

Mantra

Romano Crivici 2003

Poco allegro $\text{♩} = 124$

Musical score for the first section of "Mantra". The score consists of five staves: Violin I, Violin II, Viola, Violoncello, and Bass Clarinet. The Bass Clarinet part begins with a dynamic of **f**. The score is in common time, with a key signature of one flat.

Musical score for the second section of "Mantra". The score includes five staves: Vln I, Vln II, Vla, Vc., and B. Cl. The Vc. and B. Cl. parts play eighth-note patterns. The Vla part has a dynamic of **f**. The Vc. part has a dynamic of **mp** with a 3 overline. The Vla part has a dynamic of **pizz.** with a 3 overline. The score is in common time, with a key signature of one flat.

Musical score for the third section of "Mantra". The score includes five staves: Vln I, Vln II, Vla, Vc., and B. Cl. The Vla part has a dynamic of **arco**. The B. Cl. part begins with a dynamic of **f**. A large bracket labeled **1** covers the first measure of the Vla and Vc. parts. The score is in common time, with a key signature of one flat.

15

Vln I
Vln II
Vla
Vc.
B. Cl.

21

2 Poco Adagio ($\text{♩} = 63-69$)

Vln I
Vln II
Vla
Vc.
B. Cl.

29

3

Vln I
Vln II
Vla
Vc.
B. Cl.

34

Vln I
Vln II
Vla
Vc.
B. Cl.

II. Allegro ($\text{♩}=\text{c.132}$)

39

Vln I
Vln II
Vla
Vc.
B. Cl.

44

Vln I
Vln II
Vla
Vc.
B. Cl.

49

Vln I

Vln II

Vla

Vc.

B. Cl.

54

4

Vln I

Vln II

Vla

Vc.

B. Cl.

59

Vln I

Vln II

Vla

Vc.

B. Cl.

64

Vln I
Vln II
Vla
Vc.
B. Cl.

5

69

Vln I
Vln II
Vla
Vc.
B. Cl.

74

Vln I
Vln II
Vla
Vc.
B. Cl.

6

78

Vln I
Vln II
Vla
Vc.
B. Cl.

83

Vln I
Vln II
Vla
Vc.
B. Cl.

88

7

Vln I
Vln II
Vla
Vc.
B. Cl.

93

Vln I
Vln II
Vla
Vc.
B. Cl.

98

8

Vln I
Vln II
Vla
Vc.
B. Cl.

103

Vln I
Vln II
Vla
Vc.
B. Cl.

108

Vln I

Vln II

Vla

Vc.

B. Cl.

9

pizz.

113

Vln I

Vln II

Vla

Vc.

B. Cl.

sim.

sim.

118 sotto voce/sul tasto

10

Vln I

Vln II

Vla

Vc.

B. Cl.

124

Vln I

Vln II

Vla

Vc.

B. Cl.

130

Vln I

Vln II

Vla

Vc.

B. Cl.

135

11

poco sul tasto

Vln I

Vln II

Vla

Vc.

B. Cl.

arco

poco sul tasto

pp

pp

141

Vln I
Vln II
Vla
Vc.
B. Cl.

147 **12**

Vln I
Vln II
Vla
Vc.
B. Cl.

152 **13**

Vln I
Vln II
Vla
Vc.
B. Cl.

158

pizz.

arco

gliss.

Vln I

Vln II

Vla

Vc.

B. Cl.

163

Vln I

Vln II

Vla

Vc.

B. Cl.

168

Vln I

Vln II

Vla

Vc.

B. Cl.

gliss.

173

14

Vln I

Vln II

Vla

Vc.

B. Cl.

pizz.
arco
pizz.

178

Vln I

Vln II

Vla

Vc.

B. Cl.

arco
gliss.

183

Vln I

Vln II

Vla

Vc.

B. Cl.

3

188

15

Vln I

Vln II

Vla

Vc.

B. Cl.

ff

pizz. *f*

ff

193

Vln I

Vln II *ff*

Vla *gliss.*

Vc. *arco* *ff*

B. Cl.

198

Vln I

Vln II

Vla

Vc.

B. Cl.

203

16

Vln I

Vln II

Vla

Vc.

B. Cl.

208

Vln I

Vln II

Vla

Vc.

B. Cl.

212

17 (a tempo)

Vln I

Vln II

Vla

Vc.

B. Cl.

216

Vln I

Vln II

Vla

Vc.

B. Cl.

220

18

Vln I

Vln II

Vla

Vc.

B. Cl.

cresc.... pocoa poco....

cresc.... pocoa poco....

forte

cresc.... pocoa poco....

forte

cresc.... pocoa poco....

224

19

Vln I

Vln II

Vla

Vc.

B. Cl.

cresc.... pocoa poco....

3

5

ff

ff

Strings to repeat this section, or sim/ad lib if clarinet extends with improvisation.

228

Vln I
Vln II
Vla
Vc.
B. Cl.

20Impro section -openOn cue

cue for completion of improvisation

ad lib.

233

Vln I
Vln II
Vla
Vc.
B. Cl.

21

238

Vln I
Vln II
Vla
Vc.
B. Cl.

243

This musical score page shows five staves for string instruments: Vln I, Vln II, Vla, Vc, and B. Cl. The key signature is one flat. Measure 243 consists of five measures. The first three measures have a common time signature. The fourth measure begins with a 7/8 time signature, followed by a 4/4 time signature. The fifth measure also has a 4/4 time signature. The instrumentation includes Vln I, Vln II, Vla, Vc, and B. Cl. The B. Cl. part is prominent with eighth-note patterns throughout the measure.

248 [22]

This musical score page shows five staves for string instruments: Vln I, Vln II, Vla, Vc, and B. Cl. The key signature is one flat. Measure 248 consists of five measures. The first two measures have a common time signature. The third measure begins with a dynamic *p*, followed by a 7/8 time signature, then a 4/4 time signature. The fourth measure begins with a 7/8 time signature, followed by a 4/4 time signature. The fifth measure has a 4/4 time signature. The instrumentation includes Vln I, Vln II, Vla, Vc, and B. Cl. The B. Cl. part is prominent with eighth-note patterns throughout the measure. The Vln I and Vln II parts play eighth-note patterns in the first two measures. The Vla, Vc, and B. Cl. parts play eighth-note patterns in the last three measures.

253

This musical score page shows five staves for string instruments: Vln I, Vln II, Vla, Vc, and B. Cl. The key signature is one flat. Measure 253 consists of five measures. The first three measures have a common time signature. The fourth measure begins with a 7/8 time signature, followed by a 4/4 time signature. The fifth measure has a 4/4 time signature. The instrumentation includes Vln I, Vln II, Vla, Vc, and B. Cl. The B. Cl. part is prominent with eighth-note patterns throughout the measure. The Vln I and Vln II parts play eighth-note patterns in the first two measures. The Vla, Vc, and B. Cl. parts play eighth-note patterns in the last three measures.

257

Vln I

Vln II

Vla

Vc.

B. Cl.

262

23

Vln I

Vln II

Vla

Vc.

B. Cl.

267

Vln I

Vln II

Vla

Vc.

B. Cl.

pizz.

arco

271

Vln I

Vln II

Vla

Vc.

B. Cl.

pizz. arco

275 24

Vln I

Vln II

Vla

Vc.

B. Cl.

repeat ad lib, sempre dim.

repeat ad lib, sempre dim.

repeat ad lib, sempre dim.

sul pont.

III. Freely [25] Tempo ($\text{♩} = 46$)

276

"Wind" - on the bridge

Vln I

Vln II

Vla

Vc.

B. Cl.

"Wind" - on the bridge

mp

280

freely/ad lib

Vln I until clarinet cue.

Vln II until clarinet cue.

Vla until clarinet cue.

Vc. (norm) until clarinet cue.

B. Cl. continue ad lib.
(Wind sound)

26 A tempo
(Wind)

282

Vln I

Vln II

Vla

Vc. (Wind)

B. Cl. (cue others)

mp

287

Freely

Vln I

Vln II pizz. arco.....

Vla pizz.

Vc. pizz. 3 3

B. Cl. freely continue sim. dim. al niente

27 A tempo ($\downarrow = \text{c.}63$)

288

Vln I
ff
tr
Vln II
ff
mp
Vla
ff (arco)
mp
Vc.
ff
B. Cl. tr ff mp 3 f

28

293 (tr) tr pp ff
pizz. arco
pp ff ff ff

Vln I
tr
Vln II
tr pp
Vla
Vc.
B. Cl. 6 p 6 pp ff

poco meno mosso

298

Vln I
3
Vln II
p
Vla
p
Vc.
B. Cl. 6 3 mp

302

Vln I Vln II Vla Vc. B. Cl.

poco rit.

29 meno mosso ($\text{♩}=82$)

p

p

p

pizz.

pp sim. (quasi trillo)

306

Vln I Vln II Vla Vc. B. Cl.

,

,

,

arco

pizz.

pp

pp

pp

rit.

(LH pizz.)

tr.

sim.

3

IV Tempo rubato ma sempre semplice ($\text{♩}=58$)

310

Vln I Vln II Vla Vc. B. Cl.

,

,

,

(arco)

ppp

30

Vln I
Vln II
Vla
Vc.
B. Cl.

31 Adagio, quasi recit. ($\text{♩}=\text{c.54}$)

Vln I
Vln II
Vla
Vc.
B. Cl.

324

Vln I
Vln II
Vla
Vc.
B. Cl.

328

32 Tempo I ($\text{♩}=\text{c.48}$)

This musical score page contains five staves representing different instruments: Violin I (Vln I), Violin II (Vln II), Cello (Vla), Bassoon (Vc.), and Bass Clarinet (B. Cl.). The key signature is one flat, and the time signature changes between 5/2 and 6/4. Measure 328 starts with rests for all instruments. Measures 329 and 330 show rhythmic patterns with grace notes and slurs. Measure 331 begins with a dynamic *p*. Measure 332 concludes the section.

Vln I
Vln II
Vla
Vc.
B. Cl.

mp (sotto voce)
mp
mf (sotto voce)

p

332

This musical score page continues the sequence from measure 332. It shows a transition with eighth-note patterns and slurs. Measure 333 includes a pizzicato instruction for the Cellos. Measures 334 and 335 show sustained notes and eighth-note patterns. Measure 336 concludes the section.

Vln I
Vln II
Vla
Vc.
B. Cl.

v.
v.
v.
pizz.

337

33

This musical score page shows a continuation of the rhythmic patterns. Measure 337 features eighth-note pairs. Measures 338 and 339 show sustained notes and eighth-note patterns. Measure 340 includes an *arco* instruction for the Cellos. Measures 341 and 342 conclude the section.

Vln I
Vln II
Vla
Vc.
B. Cl.

arco
(sotto voce)

pizz.

342

Vln I

Vln II

Vla arco

Vc.

B. Cl. pizz

34

347

Vln I

Vln II arco

Vla

Vc.

B. Cl.

352

35

Vln I

Vln II cresc

Vla cresc

Vc. cresc

B. Cl. f

357

Vln I

Vln II *poco marcato*

Vla pizz.

Vc.

B. Cl.

362

36

Vln I

Vln II

Vla

Vc.

B. Cl. *ff*

366

Vln I

Vln II

Vla

Vc.

B. Cl.

Musical score for orchestra, page 10, measures 371-372. The score includes parts for Vln I, Vln II, Vla, Vc., and B. Cl. Measure 371 begins with a rest for Vln I followed by a melodic line in Vln II. Vla and B. Cl. provide harmonic support with sustained notes. Measure 372 continues with similar patterns, featuring rhythmic patterns in Vln II and sustained notes from Vla and B. Cl.

Musical score for orchestra, page 37, measures 375-376. The score includes parts for Vln I, Vln II, Vla, Vc., and B. Cl. Measure 375 starts with a dynamic of ***ff***. Measure 376 begins with a dynamic of ***ff***.

38

380

Vln I

Vln II

Vla

Vc.

B. Cl.

cresc molto

ff

f

ff

cresc molto

cresc molto

ff

cresc molto

ff

cresc molto

ff

384

This musical score page shows five staves for string instruments and bassoon. The first three staves (Vln I, Vln II, Vla) have treble clefs and are in common time (indicated by '8:'). The Vc (double bass) and B. Cl. (bassoon) staves have bass clefs and are in 12/8 time (indicated by '12:'). The bassoon part includes a dynamic marking 'mp'.

389

This musical score page shows the same five staves. The Vln I staff has a sustained note. The Vln II staff has a short note followed by a fermata. The Vla staff has a sustained note. The Vc staff has a sustained note followed by a dynamic marking 'pizz.' and a bowing symbol. The B. Cl. staff has a sustained note.

394

This musical score page shows the same five staves. The Vln I staff has a sustained note. The Vln II staff has a short note followed by a fermata. The Vla staff has a sustained note. The Vc staff has a dynamic marking 'arco' and a sustained note followed by a dynamic marking 'pizz.'. The B. Cl. staff has a sustained note.

39

399

Vln I

Vln II

Vla

Vc.

B. Cl.

mp

p

arco

p

mp

404

Vln I

Vln II

Vla

Vc.

B. Cl.

pp

pp

pp

40

409

Vln I

Vln II

Vla

Vc.

B. Cl.

pp

pp

pp

pp

414

Vln I

Vln II pizz

Vla

Vc

B. Cl.

420

41

Vln I arco

Vln II

Vla

Vc. pizz arco pizz arco

B. Cl.

425

Vln I

Vln II

Vla

Vc.

B. Cl.

42

430

Vln I

Vln II

Vla

Vc.

B. Cl.

435

Vln I

Vln II

Vla

Vc.

B. Cl.

"Wind" - behind bridge

"Wind" - behind bridge

"Wind"

43

Adagio

440

Vln I

Vln II

Vla

Vc.

B. Cl.

pizz

arco

445

Vln I
Vln II
Vla
Vc.
B. Cl.

This section starts with a treble clef, 6/4 time, and a key signature of one flat. Measures 445-448 show sustained notes and eighth-note patterns. Measure 449 begins with a bass clef, 6/4 time, and a key signature of one flat. The bassoon (B. Cl.) has a prominent eighth-note pattern. Measure 450 continues with a bass clef, 6/4 time, and a key signature of one flat, featuring sustained notes and eighth-note patterns.

44 Poco piu adagio- perdendosi

450

Vln I
Vln II
Vla
Vc.
B. Cl.

This section starts with a treble clef, 4/4 time, and a key signature of one flat. Measures 450-453 show sustained notes and eighth-note patterns. Measure 454 begins with a bass clef, 4/4 time, and a key signature of one flat. The cello (Vc.) has a pizzicato (pizz.) pattern. Measure 455 begins with a bass clef, 4/4 time, and a key signature of one flat, featuring sustained notes and eighth-note patterns.

456

45 poco meno mosso

Vln I
Vln II
Vla
Vc.
B. Cl.

This section starts with a treble clef, 6/4 time, and a key signature of one flat. Measures 456-459 show sustained notes and eighth-note patterns. Measure 460 begins with a bass clef, 6/4 time, and a key signature of one flat. The bassoon (B. Cl.) has a sustained note. Measure 461 begins with a bass clef, 6/4 time, and a key signature of one flat, featuring sustained notes and eighth-note patterns.