

Petr Bakla

MATERIAL AND DREAMS

for ensemble of 17 musicians

2009

durata: 12 min

Commissioned by the Ostrava Center for New Music

score


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Instruments:

1 flute, also piccolo (+alto flute, should there be no B-extension on the flute in C)
1 oboe
1 clarinet in Bb
1 bassoon, also contrabassoon


1 horn in F
1 trumpet in C (or in D)
1 trombone (with F-attachment)
1 tuba

percussion (2 players)

1 marimba (mar.) – 4.3 octaves minimum (i.e. ranging from )
if possible, 2 marimbas of the same range

1 vibraphone (vibr.)

1 cymbal (cymb.) – crash, medium sized

1 high kettle drum (timp. picc.) – with  available

1 low kettle drum (timp. grande) – ranging as low as possible

1 piano (with sustain pedal)

1 harp

2 violins

1 viola

1 violoncello

1 double bass (five stringed or with C-extension)

(17 players)

The score is not in C, all instruments are written in usual transpositions.

The french horn is notated a fifth above sounding pitch also in the bass cleff.

The piccolo sounds an octave higher.

The contrabassoon and the double bass sound an octave lower.


The marimba and the vibraphone sound as written.

Explanatory notes:

Note for the conductor:


Instead of bar numbering, numbers of pages of the score correspond to numbers of lines in musicians' parts.
 Example: playing second bar on p. 35 is to be requested as: "line (number) 35, second bar".

General:

- Accidentals apply to the whole bar.
- No vibrato throughout!
- Dal niente, al niente () is to be understood in relation to the given overall context, not literally.
- Tremolos on two notes: only the first note is notated with duration (full duration of the tremolo), the other note being only indicated as a blackhead without a stem (very much in the same way as with trills). Both notes are supposed to be equally strong and are played legato (strings). The tremolo continues over all notes connected with a ligature. For example:




All tremolos (on one note or on two notes) should always be as dense as possible.

 = staccatissimo

Winds, brass:

 Repeat the note as fast as possible

 a dash above a note: tongued + tenuto

Trumpet:

sord. = straight mute

Trombone:


sord. = straight mute


Slap – always definite pitch, close to ordinary staccato articulation. Dynamics indicate desired intensity of resulting sound.

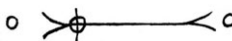
Percussion:

The two players mostly share the same instrument. Typically, player 1 produces tremolo, while player 2 dampens and undampens the instrument (i.e. the indicated marimba or vibraphone key, the kettle drum, or the cymbal) with his hand.
 For example:



 let sound without dampening

 dampen completely


 gradual transition to dampened / undampened sound (increase / decrease pressure)


Where player 2 is dampening notes produced by player 1, these come in parentheses in his part.

Where player 2 is dampening notes which he produces himself, these come without parentheses.

The dynamics written are those corresponding to undampened sound, and the intensity of playing action is to be kept constant (unless indicated otherwise), thus the dampened notes will be softer in result.

Player 2:

 repeat the note as fast as possible, very evenly, with just one hand (always with beater, see mallets)

 dense "raindrop" patterns on indicated marimba keys; with fingers, using mostly nails

Pages 24–30 are best performed on two marimbas, if a second marimba is available.

Mallets:

Both players:



Medium marimba sticks

Player 1 only:



Hard timpano sticks
(to be used also with cymbal)



Hard, heavier rubber sticks
(for the vibraphone)



Hard vibraphone sticks
(possibly another pair of rubber sticks)

Player 2 only:



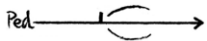
Medium beater, rather heavy
(like those ones normally used with gongs, for example; here it is used with the marimba, kettle drums, cymbal)

Piano:

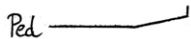
Ped = right pedal

SP = sustain pedal

1C = una corda (3C = back to ordinario)



very fast right pedal exchange so that the harmonics sound over – an echo of the note(s) attacked.



release right pedal gradually



vertical bar preceding an interval: play chromatic cluster within this range

Harp:

As usual, the harmonics sound an octave higher than written (i.e. the string to be used is notated, not the sound).

∩ indicates exact duration of the preceding note(s), i.e. dampen the plucked string(s) at the end of the note; contrary to “let sound”, which comes indicated with a slur. **Important:** dampen plucked string only, allowing sympathetic resonance to sound over. Complete dampening of the instrument with no resonance left comes indicated with ⊕ sign.

T près de la table – always valid for one note only (i.e. the next note not bearing a T above is played ordinario). Always with fingertip, producing “hard” sound.

Strings (except double bass):

~~~~~ = Overpressure – alto sul tasto, very slow / short bow. Deep, grinding sound of indefinite pitch.

An encircled “+” sign at the end of a line, such as:



= left hand pizz (sfz) combined with continuous tremolo (pp). This is done on one and the same string and without any caesura in the tremolo bowing. Thus, in addition to the tremolo, as if percussive, “wood” pizzicato sound will be obtained.

In this example: the g is being bowed, stopped with first finger (or the thumb with cello); then comes the b on the same string (third or fourth finger) with a crescendo and decrescendo back to pp, followed by a left hand pizz, which is produced by strong action of the stopping finger being “removed” from the b; this falls back to g, which descends glissando down to f. The tremolo bowing is not to be interrupted at any moment and its dynamic is independent of that of the pizz, which should basically be as loud as possible. Play always alla corda, sul ponticello, stopping the first note with the first finger (thumb).



4)  $\text{♩} \geq 72$

Material and Dreams

5)

Petr Bakla, 2009

fl 4/4 5/4 2/4

ob 4/4 5/4 2/4

1) cl in B $\flat$  4/4 5/4 2/4

fg 4/4 5/4 2/4

1) cor in F 4/4 5/4 2/4

tr (in C) 4/4 5/4 2/4

tbn 4/4 5/4 2/4

tu 4/4 5/4 2/4

perc

1. MAR. *Medium mar. sticks*  
*Tremolo always as dense as poss.*  
 2. MAR. *sempre*  
 2. *Medium beater, rather heavy*  
 p

pf

arp

4/4 E $\flat$  F $\flat$  G $\flat$  A $\sharp$   
 4/4 D $\flat$  C $\flat$  B $\sharp$

4)  $\text{♩} \geq 72$

5)

vln1 4/4 5/4 2/4

vln2 4/4 5/4 2/4

vla 4/4 5/4 2/4

vcl 4/4 5/4 2/4

cb 4/4 5/4 2/4

(8)

1) ALL INSTRUMENTS ARE WRITTEN IN USUAL TRANSPOSITIONS (i.e. THE SCORE IS NOT IN C). The french horn is written a 5th above sounding pitch even in the bass clef

2)  $\text{♩} \approx 164$   
(3+2+3 ♯)

(2+3+3 ♯)

3)  $\text{♩} \approx 72$

fl  $\frac{2}{4}$   $\text{mf}$   $\text{mp}$   $\frac{3}{4}$

ob  $\frac{2}{4}$   $\text{ff}$   $\text{f}$   $\text{mf}$   $\frac{3}{4}$

cl  $\frac{2}{4}$   $\text{ff}$   $\text{f}$   $\text{p}$   $\frac{3}{4}$

fg  $\frac{2}{4}$   $\text{ff}$   $\text{p}$   $\frac{3}{4}$

cor  $\frac{2}{4}$   $\text{ff}$   $\text{p}$   $\frac{3}{4}$

tr  $\frac{2}{4}$   $\text{f}$   $\text{p}(!)$   $\frac{3}{4}$

tbn  $\frac{2}{4}$   $\text{ossia}$   $\frac{3}{4}$

tu  $\frac{2}{4}$   $\text{ff}$   $\frac{3}{4}$

perc 1. MAR.  $\frac{2}{4}$   $\text{p}$   $\text{mf}$   $\text{mp}$   $\frac{3}{4}$

perc 2. MAR.  $\frac{2}{4}$   $\frac{3}{4}$

pf  $\frac{2}{4}$   $\text{mf}$   $\text{p}$   $\frac{3}{4}$

Ped  $\text{mp}$   $\text{f}$

arp  $\frac{2}{4}$   $\text{fff}$   $\text{ff}$   $\frac{3}{4}$

2)  $\text{♩} \approx 164$   
(3+2+3 ♯)

(2+3+3 ♯)

3)  $\text{♩} \approx 72$

vln1  $\frac{2}{4}$   $\text{mf}$   $\frac{3}{4}$

vln2  $\frac{2}{4}$   $\text{mf}$   $\frac{3}{4}$

vla  $\frac{2}{4}$   $\text{mf}$   $\text{p}$   $\frac{3}{4}$

vcl  $\frac{2}{4}$   $\text{mf}$   $\text{p}$   $\frac{3}{4}$

cb  $\frac{2}{4}$   $\text{mf}$   $\text{p}$   $\frac{3}{4}$

$\text{mf}$  (as loud as vla, vcl)

$\text{D}(8)$  or  $\text{G}(6)$

(8)



Handwritten musical score for a symphony orchestra, page 3. The score is in 3/4 time and includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Cor Anglais (cor), Trumpet (tr), Trombone (tbn), Tuba (tu), Percussion (perc), Piano (pf), Arpeggiator (arp), Violin 1 (vln1), Violin 2 (vln2), Viola (vla), Violoncello (vcl), and Contrabass (cb).

The score features various dynamics (p, mp, mf, f, sfz, pp, ppb) and articulations (accents, slurs, tenuto marks). It includes performance instructions such as "sord." (sordina) and "senza sord." (without sordina) for the brass, and "T\*" for the arpeggiator. There are also markings for "Pizz" (pizzicato) and "arco" (arco) for the strings, and "TASTO" (tasto) for the viola. Pedal markings are present for the piano and arpeggiator.

Key markings include:

- tr**: \* sord.
- tbn**: \* ossia: senza sord., full.
- perc**: 1. MAR., 2. MAR.
- arp**: T\* (cord.), T
- vln1, vln2, vcl, cb**: Pizz, arco
- vla**: TASTO

\*) T = PRÈS DE LA TABLE (Valid for one note only). Always with fingertip, "hard".

Handwritten musical score for woodwinds and percussion. The score includes parts for Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Cor Anglais (cor), Trumpet (tr), Trombone (tbn), and Timpani (tu). The percussion section consists of two MAR. parts. The music is in 3/4 time and features dynamic markings such as mp, f, pp, and mf, along with articulation like accents and slurs. A triplet of eighth notes is marked with a '3' and a fermata.

Handwritten musical score for piano and strings. The piano part (pf) includes a 'Chromatic cluster' section with instructions 'Depress silently' and 'Sustain ped. (SP)'. The string section (vln1, vln2, vla, vcl, cb) includes performance directions like '(Pizz)', 'arco', 'ord.', and 'quasi f'. Dynamic markings range from p to f. The score concludes with a 'ritard.' marking and a note for the cello/bass to play 'ppp (as loud as the violins)'.

$\text{♩} = 60-66^1)$

Picc.

MUTA IN PICC.

fl

ob

cl

fg

cor

tr

tb

tu

1. MAR.

2. MAR.

perc

MUTA IN CFG

Double indicated notes

pp sempre - = slightly accented (ca. mp)

Sempre UNACORDA (1C) (senza Ped) 8

\*) RHYTHMIC VALUES IN THE LEFT HAND ARE RELATED TO RIGHT HAND'S QUINTUPLETS (I.E.  $\text{♩} = \frac{1}{5}$ , FOR EX.)

SP →

arp

$\text{♩} = 60-66^1)$

vln1

vln2

vla

vcl

cb

sempre legatissimo

FLAUTANDO

alto sul y

tasto

pp sempre

> = poco mf

arco

FLAUT.

(pizz)

mf

mfff

mfff

3

sempre TASTO p

1) Actual tempo to be decided according to pianist's need, however, it is supposed not to fall under  $\text{♩} = 60$ . OSSIA: No doubled notes in the piano part (legato, poco ped. ad lib.), no ritardando.

fl Pic. *mp* *p*

ob *p*

cl *p*

Cfg

cor *p*

tr

tbn

tu *ppp*

perc  
1. MAR.  
2. MAR.

pf *SP* *1C* *Hold as long as the note sounds* *SP* *1C*

arp *mp* *p*

vln1 *col legno* *mp* *(c.l.)*

vln2 *col legno* *mp* *(c.l.)*

vla *5*

vcl *mffp salt.* *mf* *L.V.* *mp*

cb *pp* *pp*



a tempo  $\text{♩} \approx 72$

(Loco)

FL. GR.

fl

ob

cl

Cfg

cor

tr

tb

tu

1.

2.

perc

Handwritten musical score for woodwinds and percussion. The score includes parts for Flute (fl), Oboe (ob), Clarinet (cl), C Flute (Cfg), Cor Anglais (cor), Trumpet (tr), Trombone (tb), and Trombone/Tuba (tu). There are two percussion staves (1. and 2.) and a general percussion part (perc). The music is in 3/4 time and features various dynamics such as *ff*, *f*, *mf*, *fff*, and *mf*. Performance instructions include *senza sord.* and *fff poss.*. The piece is marked *(Loco)* and *a tempo*.

pf

arp

Handwritten musical score for Piano (pf) and Arpeggiator (arp). The piano part includes *SP* and *Ped.* markings. The arpeggiator part features *fff* dynamics. The piece is marked *a tempo*.

a tempo  $\text{♩} \approx 72$

vn1

vn2

vla

vcl

cb

Handwritten musical score for strings: Violin 1 (vn1), Violin 2 (vn2), Viola (vla), Violoncello (vcl), and Contrabasso (cb). The score includes performance instructions such as *poco f*, *(arco ord.) poco f*, *ORD.*, *fff poss.*, *TASTO mf*, and *fff*. The piece is marked *a tempo*.

5) RELAXEDLY,  
QUASI CADENZA

.... poco riten.

2)  $\text{♩} \approx 164$   
(2+4+2 ♩)

4)  $\text{♩} = 69$   
REPEAT 10x

fl

ob

cl

C fg

cor

tr

tbn

tu

perc 1.

perc 2.

.... poco riten.

pf

arp

COLLA PARTE DI ARPA

Ped →

mp dist.

poco riten.

poco

5) RELAXEDLY,  
QUASI CADENZA

.... poco riten.

2)  $\text{♩} \approx 164$   
(2+4+2 ♩)

4)  $\text{♩} = 69$   
REPEAT 10x

vln1

vln2

vla

vcl

cb

poco riten.

sul G

ff

mp

ff

fff poss.

ORD. sul C

ff

mp

ff

mp

mf

sul G

ff

mp

ff

mp

mf

ORD.

ff

mp

ff

mp

mf

mf

mf

c.l. salt.

(DON'T LET SOUND)

Pizz

(DON'T LET SOUND)

mf (arco)

\*) overpressure - alto sul tasto, very slow/short bow.

$q$   $f \approx 164$   
(3f.)

$\Delta = \text{molto breve}$

fi  
ob  
cl  
C fg  
cor  
tr  
tbn  
tu  
perc 1.  
perc 2.

pf  
arp

$q$   $f \approx 164$   
(3f.)

$\Delta = \text{molto breve}$

vn1  
vn2  
vla  
vcl  
cb



4)  $\underline{\underline{\geq 72}}$

3)

4)

6) PICC.  
(8)

MUTA IN PICC.

**TIMP. PICC.** Hard timp. sticks

1. *ppp, at the edge*

2. *(a)*

*Dampening at the centre of the membrane*

(senza dim.)

pf

Ped →

arp

Bb

4)  $\underline{\underline{\geq 72}}$

3)

4)

6)

*PONT., alla corda*

*pp Tremolo as dense as poss.*

*poco sfz \*) gliss.*

*PONT., alla corda*

*pp Tremolo as dense as poss.*

*poco sfz \*) gliss.*

*PONT., alla corda*

*pp Tremolo as dense as poss.*

*poco sfz \*) gliss.*

*PONT., alla corda*

*pp Tremolo as dense as poss.*

*poco sfz \*) gliss.*

*ORD.*

*p*

\*) SEE EXPLANATORY NOTES

1 1/2 + 4 | 4 | 3 |

fl Picc.  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

ob  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

cl  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

C fg  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

cor  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

tr  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

tb  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

tu  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

perc 1. TIMP.  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

perc 2. TIMP.  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

pf  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

arp  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

(non arp.)

Ped.  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

1 1/2 + 4 | 4 | 3 |

vln1  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

vln2  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

vla  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

vcl  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

cb  $\frac{1}{8} + \frac{1}{4}$  |  $\frac{1}{4}$  |  $\frac{3}{4}$  |  $\frac{3}{4}$  |

ORD.

mf

mp

pp

mf

7/16  $\text{♩} \approx 164$

fl Picc. *mp (senza cresc.)*

ob

cl

c fg *poco mf mp*

cor

tr

tb n *p mf*

tu *ppp*

1. TimP.

2. TimP.

pf *mp mp (mp) mf*

arp *p mp*

*Ped*

*8*

*mp*

*v = staccatissimo*

7/16  $\text{♩} \approx 164$

vl n1 *mp PONT. ppp ORD.*

vl n2 *mp ppp*

vla *p ppp*

vcl *mp mf ppp*

cb *mp Pizz arco TASTO*

2! (3+5F)

5F più mosso

fl picc. *p*

ob. *mp* *pppp* *ord.* *ff* *mp*

cl. *p* *ff* *mp*

Cfg. *ff* *mp*

cor. *f* *mp*

tr. *mp* *pp* *f* *mp*

tbn. *sord.* *f* *mp*

tu. *f* *mp*

perc. 1. Timp. *pp* *CYMB.* *ff* *pp* *MUTA IN MAR.*

perc. 2. *CYMB.* *ff* *pp* *MUTA IN MAR.*

pf. *ff ten.* *SP*

arp. *pp* *pppp* *mf*

vln1. *poco mf* *p* *pppp* *ORD.* *ff* *mp*

vln2. *poco mf* *p* *pppp* *ORD.* *ff* *mp*

vla. *p* *pp* *ff* *mp*

vcl. *p* *ff* *ORD.* *ff* *mp*

cb. *pp* *Sub. ff* *pppp (!)* *(NO OVERSOUNDING)*

*Depress silently*

*5:7* *(non arp)*

*\*) THE CYMBAL IS HIT WHILE PLAYER 1 IS STILL PRODUCING TREMOLO*

6♩

3)  $\text{♩} \geq 72$

ff Picc.  
ff ob.  
ff cl.  
f Cfg.  
mf cor.  
mf tr.  
mf tbn.  
f tu.  
1. MAR.  
2. MAR.

Chromatic cluster  
f (Attack imperceptible)  
mp  
f  
mp  
pp

6♩

3)  $\text{♩} \geq 72$

ff vln1  
ff vln2  
ff vla  
ff vcl  
mf cb

# 2!

$\text{♩} \leq 164$  (3+2+3♩)

"quasi maestoso"

The musical score is divided into two systems. The first system covers measures 5 to 16. The second system, starting at measure 17, includes a tempo change to  $\text{♩} \leq 164$  and the marking "quasi maestoso".

**Instrument Parts:**

- Picc:** Measures 5-16, dynamics: mp, mf.
- ob:** Measures 5-16, dynamics: mp sempre, mf.
- cl:** Measures 5-16, dynamics: mfpp, mf, p, mf.
- Cfg:** Measures 5-16, dynamics: mp.
- cor:** Measures 5-16, dynamics: mp, pp.
- tr:** Measures 5-16, dynamics: mf, mf dolce.
- tbn:** Measures 5-16, dynamics: mp, senza sord., mf.
- tu:** Measures 5-16, dynamics: p, mp, mf.
- perc:** Measures 5-16, dynamics: mf, pp, f, mp.
- pf:** Measures 5-16, dynamics: mp, p, mp, Ped.
- arp:** Measures 5-16, dynamics: mp, p.
- vln1:** Measures 5-16, dynamics: mp, mf, f, c.l., salt.
- vln2:** Measures 5-16, dynamics: mp, mf, f, c.l., salt.
- vla:** Measures 5-16, dynamics: mf, f, c.l. salt.
- vcl:** Measures 5-16, dynamics: mp, mf, f, c.l. salt.
- cb:** Measures 5-16, dynamics: mf, arco, mp, mf sub. p.

**Measure 17:** Features a tempo change to  $\text{♩} \leq 164$  and the marking "quasi maestoso".

5/16      9/16 (6/8)      2/4

fl Picc. *f* *mf* *p* *f* *mf* *p*

ob *mf* *pp* *mf* *pp*

cl *mf* *p* *mf* *p*

C fg *ff* *mf* *p*

cor *poco f* *2:3 f*

tr *poco* *2:3 f* *f* *f*

tbn *mp* *(p) mf* *mf* *f* *f* *mf* *f*

tu *mf* *pp* *mf* *f* *f* *f*

1. MAR. *f* *mf*

2. *f* *mf*

perc

pf *mp* *f* *mp* *f* *mp* *f*

arp *B4* *f*

Ped

5/16      9/16 (6/8)      2/4

vn1 *crini* *mf* *f* *p* *f* *p* *PONT.*

vn2 *crini* *mf* *f* *p* *f* *p* *PONT.*

vla *arco ord.* *f* *p*

vcl *arco ord.* *f* *p* *Pizz - poco pont.* *sfz*

cb *pp* *sub. mf > p* *sub. f* *mp* *sub. mf*

5F

7F

3)  $\geq 72$

fl Picc. *ff* *mf* *p*

ob *ff* *mf* *f*

cl *ff* *mp* *mp*

C fg *mp*

cor *f* *molto* *pp*

tr *mf dolce* *poco* *p*

tbn *mf*

tu *fnell.* *f* *molto*

1. MAR. *f* *molto*

2. perc

pf *f* *mp* *mp*

arp *mf* *mp*

Ped. *8* *8* *3*

5F

7F

3)  $\geq 72$

vln1 *ORD.* *mp* *mp* *mf*

vln2 *ORD.* *mp* *mp* *mf*

vla *mp* *mp* *mf*

vcl *Pizz-ord.* *mf* *arco* *p* *mf*

cb *poco accent.* *mf* *p* *sub. mf*



Handwritten musical score for a symphony orchestra, page 19. The score includes parts for Piccolo, Oboe, Clarinet, Cello/Double Bass, Cor Anglais, Trumpet, Trombone, Tuba, Percussion (1 and 2), Piano, Arpeggiator, Violin 1 and 2, Viola, Violoncello, and Contrabass. The music is in 3/4 time and features various dynamics, articulations, and performance instructions such as "MUTA IN FL. GR." and "senza sord."

**Instrumentation and Dynamics:**

- Picc.**: *f*, *p*, *mf*
- ob**: *mf*
- cl**: *p*, *mf*
- Cfg**: *poco mf*, *pp*, *mf*
- cor**: *mf*, *poco f*
- tr**: *senza sord.*, *mf*, *p*
- tbn**: *mp*, *mp*
- tu**: *p*, *mf*, *mp*
- perc**: *mp*, *mf*
- pf**: *mp*, *mf*
- arp**: *f*
- vln1**: *mp*, *f*
- vln2**: *mp*, *f*
- vla**: *mp*, *f*
- vcl**: *mf*, *p*, *mf*
- cb**: *mp*

**Performance Instructions:**

- MUTA IN FL. GR.* (Change to Flute Grand)
- senza sord.* (without mutes)
- Ped.* (Pedal)
- Articulation marks: accents, slurs, and breath marks.
- Dynamic markings: *f*, *mf*, *p*, *pp*, *mp*, *mpoco mf*.
- Tempo/Expression markings: *poco mf*.

**Structural Elements:**

- Rehearsal marks (vertical lines) at the beginning of measures 1, 2, 3, and 4.
- Sectional groupings (brackets) for triplets and eighth-note patterns.
- Staff changes for Percussion 1 and 2.

3/4 4/4 più mosso (♩ ≅ 80)

FL. GR.

(Loco)

fl

ob

cl

Cfg

cor

tr

tbn

tu

perc

1.

2.

if possible, go to the other mar.

pf

Ped →

ff - fff sempre, Ped throughout  
occasional imperceptible ped. changes ad lib.

arp

G# Ab

Cb

3/4 4/4 più mosso (♩ ≅ 80)

vln1

vln2

vla

vcl

cb

f

sub. mf

ff

mp

fl *sempre stacc.*

ob *sempre stacc.*

cl *sempre stacc.*

fg *MUTA IN FG (if necessary, somewhat shorten the previous note)*

cor *mp-mf* <sup>1)</sup>

tr *sempre stacc.*

tbm *sempre stacc.*

tu *sempre stacc.* <sup>\*) the high g#'s may be omitted</sup>

*sempre simile*

<sup>1)</sup> Winds should be heard in the background.  
Actual dynamics to be adjusted by the conductor according to acoustics of the hall and sound volume of the piano.

perc

1.

2.

pf

arp

*fff arp.*

*ff arp.*

*fff arp.*

*ff arp.*

*l.v.*

vln1 *f* *sim.*

vln2 *f* *sim.*

vla *f* *sim.*

vcl *mp* *ff* *mp*

cb *ff* *mp* *ff*

fl

ob

cl

fg  
(Loco)  
6 *sempre stacc.*

cor

tr

tb

tu

1.

2.

perc

pf

arp

vl1

vl2

vla

vcl

cb

*mp* *f* *mp* *ff* *mp* *ff* *mp* *f*

This page of a musical score, labeled page 23, contains the following parts and markings:

- Flute (fl):** Features triplet patterns and dynamic markings.
- Oboe (ob):** Features triplet patterns and dynamic markings.
- Clarinet (cl):** Features eighth-note patterns with triplets and dynamic markings.
- Bassoon (fg):** Features triplet patterns and dynamic markings.
- Cor:** Features triplet patterns and dynamic markings.
- Trumpet (tr):** Features quintuplet patterns and dynamic markings.
- Trombone (tbn):** Features triplet patterns and dynamic markings.
- Tuba (tu):** Features triplet patterns and dynamic markings.
- Percussion (perc):** Two staves, mostly containing rests.
- Piano (pf):** Features rhythmic patterns in both hands.
- Arpeggio (arp):** Features sustained chords with dynamic markings like *fff*.
- Violin 1 (vln1):** Features dynamic markings *ff*, *mf*, and *ff*.
- Violin 2 (vln2):** Features dynamic markings *ff*, *mf*, and *ff*.
- Viola (vla):** Features dynamic markings *ff*, *mf*, and *ff*.
- Violoncello (vcl):** Features dynamic markings *ff*, *mf*, and *ff*.
- Double Bass (cb):** Features dynamic markings *mp*, *fff*, and *mp*.

fl

ob

cl

fg

cor

tr

tbn

tu

1. MAR.

2. MAR. Medium mar. sticks

perc

pf

arp

vln1

vln2

vla

vcl

cb

ff

Pizz

Ped

$\downarrow \approx 66$

MUTA IN PIACC.

fl

ob

cl

fg

cor

tr

tbn

tu

perc

1. MAR.

2. MAR.

pf

arp

vln1

vln2

vla

vcl

cb

*pp sempre*

*mp sempre (constant intensity of physical action)*

*pp*

*pppp sempre*

*sord.*

*\*) Repeat the note as fast as possible*

*sub. p*

*salt.*

*c.l. pp*

*chini*

*gless.*

*arco TASTO sempre*

This page contains a handwritten musical score for a symphony orchestra and percussion. The score is organized into several systems of staves:

- Flute (fl) Piccolo (Pic.):** A single staff with a treble clef and 4/4 time signature.
- Oboe (ob):** A single staff with a treble clef and 4/4 time signature.
- Clarinet (cl):** A single staff with a treble clef and 4/4 time signature.
- Flute (fg):** A single staff with a bass clef and 4/4 time signature.
- Cor Anglais (cor):** A single staff with a treble clef and 4/4 time signature.
- Trumpet (tr):** A single staff with a treble clef and 4/4 time signature.
- Trombone (tbn):** A single staff with a bass clef and 4/4 time signature.
- Tuba (tu):** A single staff with a bass clef and 4/4 time signature.
- Percussion (perc):** Two staves, labeled "1. MAR." and "2. MAR.", both with a bass clef and 4/4 time signature. The second staff includes a note with a circled "phi" symbol.
- Piano (pf):** Two staves, both with a bass clef and 4/4 time signature. The second staff includes a note with a circled "8" symbol.
- Arpeggiator (arp):** A single staff with a bass clef and 4/4 time signature.
- Violin 1 (vln1):** A single staff with a treble clef and 4/4 time signature.
- Violin 2 (vln2):** A single staff with a treble clef and 4/4 time signature.
- Viola (vla):** A single staff with a bass clef and 4/4 time signature.
- Violoncello (vcl):** A single staff with a bass clef and 4/4 time signature.
- Double Bass (cb):** A single staff with a bass clef and 4/4 time signature.

Key musical annotations and dynamics include:

- Dynamic markings:** *pp* (pianissimo), *poco mf*, *f* (forte), *mp* (mezzo-piano), *sub pp* (sub-pianissimo), and *f* (forte).
- Performance instructions:** *fml.* (full), *Left h.* (Left hand), *release gradually*, and *Ped.* (Pedal).
- Other markings:** *c.l.* (crescendo), *phi* (circled), *8* (circled), and *\*) Both actions take place on the same key*.





**Picc.**

(8) *f* *mol.* MUTA IN FL. CR.

fl Picc.

ob

cl

fg

cor

tr *sord.*

tbn

tu

1. MAR.

perc 2. MAR.

pf

arp

vln1 (c.l.)

vln2

vla

vcl

cb

1)  $\text{♩} \approx 80$  4) REPEAT 3x 1) 4)

(Loco) FL. GR. 3

fl

ob

cl

fg

cor *mp* *senza sord.* 6

tr *senza sord.* 5

tbn

tu *ossia 8b)* 3

(8) (8) 8

1. MAR. *poco f*

2. MAR. *f*

Both hands: *fff* *ff* *mf* *f* *fff* *ff* *mf*

8 Ped  $\rightarrow$ \*)

pf

arp

*f* *fff*

\*) The decrescendo will be supported by gradually half releasing the pedal, yet make sure the resonance is continuous and rich enough.

1)  $\text{♩} \approx 80$  4) REPEAT 3x 1) 4)

8 crini

vln1

vln2

vla

vcl *f* *PONT.* *ORD.*

cb *ORD.* *p* *fff* *mf* *fff* *mf*

1) Winds will only emerge from PP's decrescendo, virtually inaudible on first and a half beat.

REPEAT 5x

Handwritten musical score for a symphony orchestra, page 30. The score is in 4/4 time and features a complex arrangement of instruments and dynamics.

**Instrumentation and Parts:**

- Flute (fl):** Features a triplet of eighth notes in the first measure of the repeat section.
- Oboe (ob):** Similar to the flute part.
- Clarinet (cl):** Features a quintuplet of eighth notes.
- Bassoon (fg):** Features triplets of eighth notes.
- Cor Anglais (cor):** Features a quintuplet of eighth notes.
- Trumpet (tr):** Features a quintuplet of eighth notes.
- Tuba (tu):** Features a triplet of eighth notes.
- 1. MAR. (1st Mute Horn):** Features an eighth-note pattern.
- 2. MAR. (2nd Mute Horn):** Features an eighth-note pattern.
- Percussion (perc):** Includes two mallet percussion parts.
- Piano (pf):** Features a complex rhythmic pattern with dynamic markings from *ff* to *mp*.
- Arpeggio (arp):** Features a triplet of eighth notes.
- Violin 1 (vln1):** Features a complex rhythmic pattern.
- Violin 2 (vln2):** Features a complex rhythmic pattern.
- Viola (vln):** Features a complex rhythmic pattern.
- Violoncello (vcl):** Features a complex rhythmic pattern.
- Double Bass (cb):** Features a complex rhythmic pattern.

**Dynamic Markings and Performance Instructions:**

- senza dim.* (without decrescendo) for flute and oboe.
- ff* (fortissimo) for piano and bassoon.
- f* (forte) for trumpet, tuba, and double bass.
- mf* (mezzo-forte) for bassoon and percussion.
- p* (piano) for cor, trumpet, tuba, and mallet percussion.
- mp* (mezzo-piano) for piano and strings.
- ppp* (pianississimo) for double bass.
- Annotations: "Besides half-pedaling, imperceptible pedal exchange ad lib." and "(full) Ped" for the piano part.

**Other Notations:**

- Repeats are marked with a double bar line and a repeat sign.
- Triplet, quintuplet, and octuplet markings are used for specific rhythmic groups.
- Accents (>) are placed over various notes.
- Slurs are used to group notes across measures.

fl

ob

cl

fg

cor

tr

tbn

tu

1. MAR.

perc

2. MAR. (back to the same mar. as player 1)

pf

arp

vln1

vln2

via

vcl

cb

*sempre trem.*

*mf*

*pp*

*mp*

*gliss.*

*TASTO sempre*

*ped*

*sul G*

*c.l.*

♩ ≈ 66

This page of a musical score includes the following parts and markings:

- Woodwinds:** Flute (fl), Oboe (ob), Clarinet (cl), Bassoon (fg), Cor Anglais (cor), Trumpet (tr), Trombone (tbn), and Tuba (tu). The Cor Anglais part features a handwritten note with a trill-like flourish and a dynamic marking of *p*.
- Percussion:** Two Maracas (MAR.) parts. The first part has a dynamic marking of *p*. The second part includes a circled note.
- Piano (pf):** Features a section with a dynamic marking of *pp* and a pedal marking "Ped" with an arrow pointing right.
- Arpeggiator (arp):** Two staves with a 4/4 time signature.
- Strings:** Violin 1 (vln1), Violin 2 (vln2), Viola (vla), and Violoncello (vcl). The Viola part includes the instruction "(arini) sul A....." and a dynamic marking of *p*. The Cello part includes a dynamic marking of *p* and a marking "PONT." with an arrow.
- Brass:** Contrabass (cb) part at the bottom.
- General Markings:** A large dynamic marking of *ppp* is written at the bottom of the page, spanning across the lower staves.

fl

ob

cl

fg

cor

tr

tbn

tu

1.

perc

2.

pf

arp

vln1

vln2

vla

vcl

cb

*trm*

*mp*

*mp*

*molto dim.*

*mp*

*p*

*molto dim.*

*ppp*

*(fast arp)*

*p*

*pp*

*ord.*

*crini*

*ORD.*

*pp*

*mf*

*f*

*8*

*Ped*

*8*

*ord.*

fl

ob

cl

fg

cor

tr

tbn

tu

perc

1. MAR.

2. MAR.

pf

arp

vln1

vln2

vla

vcl

cb

*\*Left hand: press the string firmly with the nail*

*sord.*

*MUTA IN VIBR.*

*MUTA IN VIBR.*

*Pizz*

*arco*

*sul D TASTO*

*TASTO*

*POCO PONT.*

*(TASTO)*

*\*\* ) # = slightly sharp (ca. 1/8 tone)*



This page of a musical score, numbered 35, contains staves for various instruments. The woodwind section includes flutes (fl), oboes (ob), clarinets (cl), and bassoons (fg). The brass section includes trumpets (tr), trombones (tbn), and tubas (tu). The string section includes violins 1 and 2 (vln1, vln2), violas (via), violas (vcl), and cellos (cb). The percussion section (perc) includes two parts (1. and 2.). The piano (pf) and arpeggiator (arp) parts are also present. The score is written in 4/4 time and features a variety of musical notations, including rests, notes, trills, and dynamic markings such as *mp*, *p*, and *mf*. The woodwinds and strings play sustained notes, while the brass and percussion have more active parts with trills and rhythmic patterns.

LUNGA according to Vel follows immediately

fl

ob

cl  
(senza dim.)

fg

cor  
mtrm

tr  
(senza dim.)

tn  
8 (mp)

tu

perc  
1.  
2.

pf  
8 secco mf

arp

Dampen the plucked strings,  
not sympathetic resonance

LUNGA according to Vel follows immediately

vn1

vn2  
(senza dim.)

vla  
(senza dim.)  
ORD. salt. \*) sul G crini → legno p distinto 1)

vcl  
(senza dim.)  
quasi niente

cb  
mp/ppp

\*) Play chromatic scale from G# to C# as fast as possible. Several impulses of the bow, independently of the left hand.

1) Vla should be as loud as tr, or slightly louder.



Handwritten musical score for page 38, featuring woodwinds, brass, percussion, and strings. The score is in 4/4 time and includes the following parts:

- Flute (fl):** Starts with a trill (tr) and a dynamic range from *mp* to *f*.
- Oboe (ob):** Starts with a dynamic range from *mp* to *f*.
- Clarinet (cl):** Starts with a trill (tr) and a dynamic range from *mp* to *f*.
- French Horn (cor):** Features a *sord.* (sordina) marking and a dynamic of *ppp* 1).
- Trumpet (tr):** Dynamic of *ppp* 1).
- Trombone (tbn):** Dynamic of *ppp* 1).
- Tuba (tu):** Features a *sord.* marking and a dynamic of *ppp*.
- Percussion (perc):** Includes two vibraphone parts (1. VIBR. and 2. VIBR.) with various dynamics and articulations. The first vibraphone part includes a *sempre trem.* marking.
- Piano (pf):** Empty staff.
- Arpeggiator (arp):** Empty staff.
- Violin 1 (vln1):** Starts with a dynamic of *f*.
- Violin 2 (vln2):** Starts with a dynamic of *f*.
- Viola (via):** Starts with a dynamic of *f*.
- Violoncello (vcl):** Starts with a dynamic of *f*.
- Double Bass (cb):** Empty staff.

Additional annotations include a handwritten note: "1) ppp = SOMEWHAT IN THE BACKGROUND COMPARED TO THE TUBA'S ppp".





fl  
ob  
cl  
fg

cor  
tr  
tbn  
tu

1) Tuba and cor are supposed to finish before this point.

perc  
1. VIBR.  
2. VIBR.

pf

arp

vln1  
vln2  
vla  
vcl  
cb







MUTA IN PICC.

fl  
ob  
cl  
C fg

cor  
tr  
tbn  
tu

perc  
1. VIBR.  
2. VIBR.

pf  
arp

SP →

vln1  
vln2  
vla  
vcl  
cb



fl Picc. *sempre stacc.*

ob *mf* *p* *mf*

cl *mf* *p* *mf*

Cfg *sempre stacc.*

cor *mf* *p* *mf*

tr *mf* *p* *mf*

tbn *sempre stacc.*

tu *sempre stacc.*

perc 1. VIBR. *mp* *mp*

perc 2. VIBR.

*\*) The high g's may be omitted*

*Hard sticks* *\*) Well balanced throughout.*

pf *SP* *1/3 ped* *SP* *1/3 ped*

arp

vln1 *(pizz)*

vln2 *(pizz)*

vla *(pizz)*

vcl

cb

7:8 7:8 7:8



3) 4) 5) 3)

fl *mf* *p*

ob *mf* *p*

cl *mf* *p*

Crg *mf* *p*

cor

tr (senza dim.)

tbm *mf* *p*

tu *mf* *p*

1. VIBR. *mf* *p* MUTA IN TIMP. GRANDE

2. VIBR. *mf* *p* MUTA IN TIMP. GRANDE

pf *mf* *p* Ped

arp

3) 4) 5) 3)

vl1 (PONT.) *f* *p*

vl2 *f* *p*

vla (PONT.) *f* *p*

vcl *f* *p*

cb *mf* *p*

4)

♩ ≈ 72

6)

fl *mf*  $\rightarrow$  *pp* TACET

ob *mf*  $\rightarrow$  *pp* TACET

cl *mf*  $\rightarrow$  *pp* TACET

Cfg *mf*  $\rightarrow$  *pp* TACET

cor - - - - - 6/4

tr - - - - - TACET

tbn *mf*  $\rightarrow$  *pp* - - - - - 6/4

tu *mf*  $\rightarrow$  *pp* - - - - - 6/4

perc 1. - - - - - 6/4 *Hard timp. sticks* *Highest obtainable pitch* *at the edge* *ppp* 7/4

perc 2. - - - - - 6/4 *Dampening at the centre of the membrane* 7/4

pf TACET

arp F4 G4 - - - - - 6/4

vln1 *f*  $\rightarrow$  *p* *PONT., alla corda* *pp* *PONT., alla corda* *gliss.* *all four: sfz*

vln2 *f*  $\rightarrow$  *p* *PONT., alla corda* *pp* *PONT., alla corda* *gliss.* *all four: sfz*

vla *f*  $\rightarrow$  *p* *PONT., alla corda* *pp* *PONT., alla corda* *gliss.* *all four: sfz*

vcl *f*  $\rightarrow$  *p* *PONT., alla corda* *pp* *PONT., alla corda* *gliss.* *all four: sfz*

cb *mf*  $\rightarrow$  *pp* - - - - - *all four: mp*

Tremolo always as dense as poss.





The model is repeated alongside timpano tremolo and yet 2-3 times after the percussionists have reached their lowest note (conductor gives a cue).

Within the model, musicians play only loosely coordinated, but start together at each repetition of the model.

cor  
tu  
tbn  
cb  
arp

sord.  
ppp<sup>1)</sup>  
sord.  
COLLA PARTE DI TUBA  
pp 8  
sord.  
COLLA PARTE DI TBN  
ppp  
"Spread" the notes uniformly within the model  
ppp  
ca. 6"  
SLAP Definite pitch ca. 6"  
Dampen all

1) SOMEWHAT IN THE BACKGROUND COMPARED TO THE TUBA

perc  
1. TIMP.  
2. TIMP.

vln1  
vln2  
vla  
vcl

(senza pizz)  
sfz  
(PONT., alla corda)  
pp  
sul A (PONT., alla corda)  
pp  
(PONT., alla corda)  
pp  
(PONT., alla corda)  
pp  
all four.  
mp

cor

tu

tbn

cb

arp

8

perc

1. TimP.

2. TimP.

vln1

vln2

vla

vcl

all four: mp

sfz

mp

mp

vcl: p

(senza dim.)

(senza dim.)

(senza dim.)

Handwritten musical score for brass and woodwinds. The staves are labeled: cor, tu, tbn, cb, and arp. The first two staves (cor and tu) are grouped with a brace on the left. The tbn staff has a fermata with a circled '1)' above it. The cb and arp staves are grouped with a brace on the left. The score is divided into three measures by vertical bar lines. A second fermata with a circled '2)' is placed above the tbn staff in the third measure.

2) AFTER PERCUSSIONISTS FINISH THEIR PART, THE ENSEMBLE MODEL WILL BE REPEATED YET 2-3 TIMES.

Handwritten musical score for percussion. The staves are labeled: 1. TIMP. and 2. TIMP. A circled '1)' is above the first staff. The first staff has a fermata, followed by a 4/4 time signature, a series of notes, and the word 'TACET'. The second staff has a fermata, followed by a 4/4 time signature, notes with a 'ppp' dynamic marking, and the word 'TACET'. There are also some circled symbols below the second staff.

1) UNTIL PERCUSSIONISTS REACH THE LOWEST NOTE (ca. 25-35 sec.)

Handwritten musical score for strings. The staves are labeled: vln1, vln2, vla, and vcl. Each staff begins with the word 'TACET'.