

Michael Zev Gordon

Lo idéntico

for

soprano,
violin, clarinet, tenor saxophone
and piano

Preview File Only

With intense restraint

Soprano

Tempo I (♩ ≈ 60)

Violin

Clarinet

Saxophone

Piano

Ped*

* when not indicated, use as for 'normal' resonance.

With greater flow

Tempo II (♩ ≈ 80)

Violin

Clarinet

Saxophone

Piano

Ped half*

* 'catching' half the resonance, through constant small pedal movements

Soprano
 (A) *pp* *take time!* *p*
 Ets spa cio lqs E

Vln
Tempo I (A) *pp*

Cl
 3/4 7/4 *p*

Sax
p

Piano
 3/4 7/4 *sf* *stpp* *p* (↑ ↑ -)
Red (lath resonance)

Preview File Only

Soprano
cool but singing! *mp (only!)* *poco!*
 spa cio Sin cen tro

Vln
pp sempre

Cl
sf *p*

Sax
p *mp*

Piano
pp *pp*

mf *p* *dim.*

Sopr. ni ar ri ba — ni a — ba — jo

Vl. *(pp)*

Cl. *mp* *mp* *p*

Sax. *mp* *(mp)*

Piano *p*

B *p ma intenso* *mf*

Sopr. Se de — ra y

B Vl. *pp cresc.* *(local b)* *mp (vibr.)*

Cl. *p* *mp*

Sax. *mp*

Piano *sf* *mf*

Soprano: *mf (only!)* *poco*
 se — en — gen — dra se — en — gen — dra

Violin: *mf*

Viola: *mf*

Cello: *mf*

Bass: *mf*

Piano: *mp*

Soprano: *mf* *mf*
 y no ce — sa — Es — pa — ni a re — no — li — no

Violin: *f* *mf*

Viola: *mf* *poco* *molto*

Cello: *mf*

Bass: *mf*

Piano: *mp sempre*
half ped. →

Handwritten musical score for Soprano, Alto, Contralto, and Piano. The lyrics are: *Y-ca-i da ha-ci-a ar ri-ba*. The score includes dynamic markings such as *p*, *mf*, *pp*, and *pp (unbr.)*. Performance instructions include *delicate ~ 6:7* and *in) (conductor takes cue from voice)*. A circled 'C' is present above the Soprano staff. A large blue watermark 'Preview File Only' is overlaid on the score.

Handwritten musical score for Violin (VL), Viola (V), and Piano. It features tempo changes: *Tempo II* and *Tempo I*. Dynamic markings include *mp*, *cant.*, and *p (but remain!)*. A *half* bar line is indicated at the bottom left. The score includes various musical notations such as slurs, accents, and articulation marks.

(D)

(D)

Violin: *p* (still but expressive)

Viola: 3

Piano: bright! Tempo II

lighter ped. →

8 bars →

i) conductor only cues entries

iii) bar lines are present only to indicate phrasing and articulation

ii) this passage, and all like it, should be played with free expression, but with an approximate guide to durations such that δ is no longer than $1\frac{1}{2}$ " and δ no longer than $\frac{1}{2}$ "

Soprano: *p*, *ppolo*

Piano: *p*

Tempo II

Piano: *p*

iii) The separate tempi should be strictly adhered to, but the parts should not attempt

(l.v.)

v) conductor cues vice

Sopr. *cros* *low* *E(2)* *spa* *cros*

Vcl. *follows voice*

Piano *sempre* *8 bassa*

Sopr. *mp* *mp* *mp*

Vcl. *mp*

mpedus!

Cla *ri* *da* *des* *(es)* *(es)*

Piano *3P* *5* *7* *5* *7*

Red

⑨
E

Tempo II

pp (hushed and breathy)

for as long as breath holds

Sopr. *Al flan co — de la no — che*

E

Vln. *pp*
Cl.

Tempo I

Piano *pp (rocking)*
light pad

(Tempo I)

Spr.

Tempo I

Vln. *ppp*
Cl.

Piano

(F) *p* (calm) Tempo II *full*

Soprano: Jar di nes ne gros-

Clarinet: Tempo II *p* *sim*

Saxophone: *p cant.* *(p)* (Tempo I)

Piano: *mp* *multo* *pp* *half ped* *full ped.*

i) Conductor beats Tempo II
Voice and Clarinet synchronized at $\text{♩} = 80$

Soprano: *p* Jar di nes (i) ne gros *poco* *mp*

Clarinet: *p* *mp*

Saxophone: *mp* *acc. sempre*

Piano: *p* *mp* *half*

Sop. *mf* *(h)* *>* **9** *>*
 de crisi — stal — de — ro — ca —

Vln **3** **4** **A** **A** **9**

Cl. *mf* *(.)*

Sax *f*

Piano *mf* *detached and bright - for below* *follow conductor* **A** *mf* *mp* **Tempo II**

recommencing para

Sopr. **Tempo I**

Vln **Tempo I**

Cl. **5** **4** *1 (very still)* **A** *poco*

Sax *p (very still)* *poco*

Piano **5** **4** *b2 (br)* **A**

Sop. *mp*
En — u — ra va — ra —

Vl. *mp cresc. poco a poco.*

Cl. *mp cresc. poco a poco*

Sax. *mp cresc. poco a poco*

Piano *mp*

half

Burst forth [All symphonical]
- 1 (always singing!) *sempre f*

de — hu — no flo — re — ci — dos Jar

(Tempo I)

Vl. *mf* *f* (detached)

Cl. *fp* *f*

Sax. *mf*

Piano *sf* *mf* *f*

light ped →

di nes ——— blan ——— cos ——— Jar ———

Vln

Cl.

Sax.

Piano

Detailed description: This system contains the first five staves of the score. The vocal line is on a single staff with lyrics 'di nes', 'blan', 'cos', and 'Jar'. Below it are staves for Violin (Vln), Clarinet (Cl.), Saxophone (Sax.), and Piano. The Piano part is written in a grand staff (treble and bass clefs). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. There are various musical notations including slurs, accents, and dynamic markings.

di nes ——— Jar ——— di nes ——— blan

Vln

Cl.

Sax.

Piano

mf a ped

Detailed description: This system contains the next five staves of the score. The vocal line continues with 'di nes', 'Jar', 'di nes', and 'blan'. The instrumental parts (Vln, Cl., Sax., Piano) continue with similar musical notation. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page. At the bottom of the system, there is a dynamic marking '*mf a ped*'.

(K) Suddenly calm

Sopr. *p* (still)

Vn. *sol. part.*

Cl. *5*

Sax. *4 p* (still)

Pian. *4* *4* *pp* (change -) *4* *4*

Sopr. *p* *Esis spa - cios* (or)

Vn. *part* *tasto pp* (sweet)

Cl. *5* *4*

Sax. *4* *tr* *pp* *perissimo*

Pian. *4* *4* *6* *4*

Soprano: *P* Un so lo el(s) spa - cio que se

Violin: *normale* *poco mf* *P* *poco*

Viola: *3 beats* *5* *P* *Tempo II*

Cello: *mf* *MP*

Piano: *P* *mf* *P*

Soprano: *L* *a* *mp* *mf*

Violin: *L* *Tempo*

Viola: *p sempre (calm)*

Cello: *mp* *mp* *mf*

Piano: *mf*

2. Hornet in Tempo II, not synchronized

p *s* *pp* *p* still

Sop. *Y se di suel - ve - Et(s) spa - cio en el de(s) spa - cio -*

Vn. *s*

Cl. *p* still

Sax.

Pan. *p* sempre % % % % % %

pp *pp* *p* *pp* *p* *pp*

Sop. *- (o) Et(s) spa - cio - Et(s) spa - cio -*

Vn. *pp*

Cl. *p*

Sax. *p*

Pan. *st* *p* *(p)* % % *mp*

N *N*

p (monotone)

Sopr. *To do es nin — gu na*

VL *(pp)*

Cl *p*

Sax *p*

Pm *mp*

(Tempo I) Always fading

Sopr. *parte — Lu — gar — de las nup — ci — as*

VL Freely*

Cl *pp* (with the slightest nuances)

Sax *pp* (with the slightest nuances)

Pm *mp* *pp* (with the slightest nuances)

* $\bar{\cdot}$ not more than $\frac{1}{2}$ "
 $\bar{\cdot}$ not more than $1\frac{1}{2}$ "

i) conductor stops beating after ending instrumental entries.

Sop. *5* *riante*
 im. pat. pa(b) — bles

Vcl. *no*

Ci.

Sax.

Piano *p* *pp*
L fm

Sop.

Vcl. *pppp*

Ci. *p. ppp*

Sax. *pppp*

Piano *p* *ppp* *ppp*

Stowbridge, Cambridge
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i) continue until piano has played its last melisma, then play at least two more complete brackets and come to a