

Calling Out I.

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♩ = 40

Oboe
Clarinet in Bb
Bassoon
Horn in F
Piano

pp *mp* *mp* *mf* *f*
mf *f* *f*
mf
mf
mf *p* *mp*

6

Ob.
Cl.
Bsn.
Hn.
Pno.

mp *p* *f* *mp*
mp *f* *fp*
mp
p *pp* *ppp* *mp*
ff *f*

8^{va}
8^{vb}

Musical score for measures 11 and 12. The score is for five instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Piano (Pno.). The time signature is 3/4. Measure 11 starts with a dynamic of *mp*. Measure 12 features a dynamic of *p* for the Oboe and *mf* for the Clarinet. The Piano part includes a *sfz* dynamic in measure 11 and *f* and *ff* dynamics in measure 12. Trills are marked with *tr* in both measures. The Piano part includes an 8va marking and triplet markings in measure 12.

Più mosso
Push forward

Musical score for measures 13 and 14. The score is for five instruments: Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and Piano (Pno.). The time signature is 3/4. Measure 13 starts with a dynamic of *p* for the Oboe and *pp* for the Bassoon. Measure 14 features a dynamic of *mp* for the Oboe and *mp* for the Horn. The Piano part includes a *f* dynamic in measure 13 and *p* and *f* dynamics in measure 14. Trills are marked with *tr* in both measures. The Piano part includes an 8va marking and triplet markings in measure 14.

Più mosso
Push forward

15 accel.

Ob. *mp* *f*

Cl. *mp* *f*

Bsn. *mp* *f*

Hn. *mf* *pp* *ppp* *mp* *f*

Pno. *ff* *mf* *f*

8va

8vb

Più mosso
♩ = 70

19

Ob. *sfz sp* *mf* *mf*

Cl. *sfz sp* *mf* *mf*

Bsn. *sfz sp* *mf* *5*

Hn. *sfz sp* *mp* *mp*

Pno. *f* *fff sfz* *mf* *5* *ff*

8va

22 *accel.* *Più mosso* ♩=74

Ob. *f*

Cl. *f*

Bsn. *f* *mf*

Hn. *f* *mp*

Pno. *ff* *sffz* *mf*

Measures 22-24 include woodwind parts with triplets and piano accompaniment with triplets and quintuplets. Dynamics range from *f* to *mp*. A tempo change to *Più mosso* (♩=74) is indicated by a dashed line.

25

Ob. *mp* *fp*

Bsn.

Hn.

Pno. *7* *3* *3* *5*

Measures 25-27 continue the woodwind and piano parts. The oboe has a triplet and a fortissimo phrase. The piano part features a complex rhythmic pattern with a 7-measure phrase, triplets, and a quintuplet.

27

Ob. *p* *mf* *3* *tr* *mf* *3*

Bsn. *mf* *3*

Hn. *mf*

Pno. *6* *11*

29

Ob. *mp* *mf* *tr*

Cl. *mp* *mf* *tr*

Hn. *p* *mp* *3* *3*

31

Ob. *mp* *mp*

Cl. *mp* *3* *mf*

Bsn. *mp*

Hn. *mp*

Pno. *8va* *mf* *6* *5* *6* *f* *11*

33

Ob. *mf sfz ff*

Cl. *mf sfz ff*

Bsn. *ff*

Hn. *mf*

Pno. *cresc. sfz ff cresc.*

Measures 33 and 34. The score features five staves: Oboe, Clarinet, Bassoon, Horn, and Piano. The Oboe and Clarinet parts have dynamic markings of *mf*, *sfz*, and *ff*. The Bassoon part has a *ff* marking. The Horn part has a *mf* marking. The Piano part has a *cresc.* marking and a *sfz ff cresc.* marking. The time signature changes from 7/8 to 3/4 and then to 4/4.

35

Ob. *mp*

Cl. *mp*

Bsn. *f*

Hn. *f*

Pno. *ff*

Measures 35, 36, and 37. The score features five staves: Oboe, Clarinet, Bassoon, Horn, and Piano. The Oboe part has a *mp* marking. The Clarinet part has a *mp* marking. The Bassoon part has a *f* marking. The Horn part has a *f* marking. The Piano part has a *ff* marking. The time signature changes from 4/4 to 3/4 and then to 2/4.

38

Ob. *f*

Cl. *f*

Bsn. *mp* *mf*

Hn. *mp*

Pno. *f* l.h. r.h. *sfz*

Ped.

Measures 38-40. Ob. and Cl. play a melodic line with accents and dynamics *f*. Bsn. plays a bass line with dynamics *mp* and *mf*, including a triplet. Hn. has a rest in 2/4 and enters in 3/4 with *mp*. Pno. has rests in 2/4 and enters in 3/4 with *f* in the left hand and *sfz* in the right hand. Ped. has a triplet in the left hand.

Più mosso
♩ = 80

41

Ob. *sfz*

Cl. *sfz*

Bsn. *f* *mp*

Hn. *f* *mp*

Pno. *ff* *sfz* *mf*

Measures 41-43. Ob. and Cl. play *sfz* notes. Bsn. and Hn. play *f* notes in 3/4, then *mp* notes in 7/8. Pno. starts with *ff* chords in 3/4, then *sfz* and *mf* chords in 7/8, including a triplet and a 9-measure phrase.

43

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Pno. *sfz* *mf* *ff*

13

13

44

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Pno. *sfz* *f* *ff*

13

13

3/4

45

Ob.

Cl.

Bsn.

Hn.

Pno.

sfz cresc.

ff

f

3

47

Ob.

Cl.

Bsn.

Hn.

Pno.

mf

mf

sfz ff

p

p

p

tr

tr

tr

tr

3

3

3

rit.

rit.

50 $\text{♩} = 74$

Ob.

Cl.

Bsn.

mf *mf dim.*

Pno.

l.h. r.h.

mf

53

Ob.

Cl.

Bsn.

Pno.

pp *mp* *pp*

57

Pno.

59

Ob. *pp*

Cl. *pp*

Pno. *cresc.* *mf*

61

Ob. *mf* *fp*

Cl. *mf* *fp*

Pno. *mf*

63

Ob. *molto cresc.* *sfz*

Cl. *molto cresc.* *sfz*

Bsn. *ff* *molto cresc.*

Pno. *sfz*

66

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Pno. *fff* *f*

8^{va}

10

8^{vb}

67

Ob.

Cl.

Bsn.

Pno. *fff* *sfz sfz*

8^{va}

8^{vb}

68

Ob. *f* 3 3 3 5

Cl. *f* 3 3 3 5

Bsn. *f* 3 3 3 5

Hn. *f* *mf* 3 3 5

Pno. *sfz* *sfz* 3 Ped.

72

Ob. *mf* 3 *f* 5

Cl. *mf* 3 *f* 5

Bsn. *f* 5

Hn. 3

Pno. *f* Ped. *8^{va}*

74

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Pno. *ff*

75

Ob.

Cl.

Bsn.

Hn. *f*

Pno. *ff* *mf*

Ped.

77

Ob.

Cl.

Bsn.

Hn.

Pno.

l.h. r.h.

Ped.

f *mp*

5 3 3

2/4

80

Ob.

Cl.

Bsn.

Pno.

mf *mf*

3 3 3

tr

3

2/4

85

Ob.

Cl.

Bsn.

Pno.

f

mf

ff

3

10

3

3

3

3

8^{va}

87 *rall.*

Bsn.

Hn.

Pno.

f

mp

mp

rall.

mf

f

3

6

8^{va}

Ped.

Meno mosso $\text{♩} = 50$ rall.

89

Ob. *mp* 5 *pp*

Cl. 3 *mp* *p*

Pno. *f* *sfz*

Ped. 3 3

Meno mosso $\text{♩} = 40$

91

Ob. *p*

Cl. 3 *mp* *p* *pp* *pp*

Bsn. *pp*

Hn. *pp*

Pno. *sfz* 15^{ma} *sfz* 8^{va} *p* 7

94

Cl.

Bsn.

Hn.

Pno.

p

pp

ppp

dim.

p

Red.

96

Ob.

Cl.

Bsn.

Hn.

Pno.

rit.

pp

pp

pp

pp

mp

p

98

Ob. *pp*

Cl. *f* 3 *p* *mp* *fp* *pp*

Bsn.

Pno. *ppp*

Red.

100

Cl. *cresc.* *pp*

Bsn. *mp* 3 *mf*

102

Cl. *p* *f* *pp*

Bsn. *pp* 3 3

Pno. *mp* 3 *pp* *mf*

Red.

20 Take time

♩ = 46

105

Ob. *pp* *p* *p* *p*

Bsn.

Take time

♩ = 46

Pno. *p*

Ped.

110

Ob. *mp* *pp* *pp* *ppp*

Cl. *ppp* *p* *f* *pp*

Pno. *mp* *mp* *pp*

Ped.

114

Cl. *mp* *p*

Bsn. *mp* *mf* *f* *mp* *f*

Pno. *ff* *mp* *mf*

Sempre Ped.

poco rit.

117

Ob. *pp* 5

Cl. *pp* 3

Bsn. *mp* 3 *mf* 5 *sfz* *pp* 3

Hn. *pp* 3

poco rit.

Pno. *mf*

8^{vb}

accel. Più mosso ♩ = 80

120

Ob. *mf* *mp* 3 *tr.*

Cl. *mf*

Bsn. *mf*

Hn. *mf* *mp* *fp*

accel. Più mosso ♩ = 80

Pno. *f* *p* sempre tr. 3 9

124

Hn. *mp* 3 *mp*

Pno.

129

Hn. *f* *mp* 3

Pno. *mf* *mp* sempre tr.

133

Bsn. *mf* 3 6 3

Hn. *mf* 3

Pno. *mf*

137

Ob. *mp* *fp*

Bsn. *mp*

Hn. *mp*

Pno. *f*

140

Ob. *p* *mf*

Bsn. *mf*

Hn. *mf*

Pno. *6* *11*

142

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *p* *mp*

144

Ob. *mp* 3 *mp* 3

Cl. *mp* 3 *mf*

Bsn. *mp*

Hn. *mp*

Pno. *mf* 6 5 6 *f* 11 11 6

146

Ob. *mf* *ff*

Cl. *mf* *sfz* *ff*

Bsn. *ff*

Hn. *mf*

Pno. *cresc.* 11 5 *sfz cresc.* 5 *ff*

Più mosso
♩ = 80

148

Bsn. *f* *mp*

Hn. *f* *mp*

Pno. *ff* *sfz* *mf* 3 9

150

Ob. *mp*

Cl. *mp*

Bsn.

Hn.

Pno. *sfz* *mf* 13 *ff*

151

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Pno. *sfz* *f* 13 *f* 12 *f* 12

8^{va}

rit.

153

Ob. *mf* 9 *ff*

Cl. *mf* 9 *ff*

Bsn. *mf* 9 *ff*

Pno. (8) *sfz cresc.* *ff*

Meno mosso
♩ = 76

155

Ob.
Cl.
Bsn.
Hn.
Pno.

Meno mosso
♩ = 76

Pno.

158

Ob.
Cl.
Bsn.
Hn.
Pno.

159

Ob. *f* ³ *sfz* *fff*

Cl. *f* ³ *sfz* *fff*

Bsn. *ff* *f* ³ *sfz* *fff*

Hn. *f* *ff*

Pno. *8va* *sfz* *sfz* *fff*

Red.