

Madigan

for Orchestra

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(August 1998)

$\text{♩} = 72-76$

Flute I *f*

Flute II (Alto Flute in G)

Oboe I *f*

Oboe II (English Horn in F) *f*

Clarinet I in B \flat *f*

Clarinet II in B \flat *f*

Bassoon I *f*

Bassoon II *f*

Horn I in F *f*

Horn II in F *f*

Trumpet I in B \flat

Trumpet II in B \flat

Marimba

Piano *ff*
tr
Red *

$\text{♩} = 72-76$

Violin I

Violin II *div.* *3* *f* (*leggiere*) *simile*

Viola *div.* *3* *f* (*leggiere*) *simile*

Violoncello *f*

Contrabass

7

FL. I
Ob. I
Bsn I
Vln I
Vln II
Vla
Vc.
Cb.

mp cresc. *f*

mp pizz.

mp

Measures 7-12: Woodwinds (Flute I, Oboe I, Bassoon I) play sustained notes with dynamics *mp* *cresc.* to *f*. Violins II and Violas play triplet patterns starting at measure 8, marked *mp*. Violins I, Cellos, and Double Basses play a rhythmic pattern of eighth notes, marked *mp*. The section ends with a double bar line.

13

FL. I
FL. II
Ob. I
Ob. II
Bsn I
Pno
Vln I
Vln II
Vla
Vc.
Cb.

A

mf

mp cresc. *f*

mf

mp

Measures 13-18: Section marker **A** appears above the Flute I staff. Woodwinds (Flute I, Flute II, Oboe I, Oboe II, Bassoon I) play sustained notes with dynamics *mf* and *mp* *cresc.* to *f*. Violins II and Violas play triplet patterns, marked *mf*. Violins I, Cellos, and Double Basses play a rhythmic pattern of eighth notes, marked *mf*. The section ends with a double bar line.

19 **B**

Fl. I *mf*

Fl. II *mf*

Ob. I *mf*

Ob. II *mf*

Cl. I *mf*

Cl. II *mf*

Bsn I *mf*

Bsn II *mf*

Hn I *mf*

Hn II *mf*

Tpt I *mf*

Tpt II *mf*

Mar.

Pno *mf* *ff*

B

Vln I *pizz.*

Vln II *mf*

Vla *pizz.* *mf*

Vc. *mf*

Cb. *mf*

C Più mosso $\text{♩} = 80 - 84$

24

Fl. I

Fl. II

Ob. I

Ob. II

Cl. I

Cl. II

Bsn I

Bsn II

Hn I

Hn II

Tpt I

Tpt II

Mar.

Pno

C Più mosso $\text{♩} = 80 - 84$

Vln I

Vln II

Vla

Vc.

Cb.

30

Fl. I *cresc.* *f* *p* **D**

Fl. II *cresc.* *f* *p*

Ob. I *cresc.* *f*

Ob. II *cresc.* *f*

Cl. I *cresc.* *f* *p*

Cl. II *cresc.* *f* *p*

Bsn I *cresc.* *f* *p*

Bsn II *cresc.* *f*

Vln I *mf* (staccato) **D**

Vln II *mf* (staccato)

Vla *mf* (staccato)

Vc. *mf*

Cb. *mf*

35

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn I
Bsn II
Mar.
Pno
Vln I
Vln II
Vla
Vc.
Cb.

(medium hard mallets)
mf 3

Detailed description: This page of a musical score covers measures 35 to 39. The woodwind section (Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II) features long, sustained notes with phrasing slurs. The Flute I part starts with a quarter note G4, while Flute II starts with a quarter note Bb4. Oboe I starts with a quarter note G4, and Oboe II starts with a quarter note Bb4. Clarinets I and II start with quarter notes G4 and Bb4 respectively. Bassoons I and II start with quarter notes G3 and Bb3. The Percussion part (Mar.) begins in measure 38 with a triplet of eighth notes (Bb2, Bb2, Bb2) marked *mf* and "(medium hard mallets)", continuing with a steady triplet pattern. The string section (Violins I and II, Viola, Violoncello, and Contrabass) plays a rhythmic pattern of quarter notes with eighth-note triplets. Violins I and II play a descending eighth-note triplet pattern, while the Viola, Violoncello, and Contrabass play a similar pattern with a different intervallic structure.

E

40

Fl. I
Fl. II
Ob. I
Ob. II
Cl. I
Cl. II
Bsn I
Bsn II
Mar.
Pno

f (legato)
p (staccato)

Detailed description: This section of the score covers measures 40 to 43. The woodwind section (Flutes I & II, Oboes I & II, Clarinets I & II, Bassoons I & II, and Maracas) features a melodic line in the first two measures, followed by a rhythmic pattern of eighth notes in the last two measures. The piano part plays a staccato accompaniment of eighth notes. The strings (Violins I & II, Viola, Violoncello, and Contrabasso) are marked 'arco' and play a sustained, low-frequency accompaniment.

E

Vln I
Vln II
Vla
Vc.
Cb.

arco

Detailed description: This section of the score covers measures 40 to 43. The string section (Violins I & II, Viola, Violoncello, and Contrabasso) is marked 'arco' and plays a rhythmic accompaniment of eighth notes. The woodwinds and piano are not present in this section.

45

Fl. I
Fl. II [switch to alto flute in G]
Ob. I
Ob. II [switch to English horn in F]
Cl. I
Cl. II
Bsn I
Bsn II
Hn I
Hn II
Mar.
Pno
Vln I
Vln II
Vla
Vc.
Cb.

mute in

mutes off

mp

mp

pizz.
mp

pizz.
mp

F

50

Alto Fl. *f*

Cl. I *mp*

Bsn I *mp*

Bsn II *mp*

Hn I (muted) *p*

Hn II (open) *p*

Tpt I (muted) *p*

Tpt II (open)

Mar. *mf*

Pno *mf detached*

F

Vln I (1/2 only) pizz. *mp*

Vln II (1/2 only) *mp*

Vla *mp*

Vc. pizz. *mp*

Cb.

This musical score page, numbered 56, features a variety of instruments. The Flute I part begins with a rest and then plays a melodic line starting at measure 5, marked *mf*. The Alto Flute, Oboe I, and English Horn parts also have melodic lines, with the Oboe and English Horn marked *mf*. The Clarinet I part plays a rhythmic pattern of eighth notes with triplets. The Clarinet II part has a melodic line starting at measure 5, marked *mf*. The Horn I, II, Trumpet I, and II parts play sustained notes with some rests. The Maracas part provides a rhythmic accompaniment. The Piano part has a simple harmonic accompaniment. The Violin I and II parts play rhythmic patterns. The Viola and Violoncello parts play eighth-note patterns with triplets. The Contrabass part has a rhythmic accompaniment.

G

62

Fl. I

Alto Fl.

Ob. I

Eng. Hn.

Cl. I

Cl. II

Bsn I

Bsn II

Hn I

Hn II

Tpt I

Tpt II

Mar.

Pno

G

Vln I

Vln II

Vla

Vc.

Cb.

69 **Freely** ♩ = 50 - 54

Fl. I
 Fl. II
 Ob. I
 Eng. Hn.
 Cl. I
 Cl. II
 Bsn I
 Bsn II
 Hn I
 Hn II
 Tpt I
 Tpt II
 Mar.
 Pno
 Vln I
 Vln II
 Vla
 Vc.
 Cb.

[switch to oboe]

p no vibrato
p no vibrato
pp no vibrato
pp no vibrato
pp no vibrato
pp
pp
pp
pp
mf
pp
pp
pp
pp

Rubato
 mutes on
 mutes on
 mutes on
 mutes on

℄
 * *℄*

74 A tempo (♩ = 72 - 76)

Cl. II *mp*

Hn I *p*

Hn II *p*

Tpt I *p*

Tpt II *p*

Pno (*let ring*)

A tempo (♩ = 72 - 76)

Vln I *Tutti arco div.*

Vln II *Tutti *pp* tr*

Vla *p tr*

Vc. *arco div. *pp**

Cb.

79 **H** Freely ♩ = 50 - 54

Ob. I *mf espressivo*

Cl. I *mf espressivo*

Mar. *mf espressivo* (soft mallets) *f* *pp*

Pno *f* *pp*

H Freely ♩ = 50 - 54

Vln I *pp*

Vln II *f tr* *p*

Vla *f tr* *p*

Vc. *f* *pp*

Cb.

84

Fl. I *mf espressivo*

Bsn I *mf espressivo*

Mar. *f* *pp*

Pno (tr) *(let ring)*

Vln I *f* *pp*

Vln II *f* *p*

Vla *f* *p*

Vc. *f* *pp*

Cb. *f* *pp*

89

I **Meno mosso** ♩ = 69

Hn I (muted) *mp* *simile*

Hn II (muted) *mp* *simile*

Tpt I (muted) *mp* *simile*

Tpt II (muted) *mp* *simile*

Mar. *mp* *simile*

Pno *pp* *dim. al niente* *(let ring)*

I **Meno mosso** ♩ = 69

Vln I *f* *pp* *dim. al niente*

Vln II *f* *p* *dim. al niente*

Vla *f* *p* *dim. al niente*

Vc. *f* *pp* *dim. al niente*

Cb. *f* *pp* *dim. al niente*

94

Fl. I *mp*

Alto Fl. [switch to flute] (flute) *mp*

Ob. I *mp cantabile*

Cl. I *mp*

Cl. II *mp*

Bsn I *mf cantabile*

Bsn II *mf cantabile*

Hn I

Hn II

Tpt I

Tpt II

Mar. *p*

Vln I *mp* div.

Vln II *mp* div.

Vla

Vc. *mf cantabile*

Cb. *mf cantabile*

99

Fl. I *simile* *mf cantabile*

Fl. II *simile* *mf cantabile*

Ob. I *mf* *mf*

Ob. II *mf cantabile* *mf*

Cl. I

Cl. II *mf*

Bsn I *cresc.*

Bsn II *cresc.*

Hn I *p cresc.* *mf*

Hn II *p cresc.* *mf*

Tpt I *p cresc.* *mf*

Tpt II *p cresc.* *mf*

Mar.

Vln I *simile* *cresc.* *f*

Vln II *simile* *cresc.* *f*

Vla *pp cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

104 rit. **J** **Meno mosso** ♩ = 60 - 64

Fl. I *dim.*

Fl. II *dim.*

Ob. I *dim.*

Ob. II *dim.*

Cl. I

Cl. II *dim.*

Bsn I *dim.* **mp**

Bsn II *dim.*

Hn I *dim.* mute out

Hn II *dim.* mute out

Tpt I *dim.*

Tpt II *dim.*

Mar.

Pno **mp (solo)**

Vln I *dim.*

Vln II *dim.*

Vla *dim.*

Vc. *dim.* pizz. **mp**

Cb. *dim.* pizz. **mp**

120 **rall. . .** **L** **A tempo** (♩ = 72 - 76)

Fl. I

Ob. I

Ob. II [switch to English horn]

Bsn I

Bsn II

Pno

mp cresc.

Eng. Hn

rall. . . **L** **A tempo** (♩ = 72 - 76)

Vln I

Vln II

Vla

Vc.

Cb.

mutes off

arco

mp

mp pizz.

127

Fl. I

Fl. II

Ob. I

Ob. II

Bsn I

Tpt I

Tpt II

Vln I

Vln II

Vla

Vc.

Cb.

mp

mp

mp

mp

straight mute in

straight mute in

132

Fl. I *mp* *mf*

Fl. II *mp* *mf*

Ob. I *mp* *mf*

Eng. Hn *mp* *mf*

Cl. I *mf*

Cl. II *mf*

Bsn I *mp* *mf*

Bsn II *mf*

Hn I *mf*

Hn II *mf*

Tpt I *mf*

Tpt II *mf*

Mar.

Pno *mf* *f*

Vln I

Vln II *pizz.* *mf*

Vla *pizz.* *mf*

Vc. *pizz.* *mf*

Cb. *pizz.* *mf*

137 **M**

Fl. I

Fl. II [switch to alto flute] *mf*

Ob. I

Eng. Hn

Cl. I *pp*

Cl. II

Bsn I

Bsn II

Hn I *pp*

Hn II

Tpt I *pp*

Tpt II *pp*

Mar.

Pno

M

Vln I

Vln II *arco mp*

Vla *arco mp*

Vc. *mp*

Cb. *mp*

N Lento $\text{♩} = 50 - 54$

143

Fl. I
Alto Fl.
Ob. I
Eng. Hn.
Cl. I
Cl. II
Bsn I
Bsn II
Hn I
Hn II
Tpt I
Tpt II
Mar.
Pno

N Lento $\text{♩} = 50 - 54$
mutes on

Vln I
Vln II
Vla
Vc.
Cb.

149

Fl. I
Alto Fl.
Ob. I
Eng. Hn.
Cl. I
Cl. II
Bsn I
Bsn II
Hn I
Hn II
Tpt I
Tpt II
Mar.
Pno
Vln I
Vln II
Vla
Vc.
Cb.

* Begin with rapid tremolo and gradually slow down to no tremolo over two bars. Do not coordinate with others.

** Begin with rapid trill and gradually slow down to no trill over two bars. Do not coordinate with others.

Fl. I *pp* ** (slowing trill) *f* *pp* ** (slowing trill)

Alto Fl. *mf* *ff* *mf*

Ob. I

Eng. Hn *pp*

Cl. I *pp* ** (slowing trill) *f* *pp* ** (slowing trill)

Cl. II *p* *f* *p*

Bsn I *pp*

Bsn II *pp*

Hn I *pp* *mf* *pp*

Hn II *mf* *pp*

Tpt I

Tpt II

Mar.

Pno *p* *5* *5*

Vln I *f* *pp* * (slowing tremolo) ** (slowing trill)

Vln II *f* *p* ** (slowing trill)

Vla *f* *p* ** (slowing trill)

Vc. *pizz.* *mp*

Cb. *pizz.* *mp*