

Michael JARRELL

MODIFICATIONS

pour piano
et ensemble instrumental

EDITIONS HENRY LEMOINE

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NOMENCLATURE

Piano solo

clarinette en sib (aussi cl.basse en sib)
basson
cor en fa

violon
alto
violoncelle

CONVENTIONS

Les trilles et trémoli sont toujours exécutés le plus rapidement possible.



Vents: trille et flutterzunge joués simultanément / Cordes: trille et trémolo exécuté

simultanément le plus rapidement possible, mais d'une manière asynchrone.



"Appoggiature" à exécuter le plus rapidement possible en débutant sur la valeur

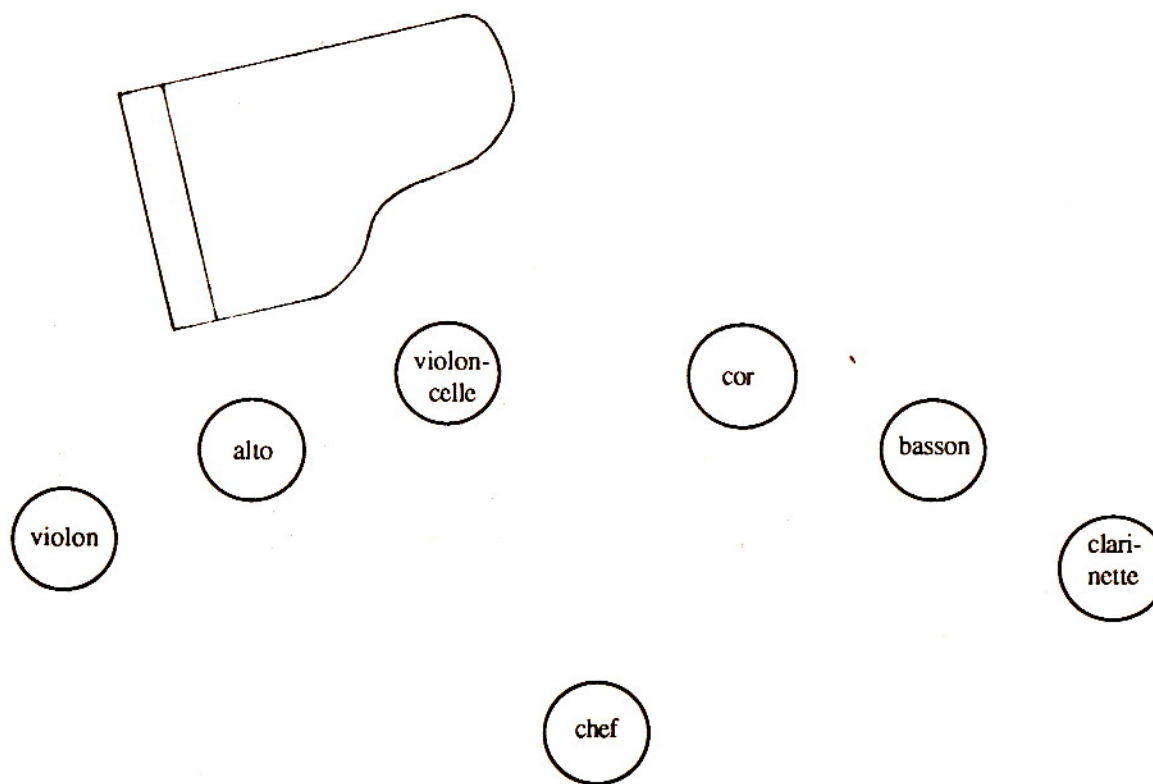
indiquée

NOTES

Les cordes ont besoin de sourdines du type "wolf" (sourdine de travail en métal) en plus des sourdines ordinaires.

La partition n'est pas écrite en "sons réels" - les parties de cor et de clarinette sont transposées selon les conventions habituelles.

DISPOSITION DES INSTRUMENTS



MODIFICATIONS

Michael Jarrell

♩ = 72

Clarinette basse en sib

Basson

Cor en fa

Piano solo

Violon

Alto

Violoncelle

ff

ff

ff p

mf

poco f

mf

f

mf

f

mf

poco f

f

mf

poco f

f

mf

pizz.

arco

ff/p

(pizz.)

ff

11

Cl. basse en sib

Bsn.

Cor en fa

Piano solo

VI.

Alto

Vlc.

pp, poco f, poco p, p, mf, p, loco, 8ba, p, stacc., arco, p, pp, p, pp, p

37

Cl. en sib

Bsn.

Cor en fa

Piano solo

Vi.

Alto

Vlc.

ff

sffz

sff

mf

sffz

sfz

(mf)

f

mf

sffz

sffz

sffz

ff

[sffz]

f

poco f

ff

8ba. #

sffz

sffz

sffz

poco sf

mp

mp

mp

mp

sffz

(IV)

(#)

mp

sffz

sffz

sffz

sffz

p

p

sffz

sffz

sffz

sffz

40

Cl. en sib

Bsn.

Cor en fa

Piano solo

Vl.

Alto

Vlc.

The musical score consists of seven staves. The top staff is for Clarinet in B-flat (Cl. en sib), starting with a trill (tr) and a dynamic of *fp*. The second staff is Bassoon (Bsn.), with a dynamic of *mf*. The third staff is Cor Anglais in F (Cor en fa), with dynamics of *mf*, *f*, and *sfz*. The fourth staff is Piano solo, with dynamics of *ff* and *poco f*. The fifth staff is Violin (Vl.), with dynamics of *f*, *poco f*, *f*, and *mf*. The sixth staff is Alto, with dynamics of *p* and *mf*. The seventh staff is Viola (Vlc.), with dynamics of *p*, *ff*, and *mf*. The score includes various articulations such as trills (tr), accents (>), and slurs. Measure numbers 40, 41, 42, and 43 are indicated at the beginning of their respective staves.

54 (tr) *ff*

Cl. en sib

Bsn.

Cor en fa *ff* *

Piano solo *f* *mp* *f (détaché)* (m.d.)

Vi. *ff* *mf* *ff*

Alto *ff* *mf* *ff*

Vlc. *ff* *mf* *ff*

* ossia cor:

58

Cl. en sib

Bsn.

Cor en fa

Piano solo

Vi.

Alto

Vc.

F

f

poco mf

ff

mf

mp

ff

f

poco mf

ff

f

poco mf

ff

mf < f

8ba

66

Cl. basse en sib

Bsn.

Cor en fa

Piano solo

VI.

Alto

Vlc.

The musical score consists of seven staves. The top three staves are for woodwinds: Cl. basse en sib (Bass Clarinet), Bsn. (Baritone Saxophone), and Cor en fa (F Horn). The middle two staves are for strings: VI. (Violin) and Alto (Alto). The bottom staff is for Vlc. (Violoncello). The Piano solo part is indicated by a grand staff with a treble clef on the upper line and a bass clef on the lower line. The score includes various dynamics such as *mf*, *mp*, *mfpp*, *pp*, *p*, *mf*, *pp*, *poco f*, *sfpp*, *f*, and *mf*. Articulations include accents, slurs, and fingerings (e.g., 6, 5, 3). Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the strings, with a specific *arco (IV)* instruction for the Vlc. staff. The score is marked with measure numbers 66, 67, 68, 69, and 70.

K $\text{♩} = 66$ $\text{♩} = \text{♩} = 88$

96

Cl. en sib

Bsn.

Cor en fa

Piano solo

Vi.

Alto

Vlc.

fff *fffz* *mf < ff* *p* *pp*

fff *fffz* *mf* *mp* *pp*

fff *fffz* *ff*

fffz *ff* *mf* *p* *p*

3^e ad. *6* *7* *7*

arco *p* *f* *mf* *ff / f < ff* *p*

arco *p* *f* *mf* *ff / f < ff*

arco *p* *f* *mf* *ff / mf < f*

mettre la sourd. *mettre la sourd.* *mettre la sourd.*

$\text{♩} = 66$ $\text{♩} = 58.6$

112 $\text{♩} = 44$

Cl. en sib *p* *f* *pp* *sf*

Bsn. *p* *f* *pp* *sf*

Cor en fa *p* *f* *pp*

Piano solo *fff* *mf* *p* *[p-mp]*

VI. *mf* *pp* *arco* *sf*

Alto *mf* *pp* *arco* *sf*

Vlc. *mp* *mf* *pp* *sf*

sol #
fa #

① Tutti
M

*léger, staccato, le plus vite possible **

8va

8va

(* variations de vitesse minimales)

cordes:
ôter la sourdine

② cl. ③ vlc. ④ bssn. ⑤ vl. ⑥ vla.

N ♩ = 52

Cl. en sib

Bsn.

Cor en fa

Piano solo

VI.

Alto

Vlc.

pp

f

mf

pp

f

mf

p

p

8va

8va

8va

8ba

(116)

(*) 2 = écho, sinon sourdine

(*) 1 dans le mouvement

ralentir, mais pas trop *1

pp

pizz.

mettre sourd. (étouffe)

mettre la sourdine 2

mettre la sourdine 2

2''

118 ♩ = 44

Cl. en sib *pp* *p* *pp* *p*

Bsn. *pp* *pp* *pp* *mfp* *p*

Cor en fa *pp* *pp* *mfp* *pp* *p* (si sourd.: ôter sourd.) s. Péd.

Piano solo *poco pp* *pp*

VI. *IV arco* *poco p* *poco p* *pp* *p* *pp* *p* *mp (expressif)*

Alto *IV* *poco p* *pp* *p* *pp* *p*

Vlc. *arco* *poco p* *pp* *p* *pp* *p*

127

Cl. en sib

Bsn.

Cor en fa

Piano solo

VI.

Alto

Vlc.

pp *poco*

pp *pp* *pp*

s. Péd.

pp *sempre pp*

(*pp*)

relever lentement la pédale

ord. #

ord. (IV/III)

pp *pp* *pp*

Detailed description of the musical score: The score is for measures 127-130. It features seven staves: Cl. en sib (Clarinet in B-flat), Bsn. (Bassoon), Cor en fa (Cor Anglais), Piano solo, VI. (Violin), Alto, and Vlc. (Viola). The music is in 4/4 time. Measure 127 starts with a piano (*pp*) dynamic and a *poco* marking. The Piano solo part includes a 6th fingering and a 3rd fingering. The VI. part has a 5th fingering. The Alto and Vlc. parts have 5th fingerings. Measure 128 features a piano (*pp*) dynamic and a *sempre pp* marking. The Piano solo part includes a 5th fingering. The VI. part has a 5th fingering. The Alto and Vlc. parts have 5th fingerings. Measure 129 features a piano (*pp*) dynamic and a *sempre pp* marking. The Piano solo part includes a 3rd fingering. The VI. part has a 5th fingering. The Alto and Vlc. parts have 5th fingerings. Measure 130 features a piano (*pp*) dynamic and a *sempre pp* marking. The Piano solo part includes a 5th fingering. The VI. part has a 5th fingering. The Alto and Vlc. parts have 5th fingerings. The score includes various performance instructions such as 'relever lentement la pédale' (pedal) and 's. Péd.' (sustain pedal). The dynamics are consistently *pp* (pianissimo).

① vlc. ② cl. ③ alto ④ cor ⑤ bsn.

R 155

Cl. en sib

Bsn.

Cor en fa

Piano solo

8va ---

VI.

Alto

pp p

[ad lib. flatt $p < mp > p$ tr. → [sol/lab]]

m.g. 1 (cl.)

poco f p mp mf f mf mf mf f mf

mf mp mf mf f mf

(8ba) ---

3^e sa. (le 1^{er} mi ♯) * (le mi b)

[ad lib. tremolo $p < mp > p$ tr. →]

① Tutti

162

S $\text{♩} = 144-152$

Cl. en sib

poco f \rightarrow *p*

Bsn.

poco f \rightarrow *p* \rightarrow *pp*

Cor en fa

poco f \rightarrow *p* \rightarrow *pp*

Piano solo

poco ff

* seulement si nécessaire

VI.

poco f \rightarrow *p*

Alto

poco f \rightarrow *p*

Vlc.

poco f

(4/4)

(4/4)

(3/4)

(4)

(1/4)

f \rightarrow *f* *poco f* *f*

poco f

poco f

poco f

172

Cl. en sib
poco f *f* *f* *poco f* *f*

Bsn.
f *f* *mf*

Cor en fa
p *sfmf*

Piano solo
ff

VI.
poco f *poco f* *f*

Alto
poco f *(poco f)*

Vlc.
poco f *poco f*

176

Cl. en sib

Bsn.

Cor en fa

Piano solo

8va¹

Vi.

Alto

Vlc.

The musical score for measures 176-180 is written for a symphony orchestra. The woodwind section includes Clarinet in B-flat, Bassoon, and Cor Anglais in F. The string section includes Violin I, Alto, and Violoncello. The piano part is marked 'Piano solo' and includes an 8va¹ marking. The score is in 3/4 time and features a variety of dynamic markings such as *sfz*, *ffz*, *f*, *ff*, *sfmf*, and *tr*. There are also articulation marks like *v* and *v+*, and some notes are marked with *8va¹*. The woodwinds and strings play complex rhythmic patterns, often in groups of three or five notes. The piano part is mostly silent, with some notes in the right hand.

U
180

Cl. en sib

Bsn.

Cor en fa

Piano solo

3^e Ed. ... *

VI.

Alto

Vlc.

Detailed description of the musical score: The score is for measures 180 to 184. It features seven staves: Clarinet in B-flat (Cl. en sib), Bassoon (Bsn.), Cor Anglais (Cor en fa), Piano solo, Violin I (VI.), Alto, and Violin II (Vlc.). The key signature has one sharp (F#) and the time signature is 3/4. The music is characterized by complex rhythmic patterns, including triplets and quintuplets. Dynamics are varied, with fortissimo (ff) and fortissimissimo (sffz) being prominent. Performance techniques such as pizzicato (pizz.) and arco are used, particularly in the string parts. The Piano solo part features dense chordal textures. A rehearsal mark 'U' is placed above measure 180. A note '3^e Ed. ... *' is located below the Piano solo staff in measure 184.

(187)

Piano solo

poco ff *p* *fff* *poco mf* *ff*

(187)

Piano solo

mf *f* *f* *mf* *ff* *f*

190

Piano solo

ff *f* *poco f* *ff* *mf* *rit.*

(188)

8ba - J

194 *a tempo*

Piano solo

mp *poco f* *p*

W $\text{♩} = 66-72$
195

Cl. en sib

Bsn.

Cor en fa

Piano solo

Vl. (sourd.)

Alto (sourd.)

Vlc. (sourd.)

* s'il le faut, interrompre le legato pour un intervalle délicat ou un changement d'archet (cordes sautées).

199

Cl. en sib

Bsn.

Cor en fa

Piano solo

VI.

Alto

Vlc.

3"

4"

p

p

(sourdine)

p

mp

(♯.) ————— * lâcher lentement la Péd. *

touche

p

touche

p

touche

p

Detailed description of the musical score: The score is for page 52, measures 199-202. It features seven staves: Clarinet in B-flat (Cl. en sib), Bassoon (Bsn.), Horn in F (Cor en fa), Piano solo, Violin I (VI.), Alto, and Violoncello (Vlc.). The music is in 4/8 time. Measures 199-200 show the initial entries for the woodwinds and strings. Measure 201 is marked with a 3-measure rest (3") and a piano (*p*) dynamic. Measure 202 is marked with a 4-measure rest (4") and a piano (*p*) dynamic. The Piano solo part has a mezzo-piano (*mp*) dynamic in measure 201. The Bassoon part includes the instruction "(sourdine)" in measure 201. The Piano solo part has a pedal instruction "lâcher lentement la Péd." with asterisks in measures 201 and 202. The Violin I, Alto, and Violoncello parts have the instruction "touche" above them in measure 201. Dynamics include *p* and *mp*.

219

R
do#
sol# (-mib)

7"

5"

* sib (tr)

6"

4"

Cl. en sib

pp

* avec le pouce de la main droite

Bsn.

pp

4

13
18

Cor en fa

poco p

pp

poco p

*2 sinon changer de timbre

*2 changer de position (ex.: de sib/I à fa/I ou fa/I à fa/III)

Piano solo

8va

p

tenir jusqu'à extinction

VI.

pp

Alto

pp

Vlc.

pp

