

Samuel Messer

scolorire

for symphony orchestra

scolorire (2018)

for symphony orchestra

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in B \flat
2 Bassoons

2 Horns in F
2 Trumpets in B \flat
2 Trombones

Percussion (2 players):

Player 1

Crotales
Vibraphone
Tubular Bells
Bass Drum (shared with 2.)
Rainstick
Small Triangle
Medium Triangle
Chinese Cymbal
Sizzle Cymbal (shared with 2.)

Player 2

Sizzle Cymbal (shared with 1.)
High Cymbal (suspended)
Medium Cymbal (suspended)
Tam-tam
Bass Drum (shared with 1.)
Small Triangle
Chinese Cymbal

Strings (12. 10. 8. 6. 5)

'scolorire' (v. trans. 'to fade, to discolour') opens with a series of flickering, indistinct musical shapes. Over the course of its short duration, we will hear these gestures combine, stretch, collapse, fade, realign – a series of splintered recollections, as if refracted through a constantly shifting prism. In time they may seem – however gradually – to become familiar, as these glimpses of sound reveal themselves as facets of a single musical object. However, no sooner has clarity begun to assert itself than the gestures start to pale, to lose definition, before gradually collapsing into blankness.

Duration: c. 6'

Score in C
(Contrabass 8vb)

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♩ = c. 84; hushed, delicate

Fl. 1. 2

Oboe 1. 2

Clarinet in B \flat 1. 2

Bassoon 1. 2

Horn in F 1. 2

Trumpet in B \flat 1. 2

Trombone 1. 2

Percussion 1

Percussion 2

Violin 1

Violin 2

Viola

Violoncello

Contrabass

flz.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

pp

p

mp

mf

ppp

f

con sord. (bucket)

con sord. (wah) sempre

open subito

gliss.

poss.

Crotales arco

Medium cymbal soft beaters

High cymbal

Tam-tam

Bass Drum

Vibraphone motor off

(damp unless indicated)

div.

sul tasto

tutti unis.

ord.

ppp sempre

mf poco

p

pp

*Vc. 5-6.: this note continues until the end of the piece, and can be shared evenly between 5 & 6. throughout to minimise fatigue, with only one player playing at any one time. In transitions from one player to another, care should be taken to ensure that the overlap is as imperceptible as possible. The division should be such that 6. plays on those occasions where 5. is required to play with the rest of the section.

The first system of the musical score (measures 5-12) includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Percussion 1 & 2, Violin 1 (1-3, 4-6, 7-9, 10-12), Violin 2 (1-3, 4-6, 7-10), Viola (1-4, 5-8), Violoncello (1-4), and Contrabass (5-6, 1-4). The score features various dynamics such as *mf*, *p*, *pp*, *mp*, and *ppp*, along with performance instructions like *flz. senza sord.*, *harmon mute, stem out (hand vibrato)*, *unis.*, and *pizz.*. Measure 5 is marked with a box 'A'. Measure 12 includes a 'Tubular Bells' section.

*Vln. 2, 7-10: this note continues until the end of the piece, and should be shared evenly between 7-10. throughout to minimise fatigue, with only one player playing at any one time. In transitions from one player to another, care should be taken to ensure that the overlap is as imperceptible as possible.

**Vla. 7 & 8.: this note continues until the end of the piece, and is to be split between players 7 & 8 (see note to Vln. 2 above). To be joined by Vla 6. from b. 21.

The musical score for page 7 includes the following sections and instruments:

- Woodwinds:** Fl. 1.2, Ob. 1.2, Cl. 1.2, Bsn. 1.2, Hn. 1.2, Tpt. 1.2, Tbn. 1.2
- Percussion:** Perc. 1 (Crotales arco), Perc. 2 (to Vibraphone)
- Strings:** Vln. 1 (1-6, 7-12), Vln. 2 (1-4 div., 5, 6), Vla. (1, 2, 3, 4, 6), Vc. (1, 2, 3, 4, 5, 6), Cb. (1, 2)

Key performance instructions and dynamics include:

- Dynamics:** *pp*, *mp*, *mf*, *f*, *ppp*, *ppp sempre*
- Articulations:** *tr* (trills), *flz.* (flautando), *gliss.* (glissando), *(sub.)* (suboctave)
- Performance Notes:** "Crotales arco", "occasional 'scattered' tremolandi, ad lib.", "tutti, unis.", "pizz.", "arco I", "arco IV", "4, 5. arco*", "III** -31"

*Cb. 4 & 5: this note continues until the end of the piece, and should be shared evenly between 4 & 5. throughout to minimise fatigue, with only one player playing at any one time. In transitions from one player to another, care should be taken to ensure that the overlap is as imperceptible as possible.

C

Musical score for orchestra and strings, measures 13-16, marked with section 'C'. The score includes parts for Flutes (Fl. 1.2), Oboes (Ob. 1.2), Clarinets (Cl. 1.2), Bassoons (Bsn. 1.2), Horns (Hn. 1.2), Trumpets (Tpt. 1.2), Trombones (Tbn. 1.2), Percussion (Perc. 1: Vibraphone, Tubular Bells, Crotales arco; Perc. 2: Sizzle Cymbal), Violins (Vln. 1: 1-3, 4-6, 7-9, 10-12; Vln. 2: 5-6, 7-10), Violas (Vla. 1, 2: 7.8), Cellos (Vc. 1.2: 1, 2; 3.4: 5.6), and Double Basses (Cb. 1.2: 1, 2; 3: 3.4, 4.5). Dynamics range from ppp to mf. Performance instructions include 'murmurando', 'harmon mute, sim.', 'pizz.', and 'arco'.

*Cb. - players 3-5 divide both notes between themselves to minimise fatigue, in similar fashion to before, such that only one player is playing each note at any given time.

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes 1 & 2, Oboes 1 & 2, Clarinet 1, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, and Trombones 1 & 2. The percussion section includes Percussion 1 and 2, with specific instructions for Vibraphone, High Cym. scrape, Small Triangle, Med. cym. soft beaters, Crotales struck, and Bass Drum soft beaters. The string section includes Violins 1 & 2, Viola 1, 4, 6, 7, 8, Violoncello, and Contrabass. The score is marked with various dynamics and includes a section labeled 'D' starting at measure 17.

*Vla. - players 6-8. divide both notes between themselves to minimise fatigue, in similar fashion to before, such that only one player is playing each note at any given time. The division should be such that on those occasions that 7 & 8. play where 6. is required to play with the rest of the section.

22

Fl. 1.2 *mp* *pp* *p* *pp*

Ob. 1.2 *pp* *p* *pp* *mp*

Cl. 1.2 *mp* *pp* *mp* *p* *pp* *pp murmurando*

Bsn. 1.2 *pp* *pp*

Hn. 1.2 *pp* *p* *pp* *mp*

Tpt. 1.2 *pp* *pp* *pp*

Tbn. 1.2 *p*

Perc. 1 *p* *pp* *Tubular Bells* *p* *pp*

Perc. 2 *p* *pp*

Vln. 1 5-8 *pp* *pp* *p* *pp*

Vln. 2 4-6 *pp*

Vla. 1, 2, 3, 4, 5, 6 *mp* *pp* *pp* *mp* *s.t.* *pp* *mp* *s.t.* *pp* *mp*

Vc. 1, 2, 3, 4, 5, 6 *pp* *pp* *mp* *pp* *mp*

Cb. 1, 2, 3, 4, 5 *pp* *p* *pizz.* *p*

Rehearsal Mark E

Musical score for orchestra, page 11, measures 26-48. The score includes parts for Flutes (Fl. 1.2), Oboes (Ob. 1.2), Clarinets (Cl. 1.2), Bassoons (Bsn. 1.2), Horns (Hn. 1.2), Trumpets (Tpt. 1.2), Trombones (Tbn. 1.2), Percussion 1 and 2, Violins 1 and 2 (Vln. 1, Vln. 2), Violas (Vla.), Violas II (6-8), Violas III (1-4, div.), Cellos (Vc.), Double Basses (Cb.), and Cymbals (3-5). The score features various dynamics (pp, mp, p, mf), articulations (tr, gliss.), and performance instructions (scattered' trem., con sord., arco, PPP sempre). Measure numbers are indicated in the left margin of each staff.

*Vln. 1, 10-12. soli: this note continues until the end of the piece, and should be shared evenly between players throughout to minimise fatigue, with only one player playing at any one time. In transitions from one player to another, care should be taken to ensure that the overlap is as imperceptible as possible.
 **Vln. 2: players 7-10. divide both notes between themselves to minimise fatigue, in similar fashion to before, such that only one player is playing each note at any given time.

30

F

Fl. 1.2 *mf* *pp* *pp*

Ob. 1.2

Cl. 1.2 *pp* *mf* *pp* *p*

Bsn. 1.2 *pp* *p* *pp*

Hn. 1.2 *pp* *p* *pp* *a2* *p*

Tpt. 1.2

Tbn. 1.2 *pp* *gliss.* *mp* *mf poco* *a2* *pp* *p*

Perc. 1 Medium Triangle *pp* Chinese Cymbal soft sticks

Perc. 2 *p* *pp*

Vln. 1 *mp* *pp* *p* *pp* *tr* *pp* *p* *pp* *tr* *pp* *p* *pp*

10-12 *mp* *p* *pp* *1-3. senza sord.* *pp* *1, 2. div. con sord.* *pp* *mp* *pp* *3. con sord.* *pp* *mp* *pp*

Vln. 2 *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

7-10

Vla. *mp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp* *pp* *p* *pp*

6-8

Vc. *pp* *p* *pp* *1-4. div.* *pp* *p* *pp* *1.* *pp* *2.* *pp* *3.* *pp*

5.6 *pp* *mf poco* *pp* *pizz.* *p* *div.* *arco* *pp*

Cb. *pp* *pp* *pp*

3-5

34 **G**

Fl. 1.2 *pp*

Ob. 1.2

Cl. 1.2 *pp* *mp*

Bsn. 1.2

Hn. 1.2 *p*

Tpt. 1.2 *pp*

Tbn. 1.2 *pp* *p*

Perc. 1 Rainstick Tubular Bells *p*

Perc. 2 brushes *pp*

Vln. 1 *pp ten.* *pp* *mp* *p*

Vln. 2

Vla. 1, 2, 3, 4, 5, 6. div. sul pont. *pp* *mp* *pp*

Vc. 1, 2, 3, 5, 6.

Cb. 1, 2, 3, 4, 5. unis., pizz. *p*

38

Fl. 1.2 *p* *flz.* *tr.* *pp* *bisbigliando*

Ob. 1.2 *p* *flz.* *tr.* *pp* *bisbigliando*

Cl. 1.2 *pp* *mp* *pp* *pp* *mp* *airy* *tr.* *pp*

Bsn. 1.2 *p* *pp*

Hn. 1.2 *p* *pp* *p* *pp*

Tpt. 1.2 1. *flz. senza sord.* *pp*

Tbn. 1.2

Perc. 1 *pp* *Crotales/Triangles* *Med. Tri.* *Small Tri.* *Chinese Cymbal brushes, circular motion*

Perc. 2 *circular motion* *soft beaters*

Vln. 1 1-3. *pp* *H* 1-4. *p* *pp* 5-8. *p* *pp*

Vln. 2 10-12. 1-6. *pp* *p* *div.*

Vla. 7-10. 1-3. ord. *pp* *p* 4-6. ord. *pp* *p*

Vc. 6-8. 1, 2. *p* *pp* *pp* 3. *p* *pp* 1-3. unis. *p* *pp*

5.6. *arco* *p* *pp*

Cb. 3-5.

42

Fl. 1.2 *pp* *mp* *pp* *pp* bisbigliando, airy

Ob. 1.2 *pp* bisbigliando, airy

Cl. 1.2 1. *pp* *mp* *pp* 2. airy *pp*

Bsn. 1.2

Hn. 1.2 *p* *p* *pp* 1. *p* *pp*

Tpt. 1.2 *pp*

Tbn. 1.2 *pp* *p*

Perc. 1 *p* Vibraphone *p* Chinese Cymbal brushes, circular motion

Perc. 2 *p* tri. btr. struck soft beater *p* brushes, circular motion

Vln. 1 1-3. *pp* *p* 4-6. *pp* *p* 7-9. *pp* *p* 1. *p* *pp* 1. *p* *pp*

Vln. 2 7-10. *p* *pp*

Vla. 6-8. 1-3. *pp* *poco*

Vc. 1-3. *p* *pp* 1. *pp* 2. *pp*

5.6. *p* *pp*

1.2. *pp* *poco*

Cb. 3-5. *p* *pp*

46

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1

10-12

Vln. 2
7-10

Vla.
6-8

Vc.
5.6

1.2

Cb.
3-5

1. nat.
pp *mp* *pp*

p

pp *p*

triangle beater

Chin. cym. scrape

Small Triangle struck

Tubular Bells

p *pp*

soft beater

brushed

1. *pp* *p* *pp*

2. *pp* *p* *pp*

3. *pp* *p* *pp*

pizz.
p

50 **J**

Fl. 1.2 *p* *flz.*

Ob. 1.2 *p* *flz.*

Cl. 1.2 *pp* *tr.* *mp* *pp*

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1 *p* *3 Crost. Med. Tri.* *Chin. Cym. arco* *p* *Rainstick* *pp*

Perc. 2 *p* *Chinese Cym. scrape* *pp* *Chinese Cym.*

Vln. 1 *mp* *pp*

10-12

Vln. 2 *pp* *mp*

7-10

Vla. *1.* *pp* *1, 2 div. sul pont. p* *3, 4 div. sul pont. p* *5. sul pont. p*

6-8

Vc. *1-4 div. p pp* *1.* *pp* *2. pp* *3. pp* *4. pp*

5.6

Cb. *1.* *arco pp* *2. arco pp*

3.5

54 **K**

Fl. 1.2 *mp* *pp*

Ob. 1.2

Cl. 1.2 *pp* *mp*

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2 *pp* *mp* *pp* gliss. gliss.

Perc. 1 Small Cym. scrape Small Tri. Chinese Cym. arco *pp*

Perc. 2 *p* *pp*

K

Vln. 1 1-3. *p* *pp* 4. *pp* *p* *pp* 5, 6. *pp* *p* *pp* 7. *pp* *p* *pp*

10-12

Vln. 2 1, 2. *pp* *p* *pp* 3. *pp* *p* *pp* 4. *pp* *p* *pp*

7-10

Vla. 1.2 *pp* 1-3. *p* *pp* 4. *pp* *p* *pp* 5, 6. div. *pp* *p* *pp*

3.4 *pp*

5. *pp*

6-8

Vc. 1-3. *pp* *p* *pp* 4, 5. *pp* *p* 1, 2. div. *pp* 3, 4. div. *pp*

5.6

Cb. 1.2. *p* pizz. 1. arco (suono reale) *pp* *mp* *pp*

3-5

L

58

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc.

5.6

Cb.
3-5

ppp — f-p — ppp

senza sord. gliss. pp — f

senza sord. gliss. pp — f

"lion's roar": press friction mallet into skin of drum & drag across surface, creating 'roar' effect

Chin. Cym. scrape

Small Tri. struck

brushes pp

soft beater

bisbigliando, airy pp

airy pp

airy pp

1. pp

1-3, s.p. pp

1. pp

2. pp

3. pp

1. molto sul pont. pp

2. molto sul pont. pp

M

N

Fl. 1.2
Ob. 1.2
Cl. 1.2
Bsn. 1.2

Hn. 1.2
Tpt. 1.2
Tbn. 1.2

Perc. 1
Perc. 2

M

N

Vln. 1 10-12
Vln. 2 7-10
Via.
6-8
Vc. 5.6
1.
2.
Cb.
3-5

66

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc. 5.6

1.

2.

Cb.

3-5

a2: blow through instrument without forming embouchure, creating unpitched 'breath' sound

fp *ppp* *ppp* *fp* *ppp* *fp* *ppp* *ppp*

f *pp* *f* *pp* *pposs.* *p* *pp*

f *pp* *f* *pp* *f* *pp*

fp *ppp* *ppp* *fp* *ppp* *pp* *f*

fp *ppp* *ppp* *fp* *ppp* *pp* *f*

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc. 5.6

1.

2.

Cb.
3-5

mp

ppp

pp

a2

ppp

fp

a2 blow across mouthpiece without forming embouchure, creating unpitched 'breath' sound

ppp

mp

ppp

Rainstick

p

hard sticks

'lion's roar'

pp

f

O

74

Fl. 1.2

Ob. 1.2 *sim.*
ppp *mp* *ppp*

Cl. 1.2 *ppp*

Bsn. 1.2

Hn. 1.2

Tpt. 1.2 *sim.*
ppp *mp* *ppp*

Tbn. 1.2 *pp*

Perc. 1 *p* *ppp*

Perc. 2

Vln. 1 10-12

Vln. 2 7-10

Vla. 6-8

Vc. 5.6

1.

2.

Cb. 3-5

P a2; blow through instrument without forming embouchure, creating unpitched 'breath' sound

Fl. 1.2
 Ob. 1.2
 Cl. 1.2
 Bsn. 1.2

each player takes balled-up piece of paper and 'crinkles' it, producing rustling sound

Hn. 1.2
 Tpt. 1.2
 Tbn. 1.2

a2 blow across mouthpiece without forming embouchure, creating unpitched 'breath' sound

Perc. 1
 Perc. 2

P
 Vln. 1 10-12
 Vln. 2 7-10
 Vla. 6-8
 Vc. 5.6
 1.
 2.
 Cb.
 3-5

82 Q

Fl. 1.2 *mp* *ppp*

Ob. 1.2 *mp sempre*

Cl. 1.2 *ppp* *fp* *ppp*

Bsn. 1.2

Hn. 1.2 *mp* *ppp*

Tpt. 1.2 *mp* *ppp*

Tbn. 1.2 *pp* *f* *gliss.*

Perc. 1 *p*

Perc. 2 *pp* *f*

Vln. 1 10-12 Q

Vln. 2 7-10

Vla. 6-8

Vc. 5.6

1. *ppp* *p* *ppp* *gliss.*

2. *ppp* *p* *ppp* *gliss.*

Cb. 3-5

86 R

Fl. 1.2 *ppp* *mp* *ppp* *ppp*

Ob. 1.2

Cl. 1.2 each player takes balled-up piece of paper and 'crinkles' it, producing rustling sound *ppp* *mp sempre*

Bsn. 1.2

Hn. 1.2 *sim.* *ppp* *mp* *ppp* *ppp*

Tpt. 1.2 *ppp* *mp* *ppp* *ppp*

Tbn. 1.2 *pp* *f* *gliss.* *pp* *f* *gliss.*

Perc. 1 *p*

Perc. 2 *pp* *f*

Vln. 1 10-12 R

Vln. 2 7-10

Vla. 6-8

Vc. 5.6

1. *ppp* *fp* *ppp*

2. *ppp* *fp* *ppp*

Cb. 3-5

90

Fl. 1.2

mp *ppp*

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

mp *ppp*

Tpt. 1.2

mp *ppp*

Tbn. 1.2

pp *fp* *pp* *gliss.* *f*

pp *fp* *pp* *gliss.* *f*

Perc. 1

p

Perc. 2

pp *f* *pp* *f*

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc. 5.6

1.

ppp *gliss.* *f* *ppp* *gliss.* *p* *ppp*

2.

ppp *gliss.* *f* *ppp* *gliss.* *p*

Cb.

3-5

94 **S**

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc. 5.6

1.

2.

Cb.

3-5

98

Fl. 1.2

Ob. 1.2

Cl. 1.2

Bsn. 1.2

Hn. 1.2

Tpt. 1.2

Tbn. 1.2

Perc. 1

Perc. 2

Vln. 1
10-12

Vln. 2
7-10

Vla.
6-8

Vc. 5.6

1.

2.

Cb.

3-5.