

FULL SCORE

Young String Orchestra

Grade 2.5



CARL FISCHER

PERFORMANCE
SERIES

Amadare

(Raindrops)

Larry Clark

YAS44

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Violin III (Viola T.C.)	2
Viola	5
Cello	5
Bass	5
Piano	1

CARL FISCHER®

Performance Notes

Amadare is a Japanese word for rain or raindrops. The piece begins with pitch sets in the violins that start the gentle rain. This aleatoric section should begin slowly and all the players should play at different times with different rhythms. Take your time; ten seconds are indicated for the first measure, but it can be longer in order to set up the piece properly. Begin with single raindrops and gradually increase the speed and activity of the rain and then decrease it as you prepare for the entrance of the main theme at m.11. There are several ways to approach this. You can have each player in the violin section pick one of the notes in the pitch set or they can play all the notes in the set in any order with random rhythms. You may have to coach them with some rhythm suggestions to get the desired effect. Experiment with different ways of doing it and use your best judgment as to what sounds most like raindrops. The lower strings are written to be played in time starting at m.2, but their figures are written to sound somewhat random and raindrop like also.

After the main theme is stated a second theme is presented with water-like accompaniment figures in the upper strings. At m.39 the downpour begins, and the pizzicato raindrops should be fast and strong over the top of the reflective cello solo. The second theme returns as the rain begins to subside building to the final statement of the main theme that leads to a cascading waterfall of sound in mm. 64 through 66. This moves to the final burst of rain at m.69, which gradually dissipates down to single raindrops again, and finishes with one final drop from the lower strings to complete the piece. Again, experiment with the ending to get the desired effect. The number of written measures is only a guide. You can have the raindrops take more or less time to subside and give the last note on cue. It is important, however, that the violins do not play past the final note in the lower strings.

Amadare

(Raindrops)

LARRY CLARK

Adagio $\text{♩} = 66-72$

pizz. 10 sec.

Random rhythms using this note set in any order. Start slow then gradually increase speed.

Violin

I *Random rhythms using this note set in any order. Start slow then gradually increase speed.*

II *Random rhythms using this note set in any order. Start slow then gradually increase speed.*

Viola

Cello

Bass

Piano

Vln.

Vla.

Cello

Bass

Pno.

*Begin decreasing speed.**Begin decreasing speed.*

11

6

7

8

9

10

11

12

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19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

mf

mf

mf

mf

mf

13 14 15 16 17 18 19

Vln. I

Vln. II

Vla.

Cello

Bass

Pno.

Soli

mf

20 21 22 23 24 25 26

27

Score for measures 27-32. The score is for a string quartet and piano.

Violins (Vln. I & II): Play a continuous eighth-note pattern in treble clef, starting on G4. Dynamics: *p*.

Viola (Vla.): Play a continuous eighth-note pattern in bass clef, starting on G3. Dynamics: *mp*.

Cello: Play a continuous eighth-note pattern in bass clef, starting on G2. Dynamics: *p*.

Bass: Play a continuous eighth-note pattern in bass clef, starting on G1. Dynamics: *mp*.

Piano (Pno.): Play a continuous eighth-note pattern in treble clef, starting on G4. Dynamics: *p*.

Measures 27, 28, 29, 30, 31, 32.

35

Score for measures 33-38. The score is for a string quartet and piano.

Violins (Vln. I & II): Play a continuous eighth-note pattern in treble clef, starting on G4. Dynamics: *f*.

Viola (Vla.): Play a continuous eighth-note pattern in bass clef, starting on G3. Dynamics: *f*.

Cello: Play a continuous eighth-note pattern in bass clef, starting on G2. Dynamics: *f*.

Bass: Play a continuous eighth-note pattern in bass clef, starting on G1. Dynamics: *f*.

Piano (Pno.): Play a continuous eighth-note pattern in treble clef, starting on G4. Dynamics: *f*.

Measures 33, 34, 35, 36, 37, 38.

pizz. Start strong and fast here.

Vln. I *f* *dim.*

Vln. II *f* *dim.*

Vla. *pp* *mp* *pp* *pizz. p*

Cello *pp* *mp* *pp* *pizz. p*

Bass *pp* *p*

Pno.

39 40 41 42 43 44 45

49 (*Raindrops continue, but gradually slow down*)

arco Solo V

Vln. I

Vln. II

Vla.

Cello *Tutti pizz.*

Bass *mp*

Pno.

46 47 48 49 50

Tutti arco

Vln. I

Vln. II

arco

Vla.

arco

Cello

arco Solo

Bass

arco

Pno.

mp

51 52 53 54 55

Vln. I

Vln. II

Vla.

Cello

Tutti

Bass

Pno.

56 57 58 59 60 61

(1 or 2 only)

I

Vln.

II

Vla.

Cello

Bass

Pno.

62 63 64 65 66 67 68

div.

ff

unis.

ff

ff

69 *pizz. Start strong and fast here, then gradually slow down and dim. to end.*

I

Vln.

II

Vla.

Cello

Bass

Pno.

69 70 71 72 73 74 75 76 77 78 79 80 81

f

pizz. Start strong and fast here, then gradually slow down and dim. to end.

f

p

pp

ppp

pizz.

mp

Tutti

p

pp

ppp

pizz.

p

pp

ppp

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