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Sinfonietta (Parting)

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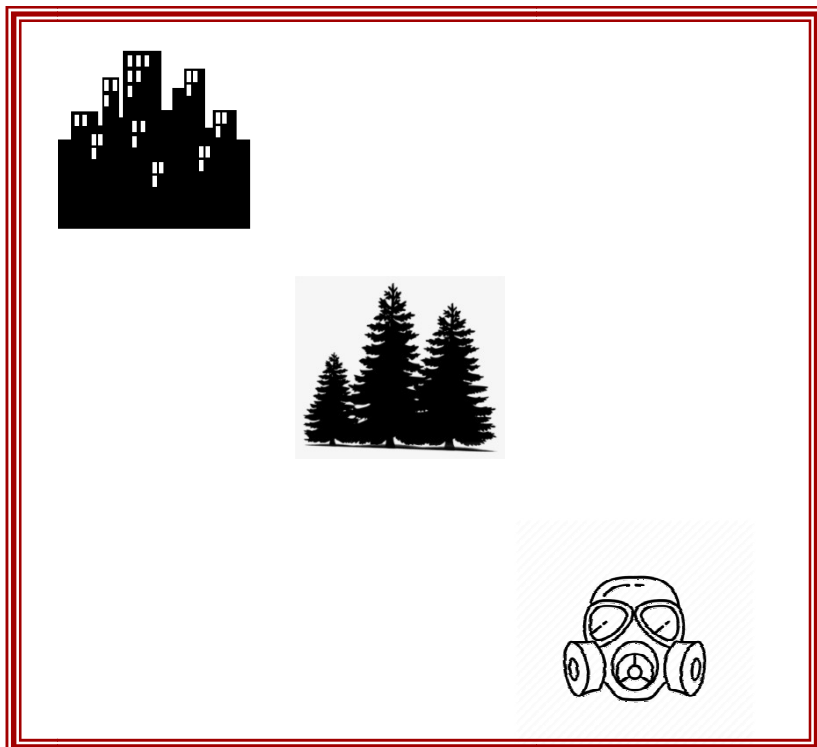
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David Avshalomov

Sinfonietta

(Parting)



Chamber Orchestra

Commissioned by the Mission Chamber Orchestra,
San Jose, California, Emily Ray, Music Director

FULL SCORE

REVISED VERSION 1.2

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INSTRUMENTATION

2 Flutes (1. doubling Piccolo)

2 Oboes

2 Clarinets in *Bb*

2 Bassoons

2 Horns in F

2 Trumpets in *Bb*

Bass Trombone

Timpani (3 pedal drums, *opt.* 4th drum) + Percussion (all 1 player; *optional* second player)

Glockenspiel (sounds *15ma*)

(Special: wire brushes, plastic chopsticks or metal knitting needles)

Splash (Suspended) Cymbal

Triangle (suspended from stand if only 1 player)

Egg Shaker (small)

Mark Tree (horizontal–metal tubes)

Glass Wind Chime

Large Concert Bass Drum (*optional*–second player)

Violins I

Violins II

Violas

Violoncellos

String Basses (if possible, at least one with low C extension)

PERFORMANCE NOTES

The first movement should be played with clarity and grace, almost in a Classical style. Climaxes full but not overpowering.

The second movement should be played with deep expression and emotion where marked, but not to the extreme of distorted tone. (For visualizing the associated images, 301 to E depicts a clear-cut. E to 353 is a fond look at a healthy climax forest. G is the buildup to a crown fire, I is a look at “the black” after a burn. The ending at J is a fond memory and farewell.)

The “scherzo” sections of the finale should be played ironically and dispassionately, with no rubato. In the middle Stars episode, highlight the solo woodwind melodies, which may be *molto espressivo*. Then allow the climax to build to maximum volume just short of distortion. The Song of the Milky Way in the high winds should be *dolcissimo*. In the accompanying harmonics-clusters in higher strings, the random changes of vibrato, little swells, and tremolos should be individualized where so marked, as well as the individual de-tunings in doubled lines. The overall effect should be the faint twinkling of a vast number of stars on a clear black night.

In the reprise of the finale, at the conductor’s discretion, the solo violin and viola parts may be played by the *inside* first stand players so that the principals can lead the melody/canon parts. The Violin II melody starting at 113 can be played by just the principal player.

The short quiet dry coughing near the end should be done by individuals, at most pairs but not synchronized, in the silences. Designate the coughers in advance, do not improvise this. Share it around. It is soft panicky coughing, not a violent attack of the croup. The inhales are like little dry gasps.

The last exhale is *not through the instrument (winds/brass), just through your teeth.*

The final stage business needs to be rehearsed separately without playing. Be patient and wait for the final applause—it may take a while. Then all players’ heads come up individually.

SPOKEN NOTE: If the conductor feels that the audience will need some warning or preparation before the Finale to grasp what is going on and enter into it, a short spoken comment before the start of the symphony will not be amiss. If you want to engage the audience in visualizing/experiencing the final expiration, tell them beforehand that you will make a gesture (show it) to alert them near the end (m. 548) to take a deep breath and see if they can hold it to the finish . . .

Lighting Suggestions

If the hall’s lighting system allows, it is possible to enhance the moods of this symphony with selective lighting. These are suggestions:

- First movement: Full house lights up throughout. Glaringly bright, even.
- Second movement: Deep dark green (or house to half), perhaps with a flare up to yellow/orange during the crown fire after G, then fade and back to green at J.
- Third movement: start off with a harsh greyish light, then dim to full dark in the house for the stars. (Possibly darken the stage as well, and use stand lights starting at 446, to 475?). Back to the harsh light from the sunrise at 475.
 - Third movement special effect: project the quickly-emerging stars, and then fairly suddenly reveal the full Milky Way, on the ceiling of the room during that passage while the room stays dark, then fade the stars out at sunrise as the lights come up. (Stars could be projected on the back wall instead.)

I. Business as Usual

Allegretto

3 = 100 **4**
4 **4**

Allegro

♩ = 126

A

2
4

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute 1 & 2:** *f* dynamic.
- Oboe 1 & 2:** *f sempre* dynamic.
- Clarinet 1 & 2 in Bb:** *f sempre* dynamic.
- Bassoon 1 & 2:** *mf* dynamic, with accents and *f* dynamic markings in the second section.
- Horn 1 & 2 in F:** No notation.
- Trumpet 1 & 2 in Bb:** No notation.
- Bass Trombone:** No notation.
- Timpani/Percussion:** *div. pizz.* and *pizz.* markings.
- Violin I & II:** *div. pizz.* and *f* dynamic markings.
- Viola:** *pizz.* and *f* dynamic markings.
- Violoncello & Contrabass:** *pizz.* and *f* dynamic markings, with *arco* markings in the second section.

2/4 4/4

B

10

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

mf

f

mf

mp

p

f

f

f

f

arco

f

(ossia)

18 C

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
mf
f
mf
f
mf
mf
mf

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

mf

V

48

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

55 **F** *solo*

Fl. 1 *f*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *mf cantabile*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc. *p cantabile*

Cb. *p cantabile*

This page of a musical score, numbered 55, features a flute solo. The score is written for a full orchestra and includes parts for Flute 1, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, Trumpet 1 and 2, Bass Trombone, Percussion, Violin I and II, Viola, Violoncello, and Contrabass. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The flute solo begins at measure 55 with a forte (*f*) dynamic and a 'solo' marking. The bassoon part enters at measure 55 with a mezzo-forte (*mf*) dynamic and a 'cantabile' marking. The strings (violin II, viola, cello, and contrabass) also enter at measure 55 with a piano (*p*) dynamic and a 'cantabile' marking. The woodwinds (oboe, clarinet, and bassoon) play sustained notes or simple rhythmic patterns. The brass instruments (horns, trumpets, and trombones) are mostly silent or play simple harmonic support. The percussion part is also mostly silent.

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

pizz.

77

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

arco
f

arco
f

Detailed description: This page of a musical score covers measures 77 through 82. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and percussion. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), two bassoons (Bsn. 1, 2), and two horns (Hn. 1, 2). The brass section consists of two trumpets (Tpt. 1, 2) and one trombone (B. Tbn.). The string section includes two violins (Vln. I, II), one viola (Vla.), one violin (Vc.), and one cello (Cb.). The percussion part (Perc.) is also present. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins at measure 77. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The brass instruments are mostly silent. The strings play a steady eighth-note accompaniment. The woodwinds have some melodic lines, particularly the clarinets and bassoons. The score includes dynamic markings such as *f* (forte) and *arco* (arco). There are also some performance instructions like *arco* and *f* in the string parts. The score ends at measure 82.

Subito Tempo I

♩ = 126

H

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

solo

arco

pizz.

90

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf

pizz.
mf

Detailed description: This page of a musical score covers measures 90 to 95. The score is for a full orchestra. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The percussion part is currently silent. In measure 90, the Clarinet 1 part begins with a melodic line. In measure 91, the Bassoon 1 part enters with a similar melodic line. In measure 92, the Clarinet 1 part continues with a more active melodic line. In measure 93, the Bassoon 1 part continues with a similar active line. In measure 94, the Clarinet 1 part continues with a similar active line. In measure 95, the Clarinet 1 part continues with a similar active line. The Viola part has a *pizz.* marking in measure 91. The Violoncello part has a *mf* marking in measure 91. The Clarinet 1 part has a *mf* marking in measure 92. The Bassoon 1 part has a *mf* marking in measure 92.

rit.

105

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p* (cue Bsn. 1.)

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

In Tempo

♩ = 126



Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f* senza sord.

Hn. 2 *f* senza sord.

Tpt. 1 *f* senza sord.

Tpt. 2 *f* senza sord.

B. Tbn. *f*

Perc. *f* felt sticks *fp* *f* *p*

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vc. *f* arco *f marcato*

Cb. *f* arco *f marcato*

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f marcato
mf
f marcato
f marcato
mf
mp
mf
mp

136 **K**

Fl. 1 *f* *p f*

Fl. 2

Ob. 1 *f* *p f*

Ob. 2

Cl. 1 *f* *p f*

Cl. 2 *f* *p f*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 136, 137, and 138. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and a Bass Trombone. The woodwinds play a melodic line with dynamic markings of *f* (forte) and *p f* (piano-forte). The strings (Violins I and II, Viola, Violoncello, and Contrabass) provide a rhythmic accompaniment. The score is in a key with two flats and a common time signature. A rehearsal mark 'K' is placed above measure 136.

L

140

Fl. 1 *p f*

Fl. 2 *f*

Ob. 1 *p f*

Ob. 2 *f*

Cl. 1 *p f*

Cl. 2 *p f*

Bsn. 1 *mf p f marcato*

Bsn. 2 *f marcato*

Hn. 1 *mp p*

Hn. 2 *mp p*

Tpt. 1 *mp p*

Tpt. 2 *mp p*

B. Tbn. *mf marcato*

Perc.

Vln. I

Vln. II

Vla. *pizz. f pizz.*

Vc. *f*

Cb.

cue Hn. 1 f marcato

cue Hn. 2 f marcato

marcato

mf marcato

mf

M

147

Fl. 1 *f marcato*

Fl. 2 *f marcato*

Ob. 1 *f marcato*

Ob. 2 *f marcato* (cue Tpt. 1)

Cl. 1 *f marcato*

Cl. 2 *f marcato*

Bsn. 1

Bsn. 2

Hn. 1 *mf* *f marcato*

Hn. 2 *mf* *f marcato*

Tpt. 1 *f marcato* *f*

Tpt. 2 *f marcato* *f*

B. Tbn. *f marcato*

Perc.

Vln. I *f marcato*

Vln. II *f marcato* arco

Vla. *f marcato* arco

Vc. *f marcato*

Cb.

N

3
4

165

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1

Hn. 2

Tpt. 1 (melody)

Tpt. 2

B. Tbn. (melody)

Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *f*

pizz. (melody)

O
Allegro
♩ = 126

172

2/4 **4/4** **2/4**

Fl. 1 *f* *ff* *mf* *f*

Fl. 2 *f* *ff* *mf* *f*

Ob. 1 *ff* *f* *f* *f*

Ob. 2 *ff* *f* *f* *f*

Cl. 1 *f* *f* *f* *f*

Cl. 2 *f* *f* *f* *f*

Bsn. 1 *f* *f* *f* *f*

Bsn. 2 *f* *f* *f* *f*

Hn. 1 *f* *f* *f* *f*

Hn. 2 *f* *f* *f* *f*

Tpt. 1 *f* *f* *f* *f*

Tpt. 2 *f* *f* *f* *f*

B. Tbn. *f* *f* *f* *f*

Perc. *f* *fp* *fp*

Vln. I *f* *ff* *f* *f*

Vln. II *f* *ff* *f* *f*

Vla. *f* *ff* *f* *f*

Vc. *f* *ff* *mf* *f*

Cb. *f* *mf* *mf* *f*

arco

tr

6

3

212

3/**4** **2**/**4** *molto rit.* **4**/**4** **P** *A Tempo* ♩ = 126 **2**/**4** **4**/**4**

Fl. 1 *ff* *f*

Fl. 2 *ff* *f*

Ob. 1 *ff* *f*

Ob. 2 *ff non-stacc.* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Bsn. 1 *ff* *sempre* *ff*

Bsn. 2 *ff* *sempre* *ff*

Hn. 1 *f sempre* *f*

Hn. 2 *f sempre* *f*

Tpt. 1 *f sempre* *f* *mf*

Tpt. 2 *f sempre* *f* *mf*

B. Tbn. *ff* *sempre* *ff*

Perc.

Vln. I *ff* *div.* *f full bows*

Vln. II *ff* *div.* *f full bows*

Vla. *ff* *f full bows*

Vc. *ff* *sempre* *pizz.* *ff* *f arco full bows*

Cb. *ff* *sempre* *pizz.* *ff* *f arco full bows*

221

Q

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1
 Hn. 2
 Tpt. 1
 Tpt. 2
 B. Tbn.
 Perc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

f sostenuto
f
f
f
ff
ff

228

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

opt. one. sola--Conductor's choice

Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 228 to 233. The score is written for a variety of instruments, including woodwinds, brass, percussion, and strings. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 3/4. The woodwind section (Flutes, Oboes, Clarinets, Bassoons) is mostly silent in this section. The brass section (Horns, Trumpets, Trombones) has some activity, with Trumpets 1 and 2 playing short phrases marked *p* (piano). The percussion part is also silent. The string section (Violins I and II, Viola, Violoncello, Contrabass) is very active, with Violins I and II playing a rhythmic pattern of eighth notes, the Viola playing a melodic line starting with a forte (*f*) dynamic, and the Violoncello and Contrabass playing a simple harmonic accompaniment marked *p* (piano). The score is divided into measures by vertical bar lines, and the page number 228 is at the top left, and the rehearsal mark 34 is at the top right.

R

4/4

Repeated eighths non-stacc. from here to end.

235

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf* *f*

Bsn. 2 *mf* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *p* *mp* *mf*

Tpt. 2 *p* *mp* *mf*

B. Tbn. *mf*

Perc.

Vln. I *f* *opt. div./bottom oct.*

Vln. II *f*

Vla. *f* (*tutte*)

Vc. *mf*

Cb. *mf*

242

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

opt. div./bottom oct.

S *Vivo*
♩ = 80

♩ = ♩ *sempre*

3/4

C

3/4

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

B. Tbn. *mf*

Perc. *f*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score is for a woodwind and brass section. It features 17 staves. The top section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Trombones) consists of 14 staves. The bottom section (Violins, Viola, Violoncello, and Contrabass) consists of 4 staves. The woodwinds and brass play rhythmic patterns, often with accents. The strings play a more melodic and harmonic accompaniment. The score is in 3/4 time, marked 'Vivo' with a tempo of 80 beats per minute. The key signature has four flats. The page includes dynamic markings such as *mf*, *f*, and *mp*. There are two large '3/4' time signatures and a 'C' time signature on the page.

257 **3/4** **C** **3/4**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

opt. div./bottom oct.

rit. ----- **D** *Andantino*
♩ = 56
dolcissimo

45
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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

55
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

3/4 **4/4** **E** *Piu Mosso, Andante*
♩ = 72

64
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

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

tutti

75
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

F *Piu Mosso*

$\text{♩} = 80$

poco accel.

85

Vln. I *mp* *f*

Vln. II *f* (opt. double Violas) *mp*

Vla. *f* *mp*

Vc. *f* *mf* *f appassionato*

Cb. *f* *f* pizz.

93

Vln. I *f* *mf* *f*

Vln. II *ff* *f* *mf* *ff* *f*

Vla. *mf* *ff*

Vc. *ff* *mf* arco

Cb. *mf* *mf*

99

G all come off the string together *rit.*

Vln. I *mf* *f* *f* *f* *p*

Vln. II *mf* *f* *f*

Vla. *f*

Vc. *f*

Cb. *f*

Lento
♩ = 50 **H**

110

Vln. I *p* *ff* *rit.* **3/2** *pp*

Vln. II *ff* change bow as needed, individually, end downbow *pp*

Vla. *ff* change bow once, individually *f* *pp*

Vc. *ff* change bow once, individually *f* *pp*

Cb. *ff* change bow once, individually *f* *pp*

4/4

I

4/4 **Largo** ♩ = 32 **2/3** **4/4** *rit.* **15/8**

Vln. I *pp* *tutti* *espr.* *pp* *p* *ppp* *pp* *ppp* *ppp senza vibr.*

Vln. II *pp* *p* *pp* *mp* *p* *ppp* *pp* *ppp* *div.*

Vla. *espr.* *p* *mp* *p* *mp* *p* *ppp* *pp* *ppp* *div.*

Vc. *pp* *p* *pp* *mp* *p* *ppp* *pp* *ppp* *div.*

Cb. *pp* *p* *pp* *mp* *p* *ppp* *pp* *ppp* *div.*

one, solo

III. Expiration

15 *Vivace, Ironico*

$\text{♩} = 152$

1

Vln. I *one, solo sord.*
pp

Vln. II *one, solo sord.*
pp

Vla. *one, sola sord.*
pp

Vc. *tutti sord. pizz.*
pp

Cb.

4

Vln. I *gli altri sord.*
p **A**

Vln. II

Vla.

Vc.

Cb.

8

Vln. I

Vln. II

Vla.

Vc.

Cb.

B

12

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 12 through 14 of section B. It features five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Vln. I staff has a treble clef and contains a melodic line with slurs and ties. The Vln. II staff has a treble clef and contains a more active melodic line. The Vla. staff has an alto clef and contains a rhythmic accompaniment. The Vc. and Cb. staves have bass clefs and contain a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 12, 13, and 14 are indicated at the top of the first three measures.

15

Vln. I

Vln. II

Vla.

Vc.

Cb.

restez

Detailed description: This block contains the musical notation for measures 15 through 17. It features the same five staves as the previous block. The Vln. I staff has a treble clef and contains a melodic line with slurs and ties. The Vln. II staff has a treble clef and contains a more active melodic line. The Vla. staff has an alto clef and contains a rhythmic accompaniment. The Vc. and Cb. staves have bass clefs and contain a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 15, 16, and 17 are indicated at the top of the first three measures. A double bar line with repeat dots is at the end of measure 17, followed by the word "restez" in italics.

C

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 18 through 21 of section C. It features the same five staves as the previous blocks. The Vln. I staff has a treble clef and contains a melodic line with slurs and ties. The Vln. II staff has a treble clef and contains a more active melodic line. The Vla. staff has an alto clef and contains a rhythmic accompaniment. The Vc. and Cb. staves have bass clefs and contain a simple harmonic accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 18, 19, 20, and 21 are indicated at the top of the first four measures.

D *cue oboe 1.*

Fl. 1 *ppp* (opt. sub flutes for oboes, for balance, conductor's choice)

Fl. 2 *ppp* *cue oboe 2.*

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *con sord.* *ppp*

Hn. 2 *con sord.* *ppp*

Tpt. 1 *con sord.* *ppp*

Tpt. 2 *con sord.* *ppp*

B. Tbn.

Perc.

Vln. I

Vln. II

Vla. *tutte pizz.* *mp* *p*

Vc. *mp* *arco* *p* *pizz.* *p*

Cb. *sord.* *pizz.* *mp* *arco* *p* *pizz.* *p*

E solo

27

Fl. 1 *p*

Fl. 2

Ob. 1 *solo* *mf*

Ob. 2 *mf* (Ob. 1)

Cl. 1 *ppp* *solo* *p* *p*

Cl. 2 *ppp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1

Hn. 2 *ppp*

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Cb. *pp*

12
88

F

39

Fl. 1 *p*
(opt. sub flutes for oboes, for balance, conductor's choice)

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *soli*
mf *f*

Bsn. 2 *soli*
mf *f*

Hn. 1 *ppp* *pp*

Hn. 2 *ppp* *pp*

Tpt. 1 *ppp* *pp*

Tpt. 2 *ppp* *pp*

B. Tbn. *sord.*
pp

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

46

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

ff

soli

p

mf

THE STARS, THE STARS

H

solo

58

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *solo*
f espr.

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1

Tpt. 2

B. Tbn.

Perc. **GLOCKENSPIEL**
pp L.V. hard fiber mallets (NOT plastic)

TRIANGLE
ppp thin beater, at top corner

MARK TREE
mf

pp L.V. soft rubber mallets

During this passage, Violin and Viola players individually cycle through occasional 1-2 beat swell and dim., tremolo *punta d'arco*, gradually add and remove fat vibrato.

(change bows individually as needed) Where more than one Violin or Viola player is playing a given line, one should keep correct pitch, the others individually shift to (approximately) a quarter-tone or sixth-tone flat or sharp, to create a more blurry cloud of stars.

Vln. I *p* senza vibrato

Tutti divisi a 4

via sord. *p* senza vibrato

Vln. II *p* senza vibrato

Tutti divisi a 4

Vla. *p* senza vibrato

Tutte divisi a 4

Vc. *pp*

Cb. *pp*

rit. Lento ♩ = 44

Fl. 1 PICCOLO *f*

Fl. 2 *f* *ff* *mp f*

Ob. 1 *mp* *f* *mp f*

Ob. 2 *mp* *f* *mp*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *mp* *f*

Bsn. 1 *f* *mp* *p*

Bsn. 2 *f* *mp* *p*

Hn. 1 *pp* *mf* *f* *mp* *p*

Hn. 2 *mf* *f* *mp* *p*

Tpt. 1 *mp* *f* *mf*

Tpt. 2 *p* *f* *mp*

B. Tbn. *mf* *mp* *mf* *pp* *p* (opt., possible)

SPLASH CYMBAL MARK TREE

Perc. *ppp* *mf* *pp* *mf* *p* *mf*

Vln. I (all Vn. I) poco a poco piu vibrato *f* *mp* *p*

Vln. II (all Vn. II) poco a poco piu vibrato *f* *mp* *p*

Vla. (all Vlc.) poco a poco piu vibrato *f* *mp* *p*

Vc. *f* *mp* *p* unis.

Cb. *f* *mp* *p*

Andante

♩ = 60

2/4

4/4

4/4

82

Picc. *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *pp*

Tpt. 2 *pp*

B. Tbn. *pp*

Perc. *pp* **GLASS WIND CHIMES** *mf* *mp*

L.V.

Resume individual short tremolos, swells, vibratos. At pitch changes, resume continuous detunings

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp*

Cb. *ppp*

breath only, no tone,
finger pitches

I

99

Fl. 1 *mf* *sentito*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mf* *sentito*

Cl. 2 *mf* *sentito*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. *ppp*

Vln. II *one, solo sord.* *pp*

Vla.

Vc.

Cb.

104

gli altri (senza sord.)

ff feroce

gli altri pizz. *pp*

arco ponticello *mf*

le altre pizz. *pp*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

107

P agitato

pizz. *pp*

arco ponticello *p*

arco ponticello *mf*

pizz. *pp*

arco nat. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

110

mf

mf

pp

mf

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

113

Score for measures 113-115. The score is for a string quartet with parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. 1:** Treble clef. Measures 113-115 show a melodic line with slurs and ties.
- Vln. 2:** Treble clef. Measures 113-115 show a melodic line with slurs and ties. Includes markings: *nat.* (natural) and *p* (piano).
- Vla.:** Alto clef. Measures 113-115 show a melodic line with slurs and ties. Includes marking: *pizz.* (pizzicato) and *pp* (pianissimo).
- Vc.:** Bass clef. Measures 113-115 show a bass line with slurs and ties.
- Cb.:** Bass clef. Measures 113-115 show a bass line with slurs and ties.

Score for measures 116-118. The score is for a string quartet with parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.).

- Vln. 1:** Treble clef. Measures 116-118 show a melodic line with slurs and ties. Includes marking: *pp* (pianissimo).
- Vln. 2:** Treble clef. Measures 116-118 show a melodic line with slurs and ties. Includes marking: *pp* (pianissimo).
- Vla.:** Alto clef. Measures 116-118 show a melodic line with slurs and ties.
- Vc.:** Bass clef. Measures 116-118 show a bass line with slurs and ties.
- Cb.:** Bass clef. Measures 116-118 show a bass line with slurs and ties.

123 *solo play* *(opt. sub flutes for oboes, for balance, conductor's choice)* *play*

Fl. 1 *p* *ppp* *p*

Fl. 2 *ppp*

Ob. 1 *solo p* *ppp*

Ob. 2 *ppp*

Cl. 1

Cl. 2 *(opt. sub for oboe 1, for balance, conductor's choice)* *ppp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

B. Tbn.

Perc. *mp*

Vln. 1 *(sord.) arco pp* *sord. arco pp* *mp* *8va*

Vln. 2 *pp*

Vla. *sord. arco pp* *tutte*

Vc. *arco pp*

Cb. *pizz. (sord.) p*

128

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

p *pp*

pp

p

p

p

p

8^{va} opt.

8^{va} opt.

Detailed description: This page of a musical score covers measures 128 to 133. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and Trombone. The string section includes Violins 1 and 2, Viola, Violoncello, and Contrabass. The Percussion part is also present. Flute 1 has a 'solo' marking and dynamic markings of *p* and *pp*. Flute 2 has a *pp* marking. Clarinet 1 has *p* markings. Clarinet 2 has a *p* marking. Bassoon 1 has a *p* marking. Bassoon 2 has a *p* marking. The string section has *8^{va} opt.* markings for the Viola and Violoncello. The score is written in a key signature of one sharp (F#) and a common time signature (C).

139

Fl. 1 *p*

Fl. 2

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *mp*
blow air only through instrument

Hn. 2 *mp*
blow air only through instrument

Tpt. 1 *mp*
blow air only through instrument

Tpt. 2 *mp*
blow air only through instrument

B. Tbn. *mp*
blow air only through instrument

Perc. *mp*

Vln. 1 *ppp*
tutti senza sord. behind the bridge

Vln. 2 *ppp*
tutti senza sord. behind the bridge

Vla. *ppp*
tutte senza sord. behind the bridge

Vc. *ppp*
(tutti) senza sord. below the bridge

Cb. *ppp*
senza sord. arco below the bridge

ONE OR TWO PLAYERS WHISPER-COUGH ONCE QUIETLY, ("Eh-heh"), THEN QUICK INHALE WITH CONSTRICTED THROAT.

145

L **9** **15** **9** **15**

Fl. 1 *p*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

15

150

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p*

Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1 *sord.*
ppp
(*sord.*)

Hn. 2 *ppp*
(*sord.*)

Tpt. 1 *ppp*
(*sord.*)

Tpt. 2 *ppp*
(*sord.*)

B. Tbn. *ppp*
(*sord.*)

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 150 to 153. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1 and 2, Trumpets 1 and 2, and a Trombone. The woodwinds play melodic lines with dynamics ranging from *p* to *ppp*. Horns 1, 2, Trumpets 1, 2, and Trombone play a sustained chordal texture with *ppp* dynamics and *sord.* (sordano) markings. The Percussion part is empty. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment with a consistent pattern of eighth notes and rests.

ONE OR TWO DIFFERENT
PLAYERS COUGH, INHALE

ONE OR TWO DIFFERENT
PLAYERS COUGH, INHALE

*breath only, no tone,
finger pitches*

ONE OR TWO DIFFERENT
PLAYERS COUGH, INHALE

SILENCE

155

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

