

Vassilis Bakopoulos

ADAGIO

for

Clarinet, strings orchestra,
piano and percussion

Thessaloniki, 2012

ADAGIO

Vassilis Bakopoulos
-2012-

Adagio triste (♩ = ca 50)

Clarinet in Bb

Bass Drum

Cymbals

Triangle- Tam tam

Piano

Vln I

Vln II

Viola

Cello

C. Bass

soft mallets

p

p *mf*

mp *mf*

mf

mf

mf

gliss.

gliss.

gliss.

gliss.

5 *Softly (... "as in a morning sunrise")*

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Clarinet (Clar.):** Features a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Dynamics include *p*, *mf*, *pp*, and *p*. A sharp sign is present above the final note.
- Gr. C. (Gong Cymbal):** Indicated by a double bar line, showing no activity.
- Cys (Cymbal):** Features a cymbal stroke at the beginning of the first measure, followed by a sustained sound with a "let ring" instruction.
- Tri. -T.T. (Triangle - Tom Tom):** Indicated by a double bar line, showing no activity.
- Pno. (Piano):** Indicated by a double bar line, showing no activity.
- Vln I (Violin I):** Features a half note G4 with a trill (*tr*) and a dynamic of *p*, followed by a half note A4 with a trill and a dynamic of *mp*. The final measure contains three triplet eighth notes.
- Vln II (Violin II):** Features a quarter note G4 with a dynamic of *ppp*.
- Vla (Viola):** Features a quarter note G4 with a dynamic of *ppp*, followed by a triplet eighth note pattern with a dynamic of *mp*.
- Vlc (Violoncello):** Features a quarter note G4 with a dynamic of *ppp*.
- C.B. (Contrabass):** Features a quarter note G4 with a dynamic of *ppp*.

9

Clar. *mf* *pp* *mf*

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I *mf* *tr*

Vln II *mf*

Vla *mf*

Vlc *mf* *p*

C.B.

14

Clar. *f* *p* sub. *mf* *tr*

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I *sf* *mf* *p* *mf* *f* *p*

Vln II *sf* *f*

Vla *sf* *mf* *f* *p*

Vlc *sf* *mf* *f* *p*

C.B. *sf* *mf* *p*

16

Clar. *tr*
p sub. *mf* *p* *mf* *p* *mf*

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I *mf* *f* *p* *mf*

Vln II *mf* *f* *mf*

Vla *mf* *f* *p* *mf*

Vlc *mf* *f* *un.* *p* *mf*

C.B. *mf* *p* *mf*

19

The musical score is arranged in a system with the following parts from top to bottom:

- Clar.**: Treble clef, *mf* dynamic, melodic line with a slur and a fermata.
- Gr. C.**: Grand Clarinet, rests throughout.
- Cys**: Cymbal, rests with a tremolo effect indicated by a double-headed arrow.
- Tri. -T.T.**: Triangle, rests throughout.
- Pno.**: Piano, grand staff with rests throughout.
- Vln I**: Violin I, treble clef, melodic line with dynamics *p* and *mf*.
- Vln II**: Violin II, treble clef, melodic line with dynamics *p* and *mf*.
- Vla**: Viola, alto clef, melodic line with dynamics *mp* and *mf*.
- Vlc**: Violoncello, bass clef, melodic line with dynamics *mp* and *mf*.
- C.B**: Contrabass, bass clef, melodic line with dynamics *mp* and *mf*.

The score is divided into four measures. A double bar line is present after the second measure. Dynamics are indicated by *mf*, *p*, *mp*, and *mf*. Slurs and fermatas are used to indicate phrasing and sustained notes.

30

Clar. *f*

Gr. C. *p*

Cys

Tri. -T.T.

Pno.

Vln I *mf* *3* *3* *3* *3*

Vln II *mf*

Vla

Vlc *mf* *div.* *3* *3* *3* *3*

C.B. *mf*

36

Clar. *tr* *p*_{sub.} *f* *p*_{sub.} *f*

Gr. C. *mf* *f* *mf* *f*

Cys *mf*

Tri. -T.T.

Pno.

Vln I

Vln II *unis.* *3* *3* *3* *3* *div.* *3* *3* *3* *3*

Vla

Vlc *3* *3* *3* *3*

C.B.

38

Clar. *ff* *f*

Gr. C. *mf* *f* *mf* *f* *mf*

Cys two big cymbals *f* *f* *mf* pair of cymbals let ring

Tri. -T.T. *f*

Pno.

Vln I *fff* *f*

Vln II *fff* *f* unis.

Vla *fff* *f*

Vlc *fff* *f* div!

C.B. *fff* *f*

41

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B

mf *sf* *pp*

pp *mp* *mf*

pp *mp* *mf*

mp *mf*

mp *mf*

unis.

mp *mf*

Allegro con speranza (♩ = ca 100)

45

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B.

mf

mf

mf

mp

f

pp

pizz.

arco

mf

mf

mf

f

pp

pp

pp

pp

solo I

pizz. (up to m. 70)

f sempre

Play this section with a jazzy feeling and softly

Play this part with a jazzy feeling

Preferably with amplified sound but not electric bass

48

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B

sfz *pizz.* *mf* *f* *p* *arco tr*

sfz *pizz.* *mf* *f* *p* *arco tr*

sfz *pizz.* *mf* *f* *mf* *p* *arco tr*

sfz *pizz.* *mf* *mf*

sfz *p*

52

Clar. *mf*

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I *sfz* *tr* *p* *sfz*

Vln II *sfz* *tr* *p* *sfz*

Vla *sfz* *tr* *p* *sfz*

Vlc *f* *arco* *tr* *p* *sfz*

C.B.

55 *tr* *f* *fp* *f*

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I *pizz.* *f*

Vln II *pizz.* *f*

Vla *pizz.* *f*

Vlc *pizz.* *f*

C.B.

58

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B

3

3

gliss.

arco

mf

mf

3

61

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B

The musical score is for page 20 of an Adagio movement. It features the following parts and markings:

- Clarinet (Clar.):** Starts at measure 61 with a long note, followed by a rest and then a triplet of eighth notes.
- Grand Clarinet (Gr. C.), Cymbal (Cys), and Triangle-Tam-tam (Tri. -T.T.):** All parts are silent, indicated by double bar lines.
- Piano (Pno.):** The right hand plays a triplet of eighth notes, followed by a triplet of sixteenth notes. The left hand has a triplet of eighth notes. Blue markings highlight the right-hand part in the final measure.
- Violin I (Vln I) and Violin II (Vln II):** Both parts are silent until the final measure, where they play a single note marked *pizz.* and *mf*.
- Viola (Vla):** Plays a melodic line starting in the second measure, marked *arco* and *f*.
- Violoncello (Vlc):** Plays a melodic line starting in the first measure, marked *arco* and *f*.
- Contrabass (C.B):** Provides a bass line with a few notes throughout the passage.

67

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B.

p *f* *fp*

p *sfz* *pizz.* *arco* *tr* *sf*

p *sfz* *pizz.* *arco* *tr* *sf*

pizz. *arco* *tr* *sf*

70

ritardando **a tempo primo**
(♩ = ca 50)

Clar.

f

Gr. C.

Cys

Tri. -T.T.

Pno.

ritardando

Vln I

ritardando *ppp* *pp* *mf*

Vln II

ritardando *ppp* *p* *mf*

Vla

ritardando *ppp*

Vlc

ritardando

C.B

p

74

Clar. *p* *mf* 3

Gr. C.

Cys

Tri. -T.T. tam tam *mf*

Pno.

Vln I

Vln II

Vla *mf*

Vlc *mf*

C.B. tutti *arco* *mf*

Detailed description: This page of a musical score, marked 'Adagio', covers measures 74 through 77. The score is arranged in a standard orchestral format. The Clarinet part (Clar.) begins in measure 74 with a rest, followed by a melodic phrase starting in measure 75 with a dynamic of *p* (piano) that increases to *mf* (mezzo-forte) by measure 76. A triplet of eighth notes is marked with a '3' above it in measure 77. The Percussion section (Gr. C., Cys, Tri.-T.T.) is mostly silent, with the Tri.-T.T. part playing a 'tam tam' in measure 75. The Piano (Pno.) part features a melodic line in the right hand and a supporting line in the left hand, with a triplet of eighth notes in the right hand in measure 77. The Violin I (Vln I) and Violin II (Vln II) parts play long, sustained notes with phrasing slurs. The Viola (Vla) and Violoncello (Vlc) parts enter in measure 75 with a dynamic of *mf*. The Contrabass (C.B.) part enters in measure 75 with a dynamic of *mf* and is marked 'tutti arco'. The overall texture is sparse and atmospheric due to the slow tempo.

78

Clar. *tr*

Gr. C. *mf*

Cys *mf sf*

Tri. -T.T.

Pno.

Vln I *p*

Vln II *p f*

Vla *p f*

Vlc *p f*

C.B. *p f*

80

Clar. *f* *pp*

Gr. C.

Cys *p* *f* *pp*

Tri. -T.T. triangle

Pno.

Vln I *p* *mf* *mf* *p* *mf* *p*

Vln II *f* *p* *mf* *mf* *p*

Vla *p*

Vlc

C.B. *p*

83

Clar. *mf* *f*

Gr. C.

Cys *p* *f*

Tri. -T.T. *mf*

Pno.

Vln I *f* div.

Vln II *f* div. unis.

Vla *f* unis.

Vlc *f*

C.B. *mf*

86

Clar. *fp* *f* *fp* *f* *mf*

Gr. C. *mf* *pp*

Cys

Tri. -T.T. triangle *mf*

Pno.

Vln I *mf* *f*

Vln II *fp* *mf* *f*

Vla *f*

Vlc *fp* *f*

C.B. *fp* *mf*

93

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B.

mf *pp* *p*

mf *pp*

mf *pp*

mf *pp*

mf *pp*

97

Clar. *mf* *pp* *f* *tr tr*

Gr. C.

Cys

Tri. -T.T. *f* tam tam (soft mallets)

Pno. *molto rubato* *Req.*

Vln I *mf* *ppp* *mp*

Vln II *mf* *ppp* *mp*

Vla *mf* *ppp* *mp*

Vlc *mf* *ppp* *mp*

C.B. *mf* *ppp* *mp*

101

Clar.

Gr. C.

Cys

Tri. -T.T.

Pno.

Vln I

Vln II

Vla

Vlc

C.B

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *p*

f *pp* *mp*

f *pp* *mp*

103

Clar. *fp* *poco rit.*

Gr. C. *f* *poco rit.*

Cys

Tri. -T.T. triangle *mf* *poco rit.*

Pno. *poco rit.*

Vln I *f* *sf* *poco rit.*

Vln II *f* *sf* *poco rit.*

Vla *f* *sf* *poco rit.*

Vlc *f* *sf* *poco rit.*

C.B. *f* *sf* *poco rit.*

104 *a tempo*

Clar. *f* > *p* *mf* 10 5

Gr. C. *a tempo* *mf*

Cys

Tri. -T.T. *a tempo*

Pno. *a tempo* 5 *Red.*

Vln I *a tempo* *mp* *cresc.*

Vln II *a tempo* *mp* *cresc.*

Vla *a tempo* *mp* *cresc.*

Vlc *a tempo* *mp* *cresc.*

C.B. *a tempo* *mp* *cresc.*

105

Clar. *f* *f* *ff* *tr*

Gr. C.

Cys

Tri. -T.T.

Pno. *Red.* gliss. on white keys

Vln I *f* *cresc.*

Vln II *f* *cresc.*

Vla *f* *cresc.*

Vlc *f* *cresc.*

C.B. *f* *cresc.*

