

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Kampong

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Ahmadul Amin

Kampong

# Kampong

Composed by Ahmadul Amin

A1

♩ = 60

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

- Flute:** Rests throughout the section.
- Oboe:** Enters in the 5th measure with a melodic line marked *mf*.
- Clarinet in B $\flat$ :** Rests throughout the section.
- Horn in F:** Rests throughout the section.
- Bassoon:** Rests throughout the section.
- Violin I:** Rests throughout the section.
- Violin II:** Plays a rhythmic accompaniment of eighth notes, marked *pizz* and *mp*.
- Viola:** Rests throughout the section.
- Violoncello:** Rests throughout the section.
- Cymbals, Snare Drum, Bass Drum:** All percussion parts are marked with rests throughout the section.

9

Fl. *f*

Ob.

Cl. *f*

Bsn. *mp*

Vln. I *mp*

Vln. II *mp* arco

Vla. *mp*

Vc. *mp*

Detailed description: This system contains measures 9 through 16. The Flute part has a dynamic of *f* starting at measure 10. The Clarinet part also has a dynamic of *f* starting at measure 10. The Bassoon part has a dynamic of *mp* starting at measure 10. The Violin I part has a dynamic of *mp* starting at measure 10. The Violin II part has a dynamic of *mp* starting at measure 10 and is marked *arco*. The Viola part has a dynamic of *mp* starting at measure 10. The Violoncello part has a dynamic of *mp* starting at measure 10. There is a tremolo marking above the Flute staff in measure 10.



17

Fl. *f*

Ob. *mp*

Cl. *mp* *f*

Hn. *mp*

Bsn. *mf* *mp*

Vln. I *mf*

Vln. II

Vla. *mf* *f*

Vc. *mf* *mp* *f*

Detailed description: This system contains measures 17 through 24. The Flute part has a dynamic of *f* starting at measure 17. The Oboe part has a dynamic of *mp* starting at measure 17. The Clarinet part has a dynamic of *mp* starting at measure 17 and *f* starting at measure 19. The Horn part has a dynamic of *mp* starting at measure 17. The Bassoon part has a dynamic of *mf* starting at measure 17 and *mp* starting at measure 19. The Violin I part has a dynamic of *mf* starting at measure 17. The Violin II part has a dynamic of *f* starting at measure 19. The Viola part has a dynamic of *mf* starting at measure 17 and *f* starting at measure 19. The Violoncello part has a dynamic of *mf* starting at measure 17, *mp* starting at measure 19, and *f* starting at measure 21.

23

Ob. *f*

Bsn.

Vln. II *mf*

Vla.

Vc.

Detailed description: This system contains measures 23 through 26. The Oboe part starts with a forte (*f*) dynamic and features a melodic line with slurs. The Bassoon part mirrors the Oboe's melodic contour. The Violin II part plays a rhythmic eighth-note pattern with a mezzo-forte (*mf*) dynamic. The Viola and Violoncello parts provide harmonic support with sustained notes and rhythmic patterns.

27

**B**

Ob. *p*

Cl. *mf*

Hn. *f* *mf*

Bsn. *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Detailed description: This system contains measures 27 through 34. A section marker 'B' is placed above measure 27. The Oboe part is marked piano (*p*). The Clarinet part has a mezzo-forte (*mf*) dynamic. The Horn part has a dynamic change from forte (*f*) to mezzo-forte (*mf*). The Bassoon part is marked mezzo-forte (*mf*). The Viola and Violoncello parts are marked mezzo-piano (*mp*) and mezzo-forte (*mf*) respectively.

35

Fl. *f*

Ob. *mp* *mf*

Cl. *mf*

Hn.

Bsn. *mp* *mf*

Vln. I *f*

Vln. II *mf*

Vla. *mp*

Vc. *mp* *mf*

Detailed description: This system contains measures 35 through 42. The Flute part is marked forte (*f*). The Oboe part has dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The Clarinet part is marked mezzo-forte (*mf*). The Bassoon part has dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*). The Violin I part is marked forte (*f*). The Violin II part is marked mezzo-forte (*mf*). The Viola part is marked mezzo-piano (*mp*). The Violoncello part has dynamics of mezzo-piano (*mp*) and mezzo-forte (*mf*).

A2

43

Fl. *mf* *f* rit..

Ob. *f* *mp*

Cl. *mf* *f*

Hn. *f*

Bsn. *mp*

Vln. I *mf* *f*

Vln. II *mp* *mp*

Vla. *mp* *mf* *f*

Vc. *mp* *mp*



C

52  $\text{♩} = 70$

Fl. *mp* tr

Ob. *mp*

Cl. *mp*

Hn. *mf*

Vln. I *mp* *pp*

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59

Fl. *f*

Ob.

Cl. *f*

Hn.

Bsn. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *f*

S. D. *ppp*

65

Fl. *mf* *ff* *ff*

Ob.

Cl. *ff*

Hn.

Bsn. *ff* *ff*

Vln. I *ff* *ff*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. *ff* *ff*

Cym. *ff*

S. D. *ff*

$\text{♩} = 120$

69 **D**

Fl.  
Cl.  
Hn.  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cym.  
S. D.  
B. D.

pizz  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf  
mf



77

Fl.  
Ob.  
Vln. I  
Vla.  
Vc.  
Cym.  
S. D.  
B. D.

mf  
p  
f  
mf  
p  
mf  
pp  
f  
pp  
pp  
ff  
pp



85

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cym.

S. D.

B. D.

*mf* *p* *ff*

*mf* *f* *ff*

*mf* *p* *f* *ff*

*mf* *f* *ff*

*f* *pp* *f* *pp* *f*

*p* *pp* *f*

*mf*

arco

*f* *pp* *f* *pp* *f*

*p* *pp* *f*

*mf*

93

Fl. *f*

Ob. *mf*

Cl. *ff*

Hn. *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Vln. I *f*

Vln. II *mp* *ff* *mp* *ff*

Vla. *mf*

Vc. *mp* *ff*

Cym. *mf* *pp* *f* *pp* *f*

S. D. *mp* *pp* *f* *pp* *f*

B. D. *mf*

101

Fl.

Ob.

Cl.

Hn.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cym.

S. D.

B. D.

*mp*

*mf*

*pp*

*f*

*mf*

107

Fl. *f*

Ob.

Cl.

Hn. *mf*

Bsn. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cym.

S. D.

B. D.

*pp* *ff* *mf*

*pp* *ff*

**A3**

112  $\text{♩} = 50$

Fl. *mf*

Bsn. *p*

Vln. I *mf*

Vc. *f*

120

Fl.  
Cl.  
Hn.  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Vc.



128

Fl.  
Ob.  
Cl.  
Hn.  
Bsn.  
Vln. I  
Vln. II  
Vla.  
Vc.