

# θεόκόσμος

for Violin  
and Orchestra

Mark Chambers

## Instrumentation

Flute 1 – 3 (double Picc.)

Oboe 1 – 3

B $\flat$  Clarinet 1 – 3

Bassoon 1 – 3

Horn in F 1 – 4

C Trumpet 1 – 3

Trombone 1 - 3

Tuba

Timpani

Percussion I

*Marimba, Crotales, Temple Blocks,  
Tom Toms (4 pitched high to low)*

Percussion II

*Large and Small China Cymbal,  
Snare Drum, Tam Tam*

Percussion III

*Bass Drum, Bongos (4 pitched high to low),  
Maracas*

Celesta

Harp

Solo Violin

Violin 1

Violin 2

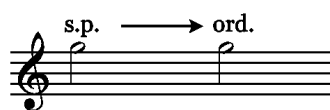
Viola

Violoncello

Double Bass

## Performance Notes

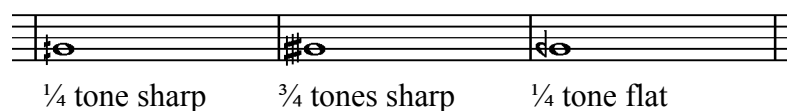
- The work is approximately 10'45".
- All accidentals remain in effect throughout the measure at the register indicated.
- Grace notes should always be played before the beat.
- Glissandi should take place over the entire span noted from the starting pitch.
- Trills should always be played as fast as possible
- All trills are at the half step unless otherwise indicated. The primary note should be articulated first.
- Indications such as *s.p.* followed by an arrow pointing to another indication such as *nat.* indicate a gradual change from one timbre to the next.



Abbreviations used in this score are as follows:

s.p. = sul ponticello  
s.t. = sul tasto  
nat. = naturale

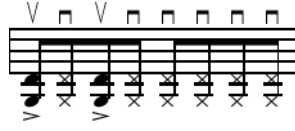
- Notational convention for microtones is as follows:



- *Crescendo* and *decrescendo* markings with a small circle at the tip indicate coming from or going to a *niente* (nothing) volume level.



- *Chop* technique is noted by the following figure:



The technique is as follows:

- 1) Grip the bow normally and then “roll” the thumb out to the opposite bend position. The hair of the bow should be facing the violinist.
- 2) The bow is brought straight down on the string using mostly the wrist motion, making a no note “chop” sound. The elbow is slightly down, arm relaxed. Bow rests on string.
- 3) The bow is then popped off the string.