

NICHOLAS FAGNILLI

PANDO

FOR FLUTE, CLARINET, BASS AND PERCUSSION

PROGRAM NOTE

Pando (Latin for "I spread out") is a colony of Quaking Aspen trees that comprises a large part of Fishlake National Forest in Utah. The entire colony maintains a shared root system, making the entire 106 acres of Quaking Aspens one single organism- the largest and perhaps oldest living organism on the planet. The forest is also bisected by the Fishlake Scenic Byway (Utah SR 25). Though having never been to Fishlake National Forest, I find myself mesmerized by this idea of roaming through a forest where everything around you is part of one giant organism that has been alive longer than humanity itself, only to stumble upon one massive, winding road. This image was the main inspiration for the structure of this piece, with its intersecting tempi and contrasting rhythmic characters which are, nevertheless, all a part of one larger motivic whole.

TECHNICAL NOTES

Fl & Cl: three tremolo marks through the stem signifies fluttertongue.

Cl: a trill with a plus sign indicates bisbigliando (timbral trill).

Bass: a heavier jazz plucking is preferred to a traditional pizzicato where "Pizz" is indicated.

Perc: unless where indicated, play the vibraphone as "senza pedale" as possible.

Perc: if you have a hard time putting down the hand shaker, it is acceptable to continue to let it sound while you play until such time as you can put it down.

Trills between two notes are indicated with tremolo notation in between the two notes.
A dotted half trill appears as two dotted half notes, etc.

PERCUSSION INSTRUMENTS REQUIRED

Vibraphone
Crotales
2 Congas
2 Bongos
4 Woodblocks
4 Toms
Hi-Hat
Concert Bass Drum
1 or 2 Castanets
1 egg shaker, maraca or other hand shaker

Hi-Hat
closed/open

4 Woodblocks

Bongos

Shaker

B.D.

4 Toms

Congas

Castanet

PANDO

NICHOLAS FAGNILLI

TRANSPPOSED SCORE

Con Fuoco ♩ = 130

Flute

Bass Clarinet in Bb

Bass

Percussion

f

Fl.

B. Cl.

Bs.

Perc.

mf

Fl.

B. Cl.

Bs.

Perc.

mf

Fl.

B. Cl.

Bs.

Perc.

f

Pizz.

13

Fl.

B. Cl.

Bs.

Perc.

17

Fl.

B. Cl.

Bs.

Perc.

21

Fl.

B. Cl.

Bs.

Perc.

24

Fl.

B. Cl.

Bs.

Perc.

26

Fl. *mf*

B. Cl.

Bs. *mf*

Perc. *mf*

31

Fl. *f*

B. Cl. *f*

Bs. *f*

Perc. *f*

34

Fl. *ff*

B. Cl. *ff*

Bs.

Perc.

38

Fl.

B. Cl. *mp*

Bs.

Perc.

6

41

Fl. *mp*

B. Cl. *mp*

Bs. *mp*

Perc. *mp*

45

Fl. *sub. ff*

B. Cl. *sub. ff*

Bs. *sub. ff*

Perc. *sub. ff*

49

Fl. *ff*

B. Cl. *mp* *sub. ff*

Bs. *ff*

Perc. *mp* *sub. ff*

Arco

53

Fl. *mf* *f*

B. Cl. *mf* *f*

Bs. *Pizz.*

Perc. *mf* *f*

57

Fl.

B. Cl.

Bs.

Perc.

60

Fl. *mp*

B. Cl. *p*

Bs. *p*

Perc. *p* Vibraphone

64

Fl. *f* *mf*

B. Cl. *f* *mp*

Bs. *f* *mp* *mf* Arco

Perc. *f* *mp*

68

Fl. *f* *mf*

B. Cl. *f* *mf*

Bs. *f* *mf* Pizz.

Perc. *f* *mf*

72 75

Fl. *ff* *mp* Arco

B. Cl. *ff* *mp*

Bs. *ff* *mp*

Perc. *ff* *mp*

77

Fl. *mf*

B. Cl.

Bs.

Perc.

83

81

Fl. *mp*

B. Cl. *mp*

Bs. *mp*

Perc. *mp*

87

85

Fl. *p*

B. Cl. *p*

Bs. *p*

Perc. *p*

89 9

Fl. *f*

B. Cl. *f*

Bs. *f*

Perc. *f*

Pizz. *f*

93 95

Fl. *ff* *mp*

B. Cl. *ff* *mp*

Bs. *ff* *mp*

Perc. *ff* *mp*

Vib. *mp*

ff *mp*

97

Fl. *ff*

B. Cl. *ff*

Bs. *ff*

Perc. *ff*

101

Fl. *f*

B. Cl. *f*

Bs. *f*

Perc. *f* *ff*

105

105

Fl. *ff*

B. Cl. *ff*

Bs. *ff* Arco Vib.

Perc.

109

Fl. *f* *p* *f*

B. Cl. *f* *p* *f*

Bs. *f* *p* *f*

Perc. *f* *p*

113

Perc. *mf*

118

118

Fl. *mf*

B. Cl. *mf* *f*

Bs. *mf* Pizz. *f*

Perc. *f*

122

Fl. B. Cl. Bs. Perc. Vib.

p *f*

Detailed description: This system covers measures 122 to 129. The Flute (Fl.) part is mostly silent, with some notes in measures 128 and 129. The Bass Clarinet (B. Cl.) and Bassoon (Bs.) parts have a melodic line starting in measure 128. The Percussion (Perc.) part has a rhythmic pattern in measures 122-127, then changes to a vibraphone (Vib.) pattern in measures 128-129. Dynamics range from *p* to *f*.

126

Fl. B. Cl. Bs. Perc.

mp *f*

Detailed description: This system covers measures 126 to 132. The Flute (Fl.) part has a melodic line in measures 126-127 and 132. The Bass Clarinet (B. Cl.) and Bassoon (Bs.) parts have a melodic line in measures 126-127 and 132. The Percussion (Perc.) part has a rhythmic pattern in measures 126-132. Dynamics range from *mp* to *f*.

130

Fl. B. Cl. Bs. Perc.

Detailed description: This system covers measures 130 to 132. The Flute (Fl.) part has a melodic line in measures 130-132. The Bass Clarinet (B. Cl.) and Bassoon (Bs.) parts have a melodic line in measures 130-132. The Percussion (Perc.) part has a rhythmic pattern in measures 130-132.

133

Perc.

Detailed description: This system covers measure 133. The Percussion (Perc.) part has a rhythmic pattern in measure 133.

138

Fl. *mf* *f*

B. Cl. *mf* *f*

Bs. Pizz. *f* Arco

Perc. *f*

142

Fl.

B. Cl.

Bs.

Perc.

144 rit.

Fl.

B. Cl. To Clarinet

Bs.

Perc.

148

148 Risoluto $\text{♩} = 100$ Crotales

Perc. *p*

151

Perc.

154

Fl. *pp* *ff* *p* *f* *mf*

Cl. *pp* *ff* *p* *f* *mf*³

Bs. Arco *p* *gliss.* *f* Pizz.

Perc. (BD) *f*

159

Fl. *ff*

Cl. *f* *mp*

Bs. *p* Arco

Perc. (Toms) *p* Crotales

162

Fl. *pp* rit. (Jet whistle)

Cl. *pp*

Bs. Pizz. *f* *pp*

Perc. *f*

166 Con Moto ♩ = 72

Fl. *p* *f* *mp*

Cl. *p* *mf* *f*

Bs. *mf*

Perc. *mp* Crotales

Fl. *f*

Cl. *mp* *f*

Bs. Arco *gliss.*

Perc.

Fl. *mf*

Cl. *mp* *p* *f*

Bs. *f*

Perc. *pp* Vibraphone

♩ = 72

178

176

Fl. *mp* *mf*

Cl. *mp* *mf*

Bs. *mp* *f*

Perc. *p* *Reo.*

(harmonic gliss.)

180

Fl. *f*

Cl. *f*

Bs. *f*

Perc. *mp*

182

Col Legno Battuto

Ord. Sul E

Bs. *mf* *f*

Perc. *mf* *Reo.*

189

187

Lontano ♩ = 100

Fl. *mp* *f* *pp* *p* *mp*

Cl. *p* *f* *pp* *p*

Bs. *p* *Pizz.*

Perc. *p* *Reo.*

192 rit. $\text{♩} = 72$

Fl. *f*

Cl. *mf* *f*

Bs. *f*

Perc. *f* *mf*

Scd

195

Fl. *mf* *mp*

Cl. *mf* *mp*

Bs.

Perc. *p*

196

Fl. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Bs. *p* *mf*

Perc. *mf*

198 Col Legno Battuto

Bs. *ff* *mp* *p*

Perc. (Vib.) *p*

203

201

Fl. *f* 5 *mp* *f* *bisb.*

Cl. *mp* *mp*

Bs. *mf* *mp*

Perc. *f p* *f*

Crotales and Bongo

205

Fl. *mf* *f* *mp*

Cl. *tr*

Bs. *mf* *f* *gliss.* *mp*

Perc.

poco rall.

208

Fl. *tr*

Cl. *tr*

Bs.

Perc.

211 **Pesante** ♩. = 100 rit. ♩. = 72-76

Fl. *mp* *f* *p*

Cl. *mp* *f* *p*

Bs. *Pizz.* *ff* *mf*

Perc. *ff* *mp* *Crotales*

216 **Vispo** (♩.) (♩.)

Fl. *f* *p* *f* *mp*

Cl. *f* *mf* *mp*

Bs. *mp* *mf*

Perc.

219 (♩ + ♩.) (♩.) (♩.)

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

Cl. *mp* *p* *f*

Bs. *f* *mp* *f* *Arco*

Perc.

Fl.

Cl.

Bs.

Perc.

226

Fl.

Cl.

Bs.

Perc.

228

Fl.

Cl.

Bs.

Perc.

poco rall.

233

Fl.

Cl.

Bs.

Perc.

Vibraphone

p motor on, medium or fast

239 (Toms)

Perc. $\frac{12}{8}$ *mp* *f*

243

Perc. $\frac{12}{8}$

246

Fl. $\frac{12}{8}$ *p*

Cl. $\frac{12}{8}$ *p* *f*

Bs. $\frac{12}{8}$

Perc. $\frac{12}{8}$

252

♩ = 76

Fl. $\frac{12}{8}$ (*jet whistle*)

Cl. $\frac{12}{8}$

Bs. $\frac{12}{8}$ *mp* *jeté* *sim.* *Tratto* *Battuto*

Perc. $\frac{12}{8}$ *mf* *Crotales*

257

Bs. $\frac{12}{8}$ *f* *Ord.* *gliss.* *mp* *(Harmonic gliss.)*

263

Still Intensifying ♩ = 100

Fl. $\frac{12}{8}$ *p* *f* *3* *sub. p*

Cl. $\frac{12}{8}$ *f* *sub. p*

Bs. $\frac{12}{8}$ *f* *gliss.* *ff*

Perc. $\frac{12}{8}$ *ff* *p*

268

Fl. *p* *mf* *mf*

Cl. *p* *mf* *mf*

Bs. *mf* Pizz.

Perc. *mf*

273

274

Fl. *f*

Cl. *f*

Bs. *f* (Ghost note or slap sound)

Perc. *f* HH *mf* Vibraphone

276

Fl. *mf* *mp*

Cl. *mf* *mp* *p* To Bass Cl.

Bs. *f*

Perc. *f*

278

Fl. *mp* *mf* *f*

B. Cl.

Bs. *p* *mf* *p* *f* Arco *gliss.* *gliss.*

Perc. *p*

281 283

Fl. *mf* *f*

B. Cl.

Bs. *mp* *f* Pizz.

Perc. *f* *f*

284

Fl. *mp*

B. Cl. *mp*

Bs.

Perc. *p*

288 molto rit.

Fl. *f*

B. Cl. *f*

Bs.

Perc. *mf* *f*

288

Spumante $\text{♩} = 100$

291 $\text{♩} = 55$

Fl. *mf* *p* *f*

B. Cl. *p* *mf* *p* *f*

Bs. Arco *p*

Perc. *ff*

295

Perc. *ff* (BD) *p* Vibraphone *p*

299

299 *Molto Pesante* ♩ = 60 *Spumante* ♩ = 100

Fl. *mf*

B. Cl. *p* *mf*

Bs. *p*

Perc. *p* *f* Toms

306

Fl. *f* *mf* *f*

B. Cl. *f* *f*

Bs.

Perc. *mf* *f* Vib.

311

Fl. *ff* 5

B. Cl. *ff* 5

Bs.

Perc. *ff*

315

Fl. *mf* 6 6

B. Cl. *mp* *mf* 6 6

Bs. *mp* Arco

Perc. *mp*

319

Fl. *f* 6 6 5 3

B. Cl. *f* 6 6 5 3

Bs.

Perc. (BD) *mf* *f*

♩. = ♩

323

322

Fl. *ff* 6 *p* 6 6 6 6

B. Cl. *ff* 6 *p* 6 6 6 6

Bs. *p* Pizz. 6 6 6 6

Vib. *p*

Perc. *p* 6 3 6 6 3

326

Fl. *sub.f*

B. Cl. *sub.f*

Bs. *sub.f*

Perc. *sub.f*

Detailed description: This system contains measures 326, 327, and 328. The Flute part features sixteenth-note patterns with sixteenth rests, including sixteenth and thirty-second rests, and is marked *sub.f*. The Bass Clarinet part has a similar rhythmic pattern, also marked *sub.f*. The Bassoon part plays a steady eighth-note accompaniment, marked *sub.f*. The Percussion part provides a rhythmic accompaniment with eighth notes and rests, marked *sub.f*. Measure 326 starts with a key signature change to two flats.

329

Fl. *rit.*

B. Cl.

Bs.

Perc.

Detailed description: This system contains measures 329, 330, and 331. The Flute part has a *rit.* (ritardando) marking above it. The key signature changes to one flat in measure 330. The Flute part has a $\frac{3}{16}$ time signature change in measure 330. The Bass Clarinet part has a $\frac{10}{16}$ time signature change in measure 330. The Bassoon part has a $\frac{3}{16}$ time signature change in measure 330. The Percussion part has a $\frac{10}{16}$ time signature change in measure 330. Measure 331 ends with a double bar line and repeat sign.

♪ = ♩

332

Fl.

B. Cl. *mp*

Bs. *mp*

Perc. *mp*

♩. = 55

Detailed description: This system contains measures 332, 333, and 334. The Flute part has a *♩. = 55* marking above it. The Bass Clarinet part has a *mp* (mezzo-piano) marking below it. The Bassoon part has a *mp* marking below it. The Percussion part has a *mp* marking below it. The key signature changes to one flat in measure 333. The time signature changes to 12/8 in measure 333. Measure 334 ends with a double bar line and repeat sign.

335

335 *molto accel.*

Fl.

B. Cl. *cresc. on second repeat*

Bs. *cresc. on second repeat*

Perc. *cresc. on second repeat*

339 *ff* $\text{♩} = 115-120$

Fl. *ff*

B. Cl. *ff*

Bs. *ff*

Perc. *ff*

343 *rall.*

Fl. *rall.*

B. Cl. *rall.*

Bs. *rall.*

Perc. *rall.*

♩ = 140

347

Fl. *mf* *f*

B. Cl.

Bs. *mp* *f*

Perc. *mp* *f*

Detailed description: This system covers measures 347 to 350. The Flute part starts with a melody in 12/8 time, marked *mf*, and becomes *f* in measure 349. The Bassoon part has a similar melody, marked *mp* and *f*. The Percussion part plays a rhythmic pattern of eighth notes, marked *mp* and *f*. The Clarinet part is silent.

351

Fl. *ff*

B. Cl. *ff*

Bs. *ff*

Perc. *ff*

Detailed description: This system covers measures 351 to 354. All parts are marked *ff*. The Flute and Bassoon parts continue their melodic lines. The Clarinet part enters in measure 353 with a rhythmic accompaniment. The Percussion part continues its rhythmic pattern.

354

Fl.

B. Cl.

Bs.

Perc.

Detailed description: This system covers measures 354 to 357. The Flute part has a complex melodic line with many accidentals. The Clarinet part has a rhythmic accompaniment. The Bassoon part has a similar rhythmic accompaniment. The Percussion part continues its rhythmic pattern.

358

Fl.

B. Cl.

Bs.

Perc.

Detailed description: This system covers measures 358 to 361. The Flute part has a melodic line with many accidentals. The Clarinet part has a rhythmic accompaniment. The Bassoon part has a similar rhythmic accompaniment. The Percussion part continues its rhythmic pattern.

362

Fl.

B. Cl.

Bs.

Perc.

Musical score for measures 362-365. The Flute part features a melodic line with slurs and accents. The Bass Clarinet and Bassoon parts provide harmonic support with similar melodic motifs. The Percussion part consists of a rhythmic pattern of eighth and sixteenth notes.

366

Fl.

B. Cl.

Bs.

Perc.

ff

ff

ff

Musical score for measures 366-369. The Flute part has a dynamic marking of *ff* and includes fingerings 2 and 5. The Bass Clarinet and Bassoon parts also have a dynamic marking of *ff*. The Percussion part continues with a rhythmic pattern, also marked *ff*.

370

Fl.

B. Cl.

Bs.

Perc.

Musical score for measures 370-373. The Flute part has a dynamic marking of *ff*. The Bass Clarinet and Bassoon parts have a dynamic marking of *ff*. The Percussion part continues with a rhythmic pattern, also marked *ff*. The score concludes with a double bar line.