

SCÈNE ET PAS DE DEUX

Michael Djupstrom

2 3 4 5 6 7 8 9 10

Allegro molto, ma pesante ♩ = 176

Flute 1

Flute 2 / Piccolo

Oboe 1

Oboe 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Bassoon 1

Bassoon 2

Horn in F 1/2

Horn in F 3/4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Bass Trombone

Timpani

Percussion 1

Percussion 2

Percussion 3

Harp

Tam-Tam l.v.

Tune top string to G♭
D♭ C♯ B♭ / E♯ F♯ G♯ A♯

Allegro molto, ma pesante ♩ = 176

Violin I

Violin II

Viola

Violoncello

Contrabass

III / IV non div.

div. sempre ff

FL. 1

FL. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2 (1. senza dim.)

Hn. 3/4 (3. senza dim.)

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Vn. I

Vn. II

Va.

Vc.

Cb.

Detailed description of the musical score: This page contains measures 11 through 19 of a symphonic score. The instrumentation includes Flutes 1 and 2 (Piccolo), Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns in 1/2 and 3/4 positions, Trumpets 1 and 2, Trombones 1 and 2, Baritone Trombone, Timpani, three Percussion parts, Harp, Violins I and II, Viola, Violoncello, and Contrabass. The score is written in a key signature of two flats (B-flat major or D minor) and a common time signature. The woodwinds and brass sections are highly active, with many notes beamed together and dynamic markings such as *p*, *f*, *ff*, and *f cresc.* indicating a range of volumes and increasing intensity. The strings provide a rhythmic and harmonic foundation, with the cello and double bass playing a steady eighth-note pattern. The harp and percussion parts are mostly silent in this section.

A

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

A

Vn. I

Vn. II

Va.

Vc.

Cb.

B

Fl. 1

Fl. 2 (Picc.)

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

B

Vn. I

Vn. II

Va.

Vc.

Cb.

Fl. 1 *ff* 7 *f* *f* *f* *ff* 3
 Fl. 2 (Picc.) *ff* 7 *f* *f* *f* *ff* 3 3
 Ob. 1 *ff* 3
 Ob. 2 *ff* 3
 Cl. 1 *ff* 7 *f* *f* *f* *ff* 3 3
 Cl. 2 *ff* 7 *f* *f* *f* *ff* 3 3
 Bsn. 1 *f* *f*
 Bsn. 2 *f* *f*
 Hn. 1/2 *più f* *più f*
 Hn. 3/4 *più f* *più f*
 Tpt. 1 *p* *f* *p*
 Tpt. 2 *p* *f* *p*
 Tbn. 1 *p* *f* *p*
 Tbn. 2 *p* *f* *p*
 B. Tbn. *p* *mf* *p* *mf* *p* *f*
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Hp.
 Vn. I *gl.* *legato*
 Vn. II *gl.* *div.* *legato unis.*
 Va. *sim.* *legato*
 Vc. *sim.* *f* *f*
 Cb. *sim.* *f* *f*

poco rit. **C** a tempo, scherzando ♩ = 88

Fl. 1

Fl. 2 change to Flute 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1/2

Hn. 3/4

Tpt. 1

Tpt. 2 via sord.

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

poco rit. **C** a tempo, scherzando ♩ = 88

Vn. I

Vn. II

Va.

Vc.

Cb.