

HARPAN - Concerto for Harp and Orchestra

Kristian Blak 1996

3. movement

1 Flauto I *fff*

Oboe *fff*

1 Clarinette in Bb *fff*

1 Fagotto *fff*

1 corno I in F *fff*

1 Corno II in F *fff*

1 Timpani

1 Percussion snare drum *fff* 6:4 3:2

1 Marimba *fff* 8va (b) 8va (b)

1 Piano *fff*

1 Guitar *fff*

1 chart

1 Harp Solo

1 Violino I *fff* div.

1 Violino II *fff* div. (b)

1 Violoncello *fff* div. #

1 Contrabasso *fff*

Db-C-Bb/Eb-F-Gb-Ab

Fl. I
Ob.
Cl. Bb
Fg.
Cor. I
Cor. II
Timp.
Perc.
Mar.
Pf
G
Fl. solo
Vi. I
Vi. II
Vcl.
Cb.

pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito
pp subito

3:2
3:2
3:2
3:2
3:2
3:2
3:2
6:4
3:2
3:2
3:2
3:2
3:2
3:2
3:2
3:2
3:2
3:2

Db-C-Bb/Eb-F-Gb-Ab

Fl. I
 Ob.
 Cl. Bb
 Fg.
 Cor. I
 Cor. II
 Timp.
 Perc.
 Mar.
 Pf
 G
 Fl. solo
 VI. I
 VI. II
 Vcl.
 Cb.

Musical score for a symphony orchestra, page 3. The score includes parts for Flute I, Oboe, Clarinet Bb, Bassoon, Cor Anglais I and II, Timpani, Percussion, Maracas, Piano, Guitar, Flute solo, Violin I and II, Viola, and Cello. The Flute solo part features a 3:2 triplet and dynamic markings of *mp* and *mf*. The guitar part has a "8va" marking. The score is divided into three measures.

13

Fl. I *p* *fff*

Ob. *p* *fff*

Cl. Bb *p* *fff*

Fg. *p* *fff*

Cor. I *p* *fff*

Cor. II *p* *fff*

Timp.

Perc. *p* *fff* 6:4

Mar. *p* *fff* 3:2 3:2 3:2

Pf *fff* 3:2 3:2 3:2

G (S^{va}) *p* Db-C-H/Eb-F*-Gb-Ab Db-C-H/E-F*-Gb-A

Fl. solo *p* 3:2 *ff* 8^{va}

HE F* A D*

VI. I *p* *fff*

VI. II *p* *fff*

Vcl. *p* *fff*

Cb. *p* *fff*

The image displays a page of a musical score for a full orchestra and a solo flute. The score is organized into systems of staves. The instruments listed on the left are: Fl. I, Ob., Cl. Bb, Fg., Cor. I, Cor. II, Timp., Perc., Mar., Pf., G (Guitar), Fl. solo, VI. I, VI. II, Vcl. (Violins), and Cb. (Double Bass). The music is in a 3/4 time signature, as indicated by the bass line of the Fl. solo part.

Measures 16, 18, and 20 are marked at the top of the staves. The score features various dynamics, including *pp* (pianissimo) and *fff* (fortississimo). The Fl. solo part includes *f* (forte) and *fff* dynamics, along with triplets marked *3:2*. The strings play a steady accompaniment, with the Violin I part starting with a *pizz* (pizzicato) marking.

Chord symbols are present in the G staff: "Db-C-H-/E-F*-G-A" in measure 18 and "G" and "C*" above measures 19 and 20 respectively. The Fl. solo part has a *pp* marking in measure 19.

Musical score for orchestra and solo flute, measures 19-22. The score is arranged in a standard orchestral format with staves for Fl. I, Ob., Cl. Bb, Fg., Cor. I, Cor. II, Timp., Perc., Mar., Pf., G, Fl. solo, VI. I, VI. II, Vcl., and Cb. The music features complex rhythmic patterns and dynamic markings ranging from *ppp* to *fff* and *sfz pp*. Chord changes are indicated for the solo flute: $D-C-H/E-F^*-G-A$ and $D-C-Bb/E-F-G-Ab$.

23

Fl. I

Ob.

Cl. Bb

Fg.

Cor. I

Cor. II

Timp.

Perc.

Mar.

Pf

G

Fl. solo

VI. I

VI. II

Vcl.

Cb.

5:4

p

D-C-H/E-F-Gb-Ab

5:4

D-C-H/E-F-G-Ab

pp

pp

F

Gb

H

G

29
 Fl. I *pp*
 Ob. *mp*
 Cl. Bb *pp*
 Fg.
 Cor. I
 Cor. II *mp*
 Timp.
 Perc. *mf* 3:2 3:2 *mp* 5:4 3:2
 Mar. marimba *mp*
 Pf. *pp*
 G.
 Fl. solo
 VI. I *mp*
 VI. II
 Vcl. *pp* *mp*
 Cb. *mp*

Musical score for orchestra, measures 32-34. The score includes parts for Fl. I, Ob., Cl. Bb, Fg., Cor. I, Cor. II, Timp., Perc., Mar., Pf., G, Fl. solo, VI. I, VI. II, Vcl., and Cb. The music features various dynamics such as *mp* and *mf*, and includes articulation marks like 3:2 and 6:4. The Fl. I part has a melodic line starting at measure 32. The Cl. Bb part has a melodic line starting at measure 32 with a *mp* dynamic. The Fg. part has a melodic line starting at measure 32. The Cor. I and Cor. II parts have melodic lines starting at measure 32. The Timp. part has a rhythmic pattern starting at measure 32. The Perc. part has a rhythmic pattern starting at measure 32. The Mar. part has a melodic line starting at measure 32. The Pf. part has a melodic line starting at measure 32. The G part has a melodic line starting at measure 32. The Fl. solo part has a melodic line starting at measure 32. The VI. I and VI. II parts have melodic lines starting at measure 32. The Vcl. part has a melodic line starting at measure 32. The Cb. part has a melodic line starting at measure 32.

35

Fl. I *mf*

Ob. *f*

Cl. Bb *mf*

Fg. *f*

Cor. I *f*

Cor. II *f*

Timp. *f*

Perc. *mf*

Mar.

Pf *mf*

G

Fl. solo

VI. I *f*

VI. II *f*

Vcl. *f*

Cb. *f*

The musical score consists of 13 staves. The first staff (Fl. I) has a mezzo-forte (*mf*) dynamic. The Oboe (Ob.) and Bassoon (Fg.) parts have fortissimo (*f*) dynamics. The Clarinet Bb (Cl. Bb) part is mezzo-forte (*mf*). The Bassoon (Fg.) part has a fortissimo (*f*) dynamic. The Cor Anglais I and II parts have fortissimo (*f*) dynamics. The Timpani (Timp.) part has a fortissimo (*f*) dynamic. The Percussion (Perc.) part has a mezzo-forte (*mf*) dynamic. The Piano (Pf) part has a mezzo-forte (*mf*) dynamic. The Flute solo part is marked with a fortissimo (*f*) dynamic. The Violin I (VI. I) and Violin II (VI. II) parts have fortissimo (*f*) dynamics. The Viola (Vcl.) part has a fortissimo (*f*) dynamic. The Cello (Cb.) part has a fortissimo (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

38

Fl. I *f* *pp* subito

Ob. *pp*

Cl. Bb *f* *pp* subito

Fg. *f* *pp* subito

Cor. I *f* *pp* subito

Cor. II *pp*

Timp. *f* 3:2 3:2 3:2 3:2

Perc. 6:4 6:4 6:4

Mar. *f*

Pf *f*

G

Fl. solo *f* D*-C*-H/E-F*-G-A *mf* résolu

VI. I *pp* subito

VI. II *f*

Vcl. *pp* subito

Cb. 3:2 3:2 3:2 3:2 3:2 *pp* subito *mp*

Musical score for orchestra and solo flute, measures 41-43. The score includes parts for Fl. I, Ob., Cl. Bb, Fg., Cor. I, Cor. II, Timp., Perc., Mar., Pf., G, Fl. solo, VI. I, VI. II, Vcl., and Cb. The music is in 3/2 time. The dynamic marking is *mp* (mezzo-piano). The score features various musical notations, including slurs, accents, and triplets.

44

Fl. I

Ob.

Cl. Bb

Fg.

Cor. I

Cor. II

Timp. muted

Perc. *ppp*

Mar.

Pf

G

Fl. solo *iv* *D*-C-H/E-F*-G-A* *f* *C* *D* *F*

VI. I

VI. II

Vcl.

Cb.

47

Fl. I

Ob.

Cl. Bb

Fg.

Cor. I

Cor. II

Timp.

Perc.

Mar.

Pf

G

Fl. solo

VI. I

VI. II

Vcl.

Cb.

pp

pp

pp

pp

F* C* F D*

50

Fl. I

pp *mf*

Ob.

mf

Cl. Bb

pp

Fg.

mp

Cor. I

Cor. II

Timp.

Perc.

Mar.

Pf

G

Fl. solo

p *mf*

VI. I

VI. II

Vcl.

Cb.

pp *mf*

56

Fl. I *pp*

Ob.

Cl. Bb *pp*

Fg. *pp*

Cor. I *pp*

Cor. II *pp*

Timp.

Perc.

Mar.

Pf

G

Fl. solo

VI. I

VI. II

Vcl. *pp*

Cb. *pp*

59

Fl. I

Ob.

Cl. Bb

Fg.

Cor. I

Cor. II

Timp.

Perc.

Mar.

Pf

G

Fl. solo

VI. I

VI. II

Vcl.

Cb.

62

Fl. I *mp* *mp* *mf*

Ob.

Cl. Bb

Fg.

Cor. I

Cor. II

Timp.

Perc. *mp* *mf*

Mar.

Pf

G *mf*

Fl. solo *mf*

VI. I

VI. II *mp* *mf*

Vcl. *mp* *mf*

Cb. *mf*

65

Fl. I *mf*

Ob.

Cl. Bb *mf*

Fg. *mf*

Cor. I

Cor. II

Timp.

Perc. *f*

Mar.

Pf.

G *f*

Fl. solo *f* *ff*

VI. I

VI. II *mf* *f*

Vcl. *f*

Cb.

68 *fff* *mf* *mf*

68 *fff* *mf*

68 *fff* *mf*

68 *fff* *ppp* *mf*

68 *fff* *f* *f*

68 *fff* *f*

68 *fff* *ppp* *sfz* *sfz*

68 *fff* *ppp* *f*

68 *fff* *ppp* *f*

68 *mp*

68 *ppp* *ppp* *mf*

68 *fff* *ppp* *mf*

68 *fff* *ppp* *mf*

68 *fff* *ppp* *mf*

fff *ppp* *mf*

71 *f* 3:2) 3:2) 3:2) 6:4) 6:4) 3:2) 6:4) *ffff*

Fl. I

Ob. *f* *ffff*

71 *f* *ffff*

Cl. Bb

71 *f* *ffff*

Fg.

71 *ff* as high pitch as possib *ffff*

Cor. I

71 *ff* as high pitch as possib *ffff*

Cor. II

71 *f* *ffff*

Timp.

71 *f* *ffff*

Perc.

71 *f* *ffff*

Mar.

71 *ffff*

Pf

71 *f* *ffff*

G.

71 *f* *ffff*

Fl. solo

71 *ff* *ffff* *IV*

71 *f* as high pitch as possib *ffff*

VI. I

71 *f* as high pitch as possib *ffff*

VI. II

71 *f* as high pitch as possib *ffff*

Vcl.

71 *f* as high pitch as possib *ffff*

Cb.

71 *f* *ffff*