, in this sense, sometimes a contrasting duality emerges caused by the uneven pulsation of the instruments playing and the stable pulsation of the metronome.

The chamber ensemble consists of: flute, oboe, clarinet in B<sub>b</sub> (also bass clarinet in B<sub>b</sub>), violin, percussions and piano.

**Keywords:** contemporary, music, ensemble, fissures, composition, texture, gesture, allusion, techniques

*FISSURES* FOR ENSEMBLE

Aron TÖRÖK-GYURKÓ

**FISSURES**  
for ensemble

SCORE

2015

ÁRON TÖRÖK-GYURKÓ

**ENSEMBLE:**

Flute

Oboe

Clarinet in B $\flat$  (also Bass Clarinet in B $\flat$ )

Violin

Percussions: Vibraphone

Tam-tam

3 Suspended Cymbals

Snare Drum

2 Bongos

3 Tom-toms

1 Timpani

Bass Drum

Metronome

Piano

All instruments are notated in C in the score.

**DURATION:**

ca. 11' 30"

# FISSURES FOR ENSEMBLE

## FISSURES for ensemble

Áron TÖRÖK-GYURKÓ  
(2015)

4/4  $\text{♩} = 60$

Flute: *frullato*, *non vibr.*, *ppp*, *ff*, *mf*, *f*

Oboe: *non vibr.*, *p*, *fff*, *ppp*, *mp*

Bass Clarinet in Bb: *frullato*, *ppp*, *fff*

Violin: *trem. sul pont.*, *ppp*, *ff*, *non vibr.*, *ord.*, *mf*, *fff*, *sui pont.*, *ppp*, *mf*, *ppp*

Percussion: *Tam-tam*, *l.v.*, *et.*

Vibraphone: *arco*, *ppp*, *mf*, *p*, *fff*, *arco*, *pp*

Piano: *pp*, *mf*, *ppp*, *quasi accel.*, *quasi rall.*, *p*, *ppp*

Section A: 15"

Section B: ca. 16"

Flute: *non vibr.*, *ppp*, *mf*

Oboe: *non vibr.*, *ppp*, *mf*

B. Cl.: *non vibr.*, *ppp*, *mf*

Vln.: *ord.*, *non vibr.*, *ppp*, *mf*

Perc.: *Bass Drum*, *pp*

Vib.: *mf*

Piano: *p*, *accel.*

<sup>\*)</sup> Press the keys without hammer stroke and sustain the notes with the 3rd pedal.  
<sup>\*\*)</sup> Hit the sustain pedal.

ÁRON TÖRÖK-GYURKÓ

16 **4/4** Tempo I (♩=60) frullato

20 **2/4** **C** 19'

24 **4/4**

Fl. *ff* *mf* *fff* *p < fff*

Ob. *p* *fff* *p < fff*

B. Cl. *frullato* *fff* *p < fff*

Vln. *ord.* *ff* *mf* *fff* *mf < fff* *ppp* *f*

Perc. *ff* Tam-tam *lv.* *p* *fff* Mid. Cymbal *ppp*

Vib. *p* *fff* *p < fff*

Pao. *mf < f* *sulle corde* *quasi dim.* *p* *ppp*

≡

21 **D**

Fl. *ppp* *mf* *ppp* *mf*

Ob. *ppp* *mf* *ppp* *mf*

B. Cl. *ppp* *mf* *ppp* *mf*

Vln. *ppp* *mf* *ppp* *mf*

Perc. *ff*

Pao. *p* *f* *p*

FISSURES FOR ENSEMBLE

First system of the musical score. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Violin (Vln.), Percussion (Perc.), Vibraphone (Vib.), and Piano (Pno.). The Flute and Bass Clarinet parts are marked with 'frullato' and dynamic markings of *ppp*, *ff*, *mf*, and *fff*. The Oboe and Violin parts have dynamic markings of *p* and *fff*. The Percussion part features a 'Bass Drum' with a dynamic of *ff*. The Vibraphone part has a dynamic of *p* and a 'lv.' marking. The Piano part includes 'sulle corde' markings and dynamic markings of *pp*, *mf*, *f*, and *ppp*. A rehearsal mark 'E' is present at the end of the system.

Second system of the musical score, starting at rehearsal mark 20. It includes staves for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Violin (Vln.), Percussion (Perc.), Snare Drum (S. D.), Vibraphone (Vib.), and Piano (Pno.). The Flute, Oboe, and Bass Clarinet parts have dynamic markings of *ppp*, *f*, *sub p*, and *fff*. The Violin part has dynamic markings of *ppp*, *f*, and *pp*. The Percussion part includes 'Suspended Cymbals' with a dynamic of *pp* and 'lv.' markings. The Snare Drum part has a dynamic of *f*. The Vibraphone part has a dynamic of *pp* and a 'lv.' marking. The Piano part includes 'sulle corde' markings and dynamic markings of *ppp*, *f*, *p*, and *f*. A 3/4 time signature is indicated at the beginning of the system.





FISSURES FOR ENSEMBLE

3+2+3  
8

2  
4

3  
8

4  
4

Fl.

Ob.

B. Cl.

Vln.

Cym.

S. D.

Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.

Pno.

3+2+3  
8

2+3+3  
8

3+3  
8

3+2  
8

Fl.

Ob.

B. Cl.

Vln.

Cym.

S. D.

Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.

Pno.

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6

**3+2**  
**8**

**4**  
**4**

**2**  
**4**

Fl

Ob

B. Cl

Vin

S. D.

Eng. II  
Tom-4, I  
II  
III  
Timp.  
B. D.

Pao.

**4**  
**4**

**2**  
**4**

**4**  
**4**

Fl

Ob

B. Cl

Vin

S. D.

Eng. II  
Tom-4, I  
II  
III  
Timp.  
B. D.

Pao.

To Clarinet in Bb

on the rim

FISSURES FOR ENSEMBLE

7

4/4 3/4 4/4 3/4

Fl. *f*

Ob. *f*

Cl. *f*

Vln. *c.l.h.* *arco* *f* *c.l.h.* *arco* *f*

S.D. *f p f p* *ff* *f*

Bag. II

Tom-t. I

II

III

Timp.

B. D.

Pno.



3/4 4/4 3/4 4/4 5/4 4/4

Fl. *p* *ff* *mp* *ff* *f* *p* *ff* *mp* *ff* *p* *ff*

Ob. *p* *ff* *mp* *ff* *f* *p* *ff* *mp* *ff* *p* *ff*

Cl. *p* *ff* *mp* *ff* *f* *p* *ff* *mp* *ff* *p* *ff*

Vln. *non vibr.* *c.l.h.* *arco* *non vibr.* *ff*

S.D. *Metronome* *f* *S.D. on the rim* *Mtr.*

Pno.

# ÁRON TÖRÖK-GYURKÓ

8

77 **4/4**

Fl: *pp* *ff* *p* *fff* *morendo*

Ob: *pp* *ff* *p* *fff* *morendo*

Cl: *pp* *ff* *p* *fff* *morendo*

Vla: *pp* *ff* *vibr.* *gliss.* *gliss.* *sub. p* *fff* *p* *fff*

S. D.

Pno

==

78 **L** **2/4** **3/4**

Fl: *p* *fff* *p* *fff* *p* *fff*

Ob: *p* *fff* *p* *fff* *p* *fff*

Cl: *p* *fff* *p* *fff* *p* *fff*

Vla: *p* *fff* *p* *fff* *p* *fff*

Vla: *p* *l.v.*

Bag. II  
Ton. I  
II  
III  
Timp.  
S. D.

Pno: *mp* *mute with left hand on the strings* *f* *fff* *fff* *p* *fff* *fff* *p* *fff* *fff* *p*

FISSURES FOR ENSEMBLE

5/4

Fl.  
Ob.  
Cl.  
Vln.  
Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.  
Pno.

M

5/4 2/4 3/4 4/4

Tempo I (♩=60) rall.

Fl.  
Ob.  
Cl.  
Vln.  
Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.  
Pno.

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10

Tempo I (♩=60)

3/4                      4/4

accel. . . . . molto rall. . . . .

N Tempo I (♩=60)

Fl. *mf* *morendo*

Ob. *mf* *morendo*

Cl. *mf* *morendo*

Vln. *mf* *morendo*

Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.

Pno. *fff* (*intra forza*) *f*



99

Fl. *mf* *gliss.*

Ob. *mf* *gliss.*

Cl. *mf* *gliss.*

Vln. *mf* *gliss.*

Bag. II  
Tom-t. I  
II  
III  
Timp.  
B. D.

Pno. *mp* *sulle corde* *gliss.*

FISSURES FOR ENSEMBLE

11

**O**

ca. 16"

Fl. *mf* *gliss.*

Ob. *mf* *gliss.*

Cl. *mf* *gliss.*

Vln. *mf*

Bongos

Tom-t. I  
II  
III

Timb.  
B. D.

*mf*

1 2 3 4

Alternanza libera

Pno. *mf* sulle corde

ca. 16"

Fl. *mf* *gliss.* *fff*

Ob. *mf* *gliss.* *fff*

Cl. *mf* *gliss.* *fff*

Vln. *mf* *gliss.* *fff*

Perc.

Pno. *ff* *mf* *ff* *mf*

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12

Fl. ca. 16<sup>o</sup>

Ob.

Cl.

Vln.

Perc.

Pao.

*mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff*

*gliss.* *gliss.*

The first system of the score covers measures 10 to 16. It features six staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin (Vln.), Percussion (Perc.), and Piano (Pao.). The Flute part has a dynamic marking of *mf* at the start and *ff* later, with a *gliss.* marking and a measure number 'ca. 16<sup>o</sup>' above it. The Oboe part has a *mf* dynamic and a *gliss.* marking. The Clarinet part has a *mf* dynamic and a *gliss.* marking. The Violin part has a *mf* dynamic and a *gliss.* marking. The Percussion and Piano parts are empty.



Fl. ca. 12<sup>o</sup> improvisando

Ob. improvisando

Cl.

Vln.

Perc.

Pao.

*mf* *ff* *mf* *mf* *ff* *mf*

*gliss.*

The second system of the score covers measures 17 to 23. It features the same six staves as the first system. The Flute part has a dynamic marking of *mf* at the start, *ff* in the middle, and *mf* at the end, with a *gliss.* marking and a measure number 'ca. 12<sup>o</sup> improvisando' above it. The Oboe part has a dynamic marking of *mf* at the start, *ff* in the middle, and *mf* at the end, with a *gliss.* marking and a measure number 'improvisando' above it. The Clarinet part is empty. The Violin part has a dynamic marking of *mf* at the start and *ff* later, with a *gliss.* marking and a measure number 'ca. 12<sup>o</sup>' above it. The Percussion and Piano parts are empty.



FISSURES FOR ENSEMBLE

13

ca. 12"

Fl.

Ob.

Cl. *improvitando*

Vla. *improvitando*

Perc.

Pao.



ca. 4"

P

Fl. *ff*

Ob. *ff*

Cl. *ff*

Vla. *ff*

Perc. Tom-tom III  
Timpani *mp* *ff* To Perc.

3/4

4/4

*gliss.*

*gliss.*

*gliss.*

*gliss.*

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14

**Q**  
**4/4**

(121) *improvitando*

Fl.

Ob.

Cl.

Vln. I

Cym.  
Lv. *ff* *ff* *ff*

Perc.  
Snare Drum *p* *ff* *p* *ff*

Tom-t. I  
II  
III

Timp.  
B.D.

Pao. *mp*

**5/4**

(122)

Fl.

Ob.

Cl.

Vln. I

Cym.

Perc.  
on the rim *f*

Tom-t. I  
II  
III

Timp.  
B.D.

Pao. *ff*

FISSURES FOR ENSEMBLE

15

Musical score for measures 124-125. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Cymbal (Cym.), Percussion (Perc.), Tom-tom (Tom-t. I, II, III), Tympani (Timp. B.D.), and Piano (Pno.). Measure 124 is marked with a circled 124 and a 5/4 time signature. Measure 125 is marked with a circled 125 and a 4/4 time signature, with a boxed 'R' above it. The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *ff*, *p*, and *mp*. The Percussion part includes instructions for 'lv.' (liver) and 'p < ff'. The Piano part has a *mp* marking.

Musical score for measures 126-128. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Cymbal (Cym.), Percussion (Perc.), Tom-tom (Tom-t. I, II, III), Tympani (Timp. B.D.), and Piano (Pno.). Measure 126 is marked with a circled 126. Measure 127 is marked with a circled 127 and a boxed 'S' above it. Measure 128 is marked with a circled 128. The score features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *f*, *ff*, *p*, and *mp*. The Percussion part includes instructions for 'on the rim', 'c.l.b.', and 'arco'. The Piano part has a *mp* marking.

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16

129

Fl.  
Ob.  
Cl.  
Vln. I  
Cym.  
Perc.  
Tom-t. I  
II  
III  
B.D.  
Pno.

*f*  
*f*  
*f*  
c.l.b.  
acc.  
*f*  
on the rim  
*f*  
*mf*  
*ff*



131

Fl.  
Ob.  
Cl.  
Vln. I  
Perc.  
Pno.

*f*  
*f*  
*f*  
*f*  
*f*  
*p*  
sub ppp  
*ppp*  
rall.  
Tempo I  
rall.  
Tempo I  
(=60)

$\frac{3}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

FISSURES FOR ENSEMBLE

17

**U**  
4/4  
137

Fl  
Ob  
Cl  
Vln. I  
Vibraphone  
Vib  
Pno  
Metronome

**V**  
Tempo I  
(♩=60)  
140

Fl  
Ob  
Cl  
Vln. I  
Perc.  
Tom-toms  
Pno

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18

(11)

Fl.  
Ob.  
Cl.  
Vln. I  
Perc.  
Tom-4  
Pno.

This musical system covers measures 111 to 118. It features a woodwind section with Flute, Oboe, and Clarinet, a string section with Violin I, and a percussion section with Tom-tom 4 and Percussion. The flute, oboe, and clarinet parts play a rhythmic eighth-note pattern. The violin I part plays a similar eighth-note pattern. The percussion part has a simple rhythmic pattern. The piano part has a complex rhythmic pattern with many beamed notes.



(112)

Fl.  
Ob.  
Cl.  
Vln. I  
Perc.  
Tom-4  
Pno.

This musical system covers measures 119 to 126. It features a woodwind section with Flute, Oboe, and Clarinet, a string section with Violin I, and a percussion section with Tom-tom 4 and Percussion. The flute, oboe, and clarinet parts play a rhythmic eighth-note pattern. The violin I part plays a similar eighth-note pattern. The percussion part has a simple rhythmic pattern. The piano part has a complex rhythmic pattern with many beamed notes.

FISSURES FOR ENSEMBLE

19

143

Fl  
Ob  
Cl  
Vln. I  
Perc.  
Tom-t  
Pno

This musical score block covers measures 143 to 147. It features seven staves: Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin I (Vln. I), Percussion (Perc.), Tom-tom (Tom-t), and Piano (Pno). The Flute, Oboe, and Clarinet parts play a rhythmic eighth-note pattern. The Violin I part plays a similar eighth-note pattern. The Percussion part has a sparse pattern with occasional eighth notes. The Tom-tom part plays a steady eighth-note pattern. The Piano part has a complex, multi-layered texture with many notes and slurs.



144

Fl  
Ob  
Cl  
Vln. I  
Perc.  
Tom-t  
Pno

This musical score block covers measures 144 to 148. It features the same seven staves as the previous block: Flute (Fl), Oboe (Ob), Clarinet (Cl), Violin I (Vln. I), Percussion (Perc.), Tom-tom (Tom-t), and Piano (Pno). The Flute, Oboe, and Clarinet parts continue with their rhythmic eighth-note pattern. The Violin I part continues with its eighth-note pattern. The Percussion part continues with its sparse pattern. The Tom-tom part continues with its steady eighth-note pattern. The Piano part continues with its complex, multi-layered texture.

# ÁRON TÖRÖK-GYURKÓ

20

143

Fl.  
Ob.  
Cl.  
Vln. I  
Perc.  
Tom-t.  
Pno.

Detailed description: This block contains the musical score for measures 143 through 145. It features seven staves: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violin I (Vln. I), Percussion (Perc.), Tom-tom (Tom-t.), and Piano (Pno.). The Flute, Oboe, and Clarinet parts play a rhythmic eighth-note pattern. The Violin I part plays a similar eighth-note pattern. The Percussion part has a few isolated notes. The Tom-tom part plays a steady eighth-note pattern. The Piano part plays a complex rhythmic pattern with many beamed notes. A double bar line is present at the end of measure 145.



146

W

Fl.  
Ob.  
Cl.  
Vln. I  
Perc.  
Tom-t.  
Pno.

Detailed description: This block contains the musical score for measures 146 through 148. It features the same seven staves as the previous block. The Flute, Oboe, and Clarinet parts play a rhythmic eighth-note pattern. The Violin I part plays a similar eighth-note pattern. The Percussion part has a few isolated notes. The Tom-tom part plays a steady eighth-note pattern. The Piano part plays a complex rhythmic pattern with many beamed notes. A double bar line is present at the end of measure 148. A 'W' symbol is placed above the Flute staff in measure 146. The dynamic marking 'fff' is present at the beginning and end of the section.



FISSURES FOR ENSEMBLE

**X**

molto rall. . . . . Tempo I  
(♩=60)  
muted rall. . . . .

Vln. I

Perc.

Pno.