

Partir ou Rester?!

Are You Staying or Leaving?!

An Élégie for orchestra

Steven Jon Landis, Jr.

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Instrumentation

Piccolo
Flute
Oboe
English horn
B^b Clarinet

B^b Bass Clarinet

2 Bassoons

4 Horns in F

3 Trumpets in B^b

Timpani (f, c, c#, f#)
crotales, marimba

Large bass drum, large tam-tam,
suspended cymbal, triangle, crash cymbals,

café scene: large varied table setting
(stemware, flatware, silverware, etc...)

a large box lined with floor tile to smash china plate into

Piano
Celesta

Violin I
Violin II
Viola
Violoncello
Double Bass

Solo Mezzo Soprano

* score in c

♩ = 65 - 70

Partir ou Rester?! Are you Staying or Leaving?!

an *Élégie* for Orchestra
Commissioned by Jane Brockman and Tom Rider
for the Gainesville Chamber Orchestra

Steven Jon Landis, Jr.

with frustrated energy,
like pushing open a heavy door

poco accel.

molto agitato

The score is for a full orchestra and includes the following parts:

- Piccolo**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Flute**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Oboe**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- English Horn**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Clarinet in Bb**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Bass Clarinet**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Bassoon 1**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Bassoon 2**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Horn in F 1 & 2**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Horn in F 3 & 4**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Trumpet in Bb 1**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Trumpet in Bb 2 & 3**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Timpani**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Percussion**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Mallets**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Piano**: Treble and Bass clefs, 2/4 time, starting with a whole rest and a half note in the final measure.
- Celesta**: Treble and Bass clefs, 2/4 time, starting with a whole rest and a half note in the final measure.
- Violin I**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Violin II**: Treble clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Viola**: Alto clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Cello**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.
- Contrabass**: Bass clef, 2/4 time, starting with a whole rest and a half note in the final measure.

Performance instructions include: *con sord. divisi* for Violin I and II; *con sord.* for Cello and Contrabass; *large bass drum with soft mallets* for Percussion; and dynamic markings such as *f*, *ff*, *p*, and *ff* throughout the score.

* piccolo, crotales, celesta, and double bass have been transposed

5 A Tempo hold until out of breath

Picc. *fp*

Mal. *p* crotales with hard metal mallets

Pno. *ff* *Red.*

Cel. *ff* *Red.* *mp*

Vln. I *non vib.* *sub. fpp* *Solo* 6 solo div.

Vc. *non vib.*

Cb. *soli* *p* *molto sul tasto non vib.* *slowly* *introduce* *vibrato*
plaintive, austere and stark *mp*

14

Cel. *Red.* *simile*

Vln. I *Solo*

Vc. *non vib.*

Cb. *ord. vib.*

18 crotales with hard metal mallets

Mal. *ppp* *Solo*

Vln. I *plaintive, austere and stark* *soli con sord.*

Vla. *mp*

Cb. *p*

22

Perc. scrub metal brushes on tam *ppp*

Mal. crotales with hard metal mallets *ppp*

Vln. I *Solo* *ppp*

Vla.

Cb.

B. Cl. *pp*

Bsn. 1 *mf* solo (with nostalgia)

Perc. *p*

Cel. *mp*

Vln. I *pp* *non vib. con sord. Tutti div.*

Vln. II *pp*

Vla. *pizz. senza sord.* *p* *3 solo div.*

Vc. *pp*

Cb. *pizz. senza sord.*

E. Hn. *ppp* *pp*

B. Cl. *ppp*

Bsn. 1

Bsn. 2

Cel. *mf* *mp*

Vln. I *ord. vib.*

Vln. II *ord. vib.*

Vla. *3*

Vc. *Tutti ord. vib.*

Cb.

Picc. *pp* *sub. ppp* decresc. poco a poco sempre

Fl. *pp* *p*

Ob. *pp*

E. Hn.

B♭ Cl. *pp*

Bsn. 1

Perc. triangle with metal beater

Mal. marimba with soft felt mallets *mp* crotales with hard metal mallets *pp*

Pno. *mp* *p*

Cel. *sub. mf* *mp*

Vln. I

Vln. II

Vla. con sord. arco *pp*

Vc.

Cb.

hold for duration or until out of breath, do not re-attack

from sul tasto to senza sord. sul pont. over duration

Picc.

Fl. *sub. ppp* decresc. poco a poco sempre

Ob. *p* *sub. ppp* decresc. poco a poco sempre

E. Hn. *ppp* decresc. poco a poco sempre

B♭ Cl.

Bsn. 1

Cel. *sub. mf*

Vln. I

Vln. II senza sord. from sul tasto to sul pont. over duration

4

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 2

Hn. 1 & 2

Cel.

Vln. I

Vln. II

Vla.

Cb.

hold for duration or until out of breath, do not re-attack

sub. *ppp* decresc. poco a poco sempre

hold for duration or until out of breath, do not re-attack

ppp decresc. poco a poco sempre

hold for duration or until out of breath, do not re-attack

p

sub. *ppp* decresc. poco a poco sempre

solo

p

senza sord. divisi

from sul tasto to sul pont. over duration

arco divisi

from sul tasto to sul pont. over duration

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2 & 3

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sub. *ppp* decresc. poco a poco sempre

solo

p

sub. *ppp* decresc. poco a poco sempre

solo

pp

mp

p

senza sord.

divisi

from sul tasto to sul pont. over duration

ppp

n

n

n

n

n

n

n

n

n

n

n

n

n

n

n

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2 & 3

Timp.

Perc.

Mal.

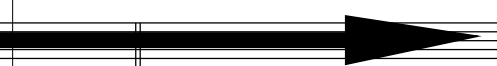
Pno.

Cel.

Have very quiet conversation
with your neighbor,
until you come to a measure
with a rest in it.



percussion section: in addition to your speaking and written instrumental parts, you are to sporadically clang together items used at a table setting, including but not limited to: silverware, flatware, stemware, and glasses. Creating the ambient noise of a cafe'.



vln. I
8 div. solo

vln. II
8 div. solo

vla. 3 solo

vlc. 3 solo

Cb.
ord. divisi

ppp

string soloists: improvise on given pitches utilizing freely: sul ponticello, sul tasto, flautando, and fast tremolos. Vary the tempo of your improvisations.

Empty musical staves for string soloists.

Picc.
 Fl.
 Ob.
 E. Hn.
 B♭ Cl.
 B. Cl.
 Bsn. 1
 Bsn. 2
 Hn. 1 & 2
 Hn. 3 & 4
 Tpt. 1
 Tpt. 2 & 3
 Timp.
 Perc.
 Mal.
 Pno.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 db. 4 solo

mp
mp
p
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
pp

resume conversation

Picc. *pp* 3 3

Fl. *p*

Ob. *mp* 3 3

E. Hn. *p*

B♭ Cl. resume conversation

B. Cl.

Bsn. 1 *p* 3 3 3

Bsn. 2 *p* 3 3 3 *mp* 3 3

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 straight mute *p* 3 3 3

Tpt. 2 & 3

Timp. *mp*

Perc.

Mal.

Pno. *p* 3 3 3 *Red.*

Cel.

Vln. I

Vln. II

Vla.

Vc. *Tutti*

Cb. *mp sub. p* 6 6 10 *simile* 6 6 10

Picc. *pp*

Fl. *pp*

Ob. *p* *pp*

E. Hn. *pp* resume conversation

B♭ Cl. *p* *pp* resume conversation

B. Cl. *p* *pp* resume conversation

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 & 2 *mp* cresc. poco a poco sempre 1 stopped

Hn. 3 & 4 *p* a2 con sord.

Tpt. 1 *mp*

Tpt. 2 & 3 *mp*

Timp. resume conversation

Perc.

Mal. *pp* marimba with soft felt mallets

Pno. *p* *mp* *arco, sempre*

Cel.

Vln. I *mp* Tutti divisi pizz. 3 arco, molto flautando sul pont.

Vln. II *mp* Tutti pizz. 3 3 solo div. arco, molto flautando sul pont.

Vla. *mp* gli altri pizz.

Vc. *mp*

Cb. *mp*

Picc. resume conversation

Fl. resume conversation

Ob. resume conversation

E. Hn. resume conversation

B♭ Cl. resume conversation

B. Cl. resume conversation

Bsn. 1 resume conversation

Bsn. 2 resume conversation

Hn. 1 & 2 2 stopped *mp* resume conversation cresc. poco a poco sempre

Hn. 3 & 4 resume conversation

Tpt. 1 sub. *p* cresc. poco a poco sempre

Tpt. 2 & 3 divisi straight mute *p* a2 *mp* cresc. poco a poco sempre

Timp. *mp*

Perc. resume conversation

Mal.

Pno. resume conversation

Cel. resume conversation

Vln. I resume conversation

Vln. II pizz. sub. *pp* divisi 3

Vla. Tutti unis. pizz. 3

Vc.

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2 & 3

Timp.

Perc.

Mal.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mp*

Fl. *mp*

Ob. *fp* 6 6 10

E. Hn. *fp* 6 6 10

B♭ Cl. *mp*

B. Cl. *mp*

Bsn. 1 *fp* 6 6 10

Bsn. 2 *mf* sempre marcato

Hn. 3 & 4 *mf* a2 con sord. sempre marcato

Tpt. 1

Tpt. 2 & 3

Timp. *tr* *ffpp*

Perc.

Pno. *f* *mp* 8va

Cel. *f*

Vln. I *ff* sempre marcato

Vln. II *ff* sempre marcato

Vla. *f* divisi

Vc. *f* sempre marcato divisi unis.

Cb. *f* sempre marcato divisi unis.

Picc. *f*

Fl. *f*

Ob. *fp* 6 6 10 *f* sempre marcato

E. Hn. *fp* 6 6 10 *f*

B♭ Cl. *f*

B. Cl. *f* *mf* *f* sempre marcato

Bsn. 1 *fp* 6 6 10 *f* *f* *f* *mf* *f*

Bsn. 2 *f* *f* *f* *mf* *f*

Hn. 1 & 2 open solo a2 *f* *ff* sempre marcato

Hn. 3 & 4 *f* 3 senza sord. 4 solo *f* sempre marcato

Tpt. 1 senza sord. *f* *f* *f* sempre marcato

Tpt. 2 & 3 senza sord. a2 *f* *ff* sempre marcato

Timp. *f* *ff*

Perc. large bass drum with soft mallets sus. cymb. with soft yarn mallets *n* < *p* > *n* < *mp* > *n* *n* *f*

Mal. *mf* *f*

Pno. *mf*

Cel. *f*

Vln. I unis. *f*

Vln. II *f*

Vla. unis. molto appassionato sempre marcato *ff*

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

Cb. *f* *f* *f* *mf* *f*

This page of a musical score, numbered 84, contains parts for a large orchestra and piano. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), English Horn (E. Hn.), Bass Clarinet (B♭ Cl.), Clarinet in B♭ (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horns 1 & 2 (Hn. 1 & 2), Horns 3 & 4 (Hn. 3 & 4), Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Tpt. 2 & 3), Timpani (Timp.), Percussion (Perc.), Mallets (Mal.), Piano (Pno.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is divided into four measures. The woodwinds and strings play sustained notes, often with triplets. The Piccolo, Flute, Bass Clarinet, and Clarinet in B♭ play rapid sixteenth-note passages, with some measures marked with '6' and '10' indicating sixteenth and thirty-second notes respectively. The Bassoon 1 part features a prominent triplet in the second measure. The Piano part consists of a steady eighth-note accompaniment with triplets. The Percussion part includes mallets and a snare drum. The strings play a rhythmic pattern of eighth notes, with some parts marked with '3' for triplets. Dynamics range from *ppp* (pianissimo) to *fp* (fortissimo).

Picc. *sub. f* *ff* *fff*

Fl. *sub. f* *ff* *fff*

Ob. *sub. f* *ff* *fff*

E. Hn. *sub. f* *ff* *fff*

B♭ Cl. *sub. f* *ff* *fff*

B. Cl. *sub. f* *ff* *fff*

Bsn. 1 *sub. f* *f* *fff*

Bsn. 2 *f* *fff*

Hn. 1 & 2 *fff*

Hn. 3 & 4 *sub. f* *a2* *4 senza sord.* *fff*

Tpt. 1 *fff*

Tpt. 2 & 3 *sub. f* *fff*

Timp. *fff*

Perc. *f* crash cymb. *fff* sus. cymb. with soft yarn mallets *fff* triangle with metal beater *fff* crash cymb. and large bass drum

Mal. *sub. f* *fff*

Pno. *f cresc.* *fff*

Cel. *fff* *cresc.* *fff*

Vln. I *fff*

Vln. II *fff*

Vla. *fff* *divisi half trem.*

Vc. *fff* *divisi half trem.*

Cb. *fff* *half trem.* *fff*

molto rit.

A Tempo

Picc.

Fl.

Ob.

E. Hn.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1

Tpt. 2 & 3

Timp.

Perc.

Mal.

Pno.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

scrape large tam with a metal scraper and a brush >

mp

divisi

solo divisi first desk

molto sul tasto punta d' arco solo first desk

molto sul tasto appassionato

pizz.

p poco a poco cresc.

97

Vc.

Cb.

102

Vc.

Cb.

Alto

molto rit.

solo
molto sul tasto

A Tempo

hold until bow runs out
do not retake

molto

f

arco *pp* *molto sul tasto*

plaintive, austere and stark

stand up,
sing on (AH) *p*

109

Cb.

Alto

115

Cb.

Alto

poco rit.

A Tempo

poco rit.

A Tempo

* begin walking slowly
out of the concert hall

121

Cb.

Alto

126

Cb.

Alto

vamp as necessary

vamp as necessary