

The background of the cover features a large, faint, light gray musical score. The score is composed of several staves with various musical notations, including notes, stems, and clefs. The notation is somewhat abstract and artistic, with some notes appearing as simple vertical lines and others as more complex shapes. The overall aesthetic is clean and modern, with a focus on the visual elements of music.

Nikolas (Allen) Jeleniauskas

Celestial Sphere

for Chamber Ensemble



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INSTRUMENTATION

Transposed Score

(Instruments that sound at the octave or double octave are notated at their written pitch)

Flute
B \flat Clarinet
Percussion 1.

Glockenspiel

Nipple Gongs

Bass Drum

Tam-tam (share w/ pc.2)

Well rosened bow for T-t and Crt.

Percussion 2.

Bass Marimba (C2-D5)

Crotales (C5-C6)

Chimes

Tam-tam (share w/ pc.1)

Well rosened bow for T-t and Crt.

Viola

Violoncello

Contrabass

(with C extension)



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Program Note

Drawing from science and mathematics, this work is strongly influenced by the idea of focal points in three-dimensional space and the principles of the Cartesian coordinate system. Because of these properties there is an emphasis upon the number seven which is pervasive throughout the work. The Celestial Sphere is known as an astronomical term to define the “imaginary” sphere around the earth that houses the celestial bodies (stars, constellations, stellar bodies).

Duration: 6.5 minutes

Celestial Sphere

(2006)

Nikolas (Allen) Jeleniauskas

(b.1982)

Transposed Score

♩=108 *molto rubato, agitated*

Flute

B♭ Clarinet

Percussion 1
Clack
Nipple Gong
Bass Drum
Tam-tam (pc.1-2)

Percussion 2
Bass Marimba
Crotales
Chimes
Tam-tam (pc.1-2)

Viola
ad libitum
f

Violoncello
pp

Contrabass
(C. extension)

3/4 **3/8** **2/4** **5/8** **3/8** **2/4**

12 15 non vib.

Fl.

Cl.

Perc. 1
*Nipple Gong (N.G.)
beater
⊙ (center)*
l.v.
mp

Perc. 2

Vla.
mp *p* *mp*

Vc.
f *5* *6* *sf* *mp*

Cb.

5/16 **3/4** **2/4** **3/4** **2/4**

23

28 freely

Fl. *f* *molto espr.* *mf*

Cl. *p*

Perc. 1 (N.G.) Bass Drum (B.D.) *ppp*

Perc. 2 Crotales (Crt.) bowed *mp* *mp* *ppp* Marimba (Mar.), soft yarn mallets rolled *ppp*

Vla. *mf* *p sub.* *pp* non vib.

Vc. *mf* *p sub.* *pp* non vib.

Cb. *pp* *mf* *p sub.* *pp*

2/4 3/4 2/4 5/8 2/4

32

Fl. *f* *mp* *pp* *mf* (bend) non vib. (bend) ord.

Cl. *pp*

Perc. 1 Glock. (Glk.) hard rubber mallets *ppp*

Perc. 2 Crt. brass mallets ord. *p* *ppp*

Vla. *p* *pp* *pp* con sord.

Vc. *p* *pp* *pp* con sord.

Cb. *pp* con sord.

2/4 5/8 2/4 3/4

42

Fl. *mp* *f* 3 6 (same pitch) *mf* *p* non vib. (bend) *>mp* (sim.) *mf* *p*

Cl.

Perc. 1

Perc. 2 Tam-tam (T-t) bowed (dampen) *l.v. mp* 2/4

Vla. *ppp* senza sord. (same pitch) *p* *mf* *p*

Vc. *ppp* senza sord.

Cb. *ppp* senza sord.

3/4 5/8 2/4 4/4

49 ♩=60 Lontano, mysterious accel.

Fl. *mf* *mp*

Cl. *mf* *mp*

Perc. 1 Glk. *l.v. sempre mf* *mp*

Perc. 2 Chimes (Chm.) *l.v. sempre mp*

Vla. *p*

Vc. *mf* *mp* *mp*

Cb. (7th partial, II) *mf* (9th partial, II) *<mf* pizz. *<mf* ord. *mp* *<mf*

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

66

Fl.

Cl.

Perc. 1

p

B.D. beater

Tam-tam (T-t), beater (from pc. 2)

p
lv. sempre

Perc. 2

p

4/4 **7/8** **2/4** **3/4** **4/4**

Vla.

p *mp*

Vc.

p *mp*

Cb.

p

71

Fl.

Cl.

Perc. 1

N.G.

mp

B.D.

p

T-t

Perc. 2

p

4/4 **7/8** **2/4** **3/4**

Vla.

p *mf*

Vc.

p *mf*

Cb.

mf

75 Plodding, with intensity (♩=76)

Fl. *subtone*

Cl. *pp*

Perc. 1 (N.G.) *mp* B.D. T-t *p* N.G. *mp*

Perc. 2 (Mar.) *ppp*

Vla. *ppp* *molto legato* *pp*

Vc. *ppp* *molto legato* *pp*

Cb. *mp*

8 2 3

Fl.

Cl. *ord.* *p* *mp*

Perc. 1 B.D. T-t

Perc. 2

Vla. *p*

Vc. *p*

Cb.

3 8 3 4 7

83

Fl.

Cl.

Perc. 1

Perc. 2

Vla.

Vc.

Cb.

p

mp

(mp)

mp

mp

(mp)

7

4

5

3

87

Fl.

Cl.

Perc. 1

Perc. 2

Vla.

Vc.

Cb.

mf

p sub.

mf

mf

mf

3

3

4

4

5

103 Undulatory, Lontano (♩=76)

100

Fl. *sfpp* *mp*

Cl.

Perc. 1 *f*

Perc. 2 *f* *pp* (ord)

2/4 5/8 3/4 4/4 5/8

Vla. *sf* *p* *pp* *gliss.*

Vc. *f* *pp*

Cb. *f*

105

Fl. *pp* *mf*

Cl.

Perc. 1 N.G. (side) B.D. *mf* *p* *mp*

Perc. 2 *mp* *p*

5/8 4/4 5/8 2/4 3/4

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

Vc. *mp* *p* *mp* *p*

Cb. *mf* *mp*

109

Fl. *f* *mf sub.* *f* *mp* 3

Cl.

Perc. 1 (N.G.) N.G. B.D. N.G. *mf* *mp*

Perc. 2 (Mar.) *mp*

3/4 **5/8** **3/4** **7/8** **4/4**

Vla. *mp*

Vc. *mp*

Cb. *mf*

113

Fl. *f* *mp* *f* 3 3

Cl.

Perc. 1 B.D. N.G. B.D. N.G. *mf*

Perc. 2 *mf*

4/4 **5/8** **3/4** **5/8**

Vla. *mf*

Vc. *mf*

Cb. *f*

117

Fl. *mf* *mp*

Cl.

Perc. 1 B.D. N.G. B.D. N.G.
<f *p* *p* *mp*

Perc. 2 *f* *pp* *mp* *mf*

Vla. *f* *pp* *mf*

Vc. *f* *pp* *mf*

Cb. *p*

5/8 **4/4** **5/8** **7/8** **3/4**

121

Fl. *mf*

Cl.

Perc. 1 Glk. hard plastic mallets sempre al fine
mp (l.v. sempre)

Perc. 2

Vla. *f*

Vc. *f*

Cb. *f*

3/4 **5/8** **3/4** **5/8**

125 Intensifying

124 (bend) (sim.) (bend)

Fl. *f* *mp*

Cl.

Perc. 1 (B.D.) B.D. Glk. *mf* *mf*

Perc. 2 (Mar.) *f* *p sub.* *mp* *pp sub.*

Vla. *f* *p* *mp* *pp sub.*

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

Cb. *mp* *mf*

128 (sim.) *gliss.*

Fl. *mf* *mp*

Cl. *mp*

Perc. 1 *p* *mf*

Perc. 2 *mf*

Vla. *mf*

Vc. *mf*

Cb.

131 ^b

Fl. *f* *mp* *mf sub.* *mp* (bend) 3 (h) 3 (h)

Cl. (sim.) *f* *mp* *mf sub.* *mp* 3

Perc. 1 *p* 3

Perc. 2 *pp sub.* *mf*

3/4 **7/8** **4/4** **7/8**

Vla. *pp sub.* *mf*

Vc. (h) *pp sub.* *mf*

Cb.

134

Fl. *mf* *mf* *ff* 3 3 3 3

Cl. *mf* *mf* *ff* 3 3 3 3

Perc. 1 *mp* *mf* 6 3 5 3

Perc. 2 *f*

7/8 **3/4** **6/8** **3/4**

Vla.

Vc. *f*

Cb.

138 Zenith, beginning to diminish

Musical score for measures 138-140. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion 1 (Perc. 1, Glk.), Percussion 2 (Perc. 2, Mar.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 138-140 are marked with dynamic levels *ff*, *mp*, and *ff*. The time signature changes from 3/4 to 2/4, then to 3/4, and finally to 4/4.

Musical score for measures 141-143. The score includes parts for Flute (Fl.), Clarinet (Cl.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 141-143 are marked with dynamic levels *f*, *mf*, *mp*, *p*, *f*, *mf*, and *mf*. The time signature changes from 4/4 to 3/4, then to 3/4, and finally to 3/4.

144

Fl. *p* *pp*

Cl. *p sub.*

Perc. 1 *mf*

Perc. 2 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *f* *p*

5 2 5 7 5

148

149 Lyrically

Fl. *mp* *mf*

Cl. *mf* *mp* *mf*

Perc. 1 *mp sub.*

Perc. 2 *ppp* *p* T-t ord.

Vla. *ppp* *mp* con sord. *mp* molto legato

Vc. *ppp* *mp* con sord. *mp* molto legato

Cb. *ppp*

5 3 4 4

152

Fl.

Cl.

Perc. 1 (Glk.)

Perc. 2 (T-t)

Vla.

Vc.

Cb.

mf

mf

mp

f

mf

4/4

3/4

2/4

3/4

(bend)

(bend)

non vib.

mf

mp

156

Fl.

Cl.

Perc. 1

Perc. 2

Vla.

Vc.

Cb.

f

mf sub.

ff

mf sub.

ff

ff

ff

pp

pp

p

pp

3/4

2/4

4/4

3/4

gliss.

gliss.

bowed

Crt. (brass mallets)

ff *lv.*