

Statue Circle

Part I

Symon Clarke

Slow ♩ = 46

poco rit.

Slow ♩ = 46 poco rit.

The score is divided into four measures with the following time signatures: 3/2, 5/4, 6/4, and 5/4. The tempo is marked 'Slow' with a quarter note equal to 46 beats per minute. The score includes parts for Flutes 1 & 2, Alto Flute, Clarinets 1 & 2, Bass Clarinet, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Cymbals, Vibraphone, Marimba, Tam-tam, Celesta, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *mp*. Performance instructions include 'con sord.', 'fltz.', 'div.', 'solli', 'leggero', 'R.H. damp', and 'all i.v.'. Percussion parts include 'Large Susp. Cym.', 'To Marimba', and 'To Tam-tam'. The harp part includes the chord sequence $D C B \flat / E F G A$. The string parts feature various bowing techniques such as *pp still*, *pp*, *mp*, and *pp*.

3+2

Fl. 1,2 (C) p pp mp:p mf pp mf

A.Fl. (Bb) p pp

Ob. 1,2 mp:p mf mp:pp mf

CA. mf mp:pp mf

Cl. 1,2 p mp pp mp:p mp:pp

B.Cl. p mp pp mp:p mp:pp

Bsn. 1,2 mf p mp pp mp:pp

Hn. 1,2 5/4 3+2 3/2 2/4
: mp pp p <> pp mp <> pp mp <> pp

Hn. 3,4 : mp pp p <> pp mp <> pp mp <> pp

Tbn. 1,2 con sord. p pp mp <> pp mp <> pp

B.Tbn. con sord. p pp mp <> pp mp <> pp

Glock. pp delicate mf marcato

Vib. p mp mf marcato

Mar. pp delicate mp pp

Cel. all l.v. p mp mf

Hp. =mf p mp mf pp delicate mp p mp

Vin. I 5/4 3+2 3/2 2/4
: mp pp 1 senza sord. solo (1) C1 sul pont. mf:p pp mf:p
: mp pp 3 senza sord. solo (3) C2 sul pont. mf:p pp mf:p

Vin. II 1 senza sord. solo (1) B1 sul pont. mf:p pp mf:p
: mp pp 3 senza sord. solo (3) F1 sub. mf:p sul pont. mf:p
: mp pp sub. mf:p pp mf:p

Vla. div. (2 4 6 / 8 10 12) p mp sub.p mf:p pp

Vc. div. 1 3 5 / 2 4 6 p mp sub.p mf:p pp

Vc. div. 7 9 (non div.) / 8 10 p mp sub.p mf:p pp

Cb. div. (1-7 / 2-8) p mf pp

B (Slow $\text{♩} = 46$)

3+2

C 2+3

Fl. 1,2 *pp sempre*

A. Fl.

Ob. 1,2 *pp sempre*

C.A.

Cl. 1,2 *solo p espress. mp mf p pp p mp p mp mf mp mf f mp*

Bsn. 1,2 *pp sempre*

2/4 (Slow $\text{♩} = 46$)

3/2

5/4

3+2

3/2

5/4

2+3

3/2

Hr. 1,2 *senza sord. p <> pp*

Hr. 3,4 *senza sord. p <> pp*

Tbn. 1,2 *p <> pp ppp*

B. Tbn. *p <> p ppp*

[To Med. Susp. Cym.]

Cym.

Vib. *(... l.v.) p damp all p sotto voce p sim. mp*

Mar. *pp sempre - sonorous*

Cel. *(... l.v.) p sotto voce p sim. p dolce*

Hp. *(... l.v.) [B7 E] p sotto voce [D7 E A] p sim. mp*

(Slow $\text{♩} = 46$)

2/4

3/2

5/4

3+2

3/2

5/4

2+3

3/2

Vin. I *pp still, delicate (solo 1) nat. poco pp p pp*

Vin. II *pp still, delicate (solo 3) nat. poco pp p pp*

Via. *pp still, delicate (solo 1) p pp still, delicate poco pp p pp (solo 2) pp still, delicate p pp still, delicate poco pp p pp*

Vc. *pp espress. p mp mf mp mf p mp mf poco mp*

Cb.

20

Fl. 1.2

A. Fl. *pp* *p* *pp* *flz. nat.*

Ob. 1.2

C.A.

Cl. 1.2 *mf* *p* *mp* *poco* *mp* *mf* *mp* *mf* *p* *pp*

Bsn. 1.2 1.2 1. 1.2

Tbn. 1.2 **3/2** **3/4** **5/4** 2+3 **2/4** **4/4** **2/4** **4/4**

B. Tbn. senza sord. *ppp*

Cym. Med Susp. Cym. *pp* sotto voce *pp* sim.

Vib. *p* *pp* *p* *p* sotto voce *p* sim. *pp* *p*

Mar. *pp* *p* *pp* *pp* *pp* *p* *pp*

Cel. *p* *pp* *p* *pp* *p* sotto voce

Hp. *pp* leggero *p* *pp* *p* sotto voce *p* sim. *pp* leggero *p* *pp* *p*

Vln. I *p* *pp*

Vln. II *p* *pp*

Via. *p* *pp*

Vc. (solo 1) *mf* *mp* *p* *ppp* *mp* *mf* *mp*

Cb. solo 1 (sul G 2nd partial - G4) *pp* *p* *ppp* solo 2 (sul G 2nd partial - G4) *pp* *p* *ppp* (3 5 4 6) (E4) *pp* *p* (sul D 7th partial - C6) *pp* *p* (sul G 5th partial - B5) *pp* *p*

6 soli 2 4 / 5 7 / 6 8 (sul A 5th partial - C7) (artificial - A5/F6) *pp* *p* *ppp* (2 4 / 5 7 / 6 8) (sul D 5th partial - F6) (artificial - E6/B6) *pp* *p*

4 soli 3 5 4 6 (sul G 5th partial - B4) *pp* *p* *ppp* (3 5 4 6) (E4) *pp* *p*

D Moderate $\text{♩} = 56$

2+3

Fl. 1,2 *mp leggiero* *fitz.* *mp* *p*

Picc. *mp* *mp* *pp*

A. Fl. *To Piccolo* *ppp* (1.) *pp* *mf* *pp*

Ob. 1,2 (2.) *pp* *mf* *pp*

Cl. 1,2 *pp* *p* *mp* *pp* *p*

B. Cl. *p* *pp*

Bsn. 1,2 *pp* *mf* *pp* *p* *pp*

4/4 Moderate $\text{♩} = 56$ **2/4** **3/4** **5/4** 2+3 **3/4** **2/4** **3/2**

Hr. 1,2 *senza sord.* *pp* *mp* *pp*

Hr. 3,4 *senza sord.* *pp* *mp* *pp*

Tpt. 1 *pp* *mp* *pp*

Tpt. 2,3 (2.) *pp* *mp* *pp*

Tbn. 1,2 *senza sord.* *pp* *mp* *pp* *p* *mp*

B. Tbn. *pp* *con sord.* *mp* *pp* *p* *mp*

Tba. *p* *pp*

Glock. *mf marcato* *pp* *mf marcato* *mp sonoroso*

Vib. *mp* *mf* *mf marcato* *pp*

Cel. *p* *mf* *mf marcato* *pp*

Hr. *mp* *mf* *mf marcato* *mf marcato* *mp* *damp*

4/4 Moderate $\text{♩} = 56$ **2/4** **3/4** **5/4** 2+3 **3/4** **2/4** **3/2**

Vin. I *ppp* *senza sord.* tutti 1 - 15 *mp* *sub.mf p* *pp* *sul pont.* *nat.*

Vin. II *ppp* *senza sord.* tutti 2 - 16 *p < mp* *sub.mf p* *pp* *sul pont.* *pp < p > pp* *nat.*

Vln. I *ppp* *senza sord.* tutti 1 - 13 *p < mp* *sub.mf p* *pp* *sul pont.* *pp < p > pp* *nat.*

Vln. II *ppp* *senza sord.* tutti 2 - 14 *p* *mp* *p* *pp* *sul pont.* *pp < poco >* *nat.*

Vla. *ppp* *senza sord.* tutti 1 - 11 *p* *mp* *p* *pp* *sul pont.* *pp < poco >* *nat.*

Vla. *ppp* *senza sord.* tutti 2 - 12 *p* *mp* *p* *pp* *sul pont.* *pp < poco >* *nat.*

Vc. tutti 1 - 9 *ppp* *pizz.* *senza sord.* *arco* *p* *mp* *sub.mf p* *sul tasto* *pp* *pp* *pp* *sul pont.*

Vc. tutti 2 - 10 *ppp* *pizz.* *senza sord.* *arco* *p* *mp* *sub.mf p* *sul tasto* *pp* *pp* *pp* *sul pont.*

Cb. tutti 1 3 5 7 *ppp* *pizz.* *senza sord.* *arco* *p* *mp* *sub.mf p* *sul tasto* *pp* *pp* *pp* *sul pont.*

Cb. tutti 2 4 6 8 *ppp* *p* *pp*

33

Fl.1,2 nat. *pp* *p* *pp* flz. *pp* *p* nat. *p* *mp* *pp*

Picc. *p* *mp* *pp* nat. *p* *mp* *pp* [to Alto Flute]

Ob.1,2 *mp* *pp* *mp* *p* *pp* nat. *p* *mp* *pp*

Cl.1,2 *pp* *p* *pp*

Bsn.1,2 *pp* *mp* *p* *pp*

Hr.1,2 *mp* *p* *pp* $\frac{5}{4}$ $2+3$ $\frac{2}{4}$ $\frac{3}{4}$

Hr.3,4 (3) *mp* *p* *pp*

Tpt.1 *mp* *p* *pp*

Tpt.2,3 (2) *mp* *p* *pp*

Tbn.1,2 *p* *pp*

B.Tbn. *p* *pp*

Tba. *mp* *pp*

Glock. *mf* *mf marcato*

Vib. *p* *mp* all l.v. *mf* *mf marcato*

Cel. *p* *mf* all l.v. *mf marcato*

Hp. *mf* all l.v. *mf marcato* *mp*

Vin. I *p* *mp* *pp* $\frac{5}{4}$ $2+3$ $\frac{2}{4}$ $\frac{3}{4}$
 (1 3 5) (G6) (A6) (G6)
 (2 4 6) (sul G 5th partial - B5) (G6)
 (1 3 5) (sul G 5th partial - G5) (sul E 5th partial - G#7)

Vin. II *p* *mp* *pp*

Vla. *p* *mp* *pp* *sul pont.* *pp* *p* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. nat. *pp* *p* *mp* *pp* *soli* 1 3 5 (sul G 5th partial - B4) (G5)

Cb. *mp* *pp* *pizz.*

p sonorous

37 **2+3**

Fl. 1,2 *fp* *fp* *pp* *fp*

A.Fl. *f* *fp* *pp* *f* *fp* *fp*

Ob. 1,2 *p* *mp* *pp* *f* *pp* *f* *pp* *pp*

Cl. 1,2 *pp* *mf* *pp* *mf*

Hr. 1,2 **3/4** **5/4** **2+3** **4/4** **3/4**

Tpt. 1 *p* *mp* *p* *pp*

Tpt. 2,3 (2.) *p* *mp* *p* *mf* *pp* *mf* *pp* *mf* *pp*

(3.) *p* *mp* *p* *pp* *mf* *pp* *mf* *pp*

Tbn. 1,2 *mp* *p* *pp*

B.Tbn. *mp* *p* *pp*

Tba. *mp* *p* *pp*

Glock. *f* *pp* *L.v.*

Vib. *mp* *mf* *p* *mp* *f* *pp* *L.v.*

Cel. *mp* *f*

Hp. *mf* *p* *f marcato* *all l.v.*

Vin. I **3/4** **5/4** **2+3** **4/4** **3/4**
sul tasto (C) *pp* *p* *pp* *nat.* *p* *pp* (C7) *pp* (sul E 4th partial - E7) *p* *pp*

Vin. II *sul tasto* (C) *pp* *p* *pp* *nat.* *p* *pp* (B7) *pp* (A7) *p* *pp* (sul D 5th partial - F#6) *pp*

Via. *pp* *p* *pp* *p* *pp* *pp* *pp*

Vc. *tutti 1 - 9* *pp* *p* *pp* *p* *pp*

tutti 2 - 10 *pp* *p* *pp* *p* *pp*

Cb. *div. (2 4 / 6 8)* *p sonorous* *arco unis.* *pp* *pp*

The image displays a page of a musical score for a symphony orchestra, page 9. The score is arranged in a standard orchestral format with staves for various instruments. The woodwind section includes Flutes 1 & 2 (Fl. 1.2), Alto Flute (A. Fl.), Oboes 1 & 2 (Ob. 1.2), Clarinets 1 & 2 (Cl. 1.2), Bass Clarinet (B. Cl.), Bassoons 1 & 2 (Bsn. 1.2, Bsn. 3), Horns 1 & 2 (Hn. 1.2, Hn. 3 & 4), Trumpets 1 and 2 (Tpt. 1, Tpt. 2 & 3), Trombones 1 & 2 (Tbn. 1.2, B. Tbn.), and Tuba (Tba.). The percussion section includes Glockenspiel (Glock.), Vibraphone (Vib.), Maracas (Mar.), Cymbals (Cyl.), and Harp (Hp.). The string section consists of Violins I and II (Vln. I, Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

The score features several key elements:

- Section Marker:** A large 'F' is placed at the top of the page, indicating the start of a section.
- Time Signature Change:** The time signature changes from 3/4 to 4/4, marked with large numbers '3/4' and '4/4' at the beginning and end of the section.
- Dynamics:** A wide range of dynamics is used, including *ppp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *f* (forte), and *fff* (fortissimo).
- Articulation:** Various articulations are present, such as accents, slurs, and staccato markings.
- Performance Instructions:** Specific instructions like 'ftz.' (flautando), 'pizz.' (pizzicato), 'damp', and 'sonorous' are included.
- Instrumentation:** A 'Piccolo' part is indicated for the flute section.
- Tempo/Tempo Change:** A tempo change is noted at the bottom of the page: 'div. 2 4 / 6 8'.

This page of a musical score contains the following instruments and parts:

- Flutes:** Fl. 1, 2 (Fl. 1, 2)
- Oboes:** Ob. 1, 2 (Ob. 1, 2)
- Clarinets:** Cl. 1, 2 (Cl. 1, 2)
- Bassoon:** Bsn. 1, 2 (Bsn. 1, 2), with a note "To Contra Bassoon" for the second part.
- Horns:** Hn. 1, 2 (Hn. 1, 2), Hn. 3, 4 (Hn. 3, 4)
- Trumpets:** Tpt. 1, 2, 3 (Tpt. 1, 2, 3)
- Trombones:** Tbn. 1, 2 (Tbn. 1, 2), Tbn. 3 (Tbn. 3), Tuba (Tuba)
- Percussion:** Glock. (Glock.), Vib. (Vib.), Mar. (Mar.), Cel. (Cel.), Hp. (Hp.)
- Strings:** Vln. I (Vln. I), Vln. II (Vln. II), Vla. (Vla.), Vc. (Vc.), Cb. (Cb.)

The score includes various dynamic markings such as *f*, *mf*, *mp*, *pp*, and *sfz*. It also features articulation marks like accents and slurs, and a time signature change from $\frac{4}{4}$ to $\frac{3}{2}$ at the bottom of the page. Additional markings include "L.v.", "damp", "damp L.H.", "div. 13/57", and "unis."