

**A DANCER READY TO DANCE,
THE RIGHT FOOT FORWARD**

for Sinfonietta

DANIEL FARDON

(c) Copyright Daniel Fardon

**A DANCER READY TO DANCE,
THE RIGHT FOOT FORWARD**

for Sinfonietta

DANIEL FARDON

2017-18

Inspired by Edgar Degas:
'A Dancer Ready to Dance, the Right Foot Forward'
(*Sculpture: modelled in Paris, 1880*)

(c) Copyright Daniel Fardon

First performed in the Barber Institute of Fine Arts, at the University of Birmingham as part of CrossCurrents 2018, by the New Music Ensemble.

INSTRUMENTATION

Flute

Oboe

Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Trombone

Percussion (1 player): *Snare Drum, Suspended Cymbal, Mounted Tambourine, 2x Jam Blocks [High & Medium], Cowbell*

Harp

Piano

Violin I

Violin II

Viola

Violoncello

Contrabass

Approx. 4'15"

CONDUCTOR'S SCORE IN C

(c) Copyright Daniel Fardon

A DANCER READY TO DANCE, THE RIGHT FOOT FORWARD

After Edgar Degas' 'A Dancer Ready to Dance, the Right Foot Forward' (sculpture: modelled in Paris, 1880)

DANIEL FARDON

4/4
♩ = 52
Delicate; rubato

Flute

Oboe
p *espressivo* *mp*

Clarinet in B♭

Bassoon

Horn in F

Trumpet in B♭

Trombone

Percussion
pp 1.v.

Harp
(unis. with contrabass) *p* *ritmico*
(with light dampening on rests)

Piano
pp 1.v.
f — keep sustained —→

4/4
♩ = 52
Delicate; rubato

Violin I

Violin II

Viola

Violoncello

Contrabass
Pizz.
p *ritmico*
(unis. with harp)

A *Elegant; poised*

Fl. *espressivo* *mp*

Ob. *mp*

Cl. *mp espressivo* *mp*

Bsn. *mp espressivo* 5

Hn.

Tpt.

Tbn.

Perc. (l.v.) *p*

Hp.

Pno. *p* (l.v.) (sim. sustained)

A *Elegant; poised*

Vln. I

Vln. II *Pizz.* *p ritmico (unis. with vla.)*

Vla. *Pizz.* *p ritmico (unis. with vln.)*

Vc.

Cb. (sim. l.v.)

This page of a musical score, numbered 3, contains the following parts and musical details:

- Flute (Fl.):** Features a melodic line with triplets and a dynamic marking of *mp*.
- Oboe (Ob.):** Features a melodic line with triplets and a dynamic marking of *mp*.
- Clarinet (Cl.):** Features a melodic line with triplets and a dynamic marking of *mp*.
- Bassoon (Bsn.):** Features a melodic line with triplets and a dynamic marking of *mp*.
- Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.):** These parts are currently silent.
- Percussion (Perc.):** Features a rhythmic pattern with triplets.
- Harp (Hp.):** Features a rhythmic pattern with triplets.
- Piano (Pno.):** Features a complex accompaniment with triplets and sixteenth notes.
- Violin I (Vln. I):** Currently silent.
- Violin II (Vln. II):** Features a rhythmic pattern with sixteenth notes.
- Viola (Vla.):** Features a rhythmic pattern with sixteenth notes.
- Violoncello (Vc.):** Currently silent.
- Contrabass (Cb.):** Features a rhythmic pattern with triplets.

A large diagonal watermark "Copyright Daniel Fardon" is overlaid across the score.

11

Fl. *mp* *poco a poco cresc.*

Ob. *mp*

Cl. *mp*

Bsn. *mp* *poco a poco cresc.*

Hn.

Tpt.

Tbn.

Perc. *poco a poco cresc.*

Hp. *poco a poco cresc.*

Pno. *poco a poco cresc.*

Vln. I

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Vc. *Sul tasto*

Cb. *mp* *poco a poco cresc.*

Fl. *mf* *f* *mf*

Ob. *poco a poco cresc.* *mf* *f* *mf*

Cl. *mf* *cresc.* *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Perc. *f* *p*

Hp. *f* (end of unis.) (ad lib. - grandiose)

Pno. *f*

Vln. I *mf*

Vln. II *mf* Arco (end of unis.) *mf*

Vla. *mf* Arco (end of unis.) *mf*

Vc. *poco a poco cresc.* *f* *mf* Ord.

Cb. *f* (end of unis.) *mf* Arco

5/4 accel.

B $\text{♩} = 69$
Dynamic

Fl. *f* *giocoso*
(unis. with woodwind & pno.)

Ob. *f* *giocoso*
(unis. with woodwind & pno.)

Cl. *f* *giocoso*
(unis. with woodwind & pno.)

Bsn. *mf* *sonoro*

Hn. *mf* *sonoro*

Tpt. *mf* *sonoro*

Tbn. *mf* *sonoro*

Perc. *f*

Hp. *ff*

gmo ----- (unis. with woodwind) -----
giocoso

Pno. *f*
(both staves Sva)

pedal norm. (on every chord)

B $\text{♩} = 69$
Dynamic

Vln. I *mf* *sonoro*

Vln. II *mf* *sonoro*

Vla. *mf* *sonoro*

Vc. *mf* *sonoro*

Cb. *mf* *sonoro*

20

4 5 7

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

Pno.

(8)

4 5

Vln. I

Vln. II

Vla.

Vc.

Cb.

4/4

5/4

Fl. *poco a poco cresc.*

Ob. *poco a poco cresc.*

Cl. *poco a poco cresc.*

Bsn. *f* *mf poco a poco cresc.*

Hrn. *f* *mf poco a poco cresc.*

Tpt. *f* *H appassionato poco a poco cresc.*

Tbn. *f* *mf poco a poco cresc.*

Perc. *f giocoso* *poco a poco cresc.*

Hp.

Pno. *poco a poco cresc.*

4/4

5/4

Vln. I *f* *H wide vibrato appassionato poco a poco cresc.*

Vln. II *f* *H wide vibrato appassionato poco a poco cresc.*

Vla. *f* *N mf poco a poco cresc.*

Vc. *f* *N mf poco a poco cresc.*

Cb. *f* *N mf poco a poco cresc.*

3
4

5
4

9

Musical score for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion (Perc.), Harp (Hp.), and Piano (Pno.). The score is divided into two systems, each with a 3/4 and 5/4 time signature. The first system includes measures 26-28. The Flute, Oboe, and Clarinet parts feature complex rhythmic patterns with triplets and slurs, marked with a forte (*ff*) dynamic. The Bassoon part has a more melodic line with slurs. The Horn, Trumpet, and Trombone parts are primarily melodic with slurs. The Percussion part has a rhythmic pattern with slurs, also marked *ff*. The Harp and Piano parts are mostly rests, with the Piano part having a complex chordal texture in the second system, marked *ff*.

3
4

5
4

Musical score for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems, each with a 3/4 and 5/4 time signature. The Violin I and Violin II parts feature melodic lines with slurs and triplets. The Viola part has a melodic line with slurs. The Violoncello and Contrabass parts have melodic lines with slurs and triplets.

4/4

5/4

C accel.

Fl. *sub. mp cresc.*

Ob. *sub. mp cresc.*

Cl. *sub. mp cresc.*

Bsn. *f sub. mp cresc.*

Hrn. *f sub. mp cresc.*

Tpt. *ff sub. mp cresc.*

Tbn. *f sub. mp cresc.*

Perc.

Hp.

Pno. *sm*

4/4

5/4

C accel.

Vln. I *ff norm. vibrato sub. mp cresc.*

Vln. II *ff norm. vibrato sub. mp cresc.*

Vla. *f sub. mp cresc.*

Vcl. *f sub. mp cresc.*

Cb. *f sub. mp cresc.*

3/4 5/4 3/4 $\text{♩} = 76$ Imposing; extravagant 7/8 Δ \square \square

32 Fl. *f* *ff* *maestoso* (unis. with trumpet, vln I & II)

Ob. *f* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff* *f* *ff*

Tpt. *f* *ff* *maestoso* (unis. with flute, vln I & II)

Tbn. *f* *ff* *f* *ff* *f* *ff*

Perc. *mf* *f* (lv.)

Hp. (ad lib. - grandiose) *f* *ff* *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff*

3/4 5/4 3/4 $\text{♩} = 76$ Imposing; extravagant wide vibrato 7/8 Δ \square \square

Vln. I *f* *ff* *maestoso* (unis. with flute, trumpet & vln II) wide vibrato

Vln. II *f* *ff* *maestoso* (unis. with flute, trumpet & vln I) wide vibrato

Vla. *f* *ff* *f* *ff* *f* *ff*

Vc. *f* *ff* *f*

Cb. *f* *ff* *f*

3/4 7/8 □ Δ □ 3/4 7/8 □ □ Δ

Fl. 36

Ob. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Bsn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Hn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Tbn. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Perc.

Hp. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. I *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vln. II *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Vc. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

Cb. *f* *ff* *f* *ff* *f* *ff* *f* *ff*

40

3/4 4/4 3/4 Intensifying & determined 5/8 □△

Fl. *f* *ff* *mf* *ff* *fff* (*sim. unis.*)

Ob. *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

Cl. *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

Bsn. *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

Hrn. *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

Tpt. *f* *ff* *mf* *ff* *fff* (*sim. unis.*)

Tbn. *f* *ff* *mf* *ff* *f* *ff* *f* *ff*

Perc. (Rim Shot) (R.S.) *mp* *ff* *f* < *sfz* *ff* *f* *ff* *f* *ff*

Hp. *f* *ff* *f* *ff* *f* *ff*

Pno. *f* *ff* *f* *ff* *f* *ff*

Vln. I 3/4 4/4 3/4 Intensifying & determined 5/8 □△ *fff* (*sim. unis.*)

Vln. II *fff* (*sim. unis.*)

Vla. *f* *ff* *f* *ff*

Vc. *mf* *ff*

Cb. *mf* *ff*

13

7 Δ \square \square 3/4 accel... 8 \square Δ 8 \square Δ \square

Fl. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Ob.

Cl.

Bsn. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Hrn. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Tpt. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Tbn. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Perc. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Hp. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Pno. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Vln. I *f* *ff* *f* *ff* *f* *ff* (*ff*)

Vln. II *f* *ff* *f* *ff* *f* *ff* (*ff*)

Vla. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Vc. *f* *ff* *f* *ff* *f* *ff* (*ff*)

Cb. *f* *ff* *f* *ff* *f* *ff* (*ff*)

$\text{♩} = 88$

$\frac{4}{4}$

$\text{♩} = c.52$

UNCONDUCTED: Independent Tempi
Delicate; morendo rall.

48

Fl. *ffff*

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

Tpt. *ffff*

Tbn. *fff*

Perc. *f sfz ffff*

Hp. *p* Independent tempo: gradual *ralentando*; in own time
Like a wind-up clockwork ballerina toy coming to a halt

Pno. *p* Independent tempo: gradual *ralentando*; in own time
L.v. Like a wind-up clockwork ballerina toy coming to a halt
Sw
Seo — keep sustained —

Vln. I *ffff*

Vln. II *ffff*

Vla. *fff*

Vc. *fff*

Cb. (Ord.) *fff* *ff-p* Independent tempo: gradual *ralentando*; in own time

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Perc.

Hp.

(5)

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sul tasto

pp