

Christopher Stark

ARCHIPEL
— IN THREE MOVEMENTS —

for oboe, violin and cello

(2009)

Full Score

ARCHIPEL

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I

FOR COLLIN

Meccanico $\text{♩} = 84$

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Oboe

Violin *p staccato sempre*

Cello *p staccato sempre*

6

11

ffp

ff

p

sul pont.

gliss. sul D, highest touch 4th harm. poss. 'seagull'

17

ff *mf staccato sempre*

ff *mf stacc. sempre*

ff *mf stacc. sempre*

ff *mf stacc. sempre, subito*

ff

mf stacc. sempre

22

ff *mf stacc. sempre* *ff* *mf stacc. sempre* *ff*

27

mf stacc. sempre ff *ff* *mf stacc. sempre*

32

ffp *arco, molto espr.* *f sempre* *f sempre* *mp*

n *ff poss.* *n* *ff poss.* *mp*

37

ff poss. *mp* *ff poss. sempre*

42

Musical score for measures 42-46. The score is written for three staves: Treble, Alto, and Bass. Measure 42 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a slur over measures 42-43 and a fermata over measure 44. The second staff has a bass line with a triplet of eighth notes in measure 42 and a triplet of eighth notes in measure 43. The third staff has a bass line with a triplet of eighth notes in measure 42 and a triplet of eighth notes in measure 43. Measures 44-46 continue the melodic and bass lines with various articulations and dynamics.

47

Musical score for measures 47-51. The score is written for three staves: Treble, Alto, and Bass. Measure 47 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a slur over measures 47-48 and a fermata over measure 49. The second staff has a bass line with a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. The third staff has a bass line with a triplet of eighth notes in measure 47 and a triplet of eighth notes in measure 48. Measures 49-51 continue the melodic and bass lines with various articulations and dynamics.

52

Musical score for measures 52-56. The score is written for three staves: Treble, Alto, and Bass. Measure 52 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a slur over measures 52-53 and a fermata over measure 54. The second staff has a bass line with a triplet of eighth notes in measure 52 and a triplet of eighth notes in measure 53. The third staff has a bass line with a triplet of eighth notes in measure 52 and a triplet of eighth notes in measure 53. Measures 54-56 continue the melodic and bass lines with various articulations and dynamics.

57

Musical score for measures 57-61. The score is written for three staves: Treble, Alto, and Bass. Measure 57 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a slur over measures 57-58 and a fermata over measure 59. The second staff has a bass line with a triplet of eighth notes in measure 57 and a triplet of eighth notes in measure 58. The third staff has a bass line with a triplet of eighth notes in measure 57 and a triplet of eighth notes in measure 58. Measures 59-61 continue the melodic and bass lines with various articulations and dynamics.

62

arco
ff *stacc. sempre*
arco
ff *stacc. sempre*

67

72

ffp
molto espr.
f *sempre*
arco
ff
ff *poss.*
mp
ff *poss.*

78

molto rit.
p
pp
ff *poss.*
ff *poss.*
gliss. sul A, highest touch 4th harm. poss. seagull
pizz.
f

ffp
ff *poss. sempre*

II

FOR JENALIE

Molto lento $\text{♩} = 50$

Oboe

Violin

Cello

pp *poss.* \rightarrow mp \rightarrow n

espr. $\text{mf} < f$ pp \rightarrow mp

gliss. sul C

mf sempre

Measures 1-4: Oboe, Violin, and Cello parts. Oboe starts with a rest, then enters with a melodic line. Violin and Cello play sustained chords and triplets. Dynamics range from *pp* to *mp* and *mf*.

5

pp \rightarrow *mf* \rightarrow *pp*

gliss. sul G

ffpp \rightarrow *ff* *poss.* 12 \rightarrow n

ff \rightarrow *pp* \rightarrow *mf* \rightarrow *pp*

mf \rightarrow n \rightarrow *ff* \rightarrow p

Measures 5-8: Oboe, Violin, and Cello parts. Oboe has a melodic line with dynamics *pp*, *mf*, *pp*. Violin has a glissando on G and a melodic line with dynamics *ffpp*, *ff*, *pp*, *mf*, *pp*. Cello has a melodic line with dynamics *mf*, *ff*, *pp*.

9

p $<$ *mp* \rightarrow *pp* \rightarrow *fp*

ff \rightarrow *p* $<$ *f* $>$ *p* \rightarrow *pp* \rightarrow *f*

ff \rightarrow *ffpp* \rightarrow n \rightarrow *ord.* \rightarrow *mf* \rightarrow *fp*

senza vib. *sul pont.* *sul A*

Measures 9-12: Oboe, Violin, and Cello parts. Oboe has a melodic line with dynamics *p*, *mp*, *pp*, *fp*. Violin has a melodic line with dynamics *ff*, *p*, *f*, *p*, *pp*, *f*. Cello has a melodic line with dynamics *ff*, *ffpp*, *mf*, *ff*, *pp*, *ord.*, *mf*, *fp*.

13

ff \rightarrow *p* $<$ *f* \rightarrow *pp*

ord. \rightarrow *mf* \rightarrow *ff* \rightarrow *pp*

p \rightarrow n \rightarrow *pp*

mf \rightarrow *ff* \rightarrow *pp* \rightarrow *mf* \rightarrow n \rightarrow p

sul pont.

Measures 13-16: Oboe, Violin, and Cello parts. Oboe has a melodic line with dynamics *ff*, *p*, *f*, *pp*. Violin has a melodic line with dynamics *ord.*, *mf*, *ff*, *pp*. Cello has a melodic line with dynamics *mf*, *ff*, *pp*, *mf*, *n*, *p*.

17

espr.
p < mp > pp
p < pp
p < pp
sul pont.
6
n
p < mp > pp < p > pp

21

molto espr.
p < 3 > ff poss. < 3 > ff poss. < 5 > ff
sul pont., sul A
fp < pp
ord.
pp < p >
ff
5
p < ff poss. > ffp
pizz.
ff
arco
mf sempre

25

< p > pp
(b)
pp < p > pp
pp < p > pp
pp < p > pp

29

mf < pp > p
sul D
3 3 3 3
sul pont.
ord.
mf < 3 > ff < pp > f
pp
p
ord.
ff sub.
ord.
mf > p
n
p
sul pont.
3
ff sub.

33

ff *p* *ff* *3* *3* *p* *pp*

gliss. sul D *pp* *ff* *3* *3* *ff* *sul pont. 6*

ff poss. 12 *ff* *3* *3* *ff* *sul pont.*

37

p *3* *3* *n* *mf < f*

pizz. *arco* *f* *p* *mf* *p* *mf* *pp* *ff* *pp*

ord. *pp < mf > pp* *mf < ff* *p sempre*

41

pp *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp*

sul pont. *3* *n*

45

espr. *pp* *p* *pp* *sul pont.* *senza vib.* *pp* *gliss. sul C*

ord. *pp* *p* *pp* *p* *n* *3* *3*

III

FOR FINLEY

Con gioia $\text{♩} = 88$

Oboe

Violin

Cello

ffpp *ff* *ffpp* *ff*

pizz., sul D *arco* *pizz., sul D* *arco*

7

ffpp *ff* *ffpp* *ff*

pizz. *arco* *pizz., sul D* *arco*

ff poss. 6 6

12

ffpp *ff* *ffpp* *ff*

arco *pizz.* *arco* *pizz., sul D*

ff *ff poss.* 6 6 6 6 *ffpp*

16

ffpp *ff* *ffpp* *ff*

arco *pizz., sul D* *arco* *pizz., sul D*

n *ff poss.* 6 6 6 6 6 6 *ffpp*

*trill on touch fifth harmonic on each string

*trill on touch third harmonic on each string

20

3 3 3 3 3 3 3 3 3 3 3 3

6 6 6 6 6 6 6 6 6 6 6 6

3 3 3 3 3 3 3 3 3 3 3 3

**touch third harmonic*
**touch fourth harmonic*

24

molto vib.

pizz., sul D

ff

gliss. sul D

pp

ffpp

arco, molto vib.

simile

ffpp *ff* *ff poss.*

28 Wild!!

ff poss.

Wild!!

ff poss.

31

ff

54

8va

fp *f* *fp*

pizz. *f*

62

f *fp* *f* *fp* *ff* *ffpp* *ff*

pizz., sul A *arco*

pp *ff*

ff *arco* *tr* *ffpp*

**touch third harmonic*

68

p *ff poss.*

ff poss.

mp *ff poss.*

74

ffpp *ff*

arco *9* *pizz.*

pizz. *tr* *p* *pizz.*

ff *ffpp* *ff*

**touch third harm.*