

The Immovable do

Arranged for the 2020 UMD Clarinet Symposium

Percy Aldridge Grainger

Arr. Andrew Zhang

Opt.
Concert C drone

The first system of the score consists of five staves. From top to bottom, they are labeled: B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet 4, and Bass Clarinet. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The music is written in a single melodic line across all staves, starting with a whole rest followed by a series of eighth and quarter notes. A large slur covers the entire first line of music. The dynamic marking *p* (piano) is placed below the first staff. The notation includes various accidentals and articulation marks.

10
(clingingly)

The second system of the score consists of five staves. From top to bottom, they are labeled: B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B♭ Cl. 4, and B. Cl. (Bass Clarinet). The music continues from the first system, starting with a measure number '7' above the first staff. A large slur covers the entire second line of music. The dynamic marking *p* (piano) is placed below the first staff. The notation includes various accidentals and articulation marks. A box containing the number '10' is positioned above the first staff, and the instruction '(clingingly)' is written below it.

13

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

p

18

20

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

mp *mf*

mp *mf*

mp *mf*

mp *mf*

mp

more clingingly

23 24 *slightly detached* *more detached*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

f

f

f

f

f

27 *less detached* 30

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

ff

ff

ff

ff

ff

p

mp

p

mp

mf

mp

mf

mp

p

36

32

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

mp

mp

mp

mp

mp

40

37

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

less detached

richly

f

mf

f

mf

f

mf

f

mf

41

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

48

46

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

f *p*

f *p*

f *p*

f *p*

f

51

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

p

p

p

p

p

3

3

56

56

warmly, gently

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B \flat Cl. 4

B. Cl.

mp

mp

mp

mp

pp

pp

pp

mp

mp

mp

mp

mp

pp

pp

mp

mp

mp

mp

62

61

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B♭ Cl. 4 *mf* *f*

B. Cl. *mf* *f*

70

65

not too detached

B♭ Cl. 1 *ff* *p* *mf* > *p* *mf* > *p* *pp* *sf*

B♭ Cl. 2 *ff* *p* *mf* > *p* *mf* > *p* *pp* *sf*

B♭ Cl. 3 *ff* *p* *mf* > *p* *mf* > *p* *pp* *sf*

B♭ Cl. 4 *ff* *pp* *sf*

B. Cl. *fff* *p* *mf* > *p* *mf* > *p* *pp* *sf*

71

B \flat Cl. 1
(pp) sf (pp) sf pp *mf* *pp sf sf sf*

B \flat Cl. 2
(pp) sf (pp) sf pp *mf* *pp sf sf sf*

B \flat Cl. 3
(pp) sf (pp) sf pp *mf* *pp sf sf sf*

B \flat Cl. 4
(pp) sf (pp) sf pp *mf* *pp sf sf sf*

B. Cl.
(pp) sf (pp) sf pp *mf* *pp sf*

less detached

76

78

B \flat Cl. 1
ff ff

B \flat Cl. 2
ff ff

B \flat Cl. 3
ff ff

B \flat Cl. 4
ff ff

B. Cl.
ff ff

81

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

p *f*

p *f*

p *f*

p *f*

f

et ass

85

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B♭ Cl. 4

B. Cl.

very sharply *mp*

89

Musical score for measures 89-93. The score is for five parts: Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, and B. Cl. The key signature is one sharp (F#) and the time signature is 4/4. Measure 89 starts with a half note G4 in the first part. The second part has a melodic line starting on G4. The third and fourth parts have similar melodic lines. The fifth part has a more complex melodic line. The score ends at measure 93 with a *pp* dynamic marking. There are slurs and ties across measures 90-93 for all parts.

94

louden lots bit by bit

Musical score for measures 94-98. The score is for five parts: Bb Cl. 1, Bb Cl. 2, Bb Cl. 3, Bb Cl. 4, and B. Cl. The key signature is one sharp (F#) and the time signature is 4/4. Measure 94 starts with a half note G4 in the first part. The second part has a melodic line starting on G4. The third and fourth parts have similar melodic lines. The fifth part has a more complex melodic line. The score ends at measure 98 with a *pp* dynamic marking. There are slurs and ties across measures 94-98 for all parts.

101

100

B \flat Cl. 1
f \rightrightarrows *mp* \rightrightarrows *f*

B \flat Cl. 2
f \rightrightarrows *mp* \rightrightarrows *f*

B \flat Cl. 3
f \rightrightarrows *mp* \rightrightarrows *f*

B \flat Cl. 4
f \rightrightarrows *mp* \rightrightarrows *f*

B. Cl.
f \rightrightarrows *mp* \rightrightarrows *f*

110

105

B \flat Cl. 1
p \rightrightarrows *pp* \rightrightarrows *f* \rightrightarrows *ff*

B \flat Cl. 2
p \rightrightarrows *pp* \rightrightarrows *f* \rightrightarrows *ff*

B \flat Cl. 3
p \rightrightarrows *pp* \rightrightarrows *f* \rightrightarrows *ff*

B \flat Cl. 4
p \rightrightarrows *pp* \rightrightarrows *f* \rightrightarrows *ff*

B. Cl.
p \rightrightarrows *pp* \rightrightarrows *f* \rightrightarrows *ff*

To the fore

111

slightly lingeringly **114** *in tempo*

B♭ Cl. 1
< ff > *< f >* *mf* *< mp >*

B♭ Cl. 2
< ff > *< f >* *mf* *< mp >*

B♭ Cl. 3
< ff > *< f >* *mf* *< mp >*

B♭ Cl. 4
< ff > *< mp >*

B. Cl.
< ff > *< f >* *mf* *mp*

117

B♭ Cl. 1
mf *ff* *p* *p*

B♭ Cl. 2
mf *ff* *p* *p*

B♭ Cl. 3
mf *ff* *p* *p*

B♭ Cl. 4
mf *ff* *p* *p*

B. Cl.
mf *ff* *p* *p*

B \flat Clarinet 1

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p

(clingingly) **10**

p *p*

20 *more clingingly*

mp *mf*

24 *slightly detached* *more detached* *less detached* **30**

f *ff* *p*

31 **36** *less detached*

mp *mp* *f*

40 *richly*

mf

48

f *p*

f *p*

56 **56** *warmly, gently* **62**

mp mp mp *mf*

64

f ff p mf p mf p

70 **70** *not too detached*

pp sf pp sf pp sf pp mf pp sf sf

75 *less detached* **78**

f ff ff

84

83

p f mp

90 **93** *louden lots bit by bit*

pp

99 **101**

f mp f p pp

110

107

f ff ff f

114

113 *slightly lingeringly in tempo*

mf mp mf ff p p

B \flat Clarinet 2

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Concert C drone

p

10
(clingly)

p *p*

20
more clingingly

mp *mf*

24 *slightly detached* *more detached* *less detached* **30**
f *ff* *p*

36

mp *mp*

40 *richly*

f *mf*

48

f *p* *p*

54 56 *warmly, gently*
mp pp mp

59 62
mf f ff

66 70 *not too detached*
p mf > p mf > p pp sf pp sf pp sf

72 78 *less detached*
pp mf > pp sf sf sf ff ff

80 84 *very sharply*
p f mp

87 93 *louden lots bit by bit*
pp

96 101
f mp f p > pp

106 110
f < ff > < ff > < f >

113 *slightly lingeringly* 114 *in tempo*
mf < mp mf ff p < p

B \flat Clarinet 3

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p

9 *(clingly)* **10** *p* *p*

17 **20** *more clingly* *mp* *mf*

24 **24** *slightly detached* *more detached* *less detached **30** *f* *ff* *mf* *mp**

33 **36** *less detached* *mp* *f*

40 **40** *richly* *mf* *f*

48 **48** *p* *3* *p* *3*

56 **56** *pp* *mp* *warmly, gently* **62** *mf*

63

f *ff* *p* *mf* >

70

68

not too detached

p *mf* > *p* *pp* *sf* *pp* *sf* *pp* *sf* *pp*

78

73

less detached

mf *pp* *sf* *sf* *sf* *ff* *ff*

84

81

very sharply

p *f* *mp*

93

87

louden lots bit by bit

pp

101

96

f *mp*

110

104

f *p* *pp* *f* *ff* *ff* *f*

113

slightly lingeringly

114 in tempo

mf *mp* *mf* *ff* *p* *p*

B \flat Clarinet 4

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(clingingly)

p

10

17

20

mp *mf* *more clingingly*

24

24

30

f *slightly detached* *more detached* *less detached* *ff* *mf* *mp*

32

36

mp *f* *less detached*

39

40

mf *richly*

46

48

f *p* *p*

54

56

mp *pp* *mp* *warmly, gently*

62 **62** 4

mf *f* *ff*

70 **70** not too detached

pp *sf* *pp* *sf* *pp* *sf* *pp* *sf* *pp* *mf* *pp* *sf* *sf*

75 *less detached* **78**

sf *ff* *ff*

82 **84** *very sharply*

p *f*

87 *mp*

93 **93** louden lots bit by bit

pp *f*

101 **101**

mp *f* *p* *pp*

106 *To the fore* **110** *slightly lingeringly*

f *<ff>* *<ff>*

114 **114** *in tempo*

mp *mf* *ff* *p <> p*

Bass Clarinet

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10 **10** *p* *4* **20**

21 *2* *slightly detached* *more detached* *less detached* *f* *ff*

30 **30** *p* **40**

36 **36** *less detached* *richly* *mp* *f* *mf* **48**

44 *f* **56** *4*

52 *p* *pp* **62**

58 *warmly, gently* *mp* *mf* *f*

65 *sf* *p* *mf* *p* *mf* *p*

70 **70** *not too detached*

pp sf pp sf pp sf pp mf pp sf

75 *less detached* **78**

ff ff

83 **84** *very sharply*

f mp

89 **93**

pp *louden lots bit by bit*

97 **101** 3

p > pp

110 **110** *slightly lingeringly* *in tempo* **114**

f < ff > < ff > < f > mf mp

117

mf ff p < p > p