TSMINDAO GHMERTO

(after Paliashvili)

for

Solo bass clarinetist/vocalist

by

Evan Ziporyn

©1994 Airplane Ears Music (ASCAP)

Tsmindao Ghmerto is based on Zakaria Paliashvili's (1871-1933) stunning setting of the hymn of the same name, a Sanctus from the liturgy of the Georgian Orthodox Church. To replicate 3-part choral harmony on the bass clarinet, an instrument generally regarded as monophonic, the soloist is asked to hum perfectly tuned drone notes into the instrument almost continuously throughout the piece. Intonation is much more important than volume, particularly in the hummed part – it doesn't have to be as loud as the sound of the bass clarinet itself. If the notes are in tune, the original harmonies will not only be present but will be enhanced by overtones and other aural artifacts, expected and unexpected, any and all of which are desirable.

Please also be mindful of the lyrics of the original, which are:

Tsmindao Ghmerto	Holy God
Tsmindao Zliero	Holy mighty
Tsmindao Ukvdao	Holy immortal
Shegvitskalen chven.	Have mercy on us

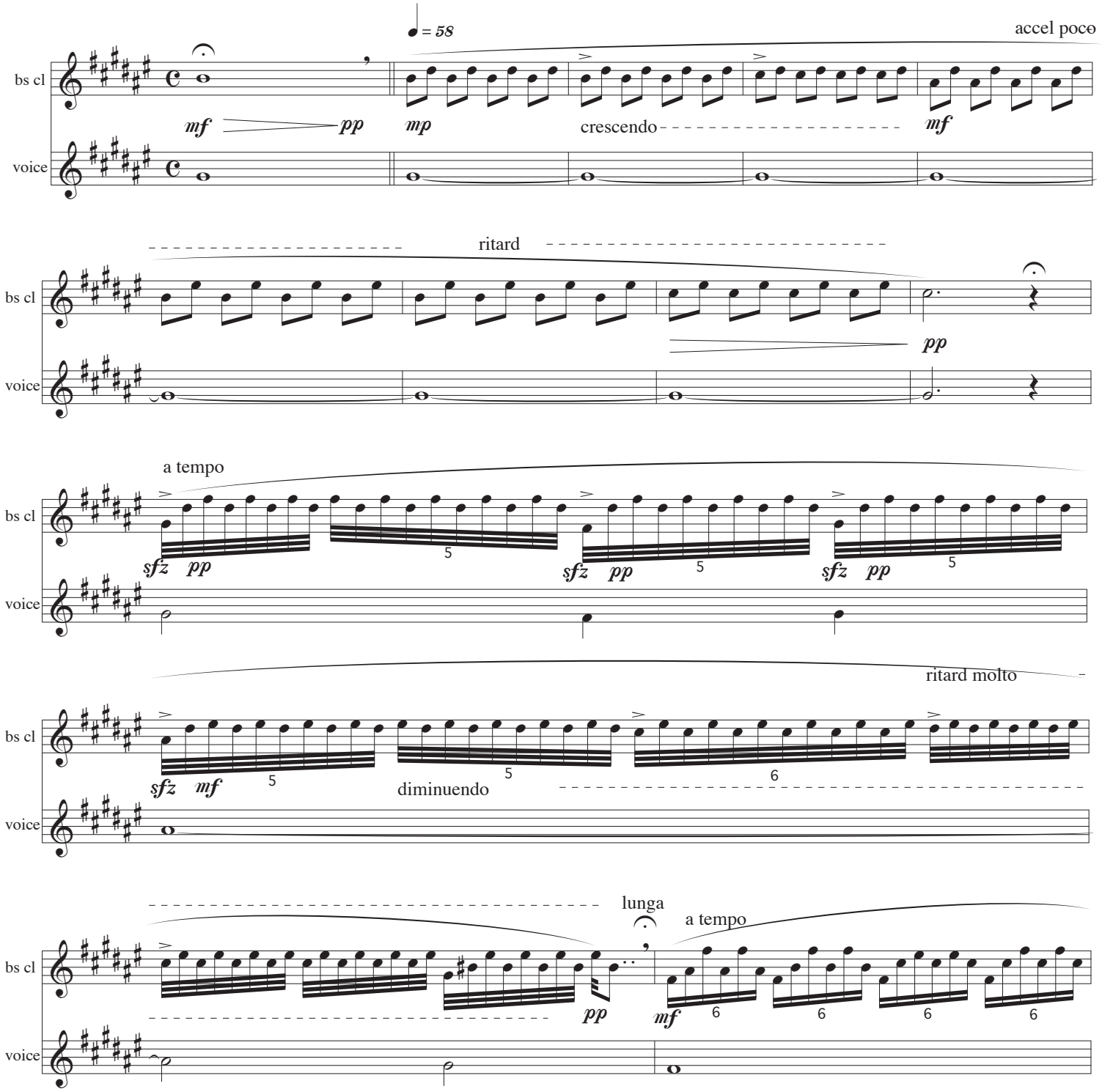
The 'vocal' line is indicated on a separate staff but is to be done by the same player, much like the left hand in a piano part. It is transposed to B-flat so that the player can more easily conceptualize the intervallic relationships between the two parts.

Originally recorded by Evan Ziporyn and released as part of *Bang on a Can: Cheating, Lying, Stealing* (Sony Classical, 1996). Subsequently re-released on *Bang on a Can Classics* (Cantaloupe Music, 2002).

Tsmindao Ghmerto

solo b-flat bass clarinetist/vocalist
(both parts transposed)

Evan Ziporyn
(after Paliashvili)



© 1994, Airplane Ears Music