

C SCORE

# Everyday Endgame

dedicated to the Switchboard Music Festival

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♩ = 132

'false fingerings' (+ alternate fingering, - "normal" fingering)

\*throughout, play the 'bisbigliando' phrases as audibly as possible (although they still won't be very loud!)

The score is for a 4/4 piece in C major, 132 bpm. It features the following parts and markings:

- Flute:** Starts with a rest, then plays a melodic line with 'false fingerings' (+ alternate, - normal) and *mp* dynamics. Includes a 'bisbigliando (toneless playing) \*' section.
- Alto Saxophone:** Starts with a rest, then plays a melodic line with 'false fingerings' and *pp* dynamics. Includes a 'bisbigliando (toneless playing) \*' section.
- Bass Clarinet in B $\flat$ :** Starts with a rest, then plays a melodic line with 'false fingerings' and *pp* dynamics. Includes a 'bisbigliando (toneless playing) \*' section.
- Electric Guitar:** Starts with a rest, then plays a melodic line with *mf* dynamics and 'w/ ring mod.' and 'let ring' markings.
- Percussion:** Features 'BUNDT PANS' with triplets and *mf* dynamics.
- Violin I:** Starts with a rest, then plays a melodic line with *p* dynamics.
- Violin II:** Starts with a rest, then plays a melodic line with *p* dynamics.
- Viola:** Starts with a rest, then plays a melodic line with *p* dynamics.
- Violoncello:** Starts with a rest, then plays a melodic line with *p* dynamics.
- Contrabass:** Starts with a rest, then plays a melodic line with *mf* dynamics and 'battute' markings.
- piano:** Starts with a rest, then plays a melodic line with *mf* dynamics.

8 bisbigliando (toneless playing) \* A

Fl. *mp*

A. Sax.

B. Cl.

E. Gr.

Perc. A

Vln. I

Vln. II

Vla.

Vc.

Cb. *harm. gliss.*

IV. *mp*

16

Fl. *pp* *(mf)*

A. Sax. *pp* *poco* *(mf)*

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

E. Gr.

Perc. *simile*

Vln. I *poco*

Vln. II *poco*

Vla. *poco*

Vc.

Cb. *arco* *pp* *battute* *mf*

Detailed description: This page of a musical score covers measures 16 through 19. The instruments are Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Electric Guitar (E. Gr.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).  
- Flute: Starts with a rest in measure 16, then plays a melodic line starting in measure 17 with a *pp* dynamic. It features a triplet in measure 18 and a *(mf)* dynamic in measure 19.  
- Alto Saxophone: Plays a rhythmic pattern starting in measure 17 with a *pp* dynamic, marked *poco*. It includes a triplet in measure 18 and a *(mf)* dynamic in measure 19.  
- Bass Clarinet: Plays a melodic line starting in measure 17 with a *pp* dynamic, marked *poco*. It includes a triplet in measure 18 and a *(mf)* dynamic in measure 19.  
- Electric Guitar: Remains silent until measure 19, where it plays a chordal figure.  
- Percussion: Remains silent until measure 19, where it plays a triplet pattern marked *simile*.  
- Violin I: Plays a melodic line starting in measure 17, marked *poco*. It includes a triplet in measure 18.  
- Violin II: Plays a melodic line starting in measure 17, marked *poco*.  
- Viola: Plays a melodic line starting in measure 17, marked *poco*.  
- Violoncello: Plays a melodic line starting in measure 17.  
- Contrabass: Remains silent until measure 19, where it plays a triplet pattern marked *battute* and *mf*.  
- Dynamics: The score uses *pp* (pianissimo), *poco* (poco), *(mf)* (mezzo-forte), and *battute* (battuto).

21 bisb. B

Fl. *pp* *mf* 3

A. Sax. bisb. *pp* *mf* 3

B. Cl. bisb. *pp* *mf* 3

E. Gr. let ring (use volume ped.) *mf*

B

Perc. 3 simile

Vln. I *p* *f*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *f*

Cb. harm. gliss. pizz. IV. III.

28 bisb.

Fl.

A. Sax. bisb.

B. Cl. bisb. false fingerings

E. Gr.

Perc. 3

Vln. I *p*

Vln. II *p* *pp*

Vla. *p*

Vc. *p* *pp*

Cb. battute 3 harm. gliss. IV. *p*

35 **C** **D** 'false fingerings'

Fl. *p* *mf* *p* *mf*

A. Sax. *p* *mf* *p* *sf* key clicks

B. Cl. *p* *mf* *p* *sf* key clicks

E. Gtr.

Perc. **C** **D**

Vln. I *p* *mf* 1.

Vln. II *p* *mf*

Vla. *mf* *mf*

Vc. *mf*

Cb.

AMBIENT LOOP OF OPENING PHRASE

41

**E**

Fl. *n* *molto* *mp* *mp*

A. Sax. *n* *molto* *pp*

B. Cl. *n* *molto* *pp*

E. Gr.

**E** AMBIENT LOOP OF OPENING PHRASE: notes given here are both the sample content, and what the given instruments could ad lib

Perc.

Vln. I *molto* *p*

Vln. II *molto* *p*

Vla. *molto* *p*

Vc. *molto* *p*

Cb.

Pno. *freely out of tempo; phrase the melody however feels most natural*

**F** Attacca! ♩ = 100

54

Fl. *mp* *f*

A. Sax. *f*

B. Cl. *f*

E. Gr.

Perc. HIT ANY LICK in the given rhythm

**F** Attacca! ♩ = 100

Vln. I *gliss.* *sf* *p* *f*

Vln. II *sf* *p* *f*

Vla. *gliss.* *sf* *p*

Vc. *ord.* *sf* *p*

Cb. *pizz.*

Pno. *8va*



62

Fl. *pp* *sf* *ppp* key clicks 'false fingerings'

A. Sax. *pp* *sf* key clicks

B. Cl. *pp* *sf* *ppp* + + + slap - key

E. Gtr. *mp*

Perc. BUNDT PANS *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *sf* *p* col legno pizz.

68 **G**

Fl. *mp*

A. Sax. bisb. 6 6

B. Cl. bisb. 6 6

E. Gr. *mf*

Perc. **G**

Vln. I *p*

Vln. II

Vla.

Vc. (pizz.)

Cb. *mp*

73

Fl. *mf* *pp*

A. Sax. *mp* *mf*

B. Cl. *mf*

E. Gr. *mf*

Perc.

Vln. I II.

Vln. II

Vla.

Vc. *je'te'* ord. *f* *pizz.* *mf*

Cb. *mf*

hum given pitches through sax, while fingering different (indiscriminate) pitches at the (upper) given rhythm

Detailed description of the musical score: The score is for measures 73-76. It includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Electric Guitar (E. Gr.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute part has a melodic line with dynamics *mf* and *pp*. The Saxophone and Clarinet parts feature sixteenth-note patterns with '6' markings. The Guitar part has a rhythmic accompaniment with accents. The strings play a sustained melodic line. The Cello part includes a triplet and a pizzicato section. Performance instructions include 'hum given pitches through sax, while fingering different (indiscriminate) pitches at the (upper) given rhythm' and 'je'te' ord.'.

**H**

77

Fl. *mf* *mf* *mf*

A. Sax. *mf* (simile) *mp* *mf*

B. Cl. *mf* *mf*

E. Gr. *mf*

**H**

DRUM SET

SOMETHING HIGH/METTALIC (add other stuff, too)

Perc. *mf*

Vln. I *mf*

Vln. II *mf* *harm. gliss. III.* *jete'* *ord.*

Vla. *pizz.*

Vc. *jete'* *ord.* *battute* *jete'* *ord.* *(?)* *jete'* *ord.*

Cb.

81

Fl. *overblow*

A. Sax. *(simile)*

B. Cl. *f*

E. Gr. *f*

Perc. *f*

Vln. I *harm. gliss. III.* *II. I.* *jete'* *ord.*

Vln. II *(simile)* *III.* *ord.*

Vla. *f*

Vc. *sf* *I.* *pizz.* *arco* *f*

Cb. *f*

85

Fl. *f* *p* *f*

A. Sax. *f* *p* *f* *tr* *molto*

B. Cl. *molto*

E. Gr. *p* DIST. PED. ON !!!

Perc.

Vln. I *p* *molto* *ff*

Vln. II *p* *molto* *ff*

Vla.

Vc. *sf* (o)

Cb.

Detailed description: This page of a musical score covers measures 85 to 88. The score is for a full orchestra and includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Electric Guitar (E. Gr.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 4/4 time. Measure 85 begins with a first ending bracket. The Flute part starts with a forte (*f*) dynamic, followed by a piano (*p*) section and another forte (*f*) section. The Alto Saxophone and Bass Clarinet parts also feature dynamic changes from *f* to *p* and back to *f*. The Electric Guitar part has a piano (*p*) dynamic and includes a 'DIST. PED. ON !!!' instruction with a downward arrow. The Percussion part has a rest in measure 85 and then plays a rhythmic pattern. The Violin I and II parts start with a piano (*p*) dynamic, move to *molto*, and then to fortissimo (*ff*). The Viola part has a steady eighth-note accompaniment. The Violoncello part features triplets and accents, starting with *sf* (sforzando). The Contrabass part has a steady eighth-note accompaniment. Measure 86 continues the dynamics and textures. Measure 87 features a trill (*tr*) in the Alto Saxophone and a *molto* marking. Measure 88 concludes the page with a first ending bracket and a fermata over the final notes of the strings.

89 **J**

Fl. *ff* *p* timbre trill (very slow) + - + - (simile)

A. Sax. *ff* timbre trill (very slow) + - + - *p*

B. Cl. *ff* *p* timbre trill (very slow) + - + -

E. Gr. *ff* DIST. OFF

Perc. *f* HIT ANY RIFF

Vln. I gliss. *sf* *pp*

Vln. II gliss. *sf* *pp*

Vla. gliss. *sf* *pp*

Vc. gliss. *sf* *pp*

Cb.

Pno.

94

Fl. (simile) normal

A. Sax. (simile) (simile)

B. Cl. (simile) (simile) ppp

E. Gr.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.



K

103

Fl. *mp* key clicks

A. Sax. *mp* key clicks

B. Cl. *mp* key clicks (normal)

E. Gr. *mf*

K

Perc. BUNDT PANS *mf*

Vln. I *mp* battute ord. *p*

Vln. II *mp* jete' ord. *p*

Vla. *mp* battute ord. *p*

Vc. *mp* jete' ord. *p*

Cb. *mp* jete' pizz.

(IV.)

109

Fl. *mp* *p* normal

A. Sax. *p* normal

B. Cl. *mp* *mp* *p* *mf*

E. Gr. *mp* *mf*

Perc. *L*

Vln. I *mp* battute battute battute

Vln. II *mp* jete' battute battute ord.

Vla. *mp* ord.

Vc. *mp* jete' jete' jete' jete'

Cb. *mp* jete' jete' pizz. *mf*

113

Fl. *mf* *mp*

A. Sax. *mf*

B. Cl. *mp*

E. Gr. *mp* *mf*

Perc.

Vln. I 'chop' *mf* jete' pizz.

Vln. II 'chop' jete' *mf* pizz.

Vla. 'chop' jete' *mf* pizz.

Vc. 'chop' jete' *mf* pizz.

Cb.

M

117.

Fl.

A. Sax.

B. Cl.

E. Gr.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*

*ord.*

*ord.*

*ord.*

*ord.*

*ord.*

121

(‘percussive’ style)

Fl. *p* *sf*

A. Sax. *mf*

B. Cl. *mp*

E. Gtr. *f*

Perc. *p* *mf*

Vln. I *mf* *sf* battute

Vln. II *mf* ord.

Vla. *mf* ‘chop’ *mf* battute

Vc. *mf* ‘chop’ *mf* battute

Cb. *f*

N

125

Fl. normal

A. Sax. *mf*

B. Cl. *f*

E. Gr.

Perc. *p* *mf*

Vln. I 'chop' ord. *mf*

Vln. II *mf*

Vla. jete' ord. (d.) battute

Vc. jete' ord. (d.) battute

Cb.

Pno. *8<sup>va</sup>*

129

Fl. *ba* *f*

A. Sax. *f*

B. Cl. *f*

E. Gr. *f*

Perc. *mf poco a poco cresc.*

Vln. I *f*

Vln. II *f*

Vla. *f* *sf* *ord.* *(d.)*

Vc. *f* *espressivo* *ord.* *(d.)*

Cb. *sf* *battute*

Pno. *8<sup>va</sup>*

ANY LICK. really start propelling the music forward, almost like a solo.

*mf poco a poco cresc.*

*espressivo*

*battute*

*8<sup>va</sup>*



133

Fl. *p* 6 6 6

A. Sax. *f* 6 6

B. Cl.

E. Gtr. *f*

Perc.

Vln. I *f* *ff*

Vln. II *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *battute*

Cb. *sf*

Pno. *sf* 8<sup>e</sup>.....1



P

137

Fl. *ff* *p* *6* *6* (*ff*) *pp* *p*

A. Sax. *ff* *p* *6* *6*

B. Cl. *pp* sing top note, play bottom note

E. Gtr. *ff* any 'out' lick in the given rhythm

Perc. *ff*

Vln. I *pp* col legno ord.

Vln. II *pp* col legno

Vla. *pp* IV.

Vc. *pp* III.

Cb.

4x

Q

143 play three times; tacet 4th repeat

Fl. *p*

A. Sax. play twice; tacet 3rd and 4th repeats *p*

B. Cl. *pp*

E. Gtr. *f*

Perc. *f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *f*

Pno. *f*

4x

play twice; tacet 3rd and 4th repeats ord.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pp*

Cb. *f*

Pno. *f*

fast, ascending splatter; random notes. dissonant without angularity.

Pno. *f*

148

Fl. *ff* *f*

A. Sax. *ff* *f*

B. Cl. *ff* *f*

E. Gr. *ff* *mf*

Perc. *gliss.* *HIT* *ANY LICK* *HIT* *ANY LICK*

Vln. I *gliss.* *f*

Vln. II *gliss.* *f*

Vla. *gliss.* *f*

Vc. *gliss.* *f*

Cb. *f*

Pno. *f*

any 'ou' lick in the given rhythm

153

Fl. *6* *6* *6* simile

A. Sax. *6* *6* *6* simile

B. Cl. *6* *6* *6* simile

E. Gr. *ff* HIT HIT *mf* simile ANY LICK

Perc. *ff* HIT HIT *mf* ANY LICK

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

159

Fl. *simile*

A. Sax. *simile*

B. Cl. *simile* *pp*

E. Gr.

Perc.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Pno. *ppp* slowly release pedal

R

R

166

Fl. *pp*

A. Sax. *pp*

B. Cl.

E. Gr.

Perc.

Vln. I *cresc.*

Vln. II *cresc.*

Vla.

Vc.

Cb. *p*

The musical score for measures 166-170 includes parts for Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Alto Saxophone parts begin with a *pp* dynamic. The Violin and Viola parts feature a *cresc.* dynamic. The Cello part begins with a *p* dynamic. The score contains various musical notations including slurs, triplets (marked with '3'), and sixteenth-note patterns (marked with '6').