Antonio Gervasoni

Fantastic Episodes

for chamber orchestra

Lima, March 2008

INSTRUMENT LIST

Flute (doubling Alto Flute)
Clarinet in B♭
Bassoon
Horn in F
Trumpet in C
Trombone
Percussion 1 (1 player)
- Timpani
- Triangle
- Chime Tree
- Claves
- Hi-Hat
- Suspended Cymbal
- Snare Drum
- Gong (large)
- Bass Drum

Percussion 2 (1 player)
- Glockenspiel
- Vibraphone (to be played with mallets and violin bow)
- Grand Marimba (a 4-octave Marimba may also be used but too low notes will need to be raised 1 octave, as indicated in the score)

Harp
Piano (doubling Clavinova or Electronic Keyboard with Pipe Organ Flutes sound)
2 Violins
1 Viola
1 Violoncello
1 Double Bass

The score is notated in C

Glockenspiel sounds an octave higher than notated.
Double Bass sounds an octave lower than notated.

Duration: approx. 13 minutes

NOTES

The Electronic Keyboard needs a volume pedal. If the required Flutes tone is not available, a similar tone color may be chosen.
As a suggestion, the glockenspiel can be placed on a high table or stand, behind the Vibraphone (from the player's point of view).
The alternating D's effect between the Marimba and the Harp in rehearsal numbers 31 to 33, is better heard if these instruments are placed in opposite sides of the stage.
Many passages make use of hairpins that begin or end in a small circle. These markings are indeed rare in printed music and may need a different interpretation depending on the music they affect. The perfect "crescendo dal niente" or "morendo al niente" are not really possible in reality. Players can only come close to them and the final result depends not only on the instrument but also on the register where the notes are located. A special case is when these markings are applied to a group of notes, where it is obvious that the last note of the group must be heard, although very faintly of course. Therefore, these special hairpins can only be played "as accurately as possible" (no musican can really "begin from nothing" or "end in nothing") and should be understood in that way for the whole score.

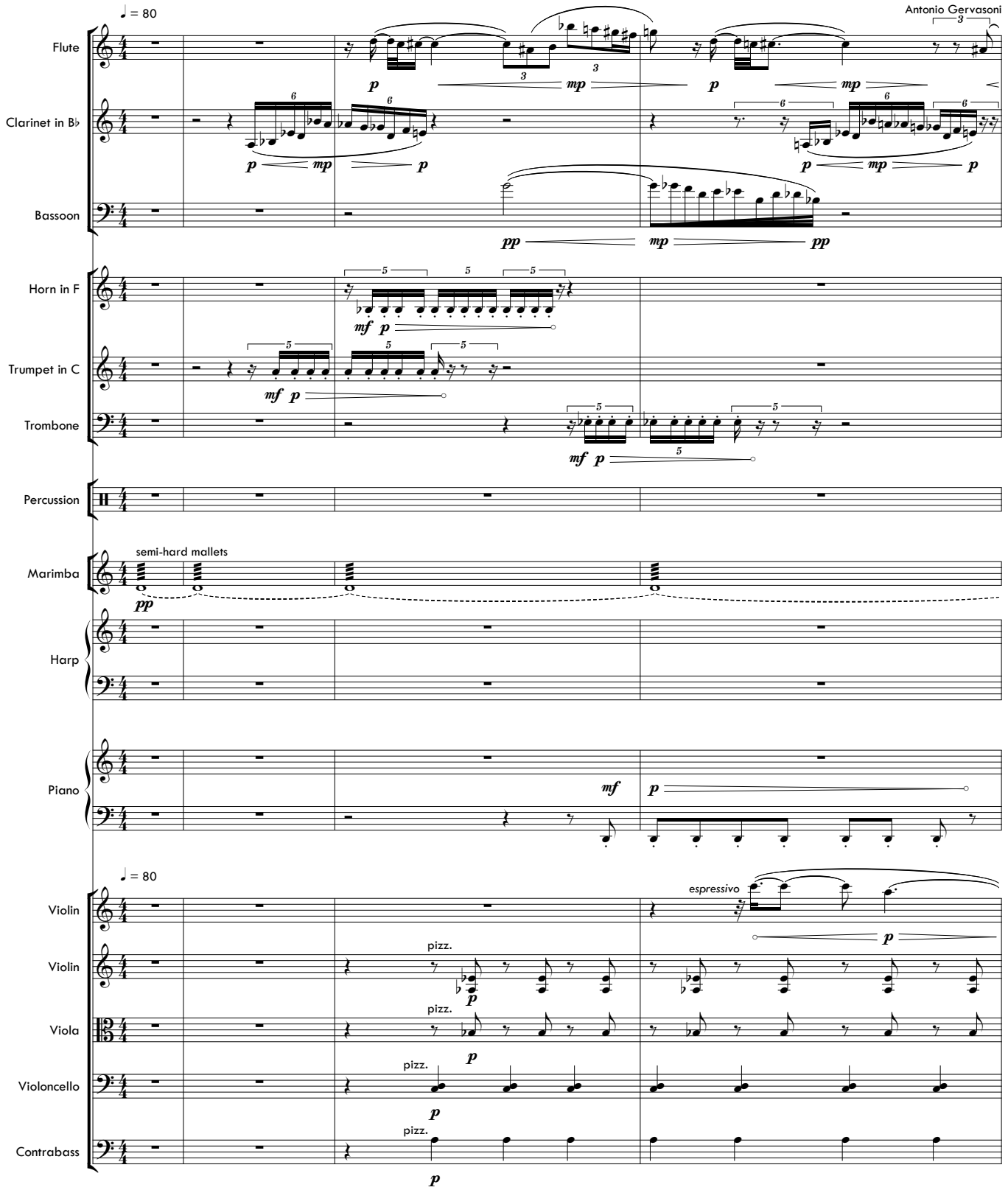
COPYRIGHT NOTICE

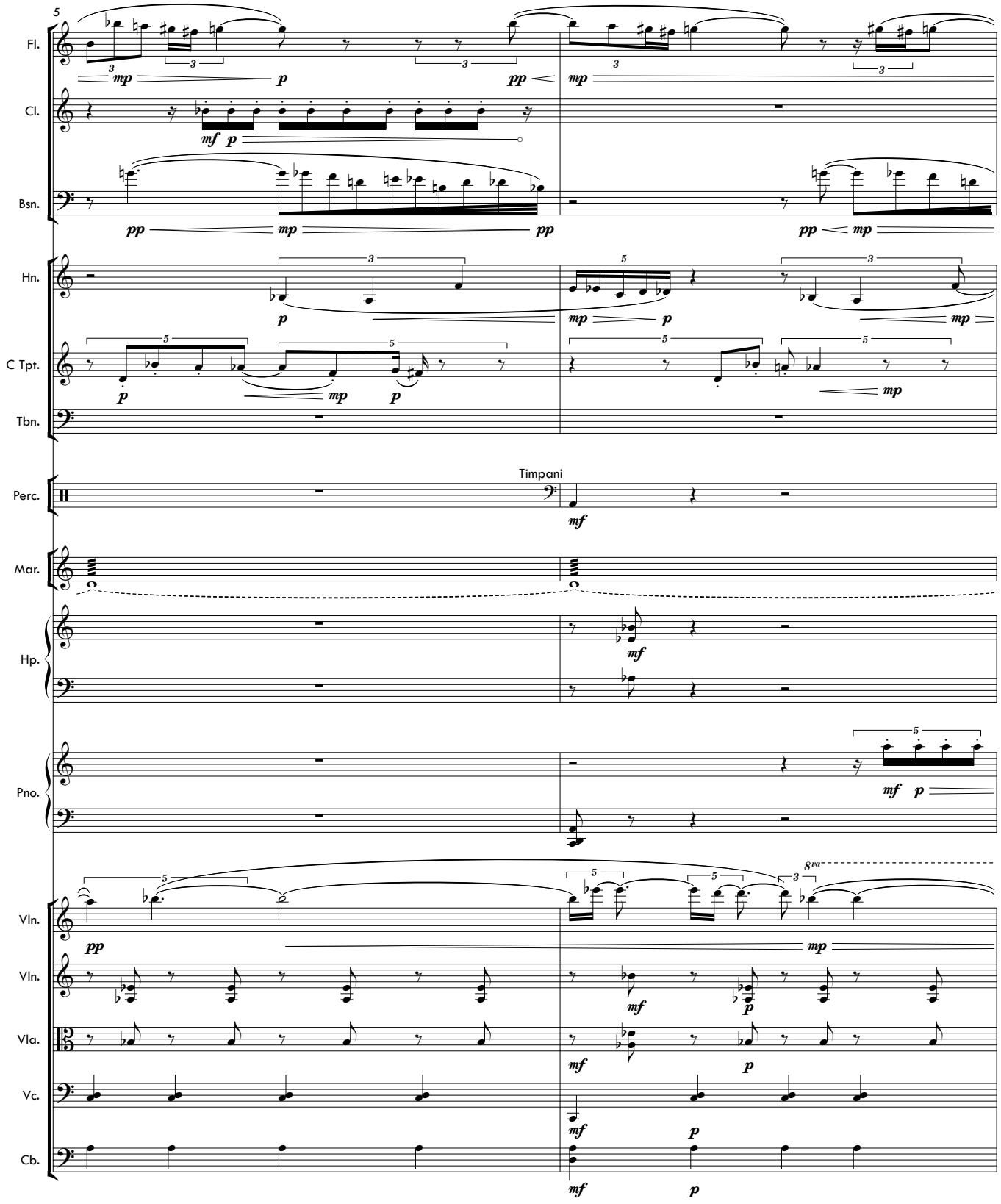
This score has a Creative Commons Attribution-NonCommercial-NoDerivs (CC BY-NC-ND) license, which means you can share it with others as long as you credit the composer, but you can't change it in any way or use it commercialy. However, take notice that this license applies only to the score itself, no to the music!
The music is copyrighted. In other words, the corresponding royalties may need to be paid if this work is performed in public. Some legislations may allow the performance without royalty payment for non-commercial, academic or charity purposes. Please inform yourself and comply with the laws of your country.

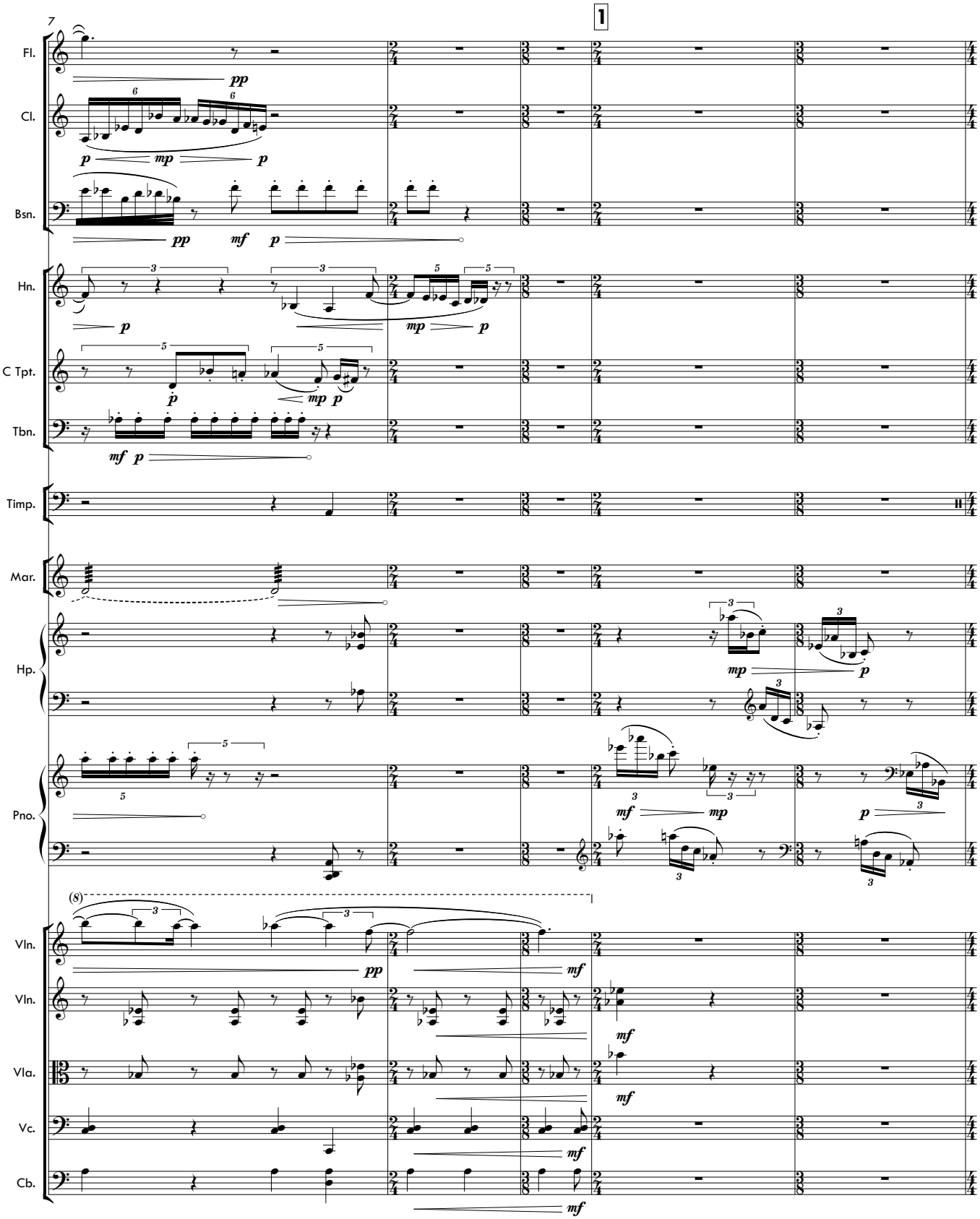
All rights reserved. For more details about the composer, or if you want to contact him, visit www.antoniogervasoni.com

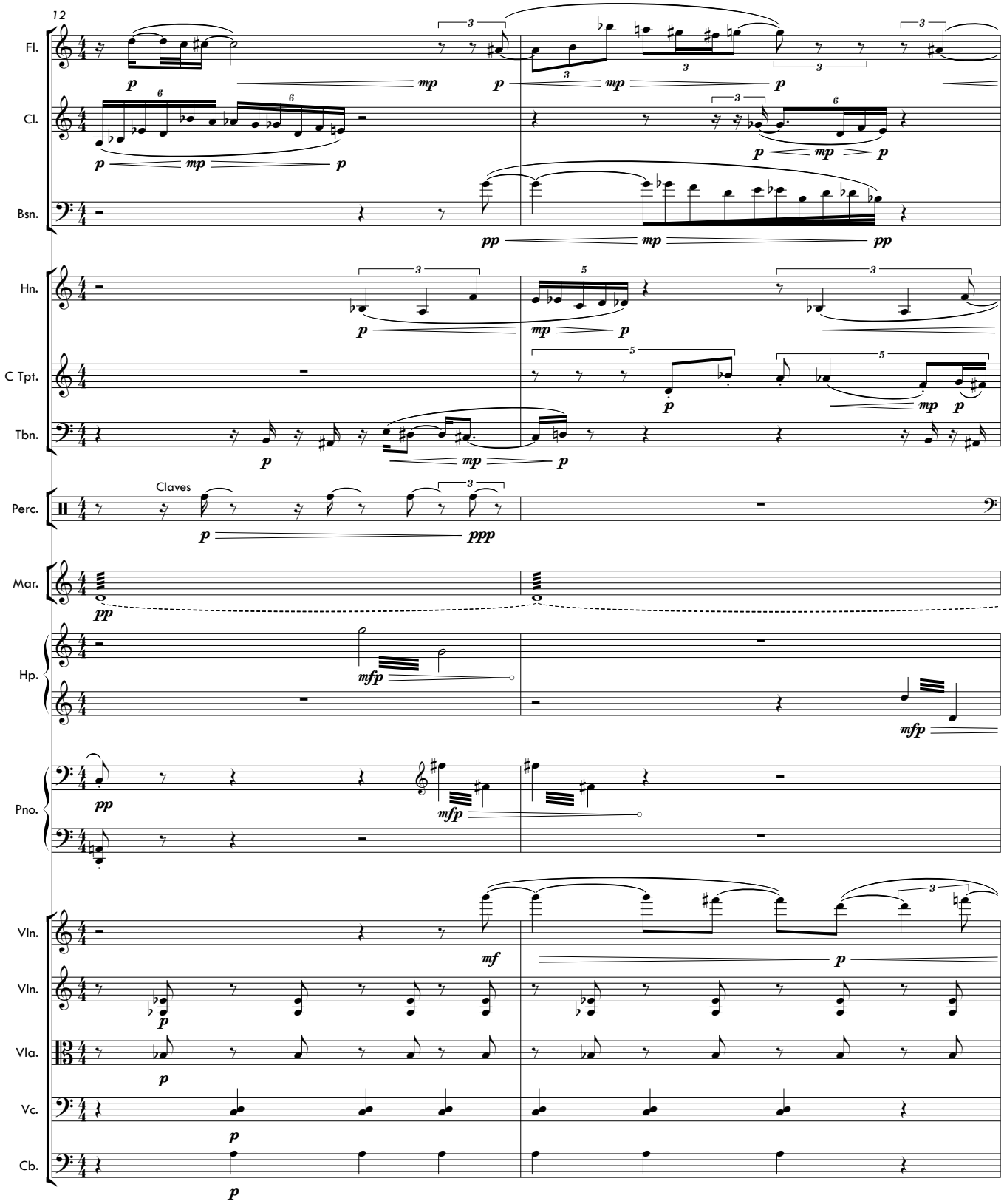
Fantastic Episodes

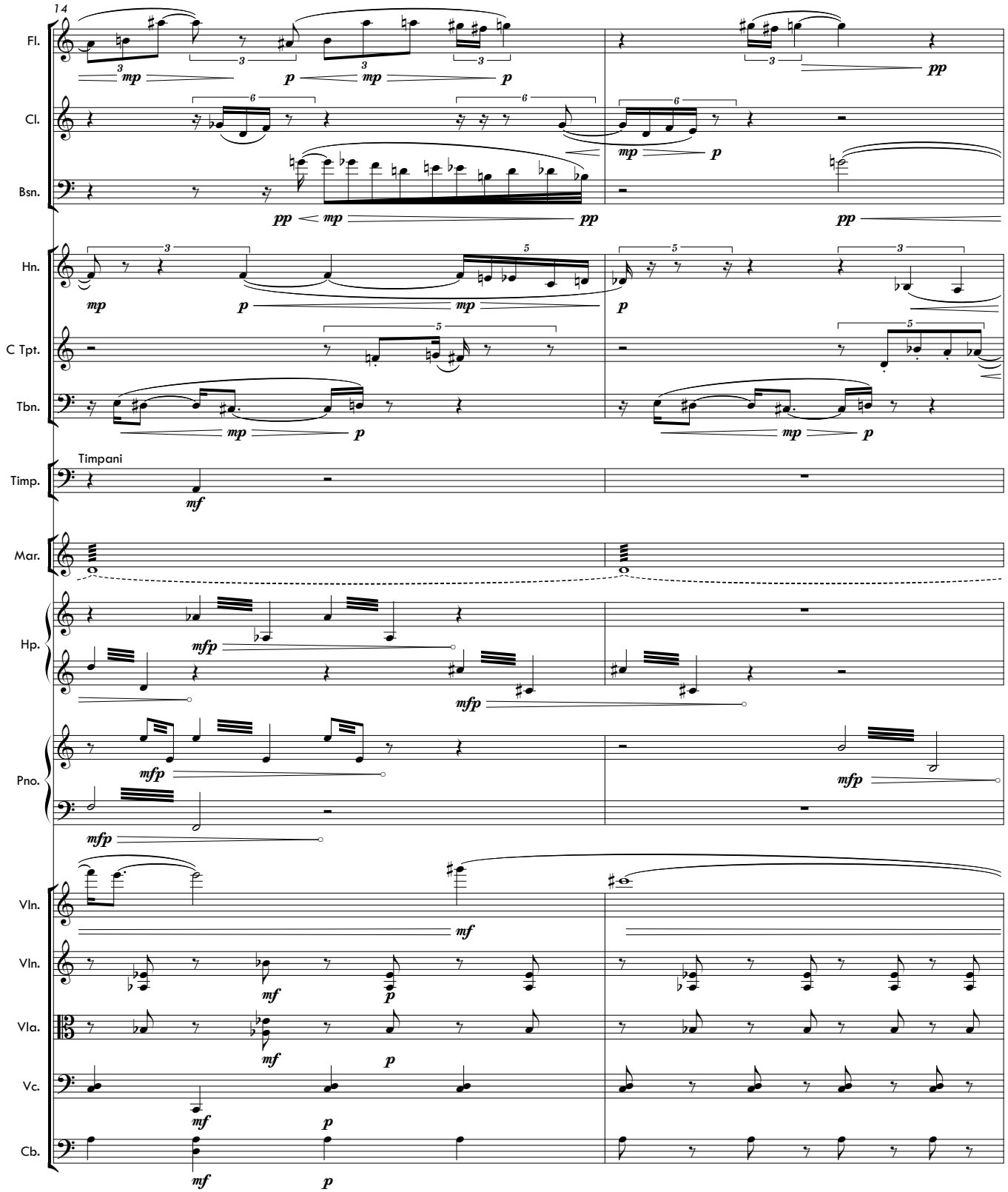
for chamber orchestra

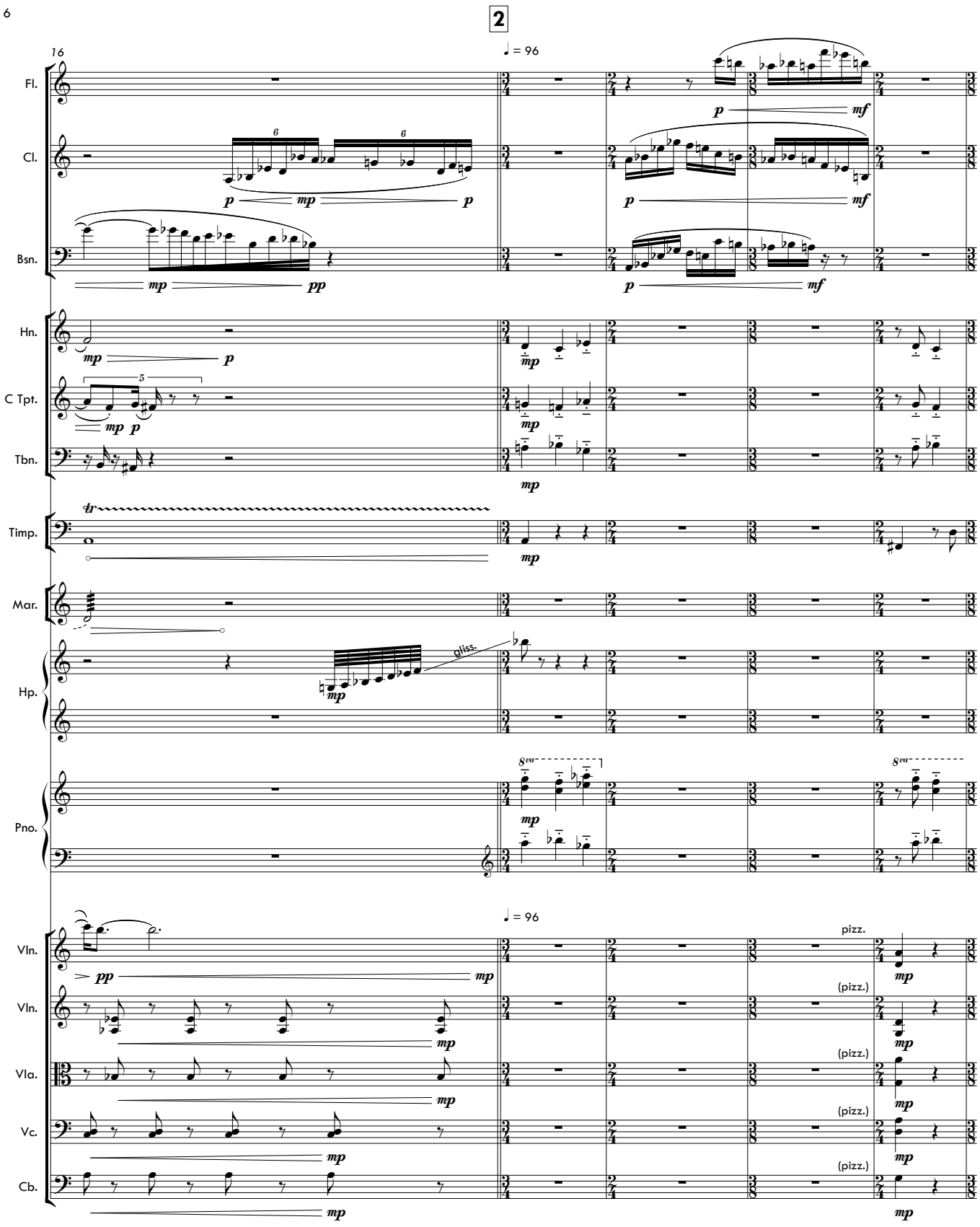


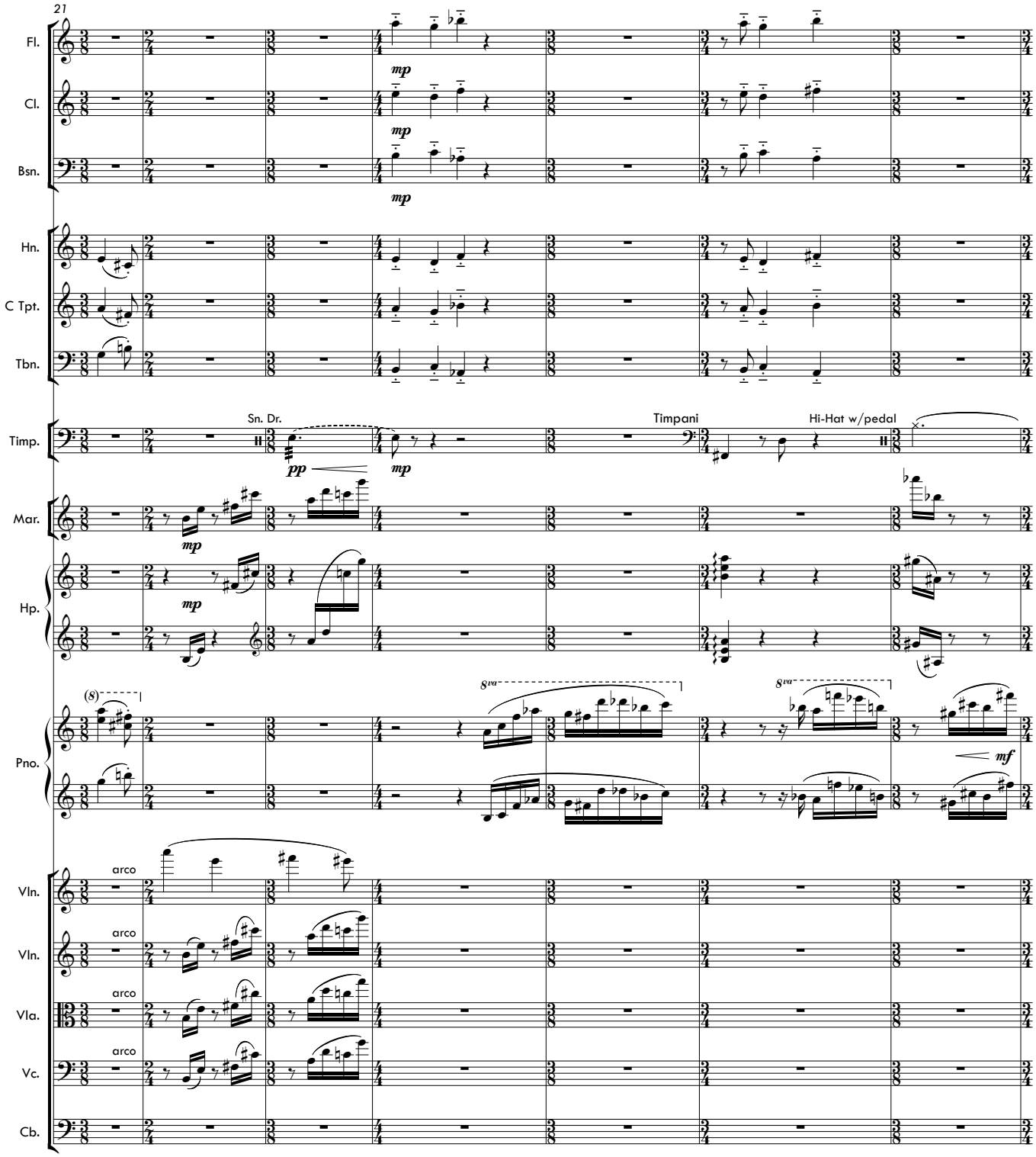

Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Timpani
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.


7
1
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

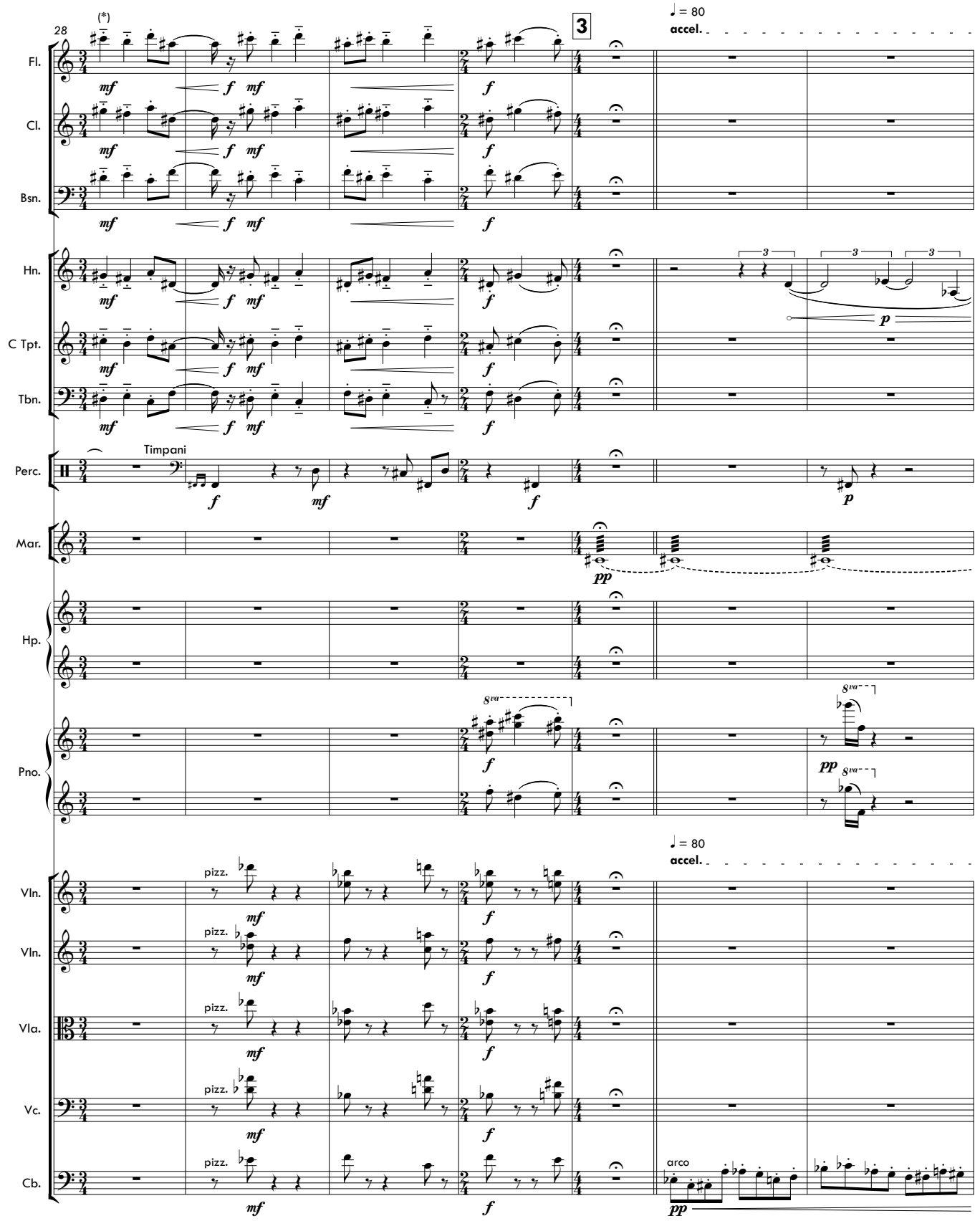

12
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Claves
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

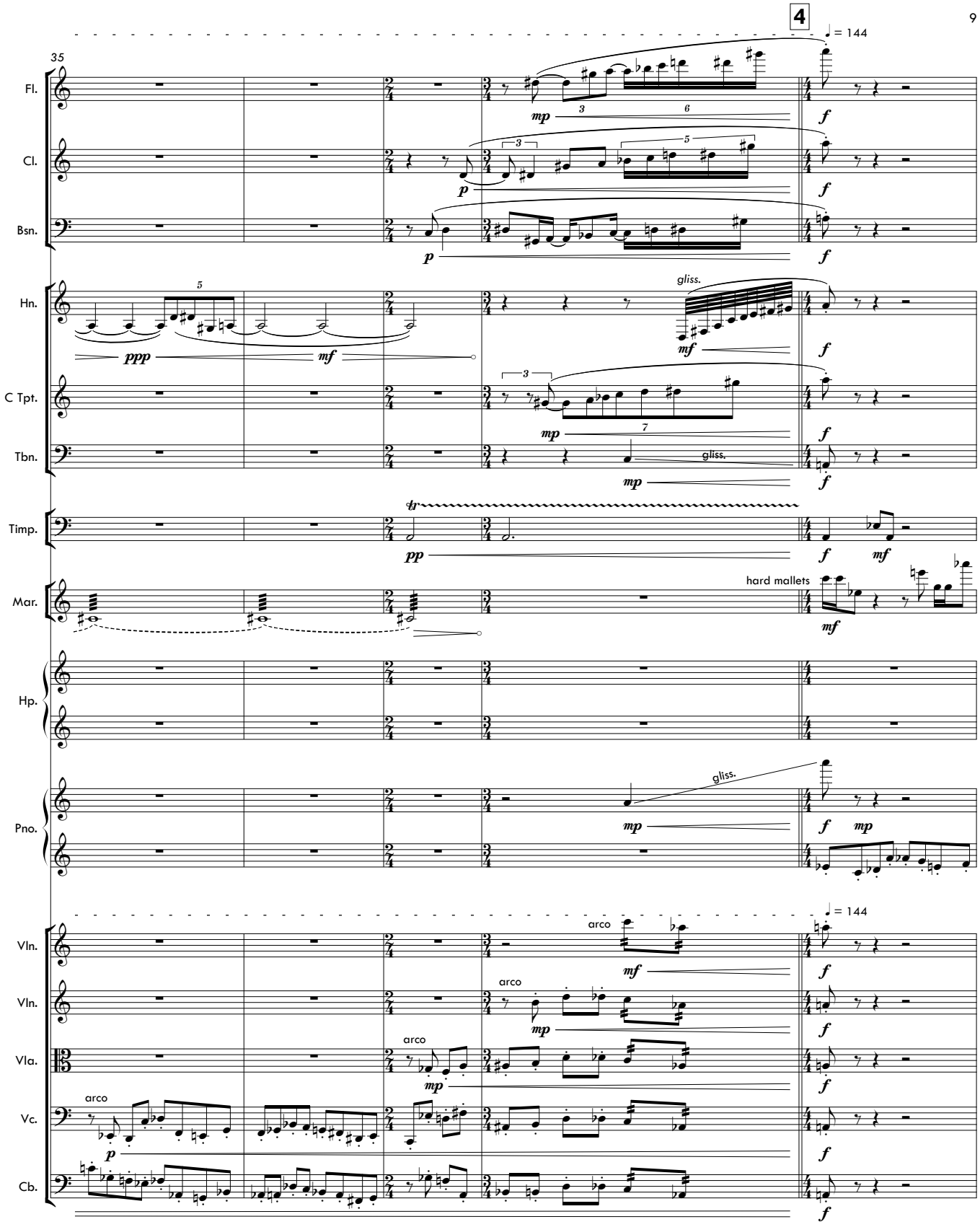

14
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timpani
Timp.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

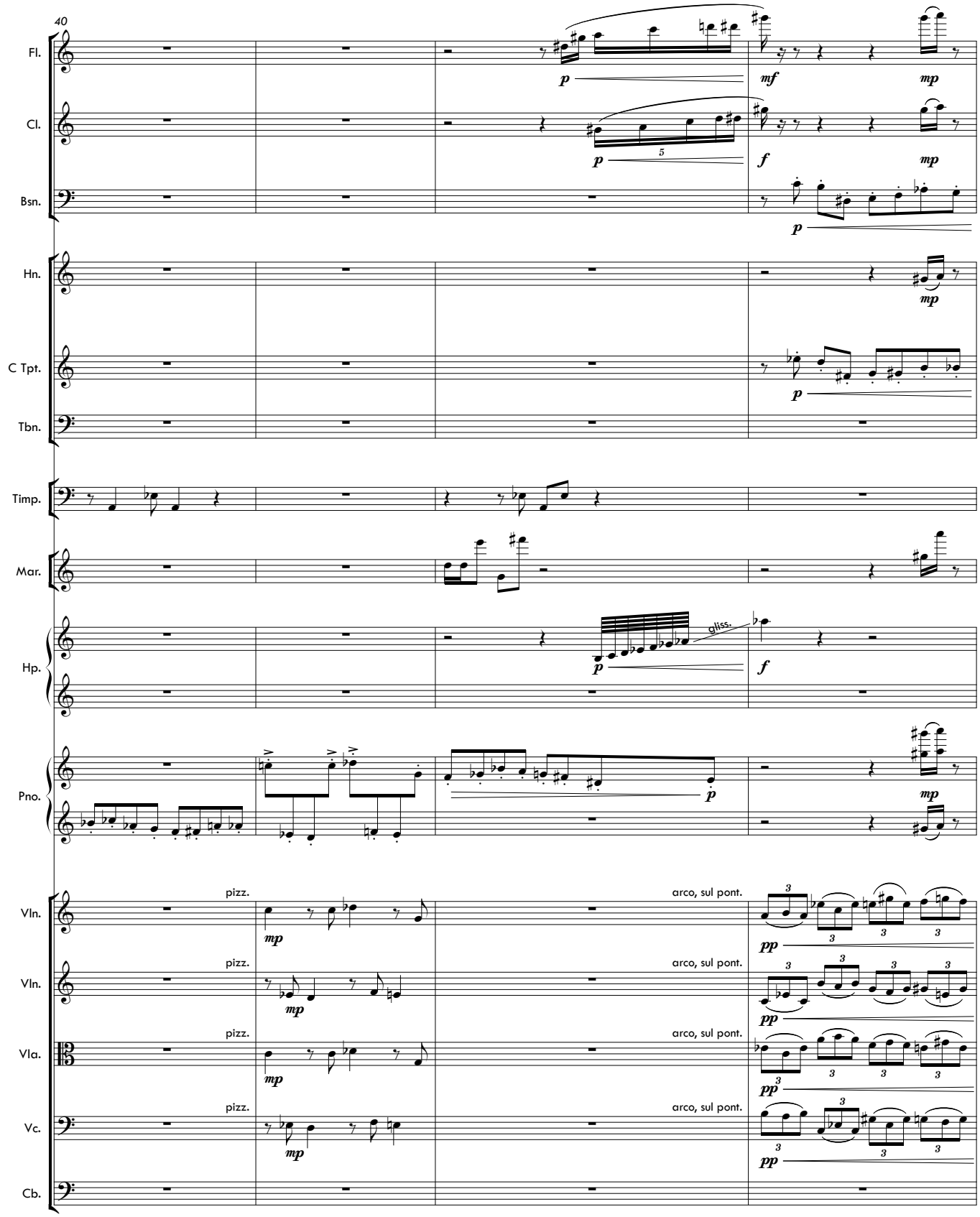

2
16
♩ = 96
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
gliss.
8va
pizz.
(pizz.)

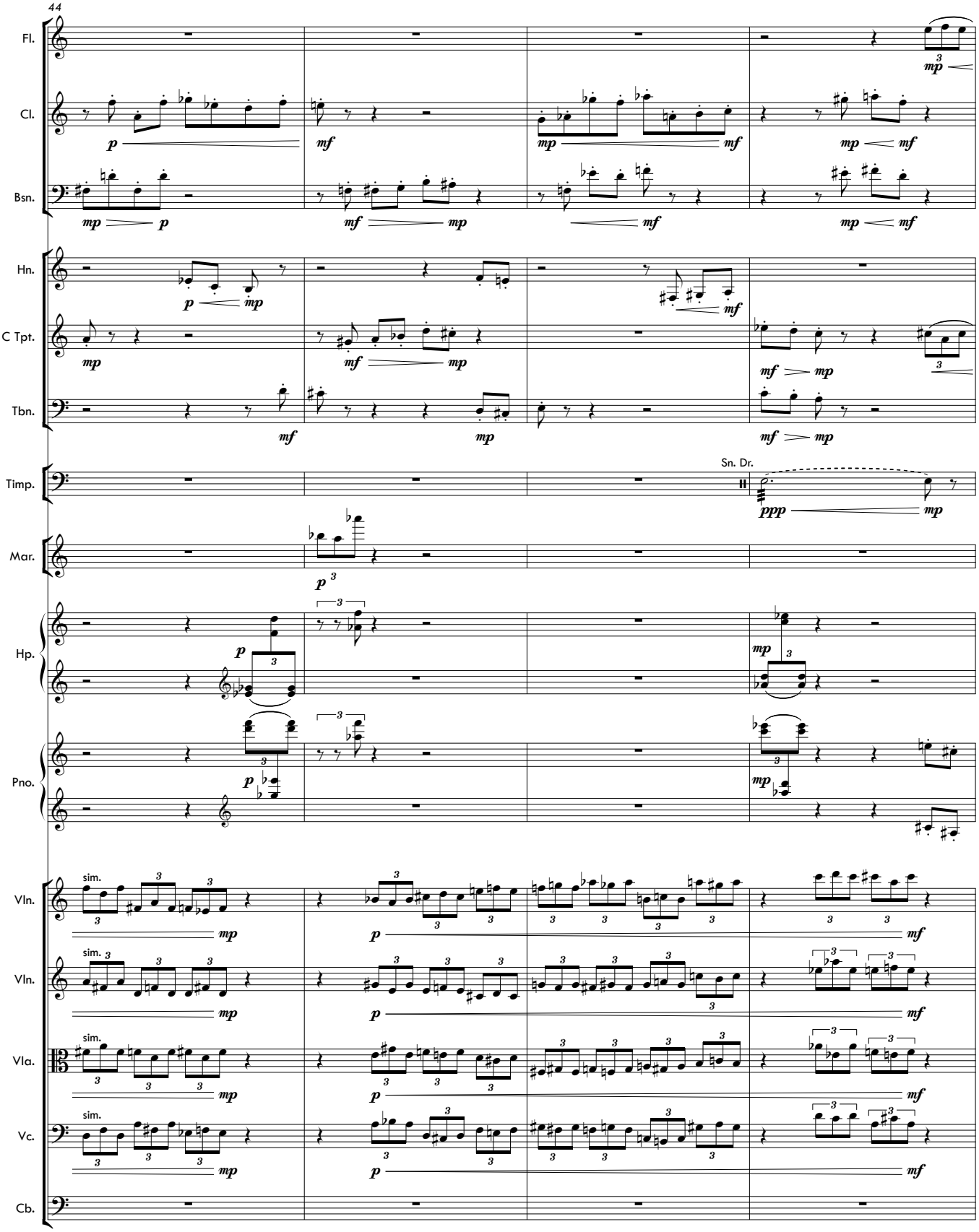


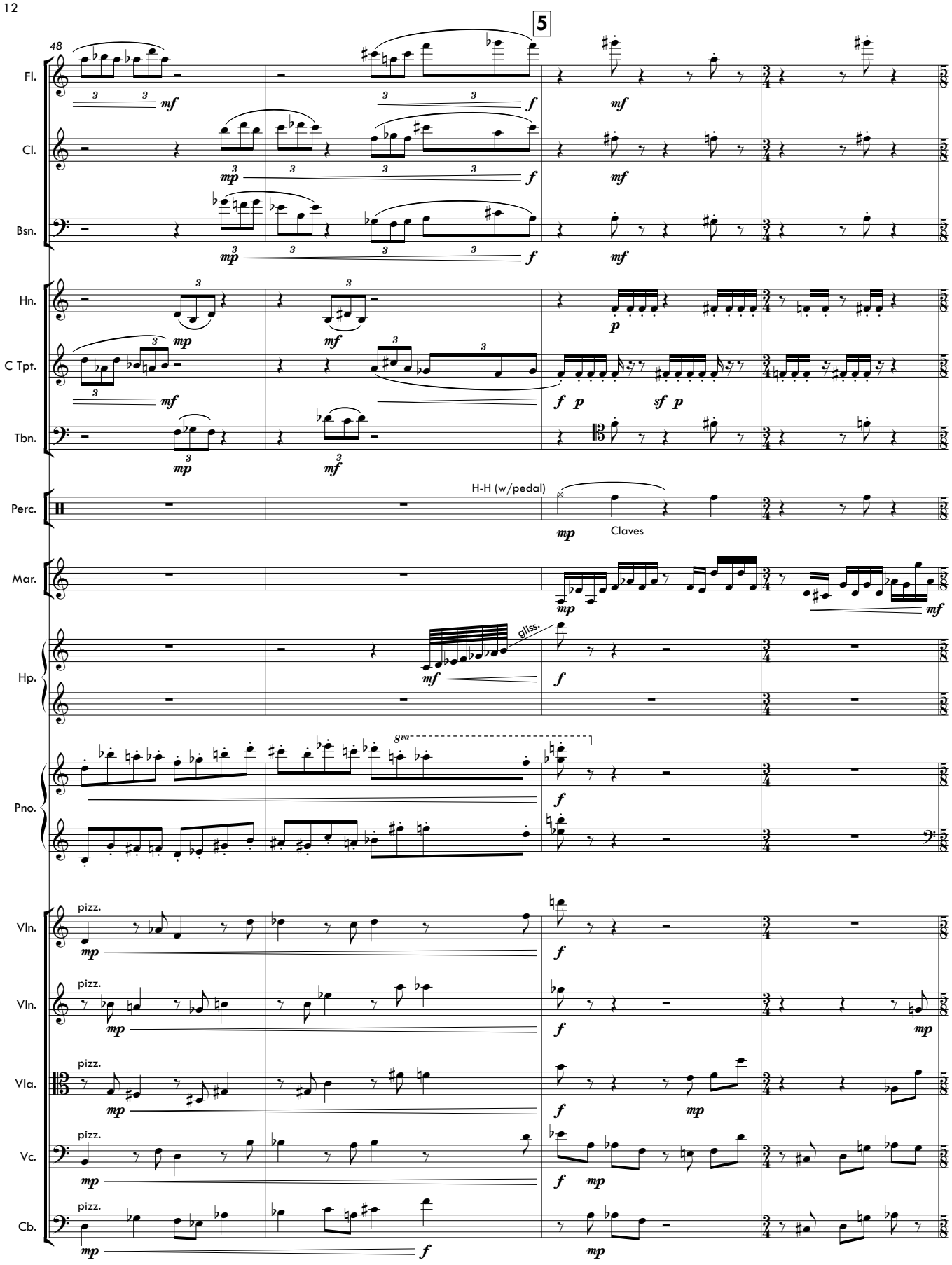
(*) Winds must be careful with the difference between staccato and staccato-tenuto.

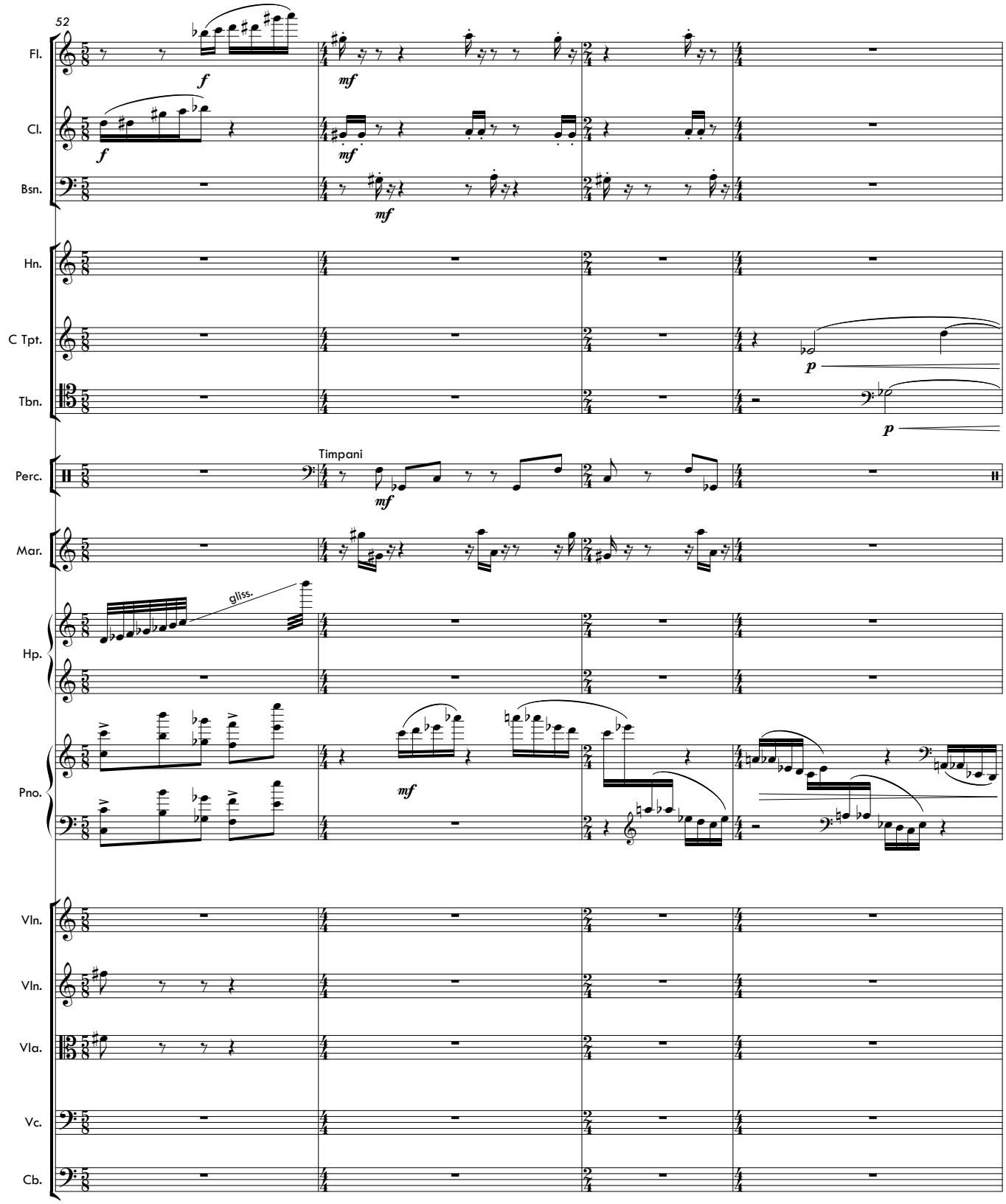

28
(*)
3
♩ = 80
accel.
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timpani
Perc.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
arco

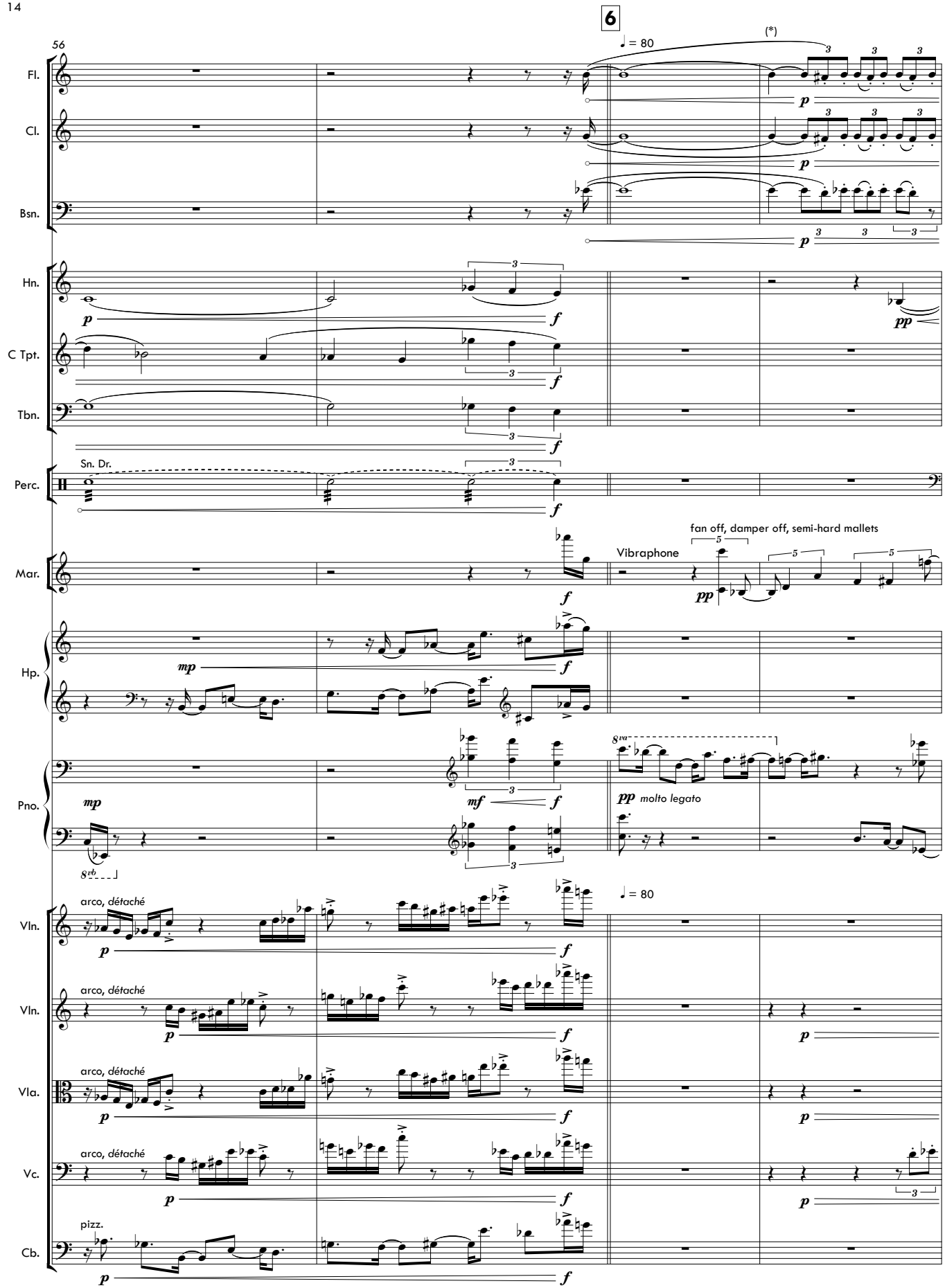

4
♩ = 144
35
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
gliss.
hard mallets
arco


40
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
gliss.
pizz.
arco, sul pont.

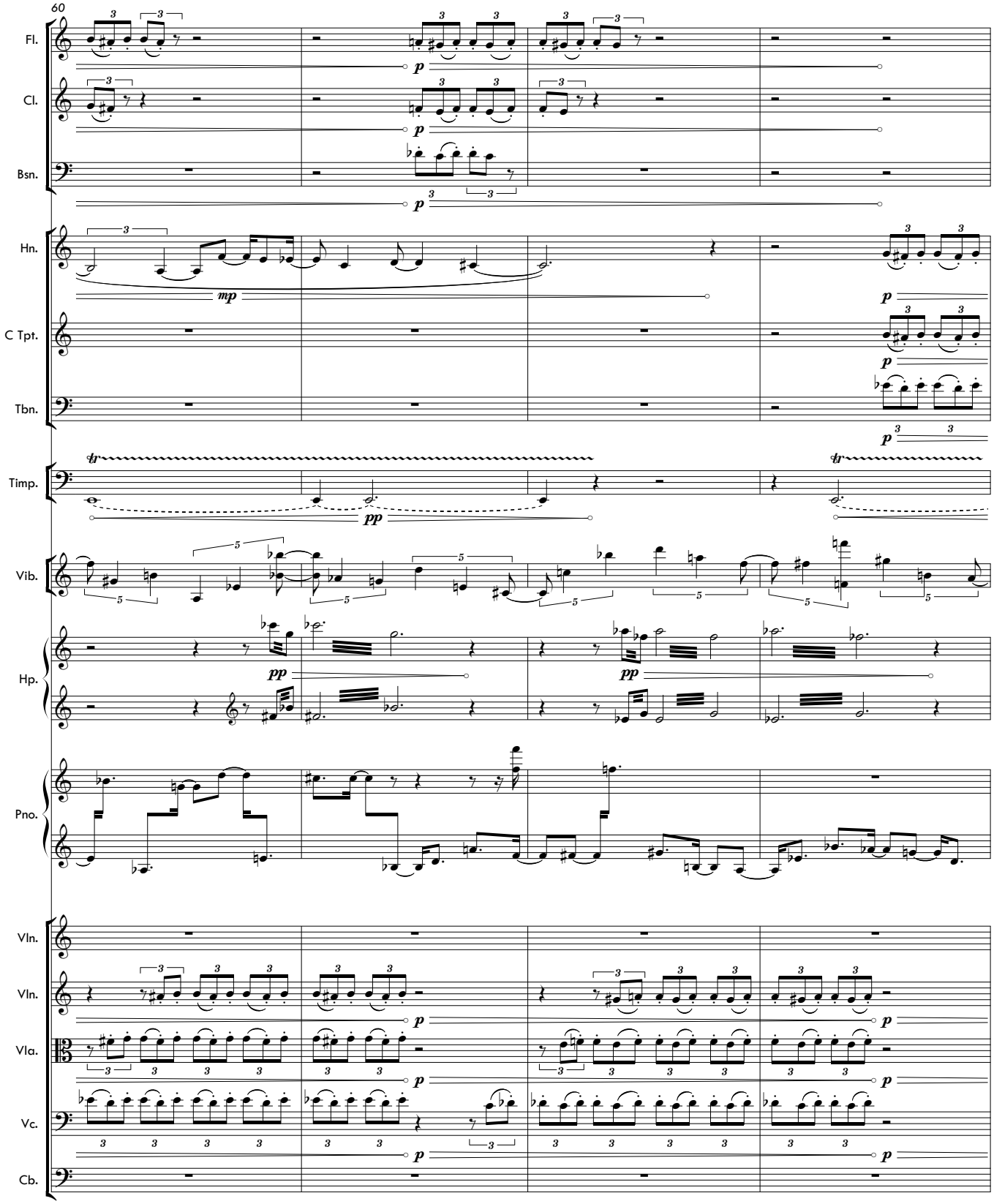

44
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Sn. Dr.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
sim.

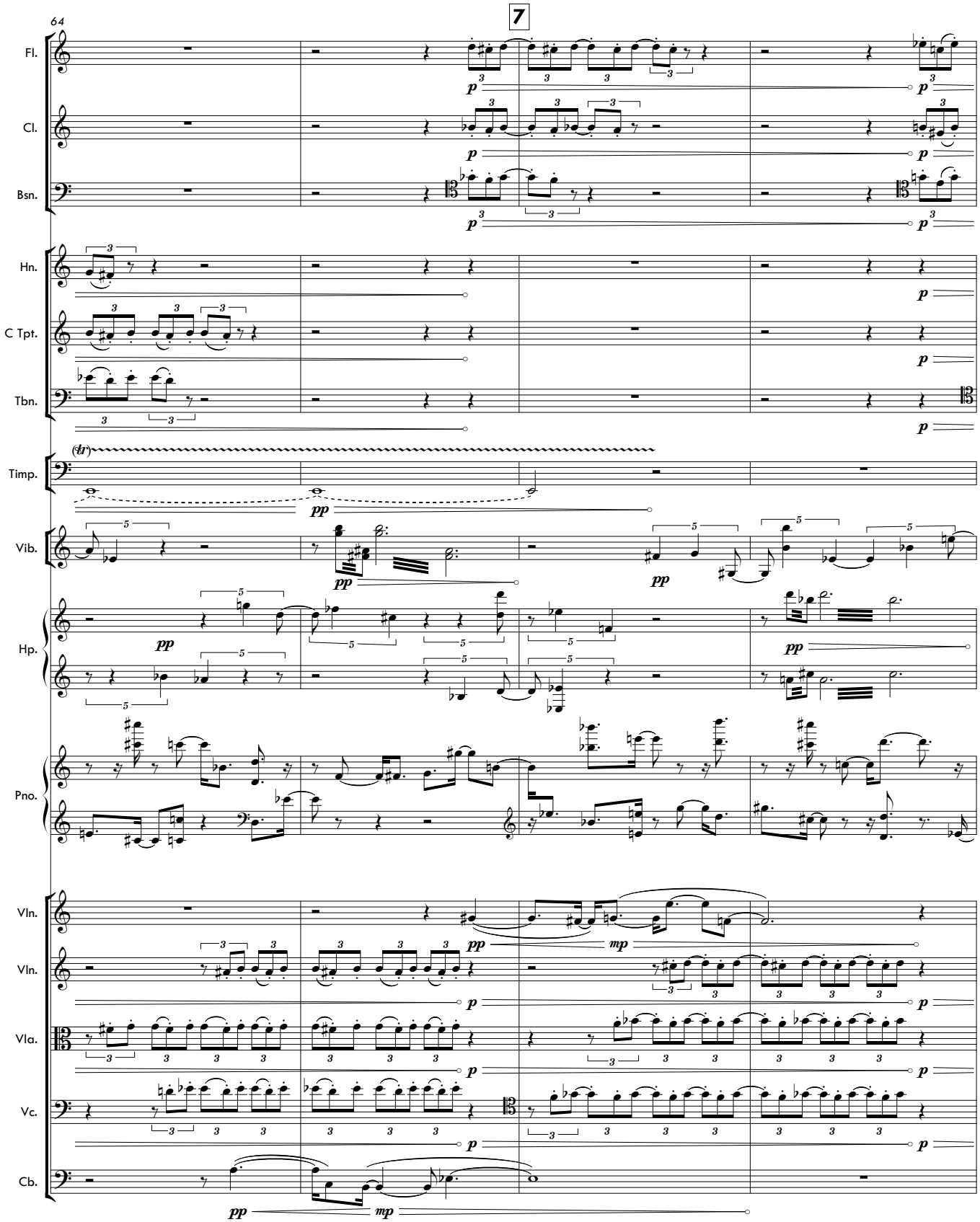

48
5
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
H-H (w/pedal)
Claves
Mar.
Hp.
gliss.
8va
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.

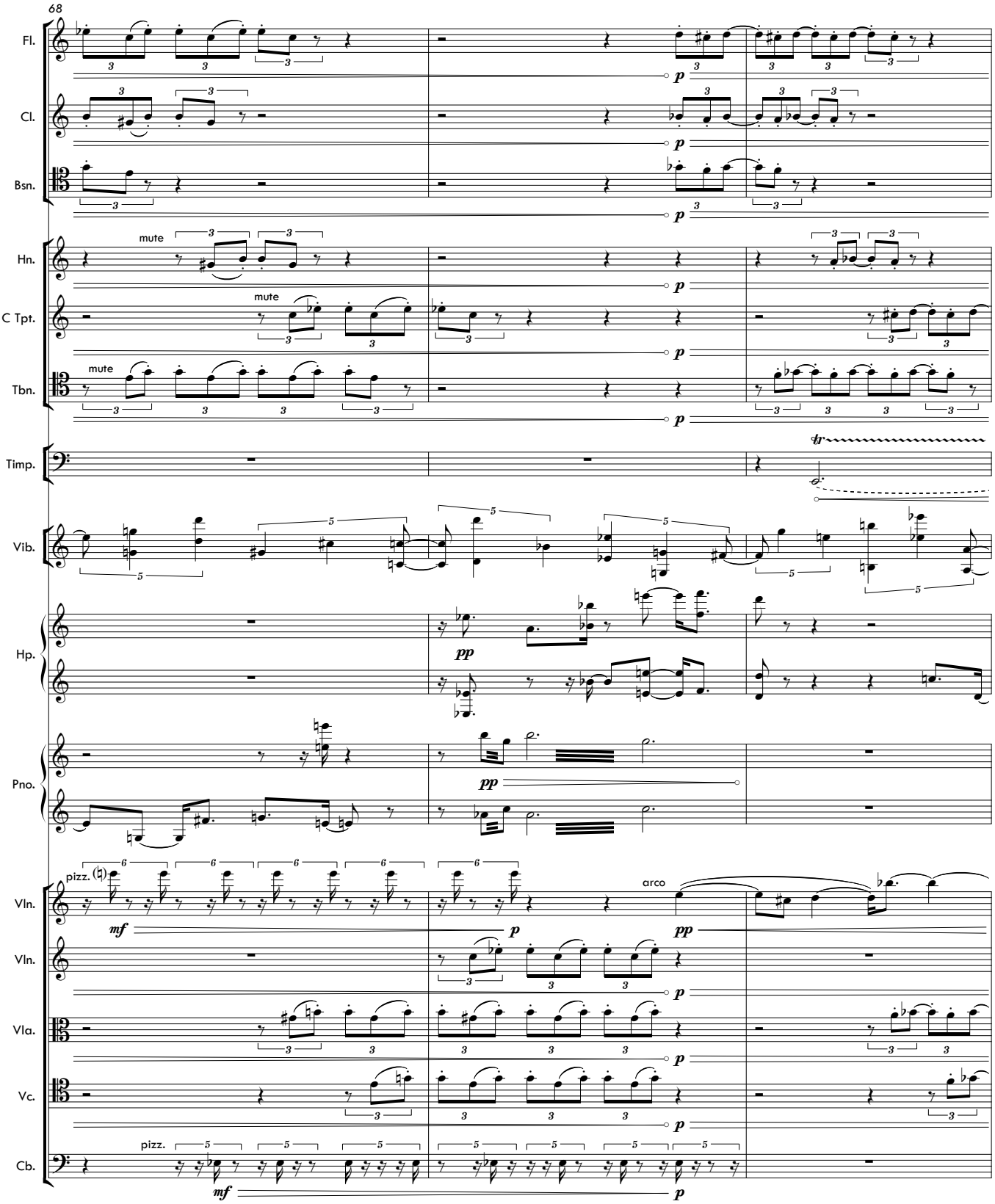

52
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Timpani
Mar.
Hp.
gliss.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
f
mf
p

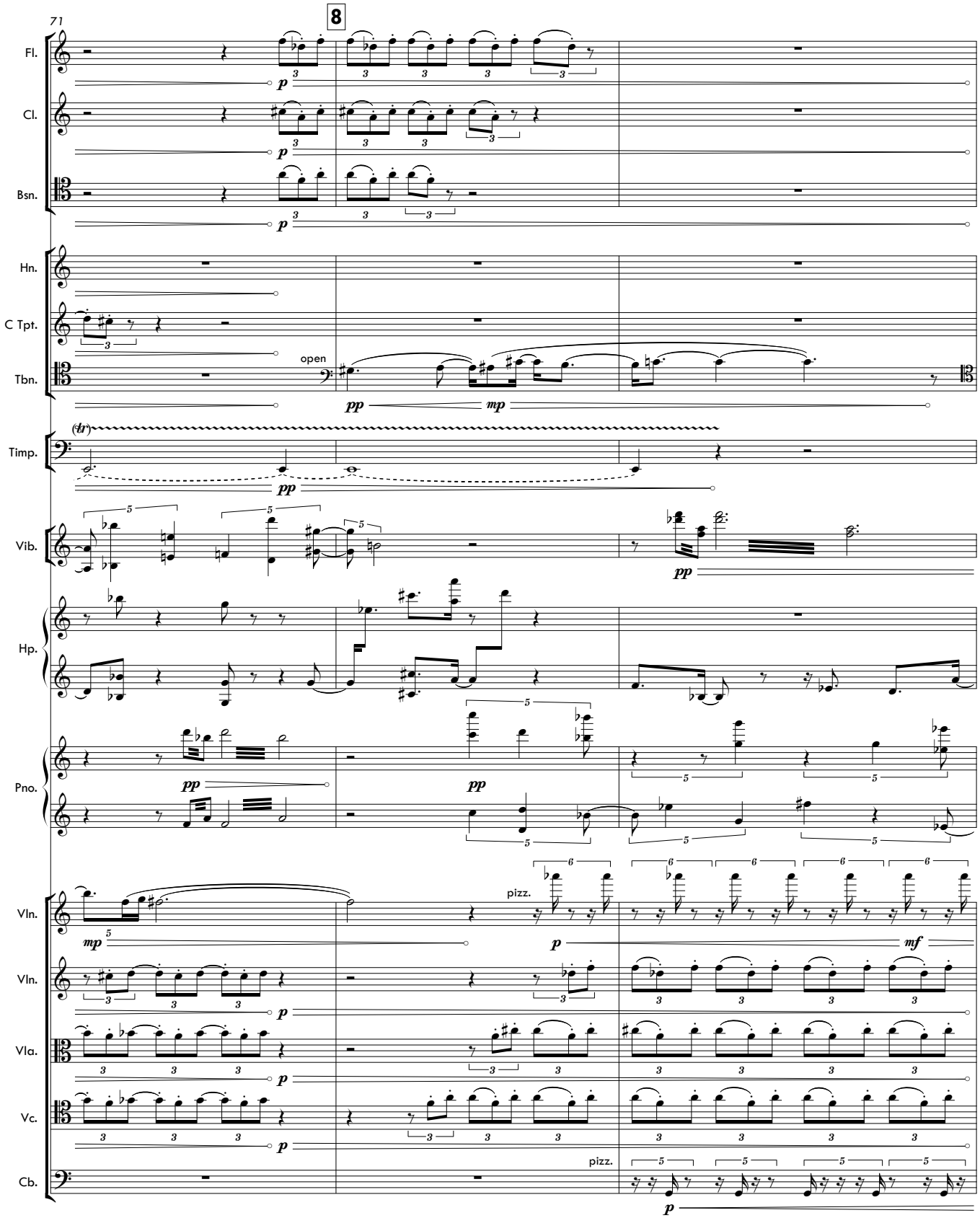


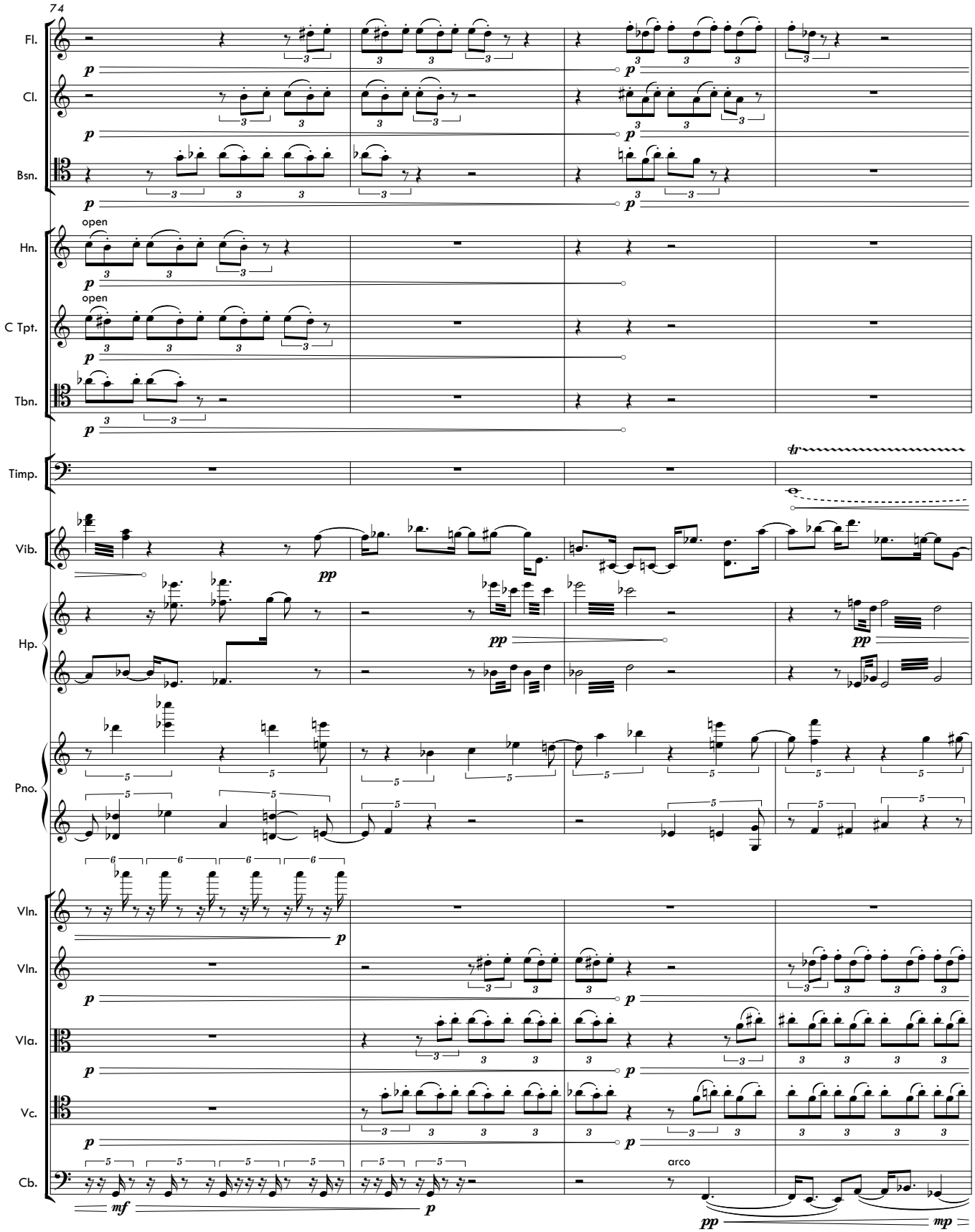
(*) The tuplet-motif phrase is always shared by woodwinds, brass and strings. Because of the progressive decrescendo it is not possible to accurately indicate the dynamics for the instruments that start later on each phrase. The best solution, therefore, is to indicate the players the exact point where the decrescendo starts. Individual parts also contain cues for the missing part of each phrase. Players who start later on each phrase must approximate the dynamics based on their intuition and/or the audition of the other instruments involved (where possible).

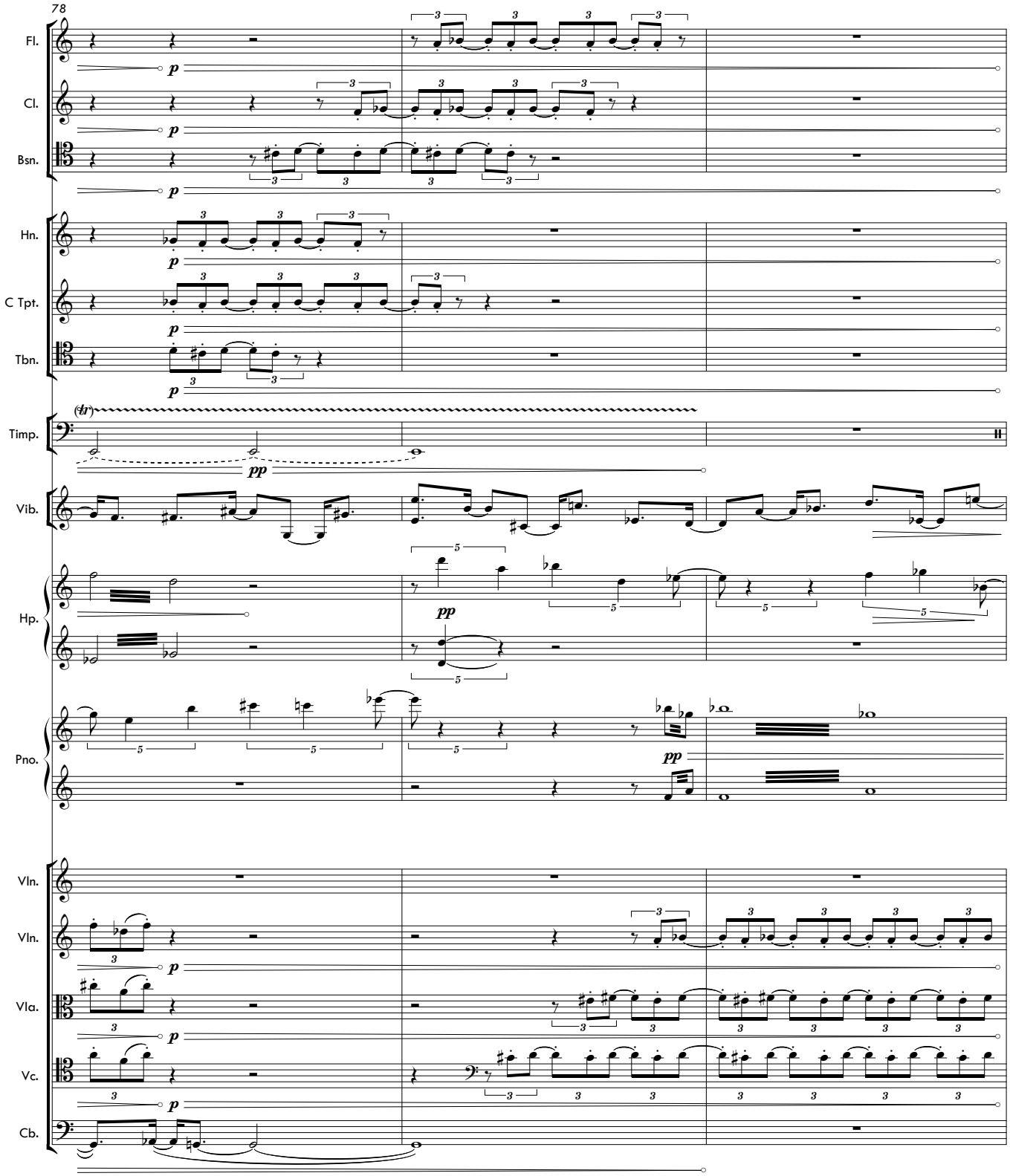

60
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
p
mp
pp
tr

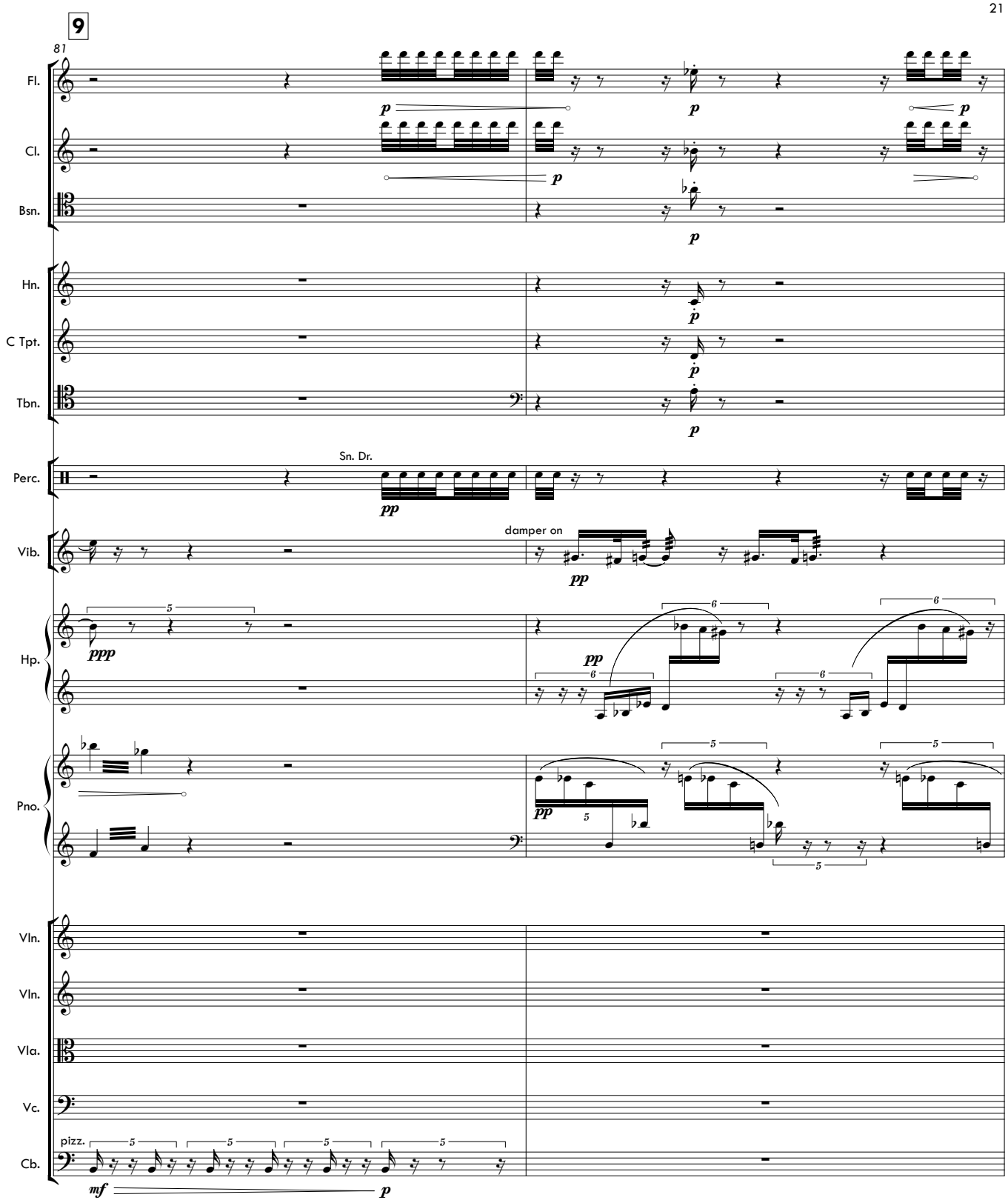

64
7
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
(tr)
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
p
pp
mp

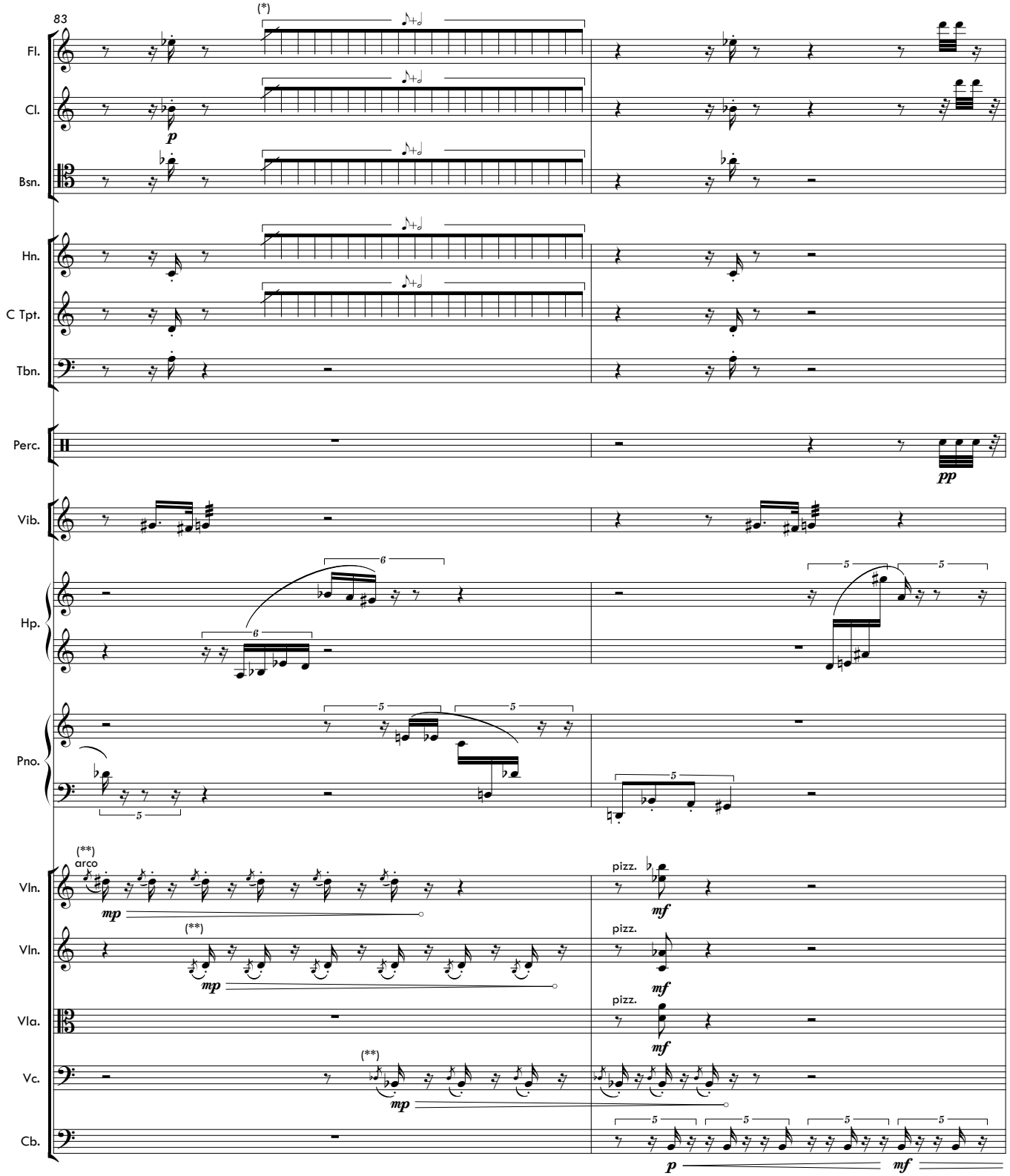

68
Fl.
Cl.
Bsn.
Hn.
mute
C Tpt.
mute
Tbn.
mute
Timp.
Vib.
Hp.
Pno.
Vln.
pizz.
arco
Vln.
Vla.
Vc.
Cb.
pizz.


71
8
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
open
Timp.
(tr)
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.


74
Fl.
Cl.
Bsn.
Hn.
open
C Tpt.
open
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
arco

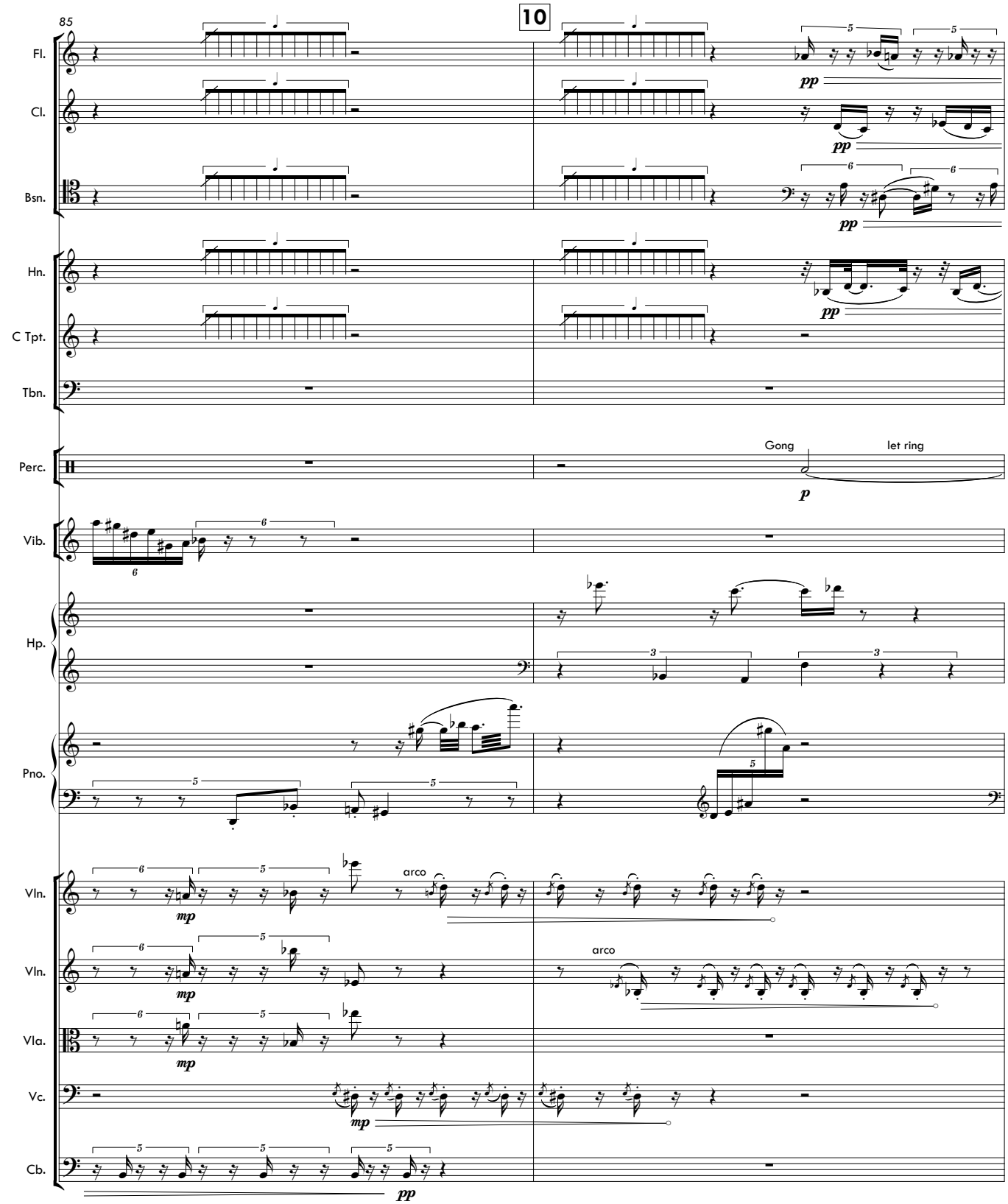

78
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
p
pp
(tr)

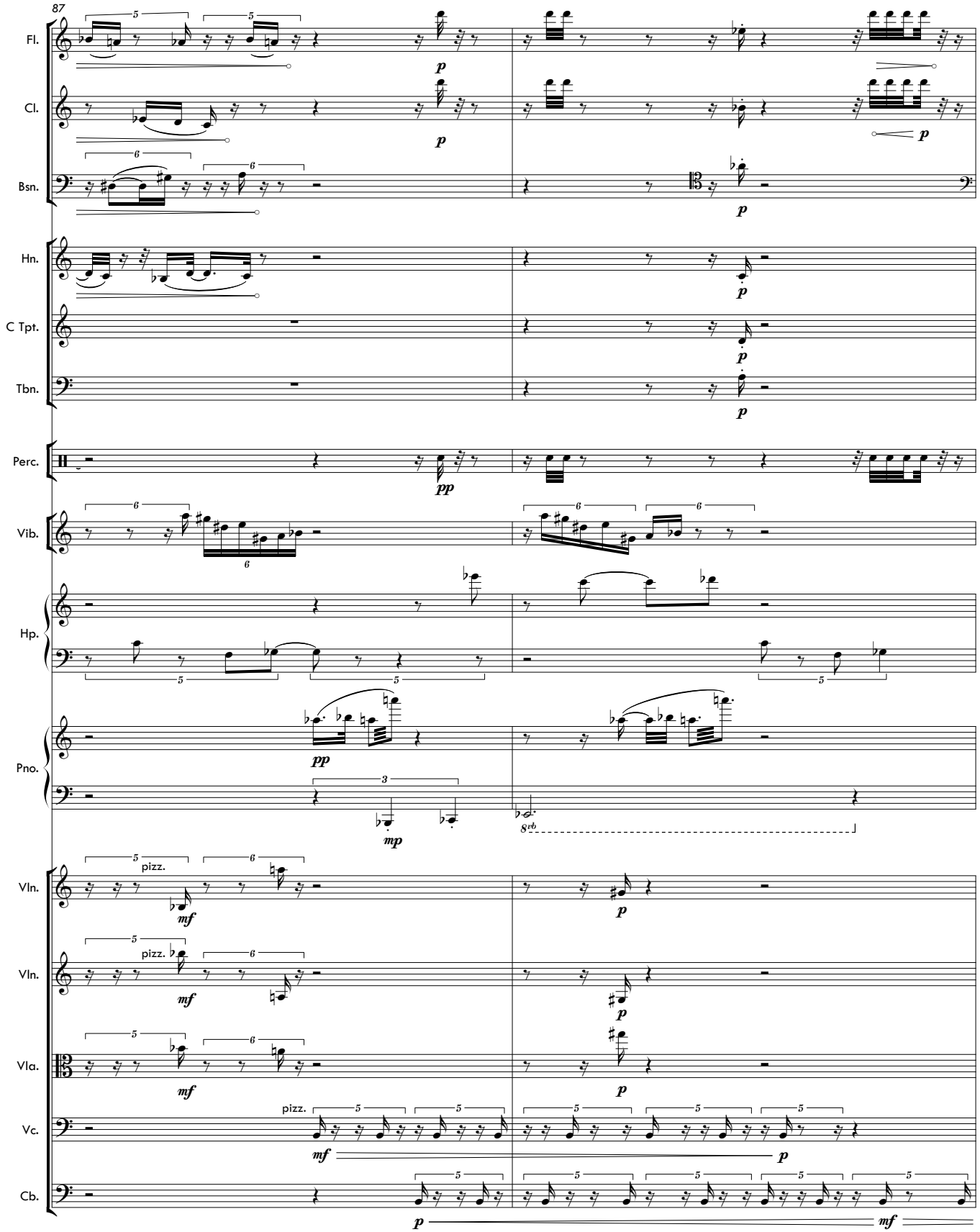

9
81
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Sn. Dr.
Vib.
damper on
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.

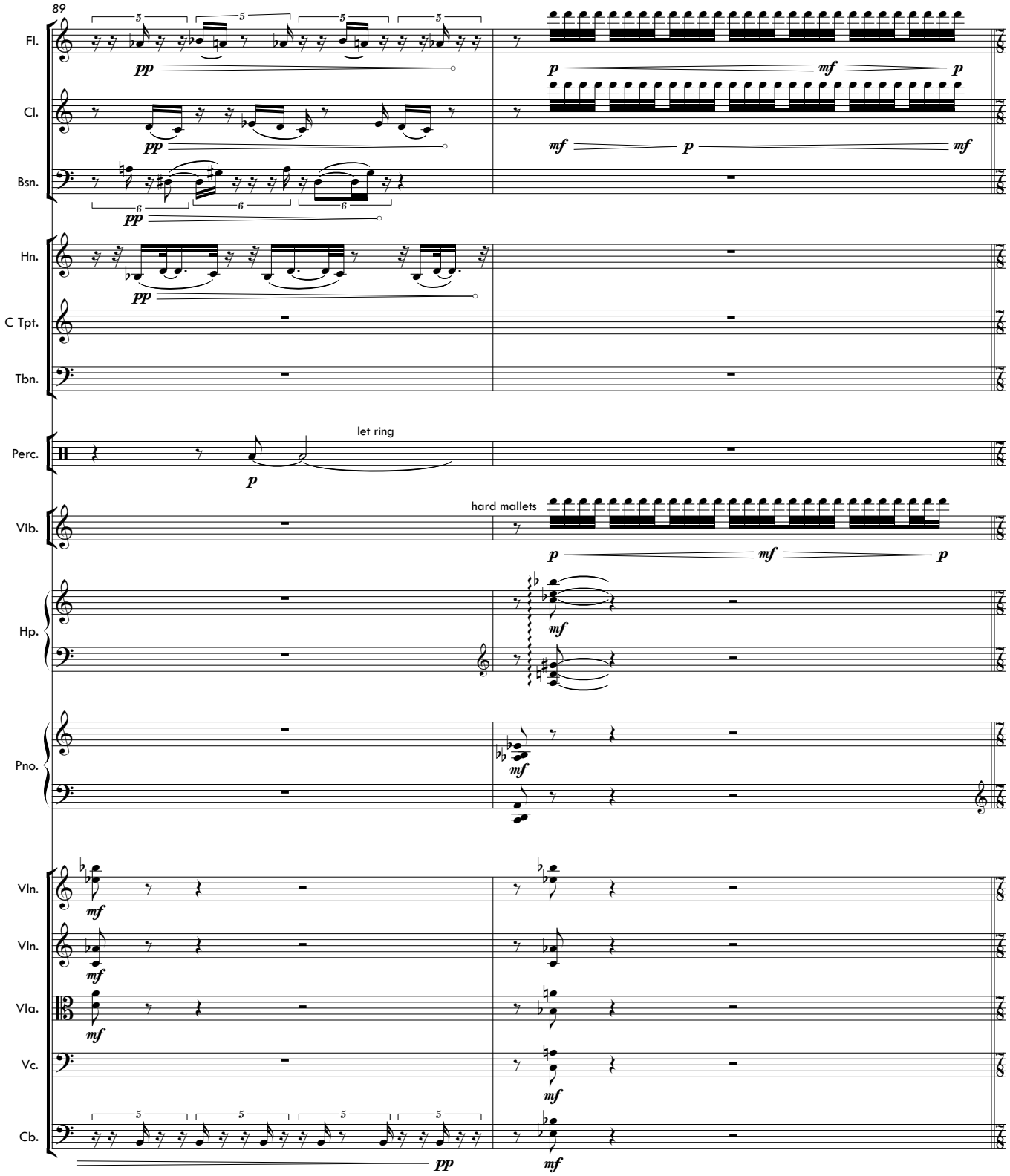


(*) Random striking of keys/valves as loudly as possible.

(**) Acciacature should be played before the beat.


85
10
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mp
p
Gong
let ring
arco
arco


87
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
8vb


89
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
let ring
Vib.
hard mallets
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

11

91 ♪ = 320 (♩ = 160)

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Bass Drum

Timpani

Perc.

Vib.

Hp.

Pno.

♪ = 320 (♩ = 160)

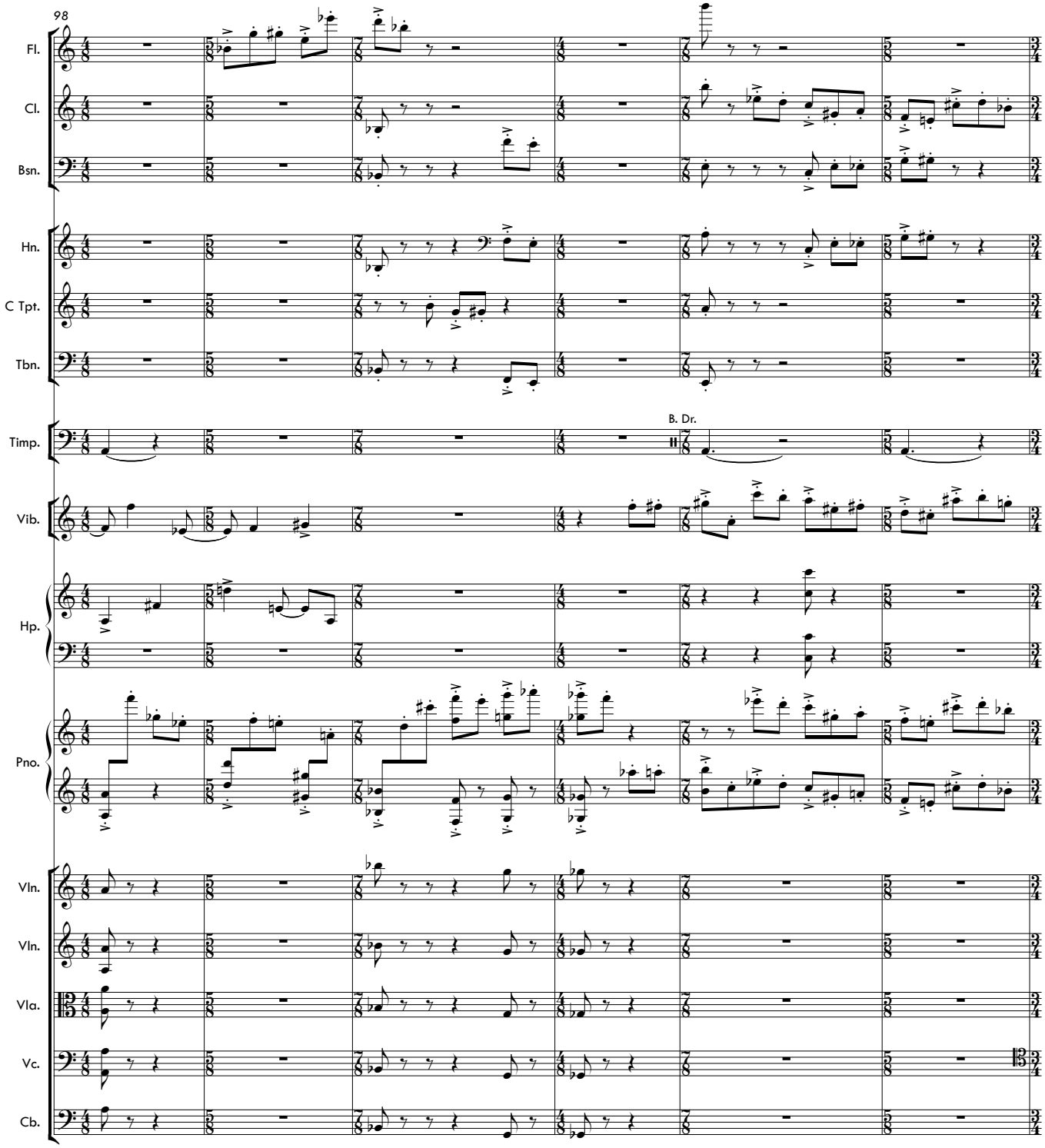
Vln.

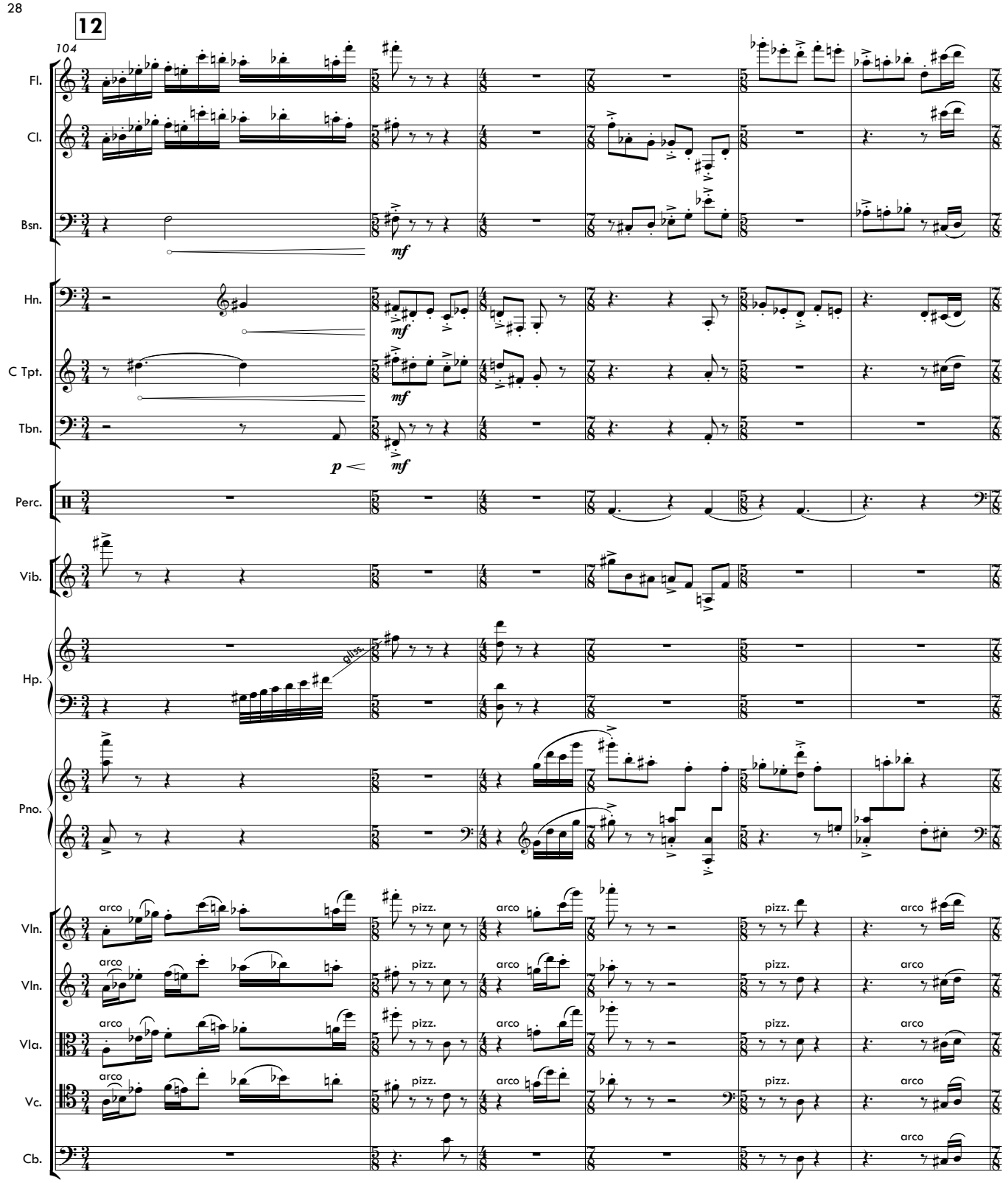
Vln.

Vla.

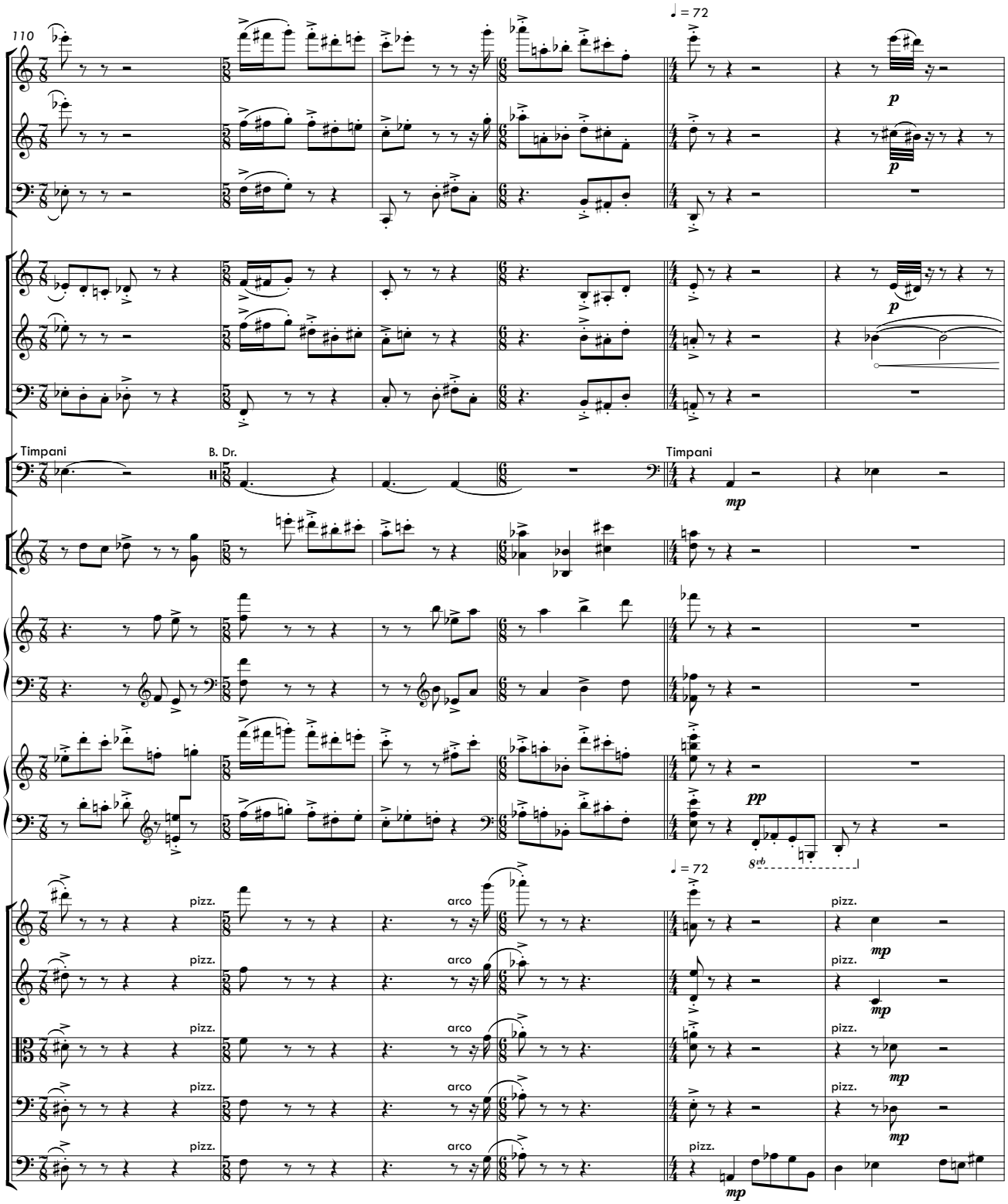
Vc.

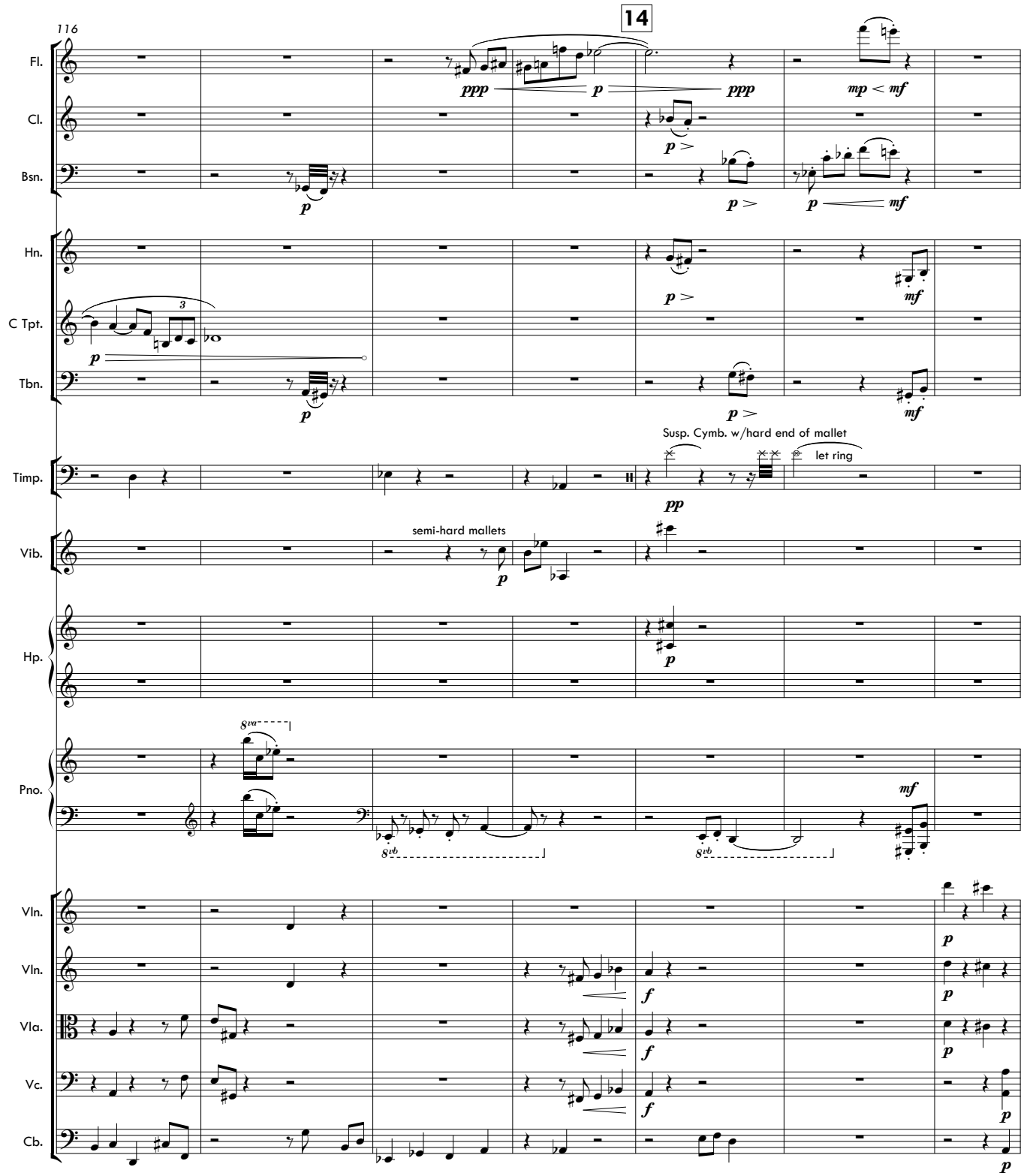
Cb.


98
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
B. Dr.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.


12
104
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
mf
p
gliss.
arco
pizz.

13


110
♩ = 72
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timpani
B. Dr.
Timpani
Timp.
Vib.
Hp.
Pno.
8vb
♩ = 72
pizz.
arco
Vln.
Vln.
Vla.
Vc.
Cb.


116
14
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
ppp
p
ppp
mp < mf
mf
Susp. Cymb. w/hard end of mallet
let ring
pp
semi-hard mallets
8va
8vb
f

15

♩ = 144 (♪ = ♩)

123

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Vib.

Hp.

Pno.

Vln.

Vln.

Vla.

Vc.

Cb.

mute

open

Gong

let ring

Timpani

detaché

(*) detaché

arco

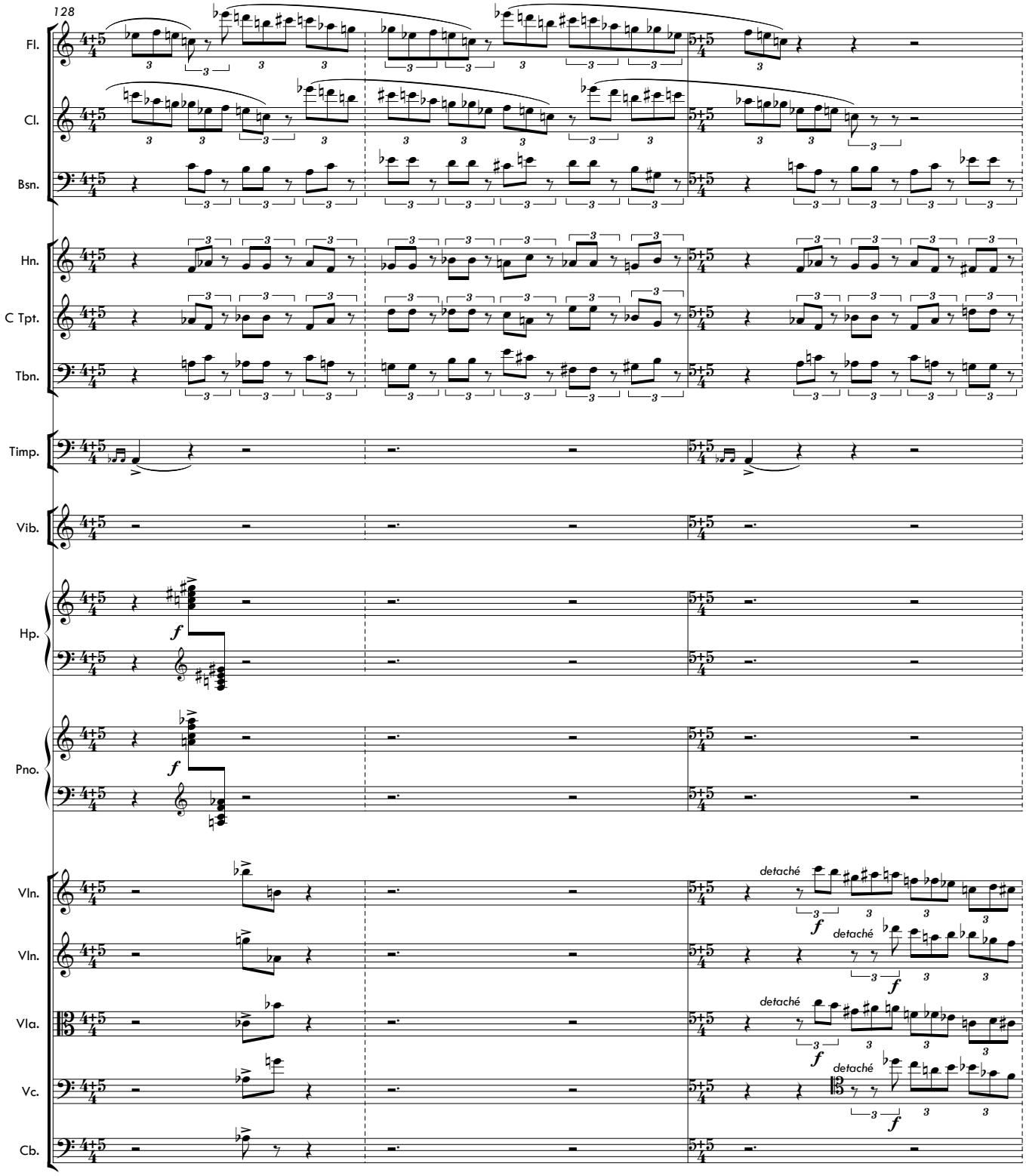
pp

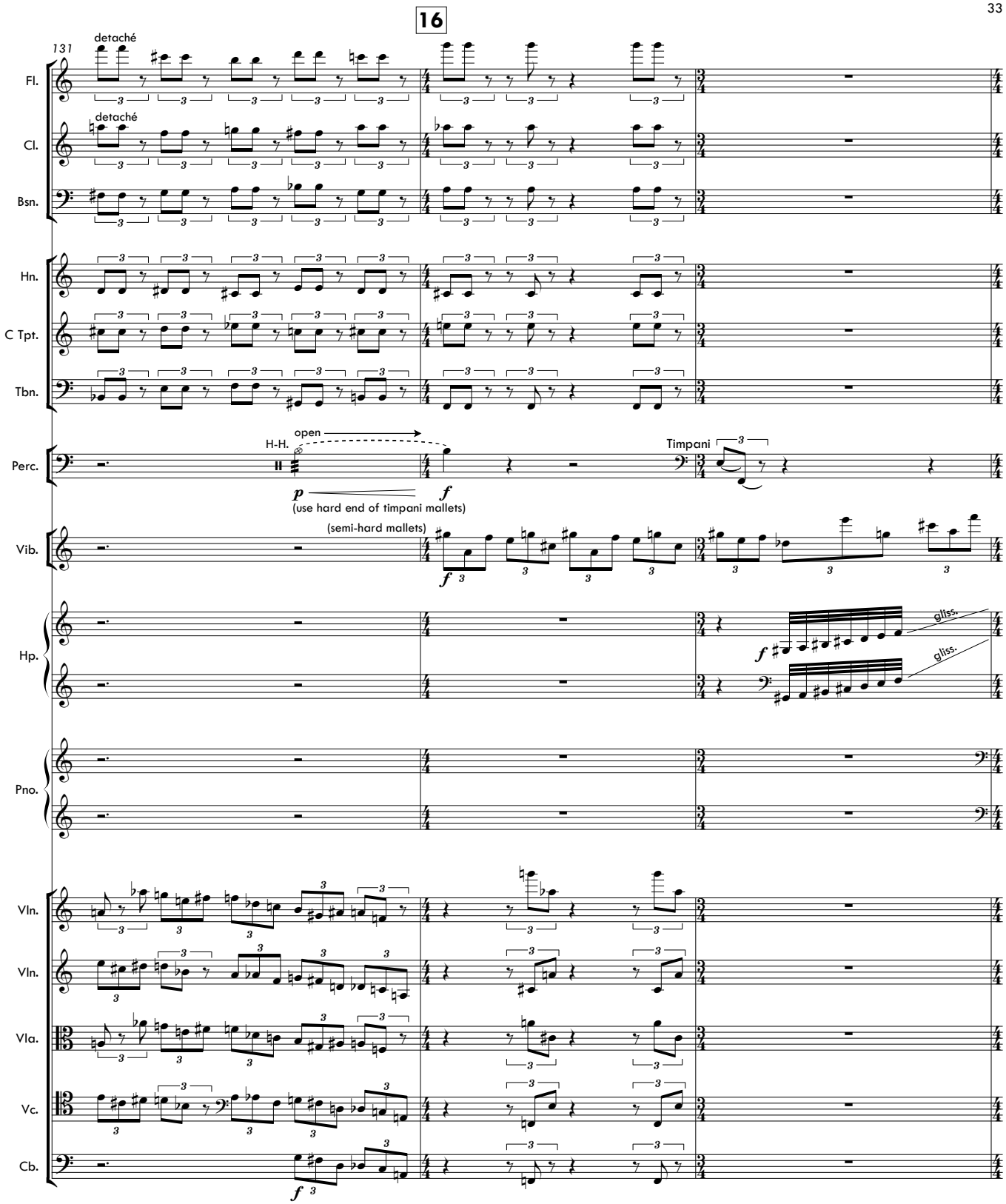
mf

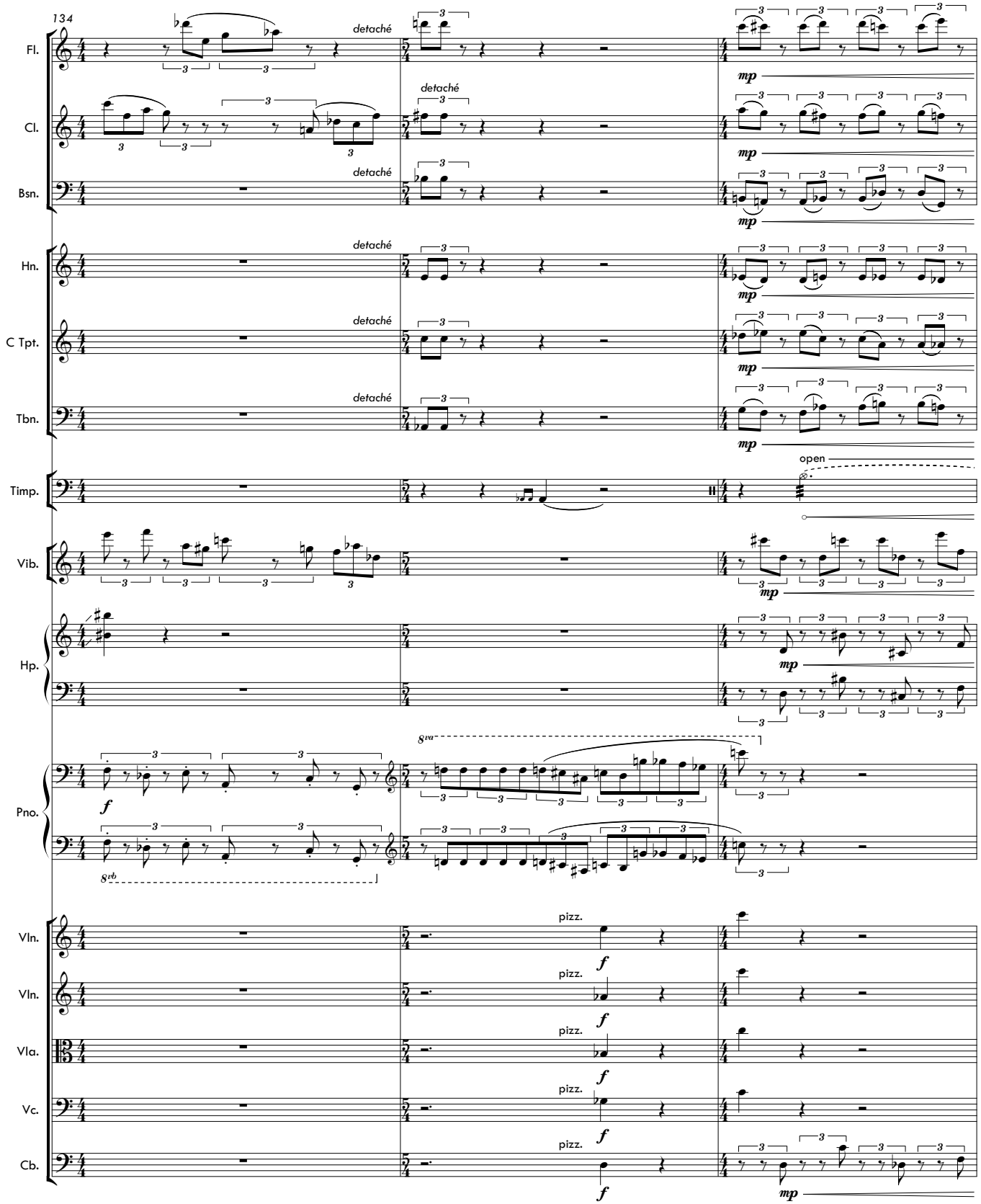
f

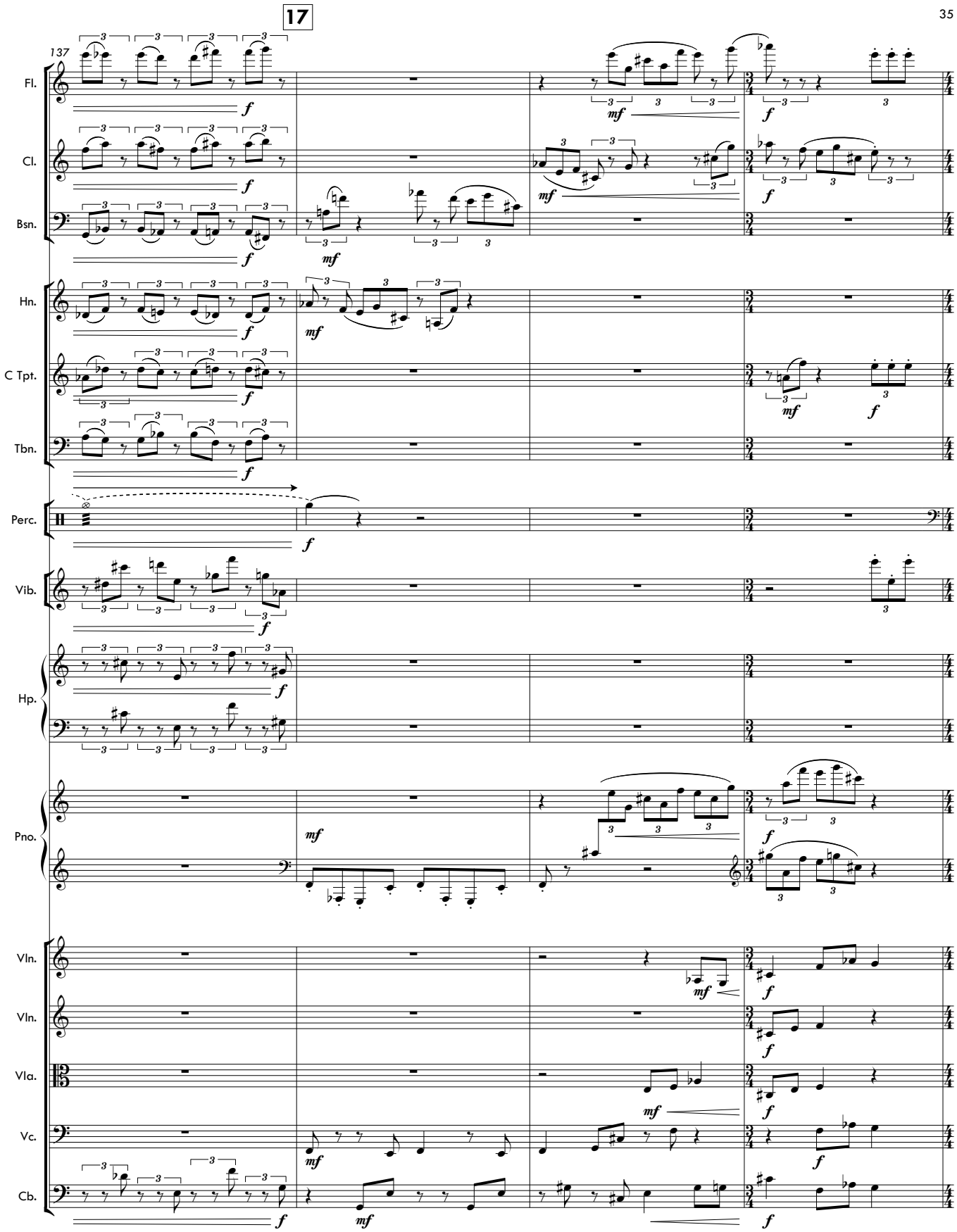
ppp

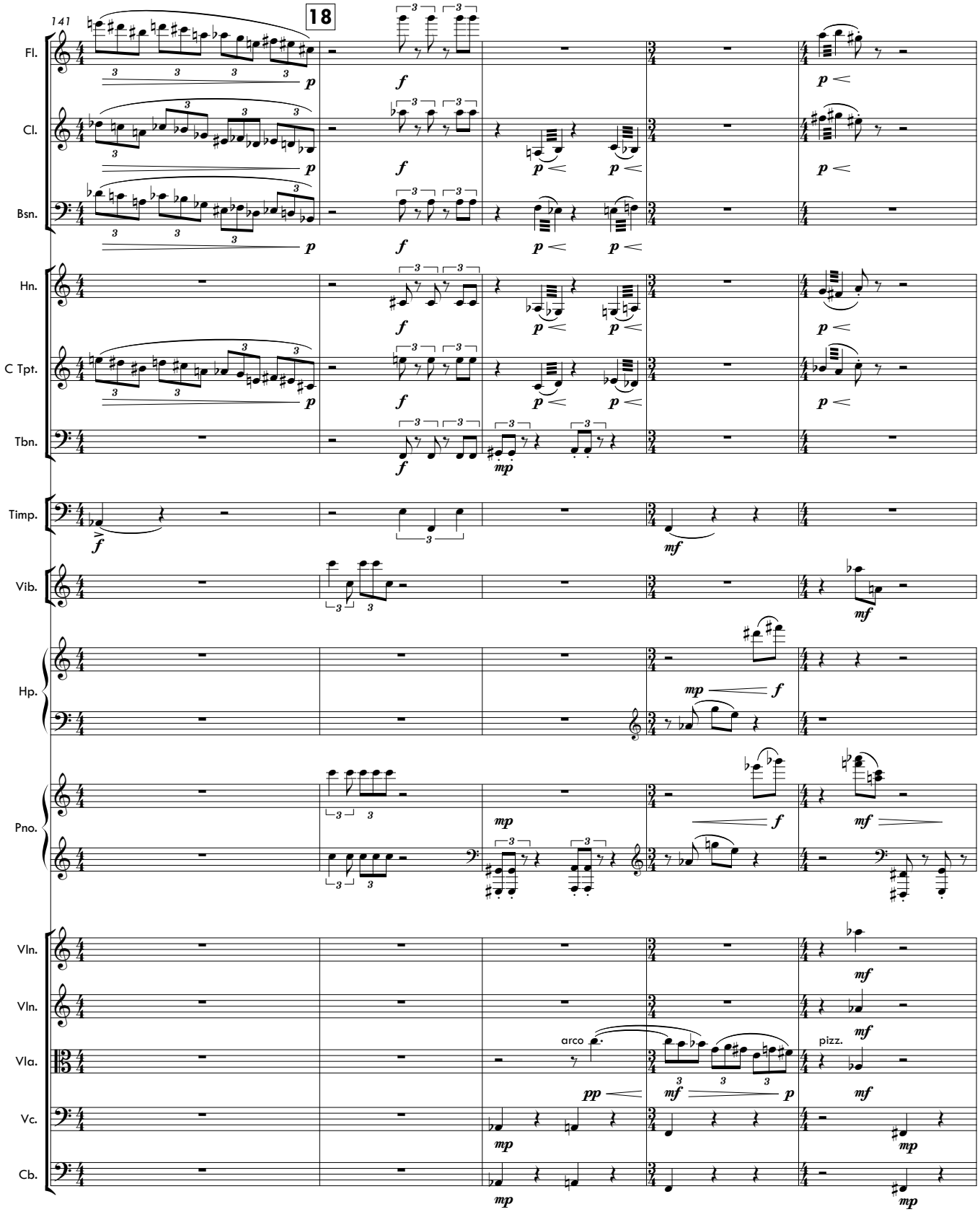
(*) Trumpet and trombone must control their dynamics so that *f* is equal in all winds.

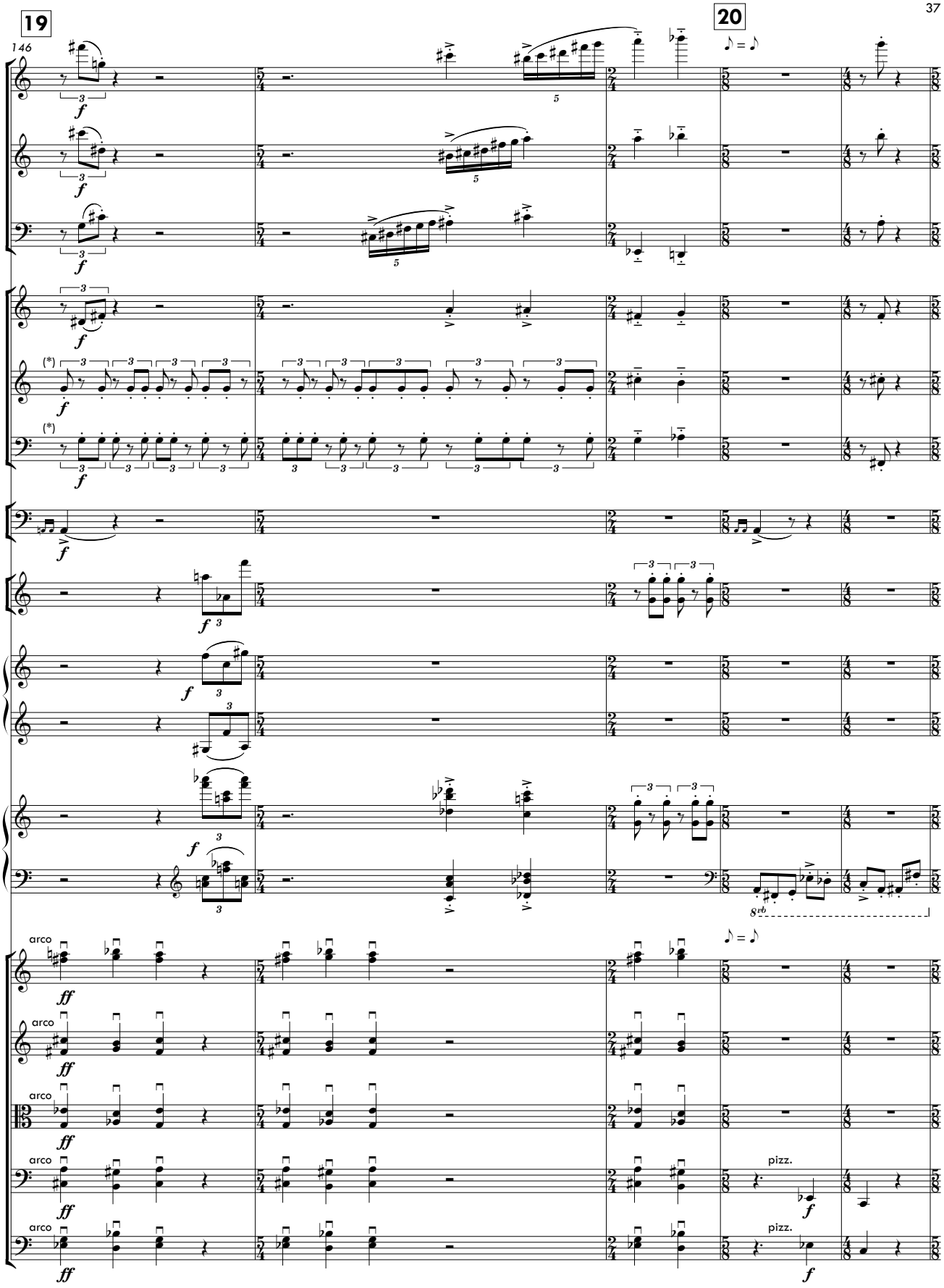

128
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
detaché
detaché
detaché
detaché


16
131
detaché
Fl.
detaché
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
H-H.
open
Perc.
p
(use hard end of timpani mallets)
f
Timpani
(semi-hard mallets)
Vib.
f
Hp.
f
gliss.
gliss.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
f

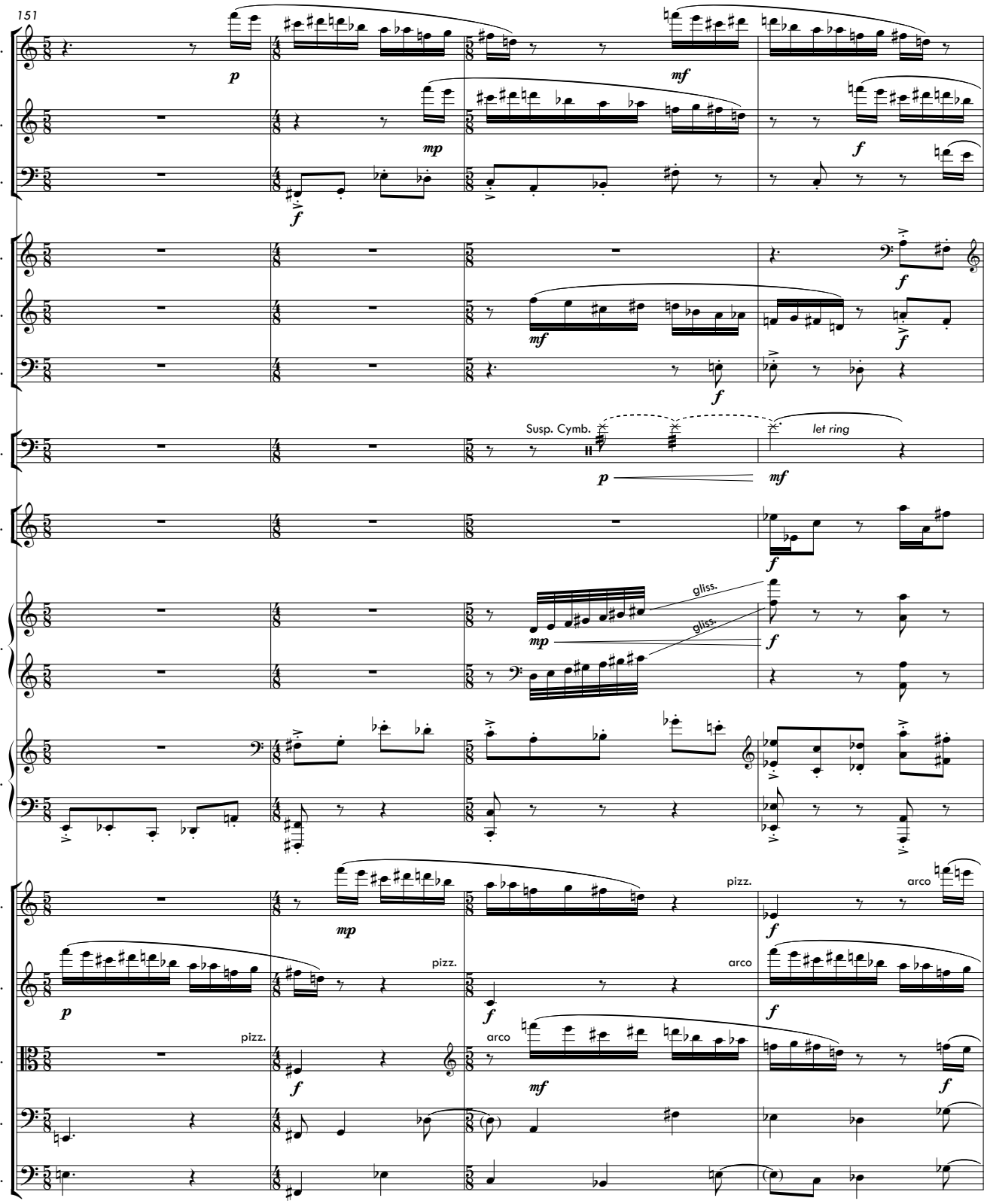

134
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
detaché
mp
open
8va
8vb
pizz.
f

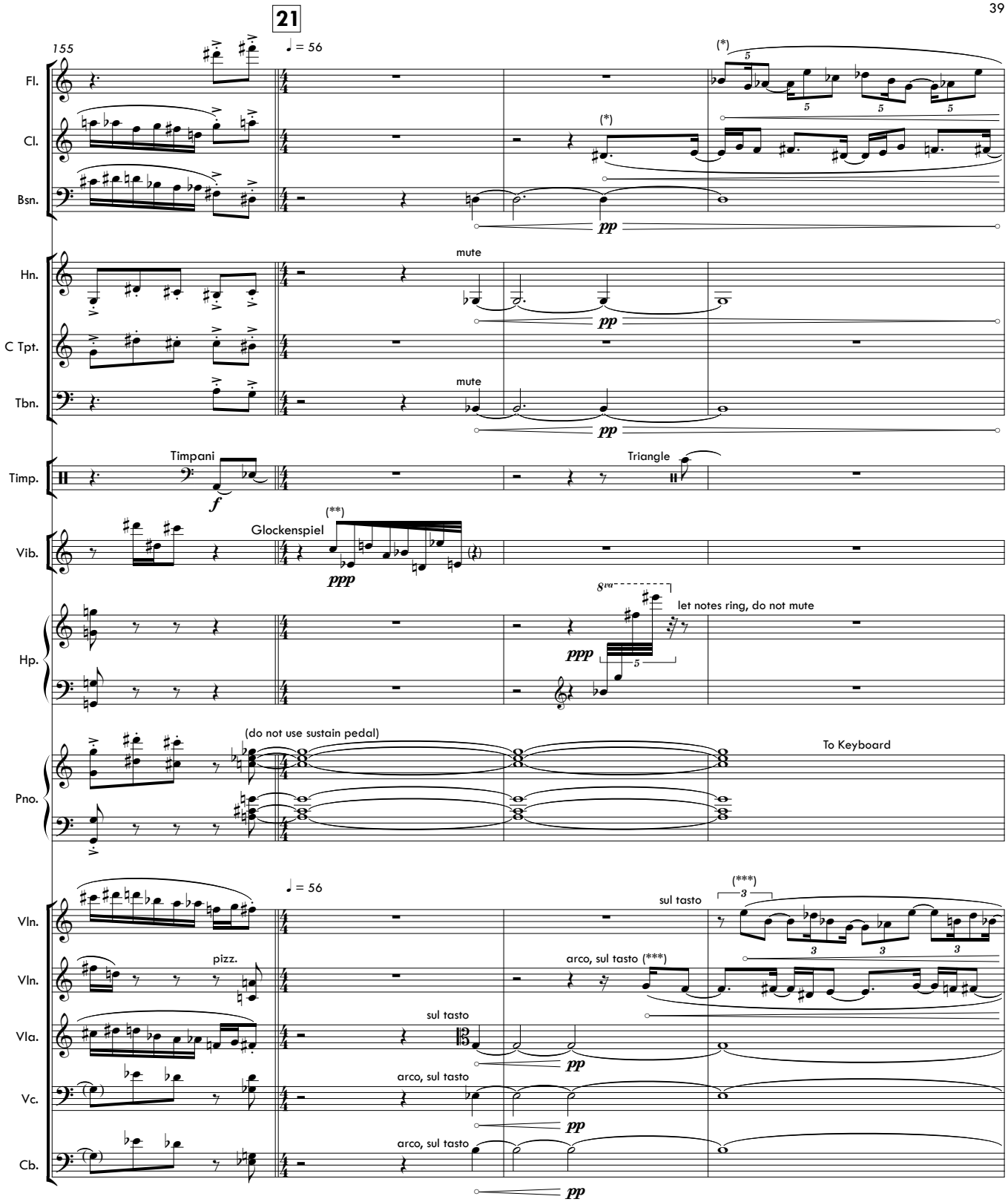

17
137
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.


141
18
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Vib.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
pizz.

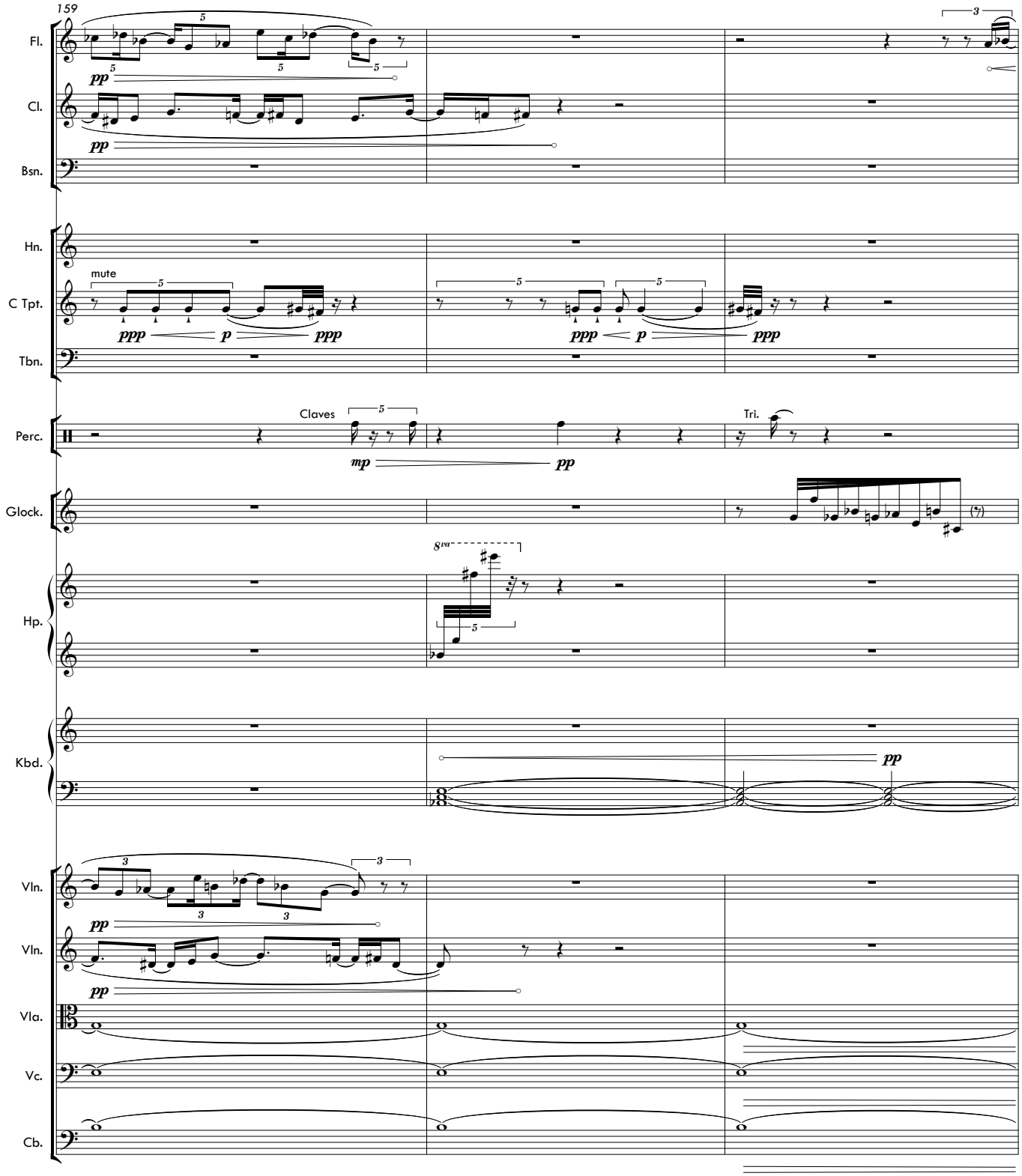


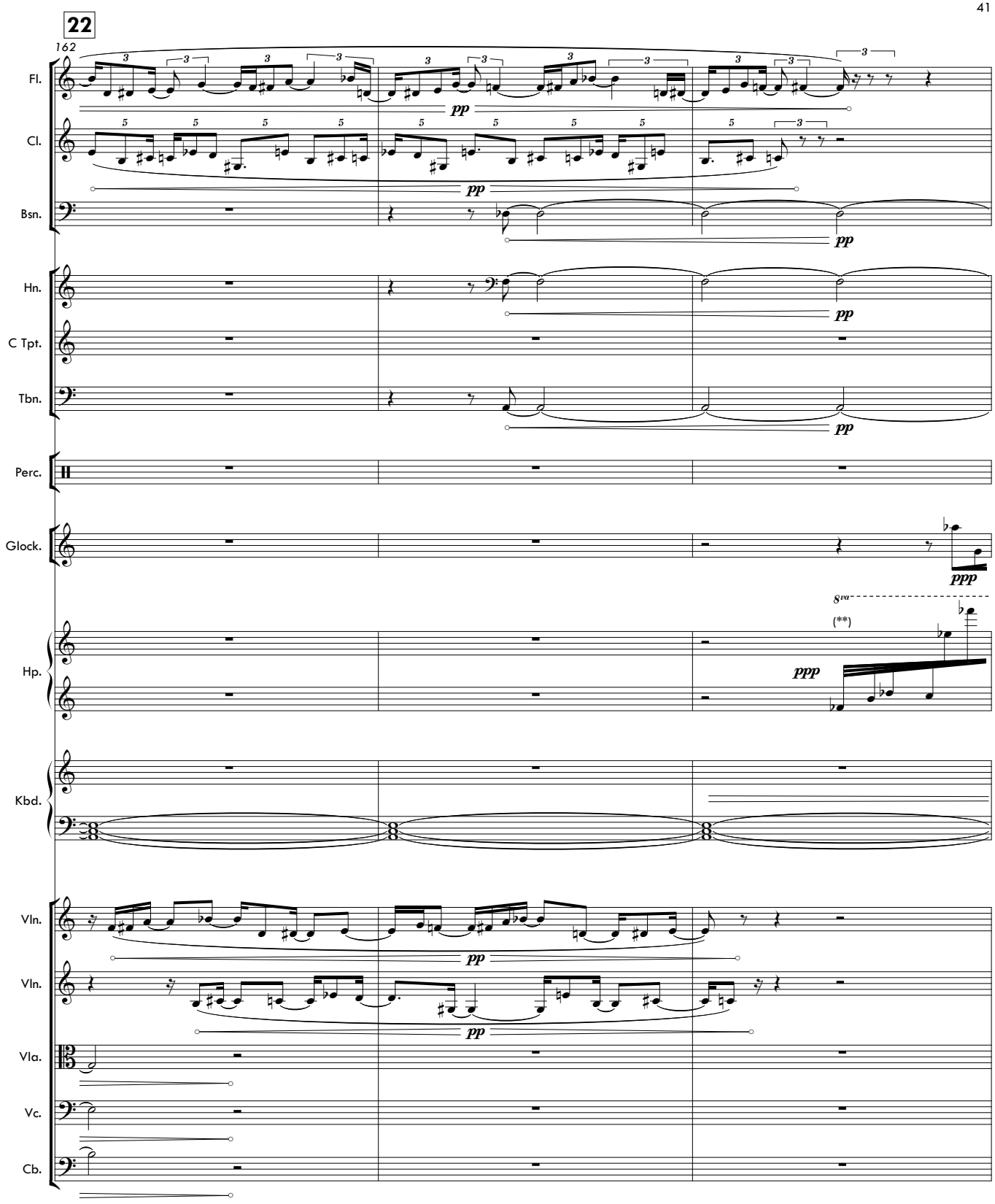
(*) Trumpet and trombone must control their dynamics so that *f* is equal in all winds.


151
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Susp. Cymb.
let ring
Vib.
Hp.
gliss.
gliss.
Pno.
Vln.
pizz.
arco
Vln.
pizz.
arco
Vla.
pizz.
arco
Vc.
Cb.

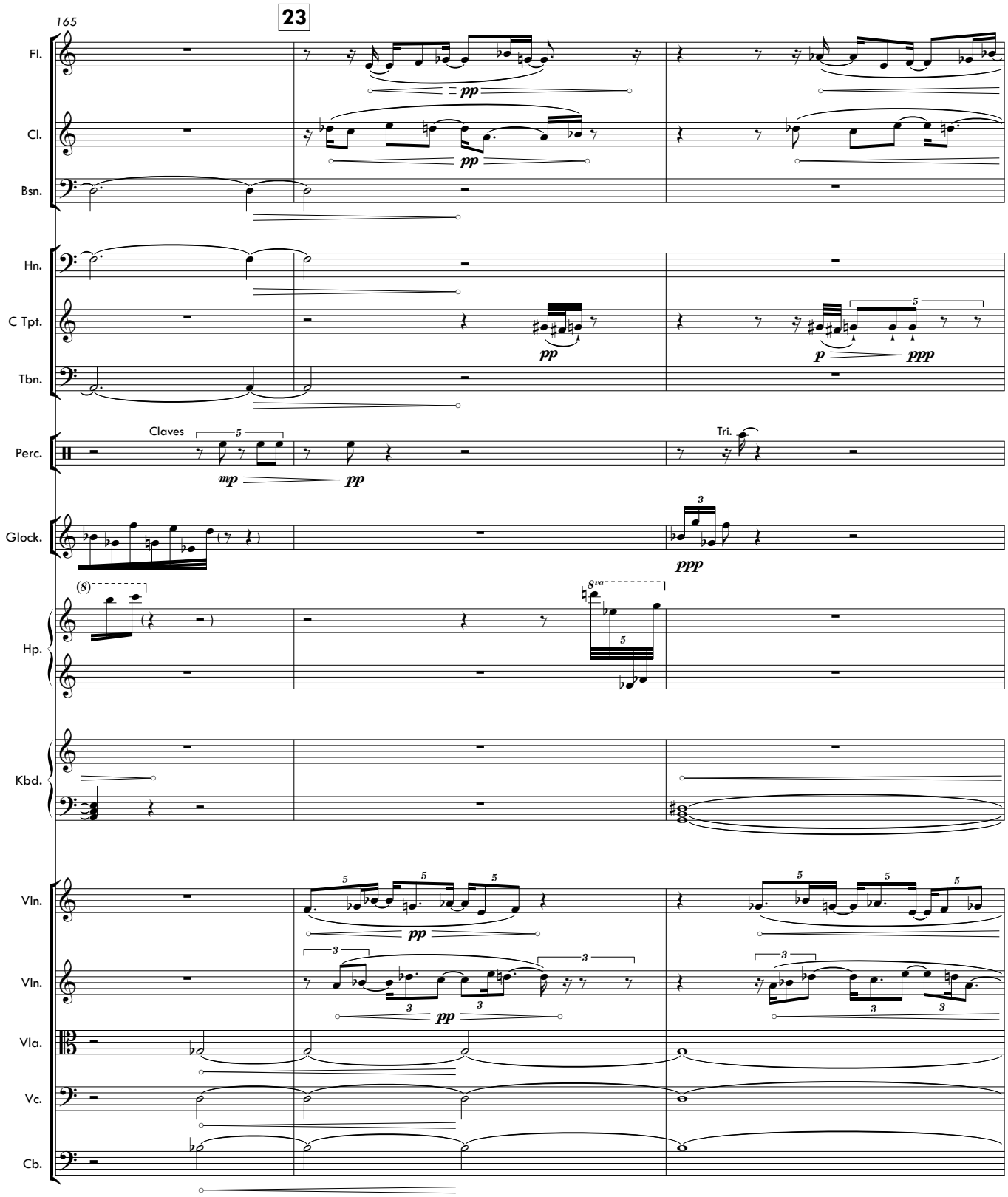


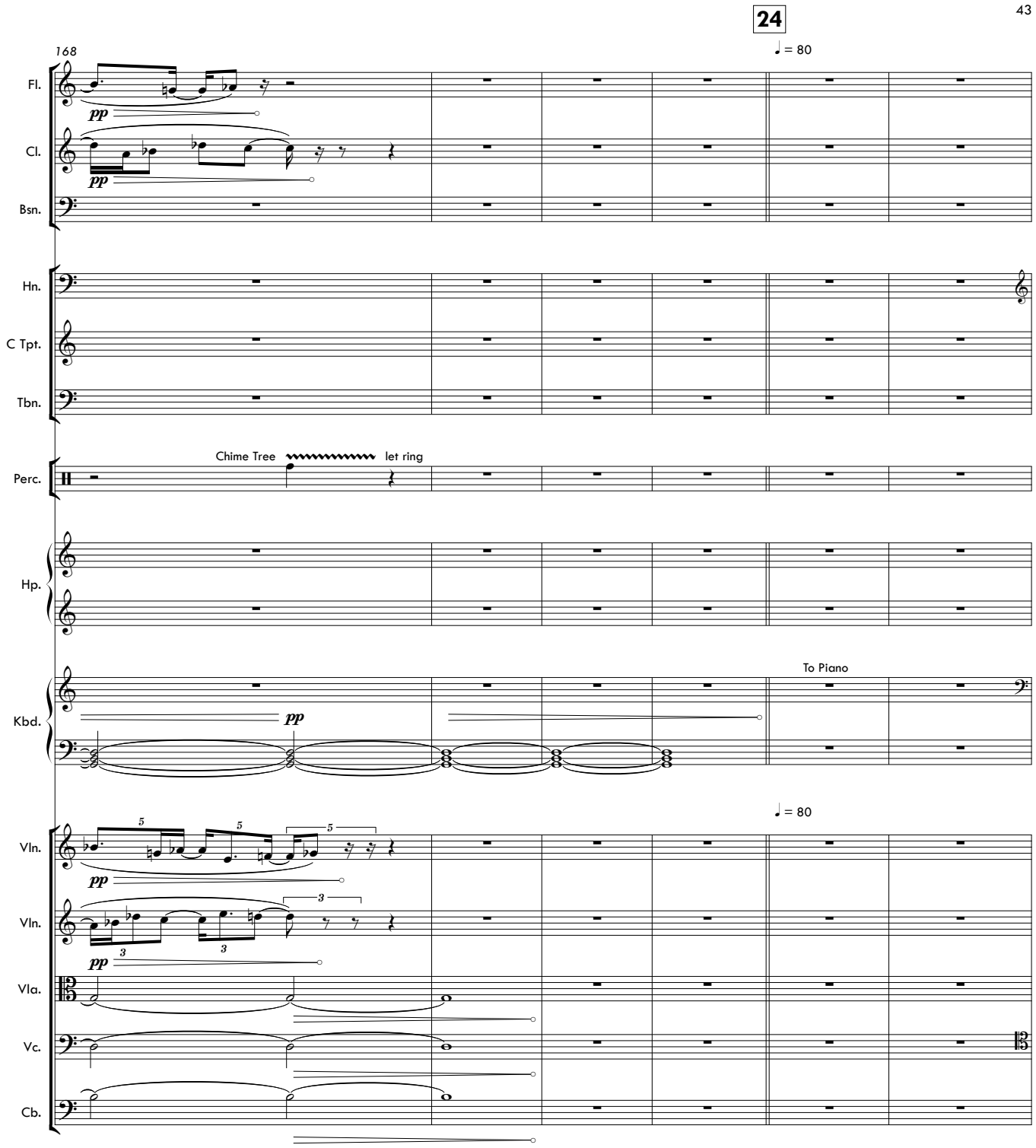
(*) One breath until the end of the phrase.
(**) Silence in parenthesis after feathered beam is aproximate. It's duration may be shorter or even longer depending on the velocity at which the notes in the beam are played. This has no importance at all. Let ring all the notes.
(***) Change bow ad lib, as imperceptibly as possible.

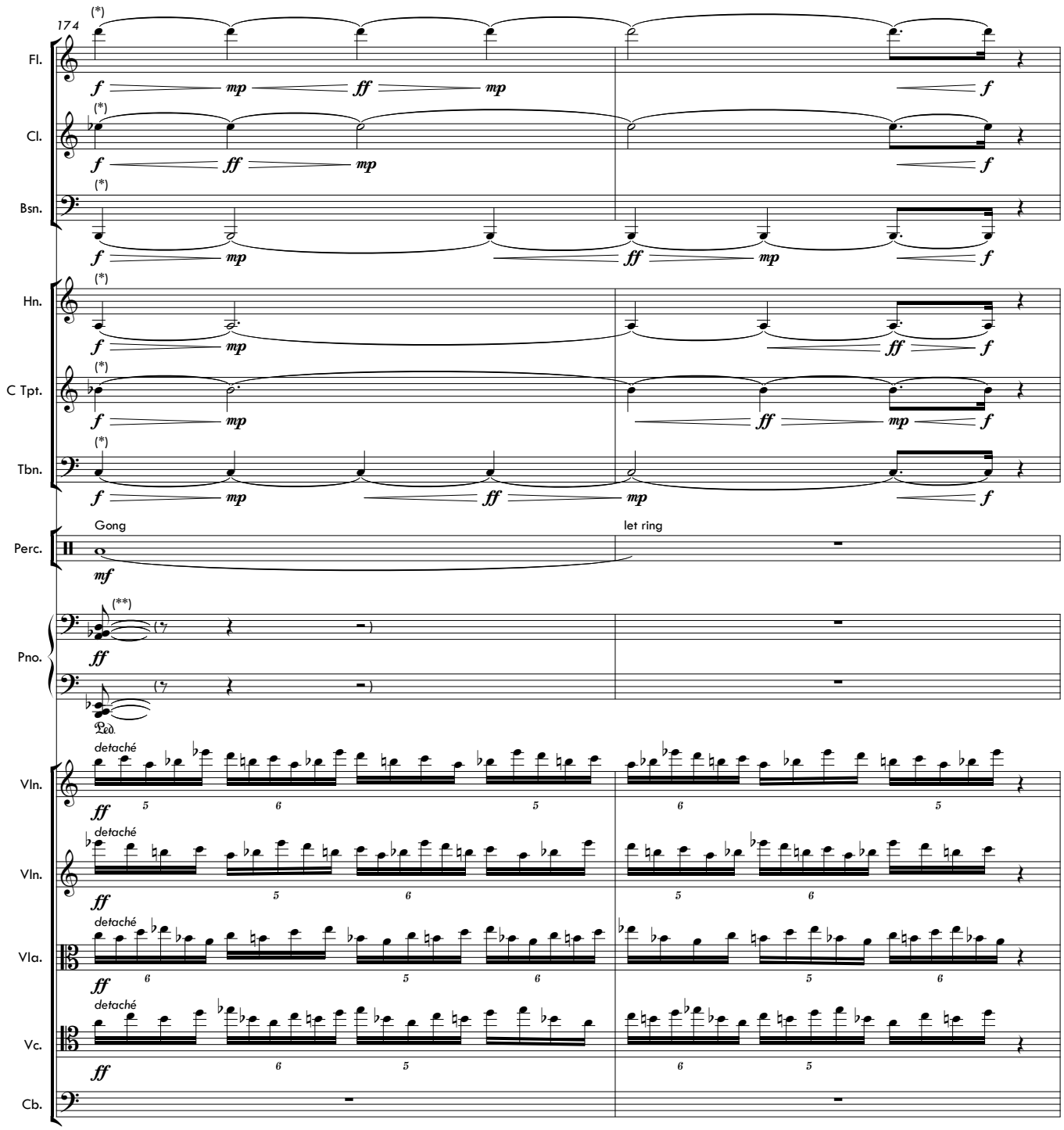

159
Fl.
Cl.
Bsn.
Hn.
mute
C Tpt.
Tbn.
Claves
Tri.
Perc.
Glock.
8va
Hp.
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.



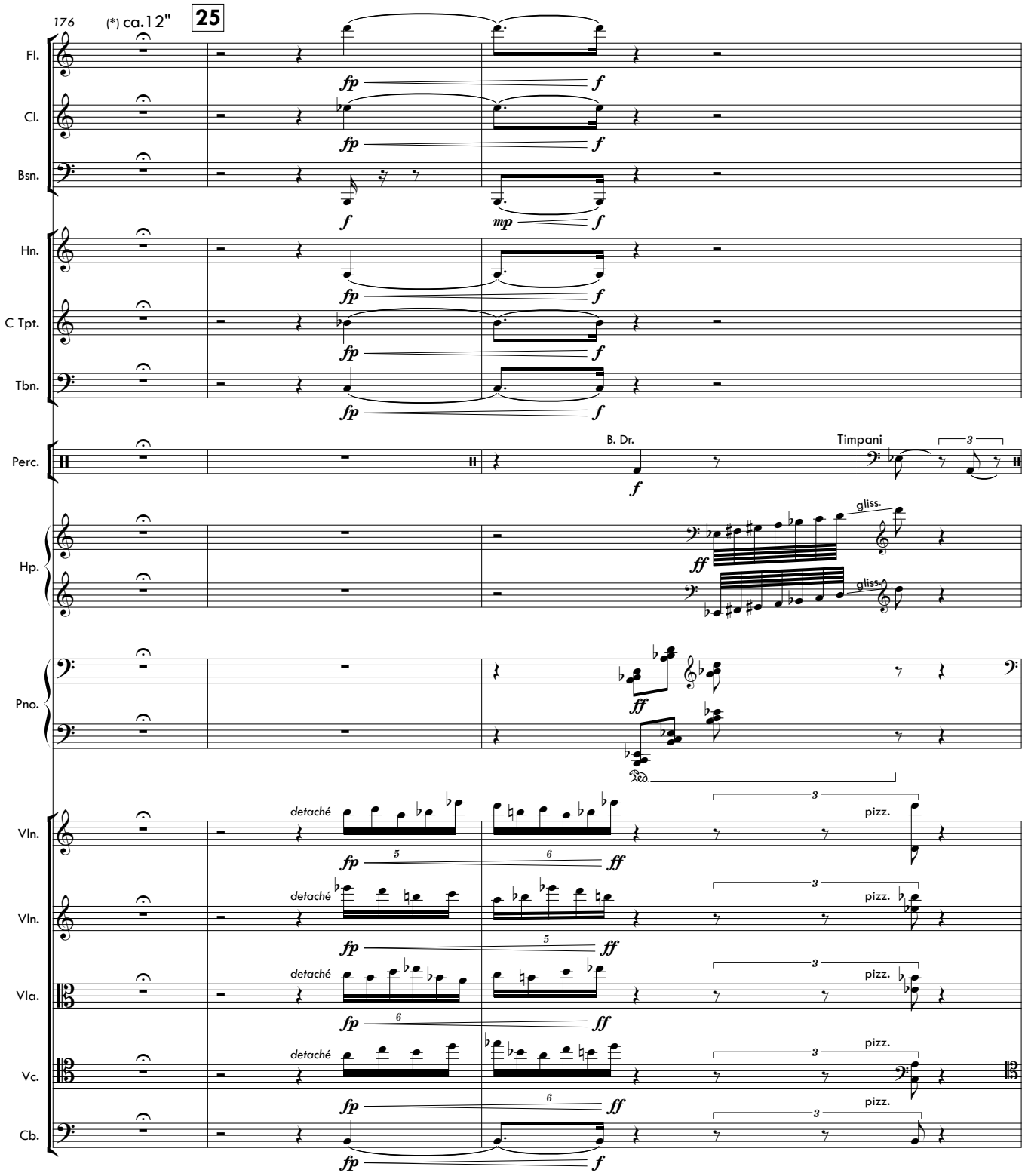
(**) Same as page 39.


165
23
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Claves
Tri.
Glock.
Hp.
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.
pp
mp
p
ppp
8va

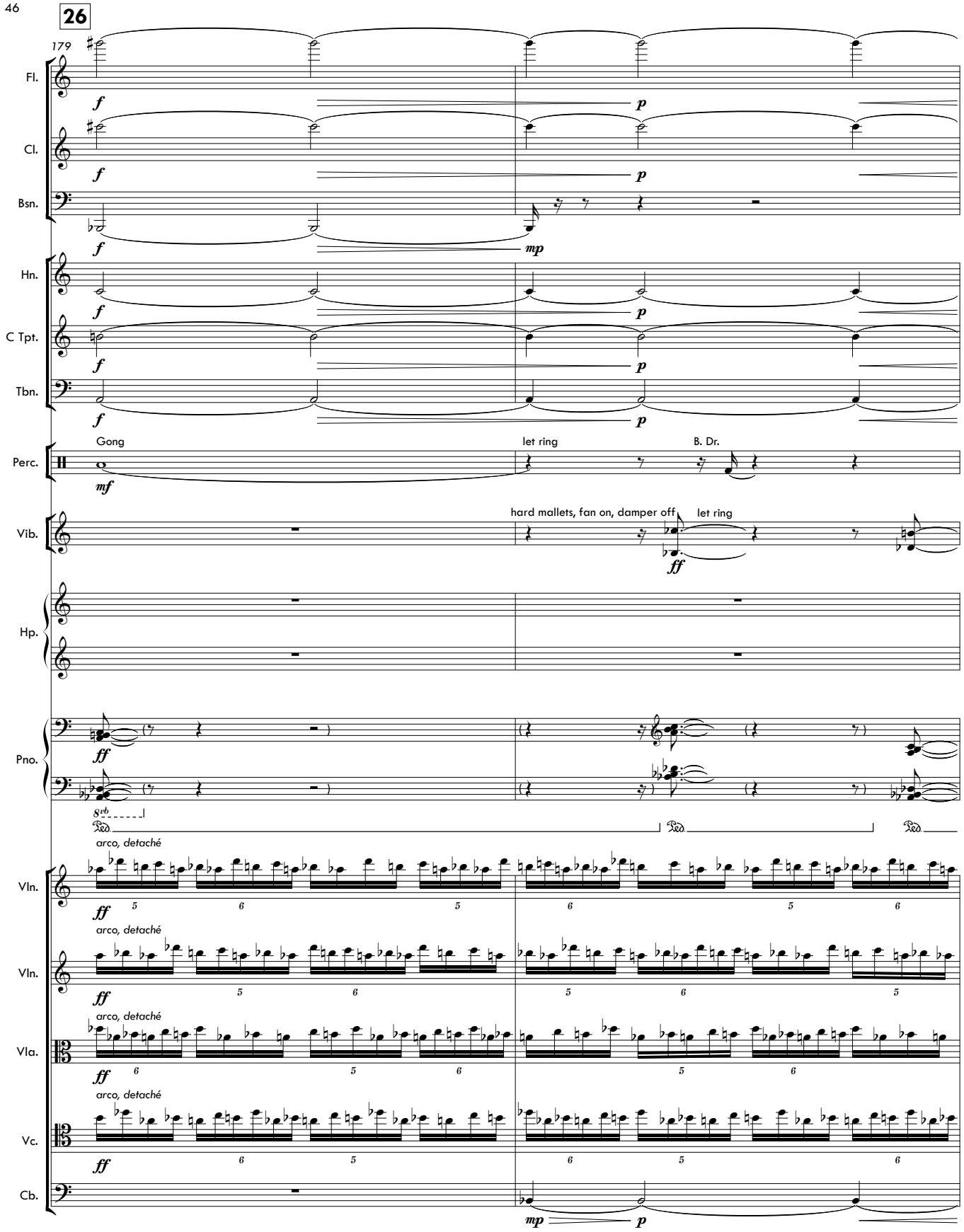

24
168
♩ = 80
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Chime Tree
let ring
Hp.
Kbd.
To Piano
♩ = 80
Vln.
Vln.
Vla.
Vc.
Cb.
pp

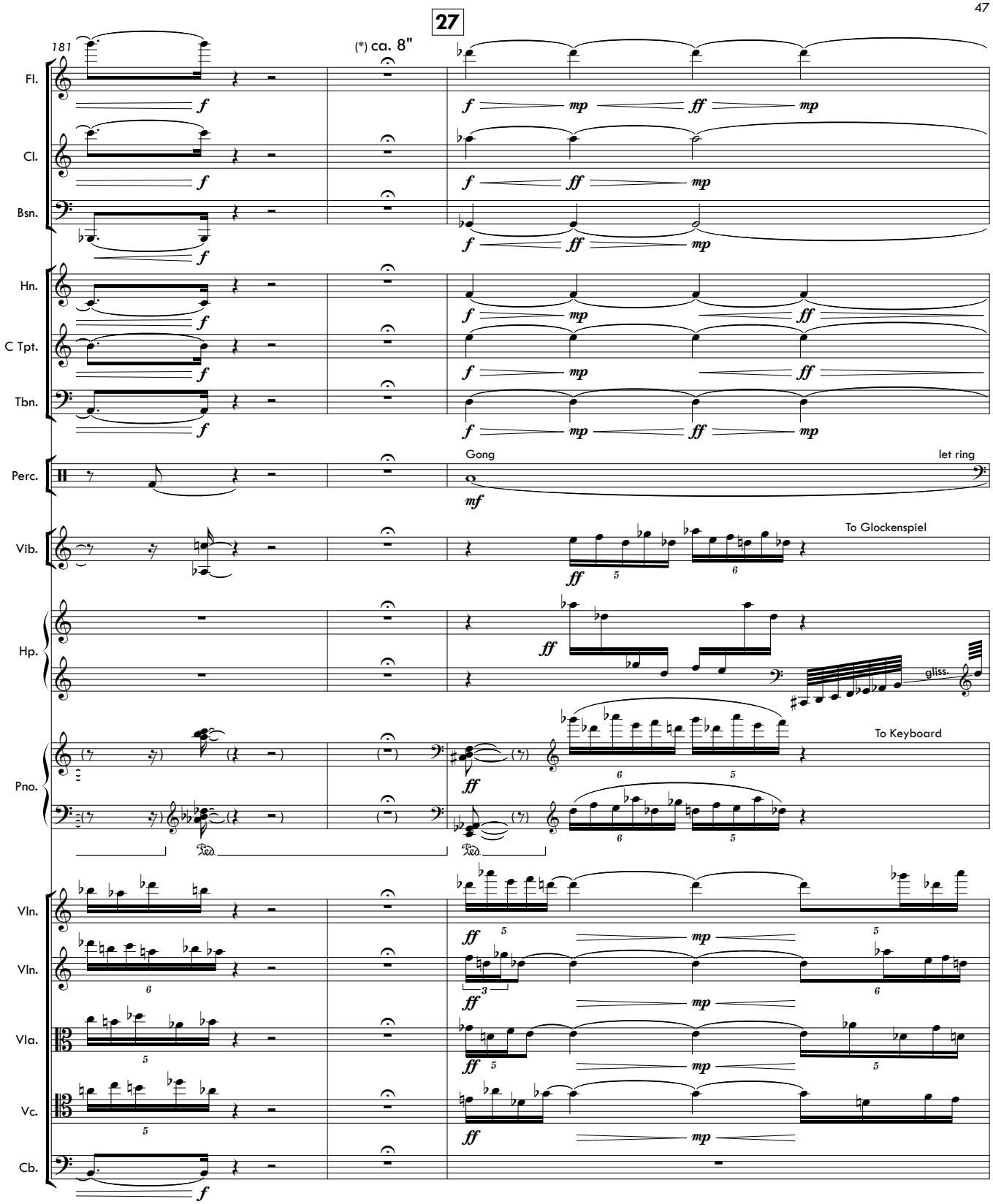


(*) Players should adjust their dynamics so that *f* is equal in all winds.
(**) Piano: keep sustain pedal pressed until sound fades out naturally

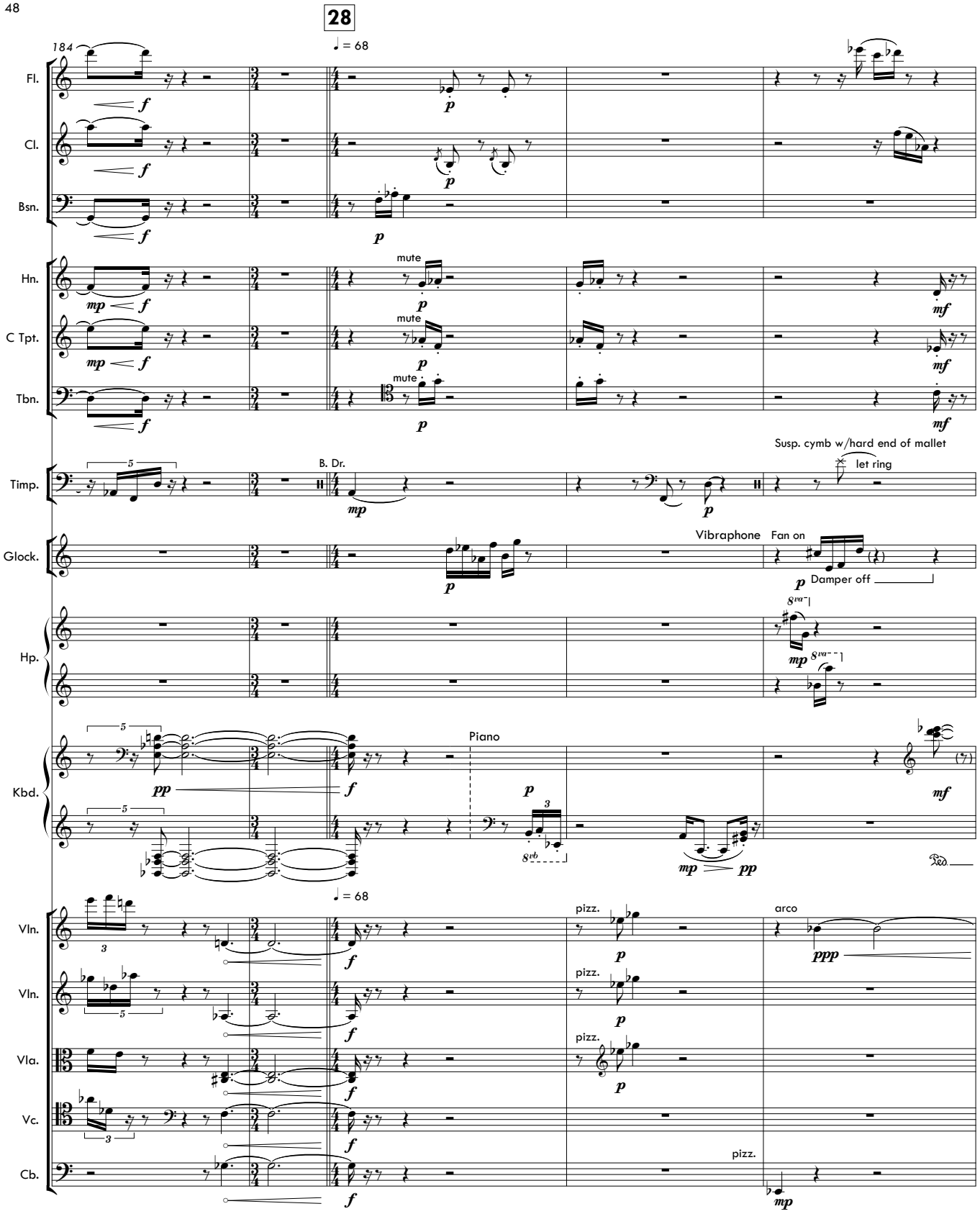


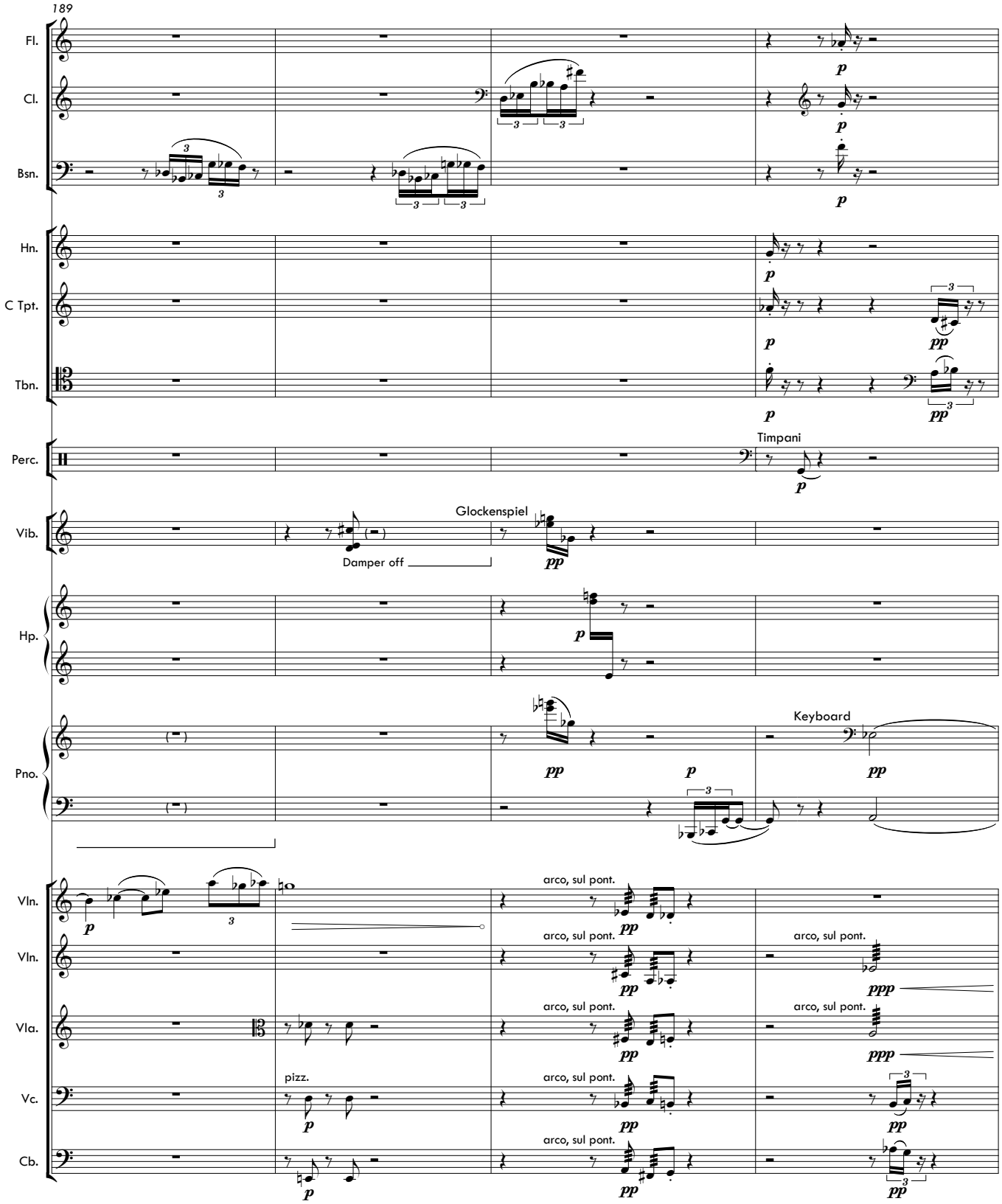
(*) Aprox. 16 beats at ♩ = 80

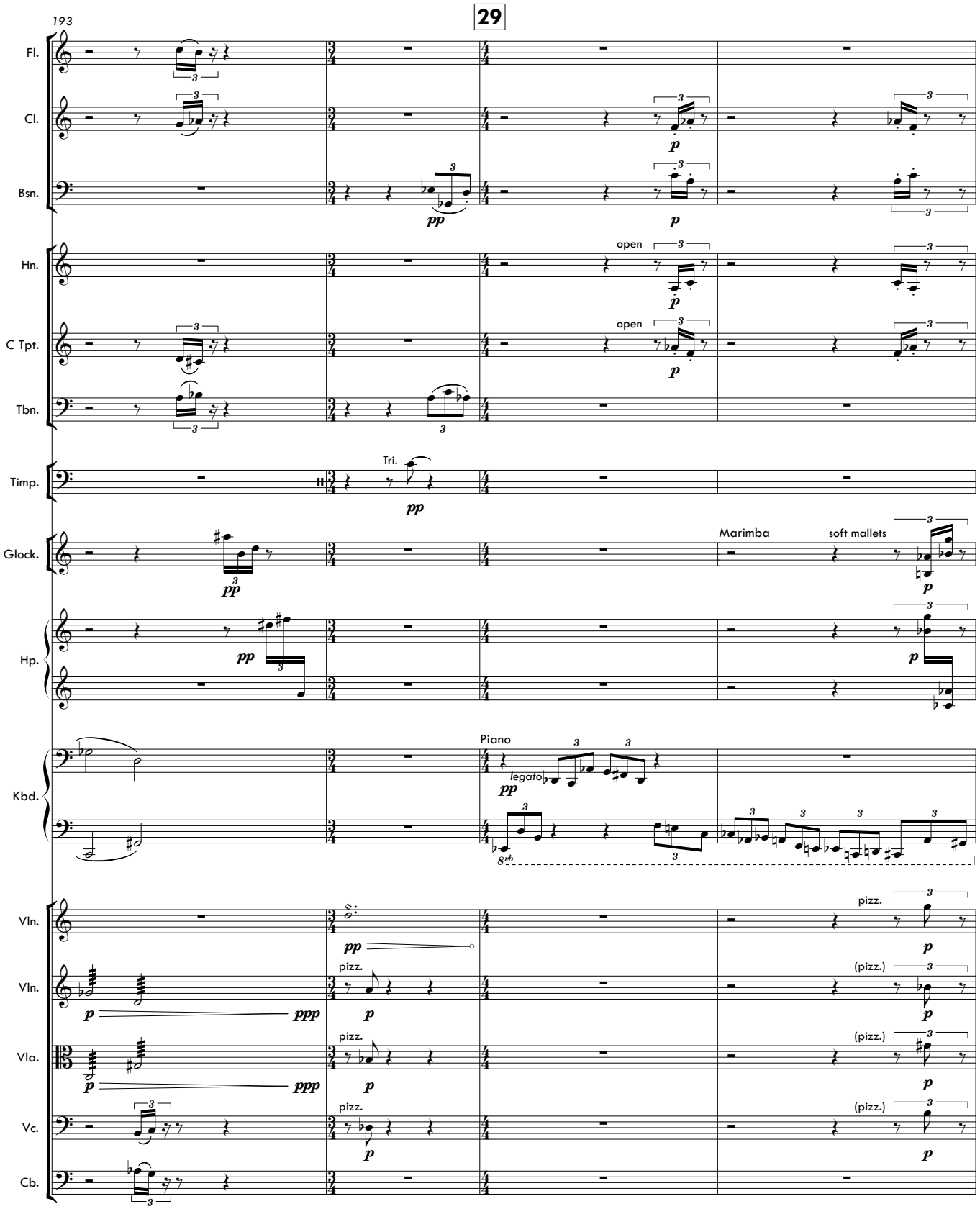

26
179
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Gong
let ring
B. Dr.
Vib.
hard mallets, fan on, damper off
let ring
Hp.
Pno.
8vb
arco, detaché
Vln.
Vln.
Vla.
Vc.
Cb.

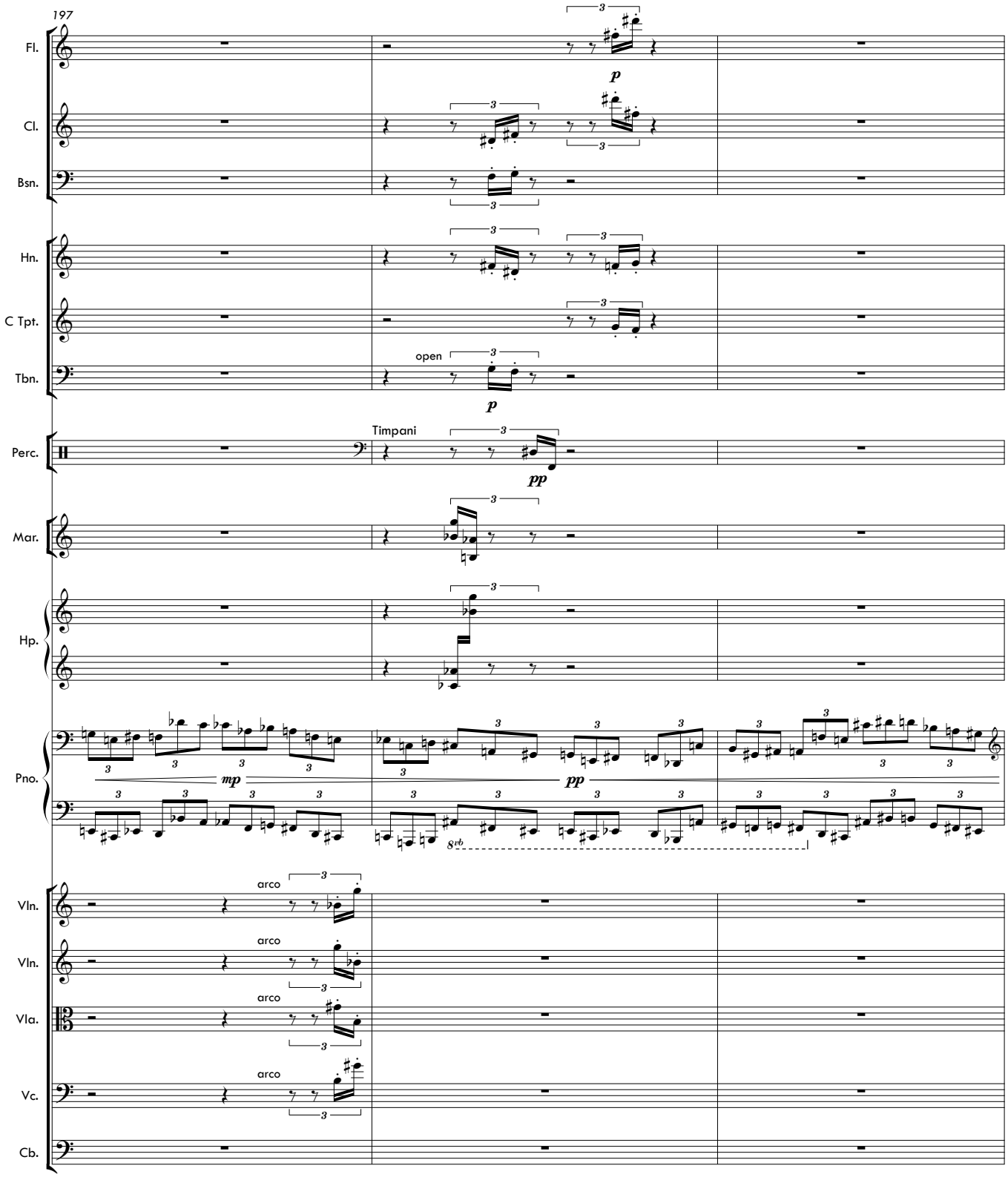


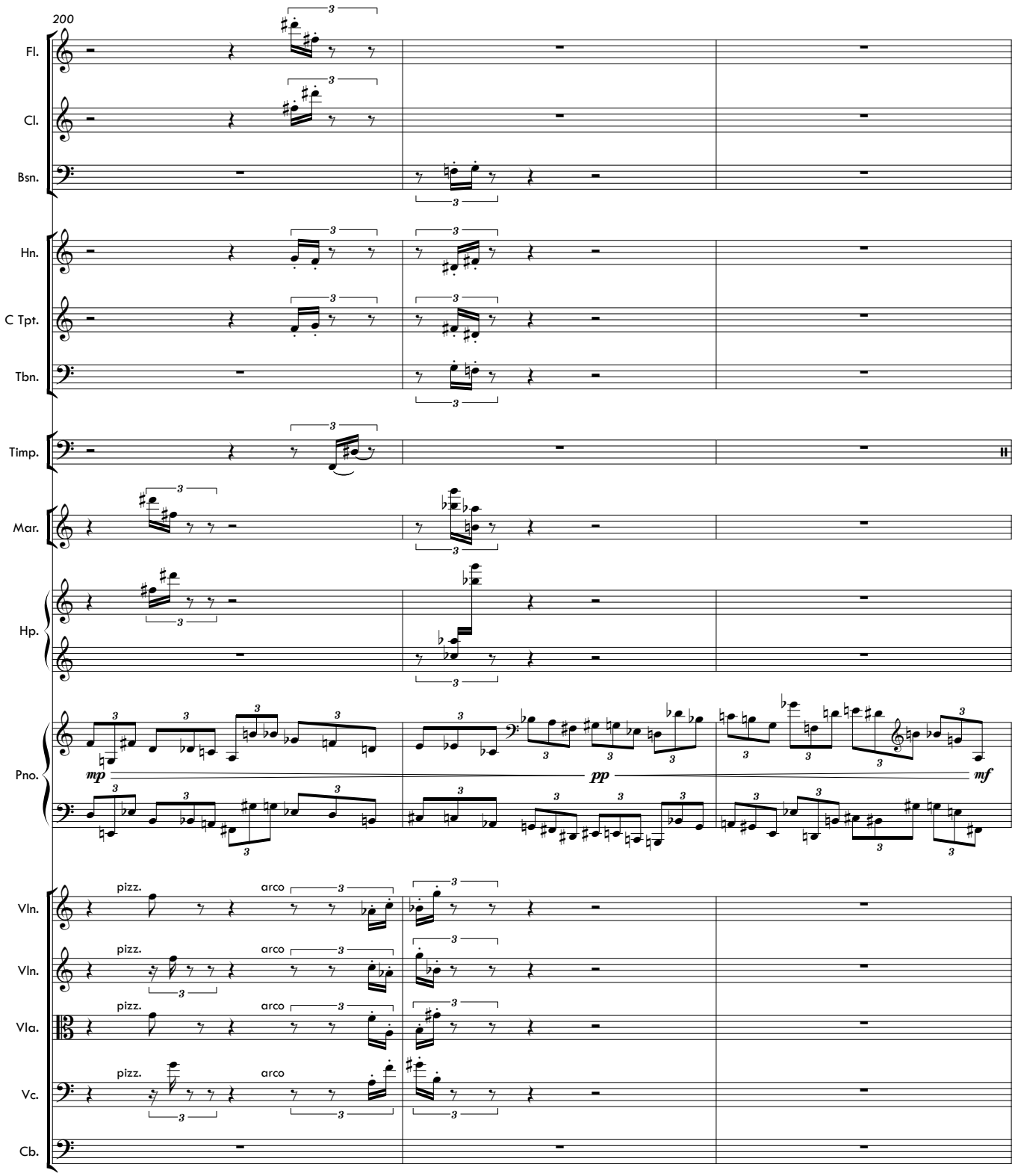
(*) Aprox. 10 beats at ♩ = 80


28
184
♩ = 68
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
mute
Timp.
B. Dr.
Susp. cymb w/hard end of mallet
let ring
Glock.
Vibraphone
Fan on
Damper off
Hp.
Kbd.
Piano
Vln.
Vla.
Vc.
Cb.
pizz.
arco


189
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Timpani
Vib.
Glockenspiel
Damper off
Hp.
Pno.
Keyboard
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
arco, sul pont.


193
29
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Glock.
Hp.
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.
open
open
Tri.
Marimba
soft mallets
Piano
legato
pizz.
(pizz.)


197
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
open
Timpani
Perc.
Mar.
Hp.
Pno.
mp
pp
8vb
Vln.
Vln.
Vla.
Vc.
Cb.
arco


200
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Hp.
Pno.
mp
pp
mf
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
arco

30

203

Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Sn. Dr.

Perc.

hard mallets

Mar.

Hp.

Pno.

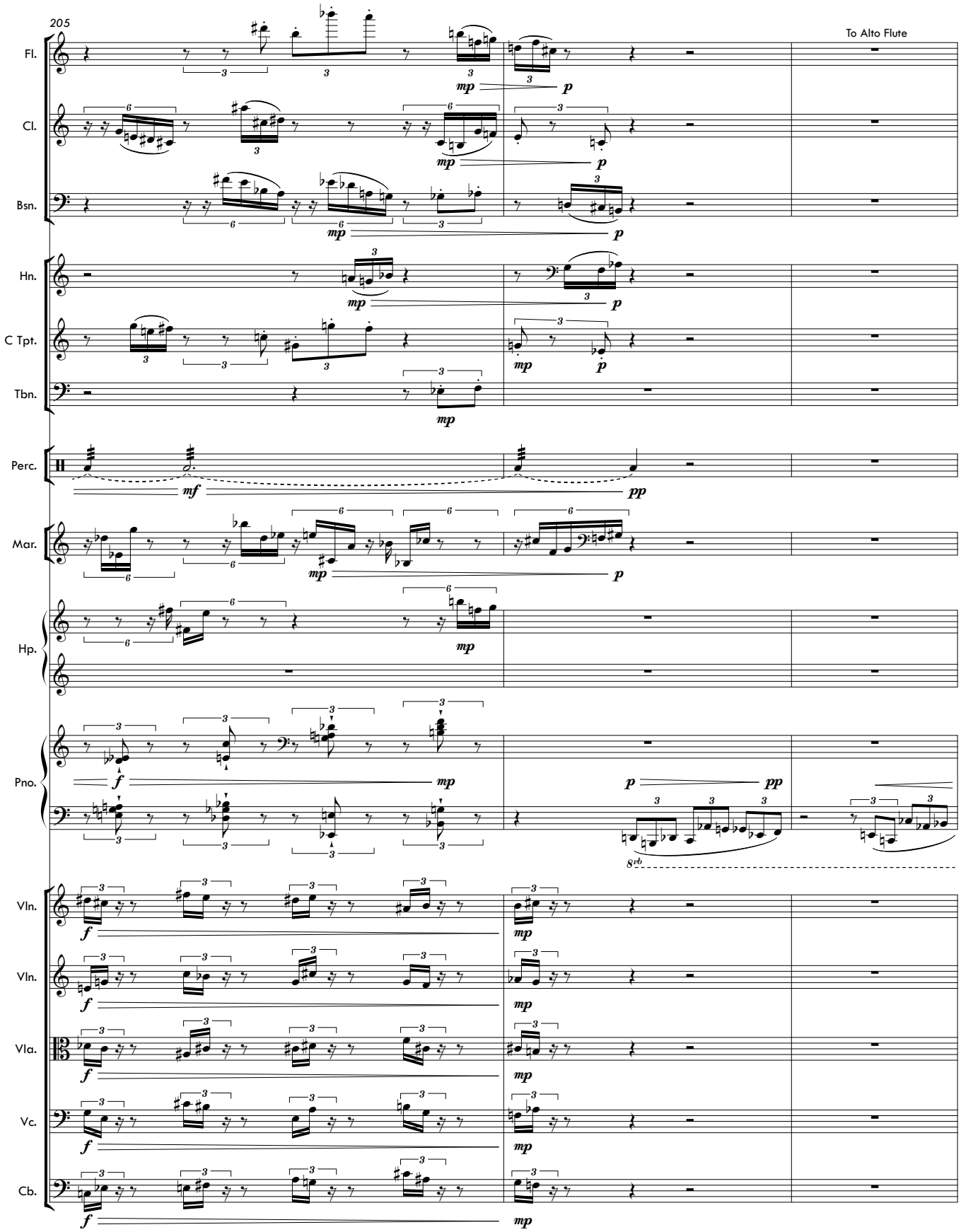
Vln.

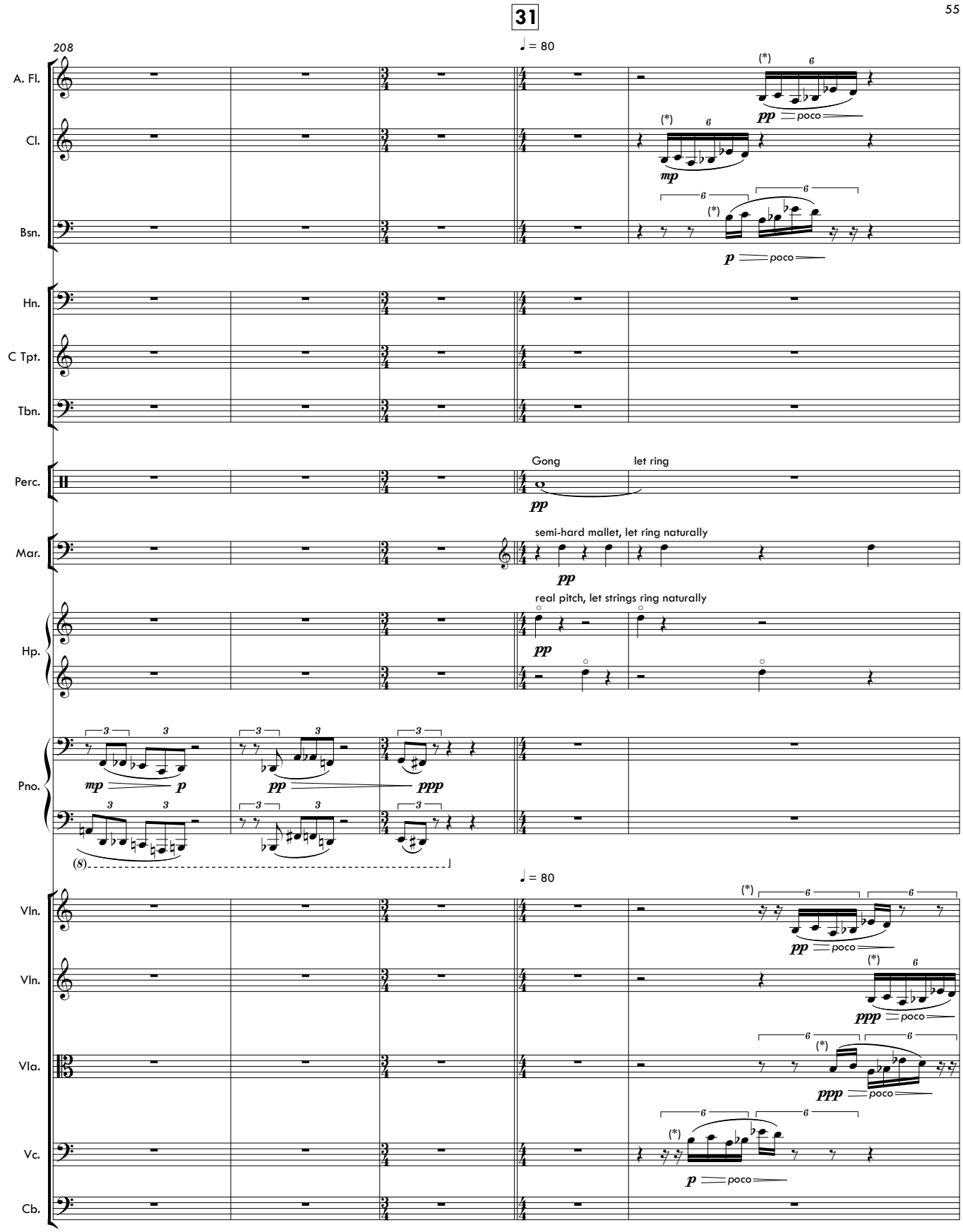
Vln.

Vla.

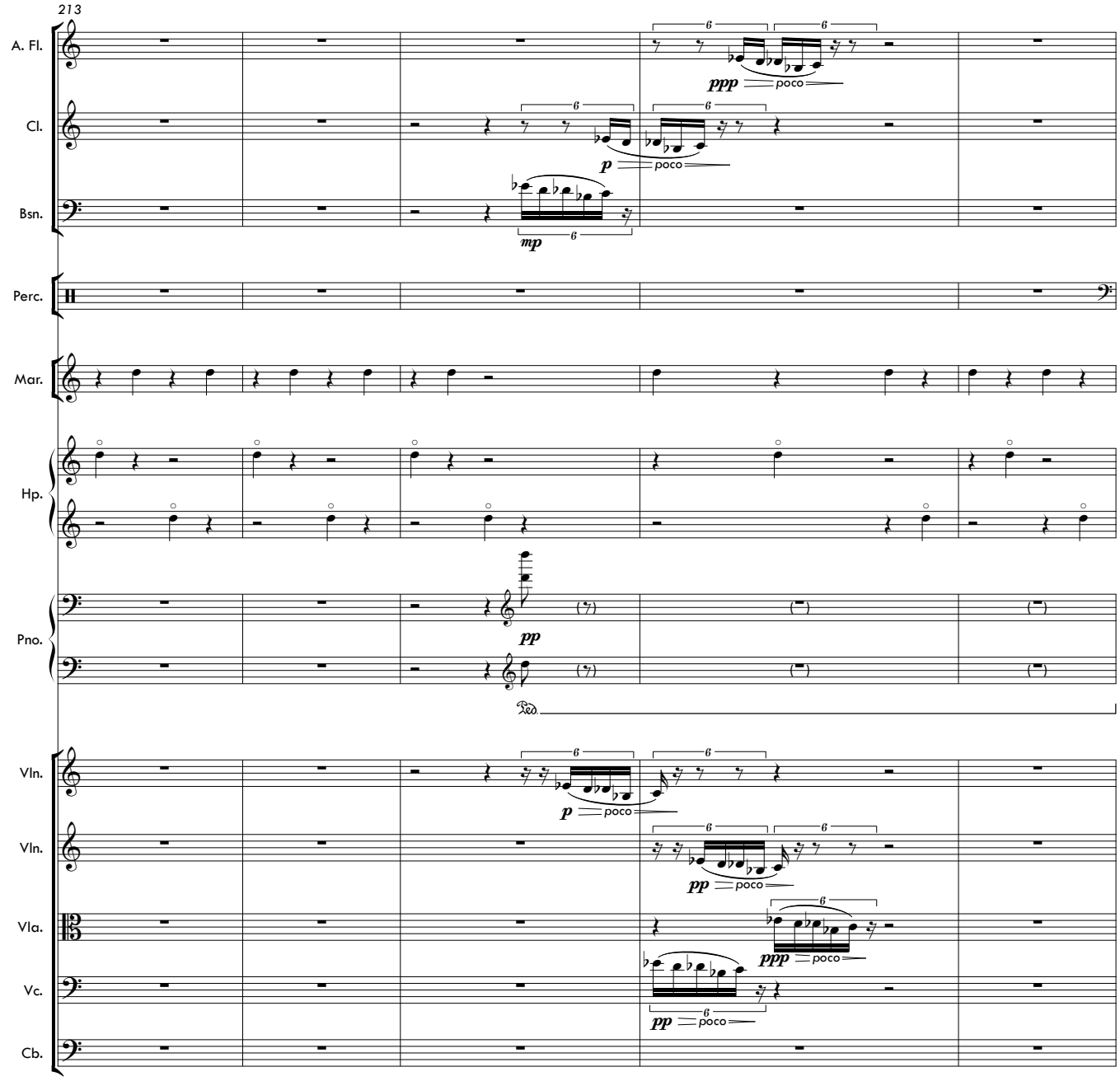
Vc.

Cb.


205
To Alto Flute
Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
8vb



(*) The order of the entrances needs to be maintained, but the distance between each other may be slightly different from the one notated (that is: shorter or larger than two 16ths of a six-figure tuplet). The only entrance that has to be played as notated is the first one of each group.


213
A. Fl.
Cl.
Bsn.
Perc.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
ppp poco
p poco
mp
pp
pp poco
p poco
pp poco
ppp poco
pp poco

32

218

A. Fl.

Cl.

Bsn.

Timp.

Mar.

Hp.

Pno.

Gliss. on the middle section of the harp with a soft cloth

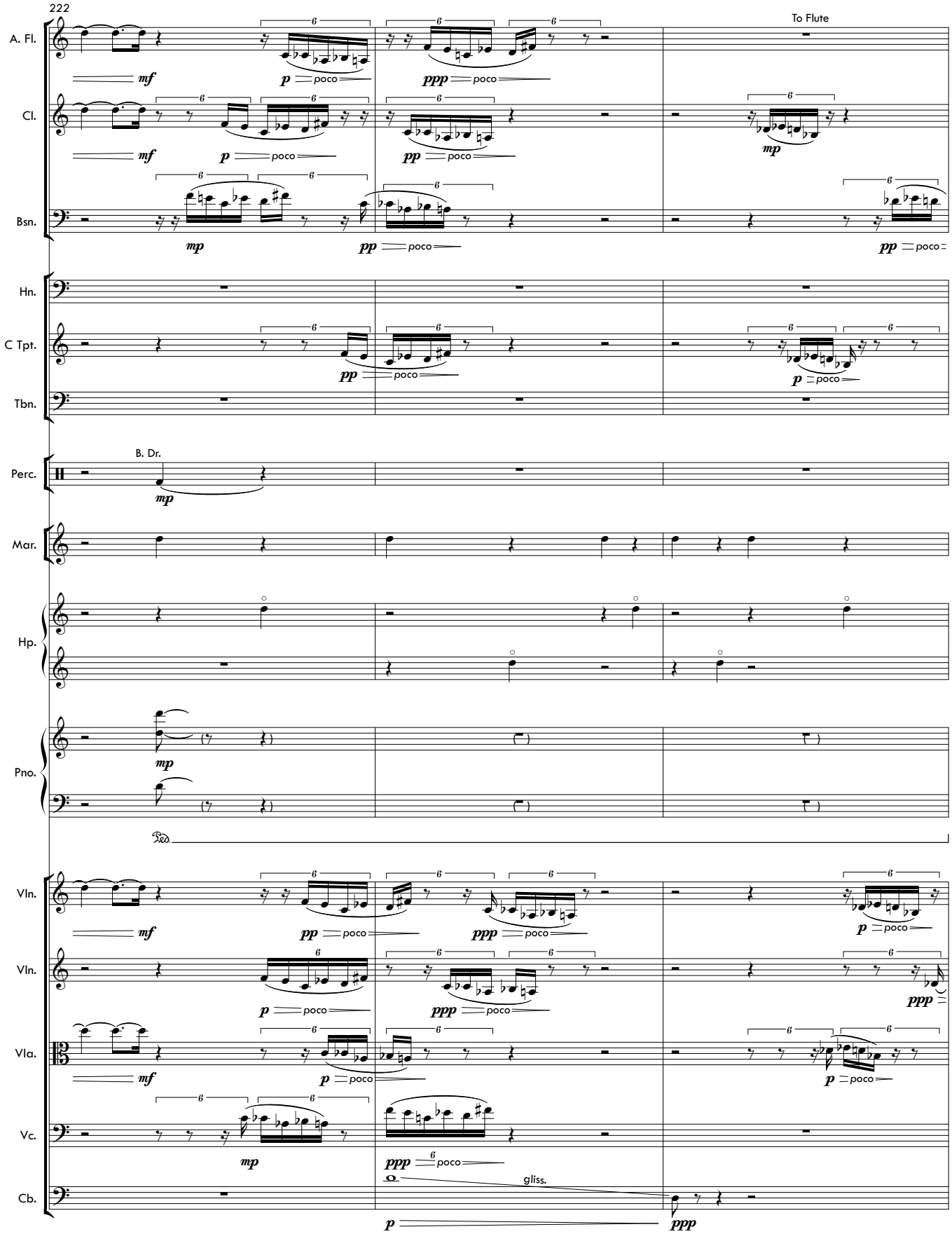
Vln.

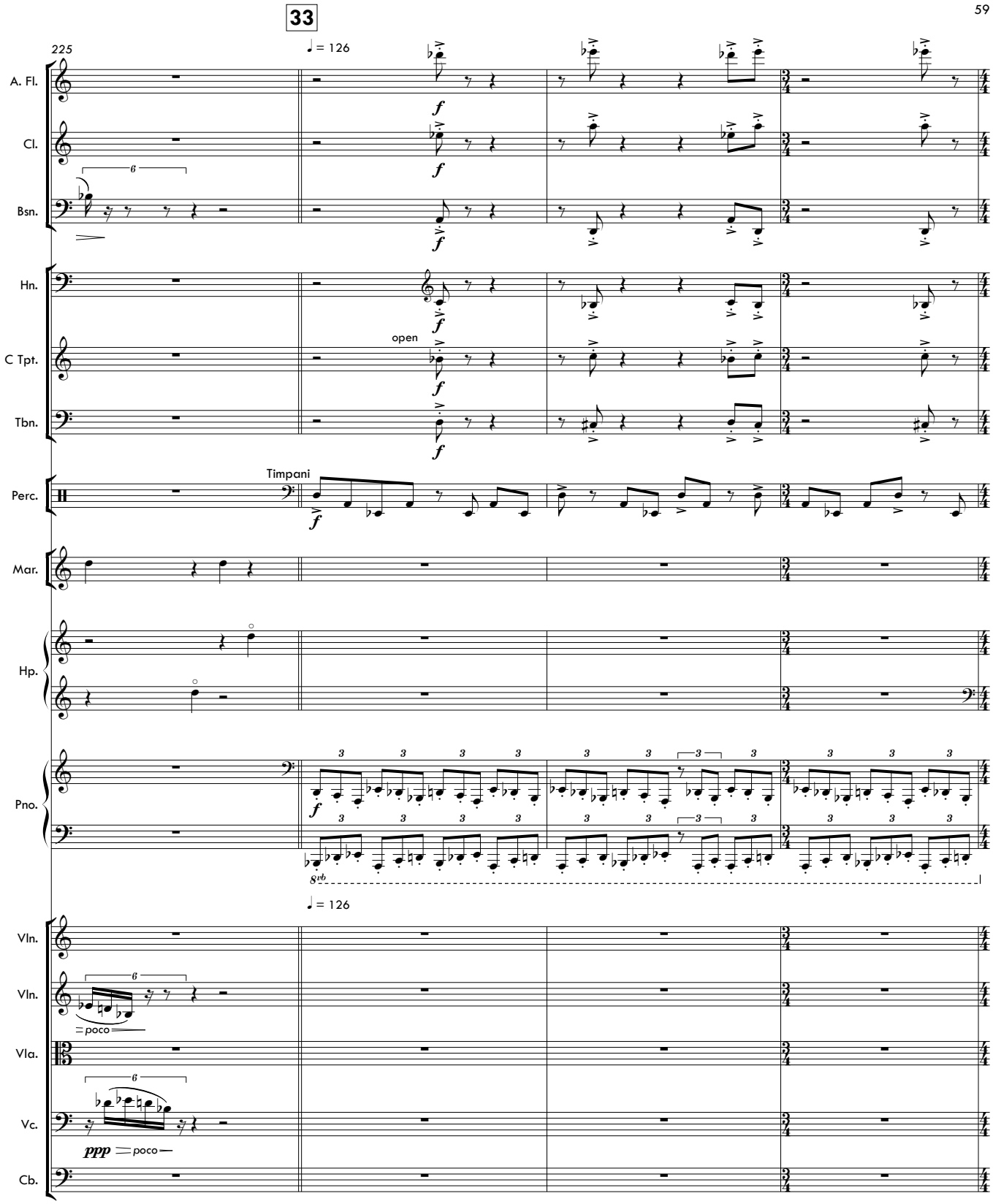
Vln.

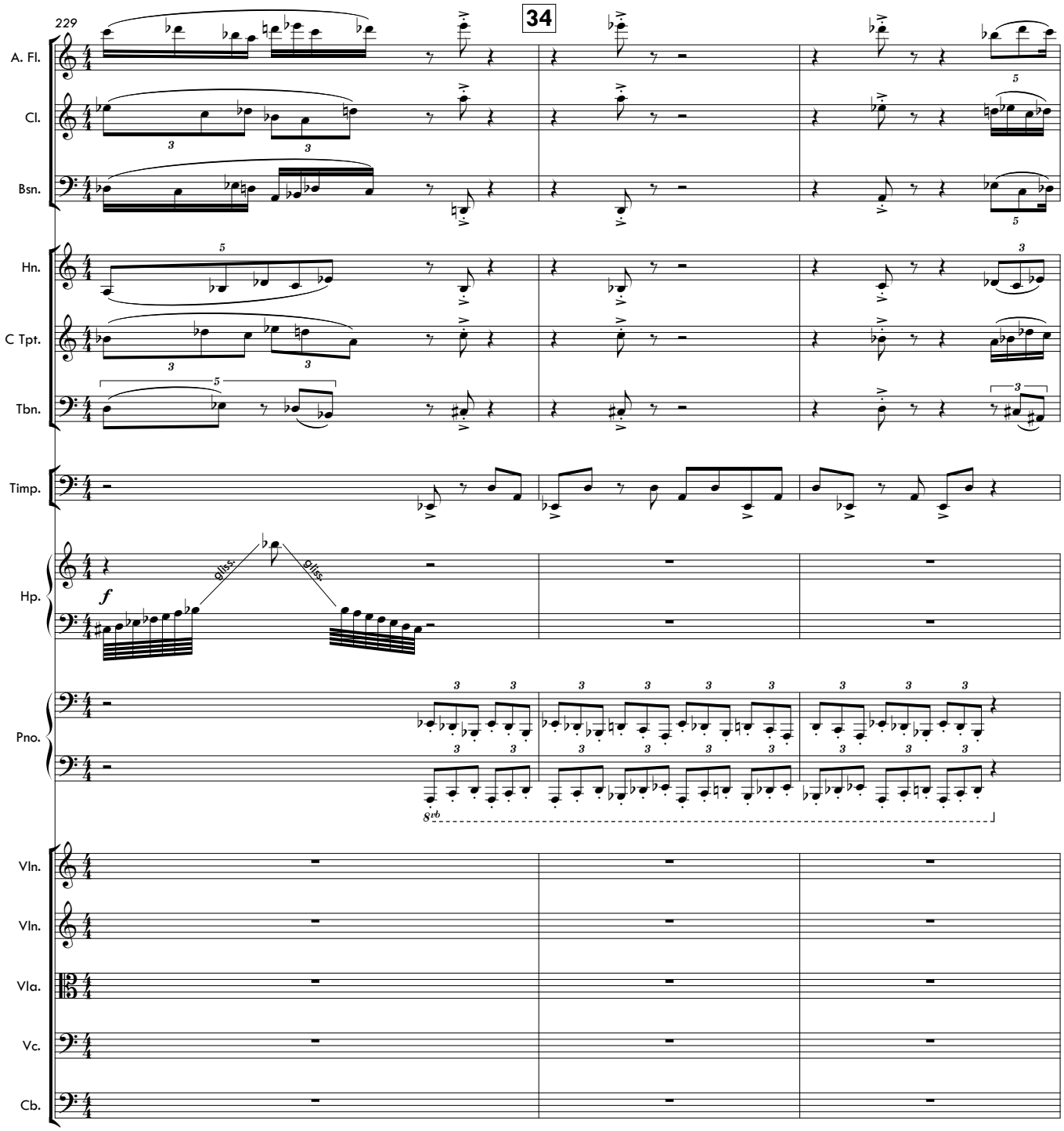
Vla.

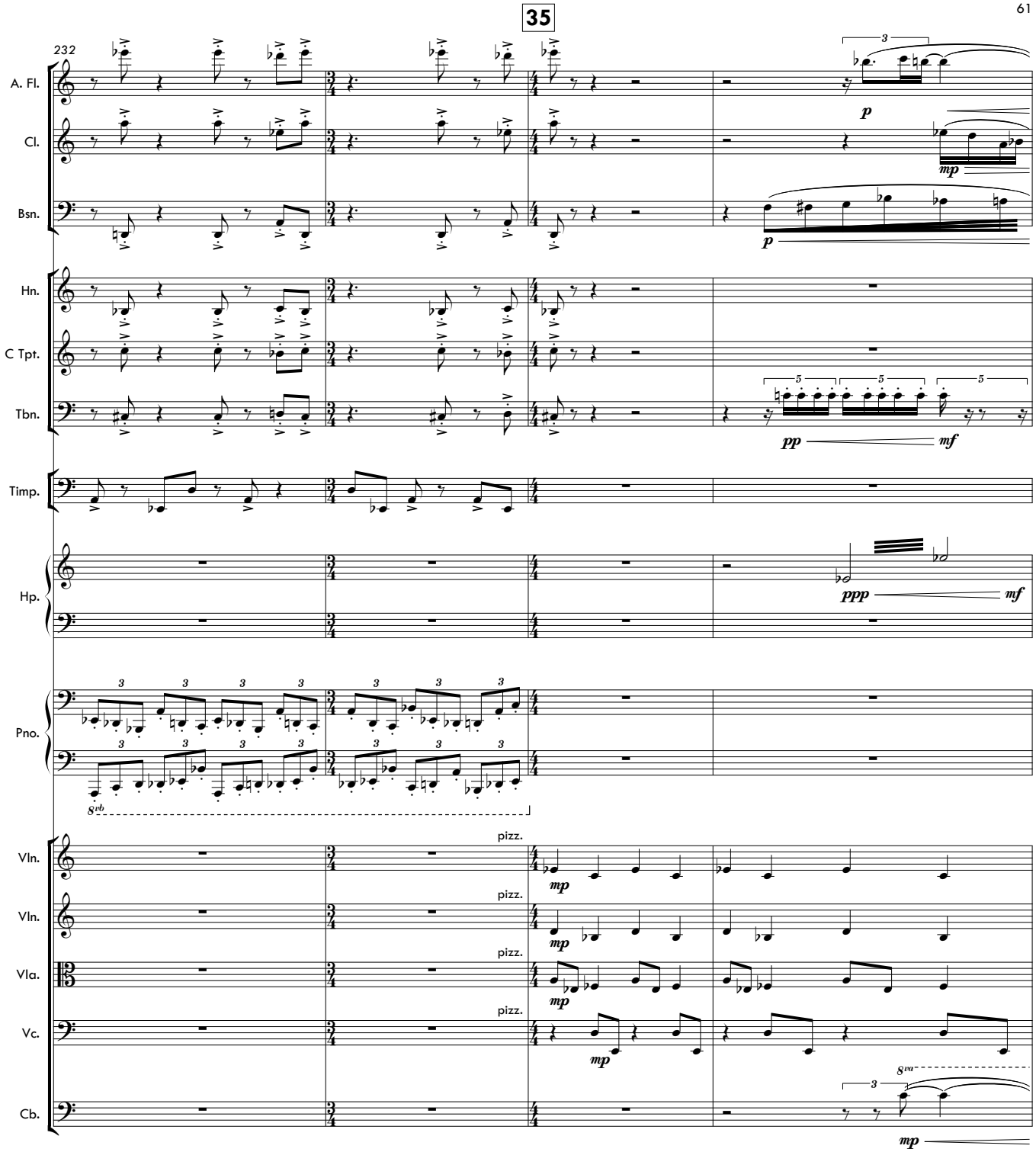
Vc.

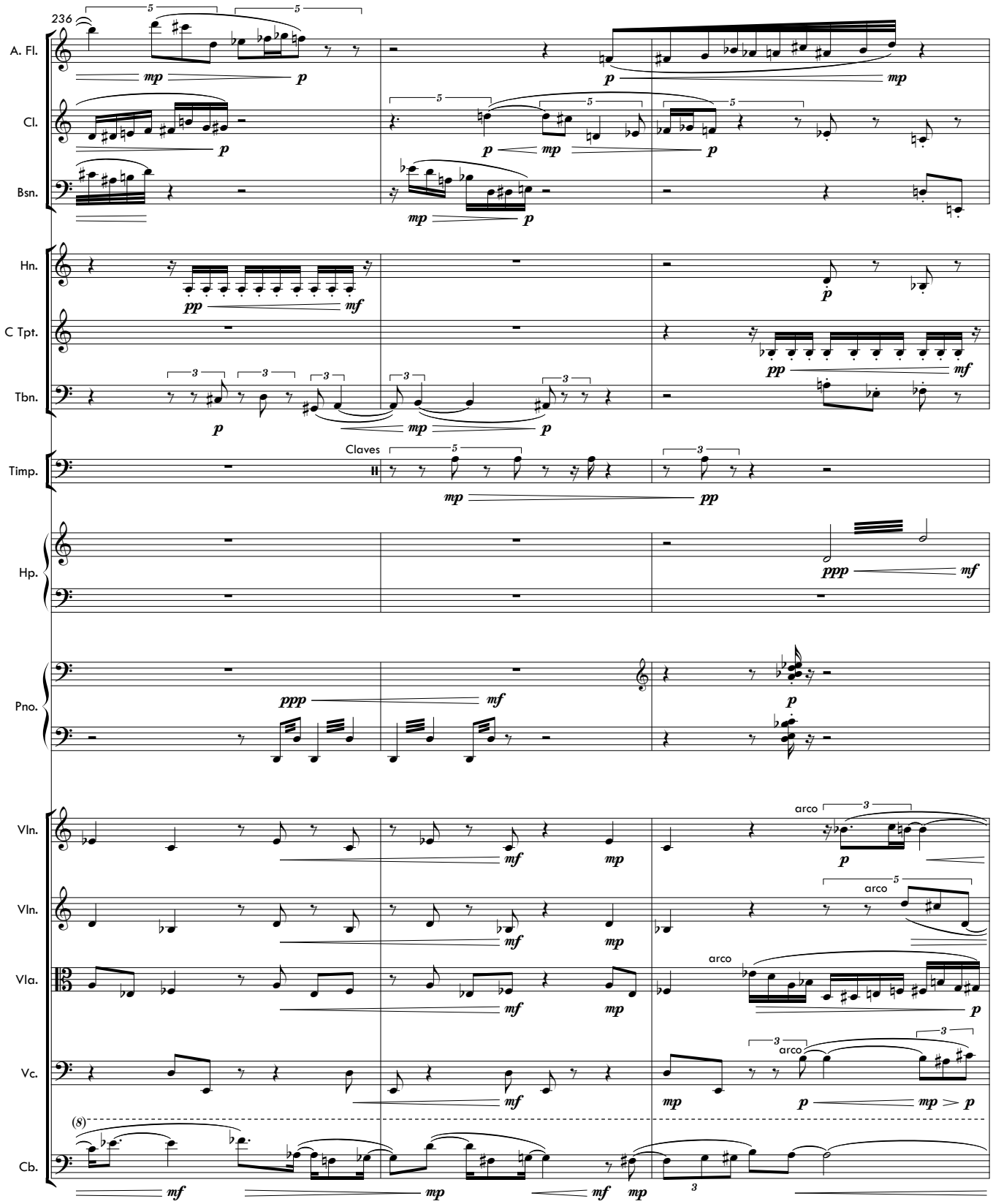
Cb.

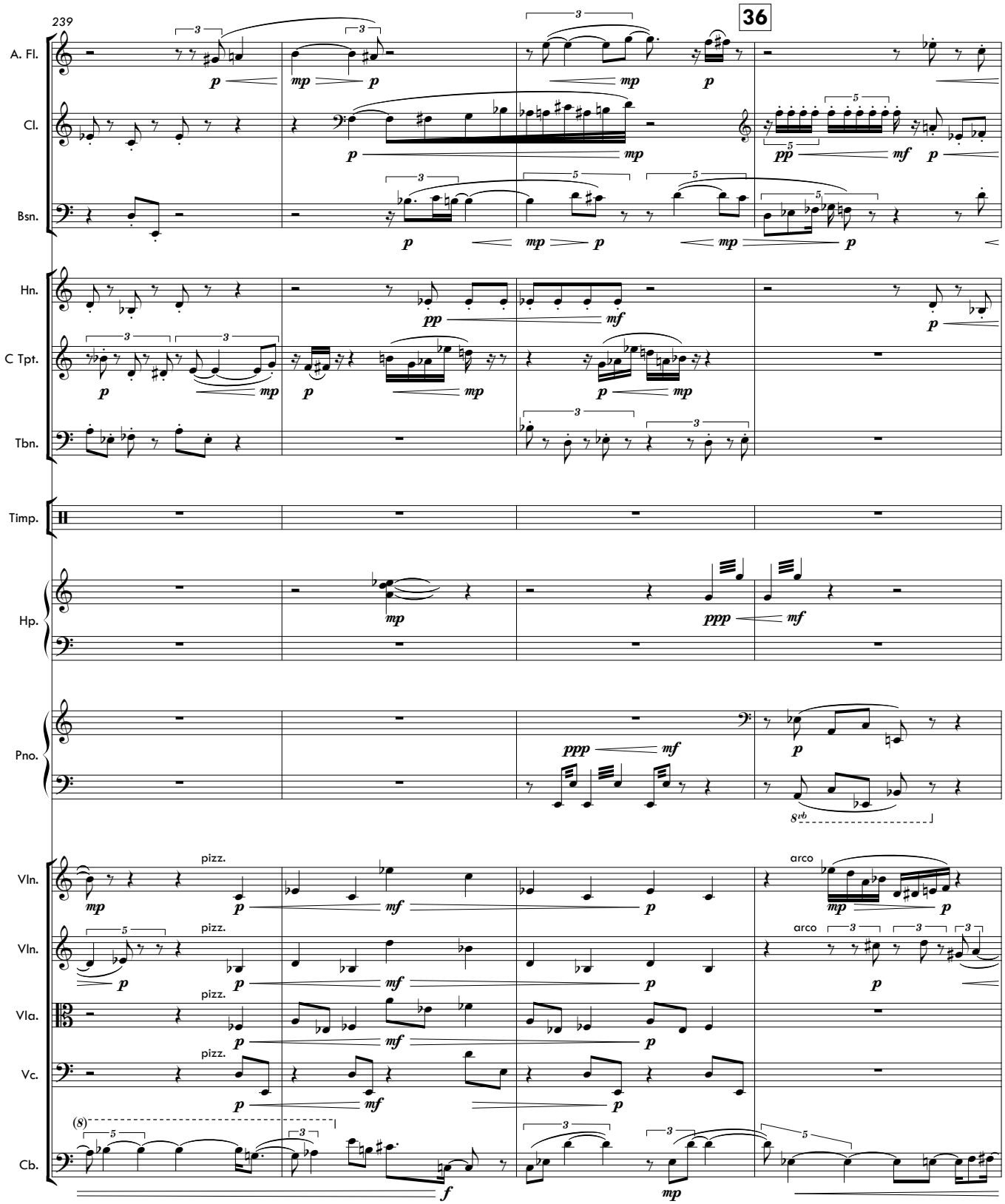

222
A. Fl.
To Flute
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Dr.
Perc.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
gliss.

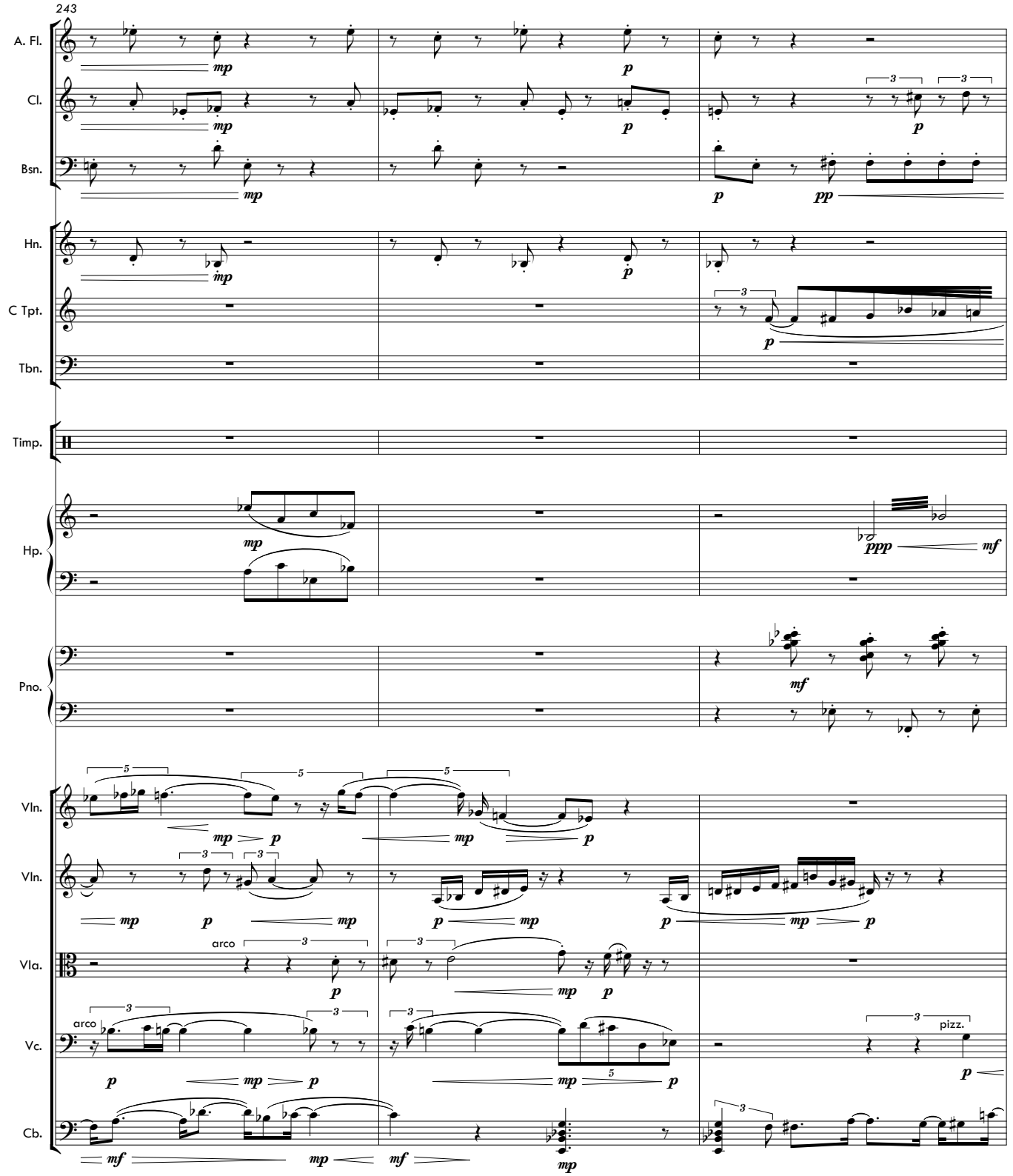

33
225
♩ = 126
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
open
Tbn.
Timpani
Perc.
Mar.
Hp.
Pno.
8vb
♩ = 126
Vln.
Vln.
poco
Vla.
Vc.
ppp poco
Cb.

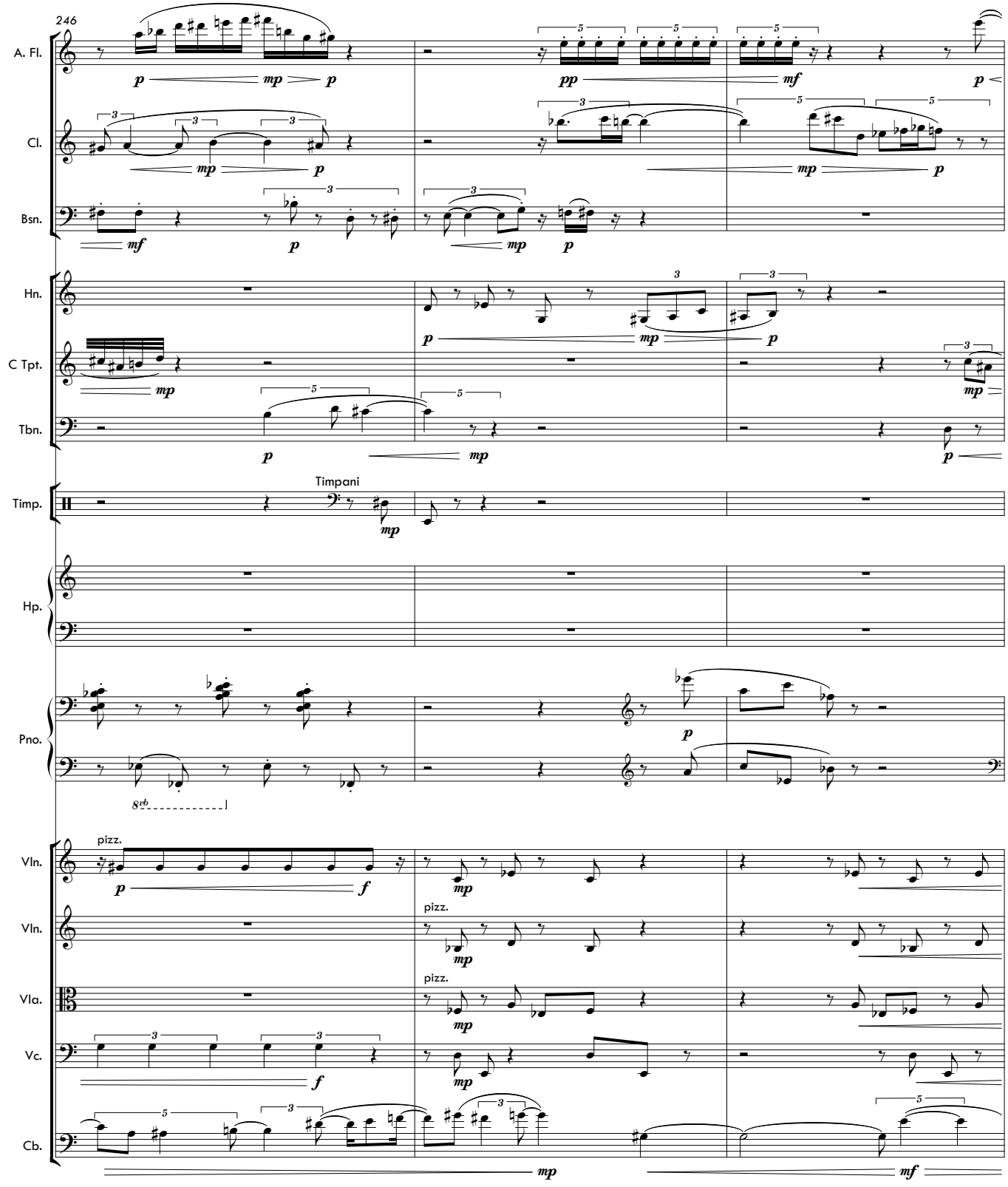

229
34
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
f
gliss.
gliss.
8vb

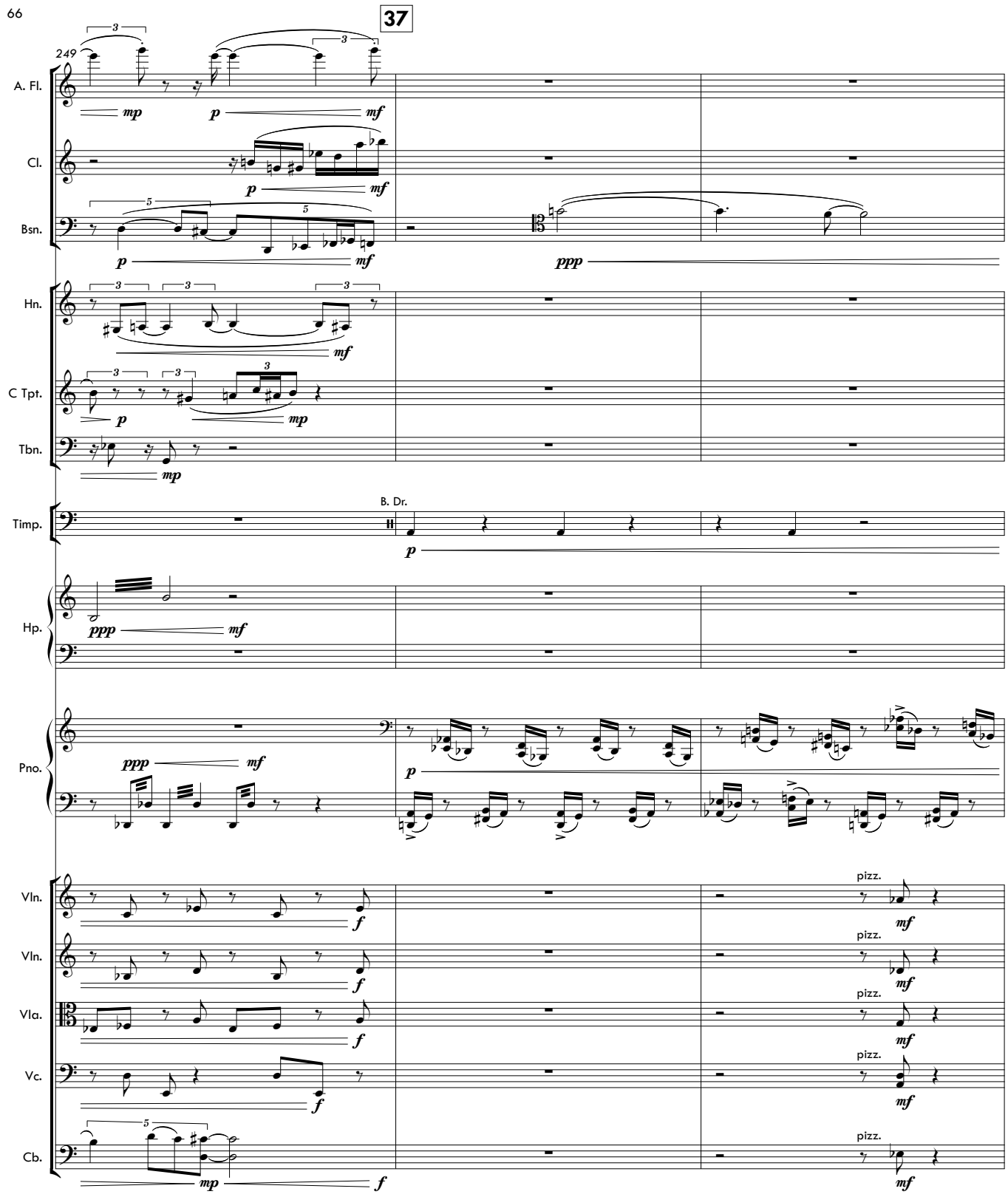

35
232
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
p
mp
pp
mf
ppp
8vb
8va

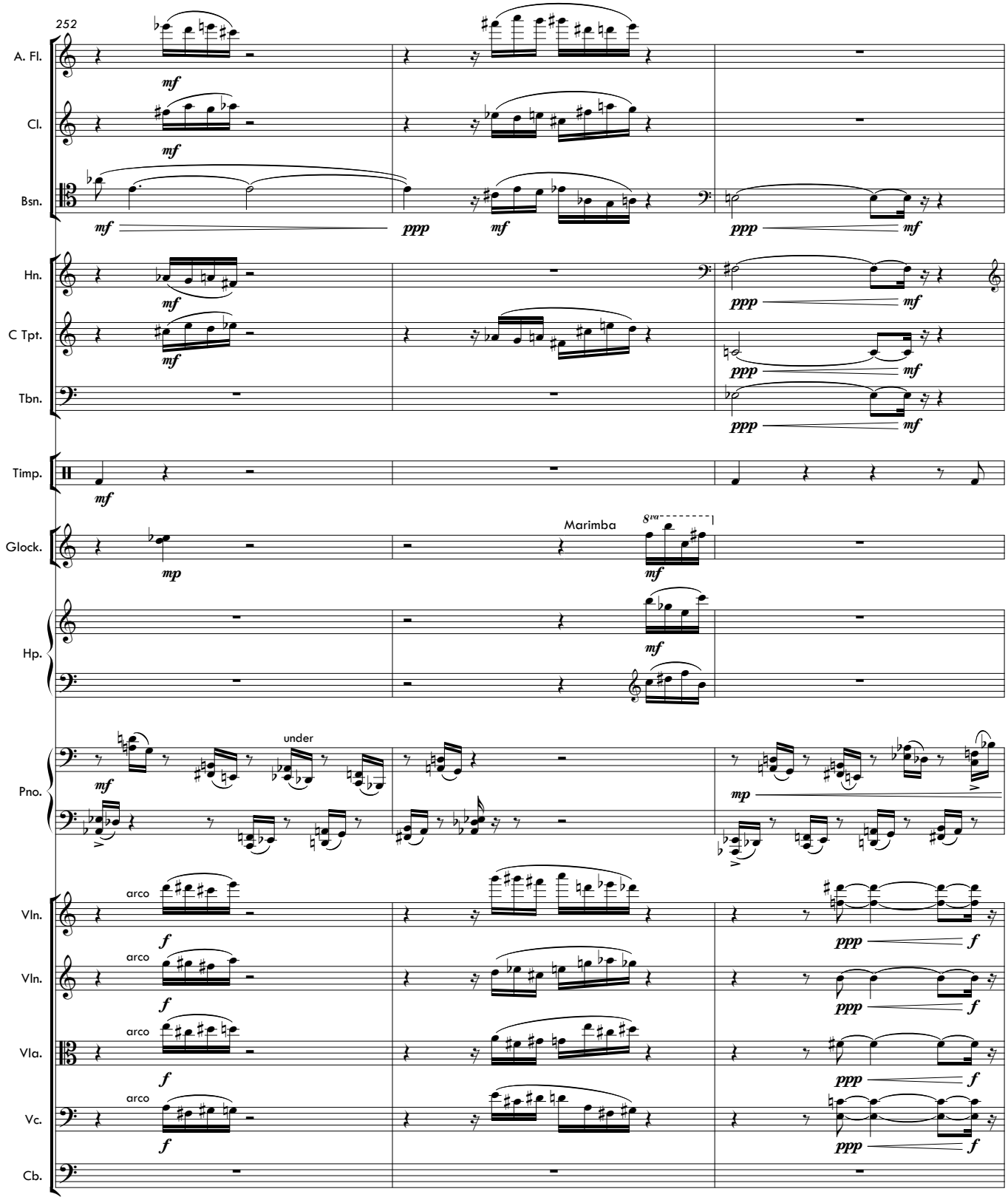

236
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Claves
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
arco
arco
arco

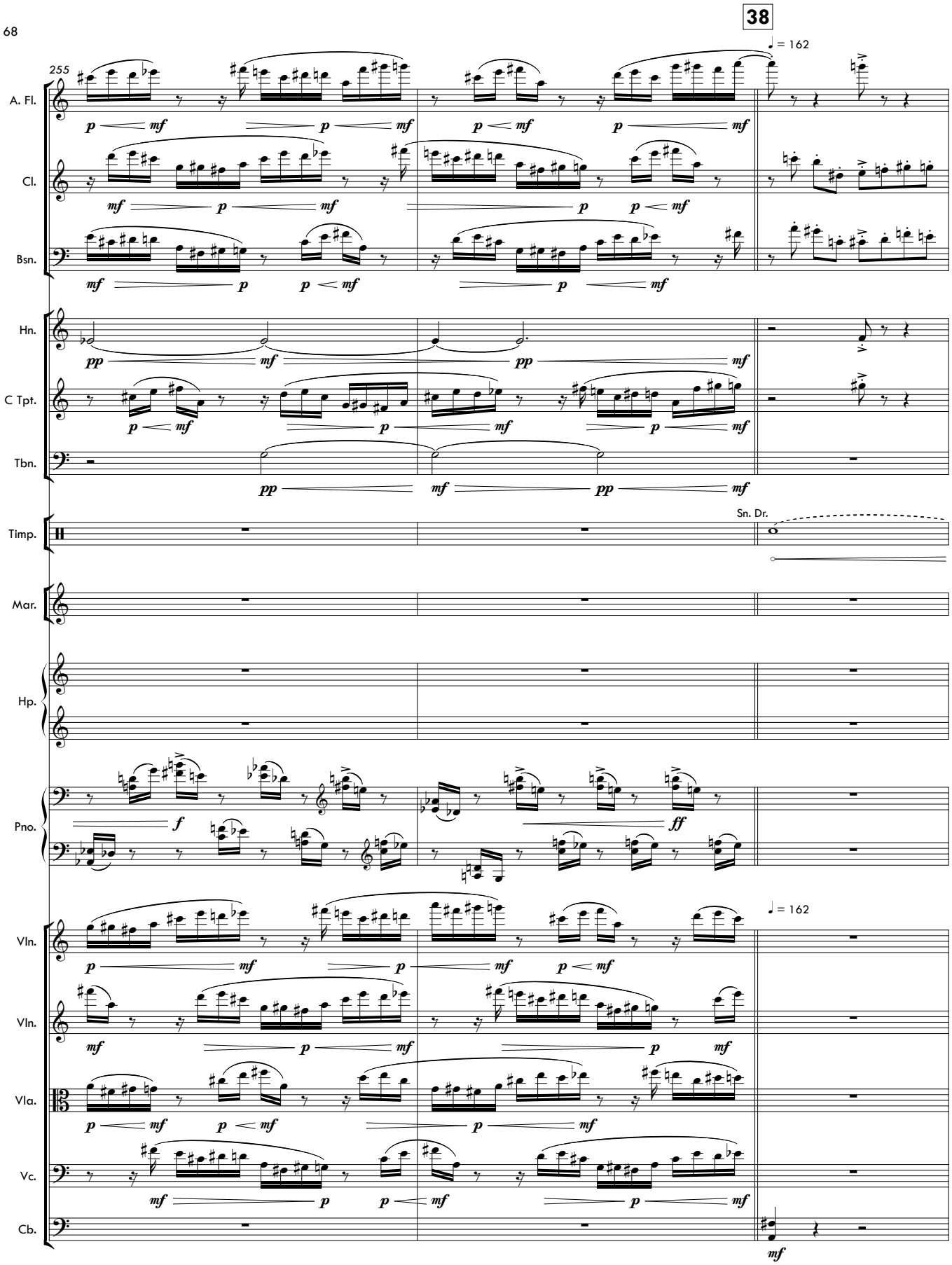

239
36
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
arco
8vb

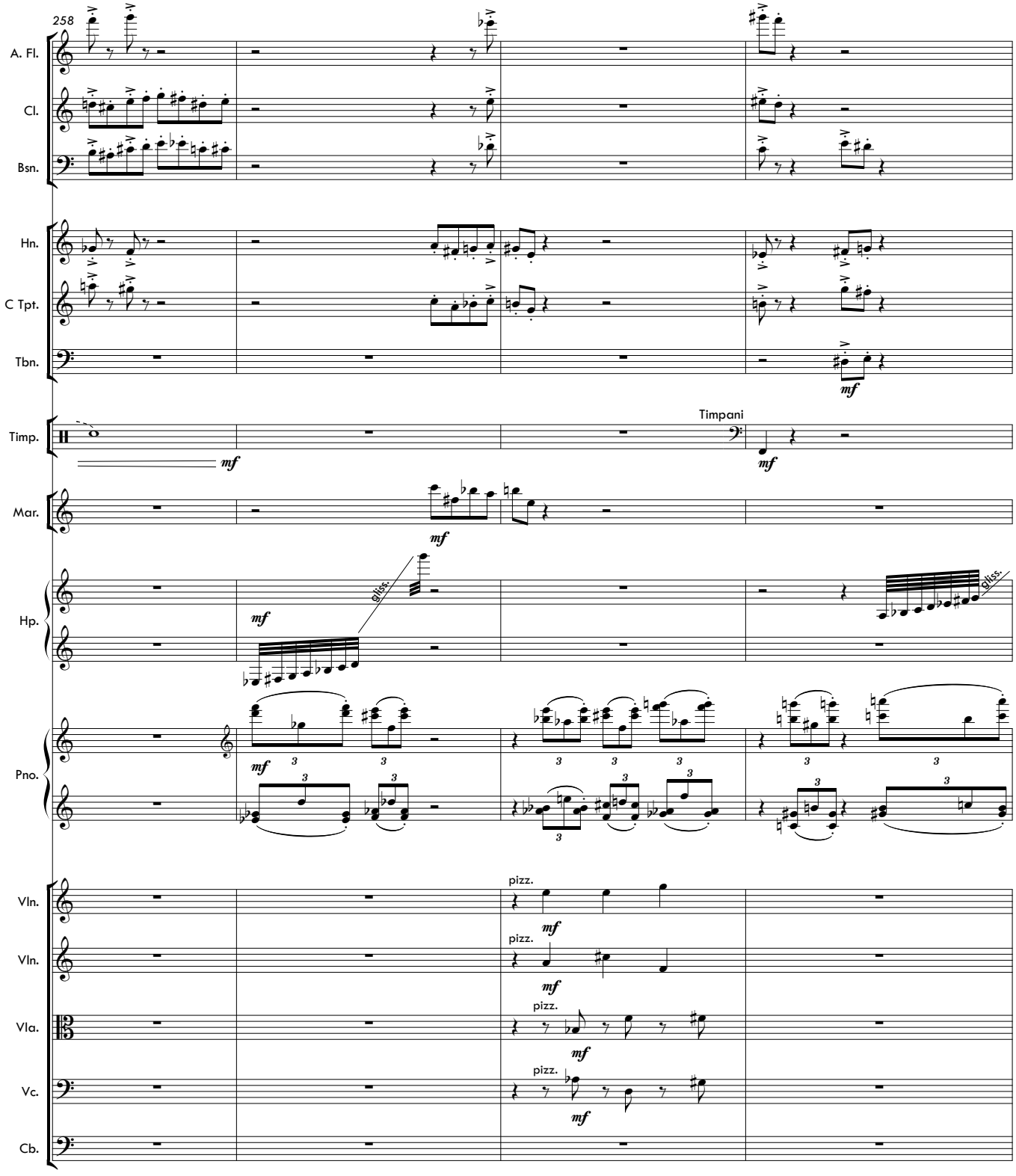

243
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
arco
pizz.

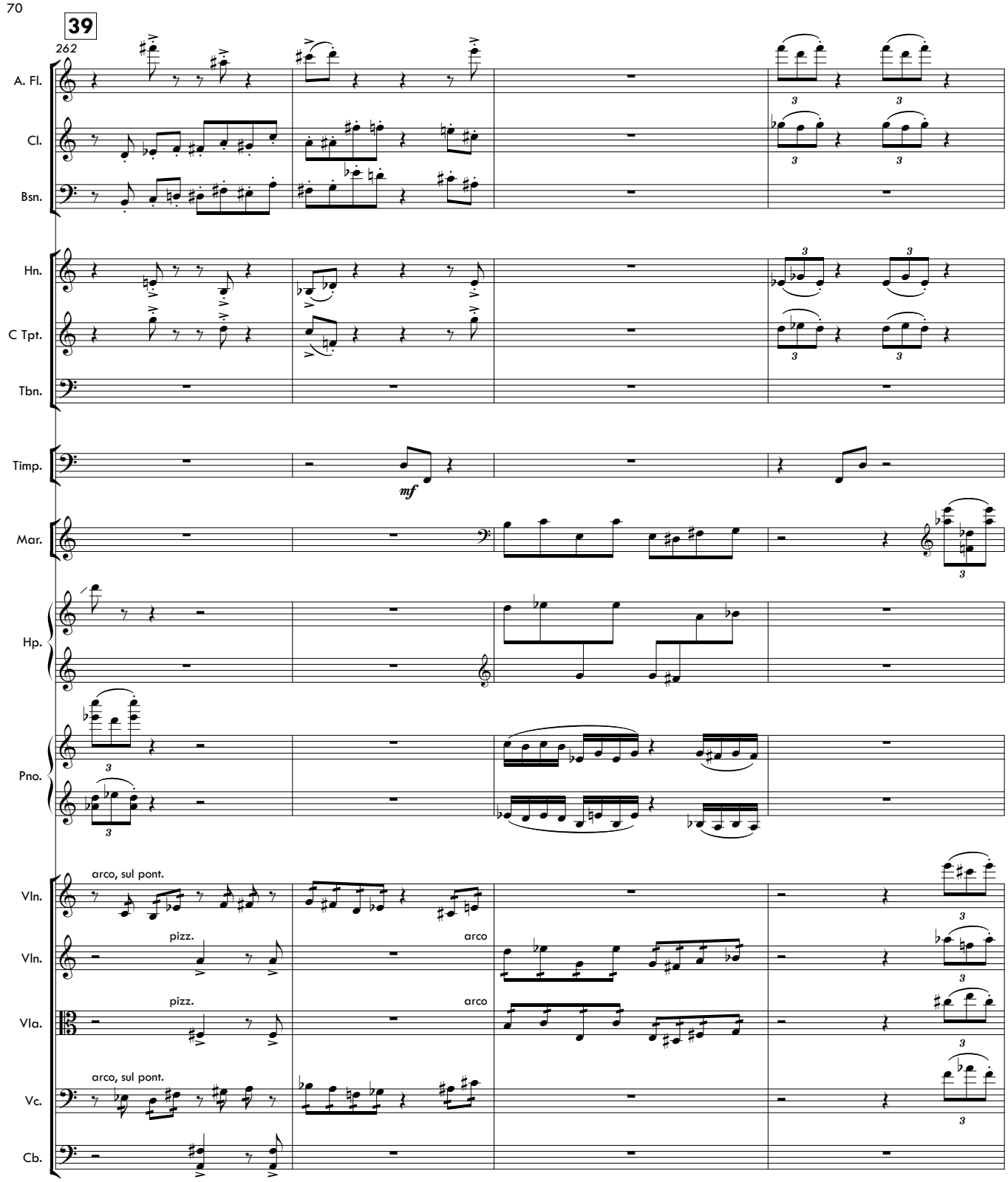

246
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Timpani
Hp.
Pno.
8vb
Vln.
pizz.
Vln.
pizz.
Vla.
pizz.
Vc.
Cb.

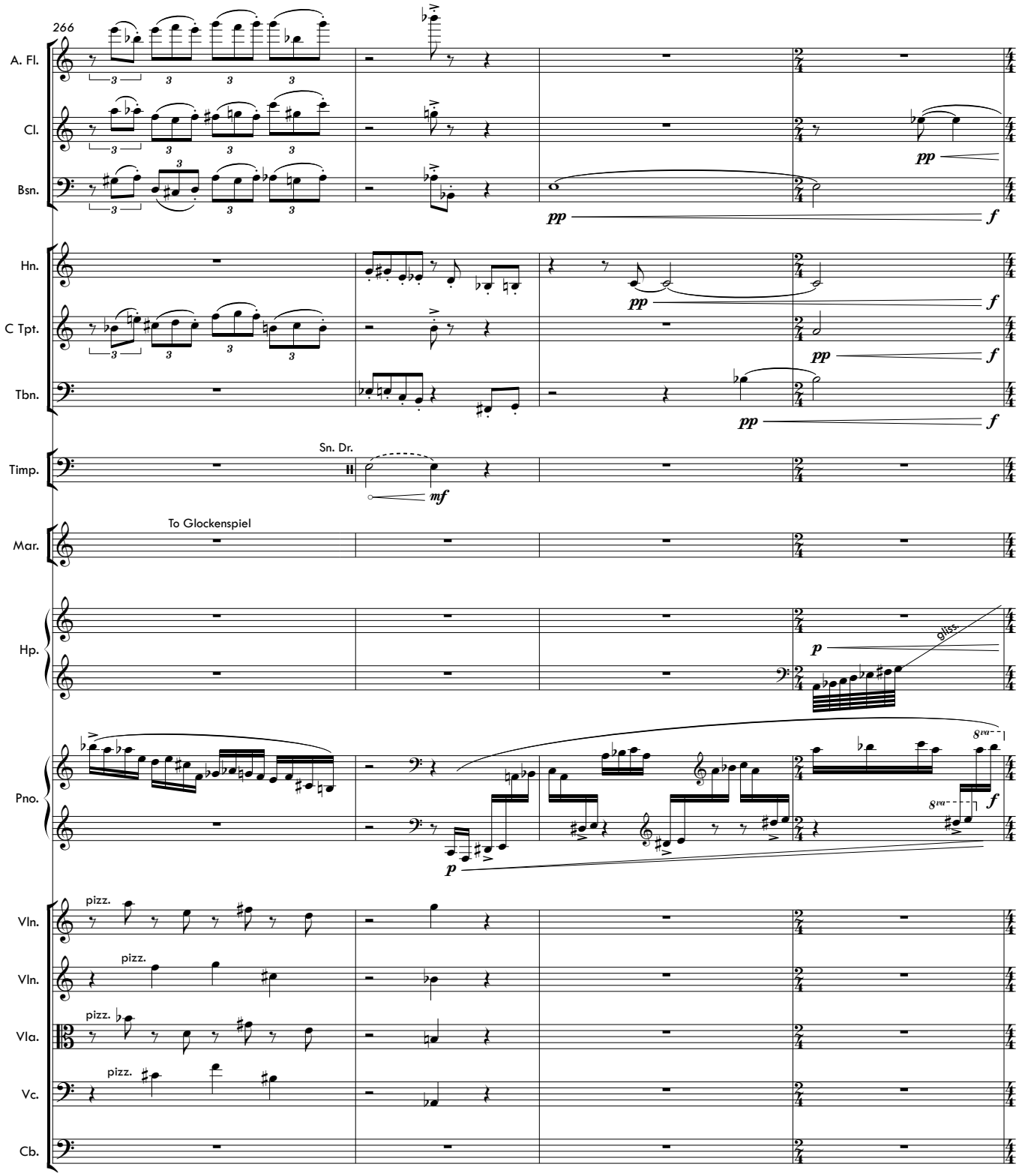

37
249
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Dr.
Timp.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.


252
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Glock.
Marimba
8va
Hp.
Pno.
under
Vln.
Vln.
Vla.
Vc.
Cb.
arco
mf
mp
ppp
f


38
♩ = 162
255
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Sn. Dr.
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
♩ = 162


258
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Timpani
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
mf
gliss.
pizz.


39
262
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
mf
Mar.
Hp.
Pno.
Vln.
arco, sul pont.
pizz.
arco
Vln.
pizz.
arco
Vla.
arco, sul pont.
Vc.
Cb.


266
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Sn. Dr.
Mar.
To Glockenspiel
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.
pizz.
pp
f
mf
p
gliss.
8va

40

270

A. Fl.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Glock.

To Marimba

Hp.

Pno.

Vln.

Vln.

Vla.

Vc.

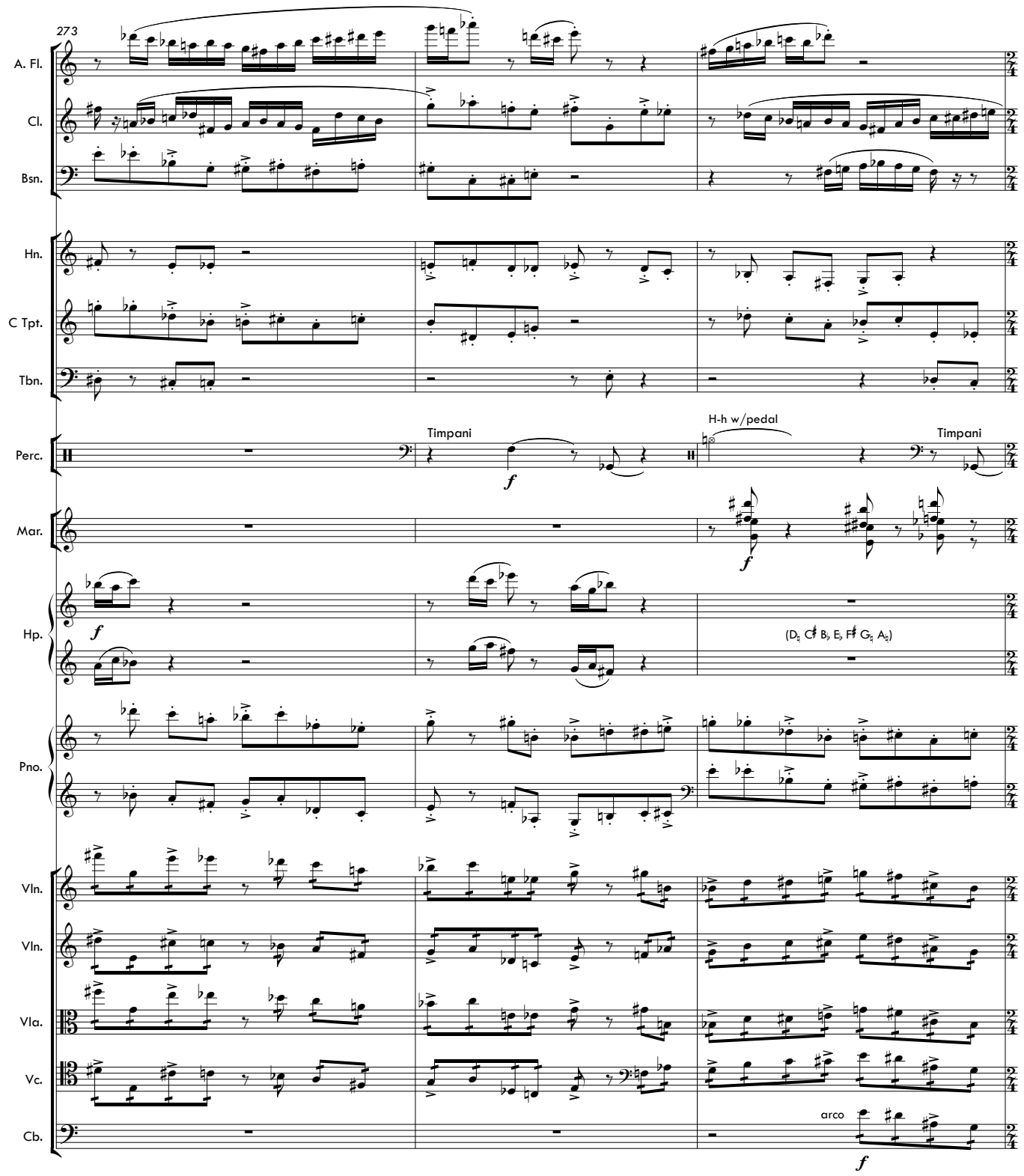
Cb.

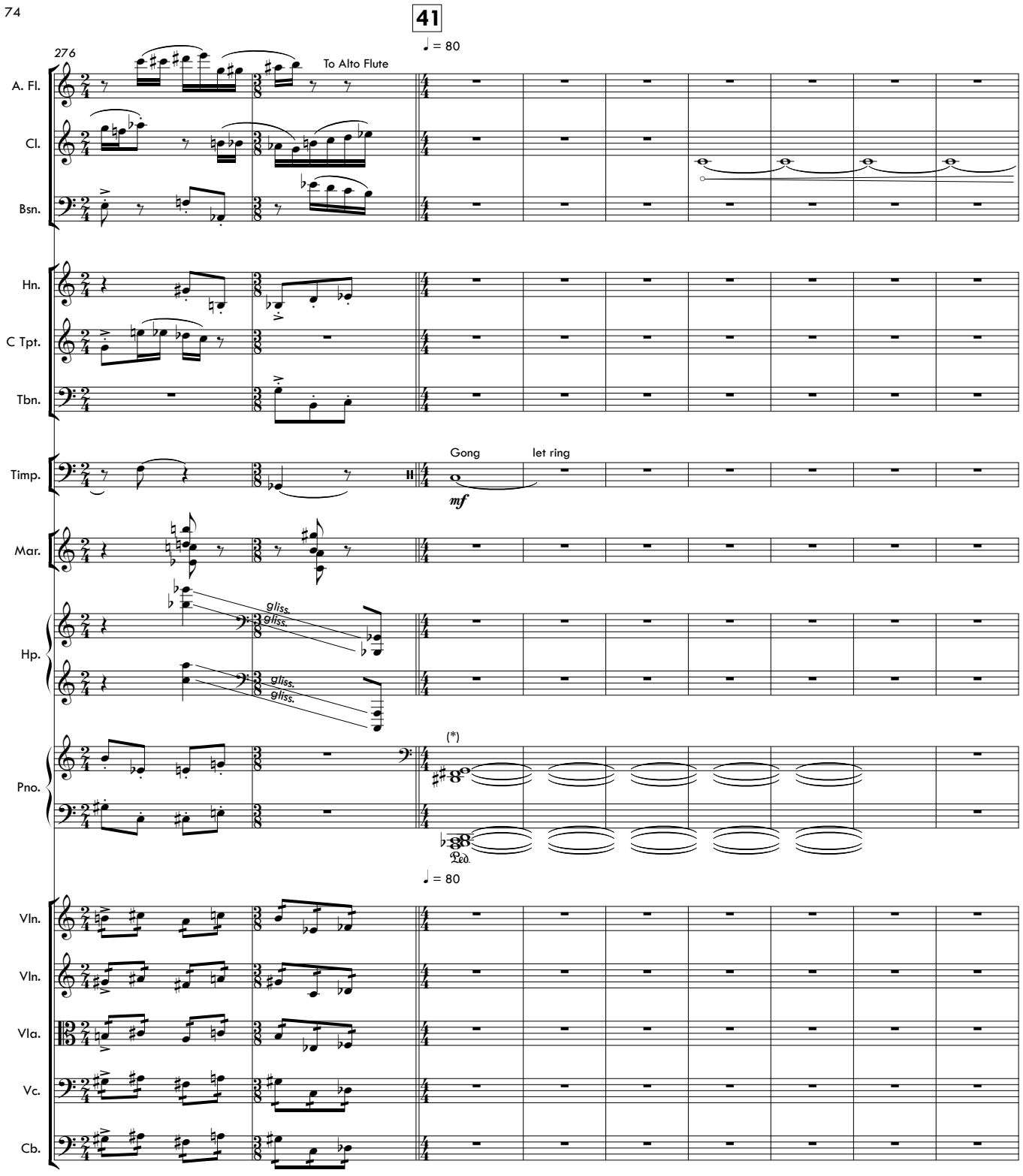
arco

arco

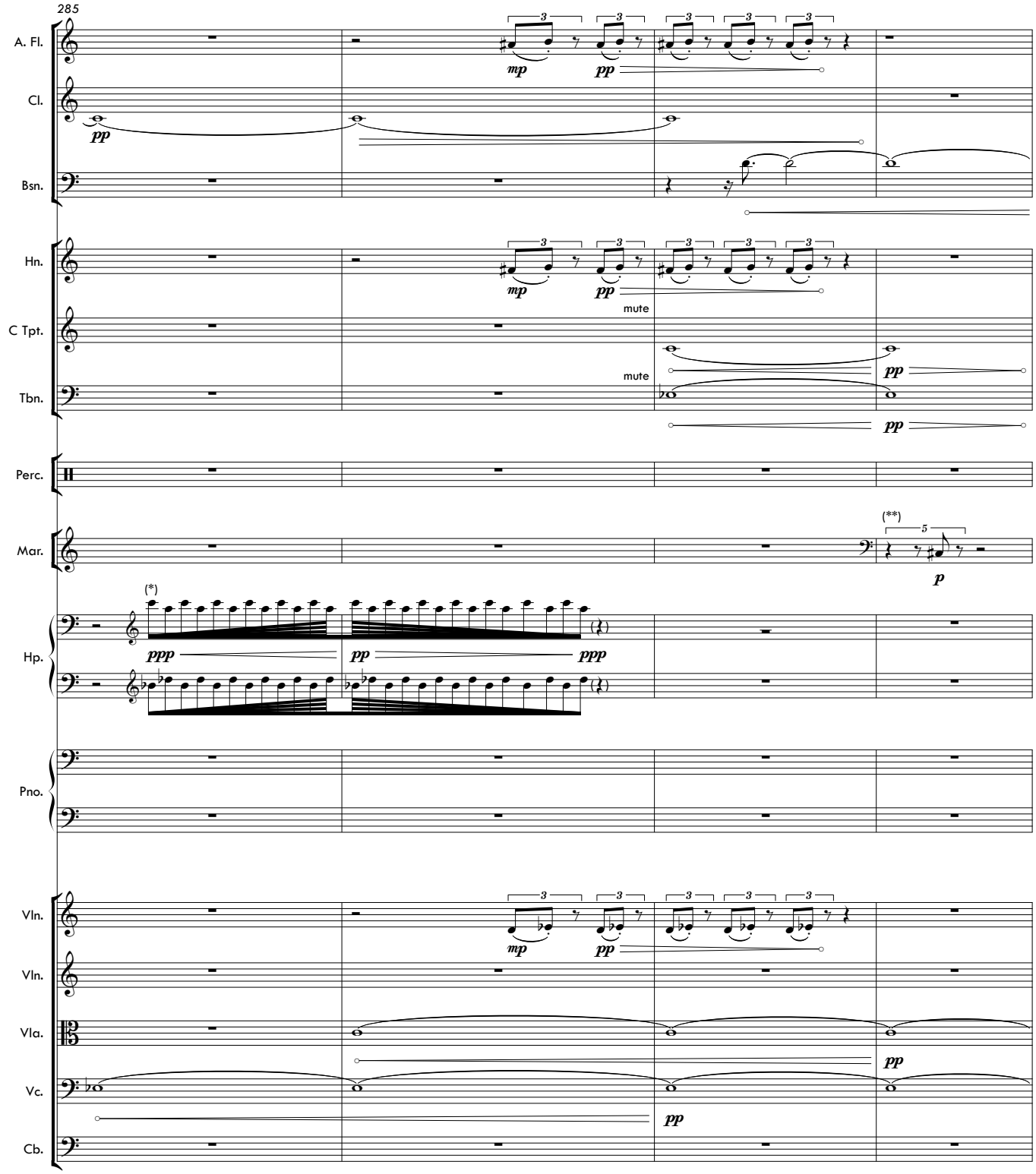
arco

arco


273
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Perc.
Timpani
f
H-h w/pedal
Timpani
Mar.
f
Hp.
f
(D♭ C♯ B, E, F♯ G♭ A♭)
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.
arco
f

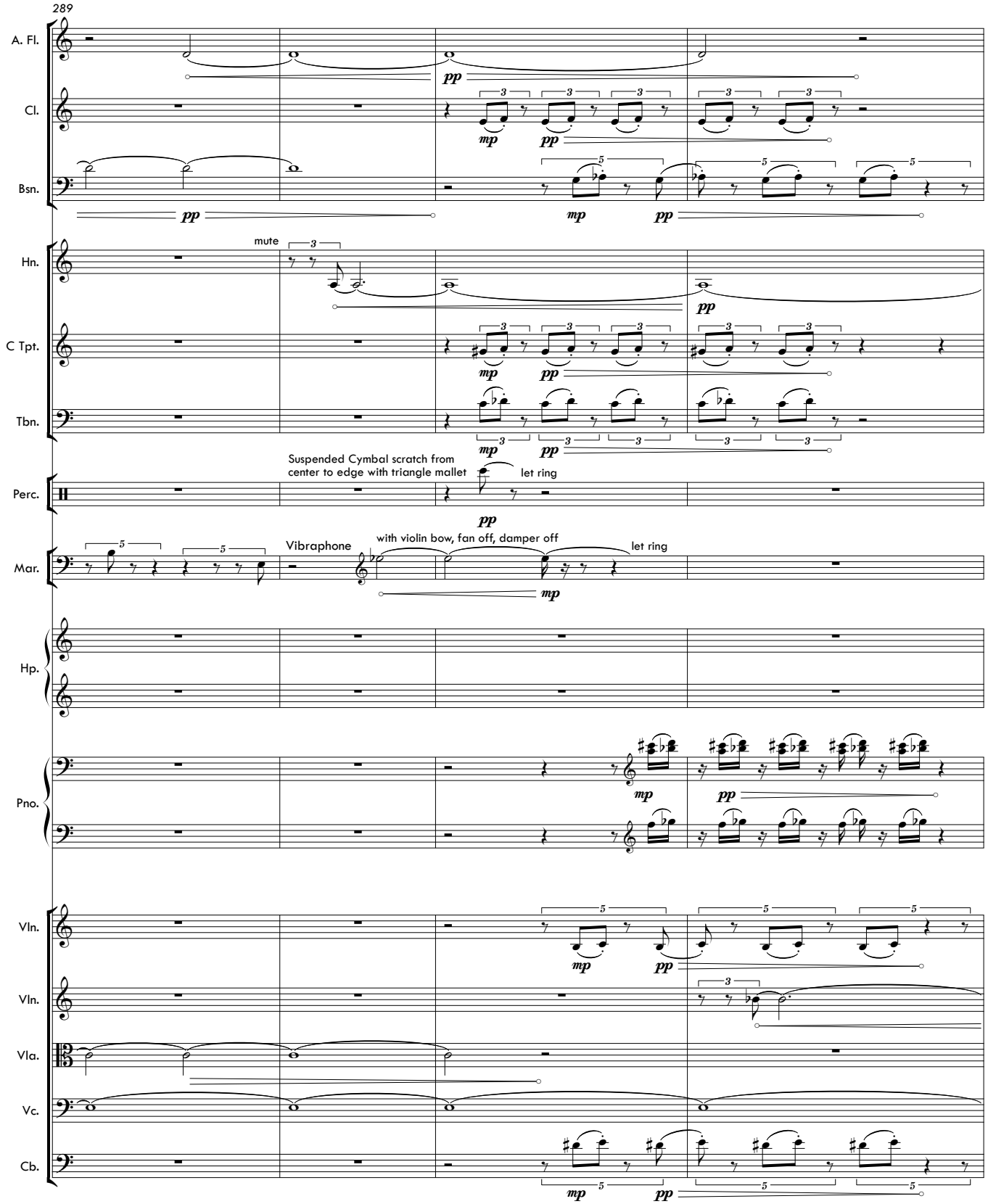


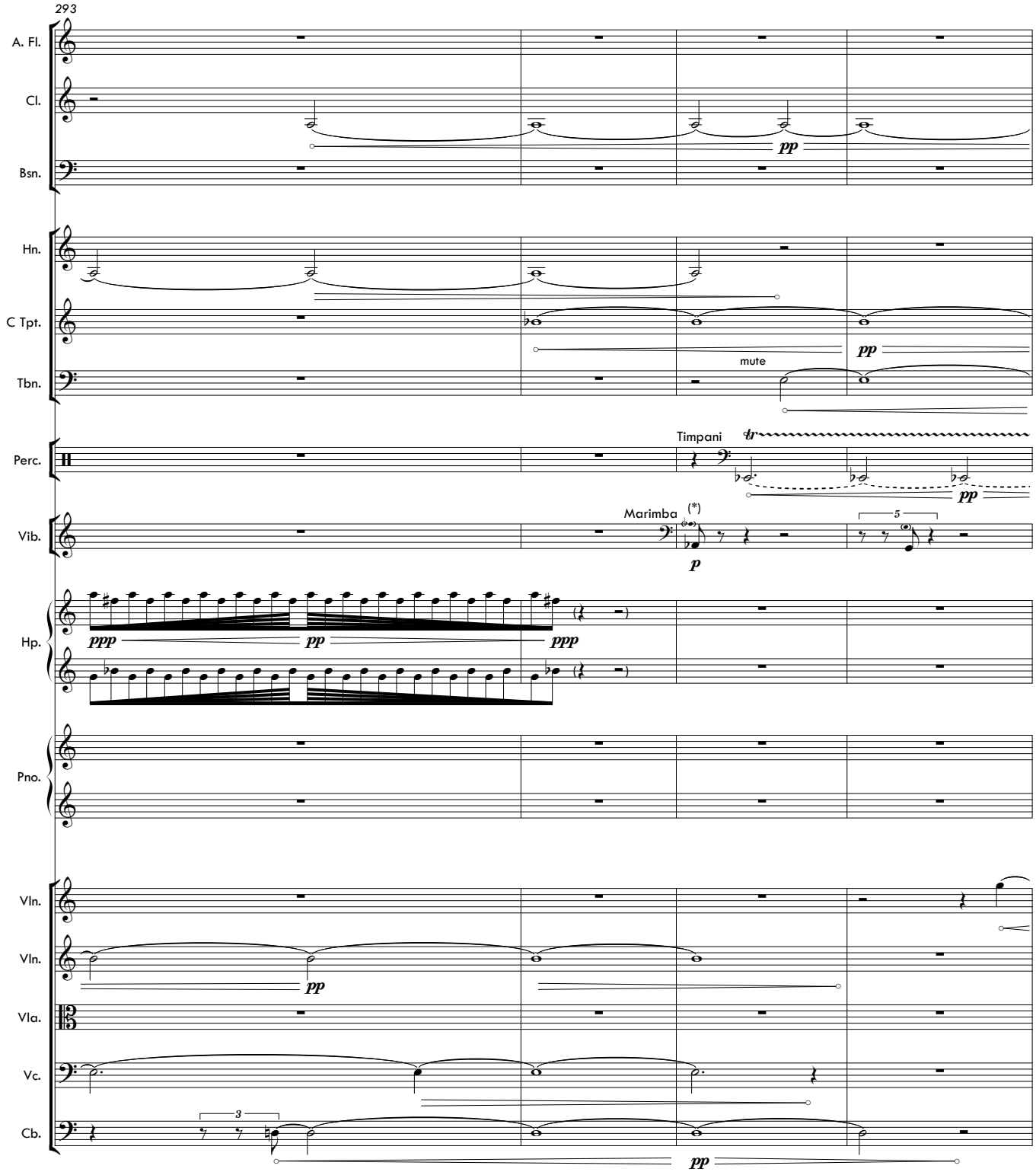
(*) Piano: keep the sustain pedal pressed until sound fades out naturally.



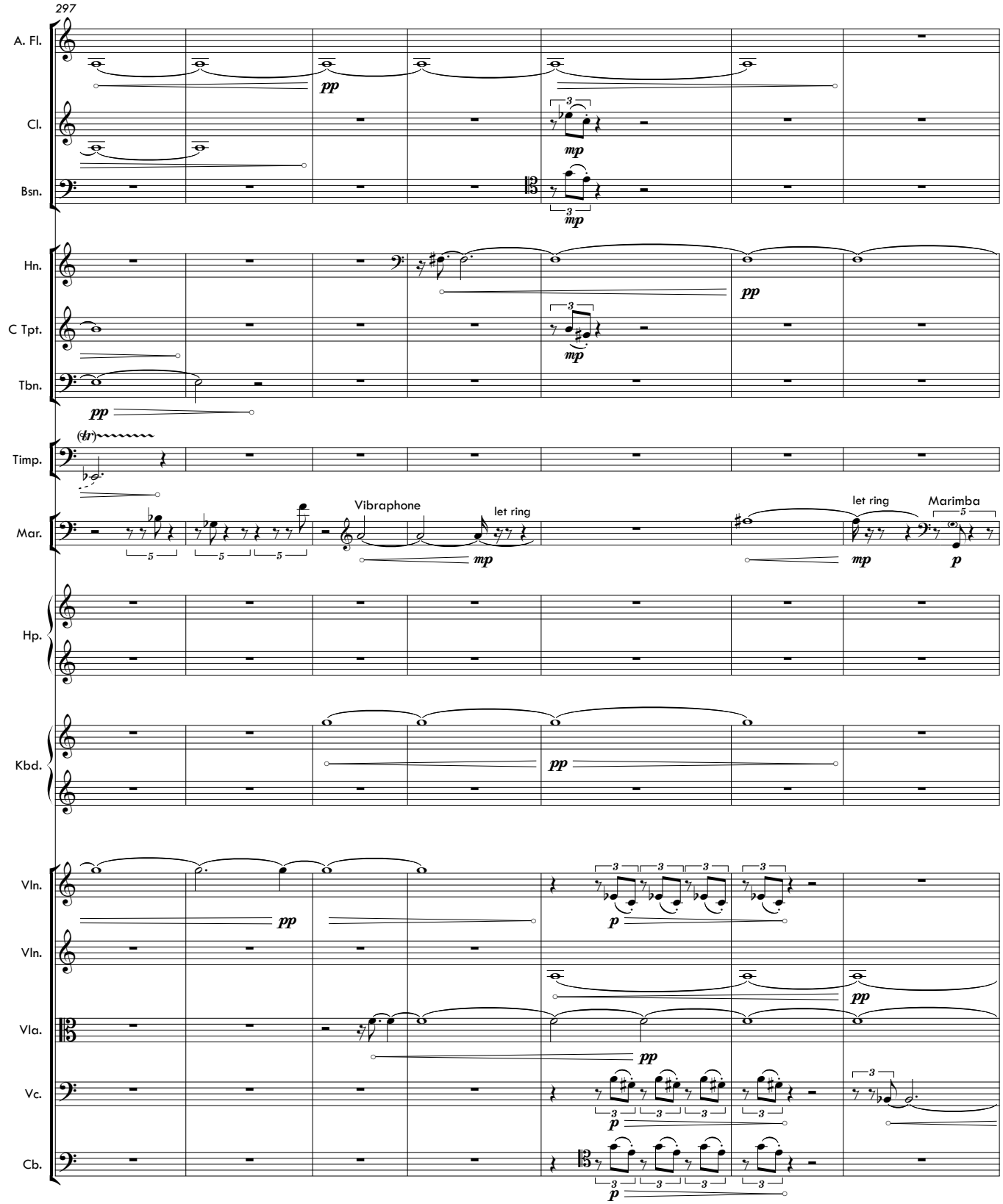
(*) Feathered tremolo: it's first part (accel.) is always shorter than it's second part (ritard.) and all tremolos are noted as having the same duration. However, the number of notes in the tremolo is an aproximation. When played, more or less notes than the ones notated may be produced. The rest after the tremolo is also aproximate, as the actual playing of the tremolo may alter the harp player's perception of the beat, thus making this rest a bit shorter or longer.

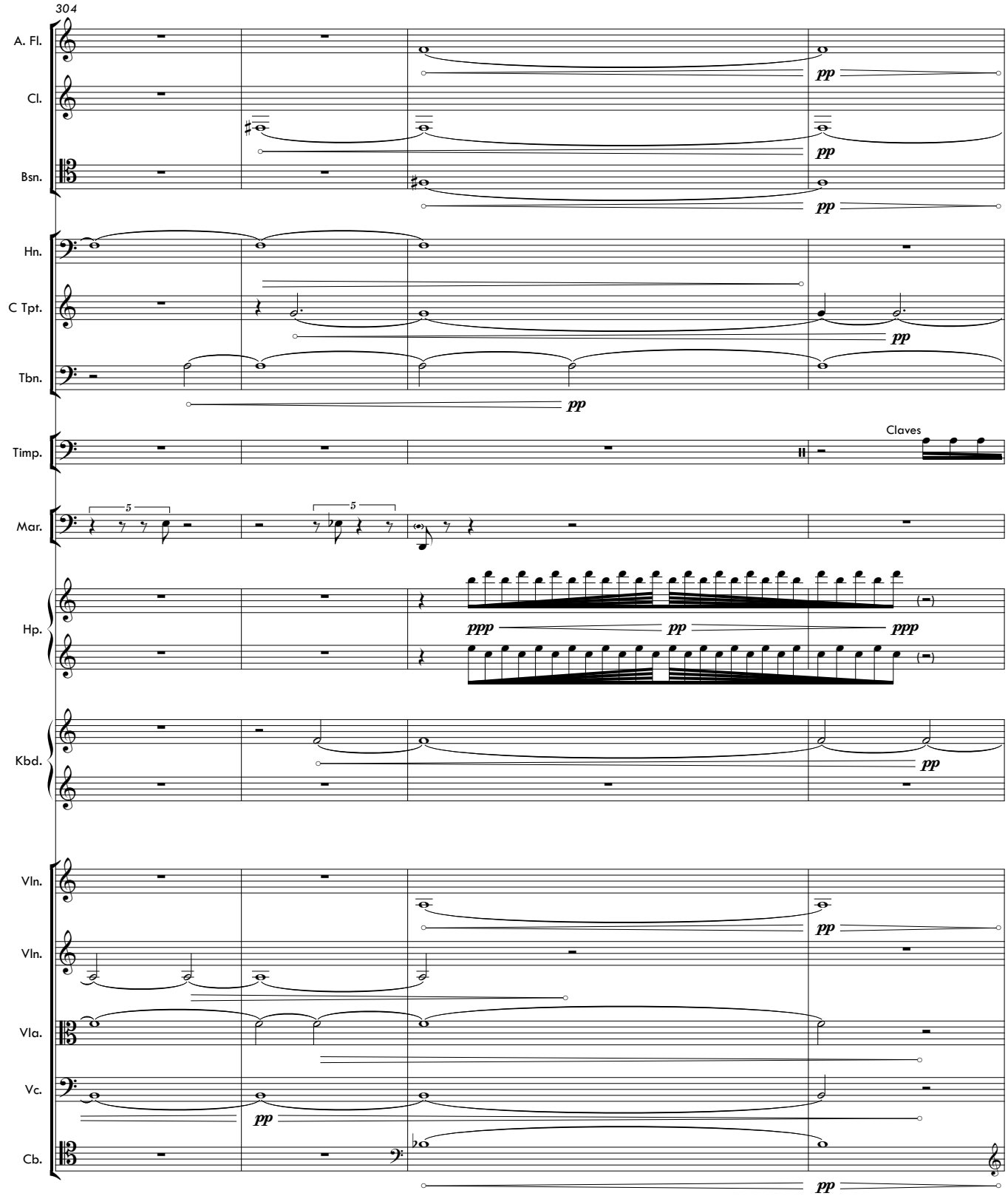
(**) Player should hold a mallet in one hand for playing the Marimba and the violin bow on the other hand for playing the Vibraphone.

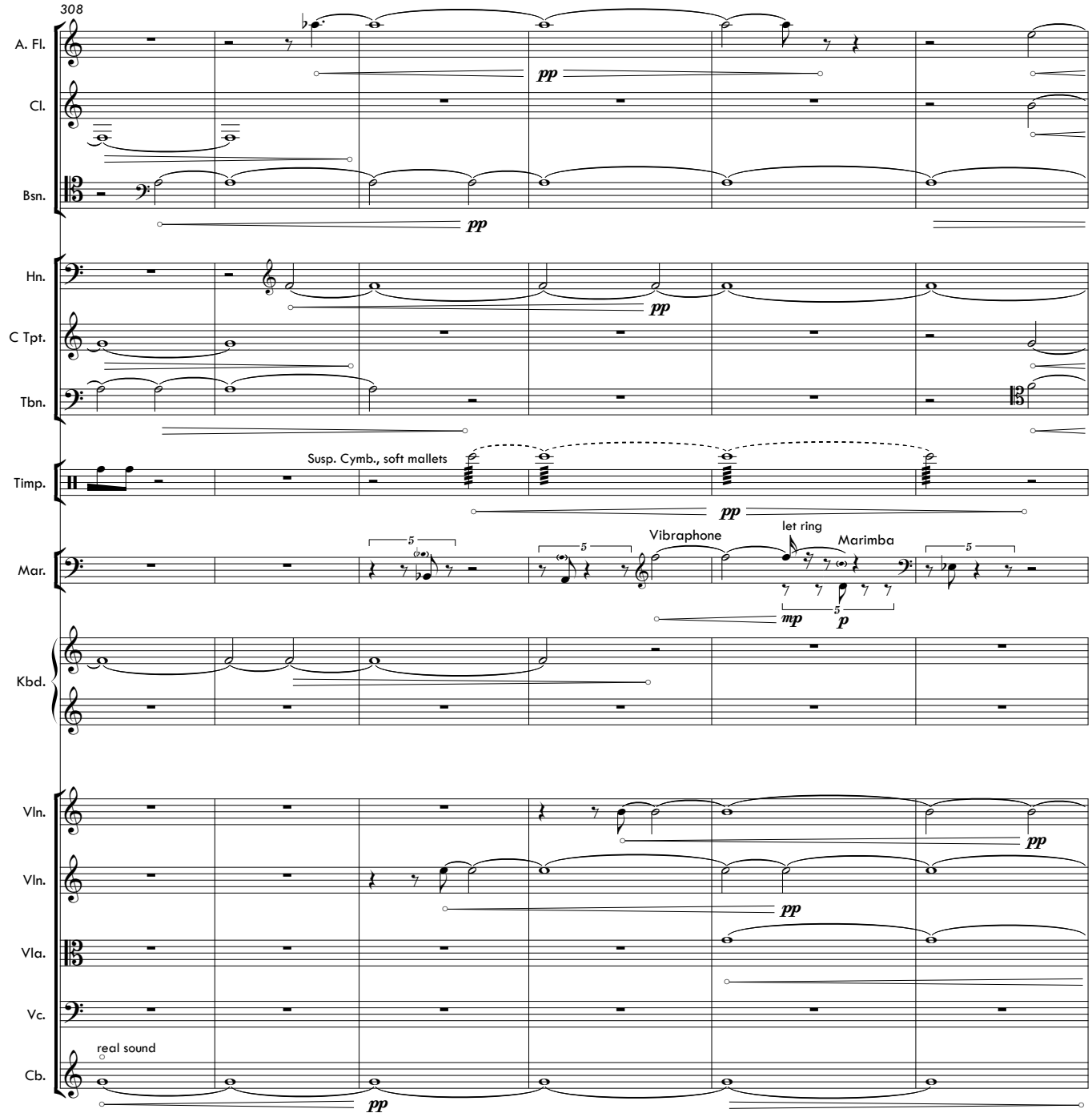

289
A. Fl.
Cl.
Bsn.
Hn.
mute
C Tpt.
Tbn.
Suspended Cymbal scratch from center to edge with triangle mallet
let ring
Perc.
Vibraphone
with violin bow, fan off, damper off
let ring
Mar.
Hp.
Pno.
Vln.
Vln.
Vla.
Vc.
Cb.

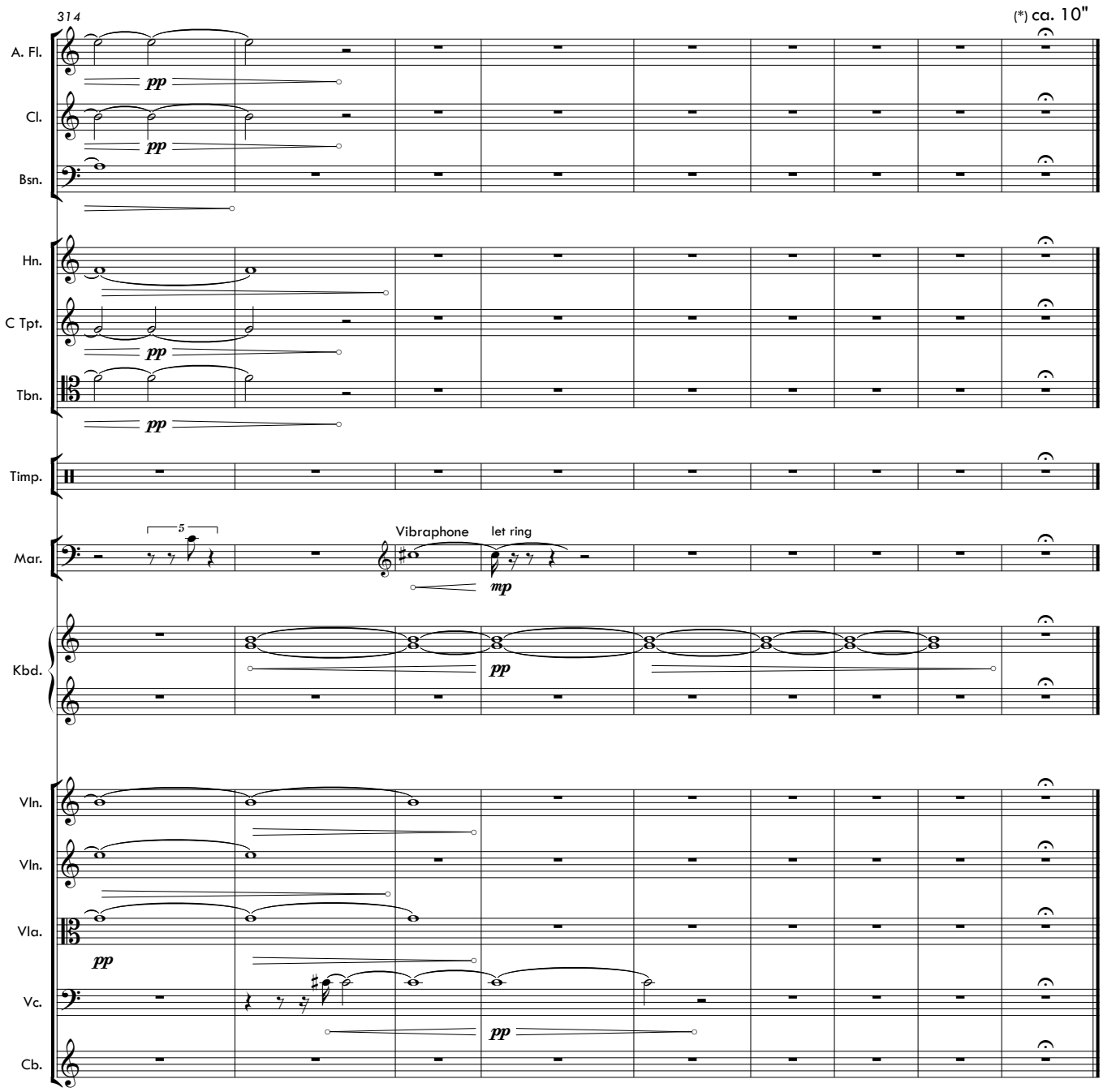


(*) Notes in parentheses indicate transposition of pitches if a 4-octave Marimba is being used instead of a 5-octave one.


297
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Mar.
Vibraphone
let ring
let ring
Marimba
Hp.
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.


304
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Claves
Mar.
Hp.
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.
pp
ppp


308
A. Fl.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Susp. Cymb., soft mallets
Mar.
Vibraphone
let ring
Marimba
Kbd.
Vln.
Vln.
Vla.
Vc.
Cb.
real sound
pp
mp
p



(*) Conductor: keep arms raised until the 10" silence has ended, in order to ensure the audience remains silent during this time.