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two elegies for democracy

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martin herraiz

two elegies for democracy
for clarinet trio and sax trio (SAB)

2017

TWO ELEGIES FOR DEMOCRACY

Instrumentation

First elegie:

Clarinet in B \flat

Alto Clarinet in E \flat

Bass Clarinet in B \flat

Second elegie:

Soprano Saxophone in B \flat

Alto Saxophone in E \flat

Baritone Saxophone in E \flat

Duration: ca. 8 min. each

All instruments sound as written.

Accidentals are valid only for a single note and its immediate repetitions, allowing of course for eventual rests which may occur in between; nevertheless, cautionary natural signs abound throughout the score.

These two elegies may be performed together in the same concert, or individually as standalone pieces.

This work was commissioned by Jérôme Munnier.

PERFORMANCE NOTES

All apoggiature and tremoli are to be performed as fast as possible.

All trills should be of one quarter tone.

Glissandi are indicated by straight diagonal lines. Unless they are slurred, both notes should be articulated.

A downward curved line placed after a note (\smile) indicates a “fall”, i.e. a subtle portamento or “bend” at the end of the note. This effect must not be overemphasized; in fact, especially when followed by a rest, it is best accompanied by an equally subtle decrescendo.

Vibrato indications

SV Senza vibrato (default).

PV Poco vibrato.

MV Molto vibrato.

These indications refer only to the amplitude of the vibrato; the speed is left to the performers' discretion, and should not necessarily remain constant all the time.

Dashed arrows indicate gradual transitions between states.

φ Slap tongue.

tz Very irregular (aperiodic) trill, always of one quarter tone.

bb Bisbigliando (rapidly alternate between two fingerings for the same pitch).

bbz Very irregular (aperiodic) bisbigliando.

○ Harmonic.

① ② ③ Alternate between various fingerings for the same pitch.

deux élégies pour la démocratie

première élégie

martin herraiz

intro
♩ = 90

Clarinet in B♭

ff

3 5 5 5 3

Alto Clarinet in E♭

ff

3 3 3 3 3 3 3

Bass Clarinet in B♭

7

Cl.

3 5 5 5 3

ff

A. Cl.

3 3 3 3 3 3 3

ff

B. Cl.

3 3 3 3 3 3 3

ff

12

Cl.

3 5 3 5 3

p mp

A. Cl.

3 3 3 3 3 3 3

p mp

B. Cl.

5 3 3 3 3 3 3

p mp

17 *poco rit.*

Cl. *< f* *p sub.*

A. Cl. *p*

B. Cl. *p*



23 **A** ♩ = 100

Cl. *sf* *p* *sf* *p*

A. Cl. *sf* *p* *sf* *p*

B. Cl. *f* *p sub.* *mf > p* *f* *p* *mp > p*

29

Cl. *sf* *sf* *pp* *ff* *p sub.* *ff* *pp* *sf* *pp* *fff* *p sub.* *sf* *p* *5* *pp* *3*

A. Cl. *sf* *sf* *pp* *ff* *p sub.* *ff* *pp* *sf* *pp* *fff* *p sub.* *sf* *p* *5* *pp* *3*

B. Cl. *f* *3* *ff* *p sub.* *pp* *f* *5* *fff* *p sub.* *f* *p sub.* *5* *pp* *3*



35 $\text{♩} = 75$

Cl. *p* *f* *p* *poco* *sf* *sf* *mf* *tr*

A. Cl. *p* *f* *p* *poco* *sf* *sf* *mp*

B. Cl. *p* *f* *p* *mf* *fff* *fff* *fff*

PV SV

40

Cl. *f* *p* *f* *p* *f* *mf*

A. Cl. *mp* *p* *f* *p* *f* *p* *mf*

B. Cl. *sfff* *sfff* *sfff* *p*

MV --- PV SV

45

Cl. *mp* *f* *p* *mp* *rit.*

A. Cl. *mp* *f* *p* *mf* *mp* *f*

B. Cl. *mf* *p* *mf* *mp* *f*

B ♩ = 60

50

Cl. *pp* *f* *f* *p sub.*

A. Cl. *ff* *sf* *mp* *sf* *ff* *sf* *ff*

B. Cl. *sf* *ff* *sf* *mp* *sf* *ff* *sf* *ff*



53

Cl. *f* *p sub.* *f* *p sub.*

A. Cl. *mf* *sf* *ff* *sf* *pp* *ff* *sf* *mf* *ff*

B. Cl. *mf* *sf* *ff* *sf* *ff* *sf* *mf* *ff*

♩ = 90

57

Cl.

A. Cl.

B. Cl.

ff

mf

ff

66

Cl.

A. Cl.

B. Cl.

75

Cl.

A. Cl.

B. Cl.

84

Cl. *mf*

A. Cl.

B. Cl. *f*

rit.

5



$\text{♩} = 60$

92

Cl. *p* *mf* *p* *ff* *f* *mp* *p* *ff* *p* *ff* *mp*

A. Cl. *ppp* *fff* *p* *p* *f* *p* *ff* *mp* *f* *p*

B. Cl. *ppp* *f* *p* *p* *f* *p* *ff* *mp* *f* *p*

sub-tone

sub-tone

PV *SV*

MV *SV* *PV* *SV*

3 3 3 5

99

Cl. *f* *p* *ff* *mf* *f* *p* *ff* *mp*

A. Cl. *p* *mf* *p* *mf* *f* *mp* *p*

B. Cl. *p* *mf* *p* *mf* *f* *mp* *p*

105

Cl. *ff* *f* *mp* *mf* *p* *mf* *f*

A. Cl. *fff* *mf* *fff* *mf* *fp* *mf* *mp* *ff* *mp* *mf* *pp*

B. Cl. *fff* *mf* *fff* *mf* *fp* *mf* *mp* *ff* *mp* *mf* *pp*

PV

109

Cl. *> mp* *f* *p* *pp* *mf* *mp* *mf* *p*

A. Cl. PV SV 3 6 3 3 SV MV SV *f* *p* *f* *p* *mp* *sffp* *ff* *ff* *mp* *f*

B. Cl. PV SV 3 6 3 3 SV MV SV *f* *p* *f* *p* *mp* *sffp* *ff* *ff* *mp* *f*



115

Cl. *mf* *p* *pp* *mf* *mp* *f* *p* *mf* *p* *mp* *pp*

A. Cl. 3 3 3 5 3 3 3 3 3 3 3 3 *p* *mp* *sff* *p* *mp* *p* *mf* *p* *mp* *pp*

B. Cl. 3 3 3 3 5 3 3 3 3 3 3 3 3 3 3 3 *p* *mp* *sff* *p* *mp* *p* *mf* *p* *mp* *pp*

123

Cl. *p* *f* *p* *f* *p* *mp* *p* *mf* *mp* *f*

A. Cl. *p* *f* *p* *f* *p* *mp* *p* *mf* *mp* *f*

B. Cl. *mf* *p* *f* *p* *ff* *f* *p* *mf* *pp* *mp* *f* *mp*

PV SV PV



134

Cl. *mp* *p* *f* *p* *mf* *pp* *p*

A. Cl. *mp* *p* *f* *p* *mf* *pp* *p*

B. Cl. *p* *f* *p* *mp* *pp* *mf* *p*

143

CI. *f* *mf* *f* *mp* *pp* *f* *pp*

A. CI. *ff* *f* *mf* *f* *mp* *pp* *f* *pp*

B. CI. *ff* *mf* *p* *ff* *pp*



D ♩ = 75

149

CI. *f* *pp* *mf* *ppp* *ff*

A. CI. *p* *mp* *p* *mf* *pp* *ff* *p*

B. CI. *f* *ff* *ppp sub.* *f* *pp* *f* *pp* *ff* *fff* *ppp sub.*

Annotations: PV, SV, trem. accel., tr

153

Cl. *mp* *pp* *mf* *ppp* *ff* *mp* *pp*

A. Cl. *mp* *pp* *mf* *p* *mp* *pp* *ff* *p* *mf* *p*

B. Cl. *mf* *pp* *mf* *pp* *mp* *pp* *ff* *ffp* *ffpp* *mp* *p*

tz *trem. accel.*

157

Cl. *mp* *ppp* *ff* *p* *ppp* *pp* *ppp*

A. Cl. *mp* *pp* *ff* *p* *f* *pp*

B. Cl. *mp* *pp* *ff* *ffpp* *mf* *pp* *p* *pp*

rit. *♩ = 60* *tz*

163

Cl. *p* *pp* *ppp* sub-tone *p* ord.

A. Cl. *pp* sub-tone *ppp*

B. Cl. *ppp* *fff ppp sub.*

RT
B
G#

RT
B
G#



170

Cl. sub-tone ① ② ① ② ① ② ord. trem. accel. 3 *mp* *pp* *p* *ppp*

A. Cl. ord. *mp* *ppp* *p* *mp* *ppp*

B. Cl. sub-tone 3 3 (h) *mp* *p* *pp* *p* *mp* *pp* *mp* *ppp*

177

Cl.

A. Cl.

B. Cl.

pp *pp* *p* *p* *ff* *p* *ppp* *pp* *ffppp* *ff*

pp *pp* *ff* *p* *ff*

pp *ff* *p* *ppp* *ff*

3 3 3

tr

Musical score for measures 17-23. The score is arranged in three staves: Soprano (S), Alto (A), and Bass (B).
 - **Measure 17:** Soprano and Alto parts begin with a triplet of eighth notes. Dynamics range from *mf > p* to *p*. Bass part starts with a triplet of eighth notes and a 5th finger marking. Dynamics range from *mf > p* to *p*.
 - **Measure 18:** Similar triplet patterns continue. Dynamics range from *mp* to *p*.
 - **Measure 19:** Dynamics range from *p* to *pp*.
 - **Measure 20:** Dynamics range from *p* to *pp*.
 - **Measure 21:** Dynamics range from *f* to *pp*.
 - **Measure 22:** Dynamics range from *mp > p* to *mp*.
 - **Measure 23:** Dynamics range from *mp* to *p*.
 The key signature changes from one flat to two flats between measures 18 and 19. The time signature changes from 3/4 to 3/8 between measures 20 and 21.



Musical score for measures 24-30. The score is arranged in three staves: Soprano (S), Alto (A), and Bass (B).
 - **Measure 24:** Soprano and Alto parts begin with a triplet of eighth notes. Dynamics range from *f* to *pp*. Bass part starts with a triplet of eighth notes. Dynamics range from *ff* to *pp*.
 - **Measure 25:** Dynamics range from *pp* to *mp*.
 - **Measure 26:** Dynamics range from *mp* to *p*.
 - **Measure 27:** Dynamics range from *p* to *pp*.
 - **Measure 28:** Dynamics range from *pp* to *mp*.
 - **Measure 29:** Dynamics range from *mp* to *fff*.
 - **Measure 30:** Dynamics range from *fff* to *p*.
 The key signature changes from two flats to one flat between measures 28 and 29. The time signature changes from 3/8 to 3/4 between measures 29 and 30.
 - **Annotations:** "ord. ----> sub-tone" is written above the Soprano and Alto parts in measures 28 and 29. "PV" is written above the Alto part in measure 27. "MV PV SV" are written above the Bass part in measure 30. "bbz" is written above the Bass part in measure 28.

32

S sub-tone *pp* 3

A sub-tone (echo) *pp* 3

B sub-tone *pp* 3



39

S 3 ord. *p* 3 3 5 3

A ord. *p* 3 3 tr

B ord. *p* 3 3

44

Musical score for measures 44-47, featuring Soprano (S), Alto (A), and Bass (B) staves. The score includes various musical notations such as triplets, slurs, and dynamics. The dynamics range from *mp* (mezzo-piano) to *pp* (pianissimo) and *p* (piano). The Soprano staff has a 5-measure slur in measure 44, followed by 3-measure slurs in measures 45 and 46, and a 3-measure slur in measure 47. The Alto staff has 3-measure slurs in measures 44, 45, and 46, and a 5-measure slur in measure 47. The Bass staff has 3-measure slurs in measures 44, 45, and 46, and a 3-measure slur in measure 47. The dynamics are *mp* in measures 44 and 45, *pp* in measures 46 and 47, and *p* in measures 44, 45, and 47. There is a *tz* (trill) marking in measure 47.



48

Musical score for measures 48-51, featuring Soprano (S), Alto (A), and Bass (B) staves. The score includes various musical notations such as slurs, triplets, and dynamics. The dynamics range from *mf* (mezzo-forte) to *p* (piano) and *f* (forte). The Soprano staff has a 3-measure slur in measure 48, followed by 3-measure slurs in measures 49 and 50, and a 3-measure slur in measure 51. The Alto staff has 3-measure slurs in measures 48, 49, and 50, and a 3-measure slur in measure 51. The Bass staff has a 5-measure slur in measure 48, followed by 3-measure slurs in measures 49 and 50, and a 6-measure slur in measure 51. The dynamics are *mf* in measures 48, 49, and 50, and *p* in measures 48, 49, and 51. There is a *f* (forte) dynamic in measure 50. A *slow osc. up to a quarter-tone* marking is present in measure 51.

B

52

Musical score for measures 52-55. The score is in 4/4 time and features three staves: Soprano (S), Alto (A), and Bass (B). The music includes triplets and various dynamic markings. The Soprano and Alto parts have dynamics of *ff*, *p*, *mf*, *mp*, *p*, *f*, and *ff*. The Bass part has dynamics of *fff*, *mf*, *sf*, *ff*, *sf*, *ppp*, *mf*, *sf*, *mf*, *ff*, *sf*, *mf*, and *sf*.

56

Musical score for measures 56-59. The score is in 3/4 time and features three staves: Soprano (S), Alto (A), and Bass (B). The music includes triplets and various dynamic markings. The Soprano and Alto parts have dynamics of *pp*, *mf*, *mf*, *pp*, *mp*, *p*, and *mp*. The Bass part has dynamics of *mp*, *mf*, *ff*, *mp*, *f*, *mp*, *ff*, *p*, and *mf*.

61 $\text{♩} = 120$

S

mf *mf* *mp* *mf* *mf* *fff* *mf* *ff*

A

mf *mf* *mp* *mf* *mf* *fff* *mf* *ff*

B

sf *mf* *sf* *mf* *sf* *mf* *fff* *f* *ff*



68

S

mp *f* *p* *ff* *p* *mf* *mp* *fff* *f* *mp*

A

mp *f* *p* *ff* *p* *mf* *mp* *fff* *f* *mp*

B

f *fff* *mp* *f* *mp* *fff* *mf*

76

Musical score for measures 76-82. The score is written for three staves: Soprano (S), Alto (A), and Bass (B). The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *mf*, *f*, and *fff*. There are also articulation marks such as accents and slurs. Measure numbers 76, 77, 78, 79, 80, 81, and 82 are indicated at the top of the staves.



83 $\text{♩} = \text{♩} \cdot [\text{♩} = 90]$

Musical score for measures 83-89. The score is written for three staves: Soprano (S), Alto (A), and Bass (B). The key signature has one flat (B-flat major or D minor), and the time signature is 3/4. The music features complex rhythmic patterns with triplets and slurs. Dynamic markings include *mf*, *p*, *fff*, and *mp*. There are also articulation marks such as accents and slurs. Measure numbers 83, 84, 85, 86, 87, 88, and 89 are indicated at the top of the staves.

88

bbz ~~~~~

S

fp *f* *p* *fp* *mf* *p* *mp* *f* *p* *fff* *sfp*

A

fp *mp* *ppp* *mf* *p* *mp* *f* *p* *fff* *sfp*

B

f *mp* *fp* *f* *mp sub.* *p* *mp* *f* *p* *fff* *sfp*

tz ~~~~~



95

$\text{♩} = \text{♩} = 120$

S

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

A

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

B

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

C

a tempo

100 $\text{♩} = 90$ rit. ord.

Soprano (S): *p*, *mf*, *mp*

Alto (A): *p*, *mf*, *mp*

Bass (B): *p*, *mf*, *mp*

107

Soprano (S): *p*, *mp*, *mf*, *pp*, *p*, *mf*, *mp*, *ff sub.*, *mp*

Alto (A): *p*, *mp*, *mf*, *pp*, *p*, *mf*, *mp*, *ff sub.*, *mp*

Bass (B): *p*, *mp*, *mf*, *pp*, *p*, *mf*, *mp*, *ff sub.*, *mp*

114

Soprano (S): *p*, *mp* *f*, *mp*, *fp*, *mp*, *f*, *p*

Alto (A): *p*, *mp* *f*, *mp*, *fp*, *mp*, *f*, *p*

Bass (B): *p*, *mp* *f*, *mp*, *fp*, *mp*, *f*, *p*



121

Soprano (S): *pp*, *p*, *ff*, *p*, *mp*, *mf*, *pp*

Alto (A): *pp*, *p*, *ff*, *mp*, *mf*, *pp*

Bass (B): *pp*, *p*, *ff*, *p*, *mp*, *sf*

127

S *mf* *p* *mp* *mf* *pp*

A *mp* *p* *mp* *mf* *pp* *p*

B *mp* *mf* *p sub.* *mp* *p* *sf* *mp* *p*

131

S *mp* *p* *mf* *mp* *pp* *mf* *pp* *poco rit.*

A *mp* *p* *mf* *mp* *pp* *mf* *pp*

B *sf* *mf* *pp*

136 a tempo

S

A

B

p *mp* *pp* *mp* *p* *p* *fp*

p *mp* *pp* *mp* *p* *p* *fp*

mp *pp* *mp* *p* *p* *fp*

S

A

B

mf *mp* *mf* *f* *mf* *fff*

mf *mp* *mf* *f* *mf* *fff*

mf *mp* *mf* *f* *mf* *fff*

D ♩. = ♩ = 120

149 sub-tone ord.

S *pp* *ppp* — *p* *sf* *mp* — *pp* *p* *f*

A sub-tone ord. *ppp* — *p* *sf* *mp* — *pp* *p* *f*

B sub-tone ord. *ppp* — *p* *sf* *mp* — *pp* *p* *f*



157

S *fff ppp* *f* *p* — *ff* *ff* *mf* *p* *f* *mp* *ppp* *fff* *p* —

A *fff ppp* *f* *p* — *ff* *ff* *mf* *p* *f* *mp* *ppp* *fff* *p* —

B *fff ppp* *f* *sf* *mp* — *ff* *mf* *p* *f* *mp* *ppp* *fff* *p* —

167 $\text{♩} = 90$ PV

S *ppp* *mf* *p* 5 *sfff* *mp* *sempre p*

A *ppp* 5 *mf* *p* *sfff* *mp* *sempre p*

B *ppp* *sf* *pp* *f* *mp* *sempre p*

174 sub-tone

S PV SV *sub-tone*

A PV SV

B SV

184 rit. 5 *bbz* 5

S *ord.* 3 *rit.* 5 *bbz* 5

A PV SV PV SV

B PV SV