

(c) Copyright Daniel Fardon

THREE MOVEMENTS

for Chamber Ensemble

DANIEL FARDON

(c) Copyright Daniel Fardon

THREE MOVEMENTS

for Chamber Ensemble

DANIEL FARDON

2018

(c) Copyright Daniel Fardon

(c) Copyright Daniel Fardon

For Birmingham Contemporary Music Group

First performed on 3rd May 2018 at the CBSO Centre, Birmingham.

INSTRUMENTATION

Flute (doubling Alto Flute in Mov. I)

Oboe

Clarinet in Bb (doubling Bass Clarinet in Mov.I)

Horn in F

Trombone

Percussion (1 player): *2x bongos & 2x congas (4 pitches; low-to-high), xylophone, bell tree, marimba.*

Harp

Violin

Viola

Violoncello

Contrabass

Approx. 10 minutes

CONDUCTOR'S SCORE IN C

(c) Copyright Daniel Fardon

(c) Copyright Daniel Fardon

- I. JAUNTY, QUEER
- II. SLOW, SEARCHING
- III. PULSATING, LILTING

(c) Copyright Daniel Fardon

THREE MOVEMENTS

I. JAUNTY, QUEER

DANIEL FARDON

$\text{♩} = 108$
Playful

5/8 Δ 2/4 5/8 Δ \square 2/4 5/8 Δ

ALTO FLUTE

Oboe

BASS CLARINET

Bass Clarinet in B \flat

Horn in F

Trombone

2 CONGAS, 2 BONGOS: HIGH TO LOW \downarrow

Congas & Bongos

Harp

Violin

Viola

Violoncello

Double bass

Pizz.

[Dampen strings with rests for a muted, dry sound]

A

$\frac{4}{4}$ = 88
Slower; comodo

7

A. Fl. $\frac{3}{4}$ $\frac{5}{8}$ $\frac{2}{4}$ $\frac{4}{4}$ *fff*

Ob. *ff*

B. Cl. *fff*

Hn. *ff*

Tbn. *ff*

C. & B. *ff*

Hp. *p* *delicatiss.; with space* sempre l.v.

A

Vln. non vib. sul tasto *ppp* *semplice* (sempre sul III) *p* (seamless)

Vla. *fff*

Vc. non vib. sul tasto *ppp* *semplice* *p* (seamless)

Db.

B $\text{♩} = 108$
7 Playful
8

□ □ △ □ □ △ □ □ △ 3

13

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

B

Vln.

Vla.

Vc.

Db.

ff

f

f

f

f

(F#) (A#)

ff

f

18

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

Db.

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

C

$\frac{4}{4}$ = 88
Slower; comodo

5

23

A. Fl. *fff*

Ob. *ff*

B. Cl. *fff*

Hn. *ff*

Tbn. *ff*

C. & B. *ff*

Hp. *p* *sim. delicatiss.*

C

Vln. (sempre sul II) *sim. semplice ppp* *p*

Vla. *fff*

Vc. *sim. semplice ppp* *p*

Db. *ff*

D = 108
5 Playful
8

□ △ □ △ □ 2/4 5/8 □ △

A. Fl. *ff*

Ob. *f*

B. Cl. *ff*

Hn. *f*

Tbn. *f*

C. & B. *f*

Hp. (A2) (C#) (D#)

D

Vln.

Vla. *ff*

Vc. 3

Db.

7 Δ \square \square $\frac{2}{4}$ $\frac{3}{8}$ Δ \square Δ \square $\frac{4}{4}$

32

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

Db.

E

4/4 ♩ = 88
Slower; comodo

37

A. Fl. *fff*

Ob. *ff*

B. Cl. *fff*

Hn. *ff*

Tbn. *ff*

C. & B. *ff*

Hp. *p*

E

(sempre sul III)

Vln. *ppp* *p*

Vla. *fff*

Vc. *ppp* *p*

Db. *ff*

F ♩ = 108
7 Playful
8 ◻ ◻ ◻ ◻ ◻ ◻ ◻ ◻

9

42

A. Fl. *ff*

Ob. *f*

B. Cl. *ff*

Hn. *f*

Tbn. *f*

C. & B. *f*

Hp. (G)

F

Vln. *ff*

Vla. *ff*

Vc. *f*

Db. *f*

Detailed description of the musical score: The score is for a full orchestra, starting at measure 42. The tempo is 108 beats per minute, and the mood is 'Playful'. The key signature is F major (one flat). The time signature is 2/4. The score is divided into measures 42-45. The instruments and their parts are: A. Flute (starts at measure 42, playing eighth notes, *ff*), Oboe (starts at measure 44, playing eighth notes, *f*), Bassoon (starts at measure 42, playing eighth notes, *ff*), Horn (starts at measure 44, playing eighth notes, *f*), Trumpet (starts at measure 44, playing eighth notes, *f*), Bassoon (starts at measure 44, playing eighth notes, *f*), Clarinet and Bassoon (starts at measure 42, playing eighth notes, *f*), Harp (starts at measure 42, playing eighth notes, *f*, then rests), Violin (starts at measure 42, playing eighth notes, *ff*), Viola (starts at measure 42, playing eighth notes, *ff*), Violoncello (starts at measure 42, playing eighth notes, *f*), and Double Bass (starts at measure 44, playing eighth notes, *f*). A large 'F' is placed above the Violin staff at measure 43. The score includes various musical notations such as dynamics (*ff*, *f*), articulation marks (accents), and slurs.

2/4 3/4 5/8 □ Δ 2/4 4/4 7/8 Δ □ □

46

A. Fl.

Ob.

B. Cl.

Hn.

Tbn.

C. & B.

Hp.

Vln.

Vla.

Vc.

Db.

Copyright Daniel Fardoni

52

8/8 \square \triangle \triangle \square 4/4

A. Fl. *ffff* To Flute

Ob. *fff*

B. Cl. *ffff* To Clarinet in Bb

Hn. *ff*

Tbn. *ff*

C. & B. *fff* To Bell Tree & Xylophone

Hp. *fff* intense! l.v.

Vln. *f* intense; cutting through! *fff*

Vla. *ffff*

Vc. *f* intense; cutting through! *fff*

Db. *fff*

II. SLOW, SEARCHING

G

$\text{♩} = 58-62$ **Broad**

4/4 5/4 4/4 5/4

57

FLUTE

non vib.

Ob.

(with vln.)

p *mp*

CLARINET

non vib. (vib.) non vib. (sim.) n. v.

mf

Hn.

(with vln.)

p *mp* *p*

Tbn.

Perc. (B. Tree/ Xyl.)

BELL TREE

[Scrape bell tree from lowest to highest]

mp (slowly dampen) → 0

XYLOPHONE

Hp.

E F G A B C D

mp [Gliss between the tuning pin and the bridge, creating a 'cricket' effect, using plectrum or nail]

sempre l.v.

G

[The violin holds the melody the whole way through this movement: other instruments will join in with you in either unison or at the octave and balance/blend with you]

Vln.

mp *espressivo in rilievo* *poco a poco cresc.*

Vla.

(with vln.)

p

Vc.

Arco non vib. sul tasto (gradual to ord.) → ord. (non vib.) (gradual to wide v.) (wide vib.)

Db.

pp *mp* *mf*

Arrows indicate gradual change between tasto/ord. (dashed) & non vib/wide vib. (normal line)
(Legato bow changes: ad-lib and inaudibly)

62 $\frac{4}{4}$ (vib.) \rightarrow non vib. $\xrightarrow{(sim.)}$ n. v. \rightarrow n. v. $\xrightarrow{n. v.}$ $\frac{5}{4}$ \rightarrow n. v.

Fl. *mf* *mf* *mf*

Ob. *p* *p* *mp* *p*

Cl. *mf* *mf*

Hn. *p* *mp* *p*

Tbn. *p* *f*

Perc. (B. Tree/ Xyl.) *ff* intrusive! (= Cello)

Hp.

Vln. *f* (During particularly long notes, you may change bow ad-lib and inaudibly, if necessary)

Vla. *mp* *p*

Vc. Pizz. *ff* intrusive! (= Xyl.)

Db. non vib. \rightarrow n. v. \rightarrow n. v. *mp* *mf* *mp* *f*

H

4/4

5/4

Fl. n. v. mf n. v. mf n. v. n. v.

Ob. p mp p

Cl. n. v. mf n. v. mf n. v. n. v.

Hn. p mp p

Tbn. p f

Perc.
(B. Tree/
Xyl.)

mp (s. damp) → 0

sim. intrusive! ff

Hp.

(sim. 'cricket gliss') mp

grw l.v.

H

Vln. mp poco a poco cresc. f

Vla. p mp p (During particularly long notes, you may change bow ad-lib and inaudibly, if necessary)

Vc. ff sim. intrusive! ff

Db. n. v. sul tasto ord. (n. v.) n. v. p mp mf mp f

I

70
4/4

5/4

Fl. n. v. mf

Ob. p mp p

Cl. n. v. mf n. v. n. v. mf n. v.

Hn. p mp p

Tbn. p f

Perc. (B. Tree/ Xyl.) sfz ff

Hp.

Vln. mp poco a poco cresc. f

Vla. p mp p

Vc. sfz ff

Db. n. v. sul tasto ord. (n. v.) p mp mf mp f



4/4

Fl. n. v. mf n. v. mf n. v. mf

Ob. p mp p mp

Cl. n. v. mf n. v. mf n. v. mf n. v.

Hn. p mp p p

Tbn.

Perc. (B. Tree/ Xyl.) mp (s. damp) → 0

ffz

Hp. mp (G#) l.v.

Vln. mp poco a poco cresc.

Vla. p mp p

Vc. ffz

Db. n. v. sul tasto ord. (n. v.)

(sul IV) p mp mf

78

Fl. n. v. n. v. n. v. n. v. n. v. n. v.

Ob. p mp p

Cl. mf mf

Hn. mp p

Tbn. p f

Perc. (B. Tree/Xyl.) ff

Hp.

Vln. f

Vla. p mp p

Vc. ff

Db. mp mf mp f

K

82

Fl. n. v. mf

Ob. mp p

Cl. n. v. mf

Hn. p mp p

Tbn. p f

Perc. (B. Tree/ Xyl.) sfz (s. damp) ff

Hp. mp

Vln. mp poco a poco cresc. f

Vla. p mp p

Vc. sfz ff

Db. n. v. sul tasto ord. (n. v.) n. v. p mp mf mp f

L

4/4

5/4

4/4

19

Fl. *n. v.* *mf* *n. v.* *mf* *n. v.* *mf* *n. v.*

Ob. *p* *mp* *p*

Cl. *n. v.* *mf* *n. v.* *mf* *n. v.* *mf* *n. v.*

Hn. *p* *mp* *p*

Tbn.

Perc. (B. Tree/ Xyl.) *ffz*

Hp. *ffz* *8vb...*

Vln. *mp* *poco a poco cresc.*

Vla. *p* *mp*

Vc. *ffz*

Db. *n. v. sul tasto* *ord.* *(n. v.)* *p* *mp* *mf* *mp*

91

Fl. *mf* n. v. *mf* n. v.

Ob. *p* *mp*

Cl. *mf* n. v. *mf* n. v. n. v.

Hn. *p* *mp*

Tbn.

Perc. (B. Tree/ Xyl.) *mp* (s. damp)

Harp. *mp* *sva* *lv.*

Vln. *p* *mp*

Vla. *p* *mp*

Vc.

Db. (n. v.) *mf* *mp* *mf* *mp*

5/4 4/4

© Copyright Daniel Fardon

M

96

Fl. *n. v.* *f*

Ob. *f*

Cl. *n. v.* *f*

Hn. *f*

Tbn. *p* *mf* *mf* *f*

Perc. (B. Tree/ Xyl.) *ff* *fffz* to Marimba

Hp.

Vln. *f*

Vla. *f*

Vc. *ff* *fffz*

Db. (n. v.) *f* *mf* *p* ord. sul tasto

III. PULSATING, LILTING

N
 $\frac{3}{4}$ = 68
 $\frac{4}{4}$ *Grazioso; always moving* $\frac{4}{4}$ $\frac{3}{4}$

101

Fl. *p* *mf* *p* *mf* *fp* *f*

Ob. *p* *mf* *p* *mf* *fp* *f*

Cl. *p* *mf* *p* *mf* *fp* *f*

Hn. Straight Mute
warm *p* *mf* *p*

Tbn. Harmon Mute (stem in)
warm *p* *mf* *p*

MARIMBA
mf
 (Lv.) (sim.)

Hp.
 E|F|G|A|B
 B|C|D|E

N

Vln. *mp warm* *mf* *mp* *mf*

Vla. *mp warm* *mf* *mp* *mf*

Vc. *mp warm* *mf* *mp* *mf*

Db. *mf warm* *f* *mf* *f*

104

Fl. *p* *mf* *fp* *f* *p* *mf* *fp* *f*

Ob. *p* *mf* *fp* *f* *p* *mf* *fp* *f*

Cl. *p* *mf* *fp* *f* *p* *mf* *fp* *f*

Hn. *mf* *p* *mf* (*mf*) *p* *mf* *p*

Tbn. *mf* *p* *mf* (*mf*) *p* *mf* *p*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

107

Fl. mp mf fp f mf fp mf mp f

Ob. mf fp f mf fp mf mp f

Cl. mp mf fp f mf fp mf mp f

Hn. mf p mf (mf) p mf p

Tbn. mf p mf (mf) p mf p

Mar.

Hp.

Vln. mp mf mp mf mp mf

Vla. mp mf mp mf mp mf

Vc. mp mf mp mf mp mf

Db. mf $f > mf$ f mf f

110

25

Fl. *mp* *mf* *fp* *f* *mf* *f*

Ob. *mp* *mf* *fp* *f* *mf* *f*

Cl. *mp* *mf* *fp* *f* *mf* *f*

Hn. *mf* *p* *mf* *p* *mf* *p*

Tbn. *mf* *p* *mf* *p* *mf* *p*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mf* *f* *mf* *f* *mf* *f*

113

Fl. *fp* *f* *mf* *f* *fp* *f* *mf* *f* *mf*

Ob. *fp* *f* *mf* *f* *fp* *f* *mf*

Cl. *fp* *f* *mf* *f* *fp* *f* *mf* *f* *mf*

Hn. *mf* (*mf*) *mp* *f* *mp* *f*

Tbn. *mf* (*mf*) *mp* *f* *mp* *f*

Mar.

Hp.

Vln. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Vc. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mf* *f* *mf* *f* *mf* *f* *mf* *f*

116 2/4 3/4 4/4 27

Fl. *f* *mf* *f* *mf* *f*

Ob. *f* *mf* *f* *mf* *f*

Cl. *f* *mf* *f* *mf* *f*

Hn. *mp* *f* *mp* *f* *mf*

Tbn. *mp* *f* *mp* *f* *mf*

Mar.

Hp.

Vln. *(mf)* *f* *mf* *f*

Vla. *(mf)* *f* *mf* *f*

Vc. *(mf)* *f* *mf* *f*

Db. *(f)*

5/4

119

Fl.

ff

p delicatiss.

Ob.

ff

p delicatiss.

Cl.

ff

p delicatiss.

Hn.

f

p — *mf*

Tbn.

f

p — *mf*

Mar.

f

Hp.

mf

Vln.

ff *p* — *f*

p delicatiss.

Vla.

ff *p* — *f*

p delicatiss.

Vc.

ff — *f*

p delicatiss.

Db.

ff *p* — *f*

0

12/16

9/16

122 $\frac{12}{16}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{15}{16}$ $\frac{5}{4}$

Fl. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Ob. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Cl. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Hn. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Tbn. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Mar. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Hp. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Vln. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Vla. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Vc. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

Db. $\frac{12}{16}$ $\frac{9}{16}$ $\frac{15}{16}$ $\frac{12}{16}$

mf *p* *mf* *p*

(A₂) (D₂)

12/16 $\frac{4}{4}$ $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$

126

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

(G²) (G²) (E^b) (F²)

Vln.

Vla.

Vc.

Db.

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

130

15/16 $\frac{5}{4}$ 12/16 $\frac{4}{4}$ P $\frac{3}{4}$ $\frac{4}{4}$

Fl. *mf* *mf* (= Marimba)

Ob. *mf* *p*

Cl. *mf* *p*

Hn. *p* *mf*

Tbn. *p* *mf*

Mar. *mf*

Hp. (B♭) *f*

Vln. *mf* *p* *mf* *mp*

Vla. *mf* *p* *mf* *mp*

Vc. *mf* *p* *mf* *mp*

Db. *mf*

E♭F♯G♭A♭ B♭C♯D♭

Musical score for woodwinds and strings, measures 134-146. The score is in 4/4 time, with a 3/4 time signature change at measure 135. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Maracas (Mar.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 134-135: 4/4 time signature. Flute (Fl.) has a melodic line with triplets and accents. Oboe (Ob.) and Clarinet (Cl.) have similar melodic lines with triplets and accents. Horn (Hn.) and Trombone (Tbn.) have melodic lines with triplets and accents. Maracas (Mar.) have a rhythmic pattern. Harp (Hp.) is silent. Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) have a rhythmic pattern. Double Bass (Db.) has a melodic line with accents.

Measures 136-146: 3/4 time signature. Flute (Fl.) has a melodic line with accents. Oboe (Ob.) and Clarinet (Cl.) have melodic lines with accents. Horn (Hn.) and Trombone (Tbn.) have melodic lines with accents. Maracas (Mar.) have a rhythmic pattern. Harp (Hp.) is silent. Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) have a rhythmic pattern. Double Bass (Db.) has a melodic line with accents.

Dynamic markings include *mf*, *p*, *fp*, *f*, and *mp*. The score includes a large watermark: "Copyright © Daniel Fardon".

Q $\frac{9}{16}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

137

Fl. *p delicatiss.* *p* \rightarrow *f* *p* \rightarrow *mf* *fp* \rightarrow *f*³

Ob. *p delicatiss.* *p* \rightarrow *f* *p* \rightarrow *mf* *fp* \rightarrow *f*³

Cl. *p delicatiss.* *mf* (= Marimba)

Hn. *p* \rightarrow *mf* (*mf*) *p* \rightarrow *mf* *p*

Tbn. *p* \rightarrow *mf* (*mf*) *p* \rightarrow *mf* *p*

Mar. *mf*

Hp. *mf*

Vln. *p delicatiss.* \leftarrow *mf* *mp* \rightarrow *mf* \leftarrow *mf* *mp* \rightarrow *mf*

Vla. *p delicatiss.* \leftarrow *mf* *mp* \rightarrow *mf* \leftarrow *mf* *mp* \rightarrow *mf*

Vc. *p delicatiss.* \leftarrow *mf* *mp* \rightarrow *mf* \leftarrow *mf* *mp* \rightarrow *mf*

Db. *mf* \leftarrow *f* \rightarrow *mf* \leftarrow *f*

warm

141

Fl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Ob. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Cl. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Hn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Tbn. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Mar. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Hp. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Vln. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Vla. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Vc. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

Db. $\frac{2}{4}$ $\frac{5}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{6}{16}$ $\frac{16}{16}$

R

mf *fp* *f* *p delicatiss.*

mp *mf* *fp* *f* *p delicatiss.*

mf *p* *mf* *(mf)* *p* *mf* *senza mute*

mf *p* *mf* *(mf)* *p* *mf* *senza mute*

mf *mf* *mf* *mf* *p delicatiss.*

mf *mf* *mf* *mf* *p delicatiss.*

mf *mf* *mf* *mf* *p delicatiss.*

mf *f* *mf* *f*

144

Fl. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf*

Ob. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf*

Cl. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf*

Hn. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* *mf*

Tbn. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *p* *mf*

Mar. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf*

Hp. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *f* (G) (F#) (C#)

Vln. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf* *p* *mf* *p* *mf*

Vla. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf* *p* *mf* *p* *mf*

Vc. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ *mf* *p* *mf* *p* *mf*

Db. $\frac{6}{16}$ $\frac{2}{4}$ $\frac{9}{16}$ $\frac{3}{4}$ $\frac{12}{16}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

148

Fl. *fp* *mf* *mp* *f* *mp* *mf*

Ob. *mf* (= Marimba)

Cl. *fp* *mf* *mp* *f* *mp* *mf*

Hn. *p* *mf* *p* *mf* *sub.p* *mf*

Tbn. *p* *mf* *p* *mf* *sub.p* *mf*

Mar.

Hp.

Vln. *mp* warm *mf* *mp* *mf* *sub.p* *mf*

Vla. *mp* warm *mf* *mp* *mf* *sub.p* *mf*

Vc. *mp* warm *mf* *mp* *mf* *sub.p* *mf*

Db. *mf* *f* *mf* *f*

S
6/16 2/16

9/16 3/16

15/16 5/16

Fl. 151
 Ob.
 Cl.
 Hn.
 Tbn.
 Mar.
 Hp. *f* (F#) (D#) (Bb)
S
 Vln. *p delicatiss.* *mf* *p* *mf* *p* *mf*
 Vla. *p delicatiss.* *mf* *p* *mf* *p* *mf*
 Vc. *p delicatiss.* *mf* *p* *mf* *p* *mf*
 Db.

155

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

T

$\frac{12}{16}$ $\frac{4}{4}$ $\frac{7}{16}$ $\frac{6}{16}$

f *mf* *ff* *p* *resonant* *Pizz.*

(E₂) (C₂) (F₂) (D₂) (A₂) (D₃)

7/16 Δ 3/4 4/4

159

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

Arco

ff

ff

ff

f

f

ff

fff

ff

ff

ff

fz ff

39

6/16 7/16 9/16 7/16

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *mf*

Tbn. *mf*

Mar. *f*

Hp. *ff* (G₂) (B₁) (D₂) (G₁) (F₂) (E₁) *swr*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *f* Pizz.

Copyright Daniel Fardou

4

5

Musical score for orchestra, measures 167-172. The score is divided into two systems, 4 and 5. The instruments and their parts are:

- Fl.** (Flute): Measures 167-172, marked *ff*.
- Ob.** (Oboe): Measures 167-172, marked *ff*.
- Cl.** (Clarinet): Measures 167-172, marked *ff*.
- Hn.** (Horn): Measures 167-172, marked *f*. Includes triplets.
- Tbn.** (Tuba): Measures 167-172, marked *f*. Includes triplets.
- Mar.** (Maracas): Measures 167-172, marked *ff*. Includes triplets.
- Hp.** (Harp): Measures 167-172, marked *fff*. Includes chords (G₂) and (F₂).
- Vln.** (Violin): Measures 167-172, marked *ff*.
- Vla.** (Viola): Measures 167-172, marked *ff*.
- Vc.** (Violoncello): Measures 167-172, marked *ff*.
- Db.** (Double Bass): Measures 167-172, marked *sfz ff*. Includes *Arco* marking.

Measures 167-172 are in 4/4 time, with a key signature of two flats. The score includes various dynamics, articulations, and performance instructions.

U $\frac{9}{16}$ $\frac{3}{4}$ Vibrant! $\frac{7}{16}$ Δ \square \square $\frac{3}{4}$

169

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

(B \flat)(E \flat)

U

Vln.

Vla.

Vc.

Db.

2/4 7/16 □ □ △ 9/16 $\frac{3}{4}$ 7/16 △ □ □ 43

173

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

177

Fl.

Ob.

Cl.

Hn.

Tbn.

Mar.

Hp.

Vln.

Vla.

Vc.

Db.

4

2/4

12/16

4

7/16

(C₂) (E₂)

(C₃)

180

7/16 Δ 3/4 4/4

Fl. *rich, full*

Ob. *rich, full*

Cl. *rich, full*

Hn. *mf* *f*

Tbn. *mf* *f*

Mar.

Hp. (Gs)

Vln. *rich, full*

Vla. *rich, full*

Vc. *rich, full*

Db. *intense!*

45

This page of a musical score, numbered 46, contains measures 183 through 185. The score is for a full orchestra and is divided into three systems. The first system includes the Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), and Trombone (Tbn.) parts. The second system includes the Maracas (Mar.) and Harp (Hp.) parts. The third system includes the Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts. The music is in 3/4 time, with a key signature of one flat (B-flat major or D minor). Measure 183 begins with a 3/4 time signature and a first ending bracket. Measure 184 continues the 3/4 time signature. Measure 185 changes to a 4/4 time signature. The woodwind parts feature melodic lines with slurs and accents. The string parts consist of rhythmic patterns, including eighth and sixteenth notes. The percussion parts include maracas and harp accompaniment. A large, diagonal watermark reading 'Copyright Daniel Fardon' is overlaid across the center of the page.

186

Fl. *fff*

Ob. *fff*

Cl. *fff*

Hn. *ff*

Tbn. *ff*

Mar. *fff* l.v.

Hp. *ffff possible* l.v.

Vln. *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

5/4 4/4 3/4

Copyright Daniel Fardon