

Jan Martin Smørdal

# 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

Clarinet in Bb 1. **5/4**

Clarinet in Bb 2.

Timpani

Harp

kalimba on drum head (28") **3/4**  
highest lowest *mp* *ppp* (barely audible)

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

♩ = 80

Violin I

Vln. 1 div. a) **5/4** 4th pos. 3rd pos. 2nd pos. **3/4** 1st pos.

Vln. 1 div. b)

Violin 2

Vln. 2 div. a) 4th pos. 3rd pos. 2nd pos. 1st pos.

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.



Cl. 1 **10** **5/4** **4/4** **3/4**  
blow through instrument, = pitchless *mp* (not too loud)

Cl. 2 *mp* (not too loud)

Timpani

sdfsdfsdfsdf sdfsdfsdfsdfsdf

let ring *p* (as soft as harp)

gliss. gliss.

Harp

**EFG#A# B:CD#**  
1.vibr.

*pp* (audible but very soft)

Violin I

Vln. 1 div. a) **5/4** 4th pos. **4/4** **3/4**

Vln. 1 div. b)

Violin 2

Vln. 2 div. a)

Vln. 2 div. b)

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

Fl. 1 4/4 3/4 2/4 6/4 cover mouthpiece, blow through instrument *mf* *p* 4/4 3/4 4/4 6/4 *mf* *p*

Fl. 2 cover mouthpiece, blow through instrument *mf* *p* 5 5 5 5 5 5 *mf* *p*

Ob. 1 detach mouthpiece, blow through instr. *mf* *p* attach mouthpiece

Ob. 2 detach mouthpiece, blow through instr. *mf* *p* attach mouthpiece

Hp. (all a. clips off) **E!F!G!A!** **B!C!D!** *piu. f (=p)*

Violin I Vln I div. a) 4/4 3/4 1st pos. 3rd pos. 2/4 2nd pos. 6/4 To arco, detach clip sord. on 4/4 3/4 4/4 6/4

Vln I div. b) 4th pos. 3rd pos. 2nd pos. To arco, detach clip sord. on

Violin 2 Vln 2 div. a) 4th pos. 3rd pos. 2nd pos. To arco, detach clip sord. on

Vln 2 div. b) 4th pos. 3rd pos. 2nd pos. To arco, detach clip sord. on

Vla. solo (arco) sord. s. vib. *p* *gliss.* *ppp* *p*

Viola Vln 2 div. a) 1st pos. To arco, detach clip sord. on

Vln 2 div. b) 1st pos. To arco, detach clip sord. on

Cello Vc. div. a) (even gliss. until M 52) *ppp* (barely audible) *gliss.*

Vc. div. b) (even gliss. until M 52) *ppp* (barely audible) *gliss.*

Cb. tutti (sord.) *ppp* (barely audible) *gliss.*

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 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. ppp p tutti div. pp no decr.

Vln. I div. a) a 1 sord. s. vib. a 3 ppp p pp

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

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

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

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

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

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

Vln. 1 div. d) (arco) sord. s. vib. (gliss.) 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*

Cymbals very soft mallets *pp* *p*

Xyl. *p*

Hp. *mp*

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*

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

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

Vln. 2 tutti *ppp* *p*

Vln. 2 div. a) *pp* *p* *f*

Vln. 2 div. b) *pp* *p* *f*

Vln. 2 div. c) *pp* *p* *f*

Vln. 2 div. d) *pp* *p* *f*

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

**F: A**  
**B:**

**D:**

mute near wood

(attach all clips on f' & a')

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. take away cymbal

Cym. (2) *pp* To Saw

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

Hp.

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

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

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

Vc. tutti *pp* sord. *p* gliss. gliss. gliss. gliss. gliss. gliss. gliss. sul pont. estr. = pitchless sord. off (l) sord. on

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

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

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



# ♩ = 86 memory of major-minor, pulses

135 **3/4** **4/4** **3/4** **4/4** **3/4**

Cl. 2 Bass Clarinet in B $\flat$  *mf* *p* *mf* *p*

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

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

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

Vin. I tutti *mp* *pp* *p*

Vin. 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*

*secco* *secco* *secco* *secco*

144 **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* *p* *ppp*

Trb. 2 *mf* *p* *p* *ppp*

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

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

Vin. 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* 3 3 3 3 3 3 3 3 *p*

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

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

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

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

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

Tbn. *sord.* *p*

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 *pp sub.* *mf* *p*

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

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

Cello *pp* *mf* *p*

Cb. tutti *pp* *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. I *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.

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

Vc. (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* *p* *mf* *f*

Hn. II IV *blow through instr. = pitchless* *mf* *f* *mf* *p* *mf* *f*

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

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

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*

Hp.

Vln. 1 *tutti* *♩ = 80* *4/4* *2/4* *4/4* *3/4* *4/4*

Vln. 2 *tutti*

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)

197

3/4 4/4 3/4

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1  
Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. III  
Hn. IV  
Trp. 1, 2, 3  
Trb. 1, 2  
Tba.  
Timp.  
B. & S.P.  
Saw.  
Hp.  
Vin. I tutti  
Vin. 2 tutti  
Viola (div. a, b)  
Cello (div. a, b)  
C. bass (div. a, b)

mp, f, mf, f, mp, f, mf, f, mp, f, mf, f, mp, f

heavily muted  
Bass Drum muted head on both sides  
muted strings (x indicate string)  
pizz. (x indicate string)  
arco  
ord. I  
Glockenspiel

E: F# G# A#  
B: C# D#

a 1  
a 2

mf, f, fff, mf, fff, fff

204

Fl. 1 *mp* *f* *p* *ppp p* *ppp p* *ppp p*

Fl. 2 *pp* s.vib.

Ob. 1 *mp* *f* *p* *ppp p* *ppp p* *ppp p*

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

Cl. 1 *mp* *f* *p* *ppp p* *ppp p* *ppp p*

Cl. 2 *mp* *f* *p* *ppp p* *ppp p* *ppp p*

Bsn. 1 *f* *ff* *f* *ff*

Bsn. 2 *f* *ff* *f* *ff*

Hn. I III *f*

Hn. II IV *f*

Trp. 1 *f* *mute* *mute off*

Trp. 2 *f* *bucket mute* *mute off*

Trp. 3 *f* *mute off*

Trb. 1 *f*

Trb. 2 *f*

B. Tbn. *f* (ord.)

Tba. *f*

Timp.

B. D. To B. & S.P.

Glock. To Saw *mf*

Hp. *fff* *f*

Viola *fff*

Cello *fff*

C. bass *fff* *sord. on*

**E: F# A#**  
**B: C# D#**     **A:**     **G#:**     **E#:**     **D:**

3  
4

211

Fl. 1 *ppp*

Fl. 2

Ob. 1

Cl. 1 *p* *ppp* To Cl. in E $\flat$

Cl. 2 *ppp*

Hn. III *bells up* *mf* *f* *mf* *mf* *f* *mf* *mf* *f*

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

Trp. 1 *f* *mf* *f* *mf* *f* *mf* *f*

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

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

Trb. 1 *glissando* *pp* *p* *pp* *pp* *p* *mp* *p*

Trb. 1 *balance w/ vla.*

Tba. *blow thr. instr. no tonguing* *f* *mf* *f* *mf* *f* *mf* *f*

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

# V memories of major-minor

4  
4

2  
4

3  
4

2  
4

4  
4

222

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Hn. I III

Hn. II IV

Trp. 1, 2

Trp. 3

Trb. 1

Trb. 2

B. Tbn.

Tba.

B. D.

Violin I (div. a, b)

Violin 2 tutti

Via. solo

Via. tutti

mp

mf

f

ff

mp

attach harmon mutes, no stems

blow thr. instr. = pitchless

t.ram

ff

mp

f

80

Board & Sandpaper

To saw

extr. sul pc.

arco

p

f

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

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

ord. harmon no stem  
mf pp

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

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

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

(tutti) poco sul pont. gliss. mp



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

Fl. 1 *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Fl. 2 *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Ob. 1 *pp* *mp* *f* *ff* *mp* *3* *3* *3* *3*

Ob. 2 *pp* *mp* *f* *ff* *mp* *3* *3* *3* *3*

E♭ Cl. *pp* *mp* *f* *ff* *mp* *3* *3* *3* *3*

Cl. 2 *grad. more breathy* → *pitchless* *pp* *mp* *mf* *ff* *p* *mf* *p*

Bsn. 1 *pp* *mp* *3* *3* *3* *3* *3* *3* *pp* *ppp*

Bsn. 2 *pp* *mp* *3* *3* *3* *3* *3* *3* *pp* *ppp*

Hn. I III *pp* *mp* *3* *3* *3* *3* *3* *pp*

Trp. 1, 2, 3 *mp* *pp* *p* *mp* *no marc.* *mutes off*

Trb. 1 *pp* *mp* *3* *3* *3* *3* *3* *pp* *p poss.*

Trb. 2 *p poss.*

B. Tbn. *p poss.*

Violin I *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*

Violin 2 *Vln. 2 tutti* *pp* *mf*  
*Vln. 2 div. a)* *mf* *f* *p* *sord. on*  
*Vln. 2 div. b)* *mf* *f* *p* *sord. on*

Viola *Via. div. a)* *ord.* *p* *mf* *mf* *pizz. secco* *sord. on*  
*Via. div. b)* *mf* *pizz. secco* *sord. on*

Vc. *Vc. tutti* *gliss.* *mf*  
*Vc. div. a)* *ord.* *p* *mf* *pizz. secco* *sord. on* *arco sord.*  
*Vc. div. b)* *ord.* *p* *mf* *pizz. secco* *sord. on* *arco sord.*  
*Vc. div. c)* *p* *arco sord.*  
*Vc. div. d)* *p* *arco sord.*

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

25 | **4/4** | grad. more breathy → *mf* → *pp* → *f* | **3/4** | **4/4**

Fl. 1 *mf* → *pp* → *f* → *pp*

Fl. 2 *mf* → *pp* → *f* → *pp*

Ob. 1 *pp* → *f* → *pp*

Ob. 2 *pp* → *f* → *pp*

Ev. Cl. *pp* → *f* → *pp* To Cl. in Bb

Cl. 2 *mf* → *pp* → *f* → *pp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Hrn. 1 [A<sup>b</sup>] 6.-12. (6.) *mp* *legatissimo* → *pp* → *mp* → *pp*

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

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

Hrn. 4 [D<sup>b</sup>] 9.-16. (9.) *mp* *legatissimo* → *pp* → *mp* → *pp*

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

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

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

Trb. 1 *mp* → *pp*

Trb. 2 [A<sup>b</sup>] 9.-12. *mp* → *pp*

B. Tbn. *mp* → *pp*

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

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

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

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

Vla. *tutti* *pp* (sord.) → *pp* (sord.) → *gliss.*

Cello *mf* → *pp* → *f* → *p* → *f* → *ppp* (sord. off)

C. bass *mf* → *pp* → *f* → *p* → *f* → *ppp* (sord. off)

*tutti* (grad. slower trem.)

The musical score for page 26 includes the following instruments and parts:

- Flute 1 & 2 (Fl. 1, Fl. 2)
- Oboe 1 (Ob. 1)
- Clarinet in Bb (Cl. 1), Clarinet 2 (Cl. 2)
- Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2)
- Horn 1 (Hrn. 1), Horn 3 (Hn. 3), Horn 2 (Hn. 2), Horn 4 (Hn. 4)
- Trumpet 1 (Trb. 1), Trumpet 2 (Trb. 2)
- Kalimba
- Timpani (Timp.)
- Saw (Saw) - two parts with specific mallet and bowing instructions
- Violin I (Vln I) - four divisions (div. a, b, c, d)
- Violin II (Vln II) - four divisions (div. a, b, c, d)
- Violoncello/Viola (Vla. tutti)
- Cello (Vc. div. a, Vc. div. b)

Key performance instructions and markings include:

- Rehearsal mark [Bb] 6.-12. with a triplets sign (3).
- Dynamic markings: *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), *ppp* (pianississimo), *p* (piano).
- Tempo/Character markings: *legatissimo*, *p poss.*, *ord.* (ordinario).
- Technique markings: *gliss.* (glissando), *sul pont. estr. = pitchless* (sul ponticello), *towards pitchless*, *towards ord.*, *sord. off* (sordina).
- Performance directions: *very breathy towards ord. s. vib.*, *as before*, *pitchless (as before) left hand: as a harmonic, dampen w/all fingers*.
- Tempo changes: **3/4** and **4/4** time signatures.

VI

270

Fl. 1 *pp* *pp* *f* *mp* *pp* *ff* *mp*

Fl. 2 *mf* *pp* *f* *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* *p* as loud as strings

Violin I *f* *sord. off* *ppp*

Violin II *f* *sord. off* *ppp*

Cello *mf* *pp* *mp* *pp* *mp* *pp* *ppp*

Vc. div. c) *ppp*

Vc. div. d) *ppp*

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

as before

cover mouth piece

sim.

ord.

To B. Cl.

attach mutes

soft mallets

sord. off

279

The score is divided into several sections:

- Woodwinds:** Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1, and Trumpet 1, 2, & 3. Measures 279-282 feature a rhythmic pattern of eighth notes with a dynamic of *p*. Measure 283 features a change to a dotted quarter note with a dynamic of *mp* and a *mute* instruction.
- Percussion:** Cymbals (2) and Cymbals. Cymbals (2) uses *ppp* dynamics with a *(let ring)* instruction. Cymbals uses *ppp* dynamics with *soft mallets* and *p as loud as strings* instructions, also including a *(let ring)* instruction.
- Violin I:** Divisions a, b, c, and d. All parts play a sustained melodic line with dynamics ranging from *p* to *ppp*.
- Violin II:** Divisions a, b, c, and d. All parts play a sustained melodic line with dynamics ranging from *p* to *ppp*.
- Cello:** Divisions a, b, c, and d. All parts play a sustained melodic line with dynamics ranging from *p* to *ppp*.

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 304. The instruments and parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a rhythmic pattern of eighth notes with slurs and accents.
- Oboes (Ob. 1, Ob. 2):** Ob. 1 plays a similar eighth-note pattern as the flutes. Ob. 2 plays a slower, more melodic line.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a few notes at the beginning of the section. Cl. 2 plays a rhythmic pattern.
- Bassoon (Bsn. 1):** Plays a rhythmic pattern.
- Cymbals (Cym. 2, Cym.):** Play a series of sustained, overlapping notes with dynamic markings of *p* and *ppp*.
- Violin I (Vln I div. a, b, c, d):** Four parts playing sustained notes with dynamic markings of *p* and *ppp*.
- Violin II (Vln 2 div. a, b, c, d):** Four parts playing sustained notes with dynamic markings of *p* and *ppp*.
- Cello (Vc. div. a, b, c, d):** Four parts playing sustained notes with dynamic markings of *p* and *ppp*.

The score is written in standard musical notation with various dynamic markings (*p*, *ppp*) and articulation marks (accents, slurs) throughout.

311

**Fl. 2**  
f

**Ob. 1**  
f

**Ob. 2**  
f

**Cl. 1**  
mf

**Cl. 2**  
f

**Bsn. 1**  
mf

**Trp. 1**  
f (mute)

**Trp. 2**  
mf (mute)

**Trp. 3**  
mf (mute)

**Cym. (2)**  
cont. on brightest cymbal, no muting

**Cym.**  
cont. on brightest cymbal, no muting

**To Snare Drums**

**Violin I**  
Vln I div. a) **ppp**  
Vln I div. b) **ppp**  
Vln I div. c) **ppp**  
Vln I div. d) **ppp**

**Violin 2**  
Vln 2 div. a) **ppp**  
Vln 2 div. b) **ppp**  
Vln 2 div. c) **ppp**  
Vln 2 div. d) **ppp** s.vib. **pp**

**Cello**  
Vc. div. a) **ppp**  
Vc. div. b) **ppp**  
Vc. div. c) **ppp**  
Vc. div. d) **ppp**

Detailed description: This page of a musical score covers measures 311 to 314. It features a woodwind section with Flute 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1, Trumpet 1, 2, and 3, and Trombone 2. The woodwinds play complex rhythmic patterns, often in triplets, with dynamic markings ranging from fortissimo (f) to mezzo-forte (mf). The brass section (Trumpets and Trombones) plays muted, rhythmic patterns. The percussion section includes two cymbals and snare drums, with instructions to play on the brightest cymbal without muting. The string section consists of Violin I (divisions a, b, c, d) and Violin 2 (divisions a, b, c, d), all playing sustained notes at a pianissimo (ppp) dynamic. The Cello section (divisions a, b, c, d) also plays sustained notes at a ppp dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.



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*

*s. vib.*

*a 1*

*a 2*

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*

326

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hrn. 1

Hn. 3

Hn. 2

Hn. 4

Trp. 1

Tpt. 2

Trp. 3

Trb. 1

Trb. 2

B. Tbn.

Tba.

Timp.

Cym. (2)

Cym.

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)

Dynamic markings: *p*, *pp*, *mp*, *mf*, *ff*, *fff*, *ppp*, *<ff*, *ord.*

Performance instructions: *mute out*, *sord. on*, *bright dark*, *Snare Drums, upside down w/sticks*

Rehearsal mark: **1/4**

# VII

## ... something about a bird

♩=60

Brass dynamics  
follow percussion

2/4 4/4

330 1/4 4/4 bells up

**Horn I (Hrn. I):** bell up. Dynamics: *p* < "mf" > < "ff" > < "f" > < "f" > < "f" > < "f" > < "mp" >

**Horn II (Hrn. II):** bell up. Dynamics: *p* < "mf" > < "ff" > < "f" > < "f" > < "f" > < "f" > < "mp" >

**Horn III (Hrn. III):** bell up. Dynamics: *f* < "mf" > < "ff" > < "f" > < "f" > < "f" > < "mp" >

**Horn IV (Hrn. IV):** bell up. Dynamics: *f* < "mf" > < "ff" > < "f" > < "f" > < "f" > < "mp" >

**Trumpet 1 (Trp. 1):** blow thr. instr. mth. piece off + reversed. Dynamics: < "mf" > < "f" > < "mf" > < "f" > < "f" > < "mp" >

**Trumpet 2 (Trp. 2):** blow thr. instr. mth. piece off + reversed. Dynamics: < "mf" > < "f" > < "mf" > < "f" > < "f" > < "mp" >

**Trombone 1 (Trb. 1):** blow through instr. mth. piece off + reversed. Dynamics: < "mf" > < "f" > < "mf" > < "f" > < "f" > < "mp" >

**Trombone 2 (Trb. 2):** blow through instr. mth. piece off + reversed. Dynamics: < "mf" > < "f" > < "mf" > < "f" > < "f" > < "mp" >

**Timpani (Timp.):** slow halfstep gliss. up/down irregular. Dynamics: *p sub.* < "ppp" > < "p" > < "pp" > < "p" > < "mp" > < "p" >

**Snare Drum (S.D.):** no accent throughout. Dynamics: < "pp" > < "mp" > < "p" > < "mp" > < "p" >

**Cymbals (Cym.):** no accent throughout. Dynamics: < "pp" > < "mp" > < "p" > < "mp" > < "p" >



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

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Bsn. 1

Musical notation for woodwinds. Flute 1 (Fl. 1) and Clarinet 1 (Cl. 1) have a measure rest in the fifth measure. Bassoon 1 (Bsn. 1) has a trill in the fifth measure. Dynamics range from *pp* to *mp*.

Hn. I III  
Trp. 1, 2  
Trb. 1  
Trb. 2  
B. Tbn.  
Tba.

Musical notation for brass instruments. Horn I III, Trumpets 1 & 2, Trombones 1 & 2, Baritone, and Tuba. Dynamics range from *p* to *pp*.

Timp.  
S.D.  
Cym.

Musical notation for percussion: Timpani (Timp.), Snare Drum (S.D.), and Cymbal (Cym.). Includes trills and dynamic markings from *mp* to *pp*. Note the instruction "φ !! (mute heads)" for the Snare Drum.

3  
4

Violin I  
Vln I div. a)  
Vln I div. b)  
Violin II  
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)  
Cb. tutti

Musical notation for strings: Violin I (Vln I), Violin II (Vln 2), Viola (Vla.), Cello (Vc.), and Double Bass (Cb. tutti). Dynamics range from *mf* to *p*.