

After Serra

(2000)

chamber ensemble

Jason Eckardt

INSTRUMENTATION

Flute (with B key) / Bass Flute

B $\flat$ Clarinet / B $\flat$ Bass Clarinet

Violin

Violoncello

Piano

All instruments sound as notated in the score.

Approximate duration: 14.5 minutes

After Serra was commissioned by the Fromm Music Foundation and written for Roger Redgate and Ensemble Exposé who gave its first performance on April 5, 2000 at the Warehouse, London.

PERFORMANCE NOTES

Accidentals apply only to the notes they precede with the exception of tied or consecutively repeated notes.

The metronome marking is approximate and may be adjusted to facilitate the articulation of local details. Tempi are consistent throughout the meter changes (i.e., ♩=♩, ♪=♪, etc.).

Grace notes are always to be played as fast as possible. Grace notes curtail the previous mensural note's duration.

All instruments sound as notated in the score.

Special Markings

♯, ♯♯, ♭, ♭♭ Quarter-tone sharp, three quarter-tones sharp, one quarter-tone flat, three quarter-tones flat. All quarter-tones are tempered and, in woodwind parts, should be produced using specific fingerings whenever possible.

smfz, sfz, sffz, sfffz, etc. Progressively louder accented attacks, independent of preceding dynamics.

Glissando with re-attack on arrival note.

Glissando without re-attack on arrival note.

mv Molto vibrato. Wide and fast vibrato. Changes in vibrato are to be articulated to the point of near exaggeration; unstable intonation (up to an eighth tone) is acceptable when this marking is used.

sv Senza vibrato.

→ Indicates one mode of articulation in transition to another (i.e. sul ponticello to sul tasto, senza vibrato to molto vibrato, etc.).

Sustain sound until the rhythm with the staccato marking, producing an overlap without any gap in sound with some other instrument's attack at that same rhythmic point (i.e., winds and strings with piano in m. 2)

Abruptly and mechanically curtail sound without diminuendo.

Flute

Flutter-tongue.

Lip pizzicato.

Breathy tone.

Alternate between normal and harmonic fingerings of the same pitch.

Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.

Whistle tone. Performer should alternate irregularly between various partials of the fundamental fingered note for the duration specified.

Clarinet

Slap tongue.

Flutter-tongue. If a conventional flutter-tongue cannot be executed, an artificial flutter-tongue may be substituted by producing a gargling action in the throat, approximating the timbral flutter-tongue effect.

Tongue during glissando to produce interruptions in sound on indeterminate pitches.

Alternate fingerings of the same pitch that modify the timbre of the pitch without a break in sound. Higher numbers represent fingerings producing successively more distorted timbres.

Violin and Violoncello

st, sp Sul tasto, sul ponticello.

 Left hand pizzicato.

 Snap or "Bartók" pizzicato.

 Normal bow pressure.

 Heavy bow pressure (some distortion of tone).

 Excessive bow pressure (greatly distorted tone).

 Thrown bow. Bow is forcefully thrown onto string to produce an indeterminate number of rebounds.

Piano

 Depress key silently.

 Mute string with finger near tuning pin and play corresponding note on keyboard.

Pedaling is left to the discretion of the performer unless specifically indicated in the score.

Commissioned by the Fromm Music Foundation and dedicated to Roger Redgate and the members of Ensemble Exposé

AFTER SERRA

JASON ECKARDT (2000)

Flute

20 8

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

2 8

bass flute

f *poss.*

12 8

Clarinet

20 8

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

2 8

bass clarinet

fff

12 8

Violin

20 8

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

2 8

fff

12 8

Violoncello

20 8

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

2 8

fff

12 8

Piano

20 8

Remain motionless in playing position for entire duration of measure (conductor gives downbeat and holds until m. 2).

2 8

fff

(muted)

12 8

Always depress before releasing and retaking middle pedal so the resonance is unbroken.

*

Mid. Ped. _____

*

Mid. Ped. _____

* Silently depress before measure begins, as a "pick-up" measure.

4

F1

Cl

Vn

Vc

Pf

* Trills should be percussive and marcato;
changes between trills should be as
de-emphasized as possible.

(Mid. Red.)

* Mid. Red.

[illegible]

12

Fl

pp

f poss.

Cl

ff *fff*

ff *f* *ff* *fff*

Vn

fff

ppp

Vc

fff

ff *f* *ff* *f* *fff*

Pf

ff *f*

ff *fff*

(Mid. Led.)

16

Fl

Musical staff for Flute (Fl). It shows measures 16, 17, and 18. In measure 16, there is a whole rest. In measure 17, there is a whole rest. In measure 18, there is a whole rest. In measure 19, there is a melodic line starting with a forte (ff) dynamic, followed by a crescendo to forte (f), then a decrescendo to forte (ff), and finally a decrescendo to forte (f) and forte (ff) in the final measure.

Cl

Musical staff for Clarinet (Cl). It shows measures 16, 17, and 18. In measure 16, there is a whole rest. In measure 17, there is a whole rest. In measure 18, there is a whole rest. In measure 19, there is a complex melodic line with various dynamics including ff, f, and fff, and includes fingerings like 5, 6, 7, 13:8, and 7:6.

Vn

Musical staff for Violin (Vn). It shows measures 16, 17, and 18. In measure 16, there is a melodic line starting with a piano (pp) dynamic, followed by a crescendo to piano (p). In measure 17, there is a melodic line starting with a mezzo-piano (mp) dynamic. In measure 18, there is a melodic line starting with a mezzo-piano (mp) dynamic. In measure 19, there is a melodic line starting with a forte (f) dynamic, followed by a decrescendo to forte (ff).

Vc

Musical staff for Viola (Vc). It shows measures 16, 17, and 18. In measure 16, there is a melodic line starting with a pppp dynamic, followed by a crescendo to piano (p). In measure 17, there is a melodic line starting with a mezzo-piano (mp) dynamic. In measure 18, there is a melodic line starting with a mezzo-piano (mp) dynamic. In measure 19, there is a melodic line starting with a sforzando (sfz) dynamic, followed by a decrescendo to forte (f).

Pf

Musical staff for Piano (Pf). It shows measures 16, 17, and 18. In measure 16, there is a whole rest. In measure 17, there is a whole rest. In measure 18, there is a whole rest. In measure 19, there is a complex melodic line with various dynamics including sfz, f, and fff, and includes fingerings like 7, 5, 11:8, and 11:6.

(Mid. Red.)

✿ Mid. Red.

20

Fl

Cl

Vn

Vc

Pf

(Mid. Xed.)

[illegible]

27

Fl

(f) *mf* *sfz*

7

5 16

Cl

(f) *mf* *sfz*

11:6

5 16

Vn

(mf) *f* *ff* *pp* *sp*

5

5 16

Vc

(f) *mf* *ff* *sfz*

7

13:8 7:6

5 16

Pf

mf *f* *(f)* *sfz*

5:4 3 5:4 5:3 5:4 3

5 16

[illegible]

35

Fl

Cl

Vn

Vc

Pf

35

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488

[illegible]

[illegible]

46

F1

Musical staff for Flute 1 (F1). It begins with a 5/32 time signature and a key signature of one sharp (F#). The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. Dynamics include *f* and *mf*. A 11:6 ratio is indicated over a group of notes. The staff ends with a 5/16 time signature.

Cl

Musical staff for Clarinet (Cl). It begins with a 5/32 time signature and a key signature of one sharp (F#). The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. Dynamics include *f*, *ff*, and *f*. Ratios 5:3, 7:6, 3, 3, 3, 3, 5, and 4:3 are indicated over various groups of notes. The staff ends with a 5/16 time signature.

Vn

Musical staff for Violin (Vn). It begins with a 5/32 time signature and a key signature of one sharp (F#). The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. Dynamics include *f*, *mf*, and *f*. A 7-measure rest is indicated. The staff ends with a 5/16 time signature.

Vc

Musical staff for Violoncello (Vc). It begins with a 5/32 time signature and a key signature of one sharp (F#). The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. Dynamics include *f*, *ff*, and *f*. A 5-measure rest is indicated. The staff ends with a 5/16 time signature.

Pf

Musical staff for Piano (Pf). It begins with a 5/32 time signature and a key signature of one sharp (F#). The staff contains several measures of music, including a triplet of eighth notes and a series of sixteenth notes. Dynamics include *sfz*, *f*, *mf*, and *f*. Ratios 11:6, 5:3, 5:4, and 3 are indicated over various groups of notes. The staff ends with a 5/16 time signature.

50

Fl

$\frac{5}{16}$

(mf)

f $5:4$ *mf* $5:4$ $5:3$ *sfz*

$\frac{5}{16}$ $\frac{7}{32}$

Cl

$\frac{5}{16}$

f $11:6$ *mf* 3 *f* *sfz*

$\frac{5}{16}$ $\frac{7}{32}$

Vn

$\frac{5}{16}$

p *mp* *mf* *f* *mf* *sfz*

ord.

$\frac{5}{16}$ $\frac{7}{32}$

Vc

$\frac{5}{16}$

mf 7 *f* $13:8$ *mf* 5 *sfz*

$\frac{5}{16}$ $\frac{7}{32}$

Pf

$\frac{5}{16}$

mp $5:3$ $5:4$ $5:3$ $5:3$ *f* $9:8$ $5:3$ $5:4$ 3 *f* $5:3$ $7:4$ $7:6$ $5:3$ *mf* $11:6$ *p*

$\frac{5}{16}$ $\frac{7}{32}$

54

Fl

Cl

Vn

Vc

Pf

f 9:8

f 5:4

f 3

sfz (ord.) *mf* 5:4 5:3 *f* ord. *mv*

mf 7

mf 3

f 7:6 7:4 (ord.) *mv*

sfp 5 (ord.) *breathy* 7

f *mp*

ord. *tr* *mf* *f*

poco sp *mp*

f 7

mp 3 (poco sp)

f (F²)

58

Fl

ord.

mf *f poss.*

Cl

mf *f* *mf* *f* *sfz* *f* *mf*

Vn

(poco sp)

(mp) *mf* *f* *mf* *ff*

Vc

poco sp

mp *mf* *f* *ff* *f* *mf* *f* *mf*

Pf

mf *ff* *sfz* *f*

61

Fl

Cl

Vn

Vc

Pf

This musical score page contains measures 61 through 66. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The score is written in treble and bass staves for each instrument. Measure 61 starts with a key signature of one sharp (F#) and a common time signature. The Flute part begins with a forte (f) dynamic and a series of sixteenth notes. The Clarinet part is silent. The Violin part has a forte (f) dynamic and a 9:8 ratio. The Viola part has a forte (f) dynamic and a 7:4 ratio. The Piano part has a forte (f) dynamic and a 10:6 ratio. Measure 62 is a whole rest for all instruments. Measure 63 is a 3/16 time signature change. The Flute part has a mezzo-forte (mf) dynamic and a 5:3 ratio. The Clarinet part has a forte (f) dynamic and a 3:1 ratio. The Violin part has a mezzo-forte (mf) dynamic and a 3:1 ratio. The Viola part has a forte (f) dynamic and a 7:4 ratio. The Piano part has a forte (f) dynamic and a 5:3 ratio. Measure 64 is a whole rest for all instruments. Measure 65 is a 3/16 time signature change. The Flute part has a mezzo-forte (mf) dynamic and a 5:3 ratio. The Clarinet part has a forte (f) dynamic and a 3:1 ratio. The Violin part has a mezzo-forte (mf) dynamic and a 3:1 ratio. The Viola part has a forte (f) dynamic and a 7:4 ratio. The Piano part has a forte (f) dynamic and a 5:3 ratio. Measure 66 is a whole rest for all instruments.

71

Fl

Cl

Vn

Vc

Pf

ff 9:8 *ff* 11:10 *f* *ff* 3 5:4 5:3 *f* *mf* 7 *f* *mf* *mp* 7 32 3

ff 3 5:4 5:3 *sffz* *ff* 7 *f* 11:6 *mf* *f* 7 32

(*f*) *sffz* *ff* *f* 3 5:4 5:3 *mf* *f* 3 *mf* 5 *mp* 7 32

ff 7 *sffz* pizz. *sffz* arco *f* 7:4 7:6 3 *mf* *f* 7 32

(F#) (F) (Bb) *ff* *f* 3 3 (A) (A) 11:6 *f* 5:3 5:4 3 *mf* 7:6 13:8 8:6 *mp* (Ab) (Bb) 7 32

ff 5:3 5:4 3 (C#) *f* (f) (A) *mf* *f* *mf* 7 32

75

Fl

Cl

Vn

Vc

Pf

75 80 85 90 95 100 105 110 115 116

[illegible]

[illegible]

[illegible]

97

Fl

Cl

Vn

Vc

Pf

97

100

103

104

sfz mp sfz mp sfz mp mf p mf mp p

vib. ord. breathy ord.

7:6 11:6 5:3 3

7 16 3 5 7 8

mf p mp mf mp p

p mp mf p

sp ord.

5 7

3 5:3 5:4 11:6 (ord.)

mf p mp p mp

f ff f mf f mf f ff f

5:3 5:4 3 3 5:4 5:3 5:3 7:6 3 5:3 5:4 3 7 5:3 5:4

mp p mp p mp p mp p mp p mp

(Bb) (mp) p (Bb) (p) mp p mp (mp)

[illegible]

[illegible]

106

Fl

Cl

Vn

Vc

Pf

106 107 108 109

5/16 3/8

(p) *ppp* *sfp* *sv* *f* *mp* *mf*

11:6 7 11:6 3

(p) *pp* *(b.)* *mp* *mf*

110

Fl

Cl

Vn

Vc

Pf

(p)

mp

sfp

poco vib.

①

②

p

poco vib.

p

poco vib.

mp

sfp

mf

9:8

p

mp

ff

sfpz

* Hold Ab manually and catch along with D in middle pedal to sustain both pitches.

* Mid. Ped.

[illegible]

118 (poco vib.)

Fl (p) *pp*

Cl (poco vib.) (p) *pp*

Vn (poco vib.) (p) *pp* *n*

Vc (poco vib.) (p) *pp*

Pf

(Mid. Mod.) ✿

mp p 3 5:4 5:3 mp p

mp p 5:4 5:3 mp mf 7:6 7:4 mp p

(F) (Bb) (B) (G) (A) (C)

p mp p

121

(poco vib.)

Fl

ppp

n

p

mp

mf

7:6

sv

mv ord.

7

7:6

mp

p

mp

(poco vib.)

Cl

(pp)

5

②

mv

vib. ord.

5:3

5:4

3

7

7:6

p

mp

mf

Vn

mf

pizz.

7

vib. ord. arco

7:6

5:3

sfp

mf

Vc

(poco vib.)

(pp)

5

vib. ord.

3

7:6

5:3

3

3

5:4

3

5:3

5:4

5:3

5:4

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5:3

5:4

3

ff

f

mf

f

(f)

mf

ff

f

Pf

5

mf

7:6

5:3

mp

p

mp

[illegible]

130

Fl

Cl

Vn

Vc

Pf

(mf) *5* *mp* *5* *p*

mp *5* *3* *mf* *sfp* *f*

ord. *5:4* *5:3* *3* *mp* *mf* *mp* *sfz* *f* *p* *sp* *(ord.)* *mf*

(f) *mf* *f* *mf* *f* *(ord.)* *mv* *ord.* *5:3* *7:6* *5:3* *fff* *5* *fff* *3* *5:3* *7:6* *mf* *f* *5:3* *5:4* *f*

9:8 *mf* *f* *mf* *f* *(f)*

[illegible]

136

Fl

Cl

Vn

Vc

Pf

This musical score page contains measures 136 through 140. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The key signature has one sharp (F#) and the time signature is 3/8. Measure 136 begins with a box containing the number 136. The Flute part starts with a five-measure rest, then plays a series of eighth notes with dynamics *mf*, *mp*, *mf*, and *mp*. The Clarinet part has a five-measure rest, then plays eighth notes with dynamics *mf* and *f*. The Violin part starts with a five-measure rest, then plays eighth notes with dynamics *f*, *sfz*, *mf*, and *f*. The Viola part starts with a five-measure rest, then plays eighth notes with dynamics *f*, *mf*, and *f*. The Piano part starts with a five-measure rest, then plays eighth notes with dynamics *mf* and *f*. Measure 137 continues the patterns for all instruments. Measure 138 features a five-measure rest for the Flute, then a series of eighth notes with dynamics *mf*, *f*, and *mp*. Measure 139 features a five-measure rest for the Flute, then a series of eighth notes with dynamics *mf*, *f*, and *mp*. Measure 140 features a five-measure rest for the Flute, then a series of eighth notes with dynamics *mf*, *f*, and *mp*. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and dynamic markings.

[illegible]

142

Fl

Cl

Vn

Vc

Pf

This musical score page contains measures 142 through 146. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The score is divided into two systems. The first system covers measures 142 to 145, and the second system covers measures 146 to 149. Measure 142 is marked with a box containing the number 142. The Flute part features a melodic line with triplets and a trill in measure 145. The Clarinet part has a similar melodic line with triplets and a trill in measure 145. The Violin part has a melodic line with triplets and a trill in measure 145. The Viola part has a melodic line with triplets and a trill in measure 145. The Piano part has a melodic line with triplets and a trill in measure 145. The Piano part also has a bass line that is mostly silent, with a few notes in measure 145. The score includes various dynamics such as *f*, *mf*, and *ff*, and articulations like *tr* and *acc*. The key signature has one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with staves for each instrument.

Measures 142-146 are shown. The Flute part features a melodic line with triplets and a trill in measure 145. The Clarinet part has a similar melodic line with triplets and a trill in measure 145. The Violin part has a melodic line with triplets and a trill in measure 145. The Viola part has a melodic line with triplets and a trill in measure 145. The Piano part has a melodic line with triplets and a trill in measure 145. The Piano part also has a bass line that is mostly silent, with a few notes in measure 145. The score includes various dynamics such as *f*, *mf*, and *ff*, and articulations like *tr* and *acc*. The key signature has one sharp (F#), and the time signature is 4/4. The score is written in a standard musical notation with staves for each instrument.

[illegible]

151

Fl

Cl

Vn

Vc

Pf

This musical score page contains measures 151 through 154. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The key signature has one flat (B-flat), and the time signature is 4/8. The score is divided into four measures by vertical bar lines. Measure 151 (first system) shows the Flute and Clarinet with complex rhythmic patterns and intervals (5:4, 5:3). The Violin has a few notes, and the Piano has a trill. Measure 152 (second system) continues the patterns, with the Flute and Clarinet having more complex intervals (7:6, 5:3, 7:4) and the Violin playing a short phrase. Measure 153 (third system) features the Violin playing a short phrase and the Piano playing a short phrase. Measure 154 (fourth system) shows the Flute and Clarinet with complex rhythmic patterns and intervals (5:4, 5:3) and the Piano playing a short phrase. Dynamics include *f*, *mf*, *fz*, *pizz.*, *arco*, and *p*. The Flute and Clarinet parts are marked with *f*, *mf*, *fz*, *pizz.*, and *arco*. The Violin part is marked with *mf*, *f*, *pizz.*, and *arco*. The Viola part is marked with *mf*, *f*, *pizz.*, and *arco*. The Piano part is marked with *f*, *mf*, *pizz.*, and *arco*.

154

Fl

Cl

Vn

Vc

Pf

This musical score page contains measures 154 through 157. The instruments are Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The time signature is 3/8. The Flute part features a melodic line with various dynamics including *f*, *mf*, *sfz*, and *mp*, with some notes marked with accents. The Clarinet part provides harmonic support with patterns of eighth and sixteenth notes, including a trill in measure 155. The Violin part has a more active role with slurs and accents, reaching a *sfz* in measure 155. The Viola part is mostly silent, indicated by whole rests. The Piano part has a complex accompaniment with many beamed sixteenth notes and rests, with dynamics ranging from *mf* to *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

157

Fl

(mp) 5 *mf*

p *mf*

mp

(mp) *mf* 3

Cl

5:4 5:3 5:3

mp *mf* *mp*

mp *mf*

(mf) 3 5 *mp*

Vn

ord.

(f) *mf* *mp* *mf* 3 5:4 5:3 *mp*

f 7

5

(f) *mf*

sfp 3 *f*

Vc

Pf

(mf)

mp *mf* *p* *mp* *p* *mp* *mf* *mp* 4:3 5:4 3 3 5 *mf*

[illegible]

163

Fl

Cl

Vn

Vc

Pf

ord.

mv

(mf)

mp

mf

(mf)

f

5:3

7:6

5:3

mp

mf

f

5:4

5:3

mf

f

mf

13:8

mp

(E)

(Eb)

(F)

(Eb)

(D)

(f)

mf

(ff)

f

3

ff

f

mf

ff

f

mf

3

f

ff

f

mf

5:3

5:4

3

mp

mf

f

mf

f

mf

f

4:3

5:4

5:3

mf

sfz

f

11:6

mf

f

mf

7:6

mp

mf

11:6

7:6

f

[illegible]

169

Fl

ord.

5:3 5:4 3

mf f mf mp mf 4:3 mp

16

5:4 5:3

f mf f mf f

mf f

3 3

breathy

ord.

mf f mf 5:4 5:3 3 3

ff mf f mf f

Cl

16

Vn

mf ff 3

f mf

5

16

(ord.)

sp

(Eb)

poco sp

ord.

V

3

5

mf ff f

mf f

5

3

sp

ord.

mf

Vc

16

Pf

f 7:6 mp mf 5:4 5:3 3 3

16

7:4 7:6 5:3

f mp mf

3 3

5:3 7:6 3 3

f (Bb) mf f

5 5 13:8 5

mf f mf mp f

mf 3

[illegible]

175

Fl

Cl

Vn

Vc

Pf

bass clarinet

(tr)

(mf)

3

f

mf

3

f

5:4

5:3

3

mf

5

16

3

7:6

5:3

3

5:4

5:3

5

f

mf

ord.

mv

7:6

5:3

f

mf

f

4:3

5:4

3

ff

(f)

mf

f

ff

(D)

(F#)

(G#)

fff

3

7:6

5:3

3

mf

sfz

f

mf

7

3

5:4

5:3

f

mf

7

3

5:4

5:3

f

mf

3

5

mf

mp

7:6

mf

mp

mf

mp

mf

3

mp

mf

3

f

7:6

11:6

3

(f)

mf

mp

mf

mp

f

[illegible]

184

Fl

breathy → ord.

(mf) 5 mp mf 7:6 5:3 mp mf mp (ord.) mv sv ord. sv vib. ord.

Cl

(f) 7 5 5 mp f mf f mf

Vn

Vc

Pf

f 5:3 5:4 3 mf f 5:3 5:4 3 mp 3 f mf f 9:8 9:8 7 mp 11:6 7:6 f 9:8

f 4:3 5:4 mf f 7 mf 7 (mf) 5:3 5:4 f p f 5:4 5:3 mp

(F#) (Eb)

187

[illegible]

193

Fl

Cl

Vn

Vc

Pf

196

Fl

(f)

(f)

5

16

Cl

(mf)

f

(f)

ff

5

16

Vn

ord.

Gliss. very slowly as to be imperceptible.

p

mp

mf

5

16

Vc

mf

f

5

16

Pf

(F)

(C)

(f)

9:8

f

9:8

mf

f

mf

13:12

7:6

7:6

mf

f

9:8

9:8

f

(A)

fff

ord.

199

Fl

5/16

(f)

7/16

Cl

5/16

f

5

(f)

7/16

Vn

5/16

f

(f)

ff

f

7/16

Vc

5/16

(f)

7/16

Pf

5/16

(Ped.)

5

fff

7/16

[illegible]

205

Fl

mf

pp

(to bass flute)

7
16

Cl

f

(f)

7
16

Vn

f

(f)

(f)

7
16

Vc

7
16

Pf

(F#) →

7
16

[illegible]

211

bass flute
poco vib.

Fl

Cl

Vn

Vc

Pf

214

Fl

(sv)

breathy

5

mv vib. ord.

breath accents

5

3

3

vib. ord.

mv vib. ord.

mf

mp

(poco)

mp

p

mf

mp

mf

mp

p

mp

mf

Cl

5

(*p*)

(*p*)

(*p*)

Vn

(ord.)

(*p*)

st

Vc

(ord.)

(*p*)

st

Pf

217

Fl

(*mf*)

p

mf

mp

p

mp

p

mf

p

mf

mp

Cl

(*p*)

(*p*)

Vn

(*st*)

(*p*)

Vc

(*st*)

(*p*)

Pf

poco vib.

vib. ord.

breathy ord.

5

4:3

5

4:3

1

[illegible]

[illegible]

[illegible]

230

Fl

(ord.) → mv ord.

mf *p* *mp* *f* *mf* *mp* *mf* *p* *mp* *p*

3 3 5:4 3 3

Cl

(p) *mp* *p*

3 3 3

Vn

(st)

(p)

Vc

(poco vib.)

st

(p)

Pf

233

Fl

Cl

Vn

Vc

Pf

p

mp

mf

mp

p

mp

p

(p)

(p)

(p)

(p)

(st)

(poco vib.)

7/16

9/16

7/16

9/16

7/16

9/16

7/16

9/16

7/16

236

Fl

Cl

Vn

Vc

Pf

Flute (Fl) part: Measure 236 starts with a half note G4 (p), followed by a quarter note A4 (mp), a quarter note B4 (mp), and a quarter note C5 (mp). Measure 237 has a half note D5 (mf), a quarter note E5 (mp), a quarter note F5 (mf), and a quarter note G5 (mp). Measure 238 has a half note A5 (p), a quarter note B5 (p), a quarter note C6 (p), and a quarter note D6 (p). There is a staccato marking (st) on the first note of measure 238. A fingering of 5 is indicated for the first note of measure 238. A fingering of 7 is indicated for the second note of measure 238. A fingering of 3 is indicated for the third note of measure 238. A vibrato marking (vib. ord.) is present above the third note of measure 238.

Clarinet (Cl) part: Measure 236 has a half note G3 (p). Measure 237 has a half note A3 (p). Measure 238 has a half note B3 (p). A fingering of 5 is indicated for the first note of measure 238.

Violin (Vn) part: Measure 236 has a half note G4 (p). Measure 237 has a half note A4 (p). Measure 238 has a half note B4 (p). A staccato marking (st) is present above the first note of measure 238.

Viola (Vc) part: Measure 236 has a half note G3 (p). Measure 237 has a half note A3 (p). Measure 238 has a half note B3 (p). A staccato marking (st) is present above the first note of measure 238. A marking (poco vib.) is present above the first note of measure 238.

Piano (Pf) part: Measure 236 has a half rest. Measure 237 has a half rest. Measure 238 has a half rest.

239

poco vib.

(p)

mp

p

(p)

(poco vib.)

Cl

(p)

pp

(pp)

Vn

(p)

pp

(st)

(poco vib.)

Vc

(p)

pp

Pf

Detailed description of the musical score: The score is for measures 239, 240, and 241. The Flute (Fl) staff begins in measure 239 with a half note G4 (p), followed by a quarter note A4, then a half note Bb4 (mp), which is tied to the next measure. In measure 240, the tied note continues, followed by a quarter note A4, then a half note G4 (p). In measure 241, the tied note continues, followed by a quarter note F#4, then a half note E4 (poco vib.). The Clarinet (Cl) staff begins in measure 239 with a half note G3 (p), followed by a quarter note F#3, then a half note E3. In measure 240, the tied note continues, followed by a quarter note D3, then a half note C3 (pp). In measure 241, the tied note continues, followed by a quarter note B2, then a half note A2 (pp). The Violin (Vn) staff begins in measure 239 with a sustained note G4 (p). In measure 240, the note continues (pp). In measure 241, the note continues. A '(st)' instruction is above the staff in measures 239 and 240. The Viola (Vc) staff begins in measure 239 with a sustained note G3 (p). In measure 240, the note continues (pp). In measure 241, the note continues. A '(poco vib.)' instruction is above the staff in measures 239 and 240. The Piano (Pf) staff is empty in all three measures, with rests in both the treble and bass staves.

242

Fl I

Cl

Vn

Vc

Pf

(p)

pp

(pp)

(pp)

(poco vib.)

(st)

ord.

p

n

sv

245

Fl

Cl

Vn

Vc

Pf

The musical score consists of five staves. The Flute (Fl) and Piano (Pf) staves are mostly silent, with rests in measures 245 and 247. The Clarinet (Cl) staff begins in measure 245 with a half note B-flat (Bb) marked *p*, followed by a half note G in measure 246, and a half note F in measure 247. The Violin (Vn) staff starts in measure 245 with a half note G marked *p* and a staccato marking (st). In measure 246, it plays a half note F, and in measure 247, it plays a half note E marked *p* with a staccato marking (st). The Viola (Vc) staff begins in measure 245 with a half note G marked *p*, followed by a half note F in measure 246, and a half note E marked *p* in measure 247. The Piano (Pf) staff is silent throughout all three measures.

248

This musical score is for the 'The Swan' movement from the Suite for Piano, Op. 20, by Camille Saint-Saëns. The score is arranged for a chamber ensemble consisting of Flute (Fl), Clarinet (Cl), Violin (Vn), Viola (Vc), and Piano (Pf). The key signature is one flat (B-flat major or D minor), and the time signature is 4/8. The score is divided into five measures, with a repeat sign at the end of the fifth measure. The Flute and Clarinet parts are primarily melodic, with the Clarinet playing a more active role in the lower register. The Violin and Viola parts provide harmonic support, with the Violin playing a sustained melody and the Viola playing a more active line. The Piano part is mostly accompaniment, with some melodic fragments. The score includes various musical notations such as slurs, ties, and dynamic markings like *p* (piano) and *pp* (pianissimo). The Violin part also includes a section marked 'ord.' (ordinaire) and a section marked '(poco vib.)' (poco vibrato).

252

Fl

Cl

Vn

Vc

Pf

256

Fl

Cl

Vn

Vc

Pf

ppp

pppp

n

st poss.

st