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Title

Preludio

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Preludio

for small symphony orchestra

2018

Instrumentation

2 Flutes (+picc.)

3 Clarinets (+bass)

French Horn in F

Trumpet In C

2 Trombons

Tuba

3 Percussion (Piatti, Triangolo, Gran Cassa, Tam-tam,
Glockenspiel, Vibraphone)

Harp

Piano

Violins I

Violins II

Violas

Violoncello

Double Bass

To my dear friend Luigi Gaggero
Preludio

Very slow, soft
and transparently ♩ = 46

Maxim Kolomiets

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute I: Features complex melodic lines with dynamics ranging from *p > pp* to *mp*. Includes markings for *bisb.*, *ord.*, and *molto vibr.*
- Flute II: Similar melodic role to Flute I, with dynamics from *mp* to *pp*. Includes *with air* markings.
- Clarinet I in B \flat : Melodic line with dynamics from *p > pp* to *pp*. Includes *bisb.* and *with air* markings.
- Clarinet II in B \flat : Melodic line with dynamics from *mp > pp* to *pp*. Includes *bisb.* and *with air* markings.
- Bass Clarinet in B \flat : Provides a low melodic line with dynamics from *ppp* to *p*.
- Horn in F: Melodic line with dynamics from *ppp* to *mp*. Includes *quasi lontano* markings.
- Trumpet in C: Remains silent throughout the piece.
- Trombone I: Remains silent throughout the piece.
- Trombone II: Remains silent throughout the piece.
- Tuba: Remains silent throughout the piece.
- Piatti 1 (high), gongs (middle), (low): Remains silent throughout the piece.
- Triangle: Remains silent throughout the piece.
- Gran Cassa Tam-tam: Remains silent throughout the piece.
- Glockenspiel: Remains silent throughout the piece.
- Vibraphone: Features a melodic line with dynamics from *ppp* to *sf*. Includes *motor on* and *quasi lontano* markings.
- Harp: Features a melodic line with dynamics from *ppp* to *p*. Includes *quasi lontano* markings.
- Piano: Remains silent throughout the piece.
- Violin I: Melodic line with dynamics from *ppp* to *mp*. Includes *quasi lontano* markings.
- Violin II: Melodic line with dynamics from *ppp* to *mp*. Includes *quasi lontano* markings.
- Viola: Melodic line with dynamics from *ppp* to *pp mp*. Includes *quasi lontano* markings.
- Violoncello: Melodic line with dynamics from *ppp* to *mp*. Includes *quasi lontano* markings.
- Double Bass: Remains silent throughout the piece.

Musical score for measures 6-9. The score includes parts for Flute I and II, Clarinet I and II, Bass Clarinet, Horn, Vibraphone, Harp, Violin I and II, Viola, and Cello. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 6 starts with a first ending bracket labeled '1'. Performance instructions include 'with air', 'molto vibr.', 'ord.', 'motor off', 'sul pont.', 'pos. norm.', 'sul tasto', and 'molto vibr.'. Dynamics range from *pp* to *sf*. The vibraphone part features complex rhythmic patterns with 'motor off' and 'Q&D' markings. The harp part has '5' and '6' markings. The string parts include 'sul pont.', 'pos. norm.', and 'sul tasto' markings.

Musical score for measures 10-13. The score includes parts for Flute I and II, Clarinet I and II, Bass Clarinet, Horn, Vibraphone, Harp, Violin I and II, Viola, and Cello. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. Measure 10 starts with a first ending bracket labeled '10'. Performance instructions include 'ord.', 'Solo', and 'legg.'. Dynamics range from *pp* to *mf*. The vibraphone part has '5', '6', and 'Q&D' markings. The harp part has '5' and '6' markings. The string parts include 'pos. norm.', 'non vibr.', and 'Solo legg.' markings.

molto rall.

♩ = 40

3

This musical score page covers measures 13 to 30. It is written for a full orchestra and string ensemble. The tempo is marked 'molto rall.' and the pulse is 40 beats per minute. The score includes parts for:

- Flutes I & II: Flute I has a first ending bracketed '2' and a second ending bracketed '3'. Flute II has a 'with air' marking.
- Clarinets I & II: Clarinet I has a 'bisb.' marking.
- Bass Clarinet: Features a 'bisb.' marking.
- Horns: Horn I and II have 'ord.' and 'fr.' markings.
- Trumpets: Trumpet I and II have 'ord.' and 'fr.' markings.
- Trombones: Trombone I and II have 'ord.' and 'fr.' markings.
- Tuba: Features a 'fr.' marking.
- Percussion: Includes Pia. 1 (high/low), Gongs (high/low), Tri., and G.C.T. (Gong, Cymbal, Triangle).
- Vibraphone: Features a 'fr.' marking.
- Harp: Features a 'fr.' marking.
- Piano: Features a 'fr.' marking.
- Violins I & II: Violin I and II have 'pos. norm.' and 's.p.' markings.
- Viola: Features a 'pos. norm.' and 's.p.' marking.
- Violoncello: Features a 'pos. norm.' and 's.p.' marking.
- Double Bass: Features a 'pos. norm.' and 's.p.' marking.

The score is heavily annotated with dynamics (pp, mp, mf, f, sf, fp, ppp) and articulation (accents, slurs, trills, triplets, sextuplets, and fermatas). There are also various performance instructions such as 'ord.' (order) and 'fr.' (fermata).

mp

15

Fl. I *pp* *fr.* *ord.*

Fl. II *pp* *ord.* *fr.* *ord.*

Cl. I *mp* *mf* *fr.* *ord.* *mp*

Cl. II *mp* *fr.* *ord.* *fr.* *pp*

B. Cl. *pp* *p* *mf* *pp*

Hn. *p* *pp*

C. Tpt. *fr.* *mf* *mp* *mf* *pp*

Tbn. I *pp* *pp* *mp* *pp*

Tbn. II *pp* *pp* *mp*

Tba. *mp* *pp* *mp*

Piastra *mp* *mp* *mf*

G. C. *mp* *pp* *mp*

T. - T. *mp* *pp* *mp*

Pno. *sf* *p* *sf* *p* *sf* *mp*

Vln. I *sf* *p* *mf* *f* *mp* *fp*

Vln. II *sf* *p* *mf* *f* *mp* *fp*

Vla. *sf* *p* *mf* *sf* *mp*

Vc. *sf* *p* *mf* *sf* *mp*

Db. *mp* *pp* *mp*

3

18 bisb.

Fl. I *mp* *f* *mf* *mp* *sf* *sf*

Fl. II *mp* *f* *mf* *mp* *sf* *sf* *p*

Cl. I *f* *mf* *mp* *pp* *pp*

Cl. II *f* *mf* *mp* *pp*

B. Cl. *sf* *mf* *pp*

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

C. Tpt. *con sord.* *f* *mf* *mp* *pp* *p*

Tbn. I *mp* *pp* *f* *p* *pp*

Tbn. II *pp* *mp* *pp* *f* *p* *pp*

Tba. *f* *p*

Piatti $\frac{1}{2}$
(high)
Gongs (middle)
(low)

G. C. T. - T. *f* *p*

Vib. *mp* *mf* *mp* *mf* *mp*

Hp.

Pno. *mf* *mp* *f* *p* *mf* *p* *m. d.*

Vln. I *mp* *leggi ero* *pp*

Vln. II *mp* *leggi ero* *pp*

Vla. *mp* *leggi ero* *pp*

Vc. *mp* *leggi ero* *pp*

Db. *f* *p*

Lyric
quasi lontano
poco rubato

fr. *ord.* *pos. norm.* *S. p.*

3 *5* *8:6*

23 $\text{♩} = 40$ *lontano legg.*

Fl. I

Hn.

Tbn. I

Tbn. II

Tba.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f mp mf mp mf mp f

mp < mp mf mp < mf mp

mp > mf > mp p f

pp

poco marcato

p sf sf pp dolce

ppp mp mf p sf

ppp mp mf p sf

< sf mp mf mp mf mp p ppp

mp mf mp p ppp

28 $\text{♩} = 50$

Fl. I

Vib.

Pno.

Vla.

Vc.

p mp sf mf

p sf p mp f mf mp

ppp

pp legatissimo

mp

mp

32 *Meno mosso* **6** *A tempo*

Fl. I

Vib.

Pno.

mp mf mp

contemplative

mp pp mp mf

pp mp pp sf

pp mp pp sf

poco rall. Molto adagio A tempo (♩ = 50)

35 *legg.* *mf* *mf* *f* *spp* *mp* *mf* *fr.*

Vib. *poco rubato dolcissimo* *mp* *pp* *mf* *mf* *f* *spp* *mp* *mf*

Hp. *ppp*

Pno. *dolce* *mp* *ppp*



7 *fr.* *ord.* *poco rall.*

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

Cl. I *pp* *ppp* *mf* *mp* *pp* *mp* *p* *mp* *spp*

Vib. *pp* *mp* *p* *mp* *mf* *p* *mp* *pp*

Hp. *pp* *mp* *pp*

Vln. I *S.p. con sord.* *ppp* *mf* *pp* *ppp*

Vln. II *S.p. con sord.* *ppp* *mf* *pp* *ppp*

Vla. *Tutti S.p. con sord.* *ppp* *mf* *pp* *ppp*

Vc. *Tutti S.p. con sord.* *ppp* *mf* *pp* *ppp*

56 $\text{♩} = 46$ non vibr.

F1. I *mp* *mp* *p* *sf* *mp* *ppp* *f* *mp*

F1. II *mp* *mp* *p* *sf* *mp* *ppp* *f* *mp*

C1. I *mp* *mp* *p* *sf* *mp* *ppp* *f* *ppp*

C1. II *mp* *mp* *p* *sf* *mp* *ppp* *f* *ppp*

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

Hn. *ppp* *mp* *pp* *mf* *sf* *pp* *mf* *sp* *ppp* *f* *pp* *mp*

C Tpt. *mp* *pp* *sf* *sp* *ppp* *f* *pp* *mp* con sord.

Tbn. I *ppp* *mp* *p* *mp* *p* *mf* *p* *f* *sp* *ppp* *f* *pp* *p* con sord.

Tbn. II *p* *mp* *pp* *sp* *ppp* *f*

Tba. *mp* *p* *f* *mp*

Piatti 1
Gongs (high)
(low) *p* *mp* *f* *pp* *mp*

G. C. T. - t. *p* *f* *mp*

Vib. *ppp* *mp* *p* *sf* *p* *mp* *sf* *smp* *f* *mp*

Hp. *mp* *pp* *mp*

Pno. *mp* *mp* *sf* *p* *p* *sf* *pp* *mp*

Vln. I *sf* *pp* *pp* *f* *mp* senza sord.
non vibr.

Vln. II *sf* *pp* *pp* *f* *non div.*

Vla. *sf* *pp* *pp* *f* senza sord.
non vibr.

Vc. *mf* *p* *pp* *mp* *p* *mf* *p* *f* *pp* *p* senza sord.
non vibr.

Db. *mf* *pp* *ppizz.* *mp* slow bow vibr.

63

Fl. I. *pp*

Fl. II. *mp* non vibr. *pp*

Cl. I. *f* *pp* *mp*

Cl. II. *f* *pp* *mp*

B. Cl. *p*

Hn. *mp* *mf*

C. Tpt. *mp* *mf* senza sord. *sp* con sord.

Tbn. I *mp*

Tbn. II *p* *mp* *mf*

Tba. *p* *mp* *mf* *mp* *mf*

Piatti I (high) *tr* *mp*

gongs (middle) *tr*

(low) *tr*

Tri. *mp* *mf*

G.C. *tr* *pp* *mp* *pp* *p* *mp*

T.-t. *tr*

Glock. *mp*

vib. *mp* *pp* *mf* *p* *mf*

Hp. *12*

Pno. *f* *sf* *p* *mf*

Vln. I non div. *pizz.* *arco* *mp* *sf*

Vln. II senza sord. non vibr. *mp* *pizz.* *arco* *mp* *sf*

Vla. *mp* *pizz.* *arco* *mp* *sf*

Vc. *mp* *pizz.* *arco* *mp* *sf*

Db. non vibr. *arco* *p* *pizz.* *arco* *sf* *mp* *sf* *sf*

Molto meno mosso

molto rit.

65 10

Fl. I *mf* *p*

Fl. II *mf*

Cl. I *p* *mp* *sf* *mp* *pp* *mp* *pp* *p* *mf*

Cl. II *p* *pp*

B. Cl. *mf*

Hn. *p* *mf* *p*

C. Tpt. *mf* *p* [senza sord.]

Tbn. I *mf* *mp* *pp* *mf*

Tbn. II *pp* *f*

Tba. *p* *mf* *pp*

Tri. (tr)

G.C. T. *mf* *f*

Glock.

Vib. *mp*

Hp. *mf*

Pno. *p* *pp* *mp* *mf* *pp* *ppp*

Vln. I arco *mf* *pp* *mp* arco *pp* sul tasto *mf > mp* Solo *pp* Tutti *p < f > mp ppp*

Vln. II arco *mf* *pp* *mp* arco *pp* sul tasto *mf > mp* Solo *pp* Tutti *p < f > mp ppp*

Vla. arco *mf* *pp* *mp* arco *pp* *mf > mp* Solo *pp* Tutti *p < f > mp ppp*

Vc. arco *mf* *pp* *mp* I arco *pp* II arco *mf > mp* Solo *pp* Tutti *p < f > mp ppp*

Db. arco *sf* *f* *sf*