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My Favorite Thing 3

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# My Favorite Thing 3

for orchestra

2017

My Favorite Thing 3  
by Jan Martin Smørdal

Supported by The Arts Council Norway

Third part of the trilogy My Favorite Thing (2015-17)

Composed for, and premiered by  
The Norwegian Radio Orchestra,  
September 16th, 2017, Oslo

The score is in C.

Accidentals lasts throughout the bar. Quartertones are notated ♯ and ♮.

Dynamic range: *ppp* / *fff* = barely audible / loudest possible.



always means pitchless, blowing through instrument.



indication of duration of glissando, at places where rhythms are awkward to notate.

Always add this duration to previous note. Glissandi always last full notated duration.

"[Ab] 6. - 12." For brass instruments. Letters indicates fundamental, numbers are natural overtones (partial numbers).



For violins and violas in the first part of the piece. Bows are put aside, a specially prepared alligator clip (provided for by the composer) is used instead. The clip is attached on the violins and violas 1st string (E / A), making it ricochette/bounce on the 2nd string. All durations are notated as quarter notes, but the length of the bouncing will/should vary: do not stop the bouncing, unless needed for new attack or change of position. Instructional video on this technique, visit [www.smordal.no/mft3](http://www.smordal.no/mft3).

**Violins and violas are strongly amplified between B1-B52.**

For the harps use of alligator clips, please visit [www.smordal.no/mft3-harp](http://www.smordal.no/mft3-harp).

1. Flute
2. Flute
1. Oboe
2. Oboe

1. Clarinet in B♭ / Clarinet in E♭
2. Clarinet in B♭ / Bass Clarinet in B♭
1. Bassoon
2. Bassoon

1. Horn in F
2. Horn in F
3. Horn in F
4. Horn in F
1. Trumpet in B♭
2. Trumpet in B♭
3. Trumpet in B♭
1. Trombone
2. Trombone
- Bass Trombone
- Tuba

Timpani (ord. / kalimba, crash cymbal 14")

1. Percussion : Guiro (with thin cloth wrapped around), 2 Suspended Cymbals (bright, dark), Saw (w/rubber mallet), Board & Sandpaper (80/200), Bass Drum, 2 Snare Drums - both placed upside down: 1 bright, 2 dark.
2. Percussion : Xylophone (or Marimba), Friction Rod (w/thin cloth wrapped around), 2 suspended Cymbals (bright, dark), Saw (w/bow), Glockenspiel.

Harp (ord. / prepared with alligator clips)

- Violin 1 (ord. / prepared with alligator clips)
- Violin 2 (ord. / prepared with alligator clips)
- Viola (ord. / prepared with alligator clips)
- Cello
- Contrabass

Between 2015-2017 I composed *My Favourite Thing (MFT)*, a trilogy consisting of a percussion trio (Pinquins), a chamber ensemble (Ensemble neoN), and an orchestra (The Norwegian Radio Orchestra). In this process I worked with descriptions, interpretations, transformations of memories - others, but also my own.

When we recall memories, they are reconstructed. We could say memories are translations from inner "replays" to language, or sensations. Memories are plastic, private work-in-progress.

In the process of composing the *MFT trilogy* I interpreted snippets from the performers (and my own) memories, creating rhapsodic and fragmented chamber music - even *MFT3* appears as a kind of chamber music - music without a specific belonging.

For each piece I made an enquête, interviewing all the performers in the projects, with questions about their first musical sparks, or early musical memories. I also asked what in/with the music was the one thing that caught their attention. Working with the answers, three different ways of thinking form emerged: *MFT1* was solely based on one of the performers memory of a drum brake from rock song, repeating and continuously deconstructing it. For *MFT2* each of the 9 performers got their own section; Starting with a vague memory of Racmaninov's 2. piano concerto, ending with a memory of being sung for as a child. *MFT3* became a cascade of almost similar, superpositioned, and contrasting experiences and memories from all the performers childhoods. Experiences with operas being one of the most common, the piece ends with a time stretched, faint interpretation of the overture from *La Gazzza Ladra* by Rossini (8 first bars).

- Jan Martin Smørdal

♩ = 80

5/4

Clarinet in Bb 1.

Clarinet in Bb 2.

3/4

ppp (barely audible)

kalimba on drum head (28")

highest

lowest

mp

gliss.

Harp

w/alligator clips on the following strings: (see video for instructions)

♩ = 80

5/4

Violin I

Vln. I div. a)

Vln. I div. b)

4th pos.

3rd pos.

2nd pos.

3

3/4

1st pos.

Violin 2

Vln. 2 div. a)

Vln. 2 div. b)

4th pos.

3rd pos.

2nd pos.

1st pos.

alligator clip on E-string \* violin on lap, no bow

let clips bounce as long as poss.



10

Cl. 1

Cl. 2

5/4

4/4

3/4

blow through instrument, = pitchless

mp (not too loud)

blow through instrument, = pitchless

mp (not too loud)

sd fsd fsd fsd

sd fsd fsd fsd fsd

Timp.

let ring

p (as soft as harp)

gliss.

Hp.

E: F# G# A#

B: C# D#

1.vibr.

pp (audible but very soft)

Violin I

Vln. I div. a)

Vln. I div. b)

5/4

4th pos.

4/4

3/4

Violin 2

Vln. 2 div. a)

Vln. 2 div. b)

3

Viola

Vla. div. a)

Vla. div. b)

alligator clip on A-string \* viola on lap, no bow

let clips bounce as long as poss.

2nd pos.

\* - read instructions

21 **3/4** **5/4** **6/4** (whistle tone) (whistle tone) **5/4**

Fl. 1 *ppp* (barely audible)

Fl. 2 (whistle tone)

Ob. 1 blow on reed from 5 cm distance *mp*

Ob. 2 blow on reed from 5 cm distance *mp*

Cl. 1 *ppp* (barely audible) blow on reed from 5 cm distance *mp*

Cl. 2 *ppp* (barely audible) blow on reed from 5 cm distance *mp*

Bsn. 1 blow on reed from 5 cm distance *mp*

Bsn. 2 blow on reed from 5 cm distance *mp*

Timp.

**3/4** **5/4** **6/4** Ist pos. **5/4**

Violin I Vln I div. a) 3rd pos. Ist pos.

Vln I div. b) 3rd pos. Ist pos.

Violin 2 Vln 2 div. a) 3rd pos. Ist pos.

Vln 2 div. b) 3rd pos. Ist pos.

Viola Vla. div. a) Ist pos.

Vla. div. b) Ist pos.

Cello Vc. solo solo (sord.) *pp* *gliss.*

Vc. div. a) a 1 (solo a 2) sord. *ppp* (barely audible)

Vc. div. b) a 1 sord. *ppp* (barely audible)

Cb. tutti a 1 sord. *ppp* (barely audible)

33 **5/4** **6/4** **3/4**

Fl. 1 *ppp* (barely audible)

Fl. 2

Cl. 1 *ppp* (barely audible)

Cl. 2 *ppp* (barely audible)

Hn. I III *mp* *mp* *ppp*  
 I balance w/ woodwinds

Hn. II IV *mp*

Trp. I, 2 *mp* *ppp*  
 I w/practice mute balance w/woodw. change to bucket mute

Trb. I *mp*

Gro. *(=p)*  
 thin cloth wound around long guiro, one slow draw To Cym.

Xyl. *(=p)*  
 friction rod with thin cloth wound around it, (sounding pitch)

Hp. *pp (sim.)*  
 I. vibr. **E-F-G-A** **B-C-D** **D**

**5/4** **6/4** **3/4**

Violin I  
 Vln I div. a) 2nd pos. 3rd pos. 4th pos. 5th pos.  
 Vln I div. b) 2nd pos. 3rd pos. 4th pos. 5th pos.

Violin 2  
 Vln 2 div. a) 2nd pos. 3rd pos. 5th pos.  
 Vln 2 div. b) 2nd pos. 3rd pos. 5th pos.

Viola  
 Vla. div. a) 5th pos.  
 Vla. div. b) 5th pos.

Cello  
 Vc. solo *gliss.*  
 Vc. div. a) *pp* *gliss.* *mp*  
 Vc. div. b) *pp* *gliss.* *mp*  
 Vc. div. c) *pp* *gliss.* *mp*  
 Vc. div. d) *pp* *gliss.* *mp*  
 Vc. div. e) *pp* *gliss.* *mp*

46

4/4 3/4 2/4 6/4 4/4 3/4 4/4 6/4 4/4 6/4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

cover mouthpiece, blow through instrument

detach mouthpiece, blow through instr.

attach mouthpiece

attach mouthpiece

Hp.

(all a. clips off)

E: F# G# A  
B: C D

*mf* *p* *mf* *p* *mf* *p* *mf* *p*

*plu. f (=p)*

4/4 3/4 2/4 6/4 4/4 3/4 4/4 6/4 4/4 6/4

Vln I div. a)

Vln I div. b)

Vln 2 div. a)

Vln 2 div. b)

1st pos. 3rd pos. 2nd pos.

4th pos. 3rd pos. 2nd pos.

4th pos. 3rd pos. 2nd pos.

4th pos. 3rd pos. 2nd pos.

To arco, detach clip sord. on

To arco, detach clip sord. on

To arco, detach clip sord. on

To arco, detach clip sord. on

Vla. solo

Vla. div. a)

Vla. div. b)

1st pos.

1st pos.

To arco, detach clip sord. on

To arco, detach clip sord. on

*p* *ppp* *p*

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

Vc. div. a)

Vc. div. b)

Cb. tutti

(even gliss. until M 52)

(even gliss. until M 52)

*ppp* (barely audible)

*ppp* (barely audible)

*ppp* (barely audible)

tutti (sord.)

*ppp* (barely audible)



60

6/4 4/4 2/4 3/4 4/4 3/4 7/8 4/4 6/4 4/4 3/4 4/4 (ord.)

Fl. I

Ob. I (ord.) mp

Cl. I mp pp

Cl. 2 mp pp

Bsn. 1 mp p

Bsn. 2 mp p

Timp. crash cymbal (14") upside down on drum head (28") play on cymbal gliss. ppp p gliss. ppp p gliss. p

Mar. soft mallets (!) (barely audible) ppp

Hp. Que: Vln I solo mp mute near wood 3 A: ord. F: hollow/ not too bright D: gliss. mf pp mp

Vln. I solo sord. s. vib. gliss. pp p a 1 sord. s. vib. a 3 tutti div. pp p no decr.

Vln. I div. a) b) c) d) sord. s. vib. (gliss.) pp pp

Vln. 2 div. a) b) c) d) (arco) sord. s. vib. (gliss.) pp pp

Vla. solo (solo) pp < p pp p no decr.

# another memory

73

3/4 2/4 5/8 4/4 3/4 4/4 2/4 4/4 3/4

Fl. 1 *mp*

Fl. 2 *mp* (ord.)

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Timp. *p* *pp*

Gro. Cymbals very soft mallets *pp* *p*

Xyl. *p* To Cym.

Hp. *mp* *mp* *p*

F: A<sup>b</sup> B: D<sup>2</sup>

mute near wood (attach all clips on f' & a')

Vln. I solo *p* *f*

Vln. I tutti *f* *p* *pp* *p*

Vln. I div. a) *pp* *p* *f*

Vln. I div. b) *pp* *p* *f* no marc.

Vln. I div. c) *pp* *p* *f* no marc.

Vln. I div. d) *pp* *p* *f* no marc.

Vln. 2 tutti *ppp* *p*

Vln. 2 div. a) *pp* *p* *f* no marc.

Vln. 2 div. b) *pp* *p* *f* no marc.

Vln. 2 div. c) *pp* *p* *f* no marc.

Vln. 2 div. d) *pp* *p* *f* no marc.

Vla. tutti *p* *pp* *p*

86 **3/4** **4/4** **3/4** **4/4** **3/4**

Fl. 1 *p* (*p*)

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Cl. 1 *p* 3 3 *p*

Cl. 2 *p* *p*

Trp. 1, 2 *pp* bucket mute

Trp. 3 *pp* bucket mute

Timp. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss. take away cymbal

Cym.(2) *pp* To Saw

Xyl. Cymbals bright dark *ppp* *pp* very soft mallets To Saw

Hp.

Vin. 1 tutti *p* sul pont. estr. (=pitchless) sord. off (l) sord. on **3/4**

Vin. 2 tutti *p* sul pont. estr. (=pitchless) sord. off (l) sord. on

Vla. tutti *p* sul pont. estr. (=pitchless) sord. on

Vc. tutti *pp* *p* *p* sord. sord. off (l) sord. on

Cb. div. a) *pp* *p* a 2 (sord.)

Cb. div. b) *pp* *p* a 1 (ord.)

103

Fl. 1 *mp* *pp* *mf* *pp*

Fl. 2 *mp* *pp* *mf* *pp*

Ob. 1 *mp* *pp* *mf* *pp*

Ob. 2 *mp* *pp* *mf* *pp*

Cl. 1 *mp* *pp* *mf* *pp*

Cl. 2 *mp* *pp* *mf* *pp*

Trp. 1, 2 (bucket mute) *norm.* *mp* *pp* *mf* *pp*

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

Violin I

Vln I div. a) *ppp* *a l s. vib sord.* *tutti unnoticeable*

Vln I div. b) *ppp* *a l s. vib (sord.)* *tutti unnoticeable*

Violin 2

Vln 2 div. a) *ppp* *a l s. vib sord.* *tutti unnoticeable*

Vln 2 div. b) *ppp* *a l s. vib sord.* *tutti unnoticeable*

Vla. tutti *sord. s. vib.* *ppp unnoticeable*

Vc. tutti *sord. s. vib.* *ppp unnoticeable*

Cb. tutti *tutti (sord.)* *ppp unnoticeable*

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

3/4 4/4

122

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*  
To Bass Cl. in B $\flat$

Trp. 1, 2 *p* *pp* (bucket mute) mutes off

Trp. 3 *p* *pp* (bucket mute)

Violin I

Vln I div. a *f* *pp* sord. off

Vln I div. b *f* *pp* sord. off

Violin 2

Vln 2 div. a *f* *pp* sord. off

Vln 2 div. b *f* *pp* sord. off

Vla. tutti *f* *pp* sord. off

Vc. tutti *f* *pp* sord. off

Cb. tutti *f* *pp* sord. off

# III ♩ = 86 memory of major-minor, pulses

135

3/4 4/4 3/4 4/4 3/4

Cl. 2 Bass Clarinet in Bb *mf* *p* *mf* *p*

Bsn. 1 *mf* *p* *mf* *p*

Bsn. 2 *mf* *p* *mf* *p*

Hn. I III *mf* *p* (ord.) *mf* *p*

Hn. II IV *mp* *p* *mp* *p*

Trb. 1 bucket mute, or sim. *mf* *p* *mf* *p*

Trb. 2 bucket mute, or sim. *mf* *p* *mf* *p*

3/4 = 86 4/4 3/4 4/4 3/4

Vln. I tutti *mp* *pp* *p*

Vln. 2 tutti *mp* *pp* *p*

Viola div. a) *mp* *p*

Viola div. b) *mp* *p*

Cello div. a) *mp* *p*

Cello div. b) *mp* *p*

144

3/4 4/4 3/4 4/4 3/4 4/4

B. Cl. *mf* *p* *p* *ppp*

Bsn. 1 *mf* *p* *p* *ppp*

Bsn. 2 *mf* *p* *p* *ppp*

Hn. I III *mf* *p* *p* *ppp*

Hn. II IV *mp* *p* *p* *ppp*

Trb. 1 *mf* *p*

Trb. 2 *mf* *p*

Vln. I tutti *pp* *mp* *pp* *p* *ppp*

Vln. 2 tutti *pp* *mp* *pp* *p* *ppp*

Viola div. a) *pp* *mp* *pp* *p* *ppp*

Viola div. b) *pp* *mp* *pp* *p* *ppp*

Cello div. a) *pp* *mp* *pp* *p* *ppp*

Cello div. b) *pp* *mp* *pp* *p* *ppp*

3/4

4/4

3/4

4/4

153 (unis. tr.)

Fl. I *mp*

Cl. I (unis. tr.) *mp*

Bsn. 1 *mf* 5 5 5 *p*

Bsn. 2 *mf* 5 5 5 *p*

Hn. I III *mf* *p*

Trb. 1 *mf* 3 3 3 *p*

Trb. 2 *mf* 5 5 5 *p*

Saw *mf* Saw w/rubber mallet To B. & S.P. *gliss.*

Saw *mf* Saw w/bow To Glockensp. *gliss.*

Hp. *mf* w/alligator clips on f + a take off clips

Vin. I tutti *p* *pp* *p* *mf*

Vin. 2 tutti *p* *pp* *p* *mf*

Viola (div. a) *p* *pp* *mf*

Viola (div. b) *pp* *p* *mf*

Cello (div. a) *p* *pp* *mf*

Cello (div. b) *p* *pp* *mf*

161

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

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. I III *mf* *p*

Hn. II IV *mp* *p*

Trb. 1 *mf* *p*

Trb. 2 *mf* *p*

B. Tbn. *pp* *gliss.* *gliss.*

Tba. *p* *sord.*

Hp. *mf*

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

Vln. 1 tutti *pp sub.* *mf* *p*

Vln. 2 tutti *pp* *mf* *p*

Viola div. a) *pp sub.* *mf* *p*

Viola div. b) *pp* *mf* *p*

Vc. div. a) *pp sub.* *mf* *p*

Vc. div. b) *pp* *mf* *p*

Cb. tutti *pp* *sord.* *gliss.* *gliss.*

E♭ F♯ G♯ A♯  
B♭ C♯ D♯



170

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

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

Hn. I III *mf* *p*

Hn. II IV *mp* *p*

Trb. 1 *mf* *p*

Trb. 2 *mf* *p*

Vln. I *tutti* *f* *p* *mp* *ppp*

Vln. 2 *tutti* *f* *p* *mp* *ppp*

Viola div. a) *f* *p* *mp* *ppp*

Viola div. b) *f* *p* *mp* *ppp*

Cello div. a) *f* *p* *mp* *ppp*

Cello div. b) *f* *p* *mp* *ppp*

179 **4/4** **3/4** **4/4** **3/4** **4/4**

To Cl. in Bb

B. Cl. *mf* *p*

Bsn. 1 *mf* *p*

Bsn. 2 *mf* *p*

I III *mf* *p*

Hn. II IV *mp* *p*

Trb. 1 *mf* *p*

Trb. 2 *mf* *p*

B. Tbn. (sim. plunger) *p* gliss. gliss. mute off

Tba. (sord.) *p* sord. off

Hp. *mf*

Vin. 1 *tutti* **4/4** **3/4** **4/4** **3/4** **4/4** *mp* *p* *mf* col legno batt.

Vin. 2 *tutti* *mp* *p* *mf* col legno batt.

Viola (div. a) *mp* *p* *mf* col legno batt.

Viola (div. b) *mp* *p* *mf* col legno batt.

Cello (div. a) *mp* *p* *mf* col legno batt.

Cello (div. b) *mp* *p* *mf* col legno batt.

Cb. *tutti* (sord.) *p* gliss. gliss. sord. off

# IV

♩ = 80 arpeggios, beats

189

Fl. 1 *blow through, as jet whistle* *mp* *f* *mp* *f* *mp* *f*

Fl. 2 *mf* *p* *mf* *p* *mf* *mp*

Ob. 1 *mf* *p* *mf* *p* *mf* *mp*

Cl. 1 *mf* *p* *mf* *p* *mf* *mp*

Cl. 2 (Clarinet in B $\flat$ ) *mf* *p* *mf* *p* *mf* *mp*

I III *blow through instr. = pitchless* *mf* *f* *mf* *f* *mf* *f*

Hn. *blow through instr. = pitchless* *mf* *f* *mf* *f* *mf* *f*

II IV *blow thr. instr. = pitchless* *mf* *f* *mf* *f* *mf* *f*

I, 2 *blow thr. instr.* *mf* *f* *mf* *p* *mf* *p*

Trp. 3 *mf* *f* *mf* *p* *mf* *p*

Trb. I *glissando* *p* *mp* *p*

Tba. *blow through instrument = pitchless* *f* *mp* *f* *mp* *f*

Saw *Board w/Sandpaper (80/200)* *200* *mf* *f* *mp* *f* *mp* *f*

Hp.

Vln. 1 *tutti* *mf* *f* *mf* *f* *mf* *f*

Vln. 2 *tutti* *mf* *f* *mf* *f* *mf* *f*

Vla. solo *solo ord., tasto, all notes glissando* *p* *mf* *mp*

Vla. tutti

Vla. div. a)

Vla. div. b)

Vc. div. a)

Vc. div. b)

Time signatures: 4/4, 2/4, 4/4, 3/4, 4/4

197

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

Fl. 1 *mp* *f* *mf* *mp* *f* *mf* *f* *mp* *f*

Fl. 2 *mf* *mf* *mp* *f* *mf* *f* *mp*

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

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

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

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

Bsn. 1 *mf* *mf*

Bsn. 2 *mf* *mf*

Hn. I III *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

Hn. II IV *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

Trp. I, 2 *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

Trp. 3 *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

Trb. 1 *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

Trb. 2 *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

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

Timp. *mf* *mf* *mp* *f* *mp* *f* *mp* *f*

B. & S.P. *mp* *f* *mp* *f* *mp* *f* *mp* *f*

Saw. Glockenspiel *f*

Hp. *f*

Vin. I tutti *mf* *mf* *mp* *f* *mp* *f* *mp* *f* *fff*

Vin. 2 tutti *mf* *mf* *mp* *f* *mp* *f* *mp* *f* *fff*

Viola (div. a/b) *f* *mf* *mp* *f* *mp* *f* *mp* *f* *fff*

Cello (div. a/b) *f* *mf* *mp* *f* *mp* *f* *mp* *f* *fff*

C. bass (div. a/b) *f* *mf* *mp* *f* *mp* *f* *mp* *f* *fff*

Chords:  $\begin{matrix} E^{\#}F^{\#}G^{\#}A^{\#} \\ B^{\#}C^{\#}D^{\#} \end{matrix}$   $G^{\#}$

204

This page of the musical score, numbered 204, contains the following parts and markings:

- Flutes (Fl. 1, 2):** Fl. 1 has dynamics *mp*, *f*, *p*, *ppp p*, and *ppp p*. Fl. 2 has *pp* and *s.vib.*
- Oboes (Ob. 1, 2):** Ob. 1 has dynamics *mp*, *f*, *p*, *ppp p*, and *ppp p*. Ob. 2 has *f*.
- Clarinets (Cl. 1, 2):** Cl. 1 has dynamics *mp*, *f*, *p*, *ppp p*, and *ppp p*. Cl. 2 has dynamics *mp*, *p*, *ppp p*, and *ppp p*.
- Bassoons (Bsn. 1, 2):** Bsn. 1 and 2 have dynamics *f* and *ff*.
- Horn III (Hn. III):** Dynamics *f*.
- Horn IV (Hn. IV):** Dynamics *f*.
- Trumpets (Trp. 1, 2, 3):** Trp. 1 has *f* and *mute 3*. Trp. 2 has *f* and *bucket mute*. Trp. 3 has *f* and *bucket mute*. All have *mute off* markings.
- Trumpets (Trb. 1, 2):** Trb. 1 and 2 have dynamics *f*.
- Baritone (B. Tbn.):** Dynamics *f*.
- Tuba (Tba.):** Dynamics *f*.
- Timpani (Timp.):** No dynamics.
- Bass Drum (B.D.):** No dynamics.
- Glockenspiel (Glock.):** Dynamics *mf*. Includes markings "To Saw" and "To B. & S.P."
- Harpsichord (Hp.):** Dynamics *fff*. Includes chord diagrams:  $E^{\#}F^{\#}A^{\#} / B^{\#}C^{\#}D^{\#}$ ,  $A^{\#}$ ,  $G^{\#}$ ,  $E^{\#}$ , and  $D^{\#}$ .
- Viola (Vla. div. a, b):** Dynamics *fff*.
- Cello (Vc. div. a, b):** Dynamics *fff*.
- Double Bass (Cb. div. a, b):** Dynamics *fff*. Includes marking "(if possible) sord. on".

# 3 4

211

Fl. 1 *ppp*

Fl. 2

Ob. 1

Cl. 1 *p* To Cl. in E♭ *ppp*

Cl. 2 *ppp*

I III bells up *mf* *f* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Hn. II IV *f* *mf* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Trp. I 2 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Trp. 3 *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Trb. I *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Tba. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Vla. solo *pp* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp*

*ord., tasto, all notes glissando*

*blow thr. instr. no tonguing*

*glissando*

*balance w/vla.*

*balance w/trb.*

*molto sul pont.*

*ord.*

# V memories of major-minor

222

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

Fl. 1 mp

Fl. 2 mp

Ob. 1 ff 5 5 5 5 5 5

Ob. 2 ff 5 5 5 5 5 5

Cl. 1 ff 5 5 5 5 5 5

Cl. 2 mp

Hn. I III f mf f mf f

Hn. II IV f mf mf f mf

Trp. 1 2 mf f mf (mf)

Trp. 3 mf f mf (mf)

Trb. 1 mp mf mp attach harmon mutes, no stems

Trb. 2 ff

B. Tbn. ff

Tba. ff

B. D. Board & Sandpaper 80 To saw mp f

Violin I  
Vln I div. a) p f

Vln I div. b) arco p f

Vln. 2 tutti arco p f

Via. solo extr. sul pc. mp mf mp

Via. tutti

232 **4/4** **3/4** **4/4**

Fl. 1 *f* *p* *ff* *p* *ff* *p* *f*

Fl. 2 *f* *p* *ff* *p* *ff* *p* *f*

Ob. 1 *p* *f* *p* *f* *p* *f* *p*

Ob. 2 *p* *f* *p* *f* *p* *f* *p*

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

Cl. 2 *f* *p* *ff* *p* *ff* *p* *f*

Violin I  
Vln I div. a) *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vln I div. b) *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vln. 2 *tutti* *p* *p* *mf* *p* *f* *p* *f* *p* *ff*

Vc. *tutti* *p*

**tutti** arco poco sul pont. *p*



239

4/4 3/4 4/4 3/4 4/4

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Ei. Cl.  
Cl. 2  
Bsn. 1  
Bsn. 2

Detailed description: This section of the score covers measures 239 to 244. It features five systems of woodwind instruments. Flutes 1 and 2, Oboes 1 and 2, and Clarinet 2 have complex rhythmic patterns with dynamic markings ranging from >p to ff. Bassoon 1 and Bassoon 2 have simpler parts, with Bassoon 2 playing a triplet pattern in the final measure. The time signature alternates between 4/4 and 3/4.

Hn. I III  
I. 2  
Trp. 3  
Trb. I

ord. harmon no stem

mf pp

Detailed description: This section covers measures 239 to 244 for Horns, Trumpets, and Trombone. Horn I III, Trumpet 2, and Trombone I have rests for most of the passage. Trumpet 3 and Trombone I play a rhythmic pattern of eighth notes with dynamic markings of mf and pp. The time signature alternates between 4/4 and 3/4.

Violin I  
Vln I div. a)  
Vln I div. b)  
Vln. 2 tutti

4/4 3/4 4/4 3/4 4/4

mf p

Detailed description: This section covers measures 239 to 244 for Violins. Violin I is divided into three parts (div. a, b, and tutti). All parts play a complex rhythmic pattern of eighth notes with dynamic markings of mf and p. The time signature alternates between 4/4 and 3/4.

Vc. tutti  
Vc. div. a)  
Vc. div. b)  
Vc. div. c)  
Vc. div. d)

gliss. mf

ord. f p

(tutti) poco sul pont. mp

Detailed description: This section covers measures 239 to 244 for the Cello. The tutti part has a glissando and dynamic marking of mf. The divided parts (div. a, b, c, d) play a rhythmic pattern of eighth notes with dynamic markings of f and p. The tutti part returns in the final measure with dynamic marking of mp. The time signature alternates between 4/4 and 3/4.

244 *grad. more breathy* → *pitchless* **3/4** *f* **4/4** **3/4** **4/4**

Fl. I *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Fl. II *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Ob. I *pp* *mp* *f* *ff* *mp* *mp* *mp*

Ob. II *pp* *mp* *f* *ff* *mp* *mp* *mp*

E♭ Cl. *pp* *mp* *f* *ff* *mp* *mp* *mp*

Cl. II *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Bsn. I *pp* *mp* *f* *ff* *pp* *ppp*

Bsn. II *pp* *mp* *f* *ff* *pp* *ppp*

Hr. I III *pp* *mp* *pp*

Trp. I, 2 *mp* *pp* *p* *mp* *no marc.* *mutes off*

Trp. 3 *mp* *pp* *p* *mp* *no marc.*

Trb. I *pp* *mp* *pp* *p poss.*

Trb. II *p poss.*

B. Tbn. *p poss.*

Vln. I div. a) *pp* *mf* *mf* *f* *p* *sord. on*

Vln. I div. b) *pp* *mf* *mf* *f* *p* *sord. on*

Vln. I div. c) *mf* *p* *sord. on*

Vln. 2 tutti *pp* *mf*

Vln. 2 div. a) *mf* *f* *p* *sord. on*

Vln. 2 div. b) *mf* *f* *p* *sord. on*

Vla. div. a) *ord.* *p* *mf* *mf* *pizz. secco* *sord. on*

Vla. div. b) *mf* *pizz. secco* *sord. on*

Vc. tutti *gliss.* *mf*

Vc. div. a) *ord.* *p* *mf* *mf* *pizz. secco* *sord. on* *arco sord.*

Vc. div. b) *ord.* *p* *mf* *mf* *pizz. secco* *sord. on* *arco sord.*

Vc. div. c) *p* *arco sord.*

Vc. div. d) *p* *arco sord.*

Cb. div. a) *a 1* *sord.* *ppp balance w/ bsn.* *a 2* *sord.*

Cb. div. b) *p*

25 |  $\frac{4}{4}$  *grad. more breathy*  $\rightarrow$  *f*  $\frac{3}{4}$   $\frac{4}{4}$

Fl. 1 *mf* *grad. more breathy* *pp* *f* *f* *pp*

Fl. 2 *mf* *grad. more breathy* *pp* *f* *f* *pp*

Ob. 1 *pp* *f* *f* *pp*

Ob. 2 *pp* *f* *f* *pp*

E♭ Cl. *pp* *f* *f* *pp* To Cl. in B♭

Cl. 2 *mf* *grad. more breathy* *pp* *f* *f* *pp* *f* *pitchless*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hrn. 1 *mp* *legatissimo* [A♭] 6.-12. (6.) *pp* *mp*

Hrn. 3 *mp* *legatissimo* [E] 8.-16. (8.) *pp* *mp*

Hrn. 2 *mp* *legatissimo* [F] 7.-14. (7.) *pp* *mp*

Hrn. 4 *mp* *legatissimo* [D] 9.-16. (9.) *pp* *mp*

Trp. 1 *pp* *legatissimo* *mp* *pp*

Tpt. 2 *pp* *legatissimo* *mp* *pp*

Trp. 3 *pp* *legatissimo* *mp* *pp*

Trb. 1 *mp* *legatissimo* [B♭] 8.-11. *pp*

Trb. 2 *mp* *legatissimo* [A♭] 9.-12. *pp*

B. Tbn. *mp* *legatissimo* *pp*

Timp. *pp* *mp* *pp* *pp* *mp* *pp* *put kalimba on drum head (28")*

$\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Violin I *pp* (sord.) *pp* *gliss.*

Violin II *pp* (sord.) *pp* *gliss.*

Vla. *tutti* *pp* *gliss.*

Cello *mf* *pp* *f* *p* (grad. slower trem.) *f* *ppp* *sord. off*

C. bass *mf* *pp* *f* *p* (grad. slower trem.) *f* *ppp* *sord. off*



# VI

270

Fl. 1 *pp* **3/4** **4/4** *as before* *pp* *f* *mp* *pp* *ff* *cover mouth piece* *mp*

Fl. 2 *mf* *pp* *f* *sim.* *mp* *p* *ord.* *mp* *p*

Ob. 1 *pp* *mp* *pp* *mp* *p*

Ob. 2 *mp* *p*

Cl. 1 *pp* *mp* *pp* *mp* *p*

Cl. 2 *pp* *mp* *pp* *mp* *p* *To B. Cl.*

Bsn. 1 *pp* *mp* *pp* *mp* *p*

Bsn. 2 *pp* *mp* *pp* *mp* *p*

Trp. 1, 2 *ord.* *mf* *pp* *mp* *mf* *ppp* *attach mutes*

Trp. 3 *ord.* *mf* *pp* *mp* *mf* *ppp* *attach mutes*

Trb. 1 *mp* *mf* *pp* *mp* *mf* *ppp*

B. Tbn. *mp* *mf* *pp* *mp* *mf* *ppp*

Tba. *ord.* *mp* *mf* *pp* *mp* *mf* *ppp*

Saw *ppp* *soft mallets* *p* *as loud as strings*

Violin I

Vln I div. a) *f* **3/4** **4/4** *sord. off* *ppp* *ord.*

Vln I div. b) *f* *sord. off* *ppp* *ord.*

Vln I div. c) *f* *sord. off* *ppp* *ord.*

Vln I div. d) *f* *sord. off* *ppp* *ord.*

Violin 2

Vln 2 div. a) *f* *sord. off* *ppp* *ord.*

Vln 2 div. b) *f* *sord. off* *ppp* *ord.*

Vln 2 div. c) *f* *sord. off* *ppp* *ord.*

Vln 2 div. d) *f* *sord. off* *ppp* *ord.*

Cello

Vc. div. a) *mf* *pp* *mp* *pp* *mp* *pp* *ppp*

Vc. div. b) *mf* *pp* *mp* *pp* *mp* *pp* *ppp*

Vc. div. c) *ppp*

Vc. div. d) *ppp*

279

The musical score for page 28, measures 279-284, features the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Part of an "ord." (order) section, playing a rhythmic pattern of eighth notes starting at measure 279. Dynamic marking: *p*.
- Oboes (Ob. 1, Ob. 2):** Playing a rhythmic pattern of eighth notes starting at measure 279. Dynamic marking: *p*.
- Clarinets (Cl. 1, Cl. 2):** Playing a rhythmic pattern of eighth notes starting at measure 279. Dynamic marking: *p*.
- Bassoon (Bsn. 1):** Playing a rhythmic pattern of eighth notes starting at measure 279. Dynamic marking: *p*.
- Trumpets (Trp. 1, 2, 3):** Remain silent until measure 284, where they enter with a "mute" marking and play a rhythmic pattern. Dynamic marking: *mp*.
- Cymbals (Cym. 2, Cym.):** Playing a rhythmic pattern of eighth notes starting at measure 279. Dynamic marking: *ppp*. Includes instructions: "Cymbals soft mallets" and "(let ring)".
- Violins (Violin 1 and Violin 2, each 4 divisions):** Playing a sustained melodic line with slurs. Dynamic markings alternate between *p* and *ppp* across the measures.
- Cellos (Vc. div. a, b, c, d):** Playing a sustained melodic line with slurs. Dynamic markings alternate between *p* and *ppp* across the measures.

290

This page of a musical score, numbered 290, contains the following parts and markings:

- Flutes (Fl. 1, Fl. 2):** Both parts are silent until measure 290, where they play a rapid sixteenth-note pattern starting on a low G. The dynamic is *p*.
- Oboes (Ob. 1, Ob. 2):** Both parts are silent until measure 290, where they play a rapid sixteenth-note pattern starting on a low G. The dynamic is *p*.
- Clarinets (Cl. 1, Cl. 2):** Both parts are silent until measure 290, where they play a rapid sixteenth-note pattern starting on a low G. The dynamic is *p*.
- Bassoon (Bsn. 1):** Silent until measure 290, where it plays a rapid sixteenth-note pattern starting on a low G. The dynamic is *p*.
- Trumpets (Trp. 1, 2, 3):** Trp. 1 and 2 play a rhythmic pattern of eighth notes with accents. Trp. 3 plays a similar pattern. The dynamic is *p*.
- Timpani (Cym. 2, Cym.):** Both parts play a rhythmic pattern of eighth notes with accents. The dynamic is *ppp*.
- Violin I (Vln I div. a, b, c, d):** Four parts playing a melodic line with slurs and accents. Dynamics alternate between *ppp* and *p*.
- Violin II (Vln 2 div. a, b, c, d):** Four parts playing a melodic line with slurs and accents. Dynamics alternate between *ppp* and *p*.
- Cello (Vc. div. a, b, c, d):** Four parts playing a melodic line with slurs and accents. Dynamics alternate between *p* and *ppp*.

301

This musical score page contains measures 301 through 305. It is divided into several sections:

- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), and Bassoon 1 (Bsn. 1). Measures 301-303 feature active melodic lines, while measures 304-305 are mostly rests.
- Percussion:** Cymbal 2 (Cym. 2) and Cymbal (Cym.). Both parts play a rhythmic pattern of eighth notes with a dynamic of *p* (piano) in measures 301-303, and a more complex pattern in measures 304-305 with a dynamic of *ppp* (pianissimo).
- Violin I:** Four staves (div. a, b, c, d). Each staff plays a sustained melodic line with a dynamic of *p* in measures 301-303, and a more active line in measures 304-305 with a dynamic of *ppp*.
- Violin II:** Four staves (div. a, b, c, d). Each staff plays a sustained melodic line with a dynamic of *p* in measures 301-303, and a more active line in measures 304-305 with a dynamic of *ppp*.
- Cello:** Four staves (div. a, b, c, d). Each staff plays a sustained melodic line with a dynamic of *p* in measures 301-303, and a more active line in measures 304-305 with a dynamic of *ppp*.



311

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Trp. 1

Trp. 2

Trp. 3

Cym.(2)

Cym.

Violin I

Vln I div. a)

Vln I div. b)

Vln I div. c)

Vln I div. d)

Violin 2

Vln 2 div. a)

Vln 2 div. b)

Vln 2 div. c)

Vln 2 div. d)

Cello

Vc. div. a)

Vc. div. b)

Vc. div. c)

Vc. div. d)

*f*

*mf*

*ppp*

*pp*

*mf*

(mute)

cont. on brightest cymbal, no muting

To Snare Drums

s. vib.

3/5

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hrn. 3

Hrn. 2

Hrn. 4

Trp. 1

Trp. 2

Trp. 3

Trb. 1

Trb. 2

B. Tbn.

Tba.

Timp.

Violin I

Vln I div. a)

Vln I div. b)

Vln I div. c)

Violin 2

Vln 2 div. a)

Vln 2 div. b)

Vln 2 div. c)

Vln 2 div. d)

Viola

Vla. div. a)

Vla. div. b)

Cello

Vc. div. a)

Vc. div. b)

C. bass

Cb. div. a)

Cb. div. b)

*p*

*f*

*mf*

*ppp*

*ff*

*pp*

*mp*

*no marcato*

*a 1*

*a 2*

*ff*

*s. vib.*

5/4

4/4

319

Fl. 1 *p*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *p*

Hrn. 1 *pp*

Trp. 1 *mf*

Trp. 2 *mf*

Trp. 3 *mf*

5/4

4/4

Violin 2

Vln 2 div. a) *pp*

Vln 2 div. b) *pp*

Vln 2 div. c) *pp*

Vln 2 div. d) *pp*

Viola

Vla. div. a) *pp*

Vla. div. b) *pp*

Cello

Vc. div. b) *p*

322

Fl. 2 *p sub.* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *p sub.* *mf*

Cl. 2 *p sub.* *f*

Bsn. 1 *p sub.* *mf*

Trp. 1 *f*

Tpt. 2 *mf*

Trp. 3 *mf*



# VII

## ... something about a bird

♩ = 60

Brass dynamics follow percussion

2/4 4/4

330

1/4 4/4 bells up

Hn. I III

Hn. II IV

Hrn. I bell up

Hrn. 3 bell up

Hrn. 2 bell up

Hrn. 4 bell up

Trp. 1, 2 blow thr. instr.

Trp. 3

Trb. 1 blow through instr. mth. piece off + reversed

Trb. 2 blow through instr. mth. piece off + reversed

Timp. slow halfstep gliss. up/down irregular no muting/dampening throughout

S.D. no accent throughout

Cym. no accent throughout let ring

Detailed description of the musical score: The score is for a brass section and percussion. It consists of 11 staves. Horns I, II, III, and 4 play a melodic line with dynamics ranging from piano (p) to fortissimo (ff). Trumpets 1, 2, and 3 play a similar melodic line. Trombones 1 and 2 play a lower melodic line. The timpani plays a rhythmic pattern with dynamic markings from p sub to ppp. Snare drum and cymbals play a steady pattern with 'no accent throughout' instructions. The score is in 2/4 and 4/4 time signatures, with a tempo of quarter note = 60. There are dynamic markings like <mf>, <ff>, <f>, <mp>, and <p> throughout the piece. Performance instructions include 'bells up', 'blow thr. instr.', 'blow through instr. mth. piece off + reversed', and 'let ring'.



365

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1 III

Trp. 1, 2

Trb. 1

Trb. 2

B. Tbn.

Tba.

Timp.

S. D.

Cym.

Vln I div. a

Vln I div. b

Vln 2 div. a

Vln 2 div. b

Vln 2 div. c

Vln 2 div. d

Vla. div. a

Vla. div. b

Vc. div. a

Vc. div. b

Cb. tutti

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

*tr*

*>* *<*



3  
4

3  
4

372

Fl. 1 *p* *pp* *p* *pp* *p* *pp* *p*

Fl. 2 *mp* *p* *mp* *p* *mp* *p* *mp*

Cl. 1 *p* *pp* *p* *pp* *p* *pp* *p*

Cl. 2 *p* *pp* *p* *pp* *p* *pp* *p*

Bsn. 1 *p* *pp* *p* *pp* *p* *pp* *p*

Hn. I III *p* *pp* *p* *pp* *p* *pp* *p*

Trp. 1, 2 *p* *pp* *p* *pp* *p* *pp* *p*

Trb. 1 *p* *pp* *p* *pp* *p* *pp* *p*

Trb. 2 *p* *pp* *p* *pp* *p* *pp* *p*

B. Tbn. *p* *pp* *p* *pp* *p* *pp* *p*

Tba. *p* *pp* *p* *pp* *p* *pp* *p*

Timp. *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

Cym. *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Vln I div. a) *mp* *p* *mp* *p* *mp* *p* *mp*

Vln I div. b) *mp* *p* *mp* *p* *mp* *p* *mp*

Vln 2 div. a) *mf* *p* *mf* *p* *mf* *p* *mf*

Vln 2 div. b) *mf* *p* *mf* *p* *mf* *p* *mf*

Vln 2 div. c) *mf* *p* *mf* *p* *mf* *p* *mf*

Vln 2 div. d) *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. div. a) *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. div. b) *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. div. a) *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. div. b) *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. tutti *p* *pp* *p* *pp* *p* *pp* *p*

φ !! (mute heads)

φ !!

1836