

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 arranged in a standard orchestral layout. The Flute (Fl.), Alto Saxophone (A. Sax.), and Bass Clarinet (B. Cl.) parts begin in measure 16 with a piano (*pp*) dynamic and a *poco* (slightly) tempo change. They all reach a mezzo-forte (*mf*) dynamic by measure 18. The Flute and Bass Clarinet parts feature triplet markings in measures 17 and 18. The Electric Guitar (E. Gr.) and Percussion (Perc.) parts enter in measure 18. The Percussion part has a *simile* (similar) instruction. The Violin I (Vln. I) and Violin II (Vln. II) parts also have a *poco* instruction. The Viola (Vla.) part has a *poco* instruction. The Violoncello (Vc.) part has a *arco* (arco) instruction. The Contrabass (Cb.) part has a *pp* instruction, a *battute* (battute) instruction, and a *mf* instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

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 3 harm. gliss. IV. *p*

Detailed description of the musical score: This page contains measures 28 through 32 of a musical score. The instruments and their parts 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.). Measure 28 begins with a 'bisb.' (bis) instruction for the Flute, Alto Saxophone, and Bass Clarinet. The Flute and Bass Clarinet parts feature triplet runs with fingerings (+, -, +, -, +) indicated below the notes. The Alto Saxophone part also has a triplet. The Electric Guitar part consists of sustained chords. The Percussion part has a triplet of eighth notes. The Violin I, Violin II, Viola, and Violoncello parts have long, sustained notes with dynamics *p* and *pp*. The Contrabass part starts with a triplet of eighth notes marked 'battute', followed by a triplet of eighth notes, then a 'harm. gliss.' (harmonic glissando) over a sustained note, and finally a sustained note with a dynamic *p*. The Roman numeral 'IV.' is written below the Contrabass staff in measure 30.

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.

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 *gliss.* *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

**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. It features ten staves: 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 begins with a dynamic of *f*, shifts to *p* in measure 86, and returns to *f* in measure 87. The Alto Saxophone and Bass Clarinet parts also show dynamic shifts from *f* to *p* and back to *f*. The Electric Guitar part features a *p* dynamic and includes the instruction 'DIST. PED. ON !!!' with a downward arrow pointing to a specific measure. The Percussion part has a rest in measure 85 and a rhythmic pattern in measure 86. The Violin I and II parts start with *p* dynamics, move to *molto* in measure 86, and reach *ff* in measure 87. The Viola part has a steady eighth-note accompaniment. The Violoncello part includes triplets and accents, with a dynamic of *sf*. The Contrabass part provides a steady accompaniment. The score includes various musical notations such as slurs, ties, and dynamic markings.

89 **J**

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

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

B. Cl. *ff* *p*

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. *mf* BUNDT PANS

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 **L**

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. *mp*

A. Sax. *mp*

B. Cl. *mf*

E. Gr. *mf*

Perc. *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb.

Articulation markings: *jete'*, *'chop'*, *ord.*

121

('percussive' style)

Fl.

A. Sax.

B. Cl.

E. Gtr.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *sf* *mf* *mp* *f* *p* *mf* *mf* *mf* *mf* *f*

ord.

jete' jete' jete' jete' jete' jete' jete' jete'

'chop' 'chop'

battute battute battute

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. *mf* *poco a poco cresc.*

A. Sax. *f*

B. Cl. *f*

E. Gr. *f*

Perc. *mf poco a poco cresc.*

Vln. I *f*

Vln. II *f*

Vla. *f sf*

Vc. *f sf* *espressivo*

Cb. *f sf* *battute*

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

*jete' ord. (d.)*

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



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. Gtr. *ff* *mf*

Perc. HIT ANY LICK HIT ANY LICK

Vln. I gliss. *f*

Vln. II gliss. *f*

Vla. gliss. *f*

Vc. gliss. *f*

Cb.

Pno.

any 'ou' lick in the given rhythm

153

Fl. *6 simile*

A. Sax. *6 simile*

B. Cl. *6 simile*

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

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Pno.

159

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

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

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

E. Gr.

Perc.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Pno. *ppp* slowly release pedal

R

166

Fl. *pp*

A. Sax. *pp*

B. Cl.

E. Gr.

Perc.

Vln. I *cresc.*

Vln. II *cresc.*

Vla.

Vc.

Cb. *p*

Detailed description: This page of a musical score covers measures 166 to 170. The instruments are Flute (Fl.), Alto Saxophone (A. Sax.), Bass Clarinet (B. Cl.), English Horn (E. Gr.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Flute and Alto Saxophone parts are marked *pp* (pianissimo) and feature long, sustained notes with phrasing slurs. The Bass Clarinet part also has long, sustained notes. The English Horn, Percussion, and Cello parts are mostly silent, indicated by rests. The Violin I and Violin II parts are marked *cresc.* (crescendo) and feature intricate rhythmic patterns, including triplets and sixteenth-note runs. The Viola part features a melodic line with triplets and sixteenth-note runs. The Contrabass part is marked *p* (piano) and features a melodic line with triplets and sixteenth-note runs. The score is written in a common time signature and includes various musical notations such as slurs, phrasing slurs, and dynamic markings.