

Conor Power

A Folio

of

Original Compositions

for

Various Performing Groups

with

Detailed Analysis

Volume 2 of 2

Submission for the Degree of Master of Arts (Music)

Waterford Institute of Technology

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Vox

for

Mezzo-soprano, Cello and Piano

with words from the poem

Silence

by

Sinéad Dunphy

Vox

M1

With words from the poem 'Silence' by S. Dunphy

108

C. Power 2008

♩ = 70

Mezzo-soprano

Violoncello

Piano

f espress. *fp* *p*

mp *f*

Ped.

4

M-S.

Vc.

Pno.

fp *mp* *f* *mf* *pp* *p*

8va *8vb* *8vb*

mf *mp*

Ped.

7

M-S.

Vc.

Pno.

p espress.

She married her life to the base ness of guilt.

mp *ff*

8va *8vb*

Ped.

10

M-S. *mp* *mf* *mp*

Vc.

Pno. *mp* *ff* *mp*

Red.

Cram ming her thoughts in to the back of her mind.

8va *8va-1*

13

M-S.

Vc.

Pno. *mf* *pp* *p* *f* *espress.*

mf *p*

8va

16

M-S.

Vc. *fp* *p* *fp*

Pno. *mp* *f* *mp* *f*

Red. *Red.*

[illegible]

Vox M2

111

Violoncello

$(\text{♩}=70)$

mp
espress.

f

Piano

$(\text{♩}=70)$

mp

8va

Ped.



Vc.

p

3

Pno.

(8)

Ped.



M-S.

mp *espress.*

sf (Shrieked)

She screamed

Vc.

pizz.

mp

8va

Pno.

p

Ped.

12 *mf*

M-S. *and scratched* *at his dig - ni-ty*

Vc.

Pno. (8)

16 *3*

M-S. *Ne- ver al-low - ing him to speak*

Vc.

Pno. *8va* *p* *Red.*

20

M-S. *She* *pushed* *and*

Vc. *arco*

Pno. *mp* *sul pont.*

24

M-S. *shoved* *past ver - ac - it - y*

Vc.

Pno. *(8)* *sf* *mp*

27

M-S. *Tearing a hole* *in an old boys love*

Vc. *3* *pizz.* *mp*

Pno. *8va* *p*

Ped.

31

Vc.

Pno. *(8)*

33

SEGUE

Vc.

Pno.

The musical score for measures 33-36 shows the Violoncello (Vc.) and Piano (Pno.) parts. The Vc. part is in bass clef with a key signature of one sharp (F#). The Pno. part is in treble and bass clefs with a key signature of one sharp (F#). The Vc. part consists of eighth notes. The Pno. part features a complex harmonic structure with many sharps and naturals, including a trill in the right hand marked with an 8-measure repeat sign.

Vox M3

115

♩=160

Rubato

Violoncello

pp *espress.*

Rubato

Piano

pp

mf

p **mp** **p** **mp** **p**

Ped.

Rubato **A tempo**

Vc.

mp

Rubato

A tempo (loco)

Pno.

pp

mp **f** **p**

mf **pp** **mp**

7

Vc.

pp *sim.*

p **mp**

Pno.

p **mp**

Ped.

9

Vc.

f

Pno.

f

8va

p *mp*

Ped.

11

Vc.

f

Pno.

f

8va

p *mp*

Ped.

13

Vc.

f

Pno.

f

8va

p *mp* *f*

Ped.

♩=140

16 *mf*

M-S. Know - ing no - one is watch - ing from

Vc.

Pno. *ff* *p*

(*p*)

19

M-S. a-bove She — would lie at night

Pno.

22

M-S. List - ening to his cries

Vc. *f*

Pno. *mf*

25 *mf*

M-S. With - out re - gret with - out fee -

Vc.

Pno. *pp*

(*pp*)

28

M-S. - ling she had noth-ing left

Pno.

31

M-S. Noth-ing left but him

Vc. *f*

Pno. *mf*

37

p

M-S. - - - - - He held on to - - - - -

Vc. - - - - -

Pno. *p*

40

M-S.

He held on to life

Vc.

Pno.

He held on to life with

8va¹

8va¹

8va¹

43

M-S.

Vc.

Pno.

He held on to life with no

46

M-S.

Vc.

Pno.

He held on to life with no sense

49

rit. ♩=160

M-S.

Vc.

Pno.

p *press.* *rit.* *p* *mp*

Red.

53

M-S.

Vc.

f

Pno.

f *p* *mp*

Ped.

55

M-S.

Vc.

f

Pno.

f *p* *mp*

Ped.

57

M-S.

Vc.

f

Pno.

f *p* *mp* *f*

Ped.

♩ = 140

60

mf

M-S. *None could un - der - stand*

Vc.

Pno. *f* *p*

62

M-S. *no one she — wept She — wan-dered through*

Vc.

Pno. *(p)*

65

M-S. *life wai-ting for her death*

Vc.

Pno. *f* *mf*

68

M-S. *mf* Tor - ture that - grew

Vc.

Pno. *p*

71

M-S. hard - der with in She she crushed his

Vc.

Pno. (*p*)

74

M-S. soul Un-der weight of sin

Vc.

Pno. *f* *mf*

77

M-S.

Vc.

Pno.

8^{va}

77

79

M-S.

Vc.

Pno.

ff

(with disgust)

Un - der weight of sin.

ff

(8)

79

Le Silence du Ciel

for

Alto Flute in G, Clarinet in Bb, Violin, Piano and Tape

after

Liturgie de Cristal

from

Quatuor Pour La Fin Du Temps

by

Olivier Messiaen

Le Silence du Ciel

126

For Alto-Flute in G, Clarinet in B \flat , Violin, Piano & Tape

C. Power
2007

$\text{♩} = 50$

Alto Flute

Clarinet in B \flat

Violin

Piano

Ped.

Blow air only

p

Rubato Key Clicks ad lib.

Rubato strike sound box ad lib.

pp

8va

4

A. Fl.

Cl.

Vln.

Pno.

Ped.

Air only

p

Rubato Key Clicks ad lib.

Rubato strike on sound box ad lib.

pp

8va

7

A. Fl.

Cl.

Vln.

Pno.

p

mp

pp

8va

Red.

12

A. Fl.

Cl.

Vln.

Pno.

p

mp

mf

pp

8va

accel.

pizz.

Red.

A

18 **A tempo** (♩=50)

CUE BIRDSONG TAPE

A. Fl.

Cl.

Vln. arco

p *mp* *p* *mf*

A

A tempo (♩=50)

Pno.

Ped.

23

END BIRDSONG TAPE

A. Fl.

Cl.

Vln.

Pno.

mp *f* *p* *mf*

27

A. Fl.

Cl.

Vln.

Pno.

mp

f

31

B

A. Fl.

Cl.

Vln.

B

8va-----|

Pno.

p

mp

mf

p *pp*

p *pp*

sim.

Ped.

36

A. Fl.

Cl.

Vln.

Pno.

mp

mf

mf

40

C

A. Fl.

Cl.

Vln.

C

Pno.

p

mp

p

43

A. Fl.

Cl.

Vln.

Pno.

mf

mp

mf

46

A. Fl.

Cl.

Vln.

Pno.

f

49

A. Fl.

Cl.

Vln.

Pno.

p *mf*

53

A. Fl.

Cl.

Vln.

Pno.

mf *mp* *p* *mf*

D

D

57

A. Fl.

Cl.

Vln.

Pno.

mp

f

61

E

A. Fl.

Cl.

Vln.

E

Pno.

p

mp

mf

p

pp

sim.

Red.

65

A. Fl.

Cl.

Vln.

Pno.

mp

mf

mp

mf

68

A. Fl.

Cl.

Vln.

Pno.

F

p

mp

mf

p

mp

F

p

mp

CUE BIRDSONG TAPE

3

3

3

3

Ossia

72

A. Fl.

Cl.

Vln.

Pno.

mf *mp* *mf*

76

A. Fl.

Cl.

Vln.

Pno.

f *f* *mf*

78 *accel.*

A. Fl.

Cl.

Vln.

Pno.

ff

ff

ff

f

ff

ff

Monologue

for

Solo Trombone

Monologue

For Solo Trombone

138

C. Power
2008

$\text{♩} = \text{ca. } 80$
Harmon (tube in)

Trombone

A $\text{♩} = \text{ca. } 80$
Open

Tbn.

Tbn.

Tbn.

Tbn.

B $\text{♩} = 70$

Tbn.

Tbn.

Tbn. 
mp espress.

Tbn. 
f

Tbn. 
mp espress.

Tbn. 
fp mp

Tbn. 
f mp fp mp f

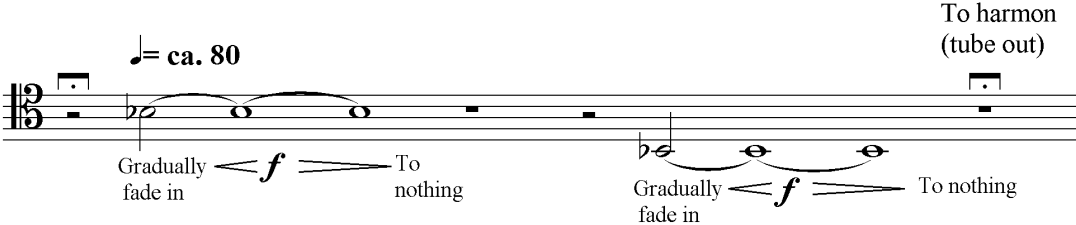
Tbn. 
mp fp mp f

Tbn. 
mp f

Tbn. 
mp espress. f

Tbn. 

Tbn. 

Tbn. 

D 

Tbn. 

Tbn. 

Tbn. 

Tbn. *mp* *f*

Tbn. *mp* *f*

Tbn. *p* *mp* *espress.* *fp* *mp*

Tbn. *p*

Tbn. *f* *mp* (2)

Tbn. *pp* *mp* *f*

Tbn. *ff* *gliss.*

Tbn. *sp* *ff*

Tbn. *mp*

Tbn. *p* *pp*

The image displays ten staves of music for a Tuba (Tbn.) in 3/8 time. The key signature has two flats (B-flat and E-flat). The music is characterized by a variety of dynamics and articulations. The first staff begins with a mezzo-piano (*mp*) dynamic and a crescendo leading to a forte (*f*) dynamic. The second staff also starts with *mp* and reaches *f*. The third staff features a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) section with an 'espress.' (expressive) marking, then a fortissimo (*fp*) dynamic, and ends with *mp*. The fourth staff is marked *p*. The fifth staff starts with *f*, then *mp*, and includes a second ending marked (2). The sixth staff begins with *pp* (pianissimo), moves to *mp*, and ends with *f*. The seventh staff starts with *ff* (fortissimo) and includes a glissando (*gliss.*) marking. The eighth staff features a *sp* (sforzando) and *ff* dynamic. The ninth staff is marked *mp*. The tenth staff begins with *p* and ends with *pp*.

E
To harmon
(tube in) ♩ = ca. 80

Tbn. *ppp* *ff*

Tbn.

The image shows a musical score for two tubas (Tbn.). The top staff is in 3/8 time and begins with a piano (*ppp*) section, followed by a forte (*ff*) section. It then features a melodic line with a fermata and a key signature change. The bottom staff continues the melodic line with various articulations and ends with a double bar line.

Gloria

for

SATB Chamber Choir

with Soloists

Gloria

for
SATB Chamber Choir with Soloists

C. Power
2011

(♩=60)

Solo Soprano

SOPRANO

Solo Alto

ALTO

Solo Tenor

Incanted freely
(*p*)

Glo - ri - a glo-ri - a in-ex - cël-sis De - o De - o Glo-ri

TENOR

Solo Bass

BASS

7 $\text{♩} = 60$

Solo S.

S.

Solo A.

A.

Solo T.

T.

Solo B.

B.

p

Glo - ri - a

p

Glo - ri - a

mp

in ex -

p

Glo - ri - a

13

Solo S. *mf* *f* *ff*
in - ex - cël - sis De - o De - o glo - ri glo - ri - a

S. *ff*
glo - ri - a

Solo A. *mp* *f* *ff*
in - ex - cël - sis De - o De - o glo - ri glo - ri - a

A. *ff*
glo - ri - a

Solo T. *f* *ff*
cël - sis De - o De - o glo - ri glo - ri - a

T. *ff*
glo - ri - a

Solo B. *f* *ff*
— in - ex - cël - sis De - o De - o glo - ri glo - ri - a

B. *ff*
glo - ri - a

19 $\text{♩} = 55$

Solo S. *mf* et in ter-ra

S. *pp* (Hummed) *mf* sim.

Solo A. *mp* et in ter-ra pax *mf* et in ter-ra pax

A. *pp* (Hummed)

Solo T. *mf* et in ter-ra

T. *pp* (Hummed) *mp* sim.

Solo B. *mp* et in ter-ra pax *mf* et in

B. *pp* (Hummed) *mf* sim.

24

Solo S. *f* pax _____ *p* et in ter - ra pax

S. *p*

Solo A. *mp* et in ter - ra pax _____

A. *f* *pp* sim.

Solo T. *f* *p* pax _____ et in ter - ra pax

T. *mp*

Solo B. *p* ter - a pax _____ et in ter - ra pax

B. *pp*

28 >

Solo S.

S.

pp

ri

Solo A.

mp

ho - mí - ni - bus bo - nae vo - lun - tá -

A.

p

Glo

Solo T.

mf

bo - nae

T.

pp

Glo

Solo B.

mp

ho - mí - ni - bus

B.

pp

a

31

mf *p* *p* *dim.*

Solo S. bo-nae vo-lun - tá tis et in ter-ra pax

S. a Glo

p *mp* *dim.*

Solo A. - tis et in ter-ra pax

A. ri a

p *p* *dim.*

Solo T. vo-lun - tá tis et in ter-ra pax

T. ri a

mf *p* *mp* *p* *dim.*

Solo B. bo-nae vo - lun - tá - tis et in ter-a pax et in ter-ra pax

B. Glo ri

♩=160

37

unis.
Whispered, percussively

S. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a*

unis.
Whispered, percussively

A. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a* *Glo-ri - a* *Spoken**

unis.
Whispered, percussively

T. *Glo-ri - a* *Glo-ri - a*

unis.
Whispered, percussively

B. *Glo-ri - a* *Glo-ri - a* *Spoken**



40

Spoken*

Whispered

S. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a*

Whispered

A. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a*

T. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a*

Whispered

B. *Glo-ri - a* *Glo-ri - a* *Glo-ri - a* *Glo-ri - a* *Spoken*

* = Spoken, *mf*, at pitch indicated

43

S. *Spoken*
Glo-ri - a Glo-ri - a Glo-ri - a

A. *Spoken* *Whispered*
Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri -

T. *Spoken**
Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a

B. *Whispered*
Glo-ri - a Glo-ri - a

46

S. *Whispered*
Glo-ri - a Glo-ri - a Glo-ri - a

A. *Whispered* *Spoken* *Whispered*
a Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a

T. *Whispered*
Glo-ri - a Glo-ri - a Glo-ri - a

B. *Spoken* *Whispered*
Glo-ri - a Glo-ri - a Glo-ri - a Glo-ri - a

50 *ff*

S. *ff*
Glo-ri-a glo-ri-a in ex-cél-sis De-o

A. *ff*
Glo-ri-a glo-ri-a in ex-cél-sis De-o

T. *ff* *mf*
Glo-ri-a glo-ri-a in ex-cél-sis De-o Glo-ri-a in ex-cél-sis

B. *ff* *f* *mf*
Glo-ri-a glo-ri-a in ex-cél-sis De-o et in ter-a pax ho mí-ni-bus bo-nae



54 *ff* *mp*

S. *ff* *mp*
Glo-ri-a glo-ri-a in-ex-cél-sis De-o Glo-ri-

A. *ff* *mp*
Glo-ri-a glo-ri-a in-ex-cél-sis De-o Glo-ri-

T. *ff*
vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex-cél-sis De-o

B. *ff* *f*
vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex-cél-sis De-o et in ter-a pax

58

S. *f* *mf*
a ho mí-ni-bus vo-lun-tá-tis

A. *f* *mf*
a ho mí-ni-bus vo-lun-tá-tis

T. *f*
Glo-ri-a glo-ri-a in ex

B. *mf*
ho mí-ni-bus bo-nae vo-lun-tá-tis



62 **Slightly Slower**
(♩=150) *mp espress.*

Solo S. La - dá-mus te Be-ne

T. *mp espress.*
cél-sis De-o

Solo B. La - dá-mus te Be-ne - dí - ci-mus te A-do - rá-mus te



67

Solo S. dí - ci-mus te A-do - rá-mus te

Solo A. La - dá-mus te Be-ne-

Solo T. *mp espress.*
La - dá-mus te Be-ne - dí - ci-mus te A-do - rá-mus te

Solo B. *mp espress.*
La - dá -

71 *mp espress.*

Solo S. La - dá - mus te Be -

Solo A. dí - ci-mus te A-do - rá - mus te La - dá - mus te Be-ne-

Solo T. La - dá - mus te Be-ne - dí - ci-mus te A-do - rá - mus te

Solo B. - mus te Be - ne - dí - ci - mus te



75

Solo S. ne - dí - ci mus te Ad - do - ra - mus te

Solo A. dí - ci-mus te A-do - rá - mus te La - dá - mus te

Solo T. La - dá - mus te Be-ne - dí - ci-mus te A-do - rá - mus te

Solo B. A - do - rá - mus te

79 *unis. ff* **A tempo** ♩=160

S. *ff* *unis.* Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex - cël-sis De - o

A. *ff* *unis.* Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex - cël-sis De - o

T. *ff* *unis.* Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex - cël-sis De - o *mf* Glo - ri -

B. *ff* *unis.* Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex - cël-sis De - o *f* et in ter-a pax



83 *ff*

S. *ff* Glo-ri-a glo-ri-a in -ex - cël-sis De - o

A. *ff* Glo-ri-a glo-ri-a in -ex - cël-sis De - o

T. *ff* a in ex-cël-sis vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex - cël-sis De - o

B. *mf* *ff* ho mí-ni-bus bo-nae vo-lun-tá-tis Glo-ri-a glo-ri-a in -ex - cël-sis De - o

87 *mp* *f* *mf*

S. *Glo - ri - a ho mí-ni-bus vo - lun - tá - tis*

A. *Glo - ri - a ho mí-ni-bus vo - lun - tá - tis*

T.

B. *f* *mf* *et in ter-a pax ho mí-ni-bus bo-nae vo - lun - tá - tis*

91 (♩=150) *mp*

S. *La*

T. *Glo-ri-a glo-ri-a in ex - cé-l-sis De-o*

B. *mp espress.* *La - dá-mus te Be-ne - dí - ci-mus te A-do-*

96 *espress.*

S. *dá-mus te Be-ne - dí - ci-mus te A-do - rá-mus te*

A. *La-*

T. *mp espress.* *La - dá-mus te Be-ne - dí - ci-mus te A-do-*

B. *rá-mus te*

100

mp espress.

S. La - dá - mus te

A. dá-mus te Be-ne - dí - ci-mus te A-do - rá-mus te La-

T. rá-mus te La - dá-mus te Be-ne - dí - ci-mus te A-do-

mp espress.

B. La - dá - mus te Be - ne - dí - ci - mus



104

S. Be - ne - dí - ci mus te Ad - do - ra

A. dá-mus te Be-ne - dí - ci-mus te A-do - rá-mus te La-

T. rá-mus te La - dá-mus te Be-ne - dí - ci-mus te A-do-

B. te A - do - rá - mus te

108

S. *ff* *ff*
— mus te Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex-cél-sis De-o

A. *ff* *ff*
dá-mus te Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex-cél-sis De-o

T. *ff* *ff*
rá-mus te Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex-cél-sis De-o

B. *ff* *ff*
Glo-ri-fi-ca - mus te Glo-ri-a glo-ri-a in ex-cél-sis De-o



112

S. *mp* *ff*
Glo-ri-a Glo-ri-a in ex-cél-sis vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex

A. *mp* *ff*
Glo-ri-a Glo-ri-a in ex-cél-sis vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex

T. *mf* *ff*
Glo - ri - a in ex-cél-sis vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex

B. *f* *mf* *ff*
et in-ter-a pax ho-mí-ni-bus bo-nae vo-lun-tá-tis Glo-ri-a glo-ri-a in-ex

116

mp *f*

S. *cél-sis De-o Glo-ri-a ho mí-ni-bus*

mp *f*

A. *cél-sis De-o Glo-ri-a ho mí-ni-bus*

mp *f*

T. *cél-sis De-o Glo-ri-a Glo-ri-a ho-mí-ni-bus*

f *mf*

B. *cél-sis De-o et in ter-a pax ho mí-ni-bus bo-nae vo-lun-tá-tis*



120

mf *p* *ff* **Meno mosso**

S. *vo-lun-tá-tis Glo-ri- Glo-ri-a glo-ri-a in ex - cél-sis De-o*

mf *p* *ff*

A. *vo-lun-tá-tis Glo-ri- Glo-ri-a glo-ri-a in ex - cél-sis De-o*

p *ff*

T. *vo-lun-tá-tis Glo-ri- Glo-ri-a glo-ri-a in ex - cél-sis De-o*

p *ff*

B. *Glo-ri -Glo-ri-a glo-ri-a in ex - cél-sis De-o*

♩=60

124

S. *p* ri _____ *mp* bo-nae vo-lun - tá *div.* *p* a _____ 161

A. *mp* Ho - min-ní - bus *div.* bo-nae vo - lun - tá *p* Glo _____ tis _____

T. *p* Glo _____ *div.* *mp* bo-nae vo-lun - tá _____ *p* ri _____

B. *div.* *mp* ho - mí-ni - bus *p* a _____ bo-nae-vo - lun - tá -



rit.

128

S. tis _____ a _____ et in ter - ra pax

A. _____ ri _____ et in ter - a pax a _____

T. tis _____ unis. a _____ et in ter - a pax

B. tis et in ter - a - pax Glo _____ a _____ et in ter - ra pax

V

for

**2 Trumpets with Flugelhorn,
Tenor Saxophone with Alto Saxophone
and 2 Trombones**

For 2 Trumpets with Flugelhorn, Tenor Saxophone
with Alto Saxophone and 2 Trombones

C. Power 2009

[illegible]

15

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

22

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mf

mf

mf

mf

29

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

mp

mp

mp

36

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mf

mf

mf

mf

43

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

mp

mp

mp

50

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

57

Tpt. I *f*

Tpt. II *f*

T. Sax. *f*

Tbn. I *f*

Tbn. II *f*

64 *rit.* **B** ♩=160

Tpt. I *mp* *cresc.* *mf* *dim.* *mf*

Tpt. II *mp* *cresc.* *mf* *dim.* *mf*

T. Sax. *mp* *cresc.* *mf* *dim.* *mf*

Tbn. I *mp* *cresc.* *mf* *dim.* *mp*

Tbn. II *mp* *cresc.* *mf* *dim.* *mp*

To Trumpet

71

Tpt. I *mp* *cresc.* *mf*

Tpt. II *mp* *cresc.* *mf*

T. Sax. *p* *mp* *cresc.* *mf*

Tbn. I *p* *mp* *cresc.* *mf*

Tbn. II *p* *mp* *cresc.* *mf*

78

Tpt. I *dim.* *mp* *p*

Tpt. II *dim.* *mp* *p*

T. Sax. *dim.* *mf* *p*

Tbn. I *dim.* *mf*

Tbn. II *dim.* *mf*

84

Tpt. I *pp* *cresc.* *mf*

Tpt. II *f* *f* *pp* *cresc.* *mf*

T. Sax. *f* *f* *pp* *cresc.* *mf*

Tbn. I *f* *pp* *cresc.* *mf*

Tbn. II *pp* *cresc.* *mf*

89

Tpt. I *dim.* *mp* *cresc.* *mf mp*

Tpt. II *dim.* *mf* *mp* *cresc.* *mf mp*

T. Sax. *dim.* *mp* *cresc.* *mp mf mp*

Tbn. I *dim.* *mf* *mp* *cresc.* *mf mp*

Tbn. II *dim.* *mf* *mp* *cresc.* *mp mf*

95

Tpt. I *mf mp* *f* *pp*

Tpt. II *mf mp* *f* *pp*

T. Sax. *mf* *f* *pp*

Tbn. I *f* *pp*

Tbn. II *mp* *mf mp* *f* *pp*

101

Tpt. I *p*

Tpt. II *sp*

T. Sax. *molto* *p* *mp*

Tbn. I *molto* *sp*

Tbn. II *molto* *mp*

C

107

Tpt. I *mp*

Tpt. II *mp*

T. Sax. *mp*

Tbn. I *mp*

Tbn. II *mp*

113

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

119

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mf

f

125 **D**

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp *cresc.* *mf* *dim.* *mp*

mp *cresc.* *mf* *dim.* *mf* *mp*

mp *cresc.* *mf* *dim.* *mp*

mp *cresc.* *mf* *dim.* *mf* *mp*

131

Tpt. I *mf mp* *mf mp* *f*

Tpt. II *mp* *mf mp* *f*

T. Sax. *mf mp* *mf* *f*

Tbn. I *mf mp* *f*

Tbn. II *mf mp* *f*

137

Tpt. I *pp* *f*

Tpt. II *pp* *mp* *f*

T. Sax. *pp* *f*

Tbn. I *pp* *f*

Tbn. II *pp* *f*

143

Tpt. I *mp* *f*

Tpt. II *mp* *f*

T. Sax. *mp* *f*

Tbn. I *mp* *f*

Tbn. II *fp mp* *f*

E

The musical score is arranged in five staves. Measures 131-136 show a rhythmic pattern with dynamics *mf mp* and *f*. Measure 137 is marked with a box containing the letter 'E'. Measures 137-142 show a change in dynamics to *pp* and *mp*, followed by *f*. Measure 143 continues the pattern with *mp* and *f*. The Tbn. II staff in measure 143 includes the dynamic marking *fp*.

150

Tpt. I

Tpt. II

T. Sax.

A. Sax.

Tbn. I

Tbn. II

mp

f

fp

mp

(f)

p

(f)

p

156

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

p

f

p

ff

p

f

p

ff

f

p

ff

f

p

ff

161

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

p

p

f

sf

p

f

p

167

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

172

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

177

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

The musical score is arranged in three systems, each containing five staves for Tpt. I, Tpt. II, T. Sax., Tbn. I, and Tbn. II. The key signature is one sharp (F#). The time signature changes from 3/4 to 4/4 at measure 172. Dynamic markings include *f* (forte), *p* (piano), *ff* (fortissimo), and *pp* (pianissimo). The score includes various musical notations such as notes, rests, and slurs.

183

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

f

fp

mp

f

190

♩=160

Bell-like

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp

f

fp

mp

f

Bell-like

Bell-like

Bell-like

rit. F $\text{♩} = 100$

196

Tpt. I *st. mute* *mf* *p* *mf* *f*

Tpt. II *pp* *To Flugel*

T. Sax. *Bell-like* *f* *pp* *To Alto*

Tbn. I *st. mute* *mf* *p* *mf* *f*

Tbn. II *st. mute* *mf* *p* *mf* *f*

205

Tpt. I *mp* *mf* *p* *mf* *f* *mp* *dim.*

Tbn. I *mp* *mf* *p* *mf* *f* *mp* *dim.*

Tbn. II *mp* *mf* *p* *mf* *f* *mp* *dim.*

rit.

G $\text{♩} = 75$

214 (Stagger Breathing)

Tpt. I *ppp*

Flug. (Stagger Breathing) *mp*

Tbn. I *ppp*

Tbn. II *ppp*

219

Tpt. I

Flug.

A. Sax.

Tbn. I

Tbn. II

mp

(Stagger Breathing)

224

A little faster ($\text{♩} = 80$)

Tpt. I

Flug.

A. Sax.

Tbn. I

Tbn. II

mp

229

Tpt. I

Flug.

A. Sax.

Tbn. I

Tbn. II

p

mp

p

234

Tpt. I

Flug.

A. Sax.

Tbn. I

Tbn. II

To Tpt.

To Tenor

239

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

rit.

accel. to H

open

mp

mp

open

open

244

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

H

$\text{♩} = 160$

mf

f

(f)

f

f

f

249

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

dim. *mf* *dim.* *mf* *dim.* *mp* *dim.* *mp*

255

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mp *mp* *mp* *mf* *mf*

261

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

mf *dim.* *mp* *mf* *dim.* *mp* *mf* *dim.* *mp*

272

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

f

pp

f

pp

f

pp

f

pp

[illegible]

283

Tpt. I

Tpt. II

T. Sax.

A. Sax.

Tbn. I

Tbn. II

mp *f* *f* *(f)* *p*

fp *mp* *f* *(f)* *p*

289

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

p *f* *p* *f* *p*

f *p* *f* *p*

294

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

ff *ff* *ff* *ff* *ff*

mf *f* *p* *f* *p*

305

J

Tpt. I

mf *ff* *f*

Tpt. II

mf *ff* *f*

T. Sax.

mf *ff* *f*

Tbn. I

mf *ff* *f*

Tbn. II

mf *ff* *f*

311

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

ff

ff

ff

ff

ff

317

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

ff

ff

ff

ff

ff

320

Tpt. I

Tpt. II

T. Sax.

Tbn. I

Tbn. II

pp

pp

pp

pp

ff

ff

ff

ff

Call Me Ishmael

for

Orchestra

151
C. Power, 2009

14

Fl. 1&2

6/4

1.

4/4

6/4

4/4

p

p

f

Ob.

mf

f

C. A.

mf

mf

Cl.

p

mp

mf

S. Sax.

mf

f

B. Cl.

mp

mf

B. Sax.

mf

Vln. II

6/4

4/4

6/4

4/4

mf

Vla.

p

mf

Vc.

p

mf

Db.

p

mf

22

(5) -----]

31

Fl. I & 2

Ob.

Cl.

S. Sax.

B. Cl.

B. Sax.

Vla.

Vc.

Db.



39

Ob.

Cl.

S. Sax.

B. Cl.

B. Sax.

B

Vln. II

Vla.

Vc.

Db.

col legno bat.

mf

arco

mp staccato

col legno bat.

mf

55

Fl. 1 & 2

C. A.

Cl.

S. Sax.

B. Cl.

B. Sax.

Hrn.

Tpt.

Tpt.

Tbn.

Vln. II

Vla.

Vc.

Db.

63 **C** 8^{va}-----
1

Fl. 1 & 2 *f*

Ob. *f*

C. A.

Cl. *mf*

S. Sax. *mf*

B. Cl. *mf*

B. Sax. *mf*

Hr. *mf*

Tpt. *mf staccato*

Tpt. *mf staccato*

Tbn. *mf*

B. D. *mp*

Bongo *mf*

Cym./Gng. *pp* *mp*

Mar. *mf*

C

Vln. I *mf staccato*

Vln. II *arco*

Vla. *arco*

Vc. *arco*

Db. *arco*

(8) 71 2

Fl. 1&2

Ob.

C. A.

Cl.

S. Sax.

B. Cl.

B. Sax.

Hn.

Tpt.

Tpt.

Tbn.

Bongo

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

87 D $\frac{3}{4}$ rall. $\frac{4}{4} = 70$

Fl. 1 & 2 *fp*

Ob. *fp*

C. A. *fp*

Cl. *fp*

S. Sax. *fp*

B. Cl. *fp* *pp*

B. Sax. *fp*

Hr. *fp* Hand over bell *pp*

Tpt. *fp* *mp*

Tpt. *fp* *mp*

Tbn. *fp* Hand over bell *pp*

Timp.

B. D. *f*

Bongo

Cym./Gng. Cymbal *f*

Mar.

D $\frac{3}{4}$ rall. $\frac{4}{4} = 70$

Vln. I *fp* *pp*

Vln. II *fp* *pp*

Vla. *fp* *pp*

Vc. *fp*

Db. *fp*

98

Fl. 1 & 2

Ob.

C. A.

Cl.

S. Sax.

B. Cl.

Hr.

Tpt.

Tpt.

Tbn.

Vln. I

Vln. II

Vla.

Vc.

Db.

1

mp

mp

pp

mf

pp

pp

to cup mute

to cup mute

to cup mute

to cup mute

pp

pp

This musical score is for the beginning of Act 1, Scene 1 of 'The Marriage of Figaro'. It features a full orchestra and vocal soloists. The score is written for the following instruments and voices:

- Hn** (Horn): Cup mute, *p* (piano).
- Tpt** (Trumpet): Cup mute, *p* (piano).
- Tpt** (Trumpet): Cup mute, *p* (piano).
- Tbn** (Trombone): Cup mute, *p* (piano).
- Timp** (Timpani): *mf* (mezzo-forte).
- Cym/Gng** (Cymbal/Gong): Cymbal arco, *mf* (mezzo-forte).
- Mar** (Maracas): *mf* (mezzo-forte).
- Vln I** (Violin I): *mf* (mezzo-forte).
- Vln II** (Violin II): *p* (piano).
- Vla** (Viola): *p* (piano).
- Vc** (Violoncello): *p* (piano).
- Db** (Double Bass): *p* (piano).

The score is in 12/8 time, with a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegretto'.

130

Hn.

Tpt.

Tpt.

Tbn.

Bongo

Cym./Gng.

Vln. I

Vln. II

Vla.

Vc.

open

open

open

open

yarn mallet under strings

mf

ppp

pp

pp

pp

pp

E $\text{♩} = 170$

140

Timp.

B. D.

Bongo

Vln. I

Vln. II

Vla.

div

pp

div

p

147

Fl. 1 & 2 *ff* *mp*

Ob. *ff* *mp*

C. A. *ff* *mp*

Cl. *ff* *mp*

S. Sax. *ff* *mp*

B. Cl. *ff*

B. Sax. *ff*

Hr. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

B. D. *ff*

Bongo

Cym./Gng. Cymbal *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *f*

Db. *f*

3/4 4/4 3/4

154

Fl. I & 2

Ob.

C. A.

Cl.

S. Sax.

Bongo

Vln. I

Vln. II

Vla.

Vc.

Db.



161

Fl. I & 2

Ob.

C. A.

Cl.

S. Sax.

Bongo

Vln. I

Vln. II

Vla.

to nothing

to nothing

to nothing

to nothing

to nothing

to nothing

166

F

Fl. 1&2 *pp*

Ob. *pp*

C. A. *pp*

Cl. *pp*

Bongo *mf*

Vln. I *pp* half

Vln. II *pp* half

Vla. *pp* half

Vc. *pp* half

Db. *pp* half

180

Fl. 1 & 2 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Ob.

C. A.

Cl.

B. Cl.

B. Sax.

Tbn.

Bongo

Mar.

Vln. I $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Vln. II

Vla.

Vc.

Db.

open

[illegible]

192

Fl. 1 & 2

Ob.

C. A.

Cl.

S. Sax.

B. Cl.

E. Sax.

Hr.

Tpt.

Tpt.

Tbn.

Bongo

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

203 $\text{♩} = 60$ **H**

Fl. I & 2 ff

Ob. ff

C. A. ff

Cl. ff

S. Sax. ff

B. Cl. ff

B. Sax. ff

Hn. f ff

Tpt. ff

Tpt. ff

Tbn. ff

Timp. ff mf

B. D. ff p

Bongo ff

Cym./Gng. ff Gong \uparrow let ring

Mar. ff

Vln. I ff $\text{♩} = 60$ **H**

Vln. II ff

Vla. ff After gong has faded mf

Vc. ff After gong has faded mf

Db. ff After gong has faded mf

212

Timp. *mp* *p*

B. D. *pp* *ppp*

Cym./Gng. *pp* Gong let ring

Vc. *mp* *p*

Db. *mp* *p* *p*