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Solo

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Publication Date

2020

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Anna Mikhailova

SOLO

for flute and symphony orchestra

SOLO
Concerto pour Flauta & Orchestra

A. Mikhailova

Con moto (♩ = 70)

only noise non vibr. ord. more noise than sound

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B 1

Cl. in B 2

Fag. 1

Fag. 2

Cor. in F I

Cor. in F II

Trb. I

Trb. II

Trbn. I

Trbn. II

Percussione I

Percussione II

Percussione III

Flauto solo

V-ni I div.

V-ni II div.

V-le div.

Vc div.

Cb

Piatti sospesi arco

Tam-tam lasciar vibrare

Vibraphone arco

only noise non vibr. ord. more noise than sound

ppp pp mf p mp

mp mf p

mp f p

ppp pp mp mf p

ff mp p

molto vibrato

5

Fl. 1: non vibr., only noise, ord., 3

Fl. 2: only noise, non vibr., only noise, ord., 3

Cl. 1: more noise than sound, ord., Fr.

Cl. 2: only noise, ord., 3

Cor. I: 1, $p < mp < pp < mp < mp$, pp , $mp < sf > pp < pp < mp > mp > pp < mp >$

Cor. II: $pp < mp < p < mf < p < mp > pp > mp > pp < mp > mp > pp < pp < pp < mf > pp < mp >$

Trb I: I con sord., $ppp < mp >$

Perc. I: Piatti sospesi arco, $mf < p$; Tam-tam, pp , I. v., ppp

Perc. II: Vibraphone arco, $mf < p$; mf , mp , on the edge of bar, mp

Fl. solo: Fr., only noise, ord., $mf < f > sf > pp < mf >$

+

4

12 *tongue ram* 3:4

Fl. 1
p \leftarrow *pp* \leftarrow *mp* \leftarrow
p \leftarrow *pp* \leftarrow

Fl. 2
p \leftarrow *pp* \leftarrow
p \leftarrow *mf* \leftarrow

Ob. 1
ppp \leftarrow *p* \leftarrow

Ob. 2
ppp \leftarrow *p* \leftarrow *sf* \leftarrow *sf*

Cl. 1
p \leftarrow *mf* \leftarrow
p \leftarrow *mf* \leftarrow

Cl. 2
p \leftarrow *mf* \leftarrow

Trb I
mp \leftarrow *mp* \leftarrow

Vibraphone
mp \leftarrow *mp* \leftarrow

Perc. II
mf \leftarrow *mp* \leftarrow *p* \leftarrow *mp* \leftarrow

Fl. solo
mp \leftarrow *mp* \leftarrow *mf* \leftarrow *mf* \leftarrow *p* \leftarrow *mf* \leftarrow *mf* \leftarrow *f* \leftarrow

16 *molto legato*

Fl. 1
ppp \leftarrow *mp* \leftarrow

Fl. 2
pp \leftarrow *mp* \leftarrow

Cl. 1
pp \leftarrow

Cl. 2
pp \leftarrow

Fl. solo
pp \leftarrow *mf* \leftarrow *ff* \leftarrow *ff* \leftarrow

V-ni I
p \leftarrow *mf* \leftarrow *p* \leftarrow *p* \leftarrow *mp* \leftarrow

V-le
mf \leftarrow *mf* \leftarrow

Annotations: *slap*, *5*, *3*, *5*, *2:3*, *5*, *con sord.*, *mp arco*, *on the edge of bar*, *Fr.*, *3:2*, *ord.*, *4:2*, *4:3*, *1*, *7*, *tr*, *6:4*, *4:3*, *6:4*, *1/4*, *pizz.*, *poco Flag. gliss.*, *6*, *6*, *mf (real sound)*, *poco Flag. gliss.*, *mf (real sound)*

Meno mosso
only this measure
slap -----> sempre

20

1 Fl. *mf* *mp* *poss. f* *mp* ord.

2 Fl. *molto legato* *mf* *mp* *mp* *poss. f* *mp* ord.

1 Ob. *p* *molto legato* *mp* *p* ord.

2 Ob. *p* *molto legato* *mp* *p* ord.

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

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

1 Fag. *pp* *molto legato* *pp* *molto legato*

2 Fag. *pp* *molto legato*

Cor. I *p* *ppp*

Cor. II *p* *ppp*

Perc. II *p* *ppp*

Fl. solo *mf* *mf* *pp* *pizz.*

V-ni I *mf* *f* *p* *mf* *p* *pizz.*

V-ni II *mf* *f* *p* *sul pont.* *pp* *mp* *poco Flag. gliss.* (real sound)

V-le *mp* *mp* *pp* *mf* *pizz.* *poco Flag. gliss.* (real sound)

23

Fl. 1 *mp* *mf* *mf* slap

Fl. 2 *mp* *mf* *mf* slap

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

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

Cl. 1 *mf* *p* *f* *pp*

Cl. 2 *mf* *p* *f* *mp* *pp*

Fag. 1 *p* *mf* *mp* *f*

Fag. 2 *p* *mf* *mf* *p*

Cor. I con sord. *ppp* *mf*

Trb. I con sord. *mf* *p* *mf*

Trb. II *p* *mf* *p* *f* *p*

Perc. II Vibraphone *mp* *f* *pp* *mf* *p* *pp*

V-ni I *mf* *mf* *mf*

V-ni II *mf* *mf* *mf* *mf* *mp* *mf* *mf* *mf* *mf* *mp* *f*

V-le *mf* *mf* *mf*

pizz. 7

sul pont. 3 3 3

ricochet

(play ricochet with glissando)

Meno mosso
only this measure

26

Fl. 1
slap 5 5 t. r. 3:2 only keys 2:3 with aire f ord. 3 3
mp *mf* *mf* *mf* *f* *pp*

Fl. 2
slap 3 t. r. 4:2 only keys 5 3 with aire *f* ord. 3:2
mp *mf* *mf* *mf* *mf* *f* *pp*

Cl. 1
5 slap 5
ppp *mf*

Cl. 2
6 5
ppp *mf*

Perc. II
Vibraphone
9 3 9
mp *pp*

Fl. solo
+tr 7 5 +tr 10 +tr
mf *poss. f* *mp* *f* *mp*

V-ni I
mp *p* pizz. 3 *p* pizz. 3

V-ni II
sul pont. 3
ricochet 5 ricochet 5 3:4 ricochet 6
mp *mp* *pp*

V-le
p 5 *p*

29

1
Fl. 1

2
Fl. 2

I
Cor.

II
Cor.

Fr.
I con sord.

Trb I

I senza sord.

con sord.

Trbn I

P. s.

I arco

mf

arco

Perc. II

Temple block

f

Rototom

III

mf

f

Fl. solo

ff

solo pizz.

pizz.

sf

sf

V-ni I

solo pizz.

sf

sf

V-ni II

sf

solo (arco)

f

mf

V-le

solo (arco) sul pont.

f

mf

f

Vc

solo sul pont.

f

Cb

solosaltato

saltato

35

Fl. 1 *simile*
p *mf* *p* *p* *p* *mf*

Fl. 2 *simile*
p *mf* *p* *p* *p* *mf*

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

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

Cor. I *mf*

Cor. II *mf*

Trb I *Fr.*

Piatti sospesi *f* arco *f* Temple block *f*

Perc. II *Campane* *Rototom* *I. v.* *f* *f*

Fl. solo *f* *fff* *f*

V-ni I *pizz.* *f* *pizz.* *f*

V-le *sul pont.* *f* *sul pont.*

Vc *f* *f* *f*

Cb *saltato* *pizz.* *f* *f* *saltato* *f* *sul pont.*

41

This page of a musical score, numbered 12, is marked "poco ritardando" and contains measures 41, 42, and 43. The score is for a full orchestra and includes the following parts:

- Flute (Fl.):** Two staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic. The second staff has a treble clef and a key signature of one flat (Bb).
- Oboe (Ob.):** Two staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic. The second staff has a treble clef and a key signature of one flat (Bb).
- Clarinet (Cl.):** Two staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic. The second staff has a treble clef and a key signature of one flat (Bb).
- Bassoon (Fag.):** Two staves. The first staff has a bass clef and a key signature of one sharp (F#). It features a melodic line with triplets and slurs, starting with a forte (*f*) dynamic. The second staff has a bass clef and a key signature of one flat (Bb).
- Cor:** Two staves (I and II). Both have a treble clef and a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Trumpet (Trb):** Two staves (I and II). Both have a treble clef and a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic, marked "(con sord.)".
- Trombone (Trbn):** Two staves (I and II). Both have a bass clef and a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Percussion (Perc.):** Three staves (I, II, III).
 - Staff I: Campane (bells), playing a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
 - Staff II: Vibraphone, playing a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic.
 - Staff III: Rototom, playing a rhythmic pattern of eighth notes with a fortissimo (*ff*) dynamic.
- Violin (V-ni):** Two staves (I and II). Both have a treble clef and a key signature of one sharp (F#). They play a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Viola (V-le):** One staff. Treble clef, key signature of one sharp (F#). It plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Violoncello (Vc):** One staff. Bass clef, key signature of one sharp (F#). It plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.
- Contrabass (Cb):** One staff. Bass clef, key signature of one sharp (F#). It plays a rhythmic pattern of eighth notes with a forte (*f*) dynamic.

For all Woodwinds:
change of dynamics inside of mp

♩ = 60

44

Fl. 1: *mp* *gliss.* *mf* *mp* *gl.* *gliss.* *mp*

Fl. 2: *mp* *gliss.* *mf* *mp* *gl.* *gliss.* *mp*

Ob. 1: *mp* *gl.* *mf* *mp* *mf* *mp*

Ob. 2: *mp* *gliss.* *mf* *pp* *mf* *mf* *3*

Cl. 1: *mp* *gliss.* *mf* *mp* *mf* *mp*

Cl. 2: *mp* *3* *mp* *3* *mp* *3* *mp*

Fag. 1: *mp* *mf* *mp* *mp* *mp*

Fag. 2: *mp* *in C* *3* *mf* *mp* *mp* *mp*

Cor. I: *mp* *p* *pp*

Perc. I: *Piatti sospesi* *arco* *mp*

Fl. solo: *mf* *n. v.* *gliss.* *f* *3*

Voice: *mf* *n. v.* *f*

V-ni I: *ff* *3*

V-ni II: *ff* *3*

V-le: *ff* *3*

Vc: *ff* *3*

Cb: *ff* *3*

47

Fl. 1 *mp* *mp* *mp*

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

Ob. 1 *mp* *mp* *mp*

Ob. 2 *mp* *mp* *mp*

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

Cl. 2 *mp* *mp* *mp*

Fag. 1 *mp* *mf* *mp*

Fag. 2 *mf* *p* *gliss.*

Perc. I *Piatti sospesi* *mf*

Perc. II *Vibraphone* *arco* *mf* *(arco)*

Fl. solo *whistle tones* *mf* *Jet Whistle* *sf*

V-ni I *solo* *p* *pp* *tutti* *mf*

50

more noise than sound -----, ord.

more noise than sound -----, ord.

more noise than sound

more noise than sound

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Fag. 1

Fag. 2

Cor. I

Cor. II

Trb. I

Trb. II

Piatti sospesi

Vibraphone

Temple gong

Fl. solo

V-ni I

V-ni II

p

mp

mf

f

sff

gliss.

con sord.

ord.

J. W.

Trb. Emb.

3

5

7

3:2

poss. f

56

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Perc. III

Fl. solo

V-ni I

V-le

Vc

only noise

mf only noise

only noise

mp only noise

Temple gong

p

p *pp* *mf* *p*

w. t.

J. W.

f

play arco on tail-piece by bow

mp play arco on tail-piece by bow

pp *mp*

arco on body

mf arco on tail-piece

play arco on body by bow

mf

play arco on body by bow

pp play arco on body by bow

pp

ad lib.

59

Fl. solo

Voice

J. W.

only noise

more noise than sound

ord.

sf *p* *sf* *p* *sf* *p* *p* *mp* *mf*

6

3

mf

62

Fl. solo

Voice

more noise than sound

only noise

mf *mp* *pp* *f*

sh

mf *p* *pp*

♩ = 80

This page of a musical score includes the following parts and markings:

- Fl. 1:** Starts with a dynamic marking of *pp* and a first finger (*I*) instruction.
- Ob. 1 & 2:** Both parts feature *pp* dynamics and triplet markings.
- Fag. 1:** Features *pp* dynamics and triplet markings.
- Trbn I:** Includes the instruction *I con sord.* and *pp* dynamics.
- Trbn II:** Includes the instruction *I con sord.* and *pp* dynamics.
- Perc. III:** Features a *pp* dynamic marking for the temple gong.
- Fl. solo:** Starts with a *ff* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic.
- String Sections (V-ni I, V-ni II, V-le, Vc, Cb):** All parts feature glissando markings and dynamic markings ranging from *p* to *f*. The double bass (Cb) part includes *sf* (sforzando) and *ricochet* markings.

68 Temple gong

Perc.III

Fl. solo

V-ni I

V-ni II

V-le

Vc

The musical score for page 19, measures 68-71, is arranged in a standard orchestral format. The parts are as follows:

- Perc.III:** Temple gong. The notation shows a single note at the beginning of measure 68, followed by rests.
- Fl. solo:** Features a melodic line starting in measure 68 with a glissando (gliss.) and fortissimo (f) dynamic. The line continues through measures 69 and 70, ending with a fermata and a final note in measure 71.
- V-ni I:** Violin I part, featuring glissando (gliss.) and fortissimo (f) dynamics across measures 68-71.
- V-ni II:** Violin II part, featuring glissando (gliss.), fortissimo (f), and ricochet markings. A seven-measure rest is indicated in measure 68.
- V-le:** Viola part, featuring glissando (gliss.), fortissimo (f), and ricochet markings. A seven-measure rest is indicated in measure 68.
- Vc:** Violoncello part, featuring glissando (gliss.) and fortissimo (f) dynamics across measures 68-71.



1 Fl. *f* *mf* *ff*

2 Fl. *f* *mf* *ff*

1 Ob. *f* *mf* *ff*

2 Ob. *f* *mf* *ff*

1 Cl. *f* *mf* *ff*

2 Cl. *f* *mf* *ff*

1 Fag. *f* *mf* *ff*

2 Fag. *f* *mf* *ff*

I Cor. *mf* *mf* *ff*

II Cor. *mf* *mf* *ff*

I Trb. *f* *mf* *f*

II Trb. *f* *mf* *f*

I Trbn. *f* *mf* *ff*

II Trbn. *f* *mf* *ff*

I *Piatti sospesi* arco *mf* *mf* *ff*

II *Vibraphone* arco *mf* *mf* *ff*

III *Temple gong* *mf* *mf* *ff*

Fl. solo *mf* *ff* *f*

V-ni I ord. *f* *ricochet*

V-ni II ord. *f* *ricochet*

80

Fl. 1

Fr. *f* *mf*

Fl. 2

f *mf*

Ob. 1

f *mf*

Ob. 2

f *mf*

Cl. 1

mf *f*

Cl. 2

mf *f*

Fag. 1

f *mf*

Fag. 2

f *mf*

Cor. I

f *mf*

Cor. II

f *mf*

Trb. I

f *mf*

Trb. II

f *mf*

Trbn. I

f *mf*

Trbn. II

f *mf*

Fl. solo

sf *sf* *sf*

ad lib.

82

Fr. *sf* *mf* *sf* *mf*

3 7

85

mf *sf* *f* *sf*

like tr 3

Fl. solo

A Tempo ♩ = 70

87

mf *f* *f*

like tr

gliss.

gliss.

molto vibr.

Fr.

V-ni I

ppp

V-ni II

ppp

V-le

ppp

Vc

ppp

Cb

ppp

89

Fl. solo

ord. *sf* *mf* *ord.* *gl.* *gl.* *gl.* *gl.* *ord.* only noise *sh*

more noise than sound

molto vibr.

pour tutti archi poco *mp*

V-ni I

V-ni II

V-le

Vc

Cb

91

Fl. solo

mf

Fr.

more noise than sound

V-ni I

gliss.

V-ni II

V-le

Vc

Cb

Fl. solo

93 more noise than sound

ord. Fr.

sh *mf* *f*

V-ni I

gliss. pour tutti archi poco *mp*

V-ni II

V-le

Vc

Cb

95

Fl. solo

V-ni I

V-ni II

V-le

Vc

Cb

mf *mf* *f*

Fr.

97 Campane

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Perc. I & II:** Features Campane (bells) and Vibraphone. The Vibraphone part includes dynamics such as *mf* and *f*.
- Fl. solo:** The solo flute part includes dynamics like *sf*, *f*, and *fff*, along with a trill (tr.) and a fermata (Fr.).
- V-ni I & V-ni II:** Violin parts with various articulations and dynamics.
- V-le:** Viola part.
- Vc:** Violoncello part.
- Cb:** Contrabass part.

The score contains numerous musical notations including slurs, ties, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4.

107 Perc.III *sf* *p* *mp* *f* *ff* *f* *ff* *molto vibr.* J. W.

Fl. solo *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cb *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

saltato

110 I Cor. *f* *mp*

II Cor. *f* *mp*

TrbnII *con sord. II* *f* *mp*

Campane

Perc. II Tam-tam *f* *mp* I. v.

Timpani *f* *pp*

III *f* *pp*

Fl. solo *ff* *ff* *ff* *f* *mf* *f* *slap* *f*

V-ni I *ord.* *f* *mp*

V-ni II *ord.* *f* *mp*

V-le *ord.* *f* *mp*

Vc *ord.* *f* *mp*

Cb *ord.* *f* *mp* *f* *saltato*

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Fag. 1
Fag. 2
Cor. I
Cor. II
Trb. I
Trbn. I
Trbn. II
Perc. I: Campana
Perc. II: Tam-tam
Perc. III: Timpani
Fl. solo
V-ni I
V-ni II
V-le
Vc
Cb

mf, f, sf, ff, pp, saltato, sul pont., 1. v., (edge -> center), 3/4

125 $\text{♩} = 60$

Fl. 2 *mp* f *p*

Cl. 1 *mp* f *p*

Trbn I *pp* *mp* *pp* *p* *mp* *p*

Trbn II *pp* *mp* *pp* *p* *mp* *pp*

Perc. I (+ ped.) *p* *mp*

Fl. solo *ff* *sf* *mp* *p*

Cb *sf*

con sord. (voice) con sord. arco poco more noise than sound

130

Fl. 1 *mp*

Fl. 2 *mp*

Cor. I *p* *pp* *ppp*

Cor. II *pp* *ppp*

Trbn I *ppp* *p* *pp* *ppp*

Trbn II *pp* *ppp*

Trbn III *p* *ppp* *p* *pp* *ppp*

Campane *ppp*

Perc. II *p* *pp*

Timpani I *ppp*

Timpani II *ppp*

Fl. solo *mp* *mf* *mp* *sf* *sf* *sf* *p* *mf*

w. t. more sound than noise ord. smorzato

* Es = simple timp. Play on temple gong by ♩

B = timp. + temple gong

134

Fl. 1

Fl. 2

Cor. II

Trbn I

Perc. II

Perc. III

Fl. solo

pp

ppp

I

ppp

I. v.

pp

I. v.

pp

more sound than noise

only noise

J. W.

more noise than sound

ord.

pp

mp

sh

sf

sf

pp

mp

138

Cor. II

Trbn I

Campane

Perc. II

Perc. III

Fl. solo

pp

ppp

pp

ppp

I. v.

arco

p

pp

p

pp

mp

vibr.

w. t.

only noise

mf

mp

sf

mf

sf