

Christopher Fulkerson

Oh ombre, vane
“Oh Vain Shades”

First Purgatory Sonata
After Dante

Quartet for two clarinets, viola, and guitar

1988
2013 Edition

SCORE

ChristopherFulkerson.com

to Cathleen Elizabeth Yaklich
Oh ombre, vane
Oh vane shades
First Purgatory Sonata

Christopher Fulkerson

$\text{♩} = 70$

Clarinet in A
Clarinet in A
Viola
Guitar

To Bass Clarinet

In each figure of this type,
allow the open string to resonate
after being played only in the first bow

A $\text{♩} = 70$

Vla.

B

11 $\text{♩} = 28$

Cl.
B. Cl.
Vla.

13

Cl.
B. Cl.
Vla.

15 $\text{♩} = 30$

Vla. *f* *mf* *f* *mf* *f* *mf* *sf*

Four measure Grand Pause **C** $\text{♩} = 32$

Cl. *p* *mf* *sf*

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

Gtr. *f* *sf* *p* *sf* *p* *mf*

26

Cl. *mf* *p* *pp*

B. Cl. *mf* *pp*

Gtr. *sf* *sf* *sf* *sf*

28

Cl. *p* *f*

B. Cl. *p* *f*

Vla. *sf* *mf* *f* *mf* *sf* *p* *f* *mf*

Gtr. *sf* *mf* *sf* *mf*

D

Vla. *f* *mf* *f* *mf* *f* *sf* *mf* *f* *mf* *f* *mf*

Gtr. *sf* *p* *mf* *sf* *p*

E ♩ = 53

Vla. *f* *mf* *sf* *mf* *f* *mf*

Gtr. *sf*

Vla. *f* *mf* *f* *mf* *f* *mf* *f* *mf* *sf*

F ♩ = 30

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

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

Cl. *p* *ppp* *p* *mf* *p*

B. Cl. *p* *ppp* *p* *mf* *p*

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

47 **G** $\text{♩} = 50$

Cl. *mf* *mf*

B. Cl. *mf* *mf*

Vla. *sf* *sf* *sf* *sf* *sf* *sf*

Gtr. *sf* *mf*

50

Cl. *mf* *mf*

B. Cl. *mf* *mf*

Vla. *sf* *sf* *sf* *sf* *sf* *sf*

Gtr. *sf* *mf*

53

cantando, misterioso

Cl. *mf* *mf* *sfp* *p*

B. Cl. *mf* *mf* *sfp* *p*

Vla. *f*

Gtr. *sfv* *sfv*

56 **H**

Cl. *mf ppp* *p* *pp* *p*

B. Cl. *ppp* *mf p* *pp* *p* *pp* *p* *mf*

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

Gr. *3*

59

Cl. *mf* *p*

B. Cl. *mf* *p*

Vla. *f* *ff* *sfp* *f mf* *f mf* *f sf mf*

61

Cl.

B. Cl.

Vla. *sf mf* *f mf* *f mf*

63

Cl.

B. Cl.

65 Grand Pause

Cl.

B. Cl.

To Clarinet in A

67 ♩ = 59

Vla.

Gtr. *maestoso rasguedo*

sf *f* *p* *mf* *p* *sf* *p* *sf* *mf*

71

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

Gtr. *sf* *p* *sf* *p*

74 ♩ = 47

Cl.

Cl.

Vla.

Gtr.

mf *mf* *sf mf* *sf f* *sf* *sf* *sf*

sf *p*

77

Cl. *p* *mf p* *mf p*

Cl. *p*

Vla. *sf* *ff* *sfp*

Gtr. *sf p*

80

Cl. *mf* *mf p*

Cl. *mf*

Vla. *ff* *p* *mf* *f* *mf*

83

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

Cl. *p* *mf p* *mf p*

Vla. *ff* *mf* *sfp* *mf*

M $\text{♩} = 47$

97

Cl. *mf* *p* *mf* *p*

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

Vla. *f p 3* *f p 3* *f p 3* *mf*

Gtr. *sf* *sf*

101

Cl. *ppp* *mf*

B. Cl. *mf* *ff* *ppp* *mf*

Vla. *p* *f* *sf* *sfp* *sf* *mf*

N $\text{♩} = 38$

105

Cl. *p* *mf* *p*

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

Vla. *p* *mf* *p*

107

Cl.

B. Cl.

Vla.

109

Cl.

B. Cl.

Gtr.

maestoso

ff

mf

112

Cl.

B. Cl.

Vla.

Gtr.

sf

mf

sf

mf

114

Cl. *5 3 5 5 3 5 5 3 5 5 5*

B. Cl. *3 3 3 3 3 3 3 3 3 3 3*

Vla. *5 5 5 5 5 5 5 5 5 5 5*
sf sf sf sf sf sf sfp

Gr. *2 3 2 1 4 5 2 3 2 3 2*
sf p

116

Cl. *5 3 5 5 3 5 5 3 5 5 5*

B. Cl. *3 3 3 3 3 3 3 3 3 3 3*

Vla. *5 5 5 5 5 5 5 5 5 5 5*
f p f sfp

Gr. *2 3 2 1 4 5 2 3 2 3 2*
sf p

P

118

Cl. *ppp f p mf*

B. Cl. *ppp f p mf p*

Vla. *7 7 7 7 7 7 7 7 7 7 7*
sf sf sf sf sf sf sf sf sf

Gr.

120 *p* *mf* *p* *ff* *ff* $\text{♩} = 117$

Vla. *sf* *sf* *sf* *sf* *f* *sf* *sf* *savage* **Grand Pause**

122 **Q** $\text{♩} = 44$ *p* *mf* *f* **To Clarinet in Bb**

126 **R** $\text{♩} = 94$ *sf* *f* *sempre*

129 *sf* **Grand Pause**

133 **S** $\text{♩} = 29$ *pp* *pp* *f* *sf* *mf* *p*

134

Cl. (Soprano) and Cl. (Bass) parts with triplets and slurs. Vla. part with triplets and slurs. Gtr. part with 7th fret triplets and slurs, including fingerings 1, 2, 3, 4 and dynamics *mf*, *p*, *sf*.

To Clarinet in Eb

135

Cl. (Soprano) and Cl. (Bass) parts with triplets and slurs. Vla. part with triplets and slurs. Gtr. part with 7th fret triplets and slurs, including fingerings 1, 2, 3, 4 and dynamics *mf*, *p*, *sf*.

T $\text{♩} = 33$

136

Vla. part with slurs and dynamics *sf*, *f*, *p*, *f*, *p*, *f*, *p*. Gtr. part with triplets and slurs, including fingerings 1, 2, 3, 4 and dynamics *p*, *sf*, *p*.

U $\text{♩} = 60$

Gtr. 139 $\text{♩} = 60$

sf p

5 5 5 5

Detailed description: This block contains the first system of the guitar part, measures 139-142. It features a series of chords and arpeggios. The first measure has a forte (sf) dynamic, while the following three measures are marked piano (p). Each measure contains a five-finger arpeggio (5).

Vla. 143

sf p sf sf sf

3 3 3 3 3 3 3 3 3 3 3 3

Detailed description: This block contains the first system of the viola part, measures 143-146. It consists of a continuous eighth-note triplet pattern. The dynamics alternate between sf and p. The system ends with a double bar line and a 7/8 time signature.

Gtr. 143

sf p mf p

5 5 ④ ⑥ ⑤ 5 5

Detailed description: This block contains the second system of the guitar part, measures 143-146. It continues with arpeggios and chords. Dynamics include sf, p, mf, and p. Fingering numbers 4, 6, and 5 are indicated for specific notes.

V

E♭ Cl. 147 $\text{♩} = 90$ $\text{♩} = 54$ $\text{♩} = 32$

p fp p fp p

Cl. 147

p fp p fp p

Vla. 147

sf f pp sf sf

5 5 3

Detailed description: This block contains the first system of the woodwind and viola parts, measures 147-150. It features a complex rhythmic structure with changing time signatures (7/8, 6/8, 3/2, 2/2). Dynamics range from p to sf. The viola part includes a five-finger arpeggio (5) and a triplet (3).

E♭ Cl. 151

fp p fp fp p f fp p mf p f pp

Cl. 151

fp fp p f fp p p mf p f pp

Vla. 151

sf p sf p sf p sf p sf p

3 5 3 5 3 5 3 5 3 5 3 5

Detailed description: This block contains the second system of the woodwind and viola parts, measures 151-154. It continues with complex rhythmic patterns. Dynamics include fp, p, f, mf, and pp. The viola part features a consistent eighth-note pattern with sf p dynamics.

155

155

E♭ Cl. *p fp mf f p fp p fp f p f p*

Cl. *p fp f p f p fp p fp p fp p f*

Vla. *sf p sf p sf p sf p sf p*

♩ = 54

W

♩ = 60

158

158

E♭ Cl. *fp fpp fpp mfpp p*

Cl. *p fp fpp p fpp mfpp p*

Vla. *sf p*

Gtr. *mf mfpp*

165

165

E♭ Cl. *mf p mf*

Cl. *mf p mf*

Vla. *p p sf mf sf sf*

Gtr. *mf p mf p*

Let the open D ring as at measure 4 etc.

171

E♭ Cl.

Cl.

Vla.

Gtr.

mf *mf* *mf* *p*

mf *mf* *mf* *p*

sf *sf* *sf* *sf* *sf*

mf *p* *mf* *p*

X ♩ = 75

176

Vla.

Gtr.

sf *sf* *sf* *sf*

p *mf* *p*

180

E♭ Cl.

Cl.

Vla.

Gtr.

pp

pp

sf *sf* *sf*

mf

Y

184

E♭ Cl.

Cl.

191

E♭ Cl. *5* *5* *5* *5* *5* *5* *5*

Cl. *3* *3* *3* *3* *3* *3* *3*

Vla. *pizz* *5*

Gtr. *sf* *3* *sf*

198

E♭ Cl. *5* *5* *5* *5* *5* *5* *3* *5*

Cl. *3* *3* *3* *3* *3* *3* *3*

fp *fp*

205

E♭ Cl. *5* *5* *5* *5* *5* *5*

Cl. *3* *3* *3* *3* *3* *3*

Vla. *arco* *sf* *f* *sf* *f* *mf*

210

E♭ Cl. *5* *5* *5* *5* *5* *5*

Cl. *3* *3* *3* *3* *3* *3*

Vla. *sf* *sf* *sf* *sf*

Gtr. *f* *sf* *f* *p* *mf* *p*

AA

215

Score for measures 215-218. The system includes Eb Clarinet, Clarinet, Viola, and Guitar. Eb Cl. and Cl. parts feature complex melodic lines with triplets and slurs, with dynamics ranging from *mf* to *f* and *p*. The Viola part is a rhythmic accompaniment of sixteenth notes, marked *sf*. The Guitar part provides harmonic support with chords and single notes, marked *mf* and *p*. A circled '2' is above the guitar staff at measure 216.

219

Score for measures 219-221. The system includes Eb Clarinet, Clarinet, Viola, and Guitar. Eb Cl. and Cl. parts continue with melodic lines, featuring triplets and slurs, with dynamics including *mf*, *pp*, *f*, and *p*. The Viola part remains a rhythmic accompaniment of sixteenth notes, marked *sf*. The Guitar part continues with harmonic support, marked *sf* and *p*.

222

Score for measures 222-225. The system includes Eb Clarinet, Clarinet, Viola, and Guitar. Eb Cl. and Cl. parts feature melodic lines with triplets and slurs, with dynamics including *f*, *mf*, *pp*, and *mf*. The Viola part is a rhythmic accompaniment of sixteenth notes, marked *sf*. The Guitar part provides harmonic support with chords and single notes, marked *mf*. A circled '4' is above the guitar staff at measure 224.

To Clarinet in Bb

226

E♭ Cl. *f* *pp* *mf*

Cl. *f* *pp* *mf*

Gtr. ④ ⑤

229 ④ ⑤ ⑤ ④ ⑤ ④ *f*

232 Grand Pause **BB**

Cl. *mf* *ff* *pp subito*

B. Cl. *ppp* *ff* *pp subito*

CC

235 $\text{♩} = 60$

Cl. *pp* *f* *pp* *fp* *pp* *sempre*

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

Vla.

Gtr. *p*

sul tasto, sostenuto as indicated

238

Cl. *fp* *f* *p*

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

Vla. pizz *mf* IV III IV III IV III

Gtr. ② ③ ④ ③ ② ③ ④ ③ ④ ③

240

Cl. *mf*

B. Cl.

Vla. *sf* *f* arco

Gtr. ③ ④ ③ ② ④ ③ ② ⑤

242 **DD**

Cl. *pp*

B. Cl. *p* *pp*

Vla. pizz *sf* arco *sf* arco *sf* arco

Gtr. *sf* ② ④ ③ ④ ④ ③ ④

244

Cl. *p*

B. Cl. *pp*

Vla. *sf* pizz arco

Gr. *sf*

Measures 244-245. Clarinet and Bass Clarinet parts feature triplets and slurs. Viola part includes pizzicato and arco markings with five-finger patterns. Guitar part features a five-finger pattern.

EE

246

Cl. *pp* *p* *pp*

B. Cl. *p* *pp*

Vla. *sf* pizz arco

Gr. *mf* *p* *mf* *p*

Measures 246-247. Clarinet and Bass Clarinet parts feature triplets and slurs. Viola part includes pizzicato and arco markings with five-finger patterns. Guitar part features a five-finger pattern.

248

Cl. *p* *mf* *p*

B. Cl. *mf* *p*

Vla. *sf* pizz arco

Gr. *mf* *p*

Measures 248-249. Clarinet and Bass Clarinet parts feature triplets and slurs. Viola part includes pizzicato and arco markings with five-finger patterns. Guitar part features a five-finger pattern.

250

Cl. *mf* *p*

B. Cl. *mf* *p*

Vla. *v* *5* *pizz* *arco* *5* *pizz* *arco* *5* *sf*

Gtr. *5* *mf* *p*

252

Vla. *pizz arco* *5* *pizz arco* *5* *FF* *pizz arco* *5* *pizz arco*

Gtr. *5* *mf* *p*

♩. = 50

254

Vla. *pizz arco* *pizz arco* *pizz arco* *pizz arco* *pizz arco* *pizz arco*

Gtr. *mf* *p*

257

Vla. *pizz arco* *pizz arco* *pizz arco* *pizz arco* *pizz arco* *pizz arco* *arco* *pizz* *pizz arco* *pizz*

Gtr. *mf* *p* ① ② *mf*