

The Good-Old Days

by

Georgi Dimitrov

Instrumentation:

2 flutes
piccolo
2 oboes
english horn
2 clarinets in Bb (clarinet 2 doubles on Eb)
bass clarinet
2 bassoons
contrabassoon

4 horns in f
3 trumpets (notated in C)
2 trombones
bass trombone
tuba

timpani
percussion (1 player): duck whistle, high and loud triangle, ratchet

harp

strings

SCORE IN C

Program notes:

The Good-Old Days explores the distinction between remembering the past and rhapsodizing on it.

The Good-Old Days

Score in C

Georgi Dimitrov

♩=126
Strict

♩=63
Whimsical

Flute 1

Flute 2

Piccolo

English Horn

B♭ Clarinet 1

B♭ Clarinet 2 (Doubles on E♭ Cl.)

Bass Clarinet

Bassoon 1

Bassoon 2

Contrabassoon

Horns 1, 3

Horns 2, 4

Trombone 1

Trombone 2

Trombone 3

Tuba

Timpani

Percussion

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

both hns: grace notes very short and before the beat

staccatissimo

slap tongue

normale

solo line with viola

grace notes very short and before the beat

both hns: grace notes very short and before the beat

pp possibile

pp possibile

pp possibile

pp possibile

pp possibile

Duck Whistle

To Ratchet

pp no cresc. grace notes very short and before the beat

tutti

divisi

pizz.

pizz., div.

col legno non div.

col legno non div.

principal only arco

grace notes very short and before the beat

grace notes very short and before the beat

6

Fl. 1 *p* *f* 6 6 6

Fl. 2 *ff* *pp* *f* 6

Picc. *ff* *pp*

Eng. Hn. bring out and blend with b. cl *f* *mf*

Cl. 1 *ff* *pp* *p* *f* *mf*

Cl. 2 *p* *f* *mf*

B. Cl. bring out and blend with E. hn. *f* *mf*

Bsn. 1 *f* *p* *f* *mf*

Bsn. 2 *p* *f* *mf*

Cbsn. *f* *f* *mf*

Hn. 1, 3 *f* *p*

Hn. 2, 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f* *f*

Tbn. 2 *f*

Tbn. 3 *f*

Timp. *p* *f*

Perc. Ratchet Ratchet Duck Whistle *pp* possibile *ff*

Hp. *f* *mf*

Vla. *tutti* *divisi unis.* *f* *mf*

Vc. normale *f* *divisi* *(div.)* *f* *mf*

Db. *div.* *f* *mf*

grace notes very short and before the beat

L'istesso tempo, affectionate

11

Fl. 1 *f* \rightarrow *p*

Fl. 2 *f* \rightarrow *p*

Picc. *f* \rightarrow *pp*

Ob. 1 *f* \rightarrow *p*

Ob. 2 *f*

Eng. Hn. *fp* \leftarrow *f* *f* *p*

Cl. 1 *p*

Cl. 2 To E \flat Cl. *pp* E \flat Clar. *pp* to B \flat Clarinet

B. Cl. *fp* \leftarrow *f* *f*

Bsn. 1 *fp* \leftarrow *f* *p* *p* *fff* *f*

Bsn. 2 *p* *p* *fff* *f*

Cbsn. *fff* *f*

Tpt. 1 with harmon mute stem out *p*

Tpt. 2 with harmon mute stem out *p*

Tpt. 3 with harmon mute stem out *p*

Tbn. 1 *f* *fff* *f*

Tbn. 2 *f* *fff* *f*

Tbn. 3 *f* *fff* *f*

Tba. solo line *ff* *fff* *fff* *f*

L'istesso tempo, affectionate

concertmaster only

Vln. 1 *p* graceful, sarcastic and melancholy

Vla. non div. biting accent *fp* \rightarrow *f* principal only *f*

Vc. biting accent *fp* \rightarrow *f* divisi col legno non divisi *fff* no decres.!

Db. principal only *f* *fff* tutti col legno *fff* no decres.!

Incessantly escalating, no accelerando!

2

grace notes very short and before the beat

18

Fl. 1

Fl. 2

Picc.

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1, 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Perc.

2

Incessantly escalating, no accelerando!

Vla.

Vc.

Db.

23

Fl. 1 *p* 3 3 3 3 3 *f*

Fl. 2 *p* 3 3 3 3 3 *f*

Picc. *p* 3 3 *f*

Ob. 1 *p* 5 5 3 *f*

Ob. 2 *p* 3 *f*

Eng. Hn. *f* 5 5 *f*

Cl. 1 *f* 3 3 *p* 3 3 *f*

Cl. 2 *p* 3 3 *f* to Eb Clar.

B. Cl. *f* like a hiccup

Bsn. 1 *f* *f* *f* 5 5

Bsn. 2 *p* *f* *f* *f* 5 5

Cbsn. *p* *ff* *f* like a hiccup

Hn. 1, 3 *p* *a2* *p* *f* like a hiccup

Hn. 2, 4 *p* *a2* *p* *f* like a hiccup

Tpt. 1 (still with harmon mute stem out) *p* *staccatissimo* 3 *p* *f* take mute off

Tpt. 2 (still with harmon mute stem out) *p* *staccatissimo* 3 *p* *f* keep mute on

Tpt. 3 (still with harmon mute stem out) *p* *staccatissimo* 3 *p* *f* take mute off

Tbn. 1 *f* *p* *f* *ff* 5 5

Tbn. 2 *f* *p* *f* *ff* 5 5

Tbn. 3 *f* *p* *f* like a hiccup

Tba. *f* like a hiccup

Vc. *non divisi* *mp* *f* *(tutti)* (snap pizz.) *fff*
principal only
throw the bow, the more noise the better

Db. *basses tutti* *mp* *f* *fff* (snap pizz.) *fff*

♩=104
Slightly slower

3

♩=52

L'istesso tempo, apprehensive

with warm, comforting sound;
gradually transforming

28

Ob. 1 *pp* *fff* with warm, comforting sound; gradually transforming *f*

Ob. 2 *pp* *fff* with warm, comforting sound; gradually transforming *p*

Eng. Hn. *pp* *fff* with warm, comforting sound; gradually transforming *p*

Cl. 1 *pp* *fff* with warm, comforting sound; gradually transforming *p*

E♭ Cl. Clarinet in E♭ with warm, comforting sound; gradually transforming *p*

B. Cl. *f* *fff* with warm, comforting sound; gradually transforming *p*

Bsn. 1 *fp* *fff* with warm, comforting sound; gradually transforming *p*

Bsn. 2 *fp* *fff* with warm, comforting sound; gradually transforming *p*

Cbsn. *f* *fff* with warm, comforting sound; gradually transforming *p*

Hn. 1, 3 *f* *fff*

Hn. 2, 4 *f* *fff*

Tpt. 1 *f* wounded, guarded (no mute) (gliss down)

Tpt. 2 *f* wounded, guarded with harmon mute stem in (gliss down)

Tbn. 1 *f* *fffp*

Tbn. 2 *f* *fffp*

Tbn. 3 *f* *fffp*

Tba. *f* *fffp*

Perc. Duck Whistle *p* *f* *ff* *fffp* > To High Triangle

3

♩=52

L'istesso tempo, apprehensive

divisi

Vln. 1 first stand only *p* *divisi*

Vln. 2 (arco) first stand only *p* *divisi*

Vla. first stand only *p*

Vc. first stand only (arco) *p* *divisi*

Db. (principal only) (arco) first stand only *p*

poco accel.

33

Fl. 1 *ffz sfz molto cresc.*

Fl. 2 *ffz sfz molto cresc.*

Picc. *ffz sfz* come through texture as much as possible *fff 6 5 5 5* *molto cresc.*

Ob. 1 *ffz sfz molto cresc.*

Ob. 2 *f sfz sfz molto cresc.*

Eng. Hn. *f sfz sfz molto cresc.*

Cl. 1 *f sfz sfz molto cresc.*

E♭ Cl. *f sfz sfz* *fff 3 3 3 6 6 6* *fff 6 5 5 5* *molto cresc.*

B. Cl. *f sfz sfz molto cresc.*

Bsn. 1 *f sfz sfz molto cresc.*

Bsn. 2 *f sfz sfz molto cresc.*

Cbsn. *f sfz*

Tpt. 1 *f 3 3 3 3 3 ff molto cresc.*

Tpt. 2 *f 3 3 3 3 3 ff molto cresc.*

Tri. High Triangle *pp possibile cresc.*

Hp. *fff simile rolling chords* *poco accel.* C# B# D# E# Bb Ab

Vln. 1 *f sfz sfz molto cresc.*

Vln. 2 *f sfz sfz molto cresc.*

Vla. *f sfz sfz* *molto cresc.* *divisi*

Vc. *f sfz sfz molto cresc.* *divisi*

Db. *f sfz sfz molto cresc.*

Harrowing

rit.

36

Fl. 1 (molto cresc.)

Fl. 2 (molto cresc.)

Picc. (molto cresc.)

Ob. 1 (molto cresc.)

Ob. 2 (molto cresc.)

Eng. Hn. (molto cresc.)

Cl. 1 (molto cresc.)

E♭ Cl. (molto cresc.)

B. Cl. (molto cresc.)

Bsn. 1 (molto cresc.)

Bsn. 2 (molto cresc.)

Hn. 1, 3

Hn. 2, 4

Tpt. 1 (molto cresc.)

Tpt. 2 (molto cresc.)

Tpt. 3 (no mute) *mf* (molto cresc.)

Tbn. 1

Tbn. 2

Tbn. 3

ff

ff (match the rest of the woodwinds)

a2 bells up!

fff

(with no mute)

f

f

f

f

Tri. (cresc.) *fff*

Hp. *fff* do not roll the chords

Harrowing

rit.

Vln. 1 (molto cresc.)

Vln. 1, 2nd stand *f* (molto cresc.)

Vln. 2 (molto cresc.)

Vln. 2, 2nd stand *f* (molto cresc.)

Vla. (molto cresc.)

Vc. (molto cresc.)

Db.

fff with warm sound

tutti non divisi

tutti non divisi

tutti non divisi

fff with warm sound

fff with warm sound

fff with warm sound

42

Fl. 1 *fff* *no decresc.!*

Fl. 2 *fff* *no decresc.!*

Picc. *fff* *ff* *fff* *no decresc.!*

Ob. 1 *fff* *no decresc.!* *f* *no decresc.!*

Ob. 2 *fff* *no decresc.!* *f* *no decresc.!*

Eng. Hn. *fff* *f* *no decresc.!*

Cl. 1 *fff* *no decresc.!* *f* *no decresc.!*

E♭ Cl. *fff* *ff* *fff* *no decresc.!* *f* *no decresc.!*

B. Cl. *fff* *f* *no decresc.!*

Bsn. 1 *fff* *f* *no decresc.!*

Bsn. 2 *fff* *f* *no decresc.!*

Cbsn. *fff*

Hn. 1, 3 *fff* (match woodwinds) *fff* bell up! a2

Tpt. 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Tbn. 3 *fff* *f* *no decresc.!* brief fermata

Tba. *fff*

Tri. *fff* *decresc.* *f* *p*

Hp. *fff* *ff* *fff*

Vln. 1 *tutti* *ffff* with harsh sound *fff* *tutti* *f* *no decresc.!* *rit.* *divisi* *f* *no decresc.!*

Vln. 2 *fff* *f* *no decresc.!*

Vla. *ffff* with harsh sound *fff* *f* *no decresc.!* *divisi*

Vc. (non divisi) *ffff* with harsh sound *fff* *f* *no decresc.!* *divisi*

Db. *fff* *f*

5 ♩ = 50

In tempo, gentle

Ob. 2
Eng. Hn.
Cl. 1
Eb Cl.
B. Cl.
Bsn. 1
Bsn. 2
Timp.
Hp.

5 ♩ = 50

In tempo, gentle

Vln. 1
Vln. 2
Vla.
Vc.
Db.

53

Picc.
Ob. 1
Eb Cl.
B. Cl.
Hp.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

♩=56

Slightly faster

61

Fl. 1

Picc.

B. Cl.

Tpt. 1

p

playful

p

solo line

mp — *f* — *ff*

p

warm and sunny

♩=56

Slightly faster

(concertmaster only)

Vln. 1

Vln. 2

Vla.

Vc.

p

(first stand inside)

m. 63-64 come out of the texture a bit

p

p

p

p

*bring out the "d₄"

♩=♩ (♩=56)

molto accel.

♩=80

Much faster

6 ♩=56

Suddenly back to tempo, expansive

67

Fl. 1 articulated, with subtle accents *f*

Fl. 2 articulated, with subtle accents *f*

Ob. 1 articulated, with subtle accents *f*

Ob. 2 articulated, with subtle accents *f*

Eng. Hn. articulated, with subtle accents *f*

Cl. 1 articulated, with subtle accents *f*

E♭ Cl. articulated, with subtle accents *f*

B. Cl. articulated, with subtle accents *f*

Bsn. 1 articulated, with subtle accents *f*

Bsn. 2 articulated, with subtle accents *f*

Hn. 1, 3 articulated, with subtle accents *f*

Hn. 2, 4 articulated, with subtle accents *f*

Tbn. 3 *p* *f* *mf* *ff* *f* *(f)* connected, no accents

Tba. *f* *mf* *ff* *f* *(f)* connected, no accents

*if "F#0" is out of range play the alternative an octave up (F#1)

♩=♩ (♩=56)

molto accel.

♩=80

Much faster

6 ♩=56

Suddenly back to tempo, expansive

(concertmaster only)

Vln. 1 *f* tutti *f* connected, no accents

Vln. 2 *f* tutti non divisi divisi connected, no accents

Vla. *f* tutti divisi connected, no accents

Vc. *f* tutti divisi connected, no accents

Db. *f* tutti connected, no accents

Suddenly slightly slower, cheeky

74

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
Cl. 1
Eb Cl.
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1, 3
Hn. 2, 4
Tpt. 1 (no mute)
Tpt. 2 (no mute)
Tpt. 3 (no mute)
Tbn. 1
Tbn. 2
Tbn. 3
Tba.
Tri.
Hp.

Suddenly slightly slower, cheeky

(tutti)

concertmaster solo 3 (l.h. pizz) 3 arco

Vln. 1
Vln. 2
Vla.
Vc.
Db.

pizz. first stand only (stems up) second stand only (stems down) third stand only
pizz. first stand only (stems up) second stand only (stems down) third stand only

third stand only
fourth stand only
second stand only (stems down)

85

Fl. 1 *p*—eager, impatient

B. Cl. *p*—eager, impatient *f mp*

Bsn. 1

Bsn. 2

Cbsn. *f p*

Hn. 1, 3

Hn. 2, 4

Tbn. 1 *f* *big slide* *sarcastic*

Tbn. 2

Tbn. 3

Tba.

Vln. 1 *p* — like out of breath cackling — *ff*

Vln. 2 *p* — like out of breath cackling — *ff*

Vla. *p* — like out of breath cackling — *ff*

Vc. *tutti* (still pizz.) *f p* *p* — like out of breath cackling — *ff* *f* (principal only)

Db. *tutti* pizz. *p*

concertmaster only

principal only

principal only

principal only

principal only arco

first stand inside arco

tutti pizz.

91 *molto accel.*

Fl. 1 *p*

Fl. 2 *p*

Cl. 1 *p*

B. Cl. *p cresc.*

Cbsn. *p cresc.*

Tbn. 1 *p cresc.*

Tbn. 3 *p cresc.*

Tba. *p cresc.*

Vc. (principal only) *p*

Db.

molto accel.

$\text{♩}=120$
Fast and rustic

97

Fl. 1 *p* *fffff*

Fl. 2 *p* *fffff*

Picc. *p* *fffff*

Ob. 1 *f* *fffff*

Ob. 2 *f* *fffff*

Eng. Hn. *f* *fffff*

Cl. 1 *p* *fffff*

E♭ Cl. *p* *fffff* switch to B♭ clarinet

B. Cl. *f* *fffff*

Bsn. 1 *p cresc.* 3 *f* *fffff*

Bsn. 2 *p cresc.* 3 *f* *fffff*

Cbsn. *(cresc.)* *f* *fffff*

Hn. 1, 3 *f* *fffff* stopped and brassy

Hn. 2, 4 *f* *fffff* a2 stopped and brassy

Tpt. 1 *f* *fffff*

Tpt. 2 *f* *fffff*

Tpt. 3 *f* *fffff*

Tbn. 1 *(cresc.)* 3 *f* *fffff*

Tbn. 2 *p cresc.* 3 *f* *fffff*

Tbn. 3 *(cresc.)* 3 *f* *fffff*

Tba. *f* *fffff*

Perc. Ratchet Whistle *f* *fffff*

$\text{♩}=120$
Fast and rustic

Vln. 1 *tutti* *p* *fffff*

Vln. 2 *tutti* *p* *fffff*

Vla. *(tutti)* *p* *fffff*

Vc. *tutti* *f* *fffff*

Db. *(tutti) arco* *p* *fffff*

8 ♩=69

Coda, tempo rubato

101

Eng. Hn. *f molto esp.*

Bsn. 1 *f molto esp.*

Tpt. 1 *f molto esp.* with harmon mute stem out

Timp. *ppp*

Perc. Triangle *f* let ring

8 ♩=69

Coda, tempo rubato

Vln. 1 *p* concertmaster only

Vln. 2 *p* second stand outside only

Db. *p* (tutti)



107

Ob. 1 *f molto esp.*

Eng. Hn. *f molto esp.*

Bsn. 1 *f molto esp.*

Hn. 1, 3 *p* (10th partial) *1** (14th partial) * use this fingering to produce desired just intonation overtone

Hn. 2, 4 *p* *2°*

Tpt. 1

Timp.

Perc. *f* let ring

Vln. 1 *p* third stand outside only

Vln. 2 *p* fourth stand outside only

Db. *p* fifth stand outside only

113

Fl. 1 *p*—cold and harsh *fff* pressure accent

Fl. 2 *p*—cold and harsh *fff* pressure accent

Ob. 1

Eng. Hn. *p*—cold and harsh *fff* pressure accent

Cl. 1 *p*—cold and harsh *fff* pressure accent

Cl. 2 Clarinet in B \flat *p*—cold and harsh *fff* pressure accent

B. Cl. *p* if possible use circular breathing

Bsn. 1 *p* if possible use circular breathing

Bsn. 2 *p* if possible use circular breathing

Hn. 1, 3 *p*

Hn. 2, 4 *p* 2 $^{\circ}$

Tpt. 1 *f*—cold and harsh *fff* pressure accent

Timp.

Perc. Triangle *p* to Duck Whistle

Vln. 1 *ff* *mf* *p* (fifth stand outside only) (fifth stand outside only) sixth stand outside only (tutti violins are tacit)

Vln. 2 *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf* (arco)

Db.

overblow to produce as many partials above the fundamental as possible

overblow, but not as much

118

B. Cl. *fff* *mp* *mp* *f* *ppppp*

Bsn. 1

Bsn. 2

Perc. Duck Whistle *mf* *p*

Vln. 1 concertmaster only *f* *mp*

Vla. principal only *f*

Vc. principal only *f* *mp*