



Yotam Haber

Estro poetico-armonico II

per flauto contralto, clarinetto basso, violino, violoncello e piano

Edizioni RAI TRADE

PROGRAM NOTES

Estro poetico-armonico II is a work that takes as its launching point the fifty psalm settings of Benedetto Marcello, a contemporary of J.S. Bach, who paraphrased or elaborated on the liturgical music of the Venetian Jewish Community of his time. I came across his music when I was living in Rome working on *death will come and she shall have your eyes* (2008) for string orchestra, mezzo-soprano, and archival recordings of Roman cantors from the 1940-50s. I was awestruck by the Jewish communities of Rome and Venice who were segregated for so many decades and centuries since their initial arrival in Italy after the destruction of the second temple in Jerusalem. Without any possible ability to ever verify such a claim, nor really requiring such proof for my artistic license, I imagined that one generation passed on to another their musical traditions, and through a kind of telephone-game-evolution, this music lost (or gained) its essence on each transference.

When I came across the first edition of Marcello's psalms, the *Estro poetico-armonico* (1724-1727), I read his introduction with great astonishment and pleasure: he, too, spoke of an imagined filament connecting the music sung in the Venetian synagogues with "an ancient music passed down from Mount Sinai". The theory, of course, can never be proven, nor should it be, in order to appreciate the beauty and brilliant inventiveness of his music.

My *Estro poetico-armonico* II is a re-imagining/re-hearing/re-creating in a very far-away, distant sense.

This work was made possible by a grant from the Fromm Music Foundation and written for Collide-O-Scope Ensemble.

PERFORMANCE INDICATIONS

Violin and Cello parts require a quarter-tone scordatura tuning on several strings. The full score and parts are written, not sounding pitches. A metal practice mute is required for both vc. and vln.

The pianist should mark with chalk or tape the strings that require the player to manually touch a harmonic node on the string itself while striking the accompanying key.

The pianist is also required to have a lightweight wooden ruler with which to glissando on the pegs (never the strings) from high to low.

Pedal markings are extremely important.

The sustain pedal is used as a percussive instrument, and should be depressed with enough force to create a resonant sound in moments where a rest has a  marking combined with a pedal indication.

Accidentals, in the usual manner, repeat throughout a bar.

SCORE IN C

13' DURATION

Yotam Haber, *Estro Poetico-Armonico II* -- alto flute fingerings

A key with a slash through it indicates the key to be trilled. No attempt has been made to indicate whether one begins with the trilled key open or closed, although in several cases it makes a difference in the optimal pitch and response.

Since all flutes are different, some of these fingerings may of course not be successful for other players.

Thanks to Tristan Durie for a very helpful Flute Fingering Font, available from www.tristandurie.com.

m 5



m8



m10 (lip up)

A 1/4 b



m12

F 3/4 #



m13 (lip up)

F 1/4 #



m15

F 1/4 b



m15

D 1/4 b



m18, bt3
(lip down)

A 1/8 b
(lip down)



m18, bt3
(lip down)

A 1/4 b
(lip down)



m18



m18



m18



m29

m30
(normal F# --
lip up)



Yotam Haber, *Estro Poetico-Armonico II* -- alto flute fingerings, page 2

m33
(use normal
D#, create illusion
with "L-L-L-L")



m34

m38 & 39
(lip up)

m73
(normal F#,
lip up)

m81



m82



m83



m93 & 94
(missing)



m96



m105 & 106



m114 &115



m120
B 1/4 #



m120
C 3/4 #



m121 (use
normal G, lip up
for G 1/4 #)

m125 (use
normal F#, lip up
for F 3/4 #)

m128
(lip up for
entire bar)



m134
(in down)



m134
C.3/4 #

m134
F 3/4 #

m135
normal F#, lip up
for F 3/4 #)

Yotam Haber, *Estro Poetico-Armonico II* -- alto flute fingerings, page 3

m146

m158 & 159 -- *sempre "lip up"* for both entire bars, using this for the D:



m178 & 179
for all bars

m178 & 179
for all bars



m196-7
lip up for both
pitches

m 205-6
lip up

m210

m213

m214

m214

m215
C 3/4 #

m217

m219
trill

m219
F 3/4 #

m219
A 3/4 #

m219
G 1/4 #

m227-8
same as 217

m232 to 235
same as 219
and 215

m235
trill F 3/4 #



Yotam Haber, *Estro Poetico-Armonico II* -- alto flute fingerings, page 4

m239
B 1/4 #
(lip up)



m242
C 3/4 #
FFF



m242
C 3/4 #
ppp



m243
F 3/4 #
pp



This piece was made possible by a grant from the Fromm Music Foundation

ESTRO POETICO-ARMONICO III

for Anna

YOTAM HABER

♩=76 with the greatest sweetness and delicacy possible

=76 with the greatest sweetness and delicacy possible

Alto Flute

Bass Clarinet in B_b

Violin

Violoncello

This part is notated to show player where to depress string - not the resultant sounding pitch. Scordatura is shown in m.1

Piano

lid down always

=76 with the greatest sweetness and delicacy possible

Musical score for orchestra and piano, page 6, measures 5-6. The score includes parts for A. Flute, B. Clarinet, Violin, Cello, and Piano. The A. Flute and Vln. play eighth-note patterns with grace notes. The B. Cl. and Vc. provide harmonic support with sustained notes and rhythmic patterns. The Pno. plays bass notes and harmonic chords. Measure 5 concludes with a forte dynamic. Measure 6 begins with a piano dynamic and concludes with a forte dynamic.

A. Fl.

B. Cl.

Vln.

Vc.

MST high on fingerboard

Pno.

RTC - 4723

Musical score for orchestra and piano, page 4. The score consists of five staves:

- A. Fl.** Treble clef, 3/4 time, key signature 1 sharp. Dynamics: *pp*, *v*, *3*, *#*, *pp*, *mp*, *5*.
- B. Cl.** Treble clef, 3/4 time, key signature 1 sharp. Dynamics: *v*, *3*, *#*, *pp*, *mp*.
- Vln.** Treble clef, 3/4 time, key signature 1 sharp. Dynamics: *3*, *p*.
- Vc.** Bass clef, 3/4 time, key signature 1 sharp. Dynamics: *normale*, *3*, *ppp*, *3*, *p*.
- Pno.** Treble and bass staves, 3/4 time, key signature 1 sharp. Dynamics: *9*, *9*, *9*, *9*.

Musical score page 5, featuring five staves for A. Fl., B. Cl., Vln., Vc., and Pno.

A. Fl. (Measures 12-13):
Measure 12: Dynamics *f* and *pp*. Measure 13: Measures 1-3.

B. Cl. (Measures 12-13):
Measure 12: Measures 1-3. Measure 13: Dynamics *sf*.

Vln. (Measures 12-13):
Measure 12: Measures 1-3. Measure 13: Measures 1-3. Measure 14: Measures 1-3.

Vc. (Measures 12-13):
Measure 12: Measures 1-3. Measure 13: Measures 1-3.

Pno. (Measures 12-13):
Measure 12: Measures 1-9. Measure 13: Measures 1-3.

Musical score page 6, featuring five staves:

- A. Fl.** (Treble clef) playing sixteenth-note patterns. Measure 15 ends with a fermata over the last note, followed by a measure of rests and a dynamic **f**.
- B. Cl.** (Bass clef) playing sustained notes with grace notes. Dynamic **pp** is indicated.
- Vln.** (Treble clef) playing sixteenth-note patterns. Measure 16 ends with dynamics **flautando tr**, followed by **tr** and **f**.
- Vc.** (Bass clef) playing sustained notes with grace notes. Measure 17 ends with dynamics **2** and **f**.
- Pno.** (Treble and Bass clefs) playing sixteenth-note patterns. Measures 18-19 end with a dynamic **f**.

Musical score for orchestra and piano, page 7, measures 17-21.

A. Fl. (Flute) plays eighth-note patterns. Measure 17: dynamic *f*, measure 18: dynamic *pp*. Measure 19: dynamic *f*.

B. Cl. (Clarinet) plays eighth-note patterns. Measure 17: dynamic *p*, measure 18: dynamic *p*, measure 19: dynamic *p*.

Vln. (Violin) plays eighth-note patterns. Measure 17: dynamic *pp*, measure 18: dynamic *p*, measure 19: dynamic *p*.

Vc. (Cello) plays pizzicato (PIZZ.) with dynamic *pp*.

Pno. (Piano) plays eighth-note patterns. Measures 17-18: dynamic *p*, measure 19: dynamic *p*, measure 20: dynamic *p*.

Musical score page 8 featuring five staves:

- A. Fl.** (Flute) starts with dynamic *f* followed by *pp*. The first measure shows a sixteenth-note pattern with grace notes. The second measure features a melodic line with slurs and grace notes. The third measure includes a dynamic instruction *with embouchure*. Measures 4-5 show more melodic lines with slurs and grace notes. Measure 6 concludes with a dynamic *p*.
- B. Cl.** (Clarinet) has a sustained note in measure 1. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *p*.
- Vln.** (Violin) has measures 1-5 with various slurs and grace notes. Measures 6-7 show eighth-note patterns. Measure 8 concludes with *senza sord.*
- Vc.** (Cello) has a sustained note in measure 1. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *p*. Measures 5-6 show eighth-note patterns. Measure 7 concludes with *senza sord.*
- Pno.** (Piano) has measures 1-5 with sustained notes. Measures 6-7 show eighth-note patterns. Measure 8 concludes with a dynamic *p*.

Musical score for orchestra and piano, page 9, measures 20-25.

A. Fl. (Measure 20) Dynamics: *f* then *pp*. Measure 21: Measures 22-23: Measures 24-25:

B. Cl. Measures 20-25: Measures 20-21: Measures 22-23: Measures 24-25:

Vln. Measures 20-25: Measures 20-21: Measures 22-23: Measures 24-25:

Vc. Measures 20-25: Measures 20-21: Measures 22-23: Measures 24-25:

Pno. Measures 20-25: Measures 20-21: Measures 22-23: Measures 24-25:

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

2l

5

3

5

3

I

II

III

IV

ARCO

3

I PIZZ.

9

9

9

9

Musical score for orchestra and piano, page 11, system 22.

The score consists of five staves:

- A. Fl.** Treble clef, G major (two sharps). Dynamics: f , pp .
- B. Cl.** Treble clef, G major (two sharps).
- Vln.** Treble clef, G major (two sharps). Dynamics: f , pp . Measure 22 starts with a melodic line labeled "II." followed by "I".
- Vc.** Bass clef, C major (no sharps or flats). Dynamics: p .
- Pno.** Treble and bass staves, C major (no sharps or flats). Dynamics: g , 3 , 3 , 3 , 3 .

Measure 22 ends with a dynamic of ppp and a time signature of $\frac{3}{4}$.

A

A. Fl. $\text{d}=50$ *normale* II 10 → Air/noise II 18 **B. Cl.** *normale* 12 9 → Air/noise 12 18 **Vln.** **Vc.**

A. Fl. *f* **B. Cl.** *f* **Vln.** *f* **Vc.** *f*

A. Fl. *breathy (timbral trill)* **B. Cl.** *norm.* **Vln.** **Vc.** *ppp*

Vln. IV III II I MSP
ARCO I II III IV MSP
Vc. II III IV IV MSP

Vln. *f* **Vc.** *f* **Vln.** *ppp* **Vc.** *ppp*

A $\text{d}=50$

drag ruler along pegs from low to high

strike key while pressing on node with m.d.

\sharp
 \flat
sfp
ped.

strike piano frame edge

Disengaging and
engaging pedal
should be an
abrupt, exact, and
clearly heard gesture!

*f**Ped.*

A. Fl.

(fingering changes)

B. Cl.

Vln. III *jete* ORD. I *jete*

Vc.

Pno.

RTC - 4723

tongue ram

ruler glissando on pegs low-high

strike piano frame edge

subito *pp* *f* *p* *f* *f*

A. Fl. *dolce*
32 *pp*

B. Cl. *pp*

Vln. *col legno battuto 1/2 wood-hair, ricochet*
IV III II I *pp*

Vc. *normale* *pp*

Pno. *pp*

RTG - 4723

pp *f*

36

A. Fl. articulated sound with presence of air *pppp* *f* ord.

B. Cl. articulated sound with presence of air *f* ord.

Vln. III IV *ppp* *f* *pp* ricochet ORD

Vc. III IV *ppp* *f* *p* ricochet

Pno. almost not present *ppp* *pp* *f* *p* Ped.

B

A. Fl.

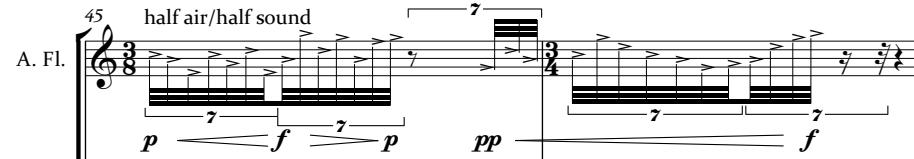
B. Cl.

Vln. pizz. as fast as possible
moving from normal l.h. finger pressure to harmonic pressure and back

Vc. pizz. as fast as possible
moving from normal pressure to harmonic pressure and back
IV

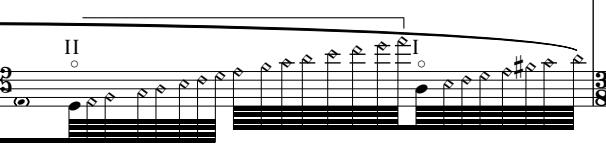
Pno. dolcissimo come prima

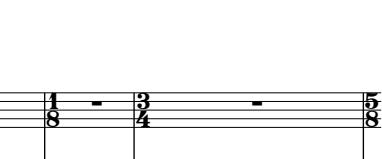
RTC - 4723

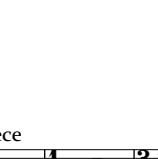
A. Fl. 45 half air/half sound 

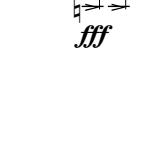
B. Cl. 

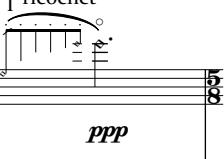
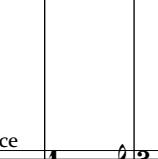
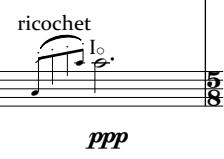
Vln. (MSP) arco IV 

Vc. MSP arco IV 

Pno. 

breathe in  exhale forcefully  dolce, dolente 

breathe in  dolce. dolente 

I ricochet  bow tailpiece  ppp  ricochet  bow tailpiece  ppp

secco  pp 

RTC - 4723

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

50

bisbigl.

breathe in

f

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

3 *3*

ppp *9* *9* *5*

(f)

breathe in

f

III *IV* *I* *IV*

slowly rotate bow on strings III/IV

1/2 arco 1/2 legno

Artificial harmonics will emerge gradually

IV *II* *I* *III*

slowly rotate bow on strings III/IV

f *Reo*

A. Fl.

B. Cl.

Vln.

gradually decrease pressure on top note
pizz.

bow side of inst.

strike string with fingers/palm

Vc.

col legno ricochet III I 3 IV arco

bow side of inst.

bow side of inst.

III/IV 1/2 arco/legno

Pno.

pp

mp

ped.

Measure 3: A. Fl. f, B. Cl. f. Measure 4: A. Fl. sf, B. Cl. sf. Measure 5: A. Fl. f, B. Cl. f. Measure 6: A. Fl. f, B. Cl. f. Measure 7: A. Fl. f, B. Cl. f. Measure 8: A. Fl. ppp, B. Cl. ppp.

Measure 3: Vln. col legno ricochet IV. Vc. col legno ricochet III. Pno. pp. Measure 4: Vln. gradually decrease pressure on top note pizz. Vc. IV arco. Pno. mp. Measure 5: Vln. bow side of inst. Vc. bow side of inst. Pno. *ped.*. Measure 6: Vln. bow side of inst. Vc. bow side of inst. Pno. III/IV 1/2 arco/legno. Measure 7: Vln. strike string with fingers/palm. Vc. III/IV 1/2 arco/legno. Pno. *ped.*.

A. Fl.

66

normal U

tongue tam

f

ppp

f

B. Cl.

tone

f

ppp

f

f = p

Vln.

IV arco

f

pp

f

Vc.

arco normale IV

f

pp

f

bow side of inst.

ricochet arco IV

f = p

arco ricochet

f = p

Pno.

Drag ruler from low to high on pegs

p

f

strike frame

f

pp

strike frame

p

f

pp

ppp

loco

8va

A. Fl. 73 *lip up* *pp* *ppp* *change to multiphonic* *f* *tongue ram* *air tone* *fff* *ppp*

B. Cl. *tr* *pp* *ppp* *change to multiphonic* *3* *8* *air* *tone* *ppp*

Vln. III *f p* *pp* IV *ricochet c.l.b* *f* *fingers narrow during glissando* *f*

Vc. IV *f p* *pp* IV *I* *c.l.b ricochet* *f* *normale* *fingers narrow during glissando* *f*

Pno. *Gliss. on pegs low-high with ruler* *gliss.* *f* *f*

RTC - 4723

78

A. Fl. *air tone* 5 6 *f* *ppp*

B. Cl. *air* 7 tone → 8 *ppp* 9 9 3 *dolce* 3

Vln. > *ppp* f *ppp* I 3 3 III 1

Vc. = *ppp* f *ppp* *ppp* ricochet 3 5 3 3 1

Pno. strike frame gliss. 5 9 8va 5 3 3

A. Fl.

Vln.

Vc.

Pno.

A. Fl. *bisbig.* *tr.* 96 *fff* *pp* C $\text{♩} = 72$

B. Cl. *f* *fff* *v v* *pp*

Vln. *MSP* IV III II I *ff* *pp* bow tailpiece extremely slowly and lightly, producing pitch

Vc. IV *MSP* III II I *ff* *pp* bow tailpiece extremely slowly and, producing pitch

Pno. *secco* *mf* *pp* C $\text{♩} = 72$ *p* *pp* *pp* *pp*

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

8th
Ped.
*

D

fleeting ♩ = 96

RTC - 4723

Musical score for orchestra and piano, page 121. The score includes parts for A. Flute, B. Clarinet, Violin, Cello, and Piano. The piano part features complex rhythmic patterns and dynamic markings such as f , p , fff , p , pp , $< p$, III , $norm.$, III scratch noise, ppp , pp , ppp , pp , and ppp . The strings and woodwind parts also have dynamic markings like f , p , fff , p , pp , and $< p$.

128

A. Fl. *ppp* 5 5 5 5 3 *f* 3 3 3 3 3 3

B. Cl. 3 *f* *p* *f* *ppp* *p*

Vln. 9 3 3 3 3 3 III

Vc. 5 5 3 3 3 3 IV

Pno. 3 *ppp* *secco* 3 *pp* 3 *p* 3 *ppp* *p*

133

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

E ♩=88

RTC - 4723

137

A. Fl.

B. Cl. articulated sound with presence of air

Vln.

Vcl. c.l.t.

Pno.

III arco IV 5 5

norm. 6 6

6 6

A. Fl. 139a 139b 139c 139d 139e FLZ. 16

B. Cl. 6 7 6 7 6 7 6 7 16

Vln. 3 5 pizz. 3 5 139b 139c 139d 139e arco 3 5 16

Vc. 3 5 f 139b IV c.l.t. III 139c simile 139d 139e 3 5 16

Pno. 3 6 f pp 139b 139c 139d 139e 3 5 16

140 norm.

A. Fl. *f* *pp* *ff* *dolce* *pp* *mp*

B. Cl. *ff* *pp* *p* *ff* *pp* *mp*

Vln. III *f* IV III *f* *ff* MST III *pp*

Vc. * arco *f* *ff* *pp* III pizz.

Pno. *f* *ff* *p* *ppp*

146

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

f

sfp

fff

tongue ram

f

sfp

fff

3

I
II
III

normale

col legno ricochet

pizz

arco MSP

arco MSP

secco

p

ffff

f

RTC - 4723

148

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

extremely heavy bow pressure

aggressivo

p

ffff

I *II* *III* *IV*

3 *7*

5

11

5

RTC - 4723

150

A. Fl.

B. Cl.

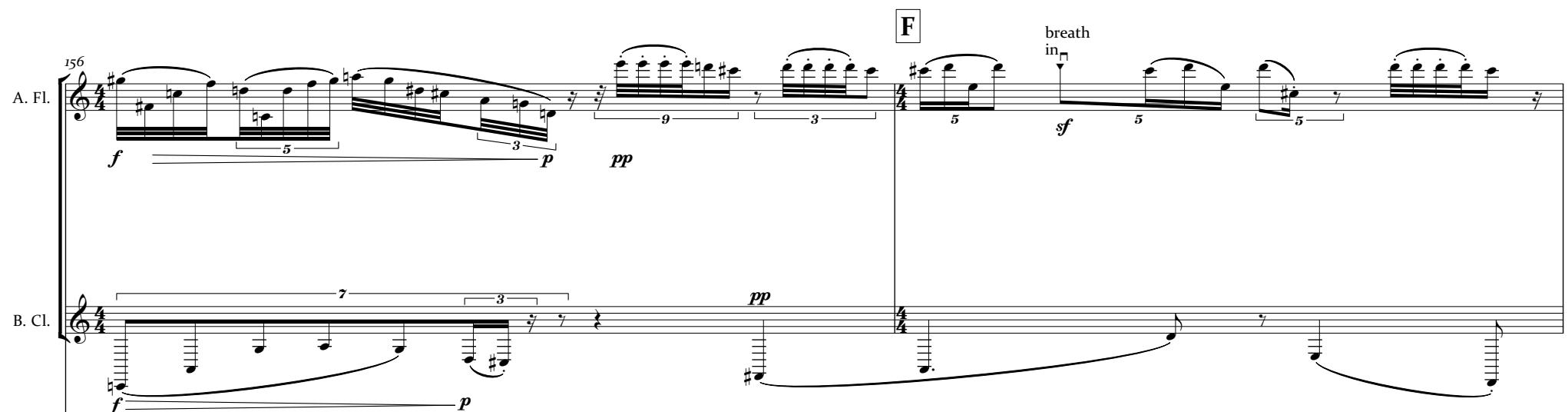
Vln.

Vc.

Pno.

dolce, dolente

The musical score page 150 features five staves. The top two staves are for woodwind instruments: A. Flute and B. Clarinet. The flute has a melodic line with sixteenth-note patterns and dynamic markings *p*, *f p*, and *p*. The clarinet provides harmonic support. Below them are the strings: Violin (Vln.) and Cello (Vc.). The violin has a rhythmic pattern with dynamic *f p* and a section marked III-3. The cello provides harmonic bass lines. The bottom staff is for the Piano (Pno.), which plays sustained notes with dynamic *p* and a tempo marking *Adagio*. The piano part ends with a dynamic *f* and a tempo marking *Ped.*

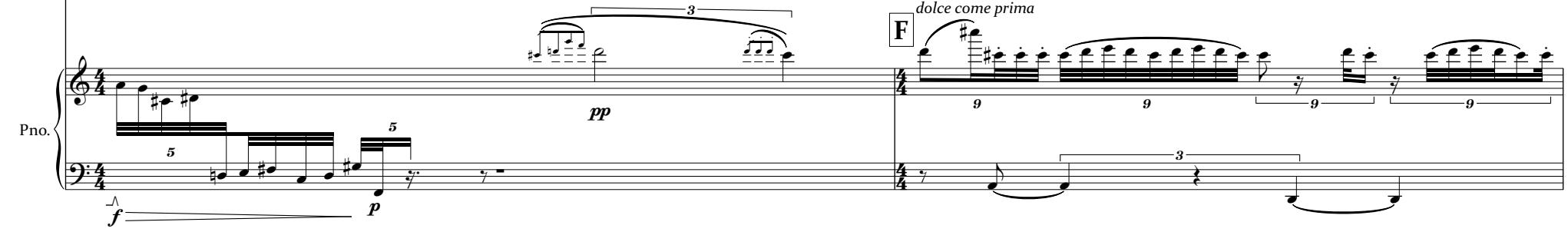
A. Fl. 156 
 A. Fl. **f** ***5*** **p** ***pp*** **9** **3** **F** **5** ***sf*** **5** ***breath in*** **5** **5** ***pp***

B. Cl. **f** ***7*** **3** ***pp*** **#** **7** **7** **7**

Vln. **III** **IV** **f** ***ppp*** **ppp** **circular bow movements,
extremely lightly, no abrupt attack**

Vc. **I** **5** ***ppp*** ***circular bow movements,
extremely lightly, no abrupt attack***

Pno. **f** **5** ***pp*** ***dolce come prima*** **9** **9** **9** **9** **3** **9** **9**



Musical score page 40, measures 158-159. The score includes parts for A. Fl., B. Cl., Vln., Vc., and Pno.

A. Fl. (Measure 158): Playing eighth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$.

B. Cl. (Measure 158): Playing sixteenth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$. The instruction "murmuring" is written above the staff.

Vln. (Measure 158): Playing sustained notes with dynamics *p* and *pp*, and a tempo marking of $\frac{8}{3}$. The instruction "murmuring" is written above the staff.

Vc. (Measure 158): Playing sustained notes with dynamics *p* and *pp*, and a tempo marking of $\frac{8}{3}$. The instruction "normale" is written above the staff.

Pno. (Measure 158): Playing eighth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$.

A. Fl. (Measure 159): Playing eighth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$.

B. Cl. (Measure 159): Playing sixteenth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$.

Vln. (Measure 159): Playing sustained notes with dynamics *p* and *pp*, and a tempo marking of $\frac{8}{3}$.

Vc. (Measure 159): Playing sustained notes with dynamics *p* and *pp*, and a tempo marking of $\frac{8}{3}$.

Pno. (Measure 159): Playing eighth-note patterns with grace notes, dynamic *p*, and a tempo marking of $\frac{8}{3}$.

162

A. Fl.

B. Cl. *pulses, smorzando, almost imperceptible*

Vln. MST II MSP III

Vc. MST MSP IV III

Pno. *pp* *ff* *pp* *mp*

171

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

col legno tratto
III
ff
pppp

normale
8
ppp

col legno tratto
I
ff
pppp

rustling 1/2 col legno
ppp
p
ppp
ppp

2
3
3
5
5
tr
pp

2
3
3
5
5
mp

RTC - 4723

Musical score for orchestra and piano, page 176. The score includes parts for A. Flute, B. Clarinet, Violin, Cello, and Piano. The piano part features a dynamic range from *p* to *ff*, with various performance techniques like pizzicato and arco. The strings provide harmonic support with sustained notes and rhythmic patterns.

A. Fl. (Measures 1-4): Dynamics *f*, *pp*, *f*, *sf*. Measure 4 ends with a fermata over a series of grace notes.

B. Cl. (Measures 1-4): Dynamics *p*, *pp*. Measure 4 ends with a fermata over a series of grace notes.

Vln. (Measures 1-4): Measure 1: *p*, *ppp*. Measures 2-3: *pp*. Measure 4: *pizz.* (pizzicato), *pp*.

Vc. (Measures 1-4): Measure 1: *p*, *ppp*. Measures 2-3: *pp*. Measure 4: *arco norm.* (normal bowing), *ff*.

Pno. (Measures 1-4): Measure 1: Sustained note with a grace note above. Measure 2: *pp*. Measure 3: *pp*, *sforzando* (sforzando). Measure 4: *pp*, *mf*, *pp*, *f*, *sf*.

A. Fl.

182 alternate fingerings, *bisbigl.*

B. Cl.

Vln.

Vc.

Pno.

grace notes: slowly, out of time,
starting on downbeat

RTC - 4723

191

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

196

A. Fl. 3

B. Cl. 3

Vln. 3

Vc. 3

Pno. 3

A. Fl. *fff non dim.* 3 3

B. Cl. *fff non dim.*

Vln. *fff* *p* III *sf* *pp* III *sf* *3*

Vc. *fff* *p* *sf* *pp* *col legno, rustling* *tr* *sf*

play grace notes
slowly and luxuriously here,
absolutely out of time

Pno. *ff* *ped.* *mp* *pp* *pp* *loco* *ppp*

key clicks with aspirated sound *sim.*

key clicks with aspirated sound *sim.*

gliss to the d

RTC - 4723

A. Fl.

B. Cl.

gliss to the d

Vln.

Vc.

Pno.

Musical score for orchestra and piano, page 208. The score includes parts for A. Flute, B. Clarinet, Violin, Cello, and Piano. The score shows various musical staves with corresponding dynamics and performance instructions like 'flautando' and 'ppp'.

A. Fl. (Measures 1-4): Measure 1: Dynamics $\ll s f$, p , pp . Measure 2: Dynamics p , pp . Measure 3: Dynamics p , pp . Measure 4: Dynamics ppp .

B. Cl. (Measures 1-4): Measure 1: Dynamics $\ll s f$, p , pp . Measure 2: Dynamics p , pp . Measure 3: Dynamics p , pp . Measure 4: Dynamics ppp .

Vln. (Measures 1-4): Measure 1: Dynamics pp . Measure 2: Dynamics p , pp . Measure 3: Dynamics p , pp . Measure 4: Dynamics ppp .

Vc. (Measures 1-4): Measure 1: Dynamics pp . Measure 2: Dynamics p , pp . Measure 3: Dynamics p , pp . Measure 4: Dynamics ppp .

Pno. (Measures 1-4): Measure 1: Dynamics $\ll s f$, p , pp . Measure 2: Dynamics p , pp . Measure 3: Dynamics p , pp . Measure 4: Dynamics ppp .

whistle tones ad lib.

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

216

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

Musical score for strings and piano. The violin (Vln.) and cello (Vc.) parts feature melodic lines with slurs and dynamic markings like f, p, ppp, and pp. The piano (Pno.) part includes a dynamic f at the beginning of the section. The score is divided into measures by vertical bar lines and includes tempo markings like 'scorrevole' and Roman numerals I, II, III, and IV above the staves.

A. Fl.

220

tongue ram

wild!

B. Cl.

slap

wild!

Vln.

gradually increase finger pressure

III normale

scratch

II

ppp

f

Vc.

gradually increase finger pressure

I normale

II

ppp

f

Pno.

gliss. on pegs with ruler low-high

p

225

A. Fl. rit. a tempo

B. Cl.

Vln. senza sord. ff

Vc. senza sord. ff

Pno. strike frame ff rit. a tempo

G

a tempo

**change fingers on same note.
minor pitch change will occur**

IV

**change fingers on same note.
minor pitch change will occur**

G **a tempo**

strike frame

ff **rit.** **a tempo**

ff **p** **pp** **sff** **ff** **ff**

A. Fl.

228

B. Cl.

bisbigl. 5

f pp f sf pp fluttertongue 5 6 f

Vln.

f p 3 3 5 3

Vc.

jete

Pno.

This musical score page contains five staves. The first staff (A. Fl.) shows a trill and a series of eighth-note patterns. The second staff (B. Cl.) features dynamic changes from f to pp to f, followed by sf and pp, and concludes with a fluttertongue technique over a sixteenth-note pattern. The third staff (Vln.) has dynamics f and p with grace note patterns. The fourth staff (Vc.) includes a jete technique. The fifth staff (Pno.) shows a repeating eighth-note pattern. Measure 228 is marked at the beginning of the flute's section. Various dynamics like f, pp, and sf are used throughout the piece.

229

A. Fl. *ff*

B. Cl.

Vln. *sub. ff*

Vc. *sub. ff*

Pno. *fff*

ffff *p*

ricochet

ricochet

p *f*

RTC - 4723

This musical score page contains five staves. The top staff is for the A. Flute, which plays a sixteenth-note pattern with dynamic ff. The second staff is for the B. Clarinet, featuring a sustained note with a dynamic of 3. The third staff is for the Violin (Vln.), with a dynamic sub. ff and a sixteenth-note pattern. The fourth staff is for the Cello (Vc.), also with a sub. ff dynamic and a sixteenth-note pattern. The bottom staff is for the Piano (Pno.), with dynamics fff, 3, 3, and 5, and a dynamic p followed by f. Measure numbers 9, 5, and 6 are indicated above the staves. The score concludes with the reference code RTC - 4723.

230

A. Fl. *fff*

B. Cl. *f*

Vln. *1/2 legno 1/2 arco*
ppp

Vc. *MST*
IV →
sf sub. pp → *p*

Pno. *pp* *ped.* *8th* *ped.* *#* *ped.*

RTC - 4723

231

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

CHANGE VC TO CRESC THROUGH BAR TO FFF

MSP → MST

pp → p

H

235 $\text{♩} = 92$

A. Fl. *fff*

B. Cl. *p*

Vln. *norm.* *fff*

Vc. *norm.* *ff*

Pno. $\text{♩} = 92$ *p* *fff* *f* *legg.*

RTC - 4723

This musical score page contains four systems of music for an orchestra and piano. The instruments listed are Alto Flute (A. Fl.), Bassoon (B. Cl.), Violin (Vln.), Cello (Vc.), and Piano (Pno.). The score is divided into sections labeled 'H' and 'I'. The first section, 'H', spans measures 235 to 240. The second section, 'I', begins at measure 241. The piano part is split into two staves. The top staff of the piano starts with a forte dynamic (fff) and continues with eighth-note patterns. The bottom staff starts with a piano dynamic (p) and continues with sustained notes. The violin and cello also have eighth-note patterns in section H. Measure 235 ends with a repeat sign and a key change. Measure 236 begins with a forte dynamic (fff) for the alto flute and bassoon. Measures 237 and 238 show the continuation of the eighth-note patterns for the strings and piano. Measure 239 shows a dynamic change for the piano (ff). Measure 240 shows a dynamic change for the piano (f). The score concludes with a repeat sign and a key change at the start of section I.

238

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

transform into ad lib. multiphonic.....and back to single pitch.....

hollow

meno mosso

pp

mp

III

IV

II

I

pp

8va

8va

meno mosso

pp

p

240 **a tempo**

A. Fl. *sf*

B. Cl. *fff*

Vln. *fff*

Vc. *fff*

Pno. *fff*

p 5 5

I II

p 3 3 3 3

p I II 3 3 3 3

p

a tempo

p

p 8va

242

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

ff

p

III

IV

5

III

IV

5

5

IV

fff

p

5

5

5

IV

ffff

pp

RTG - 4723

243

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

control multiphonic so upper notes don't appear until near end of bar

A. Fl. 247 *playful*
ff = *pp*

B. Cl. *f*

Vln. III IV *fff* = *pp*

Vc. *almost imperceptible 1/2 arco 1/2 legno*
sfp pppp

Pno. *f* *playful*

13

8va

8vb

RTC - 4723

A. Fl. 249

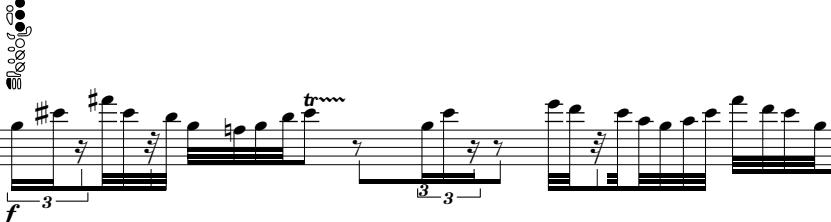
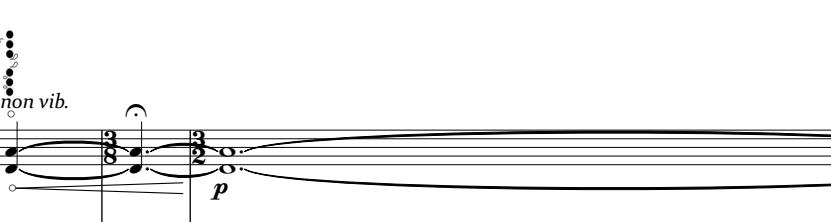
B. Cl.

Vln.

Vc. *fpp*

Pno.

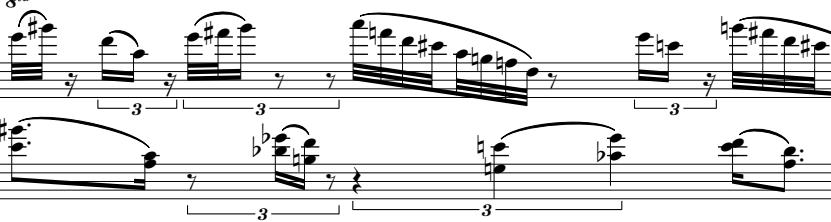
This musical score page contains five staves. The top staff is for the A. Flute, featuring sixteenth-note patterns with slurs and grace notes, ending with a dynamic of *pp*. The second staff is for the B. Clarinet, showing sustained notes and a dynamic of *p*. The third staff is for the Violin (Vln.), the fourth for the Cello (Vc.), and the bottom staff is for the Piano (Pno.). The piano staff includes dynamic markings *fpp* and *pp*, along with fingerings (III, IV, V) above the notes. Various slurs, grace notes, and rests are present throughout the score.

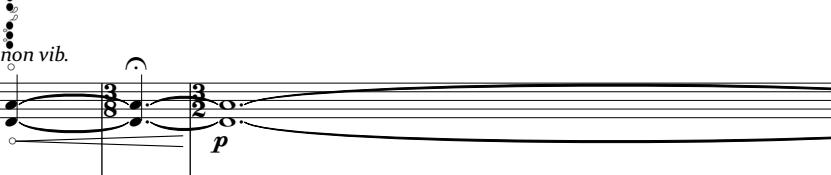
A. Fl.  

B. Cl.  

Vln.  

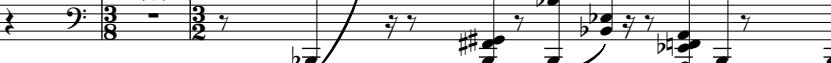
Vc.  

Pno.  

non vib. 

ppp 

pizz. 

ppp 

A. Fl.

B. Cl. (tr) $\overbrace{\text{tr}}$ $\overbrace{\text{tr}}$

Vln. (tr) $\overbrace{\text{tr}}$ $\overbrace{\text{tr}}$

Vc. $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Pno. $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$ $\overbrace{\text{3}}$

flz. $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$ $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$

normale $\#$ $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$ $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$

MSP $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$ $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$ $\overbrace{\text{ppp}}$ $\overbrace{\text{p}}$

arco MSP $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$ $\overbrace{\text{ff}}$ $\overbrace{\text{p}}$

$\overbrace{\text{sf}}$ $\overbrace{\text{sf}}$

or

A. Fl. *lontanissimo*

B. Cl.

Vln. *8va* MST IV

Vc. MST

Pno. gliss. with ruler on pegs from low to high strike frame ff
Ped. p

RTC - 4723

A. Fl.

B. Cl.

260

wrong note in vln see previous bars

Vln.

MSP → MST

pizz. III dampen, do not let ring

Vc.

pp 3 pp 3 pp 3 pp 3 pppp

Pno.

8va - 3 pp 9 3 pppp 3