

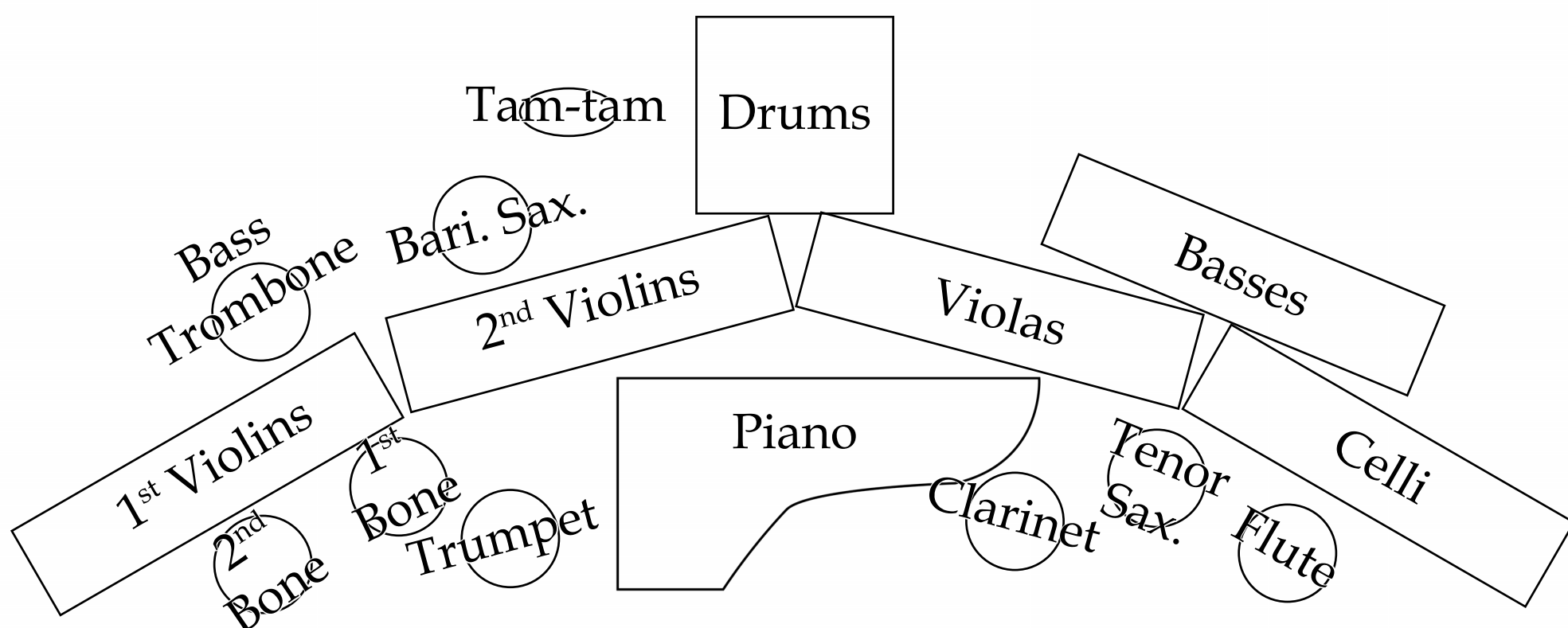
Antoine Portes

RAGGED VARIATIONS

for chamber orchestra



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Trumpet & Trombones:

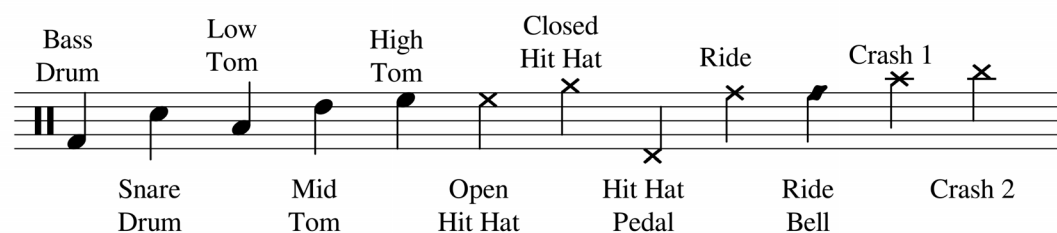
- The words **con sordina** above the staff always mean *use a stemless Harmon mute*.
- The bass trombone player might have to compensate his distant position when applying the dynamics instructions (playing a contrabass trombone seems to be a satisfying solution).

Tam-Tam:

- This part cannot be played by the drummer.
- The orchestra being quite small, the tam-tam's diameter shouldn't exceed 80 centimeters. A gong in *B-flat* is highly recommended.

Drums:

- The set must feature at least 2 crash cymbals, 1 ride cymbal, 1 charleston, 3 toms, 1 snare drum and 1 bass drum:



- The words *impro.* and *no impro.* above the staff indicate whether improvised (subtle) variations are intended. Each of these two indications remains true until the next one specifies otherwise (*tacet* outweighs both).

Finger Snap:

- This part consists on every available hand (outside the string section) snapping its fingers.

Piano:

- At some point (bars 48–55), the score calls for a third hand. The rest of the orchestra being quiet meanwhile, this hand was intended as the director's one, but if, for some reason (no director, one that isn't a pianist, director already playing the main piano part, etc.), it wasn't available, any other solution would be valid as long as the second player is skilled enough, and as long as both musicians function together as one.

Strings:

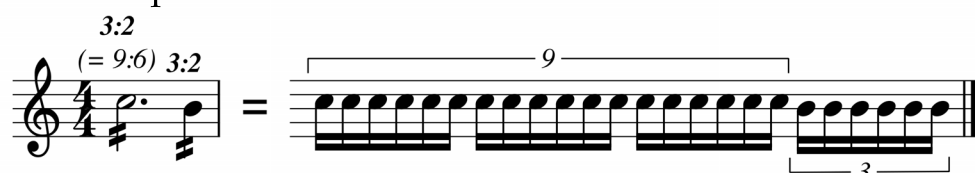
- The string orchestra consists of **20** musicians (6 – 5 – 4 – 3 – 2).

Basses:

- The basses must be able to play as low as *D-flat* (an augmented second lower than the usual *E-A-D-G* tuning permits). The *D-flat – A-flat – D-flat – G-flat* open tuning is recommended, but an extension is also acceptable if the players find it more comfortable, although it is preferable for both of them to choose one same solution in order to achieve a better sonic unity.

Tremolo:

- Triplets within tremolos are written as follows:



Notes are given their actual lengths (according to the bar's time signature), the above ratio (3:2) indicates their inner division, and the number of tremolo bars represents the tremolo's rate (according to this ratio).

Average duration: ca. 3 min. 30 sec.

Ragged Variations

for chamber orchestra

composed by Antoine Portes

Moderato (♩ = ca. 114)
(60% Swing)*

Flute

Clarinet in B♭

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭

Trombones 1 & 2

Bass Trombone

Tam-Tam or B♭ Gong

Drumset

Piano

Moderato (♩ = ca. 114)
(60% Swing)*

1st Violins

2nd Violins

Violas

Celli

Basses

arco
mp
fp < *mp*
sempre mp
ma poco più forte di primo
fp < *mp*
pizz.
p
pizz.
p
pizz.
mp
pizz.
mp

* This means that quavers divide crotchets inequally, the percentage value indicates the length of the first quaver (*downbeat*).
In case of triplet quavers, the first one lasts 1/3 of the crotchet and the third one is equal to the swang upbeat.
E.g. with swing at 60%: 1st triplet quaver = 1/3 || 2nd triplet quaver = 4/15 or 1 - (1/3 + 40/100) || 3rd triplet quaver = 2/5 or 40%

A

Poco meno mosso

Dolce con molto espressione

8 poco Rit. **mp** *8va* **mp** *espressivo*

Vn.1 poco Rit. **Poco meno mosso** **p** **mp**

Vn.2 *dim.* arco **p** *dolcissimo*

Vla. *dim.* arco **pp** *flautando*

Vc. *dim.* arco **pp** *flautando* **3:2**

Cb. *dim.* arco **p** *dolcissimo* **8va**

14 *(8va)* **subito tacet** **poco cresc.** **subito tacet** **subito tacet**

Fl. **poco cresc.** **subito tacet**

Cl. **poco cresc.** **subito tacet**

Vn.1 **poco cresc.** **subito tacet**

Vn.2 **mp** **p** **pp poco cresc.** **subito tacet**

Vla. **poco cresc.** **subito tacet**

Vc. **3:2** **poco cresc.** **subito tacet** **3:2**

Cb. *(8va)* **poco cresc.** **subito tacet**

20 **B** poco Acc. **subito tacet** **quasi f** **(attacca)**

Piano **mp**

a Tempo primo

21

Cl. *poco f*

T. Sax *growl* *p* *mp*

Bari. Sax *non vibrato* *mp* *growl* *mp*

Tpt. *con sordina* *f*

Tbn. 1 & 2 *senza sordina* *mp*

B. Tbn. *senza sordina* *mp*

Drms. *impro. Use brushes* *mp* **2**

a Tempo primo

Vn.2 *pizz.* *p*

Vla. *pizz.* *p*

Vc. *pizz.* *p*

Cb. *pizz.* *poco f*

25

Fl.

Cl.

T. Sax

Bari. Sax

Tpt.

Tbn. 1 & 2

B. Tbn.

Drms.

Vn.1

Vn.2

Vla.

Vc.

Cb.

Flz.

cresc.

mp (cresc.)

fp

mp > ø

gliss.

growl

p

mp

3

cresc.

fp

mp > ø

mf

2

coda alla cadenza on these bars - - - - - tacet

(arco)

mp

(pizz.)

mp

dim.

p

cresc.

fp

3

3

3

(non divisi)

mp

mp

3



41

Fl.

Cl.

(sempre con sordina)

Tpt.

Tbn. 1 & 2

B. Tbn.

T.-T.

Drms.

Piano

(8vb)

(Sul G)

Vn.1

Vn.2

Vla.

Vc.

Cb.

mp con sordina

mp con sordina

mp

ff

fff

Do not damp

mf

ff

impro. Use brushes 3:2

pppp cresc.

p ---- *mp* ---- *ff*

poco a poco tutte le corde -

(attacca)

subito tacet

(p) poco cresc.

mp (cresc.) f

subito tacet

(p) poco cresc.

mp (cresc.) f

subito tacet

(p) poco cresc.

mp (cresc.) f

subito tacet

arco

sp poco cresc.

mp (cresc.) f

48

3rd Hand

Piano

E

mp

p

p cresc.

mp

3rd Hand

Piano

51

6

3

6

3rd Hand

Piano

54

Rit.-

dim.

6

a Tempo 2
(sempre
Swing = 60%)

pp

Finger Snap

Piano

56

F

Acc.

p cresc.

cresc.

6

3

mf

3

Finger Snap

Piano

59

(Acc.)
(cresc.)

3

6

3

Finger Snap

Piano

Vn.1

62

(Acc.)
(cresc.)

f

3

a Tempo 1
(sempre Swing = 60%)

G

(attacca)

arco

mf cresc.

64

Acc. (alla Zingarese) -

no impro.

Drms. **H**

Piano

p 8va

mp cresc.

pp cresc.

Acc. (alla Zingarese)

poco capriccioso

(cresc.)

(arco)

mp cresc.

(arco)

mp cresc.

(arco)

mp cresc.

mf cresc.

3

3

3

67 (Acc.)

Drms. **H**

Piano

(8va)

(cresc.)

(cresc.)

(Acc.)

f

mp

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

(cresc.)

ff

quasi f

quasi f

quasi f

f

gliss.

tacet

a quasi Tempo 3 (Allegro vivace, ♩ = ca. 166)
ma subito molto Ritenuto (Allegretto, ♩ = ca. 138)
(poco a poco meno Swing)

70

H (8va)

Piano

p

p

Vn.1

gliss.

p

Vn.2

poco capriccioso

mf

Vla.

poco capriccioso

mp

Vc.

poco capriccioso

mp

Cb.

mp

Rit. - - - - -

73

(Rit.) - - - - -

Drms.

no impro. Use woodsticks

pp

mf

Piano

cresc.

mf

Vn.1

cresc.

Vn.2

gliss.

Vla.

gliss.

Vc.

gliss.

Cb.

cresc.

fpp ————— *f*

fpp ————— *f*

fpp ————— *f*

fpp ————— *f*

fpp ————— *f*

a Tempo 3 (Allegro vivace, ♩ = 166)
(quasi sine Swing, ca. 55%)*

(attacca)

* During this bar only, the swing is applied on the semiquaver instead of the quaver.

I

L'istesso tempo (doppio movimento)
(sempre quasi sine Swing)

75

Cl.

T. Sax

Bari. Sax

Tpt.

Tbn. 1 & 2

B. Tbn.

Drms.

Piano

Vla.

Vc.

Cb.

ignore Swing

mp *poco cresc.*

mp *senza sordina* *simile*

impro. *mf*

mp *mf* **RH**

pizz. divisi *mp*

pizz. *mf*

pizz. *f*

12

8

2

2

3

H

♩ = ♩.
(ignore Swing until next time signature)
Flute & Clarinet only

79 Flz. *mf*

♩ = ♩.
(ignore Swing until next time signature)
Flute & Clarinet only

Cl. *gliss.*

Bari. Sax

Tpt.

Tbn. 1 & 2

B. Tbn.

Drms. **2**

Piano

arco sul pont. (sempre divisi) *p*

Vla.

Vc.

Cb.

82

Fl.

Flz. —

quasi $\emptyset$

Rit. —

mf

cresc.

Cl.

3

ignore Swing

6

12
8

fpp cresc.

T. Sax

Bari.
Sax

Tpt.

Tbn.
1 & 2

B. Tbn.

Drms.

2

Piano

8

(arco) ignore Swing during triplets

Rit. —

Vn.1

pp cresc.

(arco) ignore Swing during triplets

Vn.2

pp cresc.

6

3

Vla.

Vc.

Cb.

J

[illegible]