

Samantha Jellett

Swan Song

For Bb clarinet, A clarinet, bass clarinet,
harp, piano and percussion

Knebworth, April 2009

SCORE IN C

(bass clarinet at 8ve trans.)

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

Ad. lib.

Clarinet in B_b

Clarinet in A

Bass Clarinet in B_b

Harp
strike lowest strings with flat of hand

Piano
lowest possible chromatic cluster with flat of hand

Tam tam

Percussion

**A**Andante flessibile, $\text{♩}=\text{c.}100$

8

Hp.

Pno.

Perc.

16 **molto stringendo** rall.

Hp. *f* *mf* *cresc. sempre*
Pno. *tr* l.v. *p* *rall.* *f*
Perc. *ff*

Allegro deciso, =c.120 **=c.100** **p f** **mf**

26 Hp. *ff* *B \natural* *mf* *mp f* *mf*
Pno. l.v. *mp* *mp*
Perc. *p* *mf*

B **Adagio tranquillo, =c.72**

30 B. Cl. *SOLO* *3* *pp* *p*
Hp. *ff* *mp* *sempre dim.* *pp*
Pno. *tr* *p* *p* *tr*
Mar. l.v.
Perc. *mp* *f* *p*

39

B. Cl.

Hp.

Pno.

Mar.

cresc. poco a poco

p

cresc. poco a poco

mp *l.v.*

l.v.

p

cresc. poco a poco

46

poco piu mosso

Cl.

Cl.

B. Cl.

Hp.

Pno.

Mar.

mf

f

mf

l.v.

ff

mf

C

52 **Piu mosso, $\text{♩}=120$**

doloroso

Cl. *ff*
 Cl. *ff*
 B. Cl. *ff*
 Hp. *ff*
 Pno. ped. lightly
 Mar.

subito p *teneramente*
subito p *teneramente*
subito p *teneramente*

Grave, $\text{♩}=60$

Cl.
 Cl.
 B. Cl.
 Hp. l.v.
 Pno.
 Mar.
 Perc.

p
p
p
subito mf *mp*
subito mf
subito mf

Poco piu mosso, $\text{♩}=66$ **D**

lamentoso

64

Cl.

Cl.

B. Cl.

Hp. l.v.

Pno. p leggiero

$\text{♩}=66$

Mar.

Perc. sus. cymbal, s.s.; lontano Tam Tam

D lamentoso

animato, $\text{♩}=84$

Perc. pp mp l.v. mp animato, $\text{♩}=84$

D lamentoso

72

Cl.

Cl.

B. Cl.

Hp. leggiero

Pno. mp

Mar. mp leggiero

76 accel. poco a poco

Cl. *p* — *mf* *subito p* *mf* — *f*
 Cl. *p* — *mf* *subito p* *mf* — *f*
 B. Cl. *p* — *mf* *subito p* *mf* — *f*

Hp. — *pp iontano* — *subito mf* *f*

Pno. — *pp iontano* *subito mf* *f*

Mar. — *pp lontano* *subito mf* *f*

rit.

80 rit.

Cl. *v*
 Cl. —
 B. Cl. *b>*

Hp. —
 Pno. —
 Mar. —

A tempo

8
82

Cl.
Cl.
B. Cl.
ff
Hs.
ff
gliss.
gliss.
gliss.
gliss.
Pno.
ff
Mar.
ff

accel. poco a poco

84

Cl.
Cl.
B. Cl.
f
Hs.
f
bisbigliando
Mar.
f

E

9

86

Presto con brio, $\text{♩}=160$ molto rit A tempo, $\text{♩}=160$

Cl.

Cl.

B. Cl.

H. Pno.

Pno.

Mar.

92

Cl.

Cl.

B. Cl.

Pno.

Mar.

10

97

Cl.

Cl.

B. Cl.

Hp.

Pno.

mf

f

=

101

Cl.

Cl.

B. Cl.

Hp.

Pno.

Mar.

f

gliss.

gliss.

gliss.

f

106

Cl. *f*

Cl.

B. Cl.

Hp. *gliss.*

Pno. *pesante*

Mar. *gliss.* *f*

tr

110

Cl. *f*

Cl.

B. Cl. *f*

Pno. *tr*

Mar.

Perc. sus. cymbal, m.s.

rit.

II2

Cl. ff

Cl. ff

B. Cl. ff

Hp. ff

Pno. ff

Mar. ff

Perc. || 3/4 | 2/4 | 3/4 | 2/4 | 3/8 | 2/4 | 3/4 | 2/4 |

F

SOLO ad. lib.

II8

Cl. f (cl. 1 ad. lib.)

Cl. -

B. Cl. -

Hp. (cl. 1 ad. lib.)

Pno. (cl. 1 ad. lib.)

Mar. (cl. 1 ad. lib.)

G

Molto meno mosso, ad. lib.

13

124

bass clarinet ad. lib.

SOLO ad. lib.

bass clarinet ad. lib.

ad. lib.

B. Cl.

Hp.

Pno.

Mar.

Perc.

bass clarinet ad. lib.; colla parte

sus. cymbal, s.s.; *mf* l.v. l.v.



129

rall. molto rall.

semper dim.

semper dim.

semper dim.

p

Cl.

Cl.

B. Cl.

Hp.

Perc.

mp l.v. *mf*

135

Cl.

Cl.

B. Cl.

Hs.

Pno.

Perc.

al niente

al niente

al niente

(sounding pitch)

dim.

pp

lowest possible chromatic cluster with flat of hand

subito *mf*

8 v.b. sempre, ped. sempre

tam tam

mf l.v.

Clarinet in B♭

Swan Song

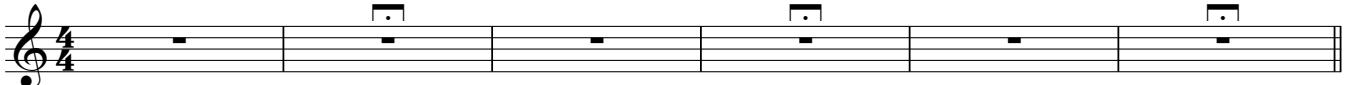
clarinet at 8ve trans.)

SCORE IN C

for the London Sinfonietta

Samantha Jellett

Ad. lib. Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.



7

A Andante flessibile, $\text{♩}=\text{c.}100$

2 2 2 2 2 2

16

rall. molto stringendo

2 2 2 2 2 2

26 Allegro deciso, $\text{♩}=\text{c.}120$

$\text{♩}=\text{c.}100$

2 2 2 2 2 2

36 **B** Adagio tranquillo, $\text{♩}=\text{c.}72$

3 2 2 2 2 2

49 **poco piu mosso**

mf f ff

C Piu mosso, $\text{♩}=120$

53 **doloroso**

subito p teneramente

Grave, $\text{♩}=60$

61

Poco piu mosso, $\text{♩}=66$

p

Clarinet in B♭

D

2 70 **lamentoso** animato, $\text{♩}=84$ A tempo, $\text{♩}=66$
 75 animato, $\text{♩}=84$ accel. poco a poco
 81 rit. A tempo accel. poco a poco

E

86 Presto con brio, $\text{♩}=160$ molto rit
 90 A tempo, $\text{♩}=160$ f

99 f f tr.~~~~~
 106 f mf f

III (tr)~~~~~ ff p f cresc. ff

118 **F** SOLO ad. lib.
 f mp p mp p

G

124 Molto meno mosso, ad. lib. bass clarinet ad. lib.
 mp =

132 **rall. molto rall.**

p

sempre dim.

al niente

4

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

Staff 1: Andante flessibile, $\text{♩}=\text{c.}100$. The staff consists of six measures of common time (4/4). Measure 1: - | - | - | - | - | - |. Measure 2: - | - | - | - | - | - |. Measure 3: - | - | - | - | - | - |. Measure 4: - | - | - | - | - | - |. Measure 5: - | - | - | - | - | - |. Measure 6: - | - | - | - | - | - |.

Staff 2 (Measure 7): **A** Andante flessibile, $\text{♩}=\text{c.}100$. The staff starts with a measure of common time (4/4) with two slurs labeled '2'. This is followed by a measure of common time (4/4) with two slurs labeled '2'. Then a measure of common time (4/4) with a slur labeled '6'. The next measure is common time (4/4) with a slur labeled '2'. The final measure is common time (4/4) with a slur labeled '2'.

Staff 3 (Measure 16): rall. molto stringendo. The staff starts with a measure of common time (4/4) with a slur labeled '6'. This is followed by a measure of common time (4/4) with a slur labeled '2'. Then a measure of common time (4/4) with a slur labeled '6'. The next measure is common time (4/4) with a slur labeled '2'.

Staff 4 (Measure 36): Allegro deciso, $\text{♩}=\text{c.}120$. The staff starts with a measure of common time (4/4) with a slur labeled '2'. This is followed by a measure of common time (4/4) with a slur labeled '2'. Then a measure of common time (4/4) with a slur labeled '6'.

Staff 5 (Measure 49): Adagio tranquillo, $\text{♩}=\text{c.}72$. The staff starts with a measure of common time (4/4) with a slur labeled '3'. This is followed by a measure of common time (4/4) with a slur labeled '2'. Then a measure of common time (4/4) with a slur labeled '3'. The next measure is common time (4/4) with a slur labeled '6'.

Staff 6 (Measure 53): poco piu mosso. The staff starts with a measure of common time (4/4) with a dynamic 'mf'. This is followed by a measure of common time (4/4) with a dynamic 'f'. Then a measure of common time (4/4) with a dynamic 'ff'. The next measure is common time (4/4) with a dynamic 'ff'.

Staff 7 (Measure 61): Poco piu mosso, $\text{♩}=66$. The staff starts with a measure of common time (3/2) with a dynamic 'p'. This is followed by a measure of common time (4/4) with a dynamic 'p'. Then a measure of common time (4/4) with a dynamic 'p'. The next measure is common time (4/4) with a dynamic 'p'.

Staff 8 (Measure 70): **B** mentoso. The staff starts with a measure of common time (4/4) with a dynamic 'p'. This is followed by a measure of common time (4/4) with a dynamic 'p'. Then a measure of common time (4/4) with a dynamic 'p'. The next measure is common time (4/4) with a dynamic 'p'.

Staff 9 (Measure 75): animato, $\text{♩}=84$. The staff starts with a measure of common time (4/4) with a dynamic 'p'. This is followed by a measure of common time (4/4) with a dynamic 'p'. Then a measure of common time (4/4) with a dynamic 'p'. The next measure is common time (4/4) with a dynamic 'p'.

Staff 10 (Measure 76): A tempo, $\text{♩}=66$. The staff starts with a measure of common time (4/4) with a dynamic 'p'. This is followed by a measure of common time (4/4) with a dynamic 'p'. Then a measure of common time (4/4) with a dynamic 'p'. The next measure is common time (4/4) with a dynamic 'p'.

accel. poco a poco

rit.

A tempo

accel. poco a poco

E

Presto con brio, $\text{♩}=160$

molto rit

A tempo, $\text{♩}=160$

3

6

mf

f

rit.

p

f

cresc.

ff

cl. 1 ad. lib.

G Molto meno mosso, ad. lib.

SOLO ad. lib.

bass clarinet ad. lib.

rall. molto rall.

4

p

sempre dim.

al niente

Bass Clarinet in B♭

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

The musical score consists of eight staves of music for Bass Clarinet in B♭. The score includes dynamic markings, tempo changes, and performance instructions such as 'wave' effect and 'start repetitions before sound has completely decayed'. The staves are numbered 1 through 8, corresponding to measures 1 through 92. Measure 1 starts with a rest followed by a series of eighth-note patterns. Measure 7 begins with a bass note, followed by a measure in 2/4 time with a '2' above it. Measures 12 and 18 start with 'A' and 'B' respectively, indicating different sections. Measure 12 is in 2/4 time with a '2' above it, followed by a section in 4/4 time with a '2' above it. Measure 18 is in 6/8 time with a '6' above it, followed by a section in 2/4 time with a '2' above it. Measure 27 is in 2/4 time with a '2' above it, followed by a section in 6/8 time with a '6' above it. Measure 36 starts with 'B' and 'SOLO', followed by a melodic line with dynamic markings '3', 'p', and 'cresc. poco a poco'. Measure 42 starts with 'ppp', followed by 'p' and a crescendo line. Measure 49 starts with 'poco piu mosso' and 'f', followed by a melodic line. Measure 52 starts with 'Piu mosso, ♩= 120 doloroso', followed by 'ff', 'subito p', and 'tenderamente'.

Bass Clarinet in B \flat

Grave, $\text{♩}=60$

57 <img alt="Musical staff showing measures 57-60. Measure 57: Bass clarinet in B-flat. Measure 58: Bassoon. Measure 59: Bassoon. Measure 60: Bassoon. Measure 61: Bassoon. Measure 62: Bassoon. Measure 63: Bassoon. Measure 64: Bassoon. Measure 65: Bassoon. Measure 66: Bassoon. Measure 67: Bassoon. Measure 68: Bassoon. Measure 69: Bassoon. Measure 70: Bassoon. Measure 71: Bassoon. Measure 72: Bassoon. Measure 73: Bassoon. Measure 74: Bassoon. Measure 75: Bassoon. Measure 76: Bassoon. Measure 77: Bassoon. Measure 78: Bassoon. Measure 79: Bassoon. Measure 80: Bassoon. Measure 81: Bassoon. Measure 82: Bassoon. Measure 83: Bassoon. Measure 84: Bassoon. Measure 85: Bassoon. Measure 86: Bassoon. Measure 87: Bassoon. Measure 88: Bassoon. Measure 89: Bassoon. Measure 90: Bassoon. Measure 91: Bassoon. Measure 92: Bassoon. Measure 93: Bassoon. Measure 94: Bassoon. Measure 95: Bassoon. Measure 96: Bassoon. Measure 97: Bassoon. Measure 98: Bassoon. Measure 99: Bassoon. Measure 100: Bassoon. 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Bass Clarinet in B♭

3

118 **F** (cl. 1 ad. lib.)

G

Molto meno mosso, ad. lib.

126 *mf*

rall. molto rall. *mp*

131 *p* sempre dim.

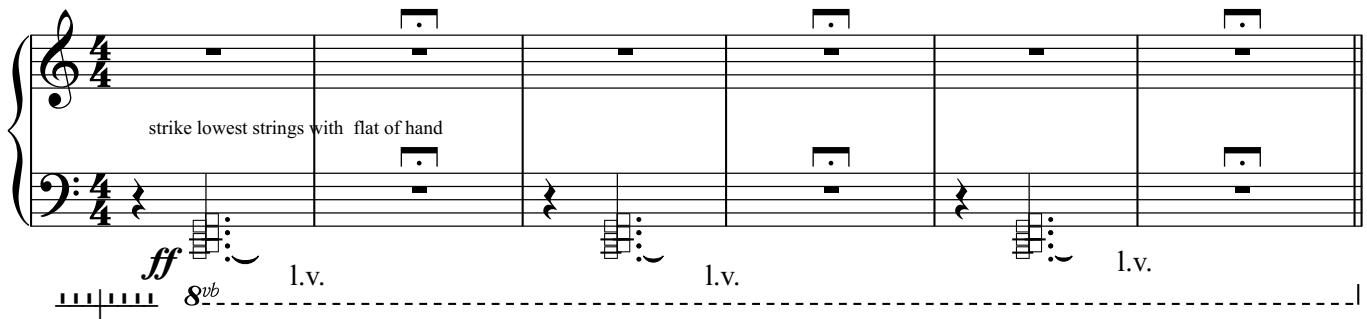
137 al niente

Swan Song

Harp

for the London Sinfonietta

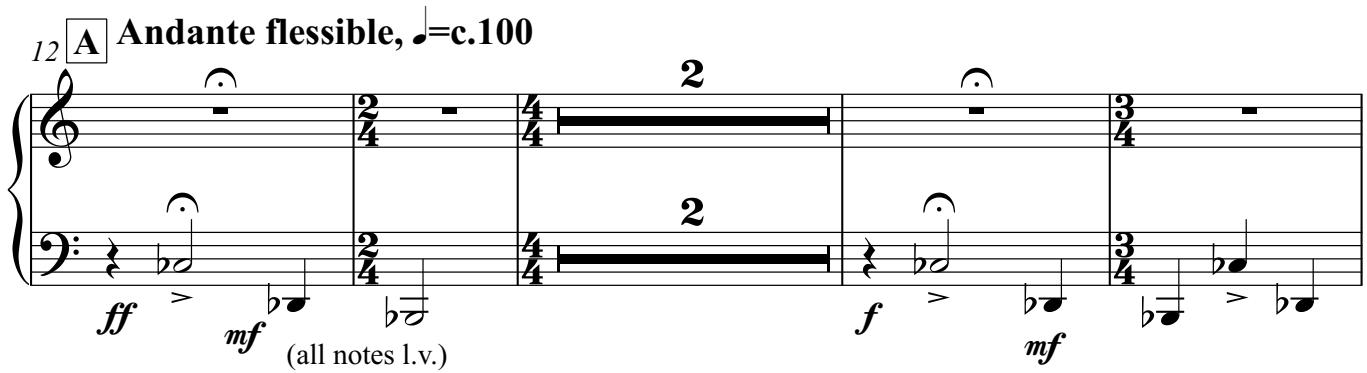
Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.



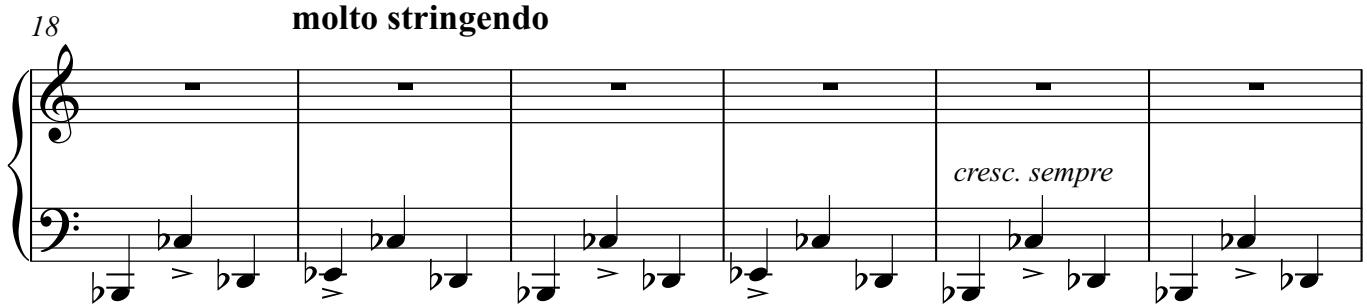
4/4 time signature. Treble and Bass staves. Dynamics: **ff**, **8vb**. Instructions: strike lowest strings with flat of hand. Articulation: l.v. (legato velocity). Measures show vertical strokes on the bass staff and horizontal dashes on the treble staff.



7 measures. Measure 2 starts with a thick horizontal bar. Measures 3-6 are empty. Measure 7 starts with a thick horizontal bar. Measure 8 begins with the instruction "SOLO". Measures 9-12 are empty.



12 measures. Measure 1: **ff**, **mf** (all notes l.v.). Measure 2: **2** (indicated by a circled '2'). Measures 3-6: **2** (indicated by a circled '2'). Measures 7-10: **2** (indicated by a circled '2'). Measures 11-12: **f**, **mf**. Measure 13: **cresc. sempre**.



18 measures. Measure 1: **molto stringendo**. Measures 2-17: **cresc. sempre**. Measure 18: **V.S.**



24 measures. Measure 1: **rall.** Measures 2-12: **Allegro deciso, =c.120**. Measures 13-24: **ff**. Measure 25: **V.S.**

Harp

27

B
mf

mp ————— f

mf

30

ff

mp sempre dim.

B Adagio tranquillo, $\text{♩}=\text{c.72}$

36

pp

p

42

cresc. poco a poco

C Piu mosso, $\text{♩}=120$

poco piu mosso

49

mf

ff

doloroso

53

3

3

p

Grave, ♩=60

Harp

Poco piu mosso, ♩=66

D
lamentoso

animato, ♩=84

A tempo, ♩=66

animato, ♩=84

accel. poco a poco

rit.

82 **A tempo**

84 **accel. poco a poco**

E

Presto con brio, ♩=160

89 **molto rit**

A tempo, ♩=160

10

102

112

rit.

F

(cl. 1 ad. lib)

G

Harp

5

125

Molto meno mosso, ad. lib.

125

Musical score for Harp, page 5, measures 125-131. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 125 starts with a grace note followed by a eighth note. Measures 126-131 show a repeating pattern of quarter notes in various time signatures: common, 3/4, common, 4/4, common, 3/4, common, 2/4, common, 3/4.

132

rall.**molto rall.** $\flat\text{--}$ $\flat\text{--}$

132

Musical score for Harp, page 5, measures 132-138. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 132 starts with a dash. Measures 133-138 show a repeating pattern of quarter notes in various time signatures: common, 4/4, common, 3/4, common, 4/4, common, 3/4.

137

 $\flat\text{--}$ *dim.*

(sounding pitch)

 $\circ\backslash$ **pp**

137

Musical score for Harp, page 5, measures 137-143. The score consists of two staves. The top staff uses a treble clef and a common time signature. The bottom staff uses a bass clef and a common time signature. Measure 137 starts with a dynamic **p**. Measures 138-143 show a repeating pattern of quarter notes in various time signatures: common, 4/4, common, 3/4, common, 4/4, common, 3/4.

Piano

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

4 4

lowest possible chromatic cluster with flat of hand

ff l.v. 8 v.b. sempre **Led.**

4 4 4 4 4 4

7 2 2 4 4 4 4 4

Led. f

12 A Andante flessibile, $\text{♩}=\text{c.}100$

12 2 4 4 4 4 3 4 3 4

l.v. **Led. f** l.v.

8 v.b. sempre

molto stringendo

18 3 3 4 4 4 4 4 4

tr **Led.** **p**

24 rall.

Allegro deciso, $\text{♩}=\text{c.}120$ $\text{♩}=\text{c.}100$

4 4 4 4 4 4 4 4 4

(tr) **f** 8 v.b. sempre **L.v.** **mp**

Piano

2

30

B36 Adagio tranquillo, $\text{♩}=\text{c.72}$

2

2

2

2

p

Ped.

l.v.

43

2

2

2

2

mp

Ped.

l.v.

mf

l.v.

C

49 poco piu mosso

Piu mosso, $\text{♩}=120$

2

2

2

2

ped. lightly

ff

8^{vb}

loco

doloroso

Grave, $\text{♩}=60$

2

2

2

2

subito mf

Piano

3

Poco piu mosso, $\text{♩}=66$

Musical score for piano, page 3, measures 63-67. The score consists of two staves. The top staff uses treble clef and 4/4 time, starting with a key signature of three sharps. The bottom staff uses bass clef and 4/4 time, starting with a key signature of one sharp. Measure 63 begins with a wavy line over the notes, followed by a dynamic *mp*. Measure 64 continues with a wavy line. Measure 65 starts with a wavy line, followed by a dynamic *p*. Measures 66 and 67 show a continuation of the musical line with various note heads and rests.

D

lamentoso

Musical score for piano, page 3, measures 68-71. The score consists of two staves. The top staff uses bass clef and 4/4 time, ending with a key signature of one flat. The bottom staff uses bass clef and 4/4 time, ending with a key signature of one flat. Measure 68 shows a sustained note with a wavy line underneath. Measure 69 starts with a wavy line. Measure 70 begins with a dynamic *mp* and the word *leggiero*. Measure 71 shows a sustained note with a wavy line underneath.

animato, $\text{♩}=84$

A tempo, $\text{♩}=66$

2

2

Musical score for piano, page 3, measures 72-75. The score consists of two staves. The top staff uses treble clef and 4/4 time, ending with a key signature of three sharps. The bottom staff uses treble clef and 4/4 time, ending with a key signature of one sharp. Measures 72 and 73 show eighth-note chords. Measures 74 and 75 show eighth-note chords, with measure 75 including a dynamic *mp*.

animato, $\text{♩}=84$

Musical score for piano, page 3, measures 75-78. The score consists of two staves. The top staff uses treble clef and 4/4 time, ending with a key signature of three sharps. The bottom staff uses treble clef and 4/4 time, ending with a key signature of one sharp. Measures 75 and 76 show eighth-note chords. Measures 77 and 78 show eighth-note chords, with measure 78 including a dynamic *mp*.

Piano

4 accel. poco a poco

77

pp iontano

subito mf

f

rit.

A tempo

80

ff

Presto con

83

accel. poco a poco

2

2

Presto con

87

E

molto rit

f

mf

f

90 A tempo, $\text{♩} = 160$

94

Piano

5

98

102

106

f pesante

109

ff

113 rit.

cresc. *ff*

118 F

(cl. 1 ad. lib)

Piano

6

120

G

126 Molto meno mosso, ad. lib.

132

rall.

molto rall.

8 v.b. sempre, ped. sempre

137

Marimba

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.



7

2

2

A

12 Andante flessibile, $\text{♩}=\text{c.}100$

2

18

6

rall.

2

molto stringendo

Allegro deciso, $\text{♩}=\text{c.}120$

27 $\text{♩}=\text{c.}100$

2

6

B

36 Adagio tranquillo, $\text{♩}=\text{c.}72$

3

5/4

3

5/4

4/4

Marimba

2

40

p

cresc. poco a poco

46

poco piu mosso

C

Piu mosso, ♩=120 doloroso 2

52

Grave, ♩=60

2

57

3

p

subito mf

Poco piu mosso, ♩=66 D lamentoso 2

64

5

2

animato, ♩=84

A tempo, ♩=66 2

animato, ♩=84

72

mpgiero

2

mp

Marimba

3

accel. poco a poco

77 *pp lontano* *subito mf* *f*

rit. **A tempo**

80 *ff* *gloss.*

84 accel. poco a poco

f

E

Presto con brio, $\text{♩}=160$

86

89 molto rit A tempo, $\text{♩}=160$

2 *f*

94

gloss. *gloss.* *gloss.* *gloss.*

9 **9**

Marimba

4

105

gliss.

gliss.

f

ff

110

ff

114 rit.

cresc.

ff

118 F (cl. 1 ad. lib.)

mp

p

125 G Molto meno mosso, ad. lib.

132 rall. molto rall.

5

Swan Song

for the London Sinfonietta

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

sus. cymbal, s.s;

Tam tam

Free time, aiming for a 'wave' effect between instruments.
Start repetitions before sound has completely decayed.

7 centre start roll slowly and accelerate l.v.

12 Andante flessibile, $\text{♩}=\text{c.}100$ (rim) molto stringendo p $\text{♩}=\text{c.}100$

24 rall. Allegro deciso, $\text{♩}=\text{c.}120 = \text{c.}100$ l.v. p $\text{♩}=\text{c.}72$ p $\text{♩}=\text{c.}100$

32 Adagio tranquillo, $\text{♩}=\text{c.}72$ 2 3 5 4 2 3

42 poco piu mosso 6 2 3 4 2 3

52 Piu mosso, $\text{♩}=120$ doloroso 3 4 2

57 Grave, $\text{♩}=60$ 4 3 3 4 2

A

B

C

Percussion

2

Poco piu mosso, $\text{♩}=66$

