

Cyrano Jett Rosentrater

Photon

Registration Number: 69480
Age: 16
School: Julia R. Masterman School
City: Philadelphia
State: PA
Duration: 4:08

INSTRUMENTATION

Clarinet in B \flat

Violin

Viola

Violoncello

Contrabass

Score in C

Performance Note: If the musicians are to perform body percussion [notated in ossia lines], they are to stomp only, due to the impossibility of clapping while playing.
If not played, these parts function as cues, as the stomping and clapping is performed by a conductor.

Photon

Score in C

Cyrano Jett Rosentrater
(2007 -)

Vivace, sharply ♩. = 112

Musical score for measures 1-6 of 'Photon'. The score is for five instruments: Clarinet in B♭, Violin, Viola, Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is 'Vivace, sharply' with a quarter note equal to 112 beats per minute. The Clarinet part starts with a dynamic of *f* and the instruction 'slap tongue'. The Violin part starts with a dynamic of *f* and the instruction 'marcato'. The Viola part starts with a dynamic of *f* and the instruction 'staccatiss.'. The Violoncello part starts with a dynamic of *f* and the instruction 'staccatiss. pizz.'. The Contrabass part starts with a dynamic of *f* and the instruction 'marcato'.

Musical score for measures 7-12 of 'Photon'. The score is for five instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 3/8. The Clarinet part starts with a dynamic of *fp* and the instruction 'ord.'. The Violin part starts with a dynamic of *fp* and the instruction 'secco'. The Viola part starts with a dynamic of *fp* and the instruction 'secco'. The Violoncello part starts with a dynamic of *fp* and the instruction 'secco arco'. The Contrabass part starts with a dynamic of *fp* and the instruction 'secco'. The score includes various dynamics and articulations such as *f*, *gruff*, and *fp*.

15 A

Cl. *fpp cresc.* — *sf* — *sf* — *sf f*

Vln. *f cresc.* *sf* *sf* *sf* *sf*

Vla. *fpp cresc.* — *sf* — *sf* — *sf f*

Vc. *f* *sf* *sf* *sf f*

Cb. *fpp cresc.* *sf* *sf* *sf f*

22

Cl. *p* — *ff*

Vln. *p* — *ff* *f jeté*

Vla. *p* — *ff* *sf brusque*

Vc. *p* — *ff* *sf brusque*

Cb. *p* — *ff* *f*

28 **B**

Cl. *fp secco e staccatiss.* *cresc.*

Vln. *fp* *p*

Vla. *p* *p*

Vc. *fp* *p*

Cb. *f*

34 **Angular**

Cl. *f* *sempre cresc.*

Vln. *f subito* *fp* *sf*

Vla. *f subito* *sempre cresc.*

Vc. *f subito* *snap pizz.*

Cb. *f subito*

37

Cl.
Vln.
Vla.
Vc.
Cb.

C

Aggressive

41

Cl.
stomp/clap
Vln.
Vla.
Vc.
Cb.

48

Cl. *sf sf*

Vln. *fp*

Vla. *sf sf*

Vc. *sf sf*

Cb. *sf sf*

D

55 *Poco più comodo* ♩ = 160 *molto legato e dolce*

Cl. *ff pp p*

Vln. *ff stately p*

Vla. *ff stately p*

Vc. *ff stately p*

Cb. *ff pizz. f*

64

Cl.

Vln.

Vla.

Vc.

Cb.

p

mf

pp

(at the tip)

Detailed description: This system of music covers measures 64 to 72. The Clarinet (Cl.) part features a melodic line with slurs and accents. The Violin (Vln.) part is mostly silent, with a short phrase starting at measure 71 marked *p*. The Viola (Vla.) part plays a steady eighth-note accompaniment, marked *mf*. The Violoncello (Vc.) part provides a harmonic base with sustained notes, marked *pp*, and includes the instruction "(at the tip)". The Contrabass (Cb.) part plays a rhythmic pattern of eighth notes with slurs and accents.

73

Vln.

Vla.

Vc.

Cb.

arco

mf

Detailed description: This system of music covers measures 73 to 76. The Violin (Vln.) part has a complex melodic line with slurs and accents, ending with a triplet in measure 76. The Viola (Vla.) part continues with eighth-note accompaniment. The Violoncello (Vc.) part plays sustained chords, with a *arco* instruction in measure 76. The Contrabass (Cb.) part continues its rhythmic pattern, marked *mf*.

E

80

Cl. *f*

Vln. *f*

Vla. *f* heavy, yet off the string

Vc. *f* heavy, yet off the string

Cb. *f dolce*

88

Cl. "spinning" feel

Vln. cantabile

Vla. legato

Vc. legato

Cb. pizz.

95 **F**

Cl. *f* *dim.*

Vln. *p* *pp*

Vla. *p*

Vc. *p*

Cb. *p* arco

102 **G**

poco rit. *poco* **Tempo Primo. (3+2+3)**

Cl. *pp*

Vln. *p agitato*

Vla. *p agitato*

Vc. *p agitato*

Cb. *p agitato*

Cl. *p* *v.* *agitato* *f* *slap tongue*

Vln. *v.*

Vla. *v.*

Vc. *p.* *sf* *sf* *sf*

Cb. *p* *sf* *sf* *sf*

3-bar G.P. (other than stomping)

H

stomp/clap

116

Vln. *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

123 *ord.*

Cl.

Vln.

Vla.

Vc.

Cb.

(slap the bout of instrument)

(knock on back center of instrument)

Detailed description: This is a page of a musical score for five instruments: Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The page is numbered 11 in the top left corner and 123 at the top of the first staff. The Clarinet part has a rest for the first three measures and then an *ord.* (order) instruction with a melodic line in the fourth measure. The Violin and Viola parts play a rhythmic eighth-note pattern with various accidentals. The Violoncello part plays a simple eighth-note bass line. The Contrabass part has a rhythmic pattern with 'x' marks indicating percussive effects. Two performance instructions are provided: '(slap the bout of instrument)' for the Cb. and '(knock on back center of instrument)' for the Vc. The score ends with a double bar line.

127 Swashbuckling

Cl. *f* *p subito*

Vln. *f*

Vla. *f* *p subito*

Vc. *f* *p subito*

Cb. *f* *p subito*

I

132

Cl. *sf sf sf*

stomp/clap

Vln. *f staccatiss.*

Vla. *sf sf sf*

Vc. flourish *brillante* *f*

Cb. *f*

137

Cl.

stomp/clap

Vln.

Vla.

Vc.

ord.

Cb.

ff

ff

ff

ff

ff

ff

p

p

p

ff

p

J

142

Cl.

Vln.

Vla.

Vc.

Cb.

ff

fp

ff

fp secco

ff

fp secco

ff

fp secco

ff

fp secco

ff

fp secco

151 K

Cl. *fp* *f*

Vln. *fp* *rfz* *f* *secco* *col legno*

Vla. *fp* *rfz* *f* *col legno*

Vc. *fp* *rfz* *f* *col legno*

Cb. *fp* *rfz* *f* *col legno*

158

Cl.

Vln.

Vla.

Vc.

Cb. *f* *ord.*

L

167 Thick and Lush

Warm

Musical score for measures 167-172. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Cl.:** Starts with a half note G2, followed by a half note G2. Dynamics: *ff* (first two notes), *mf* (third note). From measure 170, it plays a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f* *leggiero*. Performance instruction: *swaying and pirouetting*.
- Vln.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 170, it plays a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *mf*. From measure 172, it plays a half note G4. Dynamics: *p*.
- Vla.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 170, it plays a half note G2. Dynamics: *p*. From measure 172, it plays a half note G4. Dynamics: *p*.
- Vc.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 170, it plays a half note G2. Dynamics: *p*. From measure 172, it plays a half note G4. Dynamics: *p*.
- Cb.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 170, it plays a half note G2. Dynamics: *p*. From measure 172, it plays a half note G4. Dynamics: *p*.

Musical score for measures 173-178. The score includes parts for Clarinet (Cl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Cl.:** Starts with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. From measure 174, it continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. From measure 175, it continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. From measure 176, it continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. From measure 177, it continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*. From measure 178, it continues with a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4. Dynamics: *f*.
- Vln.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 174, it plays a half note G2. Dynamics: *p*. From measure 175, it plays a half note G2. Dynamics: *p*. From measure 176, it plays a half note G2. Dynamics: *p*. From measure 177, it plays a half note G2. Dynamics: *p*. From measure 178, it plays a half note G2. Dynamics: *p*.
- Vla.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 174, it plays a half note G2. Dynamics: *p*. From measure 175, it plays a half note G2. Dynamics: *p*. From measure 176, it plays a half note G2. Dynamics: *p*. From measure 177, it plays a half note G2. Dynamics: *p*. From measure 178, it plays a half note G2. Dynamics: *p*.
- Vc.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 174, it plays a half note G2. Dynamics: *p*. From measure 175, it plays a half note G2. Dynamics: *p*. From measure 176, it plays a half note G2. Dynamics: *p*. From measure 177, it plays a half note G2. Dynamics: *p*. From measure 178, it plays a half note G2. Dynamics: *p*.
- Cb.:** Starts with a half note G2, followed by a half note G2. Dynamics: *f*. From measure 174, it plays a half note G2. Dynamics: *p*. From measure 175, it plays a half note G2. Dynamics: *p*. From measure 176, it plays a half note G2. Dynamics: *p*. From measure 177, it plays a half note G2. Dynamics: *p*. From measure 178, it plays a half note G2. Dynamics: *p*.

180

Cl. *p* *mf*

Vln. *pp*

Vla. *mf* *pp*

Vc. *mf*

Cb. *p*

Detailed description: This system contains measures 180 through 185. The Clarinet (Cl.) part starts with a melodic line in 3/4 time, marked *p*, which then changes to 6/8 and back to 3/4, marked *mf*. The Violin (Vln.) part has a long note in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *pp*. The Viola (Vla.) part has a melodic line in 3/4 marked *mf*, then rests in 6/8 and 3/4, and a half note in 3/4 marked *pp*. The Violoncello (Vc.) part has a melodic line in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *mf*. The Contrabass (Cb.) part has a melodic line in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *p*. The time signature changes from 3/4 to 6/8 and back to 3/4.

186

Cl. *pp*

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *p*

Detailed description: This system contains measures 186 through 191. The Clarinet (Cl.) part has a long melodic line across measures 186-191, marked *pp*. The Violin (Vln.) part has a half note in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *pp*. The Viola (Vla.) part has a half note in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *pp*. The Violoncello (Vc.) part has a melodic line in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *pp*. The Contrabass (Cb.) part has a half note in 3/4, then rests in 6/8 and 3/4, and a half note in 3/4 marked *p*. The time signature changes from 3/4 to 6/8 and back to 3/4.

191 In exact time G.P.

Cl.

Vln.

Vla.

Vc.

Cb.

ppp

ppp

ppp

198 col legno

N

Vla.

Vc.

Cb.

p

pp

pp

pp

204 Primally distressed

Vc.

Cb.

sempre con brio e pp

sempre con brio e p

209

Vla. *mf*

Vc. *f* *p*

Cb. *mf*

Detailed description: This system contains measures 209 through 213. The Viola (Vla.) part starts with a whole rest in measure 209, then plays a half note G#2 in measure 210, followed by quarter notes G#2 and F#2 in measures 211 and 212, and quarter notes G#2, F#2, and E2 in measure 213. The Violoncello (Vc.) part has eighth notes G2, F#2, E2, D2 in measure 209, eighth notes D2, C2, B1, A1 in measure 210, a whole rest in measure 211, and quarter notes G#2, F#2, E2 in measure 212. The Contrabbasso (Cb.) part has quarter notes G2, F#2, E2, D2 in measure 209, quarter notes D2, C2, B1, A1 in measure 210, quarter notes G#2, F#2, E2 in measure 211, and quarter notes G#2, F#2, E2 in measure 212. Measure 213 is a common time signature change to 3/4, with quarter notes G#2, F#2, and E2. Dynamics include *mf* for the Viola and Contrabbasso, and *f* and *p* for the Violoncello.

214

Vln. *p col legno* ord. *p*

Vla. ord. *fp*

Vc. *fp*

Cb. *f molto*

cresc.

Detailed description: This system contains measures 214 through 218. The Violino (Vln.) part starts with a half note G4 in measure 214, followed by quarter notes G4, F#4, E4, D4 in measure 215, quarter notes C4, B3, A3, G3 in measure 216, and quarter notes F#3, E3, D3, C3 in measure 217. The Viola (Vla.) part has a whole rest in measure 214, then quarter notes G#2, F#2, E2, D2 in measure 215, quarter notes C2, B1, A1, G1 in measure 216, and quarter notes F#1, E1, D1, C1 in measure 217. The Violoncello (Vc.) part has a half note G2 in measure 214, followed by quarter notes G2, F#2, E2, D2 in measure 215, quarter notes C2, B1, A1, G1 in measure 216, and quarter notes F#1, E1, D1, C1 in measure 217. The Contrabbasso (Cb.) part has quarter notes G2, F#2, E2, D2 in measure 214, quarter notes C2, B1, A1, G1 in measure 215, quarter notes F#1, E1, D1, C1 in measure 216, and quarter notes G1, F#1, E1, D1 in measure 217. Measure 218 is a common time signature change to 5/4, with a half note G1. Dynamics include *p col legno* for the Violino, *ord.* and *p* for the Violino and Viola, *fp* for the Viola and Violoncello, and *f molto* for the Contrabbasso. A *cresc.* marking is present at the bottom.

O
Punchy

218

Vln. *ff*

Vla. *ff*

Vc. *ff con fuoco* *mf* *ff* *sf*

Cb. *ff con fuoco* *mf* *ff* *sf*

P

225

Vln. *ff*

Vla. *ff* *mf* *ff* *ff* *sf*

Vc. *mf* *ff* *sf*

Cb. *mf* *ff* *sf*

232

Cl. *ff*

Vln. *f*

Vla. *mf* *ff* *mf*

Vc. *mf* *ff* *mf*

Cb. *mf* *ff* *mf*

Q
Whimsical

237

Cl. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

cresc.

245

Cl.

Vln. *martellato (off the string)*
ff

Vla.

Vc. *ff*

Cb. *ff*

ff

252

R

Cl.

Vln. *sempre martellato*

Vla.

Vc. *cresc.*

Cb. *cresc.*

259 **Galloping**

Cl. *cresc.* *sempre ff*

Vln. *cresc.* *sempre ff*

Vla. *cresc.* *sempre ff* *marcato (bring out)*

Vc. *sempre ff* *arco* *marcato (bring out)*

Cb. *sempre ff*

266

Cl. *v.*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

273

Cl.

f *ff*

Vln.

Vla.

Vc.

Cb.

T

282

Cl.

Vln.

Vla.

Vc.

Cb.

U

Ripping

V

290

Cl. *fp* *f* *flz* (ord.) 24

Vln. *fp* *mf*

Vla. *fpp* *pp*

Vc. *fp* *mf*

Cb. *fpp*

296

Cl. *fff* *ff* *f*

stomp/clap

Vln. *fff* *sul G* *ff* *f*

Vla. *fff* *ff* *f*

Vc. *fff* *ff* *f*

Cb. *fff* *ff* *f*