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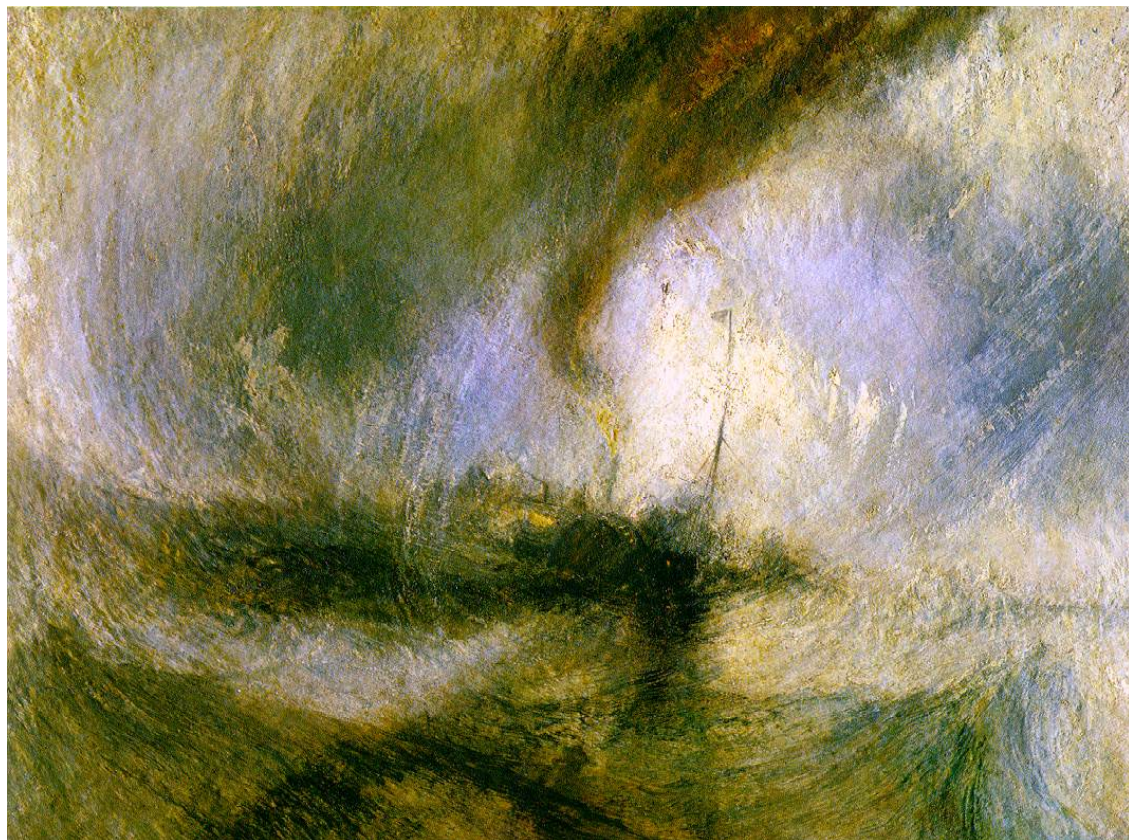
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FELIPE PINTO D'AGUIAR

**SNOW STORM – STEAM-BOAT OFF A HARBOUR'S
MOUTH**

FOR ORCHESTRA



William Turner. Tate Gallery, London



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2010

[REVISED IN 2012]

SNOW STORM – STEAM-BOAT OFF A HARBOUR’S MOUTH

INSTRUMENTATION:

2 Flutes (second doubling Piccolo)
2 Oboes (second doubling English Horn)
2 Clarinets in B \flat
2 Bassoons (second doubling Contrabassoon)

2 Horns in F
2 Trumpets in B \flat [Straight and Harmon mutes]
1 Tenor Trombone
1 Tuba

Timpani (32", 29", 26" and 23")

Percussion 1:
Vibraphone
Triangle of 10"
Suspended Cymbal
Snare Drum
Bass Drum

Percussion 2:
Tam-tam of 42"

Harp
Piano

Violins 1
Violins 2
Violas
Violoncellos
Double Bases

MICROTONES (BAR 65 TO 84):

\flat $\frac{1}{4}$ tone lower than a \flat - \natural $\frac{1}{4}$ tone lower than a \natural - \sharp $\frac{1}{4}$ tone lower than a \sharp

PROGRAM NOTES:

The primary source of inspiration for this composition is the extraordinary picture by William Turner, which gives the piece its title. The canvas represents a heavy storm with a dim boat in the center, surrounded by enormous circulating waves of color and shades of light. The score, not intended to be programmatic music, may be seen as a poetic interpretation that travels from the very borders to the middle of the scene. This intention is translated into masses of sound moving around the stage in different circular patterns that gain in complexity and density during the first part of the piece. From bar 86 onwards, the accumulated tension is released in a series of orchestral explosions. The preparations, the peak points and the following debris are the result of extremely simple horizontal lines that only reveal their potential power in the vertical axis: a synergetic sum of tiny gestures. The destiny of the ship is uncertain as well as the destiny of the music that finally dissipates into the realm of murmuring.

DURATION: 8'45" CA.

Snow Storm - Steam-Boat off a Harbour's Mouth

FOR ORCHESTRA

Felipe Pinto d'Aguiar

SCORE IN C

Tempo 1 ♩ = 88 Deciso

Tempo 2 ♩ = 66

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1
Clarinet 2
Bassoon 1
Bassoon 2
Horn 1
Horn 2
Trumpet 1
Trumpet 2
Trombone
Tuba
Timpani
Vibraphone (motor off)
Percussion 1
Percussion 2
Harp
Piano
Violin I div. a 2 (sempre)
Violin II div. a 2 (sempre)
Viola div. a 2 (sempre)
Cello div. a 2 (sempre)
Double Bass div. a 2 (sempre)

Tempo 1 ♩ = 88 Deciso

Tempo 2 ♩ = 66

Tempo 1 ♩ = 88 Deciso

Tempo 2 ♩ = 66

Tempo 2 ♩ = 66

19

Flz. 1 *fp* *molto ff* *mp*

Flz. 2 *fp* *molto ff*

Ob. 1 *fp*

Ob. 2 *fp*

Cl. 1 *fp* *molto ff* *mp*

Cl. 2 *fp*

Bsn. 1 *fp* *molto ff* *mp*

Bsn. 2 *fp* *molto ff*

Hn. 1 *fp* *mp*

Hn. 2 *fp* *molto ff*

Tpt. 1 *fp* *molto ff*

Tpt. 2 *ff* *con sord (straight)* *pp*

Tbn. *sf*

Tuba *sf*

Timp. *ff*

Perc. 1 *ff* *pp*

Perc. 2 *mf* *(ord)* *pp* *f*

Harp *fff* *bisbigliando* *ppp*

Pno. *loco* *ff* *(with the wooden part of the mallet in the center or niple of the cymbal)* *percussive and metallic resonating sound rich in harmonics*

Vln. I *fp* *molto ff* *p*

Vln. II *fp* *molto ff* *p*

Vla. *fp*

Vc. *fp* *p*

D.B. *pp* *ff* *p* *molto ff*

This page contains the musical score for measures 25 through 30. The instruments are arranged in the following order from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Tuba, Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp, Piano (Pno.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Key musical features include:

- Fl. 1:** Starts with a melodic line in measure 25, moving to a sustained note in measure 26, then a long note in measure 27, and a melodic phrase in measure 28.
- Fl. 2:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Ob. 1:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Ob. 2:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Cl. 1:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Cl. 2:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Bsn. 1:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Bsn. 2:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Hn. 1:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Hn. 2:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Tpt. 1:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Tpt. 2:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Tbn.:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Tuba:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Timp.:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Perc. 1:** Enters in measure 26 with a *pp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Perc. 2:** Enters in measure 26 with a *pp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Harp:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Pno.:** Enters in measure 26 with a *mp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Vln. I:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Vln. II:** Enters in measure 26 with a *ppp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Vla.:** Enters in measure 26 with a *mp* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- Vc.:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.
- D.B.:** Enters in measure 26 with a *p* dynamic, playing a sustained note that transitions to a melodic line in measure 28.

A

Fl. 1 *mf* *ppp* *mf* *ppp* *mf* *ppp*

Fl. 2 *mf* *ppp* *mf* *ppp* *mf* *ppp*

Ob. 1 *mf* *mf* *ppp* *mf* *ppp* *mf*

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

Cl. 1 *mf* *ppp* *ppp* *mf* *ppp* *mf*

Cl. 2 *mf* *mf* *ppp* *mf* *ppp* *mf*

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

Bsn. 2 *fp* *f* *mf* *ppp* *mf* *mf*

Hn. 1 *fp* *f* *mf* *ppp* *mf* *ppp* *mf*

Hn. 2 *fp* *ppp* *fp* *f* *ppp* *ppp*

Tpt. 1 *fp* *f* *mf* *mf* *mf* *mf*

Tpt. 2 *fp* *ppp* *fp* *f* *mf* *ppp* *ppp*

Tbn. *sf* *sf* *sf* *sf* *sf* *sf*

Tuba *sf* *sf* *sf* *sf* *sf* *sf*

Timp. *f* *f* *f* *f* *f* *f*

Perc. 1 *p* *f* *p* *ppp* *f*

Perc. 2 *mf* *mp* *mf* *mf* *mf* *mf*

Harp *mf* *and* *f* *f* *Bb* *f*

Pno. *f* *f* *f* *f* *f* *f*

Vln. I *mf* *ff* *ppp* *mf* *ppp* *ppp*

Vln. II *p* *f* *ppp* *ppp* *mf* *ppp*

Vla. *f* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *f*

Vc. *f* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *f* *ppp*

D.B. *f* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp* *f* *ppp*

Tempo 1 ♩ = 88

44

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Pno.

Tempo 1 ♩ = 88

Vln. I
Vln. II
Vla.
Vc.
D.B.

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Harp

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vibraphone

(left hand δ^b sempre)

[Vc. 1] [Vc. 2] [Vc. 3] [Vc. 4]

62

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

English Horn

take Piccolo

con sord (straight)

Suspended Cymbal

arco

ord

f, *pp*, *ppp*, *mf*, *sf*, *p*, *mp*, *ppp*, *molto*

C Tempo 1 ♩ = 88 **Esplosivo!**

This page of the musical score, numbered 15, contains the following parts and markings:

- Flutes (Fl. 1, Piccolo):** Fl. 1 starts with *ff* and *pp* dynamics. Piccolo has *ff* and *pp* dynamics.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 has *ff* and *pp* dynamics. Ob. 2 has *ff* and *pp* dynamics.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 has *ff* and *pp* dynamics. Cl. 2 has *ff* and *pp* dynamics.
- Bassoons (Bsn. 1, C. Bsn.):** Bsn. 1 has *ff* and *pp* dynamics. C. Bsn. has *ff* and *pp* dynamics.
- Horns (Hn. 1, Hn. 2):** Hn. 1 has *ff* and *pp* dynamics. Hn. 2 has *ff* and *pp* dynamics.
- Trumpets (Tpt. 1, Tpt. 2):** Tpt. 1 has *ff* and *pp* dynamics. Tpt. 2 has *ff* and *pp* dynamics.
- Tuba:** *ff* and *pp* dynamics.
- Timpani (Timp.):** *ff* and *pp* dynamics.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 includes Bass Drum and Suspended Cymbal with *ff*, *pp*, *mf*, and *f* dynamics. Perc. 2 has *pp* and *mf* dynamics.
- Harp:** *ff* and *pp* dynamics.
- Piano (Pno.):** *ff* (left hand *sempre*) and *pp* dynamics.
- Violins (Vln. I, Vln. II):** *ff* and *pp* dynamics. Includes marking: *vibrato normale (sempre)*.
- Viola (Vla.):** *ff* and *pp* dynamics. Includes marking: *vibrato normale (sempre)*.
- Violoncello (Vc.):** *ff* and *pp* dynamics. Includes marking: *vibrato normale (sempre)*.
- Double Bass (D.B.):** *ff* and *pp* dynamics. Includes marking: *vibrato normale (sempre)*.

98 $\text{♩} = 110$

Fl. 1 *ff* *ppp*

Picc. *ff* *ppp* take Flute

Ob. 1 *ff* *pp* *pp* *mf* *pp*

Ob. 2 *ff* *pp* *p* *mf* *p*

Cl. 1 *ff* *pp* *p* *mf* *p*

Cl. 2 *ff* *pp* *pp* *pp*

Bsn. 1 *ff* *pp*

C. Bsn. *ff* *pp*

Hn. 1 *ff* *ff* *pp* *pp*

Hn. 2 *ff* *ff* *pp* *pp*

Tpt. 1 *ff* *pp*

Tpt. 2 *ff* *pp* *pp*

Tbn. *ff* *pp* *ppp* *mf* *ppp*

Tuba *ff* *pp* *ppp* *mf* *ppp*

Timp. *ff* *ppp*

Perc. 1 *ff* *ff* *pp* *f* *ppp* *pp*

Perc. 2 *pp*

Harp *ff*

Pno. *ff*

Vln. I *ffpp* *ff* *pp* *pp* *mf* *p*

Vln. II *ffpp* *ff* *pp* *pizz.* *p* *mf* *p*

Vla. *ffpp* *ff* *pp* *pizz.* *p* *mf* *p*

Vc. *ffpp* *ff* *pp* *p*

D.B. *ffpp* *ff* *p*

ffpp *f* *p*

Tempo 1 ♩ = 88

133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
C. Bsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Pno.

Dynamic markings: *pp*, *ff*, *mf*, *f*, *p*, *sfz*, *ord*, *gliss*, *ppp*, *fff*.

Performance instructions: *ord*, *gliss*, *ppp*, *fff*.

Tempo 1 ♩ = 88

Vln. I
Vln. II
Vla.
Vc.
D.B.

Dynamic markings: *ff*, *pp*, *mf*, *fff*, *ppp*, *molto*, *f*.

Performance instructions: *molto*.

Tempo 2 $\text{♩} = 66$

139

Flz. Flz. Ob. 1. Ob. 2. Cl. 1. Cl. 2. Bsn. 1. C. Bsn. Hn. 1. Hn. 2. Tpt. 1. Tpt. 2. Tbn. Tuba. Timp. Perc. 1. Perc. 2. Harp. Pno.

Tempo 2 $\text{♩} = 66$

Vln. I. Vln. II. Vla. Vc. D.B.

145

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Harp
Pno.
Vln. I
Vln. II
Vla.
Vc.
D.B.

mf *pp* *ppp* *p* *f*
mf *pp* *mp* *ppp* *p* *f*
mf *pp* *p* *ppp* *p* *f*
mf *pp* *mp* *ppp* *p* *f*
mf *pp* *mp* *ppp* *p* *f*
pp *ppp* *ord* *ppp* *ppp*
f *pp* *f* *pp* *ppp* *f*
mf *pp* *f* *pp* *ppp* *f*
mf *pp* *con sord (straight)* *pp* *f*
mf *pp* *con sord (straight)* *pp* *f*
f *pp* *mf* *ppp* *f*
f *p* *ppp* *f*
bisbigliando *ppp* *ord* *f*
pp *pp* *tutti* *pp* *arco* *ff*
pp *pp* *tutti* *pp* *arco* *ff*
pp *pp* *tutti* *pp* *arco* *ff*
pp *pp* *tutti* *pp* *arco* *ff*
pizz. *p* *mp* *arco* *ff*
pizz. *p* *mp* *arco* *ff*
f *mf* *f* *ff*
f *mf* *f* *ff*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Hn. 1 *con sord* *ppp*

Hn. 2 *con sord* *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tbn. *ppp*

Tuba *ppp*

Timp. *ppp*

Perc. 1 *Vibraphone (motor on)* *ppp*

Perc. 2 *ppp*

Harp *G^b* *ppp* *p* *ppp* *p* *étouffée*

Pno. *p* *ppp*

Vln. I *con sord* *ppp*

Vln. II *con sord* *ppp*

Vla. *con sord* *ppp*

Vc. *con sord* *ppp*

D.B. *con sord* *arco* *ppp*