

Skipping Stones

for alto flute/piccolo, oboe, B \flat clarinet, bassoon and piano

Score in C

Drew Hammond
2016

Introduction Part 1
Interlude 1
Introduction Part 2
Interlude 2
Introduction Part 3
Introduction Part 4
Interlude 3
Introduction Part 5
Skipping Stones

Flute

- 1) is used to indicate a movement from an unfocussed "aeolian" breath tone (open circle) to a normal tone (filled in circle), or vice versa.
- 2) diamond note heads are also used to indicate breath tones.
- 3) is indicates key percussion. This sound is made by both blowing a staccato note on the pitch indicated, as well as percussively closing a key.
- 4) is indicates an overemphasised slap tongue percussion. The result should be as percussive and colourful as possible.

Piano

pedal indications:

- 1) This indicates that the pedal is to be held down for the duration of the line, with periodic notches to indicate pedal resets.
- 2) This indicates that the pedal is to be used to emphasise the phrase marking in the notation.
- 3) This indicates that the pedal is to be used as the pianist sees fit.

All instruments

There are times when bars are divided differently across the parts. This is done to indicate a strong polyrhythmic character in these passages. When this occurs, the division is indicated in brackets at the beginning of the bar, for example when **(4 ♩.)** is used to indicate a 12/16 division of a 3/4 bar.

Accidentals: Sharps and flats remain throughout the bar unless negated by a natural. I have however in most cases restated sharps and flats except in cases of immediate note repetition or repeated patterns.

To aid coordination, indications of "with flute", or "with bassoon", etc. simply mean that the part is locked into rhythmic unison with another player until otherwise noted.

Introduction Part 1

$\text{♩} = 90$ Vigorously

Musical score for Introduction Part 1. The score consists of five staves: Alto Flute, Oboe, Clarinet, Bassoon, and Piano. The tempo is $\text{♩} = 90$. The dynamics and articulations are indicated by various slurs, grace notes, and dynamic markings like *p*, *mf*, *f*, *ff*, *pp*, *sforzando* (*sf*), and *pizz.* Measure numbers 3, 4, 2, 4, and 2 are marked above the staves. The instrumentation includes an Alto Flute, Oboe, Clarinet, Bassoon, and a Piano.

Continuation of the musical score. Measures 6 through the end of the section are shown. The instruments are the same: Alto Flute, Oboe, Clarinet, Bassoon, and Piano. The dynamics and articulations continue with *sf:pp*, *mf*, *f*, *ff*, *p*, *fff*, *mf*, *fp*, *ff*, *p*, *fff*, *mf*, *f*, *ff*, *p*, *fff*, *mf*, *pp*, *fff*, and *mf*. Measure numbers 6, 4, 3, 4, and 3 are marked above the staves. The piano part includes a dynamic marking *ped.* at the bottom right.

II

A. Fl. *pp* *mf* *p* *sf:pp* *ff* (slap tongue)

Ob. *pp* *pp* *ff* *mf* *pp*

Cl. *mf* *pp* *ff* *mf* *p*

Bn. *mf* *pp* *ff* *pp* *mp* *pp*

Pno. *pp* *fff* *pp*

(ped.)

16

A. Fl. *sf:pp* *pp* *mf* *p* 4 *ff* 3
Ob. - *pp* *mf* 4 *ff* *pp* 4
Cl. - *pp* 4 *ff* *pp* 3
Bn. - *pp* *ff* *pp* *mf* *ff* *pp*
Pno. 16 *sf:pp* 4 *fff* 3 *p*
(ped.)

21

A. Fl. 4 4 (slap tongue) 3 ff — mf — pp

Ob. pp ff — mf — pp

Cl. 4 4 3 ff — mf — p pp

Bn. pp ff pp

Pno. 4 3 fff 4

(ped.) —

25

A. Fl. pp 4 mf 3 ff

Ob. 4 (4) ff mf pp

Cl. 4 pp 3 ff mf p pp

Bn. pp ff p pp

25

Pno. pp 4 3 ff 4 pp

(ped.) —

29

A. Fl. 3 pp (4.) ff mf pp

Ob. 8 4 ff mf pp

Cl. 3 pp 3 ff p mf p pp

Bn. 8 4 pp ff pp

Pno. 3 3 fff p

(ped.) — ^

33

A. Fl. p ff mf pp (5.) pp p mp mf f

Ob. 5 4 ff mf pp pp mf

Cl. 5 4 pp mp pp pp mf

Bn. 5 4 pp pp pp pp

Pno. 5 4 pp

(ped.) — ^

36

A. Fl.

Ob.

Cl.

Bn.

Pno.

(ped.) —^—^—^—^—

41

A. Fl.

Ob.

Cl.

Bn.

Pno.

(ped.) —^—

A. Fl.

45

Ob.

Cl.

Bn.

Pno.

(ped.) — ^

A. Fl.

49

Ob.

Cl.

Bn.

Pno.

(ped.) — ^

52

A. Fl. 3 f ff 15
4 mf 16

Ob. ff mf (6) pp

Cl. 3 f ff 15
4 p 16

Bn. 3 f ff 15
4 p f

Pno. 3 fff 15
4 (ped.) V 16 ppp

55

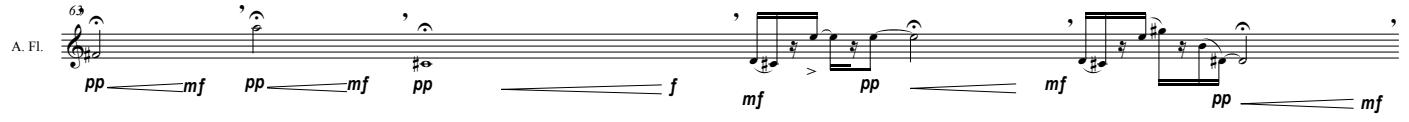
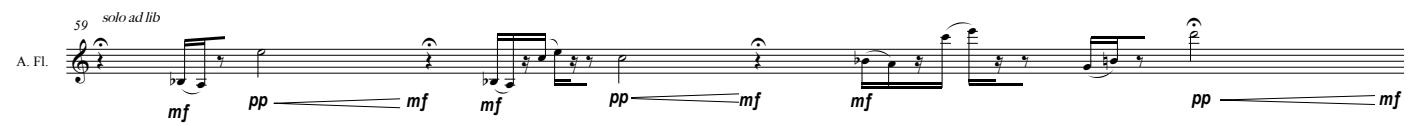
A. Fl. 3 4

Ob.

Cl. 3 mf p

Bn. 3 mf p

Pno. 3 4 ppp



Interlude 1

(after pause)

(♩ = 90)

70

A. Fl. ob. Cl. Bn.

p

pp

3pp

4

pp

pp

3 pp

4

pp

75

A. Fl. Ob. Cl. Bn.

p

ppp

pp

3

4

pp

p

ppp

pp

3

4

pp

p

ppp

pp

3

4

pp

80

A. Fl. Ob. Cl. Bn.

>

10 Introduction Part 2

*(attacca)**Voluptuously*
 = 

♩ = ♩ = 120

A. Fl. piccolo

Ob.

Cl.

Bn.

Pno.

83

ped.

<img alt="Musical score for measures 10-83. The score includes parts for A. Fl., piccolo, Ob., Cl., Bn., and Pno. Measure 10 starts with a fermata over a note followed by a 3 over 2 ratio. Measures 11-12 show the piccolo and other woodwind parts playing eighth-note patterns. Measures 13-14 show the bassoon and piano playing sixteenth-note patterns. Measures 15-16 show the piccolo and piano playing eighth-note patterns. Measures 17-18 show the bassoon and piano playing sixteenth-note patterns. Measures 19-20 show the piccolo and piano playing eighth-note patterns. Measures 21-22 show the bassoon and piano playing sixteenth-note patterns. Measures 23-24 show the piccolo and piano playing eighth-note patterns. Measures 25-26 show the bassoon and piano playing sixteenth-note patterns. Measures 27-28 show the piccolo and piano playing eighth-note patterns. Measures 29-30 show the bassoon and piano playing sixteenth-note patterns. 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Musical score for orchestra and piano, page 91, measures 4-5. The score includes parts for Picc., Ob., Cl., Bn., and Pno. Measure 4 starts with a rest for Picc. followed by a melodic line for Ob. and Cl. in 4/4 time. Measure 5 begins with a piano dynamic (pp) for all instruments, followed by a melodic line for Bn. and Pno. Measure 6 continues with a melodic line for Pno. Measure 7 concludes with a melodic line for Pno.

95

Picc. *pp* *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

Bn. *pp*

Pno. *pp*

5 4 4

5 4 4

5 4 4

95

pp

5 4 4

(ped.)

ped.

99

Picc. -

Ob. *mf*

Cl. *pp* *f* *mf* *p* *pp*

Bn. *pp* *mf* *pp*

Pno. *mf* *pp* *pp* *f*

102

Picc. -

Ob. *p* *f* *pp* *f* *p* (*sempre*)

Cl. *f* *p*

Bn. *pp* *mf* *pp*

Pno. *p*

(ped.)

(♩ = 120) *Muted, Yet Tense*

Picc. 105

Ob. ff pp ff pp ff pp ff

Cl. ff pp ff pp ff pp ff

Bn. p (sempre) ff (poco) (sim.)

Pno. 105 p (sempre)

ped. freely

Picc. *II*

Ob.

Cl.

Bn.

Pno.

115

Picc.

Ob.

Cl.

Bn.

115

Pno.

120

Picc.

Ob.

Cl.

Bn.

120

Pno.

125

Picc. —

ob. —

Pno. —

(ped.) —

f — *pp*

f — *pp*

f — *p*

130

Picc. —

Ob. —

Pno. —

(ped.) —

mf — *ppp*

mf — *ppp*

mf — *p*

mf — *p*

mf — *pp*

135

Pno. —

(ped.) —

p

Interlude 2

(attacca) $\text{♩} = 90$

139
alto flute

A. Fl. p
Ob. p
Cl. p
Bn. p

144

A. Fl. 15 mf
Ob. $m\dot{f}$
Cl. $15 \text{ } \dot{m}\dot{f}$
Bn. mf

16 $3 p$
4 p

2 p

12 mf pp
16 mf pp

148

A. Fl. 9
16 $3 p$
Ob. p

12 f pp
16 f pp

6 pp
16 pp

153

A. Fl. 12 *f* 16 9 16 3 *p*
Ob. (6) *f* 4 *p*
Cl. 12 *f* 16 9 16 3 *p*
Bn. 12 *f* 16 4 *p*

156

A. Fl. 4 12 *mf* 16 6 *pp* 12 *ff* 16 *pp*
Ob. (6) *mf* 16 (3) *pp* (6) *ff*
Cl. 4 12 *mf* 16 6 *pp* 12 *ff* 16 *pp*
Bn. 4 16 *mf* *ff* *pp* *ff* *pp*

160

A. Fl. 9 3 *p* 2 9 *mf* 16
Ob. 16 4 4 *p* 16 *mf* *p*
Cl. 9 3 *p* 2 9 *mf* 16
Bn. 16 4 4 *p* 16 *mf* *p*

164

A. Fl. 12 pp 3 p 2 3 4 pp

Ob. 16 4 4 4 4 pp

Cl. 12 pp 3 p 2 3 4 pp

Bn. 16 4 4 4 4 pp

Introduction Part 3

(attacca) (♩ = 90)

A. Fl. 169 

Ob. 

Cl. 

Bn. 

Pno. 169 

172

A. Fl. 6 9 *mf* 4 *mf* 15 *mf* 9
16 16 8 16 16

Ob. (3) 6 (4) 9 *mf* 4 *mf* 15 *mf* 9
16 16 8 16 16

Cl. (3) 6 9 *mf* 4 *mf* 15 *mf* 9
16 16 8 16 16

Bn. 6 9 *mf* 4 *mf* 15 *mf* 9
16 16 8 16 16

Pno. 6 9 4 15 9
16 16 8 16 16

sffz!

177

A. Fl. 12 *mf* 5 *mf* 9 *mf* 12
16 8 16 16

Ob. (6) 12 *mf* 5 *mf* 9 *mf* 12
16 8 16 16

Cl. 12 *mf* 5 *mf* 9 *mf* 12
16 8 16 16

Bn. 12 *mf* 5 *mf* 9 *mf* 12
16 8 16 16

Pno. 12 5 9 12
16 8 16 16

sffz!

181

A. Fl. 15 *mf* 16 (6.) 12 *mf* 5 *mf*

Ob. 16 (6.) 12 *mf* 8

Cl. 15 *mf* 16 5 8 *ff*

Bn. 16 12 *p* 5 *mf*

Pno. 181 15 12 *mf* 5 *mf*

16 16 8

184

A. Fl. 15 *f* 16 12 *f* 3

Ob. <*ff* 16 16 8 *f*

Cl. 15 *p* 16 12 *f* 3

Bn. <*ff* 16 16 8 *f*

Pno. 184 15 *p* 12 *mf* 3 *p*

16 *sffz!* 16 *mp* 8

187

A. Fl. 15 *pp* 12 *mf* 6 12 *mf* 4
16 16 16 16 4
to piccolo

Ob. *pp* 16 (6) *mf* 16 16 16 4
mf

Cl. 15 *f* *pp* 12 *mf* 6 12 *mf* 4
16 16 16 16 4

Bn. *pp* 16 *mf* 16 16 16 4

Pno. { 15 *f* 12 6 12 4
16 16 - 16 - 16 - 4

Introduction Part 4

(after pause)

(♩ = 120) *Florid, Fecund*

192 piccolo

Picc. *fff* *molto!* *pp* *pp*

Ob. *fff* *molto!* *pp* -

Cl. - *p* *f*

Bn. *p* *f* *p* *p*

Pno. { *f* *p* *ped. freely* *ped.*

195

Picc.

Ob.

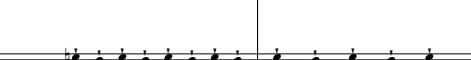
Cl.

Bn.

Pno.

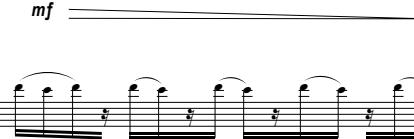
(ped.)—ped. freely—(ped.)

198

Picc. 

Ob. 

Cl. 

Bn. 

Pno. 

201

Picc.

Ob.

Cl.

Bn.

Pno.

(ped.) _____ ped. freely _____ ped. _____

204

Picc.

Ob.

Cl.

Bn.

Pno.

(ped.) _____ (ped.) _____ ped. freely _____

207

Picc. > *ppp*

Ob. > *ppp*

Cl. *p* *mf* *pp*

Bn. *mf* *p* *pp*

Pno. *p* *pp*

ped _____

210

Picc. *pp*

Ob.

Cl.

Bn.

Pno. *ppp*

(ped.) _____

Picc. 213

Picc. *(molto!)*

Ob. *(molto!)*

Cl. *p* *f* *p*

Bn. *p* *f* *p*

Pno. *ff* *p* *pp*

ped. freely

ped.

Picc. 216

Moderato

Ob.

Cl.

Bn.

Pno.

(ped.)

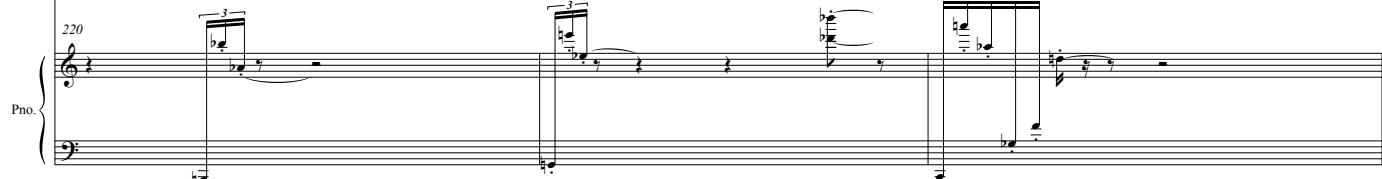
220

Picc. 

Ob. 

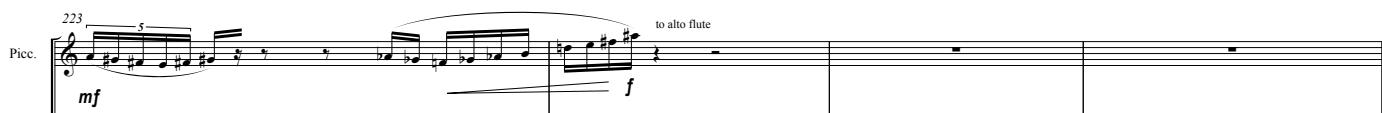
Cl. 

Bn. 

Pno. 

(ped.)

223

Picc. 

Ob. 

Cl. 

Bn. 

Pno. 

(ped.)

227

A. Fl.

Ob. *mf* *p* *ppp*

Cl. *mf* *p* *ppp*

Bn.

Pno. *227* (ped.)

232

A. Fl.

Ob.

Cl.

Bn.

alto flute

pp (sempre) 3 2

Pno. *232* *pp (sempre)* 3 2 8:

ped. freely

237

A. Fl. 2 2

Ob.

Cl. 2 2

Bn.

Pno. 2 pp

241

A. Fl.

Ob. ppp

Cl. ppp

Bn.

Pno.

245

A. Fl.

Ob.

Cl.

Bn.

Pno.

245

249

A. Fl.

3
2

Ob.

Cl.

3
2

Bn.

Pno.

249

253

A. Fl.

Ob.

Cl.

Bn.

Pno.

253

257

A. Fl.

Ob.

Cl.

Bn.

Pno.

257

261

A. Fl.

Ob.

Cl.

Bn.

Pno.

$\text{♩} = 120$ *Urgently*

265

A. Fl.

Ob.

Cl.

Bn.

Pno.

ped. phrasing

269

A. Fl. *mf* 3 *mf* 4 *p* 3 *mf* 4 *f*
 Ob. *mf* 4 *mf* 4 *p* 4 *f* 4
 Cl. *mf* 3 *mf* 4 *p* 3 *f* 4 *f*
 Bn. *mf* 3 *mf* 4 *p* *f* 4 *f*
 Pno. *mf* 3 *mf* 4 *f* 3 *f*

269

Pno. *mf* 3 *mf* 4 *f* 3 *f*

273

A. Fl. 4 *mf* 3 *mf* 4 *mp* 4 *p*
 Ob. *mf* 4 *mf* 4 *mp* 4 *p*
 Cl. 4 < *mf* 3 *mf* 4 *mp* 4 *p*
 Bn. *mf* 4 *mf* 4 *mp* 4 *p*
 Pno. 4 > *mf* 3 *mf* 4 *mp* 4 *p*

273

Pno. 4 > *mf* 3 *mf* 4 *mp* 4 *p*

277

A. Fl. *p* 5 4 *pp*

Ob. *p* *pp*

Cl. *p* 5 4 *pp*

Bn. *p* *pp*

Pno. *pp* 5 4 *pp*

A musical score page featuring five staves of music. The top staff is for the Flute (A. Fl.), followed by the Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), and Piano (Pno.). The tempo is marked as $\text{♩} = 90$ and the dynamic is *Calmly*. Measure 3 starts with a sixteenth-note pattern in the flute, followed by eighth-note patterns in the oboe, clarinet, and bassoon. Measure 4 begins with a sixteenth-note pattern in the flute, followed by eighth-note patterns in the oboe, clarinet, and bassoon. The piano staff at the bottom shows a sixteenth-note pattern in measure 3, followed by eighth-note patterns in measures 4 and 5. Measure numbers 3 and 4 are indicated above the staves.

284

A. Fl.

Ob.

Cl.

Bn.

Pno.

5
4

5
4

ppp

ppp

ppp

ppp

284

5
4

Interlude 3

(*attacca*) ($\text{♩} = 90$)

290

A. Fl.

Ob.

Cl.

Bn.

Pno.

3
4

4
4

3
4

3
4

3
4

3
4

pp

pp

pp

pp

290

3
4

4
4

ppp

3
4

294

A. Fl. 2 3
4 4

Ob.

Cl. 2 3
4 4 *pp*

Bn.

Pno. 2 3
4 4

298

A. Fl. 4 *ppp* 3 4 2
4 4 4 4

Ob. 3 4 2
4 4 4 4

Cl. 4 *ppp* 3 4 2
4 4 4 4

Bn. 4 3 4 2
4 4 4 4

Pno. 4 3 4 2
4 4 4 4

303

A. Fl.

Ob.

Cl.

Bn.

Pno.

307

A. Fl.

Ob.

Cl.

Bn.

Pno.

312

A. Fl.

Ob.

Cl.

Bn.

Pno.

Introduction Part 5

(attacca)

(♩ = 90) *Sweetly*

Musical score for orchestra and piano, page 317. The score includes parts for A. Flute, Bassoon, Clarinet, and Piano. The piano part features a dynamic marking of *ped. phrasing*.

A. Fl. 4 *mf* Ob. 4
CL. 4 *pp* Bn. 4 *mf*
Pno. 4 *pp* 5 *mf* 5 *mp* 3 *p* 3 *pp*

ped. phrasing

320

(A. Fl.)

Ob.

Cl.

Bn.

Pno.

320

(grace notes rapid poss.)

mf

pp

p

pp

mf

p

pp

mf

pp

323

(A. Fl.)

Ob.

Cl.

Bn.

Pno.

323

mf

pp

pp

mf

pp

mf

p

mf

pp

mp

pp

p

pp

p

pp

p

326

A. Fl.

Ob. (grace notes rapid poss.)

Cl.

Bn.

Pno.

329

A. Fl. *pp*

Ob. *mf*

Cl.

Bn.

Pno. *p* *pp* *ppp* (grace notes rapid poss.)

332

A. Fl. *pp*

Ob. *pp* *mp* *mf*

Cl. *p* *mp* *pp*

Bn. *mf* *pp* *p* *mf*

Pno. *pp* *f* *p* *mf*

334

A. Fl. *pp* *sf* *pp*

Ob. *pp*

Cl.

Bn. *pp*

Pno. *pp* *ppp*

poco rit.

336

A. Fl. 3
4

Ob.

Cl. 3
4

Bn.

Pno. 3
4

Skipping Stones

Diligently
(attacca)
----- *a tempo* ($\text{♩} = 90$)

338

A. Fl. 4 (key perc.) 4 (key perc.)

Ob. p mp 3 p pp

Cl. 4 p mp 3 ppp

Bn. 4 p mp 3 p (slow gliss.)

Pno. 4 p mp 3 p pp

338 no ped.

341

A. Fl. 15 *mp* 2 *p* 3 *ppp* (key perc.) 4 *p* 5 *pp* 6 *mp* (key perc.)

Ob. 16 4 *p* 5 *ppp* 6 *p* 7 *p* 8 *mp*

Cl. 15 *mp* 2 *p* 3 *ppp* (slow gliss.) 4 *p* 5 *mp* 6 *p* 7 *mp*

Bn. 16 4 *p* 5 *p* 6 *ppp* 7 *mp* 8 *p* 9 *mp* 10 *ppp*

Pno. 15 *mp* 2 *p* 3 *p* 4 *p* 5 *ppp* 6 *mp* 7 *p* 8 *ppp*

346

A. Fl. 12 *mp* 13 *ppp* 14 *p* 15 *p* 16 *ppp* 17 *mp* 18 *p* 19 *ppp*

Ob. 16 20 *ppp* 21 *p* 22 *p* 23 *p* 24 *p* 25 *p* 26 *mp* 27 *p* 28 *p*

Cl. 12 *mp* 13 *p* 14 *p* 15 *p* 16 *p* 17 *p* 18 *p* 19 *p* 20 *p* 21 *p* 22 *p* 23 *p* 24 *p* 25 *p* 26 *p* 27 *p* 28 *p*

Bn. 16 29 *p* 30 *p* 31 *p* 32 *p* 33 *p* 34 *p* 35 *p* 36 *p* 37 *p* 38 *p* 39 *p* 40 *p* 41 *p* 42 *p* 43 *p* 44 *p* 45 *p*

Pno. 12 *mp* 13 *p* 14 *p* 15 *p* 16 *p* 17 *p* 18 *p* 19 *p* 20 *p* 21 *p* 22 *p* 23 *p* 24 *p* 25 *p* 26 *p* 27 *p* 28 *p*

351 (slow gliss.) (key perc.)

A. Fl. 3 9 3 (3) 12
4 16 4 16

Ob. ppp 3 9 3 12
pp 4 16 4 16

(slow gliss.) Cl. 3 ppp 9 3 12
4 16 4 16

Bn. # 3 9 3 12
p 4 16 4 16

Pno. { 3 ppp 9 3 12
4 16 4 16

356

A. Fl. 9 3 9 3
16 4 16 4

Ob. pp ppp p pp
p ppp p pp

Cl. 9 pp 3 ppp p p
16 4 16 4

Bn. - b ppp p p
p ppp p p

Pno. { 9 3 ppp p
16 4 -

360 (key perc.)

A. Fl. 12 *mf* 9 *pp* 4 *p* *mf* *pp* *pp*

Ob. 16 16 4

Cl. 12 *pp* 9 4 *mp* >

Bn. 16 16 4

Pno. 12 *mf* 9 *pp* 4 *p* *mp* > *p* *pp*
16 16 4 *mf*

364

A. Fl. 3 *ppp* 4 *mp* 15 *mf* *pp*
4

Ob. 16

Cl. 3 *ppp* 4 *pp* 15 *ppp*
4

Bn. 16

Pno. 3 *p* 15 *mf*
4

367

A. Fl. 4 4 9 p 4 pp mp

Ob. <pp p p mp

Cl. 4 mp pp 9 16 4 pp mp pp

Bn. mp pp p pp mp pp

Pno. 4 mp pp 9 p 4 p mp

370

A. Fl. mp pp 5 4 pp fff

Ob. pp p pp pp fff

Cl. mp pp 5 4 pp fff

Bn. mp pp p pp pp fff

Pno. pp pp 5 p pp sffz

ped _____

373

A. Fl. **#e**
pp ————— fff | pp ————— fff | pp ————— fff

Ob. **#e**
pp ————— fff | pp ————— fff | pp ————— fff

Cl. **#e**
pp ————— fff | pp ————— fff | pp ————— fff

Bn. **#e**
pp ————— fff | pp ————— fff | pp ————— fff

Pno. **#e**
sffz | sffz | sffz
(ped.) —————

for a bit