

# STILL HERE

*for solo clarinet and orchestra*

JONATHAN RUSSELL

# Still Here (2024)

for solo clarinet and orchestra

by Jonathan Russell

Original version for clarinet and piano commissioned by a consortium of 52 clarinetists.  
Orchestral version created by the composer for ClarinetFest 2025.

## INSTRUMENTATION

2 Flutes

2 Oboes

2 Clarinets in B $\flat$

2 Bassoons

2 Horns in F

2 Trumpets in C

Timpani

Percussion (triangle, glockenspiel, snare drum, suspended cymbal, tambourine, tam-tam)

Harp

Solo Clarinet in B $\flat$

Violin 1

Violin 2

Viola

Cello

Double Bass

SCORE IS TRANSPOSED

DURATION: c. 22:00

## PROGRAM NOTE:

It's the evening of February 25<sup>th</sup>, 2022. In the darkness, a grainy 30-second selfie video of five men on the streets of Kiev: "Good evening to all!" says the gravelly voice of the man in front, holding the phone. "The leader of the bloc is here. The head of the President's office is here. Prime Minister Schmyhal is here. Podoliak is here. The President is here. We are all here. The soldiers are here, the citizens are here, and we are here....We defend our independence. Glory to our defenders, glory to Ukraine." No press conference. No soaring rhetoric. No lectern or flag or presidential seal. Just a 30-second video calmly stating the only fact that mattered in that moment: We Are Here. Still Here.

That video and its message became the inspiration for this composition. Like millions around the world, I was deeply moved by Ukrainian president Volodymyr Zelensky's calm resolve and courage, rallying his people – and the world – in the face of unprovoked Russian aggression. As I worked on the piece, I thought about this idea of "Still Here" and everything it represents. It is the rallying cry of any marginalized group that refuses, against all odds, to be destroyed or forgotten. I thought of my own Jewish ancestry and the generations upon generations who endured discrimination, expulsions, pogroms, and genocide, but who nonetheless continued to assert: We Are Still Here. Our people, our religion, our culture: Still Here. I thought of the dehumanizing institution of slavery in my own country and the extraordinary resilience of African-Americans who, through generations of violence and oppression, continued to assert through culture, religion, music: We Are Here. Still Here. I thought of how, even today in the United States, there is an ongoing attempt to effectively legislate LGBTQ+ people out of existence. It will not and cannot succeed. Because our LGBTQ+ siblings are here. They have always been here. They will always be here. Still Here. And on a more personal note, every act of artistic creation is in some sense a statement of "Still Here." It asserts for all time that this person, this being, this soul existed. Even long after I am gone, some small shred of my soul will persist in the music I leave behind. Still Here.

*Still Here* was originally scored for B-flat clarinet and piano, and is in four movements. Movement 1 is inspired most directly by the Zelensky video. It begins with solo clarinet on its lowest note (E) slowly spinning out a mournful, stately, insistent melody. Strings enter, quiet and spare at first, but gradually growing in confidence and intensity. The music builds to a searing high note in the clarinet, before plummeting once more to the low E and ending quietly, questioning. It is sombre, yet also defiant, like Zelensky in the video. Still Here.

Movement 2 interrupts with a racing scherzo. Towards the middle, a klezmer tune nearly breaks out, and then the movement 1 theme returns, but now bopping along over a funky bass line. At first, I struggled to accept the more dance-y, playful, even humorous music that seemed to want to be part of this piece. But then I read an article about the thriving stand-up comedy scene in Ukraine, and thought about the rich comedic tradition in my own Jewish heritage. I realized that part of the idea of "Still Here" is proclaiming that we will not merely survive, but we will live fully. We will experience joy and love and laughter, despite our sorrows and oppression.

Movement 3 is a respite, a simple love song, tinged with nostalgia.

A brief clarinet cadenza then leads directly into movement 4, a rollicking klezmer tune marked "defiantly joyful." After building to a climax, the movement 2 theme returns, leading into a dramatic return of the movement 1 melody, now played with even greater intensity. The piece ends with the clarinet back on the same low E that began the whole piece, now played five consecutive times at top volume, while the orchestra bangs out the main theme one last time. With that defiantly fortissimo low E, the clarinet proclaims again what it has been proclaiming from the beginning of the piece, what Zelensky proclaimed in that video, and what generations of marginalized and oppressed peoples have proclaimed throughout history: We Are Still Here.

The original clarinet-and-piano version of this work was generously commissioned by a consortium of 52 clarinetists. I am deeply grateful to every single one of them for believing in the vision of this piece and coming along on the journey. The members of the consortium are:

Alan Kay, Annie Phillips, Benjamin Mitchell, Brittany Barry, Bruce Belton, Christin Hablewitz, Christopher Nichols, Christy Banks, Debbie Rawson, Diane Barger, Dickson Grimes, Digital Clarinet Academy, Eva Tartaglia, Gary Gorczyca, Gracie Barrett, Jack Liang, Jackie Glazier, Jason Marquez, Jeremy Ruth, Jeremy Wohletz, Jo-Ann Sternberg, Joel Russell, Jonathan Aubrey, Josh Woods, Joshua Gardner, Julie Stuckenschneider, Katie Kimmel, Katie Ravenwood, Kim Fullerton, Laura Ramsey Russell, Leslie Moreau, Lynne Snyder, Macey Campobello, Marcy Bacon, Margalit Patry-Martin, Margaret Thornhill, Marguerite Levin, Mariam Adam, Nathan Soric, Peter Hansen, Ralph Skiano, Robert Spring, Shengwen Wu, Stefanie Gardner, Stephanie Grubbs, Stephen White, Tara Gaspey, Tim Sutfin, Timothy Bonenfant, Victor Drescher, Vince Dominguez / Claire Annette, and Wolcott Humphrey.

This orchestral version was created for performance at ClarinetFest 2025.

# STILL HERE

for solo clarinet and orchestra

Jonathan Russell

## I.

Slow and stately ♩ = 44

Solo Clarinet in B $\flat$

Slow and stately ♩ = 44

Viola

Cello

11

Bsn. 1

Bsn. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

23 **A**

Ob. 1 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Hp. *f*

Solo Cl. *f* *più f*

**A**

Vln. I *f* Div. Unis. Div.

Vln. II *f* Div. Unis. Div.

Vla. *f* Div.

Vc. *f*

Cb. *f*

23

**B** A bit more flowing ♩ = 50

34

Ob. 1 *cresc.*

Ob. 2 *mf* *cresc.*

B. Cl. 1 *cresc.* *f*

B. Cl. 2 *cresc.* *f*

Bsn. 1 *cresc.* *f*

Bsn. 2 *cresc.* *f*

Hn. 1 *cresc.* *f*

Hn. 2 *cresc.* *f*

Hp. *f*

Solo Cl. *cresc.* *ff espressivo*

**B** A bit more flowing ♩ = 50

34

Vln. I Unis. Div. *mf* **b8**

Vln. II Unis. Div. *mf* **b8**

Vla. Unis. *f*

Vc. Unis. *f*

Cb. *f*

43

Fl. 1 *mf espress.*

Fl. 2 *mf espress.*

Ob. 1 *mf espress.*

Ob. 2 *mf espress.*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Solo Cl.

Vln. I *espress.*

Vln. II *espress.*

Vla.

Vc.

Cb.

43

This page of the musical score, titled "STILL HERE", contains measures 48 through 51. The score is written for a large ensemble of instruments. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Both parts play a melodic line with a *cresc.* marking. Fl. 1 has a *48* measure number at the start.
- Oboes (Ob. 1, Ob. 2):** Both parts play a melodic line with a *cresc.* marking.
- Clarinets (B. Cl. 1, B. Cl. 2):** Both parts play a rhythmic, eighth-note pattern with a *cresc.* marking.
- Bassoons (Bsn. 1, Bsn. 2):** Both parts play a rhythmic, eighth-note pattern with a *cresc.* marking.
- Horns (Hn. 1, Hn. 2):** Horn 1 plays a sustained chord, while Horn 2 plays a sustained bass note.
- Harp (Hp.):** Plays a complex, arpeggiated accompaniment with a *cresc.* marking.
- Solo Clarinet (Solo Cl.):** Plays a melodic line with a *cresc.* marking.
- Violins (Vln. I, Vln. II):** Violin I plays a melodic line with a *cresc.* marking, while Violin II plays a sustained chord.
- Viola (Vla.):** Plays a sustained chord with a *cresc.* marking.
- Violoncello (Vc.):** Plays a sustained chord with a *cresc.* marking.
- Contrabass (Cb.):** Plays a sustained bass note with a *cresc.* marking.

The score concludes with a *48* measure number and a *cresc.* marking at the bottom left.



rit. C a tempo Slower ♩ = 36 rit. **attaca mvt. 2**

52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hp.

Solo Cl.

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

52

# II.

## Scherzo $\text{♩} = 160$

59

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*  
Con sord.

C Tpt. 1 *mf*  
Con sord.

C Tpt. 2 *mf*

Perc. Triangle  
*mp*

Solo Cl. *f*

63

Fl. 1

Fl. 2

Ob. 1

Ob. 2 *mf*

C Tpt. 1

C Tpt. 2

Perc. Glockenspiel  
*mf*

Hp. *f*

Solo Cl.

Vln. I *f*  
pizz.  
Div.

Vln. II *f*  
pizz.  
Div.

Vla. *f*  
pizz.  
Div.

65

**D** A little bit held back ♩ = 140

Musical score for woodwinds and percussion, measures 71-74. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Cor Anglais 1 (C Tpt. 1), Cor Anglais 2 (C Tpt. 2), Timpani (Timp.), Percussion (Perc.), and Solo Clarinet (Solo Cl.). The woodwinds play a melodic line starting in measure 71. The percussion includes a triangle and chimes. The Solo Clarinet has a complex melodic line with trills and grace notes. The score is marked with *mf* and includes dynamic markings.

**D** A little bit held back ♩ = 140

Musical score for strings, measures 71-74. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a melodic line starting in measure 71. The score is marked with *mf* and includes dynamic markings.

79

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Timp.

Solo Cl.

Vln. I *mf* arco *mf* pizz. *mf* pizz.

Vln. II *mf* arco *mf*

Vla. *mf*

Vc.

Cb.

79

**E accel. Tempo I ♩ = 160**

Musical score for woodwinds and strings, measures 90-99. The score is in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked **Tempo I ♩ = 160** and the dynamics are **mf**. The Solo Clarinet part features a melodic line with a trill-like flourish at the beginning. The woodwinds provide harmonic support with various rhythmic patterns.

**E accel. Tempo I ♩ = 160**

Musical score for strings, measures 90-99. The score is in treble and bass clefs. The key signature has one sharp (F#). The tempo is marked **Tempo I ♩ = 160** and the dynamics are **mf**. The Violin II, Viola, and Violoncello parts include *pizz.* (pizzicato) markings. The Violoncello part ends with a *Div.* (divisi) marking. The strings provide a rhythmic accompaniment with various patterns.

96

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Perc.

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

96

Unis.

Glockenspiel

Detailed description: This page of a musical score, titled 'STILL HERE', contains measures 96 through 100. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two bass clarinets (Bs. Cl. 1, Bs. Cl. 2), two bassoons (Bsn. 1, Bsn. 2), and two cornets (C Tpt. 1, C Tpt. 2). The percussion section features a Glockenspiel. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). A Solo Clarinet (Solo Cl.) part is also present. The score begins at measure 96, marked with a rehearsal sign. The Solo Cl. part features a complex, rapid melodic line with many accidentals. The woodwinds and strings provide harmonic support. The Glockenspiel enters in measure 100. The page ends at measure 100, also marked with a rehearsal sign.

101

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bs. Cl. 1

Bs. Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Perc.

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

101

Detailed description: This page of a musical score, titled 'STILL HERE', contains measures 101 through 106. The score is for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1 & 2, and Solo Clarinet) and strings (Violins I & II, Viola, and Violoncello) are active throughout. The brass section (Trumpets 1 & 2, Trombones 1 & 2) has rests in measures 101-103. The percussion section includes a snare drum and cymbals. The Solo Clarinet part features a complex, melodic line with many accidentals. The woodwinds and strings play rhythmic patterns, often with accents. The score is written in a key with two flats and a 4/4 time signature. Measure numbers 101 and 106 are indicated at the beginning and end of the page, respectively.

107

Fl. 1 *mp* *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *mp* *f*

Bsn. 2 *mp* *f*

C Tpt. 1

C Tpt. 2

Perc. *f*

Hp. *f*

Solo Cl. *f*

Vln. I *f* *arco* *mp* *f*

Vln. II *f* *arco* *mp* *f*

Vla. *arco* *mp* *f*

Vc. *arco* *mp* *f*

Cb. *f*

107



rit. **F** A little bit held back ♩ = 140

114

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭-Cl. 1

B♭-Cl. 2

Bsn. 1

Bsn. 2

Timp.

Solo Cl.

*ff optional growling ad lib. (but not too much)*

Vln. I

Vln. II

Vla.

Vc.

Cb.

114

Div.

Unis.

rit. **F** A little bit held back ♩ = 140

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Timp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

722

**G** **accel.**

Fl. 1 *p*

Ob. 1 *p*

Ob. 2 *p*

Bsn. 1 *mp* *cresc.*

Bsn. 2 *mp* *cresc.*

Timp. *p* *p*

Solo Cl. *p* *cresc.*

**G** **accel.**

Vln. I *p*

Vln. II *p*

Vla. *cresc.* Unis.

Vc. *mp* *cresc.*

Cb. *mp* *cresc.*

132

**H** Tempo I ♩ = 160

FL. 1 *f* *ff*

FL. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *p* *cresc.*

B♭ Cl. 2 *p* *cresc.*

Bsn. 1 *f* *ff* *p* *cresc.*

Bsn. 2 *f* *ff* *p* *cresc.*

Hn. 1 *p* *cresc.*

Hn. 2 *p* *cresc.*

C Tpt. 1 Senza sord. *mf* *f* *p* *cresc.*

C Tpt. 2 Senza sord. *mf* *f* *p* *cresc.*

Tim. *f*

Solo Cl. *f* *ff* *p* *cresc.*

**H** Tempo I ♩ = 160

Vln. I Unis. *f*

Vln. II Unis. *f*

Vla. *f* *ff* *p* *cresc.*

Vc. *f* *ff* *p* *cresc.*

Cb. *f* *ff* *p* *cresc.*



156

Fl. 1 *mp cresc.* *f*

Fl. 2 *mp cresc.* *f*

Ob. 1 *mp cresc.* *f*

Ob. 2 *mp cresc.* *f*

B. Cl. 1

B. Cl. 2

Bsn. 1 *mp cresc.* *f*

Bsn. 2 *mp cresc.* *f*

Perc. Glockenspiel *f*

Hp. *f*

Solo Cl. *cresc.* *f*

Vln. I *f* *mp cresc.* *f*

Vln. II *f* *mp cresc.* *f*

Vla. arco *f* *mp cresc.* *f*

Vc. arco *f* *mp cresc.* *f*

Cb. *mp cresc.* *f*

156

**I** A little bit held back ♩ = 140

Musical score for woodwinds and strings, measures 162-171. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Horn 1 & 2, and Solo Clarinet. The woodwinds play a rhythmic pattern of eighth notes with accents, starting at measure 162. The Solo Clarinet has a melodic line with a fermata in measure 168. Dynamics include *f* and *mf*.

**I** A little bit held back ♩ = 140

Musical score for Viola and Violoncello, measures 162-171. The Viola part is in alto clef and the Violoncello part is in bass clef. Both parts play a rhythmic pattern of eighth notes with accents, starting at measure 162. Dynamics include *f*.

172

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 1

Bsn. 2

Solo Cl.

Vc.

Cb.

172

*ff*

*ff*

*ff*

182

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

Bsn. 1

Bsn. 2

Solo Cl.

Vc.

Cb.

182

*ff*

*ff*

*ff*



191 **J**

Fl. 1   
 Fl. 2   
 Ob. 1   
 Ob. 2   
 B. Cl. 1   
 Bsn. 1 *mf*   
 Bsn. 2 *mf*   
 Solo Cl. *mp espressivo*

**J**

Vln. I *mf*   
 Vln. II *mf*   
 Vc.   
 Cb. *pizz.* *mf*

191

199

Bsn. 1   
 Bsn. 2   
 Solo Cl. *f*   
 Vln. I   
 Vln. II   
 Vla.   
 Vc. *mf*   
 Cb. *f*

199

206

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1

Bsn. 2

Solo Cl.

Vla.

Vc.

Cb. *arco*

206

213

**rit.**

Fl. 1 *f* *mf espressivo* *dim.*

Fl. 2 *f* *mf espressivo* *dim.*

Ob. 1 *f* *mf espressivo* *dim.*

Ob. 2 *f* *mf espressivo* *dim.*

B♭ Cl. 1 *f* *mf espressivo* *dim.*

B♭ Cl. 2 *f* *mf espressivo* *dim.*

Bsn. 1 *dim.*

Bsn. 2 *dim.*

Hn. 1 *f* *mf espressivo* *blend with woodwinds* *dim.*

Hn. 2 *f* *mf espressivo* *blend with woodwinds* *dim.*

Solo Cl. *dim.*

Vc. *dim.*

Cb. *dim.*

213

**K** Presto ♩ = 170

221

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

B. Cl. 1 *p*

B. Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *f* Con sord.

C Tpt. 2 *f* Con sord.

Timp. *f*

Perc. *f* Triangle

Solo Cl. *p* *f*

**K** Presto ♩ = 170

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *p* Div. *f* Unis. pizz.

Cb. *p*

221

229

Ob. 1 *mp* *cresc.*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *mp* *cresc.*

Bsn. 2 *mp* *cresc.*

C Tpt. 1

C Tpt. 2

Timp.

Perc.

Solo Cl. *mp* *cresc.*

Vln. I *mp*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

229

238

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

B. Cl. 1 *f* *ff*

B. Cl. 2 *f* *ff*

Bsn. 1 *f* *ff*

Bsn. 2 *f* *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Perc. *mf* *p* *f* rim shot

Solo Cl. *f*

Vln. I *mf* *f*

Vln. II *f*

Vla. *f*

Vc. *f* arco *ff*

Cb. *f* arco *ff*

238

# III.

## Lyrical and flowing ♩. = 92

244 *mp* *dolce espressivo: follow shaping and expression of solo clarinet*

*l.v. always*

Hp.

Solo Cl. *mp*

Vln. I *arco* *p dolce espressivo: follow shaping and expression of solo clarinet*

Vln. II *arco* *p dolce espressivo: follow shaping and expression of solo clarinet*

Vla. *arco* *p dolce espressivo: follow shaping and expression of solo clarinet*

Vc. *Div. arco* *p dolce espressivo: follow shaping and expression of solo clarinet*

Cb. *pizz.* *mp dolce espressivo: follow shaping and expression of solo clarinet*

### L

251

Hp.

Solo Cl. *dolce espressivo: shape phrases as you feel them*

Vln. I

Vln. II

Vla.

Vc.

Cb.

251

258

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

258

264

Bsn. 2

Hn. 1

Hn. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

264



272

Bsn. 1 *mp*

Bsn. 2

Hn. 1 *espress.*

Hn. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb. 272

M

279

Bsn. 1

*mf* *espress.*

Bsn. 2

Hn. 1

Hn. 2

Hp.

Solo Cl.

Vln. I

M

Vln. II

Vla.

Vc.

Cb.

279

286

Bsn. I

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

Div.

Unis.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

286

*cresc.*

**poco rit.** **N a tempo**

292

Bsn. I

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*espressivo*

*f*

*mf*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

292

*f*

*mp*

298

Bsn. I

Hp. *mp*

Solo Cl. *warm, rich sound*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb.

305

Bsn. I

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

**rit.** **O**

Bsn. I

Hp.

Solo Cl.

**rit.** **O**

Vln. I

Vln. II

Vla.

Vc.

Cb.

313

*p*

*dim.*

Div. a 4

Div. a 5

arco

*p*

*dim.*

**Cadenza: free and improvisatory**

321

Solo Cl.

**attaca mvt. 4**

14

15

**Cadenza: free and improvisatory**

**attaca mvt. 4**

Vln. I

Vln. II

Vla.

Vc.

Cb.

321

*pp*

*pp*

*pp*

*pp*

*pp*

## IV.

## Defiantly joyful ♩ = 150

323

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

*Players with experience in Eastern European clarinet styles (klezmer, Balkan, Greek, Turkish, etc.) may ornament ad lib. throughout this movement, but it is definitely NOT required.*

Solo Cl.

*f*

## Defiantly joyful ♩ = 150

Vln. I

Vln. II

Vla.

Vc.

Cb.

323

330

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

330

**P** \* In this and similar passages, all staccato notes should be played as short as possible, regardless of the notated duration.

338

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

\* In this and similar passages, all staccato notes should be played as short as possible, regardless of the notated duration.

Hrn. 1

C Tpt. 1

C Tpt. 2

Solo Cl.

**P** \* In this and similar passages, all staccato notes should be played as short as possible, regardless of the notated duration.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Musical score for measures 345-349. The score includes parts for Flute 1 and 2, Bassoon 1 and 2, Horn 1, Solo Clarinet, Violin I and II, Viola, Violoncello, and Contrabass. The Solo Clarinet part features a complex, fast-moving melodic line with many slurs and ties. The woodwinds and strings provide harmonic support with various rhythmic patterns and articulations.

345

Fl. 1

Fl. 2

Bsn. 1

Bsn. 2

Hn. 1

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

345

350

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

C Tpt. 1

C Tpt. 2

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

350

Q

357

Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
C Tpt. 1  
C Tpt. 2  
Solo Cl.

*f*

Detailed description: This block contains the musical score for woodwinds and solo clarinet. It starts at measure 357. The woodwinds (Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, C Tpt. 1, C Tpt. 2) have rests until measure 361, then enter with a dynamic of *f*. The Solo Cl. part begins in measure 357 with a series of eighth notes and rests, marked with accents.

Q

357

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*pizz.*

*f*

Detailed description: This block contains the musical score for strings. It starts at measure 357. The Violins I and II, Viola, and Violoncello parts are marked *pizz.* (pizzicato) and play a rhythmic pattern of eighth notes. The Double Bass part has rests until measure 361, then enters with a dynamic of *f*. A box labeled 'Q' is positioned above the Violin I staff at measure 361.

366

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

C Tpt. 1

C Tpt. 2

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

366

372

**R**

Fl. 1 *f* *p*

Fl. 2 *p*

Ob. 1

Ob. 2

B. Cl. 1 *p*

B. Cl. 2 *p*

Bsn. 1 *p*

Bsn. 2 *p*

Hn. 1

Solo Cl. *mp* mysteriously

**R**

Vln. I *mp* pizz.

Vln. II *mp* pizz.

Vla. *mp* pizz.

Vc. *mp* pizz.

Cb. *mp* pizz.

372

380

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B. Cl. 1  
B. Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Solo Cl.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

380

386

Fl. 1 *f*

Fl. 2 *f*

Ob. 1

Ob. 2

Bsn. 1

Bsn. 2

Hn. 1

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb. *f* arco

**S**

392

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C Tpt. 1

C Tpt. 2

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

392

pizz.

pizz.

pizz.

pizz.

3



399

**T**

Bsn. 1 G.P. *f*

Bsn. 2 G.P. *f*

Hn. 1 G.P. *f*

Hn. 2 G.P. *f*

C Tpt. 1 G.P. *f*

C Tpt. 2 G.P. *f*

Solo Cl. G.P. *f*

Vln. I G.P. **T**

Vln. II G.P.

Vla. G.P.

Vc. G.P. *f* arco pizz.

Cb. G.P. *f* pizz. arco pizz.

399

406

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Solo Cl.

arco pizz. arco pizz. arco

arco pizz. arco pizz. arco

406

411

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B. Cl. 1 *f*

B. Cl. 2 *f*

Bsn. 1 *f*

Bsn. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Solo Cl. *f*

Vc. *f*

Cb. *f*

411

418

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Solo Cl.

Vc.

Cb.

418

424

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Solo Cl.

Vc.

Cb.

424

Div.

U

429

Fl. 1 *p cresc.* *f*

Fl. 2 *p cresc.* *f*

Ob. 1 *p cresc.* *f*

Ob. 2 *p cresc.* *f*

B♭ Cl. 1 *p cresc.* *f*

B♭ Cl. 2 *p cresc.* *f*

Bsn. 1 *p cresc.* *f*

Bsn. 2 *p cresc.* *f*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Perc. Glockenspiel *p*

Hp. *p*

Solo Cl. *p mysteriously*

Vln. I *arco p cresc.* *f*

Vln. II *arco p cresc.* *f*

Vla. *arco p cresc.* *f* *flautando p*

Vc. *p cresc.* *f* *Unis. flautando p*

Cb. *p cresc.* *f*

429

436

Perc.

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

444

Perc.

Hp.

Solo Cl.

Vln. I

Vln. II

Vc.

*ord.*

*p*

*cresc. poco a poco*

*cresc. poco a poco*

*cresc. poco a poco*

444

452

Fl. 1 *mp* *cresc.*

Fl. 2 *mp* *cresc.*

Ob. 1 *mp* *cresc.*

Ob. 2 *mp* *cresc.*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mp* *cresc.*

Hn. 2 *mp* *cresc.*

Hp.

Solo Cl. *mf*

Vln. I *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *ord.* *mp* *cresc.*

Vc. *mp* *cresc.*

Cb. *mf*

452



**V**

FL. 1  
FL. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Bsn. 1  
Bsn. 2  
Hn. 1  
Hn. 2  
C Tpt. 1  
C Tpt. 2  
Timp.  
*ff* Suspended cymbal  
Perc.  
Hp.  
Solo Cl.  
**V**  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.  
459

Presto ♩ = 170

467

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Solo Cl.

*f*

*mp*

Presto ♩ = 170

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pizz.*

*pizz.*

*pizz.*

*pizz.*

467

**W** Faster still ♩ = 180

Musical score for woodwinds and percussion, measures 474-483. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet 1 (B. Cl. 1), Bass Clarinet 2 (B. Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Percussion (Perc.), and Solo Clarinet (Solo Cl.). The tempo is marked 'Faster still' with a metronome marking of ♩ = 180. The music features a complex rhythmic pattern with frequent rests and dynamic markings such as *f* and *ff*. The percussion part includes a Tambourine. The Solo Clarinet part has a melodic line with a *f* dynamic marking.

**W** Faster still ♩ = 180

Musical score for strings, measures 474-483. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The tempo is marked 'Faster still' with a metronome marking of ♩ = 180. The strings play a rhythmic accompaniment with dynamic markings of *mp* and *f*. The Violin I and II parts are marked 'arco' and 'mp'. The Viola and Violoncello parts are also marked 'arco' and 'mp'. The measure numbers 474 and 477 are indicated at the beginning of the first and third staves respectively.

**rit.**

484

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Bsn. 1  
Bsn. 2  
Solo Cl.

*f* *cresc.* *cresc.* *cresc.* *cresc.*

**rit.**

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*f* *cresc.* *cresc.* *cresc.*

484

**molto rit.**

496

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Perc.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*cresc.*

*f*

*f*

*f*

*f*

Suspended cymbal

*p*

**molto rit.**

Div.

Unis.

*cresc.*

Div.

Unis.

Div.

496 *cresc.*

**X** Strong and defiant ♩ = 50

FL 1 *f*

FL 2 *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Timp. *f*  
let ring

Perc. *f*

Hp. *ff*

Solo Cl. *ff* *sempre*

**X** Strong and defiant ♩ = 50

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

306

514

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

514

*mf*

*mf*

*mf*

*mf*

*rit.*

Y

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

Harp *ff*

Solo Cl. *soaring!*

Detailed description: This block contains the musical notation for the first system of instruments. It includes parts for Flute 1 and 2, Oboe 1 and 2, B♭ Clarinet 1 and 2, Bassoon 1 and 2, Horn 1 and 2, C Trumpet 1 and 2, Harp, and Solo Clarinet. The Flute and Clarinet parts feature complex rhythmic patterns with triplets and slurs. The Solo Clarinet part is marked 'soaring!' and features a melodic line with slurs. The Harp part consists of arpeggiated chords. The woodwind parts (Oboe, Horn, Trumpet) are mostly sustained notes.

Y

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

522 *ff*

Detailed description: This block contains the musical notation for the string section. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). All parts are marked 'ff' (fortissimo). The Violin and Viola parts feature complex rhythmic patterns with triplets and slurs. The Cello and Contrabass parts are mostly sustained notes. The page number '522' is written at the bottom left of this section.



526

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

526

*cresc.*

530

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B. Cl. 1

B. Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Hp.

Solo Cl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Div.

Unis.

530

**Z** A little slower ♩ = 44

rit.

FL 1 *ff*

FL 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1 *fff*

B♭ Cl. 2 *fff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Timp. *f*

Perc. *f* Tam-tam *mp* *fff* ch.

Hp. *ff*

Solo Cl. *fff* *sempre*

*Play these final low E's like your life depends on it. Don't let up.*

**Z** A little slower ♩ = 44

rit.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*