

February impression

2002.11.23
ALAMAQI

I. Black February

for Mandolin Orchestra

0 $\text{♩} = 60$ <Stage I>

Mandolin I (single picking) *mp*

Mandolin II (single picking) *mp* not div.

Mandola (single picking)

Guitar (Option : add Mandoloncello)

Bass (pizz.)

7 not div. ① *mf dim.* *mf dim.* *mp* 2

Mn. I *mf dim.* *mf dim.* *mp*

Mn. II *mf dim.* *mf dim.* *mp*

Ma.

G.

B.

14 ② *mf dim.* *mf dim.* *f* *f* *f*

Mn. I *mf dim.* *mf dim.* *f* *f* *f*

Mn. II *mf dim.* *mf dim.* *f* *f* *f*

Ma.

G.

B.

Mn. I ^(S_{va}) 2 3 *mf* *dim.* 3 3 *mp* 4 <Stage II> *mf*

Mn. II *mf* *dim.* *mp* *mf*

Ma. *mf*

G. not div. *mf*

B. 8

Mn. I 28 ② *f dim.* 5 ① *f dim.*

Mn. II *mp* *mf*

Ma. ② *f dim.*

G. *mp* *mf*

B. 8 *mp* *mf*

Mn. I 35 *f dim.* 6 ② *f dim.*

Mn. II *f dim.* *mf* *f dim.*

Ma. *f dim.* *mf* *f dim.*

G. *f* ② *f dim.*

B. 8 *f*

Mn. I *f dim.* *ff* *f*

Mn. II *cresc.* *ff* *f*

Ma. *f dim.* *ff*

G. *cresc.* *ff* *f*

B. *cresc.* *ff* *f*

41 *8va* 7

Mn. I *dim₃* *mf* *mp*

Mn. II *dim.* *mf* *mp*

Ma. *f* *dim₃* *mf*

G. *dim.* *mf* *mp*

B. *mf* *mp*

46 *8va* **8<Stage III>** *8va*

Mn. I *p* *dim.* *pp*

Mn. II *p* *dim.* *pp*

Ma. *pp*

G. *p* *dim.* *pp*

B. *mp* *not div.*

52 *8va*

II. White February

9 <Stage I> $\text{♩} = 64$ not div.

Mandolin I (single picking) *mf* *cresc.* *dim.* *mp* not div.

Mandolin II (single picking) *mf* *cresc.* *dim.* *mp* not div.

Mandola (tremolo) $\frac{12}{8}$ (Option : add Mandoloncello)

Guitar $\frac{12}{8}$

Bass (pizz.) $\frac{12}{8}$

10 not div.

G. *mf cresc.* *dim.* *cresc.* *dim.*

11

Mn. I *mf cresc.* *dim.* *cresc.* *dim.*

Mn. II *mf cresc.* *dim.* *cresc.* *dim.*

12

Mn. I

G. *mf* *mp* *cresc.* *mf*

13

Mn. I *cresc.* *f* *mp* *mf*

Mn. II *mf* *cresc.*

G. *mf* *f* *mp* *mf*

B. *mf*

22 **14 <Stage II>**

Mn. I
Mn. II
Ma.
G.
B.

cresc. *mp* *cresc.*
mp *cresc.*
cresc. *mp* *cresc.*
cresc. *mp* *cresc.*

26 **15**

Mn. I
Mn. II
Ma.
G.
B.

dim. *mp*
dim. *mp*
dim. *mf cresc.* *dim.* *div.*
dim. *mf*

30 **16**

Mn. I
Mn. II
Ma.
G.
B.

mf cresc. *dim.*
mf cresc. *dim.*
cresc. *dim.* *unison* *mf cresc.* *dim.*
cresc. *dim.* *cresc.* *dim.*
cresc. *dim.* *mf*

34 **17**

Mn. I *cresc.* *dim.* *mf.*

Mn. II *cresc.* *dim.* *mf*

Ma. *div.* *cresc.* *dim.*

G. *cresc.* *dim.* *mf*

B. *cresc.* *dim.* *mf*

38 **18**

Mn. I *mp cresc.* *mf* *cresc.*

Mn. II *mp* *cresc.* *mf* *cresc.*

Ma.

G. *mp* *cresc.* *mf*

B. *mp cresc.* *mf*

42

Mn. I *f* *mp* *mf* *cresc.*

Mn. II

Ma. *unison* *mf* *mp* *div.* *cresc.*

G. *mf* *mp* *mf* *cresc.*

B. *mp* *mf* *cresc.*

19 <Stage III>

Musical score for measures 19-20. The score is for five parts: Mn. I, Mn. II, Ma., G., and B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 19 starts with Mn. I and B. resting, while Mn. II and G. play a melody. Mn. II has a *mf* dynamic. G. has a *mf* dynamic and a fermata. Measure 20 begins with all parts playing. Mn. I and Mn. II have a *f* dynamic. Ma. has a *mf* dynamic and is marked "unison". G. has a *f* dynamic and a fermata. B. has a *f* dynamic and a fermata.

20

Musical score for measures 20-21. The score is for five parts: Mn. I, Mn. II, Ma., G., and B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 20 continues from the previous system. Mn. I and Mn. II have a *mf* dynamic. Ma. has a *mf* dynamic. G. has a *mf* dynamic and a fermata. B. has a *mf* dynamic and a fermata. Measure 21 begins with all parts playing. Mn. I and Mn. II have a *mp* dynamic. Ma. has a *mp* dynamic. G. has a *mp* dynamic and a fermata. B. has a *mp* dynamic and a fermata. Dynamics for Mn. I, Mn. II, and G. increase to *cresc.* in the final measure of the system.

21

Musical score for measures 21-22. The score is for five parts: Mn. I, Mn. II, Ma., G., and B. The key signature has one sharp (F#) and the time signature is 4/4. Measure 21 continues from the previous system. Mn. I and Mn. II have a *f* dynamic. Ma. has a *mf* dynamic. G. has a *mf* dynamic and a fermata. B. has a *mf* dynamic and a fermata. Measure 22 begins with all parts playing. Mn. I and Mn. II have a *f* dynamic. Ma. has a *f* dynamic. G. has a *f* dynamic and a fermata. B. has a *f* dynamic and a fermata. Dynamics for Mn. I, Mn. II, and G. increase to *f* in the final measure of the system.

54

Mn. I *mf* *f*

Mn. II *mf* *f*

Ma. *mf*

G. *mf* *f*

B. *mf* *f*

22 <Stage IV>

57

Mn. I *mf* *mp* *f* *p* *cresc.*

Mn. II *mf* *f* *cresc.*

Ma. *mf* *mp*

G. *mf* *mp* *f* *cresc.*

B. *mf* *mp* *f* *cresc.*

61

23

Mn. I *dim.* *mf* *dim.* *mp* *p*

Mn. II *dim.* *mf* *dim.* *mp* *p*

Ma. *p* *single picking*

G. *dim.* *mf* *dim.* *mp* *p*

B. *dim.* *mf* *dim.* *mp* *p* *not div.*