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Title

Mendeleev

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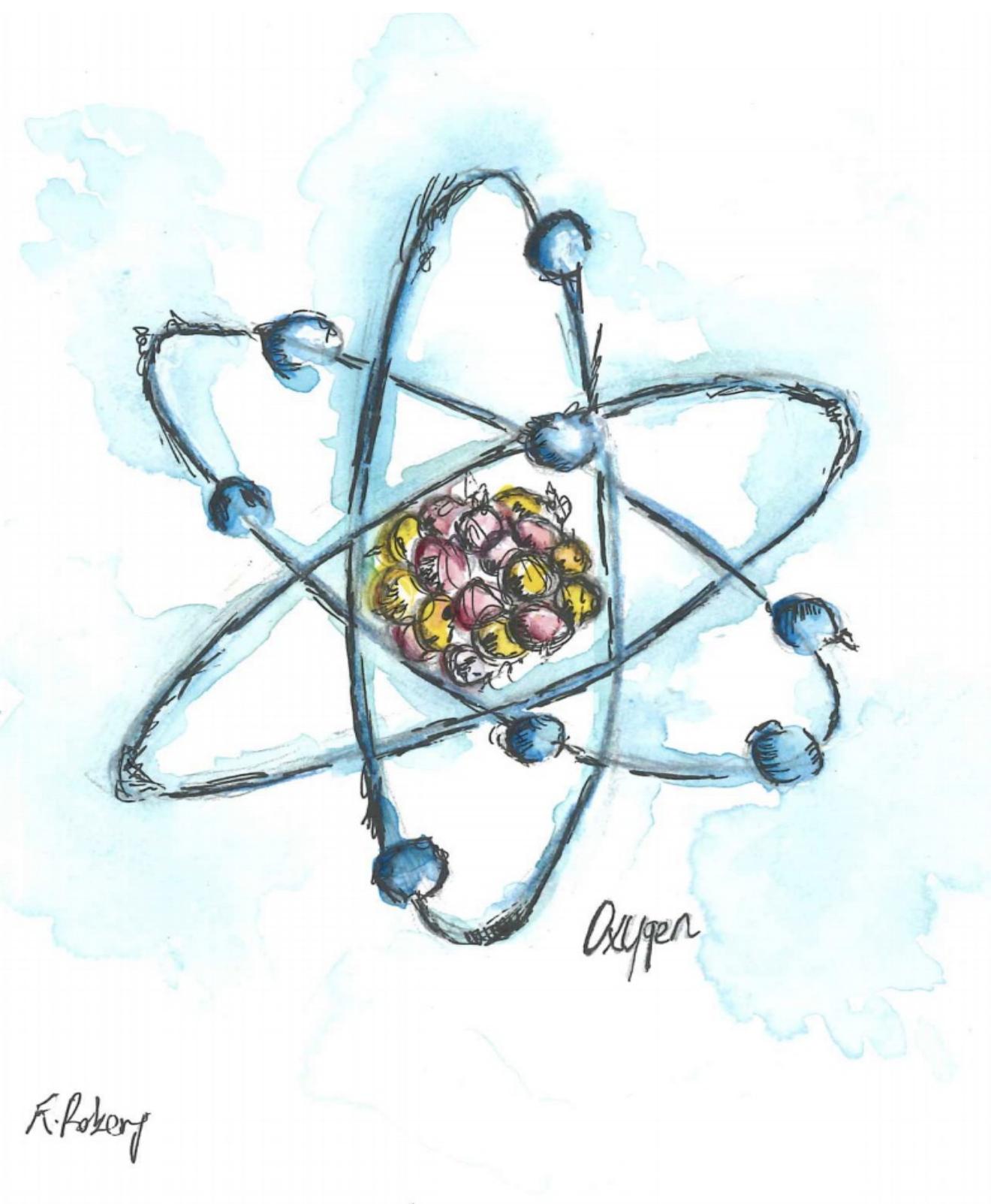
2020

Full Score in C

Mendeleev

For Orchestra

Ella Roberts (2019)



K. Roberts

Mendeleev

For Orchestra

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Full Score in C

Duration: Ca. 5' 45"

2 Flutes
Piccolo/Alto Flute
2 Oboes
Cor Anglais
2 Clarinets in B♭
Bass Clarinet in B♭
2 Bassoons
Contrabassoon

4 Horns in F
2 Trumpets in B♭
2 Tenor Trombones

Timpani

Percussion (*For 3 Players*)

Perc. 1:
Vibraphone, Bass Drum

Perc. 2:
Suspended Cymbal, Marimba, Tubular
Bells

Perc. 3
Triangle, Tom-toms

Harp

Piano/Celeste

Violin I
Violin II
Viola
Violoncello
Double Bass

Programme Note:

Mendeleev celebrates chemist Dmitri Mendeleev's invention of the modern periodic table of elements. The piece has been composed to mark the 150 year anniversary of the Russian scientist's revolutionary discovery. The composer intends for *Mendeleev* to remind audiences of this overlooked discovery, which is integral to the world we live in. Mendeleev first realised his method for categorising the elements through a dream. The music carries the listener through this dream like state, predominantly through the use of ambiguous harmony, soft timbres and extended techniques. As the dream progresses, themes are introduced, each one of these musical gestures reflects the properties of a specific element. These themes have been labelled within the score with the element's corresponding chemical symbol.

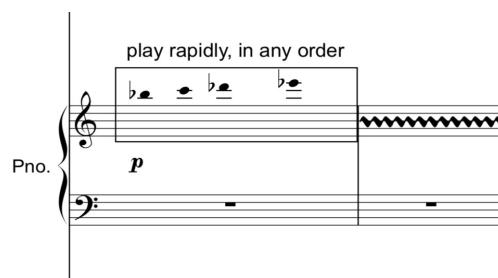
The modern periodic table of elements has been utilised by the composer as a compositional tool. In addition to basing the themes on the properties of the elements, the atomic structures of each element have assisted in generating material.

"I saw in a dream a table where all elements fell into place as required."

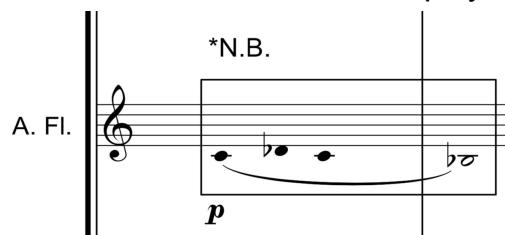
-Dmitri Mendeleev

Performance Notes:

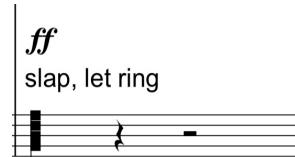
Aleatoric notation has been utilised in some of the parts:



The above notation indicates that the four boxed notes should be repeated rapidly until the wavy line ends, the rhythm and order in which the notes are played can vary, this is at the discretion of the player.



When boxed note heads without stems appear in the woodwind parts these notes should be played with rubato. If each player plays with this freedom of time, parts of the phrase will overlap or become out of sync. This is the desired effect.



The above notation indicates that the harpist should slap the lower strings with the palm.

In harp and percussion parts - a tie indicates that the performer should let the instrument ring/vibrate and not immediately dampen.

Percussion notes:

A Double Bass bow is required for some sections of the Vibraphone part, this has been clearly marked on the score.

The Marimba and Tom Toms should be played with hard sticks. The Suspended cymbal should be played with soft cymbal beaters.

Mendeleev

Ella Roberts (2019)

3

Distant, In a Dream State $\text{♩} = 50$

Piccolo
Flute 1.2
Alto Flute
Oboe 1.2
Cor Anglais
Clarinet in B♭ 1.2.
Bass Clarinet in B♭
Bassoon 1.2.
Contrabassoon

This section of the score contains ten staves. The instruments are Piccolo, Flute 1.2, Alto Flute, Oboe 1.2, Cor Anglais, Clarinet in B♭ 1.2., Bass Clarinet in B♭, Bassoon 1.2., and Contrabassoon. The Alto Flute has a melodic line with dynamic markings *p* and *mp*. The Oboe 1.2 has sustained notes. The other instruments play sustained notes.

Horn in F
Trumpet in B♭ 1.2
Trombone 1.2
Timpani
Percussion 1
Percussion 2
Percussion 3

This section contains five staves. The instruments are Horn in F, Trumpet in B♭ 1.2, Trombone 1.2, Timpani, and Percussion 1. The Timpani and Percussion 1 parts include specific dynamic markings: *Vibraphone*, *mp*, *Suspended Cymbal*, and *Triangle*.

Harp
Piano

This section contains two staves. The instruments are Harp and Piano. The Harp part lists note names: D♭, C, B♭, E♭, F, G♭, A♭.

3

Distant, In a Dream State $\text{♩} = 50$

sul tasto

Violin I
Violin II
Viola
Violoncello
Double Bass

This section contains five staves for the strings: Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings play sustained notes with dynamic markings *pp*, *sul tasto*, *divisi.*, *pp*, *sul tasto*, *mp*, *p*, *pp*, *sul tasto*, *divisi.*, *pp*, *mp*, *p*, *pp*, *mp*, and *pp*.

A

9

Fl. *p*

A. Fl. *mp*

Ob. *p* *mp*

Cl. *a2* *p* *mp*

B. Cl. *p* *mp*

Bsn. *p* *mp*

Perc. 1 *mf*

Perc. 2 *mp*

Hp. *mp*

Pno. *mp* *mf*

With Sustain Pedal, *ad. lib.* throughout

A

Vln. I ord. *b* *mp*

Vln. II ord. *b* *o* *mp*

Vla. ord. *b* *o* *mp*

Vc. *p* ord. *b* *o* *mp*

Db. *p* ord. *b* *o* *mp*

12

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Perc. 1

Perc. 2

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

(to bow)

B

15

Fl. $\text{b}\ddot{\text{o}}$ *mf*

A. Fl. $\text{b}\ddot{\text{o}}$ *mf*

Ob. $\text{b}\ddot{\text{g}}$ *mf*

Cl. $\text{b}\ddot{\text{o}}$ *mf*

B. Cl. $\text{b}\ddot{\text{o}}$ *mf*

Bsn. $\text{b}\ddot{\text{o}}$ *mf*

Cbsn. $\text{b}\ddot{\text{o}}$

Hn. $\text{b}\ddot{\text{o}}$

Perc. 1 *with bow* v v *(to mallets)* f *with mallets*

Hp. $\text{b}\ddot{\text{o}}$ *mf*

Pno. $\text{b}\ddot{\text{o}}$ *mf*

Vln. I $\text{b}\ddot{\text{o}}$ *mf*

Vln. II $\text{b}\ddot{\text{o}}$ *mf*

Vla. $\text{b}\ddot{\text{o}}$ *mf*

Vc. $\text{b}\ddot{\text{o}}$ *mf*

Db. $\text{b}\ddot{\text{o}}$ *mf*

unis.

18 a2

Fl. Cl. B. Cl. Cbsn. Hn. Timp. Perc. 1 Hp. Pno. Vln. I Vln. II Vla. unis. Vc. Db.

mp *f* *f* *f* *f* *f* *f* *mf* *f* *f* *f* *f* *f* *f*

Ella Roberts - Mendeleev For Orchestra

C

7

26 

Fl. 1. solo *mp* a2 *p*

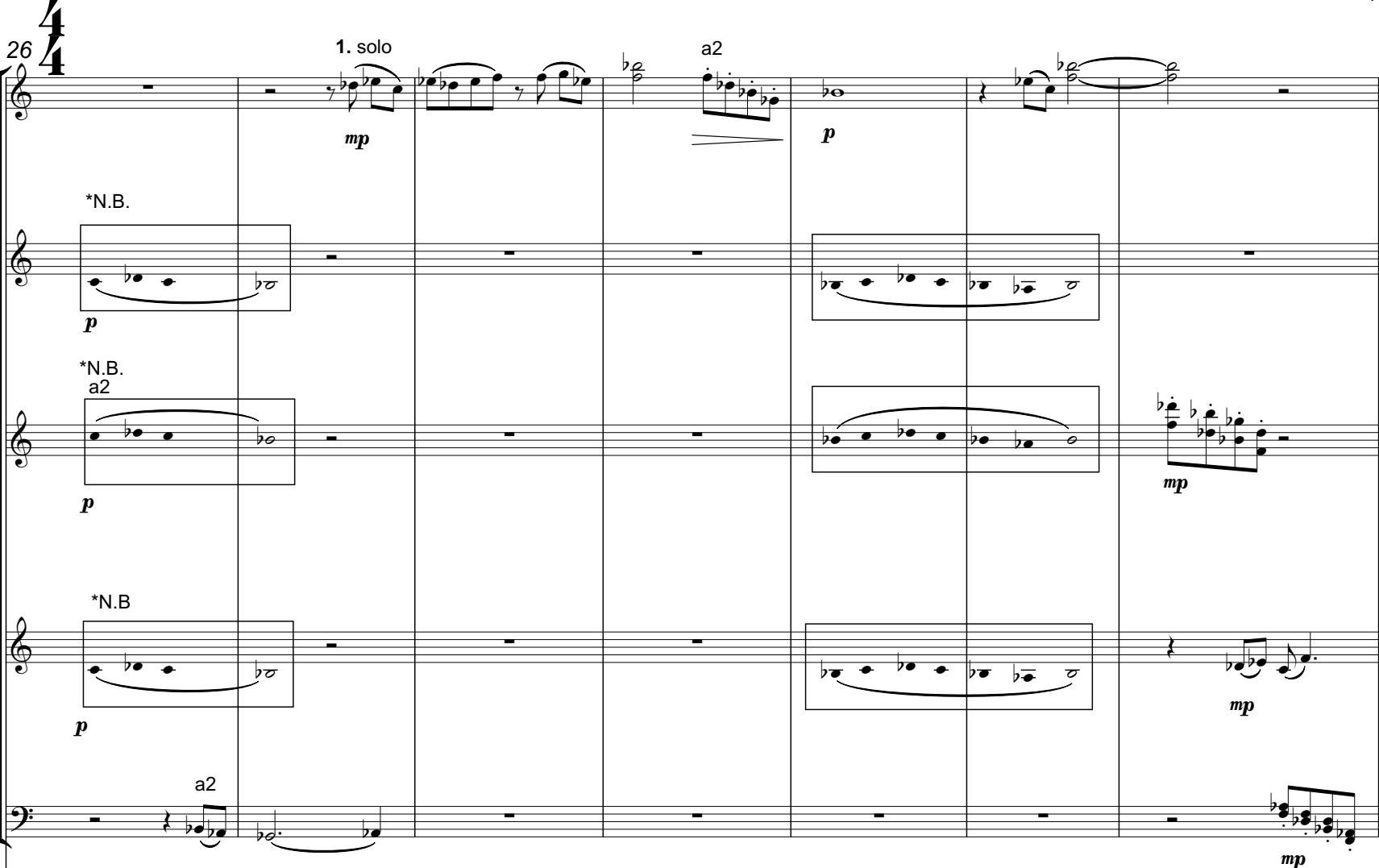
*N.B. *p*

A. Fl. *N.B. a2 *p*

Ob. *N.B. a2 *p*

Cl. *N.B. *p*

Bsn. a2 *p* *mp*



Perc. 1 *mp*

Perc. 3 *mp* To Tom-toms

Hp. *mp* *mf* G_b *p*



C

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

D. b. *p* *mp* *p*


*N.B. - To be played with rubato, *ad lib.*

D

Fl. 33

A. Fl. *mf* $\overline{\overline{p}}$

Ob. *mf* $\overline{\overline{p}}$

Cl. *mf* $\overline{\overline{p}}$

B. Cl.

Bsn.

Cbsn.

Perc. 1 *mf* (to bow)

a2 *f* $\overline{\overline{p}}$ *f subito*

f subito

D

Vln. I *mf* $\overline{\overline{p}}$

Vln. II *mf* $\overline{\overline{p}}$

Vla. *mf* $\overline{\overline{p}}$

Vc. *mf* $\overline{\overline{p}}$

Db. *mf* $\overline{\overline{p}}$

8va *f* *G*

3 8 4

E

Fl. *p* *f subito* *p* *ff* *mf*

Ob. *p* *f subito* *p* *ff* *mf*

Cl. *p* *f* *p* *ff* *mf* a2

B. Cl. *p* *f subito* *p* *ff* *mf*

Bsn. *p* *f subito* *p* *ff* *mf*

Cbsn. *p* *f subito* *p* *ff* *mf*

Hn. (a2) *p* *ff* *mf*

(a2) *p* *ff* *mf*

Tpt. 1. 5 *mp* *f* *mf* *ff* *mf*

Hp. *ff* *slap, let ring* *mf*

Vln. I *mp* *ff* *mf*

Vln. II *mp* *ff* *mf*

Vla. *mp* *ff* *mf*

Vc. *mp* *ff* *mf*

Db. *pizz.* *ff* *mf*

arco

44

Fl. *bassoon*

Ob. *bassoon*

Cl. *bassoon*

B. Cl. *bassoon*

Bsn. *bassoon*

Hn. *bassoon*

Hp. *bassoon* G_b

Pno. *piano*

Vln. I *Violin I*

Vln. II *Violin II*

Vla. *Cello*

Vc. *Bassoon*

Db. *Bassoon*

f

f

f

f

f

f

f

ff

mf

mf

f

f

mf

f

mf

f

mf

f

mf

f

mf

F Delicate, with Movement $\text{♩} = 120$

11

48

Fl. wide vib. p 1. solo mf p

A. Fl. wide vib. p

Ob.

Cl. Ga Gallium 1. solo mf p

B. Cl. 1. solo mf p

Hn. pp

Perc. 1 pp V with bow V V

mp

play rapidly, in any order

Hp. p

Pno. (8) p

F Delicate, with Movement $\text{♩} = 120$

sul pont. ord. I

Vln. I p

Vln. II p

Vla. p

Vc. p

Db. p

II sul pont.

ord.

III gliss. III gliss. IV gliss. IV gliss.

G

56

Fl. *p*

A. Fl. *mf* **Oxygen**

Ob. *p*

Cl. *mf* *p*

B. Cl.

1. *mf* *p*

Perc. 1 (to mallets) with mallets

Hp.

Pno. *p*

play rapidly, in any order

G

Vln. I

Vln. II *ord.*

Vla. *sul tasto*

Vc. *sul tasto*

Db. *ord.* *mf*

mf *p* *mf*

63

Fl. *p*

A. Fl. *mp*

Ob.

Cl.

Bsn. *mf* *p*

a2

mp

to picc.

1. solo

Perc. 1 play rapidly, in any order *p*

Hp.

Pno.

Vln. I

Vln. II *mf*

Vla. *p* *mf*

Vc. *mf*

Db. *p* *mp*

ord.

H Playful, Lively

71

Picc. *p* *f*

Fl. *a2* *f*

Ob. *(a2)* *f* *mf*

Cl. *a2* *f* *mf* *f*

B. Cl.

Bsn. *mf* *(a2)* *mf*

Cbsn. *mf*

1. solo

Hn. *mf*

Perc. 1 *p*

Hp. *p*

Pno. *p*

H Playful, Lively

ord.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *pizz.* *mf* *arco*

Db. *f* *pizz.* *mf*

He Helium

78

Picc.

Fl.

A. Fl.

Ob.

C. A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

1.

Perc. 1

To Bass Drum

Hp.

Pno.

Vln. I

f

Vln. II

play rapidly, in any order

p

Vla.

Vc.

Db.

arco

mf

mf

I Erratic, Unstable

83

Picc. *mf*

Fl. *mf*

Ob.

Cl. *mf*

B. Cl.

Bsn. *mf*

Cbsn. *mf*

Hn. *a2*

Tpt. *mf* *f* *a2*

Tbn. *mf* *a2*

Perc. 1 [Bass Drum]

Perc. 2 [Marimba] *f*

Hp. *p*

Pno. *p*

I Erratic, Unstable

Vln. I *mf*

Vln. II *mf*

Vla. *p* pizz.

Vc. *mf*

Db. *mf*

88

Picc. -

Fl. f

Ob. f

Cl. 5 a2 ff

B. Cl. 3 3 mf

Bsn. f

Cbsn. f 5 mf f

Hn. f

Tpt. f

K Potassium a2 ff

Tbn. f

Perc. 1

Perc. 2

Hp. D_b, C, B_b, E_b, F, G_b, A_b f gliss.

Pno. f 5 mf ff 5

Vln. I 3 3 f mf ff

Vln. II 3 3 f pizz. ff

Vla. ff

Vc. ff

Db. ff

J

92 flz.
 ff
 5 mf

ff
 f 3
 ff 3 3 mf

ff 3 3 mf

f
 5
 ff
 5
 ff 3 3 mf

5
 f
 ff 5
 f
 5
 ff
 f
 Perc. 1 f
 Perc. 2
 Perc. 3
 Tom-toms
 Hpf. gliss. gliss. gliss. gliss.
 Pno. 3 3 3 mf 5 ff 3 3 f
 J

Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

96

Picc. flz.

Fl. ff flz.

Ob. ff

Cl. 3 3 3

B. Cl. 3 3 3 fff

Bsn. 5 5 5 fff

Cbsn. 5 5 5 ffff

Hn. a2

Tpt. f

Tbn. 5 5 5

Tim. mf

Perc. 1 ff To Tubular Bells

Perc. 2 ff

Perc. 3

Hp. gliss. gliss. gliss. 8va

Pno. ff fff

Vln. I 3 3 3 f

Vln. II 3 3 3 5

Vla. 3 3 3 3 3 3 5

Vc. 3 3 3 3 3 3 5

Db. 3 3 3 3 3 3 3

2 4

K Powerful ♩ = 50

to Alto Flute

100

Picc.

Fl.

Ob.

Cl.

Hn.

Tpt.

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

68

K Powerful ♩ = 50

Vln. I

Vln. II

Vla.

Vc.

Db.

68

L

Light, Delicate $\text{♩} = 50$

21

6

105

A. Fl.

C. A.

Vibraphone

Perc. 1

p

To Sus. Cymbal

Perc. 2

Triangle

Perc. 3

p

Hp.

p

This page contains six staves of musical notation. The first two staves are for woodwind instruments: A. Flute and C. Alto. The third staff is for the Vibraphone, which plays a continuous line of eighth notes. The fourth staff is for Percussion 1, featuring a mix of eighth-note patterns and sustained notes. The fifth staff is for Percussion 2, which remains silent throughout the measure. The sixth staff is for Percussion 3, which plays eighth-note patterns. The final staff is for the Bassoon (Hp.), also playing eighth-note patterns. Various dynamic markings like 'mp' and 'p' are placed above the staves, and performance instructions like 'To Sus. Cymbal' and 'Triangle' are included.

L

Light, Delicate $\text{♩} = 50$

6

8

sul tasto

Vln. I

p

sul tasto

Vln. II

p

sul tasto

Vla.

p

solo expressive

Vc.

mf

ord.

ord.

ord. divisi

tutti

mp

mp

mp

This page contains four staves of musical notation. The first three staves are for bowed strings: Violin I, Violin II, and Viola. They play eighth-note patterns with dynamic markings 'sul tasto' and 'p'. The fourth staff is for the Cello (Vc.), which plays eighth-note patterns with a dynamic marking 'mf'. Performance instructions like 'ord.', 'ord. divisi', and 'tutti' are placed above the staves.

114

Fl. *mp* *f* *mp*

A. Fl.

Ob. *mp* *f* *mp*

C. A. *f* *mp*

Cl. *mp* *f*

Hn. *mp* *a2*

Perc. 1 *f* *mp*

Perc. 3 *mp*

Hp. *f* *p*

Vln. I *mf* *mp* *f* *mp*

Vln. II *mf* *mp* *f* *mp* *b2*

Vla. *f* *mp*

Vc. *f* *mp*

D. b. *mp* *f*

M

Fl. 119 f

A. Fl. f

Ob. f

C. A. f

Cl. a2 f

Bsn. f

Hn. 1. f f

Perc. 1 f Suspended Cymbal

Perc. 2 mf

Perc. 3 mf

Hp. gliss. f

Celeste

Cel. mp f

Vln. I molto vib. f mf ord. divisi (divisi) f

Vln. II molto vib. f mf ord. divisi (divisi) f

Vla. f molto vib. f mf ord. divisi (divisi) f

Vc. molto vib. f mf

D. b. pizz. f mf

125

Fl.

A. Fl.

Ob.

C. A.

Cl.

Bsn.

Perc. 1

Perc. 3

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Db.

28 6

28 6

unis.

pizz.

N

130

A. Fl. *mp*

Cl. *mf*

Hn. *mp*

a2

Perc. 1 *mp*

(to bow)

Perc. 2 *p*

Hp. *mp*

mf

Cel. *mp*

mf

N

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

unis.

mf

II

mf

arco

pizz.

mf

arco

pizz.

mf

O

136

Fl. *mp*

A. Fl. *mp*

C. A.

Cl. *p* *mp* *a2*

Bsn. *mp*

Hn. *mp* *a2*
2. *mp*

Perc. 1 *mf* *mf* (to mallets)

Perc. 3 *mf*

Hp.

Cel.

Vln. I *p* I

Vln. II III *p* II

Vla. *p*

Vc. *p*

D. b. *p*

142

Fl. *mf*

A. Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. *mf* a2

Bsn. *mf*

Hn. a2 *mf*

Tpt. *mp*

Tbn. *mp* a2

Tim. *mp* *f* die away

Perc. 1 *mf*

Perc. 2 *mf* 8va-----|

Hp. *p* *f* *p* *f* gliss. *gliss.* *gliss.* 8va-----|

Cel. *mf* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco

Vc. *mf* arco

D. B. *mf* *f* die away