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Expectations for Mixed Ensemble

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




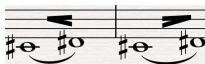
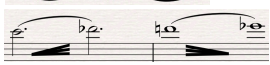

George Bromley

# Expectations



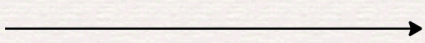
For Mixed Ensemble

## Performance Notes

### Winds

- Amount of breath compared to tone (in winds) indicated by:  to indicate half tone, and  to indicate full tone.
- Where no symbol is used assume full tone.
-  used to indicate a gradual shift from half to full tone or vice versa. Half and full are the only two options, so assume, whichever is currently being used, an arrow indicates a transition to the other.
-  indicates Slap Tongue technique in Clarinet.
-  Clarinet multiphonics notated as such.
- Tone on flutter tongued notes should be kept as warm as possible.
-  indicates slow unmeasured trill, speeding up (left) and slowing down (right).
-  indicates faster unmeasured trill, speeding up (left) and slowing down (right).
-  indicates glissando.

### Strings

-  natural harmonics notated as such.
-  Bartok pizz. notated as such.
- to sul pont.  indicates a transition to sul ponticello, also applies to "to sul tasto"

# Expectations

For Mixed Ensemble

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**Andante misterioso** (♩=112)

Flute: *ppp*, *p*, *mp*

Clarinet in B $\flat$ : *pp*, *mp*

Violin: *ppp*, *mp*

Violoncello: *n*, *p*, *mp*

Flute: *non vib.*, *trill freely*

Violin: *sul tasto*, *to sul pont.*, *sul pont.*

Violoncello: *sul pont.*

6

**molto accel.** . . . . .

Fl.: *pp*

Cl.: *pp*

Vln. 1: *non vib.*

Vc.: *normale*

10 Vivace agitato (♩=147)

Fl.

Cl.

Vln. 1

Vc.

14 rit. . . . . Andante misterioso (♩=112)

Fl.

Cl.

Vln. 1

Vc.

18

Fl. *ff* *pp*

Cl. *ff* *pp* *pp* sul pont. 3

Vln. 1 *ff* *pp*

Vc. *ff* *pp*

Detailed description: This system covers measures 18 to 21. The Flute part begins with a trill on a sharp note, marked *ff*, then transitions to *pp*. The Clarinet part also starts with a trill, marked *ff*, then moves to *pp* and features a triplet of eighth notes. The Violin 1 part mirrors the flute's trill, marked *ff* then *pp*. The Violoncello part provides a rhythmic accompaniment with eighth notes, marked *ff* then *pp*. The key signature has one sharp (F#) and the time signature is 4/4. Measure 21 ends with a 5/4 time signature change.

22

Fl. *mf* *mp* trill freely

Cl. *mf* *mp* 3

Vln. 1 *mf* *mp* 3

Vc. *mf* *mp* 3

to sul pont. →

to sul pont. →

Detailed description: This system covers measures 22 to 24. The Flute part features a trill marked "trill freely" and dynamics of *mf* and *mp*. The Clarinet part has triplets and dynamics of *mf* and *mp*. The Violin 1 part also includes triplets and dynamics of *mf* and *mp*. The Violoncello part has triplets and dynamics of *mf* and *mp*. Arrows labeled "to sul pont." point to the right from the Clarinet and Violoncello parts. The key signature has one sharp (F#) and the time signature is 5/4. Measure 24 ends with a 3/4 time signature change.

Musical score for measures 25-27, featuring Flute (Fl.), Clarinet (Cl.), Violin I (Vln. 1), and Violoncello (Vc.).

Measures 25-27 are in 3/4 time, changing to 4/4 at measure 26. The Flute part starts with a *f* dynamic, moves to *ff* at measure 26, and ends with *pp* at measure 27. The Clarinet part starts with *f*, moves to *ff* at measure 26, and ends with *p* at measure 27. The Violin I part starts with *f* and *sul pont.*, moves to *ff* at measure 26, and ends with *p* and *sul tasto* at measure 27. The Violoncello part starts with *f* and *sul pont.*, moves to *ff* at measure 26, and ends with *p* at measure 27.

Musical score for measures 28-30, featuring Flute (Fl.), Clarinet (Cl.), Violin I (Vln. 1), and Violoncello (Vc.).

Measures 28-30 are in 7/8 time, changing to 4/4 at measure 29. The Flute part starts with a *f* dynamic, moves to *ff* at measure 29, and ends with *f* at measure 30. The Clarinet part starts with *f*, moves to *ff* at measure 29, and ends with *f* at measure 30. The Violin I part starts with *f* and *sul pont.*, moves to *ff* at measure 29, and ends with *f* at measure 30. The Violoncello part starts with *f* and *sul pont.*, moves to *ff* at measure 29, and ends with *f* at measure 30.

31

Fl. *fp* *mp*

Cl. *p* *mp*

Vln. 1 *p* *mp* *pizz.*

Vc. *f* *mp* *pizz.*

35

Fl. *p* *mf*

Cl. *pp* *mf*

Vln. 1 *mf*

Vc. *mf* *arco*



38

Fl. *ff* *playfully* *sub. p* 3

Cl. *ff* *playfully* *sub. p* 3

Vln. 1 *arco* *ff* *playfully* 3 *p*

Vc. *ff* *playfully* *sub. p*

41

Fl. 3 3 3 5

Cl. 3

Vln. 1

Vc.

44 normale rit. A tempo

Fl. *p* *mf*

Cl. *p* *mf*

Vln. 1 *p* *mf*

Vc. *p* *mf*

47

Fl.

Cl.

Vln. 1

Vc.

50

Fl. *rit.* *A tempo*

Cl. *f* *p*

Vln. 1 *f* *p*

Vc. *f* *p*

53

Fl. *ff*

Cl. *ff* slap

Vln. 1 *pp* *sul pont.* *Sul A*

Vc. *ff* *p* *sul pont.*

57

Fl. *pp* *sub. pp* *mf* *p*

Cl. *pp* *p* *mf*

Vln. 1 *sub. pp* *mf*

Vc. *sub. p* *mf*

60

Fl. *sub. p*

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

Vln. 1 normale *p* pizz. *p*

Vc. normale *p* *sub. p*

63

Fl. *mp*

Cl. *mp*

Vln. 1 arco *f*

Vc. *mp* *mf* 3

65

Fl. *mf* *f*

Cl. *f*

Vln. 1 *sub. p* *f*

Vc. *f* sul pont. *mp*

67

Fl. *ffp* *ffp* rit.

Cl. *f* *ffp* *ffp*

Vln. 1 *mp* to normale

Vc. *ffp* *ffp*

71 **A tempo**

Fl. *f* *p*

Cl. *f* *p* *f*

Vln. 1 *f* *p* pizz. *pizz.*

Vc. normale *mf* *p* normale *pizz.*

75

Fl. *p* *pp* *trill freely* **1** non vib.

Cl. *pp* **1** non vib.

Vln. 1

Vc.

78

Fl. *p* *n* *mp*

Cl. *p* *n* *mp*

Vln. 1 *p* *n* *mp*

Vc. *p* *n* *mp*

arco

82 rit. . . . .

Fl. *ppp*

Cl. *pp*

Vln. 1 *ppp*

Vc. *ppp*

to sul pont. sul pont.

85

Fl.

Cl.

Vln. 1

Vc.