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Concerto for Clarinet and Orchestra

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FLORIDA STATE UNIVERSITY
COLLEGE OF MUSIC

CONCERTO FOR CLARINET AND ORCHESTRA

By
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Concerto for Clarinet and Orchestra is dedicated to

My Parents

Mr. Wan-Ching Lee (李萬清) and Mrs. Mei-Chune Chou (周美純)

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ABSTRACT

The *Concerto for Clarinet and Orchestra* is a through-composed movement for full orchestra and clarinet solo. The principal concept of this composition is to explore the possibilities of the solo instrument while simultaneously fusing the clarinet with the orchestra in an unobtrusive way. In addition, the adoption of eastern rhythmic elements and the use of traditional eastern percussion instruments help to create diverse timbres, colors, and atmospheres within the western orchestral setting.

The primary intervals that saturate the entire work are the semitone and the tritone. The overarching use of these two intervals naturally builds a massive cluster of sound that leads to points of climax. Formally, the work is composed of six sections: Introduction (mm. 1-23), A (mm. 23-65), B (mm. 65-132), A' (mm. 133-193), Clarinet Cadenza (mm. 194-225), and B' (mm. 225-244). The introduction serves as a microcosm that foreshadows all the significant motivic materials and the drastically different scenes that will later be developed in the main body of the composition.

Sections A and A' are very closely related. The main focus in these two sections is to establish a sparse texture and vague atmosphere through special instrumental effects and groupings. The solo clarinet leads both of the sections with a lyrical line, while other groups of instruments, especially percussion and strings, decorate and support in the background.

The solo clarinet cadenza is a virtuosic passage designed for the clarinetist to spread his or her wings freely by experimenting with extended techniques, such as multiphonics, bends in intonation on grace notes, and slap tonguing. These techniques not only help to increase the intensity but also to distinguish this section from the others.

Finally, sections B and B' are two active sections, in which the primary motive (short accented notes) in the brass and low strings form the basis. The solo clarinet part is infused with a series of fast running notes. The prominent solo clarinet theme that occurs in section B (m. 94) is derived from the motivic idea found in the introduction in m. 17. This theme is then

developed and leads the music into its first climax within the work (m. 132). Section B' concludes the piece by fusing together all of the important motives presented in the former sections and by leading to the peak of the entire concerto.

INSTRUMENTATION

Solo Clarinet

Orchestra:

1 Piccolo
2 Flutes
2 Oboes
1 Clarinet in B-flat
1 Bass Clarinet
2 Bassoons
1 Contrabassoon

4 Horns in F
2 Trumpets in C
2 Trombones
1 Tuba

Percussion I

Timpani (E, G, B-flat, C, E-flat), Wood Blocks (5), Large Gong, Eastern Metal Bowl, Lionroar, Tam-Tam, Thunder Sheet, Conga, Flexatone and Bass Drum

Percussion II

Bass Drum, Large Gong, Tambourine, Rain Stick, Tom-Toms (5), Hi-Hat, Maracas, Crash Cymbal, Flexatone, Tam-Tam, and Temple Blocks (5)

Percussion III

Temple Block (5), Snare Drum, Glockenspiel, Tenor Drum, Vibraphone, Slap Stick, Metal Wind Chimes, Vibraphone, Triangle, Sizzle Cymbal, Suspended Cymbal, Tom-Toms (5), and Concert Castanets

Percussion IV

Crotale, Xylophone, Suspended Cymbal, Triangle, Wooden Wind Chimes, Tambourine, Snare Drum, Tom-Toms (5), Glockenspiel, and Triangle

Harp

Violin I
Violin II
Viola
Violoncello
Contrabass

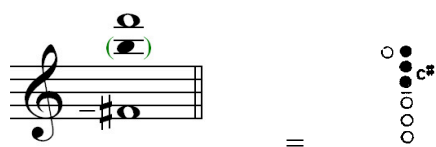
Score in C

(Piccolo, Contrabassoon, Xylophone, Glockenspiel, Crotale, and Contrabass observe their usual octave transpositions)

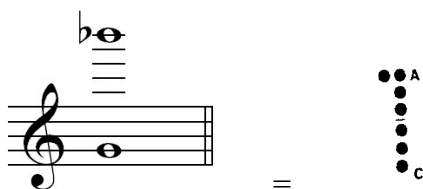
Duration: Approximately 12 minutes

MULTIPHONIC FINGERINGS (Transposed)

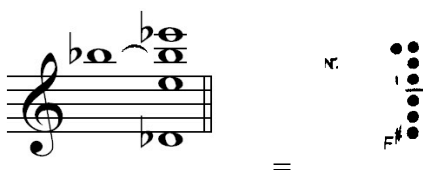
1. Measure 10



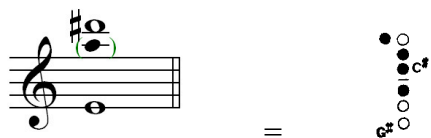
2. Measure 198



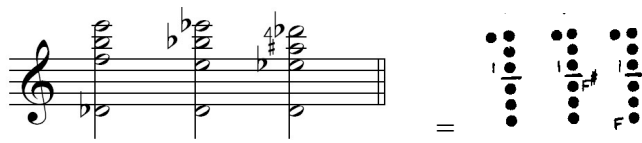
3. Measure 207



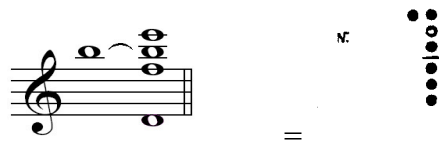
4. Measure 211



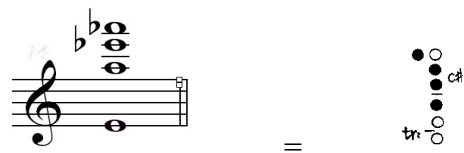
5. Measure 211



6. Measure 217



7. Measure 218



PERFORMANCE INDICATION

1. $\sharp$ = 1/4 tone sharp
2. $\flat$ = 1/4 tone flat
3. $\circ$ = Resonating fingering
4. *tr.* = All trills are played one half step up unless otherwise noted (except for the Harp).
5.  = Players should be encouraged to vary the note groupings, articulations, and rhythmic figures using the notes provided (e.g., pp. 13 – 17).
6. * solo = At mm. 167 – 175, the idea is to have these solos all enter from different locations within the various sections.

Concerto for Clarinet and Orchestra

Ya-Ting Lee

Larghetto (♩ = ca. 108 - 124 / ♩ = ca. 54 - 62)

Senza Misura (ca. 8")

Piccolo

2 Flutes

2 Oboes

Clarinet in B♭ 1

Bass Clarinet

2 Bassoons

Contrabassoon

I & II Horns in F

III & IV Horns in F

2 Trumpets in C

2 Trombones

Tuba

Percussion I

Percussion II

Percussion III

Percussion IV

Harp

Solo Clarinet in B♭

Violin I

Violin II

Viola

Violoncello

Contrabass

Larghetto (♩ = ca. 108 - 124 / ♩ = ca. 54 - 62)

Timpani

Bass Drum

Large Gong

Temple Blocks

mp

sfz

10

mf

sfp

ff

f

ah

CFESC.

p

ff

ah

CFESC.

p

ff

ah

CFESC.

ff

f

ff

mp

poco sul pont.

sul pont.

p

mp

a tempo

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I
B. Dr.
sffz

Perc. II
sffz

Perc. III
Vibraphone (medium mallets)
p → *mf*

Glockenspiel
mp

Perc. IV
Crotale
mf

L.v.

Hp.
p → *mf* → *mp*

a tempo

Solo Cl.
sfp → *mf* → *p*

Vln. I
Misty
p

Vln. II
p

Vla.
pp → *ppp*

Vc.
pp

Cb.
fff

8

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II

Hr. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Agitate (♩ = ca. 72 - 76)

12

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *f* *mf*
 Fl. I&II *f* *sf*
 Ob. I&II
 B♭ Cl. I *f*
 B. Cl. *f*
 Bsn. I&II *f*
 C. Bn. *f*
 Hn. I&II *mf*
 Hn. III&IV *f*
 C Tpt. I&II *f*
 Tbn. I&II *mf* *f* *sf*
 Tuba
 Perc. I
 Perc. II T-Toms *mf* *f* *ff* *mf*
 Perc. III Tenor Drum *mf* *f* *ff* *pp* *f*
 Perc. IV *ff* *f* S. Dr. *mp*
 Hp. *sf* *f*
 Solo Cl. *ff* *f* *sf*
 Vln. I *mf* *f*
 Vln. II *mf* *f* *mf*
 Vla. *f*
 Vc. *f* *ff* *div.*
 Cb. *mf* *f* *pizz.* *unis.* *arco* *sf*

Hazy, Mysterious (♩ = ca. 64)

Expressive

Picc. *mp* *mf* *f*

Fl. I&II *pp* *p* *mp*

Ob. I&II

B♭ Cl. I *pp* *p*

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II *sfz* *p*

Hn. III&IV *sfz* *p*

C Tpt. I&II

Tbn. I&II *sfz* *p*

Tuba *sfz* *p*

Perc. I L. Gong l.v. *ffz* *pp* *mp*

Perc. II B. Dr. l.v. *ffz*

Perc. III Metal Wind Chimes *f* *pp* *mp*

Perc. IV Triangle *p* Crot. l.v. *p* Susp. Cymb. (with metal brush) *p* *mf* *p*

Vibraphone (motor on) *mp* l.v.

Hp. *Bixbigliando* *p*
D♭ C♯
E♭ F♯ G♯

Hazy, Mysterious (♩ = ca. 64)

Solo Cl.

Vln. I *con sordino* *pp* *p* *div.*

Vln. II

Vla. *ff* *p* *con sordino*

Vc. *ff*

Cb. *arco* *ffz* *p*

27

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mp

mf

p

mp

p

f

mp

f

p

mf

p

con sordino

p

mf

div.

mp

Rain Stick

Crot.

I.v.

Susp. cymb.

* Gliss the pedal of the Timpani from C to A.

35

Picc. *mp* *f*

Fl. I&II

Ob. I&II *p* *mf*

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II *mf* *pp*

Hr. III&IV *mf* *pp*

C Tpt. I&II *f* *mf*

Tbn. I&II

Tuba

Perc. I *pp* *f* *pp*

Perc. II L. Gong (with bow) *mf* L.v. R. Stick *p*

Perc. III Trgl. *mf* Glsp. *mp* L.v.

Perc. IV Susp. Cymb. (with metal brush) *p* *ff* *p*

Hp. *p* *f*

Solo Cl. *p* *mf* *ff* *mf* *mp*

Vln. I *mf* *p* *pp*

Vln. II *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vc.

Cb.

* Flutter tongue (or trill on D/ D♯)

39

Picc.

Fl. I & II

Ob. I & II

B♭ Cl. I

B. Cl.

Bsn. I & II

C. Bn.

Hn. I & II

Hn. III & IV

C Tpt. I & II

Tbn. I & II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E.M. Bowl

Timp.

Metal W. Ch.

Gbsp.

Trgl.

Lv.

unis.

mp

mf

pp

ppp

p

43

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

R. Stick

Susp. Cymb. (with metal brush)

Trgl.

un.

mf

pp

mp

f

* Play randomly with varied note groupings, rhythmic figures, articulations, and in moderate to fast tempo.

*  Players should be encouraged to vary the note groupings, articulations, and rhythmic figures using the notes provided (e.g., pp. 13 - 17.)

49

Picc. *pp* *f* *p*

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Trgl. *f* *pp* *mp*

L.v. *p* *mp*

Susp. Cymb. (soft stick)

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Senza Sordino

pp *mp*

pp *mp*

pp *mp*

mp

* Play randomly with varied note groupings, rhythmic figures, articulations, and in fast tempo.

52

Picc. *mf* *ff* *mp*

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

52

Hr. I&II

Hr. III&IV *3 con sord.* *p*

C Tpt. I&II

Tbn. I&II *2 con sord.* *p* *1*

Tuba *mp* *mf* *f*

52

Perc. I

Perc. II *B. Dr.* *pp* *mf* *p*

Perc. III *Glsb.* *mf* *f* ** In a fast tempo with a variety of rhythmic figures.*

Perc. IV *S. Dr.* *mp* *p* *f* *T-Toms.* *p* *mf* *p*

52

Hp.

52

Solo Cl. *f* *p* *ff* ** Play rapidly and randomly with varied note groupings, rhythms, and articulations.*

Vln. I *mf* *f* *sfz* *sub. p* *p* *sfz*

Vln. II *mf* *f* *sfz* *sub. p* *p* *sfz* *sfz*

Vla. *mf* *f* *sfz* *sub. p* *sfz* *sfz*

Vc. *f* *sfz* *sub. p* *sfz*

Cb.

* In a very fast tempo with a variety of rhythmic figures.

Picc. *mf* *f*

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl. *mp* *f*

Bsn. I&II

C. Bn. *mf* *f*

Hr. I&II

Hr. III&IV

C Tpt. I&II *f* *senza sord.* *mf* *senza sord.* *p* *f* *p*

Tbn. I&II *mp*

Tuba *con sord.* *p* *mf*

Perc. I W.Bls. *mf*

Perc. II *mf*

Perc. III *Gls.* *ff* *mf*

Perc. IV *mp* *p* *mf* *sfz* *sfz* *f* *mp*

Hp. *E♭ B♭* *p* *mf* *mp* *f* *1.v.*

Solo Cl. *sfz* *f* *mf < f* *p* *f* *pp* *f*

Vln. I *mf* *pp* *f* *sub. p* *mp*

Vln. II *mf* *pp* *f* *sub. p* *mp*

Vla. *mf* *pp* *f* *sub. p* *mp*

Vc. *div. piece* *sfz* *sfz*

Cb. *div. piece* *sfz* *sfz*

* Play rapidly and randomly with varied note groupings, rhythms, and articulations.

* Play rapidly and randomly with varied note groupings, rhythmic figures, and articulations.

* Play rapidly and randomly with varied note groupings, rhythmic figures, and articulations.

* Gradually add bow pressure.

* In a very fast tempo with a variety of rhythmic figures.

* In a very fast tempo with a variety of rhythmic figures.

60

Picc. *mf* *f* *mp* *ff* * In a very fast tempo with a variety of rhythmic figures.

Fl. I&II *ff* *mf* *f* * In a very fast tempo with a variety of rhythmic figures.

Ob. I&II *mf* *f* *mf* *f*

B♭ Cl. I *f* *mf* *f*

B. Cl. *mf* *f* * In a fast tempo with a variety of rhythmic figures. * In a very fast tempo with a variety of rhythmic figures.

Bsn. I&II *f* *mf* *f*

C. Bn. *mf* *f*

Hn. I&II *mf* *f* *f*

Hn. III&IV *mf* *f* *f*

C Tpt. I&II *mf* *ff* * See note grouping in m. 61 (Tpt. II).

Tbn. I&II *mf* *f* *mf* *mf* *f*

Tuba *p* *f* *f*

Perc. I *f* *f* *mf* *f*

Perc. II *sfz* *p* *f* *sfz* *p* *f*

Perc. III *f* *mf* *f* *mp* *mp* *mf* *f* * In a fast tempo with a variety of rhythmic figures. * In a very fast tempo with a variety of rhythmic figures.

Perc. IV *sfz* *p* *mf* *p* *f* *sfz* *mp* *mf* *f* *T-Toms*

Hp. *mf* *sub. pp* *fp* *mf*

Solo Cl. *f* *poco a poco sul pont.* *poco a poco molto sul pont.*

Vln. I *mf* *sub. pp* *fp* *mf* *poco a poco sul pont.* *poco a poco molto sul pont.*

Vln. II *mf* *sub. pp* *fp* *mf* *poco a poco sul pont.* *poco a poco molto sul pont.*

Vla. *mf* *sub. pp* *fp* *mf* *poco a poco sul pont.* *poco a poco molto sul pont.*

Vc. *pizz.* *sfz* *pizz.* *arco unis.* *p* *fp* *mf* *poco a poco sul pont.* *poco a poco molto sul pont.*

Cb. *pizz.* *sfz* *pizz.* *arco unis.* *p* *fp* *mf* *poco a poco sul pont.* *poco a poco molto sul pont.*

Aggressive, Quasi-Marching

♩ = ca. 136 - 144

64

Picc. *a2* *ff*

Fl. I&II *ff*

Ob. I&II *a2* *ff*

B♭ Cl. I *ff*

B. Cl. *ff*

Bsn. I&II *a2* *f* *mp* *ff*

C. Bn. *ff* *mp* *ff*

Hn. I&II *a2* *f* *mf* *ff* *sfz*

Hn. III&IV *a2* *f* *mf* *ff* *sfz*

C Tpt. I&II *a2* *ff* *sfz*

Tbn. I&II *senza sord.* *a2* *mf* *ff* *mp* *ff*

Tuba *mf* *ff* *mp* *ff*

Perc. I *64* *Timp.* *ffz* *Flexatone* *Timp.* *ffz*

Perc. II *f* *ff* *f* *ffz*

Perc. III *Gbp.* *S. Dr.* *f* *mf* *ffz* *mp* *ff*

Perc. IV *sfz* *mf* *f* *ffz* *mf* *f* *f* *ffz*

Hp. *64* *D♭* *E♭* *G♭* *mf* *f* *lv.*

Solo Cl. *64* *f* *molto sul pont.* *ff*

Vln. I *64* *f* *molto sul pont.* *ff* *ord.*

Vln. II *f* *molto sul pont.* *ff*

Vla. *f* *ff* *ord. div.*

Vc. *molto sul pont.* *f* *ff* *mf* *ff* *ffz*

Cb. *molto sul pont.* *f* *ff* *mf* *ff* *ffz*

Aggressive, Quasi-Marching

♩ = ca. 136 - 144

65

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Picc. *mf*

Fl. I&II *mf*

Ob. I&II *mf*

B♭ Cl. I *mf*

B. Cl. *mp*

Bsn. I&II *mf*

C. Bn. *mp*

Hr. I&II *mp*

Hr. III&IV *mp*

C Tpt. I&II *mf*

Tbn. I&II *p sfz sub. mp mf mf*

Tuba *p sfz sub. mp mf mf*

Perc. I *mf f* (thumb) *mp mf*

Perc. II *mp*

Perc. III *mp* Trgl. *mf f* Sizzle Cymb. (with metal brush) *mp*

Perc. IV *mf* Bongo (with sticks)

Hp. *mf f*

Solo Cl. *mf f*

Vln. I *mf f*

Vln. II *mf f*

Vla. *mp mf f*

Vc. *mp unis. mp*

Cb. *p sfz sub. mp mp*

76

Picc. *pp* *mf*

Fl. I&II *pp* *mf*

Ob. I&II *pp* *mf*

B♭ Cl. I *mf* *cresc.* *f* *mf* *f*

B. Cl. *mf* *cresc.* *f*

Bsn. I&II *mf* *cresc.* *f* *mf* *f*

C. Bn. *mf* *cresc.* *f*

Hn. I&II *mf* *cresc.* *f* *mp* *mf* *p*

Hn. III&IV *mf* *cresc.* *f* *mf* *pp*

C Tpt. I&II *a2* *mf* *cresc.* *f* *f* *mp*

Tbn. I&II *a2* *cresc.* *f* *mp* *mf* *p*

Tuba *cresc.* *f*

Perc. I *76* *(shake)* *sfz* *mf* *f*

Perc. II *mf* *sfz* *Hi-Hat* *mp* *f*

Perc. III *f* *sfz* *f*

Perc. IV *mf* *sfz* *Xyl.* *f* *mf* *f*

Hp.

Solo Cl. *76* *pp* *f*

Vln. I *76* *pizz.* *sfz* *arco* *p* *mf* *p*

Vln. II *76* *pizz.* *sfz* *arco* *p* *mf* *p*

Vla. *cresc.* *sfz* *pizz.* *sfz* *arco* *p* *mf* *p*

Vc. *cresc.* *sfz* *pizz.* *sfz* *arco* *p* *mf* *p*

Cb. *cresc.* *sfz* *pizz.* *sfz*

89

Picc. *f* *mf*

Fl. I&II *f* *mf*

Ob. I&II *f* *mf*

B♭ Cl. I *mf*

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II *mp* *mf*

Hr. III&IV *mp* *mf*

C Tpt. I&II *f*

Tbn. I&II

Tuba

Perc. I *sfz* *mf* *sfz* *mf*

Perc. II *sfz* *sfz* *sfz*

Perc. III (medium mallets) *p* *sfz* *mp*

Perc. IV *f*

Hp. *mf* *f*

Solo Cl. *f*

Vln. I *f* *sfz* *mf* *pizz.*

Vln. II *f* *sfz* *mf* *pizz.*

Vla. *sfz* *mf* *pizz.*

Vc. *pizz.* *arco* *mf*

Cb. *pizz.* *arco* *mf*

84

Picc. *f*

Fl. I&II *mf* *f*

Ob. I&II *mf*

B♭ Cl. I *mf* *f*

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II *mf*

Tbn. I&II

Tuba

Perc. I *sfz* *p* *sfz* *mf*

Perc. II *mf* B. Dr. >

Perc. III *sfz* Trgl. *mp* *mf*

Perc. IV *f*

Hp. *f* D#

Solo Cl. *mp* *mf*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

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

Vc. *f* *mp* *mf*

Cb. *f* *mp* *mf*

89

Picc. *mf* *f*

Fl. I&II *mp* *mf* *mf* *f*

Ob. I&II *mp* *mf* *mf* *f*

B. Cl. I *mp* *mf* *mf* *f*

B. Cl. *mf* *f*

Bsn. I&II *mf* *f*

C. Bn. *mf* *f*

Hn. I&II *mp* *mf* *mf*

Hn. III&IV *mf*

C Tpt. I&II *mf* *sfz*

Tbn. I&II

Tuba

Perc. I *mf* *mf* *sfz*

Perc. II *mp* *mf* *mf* *mf*

Perc. III *mf* *sfz*

Perc. IV *mf* *sfz* *mf* *sfz*

Hp. *mf* *f*

Solo Cl. *f* *sub. mp* *mf* *f* *sfz* *f*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *pizz* *f*

Vc. *mf* *pizz* *f*

Cb. *mf* *pizz* *f*

Tamb. (thumb) *mp* *mf*

Hi-Hat *mf*

Sizzle Cymb. (medium mallets) *mf*

S. Dr. (with metal brush) *mf*

B. Dr. (thumb) *mf*

C ♯ B ♭
G ♯

pizz

arco

f

♩ = ca. 136

Picc. *mf* *f*

Fl. I&II *mf* *f*

Ob. I&II *f* *mf*

B♭ Cl. I *mf* *f*

B. Cl. *f*

Bsn. I&II *mf* *f*

C. Bn. *f*

Hn. I&II *f* *mf* *f*

Hn. III&IV *f* *mf* *f*

C Tpt. I&II *mf* *f*

Tbn. I&II *f*

Tuba *f*

Perc. I *mf* *f*

Perc. II *f* *mp* *sfz* *sfz*

Perc. III *p* *sfz* *mp* *mf*

Perc. IV *f* *mp* *sfz* *mf*

Hp. *f*

Solo Cl. *mf* *f* *sfz*

Vln. I *mf* *f* *pizz.* *sfz*

Vln. II *mf* *f* *pizz.* *sfz*

Vla. *div.* *mf* *unis.* *f* *mf* *sfz* *mf* *f*

Vc. *mf* *f* *mf* *sfz* *mf* *f*

Cb. *arco* *mf* *f*

96

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II

Hr. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Picc. *f*

Fl. I&II *a2 mf*

Ob. I&II *a2 mf*

B♭ Cl. I *mf*

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II *mf f*

Hr. III&IV *mf f*

C Tpt. I&II *f*

Tbn. I&II

Tuba

Perc. I *L. Gong (scratch)*

Perc. II *(humb) mf*

Perc. III *fz mf Trgl.*

Perc. IV *S. Dr. mp fz*

Hp. *f*

Solo Cl. *f*

Vln. I *sfz mf f*

Vln. II *sfz mf f*

Vla. *sfz mf fz f*

Vc. *sfz mf fz f*

Cb. *pizz. f*

108

Picc. *mf* *f* *ff*

Fl. I&II *mf* *f* *ff*

Ob. I&II *mf* *f* *ff*

B♭ Cl. I

B. Cl.

Bsn. I&II *mf*

C. Bn.

Hr. I&II *f* *ff*

Hr. III&IV *f* *ff*

C Tpt. I&II *f* *ff*

Tbn. I&II *f* *ff* *mf*

Tuba *mf*

Perc. I *mf* *f*

Perc. II *sfz* *mp* *mf* *f*

Perc. III *mf* *f*

Perc. IV *sfz* *mf* *mf* *f* *mf* *f*

Hp.

Solo Cl. *f*

Vln. I *fp* *mf* *f*

Vln. II *fp* *mf* *f*

Vla. *fp* *mf* *f*

Vc. *fp* *mf* *f*

Cb. *mf*

Xyl

B. Dr. (thumb)

Sizzle cymb.

T-Toms

112

Picc. *f* *mf*

Fl. I&II *f* *mf*

Ob. I&II *f* *mf*

B♭ Cl. I *f*

B. Cl.

Bsn. I&II *f* *mf*

C. Bn.

Hr. I&II *f* *ff* *mf*

Hr. III&IV *f* *ff* *mf*

C Tpt. I&II

Tbn. I&II *f* *mf*

Tuba *f*

Perc. I Timp. *f*

Perc. II (thumb) *f*

Perc. III Trgl. *f* Castanets *mf*

Perc. IV Xyl. *f* *mf*

Hp.

Solo Cl. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

116

Picc. *f* 3

Fl. I&II *f* 3

Ob. I&II *f* 3

B♭ Cl. I *f* 3

B. Cl. *ff* 3 *f*

Bsn. I&II *ff* 3 *f*

C. Bn. *ff* 3 *f*

Hn. I&II *f* 3 *ff*

Hn. III&IV *f* 3 *ff*

C Tpt. I&II *ff* 3 *f*

Tbn. I&II *f* 3 *mf* *ff*

Tuba *f* 3 *mf* *ff*

Perc. I W. Bls. *mf* 3 *f*

Perc. II *ff* Hi-Hat *f* B. Dr. *f*

Perc. III *mf* *f*

Perc. IV *f* 3

Hp. D4 C4 *f*

Solo Cl. *ff*

Vln. I *ff* *mf* *f*

Vln. II *ff* *mf* *f*

Vla. *ff* 3 *f*

Vc. *f* 3 *ff*

Cb. *f* *arco* *ff*

120

Picc. *f*

Fl. I&II *f*

Ob. I&II *f*

B♭ Cl. I *f*

B. Cl. *f*

Bsn. I&II *f*

C. Bn. *f*

Hr. I&II *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz* *ff* *sub. mp* *f*

Hr. III&IV *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz* *ff* *sub. mp* *f*

C Tpt. I&II *f*

Tbn. I&II *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz* *ff* *sub. mp* *f*

Tuba *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz* *ff* *sub. mp* *f*

Perc. I T-Tam *p* *f* *mp* *fp* *sfz* L. Gong *sfz*

Perc. II *ff* *mf* *sfz*

Perc. III S. Dr. (with metal brush) *mf* T Dr. *p* *mf* *f* S. Dr. (rim) *mf*

Perc. IV Glsp. *mf*

Hp. *f* *F♯ G♭*

Solo Cl. *ff*

Vln. I *f* *ff* *pizz.* *sfz* *arco* *sfz*

Vln. II *f* *ff* *pizz.* *sfz* *div. arco* *sfz*

Vla. *f* *ff* *pizz.* *sfz* *arco* *sfz*

Vc. *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz*

Cb. *sub. mp* *fp* *f* *mp* *fp* *fp* *sfz*

124

Picc. *sfz*

Fl. I&II *f* *sfz*

Ob. I&II *f* *sfz*

B♭ Cl. I *f* *sfz*

B. Cl. *f* *sfz*

Bsn. I&II *f* *sfz*

C. Bn. *f* *sfz*

Hn. I&II *f* *sfz*

Hn. III&IV *f* *sfz*

C Tpt. I&II *f* *sfz*

Tbn. I&II *f* *sfz*

Tuba *f* *sfz*

Perc. I *f* *sfz*

Perc. II *f* *sfz*

Perc. III *f* *sfz*

Perc. IV *f* *sfz*

Hp. *f* *sfz*

Solo Cl. *f* *sfz*

Vln. I *f* *sfz*

Vln. II *f* *sfz*

Vla. *f* *sfz*

Vc. *f* *sfz*

Cb. *f* *sfz*

[illegible]

Tranquillo (♩ = ca. 64 - 68)

132

Picc. *fff* *f* *p*

Fl. I&II *fff* *f* *p* *pp*

Ob. I&II *fff* *f* *p* *pp*

B♭ Cl. I *fff* *f* *p* *pp*

B. Cl. *fff* *f*

Bsn. I&II *fff* *f* *p* *pp*

C. Bn. *fff* *f*

Hn. I&II *fff* *f* *p*

Hn. III&IV *fff* *f* *p*

C Tpt. I&II *fff* *f* *p*

Tbn. I&II *fff* *f* *p*

Tuba *fff* *f* *p*

Perc. I *fff* *lv.* *mp* T-Tam (with bow)

Perc. II *fff* *lv.*

Perc. III *fff*

Perc. IV *fff* *lv.*

Hp. *sfz* *mf* *lv.* *lv.*

* Change the pedal from C₄ to C_♯

Tranquillo (♩ = ca. 64 - 68)

Solo Cl. *fff*

Vln. I *fff* *f* *p* *pp* *ppp*

Vln. II *fff* *f* *p* *pp* *ppp*

Vla. *fff* *f* *p* *pp* *ppp*

Vc. *fff* *f* *p* *pp*

Cb. *fff* *f* *p*

* Flutter tongue (or trill A/A♭)

136

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

* Hit the approximate area of strings with palm.

37

144

Picc. *pp* *p* *pp*

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II *mp* *mf* *p*

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II *p* *p*

Perc. III (with metal brush) *pp* *mp*

Perc. IV *mp* *mf*

Hp. *l.v.*

Solo Cl.

Vln. I *solo* *pp* *mp* *pp*

Vln. II *solo* *pp* *mp* *pp*

Vla. *div. half* *p* *mp* *p* *solo* *mp*

Vc. *mp* *pp* *ord. solo* *mp*

Cb.

* Pedal changes from B to B#.

156

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

* Hit the bow with the stick.

** Hit the cup (dome) with the stick.

* Put the cymbal (up side down) on top of the Timpani.

This page contains the musical score for measures 168 through 170 of "The Firebird Suite" by Igor Stravinsky. The score is arranged in systems for various instruments and voices. The top system includes Piccolo, Flutes I & II, Oboes I & II, Bass Clarinet I, Bassoon I & II, and Contrabassoon. The middle section includes Horns I & II, Horns III & IV, Trumpets I & II, Trombones I & II, and Tuba. The percussion section includes T-Tam, Conga (with palm), R. Stick, Crot., Perc. II, Perc. III, Perc. IV, Metal W. Ch., and Susp. cymb. The string section includes Harp, Solo Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, dynamic markings such as *pp*, *p*, *mp*, *mf*, and *fff*, and articulation marks like accents and slurs. Measure 169 shows a key change from D major to D minor, indicated by a double sharp sign above the staff. The bottom system includes Solo Clarinet, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is written in standard musical notation with treble and bass clefs, time signatures, and various performance instructions.

[illegible]

176

Picc. *mf* *mp*

Fl. I&II *mf* *mp*

Ob. I&II *mf* *mp*

B♭ Cl. I *mf* *mp*

B. Cl. *mf* *mp*

Bsn. I&II *mf* *mp*

C. Bn. *mf* *mp*

Hn. I&II *mf* *mp*

Hn. III&IV *mf* *mp*

C Tpt. I&II *mf* *mp*

Tbn. I&II *mf* *mp*

Tuba *mf* *mp*

Perc. I B. Dr. *pp* *mp* Conga (with palm) *mf*

Perc. II *pp* B. Dr. *mp* *f*

Perc. III *pp* *f*

Perc. IV Trgl. *mp* Susp. cymb. (medium mallets) *mp* *f*

Hp. *mf* *mp*

Solo Cl. *f*

S. Vln. 1 *mp* *f* *pp* *mf* *ff* *fp* *mp* *f*

S. Vln. 2 *mp* *f* *pp* *mf* *ff* *fp* *mp* *f*

S. Vla. *mp* *f* *pp* *mf* *ff* *fp* *mp* *f*

S. Vlc. ord. 1 *mp* *f* *pp* *mf* *ff* *fp* *mp* *f*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Cb. *mf* *mp*

180

Picc. *f* *ff*

Fl. I&II *f* *ff*

Ob. I&II *f* *ff*

B♭ Cl. I *f* *ff*

B. Cl. *f* *ff*

Bsn. I&II *f* *ff*

C. Bn. *f* *ff*

Hn. I&II *f* *ff*

Hn. III&IV *f* *ff*

C Tpt. I&II *f* *ff*

Tbn. I&II *f* *ff*

Tuba *f* *ff*

Perc. I T-Tam *mf* *ff* l.v.

Perc. II *mf* *ff*

Perc. III Sizzle cymb. *mf* *ff*

Perc. IV Wooden W. Ch. *mf* *ff* l.v.

Hp. *mf* *ff* (with palm) *ff* l.v.

Solo Cl. *mf* *ff*

S. Vln. 1 *poco sul pont.* *cresc.* *sul pont.* *ff*

S. Vln. 2 *poco sul pont.* *cresc.* *sul pont.* *ff*

S. Vla. *poco sul pont.* *cresc.* *sul pont.* *ff*

S. Vlc. *poco sul pont.* *cresc.* *sul pont.* *ff*

Vln. I *f* *ff* *unis.* *p* *ppp*

Vln. II *f* *ff* *unis.* *p* *ppp*

Vla. *f* *ff* *unis.* *p* *ppp*

Vc. *f* *ff*

Cb. *f* *ff* *p*

184

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Desolately

p

pp

mp

pp

Desolately

mp

pp

Cymb.

Timp.

p

l.v.

p

Metal. W. Ch.

p

Bisbigliando

p

pp

S. Dr. (snare on)
(with metal brush)

pp

** Tuning pin vibrato.*

mp

p

l.v.

solo

Very delicate

mp

solo

Very delicate

mp

rit. ----- ♩ = ca. 60

188

Picc. -----

Fl. I&II -----

Ob. I&II -----

B♭ Cl. I -----

B. Cl. -----

Bsn. I&II -----

C. Bn. -----

Hn. I&II -----

Hn. III&IV -----

C Tpt. I&II -----

Tbn. I&II -----

Tuba -----

Perc. I ----- Cymb. ----- Timp. *p* ----- Lv. -----

Perc. II ----- Mrs. *p* ----- *pp* -----

Perc. III ----- Trgl. *pp* ----- Sizzle Cymb. (with metal brush) *pp* ----- *p* ----- *pp* ----- Lv. -----

Perc. IV ----- *pp* -----

Hp. ----- E♭ *mp* -----

188

rit. ----- ♩ = ca. 60

Solo Cl. ----- *p* -----

* Breath sound -----

Vln. I ----- *pp* -----

Vln. II ----- *pp* -----

Vla. ----- *mp* ----- *pp* -----

Vc. -----

Cb. ----- *pp* -----

div. half

* Breath (airy) sound.
(Let air gradually take over the pitch/note.)

192

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hn. I&II

Hn. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo Cl. (bend)

mf sfz mf f sfz

Solo Cl. ♩ = ca. 85

mf f sfz

Solo Cl.

mp mf f

Solo Cl.

ff mf sfz pp mp mf sfz

Solo Cl. ♩ = ca. 56

ff sfz pp f pp < mp mf

(slap tongue)
(As short as possible.)

Solo Cl. ♩ = ca. 82

pp < f > pp mp mf f

Senza Misura

As fast as possible.

Solo Cl.

sfz mf sfz sfz

Solo Cl. ♩ = ca. 60

f sfz mf pp sfz mp f

Solo Cl.

sfz f p mf sfz f

♩ = ca. 72

224

Picc.

Fl. I&II

Ob. I&II

B♭ Cl. I

B. Cl.

Bsn. I&II

C. Bn.

Hr. I&II

Hr. III&IV

C Tpt. I&II

Tbn. I&II

Tuba

Perc. I

Perc. II

Perc. III

Perc. IV

Hp.

♩ = ca. 72

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

poco a poco accel. -----

$\text{♩} = \text{ca. } 170$

Senza Misura

$\text{♩} = \text{ca. } 272 / \text{♩} = \text{ca. } 136$

232

Picc. mf

Fl. I&II fp

Ob. I&II fp

B. Cl. I fp

B. Cl. $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Bsn. I&II fp

C. Bn. $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Hn. I&II f $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Hn. III&IV f $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

C. Tpt. I&II $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Tbn. I&II f $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Tuba $\text{ffz mp} < \text{ffz mf} < \text{ff}$ ffp f p mf f

Perc. I sfz p f sfz

Perc. II sfz mf sfz p sfz

Perc. III sfz mp sfz p f

Perc. IV fp ff fp ff sfz mp sfz mp

W. Bls. Thunder Sheet

B. Dr. (thumb) p

Sizzle Cymb. p f

T-Toms sfz mp sfz mp

Hp. sfz mp sfz mp

$\text{♩} = \text{ca. } 170$

Senza Misura (As short as possible.) $\text{♩} = \text{ca. } 272 / \text{♩} = \text{ca. } 136$

Solo Cl. sfz f ff f ff

Vln. I f ff p f

Vln. II f ff p f

Vla. f ff p f

Vc. f ff p f

Cb. f ff p f

236

Picc. *sfz* *f* *sfz sub mp* *cresc.*

Fl. I & II *sfz* *f* *sfz sub mp* *cresc.*

Ob. I & II *sfz* *f* *sfz sub mp* *cresc.*

B♭ Cl. I *sfz* *f* *sfz sub mp* *cresc.*

B. Cl. *cresc.* *fff* *f* *cresc.*

Bsn. I & II *sfz* *f* *sfz sub mp* *cresc.*

C. Bn. *cresc.* *fff* *f* *cresc.*

Hr. I & II *cresc.* *fff* *f* *cresc.*

Hr. III & IV *cresc.* *fff* *f* *cresc.*

C Tpt. I & II *cresc.* *fff* *f* *cresc.*

Tbn. I & II *cresc.* *fff* *f* *cresc.*

Tuba *cresc.* *fff* *f* *cresc.*

Perc. I *sfz* *mf* *sfz* *f* *cresc.*

Perc. II *sfz* *sfz* *f* *Tamb. (thumb)* *f*

Perc. III *sfz* *f* *sfz* *S. Dr.* *mf*

Perc. IV *f* *f* *sfz* *mf* *f*

Hp. *B♭* *F♯* *A♯* *f*

Solo Cl. *f* *A♯/A♭*

Vln. I *molto sul pont.* *fff* *pizz. arco sul pont.* *fff* *ord. arco* *f* *mf* *f* *cresc.*

Vln. II *molto sul pont.* *fff* *pizz. arco sul pont.* *fff* *ord. arco* *f* *mf* *f* *cresc.*

Vla. *molto sul pont.* *fff* *pizz. arco sul pont.* *fff* *ord. arco* *f* *mf* *f* *cresc.*

Vc. *molto sul pont.* *fff* *pizz. arco sul pont.* *fff* *ord. arco* *f* *mf* *f* *cresc.*

Cb. *fff* *f* *fff* *ord. arco* *mf* *f* *cresc.*

240

Picc. *ff* *ffp* *fff*

Fl. I&II *ff* *ffp* *fff*

Ob. I&II *ff* *ffp* *fff*

B♭ Cl. I *ff* *ffp* *fff*

B. Cl. *ff* *ffp* *fff*

Bsn. I&II *ff* *ffp* *fff*

C. Bn. *ff* *ffp* *fff*

Hr. I&II *ff* *ffp* *fff*

Hr. III&IV *ff* *ffp* *fff*

C Tpt. I&II *ff* *ffp* *fff*

Tbn. I&II *ff* *ffp* *fff*

Tuba *ff* *ffp* *fff*

Perc. I *ff* *ffp* *fff*

Perc. II B. Dr. *mf* *ff* *ffp* *fff*

Perc. III T-Toms (rim) *f* *mf* *ffp* *fff*

Perc. IV (rim) *f* *mf* *ffp* *fff*

Hp. *f* *ff*

Solo Cl. *ff* *ff*

Vln. I *ff* *ffp* *fff*

Vln. II *ff* *ffp* *fff*

Vla. *ff* *ffp* *fff*

Vc. *ff* *ffp* *fff*

Cb. *ff* *ffp* *fff*

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BIOGRAPHICAL SKETCH

Originally from Taiwan, Ya-Ting Lee received her B.A. degree in composition from Soochow University, Taiwan, and M.M. degree in composition from Eastman School of Music. She continues her study of composition as a doctoral student at Florida State University, studying with Ladislav Kubik and Clifton Callender.

Winner of 2005 Young Composer's Percussion Composition Competition (Taiwan), 2005 Young Composer's Composition Competition (Taiwan), 2006 SCI/ ASCAP Composition Commission Competition (Region IV), and 2007 SCI Miami's Greater Student Composer's Competition, Lee's compositions have been performed in numerous cities of the United States, Taiwan, and Czech Republic, and also by several distinguished ensembles including Eastman Percussion Ensemble, Taipei Percussion Ensemble (Taiwan), University of Central Missouri Percussion Ensemble, and Red Fish and Blue Fish Percussion Ensemble. She has been presented in festivals, such as The Thirteenth Biennial Festival of New Music hosted by Florida State University, SCI Region VI Composition Conference, June in Buffalo, Czech-American Summer Music Institute, and Composers Helping to Advance Student Music (CHASM).